

GUGGENHEIM

SCHEDULE OF EXHIBITIONS: 2011–2012

The information below is subject to change.

The Hugo Boss Prize 2010: Hans-Peter Feldmann
May 20–November 2, 2011

Hans-Peter Feldmann, winner of the HUGO BOSS PRIZE 2010, is the eighth artist to win this prestigious biennial award, established in 1996 by HUGO BOSS and the Solomon R. Guggenheim Foundation to recognize significant achievement in contemporary art. Feldmann has spent over four decades conducting a profound investigation into the influence of the visual environment on our subjective reality. Composing images and objects into serial archives, uncanny combinations, and other illuminating new contexts, his work unearths the latent associations and sentiments contained within the landscape of daily life. As the 2010 prizewinner, Feldmann received an honorarium of \$100,000, and for his solo exhibition at the Guggenheim, he has chosen to pin this exact amount in overlapping one-dollar bills to the gallery walls.

The installation, which uses money that has previously been in circulation, extends the artist's lifelong obsession with collecting familiar material into simple groupings that reveal a nuanced play of similarity and difference. Feldmann has a history of resisting the art world's commercial structures, issuing his work in unsigned, unlimited editions and retiring from art making altogether for nearly a decade in the 1980s, at which point he gave away or destroyed the work remaining in his possession. Bank notes, like artworks, are objects that have no inherent worth beyond what society agrees to invest them with, and in using them as his medium, Feldmann raises questions about notions of value in art. But his primary interest in the serial display of currency lies less in its status as a symbol of capitalist excess than in its ubiquity as a mass-produced image and a material with which we come into contact every day. At its core, this formal experiment presents an opportunity to experience an abstract concept—a numerical figure and the economic possibilities it entails—as a visual object and an immersive physical environment.

THE HUGO BOSS PRIZE 2010: Hans-Peter Feldmann is organized by Katherine Brinson, Assistant Curator, Solomon R. Guggenheim Museum. The exhibition is accompanied by a fully illustrated exhibition catalogue.

This exhibition is made possible by HUGO BOSS.

Lee Ufan: Marking Infinity
June 24–September 28, 2011

Lee Ufan: Marking Infinity presents the first North American retrospective of artist-philosopher Lee Ufan (b. 1936, Korea). The exhibition presents some ninety works from the 1960s to the present including sculpture, paintings, works on paper, and site-specific installations. In the late 1960s, Lee emerged as the leading theorist and practitioner of Mono-ha (literally “School of Things”), a Japanese movement that arose amid the collapse of colonial world orders, antiauthoritarian protests, and the rise of critiques of modernity. Lee’s sculptures, presenting dispersed arrangements of stones together with industrial materials like steel plates, rubber sheets, and glass panes, recast the object as a network of relations based on parity among the viewer, materials, and site. Lee was also a pivotal figure in the Korean *tansaekhwa* (monochrome painting) school, which offered a fresh approach to minimalist abstraction by presenting repetitive, gestural marks as bodily records of time’s perpetual passage. Lee has coupled his artistic practice with a prodigious body of critical and philosophical writings, which provide the quotations that appear throughout this exhibition.

Lee Ufan: Marking Infinity is organized by Alexandra Munroe, Samsung Senior Curator, Asian Art, Solomon R. Guggenheim Museum. Sandhini Poddar, Assistant Curator of Asian Art, and Nancy Lim, former Asian Art Curatorial Fellow, provided curatorial support. The exhibition is accompanied by a fully illustrated exhibition catalogue featuring a scholarly essay by Munroe that positions Lee in the context of global Post-Minimalism; a meditation on Lee’s poetics by Tatehata Akira, poet, critic, and President, Kyoto City University of the Arts; and a narrative chronology of the artist’s life and work compiled by Tokyo-based scholar Mika Yoshitake.

This exhibition is made possible with lead sponsorship from Samsung.

Major support is provided by the Korea Foundation. Generous funding is also provided by The Japan Foundation. Additional support is provided by the E. Rhodes and Leona B. Carpenter Foundation. We recognize the Leadership Committee for the exhibition, including founding support from Timothy Blum; the Dedalus Foundation, Inc.; HyungTeh Do; Arne Glimcher; Marc Glimcher; Elvira González; Tina Kim; HyunSook Lee; Nicholas Logsdail; Isabel Mignoni; the Naoshima Fukutake Art Museum Foundation; Jeff Poe; Thaddaeus Ropac; Rosemarie Schwarzwälder; Masami Shiraishi; Sadao Shirota; and Jill Silverman.

BMW Guggenheim Lab
August 3–October 16, 2011
First Park | Houston Street at 2nd Avenue
A New York City Parks Property.

Located in a temporary mobile structure in First Park at Houston Street at 2nd Avenue, a New York City Parks property, the BMW Guggenheim Lab is a public space programmed to explore the challenges and opportunities of today’s cities through an interactive installation, daily site-specific

events, workshops, discussions, performances, and informal gatherings. Designed by Atelier Bow-Wow, the first BMW Guggenheim Lab brings together an urban activist, an inventor, a journalist, and two architects to develop innovative concepts and designs relating to the theme of “confronting comfort.” Over six years, there will be three distinct themes and mobile structures, each traveling to three cities around the world. After opening in New York, the BMW Guggenheim Lab will travel to Berlin (spring 2012) and Asia (winter 2012–13). The first cycle will culminate with an exhibition at the Guggenheim Museum in New York displaying the results and findings of the Lab’s travels. Open Wednesdays–Sundays, August 3–October 16, 2011.

The BMW Guggenheim Lab is curated by David van der Leer, Assistant Curator, Architecture and Urban Studies, and Maria Nicanor, Assistant Curator, Solomon R. Guggenheim Museum. First Park is a New York City Parks property.

BMW Guggenheim Lab is a collaboration between the Solomon R. Guggenheim Foundation and BMW.

stillspotting nyc: manhattan

Arvo Pärt and Snøhetta

September 8–11 and 15–18, 2011

While the vitality and stimulation of the urban environment can be pleasant, those living in or visiting densely populated areas, such as New York, can have wildly different experiences. The ever-present cacophony of traffic, construction, and commerce; the struggle for mental and physical space; and the anxious need for constant communication in person or via technology are relentless assaults on the senses. One wonders how locals and visitors can escape, find respite, and make peace with their space in this “city that never sleeps.”

For the second edition of *stillspotting nyc*, composer Arvo Pärt and architecture firm Snøhetta collaborate on a tour of Lower Manhattan that explores the special relationship between space and silence. *Stillspotting nyc*, a two-year multi-disciplinary project that combines urban experiences, public education programs, and means of escape, takes the Guggenheim’s architecture and urban studies programming into New York’s five boroughs. Every few months “stillspots” are identified, created, or transformed by architects, artists, designers, composers, and philosophers into public tours, events, and installations. The first edition of *stillspotting nyc*, *Sanatorium*, was created by Pedro Reyes in Brooklyn.

For *stillspotting nyc* the Guggenheim Museum is collaborating with two academic institutions. Students from Columbia University’s Spatial Information Design Lab at the Graduate School of Architecture, Planning, and Preservation are creating a working blueprint of the specific stillspotting areas around the city that pinpoints stress flow, population density, agitation, noise, and calm. Students in the MFA program in the Photography, Video, and Related Media Department at the School of Visual Arts are creating video studies of the visual, aural, and sociological ecology of the urban landscape.

Stillspotting nyc is organized by David van der Leer, Assistant Curator, Architecture and Urban Studies,

Solomon R. Guggenheim Museum.

Support for *stillspotting nyc* is provided by the Rockefeller Foundation NYC Opportunities Fund and a MetLife Foundation Museum and Community Connections grant. This edition is also supported in part by the Royal Norwegian Consulate General in New York.

Kandinsky's Painting with White Border
October 21, 2011–January 15, 2012

Vasily Kandinsky's canvas *Painting with White Border* (*Bild mit weissem Rand*) was inspired by a trip to Moscow in fall 1912. Upon his return to Munich in December, Kandinsky searched for a way to visually record the "extremely powerful impressions" of his native homeland that lingered in his memory. Over a period of five months, he explored various motifs and compositions in study after study, moving freely between pencil, pen and ink, watercolor, and oil. After he produced at least sixteen studies, Kandinsky finally arrived at the pictorial solution to the painting: the white border. This focused exhibition, co-organized with the Phillips Collection, Washington, D.C., will bring the Guggenheim's final version of the painting together with more than twelve preparatory drawings and watercolors and one major oil sketch, and will feature the results of an extensive conservation study of the Phillips and Guggenheim paintings. A rare glimpse into Kandinsky's creative process, this presentation reveals the gradual and deliberate way the artist sought to translate his ideas into a bold new language of abstraction.

Kandinsky's work is a cornerstone of the Solomon R. Guggenheim Museum's collection. The museum's founder, industrialist Solomon R. Guggenheim, began acquiring Kandinsky's paintings as early as 1929, and today, the Guggenheim's holdings of his work are among the most extensive in the world. In 2009, as part of its 50th anniversary celebration, the museum mounted the major retrospective *Kandinsky*.

Kandinsky's Painting with White Border is curated by Elsa Smithgall, Curator, the Phillips Collection, and Tracey Bashkoff, Curator, Collections and Exhibitions, Solomon R. Guggenheim Museum. The exhibition will be presented at the Phillips Collection from June 11 to September 4, 2011.

This exhibition is supported by a grant from the Joseph and Sylvia Slifka Foundation.

Intervals: Nicola López
Fall 2011

As part of the Guggenheim's ongoing *Intervals* series, New York-based artist Nicola López will create the site-specific work *Landscape X*, a sculptural collage environment in the rotunda. *Intervals* is designed to reflect the spirit of today's most innovative practices. Conceived to take place in the interstices of the museum's exhibition spaces, in individual galleries, or beyond the physical confines of the building, the program invites a diverse range of practitioners to create new work. López will utilize three levels of the Frank Lloyd Wright-designed rotunda between the exhibitions *Lee Ufan: Marking Infinity* and *Maurizio Cattelan: All*. Taking the construction site as a point of departure, López appropriates elements of urban infrastructure from chain-link fencing to orange mesh barriers to lane markers for her graphic

intervention in the space. In *Landscape X*, the exterior floods the interior, the grid invades the spiral, and order is distorted. Using various printing, painting, and collage methods, the vocabulary of forms will periodically appear on available surfaces along the scrim, floor, wall, and ceiling. The work heightens the viewer's awareness of the existing architecture and the sense of immanent activity on the other side of scrim.

Intervals: Nicola López is organized by Helen Hsu, Assistant Curator, Solomon R. Guggenheim Museum.

Maurizio Cattelan: All
November 4, 2011–January 22, 2012

This retrospective survey will provide an overview of the Italian-born artist's career, now nearly twenty years long but still vital and productive. Hailed simultaneously as a provocateur, prankster, and tragic poet of our times, Maurizio Cattelan has created some of the most unforgettable images in recent contemporary art. His source materials range widely, from popular culture, history, and organized religion to a meditation on the self that is at once humorous and profound. Working in a vein that can be described as hyperrealist, Cattelan creates unsettlingly veristic sculptures and installations that reveal contradictions at the core of modern-day society. While bold and irreverent, the work is also deadly serious in its scathing cultural critique.

This presentation marks the first time that the entirety of Cattelan's oeuvre will be assembled into a coherent exhibition narrative, with more than 130 works on view, borrowed from private and public collections around the world and ranging from the late 1980s to the present. Long interested in the display of his work as part of his overall conceptual practice, Cattelan has a history of responding to the various contexts in which his art is encountered. His survey exhibition at the Guggenheim will follow suit by providing a platform for him to create a site-specific installation designed to encapsulate his complete production to date. The exhibition will fill the Guggenheim's Frank Lloyd Wright–designed rotunda in an unorthodox and dramatic installation designed by the artist.

Maurizio Cattelan: All is organized by Nancy Spector, Deputy Director and Chief Curator, Solomon R. Guggenheim Foundation. The retrospective is accompanied by a fully illustrated catalogue featuring a critical overview of Cattelan's work by Spector and detailed entries about the works on view.

John Chamberlain: Choices
February 24–May 13, 2012

While John Chamberlain has been associated with Minimalist and Pop art movements alike, attempts to place him in such various, conflicting categories acknowledge the artist's singularity. Chamberlain's tireless pursuit of discovery and his intuitive, curious process distinguish him as one of the most important American sculptors of our time. This exhibition comprises approximately 110 works, from his earliest linear, monochromatic iron sculptures to the large-scale foil creations he is working on today,

encompassing shifts in scale, materials, methods, and type, informed by the assemblage process that has been central to Chamberlain's working method.

Chamberlain rose to prominence in the late 1950s with energetic, vibrant sculptures hewn from disused car parts, achieving a three-dimensional form of Abstract Expressionism that astounded critics and captured the imagination of fellow artists. For a period in the 1960s, he turned to painting, using an enamel automobile finish to produce highly glossed, small-format square pictures; fueled by his interest in science, he produced sculptures in unusual materials, such as urethane foam, aluminum foil, paper bags, and mineral-coated Plexiglas. Since returning in the mid-1970s to metal as his primary material, Chamberlain limited himself to specific parts of the automobile, adding color to found car parts, dripping, spraying, and patterning on top of existing hues to an often wild effect. In recent years, the artist has embarked on the production of a new body of work that demonstrates a decided return to earlier themes.

John Chamberlain: Choices is organized by Susan Davidson, Senior Curator, Collections and Exhibitions, Solomon R. Guggenheim Museum. The exhibition is accompanied by a fully illustrated exhibition catalogue.

Being Singular Plural **March 2–June 6, 2012**

Being Singular Plural presents audiences with the opportunity to encounter the film, video, and sound-based work of seven contemporary artists, filmmakers, and media practitioners living and working in India today. The exhibition will consist of several newly conceived and specially coproduced projects that celebrate and explore the unobtrusive, the unseen, and the individual nature of life and the moving image. The theories of philosopher Jean-Luc Nancy, whose ideas of “being singular plural” and “the evidence of film” serve as the intellectual framework for the exhibition. Desire Machine Collective (Sonal Jain and Mriganka Madhukailya), whose name derives from the philosophy of Gilles Deleuze and Félix Guattari seeks to redirect attention toward careful looking, watching, and listening. The duo will install a site-specific sound installation *Trespassers Will Be Prosecuted* (2008/12) as a public art piece outside the museum, and will exhibit two new moving-image projects: *Residue* (2009–12), a 35 mm film installation, and *Nishan* (2007–), a meditative video installation on the contested region of Kashmir in India. Shumona Goel's films investigate the stories of people who are often unheard or events that go un-witnessed. For *Being Singular Plural*, she and codirector Shai Heredia, present *I am micro* (2009–), a 16 mm black-and-white film that mixes documentary, fictional, and philosophical commentary. Amar Kanwar's complex videos and installations are fragmented narratives of violence, displacement, and resistance told through lyrical images and texts. His *The Torn First Pages* (2004–08) indirectly portrays (among other stories) the unbelievable horrors perpetrated by the Burmese junta upon its people, as well as the lives of Burmese exiles living in Norway and the United States. Kabir Mohanty also encourages alternative types of visual and auditory experience. Some of his videos can be held in monitors that fit in the palm of one's hand, while others test the limits of extended screenings. For *Being Singular Plural*, he offers his extended project *Song for an ancient land* (2003–), which, through its combination of new and archival material and complex camerawork, demands a new kind of

viewership. Together with sound engineer Vikram Joglekar, Mohanty has also redesigned his multimedia sound installation *In Memory* (2009) to specifically respond to the museum galleries.

Being Singular Plural is organized by Sandhini Poddar, Assistant Curator, Asian Art, Solomon R. Guggenheim Museum. The exhibition is accompanied by a fully illustrated exhibition catalogue.

Francesca Woodman

March 16–June 13, 2012

Francesca Woodman will be the first major American exhibition of this artist's work in more than two decades, and the first comprehensive survey of her brief but extraordinary career to be seen in the United States. The retrospective will include more than 150 vintage photographs, many of which have never been exhibited, and includes several of the large-scale blueprints she created at the end of career, as well as the intimate black-and-white photographs for which she is best known. Now nearly thirty years since her death, the moment is ripe for a historical reconsideration of her work and its reception. Born in 1958, Woodman's oeuvre represents a remarkably rich and singular exploration of the human body in space, and of the genre of self-portraiture in particular. Her deep and personal interest in serial imagery, Surrealism, Conceptualist practice, and photography's relationship to both literature and performance are also the hallmarks of the heady moment in American photography during which she came of age. This retrospective offers an occasion to examine more closely the maturation and expression of a highly subjective and coherent artistic vision. It also presents an important and timely opportunity to reassess a critical juncture in American photographic history.

Francesca Woodman is organized by Corey Keller, Associate Curator, Photography, San Francisco Museum of Modern Art. The exhibition will be accompanied by a fully illustrated catalogue.

***International Abstraction and the Guggenheim, 1949–1960* (working title)**

June–September 2012

This exhibition explores international contemporary trends in abstraction in the decade before the Guggenheim's iconic Frank Lloyd Wright–designed building opened in 1959. Alternately embracing artistic freedom and gesture-based styles, nontraditional materials and counter-cultural references, American and European artists in the post–World War II era pioneered such influential developments as Abstract Expressionism, CoBrA, Tachism, and Art Informel. *International Abstraction and the Guggenheim* especially highlights paintings and sculptures that entered the Guggenheim collection during the tenure of the museum's second director, James Johnson Sweeney, from 1952 to 1960. Following Solomon R. Guggenheim's death in 1949, and the end of founding director and curator Hilla Rebay's tenure, Sweeney championed emerging and younger artists and augmented the museum's existing modern holdings with what he called the “tastebreakers” of his day. Through collection works by Karel Appel, Alberto Burri, Eduardo Chillida, Willem de Kooning, Jackson Pollock, Pierre Soulages, Kumi Sugaï, Antoni Tàpies, Takeo Yamaguchi, and others, this exhibition reveals the striking

affinities between artists working continents apart in a period of great transition and rapid creative development.

International Abstraction and the Guggenheim is curated by Tracey Bashkoff, Curator, Collections and Exhibitions, with Megan Fontanella, Assistant Curator, Collections and Provenance, Solomon R. Guggenheim Museum.

Rineke Dijkstra

June 29–October 3, 2012

Rineke Dijkstra is the first U.S. mid-career survey of this important Dutch artist's work in photography and video. Dijkstra came to prominence in the 1990s with her celebrated *Beach Portraits*, large-scale color photographs of children on the verge of adolescence posed on beaches around the world, from South Carolina to the Ukraine. From that point on, her sensitive and visually riveting portraits have documented individuals caught in transitional states, sometimes due to physical exertion, for example after giving birth or dancing, or charted over time through series. Along with other Western European photographers such as Thomas Struth and Thomas Ruff, Dijkstra has been a leading innovator in the production of large-scale color images, which came to define contemporary photography in the 1990s and have transformed it ever since. This comprehensive retrospective will feature the *Beach Portraits* and other early works such as the photographs of new mothers and bullfighters, together with selections from Dijkstra's later work. It also includes series that she has been working on continuously for years, such as *Almerisa* (1994–2008), which documents a young immigrant girl as she grows up and adapts to her new environment. Dijkstra's work in video will be fully integrated in the exhibition.

Rineke Dijkstra is organized by Jennifer Blessing, Curator, Photography, Solomon R. Guggenheim Museum, and Sandra S. Phillips, Senior Curator, Photography, San Francisco Museum of Modern Art. The exhibition will be accompanied by the first comprehensive monograph on the artist's work to be published in the United States.

Picasso Black and White

October 5, 2012–January 23, 2013

Few artists have exerted as considerable an influence over subsequent generations as Pablo Picasso, who is renowned for a great variety of styles, techniques, and ideas. *Picasso Black and White* is the first exhibition in a major museum setting to explore Picasso's use of the recurrent motif of black and white across his oeuvre. Covering the whole of Picasso's lengthy career, it considers all his major subjects through this particularly striking feature, as it pervades his rose and blue periods, investigations into Cubism, neo-classical and Surrealist-inspired figure paintings, homage to old masters canvases, and novel interpretations of historical subjects, as well as the highly charged works of his twilight years. His deceptively simple palette of isolated black, white, and gray hues and tones belies the extraordinary complexity and power of his most expressive and spontaneous works by purging color in order to highlight their inherent structure.

This comprehensive chronological show will explore the consistency of Picasso's career articulated through this striking formal study in an unprecedented fashion. It will comprise approximately one hundred paintings and sculptures and a small selection of works on paper drawn from museums across Europe and the United States, as well as significant loans from private collections, including those of the Picasso family.

Picasso Black and White is organized by Carmen Giménez, Stephen and Nan Swid Curator of Twentieth-Century Art, Solomon R. Guggenheim Museum.

VISITOR INFORMATION

Admission: Adults \$18, students/seniors (65+) \$15, members and children under 12 free. Admission includes an audio tour of the current exhibition available in English, and of highlights of the Guggenheim's permanent collection, available in English, Spanish, French, German, and Italian.

Museum Hours: Sun–Wed, 10 am–5:45 pm; Fri, 10 am–5:45 pm; Sat, 10 am–7:45 pm; closed Thurs. On Saturdays, beginning at 5:45 pm, the museum hosts Pay What You Wish. For general information, call 212 423 3500 or visit guggenheim.org.

June 29, 2011
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FOR ADDITIONAL INFORMATION CONTACT

Betsy Ennis, Director of Media and Public Relations
Lauren Van Natten, Senior Publicist
Samantha Weiss, Media and Public Relations Associate
Solomon R. Guggenheim Museum
212 423 3840
pressoffice@guggenheim.org

For publicity images go to <http://www.guggenheim.org/new-york/press-room/press-images>
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