

# GUGGENHEIM

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## SCHEDULE OF EXHIBITIONS: 2011–2012

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*The information below is subject to change.*

### ***Pop Objects and Icons from the Guggenheim Collection***

**Annex Level 5: September 30, 2011–February 8, 2012**

**Annex Level 7: November 19, 2011–January 11, 2012**

The explosion of Pop art in America in the early 1960s signaled the return of representational images that the Abstract Expressionists of the preceding decades had mostly banished in favor of large gestural canvases and expressive colors. Pioneered in Europe in the late 1950s, the American Pop art movement took off after support from critics, including Guggenheim curator Lawrence Alloway. Buoyed by the economic vitality and consumerist culture of post–World War II America, artists such as Roy Lichtenstein, Claes Oldenburg, James Rosenquist, and Andy Warhol explored the images of popular culture and took inspiration from advertisements, pulp magazines, billboards, movies, television, and comic strips. The cool detachment and harsh, impersonal look of Pop art signaled a direct assault on the hallowed traditions of “high art” as well as the personal gesture, so strongly championed by the previous generation. These artists turned to everyday objects, rather than the epic, for their subject matter. The Guggenheim’s holdings on view include works by key transitional figures such as Robert Rauschenberg and paintings by early practitioners who continue to work in this vein today.

This exhibition is curated by Megan Fontanella, Assistant Curator, Collections and Provenance, and Lauren Hinkson, Assistant Curator, Collections, Solomon R. Guggenheim Museum.

### ***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 Tracey Bashkoff, Curator, Collections and Exhibitions, Solomon R. Guggenheim Museum and Elsa Smithgall, Curator, the Phillips Collection. The exhibition is on view at the Phillips Collection until September 4, 2011.

This exhibition is co-organized by the Solomon R. Guggenheim Foundation and The Phillips Collection.

This exhibition is supported by a generous grant from the Joseph and Sylvia Slifka Foundation. The conservation study, research, and treatment of *Painting with White Border* have been made possible through the support of Friends of Heritage Preservation.

***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.

The Leadership Committee for *Maurizio Cattelan: All* is gratefully acknowledged.

***Surface, Support, Process: The 1960s Monochrome in the Guggenheim Collection***  
**November 19, 2011–February 8, 2012**

The monochrome has a rich, contentious history in twentieth-century art. While often understood as the epitome of modernism at its most austere, since the late 1910s artworks that explore the aesthetic potential of a single color or narrow spectrum of tones have emerged from a diverse range of artistic practices. This survey of monochrome works from the 1960s reveals how this apparently simple formal device served for many artists as the point of departure for a complex re-evaluation of painting and sculpture. From Robert Ryman's sustained interrogation of the fundamental materials and processes of painting to the ethereal interplay of light and space in Mary Corse's work, to the pristine "painting-objects" of Ellsworth Kelly's freestanding folded sculptures, the monochrome affords a nuanced lens through which to understand the art of this decade.

This exhibition is curated by Megan Fontanella, Assistant Curator, Collections and Provenance, and Lauren Hinkson, Assistant Curator, Collections, Solomon R. Guggenheim Museum.

***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.

This exhibition is supported by the Henry Luce Foundation and the Terra Foundation for American Art.

The Leadership Committee for *John Chamberlain: Choices* is gratefully acknowledged.

### **The Deutsche Bank Series at the Guggenheim: *Being Singular Plural* March 2–June 6, 2012**

The Deutsche Bank Series at the Guggenheim: *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 Madhukaillya), 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 The Deutsche Bank Series at the Guggenheim: *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 The Deutsche Bank Series at the Guggenheim: *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.

The Deutsche Bank Series at the Guggenheim: *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.

This exhibition is made possible by Deutsche Bank.

The Leadership Committee for *Being Singular Plural* is gratefully acknowledged.

**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 100 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 presentation of *Francesca Woodman* at the Guggenheim Museum has been organized by Jennifer Blessing, Senior Curator, Photography. The exhibition will be accompanied by a fully illustrated catalogue.

The Leadership Committee for 2012 Exhibitions of Photography is gratefully acknowledged.

***stillspotting nyc: Queens***

**Solid Objectives – Idenburg Liu (SO – IL)**

**April 14–15, April 21–22, April 28–29, May 5–6, 2012**

Jackson Heights, in northwest Queens, is a quintessential melting pot of cultures. With 138 languages spoken among several global communities, the borough is considered one of the most diverse neighborhoods of New York. For *Transhistoria*, the third edition of *stillspotting nyc*, the architects at Solid Objectives – Idenburg Liu (SO – IL) wonder how one finds calm and inner peace in a disparate environment such as Jackson Heights. How do its residents, who often have roots elsewhere, achieve a sense of home and localness in a post-national living situation? And what urged them to leave their old households and countries in the first place?

The official histories the media provide on migration tend to stress economic or political motives of relocation without giving much attention to individual and cultural narratives. One important but largely ignored aspect, however, remains the flight from problematic domestic situations. Think of a young woman who leaves to escape her strict mother, a transgender woman who feels underappreciated by her town elders, or a man who never returns home to his family after stepping out for a pack of cigarettes. These types of unofficial everyday stories open up a different realm in the search for identity and home away from home.

In *Transhistoria* SO – IL dives deeper into these transformative personal narratives through a series of stories, commissioned from Queens-based narrators, including renowned poets, priests, and authors. Each will create an oral history about personal transition and finding home in Jackson Heights. During the four weekends in April and May, Jackson Heights residents will recount these stories around several neighborhood stillspots as varied as a former entertainment space and an intimate home. In two-hour self-guided tours starting from the Broadway Junction transit hub, *Transhistoria* visitors will encounter three of these personal *transhistories*.

Founded in 2008 by Florian Idenburg and Jing Liu, the American architecture firm SO – IL is an idea-based practice with a global reach. With a strong sense for detail as well as the organization of space on a large scale, SO – IL combines philosophies and design aesthetics from Asia, especially Japan and China, with those from Europe. In 2010, SO – IL was selected as the winner of MoMA PS1's Young Architects Program for its Pole Dance design, which provided a playful yet pleasing aesthetic experience in PS1's courtyard in Queens. SO – IL designs projects of varying scales, including a master plan for a cultural campus in Seoul; a wedding chapel in Nanjing, China; student housing in Athens; and a sound pavilion for the *Get It Louder* festival in Beijing.

*Stillspotting nyc* is organized by David van der Leer, Assistant Curator, Architecture and Urban Studies, with Sarah Malaika, Stillspotting Project Associate, 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.

The Leadership Committee for *stillspotting nyc* is gratefully acknowledged.

## **BMW Guggenheim Lab Berlin** **May 24–July 29, 2012**

The city of Berlin is the second stop on the nine-city global tour of the BMW Guggenheim Lab. As in New York, the BMW Guggenheim Lab Berlin will operate this spring as a combination think tank, public forum, and community center and will be housed in the innovative mobile structure designed by Tokyo-based architects Atelier Bow-Wow. The Berlin Lab, presented in conjunction with ANCB Metropolitan Laboratory, will offer a range of free programs exploring issues confronting urban life created by Guggenheim curator Maria Nicanor with the newly appointed Berlin Lab Team.

The six-year BMW Guggenheim Lab initiative is curated by David van der Leer, Assistant Curator, Architecture and Urban Studies, and Maria Nicanor, Assistant Curator, Architecture, Solomon R. Guggenheim Museum.

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

***Art of Another Kind: 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. *Art of Another Kind: International Abstraction and the Guggenheim, 1949–1960* 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 Sugai, 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.

*Art of Another Kind: International Abstraction and the Guggenheim, 1949–1960* is curated by Tracey Bashkoff, Curator, Collections and Exhibitions, with Megan Fontanella, Assistant Curator, Collections and Provenance, Solomon R. Guggenheim Museum.

***Rineke Dijkstra: A Retrospective***  
June 29–October 3, 2012

*Rineke Dijkstra: A Retrospective* 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: A Retrospective* is organized by Jennifer Blessing, Senior 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.

This exhibition is supported by the Mondriaan Foundation, Amsterdam. The New York presentation is supported in part by The Robert Mapplethorpe Foundation.

The Leadership Committee for 2012 Exhibitions of Photography is gratefully acknowledged.

### ***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 curated by Carmen Giménez, Stephen and Nan Swid Curator of Twentieth Century Art, with assistance from Karole Vail, Associate Curator, Solomon R. Guggenheim Museum.

This exhibition is supported in part by the National Endowment for the Arts.

The Leadership Committee for *Picasso Black and White* is gratefully acknowledged.

## **VISITOR INFORMATION**

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**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](http://guggenheim.org).

November 21, 2011 (updated from June 29, 2011)

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

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