

## WELCOME TO THE GUGGENHEIM MUSEUM

Now is a wonderful time to visit the Solomon R. Guggenheim Museum, one of the 20th-century's most important architectural landmarks. Thanks to a successful three-year restoration, the Frank Lloyd Wright-designed building is more breathtaking than ever, just in time to celebrate its 50th anniversary, which begins in May 2009.

**1071 Fifth Avenue (at 89th Street)**  
**New York, NY 10128 0173**  
**212 423 3500**  
**[www.guggenheim.org](http://www.guggenheim.org)**

### MUSEUM HOURS

Sunday–Wednesday & Friday 10 a.m.–5:45 p.m.  
Saturday 10 a.m.–7:45 p.m.  
Closed Thursdays

### ADMISSION

Adults \$18  
Students and Seniors (65 years +) with valid ID \$15  
Children under 12 Free; Members Free

### STORE HOURS

Sunday–Wednesday & Friday 9:30 a.m.–6:15 p.m.  
Thursday 11 a.m.–6 p.m.  
Saturday 9:30 a.m.–8:30 p.m.  
Shop for unique gifts, toys, and books based on the Guggenheim's distinctive collections, exhibitions, and landmark building.  
Phone: 1 800 329 6109 or visit [www.guggenheimstore.org](http://www.guggenheimstore.org).

### MUSEUM TOURS

Self-guided audio and educator tours are free with admission.  
Educator's Eye Tours: Daily @ 11 a.m. & 1 p.m.  
Pick up an audio guide or join museum educators for tours and interactive discussions of current exhibitions, the permanent collection, and Frank Lloyd Wright building. (Schedules subject to change. Consult electronic signboard near Admissions Desk for up-to-date tour times.)

### POLICIES AND GUIDELINES

**Thank you for following a few rules that help us protect and conserve our collection and the works on loan to us.**

#### Please:

- Check all large bags, packages, double-sided strollers, and umbrellas at our complimentary coat check before you enter the galleries.
- Use single strollers or baby carriers, which you can borrow from the coatroom, when visiting with small children.
- **Do not** touch the artwork: Even if they do not appear to be fragile, paintings and sculpture can be damaged by even the lightest touch.
- **Do not** bring food or drink, including baby bottles, into the museum.
- **Do not** photograph or videotape anywhere above the ground floor or use tripods or flash anywhere in the museum.

- **Do not** allow your children to run or touch the artwork.
- **Do not** use pens, paints, or any wet mediums; pencils may be used for sketching or taking notes.
- **Do not** smoke anywhere in the museum, food service areas, or on the Sculpture Terrace.
- **Do not** toss coins or other objects into the fountain on the ground floor.

### ACCESSIBILITY

**Take advantage of our full range of services for visitors with special needs.**

- The museum is wheelchair accessible except for the High Gallery, which is at the top of the first ramp and accessible by two low stairs. Partial view of the High Gallery is possible from the first and second rotunda ramps.
- Wheelchairs are available free of charge; please ask a security staff at the entrance for assistance. Wheelchairs cannot be reserved in advance.
- Individuals assisting someone in a manual wheelchair can be granted a free admission ticket.
- The museum café can be accessed via the outdoor ramp or from the indoor chair lift. Please ask a security staff person to assist you.
- Wheelchair accessible bathrooms are available on the first floor by the café, the Sackler Center in the basement, and on the 7th floor.
- Elevators are available from the ground floor.
- Large print versions of our Guggenheim Guide and audio tour are available at the admissions desk.
- Audio tours are available and cover the special exhibition, selections of the permanent collection, and architecture of the building. Neck loops are available for the audio tours. Please ask the staff at the audio desk for assistance.
- The Mind's Eye Tours are verbal imaging programs for partially sighted and blind visitors. Space is limited. For more information or to RSVP, phone 212 360 4355 or e-mail [access@guggenheim.org](mailto:access@guggenheim.org).

- Infrared assisted listening devices are available for all performances and lectures in the Peter B. Lewis Theater. Please ask an usher for assistance.
- Service dogs are allowed in the museum.

## MEMBERSHIP

### Enjoy the Guggenheim as a member.

Join the Guggenheim and enjoy such benefits as free admission, invitations to exclusive members-only events, and discounts in the Guggenheim Store. All membership dues support the Guggenheim's efforts to engage and educate a diverse international audience through exceptional exhibitions and programs.

Phone: 212 423 3535 or visit [www.guggenheim.org/membership](http://www.guggenheim.org/membership)

## MAILING LIST

To ensure that you don't miss out on exhibitions and engaging educational programs, join our mailing list today by visiting: [www.guggenheim.org/maillinglist](http://www.guggenheim.org/maillinglist).

## GROUP VISITS

Special rates and foreign language tours are available with reservations for groups of ten or more. Please call 212 423 3636 or visit [www.guggenheim.org](http://www.guggenheim.org) for more information.

## EDUCATION

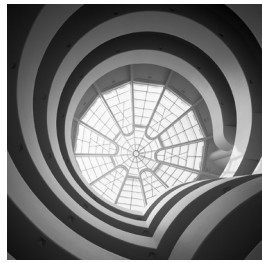
Enrich your museum experience with a visit to the Sackler Center for Arts Education—our dynamic education hub and learning laboratory—located one floor down from the main rotunda. Access using the Annex Elevator on Level 2.

For a schedule of workshops, symposia, lectures, film screenings, and special performances for all ages, visit [www.guggenheim.org/education](http://www.guggenheim.org/education).

## QUESTIONS?

### If you have a question during your visit, just ask.

- The staff at the information desk, just to your left as you enter, is available to answer any questions.
- Gallery Guides in black uniforms with "Gallery Guide" badges and orange "information" pins are stationed throughout the museum to answer questions about the museum or specific works of art. Trained as both guards and educators, these guides also wear flags on their badges indicating which languages they speak.
- Daily tours are another valuable resource if you are looking for more information about the museum or exhibitions. Tours are free with the price of admission, and times are posted at the information desk.
- If you have any questions after your visit please call 212 423 3618 or e-mail [visitorinfo@guggenheim.org](mailto:visitorinfo@guggenheim.org).



## A BRIEF HISTORY

The museum takes its name from founder Solomon R. Guggenheim, an American industrialist who, encouraged and guided by artist and art advisor Hilla Rebay, began collecting nonobjective art in the late 1920s. Unlike artworks that

are representations of the external, material world—and even distinguished from abstract art, which is an abstraction of that material world—nonobjective art took inspiration not from tangible reality but from pure thought, and, hence, pure spirit. To Rebay, this detachment from the material world meant a leap forward to a higher, mystical plane.

Rebay became a follower of Russian-born painter Vasily Kandinsky, who not only rejected representation in his paintings, but also espoused his utopian ideals of non-objectivity in a treatise, *On the Spiritual in Art (Über das Geistige in der Kunst)*, which he wrote in 1911. Not surprisingly, Rebay encouraged Guggenheim to collect Kandinsky's work, eventually amassing over one hundred paintings, in addition to works by other artists such as Rudolf Bauer and László Moholy-Nagy.

At first, Guggenheim's suite at New York's Plaza Hotel served as a viewing space for his art collection. Then in 1937, finding his collection had outgrown his apartment, Guggenheim formed the Solomon R. Guggenheim Foundation and, two years later, established the foundation's first museum—the Museum of Non-Objective Painting—on East 54th Street in Manhattan, with Rebay as Director. Four years later, the foundation called upon innovative architect Frank Lloyd Wright to design a permanent structure to house Guggenheim's ever-expanding art collection, which by this time included works by Marc Chagall, Robert Delaunay, Fernand Léger, Amedeo Modigliani, Moholy-Nagy, and Pablo Picasso. It took Wright 16 years, 700 sketches, and six separate sets of drawings to complete the project: on October 21, 1959, the Solomon R. Guggenheim Museum opened, its spiraling silhouette an instant New York City landmark.

## THE FRANK LLOYD WRIGHT BUILDING

The commission to build a museum to house Guggenheim's art collection of came through Rebay, director of the foundation's original Museum of Non-Objective Painting. In a June 1, 1943 letter to Wright she wrote, "I want a temple of spirit, a monument!" No doubt Rebay found Wright's insistence on buildings designed on the basis of a philosophy rather than a predetermined style in line with the Utopian ideals of nonobjectivity, and his inverted ziggurat design for the Guggenheim Museum—a design he described as "pure optimism"—certainly confirms that affinity. The Wright commission led to one of the 20th-century's greatest works of architecture, a building as famous as the art collection it was designed to display.

Wright considered several locations in New York City before settling on the present site on Fifth Avenue between 88th and 89th Streets. Proximity to Central Park was key to Wright: not only did it provide relief from the noise and congestion of the city, it also lent inspiration.

Wright's desire was to translate organic forms from nature into architecture. His spiral design for the Guggenheim Museum calls to mind a nautilus shell, with continuous spaces flowing freely one into another. Having rejected conventional museum models, which took visitors through a series of interconnected rooms and forced them to retrace their steps when exiting, Wright's novel idea was to whisk people to the top of the building via elevator, and then use the gentle slope of a continuous, circular ramp to allow them to stroll down naturally while viewing art.

*"Wright's building made it socially and culturally acceptable for an architect to design a highly expressive, intensely personal museum. In this sense almost every museum of our time is a child of the Guggenheim."*

PAUL GOLDBERGER

Circularity is a recurring motif in Wright's building, reflected in everything from the rotunda and skylight to such details as the inlaid design of the terrazzo floors. But there are triangles, ovals, and squares as well: Wright's late-career masterpiece offers his own unique interpretation of the geometry of modernist architecture.

Regrettably, postwar inflation, alterations in the building site, building code requirements, and more, delayed construction for years and forced countless revisions to Wright's design and working drawings. Nevertheless, on October 21, 1959—16 years after it was commissioned, 10 years after the death of founder Solomon Guggenheim, and 6 months after the death of Frank Lloyd Wright—the Guggenheim Museum opened its doors to the enormous crowd that lined Fifth Avenue for hours awaiting a first look. Then, as now, the Wright's monument to modernism, with its spiral ramp, rotunda, and domed skylight, fascinates visitors and provides a unique space in which to experience art.

## **THE RENOVATION BY GWATHMEY SIEGEL & ASSOCIATES**

The large rotunda was accompanied by a smaller rotunda and tower originally designed to house artist studios and apartments for Rebay and Guggenheim. Instead, the space was repeatedly annexed to meet the need for more office, storage, and exhibition space. In the early 1980s, the Guggenheim Foundation hired Gwathmey Siegel & Associates Architects, LLC with the goal of creating more office and gallery space and, just as important, ensuring that Wright's intentions were honored.

After closing for three years, the museum reopened in 1992 with the Gwathmey Siegel & Associates eight-story addition and renovation complete. That work resulted in two new floors for offices, four additional exhibition galleries, and the reopening of the rotunda's top ramp for an uninterrupted circulation pattern that completes Wright's original vision for the museum.

Other more recent changes include the 1997 restoration and opening of the Peter B. Lewis Theater—also part of Wright's original design for the building—and the 2001 opening of the Sackler Center for Arts Education, an 8,200-square-foot education facility.

From September 2005 through July 2008, the Guggenheim Museum remained open but was enclosed in scaffolding while a team of architects, structural engineers, and conservators undertook a comprehensive condition assessment and restoration of the landmark building. While in good structural condition, the building required the removal of eleven coats of paint, filling of exterior cracks, treatment of corroded steel structures, and repair and reinforcement of the concrete. That comprehensive restoration, completed in September 2008, means the museum will be at its best, inside and out, as it celebrates its 50th anniversary in 2009.

When it first opened, some people, including artists, criticized Wright for creating a museum environment so unusual that it threatened to overpower the art inside. But Wright defended his concept by stating, "On the contrary, it was to make the building and the painting an uninterrupted, beautiful symphony such as never existed in the World of Art before." Over the years, however, artists and curators have found the space a welcome challenge and even used the building as inspiration in their creation of site-specific work.

In conquering the static regularity of geometric design, and combining it with the plasticity of organic forms, Wright produced a vibrant building whose architecture is as refreshing now as it was fifty years ago. The Solomon R. Guggenheim Museum stands as an eloquent testament to Wright's architectural genius, and to the adventurous founding spirit that made it possible.

Today, thanks to the completion of a careful and detailed restoration—and given the addition of major private collections, generous gifts, and thoughtful acquisitions over the years—you will discover a unique architectural space filled with exciting special exhibitions and a remarkably rich and textured permanent collection that extends from the late 19th-century through the present.

## **THE PERMANENT COLLECTION**

The story of the Guggenheim Museum is essentially the story of a number of very different private collections that have been augmented—and continue to be augmented—by significant gifts and acquisitions to form one richly layered permanent collection dating from the late 19th-century to the present.

**The Solomon R. Guggenheim Founding Collection** Between 1937 and 1949, Solomon Guggenheim gave the Guggenheim Foundation approximately six hundred works by such artists as Marc Chagall, Vasily Kandinsky, Piet Mondrian, and Pablo Picasso.

### **The Thannhauser Collection**

The gift of Justin K. Thannhauser's prized collection of Impressionist, Post-Impressionist, and modern French

masterpieces—which includes works by Vincent van Gogh, Edouard Manet, Pablo Picasso, and Camille Pissarro—significantly expanded the historical range of the Guggenheim collection.

### **The Panza Collection**

In the early 1990s, the Guggenheim acquired over 350 works of Minimalist, Post-Minimalist, and Conceptual art from the renowned collection of Count Giuseppe Panza di Biumo and his wife, Giovanna, giving the Guggenheim depth and quality in its postwar holdings.

### **Karl Nierendorf Estate**

In 1948, the Guggenheim Foundation expanded the breadth of its collection by purchasing the entire estate of New York art dealer Karl Nierendorf (1889–1947), which included works by important German and Austrian Expressionists, Surrealist painters such as Joan Miró, paintings and works on paper by Paul Klee, and several early paintings by Abstract Expressionist Adolph Gottlieb.

### **The Katherine S. Dreier Bequest**

In 1953 the Guggenheim Foundation received a small but important bequest by one of 20th-century's most influential art figures, Katherine S. Dreier (1877–1952), which included such important works as Constantin Brancusi's *Little French Girl* (1914–18), an Alexander Archipenko bronze (1919), an Alexander Calder standing mobile (1935), an untitled Juan Gris still life (1916), and three collages dating from 1919 to 1921 by the German Dadaist Kurt Schwitters.

### **The Hilla Rebay Collection**

Thanks to ongoing contact with artists over the course of her lifetime, Hilla Rebay—the Guggenheim's first director—amassed her own significant art collection. Part of her estate, including works by Kandinsky, Klee, Mondrian, and Schwitters, was given to the Guggenheim Museum in 1971, four years after her death.

### **The Robert Mapplethorpe Foundation Gift**

In 1992, the Robert Mapplethorpe Foundation named the Guggenheim Foundation the recipient of approximately two hundred of Mapplethorpe's finest photographs and unique objects. Realized in several stages, the gift made the Guggenheim the most comprehensive public repository of this important American artist's work and also inaugurated the museum's photography collection and exhibition program.

### **The Bohen Foundation Gift**

In 2001, the Bohen Foundation, a private charitable organization, gave the Guggenheim 275 works by 45 artists, with an emphasis on immeasurably expanding the museum's collection of film, video, and new media. The gift represents a vital and dynamic cross section of art at the turn of the millennium, ranging from important photographic works by Sophie Calle, Hiroshi Sugimoto, and Sam Taylor-Wood to room-sized installations incorporating large-scale video by Willie Doherty, Pierre Huyghe, and Iñigo Manglano-Ovalle.

## **BUILDING QUESTIONS & ANSWERS**

### **When did the museum open?**

The museum first opened at 2 p.m. on Wednesday, October 21, 1959, six months after Frank Lloyd Wright's death. Over 3,000 people waited to be the first to visit, and the following Sunday over 10,000 queued up for their chance to see the new museum.

### **How tall is the building?**

The building is 97 feet, 9 inches high.

### **Did Frank Lloyd Wright design the benches?**

Yes, as he did with most every structure he worked on, Wright insisted on designing most every detail, right down to the chairs and elevators.

### **What does it say on the seal at the main entrance?**

"Let each man exercise the art he knows," which is a quote from *Wasps* (422 BCE) by Aristophanes (whose name is spelled out in Greek letters underneath).

### **Where is my favorite painting?**

A selection of works from the museum's permanent collection is always on view. However, ongoing conservation of artworks and frames, space limitations, and the fact that the Guggenheim sometimes lends works to its global partners or other museums means not every work from the collection is always available for public viewing. Visit [www.guggenheim.org](http://www.guggenheim.org) to view current exhibition information.

### **How long is the ramp?**

The ramp is 1,416 feet or over one quarter of a mile long.

### **Why is the exhibition from the bottom-up? I thought the ramp was designed for visitors to walk down.**

It was Wright's intention that visitors take the elevator up and stroll down the ramp. However, curators now have the choice of hanging exhibitions so they can be viewed from the bottom-up, from the top-down, or either way.

### **How long did it take to build the museum?**

Though commissioned in 1943, construction on the museum did not begin until May 1956 and took just over three years.

### **Are there other Frank Lloyd Wright buildings in New York City?**

Wright designed four sites in and around New York City, of which the Guggenheim Museum is the largest. His other New York City works include an interior remodeling of the Hoffman Mercedes-Benz Showroom at 430 Park Avenue and 56th Street (open to the public), and a house for William Cass, the Crimson Beech, on Staten Island, New York, 1959.

### **When was the addition built, and who designed it?**

The museum closed from 1990 to 1992 while Gwathmey Siegel & Associates oversaw interior renovations and the addition of an eight-story annex that added two floors for offices and four additional floors and nearly 20,000 square feet (65% more) more exhibition space.

### **What is Frank Gehry's connection to this building?**

Architect Frank Gehry designed the Guggenheim Museum Bilbao and is at work on the Guggenheim Abu Dhabi Museum, scheduled to open in 2013. The Guggenheim presented an exhibition of his work, *Frank Gehry: Architect*, in 2001.

### **GUGGENHEIM AROUND THE WORLD**

#### **Visit great works of architecture and art around the world.**

In 1976 the Guggenheim Foundation took its first step towards becoming a truly global institution when it inherited the Venice palazzo and unparalleled modern art collection of Solomon Guggenheim's niece, Peggy Guggenheim. In recent years, the foundation has continued its global reach by establishing museums in Bilbao and Berlin, and has plans to open the Guggenheim Abu Dhabi by 2013.

#### **Peggy Guggenheim Collection**

Palazzo Venier dei Leoni  
Dorsoduro 701  
I-30123 Venezia, Italy

#### **Guggenheim Museum Bilbao**

Avenida Abandoibarra, 2  
48001 Bilbao, Spain

#### **Deutsche Guggenheim**

Unter den Linden 13/15  
10117 Berlin, Germany

#### **Guggenheim Abu Dhabi Museum**

United Arab Emirates  
(Under Development)

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