

# The Solomon R. Guggenheim Foundation

## The Mission Statement

The mission of the Solomon R. Guggenheim Foundation is to promote the understanding and appreciation of art, architecture, and other manifestations of visual culture, primarily of the modern and contemporary periods, and to collect, conserve, and study the art of our time. The Foundation realizes this mission through exceptional exhibitions, education programs, research initiatives, and publications, and strives to engage and educate an increasingly diverse international audience through its unique network of museums and cultural partnerships.

## Summary

In 1937, Solomon R. Guggenheim established a foundation empowered to operate a museum that would publicly exhibit and preserve his holdings of non-objective art. Today the Guggenheim is a museum in multiple locations with access to shared collections, common constituencies, and joint programming.

The Foundation owns and operates the Solomon R. Guggenheim Museum on Fifth Avenue, New York City, and the Peggy Guggenheim Collection on the Grand Canal in Venice, Italy, and also provides programming and management for two other museums in Europe that bear its name, the Guggenheim Museum Bilbao in Spain, and the Deutsche Guggenheim in Berlin. In 2007, the Board of Trustees of the Solomon R. Guggenheim Foundation signed an operating framework to build the Guggenheim Abu Dhabi scheduled to open in early 2013. In addition, the Guggenheim extends its international reach through institutional alliances, including with the State Hermitage Museum in St. Petersburg, Russia, and the Kunsthistorisches Museum in Vienna, Austria, and through a vigorous and diverse special exhibitions and education program. In the last fifteen years, the Guggenheim has also organized major traveling exhibitions, including several encyclopedic presentations of 20<sup>th</sup> century art from the Solomon R. Guggenheim Foundation that toured throughout the Europe and Asia. In addition the Guggenheim lends works from its collection to museum exhibitions throughout the world. With nearly three million annual visitors worldwide, the Guggenheim and its network of museum is one of the most visited cultural institutions in the world.

Since 1992, the Guggenheim has produced more than 275 exhibitions. These projects have encompassed definitive retrospectives of American and international artists, including Matthew Barney, Georg Baselitz, Francesco Clemente, Dan Flavin, Jenny Holzer, Ellsworth Kelly, Roy Lichtenstein, Mario Merz, Robert Morris, Claes Oldenburg, Nam June Paik, Robert Rauschenberg, James Rosenquist, Daniel Buren, David Smith, Richard Prince, Cai Guo-Qiang, and Louise Bourgeois; historical surveys of 20th-century art such as *The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932* (1992), *Picasso and the Age of Iron* (1993), *The Italian Metamorphosis, 1943–1968* (1994), and *Abstraction in the Twentieth Century: Total Risk, Freedom, Discipline* (1996), and *Kazimir Malevich: Suprematism* (2003); and exhibitions that have presented the artistic heritage of many countries and regions: *Africa: The Art of a Continent* (1996), *China: 5,000 Years* (1998), *Brazil: Body & Soul* (2001), *The Aztec Empire* (2004), *RUSSIA!* (2005), and *Spanish Painting from El Greco to Picasso: Time, Truth, and History* (2006). Since 2000, Guggenheim-organized exhibitions have been presented in more than 80 museums around the world.

<p>The Solomon R. Guggenheim Foundation Board of Directors</p>
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## The Solomon R. Guggenheim Foundation The Network

### Overview

#### ☐ **Solomon R. Guggenheim Museum** **New York, United States**

Architect: Frank Lloyd Wright

Year opened: 1959

1992 addition by Gwathmey Siegel

2005-08 facade restoration

Annual attendance: 900,000–1,150,000

Completed in 1959, the Guggenheim's Frank Lloyd Wright-designed museum is among the 20th century's most important architectural landmarks. Most of the Guggenheim Foundation's exhibitions premier here, but its galleries are also used to exhibit the Guggenheim's renowned collection, which ranges from Impressionism through contemporary art.

The story of the Guggenheim Museum is essentially the story of several very different private collections. Central among these are Solomon R. Guggenheim's collection of non-objective painting premised on a belief in the spiritual dimensions of pure abstraction; his niece Peggy Guggenheim's collection of abstract and Surrealist painting and sculpture; Justin K. Thannhauser's array of Impressionist, Post-Impressionist, and early Modern masterpieces; and Count Giuseppe Panza di Biumo's vast holdings of European and American Minimalist, Post-Minimalist, Environmental, and Conceptual art. These collections have been augmented over the last two decades by major gifts from The Robert Mapplethorpe Foundation and The Bohen Foundation, as well as by the ongoing series of contemporary art commissions made possible by the Guggenheim's unique partnership with Deutsche Bank for the Deutsche Guggenheim, Berlin, and through the distinct but complimentary acquisitions program of the Guggenheim Museum Bilbao. Together with numerous other important purchases and gifts secured by the Guggenheim's directors and curators over the years, these acquisitions have contributed to the formation of a richly layered, international collection dating from the late 19th-century to the present.

The Guggenheim's exhibitions have spanned a wide variety of approaches and artists, including historic monographic shows with exhibitions devoted to many of the great postwar artists, commissioned works, the art of different cultures, and exhibitions of 20<sup>th</sup>- and 21<sup>st</sup>-century design and architecture. Since its opening in 1959, the Guggenheim Museum has mounted special exhibitions, the vast majority (over 92%) of these based on the core collections - Pre-War Classical and Modern, Post-War Modern and Contemporary, 20th and

21st-Century surveys. Approximately another 8% of the special exhibitions have focused on 20th-Century architecture, design, fashion, and non-Western cultures. The Guggenheim Museum also mounts special exhibitions which present artists' career retrospectives which are an increasingly important focus for the curatorial direction along with contemporary art surveys and site-specific installations. In 2006, the Guggenheim appointed its first curator of contemporary Asian Art and established the Asian Art Initiative, which addresses how Asian art can be most effectively integrated into the dominant Euro-American discourse of international modern and contemporary art.

□ **Peggy Guggenheim Collection**  
**Venice, Italy**

Architect: Lorenzo Boschetti

Year opened: 1976

Average annual attendance: 400,000

Located on Venice's Grand Canal, the Peggy Guggenheim Collection (PGC) is one of Europe's premier museums devoted to European and American modern art. Like the 18th-century palazzo that houses it, the collection was bequeathed to the Foundation by Peggy Guggenheim (niece of Solomon R. Guggenheim) in 1976. With its masterpieces ranging in style from Cubism and Surrealism to Abstract Expressionism, the collection has become one of the most respected and visited cultural attractions in Venice. Among the artists represented are Paul Braque, Constantin Brancusi, Marcel Duchamp, Max Ernst, Paul Klee, René Magritte, Piet Mondrian, and Jackson Pollock, among many others. In addition to presenting its collection, the PGC also organizes exhibitions that travel to other Guggenheim museums and other venues, as well as hosts traveling exhibitions organized by other institutions. The foundation also owns and operates the U.S. Pavilion of the Venice Biennale.

**Peggy Guggenheim Collection Advisory Board 2008**

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□ **Guggenheim Museum Bilbao**  
**Bilbao, Spain**

Architect: Frank O. Gehry

Year opened: 1997

Average annual attendance: 950,000 - 1,000,000

When it opened in 1997, the Frank Gehry–designed Guggenheim Museum Bilbao—a spectacular structure made of titanium, glass, and limestone—was instantly hailed as the most important building of its time. Located in the Basque city of Bilbao in northern Spain, the museum features exhibitions organized by the Guggenheim Foundation, selections from the foundation’s extended collection, and several site-specific sculptures and installations by contemporary artists. The museum is also committed to supporting and presenting the work of Basque artists. In 2006 the Guggenheim Museum Bilbao installed a specially commissioned work by Richard Serra, *The Matter of Time*. This permanent installation of eight monumental sculptures constitutes a site-specific installation of a scale and ambition unrivalled in modern history. The installation includes seven new works that join the artist’s 1994-97 work *Snake*, together filling the Guggenheim Museum Bilbao’s Arcelor Gallery, which measures 430 feet long by 80 feet at its widest. The installation is part of the Guggenheim Museum Bilbao’s commitment to commissioning works by the world’s most important artists specifically conceived for the unique architectural context of the Museum.

□ **Deutsche Guggenheim  
Berlin, Germany**

Architect: Richard Gluckman

Year opened: 1997

Annual attendance: 200,000

In 1997, Deutsche Bank and the Solomon R. Guggenheim Foundation created the Deutsche Guggenheim, an exhibition space located on Berlin's historic Unter der Linden. The Deutsche Guggenheim was conceived as a collaborative partnership and consists of three main objectives: the presentation of thematic exhibitions which recognize artists who have contributed significantly to the development of art, the presentation of works from the Deutsche Bank Collection, and commissions of site-specific works by both young and established artists. Artists who have created new works as part of this program since its inception include: John Baldessari, Hanne Darboven, Anish Kapoor, William Kentridge, Jeff Koons, Gerhard Richter, James Rosenquist, Andreas Slominski, Hiroshi Sugimoto, Bill Viola, Phoebe Washburn, Lawrence Weiner, Jeff Wall, and Rachel Whiteread.

The Deutsche Guggenheim's modern and contemporary art exhibition program has included scholarly loan exhibitions such as *No Limits Just Edges: Jackson Pollock Works on Paper* (2005) and *Divisionism/Neo-Impressionism: Arcadia and Anarchy* (2007) have premiered in Berlin before travelling to other museums in the Guggenheim network.

□ **State Hermitage Museum (Allied Museum)  
Saint Petersburg, Russia**

In June 2000, the State Hermitage Museum in St. Petersburg and the Solomon R. Guggenheim Foundation announced a long-term collaboration agreement based on a shared desire to expand international cultural relations and to make the fullest possible use of the scholarly and educational potential of their collections of art and cultural artifacts. The Hermitage was established 1764, and its collection has grown to encompass some three million objects, ranging from deepest antiquity to the present day.

□ **Kunsthistorisches Museum (Allied Museum)  
Vienna, Austria**

In 2001, the Kunsthistorisches Museum, Vienna, joined the alliance by signing a trilateral agreement with the Guggenheim and the Hermitage. The Kunsthistorisches Museum traces its origins to the art collections assembled over centuries by the Hapsburg dynasty—it is rich in paintings by Brueghel, Dürer, and scores of other Old Masters, as well as treasures ranging from antiquities, arms and armor, and musical instruments to decorative arts and ecclesiastic objects.

## The Solomon R. Guggenheim Foundation The Collections

### New York

#### The Permanent Collection

Assembled over the past 80 years and still growing, the collection embodies the institution's distinctive history, which has intersected with and catalyzed the development of 20th-century art. The story of the Guggenheim collection is essentially the story of several very different private collections that have been brought together. These collections, augmented through numerous acquisitions, reflect the rich trajectory of Modern art from the mid-19th century through the present.

#### Solomon R. Guggenheim Founding Collection

Solomon R. Guggenheim (1861–1949), with the guidance of the German artist Hilla Rebay (1890–1967), was a champion of a particular strand of abstraction known as non-objective art, which attempted to sever ties to the observable world and aspired to spiritual and utopian goals. Beginning in 1929, Solomon built a collection that eventually included over one hundred fifty works by Vasily Kandinsky, whose oeuvre epitomized this tendency, as well as paintings by such notable exponents as Rudolf Bauer, Robert Delaunay, László Moholy-Nagy, and Rebay herself. At the same time, Solomon actively sought work that did not fit the mold of nonobjectivity, including paintings by Marc Chagall, Albert Gleizes, Fernand Léger, Franz Marc, Amedeo Modigliani, Pablo Picasso, and Henri Rousseau.

The Solomon R. Guggenheim Museum holds approximately six hundred artworks that were gifted to the museum by Solomon Guggenheim between 1937 (the year of the formation of the foundation) and 1949, or purchased by the foundation during those years. These works form the core of the Guggenheim's holdings, with such masterpieces as Franz Marc's *Yellow Cow* (1911), which the artist purportedly called his "standard" (Standardwerk) for its ability to evoke spiritual awakening through color theory, and Kandinsky's *Composition 8* (1923), among the first paintings Solomon purchased for his art collection following his visit to Kandinsky's studio in 1929. In 2007, to formally honor Solomon's legacy, and in celebration of the 70th anniversary of the creation of the foundation, the Guggenheim assigned a special credit line to these works, designating them as part of the Solomon R. Guggenheim Founding Collection.

Guided by his art adviser, the German painter Hilla Rebay, Solomon Guggenheim began to collect works by non-objective artists in 1929. The word "non-objective" came to signify for Rebay the spiritual dimensions of pure abstraction. In fact, the Guggenheim Museum was known as The Museum of Non-Objective Painting for its first 15 years. Rebay introduced Guggenheim to Vasily Kandinsky in the artist's studio in Dessau, Germany, and the collector went on to purchase more than 150 works by the artist. Other acquisitions by Guggenheim included paintings by Marc Chagall, Robert Delaunay, Albert Gleizes, Fernand Léger, Amedeo Modigliani, and Pablo Picasso. Ultimately, Guggenheim gave his entire collection to the institution that bears his name.

### **Thannhauser Collection**

In 1963, the Solomon R. Guggenheim Museum's holdings were dramatically enriched when the Foundation received a portion of Justin K. Thannhauser's prized collection of Impressionist, Post-Impressionist, and modern French masterpieces as a permanent loan and promised gift. These paintings and sculptures formally entered the collection in 1978, two years after Thannhauser's death, and were augmented by additional gifts from his widow, Hilde, between 1981 and 1991. The Thannhauser bequest provided an important historical survey of the period directly antedating that represented by the Guggenheim's original holdings, allowing the museum to tell the story of modern art from its nineteenth-century roots for the first time. Among the works he gave are such incomparable masterpieces as Vincent van Gogh's *Mountains at Saint-Rémy* (1889), Edouard Manet's *Before the Mirror* (1876), and close to 30 paintings and drawings by Pablo Picasso.

### **The Karl Nierendorf Estate**

In 1948 the Guggenheim Foundation purchased the entire estate of New York art dealer Karl Nierendorf (1889–1947). Nierendorf had begun his career in the art trade three decades earlier in Cologne, where together with his brother, Josef (1898–1949), he had specialized in watercolors and drawings, especially those of The Blue Rider (*Der Blaue Reiter*) group and other Expressionist artists. The purchase of the estate of Karl Nierendorf expanded the breadth of the Guggenheim Foundation's original holdings with a concentration of Expressionist works, such as Oskar Kokoschka's *Knight Errant* (1915); Surrealist paintings such as Joan Miró's *Personage* (1925); and several early paintings by Adolph Gottlieb—among the first works by a member of the nascent school of Abstract Expressionism to enter the Guggenheim's collection.

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

In 1953, the Guggenheim received a small but significant bequest by one of 20th-century art's most influential figures, Katherine S. Dreier, who, along with Marcel Duchamp, had founded the *Société Anonyme*. Most important among the 28 works donated by the estate were Brancusi's *Little French Girl* (1914–18), an Aleksander Archipenko bronze (1919), an untitled Juan Gris still life (1916), and three collages dating from 1919–1921 by the German Dadaist Kurt Schwitters.

### **The Panza Collection**

In 1991 and 1992, the Guggenheim acquired, through purchase and gift, over three hundred fifty works of Minimalist, Post-Minimalist, and Conceptual art from the renowned collection of Count Giuseppe Panza di Biumo and his wife, Giovanna. Widely acknowledged as one of the world's most important holdings of art of the 1960s and 1970s, the Panza Collection gave the Guggenheim depth and quality in its postwar holdings to match the strength of its prewar collection. Its acquisition may be seen as an extension of the Guggenheim's founding mission to collect and promote abstract art. At the same time it looked forward, allowing the museum to represent the most immediate historical roots of today's expanded and richly pluralistic art field. The collection includes many definitive examples of Minimalist sculpture by artists such as Carl André, Dan Flavin, and Donald Judd; equally strong examples of Minimalist paintings by Robert Mangold, Brice Marden, and Robert Ryman; and a rich array of Post-Minimal, Conceptual, and Environmental art by Robert Morris, Richard Serra, James Turrell, and Lawrence Weiner, among others.

### **The Robert Mapplethorpe Foundation**

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 between 1993 and 1998, 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 Bohlen Foundation Gift**

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

### **Venice**

Widely recognized as one of the most influential art patrons of the 20th century, Peggy Guggenheim (1898–1979), Solomon R. Guggenheim's niece, assembled an unrivalled collection of modern art, beginning in the late 1930s in pre-war Paris and London and continuing through World War II in New York—where she provided critical support to the nascent American school of Abstract Expressionism through her museum-gallery Art of this Century—and, from 1947 until her death in 1979, in Venice. In 1969, Peggy decided to bequeath her entire collection as well as the Grand Canal palazzo that houses it, to the Solomon R. Guggenheim Foundation, complementing her uncle's collection and filling in critical gaps, particularly with her rich holdings of Surrealist works and paintings by Jackson Pollock.

### **Bilbao**

From its inception in 1997, the Guggenheim Museum Bilbao's acquisition program has focused on art from mid-century to the present, complementing the Guggenheim's renowned holdings while establishing its own identity. Its collecting approach includes acquiring singular examples and signature works by leading artists, such as Joseph Beuys' *Lightning with Stag Caught in its Glare*, 1958–85, Robert Rauschenberg's *Barge*, 1962–63, purchased jointly with the museum in New York, and Jeff Koons' *Puppy*, 1992, which has assumed an iconic status in its position before the museum's entrance. Following the Guggenheim's model, Bilbao's collection also features in-depth holdings of individual artists, such as Anselm Kiefer, with the aim of revealing their development over the course of their careers.

### **Berlin**

With the inauguration of the Deutsche Guggenheim in 1997, the Solomon R. Guggenheim Foundation and Deutsche Bank launched a unique and ambitious program of contemporary art commissions that has enabled the Guggenheim to act as a catalyst for artistic production. The participants in the series to date include both established and younger artists of various nationalities, working in a diversity of media, from paintings and photographs to large-scale sculptural and video installations.

### **International Director's Council**

The International Director's Council is the Guggenheim's primary acquisition committee devoted to augmenting and strengthening the contemporary collection in all mediums. Founded in 1995, the council is composed of art collectors from around the world who share a commitment to acquire and preserve a collection that reflects the most important aesthetic achievements of 20th- and 21st-century visual culture. Their acquisitions have ranged from painting and sculpture to photography and video installations. The International Director's Council has a two-tiered membership: a general level and an Executive Committee.

### **Photography Committee**

Formed in 1998, the Photography Committee is composed of international collectors with interests in both photography and related artistic practices. Reflecting the Guggenheim's interdisciplinary curatorial structure, this acquisition committee has been free to focus as much on contemporary artists who work conceptually with photography as on the more traditional interpretations of the medium.

### **Young Collectors Council**

The Young Collectors Council (YCC) is a leadership group for young professionals ages 21 to 45. Funds raised through membership support the acquisition of works by emerging and younger artists. Members also participate in monthly programs designed to enhance an appreciation for contemporary art.

## **The Solomon R. Guggenheim Foundation Traveling Exhibitions**

The Guggenheim receives requests each year for cultural programming on an international scale. While the Solomon R. Guggenheim Museum regularly tours its loan exhibitions and regularly co-organizes exhibitions with other museums in order to share responsibilities and costs as well as broaden the educational reach of a project, occasionally the Foundation organizes an exhibition of its global collections that is specifically tailored for another international venue. The aim of this collection exhibition program is to educate the public about modern and contemporary art through the celebrated Guggenheim collections. This program also generates revenue to support the Guggenheim's public programs and important collection initiatives.

## The Solomon R. Guggenheim Museum

### **The Building: Frank Lloyd Wright's Masterpiece**

Completed in 1959, the Guggenheim's Frank Lloyd Wright-designed museum is among the 20th century's most important architectural landmarks. The museum's great rotunda has been the site of many celebrated special exhibitions, while its smaller galleries are devoted to the Guggenheim's renowned collection, which ranges from Impressionism through contemporary art.

From 2005 through 2008, the Solomon R. Guggenheim Museum undertook a major restoration of the building's famed exterior. The innovative and unprecedented concrete structure, designed by Frank Lloyd Wright, had been plagued by surface cracks almost since it opened in 1959. In 2005, some 11 layers of paint applied over the past 46 years were removed and the building's concrete surface was revealed, allowing for close analysis. The restoration team, lead by architects Wank Adams Slavin Associates, used a year's worth of data to formulate an appropriate methodology to repair the cracks and ensure the building's long-term health. The museum remained open throughout the restoration process, and the newly restored Guggenheim will be unveiled in fall 2008.

In 2009, the Guggenheim marks its 50<sup>th</sup> anniversary.

## EXHIBITION PROGRAMS

### **Special Exhibitions**

Since 1959, the Guggenheim Museum has mounted scores of special exhibitions. The vast majority of these are based on the institution's core competency: modern and contemporary art from the mid-19th century through the present. On occasion, the museum presents shows on related subjects, such as 20th-century architecture, design, and fashion, as well as the art of non-Western cultures and historical antecedents to Modernism. Guggenheim exhibitions fall into eight broad categories: Modern and historical surveys; major retrospectives; focused monographs on specific chapters in an artist's career; private collections; architecture and design; aspects of the permanent collection; contemporary art surveys; and site-specific installations.

### **Modern and Historical Surveys**

Every year or two, the Guggenheim organizes a major survey exhibition that brings together hundreds of works of art by scores of artists. In 1992, the museum mounted the most ambitious exhibition in its history, *The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932*, a 900-work multidisciplinary survey of art production in the years following the Bolshevik Revolution. Since then, the Guggenheim has organized several in-depth exhibitions that introduced audiences to the art of various world cultures. Other major surveys have viewed Modernism from different viewpoints: *1900: Art at the Crossroads* looked at art made throughout the world at a time when artists were breaking free of the academy; *Abstraction in the 20th Century* revealed the remarkable diversity and durability of art-making without figurative representation; while *Rendezvous* provided a delicious survey of major 20th-century art from the combined collections of the Guggenheim and the

Pompidou Center. In reviewing *Rendezvous*, Roberta Smith, the esteemed art critic for the New York Times, wrote, "The Solomon R. Guggenheim Museum may be the country's leader in exhibition spectaculars." Other historical surveys of note have included "Russia!" and "Spanish Painting From El Greco to Picasso: Time, Truth, and History."

### **Major Retrospectives**

Matthew Barney, Louise Bourgeois, Constantin Brancusi, Cai Guo-Qiang, Alexander Calder, Francesco Clemente, Rebecca Horn, Vasily Kandinsky, Ellsworth Kelly, Roy Lichtenstein, David Smith, Catherine Opie, Claes Oldenburg, Richard Prince, Robert Rauschenberg, and James Rosenquist are among the dozens of major 20th- and 21st-century artists who have had retrospectives at the Guggenheim. The retrospective provides the opportunity to chart a single artist's career, from breakthrough works as unknowns, through mature art created at the height of their fame. Often working directly with these artists, Guggenheim curators have presented definitive overviews of their unique contributions to the art of our time. In doing so, they have created a lasting record of these artists' singular achievements.

### **Focused Monographs**

Some of the most illuminating shows at the Guggenheim have been relatively small: *Kazimir Malevich: Suprematism* focused on the purely abstract paintings of the greatest figure of the Russian avant-garde; while *No Limits, Just Edges: Jackson Pollock Paintings on Paper* provided the first comprehensive look at the American artist's work in this medium.

### **Architecture and Design**

The connection between design, architecture, and other forms of art provides a rich area of exploration. The first show at the museum devoted entirely to design was one of its most popular successes: *The Art of the Motorcycle*. Following its New York presentation the exhibition traveled extensively. Other design exhibitions have included the 2001 retrospective of the architect Frank Gehry which became the most attended show in the history of the New York museum, and a retrospective of the work of *Zaha Hadid* in 2006.

### **Collection Exhibitions**

As part of its mission to reach a broad public, the Guggenheim has organized representative surveys of its Modern art holdings and sent them to museums in cities throughout the world, such as Melbourne, Bonn, Tokyo, Berlin, Rome, Seoul, Shanghai, and Helsinki. The Guggenheim has also organized major themed collection exhibitions for its own museum, including *Moving Pictures*, *Singular Forms (Sometimes Repeated)*, and *Shapes of Space*.

### **Site-Specific Installations**

Occasionally, the rotunda of Frank Lloyd Wright's Guggenheim Museum has been transformed by artists for site-specific installations that take advantage of its unique architectural character. In 1989, Jenny Holzer affixed an L.E.D. display board along the parapet wall, so that blinking messages from her texts transformed the museum into an electronic arcade. Since then, other artists have made the famous space their own, including Nam June Paik, Matthew Barney, Lothar Baumgarten, Dan Flavin, Daniel Buren, and Cai Guo-Qiang.

## **The Hugo Boss Prize**

Established in 1996 to recognize significant achievement in contemporary art, The Hugo Boss Prize is a biennial award administered by the Solomon R. Guggenheim Foundation and juried by a distinguished international panel of museum directors, curators, and critics. The award has become firmly anchored in the contemporary art world and also underscores the Guggenheim's continuing commitment to contemporary. Since its inception, the prize has been awarded to American artist Matthew Barney (1996), Scottish artist Douglas Gordon (1998), Slovenian artist Marjetica Potrč (2000), French artist Pierre Huyghe (2002), Thai artist Rirkrit Tiravanija (2004), and British artist Tacita Dean (2006). Previous finalists have included Laurie Anderson, Janine Antoni, Stan Douglas, Cai-Guo Qiang, and Yasumasa Morimura in 1996; Huang Yong Ping, William Kentridge, Lee Bul, Pipilotti Rist, and Lorna Simpson in 1998; Vito Acconci, Maurizio Cattelan, Michael Elmgreen and Ingar Dragset, Tom Friedman, Barry Le Va, and Tunga in 2000; Francis Alÿs, Olafur Eliasson, Hachiya Kazuhiko, Koo Jeong-a, and Anri Sala in 2002; Franz Ackermann, Rivane Neuenschwander, Jeroen de Rijke and Willem de Rooij, Simon Starling, and Yang Fudong in 2004; and Jennifer Allora and Guillermo Calzadilla, John Bock, Damián Ortega, Aïda Ruilova, and Tino Sehgal in 2006. The winner of the Hugo Boss Prize 2008, Emily Jacir, was selected from a list of finalists that included Christoph Buechel, Patty Chang, Sam Durant, Joachim Koester, and Roman Signer.

## CONSERVATION DEPARTMENT

The Guggenheim Museum's permanent collection is kept in trust for the public, with the goal that it will be viewed, studied, and enjoyed for generations to come. But because works of art are fragile, the museum's conservation staff—working in specially equipped facilities—plays a vitally important role. And, as the scope of the collection has enlarged, so has the responsibility of its conservators. The founding collection of the Guggenheim Museum focused on paintings and works of art on paper; in the 1950s the museum began to collect Modern sculpture. Most recently, the museum has broadened the scope of its collecting to include all types of contemporary art.

### **Modern Art Conservation**

The materials and techniques used by modern artists present unique challenges for conservators. Twentieth-century art often requires different approaches than traditional paintings. As part of the effort to develop new methods of treatment and preservation, the museum's conservators study and analyze the works using scientific methods.

### **Contemporary Art Conservation**

Art made since about 1950 presents limitless challenges for conservators, by virtue of the fact that contemporary artists utilize an infinite variety of materials, ranging from plastics and candy to light fixtures, videotapes, and computer programs. The Guggenheim's staff has taken a leadership role in the preservation of contemporary art. In 2001 it launched the Variable Media Network to develop flexible and innovative approaches to the preservation of new-media work. The project deals with the challenges of preserving and conserving both the physical materials and the artistic intent of contemporary art.

### **AXA Art Conservation Project**

In 2001 an irreparably damaged painting by Ad Reinhardt, *Black Painting* (1960-1966), was donated by AXA Art Insurance to the Guggenheim Museum as part of an unprecedented conservation research study and collaboration with The Museum of Modern Art. Over the next five years, conservators, scientists, curators, and artists who participated in the AXA Art Conservation Project carried out a complete physical examination and scientific analyses of the work which helped to create a dossier of information about Reinhardt's working methods and subsequent experimental restoration techniques used on the painting. The in-depth study of the painting brought to the fore a number of concerns about the challenging treatment of minimalist or monochromatic paintings, their vulnerability, ethical choices in conservation, experimental methodologies for treating these surfaces, and essential criteria for authenticity.

## THE SACKLER CENTER FOR ARTS EDUCATION

Education has been a central mandate of the Guggenheim since it was chartered by the Board of Regents of the University of New York State in 1937. Since then, education has pervaded almost all of the Guggenheim's public offerings, including exhibitions, catalogues, lectures, school programs, tours, brochures, and interpretive texts. In the past decade, the Guggenheim Museum has established major new facilities devoted to education, and launched several innovative programs, dramatically expanding its reach to a broad cross-section of the public from all ages, socio-economic levels, and educational backgrounds.

The core values of the Guggenheim's Education Department are excellence in teaching and lifelong learning for adults, youth, and families.

Through collaboration with artists as education partners, an embrace of state-of-the-art technology, print and web-based publications, and other communications vehicles, the Education Department shares its methodology and research findings nationally and internationally. The Guggenheim's celebrated international internship and fellowship programs help to develop the museum professionals of tomorrow.

### **Multimedia Lab**

At the Guggenheim Museum in New York, the opening of the Sackler Center for Arts Education in November 2001 dramatically expanded educational offerings in the visual and performing arts, and has allowed for active experimentation with new technologies. Located below the rotunda of the Frank Lloyd Wright building, the Sackler Center features 8,200 square feet of multimedia facilities that include studio art, computer, and multimedia labs; a 270-seat theater designed by Wright and a 72-seat New Media Theater; a resource center with reference materials to facilitate research by students and educators; a conference room for educators and volunteers; and a unique education gallery that presents installations to further contextualize Guggenheim exhibitions and enhance the visitor experience.

### **Learning Through Art**

Learning Through Art (LTA) is an outreach program that places teaching artists in residence at public elementary schools in all five boroughs of New York City. Since its inception in 1970, LTA has engaged more than 140,000 students in looking at and making art, improving their basic academic, communication, and critical-thinking skills. The year culminates with exhibitions of the students' artwork at the Guggenheim and at partner schools.

In 2006, the results of a three-year study funded by the U.S. Department of Education showed that Learning Through Art has a significant impact on participating students' literacy and critical-thinking skills. Students in the program demonstrated higher overall skills in discussing and interpreting both art and texts than students who were not in the program. Recently, the Guggenheim was awarded an additional \$1 million grant for a four-year study on the effects of LTA on problem-solving skills.

### **Internship Program**

The Solomon R. Guggenheim Museum offers a variety of internships for undergraduates, recent graduates, and graduate students in art history, administration, conservation, education, and related fields. The objective

of the internship program is to offer practical museum training experience to individuals interested in pursuing careers in the arts and museum field. Interns gain a general knowledge and broad understanding of how a particular department functions within the context of a major museum as well as specific skills related to a particular department's activities.

## **Education: Selected Programs**

- **School Tours and Workshops**

Students in grades 3–12 are offered age-appropriate, interactive gallery tours led by professional museum educators, followed by studio art or computer-based workshops in the Sackler Center labs.

- **After-School Programs**

Elementary, junior high- and high-school students tour the galleries, discuss current exhibitions, and create art in response through the use of traditional and digital media. These programs, offered in eight-week courses, culminate in a showcase for students and their families.

- **Workshops for Educators**

Teachers learn creative strategies for incorporating the arts into their classrooms in support of core curriculum areas, such as language arts, social studies, humanities, and mathematics. Curriculum guides published by the Guggenheim (and available online) provide teachers with lessons and visual aids to support the use of Guggenheim exhibitions and collections during school visits to the museum, as well as in the classroom.

- **Family Programs**

Programs for family with children are scheduled throughout the year to compliment Guggenheim exhibitions.

- **Lectures and Symposia**

Offered in conjunction with exhibitions, these public programs provide a dynamic forum for dialogue and debate by artists, scholars, critics, and other important voices in the art world. Among these is the newly christened Elaine Turner Cooper Fund: Conversations with Contemporary Artists, a celebrated program that gives audiences unique insight into artistic practice today.

- **Tours**

Whether they are led by curators, professional educators, or trained volunteers, tours of special exhibitions and the permanent collection provide interactive ways to learn about art. Free to the public, tours allow for an open-ended dialogue in which all questions are welcomed. Through the Guggenheim's unique Gallery Guide program, education professionals, cross-trained as security guards, are available to answer visitor questions.

- **Public and Artist Interactions**

This unique program provides the Guggenheim's diverse audiences with direct and meaningful access to contemporary artists like James Rosenquist providing insight into the artistic process and to contemporary art in general.

## **Works & Process at the Guggenheim**

For 25 years, Works & Process at the Guggenheim, founded by Mary Sharp Cronson, has explored the creative process through extraordinary music, dance, opera, and literary and theatrical performances. These events are presented in the Peter B. Lewis Theater in the Solomon R. Guggenheim Museum Sackler Center for Arts Education, and are accompanied by discussion among the artistic collaborators and with the audience. After over 300 productions, Works & Process is now recognized as a pioneer in creating groundbreaking and carefully crafted programs that provide unprecedented access to today's leading performing artists, choreographers, composers, writers, scientists, and directors. Programs continue to offer both performance and discussion, providing a unique way to explore the creative process. One of the series greatest achievements is the much admired dance program, the success of which has recently led a return to the original mission of the theater: commissioning and presenting fully staged productions. Matthew Barney, Peter Brook, Daniel Buren, Merce Cunningham, Tan Dun, Philip Glass, Isaac Julien, Tony Kushner, Yo-Yo Ma, Steve Reich, Salman Rushdie, Paul Taylor, Twyla Tharp, Bill Viola, and Christopher Wheeldon are but a few of the artists that have participated in *Works & Process* to date.

## **SCHOLARSHIP AND PUBLICATIONS**

Every special exhibition mounted by the Guggenheim is based on years of scholarly research and inquiry. Scholarship pervades every one of the Publications Department's books and catalogues, which combine essential art-historical information such as biographies, bibliographies, exhibition histories, and chronologies with longer texts that seek to contextualize art within larger movements or disciplines. Extensive monographs on individual artists who have been the subjects of exhibitions, such as Matthew Barney, Kazimir Malevich, Claes Oldenburg, and Robert Rauschenberg, have become standard references on them, and catalogues accompanying large survey shows have resulted in major volumes that represent the wide spectrum of art theory and research among the top critics, historians, and curators around the world.

## **CRITICAL AWARDS**

Given by the U.S. Section of the International Association of Art Critics

- 2006-2007  
Best Historical Show  
Second Place: Spanish Painting From El Greco to Picasso: Time, Truth, and History
  
- 2005-2006  
Best Monographic Museum Show  
Organized in New York City  
First Place: David Smith: A Centennial  
  
Best Exhibition of Time-Based Art

(Video, Film, or Performance)

First Place: Marina Abramović *Seven Easy Pieces*

Best Architecture or Design Show

Second Place: Zaha Hadid

2002–2003

Best monographic museum show  
organized nationally

First Place: Kazimir Malevich: *Suprematism*

BEST THEMATIC MUSEUM SHOW  
ORGANIZED IN NEW YORK CITY

Second Place: *Moving Pictures*

BEST MONOGRAPHIC MUSEUM SHOW  
ORGANIZED IN NEW YORK CITY

First Place: Matthew Barney: *The Cremaster Cycle*

2000–2001

BEST ARCHITECTURE OR DESIGN SHOW

Second Place: Frank Gehry, *Architect*

1999–2000

BEST MUSEUM SHOW IN NEW YORK CITY

First Place: *1900: Art at the Crossroads*

Second Place: *The Worlds of Nam June Paik*

1998–1999

BEST ARCHITECTURE OR DESIGN SHOW

Second Place: *Premises: Invested Spaces in Visual Arts,  
Architecture, & Design from France, 1958–1998*

1995–1996

BEST PHOTOGRAPHY EXHIBITION

Second Place: *In/sight: African Photographers, 1940 to the  
Present*

## **THE LIBRARY**

The Solomon R. Guggenheim Museum Library's mission is to support the research endeavors of the Solomon R. Guggenheim Museum (SRGM) professional staff. Staff includes curators, registrar, exhibition design, development, education, and administrative staff. The library also serves interns, volunteers, docents, and teachers at the Museum. The Solomon R. Guggenheim Museum Library contains published resources that reflect and inform museum collections and exhibitions, with particular focus on modern and contemporary art, architecture, and design. Collections include Global Guggenheim Exhibition Catalogs, rare books, and Hilla Rebay Library as well as an actively growing collection of artist monographs, art criticism and theory, reference materials, and periodicals.

## **THE ARCHIVES**

Formally established in 1973, the Solomon R. Guggenheim Museum Archives traces the development of Solomon R. Guggenheim's private collection and Solomon R. Guggenheim Foundation, and actively collects materials on the history of its museum in New York from its inception in 1939 as the Museum of Non-Objective Painting on East 54th Street, to the present as the Solomon R. Guggenheim Museum on 1071 Fifth Avenue. The Solomon R. Guggenheim Museum Archives exists to collect, preserve, and provide access to all historical documentation of the Solomon R. Guggenheim Foundation and the records related to the history and activities of the Solomon R. Guggenheim Museum for the purpose of administrative support and historical research.

## **ART AFTER DARK**

First Fridays is a monthly social event at the Guggenheim Museum which attracts more than 2,500 young, cultural trend-setters in their 20's and 30's who come to listen to DJ music and view current exhibitions in the landmark Frank Lloyd Wright-designed building. Over the past two years, popular DJ's have performed in the museum including: Funkstörung, RJD2, and Juan Maclean, to name a few.

## **GUGGENHEIM ONLINE**

Launched in 2000 and completely revamped and relaunched in 2008, [www.guggenheim.org](http://www.guggenheim.org) reaches more than 6 million visitors each year. One of the site's most popular features is the Collection Online, which offers an in-depth review of hundreds of selected art works, along with biographies of artists and definitions of art-historical terms. The site also includes an award-winning section providing free curriculum materials on art and artists for educators, and fully illustrated overviews of Guggenheim exhibitions over the past decade.

## **RETAIL OPERATIONS**

The retail program strives to provide quality products that support the museum's educational mission and that are specifically tailored to meet the needs of our visitor demographic. The Guggenheim Store at the museum and online features Guggenheim signature items, such as Frank Lloyd Wright-inspired ware, unique jewelry, Guggenheim exhibition related merchandise such as books, posters, scarves, ties, t-shirts and caps, gift items, and a children's section. In 2008, the Guggenheim launched a new line of jewelry, Restoration Rocks, made from the excavated Gunitite from the restoration project. In 2009, the Guggenheim Store launches a new children's line of merchandise.

## **LICENSING**

The licensing program focuses on the Frank Lloyd Wright building as an iconic image and the Guggenheim name and world wide reputation as a cultural leader. Licensing activities include location shoots for films, documentaries, television and print advertising as well as development of co-branded custom products and publications, and both commercial and editorial use of images from our extensive photo archive.

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