

## EXHIBITION EXPLORES IMPACT OF ASIAN ART AND THOUGHT ON MODERN AND CONTEMPORARY AMERICAN ART

Approximately 250 Works by 100 Artists and Literary Figures from James McNeill Whistler to Robert Rauschenberg and from Ezra Pound to Allen Ginsberg

Exhibition Features Site-Specific Commission by Ann Hamilton and Live Performances by Laurie Anderson, Meredith Monk, and Robert Wilson

**Exhibition:** *The Third Mind: American Artists Contemplate Asia, 1860–1989*  
**Venue:** Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York  
**Dates:** January 30–April 19, 2009  
**Preview:** Thursday, January 29, 10 a.m.–1 p.m.

(NEW YORK, NY – January 27, 2009) — From January 30 to April 19, 2009, the Solomon R. Guggenheim Museum will present *The Third Mind: American Artists Contemplate Asia, 1860–1989*, an exhibition that illuminates the dynamic and complex impact of Asian art, literature, music, and philosophical concepts on American art. The exhibition features approximately 250 works by more than 100 artists across a broad range of media—including painting, sculpture, video art, installations, works on paper, film, live performance, literary works, and ephemera—and draws from over 100 major museum and private collections in North America, Europe, and Japan.

This exhibition is made possible by a Chairman’s Special Award from the National Endowment for the Humanities.

Generous support is provided by the Terra Foundation for American Art, The Rosenkranz Foundation, the Henry Luce Foundation, and The Robert H. N. Ho Family Foundation.

Additional funding is provided by the National Endowment for the Arts, E. Rhodes and Leona B. Carpenter Foundation, The W.L.S. Spencer Foundation, and the United States-Japan Foundation.

The Guggenheim Museum gratefully acknowledges the Leadership Committee for *The Third Mind: American Artists Contemplate Asia, 1860–1989*.

The exhibition was conceived and organized by Alexandra Munroe, Senior Curator of Asian Art at the Solomon R. Guggenheim Museum, and a leading authority on Asian art. In commenting on the show, Munroe said, “It is my hope that *The Third Mind* will be a revelatory exhibition, enabling visitors to see 130 years of American creative culture through an entirely new lens—a lens that reveals the

transformative influences of Asian art and ideas on the formal and conceptual achievements of American modern and contemporary art.”

Richard Armstrong, Director of the Solomon R. Guggenheim Foundation and Museum, remarked, “It is always exciting when an exhibition invites us to contemplate an historic span of art and culture from an entirely new perspective.” Armstrong continued, “Everyone at the Guggenheim is looking forward to this stimulating exhibition and series of programs, and we are honored by the recognition of its scholarly and educational merits by the National Endowment for the Humanities.”

### **Exhibition Overview**

*The Third Mind* proposes a new art-historical construct—one that challenges the widely accepted view that American modern art developed simply as a dialogue with Europe—by focusing on the myriad ways in which vanguard American artists’ engagement with Asian art, literature, music, and philosophical concepts inspired them to forge an independent artistic identity that would define the modern age and the modern mind. These artists developed a new understanding of existence, nature, and consciousness through their prolonged engagement with Eastern religions (Hinduism, Tantric and Chan/Zen Buddhism, Taoism), classical Asian art forms, and living performance traditions. Japanese art and Zen Buddhism dominated in part because America’s political and economic ties with Japan were historically stronger than those with China or India, the other prime source nations examined in this exhibition.

Beginning with the late nineteenth-century American Aesthetic movement and the ideas promulgated in transcendentalist circles, *The Third Mind* illuminates the Asian influences shaping such other major movements as abstract art, Conceptual art, Minimalism, and the neo-avant-garde as they unfolded in New York and on the West Coast. It also presents select developments in modern poetry, music, and dance-theater. According to Ms. Munroe, “What emerges is a history of how artists working in America interpreted, mediated, and incorporated Eastern ideas and art forms to create not only new styles of art, but more importantly, a new theoretical definition of the contemplative experience and self-transformative role for art itself.”

The title of the exhibition refers to *Untitled* (“*Rub Out the Word*”) from *The Third Mind* (ca. 1965), a “cut-ups” work by Beat writers William S. Burroughs and Brion Gysin, which combines and rearranges unrelated texts to create a new narrative. The mixed-media piece, which will be on view, evokes the eclectic method by which American artists adapted ideas from Asia to create new forms, structures, and meanings for their own art.

*The Third Mind* features over 100 artists and literary figures from artistic communities throughout the United States, including those in Boston, New York, Seattle, San Francisco, and Los Angeles. The artists are selected for their demonstrable use of Asian aesthetics, techniques, and/or materials; their engagement with Asian philosophies; or their experience with forms of Asian spiritual practice. The key artists represented in the exhibition include, chronologically per the exhibition layout: James McNeill Whistler, John LaFarge, Mary Cassatt, Arthur Wesley Dow, Augustus Vincent Tack, Georgia O’Keefe, Mark Tobey, Morris Graves, Ezra Pound, David Smith, Isamu Noguchi, John Cage, Robert

Rauschenberg, Jasper Johns, Nam June Paik, Yoko Ono, La Monte Young and Marian Zazeela, Jack Kerouac, Allen Ginsberg, Jordan Belson, Ad Reinhardt, Anne Truitt, Agnes Martin, Dan Flavin, Walter de Maria, Adrian Piper, Tehching Hsieh, and Bill Viola.

The exhibition is organized chronologically and thematically into seven sections:

### **Aestheticism and Japan: The Cult of the Orient**

American artists' fascination with the East began in the late 1850s and developed from intellectual circles radiating from Boston, especially the interlocking communities of Harvard University, the Unitarians, and the transcendentalists. This opening section explores an interconnected group of artists who, in the wake of Commodore Matthew Perry's opening of Japan in 1853–54, turned to the philosophies and artistic practices of "the Orient" and especially Japan as an alternative to European sources of cultural identity and creative inspiration. Artists associated with the Aesthetic movement and Tonalism developed specific techniques, compositional devices, and an appreciation of numinous form derived from their studies of Asian art and texts. This section features important works on paper by John La Farge which he made in Japan, such as *The Great Statue of Amida Buddha at Kamakura* (ca. 1887, Fine Arts Museum of San Francisco) and paintings by James McNeill Whistler, including *Nocturne: Blue and Gold—Old Battersea Bridge* (ca. 1872–75, Tate, London). Both artists deployed Asian techniques in their work and were central in fostering interest in Asian art among their peers, as was Mary Cassatt, whose 1890–91 suite of ten color drypoint etchings, manipulates conventions and themes drawn from Japanese ukiyo-e woodblock prints. Thomas Wilmer Dewing and Abbott Handerson Thayer, artists who were championed by the great Asian art collector Charles Lang Freer, are also included. A key piece in this section is a plaster cast of American Renaissance sculptor Augustus Saint-Gaudens's famous memorial sculpture for the grave of Henry Adams's wife, "Clover" Marion Hooper Adams. This work was conceived and styled, in part, as a nondenominational evocation of the "White-Robed" Buddhist bodhisattva Avalokitesvara.

### **Landscapes of the Mind: New Conceptions of Nature**

This section features leading artists of the early to mid-twentieth century who championed modern and abstract art in America while invoking Asian aesthetics and philosophies that conceived of nature as a unity of matter and spirit. Informed by syncretic spiritualist discourses such as transcendentalism and Theosophy, they appropriated from Asian art forms an aesthetic of transparency, weightlessness, dematerialization, silence, and rhythmic form. Eschewing traditional Western schemes of landscape as monumental and eternal, they took from the East the notion of landscape as ephemeral form and dynamic process. They appropriated techniques like ink brushwork and compositional devices like multiple viewpoints in Chinese landscape painting to achieve a dynamism that suggested something numinous and wondrous beyond external form. Opening with the influential teacher and Japanese-art specialist Arthur Wesley Dow, this section features paintings, woodblock prints, and photographs by Georgia O'Keeffe, Alvin Langdon Coburn, and Arthur Dove; by the Photo-Secessionists Edward Steichen and Alfred Stieglitz; and the Synchromist painters Marsden Hartley and Stanton Macdonald-Wright. This development culminates with the Northwest school of painters that coalesced in the 1930s around Mark Tobey and included Kenneth Callahan, Paul Horiuchi, and Morris Graves. Increased Asian immigration inspired many artists to study Buddhism and East Asian calligraphy. These influences can be seen in Graves's masterwork, *Time of Change* (1943), which demonstrates his desire "to move toward Eastern art's basis of metaphorical perceptions...as an outflowing of religious experience." Highlights include Steichen's *The Pond—Moonrise* (1904), O'Keeffe's *Abstraction* (1917), and Dove's *Fog Horns* (1929).

### **Ezra Pound, Modern Poetry, and Dance Theater**

This section explores American translations of classical Asian literature and dance-theater spanning World War I and the interwar period. Both art forms were well known among visual artists and inspired experimentation with Asian thought-forms. Featured are rare first-edition books by such influential writers as Ezra Pound and Lafcadio Hearn, as well as manuscript pages from T. S. Eliot's masterwork,

*The Waste Land* (1922). Pound's seminal translations of classical Chinese poetry (*Cathay*, 1915) revolutionized modern Anglo-American literature with their terse, powerful, and imagist language and free-form verse. Pound also introduced classical Japanese No dance-theater to American modernists, and this section features documentary photographs of the charismatic Japanese dancer Michio Itō performing William Butler Yeats's No-inspired play, *At The Hawks Well* (ca. 1916). These metaphoric literary and dance-theater aesthetics influenced Martha Graham and Isamu Noguchi, represented by a video documentary of their landmark collaboration in the dance performance *Frontier* (1935).

### **Abstract Art, Calligraphy, and Metaphysics**

This section explores the calligraphic brushstroke, which was an approach to abstract painting that focused on the spontaneous gesture of the artist's hand and was informed by the East Asian art of calligraphy as well as popular writings on Zen and its ethics of direct action. Paintings, ink paintings, and sculpture by such towering artists as Franz Kline, Sam Francis, Philip Guston, Isamu Noguchi, Robert Motherwell, Jackson Pollock, David Smith, and Mark Tobey reveal how this cross-cultural discourse inspired the creative culture of postwar America. The traditions of metaphysical speculation in Hinduism, Taoism, and Zen Buddhism provided artists with a conceptual basis for the understanding and representation of the visionary, spiritual, and universal potential of abstract art. Rare and important paintings by Natvar Bhavsar, Georgia O'Keeffe, Okada Kenzō, Gordon Onslow-Ford, and Lee Mullican reinterpreted Asian cultural theory and artistic practices to enhance the meaning and value of abstraction during a period when it was considered the most significant and progressive form of modern art. A centerpiece of this section is Brice Marden's breakthrough series of calligraphic ink-on-paper works based on Chinese calligraphy, *Cold Mountain Studies 1–35* (1988–90). Other works on view include Pollock's *Untitled [Red Painting 1–7]* (ca. 1950) and Kline's *Mahoning* (1956).

### **Buddhism and the Neo-Avant-Garde**

This section follows three interconnected collectives of artists and writers whose sustained if eclectic connections to Zen and other forms of Buddhism emerge as critical methodological and philosophical influences in the American postwar neo-avant-garde. These collectives are “Cage Zen,” linking the activities of neo-Dada, Fluxus, and Happenings through the mediation of John Cage; “Beat Zen,” revealing how the spontaneous writings and modes of subjectivity forged by Jack Kerouac, Allen Ginsberg, and others in the Beat movement appropriated Buddhism; and Bay Area conceptualism, which stemmed from both Cagean and post-Beat approaches to Zen as method. Zen rhetoric gave these artists and writers the conceptual framework to abandon artistic intention and compositional structure. It corresponded with the manifestos of Cage's silent music, Kerouac's spontaneous prose, George Maciunas's anti-art, and Tom Marioni's situation art—all of which disposed of orthodox modernism in favor of the sheer immediacy and authenticity of everyday life. This section features sixteen scores, prints, drawings, and watercolors by Cage dating from 1952 to 1992, which will be installed using Cage's chance operation method. Other key works are a live projection of Nam June Paik's *Zen for Film* (1964); Yoko Ono's twenty-two *Instructions for Paintings* (1961–62); Robert Rauschenberg's *Gold Standard* (1964), which he made in Tokyo using a Japanese folding-screen; and Jasper Johns's *Dancers on a Plane* (1980–81), which is inspired by a Tantric Buddhist painting. An original manuscript of Kerouac's *Dharma Bums* (1957), his best-selling novel that recounts his experiences as a mountaineering Zen Buddhist, is featured together with important publications, photographs, and paintings by the Beat writers Ginsberg and Lawrence Ferlinghetti, and an abstract film by Harry Smith (*Abstract Film Number. 11: Mirror Animations*, ca. 1957). Four panels from Arakawa and Madeline Gins's seminal Conceptual artwork, *The Mechanism of Meaning* (1963–71) will be on view, while William Anastasi and Marioni will each reenact historic works for the exhibition. In addition, Paul Kos's *Sound of Ice Melting* (1970) will be installed in the rotunda.

### **Art of Perceptual Experience: Pure Abstraction and Ecstatic Minimalism**

This section traces the development of a new iteration of Asian rhetoric in American art of the 1960s that

recasts the art object as a specific focus of contemplation and perceptual experience aimed at the transformation of consciousness. Ad Reinhardt's radical conclusion that art is a perceptual experience with the specific power to purify consciousness through concentrated contemplation was constructed from his close readings of Asian art and religious thought. The "pure abstraction" and reductive forms of Reinhardt, Agnes Martin, Anne Truitt, Dan Flavin, and Robert Irwin shifted the conception of seeing from an optical event to a phenomenological process, and made durational time (spent looking at the object) a medium of ontological awareness. In addition to sculpture associated with Minimalism, such as Flavin's *icon IV (the pure land) (to David John Flavin 1933–1962)* (1962/1969), and Irwin's *Untitled* (1969), this section features the experimental cinema of Jordan Belson, and a continuous electronic sound environment in luminous fields of colored light, *Dream House* ([1962-present]), by La Monte Young and Marian Zazeela. During the course of the exhibition live performances of Young's innovations in North Indian classical raga will be presented by Young and Zazeela with The Just Alap Raga Ensemble.

### **Experiential Performance Art: The Aesthetics of Time**

The final exhibition section presents video, installation, and live performance art of the 1970s through 1989. This period reflects the growing popularity of Asian wisdom traditions in American culture, and the gradual breakdown of the long-entrenched "East-West" constructs and worldviews in a postmodern, global era. Several of the artists in this section, such as Laurie Anderson, Linda Montano, Adrian Piper, and Bill Viola, are advanced practitioners of an Asian contemplative discipline and meditation technique, have spent an extended period of time in Asian countries, or in the case of Kim Jones, served in the Vietnam War. As part of their practice, they explore endurance and extreme duration to achieve self-awareness. Highlights include Viola's *Room for St. John of the Cross* (1983), Adrian Piper's *Here and Now* (1968), and Hsieh's *One Year Performance, 1980–1981*. Performances by Laurie Anderson, Meredith Monk, and Robert Wilson will be presented in the rotunda and the Peter B. Lewis Theater as an integral part of this section.

In addition to the two site-specific installations by James Lee Byars and Young and Zazeela included in the exhibition, Ann Hamilton responds to the exhibition thesis with *human carriage* (2009), a new work created especially for the Guggenheim's rotunda. Focusing on themes of transmission and transformation—specifically on the artist's act and use of reading Asian source texts and how that process can change an artist's conceptual approach to art-making—Hamilton devises a mechanism that traverses the entire Guggenheim balustrade, taking the form of a white silk "bell carriage" with Tibetan bells attached inside. As the cage spirals down along the balustrade, the purifying bells ring, awakening viewers. The mechanism is hoisted back up to a post at the uppermost Rotunda Level 6, where an attendant exchanges weights composed of thousands of cut-up books that counter the pulley system that propels the mechanism itself. According to Hamilton, the elements of *human carriage* compose a visual metaphor for the processes of "reading which leaves no material trace but which might forever change you."

### **Exhibition Team**

*The Third Mind* was conceived and organized by Alexandra Munroe, Senior Curator of Asian Art of the Solomon R. Guggenheim Museum. Vivien Greene, Curator of Nineteenth- and Early Twentieth-century Art of the Solomon R. Guggenheim Museum, contributed expertise and the selection of works for the opening section *Aestheticism and Japan: The Cult of the Orient*, along with a scholarly essay in the exhibition catalogue. Research Associate Ikuyo Nakagawa, Assistant Curators Sandhini Poddar and Nat Trotman, and Asian Art Curatorial Fellow Yao Wu supported the realization of this project. An exhibition Advisory Committee of distinguished arts and humanities scholars provided input and insight into the development of this project.

### **Exhibition Catalogue**

*The Third Mind: American Artists Contemplate Asia, 1860–1989* is accompanied by a richly illustrated

440-page catalogue edited by Alexandra Munroe. It includes scholarly essays by curators and academics specializing in American art history, intellectual history, Asian studies, and postcolonial religious and cultural studies. The catalogue also features a comprehensive chronology of events in U.S.-Asia relations, a bibliography, and artists' biographies compiled by Ikuyo Nakagawa. The cost is \$85 for the hardcover edition and \$55 for the softcover version.

### ***Third Mind Live Performances, Education, and Public Programs***

In conjunction with the exhibition, the Guggenheim Museum presents *Third Mind Live*, a performance and lecture series that will bring world-renowned practitioners in the fields of dance, music, performance art, and theater to the museum's theater and gallery spaces. The program is subject to change, but is scheduled to include:

Meredith Monk

*Ascension Variations*

Thursday, March 5, 6:30pm and 9pm; tickets \$50, \$40 members, \$20 students under 25

Laurie Anderson

*Transitory Life: Some Stories*

Thursday, March 12, 8pm and Friday, March 13, 8pm; tickets \$30, \$25 members, \$10 students under 25

Just Alap Raga Ensemble featuring La Monte Young and Marian Zazeela performing in their sound and light environment, *Dream House*

Saturday, March 14, 9pm and Saturday, March 21, 9pm; tickets \$30, \$25 members, \$10 students under 25

Jung Hee Choi, performing in the sound and light environment, *Dream House*

*Rice*

Saturday, March 28, 9pm; tickets \$30, \$25 members, \$10 students under 25

Merce Cunningham in conversation with Laura Kuhn

*Dancers on a Plane*

Tuesday, March 31, 6:30pm; tickets \$30, \$25 members, \$10 students under 25

yoko ono in conversation with Alexandra Munroe

*Passages for Light*

Thursday, April 2, 6:30pm; tickets \$30, \$25 members, \$10 students under 25

Marina Abramović

*Night Sea Crossing*, a lecture

Tuesday, April 7, 6:30pm; tickets \$30, \$25 members, \$10 students under 25

Robert Wilson

*KOOL – DANCING IN MY MIND*

Presented through Works & Process at the Guggenheim

Friday, April 17, 7:30pm and Saturday, April 18, 7:30pm; tickets \$30, \$25 members, \$10 students under 25

The museum will provide additional context through discussions with artists about their relationship with Asia as a source of creative and conceptual inspiration, along with other extensive public programs presented by the Sackler Center for Arts Education. These panel discussions, lectures, and performance programs will take a multidisciplinary perspective drawing from the fields of visual art, music, literature, dance, philosophy, and cultural studies. In addition, programming will feature a film and video series, a

school tour and workshop program, after-school and technology-based programs, professional development workshops for educators, curriculum guides, family events and tours, and integrated digital components such as pod casts and an audio tour. For updated program information or tickets, contact the Box Office at 212 423 3587 or visit [www.guggenheim.org/education](http://www.guggenheim.org/education).

### **On view in the Sackler Center for Arts Education**

Presented concurrently with *The Third Mind* in the Sackler Center for Arts Education is *Noguchi: The Bollingen Journey 1949–56*. Renowned Japanese-American sculptor Isamu Noguchi (1904-1988) was deeply affected by the tragedies of World War II. His resulting loss of faith in the meaning and purpose of art led him to investigate what he termed as “the environment of leisure”. Defining leisure as “... free time, time spent away from the necessities of life, where life is tasted and enjoyed...,” Noguchi’s Bollingen Journey photographs, taken on several around-the-world voyages between 1949 and 1956, focus on communally enjoyed leisure spaces such as public plazas, religious sites, market places, and amusement parks conceptualized for the recreation of the mind. Noguchi spent most of his time in Asia, traveling to countries including India, Bali, Cambodia, Japan and Nepal, with funds provided by The Bollingen Foundation, which had been established in 1945 by Paul and Mary Conover Mellon to assist scholars and intellectuals in the humanities and social sciences. Noguchi’s subsequent proposals for artworks, playgrounds, parks, and public plazas were deeply impacted by his Bollingen travels, as he continued to seek the reintegration of art in the social fabric of life.

In many respects, Noguchi embodies the conversation of cultures traced in *The Third Mind*. His mother Leonie Gilmour was an American teacher and writer, and his father was Yonejiro Noguchi, a Japanese poet who wrote modern verse in English and was well acquainted with such towering figures of Anglo-American poetry as W.B. Yeats and Ezra Pound. Raised between America and Japan, Noguchi began making sculpture as a young man and his studies took him to Paris. He worked in the studio of the abstract sculptor Constantin Brancusi, and became close friends with Alexander Calder, Marcel Duchamp, and other members of the Parisian avant-garde. When he traveled to Japan and China for the first time in the early 1930s, he came to believe that the classical principles of Asian art and modern abstract art share affinities of form and spirit. Throughout his career, Noguchi forged a complex relationship between modernist movements and Asian art traditions.

*Noguchi: The Bollingen Journey 1949–56* also includes a limited edition book by Ivory Press with reproductions of drawings the artist made on his Bollingen travels and a text by the essayist and novelist Pico Iyer. This exhibition has been co-organized by The Isamu Noguchi Foundation and Garden Museum and the Sackler Center for Arts Education at the Solomon R. Guggenheim Museum.

### **About the Solomon R. Guggenheim Foundation**

Founded in 1937, the Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of art, primarily of the modern and contemporary periods, through exhibitions, education programs, research initiatives, and publications. Currently the Solomon R. Guggenheim Foundation owns and operates the Guggenheim Museum on Fifth Avenue in New York and the Peggy Guggenheim Collection on the Grand Canal in Venice, and also provides programming and management for two other museums in Europe that bear its name: the Guggenheim Museum Bilbao and the Deutsche Guggenheim in Berlin. In early 2013 the Guggenheim Abu Dhabi, a 452,000 square foot museum of modern and contemporary art designed by architect Frank Gehry, is scheduled to open.

### **About the National Endowment for the Humanities**

Created in 1965 as an independent federal agency, the National Endowment for the Humanities (NEH) supports learning in history, literature, philosophy, and other areas of the humanities. NEH grants enrich classroom learning, create and preserve knowledge, and bring ideas to life through public television, radio, new technologies, exhibitions, and programs in libraries, museums, and other community places.

Additional information about the NEH and its grant programs is available at [www.neh.gov](http://www.neh.gov).

#### **About the Terra Foundation for American Art**

The Terra Foundation for American Art is dedicated to fostering exploration, understanding, and enjoyment of the visual arts of the United States for national and international audiences. Recognizing the importance of experiencing original works of art, the foundation provides opportunities for interaction and study, beginning with the presentation and growth of its own art collection in Chicago. To further cross-cultural dialogue on American art, the foundation supports and collaborates on innovative exhibitions, research, and educational programs. Implicit in such activities is the belief that art has the potential both to distinguish cultures and to unite them.

#### **About the Henry Luce Foundation**

The Henry Luce Foundation was established in 1936 by Henry R. Luce, the cofounder and editor-in-chief of Time Inc., to honor his parents who were missionary educators in China. The Foundation builds upon the vision and values of four generations of the Luce family: broadening knowledge and encouraging the highest standards of service and leadership. The Henry Luce Foundation seeks to bring important ideas to the center of American life, strengthen international understanding, and foster innovation and leadership in academic, policy, religious, and art communities and pursues its mission today through the following grant-making programs: American Art; East Asia; Luce Scholars; Theology; Higher Education and the Henry R. Luce Professorships; the Henry R. Luce Initiative on Religion and International Affairs; Public Policy and the Environment; and the Clare Boothe Luce Program for women in science, mathematics and engineering.

#### **About The Robert H. N. Ho Family Foundation**

The Robert H. N. Ho Family Foundation is a private philanthropic organization with deep roots in Chinese culture and a strong belief that Buddhist philosophy has much to offer the modern society. From its Hong Kong base, the Foundation supports and develops programs throughout the world. A significant supporter of the arts, the Foundation establishes and funds projects to promote creative arts education, nurture young talent, encourage cross-cultural understanding through the arts, and revitalize and preserve traditional Chinese arts and cultural heritage. The Robert H. N. Ho Family Foundation also provides a variety of views and tools to promote understanding of Buddhism and to explore ways of applying its insights to everyday life.

#### **VISITOR INFORMATION**

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**Admission:** Adults \$18.00, students/seniors (65+) \$15.00, members and children under 12 free. Admission includes audio guide tour.

**Museum Hours:** Saturday to Wednesday, 10 a.m. to 5:45 p.m.; Friday, 10 a.m. to 7:45 p.m. Closed Thursday. On Friday evenings, beginning at 5:45 p.m., the museum hosts Pay What You Wish. For general information call, 212 423 3500, or visit [www.guggenheim.org](http://www.guggenheim.org).

#1096

January 27, 2009 (Updated from September 11, 2008)

#### **FOR ADDITIONAL INFORMATION CONTACT:**

Betsy Ennis, Director, Media and Public Relations  
Lauren Van Natten, Senior Publicist  
212 423 3840 or e-mail: [pressoffice@guggenheim.org](mailto:pressoffice@guggenheim.org)

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# The Third Mind: American Artists Contemplate Asia 1860-1989

Solomon R. Guggenheim Museum  
January 30, 2009–April 19, 2009

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**Sengai Gibon**

Circle, Triangle, and Square, Edo period, early 19th century  
Hanging scroll; ink on paper, 28.4 x 48.1 cm  
Idemitsu Museum of Arts, Tokyo



**James Lee Byars**

The Death of James Lee Byars, 1982/94  
Gold leaf, crystals, and Plexiglas  
Dimensions variable  
Vanhaerents Art Collection, Brussels, Courtesy Marie-Puck Broodthaers, Brussels  
© Estate of James Lee Byars  
Photo: Courtesy Michael Werner Gallery, New York and Cologne, and the Estate of James Lee Byars



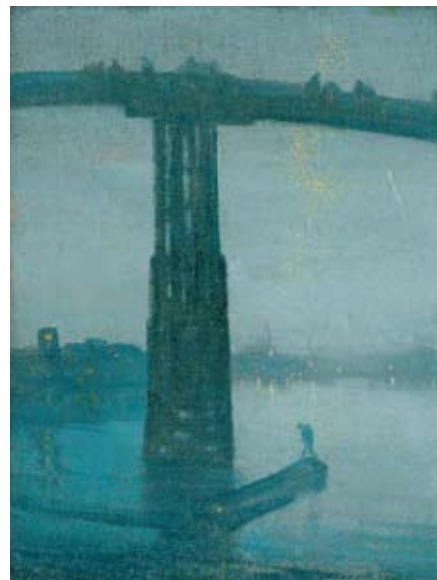
**John La Farge**  
The Last Waterlilies, 1862  
Oil on wood, 23.5 x 19.1 cm  
Colby College Museum of Art, Waterville, Maine, The Lunder Collection



**Augustus Saint-Gaudens**  
Adams Memorial, 1886–91  
Bronze figure in granite setting designed by Stanford White, 177.4 x 101.4 x 112.9 cm  
Rock Creek Cemetery, Washington, D.C.  
Photo: Cecil Stoughton, 1970  
Courtesy US Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire



**James McNeill Whistler**  
Purple and Rose: The Lange Leizen of the Six Marks, 1864  
Oil on canvas, 93.3 x 61.3 cm  
Philadelphia Museum of Art, John G. Johnson Collection, 1917  
Photo: Graydon Wood



**James McNeill Whistler**  
Nocturne: Blue and Gold—Old Battersea Bridge, ca. 1872–75  
Oil on canvas, 68.3 x 51.2 cm  
Tate, London, Presented by the Art Fund, 1905  
© Tate, London 2008



**Mary Cassatt**  
The Letter, 1890–91  
Drypoint and aquatint on cream laid paper, 34.4 x 21.1 cm  
S.P. Avery Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



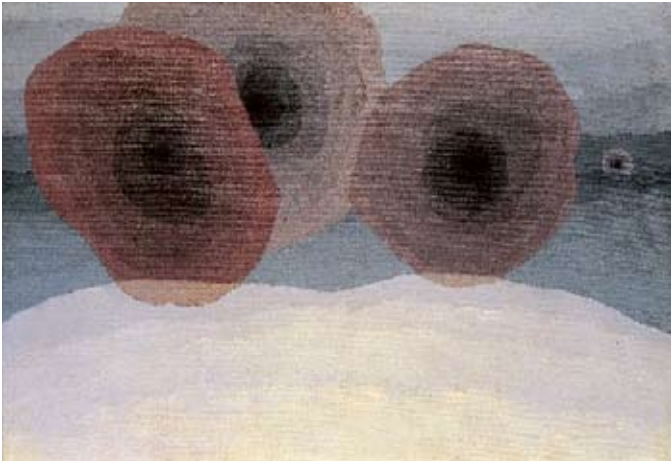
**Arthur Wesley Dow**  
August Moon, ca. 1905  
Polychrome woodblock print, 13.5 x 18.5 cm  
Collection of Edgar O. Smith  
Photo: David Heald, Courtesy The Solomon R. Guggenheim Foundation, New York



**Alvin Langdon Coburn**  
Regent's Canal, London, 1904  
Photogravure print, 21.6 x 17 cm  
George Eastman House International Museum of Photography and Film, Rochester, New York, Gift of Alvin Langdon Coburn



**Georgia O'Keeffe**  
Abstraction, 1917  
Watercolor on paper, 40 x 27.6 cm  
Collection of Gerald and Kathleen Peters, Courtesy Gerald Peters Gallery, Santa Fe, New Mexico  
© Georgia O'Keeffe Museum, Santa Fe



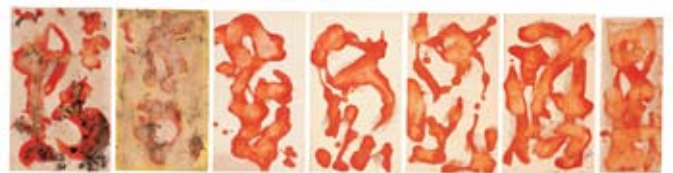
**Arthur Dove**  
Fog Horns, 1929  
Oil on canvas, 54.6 x 72.4 cm  
Colorado Springs Fine Arts Center, Anonymous Gift  
© The Estate of Arthur G. Dove



**Morris Graves**  
Time of Change, 1943  
Tempera on paper, 61 x 76.2 cm  
Private collection  
© Morris Graves Foundation  
Photo: Richard Nicol



**Mark Tobey**  
Crystallizations, 1944  
Tempera on board, 45.7 x 33 cm  
Iris and B. Gerald Cantor Center for Visual Arts at Stanford University,  
Mabel Ashley Kizer Fund, Gift of Melitta and Rex Vaughan, and  
Modern and Contemporary Acquisitions Fund  
© Mark Tobey Estate/Seattle Art Museum  
Photo: M. Lee Fatherree Photography



**Jackson Pollock**  
Untitled [Red Painting 1-7], ca. 1950  
Oil on canvas, in six parts, and enamel on canvas;  
smallest 50.8 x 20.3 cm, largest 53.3 x 33 cm  
Private collection  
© 2009 The Pollock-Krasner Foundation/Artists Rights Society (ARS),  
New York  
Photo: Jochen Littkemann, Berlin



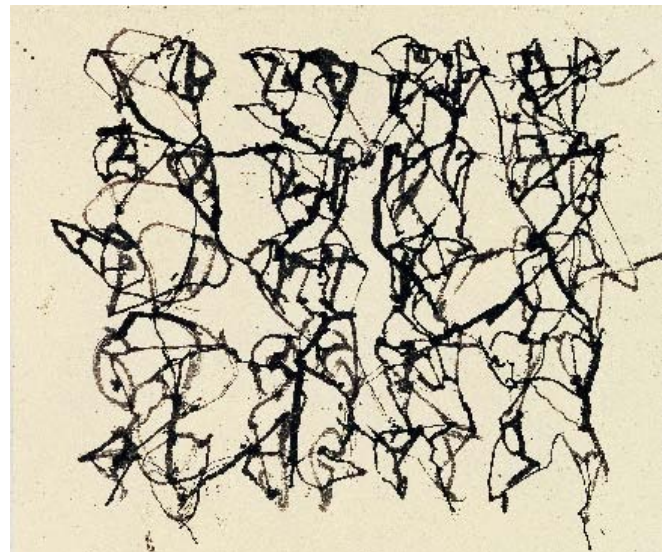
**Franz Kline**  
Mahoning, 1956  
Oil and paper collage on canvas, 203.2 x 254 cm  
Whitney Museum of American Art, New York, Purchase, with funds from the Friends of the Whitney Museum of American Art  
© 2009 The Franz Kline Estate/Artists Rights Society (ARS), New York



**Robert Motherwell**  
From the Lyric Suite, 1965  
Ink on Japanese paper, 22.8 x 28 cm  
Dedalus Foundation, New York  
© Dedalus Foundation, Inc./Licensed by VAGA, New York, NY



**Isamu Noguchi**  
The Cry, 1959  
Balsa wood on steel base, 221 x 85.1 x 47.6 cm  
Solomon R. Guggenheim Museum, New York 66.1812  
© 2009 The Isamu Noguchi Foundation and Garden Museum, New York/Artists Rights Society (ARS), New York  
Photo: Kristopher McKay, The Solomon R. Guggenheim Museum, New York



**Brice Marden**  
Cold Mountain Studies 10, from a series of thirty-five sheets, 1988–90  
Ink on paper, 20.5 x 24 cm  
Collection of the artist  
© 2009 Brice Marden/Artists Rights Society (ARS), New York



**John Cage**  
 New River Watercolor Series I, #5, 1988  
 Watercolor on parchment paper, 45.7 x 91.4 cm  
 Collection of Ray Kass  
 © The John Cage Trust at Bard College  
 Photo: The Mountain Lake Workshop, Virginia Tech Photographic Service



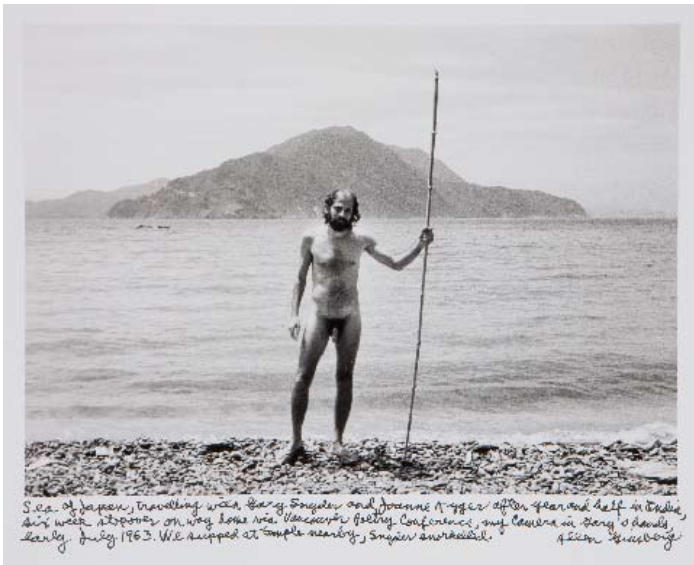
**Fluxus Collective**  
 Fluxkit, 1964/65  
 Fluxus edition, assembled by George Maciunas  
 Mixed media (vinyl attaché case), printed matter  
 28 x 44 x 11 cm closed; 28 x 44 x 38 cm opened  
 The Gilbert and Lila Silverman Fluxus Collection, Detroit  
 Photo: Walker Art Center



**Robert Rauschenberg**  
 Gold Standard, 1964  
 Oil, paper, printed reproductions, clock, cardboard box, metal, fabric, wood, string, shoe, and Coca-Cola bottles on folding Japanese screen, with electric light, rope, and ceramic dog on bicycle seat and wire-mesh base, 215.9 x 360.7 x 130.2 cm  
 Glenstone Foundation, Potomac, Maryland  
 © Estate of Robert Rauschenberg/Licensed by VAGA, New York, NY  
 Photo: Tim Nighswander



**Jasper Johns**  
 Dancers on a Plane, 1980–81  
 Oil and acrylic on canvas with painted bronze frame, 200 x 161.9 cm  
 Tate, London, Purchased 1981  
 © Jasper Johns/Licensed by VAGA, New York, NY  
 Photo: © Tate, London 2008



**Allen Ginsberg**

Sea of Japan, 1963

Gelatin silver print, with inscription in ink by Allen Ginsberg, 27.9 x 35.6 cm

Howard Greenberg Gallery, New York, Courtesy the Allen Ginsberg Trust, New York

© Allen Ginsberg Estate 2008



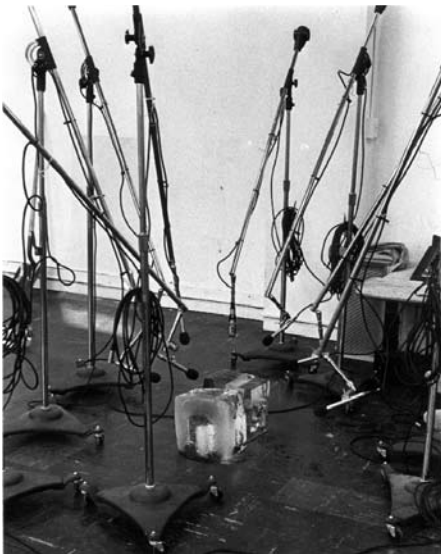
**Jack Kerouac**

Face of the Buddha, 1958?

Pencil on paper, 16.5 x 20.9 cm

Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations

© 2004 John Sampas, The Estate of Stella Kerouac



**Paul Kos**

Sound of Ice Melting, 1970

Two twenty-five-pound blocks of ice, eight boom microphone stands, eight microphones, mixer, amplifier, two large speakers, and cables  
Dimensions variable

Collection of the artist

Installation view: Museum of Contemporary Art, San Francisco, 1970

© Paul Kos



**La Monte Young and Marian Zazeela**

Dream House, 1962–present

La Monte Young, Marian Zazeela, and The Just Alap Raga Ensemble performing Raga Sundara, ektal vilampit khayal by La Monte Young in Raga Yaman Kalyan in a setting of Imagic Light, June 27, 2008

Dream House: Seven + Eight Years of Sound and Light, 275 Church Street, New York

Courtesy MELA Foundation, New York

Photo: Jung Hee Choi, © Jung Hee Choi 2008



**Ad Reinhardt**  
Abstract Painting, 1960–66  
Oil on canvas, 152.4 x 152.4 cm  
Solomon R. Guggenheim Museum, New York, By exchange  
93.4239  
© 2009 Estate of Ad Reinhardt/Artists Rights Society (ARS),  
New York



**Agnes Martin**  
White Stone, 1965  
Oil and graphite on linen, 182.6 x 182.6 cm  
Solomon R. Guggenheim Museum, New York, Gift, Mr. Robert Elkon  
69.1911  
© 2009 Agnes Martin/Artists Rights Society (ARS), New York



**Bill Viola**  
Room for St. John of the Cross, 1983  
Video/sound installation, black cubicle with window, the illuminated interior containing peat moss on the floor, wooden table, glass with water, metal pitcher with water, color video image on 9.4 cm monitor, one channel mono sound; black-and-white video projection on wall screen; amplified stereo sound  
Installation dimensions, 4.3 x 7.3 x 9.1 m  
The Museum of Contemporary Art, Los Angeles, The El Paso Natural Gas Company Fund for California Art  
Photo: Kira Perov/SQUIDDS & NUNNS, Courtesy the artist



**Tehching Hsieh**  
One Year Performance 1980-1981, April 11, 1980–April 11, 1981  
Installation of documentary photographs and original performance relics, including poster, documents, 366 time cards, 366 24-hour images, 16mm film, time clock, 16mm movie camera, uniform, shoes, and footprints  
Collection of the artist  
© 1980–1981 Tehching Hsieh  
Photo: Michael Shen, © 1981 Tehching Hsieh, New York



Linda Montano  
Mitchell's Death, 1979  
Black-and-white video, with sound, 23 minutes  
Collection of the artist  
© 1979 Linda Mary Montano

***The Third Mind: American Artists Contemplate Asia, 1860–1989***

**List of artists (In the exhibition and in the 'Third Mind Live' performance cycle)**

William Anastasi  
Laurie Anderson  
Carl Andre  
Shusaku Arakawa and Madeline Gins  
Jordan Belson  
Natvar Bhavsar  
Dove Bradshaw  
George Brecht  
William S. Burroughs and Brion Gysin  
James Lee Byars  
Witter Bynner  
John Cage  
Kenneth Callahan  
Mary Cassatt  
Theresa Hak Kyung Cha  
Alvin Langdon Coburn  
Charles Caryl Coleman  
Bruce Conner  
Merce Cunningham  
Walter De Maria  
Thomas Wilmer Dewing  
Mark di Suvero  
Arthur Garfield Dove  
Arthur Wesley Dow  
T. S. Eliot  
Ernest Francisco Fenollosa  
Lawrence Ferlinghetti  
Dan Flavin  
Sam Francis  
Yun Gee  
Max Gimblett  
Allen Ginsberg  
Martha Graham  
Morris Graves  
Philip Guston  
Ann Hamilton  
Marsden Hartley  
Sadakichi Hartmann  
Hasegawa Saburo\*  
Lafcadio Hearn  
Dick Higgins  
Utagawa [Ando\*] Hiroshige  
Paul Horiuchi  
Tehching Hsieh  
David Ireland  
Robert Irwin  
Ito\* Michio  
Jasper Johns  
Kim Jones  
Allan Kaprow  
Gertrude Käsebier  
Jack Kerouac  
Franz Kline  
Alison Knowles  
Paul Kos  
Shigeo Kubota  
Yayoi Kusama  
Tadaaki Kuwayama  
John La Farge  
Timothy Leary  
Stanton Macdonald-Wright  
George Maciunas  
Brice Marden  
Tom Marioni  
Agnes Martin  
Michael McClure  
John McLaughlin  
Larry Miller  
Meredith Monk  
Linda Montano  
Robert Motherwell  
Lee Mullican  
Isamu Noguchi  
Yoné Noguchi  
Okada Kenzo  
Georgia O'Keeffe  
Yoko Ono  
Gordon Onslow-Ford  
Nam June Paik  
Adrian Piper  
Jackson Pollock  
Ezra Pound  
Robert Rauschenberg  
Ad Reinhardt  
Morgan Russell  
Augustus Saint-Gaudens  
Sengai Gibbon  
David Smith  
Harry Everett Smith  
Alan Sonfist  
Edward Steichen  
Alfred Stieglitz  
Hiroshi Sugimoto  
Augustus Vincent Tack  
Rabindranath Tagore  
Abbott Handerson Thayer  
Mark Thompson  
Mark Tobey  
Anne Truitt  
James Turrell  
Richard Tuttle  
John Henry Twachtman  
Bill Viola  
Charmion von Wiegand  
Andy Warhol  
James McNeil Whistler  
James Whitney  
William T. Wiley  
Robert Wilson  
La Monte Young and Marian Zazeela  
Zarina [Zarina Hashmi]

## ***THE THIRD MIND LIVE* EXPLORES ASIAN ART AND IDEAS WITHIN AMERICAN PERFORMING ARTS**

**Performance Series Features Meredith Monk, Laurie Anderson, La Monte Young and Marian Zazeela, Jung Hee Choi, Merce Cunningham, Yoko Ono, Marina Abramović, Robert Wilson**

(NEW YORK, NY – January 29, 2009) — In conjunction with *The Third Mind: American Artists Contemplate Asia, 1860–1989*, an exhibition that illuminates the dynamic and complex impact of Asian art, literature, music, and philosophical concepts on American art, the Guggenheim Museum presents *The Third Mind Live*, a performance and lecture series that will bring world-renowned practitioners in the fields of dance, music, performance art, and theater to the museum’s theater and gallery spaces. Focusing on the artists’ relationships with Asia as a source of creative and conceptual inspiration, *The Third Mind Live* corresponds to the more than 200 works on view in the exhibition, and features several new and site-specific programs by American artists, including the world premiere of a work by Robert Wilson.

*The Third Mind Live* Schedule:

### **Meredith Monk**

#### ***Ascension Variations***

Thursday, March 5, 6:30pm and 9pm; tickets \$50, \$40 members, \$20 students under 25  
For this one-night, site-specific performance, Meredith Monk will radically transform the spiraling galleries of the Guggenheim rotunda, adapting her most recent work, *Songs of Ascension*, to the museum’s unique geometry. Featuring Monk’s Vocal Ensemble, a string quartet, a chorus of over 80 singers, and dozens of dancers performing throughout the space, *Ascension Variations* comprises movement and sound that is constantly shifting and changing, evolving and expanding. Monk’s use of the museum’s architecture also recalls *Juice*, the history-making work that the composer, choreographer, and multi-disciplinary artist created for the Guggenheim in 1969. To celebrate her original work at the Guggenheim, Monk will incorporate elements of *Juice* into her *Ascension Variations* performance.

### **Laurie Anderson**

#### ***Transitory Life: Some Stories***

Thursday, March 12, 8pm and Friday, March 13, 8pm; tickets \$30, \$25 members, \$10 students under 25

This new solo performance, a collection of adventure stories, poems and music, has been created by Laurie Anderson specifically in response to the themes of *The Third Mind* exhibition. These pieces, drawn from her life’s work, reflect a sensibility she attributes to her “practice of attention” and interest in Buddhism. Set within the intimate space of the museum’s Frank Lloyd Wright-designed theater, *Transitory Life* promises to be a uniquely personal and compelling opportunity to experience Anderson’s world-renowned performance work.

**La Monte Young, Marian Zazeela, and The Just Alap Raga Ensemble perform Young’s magnum opus *Raga Sundara* in the *Dream House***

La Monte Young, Marian Zazeela, Jung Hee Choi, Da'ud Constant, voices; Charles Curtis, cello; Jon Catler, electric sustainer guitar; Naren Budhkar, tabla.

Saturday, March 14, 9pm and Saturday, March 21, 9pm; tickets \$30, \$25 members, \$10 students under 25

**Jung Hee Choi performs *RICE*, her site-specific multi-channel video sound installation with “Composition in the style of La Monte Young’s 1960 sustained friction sounds” in the *Dream House***

Saturday, March 28, 9pm; tickets \$30, \$30, \$25 members, \$10 students under 25

The Just Alap Raga Ensemble, led by founding figures of minimalist music and light art La Monte Young and Marian Zazeela, will perform within the space of their *Dream House*, a continuous electronic sound environment in luminous fields of colored light currently installed in the museum as part of *The Third Mind*. Activating *Dream House* through live performance is an essential aspect of the artists’ conception. On March 14 and 21, the ensemble will perform Young’s composition featuring extended *alap* sections and sustained vocal and instrumental drones in just intonation over tamburas. On March 28, Young and Zazeela’s disciple Jung Hee Choi will perform solo in a setting of her acclaimed video sound installation *RICE*. (Please note that due to the size of the *Dream House* space, tickets for these performances are extremely limited.)

**Merce Cunningham in conversation with Laura Kuhn**

***Dancers on a Plane***

Tuesday, March 31, 6:30pm; tickets \$30, \$25 members, \$10 students under 25

In a unique performance-conversation, Laura Kuhn, executive director of the John Cage Trust, speaks about Cage’s lifelong engagement with Zen Buddhism and how he developed the practice of using I Ching-inspired chance operations in his musical scores, poetry, and visual art, which allowed him to embrace unforeseen possibilities. Joining Kuhn in conversation, the legendary dance choreographer Merce Cunningham will be poised to discuss the use of chance in *his* work, how his methods differ from Cage’s, and why. The evening concludes with a demonstration by Cunningham, who will work live with *DanceForms*, a specialized digital software program, to create a short choreographic phrase.

**yoko ono in conversation with Alexandra Munroe**

***Passages for Light***

Thursday, April 2, 6:30pm; tickets \$30, \$25 members, \$10 students under 25

Artist, writer, composer, performer, and filmmaker Yoko Ono discusses her ideas on Asian art and thought with the Guggenheim’s Senior Curator of Asian Art and curator of *The Third Mind*, Alexandra Munroe. Ono, who is known for her contributions to the development of Conceptual art, will also include a performance as part of the program, as well an interactive event with the audience.

**Marina Abramović**

***Night Sea Crossing*, a lecture**

Tuesday, April 7, 6:30pm; tickets \$30, \$25 members, \$10 students under 25

The celebrated performance artist Marina Abramović discusses the series of twenty-two *Night Sea Crossing* performances (1981-87) created with her former collaborator, Ulay (Uwe Layesiepen). Created after Ulay and Abramović had returned from a long period in the Australian outback, the performance work consisted of Abramović and Ulay seated in stillness and silence with a Tibetan Buddhist lama and a member of the Pintubi tribe from the Central Australian Desert. This performance piece was presented in nineteen different locations for a total of ninety days. *Night Sea Crossing* is among Abramović’s earliest tableaux pieces that layers time, presence, and mindfulness into a lived collaborative moment for viewer and performer.

**Robert Wilson**

***KOOL – Dancing in My Mind – World Premiere***

**Presented by Works & Process at the Guggenheim**

Friday, April 17, 7:30pm and Saturday, April 18, 7:30pm; tickets \$30, \$25 members, \$10 students under 25

Robert Wilson, working with Carla Blank, creates a performance-portrait inspired by Suzushi Hanayagi, legendary Japanese performer and choreographer of classical dance. Wilson started working with Hanayagi in his 1984 production of *The Knee Plays*, which was partially developed in Japan. In 2008 he sought her out in an Osaka home for the elderly where she has been living for years in a state of dementia. Archival and newly filmed material of Hanayagi by Richard Rutkowski is combined with recreation of performance material and newly choreographed dances performed by Jonah Bokaer and Illenk Gentile and others. The work reflects Hanayagi's current state and serves as a poetic monument to a working friendship. *KOOL - Dancing in My Mind* is co-produced and co-commissioned by Works & Process; Guild Hall, East Hampton; and the Byrd Hoffman Watermill Foundation with support from the Jerome Robbins Foundation.

In addition to *The Third Mind Live*, an array of public programs will be presented under the auspices of the Sackler Center for Arts Education. Panel discussions, lectures, and performance programs will take a multidisciplinary perspective drawing from the fields of visual art, music, literature, dance, philosophy, and cultural studies. In addition, programming will feature a film and video series, a school tour and workshop program, after-school and technology-based programs, professional development workshops for educators, curriculum guides, family events and tours, and integrated digital components such as an audio tour.

This program is subject to change. For updated program information or tickets, contact the Box Office at 212 423 3587 or visit [www.guggenheim.org/education](http://www.guggenheim.org/education). Due to limited seating, tickets to the Meredith Monk 9pm event on March 5 and the events held in the *Dream House* (March 19, March 21, March 28) will not be sold online. To purchase tickets for those performances, please contact the box office at 212 423 3587.

#1107

January 29, 2009

**FOR ADDITIONAL INFORMATION CONTACT:**

Lauren Van Natten, Senior Publicist

Claire Laporte, Media Relations Associate

212 423 3840 or e-mail: [pressoffice@guggenheim.org](mailto:pressoffice@guggenheim.org)

For publicity images visit [www.guggenheim.org/pressoffice](http://www.guggenheim.org/pressoffice)

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## ON VIEW IN THE SACKLER CENTER

### **NOGUCHI: THE BOLLINGEN JOURNEY 1949–56**

Jan 30–Apr 19

Co-organized by the Noguchi Museum and the Sackler Center for Arts Education

Organized as a personal travelogue, this exhibition provides insight into world renowned Japanese American artist Isamu Noguchi's (1904–1988) sustained artistic and personal engagement with Asia. The Bollingen Foundation, with the support of Paul and Mary Conover Mellon, funded many projects, including the dissemination of Carl Jung's essays and translations of early Asian texts. The foundation awarded Noguchi several fellowships to travel to India, Indonesia, Japan, Nepal, Sri Lanka, and elsewhere. A selection of his travel photographs capture civic and archaeological sites as well as daily rites and performance rituals. The exhibition includes a limited-edition Ivory Press book with original artwork and a text by Pico Iyer.

### **COOMARASWAMY FILMS**

FRIS, 11 am–5 pm

New Media Theater

The Ceylonese-born art historian, collector, and curator, Ananda Kentish Coomaraswamy (1877–1947) expanded American aesthetics from object based connoisseurship towards an understanding of the symbolic value of art. Traveling to Asia in the 1920s, Coomaraswamy used the latest image technology to document ritual dance, performance festivals, and religious sites, highlighting the relationships between art, life, and nature. Stripped of sound, these black-and-white films allow viewers to fully experience the formal expressiveness of rhythmic movement, facial inflections, and gestural phrasing.

## THE THIRD MIND PUBLIC PROGRAMS

Unless otherwise noted, tickets for public programs are \$10, \$7 members, students.  
Box Office: 212 423 3587 or [guggenheim.org/education](http://guggenheim.org/education)

### READINGS

**Gary Snyder**  
**A Night of Poetry**  
FRI, JAN 30, 6:30 pm

The Pulitzer Prize-winning poet, mountaineer, and Zen Buddhist reads a selection of poems from his crisp, early book *Riprap*; a sequence from his book-length poem drawing on Chinese landscape tradition, *Mountains and Rivers Without End*; and some of his translations from T'ang China and modern Japan.

**Pico Iyer**  
**The Light I Found**  
MON, MAR 30, 6:30 pm

The celebrated author and writer on East and West speaks about his encounter with the art and Bollingen Fellowship documents of Isamu Noguchi. A conversation follows with curators Sandhini Poddar (Guggenheim Museum) and Bonnie Rychlak (Noguchi Museum), which traverses world history, religion, and politics, and brings us into the modern global order.

**GEORGIA O'KEEFFE AND ASIA**  
*Intuition, Awareness, and Experience*  
TUE, FEB 17, 6:30 pm

**Barbara Buhler Lynes**  
Curator, Georgia O'Keeffe Museum and The Emily Fisher Landau Director, Georgia O'Keeffe Museum Research Center

In 1959, Georgia O'Keeffe (1887–1986) made her first trip to Asia to experience a world whose aesthetics had long informed her art. This lecture explores both the intuitive and conscious manifestations of such aesthetics in her art, and how her fascination with the art and culture of Asia shaped the way she lived and thought.

**JOHN LA FARGE AND JAPAN**  
TUE, FEB 24, 6:30 pm  
Christine Guth, Professor, Royal College of Art, London

John La Farge's (1835–1910) interest in Japanese art began more than two decades before his 1886 journey to that country "in search of nirvana" and continued until the end of his life. Taking as its point of departure the watercolors and paintings generated by his Asian travels, this lecture explores the artist's lifelong and multifaceted creative engagement with Japan.

**THE BEATS, PSYCHEDELIA & THE NEO-AVANT-GARDE**  
TUE, Mar 24, 6:30 pm  
Moderator: Lisa Phillips, Director, The New Museum

In a lively conversation, artists and curators discuss the use and interpretation of Asian sources in the expression of postwar counterculture movements on the East and West coasts, and the ongoing legacy of equating art with an alternative consciousness.

## THE THIRD MIND LIVE!

In conjunction with the exhibition *The Third Mind: American Artists Contemplate Asia, 1860–1989*, the Guggenheim welcomes world-renowned practitioners in the fields of dance, music, performance art, and theater for a unique seven-week series of performances and lectures in the museum's theater and gallery spaces.

Unless otherwise noted, tickets for performances are \$30, \$25 members, \$10 students under 25.

### ASCENSION VARIATIONS

MEREDITH MONK

THU, MAR 5, 6:30 pm & 9 pm (limited seating)

\$50, \$40 members, \$20 students

### TRANSITORY LIFE: SOME STORIES

LAURIE ANDERSON

THU, MAR 12 & FRI, MAR 13, 8 pm

### JUST ALAP RAGA ENSEMBLE IN CONCERT

*Featuring La Monte Young and Marian Zazeela*

SAT, MAR 14 & 21, 9 pm (limited seating)

### RICE

JUNG HEE CHOI

SAT, MAR 28, 9 pm (limited seating)

### DANCERS ON A PLANE

MERCE CUNNINGHAM IN CONVERSATION WITH LAURA KUHN

TUE, MAR 31, 6:30 pm

### Passages for Light

yoko ono IN CONVERSATION WITH ALEXANDRA MUNROE

THU, APR 2, 6:30 pm

### NIGHT SEA CROSSING: A LECTURE

MARINA ABRAMOVIĆ

TUE, APR 7, 6:30 pm

### KOOL—DANCING IN MY MIND

ROBERT WILSON

Fri & Sat, APR 17 & 18, 7:30 pm

*KOOL* is coproduced and cocommissioned by Works & Process at the Guggenheim; Guild Hall, Easthampton; and the Byrd Hoffman Watermill Foundation with support from the Jerome Robbins Foundation.

## Exhibition Curators

### *The Third Mind: American Artists Contemplate Asia, 1860–1989*

#### **Alexandra Munroe, Senior Curator of Asian Art**

Alexandra Munroe, Ph.D is Senior Curator of Asian Art the Solomon R. Guggenheim Museum and a pioneering authority of modern and contemporary Asian art. She is curator of *The Third Mind: American Artists Contemplate Asia, 1860-1989* (winter 2009) and co-curator of *Cai Guo-Qiang: I Want to Believe* (2008) that drew record attendance. She has commissioned a major sculptural installation by Anish Kapoor, *Memory*, for Deutsche Guggenheim Berlin (winter 2008-09). An award-winning curator and former museum director, Munroe served as Vice President of Arts & Culture at the Japan Society, New York and Director of Japan Society Gallery from 1998-2005. For two consecutive years, *The New York Times* selected exhibitions Ms. Munroe directed at Japan Society as Number One Best Show of the Year. She is internationally recognized as a pioneer in the field of modern Asian art for her landmark exhibitions and publications including *Yayoi Kusama: A Retrospective* (1989); *Japanese Art After 1945: Scream Against the Sky* (1994), that was presented at the Guggenheim Museum SoHo in 1995; *The Art of Mu Xin* (2002); and *YES YOKO ONO* (2000), which won First Prize for Best Museum Show Originating in New York City from the International Association of Art Critics (AICA) and drew one million visitors over a 13-city international tour. AICA also awarded Ms. Munroe, as project director, First Prize for Best Thematic Show in New York City for *Little Boy: The Arts of Japan's Exploding Subculture* (2005), curated by Takashi Murakami. She holds a B.A. from Sophia University, Tokyo, an M.A. from the Institute of Fine Arts, New York University and a Ph.D. in History from NYU, where her research was modern East Asian intellectual history. She is a Trustee of the Institute of Fine Arts, New York University; The Korea Society; the U.S.-Japan Foundation; and is a member of the Council on Foreign Relations.

#### **Curator of Section One: *Aestheticism and Japan: The Cult of the Orient***

#### **Vivien Greene, Curator of 19<sup>th</sup>- and Early 20<sup>th</sup>- Century Art**

Vivien Greene, Ph.D is Curator of 19<sup>th</sup>- and Early 20<sup>th</sup>-Century Art at the Solomon R. Guggenheim Museum. Greene focuses on late 19<sup>th</sup>- and early 20<sup>th</sup>-century European and American art with a specialization in Italian art. She most recently organized the groundbreaking exhibition, *Divisionism/Neo-Impressionism: Arcadia and Anarchy* (Deutsche Guggenheim, Berlin and Guggenheim Museum, New York, 2007). Greene has received fellowships which include a Fulbright Travel Grant to Italy and a Pre-doctoral Rome Prize in Modern Italian Studies at the American Academy in Rome. She holds a Ph.D in Nineteenth-Century European Art History with a minor in American Art from the Graduate Center, City University of New York, a M.A. in Art History from Southern Methodist University, and a B.A. in Comparative Literature from the University of California at Santa Cruz. She is a Trustee of the Association of Art Museum Curators.

## The Solomon R. Guggenheim Museum and Asia

For over a decade, the Solomon R. Guggenheim Museum's engagement with Asia has included a wide range of special exhibitions, traveling exhibitions, and programs, beginning in 1994 when the Guggenheim presented *Japanese Art After 1945: Scream Against the Sky*, a pioneering exhibition organized by Alexandra Munroe. Since then the Guggenheim has presented numerous exhibitions of Asian art and culture, including *China: 5,000 Years – Innovation and Transformation in the Arts; Dawn: Early Chinese Cinema*; and *A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China*, in 1998, as well as retrospectives of important contemporary Asian-born artists, among them the Korean-born Nam June Paik in 2000; the Japanese conceptual photographer Hiroshi Sugimoto in 2001; and Chinese-born Cai Guo-Qiang in 2008.

Since the inception of the Hugo Boss Prize, a biennial award administered by the Guggenheim Foundation, the award finalists have included three Chinese artists: Cai Guo-Qiang (1996), Huang Yong Ping (1998), and Yang Fudong (2004); two Japanese artists: Yasumasa Morimura (1996) and Hachiya Kazuhiko (2002); two South Korean artists: Lee Bul (1998) and Koo Jeong-a (2002); as well as the 2004 winner, Thai artist Rirkrit Tiravanija (2004).

In addition, the Guggenheim has organized exhibitions from its permanent collections that have traveled extensively throughout Asia, including venues in Tokyo, Singapore, Seoul, Beijing, and Shanghai.

In 2006, the Guggenheim appointed its first curator of Asian art, Alexandra Munroe, and formalized its commitment to Asia as a vital area of curatorial expertise, program activity, and cultural exchange. The appointment came at a transformational moment for the emerging field of modern and contemporary Asian art as it was rapidly gaining international recognition. Ms. Munroe's appointment also allows the Guggenheim to expand its holdings in modern and contemporary Asian art within its permanent collection. In 2007, Ms. Munroe established the Asian Arts Council to help steer the Guggenheim's Asian art activities, including exhibitions, publications, and educational programs. The Guggenheim is uniquely positioned to play a critical role in defining the relevance for Asian art within today's curatorial establishment.

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**1071 5th Avenue**  
**New York, NY 10128**

Fax order form to:

**212 423 3634**

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Or call the Box Office at **212 423 3587**

Mon – Fri, 1-5 pm

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## BOX OFFICE

Tickets are mailed if purchased at least two weeks prior to an event. All other tickets will be held at the Box Office.

The Box Office opens one half-hour prior to each event. Tickets may be purchased at the door as space allows. The Box Office closes 20 minutes after the event begins; we regret that late arrivals cannot be admitted after this time.

If an event is sold out, stand-by numbers are distributed one half-hour before the event on a first-come, first-served basis. After an event begins, those with stand-by numbers are admitted as space permits.

Ticket reservations are only final when accompanied by full payment. There are no refunds or exchanges.

## 5th Ave at 89th St

Peter B. Lewis Theater

The Sackler Center for Arts Education

Museum Information **212 423 3500**

**guggenheim.org/education**

COVER PANEL (TOP) La Monte Young and Marian Zazeela, *Dream House*, 1962–present. La Monte Young, Marian Zazeela, and The Just Alap Raga Ensemble performing Raga Sundara, ektal vilampit khayal by La Monte Young in Raga Yaman Kalyan in a setting of Imagic Light, June 27, 2008. Dream House: Seven + Eight Years of Sound and Light, 275 Church Street, New York. Photo: Jung Hee Choi, Copyright © Jung Hee Choi 2008

(BOTTOM) Jack Kerouac, *Face of the Buddha*, 1958? Pencil on paper, 16.5 x 20.9 cm. Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations © 2004 John Sampas, The Estate of Stella Kerouac

(INSIDE COVER PANEL) Tehching Hsieh, *One Year Performance 1980-1981*. Installation of documentary photographs and original performance relics, including poster, documents, 366 time cards, 366 24-hour images, 16mm film, time clock, 16mm movie camera, uniform, shoes, and footprints. Collection of the artist. Photo: Michael Shen, copyright © 1981 Tehching Hsieh, New York © 1980-1981 Tehching Hsieh



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2009 Spring Series  
Programs

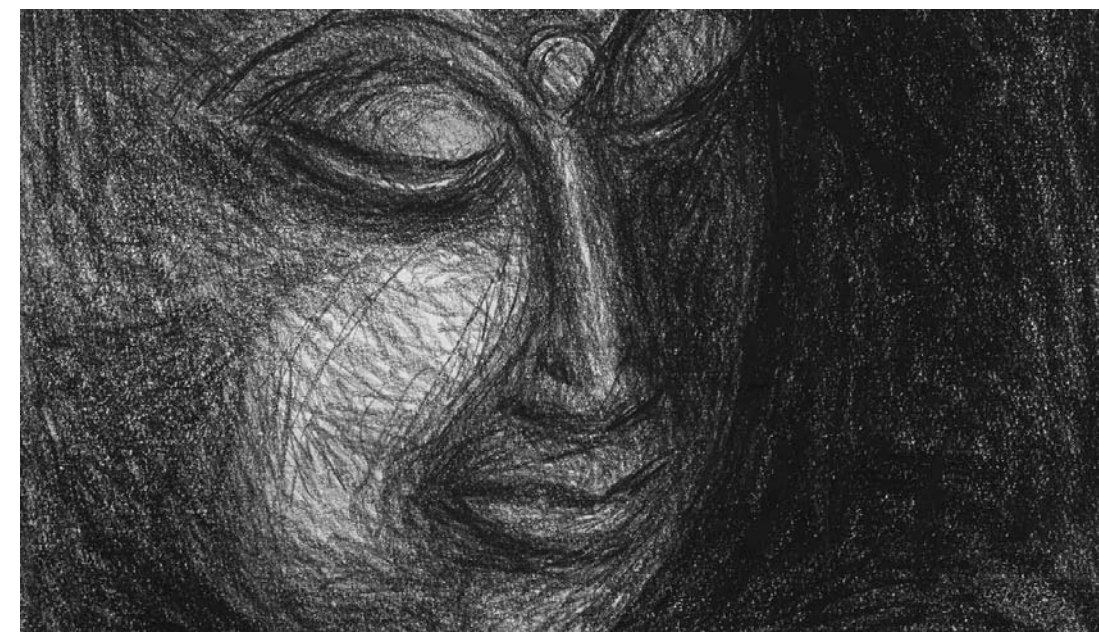
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2009 | Spring Series Programs



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# 2009 | Spring Series Programs



Georgia O'Keeffe, *Abstraction*, 1917. Watercolor on paper, 40 x 27.6 cm. Collection of Mr. and Mrs. Gerald P. Peters, Santa Fe. © 2009 The Georgia O'Keeffe Foundation/Artist Rights Society (ARS), New York

## THE THIRD MIND

### A Night of Poetry with Gary Snyder Fri, Jan 30, 6:30 pm

The Pulitzer Prize-winning poet, mountaineer, and Zen Buddhist reads a selection of his own work as well as translations from classical Chinese and Japanese poetry.

### Georgia O'Keeffe and Asia Intuition, Awareness, and Experience

Tue, Feb 17, 6:30 pm

Exploring the intuitive and conscious manifestations of Asian aesthetics in O'Keeffe's art, this lecture presents how the artist's fascination with the art and culture of Asia shaped the ways she lived and thought.

Barbara Buhler Lynes, Curator, Georgia O'Keeffe Museum & The Emily Fisher Landau Director, Georgia O'Keeffe Museum Research Center

On View Jan 30 – Apr 19

## THE THIRD MIND

American Artists Contemplate Asia, 1860–1989

This exhibition is made possible by a Chairman's Special Award from the National Endowment for the Humanities.



Generous support is provided by the Terra Foundation for American Art, The Rosenkranz Foundation, the Henry Luce Foundation, and The Robert H. N. Ho Family Foundation.



Additional funding is provided by the National Endowment for the Arts, E. Rhodes and Leona B. Carpenter Foundation, The W.L.S. Spencer Foundation, and the United States-Japan Foundation.

The Guggenheim Museum gratefully acknowledges the Leadership Committee for *The Third Mind: American Artists Contemplate Asia, 1860–1989*.

### On View in Sackler Center for Arts Education, Lower Level Noguchi: The Bollingen Journey 1949–1956

Co-organized by the Noguchi Museum and the Sackler Center for Arts Education

[guggenheim.org/third-mind](http://guggenheim.org/third-mind)

### John LaFarge and Japan

Tue, Feb 24, 6:30 pm

Beginning with LaFarge's paintings generated by his Asian travels, this lecture explores LaFarge's lifelong and multi-faceted creative engagement with Japan.

Christine Guth, Royal College of Art, London

### The Beats, Psychedelia & the Neo Avant Garde

Tue, Mar 24, 6:30 pm

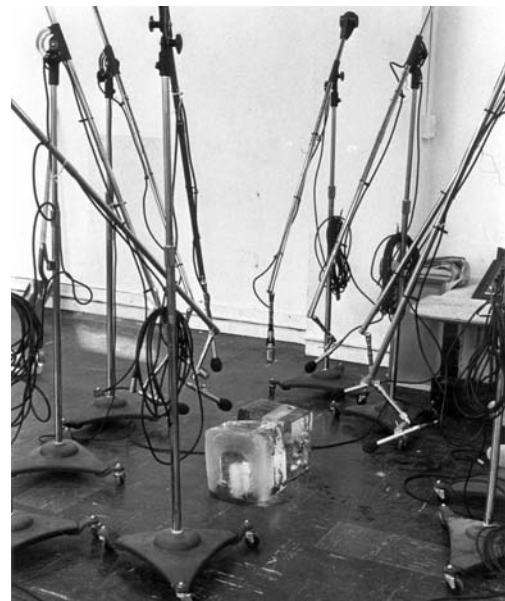
Artists and curators discuss Asian sources in the expression of postwar counterculture movements on the East and West coasts, as well as the ongoing legacy of equating art with an alternative consciousness.

Moderator: Lisa Phillips, Director, The New Museum, New York

### Pico Iyer – The Light I Found

Mon, Mar 30, 6:30 pm

The celebrated author and writer on East and West speaks about his encounter with Isamu Noguchi's art and the Bollingen Fellowship travel documents. A conversation follows with curators Sandhini Poddar, Guggenheim Museum and Bonnie Rychlak, Noguchi Museum.



Paul Kos, *Sound of Ice Melting*, 1970. Two twenty-five-pound blocks of ice, eight boom microphone stands, eight microphones, mixer, amplifier, two large speakers, and cables. Dimensions variable. Collection of the artist. Installation view: Museum of Contemporary Art, San Francisco, 1970. © Paul Kos

## THE THIRD MIND LIVE

World-renowned practitioners in the fields of dance, music, performance art, and theater present in conjunction with the exhibition *The Third Mind: American Artists Contemplate Asia, 1860–1989*.

### Meredith Monk, Ascension Variations

Thu, Mar 5, 6:30 pm

### Laurie Anderson, Transitory Life: Some Stories

Thu and Fri, Mar 12 and 13, 8 pm

### Just Alap Raga Ensemble in Concert, featuring La Monte Young and Marian Zazeela

Sat, Mar 14 and 21, 9 pm

### Jung Hee Choi, RICE

Sat, Mar 28, 9 pm

### Merce Cunningham in conversation with Laura Kuhn, Dancers on a Plane

Tue, Mar 31, 6:30 pm

### yoko ono in conversation with Alexandra Munroe, Passages for Light

Thu, Apr 2, 6:30 pm

### A lecture by Marina Abramović, Night Sea Crossing

Tue, Apr 7, 6:30 pm

### Robert Wilson, KOOL – Dancing in My Mind

A Works & Process at the Guggenheim Commission and World Premiere  
Fri and Sat, Apr 17 and Apr 18, 7:30 pm

For more information visit:  
[guggenheim.org/education](http://guggenheim.org/education)



Guy Ben-Ner, *Stealing Beauty*, 2007. Video with sound, 00:27:40. Edition 2/6. © Guy Ben-Ner

## THE ELAINE TERNER COOPER EDUCATION FUND: CONVERSATIONS WITH CONTEMPORARY ARTISTS

Curators introduce each program and a reception with the artist follows.

### Julieta Aranda

Wed, Apr 29, 6:30 pm

This multimedia artist's work inaugurates *Intervals*, a new experimental program devoted to the work of emerging artists with a site-specific installation that activates unlikely spaces within the museum's rotunda.

### Guy Ben-Ner

Tue, May 5, 6:30 pm

Best known for his seemingly ad hoc but in fact painstakingly constructed 'home videos,' Guy Ben-Ner's often humorous yet invariably critical narratives scrutinize such universal notions as love and marriage, desire and responsibility.

## SAVE-THE-DATE

### Now What Architecture? Fri and Sat, May 15 and 16

Coinciding with the upcoming exhibition *Frank Lloyd Wright: From Within Outward*, join scholars, architects, designers, and cultural critics from around the world at a two-day symposium on contemporary architecture and urban design.

For program updates and special offers, join the Mailing List at:  
[guggenheim.org/maillinglist](http://guggenheim.org/maillinglist)

Public programs supported in part by public funds from the New York City Department of Cultural Affairs. Additional support for public programs provided by The Mortimer D. Sackler Foundation, Inc. Film programs made possible with public funds from the New York State Council on the Arts, a state agency.



## 2009 | Spring Series Programs

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### THE THIRD MIND PROGRAMS

A Night of Poetry, Gary Snyder, Jan 30, 6:30 pm	\$10/\$7	\$
Georgia O'Keeffe and Asia, Feb 17, 6:30 pm	\$10/\$7	\$
John LaFarge and Japan, Feb 24, 6:30 pm	\$10/\$7	\$
The Beats, Psychedelia, Neo Avant Garde, Mar 24, 6:30 pm	\$10/\$7	\$
Pico Iyer – The Light I Found, Mar 30, 6:30 pm	\$10/\$7	\$

### THE THIRD MIND LIVE # of Tkts Adult/member/student

Meredith Monk, Mar 5, 6:30 pm	\$50/\$40/\$20	\$
Laurie Anderson, Mar 12, 8 pm	\$30/\$25/\$10	\$
Laurie Anderson, Mar 13, 8 pm	\$30/\$25/\$10	\$
La Monte Young, Marian Zazeela, Mar 14, 9 pm	\$30/\$25/\$10	\$
La Monte Young, Marian Zazeela, Mar 21, 9 pm	\$30/\$25/\$10	\$
Jung Hee Choi, Mar 28, 9 pm	\$30/\$25/\$10	\$
Merce Cunningham, Laura Kuhn, Mar 31, 6:30 pm	\$30/\$25/\$10	\$
yoko ono, Alexandra Munroe, Apr 2, 6:30 pm	\$30/\$25/\$10	\$
Marina Abramović, Apr 7, 6:30 pm	\$30/\$25/\$10	\$
Robert Wilson, Apr 17, 7:30 pm	\$30/\$25/\$10	\$
Robert Wilson, Apr 18, 7:30 pm	\$30/\$25/\$10	\$

### CONVERSATIONS WITH CONTEMPORARY ARTISTS

Julieta Aranda, Apr 29, 6:30 pm	\$10/\$7	\$
Guy Ben-Ner, May 5, 6:30 pm	\$10/\$7	\$

### SAVE-THE-DATE

Now What Architecture? One day, May 15	\$10/\$7	\$
Now What Architecture? One day, May 16	\$10/\$7	\$
Now What Architecture? Two days, May 15 & May 16	\$15/\$10	\$

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## WORKS & PROCESS AT THE GUGGENHEIM ANNOUNCES 2009 SPRING SEASON

### Highlights:

**ScentOpera World Premiere Using Only Scents and Sounds with Commissioned Music by Nico Muhly and Valgeir Sigurdsson**

**Robert Wilson World Premiere**

**Arvo Pärt in Opera and Dance  
with Sophie Calle, Christopher Wheeldon, Lauren Flanigan and Dancers from the NYCB**

### The School of American Ballet at 75

(New York, NY – December 22, 2008) *Works & Process at the Guggenheim* is pleased to announce the 2009 spring season. For 24 years and in more than 300 productions, Works & Process at the Guggenheim has been a pioneer in creating ground-breaking, carefully crafted programs which uniquely blend performance and discussion. Each program provides unprecedented access to today's leading performing artists, choreographers, composers, writers, directors, and scientists. Works & Process capitalizes on the rich talent found only in New York and only at Works & Process are these artists engaged in conversation and creation with performers and audiences. Following often sold-out programs in the Guggenheim's intimate Frank Lloyd Wright-designed 285-seat theater, a reception with the artists takes place in the museum rotunda. Described by *The New York Times* as "a popular series devoted to shedding light on the creative process," *The Village Voice* as "revelatory," *The New Yorker* as "exceptional," and *New York Magazine* as "illuminating," Works & Process has become well respected by artists and audiences, and is produced by Mary Sharp Cronson and Charles Fabius.

*Lead funding provided by The Peter Jay Sharp Foundation with additional support from The Brown Foundation, Inc., of Houston., Geoffrey C. Hughes Foundation, The Christian Humann Foundation, Leon Levy Foundation, Rockefeller Brothers Fund, Inc., Louisa Sarofim and The Evelyn Sharp Foundation.*

*This program is supported, in part, by public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.*

### 2009 Spring Season Schedule

#### **ARVO PÄRT, SOPHIE CALLE AND CHRISTOPHER WHEELDON**

Sun and Mon, Jan 11 and 12, 7:30 pm

**Lauren Flanigan, Wendy Whelan, Albert Evans and Sébastien Marcovici** perform in an all-Pärt evening featuring the U.S. premiere of the operatic monologue, *L'Abbe Agathon* with visual concept created by **Sophie Calle**. **Christopher Wheeldon's** *Liturgy* set to *Fratres* and *After the Rain* pas de deux set to *Spiegel im Spiegel* will be performed. The staged premiere of *L'Abbe Agathon* is commissioned by American Opera Projects and Works & Process.

**NEW YORK CITY BALLET – EMERGING CHOREOGRAPHERS**

Sun and Mon, Jan 18 and 19, 7:30 pm

**Stuttgart Ballet's Douglas Lee** presents excerpts of his new ballet created to celebrate New York City Ballet's launch of the **Rudolf Nureyev Fund for Emerging Choreographers**. **Melissa Barak** presents excerpts from her new ballet. Both participate in a discussion.

**GÜNTER BLOBEL – CELL EVOLUTION**

Sun, Jan 25, 7:30 pm

Cells — the basic unit of all life — arose approximately 4 billion years ago and have divided and continuously evolved. Nobel Laureate **Günter Blobel** will share his remarkable research and present the striking beauty of numerous cellular machines.

**AMERICAN BALLET THEATRE – FEMALE CHOREOGRAPHERS**

Sun and Mon, Feb 1 and 2, 7:30 pm

American Ballet Theatre recently launched **Voices and Visions: The Altria/ABT Women's Choreography Project** to foster emerging talent. This program will discuss the new initiative and past female choreographers at ABT. Dancers will perform excerpts.

**BALANCHINE AND THE SCHOOL OF AMERICAN BALLET**

Sun and Mon, Feb 22 and 23, 7:30 pm

For 75 years SAB has trained superb dancers. Commemorating this landmark year, senior faculty member **Suki Schorer** will demonstrate the classical vocabulary with dancers from **New York City Ballet** and SAB students.

**MORPHOSES – CHOREOGRAPHY AND DESIGN**

Sun and Mon, Mar 8 and 9, 7:30 pm

Dancers from **Morphoses** perform excerpts from the fall 2008 hit ballet, *Commedia*, set to music by Stravinsky. Morphoses' co-founder and Artistic Director, **Christopher Wheeldon**, joins design team **Isabel and Ruben Toledo** to discuss their collaboration on *Commedia*.

**ETHAN STIEFEL AND HIS STUDENTS**

Sun and Mon, Mar 15 and 16, 7:30 pm

**Ethan Stiefel**, ABT principal dancer and newly appointed Dean of the School of Dance at the **University of North Carolina School of the Arts** shares his vision for leading, educating and inspiring future dance professionals. Students perform classical and contemporary repertoire and a new work by **Larry Keigwin** as a culmination to a **Keigwin + Company** dance residency.

**WORLD PREMIERE & WORKS & PROCESS COMMISSION**

**ROBERT WILSON – KOOL – DANCING IN MY MIND**

Fri and Sat, Apr 17 and 18, 7:30 pm

**Robert Wilson**, working with **Carla Blank**, creates a performance-portrait inspired by **Suzushi Hanayagi**, legendary Japanese choreographer and member of the **Judson Church Dance** movement. Archival and newly filmed material of Suzushi by **Richard Rutkowski** is combined with dances performed by **Jonah Bokaer** and **Illenk Gentile**. The work reflects Hanayagi's current state of dementia and serves as a poetic monument to a working friendship. This production is presented as part of *Third Mind Live*, a performance and lecture series that will bring world-renowned practitioners in the fields of dance, music, performance art, and theater to the museum's theater and gallery spaces in conjunction with *The Third Mind: American Artists Contemplate Asia, 1860–1989*, on view January 30 – April 19.

KOOL is co-produced and co-commissioned by Works & Process, Guild Hall, Easthampton and the Byrd Hoffman Watermill Foundation with support from the Jerome Robbins Foundation.

**WORLD PREMIERE & WORKS & PROCESS COMMISSION**

**DONALD HALL – POETRY & MUSIC**

Sun and Mon, May 10 and 11, 7:30 pm

**Donald Hall**, the 14th U.S. Poet Laureate and one of the most celebrated poets in America, will read and discuss his work with **Sarah Rothenberg**. New musical settings of Hall's poetry from **Milton Babbitt**, **Drew Baker**, **George Lewis**, **David Del Tredici**, **Joshua Schmidt** and **Charles Wuorinen** complete the program.

**WORLD PREMIERE & WORKS & PROCESS COMMISSION**

**SCENTOPERA**

Sun and Mon, May 31 and Jun 1, 7:30 pm

The ScentOpera introduces a new art form created by **Stewart Matthew** based only on smell and sound. Matthew collaborates with renowned fragrance designer **Christophe Laudamiel** and composers **Nico Muhly** and **Valgeir Sigurdsson**. Original scents and music will be performed in the dark via a customized scent organ for a world premiere unlike any other.

ScentOpera's creation is supported by Fläkt Woods, Thierry Mugler Parfums, Arup and IFF.

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LOCATION: The Peter B. Lewis Theater at the Solomon R. Guggenheim Museum.  
1071 Fifth Avenue at 89th Street  
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Bus – M1, M2, M3, or M4 bus on Madison or Fifth Avenue

TICKETS: \$30 General/\$25 Guggenheim Members/\$10 Students  
Subscriptions on sale Dec 22  
Single tickets on sale Jan 5  
(212) 423-3587, M-F, 1–5 PM or visit [worksandprocess.org](http://worksandprocess.org)

#1106

December 22, 2008

For more information on Works & Process programs, press tickets, photos and to arrange interviews, please contact:

Duke Dang, General Manager

Works & Process at the Guggenheim

212 758 0024 [ddang@worksandprocess.org](mailto:ddang@worksandprocess.org)

For more information on *The Third Mind* and Guggenheim Museum exhibitions and programs, please contact:

Lauren Van Natten, Senior Publicist

Solomon R. Guggenheim Museum

212 423 3840 [pressoffice@guggenheim.org](mailto:pressoffice@guggenheim.org)

For publicity images visit <http://www.guggenheim.org/pressoffice.html>

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