

# GUGGENHEIM

## NEWS RELEASE

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### SCHEDULE OF EXHIBITIONS THROUGH 2017

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*The information below is subject to change. Please contact the Press Office to confirm exhibition dates prior to publication.*

#### ***Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897***

**June 30–October 4, 2017**

From June 30 through October 4, 2017, the Solomon R. Guggenheim Museum will present *Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897*, the first museum exhibition on this revelatory and significant yet frequently overlooked series of Salons. In the spring of 1892 Joséphin Péladan (1858–1918), author, critic, and Rosicrucian, organized the first Salon de la Rose+Croix at the Galerie Durand-Ruel in Paris. Showcasing mystical Symbolist art, particularly a hermetic and spiritually devoted vein favored by the eccentric Péladan, the annual Salons were cosmopolitan in reach and served as a crossroads, gathering the work of artists from Belgium, Finland, France, Italy, the Netherlands, Spain, and Switzerland. The exhibition will include approximately forty works by a cross section of artists—some familiar, others less so—and invite a fresh look on the legacies of late nineteenth-century Symbolist art. Benefiting from extensive research to identify artworks shown in the original exhibitions, *Mystical Symbolism* will encompass painting, work on paper, and sculpture by artists such as Antoine Bourdelle, Rogelio de Egusquiza, Jean Delville, Charles Filiger, Ferdinand Hodler, Fernand Khnopff, Alphonse Osbert, Armand Point, Georges Rouault, Carlos Schwabe, Alexandre Séon, Jan Toorop, Ville Vallgren, and Félix Vallotton. Hinging on central artworks shown at each Salon, the exhibition will tease out seminal tropes, such as the role of Orpheus, adulation of the 15th-century early Renaissance Italian painters known as the Primitives, and the cult of personality that developed around figures including Richard Wagner and Péladan himself. A musical component with work by Erik Satie and others underscores the key role occupied by composers for the movement. The fully illustrated exhibition catalogue will offer new scholarship on the Salon de la Rose+Croix, its main themes, the contemporary reception of the salon, and the connections between Symbolists tenets and those of early 20th-century avant-garde artists. Curated by Vivien Greene, Senior Curator, 19th- and Early 20th-Century Art, with the assistance of Ylinka Barotto, Curatorial Assistant, *Mystical Symbolism* will allow for a fresh look at late 19th-century Symbolist art. After the New York presentation, the exhibition will travel to the Peggy Guggenheim Collection, Venice, October 27, 2017–January 7, 2018.

## ***Art and China after 1989: Theater of the World***

**October 6, 2017–January 7, 2018**

*Art and China after 1989: Theater of the World* is a full-rotunda exhibition of work by Chinese-born contemporary artists that spans 1989 to 2008—arguably one of the most transformative periods of modern Chinese and recent world history. The largest show of this subject ever mounted in North America, *Art and China after 1989* offers an interpretative survey of Chinese experimental art framed by the geopolitical dynamics resulting from the end of the Cold War, the spread of globalization, and the rise of China. This international historical perspective informs the Guggenheim’s show, which presents Chinese artists as both agents and skeptics of China’s emergence as a global presence. Before 1989, China experienced three great 20th-century transformations: the collapse of the imperial order leading up to 1911, the overturning of long-standing feudal structures throughout Mao Zedong’s various campaigns after 1949, and the wholehearted turn toward a market society since 1979. Each of these unleashed distinct waves of national reckoning and human tragedy, and together they have given rise to a society with a profound sense of skepticism. Beginning in the late 1980s, Chinese artists who sought ways to express and critique their reality coalesced into a movement known as experimental art. These artists, like many around the world, began looking to postmodern cultural theories and a variety of Conceptual, abstract, realist, and Pop visual languages to explore how notions of time, space, nation, politics, and identity are shaped by local and global conditions. Featuring some 150 works, both iconic and lesser known, by approximately 70 of China’s most creative and thoughtful artists and collectives, *Art and China after 1989* traverses 20 years of art making and a variety of mediums, including film and video, ink art, installation art, Land art, painting, performance, photography, and social-activism documentaries. The exhibition is organized by Alexandra Munroe, Samsung Senior Curator, Asian Art and Senior Advisor, Global Arts and Guest Curator Phillip Tinari, Director, Ullens Center for Contemporary Art, Beijing with Consulting Curator Hou Hanru, Artistic Director MAXXI, National Museum of the 21st Century Arts, Rome.

*The Leadership Committee for this exhibition is gratefully acknowledged for its generous support, with special thanks to Co-Chairs Thomas and Lynn Ou and Liam Wee Tay and Cindy Chua-Tay, Trustee, as well as Karen Lo, Sophia Ma, Jane Yong, and those who wish to remain anonymous. Major support is provided by the National Endowment for the Humanities. Funding is also provided by the W.L.S. Spencer Foundation and the E. Rhodes and Leona B. Carpenter Foundation.*

## ***Josef Albers in Latin America***

**November 3, 2017–February 18, 2018**

On his first trip to Mexico, in 1935, Josef Albers (1888-1976) encountered the magnificent architecture of ancient Mesoamerica. He later remarked in a letter to Vasily Kandinsky, a former colleague at the Bauhaus, “Mexico is truly the promised land of abstract art.” With his wife, artist Anni Albers (1899-1994), Josef Albers visited Mexico and other Latin American countries nearly a dozen times from 1935–67. They saw numerous archeological sites and monuments, especially in Mexico and Peru. On each visit, he took hundreds of black-and-white photographs of the pyramids, shrines, and sanctuaries at these sites, often grouping multiple images printed at various scales onto 8 by 10 inch sheets.

Albers’s innovative approach to photography remains an underappreciated aspect of his career. This exhibition brings together his photographs and photo collages from the Guggenheim’s collection and various lenders. These works, many of which have never been exhibited publicly, suggest a nuanced relationship between the forms and motifs of pre-Columbian monuments and the artist’s iconic abstract

canvases. Albers's experiences in Latin America offer an essential context for understanding his paintings and prints, particularly from his *Homage to the Square* and *Variant/Adobe* series, examples of which are featured in this show. *Josef Albers in Latin America* is organized by Lauren Hinkson, Assistant Curator for Collections.

### **Currently on View**

#### ***Visionaries: Creating a Modern Guggenheim***

**Through September 6, 2017**

On the occasion of the 80th anniversary of the Solomon R. Guggenheim Foundation, more than 170 modern works from the permanent collections held in New York and Venice fill the museum's Frank Lloyd Wright-designed rotunda. *Visionaries: Creating a Modern Guggenheim* will explore the avant-garde innovations of over 70 artists from the late 19th through mid-20th centuries, as well as the ground-breaking activities of six allied patrons who brought to light some of the most significant artists of their day. Solomon R. Guggenheim, together with his advisor and friend, the German-born artist Hilla Rebay, became a great champion and collector of nonobjective art—a strand of abstraction with spiritual aims and epitomized by the work of Vasily Kandinsky. Guggenheim's modern holdings were amassed against the backdrop of economic crisis and war in the 1930s and 1940s, yet his tenacity and foresight secured unparalleled works for the public institution he established in 1937. Contemporaries who shared a similar pioneering spirit subsequently shaped the Solomon R. Guggenheim Founding Collection. These major acquisitions include a group of Impressionist, Post-Impressionist, and early School of Paris masterworks from Justin K. Thannhauser; the eclectic Expressionist inventory of émigré art dealer Karl Nierendorf; the holdings of abstract and Surrealist painting and sculpture from self-proclaimed "art addict" Peggy Guggenheim, also Solomon's niece; and key examples from the estates of artists Katherine S. Dreier and Hilla Rebay, both pivotal in promoting modern art in America. *Visionaries* will feature works by such iconic artists as Alexander Calder, Paul Cézanne, Marc Chagall, Kandinsky, Paul Klee, Piet Mondrian, Pablo Picasso, Jackson Pollock, and Vincent van Gogh, in addition to treasures by artists less well known today. The six patrons and over 70 artists who comprise *Visionaries* helped to establish the Guggenheim Foundation's identity as a forward-looking institution. *Visionaries* is organized by Megan Fontanella, Associate Curator, Collections and Provenance, Guggenheim Museum.

This exhibition is made possible by Lavazza. The Leadership Committee for *Visionaries: Creating a Modern Guggenheim* is gratefully acknowledged for its generosity, with special thanks to Trustee Chairs Denise Saul and John Wilmerding; Bill and Donna Acquavella; Rowland Weinstein; Dorothy and Sidney Kohl; and Mnuchin Gallery.

#### ***Jackson Pollock: Exploring "Alchemy"***

**Through September 6, 2017**

This didactic exhibition presents an in-depth investigation of Jackson Pollock's materials and process and the recent revitalization of the complex surface of *Alchemy* (1947), considered among Pollock's finest paintings and a celebrated icon of postwar abstraction. The exhibition will be on view in the Guggenheim's Sackler Center for Arts Education in conjunction with the concurrent exhibition *Visionaries: Creating a Modern Guggenheim*, in which *Alchemy* will be shown for the first time in the United States since 1969.

Throughout 2014, *Alchemy* underwent scientific analysis and conservation at the painting conservation laboratories of the Opificio delle Pietre Dure in Florence by a team of scholars, scientists, conservators from the Solomon R. Guggenheim Foundation, and Italian organizations specialized in the conservation of cultural patrimony. The research project was undertaken in Italy with the primary objective of removing a layer of dust and grime that had accumulated over many years, altering the appearance of the painting, obscuring the palette and flattening the three-dimensional character of Pollock's innovative painting technique. The results of this study were first presented at the Peggy Guggenheim Collection, Venice, from February 14–September 14, 2015. Reconstituted specially for *Visionaries: Creating a Modern Guggenheim*, this exhibition assembles three-dimensional imaging, non-destructive analysis of pigment and binders, and elemental mapping with X-ray fluorescence, among other sophisticated analytical techniques. Through video footage, interactive kiosks, and extensive documentation, visitors will be drawn into the microscopic world of the conservator allowing them to comprehend the application and physical properties of the materials Pollock used to create *Alchemy*.

***The Hugo Boss Prize 2016: Anicka Yi, Life Is Cheap*  
Through July 5, 2017**

Anicka Yi (b. 1971, Seoul) is the recipient of the 2016 Hugo Boss Prize, a biennial award for contemporary art that for over 20 years has recognized some of the most powerful and singular voices in the field. Yi catalyzes vivid fictional scenarios through concepts and techniques drawn from scientific research, creating installations that ask incisive questions about human psychology and the workings of society. Challenging the primacy of vision in the reception of an artwork, she expands the perceptual experience of the “viewer” into a broader sensory immersion. The artist has a longstanding interest in smell and its potent link to memory and subjectivity, at times activating her installations with scents designed to evoke specific emotional states or cultural identities. Her work studies the ramifications of both the disembodied digital realm and our inescapable reality as corporeal, and therefore entropic, beings, with a particular focus on how biology has been mobilized politically in relation to gender or race. Creating an environment that interweaves Yi's ongoing study of microorganic forms, data collection, and sensory perception, this exhibition coheres into a densely layered examination of the intersecting systems—biological, social, political, and technological—that define our lives.

*The Hugo Boss Prize 2016: Anicka Yi, Life Is Cheap* is organized by Katherine Brinson, Curator, Contemporary Art, Solomon R. Guggenheim Museum, and Susan Thompson, Assistant Curator, Solomon R. Guggenheim Museum.

*This exhibition is made possible by HUGO BOSS.*

***Doug Wheeler: PSAD Synthetic Desert III*  
Through August 2, 2017**

*PSAD Synthetic Desert III* belongs to a yet-to-be-realized group of installations conceived by Doug Wheeler during the late 1960s and '70s. In each work, the architectural modification of an existing room allows the artist to achieve subtle manipulations of light, space, and sound. These changes create a “semi-anechoic chamber” designed to suppress all but the lowest levels of ambient sound. Secondly, the room's lighting and configuration induce an optical impression of “infinite” space. The concept of *Synthetic Desert* is partly drawn from psychological and neurophysiological experiments in sensory deprivation that date back to midcentury. Yet Wheeler compares the impact of the work to his own

experience of a specific location in the Arizona Desert, where near-silent conditions profoundly influence the visual sensation of distance. The Guggenheim installation, produced in collaboration with the artist, is the first time *Synthetic Desert*—or any acoustic work by the artist—has ever been realized. The installation entered the museum’s collection in 1992, along with many other Minimal, Post-Minimal, and Conceptual artworks from the 1960s and 1970s that were acquired from the collector Giuseppe Panza di Biumo. Due to the nature of the work, which depends on reducing distractions of any kind, visitation is limited to small groups. This measure serves to protect the quality of visitor experience, which will achieve fullest potential if traffic is regulated and most extraneous sound is eliminated. This presentation of *PSAD Synthetic Desert III* is organized by Jeffrey Weiss, Senior Curator, and Francesca Esmay, Conservator, Panza Collection, with Melanie Taylor, Director, Exhibition Design.

*PSAD Synthetic Desert III* is sponsored by BASF Corporation.

Major support is provided by LLWW Foundation.

Funding is also provided by Glenstone Foundation, Suzanne Deal Booth, and The Brown Foundation, Inc., of Houston.

### ***Lenka Clayton and Jon Rubin: . . . circle through New York Through August 31, 2017***

In their new project *A talking parrot, a high school drama class, a Punjabi TV show, the oldest song in the world, a museum artwork, and a congregation’s call to action circle through New York*, artists Lenka Clayton and Jon Rubin gather a diverse group of local communities in a complex system of social and material exchange. Following a period of extensive research, the artists identified six public sites that lie along an imaginary circle drawn through Harlem, the South Bronx, Queens, and Manhattan’s Upper East Side. These spaces, which include which include a pet store, a high school, a TV network, an academic research institute, the Guggenheim, and a church, serve as the project’s cocreators and hosts.. As such, they worked with the artists to select important aspects of their identities—referenced in the project’s full title—which will be exchanged among the six locations over a period of six months. This will result in 30 unique collaborations, staged throughout the city, and will challenge each partner site to repeatedly accept and care for the others’ value systems, public functions, or social character within its own routines. . . . *circle through New York* is organized by Anna Harsanyi, Project Manager; Nat Trotman, Curator, Performance and Media; and Christina Yang, Director, Public Programs. It is commissioned as part of [Guggenheim Social Practice](#), an initiative launched in 2016 in which artists and the museum collaborate to foster new forms of public and community engagement.

Guggenheim Social Practice is made possible by a major grant from the Edmond de Rothschild Foundations.

### ***Maurizio Cattelan: “America”***

#### **Ongoing**

With “*America*”, a new, site-specific work by Maurizio Cattelan, the artist replaces a toilet in one of the museum’s public restrooms with a fully functional replica cast in solid gold. Cattelan is often described as the art world’s resident prankster and provocateur; this installation is the first artwork he has produced since his 2011–12 Guggenheim retrospective, *Maurizio Cattelan: All*, which initiated the artist’s self-imposed exile. *Maurizio Cattelan: “America”* makes available to the public an extravagant luxury product seemingly intended for the 1 percent. Its participatory nature, in which viewers are invited to make use of the fixture individually and privately, allows for an experience of unprecedented intimacy with an artwork. Cattelan’s toilet offers a wink to the excesses of the art market, but also evokes the American

dream of opportunity for all, its utility ultimately reminding us of the inescapable physical realities of our shared humanity. On the occasion of this new installation, the Guggenheim has published a revised edition of the catalogue *Maurizio Cattelan: All*. Originally published to accompany Cattelan's 2011–12 retrospective at the museum, the catalogue has become the definitive source on his work. This new volume, available at the Guggenheim Museum Store, is distinguished by a reworked cover design and includes images of the All installation and a revised coda by Nancy Spector. "America" is organized by Nancy Spector, Artistic Director and Jennifer and David Stockman Chief Curator.

Support for *Maurizio Cattelan: "America"* is provided by Stefan Edlis and Gael Neeson, Wendy Fisher, Marian Goodman Gallery, Dakis and Lietta Joannou, Svetlana Kuzmicheva-Uspenskaya and Alexey Kuzmichev, Galerie Perrotin, Beth Swofford, and Dasha Zhukova.

## **Guggenheim Collection: Brancusi**

### **Ongoing**

In gallery space devoted to the permanent collection, the Guggenheim is showcasing its rich holdings of the work of [Constantin Brancusi](#) (1876–1957). In the early decades of the twentieth century, Brancusi produced an innovative body of work that altered the trajectory of modern sculpture. During this period, Brancusi lived and worked in Paris, then a thriving artistic center where many modernist tenets were being developed and debated. He became an integral part of these conversations both through his relationships with other artists, such as Marcel Duchamp, Fernand Léger, Amedeo Modigliani, and Henri Rousseau, and through his own pioneering work. His aspiration to express the essence of his subjects through simplified forms and his engagement with non-Western European artistic traditions led to new stylistic approaches. In addition, his mode of presentation, which equally emphasized sculpture and base and in which works were shown in direct relation to one another, instead of as independent entities, introduced new ways of thinking about the nature of the art object.

The Solomon R. Guggenheim Museum began collecting Brancusi's work in-depth in the mid-1950s under the leadership of its second director, James Johnson Sweeney. When Sweeney began his tenure at the museum, the collection was focused on nonobjective painting. Sweeney significantly expanded the scope of the institution's holdings, bringing in other styles and mediums, particularly sculpture. The Guggenheim's commitment to Brancusi during these years extended beyond its collecting priorities, and in 1955 the museum held the first major exhibition of the artist's work.

Supported in part by the Romanian Cultural Institute in New York.

## **Global Exhibitions**

### **Guggenheim Abu Dhabi Collection:**

#### ***The Creative Act: Performance • Process • Presence***

#### **Manarat Al Saadiyat, Cultural District, Abu Dhabi, United Arab Emirates**

#### **Through July 29, 2017**

On view at the Manarat Al Saadiyat from March 8 through July 29, 2017, the second exhibition of the Guggenheim Abu Dhabi collection, *The Creative Act: Performance • Process • Presence* will bring together more than 18 artists of different nationalities and generations who have emphasized performance, process, and human presence in their practice, offering a transcultural perspective on these defining aspects of contemporary art. The exhibition will feature more than 25 works in a variety

of media—installation, painting, photography, sculpture, video, and works on paper by artists including Tanaka Atsuko, Rasheed Araeen, Susan Hefuna, Anish Kapoor, Mohammed Kazem, Shiraga Kazuo, Niki de Saint Phalle, and Günther Uecker, with a focus on the related themes of performance, process, and presence, which frame the exhibition’s curatorial narrative. *The Creative Act: Performance • Process • Presence* follows the 2014 exhibition *Seeing Through Light: Selections from the Guggenheim Abu Dhabi Collection*, which welcomed more than 90,000 visitors and presented artworks from the Guggenheim Abu Dhabi collection for the first time.

*The Creative Act: Performance • Process • Presence* is curated by Valerie Hillings, Ph.D., Curator and Manager, Curatorial Affairs, Abu Dhabi Project; Sasha Kalter-Wasserman, Assistant Curator, Abu Dhabi Project; with Sarah Dwider, Curatorial Assistant, Abu Dhabi Project, Solomon R. Guggenheim Foundation; and Maisa Al Qassimi, Head of Programmes - Guggenheim Abu Dhabi, with Muneera Al Sayegh, Programmes Officer - Guggenheim Abu Dhabi, Abu Dhabi Tourism & Culture Authority.

## VISITOR INFORMATION

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**Admission:** Adults \$25, students/seniors (65+) \$18, members and children under 12 free. Available with admission or by download to personal devices, the Guggenheim’s free app offers an enhanced visitor experience. The app features content on special exhibitions, access to more than 1,600 works in the Guggenheim’s permanent collection, and information about the museum’s landmark building. Verbal imaging guides for select exhibitions are also included for visitors who are blind or have low vision. The Guggenheim app is supported by Bloomberg Philanthropies.

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

[guggenheim.org/social](http://guggenheim.org/social)

For publicity images, visit [guggenheim.org/pressimages](http://guggenheim.org/pressimages)  
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