Mystical Symbolism:  
The Salon de la Rose+Croix in Paris, 1892–1897  
June 30–October 4, 2017  
Solomon R. Guggenheim Museum

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E-mail pressoffice@guggenheim.org with any questions.

Fernand Khnopff
I Lock My Door upon Myself, 1891
Oil on canvas, 72.7 x 141 cm
Bayerische Staatsgemäldesammlungen, Neue Pinakothek, Munich
Photo: bkp Bildagentur, Berlin/Bayerische Staatsgemäldesammlungen, 
Neue Pinakothek, Munich/Art Resource, New York

Henri Martin
Young Saint (Jeune sainte), 1891
Oil on canvas, 65.4 x 49.3 cm
Musée des Beaux-Arts, Brest, France
Photo: © Musée des Beaux-Arts, Brest, France
Charles Maurin
_The Dawn of Labor (L’aurore du travail),_ ca. 1891
Oil on canvas, 79 x 148 cm
Musée d’art moderne et contemporain, Saint-Étienne Métropole, France
Photo: Yves Bresson, Musée d’art moderne et contemporain, Saint-Étienne Métropole, France

Edmond Aman-Jean
_Beatrice,_ ca. 1892–93
Lithograph, 124.4 x 81 cm
Barbara Leibowits Graphics, New York
Photo: © Solomon R. Guggenheim Foundation

Charles Filiger
_Madonna and Two Angels or Madonna of the Fireflies (Madone aux vers luisants),_ ca. 1892
Gouache and gilding on cardboard, 23.3 x 29.2 cm
Olivier Malingue
Photo: © Florent Chevrot, courtesy Olivier Malingue

Ferdinand Hodler
_The Disappointed Souls (Les âmes déçues),_ 1892
Oil on canvas, 120 x 299 cm
Kunstmuseum Bern, Staat Bern
Photo: Courtesy Kunstmuseum Bern, Staat Bern
Carlos Schwabe
Poster for the First Salon de la Rose+Croix, 1892
Lithograph, 198 x 80.5 cm
The Museum of Modern Art, New York, Given anonymously, 1987
Digital image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York

Félix Vallotton
The Fine Evening (Le beau soir), 1892
Woodcut, image: 23.2 x 31.1 cm
Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques
Photo: MAH-CdAG © Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques, inv. no. E 65-0122

Jean Delville
The Death of Orpheus (Orphée mort), 1893
Oil on canvas, 79.3 x 99.2 cm
Royal Museums of Fine Arts, Belgium
© 2017 Artists Rights Society (ARS), New York / SABAM, Brussels
Photo: © Royal Museums of Fine Arts, Belgium, Brussels:
J. Geleyns-Ro scan

Armand Point
The Annunciation or Ancilla Domini (L’Annunciation), 1895
Tempera on panel, 99 x 51 cm
Private collection, courtesy Sotheby’s
Photo: Courtesy Sotheby’s

Armand Point
The Annunciation or Ancilla Domini (L’Annunciation), 1895
Tempera on panel, 99 x 51 cm
Private collection, courtesy Sotheby’s
Photo: Courtesy Sotheby’s

Félix Vallotton
The Fine Evening (Le beau soir), 1892
Woodcut, image: 23.2 x 31.1 cm
Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques
Photo: MAH-CdAG © Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques, inv. no. E 65-0122
Pierre Amédée Marcel-Béronneau
Orpheus in Hades (Orphée), 1897
Oil on canvas, 194 x 156 cm
Musée des Beaux-Arts, Marseille
Photo: © Claude Almodovar/Collection du Musée des Beaux-Arts, Marseille

Photo: David Heald © Solomon R. Guggenheim Foundation, 2017
Guggenheim Presents Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897, Opening June 30

First-Ever Museum Exhibition on the Historic Salons That Brought Late 19th-Century Radical and Reactionary Artists Together

Exhibition: Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897
Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York
Location: Tower Level 4
Dates: June 30–October 4, 2017

(NEW YORK, NY—June 29, 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. Mysterious, mythical, and visionary themes, often drawn from literature, prevailed in the art of the six exhibitions, which were held annually in Paris from 1892 to 1897. Images of femmes fragiles and fatales, androgynous creatures, chimeras, and incubi were the norm, as were sinuous lines, attenuated figures, and anti-naturalistic forms. Featuring highlights from the Salons, the Guggenheim exhibition will include approximately forty works by a cross section of artists—some familiar, others less so—and invite a fresh look at and new scholarship on the legacies of late nineteenth-century Symbolist art.

Mystical Symbolism is organized by Vivien Greene, Senior Curator, 19th- and Early 20th-Century Art, with the assistance of Ylinka Barotto, Assistant Curator, Solomon R. Guggenheim Museum. Following its New York presentation, the exhibition will travel to the Peggy Guggenheim Collection, Venice, from October 28, 2017–January 7, 2018.

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. 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.

*Mystical Symbolism* provides an opportunity to explore the diverse and sometimes opposing concepts that informed Symbolism in the 1890s. Hinging on central artworks shown at each Salon, the exhibition will tease out semantical 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. Accompanied by historical documents and set in galleries adorned with lush furnishings, the exhibition conveys the spirit of the Salon experience. A musical component with work by Erik Satie and others underscores the key role occupied by composers for the movement.

Previous exhibitions on the Symbolist movement have focused primarily on a nationality or a broad theme, rather than on a specific event like the cultish Péladan’s Salon de la Rose+Croix. The participants’ diverging ideologies, ranging from politically conservative and Catholic to radically anarchist and anti-clerical, reveal how the varied approaches are dialectically related to the sacred and spiritual philosophies that constituted Symbolist art. By tracing the means through which the Salon proposed these impulses, the Guggenheim exhibition investigates the Symbolist precepts attendant in modernism.

The fully illustrated exhibition catalogue will offer new scholarship on the Salon de la Rose+Croix and Symbolism. It will be comprised of essays on the Salon and its main themes (Vivien Greene, Senior Curator, 19th- and Early 20th-Century Art, Solomon R. Guggenheim Museum, New York), the contemporary reception of the salon (Jean-David Jumeau-Lafond, independent scholar), and the connections between Symbolists tenets and those of early 20th-century avant-garde artists (Kenneth E. Silver, Professor of Art History, New York University). The catalogue will also contain a selected bibliography and artist entries authored by emerging scholars.

Furniture courtesy of Roche Bobois.

Additional support provided by the Swiss Arts Council Pro Helvetia.

**Public Programs**

*Mystical Symbolism* is accompanied by a range of public programs. For details and updates, visit guggenheim.org/calendar.

**Curator’s Eye**

Curator’s Eye programs provide an opportunity for visitors to explore the museum’s exhibitions, collections, and architecture on a tour led by a Guggenheim curator or conservator with expert knowledge of the work on view. Free with museum admission. Some events have limited capacity.

- Wednesday, July 19, 12 pm: Ylinka Barotto, Assistant Curator
- Wednesday, August 23, 12 pm: Vivien Greene, Senior Curator, 19th- and Early 20th-Century Art, and curator for Mystical Symbolism
Mind’s Eye
Wednesday, September 13, 2 pm
Explore the exhibition with a gallery tour and workshop for visitors who are blind or have low vision. Mind’s Eye tours are conducted by arts and education professionals through verbal description, conversation, sensory experiences, and creative practice. Free. RSVP required one week prior to program date. To RSVP or for more information, visit guggenheim.org/mindseye.

Vexations
September 26 at 7 pm through September 27 at 1 pm
This durational concert presents Erik Satie’s Vexations (1893). Satie composed this iconic piece on the heels of breaking off his involvement with the Salon de la Rose+Croix. It is unknown whether Satie intended for the work to be played or if it were simply a sort of jest directed at the esoteric excesses of Joséphin Péladan, the founder of the Salon. But the unlikely piece attracted the attention of John Cage, who first staged it. Cage organized a concert in New York in 1963 featuring contemporary musicians such as John Cale, James Tenney, David Tudor, and Christian Wolff. Observing one of Satie’s “instructions” literally, the score was repeated 840 times (the performance lasted almost 19 hours), in an unprecedented serial undertaking that echoed the Minimalist and Conceptual concerns of the 1960s. More than 50 years later, the Guggenheim will once again present Vexations to a New York audience. The Guggenheim presentation will feature a roster of established and emerging pianists from both classical and avant-garde spheres, including Timo Andres, Philip Corner, Sylvie Courvoisier, Karl Larson, Anne Queffélec, Joshua Rifkin, and Margaret Leng Tan. A full list of performers and schedule will be announced in September. $15, $12 members, $10 students. Advance tickets recommended. For more information, visit https://www.guggenheim.org/event/vexations.

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. The Guggenheim network that began in the 1970s when the Solomon R. Guggenheim Museum, New York, was joined by the Peggy Guggenheim Collection, Venice, has since expanded to include the Guggenheim Museum Bilbao (opened 1997), and the Guggenheim Abu Dhabi (currently in development). The Guggenheim Foundation continues to forge international collaborations that celebrate contemporary art, architecture, and design within and beyond the walls of the museum, including the Guggenheim UBS MAP Global Art Initiative and The Robert H. N. Ho Family Foundation Chinese Art Initiative. More information about the Solomon R. Guggenheim Foundation can be found at guggenheim.org.

VISITOR INFORMATION
Admission: Adults $25, students/seniors (65+) $18, members and children under 12 free. The Guggenheim’s free app, available with admission or by download to personal devices, offers an enhanced visitor experience. The app features content on special exhibitions as well as access to more than 1,600 works in the Guggenheim’s permanent collection. Additionally, information about the museum’s landmark building is available in English, French, German, Italian, and Spanish. Verbal Description 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, Tues 9 pm from June 20 to Aug 29, 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 or guggenheim.org/social

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#1468
June 29, 2017 (Updated from January 31, 2017)

FOR ADDITIONAL INFORMATION
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Solomon R. Guggenheim Museum Press Office
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Exhibition Checklist

Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892-1897
Friday, June 30, 2017 - Wednesday, October 04, 2017

Aman-Jean
Beatrix, ca. 1892–93
Lithograph
49 x 30 inches (124.5 x 76.2 cm)
Barbara Leibowitz Graphics, New York
X.2014.442

Second Salon de la Rose+Croix, 1893, cat. no. 1, p. ix
(title: Affiche de la seconde geste esthétique)

Pierre Amédée Marcel-Béroneau
Orpheus in Hades, 1897
Oil on canvas
76 3/8 x 61 7/16 inches (194 x 156 cm)
frame: 88 3/16 x 73 5/8 x 3 15/16 inches (224 x 187 x 10 cm)
Musée des Beaux-Arts, Marseille
X.2014.437

Sixth Salon de la Rose+Croix, 1897, cat. no. 6, p. 14 (title: Orphée)

Antoine Bourdelle
Dream of a Shepherdess, ca. 1888–90
Engraving
9 1/16 x 11 13/16 inches (23 x 30 cm)
frame: 27 9/16 x 20 1/16 x 1 3/16 inches (70 x 51 x 3 cm)
Collection of Lucile Audouy, Paris
X.2015.111

Second Salon de la Rose+Croix, 1893, supplement to the catalogue, no. 298, p. i (title: Rêve de pastoure [dessin])

Georges de Feure
The Abyss, 1893–94
Oil on wood
17 5/16 x 23 7/16 inches (44 x 59.5 cm)
frame: 24 1/2 x 30 13/16 x 1 7/8 inches (62.2 x 78.3 x 4.7 cm)
Musée d’Orsay, Paris, Gift of Robert Tschoudoujney 1997
X.2014.425

Third Salon de la Rose+Croix, 1894, cat. no. 31, p. 13 (title: L’Aïme [aquarelle])

Jean Delville
The Idol of Perversity, 1891
Graphite on paper
32 1/16 x 19 1/8 inches (81.5 x 48.5 cm)
frame: 35 1/16 x 22 7/16 inches (89 x 57 cm)
Museum Wiesbaden, Germany, Collection of F. W. Neess
X.2016.10610

First Salon de la Rose+Croix, 1892, cat. no. 42, p. 24 (title: L’idole de la Perversité [dessin])
Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892-1897
Friday, June 30, 2017 - Wednesday, October 04, 2017

Jean Delville
The Death of Orpheus, 1893
Oil on canvas
31 1/4 x 39 1/16 inches (79.3 x 99.2 cm)
frame: 37 5/8 x 46 3/4 x 3/16 inches (95.5 x 118.7 x 0.5 cm)
Royal Museums of Fine Arts, Belgium
X.2014.433

Third Salon de la Rose+Croix, 1894, cat. no. 16, p. 12
(title: Orphée)
New York only

Jean Delville
Portrait of the Grand Master of the Rosicrucians in Choir Dress, Josédphin Péladan, 1895
Oil on canvas
80 7/8 x 44 1/2 inches (205.5 x 113 cm)
frame: 87 13/16 x 51 3/16 x 1 3/4 inches (223 x 130 x 4.5 cm)
Musée des Beaux-Arts, Nîmes, France
X.2014.824

Fourth Salon de la Rose+Croix, 1895, cat. no. 27, p. 5 (title: Portrait du Grand-Maître de la Rose + Croix, en habit de chœur)

Marcellin Desboutin
Portrait of Sâr Mêrodack Josédphin Péladan, 1891
Oil on canvas
47 5/8 x 31 7/8 inches (121 x 81 cm)
frame: 56 5/16 x 42 1/8 x 3 15/16 inches (143 x 107 x 10 cm)
Musées d'Angers, France, Gift, Péladan 1936
X.2014.422

Second Salon de la Rose+Croix, 1893, cat. no. 78, p. xii
(title: Portrait du Sar Peladan, Grand-Maître de l'Ordre laïque de la Rose+Croix, du Temple et du Graal)

Rogelio de Egusquiza
The Holy Grail (from the Parsifal series), 1893
Etching
11 x 8 11/16 inches (28 x 22 cm)
frame: 22 13/16 x 18 7/8 inches (58 x 48 cm)
Collection of Jean-David Jumeau-Lafond, Paris
X.2016.309

Fifth Salon de la Rose+Croix, 1896, cat. no. 47, p. 13 (title: Le Graal [Eau-forte])
Exhibition Checklist

Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892-1897
Friday, June 30, 2017 - Wednesday, October 04, 2017

Charles Filiger
_Madonna and Two Angels or Madonna of the Fireflies_, 1892
Gouache and gilding on cardboard
9 3/16 x 11 1/2 inches (23.3 x 29.2 cm)
frame: 11 inches x 13 3/8 inches x 1 9/16 inches (28 x 34 x 4 cm)
Olivier Malingue
X.2014.680

First Salon de la Rose+Croix, 1892, cat. no. 59, p. 25 (title: La Vierge)

Ferdinand Hodler
_The Disappointed Souls_, 1892
Oil on canvas
47 1/4 x 117 11/16 inches (120 x 299 cm)
frame: 53 15/16 x 126 inches (137 x 320 cm)
Kunstmuseum Bern, Staat Bern
x.2015.83

First Salon de la Rose+Croix, 1892, cat. no. 65, p. 25 (title: Ames déçues)
New York only

Fernand Khnopff
_I Lock My Door upon Myself_, 1891
Oil on canvas
28 5/8 x 55 1/2 inches (72.7 x 141 cm)
frame: 39 3/16 x 63 11/16 x 2 15/16 inches (99.5 x 161.7 x 7.5 cm)
Bayerische Staatsgemäldesammlungen, Neue Pinakothek, Munich
X.2014.431

Second Salon de la Rose+Croix, 1893, cat. no. 118, p. xv
(title: I lock my door upon myself)
New York only

Henri Martin
_Young Saint_, 1891
Oil on canvas
25 3/4 x 19 7/16 inches (65.4 x 49.3 cm)
frame: 32 7/16 x 26 1/8 x 3 1/8 inches (82.4 x 66.4 x 8 cm)
Musée des Beaux-Arts, Brest, France
X.2014.925

First Salon de la Rose+Croix, 1892, cat. no. 91, p. 27 (title: Jeune sainte)
Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892-1897
Friday, June 30, 2017 - Wednesday, October 04, 2017

Charles Maurin
*The Dawn of the Dream*, ca. 1891
Oil on canvas
31 7/8 x 39 1/2 inches (81 x 100.4 cm)
frame: 38 3/4 x 46 3/8 x 1 15/16 inches (98.5 x 117.8 x 5 cm)
Musée d’art moderne et contemporain, Saint-Étienne Métropole, France
X.2015.153

First Salon de la Rose+Croix, 1892, cat. no. 97, p. 27 (title: L’Aurore)

Charles Maurin
*The Dawn of Labor*, ca. 1891
Oil on canvas
31 1/8 x 58 1/4 inches (79 x 148 cm)
frame: 38 3/16 x 65 3/8 x 1 5/8 inches (97 x 166 x 4.1 cm)
Musée d’art moderne et contemporain, Saint-Étienne Métropole, France
X.2014.429

First Salon de la Rose+Croix, 1892, cat. no. 97, p. 27 (title: L’Aurore)

Alphonse Osbert
*Vision*, 1892
Oil on canvas
92 1/2 x 54 5/16 inches (235 x 138 cm)
frame: 103 15/16 x 65 3/16 x 3 15/16 inches (264 x 165.5 x 10 cm)
Musée d’Orsay, Paris, Gift of Yolande Osbert 1977
X.2014.423

Second Salon de la Rose+Croix, 1893, cat. no. 167, p. xviii (title: Vision)

Armand Point
*The Annunciation or Ancilla Domini*, 1895
Tempera on panel
39 x 20 1/16 inches (99 x 51 cm)
frame: 49 3/16 x 30 5/16 x 1 9/16 inches (125 x 77 x 4 cm)
Private collection, courtesy Sotheby’s
X.2015.82

Fifth Salon de la Rose+Croix, 1896, cat. no. 82, p. 17 (title: Ecce ancilla domini [Peinture à l’œuf reconstituée selon la tradition des primitifs Italiens])
Armand Point
*Legendary Princess*, 1895
Tempera on wood
12 3/16 x 8 1/4 inches (31 x 21 cm)
frame: 18 1/2 x 14 9/16 x 1 3/16 inches (47 x 37 x 3 cm)
Collection of Lucile Audouy, Paris
X.2015.112

Fourth Salon de la Rose+Croix, 1895, cat. no. 70, p. 9 (title: Princesse de Légende)

Armand Point
*April or Saint Cecilia*, 1896
Pencil with chalk on paper, mounted on canvas
72 13/16 x 27 3/8 inches (185 x 69.5 cm)
frame: 81 7/8 x 38 9/16 x 1 9/16 inches (208 x 98 x 4 cm)
Collection of Lucile Audouy, Paris
X.2015.152

Fifth Salon de la Rose+Croix, 1896, cat. no. 87, p. 18 (title: Avril [Dessin pour un carton de fresque])

Georges Rouault
*The Holy Women Mourning Christ*, 1895
Oil on canvas
45 3/16 x 57 7/8 inches (114.8 x 147 cm)
frame: 54 1/8 x 66 1/8 x 2 15/16 inches (137.5 x 168 x 7.5 cm)
Musée de Grenoble, France
X.2016.10609

Sixth Salon de la Rose+Croix, 1897, cat. no. 152, p. 24 (title: Déposition de Croix)

Carlos Schwabe
*Poster for the First Salon de la Rose+Croix*, 1892
Lithograph
77 15/16 x 31 11/16 inches (198 x 80.5 cm)
frame: 79 1/8 x 33 3/8 inches (201 x 84.8 cm)
The Museum of Modern Art, New York, Given anonymously 1987
X.2014.441

First Salon de la Rose+Croix, 1892, cat. no. 141, p. 30 (title: Affiche de la Rose-Croix)

Alexandre Séon
*The Passerby*, ca. 1895
Oil on canvas
17 5/16 x 7 1/2 inches (44 x 19 cm)
frame: 25 3/16 x 17 11/16 x 2 3/4 inches (64 x 45 x 7 cm)
Collection of Lucile Audouy, Paris
X.2015.113

Fifth Salon de la Rose+Croix, 1896, cat. no. 96, p. 19 (title: La passante)
**Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892-1897**
Friday, June 30, 2017 - Wednesday, October 04, 2017

Alexandre Séon
*The Sar Joséphin Péladan*, 1891
Oil on canvas
52 3/16 x 31 1/2 inches (132.5 x 80 cm)
frame: 60 3/16 x 39 9/16 inches (152.8 x 100.5 cm)
Musée des Beaux-Arts, Lyon
X.2014.823

First Salon de la Rose+Croix, 1892, cat. no. 154, p. 31
(title: Le sar Joséphin Peladan)

Alexandre Séon
*The Poet*, 1895
Oil on canvas
39 15/16 x 22 1/16 inches (101.5 x 56 cm)
frame: 45 1/2 x 27 15/16 x 1 3/4 inches (115.5 x 71 x 4.5 cm)
Musée d’art moderne et contemporain, Saint-Étienne Métropole, France
X.2015.157

Fifth Salon de la Rose+Croix, 1896, cat. no. 95, p. 19 (title: Le poète)

Alexandre Séon
*The Lament of Orpheus*, ca. 1896
Oil on panel
28 3/4 x 45 11/16 inches (73 x 116 cm)
frame: 41 1/4 x 52 1/4 x 1 3/8 inches (104.7 x 132.7 x 3 cm)
Musée d’Orsay, Paris, Gift of Fleury Gromollard, nephew and heir of the artist 1917
X.2014.439

Fifth Salon de la Rose+Croix, 1896, cat. no. 97, p. 19 title:
Lamentation d’Orphée [Carton]

Jan Toorop
*The New Generation*, 1892
Oil on canvas
38 x 43 5/16 inches (96.5 x 110 cm)
frame: 47 11/16 x 52 1/4 x 1 3/16 inches (121.2 x 132.7 x 3 cm)
Museum Boijmans Van Beuningen, Rotterdam
X.2014.428

First Salon de la Rose+Croix, 1892, cat. no. 176, p. 32
(title: Une Génération nouvelle)
Exhibition Checklist

Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892-1897
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Albert Trachsel
_Procession Gathered at the Temple of the Being of the Beings_ (Illustration Project for the Album The Real Celebrations), ca. 1892
Ink and watercolor on paper
sheet: 18 1/8 x 24 5/8 inches (46 x 62.5 cm)
frame: 24 13/16 x 32 11/16 x 1 3/8 inches (63 x 83 x 3.5 cm)
Collection des Musées d'art et d'histoire de la Ville de Genève, Cabinet d'arts graphiques
X.2015.2402

First Salon de la Rose+Croix, 1892, cat. no. 181, p. 33
(title: Marche recueillie au temple de l'Être des Êtres)
New York only

Ville Vallgren
_Funerary Urn, 1892_
Bronze
8 1/4 x 4 3/4 x 5 1/2 inches (21 x 12 x 14 cm)
Musée des Beaux-Arts, Nancy, France
X.2015.2437

First Salon de la Rose+Croix, 1892, cat. no. 215, p. 34
(title: Urne funéraire [bronze])

Félix Vallotton
_The Funeral, ca. 1891_
Woodcut
image: 10 1/8 x 13 3/4 inches (25.7 x 35 cm)
sheet: 11 9/16 x 15 3/8 inches (29.4 x 39.1 cm)
frame: 18 7/8 x 24 13/16 x 1 3/8 inches (48 x 63 x 3.5 cm)
Collection des Musées d'art et d'histoire de la Ville de Genève, Cabinet d'arts graphiques
X.2015.193

First Salon de la Rose+Croix, 1892, cat. no. 219, p. 34
(title: Cadre contenant deux sujets originaux sur bois: Le Beau Soir et l'Enterrement)

Félix Vallotton
_To Paul Verlaine, 1891_
Woodcut
image: 5 3/16 x 4 1/4 inches (13.1 x 10.8 cm)
sheet: 9 13/16 x 6 5/16 inches (25 x 16 cm)
frame: 16 15/16 inches x 13 inches x 1 3/8 inches (43 x 33 x 3.5 cm)
Collection des Musées d'art et d'histoire de la Ville de Genève, Cabinet d'arts graphiques, Gift Lucien Archinard
X.2015.188

First Salon de la Rose+Croix, 1892, cat. no. 218. p. 34
(title: Cadre contenant sept sujets originaux gravés sur bois)
**Exhibition Checklist**

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

Friday, June 30, 2017 - Wednesday, October 04, 2017

Félix Vallotton

*To Richard Wagner*, 1891
Woodcut
image: 7 11/16 x 5 7/16 inches (19.5 x 13.8 cm)
sheet: 12 7/8 x 9 13/16 inches (32.7 x 25 cm)
frame: 16 15/16 inches x 13 inches x 1 3/8 inches (43 x 33 x 3.5 cm)
Collection des Musées d'art et d'histoire de la Ville de Genève, Cabinet d'arts graphiques, Gift Lucien Archinard
x.2015.189

First Salon de la Rose+Croix, 1892, cat. no. 218, p. 34
(title: Cadre contenant sept sujets originaux gravés sur bois)

Félix Vallotton

*To Baudelaire*, 1892
Woodcut
image: 7 3/8 x 4 1/4 inches (18.8 x 10.8 cm)
sheet: 9 13/16 x 6 7/16 inches (24.9 x 16.4 cm)
frame: 16 15/16 inches x 13 inches x 1 3/8 inches (43 x 33 x 3.5 cm)
Collection des Musées d'art et d'histoire de la Ville de Genève, Cabinet d'arts graphiques, Gift Lucien Archinard
X.2015.187

First Salon de la Rose+Croix, 1892, cat. no. 217, p. 34
(title: A Baudelaire)

Félix Vallotton

*The Breithorn*, 1892
Woodcut
image: 5 3/4 inches x 10 inches (14.6 x 25.4 cm)
sheet: 9 5/8 x 12 11/16 inches (24.5 x 32.3 cm)
frame: 13 inches x 16 15/16 inches x 1 3/8 inches (33 x 43 x 3.5 cm)
Collection des Musées d'art et d'histoire de la Ville de Genève, Cabinet d'arts graphiques, Gift Lucien Archinard
x.2015.190

First Salon de la Rose+Croix, 1892, cat. no. 218 or more probably 220, p. 34 (titles: 218. Cadre contenant sept sujets originaux gravés sur bois; 220. Cadre contenant deux sujets originaux sur bois; Hautes-Alpes [gravure sur bois])
Exhibition Checklist

Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892-1897
Friday, June 30, 2017 - Wednesday, October 04, 2017

Félix Vallotton
The Matterhorn, 1892
Woodcut
image: 5 11/16 x 10 1/16 inches (14.5 x 25.5 cm)
sheet: 9 13/16 x 12 13/16 inches (25 x 32.5 cm)
frame: 13 inches x 16 15/16 inches x 1 3/8 inches (33 x 43 x 3.5 cm)
Collection des Musées d'art et d'histoire de la Ville de Genève, Cabinet d'arts graphiques, on loan from the Fondation Jean-Louis Prevost x.2015.191

First Salon de la Rose+Croix, 1892, cat. no. 218 or more probably 220, p. 34 (titles: 218. Cadre contenant sept sujets originaux gravés sur bois; 220. Cadre contenant deux sujets originaux sur bois; Hautes-Alpes [gravure sur bois])

Félix Vallotton
The Fine Evening, 1892
Woodcut
image: 9 1/8 x 12 1/4 inches (23.2 x 31.1 cm)
sheet: 14 1/16 x 19 3/16 inches (35.7 x 48.8 cm)
frame: 18 7/8 x 24 13/16 x 1 3/8 inches (48 x 63 x 3.5 cm)
Collection des Musées d'art et d'histoire de la Ville de Genève, Cabinet d'arts graphiques x.2015.192

First Salon de la Rose+Croix, 1892, cat. no. 219, p. 34 (title: Cadre contenant deux sujets originaux sur bois: Le Beau Soir et l'Enterrement)

Félix Vallotton
The Paris Crowd, 1892
Woodcut
image: 5 1/2 x 7 5/8 inches (13.9 x 19.4 cm)
sheet: 10 inches x 12 7/16 inches (25.4 x 31.6 cm)
frame: 13 inches x 16 15/16 inches x 1 3/8 inches (33 x 43 x 3.5 cm)
Collection des Musées d'art et d'histoire de la Ville de Genève, Cabinet d'arts graphiques X.2015.2436

First Salon de la Rose+Croix, 1892, cat. no. 218, p. 34 (titles: 218. Cadre contenant sept sujets originaux gravés sur bois)

Joséphin Péladan’s scrapbook, undated
7 7/8 x 11 7/16 x 1 3/8 inches (20 x 29 x 3.5 cm) closed
7 7/8 x 23 5/8 x 1 3/8 inches (20 x 60 x 3.5 cm) open
Bibliothèque nationale de France, Bibliothèque de l’Arsenal, Paris x.2015.204

New York only
**Portrait of Sâr Péladan**, undated
14 5/8 x 9 5/8 x 1 9/16 inches (37.2 x 24.5 x 4 cm)
Bibliothèque nationale de France, Bibliothèque de l’Arsenal, Paris
X.2016.62
New York only

**Illustrated catalogue for the first Salon de la Rose+Croix**, 1892
image: 9 1/16 x 5 11/16 inches (23 x 14.5 cm)
Collection of Jean-David Jumeau-Lafond, Paris
x.2015.198

**Cover of Erik Satie’s musical score Sonneries de la Rose+Croix**, 1892
image: 10 13/16 x 8 7/8 inches (27.5 x 22.5 cm)
Collection of Jean-David Jumeau-Lafond, Paris
x.2015.200

**Invitation to the first Salon de la Rose+Croix**, 1892
image: 3 15/16 x 5 11/16 inches (10 x 14.5 cm)
Collection of Jean-David Jumeau-Lafond, Paris
x.2015.201

**Pass to the first Salon de la Rose+Croix**, 1892
image: 3 15/16 x 5 11/16 inches (10 x 14.5 cm)
Collection of Jean-David Jumeau-Lafond, Paris
x.2015.202
The Salon de la Rose+Croix (R+C) was an annual exhibition in Paris established by the eccentric French author and critic Joséphin Peladan (1858–1918) to represent the doctrines of his Rosicrucian order—a fraternal, esoteric religious sect. Short-lived, the Salon was held from 1892 to 1897 at various gallery spaces around the city and convened Symbolist artists from Europe and the United States. Peladan preferred an enigmatic and mystical strain of Symbolism, a literary and artistic movement that was widespread by the 1890s. Symbolism rejected the secular outlook, scientific theories, and Realist aesthetics that had taken hold in the nineteenth century in favor of the spiritual, imaginary, and stylized. R+C artists embraced these principles and aimed to prevail over the base materiality of the physical world in a quest for the Ideal.

Participating artists varied in ideology and, to some extent, in style, but primarily employed a version of Symbolism visually characterized by sinuous lines, elongated bodies, and flattened forms. Their subject matter was allegorical, literary, mythical, or religious, replete with arcane symbols, ethereal women, androgynous beings, and monstrous creatures. They gravitated to themes such as the Greek mythological poet Orpheus, the art and precepts of the early Italian Renaissance, New Testament narratives, and female stereotypes from the threatening femme fatale to the untainted femme fragile. Cults of personality developed around certain individuals, notably Peladan himself and the German opera composer Richard Wagner, whose concept of Gesamtkunstwerk—a total work of art combining multiple mediums—inspired interdisciplinary activities at the Salon, including musical performances, theatrical productions, and lectures.

While the Salon is little known today, during the 1890s it garnered attention and fame in the press and among the public. These exhibitions were an international crossroads for artists, some conservative, some radical, yet most seeking to underscore the spiritual dimension of art and provoke visionary states of mind in their viewers. These transcendent aspirations were carried on in the early twentieth century by the pioneers of abstract painting, among them Vasily Kandinsky, František Kupka, and Piet Mondrian (key figures in the Guggenheim’s collection), who were weaned on Symbolism and owed their theories, in varying degrees, to Theosophy, an esoteric philosophy that shares Rosicrucianism’s interest in universal truths and ritual as means to divine enlightenment. The first-ever museum presentation on the R+C, *Mystical Symbolism* features only works that were shown in Peladan’s Salons and evokes the unique atmosphere that he fostered. This historically inflected lens allows for a reconsideration of the complexities of Symbolism, particularly the movement’s more ominous branch.

—Vivien Greene, Senior Curator, Nineteenth- and Early Twentieth-Century Art

* #MysticalSymbolism  "400
Furniture courtesy of roche bobois

Additional support provided by the Swiss Arts Council Pro Helvetia

The Guggenheim app is supported by Bloomberg Philanthropies
Music at the Salon

The Salon de la Rose+Croix often included musical performances. The compositions below, which are playing in the Guggenheim’s galleries, are a selection of the music from those concerts.

Erik Satie, *Sonneries de la Rose+Croix: Air de l’ordre*, 1892
Performed by Philip Corner, piano (titled: *First Fanfare of the Rose+Croix: Air of the Order*)
Courtesy Unseen Worlds, 2014

Johann Sebastian Bach, Prelude and Fugue in B Major, BWV 868, 1722
Performed by András Schiff, piano
Courtesy Decca, 1986

Tomás Luis de Victoria, “O Magnum Mysterium,” 1572
Performed by Choir of King’s College, Aberdeen; David J. Smith, conductor
Courtesy Odradek, 2016

Performed by Bryndis Halla Gylfadottir, cello; Iceland Symphony Orchestra, Rumon Gamba, conductor
Courtesy Chandos, 2015

Frédéric Chopin, Impromptu in A Flat Major, Op. 29, 1837
Performed by Arthur Rubinstein, piano
Courtesy RCA Red Seal, 2004

Performed by Bavarian State Orchestra, Wolfgang Sawallisch, conductor
Courtesy EMI, 1994

Performed by Gidon Kremer, violin; Martha Argerich, piano
Courtesy Deutsche Grammophon, 1996

Giovanni Pierluigi da Palestrina, *Missa Papae Marcelli*: Agnus Dei, 1561
Performed by Choir of Westminster Abbey, Simon Preston, conductor
Courtesy Arkiv Produktion, 1990

Erik Satie, *Sonneries de la Rose+Croix: Air du grand prieur*, 1892
Performed by Philip Corner, piano (titled: *Third Fanfare of the Rose+Croix: Air of the Head Prior*)
Courtesy Unseen Worlds, 2014

Giovanni Pierluigi da Palestrina, “Alla riva del Tebro,” 1555
Performed by La Chœur de Chambre, Marin Constantin, conductor
Courtesy Electrecord, 1995

Claude Debussy, *Prélude à l’après-midi d’un faune*, 1894
Performed by Royal Concertgebouw Orchestra, Bernard Haitink, conductor
Courtesy Decca, 2008

Performed by Alfred Brendel, piano
Courtesy Decca, 1997

Frédéric Chopin, Mazurka in B Minor, Op. 33, No. 4, 1838
Performed by Arturo Benedetti Michelangeli, piano
Courtesy Deutsche Grammophon, 2009

Performed by Vienna Philharmonic Orchestra, Georg Solti, conductor
Courtesy Decca, 2003

Orlando di Lasso, “Fuyons tous d’amour le jeu,” 1564
Performed by Ensemble Clément Janequin
Courtesy Harmonia Mundi, 2008
Félix Vallotton  
b. 1865, Lausanne  
d. 1925, Paris  

To Baudelaire  
(À Baudelaire)  
1892  
Woodcut  
Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques, Gift Lucien Archinard

The Breithorn  
(Le Breithorn)  
1892  
Woodcut  
Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques, Gift Lucien Archinard

The Fine Evening  
(Le beau soir)  
1892  
Woodcut  
Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques, Gift Lucien Archinard

The Funeral  
(L’enterrement)  
c. 1891  
Woodcut  
Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques

The Matterhorn  
(Le Cervin)  
1892  
Woodcut  
Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques, on loan from the Fondation Jean-Louis Prevost

The Paris Crowd  
(La foule à Paris)  
1892  
Woodcut  
Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques

To Paul Verlaine  
(À Paul Verlaine)  
1891  
Woodcut  
Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques, Gift Lucien Archinard

To Richard Wagner  
(À Richard Wagner)  
1891  
Woodcut  
Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques, Gift Lucien Archinard

All exhibited in the first Salon de la Rose+Croix, 1892
Aman-Jean
b. 1858, Chevry-Cossigny, France
d. 1936, Paris

Beatrix
c.a. 1892–93
Lithograph
Barbara Leibowits Graphics, New York

Second Salon de la Rose+Croix, 1893
Edmond Aman-Jean shifted from Pointillism toward a Symbolist vocabulary influenced by painter Pierre Puvis de Chavannes, whose style was acclaimed and echoed by many artists in the Salon de la Rose+Croix (R+C). *Beatrix* was created to advertise the second Salon. Unlike the poster for the first Salon by Carlos Schwabe (also on view in this exhibition), there are no direct references to the exhibition except for the blue cross over an open rose, the symbol adopted by the group. Aman-Jean’s ambiguous vocabulary epitomizes the Rosicrucian belief in art’s spiritual importance as well as the religious philosophies professed by Joséphin Péladan. The female figure, whose name alludes to the muse of the Italian poet Dante, is suspended between a pagan world exemplified by the lyre and laurel crown on her left, and a mystical Christian one embodied by the angel on her right.
Pierre Amédée Marcel-Béronneau
b. 1869, Bordeaux, France
d. 1937, Versailles, France

Orpheus in Hades
(Orphée)
1897
Oil on canvas
Musée des Beaux-Arts, Marseille

Sixth Salon de la Rose+Croix, 1897
Pierre Amédée Marcel-Béronneau was a student of proto-Symbolist artist Gustave Moreau, whose work inspired him in style and subject matter. *Orpheus in Hades* depicts the heroic poet of classical mythology as an idealized nude confronting a ghoulish abyss populated by writhing snakes, tormented figures, and reptilian creatures. An enthroned Hades, god of the underworld, is cropped at the chest, his expression left to the imagination. Within the dark gloom, a white light illuminates Orpheus’s crown of laurels (symbol of the poet) and his elaborate lyre. In the myth Orpheus plays this instrument for Hades in hopes of bringing his wife, Eurydice, back from the dead. Enchanted by the music, the god grants him this wish. But Orpheus is ultimately unsuccessful in rescuing Eurydice because he glances back at her before they both exit the underworld—a violation of the deal with Hades.
Antoine Bourdelle
b. 1861, Montauban, France
d. 1929, Le Vésinet, France

Dream of a Shepherdess
(Rêve de pastoure)
ca. 1888–90
Engraving
Collection of Lucile Audouy, Paris

Second Salon de la Rose+Croix, 1893
Emile-Antoine Bourdelle’s sculpture was widely praised during his lifetime, and he was often seen as the successor to his mentor, Auguste Rodin. Bourdelle’s practice evolved from a curvilinear and dynamic Symbolist idiom to a more hieratic, archaic style akin to Art Deco. His preferred subjects were drawn from mythology, but the etching *Dream of a Shepherdess* was likely inspired by the artist’s youth in the French countryside, which he recounted with elegiac nostalgia in his memoirs. The sleeping female subject could be the “young, dark-headed, and thin goat herder” he vividly described, and the sheep further allude to his childhood. This work also might relate to a series of illustrations Bourdelle realized for the novel *Césette: Histoire d’une paysanne* (1881) by his friend Émile Pouvillon.
Georges de Feure
b. 1868, Paris
d. 1943, Paris

The Abyss
(L’abîme)
1893–94
Oil on wood
Musée d’Orsay, Paris,
Gift of Robert Tschoudoujney, 1997

Third Salon de la Rose+Croix, 1894
In addition to being a painter, Georges de Feure was an active print- and poster-maker and decorative artist. In *The Abyss* he capitalized on his various technical skills, designing the frame and utilizing print strategies in the composition. The influence of printmaking is evident in the delineated forms and superimpositions that create a flat, anti-naturalistic image. Like many others in the late nineteenth century, de Feure was fascinated with the dialectic of the femme fatale and *femme fragile* and often juxtaposed eroticized and virginal women. In *The Abyss* a nude woman gazes upon an eerie landscape while holding a smoking heart, a Catholic symbol of faith. Her counterpoint, a young woman in contemporary dress, lies on the ground. Crouched over her is a monstrous winged nude whose eyes emit wisps of smoke. Distorted spatial relationships and an infernal palette contribute to this scene’s unsettling effect.
Jean Delville
b. 1867, Leuven, Belgium
d. 1953, Forest, Belgium

The Idol of Perversity
(L’idole de la perversité)
1891
Graphite on paper
Museum Wiesbaden, Germany,
Collection of F. W. Neess

First Salon de la Rose+Croix, 1892
The femme fatale incarnated the misogynistic, pseudoscientific views of the late nineteenth century that asserted women were lower beings on the evolutionary scale. The female sex was allegedly atavistic and closer to animals—one impetus that led Symbolists to portray femmes fatales as monstrous. Jean Delville’s *The Idol of Perversity* presents an enigmatic female who exemplifies aggressive sexuality. Depicted from below, she looms large, looking down with a demonic expression as a phallic snake slithers between her pointed breasts and others radiate from her headdress. Her vaguely “exotic” appearance makes her doubly “other” and uncivilized according to racial mores of the time. This ferocious image attests to the multivalent meanings ascribed to women at the fin de siècle and to Delville’s esoteric belief in the duality between the carnal/material and the spiritual/enlightened.
Jean Delville
b. 1867, Leuven, Belgium
d. 1953, Forest, Belgium

Portrait of the Grand Master of the Rosicrucians in Choir Dress, Joséphin Péladan

(Portrait du Grand Maître de la Rose+Croix en habit de chœur, Joséphin Péladan)

1895
Oil on canvas
Musée des Beaux-Arts, Nîmes, France

Fourth Salon de la Rose+Croix, 1895
Jean Delville’s grandiose portrait of Joséphin Péladan presents the founder of the Salon de la Rose+Croix (R+C) in a full-length Byzantinesque composition replete with iconography referencing his self-appointed role as Sâr (“leader” in Assyrian) of his Rosicrucian order. Christlike, Péladan stands in a frontal pose, eyes turned toward God, his right hand raised in blessing, with the index finger gesturing upward. The pointed arch framing the Sâr’s head is flanked on both sides by Lamassu, the Assyrian winged deity that is part human, part lion and that is a motif in R+C catalogues and elsewhere. Featuring a rose and flaming cross, the R+C’s emblem interlocks in a repeating, all-over pattern that fills and visually flattens the background, as well as bedecks the frame. The religiosity of the portrait is emphasized by the incense burner at Péladan’s feet.
Marcellin Desboutin
b. 1823, Cérilly, France
d. 1902, Nice

Portrait of Sâr Mérodack
Joséphin Péladan

(Portrait du Sâr Mérodack
Joséphin Péladan)
1891
Oil on canvas
Musées d’Angers, France, Gift, Péladan, 1936

Second Salon de la Rose+Croix, 1893
A renowned portrait painter, engraver, and poet, Marcellin Desboutin moved to Paris in 1872 after having exhausted his family’s fortune while leading a bohemian life in Italy. In the French capital he painted portraits of many of the city’s prominent cultural figures. *Portrait of Sâr Mérodack Josédhin Péladan* exemplifies the subject’s distinctive dandyish attitude. Striking a cocky pose and set against a richly decorated background, Péladan looks confidently at the viewer. His black tailored vestments, white ruffled collar, gloves, and cane assert an aristocratic air and speak to his preoccupation with the cult of his persona. Despite Desboutin’s realistic style, color, and compositional strategies, which did not align with Rose+Croix or Symbolist precepts, Péladan expressed admiration for his abilities and described the painting as “pro Péladano.”
Rogelio de Egusquiza
b. 1845, Santander, Spain
d. 1915, Madrid

The Holy Grail
(from the *Parsifal* series)

(El Santo Grial)
1893
Etching
Collection of Jean-David Jumeau-Lafond, Paris

Fifth Salon de la Rose+Croix, 1896
Joséphin Péladan and Rogelio de Egusquiza Barrena, like many other artists at the Salon de la Rose+Croix (R+C), shared a passion for the music of German composer Richard Wagner. They idolized his operas and his theories, such as his concept of the Gesamtkunstwerk (a total work of art combining multiple mediums). In 1879 Egusquiza made a pilgrimage to meet the composer in Bayreuth, Germany. This proved to be a life-changing moment for Egusquiza. From then on he dedicated himself to depicting Wagnerian themes and imagery. This etching was inspired by *Parsifal* (1882)—an opera about a knight’s quest to find the Holy Grail, the vessel Christ drank from at the Last Supper. A white dove, a Catholic symbol representing the Holy Spirit, rises from the chalice, which emanates a dazzling halo of light. The R+C also employed a grail and dove in their insignia.
Charles Filiger
b. 1863, Thann, France
d. 1928, Brest, France

Madonna and Two Angels or
Madonna of the Fireflies
(Madone aux vers luisants)
1892
Gouache and gilding on cardboard
Olivier Malingue

First Salon de la Rose+Croix, 1892
Charles Filiger was a stylistic anomaly at the 1892 Salon de la Rose+Croix (R+C). Though his Catholic piety corresponded to the religious emphasis championed there, he was a Synthetist (associated with Paul Gauguin’s Pont-Aven and Le Pouldu circles in Brittany, France). Filiger employed simplified forms, planar areas of color, gold detailing, and the small format of devotional images, which led critics to compare him—not always favorably—to the Italian thirteenth-century painter Cimabue. The Count Antoine de La Rochefoucauld, who was a funder and co-organizer of the first Salon de la R+C and Filiger’s patron, likely facilitated his inclusion. Originally titled The Virgin (La Vierge), this work depicts a Madonna flanked by angels. Congruent with Filiger’s anti-Naturalism and interest in medieval art, there is a lack of proportion between the figures, and dark contours outline colors, recalling Gothic stained glass.
Ferdinand Hodler
b. 1853, Bern
d. 1918, Geneva

The Disappointed Souls
(Les âmes déçues)
1892
Oil on canvas
Kunstmuseum Bern, Staat Bern

First Salon de la Rose+Croix, 1892
Swiss painter Ferdinand Hodler participated in the first Salon de la Rose+Croix (R+C) in 1892 with *The Disappointed Souls*. A Protestant amid the largely Catholic R+C artists, Hodler was ambitious and showed at the Salon to promote his own work rather than to endorse the Sâr’s esoteric ideals. In this large painting, Hodler deployed the principle of rhythm to achieve compositional harmony—which was very similar to Genevan Émile Jaques-Dalcroze’s theory of eurythmics in music—creating a cadenced movement across the canvas through the forms of the two men seated symmetrically on each side of the central figure. Garbed in black drapery, these subjects speak to life’s senselessness, the weariness it causes, and humanity’s quiet resignation in the face of mortality. The painting captures a central subject of Hodler’s oeuvre, Thanatos (the personification of death in Greek mythology).
Fernand Khnopff
b. 1858, Grembergen, Belgium
d. 1921, Brussels

I Lock My Door upon Myself
1891
Oil on canvas
Bayerische Staatsgemäldesammlungen,
Neue Pinakothek, Munich

Second Salon de la Rose+Croix, 1893
"I Lock My Door upon Myself" expresses the Belgian painter Fernand Khnopff’s admiration for the English Pre-Raphaelite Brotherhood (PRB), an earlier nineteenth-century artist group that pursued ideals of truth and purity, influenced by fraternal guilds and art of the medieval and early Renaissance periods. The painting’s title was derived from the poem “Who Shall Deliver Me?” (1866) by Christina Rossetti (sister of the PRB artist Dante Gabriel Rossetti). One reviewer likened the depicted woman to the “delicately sorrowful, clear-eyed . . . ecstatic angels” of Pre-Raphaelite Edward Burne-Jones. While Rossetti’s poem describes introspection and religious contemplation as the path to redemption, the inner journey conjured in Khnopff’s painting is more uncanny than devout. His eerie, pale-eyed subject sits in a room that defies spatial logic, presided over by the painter’s bust of Hypnos, the Greek god of sleep and dreams.
Henri Martin
b. 1860, Toulouse, France
d. 1943, Labastide-du-Vert, France

Young Saint
(Jeune sainte)
1891
Oil on canvas
Musée des Beaux-Arts, Brest, France

First Salon de la Rose+Croix, 1892
Joséphin Péladan praised Henri Martin for his virtuoso technique almost a decade before the first Salon de la Rose+Croix (R+C) in 1892, the only year he exhibited. In Martin’s early works he portrayed allegorical and Symbolist subjects, but by the time he painted *Young Saint*, he had begun to diverge from the tenets he once shared with the R+C. Nevertheless, Martin was still concerned with representing ethereal beauty and spirituality. His delicate and graceful women epitomize the ideal of the *femme fragile* advanced by Péladan. The figure in *Young Saint* stands in a timeless countryside. The golden fields around her suggest she is a peasant, and the delicate halo and the gauzy veil over her head allude to a religious role. The background is depicted with small brush-strokes—a technique similar to Pointillism. Around 1900 Martin turned to painting scenes of everyday life in a Neo-Impressionist style.
Charles Maurin
b. 1856, Le Puy-en-Velay, France
d. 1914, Grasse, France

The Dawn of the Dream
(L’aurore du rêve)
ca. 1891
Oil on canvas
Musée d’art moderne et contemporain,
Saint-Étienne Métropole, France

First Salon de la Rose+Croix, 1892
Charles Maurin subtitled this painting “The Flowers of Evil” by Charles Baudelaire (“Les Fleurs du mal” de Charles Baudelaire), referencing the seminal French proto-Symbolist poet. But the clothed man depicted—incongruous amidst naked women of various ages—is actually Maurin’s hometown friend, sculptor Rupert Carabin. In a surreal landscape that recalls the dreamlike, erotic, and often decadent imagery of Baudelaire’s poems, Carabin sits under a tree, his pallid face tinged green. Impossibly, he is on a bed, propped by an Orientalist cushion. The women around him alternate in mood from a utopian group dancing to the distressed young girl covering her face to the potentially pregnant woman prostrated in the foreground. The blunt nudity in this work and the adjacent one offended the public and critics, yet Maurin exhibited again at the Salon de la Rose+Croix.
Charles Maurin
b. 1856, Le Puy-en-Velay, France
d. 1914, Grasse, France

The Dawn of Labor
(L’aurore du travail)
ca. 1891
Oil on canvas
Musée d’art moderne et contemporain,
Saint-Étienne Métropole, France

First Salon de la Rose+Croix, 1892
An artist committed to left-wing politics, Charles Maurin was a painter and printmaker. He challenged viewers with this cryptic allegory at the first Salon de la Rose+Croix. Influenced by Japanese prints, he cropped, simplified, and stylized the forms in his work. Depicting the revenge of miners, it presents a chaotic scene of naked men, women, and children. The main protagonist is the striding woman, representing Liberty. Another woman, on a white horse, brandishes weapons as if calling for an uprising. Among the figures emerging from the mire is a man who raises a lantern, presumably just having exited the mines. In the distance a crowd with a red flag signifies the revolt. Below them spreads an industrial landscape fueled by the fruits of the miners’ harsh labor. This work elicited an avalanche of critical commentary as many struggled to understand its meaning.
Alphonse Osbert
b. 1857, Paris
d. 1939, Paris

Vision
1892
Oil on canvas
Musée d’Orsay, Paris,
Gift of Yolande Osbert, 1977

Second Salon de la Rose+Croix, 1893
Alphonse Osbert was a devoted participant of the Salons de la Rose+Croix (R+C), exhibiting each year. His style, like those of other R+C artists such as Edmond Aman-Jean and Alexandre Séon, reflected the impact of mentor Pierre Puvis de Chavannes. Péladan admired the mystical tenor of Osbert’s works, which often depicted ethereal women in classicizing garb (like Puvis’s female figures) who are engulfed in mists of blue, the color symbolizing spirituality. This large canvas, Vision, centers on a woman who assumes a majestic yet humble stance. She is portrayed in a state of divine revelation. Her radiant halo reinforces the picture’s religious narrative, as do the sheep—a metaphor for the flock of believers.
Armand Point
b. 1861, Algiers
d. 1932, Naples

April or Saint Cecilia
(Avril ou Sainte Cécile)
1896
Pencil with chalk on paper, mounted on canvas
Collection of Lucile Audouy, Paris

Fifth Salon de la Rose+Croix, 1896
The Algiers-born artist Armand Point was inspired by early Italian Renaissance painters, emulating Sandro Botticelli and Leonardo da Vinci. His backward-looking impulses were part of a larger late nineteenth-century desire to glorify religious devotion and the past, before society was degraded by modern industry. The admiration for the Italians and these ideals was shared by another artistic group who inspired Point: the nineteenth-century English Pre-Raphaelites. Clad in medieval garb, the figure in *April* or *Saint Cecilia*, evokes both Botticelli’s lithe females and Pre-Raphaelite Edward Burne-Jones’s languid damsels. This image conflates the profane and the sacred. The allegorical title of *April* gestures to rebirth and spring, while *Saint Cecilia* alludes to the patron saint of music. In choosing a lyre for Saint Cecilia’s instrument, Point was possibly also referencing the classical myth of Orpheus.
Armand Point
b. 1861, Algiers
d. 1932, Naples

Legendary Princess
(Princesse de légende)
1895
Tempera on wood
Collection of Lucile Audouy, Paris

Fourth Salon de la Rose+Croix, 1895
**Legendary Princess** presents a serene, idealized woman likely modeled after Armand Point’s companion, Hélène Linder. Point wrote in a seminal 1895 text “Primitifs et symbolistes,” “It is good for us to look to the masters of the fourteenth and fifteenth centuries.” This painting’s iconography hearkens to late fifteenth-century Florentine portraits of noblewomen, like those by Antonio del Pollaiuolo. The woman is shown in profile, wearing a lavish Renaissance-style brocade gown, and donning an elaborately ornamented headdress. Her head and bust fill the composition, which is set against an Italianate landscape. The frame’s curved top also is typical of religious representations from the late medieval and early Renaissance periods.
Armand Point
b. 1861, Algiers
d. 1932, Naples

The Annunciation or
Ancilla Domini
(L’Annonciation)
1895
Tempera on panel
Private collection, courtesy Sotheby’s

Fifth Salon de la Rose+Croix, 1896
Many of the artists at the Salon de la Rose+ Croix (R+C) took cues from Italian late medieval and early Renaissance artists, also known then as Primitives. *The Annunciation* or *Ancilla Domini* embodies this phenomenon and is executed in an archaizing style. Set in a chapel-like structure located in a vaguely Tuscan landscape, the composition is based on Florentine Renaissance scenes of the angel coming to the Virgin Mary to announce the birth of Jesus. The peacock in the background represents the Resurrection in Renaissance Catholic symbolism and presages Jesus’s sacrifice. Virgin saints and Mary were frequent subjects at the Salons de la R+C. These images advanced the fin-de-siècle notion of the delicate and subordinate *femme fragile* and demonstrated the preference for holy themes among a number of participating artists who were devout Catholics.
Georges Rouault
b. 1871, Paris
d. 1958, Paris

The Holy Women Mourning Christ
(Le Christ mort pleuré par les saintes femmes)
1895
Oil on canvas
Musée de Grenoble, France

Sixth Salon de la Rose+Croix, 1897
Georges Rouault’s early work is often compared with that of his teacher, proto-Symbolist painter Gustave Moreau. A fervent admirer of the old masters, Moreau influenced his student’s subject matter (mythological and religious themes), compositional elements, and treatment of color. After refusing repeated invitations from Joséphin Péladan, who considered Moreau one of “the three greatest masters of French art,” Moreau instead sent his students to show at the Salon de la Rose+Croix. Rouault’s *The Holy Women Mourning Christ* undoubtedly satisfied Péladan’s taste for religious subjects. It was exhibited in the last Salon and depicts Christ after being taken down from the cross, surrounded by grieving women. Rouault’s handling of this Catholic scene recalls the Italian Renaissance artists he had studied in Moreau’s atelier, such as Leonardo da Vinci.
Carlos Schwabe
b. 1866, Altona, Germany
d. 1926, Avon, France

Poster for the First Salon de la Rose+Croix
1892
Lithograph
The Museum of Modern Art, New York,
Given anonymously, 1987

First Salon de la Rose+Croix, 1892
After moving to Paris in 1888, German-Swiss artist Carlos Schwabe received attention for his detailed magazine covers and illustrations. He adopted a distinctive mystical idiom and created curvilinear images of delicate females and fearsome femmes fatales. Joséphin Péladan noticed the otherworldly winged women in one of Schwabe’s paintings and invited him to exhibit work at the first Salon de la Rose+Croix. In this poster, which Péladan commissioned, two female figures ascend a staircase toward a celestial dimension. The lily and the smoking heart they hold symbolize purity and faith, respectively. The third woman is left behind, chained in the base muck of materiality. Although he garnered acclaim for his works at the first Salon, including this interpretation of Péladan’s vision for a new transcendent art, Schwabe did not participate in the exhibitions that followed.
Alexandre Séon
b. 1855, Chazelles-sur-Lyon, France
d. 1917, Paris

The Lament of Orpheus
(Lamentation d’Orphée)
ca. 1896
Oil on panel
Musée d’Orsay, Paris,
Gift of Fleury Gromollard, nephew and heir of
the artist, 1917

Fifth Salon de la Rose+Croix, 1896
Alexandre Séon studied under the pivotal proto-Symbolist painter and muralist, Pierre Puvis de Chavannes, who had refusedJoséphin Péladan’s invitation to show at the Salon de la Rose+Croix (R+C). Instead, Péladan included several artists who followed in Puvis’s footsteps, among them Séon. *The Lament of Orpheus* reflects the teachings of Séon’s master in its stripped-down composition, muted palette, flattened forms, and large-scale format. The myth of Orpheus, the poet who could supposedly make rocks move with the power of his music, was a recurrent subject at the Salon de la R+C. Séon’s painting illustrates the poet mourning the death of his beloved wife, Eurydice, after she succumbed to the bite of a poisonous snake. The artist expressed Orpheus’s inconsolable sadness by representing him alone except for his lyre, in a supine pose, with his face covered by his arm in a gesture of despair.
Alexandre Séon
b. 1855, Chazelles-sur-Lyon, France
d. 1917, Paris

The Passerby
(La passante)
ca. 1895
Oil on canvas
Collection of Lucile Audouy, Paris

Fifth Salon de la Rose+Croix, 1896
The Passerby belongs to a series of idealized, allusive female figures that Alexandre Séon painted. Garbed in a Grecian gown referencing both antiquity and timelessness, the passerby pauses in a mysterious forest, as though she has perceived something meaningful—perhaps a sound? The depicted woman embodies the conception of the gentle, unthreatening femme fragile. Like her opposite, the femme fatale, the femme fragile was often paired with the natural realm in the nineteenth century, in this case to suggest her untouched, pure state. Here she is analogous in her slim, straight stature to the trees around her and appears to experience a personal communion with nature. One critic wrote that Séon’s work captures “an ideal beauty that would ennoble souls.”
Alexandre Séon
b. 1855, Chazelles-sur-Lyon, France
d. 1917, Paris

The Sâr Joséphin Péladan
(Le Sâr Joséphin Péladan)
1891
Oil on canvas
Musée des Beaux-Arts, Lyon

First Salon de la Rose+Croix, 1892
Alexandre Séon was one of the most dedicated supporters of the Salon de la Rose+Croix (R+C), where he exhibited more works than any other artist. Among the R+C artists he was a more stringent follower of Joséphin Péladan’s esoteric ideals, including his belief in the mystically transformative power of art and beauty. The two men’s close rapport is apparent in The Sâr Joséphin Péladan. This reductive composition portrays Péladan in a priest-like guise with violet robes and his visage in sharp profile as he looks nobly toward the heavens. Across the top of the painting, incised in the background, appears SAR JOSEPHIN PELADAN. The title Sâr (“leader” in Assyrian) reiterates Péladan’s self-appointed role as grande maître of the R+C. Péladan praised the portrait—not least of all because it represented him in his chosen state of remove from modern life, and as a spiritual leader.
Alexandre Séon
b. 1855, Chazelles-sur-Lyon, France
d. 1917, Paris

The Poet
(Le poète)
1895
Oil on canvas
Musée d’art moderne et contemporain,
Saint-Étienne Métropole, France

Fifth Salon de la Rose+Croix, 1896
Clad around the waist in classicizing drapery, the figure in the *The Poet* recalls the great bard of Greek myth, Orpheus. A lyre, the musical instrument traditionally associated with Orpheus, is here flung on the rocks below. The young poet reaches in vain toward the deep-blue, starry firmament, apparently seeking a spiritual communion with the divine. Alexandre Séon emphasized the boy’s innocence and androgyny in accordance with the Symbolists’ exultation of artlessness. Séon and many of his contemporaries believed the androgynne to be the perfect union of male and female.
Jan Toorop
b. 1858, Poerworedjo, Java, Dutch East Indies
d. 1928, The Hague

The New Generation
(De nieuwe Generatie)
1892
Oil on canvas
Museum Boijmans Van Beuningen, Rotterdam

First Salon de la Rose+Croix, 1892
Jan Toorop experimented with several styles, and by the early 1890s he was deploying the curving lines and organic forms of Art Nouveau. *The New Generation* is an allegorical scene promoting the modern. Toorop’s friend Jan Veth, an artist and critic, published an account parsing its dense symbolism. The child (modeled after Toorop’s young daughter, Charley), who sits in a highchair amid a “tropical magic forest,” represents humanity’s new generation. The railroad and telegraph poles in the foreground epitomize the “modern life of action.” This positive imagery contrasts with references to death, decay, and the past: the willow (signifying mourning), the barren tree trunk encircled by a snake at right, and the woman holding a wilted flower inside a crumbling building to the left. According to Veth, these elements connote the old generation. The tiny Buddha figure in the background may symbolize enlightenment.
Albert Trachsel
b. 1863, Nidau, Switzerland
d. 1929, Geneva

Procession Gathered at the Temple of the Being of the Beings
(Illustration Project for the Album The Real Celebrations)

(Marche recueillie au temple de l’Être des Êtres
[Projet d’illustration pour l’album Les fêtes réelles])

ca. 1892
Ink and watercolor on paper
Collection des Musées d’art et d’histoire de la Ville de Genève, Cabinet d’arts graphiques

First Salon de la Rose+Croix, 1892
Albert Trachsel was one of several Swiss participants in the first Salon de la Rose+Croix (R+C). Félix Vallotton, his friend and coexhibitor, dubbed him “the Edgar Allan Poe of architecture” because his conceptions evoked a sense of mystery akin to Poe’s writings. The only architect in the first R+C, Trachsel was an atypical inclusion, not unlike Vallotton who was anomalous for stylistic and ideological reasons. While Joséphin Péladan’s rules prohibited most architectural entries at the Salon, “reproductions of lost monuments or plans for fairy palaces” were acceptable. Belonging to the second category, this work was related to Trachsel’s project The Real Celebrations—an “architectural poem,” as he called it—which portrays an imaginary and ideal world. This archetypal temple belongs to the realm of never-built, visionary architecture, like that of the late eighteenth-century Frenchman Étienne-Louis Boullée.
Ville Vallgren  
b. 1855, Porvoo, Finland  
d. 1940, Helsinki  

Funerary Urn  
(Urne funéraire)  
1892  
Bronze  
Musée des Beaux-Arts, Nancy, France  

First Salon de la Rose+Croix, 1892
The Finnish sculptor Ville Vallgren spent nearly forty years in France, and during his mature period there, he was influenced by the ornate, flourishing Art Nouveau style. He produced small and large sculptures, as well as functional objects such as vases, furniture, and funerary urns. Shown at the first Salon de la Rose+Croix (R+C), *Funerary Urn* was favorably received by the public and purchased by the French state (the only work ever sold at a Salon de la R+C). Allegorical figures, referencing the urn’s melancholy purpose, decorate the vessel. Its uneven surface features a profile of a person in low relief, whose distorted form alludes to the agony of death. A nude female weeps on the ledge of the urn in a disconsolate, vulnerable pose.
Jean Delville
b. 1867, Leuven, Belgium
d. 1953, Forest, Belgium

The Death of Orpheus
(Orphée mort)
1893
Oil on canvas
Royal Museums of Fine Arts, Belgium

Third Salon de la Rose+Croix, 1894
The Belgian Jean Delville was among the participating artists that fervently shared Joséphin Péladan’s beliefs in the spiritual power of art. Delville exhibited in the first four Salons de la Rose+Croix, earning particular admiration in 1894 for *The Death of Orpheus*. During the nineteenth century, Orpheus, the supernaturally talented poet of classical Western mythology, was a popular paradigm for the artist as enchanter, seer, and martyr whose creations transcend death. In one myth, after Orpheus is dismembered by wild female followers of Dionysus—the god of wine, fertility, and madness—his head floats downriver, still singing, and becomes an oracle. Orpheus’s androgynous features, reportedly modeled after the artist’s wife, manifest the Symbolist belief in androgynes as ideal beings that represent the synthesis of opposites into a beautiful and perfect whole.
The Franco-Swiss artist Félix Vallotton was a painter and a prolific printmaker. Joséphin Péladan discovered his innovative graphic work in an 1892 article dedicated to Vallotton and the woodcut revival of the 1890s. However, Vallotton was an odd presence at the Salon de la Rose+Croix (R+C), as he was associated with the Nabis rather than the Symbolists. This is apparent in the visual strategies of his woodcuts: reductive idiom, compressed space, and extreme cropping—all inspired by Japanese ukiyo-e prints. The satirical subjects of *The Funeral* and *The Paris Crowd* also broke with Symbolist mores, while his portraits of cultural greats the Symbolists revered and his serene alpine landscapes—which could be seen as idealized—were more appropriate for the R+C. Vallotton was not alone in his incongruity at the first Salon (the only year he participated); he was joined by figures such as his friend Charles Maurin.
Portrait of Sâr Péladan

(Portrait du Sâr Péladan), undated

Bibliothèque nationale de France,
Bibliothèque de l’Arsenal, Paris
Joséphin Péladan’s scrapbook, undated
Bibliothèque nationale de France,
Bibliothèque de l’Arsenal, Paris

The nearby iPad features images of select pages.
Illustrated catalogue for the first Salon de la Rose+Croix (Ordre de la Rose+Croix du Temple, geste esthétique de 1892, salon et soirées), 1892
Collection of Jean-David Jumeau-Lafond, Paris
Cover of Erik Satie’s musical score
*Sonneries de la Rose+Croix*, 1892
Collection of Jean-David Jumeau-Lafond, Paris
Invitation to the first Salon de la Rose+Croix, 1892
Collection of Jean-David Jumeau-Lafond, Paris
Pass to the first Salon de la Rose+Croix, 1892
Collection of Jean-David Jumeau-Lafond, Paris
Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897
June 30–October 4, 2017

Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897 is 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. Mystical Symbolism is organized by Vivien Greene, Senior Curator, 19th- and Early 20th-Century Art, with the assistance of Ylinka Barotto, Assistant Curator. After the New York presentation, the exhibition will travel to the Peggy Guggenheim Collection, Venice, from October 28, 2017–January 7, 2018.

Furniture courtesy of Roche Bobois.
Additional support provided by the Swiss Arts Council Pro Helvetia.
Art and China after 1989: Theater of the World
October 6, 2017–January 7, 2018

A fresh 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, Art and China after 1989: Theater of the World will be on view from October 6, 2017, to January 7, 2018. The exhibition, the largest of its kind ever in North America, looks at a bold contemporary art movement that anticipated, chronicled, and agitated for the sweeping social transformation that has brought China to the center of the global conversation. With a concentration on the conceptualist art practice of two generations of artists, this exhibition examines how Chinese artists have been both agents and skeptics of China’s emergence as a global presence and places their experiments firmly in a global art-historical context. Occupying the Guggenheim’s full Frank Lloyd Wright–designed rotunda and two Tower Galleries, Art and China after 1989 highlights the conceptual and artistic achievements of 75 artists and collectives, and features 150 iconic and lesser-known works on loan from private and public collections across Asia, Europe, the Middle East, and the United States. Divided into six chronological and thematic sections, the exhibition showcases works in experimental mediums including film and video, ink, installation, and Land art, as well as painting, sculpture, photography, performance, and socially engaged participatory art and activism. Archival materials documenting and contextualizing key moments and movements in this contested history are also interwoven throughout the exhibition. Art and China after 1989: Theater of the World is organized by Alexandra Munroe, Samsung Senior Curator, Asian Art, and Senior Advisor, Global Arts, Solomon R. Guggenheim Museum, and guest cocurators Philip Tinari, Director of the Ullens Center for Contemporary Art, Beijing, and Hou Hanru, Director, MAXXI National Museum of the 21st Century Arts, Rome. Researcher Xiaorui Zhu-Nowell, Curatorial Assistant, Asian Art, and Kyung An, Assistant Curator, Asian Art, Guggenheim Museum, have provided organizational support. Archival research has been developed in collaboration with Asia Art Archives, Hong Kong. The curators are working with an international advisory committee that has met under the auspices of the China Academy of Art, Hangzhou, and the Central Academy of Fine Arts, Beijing.

The Leadership Committee for Art and China after 1989: Theater of the World is grateful 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, The Nancy Foss Heath and Richard B. Heath Educational, Cultural and Environmental Foundation, and those who wish to remain anonymous.

Art and China after 1989: Theater of the World is made possible in part by a major grant from the National Endowment for the Humanities. Major support is provided by the Henry Luce Foundation.

Funding is also provided by the W.L.S. Spencer Foundation and the E. Rhodes and Leona B. Carpenter Foundation.

Josef Albers in Mexico
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 Mexico 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 Mexico 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 explores the avant-garde innovations of over 70 artists from the late 19th through mid-20th centuries, as well as the groundbreaking 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. The exhibition features 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. Visionaries is organized by Megan Fontanella, Curator, Collections and Provenance, Guggenheim Museum.

This exhibition is made possible by Lavazza. Major support is provided by Bank of America. 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 Wilmersing, Stefan Edlis and Gael Neeson, Bill and Donna Acquavella, Rowland Weinstein, Arnhold Foundation, Peter B. Brandt, Dorothy and Sidney Kohl, Mnuchin Gallery, Elizabeth R. Rea in honor of Michael M. Rea, Lyn M. Ross, Elliot and Nancy Wolk, and those who wish to remain anonymous. Funding is also provided by the William Talbott Hillman Foundation.

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 is 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. Secondarily, 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.
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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
It seemed 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**

**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

guggenheim.org/social

For publicity images, visit guggenheim.org/pressimages
Password: presspass

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