FINAL WEEKS
*Lenka Clayton and Jon Rubin: . . . circle through New York*
Through August 31

*Visionaries: Creating a Modern Guggenheim*
Through September 6

*Maurizio Cattelan: “America”*
Through September 15

ON VIEW
*Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897*
Through October 4

*Guggenheim Collection: Brancusi*
Through spring 2018

UPCOMING EXHIBITIONS
*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*, the largest exhibition 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 practices 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 an international art-historical context. Occupying the Guggenheim’s rotunda and
two Tower Galleries. Art and China after 1989 highlights the artistic achievements of 71 artists and collectives, and features nearly 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 curators Philip Tinari, Director of the Ullens Center for Contemporary Art, Beijing, and Hou Hanru, Artistic Director of MAXXI, National Museum of 21st Century Arts, Rome. Xiaorui Zhu-Nowell, Research Associate and 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 Archive's, 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 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, Rachel and Jean-Pierre Lehmann, Yasko Tashiro Porté and Thierry Porté, Akiko Yamazaki and Jerry Yang, Jane Q. Zhao, and those who wish to remain anonymous. Art and China after 1989: Theater of the World has been 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, the E. Rhodes and Leona B. Carpenter Foundation, The Nancy Foss Heath and Richard B. Heath Educational, Cultural and Environmental Foundation, the National Endowment for the Arts, and the New York State Council on the Arts.

**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 made nearly a dozen trips to Latin America from 1935 through 1967, touring numerous archeological sites and monuments, especially in Mexico and Peru. He took hundreds of black-and-white photographs of the pyramids, shrines, and sanctuaries at these sites, many of which he later assembled, printed at various scales, into groups on 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, Associate Curator, Collections.

Major support for Josef Albers in Mexico is provided by the LLWW Foundation. Funding is also provided by the Robert Lehman Foundation, David Zwirner, New York/London, and Louisa Stude Sarofim. The catalogue for this exhibition is supported by Furthermore: a program of the J. M. Kaplan Fund.
Danh Vo
February 9–May 9, 2018
The first comprehensive survey in the United States of work by Danish artist Danh Vo (b. 1975, Bà Rịa, Vietnam) will fill the ramps of the Guggenheim’s rotunda, offering an illuminating overview of Vo’s production from the past 15 years, including a number of new projects created on the occasion of the exhibition. Vo’s installations dissect the power structures, cultural forces, and private desires that shape our experience of the world. His work addresses themes of religion, colonialism, capitalism, and artistic authorship, but refracts these sweeping subjects through intimate personal narratives—what the artist calls “the tiny diasporas of a person’s life.” Each project grows out of a period of intense research in which historical study, fortuitous encounters, and personal relationships are woven into psychologically potent tableaux. Subjected to Vo’s vivid processes of deconstruction and recombination, found objects become registers of latent histories and sociopolitical fissures, frequently charged by knowledge of their former ownership or their status as historical bystanders. Whether presenting the intimate possessions of his family members, a series of thank-you notes from Henry Kissinger, or the chandeliers that glittered above the signing of the treaty that ended the Vietnam War, Vo subtly excavates the internal contradictions and veiled tensions embedded in his material. Ranging the full spectrum of the artist’s oeuvre—from early conceptual works such as The Marriage Project (2003–05), in which he married and divorced acquaintances in order to add their surnames to his own, to his recent sculptural hybrids of classical and Christian statuary—the exhibition will interweave installations, photographs, and works on paper from various points in his career to amplify their thematic resonances. This exhibition is organized by Katherine Brinson, Daskalopoulos Curator, Contemporary Art, with Susan Thompson, Assistant Curator.

Funding for this exhibition is provided by the Art Mentor Foundation Lucerne. Additional support is provided by the Obel Family Foundation, Jacques and Natasha Gelman Foundation, and the Danish Arts Foundation. The Leadership Committee for this exhibition is gratefully acknowledged for its support. The catalogue for this exhibition is supported by the New Carlsberg Foundation.

The Robert H. N. Ho Family Foundation Chinese Art Initiative
Third and final commission and exhibition
May 4–October 21, 2018
The third and final exhibition of The Robert H. N. Ho Family Foundation Chinese Art Initiative will present new commissions by artists born in mainland China, Taiwan, Hong Kong, or Macao. Launched in 2013, the initiative engages artists, scholars, and curators from around the world to bring intersecting regional and global conversations and contemporary practices to the fore. Through the selection of key artists, practices, and issues arising from across Greater China, The Robert H. N. Ho Family Foundation Chinese Art Initiative strengthens the Guggenheim’s collegial network among the Chinese art community and expands the discourse and investigation of contemporary art today. The first exhibition of the initiative, Wang Jianwei: Time Temple (2014–15), featured a sculptural installation, paintings, a film, and a performance by Wang Jianwei, one of China’s leading conceptual artists. The most recent presentation, Tales of Our Time (2016–17), was a group exhibition that included a robot-operated installation of monumental scale, a public tea gathering in an indoor garden setting, and immersive video works to explore and challenge the notion of place. All works created through the initiative will form The Robert H. N. Ho Family Foundation Collection at the Guggenheim. The exhibition is organized by Xiaoyu Weng, The Robert H. N. Ho Family Foundation Associate Curator of Chinese Art, and Hou Hanru, Consulting Curator, The Robert H. N. Ho Family Foundation. Kyung An, Assistant Curator, Asian Art, provides curatorial support.
This exhibition is made possible by Th
[215x719]e Robert H. N. Ho Family Foundation.

**Giacometti**

**June 8–September 16, 2018**

This comprehensive exhibition features more than 175 sculptures, paintings, and drawings by the Swiss artist Alberto Giacometti (1901–1966), in the first major museum presentation of the artist’s work in the United States in fifteen years. In 1955, more than 60 years ago, the Solomon R. Guggenheim Museum organized the first-ever museum presentation of Giacometti’s work in its former temporary quarters on New York’s Fifth Avenue and brought key works into its collection. A posthumous retrospective followed in the Frank Lloyd Wright–designed rotunda in 1974. The upcoming exhibition, co-organized by the Solomon R. Guggenheim Foundation and The Fondation Alberto and Annette Giacometti, examines anew this preeminent modernist who may be best known for his distinctive figurative sculptures that emerged after the trauma and anguish of World War II, including a series of elongated standing women, striding men, and expressive busts. Yet Giacometti’s rich career—spent largely working and living in France—spans several decades and various mediums, and his early production reveals his engagement with Cubism and Surrealism as well as African, Oceanic, and Cycladic art. Giacometti’s paintings and drawings, moreover, reflect his incessant investigations of the human body in sculpture, as he strove to capture the essence of humanity. A number of pocket-sized figures and heads begun immediately before the war years, for example, explore spatial concerns such as perspective and distance that became paramount to his work. Giacometti’s studio practice will likewise be a particular focus of the exhibition, examined through the inclusion of rarely exhibited plaster sculptures, in addition to ephemera and historical photographs documenting his relationship with the Guggenheim and with New York. Giacometti is curated by Megan Fontanella, Curator, Modern Art and Provenance, Solomon R. Guggenheim Museum, and Catherine Grenier, Director, The Fondation Giacometti.

This exhibition is made possible by Lavazza. The Leadership Committee for this exhibition is gratefully acknowledged for its support.

**Hilma af Klint**

**October 19, 2018–February 3, 2019**

In fall 2018, the Guggenheim Museum will present the first major solo exhibition in the United States of the work of pioneering artist Hilma af Klint (1862–1944), a long under-recognized innovator of abstract art. Af Klint had begun producing nonobjective paintings by 1906, significantly before Vasily Kandinsky, Kazimir Malevich, Piet Mondrian, and others widely considered trailblazers of the movement to free artwork of representational content. The bold color palettes and expansive formats af Klint frequently used were also like little else that had been seen before. Despite her prescience, af Klint was not well known during her lifetime or the decades following her death. Though she showed her portraits and landscapes, which were rendered in a deft academic style, she produced her more groundbreaking works as part of her spiritual practice. She hoped to install many of them in a spiral-shaped temple, but the building never came to fruition, and the works remained largely unseen. In her turn to abstraction, af Klint engaged many of the same cultural currents that came to inform the work of her better-known peers, including theosophy and anthroposophy, spiritualism, and major scientific discoveries of the period, such as evolution and atomic theory. When af Klint died in 1944, she stipulated that her work not be shown for another 20 years; she believed the world was not yet ready to understand her radically
forward-looking compositions. Only over the past three decades have her paintings and works on paper begun to gain widespread attention. This presentation, organized by Tracey Bashkoff, Senior Curator, Collections and Exhibitions, will offer the opportunity to experience af Klint’s work in depth and gain insight into her unique artistic practice and singular historic achievements. In conjunction with the exhibition, the museum will feature a presentation of work by other artists highlighting resonances with af Klint’s output and practice.

Fernand Léger: The Last Decades
June–September 2019
This exhibition will present a renewed examination of this French artist’s late career, when his observations of city dwellers and the human form in action inspired a significant body of work organized by theme. Léger was among the few French artists of his generation to visit the United States. He first traveled to New York and Chicago in 1931, returned to attend his retrospective at the Museum of Modern Art in 1935, and, in 1938, spent several months here when he was commissioned by Nelson Rockefeller to decorate his apartment and several homes designed by architect Wallace K. Harrison. With the advent of WWII, Léger chose to wait out his exile in the United States. He taught and lectured across the country, exploring the diversity of its people and achievements. These observations yielded an entirely new approach to his painting, beginning in 1940, which marked his obsession with volume and monumentality and greater transparency of color. During his time in America, his subject matter encompassed a rich series of motifs in such works as Divers, Cyclists, Acrobat and Musicians and Country Outings. Returning to France in late 1945, Léger continued to record contemporary life in his Builders series and in chronicling the leisure activities of the working class, culminating in his masterpiece, the mural-sized Great Parade (1954), which was painted the year before the artist’s death and is a hallmark of the Guggenheim’s collection. Motivated in part by his political engagement with social issues and an unwavering humanist support of the travails of the common man, Léger stands as a defining force in modern art. Fernand Léger: The Last Decades is organized by Susan Davidson, Senior Curator, Collections and Exhibitions.

GUGGENHEIM MUSEUM BILBAO
Guggenheim Museum Bilbao 20th Anniversary
This year, the Guggenheim Museum Bilbao celebrates its milestone 20th Anniversary as a catalyst for art and culture in Spain’s Basque Country. In the two decades since its opening, the Guggenheim Museum Bilbao has staged more than 160 exhibitions of modern and contemporary art, and it today welcomes over 1 million visitors annually. Special events around the anniversary include Reflections, a large-scale video projection on the iconic building’s facade, hosted on the evenings of October 11–14. The Guggenheim Museum in New York joins the celebration with new blog and video content on guggenheim.org and photos from anniversary celebrations shared on social media channels. For more information and details on events and exhibitions in Bilbao, visit xx.guggenheim-bilbao.eus/en.

For the full schedule of exhibitions through 2018 at Guggenheim Museum Bilbao, please visit https://www.guggenheim-bilbao.eus/en/exhibitions/.
PEGGY GUGGENHEIM COLLECTION
For the full schedule of exhibitions through 2018 at the Peggy Guggenheim Collection, please visit http://www.guggenheim-venice.it/inglese/exhibitions/mostre.php

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, Tues 10 am–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.

guggenheim.org/social

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

#1494
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FOR ADDITIONAL INFORMATION:
May Yeung, Publicist, Media and Public Relations
Solomon R. Guggenheim Museum
212 423 3840
pressoffice@guggenheim.org