

# GUGGENHEIM

## NEWS RELEASE

### **Guggenheim Celebrates Thannhauser Collection of Early Modernist Works with First Major Exhibition Tour and New Research Findings**

**Recently Restored *Woman in Striped Dress* by Édouard Manet on View at Solomon R. Guggenheim Museum, New York, Beginning on June 29**

***Van Gogh to Picasso: The Thannhauser Legacy* Opens at Guggenheim Museum Bilbao on September 21**

(NEW YORK, NY, June 21, 2018)—The Thannhauser Collection—comprising the Solomon R. Guggenheim Foundation’s earliest holdings and featuring works by Impressionist, Post-Impressionist, and early modern masters, such as Paul Cézanne, Edgar Degas, Édouard Manet, Pablo Picasso, and Vincent van Gogh—will be exhibited in depth for the first time outside of New York since it arrived at the Guggenheim Museum in 1965. The collection provides an important survey of avant-garde artistic production in Europe during the late 19th and early 20th century and offers a framework for considering the emerging modes of abstraction and new, radical approaches to art-making that defined the museum’s founding mission. In concert with the exhibition tour, the museum has conducted extensive art-historical research and studies on materials and process, bringing to light new findings on the history and composition of these popular works. The exhibition *Van Gogh to Picasso: The Thannhauser Legacy*, including nearly fifty objects from the collection, will be on view from September 21, 2018 through March 24, 2019 at the Guggenheim Museum Bilbao. A second presentation will follow at the Hôtel de Caumont, Aix-en-Provence, France, from May 1 through September 22, 2019.

*Van Gogh to Picasso: The Thannhauser Legacy* honors Justin K. Thannhauser (1892–1976) and his critical contributions of to the development and dissemination of modern art in Europe and the United States. An art dealer and collector in France, Germany, and Switzerland, Thannhauser emigrated to New York amid the calamities of World War II. With his lifelong support for experimental art and eye for original talent, he helped champion the modernist vanguards of 20th-century art. In 1963 Thannhauser announced a bequest of the most essential works from his private collection—spanning the previous one hundred years of art history—to the Guggenheim. Hilde Thannhauser, his widow, subsequently made additional gifts to the museum in 1984 and 1991.

The exhibition will unfold in chronological order, showing the progression of French Impressionism and Post-Impressionism, Neo-Impressionism, and early modernism, with paintings and works on paper by Georges Braque, Cézanne, Degas, Aristide Maillol, Manet, Claude Monet, Picasso, and Pierre-Auguste Renoir, among others. Highlights of the presentation include Manet's *Before the Mirror*, 1876, Van Gogh's *Mountains at Saint-Rémy*, July 1889, and Picasso's *Lobster and Cat*, January 11, 1965, which features a dedication to Thannhauser from the artist. Archival materials, from installation photos of the Thannhausers' European galleries to personal documents, some of which have never been shared publicly in the context of the Thannhauser Collection, will further document the family's engagement with groundbreaking artists of their day.

On the occasion of the tour and as part of the Guggenheim's ongoing stewardship of this collection, the museum utilized a variety of scientific techniques to examine each work, a number of which revealed idiosyncratic painting applications, underlying drawings or significant changes in composition. *Roadway with Underpass*, 1887 and *Landscape with Snow*, February/March 1888, two early paintings attributed to Van Gogh, were firmly linked to the artist through revelations about the geographic settings, a colorman's stamp on the reverse side of the canvas, trademark grounds and pigments, and characteristic brushwork.

On June 29, before traveling to Bilbao in the early fall, Manet's *Woman in Striped Dress* (ca. 1877–80) will be unveiled to visitors in New York. Scientific analysis enabled the identification of several layers of thick, discolored varnish and retouching that had been applied after the artist's death and before the painting entered the Guggenheim collection. A significant treatment consisted of a careful cleaning to remove the aesthetically displeasing varnish layers and a judicious removal of egregious overpaint, revealing pictorial space, Manet's inspired brushwork, and subtle blending of cool vibrant colors. The dress itself had for decades read as black and discolored yellowish stripes; it now possesses a nuanced palette of grayish-white and black with deep blue-violet.

In the dedicated Thannhauser Gallery on Level 2 of the Solomon R. Guggenheim Museum, a fresh selection of the Thannhauser holdings will be on view beginning in September, while the majority of the collection returns to Europe, where Justin and Hilde Thannhauser initially assembled and developed it. The New York presentation will incorporate works from the Guggenheim's broader modernist collection, with paintings by Braque, Robert Delaunay, and Juan Gris, and rarely shown works on paper by Georges Seurat.

An updated publication on the Thannhauser Collection offers new scholarship, including texts offering expanded histories of works before they were gifted to the Guggenheim and essays featuring new scholarship and investigations of the artists' processes and materials. *Thannhauser Collection: French Modernism at the Guggenheim* will be published in English and Spanish, and available as of October 2018 at [guggenheimstore.org](http://guggenheimstore.org).

The Thannhauser Collection and *Van Gogh to Picasso: The Thannhauser Legacy* are organized by Megan Fontanella, Curator, Modern Art and Provenance. Conservation research and treatment has been led by Lena Stringari, Deputy Director and Chief Conservator, with Julie Barten, Senior Painting

Conservator and Associate Director of Conservation Affairs; Gillian MacMillan, Associate Chief Conservator for the Collection; and Jeffrey Warda, Senior Conservator, Paper and Photographs. Funding for the conservation of *Woman in Striped Dress* was generously provided through a grant from the Bank of America Art Conservation Project. Network Initiative for Conservation Science, a program funded by the Andrew W. Mellon Foundation, enabled scientists from the Metropolitan Museum of Art, New York, to collaborate with the Guggenheim team on research.

### **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 Social Practice initiative, 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](http://guggenheim.org).

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