

GUGGENHEIM

NEWS RELEASE

SCHEDULE OF EXHIBITIONS THROUGH 2020

UPCOMING EXHIBITIONS



Robert Mapplethorpe, *Self Portrait*, 1980.
Gelatin silver print, 35.9 x 35.7 cm, Solomon R.
Guggenheim Museum, New York, Gift, The
Robert Mapplethorpe Foundation, 93.4289.
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Implicit Tensions: Mapplethorpe Now

January 25–July 10, 2019 and July 24, 2019–January 5, 2020

Robert Mapplethorpe (1946–1989), one of the most critically acclaimed yet controversial American artists of the late twentieth century, is represented in great depth in the Guggenheim's collection. In 1993 the museum received a generous gift of approximately two hundred photographs and unique objects from the Robert Mapplethorpe Foundation, creating one of the most comprehensive public repositories in the world of this important artist's work. In 2019, thirty years after the artist's death, the Guggenheim will celebrate the sustained legacy of his work with a yearlong exhibition conceived in two sequential parts in the museum's Mapplethorpe Gallery on Tower Level 4. *Implicit Tensions: Mapplethorpe Now* is organized by Lauren Hinkson, Associate Curator, Collections and Susan Thompson, Associate Curator with Levi Prombaum, Curatorial Assistant, Collections.

The first phase of the exhibition will feature an installation of highlights from the Guggenheim's rich collection of Mapplethorpe holdings, including selections from the artist's early Polaroids, collages, and mixed-media constructions to his iconic, classicizing photographs of male and female nudes, flowers,

and statuary; his portraits of artists, celebrities, and acquaintances; his more explicit depictions of the S&M underground; and some of his best-known self-portraits.

The second phase will address the artist's resounding impact on the field of contemporary portraiture and self-representation. It will feature contemporary artists from the Guggenheim's collection who either actively engage with and reference Mapplethorpe's work or whose approach to picturing the body and exploring identity through portraiture finds resonances in Mapplethorpe's oeuvre. These artists include Rotimi Fani-Kayode, Lyle Ashton Harris, Glenn Ligon, Catherine Opie, and Paul Mpagi Sepuya. This yearlong exhibition program will celebrate the full range of Mapplethorpe's extraordinary artistic contributions as well as the impact of the Mapplethorpe Foundation's gift on the museum's photography collection and collecting practices.

THE HUGO BOSS PRIZE

2018

Hugo Boss Prize 2018

April 19–August 4, 2019

Founded in 1996, the Hugo Boss Prize is a biennial award administered by the Solomon R. Guggenheim Museum that honors significant achievement in contemporary art. Selected by a jury of international curators and critics chaired by Nancy Spector, Artistic Director and Jennifer and David Stockman Chief Curator, Solomon R. Guggenheim Museum and Foundation, the finalists for the twelfth iteration of the prize are Bouchra Khalili, Simone Leigh, Teresa Margolles, Emeka Ogboh, Frances Stark, and Wu Tsang. The prize-winner will be announced on October 18, 2018, and a solo exhibition of the winning artist's work will be presented at the Guggenheim in the spring of 2019. A publication featuring essays discussing each artist's practice will be released in advance of the announcement. Previous recipients of the prize include Matthew Barney (1996), Douglas Gordon (1998), Marjetica Potrč (2000), Pierre Huyghe (2002), Rirkrit Tiravanija (2004), Tacita Dean (2006), Emily Jacir (2008), Hans-Peter Feldmann (2010), Danh Vo (2012), Paul Chan (2014), and Anicka Yi (2016). The Hugo Boss Prize 2018 is organized by Susan Thompson, Associate Curator, Solomon R. Guggenheim Museum, and is made possible by HUGO BOSS.



Solomon R. Guggenheim Museum's painting storage, New York. Photo: Kristopher McKay
© Solomon R. Guggenheim Foundation

Artistic License: Six Takes on the Guggenheim Collection

May 24, 2019–January 21, 2020

This full-rotunda exhibition celebrates the institution's extensive twentieth-century holdings through the intervention of six contemporary artists, all of whom have contributed to shaping the museum's history with their own pivotal solo shows. Curated by Paul Chan (b. 1973, Hong Kong), Cai Guo-Qiang (b. 1957, Quanzhou, Fujian Province, China), Jenny Holzer (b. 1950, Gallipolis, Ohio), Julie Mehretu (b. 1970, Addis Ababa, Ethiopia), Richard Prince (b. 1949, Canal Zone, Panama), and Carrie Mae Weems (b. 1953, Portland, Oregon), this presentation brings together collection highlights and rarely seen works from the turn of the century to 1980 (along with some surprises orchestrated by the artist-curators). Creating unique and critical dialogues with the Guggenheim's history and the history of modern and contemporary art, these artists will each interpret the collection through their own individual perspectives. The exhibition will include over one hundred paintings, sculptures, and works on paper that engage with the cultural discourse of their time—from the utopian aspirations of early modernism to the formal explorations of midcentury abstraction to the sociopolitical debates of the 1960s and '70s, with each curated section providing a distinctive opportunity for new interpretations of the collection. As a whole, the exhibition will provide a refreshing opportunity for the museum to critically reflect on its own history. The exhibition is organized by Nancy Spector, Artistic Director and Jennifer and David Stockman Chief Curator, with Ylinka Barotto, Assistant Curator; Tracey Bashkoff, Director, Collections, and Senior Curator; and Joan Young, Director, Curatorial Affairs. Coinciding with the sixtieth anniversary of the iconic Frank Lloyd Wright–designed building, this will be the first artist-curated exhibition at the Guggenheim Museum.



Jean-Michel Basquiat, *Defacement (The Death of Michael Stewart)*, 1983. Acrylic and marker on wood, framed, 63.5 x 77.5 cm. Collection of Nina Clemente, New York

Basquiat's "Defacement": The Untold Story

June 21–November 6, 2019

A tightly focused, thematic exhibition of work by Jean-Michel Basquiat (American, 1960–1988), supplemented with work by others of his generation, will explore a formative chapter in the artist's career through the lens of his identity and the role of cultural activism in New York City during the early 1980s. The exhibition takes as its starting point the painting *Defacement (The Death of Michael Stewart)* (1983), which Basquiat created to commemorate the fate of the young, Black artist Michael Stewart at the hands of New York City's transit police after allegedly tagging a wall in an East Village subway station. Originally painted on the wall of Keith Haring's studio, *Defacement* was not meant to be seen publicly or enter the art market. With approximately twenty paintings and works on paper created in the years surrounding Stewart's death, this presentation will examine Basquiat's exploration of Black identity, his protest against police brutality, and his attempts to craft a singular, aesthetic language of empowerment. Additional paintings by Basquiat will further illustrate his engagement with state violence, while others will demonstrate his adaptation of crowns as symbols for the canonization of historical Black figures. Also featured will be ephemera related to Stewart's death, including newspaper clippings and protest posters, along with samples of artwork from Stewart's estate. Paintings and prints made by other artists in response to Stewart's death and the subsequent trial will also be included: Haring's *Michael Stewart—U.S.A. for Africa* (1985); Andy Warhol's screenprinted "headline" paintings from 1983 incorporating a *New York Daily News* article on Stewart's death; and David Hammons' series of stenciled prints entitled *The Man Nobody Killed* from 1986 are testaments to the solidarity experienced among artists at the time. An illustrated publication will showcase entirely new scholarship on Basquiat and the burgeoning East Village art scene during the early 1980s, an era marked by the rise of the art market, the AIDS crisis and the political activism it engendered, and the ongoing racial tensions in the city. The exhibition is organized by guest curator Chaédria LaBouvier, in conjunction with Nancy Spector, Artistic Director and Jennifer and David Stockman Chief Curator, and Joan Young, Director of Curatorial Affairs.



Koppert Cress, The Netherlands, 2011.
Photo: Pieter van Velden

***Countryside: Future of the World* (working title)**

February 20 - Summer 2020

The Guggenheim Museum will collaborate with architect and urbanist Rem Koolhaas and AMO, the think tank of the Office for Metropolitan Architecture (OMA), on this exhibition. Extending work already underway by AMO / Koolhaas and students at the Harvard Graduate School of Design, *Countryside: Future of the World* will present speculations about tomorrow through insights into the countryside of today. Following decades of urban triumphalism, in which much of architectural production and thinking has focused on development and audiences in metropolitan areas, the exhibition posits that rural territories are undergoing more radical reorganizations. Exploring this frontier, which has largely remained unexamined by city-focused architects, the exhibition will examine artificial intelligence and automation, the effects of genetic experimentation, political radicalization, mass and micro migration, large-scale territorial management, human-animal ecosystems, subsidies and tax incentives, the impact of the digital on the physical world, and other developments that are altering landscapes across the globe. *Countryside: Future of the World* is organized by Troy Conrad Therrien, Curator of Architecture and Digital Initiatives, Solomon R. Guggenheim Museum, in collaboration with Rem Koolhaas, Founding Partner, OMA; and Samir Bantal, Director, AMO. Ashley Mendelsohn, Assistant Curator, Architecture and Digital Initiatives, Solomon R. Guggenheim Museum, provides curatorial support.

The Leadership Committee for *Countryside: Future of the World*, chaired by Dasha Zhukova, is gratefully acknowledged for its support with special thanks to the Blavatnik Family Foundation.

ON VIEW



Hilma af Klint, *The Ten Largest, No. 7, Adulthood, Group IV*, 1907. Tempera on paper, mounted on canvas, 315 x 235 cm, Hilma af Klint Foundation, Stockholm. Photo: Albin Dahlström/Moderna Museet

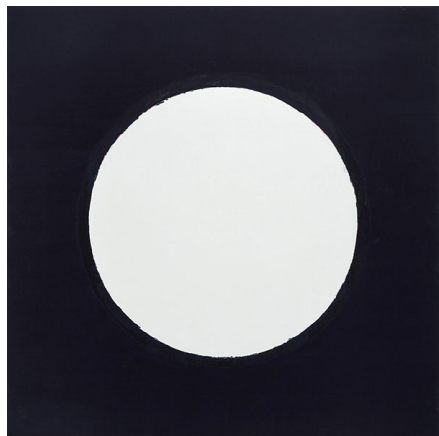
Hilma af Klint: Paintings for the Future

October 12, 2018–April 23, 2019

In fall 2018 the Guggenheim Museum will present the first major solo exhibition in the United States of the Swedish artist Hilma af Klint (1862–1944). When af Klint began creating radically abstract paintings in 1906, they were like little that had been seen before: bold, colorful, and untethered from recognizable references to the physical world. It was several years before Vasily Kandinsky, Kazimir Malevich, Piet Mondrian, and others would take similar strides to free their own artwork of representational content. Yet af Klint rarely exhibited her remarkably forward-looking paintings and, convinced the world was not ready for them, stipulated that they not be shown for twenty years following her death. Ultimately, her work was all but unseen until 1986, and it is only over the past three decades that her paintings and works on paper have received serious attention. *Hilma af Klint: Paintings for the Future* will offer an opportunity to experience af Klint's artistic achievements in the Guggenheim's rotunda more than a century after she began her daring work. The exhibition will feature more than 170 of af Klint's artworks and focus on the artist's breakthrough years, 1906–20. It was during this period that she began to produce nonobjective and stunningly imaginative paintings, creating a singular body of work that invites a reevaluation of modernism and its development. The exhibition is curated by Tracey Bashkoff, Director of Collections and Senior Curator, with David Horowitz, Curatorial Assistant, and is organized with the cooperation of the Hilma af Klint Foundation, Stockholm. In conjunction with *Hilma af Klint: Paintings for the Future*, the museum will present a new group of paintings by contemporary artist R. H. Quaytman titled *+ x: Chapter 34*. In these works, Quaytman will engage af Klint's aesthetic language and spiritually charged subject matter, reexamining both through the lens of the Guggenheim Museum's founding ethos.

Hilma af Klint: Paintings for the Future is supported by LLWW Foundation, the Juliet Lea Hillman Simonds Foundation, the Helen Frankenthaler Foundation, The Barbro Osher Pro Suecia Foundation, the Robert Lehman Foundation, and The American-Scandinavian Foundation. This exhibition is organized with the cooperation of the Hilma af Klint Foundation, Stockholm. The Leadership Committee for this exhibition, chaired by Maire Ehrnrooth and Carl Gustaf Ehrnrooth, Trustee, is gratefully acknowledged for its support, with special

thanks to Fotene Demoulas and Tom Coté; Rafaela and Kaj Forsblom; Helena and Per Skarstedt; Johannes Falk; Miguel Abreu Gallery; Galerie Buchholz, Berlin/Cologne/New York; Katherine Farley and Jerry I. Speyer; Barbara Gladstone; Gilberto and Rosa Sandretto; Candace King Weir; and Charlotte Feng Ford.



R. H. Quaytman, + x, *Chapter 34*, 2018.
Distemper and acrylic gesso on wood,
94.1 x 94.1 cm. Collection of the artist

R. H. Quaytman, + x: Chapter 34
October 12, 2018–April 23, 2019

For this exhibition, contemporary artist R. H. Quaytman has created a new group of paintings to be shown at the Guggenheim Museum in conjunction with *Hilma af Klint: Paintings for the Future*, the first exhibition devoted to Hilma af Klint in the United States since Quaytman organized a survey of the Swedish artist's work at New York's P.S. 1 Contemporary Art Center in 1989. In these new paintings, Quaytman will engage af Klint's aesthetic language and spiritually charged subject matter, reexamining both through the lens of the Guggenheim Museum's founding ethos. Those ideals were indebted to the art and theories of Vasily Kandinsky, who believed deeply in abstraction's transcendent potential, and culminated with the commissioning of Frank Lloyd Wright to design a museum that would serve as "a temple of the spirit." Quaytman's conceptually charged paintings explore the factors that enable a work of art to generate meaning, whether they be its content, context, or mode of production. The artist's works are organized into "chapters," focused groups that build on one another to create an ever-expanding, unified body of work. The subject matter of each chapter is shaped in response to the context in which it is first shown. Considering the physical space, its history, and present identity, Quaytman embarks on in-depth research, sometimes following idiosyncratic threads that are informed by circumstantial connections or by previous chapters. Quaytman's decision to conceive of this ongoing project, begun in 2001, as unified and linked was based on the example of af Klint, who understood each of her paintings as part of a larger whole. This exhibition is organized by Tracey Bashkoff, Director of Collections and Senior Curator, with David Horowitz, Curatorial Assistant.

R. H. Quaytman: + x, Chapter 34 is supported in part by the Solomon R. Guggenheim Museum's International Director's Council. The Leadership Committee for this exhibition, chaired by Maire Ehrnrooth and Carl Gustaf Ehrnrooth, Trustee, is gratefully acknowledged for its support, with special thanks to Fotene Demoulas and Tom Coté; Rafaela and Kaj Forsblom; Helena and Per Skarstedt; Johannes Falk; Miguel Abreu Gallery; Galerie Buchholz, Berlin/Cologne/New York; Katherine Farley and Jerry I. Speyer; Barbara Gladstone; Gilberto and Rosa Sandretto; Candace King Weir; and Charlotte Feng Ford.



Installation view: *Guggenheim Collection: Brancusi*, Solomon R. Guggenheim Museum, New York, ongoing. Photo: David Heald © Solomon R. Guggenheim Foundation, 2018

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.



Paul Cézanne, *Still Life: Flask, Glass, and Jug* (*Fiasque, verre et poterie*), ca. 1877. Oil on canvas, 45.7 x 55.3 cm. Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser

The Thannhauser Collection Ongoing

Bequeathed to the museum by art dealer and collector Justin K. Thannhauser and his widow, Hilde Thannhauser, the Thannhauser Collection includes a selection of late nineteenth- and early twentieth-century paintings, works on paper, and sculpture that represents the earliest works in the Guggenheim collection. Pioneering artists such as Edgar Degas, Paul Gauguin, E" douard Manet, Pablo Picasso, and Camille Pissarro laid the groundwork for the emergence of abstract art—the focus of the collection of this museum's founder, Solomon R. Guggenheim. Featuring selections from the Thannhauser Collection alongside paintings from the museum's broader holdings, this presentation surveys French modernism at the Guggenheim. Among the works currently on view are Picasso's *Woman Ironing* (*La repasseuse*, 1904); *Around the Circle* (1940) by Kandinsky; and several paintings and works on paper by Georges Seurat. Concurrent with the ongoing New York exhibition, the Guggenheim Museum Bilbao will host *Van Gogh to Picasso: The Thannhauser Legacy*, organized by Megan Fontanella, Curator, Modern Art and Provenance, from September 21, 2018 through March 24, 2019, marking the first major presentation of a significant portion of the celebrated Thannhauser Collection outside of the museum's galleries.

GUGGENHEIM MUSEUM BILBAO

For the full schedule of exhibitions through 2018 at Guggenheim Museum Bilbao, please visit guggenheim-bilbao.eus/en/exhibitions/.

PEGGY GUGGENHEIM COLLECTION

For the full schedule of exhibitions through 2019 at the Peggy Guggenheim Collection, please visit guggenheim-venice.it/inglese/exhibitions/mostre.php?tipo=3.

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 pm, the museum hosts Pay What You Wish. For general information, call 212 423 3500 or visit the museum at guggenheim.org.

For publicity images, visit: guggenheim.org/pressimages

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FOR ADDITIONAL INFORMATION:

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