

GUGGENHEIM

NEWS RELEASE

Guggenheim Introduces *Re/Projections: Video, Film, and Performance for the Rotunda*

Four-part Series Opens March 19 with *In-Between Days: Video from the Guggenheim Collections*

Exhibition: *In-Between Days: Video from the Guggenheim Collections*
Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York
Location: Rotunda
Dates: March 19–April 19, 2021

(NEW YORK, NY – March 15, 2021)—Conceived amid the historic social and cultural transformations of the past year, *Re/Projections: Video, Film, and Performance for the Rotunda* rethinks the Guggenheim’s iconic architecture as a site of assembly, reflection, and amplification. The series comprises four distinct projects that occupy the entire rotunda one at a time. *In-Between Days: Video from the Guggenheim Collections*, a screening program of videos from the museum’s permanent collection, is on view from March 19 to April 19, 2021. It is followed by site-specific, immersive installations by artists Christian Nyampeta, Ragnar Kjartansson, and Wu Tsang. Each of these varied presentations draws on the building’s unique capacity for distanced gathering to create frameworks for dialogue and mutual care.

The experimental approach behind *Re/Projections* is designed to privilege multiple voices while remaining nimble in a moment of economic and public health crises. With its focus on video, film, and performance, the series also celebrates acts of embodiment, storytelling, and interpersonal connection. As audiences convene in the Guggenheim’s landmark space, they will encounter new visions for navigating tensions between collective and individual experience, asking how we might live together better in an increasingly polarized world.

In-Between Days: Video from the Guggenheim Collections is organized by Nat Trotman, Curator, Performance and Media.

Opening one year after the Guggenheim closed due to the coronavirus (COVID-19) pandemic, *In-Between Days* highlights videos that explore themes of isolation, confrontation, and occupation—states

of being that have come to set the terms of daily life for so many. Several works portray solitary or paired figures engaged in moments of struggle, perseverance, or introspection. Some consider ways that historical systems of power are embedded in architecture and the land. Still others depict realms of fantasy, offering moments of respite through dreamlike or abstract images. The selection of videos reflects the global diversity of the Guggenheim's collecting practices over the past decade. All works are shown here for the first time in the museum's galleries.

The *In-Between Days* program is presented in two parts, with five videos appearing from March 19 to April 3 and five from April 4 to 19. A half-hour intermission takes place every day in the early afternoon. Featured artists from March 19 to April 3 are Meriem Bennani, Sky Hopinka, Jesper Just, Liz Magic Laser and Simone Leigh in collaboration with Alicia Hall Moran, and Lawrence Lek. Featured artists from April 4 to 19 are Ali Cherri, Shezad Dawood, Steffani Jemison, Beatriz Santiago Muñoz, and Lucy Raven. More information on each of the artworks is available at <https://www.guggenheim.org/in-between-days-video-from-the-guggenheim-collection>

Following *In-Between Days*, three artist installations will be presented in the spring and summer:
[*Christian Nyampeta: Sometimes It Was Beautiful*](#)

On view April 30–June 21, 2021

Organized by Xiaoyu Weng, The Robert H. N. Ho Family Foundation Associate Curator

[*Ragnar Kjartansson: Romantic Songs of the Patriarchy*](#)

On view July 2–5, 2021

Organized by Nat Trotman, Curator, Performance and Media, with Terra Warren, Curatorial Assistant

[*Wu Tsang: Anthem*](#) (working title)

On view July 23–September 6, 2021

Organized by X Zhu-Nowell, Assistant Curator

Funders

Support for *Re/Projections: Video, Film, and Performance for the Rotunda* has been provided by Yang Lan and Yitong Wang.

About the Solomon R. Guggenheim Foundation

The Solomon R. Guggenheim Foundation was established in 1937 and is dedicated to promoting the understanding and appreciation of modern and contemporary art through exhibitions, education programs, research initiatives, and publications. The international constellation of museums includes the Solomon R. Guggenheim Museum, New York; the Peggy Guggenheim Collection, Venice; the Guggenheim Museum Bilbao; and the future Guggenheim Abu Dhabi. An architectural icon and “temple of spirit” where radical art and architecture meet, the Solomon R. Guggenheim Museum is among a group of eight Frank Lloyd Wright structures in the United States recently designated as a UNESCO World Heritage site. To learn more about the museum and the Guggenheim's activities around the world, visit guggenheim.org.

VISITOR INFORMATION

Admission: Adults \$25, students/seniors (65+) \$18, members and children under 12 free. Open Thursdays through Mondays from 11 am to 6 pm. Pay What You Wish hours are Fridays and Saturdays from 4 to 6 pm. Timed tickets are required and available at guggenheim.org/tickets. Explore the Guggenheim with our free Digital Guide, a part of the Bloomberg Connects app. Find it in the [Apple App Store](#) or in the [Google Play Store](#).

The Guggenheim is implementing health and safety measures in consideration of visitors and employees and in compliance with New York State and City guidelines. Face masks will be mandatory inside the museum for anyone over the age of two. New requirements should be reviewed in advance of a visit; they are posted on [COVID-19 Safety Measures: What to Expect When Visiting](#).

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

#ReProjections

#1599

March 15, 2021

For additional information, interview requests, or press tickets:

Lauren Van Natten
Director, Media and Public Relations
Solomon R. Guggenheim Museum
212 423 3840
pressoffice@guggenheim.org

NOW SHOWING

IN-BETWEEN DAYS:

VIDEO FROM THE GUGGENHEIM COLLECTIONS

SCREENING SCHEDULE FOR MEDIA PREVIEW

THURSDAY, APRIL 1

9 AM, 10:30 AM

BREAKDOWN (2011)

**Liz Magic Laser and
Simone Leigh in collaboration
with Alicia Hall Moran**

9:15 AM, 10:45 AM

FAINTING SPELLS (2018)

Sky Hopinka

9:30 AM

PYRAMID SCHEMES (2018)

Lawrence Lek

9:50 AM

PARTY ON THE CAPS (2018)

Meriem Bennani

10:20 AM

SOME DRAUGHTY WINDOW (2007)

Jesper Just



The CAPS is a place where having a body is never taken for granted !

Meriem Bennani

b. 1988, Rabat, Morocco

Party on the CAPS

2018

Color video, with sound, 25 min., 28 sec.

Edition 1/3

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the Young
Collectors Council, with additional funds contributed
by Chystelle Merabli 2019.27

Bennani's videos and immersive installations employ vernacular technologies and dark humor to examine issues around migration and femininity. *Party on the CAPS* imagines a dystopian near-future set on the fictional island of CAPS. Located halfway between the United States and North Africa, CAPS functions as an internment camp for immigrants who, in the process of detainment and deportation, have lost their integrity on a quantum level and developed intermittently appearing alien-like features. Shaped by the artist's own experience as an immigrant and shot in her hometown in Morocco, the video features hallucinatory sequences and fantastical characters, including Fiona, an animated crocodile who guides viewers around the island by introducing its inhabitants, its music, and its cultures. Bennani considers the work to be a kind of documentary and presents CAPS as a metaphor for the worldwide migration crisis, traumas related to diasporic displacement, and social systems of power dictated by widespread surveillance and technological misuse.

—Ylinka Barotto, former Assistant Curator, and Nat Trotman,
Curator, Performance and Media



Ali Cherri

b. 1976, Beirut

The Digger

2015

Color video, with sound, 23 min. 36 sec.

Edition 2/5

Solomon R. Guggenheim Museum, New York,
Guggenheim UBS MAP Purchase Fund 2016.6

The Digger explores a 5,000-year-old necropolis in the Sharjah desert of the United Arab Emirates that is guarded by two Pakistani caretakers, one of whom, Sultan Zeib Khan, has been employed there for more than twenty years and has participated in several excavations. In the video, Cherri chronicles the daily duties of Khan, who appears as a lone specter in a post-apocalyptic landscape. These sequences alternate with scenes inside the Sharjah Archaeology Museum, where the relics and human remains unearthed at the site are now preserved and exhibited. Addressing the role of artifacts in constructing historical narratives as they are relocated from archaeological sites to national museums, Cherri poses the question of whose story preservation truly serves.

—Sara Raza, former Guggenheim UBS MAP Curator,
Middle East and North Africa, and Joan Young, Director,
Curatorial Affairs



Shezad Dawood

b. 1974, London

Towards the Possible Film

2014

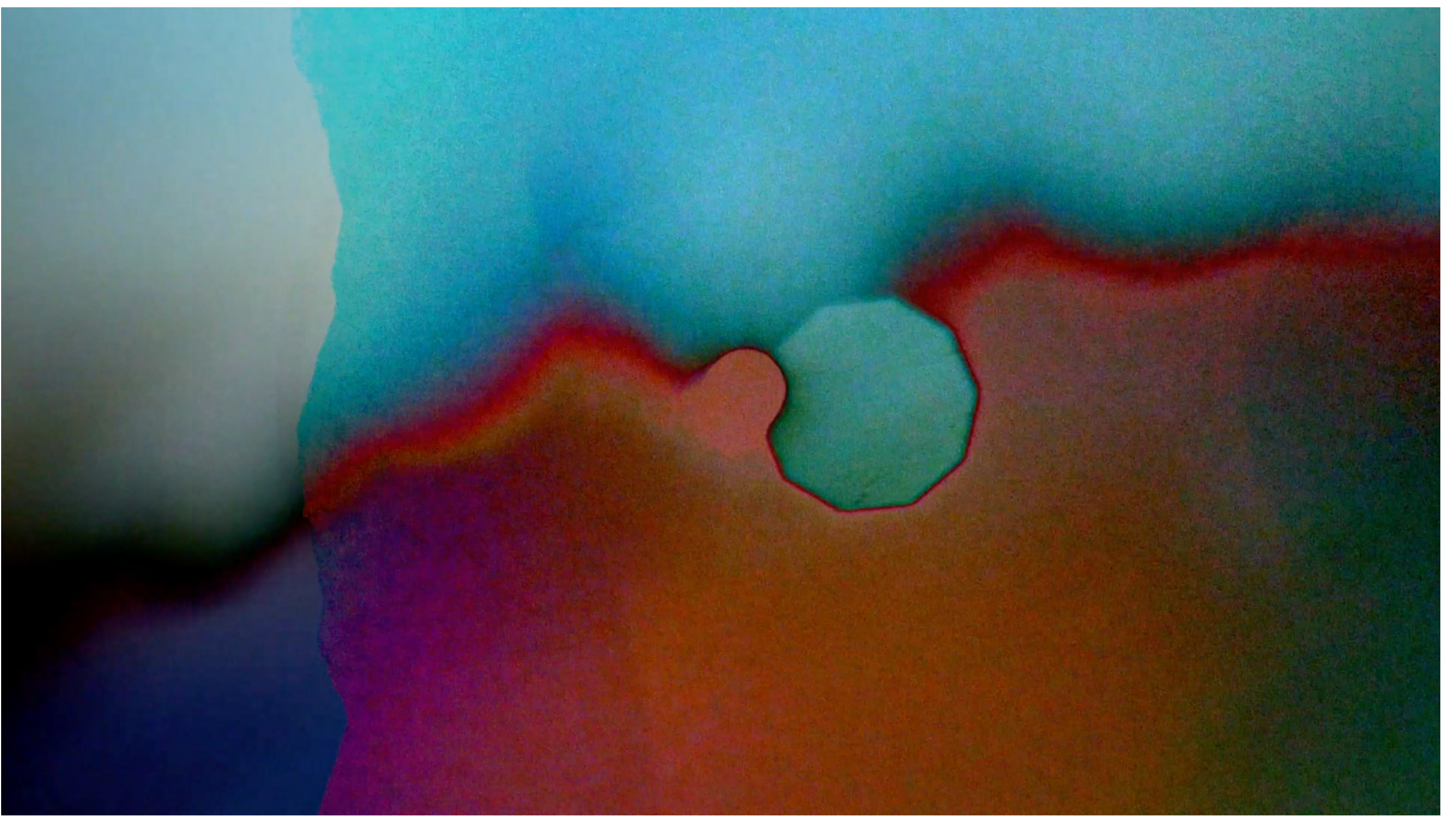
Color video with footage transferred from Super 16 mm film, with sound, 20 min. 32 sec.

Edition 3/5

Guggenheim Abu Dhabi

Dawood's ever-evolving multidisciplinary practice spans painting, sculpture, film, performance, and virtual reality environments. Across media, his approach is linked by the editing process as a methodology for exploring meanings and forms in parallel, through juxtaposition, layering and erasure. *Towards the Possible Film* is an evocative science fiction tableau produced in Morocco and rendered in the ancient Berber dialect of Tamazight. In this dreamlike tale, any linear understanding of time, or cause and effect, is disrupted. Through Dawood's staging of an encounter between two blue-skinned astronauts and a band of apparently indigenous cave dwellers, it would be easy to assume that a futuristic, advanced civilization has landed to colonize a developing one. Yet, the film allows for multiple potentialities. The extraterrestrial visitors appear nervous; their space cadet suits recall an outmoded vision of the future, like a relic of the past. By contrast, the tribespeople's agile relationship to their environment could be an evolved existence, a resilience born out of surviving an apocalypse. As the narrative unfolds, the cinematic trope of "us versus them" is undone and left open-ended.

—Jessica Cerasi, Assistant Curator, Guggenheim Abu Dhabi



Sky Hopinka

b. 1984, Ferndale, Washington

Fainting Spells

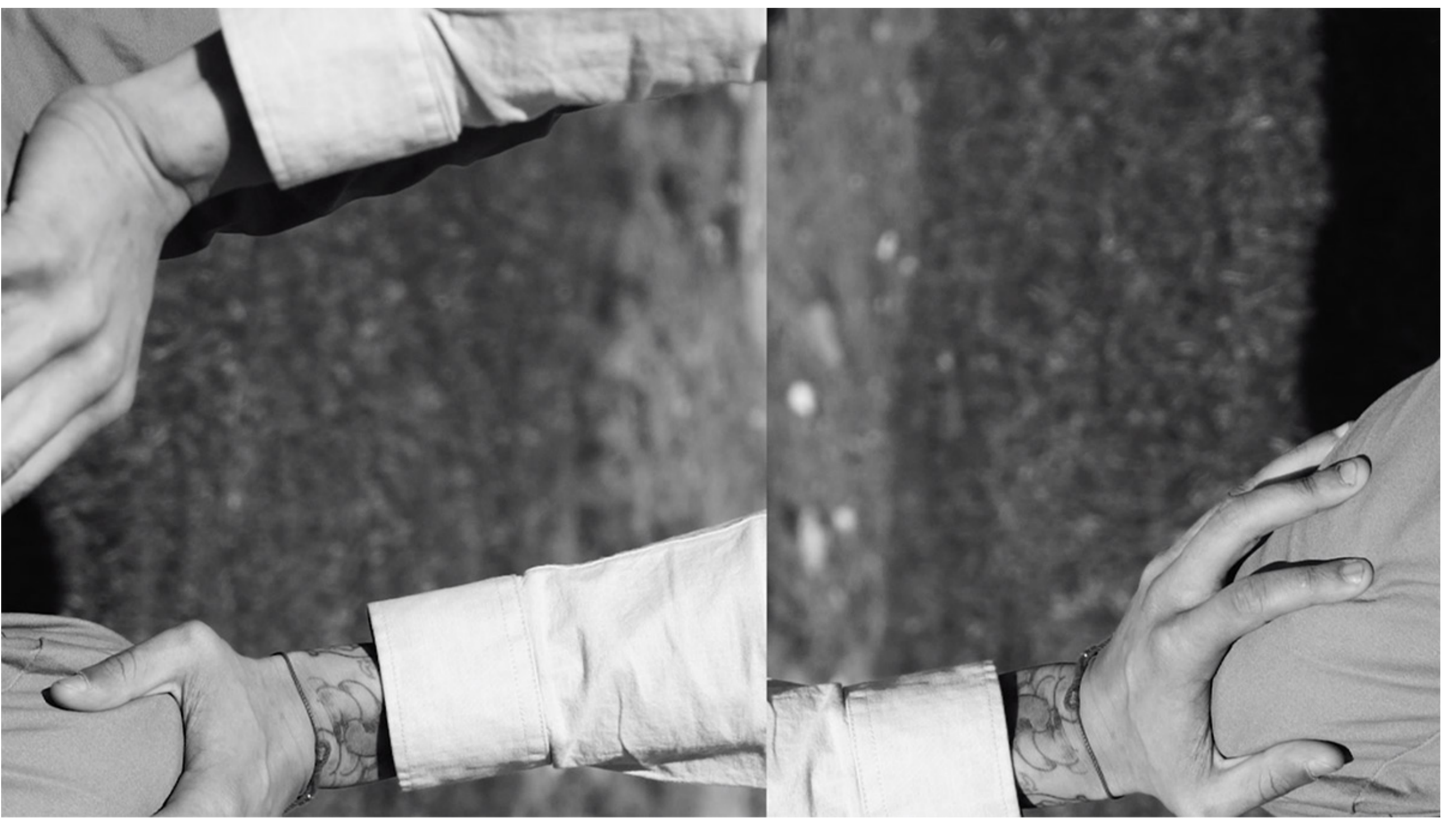
2018

Color video, with sound, 10 min., 45 sec.

Courtesy the artist; Broadway, New York; and Video Data Bank at the School of the Art Institute of Chicago

A meditation on family, tradition, healing, and landscape, Hopinka's *Fainting Spells* explores a mythical narrative about Xąwjska, or Indian pipe plant, used medicinally by Ho-Chunk people to revive those who have fainted. In the film, texts about the plant and its role in Ho-Chunk traditions scroll over abstracted images of gatherings, familiar terrains, and natural phenomena, many evocative of historical avant-garde cinematic aesthetics. Shot mostly in Washington and Colorado, the film exemplifies Hopinka's ongoing efforts to create what he calls "ethnopoetic" art focused on a creative engagement with living Indigenous cultures. For the artist, *Fainting Spells* is an examination of "what and how myth teaches us, how it is a presence in present-day native communities, and how it influences how we navigate the world." A member of the Ho-Chunk nation and a descendent of the Pechanga Band of Luiseño Mission Indians, Hopinka often brings personal insights into his work, embodied here by the recordings of his father's voice audible in the film as part of a lush instrumental soundscape. A separate, three-channel installation version of *Fainting Spells* is currently pending acquisition by the Guggenheim.

—Lauren Hinkson, Associate Curator, Collections



Steffani Jemison

b. 1981, Berkeley, California

In Succession

2019

Black and white video, with sound, 18 min., 19 sec.

Edition 2/3

Acquisition in process

Spanning video, sculpture, performance, and sound installation, Jemison's practice reclaims Black vernacular histories through acts of research and re-embodiment. *In Succession* centers on a 1931 incident in Hightstown, New Jersey, in which a group of Black men formed a human pyramid to rescue a white woman from a burning building. With this event as inspiration, Jemison invited four actors to join her in a series of workshops founded in trust-building and improvisational movement. Together they developed a choreography of mutual support and precarity, locating moments of stillness by combining equal but opposite physical forces. Jemison's video reveals only fragments of her collaborators' interlocked limbs and torsos as they conduct these exercises in public parks around New York City. Filmed in black and white using a split-screen format, *In Succession* is at once abstract and grounded in the lived experiences of specific bodies in a particular time and space.

—Nat Trotman, Curator, Performance and Media



Jesper Just

b. 1974, Copenhagen

Some Draughty Window

2007

Digital color video, transferred from 16 mm film,
with sound, 9 min. 37 sec.

Edition 4/7

Solomon R. Guggenheim Museum, New York, Gift,
Heather and Tony Podesta Collection 2010.2

Just's bittersweet films employ the techniques of mainstream cinema to create surreal and ambiguous dreamscapes. In *Some Draughty Window* an elderly subject appears as though in the midst of a larger narrative. As the figure exhales onto the mirror of a public restroom, a mist slowly fills the space and visions of a forest emerge. In this shifting environment the individual begins to float, their features slowly morphing from masculine to feminine. Corporeal, social, and environmental forms are all transmuted in the enveloping, chimeric fog. Defying linear storytelling and other filmic tropes, Just's work disrupts conventional codes of gender, age, and identity, invoking themes of representation, self-fashioning, and agency.

—Terra Warren, Curatorial Assistant



Liz Magic Laser (b. 1981, New York) and
Simone Leigh (b. 1967, Chicago) in collaboration with
Alicia Hall Moran (b. 1973, Redwood City, California)

Breakdown

2011

Color video, with sound, 9 min. 44 sec.

Edition 2/3

Solomon R. Guggenheim Museum, New York,

Purchased with funds contributed by the Photography
Council 2017.78

Composed through a year-long process of improvisation and collaboration, *Breakdown* is a compelling—and discomfiting—examination of the nervous breakdown as a trope of gendered and raced representation.

Laser and Leigh drew their script from a wide range of sources, including nineteenth-century accounts of hysteria cases; Charlotte Perkins Gilman's feminist short story "The Yellow Wallpaper" (1892); Anthony Harvey's film of Amiri Baraka's play *Dutchman* (1967); the soap opera *Mary Hartman, Mary Hartman* (1976–77); and the reality series *Intervention* (2005).

They then developed the film with singer Alicia Hall Moran, whose masterful performance both epitomizes and parodies stereotypes of women, and women of color in particular, as hysterical, unreasonable, and shrill. At once operatic, intimate, and empathetic, *Breakdown* charts an iconography of emotional outburst as social disobedience, affirming the expression of frustration, anger, and grief in the face of loss.

—Nat Trotman, Curator, Performance and Media

Video produced with Polemic Media

Producer: David E. Guinan

Director of Photography: Collin Kornfield

Production Assistant: Fontaine Capel

Special thanks to New Covenant Temple



Lawrence Lek

b. 1982, Frankfurt

Pyramid Schemes

2018

Color video, with sound, 17 min., 10 sec.

Edition 1/5

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the Young
Collectors Council 2018.58

Pyramid Schemes is a powerful treatise on architecture in eleven chapters. Narrated by a computer-simulated voice, the video opens with the premise that “architecture is prosthetic memory—a way for society to write without words” and takes Victor Hugo’s novel *Hunchback of Notre Dame* (1831) as its historical point of departure. Over the remaining fifteen minutes Lek offers a sweeping journey through the evolution of architecture—spaces that reflect and inscribe power structures—by interfusing scenes from the video game *Assassin’s Creed* with other simulated environments. As print becomes hypertext and gothic cathedrals give way to skyscrapers, the narrator implores: “To progress we must create a space that can shelter the collective, not just reflect it. Architecture must not simply express novelty, it must absorb difference. Difference in culture, difference in technology, difference in language, difference in dreams.”

The aesthetic and structure of a role-playing game assert the agency of the video’s wandering protagonist, and press issues surrounding migration, access, and the privilege of being able to go different places. In the words of the artist, “the simplest form of freedom is the freedom of mobility.”

—Kyung An, Associate Curator, Asian Art



Beatriz Santiago Muñoz

b. 1972, San Juan, Puerto Rico

The Black Cave (La Cueva Negra)

2013

Digital color video, with sound, 19 min. 47 sec.

Edition 1/5

Solomon R. Guggenheim Museum, New York,
Guggenheim UBS MAP Purchase Fund 2014.41

The Black Cave (La Cueva Negra) explores El Paso del Indio, an Indigenous burial ground in Puerto Rico, which was discovered during the construction of a highway and eventually paved over. Drawing on interviews with local residents and with archaeologists involved in its excavation, Santiago Muñoz's video offers a rumination on the origins and meanings of the site, which becomes in the process an allegory for the island's convoluted history. The camera tracks two teenage boys wandering through the area's dense vegetation, where they climb trees, splash in a watering hole, and swing from vines, as they also encounter abandoned cars, mattresses, and other detritus that has taken the place of the archaeological discoveries once found there. The voice of the narrator relays a story adapted from a Taíno—Puerto Rico's primary Indigenous population—creation myth about an exodus from a cave. In this new narrative, those who leave the cave transform into rocks, bats, and motorcycles, among other things, reflecting the malleability of ancient myth to register contemporary worldviews.

—Pablo León de la Barra, Curator at Large, Latin America,
and Joan Young, Senior Director, Curatorial Affairs



Lucy Raven

b. 1977, Tucson, Arizona

Subterrestrial Cinema

2017–18

Color video, with sound, 28 min., 5 sec.

Edition 1/1

Derived from a performance at the Solomon R. Guggenheim Museum, New York, July 18, 2017

Solomon R. Guggenheim Museum, New York,

Purchased with funds contributed by the Photography Council 2018.46

Grounded in animation and the moving image, Raven's research-based practice excavates structures of ideology, labor, and technology that underlie global image-making industries. Among her subjects of interest are the early twentieth-century abstract animations of artists like Oskar Fischinger and Hans Richter. Accordingly, in 2017 the Guggenheim invited Raven to create a live program on the museum's historical relationship with non-objective film. That performance ultimately led to *Subterrestrial Cinema*, a video essay conceived specifically for the museum. At its core, the video tells the story of director Hilla Rebay's unrealized plans for an experimental film center in the Guggenheim's theater. But like a drill boring through geological strata, it also uncovers other narratives—about the foundations of the museum, Frank Lloyd Wright's architecture, and science-fiction fantasies of alien contact—all of which are tied to the landscape and resources of the American West. Through these interwoven histories, *Subterrestrial Cinema* ultimately explores the disorientating power of abstraction itself.

RE/PROJECTIONS: VIDEO, FILM, AND PERFORMANCE FOR THE ROTUNDA

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#ReProjections

To learn more about the exhibition, download the Guggenheim Digital Guide, available for free on the Bloomberg Connects app. Look for this icon 

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NOW SHOWING

IN-BETWEEN DAYS: VIDEO FROM THE GUGGENHEIM COLLECTIONS

MARCH 19–APRIL 19

Opening one year after the Guggenheim closed due to the coronavirus (COVID-19) pandemic, this screening program highlights videos that explore themes of isolation, confrontation, and occupation—states of being that have come to set the terms of daily life for so many. Several works portray solitary or paired figures engaged in moments of struggle, perseverance, or introspection. Some consider ways that historical systems of power are embedded in architecture and the land. Still others depict realms of fantasy, offering moments of respite through dreamlike or abstract images. The selection of videos reflects the global diversity of the Guggenheim's collecting practices over the past decade. All works are presented here for the first time in the museum's galleries.

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FEATURED ARTISTS, MARCH 19–APRIL 3

Meriem Bennani

Sky Hopinka

Jesper Just

Liz Magic Laser and Simone Leigh in
collaboration with Alicia Hall Moran

Lawrence Lek

FEATURED ARTISTS, APRIL 4–19

Ali Cherri

Shezad Dawood

Steffani Jemison

Beatriz Santiago Muñoz

Lucy Raven

In-Between Days is organized by Nat Trotman, Curator, Performance and Media.

NOW SHOWING

IN-BETWEEN DAYS: VIDEO FROM THE GUGGENHEIM COLLECTIONS

SCREENING SCHEDULE

MARCH 19–APRIL 3

**11:10 AM, 1:10 PM,
2:45 PM, 4:20 PM**

BREAKDOWN (2011)
**Liz Magic Laser and Simone Leigh in
collaboration with Alicia Hall Moran**

Color video, with sound, 9 min., 44 sec., edition 2/3.
Solomon R. Guggenheim Museum, New York. Purchased
with funds contributed by the Photography Council 2017.78

**11:25 AM, 1:25 PM,
3 PM, 4:35 PM**

FAINTING SPELLS (2018)
Sky Hopinka

Color video, with sound, 10 min., 45 sec. Courtesy the
artist; Broadway, New York; and Video Data Bank
at the School of the Art Institute of Chicago

**11:40 AM, 1:40 PM,
3:15 PM, 4:50 PM**

PYRAMID SCHEMES (2018)
Lawrence Lek

Color video, with sound, 17 min., 10 sec., edition 1/5.
Solomon R. Guggenheim Museum, New York. Purchased
with funds contributed by the Young Collectors Council
2018.58

**12 PM, 2 PM,
3:35 PM, 5:10 PM**

PARTY ON THE CAPS (2018)
Meriem Bennani

Color video, with sound, 25 min., 28 sec., edition 1/3.
Solomon R. Guggenheim Museum, New York. Purchased
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2019.27

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SOME DRAUGHTY WINDOW (2007)
Jesper Just

Digital color video, transferred from 16 mm film, with
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Collection 2010.2

APRIL 4–19

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3:50 PM**

SUBTERRESTRIAL CINEMA (2017–18)
Lucy Raven

Color video, with sound, 28 min., 5 sec., edition 1/1.
Derived from a performance at the Solomon R. Guggenheim
Museum, New York, July 18, 2017. Solomon R. Guggenheim
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guggenheim.org/guide

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SUBTERRESTRIAL CINEMA (2017–18)

Lucy Raven

11:40 PM, 2:15 PM,
4:20 PM

TOWARDS THE POSSIBLE FILM (2014)

Shezad Dawood

12:05 PM, 2:40 PM,
4:45 PM

IN SUCCESSION (2019)

Steffani Jemison

12:25 PM, 3 PM,
5:05 PM

THE BLACK CAVE (2013)

(LA CUEVA NEGRA)

Beatriz Santiago Muñoz

12:50 PM, 3:25 PM,
5:30 PM

THE DIGGER (2015)

Ali Cherri

GUGGENHEIM

NEWS RELEASE

SCHEDULE OF EXHIBITIONS THROUGH 2021

The Solomon R. Guggenheim Museum is open with required timed ticketing and new safety enhancements. Dates listed below are subject to change. Please contact the Guggenheim Press Office before publishing exhibition dates.

UPCOMING EXHIBITIONS

Re/Projections: Video, Film, and Performance for the Rotunda

March 19–September 6, 2021

Conceived in the wake of the coronavirus COVID-19 outbreak, these projects rethink the Guggenheim's iconic rotunda as a site of assembly, reflection, and amplification. The series opens with a screening program of videos from the museum's permanent collection, then turns to focus on singular interventions into the museum's architecture by three of the most compelling artists working today. Each of these varied presentations draws on the building's unique capacity for distanced gathering to create frameworks for dialogue and mutual care. As audiences convene in the Guggenheim's landmark space, they encounter new paradigms for navigating tensions between collective and individual experience, asking how we might live together better in an increasingly polarized world.

Support for *Re/Projections: Video, Film, and Performance for the Rotunda* has been provided by Yang Lan and Yitong Wang.

In Between Days: Video from the Guggenheim Collection

March 19–April 19, 2021

Opening one year after the Guggenheim first closed due to the COVID-19 pandemic, this screening program highlights recent acquisitions that have gained new resonance during this time of uncertainty and upheaval. The featured works evoke themes of isolation, confrontation, and occupation—states of being that have, for so many, set the terms of daily life for the past year. As such, these videos serve as a prelude for the solo projects to follow, while offering a glimpse into the museum's rich collection of video and time-based media. Artists include Meriem Bennani, Ali Cherri, Shezad Dawood, Sky Hopinka, Steffani Jemison, Jesper Just, Liz Magic Laser and Simone Leigh in collaboration with Alicia

Hall Moran, Lawrence Lek, Beatriz Santiago Muñoz, and Lucy Raven. This program is organized by Nat Trotman, Curator, Performance and Media.

Christian Nyampeta: Sometimes It Was Beautiful

April 30–June 21, 2021

Artist Christian Nyampeta conceives and organizes convenings, screenings, performances, pedagogical experiments, and publications as hosting structures for collective feeling, cooperative thinking, and mutual action. At the Guggenheim, Nyampeta transforms the iconic rotunda into a “night school,” drawing on Senegalese writer and film director Ousmane Sembène’s notion of cinema as *cours du soir*. Sembène considered such “evening classes” as providing a learning environment for the working class, informed by the traditions of orality, sensuality, and conviviality within social struggles and hopes in his region and beyond. At the center of the museum’s rotunda, Nyampeta presents the US premiere of his 2018 video *Sometimes It Was Beautiful*, in which a group of friends convene to watch and critique films made by Swedish cinematographer Sven Nykvist in the Congo between 1948 and 1952. The group discussion highlights enduring tensions surrounding social conversion, cultural property, and who has the right to representation. Mirroring the video’s discursive structure, furniture and graphic interventions on the museum’s ramps play host to a program of interludes animated by the artist’s guests and collaborators. Through music, poetry, readings, screenings, and conversations, Nyampeta’s project considers new models for globalism based in reparation and the possibility of a common world in an age dominated by difference. Drawing from the fundamental precariousness shared across the immense variety and geographic expanses of the African diasporic experience, the program will lend an ear to proposals for reimagining the earth as a whole and shelter for all who inhabit it, human and otherwise. This presentation is organized by Xiaoyu Weng, The Robert H. N. Ho Family Foundation Associate Curator.

Ragnar Kjartansson: Romantic Songs of the Patriarchy

July 2–5, 2021

Following the work’s 2018 premiere at C Project in San Francisco, Ragnar Kjartansson (b. 1976, Reykjavik) stages a new version of *Romantic Songs of the Patriarchy* at the Guggenheim. In this durational and immersive performance, female singer-guitarists stationed throughout the museum play popular love songs by some of the world’s greatest songwriters. This playlist, however, harbors a dark side: mostly written by men about women, the songs gently—and not so gently—reveal a culture shaped by chauvinism, objectification, and gender violence. As each musician repeats a song for hours at a time, she must personally confront the emotional and physical burden of its content, yet she also joins in a collective ritual that imagines new possibilities for endurance, reclamation, and even joy. At once a live mash-up celebrating pop music and a charged environment of critique, *Romantic Songs of the Patriarchy* creates a space where contradictions—between individual and group, oppression and liberation, rhythm and chaos—exist together within a community of collaboration and mutual support. This presentation is organized by Nat Trotman, Curator, Performance and Media, with Terra Warren, Curatorial Assistant.

Wu Tsang: Anthem (working title)

July 23–September 6, 2021

Specially conceived for the Guggenheim by the artist Wu Tsang (b. 1982, Worcester, Mass.), *Anthem* (2021) is a large-scale film installation that transforms the rotunda's architecture into a sonic sculptural space. The work's title is not intended as a clarion call for action. Instead, Tsang sounds out the complexities and manifold meanings associated with the word "anthem" at different places and times in history, ranging from medieval call-and-response hymns to Proto-Indo-European linguistic suggestions of shimmering voices. Sitting at the intersection of multiple temporalities, Tsang's anthem invites visitors to think beyond the conventional definition of the word and decentralize the familiar. The installation provides a resonant space for sharing and survival, where audiences can assemble in this moment of anxiety and uncertainty. This presentation is organized by X Zhu-Nowell, Assistant Curator.

Off the Record

April 2–September 27, 2021

Tower 2 Gallery

The collectively accepted communicators of "truth," historical, documentary, state, and other records assume their authority through their perceived objectivity and comprehensiveness: telling a story from a place of remove, with all relevant details presumed to be included therein. *Off the Record* challenges this pretense, bringing together the work of contemporary artists from the Guggenheim's collection who interrogate, revise, or otherwise query dominant narratives and the transmission of culture through a turn to the "record," both text-based and photographic.

Drawn from the context of journalist reportage, the phrase "off the record" here refers to accounts that have been left outside of or live beyond mainstream chronicles. The exhibition's title can also be understood in its verb form: to undermine or "kill" the record as a gesture of redress. Featuring works primarily made after 1990, this intergenerational exhibition begins with Sarah Charlesworth (b. 1947, East Orange, NJ; d. 2013, Falls Village, Conn.), whose foundational redacted-newspaper series *Herald Tribune: November 1977* (1977) underscores the show's investment in Conceptual, photo-conceptual, archival, language-based, and other art historical legacies. Also included are artists Lorna Simpson (b. 1960, Brooklyn, NY), who implicates the photographic portrait in race-based cultural formations, and Sadie Barnette (b. 1984, Oakland, Calif.), who turns to the FBI file to speak back to the language and reach of the state. Across various manipulations of "records," artists in this exhibition seek to call out the power dynamics obscured by official or mainstream documentation, complicate the idea of objectivity and truth, and surface new narrative possibilities.

Off the Record features the work of thirteen artists: Sadie Barnette, Sarah Charlesworth, Sara Cwynar, Leslie Hewitt, Tomashi Jackson, Glenn Ligon, Carlos Motta, Lisa Oppenheim, Adrian Piper, Lorna Simpson, Sable E. Smith, Hank Willis Thomas, and Carrie Mae Weems. The exhibition is organized by Ashley James, Associate Curator, Contemporary Art.

Off the Record is made possible by Lavazza.

The Leadership Committee for *Off the Record* is gratefully acknowledged for its support, with special thanks to Noel E.D. Kirnon; Miyoung Lee and Neil Simpkins; and Ann and Mel Schaffer.

A Year with Children 2021

April 30–June 20, 2021

Tower 5 Gallery

Learning Through Art (LTA), the pioneering arts-education program of the Guggenheim Museum is celebrating its fiftieth anniversary by presenting *A Year with Children 2021*, an exhibition that showcases selected artworks by New York City public-school students in second through sixth grade. These students participated in a year-long artist residency, which partners professional teaching artists with classroom educators in each of the city's five boroughs to design collaborative projects that explore art and ideas related to the classroom curriculum. This year, LTA was done entirely remotely due to the pandemic. The exhibition tells the story of both this unique year and the program's fifty-year history as a hallmark arts education program serving NYC public schools. Learning Through Art and *A Year with Children 2021* are generously supported by the New York City Department of Cultural Affairs in partnership with the City Council.

Additional funding is provided by Guggenheim Partners, LLC; The Seth Sprague Educational and Charitable Foundation; Gail May Engelberg and The Engelberg Foundation; The Cornelia T. Bailey Foundation; Libby and Daniel Goldring; Anna Kovner and Seth Meisel; Con Edison; the Sidney E. Frank Foundation; JPMorgan Chase; the Sylvia W. and Randle M. Kauders Foundation; the Milton and Sally Avery Arts Foundation, Inc.; the Henry E. Niles Foundation, Inc.; and an anonymous donor.

The Leadership Committee for Learning Through Art and *A Year with Children 2021* is gratefully acknowledged for its support.

The Hugo Boss Prize 2020: Deana Lawson

May 7–October 11, 2021

Tower 7 Gallery

Deana Lawson (b. 1979, Rochester, NY) has been named the recipient of the 2020 Hugo Boss Prize, a biennial award administered by the Guggenheim Museum that honors significant achievement in contemporary art. The first photographer to receive the prize, Lawson creates medium- and large-format works that channel vernacular, art-historical, and documentary traditions within the medium. Picturing individuals she encounters over the course of her everyday life in staged domestic or natural settings, she choreographs scenery, lighting, and pose to create images of Black diasporic identity that powerfully evoke the agency and divinity of her subjects. At once dream-like and entrenched in the mundane, her works cohere into an overarching vision of the human capacity for both embodied connection and spiritual transcendence. Lawson's solo exhibition of new and recent work will be presented in spring 2021 and is organized by Katherine Brinson, Daskalopoulos Curator, Contemporary Art, and Ashley James, Associate Curator, Contemporary Art.

The Hugo Boss Prize and the exhibition are made possible by HUGO BOSS.

Etel Adnan; Jennie C. Jones; Cecilia Vicuña; and Vasily Kandinsky (title to be announced)

October 1, 2021–August 2, 2022

Rotunda

The Guggenheim Museum presents a series of solo exhibitions in a section of the rotunda, each featuring the work of distinguished contemporary artists Etel Adnan (b. 1925, Beirut), Jennie C. Jones (b. 1968, Cincinnati), and Cecilia Vicuña (b. 1948, Santiago). Presented concurrently and throughout all three of these shows is an exhibition dedicated to the work of Vasily Kandinsky (b. 1866, Moscow; d. 1944, Neuilly-Sur-Seine, France) drawn primarily from the Guggenheim's extensive holdings. Addressing the legacies of abstraction through critical inflections, these exhibitions explore themes of language, sensory experience, identity, and spirituality.

Vasily Kandinsky

October 8, 2021–August 1, 2022

Organized by Megan Fontanella, Curator, Modern Art and Provenance

Three solo exhibitions to be presented between Oct 8, 2020–August 1, 2022, with dates for each to be announced:

Etel Adnan

Organized by Katherine Brinson, Daskalopoulos Curator, Contemporary Art, and Lauren Hinkson, Associate Curator, Collections

Jennie C. Jones

Organized by Geanine Gutiérrez-Guimarães, Associate Curator, Guggenheim Museum Bilbao, and Lauren Hinkson, Associate Curator, Collections

Cecilia Vicuña

Organized by Pablo León de la Barra, Curator at Large, Latin America and Geanine Gutiérrez-Guimarães, Associate Curator, Guggenheim Museum Bilbao

Gillian Wearing: Wearing Masks

November 5, 2021–April 4, 2022

Tower Galleries

The photographs, videos, and public sculptures of Gillian Wearing (b. 1963, Birmingham, UK) probe the tensions between self and society in an increasingly media-saturated world. Candid and psychologically intense, Wearing's work extends the traditions of photographic portraiture initiated by August Sander, Weegee, and Diane Arbus, yet it also foreshadows the cultural transformations wrought by reality TV and social media. For her landmark piece *Signs that say what you want them to say and not Signs that say what someone else wants you to say* (1992–93), Wearing photographed strangers with placards of their own making. In so doing, she changed the terms of documentary street photography and performance art by giving voice to the subjects of her art. *Confess all on video. Don't worry, you will be in disguise. Intrigued? Call Gillian* (1994) continued this theme of confession and self-exposure, exemplifying what would become a keystone of the artist's practice: asking a diverse group of volunteers to represent their authentic selves from behind protective masks, a process that highlights distinctions between public and private; documentary and fictional realism; and spontaneous versus rehearsed behavior.

Gillian Wearing: Wearing Masks is the first retrospective of Wearing's work in North America. Featuring over 100 pieces installed across all four of the Guggenheim's Tower Level galleries, it traces the artist's development from her earliest Polaroids and videos to her latest photographic self-portraits, which destabilize fixed notions of selfhood and explore the performative nature of identity. Organized by Jennifer Blessing, Senior Curator, Photography, and Nat Trotman, Curator, Performance and Media, the show will be accompanied by a comprehensive monograph that will survey the artist's three-decade career with a particular focus on her work of the last decade, including a recent series made in response to the COVID-19 pandemic. The exhibition will coincide with a new sculptural tribute to photographer Diane Arbus by Wearing, opening in October 2021 at Doris C. Freedman Plaza, Central Park, organized by Public Art Fund.

The Avant-garde: Experimental Art in South Korea, 1960s–70s [working title]

Late Spring 2022

Tower 4, Thannhauser 4, Tower 5, and Tower 7 Galleries

Opening in 2022, the Guggenheim Museum presents *The Avant-garde: Experimental Art in South Korea, 1960s–70s*. This is the first exhibition in North America to explore the influential experimental art practices that emerged in South Korea in the decades following the Korean War (1950–53). Spanning the 1960s and the '70s, it examines a group of loosely affiliated artists whose artistic production reflected and responded to the rapidly changing and globalizing sociopolitical and material conditions that shaped South Korea. The Guggenheim's show presents the artists' pioneering approach to materials, process, and performance, and feature seminal pieces across various media including painting, outdoor sculpture, ceramics, video installation, and film to illustrate how artists harnessed the power of contemporary languages of art to explore pressing sociohistorical and metaphysical issues. *The Avant-garde: Experimental Art in South Korea, 1960s–70s* offers an unprecedented opportunity to experience the creativity and breadth of this remarkable generation of Korean artists. The exhibition is the result of a collaborative research effort between the Solomon R. Guggenheim Museum, New York, and the National Museum of Modern and Contemporary Art, Korea (MMCA). It is co-organized by Kyung An, Assistant Curator, Asian Art, Guggenheim, and Soojung Kang, Senior Curator, MMCA.

ON VIEW

Away from the Easel: Jackson Pollock's Mural

Through September 19, 2021

Thannhauser 4 and Monitor 4 Galleries

This focused presentation is dedicated to Jackson Pollock's 1943 *Mural*, the artist's first large-scale painting. *Mural* has not been exhibited in New York in over twenty years, and this occasion marks its debut at the Guggenheim since the extensive research and restoration project undertaken by the Getty Conservation Institute and the J. Paul Getty Museum. Visionary collector Peggy Guggenheim commissioned *Mural* for the first floor entrance hall of her Manhattan townhouse, prior to Pollock's first solo exhibition at her museum-gallery Art of This Century later that same year. Guggenheim's early support of Pollock's work arguably established his career. The year 1943 likewise represents a pivotal moment in the evolution of Pollock's artistic style; though not yet working on the floor and from all sides, the artist began to challenge traditional notions of painting, combining the technique of easel painting with that of mural production, all while further experimenting with abstraction. *Away from the Easel: Jackson Pollock's Mural* is organized by Megan Fontanella, Curator, Modern Art and Provenance.

Generous funding for *Away from the Easel: Jackson Pollock's Mural* is provided in part by Barbara Slifka; Acquavella Galleries Inc.; Mary and John Pappajohn, Des Moines, Iowa; Audrey and David Mirvish, Toronto; and Mnuchin Gallery.

Additional funding is provided by the Terra Foundation for American Art, LLWW Foundation, Helen Frankenthaler Foundation, and the Pollock-Krasner Foundation.

Knotted, Torn, Scattered: Sculpture after Abstraction Expressionism **Through August 2, 2021**

Tower 4 Gallery

In conjunction with the exhibition *Away from the Easel: Jackson Pollock's Mural*, also on view at the Guggenheim, *Knotted, Torn, Scattered: Sculpture after Abstraction Expressionism* will consider the legacy of Pollock's influential painting through work by Guggenheim collection artists from the 1960s and early 1970s, including Lynda Benglis, Robert Morris, Senga Nengudi, Richard Serra, and Tony Smith. The exhibition offers a unique opportunity to view sculptures and installations by a generation of artists who saw in Pollock's visionary practice urgent questions about scale, materials, process, and environment. This exhibition is organized by Lauren Hinkson, Associate Curator, Collections.

Generous funding for *Knotted, Torn, Scattered: Sculpture after Abstract Expressionism* is provided by the Edlis-Neeson Foundation, LLWW Foundation, Sotheby's, Helen Frankenthaler Foundation, and the Pollock-Krasner Foundation.

The Thannhauser Collection **Ongoing**

Thannhauser Gallery 3

Bequeathed to the museum by the 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's holdings. Innovative artists such as Edgar Degas, Édouard Manet, Pablo Picasso, and Camille Pissarro laid the groundwork for the development of abstract art in Europe. This presentation, which surveys French modernism in particular, features highlights from the Thannhauser Collection at the Guggenheim. Among the works on display are Picasso's *Woman Ironing (La repasseuse)*, 1904 and Degas's *Dancers in Green and Yellow (Danseuses vertes et jaunes)*, 1903). The exhibition is organized by Megan Fontanella, Curator, Modern Art and Provenance.

GUGGENHEIM MUSEUM BILBAO

For the full schedule of exhibitions through 2021 at Guggenheim Museum Bilbao, please visit guggenheim-bilbao.eus/en/exhibitions.

PEGGY GUGGENHEIM COLLECTION

For the full schedule of exhibitions through 2021 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. Open Thursdays through Mondays from 11 am to 6 pm. Pay What You Wish hours are Saturdays from 4 to 6 pm. Timed tickets are required and available at [guggenheim.org/tickets](https://www.guggenheim.org/tickets). Explore the Guggenheim with our free Digital Guide, a part of the Bloomberg Connects app. Find it in the [Apple App Store](https://www.apple.com/app-store) or in the [Google Play Store](https://www.google.com/playstore).

The Guggenheim is implementing health and safety measures in consideration of visitors and employees and in compliance with New York State and City guidelines. Face masks are mandatory inside the museum for anyone over the age of two. New requirements should be reviewed in advance of a visit; they are posted on [COVID-19 Safety Measures: What to Expect When Visiting](#).

For publicity images, visit [guggenheim.org/press](https://www.guggenheim.org/press)

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#1591

Updated March 18, 2021 (from December 16, 2020)

FOR ADDITIONAL INFORMATION CONTACT

Press Office

Solomon R. Guggenheim Museum

212 423 3840

pressoffice@guggenheim.org