I want a temple of spirit, a monument

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Changeover 1–7

Installation of the next exhibition is underway. Unlike other museums, this iconic space has no “backstage,” so the work takes place before your eyes.

Special Offer
Come back to view *Wu Tsang: Anthem*, which opens on July 23, and subtract the cost of today’s ticket from your full-price admission. See ticket confirmation email for details.

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The Guggenheim Museum's first director, Hilla Rebay, commissioned Frank Lloyd Wright to design "a temple of spirit, a monument." Wright's daring concept called for innovative construction techniques to create sweeping curves that broke with Manhattan's urban grid. Since it opened to the public in 1959, the rotunda has served as a catalyst for inventive thinking, challenging artists and curators to reimagine the space for each exhibition. The Guggenheim is Wright's most visited building and widely considered one of the greatest architectural achievements of the twentieth century.

Did You Know?

The shape of the building is the inverse of a stepped pyramid, expanding up and out. Wright described this form as an "optimistic ziggurat."

The museum's exterior walls are only five inches thick, a stunning engineering feat made possible by Gunite, a sprayed sand and cement mixture often used in the construction of tunnels and swimming pools.

The rotunda's spiral ramp is a quarter mile long, and climbs steadily at a three-degree incline. Artworks are installed at an angle of one and a half degrees, which appears straight to the human eye.

Wright envisioned visitors experiencing the museum from the top down. He had originally specified a glass elevator so visitors could look out onto the rotunda while ascending to level six.

Wright never saw his masterpiece completed. He died at the age of ninety-one, six months before the museum's opening day, October 21, 1959.

The museum was designated a New York City landmark in 1990 and a National Historic Landmark in 2008. In 2019, the museum was designated part of a UNESCO World Heritage Site, as one of eight Frank Lloyd Wright structures in the United States recognized for their outstanding universal value to cultural heritage. To learn more about this icon, download a Digital Guide, or visit guggenheim.org/building.

THE HUGO BOSS PRIZE

DEANA LAWSON

CENTROPY

Deana Lawson (b. 1979; Rochester, NY) creates images that are rooted in a moment from the tangible world, but ultimately exist in the shimmering in-between space of dreams, memories, and spiritual communion, where the everyday is transfigured into the uncanny and the magnificent. Her photographs and films result from collaborations with strangers whom the artist encounters by chance or deliberately seeks out. These individuals are often depicted within richly textured domestic settings in which the details of decor, lighting, and pose are precisely choreographed. In this way, Lawson draws on the legacies of historical portraiture, documentary photography, and the family album, but transcends these traditions, constructing scenes that merge lived experience with imagined narratives.

The aesthetics and intergenerational connectivity of the Black diaspora guide Lawson's choice of subject matter. Each of her works takes its place in an overarching project, cohering into what she terms "an ever-expanding mythological extended family." Close examination of her compositions reveals the presence of portals, adornments, and devotional objects that evoke the proximity of an unseen realm. This sense of the celestial is heightened by images of sublime natural phenomena such as galaxies and waterfalls, and in instances where the radiance of an individual seems to burn through the surface of the work itself. Lawson's works also demonstrate a special attention to the element of light, as both key to the process by which photographs are produced, and a manifestation of the divinity that suffuses her sitters. Recently, Lawson has begun to set her works in mirrored frames that reflect light outward and materialize an exchange between her subjects and the viewer; in her words, they function as "a reflective lining between worlds, that which is 'seen' in the photograph, and that which 'sees.'"

In this exhibition, large-scale photographs, some of which are embedded with holograms, are arrayed in a dense constellation that surrounds a spectral rendering of a torus—a three-dimensional shape formed by a circle rotated around a central axis. As such, the installation draws on the thermodynamic concept of centropy, a term that describes how the electrification of matter leads to regeneration and harmonious order. The same impulse of renewal through creative energy is central to Lawson's vision, in which her subjects are figured as ineffably splendid, occupying a world that they command absolutely.

This exhibition is organized by Katherine Brinson, Daskalopoulos Curator, Contemporary Art, and Ashley James, Associate Curator, Contemporary Art.

The works in the exhibition are on loan from the artist; Sikkema Jenkins & Co., New York; David Kordansky Gallery, Los Angeles; and Mr. and Mrs. Laurent Opman.

#HugoBossPrize #DeanaLawson

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

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460 760 Español 860 普通话

Chief

2019
Pigment print

Axis

2018
Pigment print

Daenare

2019
Pigment print

Latifah’s Wedding

2019
Pigment print

An Ode to Yemaya

2019
Pigment print

Emily and Daughter

2015
Pigment print

Young Grandmother

2019
Pigment print

Black Horizons

2020
Pigment print

Vera

2020
Pigment print

Clearing

2013
Pigment print

Crystal Assemblage

2020
UV-printed mirrored glass and rose quartz
on mirrored glass

Black Gold ("Earth turns to gold,
in the hands of the wise," *Rumi*)

2021
Pigment print with embedded hologram

Monetta Passing

2021
Pigment print

Barrington and Father

2021
Pigment print

Holy Mami

2021
Pigment print

Deleon? Unknown

2020
Pigment print with embedded hologram

Dana and Sirius B

2021
Pigment print with glossy print of Dana

Torus

2021
Hologram

Niagara Falls

2018
Pigment print

Knotted, Torn, Scattered

Sculpture after Abstract Expressionism

Knotted, Torn, Scattered features sculptural work from the 1960s and '70s by six artists who helped redefine the legacy of postwar art in the United States. Lynda Benglis, Maren Hassinger, Robert Morris, Senga Nengudi, Richard Serra, and Tony Smith produced visually diverse artworks that emphasize process, material, and performance.

These works respond to and critique the innovations of Abstract Expressionist painters, who revolutionized American art in the 1940s. Jackson Pollock, Mark Rothko, and Clyfford Still, among others, developed signature approaches to mark-making that many critics understood as registering existential struggle and individual subjectivity. The fluid composition and large scale of Pollock's breakthrough painting *Mural* (1943), on view in an adjoining gallery, exemplifies this approach. Following Pollock's death in 1956, many younger artists saw in his art less a means of personal expression than an impetus to experiment with new creative techniques in three-dimensional space.

Serra, for example, describes *Belts* (1966–67), his seminal installation of industrial rubber coils and neon, as "structurally related to Pollock's *Mural*. If my origins culminated in anything, they culminated in Pollock. Then I felt I needed to move into literal space." Similarly, Morris employed industrial materials that carry the traces of physical actions. Smith sought to translate spiritual ambitions through organic and essential geometries in his human-scaled forms. Benglis's *Knot* pieces are painted surfaces that she twists and pushes into sculptural objects in an attempt to "get off the wall with the canvas." Influenced by dance and collaborative performance, Hassinger's and Nengudi's works demonstrate how process-oriented practices can also register a social experience beyond the singular actions of the artist.

—Lauren Hinkson, Associate Curator, Collections

#KnottedTornScattered

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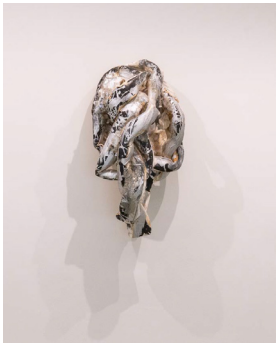


Lynda Benglis
b. 1941, Lake Charles, Louisiana

Two
1973
Gauze, paint, plaster, mica, metal, and plastic sequins
Solomon R. Guggenheim Museum, New York,
Gift, Mrs. Andrew P. Fuller 76.2259

In 1969, Benglis began using vividly pigmented liquid latex as her medium, pouring it on the floor to create meandering fluid sculptures. This method translates the drip and pour techniques of Jackson Pollock and Color Field painters, such as Helen Frankenthaler and Morris Louis, into three-dimensional space. Part homage, part parody, the resulting work challenges the division between painting and sculpture, an idea Benglis extended to more substantial volumes in a series of knotted works, including this wall sculpture and the nearby *Juliet* (1974).

Still engaged with the body but transforming artistic action to form, *Two* is composed of tightly wound tubes of cotton bunting. The work appears at once compressed and in the process of inflating, a crumbled torso reanimating its wall-bound form. The surface features splattered metalized paint, an attribute that Benglis has called "Pollock-izing." Yet in Benglis's treatment, the splattered canvas is jubilantly decorated with "ultra vulgar flakes of sparkle . . . drawing attention to surface but also refracting it . . . denying the form through surface."

Lynda Benglis
b. 1941, Lake Charles, Louisiana

Juliet
1974
Aluminum, plaster, and aluminum screen
Solomon R. Guggenheim Museum, New York,
Gift, Andrew Powie Fuller and
Geraldine Spreckels Fuller Collection 2009.4

Benglis's *Knot* sculptures, a series she began in the 1970s, consist of a wire mesh armature covered with fabric and plaster sprayed with metallized paint. Their shapes, each a unique and entangled iteration, are inspired by human limbs, gestures, and languages. *Juliet* is from the series that Benglis titled after the NATO phonetic alphabet, a system widely used by the military during radio correspondence in which each letter is represented by a word: for example, Alpha for A, Bravo for B, Juliett for J. The work is also inspired by an Andean communication and recording device called a quipu, which consists of knotted strings or cords grouped together and encoded with numeric, linguistic, or other significant meaning to the culture using it. Serially produced and scaled for an intimate connection with the viewer, *Juliet* hovers between two mediums, reinforcing the artist's preoccupation with materiality and the evocative potential of sculpture.

Maren Hassinger
b. 1947, Los Angeles

Untitled
1972/2020
Rope
Solomon R. Guggenheim Museum, New York,
Purchased through prior gift of Judge and
Mrs. Samuel I. Rosenman, 2020

In her five-decade career that spans sculpture, installation, video, and performance, Hassinger has created work about personal and social transformations. Her early work is informed by her undergraduate major in sculpture at Bennington College in Vermont, her training as a dancer, and her study in fiber structure at the University of California, Los Angeles. Bringing the three disciplines together in the 1970s, Hassinger explored motion by using fiber and wire rope in her sculptures that were sometimes activated by performances. She has described her practice as a hybrid of movement and static work: "I cannot make sculpture without movement myself . . . and my body's relation to space around it."

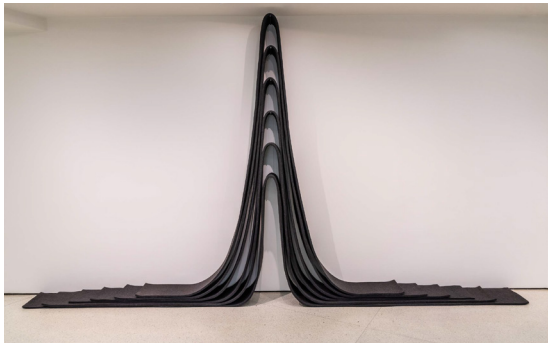
For *Untitled*, the eight dense, weighty lengths of nautical rope have been hand spliced to form loops at each end. The vitality of the sculpture, which hangs languorously from the ceiling, is made visceral. Some ropes kiss the surface of the floor while others lie prone, as if freed from the ceiling and exhausted by their material weight. *Untitled* may recall the twists of natural elements, such as climbing vines, hair, or an umbilical cord, as well as more complex associations, including the looped ropes of a noose. Labor and process are also central to Hassinger's sculpture. *Untitled* evokes the dockyard task of hauling rope, and foregrounds the artist's own physical efforts of creation.

Senga Nengudi
b. 1943, Chicago

Performance Piece
1978/2013
Gelatin silver prints and triptych
A.P. 1/1, edition of 5
Photographs by Harmon Outlaw
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Council, with additional funds
contributed by Manuel de Santaren 2019.20

Nengudi's practice blurs the line between performance and sculpture by extending the idioms of Post-Minimalism and exploring new models of embodiment through abstraction. A key figure in the 1970s African-American art community, Nengudi produced her first pieces amid the confrontational culture of the civil rights movement and the second-wave feminist activism. *Performance Piece* portrays Maren Hassinger, a fellow artist whose sculpture appears in this gallery, activating a work from Nengudi's landmark series of sculptural installations (*RSVP*, 1975–).

The installations include used nylon mesh pantyhose pinned to the wall in splayed biomorphic configurations. Over the course of three photographs, Hassinger entangles herself in a nylon pantyhose construction and stretches it into new shapes as she is restrained by its tendrils. Hassinger uses the gallery floor and wall as sites of gravity and resistance, imparting a sense of struggle to the call-and-response action between herself and Nengudi's sculpture. Her actions emphasize Nengudi's original intent for the sculptural work: to embody the physical tension and inelasticity of women's bodies by reflecting on, in Nengudi's words, "the restrictive settings we as women find ourselves in—inwardly and outwardly imposed."



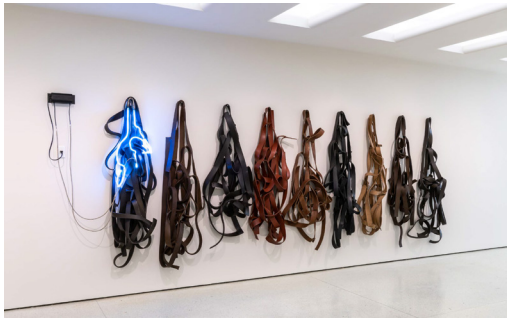
Robert Morris
b. 1931, Kansas City, Missouri
d. 2018, Kingston, New York

Untitled (Black Felt)
ca. 1969
Felt
Solomon R. Guggenheim Museum, New York,
Panza Collection 91.3803

Morris's sculpture *Untitled (Black Felt)* is composed of six felt strips arranged in concentric arcs. Morris draped each length of fabric over an armature placed in the wall in a vertical series so that the apex of each arc is at a different height relative to the floor. The ends of the strips gracefully rest on the ground, one on top of the other. This piece, similar to Morris's other felt works, embodies his notion of Anti-Form. Instead of executing a predetermined design, Morris allowed the final outcome of a sculpture to be determined as much by his simple actions (cutting and draping the material) as by gravity and chance. A departure from the earlier unitary geometric forms of the Minimalist sculptures that he created in the 1960s, Morris's felt works, including *Untitled (Pink Felt)* (1970) on view nearby, foreground the physical qualities of his materials and the artist's physical process. "Disengagement with preconceived enduring forms and orders for things is a positive assertion," he writes in his 1968 essay "Anti Form." "It is part of the work's refusal to continue estheticizing form by dealing with it as a prescribed end."

Robert Morris
b. 1931, Kansas City, Missouri
d. 2018, Kingston, New York

Untitled (Pink Felt)
1970
Felt
Solomon R. Guggenheim Museum, New York,
Panza Collection 91.3804



Richard Serra
b. 1938, San Francisco

Belts
1966–67
Vulcanized rubber and neon
Solomon R. Guggenheim Museum, New York,
Panza Collection 91.3863

In the late 1960s, Robert Morris and Serra began to create sculptures with industrial materials subjected to simple actions, such as cutting, dropping, and hanging. Engaging process and form, these artists explored how felt and rubber responded to the physical environment. For Serra, this experimentation was informed by Jackson Pollock's work. After finding a cache of rubber in 1966, Serra created *Belts* by arranging the material on nails in the wall, a process he compared to drawing in space. Serra's tangles resemble, in particular, the dominant curvilinear forms of Pollock's *Mural* (1943, on view in the adjoining gallery).

The artist recently described how *Belts* reflects a direct engagement with Pollock: "Having been a painter, I thought, what if I just took one of Pollock's paintings, a painting that I really liked a lot, and I said, what if I tried to draw this Pollock three-dimensionally off the wall in strips of rubber?" While *Belts* moves these forms off the canvas and into real space, Serra acknowledges that viewers can nonetheless perceive the hangings all together in pictorial terms, as a composition against the wall. In later sculptures, comprising rubber, lead, wood, and other materials roughly strewn on the floor, Serra seeks to create "open fields" free from direct painterly associations.

Tony Smith
b. 1912, South Orange, New Jersey
d. 1980, New York

Wingbone
1962
Plaster, cloth, and wood
Solomon R. Guggenheim Museum, New York,
Purchased through prior gifts of Andrew Powie Fuller and Geraldine Spreckels Fuller Bequest and Richard S. Zeisler Bequest 2013.7

Together with Jackson Pollock and other Abstract Expressionists, Smith studied painting and drawing at the Art Students League in New York before he moved to Chicago to train as an architect under Frank Lloyd Wright. It was not until the early 1960s, when he was fifty years old, that he made his first sculptures. His signature large-scale steel works, featuring geometric forms, modular parts, and impersonal black surfaces, elicit comparisons to Minimalist sculptures made by his younger contemporaries. However, Smith's spiritual ambition for art—his desire to create a "universal message"—positions him more closely to his Abstract Expressionist peers, who were motivated by the same desire.

This is especially true with Smith's rare early plaster sculptures, such as *Wingbone*, which suggest not only essential geometry but also the visible trace of the artist's hand. *Wingbone* is a ten-foot chain of tetrahedrons realized in plaster-soaked newspaper and bandage fabric covering a wire armature. The work's irregular surface and undulating, reclining form give it the appearance of a once-living thing, as reflected in the sculpture's title. Smith playfully acknowledges the object's open, bone-like form, alluding to a condition of being both structurally sound and tensile or light: "All my sculpture is on the edge of dreams."

Away from the Easel: Jackson Pollock’s Mural

Away from the Easel: Jackson Pollock's Mural

Painting today certainly seems very vibrant, very alive, very exciting. . . . And the direction that painting seems to be taking here is away from the easel—into some sort of . . . wall painting.

—Jackson Pollock, 1950

In 1943 Jackson Pollock created what would be his largest-ever painting: *Mural*. Although Pollock was not yet consistently working with canvases on the floor—pouring and dripping paint from all sides, as he would by 1947—*Mural* began to challenge traditional notions of the medium, combining the technique of easel painting with that of large-scale mural production. Informed partly by the Surrealists' exploration of the unconscious mind, Pollock experimented in *Mural* with real and mythical imagery, dynamic gestures, and a vibrant palette, thereby further developing his idiosyncratic style as it approached abstraction.

Mural also embodies the legacy of Peggy Guggenheim, Solomon R. Guggenheim's niece, as a visionary collector and art dealer. Earlier in 1943 Pollock had submitted a painting (now titled *Stenographic Figure*, 1942) for a juried exhibition at Peggy Guggenheim's museum-gallery Art of This Century, which had recently opened on West Fifty-Seventh Street in Manhattan. Guggenheim and her circle of advisers recognized Pollock's potential, with the artist Piet Mondrian drawing her attention to the painting's "tremendous energy."

Shortly thereafter, Guggenheim offered Pollock a contract with a monthly stipend, thus enabling him to conclude his brief employment as a custodian at the Museum of Non-Objective Painting (forerunner of the Solomon R. Guggenheim Museum) and paint full-time. Guggenheim additionally commissioned a work to cover an entire wall in the narrow entryway of her duplex apartment at 155 East Sixty-First Street. She was keen to endorse the new American art that would soon distinguish her program at Art of This Century—where Pollock's first solo exhibition would be presented that November. Multitudes of artists, arts professionals, critics, and other guests encountered *Mural* in the years before Guggenheim left New York in 1947. Such exposure helped establish Pollock among the preeminent painters of the era, and Guggenheim would later declare him "my one great discovery."

While Guggenheim personally retained a number of Pollock's works—eleven reside today in Venice at the Peggy Guggenheim Collection—she also donated several important pieces by the artist to institutions around the world. In 1951 she gave *Mural* to the University of Iowa. Before being moved to the university's museum in 1969, the work originally hung in the School of Art and Art History, where it served as a point of inspiration for aspiring artists.

—Megan Fontanella, Curator, Modern Art and Provenance

#PollockMural

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Peggy Guggenheim and Jackson Pollock in front of *Mural* (1943) in the entrance hall to Guggenheim's East Sixty-First Street apartment, New York, with a sculpture by David Hare partially visible in the foreground, ca. 1946. Photo: George Karger, courtesy the Solomon R. Guggenheim Foundation

Pollock's Vision

Peggy Guggenheim commissioned a monumental painting from Jackson Pollock in the summer of 1943. It was destined for the entrance hall of the Manhattan town house in which she rented an apartment upstairs. The artist Marcel Duchamp suggested Pollock use canvas for the project, rather than paint directly on the wall, thus ensuring that the work would be movable. Pollock wrote of the commission that there were "no strings as to what or how I paint it," continuing, "I am going to paint it in oil on canvas. . . . I've had to tear out the partition between the front and middle room [of my apartment] to get the damned thing up. I have it stretched now. It looks pretty big, but exciting as all hell."

For several decades, it was said that Pollock executed *Mural* in one feverish night, and a friend later paraphrased the artist's account of his "vision": "It was a stampede . . . every animal in the American West . . . cows and horses and antelopes and buffaloes. Everything is charging across that goddamn surface." The Western landscape of Pollock's childhood may have informed the expanse and uninhibited rhythm of *Mural*. Pollock was certainly influenced in his significant undertaking by the work of the Mexican muralists José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros; Pablo Picasso, whose *Guernica* (1937) was on extended view in New York; and his teacher Thomas Hart Benton; among others.

This story of *Mural*'s spontaneous creation, however, is a legend. Recent technical study and treatment at the Getty Conservation Institute and the J. Paul Getty Museum in Los Angeles confirmed that while Pollock produced the primary layers in wet-on-wet paint—possibly during his initial burst of activity—he developed the composition over several days, if not weeks, adding fresh paint over layers that had dried completely. Scientists also identified more than twenty-five oil colors and paint mixtures in *Mural*, applied not only as controlled brushstrokes and dabs but also splatters and smears. Ultimately, any vestiges of figuration among the layered imagery and calligraphic markings gave way to the freedom of gestural abstraction.

Jackson Pollock with the unpainted canvas for *Mural* in his and Lee Krasner's Eighth Street apartment, New York, summer 1943. Photo: Bernard Schardt, courtesy Pollock-Krasner House and Study Center, East Hampton, New York, Gift of Jeffrey Potter

Jackson Pollock
b. 1912, Cody, Wyoming
d. 1956, Springs, New York

Mural
1943
Oil and casein on canvas
University of Iowa Stanley Museum of Art,
Gift of Peggy Guggenheim, 1959.6

Jackson Pollock
b. 1912, Cody, Wyoming
d. 1956, Springs, New York

The She-Wolf
1943
Oil, gouache, and plaster on canvas
The Museum of Modern Art, New York,
Purchase, 1944

The She-Wolf was exhibited in Pollock's first solo exhibition, which Peggy Guggenheim presented at her revolutionary Art of This Century museum-gallery in November 1943. The artist asserted the following year that "*She-Wolf* came into existence because I had to paint it. Any attempt on my part to say something about it, to attempt explanation on the inexplicable, could only destroy it." Nonetheless, mythological imagery was prevalent in Pollock's work, and he may have been inspired by the creation story of Rome, wherein a wolf suckled the city's twin founders, Romulus and Remus. *The She-Wolf* became the first Pollock to be acquired by a museum.

Jackson Pollock
b. 1912, Cody, Wyoming
d. 1956, Springs, New York

Untitled (Green Silver)
ca. 1949
Alkyd enamel, oil, and aluminum paint on board
Solomon R. Guggenheim Museum, New York,
Gift, Sylvia and Joseph Slifka 2004.63

In the aftermath of World War II, Pollock and others grappled with a heightened awareness of humankind's vulnerabilities and expressed shared anxieties through bold new art forms. To produce his groundbreaking abstractions, made between late 1947 and 1950, Pollock worked in a bodily yet controlled manner from above the picture plane, dripping and pouring paint onto canvases and papers. As his alternative methods and radical allover style—arguably developed in dialogue with his partner, artist Lee Krasner—took hold, the editors of *Life* magazine were emboldened to ask in a 1949 feature, "Is He the Greatest Living Painter in the United States?"

Jackson Pollock
b. 1912, Cody, Wyoming
d. 1956, Springs, New York

Ocean Greyness
1953
Oil on canvas
Solomon R. Guggenheim Museum, New York
54.1408

One of Pollock's late works, *Ocean Greyness* reveals the dynamic tension between representation and abstraction at the core of his oeuvre. After pouring and dripping paint from 1947 to 1950, he generally returned to applying it more conventionally by brush on stretched canvas, as he had done a decade prior. Pollock also reintroduced more recognizable iconography, such as this churning sea of colored fragments with disembodied eyelike forms at their center. "When you are painting out of your unconscious," the artist claimed, "figures are bound to emerge."

Off the Record

Records assume their authority through their perceived objectivity and comprehensiveness. The collectively accepted communicators of "truth," they presume to report from a place of remove, relaying all of the relevant information. Newspapers and history books tell us the stories of the world as they happened; birth certificates, passports, and drivers' licenses straightforwardly track details of biography. *Off the Record* questions such claims of neutrality, bringing together the work of contemporary artists from the Guggenheim's collection who engage with mainstream written and photographic documents—"records"—to reveal, redefine, or speak back to the active impact they have on the world.

Drawn from the context of journalistic reportage, the phrase "off the record" here refers to accounts that live outside of or beyond the record. "Off" might be also understood in its verb form—to kill or otherwise undermine the record altogether. Still further, one might read "off the record" as a wish for continued obfuscation: not a lament but a desire to keep certain histories and stories hidden.

The works in *Off the Record* follow several overlapping, revisionary strategies. In some cases, artists call attention, through redaction and assemblage, to the ways that records—especially photographs—communicate meaning beyond what appears on the surface. In other instances, they deface documents as acts of opposition to the specific oppressive histories that state records officialize and represent.

Still other artists visualize and give shape to new histories and meanings via juxtaposition and layering. These approaches are found across all three sections of the exhibition, which are titled: Undermining Objectivity; Shaping Culture and History; and Scribbling Against the State.

While this show has underpinnings in 1960s and 1970s conceptual art histories, it centers on work made since 1990 that illuminates how these reflexive strategies have persisted and found new articulation into the present moment. While all of the examples are defined by a certain amount of skepticism toward the record, they also evince a sense of possibility in and beyond the margins.

Off the Record is organized by Ashley James, Associate Curator, Contemporary Art.

#OffTheRecord

This exhibition is made possible by

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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.

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Undermining Objectivity

Responding to a saturated media landscape, a group of artists in the 1970s known as the Pictures Generation took as the subject of their art various media–television, movies, magazines, newspapers, and more–that had increasingly come to populate and define their lives. In part they looked to overturn the concept of objectivity as it pertains to media: the idea that records, especially photographs, represent absolute truth and have been constructed from a place of detachment and nonbias. Through redaction, revision, and other alterations, these artists sought to show that documents are not neutral entities, but reflect the beliefs of the people who made them. The newspaper, for example, does not simply report the news; it contributes to a larger narrative that reveals who and what is prioritized in history and how.

Many artists of color, particularly Black artists, have shared this skepticism of the document and its purported objectivity in part because people of color have been obscured, erased, or violated at the site of “official history.” The artists in this show demonstrate that records not only register the bias of their makers but can be mobilized toward oppressive ends. In this sense, their work considers how objectivity can lead to the objectification and even dehumanization of marginalized subjects.

Shaping Culture and History

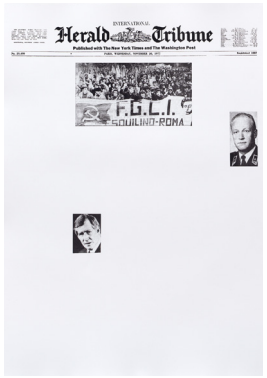
Refusing to accept the innocence of “official” documents, artists in this exhibition contend that, on the contrary, records have great power: They work to shape the way people understand the world. These artists call attention to the repetition of specific tropes of representation through redaction, juxtaposition, and other interventions, revealing the ways that records contribute imperceptibly to the formation of popular culture, influencing society’s conception of gender, race, class, and more.

In addition to examining how documents have served to shape culture, artists also probe records to help construct or imagine new histories or ways of looking at history. The desire to create narratives is indicative of a broader sentiment that permeates this exhibition as a whole: Even as artists call out and engage knotty, oppressive power structures, in their reconfigurations they generate images that are not just political critiques but narrative and aesthetic revelations in their own right.

Scribbling Against the State

Many artists take up records generated by governments and other institutional agencies—recognizing the distinct power and reach that they wield. Through spray painting, scribbling, and other mark-making, artists refute both the specific oppressive content the document contains or depicts, as well as the authority of the institution that produced it. They also speak back to these histories through the creation of new, counterrecords: They document narratives or events that have gone unwritten or underacknowledged because they privilege marginalized voices.

The works in this section serve as a reminder that all institutions, even the art museum, are involved in the business of documentation. While records are maintained for various purposes, the act of record-keeping itself is never neutral but a reflection of the values of all institutions—great and small.



Sarah Charlesworth
b. 1947, East Orange, New Jersey
d. 2013, Falls Village, Connecticut

Herald Tribune: November 1977
1977 (printed 2008)
Twenty-six chromogenic prints
Edition 2/3
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2008.50

For this work, Charlesworth masked the text from the *Herald Tribune* front pages over the course of a month, leaving solely the photographs and masthead behind. The remaining images show repeating coverage of war, government leaders, diplomatic events, and other geopolitical subjects, revealing how the writing and recounting of history prioritizes constructions of violence and white masculinities. By presenting the article text redacted, the artist makes the paper's underlying ideologies that much clearer.

Herald Tribune: November 1977 is the oldest piece in this show, an example of work from the foundational Pictures Generation—of which Charlesworth was a part—a group of artists who interrogated how the media is implicated in the formation of history and even meaning itself.

Carrie Mae Weems
b. 1953, Portland, Oregon

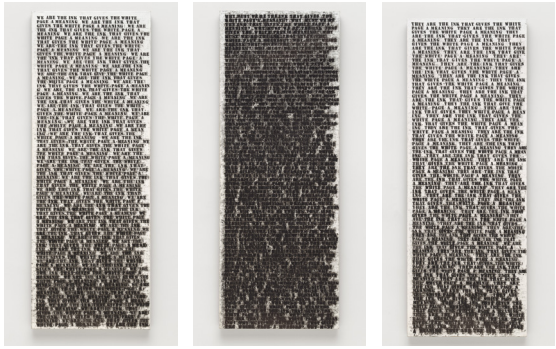
You Became Mammie, Mama, Mother & Then, Yes, Confidant—Ha
(from **From Here I Saw What Happened And I Cried**, 1995–96)
1995
Chromogenic print with etched text on glass
Solomon R. Guggenheim Museum, New York,
Promised Gift, Ann and Mel Schaffer, 2018

For the series *From Here I Saw What Happened And I Cried*, Weems employs a specific archival record as her primary source material: daguerreotypes taken in 1850 of Drana, Jack, Renty, and Delia, enslaved Africans. The purpose of these "portraits," which were commissioned by Swiss naturalist and Harvard University professor Louis Agassiz, was to capture and classify "physiogamatic types," or body differences, in order to support racist theories of Black inferiority. With these images, Agassiz mobilized the perceived objectivity of the photograph to make purportedly factual, though categorically false, declarations justifying the dehumanization of Black people.

Retrieving these images from Harvard's Peabody Museum of Archaeology and Ethnology, Weems enlarged the photographs, cropped and tinted them, and etched the glass frames with text. Through the addition of captions, she narrates the subjection implicit in the making of these daguerreotypes. In reddening the image, Weems restores some level of humanity: coloration as a means of countering the black-and-white palette that has served the lie of the objective photograph.

Carrie Mae Weems
b. 1953, Portland, Oregon

Descending the Throne You Became Foot Soldier & Cook
(from **From Here I Saw What Happened And I Cried**, 1995–96)
1995
Chromogenic prints with etched text on glass
Solomon R. Guggenheim Museum, New York, Promised Gift, Ann and Mel Schaffer, 2018



Glenn Ligon
b. 1960, New York

Prisoner of Love #1
Prisoner of Love #2
Prisoner of Love #3
1992
Oil and gesso on linen
Solomon R. Guggenheim Museum, New York, Gift, The Bohen Foundation 2001.177–179

Ligon's *Prisoner of Love* series employs monochromy as a metaphor for social relations. Each painting features the same phrase, stenciled repeatedly with increasing density: "We are the ink that gives the white page a meaning." The quotation is adapted from French writer Jean Genet's posthumously published autobiography, *Prisoner of Love* (1986). This binary statement and its articulation through black text on a white canvas serve as a clear, though not an exclusive, reference to race and other constructs; yet the blurring of the words effectively relieves these polarities of their impact.

This black-against-white text may also be read in the context of records and documentation. With the bleeding and blending of ink, Ligon's type no longer conforms to the clean and tidy presentation that is indicative of authoritative documents. Further, in collapsing the process of reading into seeing, this blurring also serves as a reminder that canvases (and documents) are perceptual fields of vision.

Tomashi Jackson
b. 1980, Houston

Ecology of Fear (Gillum for Governor of Florida)(Freedom Riders bus bombed by KKK)
2020
Inkjet prints on PVC marine vinyl, acrylic paint, American campaign materials, Greek ballot papers, Andrew Gillum campaign sign, paper bags, Greek canvas, Pentelic marble dust
Night Gallery, Los Angeles

Jackson's practice has been defined by an investment in the physical and conceptual overlap of United States history—in particular that of the civil rights era—with legacies of modernist painting. For *Ecology of Fear*, the artist has expanded this geographical and chronological focus, integrating an archival image of President Lyndon B. Johnson signing the Voting Rights Act with political records, including Greek ballot papers and 2018 US campaign materials, and paint. In so doing, Jackson literally and metaphorically enmeshes civil engagement with the history of painting, breaking down boundaries that have come to define life in the US: the subjective versus objective, individual versus institutional, expressive versus austere, local versus global.

Sara Cwynar
b. 1985, Vancouver

Encyclopedia Grid (Bananas)
2014
Chromogenic print
A.P. 1/2, edition of 3
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the Photography Council 2016.50

For her series *Encyclopedia Grid*, Cwynar selected single, though capacious, subjects, such as bananas, Brigitte Bardot, and "abstract art," to research. For each topic, she traced and collected its photographic depiction across multiple encyclopedias that she consulted in a library at Yale University, where she was earning her Master of Fine Arts degree. By placing dozens of images in relationship to one another in a loose grid format, Cwynar draws forth patterns or tropes of representation. For example, collective photographs of Bardot seem to underscore the importance of glossy blonde hair in the construction of white Hollywood celebrity. In *Bananas*, she traces the portrayal of a fruit that has served as a synecdoche for the global south, its commerce, and its exploitation through colonialism and imperialism.

In *Bardot*, *Bananas*, and other works in the series, Cwynar foregrounds physicality: The sourced photographs are placed on textured surfaces; the artist pictures her own finger pressed on the photographs; the inclusion of a ruler highlights dimension. With this approach, Cwynar calls attention to the ways that the process of making, and even researching, history is inevitably and ultimately contrived and subjective.

Sara Cwynar
b. 1985, Vancouver

Encyclopedia Grid (Acropolis)
2014
Chromogenic print
A.P. 2/2, edition of 3
Solomon R. Guggenheim Museum, New York,
Gift, the artist 2016.49

Sara Cwynar
b. 1985, Vancouver

Encyclopedia Grid (Bardot)
2014
Chromogenic print
Edition 3/3
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Council 2016.51

Hank Willis Thomas
b. 1976, Plainfield, New Jersey

Farewell Uncle Tom
1971/2007
Chromogenic print
A.P. 1/1, edition of 5
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2011.11

These three pieces belong to Thomas's series *Unbranded: Reflections in Black by Corporate America 1968–2008* (2005–08), for which the artist appropriated commercial advertisements from historical print magazines and redacted the text found on these pages. By removing all text including product names and the overlaid slogans and marketing copy, Thomas illuminates the visual ways in which the corporate marketplace targeted a growing Black middle class in the years following the civil rights movement. Here, afros and other natural hairdos found alongside markers of luxury—robes, jewelry, fine dress—read as attempts to pander in the wake of the Black Is Beautiful movement.

Hank Willis Thomas
b. 1976, Plainfield, New Jersey

Bleach and Glow
1975/2008
Chromogenic print
Edition 5/5
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2011.12

Hank Willis Thomas
b. 1976, Plainfield, New Jersey

Something to Believe In
1984/2007
Chromogenic print
Edition 5/5
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2011.13

Leslie Hewitt
b. 1977, Saint Albans, New York

Riffs on Real Time (3 of 10)
2006–09
Chromogenic print
Edition 5/5
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2010.55

In *Riffs on Real Time*, Hewitt orchestrates a deliberate layering of personal records, photographs, books, manila envelopes, and other mostly paper-based materials onto various types of domestic flooring. Some of these works, such as *Riffs on Real Time 3*, *6*, and *7*, feature pages drawn from historically Black magazines, including *Ebony* and *Jet*, enmeshed with family photos and a doodled page.

Through these juxtapositions, which integrate specific historical events and the artist's own childhood, Hewitt's riffs call forth new cultural formations even as they poetically query how these formations come to be over time. As well, these works offer a discursive meditation on memory, history, and beauty at the intersection of the personal, the political, the public, and the obscure.

Leslie Hewitt
b. 1977, Saint Albans, New York

Riffs on Real Time (6 of 10)
2006–09
Chromogenic print
Edition 5/5
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2010.58

Leslie Hewitt
b. 1977, Saint Albans, New York

Riffs on Real Time (7 of 10)
2006–09
Chromogenic print
Edition 5/5
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2010.59

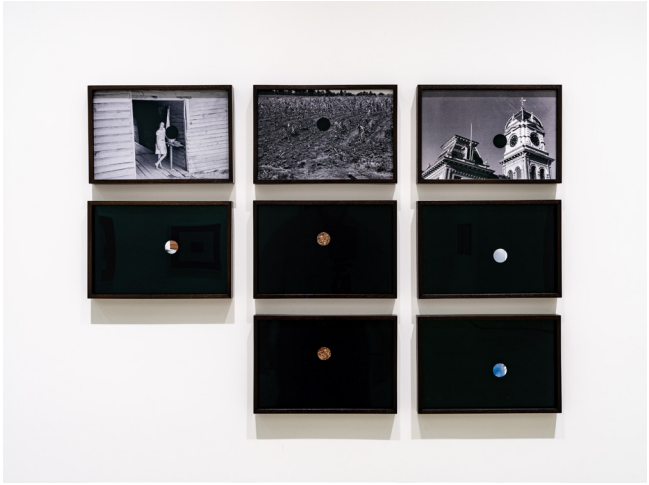
Lisa Oppenheim
b. 1975, New York

Killed Negatives, After Walker Evans
2007
Three chromogenic prints
Edition 4/4
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by
Erica Gervais in honor of Manuel de Santaren
2017.79

Oppenheim's *Killed Negatives, After Walker Evans* draw from an archive of Farm Security Administration–commissioned photographs shot by the influential photographer Walker Evans (1903–1975) to document Americans living in dire conditions during the Great Depression. The series centers on images that Evans chose not to develop: the "killed negatives," so called because of the holes punched through the film to prevent publication. Oppenheim paired these redacted negatives with staged photographs that picture the reverse of the circular recess: the scene that was once depicted but discarded. By juxtaposing the two, she offers a poetic meditation on memory, documentation, and what lives beyond, lives on, or is revived from history.

Lisa Oppenheim
b. 1975, New York

Killed Negatives, After Walker Evans
2007
Three chromogenic prints
Edition 2/4
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Council, with additional funds
contributed by Erica Gervais in honor of
Manuel de Santaren 2017.80



Lisa Oppenheim
b. 1975, New York

Killed Negatives, After Walker Evans
2007
Two chromogenic prints
Solomon R. Guggenheim Museum, New York,
Promised Gift, Ann and Mel Schaffer, 2018

Lorna Simpson
b. 1960, New York

Flipside
1991
Gelatin silver prints and engraved plastic plaque, diptych
Edition 2/3
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the Photography Committee 2007.32

Like many of Simpson's works from the 1990s, *Flipside* considers the role of the photographic record, especially the portrait, in the construction and exploitation of the subjectivity of Black women. A diptych, the work features the head of an unnamed Black woman alongside the image of an unidentified African mask, both turned away from the camera. Through this juxtaposition, Simpson draws out the hypervisibility and invisibility shared by the two "figures"—the Black woman within society, and West African art, specifically masks, within the art histories of twentieth-century Western modernism. In the case of both, photography has been key to the maintenance of their marginalized statuses within a larger hierarchy.

Simpson furthers her critique by appending a caption below the images that reads: "the neighbors were suspicious of her hairstyle." Though not offering a clear correspondence with the photographs, the phrase alludes to the everyday surveillance that people of the Black diaspora endure. By picturing these figures in the reverse, then, Simpson in part refuses the power of the photographic record. At the same time, placing them one next to the other points to a shared aesthetic sensibility—Black form traversing time and space.

Sadie Barnette
b. 1984, Oakland, California

My Father's FBI File; Government Employees Installation
2017
Five inkjet prints
Edition 3/5
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the Young Collectors Council, with additional funds contributed by Peter Boyce II 2018.57

Across a long-term project, Barnette has engaged and offered intervention upon records from the five-hundred-page file the FBI produced on her father, Rodney Barnette, who founded the Compton, California, chapter of the Black Panther Party in 1968. She obtained these materials through the Freedom of Information Act. For this installation, Barnette reproduced documents concerning her father's US Postal Service job—a key profession for aspiring middle-class Black people at midcentury—then marked them with neon pink and black spray paint. In so doing, she literally highlights the oppressive government project. Through these expressive, bright flourishes Barnette also deforms the notion of the sterile, objective, and authoritative state archive, and reclaims this history as subjective and hers for the taking.

Adrian Piper
b. 1948, New York

Decide Who You Are #19: Torch Song Alert
1992
Gelatin silver prints with silkscreen ink
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the International Director's Council and the Photography Council 2017.39

Decide Who You Are #19: Torch Song Alert belongs to a series by the foundational, first generation Conceptual artist Adrian Piper that considers abuses of power in institutions, ranging from the highest seats in government to the academy, especially as they unfold along lines of race, gender, and class. The works function as triptychs, each featuring a historical photograph or group of images at the center. The left panel of each iteration includes Piper's own typewritten meditations on various kinds of oppressions placed above a drawing of the proverbial "see no evil, hear no evil, speak no evil" monkeys. The right panels of each comprise a running transcription of macro- and microaggressions experienced by Piper, overlaid onto a photograph of a young Anita Hill.

In *Torch Song Alert*, Piper trains her focus on race and class discrimination and conflict using then-topical events. The upper triptych of portraits depict politicians implicated in banking scandals in the early 1990s, while the lower photograph depicts a scene from the 1991 riot in Crown Heights, Brooklyn. The left panel enumerates and indicts instances of corporate greed. Here and throughout this series, Piper draws from public and private encounters, deploying photographic records and constructed text to recount histories of oppression that were heretofore undocumented or that—even when recorded—have gone uncontested or underdeveloped.

Sable Elyse Smith
b. 1986, Los Angeles

Coloring Book 18
2018
Silkscreen ink, oil stick, oil pastel, and pastel on paper
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the Young Collectors Council, with additional funds contributed by Astrid Hill and Alexandra Economou 2018.82

In this series, Smith turns to the less-examined record that is the child's coloring book, specifically one that takes as its subject details concerning the judicial system. Through her enlargement of select pages from the book—featuring judges, juries, and other carceral motifs—Smith surfaces the ways in which these seemingly innocent materials serve to teach children the logics of incarceration from a young age. By scribbling across the pages, Smith effectively speaks back to oppressive systems.

By coloring outside of the lines, Smith resists not only the topics depicted but the very idea of rigidity and formalism on which the prison industry rests. These colorations are not merely a matter of redress, however, but something further: marks and expressions that seem to symbolize their own vision of freedom.

Sable Elyse Smith
b. 1986, Los Angeles

Coloring Book 9
2018
Silkscreen ink, oil stick, oil pastel, and pastel on paper
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the Young Collectors Council, with additional funds contributed by Alexandra Economou 2018.83

Carlos Motta
b. 1978, Bogotá, Colombia

Brief History of US Interventions in Latin America Since 1946
2005/14
Endless supply of an offset lithograph on newsprint, image based on a photograph by Susan Meiselas of the White Hand signature left by a Salvadorean death squad on the door of a slain peasant leader
Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2014.39

Often rooted in archival research, Motta's interdisciplinary practice is defined by the writing of counterhistories, partially bringing to light stories that are not included in dominant or mainstream accounts. For this work, the artist wrote a chronology detailing an underreported aspect of United States foreign policy: the country's imperial and colonial military campaigns in Latin America since World War II. Printed on newsprint and available for viewers to take away, Motta's piece democratizes the telling of this history and renders it accessible to all, forming a new kind of counternewspaper.

Visitors are invited and encouraged to take a copy.

Thannhauser Collection

The Thannhauser Collection, formed by the collector and art dealer Justin K. Thannhauser (1892–1976), introduced to the Guggenheim's holdings works by such groundbreaking European artists as Edgar Degas, Édouard Manet, and Vincent van Gogh, and more than thirty examples by Pablo Picasso. This major gift provides a selective survey of late nineteenth- and early twentieth-century art during a critical period in the growth of modernism, especially in France. Setting the stage for the emergence of radical new styles, the artists whose work is on display here sought to liberate art from academic genres, introduce contemporary subject matter, and investigate novel materials and methods.

Beginning in the 1910s, Justin Thannhauser worked alongside his father, Heinrich Thannhauser (1859–1935), in his Moderne Galerie in Munich and helped build a dynamic exhibition program that featured the French Impressionists and Post-Impressionists, in addition to contemporary German artists. The gallery provided a crucial venue for experimental art, mounting the premiere exhibition of Der Blaue Reiter (The Blue Rider) in 1911–12 and one of the first Picasso shows in Germany in 1913, among others. Despite Justin's success as a dealer—expanding the gallery network to Lucerne and Berlin and staging comprehensive presentations of the work of Paul Gauguin, Henri Matisse, and Claude Monet—business operations were hindered during the Nazi government's campaign against avant-garde art. Justin Thannhauser initially relocated both his business and family to Paris but eventually settled in New York in 1941 to escape persecution as a Jew.

The Thannhausers' promotion of innovative European art, and their advancement of the early careers of many modern artists, paralleled the vision of this museum's founder, Solomon R. Guggenheim. In recognition of this shared spirit, and in memory of his first wife and two sons, Justin Thannhauser announced in 1963 a gift of core works from his private collection to the Solomon R. Guggenheim Foundation. His widow, Hilde Thannhauser (1919–1991), subsequently made additional gifts of art to the museum.

— Megan Fontanella, Curator, Modern Art and Provenance

#ThannhauserCollection

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

200 720 Español 820 普通话

Georges Braque
b. 1882, Argenteuil-sur-Seine, France
d. 1963, Paris

Landscape near Antwerp
(Paysage près d'Anvers)
1906
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.1

201 721 Español 821 普通话

At the 1905 Salon d'Automne in Paris, Braque observed André Derain's and Henri Matisse's Fauve (French for "wild beast") paintings, which were disparagingly so-named for their animated brushstrokes and interest in an expressionistic use of color over a realistic representation of natural forms. Braque himself began working in a Fauvist style during a trip to Antwerp, Belgium, in 1906. The artist stayed on the left bank of the Scheldt River in this thriving port city; *Landscape near Antwerp* is set on the dunes there. In this painting Braque employed vivid, nonnaturalistic color and stylized brushwork, emphasizing pigment and line rather than a faithful rendering of the landscape. His touches of color, particularly in the water, accentuate the tension between surface and depth. Braque began his Cubist period after 1907.

Paul Cézanne
b. 1839, Aix-en-Provence, France
d. 1906, Aix-en-Provence

Still Life: Flask, Glass, and Jug
(Fiasque, verre et poterie)
ca. 1877
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.3

Paul Cézanne
b. 1839, Aix-en-Provence, France
d. 1906, Aix-en-Provence

Still Life: Plate of Peaches
(Assiette de pêches)
ca. 1879–80
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.4

Paul Cézanne
b. 1839, Aix-en-Provence, France
d. 1906, Aix-en-Provence

Still Life: Plate of Peaches
(Assiette de pêches)
ca. 1879–80
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.4

Though Cézanne engaged with French Impressionism, he shifted away from investigations into the surface effects of color and light and toward exploring color and tone to model and create volume. As he developed a more geometric conception of form, his paintings increasingly revealed tensions and contradictions. The fruit here is rendered in modulated hues of green, orange, and red to indicate roundness and various stages of ripeness. The tablecloth on which the peaches are placed is rumpled into peaks and folds, taking on a sculptural appearance as substantial as the fruit itself. Furthermore, spatial relationships are disrupted with some objects appearing out of scale or in an illogical planar relationship to others. The plate, for instance, is perched precariously on the table, as if it might fall forward at any moment.

Paul Cézanne
b. 1839, Aix-en-Provence, France
d. 1906, Aix-en-Provence

The Neighborhood of Jas de Bouffan
(Environs du Jas de Bouffan)
ca. 1885–87
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Bequest, Hilde Thannhauser
91.3907

Paul Cézanne
b. 1839, Aix-en-Provence, France
d. 1906, Aix-en-Provence

Bibémus
ca. 1895–99
Oil on canvas
Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.6

Between 1895 and 1899, Cézanne painted numerous landscapes of the abandoned and overgrown quarry, known as Bibémus, located east of Aix-en-Provence, France. The area's vibrant colors and rough, partially man-made topography suited the increasingly geometric style of the artist's later works. The frenetic brushstrokes and dynamic tonality create both the shimmering surface pattern and the striking illusion of depth, as the vista's stony terrain and lush vegetation give way to the cooler hues of a distant mountain range and the sky above. Areas of unpainted canvas call attention to the flatness of the painting's support, yet also give the impression of volume, as they articulate bare areas of ground and rock. The painting's nuanced optical effect captures the elusive spontaneity of vision while presaging the imminent emergence of abstract painting.

Edgar Degas
b. 1834, Paris
d. 1917, Paris

Dancer Moving Forward, Arms Raised
(Danseuse s'avançant, les bras levés)
ca. 1885–90 (cast ca. 1919–26)

Spanish Dance
(Danse espagnole)
ca. 1896–1911 (cast ca. 1919–26)

Seated Woman, Wiping Her Left Side
(Femme assise, s'essuyant le côté gauche)
ca. 1896–1911 (cast ca. 1919–26)

Bronze, edition D
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.8–10

Edgar Degas
b. 1834, Paris
d. 1917, Paris

Dancers in Green and Yellow
(Danseuses vertes et jaunes)
ca. 1903
Pastel and charcoal on three pieces of tracing paper, mounted to paperboard
Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.12

210 730 Español 830 普通话

Degas often painted ballerinas. This depiction initially reads as four such dancers, waiting in the wings. Their bodies contort inelegantly, without regard for an audience, instead of displaying the postures perfected through exhausting training. In a moment, the ballerinas—unwittingly already subject to the viewer's gaze, and that of the artist—will move onstage for the delectation of the male members in the bourgeois audience. In another reading, supported by a series of preliminary drawings, the four descending figures point to Degas's interest in the mechanics of movement. Progressing from standing and flat-footed at left to seated with knees splayed at right, the ballerina represents a sequential study of a single body in motion, demonstrating the influence of photographic experiments by Eadweard Muybridge and others.

Degas executed this work in the midst of a major sociopolitical crisis in France, the Dreyfus affair (1894–1906), when a French army captain of Jewish faith, Alfred Dreyfus, was falsely accused of treason. As individuals took sides, Degas's anti-Semitic and in turn virulently anti-Dreyfusard ideologies crystallized. The beauty of this pastel seems removed from this divisive historical moment, though questions of class and power are not.

Paul Gauguin
b. 1848, Paris
d. 1903, Atuona, Marquesas Islands

In the Vanilla Grove, Man and Horse
(Dans la vanillère, homme et cheval)
1891
Oil on jute canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.15

Rejecting Europe in favor of what he described as a "less spoiled life," Gauguin first traveled to Tahiti (then a French colony) in 1891. The tranquil landscape *In the Vanilla Grove, Man and Horse*, however, reveals the contradictions between myth and reality that are integral to the concept of so-called "primitivism"—the romanticized misconception and appropriation of non-European cultures—which captivated Western artists, writers, and philosophers at the end of the nineteenth century. The canvas probably depicts the area surrounding Mataiea, the small village where Gauguin settled that autumn. Yet Gauguin derived the pose of the man and his horse not from an authentically Tahitian scene but from sources in classical sculpture, including a frieze on the Greek Parthenon.

Gauguin's work from this period generally perpetuates a clichéd and exoticized vision of Tahiti and its Indigenous people. By the artist's arrival, French rule and missionary campaigns had already negatively altered the way of life. Gauguin's compositions, in which gender and racial stereotypes abound, reflect his own colonialist positions.

Paul Gauguin
b. 1848, Paris
d. 1903, Atuona, Marquesas Islands

Haere Mai
1891
Oil on jute canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.16

Édouard Manet
b. 1832, Paris
d. 1883, Paris

Before the Mirror
(Devant la glace)
1876
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.27

211 **511** **731 Español** **831 普通话** **ASL 251**

Centering on one of the avant-garde subjects that Manet popularized in late nineteenth-century French painting, *Before the Mirror* captures a woman in front of her mirror, in a state of partial undress. In its iconography, the work is closely related to Manet's painting *Nana* (1877), and in turn to the infamous prostitute antiheroine of Émile Zola's 1880 novel by the same name. However, it is difficult to make out her features, and the mirror's reflection lends a mysterious aura to the work; one only imagines what one cannot see. While the woman appears to be absorbed in contemplating her own image, her folded right arm suggests that she is aware of the presence behind her. The viewer assumes the role of spectator, intruding upon this private moment in the boudoir, during which the woman—back turned—grasps an extended corset string.

Édouard Manet
b. 1832, Paris
d. 1883, Paris

Woman in Striped Dress
ca. 1877–80
Oil on canvas
Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.28

Funding for the conservation of this artwork was generously provided through a grant from the Bank of America Art Conservation Project.

This work, which was discovered in what was likely an unfinished state in the artist's studio upon his death, is in the grand tradition of portraits painted by Van Dyck and Velázquez. Though the sitter's identity is unknowable—as is the setting due to the blurring of boundaries between the interior and exterior—the real subject of the canvas seems to be the model's striped dress, rendered in lavish detail, attesting to Manet's keen interest in women's fashion. Between 2015 and 2018, the Guggenheim Museum conducted extensive art historical research and scientific analysis, which culminated in a major treatment project that restored the painting's dry, sketchy finish. The dress, in particular, is now closer to its original blue-violet hues, which had been masked for many years by two varnish layers applied to the canvas at different moments after Manet's death.

Édouard Manet
b. 1832, Paris
d. 1883, Paris

Portrait of Countess Albazzi
(Portrait de la comtesse Albazzi)
1880
Pastel on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Bequest, Hilde Thannhauser
91.3909

Pablo Picasso
b. 1881, Málaga, Spain
d. 1973, Mougins, France

Le Moulin de la Galette
Paris, ca. November 1900
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.34

213 733 Español 833 普通话

Having just turned nineteen years old, Picasso arrived in Paris at the time of the Exposition Universelle in October 1900. The modern city and its spectacles captivated the young artist, but it was the celebrated Montmartre dance hall that inspired his first Parisian painting, *Le Moulin de la Galette*. Pierre-Auguste Renoir, Henri de Toulouse-Lautrec, Vincent van Gogh, and other avant-gardists had previously depicted this same locale. In his own canvas Picasso assumed the position of a sympathetic observer, rendering a decadent night scene where fashionable bourgeois patrons mingle with prostitutes under shrill electric lights. The expressionless faces and garish glamour reinforce the artificiality of the panorama. While Picasso would return to Barcelona by that Christmas, Paris left a strong impression; the artist would eventually settle there in 1904.

Pablo Picasso
b. 1881, Málaga, Spain
d. 1973, Mougins, France

The Fourteenth of July
(Le quatorze juillet)
Paris, 1901
Oil on cardboard
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.36

Pablo Picasso
b. 1881, Málaga, Spain
d. 1973, Mougins, France

Woman Ironing
(La repasseuse)
Paris, 1904
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.41

Pablo Picasso
b. 1881, Málaga, Spain
d. 1973, Mougins, France

Fernande with a Black Mantilla
(Fernande à la mantille noire)
Paris, ca. 1905
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Bequest, Hilde Thannhauser
91.3914

Pablo Picasso
b. 1881, Málaga, Spain
d. 1973, Mougins, France

Bird on a Tree
(L'oiseau)
Dinard, August 1928
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.57

Pablo Picasso
b. 1881, Málaga, Spain
d. 1973, Mougins, France

Woman with Yellow Hair
(Femme aux cheveux jaunes)
December 27, 1931
Oil and Ripolin (est.) on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.59

215 735 Español 835 普通话

Picasso abandoned the volumetric preoccupations and monochrome palette of his work from the previous decade; the focus in this painting instead is on curvilinear forms and flat planes with bright colors, which are reminiscent of Henri Matisse's works. The stylized profile of the model, her voluptuous form, and her relaxed posture evoke Picasso's personal link with the sitter. Indeed, this is a portrait of Marie-Thérèse Walter (1909–1977), whom Picasso first met in 1927, when she was just seventeen years old. Walter and Picasso began their affair soon after. Not only did Walter become a constant subject of his work of the 1930s, but she also is often shown sleeping or in graceful repose—for Picasso, the most intimate of depictions.

Camille Pissarro
b. 1830, St. Thomas, Danish West Indies
d. 1903, Paris

The Hermitage at Pontoise
(Les coteaux de l'Hermitage, Pontoise)
ca. 1867
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.67

Between 1866 and 1883 Pissarro lived on and off in Pontoise, a village northwest of Paris. He captured the rural environs and its working-class inhabitants in a series of paintings. In this monumental landscape—the chronological starting point of the Guggenheim Museum's collection—Pissarro depicted a winding path at the base of a cluster of houses. Many critics considered his unsentimental images of such a commonplace subject to be vulgar—especially given the painting's large scale, which was traditionally reserved for historical themes and other elevated subjects. Yet even as Pissarro persisted in challenging the types of landscapes that merit representation in art, he was selective in what he chose to portray. This idyllic scene, with scattered groups and individuals arranged along the path, hardly reveals the societal or environmental impact of growing industrialization and tourism in the area.

205 **505** **725 Español** **825 普通话**
905 **ASL 255**

Pierre-Auguste Renoir
b. 1841, Limoges, France
d. 1919, Cagnes-sur-Mer, France

Woman with Parakeet
(La femme à la perruche)
1871
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.68

216 726 Español 826 普通话

The woman holding the parakeet is Lise Tréhot (1848–1922), an artist's model and Renoir's close companion of six years, whose features are recognizable in many of his paintings between 1866 and 1872. Though it predates Renoir's Impressionist style, *Woman with Parakeet* was rendered with the feathery, textured brushwork that characterizes his work. The intimate scene depicts a young, upper-middle-class woman playing with her pet bird, yet the stifling interior restricts the model's space, just like that of her parakeet when confined to its gilded cage. These tensions embody the daily experience of a fashionable Parisian lady. Unlike men, women were limited almost exclusively to indoor, domestic spaces and were not permitted to roam freely throughout the city. *Woman with Parakeet* illustrates the contradictions that governed the lives of bourgeois women in nineteenth-century France.

Henri Rousseau
b. 1844, Laval, France
d. 1910, Paris

The Football Players
(Les joueurs de football)
1908
Oil on canvas
Solomon R. Guggenheim Museum, New York 60.1583

217 727 Español 827 普通话 917

A toll clerk by profession, Rousseau only began to paint seriously in his forties. Critics lambasted the untrained artist's stylized images of faraway places (he had never traveled outside France), yet the Parisian avant-garde celebrated his innovative technique. In *The Football Players*, executed only two years before Rousseau died a pauper, he attempted to illustrate modern times by depicting its latest new sport, rugby. Interest in open-air sporting activities had been revived in France, partly due to English influence, with rugby among the new ball games reserved for the elite. Eccentrically clad in striped sports costumes, Rousseau's players clearly toss a rugby ball, yet the title of the painting references European football, or soccer, which had become more accessible to the working classes and flourished in urban centers. The work has a militaristic quality as well; sports not only were seen as a means of focusing youthful energy but also coincided with a nationalist resurgence in France in the 1910s.

Henri de Toulouse-Lautrec
b. 1864, Albi, France
d. 1901, Malromé, France

In the Salon
(Au salon)
1893
Pastel and oil with graphite on paperboard
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.73

203 723 Español 823 普通话

Vincent van Gogh
b. 1853, Zundert, Netherlands
d. 1890, Auvers-sur-Oise, France

Roadway with Underpass
(Le viaduc)
Asnières, 1887
Oil on cardboard
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.17

Van Gogh's *Roadway with Underpass* depicts the tunnel alongside the quay in Asnières (now Asnières-sur-Seine), a suburb of Paris where he often visited his friend the artist Émile Bernard and painted outdoors. The plunging perspective of the road leads one to a woman, who walks in the shadows beneath the overpass, with a glint of light drawing her to the other side. Chimney stacks from houses in the distance peek out above the railway bridge, which is surrounded by dense vegetation. The strong influence of popular French artists associated with Impressionism and Post-Impressionism is evident in the heightened palette and short, divided brushstrokes of Van Gogh's painting technique at this time.

Vincent van Gogh
b. 1853, Zundert, Netherlands
d. 1890, Auvers-sur-Oise, France

Landscape with Snow
(Paysage enneigé)
Arles, February 1888
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Hilde Thannhauser
84.3239

Van Gogh traveled to Arles in late February 1888, hoping to discover new inspiration in the abundant colors and light of the sun-drenched Provençal countryside. He arrived, however, to find snow on the ground and a more somber landscape than he expected. Undeterred, the artist quickly produced a number of oil studies of the southern French town and its inhabitants in a colorful palette of bright greens, turquoise blue, lilac, wine red, and a range of yellows, expressing his feeling of liberation from the strain of city life in Paris. Van Gogh likely brought the painting's pigments from Paris, as such materials were not easily found in the South of France.

Édouard Vuillard
b. 1868, Cuiseaux, France
d. 1940, La Baule, France

Place Vintimille
1909–10
Distemper on brown Kraft paper, mounted to canvas
Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.74

920

In 1908 Vuillard moved into a fifth-floor corner apartment overlooking the place Vintimille (known today as place Adolphe Max). For the next twenty years he would render this small Parisian park with its tall trees from every angle and perspective. The present two outer views are part of a larger group of four panels commissioned by the playwright Henry Bernstein for his private residence. The four panels do not comprise a continuous whole, but rather capture different segments of the elliptical park, with each panel carefully depicting a distinctive time of day, shift in weather conditions or light, and other observations Vuillard made from his apartment window. With their screen format, representation of asymmetrical views, and the abrupt cropping of forms, the *Place Vintimille* panels recall the formal language of Japanese art.

Vincent van Gogh
b. 1853, Zundert, Netherlands
d. 1890, Auvers-sur-Oise, France

Mountains at Saint-Rémy
(Montagnes à Saint-Rémy)
Saint-Rémy-de-Provence, July 1889
Oil on canvas
Solomon R. Guggenheim Museum, New York,
Thannhauser Collection, Gift, Justin K. Thannhauser
78.2514.24

At his own behest, following a series of mental attacks, in May 1889 Van Gogh entered the psychiatric hospital Saint-Paul-de-Mausole in Saint-Rémy-de-Provence. While there he continued to draw and paint, seeking inspiration in the surrounding countryside, from the Alpilles mountain range to the cypresses and olive trees that comprise this natural scenery in the South of France. *In Mountains at Saint-Rémy*, Van Gogh used the imposing, rocky landscape standing out against the bright blue sky to highlight the vulnerability of human existence in the face of awe-inspiring nature. The painting's exuberant brushwork echoes the artist's fragile mental state. Nevertheless, Van Gogh maintained hope of recovery and found his artistic pursuits in rendering the Provençal landscape to be a form of rehabilitation during this period of convalescence.

Paul Cézanne
b. 1839, Aix-en-Provence, France
d. 1906, Aix-en-Provence

Man with Crossed Arms
(Homme aux bras croisés)
ca. 1899
Oil on canvas
Solomon R. Guggenheim Museum, New York 54.1387

518 **ASL 258**

Throughout his life Cézanne painted Provençal landscapes inspired by the stone quarries of Bibémus, the Colline des Lauves, Mount Sainte-Victoire, and his family estate, Jas de Bouffan. Increasingly he looked toward the inhabitants of southern France for his subject matter, often depicting his wife, Hortense Cézanne (née Fiquet), as well as other people in his community. The unidentified man here, who sat for at least one other canvas, is portrayed with a deep melancholy typically reserved for Cézanne's self-portraits. While the man was likely part of the laboring class, his hairstyle and garb could indicate he also was an artist. *Man with Crossed Arms* was the first work by Cézanne to enter the Solomon R. Guggenheim Museum's collection, in 1954.

Georges Braque
b. 1882, Argenteuil-sur-Seine, France
d. 1963, Paris

Piano and Mandola (Piano et mandore)
winter 1909–10
Oil on canvas
Solomon R. Guggenheim Museum, New York 54.1411

Funding for the conservation of this artwork was generously provided through a grant from the Bank of America Art Conservation Project.

Georges Braque
b. 1882, Argenteuil-sur-Seine, France
d. 1963, Paris

Violin and Palette (Violon et palette)
autumn 1909
Oil on canvas
Solomon R. Guggenheim Museum, New York 54.1412

Funding for the conservation of this artwork was generously provided through a grant from the Bank of America Art Conservation Project.