

GUGGENHEIM UBS MAP GLOBAL ART INITIATIVE

About the Guggenheim UBS MAP Global Art Initiative

The Guggenheim UBS MAP Global Art Initiative is a wide-ranging collaboration that is challenging a historically western-centric view of art. We're expanding our collection with work from three regions—South and Southeast Asia, Latin America, and the Middle East and North Africa. The project brings together curators, artists, and influential people from different cultures for thought-provoking exhibitions, artist-based education programming, and online conversations about innovation in contemporary art.

Nancy Spector: The MAP initiative is proving to be a really excellent model for us, in terms of how we work around the world.

Richard Armstrong: It's a symbiotic relationship between New York and other institutions and cities around the world. The significance for the Guggenheim is that in this relationship, we were able to really help extrovert the museum's curatorial staff.

Nancy Spector: What I've been most impressed about is the ability of each curator, June Yap, Pablo León de la Barra, and Sara Raza to formulate theses, or a thesis, that allows them to acquire work for the collection, and make really meaningful exhibitions that have an argument about how one should look at that region.

June Yap: The exhibition was produced to create dialogue, to be stimulating, to be challenging even. It's not simply a presentation of artworks, but also an opportunity to interact, to connect, with audiences and with artists across different regions.

Pablo León de la Barra: We are now halfway through the Latin American phase of the MAP project. We did the exhibition in New York, which was very well received by the art community, the public in general, and also by the Latin American community in New York. For the artists, it has been really important, because I think becoming part of the Guggenheim collection through the UBS MAP project is a recognition of their work.

Amalia Pica: Working with Pablo is wonderful because I think he understands the conditions under which artists make work, and he brings that to the museum rather than having the art be adapted to what the museum is.

Rosario Nadal: Pablo has the same vision that we have at Fundación Jumex. We are showing, in this project, works from the collection of the Guggenheim, but it's not at all seen like a project of acquisition—it's seen more as a dialogue between two institutions.

Kim Kanatani: One of the hallmarks of the Guggenheim UBS MAP project is its emphasis on cross-cultural—as well as museological and professional—exchange. On the occasion of the exhibition presentation here in New York, we've been able to invite our education colleagues from the host venue regions where the exhibition will travel to next.

Winsome Tan: When I went to New York to meet with the Guggenheim education team, they asked us what our interests were, and we worked together to come up with a list of ten different types of programs. At the closing of the exhibition, we were actually able to implement ten out

GUGGENHEIM UBS MAP GLOBAL ART INITIATIVE

About the Guggenheim UBS MAP Global Art Initiative

of ten of the programs. We've localized them in Hong Kong, and reached a whole different type of audience.

Kim Kanatani: So through these exchanges, we're learning all kinds of new ways of thinking about and implementing our practice. This is impacting what we're doing here in New York in many positive ways.

Dominique Chan: I think the future for museums around the world is that they have to work very closely together. They can no longer work solo. That way we can better utilize their very limited resources in the art itself, and do something really great for the people.

Sara Raza: What's most attractive in the MAP project is its global reach, and how it is looking at geographies in a very interesting way, in particular, a migration of peoples, a migration of ideas, and of art. This initiative is giving the curator an opportunity not only to bring their research and ideas, but also to dovetail them with artistic voices and explore other critical and creative voices from the region, which are actively looking at the way in which the world is shifting.

Richard Armstrong: In meeting curators, and meeting educators, and writers, and certainly in meeting artists, really hard verities in New York start melting away, and new lenses are provided for people to look out, not only into the future, but even to reconsider the present, and to some degree, the past.

Nancy Spector: UBS is a visionary partner and without them we would never have been able to do anything on this level. From the very, very beginning they understood our desire to work globally, to tell a larger, more complex story than we would otherwise about contemporary culture.