GUGGENHEIM

NEWS RELEASE

Guggenheim Museum Presents *Sensory Poetics: Collecting Abstraction*

The Exhibition Brings Together Highlights from the Guggenheim Museum's Growing Collection of Contemporary Art

Exhibition: *Sensory Poetics: Collecting Abstraction*
Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York
Location: Tower Level 2
Dates: July 8–October 16, 2022

(NEW YORK, NY—June 24, 2022) The Solomon R. Guggenheim Museum presents *Sensory Poetics: Collecting Abstraction*, an exhibition of works acquired over the past ten years that highlights the institution's growing collection of contemporary art. On view for the first time at the Guggenheim, from July 8 through October 16, the show's selection reflects developments in painting, sculpture, and video from the 1960s to today that manifest expressive and embodied gestures through the manipulation of color, form, and material and as a response to the constraints of Minimalism.

The artworks in this exhibition register an appeal to the human hand, whether through the tactility of the materials or the gestural marks that comprise their compositions. Works on view include Virginia Jaramillo's sensorial *Birth of Venus* (1975); a sculpture by self-taught artist Sonia Gomes that blurs the boundaries between art and handicraft; *Of-Also* (2012-2013), a charged "blank slate" by Jessica Dickinson; and paintings by Caroline Kent and Stanley Whitney incorporating dynamic engagements with color.

Representing a cross-section of diverse aesthetic approaches, the featured artists—originating from Europe and the Americas—are inspired by organic processes and natural phenomena, pursue paths of liberation through the abstraction of the corporeal form, or engage with other art forms, including jazz music, classical architecture, and poetry. *Sensory Poetics* reaffirms the Guggenheim's commitment to document the expansive legacy of abstraction that is at the core of its history.

Sensory Poetics: Collecting Abstraction is organized by Joan Young, Senior Director, Curatorial Affairs.

Funders

The Solomon R. Guggenheim Museum's Collections Council is gratefully acknowledged for its support of *Sensory Poetics: Collecting Abstraction*.

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 now 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.

Sustainability

The Guggenheim Museum is committed to the sustainable stewardship of our collections and facilities, preserving them for future generations, and minimizing environmental impact.

Visitor Information

Admission: Adults $25, students/seniors (65+) $18, members and children under 12 free. Open Sunday, Monday, and Wednesday through Friday, 11 am to 6 pm, and Saturday, 11 am to 8 pm. Closed Tuesday. Members-only on select Mondays, 6 pm to 8 pm. Pay What You Wish hours are Saturdays, 6 pm to 8 pm. Purchase of timed tickets is encouraged ahead of visit. 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 Museum has taken COVID-19 safety measures to reduce the risk of exposure to visitors and staff. Masks are required regardless of vaccination status.

#SensoryPoetics
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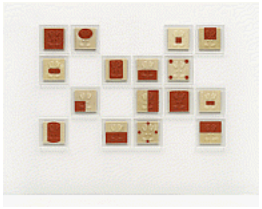
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June 24, 2022

For additional information
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Sensory Poetics: Collecting Abstraction

Carlito Carvalhosa
b. 1961, São Paulo; d. 2021, São Paulo
Untitled, 2019–20
Oil and wax on wood, with acrylic artist's frames
66 1/2 × 100 3/8 inches (168.9 × 255 cm)
Solomon R. Guggenheim Museum, New York,
Anonymous gift, 2021
2021.22



Jessica Dickinson
b. 1975, Saint Paul, Minnesota
Of-Also, 2012–13
Oil and limestone polymer on panel
50 × 48 1/8 inches (127 × 122.2 cm)
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the International Director's Council, 2013
2013.63

Jorge Eielson
b. 1924, Lima; d. 2006, Milan
Quipus 20 A 1 (la fleur), 1966–71
Acrylic on canvas
39 3/8 x 31 15/16 x 7 1/4 inches (100 x 81.1 x 18.4 cm)
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the Latin American Circle, with additional funds contributed by Jacqueline Hoffman, 2019
2019.7



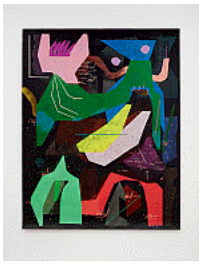
Sonia Gomes
b. 1948, Caetanópolis, Brazil
Untitled, 2009
Natural and synthetic fibers and fabrics on metal
37 x 97 x 23 1/2 inches (94 x 246.4 x 59.7 cm)
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the Latin American Circle, 2018
2018.40



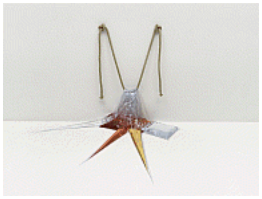
Virginia Jaramillo
(b. 1939, El Paso, TX)
Birth of Venus, 1975
Acrylic on canvas
90 × 66 inches (228.6 × 167.6 cm)
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the Green Family Art Foundation, 2022
2022.2



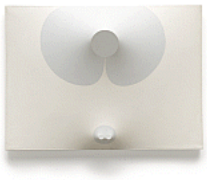
Caroline Kent
b. 1975, Sterling, Illinois
A Dark Hymn, 2021
Acrylic on canvas
103 1/4 × 81 1/4 inches (262.3 × 206.4 cm)
Solomon R. Guggenheim Museum, New York,
Promised gift, Hill Charitable Collection, 2022
T57.2021



Senga Nengudi
b. 1943, Chicago
Water Composition I, 1970/2019
Vinyl, rope, water, and food coloring
A.P. 1/1, edition of 2
58 × 85 × 71 inches (147.3 × 215.9 × 180.3 cm)
Solomon R. Guggenheim Museum, New York,
Purchased through prior gifts of Tom and Remi Messer, Mrs. Monique Uzzieli, Luis Basat, and Josephine Hessing, in honor of her brother, 2021
2021.14



Zilia Sánchez
b. 1926, Havana
Topología erótica, 1968
Acrylic on canvas with wood and metal armature
41 x 56 x 11 1/2 inches (104.1 x 142.2 x 29.2 cm)
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the Latin American Circle, 2018
2018.41



Zilia Sánchez
b. 1926, Havana
Soy Isla, ca. 2000
Acrylic on canvas with wood armature
9 3/8 × 53 13/16 × 10 3/4 inches (23.8 × 136.7 × 27.3 cm)
Solomon R. Guggenheim Museum, New York,
Gift, Berezdivin Collection, 2020
2020.20



Zilia Sánchez
b. 1926, Havana
encuentrismo – ofrenda o retorno, 2000
Color video, with sound, 39 min., 45 sec.
edition 1/6
Solomon R. Guggenheim Museum, New York,
Gift, Berezdivin Collection, 2020
2020.21



Vivian Suter
b. 1949, Buenos Aires
Untitled, n.d.
Mixed media on canvas
74 13/16 x 53 15/16 inches (190 x 137 cm)
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the Latin American Circle, 2017
2017.7



Vivian Suter
b. 1949, Buenos Aires
Untitled, n.d.
Mixed media on canvas
70 1/2 x 54 inches (179 x 137 cm)
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the Latin American Circle , 2017
2017.8



Vivian Suter
b. 1949, Buenos Aires
Untitled, n.d.
Mixed media on canvas
51 3/16 x 34 5/8 inches (130 x 88 cm)
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the Latin American Circle , 2017
2017.9



Stanley Whitney
b. 1946, Philadelphia
Untitled, 1997
Oil on canvas
72 3/8 x 85 1/8 inches (183.8 x 216.2 cm)
Solomon R. Guggenheim Museum, New York,
Purchased with funds donated by the International Director’s Council , 2018
2018.39



SENSORY POETICS

COLLECTING ABSTRACTION

At its inception in 1937, the Solomon R. Guggenheim Foundation was devoted to the collecting of nonobjective art, a particular strand of abstraction championed by the museum's founder and his advisor, Hilla Rebay, that attempted to sever ties to the observable world and aspire instead to promoting spiritual and utopian ideals. The museum has since then been dedicated in part to documenting the broadening legacy of abstraction as artists explore new materials and methods, including a turn toward gesture and bodily impressions as a response to Minimalism's emphasis on the essential elements of line, plane, and geometric form. This exhibition presents a selection of painting, sculpture, and video acquired over the past ten years that reflects such developments in art from the 1960s to today.

Evident in all of these works is an appeal to the human hand, whether through the tactility of the materials or the gestural marks that comprise the compositions. Several artists find creative inspiration in organic processes and natural phenomena; others pursue paths of liberation through the abstraction of the corporeal form or engage with other art forms, including jazz music, classical architecture, and poetry. A cross-section of diverse aesthetic approaches taken by artists originating from Europe and the Americas, this exhibition reaffirms the Guggenheim's commitment to expanding the story of abstraction that is at the core of the museum's history.

Sensory Poetics: Collecting Abstraction is organized by Joan Young, Senior Director, Curatorial Affairs.

Funding for this exhibition is provided by the Solomon R. Guggenheim Museum's Collections Council.

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

#SensoryPoetics

CARLITO CARVALHOSA
b. 1961, São Paulo
d. 2021, São Paulo

Untitled, 2019–2020
Oil and wax on wood, with acrylic artist's frames
Solomon R. Guggenheim Museum, New York,
Anonymous gift 2021.22

Carlito Carvalhosa explored matters of time, space, and the malleability of material, shape, and form through painting, sculpture, and site-specific installations. This untitled work composed of sixteen encased panels highlights Carvalhosa's interest in experimenting with wax, pigment, and geometric forms. His use of wax, to which he was drawn as a material that absorbs light, resembles skin, and is illusive, allows him to incorporate physical marks as residual or gestural traces of existence. Made by pressing his palms, knuckles, and fingers against the surface, the work bears tangible records of the artist's experience and actions. Engaging with the legacy of the Neo-Concrete art movement prominent in Brazil in the 1950s and '60s, Carvalhosa applies a monochromatic vibrant color on the surface of each cast wax component to further accentuate the geometry of the work's grid installation. Evident in the artwork is the intrinsic tension between painting and sculpture, surface and volume, transparency and opacity, liquid and solid, touch and sight.

270 Discover more about the artist's use of wax and color.

570 Access a slow-looking exercise related to this work.

JESSICA DICKINSON
b. 1975, Saint Paul, Minnesota

Of-Also, 2012–13
Oil and limestone polymer on panel
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the International Director's Council 2013.63

Jessica Dickinson has referred to her artworks as "un-pure abstraction." Her panel paintings, which seemingly metamorphose between luminous atmosphere and hard matter, are composed of oil paint on a plaster-like ground created over an extended period of time through the repeated additive and subtractive processes of layering paint, scraping away the surface, notching, sanding, staining, carving, and covering. The viewer is invited to scrutinize the shifting and oscillating subtleties of the marked-up surface, as glimpses of layers of color and barely perceptible marks emerge from beneath. Each painting is inspired by some chance observation or everyday physical phenomenon, such as light cast through a window onto a wall or ceiling, that is then subsumed over the course of the painting's fabrication. For *Of-Also*, Dickinson explains that she wished to confront the challenge of making a mostly white painting—"one that was almost a blank slate yet not empty at all. I was thinking about combining the hazy cognitive space and sudden light of waking in the morning, when the facts of existence aren't entirely clear, but slowly making themselves known."

JORGE EIELSON
b. 1924, Lima
d. 2006, Milan

Quipus 20 A 1 (la fleur), 1966–71
Acrylic on canvas
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the Latin American Circle, with additional funds contributed by Jacqueline Hoffman
2019.7

Jorge Eielson integrated painting, sculpture, performance, theater, and poetry over the course of his five-decade-long artistic career. He is widely recognized for his series *Quipus*, which he began in 1963 after having relocated from Peru to Europe in 1948. The series title comes from the Quechua word *khipu* (knot), referring to the complex Incan coding system that was designed to collect and convey data through an intricate scheme of knotted strings. Although Spanish colonizers suppressed this Indigenous method of communication, it remains a historical icon of ancient Peru. Eielson's *Quipus* expand the notion of monochromatic painting by evidencing the performative actions that created the works (twisting, coiling, knotting, tensing). For *Quipus 20 A 1 (la fleur)*, the artist manipulated his pictorial surface by manually binding and tying the yellow painted canvas to produce a three-dimensional geometric yet organic structure, ascending into a knot (an allusion to the flower in the title) at the top center. For Eielson, the knots in his *Quipus* arrest his creative process—they are "a crystallization of an interior process still in the act." Through these works, Eielson reformulated the ancient Incan method to generate his own modern visual linguistic system through concrete form.

SONIA GOMES
b. 1948, Caetanópolis, Brazil

Untitled, 2009
Natural and synthetic fibers and fabrics on metal
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the Latin American Circle 2018.40

A self-taught artist who did not receive wide recognition until the 2010s, Sonia Gomes probes issues of memory, racial and cultural identity, and traditional craft, particularly those associated with the Afro-Brazilian religious tradition Candomblé, imparted by her maternal grandmother, in her sculptures and installations. Raised in Caetanópolis, a major textile manufacturing center in Minas Gerais in Brazil, Gomes amalgamates discarded material into expressive and distinctive configurations, turning, knotting, binding, and sewing assorted fabrics to create abstract organic forms such as this untitled example from her *Torções* (*Twistings*) series. Incorporating donated or found clothing imbued with what the artist describes as "the patina of time," Gomes gives new meaning and memories to these otherwise abandoned articles, transforming specific histories in "an act of restoration and resistance." The tactility of the work draws out personal and emotional responses from viewers, stemming from their own intimate memories of their connections with fabric. By adapting domestic materials and crafts, Gomes reclaims endeavors typically dismissed from fine art as the pursuits of women and blurs the boundaries between art and handicraft.

573 Access a slow-looking exercise related to this work.

ASL 281 Access a description of this work in American Sign Language.

VIRGINIA JARAMILLO
b. 1939, El Paso, Texas

Birth of Venus, 1975
Acrylic on canvas
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the Green Family Art Foundation
2022.2

After expertly executing compositions of highly controlled lines and meticulous fields of color in her celebrated *Curvilinear* works (1969–74), Virginia Jaramillo made fluidity central to her practice in the second half of the 1970s. *Birth of Venus*, which belongs to the *Stained Paintings* series (ca. 1975–79), demonstrates the artist's pivot toward experimenting with the painterly technique of soak-staining, a method by which thinned acrylic paint is applied directly to unprimed canvas. To create *Birth of Venus*, Jaramillo employed an intuitive and integrative process of layering diluted paint and rotating and tilting the canvas to allow it to move freely; she began each new layer along the lines of where the underneath layer of paint had dried. The dominating purple melts into and down the canvas, revealing how gravity and capillary action pulled the thinned paint into form. With all elements but color eliminated, space becomes more important than line. The artwork summons cosmic and metaphysical realms, informed by Jaramillo's fascination with science fiction, archaeology, ancient mythologies, and sacred geometries.

272 Discover more about how the artist uses paint in this work.

CAROLINE KENT
b. 1975, Sterling, Illinois

A Dark Hymn, 2021
Acrylic on canvas
Solomon R. Guggenheim Museum, New York, Promised gift, Hill Charitable Collection, 2022

Caroline Kent envisages the relationship between language, translation, and abstraction in a multifaceted practice that includes painting, drawing, sculpture, and performance. For her lyrical abstract paintings, she layers flat, geometric, eccentric forms derived from her own archive of accumulated paper cut-outs and shapes. Some forms float on the surface in vivid hues while others dissolve into the shadows of the deep black ground she has adopted for, as the artist describes, its sense of "unlocatability." Growing up in a multilingual home with an identical twin with whom she developed a shorthand form of communication, Kent has long been fascinated with linguistic devices, and in her practice, she asks how language, spoken and unspoken, communicates. Her unstretched canvas, which displays an affinity with a wall tapestry, banner, or theatrical backdrop, suggests a poem translated into visual form with its varying rhythm, tone, and cadence further embellished by scrawl-like notations or "mutterings" that deepen the work's enigmatic quality.

SENGA NENGUDI
b. 1943, Chicago

Water Composition I, 1970/2019
Vinyl, rope, water, and food coloring
A.P. 1/1, edition of 2
Solomon R. Guggenheim Museum, New York,
Purchased through prior gifts of Tom and Remi Messer,
Mrs. Monique Uzzieli, Luis Basat, and Josephine Hessing,
in honor of her brother 2021.14

A student of dance and visual art, Senga Nengudi produced her first art objects amid the turbulent culture of the civil rights movement and second-wave feminist activism. Her works blur the lines between performance and sculpture, extending the idioms of Post-Minimalism by exploring new models of embodiment through abstraction. *Water Composition I* is part of a series of sculptures that Nengudi made immediately after spending a year in Japan, where she found inspiration in artworks by the Gutai group, which experimented with new art forms combining performance, painting, and interactive environments. The *Water Compositions* series (1969–70), composed of heat-sealed plastic filled with colored water, demonstrates Nengudi's early engagement with unconventional materials and biomorphic configurations, charting the concerns that would guide her practice for the next fifty years. In this iteration, a humanoid figure emerges in the sensuality of the pliable forms draped from the rope—an earthbound, corporeal mass slumping under the weight of the water.

VIVIAN SUTER
b. 1949, Buenos Aires

Three artworks, each:
Untitled, n.d.
Mixed media on canvas
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the Latin American Circle
2017.7–9

Vivian Suter's paintings complicate the distinctions between creation and decay, aesthetic and abject, culture and nature. Born in Buenos Aires to exiled European parents, Suter lived in Europe from 1962 to 1982 before ultimately relocating to Guatemala. The artist draws inspiration for her seemingly abstract paintings from the verdant landscape that surrounds her studio and subsequently exposes the canvases to the elements. As a result, the artworks acquire a distinct patina from their encounter with the sun, rain, dirt, and wildlife. This embrace of the natural forces of entropy and the unpredictable qualities of her tropical environment leads Suter to leave the paintings undated. Her unframed canvases can be exhibited in a range of alternative display methods: the works may be suspended, nailed to the wall in overlapping configurations, or placed directly on the floor, existing on the borderline of paintings and object.

271 Discover more about the dynamic nature of these canvases.

571 Access a slow-looking exercise related to these works.

STANLEY WHITNEY
b. 1946, Philadelphia

Untitled, 1997
Oil on canvas
Solomon R. Guggenheim Museum, New York, Purchased with funds donated by the International Director's Council
2018.39

Since the mid-1970s, Stanley Whitney has investigated the myriad possibilities of color and form in the realm of abstract painting. This untitled painting from 1997 is exemplary of the elements of improvisation, vibrancy, and rhythm that Whitney synthesized in the 1990s into the characteristic grid format that he continues to explore today. With color acting as the primary subject, Whitney composes his paintings as loosely structured rows of blocks in saturated hues through a process that he likens to the jazz tradition of call and response, with each field of color dictating the next. Each block is in fact a painting within a painting, varying in color and gesture. His approach is rhythmic, but not rigid; structured, but not systematic; irregular, but not unconsidered. The filmstrip-like ordering of panels of color encourages the viewer to experience the work temporally, reading across the canvas from left to right, top to bottom. Many influences can be observed: Minimalism's use of structure and repetition, the interest in intense shades and hues by Color Field painters of the 1940s and '50s, the grids of Gee's Bend quilts and African kente cloth, and the heft and structure of ancient Egyptian and Roman architecture.

ASL 280 Access a description of this work in American Sign Language.

ZILIA SÁNCHEZ
b. 1926, Havana

encuentrismo—ofrenda o retorno (*encounter—offering or return*) (from *Soy Isla: Compréndelo y retírate* [*I Am an Island: Understand and Retreat*]), 2000
Color video, with sound, 39 min., 45 sec.
Edition 1/6
Solomon R. Guggenheim Museum, New York, Gift, Berezdivin Collection 2020.21

Soy Isla (*I Am an Island*), ca. 2000
Acrylic on canvas with wood armature
Solomon R. Guggenheim Museum, New York, Gift, Berezdivin Collection 2020.20

Topología erótica (*Erotic Topology*) (from *Las Amazonas* [*Amazons*]), 1968
Acrylic on canvas with wood and metal armature
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the Latin American Circle 2018.41

Immersed in the languages of abstraction and Minimalism, Zilia Sánchez seeks to imbue her paintings with tactility, desire, and notions of gender nonconformity. *Topología erótica* is part of her signature series of high-relief canvases, which she began in the mid-1960s. Alluding to human anatomy, the work features two swollen forms created by symmetrically positioned protrusions covered with stretched canvas and accentuated by zones of pale blue hue. *Soy Isla*, a stretched canvas that is laid on a pedestal, suggests a topographical landscape as well as recalls in its title the independence and self-reliance Sánchez has attempted to embody in her artwork. In the corresponding video, *encuentrismo—ofrenda o retorno*, Sánchez is pictured alongside the ocean, repeatedly throwing this very canvas into the water and retrieving it each time the waves wash it back to the shore. The video distills Sánchez's efforts to model her creative process on the earth's rhythms and cycles—references that also appear in the lunar tropes of some of her canvases—rather than ascribing to conventional notions of time and progress.

572 Access a slow-looking exercise related to this work.