

GUGGENHEIM

SCHEDULE OF EXHIBITIONS

Guggenheim Collection: Brancusi

Ongoing



In gallery space devoted to the permanent collection, the Guggenheim is showcasing its rich holdings of the work of Constantin Brancusi (1876–1957). In the early decades of the twentieth century, Brancusi produced an innovative body of work that altered the trajectory of modern sculpture. During this period, Brancusi lived and worked in Paris, then a thriving artistic center where many modernist tenets were being developed and debated. He became an integral part of these conversations both through his relationships with other artists, such as Marcel Duchamp, Fernand Léger, Amedeo Modigliani, and Henri Rousseau, and through his own pioneering work. His aspiration to express the essence of his subjects through simplified forms and his engagement with non-Western European artistic traditions led to new stylistic approaches. In addition, his mode of presentation, which equally emphasized sculpture and base and in which works were shown in direct relation to one another, instead of as independent entities, introduced new ways of thinking about the nature of the art object.

Thannhauser Collection

Ongoing



Justin K. Thannhauser (1892–1976) was the son of art dealer Heinrich Thannhauser (1859–1935), who founded the Moderne Galerie in Munich in 1909. From an early age, Thannhauser worked alongside his father in the flourishing gallery and helped to build an impressive and versatile exhibition program that included the French Impressionists and Post-Impressionists, the Italian Futurists, and regularly featured contemporary German artists. The Moderne Galerie hosted the premier exhibitions of the New Artists' Association of Munich (Neue Künstlervereinigung München) and The Blue Rider (Der Blaue Reiter), both of which included Vasily Kandinsky, in 1909 and 1911, respectively. Kandinsky later described the gallery's rooms as "perhaps the most beautiful exhibition spaces in all of Munich." The Thannhausers' commitment to promoting artistic progress paralleled the vision of Solomon R. Guggenheim (1861–1949). In appreciation of this shared spirit, and in the memory of his first wife and two sons, Thannhauser gave a significant portion of his art collection, including over 30 works by Picasso, to the Solomon R. Guggenheim Foundation in 1963. From 1965 until Thannhauser's death in 1976 (when his collection formally entered the Guggenheim's holdings), the Thannhauser Collection was on long-term loan to the museum. A bequest of 10 additional works received after Hilde Thannhauser's death in 1991 enhanced the legacy of this family of important art dealers.

SCHEDULE OF EXHIBITIONS

Implicit Tensions: Mapplethorpe Now

January 25–July 10, 2019 | July 24, 2019–January 5, 2020 (tower gallery)

In 2019 the Guggenheim celebrates the sustained legacy of Robert Mapplethorpe’s iconic artwork with a yearlong exhibition conceived in two sequential parts in the museum’s Mapplethorpe Gallery. The first phase of the exhibition features an installation of highlights from the Guggenheim’s rich collection of Mapplethorpe holdings, including selections from the artist’s early Polaroids, collages, and mixed-media constructions to his iconic, classicizing photographs of male and female



nudes, flowers, and statuary; his portraits of artists, celebrities, and acquaintances; and some of his best-known self-portraits. The second phase will address the artist’s resounding impact on the field of contemporary portraiture and self-representation. It will feature contemporary artists from the Guggenheim’s collection—such as Glenn Ligon, Lyle Ashton Harris, Catherine Opie, Paul Mpagi Sepuya, Rotimi Fani-Kayode, and Zanele Muholi—who either actively engage with and reference Mapplethorpe’s work or whose approach to picturing the body and exploring identity through portraiture finds resonances in Mapplethorpe’s oeuvre. The exhibition celebrates the full range of Mapplethorpe’s extraordinary artistic contributions.

Hugo Boss Prize 2018: Simone Leigh

April 19–October 27, 2019 (tower gallery)



Founded in 1996, the Hugo Boss Prize is a biennial award administered by the Solomon R. Guggenheim Museum that honors significant achievement in contemporary art. Simone Leigh is the recipient of the Hugo Boss Prize 2018 and a solo exhibition of her work will be presented at the Guggenheim in the spring of 2019. Leigh was selected from a list of finalists by a jury of international curators and critics chaired by Nancy Spector, Artistic Director and Jennifer and David Stockman Chief Curator, Solomon R. Guggenheim Museum and Foundation. Previous recipients of the prize include Matthew Barney (1996), Douglas Gordon (1998), Marjetica Potrč (2000), Pierre Huyghe (2002), Rirkrit Tiravanija (2004), Tacita Dean (2006), Emily Jacir (2008), Hans-Peter Feldmann (2010), Danh Vo (2012), Paul Chan (2014), and Anicka Yi (2016). The Hugo Boss Prize 2018 is

organized by Susan Thompson, Associate Curator, Solomon R. Guggenheim Museum, and is made possible by HUGO BOSS.

SCHEDULE OF EXHIBITIONS

Artistic License: Six Takes on the Guggenheim Collection

May 24, 2019–January 12, 2020 (rotunda)



In the spring of 2019, the Guggenheim will present a major, rotunda-scale exhibition titled ***Artistic License: Six Takes on the Guggenheim Collection***. The exhibition will feature masterpieces and little known artworks selected from the Guggenheim’s esteemed collection by six renowned contemporary artists who have all had solo exhibitions at the museum over the past decades. These artists/curators will respond to different themes and artistic movements in the 20th century to create a unique, polyphonic presentation that will celebrate the 60th anniversary of the iconic, Frank Lloyd Wright-designed building. These artists will have open access to the museum’s holdings, and their

selections will provide new insights into the museum’s history. Artist/curators include: Paul Chan, Julie Mehretu, Richard Prince, Jenny Holzer, Carrie Mae Weems, and Cai Guo-Chiang.

Basquiat’s Defacement: The Untold Story

June 21–November 6, 2019 (tower gallery)



This exhibition takes as its starting point the painting ***Defacement (The Death of Michael Stewart)***, 1983, which Basquiat created to commemorate the death of the young, Black graffiti artist Michael Stewart, who was killed by police in New York’s East Village in 1983, after being arrested for allegedly writing graffiti on the subway walls. Originally painted on the wall of Keith Haring’s studio (who later framed it and hung it above his bed until his death in 1990), ***Defacement*** was not meant to be seen publicly or enter the art market. It now belongs to a private collector and has rarely been exhibited. To complement ***Defacement***, the exhibition will also feature ephemera related to Stewart’s death,

including newspaper clippings, photographs of Haring’s studio with the painting installed, additional works by Basquiat and artworks by Keith Haring, Andy Warhol, and David Hammons, a protest poster (possibly made by David Wojnarowicz), and personal items from Stewart’s estate.

SCHEDULE OF EXHIBITIONS

Countryside

February 20, 2020–Summer 2020 (rotunda)



In February 2020, the Guggenheim Museum will present *Countryside*, showcasing legendary architect Rem Koolhaas's latest paradigm-shifting insights on the countryside as the future of the world. As one of the world's leading architects who has dedicated his career to investigating and building in cities, Mr. Koolhaas and his think tank, AMO, have made a radical shift in their research focus, believing now that the future is being primarily developed in the countryside. The frontlines of globalization, artificial intelligence, robotics, climate change, geopolitics, and the science and structure of life itself have migrated from the city to the countryside. This exhibition will feature entirely new work by Mr. Koolhaas/AMO that will be presented as research chapters, both

personal and trans historical to illustrate this transformation.

Gego

Fall 2020 (rotunda)



The Solomon R. Guggenheim Museum, along with international collaborators in Latin America and Europe, is organizing a major retrospective of the works by Gego (Gertrud Goldschmidt, 1912-1994), one of the most significant postwar artists to emerge in the second half of the twentieth century in Latin America. Her artistic production varied across disciplines between architecture, design, sculpture, drawing, printmaking, textile, site-specific installations, spatial interventions, public art, and pedagogy. Over her lifetime, she was preoccupied with investigating three forms of systems: parallel lines, linear knots, and the effects of parallax—in which the shape of a static object changes due to the

movement of the spectator's observational position. She explored the relationship between line, space, and volume in an array of daring, systematic, three-dimensional wire sculptures. Furthermore, her organic forms, linear structures, and modular abstractions methodically addressed notions of transparency, energy, tension, spatial relation, and optical movement. A major retrospective of Gego's work is long overdue in the U.S. and this exhibition will bring forth new scholarship on a significant postwar female artist at an international level.

SCHEDULE OF EXHIBITIONS

Sarah Sze

Fall 2020 (Ramp 6 and Tower 7)



Renowned American artist Sarah Sze (b. 1969) has been invited by the Guggenheim to create a special installation on its upper most ramp to accompany the much-anticipated survey of work by Venezuelan Modernist Gego, which will be on view in the remainder of the rotunda. Sarah Sze creates intricate sculptural installations using a plethora of accumulated materials, from intimately-scaled, mundane items like toothpicks, thimbles, buttons and Q-tips to quotidian objects from her studio like ladders, clocks and tools, to projected videos and whirling fans. Amalgamating these components in space, often producing what appears to be precariously balanced, almost magical constructions, Sze redefines the very nature of

sculpture for the 21st-century. This two component exhibition will no doubt evidence Sze's alchemical approach to materials, transforming everyday flotsam into fantastical accumulations that redefine our experience of space.

To Paint Out of My Own Landscape: Joan Mitchell

Early 2021 (tower gallery)



Joan Mitchell was recognized in the 1950s as a star among the cohort of younger artists in downtown New York for her bold gestural canvases. In 1955 she began splitting her time between New York and France, where she would settle permanently in 1968. Her work is deeply connected to her physical environment— interior and exterior space, city and country landscape, American and French terrain —and to her coterie of transatlantic writers, poets, and musicians. Through expressive brushstroke and impressive scale, Mitchell's paintings bring together emotional content and the natural world in a unique body of work that expanded the vocabulary of Abstract Expressionism.