

Art programming for the year 2001

Permanent Collection

Title: *Jeff Koons*

Dates: October 1, 2001–January 20, 2002

Gallery: 103b

Jeff Koons is known to play with scale, often making small simple objects larger than life and sometimes large expansive scenes dramatically small. This strategy allows the artist to explore in depth the presumed dichotomy between abstraction and figuration. His imagery is at once easily recognizable, as he employs familiar content, yet blown up to fill canvases 12 by 16 feet, it can also appear almost abstract at times, reading as giant expanses of bright colors.

In his seven new paintings, which have been commissioned for Deutsche Guggenheim Berlin, Jeff Koons uses a popular enticing imagery, much like his recent work, *Easy Fun* which displayed monumental tourist sites, children's cereals and toys, luscious whip cream toppings, and various other amusing cultural icons. While many contemporary artists depict imagery that addresses an elite art audience, Koons culls his imagery from our media-inspired world as a means to communicate to the largest audience possible. Although Koons's new group of paintings continues to explore cultural myth, they also engage formal aspects of painting itself.

Title: *Louise Bourgeois*

Dates: October 1, 2001–January 20, 2002

Gallery: 301

This presentation from the Permanent Collection of sculpture and painting by Louise Bourgeois attempts to give an overview of the work of this artist over five decades. Bourgeois' oeuvre, which includes abstract forms based on psychological experiences as well as identifiable representations of worldly items, conveys the bittersweet emotions of life in terms that are at the same time personal and universal.

Title: *The Thannhauser Collection*

Dates: October 1, 2001–January 20, 2002

Gallery: 302

The Thannhauser Collection of Impressionist and Post-Impressionist art represents a major introduction to the Guggenheim Collection of twentieth-century art. The original 1978 bequest comes from the collector and art dealer of German origin Justin K. Thannhauser, further increased with works donated by his widow Hilde Thannhauser in 1981 and 1991. Together, these donations contain a large selection of masterpieces, which complete the historical and stylistic

range of the Permanent Collection. The exhibition will include works of major artists of the end of the nineteenth century and beginning of the twentieth such as Paul Cézanne, Edgar Degas, Edouard Manet, Pablo Picasso, Camille Pissarro and Vincent van Gogh.

Title: *Fabrizio Plessi: Roma*

Dates: October 1, 2001–January 20, 2002

Gallery: 304

Fabrizio Plessi combines a fascination with materiality, stemming from the tradition of Italian Arte Povera, with an interest in video, experimental media, and site-specific installations. In his monumental work *Roma*, which forms part of his well-known video-installations, the video monitors that show images of the running waters of the river Tiber, form a ring evocative of that city's past. Everything flows between the Travertine marble slabs and the Roman arcades, as if in an incessant repetition of history.

Title: *The modern city*

Dates: October 1, 2001–January 20, 2002

Galleries: 305-306-307

The modern city will provide different views of the urban landscape, a source of endless fascination for artists of the early twentieth-century. Rejecting the pastoral landscapes of the nineteenth-century in favor of industrial landmarks such as the Eiffel Tower or Times Square, artists in Paris and New York captured not only the atmosphere of these great metropolises, but a sense of modernity and progress as well. Throughout the century, the urban landscape has continued to intrigue artists. This presentation will bring together early modernist renditions—works by Robert Delaunay, Marc Chagall, and Albert Gleizes—with those of contemporary artists such as Faith Ringgold and Bernd and Hilla Becher.

Temporary Exhibitions 2001

Title: *Armani*

Dates: March 24, 2001–September 2, 2001

Galleries: Third floor

Curators: Germano Celant and Harold Koda

Galleries: Solomon R. Guggenheim Museum / Guggenheim Museum Bilbao

Of the exhibitions dedicated to contemporary fashion designers, *Giorgio Armani* is the largest show organized until now. Through this exhibition, the Guggenheim Museums highlight the social and cultural influence of this designer's contribution to art.

This exhibition will contain some 400 designs from different periods, presented in narrative clusters to express motifs that are visible throughout Armani's career. Spectacular eveningwear and interpretations of the tuxedo for women introduce Armani's oeuvre, together with the daywear that has won him so much fame. Many of these fashions, inspired by the cool clothes and warm colors of the North African desert, illustrate Armani's signature sandy or "griège" neutral palette. His sensual, body-conscious suits for men and masculinized jackets for women highlight Armani's noted androgynous look that also evoked Marlene Dietrich, an important influence on Armani's aesthetic conception of suiting for women. These modern designs are tempered by the romance of tradition and historical fashion, with references to the Directoire and Empire Periods or the Belle Époque. These garments are presented in conjunction with selections of spectacular beaded and embroidered ensembles inspired by dress and textiles from a range of cultures including China, India and Polynesia. Armani's interest in oriental cultures is underscored by his minimalist approach to both day- and eveningwear, which strips exotic dress to a sophisticated yet practical simplicity.

Original sketches, photographs and video presentations complete this show that offers a general and dynamic view of his designs, influence and repercussion on the cultural scene.

The exhibition has been designed by the acclaimed artist and designer Robert Wilson. Through a dramatic combination of light, sound and architectural elements, Wilson will transform the Museum into a spectacular environment in which to experience Armani's creations.

As with the rest of the elements in the exhibition, the music has been designed and created to suit the environment and is the result of a collaboration with Michael Galasso, the well-known composer, violinist and conductor, with whom Robert Wilson has worked previously.

Title: *The Worlds of Nam June Paik*

Dates: May 22, 2001–October 28, 2001

Galleries: Second Floor

Curators: John Hanhardt and Jon Ippolito

Galleries: Solomon R. Guggenheim Museum / Ho-Am

Gallery in Seoul / Guggenheim Museum Bilbao

The exhibition dedicated to Nam June Paik pays homage to one of the most internationally recognized artists on the contemporary art scene. Paik's initial artistic explorations of the mass media of television were presented in 1963: *Exposition of Music-Electronic Television*, at the Gallery Parmaass in Wuppertal, Germany. This milestone exhibition featured Paik's prepared televisions. Paik altered the sets to distort their reception of broadcast transmissions and scattered them about the room, on their sides and upside-down.

In 1965, Paik used a light video camera for the first time, a portable videocassette recorder marketed by Sony (the *Portapak*). With it, he recorded everything he saw from a taxi window, thus producing in real time the electronic image taken from the immediate environment. In this way, *video art* came into being, a medium which consisted of using a magnetic tape and the monitor screen as generators of shapes that artists could use to document actions and situations or to create new visual shapes.

The work and career of Nam June Paik embody the virtues of change and recognizes the transcendental role played by art in the comprehension of the changing world that surrounds us. *The worlds of Nam June Paik* reflects the scope and trajectory of his outstanding career—from his transformation of broadcast television and video to his reconfiguration of laser into a new form of sculptural and installation art. His unique achievements, the precedents set by his creative accomplishments, and the wide range of his work attest to the key role Paik has played in expanding our understanding and definition of the arts through media.

Title: *Frank O. Gehry: retrospective*
Dates: October 27, 2001–March, 2002
Galleries: Second floor
Curators: Mildred Friedman/ J. Fiona Ragheb
Locations: Solomon R. Guggenheim Museum / Guggenheim Museum Bilbao

Almost three decades have elapsed since the first retrospective exhibition focused the public's attention on the work of this architect.

This retrospective exhibition, to be staged by the Guggenheim Museum Bilbao, aims to offer the necessary background references to interpret the origins of his particular vocabulary and allows visitors to examine his continuous blend of atypical materials and spectacular volumes of his most recent projects. This show will also include his personal designs for furniture and lighting in cardboard, warped wood and Formica, together with his architectural projects.

The success of the Guggenheim Museum Bilbao has made Gehry one of the best known of American architects. Since its inauguration in 1997, his recent work has attracted a great deal of attention. Nevertheless, it is difficult to comprehend the singular vision of this genius without looking at his earlier work.

From those initial experiments in which he resorted to cheap material for the structures of buildings made in the fifties, to the execution of the Guggenheim Museum Bilbao, Gehry has displayed his enormous talent in dwellings, commercial, institutional, industrial, cultural and leisure buildings. Known as the architect who "unleashed the creative storm that changed architecture for ever", Gehry is considered to be a revolutionary, both in the conception and materialization of his designs and has collaborated with specialists in spatial computing.