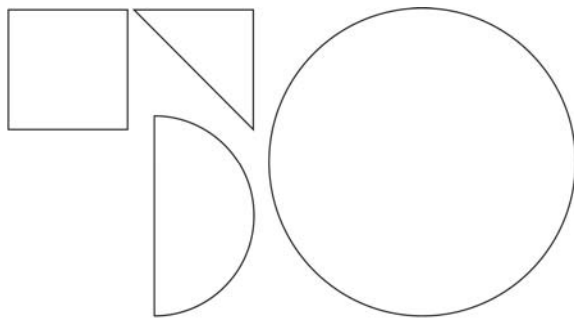


THE FIFTIETH ANNIVERSARY OF THE GUGGENHEIM MUSEUM



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KANDINSKY RETROSPECTIVE OPENS AT THE GUGGENHEIM IN SEPTEMBER

50th Anniversary Celebration Continues

Unprecedented International Collaboration Brings Together Rarely Traveled Works,
Offering Historic Opportunity for Reexamination of Vasily Kandinsky's Legacy

Exhibition: *Kandinsky*
Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York
Dates: September 18, 2009–January 13, 2010
Preview: Thursday, September 17, 2009, 10 am–1 pm

NEW YORK, NY (July 30, 2009) – *Kandinsky*, a full-scale retrospective of the paintings of Vasily Kandinsky—the visionary artist, theorist, and pioneer of abstraction—will be presented at the Solomon R. Guggenheim Museum from September 18, 2009, through January 13, 2010. This comprehensive survey comprising nearly 100 of Kandinsky's most important canvases from 1902 to 1942 is drawn primarily from the three largest repositories of the artist's work—the Centre Pompidou in Paris, the Solomon R. Guggenheim Foundation in New York, and the Städtische Galerie im Lenbachhaus und Kunstbau in Munich—as well as from significant private and public collections. Complemented by more than 60 works on paper from the collections of the Guggenheim and Hilla von Rebay foundations, this retrospective traces the painter's oeuvre, focusing on the key events that informed his life and work. Marked by two world wars and the Russian revolutions, Kandinsky's abstraction did not develop in detachment or isolation. *Kandinsky*, the first comprehensive retrospective of the artist's career in the United States since the three surveys mounted by the Guggenheim Museum in the 1980s, reveals the complex background to his aesthetic innovations.

This exhibition is organized by the Solomon R. Guggenheim Foundation, New York, in cooperation with the Städtische Galerie im Lenbachhaus und Kunstbau, Munich, and the Centre Pompidou, Paris.

Generous support is provided by the National Endowment for the Arts, a Federal agency; and Baibakov Art Projects.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

The Guggenheim Museum gratefully acknowledges the Leadership Committee for *Kandinsky*, with founding support from Nicki and Ira Harris.

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The exhibition was shown earlier this year at the Städtische Galerie im Lenbachhaus und Kunstbau, Munich, and the Musée national d'art moderne, Centre Pompidou, Paris, before its presentation at the Solomon R. Guggenheim Museum, New York.

The unprecedented collaborative efforts of the Guggenheim, Pompidou, and Lenbachhaus have allowed this exhibition to include examples from Kandinsky's *Improvisations*, *Impressions*, and *Compositions* series, and to demonstrate the artist's formal and conceptual contributions to the course of abstraction in the 20th-century. *Kandinsky* will feature works that have rarely traveled, such as the Lenbachhaus's early masterpiece *Colorful Life (Motley Life) (Das bunte Leben, 1907)*, and the Guggenheim Museum's *Light Picture (Helles Bild, December 1913)*—a seminal work among the first of Kandinsky's truly abstract canvases that has not been exhibited in the museum's own galleries since the 1970s—offering new contexts and comparisons for all the works.

Under the care and preparation of the Guggenheim's conservation department, three canvases considered extremely delicate due to the artist's use of sand as well as paint, traveled for the first time in decades to the other venues. Significant loans from institutions such as Nizhny Novgorod State Art Museum and the State Tretyakov Gallery in Russia, as well as the Georgian National Museum, Tbilisi, will introduce works rarely or never seen in the United States.

The survey traces Kandinsky's thematic motifs, such as the horse and rider, mountainous landscapes, tumultuous seascapes, apocalyptic imagery, and other sacred subject-matter references, and follows the artist's painted realizations of his well-developed aesthetic theories, allowing a reexamination of the geographical- and time-based periods traditionally applied to his oeuvre.

Kandinsky is curated by Tracey Bashkoff, Curator of Collections and Exhibitions at the Solomon R. Guggenheim Museum; Christian Derouet, Curator at the Musée national d'art moderne, Centre Pompidou, Paris; and Annegret Hoberg, Curator at the Städtische Galerie im Lenbachhaus, Munich. Karole Vail, Assistant Curator at the Solomon R. Guggenheim Museum, assisted with the organization of the New York presentation.

Kandinsky and Solomon R. Guggenheim

Kandinsky was a central figure in the history and genesis of the Guggenheim Museum, and this landmark exhibition fittingly coincides with the museum's 50th anniversary year. The museum's founder, Solomon R. Guggenheim, started acquiring works by Kandinsky in 1929 upon the counsel of Hilla Rebay, who was to become the museum's first director and who advocated collecting works by Kandinsky in all mediums and from all periods. Guggenheim paid an historic visit to the artist's studio at the Bauhaus in Dessau, Germany, in 1930, and over the course of his lifetime ultimately purchased more than 150 Kandinsky paintings. Guggenheim soon became the champion of a particular brand of abstraction known as nonobjective art, which had no ties to the empirical world and aspired to spiritual and utopian goals. His enthusiasm eventually led to the opening of the Museum of Non-Objective Painting in 1939, the direct precursor of the Solomon R. Guggenheim Museum. Permanent galleries were devoted to Kandinsky from the museum's inception. In 1945, shortly after the artist's death in Paris, Rebay organized a memorial exhibition at the museum and translated some of his influential writings into English.

About Kandinsky

Vasily Kandinsky (b. 1866, Moscow; d. 1944, Paris) was one of the pioneers of abstraction and great theorists of modernism. He was born in Moscow to an affluent family and initially studied law and economics at the University of Moscow, but at age 30 he left Russia to study painting in Munich. With his companion, artist Gabriele Münter, he traveled throughout

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Europe, spending time in Amsterdam, Palermo, Rome, Vienna, and other cities, as well as Carthage and Kairouan in Tunisia. In 1906, he and Münter settled briefly in Paris, returning in 1908 to Munich where Kandinsky began a period of intense activity—painting and organizing artistic associations and exhibitions.

Kandinsky published his first major theoretical writing *Über das Geistige in der Kunst. Insbesondere in der Malerei* (*On the Spiritual in Art: And Painting in Particular*), in December 1911 (dated 1912). In it he explores connections between Theosophical thought and form and color in painting, considers the potential of music to express inner feelings and ideas, and identifies three types of paintings designated by titles associated with music: *Impressions*, which are based on real-life subjects; *Improvisations*, which are spontaneous and unconscious images from the artist's inner life; and *Compositions*, which are formally developed works often preceded by a series of studies. Stimulated by contact from vanguard musicians and artists, including Arnold Schönberg and Franz Marc, Kandinsky painted prolifically, gradually leaving figuration behind. The outbreak of war brought an abrupt end to this highly creative early period, as he was forced to leave Germany and return to Moscow in 1914. After the Russian Revolution, he worked alongside Kazimir Malevich, Liubov Popova, Alexander Rodchenko, Vladimir Tatlin, and other Suprematist and Constructivist artists, though he opposed the geometry of their "pure" art. In 1921, he returned to Germany with his wife Nina, whom he had married in 1917.

In 1922, Kandinsky accepts an offer from architect Walter Gropius to teach at the Bauhaus, a school of art, architecture, and design in Weimar dedicated to establishing a modern aesthetic. While teaching the Preliminary Course and Wall Painting Workshop, Kandinsky reconnected with Paul Klee, an artist with whom he shared ideas regarding the correlation between the spiritual and art. His painting was also influenced by the rationalist inclinations of the Bauhaus and the systematization of ideas he then imposed on his own teaching. His formal vocabulary and palette simplified as he explored compositions based on geometry. Kandinsky completed his second aesthetic treatise *Punkt und Linie zu Fläche. Beitrag zur Analyse der malerischen Elemente* (*Point and Line to Plane: A Contribution to the Analysis of Pictorial Elements*) in 1926. The Nazis forced the Bauhaus to close in 1933 and the rise of National Socialism led Kandinsky to abandon Germany a second time.

In December 1933, Kandinsky and his wife Nina settled in a suburb of Paris. Despite a certain degree of isolation, Kandinsky succeeded in showing his work and connecting with a younger generation of artists. At a time when German authorities confiscated his work and declared it "degenerate art," Kandinsky exhibited in Paris and continued to cultivate an American audience through his connections with Katherine Dreier, Hilla Rebay, Galka Scheyer, and other collectors. His formal vocabulary changed, featuring a softer palette and biomorphic forms, informed by his contact with artists Joan Miró and Jean Arp, Surrealism in general, and his interest in the natural sciences. After 1942, Kandinsky, restricted by a shortage of canvas, continued to create small paintings and works on paper. He died at home in 1944.

Catalogue

An illustrated 320-page catalogue accompanies the exhibition, and contains five comprehensive art historical texts and a conservation study of Kandinsky's work. The contributors to the catalogue are Vivian Endicott Barnett, art historian and Kandinsky scholar; Tracey Bashkoff, Curator of Collections and Exhibitions at the Solomon R. Guggenheim Museum; Christian Derouet, Curator at the Musée national d'art moderne, Centre Pompidou, Paris; Matthias Haldemann, Director, Kunsthaus Zug, Switzerland; Annegret Hoberg, Curator at the Städtische Galerie im Lenbachhaus, Munich; and Gillian McMillan, Senior Conservator, Collections, at the Solomon R. Guggenheim Museum. The catalogue also features an extensive illustrated chronology compiled by Hoberg, as well as a selected bibliography. Priced at \$55 for the hardcover and \$35 for the softcover, the

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exhibition catalogue *Kandinsky* can be purchased at the Guggenheim Store or at the Online Store at guggenheimstore.org.

EDUCATION PROGRAMS

A full schedule of educational programs is being presented under the auspices of the Sackler Center for Arts Education during the run of *Kandinsky*. For updated information regarding ticketed programs, contact the Box Office at 212 423 3587 or visit guggenheim.org/education.

On View at the Sackler Center for Arts Education

GABRIELE MÜNTER AND VASILY KANDINSKY, 1902–14:

A LIFE IN PHOTOGRAPHS

September 18, 2009–January 13, 2010

Gabriele Münter and Vasily Kandinsky, 1902–14: A Life in Photographs presents German artist Gabriele Münter's photographs (along with a selection taken by her companion Kandinsky) recording the years they lived, traveled, and worked together between 1902 and 1914. Through her camera's lens, Münter captured private moments in Kandinsky's and her studio in Munich, the garden of their house in Murnau, Germany, and their travels through Europe and northern Africa, as well as collective portraits taken with colleagues and friends, including the artists of Der Blaue Reiter (The Blue Rider) at the time of their first group exhibition of 1911–12. These documentary images offer a fascinating glimpse into Münter's and Kandinsky's personal and public activities.

Film Program

The Guggenheim will screen a short film by interactive filmmaker and artist Grahame Weinbren. *Kandinsky: A Close Look* is the result of the Guggenheim Museum's 2007 Public & Artist Interaction, a close collaboration between the Curatorial and Education Departments. Weinbren's film explores Kandinsky's groundbreaking theoretical writings on abstraction, color theory, and synesthesia by focusing on three significant 1913 paintings by Kandinsky in the Guggenheim Museum's collection. The film, which is divided into three parts, will be shown on Fridays in the Museum's New Media Theater located in the Sackler Center. *Kandinsky: A Close Look* explores how an artistic interpretation can provide viewers with a visual experience that can help to develop their own seeing and critical apparatuses to become more informed and engaged viewers.

Guided Tours

Free with Museum Admission

Curator's Eye

Guggenheim museum curators lead a tour through *Kandinsky*.

Karole Vail: FRI, SEPT 25, 2 pm

Tracey Bashkoff: FRI, OCT 9, 2 pm

Conservator's Eye

Guggenheim museum conservator Gillian McMillan leads an exhibition tour focusing on Kandinsky's materials and techniques as they pertain to preservation.

Gillian McMillan: FRI, NOV 6, 2 pm

Mind's Eye

As part of the museum's free programs for partially sighted, blind, and deaf visitors, Guggenheim museum educators Georgia Krantz and Guthrie Nutter guide an interactive tour and discussion focusing on *Kandinsky*, followed by a private reception.

Georgia Krantz and Guthrie Nutter: MON, OCT 5, 6–8 pm

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Eye to Eye Tours

Artist-led tours of the Kandinsky exhibition. Each tour is followed by a reception. Consult guggenheim.org/publicprograms for dates. All tours begin at 6:30 pm. \$25; \$20 members, students

Julie Mehretu

Celebrated for her large-scale paintings and abstract drawings, Mehretu's recent semi-abstract work explores the intersections of power, history, and the built environment, and their impact on the formation of personal and transcommunal identities.

R. Luke DuBois

DuBois is a composer, artist, and performer who explores the temporal, verbal, and visual structures of cultural and personal ephemera. His recent work constitutes a sonic and encyclopedic practice situated relative to time-lapse photography.

assume vivid astro focus

An artist collective of nomads born in the 20th and 21st centuries in various parts of the world, assume vivid astro focus (avaf) is known for its ambitious and immersive installations that engage the architecture, culture, and history of its exhibition venues. The group creates two-dimensional and sculptural works that often feature performance, music, dance, and video.

22nd Annual Hilla Rebay Lecture

Kandinsky's Apocalyptic Vision

WED, OCT 14, 6:30 pm

Reinhold Heller, Professor Emeritus, Art History and Germanic Studies, University of Chicago

In the key years around 1910 when Kandinsky was pioneering abstraction, the artist's writings and art were shaped by a fascination with the apocalypse. This lecture weighs the intriguing fusion of a chiliastic destruction and an emergent utopian futurism that characterizes Kandinsky's thought and art. Tickets are free and will be available on the day of the lecture on a first-come, first-served basis.

Fall Family Day

SUN, NOV 22, 2–5 pm

Fall Family Day celebrates the museum's architecture and the artworks of Kandinsky. Families engage in conversations, art-making activities, performances, and storytelling. The program is recommended for children ages 4–10, but all are welcome. No reservations are needed. \$15 per family; \$10 members; Free for Family Members, Cool Culture, and Guggenheim partner schools.

WORKS & PROCESS AT THE GUGGENHEIM

Kandinsky In Performance

Works & Process at the Guggenheim presents two programs exploring Kandinsky's aesthetic through the performing arts.

Levels of Nothingness

Rafael Lozano-Hemmer

New Commission

SAT, SEPT 19, AND MON, SEPT 21, 7:30 pm

Inspired by Kandinsky's stage composition, *Der gelbe Klang* (Yellow Sound, 1912), Mexican-born artist Rafael Lozano-Hemmer has designed an installation where

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projected colors are derived from human voices, creating an interactive light performance. Isabella Rossellini reads philosophical texts on skepticism, color, and perception, and her voice is analyzed by computers that control a full rigging of rock-and-roll concert lighting. Following the performance, audience members will have the opportunity to test the color-generating microphone.

The Blue Rider In Performance

New Commission

WED, SEPT 23, AND FRI, SEPT 25, 8 pm

Miller Theatre, Columbia University, 116th St and Broadway

Tickets available only at the Miller Theatre Box Office 212 854 7799 or millertheatre.com.

Kandinsky's *Der Blaue Reiter* (*The Blue Rider Almanac*) of 1912 brought together art, music, and writing from avant-garde movements across Europe, capturing a short-lived moment of international experimentalism that was abruptly halted by the outbreak of World War I. Drawing upon the *Blue Rider Almanac*, this production explores the dynamic interaction of music, light, and visual imagery rooted in Kandinsky's connections to artists in Russia and Germany. Pianist Sarah Rothenberg and soprano Susan Narucki perform music from the era with light projections. The Brentano String Quartet performs Schönberg's groundbreaking Second String Quartet, a movement of which is brought to life by Armitage Gone! Dance.

GUGGENHEIM FORUM

In concert with the Kandinsky exhibition, the museum will present its second online Guggenheim Forum, October 19–23, with a live chat on October 24. This iteration of the Forum, conceived with curator Tracey Bashkoff, takes as its point of departure Kandinsky's famous advocacy for a union of the spiritual and art. Participants include Louis A. Ruprecht Jr., William M. Suttles Chair of Religious Studies at Georgia State University; Mark C. Taylor, Chair of the Department of Religion at Columbia University, New York; and, as moderator, journalist Krista Tippett, host of the public-radio program *Speaking of Faith*.

The Guggenheim Forum is a new venue for a series of moderated online discussions among experts from a variety of fields and occurs in conjunction with major museum exhibitions at Guggenheim.org. Visitors to the Forum are encouraged to submit comments at any time during the run of each Forum, with select comments posted to foster public dialogue on the exhibition-inspired topic at hand.

About the Solomon R. Guggenheim Foundation

Founded in 1937, the Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of art, primarily of the modern and contemporary periods, through exhibitions, education programs, research initiatives, and publications. Currently the Solomon R. Guggenheim Foundation owns and operates the Guggenheim Museum on Fifth Avenue in New York and the Peggy Guggenheim Collection on the Grand Canal in Venice, and also provides programming and management for two other museums in Europe that bear its name: the Guggenheim Museum Bilbao and the Deutsche Guggenheim in Berlin. The Guggenheim Abu Dhabi Museum, a museum of modern and contemporary art designed by architect Frank Gehry, is scheduled to open 2012–13.

Admission: Adults \$18, students/seniors (65+) \$15, members and children under 12 free. Admission includes audio tour.

Museum Hours: Sun–Wed, 10 am–5:45 pm; Fri, 10 am–5:45 pm; Sat, 10 am–7:45 pm; closed Thurs. On Saturdays, beginning at 5:45 pm, the museum hosts Pay What You Wish. For general information call 212 423 3500 or visit guggenheim.org.

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FOR ADDITIONAL INFORMATION CONTACT

Betsy Ennis, Director of Media & Public Relations

Claire Laporte, Publicist

Solomon R. Guggenheim Museum

212 423 3840

pressoffice@guggenheim.org

For publicity images go to <http://www.guggenheim.org/new-york/press-room/press-images>

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Exhibition Curators

Tracey Bashkoff is Curator of Collections and Exhibitions at the Solomon R. Guggenheim Museum. She joined the museum in 1993 and has curated collection-based exhibitions since 1997. In 2005, she inaugurated the museum's gallery dedicated to Vasily Kandinsky's works in order to showcase new research on the Russian-born master and honor his role in the institution's history. Her recent collection presentations include *The Sweeney Decade: Acquisitions at the 1959 Inaugural* (2009); *New York in the 1940s* (2008); *From Berlin to New York: Karl Nierendorf and the Guggenheim* (2008); and *Solomon's Gift: The Founding Collection of the Guggenheim, 1937–1949* (2007–08). In addition, she collaborated on *Surrealism: Two Private Eyes, The Nesuhi Ertegun and Daniel Filipacchi Collections* (1999); *Cristina Iglesias* (1997); *A Century of Sculpture: The Nasher Collection* (1997); *Ellsworth Kelly: A Retrospective* (1996–97); *Georg Baselitz* (1995), and *Roy Lichtenstein* (1993–94). For the Deutsche Guggenheim, she has organized the commissions of works by John Baldessari (2004) and Hiroshi Sugimoto (2000) as well as the exhibitions *Chillida/Tàpies: Matter and Visual Thought* (2002) and *On the Sublime: Mark Rothko, Yves Klein, and James Turrell* (2001). She has curated exhibitions of the Guggenheim Foundation's permanent holdings at the Guggenheim Museum Bilbao since the museum's inaugural in 1997, including *Passages: Beuys, Darboven, Kiefer, Richter* (2006); *American Color Field Painting* (2006); *Kandinsky in Context* (2002–03); *Process and Materiality in Art at the Mid-twentieth Century* (2002–03); and *Louise Bourgeois* (2001).

Karole Vail is Assistant Curator at the Solomon R. Guggenheim Museum. She joined the museum in 1997 and focuses on the early history of the museum and the collection as well as early-20th-century art. Her exhibitions include *From Berlin to New York: Karl Nierendorf and the Guggenheim* (2008); *Art of Tomorrow: Hilla Rebay and Solomon R. Guggenheim* (2005); and *Peggy Guggenheim: A Centennial Celebration* (1998–99). She has also collaborated on and coordinated *Richard Pousette-Dart* (2007); *Solomon's Gift: The Founding Collection of the Guggenheim, 1937–1949* (2007–08); *Lucio Fontana: Venice/New York* (2006–07); *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints* (2005); *Boccioni's Materia: A Futurist Masterpiece and the Avant-garde in Milan and Paris* (2004); and *Surrealism: Two Private Eyes, The Nesuhi Ertegun and Daniel Filipacchi Collections* (1999). She is the editor and coauthor of the publication *The Museum of Non-Objective Painting: Hilla Rebay and the Origins of the Solomon R. Guggenheim Museum* (2009). Recent lectures include presentations at the Gulbenkian Museum, Lisbon, Portugal; the Isabella Stewart Gardner Museum, Boston; and the Meadows Museum at Southern Methodist University, Dallas, Texas, and forthcoming at the Pollock-Krasner House and Study Center, Stony Brook University, Long Island.

Kandinsky

Solomon R. Guggenheim Museum

September 18, 2009–January 13, 2010

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Vasily Kandinsky

Colorful Life (Motley Life) (Das bunte Leben), 1907

Tempera on canvas, 130 x 162.5 cm

Bayerische Landesbank, on permanent loan to the Städtische Galerie im Lenbachhaus, Munich

© 2009 Artist Rights Society (ARS), New York/ADAGP, Paris

Photo: Courtesy Städtische Galerie im Lenbachhaus, Munich



Vasily Kandinsky

Blue Mountain (Der blaue Berg), 1908–09

Oil on canvas, 106 x 96.6 cm

Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection, By gift 41.505

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Vasily Kandinsky
Improvisation 3, 1909
 Oil on canvas, 94 x 130 cm
 Musée national d'art moderne, Centre Pompidou, Paris, Gift of Nina Kandinsky, 1976
 © 2009 Artist Rights Society (ARS), New York/ADAGP, Paris
 Photo: Adam Rzepka, courtesy Collection Centre Pompidou, Paris, diffusion RMN



Vasily Kandinsky
Sketch for Composition II (Skizze für Komposition II), 1909–10
 Oil on canvas, 97.5 x 131.2 cm
 Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection 45.961
 © 2009 Artist Rights Society (ARS), New York/ADAGP, Paris



Vasily Kandinsky
Improvisation 28 (second version) (Improvisation 28 [zweite Fassung]), 1912
 Oil on canvas, 111.4 x 162.1 cm
 Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection, By gift 37.239
 © 2009 Artist Rights Society (ARS), New York/ADAGP, Paris



Vasily Kandinsky
Improvisation 21A, 1911
 Oil and tempera on canvas, 96 x 105 cm
 Städtische Galerie im Lenbachhaus, Munich, Gabriele Münter-Stiftung, 1957
 © 2009 Artist Rights Society (ARS), New York/ADAGP, Paris
 Photo: Courtesy Städtische Galerie im Lenbachhaus, Munich



Vasily Kandinsky

Impression III (Concert) (Impression III [Konzert]), January 1911
Oil and tempera on canvas, 77.5 x 100 cm
Städtische Galerie im Lenbachhaus, Munich, Gabriele Münter-Stiftung, 1957
© 2009 Artist Rights Society (ARS), New York/ADAGP, Paris
Photo: Courtesy Städtische Galerie im Lenbachhaus, Munich



Vasily Kandinsky

Impression V (Park), March 1911
Oil on canvas, 106 x 157.5 cm
Musée national d'art moderne, Centre Pompidou, Paris, Gift of Nina Kandinsky, 1976
© 2009 Artist Rights Society (ARS), New York/ADAGP, Paris
Photo: Bertrand Prévost, courtesy Collection Centre Pompidou, Paris, diffusion RMN



Vasily Kandinsky

Picture with a Circle (Bild mit Kreis), 1911
Oil on canvas, 139 x 111cm
Georgian National Museum, Tbilisi
© 2009 Artist Rights Society (ARS), New York/ADAGP, Paris



Vasily Kandinsky

Painting with White Border (Moscow) (Bild mit weißem Rand [Moskau]), May 1913
Oil on canvas, 140.3 x 200.3 cm
Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection, By gift 37.245
© 2009 Artist Rights Society (ARS), New York/ADAGP, Paris



Vasily Kandinsky

Small Pleasures (Kleine Freuden), June 1913

Oil on canvas, 109.8 x 119.7 cm

Solomon R. Guggenheim Collection, New York, Solomon R.

Guggenheim Founding Collection 43.921

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Vasily Kandinsky

Black Lines (Schwarze Linien), December 1913

Oil on canvas, 129.4 x 131.1 cm

Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim

Founding Collection, By gift 37.241

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Vasily Kandinsky

Moscow I (Mockba I), 1916

Oil on canvas, 51.5 x 49.5 cm

The State Tretyakov Gallery, Moscow

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Vasily Kandinsky

In Gray (V Serom), 1919

Oil on canvas, 129 x 176 cm

Musée national d'art moderne, Centre Pompidou, Paris,

Bequest of Nina Kandinsky, 1981

© 2009 Artist Rights Society (ARS), New York/ADAGP, Paris

Photo: Courtesy Centre Pompidou, Bibliothèque Kandinsky, Paris



Vasily Kandinsky
Red Spot II (Krasnoe Pyatno II), 1921
 Oil on canvas, 137 x 181 cm
 Städtische Galerie im Lenbachhaus, Munich
 © 2009 Artist Rights Society (ARS), New York/ADAGP, Paris



Vasily Kandinsky
Blue Segment (Siny Segment), 1921
 Oil on canvas, 120.6 x 140.1 cm
 Solomon R. Guggenheim, New York, Solomon R. Guggenheim
 Founding Collection 49.1181
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Vasily Kandinsky
White Cross (Weißes Kreuz), January–June 1922
 Oil on canvas, 100.5 x 110.6 cm
 Solomon R. Guggenheim Foundation, New York, Peggy Guggenheim
 Collection, Venice 76.2553.34
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Vasily Kandinsky
In the Black Square (Im schwarzen Viereck), June 1923
 Oil on canvas, 97.5 x 93 cm
 Solomon R. Guggenheim Museum, New York, Solomon R.
 Guggenheim Founding Collection, By gift 37.254
 © 2009 Artist Rights Society (ARS), New York/ADAGP, Paris



Vasily Kandinsky

Composition 8 (Komposition 8), July 1923

Oil on canvas, 140 x 201 cm

Solomon R. Guggenheim Museum, New York, Solomon R.

Guggenheim Founding Collection, By gift 37.262

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Vasily Kandinsky

Yellow-Red-Blue (Gelb-Rot-Blau), March-May 1925

Oil on canvas, 128 x 201.5 cm

Musée national d'art moderne, Centre Pompidou, Paris, Gift of Nina Kandinsky, 1976

© 2009 Artist Rights Society (ARS), New York/ADAGP, Paris

Photo: Adam Rzepka, courtesy Collection Centre Pompidou, Paris, diffusion RMN



Vasily Kandinsky

Succession, April 1935

Oil on canvas, 81 x 100 cm

The Phillips Collection, Washington, D.C.

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Vasily Kandinsky

Dominant Curve (Courbe dominante), April 1936

Oil on canvas, 129.4 x 194.2 cm

Solomon R. Guggenheim, New York, Solomon R.

Guggenheim Founding Collection 45.989

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Vasily Kandinsky

Thirty (Trente), 1937

Oil on canvas, 81 x 100 cm

Musée national d'art moderne, Centre Pompidou, Paris, Gift of Nina Kandinsky, 1976

© 2009 Artist Rights Society (ARS), New York/ADAGP, Paris

Photo: Philippe Migeat, courtesy Collection Centre Pompidou, Paris, diffusion RMN



Vasily Kandinsky

Sky Blue (Bleu de ciel), March 1940

Oil on canvas, 100 x 73 cm

Musée national d'art moderne, Centre Pompidou, Paris, Gift of Nina Kandinsky, 1976

© 2009 Artist Rights Society (ARS), New York/ADAGP, Paris

Photo: Philippe Migeat, courtesy Collection Centre Pompidou, Paris, diffusion RMN



Vasily Kandinsky

Various Parts (Parties diverses), February 1940

Oil on canvas, 89 x 116 cm

Gabriele Münter- und Johannes Eichner-Stiftung, Munich, on deposit at the Städtische Galerie im Lenbachhaus, Munich

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Photo: Courtesy Gabriele Münter- und Johannes Eichner-Stiftung, Munich



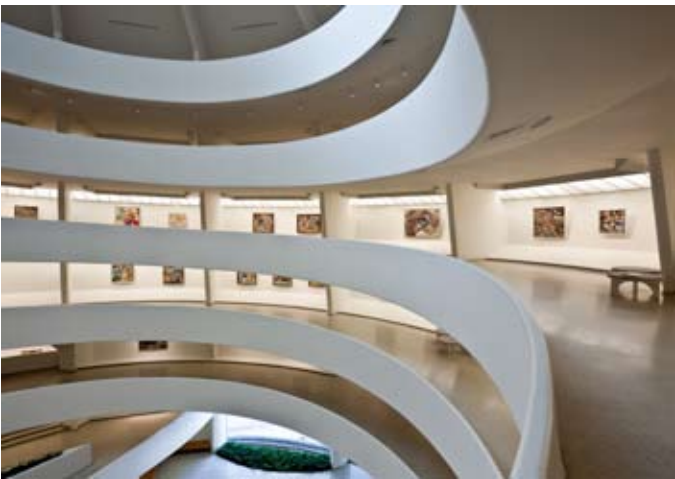
Irene Guggenheim, Vasily Kandinsky, Hilla Rebay, and Solomon R. Guggenheim, Dessau, Germany, July 1930

Bibliothèque Kandinsky, Centre Pompidou, Paris

Photo: Nina Kandinsky, courtesy Bibliothèque Kandinsky, Centre Pompidou, Paris



Installation view: *Kandinsky*; Solomon R. Guggenheim Museum, New York, 2009
 Photo: David Heald
 © The Solomon R. Guggenheim Foundation, New York



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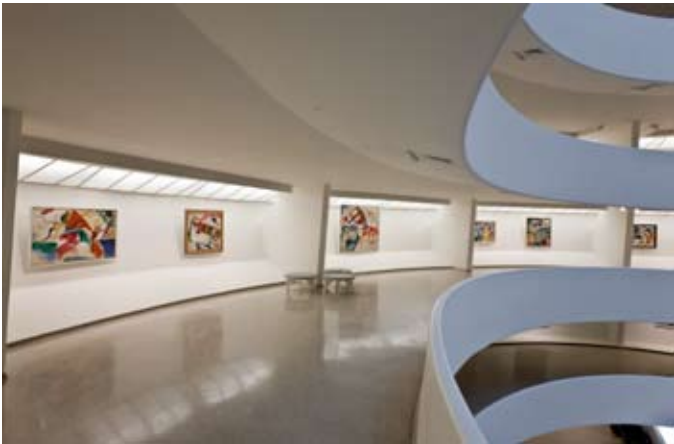
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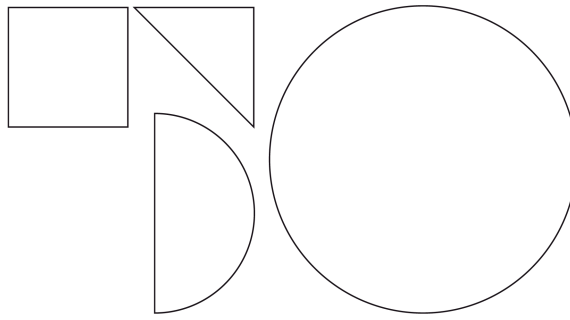


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THE FIFTIETH ANNIVERSARY OF THE GUGGENHEIM MUSEUM



NEWS RELEASE

PERSONAL PHOTOGRAPHS BY MÜNTER AND KANDINSKY ILLUMINATE GUGGENHEIM RETROSPECTIVE

Exhibition: *Gabriele Münter and Vasily Kandinsky, 1902–14:
A Life in Photographs*

Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York

Dates: September 18, 2009–January 13, 2010

(NEW YORK, NY – September 17, 2009) – *Gabriele Münter and Vasily Kandinsky, 1902–1914: A Life in Photographs*, an exhibition of personal images of Vasily Kandinsky (1866–1944) and his long-time companion Gabriele Münter (1877–1962), taken by both artists, is on view in the Sackler Center for Arts Education at the Solomon R. Guggenheim Museum in conjunction with the retrospective *Kandinsky*, organized by the Solomon R. Guggenheim Foundation in cooperation with the Städtische Galerie im Lenbachhaus und Kunstbau, Munich, and the Centre Pompidou, Paris. This exhibition of biographical photographs is unique to the Guggenheim Museum's presentation and features images that have never before been exhibited in the United States. *Gabriele Münter and Vasily Kandinsky, 1902–1914: A Life in Photographs* is organized by Tracey Bashkoff, Curator of Collections and Exhibitions, and Karole Vail, Assistant Curator, Solomon R. Guggenheim Museum, and is on view from September 18, 2009, to January 13, 2010.

Featuring photographs by the German artist Münter and a selection by the Russian-born Kandinsky, this presentation of 31 framed exhibition prints documents the years the two lived, traveled, and worked together between 1902 and 1914. Though better known as a painter, Münter was also an accomplished amateur photographer and most of the images on view at the Guggenheim were taken by her, offering a glimpse into the private and public personas of both artists.

Münter and Kandinsky met in 1902 through the Phalanx, the artists' association and progressive painting school in Munich where she studied and he taught. They developed an intimate relationship in the summer of 1903. Though he did not divorce his wife Anja until 1911, Kandinsky and Münter, from May 1904 onward, took extended trips to Holland, Italy, and Tunisia, and lived in Sèvres near Paris for over a year. In 1908, the couple settled in Munich and spent that summer in the small Alpine town of Murnau, where, along with Russian painters Alexei Jawlensky (1864–1941) and Marianne von Werefkin (1860–1938), they experimented with a more expressive style, developing an artistic language that led, for Kandinsky, to abstraction. Kandinsky and Münter also collaborated with other artists, eventually forming the Neue Künstlervereinigung München (NKVM) (New Artists' Association of Munich) and later the Blaue Reiter (Blue Rider), a group well represented in

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the Guggenheim Museum collection. Münter took photographs sporadically after she and Kandinsky parted ways in 1914 (though their final separation did not occur until 1916).

The works on view in *Gabriele Münter and Vasily Kandinsky, 1902–1914* show Münter's role in documenting the historic interactions of the Blaue Reiter movement as well as reveal some of her private moments with Kandinsky in their studio in Munich, at her house in Murnau, and during their travels in Europe and northern Africa. The photographs in the exhibition range from informal snapshots—Kandinsky working in the garden or Münter in the arbor of her home—to more formal portraits, such as the image of Kandinsky in front of *Small Pleasures (Kleine Freuden)*, a canvas he completed in 1913 that is now in the collection of the Guggenheim Museum, or the group portrait that gathers Kandinsky along with Blaue Reiter affiliates Heinrich Campendonk (German, 1889–1957), Bernhard Koehler (German, 1849–1927), Franz Marc (German, 1880–1916), Maria Marc (German, 1876–1955), and Thomas von Hartmann (Russian, 1885–1956).

All works on view in *Gabriele Münter and Vasily Kandinsky, 1902–1914* are exhibition prints, 2009, courtesy Gabriele Münter- und Johannes Eichner-Stiftung, Munich.

The Sackler Center for Arts Education at the Guggenheim Museum

Opened to the public in fall 2001, the Sackler Center for Arts Education serves as a dynamic 21st-century education hub and learning laboratory that offers innovative public programs in the visual, performing, and literary arts. Exploration and experimentation with new technologies is the center's hallmark, which broadens and enriches programs for youth, adults, and families. Artists as well as cultural and academic institutions are valued collaborative partners. An 8,200-square-foot education facility, the Sackler Center comprises Studio Art, Computer, and Multimedia Labs, the New Media Theater, an exhibition gallery, the Resource Center, the Conference Room, and education offices. It also includes the Peter B. Lewis Theater, part of Frank Lloyd Wright's original architectural design for the building.

Education Programs

A full schedule of educational programs is presented under the auspices of the Sackler Center for Arts Education during the run of *Kandinsky* and *Gabriele Münter and Vasily Kandinsky, 1902–14: A Life in Photographs*. For updated information regarding ticketed programs, contact the Box Office at 212 423 3587 or visit guggenheim.org/education.

VISITOR INFORMATION

Admission: Adults \$18, students/seniors (65+) \$15, members and children under 12 free. Admission includes audio-guide tour.

Museum Hours: Sunday to Wednesday, 10 a.m. to 5:45 p.m.; Friday, 10 a.m. to 5:45 p.m.; Saturday, 10 a.m. to 7:45 p.m. Closed Thursday. On Saturdays beginning at 5:45 p.m., the museum hosts Pay What You Wish. For general information, call 212 423 3500 or visit guggenheim.org.

September 17, 2009
#1132

FOR FURTHER INFORMATION:

Lauren Van Natten, Senior Publicist

Claire Laporte, Publicist

Solomon R. Guggenheim Museum

Telephone: 212 423 3840 E-mail: pressoffice@guggenheim.org

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Gabriele Münter and Vasily Kandinsky, 1902–14: A Life in Photographs

Solomon R. Guggenheim Museum

September 18, 2009–January 13, 2010

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Gabriele Münter and Vasily Kandinsky, 1902–14: A Life in Photographs

Vasily Kandinsky in front of *Small Pleasures* (June 1913), Munich, 1913
Photo courtesy Gabriele Münter- und Johannes Eichner-Stiftung, Munich



Gabriele Münter and Vasily Kandinsky, 1902–14: A Life in Photographs

Gabriele Münter wearing a dirndl dress in front of the arbor of her house, Murnau, Germany, 1910
Photo courtesy Gabriele Münter- und Johannes Eichner-Stiftung, Munich



Gabriele Münter and Vasily Kandinsky, 1902–14: A Life in Photographs

Vasily Kandinsky in Gabriele Münter's garden, Murnau, Germany, ca. 1910–11

Photo courtesy Gabriele Münter- und Johannes Eichner-Stiftung, Munich



Gabriele Münter and Vasily Kandinsky, 1902–14: A Life in Photographs

Laundry and pavilion on the beach, Sestri Levante, Italy, 1905

Photo courtesy Gabriele Münter- und Johannes Eichner-Stiftung, Munich



Gabriele Münter and Vasily Kandinsky, 1902–14: A Life in Photographs

Installation view: *First Exhibition of the Blaue Reiter Editorial Office*, Room 1, Moderne Galerie, Munich, 1911–12. From left to right: Robert Delaunay, *The City No. 2* (1910); Arnold Schönberg, *Street Scene at Night* (1910, top); Gabriele Münter, *Frosty Landscape* (1911, bottom); August Macke, *Still Life–Bouquet of Flowers with Agave* (1911, bottom left); Münter, *Evening* (1910, top); and Albert Bloch, *Houses and Chimneys* (1911, bottom right)