

5-2010

## The Solomon R. Guggenheim Foundation and Museum

Ashley D. Nash  
*University of New Orleans*

Follow this and additional works at: [https://scholarworks.uno.edu/aa\\_rpts](https://scholarworks.uno.edu/aa_rpts)

---

### Recommended Citation

Nash, Ashley D., "The Solomon R. Guggenheim Foundation and Museum" (2010). *Arts Administration Master's Reports*. 108.

[https://scholarworks.uno.edu/aa\\_rpts/108](https://scholarworks.uno.edu/aa_rpts/108)

This Master's Report is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Master's Report in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Master's Report has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact [scholarworks@uno.edu](mailto:scholarworks@uno.edu).

The Solomon R. Guggenheim Foundation and Museum

An Internship Report

Submitted to the Graduate Faculty of the  
University of New Orleans  
In partial fulfillment of the  
Requirements for the degree of

Master of Arts  
In  
Arts Administration

By  
Ashley D. Nash

B.A. College of Charleston, 2005

May 2010

## Table of Contents

List of Appendices.....	iii
Abstract/Introduction.....	iv
Chapter 1: Organizational Profile .....	1
Chapter 2: The Internship.....	8
Chapter 3: S.W.O.T. Analysis .....	15
Chapter 4: Best Practices .....	22
Chapter 5: Intern Recommendations .....	26
Chapter 6: Intern Contributions.....	29
Conclusion.....	31
Bibliography.....	32
Appendices.....	33
Vita.....	82

## List of Appendices

Appendix 1 .....	Amended and Restated Organizational Charter
Appendix 2 .....	Solomon R. Guggenheim Foundation 2008 Annual Report
Appendix 3 .....	Executive and Senior Staff List
Appendix 4 .....	Reciprocal Museums and Frank Lloyd Wright Sites
Appendix 5 .....	R1 through R5 Renewal Codes
Appendix 6 .....	Recent Media Coverage, Articles from New York Times and Art Forum
Appendix 7 .....	Flash Art article regarding Nancy Spector
Appendix 8 .....	LACMA Membership Webpage
Appendix 9 .....	New York Times blog article on settlement with Malevich heirs

## **Abstract/Introduction**

In January 2010, I began an internship at the Solomon R. Guggenheim Foundation and Museum in New York City. The Solomon R. Guggenheim Foundation is the nonprofit organization that owns and operates the New York museum and its affiliate museums around the world. I work within the Foundation's Development Department, focusing on Membership and Individual Development. The following report includes an overview of the organization, a description of my role as an intern within the Development Department, my analysis of the administration of the organization, and my recommendations for the organization that I have developed over the course of my service, which will conclude in April 2010.

## Chapter One: Organizational Profile

### I. History

The Solomon R. Guggenheim Museum (SRGM) in New York City is an icon amongst American art institutions. Located at 1071 Fifth Avenue in the Upper East Side of Manhattan, the museum is committed to supporting the work of the world's greatest modern and contemporary artists. The SRGM has produced major exhibitions on artists such as Wassily Kandinsky, Matthew Barney, Cai Guo-Qiang, and Frank Lloyd Wright. The museum's history, creation, and location are as well known as its groundbreaking collection and programs. In fifty years, the SRGM has grown from a single, personal collection to a global brand and network of institutions.

The roots of the SRGM began in 1929 with the collaboration of mining magnate Solomon R. Guggenheim and German artist Hilla Rebay (Vail, 2009). Guggenheim was an avid art collector, and with the assistance of Rebay, he increased his collection to include a vast number of modern, non-objective works by artists such as Wassily Kandinsky, Piet Mondrian, Marc Chagall, and Paul Klee. Over the next several years, Guggenheim would tour his collection to art institutions along the East Coast.

The Solomon R. Guggenheim Foundation (SRGF) was created on June 25, 1937 as a non-stock, educational corporation with the purpose of "mental and moral improvement of men and women, the promotion and encouragement of art and education in art and the enlightenment of the public, especially in the field of art" (Appendix 1). The SRGF also provided assistance, scholarships, and grants for emerging artists of the day.

On June 1, 1939, the SRGF opened its first physical location, the Museum of Non-Objective Painting (MNOP), in Midtown Manhattan at 24 East 54<sup>th</sup> Street (Vail, 2009).

Guggenheim and Rebay had focused specifically on European artists until this time, but they would expand the collection to include American and Canadian non-objective artists over the next ten years.

The museum moved uptown to 1071 Fifth Avenue on January 31, 1948 (Vail, 2009). At this time, the MNOP occupied a townhouse that neighbored an unoccupied lot where its future and permanent home would later be built. Plans for the permanent home of Solomon Guggenheim's collection began on June 1, 1943 when Hilla Rebay commissioned architect Frank Lloyd Wright to create the design. Rebay wrote to Wright, "I want a temple of spirit, a monument!" (Spector, 2009).

Wright's vision for the museum was a constant work in progress before he settled on the concept of an inverted, continuous spiral ramp, with an open rotunda and skylight. His intention was for visitors to enter from the street, ascend an elevator to the top level, and descend the ramp while always being able to see their location within the museum.

Construction began in August 1956, and by October 21, 1959, the museum was opened to the public under the new name, the Solomon R. Guggenheim Museum (Vail, 2009).

The Frank Lloyd Wright building has become an iconic image in American popular culture, having been featured in numerous films and television programs. In October 2009, the Solomon R. Guggenheim Foundation and Museum celebrated the 50<sup>th</sup> anniversary of the building, and the museum was added to the National Register of Historic Places.

## II. Mission and Goals

The mission of the Solomon R. Guggenheim Foundation is:

To promote the understanding and appreciation of art, architecture, and other manifestations of visual culture, primarily of the modern and contemporary periods, and to collect, conserve, and study the art of our time (Mission statement- SRGF, 2010).

The SRGF's goal is to continually educate the public and to perpetuate learning in all forms. As a nonprofit organization, the SRGF brings thought provoking arts and cultural services to the public at a range of levels. From social events such as Art After Dark: First Fridays, to educational programs like Works and Process, the SRGF strives to reach a broad range of the community.

### III. Management Structure

#### A. Foundation and Museum Staff

The Solomon R. Guggenheim Foundation maintains an executive staff of six people that serve as the administrative leaders for all global branches of the foundation. This executive staff includes:

- Richard Armstrong, Director, Solomon R. Guggenheim Foundation and Museum
- Marc Steglitz, Senior Deputy Director and Chief Operating Officer
- Juan Ignacio Vidarte, Deputy Director and Chief Officer for Global Strategies
- Nancy Spector, Deputy Director and Chief Curator
- Eleanor Goldhar, Deputy Director and Chief of Global Communications
- Sarah Austrian, Deputy Director and General Counsel
- Kimberly Kanatani, Deputy Director and Gail Engelberg Director of Education
- Carol Stringari, Deputy Director and Chief Conservator
- Ari Wiseman, Deputy Director, Solomon R. Guggenheim Foundation

The Solomon R. Guggenheim Foundation and Museum in New York maintains a staff of over 300 people across sixteen primary departments (Appendix 2). There is an overall executive staff, and there are senior staff members within each individual department (Appendix 3). The SRGM also employs approximately 40-50 administrative interns per trimester.

The New York staff operates from four locations within the city:



1. The Solomon R. Guggenheim Museum, located at 1071 Fifth Avenue, is the home of the Director's Office, Education Department, and Visitor Services Department.
2. The Solomon R. Guggenheim Foundation, located at 345 Hudson Street in downtown Manhattan, is the primary administrative headquarters for the organization. Major departments such as Curatorial, Development, Marketing, Information Technology, Finance, etc., operate from this location.
3. The Technical Services Building (TSB) is located on West 47<sup>th</sup> Street in Manhattan. This location houses the Conservation Department and other technical operations such as photography, etc.
4. The Retail and Storage Warehouse in Brooklyn houses the museum's permanent collection and retail items.

#### B. Board of Trustees

The Board of Trustees of the Solomon R. Guggenheim Foundation is comprised of 40 individuals who are responsible for all corporate powers of the foundation. Trustees are elected by majority vote at the first regular meeting of each year, held on or after May 1. Trustees typically serve a term of four years, with terms and elections staggered so that approximately one-quarter of trustee openings are up for election each year. The board meets at least four times per calendar year, as agreed upon by the Board of Trustees or by the appropriate committee (i.e. Art and Museum Committee, Budget and Fiscal Planning Committee, Education Committee, Governance and Nominating Committee, etc) .

#### IV. Programming

##### A. Guggenheim Global Network

The Solomon R. Guggenheim Foundation owns and operates the Solomon R. Guggenheim Museum in New York City and the Peggy Guggenheim Collection in Venice, Italy.

The Peggy Guggenheim Collection was created in 1976 from the collection of the estate of Peggy Guggenheim, Solomon's Guggenheim's niece.

The SRGF provides administrative and programming support for three affiliate museums, the Deutsche Guggenheim in Berlin, the Guggenheim Bilbao in Spain, and the Guggenheim Abu Dhabi, which is scheduled to open in 2013.

#### B. Permanent Collection

In addition to Solomon Guggenheim's founding collection, the SRGM's permanent collection has been greatly enriched by the purchases, gifts, and bequests from the Justin K. Thannhauser estate, the Karl Nierendorf estate, the Katherine S. Dreier estate, the Count Giuseppe Panza di Biumo estate, the Robert Mapplethorpe Foundation, and the Bohlen Foundation Gift.

#### C. Exhibition Programming

The Solomon R. Guggenheim Museum's exhibition programs are distinguished by eight categories:

- 1) Modern and Historical Surveys
- 2) Major Retrospectives
- 3) Focused Monographs on Specific Chapters in an Artist's Career
- 4) Private Collections
- 5) Architecture and Design
- 6) Aspects of the Permanent Collection
- 7) Contemporary Art Surveys
- 8) Site Specific Installations

#### D. Educational Programming

The SRGM serves the public with a broad range of educational programs. The Sackler Center for Arts Education provides resources and opportunities for all ages and demographics.

Learning Through Art (LTA) is an outreach program that encourages artistic development and communication for school age children. Teaching artists work in residence with public elementary schools in all five boroughs of New York City. By integrating the arts with everyday curriculum, LTA strives to improve students' critical thinking, literacy, and overall academic performance.

Works and Process is an educational series that explores the creative process amongst various performing arts. For 25 years, the SRGF has presented music, dance, literary, and theatrical performances by many celebrated artists. Each performance is accompanied by a discussion between the artists and the audience on the development of the creative process. Featured artists have included Twyla Tharp, Yo-Yo Ma, Merce Cunningham, and Salman Rushdie.

The SRGF operates an internship program for undergraduates, recent graduates, and graduate students in fields related to art history, administration, education, and conservation. Interns gain practical experience on the overall operations of the arts and museum industry, as well as detailed experience in the department of their specialization.

The foundation and museum also provide numerous family and public programs such as after-school programs, workshops for educators, lectures and symposia, and guided tours of exhibitions and the permanent collection.

#### V. Budget and Funding

In January 2010, the SRGF released its annual administrative and financial report for the fiscal year ending on December 31, 2008. The foundation's total operating revenue for the fiscal year 2008 was \$53,865,182, comprised by approximately:

28% Admissions

22% Travelling exhibition fees, royalties, and other

22% Various investment and auxiliary revenues

- 18% Contributions, grants, and bequests
- 5% Membership income
- 3% In-kind contributions
- 2% Benefit and special event income (net of direct expenses) (Appendix 2)

The 2008 total operating expenses were \$65,515,442, outweighing revenue by greater than \$11 million. The 2008 revenue was \$13,369,581 less than the previous year (Appendix 2). The entire foundation faced challenges due to the economic recession, and the greatest decrease from the previous year's revenues was seen in contributions, grants, and bequests; the 2007 total was \$23,045,295, and the 2008 total was \$9,671,016 (Appendix 2). 2008 was the first time in seven years that the foundation had experienced a negative change in assets (Appendix 2).

Aside from the general decline in funding caused by the recession, another potential cause of the decrease in contributions, grants, and bequests is related to the recently completed exterior renovation of the SRGM that took place from 2005-2007. During this time, many contributions and funds were accumulated from donors specifically for the restoration of the Frank Lloyd Wright building. After the completion of the work, the number of large donations decreased. The combination of these factors created the need for financial restructuring and a decrease in the cost of overhead. In mid 2009, cuts were made to numerous program budgets and to the number of SRGF/SRGM staff members.

## Chapter Two: The Internship

### I. Description of Development Department

The Development Department of the Solomon R. Guggenheim Foundation is divided into three branches: Individual Development, Institutional Development, and Corporate Development. During the Spring 2010 semester, I worked within the Individual Development Department, focusing on membership operations.

The Individual Development staff of the SRGF fosters relationships with members and donors through a variety of outreach activities. Events, publications, cultural opportunities, and marketing strategies are used to grow relationships with current members and to cultivate new memberships with public visitors. These efforts contribute to the overall funds and budget of the SRGF and promote the public image of the SRGF and SRGM.

### II. Membership Classifications

#### A. General Memberships

##### *i. Individual Member, Annual Dues \$75*

An Individual Membership is designed for a single constituent, offering free and unlimited entrance to all Guggenheim museums worldwide. They receive invitations to exclusive preview events, reduced ticket prices for Works and Process events, discounts on select arts and cultural magazine subscriptions, and a 10% discount on goods purchased at Guggenheim stores and dining facilities.

*ii. Dual Member, Annual Dues \$125*

In addition to the basic benefits and opportunities of the Individual Membership, Dual Members receive free and unlimited entrance to all Guggenheim museums worldwide for two persons.

*iii. Fellow Associate, Annual Dues \$250*

A Fellow Associate membership offers free and unlimited entrance to all Guggenheim museums worldwide for two adults, children under 18 years of age, and three additional guests. They receive invitations to exclusive preview events, reduced ticket prices for Works and Process events, discounts on select arts and cultural magazine subscriptions, and a 10% discount on goods purchased at Guggenheim stores and dining facilities. Fellow Associates also receive a reciprocal membership to over 30 museums and Frank Lloyd Wright sites across the United States (Appendix 4).

*iv. Supporting Associate, Annual Dues \$500*

Supporting Associates receive the same benefits and opportunities as Fellow Associates, as well as the opportunity to bring five additional guests to any Guggenheim location and complimentary exhibition catalogs for major shows.

**B. Library Memberships**

The SRGM has recently begun providing two levels of membership to nonprofit libraries maintained for public use; Fellow Associate Library (Annual Dues, \$250) and Supporting Associate Library (Annual Dues, \$500). Library members receive the same benefits and opportunities as general Fellow and Supporting Associates. Two cards are issued to the organization in the name of the participating library. The libraries can then lend the cards to their members.

This program provides access to arts and cultural organizations to a greater scope of the public.

C. Family Memberships

*i. Family Member, Annual Dues \$135*

Family Members receive free and unlimited entrance to all Guggenheim museums worldwide for two adults and up to five children 18 years of age and younger. They receive invitations to exclusive preview events, family programs, reduced ticket prices for Works and Process events, discounts on select arts and cultural magazine subscriptions, and a 10% discount on goods purchased at Guggenheim stores and dining facilities.

*ii. Guggenheim Kids Club, Annual Dues \$1,000*

Kids Club members receive all benefits and opportunities associated with the Family Membership, as well as many other special advantages such as updates on family programs at the Guggenheim and other organizations in New York; private events, tours, and workshops; membership cards for each child; special children and grandparent events; friend passes; and invitations to select museum previews and programs.

D. Young Collectors Council, Annual Dues \$500 for an individual, \$900 for a dual set

The Young Collectors Council (YCC) is a members group for young professionals, ages 21-40, looking to expand their knowledge of and participation in the contemporary art world. YCC members receive the same standard benefits and opportunities as Fellow Associate members. In addition, YCC members receive privileges such as private artists' studio tours and lectures, private exhibition tours, private collection tours, excursions to art

venues, invitations to monthly YCC programs and public programs, and reduced price tickets to the annual YCC party.

#### E. Patrons Circle Memberships

##### *i. Patron Member, Annual Dues \$1,750*

The Patron level membership is for constituents actively involved in the programs and goals of the Guggenheim. Patrons receive the same benefits and opportunities as Supporting Associates, as well as invitations to two monthly private events (such as private artists' studio tours and lectures, exhibition openings) and Art Pass Cards, which admits two persons to all Guggenheim museums and select international museums.

##### *ii. Hilla Rebay Patron, Annual Dues \$5,000*

Hilla Rebay Patrons receive the same benefits and opportunities as Patron Members. They also receive a complimentary private tour of the Peggy Guggenheim Collection, the Deutsche Guggenheim, or the Guggenheim Museum Bilbao upon prior notification.

##### *iii. Solomon R. Guggenheim Patron, Annual Dues \$10,000*

Solomon R. Guggenheim Patrons receive the same benefits and opportunities as Hilla Rebay Patrons, as well as the opportunity to host a private party in the Guggenheim Café, and a private, complimentary tour of the permanent collection or special exhibition in the Solomon R. Guggenheim Museum.

#### III. Membership Statistics

The SRGM has a membership base of approximately 11,000 people. Roughly eighty-five percent of the members are Individual, Dual, or Family members. The remaining fifteen



percent is comprised of Fellow Associates, Supporting Associates, YCC Members, and Patrons Circle Members.

#### IV. Internship Duties

As a Development Intern for the SRGF, I work directly with the staff Membership Coordinator, Peter Beard. I serve as Peter's primary assistant, handling all necessary membership assignments and inquiries. Peter works specifically with the member categories of Individual, Dual, Family, Fellow Associate, Supporting Associate, Fellow Associate Library, and Supporting Associate Library. Other Individual Development personnel manage the remaining member categories. As I work directly with Peter, my duties are primarily related to the general level members, however I occasionally assist with Patrons Circle operations as well.

##### A. Member Fulfillments

The SRGF uses a printing and mailing house to send new membership cards and renewal fulfillments, with the number of monthly mailings averaging from 2,500 to 3,500. Standard letters are sent with Individual, Dual, Family, and Fellow Associate member materials. Supporting Associate and gift membership materials are prepared and mailed by our staff in house.

My greatest responsibility from day to day is managing the outflow of necessary membership fulfillments; membership cards, gift memberships, letters of acknowledgment, and any other materials awarded to members based on their level of contribution. Discrepancies are frequent with a member base of 11,000 people, and the majority of fulfillments that I prepare daily are for members that have never received their materials via mail or are need of a replacement card. I also prepare fulfillments for Supporting Associates and gift memberships, as they require more personalized information and enclosures. An in house card-tracking list is saved on the membership personnel's shared computer drive to keep an accurate and up to

date record of the fulfillments that have been mailed by our staff. This list is divided amongst Supporting Associates, gift memberships, and “Never Received” and “Replacement” cards, noting the date of request and the date of mailing.

### B. Special Events

I provide assistance for individual development related events. These events range from early morning members’ private viewings at the museum, to Patrons Circle visits to artists’ studios (such as conceptual artist Mel Bochner) and arts related events in New York (such as the Park Avenue Armory Show presented by the Art Dealers Association of America). For these events I prepare guest lists, check attendance, and serve as a customer service liaison during the event. I have also worked at the large-scale fundraisers Art After Dark: First Fridays and the Animal Collective/Danny Perez performance, checking in members and selling tickets to paying guests. The Art After Dark: First Fridays event series was designed as a social event for guests centered around contemporary musical performances in the iconic setting of the museum. After five years as a leading SRGM program, the finale of First Fridays was held on February 5, 2010, with approximately 2,000 people in attendance, over double the average number.

### C. Administrative Projects

I perform assigned administrative tasks such as sorting incoming membership purchase and renewal payments, maintaining constituent information in Raiser’s Edge database, and archiving past development information and materials. I have also worked on more extensive administrative projects. I have researched the websites of arts organizations across the country for how they display and organize their membership categories and benefits. The SRGF is in the process of updating the web design specifically related to support and membership information. We are seeking the best possible way to communicate to viewers via the SRGM website. I have also collected information on different printing and mailing houses

in the greater New York area in an effort to find a vendor that offers more economical services and better suits the organization's needs.

#### D. Member Relations and Customer Service

A significant responsibility of my internship is member relations and customer service. I communicate with members and visitors on a variety of matters. I regularly contact members to resolve issues such as returned mail and change of address updates, changes of solicitation codes, clarification of member benefits and privileges, confirmation of receipt of materials or information, and details on current museum programming and events.

The Individual Development Department uses an R1-R5 system for contacting members with approaching expiration dates (Appendix 5). For members of R5 status (two months past expiration), this is our last point of contact with them in efforts to solicit a renewal. All R5 status Supporting Associates, YCC members, and Patron Circle members are compiled monthly to be contacted. I am responsible for performing the monthly calls to R5 status Supporting Associates. The purpose of these calls is to communicate with each individual as a recently lapsed member, asking if there is anything that we can do or help with to reactive their status as a member. This provides an opportunity to learn how our members value their association with the museum. If the members are uncertain of renewing, they are assured of how the museum greatly appreciates their memberships and how their contributions positively impact our goals with some general facts regarding donor support and programming. The members are then informed of any upcoming exclusive member events and opportunities. Should any member choose not to renew, we politely inquire as to the reason for this choice. All positive and negative feedback from these calls is used to assess how the SRGF can better communicate with and engage our members.

## Chapter Three: S.W.O.T. Analysis

### I. Strengths

The greatest single strength of the Solomon R. Guggenheim Foundation and Museum is its name. It is known simply by one name, the Guggenheim, and that one name is recognizable to people around the world regardless of their knowledge of art. The SRGM is one of the few, if the only, museum in the world to have a global network of institutions, reinforcing the organization's identity as a power playing business entity. The museum is the subject of frequent media coverage by reputable publications such as the New York Times and Art Forum (Appendix 6). Despite having multiple affiliates, the design of the network does not reflect a franchise image. Each museum has its own thematic programming and structure, which also reinforces the SRGF's credibility as one of the world's leading art institutions. The March/April 2010 issue of the bi-monthly contemporary art periodical, Flash Art Magazine, published a list the 101 most influential curators in the world, ranking the SRGM's Chief Curator, Nancy Spector, as the #2 contender (Appendix 7).

With this worldwide notoriety, the Guggenheim has created a strong brand image that conveys culture, connectivity, and intellect. Brand loyalty is high amongst the museum's members, with the estimated annual renewal rate for long term members (5 years or more) at over 90% (Conversation with P. Beard, March 1, 2010). Despite the recession and financial setbacks, admission sales increased by \$1 million from 2007 to 2008 (Appendix 2), and rough estimates have determined that overall membership has increased by 30% from 2009 to the present (Conversation with P. Beard, March 1, 2010).

This strong identity is also reflected in the success of the recently finalized event series Art After Dark: First Fridays. Many newly enrolled members have communicated that First

Fridays was a major decisional factor to join the SRGM. Young members largely supported this event series, and it has been a unique and progressive contemporary social event.

The individual development staff excels at interpersonal communications with constituents, working diligently to create respectful relationships with as much of our member base as possible. Informal surveys have shown that members are highly pleased with the customer service and etiquette of the membership staff. The Individual Development personnel have created a rapport with a number of their target members, handling each interaction with care, even in aggravated occurrences.

## II. Weaknesses

In spite the organizations' brand strength, many constituents do not view the SRGF/SRGM as a charity needing constant support, as it is a common public misconception that the Guggenheim family left an endowment to the museum. In fact, the SRGF must fundraise for all organizational costs. It is necessary to find a way to market the SRGF and SRGM as nonprofit, philanthropic charities that are unique and in need of public and private support.

The discontinuation of Art After Dark: First Fridays and the monthly members' magazine leaves the SRGF and SRGM searching for new ways to engage and communicate with members. We have received many inquiries regarding the end of First Fridays and the beginning of any new member-focused events. New event series are currently being developed, however, it is most likely that members will not receive complimentary admission for any future series (as was the case with First Fridays) but will receive specially discounted admission. Since many members have communicated that First Fridays was a primary motivation for purchasing a membership, we hope not to lose any members over this gap in programming.

The SRGM website is another weakness that blurs the organization's image as a nonprofit charity. Under current review, the website has two heading tabs that read "Membership" and "Support Us". It is not clear to viewers that membership is in fact a way of supporting the museum. Under the membership heading, each degree of membership (the general levels, Family, YCC, and Patrons Circle) is listed on separate page, and each page lists the appropriate benefits and opportunities in a different format. There is no single page or document that clearly lists the overall scope of membership levels and benefits. This separation of information distracts from the focus of membership as a source of fundraising and perpetuates the misinterpretation of the Guggenheim as a product, with members viewing themselves as stakeholders as opposed to donors.

The prioritization of tasks and the management of workflow are the greatest weaknesses of the SRGF's membership department. Prior to this internship, I underestimated the level of customer service that is required for day-to-day membership operations. I associated membership related customer service to relevant programming and special events. However, it is now clear to me that customer service is a huge part of in-office membership work. As part of the SRGF membership staff, I have seen that broader tasks and projects easily fall by the wayside when a large portion of time is spent communicating with members, addressing their needs, and resolving issues. There are only three employees that manage the operations of the 8,000+ general level members of the SRGM, the Membership Coordinator, a part time data entry assistant, and an intern, myself. Between the three of us, it is very easy to become distracted from our work when faced with discontented members that must be dealt with immediately. This often causes us to lose sight of larger, ongoing membership development projects.

The membership department specifically struggles with the promptness and efficiency of customer service execution. The majority of member complaints are related to never

receiving membership cards and unanswered (or long awaited answers) to emails, voicemails, and calls. This disorganization can be linked to the five ways people can purchase and renew a museum membership: by mail, fax, over the phone, on the museum's website, and in person at the museum membership desk. The constant incoming of payments from various channels can be overwhelming for the small membership staff. With membership operations stretched between different locations, it is common to lose track of information and to have tasks "fall through the cracks". An example of this includes when visitors fill out a hard copy form at the museum's membership desk upon purchasing or renewing a membership. These forms are later collected in bulk and transferred to the membership department at the SRGF's downtown location. The information is then entered into the Raiser's Edge database for the processing of membership card mailings. These forms can be easily misplaced, unreadable, or partially completed, leaving us with no way to contact the constituents or to update their information. Also, there can be a disassociation between the dates a member is charged for a payment at the museum to the date the hard copy form reaches the SRGF office to be processed. When purchase and renewal queries are assembled from Raiser's Edge to be sent to the mailing house twice a month, it is possible for a member's name to be skipped if their purchase date occurred before the 15<sup>th</sup> of the month but was not processed in the database until after the 15<sup>th</sup>. This occurs if the purchase/gift date has also been noted as the processing date; the two dates should be distinct from one another.

The membership department is also struggles with following up on distributed tasks and assignments. This is partly related to the staff being overwhelmed with the daily processing of fulfillments. When tasks and small projects are assigned, they are likely to be worked on for a short amount of time then pushed aside. Better organization and progress reporting is necessary to stay abreast of all assignments and how each assignment is contributing to the department's overall goals.

Overall, the membership department must develop new ways to more effectively serve the SRGM members. This could range from developing a system for better personal prioritization of tasks to creating a specific chain of command for regularly administered processes.

### III. Opportunities

The SRGF and SRGM are currently in a position to build upon some advantageous opportunities. These opportunities can serve as a positive stimulus for the public image of the museum, the reach of the organization, and the overall fundraising.

The finale of First Fridays produces a need for a new event series that would appeal to the previously targeted audience. The Development, External Affairs, and Special Events departments are currently producing a yet to be named concert series that will begin in Fall 2010 and will feature a variety of contemporary artists to perform at the SRGM. It will serve as a social event, drawing a similarly young and eclectic crowd and hopefully reaching new visitors as well. Since this series will not be free for members (as was the case with First Fridays), it will provide a greater opportunity for fundraising, as all attendees will pay admission. Members will be offered specially reduced price tickets.

The recently updated Library Members program presents itself as a new opportunity for cultivating stewardship. The SRGM currently has 35 participating library members, approximately. The Development Department must create marketing strategies and solicitation information specifically geared toward libraries in order to increase the number of members. This newly created category of membership can strengthen the organization as an opportunity for supplemental fundraising and by reaching a wider audience of visitors and potential donors.



#### IV. Threats

The Guggenheim faces threats from other New York City museums and arts organizations that possess opportunities and services that the SRGM lacks. Not only is the Guggenheim lacking a major special event series in the wake of First Fridays, but it is also lacking a regular opportunity to draw a maximum audience of guests.

The Museum of Modern Art offers two regular event series that are geared toward maximizing the attendance of the general public. MoMA Nights: First Thursdays take place on the first Thursday of selected months, and every Thursday in July and August, from 5:30pm-8:45pm (MoMA Nights, 2009). Regular admission rates apply; free for members and regular admission for general public. MoMA Nights include DJ music, a cash bar, gallery talks, and a prix fixe menu in the Café 2 dining facility. MoMA also presents “Target Free Fridays”, with the museum open from 4pm-8pm and free admission for all visitors. The Whitney Museum of American Art also presents the regular series “Pay What You Wish” Nights every Friday from 6pm-9pm (Visit – Whitney, 2010). The SRGM must determine if it is necessary to provide an evening admissions event, or any other events aimed at attracting the general public, which are comparable to that of other local museums and organizations.

Although the Guggenheim is committed to promoting cutting edge contemporary works, the message and concept of some exhibitions can elude, or even exasperate, visitors and members. The recent exhibition *This Progress*, by artist Tino Sehgal, was an unconventional performance work that was based upon conversation and interaction between museum visitors and trained exhibition “interpreters”. Though innovative and thought provoking, this exhibition presented a variety of audience engagement challenges. Older audience members did not understand the concept of the work. Foreign visitors were inadvertently omitted from participation as the “interpreters” spoke only English. Some visitors expressed disappointment that the walls of the main rotunda were completely free of artwork

during this exhibition. The SRGM also faces press threats related to the content of such exhibitions and events. The criticisms of *This Progress* were apparent throughout the exhibition, as seen in the New York Times article by Alicia Desantis (Appendix 6). While it is commendable that the Guggenheim takes risks with the works that it presents, the organization must consider if these risks can lead to any irreparable damage to its public image.

## Chapter Four: Best Practices

The Solomon R. Guggenheim Foundation and Museum has a strong member base of over 11,000 people. Despite its strength in brand loyalty, the Guggenheim struggles to maintain efficient member operations and day-to-day correspondence, as detailed in the Weaknesses section of the S.W.O.T. analysis.

In the Jossey-Bass Handbook of Nonprofit Leadership and Management, it states that the most effective and successful fundraising managers practice five classic management techniques (Herman, 2005):

1. Analysis – This determines the organization’s current need for fundraising, outlining all charitable income (i.e. Where is the money coming from? How many donors are there? How much do they contribute?).
2. Planning – This determines all future fundraising steps to be taken (i.e. Who should be targeted as a potential donor? When should they be approached? How should they be solicited?).
3. Execution – This is the carrying out of the plan. Tasks are assigned, responsibilities are accepted, and follow up ensures completion of tasks.
4. Control – This technique details the tasks to be monitored and coordinated on a regular basis. Processing must be done in a timely and accurate manner.
5. Evaluation – This determines whether or not resources are being maximized and if objectives have been met (If not, then why not?).

The membership staff of the Individual Development Department is successful in analyzing and planning the work that needs to be done to successfully fundraise and develop member support. In recent studies, they have identified that they must find greater ways of

reaching out to first year members and of acknowledging or rewarding long-term members (5 years or greater). The research and understanding of facts is thorough, and the preliminary goals are realistic. However, the department particularly struggles with steps 3 and 4:

#### Execution and Control.

Regarding execution, tasks are assigned with a commonly understood goal, but are delegated with minimally specific expectations and/or timelines. Small projects (market research, constituent correspondence, follow up on renewals, etc.) are often pushed aside and delayed when there is no set date for completion. This results in the typical reaction of, “I keep meaning to do that”, and then “that” never gets done. This problem could ideally be lessened with more people on the membership team, but there is currently no allowance in the budget for additional staff members. Although, without proper follow up measures, the work would not be done as efficiently regardless of the number of personnel.

The level of “control” is also hindered by being understaffed. A reassessment of time spent on day-to-day work should be considered in order to acquire greater control, while faced with little help. “Juggling and setting priorities become important skills.” (Rich, 2002)

The following breakdown is a suggested amount of time and effort to be administered on all typical membership tasks (Rich, 2002):

1. Acquisitions, 15% of total time – The plan for acquiring new members and donors must be successfully planned and implemented regardless of its mode of operation.
2. Renewals, 10% of total time – Renewals must be well organized and promptly administered on a regular basis. Thorough follow up is very important.
3. Processing and recordkeeping, 10% of total time – Memberships must be processed within a timely manner and acknowledged appropriately. This is the

first point of contact for new members, and the organization has only one chance to make a first impression.

4. Member Services, 10% of total time – There must be an appointed staff member to regularly answer member inquiries and help with any related issues (i.e. lost membership cards, change of address, RSVPs for events).
5. Communications, 15% of total time – It is important to effectively communicate with all members on a regular basis, whether this is completed by the membership department or by a separate department. This is how members learn about the benefits and opportunities afforded to them.
6. Activities and Programs, 20% of total time – Membership activities should be planned at regular intervals throughout the year, as to keep constituents involved and intrigued in the organization’s mission.
7. Coordinating volunteer activities, 15% of total time – Volunteer work is essential to nonprofit functions, as volunteers contribute an incredible amount of time and work toward the goals of the organization.
8. Planning, 5% of total time – Nonprofit organizations must constantly evaluate goals, as the nature of the organization can shift over time. Strategic planning for the future must be assessed in relation to the current state of affairs.
9. Other, if any remaining time exists – Various other tasks may be encountered as part of membership operations (i.e. travel programs, interest groups, market research).

The SRGF needs a greater focus on steps 3 and 4, Processing and recordkeeping and Member Services. These are their weakest areas. “With current technology, it takes one data entry person to manage every 7,500 records. A program with too few staff may alienate members in high volume times, when membership cards or correspondence are too long in

coming. Overworked staff can cause low morale and hence grumpy customer service – not a good thing.” (Rich, 2002)

The overall satisfaction of members would increase by placing a greater concerted effort on properly managing time and priorities. Not only would member satisfaction increase with a more efficient allocation of work, but this would also boost the department’s image as a successfully managed organization that is grateful for the support of its donors. This would foster a greater sense of overall charitable purpose and reinforce the SRGF’s representation as a philanthropic organization. “Connecting the parts also produces feelings of integrity that have immeasurable value in a philanthropic organization. Such cohesiveness communicates to prospective donors that the organization has its act together, adding value to the community and meriting philanthropic support” (Herman, 2005).

## Chapter Five: Intern Recommendations

The Solomon R. Guggenheim Foundation and Museum would positively benefit from a variety of recommended procedures and programs. As a creative and innovative organization, the Guggenheim has an advantage over other competitors to administer attractive new practices that speak to the public. The following are my recommendations for methods of improving management, marketing, and membership development.

The SRGF membership department must create a more streamlined system for serving members. This can start with something as simple as placing card machines at the membership desk in the museum. Having the ability to directly input constituent information into Raiser's Edge (or into the interactive online constituent system, NetCommunity) and immediately print cards when people visit the museum and decide to purchase or renew a membership, would greatly reduce paperwork and any possible discrepancies. This would reduce the amount of time between a visitor signing up for a membership and actually receiving their cards, as well as cutting down on the amount of fulfillments to be sent each month from the mailing house or the SRGF office. Although database maintenance by the SRGF would still be necessary to accurately track new payments from the museum desk, complaints from members regarding never receiving cards or responses to inquiries would likely decrease, as the number of steps from points A to B would be reduced. By automating membership, people would feel an instant connection to the museum and its programs.

Also, the SRGF membership staff must develop a system for prioritizing tasks and assignments. By focusing on execution and control, as seen in the Jossey-Bass Handbook (Herman, 2005), the staff would operate more efficiently and better serve museum members. Whether implementing the time management frame written by Patricia Rich and mentioned in

the Best Practices chapter (Rich, 2002) or adhering to another system, the individual development department should create a specific set of guidelines for handling day-to-day tasks. It is absolutely necessary to follow up on all assignments, as this is where most things slip away. Deadlines for projects should be set. “Within the fundraising office or department, fundraisers implement several tasks for which they are solely responsible. Alongside these are several organizational tasks that fundraising staff may foster and coordinate but that involve other staff and board leadership and may require some compromise to accomplish” (Herman, 2005). Creating such organizational tasks, both independently and collaboratively, would force staff members to better allocate their time and accomplish all on going and immediate tasks.

The SRGF must find new ways to market the foundation and the museum as philanthropic charities. By restructuring the SRGM website, this would better display the different levels of memberships and benefits and reinforce the SRGM’s representation as a charitable organization. The Los Angeles County Museum of Art (LACMA) has a clear and interesting model by which all membership levels are displayed on their website (Appendix 8). All levels of membership are displayed on one page with a brief description. The viewer can then be carried to another page that further details each level when clicking on that title. All benefits and membership “add-ons” (Film Club and Muse, the young members event series) are also listed on the main membership page. The SRGF should also consider placing a heavier marketing focus on educational and public programming.

Another recommendation is for the SRGF to find additional ways to develop audience and member expansion. With First Fridays now over, the museum must find a way to continually engage young members and visitors with creative programs and concepts. By identifying a way to reach to this specific audience, the museum can build a stronger donor demographic and increase the value of programming. In a Museum Special Section article in the New York Times, Stephanie Strom cites how the Museum of Fine Arts Houston reached



out to the local Korean community to fund a display of Asian art, and has since expanded the display into an entire “Arts of Korea Gallery” (Strom, 2010). “Museums around the country are tapping into new demographics in hopes of building supporting and cultivating donors. Their efforts are paying off with new and growing collections of art from around the world, as well as new sources of income” (Strom, 2010). A possible way of similarly engaging young members would be to create a film club or series, like that of LACMA. Young people are very connected to popular culture and films, and a series such as this would attract the appropriate audience and strengthen the SRGF. A film club would also play well into the mission of the SRGF, regarding the promotion of all manifestations of visual culture. This program would serve as supplementary fundraising opportunity for the SRGF, charging a reasonable fee for membership and requiring little overhead costs.

In regards to legal applications and financial management, I had very little interaction with these departments and any related information. Both the legal and finance departments of the SRGF release “All Staff” memos when pertinent information or developments have been made, such as the release of the 2008 Annual Report and the recent settlement with the Malevich heirs regarding the display of a work in the current exhibition *Malevich In Focus: 1912-1922* (Appendix 9). These general updates are the only direct connection that I have had with legal applications and financial management, and therefore, I am unable to give a more thorough recommendation for these topics.

## Chapter Six: Intern Contributions

I have contributed to the development operations of the SRGF on a variety of levels. In the short term, my daily assistance with the fulfillment of membership cards that need to be replaced or have never been received allowed for the Membership Coordinator, Peter Beard, to focus on bigger projects at hand. I was able to quickly process member information and letters of acknowledgement after a brief familiarization with the procedures. The list of members seeking new cards has never become lengthy or unmanageable and is often completely clear by the end of each day. By not being distracted with repeated fulfillments, Peter is able to spend more time on projects that directly involve membership development, such as organizing details for member events, creating copy for promotional materials, and corresponding with members on more in-depth matters.

My previous experience as an office manager has allowed me to hone my written and verbal skills, learning the art of concise, polite, and professional business interactions. Members of the SRGF Individual Development staff have appreciated this contribution, and I have been trusted to directly correspond with members in writing and in conversation.

My past volunteer work with the Contemporary Arts Center of New Orleans and the Ogden Museum of Southern Art has broadened my knowledge of the operations of special fundraising events. My work at New Orleans events such as *White Linen Night* and the *O What A Night Gala*, has taught me the importance of customer service and attention to detail at such events. My level of composure and decorum has been an appreciated contribution at Guggenheim events, such as First Fridays, especially when faced with impatient and demanding guests.

I believe that my past work experiences and my graduate education positioned me at a more professional level than less experienced interns, with Peter frequently seeking my advice or input on a different membership related topics (i.e. layouts for promotional materials, copy for drafted correspondence, best methods for organizing data and files). This likely contributed to the solidity of our department's projects and interaction with our members.

## **Conclusion**

My internship at the Solomon R. Guggenheim Foundation and Museum has been a tremendous learning experience. Although my past work with arts organizations has been very valuable, it has been incredible to watch one of the world's greatest organizations operate from the inside out. What I have found to be most enlightening is how compartmentalized the management structure and operations of a large-scale organization can be. This experience has allowed me to see how different departments work independently of each, yet are ultimately interconnected.

As an Arts Administration student, I have been able to see on a firsthand level how significant, yet labor intensive, development and fundraising work truly is. I have seen the importance of building respectful relationships with constituents and constantly communicating the mission of the organization. My internship at the Guggenheim has reinforced my desire to work in the arts and cultural fields, and it has enhanced my future career opportunities.

## Bibliography

Herman, R.D. (Ed.). (2005). *The Jossey-bass handbook of nonprofit leadership and management*. San Francisco, CA: John Wiley & Sons, Inc.

*Mission statement - the solomon r. guggenheim foundation..* (2010). Retrieved from <http://www.guggenheim.org/guggenheim-foundation/mission-statement>

*Moma nights – museum of modern art.* (2009). Retrieved from <http://www.moma.org/visit/calendar/programs/52>

Rich, P. (2002). *Membership development: an action plan for results/patricia rich, dana hines*. Gaithersburg, MD: Aspen Publishers.

Spector, N. (Ed.). (2009). *Guggenheim museum collection a to z*. New York, NY: Guggenheim Museum.


Strom, S. (2010, March 18). To Attract a crowd, scour your demographics. *The New York Times*, F31.

*Support join lacma.* (2010). Retrieved from <http://www.lacma.org/membership/JoinIntro.aspx>

Vail, K. (Ed.). (2009). *The Museum of non-objective painting*. New York, NY: Guggenheim Museum.

*Visit - whitney museum of american art.* (2010). Retrieved from <http://www.whitney.org/Visit>

**Appendix 1**  
**Amended and Restated Organizational Charter**

The  
  
 University of the State of New York  
 Absolute charter of  
 The Solomon R. Guggenheim Foundation

**This instrument witnesseth** *That the Regents of the University of the State of New York*

*have granted this absolute charter incorporating Solomon R. Guggenheim, Louis S. Levy, Silas W. Howard, Henry O. Harremer, Willis H. Booth, Louis F. Rothschild and Albert E. Thirle, and their associates and successors, as an educational corporation for the mental or moral improvement of men and women, the promotion and encouragement of art and education in art and the enlightenment of the public, especially in the field of art;*

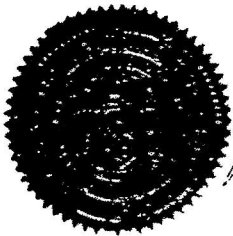
*To be a non-stock corporation under the name of The Solomon R. Guggenheim Foundation, no part of the net earnings of which shall inure to the benefit of any private individual;*

*Its principal office to be located in the Borough of Manhattan, City, County and State of New York.*

*The seven persons named as its incorporators to be its first board of trustees and to hold office until their successors shall be duly chosen or appointed; the board of trustees to have power, by a two-thirds vote of the full board, to fix the terms of office of the trustees and to increase or decrease the number of trustees, in such manner and upon such terms as shall be prescribed by the general rules of the board, provided the number of trustees shall not be more than twenty-five nor less than five.*

*Its purposes and objects to be: to provide for the promotion of art and for the mental or moral improvement of men and women by furthering their education, enlightenment and aesthetic taste, and by developing the understanding and appreciation of art by the public; to establish, maintain and operate, or contribute for the establishment, maintenance and operation of, a museum or museums, or other proper place or places for the public exhibition of art; to make proper provision for lectures, publications or other public information or instruction in connection therewith, and for scholarships, grants-in-aid or similar contributions in connection with such purposes; to acquire by purchase, gift, grant, bequest or otherwise, works of art, including paintings, pictures, engravings, prints and other objects of art, books and furniture, and any and all fixtures pertaining thereto or connected thereto. So far, and only so far, as the same are necessary or convenient for the accomplishment of its enumerated purposes and objects; to have the power: to receive, hold and administer securities, moneys and any other assets and property and to invest, reinvest and change the investment of the same from time to time; to receive, collect, and disburse income, issues, rents and profits accruing therefrom, and apply the same, to the uses and purposes for which the corporation is organized; to take and hold by gift, grant, devise, bequest or otherwise, real and personal property of every description, without limitation of amount, and to acquire, convey and dispose of such real and personal property of every description; to make donations or gifts from its assets and property to any institution or institutions of character and with purposes and objects similar to the purposes and objects for which this corporation is organized. The corporation may pursue any or all of its purposes and objects and exercise any or all of its powers either within or anywhere without the State of New York.*

**Granted** *June 25, 1937* by the Regents of the University of the State of New York, executed under their seal and recorded in their office. Number 4432



*James Byrne*  
 Chancellor

*John G. Frank*  
 Secretary of the University  
 and  
 Commissioner of Education

THE UNIVERSITY OF THE STATE OF NEW YORK

ABSOLUTE CHARTER OF  
THE SOLOMON R. GUGGENHEIM FOUNDATION

June 25, 1937

This instrument witnesseth that the Regents of the University of the State of New York have granted this absolute charter incorporating Solomon R. Guggenheim, Louis S. Levy, Silas W. Howland, Henry O. Havemeyer, Willis H. Booth, Louis F. Rothschild and Albert E. Thiele, and their associates and successors, as an educational corporation for the mental or moral improvement of men and women, the promotion and encouragement of art and education in art and the enlightenment of the public, especially in the field of art;

To be a non-stock corporation under the name of The Solomon R. Guggenheim Foundation, no part of the net earnings of which shall inure to the benefit of any private individual;

Its principal office to be located in the Borough of Manhattan, City, County and State of New York.

The seven persons named as its incorporators to be its first board of trustees and to hold office until their successors shall be duly chosen or appointed; the board of trustees to have power, by a two-thirds vote of the full board, to fix the terms of office of the trustees and to increase or decrease the number of trustees, in such manner and upon such terms as shall be prescribed by the general rules of the board, provided the number of trustees shall not be more than forty nor less than five.

Its purposes and objects to be: to provide for the promotion of art and for the mental or moral improvement of men and women by furthering their education, enlightenment and aesthetic taste, and by developing the understanding and appreciation of art by the public; to establish, maintain and operate, or contribute for the establishment, maintenance and operation of, a museum or museums, or other proper place or places for the public exhibition of art; to make proper provision for lectures, publications or other public information or instruction in connection therewith, and for scholarships, grants-in-aid or similar contributions in connection with such purposes; to acquire by purchase, gift, grant, bequest or otherwise, works of art, including paintings, pictures, engravings, prints and other objects of art, books and furniture, and any and all fixtures pertaining thereto or convenient therefor. So far, and only so far, as the same are necessary or convenient for the



accomplishment of its enumerated purposes and objects, to have the power: to receive, hold and administer securities, moneys and any other assets and property, and to invest, reinvest and change the investment of the same from time to time; to receive, collect, and disburse income, issues, rents and profits accruing therefrom, and apply the same to the uses and purposes for which the corporation is organized; to take and hold, by gift, grant, devise, bequest or otherwise, real and personal property of every description, without limitation of amount, and to mortgage, convey and dispose of such real and personal property of every description; to make donations or gifts from its assets and property to any institution or institutions of character and with purposes and objects similar to the purposes and objects for which this corporation is organized. The corporation may pursue any or all of its purposes and objects and exercise any or all of its powers either within or anywhere without the State of New York.

[Seal of the University]

Granted June 25, 1937, by the Regents of the University of the State of New York executed under their seal and recorded in their office. Number 4432

James Byrne  
Chancellor

Frank P. Graves  
President of the University  
and  
Commissioner of Education

The University of the State of New York

Education



Department

Amendment to Charter

THE SOLOMON R. GUGGENHEIM FOUNDATION

THIS INSTRUMENT WITNESSETH That the Regents of The University of the State of New York have amended the charter of The Solomon R. Guggenheim Foundation, located in the city, county and state of New York, which was granted in the first instance by action of the Board of Regents on June 25, 1937, is amended to increase the authorized maximum number of trustees from 25 to 40.



Granted December 21, 1990, by the Board of Regents of The University of the State of New York, for and on behalf of the State Education Department, and executed under the seal of said University, and recorded as Number 20,789.

*Martin A. D'Amico*  
Chancellor

*Thomas S. Smith*  
President of The University  
and Commissioner of Education

**University of the**

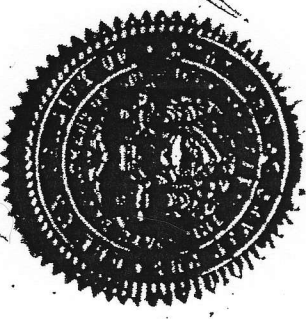
**State of New York**

**Absolute charter of  
The Solomon R. Guggenheim Foundation**

**This instrument witnesses That the People of the State of New York**  
 have granted this absolute charter incorporating  
 corporation for the mental or moral improvement of art and science, the promotion and encouragement of art and education in art and the advancement of the public, especially in the field of art;  
 its principal office to be located in the Borough of Manhattan, City, County and State of New York.  
 The seven persons named as its incorporators be its first board of trustees and its first officers until their successors shall be duly chosen or appointed; the board of trustees to have power, by a two-thirds vote of the full board  
 five nor less than five.

its purposes and objects to be: to provide for the promotion of art and for the receipt or purchase of works of art and treasure by bequeathing their collection, gift or loan and acquisition and maintenance of art by the public; to establish, maintain and operate, or contribute to the establishment, maintenance and operation of, a museum or museums, or other proper place or places for the public exhibition and display of works of art, including paintings, pictures, engravings, prints and other objects of art, books and formulae, and any and all articles pertaining thereto or connected therewith, to acquire by purchase, gift, bequest or otherwise, words of art, including paintings, pictures, engravings, prints and other objects of art, books and formulae, and any and all articles pertaining thereto or connected therewith, to acquire by purchase, gift, bequest or otherwise, the same from time to time; to receive, collect, and disburse income, issues, rents and profits accruing therefrom; and apply the same to the uses and purposes which the corporation is organized, to take and hold, by gift, grant, bequest, devise, or otherwise, real and personal property of every description, with full and complete power to sell, lease, convey and dispose of such real and personal property of every description; to make alterations or additions to all of its purposes and objects and to exercise any or all of its powers either within or any where without the State of New York.

Granted June 25, 1937 by the Regents of the University of the State of New York, recorded under their seal and recorded in their office, Number 4432



*[Signature]*  
 Chairman

*[Signature]*  
 President of the University

**Appendix 2**  
**Solomon R. Guggenheim Foundation 2008 Annual Report**



# GUGGENHEIM FOUNDATION



**W**hile only two months into my new role as director of the Solomon R. Guggenheim Foundation and Museum at the end of 2008, I am honored to write an overview of this eventful year for the foundation. Before recognizing the highlights of the year, I have a few people to acknowledge: chiefly the board of trustees and its leaders, William Mack, Chairman; and Jennifer Stockman, President; as well as Thomas Krens—the foundation's director for two extraordinary decades—each of whom have graciously passed the torch to me to guide the future of the foundation and the New York flagship, the Solomon R. Guggenheim Museum.

Over the past 20 years, the foundation, with Thomas Krens at the helm, defined a new way of exhibiting museum collections and extraordinary special exhibitions and led the Guggenheim on a thrilling journey of international exploration, which proved successful beyond everyone's wildest imagination. Throughout Tom's tenure as director, the Guggenheim Foundation taught the museum community how to reach new audiences and shared its collection and museum expertise with colleagues across the globe.

I would also like to recognize the dedication and leadership of Marc Steglitz, Chief Operating Officer of the Solomon R. Guggenheim Foundation, who took on the role of Interim Director of the New York museum from September 2007 until my arrival in fall 2008. Marc led the institution during the critical three-year restoration of the Frank Lloyd Wright-designed building, and under his leadership unveiled a museum that is as good as new in preparation for its 50th Anniversary in 2009.

Under Tom and Marc's leadership in 2008, the New York museum experienced record-breaking attendance, surpassing one million visitors despite the increasingly troubled economic climate. Extraordinary programming in New York, beginning with the celebrated rotunda exhibitions—*Cai Guo-Qiang: I Want to Believe*, *Louise Bourgeois*, and *theanyspacewhatever*—tower gallery exhibitions that surpassed expectations—*Catherine Opie: American Photographer* and *Imageless: The Scientific Study and Experimental Treatment of an Ad Reinhardt Black Painting*—as well as critically acclaimed Works & Process performances; the launch of a redesigned, award-winning Web site; new social networking initiatives; unparalleled media coverage; and dynamic, multidisciplinary educational programs contributed to one of the most successful years in the history of the New York museum.

As the Guggenheim Hermitage Museum concluded its seven-year tenure in the Venetian Resort-Hotel-Casino in Las Vegas after the close of its remarkable *Modern Masters from the Guggenheim Collection* exhibition on May 11, 2008, the other network museums welcomed spectacular exhibitions including *Juan Muñoz: A Retrospective* and *Cy Twombly* in Bilbao; *True North, Freeway Balconies*, and *Anish Kapoor: Memory* in Berlin; and *Coming of Age: American Art, 1850s to 1950s* in Venice.

This year presented many significant milestones for the Guggenheim Foundation as well as unforeseen challenges in the global economy that will influence the museum for years to come. Despite the adjustments the foundation will undoubtedly endure to maintain its mission, the Guggenheim Foundation will continue to pursue its strategic initiatives as planned.

Looking toward the future as the new director of both the Solomon R. Guggenheim Foundation and Museum, my intention is to focus on the

pivotal role of the New York museum and its collection while also providing collaborative leadership for the four other institutions in the Guggenheim network: the Peggy Guggenheim Collection in Venice, the Guggenheim Museum Bilbao in Spain, the Deutsche Guggenheim in Berlin, and Guggenheim Abu Dhabi, scheduled to open in the United Arab Emirates in 2013. The Guggenheim's visionary history, exceptional collection, iconic architecture, and distinguished staff make my new leadership role an exciting and welcome challenge. I plan to build on the legacy and mission of the foundation, recognizing its idealism and allegiance to artists. I look forward to the adventurous years ahead, working alongside the dedicated staff of the foundation to further the vision of this organization.

**Richard Armstrong**

*Director, Solomon R. Guggenheim Foundation and Museum*



**T**his past year has been a period of transition during a change in leadership. Thomas Krens, former director of the Solomon R. Guggenheim Foundation, stepped down after 20 years of incredible service. Tom's tenure as director was marked by tremendous achievements, including the expansion of the Guggenheim's global museum network with spectacular museums in Venice, Bilbao, and Berlin, and the establishment of plans with the Tourism and Development Investment Company to create Guggenheim Abu Dhabi in the United Arab Emirates. Furthermore, hundreds of exhibitions were organized under Tom's leadership while significant art acquisitions enhanced the Guggenheim's collection. The board of trustees joins me in expressing our deep gratitude to Tom for all that he achieved for the Guggenheim over two decades of unparalleled growth.

This year also marked the commencement of new leadership with the appointment of Richard Armstrong, former Henry J. Heinz II director of the Carnegie Museum of Art in Pittsburgh, as director of the Solomon R. Guggenheim Foundation and Museum.

The board's search for a new director was defined by the desire to find a leader widely respected in the museum community who was dynamic and imaginative, yet recognized the traditions of previous administrations. We were delighted to find these qualities in Richard and now look to him to continue and enhance the scholarly traditions and creative vision for the Guggenheim's global museum network. Richard's mission also includes cultivating new sources of funding to support the foundation's extensive programming and the care and growth of its collection, while also ensuring that

the Guggenheim Museum in New York continues to serve as the foundation's essential source of inspiration and energy.

This year marked the completion of the Guggenheim Museum's three-year restoration project well before our 50th Anniversary celebrations planned for 2009. Thanks to generous contributions from Peter B. Lewis, former chairman of the foundation's board of trustees; the City of New York; the State of New York; and other donors, the Guggenheim Museum unveiled its restored structure and facade to the world, thus preserving the Frank Lloyd Wright-designed museum for future generations of local, national, and international visitors. The Guggenheim was proud to receive several awards for the quality of the restoration and the building was registered as a National Historic Landmark in October.

The success and future development of Guggenheim Abu Dhabi was ensured through the appointment of Richard Armstrong as leader of the foundation and Juan Ignacio Vidarte to Chief Officer for Global Strategies, who also retains his current position as director general of the Guggenheim Museum Bilbao. Juan Ignacio's leadership has been integral to the success of the Guggenheim Museum Bilbao, an award-winning and world-renowned cultural institution that has attracted an audience of almost 11 million visitors since its opening in 1997. The board of trustees is confident in Richard and Juan Ignacio's leadership and looks forward to the successful development of Guggenheim Abu Dhabi under their guidance.

It has been my sincere pleasure participating in the many achievements of the Solomon R. Guggenheim Foundation this past year, and I am excited for what the future holds. I would also like to thank board president Jennifer Stockman for being an incredible partner, for without her dedication to the foundation this successful period of transition and the accomplishments of 2008 would not have been possible.

**William L. Mack**  
*Chairman, Solomon R. Guggenheim Foundation*

**A**long with our chairman, William Mack, I would like to highlight the impressive efforts made in 2008 in support of our collections, the expansion of our education programs, and the creation of many distinguished exhibitions. The Solomon R. Guggenheim Foundation's many support groups continue to be invaluable to our innovation and excellence.

In autumn, the board of trustees welcomed a new member—passionate collector, patron and champion of the arts Carl Gustaf Ehrnrooth of Helsinki, Finland. The appointment is evidence of the board becoming increasingly international, a fitting reflection of the foundation's deep commitment to modern and contemporary art on a global scale.

A contribution from the Leon Levy Foundation this year of \$1 million marked the first gift toward the Peter Jay Sharp Foundation's matching challenge grant for Works & Process. The generous support launched the fund-raising for an endowment that ensures Works & Process will continue into the future, which gains significance as the program approaches its 25th anniversary in the 2008–09 season.

The Guggenheim Foundation is also deeply grateful to the National Endowment for the Humanities for selecting the 2009 exhibition, *The Third Mind: American Artists Contemplate Asia, 1860–1989*, for a \$1 million Chairman's Special Award. We are honored to be recognized this year with the unique distinction, as the Guggenheim was the only museum in its category to be selected and the award represents the highest level of funding for a single project nationwide.

Palestinian-American artist Emily Jacir was named winner of the 2008 Hugo Boss Prize. In celebrating the seventh installment in twelve years, we see how firmly the award has become anchored in the contemporary art world. AXA Art Insurance Corporation also provided notable exhibition support with its donation and grant for *Imageless: The Scientific Study and Experimental Treatment of an Ad Reinhardt Black Painting*. The AXA Art Conservation Project provided the Guggenheim and collaborators with an unprecedented opportunity in conservation research.

Once again, the Guggenheim International Gala proved successful, raising over \$2.3 million. More than 500 guests came together atop 7 World Trade Center to celebrate artists who are the museum's inspiration. Over the past three years, the event has become an art experience in its own right and one of the most profitable dinner auctions in New York.

In recognition of its many dedicated donors, the foundation was thrilled to install its first Benefactor Wall in the rotunda of the New York museum this June. Those listed deserve special thanks for enabling us to continue our efforts in collecting, promoting, and sharing the art of our time.

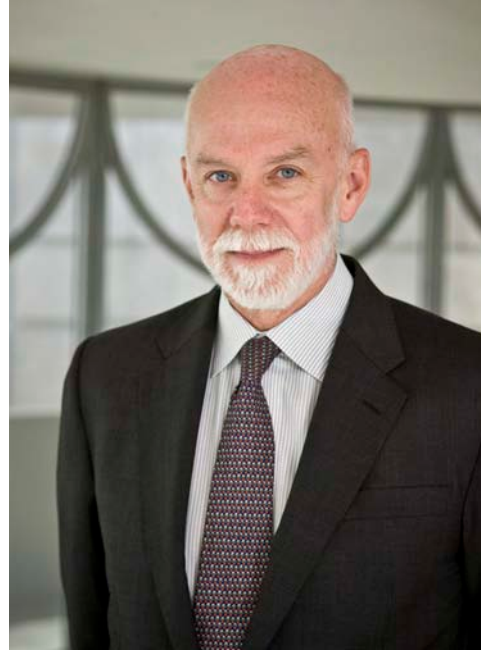
It is my pleasure to share the significant list of 2008 donors who have generously contributed to the foundation's worldwide acclaim and recognize the committed support of all the Guggenheim advisory committees. With great satisfaction, I extend sincere gratitude to all.

**Jennifer Blei Stockman**  
*President, Solomon R. Guggenheim Foundation*



**ARMSTRONG ASSUMES DIRECTORSHIP**

The board of trustees of the Solomon R. Guggenheim Foundation has unanimously confirmed the appointment of Richard Armstrong, effective November 4, to the position of Director, Solomon R. Guggenheim Foundation and Museum. As director of both the foundation and the foundation's flagship Solomon R. Guggenheim Museum in New York, Armstrong will focus on the pivotal role of the New York museum while also providing leadership and management for the four other institutions in the Guggenheim network: the Peggy Guggenheim Collection in Venice, the Guggenheim Museum Bilbao in Spain, the Deutsche Guggenheim in Berlin, and Guggenheim Abu Dhabi, scheduled to open in 2013.



**WEB SITE FACELIFT**

Completely redesigned and relaunched in November 2008, Guggenheim.org was redeveloped for a better user experience and instant access to a broad range of information about all five museums in the Guggenheim network. New features include a video section, a revamped Collection Online, and a photo gallery.

CLOCKWISE FROM TOP Richard Armstrong, Director, Solomon R. Guggenheim Foundation and Museum; Guggenheim.org; Exiting the Ahmedabad Textile Millowners Association building, designed by Le Corbusier in 1954; Carl Gustaf Ehrnrooth; Lunch hosted by Larry Gagosian at the Red October Chocolate Factory, Moscow, Russia; Rendering for Zaha Hadid's proposed museum design in Vilnius, Lithuania

**ZAHA HADID DESIGN FOR PROPOSED MUSEUM IN VILNIUS**

Zaha Hadid, Pritzker Prize-winning architect and subject of a major retrospective at the Solomon R. Guggenheim Museum in 2006, has won the architectural competition for a proposed new museum in Vilnius, Lithuania. The competition is part of a feasibility study for a center of contemporary and media art, commissioned by the Jonas Mekas Visual Arts Center in Vilnius and conducted jointly by the Solomon R. Guggenheim Foundation and the State Hermitage Museum.



**TRUSTEE TRIP TO RUSSIA**

Board chairman William Mack and president Jennifer Stockman led a group of close friends and trustees of the Guggenheim Foundation on an ambassadorial tour of Kiev and Moscow from October 10 to 14. The group viewed historic and national art museums as well as the latest venues for contemporary art. All left with a sense of sophistication and dynamic growth of the contemporary art scene in Russia.



**INDIA WITH THE GUGGENHEIM**

In March 2008 a group of Guggenheim trustees and supporters joined Senior Curator of Asian Art Alexandra Munroe on an in-depth exploration of the artistic traditions and burgeoning contemporary art scenes of Agra, Ahmedabad, Mumbai, New Delhi, and Udaipur. Two scholars of the region—the Guggenheim's Assistant Curator of Asian Art, Sandhini Poddar, and the former Bernard Selz Curator of Asian Art at the Brooklyn Museum, Amy Poster—introduced the group to artists, scholars, collectors, and philanthropists at every stage of the journey.

**A PASSIONATE COLLECTOR AND NEW TRUSTEE**

In September 2008, the board of trustees welcomed its newest member—passionate collector, patron, and champion of the arts Carl Gustaf Ehrnrooth of Helsinki, Finland. Regarding the appointment, board chairman William Mack said: "Carl Gustaf, with his very international outlook, will be a wonderful addition to our board."







BACK ROW, LEFT TO RIGHT Peter M. Brant, John Wilmerding, Frederick B. Henry, and Robert C. Baker MIDDLE ROW Peter Lawson-Johnston, John Calicchio, Robert J. Tomei, Mortimer D. A. Sackler, Raja W. Sidawi, Stephen C. Swid, Jon Azua, and Thomas Krens FRONT ROW Amy Phelan, Wendy L-J. McNeil, Denise Saul, William L. Mack, Jennifer Blei Stockman, Linda Macklowe, and Mary Sharp Cronson

**HONORARY TRUSTEES IN PERPETUITY**

Solomon R. Guggenheim†  
Justin K. Thannhauser†  
Peggy Guggenheim†

**HONORARY CHAIRMAN**

Peter Lawson-Johnston

**CHAIRMAN**

William L. Mack

**PRESIDENT**

Jennifer Blei Stockman

**VICE-PRESIDENTS**

Frederick B. Henry  
Wendy L-J. McNeil  
Edward H. Meyer  
Stephen C. Swid  
Mark R. Walter

**DIRECTOR**

Thomas Krens  
*resignation effective as of November 3, 2008*  
Richard Armstrong  
*effective as of November 4, 2008*

**TREASURER**

Edward H. Meyer

**SECRETARY**

Edward F. Rover

**DIRECTOR EMERITUS**

Thomas M. Messer

**TRUSTEES**

Jon Imanol Azua  
Robert C. Baker  
Peter Brant  
*resignation effective as of December 17, 2008*  
Janna Bullock  
John Calicchio  
Mary Sharp Cronson  
Carl Gustaf Ehrnrooth  
*elected as of September 23, 2008*  
David Ganek  
Frederick B. Henry  
Peter Lawson-Johnston  
Peter Lawson-Johnston II  
Thomas Krens  
*resignation effective as of November 3, 2008*  
Howard W. Lutnick  
William L. Mack  
Linda Macklowe  
Wendy L-J. McNeil  
Edward H. Meyer  
Amy Phelan  
Vladimir O. Potanin  
Stephen M. Ross  
Mortimer D. A. Sackler  
Denise Saul  
James B. Sherwood  
Raja W. Sidawi  
Seymour Slive  
*resignation effective as of June 2008*  
Jennifer Blei Stockman  
Stephen C. Swid  
John S. Wadsworth, Jr.  
Mark R. Walter  
John Wilmerding

**HONORARY TRUSTEES**

Hannelore Schulhof  
*elected as of April 17, 2008*

**TRUSTEES EMERITI**

Robert M. Gardiner  
*elected as of April 17, 2008*  
Barbara Jonas  
*elected as of April 17, 2008*  
Samuel J. LeFrak†  
*elected as of April 17, 2008*  
Seymour Slive  
*elected as of April 17, 2008*

**TRUSTEES EX OFFICIO**

Tiqui Atencio Demirdjian, President,  
International Director's Council  
Robert J. Tomei, Chairman, Executive  
Committee, Peggy Guggenheim Collection  
Advisory Board  
*resignation effective as of June 2008*  
John Leopoldo Fiorilla, Chairman, Executive  
Committee, Peggy Guggenheim Collection  
Advisory Board  
*effective as of October 2008*

## FOUNDATION FINANCIAL REPORT

In his Director's Report, Richard Armstrong speaks of the "adventurous years ahead." This adventure is not only the excitement of building on the legacy and mission of the foundation and its allegiance to artists, but also the challenges of managing the institution in a very difficult economic climate.

This environment is reflected in our 2008 financial statements. 2008 was the first time since 2001 that we experienced a negative change in assets, primarily due to a decline in contributions (in part related to the successful completion of the fully funded restoration of the Solomon R. Guggenheim Museum) and the market decrease in our endowment funds.

We were fortunate that our continued strong exhibition program contributed to another record year in admission revenues. Expenses remain under tight control with a consistently large proportion dedicated to mission-related programs. Overhead is kept to a minimum.

An updated long-range financial plan was completed as part of the year-end process of establishing a 2009 budget. It incorporates a less optimistic outlook, a revised target for our endowment, and a contingency plan if the economic environment does not improve.

In fact, in 2009, we implemented a carefully considered staff reduction that ensured the continuation of our exceptional exhibition and related education programs. Since overhead, as stated earlier, was already at a minimum, it was necessary to postpone some of our strategic initiatives until the economic climate improves. Further expense cuts are not a strategic alternative. They would lead to a less vibrant institution and a likely associated decline in revenues.

To improve revenues and ensure the long-term financial strength of the institution, we believe we have to further differentiate and distinguish ourselves in order to attract the diminishing pool of support for cultural institutions. We plan to accomplish this by continuing to focus on our strengths, exhibitions, education, and the optimization of our unique global network.

### Marc Steglitz

*Interim Director, Solomon R. Guggenheim Museum  
and Chief Operating Officer, Solomon R. Guggenheim Foundation*

### SUMMARY OF FINANCIAL HIGHLIGHTS THE SOLOMON R. GUGGENHEIM FOUNDATION Consolidated Statement of Financial Position December 31, 2008 and 2007

Assets	2008	2007
Cash and cash equivalents . . . . .	\$6,645,682	\$13,370,858
Contributions and grants receivable, net . . . . .	27,022,117	30,972,976
Accounts receivable . . . . .	2,431,374	2,546,117
Other receivables . . . . .	1,744,510	838,766
Inventories . . . . .	1,634,722	1,341,592
Prepaid expenses . . . . .	251,805	389,383
Deferred costs . . . . .	200,753	229,777
Investments . . . . .	53,902,721	80,516,486
Property, equipment and leasehold improvements, net . . . . .	80,119,661	74,081,007
Art collection . . . . .	1	1
<b>Total assets . . . . .</b>	<b>\$173,953,346</b>	<b>\$204,286,963</b>
<b>Liabilities and Net Assets</b>		
<b>Liabilities:</b>		
Accounts payable and accrued expenses . . . . .	\$20,197,029	\$14,603,855
Deferred income and other . . . . .	35,534,372	38,927,180
Demand and other loans payable to banks . . . . .	8,438,432	6,731,764
Loan payable to Trust for Cultural Resources . . . . .	16,800,000	18,700,000
<b>Total liabilities . . . . .</b>	<b>80,969,833</b>	<b>78,962,799</b>
<b>Net assets:</b>		
Unrestricted . . . . .	18,468,230	14,547,338
Temporarily restricted . . . . .	23,857,021	57,915,617
Permanently restricted . . . . .	50,658,262	52,861,209
<b>Total net assets . . . . .</b>	<b>92,983,513</b>	<b>125,324,164</b>
<b>Total liabilities and net assets . . . . .</b>	<b>\$173,953,346</b>	<b>\$204,286,963</b>

# FOUNDATION FINANCIAL REPORT

## SUMMARY OF FINANCIAL HIGHLIGHTS THE SOLOMON R. GUGGENHEIM FOUNDATION Consolidated Statement of Activities Years Ended December 31, 2008 and 2007

	2008	2007
<b>Operating support and revenue</b>		
Contributions, grants and bequests . . . . .	\$9,671,016	\$23,045,295
Membership income . . . . .	3,108,723	3,124,763
In-kind contributions . . . . .	1,664,953	2,991,868
Benefit and special event income, net of direct expenses . . . . .	986,495	3,033,124
Admissions . . . . .	15,279,070	14,039,496
Traveling exhibition fees, royalties and other . . . . .	12,882,589	9,895,491
Investment income from spending rate . . . . .	502,630	0
Investment income (net of fees) . . . . .	1,649,096	3,047,835
Short-term investment income . . . . .	48,771	159,807
Auxiliary revenues . . . . .	8,071,839	7,894,084
<b>Total operating support and revenue</b>	<b>53,865,182</b>	<b>67,231,763</b>
<b>Operating expenses</b>	<b>2008</b>	<b>2007</b>
<b>Museum programs</b>		
Exhibition and projects . . . . .	15,461,411	13,412,324
Traveling exhibitions . . . . .	4,206,546	9,089,976
Curatorial and collection maintenance . . . . .	9,568,244	8,749,000
Visitor services . . . . .	4,516,075	4,062,027
Education . . . . .	3,230,815	3,095,093
Auxiliary expenses, including cost of sales . . . . .	6,921,921	6,607,559
<b>Total program expenses</b>	<b>43,905,012</b>	<b>45,015,979</b>
<b>Supporting services</b>		
Management and general . . . . .	17,192,251	13,011,636
Fund-raising . . . . .	4,418,179	4,835,989
Total supporting services . . . . .	21,610,430	17,847,625
<b>Total operating expenses</b>	<b>65,515,442</b>	<b>62,863,604</b>
<b>Operating support and revenue over operating expenses</b>	<b>(11,650,260)</b>	<b>4,368,159</b>
<b>Nonoperating activity</b>	<b>2008</b>	<b>2007</b>
Contributions . . . . .	10,259,597	13,498,672
Investment return less than spending amount . . . . .	(21,594,500)	1,254,617
Depreciation and amortization . . . . .	(5,799,318)	(3,940,723)
Interest and fees relating to debt . . . . .	(975,778)	(1,596,987)
Net loss on disposal of fixed assets . . . . .	(9,963)	(57,525)
Gain on forgiveness of loan payable . . . . .	0	1,400,000
Net change in postretirement benefit obligation . . . . .	379,694	0
Foreign currency translation . . . . .	(176,383)	396,058
Reserve for uncollectible contributions . . . . .	0	(500,000)

## SUMMARY OF FINANCIAL HIGHLIGHTS THE SOLOMON R. GUGGENHEIM FOUNDATION Consolidated Statement of Activities Years Ended December 31, 2008 and 2007 *Continued*

	2008	2007
Change in net assets before other changes . . . . .	(29,566,911)	14,822,271
<b>Change in net assets related to collection items purchased:</b>	<b>2008</b>	<b>2007</b>
Contributions . . . . .	939,121	1,633,668
Investment return . . . . .	111,757	0
Collection items purchased . . . . .	(3,824,618)	(1,757,159)
Change in net assets before cumulative effects of changes in accounting principle . . . . .	(32,340,651)	14,698,780
Effect of adoption of SFAS No. 158 . . . . .	0	(418,450)
Change in net assets . . . . .	(32,340,651)	14,280,330
Net assets, beginning of year . . . . .	125,324,164	111,043,834
Net assets, end of year . . . . .	\$92,983,513	\$125,324,164
<b>Change in Net Asset Balances:</b>	<b>2008</b>	<b>2007</b>
Net assets, beginning of year . . . . .	\$ 125,324,164	\$ 111,043,834
Change in unrestricted net assets . . . . .	3,920,892	(1,140,844)
Change in temporarily restricted net assets . . . . .	(34,058,596)	11,942,379
Change in permanently restricted net assets . . . . .	(2,202,947)	3,478,795
<b>Total change in net assets</b>	<b>(32,340,651)</b>	<b>14,280,330</b>
<b>Net assets, end of year</b>	<b>\$92,983,513</b>	<b>\$125,324,164</b>

## NOTES TO THE SUMMARY OF FINANCIAL HIGHLIGHTS

**Note 1**

This summary was prepared by the Solomon R. Guggenheim Foundation (“the foundation”) from its audited financial statements. The complete financial statements, including the related notes and auditor’s report, are available upon written request.

**Note 2**

The Financial Highlights include the foundation’s accounts in New York City related to the Solomon R. Guggenheim Museum; the accounts maintained in Venice, Italy, for the Peggy Guggenheim Collection; and the accounts maintained in Las Vegas for the Guggenheim Hermitage Museum. The foundation’s financial statements are prepared on an accrual basis.

**Note 3**

All debt and equity securities are recorded at fair value determined on the basis of quoted market values. Realized gains and losses arising from the sale or other disposition of investments are determined by the first-in, first-out method. Alternative investments include investments in hedge funds and fixed income funds. Alternative investments are stated at fair value based on FASB Statement No. 157, Fair Value Measurements (“SFAS No. 157”), which establishes a framework for measuring fair value and expanded disclosures about fair value measurement.

**Note 4**

Land, building, building improvements and renovations, and leasehold improvements and equipment purchases by the foundation are recorded at cost. Normal repairs and maintenance are expensed as incurred. Depreciation, and amortization of fixed assets and assets under capital leases, are calculated by the straight line method over the estimated useful lives.

**Note 5:** In accordance with industry practice, art objects purchased, donated and bequeathed are included in permanently restricted net assets at a value of \$1.

**Note 6**

In 1990, the foundation entered into a loan agreement with the Trust for Cultural Resources (“the trust”) primarily to provide long-term financing of the cost of construction, renovation and equipping of certain of the foundation’s capital facilities. The trust issued \$13,500,000 of 1990 Series A revenue bonds and \$41,400,000 of 1990 Series B revenue bonds. The trust loaned the proceeds of the issuance of the bonds to the foundation. In 2000, the foundation’s Series A revenue bonds were redeemed. While the bonds are not the debt of the foundation, the agreement between the foundation and the trust obligates the foundation to make payments equal to the debt service and sinking fund requirements, including any premium on redemption on the bonds. Payment of the principal and interest on the bonds is collateralized by an irrevocable letter of credit issued by a bank. As of December 31, 2008 and 2007 the foundation was in compliance with the financial covenants of the letter of credit.

**Note 7**

During 2007, the foundation adopted Statement of Financial Accounting Standards No. 158, Employers’ Accounting for Defined Benefits, Pension and Other Postretirement Plans (SFAS 158). SFAS No. 158 requires the foundation to report the funded status of each pension and other postretirement benefit plan as an asset (for over-funded plans) or as liability (for under-funded plans), replacing the accrued benefit obligation currently recorded. The adoption of SFAS 158 resulted in a decrease of \$418,450 to unrestricted net assets.

**Note 8**

In 2008, the foundation adopted SFAS No. 157, which establishes a framework for measuring fair value in accounting principles generally accepted in the United States and expanded disclosures about fair value measurements. SFAS No. 157 clarifies that fair value is an exit price, representing the amount that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants. As such, fair value is a market-based measurement that should be determined based on assumptions that market participants would use in pricing an asset or a liability. As a basis for considering assumptions, SFAS No. 157 establishes a three-tier fair value hierarchy, which prioritizes the inputs used in measuring fair value.

**Note 9**

In 2008, management adopted the enhance disclosure requirements of FASB Staff Position FAS 117-1, Endowments of Not-for-Profit Organizations: Net Asset Classification of Funds Subject to an Enacted Version of the Uniform Prudent Management of Institutional Funds Act (UPMIFA), and Enhanced Disclosures for All Endowment Funds.

Thomas Krens, Director,  
Solomon R. Guggenheim  
Foundation (until  
November 3, 2008)

Richard Armstrong, Director,  
Solomon R. Guggenheim  
Foundation and Museum  
(beginning November 4,  
2008)

Marc Steglitz, Interim Director,  
Solomon R. Guggenheim  
Museum (until November 3,  
2008) and Chief Operating  
Officer, Solomon R.  
Guggenheim Foundation

#### Abu Dhabi

Juan Ignacio Vidarte, Chief  
Officer for Global Strategies  
Madeline Bocuzzi, Project  
Associate  
Dana Farouki, Curatorial  
Assistant  
Sasha Wasserman, Curatorial  
Assistant/Researcher

#### Administration

Brendan Connell, Jr., Director  
and Counsel for  
Administration  
Lakshmi Mohandas, Paralegal

#### Arts Services and Preparation

David Bufano, Chief Preparator  
and Manager of Art Services  
and Preparations  
David Aurandt, Preparator  
Paul Bridge, Exhibition  
Technician  
Jeffrey Clemens, Senior  
Preparator  
Derek Deluco, Exhibition  
Technician  
John Holden, Preparator  
Barry Hylton, Senior Exhibition  
Technician  
Elizabeth Jaff, Senior  
Preparator  
Elizabeth Martin, Preparator  
Colin O'Neill, Preparator  
Christopher Williams,  
Preparator

#### Business Development

Karen Meyerhoff, Managing  
Director for Business  
Development

#### Conservation

Carol Stringari, Chief  
Conservator  
Julie Barten, Conservator,  
Collections and Exhibitions  
Esther Chao, Assistant  
Conservator, Loans and  
Exhibitions  
Gillian McMillan, Senior  
Conservator, Collections  
Nathan Otterson, Conservator,  
Objects  
Joanna Phillips, Associate  
Conservator, Contemporary  
Art  
Hillary Torrence, Conservation  
Coordinator  
Jeffrey Warda, Associate  
Conservator, Paper

#### Curatorial

Nancy Spector, Chief Curator  
Tracey Bashkoff, Associate  
Curator of Collections and  
Exhibitions  
Jennifer Blessing, Curator of  
Photography  
Katherine Brinson, Assistant  
Curator  
Elizabeth Brown,  
Administrative Curatorial  
Assistant  
Susan Davidson, Senior  
Curator of Collections and  
Exhibitions  
Sharon Dively, Photo  
Researcher/Rights &  
Reproduction Manager  
Megan Fontanella, Assistant  
Curator  
Vivien Greene, Curator of  
19th- and Early-20th-  
Century Art  
Valerie Hillings, Assistant  
Curator  
Lauren Hinkson, Assistant  
Curator of Collections  
Helen Hsu, Project Curatorial  
Assistant  
Alexandra Munroe, Senior  
Curator of Asian Art  
Maria Nicanor-Gonzalez, Frank  
Lloyd Wright Project  
Curatorial Assistant  
Sandhini Poddar, Assistant  
Curator

Christopher Trotman, Assistant  
Curator  
Karole Vail, Assistant Curator  
David van der Leer, Assistant  
Curator of Architecture and  
Design

Yao Wu, Curatorial Fellow of  
Asian Art  
Joan Young, Associate  
Curator of Contemporary  
Art and Manager of  
Curatorial Affairs

#### Development

Adrienne Hines, Executive  
Director of Major Gifts  
John L. Wiel, Executive  
Director of Corporate and  
Institutional Development

#### Development: Corporate

Stacy Dieter, Director of  
Corporate Development  
Irene Kim, Corporate  
Development Associate  
Jennifer Parsons, Manager of  
Corporate Membership

#### Development: Individual and Special Events

Helen Warwick, Director of  
Individual Development  
Julia Brown, Manager of  
Membership  
Stephen Diefenderfer,  
Associate Director of  
Museum Events  
Sophia Erickson, Membership  
Assistant  
Hilary Giffin, Associate  
Manager of Individual  
Development  
Bronwyn Keenan, Associate  
Director of Special Events  
Arienne Lovelace, Individual  
Development Coordinator  
Michael Lum, Membership  
Coordinator  
Jeffrey Taylor, Development  
Research Assistant  
Benjamin Whine, Associate  
Director of Individual  
Development  
Nikole Yurt, Special Events  
Coordinator

#### Development: Institutional

Brynn Myers, Director of  
Institutional Development  
Karin France, Manager of  
Institutional Development

#### Development: Major Gifts

MaryAnn Routledge, Director  
of the Capital Campaign  
Lindsay Gabryszak,  
Development Associate,  
Capital Campaign  
Katherine Groninger,  
Development Assistant  
Caroline Maddox,  
Development Coordinator

#### Development: Operations

Brady Allen, Associate Director  
of Development Operations  
Peter Beard, Travel Logistics  
Coordinator  
Mona Islam, Prospect Research  
Coordinator

#### Education

Kimberley Kanatani, Gail  
Engelberg Director of  
Education  
Gema Alava-Crisostomo,  
Sackler Educator  
Kate Baird, Teaching Artist  
Elisabeth Bardt-Pellerin,  
Gallery Educator  
Miriam Leviton, Learning  
Through Art Intern  
Lisa Libicki, Sackler Educator  
Missy Lipsett, Sackler Educator  
Megan Lucas, Sackler Educator  
Kimberly Marrero, Sackler  
Educator  
Susan Mayr, Teaching Artist  
Mollie McQuarrie, Teaching  
Artist  
Amy Charleroy, Education  
Coordinator, Learning  
Through Art  
Rachel Crumpler, Sackler  
Educator  
Jaclyn Delamatre, Sackler  
Educator  
Dana Nardi, Sackler Educator  
Antonia Perez, Teaching Artist

Catrin Edell, Learning Through  
Art  
Silvia Espinosa, Sackler  
Educator

Charles Fabius, Works and  
Process, Consulting  
Producer

Mayrav Fisher, Education  
Manager, School and Family  
Programs  
Stacy Fisher, Education  
Coordinator, Family  
Programs

Rachel Florman, Education  
Manager, New Media

Emily Gibson, Teaching Artist  
Ardina Greco, Teaching Artist  
Rebecca Shulman Herz, Senior  
Education Manager,  
Learning Through Art  
Jeffrey Hopkins, Teaching  
Artist

Michelle Jubin, Internship  
Coordinator

Adele Kandel, Volunteer  
Coordinator

Georgia Krantz, Education  
Manager, Adult Interpretive  
Programs

Emily Lambert, Teaching Artist  
Sylvia Laudien-Meo,  
Sackler Educator and  
Gallery Educator

Miriam Leviton, Learning  
Through Art Intern

Lisa Libicki, Sackler Educator  
Missy Lipsett, Sackler Educator  
Megan Lucas, Sackler Educator  
Kimberly Marrero, Sackler  
Educator

Susan Mayr, Teaching Artist  
Mollie McQuarrie, Teaching  
Artist

Kristin Melin, Teaching Artist  
and Sackler Educator  
Benjamin Moore, Sackler  
Educator

Sarah Mostow, Sackler  
Educator

Dana Nardi, Sackler Educator  
Antonia Perez, Teaching Artist

Sarah Pospiech, Education  
Coordinator, School  
Programs

James Reynolds, Teaching  
Artist

Marie Reilly-Levenick,  
Associate Manager,  
Learning Through Art

Rachel Schwartz, Associate  
Manager, Public Programs

Katherine Smith, Sackler  
Educator

Paula Stuttman, Sackler  
Educator

Sharon Vatsky, Associate  
Director of Education,  
School and Family Programs

Joanne Wasti, Sackler Educator  
Christina Yang, Associate  
Director of Education,  
Public Programs

#### Exhibitions and Collections Management

Jessica Ludwig, Director of  
Exhibitions, Planning and  
Implementation, New York  
Alison Weaver, Director of  
Program and Operations,  
Affiliates

Yvette Crowley, Exhibitions  
Manager  
Paul Kuranko, Electronic Art  
and Exhibition Specialist

#### Exhibition Design

Melanie Taylor, Manager of  
Exhibition Design  
Shraddha Aryal, Exhibition  
Design Coordinator  
Jarrod Beck, Exhibition  
Designer  
Jaime Roark, Senior Exhibition  
Designer

#### Exhibition Construction

Michael Sarff, Construction  
Manager

#### Exhibition Lighting

Mary Ann Hoag, Lighting

Designer

#### External Affairs

Eleanor Goldhar, Deputy  
Director, External Affairs  
Hannah Blumenthal, Project  
Manager, Special Projects  
Susan Castle, Writer/Editor  
Nicole Courtemanche, Project  
Coordinator  
Hillary Daniel, External Affairs  
Coordinator  
Nora Semel, External Affairs  
Associate

#### Fabrication

Peter Read, Jr., Manager of  
Exhibition, Fabrications and  
Design  
Richard Avery, Chief  
Cabinetmaker  
Christopher George, Chief  
Fabricator  
John Hollingsworth,  
Cabinetmaker  
David Johnson, Chief  
Framemaker  
Peter Mallo, Cabinetmaker  
Ashley Stevenson, Fabrications  
Assistant

#### Facilities

Boris Keselman, Chief Engineer  
Jose Diaz, Watch Engineer  
Clotilde Donato,  
Administrative Assistant  
Ian Felmine, House Electrician  
Vladimir Gayvoronskiy, Watch  
Engineer  
Fitzgerald Hosine, Watch  
Engineer  
Igor Soloninko, Watch  
Engineer  
Sergiy Spirin, Watch Engineer  
Ronald Steiner, Watch  
Engineer  
Fred Taylor, Jr., Maintenance  
Mechanic  
Raymond Taylor, Assistant  
Watch Engineer  
Donald Wynter, Maintenance

Mechanic  
Mark Wynter, Maintenance  
Mechanic  
Viktor Yakovlev, Watch  
Engineer

#### Finance

Amy West, Director of Finance  
Maureen Ahearn, Accounts  
Payable Analyst  
Lennetta Andrews, Senior  
Accountant  
Yvonne Batson, Senior  
Accountant  
Rio Daniel, Senior Financial  
Analyst, Assurance  
Caroline Jeffrey, Executive  
Assistant  
Christina Karahalios, Budget  
Manager for Program and  
Operations  
Bennett Lin, Financial Analyst  
Jose Maldonado, Staff  
Accountant  
Anna Shadbera, Senior  
Accountant  
Sari Sharaby-Swartz, Senior  
Financial Analyst  
Tina Travis, Controller

#### Graphic Design

Marcia Fardella, Chief Graphic  
Designer  
Janice Lee, Senior Graphic  
Designer  
Concetta Pereira, Production  
Supervisor  
Liana Weinstein, Graphic  
Designer

#### Human Resources

Joan Sternberg, Director of  
Human Resources  
Laura Braun, Administration  
Coordinator  
Laurie-Lynn Panasci, Manager  
of Recruitment  
Patricia Quintyn, Manager of  
Benefits and Human  
Resources Administration

**Information Technology**

Alexander Pasik, Chief Information Officer  
 Christopher Borkowski, Intranet and Web Developer  
 Alexander Duncan, Network Administrator  
 Igor Gelman, Application and Database Administrator  
 Jonathan Jessen, Systems Administrator  
 Paul McAlpine, Information Technology Support Analyst  
 Joshua Meehan, Application and Database Administrator  
 Renee Siminsky, Help Desk Administrator  
 Walter Stewart, Senior Network Engineer  
 Matthew Whitenack, Application and Database Administrator

**Legal**

Sarah Austrian, General Counsel  
 Sara Geelan, Associate General Counsel  
 Marianna Horton, Assistant General Counsel  
 Dana Wallach Jones, Assistant General Counsel  
 Charlotte Wong, Paralegal

**Library and Archives**

Francine Snyder, Manager of Library and Archives  
 Matthew Carson, Cataloger  
 Rachel Chatalbash, Archivist  
 Rebecca Clark, Art Librarian

**Licensing**

Kimberly Bush, Manager of Licensing

**Marketing**

Laura Miller, Director of Marketing  
 Meg Liffick, Marketing Manager  
 Francesca Merlino, Marketing Associate

**Office Services**

Jennifer Conine, Director of Office Services and Business

Process Improvement  
 Meara McGinniss, Receptionist  
 Robert Montalvo, Office Services Assistant  
 Alin Paul, Manager, Mail Services

**Photography**

David Heald, Director of Photographic Services and Chief Photographer  
 Carin Johnson, Photography Archive Coordinator  
 Kristopher McKay, Assistant Photographer and Digital Imaging Specialist

**Public Affairs**

Betsy Ennis, Director of Media and Public Relations  
 Claire Laporte, Media Relations Associate  
 Lauren Van Natten, Senior Publicist

**Publications**

Elizabeth Levy, Director of Publications and Web site  
 Domenick Ammirati, Senior Editor  
 Jonathan Bowen, Associate Production Manager  
 Minjee Cho, Associate Production Manager  
 Kamilah Foreman, Associate Editor  
 Elizabeth Franzen, Associate Director of Publications, Editorial  
 Suzana Greene, Production Associate  
 Stephen Hoban, Managing Editor  
 Kara Mason, Assistant Editor  
 Veena Rao, Video Production Coordinator  
 Melissa Secondino, Associate Director of Publications, Production  
 Angela Starita, Frank Lloyd Wright Project Research Curatorial Assistant  
 Helena Winston, Associate Editor

**Registrar**

Maria Armelin, Associate Registrar for Exhibitions  
 Laura Graziano, Associate Registrar for Exhibitions  
 Margaret Honold, Assistant Registrar for Exhibitions  
 Lori Mahaney, Registration Assistant for Outgoing Loans  
 Jodi Myers, Associate Registrar for Outgoing Loans  
 Maria Romano-Stauffer, Associate Registrar  
 Mark Schlemmer, Registrar Assistant for Collections  
 Elizabeth Stoner, Registrar Assistant

**Retail: Administration**

Edward Fuqua, Book Buyer  
 Sarah Hecko, Retail Inventory and Operations Assistant  
 Darcie Lafarge, Retail Business Manager  
 Katherine Lock, Retail Buyer  
 Michael Muccio, Retail Operations Manager  
 Tyler Shaqiri, Web Sales Coordinator

**Retail Stores**

Dawn Butler, Assistant Store Manager  
 Kendra Caldwell, Sales Associate  
 Lisa Cheung, Sales Associate  
 Allison Ioli, Sales Associate  
 Patricia Isaacs-Ledna, Assistant Store Manager  
 George Kirkikis, Assistant Store Manager  
 Fredricka Maister, Sales Associate  
 Caitlin McKee, Senior Sales Associate  
 Jose Nelson, Sales Supervisor  
 Paulette Newton, Sales Supervisor  
 Danny Olivo, Stock Associate  
 Anne Prim, Store Manager  
 Aaron Purkey, Stock Associate  
 Erika Ramos, Sales Associate  
 Terry Tiu, Sales Associate

**Retail Warehouse**

Gerardo Gonzalez, Assistant Warehouse Manager  
 Lawrence Kendle, Jr., Shipping Associate  
 Wayne McKenzie, Warehouse Manager  
 Ryan Robertson, Stock Associate/Driver  
 Neville Wynter, Stock Associate

**Security: Administration**

Chandra Eaton, Security Supervisor  
 Robert Fahey, Security Supervisor  
 Robert Keay, Security Supervisor  
 Kevin McGinley, Security Manager, TSB  
 Todd Murphy, Supervisor  
 Raymond Taylor, Security Supervisor

**Security: Gallery & TSB Staff**

Ennel Agyemany, Gallery Guard  
 Joanna Asvestas, Gallery Guide  
 Owusu Bempa, Gallery Guard  
 Haim Ben-Zwi, Security Guard, TSB  
 Simrit Kaur Bhullar, Gallery Guide  
 Anthony Buczko, Security Guard, TSB  
 Justin Campoy, Gallery Guide  
 Robert Clemente, Gallery Guard  
 Bimal Das, Gallery Guard  
 Anthony Delvino, Gallery Guard  
 Molly DiGrazia, Gallery Guide  
 Emily Ernst, Gallery Guide  
 Joseph Field, Gallery Guide  
 Corinne Flax, Gallery Guide  
 Natalia Gerlinskaya, Gallery Guard  
 Roydon Grant, Gallery Guard  
 Christina Healy, Gallery Guide  
 Jamal Hunter, Security Guard, TSB  
 Natalie Hunter, Gallery Guard  
 LeJeune Jean-Baptiste, Gallery Guard

David John, Gallery Guard  
 Svetlana Kantorovich, Gallery Guard  
 Elina Kashlinskaya, Gallery Guard  
 David Keay, Gallery Guard  
 Ari Lankin, Gallery Guide  
 Winston Ledna, Gallery Guard  
 Henry Mack, Security Guard, TSB  
 Kathryn Maley, Gallery Guide  
 Eduardo Martinez, Gallery Guard  
 Lorenzo McBean, Gallery Guard  
 Junior McKenzie, Gallery Guard  
 Bruce Morris, Security Guard, TSB  
 Carl Mullin, Gallery Guard  
 Charles Orth-Pallavicini, Gallery Guard  
 Lyonel Pierre-Antoine, Gallery Guard  
 Winston Pusey, Gallery Guard  
 Abdul Rashid, Gallery Guard  
 Nadine Robinson, Gallery Guard  
 Sandro Roderigo, Gallery Guard  
 Mario Rodriguez, Gallery Guard  
 Vanessa Rubio, Gallery Guide  
 Richard Seel, Gallery Guide  
 Rebecca Siefert, Gallery Guide  
 Brendan Smart, Gallery Guide  
 Barbara Smith, Gallery Guard  
 Sergey Solomonov, Security Guard, TSB  
 Andre Violenus, Gallery Guard  
 Benjamin Wadler, Gallery Guide

**Special Projects**

Paul Schwartzbaum

**Theater and Media Services**

Michael Lavin, Theater Director  
 Stephanie Gatton, Assistant Theater Manager  
 Jesse Hulcher, Theater Technician  
 Norman Proctor, Projectionist

**Visitor Services:**

**Administration**  
 Maria Celi, Director of Visitor Services and Retail Operations  
 Elece Blumberg, Assistant Manager/Business Analyst  
 Nicolas Golebiewski, Group Sales and Box Office Assistant Manager  
 Felicia Isabella, Administrative Coordinator  
 Emily Johnson, Manager, Group Sales and Box Office  
 Kai-Ti Kao, Box Office and Group Sales Assistant  
 Trevor Tyrrell, Manager of Visitor Services Operations

**Visitor Services: Desk Staff**

Bathsheba Allen-Sanderlin, Visitor Assistant  
 Jean-Philippe Barradas, Visitor Assistant  
 Zachary Bowman, Visitor Services Assistant Desk Supervisor  
 Anna Drozda, Visitor Assistant  
 Emily Gable, Visitor Assistant  
 Angel Gonzales, Visitor Assistant  
 Nicole Spodek, Visitor Assistant  
 Sarah Steckel, Visitor Services Assistant Desk Supervisor  
 Julianne Wiesner-Chianese, Visitor Assistant  
 Brian Wilson, Visitor Services Desk Supervisor

**Web site**

Gregory Gestner, Assistant Editor, Web site  
 Jennifer Otten, Web Designer  
 Kimberly Riback, Associate Editor, Web site  
 Pich-Chenda Sar, Web site Research Assistant for *The Third Mind*

**Interns**

Hannah Aarsvold  
 Elizabeth Abbarno  
 Sarah Adams  
 Francesca Altamura  
 Kyung An

Marni Aronson  
 Aviva Babins  
 Hayley Ballard  
 Ruth Barry  
 Beeke Bartelt  
 Gabriela Bastarrachea  
 Carola Beretta  
 Sabrina Berns  
 Bethan Bide  
 Marina Bradbury  
 Caitlin Bright  
 Victoria Burgess  
 Steven Burrige  
 Peter Butler  
 Shona Cameron  
 Alison Carey  
 Rachel Cartwright  
 Valentina Casacchia  
 Jessica Cerasi  
 Saiba Chadha  
 Jennifer Chang  
 Nicholas Coblenche  
 Giulia Coccia  
 Lila Cohn  
 Inva Cota  
 Elizabeth Crampton  
 Sascha Crasnow  
 Panda de Haan  
 Duygu Demir  
 Imogen Ditchfield  
 Valentina Ditoria  
 Jenna Dublin  
 Amanda Duch  
 Natalie Dupecher  
 Brooke Eberle  
 Emma Enderby  
 Sophie Erickson  
 Snow Fain  
 Marta Faust  
 Mary Ferguson  
 Camila Fernandez  
 Suzanne Flanagan  
 Chelsea Frosini  
 Sibylle Friche  
 Jackie Gallant  
 Arielle Garber  
 Catia Garcia  
 Saidhbhin Gibson  
 Nicholas Gitton  
 Nicolas Gitton  
 Kate Groninger  
 Luisa Gui  
 Ozgur Gungor  
 Emilija Guobyte  
 Andrea Gyrody  
 Eric Hairabedian

Beth Harrington  
 Elizabeth Ann Harris  
 Tom Harrisson  
 Marthe Hatland  
 MariLee Helmer  
 Julia Henderson  
 Robert Heyer  
 Christopher Hines  
 Marianna Horton  
 Timothy Hospodar  
 Violeta Janeiro  
 Allison Jaskolka  
 Caroline Jenkins  
 Katrina Johnk  
 Eliza Johnson  
 Shnieka Johnson  
 Stephen Johnson  
 Ajanta Jonnalagadda  
 Yoon Jung Choi  
 Joel Kaplan  
 Caroline Kevany  
 Shirin Khaki  
 Hye-Vin Kim  
 Irene Kim  
 Jieun Kim  
 Sara Kosyk  
 Mei Mei Lam  
 Matthew Langan-Peck  
 Owen Levin  
 Rachel Libeskind  
 Matt Licari  
 Roxanna Llamas  
 Monique Long  
 Caroline Maddox  
 Rachel Marsden  
 Croisine Martin  
 Shayna McClelland  
 Matthew Meade  
 Emelia Meckstroth  
 Janna Miller  
 Tara Miller  
 Ian Mills  
 Maryanne Moerschell  
 Kate Moiola  
 Jazmin Mooney  
 Melissa Morales  
 Lauren Murphy  
 Erika Nelsen  
 Maeve O'Donnell Morales  
 Sean O'Hanlan  
 Paradise Osorio  
 Melany Park  
 Jacqueline Parker  
 Sofia Patat  
 Maia Peck  
 Carmen Reyes

Sophia Ribiero  
 Juliette Rizzi  
 Deena Robin  
 Victoria Rodrigo  
 Cindy Rodriguez  
 Viola Romoli  
 Kimberley Roodé  
 Ilaria Ruggiero  
 Daniel Salemi  
 Jennifer Saltman  
 Pich-Chenda Sar  
 Amrisha Sarin  
 Jessica Scherlag  
 Alex Schneider  
 Julia Schonfeld  
 Emily Schreiber  
 Amna Siddiqui  
 Brittany Siegal  
 Somya Singh  
 Macy Siu  
 Lily Slezak  
 Tova Small  
 Isabelle Smeall  
 Rebecca Smith  
 Katie Spain  
 Kristen Stegemoeller  
 Olivia Strait  
 Andrea Sung  
 Christina Tam  
 Jeff Taylor  
 Maria Tryfonidou  
 Rachel Tucker  
 Catalina Venjo  
 Cora von Pape  
 Gleb Vysotski  
 Emma Wade  
 Jason Waite  
 Chu-Chiun Wei  
 Ardra Whitney  
 Andrea Williams  
 Jennifer Wilkinson  
 Daisy Wong  
 Elana Woodgate  
 Laura Wu  
 Yao Wu  
 Jen Yee  
 Jennifer Yee  
 Gregory Yigitkurt  
 Jessica Yoon  
 Jennella Young  
 Burcu Yuksel  
 Yoon Yung Hur  
 Yael Zwanziger

Ronnie Grosbard  
 Michelle Jubin  
 Susan Klein  
 Nicholas Kozak  
 Missy Lipsett  
 Jeremiah McCarthy  
 Kevin Miller  
 Laura Miller  
 Sarah Mostow  
 Linda Sterling  
 Joan Stern  
 Erika Schroeder  
 Joni Todd  
 Shelley Walker

**Volunteers**  
 Shi-Hong Aldin  
 Lauren Baez  
 Chelsea Bahr  
 Estelle Barusek  
 Sophie Berry  
 Susan Bloom  
 Ruth Bomel  
 Amy Bruml  
 Heather Byers  
 Holly Chapo  
 Julia Ching  
 Arnease Bradford  
 Kent Bass Butler  
 Melissa Casielles  
 Alexandra Couture  
 Jami Daskalas  
 Lucia DeRespinis  
 Jill Feldman  
 Rob M. Fierstein  
 Katherine France Provousté  
 Kathy Francolini  
 Helen Fried  
 Florence Fuerst  
 Elisabeth Ann Gaffaney  
 Megan Garwood  
 Melissa Gavilanes  
 Jean Geater  
 Marcia Geier  
 Kammie Gibbs  
 Daniela Gilsanz  
 Margaret Glasser  
 Irma Gold  
 Ruth Gold  
 Gail Goldberg  
 Ellen Goldwyn  
 Nan Greller  
 Kathie Hammett  
 Elisabeth Hefti  
 Roberto Hernandez  
 Burt Holtzman

John Hong  
 Timothy Hospodar  
 Valerie Hudson  
 Mathew Hyatt  
 Phyllis Jacobs  
 Catherine Johnson  
 Anna Jones  
 Taylor Jones  
 Margaret Jordan  
 Amanda Kaminski  
 Caroline Kaplan  
 Herbert Katz  
 Carroll Keating  
 Janet Kim  
 Karen King  
 Millie Kirschner  
 Jennifer Kitzer  
 Sandra Krystal  
 Margaret Lautner  
 Karen Lederer  
 Allison Lei  
 Ivy Li  
 Patricia Li  
 Judith Lichtendorf  
 Gary Mak  
 Suzanne Marton  
 Charles Mayer  
 Eileen McCauley  
 Caitlin McKenna  
 Kate McWatters  
 Ana Medeiros  
 Zuzar Merchant  
 Katie Morris  
 Alexis Nelson  
 Fredric Neuwirth  
 Caroline Noonan  
 Elaine Novick  
 Bukola Ojo  
 Christina Pagano  
 Sally Palat  
 Norma Palin  
 Adam Payne  
 Allison Penna  
 Everett Person  
 Joel Prodon  
 Glora Pofcher  
 Theresa Raniolo  
 Corane Robinson  
 Maria Alexandra Romano  
 Alexandra Ropiak  
 Maya Rosenblatt  
 Rebecca Ruiz  
 Teresa Ryan  
 Estelle Sacks  
 Jean Saremsky  
 Joe Sarmiento

Virginia Scherer  
 Marlene Schultz  
 Anette Schwed  
 Linda Segal  
 Sharon Siegel  
 Joan Siegel  
 Julia Siemon  
 Martha Sierra  
 Shauna Skalitzky  
 John Hartley Snook  
 Buff Spitz  
 Francesca Sonora  
 Vivian Steinfeld  
 Jennifer Suharmadji  
 Madelaine Swain  
 Rachel Tengowski  
 Rachel Tomlins  
 Hillary Torrence  
 Donna Turian  
 Sylvia Verdi  
 Edwin Villanueva  
 Laura Wagner  
 Kelly J. Weiner  
 Kayla Wiener  
 Robin Wildes  
 Joanne Wilhelm  
 Rita Yates  
 Jessica Yoon  
 Elaine Zimble  
 Helen Zimmeran

**Executive Staf**  
 Philip Rylands, Director

**Archives, Library, and Museum Records**  
 Silvio Veronese, Archive, Library, Museum Records and Imaging Services

**Art Services**  
 Siro De Boni, Art Handling and Technical Services

**Curatorial**  
 Luca Massimo Barbero, Associate Curator  
 Fred Licht, Curator

**Director's Office**  
 Valentina Furlan, Director's Secretary  
 Sophie Micol Fabiani, Director's Assistant for Development

**Education**  
 Elena Minarelli, Manager of Education, Grants and Special Programs  
 Shana Forlani, Coordinator for School and Family Programs

**External Affairs**  
 Alexia Boro, Director of External Affairs  
 Martina Pizzul, Officer for Individual Development and Membership  
 Alessandra Bonetti Rubelli, Head of Corporate Development and Legal Affairs

**Finance**  
 Gabriella Andreatta, Accountant  
 Cinzia Marchetti, Accountant  
 Laura Micolucci, Chief Accountant  
 Nicoletta Xaiz, Controller

**Information Technology**  
 Roger Zuccolo, Information Technology and Technical Coordinator

**Publications**  
 Chiara Barbieri, Director of Publications and Special Projects  
 Simone Bottazzin, Publications

Assistant

**Registrar**  
 Sandra Divari, Registrar  
 Marco Rosin, Registrar

**Retail Administration**  
 Roberta Chiarotto, Book Buyer  
 Roque Luna, Manager of Retail Operations  
 Mattia Talli, Retail Administrator

**Retail Stores**  
 Francesca Costantini  
 Michela Di Prima  
 Valentina Goatin  
 Elisa Carolina Haidbauer  
 Silvana Ndreca  
 Elena Reggiani

**Security**  
 Roberto Bon  
 Paolo Ganz  
 Luca Martinelli  
 Valerio Naidi  
 Daniele Regolini  
 Oliviero Scaramuzza

**Visitor Services**  
 Patrizia Martignon, Officer for Visitor Services  
 Matteo Sfriso, Entrance Supervisor

**A Scuola di Guggenheim Project**  
 Elena Ciresola, Coordinator  
 Valeria Benassi  
 Elena Chinellato  
 Virginia Di Lazzaro  
 Marilia Dimopoulou  
 Marta Favaron  
 Giulia Filippi  
 Irene Fioravanti  
 Giulia Tosato  
 Francesco Zorzella

**Docents**  
 Dario Pinton, Coordinator  
 Alessandra Agostinelli  
 Manuela Balint  
 Giulia Beninato  
 Sara Bonaventura  
 Sara Breviglieri  
 Giulia Camin  
 Giulia Coradazzi  
 Marta De Roit  
 Alessandra Di Clemente

Elisa Favaretto  
 Ester Guizzo  
 Martina Mazzon  
 Anna Tony Mingardi  
 Vittorio Pajusco  
 Elisa Prete  
 Anna Serraiotto  
 Carla Varroto  
 Francesco Visentin  
 Melania Zinato

**Interns**  
 Chiara Acquadro  
 Helen Aitchison  
 Sarah Ajnwojner  
 Joseph H. Akel  
 Tania Apicella  
 Marta Arenal Llorente  
 Tina Balint  
 Kathleen Alda Balthrop-Lewis  
 Hanna Baro  
 Ilaria Basso  
 Lena Baude  
 Valentina Bedon  
 Simon Bejer  
 Valeria Benassi  
 Emma Bernstein  
 Macha Bom  
 Colette Marie Borden  
 Marta Botter  
 Piotr Brama  
 Ilona Brannen  
 Davina Brincat  
 Nicholas Buckley Woods  
 Claudia Capodiferro  
 Livia Carbonelli  
 Chiara Cecchinato  
 Ivàn Chamarró Cidre  
 Elena Chinellato  
 Pablo Cobas Roca  
 François-Xavier Cocherel  
 Mae Colburn  
 Chad Augustine Cordova  
 Martina Corradini  
 Chiara Costa  
 Renata Coura  
 Ivana Culjak  
 Emily Cumming  
 Lee Ann W. Custer  
 Maria de los Angeles Ortiz Sanchez  
 Ana Debenedetti  
 Cinzia De Bei  
 Melissa Diaz  
 Marilia Dimopoulou  
 Serena Donato

Antonia Dosen  
 Elisabetta Dusi  
 Vanya Du Toit  
 Eleanor Beth Earl  
 Marta Favaron  
 Jesse Feiman  
 Grainne Finn  
 Irene Fioravanti  
 Mercedes Fraguas  
 Cinzia Gagliardo  
 Michelle Galletta  
 Carolina Garcia Carmueja  
 Stephanie Maria Garcia  
 Laura Gelmi  
 Efsthios Gerostathopoulos  
 Nora Gietz  
 Gabriella Giuliani  
 Jessica Hamblett  
 Alice Mirabel Helme  
 Eric Holm  
 Carmen Huerta  
 Anna Ikladyi-Vajda  
 Nevena Ilic  
 Miren Alona Intxaurrendieta Ormazabal  
 John Jackson  
 Malgorzata Jagiello  
 Alissa Johnson  
 Sofia Jones  
 Rebecka Joy Domig  
 Johanna M. Kahn  
 Duangkamon Kasinwethya  
 Hannah Kaye  
 Hannah Kinney  
 Iva Kovac  
 Adrienne Kováts  
 Clio Krasnovic  
 Milica Krstic  
 Kinga Kulon  
 Catalina Lecaros  
 Alessandro Paolo Lena  
 Jennifer Leo  
 Rebecca Lewin  
 Florina Limberg  
 Chris Livesay  
 Neva Lukic  
 Tara Lyons  
 Florence Mackenzie  
 Florencia Malbran  
 Megan Mantia  
 Chiara Manzoni  
 Kate Marris  
 Gloria Masiero  
 Kathleen McEvily  
 Natalie McFarlane  
 Laura McNamara

## VENICE PERSONNEL

Carolyn McNeillie  
Simona Meyer  
Svetlana Mikhaylova  
Francesca Minarelli  
Federica Molin  
David Murphy  
Dominika Alice  
Nasilowski  
Nunziatina Nudo  
Giulia Omodeo Salè  
Jorge Orofino Pardos  
Maria Vittoria Ottaviano  
Paolo Pavan  
Piera Pistollato  
Erica Prete  
Francisco-Javier  
Rodriguez Chaparro  
Lauren Rogers  
Sophia Olivia  
Rosochacki  
Allison Rudnick  
Javier Espino Ruiz  
Giacomo Salvan  
Zana Saskin  
Melina Scarcella  
Else Margarette  
Schlegel  
Martina Serra  
Jennifer Sharpe  
Megan Shaughnessy  
Claire Shea  
Isabelle Simpson  
Tatiana Slater  
Christina Smiraglia  
Gabiella Spitaleri  
Mila Stareyshinska  
Sandra Stefanikova  
Iva Stefanovski  
Grazina Subelyte  
Mafalda Susin  
Zbigniew Sypniewski  
Anita Todesco  
Alexandra Tommasini  
Olujimi Akili Tommasino  
Alessandra Trimarchi  
Alejandra Villafaña  
Muñoz  
Lena Vogler  
Andrew Watts  
Sophie Young  
Floriana Zanardi  
Daniel Zolli  
Giovanni Maria Zonta  
Dario Michele Zorza  
Eleonora Zorzi

## BERLIN PERSONNEL

### Executive Staf

Svenja Gräfin von Reichenbach,  
Gallery Manager (*on maternity  
leave from April 2008*)  
Sara Bernshausen, Associate Gallery  
Manager (*on maternity leave until  
July 2008*)  
Julia Rosenbaum, Gallery Manager  
(*April 2008–April 2009*)  
Katja Sander, Associate Gallery  
Manager (*May 2008–April 2009*)

### Administration

Kathrin Conrad, Deutsche  
Guggenheim Club  
Daniela Mewes, Office  
Management  
Steffen Zarutzki, Student Assistant  
Jörg Klambt, Deutsche  
Guggenheim Shop Manager  
Nina Gausmann, Deutsche  
Guggenheim Shop Assistant  
Manager  
Ulrike Heine, Deutsche  
Guggenheim Shop Assistant  
Manager (*until September 09*)  
Julia Rosenbaum, Education

### Docents

Nico Anklam  
Silke Feldhoff  
Alexandra Heimes  
Vivian Kea  
Dr. Elisabeth Klotz  
Dr. Beate Zimmermann

### Monday Volunteers

Andreas Baudisch  
Marina Beeck  
Carsten Berger  
Armin Bergmeier  
Hannah Böttcher  
Jennifer Burkard  
Yvonne Daseking  
Anna Eckold  
Luisa Feiersinger  
Ines Fischer  
Elena Friedrich  
Isabelle Geisthardt  
Simon Giesinger  
Anna Katharina Groth  
Franziska-Luise Günther  
Jana Häckel  
Cornelia Hartmann  
Susanne Hauer  
Sarah Hegenbart

Matthias Hofmann  
Ihnes-Helen Höpfner  
Kira Jürjens  
Judyta Koziol  
Christian Liclair  
Ina Neddermeyer  
Arlene Peukert  
Toni Pfaff  
Carolin Poppenberg  
Else Schlegel  
Simone Schweers  
Carolin Stanneck  
Verena Straub  
Johann Voss  
Susanne Wartenberg  
Lena Weiß

### Interns

Corinna Bethge  
Clara Ludovica Herstatt  
Kora Kleinert  
Christin Müller  
Lavinia Neff  
Anna Zepp

### Security Guards

Thomas Blisse  
Hans Günter Bonow  
Marlies Braun  
Suyata Chaoutari  
Ingolf Fischer  
Amrei Kahl  
Fred Mehlhorn  
Marja Planic  
Achim Ruhnke



Copyright © 2009 The Solomon R. Guggenheim Foundation, New York. All Rights Reserved.

Solomon R. Guggenheim Foundation  
1071 Fifth Avenue  
New York, New York 10128

**DIRECTION**

Eleanor Goldhar, Deputy Director, External Affairs

**PROJECT MANAGEMENT**

Nora Semel, External Affairs Manager

**EDITORIAL AND DESIGN**

Hillary Daniel, External Affairs Coordinator  
Marcia Fardella, Chief Graphic Designer  
Margret Anne Hutaff, External Affairs Intern  
Kara Mason, Assistant Editor  
Alix Sorrell, Design Intern  
David Va de Bon Coeur, External Affairs Intern  
Arrate Vidarte Ojanguren, External Affairs Intern  
Liana Weinstein, Graphic Designer

All personnel listed as of December 31, 2008.

**SOLOMON R. GUGGENHEIM MUSEUM**

1071 Fifth Avenue  
New York, NY 10128 0713  
212 423 3500  
guggenheim.org  
Sun–Wed and Fri 10 am–5:45 pm, Sat 10 am–7:45 pm, closed Thurs

**PEGGY GUGGENHEIM COLLECTION**

Palazzo Venier dei Leoni  
Dorsoduro 701  
I-30123 Venice  
Italy  
39 041 2405-411  
guggenheim-venice.it  
Wed–Mon 10 am–6 pm, closed Tues

**GUGGENHEIM MUSEUM BILBAO**

Avenida Abandoibarra, 2  
48001 Bilbao  
Spain  
34 94 435-9000  
guggenheim-bilbao.es  
Tues–Sun 10 am–8 pm, closed Mon

**DEUTSCHE GUGGENHEIM**

Unter den Linden 13/15  
10117 Berlin  
Germany  
49 30 20 20 93-19  
deutsche-guggenheim.de  
Fri–Wed 10 am–8 pm, Thurs 10 am–10 pm

**GUGGENHEIM HERMITAGE MUSEUM**

The Venetian  
3355 Las Vegas Boulevard South  
Las Vegas, NV  
Closed as of May 11, 2008

**GUGGENHEIM ABU DHABI**

Solomon R. Guggenheim Foundation  
External Affairs  
212 423 3881  
guggenheim.org/abu-dhabi  
Opening 2013

**PHOTO CREDITS**

Cover image: David Heald; p. 2: David Heald; p. 3: David Heald (top, middle), Courtesy Gehry Partners, LLP (bottom); p. 6: David Heald; pp. 8–9: David Heald; p. 10: David Heald (top), Zaha Hadid Architects (middle), Lin Lougheed (bottom); p. 12: David Heald; p. 4: Ian Duncan Ball; p. 16: David Heald (top right, top left, middle), Enid Alvarez (top middle); pp. 7–19: David Heald; pp. 20–28: Kristopher McKay; p. 35: Kristopher McKay; p. 36: David Heald; p. 40: Rachel Schwartz; pp. 41–42: Tanya Ahmed; p. 43: Scott Rudd; p. 44: Courtesy Khmer Arts Ensemble; p. 46: Kristopher McKay (top right), Enid Alvarez (top left, middle); p. 47: Kristopher McKay; pp. 48–49: Virginie Blachere; p. 50: David Wharton; p. 51: Virginie Blachere (top), Christine Butler (bottom); p. 52: Virginie Blachere; p. 53: Christine Butler; p. 55: Andrew Scott Rudd; pp. 56–57: Virginie Blachere; p. 58: Richard Termine; p. 60: Kristopher McKay; p. 62: David Heald; p. 64: Sebastiano Casellati; p. 66: Igor Ponti; p. 67: Sergio Martucci (top), Andrea Sarti/CAST1466 (bottom); p. 70: Tim Nighswander (top), David Heald (middle right); p. 73: Andrea Sarti/CAST1466; p. 76: Andrea Sarti/CAST1466; pp. 78–79: Andrea Sarti/CAST1466; p. 80: David Heald; p. 84: Erika Barahona (top left); p. 86: Erika Barahona; p. 94: Erika Barahona; pp. 100–101: Erika Barahona; p. 102: David Heald; pp. 106–107: Mathias Schormann; p. 108: Kristopher McKay; p. 109: Mathias Schormann; p. 110: Daisy Loewl (top), Mathias Schormann (middle), Daisy Loewl (bottom); pp. 111–113: Mathias Schormann; pp. 118–119: David Heald; p. 120: Courtesy Frank Gehry Partners LLP; p. 124: Courtesy Frank Gehry Partners LLP; p. 125: Martin Pfeiffer (top and middle), Courtesy Ruder Finn, Inc. (bottom); p. 126: David Heald.

**COPYRIGHT**

All photos by Enid Alvarez, Virginie Blachere, David Heald, Kristopher McKay, and David Wharton © Solomon R. Guggenheim Foundation, New York; All photos by Sergio Mattucci, Tim Nighswander, Igor Ponti, and Andrea Sarti/CAST1466 © Peggy Guggenheim Collection, Venice; All photos by Erika Barahona © FMGB Guggenheim Bilbao Museoa; All photos by Mathias Schormann © Deutsche Guggenheim, Berlin.

All artworks by Jenny Holzer © Jenny Holzer/Artists Rights Society (ARS), New York; All art works by Francis Picabia © Francis Picabia/Artists Rights Society (ARS), New York/ADAGP, Paris; All works by Tacita Dean © Tacita Dean; All works from Luis Jacob © Luis Jacob; All works by Marilyn Minter © Marilyn Minter; All works from Felix Gonzalez-Torres © The Felix Gonzalez-Torres Foundation, Courtesy Andrea Rosen Gallery, New York; All works by Elizabeth Peyton © Elizabeth Peyton; All works by Robert Mapplethorpe © The Estate of Robert Mapplethorpe; All artworks by Giorgio Morandi © 2009 Artists Rights Society (ARS), New York/SIAE, Rome; All artworks by Joan Miró © Successió Miró/Artists Rights Society (ARS), New York/ADAGP, Paris; All artworks by Pablo Picasso © 2009 Estate of Pablo Picasso/Artists Rights Society (ARS), New York; All artworks by Marc Chagall © 2009 Artists Rights Society (ARS), New York/ADAGP, Paris.

**Appendix 3**  
**Executive and Senior Staff List**



mission statement history architecture foundation press news partnerships annual reports trustees executive staff

search

Go

[Home](#) > [Guggenheim Foundation](#) > [Executive Staff](#) > New York

[Print](#)

**NEW YORK**

VENICE

BILBAO

BERLIN

**EXECUTIVE CABINET**

Richard Armstrong, Director, Solomon R. Guggenheim Foundation and Museum  
 Marc Steglitz, Senior Deputy Director and Chief Operating Officer  
 Juan Ignacio Vidarte, Deputy Director Chief Officer for Global Strategies  
 Sarah Austrian, Deputy Director and General Counsel  
 Eleanor Goldhar, Deputy Director and Chief Officer of Global Communications  
 Kimberly Kanatani, Deputy Director and Gail Engelberg Director of Education  
 Nancy Spector, Deputy Director and Chief Curator  
 Carol Stringari, Deputy Director and Chief Conservator  
 Ari Wiseman, Deputy Director, Solomon R. Guggenheim Foundation

X

X

X

Visit [Guggenheim Images](#)

**SENIOR STAFF**

**Administration**

Brendan Connell, Jr., Director and Counsel for Administration  
 Joan Sternberg, Director of Human Resources

**Business Development**

Karen Meyerhoff, Managing Director for Business Development

**Conservation**

Carol Stringari, Deputy Director and Chief Conservator

**Development**

Helen Warwick, Executive Director of Individual Development  
 John Wielk, Executive Director for Corporate and Institutional Development  
 Brynn Myers, Director of Institutional Development  
 Cicely Wootan, Director of Corporate Development, Development

**Exhibition Design**

Marcia Fardella, Chief Graphic Designer

**Exhibition and Collections-Exhibition Management**

Jessica Ludwig, Director of Planning and Implementation  
 Alison Weaver, Director of Program and Operations, Affiliates

**Facilities**

George Ross, Director of Facilities

**Finance and Operations**

Amy West, Director of Finance

**Marketing**

Laura Miller, Director of Marketing

**Media and Public Relations**

Betsy Ennis, Director of Media and Public Relations

**Photography**

David Heald, Director of Photographic Services and Chief Photographer

**Publications and Web Site**

Elizabeth Levy, Director of Publications and Web Site

**Registrar**

MaryLouise Napler, Director of Registration

**Theater and Media Services**

Michael Lavin, Director of Theater and Media Services


**Visitor Services**

Maria Celi, Director of Visitor Services

**Appendix 4**  
**Reciprocal Museums and Frank Lloyd Wright Sites**

NEW YORK VENICE BILBAO BERLIN ABU DHABI INTERNATIONAL EXHIBITIONS GUGGENHEIM FOUNDATION

# GUGGENHEIM

visit us membership  calendar & events about us exhibitions collections education support us press room shop

GUGGENHEIM MEMBERSHIP FOR FAMILIES YOUNG COLLECTORS COUNCIL PATRONS CIRCLE MEMBER PROGRAMS PHOTO GALLERY

search   
Go

[Home](#) > [New York](#) > [Membership](#) > Guggenheim Membership

[Print](#)

**MEMBERSHIP FAQs**  
**WHEN IN ROME**

Receive free admission and the members' shop discount at the following 30 North American museums:

- [Albright-Knox Art Gallery](#)
- [Amon Carter Museum](#)
- [Art Gallery of Ontario](#)
- [The Baltimore Museum of Art](#)
- [Brooklyn Museum of Art](#)
- [The Bruce Museum](#)
- [The Chrysler Museum of Art](#)
- [Cincinnati Art Museum](#)
- [Colorado Springs Fine Arts Center](#)
- [Currier Museum of Art](#)
- [High Museum of Art](#)
- [Indianapolis Museum of Art](#)
- [Knoxville Museum of Art](#)
- [Milwaukee Art Museum](#)
- [Modern Art Museum of Fort Worth](#)
- [The Montreal Museum of Fine Arts](#)
- [Museum of Contemporary Art, Chicago](#)
- [MOCA at California Plaza](#)
- [The Museum of Fine Arts, Houston](#)
- [New Orleans Museum of Art](#)
- [Norton Museum of Art](#)
- [Phoenix Art Museum](#)
- [Royal Ontario Museum](#)
- [San Francisco Museum of Modern Art](#)
- [San Jose Museum of Art](#)
- [Skirball Cultural Center](#)
- [The Vancouver Art Gallery](#)
- [Walker Art Center](#)
- [Wexner Center for the Arts](#)
- [Worcester Art Museum](#)

**FRANK LLOYD WRIGHT SITES**

- Receive complimentary admission to:
- [Fallingwater](#)
  - [Frank Lloyd Wright Home and Studio](#)
  - [Price Tower Arts Center](#)
  - [Robie House](#)
  - [Taliesin](#)
  - [Taliesin West](#)

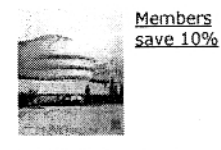
X  
X  
X  
Solomon R. Guggenheim Museum  
1071 Fifth Avenue (at 89th Street)  
New York, NY 10128-0173  
Hours & Ticketing

**Museum Hours**  
Sun-Wed 10 am-5:45 pm  
Fri 10 am-5:45 pm  
Sat 10 am-7:45 pm  
Closed Thurs, Thanksgiving, Christmas Eve, Christmas Day  
Some galleries may close prior to 5:45 pm Sun-Wed and Fri (7:45 pm Sat)

**Admission**  
Adults \$18  
Students and Seniors (65 years +) with valid ID \$15  
Children under 12 Free  
Members Free

**Audio Tours**  
Audio tours are free with admission.

Further visitor information, including [directions to the museum](#), [group sales](#), and [restaurants](#) can be found in [Visit Us](#).



**Appendix 5**  
**R1 through R5 Renewal Codes**

Package ID

Package Description

Package ID	Package Description
R5-1-10	Renewal Letter two months after expiration date
R4-1-10	Renewal Letter one month after expiration date
R3-1-10	Renewal Letter month of expiration date
R2-1-10	Renewal Letter one month prior to expiration date
R1-1-10	Renewal Letter two months prior to expiration

**Appendix 6**  
**Recent Media Coverage, Articles from New York Times and Art Forum**



The New York Times

## City Room

Blogging From the Five Boroughs

---

JANUARY 8, 2010, 12:31 PM

### 'Kandinsky' Helps Guggenheim Set Record Attendance

By JAMES BARRON

Having celebrated its 50th anniversary last year in the spiral that Frank Lloyd Wright designed for it, the Guggenheim Museum is now celebrating the numbers it counted during, and after, the celebration: it set new attendance records for 2009.

George Ruhe for The New York Times  
The Guggenheim Museum

The museum said that 1,164,098 people visited last year, 22 percent more than officials had expected and 16 percent more than in the previous record year, 2008, when the Guggenheim counted 1,022,021 visitors.

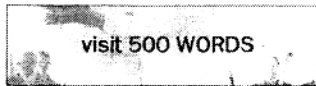
The museum also said that the week after Christmas — Dec. 27 to Jan. 2 — was the busiest since the Guggenheim began keeping track of such figures in 1992. The museum counted 45,150 visitors that week, in large part because of “Kandinsky,” a retrospective of the Russian avant-gardist Wassily Kandinsky.

“Kandinsky,” which continues through Jan. 13, has already beaten the Guggenheim’s record for a single exhibition, set earlier last year by “Frank Lloyd Wright: From Within Outward.” The retrospective of Wright’s work drew 372,000 visitors from mid-May through mid-August; the comparable number for “Kandinsky” so far is 401,801. The museum said that before the Wright show, its best-attended exhibition had been “Frank Gehry, Architect” in 2001.

The numbers are “a tremendous vote of confidence,” said Richard Armstrong, the director.

“The story is an almost insatiable appetite for Frank Lloyd Wright and a giant tsunami of interest in Kandinsky,” he said, “but we have to be honest about the building. It’s a phenomenally attractive icon.”

He added, “The administration of the museum over the last 20 years was tremendously successful in imprinting it on the world. It’s almost as if you get off the plane from Ho Chi Minh City, it’s one of the first things you’ve got to see.” He said that between 55 percent and 65 percent of people who visit the Guggenheim come from beyond New York, New Jersey and Connecticut.



# ARTFORUM

ashnash13 | log out | ADVERTISE | BACK ISSUES | CONTACT US | SUBSCRIBE

search

ARTGUIDE | DIARY | PICKS | NEWS | IN PRINT | FILM | 500 WORDS | VIDEO | PREVIEWS | TALKBACK | A & E | BOOKFORUM

PATRICK PAINTER

All material in the Artforum Archive is protected by copyright. Permission to reprint any article from the Artforum archive must be obtained from Artforum Magazine.

## Two New Appointments for Guggenheim Abu Dhabi Project

01.14.10

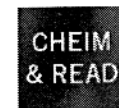
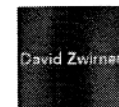
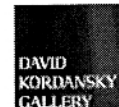
Richard Armstrong, director of the Solomon R. Guggenheim Foundation and Museum, has announced two staff appointments for the Guggenheim Abu Dhabi Project: Suzanne Cotter, curator of exhibitions, and Reem Fadda, associate curator for Middle Eastern Art.

Cotter and Fadda will join members of the Abu Dhabi Project team to develop future exhibition programming for the Guggenheim Abu Dhabi and to advise on the creation of its art collection focused on international postwar art. They will report to Juan Ignacio Vidarte, Guggenheim chief officer of global strategies, and work in close association with the Guggenheim Museum's senior curatorial staff under the direction of chief curator Nancy Spector.

Since 2002, Cotter held several succeeding positions at Modern Art Oxford, including senior curator, deputy director, and curator at large. She also served as acting director during the institution's search for new leadership. From 1998 to 2002, she served as exhibitions curator at the Hayward Gallery, South Bank Centre, London. She received the Chevalier de l'Ordre des Arts et des Lettres from the French Ministry of Culture and Communication in 2005.

Fadda is an active curator and cultural practitioner, focusing on contemporary cultural and aesthetic theory and practice in the Middle East. She was director of the Palestinian Association for Contemporary Art from 2005 to 2007 and worked as academic director to the International Academy of Art Palestine, which she helped found in 2006. She received an MA in curating from Goldsmiths College, London, and is currently a Fulbright Scholar pursuing a Ph.D. in the history of art and visual studies at Cornell University.

links



## The New York Times

This copy is for your personal, noncommercial use only. You can order presentation-ready copies for distribution to your colleagues, clients or customers here or use the "Reprints" tool that appears next to any article. Visit [www.nytimes.com](http://www.nytimes.com) for samples and additional information. Order a reprint of this article now.

Printer-Friendly Format  
Sponsored by  
**Forest WHITAKER**  
**América FERRERA**

March 18, 2010

MUSEUMS SPECIAL SECTION

# The New Guard of Curators Steps Up

By CAROL VOGEL

THE mouth of a giant monster, its razor-sharp teeth glaring overhead and its tongue forming a long red carpet, ushers visitors into the Tim Burton retrospective at the Museum of Modern Art. Although the intentionally lighthearted chronicle of the filmmaker's work received only mixed reviews when it opened in November, Mr. Burton's fans don't seem to care. More than 450,000 people have already attended the show, and by the time it closes on April 26, attendance is expected to exceed that of recent blockbusters like the museum's "Van Gogh: The Colors of the Night" last year and "Dali: Painting and Film," in 2008.

Visitors to the show are relatively young, somewhere in their 30s on average, which makes them a decade younger than usual for MoMA, recent surveys showed. And a surprising one-third of this audience had never stepped foot in the museum before.

"We'd never done anything like this," said Rajendra Roy, the museum's chief curator of film, who was one of the show's organizers. "There's always a learning curve. Would I have done things differently? I don't think so."

For a 37-year-old curator, Mr. Roy seems pretty cool about it all, considering that only a few years ago he started his professional life selling tickets at the Solomon R. Guggenheim Museum. Yet as museum directors have come to realize, younger minds attract younger audiences. And Mr. Roy is just one of a growing group of rising curatorial stars cutting quite a different figure from the age-old image of museum curator as a fusty academic.

Sitting in his office, a small space whose walls are covered with movie posters, Mr. Roy is tall, elegant and articulate when talking about how he landed the coveted job of running MoMA's film department, the second-largest at the institution after painting and sculpture.

“When I first heard they were looking for someone I was convinced I was NOT the person,” he said. “I was too young, too out there, not academic.”

Yet as soon as he got the call to come in and talk about the position, he said, he had to “at least accept a conversation.” Fifteen interviews later, he was offered the job. “It was fascinating, nerve-racking and a bit like ‘American Idol,’” he recalled.

During good economic times, many young people like Mr. Roy would have snubbed the museum world, preferring instead to become a filmmaker or a big shot at an international film festival. Many young curators with backgrounds in art history would have jumped at the seemingly more glamorous life as an art dealer. But in these turbulent times, the stability of a museum job is attractive.

“Museums are safe harbors in this difficult economic time,” said Glenn D. Lowry, director of the MoMA, who said that Mr. Roy was one of a growing number of curators at MoMA in their 30s and early 40s. “Previously you were in your late 40s or 50s before becoming a senior curator, but all that’s changed,” he added. “These curators look at things more broadly. This is a generation who grew up entirely in the digital world and they are untroubled by distinctions of media.”

It is also a group plugged in to all areas of museum life. They don’t simply organize exhibitions, they also have a hand in fund-raising and public relations, catalog production and installation. “The old-fashioned notion of a curator was that of a connoisseur who made discoveries and attributions,” said Scott Rothkopf, 33, who is the latest full-time curator to join the Whitney Museum of American Art’s team. “A lot of that work has already been done. The younger generation is trained to think differently, to think more about ideas.”

Although Mr. Rothkopf came to the Whitney from Artforum, where he was the magazine’s senior editor, like many of today’s younger generation he landed where he is the traditional way, earning graduate degrees in art history from Harvard. Others, like Mr. Roy, came to it through less conventional channels. Right before joining MoMA, he had been the artistic director of the Hamptons International Film Festival.

There are also people like Hao Sheng, 37, the curator of Chinese art at the Museum of Fine Arts in Boston, who started out wanting to become a professional potter, or his colleague Jen Mergel, 33, a sculptor who graduated from Harvard with a degree in visual and environmental studies. Ms. Mergel also earned a master’s at the Center for Curatorial Studies and Art in Contemporary Culture at Bard College.

“I started teaching studio art courses at Harvard,” she said. “But I loved talking about other artists’ work rather than doing my own.” Now she is the senior curator for contemporary art at the Museum of Fine Arts in Boston, where she is responsible for the development, planning and organization of the museum’s new wing for contemporary art, scheduled to open in June 2011. “This is a big, big step for Boston,” she said. “We are giving one-quarter of the museum’s campus over to contemporary art.”

Going from being a teacher to curator isn’t as great a leap as it seems. “Teaching is about engaging students by telling a good story and that’s what a good curator does, too,” said Clara Drummond, 32, who was the co-curator of “A Woman’s Wit: Jane Austen’s Life and Legacy,” which ran through Sunday at the Morgan Library and Museum in Manhattan.

One of Ms. Drummond’s biggest challenges when faced with presenting Austen, her world and her letters was figuring out how to best engage the audience. “It could be deadly boring,” Ms. Drummond admitted. But because she saw Austen’s letters as “little puzzles” she put a lot of them in frames on the walls because, as she explained, “in glass cases you feel distanced from them.” She also paired the letters with satirical prints by artists like James Gillray and drawings by William Blake and was involved in the production of a 16-minute film with personalities like Fran Lebowitz, Cornell West and Colm Toibin talking about Austen.

“We need to reach beyond the museum walls,” she said.

David van der Leer, who turned 30 last month, is the assistant curator for architecture and design at the Solomon R. Guggenheim Museum. He, too, is thinking beyond the physical museum.

Teaming up with Nancy Spector, the museum’s deputy director and chief curator, they organized “Contemplating the Void: Interventions in the Guggenheim Museum,” an exhibition of renderings by nearly 200 artists, architects and designers who were asked to imagine their dream interventions in the rotunda of the museum’s Frank Lloyd Wright home. Besides being on view in the museum, each image is on the Guggenheim’s Web site.

Mr. van der Leer said he was also hoping to present a number of small architecture shows in cities where the Guggenheim did not already have an outpost. “You can do something very ephemeral,” he said. “It can be any time and last just a few weeks, or a few months and then it’s gone.”

And although most of their exhibitions are temporary, these curators say they are in it for the long haul. Not one is embarrassed to acknowledge they work in a place as seemingly

staid as a museum. "In this economy, most of my friends in the film industry are out of work," Mr. Roy said. "Suddenly, being a museum administrator, a job with stability, seems sexy."

## NINE STANDING OUT

### Rajendra Roy, 37

Since he was appointed chief curator of film at the Museum of Modern Art nearly three years ago, the California-born Mr. Roy says, he has been trying to make the museum's film programs more accessible to a broader audience. Although he has no graduate degree (he did get a bachelor's degree in political science and French literature from the University of California, San Diego), he is now in charge of a staff of 25. The job also requires overseeing MoMA's film archives. Presently, he is trying to create more regular film programs.

"I am re-establishing daytime screenings and regularly scheduled events like talks with directors," Mr. Roy said. "I also want MoMA to be a place where people know they can come and see avant-garde films."

He is also determined to introduce online ticketing. "That's the way people go to the movies," he said. "And if MoMA doesn't offer this, we're missing out."

### Hao Sheng, 37

Born in Shanghai, Mr. Hao was educated in the United States and studied physics at the College of Wooster, Ohio, but he soon switched to studio arts and art history. With a Watson Fellowship, he traveled to Japan for three years and apprenticed to the master potter Shimaoka Tatsuzo (who died in 2007) in the rural village of Mashiko. He came back to the United States in 2002 and received a master of Chinese art history from Harvard University, where he is a Ph.D. candidate. He is now the curator of Chinese art at the Museum of Fine Arts in Boston.

"Although I am a potter by training, I enjoyed working with objects," Mr. Hao said. He is organizing the show "Fresh Ink: Ten Takes on Chinese Tradition," opening in November, in which 10 artists from China will present new works inspired by masterpieces from the museum's permanent collection.

"For curators my age the boundaries are no longer so clearly drawn," he said. "Things are more open."

Would he ever consider going back to being a potter? “I think often about going back,” he said. “Maybe when I turn 50 I’ll go back to the wheels.”

Jen Mergel, 33

Ms. Mergel joined the Museum of Fine Arts in Boston last month as its senior curator of contemporary art, responsible for managing the institution’s contemporary collection, organizing exhibitions, identifying acquisitions and expanding programs at the School of the Museum of Fine Arts. But perhaps her biggest challenge is presenting the debut exhibition for the seven new galleries for art from the 1950s to the present, scheduled to open in June 2011.

Ms. Mergel earned a degree in visual and environmental studies at Harvard and a master’s at Bard College. “I did my thesis in sculpture and was a sculptor,” Ms. Mergel said. But when she became a curatorial fellow at the Addison Gallery of American Art at Phillips Academy in Andover, Mass., she said she “became hooked” on the idea of becoming a full-time curator.

Still, starting out as a sculptor has its advantages. “When I do studio visits, I can really appreciate the work,” she said, “because I’ve had that experience.”

Alison Gass, 34

Before decamping to San Francisco, where she is the assistant curator of painting and sculpture at the San Francisco Museum of Modern Art, Ms. Gass worked in New York at the Jewish Museum, where she was a curatorial assistant. She was also a research fellow for the Sackler Center for Feminist Art at the Brooklyn Museum. “You make a choice when you leave New York that you are not going to be at the center of the action,” she said. “But being at S.F. MoMA you get the chance to present shows that might not have come here.” She is a curator for the institution’s New Work Series, small shows that showcase emerging or midcareer artists. She is working on a show devoted to the Argentine-born artist Mika Rottenberg, which opens this summer.

“It’s a difficult profession, because there are so few jobs,” said Ms. Gass, who holds a bachelor’s in art history from Columbia and a master’s in the subject from New York University. “Because museums are becoming less stuffy, you can focus on youth and hipness. I’m the same age as some of the artists I’m working with. Mika and I were born the same year, so we have the same cultural touchstones.”

Diane Waggoner, 39

As an assistant curator in the photography department at the National Gallery of Art in Washington, Ms. Waggoner has been watching the photography department grow in importance and in its permanent collection. “We’ve been amazed at the audience and the interest it has gathered,” she said.

A Ph.D. in the history of art from Yale University, where she specialized in 19th-century photography, she said she chose the field because “it has connections to real life — it’s so visceral.”

A show she is in the process of organizing, “The Pre-Raphaelite Lens: Photography and Painting, 1848-1875,” opens in October and then travels to the Musée d’Orsay in Paris. One of the first surveys of British art photography from the 1850s and 1860s, the show will chronicle photography’s relationship with Pre-Raphaelite art and its role of changing concepts of vision. “It’s about the effect of photography on painters at a time it was gaining a foothold in popular culture,” she said.

Scott Rothkopf, 33

A rising star before he was named a curator at the Whitney Museum of American Art in November, Mr. Rothkopf was well known in art circles as the senior editor of Artforum. He also wrote catalog essays for artists as diverse as Eva Hesse, Jasper Johns, Roy Lichtenstein and Takashi Murakami and worked as a guest curator at the Fogg Art Museum at Harvard, where he organized shows like one devoted to Mel Bochner’s photographs. Mr. Rothkopf received his undergraduate and master’s degree in the history of art and architecture from Harvard University; he is also completing his Ph.D. there on Jeff Koons and art of the 1980s.

“I’m working on a midcareer survey of Glenn Ligon that is scheduled to open in March 2011,” Mr. Rothkopf said of the African-American painter. “He’s someone who’s never had a big museum show in New York.”

One of the reasons he came to the Whitney was for the new space it is planning to open at the entrance to the High Line in Manhattan’s meatpacking district. “Since the Whitney hasn’t had dedicated collection galleries, this is the opportunity to invent a new narrative for telling the story of American art.”

David van der Leer, 30

David van der Leer joined the Solomon R. Guggenheim Museum a year and a half ago to help with “Frank Lloyd Wright: Architecture and Life,” last year’s exhibition to celebrate the



Guggenheim's 50th anniversary. It was his first museum job; he came to the museum after having been the publications and exhibitions manager at Steven Holl Architects in Manhattan.

Growing up in Rotterdam, the Netherlands, he studied art and cultural sciences and received his master's degree in urban and architectural theory from Erasmus University there. "Museums are a great way to think about everyday life in a different way," Mr. van der Leer said.

Clara Drummond, 32

Although she has multiple degrees, including a master's in library science and a Ph.D. from Boston University's Editorial Institute, and has taught classes in scholarly subjects like letter writing, Ms. Drummond said she was attracted to museums because "you can talk to audiences of all kinds."

In an effort to dispel the Morgan Library and Museum's reputation of "perhaps being a bit sleepy," she is trying to invent exhibitions that will entice a younger audience. One idea would be to do a show about the history of animals and the human imagination, using the Morgan's vast and exceptional collections. "We could take examples from medieval manuscripts and from children's books like Beatrix Potter or drawings by Blake," she said. "Now that's a show I would want to go to."

Samantha Rippner, 39

When "Picasso in the Metropolitan Museum of Art" opens on April 27, two large galleries in the show will be dedicated to the Spanish master's prints. "We have close to 400 of them," said Ms. Rippner, who has been an associate curator at the Met since 2006, responsible for its collection of modern and contemporary American and European prints. The show itself will highlight perhaps half of the Picasso prints, and deciding which ones is what Ms. Rippner is doing right now.

"I've worked in this department for 12 years, while I was still in graduate school," she said. In 2003 she earned her master's from the Graduate Center of the City University of New York. "I was drawn to art at a young age because I loved the ability of a great work of art to tell a story."

This article has been revised to reflect the following correction:

Correction: March 18, 2010

The cover article in today's Museums special section about the new generation of museum

curators misstates the surname of an artist whose satirical prints were included in “A Woman’s Wit: Jane Austen’s Life and Legacy,” an exhibition that recently closed at the Morgan Library & Museum. He is James Gillray, not Kilroy. Also, a short profile on Page 28 about one of the curators, Samantha Rippner, misidentifies the educational degree she obtained in 2003. It was a master’s degree — not a doctorate.

Copyright 2010 The New York Times Company

[Privacy Policy](#) | [Terms of Service](#) | [Search](#) | [Corrections](#) | [RSS](#) | [First Look](#) | [Help](#) | [Contact Us](#) | [Work for Us](#) | [Site Ma](#)

---

## The New York Times

This copy is for your personal, noncommercial use only. You can order presentation-ready copies for distribution to your colleagues, clients or customers here or use the "Reprints" tool that appears next to any article. Visit [www.nytreprints.com](http://www.nytreprints.com) for samples and additional information. Order a reprint of this article now.

PRINTER-FRIENDLY FORMAT  
SPONSORED BY



March 13, 2010

# At the Guggenheim, the Art Walked Beside You, Asking Questions

By ALICIA DESANTIS

A few Saturdays ago, a teenage visitor to the Guggenheim Museum, a girl in a black beret, slid open the door to the Aye Simon Reading Room and peered in at a group of people in animated conversation. "Is there something going on in here?" she said.

A woman wearing red lipstick and Converse sneakers glared at her for a moment and turned away. "It's a staff room," a tall man in a plaid shirt said brusquely.

The girl in the beret backed up and slid the door closed. If she had been looking for art — there was none to be seen on the walls of the rotunda at the time — she had found it. But it was rather emphatically taking a break.

The men and women in the room were part of "This Progress," a work by the British-German artist Tino Sehgal that took over the rotunda for the last six weeks. In the piece, which closed Wednesday, visitors were ushered up the spiral ramp by a series of guides — first a child, then a teenager, then an adult and finally an older person — who asked them questions related to the idea of progress.

Over the course of several hours-long shifts a week for the six-week run of the show, each of these guides, or "interpreters" as Mr. Sehgal calls them, spent a few minutes walking and talking with one or more visitors at a time, then moved on to the next. The show was extremely popular, with final ticket sales of more than 100,000, and on busy weekends a guide might interact with as many as 70 people in a day. By the time the guides retired to one of the break rooms — the reading room had been set aside for the teenagers and adults — they were taking refuge from encounters with the public.

Still, they were clearly invested in the spirit of the project. Mr. Sehgal, 34, is known for keeping a tight rein on every aspect of his work; he refused to divulge information about “This Progress” in advance, for example, and prohibited the taking of pictures. And his interpreters, although willing to allow a reporter into their midst while the show was on, were likewise reluctant to say much about it until it was over.

“It’s an elaborate social contract,” explained Ashton Applewhite, 57, a writer from Brooklyn who was one of the guides. “It would ruin something of the piece” for visitors to be exposed to its inner workings before they had experienced it themselves. As one of the teenagers put it, “What happened on the ramps stayed on the ramps.”

Speaking on Thursday, several of the more than 300 people who had been recruited for the show through e-mail messages and later in interviews (and in the case of the children, an elaborate series of auditions) confirmed that their starring roles in the season’s most talked-about artwork had been challenging, even trying at times. But most also seemed to have found the job and the wide-ranging and often philosophical dialogues it involved inspiring.

“This kind of conversation usually only happens when two people are drunk or something, or on the subway,” said Rafay Rashid, 20, a freshman at the State University of New York, Purchase. “There are great things in this world and one of them is talking to people, especially strangers. Rarely do you make eye contact with someone and try to figure out where they’re coming from.”

George Blecher, a 69-year-old writer and sometime actor, said he had not become one of those “who are ready to follow Tino around the earth” as a result of the experience, but he seemed to have gotten what he wanted from it.

“As you get older, your social life diminishes,” he said. “To a great extent older people really suffer from loneliness.”

At the same time, he added: “I ran out of steam after six weeks. You have to be alert and you’re giving so much.”

He was not alone. “After it was all over I had this image of all of us with these big metal windup keys in our backs,” Ms. Applewhite said. “How long would it take for us to all wind down?”

The schedule could be grueling even for much younger interpreters, who, unlike their elders, were unpaid. (They did receive a hat, bag and a museum membership; adults were paid \$18.75 an hour, teenagers \$7.25 an hour.) Solomon Dworkin, an 11-year-old sixth grader at

the School at Columbia University who was one of the oldest children in the piece, said many of the younger ones had trouble with the pace of 40 to 50 interactions a day, 60 to 70 on weekends.

“They had a workload breakdown,” he said. “They would have liked more snacks.”

Some of the problem may have had to do with the intellectual rigors of the job. The younger children were “all pretty smart for their age,” he said, but “I’ve never met a 7-year-old who can match an 11-year-old in a conversation about philosophy.”

But even older interpreters found the pressure of nonstop thoughtful conversation draining. Bram Wasti, 16 and a junior at Hunter College High School, recalled that on his first day as a guide, one of the visitors had defined progress as “deprivatizing the Federal Reserve.” “I had absolutely no idea how to talk about it,” he said. (“I looked it up later, and it’s absolutely not true.”)

And Vinnie Wilhelm, a 31-year-old writer from Philadelphia, initially felt he needed to summon “the intellectual dexterity of Kant or Diogenes” to do the job, “as if you had to have these nuggets of intellectual insight so you could awe them with your oracular intelligence.”

Asad Raza, the producer of the exhibition and the recruiter of most of the guides, said he had seen the work improve over time, as the guides became more relaxed and more willing to be themselves. “There was a kind of anxiety about being chosen for their intelligence,” he said. It could lead to grandstanding. By the end, he said, the piece had become more personal.

Museum visitors, meanwhile, some of whom had no idea what to expect of the show, were not always relaxed about being approached by chatty strangers.

“I felt bad about it,” Mr. Rashid said. “You’d get rejected halfway up the ramp. They say something like ‘I think we’re here for the art.’”

The trick was not to take it personally. “If you get rejected it’s because they weren’t interested, not because you weren’t interesting,” he said, as if repeating a mantra.

And as in any service job, the customers could be difficult. At one point Betsy Carroll, 20, a junior at Columbia University, found herself refereeing a lovers’ quarrel. She had asked a couple “Do you learn from your mistakes?” The man said yes. His companion, a woman, rather vehemently disagreed.

“She had a lot of anger about that,” Ms. Carroll recalled. “She chose this moment to bring it up.”

Daniel Kaiser, 73, a literature professor at Sarah Lawrence, noted that “European and Asiatic couples are very polite — they listen to what you say.” American college students, on the other hand, “are the worst — they have bad manners.”

In the reading room where the adults gathered, a joke circulated in which a guide pushes a particularly annoying visitor over the edge of the ramp rail. Gesturing toward the body below, the guide would announce the title of the new work: “Tino Sehgal, ‘This Pancake,’ 2010.”

But even those who found the gig trying seemed generally happy with their experience, and hopeful about sustaining some of the connections they had made. “One of the things I’m anticipating is that someone will come up to me in a coffee shop and say ‘Hey, I talked to you at the Guggenheim,’ ” Mr. Blecher said.

In the final days of the show, feeling ill, he took a taxi home after his last shift. He began talking to the cab driver, a New Yorker of 31 years. “I love to have these interesting conversations,” said the driver. “I’ve been practicing a lot,” Mr. Blecher replied.

This article has been revised to reflect the following correction:

Correction: March 20, 2010

An article last Saturday about people who acted as guides as part of the work “This Progress” by Tino Sehgal at the Guggenheim Museum misstated the surname of one and misspelled the given name of another. A sixth-grader at the School at Columbia University who took part is Solomon Dworkin, not Bender. A junior at Hunter College High School who also served as a guide is Bram Wasti, not Bran.

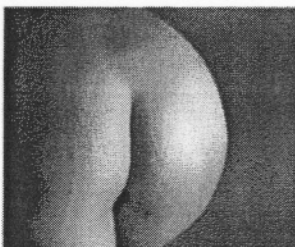
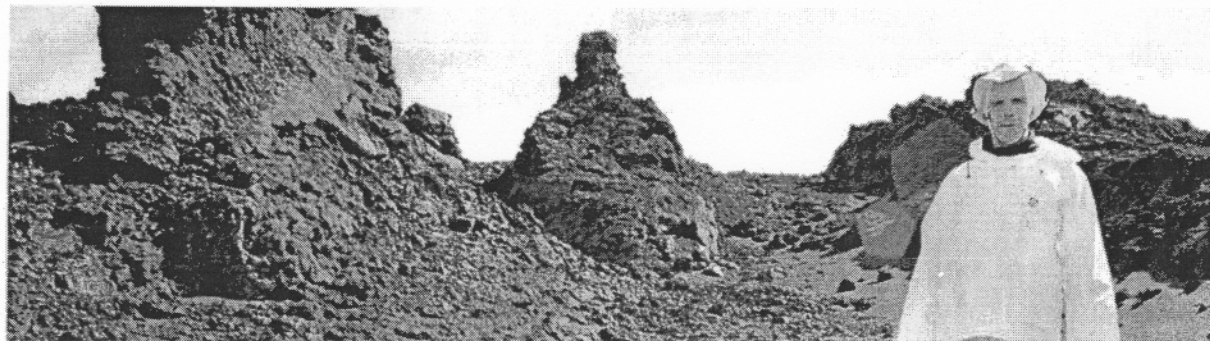
Copyright 2010 The New York Times Company

[Privacy Policy](#) | [Terms of Service](#) | [Search](#) | [Corrections](#) | [RSS](#) | [First Look](#) | [Help](#) | [Contact Us](#) | [Work for Us](#) | [Site Map](#)

**Appendix 7**  
**Flash Art article regarding Nancy Spector**

## SURVEY

# A Hundred and One Curators



From top, left to right: 1) Hans Ulrich Obrist, *The Goose Lake Trail (southern route)*, Iceland, 2005. Photo: Ólafur Elíasson. Courtesy the artist. 2) Nancy Spector. Photo: Lina Bertucci. Courtesy The Solomon R. Guggenheim Foundation, New York. 3) Lina Bertucci, *Francesco Bonami (alter Man Ray)*, 1989. B/w silver gelatin print, 29 x 36 cm. Courtesy the artist and Perry Rubenstein, New York. 4) Elizabeth Peyton, *Massimiliano (Massimiliano Gioni)*, 2009. Oil on linen on board, 25 x 19 cm. Courtesy Sadie Coles HQ, London. © the artist. 5) Beatrix Ruf. Photo credit: Lukas Wassmann, 2010. 6) Klaus Biesenbach standing on Roman Ondak's *Mearusing the Universe (2007)* at MoMA, New York, 2009. Photo: Ofer Weiberger / BRANSCH. 7) Jens Hoffmann. Photo: Valerie. 8) Hou Haoru. Photo: Serkan Toygan. 9) Piotr Ukłanski. Untitled (*GingerAss*), 2003. Color Photograph, 102 x 127 cm. Courtesy Polski Western. 10) Carolyn Christov-Bakargiev. Courtesy Sydney Biennial.



Have you ever wondered which curators are the most highly regarded by artists? Seeking the answer to this question, we asked more than one hundred artists working internationally. More specifically, we asked that cadre of artists who are habitually included in Manifesta, the Venice Biennale, Documenta, the Whitney Biennial and so on — the same artists that typically show with the most high-profile galleries. The survey was structured by country; we asked many artists from larger countries such as the U.S., the U.K. and Germany, but we were also attentive to emerging scenes in countries like India, Colombia, Romania, Korea and Sweden. Although the data was collected with great seriousness, we know that the findings of a poll such as this must be taken in a spirit of playfulness. In the end it is a survey — for good or bad — that we hope presents a picture of the most active and appreciated curators.

Did we succeed? Alessandro Manzoni would say “Let the reader pronounce the difficult verdict.” Enjoy!

— Giancarlo Politi

## A HUNDRED AND ONE CURATORS

- |                                |                           |                            |
|--------------------------------|---------------------------|----------------------------|
| 1. Hans Ulrich Obrist          | 34. Carlos Basualdo       | 67. Rudi Fuchs             |
| 2. Nancy Spector               | 35. Latitudes             | 68. Laura Hoptman          |
| 3. Francesco Bonami            | 36. WHW                   | 69. Philipp Kaiser         |
| 4. Massimiliano Gioni          | 37. Raimundas Malasauskas | 70. Helen Molesworth       |
| 5. Beatrix Ruf                 | 38. Adam Budak            | 71. Shamim M. Momin        |
| 6. Klaus Biesenbach            | 39. Yilmaz Dziewior       | 72. Susanne Pfeffer        |
| 7. Jens Hoffmann               | 40. Douglas Fogle         | 73. Yasmil Raymond         |
| 8. Hou Hanru                   | 41. FormContent           | 74. Dieter Roelstraete     |
| 9. Alison Gingeras             | 42. Tirdad Zolghadr       | 75. Jenny Schlenzka        |
| 10. Carolyn Christov-Bakargiev | 43. João Ribas            | 76. Polly Staple           |
| 11. Okwui Enwezor              | 44. RoseLee Goldberg      | 77. Pablo León de la Barra |
| 12. Nicolas Bourriaud          | 45. Mihnea Mircean        | 78. Dan Cameron            |
| 13. Daniel Birnbaum            | 46. Christophe Cherix     | 79. Peter Eleey            |
| 14. Matthew Higgs              | 47. Robert Storr          | 80. Yuko Hasegawa          |
| 15. Udo Kittelman              | 48. Gianni Jetzer         | 81. Stefan Kalmar          |
| 16. Connie Butler              | 49. Ute Meta Bauer        | 82. Vanessa Joan Müller    |
| 17. Maria Lind                 | 50. Pierre Bal-Blanc      | 83. Stephanie Rosenthal    |
| 18. Ann Goldstein              | 51. Joanna Mytkowska      | 84. Jay Sanders            |
| 19. Nicolas Schafhausen        | 52. Solvej Ovesen         | 85. Eric Tronev            |
| 20. Wonil Rhee                 | 53. Neville Wakefield     | 86. Mark Beasley           |
| 21. Ali Subotnick              | 54. Christine Macel       | 87. Mathieu Copeland       |
| 22. Marc-Olivier Wahler        | 55. Adam Carr             | 88. Dominic Molon          |
| 23. Chus Martínez              | 56. Marco Scotini         | 89. Marta Kuzma            |
| 24. Adam Szymczyk              | 57. Sarina Basta          | 90. Gary Carrion-Murayari  |
| 25. Jacob Fabricius            | 58. Giovanni Carmine      | 91. Katerina Gregos        |
| 26. Kathrin Rhomberg           | 59. Rein Wolfs            | 92. Ivo Mesquita           |
| 27. Catherine Wood             | 60. Maurizio Cattelan     | 93. Eungie Joo             |
| 28. Fabrice Stroun             | 61. Ralph Rugoff          | 94. Cecilia Alemani        |
| 29. Tom Morton                 | 62. Vit Havranek          | 95. Lynne Cooke            |
| 30. Catherine David            | 63. Francesco Manacorda   | 96. Raimar Stange          |
| 31. Anthony Huberman           | 64. Iwona Blazwick        | 97. Kate Fowle             |
| 32. Daniel Baumann             | 65. Charles Esche         | 98. Lauri Firstenberg      |
| 33. Chrissie Iles              | 66. Elena Filipovic       | 99. Bernard Blistène       |
|                                |                           | 100. Alex Farquharson      |
|                                |                           | 100. Vasif Kortun          |

**Appendix 8**  
**LACMA Membership Webpage**

Los Angeles County Museum of Art • 12-8 M/T/Th • Closed Wednesday • 12-9 F • 11-8 S/S  
 5905 Wilshire Blvd • Los Angeles California 90036 • 323-857-6000 • publicinfo@lacma.org

Visit Art On View Programs Support LACMA Shop Search

Go

MORE CUBIST THAN PAINTINGS  
 WITH DARK COLORS

\* SUBJECTS THAT SELL WELL:  
 MADONNA AND CHILD LANDSCAPES  
 FLOWER WALTZES STILL LIFES  
 FINE DE MODERNE SCENES  
 DEAD BIRDS ETC. NOBEL PRIZE  
 PICTURES, ABSTRACTS AND SUR-  
 REALISM.

\* SUBJECT MATTER IS ADORED -  
 IT HAS BEEN SAID THAT AN  
 INDIAN WITH COWS AND PENS  
 IN THEM COLLECT JUST  
 WHILE THE SAME PAINTINGS  
 WITH BULLS AND ROOSTERS SELL.



Support

Join > Intro

Join

- Levels
- Intro
- Active
- Patron
- Supporting
- Community Partner
- Student
- Avant-Garde
- President's Circle
- President's Circle Patron
- President's Circle
- Sponsor
- Muse
- Film Club
- Important Dates
- Member Discounts
- Reciprocal Memberships
- Matching Your Gift
- Join Online
- Purchase Gift
- Membership
- Members Only
- Give
- Volunteer
- Art Councils

"With so much activity happening at LACMA this year, it is an especially opportune time to be a member. As always, we appreciate the support you, our members and benefactors, continue to give." - Michael Govan, CEO and Wallis Annenberg Director

Choose the right level of membership for you:

<p><b>Active: \$90</b>                  Free general admission and special exhibition tickets</p>	<p><b>Avant-Garde: \$1,000</b>                  VIP museum experience for young art patrons in their 20s and 30s</p>
<p><b>Patron: \$200</b>                  Reciprocal membership to more than 20 museums</p>	<p><b>President's Circle: \$2,500</b>                  Invitations to museum openings, private viewing opportunities, and VIP special exhibition tickets</p>
<p><b>Supporting: \$600</b>                  Invites to exclusive opening receptions</p>	<p><b>President's Circle Patron: \$5,000</b>                  Invitation to the Patrons Focus Series and Donor Wall recognition</p>
<p><b>Community Partner: \$1,200</b>                  Support the next generations of artists</p>	<p><b>President's Circle Sponsor: \$10,000</b>                  Director's Lounge membership and invite to the President's annual cocktail party</p>
<p><b>Student: \$25</b>                  Free general admission for one all year</p>	

Further enhance your LACMA Membership experience with:

<p><b>Muse: \$50</b>                  Series of events for members in their 20s, 30, and 40s</p>	<p><b>Film Club: \$50</b>                  Support the art of film and receive select benefits</p>
--	--

Membership Benefits

<p>Important Dates                  Reciprocal Membership</p>	<p>Member Discounts                  Matching Gifts</p>
---	---

- Buy Merchandise
- Buy Tickets
- Buy Membership
- Register With LACMA
- My LACMA Account

Purchase a Gift Membership

---

HOME • MY LACMA • JOBS • TERMS • JOIN LACMA FOR FREE GENERAL ADMISSION ALL YEAR • ●

**Appendix 9**  
**New York Times blog article on settlement with Malevich heirs**

The New York Times

## Arts Beat

The Culture at Large

---

FEBRUARY 8, 2010, 2:58 PM

### Guggenheim Settles With Malevich Heirs

By DAVE ITZKOFF

The foundation that runs the Solomon R. Guggenheim Museum said on Monday that it had reached an agreement with the heirs of the artist Kazimir Malevich over the ownership of an untitled work by him that the museum plans to include in an exhibition this month. In a joint news release, the foundation and the heirs of Malevich, the

Russian Suprematist, said they had reached “an amicable settlement” over an oil painting on canvas made by the artist around 1916, which was acquired by Peggy Guggenheim in 1942 and has been part of the Peggy Guggenheim Collection in Venice. The painting is one of about 70 Malevich works that were presented at an exhibition in Berlin in 1927, during which the artist was called back to the Soviet Union and entrusted the works to several friends. Malevich died in 1935 and his work was subsequently banned by the Nazis, but his paintings, drawings and other art have since become part of the collections of museums and private owners, setting the stage for efforts by his heirs to reclaim ownership of these works.

The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice. Acquisition confirmed in 2009 by agreement with the heirs of Kazimir Malevich. An untitled painting by Kazimir Malevich.

The Guggenheim, which will show the untitled painting in an exhibition called “Malevich in Focus: 1912–1922,” said in a statement that the terms of the settlement were confidential. A representative of the Malevich heirs said in a statement that the family “is gratified that this matter has been resolved in a way that acknowledges Malevich’s legacy and his contributions to the history of 20th-century art and keeps his artwork on public display.”

Copyright 2010 The New York Times Company | Privacy Policy | NYTimes.com 620 Eighth Avenue New York, NY 10018

## **Vita**

Ashley D. Nash was born in Beaumont, Texas. She attended the College of Charleston in Charleston, South Carolina, where she received her Bachelor of Arts in Historic Preservation and Community Planning in May 2005. She later moved to New Orleans to further her profession and education in the arts and cultural fields. She will graduate with her Master of Arts in Arts Administration from the University of New Orleans in May 2010. Her lifelong passions and studies include history, drawing, film, and the culinary arts.