
It has been described as "a paradigm shifting exhibition." It features works in various genres by over 100 of America's finest artists of the past 130 years. The show, which runs through April 19, 2009, marks the 50th anniversary of the iconic Guggenheim New York building designed by Frank Lloyd Wright.

Guggenhein has fished its own depths, as well as traveled the waterways of art history, manuscripts and first editions of T.S. Eliot and Ezra Pound, Jack Kerouack and Allen Ginsberg, and paintings by James McNeill Whistler and Mary Cassat Mark Rothko and Robert Rauschenberg, to name just a few. The exhibition and accompanying catalog offer a compelling and commanding reassessment of the history of American art. It is a summing up and a new beginning of the awareness of the powerful presence of Asia in American art, an awareness that has been forming piecemeal and fragmentarily in recent decades. Although there have been attempts by researchers and curators to explore various facets of the dynamic and complex impact of Asian art philosophy and religion on American art, 'The Third Mind' is epochal in that it unites the various threads, making it clear that Asia was more important than just the 'Orientalism' decried by post-colonial critics.

The project received a $1 million Chairman's Special Award from the National Endowment for the Humanities (NEH) and an additional NEH planning grant. These NEH grants have been augmented by significant funding from the Terra Foundation, the Andrew W. Mellon Foundation, the Asian Art Museum of San Francisco, the Leona B. Carpenter Foundation, National Endowment for the Arts and The W.L.S. Spencer Foundation. The exhibition was conceived and organized by Alexandra Munroe, Senior Curator of Asian Art, The Solomon R. Guggenheim Museum, and a leading authority on Asian art.

'The Third Mind promises to be a revelatory exhibition," Munroe commented. "Visitors will see 130 years of American creative culture through the eyes of Asian-American and Asian-born artists, and gain an appreciation of the transformative influences of Asian art and ideas on the formal and conceptual achievements of American modern and avant-garde art.'

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By Jyotirmoy Datta

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In 1934, Bhavsar was born in Gujarat, and gained his early artistic education at the C.N. School of Art in Ahmedabad. In 1962, Bhavsar left India to further his education at the University of Pennsylvania's Department of Fine Arts. Since 1965, he has been an active member of the New York School of Colorism. In 1965, Bhavsar received a John D. Rockefeller Grant, which launched him into the New York art world. He was also awarded a Guggenheim Memorial Fellowship in 1975. His paintings are in more than 800 public and private collections, including those of the Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, the Whitney Museum of American Art, the Boston Museum of Fine Art and the Museum of Contemporary Art in Sydney.

The show was to open on Jan. 31, and run through April 19, 2009. Using his characteristic style — sifting through layers of acrylic paint to create a "cut-ups" work by Beat writers William S. Burroughs and Brion Gysin, The Third Mind promises to be revelatory exhibition," Munroe commented. "Visitors will see 130 years of American creative culture through an entirely new lens and should appreciate the transformative influences of Asian art and ideas on the formal and conceptual achievements of American modern and avant-garde art."