

EXHIBITION PROGRAMMING FOR THE GUGGENHEIM BILBAO (LATE 1998 - 1999)

Cristina Iglesias

(November 6, 1998 – February 14, 1999)

-Gallery 103 and atrium entrance to 103-

The exhibition includes some 20 sculptures and silk-screens from this Basque artist. Cristina Iglesias is an internationally renowned sculptor and belongs to the new generation of Basque and Spanish artists.

Iglesias uses iron, glass and other industrial materials to articulate an equilibrium between her imposing large-format sculptures and the most delicate of her works that operate on a more human scale. Iglesias covers the surface of some of her works with elaborate motifs engraved with leaves and other natural materials such as bamboo. She gives importance to matters dealing with space and form, especially in relation to naturally occurring forms and textures, and in so doing invents her own landscape of sculptures.

Robert Rauschenberg: A Retrospective

(November 21, 1998 – March 7, 1999)

-Gallery 104, Second floor, and Galleries 301, 302, 303, 304-

Close to 300 works comprise this retrospective exhibition of the American artist Robert Rauschenberg (US, 1925). From his first creative steps as a pupil of J. Albers, Rauschenberg has displayed a trajectory marked by its diversity. Painting, sculpture, photography, prints, collage, performance and, in short, a constant mix of the orders of art, life and artistic genres give his work a unique personality that quickly resulted in his own personal style and a distancing from Abstract Expressionism.

The exhibition features examples of Rauschenberg's first gestural brush stroke paintings, closer to Abstract Expressionism despite extra-pictorial references such as numbers, pebbles or newspapers; Featured also are his revolutionary Combine Paintings from the 1950s, which combine painting and sculpture and contain images and three-dimensional objects; Finally, the show includes also pieces illustrating his subsequent experimentation with Pop Art and his return in the 1960s to flat surfaces, and works in which he combines art with new technologies, theatrical designs, choreography and happenings. The exhibition closes with several recent works.

From Dürer to Rauschenberg: The Quintessence of Drawing, Masterworks from the Albertina and the Guggenheim

(March 9, 1999 – May 16, 1999)

-Galleries 305, 306 and 307-

The exhibition, which features works on paper by some 22 of the most important artists of the past six centuries, is the result of an unprecedented partnership between the Vienna Graphische Sammlung Albertina—one of the world's most significant and extensive collections of works on paper—and The Solomon R. Guggenheim Foundation.

Co-curated by Thomas Krens, Director of The Solomon R. Guggenheim Foundation, and Dr. Konrad Oberhuber, Director of the Graphische Sammlung Albertina, this exhibition is remarkable for the exceptional works—including portraits, landscapes, working studies and sketches—by masters like Albrecht Dürer, Rembrandt, Egon Schiele, Oskar Kokoschka, Pablo Picasso, Vasily Kandinsky, Joseph Beuys and Robert Rauschenberg. Featuring more than 100 works from 22 artists, *From Dürer to Rauschenberg* offers both an exhaustive analysis of each of the works, as well as an historic investigation of the drawing and its evolution from the Renaissance to the present day.

Combined, the artistic treasuries of these two institutions provide a singular opportunity to contemplate the development of artistic talent over the course of some six centuries.

Eduardo Chillida

(April 20, 1999 – August 29, 1999)

Galleries 201 to 209

Eduardo Chillida was the subject of a retrospective exhibition in the Solomon R. Guggenheim Museum in New York in 1980 and he will be once again, nearly 20 years later, when this exhibition is presented in the new Guggenheim Bilbao. Organized by the Museo Nacional Centro de Arte Reina Sofia in Madrid and curated by Kosme de Barañano, the exhibition features more than 200 works dating from the beginning of the artist's career in the 1950s up to the present.

Plaster, granite, iron, wood, marble, terracotta, iron and alabaster sculptures; collages, drawings and the artist's original Gravitations all offer the opportunity to study the trajectory of this world-renowned artist. The creation and inter-relation of spaces, with emphasis on the interaction between weight and mass; gravitation and levitation; line and curve; order and chaos, result in works that materialize in time and space. It is this relation between time and space that, according to Chillida himself, is the theme to his art: "The two elements of space, one that we can refer to as negative, and the other positive, form a relationship that I call dialogue."

Richard Serra: Recent works

(April 27, 1999 – October 17, 1999)

-Gallery 104-

Organized jointly by the Los Angeles Museum of Contemporary Art and the Solomon R. Guggenheim Museum in New York, this exhibition features recent works by the American

artist Richard Serra. Among the sculptures to be exhibited in the gallery where his enormous *Snake* sculpture is located, eight works from the artist's new series, *Torqued Ellipses*, are particularly noteworthy. Marking a departure from traditional sculptural and architectural principles, these new forms leaning both inwards and outwards at the same time appear to defy gravity and logic and make solid steel seem as malleable as felt.

Many of the works to be displayed in this exhibition have been designed with the use of the same computer program Frank Gehry used in the design and construction of the museum itself. The exhibition celebrates the artist's unique relationship with Bilbao, as well as with the architect of the city's new museum. Mr. Gehry is designing the exhibition.

Andy Warhol: A Factory

(October 19, 1999 – January 13, 2000)

-Galleries 301 to 307-

Andy Warhol: A Factory is a multidisciplinary examination of the work of this great forerunner in contemporary North American culture, and of his artistic circle. Organized by the Solomon R. Guggenheim Museum and the Kunstmuseum Wolfsburg, the exhibition revisits different stages in Warhol's work, bringing together for the first time an unprecedented range of artistic and cultural material in a multimedia and interactive framework.

The exhibition offers a journey through Warhol's artistic trajectory by way of the three successive studios, which he dubbed "Factories," where he produced his art and which were the nucleus for innovative and frequently iconoclastic endeavors. Those studios were prolifically creative microcosms where Warhol and his Factory colleagues generated a vast array of works embracing painting, photography, film, fashion, television and music.

The Art of the Motorcycle

(November 13, 1999 – March 28, 2000)

-Gallery 104-

This exhibition presents the motorcycle over the course of its history, not only as a cultural and design icon, but as a technical achievement as well. More than 100 motorcycles are featured in the Frank Gehry-designed exhibition. Various milestones in the history and evolution of motorcycle technology and design are highlighted and placed in their proper historical and cultural context.

The exhibition is organized chronologically, beginning with the earliest motorcycle, a creation by Michaux-Perreaux (1868) that was basically a steam engine attached to a bicycle. The MV Augusta F4 (1998), the very latest in motorcycle design, with its incredibly complex machinery, closes out the exhibition.

