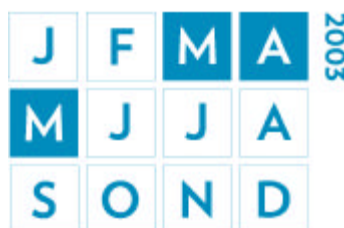
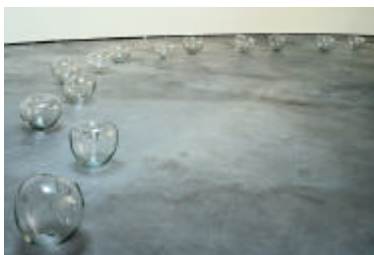


art program 2003



PERMANENT COLLECTION



TECHNICAL DATA

Title: *Transparencies*
Curator: Petra Joos
Dates: March-May 2003
Gallery: 103

CONTENTS OF THE PRESENTATION

Light, the indisputable central theme of this exhibition, pierces and forms part of the work of four leading artists on the contemporary Basque and Spanish art scene. Javier Pérez, Cristina Iglesias, Susana Solano, and Juan Luis Moraza who represent one of the main axes on which the Guggenheim Museum Bilbao Own Collection is based, will show their work in gallery 103 during the spring of 2003.

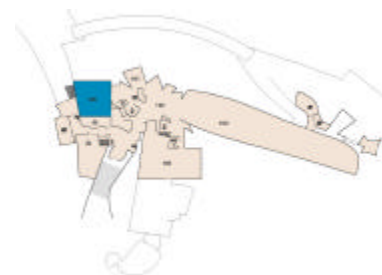
The extreme lightness of *Levitas*, a piece created by Javier Pérez in 1998, reveals the human presence in the form of mysterious footprints inserted in glass shapes that convey the transitory nature and fragility of life.

Untitled (Alabaster Room) [Sin título (Habitación de alabastro)], 1993, by Cristina Iglesias, is formed by space, light and materials that model and give a sense to the whole, underscoring the physical qualities of the work and revealing its structural and formal complexity. *Untitled (Jealousy II) [Sin título (Celosía II)]*, created in 1997, has the appearance of an exotic room which, in spite of the fact that it seems to be windowless, allows light to enter. This piece reminds Arab latticework and in it, as in the case of many of her artistic creations, she manages to bring together seemingly antithetic contents, presenting a room that is at once a refuge and a prison.

In *Jaosokor*, a piece created in 1997 by the artist Susana Solano, the large, uniformly-sized pieces of transparent, colorless plastic produce a false sensation of solidity, and at the same time remind one of some of the qualities of foam, water and sun light. Inspired by a trip to Indonesia, in this work the artist expresses the need to relate her art to the world.

In gallery 103, Juan Luis Moraza will display his work *Ecstasy, Status, Statue (Éxtasis, status, estatua)*, 1994, in which a large number of shoe heels made from resin and placed in a straight line will produce a sensation of paralyzing saturation and articulate feminine pleasure, indirectly represented by the heels. This work highlights the interest of Moraza in form, (to a certain extent) day-to-day things, and in the limits of the object, while at the same time pointing to questions of greater importance.

PERMANENT COLLECTION



TECHNICAL DATA

Title: *Antonio Saura*
Curator: Petra Joos
Dates: July 2003–2004
Gallery: 103

CONTENTS OF THE PRESENTATION

For the first time and within their artistic context, this presentation will show the works of Antonio Saura recently acquired by the Guggenheim Museum Bilbao. These pieces will be exhibited next to other figures from the Spanish Informalism movement, as well as representatives of American Abstract Expressionism.

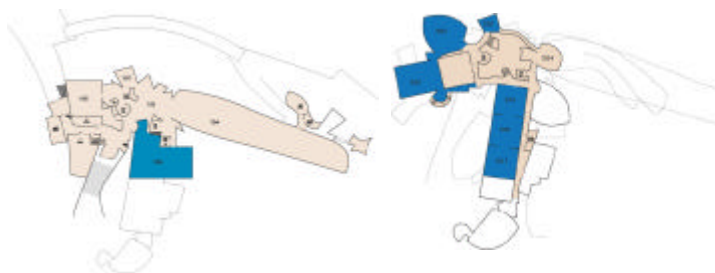
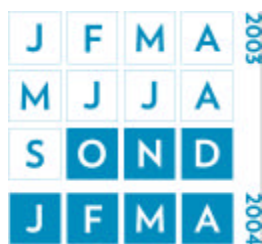
Born in Huesca in 1930, Antonio Saura lived with his family in Madrid, Valencia, and Barcelona. From an early age he accompanied his father on visits to the Prado Museum where he was deeply impressed by the *Cristo crucificado* (1632) by Diego Velázquez and the *Perro semihundido* (1821-23) by Francisco de Goya, which would have a strong influence on the themes of his future work. Self-taught, he began to paint and write in 1947 while convalescing from a long illness. Between 1948 and 1950 he created the series *Constellations* (*Constelaciones*) in which there is a clear influence of the paintings of Miró of the 1930s and 1940s, as well as the artistic conception of Surrealism, around the figure of André Breton. Between 1953 and 1955, he lived in Paris where, initially, he took part in the activities of the surrealist group led by Breton, and later on he became acquainted with French Informalism (the so-called *Art Autre*), and American painting.

In 1957 he founded the El Paso group in Madrid, which he led until it broke up in 1960. The group's manifesto expressed the wish to create a new pictorial language within the context of the European *Avant-Garde* movements of that time. Those years saw the development of Spanish Informalism, in which the El Paso group and virtually all the artists of the Catalanian group Dau al Set (of which Antoni Tàpies was a leading member) took part.

The purchase of two works by Antonio Saura, *Crucifixión* and *Karl Johann II*, together with the donation of two works on paper, *24 Heads* (*24 cabezas*) and *Imaginary Portrait of Goya* (*Retrato imaginario de Goya*), represent major themes from the oeuvre of this artist. The presentation of these acquisitions, which span different periods of his career as an artist, will provide a detailed look at the work of Antonio Saura and will include two pieces belonging to the Solomon R. Guggenheim Museum of New York.

Saura's work will be presented next to that of leading figures from the Spanish Informalism movement such as Antoni Tàpies and representatives of American Abstract Expressionism such as Mark Rothko, Willem de Kooning, Clyfford Still or Robert Motherwell, a movement which is extensively represented in the Guggenheim Museum Bilbao Own Collection.

PERMANENT COLLECTION



TECHNICAL DATA

Title: *Moving Pictures*
Curators: Lisa Dennison and Nancy Spector
Venues: Solomon R. Guggenheim Museum, New York; Guggenheim Museum Bilbao
Dates: October 2003–April 2004
Galleries: 105, 301, 302, 303, 305, 306, and 307

CONTENTS OF THE PRESENTATION

Moving Pictures will bring together some 150 works by 55 contemporary artists who use photography, films and video as a means of creative expression. The exhibition focuses upon the extensive use of reproducible media which has been observed over the last ten years and proposes that the precursor of this phenomenon was the art of the late sixties and seventies, a period in which moving pictures formed the conceptual basis for the work of a number of artists. The exhibition includes works by important contemporary artists such as Christian Boltanski, Rineke Dijkstra, Stan Douglas, Olafur Eliasson, Fischli/Weiss, Anna Gaskell, Andreas Gursky, Pierre Huyghe, William Kentridge, Irigo Manglano-Ovalle, Gabriel Orozco, Cindy Sherman, Thomas Struth, Sam Taylor-Wood, Wolfgang Tillmans, and Kara Walker, as well as the creations of Marina Abramovic, one of the pioneers of this means of expression.

Over the last three decades, artists have turned to photography, film, and video as tools with which to articulate their conceptual practices. Whether recording performances or ephemeral events or constructing new realities, these artists have used reproducible mediums as their primary art forms. Eschewing a directly documentary impulse, they have manipulated their representations of the empirical world or have invented entirely new cosmologies. Some artists directly intervene in the environment, subtly shifting components of the found world and establishing their presence in it, while others fabricate fictional environments for the camera lens. This exhibition, drawn from the Guggenheim Museums' collection, will consider the prevalence of such practices in the art of the last ten years.

PERMANENT COLLECTION



J	F	M	A	2003
M	J	J	A	
S	O	N	D	2004
J	F	M	A	



TECHNICAL DATA

Title: *Jean Dubuffet*
Curator: Lisa Dennison
Dates: November 2003- 2004
Galleries: Second floor

CONTENTS OF THE PRESENTATION

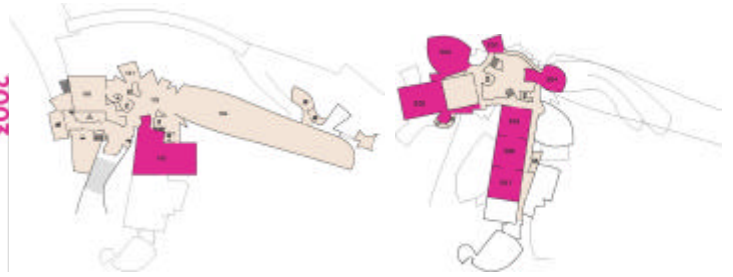
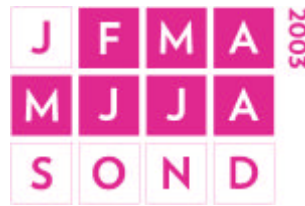
With the presentation of this extensive selection of works by Jean Dubuffet, the Guggenheim Museum Bilbao continues to pursue its aim of showing, in chronological order, its collections of twentieth-century art belonging to its Permanent Collection. This historical overview began in 2001 with the *Selections from the Thannhauser Collection*, which contained masterpieces of impressionism, post-impressionism and the first avant-garde movements. In 2002, the overview continued with an exhaustive look at the work of one of the pioneers of abstract art with the presentation *Kandinsky in Context*. In 2003 *Jean Dubuffet* will continue this historical review with the presentation of an extensive selection of the work of this French artist, one of the maximum exponents of Informalism, a movement that came into being in Europe after the World War II.

Born in 1901 in Le Havre, France, Dubuffet studied art in Paris for a short time during his adolescence, where he met Raoul Dufy, Max Jacob, Fernand Léger, and Suzanne Valadon and where he was fascinated by a book by Hans Prinzhorn on the art of the mentally handicapped. After traveling through Italy and South America, first he worked as an industrial draughtsman and later in the family business during which time he abandoned the world of art.

It was not until 1942 when Dubuffet decided to dedicate himself to artistic creation. At the beginning of this decade he joined André Breton, Georges Limbour, Jean Paulhan, and Charles Ratton. During this period, his style and subject matter were profoundly influenced by the work of Paul Klee. From 1945 onwards, he began to collect *Art Brut*, the spontaneous works of self-taught artists, who in some cases were mental patients.

Dubuffet himself categorized his pictorial style as *Art Brut*, contrary to everything that might be expected of a painter in the French artistic tradition, and proposed a radical challenge to established aesthetic values. Inspired by *graffiti* and the spontaneous art of self-taught artists, Dubuffet insisted that his work questioned the deceitful notion of beauty "inherited from the Greeks and promoted by magazine covers." In addition to his devotion of the art of "primitive" cultures and of untrained artists, Dubuffet was also enormously interested in a wide range of found objects and materials. In his attempt to restore the values and materials scorned by Western aesthetic conceptions, what interested Dubuffet most was unleashed, spontaneous and sincere energy and with it, the spirit of insubordination and defiance.

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: *Jasper Johns to Jeff Koons. Four Decades of Art from the Broad Collections*
Curator: Lisa Dennison
Venues: Los Angeles County Museum of Art; Corcoran Gallery of Art, Washington, D.C.;
Museum of Fine Arts, Boston; Guggenheim Museum Bilbao
Dates: February 15-September 7
Galleries: 105, 301, 302, 303, 304, 305, 306, 307

CONTENTS OF THE EXHIBITION

The exhibition *Jasper Johns to Jeff Koons* is a large scale presentation of the art collections of the Californian philanthropists Eli and Edythe Broad, proprietors of one of the best collections of both acclaimed and emerging artists. Of his early approach to acquiring artwork, Eli Broad has said, "I had a theory that the great collections of the world were made when the art was contemporary- you can't go back and create a great Impressionist or Post-Impressionist collection today."

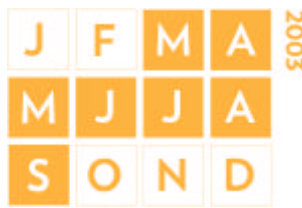
Since assuming this focus in the 1970s, the Los Angeles-based Eli and Edythe Broad have amassed one of the finest collections of recognized and emerging artists in the U.S. In 1984, they established The Broad Art Foundation to act as a lending institution to museums and universities, thereby reaching a wider audience with their contemporary collections. Today, the holdings of the Foundation and the Broads total over one thousand works by more than 150 artists. Representing a diverse range of artistic styles that have emerged since the Second World War, the collections particularly target representational works and those with an emphasis on social issues.

The selection of almost 125 works of around twenty artists contained in this exhibition will take up the whole of the third floor of the Museum, as well as one gallery on the first.

The exhibition presents some of the most relevant artistic movements that have arisen during the second half of the twentieth century, including Pop Art, German Neoimpressionism, Conceptual Art and the work of artists who achieved notoriety in Los Angeles in the nineties. The show contains major works by Jasper Johns, Andy Warhol, Cy Twombly, Roy Lichtenstein, Jeff Koons, Cindy Sherman, and Charles Ray, among others. Furthermore, visitors will have the chance to see the art of the eighties- a decade to which Broad has given a great deal of attention and which was a time of great economic prosperity and, at the same time, a feverish and politicized period in the art world of which New York was the epicenter- from a historical viewpoint, as the artistic creation of that period formed part of the context which had provided the fundamental works and movements of the period immediately before and after and which are also present in the exhibition. From the seductive interpretation of everyday themes, including *kitsch*, which can be seen in the works of Jeff Koons, inspired by Pop Art, and the *graffiti* of Jean-Michael Basquiat, to the theatrical photographs of Cindy Sherman, the creations of the eighties often allude to subjects such as

social classes, race, gender and marginality, and call into question issues such as the prevailing cultural values or the commercialization of art. Finally, the major presence of the work of contemporary German artists that can be seen in the exhibition, including recent sculptures in wood by Stephan Balkenhol and mixed technique canvases by Anselm Kiefer, highlights the growing interest in international artistic movements that had a considerable impact on the American artistic scene.

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: *Alexander Calder*
Curators: Carmen Giménez and Alexander S. C. Rower
Venues: Guggenheim Museum Bilbao; Museo Nacional Centro de Arte Reina Sofía
Dates: March 18– October 7
Galleries: 102, 201, 202, 203, 204, 205, 206, 207, 208, 209

CONTENTS OF THE EXHIBITION

“Why must art be static? You look at an abstraction, sculptured or painted, an entirely exciting arrangement of planes, spheres, nuclei, entirely without meaning. It would be perfect but it is always still. The next step in sculpture is motion.”

Alexander Calder, 1932

The kinetic potential of art was of primary interest to Alexander Calder throughout his career. Employing the language of abstraction, Calder captured movement through a range of structures that offered radical alternatives to the prevailing notions of sculpture and profoundly impacted the history of twentieth-century art. On view in the second-floor galleries, *Alexander Calder* traces the development of the artist's unique vision through a selection of more than sixty-five sculptures created over his five decades of involvement with abstract form. The exhibition evidences how Calder's desire to create an art that would resonate with life led to a constant engagement with the pull of gravity, the circulation of air, and the play of chance.

The Philadelphia-born Calder was the son of two artists, and even though he was schooled as a mechanical engineer his artistic inclinations eventually prevailed. In 1923, Calder enrolled at the Art Students League in New York. In 1925, he was asked by the *National Police Gazette* paper to produce illustrations of circus shows, which initiated Calder's fascination with this subject and eventually led to his *Cirque Calder* which was first performed in 1926 in Paris, after Calder had moved there and met members of the Parisian *Avant-Garde*, including Le Corbusier, Fernand Léger, Joan Miró Piet Mondrian, and Theo van Doesburg. Calder's aesthetic was substantially altered by his first visit to Mondrian's Paris studio, in the fall of 1930. As of that moment he adopted a fully abstract sculptural language. In 1931, he joined Abstraction-Création. That same year, Calder began to construct sculptures composed of independent, moveable parts. Marcel Duchamp christened these structures “mobiles”. Today a vernacular art form, Calder's innovation was, at the time, a major *Avant-Garde* achievement, contrasting dramatically with the static sculptural forms that preceded it.

It was Arp who coined the term “stabile” in 1932 to refer to Calder's early universes that were not motorized. While the parts are immobile, the stabile's dynamic three-dimensional form suggests kinetic potential and demands physical motion on the part of the viewer, who must circulate around the work to

view it. Calder conceived of his "constellations" during the years 1942-43, created during a wartime shortage of sheet metal, were made by attaching hand-carved wooden forms to the ends of rigid steel wires. In 1951, Calder devised a new kind of mobile/stabile combination, related structurally to his constellations. These "towers," affixed to the wall with a nail, are comprised of wire struts and beams that jut out from the wall, with moving objects suspended from their armatures. Sound, which had been an ingredient in Calder's process since 1932, also became a focus of his explorations during this time. Developed around 1948, his "gongs" include a hanging sounding plate and a striker, whose unpredictable movements emit a startling "whang." From the 1950s on, Calder's works expanded in size, in part because he was frequently commissioned to design sculptures for outdoor sites or for large atriums.

His abstract sculptures retain a distinct vitality derived from the natural world, and they continue to engage audiences in new ways. Presented within the contemporary structure of Frank Gehry's Guggenheim Museum Bilbao, *Alexander Calder* offers viewers the chance to reconsider the sculptor's organic forms within an equally innovative and dynamic architectural setting. Not since the 1964 retrospective of Calder's work presented at the Guggenheim's landmark Frank Lloyd Wright building in New York has such a concordance of art and architecture been realized.