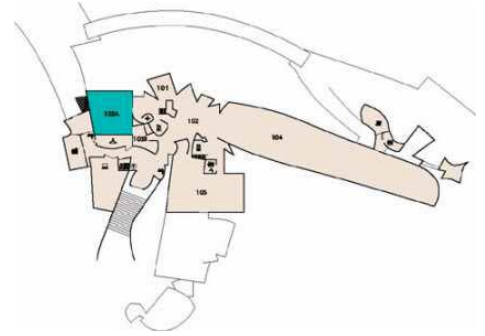
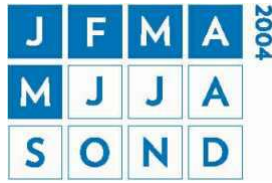
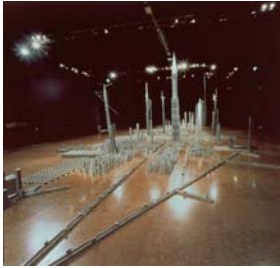




ART 2004
PROGRAM

Guggenheim BILBAO

PERMANENT COLLECTION



TECHNICAL DATA

Title: *Miquel Navarro: Wall City*
Dates: January–May 2004
Curator: Petra Joos
Gallery: 103A

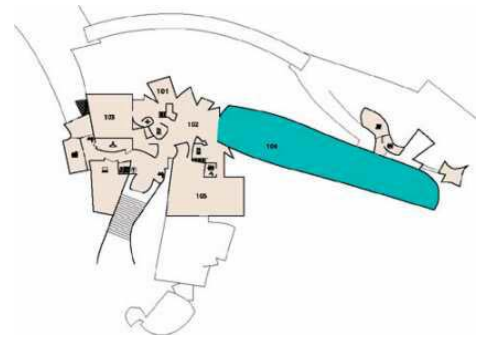
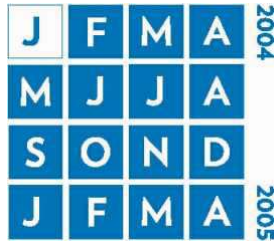
CONTENTS OF THE PRESENTATION

Miquel Navarro (Mislata, Valencia, 1945) is considered one of the most personal talents in contemporary international sculpture. Since 1973 the artist, who abandoned painting and drawing in the mid-sixties to devote himself to sculpture, has executed an ongoing series of cityscapes, modified architectural structures constructed from a broad range of materials.

Navarro's cities generate arenas for the confrontation of ideas. Throughout his career, he has continually proposed a revision of our notions of space, construction, place, and of our own bodies as a singular measure of the human and the city. Inspired by modern urban patterns, his sculptural landscapes are replete with architectural elements acting as formal vehicles for our city-shaped experience.

Wall City (2000–01), recently acquired for the Guggenheim Museum Bilbao Permanent Collection and presented now for the first time, is representative of Navarro's work: huge humanized metropolises in lead, zinc, and aluminum stretching along the horizon and punctuated by towers. Navarro invites us to navigate these urban installations and to think about the notion of human scale and the difference between the real and the cerebral. Highlighting order and disorder in industrial society, these works capture Navarro's particular take on the dialectic between architecture and sculpture. According to the artist, "Even my most schematic sculptures, without entirely abandoning the figurative, always bear the marks of man."

PERMANENT COLLECTION



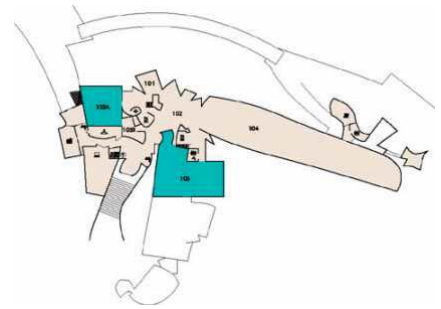
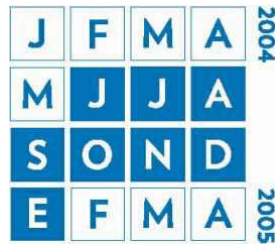
TECHNICAL DATA

Title: *Pop Art*
Dates: February 2004–Spring 2005
Curator: Tracey R. Bashkoff
Gallery: 104

CONTENTS OF THE PRESENTATION

By the early 1960s, Pop Art had emerged as a recognizable movement in the United States and England. Offering a “cool” alternative to the emotive brushstrokes of Abstract Expressionist painting, Pop artists first employed the ubiquitous imagery of advertising and the slick arrangements of graphic design to challenge the distinctions between high art and popular culture. Part of an ongoing series of exhibitions that showcase the collection of the Guggenheim Museums, *Pop Art* explores the foundations of the Pop movement through works by seminal artists, including Andy Warhol, Jim Dine, Roy Lichtenstein, Robert Rauschenberg, Claes Oldenburg and Coosje van Bruggen. Acting as an historical complement to the James Rosenquist retrospective, the exhibition traces the development of Pop concerns.

PERMANENT COLLECTION



TECHNICAL DATA

Title: ***Bill Viola: Temporality and Transcendence***
Curators: John Handhart and Maria-Christina Villaseñor
Dates: June 2004-January 2005
Galleries: 103A and 105

CONTENTS OF THE PRESENTATION

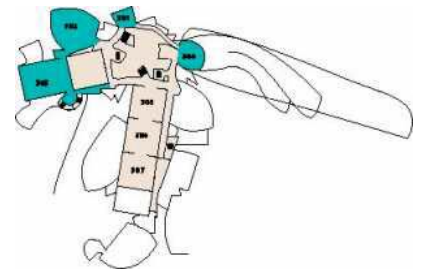
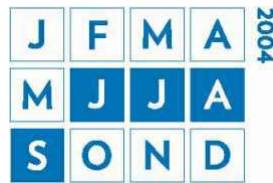
From June 2004 to January 2005, the Guggenheim Museum Bilbao presents some of the most recent work by leading contemporary artist Bill Viola. A pioneer in the use of video since the 1970s, Viola has explored the moving image with mono-channel creations, installations and other works that are closely linked with art history, spirituality and other concept- and perception-related themes. *Bill Viola: temporality and transcendence* is a theme-based exploration of the work of this artist that includes the most significant of his recent installations: *Going Forth By Day* (2002) and *Five Angels For The Millennium* (2001).

Commissioned by the Solomon R. Guggenheim Museum and Deutsche Guggenheim Berlin. *Going Forth By Day* explores themes of human existence: individuality, society, death, and rebirth. The work is experienced architecturally, with all five image-sequences playing simultaneously in one large gallery. To enter the space, visitors literally step into the light of the first image. Once inside, they stand at the center of an image-sound world with projections on every wall. The five image sequences are each approximately thirty-five minutes in length and play simultaneously on continuous loops. Sound from each panel mixes freely with the space, creating an overall acoustic ambience. The resulting installation reflects Viola's creation of a fully realized image world, an associative narrative conveyed through the panels, each functioning as a narrative element within an epic whole.

Five Angels For The Millennium is another five-screen installation in which Viola offers a rather more ambiguous, though none the less impressive reflection on a number of inter-related issues. *Five Angels* uses an iconography of figures that emerge from and are submerged in water to create a vivid, evocative sensorial experience.

Two related works from the Guggenheim's collection, *The Messenger* and *The Crossing*, thematically complement this stunning new work, offering a unique opportunity to experience Viola's artwork and reflect on his recurring themes of temporality and transcendence.

PERMANENT COLLECTION



Title: ***Gerhard Richter. Lawrence Weiner. Rachel Whiteread***
Curator: Tracey R. Bashkoff
Dates: June–September 2004
Galleries: 301, 302, 303 and 304

CONTENTS OF THE PRESENTATION

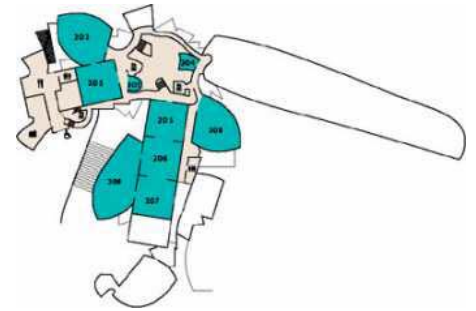
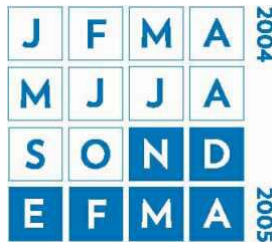
In summer 2004 the Museum will be presenting in several galleries on the third floor works by three internationally renowned contemporary artists, Gerhard Richter, Lawrence Weiner and Rachel Whiteread, who have been creating commissioned works for the Deutsche Guggenheim Berlin for some time.

In recent decades, Gerhard Richter (Dresden 1932) has consolidated his reputation as one of the most influential artists of our time, without limiting himself to any one particular style. His extraordinarily varied production includes sculptures and paintings that range from anything between landscapes to colorist abstractions or monochrome grays. *Eight Gray*, from 2002, consists of eight enameled glass panels evoking themes the artist has been exploring since the mid-1960s. Part painting, part sculpture and part architecture, these huge panels reflect what is going on around them, being what might almost be described as the shadow of an ever-changing image. As the spectator comes into and leaves the plane of the work, he creates scenes at random that add a further element of uncertainty.

Lawrence Weiner (Bronx, New York, 1942) is a sculptor and conceptual art pioneer whose basic medium of expression is language. Since 1968, when he came to the conclusion that the construction of an artwork was not in itself essential to its existence, Weiner has created hundreds of works of art where language is the constant factor. Commissioned by the Deutsche Guggenheim Berlin Weiner executed *NACH ALLES / AFTER ALL*, a bilingual installation comprising texts dealing with the multiple realities of things and materials in their coexistence and interaction in space. The work follows the trail of explorer and scientist Alexander von Humboldt (1769–1859) whose exhaustive system of classification inspired Weiner in his analysis of the mundane materials that surround him and the order in which they exist.

Rachel Whiteread (London 1963) has created a singular body of sculptures in which she transforms ordinary objects and architectural spaces into poetic, thought-provoking artworks. In the late eighties, Whiteread began to make sculptures of objects like beds, toilets, wash hand basins and cupboards to highlight the private aspects of home life and explore the human body in symbolic terms. This exhibition presents two large-scale works, *Untitled (Apartment)* and *Untitled (Basement)*, both from 2001, created from a building in London that served, over the years as a synagogue, textile warehouse and, subsequently as the artist's residence and studio. Both works embody the generic nature of much of postwar architecture and reflect the aesthetic and sociological concerns that have marked this period of Europe's history.

PERMANENT COLLECTION



TECHNICAL DATA

Title: ***Art Since 1945: Developments, Diversity, and Dialogue***
Curators: Tracey R. Bashkoff and Petra Joos
Dates: November 2004–April 2005
Galleries: second floor

CONTENTS OF THE PRESENTATION

With *Art Since 1945: Developments, Diversity and Dialogue*, the Guggenheim Museum Bilbao will be presenting in autumn a broad overview of the work of leading artists from some of the most important contemporary art movements, currents and tendencies from 1945 to the present day. Works by Carl Andre, Francesco Clemente, Anselm Kiefer, Willem de Kooning, Sol LeWitt, Brice Marden, Agnes Martin, Robert Mangold, Robert Motherwell, Clyfford Still, Antoni Tàpies and Eduardo Chillida, among others, highlight the kind of development, diversity and dialogue that, in many cases, occurred separately but along parallel lines. The presentation is divided into five sections.

Galleries 205, 206 and 207

Abstract expressionism, or action painting, was the first great American art movement of the postwar period. The movement's leading painters aimed to combine form and emotion, by focusing their paintings on the expression of the artist's personality. Some artists, like Willem de Kooning or Robert Motherwell painted with energetic, gestural brushstrokes. Besides the classic paintbrush, they applied paint to the canvas in all sorts of unusual ways in a bid to reaffirm their belief in the importance of the painted surface. With these methods, they created blurred forms scattered unevenly over the canvas, giving the work an unfinished look. Other artists, like Mark Rothko and Clyfford Still, accentuated the universal nature of human aspirations through large color planes, which led some critics to describe their work as "mystic."

While the spotlight was on abstract expressionism in America, in Europe—the main setting for art movements in the first half of the century—a new visual trend emerged under the influence of existentialist philosophy and was baptized as *art informel*, or art without form. Represented by artists like Jean Dubuffet, Antonio Saura and Antoni Tàpies, this artistic tendency was notable for the spontaneity in the execution of the work and the artist's belief in the virtues of gesture. Matter and its physical properties was hugely important for these artists, as it was for sculptor Eduardo Chillida, who in his works explored concepts such as limit, vacuum, space, and scale.

Gallery 202

Although abstract expressionism and gesture predominated in the US in the 1950s, a diametrically opposed movement, known as minimalist art, emerged in the 1960s. Despite a general tendency towards geometrical composition, minimalist works vary enormously, from the evocation of the sublime in the almost monochrome canvases of Agnes Martin to the strict geometrical works of Robert Mangold and the velvety textures of Brice Marden. Carl Andre perhaps represents the essence of minimalist sculpture, in his

abolition of the pedestal, the use of industrial materials and smooth surfaces and mechanically precise joints to create an impersonal finish. Simplicity of form is perhaps the essential feature of his work.

Gallery 203

The work of Francesco Clemente (Naples, 1952) has its roots in the Neo-expressionism of the early 1980s, a tendency known in Italy as the Transavantgarde. Clemente recovers specific notions of traditional painting and techniques such as the fresco, the watercolor, the drawing and painting in oil and includes in his works elements of the past to defy any strictly linear development. He uses these motifs as an instrument of transition between one work and another, or from one style to another. References to the elemental forces (earth, water, fire and air) are juxtaposed against symbolism from Indian culture, religious history or astrology. These premises are particularly evident in *La stanza della madre* (*The Mother's Room*), consisting of large murals evoking the decor of Italian mediaeval and renaissance palaces, conceived expressly for this gallery.

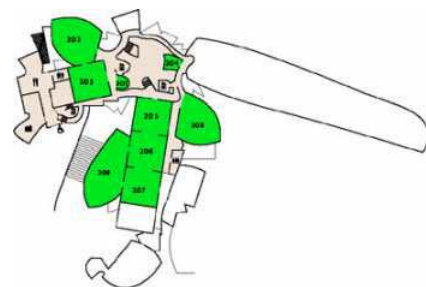
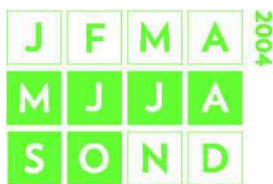
Gallery 209

The work of Anselm Kiefer (Donaueschingen, 1945), amply represented in the Guggenheim Museum Bilbao's Own Collection, comes broadly under the wing of German Neo-expressionism, a tendency that emerged in the late 1970s and which returned to gestural painting and allegorical content. The set of works presented in this exhibition, often large format and painted with a monochrome palette, will offer a complete overview of the artist's development over the last fifteen years and will cover a great variety of media — painting, sculpture and photography — and materials, including sheets of lead, straw, plaster, seeds, ashes and earth.

Gallery 208

US artist Sol LeWitt (Hartford, Connecticut, 1928) began to work directly on walls in the late 1960s. His search for simple, logical forms highlights the idea that underlies the work, relegating the actual execution and construction to the background. *Mural # 831 (Geometric forms)*, created by LeWitt specifically for this Gallery in 1997, is part of a group of site-specific works conceived for the Museum. With others executed by Jenny Holzer, Francesco Clemente and Richard Serra, these works stimulate a dialogue between art and the art institution itself, enhancing architectural spaces that lose their traditional condition of discreet, neutral backdrops in the process.

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: *James Rosenquist: Retrospective*
Curators: Walter Hopps and Sarah Bancroft
Venues: Menil Collection and Houston Museum of Fine Arts; Solomon R. Guggenheim Museum, New York; Guggenheim Museum Bilbao
Dates: May–October, 2004
Galleries: Second floor

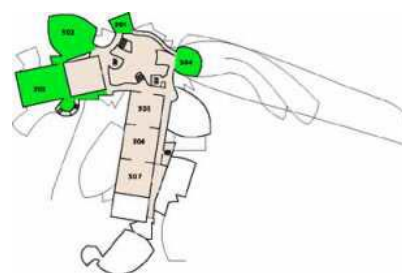
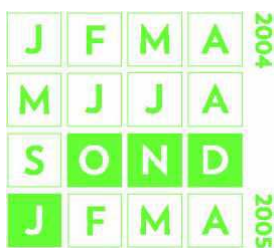
CONTENTS OF THE EXHIBITION

Between May and October 2004, the Guggenheim Museum Bilbao presents *James Rosenquist: Retrospective*, the first comprehensive survey of the artist's work in all media in more than 30 years. Comprising approximately 150 works, the retrospective includes painting, sculpture, drawings, prints, and collages from museums and private collections in the USA and Europe, as well as from the artist's own collection.

From the late 1950s, James Rosenquist has created an exceptional, endlessly fascinating body of work. Rosenquist was one of the leaders of Pop Art in the USA in the 1960s together with contemporaries like Roy Lichtenstein, Claes Oldenburg and Andy Warhol. Looking to advertising icons and the media to evoke daily life and the political context of the time, his work is in essence a highly personal vision of popular culture. From his earliest beginnings as a billboard artist to his recent use of the techniques of abstract painting, Rosenquist's work underscores his interest in and mastery of texture, color, line and form, attributes that continue to captivate the spectator and influence new generations of artists.

Covering more than four decades of the artist's career, *James Rosenquist: Retrospective*, sets his early Pop works in their historical context, as well as elucidating his continued importance in the art of the late 20th and early 21st centuries. The exhibition kicks off with a number of the abstract works Rosenquist painted on his arrival in New York in 1955, when Abstract Expressionism was at its apex. The exhibition shows the artist's stylistic evolution in the 1960s with the eye-catching paintings that evince his past as a billboard artist. Besides winning Rosenquist popular acclaim, these paintings led to his association with Pop Art. The show will continue along the span of Rosenquist's career to the present day, including several monumental murals and a number of works on paper closely linked to his painting. Also on display are source collages executed in preparation for paintings. Presenting the broadest selection of the artist's works ever included in a single exhibition, *James Rosenquist: Retrospective* provides a detailed insight into his creative processes while offering an overview of his artistic and ideological concerns.

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: *Jorge Oteiza*
Curator: Margit Rowell
Venue: Guggenheim Museum Bilbao
Dates: October 2004–January 2005
Galleries: 301, 302, 303 and 304

CONTENTS OF THE EXHIBITION

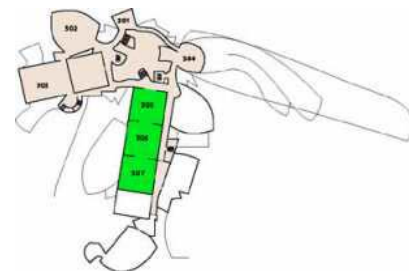
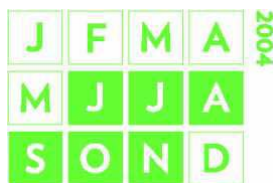
In autumn 2004 the Guggenheim Museum Bilbao presents the widest-ranging retrospective of the work of Jorge Oteiza (Orío 1908 – San Sebastián 2003) held in the last fifteen years. Despite winning the Sao Paulo Biennial sculpture prize in 1957, the most prestigious international award then going and despite Richard Serra's description of him as the most important sculptor of the first half of the 20th century, Oteiza's work has rarely been exhibited. Partly due to historical circumstances, this neglect is also a result of Oteiza's lack of interest in promoting his work internationally.

After his first exhibition in 1949, Oteiza's work won increasing international recognition throughout the 1950s. In 1959, just two years after the Sao Paulo prize, Oteiza decided to give up sculpture to devote his energies to archaeological and linguistic research and the political and social cause of the Basques, subjects on which he wrote and published prolifically. In 1972 he returned to sculpture to execute new works inspired by older projects and ideas. In the 1980s, museums began to show greater interest in acquiring his works and in 1988 the Caixa de Pensiones organized in Madrid a large retrospective exhibition that highlighted for the first time the entire scope of his artistic career and ambitions. In the same year, he shared the Spanish pavilion at the Venice Biennial with Susana Solano and for the first time in 25 years sculptures of his were included in the *Qu'est-ce que la sculpture moderne?* international exhibition at the Centre Georges Pompidou in Paris.

Intensely idiosyncratic and highly personal, Oteiza's work remains difficult to define. Although in retrospect he can be linked to minimalism, Oteiza's sculptures of the 1950s anticipated the work of the US sculptors for whom the term was coined (Donald Judd, Robert Morris, and Richard Serra). So Oteiza was in fact the pioneer of a movement or category that had yet to be formulated.

Oteiza himself often said he was a fervent admirer of the Russian avant-garde of the 1920s and, in particular, the Constructivist sculptors and the Suprematist painter Kazimir Malevich. Judging by this oft-repeated statement, his aspirations and, of course, his sculptures, Oteiza's work may perhaps be fairly described as a form of "mystic constructivism."

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: ***Mark Rothko***
Curators: Oliver Wick and Petra Joos
Venue: Guggenheim Museum Bilbao
Dates: June–November 2004
Galleries: 305, 306, 307

CONTENTS OF THE EXHIBITION

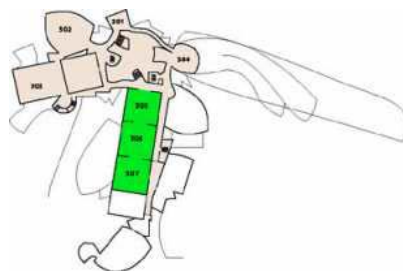
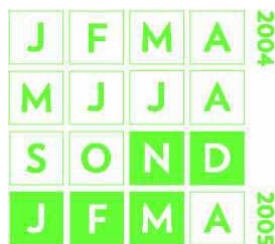
Between June and November 2004, the Guggenheim Museum Bilbao will be presenting *Mark Rothko*, an exhibition giving an overview of the work and career of this “painter of silence.” Rothko’s characteristic use of broad planes of color and the universal nature of the human aspirations captured in his painting led some critics to describe his work as “mystic.”

Born Mark Rothkovich in Dinsk (Russia) in 1903, at the age of ten he emigrated with his family to the United States. In 1921 he went to Yale University with the intention of qualifying as an engineer or attorney, but two years later he abandoned his studies and moved to New York, where for a short time he studied in the Art Students League with Max Weber, who introduced him to Cubism and the work of Paul Cézanne.

Rothko would eventually become one of the great pioneers of postwar art and, in particular, a leading figure of the American abstract expressionist movement, together with Barnett Newman and Jackson Pollock. His enigmatic, hypnotic and seductive works embody his basic idea that painting should be “the simple expression of a complex idea.”

Occupying three of the classic galleries on the third floor, *Mark Rothko* has been organized by the Guggenheim Museum Bilbao in collaboration with the Fondation Beyeler and the artist’s heirs and includes a significant group of paintings from different phases of his creative career. Divided into three Galleries or “chapels of meditation” as Rothko called them, the exhibition presents works from the 1940s that highlight the influence of expressionism and surrealism on the artist’s work. Also included are paintings from the 1950s done in the mature style that features large, fuzzy-edged rectangular areas of color, including one of his masterworks, *Untitled* (1952) now in the Guggenheim Museum Bilbao’s Own Collection. The exhibition closes with works from the late sixties where the large brightly-colored rectangular planes give way to grays and blacks, reflecting the artist’s emotional state in the last few years before his death in 1970.

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: *Michelangelo and His Age*
Curator: Dr. Achim Gnann
Venues: Peggy Guggenheim Collection, Venice; The Graphische Sammlung Albertina, Vienna;
Guggenheim Museum Bilbao
Dates: November 2004–March 2005
Galleries: 305, 306, 307

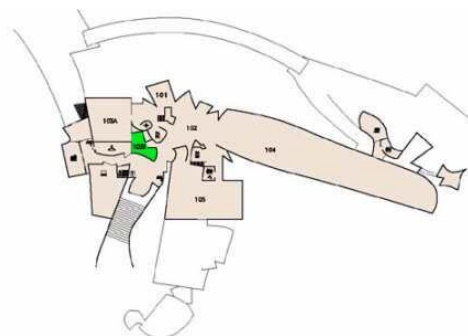
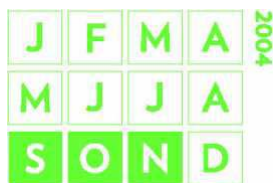
CONTENTS OF THE EXHIBITION

In November 2004 the Guggenheim Museum Bilbao is to present an exhibition entitled *Michelangelo and His Age*, designed to draw attention to the decisive role of the Italian Renaissance in western culture and, in particular, the growing importance of drawing as a form of artistic expression and as a study instrument for artists of the time.

The exhibition provides the context for roughly 70 drawings and engravings that analyze the artistic achievements of Michelangelo and his Italian contemporaries in an innovative way, with examples from the High Renaissance and Mannerism of Florence, Rome and Venice, and from Parma, Urbino, Mantova and Verona. The exhibition also explores Leonardo da Vinci's influence on Italian artists like Bernardino Luini and, together with Michelangelo, on other Florentine artists such as Fra Bartolomeo, Andrea del Sarto and Baccio Bandinelli. The exhibition also looks at the art of Raphael and his disciples Giulio Romano, Perino del Vaga and Polidoro da Caravaggio who, after the Sack of Rome in 1527, exported the Master's style to other regions.

Occupying three of the classic galleries on the third floor of the Museum, *Michelangelo and His Age* will include works by Raphael, Michelangelo and Leonardo da Vinci, as well as works by Rosso Fiorentino, Parmigiannino, Francesco Salviati, Perino del Vaga, Ugo da Carpi, Tintoretto, Pablo Veronés and Federico Barocci, among others. The works come from the Graphische Sammlung Albertina in Vienna, which has the world's largest private collection of Old Master drawings. Archduke Albert of Sachsen-Teschen (1738–1822) and his wife, daughter of the Empress Maria Teresa, devoted years of their lives to building the collection, which today has some 65,000 drawings and more than a million engravings.

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: ***A Hidden Picasso***
Curators: William Shank, Carmen Giménez, and Petra Joos
Venue: Guggenheim Museum Bilbao
Dates: September–November 2004
Galleries: 103B

CONTENTS OF THE EXHIBITION

To mark the 20th Congress of the IIC (the International Institute for Conservation of Historic and Artistic Works), to be held in Bilbao from September 13 to 17, 2004, the Guggenheim Museum Bilbao, which is helping to organize the congress, is to present a small exhibition arising from research into two works Pablo Picasso executed in 1900.

During restoration work on Picasso's *Rue de Montmartre*, now in San Francisco's Museum of Modern Art, researcher Jonathan Ashley-Smith applied X-rays to the painting. To his surprise, Ashley-Smith discovered a Parisian night club scene underneath which bore a surprisingly close resemblance to the same artist's *Le Moulin de la Galette*, in the Permanent Collection of the Guggenheim Museums. This exhibition will show the two works in question, plus documentation on the scientific analysis and reference documents—drawings, photographs and letters—to place the two paintings in the context of the works Picasso produced in his first year in Paris. Basically educational in approach, the exhibition aims to share with other experts the results of the research carried out and give the public a revealing insight into the valuable but so often unsung work done by Museum conservation departments.

For more information:

Guggenheim Museum Bilbao
Communications Department

Tel: +34 944359008

Fax: +34 944359059

media@guggenheim-bilbao.es

Tel: +34 944359008

Fax: +34 944359059

media@guggenheim-bilbao.es