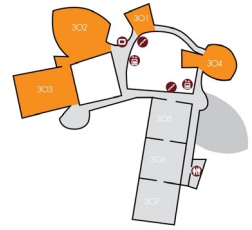
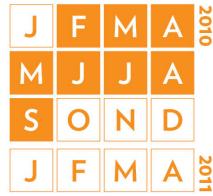


EXHIBITIONS 2010



TEMPORARY EXHIBITION



TECHNICAL DATA

Title: *Robert Rauschenberg: Gluts*
Curators: Susan Davidson and David White
Venues: Peggy Guggenheim Collection, Venice; Museum Tinguely, Basel; and Guggenheim Museum Bilbao
Dates: February 13, 2010–September 12, 2010
Galleries: 301, 302, 303 and 304

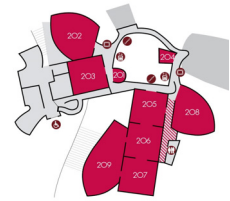
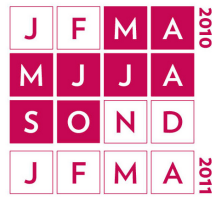
Extraordinary metal assemblages by the great American artist Robert Rauschenberg

Almost two years after the death of Robert Rauschenberg (May 12, 2008), the Guggenheim Museum Bilbao has organized a posthumous tribute to this great artist with the exhibition *Robert Rauschenberg: Gluts*. From February 13 to September 12, 2010, this show will display nearly sixty creations that reveal a relatively unknown facet of his work with metal, made possible by generous loans from the Estate of Robert Rauschenberg and private collections and institutions in several different countries.

After having experimented with his famous *Combines*—which blended two-dimensional painting with sculpture—in the late 1950s, exploring the collaboration between art and technology in the 1960s, and focusing on the use of natural fibers of paper, cardboard and fabric in the 1970s, Rauschenberg's artistic attention shifted toward the exploration of the visual properties of metal. In 1986, Rauschenberg began to assemble found metal objects and experiment with his own photographic images screen-printed onto aluminum, stainless steel, bronze, brass or copper, in an attempt to capture the reflective, textural, sculptural and thematic possibilities of the material. The artist continued to work with this new material off and on until 1995.

In November 1998, the Guggenheim Museum Bilbao hosted the most comprehensive retrospective to date on this American artist. The show was a highlight of the international exhibition calendar given the quantity and quality of the works displayed, and emphasized the extraordinary beauty of the formats presented in Frank Gehry's recently inaugurated spaces and gave rise to a fascinating language of dialogues and disciplines. Eleven years after that great retrospective, the Guggenheim Museum Bilbao has now come full circle with *Gluts*, the last series on which the artist worked before his death.

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: *Anish Kapoor*
Curators: Alexandra Munroe and Adrian Locke
Venues: Royal Academy of Arts, London, and Guggenheim Museum Bilbao
Dates: March 16, 2010–October 12, 2010
Galleries: Second floor

The first major retrospective in Spain dedicated to the Indian artist Anish Kapoor

The Guggenheim Museum Bilbao presents a monographic exhibition on Anish Kapoor (Bombay, 1954), one of the most influential sculptors on the contemporary international scene. The show, which opened with great success at the Royal Academy of Arts in London in autumn 2009, is the first major retrospective on this artist's work to be held in Spain.

Organized by the Royal Academy of Arts in London and the Guggenheim Museum Bilbao, this exhibition, which takes up the entire second floor of the Museum, explores the creative universe of Anish Kapoor through his research into abstract sculptural forms and the use of volume, scale, color and materiality. Creative process and material are essential in this artist's work, as he believes that "*material somehow always leads on to something immaterial*".

The Guggenheim Museum Bilbao will welcome several spectacular series that Kapoor has created since 1979 using tactile or highly reflective substances: pure bright pigments, blood-red wax, painted fiberglass, stone, polished stainless steel, and cement. His monumental sculptures and installations take on a new dimension in the sinuous spaces of Frank Gehry's building.

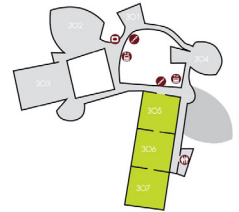
Each exhibition gallery will offer visitors a different experience, showcasing some of his large-scale installations as well as works from series the artist has been working on: pigment works, void works, polished stainless steel works, and, more recently, entropic cement forms. This variety of materials and shapes underscores Kapoor's interest in the principle of the "auto-generated"—in other words, objects that originate without a trace of the author's hand, in an apparently natural way and with no preconceived notions.

One of the best examples of this concept in the Guggenheim Museum Bilbao exhibition *Anish Kapoor* is *Shooting into the Corner* (2008–09). This spectacular installation consists of a catapult which, when activated by an assistant, splatters enormous quantities of red wax across the room, turning the Museum into a place of violent explosions and dramatic buildups.

TEMPORARY EXHIBITION



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TECHNICAL DATA

Title: *Henri Rousseau*
Curators: Susan Davidson and Philippe Büttner
Venues: Fondation Beyeler, Basel, and Guggenheim Museum Bilbao
Dates: May 25, 2010–September 12, 2010
Galleries: 305, 306 and 307

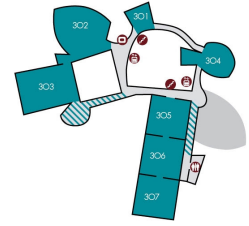
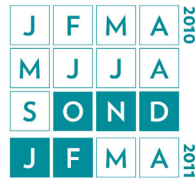
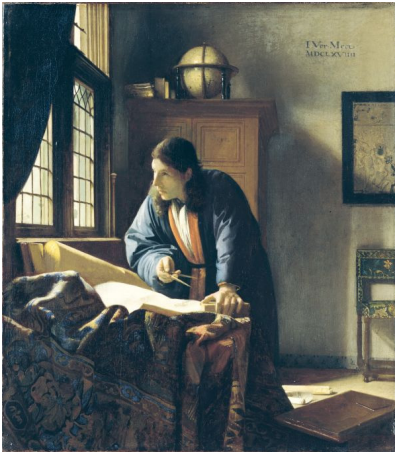
The revolutionary visual universe of one of the leading forerunners of modern art

One hundred years after his death, the Guggenheim Museum Bilbao pays tribute to Henri Rousseau with an exhibition that underscores this French artist's relevance as one of the primary forerunners of modern art. His importance went far beyond the clichéd conception, which still persists in certain circles, of the artist as "naïve and somewhat strange". Henri Rousseau revolutionized the painting of his time by using novel techniques to construct a visual universe, techniques that made a lasting impression on the young artists of his day.

Organized by the Guggenheim Museum Bilbao in cooperation with the Fondation Beyeler, the exhibition *Henri Rousseau* features approximately forty works that reflect the wide thematic variety of the French artist's oeuvre: from his well-known "jungle paintings" that characterized his final years to the views of Paris and its environs, figures, portraits, allegories and folk scenes. The artist approached these varied themes in a manner that was both unusual and shocking in his day. Rousseau's particular style consisted in creating compositions using the "cut-and-paste" method combining separate pre-existing elements. This compositional process, which could be described as *painted collage*, inspired many avant-garde artists such as Picasso, Léger and Max Ernst.

The show, which is organized chronologically and thematically, offers strategic juxtapositions of certain paintings in an attempt to reveal the key aesthetic ingredients of the French artist's work: the combination of aspects of civilization and nature in a single image, whether an exotic scene or a local French setting; and the quasi-symmetrical, hieratic arrangement of figures, animals, plants and other elements in scenes with very different themes. These pictorial juxtapositions clearly reveal the Surrealist qualities of Rousseau's work, and at the same time they help the spectator to understand the conceptual unity of pieces which at first glance seem very different but are actually quite similar in every aspect but their themes.

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: *The Golden Age of Dutch and Flemish Painting from the Städel Museum*
Curator: Jochen Sander
Venues: Guggenheim Museum Bilbao
Dates: October 8, 2010–February 2011
Galleries: Third floor

Masterpieces from one of the best European collections of Dutch and Flemish Golden Age painting

In October, the Guggenheim Museum Bilbao presents *The Golden Age of Dutch and Flemish Painting from the Städel Museum*, a magnificent selection of 17th-century Dutch and Flemish canvases from the Städel Museum in Frankfurt. The exhibition offers a chance to contemplate masterpieces from one of the best European collections of Dutch and Flemish Golden Age paintings, with iconic works by artists such as Jan Vermeer, Rembrandt, Gerrit Dou, Frans Hals, Peter Paul Rubens, the Brueghels, Jordaens, Gerard ter Borch, Jan van Goyen, Salomon van Ruysdael, Jan Steen, Aert van der Neer, Jan Davidszoon de Heem, Abraham Mignon, and Adriaen Brouwer, among others.

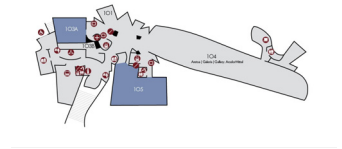
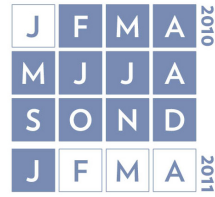
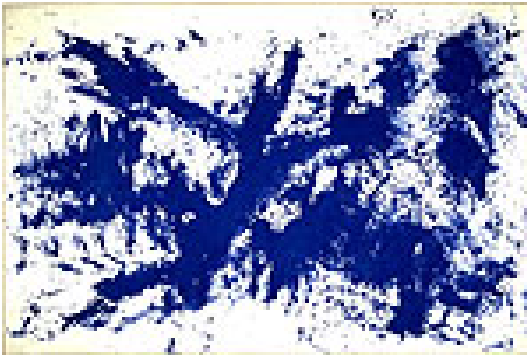
The Museum's third floor will host over one hundred works by these masters, which will provide important insight into a period of tremendous historical and artistic importance.

The Golden Age promoted the development of new pictorial genres and the redefinition of other traditional ones. The first part of the exhibition features a series of magnificent narrative history paintings by Rembrandt, Rubens, and Jan Steen; the 17th-century Dutch and Flemish landscape painting tradition is represented in the

Bilbao show by the intense atmospheres of Jan van Goyen, Jacob van Ruisdael, and Salomon van Ruysdael; extraordinary examples of the portrait genre are found in works by Rembrandt and Frans Hals, in the female portraits of Dirck van Baburen, Johannes Verspronck, and Nicolaes Maes, and the portraits of children created by Cornelis de Vos and Pieter Soutman; and finally, there are memorable examples of still lifes and *vanitas* by Jacob van Es, Jan Weenix, Jan Davidszoon de Heem, and Rachel Ruysch.

For nearly two hundred years, the Städel Museum in Frankfurt has displayed one of Europe's best collections of paintings from the Dutch and Flemish Golden Age, which has its roots in the collection amassed by the Frankfurt merchant and financier Johann Friedrich Städel. This private collection was the cornerstone upon which the Städel Museum was founded in 1816. Following years of enrichment and growth throughout the 19th and early 20th centuries, today the museum is one of Europe's preeminent art institutions.

PERMANENT COLLECTION



TECHNICAL DATA

Title: *Selections from the Guggenheim Museum Bilbao Collection*
Curator: Petra Joos
Dates: February 16, 2010–2011
Galleries: 103A and 105

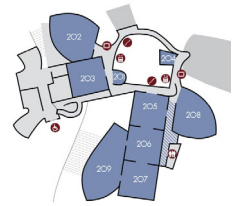
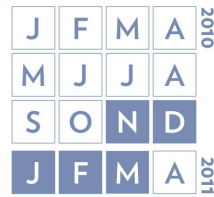
First exhibition featuring the Guggenheim Museum Bilbao's Collection

Selections from the Guggenheim Museum Bilbao Collection is the first in a series of exhibitions scheduled to take place over the next three years which aims to offer an overview of the most important works in the Museum's Collection (which currently boasts 103 works by 63 artists), revealing the connections between their respective contexts and presenting a sweeping vision of the Museum's holdings.

The acquisitions program of the Guggenheim Museum Bilbao focuses on collecting works created between the mid-20th century and the present day, complementing the collections of the Solomon R. Guggenheim Foundation and forging a separate, unique identity. The guidelines that govern these acquisitions include the purchase of masterpieces and singular works by prominent contemporary and post-war artists; the commissioning of site-specific works for the spaces of Frank Gehry's building; an in-depth analysis of certain artists through a representative collection of works; and a particular emphasis on Basque and Spanish artists. Thus this first presentation analyzes the Collection's particular focus through approximately 20 works created between the 1950s and the 1970s, generating a dialogue between American artists like Mark Rothko, Cy Twombly, and Andy Warhol and their European contemporaries, such as Yves Klein, Antonio Saura, or the Basque sculptors Jorge Oteiza and Eduardo Chillida.

In addition, the exhibition will feature a work by Jacques Lipchitz, one of the 20th century's greatest sculptors and a pioneer of modern sculpture who notably influenced the development of this field. The piece is called *Working Model for Government of the People* and has just entered the Bilbao Collection thanks to a generous donation from The Jacques & Yulla Lipchitz Foundation. The Lipchitz piece enhances and complements the other sculptures included in the show.

PERMANENT COLLECTION



TECHNICAL DATA

Title: *Haunted: Contemporary Photography/Video/Performance*
Curators: Jennifer Blessing and Nat Trotman
Venues: Solomon R. Guggenheim Museum, New York, and Guggenheim Museum Bilbao
Dates: November 9, 2010–March 2011
Galleries: Second floor

A melancholic look at the past in contemporary photography, video, and performance

In November 2010, the Guggenheim Museum Bilbao presents *Haunted: Contemporary Photography/Video/Performance*, an exhibition that examines the myriad ways in which photographic imagery is incorporated into recent art, with the aim of underscoring the unique power of reproductive media and documenting a widespread contemporary obsession with accessing the past, both collectively and individually.

The exhibition places particular emphasis on photography, but it will include other forms of artistic creation such as sculptures and paintings that incorporate photographic elements, video, film, performances and site-specific installations. The convergence of photography/video and performance in contemporary art is not incidental but rather a widespread practice, as many creators now analyze the concepts that define the very nature of photographic representation—recreation, re-performance, reappearance and repetition—using new methods of artistic creation.

The show approaches the past from different angles: some works incorporate subject matters and stylistic devices that seem dated, passé or quasi-extinct; others capture traumatic moments of the historical past; some are recreations of previous works, creating the sensation that they are pursued by a lost or distant original; there are ghostly images and morbid symbols of the past as ruins and apocalyptic landscapes; and finally, there are creations that analyze the role that archives play in collective memory and personal obsession.

Haunted: Contemporary Photography/Video/Performance presents recent acquisitions made by the Solomon R. Guggenheim Foundation, including works by Marina Abramovic, Sophie Calle, Tacita Dean, Stan Douglas, Nan Goldin, Felix Gonzalez-Torres, Andreas Gursky, Hiroshi Sugimoto, and Cindy Sherman, among others. It also features artwork created in the 1960s and 70s by Joseph Beuys, Bernd and Hilla Becher, Robert Rauschenberg, Andy Warhol, Christian Boltanski, Annette Messager, and Gina Pane, which represent the incorporation of photographic images in contemporary art on a massive scale and will help to put more recent works in context. Finally, the show will offer a selection of works created after 2001 by young artists such as Walead Beshty, Slater Bradley, Arme Collier, Idris Khan, Rachel Harrison, and Sara van der Beek, among others.

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