

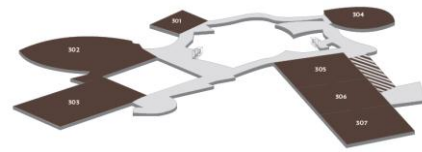
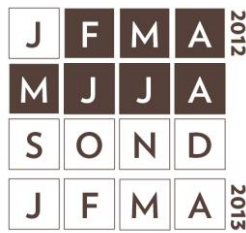
15 GUGGENHEIM  
BILBAO 1997-2012

2012  
EXHIBITIONS





## TEMPORARY EXHIBITION



### TECHNICAL FILE

Title: *The Inverted Mirror: Art from the Collections of "la Caixa" Foundation and MACBA*

Curator: Álvaro Rodríguez Fominaya

Venue: Guggenheim Museum Bilbao

Dates: January 31-September 2

Galleries: Third floor

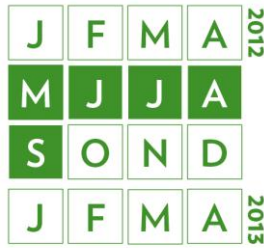
### *An analysis of the most important movements from the late 1940s to the present*

*The Inverted Mirror* features works by 52 artists from holdings of two of the most important contemporary art collections in Europe today: Fundación "la Caixa" Foundation and the MACBA (Museu d'art contemporani de Barcelona), which were presented together outside their respective venues for the first time. This tour from the late 1940s to the present includes painting, sculpture, photography and video and is organized in six thematic sections: "Dau al Set and El Paso", "Function and Reenactment in Photography: Landschaft", "Function and Reenactment in Photography: the Self and the Other", "The Limits of Performance", "The Inverted Mirror" and "Levity, Gravity and Other Impossibilities".

From the post-Spanish Civil War groups Dau al Set (1948-1954) and El Paso (1957-60) to the Vancouver and Düsseldorf schools of Photography, the artists and currents selected are major turning points in the development of contemporary art. These historical moments reflect the areas represented in depth in both collections and among other highlights, show the inceptions of Art Informel in Spain through the works of Rafael Canogar, Antonio Saura, Antoni Tàpies and the diverse approaches to objectivity developed by contemporary photography through Andreas Gursky's works, for example. Also included are works by artists such as Gego, Julian Schnabel, Michelangelo Pistoletto, Sigmar Polke and Martha Rosler, among many others. In addition to the rise of significant trends, the show also reveals meeting points and divergence between the two collections as well as the dialogue established between certain international developments and Spanish art.

The exhibition title derives from Michelangelo Pistoletto's *Mirror Architecture (Architettura dello Specchio, 1990)*, whose signature material serves as a metaphor for the processes involved in the birth of an art collection, which allows new connections to be established between an object and its surroundings and brings different elements together in one image.

## TEMPORARY EXHIBITION



### TECHNICAL FILE

Title: *David Hockney: A Bigger Picture*

Curators: Edith Devaney and Marco Livingstone

Venues: Royal Academy of Arts, London, Guggenheim Museum Bilbao, and Museum Ludwig, Cologne

Dates: May 15-September 30

Galleries: Second floor

### *The fascination for landscapes*

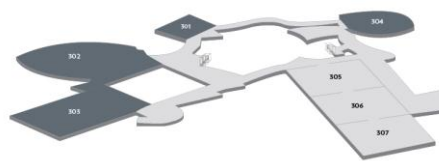
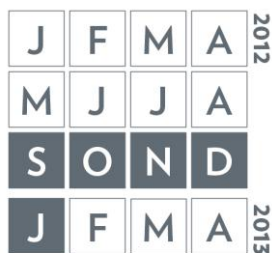
Organized by the Royal Academy of Arts in association with the Guggenheim Museum Bilbao and the Museum Ludwig of Cologne, *David Hockney: A Bigger Picture* is the first major exhibition dedicated to examining the pivotal role that landscape plays in the oeuvre of David Hockney, widely regarded as the most important British artist active today.

The exhibition presents 200 works spanning 50 years of the artist's career: early pieces from the 1950s and early 60s, photographic collages from the 1980s, paintings of the Grand Canyon produced in the late 1990s and the latest Yorkshire paintings, many of which were created specifically for this exhibition.

At the heart of the show are the paintings Hockney created from 2005 on, when he returned to his native England and settled in Bridlington, a small coastal village in East Yorkshire where he created three new groups of landscapes that reveal the artist's strong emotional engagement with the familiar landscape of his youth. The exhibition reveals his sophisticated curiosity for the visual world and his enormous capacity for observation. Through different techniques, the artist successively encapsulates the changing of the seasons, the cycle of growth, and the variation of light conditions. Hockney also uses the camera as both a medium and a tool. When painting on a large scale he creates a grid of canvases, employing a camera and a computer to retain a complete image of the subject while working intensively on one part of the grid at a time.

*David Hockney: A Bigger Picture* includes new films by the artist of the Yorkshire landscape that were filmed simultaneously with eighteen cameras and are displayed multiple split screens to provide a fascinating visual experience. Recent landscapes made by i-Pad, charcoal drawings and sketches from life complete the exhibition.

# TEMPORARY EXHIBITION



## TECHNICAL FILE

Title: ***Cristina García Rodero: Between Heaven and Earth***  
Curator: Rosa Martínez  
Venue: Guggenheim Museum Bilbao  
Dates: September 25, 2012–January 13, 2013  
Galleries: 301, 302, 303 and 304

### ***Photography as visual, emotional, social and political reflection***

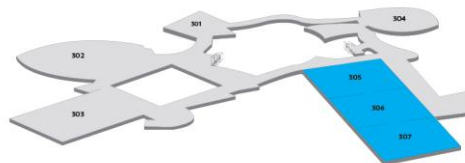
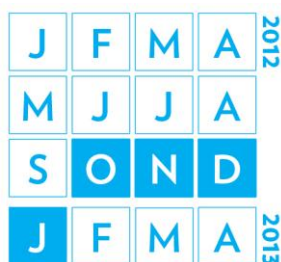
The Guggenheim Museum Bilbao presents *Between Heaven and Earth*, a singular tour of the mature work of Cristina García Rodero (Puertollano, Ciudad Real, 1949). An ambitious exhibition with close to 150 photographs, including some of the most representative ones in her oeuvre of the past twenty years, which investigates the aesthetic, thematic and existential lines that underpin the work by this international recognized artist, who is internationally acclaimed for her use of photography as a medium for visual, emotional, social and political reflection. And a discipline that extends classic forms of pictorial representation.

In contrast to the simulations and the parodic and performative recreations of postmodern photography, Cristina García Rodero's work pertains to the sphere of traditional documentary photography, with the principles of truth, authenticity and memory implicit in the eye-witness quality of her images. Her creations are much more than mere current events reportage, for she has pursued some themes for over 15 years, returning to the same places time after time in a complex, dynamic exercise of excavation and discovery. Although her studies revolve around human behavior, her images also go beyond the purely descriptive nature of anthropological reportage.

The title of the exhibition *Cristina García Rodero: Between Heaven and Earth* refers to the physical and metaphorical space encompassed between the two, where the multiple human manifestations of anxiety, pain, joy, dreams and drama play out. Everyday life and ritual celebrations in different parts of the world have the same value to García Rodero, which situates her work in the tradition of classic universalism that appropriates all that is human.

As the artist herself says: "I want to speak of human beings, dualities and contradictions in life, old traditions and new rituals, the natural and the supernatural, the religious and the pagan, pain and pleasure, men and gods, the spirit and the body, earth and water, life and death, war and peace."

## TEMPORARY EXHIBITION



### TECHNICAL FILE

Title: *Egon Schiele*  
Curator: Klaus Albrecht Schröder  
Venue: Guggenheim Museum Bilbao  
Dates: October 2, 2012–January 6, 2013  
Galleries: 305, 306 and 307

#### *An approach to the fascinating creative universe of Egon Schiele*

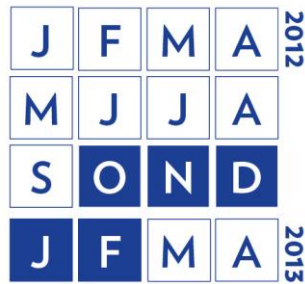
The Egon Schiele exhibition is a sweeping vision of the universe of the great Austrian Expressionist through a selection of his drawings and watercolors from the Vienna Albertina, an institution that boasts one of the world's largest and most important collections of graphic work.

Approximately one hundred drawings and watercolors trace the artist's stylistic evolution, from his early output while studying at the Vienna Academy to works in which the influence of Gustav Klimt and Viennese Modernism can be clearly seen, including the creations of his later years in which he broke away from naturalism and painted with a radical use of color and the incorporation of new and unsettling motifs such as the explicitly erotic nude.

Egon Schiele developed a very personal, characteristic form of Expressionism in processes such as the decorative use of flat surfaces or ornamental fluid lines in the style of the Viennese Secession. In his work, the Austrian artist freed the erotic depiction of the female nude from the bonds of caricature or pornographic photography by eliminating the historical antagonism between beauty and ugliness and bringing a new and different protagonism to the female nude in art.

All of the themes present throughout his career—landscapes, depictions of children and most especially, portraits and self-portraits—are shown retrospectively in this exhibition, which offers a singular look at the work of this major figure of early 20th-century art, who died prematurely at the age of 28.

## TEMPORARY EXHIBITION



### TECHNICAL FILE

Title: ***Claes Oldenburg: The Sixties***  
Curator: Achim Hochdörfer  
Venues: MUMOK, Vienna; Ludwig Museum, Cologne; Guggenheim Museum Bilbao; Museum of Modern Art, New York; and Walker Art Center, Minneapolis  
Dates: October 30, 2012–February 17, 2013  
Galleries: Second floor

#### ***Humor, irony and wit in the representation of everyday objects***

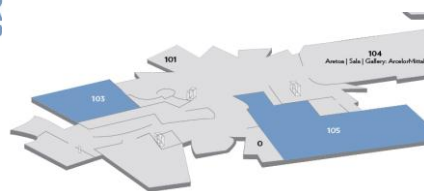
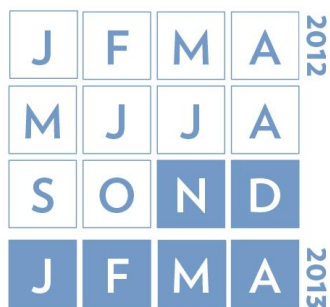
*Claes Oldenburg. The 1960s* is the most wide-ranging exhibition devoted to the artist's ground-breaking and emblematic early work of the 1960s. Claes Oldenburg (Stockholm, Sweden, 1929) is one of the most influential figures in the development of art since the 1950s, and has not only been an essential artist in Pop Art, Performance Art and Installation Art but, in partnership with Coosje van Bruggen, also a strong influence on art in public spaces with his large scale monuments of consumer objects located in numerous major cities worldwide.

One of the fundamental points of reference in Oldenburg's work is the industrially produced object, the object as a commodity which, through on-going and new metamorphoses in media and form, has become a conveyor of culture and a symbol of the imagination, desires and obsession of the capitalist world.

All throughout the Museum's second floor, the exhibit will house famous Pop icons created by the artist that span his early installations *The Street* and representations of modern life in the big city inspired by graffiti; *The Store*, composed of spectacular everyday objects of the "modern Home" such as the telephone, fan and bathtub; and his designs of gigantic monuments of consumer objects for public spaces. The exhibition concludes with the *Mouse Museum*, a walk-in miniature in the form of a geometric mouse, for which Oldenburg collected more than 381 objects since the 1950s.

The exhibition will also feature a series of works that have never or rarely been shown before: drawings, films and photographs by the artist himself and above all, notebook pages that offer visitors keys to his ingenious, humorous way of thinking.

## PERMANENT COLLECTION



### TECHNICAL FILE

Title: *Selections from the Guggenheim Museum Bilbao Collection III*  
Curator: Álvaro Rodríguez Fominaya  
Venue: Guggenheim Museum Bilbao  
Dates: November 27, 2012–Autumn 2013  
Galleries: 103 and 105

#### ***Third presentation of the series on the Guggenheim Museum Bilbao Collection***

*Selections from the Guggenheim Museum Bilbao Collection III* is the third and last of a series of that began in 2010 and aims to contextualize and facilitate a complete overview of the Guggenheim Museum Bilbao Collection, which is currently made up of 124 works by 70 artists.

Through some twenty works, the first exhibit in the series revealed the interesting dialogue between U.S. artists such as Mark Rothko, Cy Twombly and Andy Warhol and European figures such as Yves Klein, Antonio Saura, Jorge Oteiza and Eduardo Chillida in the 1950s and 60s; The second presentation delved into the artistic debate established in the 1970s and 80s by a generation of European artists such as Georg Baselitz, Christian Boltanski, Anselm Kiefer, Jannis Kounellis, Richard Long, Gerhard Richter and Francesc Torres.

On this occasion, the show focuses on one of the pivotal areas in the development of the Guggenheim Museum Bilbao Collection: Pop Art through pivotal artists in this movement as well as others who followed in their footsteps or have some kind of conceptual or biographical connection to this historical trend, such as Andy Warhol, James Rosenquist, Gilbert & George, Sigmar Polke, Robert Rauschenberg, Manolo Valdés and Jean-Michel Basquiat.

Together with these works, the Guggenheim Museum Bilbao will be showing for the first time the series *Smiles* (1993-94), by Alex Katz, one of the Museum's latest acquisitions for its own Collection, which presents a series of eleven large-format canvases created in his customary pictorial style, void of volume.

For further information:

Guggenheim Museum Bilbao  
Communication and Marketing Department  
Tel: +34 944359008  
Fax: +34 944359059  
[media@guggenheim-bilbao.es](mailto:media@guggenheim-bilbao.es)  
[www.guggenheim-bilbao.es](http://www.guggenheim-bilbao.es)