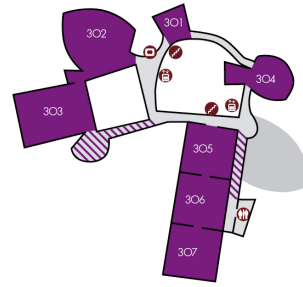
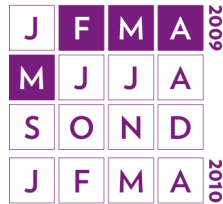




**EXHIBITIONS** **2009**

## TEMPORARY EXHIBITION



## TECHNICAL DATA

Title: © *Murakami*  
Curator: Paul Schimmel  
Venues: Museum of Contemporary Art (MOCA), Los Angeles; Brooklyn Museum, New York; Museum für Moderne Kunst, Frankfurt, and Guggenheim Museum Bilbao  
Dates: February 17–May 31, 2009  
Galleries: Third floor

### ***The most important retrospective to date of the work of Japanese artist Takashi Murakami***

The Guggenheim Museum Bilbao presents the most comprehensive retrospective to date of the work of one of the most highly acclaimed and influential contemporary artists to emerge on the Asian art scene in the last century, Japanese artist Takashi Murakami (Tokyo, 1962)

Organized by the Museum of Contemporary Art (MOCA), in collaboration with the Guggenheim Museum Bilbao, this display—which will occupy the Museum’s entire third floor—allows us to take a unique journey through the transgressive artistic project of the Japanese artist. The exhibition, curated by Paul Schimmel, chief curator at MOCA, features more than 90 works in various media—painting, sculpture, industrial design, anime and fashion—revealing this artist’s particular universe.

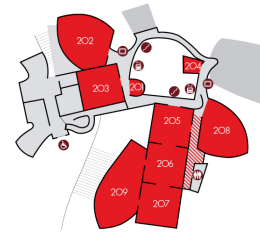
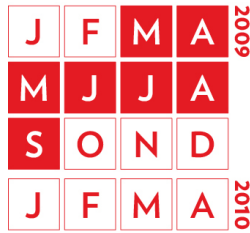
Occupying 2,000 square meters of exhibition space, the third floor of the Museum will be set aside for sculpture, painting, fashion, anime and merchandising, chronologically tracing Murakami’s career. In conjunction with the sinuous luminous spaces of the Frank Gehry building, Murakami’s work takes on a new dimension.

The first part of the exhibition features a series of works which reflect Murakami’s attempt to structure his own reality through an investigation of branding and self-actualization through self-portraiture using iconic images in works created until the present. Together with his paintings, the Guggenheim Museum Bilbao will showcase the artist’s most acclaimed and controversial sculptures, animated films, merchandise and some of his most important collaborative projects. Takashi Murakami was trained in the traditional Japanese painting style.

He coined the artistic style of “Superflat” in his own writings; at the same time, the term is often used to refer to his own artwork. While this concept is characterized by its two-dimensionality, it also blurs the boundary between high art and low art and provides a critical perspective on the structure of art itself.

Murakami’s relationship with anime (animation) and manga (comics) is central to the aesthetic concept of this artist, who came to the forefront in the 1990s. Both genres are, in the artist’s own words, “representative of the daily life of modern Japan” and come from the otaku subculture (young anime and manga stay-at-home fans).

## TEMPORARY EXHIBITION



## TECHNICAL DATA

Title: ***Cai Guo-Qiang: I Want to Believe***  
Curators: Thomas Krens and Alexandra Munroe  
Venues: Solomon R. Guggenheim Museum, New York; National Art Museum of China, Beijing; Guggenheim Museum Bilbao  
Dates: March 17–September 6, 2009  
Galleries: Second floor and Atrium

### ***A stunning overview of Cai Guo-Qiang's creative and subversive universe***

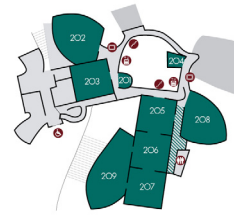
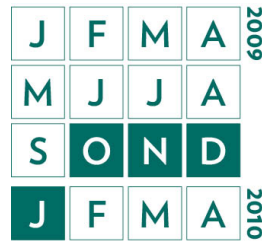
*Cai Guo-Qiang: I Want To Believe* arrives at the Guggenheim Museum Bilbao following a recording-breaking presentation at the Solomon R. Guggenheim Museum in New York and the National Art Museum of China in Beijing in 2008. This retrospective exhibition charts the career of an artist who has quite literally exploded the accepted parameters of art making in our time.

After having lived in Japan from 1986 to 1995, Cai Guo-Qiang (b. 1957, Quanzhou, China) moved to New York. Since then, he has continued to produce highly distinctive works that draw freely from a wide range of sources, including ancient mythology, military history, Taoist and Buddhist philosophy, extraterrestrial observations, gunpowder related technology, Chinese medicine, and contemporary global conflicts.

The exhibition in Bilbao has been conceived as a site-specific installation framed by the museum's iconic Frank Gehry-designed building. *Cai Guo-Qiang: I Want to Believe* traces the artist's creation of a distinctive visual and conceptual language across four mediums: gunpowder drawings, ephemeral explosion events presented here through videos (Cai was a core member of the creative team and director of visual effects for the opening and closing ceremonies of the Beijing 2008 Olympic Games), site-specific installations, and social projects that involve local communities in the creation of art projects worldwide. The exhibition in Bilbao will include *Drawing for The Footprints of History*, 2008, a major new panoramic gunpowder drawing made on the occasion of the opening of the Olympic games, and will further invigorate the museum's spectacular atrium through *Inopportune: Stage One*, 2004, an installation consisting of eight American-made cars suspended in mid-motion with protruding light rods.

Winner of the Golden Lion Award at the 48th Venice Biennial for his conceptual retake of the social-realistic work, *Rent Collection Courtyard*, 1999 –recreated here especially for Bilbao– Cai Guo-Qiang has earned international acclaim through his participation in exhibitions, biennials, and public events all over the world. Cai is the recipient of the 7<sup>th</sup> Hiroshima Art prize, awarded in 2008 and is the first Chinese-born artist to hold a retrospective exhibition at the Guggenheim Museum.

## TEMPORARY EXHIBITION



## TECHNICAL DATA

Title: ***Frank Lloyd Wright***  
Curators: Thomas Krens, Philip Allsopp, Bruce Brooks Pfeiffer, Oskar Muñoz and Margo Stipe.  
Venues: Solomon R. Guggenheim Museum and the Guggenheim Museum Bilbao  
Dates: October 6, 2009–January 2010  
Galleries: Second floor

***The exhibition explores the work of the most influential American architect of the 20th century through 80 of his projects.***

The Guggenheim Museum Bilbao will celebrate the 50th anniversary of the Guggenheim New York building by paying tribute to its visionary architect. *Frank Lloyd Wright*, which will occupy the Museum's entire second floor in autumn 2009, is an exhibition about the significance of Wright's thinking about space and the large impact this has had on modern life.

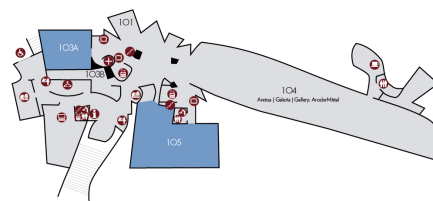
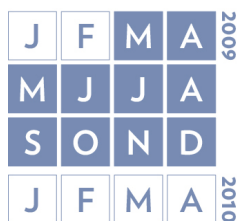
With over 80 projects ranging from privately commissioned homes and office, civic, and government buildings, to religious and performance spaces as well as unrealized urban megastructures, the exhibition explores Wright's oeuvre as a democratic architecture that encourages social interaction. Furthermore, the exhibition reveals the spirituality and idealism of Wright's projects, conceived and constructed in harmony and balance with the natural world. This presentation of Wright's visionary work, culminating with the Solomon R. Guggenheim's famed rotunda, aims to inspire visitors to contemplate architecture as an extension of daily life.

*Frank Lloyd Wright* will be presented through a wide range of media including over 200 original drawings; historic and newly commissioned models; photography, including new, large-scale formats shot for the exhibition and catalogue; and related books, periodicals, correspondence, and other types of printed material.

The exhibition is co-organized by the Solomon R. Guggenheim Foundation and the Frank Lloyd Wright Foundation, which owns and operates the Frank Lloyd Wright Archives, the primary source of loans to the exhibition. It is curated by Thomas Krens, Senior Advisor of International Affairs for the Solomon R. Guggenheim Foundation, and David van der Leer, Assistant Curator of Architecture and Design for the Solomon R. Guggenheim Museum, in collaboration with Philip Allsopp, President and CEO of the Frank Lloyd Wright Foundation; Bruce Brooks Pfeiffer, Director of the Frank Lloyd Wright Archives; Oskar Muñoz, Assistant Director of the Frank Lloyd Wright Archives; and Margo Stipe, Curator and Registrar of Collections of the Frank Lloyd Wright Archives.

Fifty years after Wright's death and the completion of the New York Guggenheim Museum, *Frank Lloyd Wright* will provide the finishing touch to the 50th anniversary commemorative events.

## PERMANENT COLLECTION



### TECHNICAL DATA

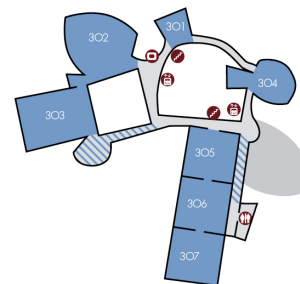
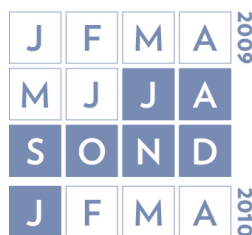
Title: *Installations II: Video from the Guggenheim Collections*  
Curator: Nat Trotman  
Dates: March 3, 2009–2010  
Galleries: 103 and 105

### *The importance of video as a means of expression for the art*

Following the 2008 exhibition *Installations: Selections from the Guggenheim Collections*, this presentation investigates the ways in which contemporary artists have used the medium of video to create sites of immersion and discovery. From its first uses in the late 1960s, video has placed an important role in artists' explorations of self and society, providing a unique means of harnessing real time and space that has become increasingly sophisticated as technologies have advanced over the decades. Today, artists employ video in lush and complex installations that transport viewers to universes beyond the bounds of the museum, in the process subtly reorienting the audience to its everyday environment.

The works featured at the Guggenheim Museum Bilbao in this presentation are recent projects by artists Slater Bradley, Mika Rottenberg, Ryan Trecartin, Isaac Julien, Mariko Mori, Douglas Gordon and Philippe Parreno, celebrating the possibilities of video as a means of expression. For example, an evocative performance by Slater Bradley, *Doppelganger Trilogy*, 2001-04, features three videos of pop stars fallen from grace, in which the artist invites the spectator to reflect on the nature of identity and the distance between reality and fiction. *21st century portrait*, 2006, a video projection by Douglas Gordon and Philippe Parreno, follows Zidane in a football match between Real Madrid and Villarreal. But instead of concentrating on the ball like any other sport broadcast, the film captures Zidane in footage shot by 17 synchronized cameras placed around the stadium. The video installation *Link*, 1995-2000, by Japanese artist Mariko Mori, shows four interconnected videos inside a circular space which project the image of the artist lying inert against iconic vistas of thirteen different sites in places like Hong Kong, Tokyo, New York, Shanghai, Peru and Egypt. Mariko Mori tries to submerge the spectator in a utopian space, an architecture that serves as a space for contemplation.

## PERMANENT COLLECTION



### TECHNICAL DATA

Title: *From Private to Public: Collections at the Guggenheim*  
Curators: Tracey Bashkoff and Megan Fontanella  
Dates: June 30, 2009–January 2010  
Galleries: Third floor

### *The exciting history of the origin and formation of the Guggenheim Collections*

This exhibition inquires into the origin of Guggenheim Collections, specifically the collections of the Solomon R. Guggenheim Museum, New York, and of the Peggy Guggenheim Collection, Venice. Starting as private art collections, they expanded through various purchases and gifts, until publicly exhibited in museums. The origin of the Guggenheim Collections dates to 1937, when Solomon R. Guggenheim, industrialist turned impassioned art collector, established a foundation with the goal of opening a museum to publicly exhibit and preserve his holdings of art. Under the guidance of the German painter Hilla Rebay, Solomon R. Guggenheim began to buy nonobjective art as well as works by Marc Chagall, Amedeo Modigliani and Henri Rousseau.

Since that time, the Guggenheim Collections have been enhanced through major purchases and gifts from individuals who share Guggenheim's spirit. These acquisitions include Karl Nierendorf's inventory of German Expressionist art, Peggy Guggenheim's collection of abstract and Surrealist painting and sculpture, Thannhauser's array of Impressionist, Post-Impressionist, and early modern masterpieces, and the contemporary art holdings of the Bohen Foundation.

*From Private to Public: Collections at the Guggenheim* is divided into two parts: representative works of the most significant collections dating from the late 19th century to the first half of the 20th century will be displayed in the classical galleries on the third floor; the rest of the floor will be occupied by artists and movements from the second half of the 20th century, concentrating on works from the Bohen Foundation, a private charitable organization that commissions new works of art with an emphasis on film, video, and new media and which gave its holdings to the Guggenheim Foundation in 2001.

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