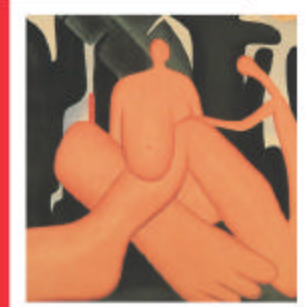


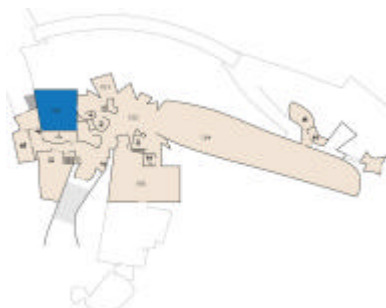
# Exhibitions 2002

Guggenheim BILBAO



## PERMANENT COLLECTION

### FACT SHEET



Title: *German Painting after World War II*  
Curator: Tracey R. Bashkoff  
Dates: February 5–July 7, 2002  
Gallery: 103

### CONTENTS OF THE PRESENTATION

Drawn from the collections of the Solomon R. Guggenheim Museum, New York, and the Guggenheim Museum Bilbao, this exhibition highlights the work of four German painters who came to the attention of an international public during the last third of the twentieth century: Georg Baselitz, Anselm Kiefer, Sigmar Polke, and Gerhard Richter.

Although diverse in practice and subject, the works presented in *German Painting after World War II* share an interest in subverting realism frequently suggested through the picture plane, while maintaining references to national cultural heritage and, more specifically, to the traditions of German painting. The works of these artists build upon the post-World War II practice of Joseph Beuys—exploring the profound despair and struggle faced by the nation, while encouraging a renewal of spirit.

Both Baselitz and Kiefer employ emotive brushwork to blend the figurative with the abstract and to suggest the tumultuous emotional state of post-World War II Germany. The iconographic language found in the ravaged burning landscape of Kiefer's *Seraphim* (1983–84) refers to both the holocaust and Nazi spiritual beliefs, while Baselitz's inverted figure in *The Gleaner (Die Ährenleserin)* (August 1978), suggests the importance and isolation of the individual during the struggle to rebuild after the war. Sigmar Polke's *Katheriners Morgenlatte* (1980), parodies contemporary society's values and earnest encouragement of a daily dose of high art.

Also on view is Gerhard Richter's *Seestück (Seascape)* (1998), a work newly acquired by the Guggenheim Museum Bilbao. Richter painted his first group of seascapes in 1968, a subject which he took up again in 1975 and which he has returned to recently. This *Seascape*, of 1998, is one of his most recent creations and fuses painting and photography, thereby questioning the

ability of each medium to achieve pictorial illusion. The paint is applied smoothly, maintaining a very flat surface, increased by the slightly misty effect it creates. The resulting image is similar to a blurred photograph; however, the large scale of the work, with its emphasis on the wide expanse of the sea, is indicative of the insignificance of man compared to the immensity of nature.

## PERMANENT COLLECTION

### FACT SHEET



Title: *Joseph Beuys*  
Curator: Tracey R. Bashkoff  
Dates: February 19–December, 2003  
Gallery: 105

### CONTENTS OF THE PRESENTATION

Joseph Beuys is arguably the most important artist to have emerged in Germany since the last postwar period. As artist, teacher, activist and visionary, Beuys exercised extraordinary influence over his younger contemporaries who, like him, tried to come to terms with their country's traumatic postwar history. Beuys' oeuvre explores the desperation and difficulties facing Germany while attempting to stimulate spiritual renewal.

The influential German artist Joseph Beuys is represented in this presentation by an in-depth selection of works in the collections of the Solomon R. Guggenheim Museum. By 1962, Beuys had ceased creating traditional art objects and had turned his attention to performance art and sculptural experiments using unusual materials. Fusing art and artifact, Beuys assembled groups of objects, found or created (by him), in glass and metal vitrines such as those found in anthropological museums. His unique outlook evolved throughout his career informed by diverse sources, including German history, Shamanism, and Rudolf Steiner's Anthroposophy. Beuys's awareness of alchemy led him to associate particular materials and forms with potential transformative qualities. Later in his career, Beuys expanded his oeuvre to include "social sculpture" that resulted from public discussion and exists as sculptural installations in tandem with these interactions. Also fundamental to Beuys's practice are his drawings, which he described as the "energy source" inspiring his work in other media.

## PERMANENT COLLECTION

### FACT SHEET



Title: *Process and Materiality in Art at the Mid-Twentieth Century*  
Curator: Tracey R. Bashkoff  
Dates: February 19, 2002–January, 2003  
Gallery: 104

### CONTENTS OF THE PRESENTATION

*Process and Materiality in Art at the Mid-Twentieth Century* focuses upon Arte Povera and Process Art through the works of artists such as Jannis Kounellis, Mario Merz, Robert Morris or Richard Serra, among others.

Arte Povera incorporates humble, organic, industrial materials and even, on occasions, ephemeral materials as a means of revealing the conflicts that exist between the natural order and that created by man. Through sculptures, assemblages and performances, Arte Povera explores the relationships between life and art, between vision and thought. For its part, Process Art highlights the creative process of a work of art and the concepts of change and transience. It is a way of creating works of art in terms of the process of time instead of as static, durable icons. Using unusual objects, the process artists create eccentric forms in random or irregular arrangements, as a reflection of their interest in the transformation and properties of materials.

For Jannis Kounellis, art evolves in response to and as an expression of fundamental theological, intellectual and political thought patterns. But he determined that postwar European society lacked appropriate aesthetic forms through which to reflect the fragmentary nature of contemporary civilization. As of 1967 he began producing sculptures, installations and performances that intentionally embraced the fragmentary and the ephemeral, in association with a number of Italian artists who were pursuing the analogous goals that gave rise to Arte Povera. Their work incorporated organic and industrial materials resulting in poetic confrontations between nature, culture and the environment fabricated by man.

Mario Merz envisions the contemporary artist as a nomad, shifting from one environment to another and resisting stylistic uniformity while mediating between nature and culture. For Merz,

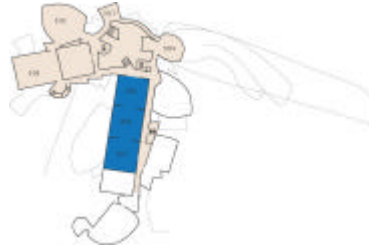
the form of the igloo—a transitory dwelling—expresses his faith in the liberating powers of restlessness with the world and its values.

A major work in this presentation is *Snake* by Richard Serra, commissioned expressly by the Guggenheim Museum Bilbao. The innovative and challenging nature of the building highlights the manufacturing process, the characteristics of the materials and the commitment to the spectator and the surroundings, creating a dialogue between the work and the architectural environment.

Also on view in this presentation is *Lightning with Stag in its Glare* (*Blitzschlag mit Lichtschein auf Hirsch*), 1958–85, another recent acquisition made by the Guggenheim Museum Bilbao for its own Collection. The installation is formed by several sculptural elements cast in bronze and aluminum. Beuys completed this artwork in 1985, some months before he died. *Lightning with Stag in its Glare* derives from a previous installation, *Workshop* (*Werkstatt*), from 1982, a huge hill-shaped mound of loam executed to mark the *Zeitgeist* exhibition at the Martin-Gropius-Bau. At the end of the exhibition, part of the enormous mound of loam was molded in plaster and subsequently cast in bronze to transform it into the sculpture of lightning. The inverted mountain, hanging from the ceiling, thus becomes a metaphorical flash of lightning that may well represent the latent energy that lies behind creation. The *Stag* is surrounded by amorphous primordial animals literal descriptions of the awakening of the earth in its organic creatures.

## PERMANENT COLLECTION

### FACT SHEET



Title: *Vasily Kandinsky in Context*  
Curator: Tracey R. Bashkoff  
Dates: September 2002–January 2003  
Galleries: 305, 306, 307

### CONTENTS OF THE PRESENTATION

The presentation of the work of the great artist of Russian origin Vasily Kandinsky is a true reflection of the specific weight of the Guggenheim Collections. The chronological organization of the show allows us to place his work within the context of the different artistic groups of which he was a leading member or with those with whom he had a close relationship, delving into the work of this forerunner of non objective art.

*The blue rider*, a movement that had its origins in Munich, shows Kandinsky accompanied at first by works of artists belonging to the expressionist movement such as Ernst Ludwig Kirchner, Oskar Kokoschka, Franz Marc and Egon Schiele.

Major representations of Russian Constructivism and Suprematism accompany several of his works from the period after World War I, an era that saw changes in his artistic language due to his contacts with these movements, such as the geometric planes and the perfect draftsmanship of the shapes. This is reflected in *Composition 8* (1923) and *Several circles* (1926) although his belief in the expressive content of the abstract form would finally cause him to drift away from most Russian artists. During this era, Kandinsky exemplifies the synthesis of the Russian avant-garde and his own lyrical vision. In 1922 Kandinsky joined the Weimar Bauhaus, where he taught. The principles of the Bauhaus influenced his investigations into the correspondence between color and form and their psychological and spiritual effects. It was at this time that circles became the dominant motif in his paintings as he conceived these as the synthesis of oppositions that combine the concentric and the eccentric in a single form and in equilibrium.

The evocations of organic forms that reveal a surrealist influence, and a lighter color palette appear in the paintings of his final years, during the period he lived in the Paris of Jean Arp, Salvador Dalí, Max Ernst or Yves Tanguy among others, whose works accompanied such significant paintings as *Dominant Curve* (1936).

## TEMPORARY EXHIBITION

### FACT SHEET



Title: *Paris: Capital of the Arts, 1900-1968*  
Curators: Ann Dumas, Norman Rosenthal and Sarah Wilson  
Venues: Royal Academy of Arts, London; Guggenheim Museum Bilbao  
Dates: May–September 2002  
Galleries: Third floor

### CONTENT OF THE EXHIBITION

Paris “the city of light” became one of the most important international scenarios between 1900 and 1968, attracting artists from all over the world. This exhibition is designed to show the leading movements emerging in Paris during the period, with emphasis being placed on a sense of place and history, rather than on the better-known intellectual movements.

Divided into four sections, the exhibition explores the significance of the city's evolving social and intellectual centers during different periods of the twentieth century. The first era is brought together under the title *Montmartre: crucible of the avant-garde, 1900–1918*. Montmartre, the site of the Lapin Agile cabaret and the studios of the artists of the Bateau-Lavoir, was the birthplace of the cubism of Picasso and Braque, among other avant-garde movements.

*Montparnasse: city of pleasure, 1919–1939* illustrates how artists, writers and exiled politicians met in cafés such as Le Dôme and La Coupole, while the surrealists explored dreams and madness.

*Saint Germain des Prés: Reconstruction and renaissance, 1940–1957* represents the Paris of privations, curfews and blackouts during the Nazi Occupation, which found its expression in works by artists such as Jean Dubuffet or Jean Fautrier. Existentialism became the leading philosophy in postwar Paris, with artists such as Alberto Giacometti and Francis Gruber representing the atmosphere of those years, together with the rather more luminous paintings of Nicolas de Staël, Victor Vasarely or Yves Klein.



*The Latin Quarter: art and barricades, 1958–1968* refers to the political rebellion of May 1968 and the reactions of artists to it.

Throughout the six decades analyzed in this exhibition, the dynamism and creativity of the French capital ensnared such major creators as Pablo Picasso, Henri Matisse, Fernand Léger, Marcel Duchamp, Vasily Kandinsky, Constantin Brancusi or Alberto Giacometti, whose works can be admired as an indication of a city in turmoil.

## TEMPORARY EXHIBITION

### FACT SHEET



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Title: *Brazil: Body and Soul*

Curators: Thomas Krens, Lisa Dennison, Germano Celant, Julián Zugazagoitia, Edward J. Sullivan, Nelson Aguilar and Emanuel Araújo

Venues: Solomon R. Guggenheim Museum, New York; Guggenheim Museum Bilbao

Dates: June 29, 2002–January 2003

Galleries: Second floor

### CONTENT OF THE EXHIBITION

The artistic culture of Brazil combines sensuality and spirituality with suggestive naturalness. The Guggenheim Museum Bilbao captures the essence of this fusion in the exhibition *Brazil: Body and Soul*, which juxtaposes a set of installations, photographs, paintings and sculptures. This concept has assembled Baroque pieces together with modern works, examples of concrete art and of the neo-concrete movement of the fifties, sixties and seventies, as well as a group of more recent works from the second half of the twentieth century, that focus mainly on self-expression through movement and performance as an art form.

The section dedicated to the Baroque presents extraordinary pieces in polychrome wood, images and liturgical objects that highlight the relationship between the spiritual world and its representations in most of the art of that era. Some of the major artists of that period are Frei Agostinho da Piedade, Manuel Inacio da Costa, Francisco Xavier de Brito and Antonio Francisco Lisboa, "Aleijadinho".

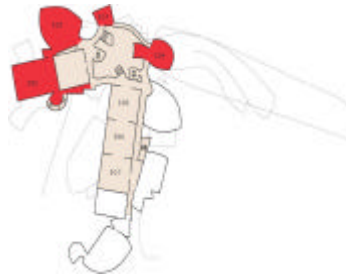
The modern section explores the innovations of Brazilian art from 1920 to 1930 of artists such as Anita Malfatti, Tarsila do Amaral or Candido Portinari, whose experiments contributed to the arrival of the *pau-Brasil* and *antropofagia* movements. Likewise the show contains numerous examples of concrete and neo-concrete art with creators such as Sergio Camargo, Lygia Clark or Franz Weissman, as well as pieces from the end of the twentieth century. These works and contemporary artists, including Miguel Rio Branco, Antonio Manuel, Vik Muniz, Lygia Pape or Regina Silveira, represent the dynamic and changing nature of the Brazilian visual culture of recent years.

Throughout the exhibition it is also possible to find examples of native art, including adornments from the Amazon, Afro-Brazilian jewelry in gold and silver and woodcarvings of everyday objects such as *milagres* and *carrancas*.

From the most Baroque to the most modern, the works in this exhibition reveal the suggestive world formed by the vestiges of the native cultures and the profound influences of African and European traditions. The crossbreeding of the Brazilian people takes the form of a fusion of forms, colors, techniques and materials of primitive art and the avant-garde that imbue the entire exhibition with a kaleidoscopic quality.

## TEMPORARY EXHIBITION

### FACT SHEET



Title: *Manolo Valdés*  
Curator: Kosme de Barañano  
Venue: Guggenheim Museum Bilbao  
Dates: October 1, 2002–January 2003  
Galleries: 301, 302, 303 and 304

### CONTENT OF THE EXHIBITION

Continuing and extending the path taken by exhibitions such as *Chillida 1948-1998* and *The Tower Wounded by Lightning*, the Guggenheim Museum Bilbao will be presenting an exhibition devoted to the 20-year solo career of Manolo Valdés (Valencia, 1942), an internationally renowned Spanish Artist who has played a major role in the art of the last thirty years of the twentieth century.

Manolo Valdés began his career in 1964 as part of the *Equipo Crónica*, when with Rafael Solbes and Juan Antonio Toledo he signed a manifesto defending group works as a response to social problems in Franco's Spain. For almost two decades, until the death of Solbes in 1981, and despite the early defection of J. A. Toledo, one of the goals of the *Equipo Crónica* was objectivity through realism and serialization, conveying a critical view of art history and the symbolic representations of power. When *Equipo Crónica* finally disappeared, Valdés started his own solo career by recreating and recontextualizing some of the most representative figures in the history of art and returned to the series as a means of creating variations on a single theme. Valdés thus incorporated the work done by *Equipo Crónica* into his own art idiom, which uses matter to dispose the human figure, selecting and manipulating images from the great masters to whom he returns again and again as he shapes his own iconography.

Today, the work of Manolo Valdés forms part of major private and public collections, such as is the case of the Metropolitan Museum of New York and the Museum of Modern Art of the same city, of the Musée national d'art moderne, Centre Georges Pompidou in Paris, the Museo Nacional Centro de Arte Reina Sofía in Madrid and the Instituto Valenciano de Arte Moderno, among others. Moreover, the artist, who has lived and worked in New York since 1988, has

taken part in a large number of individual and collective exhibitions, representing Spain at the Venice Biennial in 1999, together with the Basque artist Esther Ferrer. His artistic career has been awarded major prizes such as the Premio Nacional de Bellas Artes, which he won in 1985, as well as the Medalla de Oro al Mérito en las Bellas Artes, awarded in 1998.