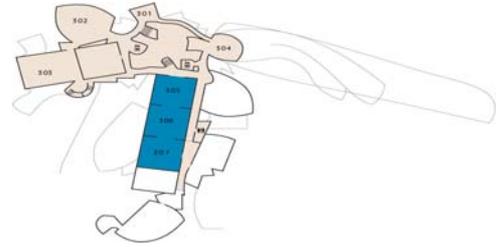
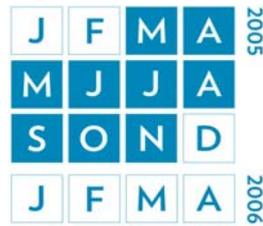


PERMANENT COLLECTION



TECHNICAL DATA

Title: ***Art Informel and Abstract Expressionism in the Guggenheim Collections***
Dates: 8 March-6 November 2005
Curators: Tracey Bashkoff and Petra Joos
Galleries: 305, 306, 307

CONTENT

In 1945, a group of European and US painters took a leading role at what was later seen as a crucial stage in the development of modern art. Their art covered a broad range of abstract experiences known as *Art Informel*.

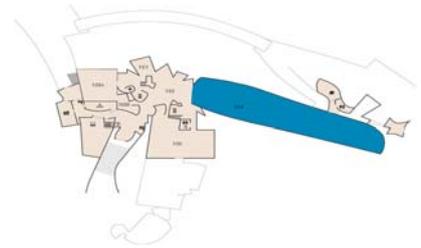
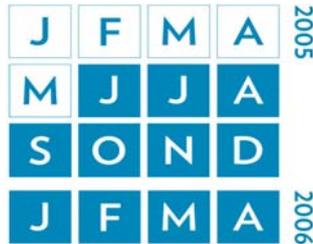
In Europe, in the devastating aftermath of World War II and under the wing of Existentialist philosophy, artists turned to a painting marked by expressive hybridization and synthesis unlike the utopian and experimental values that had marked the previous generations. Informel painting rejected the last strongholds of classical humanism and its most significant artistic principles, such as form, tonal harmony, balance, proportion, unitary composition, and centralized structure.

Meanwhile, painting in the United States was developing toward a gesture-based, highly expressive style, which became known as Abstract Expressionism. Action Painting—so called because it borrows both the affective qualities inherited from the Expressionists' subjective heroism as well as the Surrealist technique of automatic writing—falls within the Abstract Expressionist movement with Jackson Pollock as its leading figure. He and other major action painters sought to unite form and emotion through innovative methods of applying paint—pouring and spattering it, as well as using a brush—in an effort to emphasize the importance of the painted surface.

Other Abstract Expressionists employed large planes of color to evoke spiritual states. For Color-field painters, or “painters of silence” such as Mark Rothko, the canvas was a consequence of meditation, intense lyricism, and spirituality.

This presentation of the Permanent Collection will include works by key artists of these two tendencies such as Sam Francis, Philip Guston, Franz Kline, Pierre Soulages, and Antoni Tàpies, some of whose works have not previously been shown at the Museum.

PERMANENT COLLECTION



TECHNICAL DATA

Title: *The Matter of Times*
Dates: From 7 June 2005
Curator: Carmen Giménez
Gallery: 104

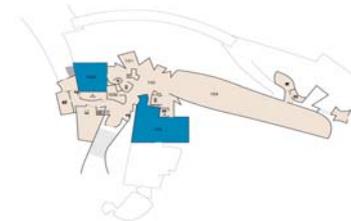
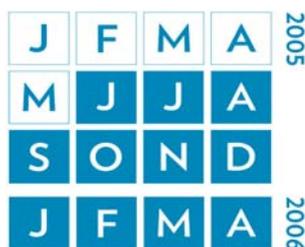
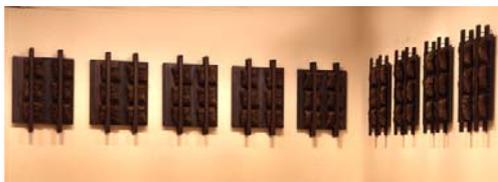
CONTENT

On 7 June the Guggenheim Museum Bilbao is to inaugurate an exhibition of seven colossal sculptures created by US artist Richard Serra for the Guggenheim Museum Bilbao Collection. These works will join the artist's 1996–97 piece *Snake* in gallery 104 of the Frank Gehry-designed museum, creating a site-specific installation of a scale and ambition unrivalled in modern history. The sculptures will make the Museum a required destination for anyone seeking the most concentrated experience possible of this renowned artist's extraordinary and innovative work.

Serra's work focuses on the production process, the specific characteristics of his materials, and the integration of the spectator into the sculptural space. The seven works in this series come from the formal language the artist assayed in *Torqued Ellipses*, a series to which the Guggenheim Museum Bilbao devoted an exhibition in 1999.

In his latest installation, Serra explores this vocabulary in greater detail as he elaborates increasingly complex forms. Each work comprises two or more curved steel plates measuring between 3.56 and 4.27 meters high. The lightest of the pieces comprises two plates weighing 44 tons, while the heaviest consists of eight plates weighing 276 tons in all. At the start of the journey, a simple, large ellipse houses a smaller one inside, thereby creating a double ellipse. The interior of one ellipse touches the outer plates of another, generating a spiral whose inner space cannot be anticipated from the outside. The last two works are built from sections of tori and spheres to create environments with differing effects on the viewer's movement and perception. Shifting in unexpected ways as viewers walk in and around them, these sculptures create a dizzying, unforgettable sensation of space in motion.

PERMANENT COLLECTION



TECHNICAL DATA

Title: ***A Shared Experience. The Permanent Collection of the Guggenheim Museums***
Dates: 7 June 2005-2006
Curator: Carmen Giménez
Galleries: 103 and 105

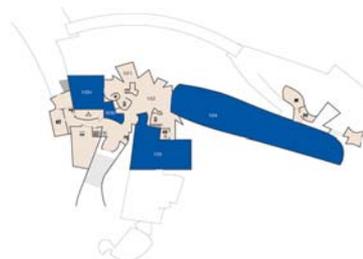
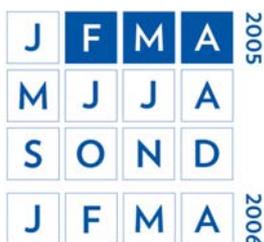
CONTENT

In a dialogue with the exhibitions in the classical galleries on the third floor and with Richard Serra's installation on show from June, the Guggenheim Museum Bilbao is to inaugurate in galleries 103 and 105 a selection of works by European and American artists, complying once again with the mission of the Guggenheim Bilbao Collection, which is to highlight the relationship between postwar American and European art.

The Guggenheim Museum Bilbao Collection focuses on the period in art beginning in the second half of the 20th century. This presentation concentrates on the art movements of the last three decades, including Pop Art, Minimalism, *Arte povera* and Conceptual Art, together with developments by generations subsequent to these movements.

The term *Arte povera* was coined at the end of the 1960s to describe the work of a group of mostly Italian artists that began to use industrial, organic and unusual everyday materials in three-dimensional works that sought to express the conflict between nature and manmade things. In *Untitled* (1988), Jannis Kounellis deliberately employed a combination of industrial materials like coal and iron, which he placed on the wall like paintings. A contemporary of *Arte povera*, Land Art reflected the growing urge of some artists to get closer to nature whilst at the same time rejecting the commercialization of art. As the poetic installations of Richard Long show, nature is no longer the context for a work of art, but is now in fact the protagonist. Christian Boltanski uses light bulbs and photographs of anonymous people in installations that explore such universal subjects as death, time, and memory. Works by Donald Judd, Anselm Kiefer, Sigmar Polke, Robert Rauschenberg, and Gerhard Richter round off this presentation.

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: *Yves Klein*
Curators: Olivier Berggruen and Ingrid Pfeiffer
Venues: Schirn Kunsthalle Frankfurt and Guggenheim Museum Bilbao
Dates: 1 February-2 May 2005
Galleries: 103, 104 and 105

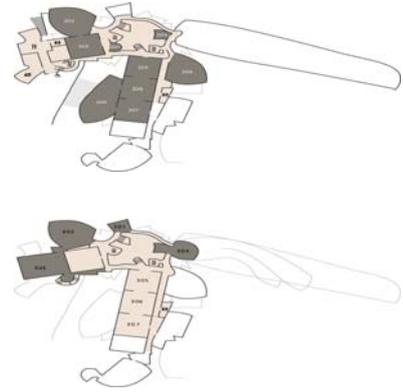
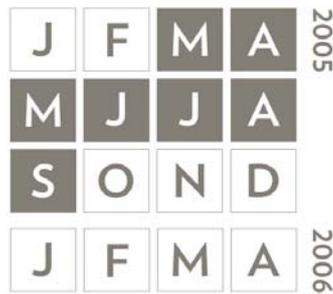
CONTENT

From 1 February to 2 May 2005, the Guggenheim Museum Bilbao presents *Yves Klein*, a retrospective covering the artist's brief but extraordinarily intense creative career. Klein was a forerunner of many contemporary art trends and practices, including happenings, performance art, Land Art and Body Art, as well as aspects of Conceptual art predominating on the international art scene in the second half of the 20th century. Curated by prestigious art historian Olivier Berggruen and Ingrid Pfeiffer, curator at the Schirn Kunsthalle, Frankfurt, the exhibition will be shown in the Museum's galleries 103, 104 and 105.

Yves Klein includes one hundred or so artworks drawn from each period of the artist's extraordinarily productive seven-year career, ranging from his earliest monochrome paintings in orange, yellow, green, red, black and white, his famous blue monochromes and sponge reliefs and sculptures, his controversial Anthropometries, in which he used women as living brushes, and monogolds, to his late experiments with the natural elements fire and water. Also included in the selection are two of the artist's most significant works *The great blue Anthropometry* (ANT 105) and *Fire Fountain*, the latter installed in the Museum's riverside pond, both of which are part of the Guggenheim Museum Bilbao Collection.

The exhibition seeks to highlight the remarkable range and visionary nature of an artist who called himself "Yves the monochrome". In his work, color takes on absolute importance as the "materialization of our sensibility"; color is a vehicle for expressing his drive to expand pure visual conception to a concept of integral sensory perception. The artist challenges the onlooker to submerge himself in the infinite space of color, in a bid to heighten his sensibility towards the immaterial.

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: *The Aztec Empire*
Curator: Felipe Solís
Venues: Solomon R. Guggenheim Museum and Guggenheim Museum Bilbao
Dates: 15 March -18 September 2005
Galleries: second floor and galleries 301, 302, 303 and 304 on the third floor

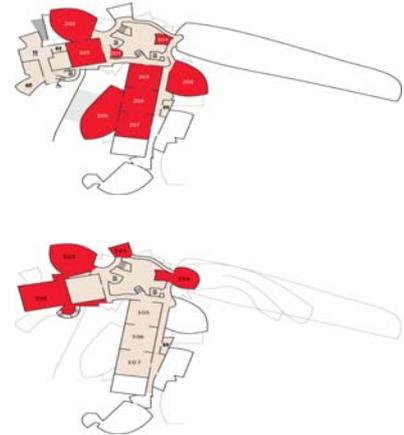
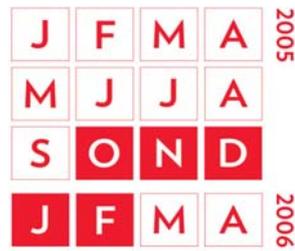
CONTENT

The Renaissance, an intellectual movement in the sciences and the arts of 15th-century Europe, had its counterpart in ancient Mexico, where two powerful indigenous states flourished: the Aztec Empire and its neighbor and traditional enemy, the Tarascan Empire. *The Aztec Empire* re-creates this period, bringing together a large number of art objects created by the various peoples who lived in the final stages of Mesoamerican development. The archaeological name for this period is Late Postclassic, which covers from the 13th to the 16th centuries.

With roughly 600 objects on display, the exhibition includes some major archaeological discoveries never before seen outside Mexico, most from the Museo Nacional de Antropología e Historia in Mexico City and the Templo Mayor excavations and Museum, plus works from famous European and American public collections. *The Aztec Empire* provides an overview of the development of this Precolumbian culture by focusing on ten themes ranging from the remote predecessors of the Aztecs to the European conquest, providing a thorough representation of Aztec society from its development to the empire's zenith and eventual decline.

Organized with the cooperation of the Consejo Nacional para la Cultura y las Artes (CONACULTA) and the Instituto Nacional de Antropología e Historia (INAH), in Mexico City, the exhibition is curated by Felipe Solís, Director of the Museo Nacional de Antropología, Mexico City, and one of the world's leading authorities on Aztec art culture. Architect Enrique Norten was responsible for the spectacular exhibition design.

TEMPORARY EXHIBITION



TECHNICAL DATA

Title: *ArchiSculpture*
Curator: Markus Bröderlin
Venues: Fondation Beyeler and Guggenheim Museum Bilbao
Dates: 11 October 2005-February 2006
Galleries: second floor, 301, 302, 303 and 304

CONTENT

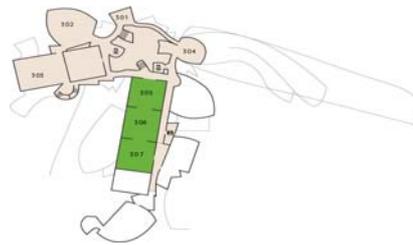
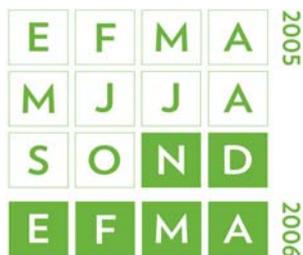
In fall 2005, the Guggenheim Museum Bilbao is to present *ArchiSculpture*, an exhibition that examines many aspects of the close, reciprocal relationship between architecture and sculpture that, while evident throughout history, only truly blossomed into a genuinely exciting artistic phenomenon in the 20th century. This exhibition provides the first thorough analysis of this relationship from a formal and historic perspective.

As modern sculpture came into being in the late 19th century, the boundaries between architecture and sculpture were gradually blurred. Modern sculpture absorbed key influences from architecture, as occurred with Aristide Maillol and classicism, and with Constructivism and Gothic. Even in the 1970s, some sculptural installations were presented as penetrable architectures, providing the spectator with a completely new perception of the art object and his experience of it. Conversely, in the 1920s, architects had begun to model their buildings on sculptural lines and some of the trends seen in contemporary architecture look like built versions of modern sculpture.

Unlike previous analyses, which tended to look at the subject from the unilateral perspective of the sculptural development of architectural practice, *ArchiSculpture* is based on both disciplines, making curator Markus Bröderlin's perspective much more complex and interesting. So much so that the exhibition actually contrasts individual works by great sculptors with models of buildings of equal weight and significance in the architectural world. Sculptures by Henry Moore are displayed next to the wooden model of Le Corbusier's Ronchamp chapel (1950-54) and the model of Norman Foster's Swiss Re skyscraper is shown next to a sculpture by Constantin Brancusi. Another major feature of the exhibition is its historical scope, ranging from the 18th century down to the present day.

A selection of large-scale paintings and photographs supplements this dialogue between two disciplines that includes some 180 objects by 60 artists and 50 architects.

TEMPORARY EXHIBITION



FACT SHEET

Title: *Speaking with Hands. Photographs from The Buhl Collection*
Curator: Jennifer Blessing
Venues: Solomon R. Guggenheim Museum and Guggenheim Museum Bilbao
Dates: 29 November, 2005 - 2006
Galleries: 305, 306, and 307

CONTENT

On view at the Guggenheim Museum Bilbao from 29 November, *Speaking with Hands. Photographs from The Buhl Collection* is an exhibition of more than 170 photographs devoted to the subject of hands. The Buhl Collection demonstrates the prevalence of the hand as a photographic theme, a result, in part, of photography's easy ability to capture fragments and detail, as well as ephemeral movements.

The works are drawn from the extensive collection of well-known philanthropist Henry M. Buhl, who, after 30 years as an investment broker, gave up his job and set up in New York's SoHo to concentrate on photography. An active participant in many art institutions, Henry M. Buhl is also a Member of the Photography Committee of the Solomon R. Guggenheim Museum in New York, and his own Foundation awards a two-year grant for excellence in photography. Henry Buhl has also received the highest public recognition for his social commitment as founder and leader of the Partnership organization, which works to return dropouts and the underprivileged to mainstream society through a highly successful vocational training program.

In the exhibition, the hand is depicted both literally, in the context of portraiture, for example, as well as figuratively, in terms of hand gestures captured in documentary images. Spanning the history of the photographic medium, the exhibition encompasses a comprehensive range of photographic practices, including scientific, journalistic, and fine-art photography, with a strong component of contemporary art.

Grouped into historically based categories, as well as thematic sections transcending strict chronology, this selection of photographs will be on display in the three classical galleries on the third floor of the Museum. Included are works by major artists like Janine Antoni, Diane Arbus, Richard Avedon, Robert Capa, Henri Cartier-Bresson, Robert Doisneau, William Eggleston, Walker Evans, Nan Goldin, Andreas Gursky, Dorothea Lange, Annie Leibovitz, Robert Mapplethorpe, László Moholy-Nagy, Nadar, Shirin Neshat, Gabriel Orozco, Man Ray, August Sander, or Cindy Sherman.

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