

# GG GUGGENHEIM BILBAO







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# PRESENTATION

## JUAN IGNACIO VIDARTE, DIRECTOR GENERAL

The Guggenheim Museum Bilbao's activities during the 2022 corporate year were marked by two fundamental milestones: first and foremost was the return to normality following the COVID-19 pandemic and its consequences during previous years; secondly was the celebration of the Museum's 25th Anniversary, a commemorative event inspired by values such as highlighting the Museum Collection, gratitude, inclusiveness, and strengthening community and belonging, looking to project the Museum toward the future. Its slogan, 'Art Inspires the Future,' encompasses the institution's creative and innovative spirit as well as the optimism with which we are facing the current context of uncertainty.

The recovery of the cultural and tourism industries made 2022 a year of extraordinary audience figures, with 1,289,147 visitors, a number far higher than those of the preceding years, even surpassing the pre-pandemic figures of 2019. The enormous popularity of the exhibition *Motion. Autos, Art, Architecture*, which received more than 750,000 visits over its five months on display, along with excellent figures in the summer, made the latter the best in Museum history, and made 2022 the Museum's third-best year ever in terms of visitor figures, only 33,000 short of breaking our record.



Among other important activity indicators, we also saw positive results related to Community, the Museum's community around art and culture, which incorporated almost 90,000 new members for a total of 180,000; as well as the Corporate Members Program, the stability of which has made it possible for the Museum to continue to propel ambitious projects that meet the expectations of society—to whom we are committed—even during these times of uncertainty. In this sense, the corporate events held during this past year also achieved record figures, proof of the resiliency of the business fabric and of the corporate world's commitment to patronage of the arts.

Moreover, we continued to work towards the most important objectives and goals of the Strategic Plan 2021–2023, such as offering an inspiring artistic program, the social value of artistic education, our commitment

to transparency, the digital transformation, economic sustainability, or our contribution to environmental protection, the most important milestones of which are discussed in this report.

Last of all, this report talks about the events and activities chosen to commemorate an occasion as distinguished as the Museum's 25th Anniversary. Furthermore, it also gives a concise overview of data illustrating the institution's achievements over its short but intense lifespan. This is the spirit that has been behind all our activities and which has given impetus to the efforts made this year. Celebrating art and culture is what drives us to face the future with eagerness and responsibility.



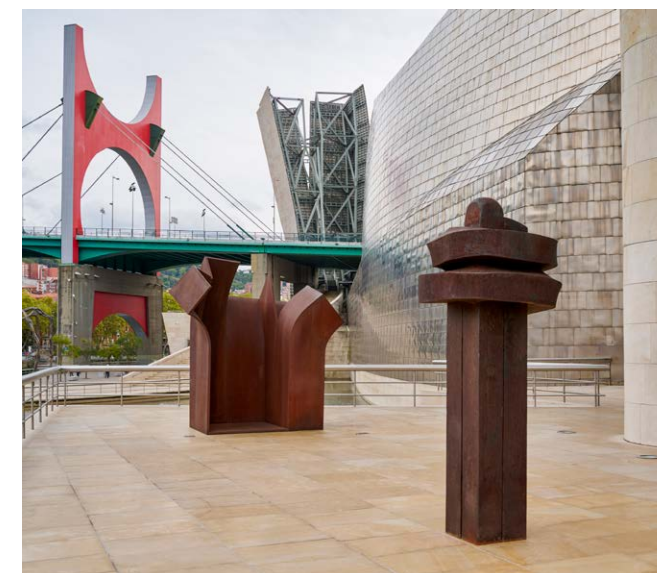
# ART PROGRAM



## BILBAO COLLECTION



**TITLE:** *Sections/Intersections.*  
*25 Years of the Guggenheim Museum Bilbao Collection*  
**DATES:** September 8, 2022–January 22, 2023  
**GALLERIES:** The entire Museum  
**CURATORS:** Lekha Hileman Waitoller, Manuel Cirauqui,  
Geaninne Gutiérrez-Guimarães, Lucía Agirre,  
Maite Borjabad  
**NO. OF WORKS:** 120 works and 15 documentary objects  
**NO. OF VISITORS:** 477.149  
[as of December 31]



**bbk** 



## THE FOUNDATIONS OF TODAY'S ART



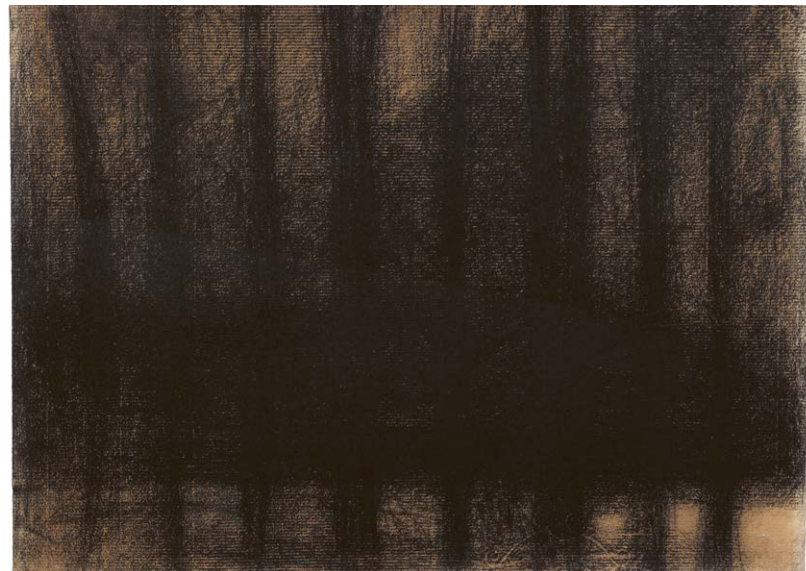
**TITLE:** *From Fauvism to Surrealism: Masterpieces from the Musée d'Art Moderne de Paris*  
**DATES:** February 11–May 22, 2022  
**GALLERIES:** 305, 306, 307  
**CURATORS:** Fabrice Hergot, Hélène Leroy, Geanine Gutierrez-Guimarães  
**NO. OF WORKS:** 83  
**NO. OF VISITORS:** 262,164

Fundación  
**BBVA**



**TITLE:** *Jean Dubuffet: Ardent Celebration*  
**DATES:** February 25–August 21, 2022  
**GALLERY:** 105  
**CURATOR:** David Horowitz  
**NO. OF WORKS:** 30 + 3 portfolios of 18 lithographs each  
**NO. OF VISITORS:** 668,347

**bbk** 



**TITLE:** *Serra/Seurat. Drawings*  
**DATES:** June 9–September 6, 2022  
**GALLERIES:** 305, 306, 307  
**CURATORS:** Judith Benhamou, Lucía Agirre  
**NO. OF WORKS:** 103  
**NO. OF VISITORS:** 451,353

## PROJECTS



**TITLE:** *Basque Artist Program, 2015–19*  
**DATES:** July 8–September 6, 2022  
**LOCATION:** Annex to gallery 104  
**CURATORS:** Geanine Gutierrez-Guimaraes, Lucía Agirre  
**NO. OF WORKS:** 21  
**NO. OF VISITORS:** 376,456

## PASSAGES OF THE 20TH CENTURY



**TITLE:** *Motion. Autos, Art, Architecture*  
**DATES:** April 8–September 18, 2022  
**GALLERIES:** Second floor  
**CURATORS:** Norman Foster, Lekha Hileman Waitoller, Manuel Cirauqui  
**NO. OF WORKS:** 420  
**NO. OF VISITORS:** 751,243



## VIEWS OF CONTEMPORARY ART: FILM & VIDEO



**TITLE:** *Monira Al Qadiri: Holy Quarter*  
**DATES:** March 10–June 12, 2022  
**GALLERY:** 103  
**CURATOR:** Manuel Cirauqui  
**NO. OF WORKS:** 1 film and 49 sculptures  
**NO. OF VISITORS:** 291,017



**TITLE:** *The Otolith Group: O Horizon*  
**DATES:** June 23–October 2, 2022  
**GALLERY:** 103  
**CURATOR:** Manuel Cirauqui  
**NO. OF WORKS:** 1 film, 5 drawings, 8 photographs  
**NO. OF VISITORS:** 513,226



# ACQUISITIONS

## Ellsworth Kelly, *Yellow Curve I*, 1972

The work of American artist Ellsworth Kelly (b. 1923, Newburgh, New York; d. 2015, New York) features prominently in 20th-century abstraction. It eludes classification according to the categories of the time, although similarities and connections with contemporary movements can be found, especially Hard-Edge painting and Minimalism. Kelly created his own universe, where the traditional figure/ground dichotomy gets blurred.

Initially trained in the Boston Museum School, which was devoted to the study of the great masters from the history of art and their mediums, Kelly soon moved to Paris after the war, where he abandoned figurative art to explore the purely pictorial qualities of the artwork, removing the confines of the rectangular frame so that figure and ground could become a whole. He developed an interest in European architecture, and explored and experimented with essential forms and patterns. Some of the most iconic of his early works reflect this interest; for instance, *Window, Museum of Modern Art, Paris* (1949), painted more than two decades before *Yellow Curve I* (1972), which was inspired in the fanlight on the landing between the first and second floor of his Spencertown house. Kelly's work from the time already shows the dissolution of the personality of the artist—not exactly the result of a quest, but still achieved through his refined technique erasing brushstrokes, lines, marks, or “accidents.”

The long, elegant curve traced by the velvety bright yellow inside a diamond-shaped canvas transforms the white surface of *Yellow Curve I* in a concave curve.

The yellow oil draws a bulky horizon that seems to be produced by canvas distortion rather than by a deliberate gesture of the artist. In so doing, it poses a question about the relationship between figure and ground, and which comes first. With different corporeal realities, the yellow and the white paints vie for the painting's space, but this can only be appreciated in a close, meticulous look at the work—an approach in which Kelly was not particularly interested. Instead, he preferred for his works to be seen as part of a whole expressed in a concise visual language that included the environment and affecting the viewer's perception.

Ellsworth Kelly  
*Yellow Curve I*, 1972  
Oil on canvas, 170.2 x 341 cm  
Guggenheim Bilbao Museoa



El Anatsui  
*Rising Sea*, 2021  
Aluminum and copper wire,  
800 x 1400 cm  
Guggenheim Bilbao Museoa

## El Anatsui, *Rising Sea*, 2019

Over a career spanning six decades, El Anatsui has refined a pictorial language that transcends the boundaries between culture and medium. In 1998, the artist started making metal sculptures from discarded liquor bottle caps. Such a material is important conceptually, given that alcohol was one of the consumer products that the Europeans used to transport to Africa to trade for slaves. In this sense, using it infuses the artist's work with historical symbolism that is as powerful as it is subtle—as is the case of the majority of Anatsui's work.

When creating these metal sculptures, Anatsui works with a team of assistants who work together to complete the arduous task of flattening, bending, and pressing the aluminum components, later weaving them together using copper wire. For *Rising Sea*, the artist employed people

throughout Nsukka, Nigeria, to stitch the liquor bottle cap seals that comprise the majority of the sculpture together with copper wire, a collective process that took nearly a year. Three large resulting panels were joined to form a single expansive surface of cascading light.

*Rising Sea* is one of the artist's most recently completed pieces and one of the largest. The swath of glimmering silver at the top of the work is reminiscent of a sky that is interrupted by billowing matte white waves that nearly subsume the only dashes of color at the bottom suggestive of a city skyline. The serene visual harmony stands in contrast to the title. *Rising Sea* serves as a reminder, or perhaps a warning, of how nature and civilizations can be transformed in an instant. The epic scale of the work is therefore a metaphor for the enormity of climate change.

# EDUCATION AND PUBLIC PROGRAMS

## MEDIATION AND DIDACTIC INITIATIVES

In order to fulfil its mission of reaching a broad and diverse audience and contributing to the discovery and enjoyment of art and the values that it represents, the Museum's exhibitions include the project Didaktika. This initiative, which is unique among contemporary art museums, was designed to maximize visitor preparation and experience of the shows, as well as to broaden and diversify perspectives and approaches related to the Art Program. Didactic spaces are located in areas complementary to exhibition galleries and on the Museum's website.

With the objective of facilitating accessibility to all, guided tours of different durations are organized to elucidate the key elements of the architecture of the building, of the Bilbao Collection, and of the exhibitions through the explanation of selected content and the dialogue with professionals trained by the Museum.

For visitors who want a more autonomous experience the Museum offers a number of tools, resources



and materials allowing them to visit the Museum independently and offering them key information that enhances their understanding and enjoyment of the works on exhibition and the building's architecture. Furthermore, audio guides that can be downloaded onto mobile devices are also available for adults and families.

	Programs	Activities	Beneficiaries 1-1/12-31-2022
Educational spaces [DIDAKTIKA]	1	10	772,592
Guided tours	5	1,676	24,372
Express tours	1	197	1,087
Audioguides	1	17	167,280

## SCHOOLS

### Schoolchildren

The Museum is committed toward guaranteeing generalized access to all its contents, especially for youth and children as part of their education. Thus, the Museum works in close collaboration with teachers and schools, offering them forms of mediation, tools and initiatives that respond to the students' needs, fostering socialization, learning, and creativity.

With respect to initiatives directed at schools, tools and workshops are being designed for each temporary exhibition and the Museum Collection. They are available in person through school field trips allowing students to discover the Museum, enjoy the experience of its exhibitions, and immerse themselves in the building's unique architecture; as well as through virtual tours that bring exhibition content to students without the need for them to leave the comfort of the classroom. Schools wishing to visit the Museum at their own pace designing their own itineraries may also do a self-managed tour.

In addition, the *Learning Through Art* program brings cross-curricular projects with a multidisciplinary approach to schools, contributing to learning different curriculum subjects and using art as a tool for discovering and exploring reality hand-in-hand with local artists.

### Educators

Orientation sessions and free admission days give educators the opportunity to discover the Museum's exhibitions and the resources that it offers them in order to prepare in advance for visits with school groups with the support of the Museum's professionals. In addition, the Museum set up in 2021 Community Educators, a specific group for educators within the Museum's Community created in the goal of maintaining closer and more direct contact with this special interest group.



	Programs	Activities	Beneficiaries 1-1/12-31-2022
Schoolchildren: in person	4	732	15,659
Schoolchildren: online	2	17	413
<i>Learning Through Art</i>	1	121	151
Educators	3	16	378
Community Educators	1	1	1,999



## PUBLIC PROGRAMS

The Guggenheim Museum Bilbao’s purpose—“to inspire and open up new perspectives through art and its values”—is reflected in a broad variety of crossdisciplinary and themed activities directed at all types of publics, families, and adults.

### Families

Activities and workshops, such as Architecture Lab, Books Alive!, Artistic Adventures, or Creativity Lab, as well as summer and Christmas activities allowing children and families to explore their creativity and discover new skills and resources through age-appropriate educational leisure activities connected to the Museum’s exhibitions. Artists collaborate in these activities by teaching

workshops in such a way that participants can interact with and learn first-hand from the local art community.

### Adults

Presentations, talks, workshops, courses, and conferences related to the Museum’s temporary exhibitions and Permanent Collection, as well as other events related to the performing and live arts in general, make up the abundant and diverse in-person offering of activities for adult audiences with varying profiles and interests. The TopARTE program complements the offering of public programs through collaboration with local cultural institutions, allowing them to present their activities at the Museum through this initiative.

	Programs	Activities	Beneficiaries 1-1/12-31-2022
Families	11	291	5,464
Museum Members and general public	6	48	5,829
TopARTE	1	32	5,841



## SOCIAL PROGRAMS

Fulfilling its strategic commitment to the social value of art, and thanks to the sponsorship of BBK, the Museum offers activities both at its own facilities as well as those of hospitals and social organizations, highlighting initiatives that promote resilience and art’s contribution to human well-being.

children in collaboration with Cruces and Basurto Hospitals. Moreover, the Museum continues to collaborate with institutions offering integral care to children, teenagers, and adults with mental illness and organized guided tours for disabled and/or special-needs visitors and vulnerable groups.

Activities with a key social component have continued, such as the *Heal & Create* initiative for hospitalized

	Programs	Activities	Beneficiaries 1-1/12-31-2022
Social programs	3	483	519
Accessibility guided tours	3	191	2,844



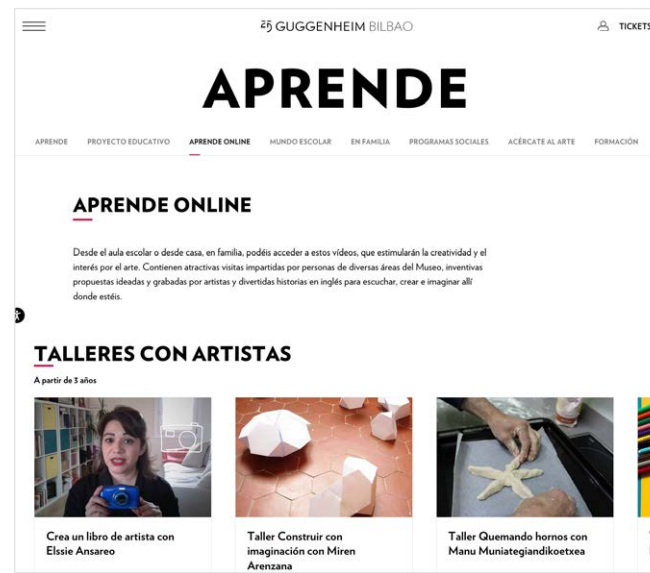
## TRAINING PROGRAMS

International training initiatives and activities include artist residencies and Basque student scholarship programs at the Solomon R. Guggenheim Museum in New York, as per the renewed Management Agreement.

	Beneficiaries 1-1/12-31-2022
Scholarships for Basque students	4
Artist residencies	5

## ONLINE RESOURCES

In order to make more accessible the Museum's educational virtual and on site content, didactic online materials and activities were designed for educators, families, and the general public—such as online videos of stories and artists' workshops; didactic guides on the building, the Museum Collection, and temporary exhibitions created using the application Sway; or the *Did You Know That...?* educational website section—facilitate access to learning and teaching processes connected to the Art Program in the classroom as well as at home, beyond the walls of the Museum.



	Programs	Activities	Users 1-1/12-31-2022
Learn online	1	60	9,644
Family plan-guide	1	1	322
Educational Guides	1	154	108,055
<i>Learning Through Art</i> search engine	1	1	8,894
<i>Didaktika Did You Know That...?</i>	1	11	17,072
Streamed conferences	1	2	831
<i>Guggenheim Together</i>	1	1	117
Routes	1	6	108,155





# HIGHLIGHTS

## January

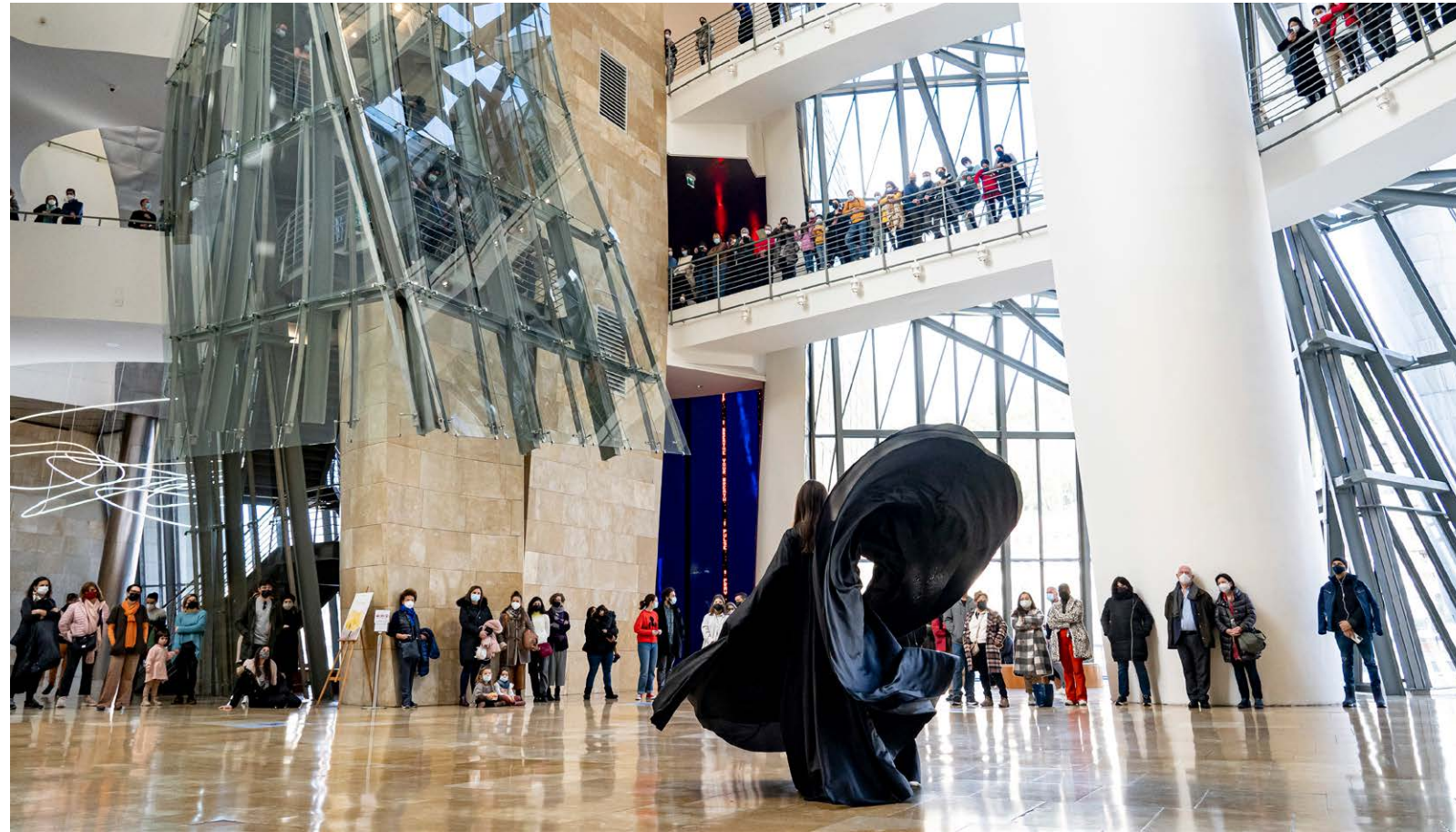
- Concert Berlin Philharmonic: Daniel Barenboim [TOPARTE]
- BOS Creative Process: Birke Bertelsmeier [TOPARTE]
- Film series: *Voices and Faces of the Women in Abstraction*
- *Let's Go to the Movies: Bafta Shorts*
- Online art course (in Spanish): *From Invisibility to the Spotlight*

## February

- Course *Approaching Art V*, module I, session IV
- Performance: Ola Maciejewska
- Talk: An Introduction to *From Fauvism to Surrealism* by H el ene Leroy and Geanine Gutierrez-Guimar es
- BOS Creative Process: Isabel Urrutia [TOPARTE]
- Curatorial Vision: *From Fauvism to Surrealism*
- Course *Approaching Art*, module II, session I
- Talk: *Jean Dubuffet: Ardent Celebration* by David Horowitz
- *Let's Go to the Movies: Left Coast 2020*
- Zinegoak: screening of *Mapplethorpe: Look at the Pictures* [TOPARTE]
- Concert Berlin Philharmonic: Gustavo Dudamel [TOPARTE]

## March

- Key Concepts *From Fauvism to Surrealism*
- Performance-Talk: Monira Al Qadiri
- Loraldia Festival: *Bozak* [TOPARTE]
- Curatorial Vision *Jean Dubuffet: Ardent Celebration*
- Loraldia Festival: *Danza UR* [TOPARTE]
- Concert Berlin Philharmonic: John Eliot Gardiner [TOPARTE]
- Key Concepts *Jean Dubuffet: Ardent Celebration*
- Loraldia Festival: *Gerorik balego* [TOPARTE]
- *Let's Go to the Movies: Motherland*
- Creative Session +18: *More than Sounds – Jean Dubuffet: Ardent Celebration*



## April

- Creative Session +18: *Inesa Markava: Dance and Movement*
- Performance visits with Inesa Markava for the exhibition *Jean Dubuffet*
- Talk: *Motion. Autos, Art, Architecture* by Norman Foster, Peter Lauwman, Merle Mullin, and Phillip Sarofim
- Creative Session +18: Clay modelling workshop with Cadillac
- Concert Berlin Philharmonic: Kirill Petrenko [TOPARTE]
- Introductory talk to Miguel de la V ia's automobile collection (at Torre Loizaga)
- BOS Creative Process: Javier Quislant [TOPARTE]
- *Let's Go to the Movies: Swan/Acre Fall*
- Screening of *Mar a Blanchard: 26, Rue du D epart,  rase una vez en Paris*

## May

- Creative Process of Gabriel Erkoreka's musical composition *Hamar*
- Curatorial Vision: *Motion. Autos, Art, Architecture*
- Creative Session +18: *Sustainable Accessories: Revisiting the French Beret*
- Online Creative Workshop *iTierra viva!*
- Concert Berlin Philharmonic: Simon Rattle [TOPARTE]
- *Let's Go to the Movies: Strong is Better than Angry*
- Key Concepts: *Motion. Autos, Art, Architecture*





## June

- Performance *MAÑA*
- Creative Session: Manuel Alcántara, *Más allá del circo*
- Opening Talk Serra/Seurat. *Drawings*
- Concert Berlin Philharmonic: Kirill Petrenko
- Curatorial Vision: Serra/Seurat. *Drawings*
- Creative Process: Deabru Beltzak
- Key Concepts: *Learning Through Art*
- Opening Talk by The Otolith Group
- Opening Talk: DRS [TOPARTE]
- Key Concepts: Serra/Seurat. *Drawings*
- Creative Session: *Creating on Paper*

## July

- Film Cycle: *Motion*
- Broadcast from Teatro Real: *Nabucco*
- Choreography Competition: *Dancing on the Way* [TOPARTE]
- Pedagogic Concert and Music Talk *Bilbao Blues Festival* [TOPARTE]
- Encounter *Harvesting*. Bilbao Visual Thinking Global Summit [TOPARTE]
- Music Talk *Divas y luchadoras. Pioneras afroamericanas* [TOPARTE]



## September

- Key Concepts: *Sections/Intersections*
- Anime FAB Festival Demonstration and Screening [TOPARTE]
- Curatorial Vision: *Sections/Intersections*

## October

- Curatorial Vision: *Material Life*
- Concert Berlin Philharmonic: Ivan Fisher [TOPARTE]
- Pop-up performances *The Missing Element*
- *Drawing the Guggenheim*
- Creative Process: *The Missing Element*
- Talk *Sections/Intersections*
- Activation of Yoko Ono's *Wish Tree for Bilbao*
- Concert Berlin Philharmonic: Sabine Devieilhe [TOPARTE]

## November

- Key Concepts: *Marcando la historia*
- ACT Festival Performances [TOPARTE]
- Creative Process: *Intersections with Dance*
- Dance *Break in Art. Intersections with Dance*
- Course *Approaching Art VI*
- Curatorial Vision: *Unfolding Narratives*
- MEM Festival [TOPARTE]
- ZINEBI Festival [TOPARTE]
- Dantzaldia Festival [TOPARTE]
- Live, online guided tour
- Key Concepts: *Unfolding Narratives*
- Fair Saturday Festival [TOPARTE]
- Let's Go to the Movies: *The Black Cop*

## December

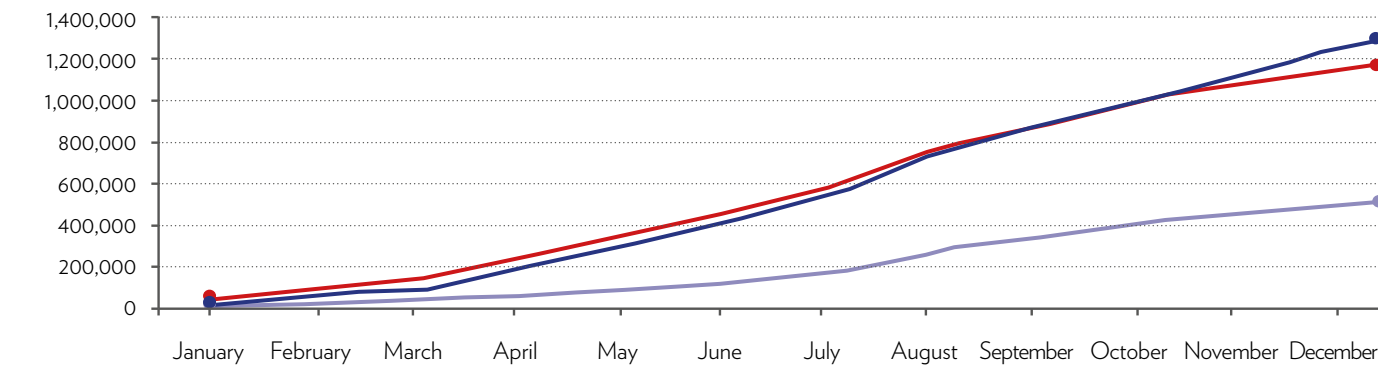
- Kuraia Concert *Entre Nous* [TOPARTE]
- Online Workshop with Mainer López
- Festival Zinetika - Screening of shorts [TOPARTE]
- Festival Zinetika - Performance *In Perspective* [TOPARTE]
- Concert Xelo Giner - Musikagileak [TOPARTE]
- Concert Berlin Philharmonic: Christian Thielemann [TOPARTE]
- *Kairos* Recital, Remote Times (harp & poetry)
- Zinetiki Zinemaldia 7th Edition [TOPARTE]
- *The Wish Tree* (Year-end celebration)



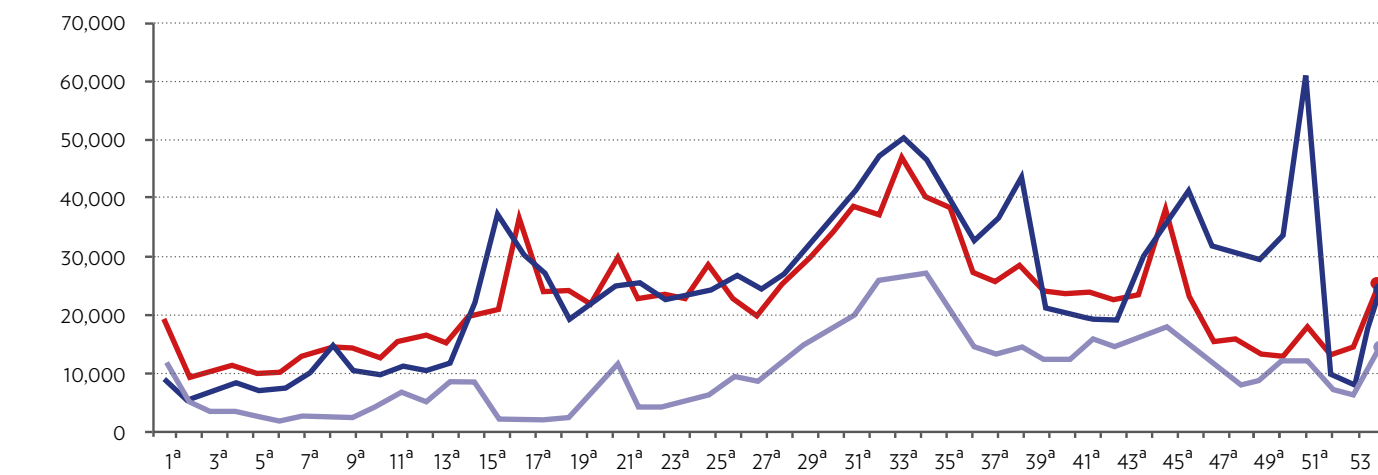


# AUDIENCE: 1,289,147

## MONTHLY EVOLUTION AND WEEKLY EVOLUTION



■ 2019 ■ 2021 ■ 2022



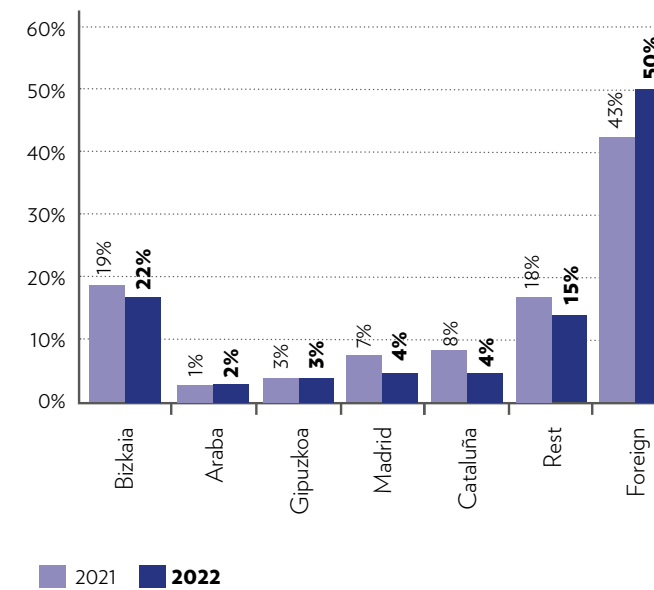
■ 2019 ■ 2021 ■ 2022

The Museum received 1,289,147 visitors in 2022, which is 53% above the estimate and more than twice the total number of 2021, a year still affected by the pandemic. The evolution of visitors during this year responds to the usual parameters: it starts with a peak corresponding to the end of Christmas, and from there it drops, with a notable increase at the beginning of April, due to the opening of *Motion. Autos, Art, Architecture*, which registered more than 750,000 visits over the five months

of the exhibition. The positive trend sustained throughout the rest of the year and most particularly during the summer period, making the summer of 2022 the busiest in history, with 10 days of more than 7,000 visitors. In October, the Anniversary weekend and the launch of the *Denontzako BBKarteia para todos* campaign once again generated a significant number of visits.

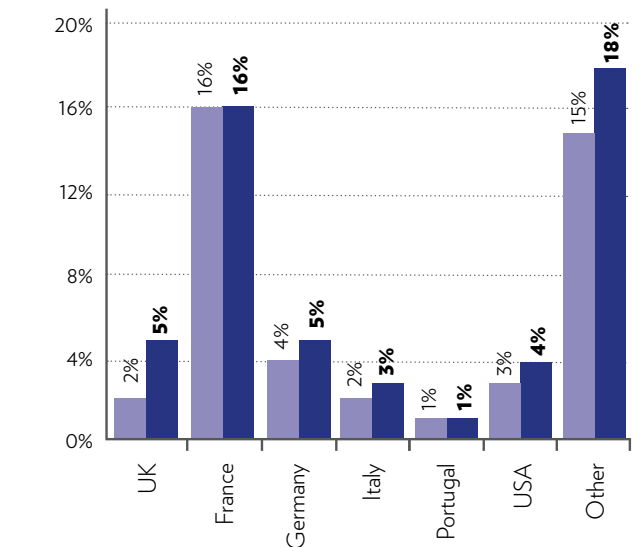
## PLACE OF ORIGIN

VISITORS: PLACE OF ORIGIN



In 2022, the percentage of foreign visitors, which had fallen drastically during the pandemic because of mobility restrictions, has recovered to account for 50% of the total. As for the *Denontzako BBKarteia para todos* campaign, it generated an increase in the number of local visitors since the end of October.

FOREIGN VISITORS: PLACE OF ORIGIN



# COMMUNITY

Community—the Museum’s community revolving around art and culture encompassing Members, Followers, and beneficiaries of the Erdu Program, among others—continued adding new members to reach over 191,000 people, 88% more than in 2021.

Categories	Members as of 12-31-2022
Student	3,244
Senior	6,380
Individual	5,381
Family	7,040
Colaborating Institution Member	194
International	132
Members of Honor	29
<b>TOTAL MEMBERS</b>	<b>22,400</b>
Erdu	679
Followers	168,497
<b>TOTAL COMMUNITY</b>	<b>191,576</b>



## COMMUNITY HIGHLIGHTS FOR MEMBERS



- Free visits to exhibitions: 4,520 free places on guided tours in both Basque and Spanish organized on the occasion of temporary exhibitions.
- Lagunartean: 250 paid visits accompanied by a gastronomic offer in the Bar or Bistró, offered to Museum Members and their guests.
- *Matinéas and Soirées*: gatherings with the curators of the exhibitions before their openings, offered to International Members and Members of Honor on February 8 and 21, March 10, April 5, June 6 and 7, September 20, and October 13 and 14, with the participation of more than 300 Members.
- Special 25th Anniversary discounts on admission fees and at the Museum Store/Bookstore.
- Founding Members: invitations in gratitude for their 25 years of support, and preview visits to the exhibitions.
- Gift of a free annual subscription to the digital magazine *Whitepaperby*, to which 714 Museum Members subscribed.
- Special collector’s edition: *Right Angle for Bilbao, 2022*, a work created by Richard Serra exclusively for the Guggenheim Museum Bilbao in commemoration of its 25th Anniversary.





- Exclusive opening for Museum Members with entertainment by DJ Telmo Trenor on Friday, October 21, with 800 attendees.
- *Dance of Mutant Materialities*: artistic performance by Cecilia Bengolea for Museum Members on October 25, with 520 participants.
- Open House exclusively for Members on December 19, with 1,300 participants with shows for families and music and dance performances. On the same date, there was a meeting with editor and graphic art scholar Ignacio Olave, on the importance of graphic art in the History of Art.
- Trips and getaways: Encartaciones (Biscay) and Torre Loizaga, April 7, Members of Honor; and April 29, International Members; Donostia—to visit Cristina Iglesias’s artwork *Hondalea*—and Chillida-Leku, July 8; and Venice, October 10–15.
- Collaborations with the Fairs ARCO, Antik Passion Antigüedades, Feriarte, and FIG (International Engraving Festival), with Bilbao Orkestra Sinfonikoa, the Arriaga Theater, and with BBK Live.

## COMMUNITY HIGHLIGHTS FOR FOLLOWERS

GG GUGGENHEIM BILBAO

# SEGUIDORES

### UNA GRAN COMUNIDAD EN TORNO AL ARTE Y LA CULTURA

Una nueva vía para estar conectado con el Museo, sus noticias, actividades y exposiciones, y aprovechar las ventajas que el Museo ofrece a sus más de 127.000 Seguidores.

Únete gratis a nuestra Comunidad.

HAZTE SEGUIDOR GRATIS



☰ G TICKETS

- The number of Followers doubled in 2022, with 87,794 new members. The main recruitment tool was online, taking advantage of the platform for purchasing activities, the subscription to digital newsletters or eNews, or the benefit of unlimited WIFI use.
- 9.7% the new Members generated in 2022 came from Followers, who strengthened their commitment by becoming Museum Members.
- 195 communications were sent, totaling 4,044,139, with an average opening rate of 42.6% and 4.9% clics. These mailings have generated a web traffic of 131,780 web visits, with 62.59% more pages viewed than users not coming from Community.
- Usability aspects for Community members have been improved through the website and the ticket purchase platform.
- The private area was enhanced with exclusive content for each group, promotional codes to take advantage of new collaborations, advance and private purchases on the web, or documentation downloads.



# CORPORATE MEMBERS

# MOTION

## AUTOS ART ARCHITECTURE

Motion. Autos, Art, Architecture celebra la dimensión artística del automóvil, que pone en paralelo con los mundos de la pintura, la arquitectura, la fotografía y el cine. Que este enfoque integre la estética cuestiona la separación entre las distintas disciplinas y ofrece una exploración de los modos en que están interrelacionados visual y culturalmente.

La exposición analiza las afinidades existentes entre la tecnología y el arte. Se muestra, por ejemplo, cómo el uso del metal de forma plástica a dar lugar al automóvil de la revolución industrial y a otros artefactos de la época. También se exploran los usos del automóvil en el diseño industrial, desde los electrodomésticos hasta los coches.

Se han reunido para la ocasión cerca de cuarenta automóviles, cada uno de los cuales es un ejemplo de la evolución de la tecnología y el arte. Se muestran, por ejemplo, cómo el uso del metal de forma plástica a dar lugar al automóvil de la revolución industrial y a otros artefactos de la época. También se exploran los usos del automóvil en el diseño industrial, desde los electrodomésticos hasta los coches.

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The exhibition considers the affinities between technology and art, showing for example how the use of the metal helped to accommodate the shape of the automobile to go faster with more economic use of space. This engineering revolution has echoed in works of the Futurist movement and in other artists of the period. It was also reflected in the industrial design of everything, from household appliances to locomotives.

The exhibition brings together nearly forty automobiles—each the best of its kind in such terms as beauty, rarity, technical progress and a vision of the future. These are placed centre stage in the galleries and surrounded by significant works of art and architecture. Many of these have never before left their homes in private collections and public institutions, so they are being opened up to a wider audience for the first time.

Unlike any other single invention, the automobile has completely transformed the urban and rural landscape of our planet and in turn our lifestyle. We are on the edge of a new revolution of electric power, so this exhibition could be seen as a requiem for the last days of combustion.

Plus que n'importe quelle invention, l'automobile a complètement transformé le paysage urbain et rural de notre planète et, au sein de notre mode de vie, c'est bien l'automobile. Aujourd'hui, au seuil d'une nouvelle révolution de l'énergie électrique, on pourrait dire de cette exposition qu'elle est un requiem aux derniers jours du moteur à combustion.

Motion. Autos, Art, Architecture est un chant à la dimension artistique de l'automobile, qu'elle met en parallèle avec les domaines de la peinture, l'architecture, la photographie et le cinéma. Par cette approche intégrative, l'exposition interroge la séparation entre les différentes disciplines et propose d'explorer les façons dont celles-ci se conjuguent d'un point de vue visuel et culturel.

De même, cette exposition analyse les affinités existantes entre la technologie et l'art. Elle montre, par exemple, la façon dont le recours à la soufflerie a aidé à donner à l'automobile une allure aérodynamique, qui lui permit d'aller plus vite tout en employant l'énergie de façon plus économique. Cette révolution aérodynamique a trouvé écho dans les œuvres de mouvement futuriste et chez d'autres artistes de la même époque. Elle s'est répétée aussi sur le design industriel de tout type de produits, de l'électroménager aux locomotives.

Près de quarante automobiles ont été réunies dans le cadre de l'exposition. Il s'agit d'une sélection des modèles les plus réussis de chaque type en matière d'esthétique, d'originalité, de progrès technique et de vision d'avenir. Exposés au musée de chaque ville et entourés d'œuvres majeures de l'art et de l'architecture, plusieurs d'entre eux sont ici présentés pour la première fois au grand public. Ils n'avaient en effet jamais quitté les collections privées ou les institutions publiques auxquelles ils appartenaient.

Si l'automobile est une invention qui, plus qu'aucune autre, a entraîné une transformation radicale du paysage urbain et rural de notre planète et, au sein de notre mode de vie, c'est bien l'automobile. Aujourd'hui, au seuil d'une nouvelle révolution de l'énergie électrique, on pourrait dire de cette exposition qu'elle est un requiem aux derniers jours du moteur à combustion.

Roberto Palomares | Sponsored by | Moteurs principaux :



Laportz/Archi | Collaborators | Patrocinados :



Orgullosa | Memores | Benefactor | Bonaireitor :



The Museum celebrated its 25th Anniversary hand-in-hand with 119 Corporate Members, a significant number of which have been supporting the institution non-stop since it was founded in 1997. This celebration was yet another opportunity for patronage in the form of special sponsorships and collaborations providing the financing necessary to make the Museum's program of exhibitions and activities throughout 2022 a reality.

The negative effects of the health crisis on business collaboration showed signs of recovery in 2021, but the positive data from 2022 point to optimistic prospects for the future.

In relation to the Art Program, the Museum's three Strategic Sponsors—BBK, Iberdrola, and the BBVA Foundation—once again sponsored the main exhibitions. On the other hand, the participation of a considerable group of companies [Volkswagen Group, Automotive Intelligence Center (AIC), Cadillac, Sennheiser, and Gestamp] in the exhibition *Motion. Autos, Art, Architecture* made the exceptional magnitude of this show possible.

Last of all, the Museum's 25th Anniversary activities also received the support of sponsors such as BBK, Seguros Bilbao, and the EDP Foundation.



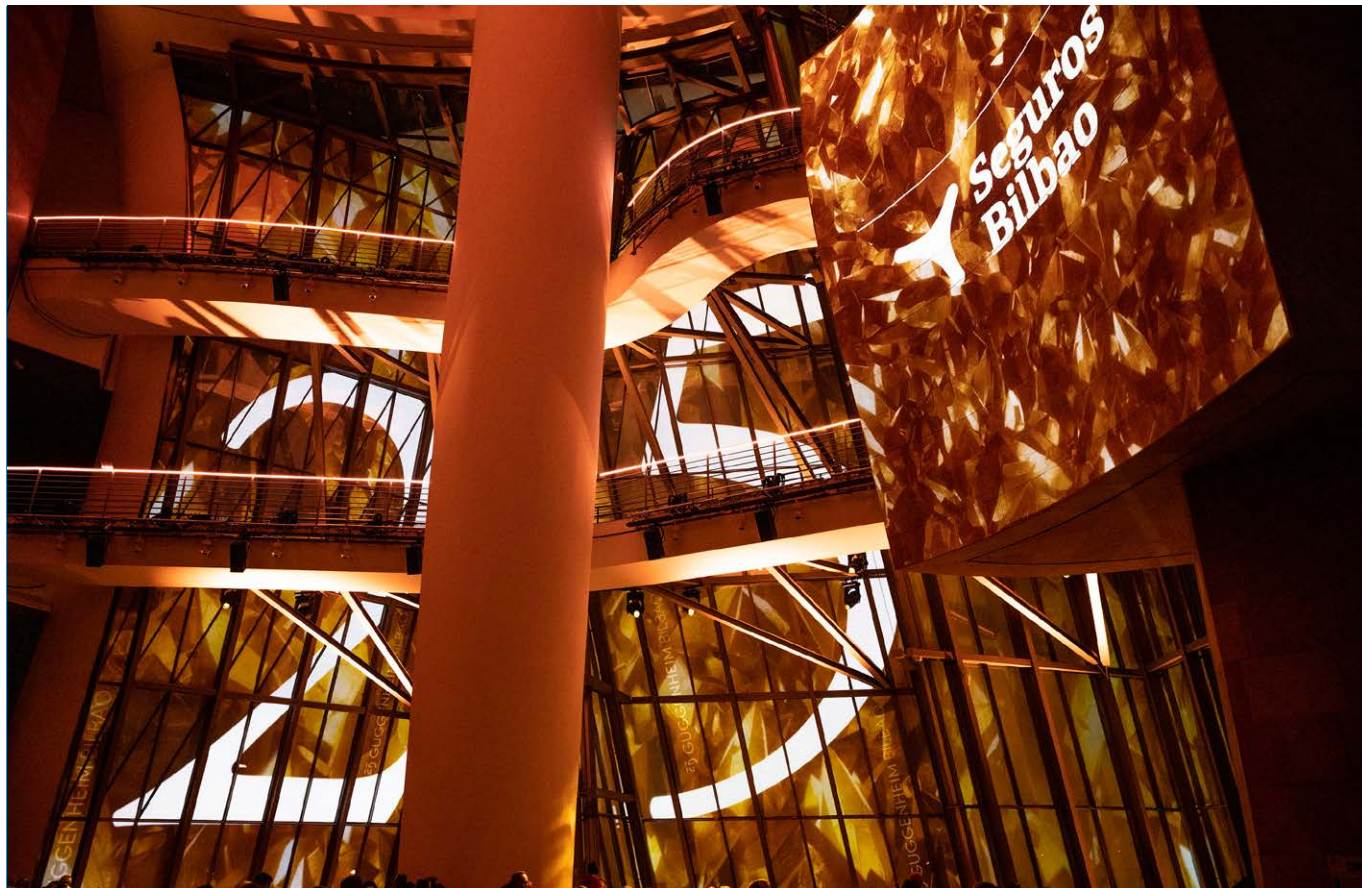


## SPONSORSHIP OF EXHIBITIONS AND ACTIVITIES

Exhibition   Program   Activity	Sponsors	Collaborators & Benefactors
<i>From Fauvism to Surrealism: Masterpieces from the Musée d'Art Moderne de Paris</i>	Fundación BBVA	
<i>Jean Dubuffet: Ardent Celebration</i>	BBK	
<i>Motion. Autos, Art, Architecture</i>	Iberdrola, Grupo Volkswagen	AIC - Automotive Intelligence Center, Cadillac, Sennheiser, Gestamp
Opening dinner: <i>Motion. Autos, Art, Architecture</i>		Bodegas de los Herederos del Marqués de Riscal & Bodegas Campillo
Cocktail reception <i>Serra/Seurat. Drawings</i>		Heineken
<i>Sections/Intersections: 25 Years of the Guggenheim Museum Bilbao Collection</i>	BBK	
<i>Puppy Maintenance</i>	Seguros Bilbao	
Social programs	BBK	
<i>Shared Reflections Program</i>	Fundación Vizcaína Aguirre	
Visitor Services	Prosegur	
Summer Course <i>Summer for Teens</i>		AIC - Automotive Intelligence Center
Course <i>Future Mobilities</i>	Grupo Volkswagen	
<i>Concert for Two Anniversaries. Bilbao Orkestra Sinfonikoa &amp; Guggenheim Bilbao</i>	Fundación EDP	
Annual Dinner 25th Anniversary	IXO	Bodegas de los Herederos del Marqués de Riscal, Bodegas Campillo & Illycaffè
<i>Denontzako BBKarte para todos</i>	BBK	
<i>Dance of Mutant Materialities</i>	LG OLED	
<i>Immersion</i>	Seguros Bilbao	
25th million visitor	Iberia, BCD Travel	







## SPECIAL EVENTS

The year 2022 saw an extraordinary number of activities related to special events, with a total of 118 business gatherings, a remarkable figure that is almost double that of the year prior.

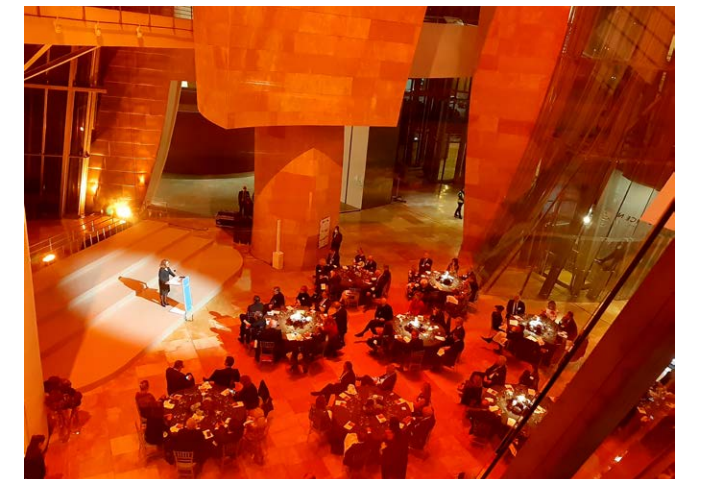
Some Trustees hosted events in the Museum's spaces, such as the BBVA Foundation with its Frontiers of Knowledge Awards; BBK, which held the Opening Gala of its New Longevity Summit; ITP Aero, which held its Technology Convention 2030—Technologies of the Decade; and EITB, holding its 40th Anniversary. Furthermore, our Media Partners also organized award ceremonies at the Museum, including DEIA, with its Premios Solidarios and sports awards; the *Farmani Group*, with its Architecture MasterPrize; or the Spanish radio station COPE with its CADENA 100 No. 1 Awards. As a part of the exhibition

*Motion. Autos, Art, Architecture*, the automotive sector held a number of events in the Museum Atrium, such as the 25th Anniversary of Gestamp, the annual convention of Audi dealerships, or the 16th Edition of the Basque Automotive Industry Convention and Basque Country Automotive Cluster (ACICACE) Awards.

On the other hand, among the international events held in the city hand-in-hand with public institutions, it is worth mentioning the Final Four Draw of the Basketball Champions League and the meeting of the United States-Spain Council, which held a dinner for entrepreneurs and institutions. Last of all, other important events held in the Museum's spaces should also be noted, such as the presentation of the Córdoba Tourism Board [Patronato de Turismo de Córdoba] and the Festival Bilbao Seriesland.

## EVENTS

	Rentals	Museum Uses	Total Uses
Auditorium	39	72	111
Lobby	10	0	10
Atrium	34	35	69
Other	35	132	167
<b>TOTAL</b>	<b>118</b>	<b>239</b>	<b>357</b>





## MEDIA PRESENCE

	International	National	TOTAL
Press mentions	1,802	3,017	<b>4,819</b>
TV and radio mentions	(-)	1,414	<b>1,414</b>
Internet mentions	9,014	8,210	<b>17,224</b>
Media visits to the Museum	214	590	<b>804</b>

## MEDIA COVERAGE OF THE ART PROGRAM

Exhibition	International	National	TOTAL
<i>Alice Neel: People come first</i>	54	34	<b>88</b>
<i>Basque Artist Program</i>	75	131	<b>206</b>
<i>From Fauvism to Surrealism: Masterpieces from the Musée d'Art Moderne de Paris</i>	36	239	<b>275</b>
<i>Jean Dubuffet: Ardent Celebration</i>	325	163	<b>488</b>
<i>Monira Al Qadiri. Holy Quarter</i>	18	38	<b>56</b>
<i>Motion. Autos, Art, Architecture</i>	640	762	<b>1,402</b>
<i>Women in Abstraction</i>	95	68	<b>163</b>
<i>Masterpieces from the Collection</i>	7	2	<b>9</b>
<i>Sections/Intersections</i>	170	345	<b>515</b>
<i>Serra/Seurat. Drawings</i>	15	92	<b>107</b>
<i>Sharon Lockhart: Notation Rotation</i>	16	0	<b>16</b>
<i>The Otolith Group: O Horizon</i>	7	35	<b>42</b>

## MARKETING CAMPAIGNS



- *From Fauvism to Surrealism: Masterpieces from the Musée d'Art Moderne de Paris.* This exhibition was the subject of more than 30 advertisements in the press and specialized magazines, a radio and TV campaign, both at the local and national level, as well as an outdoor campaign involving full-size vinyl advertisements on trams and a circuit of posters and banners on the streets of Bilbao. In the digital sphere, the advertising campaign was targeted to a public interested in culture and tourism both in Spain and France, with videos, displays, and audio content generating an 8% conversion rate from search engines.
- *Jean Dubuffet: Ardent Celebration.* The promotion of this exhibition included more than 40 advertisements in the press as well as an outdoor advertising campaign in Bilbao consisting of a circuit of digital posters at bus stops and on trams, banners on streetlights, and full-size vinyl advertisements on trams. Moreover, a branding and performance campaign was also carried out on social media and online.
- *Motion. Autos, Art, Architecture.* This exhibition was the subject of more than 60 advertisements in the local and national press as well as in sector-specific magazines in Spain and France. Furthermore, it received a local and

national radio campaign and a spot on Basque public television (EiTB). Outdoor actions include a circuit of banners, digital posters on urban furniture, as well as a complete campaign in the Bilbao Metro consisting of digital and print posters along with screens on vending machines. In July, this campaign was extended to include advertising spaces at Bilbao airport. With regards to the digital element, a broad campaign was designed to target audiences interested in tourism, leisure, and culture in the Basque Country and the remainder of Spain's autonomous communities, which was complemented by online actions directed at Aquitaine and Paris (France).

- *Sections/Intersections. 25 Years of the Guggenheim Museum Bilbao Collection.* The campaign focused on an intensive showing of the digital video spot in Spain and France, also in EiTB; a significant presence in digital outdoor supports in the city. Furthermore, 60 ads were inserted in the local and national press as well as specialized magazines, and local and national radio stations. Exhaustive digital campaign including social media in Spain and France with videos and audios addressed at audiences with interests in culture, leisure, and tourism.



# DIGITAL METRICS

## WEBSITE



	Users 12-31-2022
Visits	3,489,771
Mobile	2,233,821
Computer	1,084,365
Tablet	74,585
Pages viewed	10,627,462
Average duration of visits	02:14

## FACEBOOK



	Users 12-31-2022
Fans	379,704
Likes	75,646
Comments	3,370
Reach	5,701,948

## TWITTER



	Users 12-31-2022
Followers	371,540
Favorites	9,924
Retweets	2,258
Potential impressions	1,284,318

## INSTAGRAM



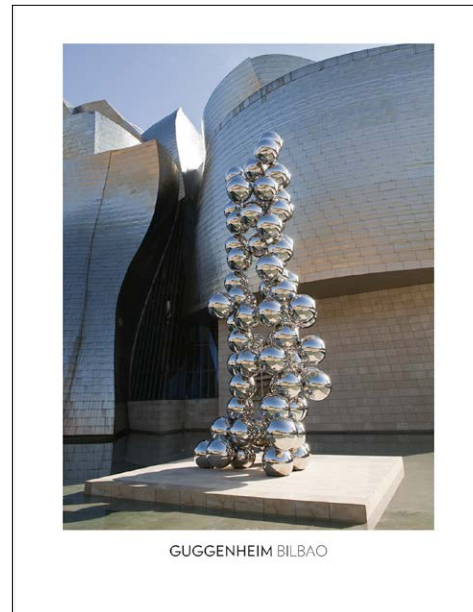
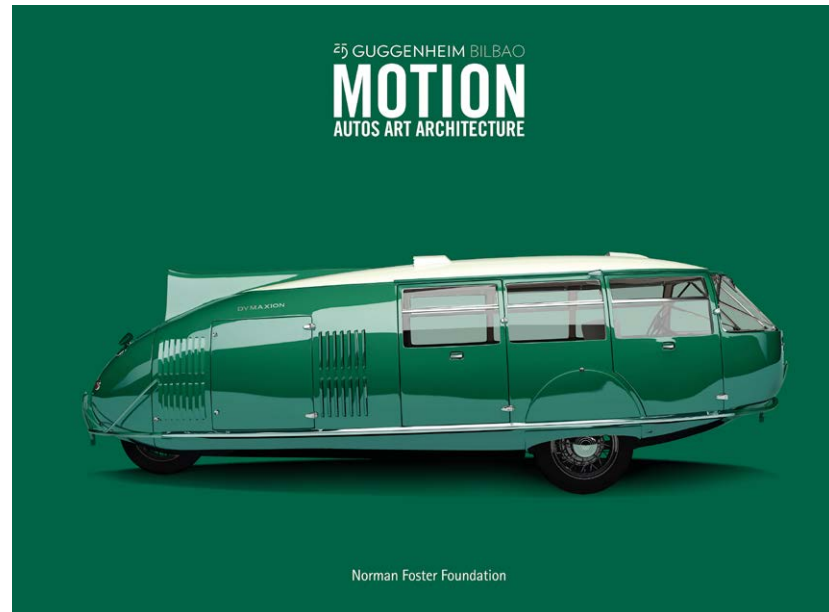
	Users 12-31-2022
Followers	791,796
Likes	925,631
Comments	9,159
Reach	24,630,319

Data obtained directly from the social media Twitter Analytics and Meta's Business Manager





## STORE/BOOKSTORE



In 2022, the activities of the Guggenheim Museum Bilbao's Store/Bookstore were particularly shaped by the end of the COVID-19 pandemic and the return to normality and mobility, as well as the resulting recovery in the Museum's visitor figures.

The year 2022 was marked by two important milestones: on one hand, the celebration of the Museum's 25th Anniversary, and on the other hand, the exhibition *Motion. Autos, Art, Architecture*, which was a huge success in terms of audience figures. Both of these made it possible for the Museum to offer visitors an appealing and varied range of specific products that were widely accepted by the public. The culmination of all of these circumstances was an exceptional year for Store/Bookstore activities, with a large number of customers and high income figures, closing the year as one of the best in the Museum's history.

With regards to processes to continuously improve the Museum's services and customer service, a complete overhaul of the Store/Bookstore's administrative management system took place in 2022, implementing one of the most advanced platforms on the market, in the goal of attending to clients more quickly while simultaneously providing more detailed information on the types of articles sold, customers' place of origin, payment methods, discounts applied, and more.

Last of all, in 2022, in accordance with the Museum's Environmental Sustainability Plan, the Store/Bookstore continued to work in this direction, increasing the percentage of products made from sustainable materials and minimizing the waste generated by its activities.

## PUBLICATIONS



- Exhibition catalogue *Del Fauvismo al Surrealismo: obras maestras del Musée d'Art Moderne de Paris*, original edition in Spanish, English, and Basque, 158 pages.
- Exhibition catalogue *Motion. Autos, Art, Architecture*, two separate editions, Spanish/Basque, and English, 332 pages and 276 pages, respectively.
- Exhibition catalogue *Serra/Seurat. Dibujos*, original edition in Spanish/Basque, 152 pages.

- *MISC. Apuntes de la Colección del Museo Guggenheim Bilbao/25*, special edition to mark the celebration of the Museum's 25th Anniversary. Spanish and Basque edition, 196 pages.
- Annual Report 2021, published in Basque, Spanish, English through the Museum's corporate website.
- Update of Artitz, the repository of documents on modern and contemporary art in Basque, which at the end of the year included 4,876 documents.



# MANAGEMENT MODEL

One of the unique aspects making the Guggenheim Museum Bilbao a unique institution is its operating model, which brings together public and private participation. Such operating scheme is based on the financial sustainability afforded by the balance between the sources of income and a high level of self-financing, which has remained stable around the 70% mark throughout the Museum's history.

Museum income comes mainly from three sources in similar percentages: that generated by visitors (admission

fees, Store/Bookstore purchases, restaurants, etc.); Individual and Corporate Membership, plus sponsorship; and public subsidies.

In 2022, the public institutions—Basque Government, Provincial Council of Biscay, and the City of Bilbao—contributed 9,830,000 euros to Museum operations. With the latter, an Agreement was signed on March 9, 2022, to regulate the granting of this subsidy



Institutions	2022
Provincial Council of Biscay	4,665,000
Basque Government	4,665,000
City of Bilbao	500,000

# STRATEGIC PLAN

All through 2022, work has been done in diverse lines and goals of the 2021–2023 Strategic Plan, with the following highlights.

In the field of **Digital Transformation**, some perceptible initiatives for visitors and Museum Members, and others that propose significant improvements for the internal functioning and operational activity of the institution, have been completed and refined.

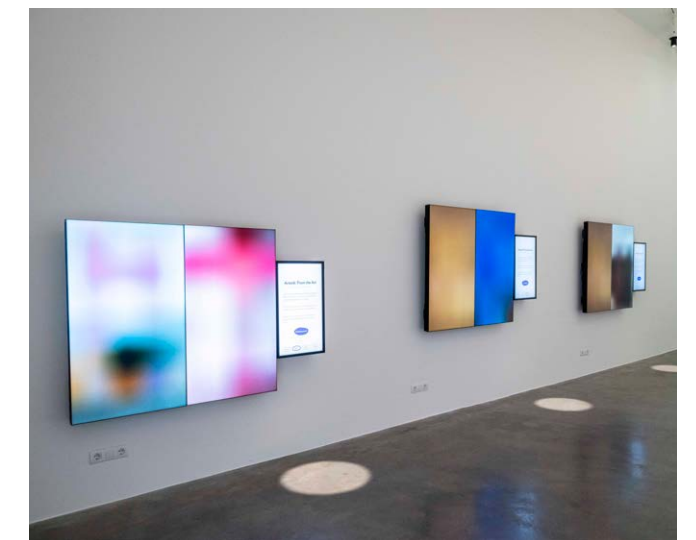
One of the most remarkable projects has been the redesigning of the webpage. Four years after its creation, years through which the number of visitors, relations, and interactions has grown, on November 25, a complete restyling was launched, oriented to a more visually pleasing experience, maintaining functionality. The new design is accompanied by an abundance of unpublished videos and images of the building, the exhibitions, and the works in the Collection, in more immersive formats that better connect with the preferences of today's users and adapt equally to computers as well as mobile devices. This new image has also been transferred to the platform of ticket and activity purchase and serves as a future reference when it comes to the evolution of the Museum's digital assets.

In addition to the web improvements, the technology that allows Store and warehouse management has been renewed, resulting in excellent efficiency, and intensifying the systems' security and robustness.

Community has received significant improvements throughout the year, thanks to which the process of attracting new Followers and Members has accelerated to more than 180,000 members. The user-experience and content have been adapted to accommodate new

groups, such as the case of educators wishing to have a continuous relationship with the Museum and know about the relevant activities and projects.

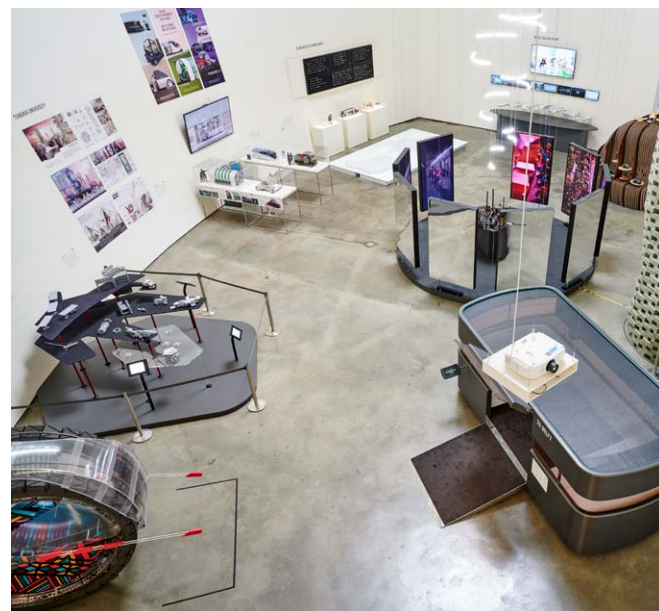
Finally, on the occasion of the celebrations of the Museum's 25th Anniversary and the presentation of works from the Collection museum-wide in *Sections/ Intersections*, the initiative *Artetik: From the Art* was presented, the second collaboration with Google Arts & Culture. The project takes as its starting point an investigation carried out by scientists at the University of California, Berkeley, which revolves around art and emotions and connects them with works from the Museum Collection, a digital experience that completes itself over time, generating a collective graphic of emotions as visitors interact with it. It also allows users to discover other works in the Collection that are linked to similar feelings.





The first **Action Plan for Environmental Sustainability** comes to an end having reached most of the objectives set for 2022 through a number of projects organized around the different guidelines established in the Museum's Environmental Sustainability Strategic Framework.

With regard to climate change and energy efficiency, the implementation of LED technology, the improvement of climate control systems, and the adjustment of Museum's climate parameters have made it possible to reduce electric consumption by 12% and gas consumption by 30%. Concerning circular economy and waste management, the Museum is currently researching into new materials to be used in exhibitions and in fabrication of crates, and has already built a temporary wall prototype made of recycled paper pulp and ecologic paint. Through the Art Program and as a contribution toward education and a sustainable artistic community, the Museum tries to promote environmental sustainability values and to raise awareness among its audiences. To this end, the Future gallery was developed as conclusive section of the exhibition *Motion. Autos, Art, Architecture* and the Guggenheim Museum Bilbao 4th Summer Course: *The Futures of Mobility* was organized in September in collaboration with the University of the Basque Country. This international symposium explored the future of mobility and dealt with some of the most



urgent issues of sustainability in the global economy and the future of human societies. Furthermore, in October the *International Symposium Water Ecologies* was organized to foster dialogue and collaboration between artists, scientists, and technologists in the context of climate change and its associated challenges. Lastly, the programming of the Museum's Film & Video Gallery included presentations by Monira Al Qadiri and The Otolith Group that invited viewers to reflect on the climate crisis and our responsibility toward the environment.

Concerning the objectives related to raising awareness, dissemination, and communication in this regard, the Museum has actively participated in numerous international forums to present and share the work under way: SITEM Fair (Paris), Green Museums Summit organized by Museum Next (virtual), World Art Foundations Conference (Milan), Climate Control Conference (virtual), European Congress of Registrars ARCS (Strasbourg), and the Sustainability Conference organized by MACBA. Also, the Museum professionals are working on these matters with international institutions, such as the Guggenheim Museums, MoMA, Tate Modern, or the Art Institute of Chicago, sharing practices with museums such as Paris Musées, Museo Moderno of Buenos Aires, National Gallery of Art, Washington, or the Van Gogh Museum in Amsterdam.

In 2022 the measurement of the carbon footprint of the previous year was completed, expanding its scope with the incorporation of exhibition installation materials and crate fabrication. The result shows a significant reduction with respect to the previous years. A more efficient energy management and art programming with lower-impact logistics have favored such result, which stands at 2,573 tCO<sub>2</sub> in 2021.

Finally, the structure and methodology of a Carbon Offset Plan is being finalized with a view to implementing it gradually over 2023 as a means to reach carbon neutral status when all measures for reducing carbon emissions are exhausted.



During 2022, the Museum has consolidated the approach and structure change in the field of **Education and Public Programs**, initiated during the current Strategic Plan, aiming to adapt the activities and initiatives more precisely for different audiences.

Regarding the school world, the offer has been reinforced with new digital proposals, specific activities have been created for early childhood educators as well as new didactic guides, and the material catalogue for the Museum Collection and other resources has been extended for Community Educators. As for Family Activities, a complete revision of the programs has been carried out, format and content-wise, reinforcing local artists' participation and increasing the number of places available by 35% with the offer of more workshops. Moreover, prices and booking systems updates for better follow-up and increased efficiency have been implemented. In the field of Public Programs, the creative processes that promote the meeting of the public with artists and the creative experiences for adults have been consolidated. As part of the Social Programs, work has been done on a reflection process on vulnerable groups, and pilot projects have been launched that combine guided tours and creative workshops for adults in vulnerable situations or with disabilities. In the digital section, online initiatives have been implemented for each type of audience: visits for schools in Spanish and English, family workshops available under subscription, and, for adults, art courses in the format "learn at your own pace," and live visits.

With regard to the **Museum's non-contiguous expansion project in Urdaibai**, work has been done in different aspects over the past few months.

Several urban and environmental procedures are under way, such as the modification of the Plan Territorial Parcial de Gernika-Markina with a view, among other aspects, to establish the connecting routes between Gernika and Murueta on foot and by bicycle. The second line of action has been the processing of a modification to correct the line of easement at the Murueta site as provided by the Ley de Costas, which is now in the public exhibition phase, which will extend approximately over a year. Also, last July a General Action Protocol was signed between the Provincial Council of Biscay and the Spanish Ministry for the Ecological Transition to secure 40 million euros as the Ministry's participation in the project; last November, the Provincial Council transferred a similar amount to the provincial society Azpiegiturak, while conversations with the Basque Government continue regarding their participation in the project within their competences. Finally, the New York-based architecture studio Cooper Robertson, which had carried out the Architectural Needs Program for the project in the past, has been hired to update and adapt it to the new sites with a view to the following phase, namely the international architectural competition.



A central activity in 2022 was the commemoration of the **Museum's 25th Anniversary**, inspired by values such as celebration, enhancement of the Museum Collection, gratitude, inclusiveness, and the reinforcement of unity, pride, and belonging, without forgetting transformation and projection toward the future. These values are reflected in the commemoration motto that has presided over: "Art Inspires the Future."

### TopARTE

A new edition of this initiative was launched and developed in collaboration with entities devoted to arts and culture, which presents to the public the variety and richness of the proposal and projects carried out in a wide range of disciplines, such as music, cinema, video, dance, performance, theater, or gastronomy. In the situation that emerged after the pandemic, the re-edition of TopARTE seeks to join efforts to transmit the relevance of creativity and the transformation power and enjoyment offered by culture. Throughout the year, 24 collaborations have been carried out, with the participation of 4,688 people.

### Hamar, by Gabriel Erkoreka [April 30 and May 1]

For the 10th Anniversary of the Guggenheim Museum Bilbao, Basque composer Gabriel Erkoreka created a work titled *Hamar*, designed to be interpreted in different interior spaces of the building as a musical installation. The artwork explores diverse corners of the building and establishes dialogues with artworks from the Collection, endowing them with a sound dimension that increases our spatial awareness, accentuating its presence.

On the 25th Anniversary, the Museum once again hosted the interpretation of its musical composition in several sessions led by Kuraia. Around 3,397 visitors enjoyed it in different Museum spaces when they visited on April 30 and May 1.

### The World is a Museum [May 12]

Music, literature, art, and architecture came together in this unique proposal, produced specifically for this Anniversary and enjoyed by 542 attendees. A literary and musical journey with a story created by Kirmen Uribe for this occasion joined the Museum's architecture with the music of the Bilbao Choral Society and the Euskadi Brass ensemble.

The story is a journey that goes through the different stages of the Museum's history, addressing its origin, vocation, and the society that makes it possible and considering themes such as its birth, trajectory, and exhibitions, as well as its enclave, Euskalduna shipbuilding company, the industry, Paris, Russia, or New York.

### Two-Anniversaries Commemorative Concert [June 18]

In 2022, two cultural institutions from Bilbao celebrated significant anniversaries: the centenary of the Bilbao Symphony Orchestra (BOS or Bilbao Orkestra Sinfonikoa) and the 25th Anniversary of the Guggenheim Museum Bilbao. For this reason, an open-to-the-public concert was offered, including *Pictures at an Exhibition*, the work with which Mussorgsky paid homage to his friend Viktor Hartmann during the exhibition of some of the latter's works after his death. The music represents the visitor's wandering from picture to picture, with a strong descriptive character style. Originally composed for piano, Maurice Ravel "colored" the music with a brilliant orchestra. Along with the big classic, the works of an artist unfairly treated by history were recovered: French Augusta Holmès and her symphonic poem *Andromède*, a play with powerful and dense language. 540 people attended the concert.

### Deabru beltzak: Symfeuny [24 junio]

With this event, the Museum thanked the public for its support, this time joined by the street theater company Deabru beltzak (MAX Prize for the best street theater show with *Symfeuny*). Percussion and fire, together with the need to listen and feel, gave life to a fantastic show, encouraging meeting and interaction with the audience (around 4,000 people attended.)

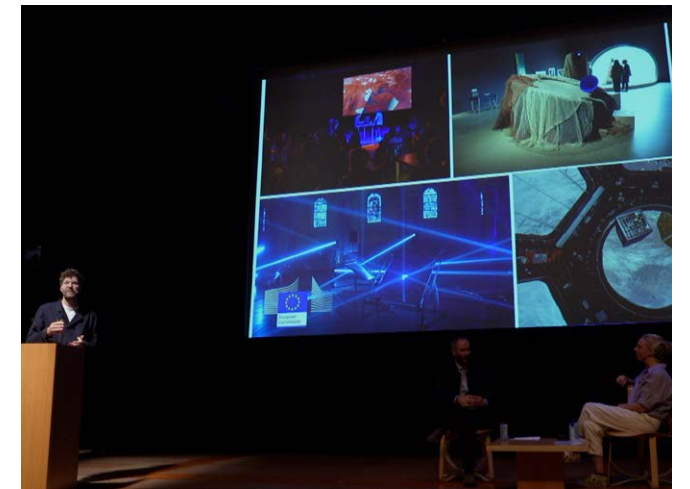
### 2015–19 Basque Artists Program [July 8–September 6]

An exhibition composed of works by the ten Basque artists who participated in the five Basque Artists Program editions that have taken place to date, a project launched jointly by the Guggenheim Museums of Bilbao and New York in 2015. This initiative, aimed at artists born or residing in the Basque Country, allows each year for two emerging artists selected by the curatorial teams of both museums to receive intense training on the New York artistic scene and acquire a formative experience designed to encourage exchange and professional development, with the help of the Solomon R. Guggenheim Museum staff.

The ten emergent artists represented were Raquel Asensi, Nora Aurrekoetxea Etxebarria, Helena Goñi, Jon Gorospe, Gala Knörr, Maite Pinto, Karla Tobar Abarca, Alain Urrutia, Cristian Villavicencio, and Diego Vivanco. Their works dealt with themes such as identity, history, representation, or individual and collective memory through various mediums such as painting, sculpture, works on paper, photography, video, site-specific installation, or performance. 376,456 people visited the exhibition.

### Francisco Escudero's *Symphony no. 3 (Mythological Symphony)* [September 25]

*Symphony no. 3 (Mythological Symphony)* is, undoubtedly, one of the greatest works in the career of composer Francisco Escudero, who surprises us with the sound and vocal resources he uses and his admirable fusions of musical and literary heterogeneous elements, many of them coming from Basque folklore, with vanguardist music. This work is inspired by Basque mythology, specifically in the stories brought together by José Miguel de Barandiaran, and its text is entirely in Basque. This concert took place in the same year as Ensemble Kuraia celebrates its 25th Anniversary, the same as the Museum, and 280 people attended it.



### Water Ecologies [October 6]

International symposium around the theme "Water Ecologies", aimed at highlighting the importance of the collaboration between the artistic, scientific, and technological spheres to respond to ecosystem regeneration and preservation needs. 142 people attended.

Paying special attention to aquatic means, vital for human and other species' survival, this event aimed at encouraging interdisciplinary dialogue and collaboration, and identifying the common work areas at a transnational level, bringing together some of the most expert voices of the European panorama. The Symposium had the cooperation of the European Commission STARTS4Water initiative, and the consortium of institutions that are part of the same are Cittadellarte – Fondazione Pistoletto (Italy), Thyssen-Bornemisza Art Contemporary – TB21 (Spain/Austria), V2\_Lab for the Unstable Media (Netherlands), BOZAR and Gluon (Belgium). Several speakers and representatives of these institutions were presented. The researchers and agents of international organizations summoned were joined by figures from the Basque territory, seen as a critical scenario for reflection due to its historical link with water economies, both in the marine and fluvial environment, among which artist Cristina Iglesias stands out, present through two of her works in the Collection of the Guggenheim Museum Bilbao.



### **The Missing Element** [October 14–17]

In 2022, the traditional performance of *Works & Process at the Guggenheim* was resumed; this program, which gives the public direct access to some of the most influential artists, choreographers, composers, writers, and directors in the world, has been regularly collaborating with the Guggenheim Museum Bilbao since its inauguration. On this occasion, *The Missing Element* project combined beatbox musical creation with street dance, a captivating and immersive experience inspired by nature elements, represented in the Museum and several pop-up performances in the city, with 2,400 attendees. The piece was created during the pandemic in two bubble residencies of *Works & Process*.

### **Free Open House Weekend** [October 22 and 23]

As every year around the inauguration dates, and this time more than ever, the Museum opened its doors for free on the weekend following its anniversary, welcoming 15,712 visitors in two days.

### **Artistic action with Museum Members: Dance of Mutant Materialities** [October 25]

To thank Individual Members for their support and loyalty throughout these 25 years, the Museum hosted an unprecedented performance by Argentinian artist Cecilia Bengolea, with the participation of 520 Museum Members. Merging video installation and performance, the artist presented her action in the Atrium, the most iconic space of the building. Accompanied by four



dancers and a DJ and to the rhythm of dancehall movements, the performance combined a visual journey through archive videos that brought to mind the construction of Frank Gehry's building, as well as avatars that embodied the materials that make up the Museum and some of its works of art. Mixing video and performance, and through scanning and rendering processes, the artist's moving body mutated into creatures from fictional worlds. A live device replicated this methodology during the action, causing the participants and the collective body they made up to be reflected on the screens, also becoming material avatars.

### **Denontzako BBKarteia para todos** [October 25–December 2]

Between October 25 and December 2, the campaign *Denontzako BBKarteia para todos*, sponsored by BBK for the 25th Anniversary celebrations, allowed the Basque Country people to visit it for free, as a way of involving and thanking the community for their support, a key factor for the Museum's success throughout the years.

The total number of Basque Country residents who visited the Museum with the *BBKarteia* invitation is estimated at 95,000, 55% of the total visitors on the period, of which 74% came from Biscay, 16% from Gipuzkoa, and 10% from Araba.

### **Joaquín Achúcarro Concert** [November 3]

Within the framework of the Anniversary and coinciding with the 90th birthday of great pianist Joaquín Achúcarro, the Bilbao master offered a recital in the Atrium, remembering his unforgettable performance during the Museum's inauguration in 1997, attended by 280 guests.

### **Art & Music** [November 19 and December 17]

The Museum launched a concert cycle titled *Art & Music*, presenting a new musical proposal with vanguardist artists in the context of the Museum's architecture and exhibitions. This initiative, which started in November within the Anniversary, will continue through next year. Its first editions comprised two significant artistic proposals, Mastodonte in November, with 650 attendees, and El Niño de Elche & Refree in December.

### **Immersion** [December 3–11]

This event, designed to celebrate this Anniversary together with the public, takes place in the Atrium during the first days of December 2022 as a final touch to the celebrations. *Immersion* is the continuation of *Reflections*, the show created by British Studio 59 Productions on the facade of the Frank Gehry building that was presented in 2017 on its 20th Anniversary. With *Immersion*, the story about the city and the Museum that was then projected on the outside, has now entered the building, using the Atrium's organic shapes as a canvas.

Following the journey of the Museum's history's most outstanding milestones and finding inspiration in the original sound score, *Immersion* placed the public in the center of a unique representation of surround sound and light projection, transforming the public's experience from mere observers to living an immersive and sensorial experience. Approximately 50,000 people enjoyed these projections.

### **Guggenheim Generation Event**

On December 14, the Museum celebrated a special event in collaboration with Radio 3, aimed at the generation comprised of people between 20 and 30 years who have actually "grown up with the Museum." An evening in which they visited for free the exhibition that commemorated the 25th Anniversary and saw *in situ* two radio shows designed for them, with art, music, and culture as conductive thread, to finish in the Atrium with the live performances of reference bands. A unique and fun day that was moreover broadcasted via streaming to reach the most significant number of people in the Guggenheim Generation.



# ECONOMIC IMPACT

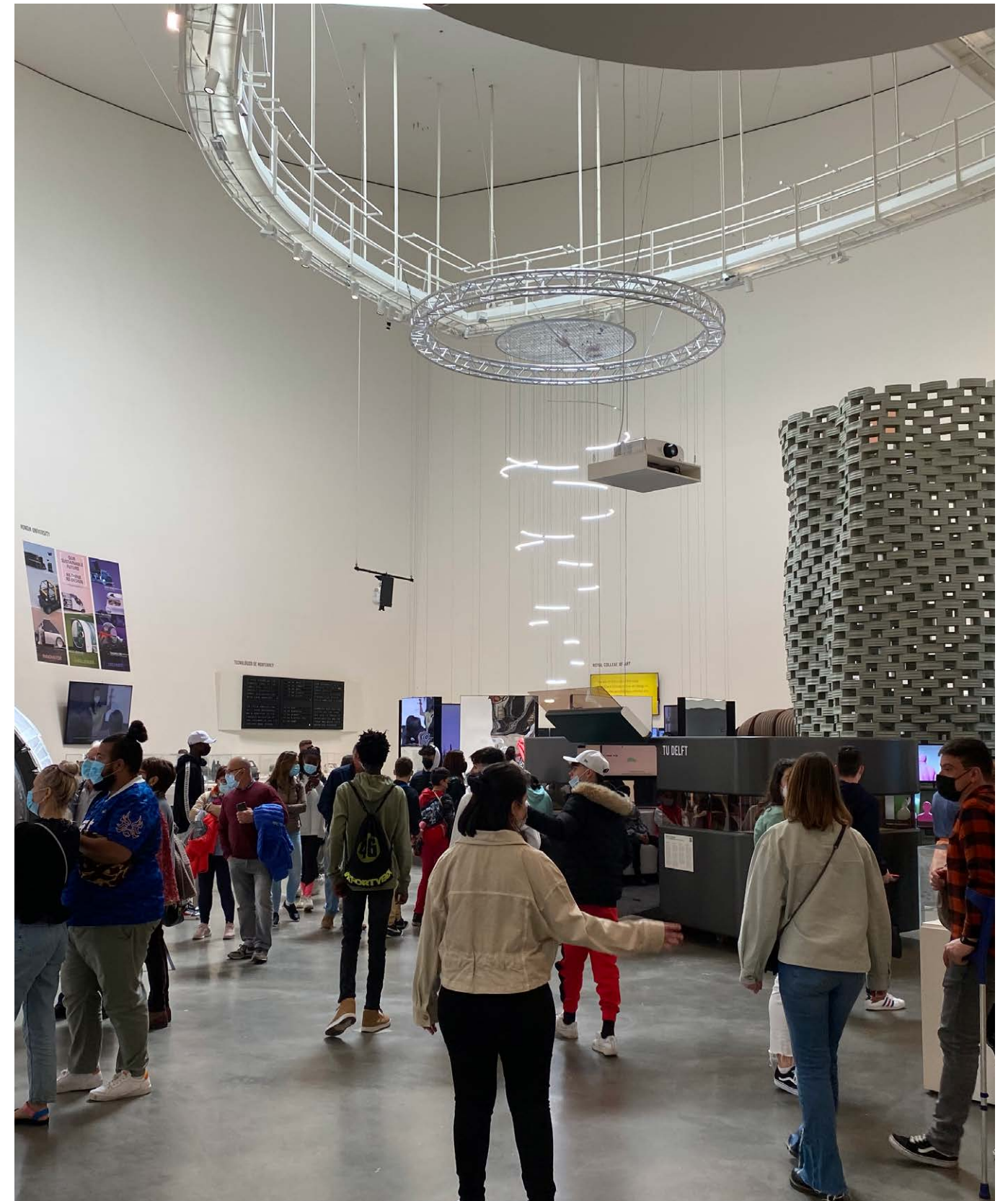


The **economic impact** generated by Museum activities in 2022 in the Basque Country was greater than that of 2021, with the following figures:

- The total demand generated by the Museum's activities in the Basque Country amounted to 448.8 million euros.
- Through its activities, the Museum contributed to the generation of 393.4 million euros in GDP.

- This meant 60.9 million euros in additional income for Basque treasuries.
- This activity contributed to maintaining 8,410 annual jobs.

Once again, the Guggenheim Museum Bilbao's **self-financing level** continued to stay at the top of European cultural institutions: around 71% in 2022.





# VISITS



CAYETANA GUILLÉN CUERVO



ISAKI LACUESTA



EMBAJADOR DE LA INDIA



ANA DE ORLEANS



KIRMEN URIBE



PACO LEÓN



HERMAN VON ROMPUY & JOAQUIN ALMUNIA



LA VIDA PADRE



MARÍA JOSÉ LLERGO

Through the External Relations Department, the Guggenheim Museum Bilbao coordinates visits from renowned personalities from different spheres, such as art, culture, politics, or business.

In 2022, the Museum received 124 of these visits, a slightly lower number than in previous years due some limitations and health measures still in place during part of the year in several countries.

Among the most relevant were representatives from politics and public institutions, such as Indian Ambassador Dinesh K. Patnaik; former President of the European Council Herman van Rompuy; or José Manuel Albares, Spanish Minister of Foreign Affairs. Important

representatives from the world of business also visited the Museum, such as Carlos Torres, President of BBVA, and Óscar Fanjul, Vicepresident of Ferrovial. From the cultural institutions sector, the Museum received Patrick Moore, Director of the Andy Warhol Foundation; Ignacio Gallardo, Director of Fundación Jesús Serra; Juan José Lopez Burniol, Vicepresident of Fundación “la Caixa”; or Richard DeMartini, President of the Whitney Museum of American Art. Finally, distinguished representatives of the arts, literature, and cinema also toured the Museum, such as author Kirmen Uribe; Literature Nobel Prize winner Orhan Pamuk; the cast of the film *La vida padre*; actor Paco León and actress Cayetana Guillén Cuervo; singer María José Llergo; or film director Albert Serra.



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Bizkaiko Foru Aldundia -  
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Guggenheim Foundation

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DECEMBER 31, 2022



 GUGGENHEIM BILBAO