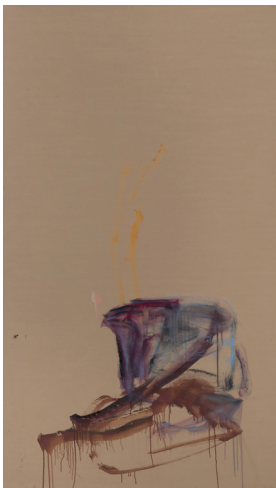
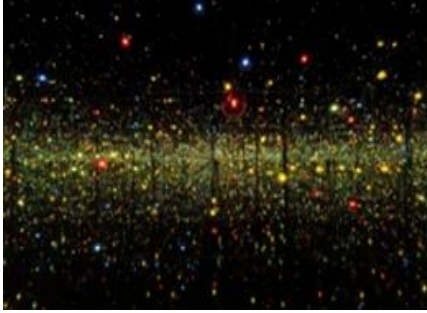


GUGGENHEIM BILBAO

2024 ART PROGRAM



GUGGENHEIM BILBAO



TITLE: *Works from the Guggenheim Museum Bilbao Collection*

DATES: Permanent

GALLERIES: Third floor

CURATOR: Lekha Hileman Waitoller

SPONSOR: **bbk** 

This presentation of the Guggenheim Museum Bilbao Collection includes a selection of works that mark crucial moments in art history following World War II. In an ambitious gesture to underscore the resonance between art and architecture, this installation, which features some of the Collection's most outstanding pieces, also showcases the original architecture of the building. The installation celebrates the diaphanous and luminous spaces of the third floor of the Museum.

This exhibition is inspired both by the Museum's holdings of singular works by artists and by historical artistic movements that are well represented in the Collection. The presentation thus highlights figures who belonged to the avant-garde of their time and whose contributions chartered new courses in post-war art history. Each gallery offers the chance to view the production of a single artist or a selection of artists who explore shared concerns from different perspectives.

Some spaces on this floor show site-specific installations or unique experimental experiential pieces, like those dedicated to Sol LeWitt, El Anatsui and Yayoi Kusama. The work by the latter, *Infinity Mirrored Room - A Wish for Human Happiness Calling from Beyond the Universe*, 2020, is a contemporary sculpture of great relevance in the career of the Japanese artist and constitutes one of the latest acquisition in the Collection. Other galleries host thematic selections on the development of abstract art after World War II, or on approaches between abstraction and spirituality, or deal with later artistic languages that developed between 1960 and 1980, such as Pop Art and the presence of popular culture in contemporary art. The displays furthermore include historic documentation on these artistic trends and the artists who contributed to them.

Photo:

Yayoi Kusama

Infinity Mirrored Room - A Wish for Human Happiness Calling from Beyond the Universe, 2020

Mirrors, wood, LED lighting system, metal and acrylic panel

293.7 × 417 × 417 cm

Guggenheim Museum Bilbao

© YAYOI KUSAMA, Bilbao, 2024

GUGGENHEIM BILBAO



TITLE: *Giovanni Anselmo: Beyond the Horizon*

DATES: February 9–May, 19, 2024

GALLERIES: 205, 206, 207 y 209

CURATOR: Gloria Moure

The age and beliefs of Giovanni Anselmo (b. 1934, Ivrea, Italy), a member of the Arte Povera movement, firmly place him in the generation of the 1960s. At the conceptual level, this decade forms a solid and homogeneous corpus that calls into question the rationalist idea of progress, and which attempted to reconstruct and revise creative approaches as a whole. Concepts such as instability, randomness, indeterminacy, interdependence, and complexity came to have a definitive effect on the foundations of all disciplines. Human beings ceased to be a separate observer configuring a landscape, instead coming to influence that landscape through the act of trying to enjoy it, measure it, and discover it. This is particularly clear in the creative approach of Anselmo, whose work, as that of most of other povera artists, approaches nature in order to discover its physical and energetic potentialities.

Curated by Gloria Moure in close collaboration with the artist, *Giovanni Anselmo: Beyond the Horizon* tries to reveal this creative approach through a selection of some 50 pieces—photographs, screenings, drawings, sculptures, as well as in situ works. The show will allow viewers to familiarize themselves with Anselmo's categories and recurrent motifs, thus highlighting the extraordinary importance of Anselmo's work for his contemporaries as well as its continued relevance today. The powerful relationship between his work and the space where they are situated, the uniqueness of the Museum building's architecture will provide a fascinating stage for enriching dialogues.

Photo:

Giovanni Anselmo

Untitled (The Wet Cotton Is Thrown onto the Glass and It Stays There) [(*Senza titolo (Il cotone bagnato viene buttato sul vetro e ci resta)*], 1968

Glass, cotton, zinc bucket, sackcloth, and water

210 x 210 x 50 cm

The Sonnabend Collection and Antonio Homem, long-term loan to Fundação de Serralves – Museu de Arte Contemporânea, Porto. Deposit in 1999

© Giovanni Anselmo

Photo © Filipe Braga

GUGGENHEIM BILBAO



TITLE: *Signs and Objects. Pop Art from the Guggenheim Collection*

DATES: February 16-September 15, 2024

GALLERIES: 201, 202, 203, 204 y 208

CURATORS: Joan Young and Lauren Hinkson

SPONSOR: **bbk** 

From the end of World War II through the 1960s, the United States witnessed a period of rapid economic growth that gave rise to a newly invigorated consumer culture. A number of artists responded to the commercialism around them by incorporating images from mass culture into their work and embracing new techniques for art making that mimicked (or mocked) industrial methods. Dubbed Pop Art, this work had as its source the world of pulp magazines, billboards, advertisements, movies, television, and comic strips. Artists such as Roy Lichtenstein and Andy Warhol rejected the spontaneous gesture of New York School aesthetics to create works that reflected the impersonal logic of commercial printmaking and mass production.

The Guggenheim's engagement with Pop art began early in Pop's development. In particular, the 1963 exhibition *Six Painters and the Object*—curated by Lawrence Alloway, who had helped coin the term “Pop” in the late 1950s— provided institutional validation at a critical juncture. The Guggenheim Museum proceeded over the following decades to organize a series of important monographic surveys dedicated to the pioneers of Pop art including Jim Dine, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, and James Rosenquist, while simultaneously building a collection of iconic examples of the movement.

In addition to historic works, the exhibition will include a selection of works by contemporary artists who explore the legacies of the movement, engaging with the forms and languages of Pop art to critique and politicize themes, particularly the language of consumerism.

This exhibition is one of the presentations of significant holdings from the Solomon R. Guggenheim Museum included in the Renewal of the Management Agreement. So far, important shows have been presented in Bilbao, such as that of the School of Paris, the Thannhauser Collection, Vasily Kandinsky, or Jean Dubuffet.

Photo:

Roy Lichtenstein

Grrrrrrrrrrrr!!, 1965

Oil and Magna on canvas

172.7 x 142.5 cm

Solomon R. Guggenheim Museum, New York

Gift of the artist, 1997

© Roy Lichtenstein

Photo © Solomon R. Guggenheim Foundation, New York. All Rights Reserved

GUGGENHEIM BILBAO



TITLE: *June Crespo. Vascular*
DATES: March 1–June 9, 2024
GALLERY: 105
CURATOR: Manuel Cirauqui

The sculpture work of June Crespo (b. 1982, Pamplona) is intentionally placed at a crossroads between multiple paths and contemporary lines of investigation. On one hand, it establishes a transformative dialogue with the concepts that have shaped the Basque art of the past decades, “mobile pairs” such as abstraction and gesture, the tragic and the opaque, lightness and strangeness. It also looks at issues whose urgency was absent from largescale debates up until recently, in particular with respect to feminist sensibilities and awareness of the devastation of the natural environment caused by modern lifestyles.

Accumulating and combining a broad diversity of materials, Crespo highlights the stark contrast between worldly materials and the structural elements encircling and channeling our existence: conduits, locks, molds, and frameworks to which textiles or even papers are attached, united through tensors or simply resting on top of one another, mutually questioning one another. Despite the complexities of the present-day world and the myriad of references we are exposed to through information technologies, or perhaps due to all of this, Crespo’s production is almost permanently anchored to the body: the sensuality of touch, weight, texture, metabolic processes, and accident. These elements will find in the Museum’s gallery 105 a context of exceptional dimensions and features that will be intervened by the artist through a site-specific piece.

Photo:

June Crespo

Veils (summer), 2022

Stainless steel, bronze, ceramic coating, and textile

243 x 106 x 70 cm

Alkar Contemporary Collection (ACC), Bilbao

© June Crespo, Bilbao, 2024

GUGGENHEIM BILBAO



TITLE: *Martha Jungwirth*

DATES: June 7-September 22, 2024

GALLERIES: 205, 206, 207 eta 209

CURATOR: Lekha Hileman Waitoller

Austrian artist Martha Jungwirth (b. 1940, Vienna) has, over the course of six decades, developed a unique abstract vocabulary grounded in the physical world. Her close observations of the human form, animals, landscapes, and art historical references along with extensive travel around the world have informed her paintings and watercolors. Jungwirth's energetic paintings are decidedly non-conformist in style, and are made on unexpected supports, such as cardboard, old city maps, accounting books, or brown paper. The artist's paintings evoke a sense of spontaneity through their erratic forms and intense colors. Her intuitive approach to markmaking has often been described as the bridge between Abstract Expressionism and Art Informel. This survey exhibition presents Jungwirth's work from the mid-1970's through the present including a substantial selection of watercolors and oil paintings on paper, canvas, and cardboard. Accompanying the paintings will be four artist books. The exhibition will conclude with new pieces that the artist is making this year thereby encompassing 50 years of remarkable production. For the first time since 1966, when she was awarded the Joan Miró Award, the artist's work will be shown in Spain.

Martha Jungwirth is regarded as the most important Austrian representative of the generation between the Viennese Actionists and Franz West. Her sustained dedication to exploring the materiality of paint, freedom of expression, perception, and gesture has resulted in critical contributions to the history of abstraction and to contemporary painting more generally.

Photo:

Martha Jungwirth

Untitled (Maja III), 2022

Oil on paper on canvas

264.9 x 226.8 x 2.7

© Martha Jungwirth

GUGGENHEIM BILBAO



TITLE: *Yoshitomo Nara*

DATES: June 28–November 3, 2024

GALLERY: 105

CURATOR: Lucia Agirre

VENUES: Guggenheim Museum Bilbao; Museum Frieder Burda, Baden-Baden; Hayward Gallery-Southbank Centre, Londres

SPONSOR: **Fundación**
BBVA

Yoshitomo Nara (b. 1959, Hirosaki, Aomori Prefecture) is one of the best-known Japanese artists of his generation; his characteristic portraits of adorable, enigmatic, or threatening childlike figures have become revered icons, becoming even distinctive in some social manifestations, proof of the activism and concerns that have characterized the artist from the beginning. Yoshitomo Nara creates traditionally crafted art rooted in his childhood and personal history, underground punk, folk, and rock music, literature, nature, and European and Japanese art history. This exhibition covers his entire career, beginning with his first artworks created in Japan in the 1980s, in which recurring elements of his personal history appear, such as the house and his first childlike figures, under the influence of other artists, such as Takeshi Motai.

The exhibition continues with his fruitful stay in Germany, where Nara reacted to the isolation imposed by the language barrier while he studied and discovered German Expressionism with A.R. Penck at the Kunstakademie Düsseldorf and introduced in his production the central characters that would soon be recognized as part of his signature language. The work he produced upon his return to Japan in 2000, and an essential selection of paintings, drawings, installations, and sculptures created since then, will be exhibited in the context of this entire career.

Photo:

Yoshitomo Nara

In the Deepest Puddle II, 1995

Acrylic on cotton mounted on canvas

120 x 110 cm

Takahashi Collection

© Yoshitomo Nara

Courtesy Yoshitomo Nara Foundation

GUGGENHEIM BILBAO



TITLE: *Hilma af Klint*

DATES: October, 18, 2024-February 2, 2025

GALLERY: Second floor

CURATORS Tracey R. Bashkoff and Lucia Agirre

SPONSOR:



When Swedish artist Hilma af Klint (b. 1862; d. 1944) began creating radically abstract paintings in 1906, they were like little that had been seen before: bold, colorful, and untethered from any recognizable references to the physical world. It was years before others would take similar strides to rid their own artwork of representational content. Yet, af Klint kept her groundbreaking paintings largely private. She rarely exhibited them and, convinced the world was not yet ready to understand her work, stipulated that it not be shown for twenty years following her death.

Ultimately, her work was all but unseen until 1986, and only over the subsequent three decades have her paintings and works on paper begun to receive serious attention. This survey of Hilma af Klint's will offer an unprecedented opportunity to experience her long-underrecognized artistic achievements, especially her breakthrough years, 1906–20, when she first began to produce nonobjective and stunningly imaginative paintings, creating a singular body of work that invites a reevaluation of modernism and its development.

Photo:

Hilma af Klint

Group VI, Evolution, No. 16, The WUS/Seven-Pointed Star Series (Grupp VI, Evolutionen, nr 16, Serie WUS/Sjustjärnan), 1908

Oil on canvas

102 x 133 cm

The Hilma af Klint Foundation, Stockholm HaK 84

GUGGENHEIM BILBAO



TITLE: *Paul Pfeiffer. Prologue to the Story of the Birth of Freedom*

DATES: November 22, 2024–March 23, 2025

GALLERIES: 103 and 105

CURATOR: Clara Kim

VENUES: MOCA, Los Angeles; Guggenheim Bilbao Museoa

Surveying twenty-five years of the multi-disciplinary practice of Paul Pfeiffer (b. 1966, Honolulu, Hawaii; lives in New York), *Paul Pfeiffer: Prologue to the Story of the Birth of Freedom* will celebrate a pioneering artist known for his incisive work that interrogates ideas of spectacle, belonging and difference. Inspired by televised sporting events and popular entertainment, Pfeiffer's work deconstructs our fascination and obsession with celebrity culture, unpacking how collective consciousness is shaped and manipulated through his masterful editing of found footage. In tracing the global trajectory of image circulation, Pfeiffer demonstrates how desire, heroism and worship operate as part of the mechanisms of art, religion, politics, and nationhood.

From era-defining early videos to recent, genre-breaking works in photography, installation, and sculpture, the exhibition establishes Pfeiffer as one of today's most influential artists. His signature works on LCD monitors and miniature projectors, including *Fragments of a Crucifixion (After Francis Bacon)* (1999), *John 3:16* (2000), and *The Long Count* (2000–01) trilogy, are joined by large-scale projections and immersive installations, such as *The Saints* (2007), an audio-visual recreation of the 1966 World Cup Final between England and West Germany and *Red Green Blue* (2022), the artist's most recent video work. This exhibition also marks the debut of newly-commissioned sculptures in Pfeiffer's ongoing *Incarnator* series made in collaboration with "encarnadores" (from the Latin word meaning "to make into flesh"), sculptors working in the Philippines, Spain and Mexico. Here, Pfeiffer casts the popstar Justin Bieber in the likeness of Jesus Christ, transforming him into a religious icon. The production of these sculptures links sixteenth-century colonial trade routes to present day global networks.

This is the artist's first U.S. retrospective, and the Guggenheim Museum Bilbao presentation will be the artist's largest European survey.

Photo:

Paul Pfeiffer

Four Horsemen of the Apocalypse (07), 2002

Digital duraflex print

121.9 x 152.4 cm

© Paul Pfeiffer. Courtesy the artist; Paula Cooper Gallery, New York; carlier | gebauer, Berlin/Madrid; Perrotin; and Thomas Dane Gallery, London

GUGGENHEIM BILBAO



FILM&VIDEO

TITLE: *Metahaven: Chaos Theory*

DATES: February 22-June 9, 2024

GALLERY: 103

CURATOR: Manuel Cirauqui

Founded by renowned Dutch artists Vinca Kruk and Daniel van der Velden in 2007, Metahaven is an artist collective whose work flows in the boundaries of art and design. Encompassing a broad variety of mediums including film, stage design, graphic art, digital tools and theoretical discourse, today, Metahaven is considered an influential generator of forms that are representative of the so-called post-humanist condition. Their transdisciplinary practice has received international awards and has been put on individual surveys at institutions such as the MoMA PS1, Stedelijk Museum, ICA London, or Walker Art Center in Minneapolis. One of their most recent cinematographic works, *Chaos Theory* (2021), is an enthralling audiovisual poem centered around the dialogue and wanderings of two sisters, X (Valentina Di Mondo) and Y/Z (Georgina Dávid) as they confront the contemporary world and its cycles. As their age brings them into confrontation with the contemporary world and its incomprehensible phenomena, the protagonists exhibit the affection that defines our ways of living and coexisting. Avoiding the use of conventional narrative language—the intent of which is to reinforce our beliefs around certainty—*Chaos Theory* uses charm and warmth to bring us to question the very ground on which we stand.

The result of this questioning is not confusion or conflict, but rather an expansion of empathy: “What is present / what is physical / like happiness itself?” One of the film’s protagonists, paraphrasing writer Clarice Lispector, speaks of a journey through “things in themselves,” a reference that can be used in turn to define this cinematographic work. Through its structure, chromatic composition, and sound, Metahaven’s film draws us into an ecology of images and perception, assisted by the masterly soundtrack by Lithuanian composer Gediminas Zygyus.

Photo:

Metahaven

Chaos Theory (2021)

Single channel film, 25 min. (film still)

© Metahaven. Courtesy the artists

GUGGENHEIM BILBAO



FILM&VIDEO

TITLE: *Anthony McCall: Slipt Second*

DATES: June 20–November 10, 2024

GALLERY: 103

CURATOR: Manuel Cirauqui

Coinciding with the 10th anniversary of the Museum's program devoted to artistic practices of the moving image, the Film & Video Gallery will host the radically abstract, film-based work of Anthony McCall (b. 1946, St. Paul's Cray, UK). Characteristic and always enigmatic, the work of this British-born, New York-based artist characteristically generates sculptural phenomena by means of cinematic projections, though it can also be perceived from the perspective of drawing expanded in space or light art.

Since in the 1970s up to the present day, McCall has produced his installations around the idea of "solid light," a concept referring to the volume effects generated by the controlled projection of planes of light in the exhibition space, producing shapes that hypnotically and intangibly move throughout the darkness of the gallery. In clear dialogue with the works of Richard Serra and Lucio Fontana in the Museum Collection, this exhibition will feature the premier of a single new work, titled *Split Second (Mirror) IV* (2024), alongside the historic projection piece *Miniature in Black and White* (1972) and a series of photographic prints.

Photo:

Anthony McCall

Face to Face, 2018

Exhibition view at the Hepworth Wakefield, United Kingdom, 2018

© Anthony McCall

Photo: Darren O'Brien/Guzelian Pictures. Courtesy the artist