

GUGGENHEIM BILBAO

ONLINE ART COURSE

Structures of Contemporary Art: The Everlasting Question of How Works of Art Are Created and What They Mean

OVERVIEW

This four-part course has been conceived of as an introspective educational action aimed at exploring the meaning of art. Each part focuses on a specific aspect related to the Guggenheim Museum Bilbao Collection and to the Museum's exhibition program.

The course is rooted in the idea that critical moments in art stem from experience and dialogue – from understanding art, thinking about art, and talking about art. In line with this, the concept of art is rooted in the fiction and the narratives built by the viewer when looking at the work of art – a process in which our questions and enquiries into the meanings of art leave a trace, a sort of narrative sediment where our critical judgement sprouts.

The course offers a theoretical approach to art, as well as an analysis of the guidelines of the creative processes underlying the works under study. In addition, it discusses basic concepts of art theory, from classical antiquity to modernity and post-modernity. In so doing, it puts forth an understanding of the works we see based on the questions raised by the works themselves, exploring a horizon of possible meanings. Furthermore, the course takes an inclusive approach, striving to offer gender balance and a diversity of backgrounds in the artists selected.

Additional topics include the origin of the creative act, its transformation into action, and the lessons that can be learned from the creative dynamics underlying art. Miguel López-Remiro Forcada will illustrate some of the course's concepts with the positions upheld by the artists he has studied in depth: David Antin, Elena Asins, Joel Meyerowitz, and Mark Rothko, among others.

LEARNING OBJECTIVES

This online course is aimed at:

- Exploring the reasons why artists create art, emphasizing the importance of the creative processes (both physical and mental) that lead to the creation of works of art.
- Analyzing how the stories and messages conveyed by artists through a variety of visual languages cause moods, feelings, and responses in the viewer, thus adding a beneficial layer to art.
- Focusing on the power of art, as well as on the artist's commitment to the writing and rewriting of history on the basis of personal perspective and historical context.
- Highlighting the future potential of art, based on the understanding of the present.

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COURSE STRUCTURE AND MATERIALS

The course consists of the following:

- ✓ Welcome video/introduction
- ✓ Four thematic modules (or itineraries), each of them including:
 - four lessons by video
 - additional materials, bibliography, etc.
 - a test (optional)
- ✓ Goodbye video/conclusions
- ✓ Survey

CONTENTS

Module I: Why and how artists create art

In this module, we will analyze definitions of the artistic process, in connection with how artists operate from a variety of creative resources. We will illustrate these definitions with examples of creative processes in individual artists and creators and a selection of works (learning introspection) with the aim of answering these questions: Where and how does the creative act happen? How is it transformed into creative or artistic action?

Video 1: Art recipes, from Mark Rothko onwards

Video 2: Reality and presence, from Richard Serra to Cristina Iglesias

Video 3: Is starting hard? The beginning of creation according to Frank Gehry

Video 4: Art as stronghold and as liquid process, from Fujiko Nakaya to Jenny Holzer.

Module II: Art and emotions

In this second module, we will discuss examples of artists and works that deal with emotions and catharsis in a straightforward way. Can art feel like home – like a space for empathy and hospitality? How do we respond to a work of art? We can talk of the soothing effect of the spiritual nature of the New York School; of the here and now, and care as emphasized in the works of Louise Bourgeois; of the narrative tension underlying the works of Richard Serra and Juan Muñoz, which turn to us; of the expanded action in artists like Yves Klein; of the cryptographic element and the inertia that characterize the art of Cy Twombly; of the sensitive and material dimension in Antoni Miró.

Video 1: Art as home or haven: Louise Bourgeois

Video 2: The intensity of the creative process: Willem de Kooning

Video 3: Inertia and artists as dowsers: Cy Twombly

Video 4: Compulsive beauty, color as theme, new expressive potential for materials: Joan Miró

Module III: Power, commitment and reality

Art is language. It emerges in the context of dialogue, as a reflection of the artist weaving their own life story. In this module, we will focus on Oskar Kokoschka's

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work and milieu, as well as on the historical background of the New York School, and the emergence of a new Establishment following World War II (The New American Painting) and its connections with key members of the European avant-garde. We will also take a look at the relationships between art and public affairs or public health, as illustrated in the work of Jenny Holzer.

Video 1: Art's power to transform: Paris-New York

Video 2: Catharsis, drama, and reparations, from Jenny Holzer to Doris Salcedo

Video 3: "The world was never the same after Picasso and Miró": Mark Rothko; artists looking back: tradition and innovation

Video 4: The symbolic dimension of art in the public sphere: Mona Hatoum and Itziar Okariz

Module IV: The future potential of art

How can we imagine the future on the basis of what artists show in their works, artefacts, and actions? This is the question we will answer in this module, while focusing on the works of Lynette Yiadom-Boakye and Oskar Kokoschka, and selected pieces from the Museum Collection. In this final module, we will focus on art's potential for the future, based on dialogue and understanding. We will also try to reach a few conclusions on the structure of art in our critical judgement.

Video 1: Art as a training camp for the future: Oskar Kokoschka

Video 2: The emergence of the New Figuration and art as history of the future: Lynette Yiadom-Boakye

Video 3: Gesture, rhythm, tempo, body: the role of the viewer

Video 4: New art structures in a liquid space