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# GUGGENHEIM MUSEUM BILBAO



## IN 2005, THE GUGGENHEIM MUSEUM BILBAO REACHED CULTURAL AND ARTISTIC MATURITY.

During this past year, our eighth as an institution, we once again faced new challenges: cooperative endeavors with prestigious cultural institutions and museums worldwide on magnificent projects; plans and proposals within the Guggenheim network of museums; and the fulfillment of our operating objectives. All were tackled with renewed energy and hope, within a complex international context that is constantly in flux.

Our artistic program was marked by the quality and diversity of the exhibitions shown, a plurality of trends, artists, and art media that allowed us to traverse from the art career of Yves Klein, precursor of many contemporary trends and practices, to the more than 600 pieces in the extraordinary *Aztec Empire* exhibition, and from the many aspects of the relationship between architecture and sculpture in *ArquiEscultura* to the exquisite photographs from the Buhl Collection that feature representations of the human hand. The high quality of the efforts of organization, coordination, and installation that went into these exhibitions was validated by the attendance of more than 965,000 visitors and acclaim from art critics. These presentations were accompanied by three new presentations of the permanent collection, which allowed us to provide our public with a broad perspective on contemporary art in the second half of the 20th century in Europe and the United States.

However, the most significant challenge of this year was undoubtedly the Richard Serra installation commissioned two years ago, which represented an unprecedented milestone in art history. Seven magnificent large-scale sculptures were brought together in June with *Snake*, commissioned for the museum's inauguration in 1997, to make up *The Matter of Time*. In this monumental grouping, the artist reflects on the nature of sculpture and the space in which it is installed. According to the *New York Times*, Serra's installation "pushed abstract art to a new level and set a benchmark for the new century." *The Matter of Time* aroused worldwide media interest in the museum, with over 500 news articles in just the United States, the United Kingdom, France, Germany, Italy, and Spain. This set of sculptures was added to the museum's own collection in 2005, confirming the institution's maturity and its commitment to creating a

collection of the first order. Also added to the permanent collection in 2005 were four new pieces by the Basque sculptor Jorge Oteiza.

The year 2005 was also the first of the four-year cycle 2005–08 for which the museum set forth target dates for achievements, consolidated into a new strategic plan. This is another ambitious plan that sets significant long-term goals and renewed leadership standards in the international sphere. In 2004, the Guggenheim Museum Bilbao became the first European museum to be awarded the prestigious "Silver Q" award, having incorporated the EFQM model of excellence in management. To continue on this quality path entails continual improvement, a philosophy that permeates all levels of the organization. In 2005 this model translated into results even better than those of the prior year: an increase of over 13 percent in the number of visitors compared to 2004, and about 350,000 participants in our educational programs, a sphere in which, through multidisciplinary content and tools, we articulated our aspiration to be an international benchmark institution. We also have a Friends of the Museum group of more than 14,000 people and a Corporate Members Program totaling 139 companies and institutions that affirm their institutional and corporate support for the museum's operations; moreover, our self-financing level is close to 80 percent. These were some of the parameters of our management model that obtained excellent results in 2005.

Finally, just as we do every year, the museum measured the financial impact of its activities on its region, which in 2005 came to 186 million euros in GDP. This figure includes direct and indirect effects, as well as externalities; revenues for the Basque treasuries of 30 million euros in corporate tax, value-added tax, and personal income tax; and our contribution to the maintenance of 4,893 employees. These figures, which have reached the cumulative amount of 1.36 billion euros in GDP since the inauguration of the museum, confirm that "the Bilbao effect" is lasting, and that as of today, it is in full force.

Juan Ignacio Vidarte  
 Director General, Guggenheim Museum Bilbao  
*(Translated, from Spanish, by Eileen Brockbank)*



Yves Klein

**Art Informel and Abstract Expressionism at the Guggenheim Collections**

March 8–November 6, 2005  
Curated by Tracey Bashkoff and Susan Davidson.

**The Matter of Time**

June 8–ongoing  
Curated by Carmen Giménez. Catalogue.

**Permanent Collection Galleries**

June 8–ongoing  
Curated by Thomas Krens.

**Temporary Exhibitions**

**Quantum Field X3**  
August 18, 2004–April 3, 2005  
Curated by Hiro Yamagata.

**A Hidden Picasso**

September 13, 2004–January 16, 2005  
Curated by William Shank.

**Oteiza: Myth and Modernism**

October 8, 2004–January 23, 2005  
Curated by Margit Rowell and Txomin Badiola. Also traveled to the Solomon R. Guggenheim Museum, June 28–August 24, 2005. Catalogue.

**Bill Viola: Temporality and Transcendence**

June 22, 2004–January 9, 2005  
Curated by John G. Hanhardt and Maria-Christina Villaseñor.

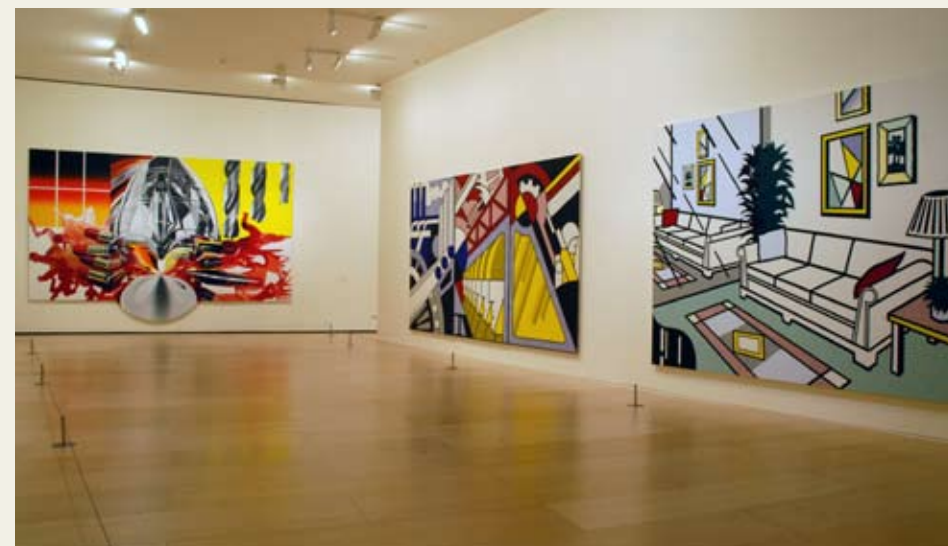
**Art since 1945: Developments, Diversity, and Dialogue**

November 13, 2004–January 30, 2005  
Curated by Tracey Bashkoff and Petra Joos.

**From Impressionism to Abstraction**

November 13, 2004–January 30, 2005  
Curated by Tracey Bashkoff and Petra Joos.

Permanent Collection galleries. OPPOSITE: *The Aztec Empire*





**Michelangelo and His Age**

November 16, 2004–February 13, 2005  
 Curated by Achim Gnann and Klaus Albrecht Schröder. Organized by the Albertina Viena. Catalogue.

**Yves Klein**

February 1–May 2, 2005  
 Curated by Olivier Berggruen and Ingrid Pfeiffer. Catalogue.

**The Aztec Empire**

March 19–September 18, 2005  
 Curated by Felipe Solís. Catalogue.

**ArchiSculpture**

October 28, 2005–February 19, 2006  
 Curated by Markus Bröderlin. Catalogue.

**Speaking with Hands: Photographs from The Buhl Collection**

November 25, 2005–March 22, 2006  
 Curated by Jennifer Blessing. Catalogue.

*ArchiSculpture*



*Speaking with Hands: Photographs from the Buhl Collection*



**ArquiEscultura**

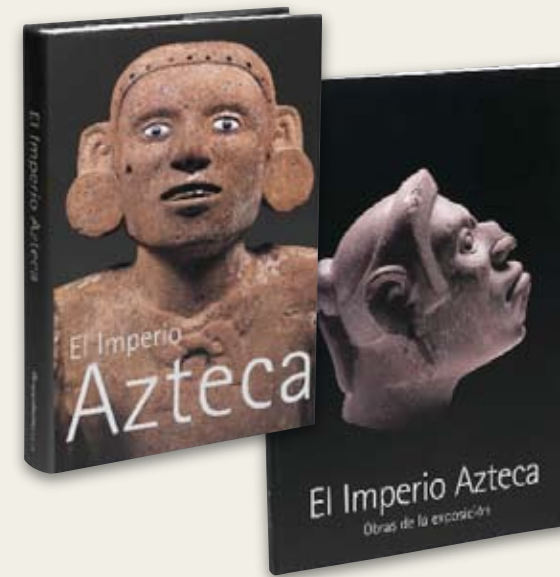
Exh. cat. Edited by Markus Bröderlin. Essays by Friedrich Teja Bach, Ernst Beyeler, Markus Bröderlin, Werner Hofmann, Walter Kugler, Marie Teres Stauffer, Philip Ursprung, and Viola Weigel. 224 pages.

**El Imperio Azteca**

Exh. cat. 440 pages. Spanish-language edition.

**El Imperio Azteca: Obras de la exposición**

128 pages. Spanish-language edition.



**Hablando con las Manos: Fotografías de la Colección Buhl**

Exh. cat. 272 pages. Spanish-language edition.

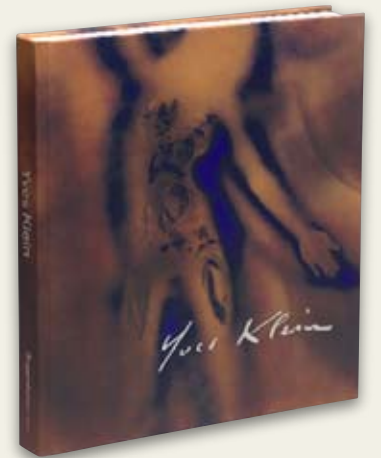


**Yves Klein**

Exh. cat. Edited by Olivier Berggruen, Max Hollein, and Ingrid Pfeiffer. With essays by Nait Banaï, Olivier Berggruen, Paolo Bianchi, Max Hollein, Frédéric Migayrou, Carla Orthen, Elena Palumbo-Mosca, Hans Pässler, Ingrid Pfeiffer, Jean-Michel Ribettes, Nicole Root, and Günther Uecker. 238 pages.

**Richard Serra: La materia del tiempo**

Texts by Hal Foster, Carmen Giménez, Kate D. Nesin, and Richard Serra. English and Spanish/Basque editions. 200 pages.





Richard Serra, *Between the Torus and the Sphere*, 2003–05 (detail)

**Jorge Oteiza**

*Empty Box with Large Opening* (*Caja vacía con gran apertura*), 1958  
Steel with copper plating  
46 x 45 x 39 cm  
Guggenheim Bilbao Museoa

*Empty Construction with Five Curved Malevich Units* (*Construcción vacía con cinco unidades Malevich curvas*), 1957  
Forged steel  
34 x 40 x 30 cm  
Guggenheim Bilbao Museoa

*Hillargia*, 1957  
Steel  
34 x 35 x 40 cm  
Guggenheim Bilbao Museoa

*Study for the Emptying Sphere* (*Ensayo de desocupación de la esfera*), 1958  
Forged steel  
50 x 49 x 39 cm  
Guggenheim Bilbao Museoa

**Richard Serra**

Seven sculptures comprising *The Matter of Time*:

*Between the Torus and the Sphere*, 2003–05  
Weatherproof steel, four torus and four spherical sections  
Overall: 4.27 x 15.24 x 16.44 m  
Each section: 4.27 x 15.24 m  
Guggenheim Bilbao Museoa

*Blind Spot Reversed*, 2003–05  
Weatherproof steel, three torus and three spherical sections  
Overall: 4 x 17.2 x 9.04 m  
Guggenheim Bilbao Museoa

*Double Torqued Ellipse*, 2003–04  
Weatherproof steel, five plates  
Outer ellipse: 4.27 x 11.41 x 12.19 m  
Inner ellipse: 4.27 x 6.2 x 9.75 m  
Guggenheim Bilbao Museoa

*Torqued Spiral (Closed Open Closed Open Closed)*, 2003  
Weatherproof steel, five plates  
Torqued Spiral: 4 x 13.1 x 14.1 m  
Guggenheim Bilbao Museoa

*Torqued Ellipse*, 2003–04  
Weatherproof steel, two plates  
4.27 x 8.31 x 8.84 m  
Guggenheim Bilbao Museoa

*Torqued Spiral (Open Left Closed Right)*, 2003–04  
Weatherproof steel, seven plates  
Torqued Spiral: 4.27 x 9.78 x 12.68 m  
Guggenheim Bilbao Museoa

*Torqued Spiral (Right Left)*, 2003–04  
Weatherproof steel, five plates  
Torqued spiral: 4.27 x 14.11 x 13.09 m  
Guggenheim Bilbao Museoa

All plates: 5 cm thick



Jorge Oteiza, *Hillargia*, 1957



Jorge Oteiza, *Study for the Emptying Sphere*, 1958



Jorge Oteiza, *Empty Box with Large Opening*, 1958



Jorge Oteiza, *Empty Construction with Five Curved Malevich Units*, 1957

Works from the Guggenheim Museum Bilbao were sent to the following institutions:

- Museo Nacional Centro de Arte Reina Sofía
- Kunstmuseum Basel
- Museo d'Arte Moderna della Città di Lugano
- Kunstmuseum Wolfsburg