

bilbao museoa

BBKateak
Gentileschi –
Mogrobejo

Arte Ederren Bilboko Museoa
Museo de Bellas Artes de Bilbao

bbk 

Gentileschi – Mogrobejo

Room 14

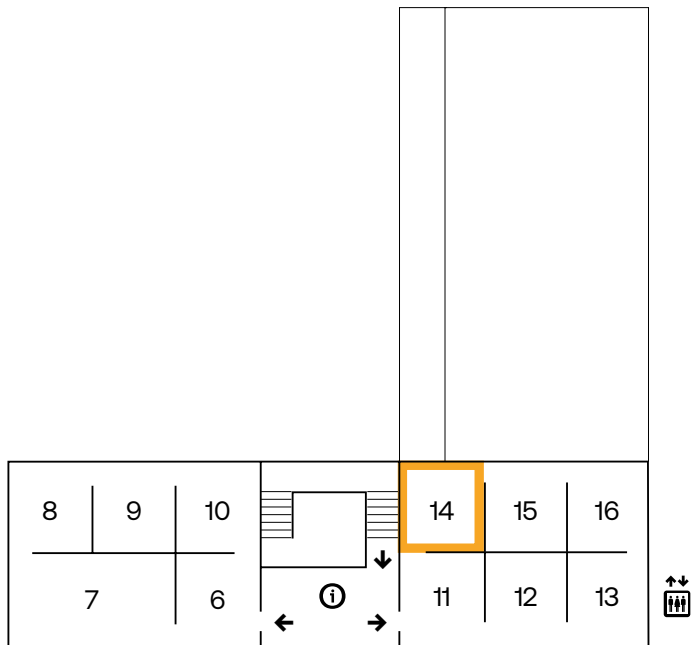
Old building

First floor

Coup de fouet

Art Nouveau uses this expression for the play of curved lines determined by the rhythm of a composition. We could apply it to Lot's hands and his robust daughters, an invisible bond that links the ignominy of Sodom with the shame of what is about to happen. Eve and Ugolino are also curled up around themselves, carved into the ductile silver, which hides their sins and highlights their powerful anatomy. The goldsmith's son Gentileschi and the metalsmith Mogrobejo are joined by rounded, sensual forms, like the wave washing over Hero and Leander or the vessel pouring out the remains of the allegory of forgetting right before our eyes.

1 Old building First floor



Orazio Gentileschi

1563–1639

The son of a Florentine goldsmith and the father of the painter Artemisia Gentileschi, he began his career decorating the Vatican with large frescoes. He initially used a naturalistic style and modelled his work with a strong chiaroscuro similar to Caravaggio's, but he soon evolved towards a more luminous and sophisticated colouring. He also worked in Genoa and Turin, and in Paris for Queen Marie de' Medici. He moved to London in 1626 on invitation from Charles I, where he primarily painted for the Duke of Buckingham and Queen Henrietta Maria. His most important commission during that period was the decoration of the ceiling in the Queen's House in Greenwich. He also made spectacular compositions on biblical themes.



Lot and His Daughters

c. 1628. Oil on canvas

This scene set inside a cave depicts the biblical passage in which Lot and his daughters are fleeing from the fire in Sodom. In the background on the right, we can glimpse the city in flames and a tiny figure representing Lot's wife, who was turned into a statue of salt after challenging the divine mandate not to look back. The spilt wine alludes to Lot's drunkenness, caused by his daughters in order to beget children with him because they believed they were the sole survivors. The beautiful colouring and striking composition make this work one of the best from Gentileschi's London period.

Acquired in 1924

Nemesio Mogrobejo

1875–1910

His first art instruction was in his hometown, Bilbao, although he trained as a sculptor in Paris—he lived there between 1894 and 1897—and especially in Italy, where he travelled for the first time in 1902 on a pension from the Provincial Council of Vizcaya. He moved first to Rome and then to Florence, but his biography also includes shorter or longer periods working in Barcelona, Graz (Austria) and Munich, where his works drew the attention of the bourgeoisie, for whom he made many portraits and small decorative figures. He sculpted *Hero and Leander* in Rome in the spring of 1904; it was made in bronze in a Florentine workshop three years later through a casting process that proved very trying for the sculptor, who was seriously ill at the time.



Hero and Leander

1904. Bronze

Enamoured of a priestess of Aphrodite named Hero who lived on the European side of Hellespont, Leander would leave the Asian coast and cross the strait every night, guided by the light of his loved one. One night when Hero was sleeping, and a gale blew out her light, and Leander lost his way and drowned. The young priestess, in despair, committed suicide by throwing herself into the sea. At the peak of his art, Mogrobejo captured this legend from Ovid's *Heroides* by capturing the dead lovers abandoned to the tide with a masterful study of their anatomy and a rhythmic treatment of the volume.

Acquired in 2000



Eve

1908–1909. Silver

These two depictions of Eve, the first woman who caused original sin, belong to a group of four silver reliefs conserved by the museum, which are completed with a third version of this same theme—*Eve [Woman with Grapes]*—and another one on the gruesome story of the Italian nobleman Ugolino della Gherardesca, from Dante Alighieri's *Divine Comedy*. Mogrobejo used this set, which he also made in plaster, to render extraordinarily beautiful anatomical studies with an Art Nouveau aesthetic similar to the one developed by Francisco Durrio.

Acquired in 2009



Eve [Woman with Apples]

1908-1909. Silver

Acquired in 2014

BBKateak

BBKateak is an exhibition proposal which seeks to offer the collection new stories while construction on the enlargement is underway. Via a dynamic programme of presentations which are periodically updated, each of the galleries in the old building shows an unexpected face-to-face interaction between two artists and their works; their names may be distant in time and/or in their cultural and geographic provenance, but they suggest a look at art transformed and under construction. The museum's metamorphosis is thus reflected in a constantly changing collection.

This opens *Thirteen to Centaurus*, a sculptural project by the artist Sergio Prego inspired by the emptying of the galleries.