

bilbao museoa

BBKateak **Isozaki –** **Schlosser**

Arte Ederren Bilboko Museoa
Museo de Bellas Artes de Bilbao

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Isozaki – Schlosser

Room 15

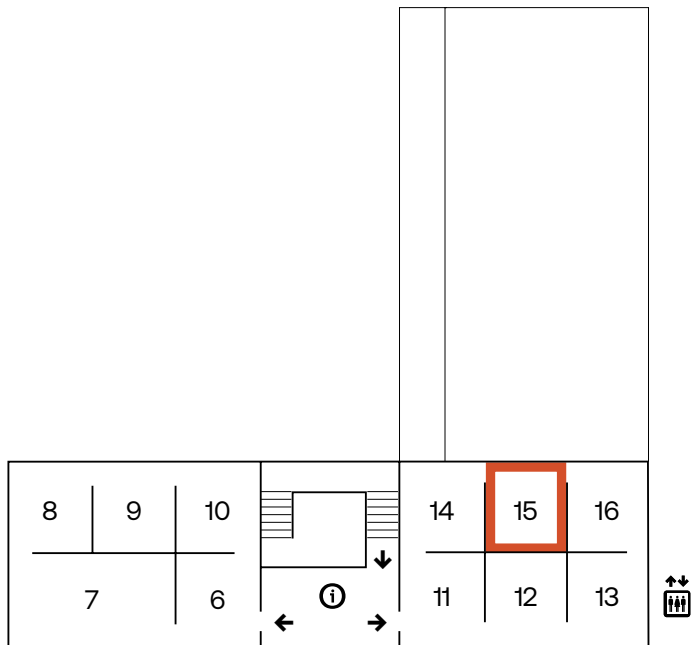
Old building

First floor

Draw to build

Drawings of architecture mediate between the world of ideas and the world of construction. This is attested to in the large drawing in which Montserrat Ribas painstakingly renders the *utilitas* of one of Arata Isozaki's masterpieces. Adolfo Schlosser, too, practised his design in ink first to organise the structural tension of this lightweight sculpture. On a frame made of methacrylate crosses, he weaves shapes with geometric precision that unfold with kaleidoscopic rhythm.

1 Old building First floor



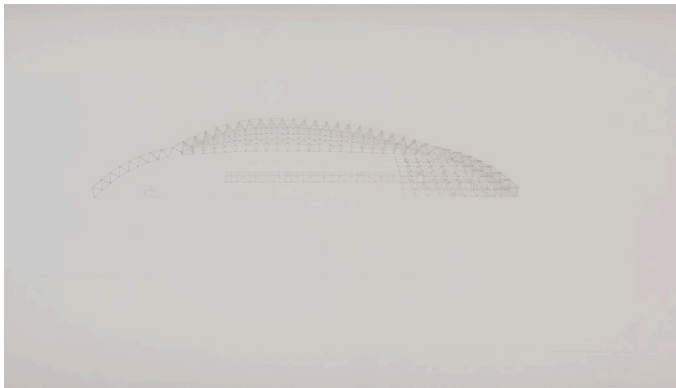
Arata Isozaki

1931-2022

Born in Oita on the island of Kyushu, he witnessed the destruction of the neighbouring Hiroshima when he was a teenager. This experience marked his vision of the architecture, which emerged from the void caused by the nuclear bomb and his questioning of how people were going to rebuild their houses and cities. He graduated from Tokyo University in 1954. Before setting up his own practice in 1963, he worked with Kenzo Tange, master of modern architecture. He was initially influenced by metabolist architecture, which proposes megastructures using biomorphic geometries. One of his most prominent works is the Palau Sant Jordi, which he designed for the 1992 Barcelona Olympics.

Montserrat Ribas Barba

Following the design by Arata Isozaki



**Vaulted lengthwise cross-section running N-S of
Barcelona's Palau Sant Jordi**

1989-1992. Graphite on paper

To cover the vast central space in the sporting venue, Arata Isozaki designed a spatial mesh rising over a vault 136 metres long by 110 wide. In around 1989, his studio commissioned the architect Montserrat Ribas Barba to make several large-scale drawings of it. Ribas left this drawing unfinished due to the lack of time and the laboriousness of drawing the cross-section, although it does reveal the design of the structure and the artist's virtuosity, while also enabling us to admire the process entailed in the creation of this extraordinarily artistically skilled illustration.

Donated by Montserrat Ribas Barba in 2023

Juan Martínez Apeztegia; Natxo Odriozola



Ortz system, Orona/Lanik

1990

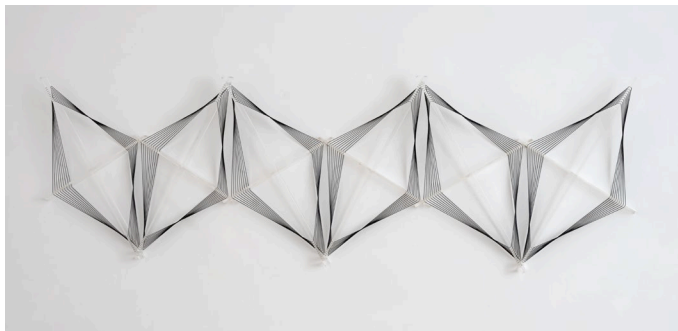
The Palau Sant Jordi was built using the Ortz system patented by Lanik and produced by Orona structures. It is comprised of nodes and bars. The nodes are the spherical pieces where the bars converge from different directions. The bars are tubular steel structures. To assemble it, double-screws were used, which are tightened twice: the sphere with the screw and the screw with the bar. This mechanism keeps the joints tight and prevents them from loosening with vibrations, the solution of a system with strong axial rigidity and very similar behaviour in traction and compression.

Donated by Lanik Ingenieros S. A. in 2024

Adolfo Schlosser

1939-2004

Born in Leitersdorf (Austria), Schlosser is a highly prominent artist from the last quarter of the twentieth century. He moved to Spain in 1966, where he participated in the evolution and transformation of the fine arts. The son of a potter, he trained in painting at the Graz School and in sculpture at the Vienna Fine Arts Academy. He initially crafted tapestries, but after 1973 he began to use artistic materials to create pieces midway between sculpture and painting. In 1975, he began to use plant, mineral or textile elements to create sculptures that allude to nature in which the support, the plant structures, lines of force and tension play a core role.



Untitled

1973. Methacrylate and nylon thread

Built of transparent methacrylate and plastic string, this belongs to a series of geometric works that Schlosser made between 1972 and 1975. It is comprised of six methacrylate crosses connected to each other and rotated 45 degrees. Taking advantage of the crosses' diagonals, the artist uses nine black plastic strings to draw six diamonds. The piece provides fleeting views with different depths of figures that prevent the order of its structure from being clearly seen, as it ends up disappearing among the glimmers and moiré effects of the strings. The work is an exercise halfway between painting and sculpture.

Acquired in 2023



Untitled

2002. Indian ink on paper

Schlosser uses mathematics and rhythm in his creations. Here, the three-pointed shape is repeated in two tones of grey, with the differences in light creating two depths on the plane. The figure resembles leaves, sections of plant stems or animal footprints. While welcoming the imperfections and accidents of the drawing, repetition and order create tension in the overall composition. Despite its apparent simplicity, the drawing nonetheless conveys an aesthetic sophistication.

Donated by Marisol Rodríguez-Bobito Abascal and Elisabet Schlosser Rodríguez-Bobito in 2023

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.