

bilbao **museoa**

BBKateak

Ribera – Bados

Arte Ederren Bilboko Museoa
Museo de Bellas Artes de Bilbao

bbk 

Ribera – Bados

Room 4

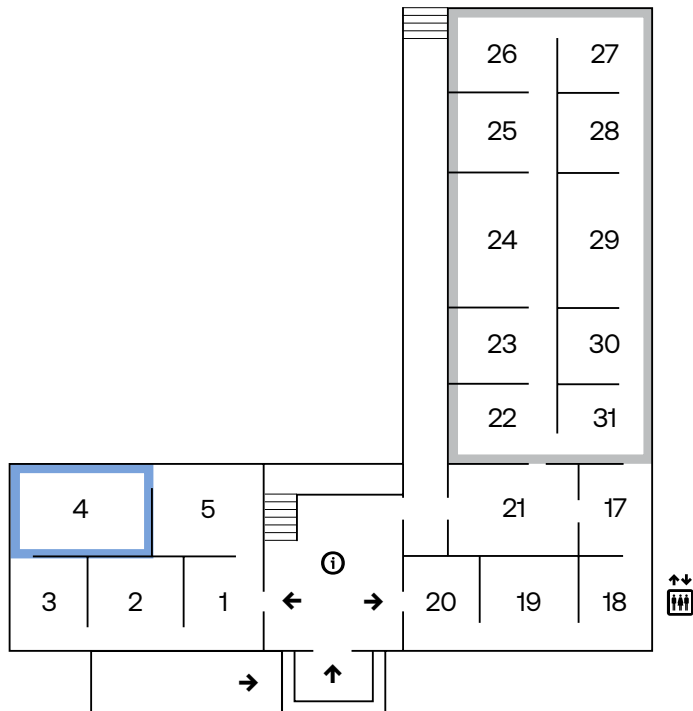
Old building

Ground floor

Down to the ground

In Bados, the simplicity of the minimal harbours the lessons of light, space and volume, either in two delicate glass pieces affixed by tape or in the striking iron, lead and cloth piece which undulates on the ground. Alongside him, Ribera opted for a Saint Sebastian who is also reclining—other iconographies prefer him vertical and tied to the column of his martyrdom—and framed by the folds of cloths that illuminate the drama with Baroque import.

O Old building Ground floor



José de Ribera

1591-1652

A forerunner of the Caravaggesque aesthetic and prominent master from the Neapolitan School, Ribera's entire career unfolded in Italy, but because Naples was a viceroyalty of Spain at the time, many of his works reached this country and went on to influence subsequent painters like Velázquez and Murillo. Even though he is better known for his religious paintings, often with gruesome scenes of martyrdom, he also painted mythological themes and was a celebrated engraver, a genre in which an extensive body of his works is still conserved. His colours became lighter towards the end of his career under the influence of painters like Van Dyck.



Saint Sebastian Tended by the Holy Women

c. 1620-1623. Oil on canvas

In this work from his youth, Saint Sebastian is reclining nude, with one arm still suspended from the tree where he has been tortured. Beside him, Saint Lucy is removing his bolts and Saint Irene is applying a healing salve on his wounds. Two angels are displaying the crown and the palm, symbols of martyrdom. A master of tenebrist realism, Ribera distributes the lights and shadows to spotlight the three figures and highlight the impeccable anatomical study of the saint's body, which is depicted with a bold foreshortening.

Acquired in 1924

Ángel Bados

1945

With extensive teaching experience at the Arts and Crafts School of Pamplona, the Fine Arts Faculty of Bilbao and Arteleku in San Sebastián, he works in sculpture and installation from a conceptual perspective influenced by Oteiza, as other artists of his generation are. Another of his referents in terms of his processes is Joseph Beuys. His works feature an exquisite treatment and intermingling of materials. He has been awarded many distinctions, including the National Arts Award in 2018.



Untitled

1985. Cast iron, lead and cloth

This sculpture is an example of how Bados' works fit into post-minimalism after the 1980s. The sculpture has fallen from the pedestal, so its elements are splayed out on the horizontal plane of the floor on a clear diagonal. They thus comprise a kind of offering made up of disparate shapes and materials, given an altered representation because of the gesture of their grouping, in which the fabric, clashing with the cast steel and iron, comes to convey sensitivity.

Acquired in 2002



Untitled

1993. Glass, adhesive tape and iron

This work emerged from the powerful gesture of the sculptor's body when embracing two twin pieces that are delicate in shape and fragile in their materiality and are joined together with packaging tape and held on the wall in a balance that is as steady as it is precarious. The apparent impossibility of the relationship between the glass vessels, inspired by designs by the Finnish architect Alvar Aalto, turns this forced encounter into a viable, emotional response from contemporary sculpture to the rupture in the modern order and the attempt to suture together the fragmentary.

Acquired in 2002

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.