

bilbao **museoa**

BBKateak

Ribera –

Solano

Arte Ederren Bilboko Museoa
Museo de Bellas Artes de Bilbao

bbk 

Ribera – Solano

Room 5

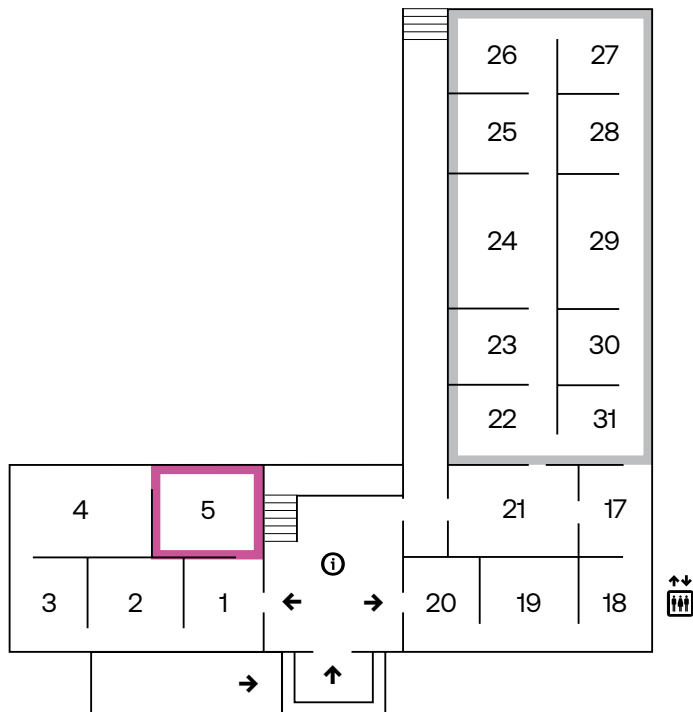
Old building

Ground floor

Fabric poetics

In a strikingly pre-industrial geometric area made of metal hangs a sculptural object—a bag or sack, this time made of lead—whose soft appearance evokes artisan fabrics. It is placed in the space with mysterious aplomb and balance which beckon us inside it, or into our own dubious introspection. Solano began her career in the 1980s by subjecting fabrics to structure and folds, as Baroque painters did with loincloths and elegant shimmers, and as in the simple piece of grey fabric that Ribera hangs from a saint's arm.

O Old building Ground floor



Jusepe 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 the author of an extensive body of graphic works, many of which are still conserved in the guise of drawings and some engravings. 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

Susana Solano

1946

She studied in the Fine Arts Faculty in her hometown, Barcelona, between 1974 and 1976. Her first works made with canvas and wood were presented at Barcelona's Joan Miró Foundation in 1980. Later she worked with traditional materials like plaster and bronze, and finally she has been identified with the use of industrial materials. Susana Solano is an important artist in the modernisation of Spanish sculpture which occurred in the mid-1980s and early 1990s. Her work challenges the architectural space, the human body and the materiality of sculpture itself. Its hallmarks are balanced compositions and a usually symmetrical order.



I Don't Know No. 1

1987. Iron and lead

In 2018, Susana Solano said that many of her works were objects of contemplation with which she forged a critical and affective relationship. Proportions, scale and the relationship with the human body stand out in *I Don't Know No. 1*, which reveals the weight of the ductile lead panels, in contrast to the solid construction holding them. The galvanised panels of the base create a luminous frame that keeps visitors at a distance. Its striking construction and the chromatic quality of the grey, black and brown metals create an object that echoes classical painting.

Acquired 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 in the collection 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 the *Thirteen to Centaurus* programme, a sculptural project by the artist Sergio Prego inspired by the emptying of the galleries.