

bilbao **museoa**

BBKateak
González –
Muñoz

Arte Ederren Bilboko Museoa
Museo de Bellas Artes de Bilbao

bbk 

González – Muñoz

Room 6

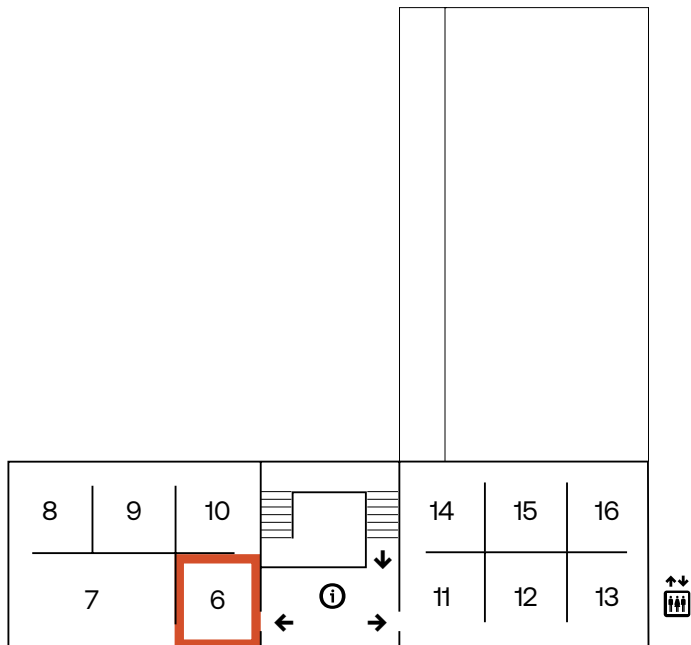
Old building

First floor

Iron and paper

The solemn presence of these two sculptures attests to the fact that even though they were separated by a century, the avant-garde works of Julio González and Aurèlia Muñoz shared at least an interest and perhaps a nostalgia. Specifically, it is the interest in conquering the three-dimensionality of sculpture through wooden boards that open up to the space in González's works and rectangular forms subtly resting on fine dowels that hold together the architecture in Muñoz's. And it is the nostalgia of working with the hands to forge and weld the obstinate rigidity of metal in the former or to craft and beautifully dye the humble fibre of a piece of paper in the latter.

1 Old building First floor



Julio González

1876-1942

He started his career in the late nineteenth century in Modernista Barcelona, where his family owned an artistic metallurgy workshop where he learned foundry and casting techniques and made goldwork pieces. He moved to Paris in 1899, determined to pursue free artistic creation, and his work until 1928 revolved around the fields of painting and drawing. He held his first solo exhibition around that time and participated in the salons of Paris's young avant-garde, such as the Salon des Indépendants and the Salon d'Automne. His contact with Picasso and the sculptor Pablo Gargallo led him to devote himself fully to sculpture, in which he updated the art of iron after the 1930s.

These sketches are part of the museum's extensive collection of this artist's works on paper. They feature drawings of peasant women, female nudes and portraits, all part of his common iconographic repertoire. They date from a transitional period between cubism and abstraction, when González had already achieved the formal synthesis that he later captured in sculptures like *Woman Known as 'The Three Pleats'*, which is also displayed in this room.



Woman with Basket

1927–1930. Pencil and Indian ink on paper

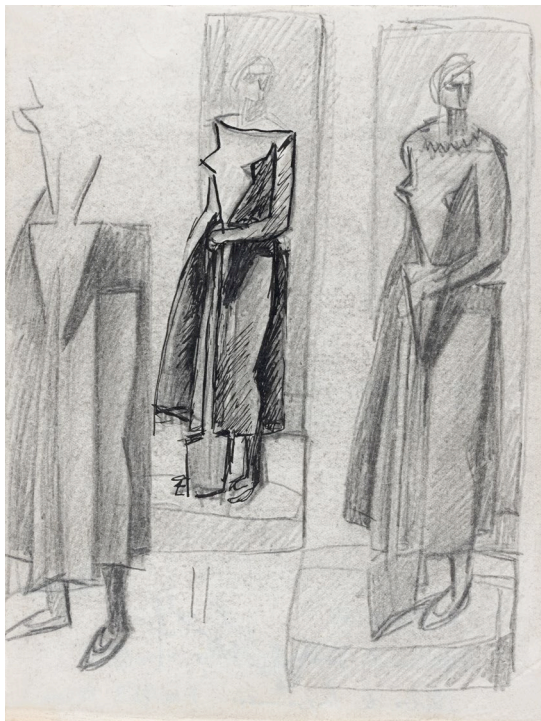
Donated by Viviane Grimminger in 1999



Woman with Stick

c. 1930–1940. Ink, ink wash and coloured pencil on paper

Donated by Viviane Grimminger in 1999



Studies of Peasant Women

c. 1930–1931. Pencil and Indian ink on paper

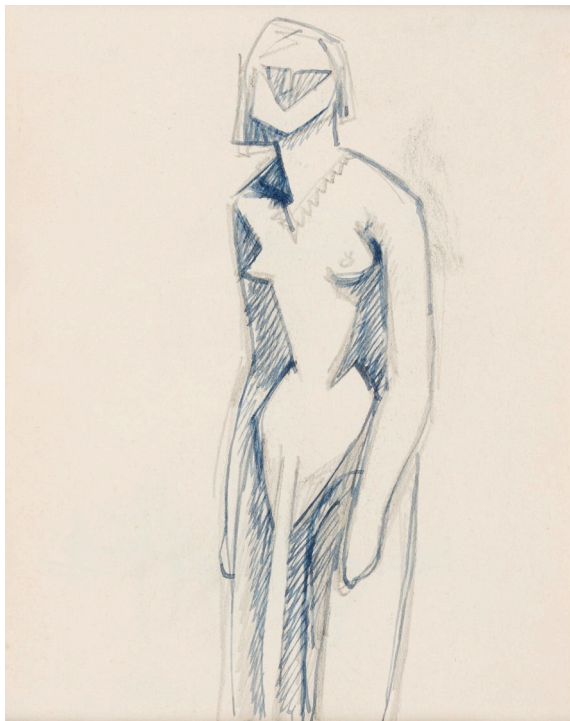
Donated by Viviane Grimminger in 1999



Peasant Woman

1931. Pencil and ink on paper

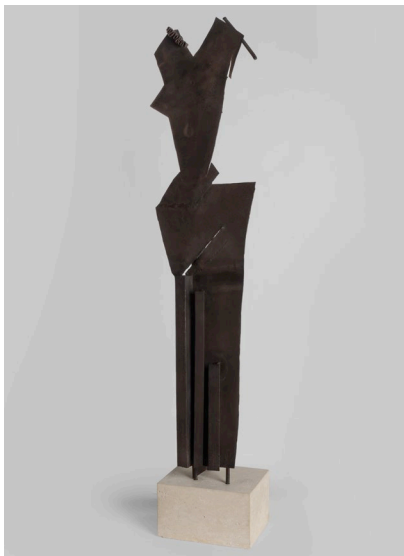
Donated by Viviane Grimminger in 1999



Woman

Pencil and ink on paper

Donated by Viviane Grimminger in 1999



Woman Known as 'The Three Pleats'

c. 1931–1932. Wrought and welded iron

Drawing from the technique of wrought iron, in the 1930s González launched an essential current in modern sculpture based on assemblage and the creation of works by lines, planes and empty spaces. His works are always formally schematic and vaguely abstract (he never entirely turned his back on figuration), like this work, whose title mainly draws attention to the soldering work and manipulation of the metal to create the three pleats in the woman's skirt. The dress outlines her body and reveals part of her anatomy, while the volume is depicted via a three-dimensional interplay of a series of flat shapes.

Deposited by the Provincial Council of Bizkaia, after transfer in lieu of tax by BBV in 1999

Aurèlia Muñoz

1926-2011

She was trained at the Applied Arts School of Barcelona and the Massana School and was one of the most active artists in the international movement that updated textile art in the 1960s and 1970s and claimed its role as means of contemporary creation. She began making printed fabrics and later discovered patchwork and embroidery. Finally, she began experimenting with three-dimensionality, making textile sculptures using procedures associated with women's work, like collage and macramé, and in the 1970s she made important pieces using this knotting technique with materials like jute, sisal, cotton and nylon. Later she added canvas and sails to her works, which she used in the 1980s to create monumental origami figures and paper.



Untitled

1964. Watercolour and ink on paper

Drawing was an essential tool in Muñoz's creative process, and she conjured up a dream-like, poetic world of extraordinary imaginative power that often took the leap from her works on paper to her textiles and sculptures. Abstract figures and scenes reminiscent of Paul Klee, the Russian constructivists and other early avant-garde artists appear recurrently throughout her oeuvre in different formats and media.

Acquired in 1994



Cubist Sculpture 13

1988. Handmade and hand-dyed paper

Even though she is primarily known for her textile works, paper became the prime material in Muñoz's projects after 1983. The artist handmade her papers using linen and cotton as the base materials to create the pulp, and then she might add mother-of-pearl powder, mica or clay to achieve different thicknesses and textures. She later dyed them saturated colours, as in this work, which belongs to a series of 'cubist' constructions and mobiles that she exhibited in the museum in 1990. It is composed of contrasting planes in different colours and textures assembled to suggest animated mechanical gadgets.

Acquired in 1990

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.