

bilbao museoa

BBKateak **Gentileschi –** **Aranberri**

Arte Ederren Bilboko Museoa
Museo de Bellas Artes de Bilbao

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Gentileschi – Aranberri

Room 7

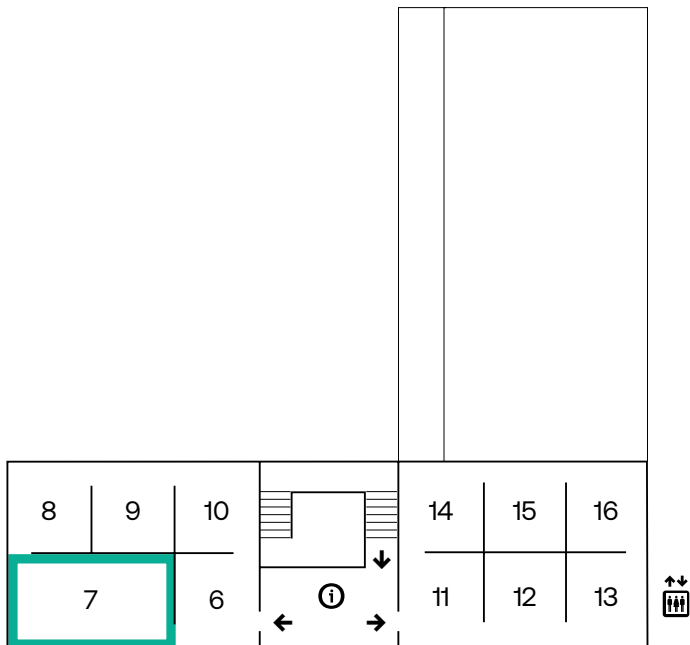
Old building

First floor

The cave

A grapevine peeks out from a hollow in the cave where the biblical episode is unfolding, a metaphor of Lot's drunkenness. His hands start the rhythm that directs our eyes towards the ancient city of Sodom located in a valley that is currently underwater in the Dead Sea. In 2003, Aranberri walled up a prehistoric cave and filmed the life inside it, glimpsed through a circular opening. Two decades after this intervention, the artist opened the cave and geometrised its enclosure.

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 at the Vatican decorating large sets of frescoes. He initially used a naturalistic style and modelling with strong chiaroscuro similar to Caravaggio, but he soon evolved towards more luminous, sophisticated colours. 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 of England, where he primarily painted for the Duke of Buckingham and Queen Henrietta Maria. His most important commission from this period was the decoration of the ceiling of Queen's House in Greenwich. He also made spectacular compositions on biblical themes.



Lot and his Daughters

c. 1628. Oil on canvas

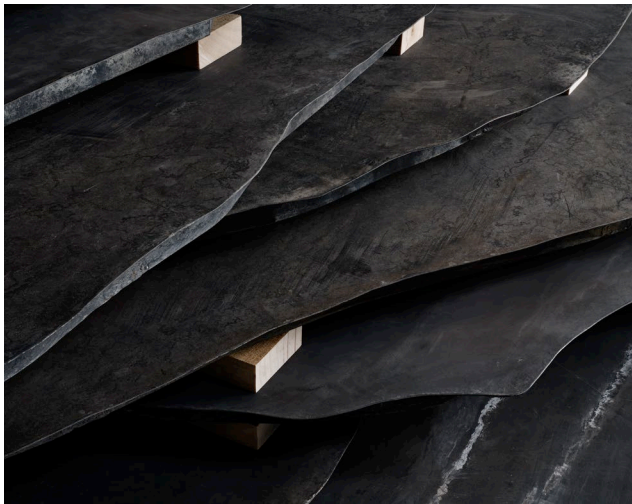
This scene captured inside a cave corresponds to the biblical landscape in which Lot and his daughters were fleeing from the fire in Sodom. In the background on the right, we can glimpse the city in flames and a tiny figure representing Lot's wife, who was turned into a statue of salt after challenging the divine order not to look back. The spilled wine alludes to Lot's drunkenness, encouraged by his daughters so they could conceive children with him, as they thought they were the only survivors. The beautiful colours and striking composition make this work one of Gentileschi's best paintings from his London period.

Acquired in 1924

Ibon Aranberri

1969

After earning a Bachelor's from the Fine Arts Faculty of Bilbao, he also studied at the new Fine Arts Academy in Milan and furthered his training with sojourns in Tokyo, New York and Stockholm. In 2004, he won the Gure Artea Award granted by the Basque government, and three years later he participated in Documenta in Kassel, which catapulted him to international fame. An interdisciplinary artist, Aranberri's works combine sculpture, film and photography, often rendering them difficult to classify. Through a profound analysis and critical perspective, he addresses issues like human beings' impact on our environment.



Zulo beltzen geometria (Geometry of Black Holes)

2019. Steel modules, cataphoresis coating, galvanized steel beams and wood

2003, Aranberri made a work in a prehistoric cave located in the mountains of Gipuzkoa, in which he shut off access to it with a flat, opaque structure made of steel modules through which the comings and goings of a colony of bats inhabiting it could be watched via an eyehole. This *land art* project, entitled (*Ir. T. n. 513*) *zuloa*—the scientific code for the cave in archaeological guides—did not seek to preserve the cave but instead ‘recode’ it. Two decades later, the artist suggested freeing the space and retrieving the metallic structure, which became an autonomous work in the guise of a post-minimalist installation.

Acquired in 2019



Untitled (Barrutik kanpora)

2019. Single-channel digital video

This work is based on the recording made in the cave before the metal door was dismantled, which gave rise to the installation *Zulo beltzen geometria*, which is also in this gallery. Aranberri only sought to record the comings and goings of the colony of bats that inhabited the cave, without any artistic pretensions. However, he became aware of the enormous poetic, evocative power of the work, so it was shown in Stuttgart in 2019 in the collective *Sleeping with a Vengeance, Dreaming of a Life*. This video is the outcome of a new edit of the original recording.

Donated by the artist in 2020

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.