

bilbao museoa

BBKateak **Regoyos –** **Tamayo**

Arte Ederren Bilboko Museoa
Museo de Bellas Artes de Bilbao

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Regoyos – Tamayo

Room 13

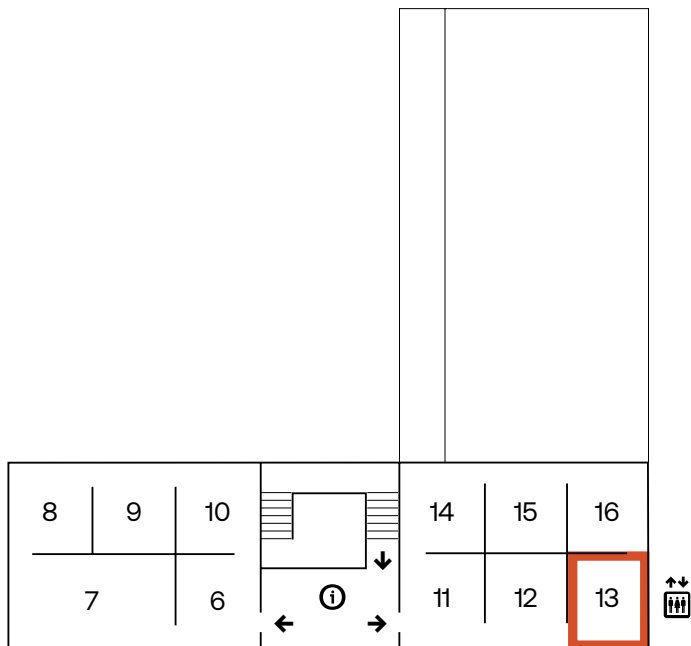
Old building

First floor

Landscape

'It is based on a territory that could be observed from a specific place': Regoyos and Tamayo's paintings concur in this definition of the term 'landscape'. But the nuances of light, the mountains, the plants and the locals that Regoyos seeks are rendered geometrically in Tamayo's busy objectual world, which is more imaginative, dense and diverse.

1 Old building First floor



Darío de Regoyos

1857-1913

Regoyos was born in Ribadesella (Asturias) but had a close family and artistic relationship with the Basque Country. A student of Carlos de Haes at the San Fernando Academy in Madrid, he furthered his training in Brussels, where he joined the L'Essor circle. He often travelled to Holland and France and joined the National Fine Arts Exhibitions, the Paris Salons and the Venice Biennales. His contact with the intellectuals of the Generation of '98 had a decisive influence on his aesthetic approaches. Standing apart from trends, he was a key figure in introducing impressionism into Spain and in modernising Basque painting.

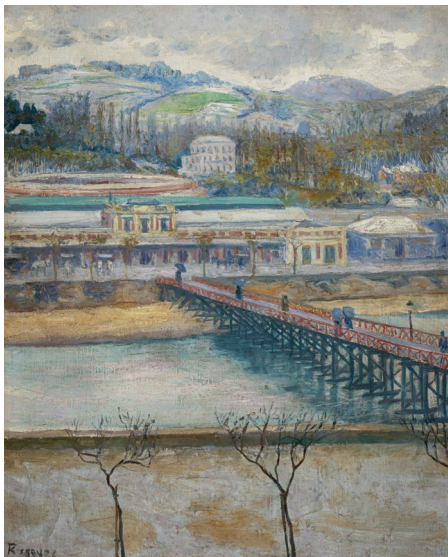


Bathing in Rentería

1900. Oil on canvas

A moving reflection of the joie de vivre and innocent spontaneity of childhood, Regoyos painted this work on an outing to the town of Errenteria in Gipuzkoa in July 1900. He did so from close up, perhaps under the shade of a tree on a hot summer day. The golden light illuminating the children's bodies and the elongated shadows cast indicate a sunny late afternoon. That time of day fostered a masterful use of impressionistic pointillism to capture the effects of light and colour variations on a single plane.

Contributed by the City Council of Bilbao in 1913



The Urumea River

1904. Oil on canvas

Regoyos was living in San Sebastián when he painted this scene, taking advantage of a rather unusual event: snowfall in the coastal city. Due to its chromatic complexity, the work posed a real challenge to the artist, who managed to masterfully capture the silvery light of a wintry day thanks to a cool colour palette contrasting with warm touches of yellow and green. The view was taken from an elevated spot with a photographic framing, and the composition divides the space into horizontal bands, with the bridge over the Urumea running in a diagonal line.

Contributed by the Provincial Council of Bizkaia in 1913



Auresku in the Rain, Mondragón

1905. Oil on panel

Here, Regoyos painted a festive scene in a town in Gipuzkoa, in which a dantzari is performing a very solemn traditional dance performed as a reverence at important celebrations. The originality with which the artist interpreted the light on a rainy day is extraordinarily notable. The scene is bathed in a purplish light that segues into a gradation of blues, mauves and pinkish tones, creating a somewhat unreal, storybook atmosphere. This effect, coupled with the naïf treatment of the figures, shows the artist's aim to distance himself from official art.

Donated by Antonio Plasencia in 1935



Elorrio

1907. Oil on panel

The mauve tones of the sky and the mountains, which also pepper the slopes to capture clusters of trees or to outline houses, along with the green depths, capture a fully impressionist vibrating light. So do the bluish and purplish shadows of the constructions, in contrast to the planes illuminated in pinkish hues. The yellow of the church and the foreground completes the colour circle in this snapshot of the village of Elorrio in Bizkaia, made at a time when Regoyos also painted several views of the neighbouring town of Durango.

Acquired in 1943



Santa Lucía. Durango

1907. Oil on canvas

Regoyos spent the spring and summer of 1907 in the town of Durango in Vizcaya, where he moved based on his doctor's advice to stay away from the sea to treat his bronchitis, an illness he often caught. The outcome of this stay was several landscapes of the town, such as this view of Santa Lucía cliff. The purplish tones of the sky and the mountain, in contrast to the vegetable gardens in the foreground, depicted in a wide array of greens, contribute to the depth of the composition. The pointillist brushstrokes used to capture the crops, herds and small figures are a magnificent example of the purest impressionism.

Acquired in 1924



School, Dax

1909. Oil on canvas

Regoyos and his family went to the French town of Dax as a cure for his respiratory ailments, and during their stay there he painted several market scenes. In this one, in which a group of children—perhaps his own—are playing in the square, he used a palette that contrasts purples and mauves for the shadows with ochres for the light areas, creating a faceted effect in the perspective of the constructions. Even though he had abandoned pointillism, which he practised between 1892 and 1895, in all his subsequent works one can perceive traces of this technique. Here it can be seen in the leaves of the trees and shrubs.

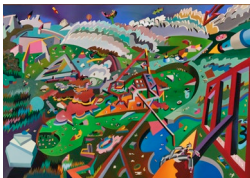
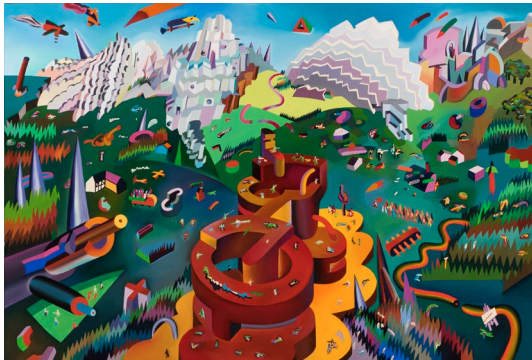
Acquired in 1951

Daniel Tamayo

1951

He began his training at Barcelona's Massana School and was a member of the first graduating class of the Fine Arts Faculty of Bilbao, where he taught for many years. From the start, he has developed an artistic universe whose point of departure is the geometricisation of reality, based on his attraction to the Pop movement. Through flat and extremely bright colours, he creates landscapes populated by organic sculptural figures. His scenes and stories resulting from his experiences turn into exuberant fantasies created with a highly personal and unequivocally recognisable figurative code.

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Duranguesado

1981. Oil on canvas

These three independent panels comprise a panoramic scene with different perspectives of the region of Duranguesado in Vizcaya. Their physical autonomy are underscored by their individual frames and the slight variations in some elements which should give the landscape continuity, such as the sky. Tamayo creates scenes that are densely populated by infinite figures and constructive shapes, in which a host of actions are taking place simultaneously. He seems to want to invite us to decipher this parallel universe in which he draws from his fantasy to represent a familiar geographic and social setting. Their large size gives the trio of paintings an epic feel.

Acquired in 2002

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Duranguesado

2017. Digital print on paper

Unlike the other Duranguesado project also on display in this room, this panoramic triptych does feature continuity in its composition. The technique that Tamayo uses is particularly appropriate to transfer the artistic effect he achieves on his canvases through oil treated in flat inks to engravings. It also allows for the fine, detailed lines used to outline the multiple forms—bodies, buildings, fantastical creatures—which inhabit this variegated space.

Donated by a private collection in 2022

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.