

bilbao **museoa**

BBKateak

Cassatt – Cualladó

Arte Ederren Bilboko Museoa
Museo de Bellas Artes de Bilbao

bbk 

Cassatt – Cualladó

Room 20

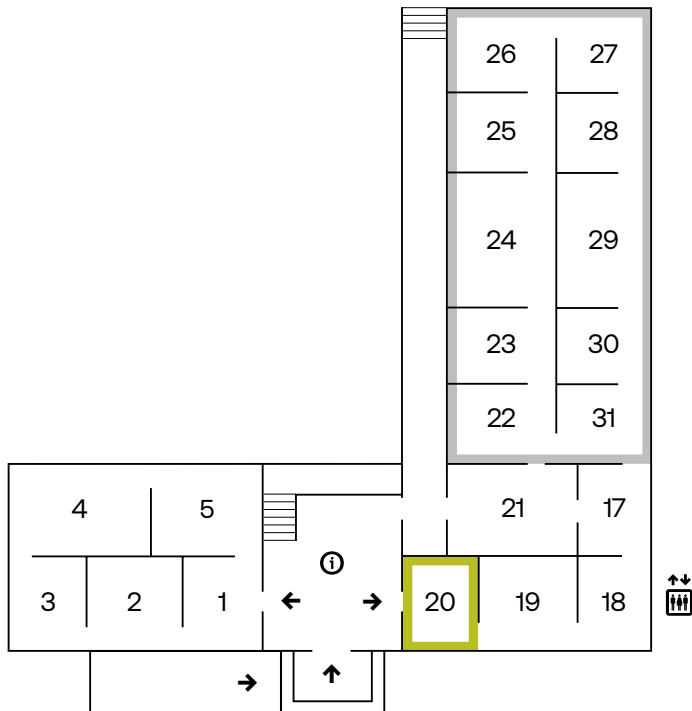
Old building

Ground floor

Motherhood, or not

Cassatt concisely described the theme of her painting in the title. However, mediated historiography often uses the word ‘motherhood’ to describe the scene in which a mother is holding a child, with her back to us and seated in an elegant armchair. Nonetheless, some people see a caregiver and sadness in the child at being separating from his or her mother, whom we cannot see. Cualladó chose to straightforwardly, unambiguously portray his mother next to a humble rocking chair and himself, simple and neo-real.

0 Old building Ground floor



Mary Cassatt

1844-1926

She was trained at the Pennsylvania Fine Arts Academy (Philadelphia) and from a young age often travelled to Europe and visited many museums. In 1865, she moved to Paris to further her training with Jean-Léon Gérôme and regularly showed her works at his salons between 1870 and 1876. She permanently moved there in 1875. Her scenes of everyday life featuring women and children from her family, as well as her theatrical or opera themes, inspired admiration in Degas, who introduced her into the circle of impressionist painters. Her interaction with these artists, with whom she often showed her works, influenced her subsequent output, which earned her critical and commercial success in the last decade of the century, when she held her first solo exhibitions in Europe and the United States.



Seated Woman with a Child in Her Arms

c. 1890. Oil on canvas

This work was acquired by the Provincial Council of Bizkaia at the First International Painting and Sculpture Exhibition held in Bilbao in 1919. The lacquered Louis XVI-style chair suggests a bourgeois interior, and the medallion-shaped back inspires the enveloping shapes of the composition. The contact between the distracted child and its mother with her back to the spectator who is occupied with grooming, as well as the soft colour palette, create an enormously intimate scene that hints at tenderness yet without sentimentalism. The loose brushstrokes and sketchy feel of the painting imbue it with a freshness that is perfect for the theme depicted.

Contributed by the Provincial Council of Bizkaia in 1920

Gabriel Cualladó

1925-2003

A self-taught artist, he always defined himself as an amateur photographer even though he is regarded as one of the pioneers in reviving Spanish photography in the second half of the twentieth century. He worked with a great deal of creative freedom, far from pictorialism, portraying the sad post-war reality around him with a humanistic, poetic look via his closest circle—his family and friends and the places they frequented—. He was a member of La Palangana collective and participated in the activities of the AFAL group, whose magazine shared the work of Spanish and international photographers. He was one of the driving forces behind photography gaining recognition as an artistic genre and was the first to win the National Photography Award in 1994.

Gabriel 'Gabi' Cualladó developed a type of photography that reflected the meaning of his environs. With the clear aim of portraying the humanity of the spaces and people around him, he focused on capturing the most intimate, everyday details, thus demonstrating that a simple, direct style stripped of all artifice could create a profound aesthetic discourse. In addition to his frontal, stationary pictures, one of the hallmarks of his works is the lucid gaze with which he captured the decadence of Spanish society of his day, an interest which, in his own words, reflected the fact that 'Spanish photography had ground to a halt in some era and refused to accompany Humanity in its journey through the years'.



Old Woman in the Station

1954. Gelatin silver bromide print on paper

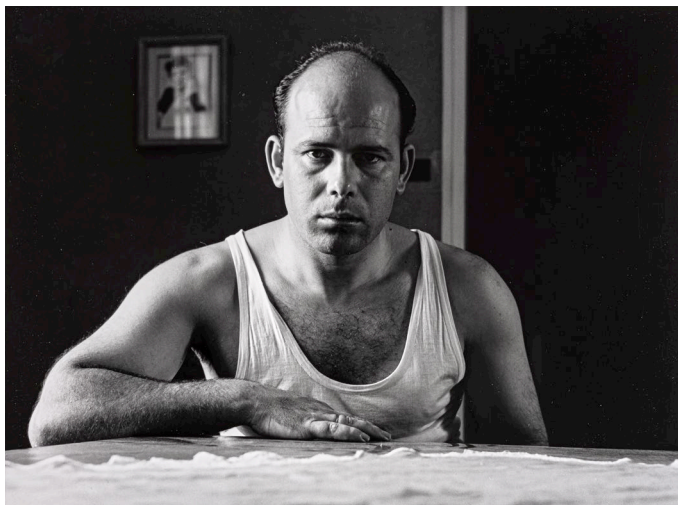
Donated by the artist in 1985



Anuario's Girl

1957. Gelatin silver bromide print on paper

Donated by the artist in 1985



Self-portrait with T-shirt

1958. Gelatin silver bromide print on paper

Donated by the artist in 1985



Wine Cellar in Asturias

1958. Gelatin silver bromide print on paper

Donated by the artist in 1985



Gabriel with Young Horse

1963. Gelatin silver bromide print on paper

Donated by the artist in 1985



My mother with a Rocking Chair

1974. Gelatin silver bromide print on paper

Donated by the artist in 1985

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.