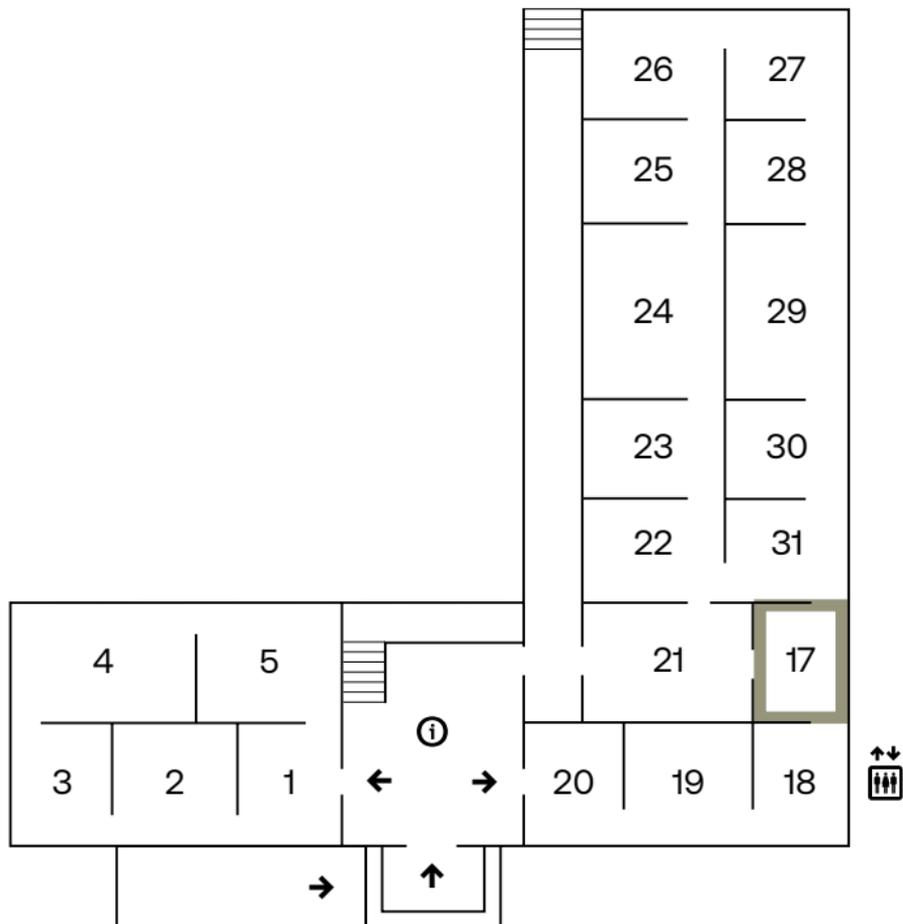


bilbao **museoa**

Latest donations

Room 17

0 Old building Ground floor



In this room we are presenting a set of works that have recently joined the collection which confirm one of the museum's hallmarks, namely citizens' commitment to enriching its holdings through altruistic donations. These donors have played an essential role in the museum's history as a common heritage asset. Since its origins, and more recently since the establishment of the Bilbao Fine Arts Museum Foundation in 2001, the number of works that have joined its collections through donations is much higher than the number of acquisitions, which highlights the trust in a legacy conserved for and conveyed to future generations.

Giovanni Battista Toscano (?)

Active between 1599 and 1617



Jesus Before Herod

c. 1600. Oil on panel

This panel is part of a set of works donated by the illustrious politician and lawyer Óscar Alzaga, and it depicts one of the episodes in the Passion of Christ with the keenest narrative tension. It is associated with what is known as the 'Christology of innocence', as it shows how Jesus refused to defend himself and accepted his Father's will. Against a backdrop of Roman-style architecture, a group of figures milling around in *contrapposto* positions comprise a scene which looks like a moment frozen in time, featuring the masterful description of anatomy barely cloaked in colour. Made in the late sixteenth century, the painter may have drawn inspiration for this work from one of the prints circulating around Europe at the time which disseminated the formulas of Italian mannerism.

Donated by Óscar Alzaga Villaamil in 2022

Eduardo Zamacois

Bilbao, 1841–Madrid, 1871



At the Vanity

c. 1863. Oil on panel

An elegantly attired lady is portrayed in the intimacy of a Dutch seventeenth-century interior. This vanity scene encapsulates some of the keys to the artist's style: precise drawing and direct, skilled brushstrokes with only a few retouches, which he uses to capture the qualities of the materials. A student of Meissonier, Zamacois was one of the forerunners of the genre, which was very popular among a burgeoning bourgeoisie who wanted small paintings recalling the past to decorate their homes. Zamacois achieved unprecedented success with his works. This painting recently joined the collection thanks to the generosity of Roland and Pilar Fisher, who also donated two of the photographs that are also on display in this room.

Donated by Roland and Pilar Fisher in 2022

Anselmo Guinea

Bilbao, 1855-1906



Italian Peasant Girl

1885. Oil on canvas

The model in this painting, who embodies a *ciociara* or peasant girl, is perhaps the same one featured in numerous works that Anselmo Guinea painted in Italy, where he moved for the second time between 1881 and 1887. During his sojourns in Rome and Paris, the painter from Bilbao clarified his influences from impressionism and symbolism, which he used in his costumbrist paintings. Lent by María Luz Armentia Garamendi, the work may have been envisioned as a wedding gift from the artist and his wife to her great-aunt Dolores Garamendi—her name appears in a dedication on the upper part—and Antonio Plasencia, a prominent art collector who lent many of his holdings to the museum in its early days. Since then, the work has remained with the family.

Bequeathed by María Luz Armentia Garamendi in 2022

Ramón de Zubiaurre

Garai, Bizkaia, 1882–Madrid, 1969



Sketch for 'The Departure'

c. 1920. Oil on panel

This is the sketch of one of Ramón de Zubiaurre's most outstanding paintings, which is conserved in the Buenos Aires Fine Arts Museum. It captures the moment of the departure and previous unlashing of the boat *Ongui Etorria*. The arduousness of sea work and the uncertainty of the seafarers' return are expressed in a series of postures and reactions. With a clearly symbolist aesthetic lacking all atmosphere, this work wholly reflects the final work. Even though it is just a sketch, its treatment in clearly defined planes with hardly any concessions to perspective, coupled with the vigorous use of colour, attest to its author's brilliance.

Donated by the Caylus gallery of Madrid in 2022

Lee Miller

Poughkeepsie, United States, 1907–Chiddingly, United Kingdom, 1977



Man Ray, Paris

1930–1931. Gelatine silver bromide print on paper

The photographer Lee Miller got his start in Paris in around 1929 alongside his fellow photographer and surrealist and dadaist Man Ray, whose assistant, muse and sentimental partner she was. Although it is true that Miller was already one of the most prominent representatives of the avant-garde movement by the time this sophisticated portrait was made, it reveals a formality aligned with its promotional use, as it was going to be used as advertising for the work that Man Ray was currently doing as a fashion photographer. The back side of this period copy contains a stamp that the author seldom used in the French capital, which makes it into an exceptional rarity.

Donated by Roland and Pilar Fisher in 2021

Anonymous



Surrealist Composition

First third of the twentieth century. Gelatine silver bromide print on paper

This interesting period copy of a surrealist photograph was probably made in Paris—it contains a handwritten note in French—and must date from prior to 1943, as there is a stamp on the back with the address of a New York gallery—'Julien Levy Gallery, Inc. / 15 East 57th Street / New York, NY'—which moved to that location that year. Even though its author is unknown, the fact that it is associated with that gallery, which played a key role in the development of this movement—Levy himself amassed an important personal collection of surrealistic photography—makes this unsettling copy an outstanding piece.

Donated by Roland and Pilar Fisher in 2021

Mark Tobey

Centerville, United States, 1890–Basel, Switzerland, 1976



Untitled

Gouache on paper

The American artist Mark Tobey is one of the most prominent representatives of abstract expressionism, with which he primarily found success in Europe. In 1958, he received the International Painting Award from the Venice Biennale, and the next year he moved to Switzerland. He made this gouache there as part of his partnership with the Alice Pauli gallery in Lausanne; it is a fine example of his delicate, linear language stemming from both surrealism and Zen Buddhism, which he learned about on his journey to China and Japan in 1934. Tobey's practice was deeply indebted to calligraphy and predated gestural and all-over painting (in which the entire surface is covered), which would coalesce years later with artists like Pollock and De Kooning.

Bequeathed by Javier Mugarza Zubikarai in 2021

José Guerrero

Granada, 1914–Barcelona, 1991



Untitled

1986. Oil and gouache on paper

In 1950, José Guerrero moved to New York, where he helped to solidify a kind of abstract painting that showcased colour. Upon his return to Spain, he interacted with the informalist painters from the Cuenca group and became an essential figure in the country's art scene. This gouache completes Guerrero's representation in the collection, which already had an intriguing painting of his from the 1970s and three etchings from 1984, with which this work harbours a clear formal relationship. On the lower right corner is a dedication to his 'friend', the gallery owner Javier Mugarza, whose legacy allowed the work to join the collection along with the works by Mark Tobey, Lucio Muñoz and Bonifacio which are also being unveiled now, among others.

Bequeathed by Javier Mugarza Zubikarai in 2021

Lucio Muñoz

Madrid, 1929–1998



[Notes]

1977. Graphite on paper

After getting his start as a figurative artist, in the mid-1950s Lucio Muñoz exhibited his first paintings that verged on abstraction. Thus began the career of the artist who is regarded as the most outstanding painter in Spanish informalism. He was also the author of a significant body of graphic works, many of which the museum owns, which are now bolstered by this interesting drawing. Dating from 1977, the sketches and handwritten annotations comprise a kind of collage of notes to himself, and indeed these notes are what bring unity to the whole. The rhythm of the lines and the tonal gradations of the graphite link up with the informalist postulates that define the artist's oeuvre.

Bequeathed by Javier Mugarza Zubikarai in 2021

Bonifacio

San Sebastián, 1933–2011



Untitled

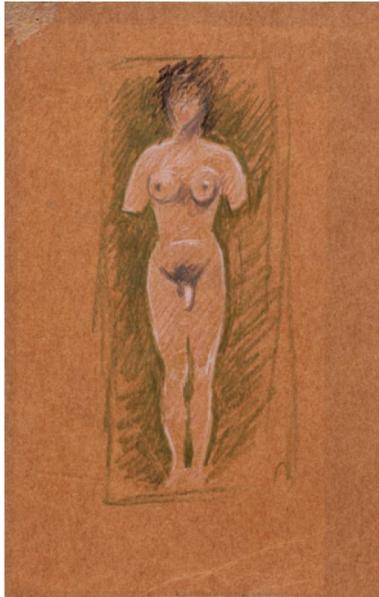
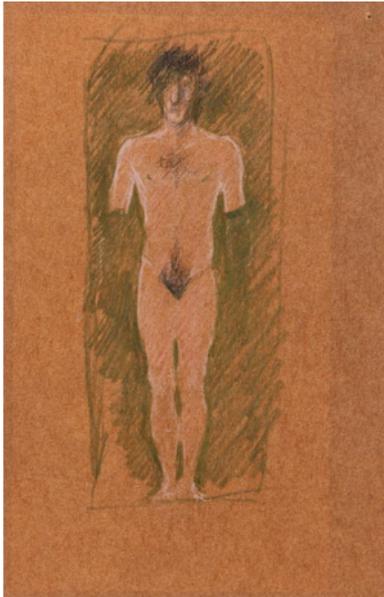
1974. Oil on canvas

The creator of a highly personal artistic language, the San Sebastián native Bonifacio Alfonso belonged to a generation of artists who updated Spanish painting in the second half of the twentieth century through their proposals, which veered far from figuration. This work is formally related to another of his large-sized paintings from around the same period which also belongs to the museum's collection: *Toys*, 1975. With its evocative globular shapes set against a white background, it reveals the first influences of abstract expressionism, although, unlike his later works which boast rich colours, the palette here uses neutral tones. The rhythm and line show the artist's keen sensibility and mastery of drawing.

Bequeathed by Javier Mugarza Zubikarai in 2021

Vicente Ameztoy

San Sebastián, 1946–2001



Adam-Eve and Eve-Adam

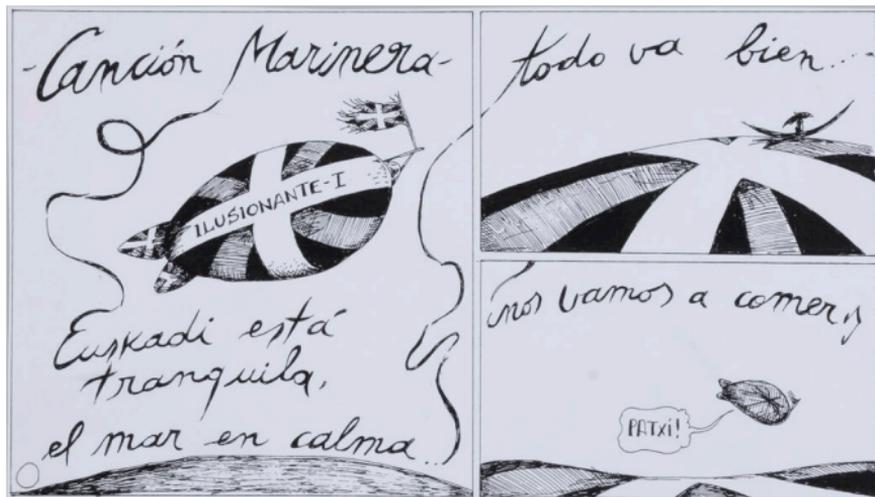
c. 1980–1981. Graphite and coloured pencil on cardstock

These two drawings, in which the painter Vicente Ameztoy depicts the parents of all humans as intersexual, can be considered the preparatory sketches for two of his watercolours dating from 1981. They are painted on cardstock and on the back is the stamp of the cultural promoter Albaina Kultur Braganza from San Sebastián. Indeed, one of the directors of that organisations, Juan Cruz Unzurrunzaga— who ran what served as Ameztoy’s gallery in his late years—was the last owner of those watercolours. These unique sketches have joined the collection, along with other works of contemporary art, thanks to a donation by Dietlind Kubein.

Donated by Dietlind Kubein in 2021

Juan Carlos Eguillor

San Sebastián, 1947–Madrid, 2011



Selection of drawings

1977–2007. Ink on paper

This room displays a selection of 37 drawings that the multifaceted illustrator from San Sebastián, Juan Carlos Eguillor, published in the newspaper *El País* over the course of three decades—from 1977 to 2007. With their author's characteristic clean yet mordant style, they reflect the political and social situation of the Basque Country in those years. The drawings, which are made of ink on pieces of small white cardstock, are joined by an album made up of another 9 attached drawings. The entire set recently joined the collection thanks to the donation by Luis Alberto García Pérez, a friend of the artist and editor of the aforementioned newspaper.

Donated by Luis Alberto García Pérez in 2022

Albert Oehlen

Krefeld, Germany, 1954



Trip

1988. Drypoint on paper

When he got his start as an artist, Albert Oehlen stood out in the circles of Berlin and Cologne thanks to his association with the fine arts and with rock and punk music. During that period, he was also affiliated with the neoexpressionist group *Die Neue Wilde* (New Wild Ones). His questioning of painting as a discipline unsuited to the art of his period led him to concentrate on the aspects he viewed as essential—colour, gesture, emotion—and to mix abstract and figurative elements. This impressive print, an example of his intriguing yet scarce graphic works, is one of the four comprising the suite entitled *Estrechamiento de mente*, ten copies of which were made.

Donated by Dietlind Kubein in 2021

* On display at the Pedro de Icaza y Aguirre Hall

Arte Ederren Bilboko Museoa
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