

bilbao **museoa**

BBKateak

Ortega Muñoz – López

Arte Ederren Bilboko Museoa
Museo de Bellas Artes de Bilbao

bbk 

Ortega Muñoz – López

Room 9

Old building

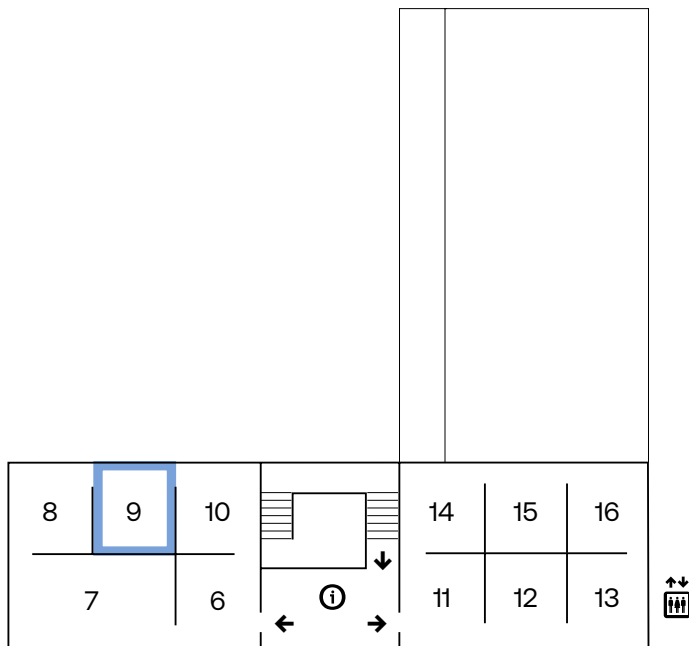
First floor

Referents

Godofredo Ortega Muñoz's celebrated landscapes are gradually stripped of anything that is unique to them until they are left soulless. Even the gleam of the oil paint disappears in the barren Castilian landscape, and we are finally left with the question uttered by his admired Antonio Machado: is it 'waiting, sleeping or dreaming?' Scree, paths, hills and those chestnut trees of Extremadura, which, like dour signs, capture Edu López in a repetition which he includes centrally in his own particular artistic kaleidoscope.

1 Old building

First floor



Godofredo Ortega Muñoz

1899-1982

With an early vocation as a self-taught artist, he started his career in the early 1920s and excelled in portraiture. In his youth, he was an artist with a nomadic life in which he travelled around Europe and visited Turkey, Palestine and Egypt. After the Civil War, he and Benjamín Palencia became the renovators of Spanish painting through the landscape genre. He was extremely popular and earned widespread recognition, yet he worked alone, with extended sojourns in Valencia de Alcántara (Cáceres) in contact with the rural environment and the landscape of Extremadura. In 1953, he showed his works at the Museo de Arte Contemporáneo of Madrid, and in 1954 he won the Grand Prize and the Second Havana Biennial. In 1957, the Bilbao Fine Arts Museum hosted a solo exhibition of his works.



Landscape in Extremadura

1955. Oil on canvas

'Of the entire landscape, what one tends to retain is the chestnut trees. The two chestnut trees, or just one. At first, attention inevitably focuses on the trees in the lower part, on the green that climbs and drags us into the background, to the foundations of the painting, or on the lines that bisect the landscape like a scar or a tattoo. After that, our eyes go a little further, to the horizon, getting lost in the futile attempt to decipher the nature of the strange—pink—stones which crop up in the moorland. Finally, when the memory of all of it dissolves into nothingness, what always prevails is the chestnut tree, which is now something else, nailed like a strange remnant somewhere you do not wish to go.' Edu López, 2022

Acquired in 1957



Summer

c. 1957–1958. Oil on canvas

‘Unlike in the West, where we tend to paint from life, from a model, the Oriental tradition has lent itself more to introspection, to creating a landscape at home or, as in this case, in the artist’s studio. Ortega Muñoz makes his works based on memory, and perhaps for that reason all the summer is concentrated here in the title and in dry lands which are dominated by absences. Bereft of trees, bereft of wind, bereft of the shadow of architecture and of any human trace, one might think that the artist brought an erroneous memory into his studio, the memory of a deserted planet that was not his, more similar to the spotted hide of an animal than to any barren landscape from Castile or Extremadura. Ultimately, a kind of modest metaphysical bedazzlement leads us to discover that we were wrong.’ Edu López, 2022

Acquired in 1959

Edu López

1965

He started his career as an artist in the late 1980s, when the boundaries between painting and sculpture were beginning to blur and intersect with different creative procedures. He was trained at the Fine Arts Faculty of Bilbao and furthered his studies at the GHK in Kassel (Germany), as well as at the Arteleku centre in San Sebastián. In 1998, he won first prize from the Basque government at Gure Artea. The worlds of comics, literature and historical avant-gardes permeate his paintings, which tend to use modular compositions made up of medium and small works in which he proposes new stories and discourses, free of prejudices, based on previous ones.



Tailwind diary

1996-2021. Acrylic, paper, ink and paper pulp on board

Envisioned as a compendium of 25 years of work, this work is made up of 66 independent works in which López has included not only references to his personal and social ideas but also countless allusions to art history, literature, popular iconography and the spirit of numerous artists, both ancient and modern, who interested him as an adolescent, such as Bosch, Hokusai, Marquet, Picabia, Morandi, Gómez de la Serna, Ortega Muñoz... Some paintings have been part of earlier personal installations and exhibitions, while others have just recently been created. In Edu López's opinion, the large composition works as a story built 'from fragments from a diary'.

Acquired 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.