

bilbao **museoa**

# **BBKateak** **Guezala –** **Nagel**

Arte Ederren Bilboko Museoa  
Museo de Bellas Artes de Bilbao

**bbk** 

# Guezala – Nagel

## Room 14

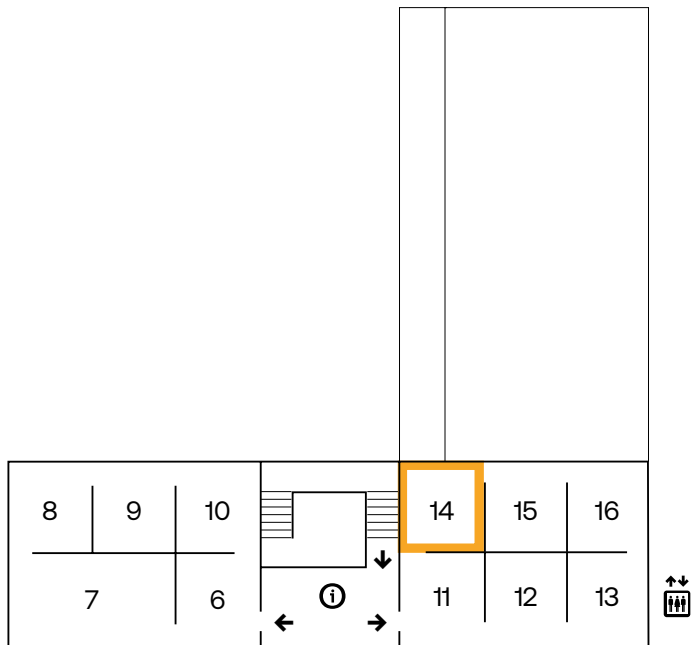
Old building

First floor

## Chic Bilbao

In its kinetic version in the large painting and pop version in the sculptural installation, Guezala and Nagel portray sophisticated-looking women with cinematic ease. While one is entering a party at the Hotel Carlton in Bilbao in the late 1920s, half a century later two friends framed by black gauze seem to be running into each other in a more mundane setting closer to the *burlesque*.

# 1 Old building First floor



# Antonio de Guezala

1889-1956

After being trained in business in Bordeaux and Manchester, in 1907 he studied at the Arts and Crafts School of Bilbao, where he attended drawing classes by Antonio Aramburu and met José Arrue and Anselmo Guinea. He worked in painting, engraving, poster art and design. He was a founding member of the Association of Basque Artists and collaborated with the Basque government to safeguard the artistic heritage at the start of the Civil War. In 1937, he went into exile and travelled around Europe as the head of set design of the music and dance group Eresoinka. His zeal for modernity led him to tinker with movements like the Nabis, the Viennese Secession and cubism, under whose influence he developed a highly unique aesthetic.



**The Revolving Door or Portrait of Begoña de la Sota**  
1927. Oil on canvas

The title of this work alludes to the door of Bilbao's Hotel Carlton, among whose moving glass walls we can make out Begoña de la Sota entering one of the two parties held in memory of Adolfo Guard in 1927. Seen from the inside, the figure is confused like an abstraction among the different kinetic facets of the door, in which indoors and outdoors are intermingled. The image synthesises many references from the avant-gardes and all the influences the artist had assimilated and is, in fact, considered his peak work.

Deposited by the Provincial Council of Bizkaia after transfer in lieu of tax by BBK in 2003

# Andrés Nagel

1947

He studied architecture at the University of Navarra but soon turned to the fine arts. After the 1970s, his intense exhibition calendar led him to travel all over the world. He has worked primarily in sculpture, but has dabbled in painting and engraving as well. Unlike the majority of his contemporaries, he has never identified with abstraction but instead with post-modern figuration which draws references from Pop Art and surrealism. In his works, he uses poor materials and fibreglass with polyester treated without a mould and polychromed. Irony and criticism of the society around him are features of his own particular artistic universe.

© Andres Nagel, VEGAP, Bilbao, 2022



## Sonsoles

1980. Etching on Rives paper

Nagel is the author of an extensive body of graphic works in which he primarily uses etching and aquatint, as well as lithographs. He often retouches his prints with paint or spray paint. In this example, the character is dressed in 1980s fashion, with a suit with large shoulder pads and a tube skirt which forces her to adopt a casually sexy posture as she leans over to adjust her sandal.

Donated by the artist in 1984

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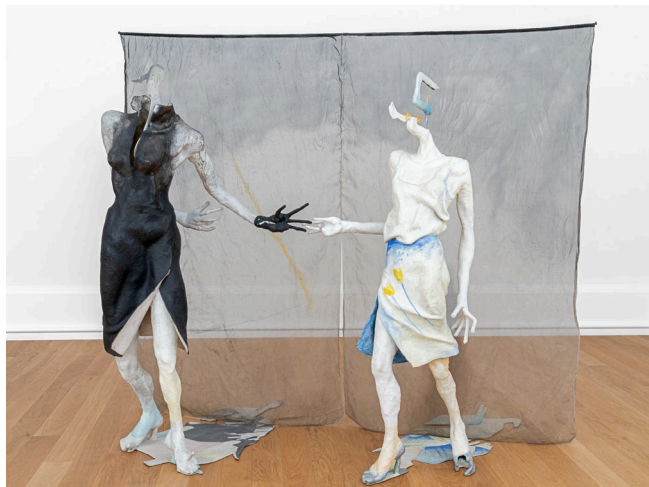
## **Fuensanta**

1980. Etching on Rives paper

Fuensanta is walking, swaying her hips slightly and looking off the side with an attitude of sophisticated insouciance. The duplication of her legs and feet, like an academic study, highlights her high-heeled sandals, with all their fetishistic connotations. This engraving and *Sonsoles*, which make a pair, are examples of Andrés Nagel's large body of graphic works, which are brimming with subtle irony, just like the rest of his oeuvre.

Donated by the artist in 1984





## 80003

1974. Oil, polyester and fiberglass

Nagel filters the reality captured in his works with a satirical tone verging on nonsense. The storyline here is two friends running into each other on the streets of Bilbao. Wearing tight-fitting clothing and high-heeled shoes, they are tall and slender despite being deformed. Their faces are almost completely reduced to their tongues, and their hands touch with feigned affection. The black chiffon background, like a curtain, underscores the theatricality of this scene imbued with social convention.

Acquired in 1982

# 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.