

bilbao museoa

# **BBKateak** **Campigli –** **Fernández**

Arte Ederren Bilboko Museoa  
Museo de Bellas Artes de Bilbao

**bbk** 

# Campigli – Fernández

## Room 20

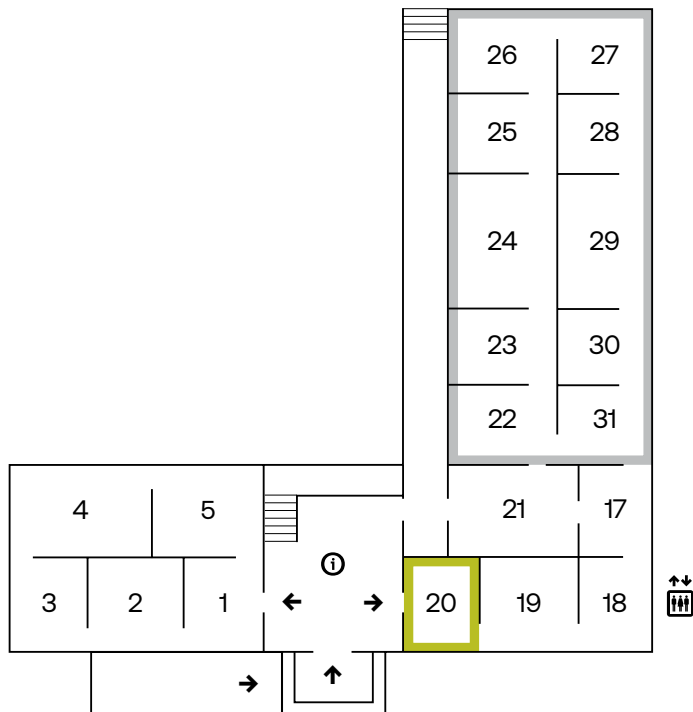
Old building

Ground floor

### Unbidden relation

Massimo Campigli experienced the revival of what were known as the 'primitive' arts in Paris. His works were rooted in the remains of Etruscan necropolises, the paintings on their walls and terracotta figures as self-assured as these two young women amusing themselves with a game known since Roman times. This is an ancient legacy that even Marisa Fernández finds it hard to dodge. Fernández is a post-minimalist artist who warms up vertical geometry by dyeing it with pigments and marking its surface with grooves, as if they had been carved out by a plough, perhaps also unexpectedly Roman.

# 0 Old building Ground floor



# Massimo Campigli

1895-1971

A painter, engraver, journalist and writer, he got his start in painting in Paris in the early 1920s, and his works were influenced by Picasso's neoclassical period and metaphysical painting. At that time, he was affiliated with the Italian Novecento group, participated in the Venice Biennale (1924 and 1928) and held solo exhibitions in Rome (1923) and Paris (1929). His painting also showed the influence of Etruscan art after 1928, when he discovered this ancient Italian culture in Villa Giulia (Rome). In 1933, he moved to Milan, and at a time when his works were garnering international recognition, he launched a successful career as a muralist, with projects for the Palace of Justice in Milan, the University of Padua and the Fifth Triennial of Milan. In 1948, the Venice Biennale devoted a special gallery to his work.



## Women Playing

1947-1948. Oil on canvas

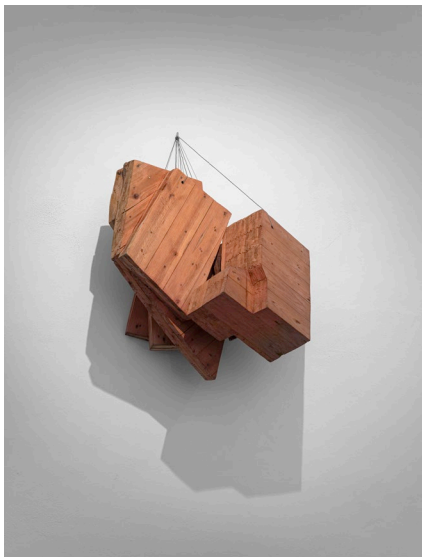
Two women are playing Nine Men's Morris in this work painted in earth and clay tones, which was acquired at the important Contemporary Italian Art Exhibition held at the Madrid Modern Art Museum in 1948. Unperturbed and static, the girls are formally dressed and coiffed. The game is unfolding calmly without any apparent communication between them. The one wearing the light-coloured dress is resting her head on one hand and indolently watching her companion's move; the latter holds her head upright and is moving a piece on the board as if she were hardly paying attention to the game. Even though it is painted in oil, the rough, granulated surface of the painting makes it resemble a fresco or a mural.

Acquired in 1948

# María Luisa Fernández

1955

She studied at the Bilbao Fine Arts College between 1974 and 1979, and the latter year she and her fellow sculptor Juan Luis Moraza created the CVA (Comité de Vigilancia Artística or Artistic Vigilance Committee) collective, focused on conceptual art. She made her first solo works in 1984. In the early 1990s, she joined the faculty at the Fine Arts Faculty in Pontevedra, and she took a hiatus from showing her works in 1997. Fernández is the author of a body of sculpture with abstract roots which seek to be poetic and expressive, and they stand out for the use of colour and unconventional materials, like plaster and foam rubber, in addition to wood—burned, dyed or painted with oil paint. In 2015, Azkuna Zentroa (Bilbao) held a retrospective of her works.

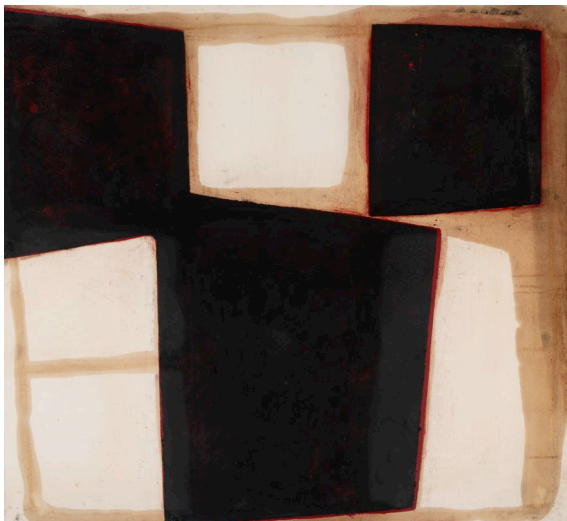


## **Untitled (Long Hair)**

1988. Wood and steel cable

Held by a steel cable, three heavy wooden blocks hang from the wall in an apparently random fashion. They are made of boards of different sizes which create planes, volumes and varied formal structures after being glued and nailed to each other. The wood has been dyed but not filed or refined much by the artist, which enables spectators to imagine textures and roughness that break their geometry and suggest a particular topography.

Acquired in 2019



## **Drawing I**

1988. Oil on paper

References to the countryside, farm work and her own rural roots are common in Fernández's works. Just like in some of her wooden sculptures, in this delicate work on paper, irregular geometric shapes seen almost at a bird's-eye view refer to a particular biographical memory related to the memory of farming and the landscapes of Tierra de Campos (Palencia), which she would travel through on her holidays.

Donated by Oliva Arauna in 2019



# 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.