

bilbao museoa

# **BBKateak**

# **Torre – Badiola**

Arte Ederren Bilboko Museoa  
Museo de Bellas Artes de Bilbao

**bbk** 

# Torre – Badiola

## Room 21

Old building

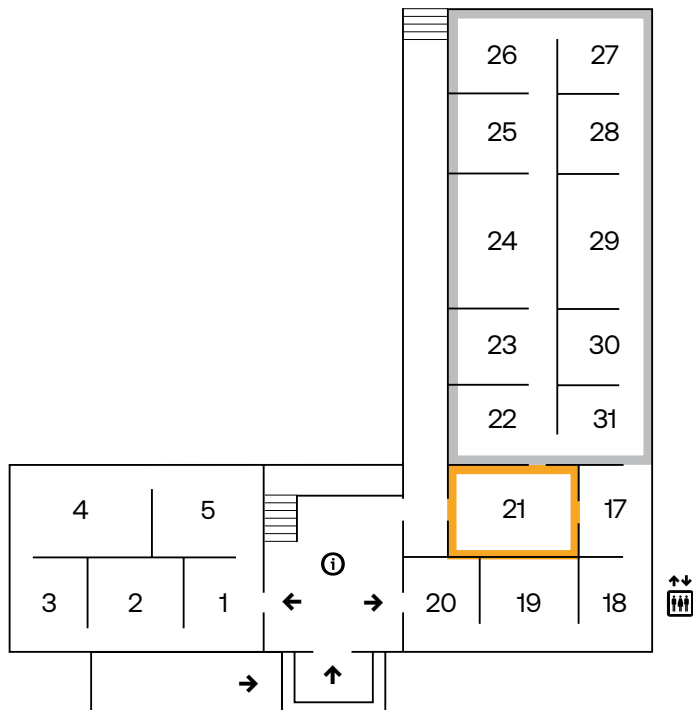
Ground floor

## All Iron

Torre created sculptural archetypes which represent the effort of labour. The helmsman rises up with static firmness, which the artist counters with the powerful diagonal line which he is steering with a hand of steel. The work of Badiola, a declared admirer of Malevich, belongs to a series of sculptures which are attached to the wall. Using space as a builder of shapes and steel as a line, it starts with a rectangular box to create a structure in which orthogonal stability and diagonal dynamism stand in opposition to each other.

# O Old building

## Ground floor



# Quintín de Torre

1877-1966

He was trained in the Arts and Crafts School of Bilbao and in the atelier of the sculptor Serafín Basterra. In 1901, he moved to Paris, first on a pension from the Bilbao Town Hall and later from the Provincial Council of Bizkaia. Upon his return, in Valladolid he learned about the work of Berruguete and Mena, among others. He helped found the Association of Basque Artists, which he served as president, and exhibited his works in the 1924 Venice Biennale, the First Exhibition of the Society of Iberian Artists in 1925 and regularly at the National Fine Arts Exhibitions. In 1955, he joined the San Fernando Academy in Madrid. His extensive oeuvre made of wood, marble, stone and bronze is always based on realism with a broad range of themes ranging from portraits to processional or funerary sculpture.



## **The Helmsman**

c. 1913. Bronze

This is a key piece in the more social facet of Torre's sculpture that he made in Paris until the 1920s under the influence of Constantin Meunier. Particularly interested in works related to the sea, here he sculpted a figure slightly larger than life-sized representing a young man sailing his ship. His left leg is in front of his right one, using his body as a counterweight to the rudder, which has a clearly diagonal line. The undeniable monumentality of the figure, who seems sturdy and immobile, as well as the inscription at the base ('Gora Euskadi Askatuta'), now lost, contributes to enhancing the epic feel of the work.

Donated by the Vilallonga de la Sota family in 1975

# Txomin Badiola

1957

Along with Ángel Bados, Juan Luis Moraza, María Luisa Fernández and Pello Irazu, he is one of the representatives of what is known as the *New Basque Sculpture*. After finishing his Fine Arts degree at the University of the Basque Country with a specialisation in painting, his work in the 1980s revolved around sculpture and was heavily influenced by Oteiza. He participated in creating EAE (Euskal Artisten Elkartea), a collective that made actions with artistic-political significance. He won the Gure Artea award in 1986 and the Delfina Foundation grant the following year, which enabled him to move to London and later New York. From then on, his work departed from the formalism of Basque sculpture from that time and added more narrative industrial materials, photography and video installations. Today he is one of the Basque artists with the greatest international fame.

© Txomin Badiola, VEGAP, Bilbao, 2022



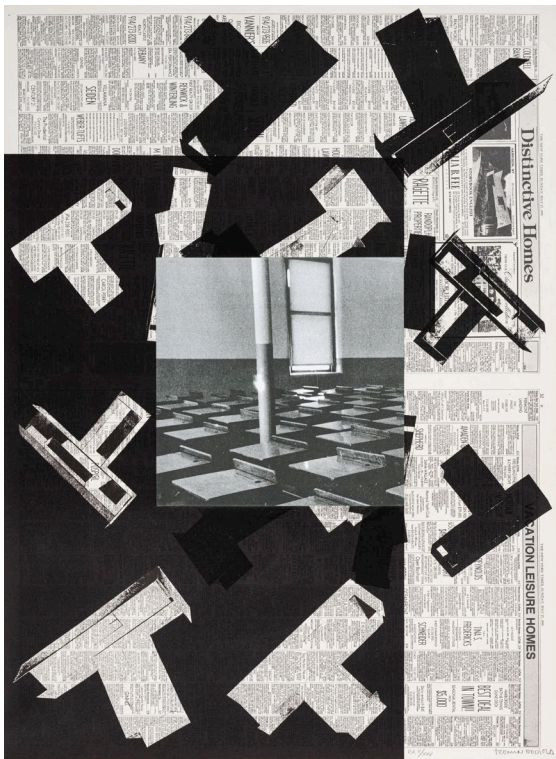
## **E. L. (The Russian)**

1987-1988. Steel

Made before the artist's sojourn in New York, this work is connected to the approaches of the group of young sculptors who updated the Basque art scene in the 1980s, the heirs to the historical avant-gardes and constructivism. It belongs to a series that is clearly connected to Oteiza's work, specifically to the minimalist works of his 'metaphysical boxes', although it does question some of his assumptions. It is comprised of a rectangular box-shaped module that Badiola had used in previous works, whose evolution with different openings gives the sense of frozen motion.

Acquired in 2022

© Txomin Badiola, VEGAP, Bilbao, 2022



## Russians

1990. Lithograph on paper

Donated by the artist 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.