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González de Durana Isusi, Javier (Artium. Francia, 24. 01002 Vitoria/Gasteiz): Los orígenes de la modernidad en el arte vasco: Arte Vasco y compromiso político (The origins of the modernity in the Basque art: Basque art and political commitment) (Orig. es)

In: *Ondare*. 23, 15-34

Abstract: The origins of artistic modernity in the Basque country were related with the industrial process that the region went through. In relation with this, the political ideologies that guided the work of the most representative for artists were decisive. From this combination between social enrichment and political struggle came the most representative plastic, architectural and literary works in the peculiar modern Basque process.

Key Words: Art. Modern. Nationalism. Socialism. Ideologies. Middle class. Industrialisation. Painting.

Basurto Ferro, Nieves (UPV/EHU. Fac. de Bellas Artes. Dpto. de Historia del Arte. Sarriena, s/n. 48940 Leioa): La arquitectura ecléctica (Eclectic architecture) (Orig. es)

In: *Ondare*. 23, 35-76

Abstract: This study details how eclectic architecture develops in the Basque towns of Bilbao, San Sebastian and Vitoria/Gasteiz. There is a clear trend towards monumentality, and the study analyses the various typologies used as well as the various decorative and material digests. The study also details, on the other hand, the most important architects and foremen.

Key Words: Eclecticism. Historicisms. Expansions. Monumentality. Typologies. Ornamental repertoires. Materials. Architects. Foremen.

Sanz Esquide, José Angel (Escola Tècnica Superior d'Arquitectura del Vallès. Pere Serra, 1-15. 08190 Sant Cugat del Vallès): El periodo heroico de la arquitectura moderna en el País Vasco (1928-1930) (The heroic period of modern architecture in the Basque Country (1928 - 1930s)) (Orig. es)

In: *Ondare*. 23, 77-90

Abstract: That text is about the evolution of the ideals of modern architecture in the Basque Country in a very short period of time, which elapsed between 1928 and late 1930. However, it is not possible to explain those three years as an exclusively internal history, above all if we take into account the protagonists, the architects José Manuel Aizpúrua (who ended his career in 1927), Joaquín Labayen (who died in 1927) and Luis Vallejo. Nothing that happened in Europe was unknown to them.

Key Words: Game. 1927 Generation. Rationalist architecture. New architecture. Dehumanisation of art.

Sáenz de Gorbea, Xabier (UPV/EHU. Fac. de Bellas Artes. Dpto. de Historia del Arte. Sarriena, s/n. 48940 Leioa): Escultura y escultores vascos (1875-1939) (Basque sculpture and sculptors (1875-1939)) (Orig. es)

In: *Ondare*. 23, 91-138

Abstract: The present study attempts to evaluate the main historical factors, the various avatars that influence the plastic projects carried out by Basque sculptors between 1875 and 1939, analysing the different prevailing traditionalist, modernising, end-of-century and vanguard attitudes.

Key Words. Martial Aguirre. Higinio Basterra. Moisés Huerta. Francisco Durrio. Nemesio Mogrobejo. Quintín de Torre. Joaquín Lucarini. Jorge Oteiza.

Rodríguez-Escudero Sánchez, Paloma (UPV/EHU. Fac. de Bellas Artes. Dpto. de Historia del arte y música. Sarriena, s/n. 48940 Leioa): Costumbrismo, impresionismo y "art nouveau" en la pintura vasca (Traditionalism, impressionism and "art nouveau" in Basque painting) (Orig. es)

In: *Ondare*. 23, 139-162

Abstract: This work analyses the scope of the trends and movements that have been designated traditionalist, impressionist and "art nouveau" in painting in the Basque Country over the last few decades of the 19th century and the beginning of the 20th century. A "state of the issue" is outlined on this period that been essential for the configuration of Basque art.

Key Words: 19th-20th Centuries painting. Traditionalism. Impressionism. Modernism.

Golvano Gutiérrez, Fernando (FICE. Dpto. de Filosofía de los Valores. Avda. Tolosa, 70. 20018 Donostia): Merodeos sobre las primeras vanguardias vascas, sus paradojas y aporías (Background on early Basque vanguards, their paradoxes and aporias) (Orig. es)

In: *Ondare*. 23, 163-178

Abstract: This motion approaches the paradoxes and aporias recreated by the first attempts to constitute a Basque vanguard. Such contradictions refer to the asynchrony between its postulates and the Basque historical context (the aesthetic modernity of which was yet to be developed), as well as to its relations with historical European vanguards. Such paradoxes were also to be the origin of its decadence.

Key Words: Early vanguards. Basque art. Paradoxes. Aporias. Lekuona. Aizpúrua. Oteiza. Utopias.

Bilbao Salsidua, Mikel; Larrinaga Cuadra, Andere; Novo, Javier (Eusko Ikaskuntza. María Díaz de Haro, 11-1º. 48013 Bilbao): Las pensiones para artistas otorgadas por la Diputación Provincial de Vizcaya (1889-1912). Proceso histórico (Pensions for artists granted by the Provincial Diputation of Biskaia (1889-1912). Historical process) (Orig. es)

In: *Ondare*. 23, 183-194

Abstract: The following communication is about the process of regulation of pensions for Biskaiian artists that the provincial Diputation of Vizcaya carried out between 1889 and 1912. There were only two official regulations, edited in 1902 and 1912 respectively, together with the previous one dated in 1889. Emphasis will be made, however, on the 1902 regulation, which was used even after the 1912 regulation.

Key Words: Pensions for Biskaiian artists. Provincial Diputation of Biskaia.

Muñoz Fernández, Francisco Javier (Monte Oiz, 1 - 2 C. 48007 Bilbao): Arquitectura racionalista en San Sebastián. Las conferencias de Fernando García Mercadal y Walter Gropius (Rationalist architecture in San Sebastian. The conferences by Fernando García Mercadal and Walter Gropius) (Orig. es)

In: *Ondare*. 23, 195-213

Abstract: Fernando García Mercadal in 1928 and Walter Gropius in 1930 delivered various conferences in defence of the new architecture. These conferences, together with exhibitions on art and modern architecture held in the town, the first related buildings with the new aesthetics and the dissemination carried out by some journals, contributed to the extension of rationalism in San Sebastian.

Key Words: Rationalist architecture. San Sebastián. 1928 - 1930s. Fernando García Mercadal. Walter Gropius.

Agirre Muxika, Luis Angel (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): Pedro Guimón: una aproximación (An approach to Pedro Guimón) (Orig. es)

In: *Ondare*. 23, 217-233

Abstract: This is an approach to the work by this Biskaiian architect who worked mainly during the first third of the twentieth-century, comparing his ideas as reflected in the texts he wrote with his works in practice. This approach is completed with the placing in context of Pedro Guimón's work in the philosophical and political currents in which it is registered.

Key Words: Euskadi. Architecture. Romanticism. Nationalism. Neo - Basque. Historicism.

Arnaiz Gómez, Ana (UPV/EHU. Fac. de Bellas Artes. Dpto. de escultura. Sarriena, s/n. 48940 Leioa): Escultura y arquitectura para la memoria de la vida. Vista Alegre, el cementerio de Bilbao (Sculpture and architecture for remembrance of life. Vista Alegre, the cemetery of Bilbao) (Orig. es)

In: *Ondare*. 23, 235-253

Abstract: A cemetery is configured as a double of the realm of the living. It configures a context in which sculpture, architecture, urban planning and public spaces are articulated in a symbolic pact. The image of the monument is thus set out over the individualities of each tomb. This is a brief introduction of the Vista Alegre cemetery in Bilbao pointing out that its development process is an example of a cemetery as a place in which life is commemorated.

Key Words: Sculpture. Monument. Grave. Cemetery. City. Architecture. Report. Public space.

Cendrero Iraola, Alejandro (IES Pio Baroja. Elcano, s/n. 20300 Irún): La influencia francesa en la arquitectura pública donostiarra durante la Restauración (French influence in the public architecture in San Sebastian during the Restoration) (Orig. es)

In: *Ondare*. 23, 255-265

Abstract: San Sebastián is a town with an urban centre configured during the Restoration. It shows a Parisian vocation that makes it inspire itself in French Eclecticism, under the aegis of Garnier, in its most representative buildings: the Diputation related to the Opera of Paris and the Gran Casino inspired on its equivalent in Monaco.

Key Words: French Eclecticism. San Sebastian. José de Goicoa. Aladrén. Morales de los Ríos. Ramón Cortazar. Luis Elizalde.

Ordóñez Vicente, María (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): Relación medievalismo modernismo en dos obras de San Sebastián: Moraza, 5 y Zubieta, 1E (The relationship between medievalism and modernism in two public works in San Sebastian: Moraza, 5 and Zubieta, 1E) (Orig. es)

In: *Ondare*. 23, 267-278

Abstract: Two 1906 buildings in San Sebastian clearly show the various styles that were then succeeding each other. They were built by two outstanding local architects, Luis Elizalde and Ramón Cortázar. They share modernist and neo-medieval elements. They are the product of an intellectual discussion that took place between European artists that had an immediate reflection in the architectural production of the country.

Key Words: Luis Elizalde. Ramón Cortázar. Modernism. Neo-medievalism. Regionalism.

Paliza Monduate, Maite (Univ. de Salamanca. Fac. de Geografía e Historia. Cervantes, 3. 37009 Salamanca): Los últimos maestros de obras y su actividad en torno a 1900. Las figuras de Francisco Echevarría Trápaga y Pedro Salviejo Cavada (The last foremen and their activity in or around 1900. Francisco Echevarría Trápaga and Pedro Salviejo Cavada) (Orig. es)

In: *Ondare*. 23, 279-294

Abstract: The last foremen with academic training carried out their activities up until the early 20th century. This communication analyses the avatars experienced by these professionals around 1900 and the trajectories of Francisco Echevarría Trápaga and Pedro Salviejo Cavada.

Key Words: Foremen. Francisco Echevarría Trápaga. Pedro Salviejo Cavada. Mario Camiña Beraza. Biskaia. Carranza. Lanestosa. Cantabria.

Apraiz Sahagún, Amaia (Eusko Ikaskuntza. María Díaz de Haro, 11 - 1. 48013 Bilbao): Evolución arquitectónica de las industrias conserveras en Bermeo (Architectural evolution of tinned food industries in Bermeo) (Orig. es)

In: *Ondare*. 23, 297-309

Abstract: In the conformation of Bermeo economic activity is a determinant factor in its historical, economic, social and artistic development. If the study of the historical buildings is unquestionable, how is it possible that industrial buildings do not have their place in such a study? It is a difficult question to answer, even though, from an increasingly generalised consensus, various approaches are being carried out, this exhibition being a small contribution thereto.

Key Words: Architecture of tinned food industries. Conservas Arroyabe. Conservas Astorquiza. Conservas Garavilla. Conservas Serrats. Teodoro de Vidachea, foreman. Pedro de Ispizua, architect.

Bilbao Salsidua, Mikel (Avda. Zumalakarregi, 11 - 3.C. 48007 Bilbao): Pedro Ispizua. Aportaciones a la arquitectura bilbaína de preguerra (Pedro Ispizua. Contributions to pre-war architecture in Bilbao) (Orig. es)

In: *Ondare*. 23, 311-324

Abstract: The present communication collects some of the most relevant aspects of architect Pedro Ispizua Susunaga's production in the city of Bilbao between 1920 and 1939. This period was characterised by the exercise of his profession as a municipal architect, and such emblematic projects as the Schools of Atxuri, the Market of the Ribera, the Bilbao Garden City, the Kiosk of the Arenal, or the Luis Briñas College all belong to this stage of his professional life.

Key Words: Pedro Ispizua. Architecture. 20th century. Bilbao.

Fernández Altuna, José Javier (Indianoene Bidea, 9, 3-B. 20013 Donostia): Arkitektura industrialia modernoa Gipuzkoan (1928-1939): tipologiak eta iturriak (Modern industrial architecture in Gipuzkoa (1928-1939): typologies and sources) (Orig. eu)

In: *Ondare*. 23, 325-333

Abstract: Rationalism first developed in the nineteen twenties and nineteen thirties. And although the most important centres of creativity were located outside the Basque Country, this new style had its repercussion there too. In the Basque provinces, Gipuzkoa accepted the challenge of modern architecture, and furthermore, it did so through industrial architecture, with remarkable buildings in this type of architecture. In this motion we will attempt analyse the typologies and sources used when constructing such buildings.

Key Words: Industrial architecture. Modern architecture. Gipuzkoa.

Martínez Matía, Ainara (Eusko Ikaskuntza. María Díaz de Haro, 11 - 1. 48013 Bilbao): “La Ceres”. Una fábrica del novecientos en el casco urbano bilbaíno (“La Ceres”. A factory from the nineteen-hundreds in the urban area of Bilbao) (Orig. es)

In: *Ondare*. 23, 335-342

Abstract: On the verge of the change of the century a floury is built in Bilbao incorporating concrete for the first time in the Spanish State according to a patent belonging to François Hennebique. Certain historical avatars have made it possible for this technological and artistic legacy to have been handed down to us. This communication will analyse this case from the point of view of its repercussion in the History of Art.

Key Words: “La Ceres” flour factory. Industrial architecture in Bilbao. Eclecticism. Reinforced concrete system. Hennebique. Ramón Grotta, Engineer. Federico de Ugalde, architect. Severino de Achúcarro, architect. The Old Bilbao.

Muñoz Fernández, Francisco Javier (Oiz Mendia, 1 - 2. C. 48007 Bilbo): Bilbo eta arkitektura arrazionalista: 30. hamarkadako auzo etxeak (Bilbao and rationalist architecture. Housing in the various quarters of the town in the nineteen thirties) (Orig. eu)

In: *Ondare*. 23, 343-353

Abstract: In the times of the Second Republic, architecture in Bilbao followed rationalist trends. However, the superficial manner in which new architectural ideas were incorporated, the organisation of urban planning around closed courtyards and municipal ordinances that regulated all this, left no option for putting into practice new urban structures or a new internal organisation in houses. Thus, the architects of Bilbao, in their own way, conceived a modern architecture that changed the surface of the city.

Key Words: Rationalism. Bilbao. The nineteen thirties. Housing. Urban planning.

Vivas Ziarrusta, Isusko (Eusko Ikaskuntza. María Díaz de Haro, 11 - 1. 48013 Bilbao): Racionalismo local y reminiscencias posteriores. Arquitectura funcional entre el simbolismo y la monumentalidad (Local rationalism and subsequent reminiscences. Functional architecture between symbolism and monumentality) (Orig. es)

In: *Ondare*. 23, 355-370

Abstract: The intention is to sponsor a vision based in the incidence of modern movements on architecture and especially in rationalism in the northwestern Basque Country. Starting from certain premises, which derive to proposals of a symbolic and a more monumentalist character without forgetting utopian revolutionary remnants and the zeal for liberation that exists in vanguards.

Key Words: Rationalism. Symbolism. Monumentality. Functionalism. Architectural forefronts. Remodelling.

Arregui Barandiarán, Ana (Eusko Ikaskuntza. María Díaz de Haro, 11 - 1. 48013 Bilbao): Un ejemplo de escultura conmemorativa en el País Vasco: el monumento a Pedro Viteri y Arana en Arrasate/Mondragón (An example of commemorative sculpture in the Basque Country: the monument to Pedro Viteri y Arana in Arrasate/Mondragón) (Orig. es)

In: *Ondare*. 23, 373-384

Abstract: The monument erected in Arrasate to commemorate philanthropist Pedro Viteri Arana and the various phases its construction went through clearly exemplify the artistic practice of the moment. The project started with a direct assignment to a sculptor, the creation of a "Monument Commission" and the subsequent change from direct assignment to open competition indicate the difficulties that emerged for its construction.

Key Words: Commemorative sculpture. Open competition. Pedro Viteri. Emilio Molina. Isidoro Uribesalgo. Juan Piqué. José Riu.

Azanza López, José Javier (Univ. de Navarra. Fac. de Filosofía y Letras. Dpto. de Historia del Arte. Campus Universitario. Campus universitario. 31009 Iruñea/Pamplona): Escultura conmemorativa en Navarra en torno al cambio del siglo: origen y consolidación de un género (Commemorative sculpture in Navarre around 1900: origin and consolidation of a gender) (Orig. es)

In: *Ondare*. 23, 385-399

Abstract: Commemorative sculpture is one of the main artistic demonstrations of the 20th century in Navarre. The present article approaches the origins of this type of sculpture in the late 19th century, its roots at the beginning of the 20th century with the Monument to the Fueros (Jurisdictions) of Pamplona, and its years of consolidation later on with the appearance in the Navarran panorama of Orduna and Arcaya.

Key Words: Commemorative sculpture. Navarre. Monument to the Fueros (Jurisdictions). Fruitful Orduna. Ramón Arcaya.

Gutiérrez Landaburu, José M^a (Eusko Ikaskuntza. María Díaz de Haro, 11 - 1. 48013 Bilbao): Siete cartas inéditas de Francisco Durrio (Seven unpublished letters by Francisco Durrio) (Orig. es)

In: *Ondare*. 23, 401-410

Abstract: Seven unpublished letters illustrate how Durrio sent his collection of jewels to the Museum of Modern Art in Bilbao. This collection constitutes the bulk of the author's goldwork that can be currently seen in the Museum of Fine Arts. The sculptor's offer to send his fabulous painting collection is also documented (emphasising Paul Gauguin's work).

Key Words: Paco Durrio. Unpublished letters. Goldwork. Paul Gauguin.

Gutiérrez Landaburu, José M^a (Artibai, 14 - 1.A. Algorta. 48990 Getxo); **Muñiz Petralanda, Jesús** (Eleiz Museoa - Museo Diocesano de Arte Sacro. Plaza de la Encarnación, 9.B. 48006 Bilbao): El arte funerario entre la tradición y la vanguardia: el cementerio de Nuestra Señora del Carmen de Getxo (Funeral art between tradition and the vanguard: the cemetery of Nuestra Señora del Carmen in Getxo) (Orig. es)

In: *Ondare*. 23, 411-426

Abstract: Funeral art constitutes an indispensable section for the study of contemporary art, which has not as yet been sufficiently studied. We approach the study of one of the most relevant set of works of this kind in the Basque Country, the Municipal Cemetery in Getxo (Bizkaia), explaining its genesis, and providing unpublished data and dates on authors about the most outstanding chapels and pantheons.

Key Words: Funeral architecture. Funeral sculpture. Getxo. Bizkaia. Fidel Iturria. Michael García de Salazar.

Lertxundi Galiana, Mikel; Arretxea Sanz, Larraitz (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): El escultor guipuzcoano Marcial Aguirre (1840-1900) (Marcial Aguirre, the Guipuzkoan sculptor (1840-1900)) (Orig. es)

In: *Ondare*. 23, 427-435

Abstract: The present communication is a short summary of a piece of research on Marcial Aguirre, the main Gipuzkoan sculptor in the 19th century.

Key Words: Marcial Aguirre. Sculpture. Neo-classicism. Romanticism. Realism.

Paliza Monduate, Maite (Univ. de Salamanca. Fac. de Geografía e Historia. Cervantes, 3. 37009 Salamanca): El monumento al poeta Antonio Trueba, obra de Mariano Benlliure y su influencia en la escultura conmemorativa vizcaína del siglo XX (The monument to Antonio Trueba, the poet, a work by Mariano Benlliure and its influence on Biskaian commemorative sculpture in the 20th century) (Orig. es)

In: *Ondare*. 23, 437-453

Abstract: The monument to Poet Antonio Trueba constitutes a milestone in commemorative sculpture of the late 20th century. The present communication analyses this work, its genesis and its influence on other monuments in Biskaia.

Key Words: Contemporary sculpture. Commemorative monument. Mariano Benlliure. Moisés de Huerta. Higinio de Basterra. Josep Montserrat.

Rubio Celada, Abraham (Villamanín, 33-1, 1º-6. 28011 Madrid): Cerámicas modernistas de Daniel Zuloaga en Donostia/San Sebastián (Modernist ceramics by Daniel Zuloaga in Donostia/San Sebastián) (Orig. es)

In: *Ondare*. 23, 455-464

Abstract: Between the end of the 19th century and the beginning of the 20th century, Daniel Zuloaga was to work a lot for Basque architects. His ceramic decorations applied to architecture and his ceramic objects will serve as disseminating elements of the new modernist aesthetics, in town of San Sebastian as well as in the Basque Country as a whole.

Key Words: Zuloaga. San Sebastian. Ceramics. Architecture. Modernism.

Sarriugarte Gómez, Iñigo (UPV/EHU. Fac. de Filología y Geografía e Historia. Dpto. de Historia del Arte. Avda. de las Universidades, 5. 01006 Vitoria/Gasteiz): Paco Durrio y Paul Gauguin: una amistad que se forja en París (Paco Durrio and Paul Gauguin: a friendship that is forged in Paris) (Orig. es)

In: *Ondare*. 23, 465-473

Abstract: In 1884, Paco Durrio, from Bilbao, moved to Paris, where he is trained on the techniques of ceramics, in Ernst Chaplet's workshop, where he met Paul Gauguin in 1886. As from this moment, their friendship is consolidated, and this was to make him the French artist's main representative after his definitive departure from Europe. This meant that numerous artists who wanted to know the work of the painter from Pont-Aven had to make contact with Paco Durrio.

Key Words: Durrio. Gauguin. Picasso. Chaplet.

Tabar Anitua, Fernando (Univ. Complutense de Madrid. Dpto. de Didáctica de las CC. Sociales, Geografía, Historia e Historia del Arte. Rector Royo Villanova, s/n. 28040 Madrid): Un dibujo inédito para el monumento a Dato de Benlliure e Iradier en Vitoria/Gasteiz (An unpublished drawing for the monument to Dato by Benlliure and Iradier in Vitoria/Gasteiz) (Orig. es)

In: *Ondare*. 23, 475-481

Abstract: A preparatory drawing by Mariano Benlliure for the 1925 monument to Eduardo Dato in Vitoria/Gasteiz is exhibited. It contains an initial idea of the composition that is different from the definitive version. Data are also provided on the author of the pedestal, the architect Cesáreo Iradier.

Key Words: Mariano Benlliure. Drawing. Sculpture. Architecture. Cesáreo Iradier. Eduardo Dato.

Aresti, Nerea; Llona, Miren (UPV/EHU. Dpto. de Hª Contemporánea. Sarriena auzoa, s/n. 48940 Leioa): Símbolos para una época. Género, clase y nación en la obra de Aurelio Arteta (Symbols for an era: Gender, class and nation in the Aurelio Arteta's work) (Orig. es)

In: *Ondare*. 23, 485-500

Abstract: Arteta is now part of history of art as the creator of a Basque iconography, but the meaning of his pictorial work transcends his decisive contribution to the nationalist imaginary. Arteta was a creator of many a significance. His work allows us to approach various ideological universes that also contain different perceptions of womanliness and women of his era.

Key Words: Basque art. Arteta. Gender. Political ideologies. 20th century.

Cutanda, M^a Luisa (27, Rue de Contamines. 1206 Genève. Suiza): Vicente Cutanda (1850-1925): un pintor realista y social (Vicente Cutanda (1850-1925): a realist and social painter) (Orig. es)

In: *Ondare*. 23, 501-512

Abstract: Different stages in the painting by realist painter Vicente Cutanda (1850-1925) and an analysis of his evolution within the artistic currents of the 19th century by means of the observation of some of his religious, historical and social paintings.

Key Words: Social painting. Realism. Engraving. Metallurgy. Biskaia 1900.

Fornells Angelats, Montserrat (Eusko Ikaskuntza. Miramar Jauregia, Miraconcha, 48. 20007 Donostia): Dos modelos de internacionalización del costumbrismo: Ignacio Zuloaga y Antonio Ortiz Echagüe (Two models of internationalism of traditionalism: Ignacio Zuloaga and Antonio Ortiz Echagüe) (Orig. es)

In: *Ondare*. 23, 513-521

Abstract: Ignacio Zuloaga and Antonio Ortiz Echagüe are two relevant examples of Basque artists that enjoyed a great international projection at the beginning of the 20th century, practising a traditionalist realism that in the case of the former was centred in characteristic personages of Castillian plateau. In that of the latter this realism was focussed on popular types from foreign countries like Holland, Italy, Argentina, or Morocco.

Key Words: Basque art. Painting. Traditionalism. Realism. Antonio Ortiz Echagüe. Ignacio Zuloaga.

Larrinaga Cuadra. Andere (Eusko Ikaskuntza. San Antonio 41. 01005 Vitoria/Gasteiz): *El Boceto* (1883) y *La Ilustración Vascongada* (1891). Dos ejemplos de prensa cultural en Bilbao en el último cuarto de siglo XIX (*El Boceto* (1883) and *La Ilustración Vascongada* (1891). Two examples of cultural press in Bilbao in the last quarter of the 19th century) (Orig. es)

In: *Ondare*. 23, 523-534

Abstract: This article approaches the study of *El Boceto* (1883) and *La Ilustración Vascongada* (1891), two magazines that, because of their contents, were of considerable interest for the study of plastic arts in the Basque Country. They can be considered the editorial predecessors of other significant journals from Bilbao, like *El Coitao* (1908) and *Hermes* (1917-1922).

Key Words: Illustrated cultural journals. Bilbao. Last quarter of the 19th century. Writings on art and illustrations.

Lertxundi Galiana, Mikel (Carmelo Labaca, 6 - 3.ezk. 20120 Hernani): La primera época de Isidoro Guinea: los años de pensionado (Isidoro Guinea's first phase: his years in pension) (Orig. es)

In: *Ondare*. 23, 535-546

Abstract: Isidoro Guinea is one of the numerous Basque artists that have been largely forgotten. Known solely for his final production, the following communication scans his years of artistic training, when, thanks to a pension from the Diputation of Biskaia, he was able to study in Paris and Milan.

Key Words: Isidoro Guinea. Decorative arts. Pension. Symbolism. Art dèco. Modernism.

Urricelqui Pacho, Ignacio (Univ. de Navarra. Fac. de Filosofía y Letras. Dpto. de Historia del Arte. Campus universitario. 31009 Pamplona/Iruñea): La pintura costumbrista en Navarra a través de tres ejemplos: Inocencio García Asarta, Javier Ciga Echandi y Miguel Pérez Torres (Traditionalist painting in Navarre in three examples: Inocencio García Asarta, Javier Ciga Echandi and Miguel Pérez Torres) (Orig. es)

In: *Ondare*. 23, 547-557

Abstract: The intention of the present communication is to contribute to the analysis of the discussion on identity developed in Navarre during the period from the late eighteen hundreds to the early nineteen hundreds through a study of traditionalist painting. Through the work of Navarran painters like García Asarta, Ciga Echandi and Pérez Torres two issues are approached: the struggle between Navarrism and nationalism and the graphic representation of the two Navarres.

Key Words: Navarrism. Nationalism. Mountain Navarre. Southern Navarre. Traditionalist painting.

López de Sosoaga, M^a Jesús (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): Jesús Olasagasti, animador del protagonismo cultural que tuvo San Sebastián antes de la Guerra Civil (Jesús Olasagasti, the animator of the cultural protagonism he had in San Sebastián before the Civil War) (Orig. es)

In: *Ondare*. 23, 561-573

Abstract: When we speak of Jesus Olasagasti we always remeber him as a "painter of portraits". Furthermore, Olasagasti had had a considerable protagonism in all the cultural events that had been carried out in San Sebastian in the period prior to the civil war. It was a friend of Aizpúrua, the architect, an assiduous participant in "tertulias" (social gatherings in which opinions were interchanged) and a very self-contradictory person. Olasagasti therefore always maintained ambiguous positions.

Key Words: Portrait. Contests for New Artists. Athenaeum. 1930 and 1931 exhibitions. GU. Graphic work. Ambiguity.

Martínez Fernández, Eukene (Sancho el Sabio, 27 - 9. 01008 Vitoria/Gasteiz): Un pintor para los primeros años del siglo XX: la figura singular de Francisco Iturrino (A painter during the first years of the 20th century: Francisco Iturrino and his singular figure) (Orig. es)

In: *Ondare*. 23, 575-590

Abstract: The purpose of this communication is none other than to continue recovering the figure and the trajectory of painter Francisco Iturrino. As an artist he was tremendously singular and quite misunderstood, perhaps because his very personal plastic position, original and bold, was thoroughly removed from the technique and the background that are customary in the type of themes he cultivated.

Key Words: Iturrino. Singular. Bold. Hispanic Themes. Involution. Transition. Fauvism.

Paliza Monduate, Maite (Univ. de Salamanca. Fac. de Geografía e Historia. Cervantes, 3. 37009 Salamanca): Pintura simbolista en colecciones privadas vizcaínas (Symbolist painting in private Biskaian collections) (Orig. es)

In: *Ondare*. 23, 591-597

Abstract: The phenomenon of the art collections reached a considerable development during the contemporary era, thanks to the social ascendancy of the middle classes. In the city of Bilbao this circumstance was especially important around 1900, and thus the amount of collectors was remarkable. One of them was the industrialist Faustino Jáuregui, who, among other works, collected magnificent pictures by Catalan painters from the turn of the century, like Enrique Serra Auqué.

Key Words: Painting collections. Faustino Jáuregui. Symbolist painting. Rome. Enrique Serra. Domingo Talarn.

Unsain Azpiroz, José M^a (Urdaneta 18 - 4. A. 20006 Donostia/San Sebastián): El humor gráfico en la prensa de Bilbao y San Sebastián (1865-1936) (Graphic humour in the press published in Bilbao and San Sebastián (1865-1936) (Orig. es)

In: *Ondare*. 23, 599-614

Abstract: This article is outlined as an approximation to graphic humour pieces published in the press of Bilbao and San Sebastian as from the eighteen-fifties until 1936. The main subject is graphic jokes, although references are also included to caricatures, humorous illustrations and comic strips.

Key Words: Graphic humour. Cartoon. Graphic joke. Comic strip. Illustration. Press. The Primo de Rivera dictatorship. Second Republic.

Bilbao Salsidua, Mikel (Avda. Zumalakarregi, 11 - 3. C.48007 Bilbao): Bibliografía del Arte Vasco entre 1875 y 1939 (Bibliography of Basque Art between 1875 and 1939) (Orig. es)

In: Ondare. 23, 617-666

Abstract: Continuing with the elaboration of the bibliography related to the artistic periods revised up to the present by Eusko Ikaskuntza - Basque Studies Society, we have now begun to consider the bibliography referring to Basque art between 1875 and 1939. We shall also be maintaining the organisational plan of previous bibliographies. We shall also add a last section related to photography that was to begin, precisely in this period, to make itself noted in the world of the arts.