

Revision of Basque Art between 1975 and 2005 Donostia, 2008

Analytic Summary

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Golvano, Fernando (UPV/EHU. Fac. Filosofía y CC. de la Educación. Avda. Tolosa, 70. 20018 Donostia – San Sebastián): **De la acción restringida al espacio político del arte (y vice-versa)** (From restricted action to the political space of art (and vice versa)) (Orig. es)

In: *Ondare*. 26, 15-36

Abstract: The change of social-historical context that starts in the political transition affects the relationships or interactions that take place between artists, their aesthetic and practical choices and that new context. An analysis is made of some cases of the ambivalence of the aesthetics, the tensions between its autonomous or heteronymous condition, or of the problematic representation of the role of art in the contemporary situation.

Key Words: Ambivalence of aesthetics. Restricted action. Oteiza. Heteroclite action. Relational art. Historicity. Memory. Political transition.

Cenicacelaya, Javier (UPV/EHU. E.T.S. de Arquitectura. Plaza Oñati, 2. 20018 Donostia – San Sebastián): **Arquitectura y urbanismo en el País Vasco entre 1975 y 2005** (Architecture and Town planning in the Basque Country between 1975 and 2005) (Orig. es)

In: *Ondare*. 26, 37-63

Abstract: Since 1975, architecture and town planning in the Basque Country has been developed in line with international trends. We can highlight the improvement in the constructed environment, historic centres and the landscape; the very significant repercussions of the “Guggenheim Effect” and the urban renewal of Bilbao with its unprecedented impact worldwide, as well as the emerging awareness towards sustainable development.

Key Words: Internationalism. Regionalism. Guggenheim Effect. Urban revival. New awareness.

Moraza, Juan Luis (Univ. de Vigo. Fac. de Bellas Artes. Dpto. Escultura. Rua da Maestranza, 2. 36002 Pontevedra): **Tránsitos (esculturas, objetos, instalaciones)** (Transit (sculpture, objects, premises)) (Orig. es)

In: *Ondare*. 26, 65-102

Abstract: Non-linear transitions between statuary and sculpture, between sculpture and object, between object and installation, revealed a very diverse formal, romantic, stylistic, material and ideological flow in which the Basque context was also to be the transition between three interconnected generations: (1) the generation of the Basque School, (2) the generation of 1968, and (3) the generation of 1986.

Key Words: Sculpture. Object. Installation. Abstraction. Conceptualism. Submerged Naturalism.

San Martín, Francisco Javier (UPV/EHU. Fac. de Bellas Artes. Dpto. de Hª del Arte. Sarriena, s/n. 48940 Leioa): **Actualidad de la última pintura vasca (1995-2000)** (The present situation of the latest Basque painting (1995-2000)) (Orig. es)

In: *Ondare*. 26, 103-133

Abstract: Adopting the topic of the last generation of Basque painters, the author analyses in the motion general aspects of the situation of painting in current times, like the tension between local and global matter, between tradition and innovation. The author also analyses the specific position of pictorial art in the framework of contemporary art disciplines of the apparent contradiction between painting hand skills and the challenges of the digital image.

Key Words: Basque painters. Local. Global. Tradition. Innovation. Painting. Digital.

Rekalde, Josu (UPV/EHU. Fac. de Bellas Artes. Sarriena, s/n. 48940 Leioa): **Panorama del Arte vasco contemporáneo en relación con las nuevas tecnologías** (Panorama of contemporary Basque art in relation to new technology) (Orig. es)

In: *Ondare*. 26, 134-171

Abstract: In this conference the author carries out a tour of the various artistic movements that have been connected to the development of an art that experiments with the new technologies, being fully conscious that these divisions only mean a framework of space/time for studying, since from the point of view of the creating artist, all the technologies, both new and old, are part of a global process. It is however also true that each one of the new technologies has contributed to the art a series of different contents and a renewal of previous languages.

Key Words: Contemporary Art in the Basque Country. Art and new technologies. Electronic art. Video Art. Net Art. Interactive Art.

Campo Argote, Mikel (Debako Arte Eskola / Centro Enseñanzas Artesanales Deba. Artzabal Auzoa Nº 6. Apdo. 49. Deba 20820): **Debako Arte Eskola. Una experiencia singular** (The Deba school of art. A singular experience) (Orig. es)

In: *Ondare*. 26, 177-190

Abstract: A brief tour of the twenty-five years of history of the Centre of Arts and Crafts in Deba. Starting from its forerunner, the Experimental School of Art set up by Jorge Oteiza to the current situation of the Centre. Some characteristics of a unique and atypical experience dedicated to teaching and reserving the traditional arts and crafts but always in close connection with the artistic world.

Key Words: Deba. School. Oteiza. Arts and Crafts. Art. Teaching.

Chocarro Bujanda, Carlos; Martín Larumbe, Celia (ETSAUN. Archivo Histórico de Arquitectura. Dpto. de Teoría e Hª de la Arquitectura. 31008 Pamplona – Iruña): **Política de exposiciones en Pamplona 1975-1990** (The exhibition policy in Pamplona 1975-1990) (Orig. es)

In: *Ondare*. 26, 191-200

Abstract: The fructiferous period we are referring to now could make us think about the existence of a strategy of exhibitions within a coherent policy of promotion of contemporary art in current Navarre. In reality this was more a confluence of a series of initiatives, both public and private, within a historical situation of opening in all aspects that favoured this cultural rebirth in Pamplona.

Key Words: Pamplona. Contemporary art. Exhibition halls. Collective exhibitions. Local artists.

Rementería, Iskandar (Grupo Inmaculada, 4 – 2. C 48015 Bilbao): **Ambivalencia de lo estético en la construcción del imaginario. El caso de Oteiza en la Alhóndiga de Bilbao y su contexto histórico-social** (Ambivalence of aesthetics in the construction of imagination. The case of Oteiza in the Bilbao Alhondiga Market and its historical and social context) (Orig. es)

In: *Ondare*. 26, 201-215

Abstract: This work pretends to show the chronicle of the project of the Bilbao Cultural Centre in the Alhondiga market, the importance of which is centred in its historical emplacement in the city of Bilbao, as the connecting point between two ways of understanding culture and which, therefore, condenses the following paradox: Oteiza's aesthetical thoughts on the city and the ambivalence of urban aesthetical phenomena in the construction of the subject.

Key Words: Imaginary. Oteiza. Cultural Centre. Alhondiga. Bilbao. City. Aesthetics. Institute of Aesthetical Research.

Vadillo Eguino, Miren (Urbina, 9 – 2. D. 01002 Vitoria – Gasteiz): **Transformaciones artísticas e instauración de un modelo cultural en el nuevo Gobierno Vasco (1979-1984)** (Artistic transformations and the reestablishment of a cultural model in the new Basque Government (1979-1984)) (Orig. es)

In: *Ondare*. 26, 217-233

Abstract: The objective of this communication is to note a series of matters of a cultural character that began to be proposed by Basque artists and the new institutions when the Basque Government was instituted.

Key Words: Department of Culture. Basque General Council. Democracy. Jorge Oteiza. “Guernica”. “Gure Artea”. “Arteder”. Financial aids and scholarships.

Vadillo Eguino, Miren (Urbina, 9 – 2. D. 01002 Vitoria – Gasteiz): **La Fundación Faustino Orbegozo, un centro de promoción cultural a finales de los años setenta** (The Faustino Orbegozo Foundation, a cultural promotion center in the last seventies) (Orig. es)

In: *Ondare*. 26, 235-252

Abstract: This communication covers the cultural work initiated by the Faustino Orbegozo Foundation, as this was the only centre of these characteristics to exist in the Basque Country during the initial phases of democracy. Special attention is paid to the exhibition of Basque Art that was then organised, as this was the event that had the most repercussion.

Key Words: Faustino Orbegozo Eizaguirre. “Erakusketa” Institute of Art and Humanities. Santiago Amón. Cultural promotion.

Arnaiz, Ana, Elorriaga, Jabier; Laka, Xabier; Moreno, Jabier (UPV/EHU. Fac. de Bellas Artes. Dpto. de escultura. Sarriena, s/n. 48940 Leioa): **Monumento para una ciudad: Oteiza y el Cementerio de Ametzagaña** (Monument for a City: Oteiza and the Ametzagaña’s Cemetery) (Orig. es)

In: *Ondare*. 26, 255-275

Abstract: The Preliminary Draft International Contest held in 1984 for the new San Sebastian cemetery was the occasion for Oteiza to reach, in this town, the magical equation tested without success in Montevideo 30 years before with the project of the Monument to Batlle Ordóñez. The Ametzagaña hill was the place on which to materialise a -compromised- Monumentality as a spatial solution that was to be apt for residence by human beings.

Key Words: Jorge Oteiza. Ametzagaña. Cemetery. Monument. Town. Public space. Sculpture. Architecture.

Bajo Martínez de Murguía, Fernando (José Erbina, 9 – planta baja. 01005 Vitoria – Gasteiz): **“Lakua”; Principio y final del urbanismo moderno en la capital de Euskadi** (“Lakua”; The beginning and the end of modern urbanism in Euskadi’s capital city) (Orig. es)

In: *Ondare*. 26, 277-286

Abstract: The case of Lakua is the beginning and end of a form of making urbanism within a local level. With it, the illusion of “making a city” ends and the way is open to processes of quantitative development that are more respectful of legal standards and development deadlines than with the urge to improve living quarters. This is a point of inflexion that it is convenient to profile, with a view to knowing the real possibilities that urbanism as an autonomous discipline now possesses.

Key Words: Urbanism. Urban design. Protected housing. Sustainable urbanism.

Bilbao Larrondo, Luis (Univ. de Deusto. Fac. de Filosofía y Letras. Dpto. de Hª. Apdo. 1. 48080 Bilbao): **La metamorfosis de Bilbao. 1975-1979** (The metamorphosis of Bilbao. 1975-1979) (Orig. es)

In: *Ondare*. 26, 287-300

Abstract: As against the urbanistic situation of Bilbao, between 1975 and 1979, different reflections were to come up with reference to one of the problems that town then there and unprecedented solutions would be proposed in an innovating social, political and economic reality. The intention was to that even those policies based in millions of development experiences that had taken place abroad.

Key Words: COAVN. Greater Bilbao. England. Reconversion. Democracy. CGPV.

Jiménez Ruiz de Ael, Mariano (UPV/EHU. E.T.S. de Arquitectura. Plaza Oñati, 2. 20018 Donostia – San Sebastián): **La arquitectura de “los otros” museos del País Vasco** (“The other one” architecture museums of the Basque Country) (Orig. es)

In: *Ondare*. 26, 301-313

Abstract: With the Guggenheim Museum in Bilbao, the Basque country has occupied a level of international vanguard in terms of museum architecture, and its media image is one of the emblems in modern architecture. But apart from the Guggenheim “other museums” have been set up in the Basque Country, which have hardly been analysed as a whole, and which have been an important landmark in the cultural policy of the autonomous community over the last 25 years.

Key Words: Architecture. Museums.

Vivas Ziarrusta, Isusko (UPV/EHU. Fac. de Bellas Artes. Dpto. de Escultura. Sarriena, s/n. 48940 Leioa): **Post-modernidad y estética del neo-racionalismo: la ilusión recuperada de la imagen arquitectónica** (Post-modernity and the aesthetic of neo-rationalism: the recovered illusion of the architectural image) (Orig. es)

In: *Ondare*. 26, 315-331

Abstract: By means of certain concrete examples we pretend to emphasise the influence that neo-classicism acquires at the end of the 20th century in architecture, as a post-modern revision of vanguard rationalism. Having seen the inefficiency of the modern movement in the planning of cities derived from its theoretical postulates, we appreciate the return to the singular building (be it for housing, schools, factories or museums); a fact that we can also see within the Basque Country.

Key Words: Architecture. (Neo) Rationalism. Vanguard. Image. 20th century. Modern movement. Post-modernity. Basque Country.

Makazaga Lanas, Leire (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia – San Sebastián): **Remigio Mendiburu en su etapa final: la década de los ochenta** (Remigio Mendiburu's final stage: the eighties) (Orig. es)

In: *Ondare*. 26, 335-351

Abstract: This communication pretends to approach the final phase of the artistic production of Basque sculptor Remigio Mendiburu, who, because of his illness, was forced to interrupt his activity. I analyse both his artistic production and the most relevant cultural activities and exhibitions in which he participated during the nineteen-eighties.

Key Words: Remigio Mendiburu. The nineteen-eighties. Sculpture. Painting. Engraving and *collage*. Cultural activities. Individual and collective exhibitions.

Ruiz de Arcaute Martínez, Emilio (Diputación Foral de Álava. Servicio de Restauración. Jacinto Arregui, 4 – 5°. 01010 Vitoria – Gasteiz); **Alfageme Alejos, Olga; García Quintana, Itziar** (ARTIUM. Francia, 24. 01002 Vitoria – Gasteiz): **Un pedazo de cielo cristalizado en ARTIUM. Estudio de una instalación de Javier Pérez: proceso creativo y adaptación al espacio** (A piece of crystallized sky in ARTIUM. A look at a Javier Pérez's installation: creative process and site adaptation) (Orig. es)

In: *Ondare*. 26, 353-365

Abstract: Installations as a form of artistic expression are now in an upsurge within contemporary production. In various occasions its formal complexity means quite a challenge for the Art Collections they are part of. The authors take the work of artist Javier Pérez, "Un pedazo de cielo cristalizado" (A piece of crystallised sky), as the starting point to reflect on the conceptual and procedural problems implied by its adequate conservation and reinstallation.

Key Words: Installation. Site Specific. Conservation. Reinstallation. Multi-sensorial. Perception. Movement. Sound.

Vivas Ziarrusta, Isusko (UPV/EHU. Fac. de Bellas Artes. Dpto. de Escultura. Sarriena, s/n. 48940 Leioa): **Espacios para la escultura y el mobiliario urbano** (Spaces for sculpture and urban furniture) (Orig. es)

In: *Ondare*. 26, 367-383

Abstract: This article pretends to demonstrate –by showing certain examples– the way in which, starting from the various landscape scales, certain sculptural interventions in public spaces have conjugated the idea of monument with that of urban equipment and architecture, over the last third of the 20th century in the Basque Country and more concretely in the urban reform of Bilbao.

Key Words: Sculpture. Urban equipment. Monument. Architecture. Emplacement. Intervention. Public space. Landscape.

Berger, Marie-Claude (Eusko Ikaskuntza. 51, Quai Jauréguiberry. F-64100 Bayonne – Baiona): **Le domaine d'Abbadia à Hendaye: Une résidence d'artistes sur la côte basque** (Domaine d'Abbadia in Hendaye: A hall of residence for artists on the Basque coast) (Orig. fra)

In: *Ondare*. 26, 387-397

Abstract: The Artists' Residence of the Dominion of Abbadia in Hendaye has existed now for 10 years. It is now time to make a first balance. Promoted by the owner of the dominion, the coast and lake shore Conservatory and the Regional Directorate of Cultural Activities (DRAC) of the Aquitaine, it is financed in its most part by the State and is animated by the Association of Friends of Abbadia, which organizes exhibitions, meetings with school pupils and other students and end-of-residence catalogue performances... These last ten years have been marked by a diversity of nationalities and various plastic expressions.

Key Words: Abbadia. Residence. Selection jury. Meetings. Artists. Contract.

Delgado Beltrán de Heredia, Itxaro (Eusko Ikaskuntza. General Álava, 5 – 1. 01005 Vitoria - Gasteiz): **Estrategias sonoras y musicales en la obra de Esther Ferrer. Introducción a Elementos y Estructuras Sonoras** (Sonorous and musical strategies in Esther Ferrer's work. Introduction to Sonorous Elements and Structures) (Orig. es)

In: *Ondare*. 26, 401-415

Abstract: This is the starting point for more thorough research work in which we shall unveil and show the inter-relationships that Esther Ferrer establishes in her artistic work between what is purely visual and what pertains to sound. This is a new approach and therefore also new research, the contribution of which is in the point of view, and which will offer new conclusions and a more ample and exact outlook of the future of art.

Key Words: Image with sound. Musical strategies. Presence. Time. Space.

Mateos Urbina, Jesús M^a (UPV/EHU. Fac. de Bellas Artes. Sarriena, s/n. 48940 Leioa): **...ere erera baleibu izik subua aruaren... (1968-70), la búsqueda de un camino creativo en Sistiaga** (...ere erera baleibu izik subua aruaren... (1968-70), the searching of a creative path by Sistiaga) (Orig. es)

In: *Ondare*. 26, 417-423

Abstract: ...ere erera baleibu izik subua aruaren... these are invented “words” with which José A. Sistiaga entitles his experimental film. This film, the whole of which is hand-painted, is both painting and cinema, but it is not more painting than cinema. As it is neither more cinema than painting, nor is it both in equal proportions. It is a new creative form that Sistiaga opens up as he makes the film itself.

Key Words: Experimental cinema. Abstract cinema. Painted cinema. Abstraction. Mobile image. Kinetic art.

Roldán Larreta, Carlos (Cipriano Olaso, 6 – 1^o dcha. 31004 Pamplona – Iruña): **El cine vasco en la década de los ochenta: Auge y caída de un fenómeno artístico singular** (Cinema of the Basque Country in the eighties: Rise and fall of a singular artistic phenomenon) (Orig. es)

In: *Ondare*. 26, 425-440

Abstract: Financial aid to cinema awarded by the Basque Government once the dictatorship was over generated an upward swing in the seventh art in the Basque Country between 1980 and 1984. In the second half of the nineteen-eighties, for various reasons, this cinematographic activity entered a period of crisis. There is now, however, a considerable filmography that has become quite a reference within modern Basque culture.

Key Words: History of cinema in the Basque Country. Cinema and identity. Basque cinema in the nineteen-eighties. Financial aid policies for Basque cinema.

Bilbao Salsidua, Mikel (Eusko Ikaskuntza. María Díaz de Haro, 11-1. 48013 Bilbao): **Bibliografía del Arte en el País Vasco entre 1975 y 2006** (Bibliography of Basque Art between 1975 and 2006) (Orig. es)

In: *Ondare*. 26, 443-510

Abstract: This work is the result of the compilation and sorting out of bibliographical references on Basque art between 1975 and 2006. These have been organised in five sections (1. General, 2. Architecture and urbanism, 3. Painting and graphic arts, 4. Sculpture, objects and installations, 5. Photography, audiovisual means and new technologies)

Key Words: Bibliography. Art. Basque Country. 20th century. 1975-2006.