



ARTEA
ART

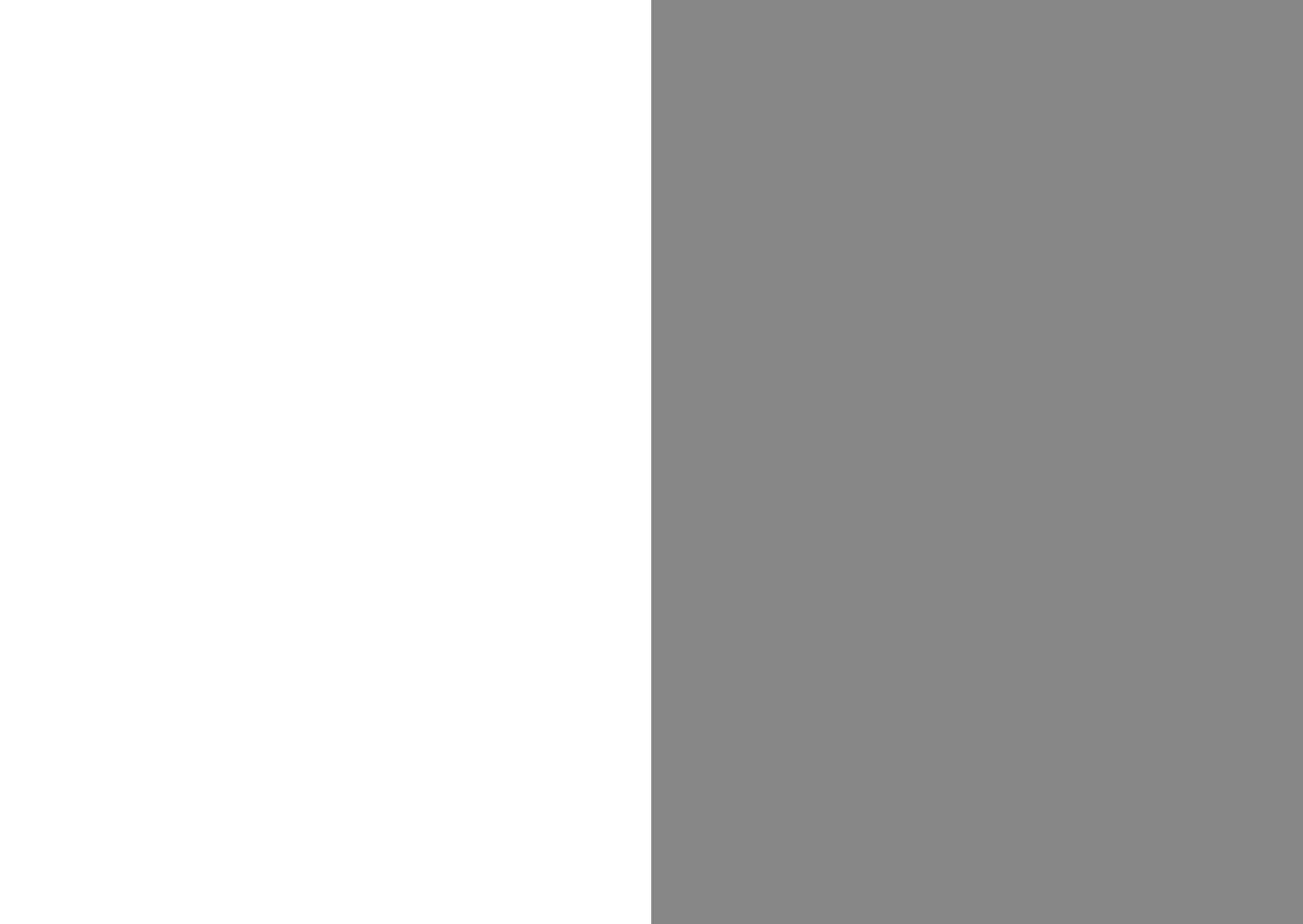
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Ane Lekuona - Ismael Manterola

BASQUE.



ETXEPARE
EUSKAL
INSTITUTUA



ARTEA
ART

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Ane Lekuona - Ismael Manterola

BASQUE.

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Etxepare Euskal Institutuak sortutako bilduma honek hamabi kultura-adierazpide bildu ditu. Guztiak kate bakarraren katebegiak dira, hizkuntza berak, lurralde komunak eta denbora-mugarri berberak zeharkatzen dituztelako. Kulturaren eskutik, euskararen lurraldean tradizioa eta abangoardia nola uztartu diren jasoko duzu. Kulturaren leihotik, bertakoaren eta kanpokoaren topalekua erakutsiko dizugu. Kulturaren taupadatik, nondik gatozen, non gauden eta nora goazen jakiteko aukera izango duzu. Liburu sorta hau abiapuntu bat da, zugan jakin-mina eragin eta euskal kultura sakonago ezagutzeko gogoia piztea du helburu.

This collection created by the Etxepare Basque Institute brings together twelve cultural disciplines, all of them intertwined as they share language, land and history. Hand in hand with our culture, we invite you to witness the fusion of tradition and innovation, the melding of local and foreign. In short, we invite you to learn where we come from, where we are now and where we're heading. This set of books is a launchpad intended to spark your curiosity.

ARTEA

ART

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Art and Society



BASQUECULTURE.EUS
THE GATEWAY
TO BASQUE CREATIVITY
AND CULTURE

Nola lortu du Mendebaleko Europako berezko hizkuntzen artean indoeuroparra ez den bakarrak bere lekua hartzea XXI. mendean? Zertan datza euskal kultura gaur egun eta zertan bereizten da besteengandik? Zer presentzia merezi du nazioartean?

Liburu hauen bidez, Etxepare Euskal Institutuak erantzun batzuk proposatu nahi ditu, beste kultura eta identitate batzuei eskua luzatzeko asmoz. Elkar ezagutzea baita elkar estimatzeko eta ulertzeko modu bakarra. Ongi etorri.

How has the only indigenous language of Western Europe that is not of Indo-European origin achieved its own place in the 21st century? What is Basque culture and what sets it apart from others? What international presence does it deserve?

Through the books that make up this collection, the Etxepare Basque Institute would like to offer a series of responses to reach out to other cultures and identities. The better we know each other, the more we appreciate each other. Ongi etorri.

Norberaren irudia(k)

Atzera begiratu eta Euskal Herriko artearen historian errepikatzen diren ezaugarri batzuk aurkitu beharko bagenu, horietako bat euskal komunitatea edo kultura irudira eramateko nahia izan dela esan genezake. Alegia, arte plastikoa ez da soilik gure kulturaren parte izan, euskal kultura irudira eramateko ezinbesteko bitartekaria ere izan da bai bertakook gure kulturaren irudi bat eraikitzeko, baita atzerrikoen gureganako begirada ezartzeko ere. Horregatik, gure herrialdearen historiaz asko esaten digulako, interesgarria da galdetzea garai bakoitzean artistek nola irudikatu duten euskal kultura.

XIX. mendetik euskal lurraldea bera izan da gai artistiko, bertako paisaiak eta herritarrak. Bada, garai hartako gustu akademikoarengatik, ohitura-pintura izenez ezagutu ziren lan haiek «bigarren mailako» arte modura jaso ziren. Hala ere, garrantzitsuak izan ziren hurrengo belaunaldiko euskal artisten formakuntzan eta norabide artistikoan. Berrikuntzen alde zeuden artistek Parisen definitzen zihoan modernitatea ezagutzeko, barneratzeko eta hari hurbiltzeko aukera izan zutenean, tradizionalki gaitzetsiak izan ziren gaiak berreskuratzen hasi ziren; besteak beste, ezagutzen zituzten ohitura-pinturetako gai berberak. Oro har, Frantziako inpresionistak ez bezala, Akademiaren normen kontra zeuden aurreneko euskal artistak ez ziren hiri modernoko bizitza frenetikoan eta burgesiaren aisialdi gaietan zentratu, nahiz eta haiek ere landu zituzten neurri batean —batez ere, euskal landaguneko baserriak eta itsas inguruko bizimoduak sortu ziren interesaz—. Hautu hark zergati bat izan zuen: artista haiek hiri kanpoko bizimolde apalak, baina «benetakoak» azpimarratu nahi zituzten, herrialdeak ezinbestean gorde behar zituen balioak bertan gordetzen zirelakoan.

Hortaz, tradizioarekiko begirada berrituan errotu zen euskal artistak definitzen ari ziren modernitatea. Ez zen kasu isolatua izan, Europako puntu ezberdinetan jarrera berbera loratu baitzen: Gustave Coubert-ek eta Jean-François Millet-ek margolan errealistak egin zituzten, Paul Gauguin eta Émile Bernard kultura bretoiarekin interesatu ziren eta Alemaniako Worpswede-ko artista taldean zein Kataluniako Noucentisme mugimenduan jarrera berdintsua antzeman zitekeen. Denak testuinguru sozioekonomiko antzekotik zetozen eta, ezberdintasunak ezberdintasun, lan haiek guztiak industrializazioaren eskutik iritsi ziren aldaketa sozioekonomiko, ideologiko eta kultural bortitzen kontrako saialdi modura interpreta zitezkeen. Beraz, euskal artista modernoek baserri eta arrantza giroko bizimodu, paisaia eta subjektuak era duin eta zenbaitetan modu idealizatuan irudikatzen zituztenean, mezu bat ere helarazten ari ziren: hiri handietan garatzen zihoan aisialdi burgesa, kontsumitzeko bide berriak, langileria berriaren egoera eta hiriko bizimodu berriak, orokorrean, kontu mehatxagarriak zirela. Kontrara, Euskal Herriak etorkizun desiragarri bat izateko, bertako ohituretan sakondu beharra zegoen.

Nahiz eta tradizioa izan garatzen zihoan euskal modernitate artistikoaren oinarria, saiakera haiek Akademiaren arauetatik urrun egon ziren. Berrikuntzen bide-erakusle izan ziren Adolfo Guiard eta Dario

Self-image(s)

If we had to look back and find some recurring features in the history of Basque art, we could say that one of them is the desire to portray the Basque community or culture. In other words, the plastic arts are not just part of our culture, but they have also been an indispensable mediator in bringing Basque culture to the world of imagery, both for locals to create a depiction of our culture and to establish the way foreigners look at us. Therefore, because it tells us much about the history of our country, it is interesting to ask how artists have portrayed Basque culture at different times in the past.

Since the 19th century, the Basque terrain itself, its landscapes and people, has been an artistic subject. Thus, as a result of different academic tastes during these historical periods, those works that were known by the term *costumbrista* painting (focusing on everyday life) were received as a form of “second-rate” art. However, they were important in the training and artistic direction of the next generation of Basque artists.

When artists who advocated innovation had the opportunity to discover, embrace and approach the modernity that was being defined in Paris, they began to recover subjects that were traditionally disparaged; among other things, they discovered the same subject matter as that in *costumbrista* paintings. In general, unlike the French Impressionists, the first Basque artists to go against academic norms did not focus on the topics of frenetic modern urban life and bourgeois leisure pursuits, although to some extent they did depict such subject matter; above all, rural farms and seafaring lifestyles captured their interest. There was a reason for this choice: these artists wanted to accentuate the humble but “real” way of life outside the city, on the grounds that the values that the country must maintain were preserved there.

Consequently, the modernity that Basque artists were defining was rooted in a renewed look at tradition. It was not an isolated case, as the same attitude flourished in different parts of Europe: Gustave Coubert and Jean-François Mille created realistic paintings; Paul Gauguin and Émile Bernard were interested in Breton culture; and a similar outlook was evident in both the Worpswede artistic community in Germany as well as the Noucentisme movement in Catalonia. They all came from a similar socioeconomic background and, despite their differences, all of these works could be interpreted as an inclination to go against the violent socioeconomic, ideological and cultural changes that were taking place as a result of industrialisation. Thus, when modern Basque artists depicted the lifestyle, landscape and subjects of the farm and fishing environment in a dignified and sometimes idealised way, they were also conveying a message: that the bourgeois leisure lifestyle, the new forms of consumerism, the situation of the new working-class and new urban lifestyles in general emerging in the big cities were alarming issues. In contrast, in order for the Basque Country to have a worthwhile future, there was a need to revitalise its customs.



1. Dario Regoyos,
Miracruzerako bidea,
1900.
2. Aurelio Arteta, *Jaira
bidean*, 1913.

Regoyos margolariengan antzeman daitekeen modura, inpresionismoa izan zen orduko lengoaia artistiko jarraituena, ukitu sinbolistak edo pintzelkada puntillistak ere igarri ahal ziren arren. Euskal testuingurura iristen hasi ziren aire libreko pinturarekiko eta atmosferarekiko, kolorearekiko eta argiarekiko atentzioa, konposizio berriak eta pintzelkada askeagoak. Gaiei zegokienez, Regoyosek Euskal Herriaren jatorri edo «benetako» esentzia paisaian aurkitu zuen batez ere; Guiardentzat, aldiz, baserri eta arrantza giroko subjektuek erakusten zuten hobekien galdu behar ez zen herria.

Ildo beretik jarraitu zuten hurrengo belaunaldiko artista modernoek: arte berria tradizioan sakonduz sortuko zen. XX. mendeko lehen hamarkadetan, inpresionismoa lengoaia artistiko jarraituena izan zen, baina artistak Parisen ezagutu zituzten beste estilo eta interes batzuk barneratzen hasi ziren: sinbolismoa, fauvismoa edo primitibismoa, esaterako. Euskal tradizioa irudira eramateko joera berritzaileago haiekin egin zuten bat, besteren artean, honako artistek: Juan Echevarria, Zubiaurre eta Arrue anaiek eta Aurelio Artetak. Joera haien adibide izan daiteke Artetaren *Jaira bidean* margolana. Ezkerretik eskuinerako norabidean, landaguneko familia bat eta herrikideak irudikatzen dira erromeria batera bidean. Euskal tradizioarekiko

Even though tradition was at the root of the Basque artistic modernity that was being developed, these experiments were far removed from academic norms. As one can see in two pioneers of innovation, the painters Adolfo Guiard and Dario Regoyos, Impressionism was the most imitated artistic language of the time, although Symbolist touches and Pointillistic brushstrokes were also apparent. *Plein air* painting, attention to atmosphere, colour and light, new compositions and freer brushstrokes began to appear in the Basque context. As for the subject matter, Regoyos found the roots or “true” essence of the Basque Country mainly in the landscape; For Guiard, though, farm and fishing subjects best demonstrated what the people should not lose.

The next generation of modern artists followed in the same vein: the new art would be created by delving deeply into tradition. In the early years of the 20th century, Impressionism continued to be the most imitated artistic language, but artists began to incorporate other styles and interests they had encountered in Paris: for example, Symbolism, Fauvism and Primitivism. Among others, the following artists joined the more innovative current of bringing the Basque tradition to the painted image: Juan de Echevarria, Zubiaurre, the Arrue brothers and Aurelio Arteta. An example of this current could be Arteta’s painting *On the road to the pilgrimage*. From left to right, a rural family and villagers are depicted on their way to a pilgrimage. This reference to the Basque tradition, moreover, is developed with the logic of Classical Antiquity friezes. Despite the horizontal theme and format, Arteta’s interest in Italian classicism can be seen in other formal features: order, symmetry, balance and the unhurried rhythm of the bodies. There are also forms in the painting that match the new art: strong flat colours, clear lines that draw silhouettes and the geometric study of volumes that recall the innovations of Cézanne and Gauguin.

If such scenes and characters are familiar to us today, it is precisely because they have long been internalised as traditional iconography of Basque identity. In order to understand this phenomenon, one must go back to the first decade of the 20th century. During that time of extreme



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erreferentzia hori, halaber, Antzinate Klasikoko frisoen logikarekin garatzen da. Gai eta formatu horizontalean izanda ere, beste ezaugarri formal batzuetan Artetak italiar klasizismoarekiko izan zuen interesa igartzen da: ordena, simetria, oreka edo gorputzen erritmo pausatuan. Margolanean pintura berriarekin bat datozen formak ere badira: kolore plano eta indartsuak, siluetak marrazten dituen lerro nabariak edo bolumenen ikerketa geometrikoa Cezannen eta Gauguinen berrikuntzak gogoratzen dituztenak.

Gaur egun gisa horretako eszenak eta pertsonaiak ezagunak egiten bazaizkigu, hain zuzen, euskal identitatearen ikonografia tradizional gisa aspaldi barneratu zirelako da. Fenomeno hori ulertzeko, beharrezkoa da XX. mende hasierako hamarkadetara atzera egitea. Aldaketa sozioekonomiko bortitzen garai hartan, sozialismoarekin batera, euskal nazionalismoa indarberritu zen: Sabin Aranaren erlijiotasunetik urrundu eta, lurraldeko burgesiaren eskutik, izaera aurrerakoia eta liberala zuen nazio-proiektuaren saialdia jarri zen martxan. Begirada harentzat ere, euskal identitatearen izatea eta balioak iraganean gorde izan ziren —baserri giroa eta familia horren sinboloak dira—. Aldi berean, herrialdearen oparotasun ekonomikoa bermatzeko, industrializazioaren ondorioz sortutako lanbide eta bizimodu berriei eskua luzatu beharra zegoen.



3. Nikolas Lekuona,
Izenbururik gabea
[futbolariak], 1935.

Artetak balio haiei azpimarra egin zien margolan askotan non, aurreko adibidean bezalaxe, baserri giroa, familia, oinordekotza, kideen arteko lankidetzak, prestutasuna eta harmonia presente dauden. Era berean, Artetaren lanek nazio-proiektuaren beste euskarri garrantzitsu bat iragartzen zuten: emakumeek rol garrantzitsua jokatu zutelako, nahiz eta oraindik genero-rol tradizionalak ziren nagusi. Alde batetik, emakumeak amatasunaren irudia ziren, aberriaren hurrengo belaunaldiak sortu eta herri-balioak mantenduko zituzten sinbolo idealizatuak. Bestetik, gorputz osasuntsu, mardul eta ederreko figura haiek aberriaren etorkizunerako lan egingo zuten pertsonak ziren. Nolanahi den, horrelako irudiak euskal identitatearen ikonografia bihurtzen hasi ziren behar kolektibo bat asetzen zutelako bertan eta euskal komunitatetik harago ere bai. Artelan haiek nazioartean miretsiak izateko

pretentsioa ere bazuten. Azken batean, amatasuna, familia, herri-harmonia edo Arkadiaren gaiak edonon uler zitezkeen eta, beraz, euskal kultura unibertsaltasunerako eramateko gaitasuna izan zuten.

socioeconomic changes, together with socialism, Basque nationalism gained renewed strength: distancing itself from the religiosity of Sabino Arana, on the initiative of the local bourgeoisie, a progressive liberal national project current was launched. From its perspective too, the nature and values of Basque identity were preserved in the past, of which the farm environment and the family were symbols. At the same time, in order to ensure the economic prosperity of the country, it was necessary to embrace the new professions and lifestyles that came with industrialisation.

Arteta emphasised these values in many of his paintings in which, as in the previous examples, the farm environment, family, heritage, communal support, integrity and harmony are present. Likewise, Arteta's works prefigured another important underpinning of the national project: namely, women would play an important role, although traditional gender roles still prevailed. On the one hand, women were the image of motherhood, idealised symbols that would create the next generation and maintain popular values. On the other, those figures with healthy, sturdy and beautiful bodies were the people who would work for the future of the homeland. Whatever the case, such images began to turn into the iconography of Basque identity because they satisfied a collective need both within and beyond the Basque community. These works of art also sought international appreciation. Ultimately, the themes of motherhood, family, public harmony and Arcadia could be understood anywhere and they therefore had the ability to make Basque culture universal.

However, this was not the only way to develop modernity. During the first third of the 20th century, there was a young generation of artists in and around San Sebastian that embraced avant-garde language and theories. Nicolas Lekuona was one of these young people. Thanks to foreign magazines, film and relationships with other artists, Lekuona was connected to the latest European art trends and he opened up a new direction in the Basque artistic context. In his photomontages, there are traces of Russian Constructivism and the experimental photography of the Bauhaus School, collages and an exploration of the construction of images, as well as signs of the absurdity of Dadaist and Surrealist tendencies. Although his works depicted another world, one can find local references, such as sports consumerism in advertising, technological innovations and the objectification of women. Lekuona's works initiated a new perspective on Basque society.

Together with Lekuona, Narkis Balentziaga and Jorge Oteiza also looked towards the international avant-garde. Like the European avant-garde, they were obsessed with studying primitivism. Specifically, they were interested in the perspective which suggested that an "uncontaminated" artistic expression could be developed on the basis of studying "primitive" cultures and their forms. Thus, modernity was once again associated with a respect for tradition. Yet now, the gaze back in time went further: they wanted to know about the Pre-Columbian cultures of the Americas, in order to bring what they had studied to the Basque artistic renaissance. Accordingly, like many European avant-garde artists, Lekuona, Balentziaga and Oteiza planned a transatlantic sea journey, although in the end Lekuona remained on dry land. The other two travelled in 1935. Three setbacks that occurred in 1936, however, reduced the Basque avant-garde project that was about to

3. Nicolas Lekuona,
Untitled [footballers],
1935.

Hala ere, hura ez zen modernitatea garatzeko bide bakarra izan. XX. mendeko lehen herenean, abangoardietako hizkuntzarekin eta teoriarekin bat egin zuten artisten belaunaldi gazte bat izan zen Donostialdean. Gazte haien artean Nikolas Lekuona egon zen. Kanpoko aldirietan, zinemari eta beste artistekin zituen harremanei esker, Lekuonak Europako berrikuntza artistikoekin lotura izan zuen eta euskal testuinguru artistikoan bide berri bat ireki zuen. Bere fotomuntaiatan errusiar konstruktibismoaren eta Bauhaus Eskolan izan zen argazkigintza esperimentalaren arrastoak, collageak eta irudien eraikuntza-ikerketak ageri dira, baita joera dadaisten eta surrealisten zentzugabekeria keinuak ere. Bere lanek bestelako mundu bat irudikatzen bazuten ere, tokiko erreferentziak aurki daitezke, hala nola publizitatean ageri ziren kirol kontsumoa, teknologia berrikuntzak edota emakumeen objektibazioa. Lekuonaren lanek euskal gizartearenganako begirada berri bat estreinatu zuten.

Lekuonarekin batera, nazioarteko abangoardiei begira egon ziren Narkis Balentziaga eta Jorge Oteiza. Haien, Europako abangoardien antzera, primitibismoa ikertzeko grina izan zuten. Hain zuzen, kultura «primitiboan» eta haien formen ikerketatik abiatuta, «kutsatu gabeko» arte-adierazpen bat garatu zitekeela proposatzen zuen ikuspuntuak piztu zien interesa. Beraz, modernitatea berriro ere tradizioekiko begirunearekin lotu zuten. Oraingoan, baina, atzerako begirada urrutirago joan zen: Amerikako kolonaurreko kulturak ezagutu nahi izan zituzten, ikasitakoa euskal pizkunde artistikora eramateko. Hala, Europako artista abangoardista askoren antzera, itsasoz bestaldeko bidaia bat planeatu zuten Lekuonak, Balentziagak eta Oteizak, baina Lekuona azkenean lehorrean geratu zen. 1935ean ekin zioten beste biek bidaiari. 1936an suertatutako hiru ezbeharrek, alabaina, ezerezean utzi zuten loratzear zegoen euskal abangoardiaren proiektua: 36ko gerrak eztanda egin zuen eta, bestetik, Lekuonak eta Balentziagak bizia galdu zuten, lehenak Bizkaiko frontean eta bigarrenak, Mexikon.

Gerrak euskal eszena artistikoa desegin egin zuen eta artista askok erbestera ihes egin behar izan zuten; gehienak, hasieran behintzat, Iparraldera edo Frantziara. Egoera kritiko hartan, artistek behar materialei zein identitarioei lotuta egin zuten lan, batez ere, ekonomikoki irauteko eta frankistek euskal kultura zapaltzeko zuten intentzioari aurre egiten saiatzeko. Herrialdearen ondarea babesteko lan egin zuten, besteak beste, Manuel Losadak, Jose Maria Uzelaik eta Julian Tellaetxek. Haietako batzuk aurrerago aipatuko dugun Eresoinka taldearen bueltan ibili ziren eta Parisko 1937ko Erakusketa Unibertsalean parte hartu zuten; aldi berean, jatetxeak dekoratzen eta bestelako lanetan ere aritu ziren, jakina da Menchu Galek Atharratzeko udal aretoa dekoratu zuela, adibidez.

1936ko gerrak eragindako lekualdatzeaz gain, XIX. mendeko migrazio-fluxu masiboen ondorioz, euskal komunitateak, Amerikako eskualde batzuetan finkatu ziren nagusiki. Askotan gogoratzen ez den arren, diasporaren testuinguruan sortu ziren bilakaera artistikoek pisu nabaria izan dute gure oroimen artistikoan. Esaterako, XIX. mende amaieratik, Rio de Platako eta Buenos Airesko euskal komunitate burgestua «arte euskaldunear» inbertitzen hasi zen, alegia, aurretik komentatu dugun euskal ikonografia errepikatzen zuten artelan haietan. Ondorioz, pintura haien merkatuak gora egin zuen Euskal Herriko artista batzuk Argentinako zirkuitu artistikoetara iritsi nahi izateraino. Fenomeno hark, batez ere, «euskal artearen» iruditeria tipifikatzea eta indartzea eragin zuen. Horrenbestez, gerra aurretik sortu zen irudi-

blossom to nothing: first, the 1936 war broke out and then both Lekuona and Balentziaga died, the former on a pelota court in Biscay and the latter in Mexico.

The war destroyed the Basque artistic scene and many artists had to flee into exile; most, at least in the beginning, went to the Northern Basque Country or France. In that critical situation, artists worked in relation to both material and identity needs, mainly to survive economically and to try to resist the intention of the Francoists to suppress Basque culture. Among others, Manuel Losada, Jose Maria Uzelai and Julian Tellaetxe worked to preserve the country's heritage. Some of them were part of the Eresoinka group (which we will discuss below) and took part in the 1937 Paris International Exposition; at the same time, they also decorated restaurants and did other kinds of work, such as Menchu Gal's well-known decoration of Atharratze (Zuberoa) town hall.

In addition to the displacements caused by the 1936 war, as a result of the massive 19th-century migration flows, the Basque communities settled mainly in some regions of the Americas. Although it often overlooked, the artistic developments that arose in the context of the diaspora have been very important in our artistic memory. For example, from the late 19th century onwards, the bourgeois Basque community of Rio de Plata and Buenos Aires began investing in "Basque art", that is, in those works of art that reproduced the Basque iconography discussed above. As a result, the market for their paintings increased to the point that some artists from the Basque Country wanted to reach the artistic circuits of Argentina. This, especially, led to the typifying and reinforcement of "Basque art" imagery. Therefore, distance, homesickness and the need to give shape to a collective identity were important factors in continuing to feed the imagery that was created before the war. For all of these reasons, one could say that the diaspora maintained Basque cultural memory when it was impossible to do so on the peninsula because of the war and the dictatorship, and it did not

only maintain it on a visual level. Published in Buenos Aires in 1954, Mauricio Kaperotxipi's book *Arte Vasco* (Basque art) reminds us that the country's artistic narrative was not lost thanks to the other side of the ocean.

Likewise, in addition to ensuring memory transmission, Latin America was very important in the artistic evolution of the Basque Country during the second half of the 20th century, because many artists who began to refresh the Basque art

4. Jose Arrue, *Lunch on the Estate or A Break.*

4. Jose Arrue, *Oturuntza landan edo Atsedena.*



multzoa elikatzen jarraitzeko faktore garrantzitsuak izan ziren distantzia, herrimina eta identitate kolektibo bati forma emateko beharra. Horregatik guztiagatik, esan daiteke diasporak eutsi ziola euskal oroimen kulturalari penintsulan gerragatik eta diktadurarengatik ezinezkoa zenean, eta ez zion bakarrik maila bisualean eutsi. Buenos Airesen, 1954ean, kaleratu zen Mauricio Kaperotxipiren *Arte Vasco* liburuak gogoratzen digu herrialdearen narrazio artistikoa ez zela galdu ozeanoren bestaldeari esker.

Halaber, oroimenaren transmisioa bermatzeaz gain, Latinoamerikak garrantzia handia izan zuen XX. mendeko bigarren erdialdeko Euskal Herriko bilakaera artistikoan, euskal eszena artistikoa berritzeari ekin zioten artista asko Ameriketara izandakoak zirelako. Mari Paz Jimenezek, adibidez, Argentinatik bueltan surrealismoa ekarri zuen, edota Jorge Oteizak euskal testuingurura aplikatzeko eredu gisa hartu zituen, besteak beste, Vicente Huidobro eta Joaquín Torres García abangoardisten teoria berriak eta «askatzaileak». 1963an kaleratu zuen *Quousque Tandem...!* liburuan Oteizak «benetako» euskal adierazpena ezagutzeko eta azaltzeko teoria estetiko berri bat proposatu zuen, esanez berezko euskal arteari forma eman ahal izateko herriaren erroak ikertu behar zirela. Oteizak neolito garaiko *cromlech*-en hutsuneak miretsi zituen, bertako hutsek euskal izateaz esateko asko zutelakoan. Teoria haiek nazioartean indarrean zeuden hizkuntza plastiko berritzaileen forman gauzatu ziren abstrakzioaren, sinplifikazioaren eta joera konstruktibisten oihartzunari jarraiki.

1960ko hamarkadatik aurrera, planteamendu haiek inpaktu handia sortu zuten euskal kultura berreskuratu eta frankismoari desafio egin nahi zioten artista gazteen artean. Bestalde, egurrezko edo burdinazko eskulturak eta pintura abstraktuak herriaren nortasuna irudikatzen zuten obra artistiko gisa jasotzen hasi ziren. Hala izan zen hurrengo hamarkadetan ere, besteak beste, artista haiek 1960ko eta 1970eko hamarkadetakako giro soziopolitiko zaratsuan

kartel, logotipo eta diseinu asko sortu zituztelako. Egungo begiradarekin, bide batez, ohar gaitzke euskal identitatea islatu nahi zuen iruditeria hura ez zela neutrala generoari zegokionez, gizontasunari eta haren historiari egiten baitzion erreferentzia.

1960ko hamarkadan sortu zen iruditeria artistikoak luze iraungo bazuen ere, ondorengo belaunaldietako artista batzuk jasotako historia, kultura eta artea berrikusteko saiakerak egiten hasi ziren. Adibidez, Mari Puri Herrero, Bixente Ameztoy, Isabel Baquedano edota Rosa Valverderen pinturretan ohikoak izan ziren euskal paisaiaren edo kaleen erreferentziak, baina pintatutako eszenek bestelako

5. Nestor Basterretxea, *Ez Dok Amairu. Bilbo. Santiago Apostol Antzerkia*, 1968.

6. Isabel Baquedano, *Izenbururik gabea*, 1972 inguru.



scene had been to the Americas. Mari Paz Jimenez, for example, brought Surrealism back from Argentina, and Jorge Oteiza took as a model to apply to the Basque context, among other ideas, the new “liberating” theories of avant-garde figures like Vicente Huidobro and Joaquín Torres-García. In his 1963 book *Quousque Tandem...!* Oteiza proposed a new aesthetic theory by which to discover and express the “true” Basque expression, contending that in order to be able to give form to intrinsic Basque art, one had to explore the people’s roots. Oteiza marvelled at the empty spaces of cromleches dating from the Neolithic era, believing that these voids had much to say about being Basque. These theories took shape in the form of an innovative plastic arts language that prevailed internationally at the time, echoing abstraction, simplification and Constructivist trends.

From the 1960s on, these approaches had a major impact on young artists who wanted to reclaim Basque culture and challenge Francoism. Meanwhile, wood and iron sculptures and abstract paintings began to be received as works of art that represented the identity of the people. This was also the case in the following decades, partly because these artists created many posters, logos and designs in the raucous socio-political atmosphere of the 1960s and 1970s. Incidentally, from a contemporary gaze, we may note that the this imagery which sought to reflect Basque identity was not gender neutral, as it referred to masculinity and its history.

While the artistic imagery that emerged in the 1960s lasted a long time, some artists in the generations that followed began attempts to rethink the history, culture and art they had inherited. For example, references to the Basque landscape and urban settings were common in the paintings of Mari Puri Herrero, Bixente Ameztoy, Isabel Baquedano and Rosa Valverde, yet the scenes depicted presented another kind of world: a surreal reality at times and a scene dominated by a ghostly presence at others; all of them can also be interpreted as manifestations of the trauma, fear and disillusionment felt in the country.

In sculpture, a tendency to recast the previous artistic tradition became more prominent in the 1980s and beyond. Examples of this are the artists who studied in the Bilbao Fine Arts Faculty and took

5. Nestor Basterretxea, *There is no thirteen. Bilbao, Santiago Apostol Theatre*, 1968.

6. Isabel Baquedano, *Untitled*, c. 1972.





7. Elena Mendizabal,
Izenbururik gabea
(*Heldulekudun kutxa*
metafisikoa), 1983.
8. Ibon Aranberri, *Gaur*
Egun (this is CNN),
2002.

mundu bat aurkezten zuten: errealitate surrealista bat batzuetan eta mamu-presentziak nagusi ziren eszena bat besteetan; denak ere herrialdean sumatzen ziren traumen, beldurren edo desilusioen agerpen gisa interpretatu daitezke.

Eskulturan, aurreko tradizio artistikoa berrikusteko joera nabarmendu zen 1980ko hamarkadatik aurrera. Horren adibide dira Bilboko Arte Ederren Fakultatean ikasi, eta Euskal Eskultura Berriaren izena hartu zuten artistak. Oteizaren teoretatik abiatu baziren ere, ideia haiek «gainditu» nahi zituzten, ezarritako limiteak, formak eta teoriak desafiaturaz. Korrante horretan sartu ohi dira, besteak beste, Txomin Badiola, Angel Bados, Elena Mendizabal, Maria Luisa Fernandez, Pello Irazu eta Juan Luis Moraza artistak.

Mende amaierarekin batera, teknologia, *mass media*, banakotasuna edota globalizazio joerak gizartean eraldaketa handiak eragin zituzten eta eraldaketa haiek euskal artisten interesetan eta beharretan sumatu ziren. Aldaketa haien ondorio nabarmenetako bat artisten begirada nazioartera zabaltzea izan zen, ingelesa bihurtzea artisten hizkuntza erabilienera eta, baita ere, estiloak, gaiak eta teknikak biderkatzea. Orduetik, euskal eszena artistikoaren panorama erabat heterogeneoa izan da. Alabaina, esan daiteke tokikotasunari, posizio kokatuari edota bertako tradizio artistikoari keinu egitea euskal artista askoren lanetan gaur arte mantendu den *leit motiv*-a dela. Jasotako oroimena auzitan jartzeari, haren bazterrak arakatzeari edota identitate berriak aldarrikatzeari ekin dioten artisten artean daude, besteak beste: Itziar Okariz, Ibon Aranberri, Asier Mendizabal, June Crespo, Sra. Polariska, Xabier Salaberria, Nora Aurrekoetxea edo Izaro Ilegi.



7. Elena Mendizabal,
[Untitled] (Metaphysical
box with handle), 1983.
8. Ibon Aranberri,
Nowadays (this is CNN),
2002.

the name New Basque Sculpture. Although they started from the precept of Oteiza's theories, they sought to "transcend" these ideas by challenging established limits, forms and theories. In this artistic trend are usually included, among others: Txomin Badiola, Ángel Bados, Elena Mendizabal, María Luisa Fernández, Pello Irazu and Juan Luis Moraza.

With the end of the century, technology, the mass media, individuality and globalising trends provoked major social transformations that were noted in the interests and needs of Basque artists. One of the most obvious consequences of these changes was the international turn of the artists' gaze, the fact that English became the main language they used and, also, their multiplication of styles, subjects and techniques. Since then, the panorama of the Basque artistic scene has been completely heterogeneous. Nevertheless, one could say that gestures to the local, to locating place or the local artistic tradition is the leitmotif that has remained in the works of many Basque artists to this day. Among the artists who have begun to question that inherited memory, to explore its corners and to claim new identities are: Itziar Okariz, Ibon Aranberri, Asier Mendizabal, June Crespo, Sra Polariska, Xabier Salaberria, Nora Aurrekoetxea and Izaro Ilegi.

Kanpora begira

Arte modernoaren berrikuntzak, gehienetan, kanpotik iritsi ziren Euskal Herrira eta, bereganatu ondoren, euskal artistek bertako egoeretara egokitu zituzten. Are gehiago, XIX. mendearen bukaeran Frantziatik arte modernoaren joerak iritsi zirenetik, kanpotik ekarritako berrikuntzak nola egokitu izan da euskal artisten erronka.

Modernitatearen ezaugarriak, horrenbestez, modu askotara iritsi ziren Euskal Herrira: artistek kanpoan egiten zituzten egonaldien bitartez, ikasketa zentroetan jasotzen zuten heziketaren bitartez, beste artista eta kultur eragilerekin zituzten harremanen bitartez edota irakurtzen zituzten liburuetan edo aldizkarietan ikusten zituzten irudien bitartez. Hala ere, modernitatearen hasierako artista gehienek egin zuten joan-etorriko bidea ezinbestekoa izan zen arte modernoa Euskal Herrian txertatzeko. Kanpora joateak garrantzia handia badu, kanpoan ikasitako eta ikusitako berrikuntzak ekartzeak ahalbidetu zuen euskal modernitatearen garapena.

Lehendabiziko fasea XIX. mendearen bukaerako urteetara garamatza. Hain zuzen, Adolfo Guiard pintoreak emandako urratsak ondo erakusten du berrikuntzen zentroetara joateko garai hartako artisten gogoia, desira eta grina. Artista akademikoek zuten Erromara joateko ohiturarekin puskatu zuenean, 1878an, Guiardek Parisko bidaiei hasiera eman zien. Parisen inpresionismoko pintura ezagutu zuen, batez ere, Monetena eta Degasena. Eragin haiek guztiak bere joera errealistagoarekin uztartzeko ahaleginak egin zituen eta, Euskal Herrira bueltatu zenean, bertako gaietan eta paisaietan aplikatu zituen. Guiarden ekarpenik handiena ez da hainbeste Parisera joan izana, baizik eta bueltatzea eta Bilbon kokatzea 1886tik aurrera. Orduz geroztik, Bilbo ere arte modernoko produkzio-zentro bihurtu zen, baina Guiard bezalako artistek gizartearen ulertezintasuna eta mespretxua jasan behar izan zituzten, Parisen inpresionistek jasan behar izan zituzten moduan.

Nolanahi ere, dena ez zen negatiboa izan, ordurako bazegoen kultura modernoa ezagutzen zuen kanpora bidaiatutako burges gazte talde bat, babesa eskaini ziezaikeena artista berritzaileei. Beste artista batzuek Guiarden bidea hartu zuten edo Bilbotik pasatzerakoan harekin elkartzeko ziren. Adibide argiena Dario Regoyosena da. Bruselan modernitatea ezagutu ondoren, Euskal Herrira egindako bidaiak Guiard bezalako artista berritzailea ezagutzeko aukera eman zioten eta elkarrekin arte modernoaren aldeko ekimenak sustatu zituzten; Bruselako ereduak jarraitu nahi zituzten Arte Modernoko erakusketak, adibidez.

Gazteagoa zen Manuel Losadak ere Parisko bideari ekin zion eta, han Ignacio Zuloaga ezagutu ondoren, Bilbon erakusketa egin zuten 1891n.

Ordutik aurrera, artista gazte ia guztiek Parisera joateko ametsa izan zuten eta erakundeak dirulaguntzen norabidea aldatu egin zen. Lehen, euskal erakundeek artista akademikoen Erromako egonaldiak diruz laguntzen bazituzten, gero Parisera joateko dirulaguntzak banatzen hasi ziren. 1887an Manuel Losada eta 1902an Alberto Arrue eta Aurelio Arteta joan ziren. Laguntza pribatuak ere izan zituzten Parisko egonaldia ordaintzeko; Manuel Losadak, adibidez, Manuel Maria Gortazarren dirulaguntza jaso zuen 1890ean.

An Outward Gaze

Modern art innovations, for the most part, came to the Basque Country from outside and, after being adopted, Basque artists adapted them to the local conditions. What is more, since the arrival of modern art trends from France in the late 19th century, the challenge for Basque artists has been how to adapt these outside innovations.

The characteristics of modernity, accordingly, reached the Basque Country in many ways: by means of artists spending time abroad, receiving a foreign education, establishing relationships with other artists or cultural agents or through the images they saw and read in books and magazines. However, the back-and-forth travelling of most artists at the beginning of modernity was essential for incorporating modern art into the Basque Country. While going abroad was very important, bringing back the innovations learnt and seen abroad facilitated the development of Basque modernity.

The initial phase takes us back to the late 19th century. Specifically, the steps taken by the painter Adolfo Guiard demonstrate clearly the will, desire and yearning of artists at that time to gravitate towards the centres of innovation. When academic artists broke with the custom of going to Rome, in 1878 Guiard began undertaking trips to Paris. In Paris, he got to know Impressionism painting and mainly that of Monet and Degas. He made efforts to combine all these influences with his more realistic tendency and, when he returned to the Basque Country, he applied them to local subjects and landscapes. Guiard's greatest contribution is not so much going to Paris, but returning to settle in Bilbao in 1886. From then on, Bilbao also became a centre for producing modern art, even though artists like Guiard had to endure the incomprehension and disdain of society, in much the same way that the Impressionists had in Paris.

In any event, not everything was negative, as by that time there was a group of young bourgeois figures who had travelled abroad, become familiar with modern culture and who could offer support for innovative artists. A few other artists followed the same route as Guiard or met with him while passing through Bilbao. The most obvious example of this was that of Dario Regoyos. After encountering modernity in Brussels, his trips to the Basque Country gave him the opportunity to meet innovative artists like Guiard and together they promoted initiatives in favour of modern art; for example, in creating Modern Art exhibitions which followed Brussels models.

Manuel Losada was younger when he, too, journeyed to Paris and, after meeting Ignacio Zuloaga there, they held an exhibition in Bilbao in 1891. From then on, almost all young artists dreamt of going to Paris and institutional grants accordingly took on a new direction. While previously the Basque institutions subsidised the extended stays of academic artists in Rome, later they began

Parisen arte giro aparta topatzeaz gain, 1888tik Frantzisko Durrio han bizi zen eta haren etxeak euskal artisten elkargune eta babesgune moduan funtzionatu zuen. Parisen bizi arren, lotura estuak zituen Euskal Herriarekin eta horrek aukera eman zuen kanpoko eraginak gurean zabaltzeko. Lotura horiek hauspotu zituzten Durrioren inguruan sortu ziren laguntasun harremanek, Parisen egindako obrak hemengo erakusketetara bidali izanak eta bertako zenbait proiektutan izandako parte-hartzeak; Bilbon Arriagari eskainitako monumentua, adibidez.

Artistak atzerrira joatearekin batera, kanpoko artea Euskal Herrira ekartzea kezka bihurtu zen XX. mendearen hasierako urteetan. Proiektu askok ez zuten aurrera egin, baina 1919an nazioarteko erakusketak handia antolatzeak asmoa gauzatu zen. Bizkaiko Aldundiak eta Bilboko Udalak babesa eman zioten artisten aspaldiko aldarrikapenari. Iraila eta urria bitartean, ia 150 artisten 424 lan erakutsi zituzten Bilboko Albiako eskolan. Haietako asko artista frantsesenak ziren: Cassatt, Monet, Cezanne, Renoir, Gauguin eta abar. Arrakasta handia izateaz eta eztabaida ugari pizteaz gainera, nazioarteko erakusketaren ondorioetako bat izan zen atzerriko artisten zenbait lanen erosketa Arte Ederren Museoan ikusgai jartzeko, tartean Mary Cassatt-en *Emakumea eserita haurra besoetan duela* Gauguinen *Latsariak Arlesen*, Cottet-en *Agurreko afaria* edo Le Sidaner-en *Brujasko kanala*. Euskal Herriko museotan atzerriko artista modernoek lanak ikustea ia ezinezkoa izan zen 1919ra arte eta, gerora ere, salbuespenekoa izan zen kanpoko artisten lanak bertako bildumetarako erostea. Horregatik, 1919ko erakusketaren garrantzia azpimarratzekoa da.



9. Paul Gauguin,
Latsariak Arlesen, 1888.
10. Donostiako Club
Nautikoa.

Euskal artistak kanpora ikastera joateko ohiturak jarraitu zuen XX. mendeko lehenbiziko hamarkadetan eta horrek modernitatearen joera ezberdinei ateak zabaltu zizkion, nahiz eta 1930eko hamarkadara arte ez dugun abangoardiaren eraginik sumatuko. Espainiako II. Errepublikak joera

apurtzaileagoak azalertzeko gogoak ekarri zuen. Donostian, GU bezalako artista taldean elkartutako intelektualei esker, egon ziren ekimen interesgarrienak. 1929an eraiki zuten euskal arkitektura arrazionalistaren lehen adibidea: Klub Nautikoa. Jose Manuel Aizpurua eta Joakin Labaien arkitektoek Europan eraikitzen ari ziren joera abangoardistenak ekarri zituzten Euskal Herrira eta GU taldearen eskutik surrealismoko filmak eta artelanak Donostiako erakusketetan egon ziren. Espainiako hiriburuan izandako aldaketek ere eragina izan zuten Euskal Herrian, surrealismo berezi batek interesa piztu zuen gure artean, hor dago Nikolas Lekuonaren pinturari edo argazkigintzari lotutako lanak (argazkiak, fotomuntaiak eta fotocollageak). Aldi berean, Biarritz inguruan udaran sortzen zen giroak artistak erakarri zituen, tartean abangoardiako zenbait artista. Man Ray-ek, esaterako, euskal kostaldean filmatu zuen *Emak bakia* izeneko lan esperimental famatua, 1926an.

awarding grants to go to Paris. Manuel Losada went in 1887 as did Alberto Arrue and Aurelio Arteta in 1902. There was also private funding to defray stays in Paris; Manuel Losada, for instance, was sponsored by Manuel Maria Gortazar in 1890.

Furthermore, in addition to encountering an extraordinary artistic atmosphere in Paris, from 1888 onwards Francisco Durrio lived there and his home functioned as a gathering place and refuge for Basque artists. Although he lived in Paris, he maintained close ties with the Basque Country and that allowed external influences to spread among us. These ties fuelled the friendly relations that emerged around Durrio, with the works he created in Paris being sent to exhibitions here and his participation in several local projects; for example, the monument dedicated to Arriaga in Bilbao.

Together with the departure of artists abroad, bringing foreign art to the Basque Country became a concern in the early years of the 20th century. Many projects did not go ahead, but in 1919 the plan to organise a great international exhibition was realised. The Provincial Council of Biscay and Bilbao City Council supported a long-standing demand of artists. Between September and October, 424 works by nearly 150 artists were exhibited in the Albia School in Bilbao. Many of them were by French artists: Cassatt, Monet, Cezanne, Renoir, Gauguin and so on. As well as being a great success and sparking many discussions, one of the results of the international exhibition was the purchase of some works by foreign artists to be displayed in the Museum of Fine Arts, including Mary Cassatt's *Seated Woman with a Child in her Arms*, Gauguin's *Washerwoman in Arles*, Cottet's *The Eve of Departure* and Le Sidaner's *Bruges Canal*. It had been almost impossible to see any works by modern foreign artists in the museums of the Basque Country until 1919 and, even later, it was rare to buy works by foreign artists for local collections. For that reason, it is worth highlighting the importance of the 1919 exhibition.

The practice of Basque artists going abroad to study continued during the early decades of the 20th century and this introduced them to different trends within modernity, although it is not until the 1930s that we note any avant-garde influence. The Second Spanish Republic brought with it a desire to bring forth more groundbreaking tendencies. The most interesting initiatives took place in San Sebastian, thanks to the intellectuals who came together in groups of artists like GU. The first example of Basque Rationalist architecture was built in 1929: the Nautical Club. The architects Jose Manuel Aizpurua and Joakin Labaien brought avant-garde

9. Paul Gauguin,
Washerwoman in Arles,
1888.
10. Royal Nautical Club
of San Sebastian.



Gainera, masen artean zabalkunde handia duten komunikabideen garaia hasi zen 1930eko hamarkadan. Artistentzat aldizkariak eta filmak funtsezkoak izan ziren kanpoan egiten ari ziren lanak ezagutzeko, horregatik presentzia handia izan zuten artelan ugaritan. Baina, Espainiako Gerra Zibilak egoera era bortitzean eten zuen. Gerra garaian arteak premiazko funtzioak bete behar izan zituen eta, batez ere, propagandara bideratu ziren artista askoren artelanak. Bi bandoentzat garrantzitsua zen kanpoko herrialdeen babesa lortzea eta, testuinguru hartan, 1937an, Euzko Jaurlaritzak euskaldunen ahotsa atzerrira eramateko Eresoinka,



arte ezberdinak elkartzen zituen proiektua sortu zuen. Ikuskizun hura antolatu zuten munduari erakusteko Francoren propagandak zabaldutako mezuetan azaltzen ziren kultur suntsitzaileak baino, euskaldunak kultura propioa duen herria garena. Musikariak, dantzariak, antzerkigileak eta artista plastikoak elkarrekin lan egin zuten Diaguilev-en ballet errusiarretan inspiratutako ikuskizunean.

Zoritxarrez, horrelako ahaleginek ez zuten gerra euskaldunen alde lerratu. Francoren jarraitzaileek irabazi ondoren, arte modernoak eta, batik bat, abangoardiak, askatasunarekin zuen konpromisoa zela eta, errepresioa jasan zuen: artistak

hil, kartzelatu, atzerriratu edota isiltzera kondenatu zituzten. Irabazleek, hasiera batean, kanpoko eredu batzuen erreferentziak izan bazituzten ere —italiar futurismoarena, adibidez—, berehala murgildu ziren betiko arte akademikoan edo espainiar arte inperialaren nostalgian.

Gerra ondorengo egoerak bi eragin izan zituen artearen esparruan. Alde batetik, Hego Euskal Herria kanpoko joera politikoetatik, sozialetatik edo kulturaletatik bakartuta geratu zen. Bestetik, diktadura gogorak modernitate kutsua zuen guztia suntsitzeko zentsura-mekanismoak garatu zituen. Beraz, artista izan nahi zuten gazteek ezin zuten munduan egiten zen artearen berririk izan eta oso zaila egiten zitzairen Errepublikara garaian egindakoaren ereduak jasotzea.

Edonola den, euskaldunak atzerrian egin zuten artea gogoratu beharko litzateke. Gaur egun, gero eta ikerketa gehiago dago erbestean egindako artearen inguruan. Artista eta lan haiek euskal artearen ibilbidean txertatzea zaila bada ere, adibide interesgarriak ezagutzen ditugu. Izan ere, atzerrira irtendako euskal artistek beren lanarekin jarraitu zuten jaso zituzten herrialdeetan, besteren artean: Aurelio Arteta, Jose Maria Uzelai, Julian Tellaetxe, Juan Aranoa edo ezezagunagoak diren Dolores Salis eta Karle Garmendia. Atzerriak ez zuen gehiegi aldatu artista haien lan plastikoaren nolakotasuna, nahiz eta gaitan eraginen bat suma daitekeen; Artetaren, Tellaetxeren edo Garmendiaren gai indigenistetan, adibidez.

11. Antonio Gezalaren Eresoinkako jatorrizko kartelaren egokitzapena.

11. Adaptation of Gezala's original poster for Eresoinka.

trends that were being developed in Europe to the Basque Country and surrealist films and works of art by the GU group were exhibited in San Sebastian. Changes in the Spanish capital also had an impact on the Basque Country, with surrealism generating special interest among us, and hence Nicolas Lekuona's works related to painting and photography (photographs, photomontages and photo-collages). At the same time, the summer season in and around Biarritz attracted artists, including some avant-garde artists. Many Ray, for example, filmed his famous experimental work, *Emak bakia*, on the Basque coast in 1926.

Moreover, the era of mass media circulation began in the 1930s. Magazines and films were essential for artists to discover the work being carried out abroad, which is why they had a strong presence in many works of art. However, the Spanish Civil War brought this situation to a violent halt. During the war, art had to fulfil urgent functions and, above all, many artists' works of art were aimed at propaganda. It was important for both sides to receive the support of foreign countries and, in that context, in 1937 the Basque Government created Eresoinka, a project that brought together different arts to take the voice of the Basque people abroad. They organised this performance to show the world that Basques were not the destroyers of culture described in messages spread by Franco's propaganda, but a people with a culture of our own. Musicians, dancers, dramatists and plastic artists worked together in a show inspired by Diaghilev's Russian ballets.

Unfortunately, such efforts did not make the war go in favour of the Basques. Following the victory of Franco's followers, modern and especially avant-garde art, because of its commitment to freedom, suffered repression: artists were killed, imprisoned, exiled or condemned to silence. Right from the outset, while the winners did have references to some external models —Italian Futurism, for example— they immediately immersed themselves in timeless academic art or nostalgia for Spanish imperial art.

The post-war situation had two effects in the field of art. On the one hand, the Southern Basque Country remained isolated from external political, social and cultural trends. On the other, the harsh dictatorship developed censorship mechanisms to destroy everything that had a hint of modernity. Thus, young people who wanted to be artists could not hear about the art that was being made in the world outside and it was very difficult for them to receive models of what had been done during the time of the Republic.

Whatever the case, the art made by the Basques abroad should be remembered. Nowadays, more and more research is being carried out on the art produced in exile. While it is difficult to include these artists and works in the history of Basque art, we know of some interesting examples. Indeed, Basque artists who went abroad continued with their work in the countries that took them in, including Aurelio Arteta, Jose Maria Uzelai, Julian Tellaetxe and Juan Aranoa as well as the lesser known Dolores Salis and Karle Garmendia. Being abroad did not change the quality of these artists' plastic work too much, although some influence can be felt in their subject matter; for example, in indigenous subjects of Arteta, Tellaetxe and Garmendia.

Gerra garaian, Euskal Herritik haurrak zirela irtendako artistak ezagutzen ari gara eta, jatorri euskalduneko giro batean bizi baziren ere, harrerako herrialdearen heziketa artistikoa jaso zuten eta horrek kulturen arteko nahasketa eragin zuen artista haien lanetan.

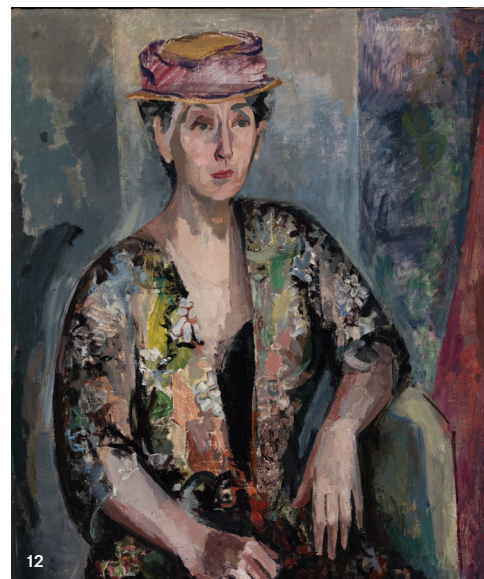
Bueltan etorritako artista batzuek hartu zituzten erbesteko herrialdeen askatasuna baliatu zuten beren ibilbide artistikoak abian jartzeko, adibidez: Mari Paz Jimenez, Menchu Gal edo Nestor Basterretxea. Hiruen kasua interesgarria da, gaztaroan bueltatu zirelako Euskal Herrira, nahiz eta Gal Madrilerara joan zen bizitzera. Hiruek nazioarteko artearen berri jasotzeko aukera izan zuten atzerrian bizi izan ziren urteetan eta, bide batez, oztopo gutxiago izan zituzten arte modernoarekin lotzeko.

Regina Raullek sei urte zituen Bilbotik irten zenean eta ez zen inoiz Euskal Herrira bizitzera bueltatu. Mexikon jaso zuen heziketa artistikoa, hango arte-sistemako kide izan zen eta han hain famatuak diren horma-pinturak egitera iritsi zen estatuaren enkarguz.

Jorge Oteizaren kasua ezberdina da, 36ko gerra lehertu baino lehen bidaiatu zuelako Argentinara eta Hego Amerikan bizi izan zelako 1947an Bilbora bueltatu zen arte. Gerra eta gerraostea sufritu gabe, 1930eko hamarkadan Euskal Herrian hasitako bideari Hego Amerikan ikasitakoak gehitzeko aukera izan zuen. Bigarren Mundu Gerra aurreko abangoardiak ondo ezagutzen zituen, hori dela eta Errepublika garaiko artearen

erreferente bihurtu zen gazteentzat. Oteizak, Basterretxearekin eta Mari Paz Jimenezekin batera, aurreko garaiko artearekin lotzeko zubiaren moduko rola jokatu zuen.

Hego Euskal Herrira bueltatuta, artista gazteen artean frankismoaren isolamendutik ateratzeko gogoia suma daiteke 1940eko hamarkadan. Frantzia berriro bihurtu zen ezinbesteko erreferente, batez ere, Bigarren Mundu Gerra bukatu ondoren. 1950eko hamarkadan tantaka ikusiko ditugu artistak Parisera bidea



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hartzen: ikastera, hango panorama artistikoa ikustera edota arazo politikoek bultzatuta joan ziren; Ibarrola, adibidez. Kontuan izan behar dugu, informazioa zentsuraren galbaketik pasatuta iristen zela Espainiara eta, ondorioz, artista izan nahi zuenak aukera gutxi zuela kanpoan egiten zena ezagutzeko. Garai hartan, ohiko praktika izan zen Ipar Euskal Herritik debekatutako liburuak ekartzea. Bidaiatzeko aukera zabaldu zenean, artista askok Parisen egonaldi txikiak edo luzeak egiten ahalegindu ziren, norberaren baliabide ekonomikoen arabera.

Oro har, nazioarteko arteari lotzea zaila izan zen euskal artistentzat, baina pixkanaka artearen atzerapena gaindituz joan

12. Menchu Gal, *Nire amaren erretratua*, 1949.

13. Iruñeko Topaketak, 1972.

We are now coming across artists who left the Basque Country during the war as children and, even though they lived in a Basque environment, received an artistic education from the host country, which resulted in a mixture of cultures in their works.

Some artists who eventually returned took advantage of the freedom in their countries of exile to launch their artistic careers, for example: Mari Paz Jimenez, Menchu Gal and Nestor Basterretxea. The case of these three is interesting because they returned to the Basque Country in their youth, although Gal moved to Madrid. All three had the opportunity to learn about international art during the years they lived abroad and, incidentally, come across fewer obstacles to connect with modern art.

Regina Raul was six years old when she left Bilbao and never returned to live in the Basque Country. She received an artistic education and became a member of the art system in Mexico and it was there that she came to make her famous murals commissioned by the state.

The case of Jorge Oteiza is different because he travelled to Argentina before the 1936 war broke out and lived in South America before returning to Bilbao in 1947. Without suffering the war or post-war era, he had the opportunity to add what he learned in South America to the career he had begun in the Basque Country in the 1930s. He was well acquainted with the pre-Second World War avant-garde and because of this became a point of reference of art in the Republican period for the young. Together with Basterretxea and Mari Paz Jimenez, Oteiza played a bridging role to connect with the art of the previous period.

Returning to the Southern Basque Country, one notes a desire on the part of young artists in the 1940s to break free from the isolationism of Francoism. France once more became an essential reference, especially after the end of the Second World War. In the 1950s, we will see artists little by little making their way to Paris: to study, to observe the artistic panorama there or they went because they were driven by political problems at home; the case, for example, of Ibarrola. One must bear in mind that information only arrived in Spain after passing through the censor's sieve and, as a result, anyone who wanted to be an artist had little opportunity to know what was being done abroad. During that era, it was common practice to bring in banned books from the Northern Basque

12. Menchu Gal, *Portrait of my mother*, 1949.

13. The Pamplona Meetings, 1972.



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zen artisten bidaiengatik eta Francoren diktadurak aurpegia garbitzeko estrategia bezala erabili zuelako artea. Aitzitik, 1960ko hamarkadako eztanda gertatu zen arte, atzerapen handiarekin iritsi ziren kanpoko eraginak Hego Euskal Herrira. Eztanda hartan bidaiatzea eta kanpoko informazioa jasotzea errazagoa bihurtu zen, aldizkariari, irratitari eta telebistari esker bederen. Rafael Ruiz Balerdik 1956an egin zuen lehen bidaia Parisera; Jose Luis Zumetak, 1959an.



72ko Topaketak mugarri moduan gordetzen dira euskal artearen internazionalizazioan.

Francoren heriotzak ez zuen erregimenaren bukaera ekarri, baina leundu egin zuen. Ondorengo erregimen berriak adierazpen askatasuna ziurtatu zuen teoriarik, nahiz eta 1980ko hamarkadara arte zentsuraren aparatua jarraipena izan zuen eta errepresio metodoak oso ohikoak izan ziren. Edizioen bahiketak, aldizkariaren eta erakusketen kontrako erasoek, gehienetan erregimenari lotutako talde paramilitarren eskutik, trantsizioa izeneko urteak baldintzatu zituzten.

Veneziako 76eko biurtekoa izan zen euskaldunek Franco hil ondoren beren burua nazioartean aurkezteko egin zuten lehen ekimena. Espainiak Venezian jarri behar zuen lehen pabiloiak zalaparta handia piztu zuen Euskal Herriko eta Kataluniako artistek toki berezia eskatu zutelako, baina Madrilgo agintariek entzungor egin zuten. Artista euskaldunek beraien erakustokia antolatzea erabaki zuten eta *Euskadi 76* izenburupean hainbat ekimen kultural eraman zituzten italiar hirira. Garai hartako askatasun gogoan adibide interesgarria izan arren, ez zuen jarraipenik izan.

1980ko hamarkada galdutako denbora berreskuratzeko garaitzat har dezakegu. Lan asko zegoen egiteko nazioarteko arte garaikidearekin bat egiteko. Debekuak alde batera utzita, jada ez zegoen kanpora bidaiatzeko edo kanpoko informazioa jasotzeko arazorik.

Nazioarteko artearekin lotzeko beste erakuslehoi interesgarria Iruñeko 72ko Topaketak izan ziren. Agian, gizartean ez zuen hainbesteko eraginik izan, baina artista batzuek aukera izan zuten nazioarteko musika esperimental eta arte-joera berritzaileak entzuteko eta ikusteko. Izan ere, nazioartetik zetorren informazio oso eskasa zen eta artelanak bertatik bertara ikusteko aukerak ez ziren ugariak, horregatik

14. Anonimoa, Veneziako 1976ko Biurtekorako egindako kartela.
15. Nestor Basterretxea, *Euskal Artzainari Monumentua*, Reno, Nevada.

Country. When travel restrictions were eased somewhat, many artists tried to undertake short or long stays in Paris, depending on their financial means.

In general, it was difficult for Basque artists to connect with international art, but they gradually overcame this artistic hurdle both due to these trips and the fact that Franco's dictatorship used art as a strategy to present a clean image to the outside world. On the other hand, until the outburst of the 1960s, external influences reached the Southern Basque Country only with great delay. During that outburst, travelling and receiving outside information became easier, at least thanks to magazines, radio and television. Rafael Ruiz Balerdi journeyed to Paris for the first time in 1956; and Jose Luis Zumeta, in 1959.

Another interesting showcase to connect with international art occurred during the 1972 Pamplona Meetings. This may not have had such an impact on society, but some artists had the opportunity to hear and see international experimental music and innovative art trends. In fact, information from abroad was very scarce and there were not many opportunities to see works of art in person, which is why the 1972 Meetings remain a landmark in the international influence on Basque art.

Franco's death did not bring about the end of the regime, but it did mellow it. The subsequent new regime ensured freedom of expression



14. Anonymous, poster for the Basque Country at the 1976 Venice Biennale.
15. Nestor Basterretxea, *Monument to the Basque Shepherd*, Reno, Nevada.

in theory, although in the 1980s the apparatus of art censorship remained in place and repressive measures were very common. Seizures of publications and attacks against magazines and exhibitions, mostly by paramilitary groups linked to the regime, conditioned the years of the so-called transition.

The 1976 Venice Biennale was the scene of the first Basque-driven initiative on the international stage after the death of Franco. The first pavilion that Spain was going to construct in Venice caused a great stir because artists from the Basque Country and

Catalonia requested a special place, but the authorities in Madrid turned a deaf ear to them. Basque artists then decided to organise their own stand and brought several cultural initiatives to the Italian city under the title *Euskadi 76*. While this was an interesting example of the longing for freedom at that time, it was not followed up.

One could interpret the 1980s as a decade for making up on lost time. There was a lot of work to be done in order to connect with international contemporary art. Bans aside, there were no longer any problems with travelling abroad or receiving outside information.

Eusko Jaurlaritzak, osatu berritan, berehala hartu zituen Euskal Herriko artea kanpoan erakusteko erabakiak. Horietako bat 1984ko Chicagoko Nazioarteko Arte Azokara joatea izan zen, han Nestor Basterretxeak, Remigio Mendiburuk eta Vicente Larreak lanak erakutsi zituzten. Azoka hartan Estatu Batuetan Euskal Ikasketen Elkartearen buru zen Jose Ramon Zengotitabengoarekin izandako harremanak bidea zabaldu zien aipatutako hiru artistei Renon, euskal artzainaren omenez egin behar zuten monumentua diseinatzeko. Azkenean, Nestor Basterretxeak eraiki zuen artzainaren irudia besterik ez zen gauzatu.

1970eko hamarkadan sortutako Arte Ederren Fakultateko ikasleek arteari buruzko lehen eskuko informazioa jasotzeko aukera izan zuten eta artista-belaunaldi berriarentzat kanpora ikastera edo bizitzera joatea benetako aukera bihurtu zen. Horren adibide da New York artearen zentro berrira euskal artista zenbaitek egindako bidaia. Hiri estatubatuarrek Parisi tokia kendu zion artearen hiriburutzan eta artistentzat amets berria bilakatu zen. Londrestik pasatu ondoren, 1990ean, Txomin Badiolak, Peio Irazuk eta Dario Urzayk Atlantikoa zeharkatzea eta New Yorken garai berri bat hastea erabaki zuten. Lehen biek urteak egin zituzten han, Urzayk, aldiz, bueltatzea erabaki zuen. Badiola eta Irazuren egonaldiak eragin handia izan zuen euskal artista gazteen artean, babesa eta bizitokia eskaini zitelako New Yorkera joan nahi zuten euskal artistei. 1990eko hamarkadan eta 2000ko lehen urteetan hiritik hainbat euskal artista pasatu ziren: Txuspo Poyo, Mabi Revuelta, Itziar Okariz, Sergio Prego, Abigail Lazkoz, Charo Garaigorta, Ibon Aranberri, Maider Lopez. Ines Medinak ere New Yorkeko bidaia egin zuen 1995ean eta 2014an bueltatzea erabaki bazuen ere, denboraldi zabalak egiten ditu han.

Laida Lertxundik beste hiri amerikar bat aukeratu zuen ikasketen eta bizitza profesionalaren lehen urratsak egiteko eta Los Angelesen urteak bizi ondoren, orain Euskal Herrira bueltatu da eta loturak mantentzen ditu Kaliforniako hiriarekin.

Ez da arraroa gaur egun Euskal Herriarekin harreman handia duten artista batzuek atzerrian bizitzea. Hango arte-munduan integratuta egon arren, Euskal Herriko arte-sisteman ere parte hartzen dute, adibide esanguratsuenak Erlea Maneros eta Iratxe Jaio izan daitezke, lehena Los Angelesen bizi da eta bigarrena Rotterdamen.

The newly formed Basque Government immediately took decisions to display the art of the Basque Country abroad. One of those was to go to the Chicago International Art Exposition in 1984, at Nestor Basterretxea, Remigio Mendiburu and Vicente Larrea exhibited their work. There, they met with Jose Ramon Cengotitabengoa, the president of the Society of Basque Studies in America, and this paved the way for the aforementioned three artists to design a monument that was going to be built in honour of the Basque shepherd in Reno. In the end, only Nestor Basterretxea's shepherd image was constructed.

Students at the Fine Arts Faculty, established in the 1970s, had the opportunity to receive first-hand information about art and, for the new generation of artists, studying or living abroad now became a real possibility. An example of this was the trip made by some Basque artists to the new centre of art in New York. The American city replaced Paris as the capital of art and became a new dream for artists. After passing through London, in 1990, Txomin Badiola, Peio Irazu and Dario Urzay crossed the Atlantic and decided to start a new chapter in New York. The first two spent many years there, while Urzay decided to return. The time spent by Badiola and Irazu there had a major influence on young Basque artists, because they offered refuge and a place to live to any Basque artists who wanted to go to New York. In the 1990s and early 2000s, several Basque artists passed through the city: Txuspo Poyo, Mabi Revuelta, Itziar Okariz, Sergio Prego, Abigail Lazkoz, Charo Garaigorta, Ibon Aranberri and Maider Lopez. Ines Medina also went to New York in 1995 and, although she decided to return in 2014, she still spends extended periods there.

Laida Lertxundi chose another American city in which to study and take her first professional steps and, after living for some years in Los Angeles, has now returned to the Basque Country, although she maintains close ties with the city in California.

It is not unusual nowadays for some artists who have a strong relationship with the Basque Country to live abroad. Although they are part of the art system there, they also take part in the art system of the Basque Country; perhaps the most important examples of this are Erlea Maneros and Iratxe Jaio, the former living in Los Angeles and the latter in Rotterdam.

Arte-sistema

Bi urratsetan bana daiteke arte modernoaren bilakaera Euskal Herrian. Lehendabizikoak XIX. mendearen bukaerako urteak eta XX. mendeko hasierakoak hartzen ditu, urrats hartan arte modernoaren sistema eraiki behar izan zuten ia ezerezetik euskal lurraldeetan ez baitzegoen arte berrikuntzen tradizioirik. Bigarrena, pixkanaka eraikitako arte modernoaren sistema ahula Espainiako Gerra Zibilak guztiz suntsitu ondoren hasi zen. Hala, XX. mendearen bigarren erdialdetik aurrerako urteak galdutako sistema berreskuratzeko edo berreraikitze urteak izan ziren. Horrenbestez, Euskal Herrian berezitasun horren bitartez ulertu behar dugu arte modernoaren bilakaera; alegia, artistek, artezaleek eta erakundeek bitan egin behar izan zutela arte modernoak euskal gizartearen presentzia normalizatua izateko ahalegina.

LEHENDABIZIKO URRATSA

Lehen urratsa XIX. mendearen bukaeran hasi zen, Europatik zetozen artearen joera berritzaileak artista bakar batzuen eskutik Euskal Herrira iritsi zirenean. Iraultza industrialaren eragindako aldaketen ondorioz, Euskal Herriak arte-sistema modernoaren barruan sartzeko ahaleginak egin zituen. Alde batetik, erakunde publikoek borondatea erakutsi zuten XIX. mendean hasitako bidea berreskuratzeko, zenbait azpiegitura eta artistei kanpora ikastera joan zitezten dirulaguntzak emanez. Bestalde, ekimen pribatuak ere sortu ziren, Paristik zetorren artea salerosketa-gai bihurtzeko eta erakusketak antolatzeke galerien, saltzaileen eta arte-erosleen katea Euskal Herrira ere iritsi zen. Halaber, arte-sistema modernoaren beste zutabeetako bat agertu zen: artistaren eta ikuslearen arteko bitartekaritza lana egin behar duen kritika.

Ekimen horiek guztiek XX. mendearen lehendabiziko urteetan gauzatzea lortu zuten, batez ere, zale gutxi batzuen ahalegin izugarriari esker. Gizarteko kultura zaleek ahalmena izan zuten erakunde publikoak eta pribatuak norabide modernoetara bideratzeko, baina garaiko gizartearen sektore kontserbadoreak ziren nagusi. Ondorioz, euskal kultura Europakoaren pare jartzea eskatzen zuten artistek borroka moduan aurkeztu zituzten proiektuak eta jendearen nahiz erakundearen ulertu ezinaren kontrako gudutzat hartu zuten arte modernoaren aldeko ekimen oro.

Arte-azpiegitura modernoak sortzerako ekimenen artean museoen beharrak aurre hartu ziren bestelakoei. Baionak eman zuen lehen urratsa Léon Bonnat pintoreak utzitako bilduma biltzeko museoa zabaldu zuenean, 1901. urtean, XIX. mendetik zetorren proiektuari bukaera emanez. Donostiak 1900. urtean San Telmo Museoa eratzea lortu zuen eta 1902an zabaldu zituen ateak, arkeologia- eta etnografia-lanen bildumarekin. Era berean, 1910ean Nafarroako Museoa zabaldu zen Iruñean, arkeologia eta arte bildumak erakusteko.

Nolanahi den, Bilbo izan zen arte ederren museo espezializatua edukitzeko borroka sutsuena egin zuen hiria. Bertako artista eta arte

The Art System

The evolution of modern art in the Basque Country can be divided into two stages. The first took place between the late 19th and early 20th centuries, in which a modern art system had to be constructed from almost nothing because there was no tradition of art innovation in the Basque territories. The second began after the Spanish Civil War had completely destroyed the weak system of modern art that had been gradually built up. Thus, the years from the second half of the century onwards were a time of recovering or reconstructing the lost system. Therefore, we must understand the evolution of modern art in the Basque Country through this particularity; in other words, artists, art lovers and institutions had to make a double effort to normalise the presence of modern art in Basque society.

THE FIRST STAGE

The first stage began in the late 19th century, when innovative European art trends reached the Basque Country through the hands of a few artists. As a consequence of the changes associated with the Industrial Revolution, the Basque Country made efforts to enter into the modern art system. On the one hand, public institutions showed their willingness to once again move in the direction first taken in the 19th century by promoting certain infrastructures and by giving grants to artists to study abroad. On the other, private initiatives were also established, so that a chain of galleries, dealers and art buyers to turn the art from Paris into a trading commodity and to organise exhibitions also reached the Basque Country. At the same time, another pillar of the modern art system appeared: criticism, which must mediate between the artist and the audience. Likewise, another pillar of the modern art system emerged: the criticism which would mediate between artist and audience.

All of these initiatives were completed successfully in the early years of the 20th century, thanks in the main to the enormous efforts of a few enthusiasts. Culture enthusiasts in Basque society were able to steer public and private institutions in modern directions, yet the society of the time was dominated by conservative sectors. As a result, the artists who demanded that Basque culture be put on the same level as its European counterpart presented their projects in the form of a struggle and considered every initiative in favour of modern art as a battle against the incomprehensibility of people and institutions.

Among the initiatives to create modern art infrastructures, the need for museums consumed others. Bayonne took the first step when it opened a museum with a collection bequeathed by the painter Léon Bonnat in 1901, bringing to an end a project dating from the 19th century. In 1900, San Sebastian managed to establish San Telmo Museum and it opened its doors in 1902, with a collection of archaeological and ethnographic works. Likewise, the Museum of Navarre opened in 1910 in Pamplona in order to exhibit archaeology and art collections.

zein kultura zaleek beste hiri modernoetan zeuden arte museoen beharra aldarrikatu zuten behin eta berriz XX. mendearen hasierako urteetan. Hirian biltzen ari zen diru-irabazien isla izan behar zuen museoak, garai hartako kultur ekintzaileek ez baitzuten ulertzen aberastasun ekonomikoak kulturalari ez eragitea. Lehenbiziko urratsa 1908an egin zen, hiriko hainbat bilduma bildu ondoren Bilboko Arte Ederren Museoa eratu zenean, Bizkaiko Foru Aldundiaren eta Bilboko Udalaren partehartzearekin. 1914an zabaldu arren, toki arazoak izan zituen bere lehen epealdiko urteetan.

Museoa irekitzeak bilbotar artezale askoren asmoak bete bazituen ere, artista eta intelektual askorentzat ez zen nahikoa izan, eta arte modernoak erakusteko museo berezi bat eskatzen jarraitu zuten XX. mendearen lehenbiziko bi hamarkadetan. Hala, 1924an, Bizkaiko Foru Aldundiak Arte Modernoko Museoa sortu zuen. Erakundeak ibilbide gatazkatsua izan zuen 36ko gerrara arte eta, bukatu ondoren, hiriko agintariak erabaki zuten Arte Ederren Museoa eta Arte Modernoko



Museoa horretarako propio eraikitako eraikinean bateratzea.

Museoekin batera, Euskal Herriko hiriek beste arte-azpiegitura batzuk bultzatzeko beharra ikusi zuten, tartean, arte-eskolak. XIX. mendearen bukaeratik Euskal Herriko hiriburu guztietan artearen heziketa akademikoari lotutako arte- eta lanbide-eskolak zeuden. Artea irakasteaz gainera, eskola haietan garaiko

16. Marie Garai, *Leon Bonnat eta bere ikasleak*. 1914.

gustuak eta arte-ohiturak mantentzen zituzten, eta erakusketa ofizialak eta artisten ibilbide akademikoak saritzen zituzten.

Modernitatearen helburua arte heziketa akademikoarekin puskatzea izan zen eta heziketa artistikoa artisten estudioetara aldatu zen pixkanaka. Aurrerantzean, artista modernoak Arte eta Lanbide eskoletan ikasi ondoren edo han ikasi gabe ere, sona handiko artisten estudioetatik pasatu ziren artearen bide berriak zabaltzeko. Adibiderik ezagunenetakoa da Léon Bonnat-en inguruan Baionan sortutako artista taldea (Marie Garai, Henri-Achille Zo eta abar), nahiz eta arau akademikoei lotuta jarraitu zuen. Bilbon, Antonio Maria Lekuonaren tailerra izan zen belaunaldi gazteagoaren topagunea (Adolfo Guiard, Manuel Losada eta abar). Edonola ere, Arte eta Lanbide Eskolek bizirik jarraitu zuten eta haietako zenbait gure garaira iritsi dira.

Arte heziketaren beste urrats garrantzitsu bat erakundeek kanpora joateko ematen zituzten dirulaguntzak dira. XIX. mendeko sistema akademikoaren azken urratsa Erromako bidaia izaten zen eta tokiko erakunde askok laguntzak ematen zizkieten bertako artistei Erromara joan ahal izateko. Hori guztia aldatu egin zen artista berritzaileek Paris Erromaren kalterako hobetsi zutenean. Nolanahi den, aldundien eta mezenas pribatuen dirulaguntzak garrantzitsuak izan ziren artista gazteen helburuak gauzatzeko orduan. Kanpoan jasotako esperientzia ezinbestekoa izan zen Euskal Herrira bueltatzen zirenean bertako artea biziberritzeko.

In any event, Bilbao was the city that fought most passionately to have a specialised museum of fine arts. Since the early years of the 20th century, artists as well as art and culture enthusiasts had repeatedly raised the need for art museums like those in other cities. A museum had to be a reflection of the financial gains that the city was making, because cultural actors of the time could not understand how economic wealth did not affect culture. The first step was taken in 1908, when, after acquiring several collections in the city, the Bilbao Fine Arts Museum was established with the participation of the Provincial Council of Biscay and Bilbao City Council. Although it opened in 1914, it had some problems with the location during its early years.

While the opening of the museum met the demands of many art lovers in Bilbao, for countless artists and intellectuals it was not enough, and they continued to demand a special museum to display modern art during the first two decades of the 20th century. Thus, in 1924, the Provincial Council of Biscay created the Museum of Modern Art. The public institution endured some difficult years until the 1936 war and, once it was over, the city authorities decided to fuse the Fine Arts Museum and the Museum of Modern Art in a building specially built for this purpose.

Together with museums, the cities of the Basque Country saw the need to promote other art infrastructures, including art schools. From the late 19th century on, there were art and vocational schools linked to the academic education of art in all the capitals of the Basque Country. In addition to teaching art, these schools maintained the tastes and artistic customs of the time, awarding prizes for official exhibitions and artists' academic careers.

The goal of modernity, though, was to break with academic art education and artistic formation gradually shifted to artists' studios. Henceforth, modern artists, after studying in art and vocational schools or even without any formal schooling, passed through the studios of famous artists in order to be exposed to new avenues of art. The best known example of this was the group which emerged in Bayonne around Léon Bonnat (Marie Garai, Henri-Achille Zo, and so on), even though they were still linked to academic norms. In Bilbao, Antonio Maria Lekuona's workshop became a meeting place for the younger generation (Adolfo Guiard, Manuel Losada, and so forth). Whatever the case, there were still art and vocational schools and many still function today. Another important step in art education was taken with the institutional grants to go abroad. The last stage of the 19th-century academic system was a trip to Rome and many local institutions awarded grants to local artists so that they could undertake the journey there. All that changed when innovative artists preferred Paris to Rome. Regardless, the financial support of provincial councils and private patrons was important when it came to fulfilling the goals of young artists. The experience gained abroad was essential when they returned to the Basque Country to breathe new life into local art.

Another pillar of the system was that of exhibitions. Official exhibitions dated from the 19th century and were part of the academic structure; as such, they were not to the liking of innovative artists. To counter this, in Bilbao, from 1900 onwards, it was possible to see exhibitions sponsored and organised by artists themselves. The artists

Sistemaren beste zutabeetako bat erakusketak izan ziren. Erakusketa ofizialak XIX. mendetik zetozen eta egitura akademikoaren barruan kokatzen ziren, horregatik ez ziren artista berritzaileen gustukoak izaten. Horri aurka egiteko, Bilbon, 1900. urtetik aurrera, artistek bultzatutako eta antolatutako erakusketak ikusteko aukera egon zen. Adolfo Guiard, Manuel Losada eta Dario Regoyos artistek Bruselako ereduari jarraitu nahi izan zioten arte modernoko erakusketak antolatzerako orduan. Sei erakusketa antolatu zituzten 1900. urtetik 1910era bitartera eta Euskal Herriko artearen panorama aldatzea lortu zuten. Parisko eta Bruselako artearen egoera ezagutu zuten artista haiek modernitatearen ildo zirikatzaileari jarraitu zioten eta polemika eragin zuten, are gehiago, erakusketei probokazio kutsua ematea lortu zuten, Bilboko plutokraziaren giro kontserbadorea astindu nahian.

1911. urtean, Asociación de Artistas Vascos (AAV) elkarte sortu eta aipatutako arte modernoko erakusketei segida emateko ardua jaso zuen. Espainiako Gerra Zibilak elkartearen jarduna eten zuen arte, ia urtero antolatu zituzten Arte Modernoko Erakusketak, Euskal Herriko artista berritzaileak elkartzea helburu zutenak. Euskal artea bertatik bertara erakustez gainera, kanpoan erakusteko asmoa ere izan zuten eta Bartzelonan (1916-1917), Madrilen (biak 1916an) eta Zaragozan (1921ean) erakutsi zituzten euskal artisten lanak. Baina, arte modernoko erakusketak antolatzeko grina hura 1919an iritsi zen bere gailurrera antolatu zuten nazioarteko erakusketa zabalarekin: Nazioarteko Pintura

eta Eskultura Erakusketa. Ahalegin publikoek eta pribatuek egitasmo anbiziotsu hartan bat egin bazuten ere, ezin izan zituzten helburu guztiak bete.

Elkartearen sorrerari dagokionez, artista talde batek sortu zuen arte modernoa bultzatzeko helburuarekin. Hasiara-hasieratik zabalik egon zen artista guztientzat izan pintore, eskultore, arkitekto edo musikari. Gizartearen onarpen ezaren aurrean, elkartetan bildu behar izatea modernitatearen ezaugarria izaten da; arte modernoa bultzatzeak gizarte kontserbadorearen ulertezintasuna eragiten duenez, taldetan



elkartzearen beharra sortzen da erasoei aurre egin eta gizartean eragin handiagoa izateko.

Lehen aipatu bezala, arte modernoaren beste ezaugarrietako bat artelanak saltzeko erabiltzen den galeria-sistema da. Euskal Herrian galeria pribatuen sistemak ez zuen indar handirik izan XX. mendearen lehen erdialdean. Galeria gutxi zabaldu baziren ere, Bilboko zenbaitek lortu zuten salmenta urriei eta inguru arrotzari aurre egitea. Hala ere, Bilboko arte-erakusketa aretorik dinamikoena AAV elkarteak sortutakoa izan zen. Elkarteko kideen lanak erakustez gain, kanpoko artisten lanak bertan ikusteko aukera eskaini zuten; batez ere, Kataluniako eta Espainiako artista berritzaileen lanak. Atzerriko artista ezagunek ere erakutsi zuten han, adibidez: Robert Delaunay eta Sonia Terk senar-emazteek, 1919an.

17. Antonio Gezala, Euskal Artisten Elkarte, Retiroko palazioa, arte erakusketaren kartela, 1916.

18. Juan de la Encina, *La Trama del Arte vasco*. 1919.

17. Antonio Gezala, Basque Artists' Association, Retiro Palace, art exhibition poster, 1916.

18. Juan de la Encina, *The story of Basque art*. 1919.

Adolfo Guiard, Manuel Losada and Dario Regoyos sought to follow the Brussels model when it came to organising modern art exhibitions. They organised six exhibitions between 1900 and 1910 and managed to change the art panorama of the Basque Country. These artists, who had seen the art situation in Paris and Brussels, followed the challenging line of modernity and provoked controversy; what is more, they managed to give the exhibitions a provocative touch in an attempt to stir up the conservative atmosphere of the Bilbao plutocracy.

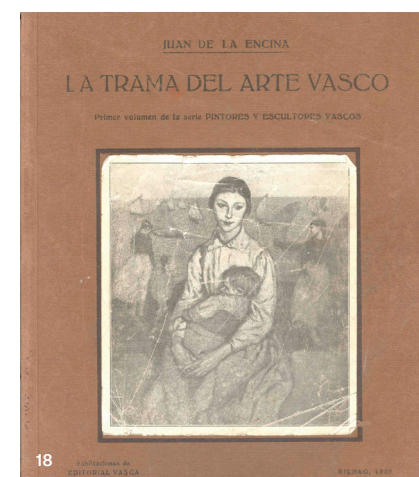
In 1911, the Asociación de Artistas Vascos (Basque Artists' Association, AAV) was created and it took over the responsibility for ensuring that the aforementioned modern art exhibitions continued. This association organised Modern Art Exhibitions, which aimed to bring together the work of innovative artists in the Basque Country, almost every year until the Spanish Civil War interrupted its activity. In addition to exhibiting Basque art in situ, it also sought to display it elsewhere and the work of Basque artists was exhibited in Barcelona (1916-1917), Madrid (twice in 1916) and Zaragoza (1921). Yet this appetite for organising modern art exhibitions reached its peak in 1919 with a large international exhibition: the International Painting and Sculpture Exhibition. Although public and private efforts combined in this ambitious project, they could not fulfil all its objectives.

As for its creation, in 1911 a group of artists founded the Basque Artists' Association with the aim of promoting modern art. Right from the outset, it was open to all kinds of artists, whether painters, sculptors, architects or musicians. Faced with a lack of social acceptance, the need to collaborate in associations was a characteristic of modernity; given that promoting modern art caused incomprehensibility on the part of the conservative society, there was a need to come together in groups to both resist any offensives and have a greater impact on society.

As noted above, another feature of modern art is the gallery system used to sell works of art. In the Basque Country, the private gallery system was not very important during the first half of the 20th century. Although few galleries were established, some of those in Bilbao managed to cope with poor sales and unfamiliar surroundings. However, the most dynamic salon for exhibiting art in

Bilbao was that founded by the AAV association. In addition to the works of association members, it also offered the opportunity to see outside artists' works there; especially the works of innovative artists from Catalonia and Spain. Well-known foreign artists also exhibited there, such as husband and wife Robert Delaunay and Sonia Terk in 1919.

Criticism plays a key role in the modern art system as a means of analysing its production and disseminating



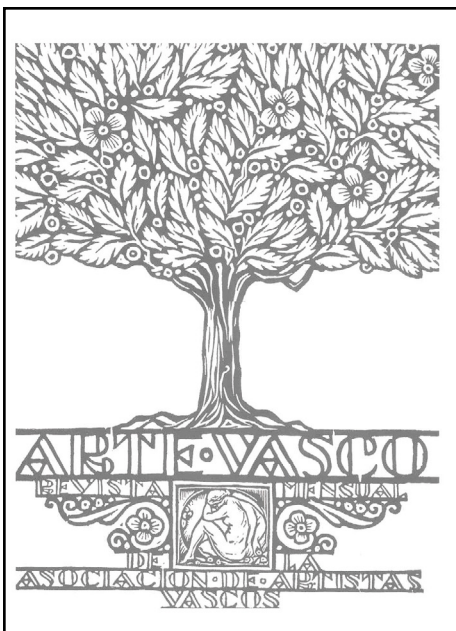
Arte modernoaren sisteman kritikak oinarritzeko rola betetzen du, produkzioa analizatzeko eta ideia berriak zabaltzeko. Euskal Herrian arte-kritika ahula izan zen XX. mendera arte, izen hori ematea ere ausart xamarra da jakinda egunkarietako kronikak besterik ez zirela hurbiltzen arte kritikaren antzeko izatera. Baina, XX. mendeak aurrera egin ahala, arte-kritika sendotu egin zen, bai egileek izan zuten formazioari erreparatuz gero, bai idatzi zituzten testuak irakurriz gero. Leopoldo Gutierrez Abascal aipagarrien artean dago, *Juan de la Encina* ezizenez sinatzen zuena. Alemanian ikasitakoa zen eta hari zor diogu euskal arte modernoari buruzko lehen liburu teorikoa: *La trama del arte vasco* izenekoa. Egunkarietan argitaratzen ziren erakusketak iragartzeko testu laburrak benetako kritikak bihurtu ziren pixkanaka eta arteari buruzko aldizkari bereziak argitaratu zituzten. Beste behin ere, AAV elkarteak eman zuen lehen urratsa 1920an *Arte Vasco* izeneko aldizkaria argitaratu zuenean. Han erakusketen analisiak eta berriak elkartzen ziren, Estanislao Maria Agirrek idatzitakoak. Beste bi izenekin batera, Crisanto Lasterra eta Julian Zuazagoitia, Euskal Herriko kritika modernoaren laukotea osatu zutela esan daiteke.

Azkenik, XX. mende hasierako arteak beste aktore bat behar zuen erabateko garapena lortzeko. Artearen babesle handiak edo mezenasak arte modernoaren aldera jotzea ez zen ohikoa, aberatsek, orokorrean, gustu kontserbadoreak zituztelako. Baina, Europako beste herrialde askotan gertatu zen bezala, Euskal Herrian ere azaldu ziren arte modernoaren alde egin zuten goimailako enpresariak edo industrialak: Sota familia, Horacio Etxebarrieta, Etxebarria familia edo *El Pueblo Vasco* egunkariaren jabea zen Rafael Pikabea.

Aipatutako osagai guztiekin arte modernoak bidea egin zuen XX. mendeko lehen urteetan eta, nahiz eta bide neketsua eta gorabeheratsua izan, Espainiako Gerra Zibila hasi baino lehen Europako zenbait herrialderen pare zegoela esan daiteke, batez ere, 1930eko hamarkadan abangoardiaren jarrerak azaldu zirelako Euskal Herriko hiri batzuetan. Sistema prekariora izan arren, 1930eko hamarraldiak abiadura indartu zuen eta, gerra piztu zenean, bazirudien Euskal Herria berezko abangoardia osatzeko prest zegoela.

BIGARREN URRATSA

Espainiako Gerra Zibilak suntsitu ondoren, euskal arte-sistema berreraiki behar izan zuten. 1936ko estatu kolpeak gerra piztu eta



19. *Arte Vasco* aldizkaria.

new ideas. There was little art criticism in the Basque Country until the 20th century, and even using that term to describe what did exist is somewhat of an exaggeration, in the knowledge that there were just some newspaper chronicles which came close to resembling such critiques. Yet as the 20th century progressed, art criticism grew stronger, both in terms of the education that authors received and on reading the texts they wrote. Among those that stood out was Leopoldo Gutierrez Abascal, who wrote under the pen name *Juan de la Encina*. He had studied in Germany and we are indebted to him for writing the first theoretical book modern Basque art: under the title *La trama del arte vasco* (The story of Basque art). Short texts announcing exhibitions which were published in newspapers gradually became real critical reviews and specialist art magazines were published. Once again, the AAV association took the first step in 1920 when it published the magazine *Arte Vasco* (Basque art). It combined the analysis of exhibitions and publishing the latest news, written by Estanislao Maria de Agirre. Together with two other figures, Crisanto Lasterra and Julian Zuazagoitia, one could say that made up a quartet of modern criticism in the Basque Country.

Lastly, early 20th-century art needed another actor to achieve its full development. It was not common for major art sponsors or patrons to turn to modern art, as the rich generally had conservative tastes. Yet as was the case in numerous other European countries, in the Basque Country, too, important business figures and industrialists emerged in favour of modern art: the Sota family, Horacio Etxebarrieta, the Etxebarria family and Rafael Picabea, owner of the newspaper *El Pueblo Vasco*.

Modern art thus developed with all of the abovementioned ingredients in the early years of the 20th century and, though progress was difficult and uneven, one might say that, before the start of the Spanish Civil War, it was on the same level there as in many other European countries; especially because in the 1930s, avant-garde postures emerged in some cities in the Basque Country. Although the system was precarious, it gained momentum in the 1930s and, when war broke out, it seemed that the Basque Country was ready to establish its own avant-garde.

THE SECOND STAGE

Following its destruction as a result of the Spanish Civil War, the Basque art system had to be rebuilt. The 1936 coup d'état sparked war and the insurgents' victory interrupted the trajectory of modern art, because the most conservative sectors imposed their views and distrusted modern art. During the post-war years, there were efforts to abandon the barely constructed system of modern art. With the AAV association disbanded, it was difficult to promote initiatives. In that situation, the academic art system overtook modernity once again and that conditioned the following decades.

There was a return to the academic art education system –a return to its physical locations– and any work with a hint of modernity was rejected for official exhibitions, the most innovative artists were either dead or abroad and those who remained had been silenced or suffered reprisals. There was no other remedy than to initiate modern art again.

kolpisten garaipenak arte modernoaren ibilbidea eten zuen, sektore kontserbadoreenak euren ikuspuntuak inposatu zituztelako eta arte modernoari mesfidati begiratu ziotelako. Gerraosteko urteetan, arte modernoaren nekez eraikitako sistema ezertan uzteko ahaleginak izan ziren. AAV elkarteak deseginda, zaila zen ekimenak bultzatzea. Egoera hartan, arte akademikoaren sistemak aurea hartu zion berriz ere modernitateari eta horrek hurrengo hamarkadak baldintzatu zituen.

Arte heziketa akademiaren metodoetara bueltatu zen —buelatu zen tokietan—, eta erakusketa ofizialetan modernitate kutsua zuen edozer lan baztertu zen; artista berritzaileenak hilda edo atzerrian zeuden; geratu zirenak, mutu edo errepresaliatuta. Arte modernoari berriro hasia besterik ez zitzaion geratu. Nolanahi ere, aurreko egoerarekin loturak izateko ahalegin sakabanatuak eta ahulak egin ziren. 1940ko hamarkadaren bukaera eta 1950eko ia guztia, arte modernoaren sarea konpontzeko ahaleginez beteta dago. Hala ere, erakundeen babesik gabe, ekimen klandestinoak eta zelatuak izatera mugatu ziren askotan.

Galeria-sistema berreskuratzeko ahaleginetako bat Bilboko Studio galeriarena izan zen. 1948an ireki zuten, akaso goizegi emandako urratsak ez zion iraupena ziurtatu, eta 1952an itxi zuten. Porrot komertzial izugarria izan zen garai hartako Bilbo atzerakoian.

Urte asko igaro ziren artearen sistema modernoa martxan jarri zen arte. 1940ko eta 1950eko ekimen asko artisten antolaketari esker egin ziren eta ez zuten lortu arte-sistemaren sare guztia osatzea. Arte modernoa indarberitzen ari bazen ere, heziketa zentroek erakunde frankisten esku jarraitzen zuten. Erakusketak antolatzeko aukerarekin ere antzeko zerbait gertatu zen; oso adierazgarria da, adibidez, 1959ko Donostiako Gabonetako Erakusketari aurre egiteko artista talde batek antolatutako *10en erakusketa*. Studio galeriaren ekimenaren ondoren, 1960ko hamarkadara arte itxaron beharko dugu arte modernoa sustatzen zuten euskal galeria pribatuak ezagutu arte.



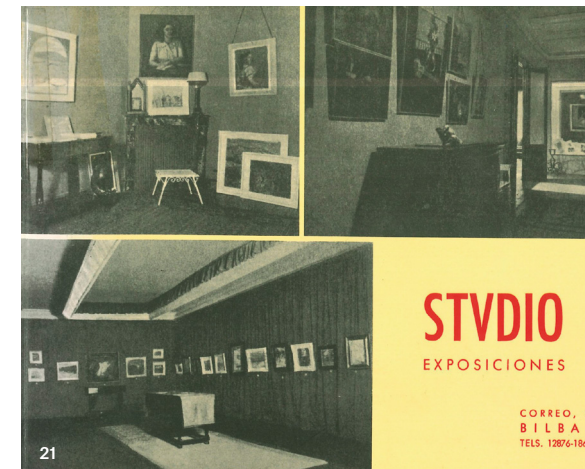
20. Gaur taldearen erakusketaren katalogoaren azala, 1966.

21. Studio arte erakusketa aretoaren txartela, Bilbo.

Emen taldeak Gaurrekoei harrera egin zien Bilboko erakusketan eta, era berean, Orain Arabako taldeak aurreko biekin batera erakutsi zuen Gasteizen. Nafarroan, ahaleginak egin arren, Denok taldea osatu gabe geratu zen eta horregatik ezin izan zuten ekimena talde guztien erakusketarekin Iruñean bukatu, aurreikusita zuten modura. Iparraldeko taldea ere, ez zen osatu. Taldeen izenekin Euskal Eskolen Mugimenduen helburua aditzera ematen da: *Gaur emen orain denok batera*. Programa oso bat zen arte modernoa berpizteko eta artista berritzaileei babesa emateko. Euskal Eskolen Mugimenduen porrotaren ondoren, hurrengo

20. Cover of the exhibition catalogue for the Gaur group, 1966.

21. Studio Galeria card, Bilbao.



That said, scattered weak efforts were made to make connections with the previous era. During the late 1940s and almost the entire 1950s there were numerous efforts to repair the modern art network. However, without any institutional support, they were often limited to clandestine and covert initiatives.

The Studio Galeria in Bilbao was one attempt to re-establish the gallery system. It opened in 1948, perhaps a step taken too soon to ensure its survival, and it closed in 1952. It was a huge commercial failure in the retrograde Bilbao of the time.

Many years passed before a modern art system was launched. Many of the initiatives in the 1940s and 1950s were organised by artists and they did not manage to completely establish an art system network. Although modern art was being revived, educational centres were still in the hands of the Francoist institutions. Something similar that happened with the opportunity to organise exhibitions and that was very indicative was, for example, the *Exhibition of 10* organised by a group of artists for the 1959 San Sebastian Christmas Exhibition. Following the Studio Galeria initiative, we had to wait until the 1960s for private galleries to promote modern Basque art.

In the 1960s, enormous efforts were made to organise artists into groups, but the most famous of these was the Basque Schools Movement driven by Oteiza's initiative. The groups were organised according to the territories of the Basque Country and began, in 1966, with an exhibition by the Gaur group in San Sebastian. The Emen group in Biscay welcomed the Gaur members at an exhibition in Bilbao and, at the same time, the Orain group in Araba exhibited together with the above two groups in Vitoria-Gasteiz. In Navarre, although it did make some efforts to do so, the Denok group was never established and therefore could not finish the initiative with an exhibition of all the groups in Pamplona, as they had planned. Likewise, the Northern Basque Country group was never established. The purpose of the Basque Schools Movement was expressed in their names: *Gaur emen orain denok batera* (Today here now everyone together). It was a complete programme to revive modern art and support innovative artists. After the failure of the Basque Schools Movement, in subsequent years the tendency to organise in groups

urteetan ere agertu zen taldeetan antolatzeke joera, eta 1970eko hamarkadan behin eta berriz azaldu ziren artisten helburu plastikoak eta sozialak bultzatzeko taldeak, esaterako: Nueva Abstraccion, Sue eta Indar.

Bestalde, sistema ekonomikoa, orokorrean, Francoren aldekoa bazen ere, baziren arte modernoak miresten zuten enpresariak. Haietako bat Felix Huarte nafarra izan zen. Senideekin batera, arte plastikoak, musika esperimentalak eta beste arte abangoardista batzuk babestu zituen frankismoaren urte gogorretan. Huarte sendia Oteiza, Basterretxea edo Ruiz Balerdi artisten babeslea izan zen 1950eko hamarkadatik hasita 1970eko hamarkadara arte. Haien bultzatutako ekimen interesgarrietako bat 1972ko Iruñeko Topaketak izan ziren.

Hain zuzen, 1960ko hamarkadan hasi zen arte modernoak sistema ofizialetan sartzen, batik bat, aurrezki kutxen erakusketa aretoen eta bildumen bitartez. Erakusketak ohiko bihurtu ziren eta pixkanaka kritikak ere erakusketa haiei erantzun behar izan ziren. Aitzitik, diktaduraren garaian oso zaila izan zen erabateko normaltasuna lortzea.

Azpimarratzeko modukoak dira museo batzuek egindako zenbait ekimen, tartean Bilboko Arte Ederren Museoak egin zituen urratsak arte garaikidea erosteko eta, beranduago, Gasteizko Arte Ederren Museoak egin zuen ahalegina Espainiako arte modernoaren bilduma osatzeko.



22. Bilboko Arte Ederren Fakultateko kartela.

Aurrerapenak sumatu arren, arte heziketan gabezia handia zegoen oraindik eta artistek zein kultur eragileek arazoari konponbidea ematea eskatzen zuten behin eta berriz. Egoera aldatzeko aukera 1970eko hamarkadaren hasieran iritsi zen, aspaldian aldarrikatutako Euskal Herriko unibertsitate barrutia sortu zenean. Arte Ederren goi-mailako eskola 1969an jaio arren, hurrengo urtera arte ez zuten lehen ikasturtea abian jarri. Gero, Arte Ederren Fakultatea bihurtu zen eta Leioako Campusean kokatu zuten 1987an; orduan, Euskal Herriko artea ulertzeko ezinbesteko erreferentzia bihurtu da.

Hego Euskal Herrian arte-sistemak jasandako aldaketak areagotu egin ziren Francoren heriotzaren ondoren. Erakunde autonomikoak berrezarri zirenean, sistema autonomoa izateko asmoak agertu ziren, baina bidea ez zen erraza izan Espainiako eta Frantziako kultur sistemak indartsuak zirelako. Hori dela eta, 1980ko hamarkada eguneratzeko garaia izan zen nonbait. Gabeziak estali eta ekimen berriak asmatu behar ziren, tartean, inoiz lortuko ez zen arte garaikidearen museoa. Arteen sustapenak bide

did not disappear and in the 1970s one group after another emerged to promote the plastic and social goals of artists; for example, Nueva Abstraccion, Sue and Indar.

Meanwhile, even though the economic system generally favoured Franco, there were business figures who appreciated modern art. One of them was Felix Huarte from Navarre. Together with his siblings, he sponsored the plastic arts, experimental music and other avant-garde arts during the harshest years of Francoism. The Huarte family sponsored the artists Oteiza, Basterretxea and Ruiz Balerdi from the 1950s to the 1970s. One of the most interesting initiatives they promoted was the 1972 Pamplona Meetings.

Specifically, in the 1960s, modern art began to enter official systems, mainly through savings banks' exhibition halls and published collections. Exhibitions became commonplace and, gradually, critics too had to respond to these presentations. That said, during the dictatorship it was very difficult to achieve complete normality.

Several initiatives on the part of certain museums are worth highlighting, including the steps taken by the Bilbao Fine Arts Museum to purchase contemporary art and, later, the effort of the Vitoria-Gasteiz Museum of Fine Arts to complete its collection of modern Spanish art. Although one notes some progress, there was still a huge absence in art education and artists and cultural agents repeatedly demanded a solution to the problem. In the early 1970s, an opportunity to change the situation emerged with the long awaited creation of the university structure of the Basque Country. Although the Fine Arts college was created in 1969, courses did not begin there until the following year. Later, it became the Fine Arts Faculty and was situated on the Leioa campus in 1987, and since then it has become an essential reference for understanding the art of the Basque Country.

In the Southern Basque Country, the changes that the art system underwent intensified after Franco's death. When autonomous institutions were re-established, different projects were presented to create an autonomous system, but it was not an easy direction to take because the Spanish and French culture systems were so strong. For that reason, by the 1980s it was time for an update somewhere. It was necessary to overcome the shortages and think up new initiatives, including the still unrealised project for a contemporary art museum. More appropriate ways to promote the arts were discovered: grants and prizes. In 1982, for the first time, the Basque Government organised the Gure Artea prize in order to distribute awards and display artists' works. That same year, the Biscay Provincial Council launched the Ertibil initiative to provide awards for young artists and organise travelling exhibitions for the works chosen. The Gipuzkoa Provincial Council had long had the Artista Hasi Berriak competition for young artists, known popularly as the Nobeles, which continued until 2018, in spite of interruptions. Among the institutions created at the time, Arteleku is worth mentioning because it became a centre and an institution which gave the opportunity to receive non-regulated education, promote art and develop projects. It was launched in 1987 by the Gipuzkoa Provincial Council and one might say that it conditioned the reflection about and production of art in the Basque Country. It was the model of an autonomous evolving centre until its closure in 2014.

22. Poster for the Bilbao Faculty of Fine Arts.

egokiagoak topatu zituen: dirulaguntzak eta sariak. 1982an, lehen aldiz, Eusko Jaurilaritzak Gure Artea sariketa antolatu zuen sariak banatu eta artisten lanak erakusteko. Urte berean, Bizkaiko Aldundiak Ertibil ekimena abiatu zuen artista gazteak saritzeko eta aukeratutako lanekin erakusketa ibiltaria antolatzeko. Gipuzkoako Aldundiak aspalditik zeukan gazteei zuzendutako Artista Hasi Berrien lehiaketa —Noveles izenez ere ezagutzen zena— etenak izan arren, jarraipena izan zuena 2018ra arte.

Garaian sortutako erakundeen artean, Arteleku aipatzeko modukoa da heziketa ez arautua jasotzeko, artea sustatzeko eta proiektuak garatzeko aukera ematen zuen zentro eta erakunde bihurtu zelako. Gipuzkoako Aldundiak 1987an martxan jarri zuen eta esan daiteke Euskal Herriko artearen gaineko hausnarketa eta produkzioa baldintzatu zuela. Artearen zentro autonomoaren eta aldakorraren eredu izan zen 2014an desagertu zen arte.

Artelekuren xumetasunaren eta autonomiaren kontrastean, 1990eko hamarkada azpiegitura handien garaia izan zen. Adibiderik nabarmenena Guggenheim Museoarena izan zen; 1997. urtean zabaldu zuten, Bilbon. Proiektuak eztabaida piztu zuen, arte garaikideko aspaldiko eskaera bati entzungor egin ondoren, frankiziaren ereduak aukeratu zutelako. Eztabaida hartatik sortu zen 2002an Gasteizko Artium Museoa, Euskal Herriko zentro eta museo garaikidea. Amerika aretoak jokatu zuen Gasteizen 1990eko hamarkadan arte garaikidea bultzatzeko eta produzitzeko rola, baina Artiumen eraikuntzarekin edukiz hustu eta arte garaikidea museora eramateko ekimena hobetsi zuten. Azpiegitura handiko eraikuntzen testuinguruan kokatu behar dugu 2015an zabalduko Donostiako Tabakalera izeneko kultura garaikideko nazioarteko zentroa.

Arte garaikideko galeriei dagokienez, gorabehera handikoa izan da aretoen historia. 1980tik 2000. urtera arte proiektu interesgarri ugari sortu ziren, baina krisi ekonomikoak eta hiri handien indarrak ia-ia galeriarik gabe utzi du Euskal Herria. Gutxi batzuek iraun dute, baina arte-sistemak erosketei eta erakusketei dagokienean izan dituen aldaketek ez diete etorkizuna ziurtatzen.

Artistaren eta ikus-entzulearen artean kokatutako kritika, salbuespenak salbuespen, ez zen azpimarratzekoa izan diktadura garaian. Hala ere, 1980ko hamarkadan kritika loratu zen eta artistengan eta artean eragina izan zuten kritikari asko aipatu daitezke: Xabier Saenz de Gorbea, Maya Agiriano, Javier San Martin, Adelina Moya, Fernando Golvano, Peio Agirre, Miren Jaio eta Haizea Barcenilla, besteren artean.

23. Arteleku.



23. Arteleku.

In contrast to the humble autonomous nature of Arteleku, the 1990s was a time of large-scale infrastructures. The most obvious example of this was the Guggenheim Museum, which opened in 1997 in Bilbao. The project caused much debate, after meeting the long-standing demand of contemporary art, because a franchise model was chosen. Out of that debate, the Artium Museum in Vitoria-Gasteiz was created in 2002, the contemporary centre and museum of the Basque Country. The America exhibition hall played the role of promoting and producing contemporary art in Vitoria-Gasteiz in the 1990s, but with the construction of Artium, preference was given to the initiative of emptying the hall of its contents and moving the contemporary art to the museum. It is within the context of constructing large-scale infrastructures that one must situate the opening of the Tabakalera international centre for contemporary culture in San Sebastian in 2015.

As for contemporary art galleries, the history of exhibition halls has fluctuated greatly. From 1980 to 2000, numerous interesting art projects were created, yet the economic crisis and the strength of the big cities left the Basque Country with hardly any galleries. A few survived, but the changes experienced by the art system in regard to sales and exhibitions do not guarantee their future.

Criticism between artist and audience, with few exceptions, was not especially important during the dictatorship. However, criticism flourished in the 1980s and one can cite many critics who influenced both art and artists: Xabier Saenz de Gorbea, Maya Agiriano, Javier San Martin, Adelina Moya, Fernando Golvano, Peio Agirre, Miren Jaio and Haizea Barcenilla, among others.

Artea eta gizartea

Sorterri duen gizartearen eta kulturaren eskutik doa artea. Garaian garaiko eta inguruko beharren, kezken, gatazken eta desiren bueltan murgildu dira artistak eta, beraz, komunitateak izan duen bilakaeraren isla edo testigua ere bada artea. Hala ere, gertaera edo gizarte mugimenduen barruan sortu ziren praktika artistiko guztiek ez dute narrazio historikoan estimu bera jaso. Batzuk ezagunagoak zaizkigu, entzute zabalagoa izan dutelako; beste batzuk, aldiz, apenas ezagutzen diren gerora isilpean geratu zirelako. Itzal-argi eta zentro-bazter gisako tirabirek bistako egiten dute euskal artearen historiaren atzean ere badagoela diskurtso bat. Jaso dugun narrazio historikoa, guztiak bezalaxe, partziala da; arte, artista edo mugimendu batzuk diskurtsoari interesgarriagoak suertatu zaizkiolako beste batzuk baino. Horregatik, gure oroimen artistikoa aberasteko aukera ematen digulako, garrantzitsua da iraganeko artera eta haren historiara begirada gaurkotuarekin hurbiltzea.

Hasieran, liburuaren lehen atalean, hitz egin dugu garai ezberdinetako euskal artisten lanetan izan zela herriaren isla edo hari erreferentzia egiten zion iruditegia artistiko bat sortzeko nahia. Alabaina, euskal identitateari forma eman nahi izan zioten saiakera haiei egungo ikuspuntutik begiratzen badiegu, ohar gaitezke, 1970eko hamarkadaraino bederen, guztietan errepikatzen zela ezaugarri berbera: gizona zen paradigma. Burgesa, modernoa eta kultura zalea batzuetan; langilea, tradizioen aldekoa eta gogorra besteetan. Oro har, gizon zuria izan da gure artearen historian komunitatea hobekien irudikatu duen figura. Horrek, hala ere, ez du esan nahi emakumeek ez dutela lekurik izan euskal kulturaren errepresentazio artistikoetan. Erabateko presentzia izan dute antzinatik, baina, orokorrean, egitura patriarkalaren balioak irudikatzen erabiliak izan dira: herriaren balio kristauen bermearen irudi, familiaren eta seme-alaben zaintzailearen nahiz hezitzailearen irudi eta, sarritan, edertasunaren zein eraikitako begiradarentzako objektu desiragarriaren irudi gisa.



24

Genero dikotomian oinarritutako irudikapen artistikoek ere gure artearen historian ibilaldi luzea izan duten arren, kronologia goiztiarretik jada badira logika horrekin hautsi zuten artelanak: esaterako, Eulalia Abaituaren hainbat argazki-serie, haren garaian praktika artistiko modura jaso ez zirenak.

XX. mendearen bueltan, bere argazki kamerarekin Euskal Herriko emakume langile asko erretratatu zituen lan egiten ari ziren bitartean: arrantzarako sareak josten, lurra goldatzen, arrainak saltzen, arropak garbitzen edota ortuariak garraiatzen. Argazki haiek zaintzaren eta lan

24. Eulalia Abaitua, *Emakume laiariak*, 1900 inguru.

24. Eulalia Abaitua, *Women with laia or two-pronged foot-plough*, c. 1900.

Art and Society

Art is led by the hand of the society and culture in which it originates. Artists function in the response to the needs, concerns, conflicts and desires of their time and their surroundings, and therefore art is also a reflection or witness to the evolution of the community. Nevertheless, not all artistic practices which arose within events or social movements have received the same appreciation in the historical narrative. Some are more familiar to us now because they have been heard more widely; others, however, are barely known because they have remained silent. Light-shade and centre-margin tensions show that there is also a discourse behind the history of Basque art. The historical narrative that we have inherited, like all such accounts, is subjective; because some art, artists and movements turned out to be more interesting to the discourse than others. Therefore, because it allows us to enrich our artistic memory, it is important to approach the art of the past and its history with a fresh gaze.

At the beginning, in the first section of the book, we spoke about the desire to create an artistic imagery which reflected or referenced the people in the works of Basque artists from different periods. Yet if we look at these attempts which sought to give shape to Basque identity from a contemporary perspective, we should note that, at least until the 1970s, the same feature was repeated in all of them: the paradigm was male. Sometimes he was bourgeois, modern and a culture enthusiast; other times, working-class, in favour of tradition and tough. On the whole, the white male has been the figure which best represented the community in the history of our art. That, however, does not mean that women have no place in artistic representations of Basque culture. They have been fully present for a long time, but in general they have been used to represent the values of the patriarchal structure: as the image of the guarantor of the people's Christian values, the image of the carer and educator of the family and children and, often, the image of the desirable object of beauty and a constructed gaze.

While artistic images rooted in the gender dichotomy also have a long trajectory in our art history, from early on there were works of art which broke with that logic: for example, Eulalia Abaitua's many photographic series, which were not received as an artistic practice during her time. At the turn of the 20th century, she photographed countless working women in the Basque Country with her camera while they were working: sowing fishing nets, ploughing fields, selling fish, washing clothes and transporting vegetables. These photographs erased the boundaries between care and productive work, or between passive and active tasks. While they had an ethnographic gaze, their subjects were the protagonists of the images and those who carried out the activity.

A similar reflection can be made on the question of how Basque art has represented ethnic diversity and the answer is quite obvious: whiteness has been the model of the traditional, pure and good values of Basque culture. Nevertheless, with time, Basque artists often came to

produktiboaren arteko mugak, edota pasibotasun-ekintzaren artekoak, ezabatu egiten zituzten. Begirada etnografikoarekin izan arren, subjektu haiek ziren irudien protagonistak eta ekintza betetzen zutenak.

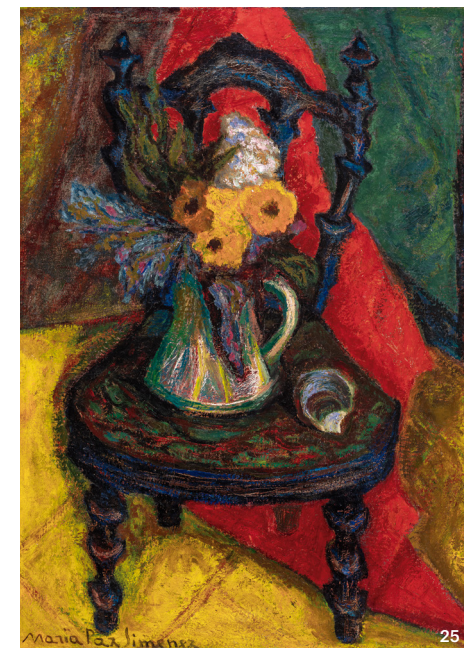
Antzeko hausnarketa egin daiteke euskal arteak etnia aniztasuna nola irudikatu izan duen galderaren aurrean eta erantzuna aski begi-bistakoa da: zuritasuna izan da euskal kulturaren balio tradizionalen, garbien eta onen eredu. Hala ere, denboran aurrera joanda, euskal artistek sarritan irudikatu izan dituzte bestelako kulturak eta etniak; gehienetan, gizarte basatiaren, ez-zibilizatuaren eta pasiotsuaren irudiaren edo fantasiaren testuinguruan. «Besteekiko» begirada antzeman daiteke XIX. mende amaierako eta hurrengo mendearen hasierako euskal artisten hainbat lanetan. Europako margolari askoren antzera, artista euskaldunek interesa izan zuten exotikoak iruditu zitzaizkien kulturetan eta subjektuetan. Horren lekuko dira, besteren artean, Francisco Iturrinoren Marokori buruzko pinturak, Gustavo Maeztuk Londresen ezagutu zuen komunitate txinatarreko kideei egindako erretratuak eta pertsona ijitoak irudikatzen zituen Juan Echevarriaren koadroak. Kultura haiek originalak, primitiboak eta «benetakoagoak» zirelako miretsi zituzten; exotikoak, desberdinak eta sentsualak ere askotan. Kultura arrotz haien ordezkariak gehienetan emakume lirainak izatea ez da kasualitatea. Bada, lan haiek atzerriko kulturen informazioa helarazi baino, testuinguru hartako euskal artisten begirada nolakoa zen erakusten zuten; atzerriko kulturekiko eta euren herriarekiko. Izan ere, «beste» kultura haien irudikapenek zerikusi gutxi zuten artista berberak euskal kulturaren inguruan egin zituzten irudikapenekin.

Nolanahi den, gure artearen historian baditugu kulturen arteko botere dinamikatik askatzen saiatu zirenen kasuak eta etnia aniztasuna irudikatzeko bide berriak ireki zituztenak. Adibide esanguratsua da Mari Paz Jimenezena. 1940ko eta 1950eko hamarkadetan egin zituen pintura surrealisten tonu alaiak, lasaia, jostakaria eta onirikoa zuten eta protagonistak azalaren kolorearen marka zuten panpinak ziren. Hain zuzen, «txotxongiloen» antza duten panpinak emakume ijitoak ziren, irakurtzen, margotzen eta elkarrekin jolasten ageri direnak, era ekintzailean, bizipoza dariela. Garaiko testuinguruan lan haiek irudi femenino eta intimista gisa interpretatu baziren ere, gaurko ikuspegitik kutsu politikoa ere badutela esan dezakegu, are gehiago Jimenez ijito jatorrikoa zela jakinda. Haren lan surrealisten euskal gizartearen esfera subalternoan kokatzen zen kultura baten errepresentazio berri bat proposatu zuten. Margotu zituen «panpinak» ez dira *femme fatale*-ak, garaiko zinema frankistak emakume flamenkoak hainbatetan erakutsi zituen gisakoak, ezta arte akademiko espainiarren ordura arte ohikoak izan ziren subjektu baztertuak ere. Jimenezen «panpinek» begirada patriarkaletik eta eurozentrikotik askatu eta bestelako errepresentazio bat proposatu zuten.

Jimenezen kasuan bezalaxe, XX. mendeko zati handi bateko Euskal Herriko artera hurbiltzerakoan aintzat hartu behar dugu Francoren diktadurak euskal gizartearen eta kulturaren izan zuen eragina. Erbestea, kartzela eta zapalkuntza eragin zituelako irau zuen ia berrogei urteetan. Edonola ere, izan ziren aparatu menderatzaile hari desafio egin nahi izan zioten artista eta ekimen batzuk. Esaterako, 1960ko hamarkadan, Bizkaiko Estantpa Popular taldea sortu zuten Bilbo inguruan. Estatu mailakoa zen mugimendu artistikoaren azpitalde honetan, besteak beste, Agustin Ibarrolak, Maria Franciska Dapenak eta Dionisio Blancok parte hartu zuten —militante komunistak ziren gehienak—. Artearen bidez euskal langileria kontzientziatzea zuten helburu, baina zabaltzeko errazak

25. Mari Paz Jimenez,
Aulkia eta loreak,
1947-1950.

25. Mari Paz Jimenez,
Chair and flowers,
1947-1950.



portray other cultures and ethnicities; in most cases, in the context of an image or fantasy of a wild, uncivilised and passionate society. One notes a gaze at the “other” in several works by Basque artists in the late 19th and early 20th centuries. Like many European painters, Basque artists were interested in cultures and subjects which seemed exotic to them. Proof of this can be found in, among others, Francisco Iturrino’s paintings of Morocco, the portraits of members of the Chinese community that Gustavo de Maeztu came across in London and the pictures depicting Romani figures by Juan de Echevarria. They marvelled at these cultures because they were original, primitive and more “authentic”; as well as often being exotic, different and sensual too. It is no coincidence that the representatives of these foreign cultures were mostly slender women. Indeed, rather than conveying information about foreign cultures, these works showed the nature of the Basque artists’ gaze in that context; toward foreign cultures and their own people. As a matter of fact, the depictions of “other” cultures had little in common with portrayals of Basque culture by the same artists.

Whatever the case, in our art history there were cases of those who tried to break free from the power dynamics between cultures

and explored new directions in which to portray ethnic diversity. One important example of this is that of Mari Paz Jimenez. Her surrealist paintings created in the 1940s and 1950s had a happy, calm, playful and dreamlike tone, the protagonists of which were dark-skinned dolls. Specifically, the dolls, which resembled “puppets”, were Romani women who are shown reading, painting and playing together, in an active way, radiating the joy of life. While these works could be interpreted in the context of the time as feminist and intimate images, from today’s perspective we could say that they also have a political touch, even more so knowing that Jimenez was of Romani origin. Her surrealist works suggested the representation of a new culture located in the subaltern sphere of Basque society. The “dolls” she painted are not *femme fatales* in the way that Francoist films at that time often depicted flamenco women, nor marginalised subjects that were common up to that time in Spanish academic art. The “dolls” of Jimenez proposed liberation from subjective Eurocentric views and another kind of representation.

As in the case of Jimenez, when approaching the art of the Basque Country for much of the 20th century, we must take into account the impact of Franco’s dictatorship on Basque society and

ziren grabatuak diseinatu eta Bilbo inguruko auzo xumeetan banatzeko saiakera garesti ordaindu zuten: Ibarrola eta Dapena espetxeratuak izan ziren alderdi komunistako kide izatea leporatuta. Hala eta guztiz ere, errealismo sozial gisa definitu daitekeen joera estilistikoak jarraipena izan zuen Euskal Herriko eszena artistikoan. Esaterako, Iruñerrian, Isabel Baquedanok 1960ko hamarkadan egin zituen lanetan bazegoen lengoia plastiko kritiko haren oihartzuna: atzeritik zetozen jokabide kontsumista berrien eta frankismoaren norma moralen artean ematen zen talkaz jardun zuen, besteak beste.

Testuinguru berean, beste zenbait artistek diktadurari desafio egiteko bide berri bati ekin zioten: euskal kultura berraktibatzeke saiakerak bultzatzea. Zapalkuntzari aurre egiteko nahi horrekin lotu daiteke 1966an sortu zen Euskal Eskolaren Mugimendua. Berriki aipatu ditugun artista bizkaitarrak eta nafarrak han ibili ziren lanean, ezagunak diren Jorge Oteiza, Eduardo Txillida, Nestor Basterretxea, Juan Mieg, Alberto Schommer eta beste hainbatekin batera. Mugimenduaren azken helburua zazpi probintzietako artistak batzea eta indar bateratuekin euskal kultura berpizten saiatzea zen. Azpitalde guztien artean, Gaur talde gipuzkoarra izan zen aktiboena eta gaur egun ezagunena ere bada, besteak beste, taldekideek konpromiso partekatua erakutsi zutelako, talde hartan zeudelako ordurako nazioartean arrakasta handiena jaso zuten artistak eta partaideen artean halako estilo bateratu bat identifika zitekeelako: eskulturak eta abstrakzioak presentzia handia izan zuten. Nahiz eta mugimendua 1969rako bukatu, ekimenaren fundatzaile nagusia izan zen Jorge Oteizaren proposamen teorikoak eta praktikoak funtsezkoak izan ziren garaiko eta hurrengo belaunaldietako artistentzat. Gizartean proiektu pedagogiko berritzaileak aplikatzea, euskal arteak eta kulturak autonomia izatea edota gizartea artistikoki heztea izan ziren Oteizak artista eta teoriarari gisa izan zituen kezka nagusienetako batzuk. Baina atzean bazegoen beste ideia irmo bat luzaroan euskal artisten artean geratuko zena: artea gizartea eraldatzeko gai zela.

Hari hartatik tira egin zuten garaiko eta hurrengo belaunaldietako artista askok oraindik frankismoa eta haren makineria martxan jarraitzen zuten arren. Esate baterako, diktaduraren amaiera hurbilago sumatu zutenean, eta euskal kulturaren aldeko ekimen sozialak pixkanaka espazio publikora iristen ari zirenean, euskal artista askok parte hartu zuten ekimen haietan eta irudigintza sortzen hasi ziren; euskararen babesaren edo ikastolen aldeko kartelak, adibidez. Logotipo eta diseinu ezberdinak egin zituzten, alderdi eta mugimendu politikoetarako anagramak eta bestelako ekimenetan zein martxa sozialetan ere parte hartu zuten artistek, besteren artean, kausa ekologistan; Txillidak zentral nuklearren kontra egin zuen logotipoa edota Bixente Ameztok, Jose Luis Zumetak eta Arrastaluk diseinatu zuten *Lemoiz gelditu* murala. Espazio publikora iritsi ziren diseinu haiekin, garai zehatz batekin identifikatzen dugun irudigintza sortuz joan zen. Eta, era berean, euskal eszena kulturalean artista tipologia zehatz bat garatzen joan zen: euskal gertaera sozialekiko inplikazioa zuen pertsonarena. Horrela jaso izan du gure artearen historiak.

Alabaina, azken ideia hori findu beharra dagoelakoan gaude. Euskal artistek egite sozialekiko konpromiso aktiboa zutela baieztatzean, zehazten ari gara, nolabait, arrazoi horregatik justuki, artista batzuk beste batzuk baino aproposagoak edo interesgarriagoak direla gure oroimen historikoa elikatzeke. Ostera, galdetu beharko genuke

culture. This is because it led to exile, imprisonment and oppression during its almost forty years. That said, there were some initiatives and artists that sought to challenge this dominant apparatus. For example, in the 1960s, the Popular Print group of Biscay was founded in and around Bilbao. Above all, Agustin Ibarrola, Maria Franciska Dapena and Dionisio Blanco –most of them communist activists– took part in this sub-group of the artistic movement at the state level. Their goal was to raise awareness among Basque workers by means of art, but they designed prints that were easy to spread and paid dearly for their attempt to distribute them in the modest neighbourhoods around Bilbao: Ibarrola and Dapena were imprisoned on charges of being Communist party members. In spite of this, the stylistic tendency which can be defined as social realism continued in the artistic scene of the Basque Country. For example, in the Pamplona basin, Isabel Baquedano's work in the 1960s echoed that critical plastic art work: she worked on the clash between the new consumerist behaviours coming from abroad and the moral norms of Francoism, among other things.

In the same context, other artists drew up a new way to challenge the dictatorship: by promoting attempts to reactivate Basque culture. That desire to fight the oppression can be linked to the creation of the Basque Schools Movement in 1966. The abovementioned artists from Biscay and Navarre worked therein, the best well-known of whom were Jorge Oteiza, Eduardo Txillida, Nestor Basterretxea, Juan Mieg, Alberto Schommer and several others. The movement's ultimate goal was to unite artists from the seven provinces and to try and revive Basque culture with that united strength. Among all the sub-groups, the Gaur group in Gipuzkoa was the most active and is still today the best known, among other reasons because its members demonstrated a shared commitment, because the artists in the group were those who had been the most successful internationally at that time and because its participants presented such a unified style: namely, sculpture and abstraction were especially prevalent. Even though the movement came to an end in 1969, the theoretical and practical propositions of Jorge Oteiza, the main founder of the initiative, were essential for artists of the generation at that time and thereafter. Some of Oteiza's main concerns as an artist and theoretician were the application of innovative pedagogical projects in society, the autonomy of Basque arts and cultural and the artistic education of society. Yet behind all this lay a firm idea which would remain among Basque artists for a long time: art was capable of transforming society.

Many artists of that time and within the following generations pulled on that thread even though Francoism and its machinery were still in force. For example, when they sensed that the end of the dictatorship was near and social initiatives in favour of Basque culture began gradually to occupy the public space, many Basque artists took part in those initiatives and began creating art; for instance, by designing posters in support of Basque or in favour of Basque-language schools. The artists created different logos and designs, designs for political parties and movements and participated in other initiatives and social rallies for, among other things, environmental causes; including Txillida's logo and the *Lemoiz*

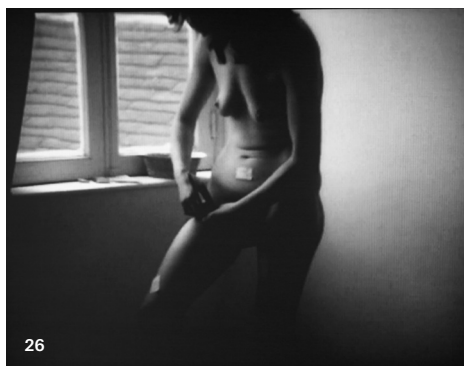


ea testuinguru hartan, frankismo amaiera eta trantsizio urteetan, gorputz guztiek aukera edo ahalmen berbera izan zuten espazio publikoan ematen ari ziren ekimen haietan, jendaurrean, era agerikoan eta ekintzailean aritzeko. Izan ere, testuinguru hartan, emakumeek, pertsona arrazializatuek edo normetatik ateratzen

26. Esther Ferrer, *Acciones corporales [Gorputzeko ekintzak]*, 1975.

27. Itziar Elejalde, *Penélope*, 1980.

zirenek oztopo sinboliko asko izan zituzten artista tipologia hura bere egin ahal izateko. Hala eta guztiz ere, badira gizarte mugimenduen alde lan egin zuten edo izaera politikodun artea sortu zuten emakume artistak, baina gure artearen historiak egiteko horiek ez ditu aski aintzat hartu eta, ondorioz, oroimenaren bazterretan geratu dira urte luzez.



Hori gertatu da, esaterako, feminismoarekin lotura zuen garai bateko artearekin. Egungo begiradarekin, XX. mende erdialdetik aurreragoko emakume artista dezenteren lanetan identifikatu daiteke printzipio feministekiko lerrokatzea: gizarteak emakumeei egokitzen zien posizioari kritika egiten ziotenak, ordura arte isildutako esperientziak

26. Esther Ferrer, *Acciones corporales [Carporeal acts]*, 1975.

27. Itziar Elejalde, *Penélope*, 1980.

irudietan islatzen zituztenak edota feminitatearen errepresentazio kanonikoekin hausten zutenak. Artista batzuek feminismoarekiko hurbilpen hura modu inkontzientean edo intuitiboan egin zuten; frankismo urteetan hezi ziren emakume artista batzuen lanetan agerikoa



da. Beste batzuek —Esther Ferrer horren adibidea da—, atzerrian ezagutu zuten feminismoaren eragina. 1970eko hamarkadatik aurrera, Euskal Herrian mugimendu feminista artikulatzen hasi zen heinean, artista asko ideia teoriko eta politiko horiek arte praktikara kontzienteki eramaten hasi ziren eta beste askok mugimenduaren kartelen

eta logotipoen diseinu lanetan aritu ziren. Esaterako, testuinguru horren adibide da Leioan, 1984an, ospatu ziren Euskadiko Emakumeen Bigarren Topaketako agertokian Itziar Elejalderen *Penélope* instalazioa kokatu

gelditu (Stop Lemoiz) mural by Bixente Ameztoy, Jose Luis Zumeta and Arrastalu protesting the creation of a nuclear power plant. Together with these designs which entered into the public space, an imagery that we identify with a specific period was created. And, at the same time, a specific type of artist was developed on the Basque cultural scene: that of a person who was committed to Basque social activities. This is how it has been accepted in our art history.

However, we think that this latter idea needs to be clarified. By affirming that Basque artists had an active commitment to social activities, we are in a way determining, precisely for this reason, that some artists are more suitable or interesting than others when it comes to nourishing our historical memory. However, we should ask if in that context, during the end of Francoism and the years of the transition, all bodies had the same opportunity or power to participate in the initiatives that were being carried out in the public space, before audiences, in a visible and active way. The fact is that, in such a context, women, racialized people and those who came from outside of the norm faced many symbolic obstacles in to be able to personify that type of artist. In spite of all this, there were women artists who worked for social movements or who created art of a political nature, but the history of our art has not recognised them enough and, as a result, they have remained in the margins of memory for many years.

That happened, for example, with the art that, at one time, was linked to feminism. From today's perspective, from the mid-20th century onwards, an alignment with feminist principles can be identified in the works of quite a few women artists: those who criticised the position that society assigned to women, those who reflected the experiences which had been silenced until then in images and those who broke with canonical representations of femininity. Some artists undertook these approaches to feminism unintentionally or intuitively, as is evident in the works of women artists who were educated during the Francoist years. Others —such as the example of Esther Ferrer— came across the influence of feminism abroad. From the 1970s onwards, as the feminist movement began to articulate itself in the Basque Country, so many artists began to consciously bring these theoretical and political ideas into art practice while many others designed the movement's posters and logos. For instance, one example of this context was the locating of Itziar Elejalde's installation *Penélope* on the stage of the Second Women's Encounter of the

Basque Country, held in Leioa in 198. The work, with its symbolic appeals, refers to the injustices, oppression, obstacles and lack of freedom that accumulated within the idea of femininity throughout history.

The social demands of sexual freedom and orientation reached the Basque Country through the feminist movement and these concerns also



izana. Obrak, errekurtso sinbolikoekin, historian zehar feminitatearen ideiarene barne metatu diren bidegabekeriei, zapalkuntzei, oztopoei eta askatasun gabeziari egiten die erreferentzia.

Mugimendu feministaren eskutik iritsi ziren Euskal Herrira askatasun eta orientazio sexualaren aldarrikapen sozialak eta kezka horiek ere artera salto egin zuten 1990eko hamarkadatik aurrera. Horren adibide ederrak dira Juana Cimak hamarkadaren hasieran egin zituen zenbait margolan non emakume maitaleen maitasunaren, laguntasunaren eta afektuen bizipenak gai artistiko bihurtu zituen. Edo testuinguru sozial eta artistiko



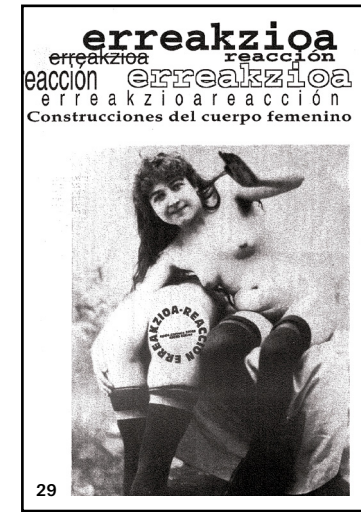
haren beste adibide mugarri bat da, 1992an, Pepe Espaliú Donostian egin zuen *Carrying* akzioan, HIESaren krisi betean, gizarteko tabu sexualak, homofobia, gorputz zokoratuak eta etxeko zaintzaren tabuak espazio publikoan ageriko egin zituen.

1990eko hamarkadatik aurrera euskal eszena artistikoak izan duen izaera heterogeneoagatik zaila da artisten lanetan lerro zehatzak eta partekatutako identifikatzea. Gizartearen bilakaerarekin bat, besteak beste, generoen, gorputzen eta bestelako identitateen desafioak edo kontzientzia feministarekin lotutako produkzio artistikoak garapen nabarmena izan du, baita artisten subjektibotasunak eta autoerreferentziak ere. Migrazioak, krisi globalak edota arte-sistemari eta haren prekaritateari kritika egitea lan-esparru errepikatuak izan dira euskal artisten lanetan. Herriaren historiaren eta haren oroimen artistikoaren berrikuspenekin batera, globalizazioa eta sare sozialen hausnarketak ere presente egon dira euskal artisten lanetan. Eszena anitz hori, halaber, formatu eta teknika ezberdinen esperimentazioaren eskutik garatu da; teknologia berriak eta teknika artistiko tradizionalak uztartu dituzte.

28. Juana Cima, *Amets egoera loak hartuta*, 1981.

29. Erreakzioa-Reacción, Yolanda de los Bueis, Estibaliz Sadabak eta Azucena Vieitesek bultzatutako egitasmo artistikoa izan zen, 1995.

30. Iزارo Ieregi, *Feroz eta Kabala*, 2019.



28. Juana Cima, *Dream state while asleep*, 1981.

29. Erreakzioa -Reacción [Reaction] was an initiative of Yolanda de los Bueis, Estibaliz Sadaba and Azucena Vieites, 1995.

30. Iزارo Ieregi, *Fierce and cabal*, 2019.



took the leap into art from the 1990s onwards. Good examples of this are several paintings by Juana Cima at the beginning of the decade in which she turned the experiences of love, companionship and affection of female lovers into artistic subjects. Another landmark example of this social and artistic context was Pepe Espaliú's 1992 act *Carrying* in San Sebastian, in the midst of the AIDS crisis, which exposed the sexual taboos of society, homophobia, stunted bodies and domestic care taboos in the public space.

From the 1990s onwards, it is difficult to identify specific shared threads in the works of artists due to the heterogeneous nature of the Basque artistic scene. Together with the evolution of society, among other things, the challenge of genders, bodies and other identities as well as artistic production related to a feminist awareness has experienced significant development, as has the subjectivity and self-reference of artists. Repeated themes in Basque artists' works have included migrations, global crises and criticism of the art system and its precariousness. Together with a new perspective on the history of the country and its artistic memory, the challenges of globalisation and social networks have also been present in Basque artists' works. This diverse scene has also been developed by experimenting with different formats and techniques, combining new technologies with traditional artistic techniques.



Ane Lekuona (Hondarribia, Gipuzkoa, 1994)

Artearen Historian doktorea da (UPV-EHU) eta unibertsitate berean dihardu irakasle Arte Ederren Fakultatean. Bere ikerketa-ildoak artearen historiaren kritika feminista eta genero-azterketak dira, baita diskurtso eta kultur-politiken gurutzaketen analisia ere. Euskal Herriko XX. mendeko bigarren mendearen inguruko artikulua idatzi ditu aldizkari zientifikoetan eta bestelako argitalpenetan, eta ikerketa-egonaldiak egin ditu atzerriko unibertsitateetan. Era berean, hainbat erakusketa-proiektutan parte hartu du komisario gisa.

She has a doctorate in Art History (UPV-EHU, University of the Basque Country) and is a professor in the Faculty of Fine Arts at the same university. Her main areas of research are feminist critique and gender studies, always in the field of Art History; she also analyses the relationship between cultural discourses and policies. She has published articles on art in the Basque Country during the second half of the 20th century and has been a visiting researcher at different foreign universities. She has curated several exhibition projects.

Ismael Manterola (Zumaia, Gipuzkoa, 1966)

Arte Historian lizentziatu zen Valentziako Unibertsitatean eta doktoregoa EHU/UPVn gauzatu zuen Arte Historian. Egun EHU/UPVko Arte Ederren Fakultatean Artearen Historia irakasten dihardu. *Egunkarian*, *Berria* eta *Gara* egunkariko *Mugalari* gehigarrian arte kritika idatzi du. *Gure Artea 2006* (2006) eta *Bilbea eta Hari askeak: euskal artearen bi bildumen arteko elkarrizketa* (2014) izeneko erakusketak antolatu ditu. Bere agitalpenen artean daude, besteak beste, 2012an UPV/EHUko Argitalpen Zerbitzuaren eskutik kaleratutako *Raemaekersen Marrazkiak: Britainiar propaganda Espainian eta Euskal Herrian Lehen Mundu Gerran* (2012) eta *Maite ditut Maite. Transmisioa XX. mendeko Euskal herriko artean* (2017) liburuak. Memoria Historikoa Literatura Iberiarretan (MHLI) ikerketa taldeko kidea da.

He has a BA in Art History from the University of Valencia and a PhD in Art History from the EHU/UPV (University of the Basque Country). He is currently professor of Art History in the Faculty of Fine Arts at the EHU/UPV. He has been an art critic in different print media, such as *Egunkaria* and *Berria*, as well as in the “*Mugalari*” supplement of *Gara*. His publications include the book *Raemaekersen Marrazkiak: Britainiar propaganda Espainian eta Euskal Herrian Lehen Mundu Gerran* (2012), published by the EHU/UPV press, and *Maite ditut Maite. Transmisioa XX. mendeko Euskal herriko artean (Edo)*, (2017). He is a member of the Historical Memory in Iberian Literatures (MHLI) research group.

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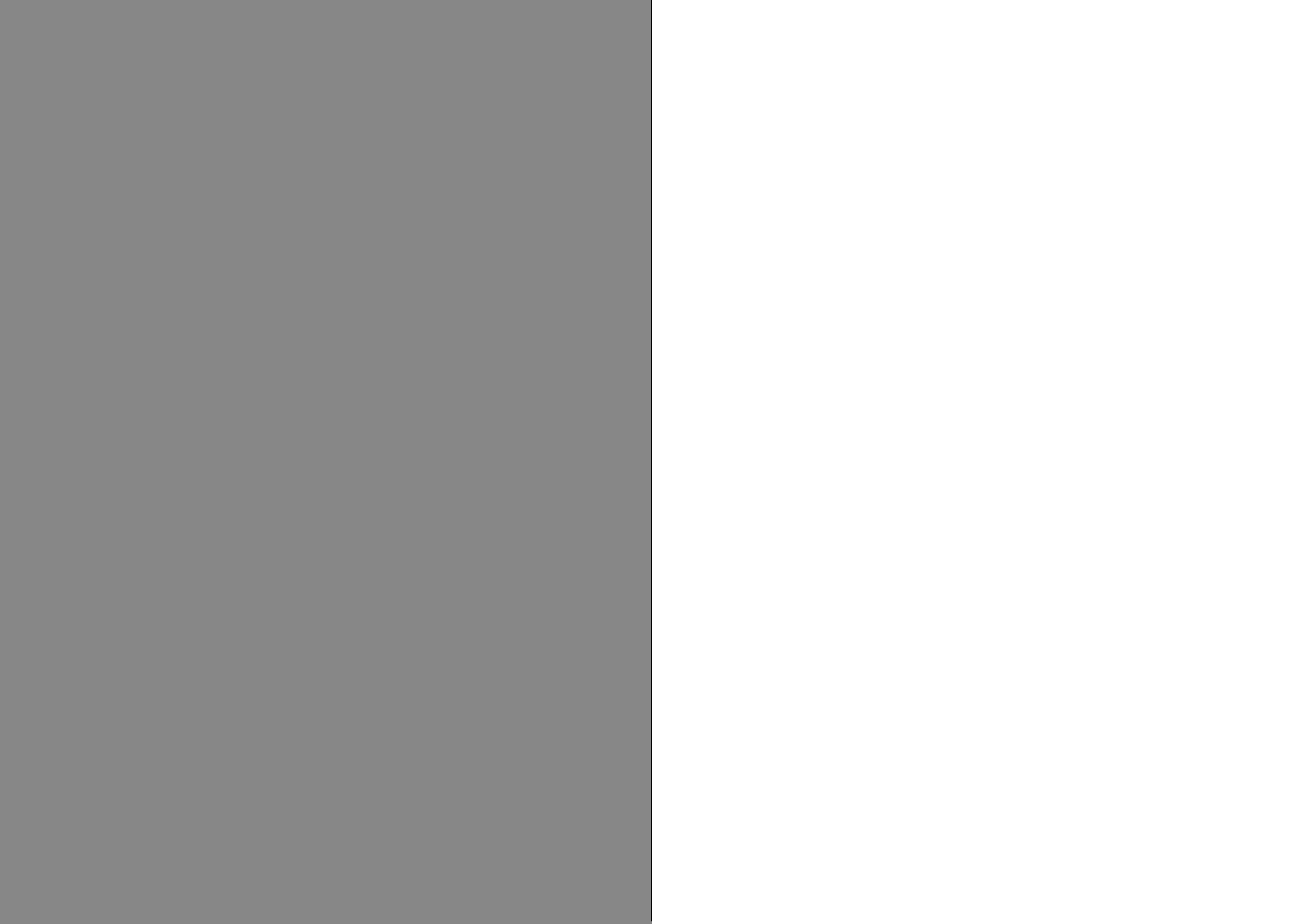
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Etxepare Euskal Institutua

Etxepare Euskal Institutua erakunde publiko bat da. Gure helburua nazioartean euskara, euskal kultura eta sorkuntza sustatzea eta ezagutzera ematea da, eta, horien eskutik, beste herrialdeekin eta kulturekin harreman iraunkorrak eraikitzea. Horretarako kalitatezko jarduera artistikoak sustatzen ditugu, eta sortzaile, artista nahiz kultura-sektoreetako profesionalen mugikortasuna errazten dugu, baita euskararen eta euskal kulturaren irakaskuntza ere. Halaber, nazioarteko eragile kulturalekin eta akademikoekin elkarlana bultzatzen dugu. Zeregin horietan guztietan Euskadiko kanpo ordezkariak gertuko bidelagun ditugu.

Etxepare Basque Institute

The Etxepare Basque Institute is a public agency dedicated to promoting Basque language, culture and creative talent internationally, and to building lasting relationships with other countries and cultures in these areas. To this end, we foster quality artistic activities and support the mobility of artists and cultural industry professionals, as well as teaching Basque language and culture. We also encourage collaboration with international stakeholders in both the cultural and academic fields, working closely with the official Basque delegations abroad.





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Europarrok kultura-ondare oparoa partekatzen dugu, mendeetan zehar izan ditugun trukeen eta migrazio-fluxuen ondorioa dena. Hala, bertako hizkuntzen eta kulturen aniztasuna, berezi egiten gaituen horri esker guztiok jorituria, Europak duen balio handienetakoa bat da. **BASQUE.** lurralde baten isla da (euskararen lurraldearena), historia baten isla, mundua ulertzeko modu batena, gurea. Bere sustraiez harro dagoen kultura baten adierazpidea da, ikuspegi berri bat eskaintzeko tradizioa eta abangoardia uztartzen jakin duen kultura batena. **BASQUE.** euskal kultura eta sorkuntza garaikideari begiratzeko leihoa da. Musikaren, dantzaren, antzerkiaren, zinemaren, literaturaren, artearen eta beste adierazpide batzuen bidez euskal kultura eta euskara ezagutzera emateko leihoa. Eta, era berean, sormenari zabalik dagoen leku bat da, partekatzeko, zubiak eraikitzeke eta solaserako, kulturen artean elkar aditzen lagunduko diguten elkarrizketa berriei bide emateko.

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