



Eduardo Chillida - Press Folder

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"Obras"
at the Baukunst Galerie
27 January to 31 March 2012

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PRESS RELEASE: Eduardo Chillida – Obras

27/01–31/03/12

In commemoration of the tenth obituary anniversary of the Basque sculptor, drawer and architect Eduardo Chillida (born 1924 in San Sebastián) the Baukunst Galerie shows the forth solo exhibition in cooperation with the Museum Chillida-Leku in Hernani. The introduction to the work of this important sculptor will be given by Prof. Dr. Friedhelm Mennekes on the 26th of January.

Simultaneously, starting the 28th of January, the Picasso-Museum Münster will show a retrospective allowing further insight into Chillidas oeuvre.

Besides a selection of terracotta sculptures, called "Lurras" (Basque: earth), the focal point of the exhibition is on drawings and collages from different decades as well as some large-scale graphic works from the 1980s.

Space, volume, form and materiality are of equivalent importance for Chillidas work. The idea of the area as a public space, the architecture of buildings as well as the historic and cultural awareness of a city or region made Chillida to one of the first site-specific working sculptors. One example are the Wind Combs (1977) at San Sebastián bay which are exposed to the elements of the sea and wind as well as the monumental steel sculpture positioned in front of the Federal Chancellery of the Republic of Germany on the occasion of the German reunification.

In the late 1940s, the artist drew fine lines with pencils as well as with ink. Within the following decade he ended up using a brush and the fine lines disperse into an area. Chillida sees the drawing-paper as an undefined space, which has to be defined by drawing. His first subject, the nude was replaced later by the study of hands (1949-1974). The shadeless, figurative picture is only defined by a line, which creates volume and ambiance. The nudes are not made in front of a life model. Chillida draws a very delicate continuous line to examine the elements of the human body. He elaborates its sculptural characteristics and interactions with the empty space. Here, the lines are seldom interrupted compared to the lines of his hand studies, which are sometimes disappearing into hatchings and single points. Without its anatomic context a hand appears in the composition. The artists interest is focussed on the spatial phenomena of the finger's movement and the changing patterns of wrinkles of the hand. One can say that Chillida analyses space, cavities and interspaces as well as the lines. The figurative depiction of the hand and its fingers becomes free and more fragmented. With the drawings of hands the artist prepares already the idea of the collage by cutting the edges of the paper sheet.

The subject of the hand still appears in the work of Chillida during the period of Informel and Abstract Expressionism, which dismantle form more evident in the sketches than in sculpture. Prior, body-like motives as the nudes and hands defined the space. Now the drawings are abstract, fragmented lines bring up new questions of space. At the end of the 1950s, the style of his sculptures as well as in his paperworks changed: the composition becomes more compact, cubic and closed. Finally, the brushstroke becomes more and more important in his drawings and the lines disperse into a black area which divides the space into negative and positive fields.

Not only with the black-and-white contrast, but also through the progression of the collage technique he develops and questions the architectural approach. The geometric forms are cut out of brownish paper, hardly ever showing a right angle, are glued on top of each other. In the late 1980s, Chillida invented the "Gravitations" and does not use glue to attach every layer on top of each other. Several layers of the shaped papers are hanging on two strings. Besides the essential questions about positive and negative, the interspace comes into focus by making it visible through the different cut-outs. Furthermore, the question about the weight and lightness of the material is of particular importance.

Between 1977 and 1981 about 500 sculptures, the so called "Lurras", occurred. They are made of a mixture of terracotta and chamotte. Chillida discovers this natural material at Hans Spinners work shop.

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Instead of modelling the clay, it stays in cuboid shape and has to be fired in the kiln after a time-consuming process of preparation.

The colour of the relatively small and compact works is the result of the duration and the temperature of the firing. Chillidas procedure is intuitive, he decides while he is working. The "Lurras" show cuts and slits throughout, which seem to separate the terracotta sculpture into parts. Occasionally, he cuts out single forms. These unique pieces invites the viewer to observe multiple perspectives. The interaction with space is barely visible from one point of view. Nevertheless, the sculpture appears to be connected to their energetic compactness, even though the single parts seem to break apart due to gravity.

Eduardo Chillidas oeuvre has been shown in numerous major exhibitions. The Guggenheim Museum in New York devoted him a retrospective in 1989. Chillidas work was shown in Germany at the Kunstmuseum Bonn and the Westfälisches Landesmuseum in Münster in 1989, at the Schirn Kunsthalle in Frankfurt in 1993 and at the Kupferstichkabinett in Berlin in 1998. On the occasion of his 75th birthday, the Museo Nacional Centro de Arte Reina Sofia in Madrid and the Guggenheim Museum in Bilbao dedicated him a major retrospective in 1999. Worldwide, the most important museums and collections own works by the artist. Chillida has received many international awards, amongst others the "Wilhelm-Lehmbruck-Preis" of the City of Duisburg, the "Kaiserring" of the city of Goslar and the medal "pour le mérite" for science and arts of the Federal Republic of Germany. In many cities Chillida's sculptures are located in public spaces.



BIOGRAPHY

- 1924 born on January 10th in San Sebastián
- 1947 renounces architecture school and studies drawing at Madrid's Circulo de Bellas Artes
- 1948 moves to Paris; makes his first pieces in plaster
- 1950 marries Pilar Belunce in San Sebastián; has his first group-exhibition
- 1958 receives the Grand International Sculpture Award of the 29th Biennial of Venice
- 1960 is awarded the Kandinsky Prize
- 1966 The Houston Museum organizes the artist's first retrospective; receives the first Wilhelm Lehmbruck Award in Duisburg (D) and the Grand Prize of Fine Arts from Nordrhein-Westfalen (D)
- 1971 visiting professor during the winter at the Carpenter Center for Visual Arts at Harvard University, Cambridge
- 1975 achieves the Rembrandt Award from the Goethe foundation; designs the logo for the "Universidad del País Vasco"
- 1981 receives the Gold Medal of Fine Arts in Madrid
- 1983 Europe Award for Fine Arts in Straßbourg
- 1984 achieves the Grand Prize for Arts in France by the French Minister of Culture Jaques Lang
- 1985 receives the Ricardo Wolf Award by the Israeli parliament and the Kaiserring of the German city of Gosslar
- 1987 in commemoration of the 50th anniversary of the bombing of Guernica, "Gure aitaren etxea", a new sketch in steel is placed on the grounds of the Casa de Juntas in Guernica; receives the Prince of Asturias Award for Art
- 1989 achieves an honorary degree in Architecture by the High Council of Architects' Associations of Spain
- 1991 receives the Imperial Award of the Critics Association in Japan



- 1992 the first exhibition of the artist in his hometown San Sebastian is inaugurated
- 1994 is appointed as Honorary Member of the Real Academy of San Fernando in Madrid
- 1995 receives a membership to the Academy of Boston and New York
- 1997 is appointed as Doctor Honoris Cause by the School of Industrial Engineering at the "Universidad del País Vasco"
- 1999 major retrospective at the "Museo Nacional Centro de Arte Reina Sofia" Madrid and the Guggenheim Museum, Bilbao
- 2000 installation of the monumental steel sculpture "Berlín" in front of the new Chancellery in Berlin; inauguration of the Museo Chillida-Leku in Hernani
- 2002 died on August 19th in San Sebastián

SOLO-EXHIBITIONS (SELECTION)

- 2012 "Obras", Baukunst Galerie, Cologne
"Eduardo Chillida", Picasso-Museum, Münster
- 2010 "Chillida and the challenge of philosophy", Museo Chillida-Leku, Hernani, Gipuzkoa (E)
- 2009 "Chillida 1980-2000", Patio Herreriano - Museo de Arte Contemporáneo Español, Valladolid (E)
"Chillida. Espacios Sonoros", Museo Chillida-Leku, Hernani, Gipuzkoa (E)
"Eduardo Chillida. 1980-2000", CaixaForum Lleida, Lleida (E)
"Chillida. On silent music", Museo Chillida-Leku, Hernani, Gipuzkoa (E)
- 2008 "Eduardo Chillida - Arbeiten aus dem grafischen Œuvre", Kunstverein Augsburg (D)
"Eduardo Chillida", CaixaForum, Tarragona (E)
"Eduardo Chillida", Skulpturenpark Waldfrieden, Wuppertal (D)
- 2007 "Chillida. 1980-2000", Caixa Forum Palma, Palma de Mallorca
"Wind Comb: from the idea to the project - fulfilling a dream", Museo Chillida-Leku, Hernani (E)
- 2006-07 "Chillida: Codis", Reus Museum, Reus (E), Can Paulet Tower, Mataró (E), Tortosa Museum, Tortosa (E), Badalona's Museum, Badalona (E), Can Sisteré Gallery, Santa Coloma de Gramenet (E), Josep Bages Gallery, Prat de Llobregat (E)
- 2006 "Homenaje a Chillida", Museo Guggenheim de Arte Moderno y Contemporáneo, Bilbao
Marcelino Botín Foundation, Santander (E)



- “Chillida: Homages”, Museo Chillida-Leku, Hernani (E)
“Eduardo Chillida – Signos”, Galería GACMA, Málaga
“Eduardo Chillida”, Mie Prefectural Art Museum, Tsu City (J)
- 2005 Lonja de Zaragoza, Zaragoza (E)
Fundación Joan Miro, Barcelona
- 2004 Galerie Stefan Röpke, Cologne
“Julio González, Orfebrería y joyas - Eduardo Chillida, Medallas”, IVAM,
Institut Valencià d’Art Modern, Valencia (E), The Centre for Contemporary
Art, Warsaw (P)
- 2003 Centres d’Arts plastiques, Royan (F)
Baukunst Galerie, Cologne
Museo Chillida-Leku, Hernani (E)
Royal Academy of Art, London
Maison Centre Pompidou, Cjarc (F)
Museo Chillida-Leku, Hernani (E)
The State Hermitage Museum, St. Petersburg
Fundación Joan Miro, Barcelona
Museum Moderner Kunst, Stiftung Wörlen, Passau
Stadtmuseum Helsinki
- 2002 Galería Guillermo de Osmá, Madrid
Staaliche Galerie Moritzburg, Halle (D)
Stiftung Wilhelm-Lehmbruck-Museum, Duisburg (D)
- 2001 Ernst Barlach Museum, Wedel/Hamburg
Museum Schloß-Moyland, Bedburg-Hau (D)
Galerie Nationale du Jeu de Paume, Paris
Kunstmuseum Bonn
Kunsthalle Würth (D)
- 2000 Westfälisches Landesmuseum Münster (D)
- 1999 Guggenheim Museum, Bilbao
- 1998 Kunstmuseum Bonn
Neue Pinakothek, Munich
Museum Würth, Künzelsau (D)
Kupferstichkabinett, Berlin
IVAM (Insitut Valencia d’Art Modern), Valencia (E)
Museo Nacional Centro de Arte Reina Sofia, Madrid
- 1997 Kunsthalle Lunds (S)
- 1996 Museum Würth, Künzelsau (D)
Baukunst Galerie, Cologne
- 1995 BAWAG Foundation, Vienna
- 1993 Schirn Kunsthalle, Frankfurt
- 1991 Kunsthalle Basel
Real Academia Bellas Artes, Madrid
Hayward Gallery, London
- 1989 Kunstmuseum Bonn
Westfälisches Landesmuseum Münster
- 1986 Museo Nacional Centro de Arte Reina Sofia, Madrid



- 1982 Fundacion Joan Miro, Barcelona
Galerie Beyeler, Basel
- 1981 Museo de Bellas Artes, Bilbao
Kestner-Gesellschaft, Hannover (D)
- 1980 Solomon R. Guggenheim Museum, New York
Palacio de Cristal, Madrid
- 1979 National Gallery, Washington
- 1978 Galeria Antonio Niebla, Gerona (E)
Staatliche Kunsthalle Baden-Baden (D)
- 1977 Carpenter Center, Cambridge, Massachusetts
- 1975 Galerie Numaga, Neuchâtel (CH)
- 1974 Galerie d'Art Moderne, Basel
- 1972 Ulmer Museum, Ulm (D)
- 1970 Kunsthalle Lund (S)
Galerie Renée Ziegler, Zurich
Frankfurter Kunstkabinett, Frankfurt
- 1969 Kunstmuseum Basel
Kunsthaus Zurich
- 1968 Galerie im Erker, St. Gallen (CH)
- 1967 Galerie Alex Vömel, Dusseldorf (D)
City Art Museum, Sant Louis
- 1966 Museum of Fine Arts, Houston
Wilhelm-Lehmbruck-Museum, Duisburg (D)
- 1965 Mc Roberts Tunnard Gallery, London
- 1964 Galerie Maeght, Paris
- 1963 Galerie Bertram, Paris
- 1962 Kunsthalle Bern
- 1961 Galerie Maeght, Paris
- 1956 Galerie Maeght, Paris
- 1954 Galeria Clan, Madrid

WORKS IN PUBLIC SPACE (SELECTION)

- “Abesti Gogora V”, Museum of Fine Arts, Houston
“Alrededor de Vacía V”, World Bank, Washington
“De Música, Dallas XV”, Pei's Morton Symphony Center, Dallas
“Peine de Viento VI”; UNESCO, Paris
“Zuhaitz V”, Parc Albert Michallon, Grenoble
“Begirari V”, Museumsinsel Hombroich (D)
“Berlin”, Neues Bundeskanzleramt, Berlin
“Besarkada X”, Sinclair Haus, Bad Homburg (D)
“De Musica IV”, Münsterplatz, Bonn
“Gudari”, Nationalgalerie, Berlin
“Jaula de la Libertad”, Hof der Landeszentralbank, Trier (D)
“Monumento Dusseldorf”, Thyssen Gebäude, Dusseldorf (D)



“Buscando la Luz II”, Pinakothek, Munich
“Diálogo-Tolerancia”, Innenhof Rathaus, Münster (D)
“Gurutz Aldare”, Kunststation St. Peter, Cologne
“La Casa de Goethe”, Taunus Anlage, Frankfurt
“Campo Espacio de Paz II”, Marktplatz, Lund (S)
“Estela a Pablo Neruda”, Stadt Teheran
“Helsinki”, Porthania Platz, Helsinki
“Lotura XXX”, Musée Olympique, Lausanne (CH)
“Elogio del Aire II”, Flugplatz Bilbao
“Estela a Rafa Balerdi”, Pico de Loro, San Sebastián (E)
“Mural G-333”, MACBA, Barcelona
“Puerta de la Música”, Bonaval, Santiago de Compostela (E)
“Lugar de Encuentros VI”, Fundación Juan March, Madrid
“Lugar de Encuentros II”, Plaza de Rey, Madrid
“Gure Aitara Etxea X”, Guernica (E)

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