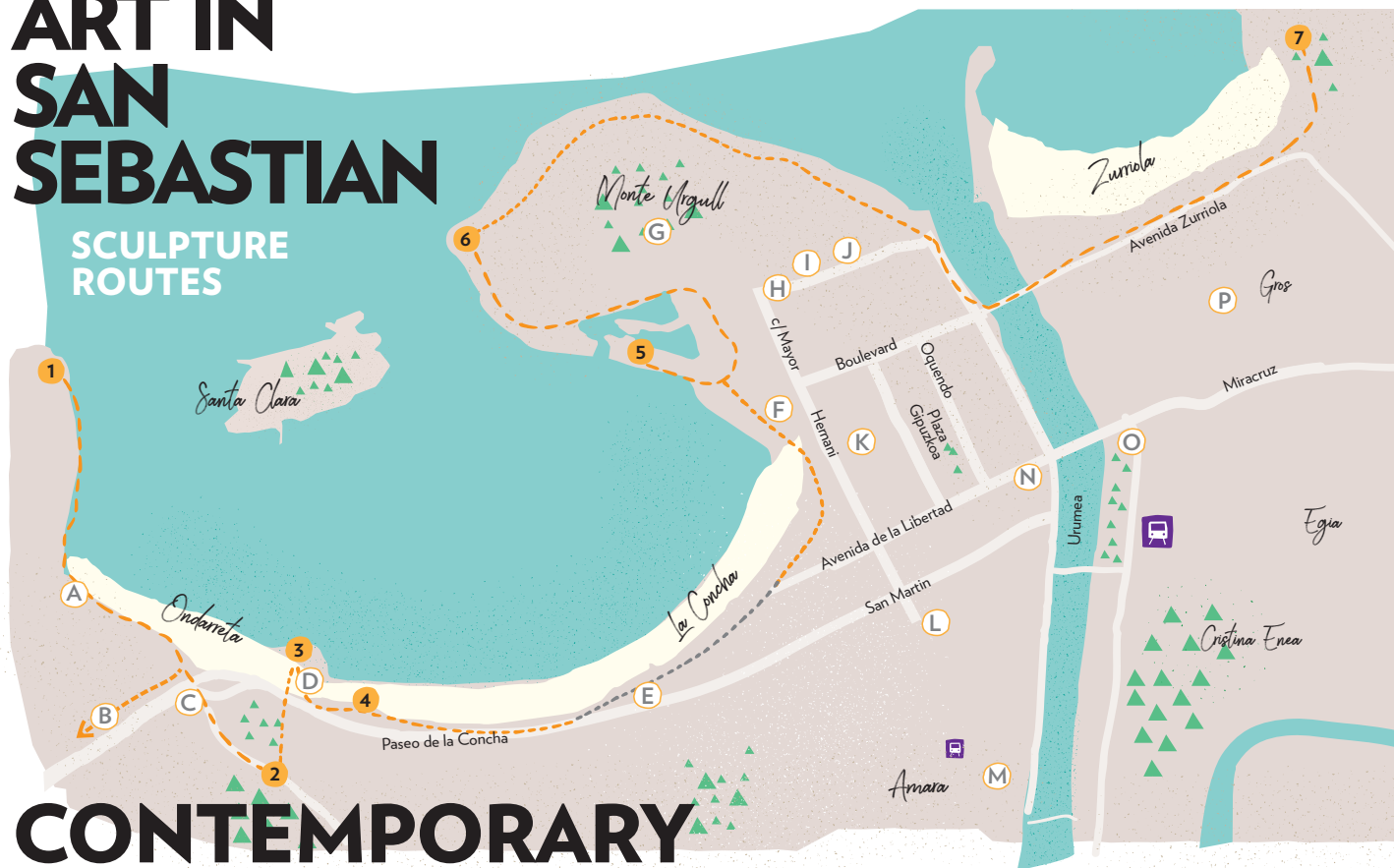


# ART IN SAN SEBASTIAN

## SCULPTURE ROUTES



## CONTEMPORARY COASTLINE



**T**his walking route along the coastline of Donostia-San Sebastian inspires visitors to discover some of the most important Basque artists of the second half of the 20th century. Following the course of a 6km stretch of coastline featuring 7 main sculptures and a further 15 complementary pieces, this route along the Donostia-San Sebastian coast combines perfectly with the opportunity to explore the work of sculptors such as Jorge Oteiza, Eduardo Chillida and Nestor Basterretxea. These artists revolutionised the Basque and Spanish art scene by seeking the renewal of forms in Art.

The return of Jorge Oteiza from exile and the beginning of work in Arantzazu represented the first steps towards the development of the Basque School, which included some of the most highly-renowned artists of the 20th century. However, it would not be until the final years of the dictatorship (1939-1975) and the arrival of democracy in Spain (1977) that the work of these artists would begin to appear on the streets.

Throughout the course of this walking route, one element appears time and again: the stele. The stele is a monument which is generally used for funerary purposes but also has commemorative, religious and geographical implications. The stele is present throughout the entire Atlantic arc of Europe and in Basque culture it is strongly linked to funerary traditions, with this traditional symbol coming to be interpreted in a new way through the use of a more contemporary language.

### 1 PEINE DEL VIENTO ['WIND COMB'] (1977)

**Eduardo Chillida**

(Donostia-San Sebastian 1924 – 2002)

This is one of the most widely-known sculptures by Eduardo Chillida, and was created in collaboration with the architect Luis Peña Ganchegui. It was imagined as a conversation between sculpture, landscape and architecture, and Eduardo Chillida understood the ethos of the series as a means of experimenting upon this same topic. The 'Wind Comb' series emerged in 1952 and was completed in 1999: the 'Wind Comb' was originally intended to act as a standalone creation, but in the end three pieces were made. Throughout time, the features of the sculptures were made more simple in order to avoid encroaching upon the central role played by the sea, the waves and the wind, with the features giving the impression of seeking to capture space. The sculptures at the two ends reach out to one another in a dialogue which evokes the encounter between the present and the past, while the central, vertical element poses questions about the future. The sculpture was created using pink Porriño stone and makes use of an old plumbing system to integrate water into the design, while the natural oxidation of the steel constitutes an integral element of the structures. The work was designed to mark the boundary of the city and was donated to Donostia-San Sebastian by the artist himself.



**2 MONUMENTO A PÍO BAROJA  
['MONUMENT TO PÍO BAROJA'] (1971)**

**Néstor Basterretxea**  
(Bermeo 1924 – Hondarribia 2014)

Awarded First Prize at the Second Sculpture Biennial of 1971, an event which commemorated the 100th anniversary of the birth of Pío Baroja. This monument was created in aluminium-clad iron.



**3 BESARKADA ['HUG'] (1992)**

**Eduardo Chillida**  
(Donostia-San Sebastian 1924 – 2002)

Eduardo Chillida dedicated this sculpture to his friend and fellow artist Rafael Ruiz Balerdi upon the latter's death in 1992. The two artists met in 1954 and became close friends in the year that followed. Throughout his eclectic artistic career, Rafael Ruiz Balerdi came to form a part of the GAUR group.

This sculpture, the title of which means 'Hug' in English, is an homage from the sculptor to his friend. The sculpture blends well with the landscape in that it has been crafted from solid forged steel, with rust forming an integral part of the structure. It is almost as if this layer of rust itself protected the embrace between these two friends.

The piece was donated to the city by its author.



**4 MONUMENTO A FLEMING ['MONUMENT TO FLEMING'] (1955)**

**Eduardo Chillida**  
(Donostia-San Sebastian 1924 – 2002)

This Eduardo Chillida sculpture forms part of a series of pieces that the artist created in homage to different men that he admired, these including the painter Georges Braque, the mathematician Luca Paccioli and the bacteriologist Alexander Fleming.

At the time that Chillida was creating this sculpture he had recently returned to Hernani and was working in the area of Arantzazu, having moved away from figuration in order to move deeper into abstraction and to experiment with different materials, in this case granite.

'Monument to Fleming' is one of Eduardo Chillida's first abstract sculptures. It was commissioned by the City Council on the death of Alexander Fleming (11-03-1955) and it was decided that the sculpture should be placed on the terrace of the Paseo de la Concha walkway where it could create a dialogue with nature. Concha, en diálogo con la naturaleza.



**5 ESTELA MONOLITO ['MONOLITH STELE'] (1988)**

**Agustín Ibarrola**  
(Bilbao 1930)

This project by Agustín Ibarrola was commissioned to be placed in the ports that line the Basque coastline, under the authority of the Basque Government. Ibarrola designed the stele, from which 12 copies were made from reinforced concrete. These were placed in each of the Basque ports (Plentzia, Armintza, Bermeo, Mundaka, Elantxobe, Lekeitio, Ondarroa, Mutriku, Getaria, Orío, Donostia and Hondarribia).

In this sculpture, Agustín Ibarrola presents a fresh interpretation of the funerary stele, a perennial element of Basque culture. This project is designed to commemorate and recognise the contribution of all those that lost their lives while working at sea.



**6 CONSTRUCCIÓN VACÍA ['EMPTY CONSTRUCTION'] (1957 / 2002)**

**Jorge Oteiza**  
(Orio 1908 – Donostia-San Sebastian 2003)

Jorge Oteiza was the “elder brother” of the Basque School. Together with the Arantzazu projects, he came to inspire a movement and an art form which was to revolutionise the world of art in the second half of the 20th century. However, Jorge Oteiza spent many years working and reflecting upon contemporary art, as is evident in this sculpture which belongs to a series of eleven that the artist presented. The series was awarded a prize in the Fourth São Paulo Biennial in Brazil.

This sculpture had to wait 44 years before becoming a monumental artwork. It explores one of the themes that Oteiza worked closely with: emptiness, or the void. The sculpture was created not by superimposing the different elements on top of one another, but rather by working from the centre outwards. Each element departs from the centre to move towards the exterior, creating an empty space.

This sculpture was acquired by Donostia City Council, with the location being chosen by Jorge Oteiza himself. After a certain distance emerged between the artist and his friend Eduardo Chillida, the two reconciled in 1997 and the positioning of this sculpture in dialogue with the ‘Wind Comb’ constitutes the continual embodiment of this reconciliation.



**7 PALOMA DE LA PAZ ['BIRD OF PEACE'] (1988)**

**Néstor Basterretxea Arzadun**  
(Bermeo 1924 – Hondarribia 2014)

The City Council commissioned this sculpture by Néstor Basterretxea during a period that was strongly marked by terrorism. The sculpture was defined by the artist himself as a symbol of “our common desire as citizens to tell the world that we seek to live in peace”. In order to reinforce this message, the artist chose the universal symbol of Peace: the white dove.

This dove has “landed” on different parts of the city although it was originally intended to face the sea, and it was for this same reason that the sculpture was moved to its current location in 2015. Here, it provides a focal point for the city’s coastline, along with Eduardo Chillida’s ‘Wind Comb’.

The sculpture was created from iron and clad in white polyester to protect against erosion. While he was creating this sculpture, Néstor Basterretxea was mindful of the power of the winds that blow throughout the region, and his sculpture can withstand wind speeds of up to 250km/h.



**(A)**  
**A TRAVÉS**  
['THROUGH']  
José Ramón Anda  
(Bakaikoa 1949)



**(B)**  
**UNTITLED**  
Andrés Nagel  
(Donostia 1947)



**(C)**  
**HOMENAJE AL PELOTARI VASCO**  
['TRIBUTE TO THE BASQUE PELOTA PLAYER']  
José Alberdi  
(Azkoitia 1922 – Alicante, Denia 2008)



**(D)**  
**MIRAMART**  
Víctor Goikoetxea (Urretxu 1965)  
Xabier Barrutieta (1978 Donostia-San Sebastian)



**(E)**  
**CLARA CAMPOAMOR**  
Dora Salazar  
(Altsasu 1963)



**(F)**  
**MEMORIA**  
['MEMORY']  
Aitor Mendizabal  
(Venezuela, Caracas 1949)



**(G)**  
**HOMENAJE A PEDRO ARANA**  
['TRIBUTE TO PEDRO ARANA']  
Eduardo Chillida  
(Donostia-San Sebastian 1924 – 2002)



**(H)**  
**THE HARMONY OF SOUND**  
Maximilian Pelzmann  
(Dublin, 1974)



**(I)**  
**RECONSTRUCCIÓN**  
['RECONSTRUCTION']  
Dora Salazar  
(Altsasu 1963)



**(J)**  
**PIETA** ['PIETY']  
Jorge Oteiza  
(Orio 1908 – Donostia-San Sebastian 2003),  
and José Ramón Anda (Bakaikoa 1949)



**(K)**  
**VIENTO DEL ABISMO**  
['WIND OF THE ABYSS']  
Remigio Mendiburu  
(Hondarribia 1931 – Barcelona 1990)



**(L)**  
**LA CRUZ DE LA PAZ**  
['THE CROSS OF PEACE']  
Eduardo Chillida  
(Donostia-San Sebastian 1924 – 2002)



**(M)**  
**ESTELA** ['STELE']  
Ricardo Ugarte  
(Pasai San Pedro 1942)



**(N)**  
**SONIDO DEL TXISTU POPULAR**  
['SOUND OF FOLK TXISTU']  
Remigio Mendiburu  
(Hondarribia 1931 – Barcelona 1990)



**(O)**  
**HOMENAJE AL COREÓGRAFO IZTUETA**  
['TRIBUTE TO THE CHOREOGRAPHER IZTUETA']  
Néstor Basterretxea  
(Bermeo 1924 – Hondarribia 2014)



**(P)**  
**HOMENAJE A CIPRI** ['TRIBUTE TO CIPRI']  
Xabier Laka Antxustegi  
(Ondarroa 1954)