

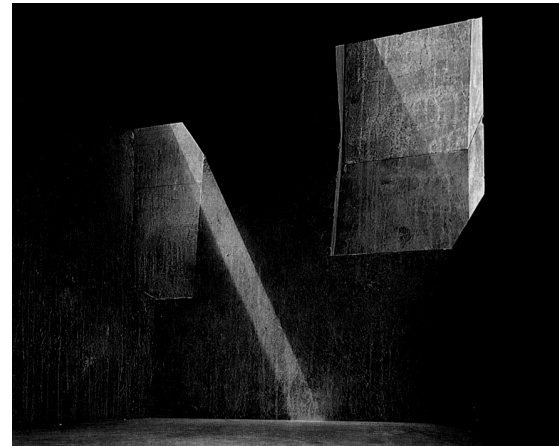
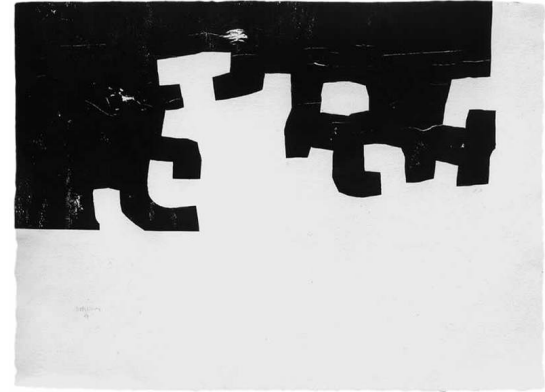
chillida





“I believe, and this is very important for me, that people belong to certain place. Ideally we should belong somewhere, like a tree that is rooted, but whose branches reach out across the world, to accept ideas from any culture. Anywhere can be perfect for someone who is adapted to it, and here in my country, the Basque Country, I feel at home, like a tree that has adapted to his soil, grounded but with its arms open to everyone. I must do the work of a man; my own work, because I am who I am. And because I’m from here, this work will have its own particular tone, a black light, our light.”

Eduardo Chillida



BIOGRAPHY

Eduardo Chillida was born on January 10, 1924, in San Sebastián, Spain. He began his career in 1943 studying architecture at the University of Madrid, but in 1947 he turned to drawing and sculpture and by 1948 had moved to Paris, then the world capital of the arts. Although he abandoned his studies, his oeuvre betrays his architectural training, displaying an underlying sense of structural organization as well as discipline in materials, planning of spatial relationships, and scaling of elements. Through the years the artist turned to materials that informed his investigations of conceptual questions and metaphysical concerns. Chillida's early attempts in stone and plaster oscillated between the human and the natural world using figures and landscape imagery. His return to Spain's Basque country in 1951 signaled a change in vision and medium, focusing more on the metamorphosis of space and the definition of spatial volume through form. Chillida soon abandoned the plaster he had used in his Paris works in favor of iron, then wood and steel. These materials represent Basque traditions in industry, architecture, and agriculture, as well as recall the landscape and **"black light"** of the region.

His first sculptures were received well by the critics. In 1949 Eduardo Chillida began working on iron sculptures during a so-

jour to Paris. Upon his return from Paris Eduardo Chillida settled in the Spanish town of Hernani, where he produced his abstract sculpture "Llarik" in 1950. This sculpture reflected his views on sculptural art, with the space being the focus of attention.

During the following years this idea of the limitations of space permeated his sculptural oeuvre more and more. His graphic art also reflects parallels. Over the following years Eduardo Chillida became a renowned sculptor and graphic artist. Alongside numerous international exhibitions, his works were presented at several "documenta" exhibitions and Biennales.

In 1958 he was awarded the Grand Prize for Sculpture at the Venice Biennale. Two years later he received the Kandinsky Prize. Further international awards followed. In 1980 the New York Guggenheim Museum showed a retrospective of his oeuvre. In 2000, the Chillida-Leku Museum, a monographic exhibition space, opened in San Sebastián. Chillida died in San Sebastián on August 19, 2002, without living to see the completion of his great dream, the **Tindaya Project**, a public monument in the heart of the mountains.

In the early 1960's Eduardo Chillida engaged into a dialog with the German philosopher Martin Heidegger. When the two men met, they discovered that from different angles, they were "working" with space in the same way. Heidegger wrote: **"We would have to learn to recognize that things themselves are places and do not merely belong to a place,"** and that sculpture is thereby **"...the embodiment of places."** Against a traditional view of space as an empty container for discrete bodies, these writings understand the body as already beyond itself in a world of relations and conceive of space as a material medium of relational contact. Sculpture shows us how we belong to the world, a world in the midst of a technological process of uprooting and homelessness. Heidegger suggests how we can still find room to dwell therein.

Chillida has been quoted as saying: **"My whole Work is a journey of discovery in Space. Space is the liveliest of all, the one that surrounds us. ...I do not believe so much in experience. I think it is conservative. I believe in perception, which is something else. It is riskier and more progressive. There is something that still wants to progress and grow. Also, this is what I think makes you perceive, and perceiving directly acts upon the present, but with one foot firmly planted in the future. Experience, on the other hand, does the contrary: you are in the present, but with one foot in the past. In other words, I prefer the position of perception. All of my work is the progeny of the question. I am a specialist in asking questions, some without answers."**

Other philosophers who have written respectfully about Chillida and his works include Gaston Bachelard and Octavio Paz.

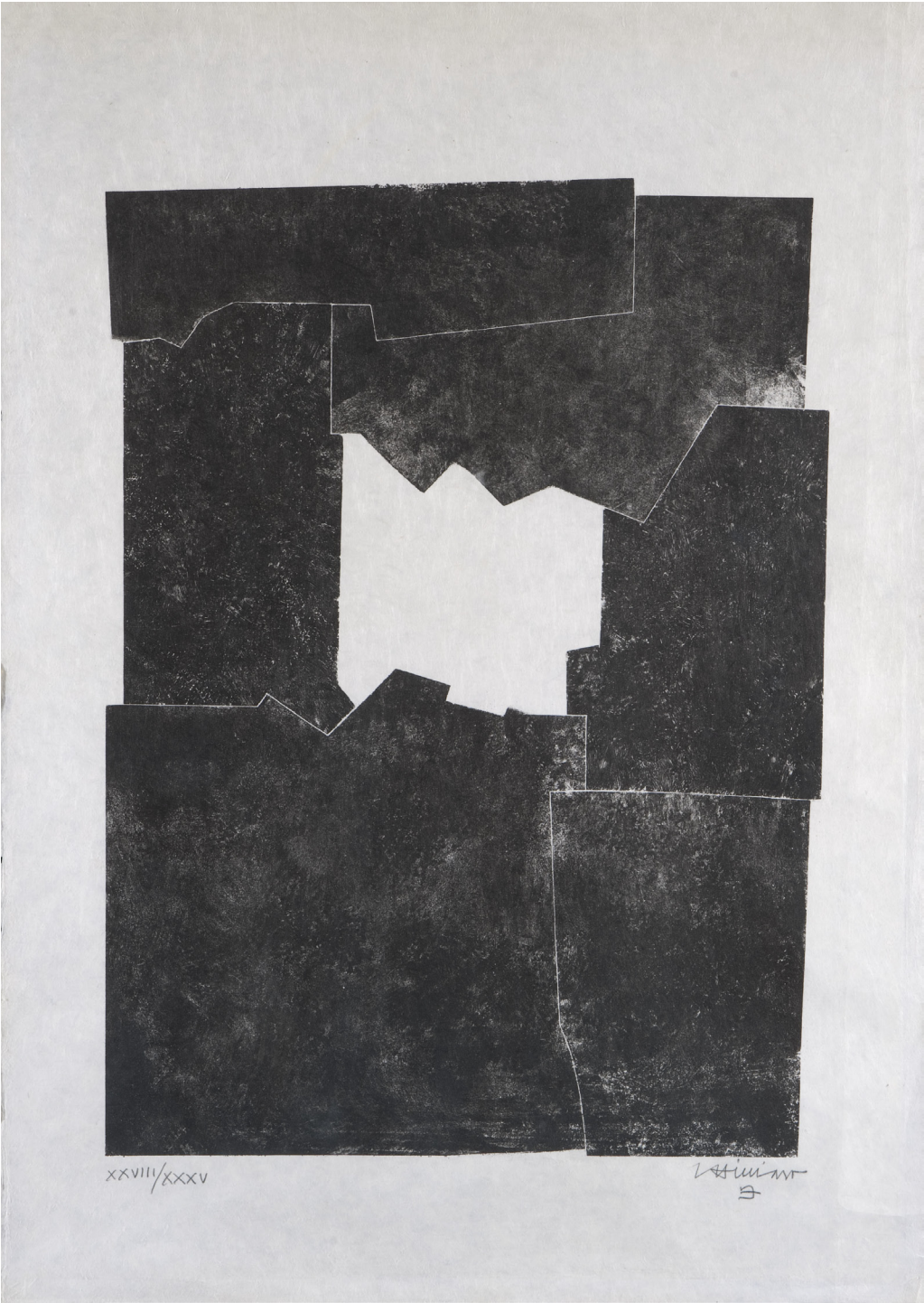
chillida



drawings

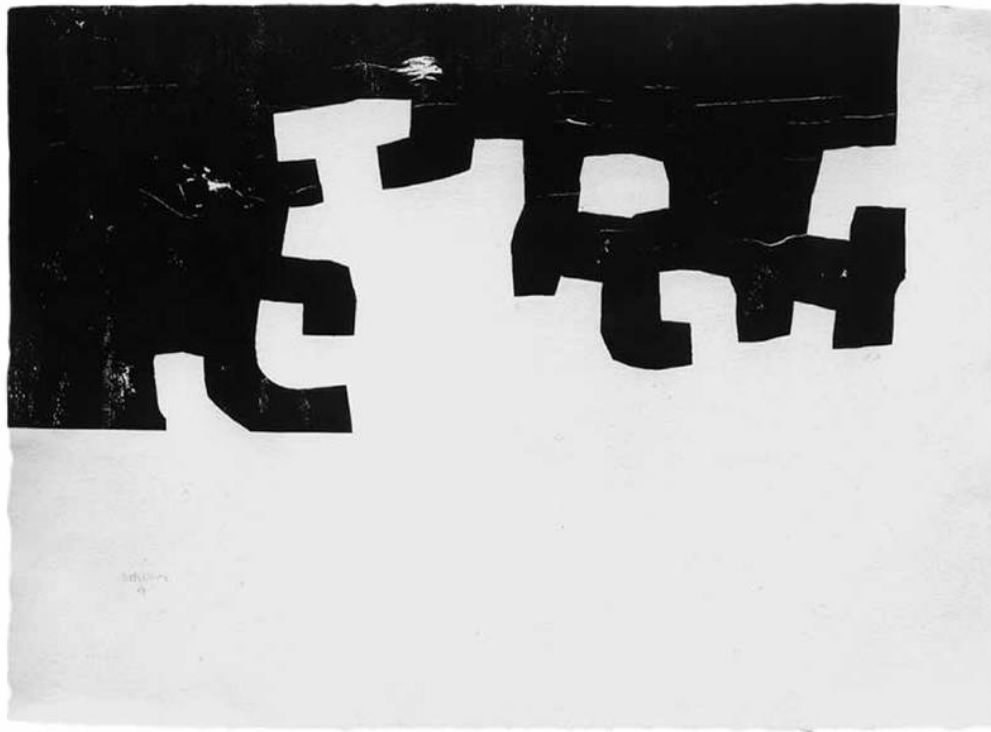
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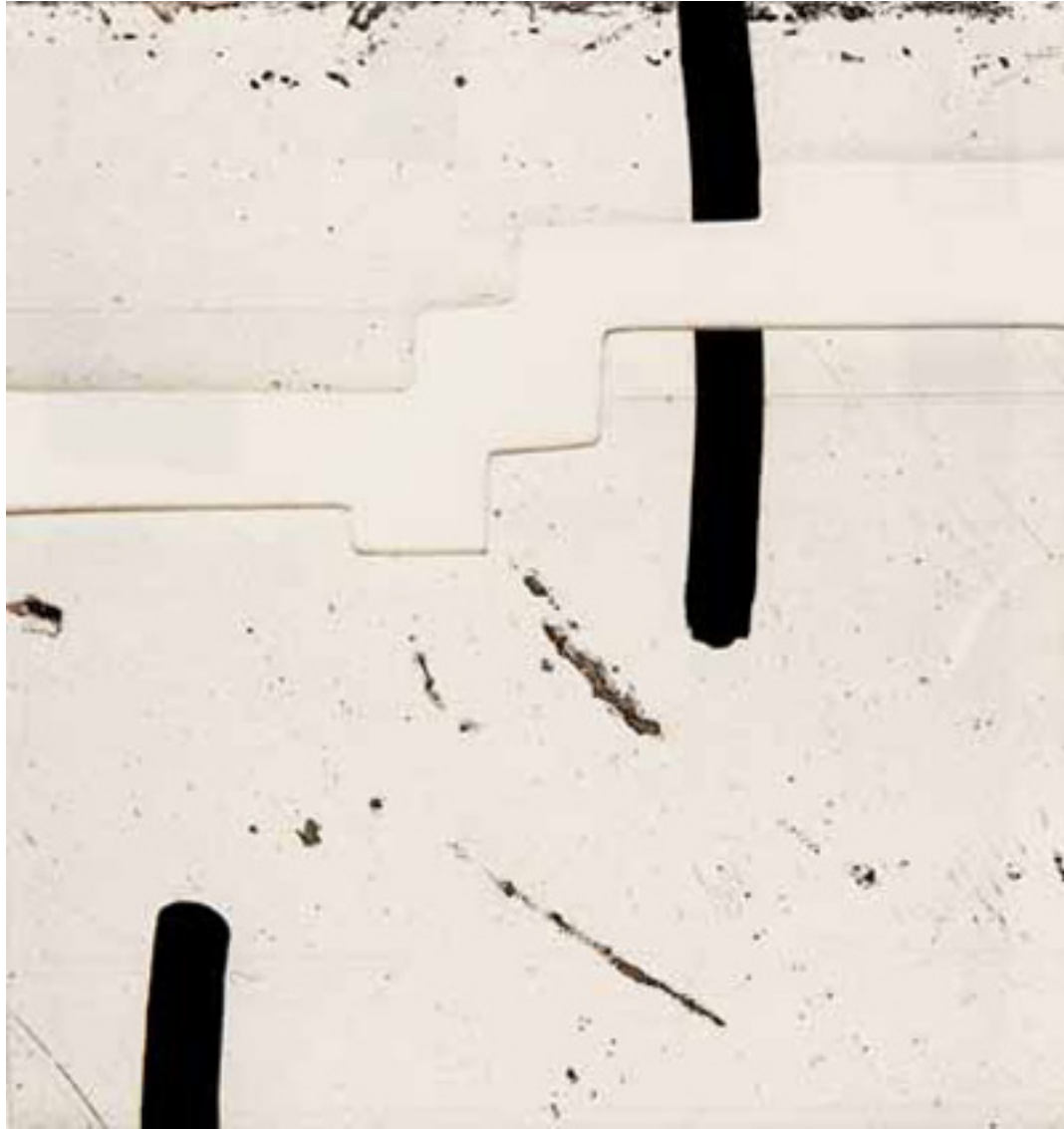


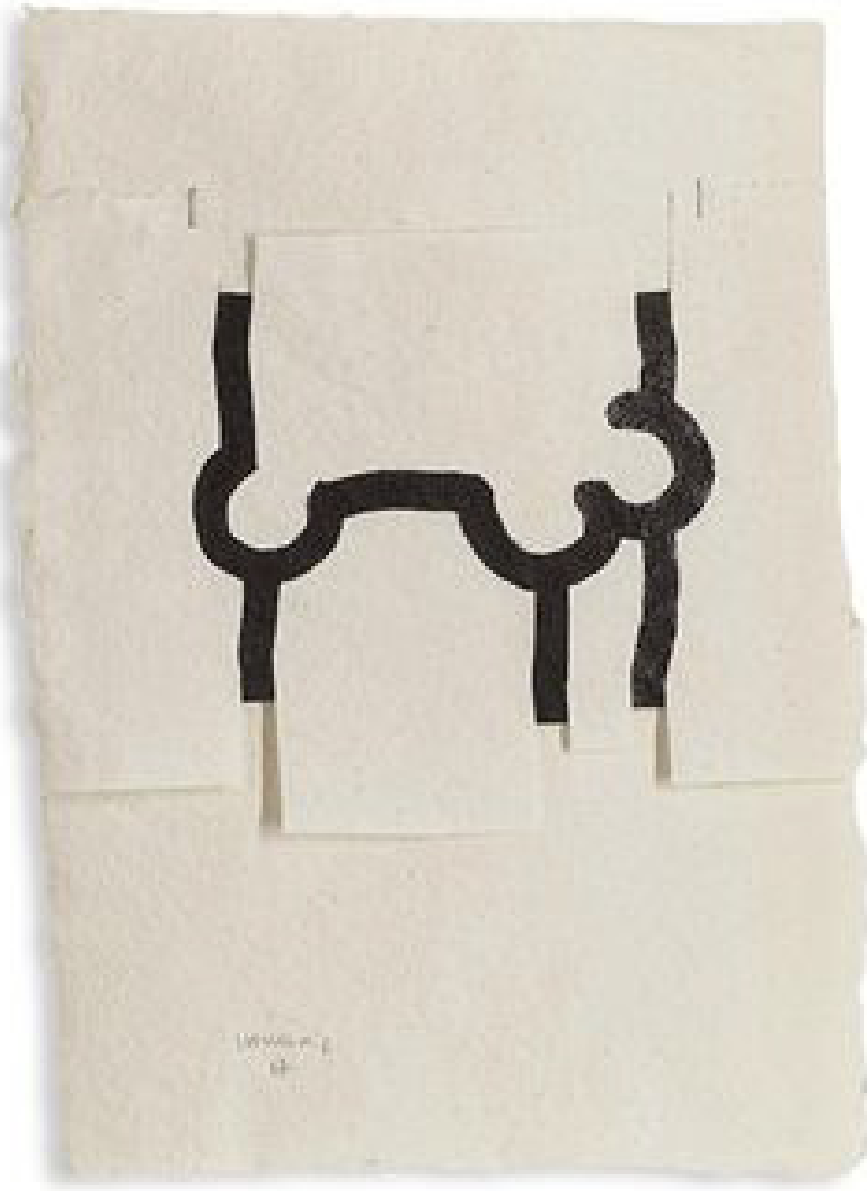






Muller
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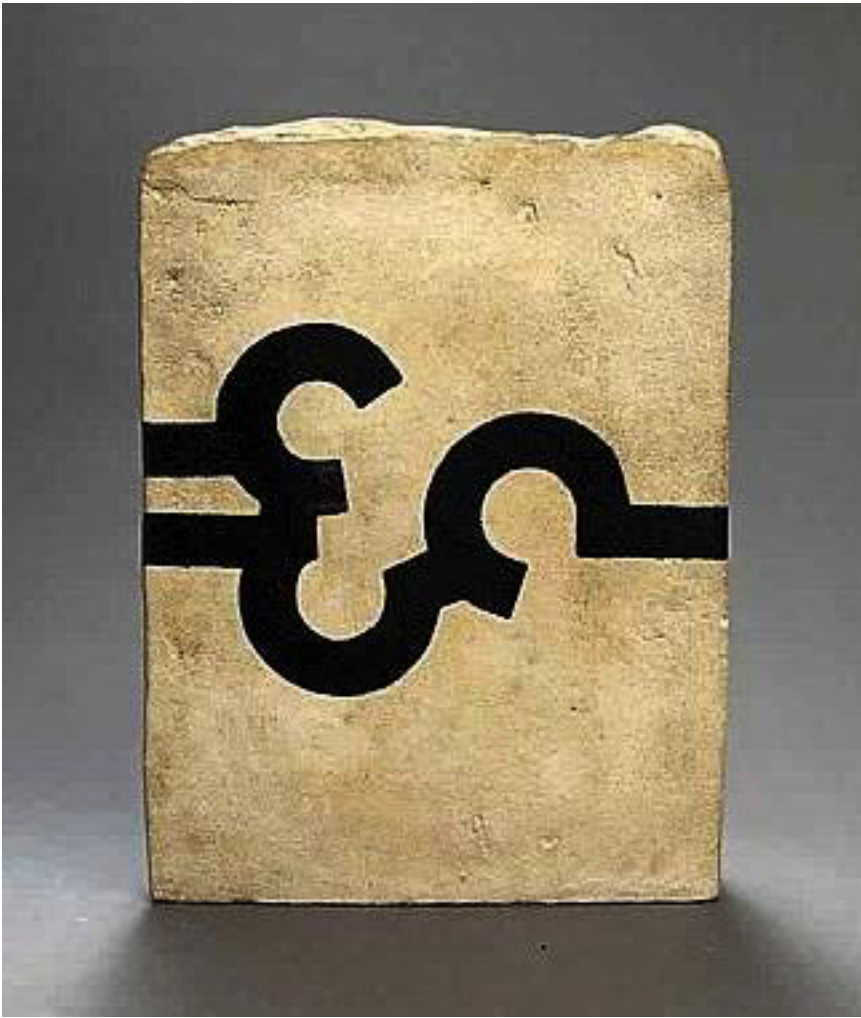
chillida



sculpture

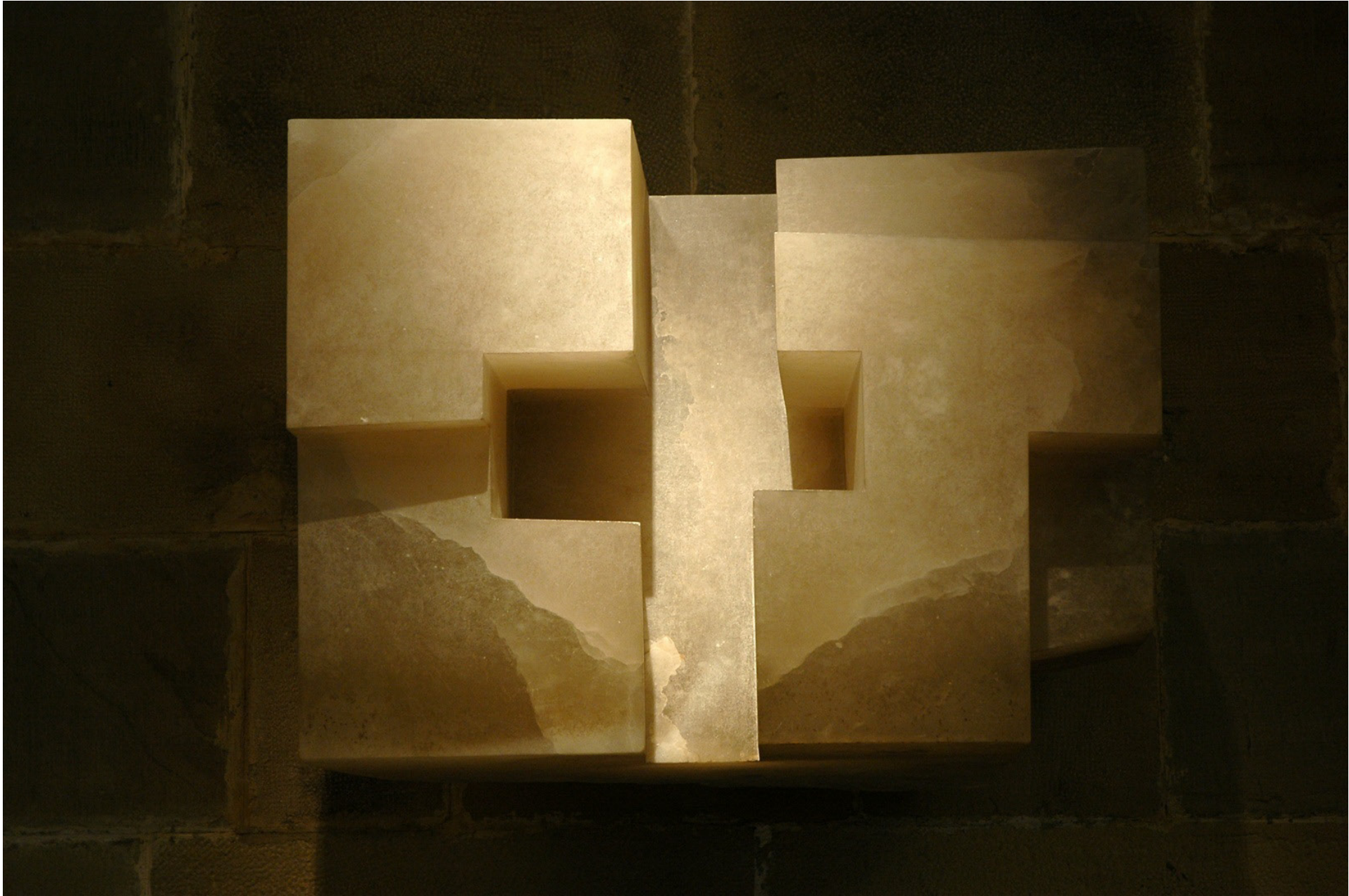












WIND COMB



Experiencing a place (1952)



Site and rocks before the Wind Comb.
© José Elosegui

Experiencing a place



Site and rocks before the Wind Comb.

© José Elosegui

Giving prominence to what existed (1966)



Water sprays at the Wind Comb.
© Jesús Uriarte

Past - present - future



Eduardo Chillida at the Wind Comb.
© Francesc Català-Roca

Working in the unknown



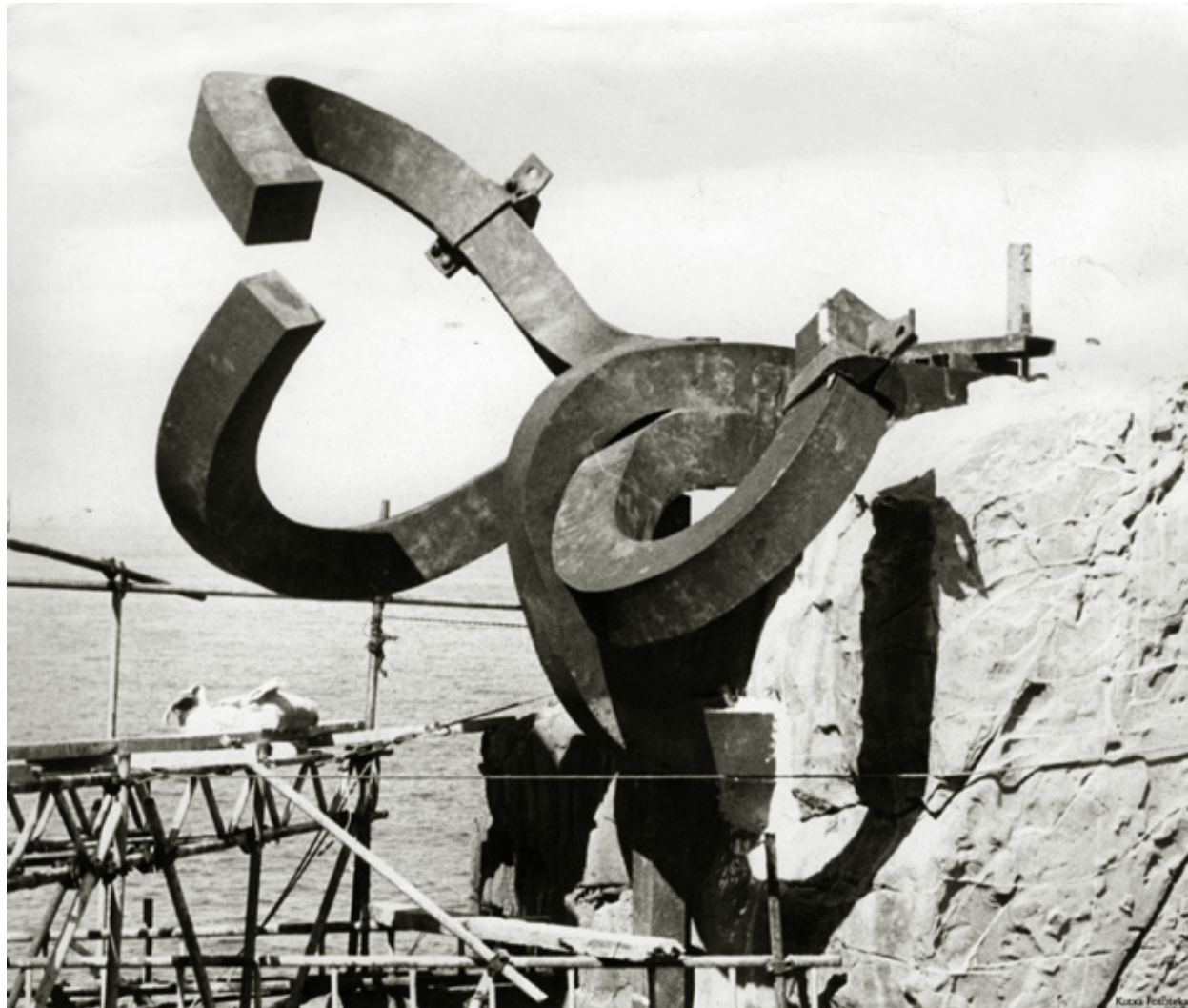
WIND COMB



Eduardo Chillida and one of the sculptures.

© Jesús Uriarte

WIND COMB



Installation of one of the sculptures.
© Fototeka Kutxa



Installation of one of sculptures.
© Jesús Uriarte

WIND COMB



People at the Wind Comb.
© Francesc Català-Roca

WIND COMB



chillida



architecture



En el corazón de la montaña



TINDAYA



