

AGAINST FORGETTING  
TRIBUTES AND OFFERINGS

19 SEP 2025

The first works in this exhibition date back to 2020 and 2021, just after I had finished sorting through the work of my friend Isabel Baquedano. My testing return to sculpture has been guided by her memory—how she entrusted the work itself to the vicissitudes of the very act of painting—taking the freedom to pursue it day by day without worrying whether I get it wrong or not.

I feel as if not a lot of time has passed since then, maybe because the pieces needed to be isolated from the dizzying speed of what is going on in the world, where things seem to come from nothing and return to nothing without leaving any trace. And I would like to believe that, having committed ourselves to dismantling the master signifiers of our adventures, and thus becoming orphans of totalizing narratives, we would have to pay careful attention to the little “inventions” that arise unexpectedly, pregnant with contingency it is true though mindful of what has no name and, in all likelihood, underwriting the freedom of what we do.

Accordingly, the *tributes* have afforded me the figure of a recipient, ready to act on behalf of each one of you when you look at the pieces, which is no mean feat. It might be a loved one who helps us to walk (*Trampolín para la Niña Martina*), or those who have been branded mercilessly by the fire of creation (*Kirchner en Davos* and *R. Walser en Herisau*). Likewise, the *titles* foster the use of symbolic elements, thus facilitating the representational mission assigned to art.

The role allotted to *offerings* is not easy to illustrate, probably because such boldness conceals a sacrificial element that entails risking sanity in the largely unknown realm of the Other. Always drawn towards Arab art and culture, my most recent works respond to a line by Ar-Rusafi de Valencia, “if they return we will go to salute them,” as a sculptor’s offering of sorts (*Litoral de Partida*, *Si el Mar pudiera hacerse de Jardines*) to the people of other cultures when they undertake the risky journey to our territory, however close it may be, and all too often closed off and unwelcoming.

Yet before and after such reasoning, the operation ultimately aspires to lend meaning to the work, invoking and commemorating timeless art and sculpture: *The Venus of Lespugue* alongside Pablo Picasso’s *Woman with Vase*; or *Portrait of My Wife* and *Tu es Petrus* (figurative or abstract, depending on the subject, as Jorge Oteiza might say). At the same time, also worth underscoring is Brunelleschi’s dome, gazing technically at the sky of Florence; or Alvar Aalto’s buildings in Finland and Álvaro Siza’s architecture in Portugal, whose enjoyment and contemplation prompt me to claim that, like sculpture, architecture “weighs upwards”. It is no accident that they share similar principles when it comes to giving shape to the spatio-temporal event proper to them, decided between the abstract condition of the formal structure and the unbearably physical quality of the material, which ensures that the work is finally resolved on the side of satisfaction.

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Here is a list of the titles, though, as you'll see for yourself in the gallery, the sculptures tend to share them with one another.

Springboard for Little Martina  
Lebanese, for Marta I.  
One and Three Landscapes, for My Friends  
the Basque Sculptors

For Both Sides of the Border (2017-2023)  
For Both Sides of the Border (2024-2025)  
Shore of Departure  
If the Sea Could Be Made of Gardens

For E. Kirchner in Davos:  
Footbridge and Flow  
The Small Bonfire  
Untitled  
The Platform

Plea  
To an Unknown God

For R. Walser in Herisau:  
When Mirages Were Fountains  
The Cloud and the Garden  
Untitled  
Snow Footstool, I and II

Many thanks

Bilbao. August 2025  
A.B.

**ANGEL BADOS** (Olazagutia, 1945) studied at the San Fernando Royal Academy of Fine Arts in Madrid, where he received a Bachelor's degree in 1973. He taught at the Faculties of Fine Arts in Valencia and Bilbao. From 1994 to 1998, he led a series of sculpture workshops at Arteleku together with Txomin Badiola which had a huge impact on an entire generation of Basque artists, some very relevant in today's art scene. Bados's work is exhibited in a number of museums including Fundación Caixa de Pensiones de Barcelona, Museu d'Art Contemporani de Barcelona, Fundación Juan March de Madrid, Museo de Bellas Artes de Navarra (Pamplona), Fundación ARCO, and Museo de Bellas Artes de Bilbao. His teaching activity includes numerous sculpture workshops in different institutions in Spain. In 2018 he was awarded the National Prize for Plastic Arts.