

Reina Regente, 3
20003 Donostia-San Sebastián
Tel: +34 943 48 11 66
Fax: +34 943 48 11 72
e-mail: sansebastianturismo@donostia.org
web: www.sansebastianturismo.com

Central office for tourist reservations:
Tel: 902 443 442 - 943 21 77 17
e-mail: reservas@sansebastianreservas.com
web: www.sansebastianreservas.com

Another *look*

Sculptures in San Sebastián

Invitation to linger

The other inhabitants of the city. Cast in iron, bronze, granite, concrete, or marble, their expressions question us from the most unexpected corners of San Sebastian. They are the expressions of creatures from long ago that claim a place in our memories, or the creations of artists that express our contemporary anxieties.

Although at times we may look at them without really seeing them, as if they were but urban fixtures, their distinctive features fill our public spaces with meaning. They are the inhabitants of our collective references.

Either well-known or yet to be discovered, obvious or enigmatic, attention-grabbing or discreet, each one of the 56 outdoor sculptures surveyed in this guide, offers an opportunity to let our imaginations soar, an invitation to stop and observe the environment around us, San Sebastian, and to take another look.

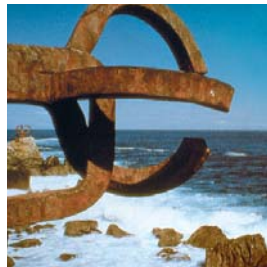


1 The Wind Comb

Eduardo Chillida

Location: Eduardo Chillida promenade (2-B) | Date: 1977

This fascinating place, open on to the ocean at the far end of the bay, is a result of the co-operation between Eduardo Chillida and the San Sebastian-born Architect Luis Peña Ganchequi, a partnership that has borne more than one spectacular creation. Here the architect perfectly integrated a series of platforms, steps and areas of pink granite into the abrupt landscape, culminating in the three massive solid iron sculptures, weighing over ten tonnes, with which Chillida set out to comb the North-eastern winds. The sculptor donated this work to his native city. He had been working on the idea for years until he was able to produce it in the seventies, sponsored by the San Sebastian City Council. Nature and the human imprint coexist in extraordinary intimacy, in what is probably the most magical place in San Sebastian, very near the house in which the sculptor lived since 1982. A place where the wind caresses iron, and the ocean, through the perforated pavement, breaks its way up through stone.



Eduardo Chillida

1924-2002

His imprint

One could often see Chillida strolling on the beach of La Concha, or Ondarreta... And one may still see him through the sculptures that mark this route. However, one can really feel Chillida's creative strength at Chillida-Leku, -more than just a museum - located on the outskirts of San Sebastian.

Eduardo Chillida, one of the foremost figures of the Basque and European artistic avant-garde of the 20th century, was born in San Sebastian on the 10th of August 1924. After spending the harshest years of the civil war in Paris, he returned to begin his architectural studies in Madrid. But very soon he found a third and final path, art. After marrying Pilar Belzunce in 1950, Chillida gained an inexorable vigour. He began his greatest work - his family of eight children - as well as his first individual shows, his first awards, and his own great contributions to art. Thereafter, this kind man of vast intellectual capacity dedicated over half a century to artistic creation and to his desire for freedom, peace and tolerance, for which he spared no effort or commitment.

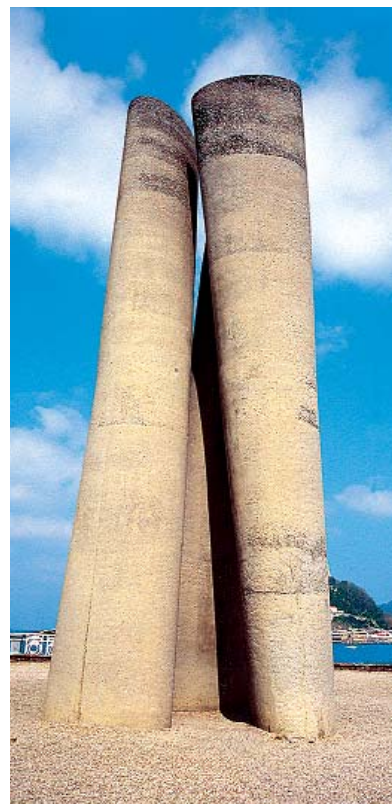


2 Zeharki

José Ramón Anda

Location: Ondarreta gardens (2-D)

Date: 1983



The work of the Navarra-born sculptor José Ramón Anda (Bakaikoa, 1949) - three large scale concrete irregular cylinders that form a sort of contemporary menhir, won the first San Sebastian Biennale award for sculpture in the beginning of the eighties. The three pieces form an inner space that invites the spectator to observe the work from within. Zeharki continues to offer an element of transcendence, free from ornamentation, to its setting of elaborate gardens in which, on beach days, bustling activity is predominant.

3 Monument to Queen Maria Cristina

José Díaz Bueno

Location: Ondarreta gardens (2-D)

Date: 1942



San Sebastian affectionately remembers Queen Maria Cristina of Hapsburg-Lorraine, since it was she who, in 1887, decided to move the royal courts' summer retreat to this city. The change provided extraordinary momentum to the city, generating urban development beyond the old city walls. This sculpture by the Madrid-born José Díaz Bueno, installed in the Ondarreta Gardens in 1942, is just one of San Sebastian's many signs of gratitude to the Queen, wife of Alfonso XII and Queen Regent after his death in 1902.

4 Effigy of Catalina de Erauso

Mikel Etxeberria

Location: Miramar gardens (3-D) | **Date:** 1993



Military Nun

From Sanlúcar de Barrameda to America, from being Catalina to being named Pedro, Francisco, Alonso or any other number of masculine aliases, she fought like a man until she revealed her feminine identity in 1623. It is said that she was authorised to wear masculine attire by the Pope himself.

A bust dedicated to an unconventional woman, set in the gardens of the residence of a great lady: the effigy of Catalina de Erauso (1592-1650) stands in the gardens of Miramar Palace, the summer residence of Queen María Cristina. Catalina was the youngest woman to reach the promontory that divides the two beaches La Concha and Ondarreta, since she entered the Dominican convent there at the age of 4. Yet her restless character was not suited to the calm, disciplined life of a convent and, when she turned 15, she fled to the Americas, disguised as a man, where she spent the rest of her life.

5 Tribute to the Basque Pelota Player

José Alberdi

Location: Gorgatxo square (3-E) | **Date:** 1990



The Pico del Loro -name without ornithological connotations, but a simple degeneration of the Basque place name Loretope- not only divides the two beaches, but also acts as a natural border between the city centre and its original enclave, El Antiguo Quarter. This hollow bronze sculpture of over 4 meters in height stands on a stone pedestal, located in the very heart of this neighbourhood of remarkable personality and character, next to the pelota court and the parish church of Saint Sebastian Mártir. It was commissioned by the San Sebastian City Council to the sculptor Joxe Alberdi (Azkoitia, 1922) as a tribute to Basque Pelota players.



6 Monument to Pío Baroja

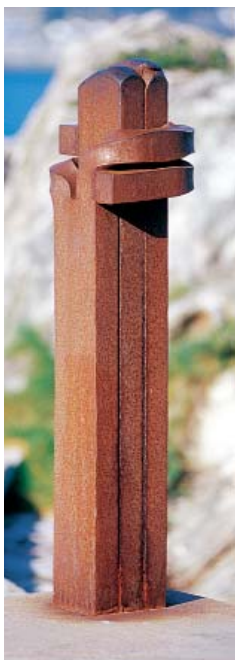
Nestor Basterretxea

Location: Pío Baroja promenade (3-E) | Date: 1972

As the aforementioned work by José Ramón Anda, this sculpture, created by Nestor Basterretxea (Bermeo, 1924) as a tribute to Pío Baroja, was awarded the San Sebastian Biennale for Sculpture in the early seventies. This horizontal block in grey sheet metal, over six metres of length, was placed at the Plaza de la Trinidad, a setting which the artist did not like, so it was moved to its current location.

One of the big ones

Once Oteiza, Chillida, Mendiburu and Amable Arias have disappeared, Nestor Basterretxea is, together with the painters Sistiaga and Zumeta, the living memory of the Gaur Group, which renewed Basque art some decades ago. Nevertheless, Basterretxea does not look to the past and, a hundred per cent fit, is now at a high activity stage.



7 Stele for Rafael Ruiz Balerdi

Eduardo Chillida

Location: Pico del Loro (3-D) | Date: 1991

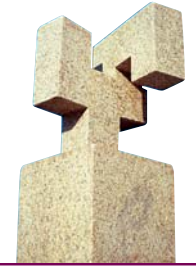
Besarkada (The Embrace) is both the title and the soul of the iron stela that Eduardo Chillida created as a tribute to his friend Rafael Ruiz Balerdi, painter born in San Sebastian in 1934 and dead in 1992. This work, dating from 1991 and measuring less than one metre in height, is located in the Pico del Loro and was donated by Eduardo Chillida to his city after the artist's retrospective show at the nearby Miramar Palace.

8 Monument to Fleming

Eduardo Chillida

Location: La Concha promenade (3-D) | Date: 1955

After Chillida's most precious gift to the city -the Wind Comb- and the embrace to his beloved friend, one may see the Monument to Fleming dominating La Concha. During the 1950's, Chillida dedicated several works to great men whom he admired, such as the French painter Georges Braque, the Italian mathematician Luca Pacioli or the bacteriologist Alexander Fleming, discoverer of penicillin. Chillida created the original of this work in 1955. In 1991, as a commission by the City Council of San Sebastian, the architect Joaquín Montero, closely bound to Chillida, designed the terrace group that, in the Paseo de La Concha, shelter the group of pieces sculpted in granite and their pedestal.



In the ditch

Before its final relocation to its current extraordinary setting, this Chillida's work had a really eventful life. The author created it for being placed in the Ategorrieta Gardens; later it made its way to Mount Urgull, spent some time at the city's hospital area, was thought to be lost, and, finally, it appeared in a ditch of the Martutene Quarter, several years later. It was found near the workshop where Chillida had taken the piece to be restored. In 1991, at last, it found its rightful place.

9 Amanaria

Gotzon Huegun

Location: Rear terrace of Miramar Palace (3-E)
Date: 2004

The lounges of what once was the Royal Palace house events, exhibitions, and encounters of all kind. In September 2004, the Contemporary Art Fair of San Sebastian was held there; but this plastic artists' meeting had no continuation. During that fair, a sculpture was installed in the rear terrace of the Miramar Palace. Amanaria, this feminine and motherly sculpture, made in black marble from Markina and created by Gotzon Huegun Burgos, fit so well in that place that it stayed there.



10 Tribute to Antxon Ayestaran

Koldo Merino / Bernard Baschet

Location: Zaragoza square (6-D)
Date: 1988

Antxon Ayestarán was the director of one of San Sebastian's most emblematic institutions, the Orfeon Donostiarra (the Choral Society of San Sebastian) from 1968 until his death in 1986. This sculpture is a tribute to the memory of a man very dear to the city and consists -as befits its subject - in a set of sonorous pieces inaugurated in 1988. It is made up of a double concrete column by the sculptor Koldo Merino into which we find La Voz (The Voice), a work in stainless steel by the French Bernard Baschet



11 Don Quixote and Sancho Panza

Lorenzo Coullaut - Valera

Location: Alderdi-Eder gardens (6-C)
Date: 1973



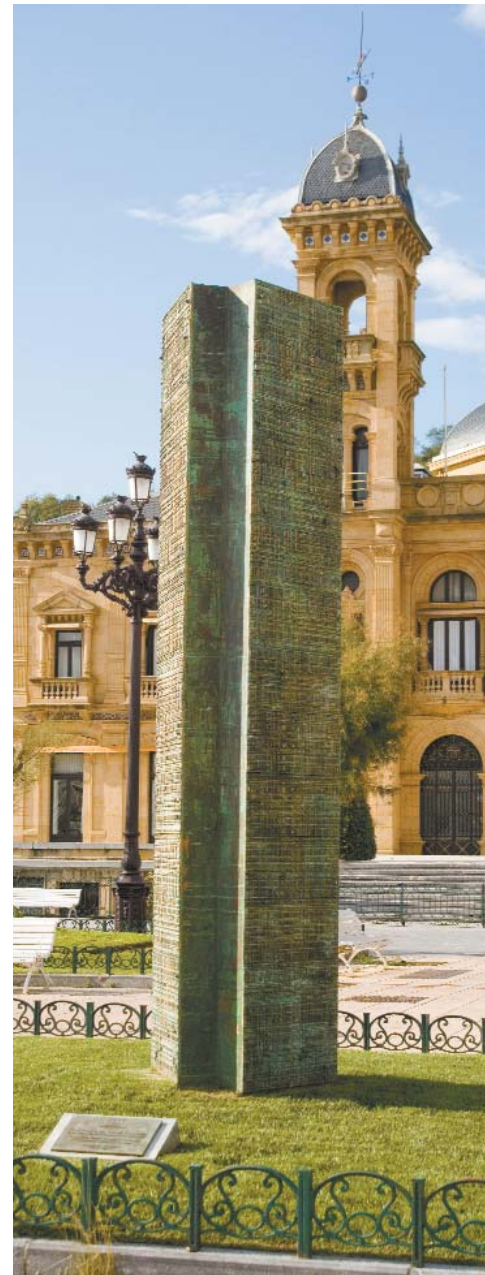
Since 1973, the small figures of Don Quixote and Sancho Panza ride in one of the corners of the Alderdi-Eder Gardens. They were created by the Sevillian sculptor Lorenzo Coullaut-Valera (1876-1932) several decades before. Although some people think this sculpture is a small-sized copy of the famous figures the author created for the Plaza de España in Madrid, it is actually just the opposite. That is, the pair in Madrid would be the copy and the ones in San Sebastian are the original, strictly speaking. In order to make the Don Quixote and Sancho Panza in Madrid, Coullaut-Valera created a prototype, a first sculpture; the one that we can see now near La Concha.

12 Oroimena - Memory

Aitor Mendizabal

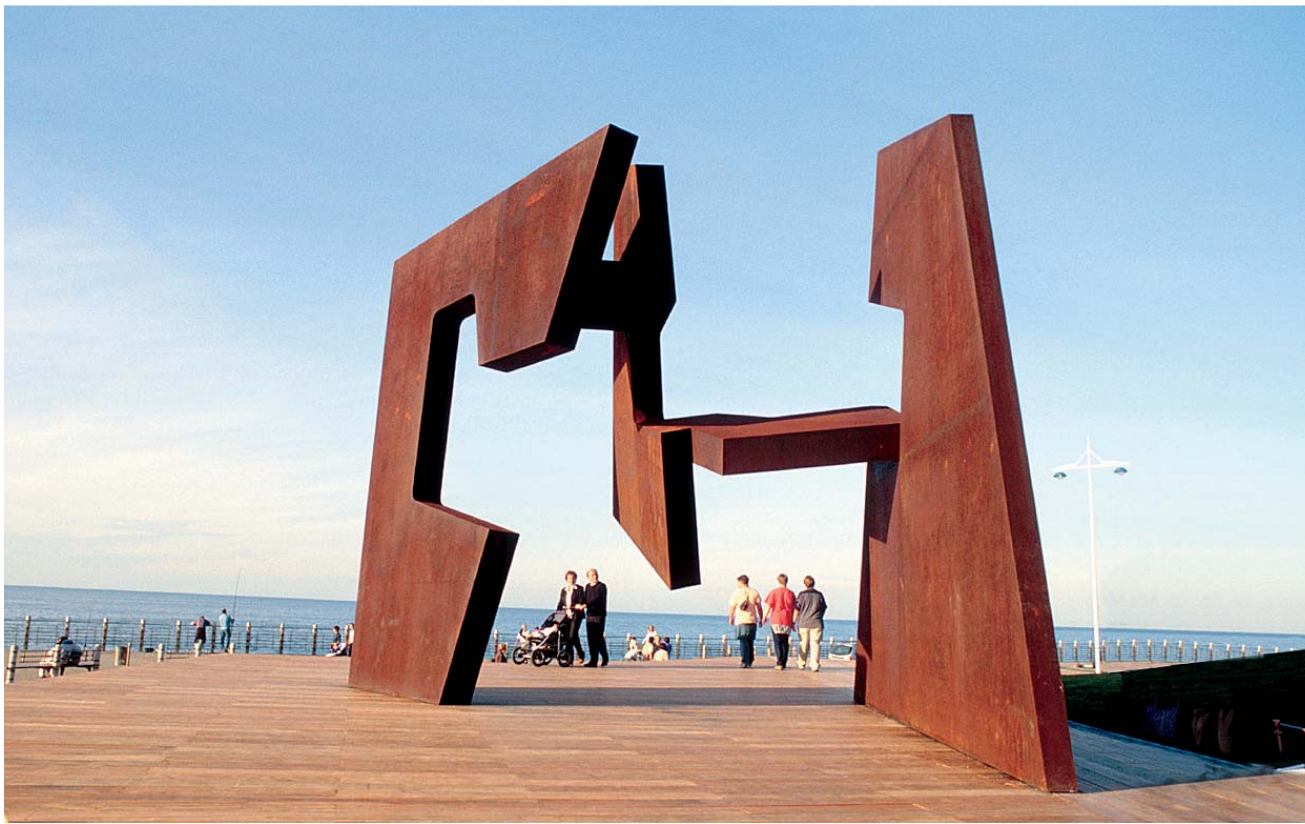
Location: Alderdi-Eder Gardens (6-C) | **Date:** 2007

"The city of San Sebastián, as a tribute to the victims of terrorism and violence." These words can be read in Basque and Spanish at the foot of the sculpture inaugurated on January 30, 2007, coinciding with the anniversary of the assassination of Gandhi and with the World Peace Day. Direct victims and relatives of the victims of terrorism witnessed the unveiling of this monument that, on the initiative of the City's Victim Forum and the San Sebastian City Council, paid off an outstanding debt. Located in the central Alderdi-Eder gardens, the monument, devoted to all people affected by terrorism, is made in bronze and copper. The prism monolith has four metres high and 1,500 kilos of weight.



Wounds

The creator himself, Aitor Mendizabal, has explained that the surface cracks that are visible in the monolith symbolise the wounds suffered by the Basque society due to violence. The suggestion of a chopped tree expresses "the halt life suffers after a murder," as Mendizabal says. The sculptor was born in Caracas and has another important public sculpture in San Sebastian, called 'Ateak - Doors,' located in the Plaza de Irun.



Jorge Oteiza

1908-2003

Poet, sculptor, filmmaker, essayist, agitator of ideas, imaginer of futures... Words and dates are useless to define Oteiza. We can say that he was born in Orío in 1908, that he was an easily frightened boy and a young man that had to take care of his family, that he was interested in architecture, but enrolled in medicine, that nearing his thirties he tended towards art, that he lived in Madrid, and that he moved to South America in 1935, married Itziar Carreño -his guide on Earth-, and that he came back to the Basque Country in 1948. We can also remember that he was already wholly dedicated to sculpture, but he decided to abandon it in 1960, after determining that contemporary art had come to an end. Nevertheless, he broke his promise and came back, he continued imagining and suggesting a thousand new ways for art and life. He angered some, was loved by many and admired by almost all. Then Itziar passed on, he grew old, became a legend; he left his work and thought, his unique and original look, and he died in spring. But, by then, he was already immortal.



13 Empty Construction

Jorge Oteiza

Location: Paseo Nuevo promenade (4-B) | Date: 2002

Although Jorge Oteiza's *Construcción Vacía* was installed in the Paseo Nuevo of San Sebastian in October 2002, the work is a monumental-scale reproduction of a piece included in the series of eleven sculptures the artist made in 1957. That same year, this series was the winner of the 4th Biennial of Sao Paulo (Brazil). The composition consists in two steel pieces weighing 12.5 and 10.5 tons each, and is installed on a wood-covered concrete platform. From the beginning of the 90s, Oteiza took up again his relationship with San Sebastian, damaged due to different circumstances in the preceding years, and the city considered several options to palliate his unconceivable absence from the landscape of San Sebastian. Finally, the artist himself chose this location, turning his *Construcción Vacía* into the gateway opening San Sebastian to the sea.



Brotherhood

Jorge Oteiza and Eduardo Chillida remained far from each other for many years, until 1997, when they sealed their reconciliation with a famous embrace. After that symbolic but ephemeral embrace, La Concha Bay has joined them forever. A bay that has the privilege of combing the wind on one end, with Eduardo Chillida, and of opening a window to the sea on the other, with Jorge Oteiza.

14 Cemetery of the Englishmen

Location: Mount Urgull (4-A) | Date: 1924



Mount Urgull, now a park, can hardly manage to get rid of its military past, shown in the many batteries, walls, and army constructions that evoke its important strategic function. These strong and solid architectural remains have no adornments, in contrast to the romantic, almost bewitching spirit of the Cemetery of the Englishmen. Quite dilapidated with the passing of time, with the instability of the mountain slopes, this enclosure, under the shadow of a commemorative plaque, is the resting place of English officials of the Condor Legion who died mainly in the battles fought around the city especially the Battle of Oriamendi (1837) between Hernani and Andoain. Also buried here are English men who died in other battles.

Solemn inauguration

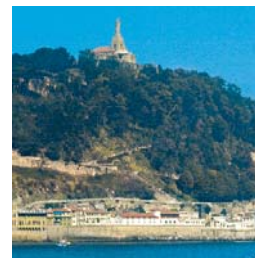
Thanks to a recently restored old film, we know that the inauguration of the Cemetery of the Englishmen, in 1924, was very solemn. While the English Warship *Malcolm* was anchored in the bay, Queens María Cristina and Victoria Eugenia presided over the ceremony, as well as Prince Jaime, several ambassadors, and the local authorities. After moving away a flag from San Sebastian, the commemorative plaque was unveiled. It was written in Spanish and English and was dedicated to "the memory of the brave British soldiers who died for the glory of their country and for the independence and freedom of Spain."



15 Monument to the Sacred Heart Federico Coullaut - Valera

Location: Mount Urgull (5-A) | Date: 1950

There is no doubt that the Sacred Heart crowning Mount Urgull is a monument that does not go unnoticed in San Sebastian, since it is visible from almost all parts of the city area.. All the civil, military, and church authorities gathered on November 19, 1950, to duly open the monument, which started to be conceived in 1926, although the Town Council did not commit to promote it until 1938. The bishop had the possibility to choose the location of a monument that was partly paid by public subscription, and the prelate chose the most spectacular of all: the Castle of La Mota on Mount Urgull.



Huge

The monument to the Sacred Heart is a work by the sculptor Federico Collaut- Valera (Madrid, 1912-1989) and it is remarkable for its dimensions. If we sum up the heights of the base, the chapel, and the figure, the total height is near 29 metres. The head is 1.76 metres high and the hands 1.40 metres. On its part, the figure is more than four metres wide. People say that the back is still visible four miles out to sea.

16 Bust of the writer José M^a Salaverría

José Díaz Bueno

Location: Alderdi Eder gardens (6-C) | Date: 1973

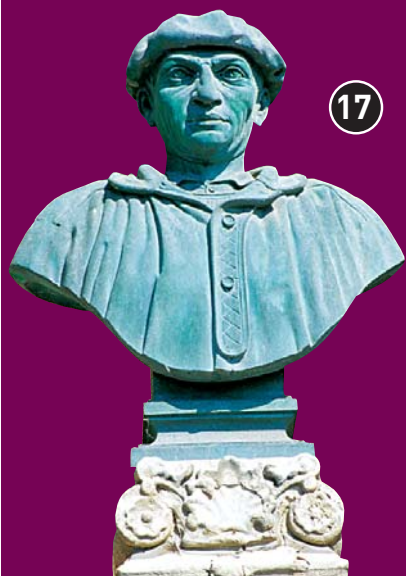
Another of the sculptural interventions made in the Alderdi Eder gardens at the beginning of the 70s was the installation of a small white cement bust created by the sculptor José Díaz Bueno, from Madrid. This way, the Town Council made a tribute to the writer José María Salaverría (San Sebastian, 1873-1940), a shrewd observer of his hometown's customs, spots, and landscapes, who started his career in different newspapers in San Sebastian and finished it in Madrid.



17 Monument to Mari

Jacinto Matheu

Location: Pier (5-B) | Date: 1901



Aita Mari

The appellative aita (father in Basque), given to José María Zubía, has nothing to do with any religious dedication, but with the trust the fishermen placed in him before venturing to sea.

The bust, within a niche in the heart of the fishing port -originally created by the Catalan Jacinto Matheu in 1901- does not evoke an artist, or a politician, or an intellectual figure, but a simple fisherman, the valiant José María Zubía Mari, born in Zumaia in 1809. He took part in many rescues until he himself died in 1866, while trying to rescue the crew of a small boat trapped in a storm in La Concha Bay. This bust, in which Mari still watches the bay, is a replica of the original work, which was damaged by the passing of time.

18 Torso

Eduardo Chillida

Location: Mount Urgull (5-A) | Date: 1963

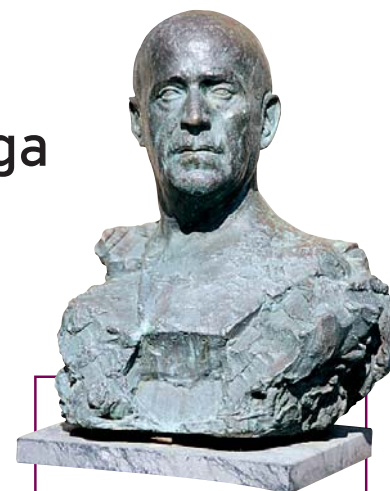


Eduardo Chillida created this bare torso as a tribute to Pedro Arana Aizpurua (1922-1961), city councillor and active promoter of children's tamborradas (drum festival) in San Sebastian. Donated by Chillida to the city and inaugurated in 1963, the work is based on a 1948 plaster cast, and it is one of the few bronzes written by Chillida, since we can see his signature on the right leg. Due to its small dimensions, it can go unnoticed in such a wide space as Mount Urgull, but it is worthwhile to note its extreme delicateness.

19 Bust of Ignacio Zuloaga

Julio Beobide

Location: Zuloaga square (6-A) | Date: 1938



The bust of Ignacio Zuloaga (Eibar 1870-Madrid 1945), the most important Basque painter of the late 19th and early 20th centuries, dominates the square named after him. The San Telmo Museum, where we can admire of his works, is also located in this square. This small bust was created by one of the painter's close friends, the sculptor Julio Beobide (Zumaia, e1891-1969) in 1938, at the dawn of his career, since he had his first individual exhibition only two years before.

Neighbours

Zuloaga and Beobide, with an age difference of twenty years, collaborated closely on several occasions and they settled their studios -now turned into two museums- near of each other, in a beautiful setting near the Beach of Santiago, in Zumaia.

20 Beste aldean

Eduardo Chillida Belzunce

Location: Zuloaga square (6-A) | Date: 2004

The long restoration process of the last block of flats of the 31 de Agosto Street, which overlook the Plaza de Zuloaga, allowed the façade finishing with a singular vertical mural of nine metres of height. The terracotta piece set, in grey and ochre, represents an interior and a window through which we can see La Concha Bay. In words of his creator, Eduardo Chillida Belzunce, "it is the view the neighbours would have if there was a straight tunnel towards the Aquarium." What is 'On the other side' ('Beste aldean'), of course.



Terracotta

The 61 terracotta plates making up the mural were made through a thorough craft process. After the sculptor Ramón Ruiz Cabestany prepared the material, Chillida Belzunce painted each piece, which was baked in the sculptor's workshop, in Navarre. The heat caused changes in the colours, so many repetitions and finishing touches were needed.

21 Stele

Agustín Ibarrola

Location: Port (5-B) | Date: 1988

An almost round gap, like an eye painted in blue, breaks a rectangular cement block. The monolith created by Agustín Ibarrola may look familiar to the traveller. In 1988, the Basque Government commissioned him a series of twelve identical works to decorate the ports in Gipuzkoa and Biscay. The monolith of San Sebastian's Quay is one of those twelve 'eyes' that seem to scan the Bay of Biscay.



22 La Pieta

Jorge Oteiza y José Ramón Anda

Location: Church of San Vicente (6-B) | Date: 1999



The protest

For The Pieta conceived by Oteiza it is hard to assume her son's death with resignation. This Pieta is a broken mother who rebels, protests, and cries out her pain. "What mother would not do the same?" exclaimed Oteiza when, in September 1999, he attended the sculpture inauguration.



Jorge Oteiza's health was beginning to get worse when, in 1999, his Pieta was installed on the façade of the recently restored Church of San Vicente, one of the most beautiful churches in San Sebastian. It was, by the way, the first work by Oteiza in the capital city of Gipuzkoa. Nevertheless, the artist himself chose the location -on the main façade, but near the side door overlooking the San Vicente Street-, and, with a cigar in his hand, he directed the installation with his usual vigour. The basis of the sculpture, a bit more than one and a half metres high, was of the 27 sketches that Oteiza created for the frieze of the Sanctuary of Arantzazu between 1953 and 1969. The sculptor José Ramón Anda, friend of Oteiza, was in charge of shaping the artist's initial model in aluminium, having at all times the support and collaboration of the great creator from Orío.

23 Tribute to Sarriegui

Nino Barriuso

Location: Sarriegi square (6-B) | Date: 1894

If anyone can be credited for San Sebastian's soundtrack, there is no doubt that this figure is the musician Raimundo Sarriegui -who was born in the Echeverri Farmhouse, Egia, in 1938 and died in 1913-, since his music is playing in almost all the popular festivities of San Sebastian, leading by the famous Marcha de San Sebastian and the rest of pieces included in the famous tamborrada (drum festival). Untiring entertainer of his neighbourhood's streets, a merchant by profession, and musician by vocation, he composed tens of pieces that almost everybody in San Sebastian can hum. The first tribute to Sarriegui after his death -it happened when he visit the chemist' to say hi to his friend the chemist- was the cancellation of the following year's Tamborrada, and, later, the city dedicated him a square and a bust, a work by José Lopetegui, who also created the tamborrero (drummer) that has accompanied Sarriegui in that square for decades. Both figures were made in cement and were located opposite the new sculptural work. The latest was commissioned to the sculptor and professor at the Faculty of Fine Arts of the University of the Basque Country Nino Barriuso, on the occasion of the square's remodelling. The sculptures, installed on San Sebastian's Day in 2002, are cast in bronze and bigger than the former ones -the tamborrero, for example, is two metres high-. This fact gives the work a monumental character that the former tribute to Sarriegui did not have.



The likeness

What was Sarriegui like? Judging by the only picture his descendants kept, he did not look like the curly-haired and bulging-eyed man represented in the first sculpture. The new bust, in which he seems to be listening in, looks much more like him...



24 Bust of José María Usandizaga

Josep Llimona

Location: Gipuzkoa square(6-B)
Date: 1916

One of the most romantic elements of the Plaza de Gipuzkoa is the monument to the musician José María Usandizaga (San Sebastian, 1887-1915), a precocious whose early death did not keep him from creating unforgettable works, like the opera Mendi Mendiyan or the zarzuela Las Golondrinas. Scarcely in a year, the city spared no effort to remember the musician and commissioned a sculpture in his honour to Josep Llimona (1864-1934), the greatest Catalan modernist sculptor who, already at that time, was really famous.



The concert

The fundraising to pay for the sculpture were obtained in a concert offered by the Orfeon Donostiarra. The Town Council, on its part, collaborated in the sculptural tribute by paying the work transport.

25 Busts of the Provincial Palace façade

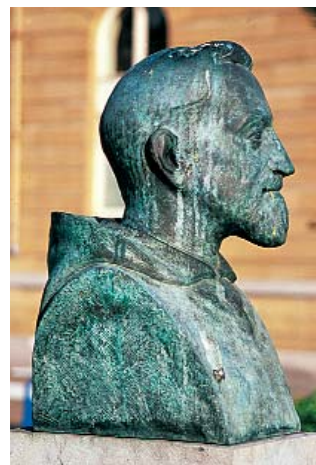
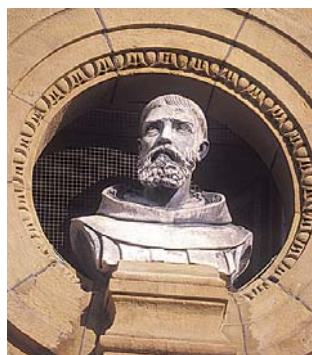
Marcial Aguirre

Location: Gipuzkoa square (6-C)
Date: 1885

The Plaza de Gipuzkoa houses the Provincial Place, the seat of the Provincial Council of Gipuzkoa. This square is an essential element of the first enlargement that allowed the city to start growing harmoniously at the end of the 19th century. In this arcaded square, reminiscent of the “plazas mayores” or main squares (so common in numerous Spanish cities and towns), we should stand out the classical style palace, a work by the architect Goikoa inaugurated in 1885. Level with the first floor of the main façade, the busts of five illustrious men from Gipuzkoa are incrusting a frieze. These busts were created by the sculptor Marcial Aguirre, from Bergara. On the top, a big coat of arms of Gipuzkoa crowns the work.

Illustrious men from Gipuzkoa

The effigies are dedicated to five of the most universal men from Gipuzkoa in history. In the 16th century, Juan Sebastian Elcano, from Getaria, circumnavigated the globe for the first time, and, in that same century, Miguel de Legazpi, born in Zumarraga, conquered the Philippines for the King of Spain and founded the city of Manila. Andrés de Urdaneta, born in Ordizia in 1508, was as soldier and a seaman before becoming a friar, and his sea skills helped him to evangelize the Philippines. The seaman from Pasaia, Blas de Lezo, who started as a cadet and ended up as an Army General, was one of the most outstanding military figures in the 17th century, like Antonio de Oquendo, born in San Sebastian. Both offered highly important war successes to the Spanish Royal Navy.



Aita Donostia

Father Donostia, one of the big figures in 20th century Basque music, not only composed a large body of work, but also travelled throughout the Basque Country recovering the highly rich musical heritage, as a musicologist and researcher.

26 Bust of Father Donostia

José María de Vera

Location: República Argentina promenade (7-B)
Date: 1974

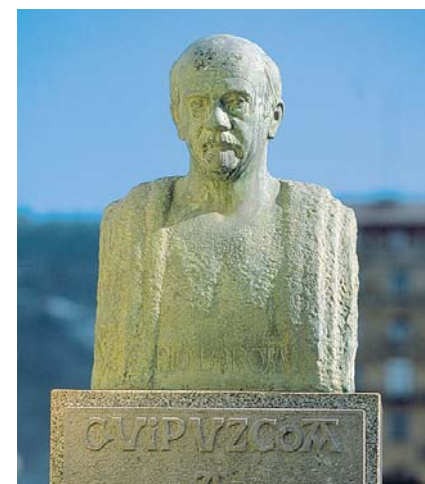
In a landscaped area of the Paseo de la República Argentina, near the María Cristina Hotel and looking out onto the Urumea River, there is a small bronze by José María de Vera installed in the 80s. It commemorates José Gonzalo Zulaika (1886- 1956), a Capuchin monk who, following the customs of his order, became Father José Antonio of Donostia (San Sebastian) when he joined it in 1908. He started composing when he was a teacher in Lekarotz, and, from 1918 until his death, he did not stop composing religious chants, Basque dances, pieces for piano...

27 Bust of Pío Baroja

Victorio Macho

Location: Oquendo square (6-B)
Date: 1972

Nobody would describe this work in a better way than Pio Baroja himself, with the words he used to unveil it in 1935: “If my memory is lost and the bust remains in its place, I would be satisfied if people observing it in the future know that the model of this statue was a man with passion for truth, hate for hypocrisy and lie, and, despite the opposite having been said of him during his lifetime, a Basque man who deeply loved his country.”



Centenary

The bronze bust of Pio Baroja (San Sebastian, 1872-Madrid, 1956), a work by Victorio Macho, is a copy of the original sculpture –belonging to the San Telmo Museum’s collection–, created for the centenary of his death in 1972.

28 Antonio de Oquendo

Marcial Aguirre

Location: Oquendo square (7-B) | Date: 1894

This tribute to Antonio de Oquendo (San Sebastian, 1575-La Coruña, 1640), located at the Plaza de Oquendo, was commissioned in 1878 by the San Sebastian City Council to the sculptor Marcial Aguirre, from Bergara. He was the author of the effigies dedicated to the illustrious men from Gipuzkoa decorating the façade of the Provincial Palace. For three years, the author had to struggle with the Royal Academy of Fine Arts of San Fernando, which did not give its approval to the work due to minor details: Aguirre's Oquendo was very young for them, they doubted about the historical rigour of his breastplate... The budget difficulties were added to these facts, but the statue was finally inaugurated on September 12th 1894, on the anniversary of one of Oquendo's important victory of over the Dutch.



The character

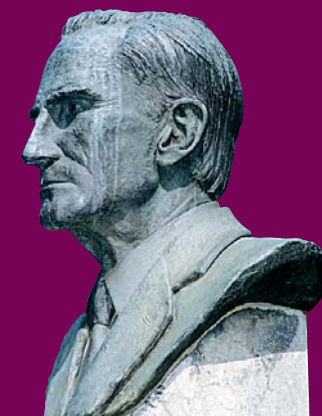
Son of the distinguished seaman Don Miguel de Oquendo, with an outstanding role in the Spanish Armada Invencible, Antonio de Oquendo joined the Spanish War Fleet when he was 17 and he soon showed himself as an excellent officer. He served King Philippe III and his heir King Philippe IV and Oquendo's career—developed in the New World to a great extent—was marked out by great victories, but also of dark episodes that took him away from his position in different occasions and that even brought him to jail. Nevertheless, he retired with full honours and free from all suspicion.



29 Effigy of the composer Tomás Garbizu Iñigo Echeberria

Location: Oquendo square (7-B) | Date: 1992

Iñigo Echeberria created this bust in bronze as a tribute to the musician Tomás Garbizu (Lezo, 1901-1989) in 1992. The work was commissioned by the Gipuzkoa Provincial Council, thus honouring one of the most outstanding figures of 20th century Basque music. Although his professional life was linked to the organ - for many years he was an organ player at the Embassy of France in Madrid and, from 1954, he was a Professor of this instrument at the San Sebastian Conservatoire-, this solidly trained musician was a prolific composer who tackled many genres, offering unforgettable concerts and awarded important prizes. Part of his work is still unknown.



And films...

The most outstanding compositions by Tomas Garbizu may be religious pieces, but he did not disdain popular music at all. During the 40s and 50s, he even composed music for different films.

30 Bust of Secundino Esnaola

Julio Beobide

Location: Reina Regente (6-B)
Date: 1954



The Revolutionary

Besides his many human and artistic merits, Secundino Esnaola was "brave" enough to create a mixed choir in 1908, the previous step to the revolutionary introduction of women in the Orfeon Donostiarra.

It is necessary to seek for this bust created and donated to the city by Julio Beobide, and enjoy the Zumaia sculptor's mastery in this kind of works. It is located in the central garden of Reina Regente. In this small island, Gipuzkoa pays a tribute to Secundino Esnaola (Zumarraga, 1878-San Sebastian 1929), composer of countless songs that have increased the Basque popular songbook and remembered in San Sebastian for having conducted the Orfeon Donostiarra from 1902 until his death, 1929.



31 Herri Txistu Otza

Remigio Mendiburu

Location: La Libertad avenue, 1 (7-C)
Date: 1975

Although on most occasions the institutions place the sculptures in the streets, the work climbing to the façade of the building at the beginning of the main city street was commissioned to the sculptor Remigio Mendiburu (Hondarribia, 1931-1990) by the building's promoter, emphasizing the work's innovative character in a essentially classical setting and amazing the citizens of that time. More than twelve hollow stainless steel tubes shaped by blowlamp heat, between twelve and fifteen metres, entwine windingly as if they were twisted trunks or giant roots. In Mendiburu's hands, steel approached the nature and essence of wood, the material on which he worked in more occasions.

For example...

Not far from this place, at the Kutxa Hall (Garibay Centre), we can enjoy a clear example of what Mendiburu was capable of doing with wood. Between 1976 and 1977, he created two mural pieces and a rich coffered ceiling with a strong organic character, commissioned by that entity.



32 Song for Iztueta

Nestor Basterretxea

Location: Euskadi square (7-B)
Date: 1971

A tribute to the choreographer José Ignacio Iztueta, this sculpture by Nestor Basterretxea seems to have materialised in the air the wake of a pirouette made by the most daring dancer. This sheet work's main characteristic is the simultaneous feeling of weightlessness and movement, with which the artist successfully faced a delicate material that he forced and folded until he obtained the desired result. Despite its fragile look, the iron sheet painted in cream has shown a great strength, supporting in the air an imaginary dantzari (Basque dancer) for more than three decades. Imagined, maybe, by Iztueta himself...

Iztueta

The choreographer José Ignacio Iztueta (1767-1845) not only played an essential role in recovering and revaluing of Basque popular dances, he also wrote an extensive history of Gipuzkoa.



33 The Cross of Peace

Eduardo Chillida

Location: Buen Pastor cathedral (6-D) | Date: 1997

In 1997, the Cathedral of El Buen Pastor celebrated its centenary and Eduardo Chillida made it a splendid gift: 800 kilos of alabaster from which the artist extracted a cross -Bakearen Gurutzea or the Cross of Peace- outstanding, among other things, because the author kept the original texture of the stone. Since then, and in stark contrast to the Neo-Gothic recreation built in the style of the late 19th century San Sebastian, this austere piece, with the strength of the essential, presides the central portico's tympanum of the cathedral. This temple also preserves another two crosses by the author. Moreover, the Basilica of Santa María houses another cross by Chillida, near the baptismal font.



34 Monument to Queen Maria Cristina

José Luis Díaz Bueno | León Barrenechea

Location: Amara park (7-E) | Date: 1919

Conceived by the Madrid-born artist José Luis Díaz Bueno, made by León Barrenechea, from Irun, and defrayed by public subscription, this first tribute to Queen Maria Cristina from the city of San Sebastian was inaugurated in 1919. The queen is flanked by Charity and Virtue, and the frieze represents the common people and the wisdom. The statue has needed restoration several times.



35 Stele

Ricardo Ugarte

Location: Centenario square (7-E)
Date: 1970

As other works in San Sebastian streets -Zeharki by José Ramón Anda and Tribute to Pio Baroja by Basterretxea-, this Stele by Ricardo Ugarte (Pasaia, 1942), inaugurated on San Sebastian's Day (January 20) 1970 is the fruit of the International Sculpture Biennial, organised by the San Sebastian Town Council during three years (from 1969 and 1971), with the aim of promoting this discipline and providing the city with its own sculptural heritage. This rationalist sculpture, in metallic iron and zinc and 10 metres high, is the way the author created a balancing game of empty cubes of different sizes that have already become a characteristic element of this area.

Pioneer

For many citizens who were used to busts and romantic effigies, the Stele was the first contact with sculptural avant-garde. The installation caused intense –and some times funny– controversies.

36 Trikitilaris

Tomás Hernández Mendizábal

Location: Etxeberri square (7-G)
Date: 1991

The Plaza de Los Etxeberri, in Amara Berri, suffers a colour shock, and we almost say that a music shock, thanks to 'Trikitilaris'. Two stylized human figures, one with a tambourine and the other with a trikitixa or Basque diatonic accordion, evoke the liveliest sounds of Basque folklore. Tomás Hernández Mendizábal, who made this work commissioned by the San Sebastian City Council, used lively coloured metal.

Poster creator

Although he is also a painter and a sculptor, Tomás Hernández Mendizábal is specially known as a graphic designer. The San Sebastian Jazz Festival, the Tolosa Carnival, and many other festivities and festivals in Gipuzkoa have been announced with the unmistakable personality of this artist's posters since 1965.



37 The merchants

Manuel Santo Domingo

Location: Mercaderes square (7-G)
Date: 1989



The Plaza de Los Mercaderes, in Amara Berri, pays a tribute to the commercial sector as one of the milestones for the city's development. The Plaza de Los Mercaderes houses a light sculpture, a structure of hollow prisms limited by iron small squares, suggesting merchants' figures. This work, donated to the city by the author, Manuel Santo Domingo, made him the municipal architect for years.

38 Untitled Frieze

Remigio Mendiburu

Location: Carlos I (7-G)
Date: 1973



What is it?

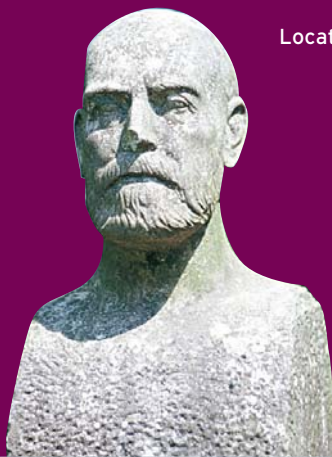
Remigio Mendiburu did not give a name to these abstract shapes, articulated with cylindrical shapes, that is horizontally attached to the wall. Therefore, each usual user of this passage has his own theory...

Just a small part of the hundreds of people crossing the underground passage linking the even and odd numbers of the Avenida de Carlos I may know that, when they go towards the even numbers, they go towards a work by one of the most outstanding Basque sculptors: Remigio Mendiburu. This iron work, which is four metres long and two metres high, was installed at the request of the Gipuzkoa Provincial Council in 1973, coinciding with the highest urban development period of this area.

39 Bust of the Duque de Mandas

José Joaquín Barriola

Location: Cristina Enea park (8-E) | Date: 1926



The legacy

The magnificent inheritance the Duke of Mandas bequeathed to the city includes strict conditions, such as the public use of the park and the prohibition to modify it or change its name, as a tribute to the Duchess.

The Cristina Enea Park is a real green oasis in the heart of the city. This 100,000 square metre land was purchased and carefully prepared as a residence by Fermín de Lasala y Collado (1832-1917), a liberal politician and diplomat from San Sebastian with a long career -he was a Member of Parliament, a senator, the Minister of Public Works, the Spanish Ambassador in Paris and London... Essentially outstanding due to his promotion of public works, he was the Duke of Mandas because of his marriage to Doña Cristina Brunetti, Duchess of Mandas and Villanueva and Countess of Belálcazar and, after his death, he bequeathed the land and everything it contained to the city. The city remembers the Duke with a bust, a work by José Joaquín Barriola (1895-1984), that can be visited in that same park.



40 The Dove of Peace

Nestor Basterretxea

Location: Aita Donostia square (8-H) | Date: 1988

The San Sebastian City Council commissioned this monumental work to Nestor Basterretxea at the end of the 80s, as a symbol of the city's commitment to peace, freedom, and good-fellowship. The Biscayan sculptor captured the idea by using the universal symbol of peace, and created a big dove -seven metres high and nine metres wingspan- with well-rounded profiles and made in iron coated with white polyester. The sculpture, located at the Plaza Aita Donostia since 1993, near the Anoeta Stadium, is conceived to be observed from the front.



By the sea

When it first landed on San Sebastian in 1988, Basterretxea's Dove of Peace had a very different location, since it was installed and inaugurated in the Paseo de La Zurriola, with a big feast for peace, next to the sea. At that moment, the present Kursaal Palace -Moneo's famous cubes- was not even a dream, and the Dove fought alone against the sea for several years, until the urban development works of the Paseo de La Zurriola made it become a migratory bird.

41 Alberto Ormaetxea

Taller de Deba

Location: Esplanade opposite the Anoeta stadium (8-H) | Date: 2006

A modest man who was really loved by the city of San Sebastian died in October 2005. Alberto Ormaetxea was the Real Sociedad coach during the most glorious times of the city's football team. The club itself commissioned to the Taller de Deba a commemorative monument captured in a bronze bust, a work by Marino Plaza, integrated into a piece of black Markina marble.

Champions

Alberto Ormaetxea, from Eibar, is a key figure in the history of the Real Sociedad. In the 60s, he was an outstanding blue and white striped player, making a memorable trio with Gorriti and Martínez. During the 1980s, he lived the team's golden age, winning the Spanish League championship two consecutive years. The sculpture was precisely inaugurated within the celebration of the 25th anniversary of the 1981 victory.



42 Atano III

Xebas Larrañaga

Location: Anoeta, opposite to the Atano III pelota court (8-H)
Date: 2005

Many people consider Mariano Juaristi Mendizabal, born in Azkoitia and known as Atano III, as the best Basque Pelota player of all times. On the centenary of his birth, Pilotaren Batzarra commissioned this bust to one of the player's neighbours, intending to reflect the exciting and tense moment the sportsman suffers between two points.



43 Ateak - Doors

Aitor Mendizabal

Location: Irun square (8-G)
Date: 1996



The illustrious men

In 1913, the Monument to the Centenary was ostentatiously installed in Alderdi Eder. It evoked the illustrious San Sebastian men who, gathered in Zubieta, decided to rebuild the city. The monument had a short life and the "illustrious men" wandered about the city for decades until they found their own place in Amara.

The building of a shopping centre and the development of a new urban area meant the regeneration, in the 90s, of a square that had been neglected on the far end of the Amara Quarter. During that transitional phase, the City Council selected the proposal by the sculptor Aitor Mendizabal (Venezuela, 1949) and decided to install a monument from the past as a sign of future. The artists, thus, integrated into the two big "gates" made in marble, copper, and bronze, the remains of an old monument erected in 1913 in the memory of the San Sebastian citizens who, a hundred years before, led the rebirth of the city, which was practically destroyed in a battle in August 1813. The sculpture is the central element of a cybernetic fountain.

44 Tribute to Manolo Chopera

Faustino Aizkorbe

Location: Roundabout near the Illumbe bullring (8-H)

Date: 2004

Manuel Martínez Flamarique, best known as Manolo Chopera, represents a famous family of bullfighting businessmen. When he died in 2002, the Illumbe Bullring, after its recent construction and recovering San Sebastian's bullfighting tradition, received many requests to pay a tribute to Chopera. They were pictured in a bull's figure in corten steel, commissioned to the Navarrese sculptor Faustino Aizkorbe.



Memorial

Besides looking at to the Plaza de Illumbe from more than three metres high, the sculpture commemorating Manolo Chopera has other small-size versions. A replica of the work is the trophy received by the winner of the annual World Encounter of Bullfighters 'Memorial Manolo Chopera.'

45 Sculpture in memory of Juan Miguel Orcolaga

Miguel Fermin-Oa

Location: Igeldo quarter (1-C)

Date: 1916

At the beginning of the 20th century, the people from San Sebastian -especially the seamen- started the day reading the weather reports written by Juan Miguel Orcolaga, the "weatherman" of Igeldo and his meteorological observations were of great prestige. Father Orcolaga, who had been vicar in Zarautz, founded the Igeldo Meteorological Observatory in 1914, which has not stopped working since then and which still is one of the most important in the Bay of Biscay. At present, his bust is located near the Basque Pelota Court.



46 Albert Einstein

Javier San Miguel

Location: Entrance to the Kutxaespacio Science Museum (5-H)

Date: 2005

After an active visit, as the Kutxaespacio Science Museum is worth, after testing its multiple experiments, it is grateful to rest sitting on a bench. Even more, if our seatmate is one of the most important scientists of all times, Albert Einstein. On the fiftieth anniversary of his death and on the centenary of his famous Theory of Relativity, the museum commissioned this bronze work to Javier San Miguel, allowing us to sit beside the brilliant Einstein.



In Lilliput

Einstein himself would probably feel comfortable at the entrance of the Kutxaespacio Science Museum. Its gardens hide several installations evidencing Principles of Physics and a collection of models, 'Gipuzkoa in miniature,' recreating the territory's main monuments to scale.

47 Gaztelu

Ricardo Ugarte

Location: Miramón, by the entrance to the Kutxa Training Centre (5-H)

Date: 1994

The idea of a castle as a space gathering the memory of a people is recurrent in the work by Ricardo Ugarte, from Pasaia, whose series 'Gaztelu' ('Castle') has extended throughout time and space. Miramón hides one of these stylized iron castles by Ugarte, an artist convinced that 'the natural setting of sculptures is outside, in community spaces, streets, squares, gardens..., in contact with the people.'



48 Moby Dyck

Adolfo Schlosser

Location: José María Sert square (1-F)
Date: 1990

This sculpture, inspired by the legendary white whale emerged from Herman Melville's imagination and created in 1990, was beached on the gardens of the Plaza del Centenario for many years. After being removed from its location since 1992 due to the area's remodelling works, the Schlosser's work, purchased by the San Sebastian City Council to a gallery in Madrid, reappeared in a more appropriate natural place in 2003: the pond of the Plaza José María Sert in the Benta Berri Quarter. The big granite and steel tail finally emerges from the sea instead of rising from the grass, and its new location allows enjoying its appearance more clearly.



From Austria

Born in Leitersdorf (Austria) in 1939, Schlosser has been living in Spain since 1967. His work is a constant reflection on nature. In 1991, he was awarded the National Art Prize.

49 Fountain

Francisco López Hernández

Location: Zubimusu park (1-E) | Date: 1992

Children playing in the Zubimusus Park -designed by the architect Joaquín Montero, born in San Sebastian, author of such emblematic projects as the Miramom Science Museum, and close collaborator of Eduardo Chillida in the conditioning of Chillida-Leku- do not leave this place of surprising delicateness until nightfall. This is not the case of the two bronze children created by Francisco López, who, climbed on a concrete wall, remain always looking at the non-stopping flow of water feeding the Park's pond. A pond that, by the way, hides another sculpture: a dantzari (Basque dancer) that should theoretically dance an auresku (Basque honour dance) every hour; although he has been as still as the patient bronze children for years.



Realists

Francisco López Hernández is, together with his brother and also sculptor Julio and the painter Antonio López (there are no family ties among them, but decades of close friendship and collaboration), one of the most outstanding figures of the Spanish contemporary School of Realism.

50 Untitled

Andrés Nagel

Location: Europa square - Ibaeta (1-F) | Date: 1996

As many other works, this three-legged horse ridden by an acrobat waited for several years for a final destination until 1996, when it was installed on a roundabout of the Avenida de Tolosa. At that time, the San Sebastian City Council commissioned to the artist this large-scale bronze, which is now located in one of the most important streets of the city, near the San Sebastian Campus of the University of the Basque Country. After the last remodelling of the area, the horse, reminiscent of mythological times, inhabits its own park...



Borderless

Born in San Sebastian in 1947, Andrés Nagel is one of the more international Spanish plastic artists of the last years. Throughout his long career, he has been constantly crossing, until dilution, the borders of artistic genres, disciplines, techniques and materials, as well as applying his creativity and mastery of the most diverse techniques to sculpture, painting, illustration, engraving...



51 Children's Game

Agustín Ibarrola



Location: Intxaurreondo
Bernart Etxepare Square
Date: 1991(12-D)

The sculptor Agustín Ibarrola (Basauri, 1930) has left his imprint in almost all the most renovating artistic movements of the last decades. In order to create this long spiral tunnel, he used railway sleepers –a material he has resorted to very frequently. This Juego de Niños and the sculptural work Las Siluetas (The Silhouettes) were installed in Intxaurreondo at the request of the Department of Urban Development of the Basque Government at the beginning of the 90s. Nevertheless, this work belongs to an earlier period.



Intxaurreondo

Intxaurreondo is one of the most recent urban developments in the city, a young quarter that has been equipped with wide squares and roundabouts, introducing interesting sculptural works into the new urban spaces.

52 Growing Shapes

Koldobika Jauregui

Location: South Intxaurreondo.
Sagastieder square (11-E)
Date: 1994

Horses were one of the basic axes in the work by the sculptor Koldobika Jauregui (Alkiza, 1959) for some time. This sculptor, one of the Basque artists who best worked wood, enjoys the highest international recognition at present. The sculpture, with totemic influences, is eight metres high and more than 120 tons of weight; it is precisely based on the superposition of horse heads, although the artists, in this case, did not leave the wood heart visible, but sculpted his work in grey marble coming from Gipuzkoa's Lastur Valley.



54 The Silhouettes

Agustín Ibarrola

Location: Intxaurreondo. Gabriel Celaya square (12-D)
Date: 1984



Celaya and Ibarrola, who shared their militancy to the Communist Party during the difficult times before the Spanish transition, are together again in Intxaurreondo. Ibarrola created, expressly for this square, a group of six corten steel plate panels, opening of many silhouettes. In fact, he projected this work with the architect who designed the square.

53 Monolith

Equipo 57

Location: Intxaurreondo.
Pablo Sorozabal square (12-D)
Date: 1990



The team

Made up of Juan Cuenca, Juan Duarte and Juan Serrano, all from Cordoba, Ángel Duarte, from Cáceres and the Biscayan Agustín Ibarrola, the Equipo 57 decisively contributed to the recovery of Spanish avant-garde from 1957 to 1962.

This eight metres high monolith, made in corten steel plates, is made of two rectangular sheets, joined in a bottom right angle, that cross from the half of the work. It is based on a former model created by the Equipo 57, a collective group that not only worked in sculpture, but also in painting, design or cinema. The work, whose model was provided by Agustín Ibarrola, is located in the roundabout opposite to the Paseo de Mons and the Paseo de Zarategi and was commissioned by the Basque Government, in charge of the area's urban development.

55 Zergatik

José Antonio Díaz de Quevedo

Location: Añorga Txiki (1-H) | Date: 1979



On the grass of the Añorga Quarter, some shapes evoking a human figure, maybe falling down, throw questions to the viewer. 'Zergatik' ('Why') not only intrigues, but also hides a secret feature. Díaz de Quevedo used a very special material to create it: tubes, sticks, sheets, and scrap coming from the scrapping of an old installation of Cementos Rezola.



56 Tribute to Antxon Ayestaran

Mikel Cristti

Location: Añorga quarter (1-H)

Date: 1990

This is not the only sculpture in San Sebastian remembering Antxon Ayestaran, conductor of the Orfeon Donostiarra for many years, but it has the peculiarity of being located in Añorga, his neighbourhood, and of having been a commission by the neighbours to the sculptor Mikel Cristti (San Sebastian, 1955). In order to preserve the memory of a man devoted to music and its promotion -he created the workshops that have brought music to hundreds of children-, the artist created a rectangular iron block of more than two metres high, crossed by five vertical slits, looking like a reversed score.

Suggesting

Mikel Cristti was going to become a master builder, when one of Oteiza's pieces cleared the concept of sculpture to him. His minimalist work intends to suggest, rather than to teach.



Other Spaces for Art

Closed spaces, open to creation

Museums and Cultural Centres

Chillida-Leku Museum

Caserío Zabalaga
Bº Jauregui, 66. Hernani
Tel.: 943 33 60 06 / Fax: 943 33 59 59
chillida@museochillidaleku.com
www.museochillidaleku.com

The grounds of the traditional Basque Manor Zabalaga are a splendid setting for the legacy of Eduardo Chillida. One may indulge the eye while strolling among the forty large-scale sculptures that are spread out over the lawns. In the interior of the renovated sixteenth century farmhouse, the visitor can find the smaller scale and more intimate works of the sculptor.

San Telmo Museum

Plaza de Zuloaga, 1
Tel.: 943 48 15 80
www.donostiakultura.com

The municipal museum of Donostia-San Sebastián, currently under renovation, is located in a former Dominican convent. The building is interesting in and of itself for its cloister as well as for the impressive panels of José María Sert that cover the old church. Its Fine Arts halls exhibited the works of renowned artists, such as El Greco or Rubens, as well as an overview of Basque Art from the last two centuries. At the moment the museum remains CLOSED due to renovation work.

Museum of the Dioceses

C/Sagrada Familia, 11
Booking: 677 44 66 27
www.demdonostia.com

Promoted by the Dioceses of San Sebastián, it specialises in religious Art. It shows works spanning from 13th to the 20th centuries.

Koldo Mitxelena Kulturunea

Urdaneta, 9
Tel.: 943 48 27 60
www.gipuzkoakultura.net

Located beside the Library of the Provincial Council of Guipuzcoa and the main auditorium, the Koldo Mitxelena Cultural Centre maintains a steady exhibition programme. Its gallery, located in the building's basement, is devoted to art of the second half of the twentieth century. Another gallery, Ganbara, is home to a variety of smaller shows.

Arteleku

Kristobaldegi, 14
Loiola Quarter
Tel.: 943 45 36 62
www.arteleku.net

This centre, which is dependent on the Provincial Council of Gipuzkoa, is open to creators and students of contemporary art. Arteleku offers studios for rent to artists as well as programmes for workshops, seminars and courses on various subjects. In addition, Arteleku is part of a network of other co-operating institutions and collectives.

CICC Tabakalera

Duque de Mandas, 52
Tel.: 943 01 13 11 / Fax: 943 01 13 12
www.tabakalera.eu

The International Centre of Contemporary Culture of San Sebastian is being created in the enormous building that housed the Tabakalera factory; a space for creativity and innovation focusing on visual culture. At the same time as the project is evolving and the building being renovated, its activity is already visible in the programme of large scale exhibitions.

History House

Castillo de la Mota (Monte Urgull)
Tel.: 943 42 84 17
www.donostiakultura.com

In the Castillo de la Mota, on the summit of Mount Urgull, a new exhibition centre attempts to summarise 800 years of history of the city.


Other museums

Outside the artistic scope, Donostia-San Sebastian offers other types of museum, also of interest:

- Aquarium (www.aquariumss.com)
- Naval museum (www.gipuzkoakultura.net/untzimuseoa)
- Science kutxaEspacio Museum (www.miramón.org)
- Museum Cemento Rezola (www.museumcemento.rezola.net)

Exhibition Halls

Exhibition Halls associated to San Sebastian Tourism:

Sala Kubo - Kutxa Aretoa 
Avda. de la Zurrriola, 1. Kursaal
Tel.: 943 01 24 00/Fax: 943 01 24 02
kubo@kutxa.es/www.kubo.kutxa.net

More exhibition halls in San Sebastian:

Koldo Mitxelena Kulturunea
Urdaneta, 9
Tel.: 943 11 28 93
programazioa@gipuzkoa.net
www.gipuzkoakultura.net

Kutxa Boulevard
Alameda Boulevard, 1
Tel.: 943 42 88 30
fkutxasalasboulevard@sarenet.es
www.kutxa.net

Gipuzkoa Photographic Society
San Juan, 27. P.O. Box 86
Tel.: 943 42 13 86
sfg@sfg-ss.com/www.sfg-ss.com

Arteleku
Kristobaldegi, 14. Loiola Quarter
Tel.: 943 45 36 62
arteleku@gipuzkoa.net
www.arteleku.net

Okendo Cultural Center (Gros)
Avda. Navarra 7
Tel.: 943 29 06 72 / www.donostia.org

Casares Cultural Center (Aitzia)
Camino de Darieta, 1
Tel.: 943 35 11 49 / www.donostia.org

Aitzia Cultural Center
Pº Larratxo, 55
Tel.: 943 39 64 94 / www.donostia.org

Egia Cultural Center
Baztán, 21
Tel.: 943 29 15 14 / www.donostia.org

Ernest Lluch Cultural Center (Amara)
Paseo de Anoeta, 7 (Estadio de Anoeta)
Tel.: 943 48 19 19 / www.donostia.org

Larrotxene Cultural Center
(Intxaurreondo)
Intxaurreondo, 57
Tel.: 943 29 19 54 / www.donostia.org


Loiola Cultural Center
Sierra de Aralar, 17
Tel.: 943 45 46 05 / www.donostia.org


Lugaritz Cultural Center (El Antiguo)
Paseo de Heriz, 20
Tel.: 943 31 07 80 / www.donostia.org


Intxaurreondo Berri Cultural Center
Gatzela, 2
Tel.: 943 27 93 43 / www.donostia.org


Art Galleries

Art Galleries associated to San Sebastian Tourism:

Arteko Gallery 
Iparragirre, 4
Tel.: 943 29 75 45
arteko@artekogaleria.com
www.artekogaleria.com

Delta - Arte Gallery 
Pza. Zaragoza, 3 bajo
Tel./Fax: 943 46 44 54
deltarte2@deltaarte.com
www.deltaarte.com

Echeberria Art Gallery 
Zubieta, 20- Pº de la Concha, 11
Tel./Fax: 943 42 89 23
galeriaecheberria@galeriaecheberria.com
www.galeriaecheberria.com

Kur Art Gallery 
Avda. de la Zurrriola, 6
Tel.: 943 28 07 62
art@kurgallery.com/www.kurgallery.com

FNAC DONOSTIA 
C.C. San Martín
Urbieta 9
Tel.: 943 43 75 00
donostia@fnac.es / www.fnac.es

Other art galleries in San Sebastian:

Galería Altxerri
Reina Regente, 2
Tel.: 943 42 40 46 / Fax: 943 42 29 31
info@altxerri.com / www.altxerri.com

Espacio DV
San Martín, 5
Tel.: 943 42 91 11
espaciody@yahoo.es / www.coff.es

Ekain Arte Lanak Gallery
Iñigo, 4
Tel.: 943 42 17 29
ekain-artelan@euskalnet.net
www.ekainartelanak.com

Estudio Arte Gallery
Avda. Sancho el Sabio, 17 bajo.
Tel.: 943 46 05 14

Arte Sugar Gallery
San Jerónimo, 8
Tel.: 943 42 08 10
sugargaleria@telefonica.net

Noventa Grados Gallery
Mayor, 3
Tel.: 943 42 07 60
tienda@noventa-grados.com
www.noventa-grados.com

Basque Institute of Photography
General Echagüe, 8
Tel.: 943 42 54 24 / Fax: 943 42 54 25
direccion@ivasfot.com /
books@ivasfot.com /
gallery@ivasfot.com / www.ivasfot.com