

ART *mag* 012
by SYBARIS

MONUMENTAL
Sculptures



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Size changes perspective. Looking at a large work of art can be humbling, and a *monumental work intensifies that feeling.* The word "monumental" refers to something great in importance and impact.

The origin of the word "monument" is associated with the Latin "monumentale," as in belonging to a monument in the sensation of *something vast and stupendous.*

Editor's note

Big pieces challenge our ability to observe, not even considering the artists' abilities to create them.

The three-dimensional aspect of sculpture provides this medium with a large capacity to create enormous pieces. **Sculpture can truly fill a space like no other method of art.**

This issue is an ode to the *great artists* who have created *great works* invoking in us *amazing feelings.*

"Greatness" Why not celebrate it?

I remember the overwhelming feeling when I saw Richard Serra's work at the Guggenheim in Bilbao. The big labyrinth overtook the whole room. We viewers looked all like little Lilliputians while the piece was a huge Gulliver.

Regina



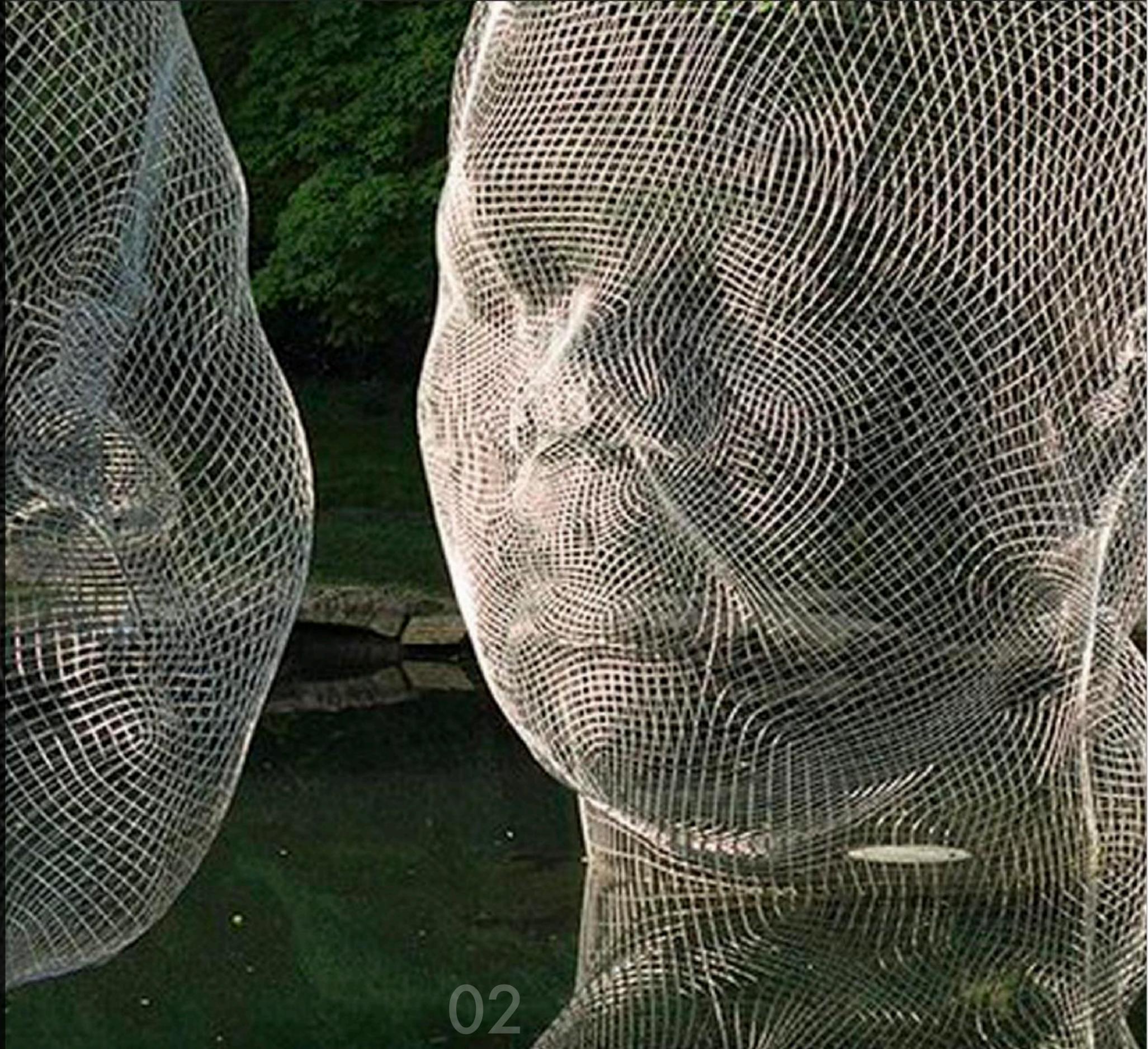
Monumental Art—Who is Purchasing Large-Scale Sculptures?

Most people think of outdoor public spaces when considering monumental artworks. From contemporary sculptures made of stainless steel or modern materials or historic figures and memorials crafted of bronze, marble, or gilded gold, we imagine giant works which awe and adorn locations like parks, museums, or government offices.

What Is a Monumental Work of Art

The term *monumental* in art carries several related meanings. The first description which comes to mind is SCALE. Monumental works of art are large, often so much that they cannot be placed in a building or if so, it is an oversized room with multi-story ceilings and open spaces. They may not be easily moved, sometimes being designed and sculpted offsite and brought to the permanent installation location in pieces.

The second part of the meaning relates to its affect on viewers. Just like the experience of seeing a movie on iMax instead of a regular movie theater, with the immersive nature of an enormous screen providing another layer to the experience, visiting a monumental sculpture provides more surface, more exposure to the subject, inviting the viewer to reach even farther inside the artist's message. Related to the size aspect of a monumental work of art is **the sense of permanence.** When viewing a piece of monumental art, viewers are stimulated by the thought that this work could possibly be there for ages, or has been there for many years. **This sense of perpetuity adds another layer of awe to a monumental work of art.**



Famous Monumental Sculptures

Monuments are just that...monumental. They more than impress us by their sheer scale; we are often humbled by the subject, whether it be a military or political leader, exhibiting a religious event, or simply sharing a story, the human experience is brought to new light in monumental sculptures.

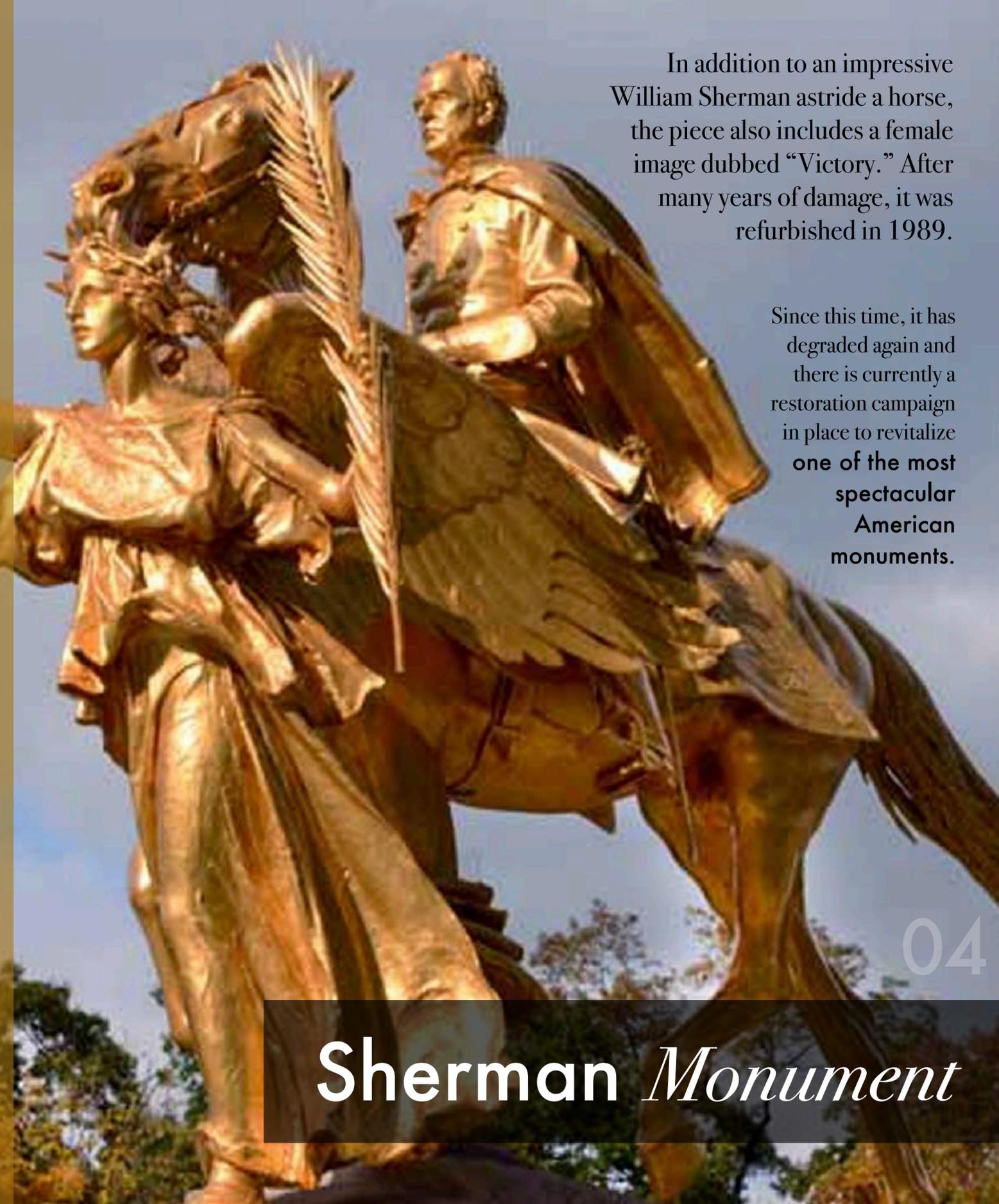
Although they can be found worldwide, these select monuments have impressed and awed viewers with their combination of *creativity and scale.*



After a distinguished life, serving as Major General in the Union Army and receiving one of the most significant Confederate surrenders, friends of William Tecumseh Sherman felt a monument should be erected in his honor. **American sculptor August Saint-Gaudens was chosen to tackle this significant task**, and he admitted that his admiration for Sherman grew as he worked on the project and learned more about the man's impressive life and achievements through personal stories as he created a bust of him prior to his death in 1891. Saint-Gauden's frail health extended the project, and it was unveiled on Memorial Day in 1903. The bronze statue stands over 14 ½ feet high and to accentuate the details, it was fielded with 2 layers of gold leaf.

In addition to an impressive William Sherman astride a horse, the piece also includes a female image dubbed "Victory." After many years of damage, it was refurbished in 1989.

Since this time, it has degraded again and there is currently a restoration campaign in place to revitalize **one of the most spectacular American monuments.**



Sherman *Monument*

Only the second president to be assassinated and within four months of serving in his capacity, James Garfield was a respected teacher, military leader, senator and president. Within four years of his demise, the statue was sculpted by John Quincy Adams Ward, an accomplished artist who had already proven his skill in the George Washington and other military sculptures.



The piece features life-size replicas of **Garfield** and figures representing characteristics from throughout his life, including a teacher, a congressman, and a warrior.

The bronze figures and presentation of Garfield in a relaxed position indicates how the different positions he held throughout his life were meaningful to the American people.

James Garfield *Monument*





The National Academy of Sciences in Washington, DC is home to a monument, not of a president or military leader, but scientific genius whose achievements span the length of modern science. This 4-ton bronze sculpture of a seated Einstein was based upon a bust created by the artist, Richard Berk, years previously during a visit to the subject's home. It features **Einstein** holding a leaf of paper with three great mathematical equations which **epitomize his contributions to modern science.**



Albert Einstein *Memorial*

His seated position and realistic, almost soft, features obscure the *immense size*, inviting visitors to sit down near the approachable, grandfather image. Located across from the National Mall in a wooded park where passersby can visit other memorials like the Vietnam and Lincoln Memorials, *this is a must-see for those exploring Washington, DC cultural icons.*

Christ *the Redeemer*

The statute of Christ the Redeemer is unmistakable. Voted in 2007 as one of the New Seven Wonders of the World, this 130-foot tall figure is one of the tallest in the world. Although a Christian symbol, this statue is truly an icon of Rio de Janeiro. On the peak of Cocovado mountain, its location and orientation add to the encompassing feeling many people experience when viewing his impressive figure. Created by Polish sculptor Paul Landowski and built by collaboration of Brazilian and French engineers, the idea came to light in the 1920's from a largely Catholic population, sensing the loss of their traditional religion in the area, and wishing to reclaim Rio as a Christian community.



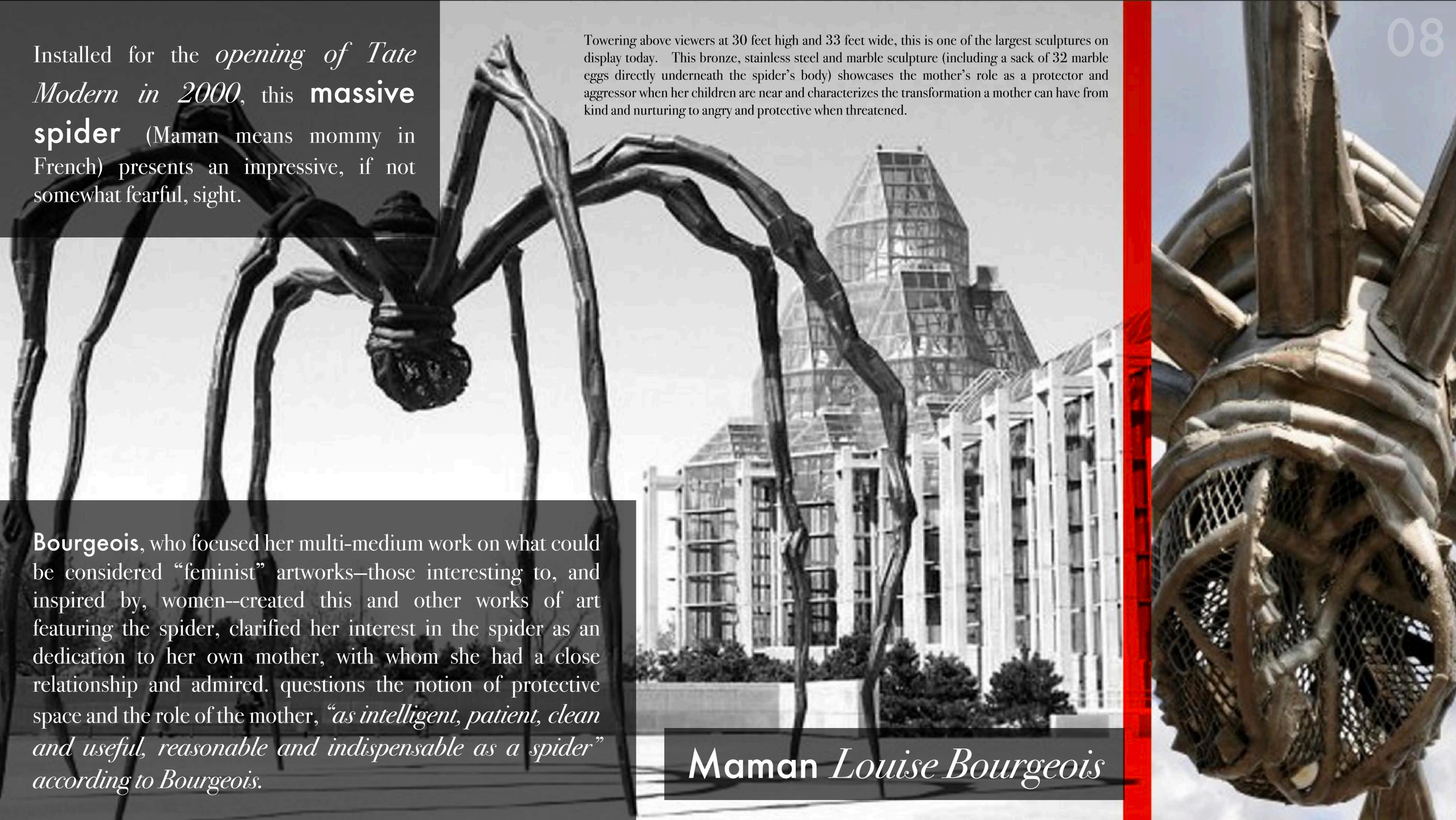
Begun in 1922, the statue was finally completed in 1931, paid for by the Brazilian Catholic community. Brazilian engineer Silva Costa wanted the statue to stand monumental above the city, with its arms outstretched over the entire community. Nearly 10,000 visitors travel to the site every day, proving the influence the statue has had over Rio, Brazil, and the entire world.

Installed for the *opening of Tate Modern in 2000*, this **massive spider** (Maman means mommy in French) presents an impressive, if not somewhat fearful, sight.

Towering above viewers at 30 feet high and 33 feet wide, this is one of the largest sculptures on display today. This bronze, stainless steel and marble sculpture (including a sack of 32 marble eggs directly underneath the spider's body) showcases the mother's role as a protector and aggressor when her children are near and characterizes the transformation a mother can have from kind and nurturing to angry and protective when threatened.

Bourgeois, who focused her multi-medium work on what could be considered "feminist" artworks—those interesting to, and inspired by, women—created this and other works of art featuring the spider, clarified her interest in the spider as an dedication to her own mother, with whom she had a close relationship and admired. questions the notion of protective space and the role of the mother, "*as intelligent, patient, clean and useful, reasonable and indispensable as a spider*" according to *Bourgeois*.

Maman Louise Bourgeois



Sculpture Parks Not to Be Missed

Outdoor museums offer visitors a truly different experience to viewing art. From the opportunity to view works of art close-up to the participation in nature, *a visit to an outdoor museum is one not to be missed.*

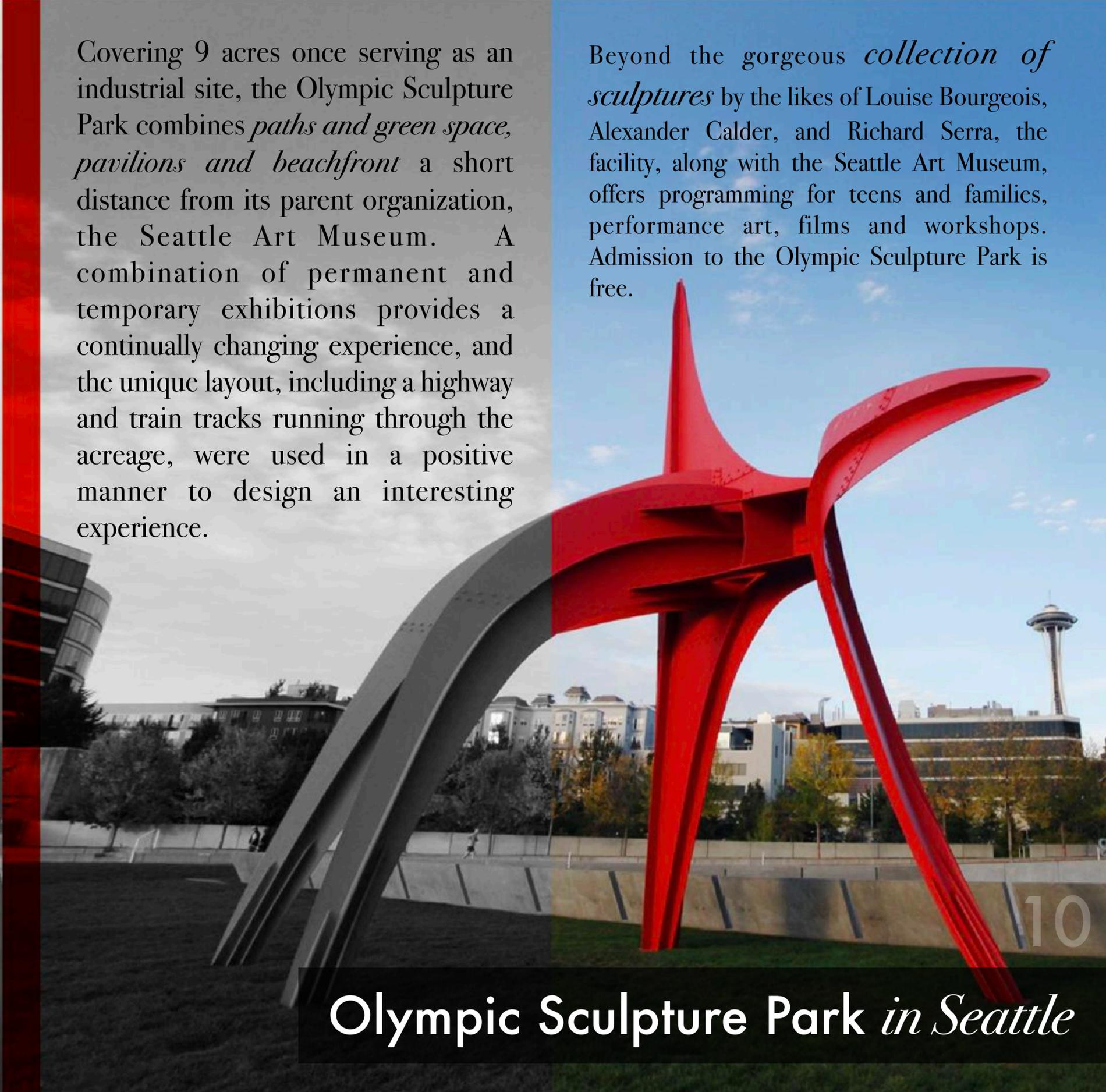
These 5 sculpture parks showcase some of the most outstanding combinations of nature and art to be seen worldwide.



In the heart of downtown
Seattle stands a beacon of
nature and beauty.

Covering 9 acres once serving as an industrial site, the Olympic Sculpture Park combines *paths and green space, pavilions and beachfront* a short distance from its parent organization, the Seattle Art Museum. A combination of permanent and temporary exhibitions provides a continually changing experience, and the unique layout, including a highway and train tracks running through the acreage, were used in a positive manner to design an interesting experience.

Beyond the gorgeous *collection of sculptures* by the likes of Louise Bourgeois, Alexander Calder, and Richard Serra, the facility, along with the Seattle Art Museum, offers programming for teens and families, performance art, films and workshops. Admission to the Olympic Sculpture Park is free.



Olympic Sculpture Park *in Seattle*



Bridges and ponds immerse visitors into the natural side of the park, leading some to forget they are in an art museum until they cross into an open area where they are again rewarded with works hidden among the trees and mazes which balance art with mystery. An architectural work titled Woods of Net features over 500 types of Japanese woods and not only impresses on its own, but also houses several other works of art. A pavilion emblazoned with the word PICASSO celebrates the legend himself, offering visitors with over 300 works of all forms by this artistic master.



INTERESTING FACT: One of the neatest highlights of this amazing museum is not even art; there is a foot bath for visitors to experience. Filled with relaxing warm water fed by local hot springs, visitors can sit in awe of the beautiful blend of nature and art while soaking their tired feet! When combined with curious gift shops and a café, a visit to the Hakone Open-Air Museum is quite an adventure.



The Hakone Open-Air Museum, Park *Hakone Japan*

Located in a difficult environment for showcasing art, Gibbs Farm embraces this challenge, dominated by an expansive shallow harbor (the largest in the southern hemisphere).

Alan Gibbs, already an established collector of minimalist art, purchased the property specifically for the site-specific pieces he commissioned. The *immense openness of the landscape* may have been intimidating to some artists, but they used it to create some breathtaking works of art, including Marijke de Goey's *The Mermaid*, suspended over the water, and Leon van den Eijkel's *Red Cloud Confrontation in Landscape*, a collection of cast concrete cubes, which utilize the sloping field in *bold colors and sharp lines*. This private facility is open to the public at no cost, by appointment only.



Gibbs Farm, *New Zealand*

Conceived by entrepreneur Eusebi Güell and designed by famed architect Antoni Gaudi, this breathtaking site began in 1900, and represents the unique Catalan approach to art in the early 20th century. As Barcelona exploded with technology and industry, architects and artists applied a unique stamp to park structures here, supported by a surplus of industrial materials like iron. In a very innovative fashion, Gaudi worked within the difficult landscape, even sparing and protecting native plants, establishing conservation tactics. Individual homes were built early in the project, but organizational challenges prevented the expansion. Güell died in 1918 and the land was sold to the city and later established as a park in 1926.

Today, the park blends architectural works with sculptures in an enveloping experience.

13

Paths traverse the hillside, and the colorful architecture delights visitors from every angle. Designated a UNESCO World Heritage Site in 1984.

Park Güell, *Barcelona*





Instituto Inhotim, *Brazil*

The vision of wealthy investor Bernardo Paz, who converted his own large ranch into this *botanical and artistic escape* in 2006, Instituto Inhotim now houses a matchless collection of **contemporary art in Brazil**. With the intention of bringing art and culture within the reach of the community, this park draws upon the connection between art and natural beauties, allowing visitors to *experience the balance of human and natural creativity*.

The immense size of Inhotim is one characteristic which sets it apart from other outdoor art galleries. Covering 500,000 acres, one can hoof it, or for a small fee, rent a golf cart to traverse the expansive landscape. In general, one simply cannot see everything in a single day, and often visitors will purchase multi-day tickets. Dotted among the 500+ exhibits are restaurants and multiple pavilions, where one can find works from sculpting giant like Anish Kapoor and Yayoi Kusama. Further plans for development include a resort and even residences within this massive complex.



Xavier

Featured *Artist*

MASCARÒ

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- **1965** Born in Paris
- **1968** His family moves to Barcelona
- **1979** First paintings and etchings
- **1988** Receives BA from Barcelona School of Fine Arts
- **1989** First works in bronze
- **1995** First sculptures in iron

SOLO EXHIBITIONS (Selection)

2017 (Upcoming)

- (June) *Guardianes y Guerreros*. Museo del Templo Mayor. Mexico City
(July) *Después de la tierra, todo*. Jordan National Gallery, Amman
(September) *Después de la tierra, todo*. Instituto Cervantes, Beirut
(December) *Después de la tierra, todo*. Instituto Cervantes, Palermo

2016

- Guardianes y Guerreros*. Hospicio Cabañas, Guadalajara, Jalisco, Mexico.
Departure. Warehouse 421, Salama Bint Hamdan Al Nahyan Foundation, Abu Dhabi.
Talisman. Galeria Proyecto H, Madrid.

2015

- Queens*. El Mundo. Arco 2015, Madrid.

2014

- Departure*. The Saatchi Gallery, London

2013

- Máscaras*. Fundación Antonio Saura, Cuenca
Obra reciente. Galería Arte Nueve, Murcia

- **1996** Moves to New York
- **1998** First monumental works
- **2003** *Pensionado Emérito* at The Spanish Academy in Rome
- **2010** Opens a studio in London
- **2012** Moves to Mexico City

Currently lives and works in Mexico City and Madrid. Plans to open a studio in Los Angeles in 2017.

2010*Eterno retorno.* Instituto Valenciano de Arte Moderno, **Valencia***Xavier Mascaró, recent works.* **Beck & Eggeling, Düsseldorf***Xavier Mascaró. Escultura Monumental.* **Paseo de Recoletos y Paseo del Prado, Madrid****2009***Xavier Mascaró. Escultura Monumental.* **Plaza Nueva, Seville***Xavier Mascaró. Escultura Monumental.* **Paseo del Parque****y Plaza de la Marina, Malaga**

Gebert Contemporary, Santa Fe, NM

Galería Freites, **Caracas****2008***Guardianes.* **Jardins du Palais Royal, Paris***Xavier Mascaró: Objetos Culturales.* **Museo de Arte****Contemporáneo de Salta***Xavier Mascaró: Objetos Culturales.* **Centro Cultural Recoleta,****Buenos Aires***Mascaró en Silos.* **Centro de Arte Reina Sofía,****Monasterio de Santo Domingo de Silos****2007**

Gebert Contemporary, Santa Fe, NM

Sala Robayera, Miengo

Galería Cadaqués Dos, **Cadaques****2006**

Galería Joan Guaita, Palma de Mallorca

Museo Barjola, Gijón

Encuentro Galería N2, **Barcelona****2004***Xavier Mascaró: Spanische Skulptur des 20 Jahrhunderts.* Palais

Harrach, Kunsthistorische Museum, Vienna

Xavier Mascaró. Esculturas de hierro/Bocetos sobre papel.

Convento de Santo Domingo, Cartagena de Indias

2003*Xavier Mascaró.* Galería Marlborough, Madrid

Galería Arte Nueve, Murcia

2002

Marlborough Chelsea, New York

Galería Marlborough, Madrid

2001

Galería Marlborough, Madrid

Galería Joan Guaita, Palma de Mallorca

Galería Colón XVI, Bilbao

1999

Galería Sen, Madrid

1998*Untied.* Gramercy Fair, Galería dels Angels, New York

Galería dels Angels, Barcelona

GROUP EXHIBITIONS

(Selection)

2016*Cuatro visiones,* Proyecto H , Madrid.*Enea Tree Museum , Zürich.* Art Madrid, Galería Hispánica*Contemporánea, Madrid*

" SOLAR BOAT "

2015

Bad Ragartz Triennale, Bad Ragatz
Art Madrid, Galería Hispánica Contemporánea, Madrid

2014

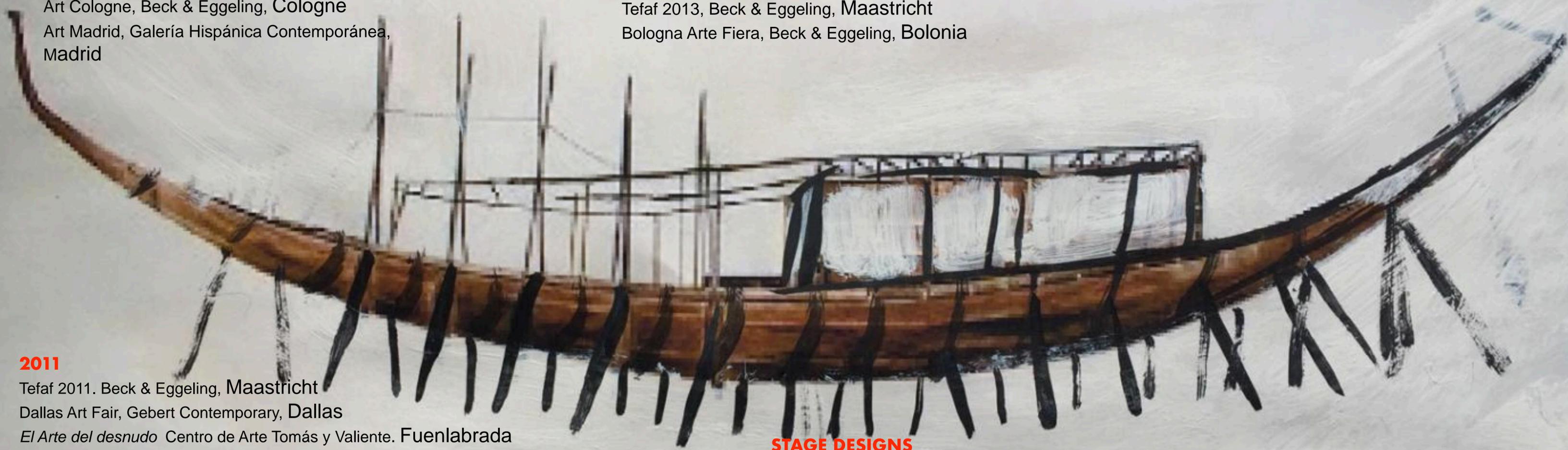
Art Cologne, Beck & Eggeling, Cologne
Art Madrid, Galería Hispánica Contemporánea,
Madrid

2013

Art Cologne, Beck & Eggeling, Cologne
Tefaf 2013, Beck & Eggeling, Maastricht
Bologna Arte Fiera, Beck & Eggeling, Bolonia

2012

Bad Ragartz Triennale, Bad Ragatz
Art Cologne, Beck & Eggeling, Cologne
Tefaf 2012, Beck & Eggeling, Maastricht
Bologna Arte Fiera. Beck & Eggeling, Bolonia



2011

Tefaf 2011. Beck & Eggeling, Maastricht
Dallas Art Fair, Gebert Contemporary, Dallas
El Arte del desnudo Centro de Arte Tomás y Valiente. Fuenlabrada

2010

L'Océan Espace Bellevue, Biarritz
El Arte del desnudo Centro Cultural Castilla-La Mancha, Toledo
Art Espagnol Contemporain Marlborough Monaco, Monte Carlo
La Fête Espace Bellevue, Biarritz / Museo Valenciano de la Ilustración y la Modernidad, Valencia
Portadas de Ababol Palacio Aguirre, Cartagena

STAGE DESIGNS

2002

Carta de amor by Fernando Arrabal. Museo Nacional Centro de Arte Reina Sofía, Madrid. Best Stage Design Award, Festival de Palencia

2001

Cementerio de Automóviles by Fernando Arrabal. Centro Dramático Nacional, Teatro María Guerrero, Madrid.



Guardians

At *The Saatchi Gallery in London, au Jardin du Palais Royal,*
at Hospicio Cabañas in Guadalajara, and near the *Zocalo, in México City*

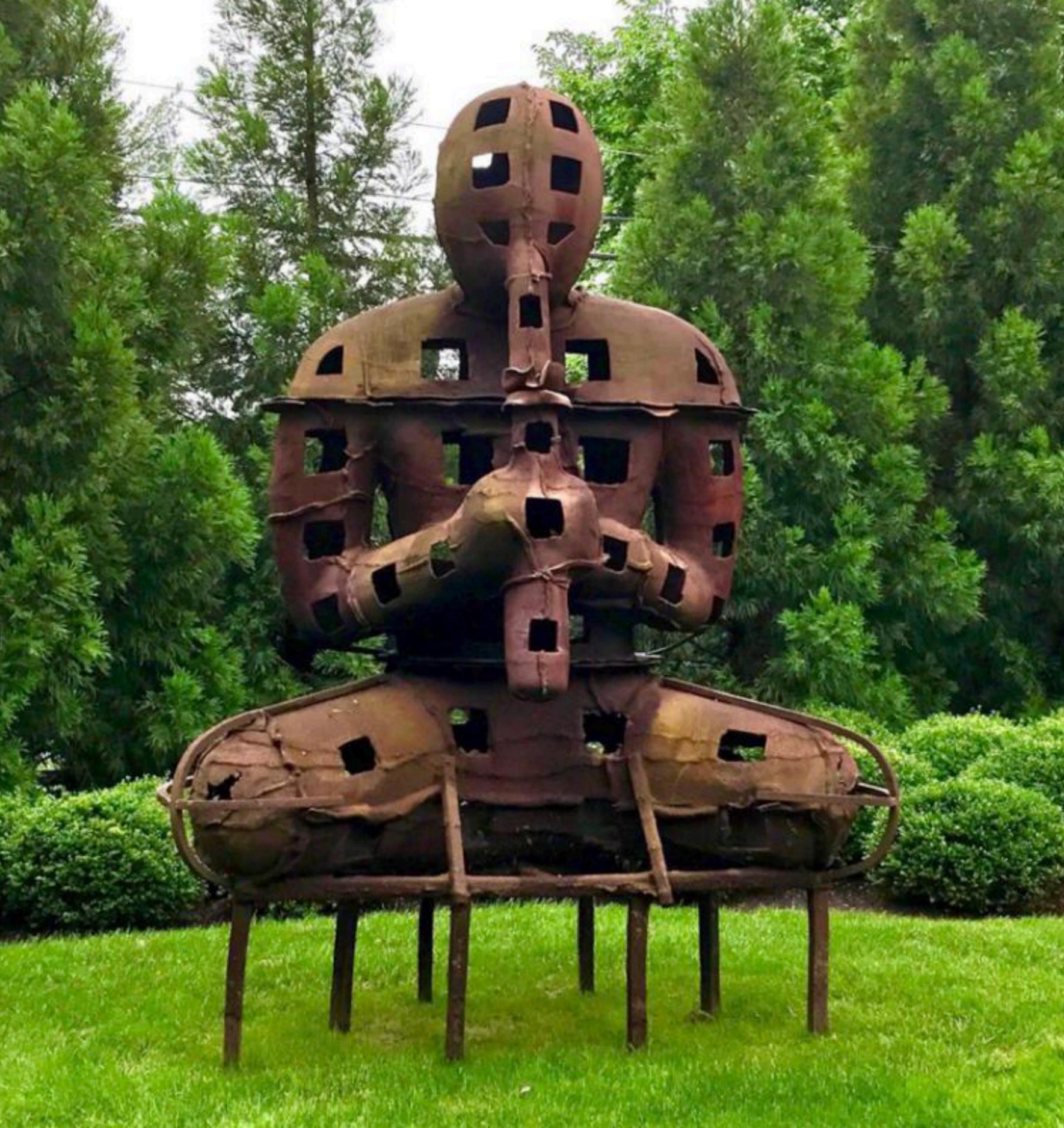
Measure aprox 2,85m high, 1,90m wide and 1,30m in depth
Weigh aprox 1.000 kgs each

Queens



Group of heads, which was displayed at Hospicio Cabañas in Guadalajara, and previously at the Saatchi Gallery in London.

The large head wearing a mask (cast steel and nickel plated brass) , is about 1,70m tall and some 500Kgs .

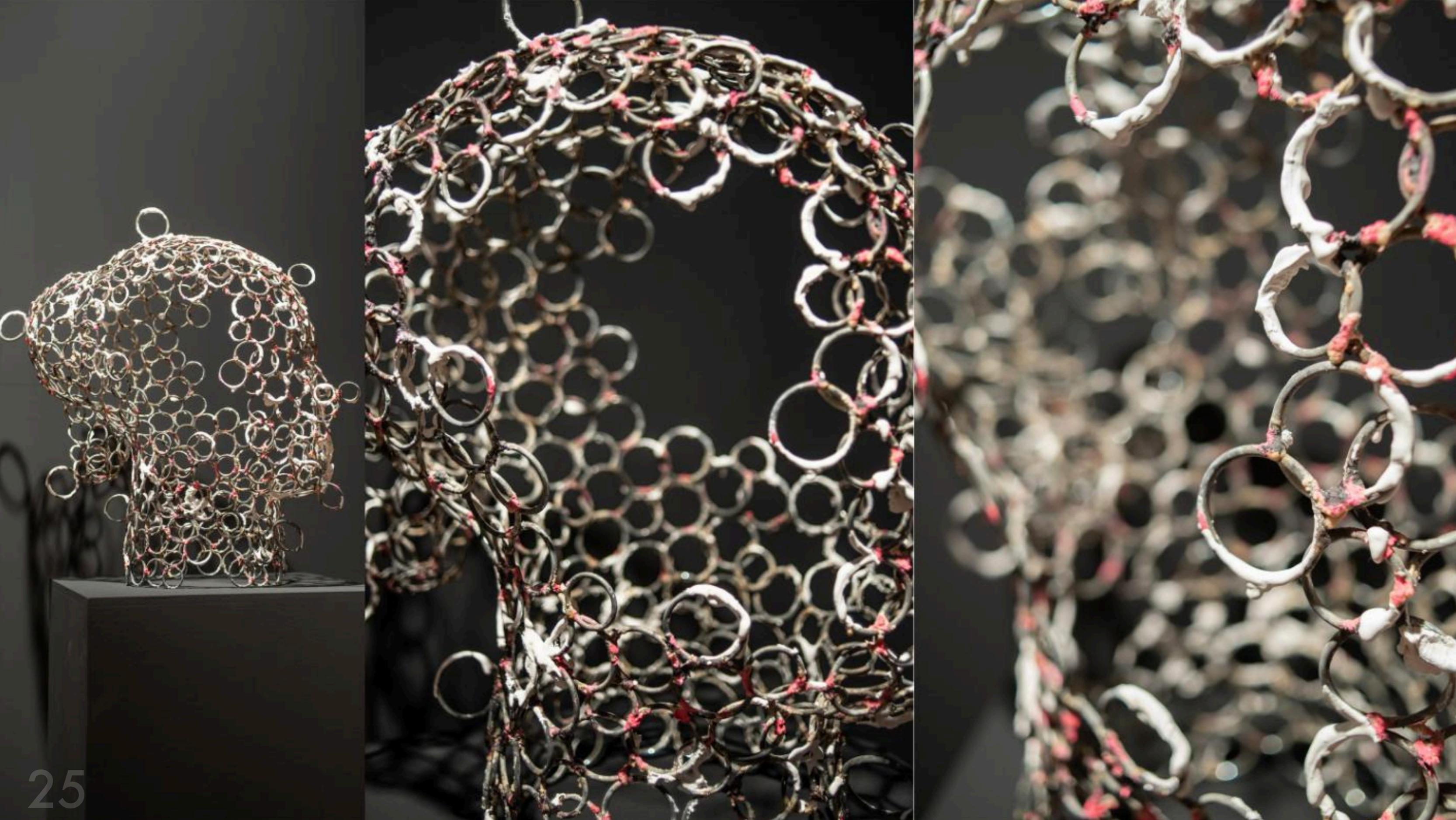




Large monumental sculpture exhibited in front of the Prado Museum when I had my monumental sculpture exhibit on *Paseo del Prado*.

Measure aprox. 4m high, 2,60m width, 1,80m depth
Weight aprox 2,5 tons

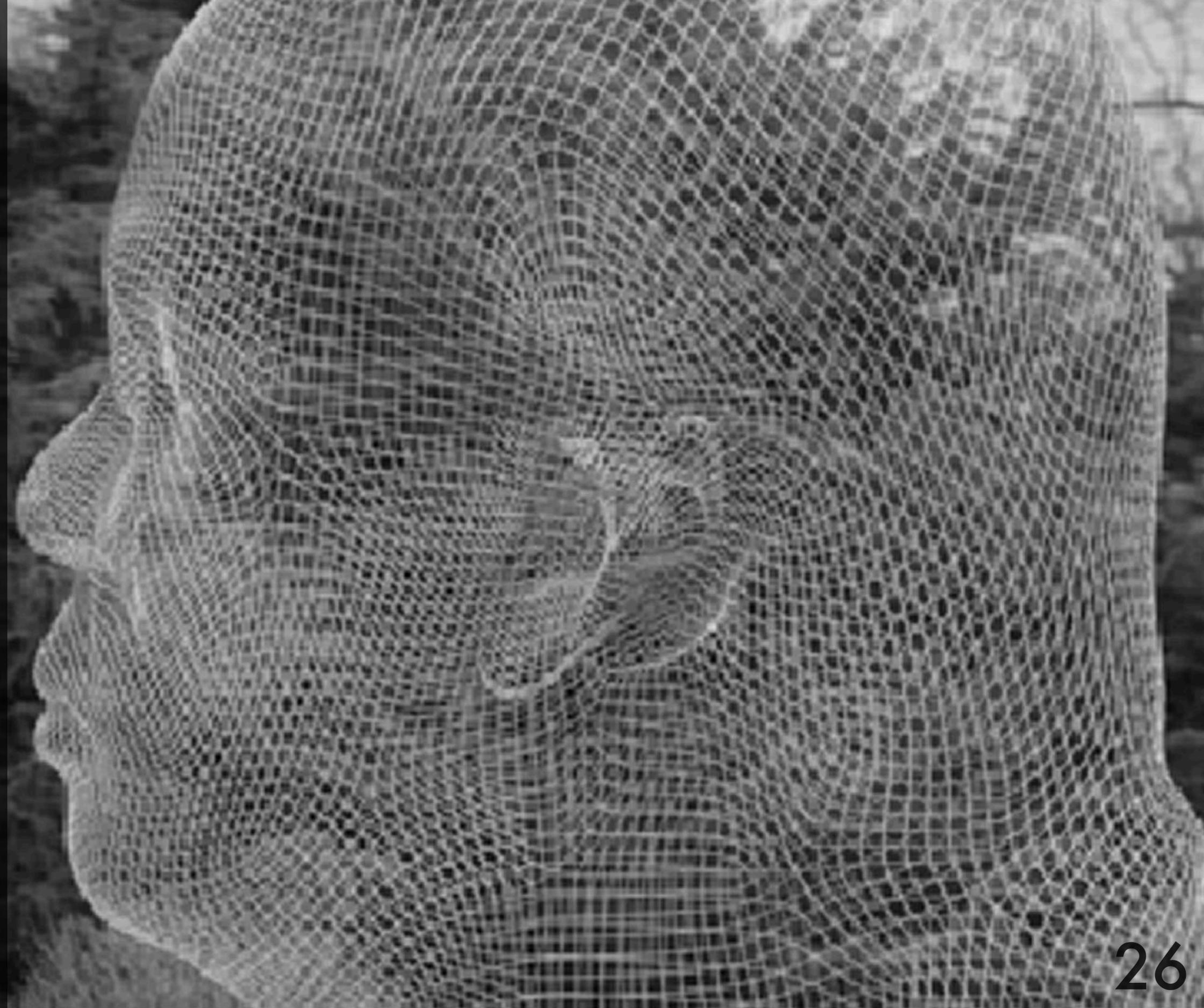




Practicality of Monumental Artworks

When considering art for personal enjoyment or collection, one must have the ability to move the work from the purchase location to the final display location. Monumental works of art, spanning more than the length or height of a common home or business, are not suited for most locations. It is not unheard of for buyers to purchase a piece of work only to find out that it simply cannot be placed in their desired location; detailed measurements, conditions like lighting, temperature, and humidity, must be taken into consideration when placing oversized works of art.

Another concern with high worth and oversized pieces of art is security. Monumental works can be tempting to children, passersby and vandals, who may be drawn to climbing on, jumping off, or simply damaging the work. Protecting the investment once in place, including insuring the piece and public liability, should be foremost in a buyer's mind. Additionally, if you are looking to display a work of art which is in need of restoration due to poor condition or requires special handling in installation, care and planning must be taken to move the piece into your chosen exhibition location.





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