

ART *mag* 020

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**KEEP
AUSTIN
WEIRD**





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Editor's Note

That Austin was weird, was something I used to listen. **To keep it that way, is actually the motto of the city.** *Probably I do not understand the meaning of that word properly.* Isn't it all uncanny and especially art? I did find the city art-wise interesting. It matches a beautiful urban scene, with music and two museum pieces that certainly worth the trip. **Laguna Gloria**, “the” Laguna surrounded by sculptures and nature is an ode to contemplation. **Ellsworth Kelly's piece at the Blanton Museum** played again with my senses and conception about history and religion, and **Jeffrey Gibson's exhibition** gave me one of the most astonish aesthetical experiences I've had along the year.

If Austin is weird, then maybe me too. I just liked it so much.



Regina De Con Cossío

GREETINGS FROM



Capitol



OF TEXAS 04

... - Brakhage

AT THE BLANTON MUSEUM OF ART

The Jack S. Blanton Museum of Art at the University of Texas at Austin is one of the largest university art museums in the U.S. with 189,340 square feet devoted to temporary exhibitions, permanent collection galleries, storage, administrative offices, classrooms, a print study room, an auditorium, shop, and cafe.



Ellsworth Kelly's *Austin*

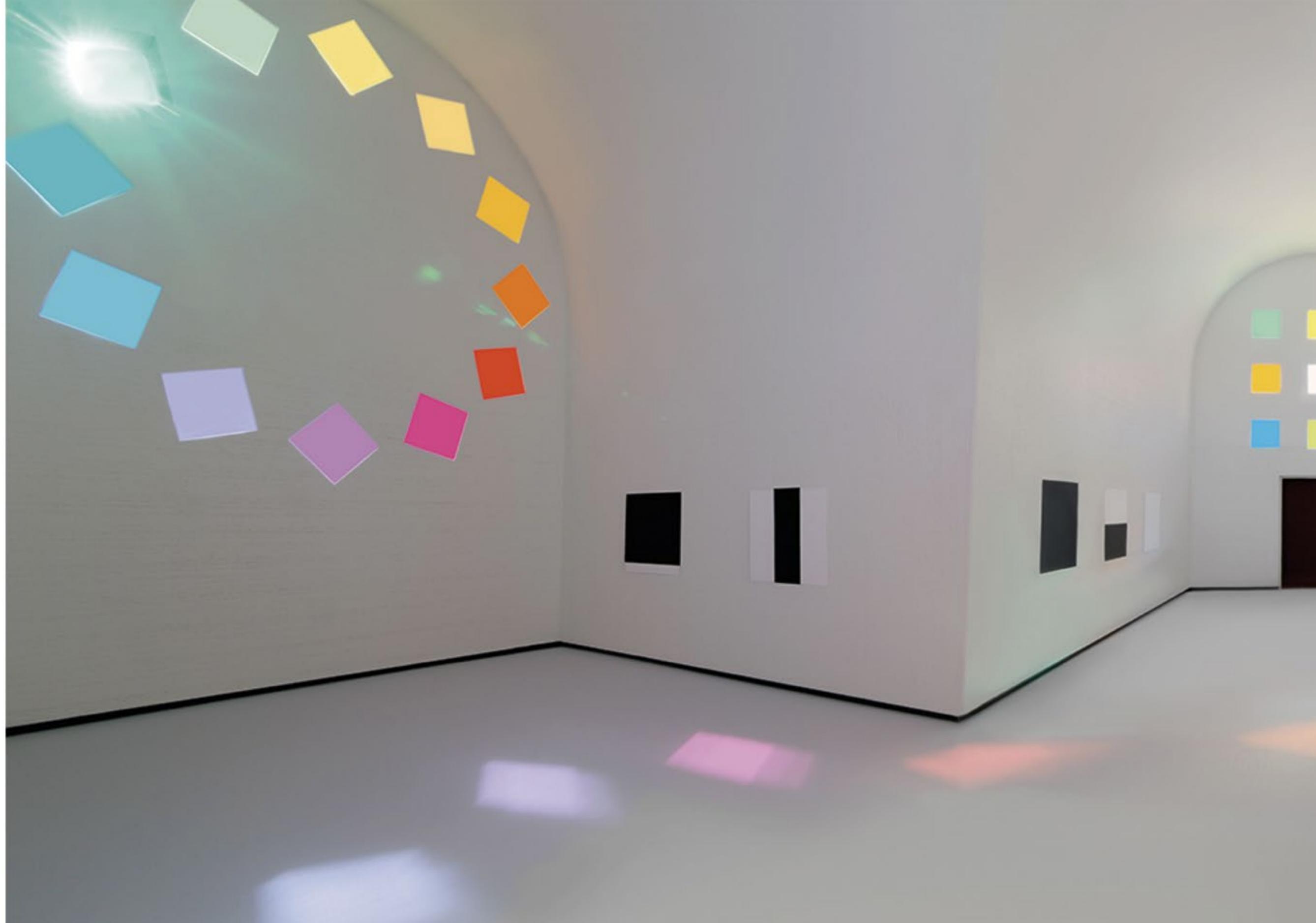
Austin is the culmination of Ellsworth Kelly's **seven-decade career**. It is *the only building he ever designed*, though his painting and sculpture were always *integrally connected to architecture and space*. In *Austin*, Kelly developed a structure in tandem with multiple artistic elements to create a **unified aesthetic statement and an immersive environment**. Though it has multiple components, each with their own history within his body of work, Kelly conceived *Austin* as an *unchanging, holistic and integrated single work of art*. In simplest terms, *Austin* is a place to experience *the artist's color, form and light and the harmonious beauty they create together*. Because its interior light—defined by three striking stained glass windows—**slowly but constantly changes with the intensity and angle of the sun**, *Austin* is also a time-based work, one intimately attuned to nature. Kelly himself was *constantly inspired by the natural world* and was deeply aware of **how perception can transform ordinary things into extraordinary**—even spiritual—experiences, if we open ourselves to that possibility.

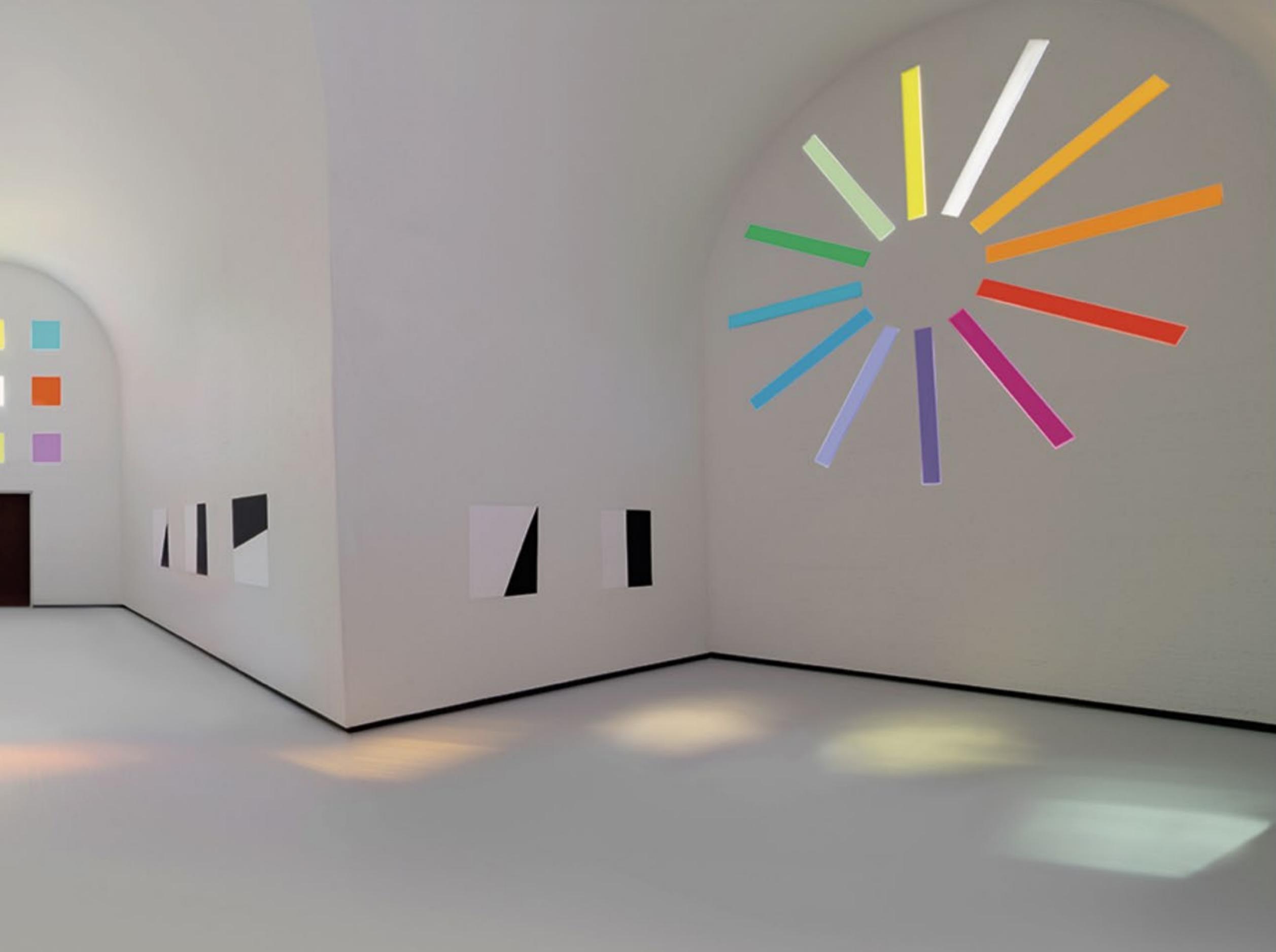


I hope visitors will experience Austin as a place of calm and light.
Go there and rest your eyes, rest your mind.

-Ellsworth Kelly









Jeffrey Gibson: This Is the Day is a vibrant, celebratory exhibition in which the artist brings together **his Choctaw and Cherokee heritage** and a range of diverse artistic and cultural influences to explore *race, sexuality, religion, and gender*. More than **50** works made between 2014 and 2018 include *intricately beaded wall hangings and punching bags, paintings, ceramics, garments, helmets, and a new video commissioned for the exhibition, I Was Here (2018)*. The film follows Macy, a trans-Choctaw woman living on a reservation in rural Mississippi, melding documentary and fantastical elements in a way that harkens back to independent films from the 1980s and 90s such as “Bagdad Cafe” (1987) and “My Own Private Idaho” (1991).

Jeffrey Gibson *This Is the Day*

In his work, *Gibson* (b. 1972; based in Claverack, New York) often joins *exuberant colors, patterns, and materials* with text borrowed from such authors as James Baldwin and Simone de Beauvoir or song lyrics by Grace Jones, Boy George, and other musicians. These combinations highlight *the unexpected connections between ceremonies and performances* found in Native American powwow rituals, dance clubs, and drag shows, underscoring the complex vitality of Gibson’s eclectic sources.

Generous funding for this exhibition at the Blanton is provided by Jeanne and Michael Klein, with additional support from Suzanne Deal Booth, Nicole and George Jeffords, and Bridget and Patrick Wade. This exhibition was curated by Tracy L. Adler, Johnson-Pote Director of the Wellin Museum.





SPEAK
SPEAK
TO ME





LAGUNA GLORIA

Laguna Gloria, the museum's **fourteen-acre campus** on the shores of Lake Austin, offers visitors a *unique art-in-nature experience*, with opportunities for the public to *explore art and the creative process through installations and exhibitions by preeminent international artists*, dynamic events and community programs for all ages, and classes at the Art School. Since fall 2013, **The Contemporary Austin** has been actively engaged in the revitalization of this beloved site through its *Master Plan for Laguna Gloria*.

Transforming Laguna Gloria

Featuring new works of art, a café, a museum shop, graceful terraces, and a welcoming entrance for its guests, *the new Laguna Gloria aims to greatly enhance the visitor experience at the museum's beloved site* on the shores of Lake Austin. Home to permanent and changing installations of contemporary sculptures in the **Betty and Edward Marcus Sculpture Park**, *an active Art School serving students of all ages and levels*, and the historic **Driscoll Villa**, the fourteen-acre art-in-nature destination now includes a number of well-designed amenities situated in *modern steel and glass structures* and outdoor terraces along a shaded, landscaped pathway at the property's entrance.

Betty and Edward Marcus Sculpture Park

The Contemporary Austin's *Betty and Edward Marcus Sculpture Park at Laguna Gloria* is named in honor of a founding grant by **the Edward and Betty Marcus Foundation**. This contemporary art destination presents exhibitions and *permanent outdoor art installations* on a site of great natural beauty on Lake Austin.

A complement to the Jones Center, The Contemporary Austin's downtown location, the Betty and Edward Marcus Sculpture Park at Laguna Gloria *is committed to a vibrant, engaging program of exhibitions alongside thoughtful land stewardship*. The Edward and Betty Marcus Foundation's gift *allows for the commissioning, exhibition, and acquisition of new works of art by leading international contemporary artists* as well as the **preservation of the works and Laguna Gloria grounds**. The gift celebrates *Betty Marcus's great passion and vision for the arts, especially in outdoor settings*.

With diverse ecology—including woodlands, meadows, gardens, and waterfront and a rich array of flora and fauna—Austin's historic Laguna Gloria is a precious reserve of natural beauty, and a *welcoming art-in-nature site, in the heart of the city*.





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Tom Sachs, Miffy Fountain, 2008. Silicon bronze and paint (3-part catalyzed acrylic, white primer, white base coat, "Xtreme" Flat Finish Klearkote). 111 x 102 x 102 inches.



Left: Terry Allen, Road Angel, 2016. Bronze with audio and light. 65 x 181 x 81 1/2 inches.
Right: Ursula von Rydingsvard, Luna, 2006. Urethane resin. 70 x 43 x 33 inches.

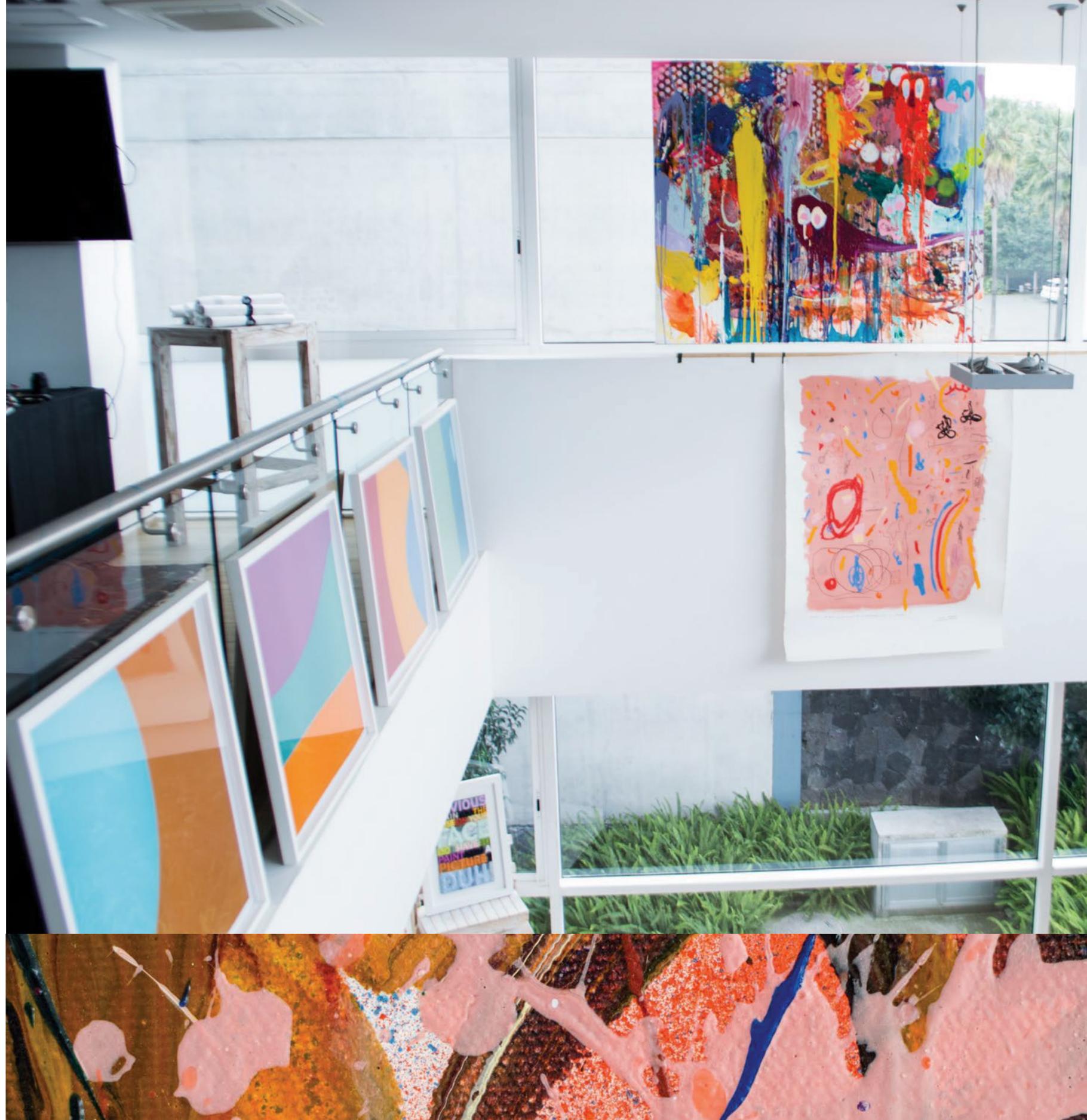


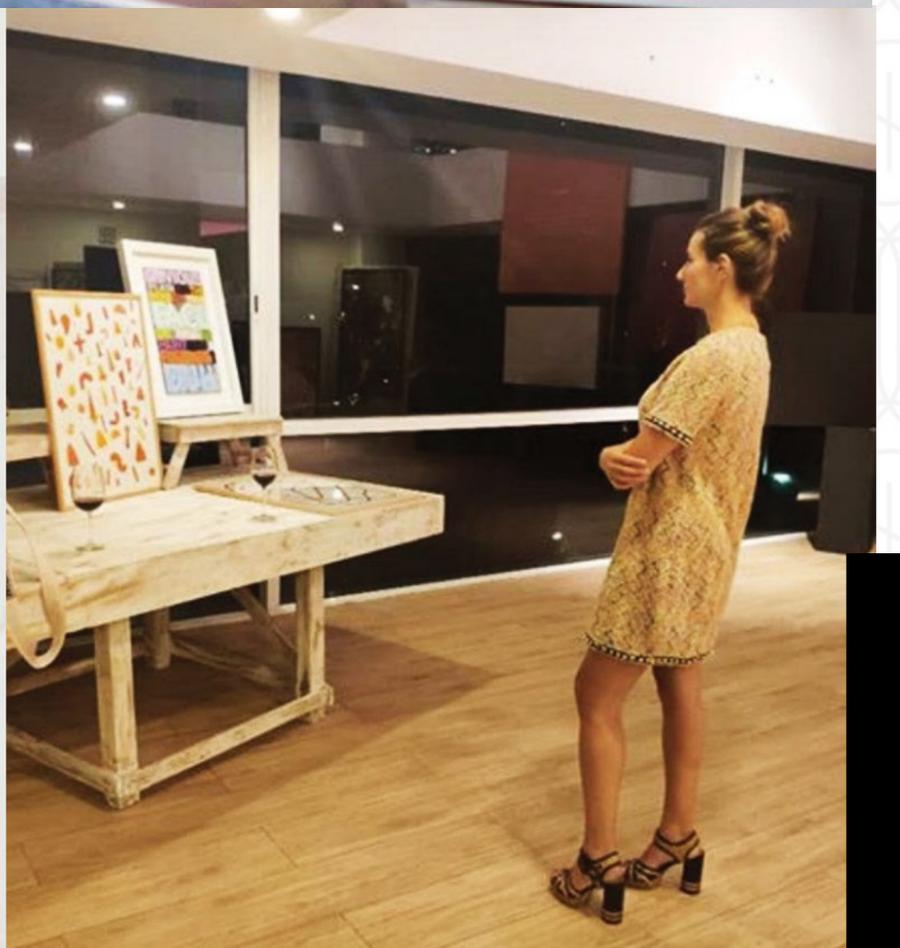
SYBARIS®

OPEN ART HOUSE

LOMAS DEL PEDREGAL 2019

The Sybaris Open Art House is a private collection of contemporary art. It includes groups of works by international artists and galleries around the world. In different houses, the new collections will be shown to the members and the public by appointment only.





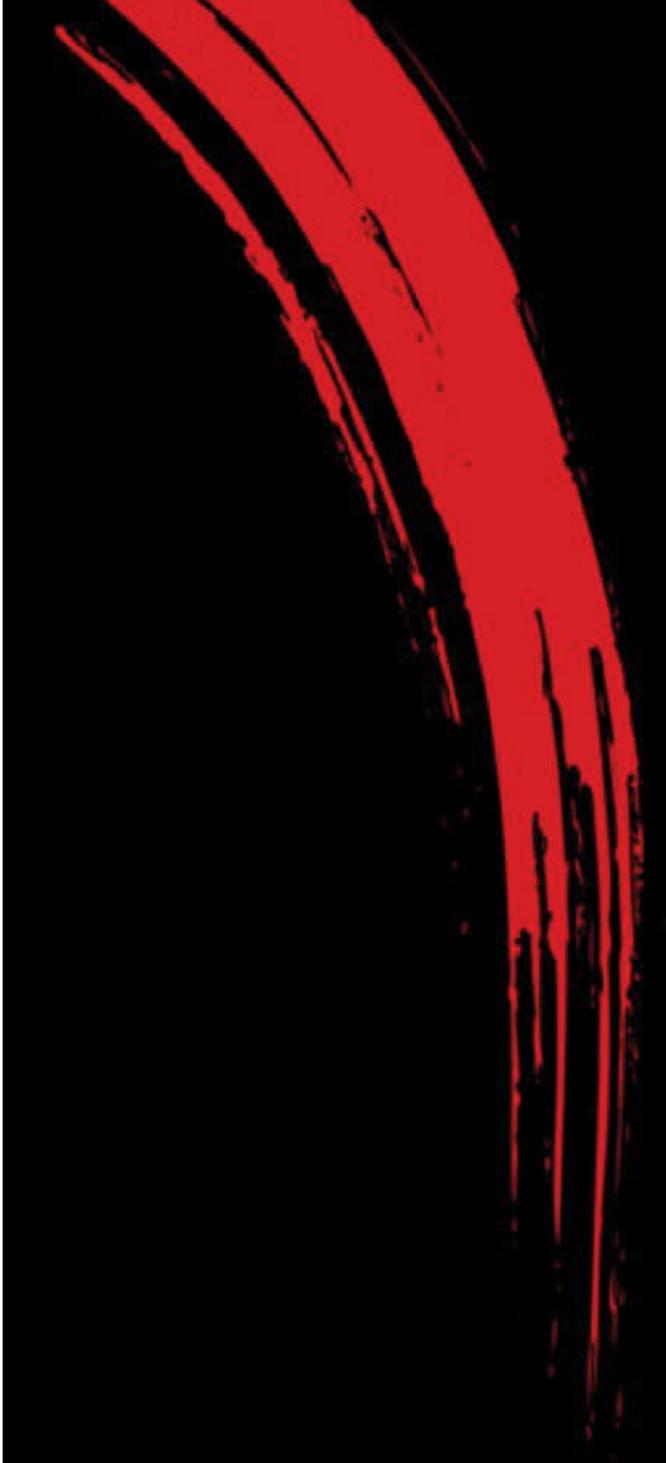
A woman in a red dress is looking up at a large, abstract artwork. The artwork features a prominent red vertical band and a black horizontal band, with a woman's profile visible in the red section. The background is a white wall with a black and white checkered pattern on the left side.

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ART ADVISORY SERVICE

Part of what makes Sybaris special is our dedication *to finding the perfect piece to fit your taste and complement your collection.*

Art collectors, like artists, come in a plethora of style and budgets. *We have an eye for art work for all prices and projects.*



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