

Cristina Iglesias  
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**Cristina Iglesias**  
*Liquid Sculpture*

Edited by Iwona Blazwick and Richard Noble

Book Project



*"Water serves me as a material that measures time, changes, sounds in its  
silence and activates the places I build"*

Cristina Iglesias



Public art in 21st century cities can reveal and regenerate, celebrate commonalities between distinct cultures and interrupt the urban flow with profound encounters in time and space. Outside the city it can serve as a destination, habitat, and catalyst for environmental awareness. Across all these settings great art also retains a visual, physical and conceptual autonomy that will resonate across generations.

The public art of Cristina Iglesias has inspired contemporary thinkers from the spheres of art, activism, ecology, heritage, science and urbanism to interpret her remarkable artistic practice and speculate on its wider significance.

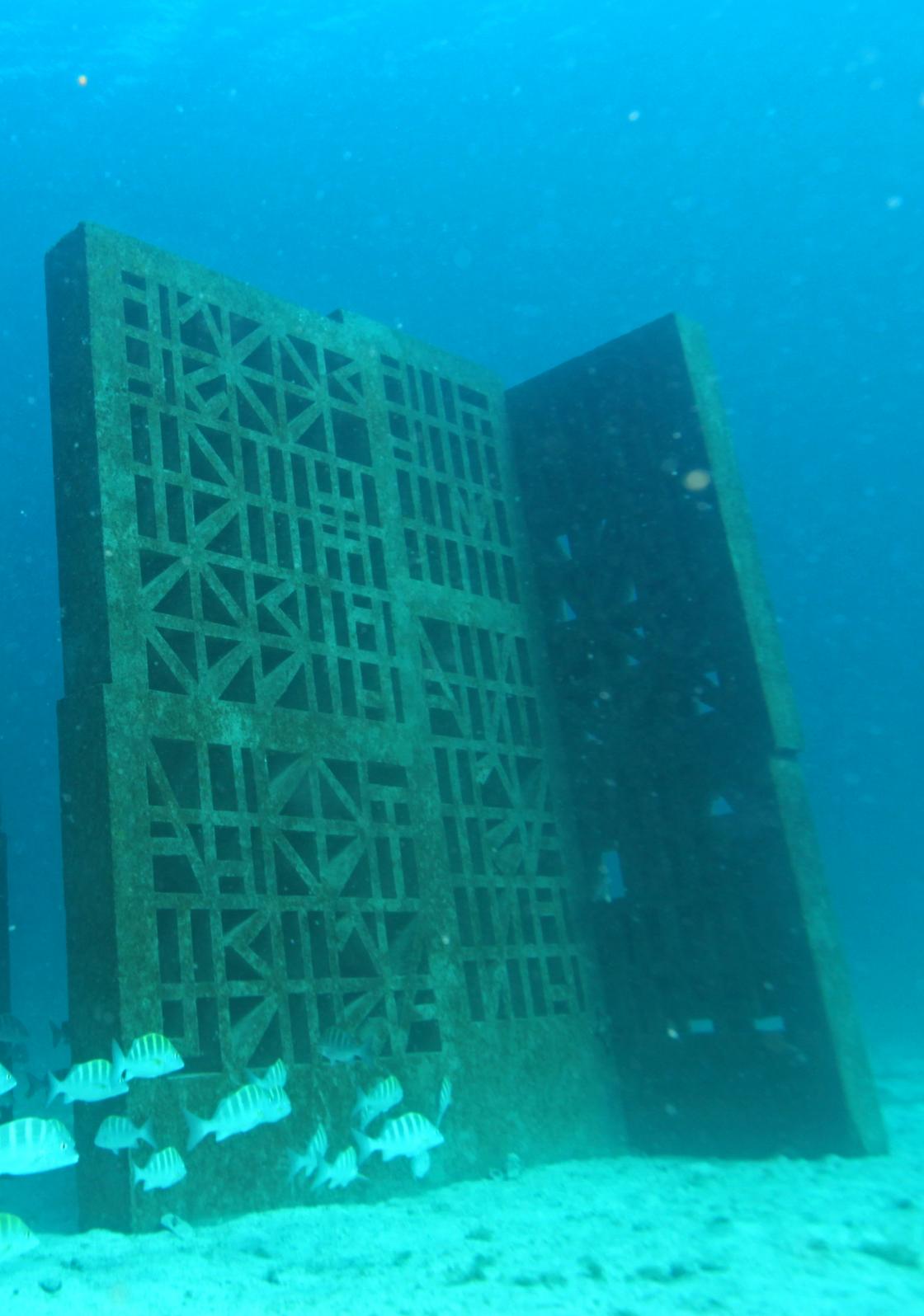
This book draws together specially commissioned essays and debates that will be of interest to students, artists, architects, urban and rural planners, cultural historians, environmentalists and all those who encounter Iglesias' work in cities and remote locations around the world.



It is structured around three major works. *Forgotten Streams* is a gigantic lateral sculpture that has introduced a gushing river into the heart of London's financial district. It raises questions about submerged geologies and suppressed memories; about the deep time of nature versus the fast time of data and global finance; and about the viewer as flâneur. This chapter also features iconic public sculptures Iglesias has created in Barcelona, Folkestone, Madrid and Santander.



Commissioned by Artangel, the UK's renowned public art agency, Tres Aguas comprises three permanent installations in the city of Toledo. Sited in an abandoned munitions factory, a convent and in a medieval cathedral square, these architectonic sculptures all deploy water, common to Christian, Islamic and Judaic architecture and ritual. This city wide work inspires debate about the politics of shared cultural histories and contemporary art as urban archaeology. Each architectonic sculpture is also animated by movement drawing the viewer in to a drama of ebb and flow, darkness and light. Other featured works include Iglesias' fountains for Antwerp and Tuscany.



The final chapter revolves around Estancias Sumergidas or Submerged Rooms. In 2010 Iglesias installed three building sized permeable pavilions on the ocean floor at the Island of Espiritu Santo in Baja, California. 30 metres in length and 3 metres high, the latticed walls of these interconnected structures are actually texts.

These aquatic pavilions have restored marine life, with a host of manta rays adopting them as their home. This generative work is invisible from land; yet like much land art it has become legendary. It is also part of a new phenomena shared by artists such as Pierre Huyghe or Joan Jonas in embracing other species and raising consciousness about the growing fragility of our ecosystem. This section will also include works in Lofoten Island, Brazil and others.



# I Publication



Public art that has transformed the city and the wilderness, featuring globally commissioned pavilions, fountains and mazes by Cristina Iglesias.

Sculpture as a destination and a habitat is the theme of this volume of essays by an international cast of critics, philosophers, curators and scientists who have taken the remarkable structures of Spanish artist Cristina Iglesias as their point of departure.

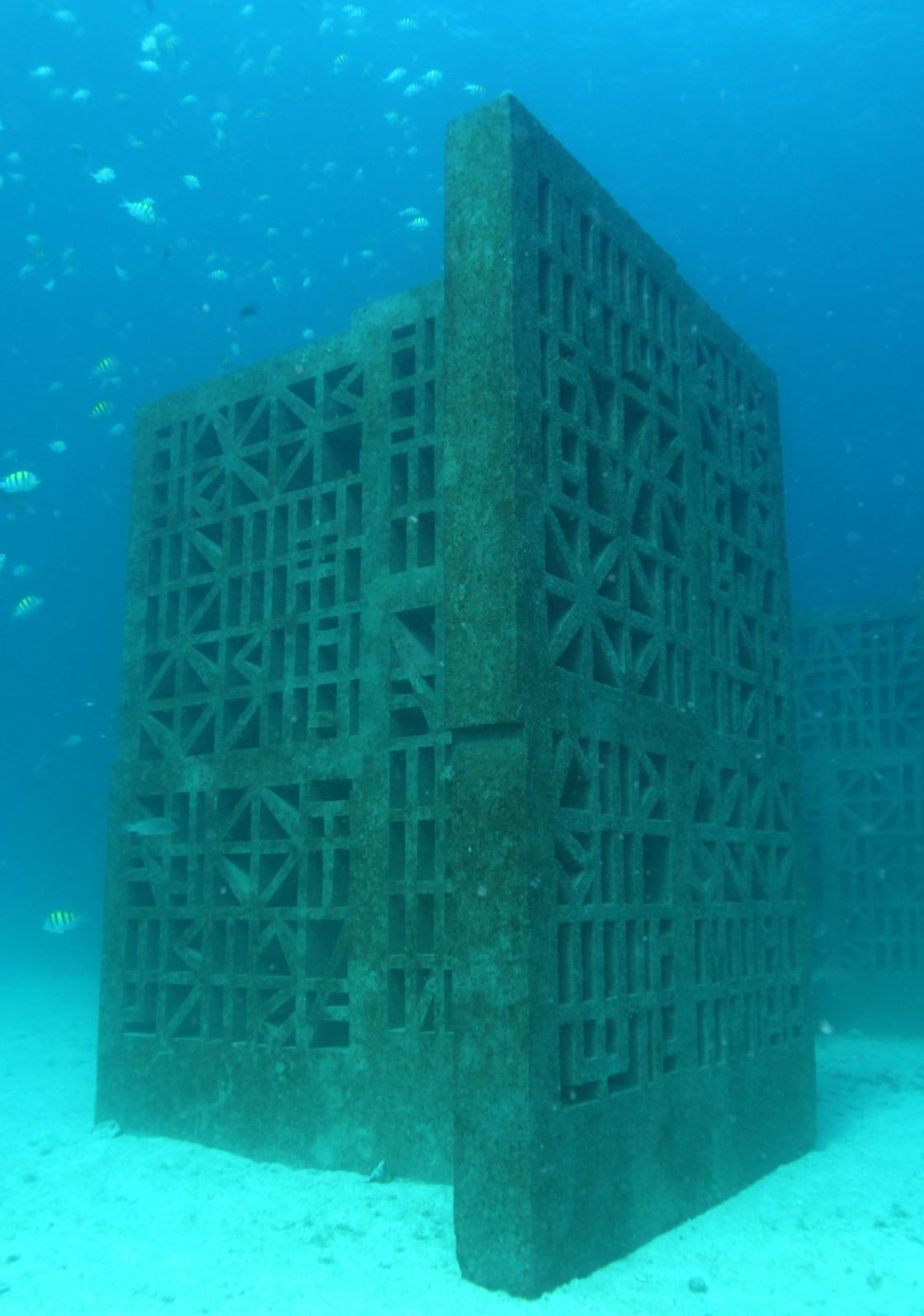
Permanently installed in locations around the world, her sculptures have created new rivers, architectural constructions that combine structure with language and underwater chambers occupied by marine life.



Liquid Sculpture explores the way public art can intervene in the procedures of urban capitalism; regenerate communities; and restore natural environments.

This sumptuously illustrated book is divided into three sections. The first addresses the role of Iglesias' work in major urban centres and in regional towns. The second explores how her sculpture draws on the architectural legacies of Christianity, Islam and Judaism and their shared use of water. The final section looks at public art in remote locations as a destination for cultural pilgrims and as a habitat for other species.

Including drawings, 'mood boards', technical plans and photographs shot on location, as well as theoretical and literary sources, this book will be an invaluable resource for art and architecture students, artists, architects, curators, designers, heritage and urban planners, scientists and scholars.



**Proposed publication date: autumn 2020**

Published in association with Goldsmiths College and Whitechapel Gallery A series of launches are envisaged around the globe according to the location of Iglesias' major sculptures. These would include:

**UK**

Whitechapel Gallery, London Art Book Fair/ Tate Modern/ Bloomberg Building/  
Folkestone Triennial 2020

**USA**

Marion Goodman Gallery/ Guggenheim Museum

**SPAIN**

Prado Museum, Madrid/ Elba Benitez Gallery, Madrid  
Centro Arte Botin, Santander  
Guggenheim, Bilbao  
San Sebastian

**FRANCE**

Marion Goodman Gallery, Paris/ Centre Pompidou

**NORWAY (tbc)**

Munch Museum, Oslo

**ITALY**

Castello di Ama, Tuscany

**BRAZIL**

Inotim, Belo Horizonte



## II Participants and Topics

# Chapter I

Art/City  
Forgotten Streams (Bloomberg Building), London

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## INTRODUCTION

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**Iwona Blazwick** - On art and public spaces in the 21st century

## CONTRIBUTORS

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**Iwona Blazwick** Editor, Curator/Director Whitechapel Gallery

**Brian Dillon** Writer, critic, UK editor of Cabinet magazine

**Jane Rendell** Professor at Bartlett School of Architecture

**Andrea Schlieker** Curator/ artist liaison White Cube/ former director Folkestone Biennale

## MODERATORS

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**Richard Noble** Philosopher/ professor, Goldsmiths College, University of London

## GUESTS

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**Stella Ioannou** Sculpture in the City

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**Rebecca Morrill** Phaidon Press

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**Mercedes Vicente** Whitechapel Art Gallery Public

# Chapter II

Art/Culture  
Tres Aguas, 2014, Toledo

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**Joao Fernandes** Chief curator, Museum Reina Sofia

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# Chapter III

**Art/Wild:**  
Estancias Sumergidas, 2015 (A submerged state),  
Mar de Cortés, México

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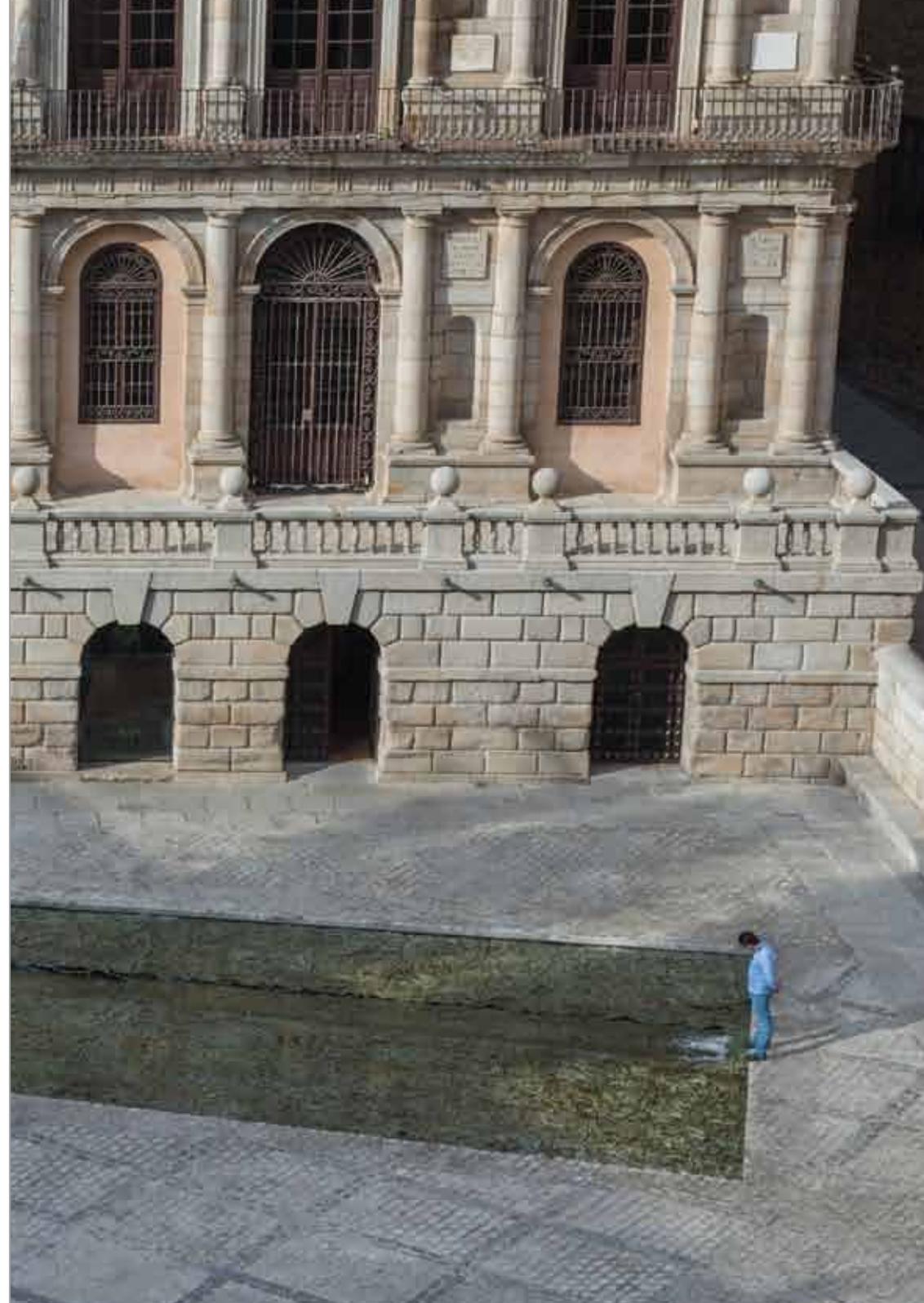
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**Cristina Iglesias** Artist

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## City Rhythms

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The work of art's coexistence with the city

On the walk, the promenade

Encountering the unexpected – the flaneur

The crowd

Security in the citadel

## Regeneration

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Shining a light on forgotten spaces

The memory of a city

Development versus heritage

Submerged rivers

Art and community

## Three Cultures



How can cultural histories inform contemporary art?

Can art broker a relation between distinct cultural beliefs, languages and architecture?

Is art a force in nurturing co-existence and understanding?

## Water As Medium



Water as a medium of communication

The mechanics of water and human habitation

Water in religious rituals

The politics of the art commission

Conservation of the contemporary

Contemporary art as urban archeology

## Art and Nature

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How will the work of art take its place within a natural environment?

Will it become embedded, part of the ecosystem?

Can culture be part of the wilderness? Can it be a habitat?

What relation can sculpture have with animals?

Can the artist incorporate the unexpected, the uncontrollable?

Could we envisage an underwater commons?

What are the competing claims of human and animal occupation?

Can art conserve?

## Remote Locations

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The remote as a gathering place

On the voyage and the search

The value of getting lost

Entering an alien environment – being underwater

Belief in the unseen

Maintaining the visibility of the invisible



# III

## Publication details

LIQUID SCULPTURE

The public art of Cristina Iglesias

Edited by Iwona Blazwick and Richard Noble

140 illustrations

232pp 290x250mm

