



**ESTUDIO
CRISTINA IGLESIAS**



Lighthouse Santa Clara Island

Donostia - San Sebastián

Cristina Iglesias



"Art has that ability to transport us to a reflection or an imaginary place, sometimes abstract, and that has more to do with sensations than with a descriptive place"

Cristina Iglesias

Cristina Iglesias, born in Donostia-San Sebastián, will donate one of the most important projects of her career to her city.

She studied Chemical Sciences in San Sebastian and Sculpture and Ceramics at the Chelsea School of Art (London-U.K.).

She was named Professor of Sculpture at the Akademie der Bildenden Künste in Munich (Germany) in 1995. In 1988 he was awarded a Fulbright scholarship to study at the Pratt Institute in New York. National Prize of Plastic Arts in 1999.

In 2012 she won the Grosse Kunstpreis Berlin and in 2015 she won the Royal Foundation of Toledo Award and the Gold Medal of Fine Arts.



His work is in outstanding collections such as the Reina Sofía Museum (Madrid), Center Georges Pompidou (Paris), Tate Modern (London), Serralves Museum (Oporto), Moca (Los Angeles), Hirshorn Museum (Washington), Museum Guggenheim (Bilbao), MACBA (Barcelona), Van Abbemuseum Eindhoven, Kunsthalle Bern and Musée de Grenoble among others.

He has made individual exhibitions in museums such as: **Stedelijk Van Abbemuseum** Eindhoven 1995; **Solomon R. Guggenheim Museum**, NY 1997 and **The Renaissance Society**, Chicago; **Palacio de Velázquez**, MNCARS, Madrid and **Guggenheim Museum Bilbao** in 1998; **Carré D'Art**, **Musée d'Art Contemporain**, Nîmes 2000; **Serralves Museum**, Porto 2002; **Whitechapel Art Gallery**, London and **Irish Museum of Modern Art**, Dublin in 2003; **Ludwig Museum**, Cologne, Germany, 2006; **Pinacoteca of the State of Sao Paulo**, Brazil 2008, **Fundazione Arnaldo Pomodoro** Milan, 2009. **Reina Sofia National Art Center Museum**, Madrid 2013; **Musée Grenoble** 2016 and **Fundación Botín Santander** 2018.

He has also exhibited in countless galleries such as **Marian Goodman Gallery**, New York, 2011; **Elba Benitez Gallery**, Madrid; **Galerie Marian Goodman**, Paris; **Marian Goodman London** 2015; **Konrad Fisher Gallery**, Berlin 2017 and **Marian Goodman Gallery New York** 2018.



The Lighthouse



The idea of creating an original sculpture for Donostia-San Sebastián began at the Gold Drum award ceremony in 2016 to the San Sebastian artist Cristina Iglesias, when in the speech of that day, the mayor of the city expressed his desire and commitment to achieve that the sculptor, who has a wide prestige and international recognition, could have an artistic creation in her city. Finally, after conversations between both, this piece will be located in the Lighthouse on the island of Santa Clara.

The mayor also pointed out that the origin of this project is within the framework of the European Cultural Capital of 2016, "one of whose symbols were, precisely, the lighthouses".

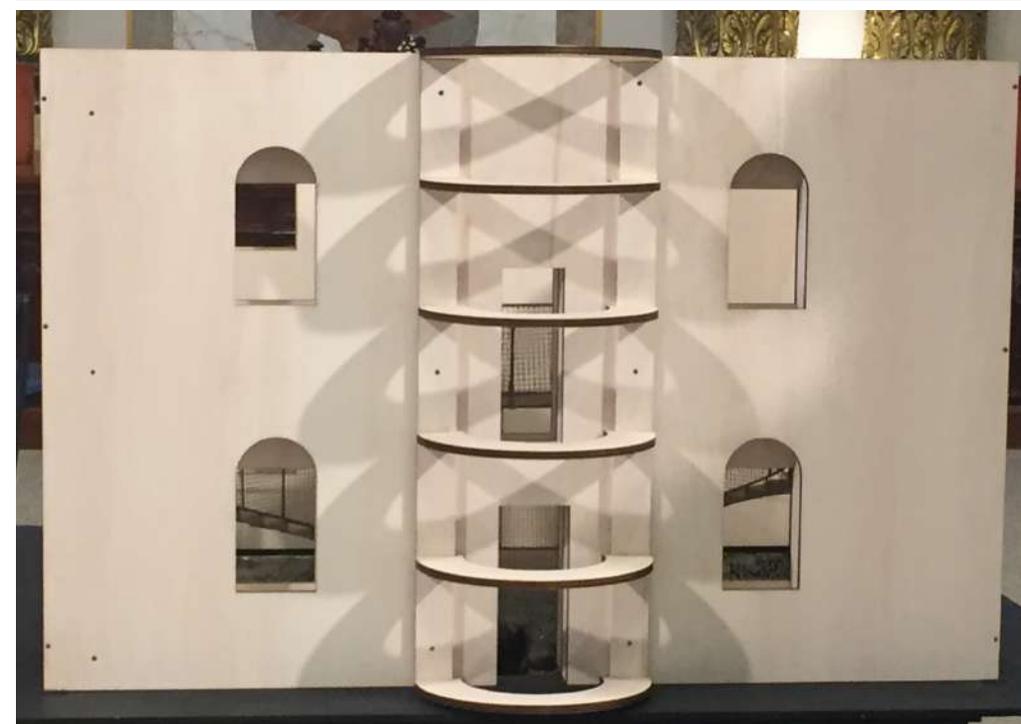


From the outset, Cristina Iglesias has expressed the intention and willingness to donate the work, which will also be the first sculpture that the artist will have in her city and one of her greatest creations in her career and her interventions in a public field.

The work of Cristina Iglesias also provides a renewed conception of the practice of sculpture. His search for the poetic and symbolic commitment between the pieces and the space, always materializes in a visual and dynamic display.

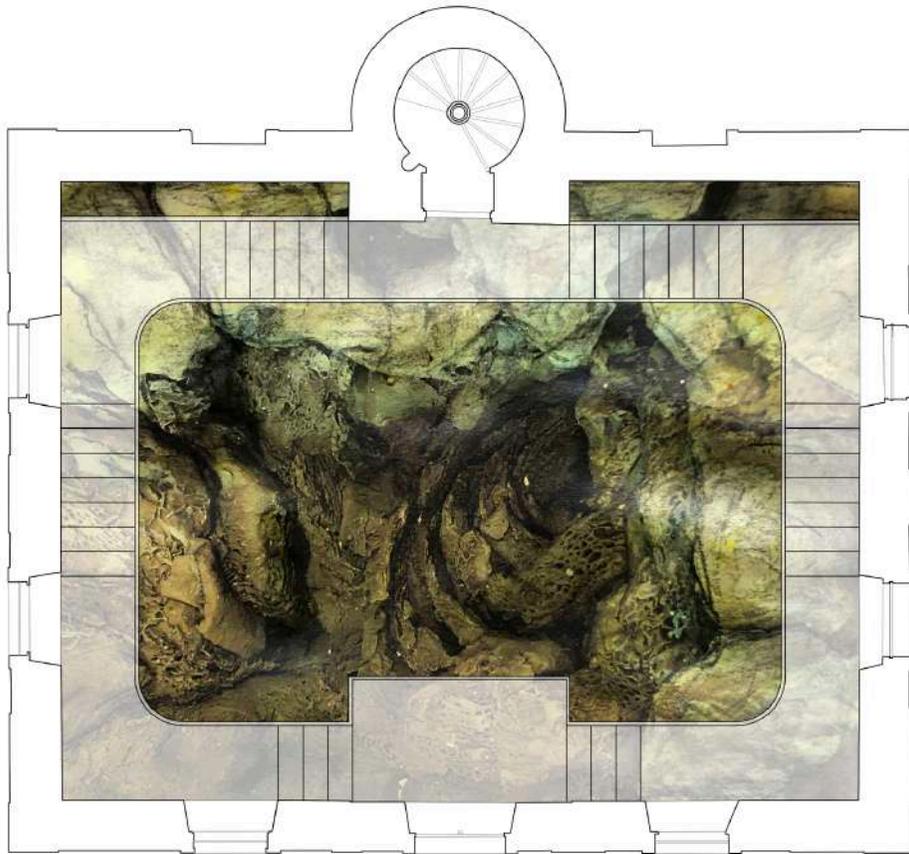


The City Council will assume the cost of the civil work that requires the architectural reconstruction in the Lighthouse and the production of the work in the foundry. There will also be external private and public sponsors that will collaborate in the project.



Cristina Iglesias has developed a series of proposals and models that will conclude with the creation of an artistic intervention inside the Lighthouse on the Santa Clara Island.

The intervention will require work inside the Lighthouse building, which will be completely emptied in order to locate the sculptural work.



The Lighthouse, will become a space for reflection and communication that will recreate in an artistic way and through a large glass cast in bronze, simulated images of the original bottom of the bay of Donostia, and the nearby coast. In this well, the water will flow according to the rhythm of the tides.

The mayor stressed that the idea of Cristina Iglesias "restores a place, creates a new experience, emphasizes a space, and offers a new perspective of the city that most people do not currently appreciate."



The artist has previously worked on other projects of similar complexity, in which water is the protagonist. Tres Aguas has been conceived as a constellation of sculptures connecting three different places in the city of Toledo (**Torre del Agua, Convent of Santa Clara and Plaza Mayor**).

In the process of developing Tres Aguas, Iglesias has immersed itself in the rich architectural legacy of Toledo - the overlapping of Roman, Arab, Jewish and Christian cultures is evident throughout the city - as well as in the location of the city over the lively waters of the Tagus River, the longest river in the Iberian Peninsula, and an essential element of both the city and the work Tres Aguas.

In each of the three places, Iglesias has introduced sculptural forms into the very fabric of architecture, and has juxtaposed the weight and stability of stone and metal to the fluidity of water









Objectives



It is important to underline again, the importance of the intention of the sculptor when carrying out this work: with it, she wants to value a public space of the city through a controlled incursion, offering, in addition, a different perspective of the city. On the other hand, it will evoke the idea of art as a refuge, an idea always present in the work of Cristina Iglesias.

The work will not transform the surroundings of the Lighthouse, but it will mean its renovation, its restoration and will keep the exterior equal to its current state. It will also create a point of interest that will increase its value and potential. It will be a sustainable work, which will dialogue with nature and with acceptable maintenance costs.



The sculptor is working with local architects and professionals, as well as with experts who bring to the project their knowledge of the flora and fauna of the bay of Donostia and the rhythms of the real tides.

Likewise, there is an intention to collaborate with Azti, with the Oceanographic Society and the San Sebastian Aquarium. In fact, the idea is for the Aquarium to host an audiovisual exhibition with the experience of the visit of the work for those days in which access to the island is impossible due to weather conditions.



The work, which will consolidate the value of the coastal strip of the city as a showcase for international art, seeks to turn an iconic place in the city and transform it into an emblematic location. Thus, a space for reflection and communication with the city and the sea could be generated around the building and the work, and could host artistic activities, conferences, poetry recitals, concerts, meetings, etc.

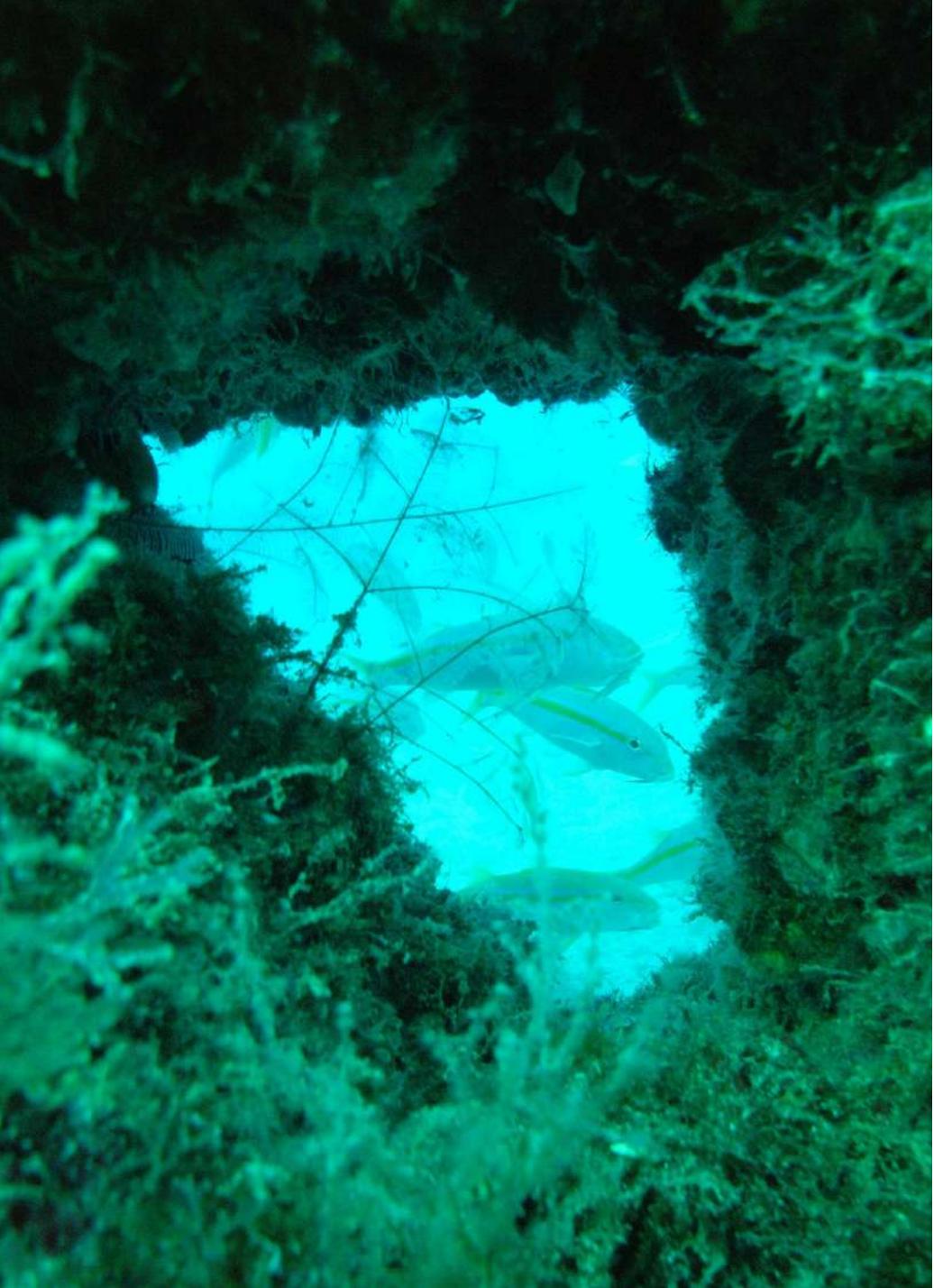
This will allow to relate this work of art with the idea of the conservation of the seas, as Cristina Iglesias did in *Submerged Rooms* in the Sea of Cortés. This work created a refuge for life, a life that occupies and transforms it. It acts as a symbol of the creation of marine refuges, as well as a point of reference for a remote place.



In the Sea of Cortés, Iglesias collaborated with marine biologists in choosing the ideal location based on the multiple needs to make life grow in it. In addition, the location was taken into account from all perspectives: from the biological to the artistic point of view.

The intention is that, in Donostia-San Sebastián, the work also has, for this reason, a program of activities and reflection on the sea, whose design and management will be carried out with Donostia Kultura, Aquarium, AZTI, UPV etc.





Art and sustainability



Cristina Iglesias takes art as a means to care for the environment, she feels that art can participate in the defense of ecological causes or recovery of buildings and / or places that are destroyed. She did it with the Torre del Agua in Toledo for example, and she wants to do it with the Lighthouse.

She chose the island as the ideal place, because of the relationship of this location with the conservation of nature and water. Her intention is that her project is enjoyed, can generate dialogue and make us aware of the need to protect the seas and the environment we have. Also to recover a public space in the city, something remote but in the center of the city. It will also evoke, as we have said before, the idea of art as a refuge, present in other of her creations.



It is also a project and a sustainable work, in constant dialogue with nature and one of its main purposes is the awareness of the environment to the problem of the conservation of our seas and oceans. This shows the ability of art to transform places, and give voice to important and current needs and challenges such as sustainability and the care and protection of the oceans.

Recognized internationally, has made, as we have said before, many interventions in the public domain but we highlight the following by their relationship with nature and the project of the island: *Laurel Room*, Moskenes in Lofoten Islands; *Piece for the Folkestone Biennial*, United Kingdom; *Deep Fountain* Leopold de Wael Platz, Antwerp; *Tres Aguas* in Toledo; *Vegetation Room Inhotim*, Brazil; *From the underground*, Centro Arte Botin, Santander, or *Forgotten Streams* at the new Bloomberg headquarters in London, *Submerged Rooms*, in Mar de Cortés, Baja California, Mexico.



LES PÉTITIONS
UN LIEU DE MÉMOIRE



GORGE
EXPOSITION
DU 07.10.05
AU 07.01.07







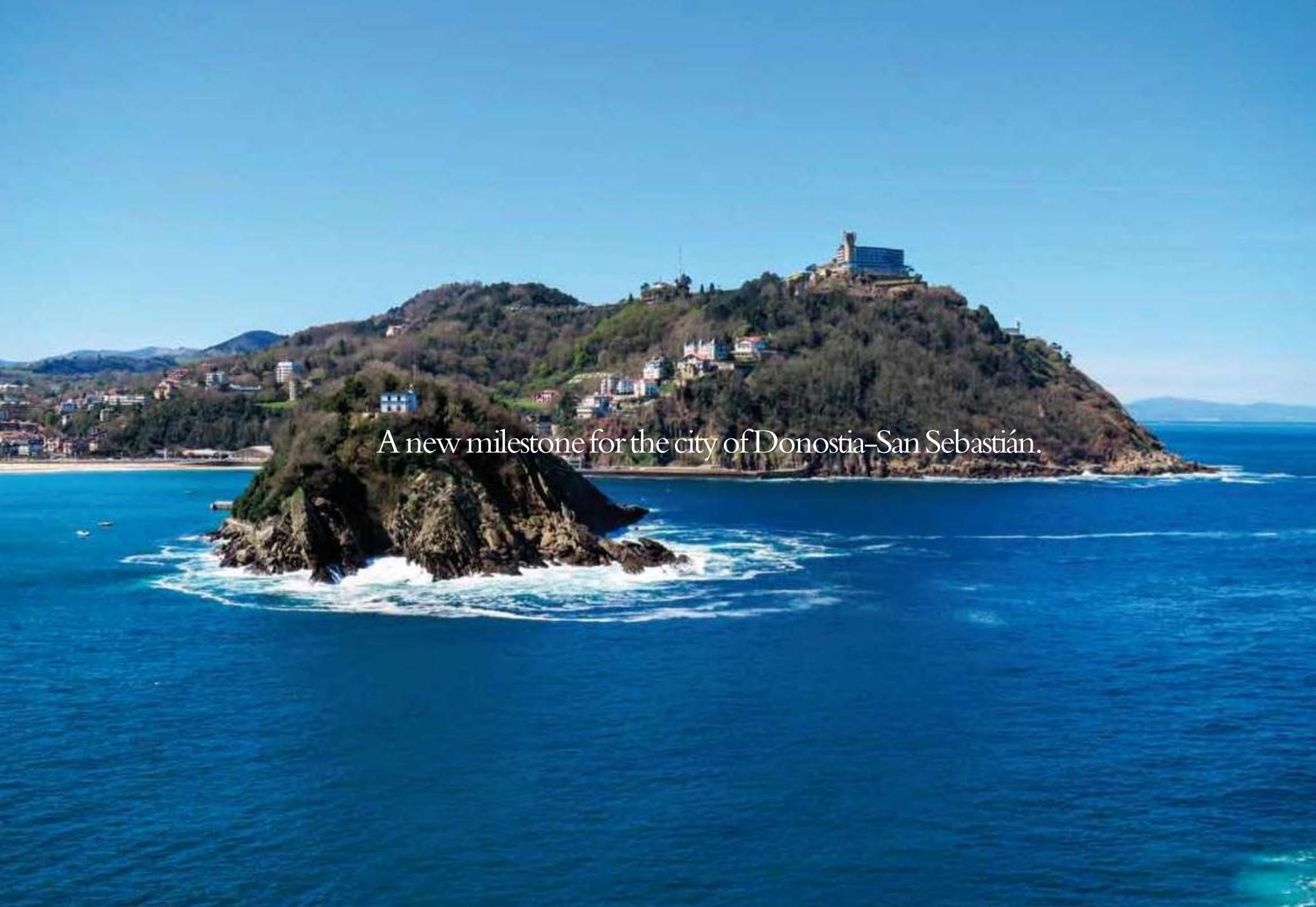






It is important to note that this work, as in others of the artist, will not transform the environment of the Lighthouse, it will not alter the landscape. It will mean, however, the renovation and consolidation of a building, currently in a critical state, while at the same time creating a point of interest that will increase its value and potential as a new reference. It will also be a sustainable work, which will dialogue with nature with an affordable maintenance cost.

There will be surveillance, and controlled visits will be made. The idea is that visits can be extended to other areas that have to do with the nature, flora and fauna of the place and the history and memory of it.



A new milestone for the city of Donostia-San Sebastián.



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**DONOSTIA
SAN SEBASTIÁN**



ARTINGENIUM
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