

ÉCLAT INTERNATIONAL

February/March 2016
\$6.95

A Lifestyle Magazine



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THE ART OF JYL BONAGURO

BEAUTY AND IMMORTALITY



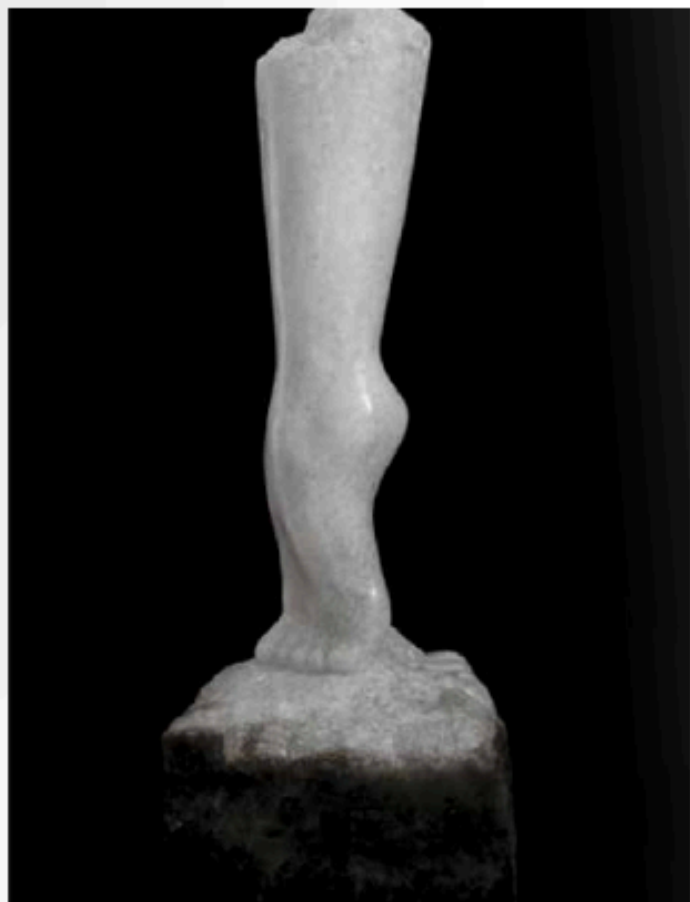
Jyl Bonaguro with two of her sculptures: (left) *The Passage of Time*, Remnants Series, hand carved carrara marble and chinese ink, H 10.75 x W 26 x D 8"; (right) *Icarus*, Remnants Series, hand carved carrara marble and chinese ink, H 9 x W 28 x D 5"

From the masters of the Renaissance such as Michelangelo and Botticelli to the Romantic painters of the 19th century, the art, of ancient Greece and Rome has inspired artists for over 2,500 years. As Picasso painted the Minotaur repeatedly and modern artist Cy Twombly inserted ancient Greek words into his paintings, antiquity continues to act as a key impetus for contemporary artists, including Jyl Bonaguro.

Her work is featured in "Inspired by Antiquity" at Hilton | Asmus Contemporary in Chicago, an exhibition running in parallel with the Field Museum's groundbreaking exhibition "The

Greeks: From Agamemnon to Alexander the Great", on display through April 2016. While "The Greeks" sheds light on the fascinating history of ancient Greece and Rome, "Inspired by Antiquity" will illustrate the unbroken line of inspiration in art from ancient times to the present.

In addition to Bonaguro, the artists presented in "Inspired by Antiquity" are Terry Poulos, Eve Ozer, Manolis and Blake Ward, together representing five countries. Jyl's work will be featured as part of the gallery's monthly An Evening with the Artist series. On February 18, she will present a brief talk about her



Preparatory drawing and final sculpture: *Enduring Passion*, Remnants Series, hand-carved Georgia White marble and chinese ink, H 21 x W 8 x D 7.5"

technique, process, and philosophy.

From the perfectly defined torsos of gods and goddesses to stylized busts of emperors and generals, sculpture was one of the most widely practiced art forms in ancient Greece and Rome. Jyl Bonaguro carries on the tradition with her marble and alabaster sculptures. Using the same tools used by ancient Greek and Romans, a hammer and chisel, she carves images that resemble broken pieces of ancient statues. These beautiful figures are purposefully fragmented with parts left unfinished in order to expose the fallacy of immortality.

According to Bonaguro, "the concepts of beauty and immor-

tality are explored via the unadorned human figure as the universal symbol of humanity. Humanity is seen as seeking beauty to mask the struggle for survival all the while questing for immortality. The beautiful figures are purposefully fragmented with parts left unfinished in order to expose the fallacy of immortality reminiscent of sculptures recovered by archaeologists from the ruins of former civilizations. Beauty is therefore portrayed as a transient form of illusion. The quest for immortality, though actively sought by most civilizations, is nevertheless equally transitory. Civilizations rise and fall. What remains is to wonder why we create or perhaps even more essential, why are we here?" ■



Jyl Bonaguro carving marble in her studio



Uncarved block for *The Passage of Time*, carrara marble