

# Jaume Plensa



Jaume Plensa, *Humming*, 2011

marble and lead, 100 x 37 x 44 1/2 inches

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### **The Use of Marble and Lead in *Humming***

I'm working with a kind of marble coming from south of Spain. From a place where the Romans used to take the stones to build up the temples. I like to follow more or less the same technique that they did at that time to do the columns. And if you can see, the slabs have a kind of very thin layer of lead in between which functions as a glue, that kind of sticks the stones all together. It's amazing because everything which is uneven in-between the stones becomes completely absorbed by the lead. It produces these kind of beautiful lines that makes the piece much more... not transparent, not translucent, but it loses completely the weight.

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### **The Role of Sculpture**

When you visit the show of a sculpture you have to walk around. I think it's pretty interesting because the piece is also alive. The piece is watching in one direction it's looking at, but you must try to understand the totality of the piece. Sculpture still has this tremendous capacity to create a place. That means a place where you always could go back. All of us, we have a special armchair, or a book, or a movie, or whatever that when we have problems we love to read again, to watch again, to sit there again. I guess that sculpture should not move. We are moving around, but should create a site, a place where everything good happens. I guess that is an extraordinary power that the sculpture has in the way that we are in permanent

conversation with abstraction, with something about us, and this impossibility to describe any situation allows the sculpture to talk about something much more deep, a place where things could happen.