

# STONEZINE 9

THE DIGITAL COUNTERPART TO STONEXUS MAGAZINE





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A DIGITAL COUNTERPART  
TO STONEXUS MAGAZINE

Editor: Tomas Lipps

IN THIS EDITION:

TRAILWORK EPISODE  
in the land of OZ. . . . . 2

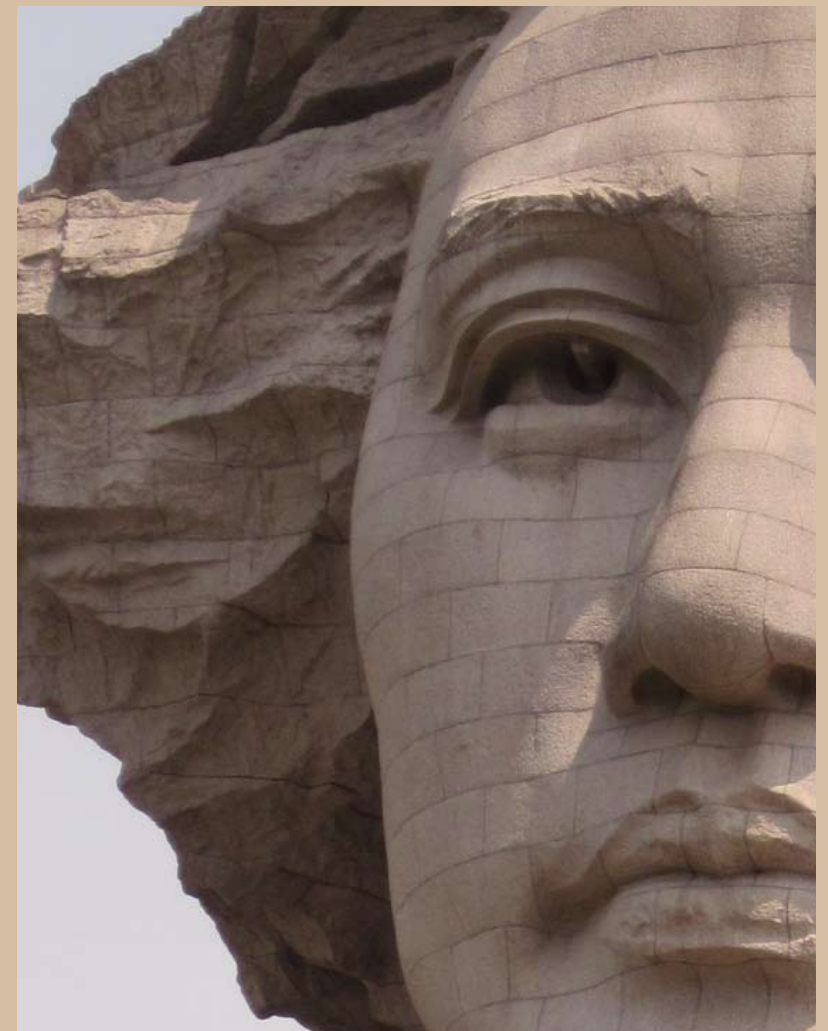
LITHIKOS GALLERY . . . . . 4

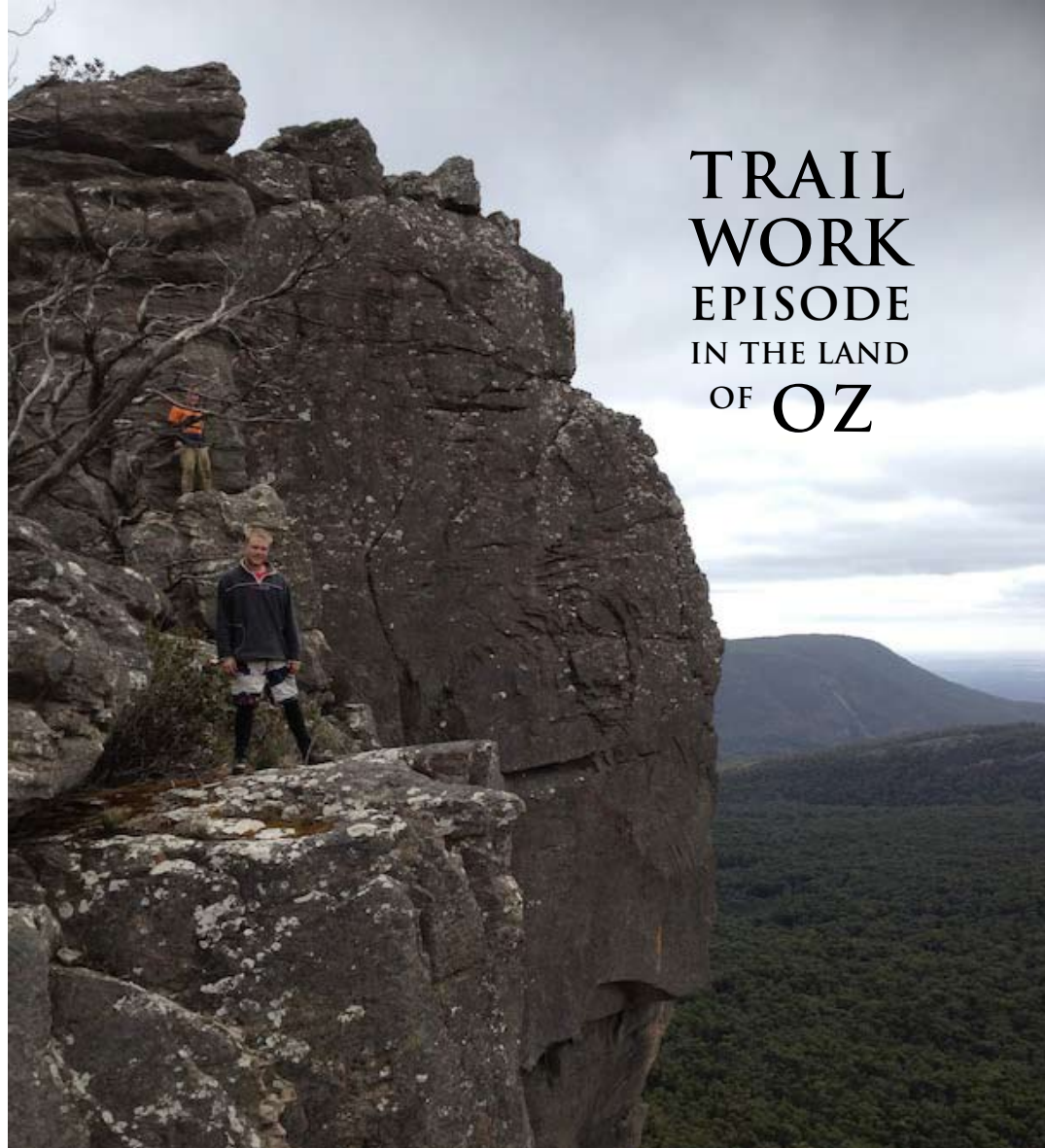
MISCELLANAE . . . . . 13

UGO ROCKS . . . . . 19

LE MOAI ET MOI . . . . . 23

*Cover photo: Ugo Rondinone at Gladstone Gallery, NYC.*





# TRAIL WORK EPISODE IN THE LAND OF OZ

For twelve months during 2012-2013 I was in charge of a small crew building and repairing walking tracks in the Grampians National Park in Victoria, Australia. One of the more challenging aspects involved establishing a new track along a narrow ridge near Mount Rosea (*above*). An abrupt 15 foot bluff had to be navigated but a staircase would have had a 6 foot run and 13 foot rise—dangerously steep. The presence of a tall pillar of rock (*above, center*) that had separated from the main ridge inspired a solution—building a retaining wall on one side of it and backfilling behind the wall would enable the staircase to wind around the pillar, thus increasing the run. As there were few smaller rocks to build with we were obliged to drill and split several large boulders using plugs and feathers.





above: Caillan Sainsbury, Thor Delager and Gavin Rose, trailmakers.



We then set up an overhead rigging system of cables and hand winches to move the stones into place. After chiselling a footing into the bedrock, a ten foot retaining wall was built in the gap between the ridge and the column—and with this in place, we then installed steps behind the column to lead up, or down, to the next level.

Lastly a three foot high, free-standing wall was built on top of the retaining wall to act as a parapet. Shown here are some of the first hikers to traverse this part of the trail.

The stairway took six weeks to build and used roughly 40 tons of stone. We hiked to and from the site each day and all of the tools and equipment were carried in and out on our backs.

Gavin Rose



# LITHIKOS GALLERY



*SES PAISSES* is a Bronze Age settlement on the Balearic island of Mallorca, Spain. The perimeter wall, the main entryway of which is seen here, is ellipsoidal in plan and 375 metres in circuit. It dates to the middle of the 1st century BC, though the buildings it surrounds are somewhat older.





Balustrades at Chandi (temple) Mendut, part of the Borobudur complex in central Java

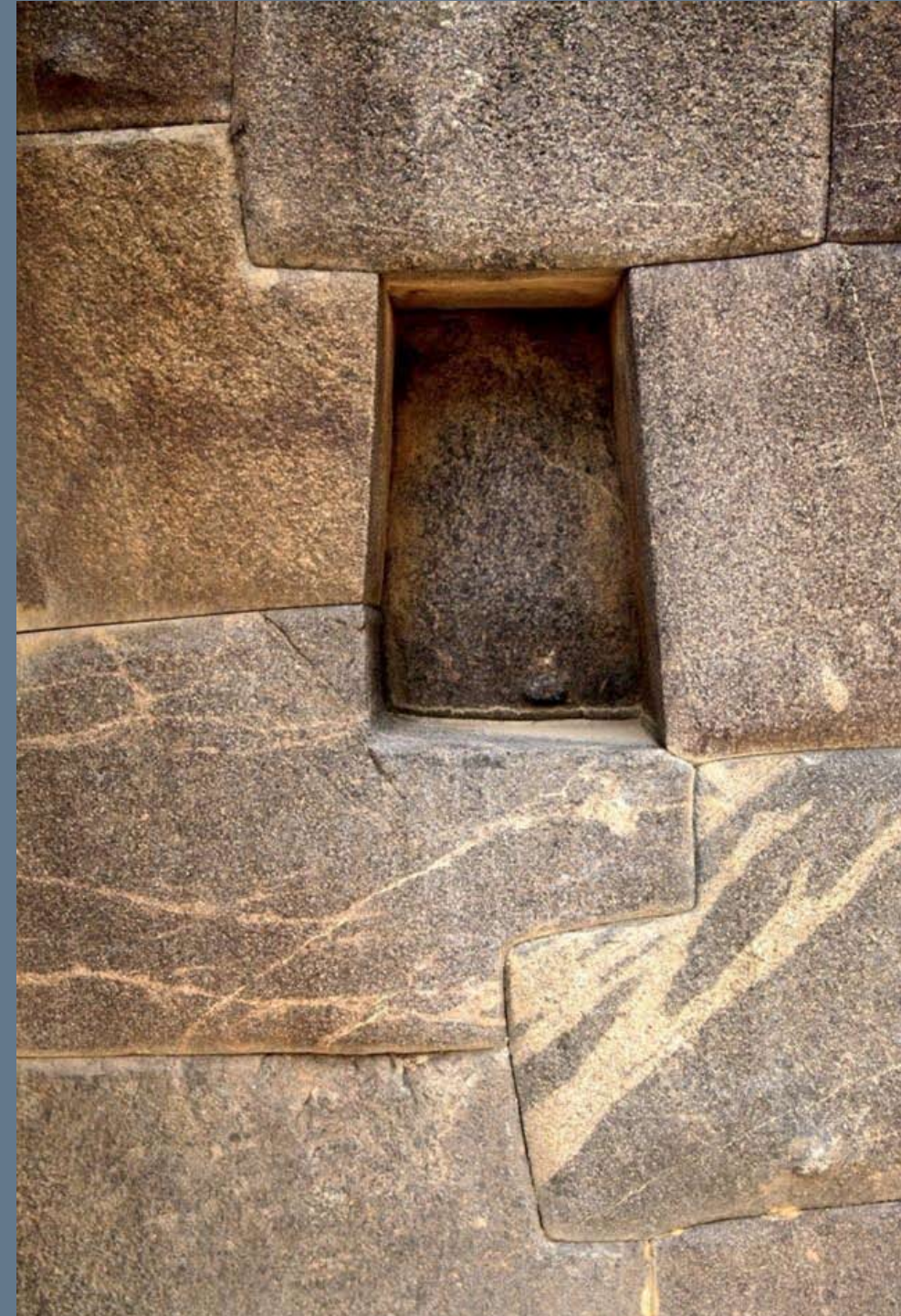
*photos: T L*



## RETURN TO OLLANTAYTAMBO

In STONEZINE VII we published a portfolio of photographs by Frederic Messier Leroux titled MARVELOUS JOINERY, THE STONework OF PERU. The majority of the photos were from the town of Ollantaytambo. Another group of interesting photos from the same place have come to our attention; these are from Megalithic Research. . .

<https://www.facebook.com/MegalithResearch/?fref=hovercard>







*above:  
an exquisite detail*

*left:  
detail of the Wall of the Six Monoliths in Ollantaytambo.*

*next page:  
the entire Wall of the Six Monoliths  
photo: restlessoes via Tumblr*







Street scene in the town of Ollantaytambo  
*photo: Adam Elliot*



*opus interruptus. . .*

An unfinished (barely begun, actually) relief stone carving on the original base of Borobudur, the renowned massive mandala/temple in central Java that was built in the late 8th, early 9th century. This photo (circa 1885) shows how the carvers went about their work.

At some point it was decided to widen the base to stabilize the structure so this and hundreds of finished panels were then buried behind the new foundation . . .to await discovery a thousand years later, in the late 19th century. After the entirety of the carvings were photographed, the base was re-constructed and the carvings reburied.

*photo: Kassian Cephas, via the Tropenmuseum, NL*



Cumbrian wallers Steven Allen, George Allonby and Mark Jennings at work on Hadrian's Wall.

photo: Caters News Agency More photos, info here:  
<http://www.dailymail.co.uk/news/article-2430024/Hadrians-Wall-rebuild-starts-ahead-Scottish-independence-referendum.html>



Sheelah na gig, the lusty one, depicted here giving birth.  
St. Clemen's church, Isle of Harris, Outer Hebrides, Scotland  
*photos: T L*





## *Mt. Rushmore: before, during and after. . .*

WHITE Men in the BLACK Hills. . . regardless of what one thinks about the environmental and cultural implications, this is a colossal achievement—as is the Crazy Horse Monument.

*above: Mt. Rushmore, shortly after work began.*

*above center: Danish sculptor Gutzon Borglum inspects carving being done on Jefferson's eye.*

*right: Lincoln's face, scaffolding in place.*

*photos: black and white: LIFE Magazine , color: Kent University*





China paid homage to its Great Leader in monumental fashion with this huge, free-standing bust of Mao Zedong on Orange Isle in Changsha, Hunan province, China. It depicts Chairman Mao as the young man he was when, in Changsha, he began to formulate his political ideals.

It stands 105 feet tall; the head itself is about 56 feet tall, (George Washington's face is 60 feet tall but he had a higher brow). It was built with a considerable volume of concrete and 8,000 blocks of granite quarried in Fukian province over 500 miles away,

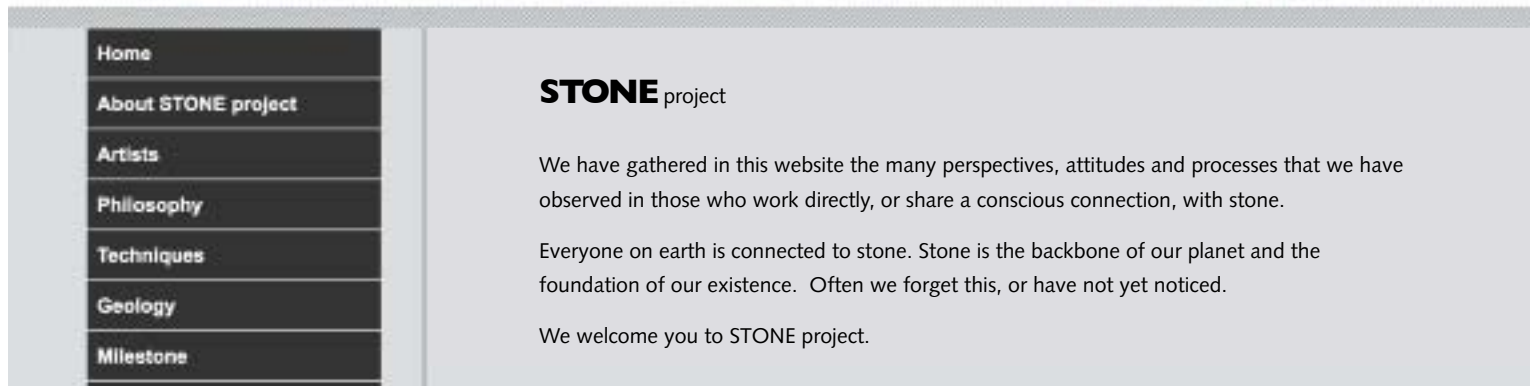
The statue is said to have cost \$4,500,000.

*photos:*

*left: Dan Huang, via Creative Commons.*

*below: Chinese media.*





## STONE project

We have gathered in this website the many perspectives, attitudes and processes that we have observed in those who work directly, or share a conscious connection, with stone.

Everyone on earth is connected to stone. Stone is the backbone of our planet and the foundation of our existence. Often we forget this, or have not yet noticed.

We welcome you to STONE project.

STONE PROJECT <http://www.stoneproject.org/>

This is an excellent website for stone-oriented folk; if you've never visited—do. And it's good to return to as we did recently to watch two short videos, one that featured sculptor Atsuo Okamoto talking about 'flying wedges' and hammer handles:

<http://www.stoneproject.org/tetsuroh-tanabe-stone-mason-japan-stone-splitting-demonstration.html>

The other showed Tetsuroh Tanabe splitting a stone using a traditional Japanese technique:

<http://www.stoneproject.org/tetsuroh-tanabe-stone-mason-japan-stone-splitting-demonstration.html>

In a third video, Tanabe-san, a master stonemason (and winner of the Stonemasonry World Skills Competition in 1996) was asked what he thought the most important quality an aspiring stonemason should have. His reply: a pure heart.



The most important thing is that they have a pure heart.



Just this length is the best



# STONE SEVEN MAGIC ^ MOUNTAINS



# SEVEN MAGIC MOUNTAINS...

## UGO ROCKS !

Earlier this year in the Nevada Desert, approximately a half hour south of downtown Las Vegas, a colorful array of columnar creatures came to light along a major motorway in an area associated with avant-garde art projects, Jean Dry Lake.

These controversial colossi stand out against the desert landscape like neon beacons. The *Seven Magic Mountains* are the work of Ugo Mondinone, Italian/Swiss/New York artist. They are, he says “an artwork of thresholds and crossings, of seclusion and gathering, of balanced marvels and excessive colors, and the contrary air between the desert and the city lights.”

He considers his noteworthy 2013 installation of *Human Nature*, a group of huge stone homunculi in New York's Rockefeller Plaza to be “something raw within an artificial environment. Now,” he said “I'm going to the desert with the same material, but just creating the contrary—setting something artificial into a natural environment.” Dervishes that seem to dance together as one passes by.

Ugo mentioned that geological features known as ‘hoodoos,’ tall spires created by the erosion of soft stone beneath a harder stone cap, had been an formative influence.

By the numbers: The project took 5 years from conception to completion and cost \$3,500,000. The 33 boulders have an average weight of about 40,000 pounds and the assemblages stand from 30 and 34 feet high. The Nevada Museum estimates that some 16,000,000 people will see the work during the 2 years it is on view along alongside Interstate 15.

The technological process, the cutting, coring, painting and stacking of the boulders is depicted in a series of short videos available at <http://sevenmagicmountains.com/timeline/> There is also information and photos about other work by the artist.

*photos on this and the previous page: Gianfranco Gorgoni, Courtesy of the Art Production Fund and Nevada Museum of Art.*



UGO's work on the Nevada sculptures began in 2011. In 2015 he mounted an exhibition titled *Clouds + Mountains + Waterfalls* at the Sadie Coles Gallery in London. This was comprised of several tall assemblages of natural stones painted with the same bright day-glo colors that would soon dazzle the desert.

In the *Seven Magic Mountains* project the artist had obvious constraints on the liberties he could take with gravity due to the size and weight of the elements he was working with there and the stability required for public safety. These smaller-scale sculptures have much more charm and liveliness than their massive Nevada counterparts.



photos courtesy of Sadie Coles Gallery



The same distinctions of scale and character can be made with regard to two other major stone installations by Rondinone. His 2013 Gladstone Gallery show, *Soul*, in New York City was a group of 37 stone figures approximately 3 feet to 7 feet in height and much more animated and interesting than his immense—and rather clunky—*Human Nature* installation in Rockefeller Plaza that same year. There were 9 of these and they were between 16 and 20 feet high.

TL





# LE MOAÏ ET MOI



*My name is Philippe Manet and I live and work as an artist/designer on the Island of Madagascar. A friend there had just returned from holidays on Easter Island and was much impressed with the enigmatic stone icons—the moaï—that he had seen there. He showed me a photo (below) of the one on display in the British Museum and asked if it would be possible to replicate it for him. Without even considering the consequences I immediately agreed to do so and within days the project was underway.*



*First a suitable block was extracted from the granite quarry at Antananarivo not far from where the moai would eventually be sited. This block measured approximately 300 x 100 X 100 cm and weighed about 8000 kg, or 17,500 pounds, roughly 8.5 tons.*





*In Madagascar they have traditional techniques for extracting and transporting stone and as the work proceeded step by step I had the impression that they were operating like the builders of the moai on Easter Island (except for the truck, of course, and the steel bars).*



*Working by eye, using neither models or measurements,  
I and my assistants gradually released the figure  
from the block.*





# MOAÏ ERECTUS

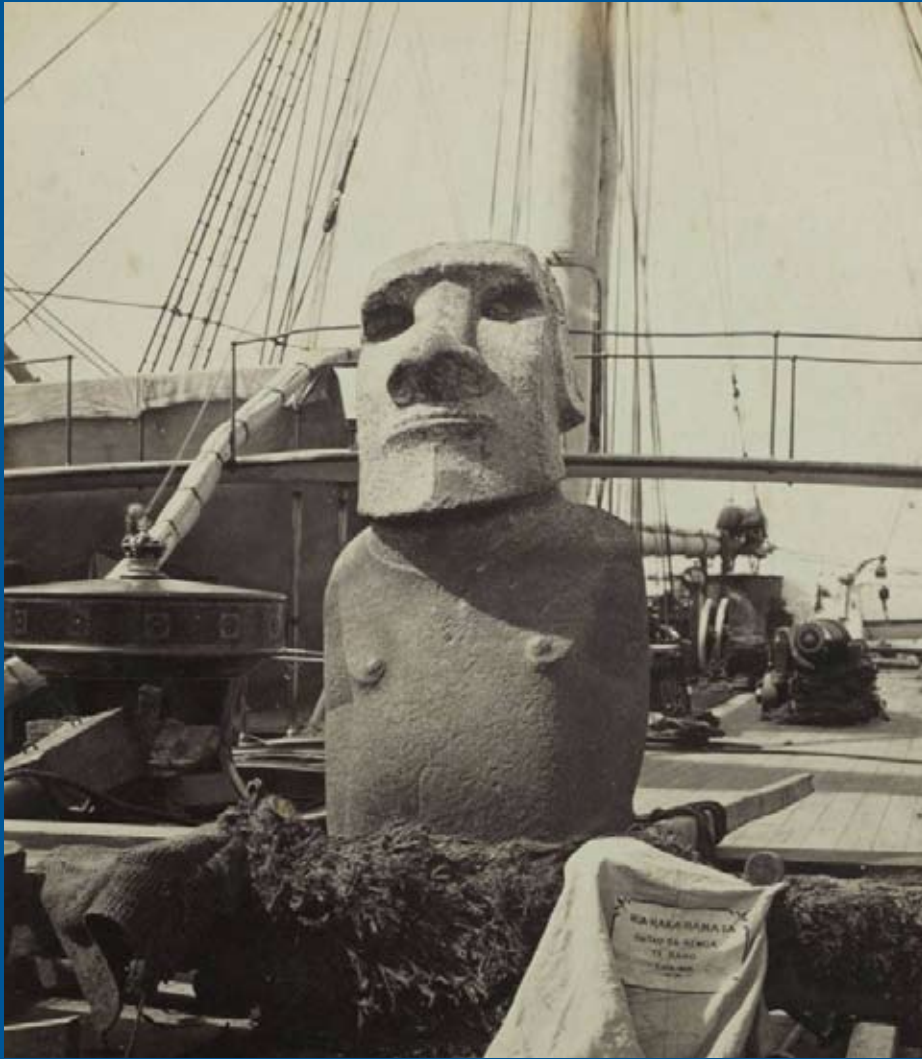
*From the l'île de Pâques to l'île de Madagascar (via London)*

*When the moaï was finished, we carried it up onto the hill of Antananarivo above the quarry and, by levering and blocking, brought it upright in the garden of my friend.*

*He stands there now, looking out over the island, to the sea.*

*Philippe Manet  
madastone@yahoo.fr*





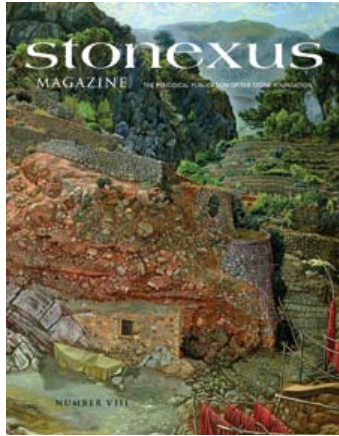
*above: The Moai known as Hoa Hakananai'a (lost or stolen friend) removed from Orongo, Easter Island in 1868 by the crew of the English ship, the HMS Topaze. It was carved from basalt and is 3.42 metres tall. It now resides in the British Museum.*

*photo: Paul Émile Miot*

*right: Hoa Hakananai'a, mug-shot.*



*finis*



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