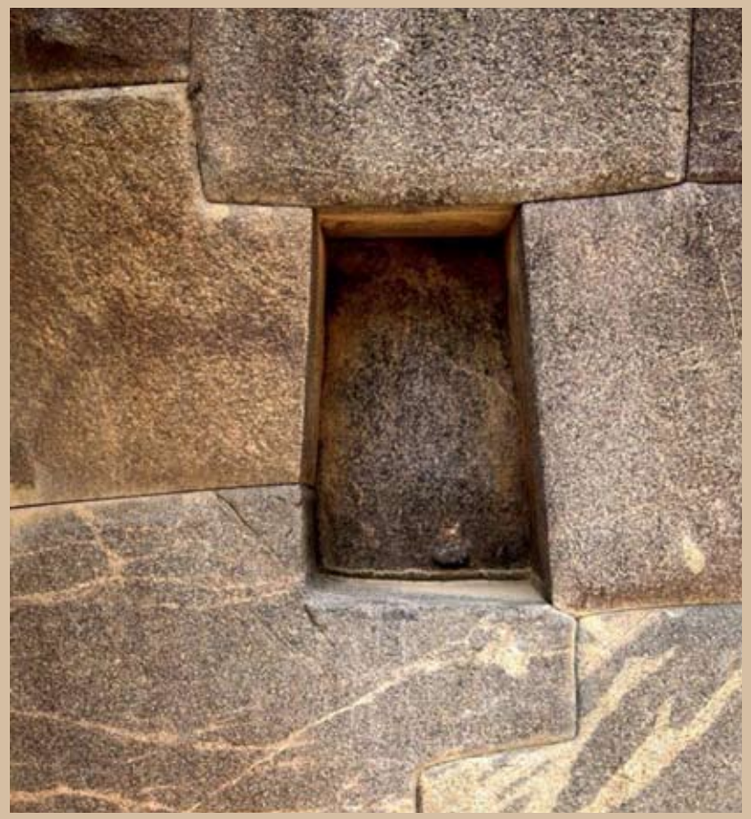
STONEZINE 9

THE DIGITAL COUNTERPART TO STONEXUS MAGAZINE



STONEZINE 9

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.

LITHIKOS GALLERY

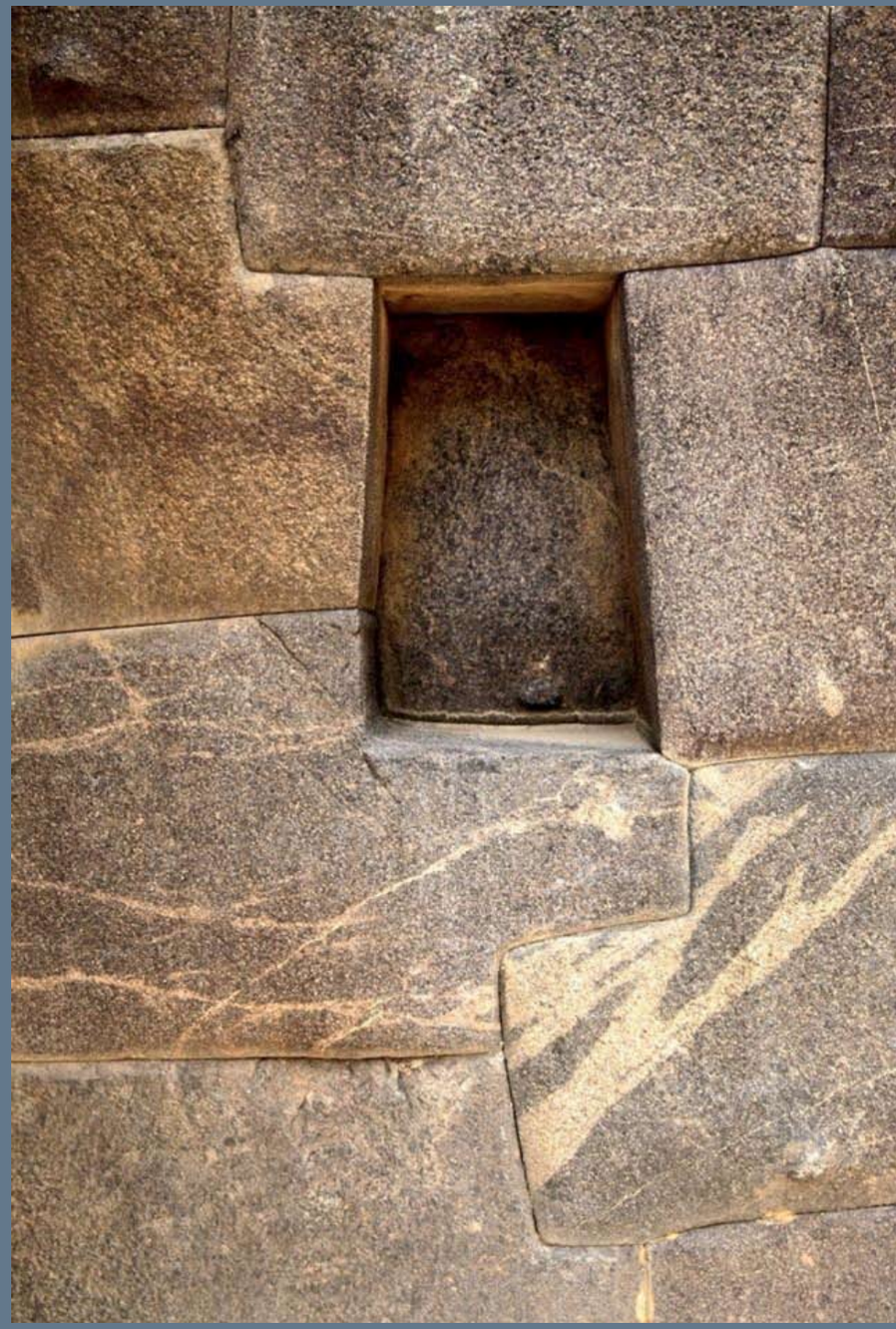
SES PAISSES is a Bronze Age settlement on the Balearic island of Mallorca, Spain. The perimeter wall, the main entryway of which is seen here, is ellipsoidal in plan and 375 metres in circuit. It dates to the middle of the 1st century BC, though the buildings it surrounds are somewhat older.

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



Street scene in the town of Ollantaytambo
photo: Adam Elliot

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.

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.

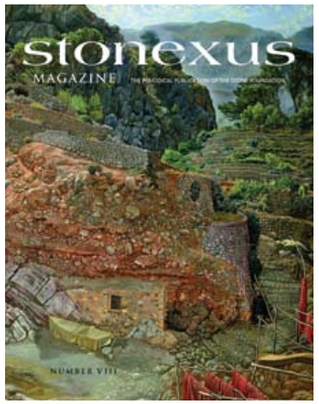
By the numbers: The project took 5 years from conception to completion and cost $3,500,000. The 33 boulders have an average weight of about 40,000 pounds and the assemblages stand from 30 and 34 feet high. The Nevada Museum estimates that some 16,000,000 people will see the work during the 2 years it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

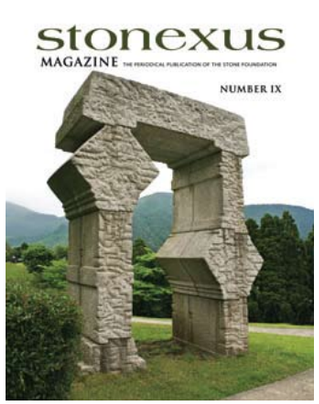
The technological process, the cutting, coring, painting and stacking of the boulders is depicted in a series of short videos available at http://sevenmagicmountains.com/timeline/ There is also information and photos about other work by the artist.

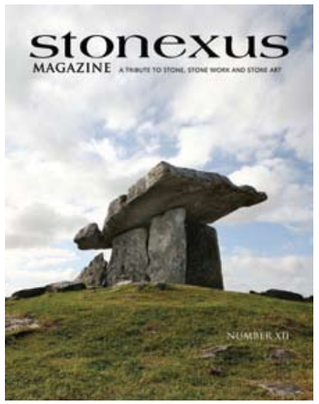
photos on this and the previous page: Gianfranco Gorgoni, Courtesy of the Art Production Fund and Nevada Museum of Art.

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.







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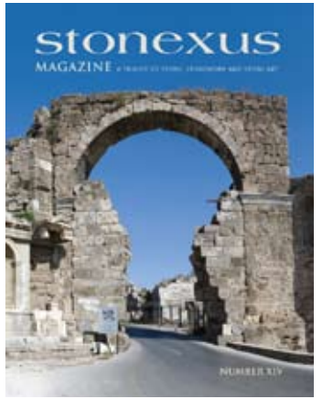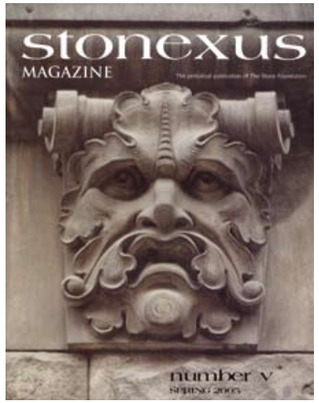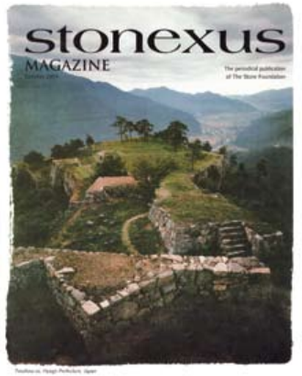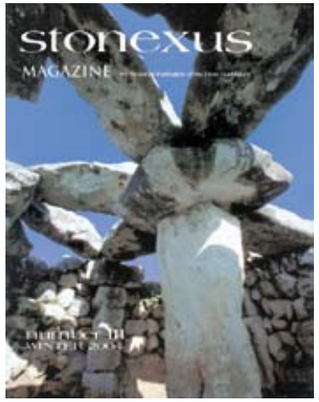
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