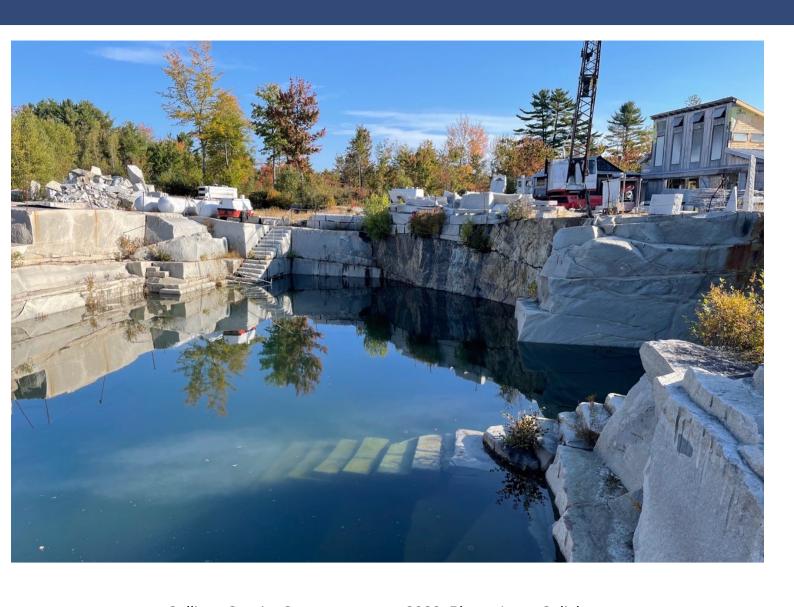
Subscribe Past Issues Translate ▼

RSS 🔊

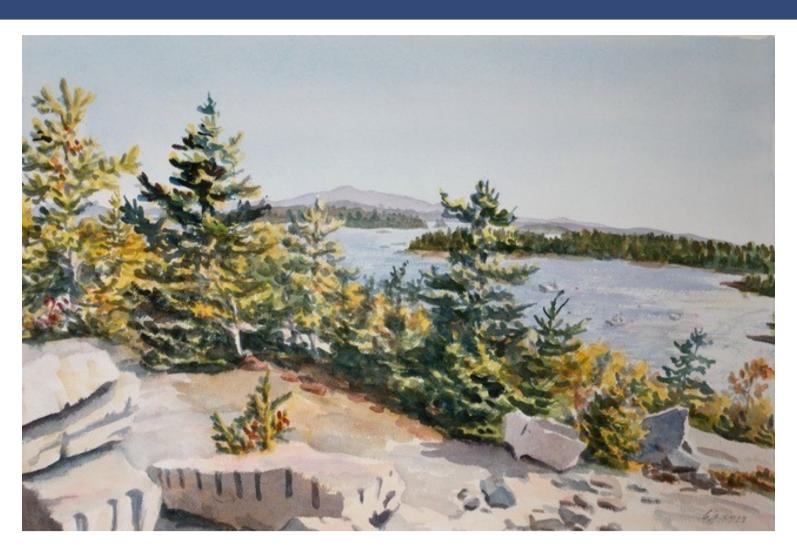


March 2024 News



Sullivan Granite Company quarry, 2023. Photo Jesse Salisbury

Maine Quarries: Muse and Material



Nancy Glassman, *Quarry, Late October,* watercolor, 2016. Courtesy Caldbeck Gallery

Last month at an opening at the Zillman Art Museum in Bangor, I got to talking about Maine quarries with painter Nina Jerome. Jerome has gravitated to the subject in recent years and created <u>a marvelous series of canvases</u> devoted to these remarkable places.

Jerome is part of a line of artists drawn to these locales spread across the state. John Marin (1870-1953) found a muse in the rock formations on Crotch Island; William Kienbusch (1914-1980), in the granite excavations on Hurricane Island; and Lee Hall (1934-2017), at quarries in Connecticut and Maine. More recently, the likes of Joellyn Duesberry (1944-2016), Hall Quarry; Lois Dodd, Union Quarry; Nancy Glassman, Settlement Quarry; and Alan Bray, Monson slate quarries, have chosen to paint this dynamic subject, enticed by what art writer Suzette McAvoy has called their "rough geometry."

Where painters find subject matter in quarries, sculptors acquire the actual material for their art directly from them. Who was the first sculptor to work with Maine stone? Some of the <u>Civil War monuments</u> in Maine are made from granite. The landmark survey *Maine and Its Role in American Art*, 1740-1963 includes only two sculptures in granite: William Zorach's *Reclining Cat*, 1935, and Charles Gordon Cutler's *Maine Lobsterman*, ca. 1940s.



Don Meserve (1938-2010), *Cleat*, granite, 2007, Winter Harbor, part of the Maine Sculpture Trail

Were that survey to be updated today, a whole chapter could be devoted to sculptors who are using granite and other Maine stones for their art. Thanks to the Schoodic International Sculpture Symposium, college and university studio art programs, and such esteemed gallerists as June LaCombe, works in quarried stone now form a stunning universe of sculptural art.

Symposium, Tilan Copson highlights several downeast quarries, which have supplied stone for a number of Maine sculptors. Their geological and working history make for a fascinating exploration of time and labor.

The Downeast Sculpture Projects will feature several pieces created from quarries. The Projects'

organizers are actively pursuing different sites across Maine for a future show. Stay tuned: We

In the attached informational poster designed for the Schoodic International Sculpture

--Carl Little

Further reading:

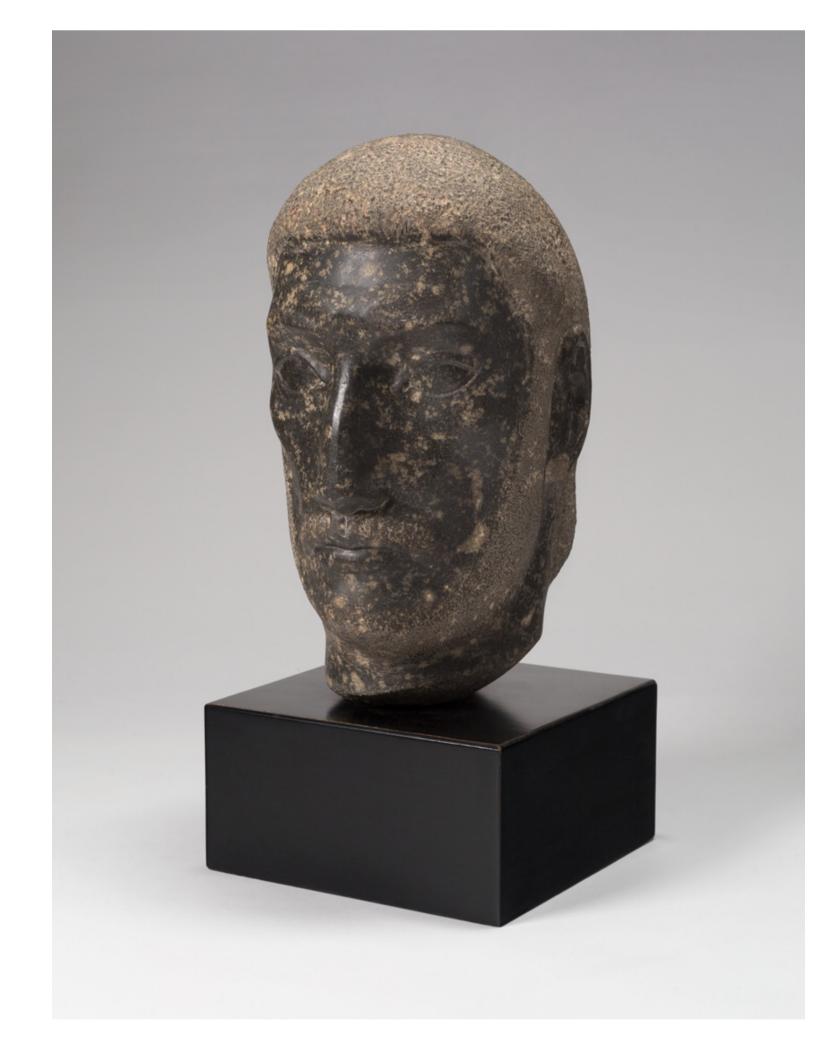
Granite Quarries, a Natural Resource

Maine Geological Survey: History of Quarrying in Maine

Made of Stone

Carved Stone Maine Artists

hope to have news in the next few months.



William Zorach (1887-1966), Head of a Prophet, 1946, granite. Art Institute of Chicago

Help Support Ambitious Sculpture

in Rural Maine

arts organization.

Schoodic International Sculpture Symposium is a 501(C)3 non profit

The mission of Schoodic Sculpture Symposium is:

To promote the creation of public art and public understanding and interaction with it.
To promote the Maine Sculpture Trail.

To promote artist exchange and collaboration nationally and internationally.
To promote education related to public art and sculpture including internships, classes, and professional development opportunities

All donations are used to further our mission and will receive an official thank you letter from our organization. If you have any questions about donating to SISS please **contact our Art Director**, <u>Jesse Salisbury</u>. Thank you for helping us create public art!

Donate Online

Donations can also be sent by mail with a check made out to SISS to:

SISS

P.O. Box 122 Steuben Maine 04680



Copyright (C) 2024 Schoodic International Sculpture Symposium. All rights reserved.

Our mailing address is:

Want to change how you receive these emails?

You can <u>update your preferences</u> or <u>unsubscribe</u>