

**7 ARTISTS**  
**AT THE**  
**QUERCIOLA QUARRY**  
**COLONNATA**

**7 Artists at the Querciola Quarry**  
**October 8 – 31, 2011**  
**Swedish Institute for Classical Studies in Rome**  
**Rome**

With the patronage of



Comune di Carrara

General Coordination:



**Administration and Logistics:**

*Inger Sannes*  
*Fondazione Sem, Pietrasanta*  
*Mega Stone Factory, Carrara*

**Catalogue and Exhibition Production:**

*Valentina Fogher*

**Translations:**

*Valentina Fogher*  
*Keara McMartin*

**Graphic Design:**

*Alessandro Paladini*  
*Valentina Fogher*

**Printing:**

*Tipografia Bandecchi & Vivaldi srl., Pontedera (PI)*

**Photo Credits:**

cover: Emiliano Bini  
The majority of photographs in the catalogue are by the 7 artists, Gianpiero Tartagni, Valentina Fogher, Studio Sem archives and numerous participants.  
The photograph of the Swedish Ambassador is by Pawel Flato.  
The photographs of the Norwegian Ambassador and of the Norwegian Embassy were furnished by the Norwegian Embassy in Rome.  
The photographs by the selected winners of the photography competition: Dario Andreoni, Emiliano Bini, Massimo Benassi, Giorgio Freschi, and Roberto Vaccarino are presented on pages ...

**Transportation and Installation of the Exhibition:**

*Mega Stone Factory, Carrara*  
*Bocchi Srl, Carrara*

**Supported by:**

*Mega Stone Factory, Carrara, Italy*  
*The Swedish State Art Grants Council, Sweden*  
*Fondazione Cassa di Risparmio di Carrara, Italy*  
*Volvo Trucks, Italy*  
*Fantini Sud Spa, Italy*  
*Atlas Copco, Italy*  
*SAS Institute, Sweden*



**Acknowledgments:**

Ruth Jacoby, *Ambassador*, and Ann-Louise Dahlgren, *Cultural Attachè*, Embassy of Sweden, Rome  
Bjørn T. Grydeland, *Ambassador*, and Else L'Orange, *Cultural Attachè*, Embassy of Norway, Rome  
Barbro Santillo Frizell, *Director and Professor*, Swedish Institute for Classical Studies in Rome, Rome  
Giovanna Bernardini, *Counselor to Culture*, City of Carrara  
Gianpiero Tartagni, *Film Director*  
Linda Skjevik, *Television Producer*  
Agneta Freccero, *Artist, Ph.D. Conservator, Researcher on Ancient Artist's Materials*  
City of Oslo  
Millesgården, Stockholm  
The State Arts Grants Council, Sweden  
Paolo Grossi, *Director*, Italian Cultural Institute, Stockholm

**Special thanks to:**

*Without the special input, dedication, heart, soul, and energy of Franco Petacchi, Chiara Imperiali, Inger Sannes, Keara McMartin, and all the kind and generous people of Colonnata the symposium at the Querciola Quarry and the exhibitions in Colonnata and in Rome would not have been possible. Special thanks also to the quarrymen at the Querciola Quarry for their help and advice and to Giulio and Valeria Lorenzi for hosting the 7 Artists in their house in Colonnata.*

Swedish Institute for Classical Studies in Rome  
Via Omero, 4 - Rome  
tel. +39 06 3201966-3201596; fax. +39 06 3230265  
<http://www.isvroma.it>  
[www.seven-artists.com](http://www.seven-artists.com)  
<http://homepage.mac.com/ingersannes/Colonnata2011/> (WebJournal Symposium Summer Cava Querciola 2011)

**7 ARTISTS**  
**AT THE**  
**QUERCIOLA QUARRY**  
**COLONNATA**

**OCTOBER 8-31, 2011**  
**SWEDISH INSTITUTE FOR CLASSICAL STUDIES IN ROME**  
**ROME**

With the Summer Symposium at the Querciola Quarry, the art history in Carrara enriched itself with an important chapter: seven sculptors, coming from Sweden, Norway and the Czech Republic, talked together, worked and collaborated, compared aesthetical choices as well as cultural traditions. In this way they confirmed the international dimension of contemporary art, by “bringing worlds” in a place such as Carrara, that has always been “world.” They followed the aim itself of the City, which has always been characterized by an international spirit. Such vocation of the City is bound to its white marble, a versatile material for the uses it allows in architecture, design, in urban settings in general, but it is above all in sculpture that it found its most creative use, the one that gave a worldwide fame to the extractive basins, to the material, and to the local skilled workers. The City of Carrara continues to sustain the natural vocation of its territory, by giving its patronage to initiatives that offer value to the marble and to the know how of artists and companies. We are therefore grateful to all of the authors of this initiative and in particular to Franco Petacchi, an entrepreneur who cares about the cultural future of his city. A keen thank you also to Valentina Fogher, tireless promoter of cultural events, and to Chiara Imperiali.

Thanks to the sculptors, who allowed the numerous visitors to face themselves with an unusual, artistic experience, by tasting the magic of a wonderful place, the quarry, which became even more interesting thanks to the sculpture.

The idea of making this exhibition a travelling one was made possible thanks to the diplomatic availability of the Countries of the different sculptors. Therefore thank you to the diplomatic representatives, and especially to the Swedish Ambassador, Mrs. Ruth Jacoby, who visited Carrara on the occasion of the finissage of the Symposium. All of this is in the spirit of another important subject for the realization of this project, the Fondazione Sem, promoter of international events.

Everything is in order, so that this exhibition would have a luminous future and similar experiences could happen again in the beautiful Querciola Quarry.

*Giovanna Bernardini*  
Counselor to Culture  
City of Carrara



Giovanna Bernardini interviewed  
by Marco Hagge of RAI 3.

Giovanna Bernardini with the 7 Artists, Marco Hagge and his operator, Chiara Imperiali, Valentina Fogher and Dag's daughter.



## 7 SCULPTORS AT CAVA CERVAIOLE AT THE SWEDISH INSTITUTE IN ROME

The Swedish Institute of Classical Studies at Rome was founded in 1925 as a research and educational institution devoted to classical studies, with emphasis on archaeology. The institute was founded on the initiative of the then Swedish Crown Prince Gustav Adolf, later King Gustav VI Adolf of Sweden, who was educated in archaeology and classical studies at the University of Uppsala and had conducted archaeological field work in Greece and Italy. The Crown Prince was also the first to chair the board, a position he held for 25 years until he acceded to the throne in 1950. The connections between the institute and the Royal Court were strong throughout the lifetime of King Gustav Adolf, who himself regularly participated in the Swedish excavations in the Etruscan countryside during the 1950s and 60es.

The original aim of the institute was to give Swedish university students the opportunity to study Rome's and Italy's historical landscape, art and monuments. Practical archaeological training was provided on the Swedish excavation projects in and around Rome. Although fine arts, as at several other academies in Rome, never were part of the educational program itself, they were always considered essential part of the broader aims of the institute, which were "to establish a living contact between Swedish culture and the classical world by the direct communication of knowledge and promotion of classical studies as well as by serving in general the interests of humanities research and art."

The premises of the newly founded institute were rather modest, situated in a three-room flat in the densely populated quarter Monti and ten years later the need for a new institute was strongly felt. When in 1937 the Italian Government offered a vacant site in the attractive area of Valle Giulia, the project of erecting a new building could start. In this area on the fringe of the beautiful Villa Borghese other academies already possessed their own buildings situated on the cliff edge above the valley where Pope Julius III had built a villa in 1550s. In 1889 this magnificent Renaissance villa was turned into the National Etruscan Museum. This area was used for the international part of the 1911 exhibition which was arranged in connection with the fiftieth anniversary of the unification of Italy and the present Galleria Nazionale d'Arte Moderna was the international pavilion.

The building committee of the Swedish Institute commissioned one of Sweden's most prestigious architects, Ivar Tengbom, to envision a proposal for the building. Tengbom represented a classicist tradition in Swedish architecture which can be perceived in the elegant building with its three volumes centered

around an open courtyard. Renowned Swedish designers were responsible for furnishings and interior decoration; Carl Malmsten was commissioned for the furniture, Elsa Gullberg for the textiles. The famous rugs by Märta Måås-Fjetterström which still decorate the library and representation rooms are still in production in Sweden and sold to discerning customers all over the world. Prominent Swedish artists have contributed to the embellishment of the building. The huge landscape painting *Molnet (The Cloud)*, painted by Prince Eugen of Sweden, uncle of the Crown Prince and an accomplished painter, hangs in the conference room creating a window towards the North. Centrally placed on the courtyard is the gracious fountain sculpture *Solglitter (Sunsparks)* by Carl Milles. On the outer wall facing the same courtyard hangs a relief in terracotta by the sculptor and ceramist Tyra Lundgren.

The Valle Giulia area has a long history of cultural events and academies. This historical background combined with the artistic context of the Swedish Institute makes it the ideal place to host an out-door exhibition of modern sculpture. We therefore welcome the opportunity to exhibit the works of the seven Nordic sculptors who have been working at Cava Querciola on top of the Colonnata Basin, where Italian Renaissance and Baroque sculptors once extracted their statuary marble. History becomes present and alive through the creation of modern art rooted in an old artistic tradition. We trust that the beauty of the surroundings at the Swedish Institute will provide a setting which accords well with the timeless, yet modern qualities of the works of these exquisite artists.

*Barbro Santillo Frizell*

Professor and Director of the Swedish Institute in Rome



The Swedish Institute of Classical Studies in Rome



It is with great joy that the Swedish Embassy joins in welcoming the 7 sculptors of Cava Querciola to the Swedish Institute in Rome, where their extraordinary marble works will be exhibited to be admired by a broader public over the coming weeks.

I had the privilege of visiting the 7 sculptors at work, high up in the dazzling white mountains above Carrara in Cava Querciola, just as they were concluding their month-long Symposium in June 2011. It was an unforgettable experience to see them at work, committed to combining their own individual creative process with the stone-cutting and stone-carving experience of many centuries in the marble quarry.

The Swedish Embassy wishes the 7 sculptors all success and looks forward to welcoming them to Stockholm in 2012.

*Ruth Jacoby*  
Ambassador of Sweden to Italy



*Photo by Pawel Flato*

Ruth Jacoby and Björn Meidal with Ann-Louise Dahlgren and the 7 Artists at the finissage of the Symposium





The Norwegian Embassy has had the privilege to follow the 7 artists of Cava Querciola from the very beginning, when their ideas started taking shape, throughout the process and hard work in the high mountains of Colonnata, until the fulfillment of seven dreams in marble. An Arab proverb says: Write bad things in sand, and *good things* in marble. I am pleased that the *good things* of this cultural collaboration – the creative ideas of the artists together with the many other important contributors and enthusiasts – have been shaped and preserved in the eternal material of marble. My predecessor Einar M. Bull, travelled to see the sculptures in Colonnata, where they were originally carved out of huge stone blocks, recalling the creatures and figures in many Nordic fairytales. I am very satisfied to see that they are now being exhibited for a wider audience in Rome, travelling on to Oslo and Stockholm.

*Bjørn T. Grydeland*  
Norwegian Ambassador to the Italian Republic

Partial view of the Quearciola Quarry



## STUDIO SEM AND FONDAZIONE SEM

My role in the symposium was a unique one in that I had worked with almost all of the 7 sculptors at Studio Sem and had supported Lars Widenfalk in one of Fondazione Sem's first residencies at Studio Sem and have worked for several years with Valentina Fogher continuing to organize residencies in Pietrasanta. As Director of Studio Sem I had worked with Franco Petacchi since 2005 seeking large blocks of marble for Studio Sem and in particular had spent months at Querciola with Inger Sannes looking for a massive 40 ton block for a commission in Virginia.

Inger, Valentina and I all agreed that Franco's quarry was a natural to host the symposium and with his enthusiasm and generosity the proposal became a reality.

In that first visit to scope out a site for the 7 sculptors we were all astonished when Franco took us, not to the lower floor of the working quarry, but up to the pinnacle of the mountain. Yemisi, Inger, Valentina, Chiara and I found ourselves standing on the roof of the world with not a small amount of apprehension. With outstretched arms, to take in the bright sun raking the raw rock faces surrounding us and smiling from ear to ear, Franco laughingly said, "I'll give you this spectacular view every day, trust me, it's the best place". We all put our faith in him and he and his niece Chiara quickly set about creating a safe working area and organizing the Jeeps that would ferry the 7 artists and visitors up and down the mountain every day.

Inger, with her extraordinary talent for organization and presentations spent the next two months creating a beautiful book about the proposed symposium that she, Franco and Valentina used to successfully bring in supporters and sponsors for the project.

With the symposium underway, each visit to the pinnacle of Querciola became an anticipated adventure to see the sculptures take shape under the hands of the 7 artists and watch with amazement as each artist realized their work with their own unique vision and a palpable joy to be there.

On the last day of the symposium, Franco and Chiara organized a celebration befitting the majestic mountain to thank the sculptors, quarrymen, supporters and sponsors with food, drink and an astounding concert by the Coro Versilia, whose members are nearly all ex-quarrymen.

The experience would not have been complete without the finale of a thunderstorm and pounding rain to send everyone running for cover under the small gazebos. For many, this was a brief taste of a quarrymen's life, exposed not only to the astounding beauty of the quarry under the bright sun, but to be caught between rock walls in the open at the mercy of the elements. We are all truly grateful that fate had been kind throughout the symposium, with no accidents and a storm that was only a reminder of the dangers that could have been. To me, the symposium was a huge success in bringing people closer to experiencing sculpture in the making and to appreciating the arduous task of extracting the material to make marble sculpture possible.

*Keara McMartin*

President of Fondazione Sem and Director of Studio Sem

Studio Sem was founded in the mid 1950's by Sem Ghelardini and over the years developed into one of the most important sculpture studios in Pietrasanta if not the region. Sem's passion and enthusiasm for modern art in the early 1960's at a time when the majority of artisans rejected the new abstract forms as ridiculous and foolish, was what brought so many sculptors to his studio with the certainty that they would be understood. He made a tradition of inviting young artists to learn by being in the proximity of some of the most celebrated modern masters, such as Henry Moore, César and Barry Flanagan while they visited the studio during the execution of their work. Sem believed that through opening his studio to young artists he would help to create the next generation of modern masters. From those seeds came Sorel Etrog, Peter Randall-Page, Helaine Blumenfeld, Maja van Hall, Park Eun-Sun and many others. He was almost as celebrated as the sculptors he worked for, becoming an international icon, whose name evoked memories of boundless generosity, compassion and an intense desire to help young artists find their path. His untimely death in 1997 put his long time right hand Keara McMartin into the role of director for Studio Sem and in 2003, wanting to commemorate his passing and realize his dream of helping artists reach their full potential, she together with film producer and vintner, Piero Tartagni and sculptor Inger Sannes created Fondazione Sem. The first initiative to launch the Foundation was a lecture series held at the Sant'Agostino cultural complex in Pietrasanta with topics ranging from the fine line between creativity and madness to ground breaking architecture and expeditions to the North Pole for environmental concerns. One of the primary goals for Fondazione Sem is to help artists discover new pathways with marble and for the last 6 years Fondazione Sem has provided for residencies to artists from over 6 countries, many of them returning to Pietrasanta frequently to develop projects and execute commissions in their new found material.

[www.studiosem.net](http://www.studiosem.net)

[info@studiosem.net](mailto:info@studiosem.net)

[www.fondazione-sem.org](http://www.fondazione-sem.org)

[info@fondazione-sem.org](mailto:info@fondazione-sem.org)

Keara McMartin and Sembra at the Querciola Quarry.







For our family, the opportunity to welcome the artists in our quarry was a great experience.

The Symposium itself was a new and successful challenge.

Seeing how each sculptor worked with his own piece of marble in different ways, but with the same enormous passion, because for a sculptor, working at a sculpture with a just cut piece of marble, in a place at the top of the mountain of the well-known quarries of Carrara, is like for a Cristian preying inside the San Pietro Cathedral.

It is something pure and holy, it is a dream that only a few artists can realize.

The sculptors worked with sun, with rain, with fog and wind... it didn't matter how the weather was, the most important thing was the incredible feeling they created with their piece of marble inside the quarry.

As the artists said, the opportunity of working together, and of having involved in their dream the quarrymen and the visitors, has been a perfect way of sharing the creative process and several information, of learning and teaching many things about marble, about quarries, and about people whose life was completely dedicated to.

Chiara, the person who directly followed the artists during their experience, and welcomed the visitors on the top of the mountain to show and explain them the Symposium remembered this experience like this: "A fantastic opportunity for my family and I to share this incredible experience, where marble becomes alive matter of dreams and where it makes eternal artist's fantasies."

*The Petacchi Family*  
Mega Stone Factory  
Colonnata, Carrara

Franco and Maira Petacchi

Cesare, Franco and Gualtiero Petacchi with Antonio Gamba



Chiara Imperiali







## COLONNATA

Colonnata (532 m above sea level) is an ancient village settled around 40 BC and a *frazione* in the City of Carrara. Known worldwide for its marble quarries, it is situated in the Apuan Alps (Mounts Maggiore, Spallone and Sagro), Tuscany.

The name *Colonnata* is believed to be derived from the Latin word *columna*, indicating the place where columns of marble were extracted to be sent to Rome, but the origin of the name could also be the Latin *collis* (hill) or *columen* (top).

The village is surrounded by quarries producing a variety of highly sought after marble for its decorative veining and range of colour. Evidence of mining activity dating back to the 6th century BC has been found in numerous areas near the Colonnata range ("Fossa Carbonera", Fantiscritti.) The quarries may also have been used by the Ligurian Apuani tribe, who were perhaps used later as quarrying experts.

It was built for the housing of slaves used in quarrying marble after Rome decided to replace expensive imported Greek marble with local (Luni) marble. Based on a stone found in 1810 bearing the names of the consuls of the years 16 - 22 AD, it appears that the settlement was run by settlers and a magistrate, all of servile origin, who oversaw the work. The largest Roman quarrying site yet discovered was one kilometer south at Fossacava.

Additional records date back only to the 13th century, while the church of the village is believed to date back to the 12th century. It's possible, however, that in the Middle Ages Colonnata was used as a defensive stronghold for those who controlled these areas after the Roman Empire (the Byzantines, the Goths and Lombards).

The village is still mainly supported by mining. It is surrounded by quarries in an area known as "Gioia Calagio", which includes the "Gioia Pit", which produces the *Arabescato* and *Bardiglio* varieties of veined marble. The quarry was also used in ancient times, as evidenced by the finds of coins, inscriptions engraved directly on the rock, and a relief of the Roman tutelary deity Silvanus. Later on also Michelangelo used to come here to choose the best marble blocks for his renowned sculptures.

The breeding of pigs, promoted by the abundance of chestnut trees, was introduced to Colonnata, perhaps by the Lombards. Over time, this industry evolved, in particular processing freshly slaughtered meat, which the quarrymen used to spread on bread, thus starting the traditional production the famous pork fat delicacy, *Lardo di Colonnata*, that for centuries has traditionally been marinated with local spices in beautiful hand carved marble tanks (the *lardo* is then sliced paper thin and served on crusty home baked bread.)

The village has maintained some of its historic features, such as the use of marble in murals, doorways, doorjambs, windows and other architectural features. Well maintained are also the north gate into the town, which belonged to the medieval city walls now gone; a yard paved in marble located at the far south end of town; the Piazza Palestro, which leads to a modern sculpture dedicated to *Cristo dei Cavatori* (Christ of the Quarrymen) with the *Monumento al cavatore* (Monument to the Quarryman) by Alberto Sparapani, which highlights the difficulties and methods of the quarrymen's work in the surrounding quarries.





*Monumento al Cavatore di Alberto Sparapani e il Cristo dei Cavatori*

Ancient tower-bell in Colonnata



Detail of the *Monumento al Cavatore*



Little alley to the house of the 7 Artists







## CAVA QUERCIOLA

The quarry named “Querciola” is located above and facing Colonnata reaching a height of 950 metres above sea level. Owned by the Petacchi family through their company Mega Stone Factory, the quarry began in the late 1950’s with a small, open air tract and over the years enlarged with the acquisition of additional areas. Today the quarry is one of the largest and most productive in the Colonnata range.

*Cava Querciola* has ancient origins and it is renowned for the typology of the extracted material. Its blocks (more than 80% of bright white *Bianco C*) are now sought after not only by architects but also by a growing international community of sculptors seeking high quality marble to produce large-scale sculpture.

As Maira Petacchi writes: “The Querciola Quarry is one of the largest quarries in the basin, a step away from the sky that skims over its peaks and plateaus. This quarry has taken into its heart the blood and sweat of my family for generations, like that of my uncle Rizieri, who was an ingenious quarryman and without formal education but with intelligence and fortitude, alone created a granulation machine in the 1970’s (still functioning today), which he positioned overhanging the ridge of the mountain in order to be able to recycle the extraction scraps. Various events have brought about good times and bad, but despite economic ups and downs the quarry has always remained in our family for more than half of a century ... this large quarry, so beautiful and majestic, where ‘I hear the voices of my ancestors and the screams of pain, crushes my heart as the crystals of quartz crumble the rock...’ and yet every day it welcomes us with our work to give us our bread. This quarry of such awesome beauty and great trade is the proud history, present and future of my family.”

It is not only the quarry itself that draws the sculptors in search of stone, but Franco Petacchi himself with his infectious enthusiasm for sculpture. Over the last few years he has outfitted areas of the holding yard to create studio space for young sculptors from around the world to create their work in marble. Contemporary in his thinking, he accepts



the knowledge that the artisans who once numbered in the hundreds are now a dwindling lot and has embraced the modern technology of robotics as an aid in helping sculptors to rough out otherwise long and laborious work.

This year he and his family generously hosted the 7 Artists in the quarry, supplying them with cut blocks, protective sheds, compressed air, assistance, lunches and even an off-road taxi service to bring them up and down.

The exhibit of the finished works by the 7 artists sited around the town of Colonnata with a gallery exhibit of small works was such a huge success for the town and an inspiration to the local population that the family is now encouraged to continue an annual sculpture event at the Querciola quarry with exhibitions of the final work in the town. It is a beginning that will eventually develop Colonnata beyond its fame for the exquisite “Lardo di Colonnata” to a centre for exhibiting marble sculpture made by an international community of important artists.







## THE PROJECT

A group of 7 artists, from Sweden, Norway and the Czech Republic – Diana Andersson, Eva Ziggy Berglund, Dag Birkeland, Alena Matèjkà, Inger Sannes, Lars Widenfalk, and YemisiWilson ([www.seven-artists.com](http://www.seven-artists.com)) – in the years has been always cultivating a strong passion for sculpture and above all the dream of being able to realize their sculptures directly in a still active marble quarry.

In January 2011 Franco Petacchi and his family, today leading the Mega Stone Factory, enthusiastically accepted the proposal of hosting the 7 Artists and organized a Sculpture Symposium in the month of June 2011 at the Querciola Quarry above the Colonnata Basin in Carrara. For four weeks the artists went up to the quarry, where next to the quarrymen worked at the realization of their pieces. Each phase of their days and of their work has been filmed and documented, both with the production of a movie by Gianpiero Tartagni and Linda Skjevik and photographs by visitors and photographers, who have been invited to send their images for a *ad hoc* competition. Here exhibited there is a selection of the best photographs by Dario Andreoni, Massimo Benassi, Emiliano Bini, Giorgio Freschi, and Roberto Vaccarino, who promptly adhered to this event. In addition, the artists published daily their experience on a dedicated *Internet Web Journal*: <http://homepage.mac.com/ingersannes/Colonnata2011/>.

Thanks to the generosity and love for sculpture of the Petacchi Family, the sculptors were able to taste the vertigo of sculpting there where the whiteness of the marble dominates undisputed as a lighthouse for who sees it from the Apuan-Versilia coast. The artists sculpted with this breathtaking panorama in their eyes, while in their hearts they nourished their love for marble, in which they have been completely immersed. Their feelings, their work, their fatigues and deep emotions became noteworthy passages of this catalogue and of the movie, in order to be able to capture the absolute freshness of an unforgettable opportunity as this one, and to let people know what this unique 'cathedral of marble' and spirit really is.

As they state: "This opportunity of working together and involving the quarrymen and visitors in our dream is a perfect way to share the creative process and exchange information, besides educating and being educated on what marble is about as well as the various processes used in the quarry and those who have dedicated their life to the quarries. It is though possible to gain inspiration and a more intimate knowledge of marble and of working in the quarry through the experience of the quarrymen and even only simply by working in the heart of the mountain where its blocks saw the light for the first time." In this way the works created in the Querciola Quarry form the core of this traveling exhibition, which thanks to the collaboration and patronage of the City of Carrara and the Sem Foundation of Pietrasanta, after having been presented in Colonnata (August 20 – September 17, 2011), is now shown in Villa Borghese at the Swedish Institute for Classical Studies of Rome (October 8 – 31, 2011).

View from the helicopter of the Querciola Quarry  
(still-frame by Gianpiero Tartagni)

## THE RESEARCH

How did marble statues look in antiquity? According to Pliny, Vitruvius and other ancient sources, statues were not completed until they had been painted and received the final treatment with Punic wax which formed a protective shield when the surface was heated and polished. Punic wax might have been used as paint as well. I decided to test the functionality of such a product, and therefore followed Pliny's descriptions and made some series of experiments to reconstruct a wax that could be solved in water and applied with a brush. The product that I call Punic wax is functional, it can be used with the addition of e.g. oil or lime water, as paint or coating, and it becomes water repellent.

Agneta Freccero

Artist, Ph.D. Conservator, Researcher on ancient artists' materials







I have used the Punic waxes made by Agneta Freccero on the *Hippo with Iside Reading* and on the *Reclined Rhinoceros*. I appreciate the versatility of the wax, from transparent hues to covering colours. Yet always sealing and protecting the marble surface by the use of natural ingredients.

Yemisi Wilson  
Artist



Part of the 7 Artists' working space at the Querciola Quarry





## THE SYMPOSIUM OF THE 7 ARTISTS A JOURNEY INTO THE SOUL OF THE MARBLE

In the beginning *7 Artists at the Querciola Quarry* seemed an almost impossible dream, something to reach for, and then as support grows, like a wave gaining momentum it becomes a reality. A few years ago Inger Sannes shared her idea to invite a group of artists to make sculpture in an active quarry with Keara McMartin and Yemisi Wilson, and they invited me to curate the event. Together we began to organize a 'pilot' symposium with just Inger and Yemisi to test the practical side of a larger event at Henraux's Cervaiole Quarry on Mount Altissimo on the Versilia side of the Apuan-Alps. The two artists had a taste of what it meant to be sculpting on the top of a mountain at the mercy of the intense sun, high winds, threatening thunderstorms and fog. The pilot was such a success from all perspectives that many of the sponsors, supporters and organizations that had supported it were very enthusiastic to adhere to a larger event the following year such as Fondazione Sem of Pietrasanta, the Embassies of Norway and Sweden, cultural organizations from both countries as well as Gianpiero Tartagni, who, with a short film, began to test the lights, colours and sounds for a final production.

For the larger symposium of seven artists Inger and Keara approached Franco Petacchi at Mega Stone Factory in Carrara. Franco and his family were delighted to host the seven sculptors at the Querciola quarry in the Colonnata Basin of Carrara. He offered a plateau on top of his quarry, high above the diamond cutting wires, massive machines and the trucks in the heart of the quarry: on the top of the world, next to God, where the sculptors could free their creativity. This was the first time a symposium would take place in such an active quarry and it was important to Franco that the artists not have to contend with the nerve wracking business of dodging machines or 30 ton blocks of marble sliding across the wet quarry floor.

Preparations began in March of 2011 with the seven artists being selected to each bring something different to the event. Even the housing in Colonnata offered to the artists for the month long symposium was not typical as it was originally the former storage building for the explosives used in the quarries.

The artists, already waking up with the unforgettable vision of the

marble mountains surrounding them, were taken up to the quarries early each morning by hired off-road vehicles that Franco's family had organized where they stayed and worked until almost sunset. Sheds were constructed to provide protection from the elements and to create a sort of enclave to receive visitors. The quarrymen themselves were frequent visitors, offering support, repairing equipment and lending advice.

Visitors were brought up every day to visit the sculptors, tour the quarry and to experience the same environment the sculptors and quarrymen were working in. As word of mouth spread, the numbers grew and were joined too by photographers who had been invited to participate in a special photography competition to record the symposium as it progressed. The best five photographs from each photographer were selected to document the symposium and are now included in the exhibitions and this catalogue.

Gianpiero Tartagni came with his camera to record the images and sounds of the artists' experience while Linda Skjevik collected filmed interviews amongst the participants. Marco Hagge of RAI 3 arrived to document and promote this original event, broadcasting the footage on the national news.

From the beginning the project benefited from the support of both the Embassies of Norway and Sweden, joined later by the Swedish Institute for Classical Studies in Rome as a location for the final exhibition of the finished works by the 7 Artists. The City of Carrara was instrumental to the project, with Counselor for Culture Giovanna Bernardini lending enthusiastic media support. In 2010, the former Ambassador Einar Bull and the Cultural Attaché Else L'Orange of the Embassy of Norway came to the finissage of the Cervaiole symposium, this year Ambassador Ruth Jacoby and the Cultural Attaché Ann-Louise Dahlgren from the Embassy of Sweden visited the symposium and were warmly received by the Mayor of Carrara Angelo Zubbani and his Counselor for Culture Giovanna Bernardini.

The results of the 7 artists' work was first presented on site at the Querciola Quarry during an eventful finissage, with lots of people, great food and wine offered by Mega Stone Factory, and the unique participation of Coro Versilia from Capezzano Monte, Pietrasanta, which made us feel even closer to the spirit of the mountains and of the quarrymen.

The exhibition then went down to Colonnata, where the larger sculptures were shown outside to welcome the visitors, while smaller works were presented inside a small gallery, that had

Valentina Fogher with Marco Hagge of RAI 3





been completely restored for the show through the generosity of the people of Colonnata, and in particular by Nella and Vitale. The village was so happy to have hosted the exhibition, that they wanted to keep at least one of the larger sculptures for the town, because of its beauty and as a memory of this great adventure. Unfortunately it wasn't possible. The exhibition is now installed at the Swedish Institute for Classical Studies in Rome until October 31<sup>st</sup>, where it offers a glimpse of all the impressions the 7 artists had during this past summer.

This adventure was a unique event and I would like to emphasize that this has been a major privilege for the artists who took part in this incredible experience. First because of the absolutely unique location of the Querciola Quarry, in the core of the marble mountains, with only ragged peaks and a big sky surrounding them and there, off on the horizon in the far distance the blue line of the sea. All of this was made possible through the enormous generosity of so many people, first the Petacchi Family, putting at their disposal part of the quarry, large blocks of marble, people, time, and energy as well as their studio in Colonnata; then Giulio and Valeria Lorenzi offering their house for one month and all of the people in Colonnata, who supported the whole idea and threw a feast for the opening of their exhibition.

The 7 artists on the other hand were able to translate their emotions in marble, and produce great sculptures, containing the essence of their feelings during this whole experience. Dag Birkeland shaped an almost abstract, vertical wave and a minuscule boat for it. It was very interesting to see the whole evolution process this piece went through, because it offered new feedback at each stage of its passage; changing from rough to completely smooth, as if it truly was a wave in its process of metamorphosis, from the power of a huge volume of water to the absolute flatness of the retreating wave. The other side of Dag's sculpture shows its original peculiarity, the "buccia del monte" (the skin of the mountain), maintaining all of the roughness and fantastic original colour of the virgin material. Diana Andersson had set up her space next to Dag. She was very much moved by the fact that Colonnata was also famous for making the pork fat delicacy 'lardo'. She in fact decided to portray several pigs in different desperate expressions, not yet prepared for their final destiny. She then added to her repertoire several other animals, such as cats, rabbits, dogs, a skull, and other more or less recognizable creatures. The people of the village fell in love with and literally adopted them, taking good care of them. Diana instilled her great, magical spirit in her sculptures, transforming them into the benevolent guardians of Colonnata. They do have peculiar, extravagant personalities that makes them almost come alive.



Ziggy Berglund had carried the idea of the sculpture she would make for several months before the symposium. She portrayed her mother asleep: her face lies on her hand in one of those sound sleeps, that elderly people might have, in which they do not look relaxed, but instead always a bit worried. It was stunning to see the large, finished face, that conferred expression to a big block of marble, standing out from a glorious background of an embrace of mountains, with a tiny plaster maquette of her original idea set up on the top of the face. As Marco Hagge from RAI 3 said, it really seemed that she was Old Mother Earth showing her presence in this unique panorama: the Mother of the Mountains.

Yemisi Wilson also represented something sleeping, a baby rhinoceros exhausted by the sharp sun of the altitude. With his eyes half-open, and his soft little body he evokes tenderness in all who see him. Yemisi did such an excellent job of finishing his skin, that coupled with his tired limbs spread on the thick marble, he seems about to breathe. As quiet as he looks, he seems to have found his natural environment in the middle of the quarries' basin of Colonnata. His naturalistic expression and shape were a joy and attraction for many children (and not only), who tried to dominate him, by happily hopping on his back.

Inger Sannes made a piece, which she called *Il Passaggio* (*The Passage*), that since the first moment I saw it, in my heart I wanted to call it *Explosion*. Instead she wisely decided to name it *Il Passaggio*, because it is actually a very psychological sculpture, that leads us through one side to the other, her unique texture of making rope like grooves that flow around the form on the outside and the inside, create an exciting, textural surface. The inside of this sculpture is in the reality the outer part that we see, the convex one, maybe the womb of the mountain or the secure nest of a woman, while still undefined, on the other side a new flower is blooming, thanks to a narrow passage, through which passes a ray of light (life).

Lars Widenfalk decided to sculpt more than a hero, perhaps a deity of the mountains. The noble features of his face, surrounded by the gentle curls of his hair, distinguish the large, powerful torso, which makes an even greater impression because of the size of the marble block. It reminds me of Apollo, an unbeatable, god of the arts, of music and of the sun, and in this case also of the marble. With his head turned on one side, he is enjoying the vastness of the space around him, the thousands of years of the marble with which he is made, the immensity of his and our remote thoughts.

While most of the other sculptors based their works on calmness, Alena Matejka structured her work on a vibrant rhythm of regular holes: squares in a grid on a clean, smooth surface on one side, diagonal rhombs with a defined interlacement on the other side. This design quality gives a particular lightness and agility to her piece, especially because of its characteristics of offering the opportunity to the viewer to look through these little windows, and therefore through the sculpture itself, which, on its upper areas, maintains the original unfinished, crystal brightness of the marble.

The 7 Artists worked with great with passion and enthusiasm on their pieces. They left their souls in them: a priceless value, enriched even more by the deep memories of this unforgettable, marble experience.

**Valentina Fogher**  
Curator



View from the helicopter of the Colonnata Basin (*still-frame by Gianpiero Tartagni*)

## **THE MOVIE** - FROM THE 'VIRGIN' STONE BLOCK TO THE FINISHED PRODUCT

I already knew for some time most of the seven artists protagonists of the Symposium. It is not always easy to shoot people with whom there is a relationship of friendship: you can risk the narcissism. For this reason I tried to film the various steps of the Symposium as how you would film fish in an aquarium by observing them with as much neutrality possible.

In most of the images, the faces of the artists are covered by anti-dust masks, dark glasses, anti-noise headsets, and all of this makes them unrecognizable. And also when the faces are readable, a veil of marble dust signs (and masks) them anyway.

Well recognizable are on the other hand their gestures, the way with which they attack or shape the marble with chisels and cutters, alternating fury with lightness: a gestural expressiveness coherent with the final result (the work) but already by itself an artistic "product."

*Gianpiero Tartagni*  
Film Director



## THE 7 ARTISTS:

LARS  
INGER  
DIANA

DAG  
YEMISI  
ZIGGY  
ALENA

*Still-frames by Gianpiero Tartagni*







View from the helicopter of the Querciola Quarry within the Colonnata Basin (*still-frame by Gianpiero Tartagni*)











# **7 ARTISTS**

**DIANA ANDERSSON  
EVA ZIGGY BERGLUND  
DAG BIRKELAND  
ALENA MATEJKA  
INGER SANNES  
LARS WIDENFALK  
YEMISI WILSON**



# DIANA ANDERSSON



I will remember Querciola as a place that changed from one minute to another. How the clouds made the mountain take so many different shapes. And the steep serpentine road up the hill. And the driver Diego's and my language lesson exchange: "SI POTESSI TI SPUTEREI IN FACCIA". And the beautiful DEFENDER-jeps. And the special ambience and lovely people in Colonnata (Maria, Verrà, Lorenzo. . .). ( . . and the funny Gemella; "SIAMO SCLEROSI!"). And nice dogs too (Snoopy, Coyote. . .). And nice little shops (Algeria's, Al lardo Al lardo. . .). And nice wineplaces (LARDARIUM, Mafalda, La Stazione. . .). And all the stairs up to the house where we were staying ; "MACCALÉÉÉÉ!!!".









Born 1960 Stockholm. Live since 1993 in the forest in DELSBO.  
 University College of Art, MFA 1982-1988.  
 Since then over 20 separate shows in various Art Halls, museums and art galleries.  
 And many group exhibitions.  
 Last commissions: 2008 "ELEPHANT-PIG-TAPIR" (iron trash, concrete, bricks). Söderhamn.  
 2010 "MADONNAN VID VÅGEN" (marble, concrete, granite, bronze). Bollnäs.  
 MY OPERA IS A BALLET FOR THE LITTLE SPOOKS OF MY BRAIN.  
 LA MIA OPERA É UN BALLETO PER GLI SPAURACCHINI DEL MIO CERVELLO.V

[www.skulptorforbundet.se](http://www.skulptorforbundet.se) - [www.svenskakonstnarer.se](http://www.svenskakonstnarer.se)







# EVA “ZIGGY” BERGLUND



The feeling in my stomach grew up, the higher we went up the mountain with the Jeeps, the line of my mouth drew up a smile on my face. The beauty in the quarry and how people worked just went fluid. Everyday I saw the old carver's houses from the top of the hill, it made me so curious. To go there would take me one day away from work, I just had little time and I didn't want to lose it, I wanted to take advantage of every minute in the quarry, each minute was valuable, all the workers were lovely souls in a big space.



## WORKSHOP

Piero's great capacity of guiding the machine, the heavy tons stone; and how welcome we felt because for Franco nothing was a problem; some of us changed their initial projects, because to be in the quarry drove us crazy, thinking of all the possibilities we could have: we were standing up on the top of the mountain, and it gave us great inspiration for creativity.

I loved every minute of the work, my piece was not finished at the end of the symposium, but I had the possibility to finish it at Franco's studio, a beautiful place to work, where to meet a lot of good sculptors and nice people working with marble.

The house in Colonnata: dream garden, dinners, friends, neighbours, sculptures, cozy. There was a long and wide staircase to the house, where sometimes neighbours were having dinner, and it was nice to receive a CIAO while we were walking up to the house. Air and electricity, air hammer, cutting saw, one symposium gave experience and knowledge to each other. It was fantastic to follow the working day of the quarry, to eat good food every day at the cantina, exciting to see and smell what was cooked in the pots, the coffee that Massimiliano served us, a ritual for the end of the lunch.

The quietness of the quarry after we finished working. The different kinds of weather playing with us, the different shapes during the month, enormous clouds used to come and cover us and our works in a kind of a hug.

The church bell called.

While I was walking down the curvy road I found stones that were laying down and waiting, I wrote my name on, and tried to remember their spot, and of course I couldn't find them the following day.

The beautiful village of Colonnata, calling from, clin clan, clin clan, come down now, we are waiting for you, take a cup of coffee with us in the piazza, the village is getting together for the evening.

Chiara took care of every tourist, and always had a nice smile together with a thousand beautiful dresses.

My soul has a great memory to take care of.









Sculptor Eva "Ziggy" Berglund, born 1962, received her art degree in 1991 after completing five years of specialised sculpture studies at University College of Art, Handcrafts and Design in Stockholm, Sweden.

She has executed numerous portrait commissions, as well as many imaginative works in various materials. Other commissions have included décor for Swedish swimming and sport halls and reconstruction of the baroque Katerina church in Stockholm and Målåkers palace in 2004-2006. This artist has mastered many materials, including bronze, stone, mosaic, stucco-lustro, cement, and even ice, snow and linen paper.

Ziggy Berglund has her studio in Västertorp in southern Stockholm and travels often throughout the world for workshop courses and other work. Among her many restoration commissions were the reconstruction of Carl Milles' monumental fountain sculpture *Diana* from 1926, as well as the posthumous enlargement of his project sketch to monumental format of Milles' *To another world*. Both these sculptures were cast in bronze and inaugurated in Lidingö and Ekerö, Sweden in 2008. In addition, she was elected chairman of the board by the 800 artist members of their organisation, KKV, Artist's Collective Workshop, 2006-2007. In 2009 her sculpture *John Bauer Troll* was inaugurated at Stockholm's Junibacken Museum, as was her commissioned public sculpture, *Ice Rose*, in the piazza at Hägersten, Sweden.







# DAG BIRKELAND



From being up there in the clouds in the middle of it all and sharing this process of expression, to meet all the welcoming and very great generosity from the Cava Querciola to the steps of Colonnata, gave me a deep impression, THANK YOU.

To throw a stone in water make waves, but water in stone makes waves of stone to ride my boat of stone .















# ALENA MATEJKA



The top of the Cava Querciola is like a heaven in the sky. It was fantastic to work there in the heart of Alpi Apuane and feel all the strength of the nature. I appreciated all the support, care and friendship we all got from Franco Petacchi and his family and quarry workers, who were ready to help any time we needed it. It was very inspiring for me to work directly in the quarry surrounded by the marble mountains of Carrara and feel all the historical and cultural heritage.









1966 Born in Jindřichův Hradec, Czech Republic

#### Studies:

2005 Ph.D. Academy of Arts, Architecture and Design,  
Prague, Czech Republic

1997 M.A., Academy of Arts, Architecture and Design,  
Prague, Czech Republic  
Glass Department led by Prof. Vladimír Kopecký

I make my sculptures of marble in Italy, of glass in Czech  
Republic and of granite in Sweden.

[www.alenamatejka.com](http://www.alenamatejka.com)







# INGER SANNES



Creating art where the marble is released from the mountain made me realise how small I am and at the same time how we all are connected through millions of years. 900 meters above sea level, where the sea meets the sky creates this sensation which I will carry with me forever.









Inger is Norwegian, lives in Stockholm, and since May 2000 spends most of her time in Pietrasanta, Italy carving in marble at Studio Sem. She is a member of the Swedish Art and Sculptors Association (KRO and Skulptorforbundet), the Norwegian Sculptors Association (Billedhuggerforeningen) and the Royal British Society of Sculptors. Within the recent years she received several international commissions: Oslo Innovation Award for The City of Oslo (2008-11) , Christopher Newport University, Virginia, USA (2009) , Christian Rignes, Oslo (2009), Alison Pickett Corporation Art, Hong Kong (2005) , Foundation Art & Business, London, UK (2003).

[www.inger-sannes.com](http://www.inger-sannes.com)









# LARS WIDENFALK

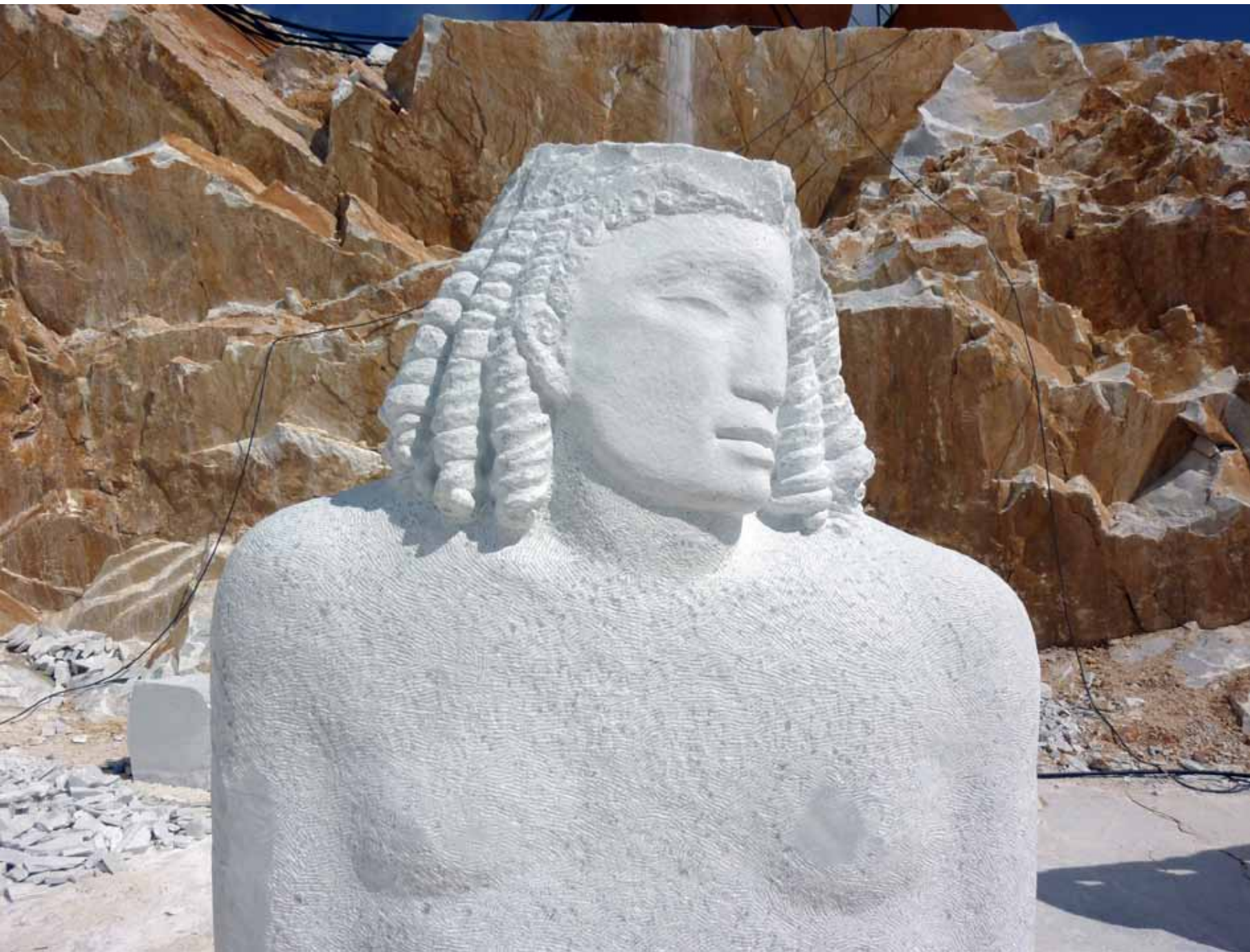


With a marvelous view over the the marble mountains around and the M.Sea we let us being inspired and fascinated of the marble of Cava Querciola.

The sun light on this white marble was almost painful but strikingly beautiful and perfect for sculpting with all its nuances and clear shades.

Long will I remember how generous and well we artist were met by Franco Petacchi and all the quarry workers.









Lars Widenfalk, born in Sweden. Studied at the University of Uppsala, Archeology and History of Art. Art Academy in Oslo Norway. Lives and works in Sweden, Czech Republic and Italy, in Pietrasanta.

[www.widenfalk.com](http://www.widenfalk.com)







# YEMISI WILSON



The subjects I do in marble concern humans and nature. Great mammals express an ancient wisdom. I study the animals and their behaviour. I use my daughters as models.

Children completely absorbed in their momentous tasks together with patient mammals. By joining them, I play with our relation and how we share time and space on our planet today. To live together with the other six sculptors in Colonnata in the old gunpowder house, to be driven up to the top of a marble mountain and sculpt in the Querciola Quarry each day in the summer of 2011 has been a unique and awesome experience!

To get to know the people of Colonnata and the Petacchi family and quarry workers has given me friends and beautiful memories!

To make a Rhino baby of 1400 kilo in six weeks was very satisfying!





YEMISI WILSON  
Rhinoceros  
A Rhinoceros 2011  
www.yemisiwilson.com

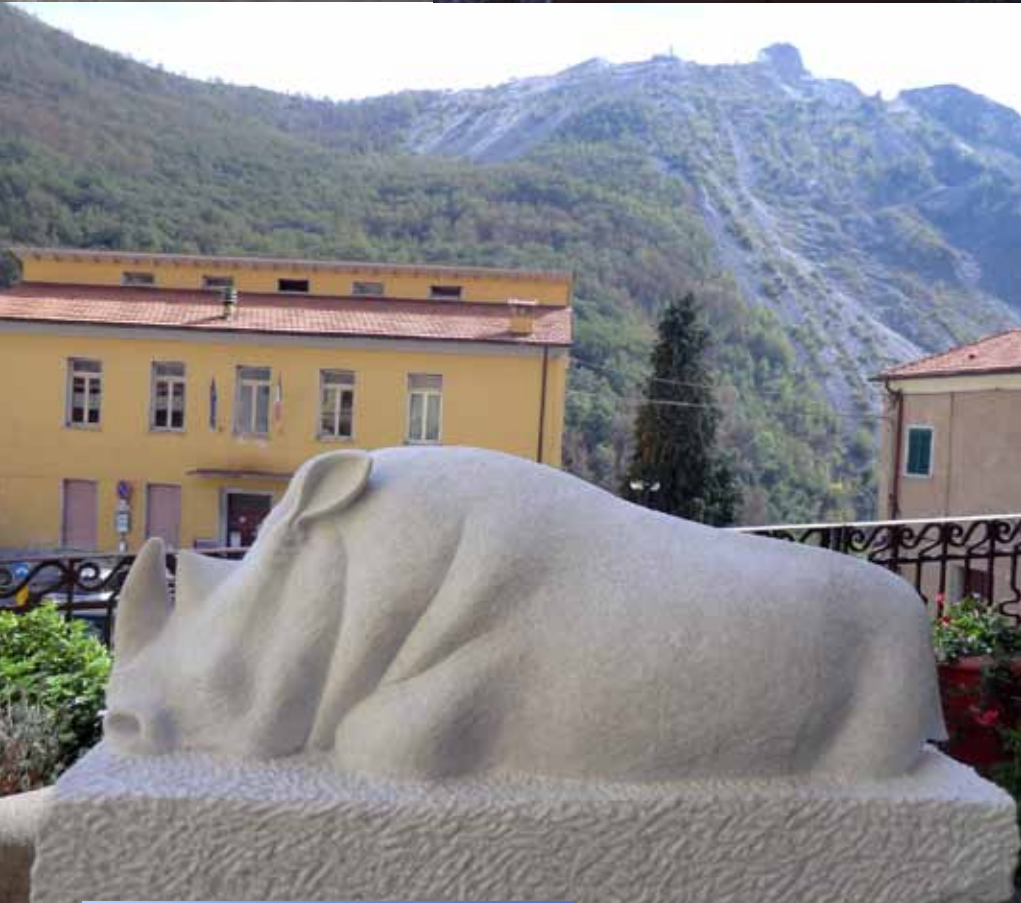




Yemisi Wilson, Swedish with father from Nigeria, did the Accademy of Fine Arts in Florence and works at Studio Sem in Pietrasanta. She is married to an Italian and they have two daughters in the age of 10 and 5.

[www.yemisiwilson.com](http://www.yemisiwilson.com)







DURING THE SYMPOSIUM









FINISSAGE IN CAVA QUERCIOLA AND EXHIBITION IN COLONNATA









## EVERYDAY LIFE AT THE HOUSE









# **5 PHOTOGRAPHERS**

**DARIO ANDREONI**

**MASSIMO BENASSI**

**EMILIANO BINI**

**GIORGIO FRESCHI**

**ROBERTO VACCARINO**





**DARIO ANDREONI**

[www.darioandreoni.it](http://www.darioandreoni.it)





# MASSIMO BENASSI

Member of the Club Fotografico Apuano  
[www.clubfotograficoapuano.ms.it](http://www.clubfotograficoapuano.ms.it)







# EMILIANO BINI

*Member of the Club Fotografico Apuano*  
[www.clubfotograficoapuano.ms.it](http://www.clubfotograficoapuano.ms.it)





# GIORGIO FRESCHI

Member of the Club Fotografico Apuano  
[www.clubfotograficoapuano.ms.it](http://www.clubfotograficoapuano.ms.it)





# ROBERTO VACCARINO

Member of the Club Fotografico Apuano  
[www.clubfotograficoapuano.ms.it](http://www.clubfotograficoapuano.ms.it)







FINISHED PRINTING  
BY THE TYPOGRAPHY  
BANDECCHI & VIVALDI  
PONTEDERA, ITALY



OCTOBER 2011