

MARIANNE WEIL

My work has been a personal journey, most recently through Neolithic civilizations and their prehistoric sites where rituals relate to both Earth and sky. Over the past decade I informally studied Megalithic centers and monuments in places like the Morbihan Penninsula in Brittany, New Grange and the Beaghmore Circles in Ireland, Skara Brae and the Ring of Brodgar on the Orkney Islands and Gozo and Camino in Malta.

The remote landscapes and rich dowry of these sites draw me into Neolithic culture. Traversing the terrain of alignments, rings and temples; climbing into chambers and cairns; and peering through windows and corbelled vaults of supernatural monuments, I find inspiration for both sculpture and prints. The finely carved inner walls of the Maltese Hypogeum, an underground vault-like room, used for ceremonies and burial, as well as the pierced holes and spiral and oculi motifs of the giant stones at Knowth and Carrowmore filter into my work. Titles to my sculpture often evoke memories of these mysterious and compelling landscapes.

I construct each sculpture using ¼" wax sheets, creating hollow sculptural forms that cast directly into bronze. Connecting interior and exterior surfaces and space, my sculptures are frequently pierced with holes and windows allowing observation of the textural impressions on interior surfaces. Drawn textures on these surfaces are also a direct link between prehistoric works and my ongoing passion for printmaking.

Looking back, I see studying the mysteries, places and materials of ancient peoples as a contemporary exploration of timeless scientific and spiritual questions.