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***Carrara***

November 6 – December 6, 2008



06-32: The antithesis of 01-113. The whiteness somehow balances the darkness (metaphorically speaking) of the other. Of course that ladder and shadow, the splash of dried mud and wonderful light could not be ignored when I came across this block. This image, perhaps more than any other in the series, honors the dramatic nature of the quarry setting.



06-28: Another block with great impasto. In the print this is amazing to look at because it seems to lift off the paper as if it was really on the surface. But that comes in part from the fantastic light, which illuminates the scene and creates such a dynamic of values and balance.



06-25: This block was like a canvas. I never failed to appreciate the way the dust from the diamond bit saws and the water used to cool the cutting would form an amazingly gestural impasto. On this day the soft light and a bit of rain created a scenario that allowed the skin-like transparency of the marble to show through and the blocks shape give the image an attitude that I found exciting.



02-71: The dirt under this massive block was used to cushion the drop as it was cut loose from the wall. Additionally, it creates a space underneath for passing cables and forklift blades. As in most of the photographs the scale here is somewhat ambiguous but great weight is implied. The beautiful texture and veining of this block are in contrast to the smooth white walls behind. It seems to have been carefully placed here and gently set down on this padding for protection.



02-64: Beyond the beauty of this piece of marble this photograph is all about relationships. The repeated pairs, both visual as in the wooden support beams or the dark hillsides flanking the piazza, or implied as in the massive weight of the block that is seeming to float or the transparent sense of a solid object.



01-113: This seems to be the most iconic image in the series. Although Carrara is most well known for the stunning white Statuary marble, this black block has a menacing presence as well as the mass and texture to establish the sense of scale. There are so many wonderful features to this block. I love the delicate crackle on the right end and the jagged angles on the left end. And that cloth is a safety device. It keeps the broken cable from the saw from flying around and hitting someone (supposedly). The workers equipment scattered about and leaning against the partially divided block lend a quasi- documentary feel to the photograph, which I like. These blocks are events in themselves and I like it when the photograph maintains that relationship.



01-83: This block was one of the most unique pieces of marble I came across in Carrara. The shape had not been refined by the cavatori (stonecutters) for easy transport but the relationship between its form and other elements in the landscape seem predetermined. I also found the scrapping marks (caused by the equipment used to push it around) to have a wonderfully gestural quality, giving the block an almost transparent look. It was individual instances like this that moved my thinking towards the idea that these were portraits.



01-82: One of my favorites. Everything in the photograph seems in the right place. I especially like the way this block wants to blend with the background but that single straight white line does that amazing spacial shift. It also has the feel of those early lunar landing photographs, in tone as well as unfamiliarity.



01-81: This block has all the formality and refinement of the others but with a jocular attitude. The swooping lines made by the saw blades seem to start this block swinging and make this one of the most dynamic photographs in the series. The two types of piles behind the block break the apparent symmetry of the photograph and the slight levitation belies the massive scale and weight of the marble.



01-79: Sheer massive weight and scale that almost seems to float. I squeezed the form into the frame and let the details do the work. I love the framing of the background and foreground and the three smaller stones that serve as counterpoints.



01-59: The great light illuminating the sheer face of this block with that dramatic coastline of an edge was what drew me to make this photograph. At first I struggled with the irregular shape (not as clean as the others), but I came to appreciate how it sits in its place and how it glows from within.



00-58: The saws used to slice the blocks onto manageable slabs are amazing devices. Gravity is used to keep constant friction on the blades that cut through the stone. Water keeps the saws from overheating. A block like this can take all day to carve up. I find the details unbelievably beautiful, from the marble veins to the trees out the rear window. The combination of elements and the dark, interior setting helped create a rich, mysterious image. To me this photograph has a bit of the spirit of the great artist Frederick Sommer..



00-49: This was the first image I made of a singular block at Carrara (and the only one of its kind I made in 2000). It ended up defining what I saw as my primary subject for the next six years; bold, dramatic shapes in relative isolation, both natural and artificial at the same time, and full of surprises. Here, the strafing light picks up a flaw left by the circular saw that helps define the way shadows and lines connect to flatten the space. I also like the way the photograph describes an event, the placement of this block in this location, by revealing the chips that shattered off the corner when it was put down.