

Quarry Trail

1. Introduction – About the Andres Institute and AudioTours (Parking Lot):

Hello! And welcome to the Andres Institute of Art. We're glad to have you with us on the tour today. My name is Becky, and I'll be your guide for the day. During this audio tour you'll be hearing the voices of many different people; artists, volunteers, and the founder of the institute, Paul Andres. But before we get started on our hike, we have a few guidelines to review.

You are welcome to walk the mountain year-round without a guide during daylight hours. This is a carry-in carry-out park, so please take only photographs and memories, leave only footprints - and kindly carry out any items or trash to dispose at home.

Unlike most sculpture parks and museums, you are welcome to interact with our sculptures by touching them gently, feeling their textures, shapes and forms. A few sculptures have moving parts and some are designed to allow people to sit on them. In all cases, please handle with care and respect, be gentle and treat them as you would a fine vase or delicate flower.

Dogs are allowed on the property but must be under your control at all times. Please bring plastic bags to remove their droppings from the park. Although bears may do it in the woods, we ask that you clean up after your pet as a courtesy to our other visitors. Thanks for your cooperation!

A couple of points about safety –

As for any hike in the woods, you should bring plenty of water and snacks, and wear sensible hiking shoes. Some of the trails are rugged and others may be slippery even on sunny days due to water seepage from the rocks, so flip-flops and smooth-soled shoes are discouraged.

Please do not swim in any of the quarry ponds or jump off any of the cliffs. The water is not deep enough for these activities.

Also, please do not disturb or climb on any of the rock piles near the quarry as they are not stable. The great stones could easily shift and crush anyone who stands below or climbs on them.

In case you haven't printed a trail map off our website, maps are sometimes available in the box marked "Maps" by the parking lot at the base of the mountain access road.

If the studio is open on the day of your visit, please stop in and sign our guest book which is located next to the donation box as you walk in through the glass door.

Hopefully, you have already determined which trails you wish to take, and downloaded the relative audio files onto your MP3 device, but if you have not yet done so, please choose a trail to follow now.

2. Negotiations Table:

Sculpture Number 33 is titled “*Negotiation’s Table*”. It was created during the 2003 Symposium, *Transitions*, by Columbian artist Pilar Aldama-Mendez.

Negotiation’s Table is located in the back of the gravel parking lot at the base of a steep slope. It sits atop a concrete pad that supported a power station providing electricity to the lights and lifts of Big Bear’s ski resort in the last century. Years ago, Institute volunteers cleared away the debris and ruins of that building in hopes that the site would inspire an artist. When Pilar saw the space – an open concrete pad bordered on all sides by encroaching second-growth forest, she liked the room-like feel that was surrounded by nature.

The table stone was purchased for this sculpture, but all the other stones came from the grout piles near the park’s abandoned quarry. Carved on the stone on one side of the table is a Greek word that means “I speak”. On the other side is a stone that reads, “I listen”. Observers are invited to arrange items on the table, as this process reflects the arranging of negotiations.

The sculpture has been adopted by the local 4-H group. These youths regularly trim the trees to maintain the room-like feel of the site. They also had to tackle a drainage problem caused by work on the driveway. We appreciate their dedication and efforts to maintain the artist’s vision.

This concludes *Negotiations Table* by Pilar Aldama Mendez. From here, you can start the Quarry Trail at the other end of the parking lot, with number 27, *My Father and I*.

3. Entrance Gate

The weathering steel gate that features symbols from around the world is the work of John Weidman, sculptor and co-founder of the Institute.

When asked to explain his piece, John responded:

“The Gate came from the idea of an entrance, and we first needed a way to help control the traffic up here, but I consider a gate more as an entrance than a barrier to keep people out. I was inspired by the fact that we have a lot of artists from around the world that come in here, not to mention our visitors from all over the place, so I took images from primitive people, and arranged them on what amounts to a dream catcher. Those images on the gate are about animals, they’re about human beings, they’re about creatures on this earth, and in some ways we’re kind of floating in our own dream catchers.”

The idea that all human beings are interconnected was a strong force in this piece. The way John sees it:

“you know, if we look at the cosmos, we’re not much, but we have our dreams.”

4. My Father and I

Sculpture Number 27 – “*My Father and I (Gate of My Faith)*” is by Bulgarian sculptor Victor Luben Boykov. It comes from the 2002 Symposium “*A Matter of Faith*” and sits at the entrance to the Quarry Trail near the beginning of the access road.

The two stones for this sculpture were chosen from our grout pile by the artist. They are similar, yet different, like a father and son. The cables that lace the two together are like the bonds of a close relationship. Some bonds are old, worn into the stone over time and strain, while others are new and have not yet etched their mark into the foundation of our soul.

Large portions of each stone are naturally weathered, in contrast to the sections carved and polished by the artist. Feel the difference with your hand. It may seem hard to believe that one medium is capable of such a wide spectrum of looks and textures, but that is the beauty of working in granite.

When he came to the Institute in 2002, Victor expressed his feelings this way: "I walked around Bear Mountain, observing its features and trying to hear its voices. The presence I felt was that of my father. I knew I had to make a sculpture about him and me, and what used to hold us together in the past and what is still holding us together today."

This has been My Father and I by Victor Luben Boykov. The next sculpture along the Quarry Trail is number 24, Monument II.

5. Monument II

Sculpture Number 24, by New York artist Alexandra Limpert, is titled "Monument II". It was created for the 2002 Symposium, *A Matter of Faith*, and stands high on a concrete block to the right of the Quarry trail just as you come around the first large grout pile.

"A Matter of Faith" was the first symposium held after the terrorist attacks in New York City in 2001. Alexandra was working in Manhattan on 9/11, assembling animatrons used in the famous Christmas Window displays of Macy's and other stores. Her welding abilities and understanding of body shape and mass representation were assets in this occupation, but the work was stifling her artistic calling and she has since branched out to pursue her art full-time.

Monument II is constructed of both stainless and regular steel, and was built from the feet up. The base of her sculpture originally supported machinery that was part of the granite quarrying operation.

Alexandra tells us that the sculpture is a self portrait, and in the metal frame you can see a reflection of the broken rebar and skeletal remains of the twin towers that collapsed due to a matter of misguided faith.

Thank you for viewing Monument II by Alexandra Limpert. Up next is Bones of the Earth, number 31.

6. Bones of the Earth

Sculpture Number 31 is called "*Bones of the Earth*", and was created David Phillips of Cambridge, Massachusetts for the 2003 Symposium, *Transitions*. This work lies just off the Quarry Trail on the right about 100 feet past Monument II.

Some artists begin their sculptures in or around the studio, and then find a site on the mountain to place their work. David's sculpture began with the site, about which observed:

“The granite was like a stone spine emerging from the forest floor.”

The gray triangles that entice the observer to follow the granite backbone they define are made of lead onlay beaten over triangles carved into the rock.

Few visitors venture far enough along the spine to discover the “hives” David placed within a small recess in the cliff just beyond the sculpture. See if you can spot them.

The adopter of this sculpture selectively trims living trees and removes dead branches and other obstacles that inhibit observer access to a sculpture that is 90% environment. This must be done gently as the hand of man should not be obvious. The artist wants his work to look as though it occurred just as naturally as the rest of the flora and fauna on the site.

Yet, something big did happen here. Men came and cut away enough granite to create this pocket of stone that surrounds us now, a noisy, dusty, and dangerous process which has taken many decades for nature to reclaim as much as it has.

Looking at the lines of triangles which follow the time worn edges where the quarrymen left off, the big feeling remains making the observer wonder what did happen. Is this evidence of some kind of ancient animal remains? Are these crystals from a slowly cooling earth? Art is at its best when it sparks curiosity and inquiry within its observers.

This concludes *Bones of the Earth* by David Phillips. The next sculpture, *Five Dimensions and Counting*, number 43, is also by David.

7. Five Dimensions and Counting

Sculpture Number 43, another work by David Phillips of Cambridge, Massachusetts, is entitled “Five Dimensions and Counting”. It was created for the 2005 Symposium, *Liberated Pedagogy*. This work lies further off the Quarry Trail on the right, a few yards beyond *Bones of the Earth*.

Two years after installing *Bones of The Earth*, David came back to adorn a high cliff with copper and steel plates for *Five Dimensions and Counting*. The ruddy granite wall overlooks a small quarry hole that is sometimes filled with rainwater, other times dry. Some of the plates stand off from the rock on short spacers, others are inlaid and some are carved in to become part of the cliff itself. Look carefully, as the plates run a fair distance to the left and right along the wall.

David created this sculpture completely on-site, which allows it to blend in so well with nature. Once finished, the artist actually brought in some natural material from the mountain to make the site look more integrated with the surroundings, and is an ideal place for quiet contemplation.

This sculpture is particularly remarkable in the winter when frozen waterfalls grace many of the quarry’s walls. David’s work takes on a new dimension as the crystalline water locks itself in and around the granite and copper.

This has been *Five Dimensions and Counting* by David Phillips. The next sculpture along the Quarry Trail is number 10, *Not Me Without You*, found floating in the large quarry pool past *Bones of the Earth*.

8. Not me Without You

Sculpture number 10: *Not Me Without You*, is by Marcus Vergette from England, who created it for the 2000 Symposium, *Music Works*. It can be found floating in the large quarry pool to the right of the Quarry Trail about 100 feet past *Bones of the Earth*.

This sculpture was created during our second symposium and for years it was the sculpture that required the longest hike from the Studio. Marcus wore out a pair of shoes traipsing up and down the access road to work on this piece. The floatation of the work proved to be a particular challenge. It sank often and needed rescuing a number of times before a more functional system was devised.

Marcus manipulated an aluminum sheet, then fixed it onto a wooden platform which is barely visible at the water's surface. By design, its visual impact is doubled by this close reflection, which in turn relates to the title "*Not Me Without You*". No reflection is possible if there is no sculpture. Likewise, the sculpture cannot rest upon the water without creating a reflection. We can't have one without the other.

An anchored tether allows the piece to move a limited distance at one end of the quarry, enabling variable winds to change the setting and orientation from visit to visit. The aluminum is soft and retains the marks of time passed in this setting, including dents from the odd falling branch or stone. Corresponding with the 2000 Symposium theme, *Music Works*, this sculpture sings a staccato song of metallic pings when it rains.

Marcus has another work, *Stone Paper Scissors*, near the Studio.

Thank you for viewing *Not Me Without You* by Marcus Vergette. At the opposite end of this quarry pool is our next sculpture, number 44, *Memories* by Jaya Schuerch.

9. Memories

Sculpture number 44, *Memories*, by Swiss/Italian artist Jaya Schuerch was created for the 2005 Symposium, *Liberated Pedagogy*. This work hangs off the high cliffs at the southern end of the large quarry pool, with part of it submerged nearby.

Jaya created this sculpture as a representation of our memories. The two hanging granite pods are as heavy thoughts that weigh on our soul. Portions of the exterior are rough and jagged, evoking bad or unpleasant memories, things we would like to forget but which keep us chained to the past and, in some ways, a slave to our memory of events that others have likely long forgotten.

Freedom from these memories is achieved when they are let go and dropped, as into the pond. The submerged pod just at the water's surface is carved to look like it was cracked from the fall to allow it to open up and dissipate the bad memories.

Discussing her piece, Jaya observed that *“Memories can hang over us, determining how we live, or we can let them drop; dissolving and resolving, transforming and reforming.”*

Sculpture placement is always an exciting time during a symposium, but placing Jaya’s work was legendary at Andres. It was a day in late September, the sun was shining but the air was dry and cool. Around 2 dozen people were gathered to help and observe. One of our volunteers built a barge out of 2 canoes and a framed piece of plywood. A backhoe lifted Jaya’s heavy granite pods and placed them onto the floating rig, while a winch-bedecked skid-loader had successfully navigated through the woods from the main access road to perch on the cliff overlooking the quarry.

Through shouts, hand signals and a chain of communication from the water’s surface to the cliff high above, the two granite pods were threaded onto thick stainless-steel cables, locked tight and winched into place to hang delicately off the wall of the quarry. Then the barge went back to the opposite shore where the backhoe was waiting to load the last component, an opened pod that was to sit on a submerged grout pile. It was loaded without incident, as was a heavy board that would serve as a sliding ramp from the barge to the top of the granite pile.

The problem came when the weight of the pod on the plank pushed the floating transport away from the pile. Before anyone could think of a way to stop it, the sculpture disappeared beneath the surface, rolling down the side of the grout pile to rest in the murky depths that were as dark as brewed coffee. Everyone watching held their breath, wondering what would happen next.

Jaya herself was the first to act. She plunged into the cold, murky water, found her granite pod, secured a strap around it and had that connected to the winch. Over the course of 20 bone-chilling minutes, Jaya guided the last piece of her sculpture to its perch on the grout pile so it was just protruding from the surface, then climbed ashore to gratefully accept a warm, dry jacket.

That final piece regularly dips below the surface as the quarry’s water level changes with the seasons. Winter’s ice brings a whole new element to this sculpture’s site.

This has been Memories by Jaya Schuerch, and is the last sculpture sited along the Quarry trail. From here, you can hike around the end of the quarry up the hill to connect with the Halfway Trail for viewing sculptures 9 and 36, or retrace your steps to the trailhead and hike up the main access road to see the rest of the park.

Thank you for listening!