

Kouros Gallery Exhibition Catalogue - The Beaghmore Cycle & Recent Bronzes - June 2006

Bronze is arguably the most respected medium in sculpture employed by artists for centuries. Its formidable history and status have not, however, deterred Marianne Weil whose consummate knowledge of the lost wax method has allowed her to achieve a personal and artistic niche.

Thematically, her choices lean toward ancient sources, represented by her recent series entitled *The Beaghmore Cycle*. These pieces, inspired by contact with Neolithic sites in Ireland, coincide and resonate with Weil's ongoing bent toward ritualistic mystery, relationships with nature and predilections for female shapes.

Her preference for organicism is manifest in an emphasis on asymmetry over symmetry and modulation over strict adherence to geometric constructs. Circular, and vessel shapes often suggest female anatomy, especially torsos or breasts. Overlays of subtle patina tones both soften and accentuate pierced, gouged, scraped, and stamped surfaces. Overall configurations complimented by textural details result in a strong tactile appeal combined with visual attraction that at once engages the eye while tempting the hand.

When natural cycles and manmade intentions cross purposes as in archaic remains there is a release of energy. Though early human purposes as well as the "otherness" of nature remain intrinsically unknown, there are elements of both that are sensed if not defined or categorized. It is this impenetrable realm that attracts the artist and that, in turn, draws us into her work.

The sensitivity and vulnerability of Weil's work bears testimony to the intersection of ephemeral existence with the continuities of humankind and nature. The presence of her oeuvre as a whole belies an enigmatic mystique evoking a sense of recognition in our collective subconscious as well as our individual souls.

Judy Collischan, Ph.D. New York City 2006
Author of *Welded Sculpture of the Twentieth Century*