



discarded stone

ANTONIUS ROBERTS

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by ANTONIUS ROBERTS



Antonius Roberts
in the Forno Quarry on top of the
Massa Mountain in Tuscany, Italy, 2005

“My sculptures are inspired by an ancestral urge to conserve that which is destroyed or discarded in the name of progress. It is my intent, through this process, to present conceptual proposals, which speak to issues of identity and respect for nature.

This series entitled “Discarded Stone” evolved out of displaced hand-cut limestone blocks which once formed barrier walls and buildings in Nassau, The Bahamas, circa early 1790s.

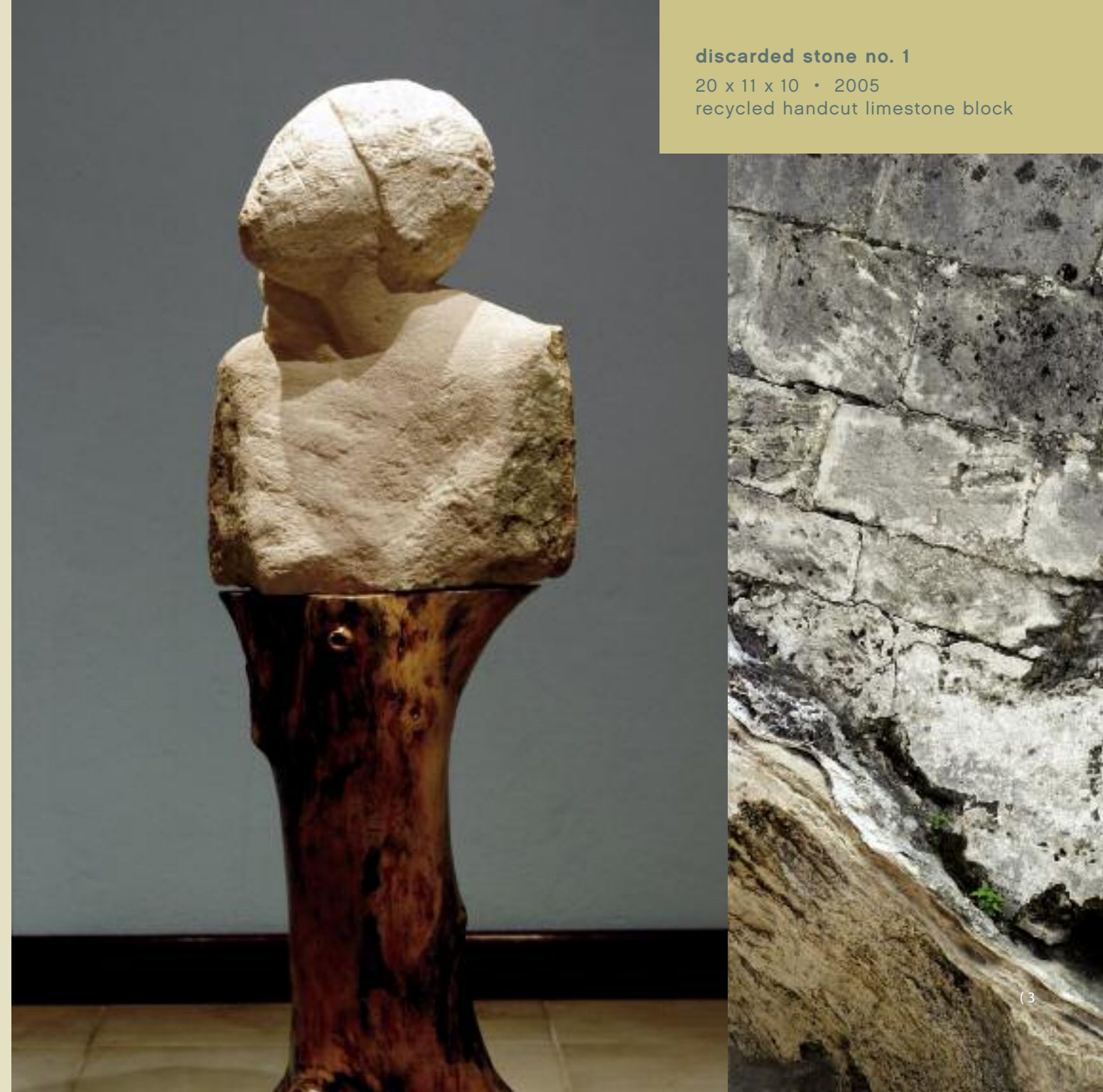
Most recently, many of these stones believed to have been produced at limestone quarries which once existed throughout The Bahamas, can be seen lying along roadsides or being transported to landfills.

It is my prayer that these sculptures speak to the issues of preservation and redemption as much as they reflect the history, dignity and pride of a people.”

- Antonius Roberts

discarded stone no. 1

20 x 11 x 10 • 2005
recycled handcut limestone block



discarded stone no. 2

20 x 11 x 10 • 2005
recycled handcut limestone block



4)



discarded stone no. 3

20 x 11 x 10 • 2005
recycled handcut limestone block



(5

discarded stone no. 4

20 x 11 x 10 • 2005
recycled handcut limestone block



discarded stone no. 5

20 x 11 x 10 • 2005
recycled handcut limestone block



discarded stone no. 6

20 x 11 x 10 • 2005
recycled handcut limestone block



8)

discarded stone no. 7

20 x 11 x 10 • 2005
recycled handcut limestone block



9)

discarded stone no. 8

20 x 11 x 10 • 2005
recycled handcut limestone block



After being baptized into stone sculpture during his recent residency in Pietrasanta, Italy*, it should come as no surprise that upon his return to The Bahamas, Antonius Roberts would seek to expose the monumental potential of the limestone of The Bahamas, as artists have done with Italian marble for centuries.

His childlike embrace of this foundational element of Bahamian geology as media for artistic experimentation and expression repositions a material that is woefully taken for granted in this society to the center of our mind's eye.

These first attempts indicate a desire on the part of Roberts not to shift the narratives that have developed around his work in native wood, but to extend them to a deeper and more expansive and personal reassessment of our relationship to this natural environment.

In the crook of a woman's neck, the whisper of an embrace, the absence of articulation in a face, one glimpses the path that this body of work will travel.

Roberts should be recognized for constantly pushing the limits of his creative comfort zone through his bold attempts to articulate through material and form, corners of the will and imagination where only artists dare tread.

Erica M. James
DIRECTOR/CURATOR
NATIONAL ART GALLERY OF THE BAHAMAS
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*The literal translation of this city's name is Holy/Sacred Stone.



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