



# Sculpture Symposium

SESSION II

schoodic international  
**SCULPTURE SYMPOSIUM**



## *Ann McWhenny Harward*

APRIL 12, 1941 – JUNE 18, 2009

Ann was a life-long supporter of the arts, both visual and performing. Her arrival in Corea, Maine in 2002, and the family's acquisition of a granite sculpture by Jesse Salisbury involved her in the earliest grassroots plans and development of the Schoodic International Sculpture Symposium. She was enthusiastically committed to this association, from which she developed friendships and joy through her participation to provide others with an opportunity to take pleasure in the arts and the beauty of the Schoodic area.



Caterpillar Hill, Maine

## contents

### Sculptors

|  |    |
|--|----|
| Atilla Rath Geber, Hungary               | 6  |
| Jhon Gogaberishvili, Republic of Georgia | 8  |
| Mark Herrington, Maine                   | 10 |
| Ahmed Karaly, Egypt                      | 12 |
| Roland Mayer, Germany                    | 14 |
| Songul Telek, Turkey                     | 16 |

|                              |    |
|------------------------------|----|
| Sculpture Locations and Tour | 20 |
|------------------------------|----|

|                                     |    |
|-------------------------------------|----|
| Community Participation and Support | 22 |
|-------------------------------------|----|

|                     |    |
|---------------------|----|
| Education Spotlight | 26 |
|---------------------|----|

|        |    |
|--------|----|
| Donors | 28 |
|--------|----|

|                |    |
|----------------|----|
| Special Thanks | 32 |
|----------------|----|

COVER PHOTO LEFT TO RIGHT Sculptors Roland Mayer, David Sywalski (technical manager), Dan Gagnon (assistant), Ahmed Karaly, Mark Herrington, Songul Telek, Jhon Gogaberishvili, Jesse Salisbury (artistic director), Miles Chapin (assistant). PAGE 3 PHOTO BACK ROW Jesse Salisbury, Jhon Gogaberishvili, Miles Chapin, FRONT ROW Mark Herrington, Roland Mayer, Ahmed Karaly, Dan Gagnon, Stephanie Lee (assistant), and Songul Telek. BACK COVER Schoodic International Sculpture Symposium Closing Ceremony on September 12, 2009.



## Message from Acadia National Park

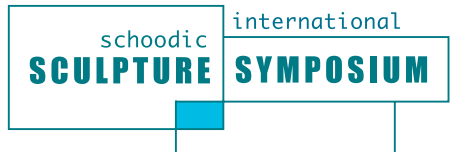
Dear Friends,

Since the mid-19th century the rugged coastline, rich northern light, and intersection of sea and sky have attracted artists and visitors alike to Acadia National Park's shores. Like the powerful forces of fire and ice that first shaped Mount Desert Island, wind and wave continue to scour and transform the landscape of today.

The Schoodic International Sculpture Symposium transforms the landscape in a new way by creating works of art that serve as catalysts for new experiences. The sculptures bridge people and place by enabling them to watch granite transformed into new shapes that evoke the power of our shared history, culture and natural landscape. Art also provides a new perspective on an otherwise familiar subject, which can develop a better appreciation of that subject. The process of freeing art from stone is akin to the natural processes at work in nature all around us. Each new sculptural form tells a story - the story of our interconnectedness, our shared past, and the power of place.

Sheridan Steele  
*Superintendent, Acadia National Park*

# Public Art for Maine



## Message from the Artistic Director

Dear Friends,

The challenges faced in the first symposium provided our organization with valuable lessons and essential tools that would help to guide us through the 2009 session. This experience however, did not prepare us for the ambition of our artists and the difficulties of a growing event. Although we offered better technology with an on-site crane, the work provided ample challenges. As Norm Akley, the president of Trow and Holden, a stone tool company, commented when he came to visit our event, "Art expands."

In 2009, we encouraged more contact between the artists and their communities, making the symposium a richer experience for all involved. Our in-kind donations grew. We received more stone and substantial technical and machinery support during the event and the installations. Our mentoring program for young artist assistants was very successful. Three Maine college graduates worked side-by-side with the sculptors during all phases of production and installation.

The preparations for the 2011 Symposium are well under way. We now have signed agreements with the six new participating towns. Our growing reputation has brought more opportunities for collaboration. In 2009, we partnered with the Department of Transportation and the Schoodic Scenic Byway, Island Heritage Trust, and Maine Bureau of Parks and Lands. We are now collaborating during the initial development phase of new community parks in Eastport, Addison, Hancock, and Blue Hill, as we did in Bar Harbor in 2009.

The Schoodic International Sculpture Symposium sessions are unique in that they showcase Maine's beautiful and durable granite, as well as our collective ability to create a new and ambitious venue for making and displaying public art in Maine. I would like to thank everyone who helped to make the 2009 Schoodic International Sculpture Symposium a success.

Jesse Salisbury  
*Artistic Director*

# International Symposium





## Atilla Rath Geber

### *Deer Isle Project, Deer Isle, Maine*

The *Deer Isle Project* is a site specific sculptural project based on a relationship between the sculpture and its ultimate, in situ landscape. The sculpture was formed without preconceived plans. Specific concepts were developed through interactions with the natural features of the location. Responding as a sculptor using material native to the island determined the possibilities of the project. The space required large dimensions, while the weight constraints and technical-technological conditions set boundaries for the project. In the course of examining the possibilities for the sculpture, I visited a dramatic variety of locations on Deer Isle and on Crotch Island, the quarry from which the granite was donated. Places, people, and dialogues: the idea evolved under different impressions while searching for the alternatives.

I wanted to reflect the natural elements. I decided on the creation of an artwork which maintains the greatest respect for its surroundings. I kept the natural aspects of the stone in a form such as could be found in nature, and in this context lies the subtle influence indicative of the creator's presence. The elaborate stone becomes geomorphic; its appearance, the quality of its surface, is similar to any other natural stone (even ones found in the immediate vicinity); however, its form is simultaneously a contradiction to natural experiences.





## Jhon Gogaberishvili

### *The Islands of Maine, Machias, Maine*

I was participating in SISS 2009. The symposium was very interesting and very well organized. I especially liked the idea that every sculptor had a chance to get acquainted with the area and the people where the sculptures would go after the symposium. Also, I can admit that everyone living in one house was a good opportunity to know each sculptor personally and share the art.

I would like to thank the whole organization once again for making it happen.





## Mark Herrington

### *Recurrent Journey, Franklin, Maine*

There are many things we do that seem to be built within patterns we establish. We walk down many paths again and again. We redo experiences with new people and new places. In that process we get new views and perspectives that keep us moving forward and discovering new parts of the journey.

I was thinking of these things as I was working on this piece. I was trying to get the progression between the elements balanced and coherent. I did not have a clear end in sight. I was in the journey.



Maine





## Ahmed Karaly

### *The Gate, Gouldsboro, Maine*

*The Gate* is part of a larger project that started in Egypt and continued being developed in Italy over a period of 15 months. The result has been exhibited in the Egyptian Academy of Rome (October 2006) and was presented to the public in a private exhibition in Cairo, January 2008.

Gates is a collection consisting of pieces of art of Oriental influence, to which I have applied a modern vision. These gates are going to be monumental and be placed in different parts of the world. Such monumental gates are already exhibited in Egypt and Turkey.

The idea is using architectural units and transferring them in sculptural works of art. Experiencing sculpture in Egypt made me discover that Oriental art has a huge potential, which needs to be developed and given a modern shape, so as to be understood by the public and carried on. I have chosen for this project a few architectural elements, such as muqarnas, whose climax in Europe is in Alhambra Palace, Spain.



Egypt





## Roland Mayer

### *Dialog, Lamoine, Maine*

On the first day after my arrival I visited the final spot of installation of my sculpture in Lamoine State Park to get a first impression of the marvelous landscape. This visit was for the purpose of enabling me to locally develop specific ideas for the conception of my sculpture concerning size, direction, visual axes and for the choice of suitable granite blocks. With the generous support and help of the Salisbury family, we could organize the splitting and preparation of the big stone blocks with professional machines, before the stone material was transported to the Acadia National Park where the actual symposium work had to be started.

My sculpture consists of three individual parts and contains geometric forms, which all form one unit. The play of forms of load-bearing and borne parts, the treatment of the diverse surfaces—from the split to the drilled and from the bush-hammered to the polished surface—all this offers interesting, exciting and changing sights and views depending on the lighting conditions and the spectator's position. A dialog comes up between the monumental sculpture, the natural environment and the viewers themselves.





## Songul Telek

### *Tension, Bar Harbor, Maine*

About Schoodic: This has been the longest symposium I have ever participated in, and in this period I had the most beautiful time. The atmosphere, hospitality, help given by the crew and the warm interest of the public was amazing. Especially the voluntary help and their dedicated efforts were impressive.

You made me feel at home.

About *Tension*: My sculpture consists of two different structures. While moving in opposite directions they create a tension and being together they stay in balance.





# Sculpture Locations and Tour

The sculptures created during the second Schoodic International Sculpture Symposium have been placed in communities in Eastern Maine. These sculptures join the ones made during the 2007 Symposium, making a total of thirteen sculptures available to the public to visit and appreciate in Downeast Maine.

The Symposium publishes a sculpture tour map for visitors and residents to use. SISS received a grant from the Quimby Foundation to expand the tour map to include nature preserves and trails from the area for the next printing.

What better way to spend time with your family and friends than outdoors appreciating art and nature!

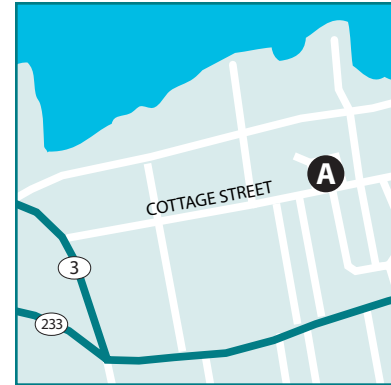


Residents admire *Transitory* by Dominika Griesgraber, which is located in Milbridge.

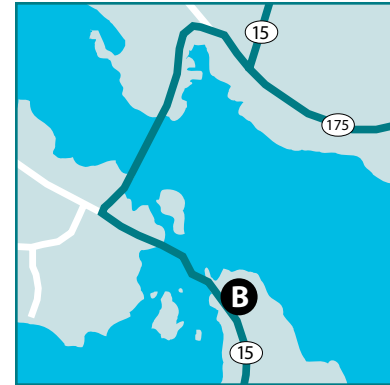
For more information about the sculpture locations and for updates on the installation of the Gouldsboro sculpture, please visit our website [www.schoodicsculpture.org](http://www.schoodicsculpture.org).

- A. Bar Harbor** *Tension* by Songul Telek
- B. Deer Isle** *Deer Isle Project* by Attila Rath Geber
- C. Ellsworth** *I Want to Ride a Cloud* by Narihiro Uemura
- D. Franklin** *Recurrent Journey* by Mark Herrington
- E. Gouldsboro** *The Gate* by Ahmed Karaly (pending)
- F. Lamoine** *Dialog* by Roland Mayer
- G. Machias** *The Islands of Maine* by Jhon Gogaberishvili
- H. Milbridge** *Transitory* by Dominika Griesgraber
- I. SERC Campus** *Tribute to Life* by Ian Newberry
- J. Southwest Harbor** *Sisters* by Roy Patterson
- K. Steuben** *A Glimpse of the Moon* by Jesse Salisbury
- L. Sullivan** *Sullivan Tower* by Jo Kley
- M. Winter Harbor** *Cleat* by Don Justin Meserve

## A. BAR HARBOR



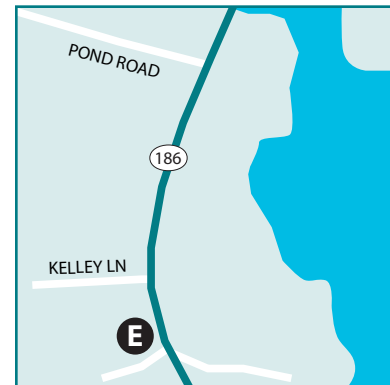
## B. DEER ISLE



## D. FRANKLIN



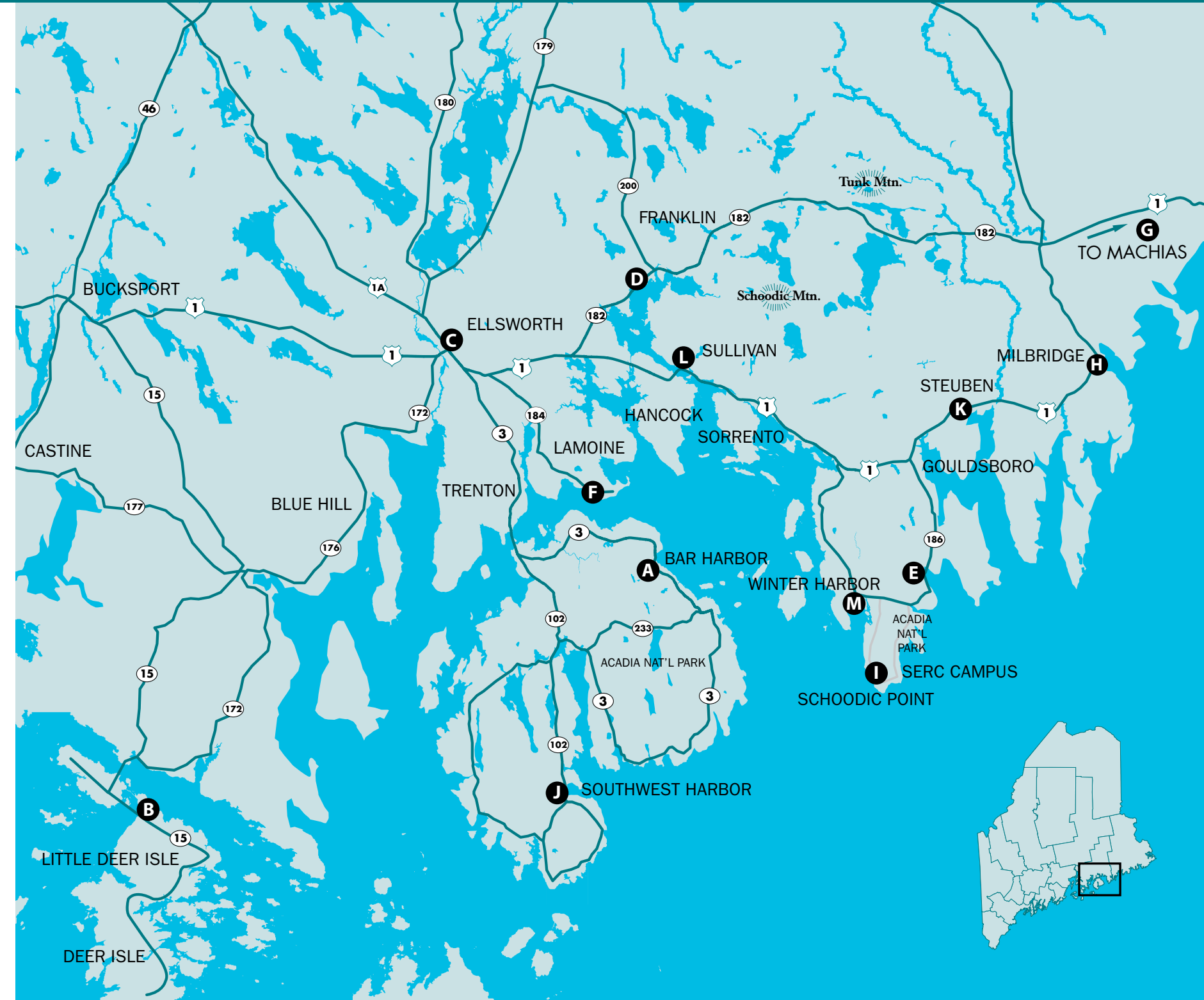
## E. GOULDSBORO *planned location*



## F. LAMOINE



## G. MACHIAS



# Community Participaton and Support



**FRANKLIN** The public gathers around *Recurrent Journey* by Mark Herrington at Franklin Memorial Park during its dedication in September 2010.



**GOULDSBORO** Ground breaking ceremony with committee members Dick Fisher, Eve Wilkinson, Susan Burke, Janet Michaud, and Chip Daley.



**DEER ISLE-STONINGTON** Committee members Ann Hooke, Liz Zentz, Kathleen and Charles Osborn, Elena Kubler, and Stephanie Lee pose inside *Deer Isle Project* by Atila Rath Geber.



**BAR HARBOR** The Bar Harbor committee hosted a tour of the Abby Aldrich Rockefeller Garden in Seal Harbor for the sculptors.

When a town agrees to sponsor a sculpture from the Schoodic International Sculpture Symposium, exciting things happen. There is a sense of pride in being part of a significant project to create a collection of public art in Downeast Maine, and in the achievement of having diverse people in the community work together. Town businesses benefit when more people come to visit the sculpture and use their services.

Children can witness the process of creating a sculpture and meet artists from around the world when they visit the Symposium event. Students can learn about the history of stone quarrying in Maine and feel proud that Maine granite was used in many important buildings in Boston, New York City, and Washington DC. They can also learn about the geology of our state.

Townpeople enjoy the benefits of a spirited community project from their participation in this significant and unique event. These public sculptures will provide a legacy for future generations to enjoy well beyond our community endeavors.

**To be connected to something so magnificent and to see an artist take an idea and relate it to the community brings us all together.**

—Sandy Sparrow, Machias Fundraising Committee



**MACHIAS** Town Manager Betsy Fitzgerald, SISS Art Director Jesse Salisbury, UMM President Cynthia Huggins, and Board of Visitors member Susan West at the ribbon cutting and dedication of the *The Islands of Maine* by Jhon Gogaberishvili at the University of Maine at Machais on May 15, 2010.

## 2009 Community Committees

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Helen and Roc Caivano  
Sherry Rasmussen

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Diane Ferenbach  
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Rae Dumont  
Phyllis Mobraaten  
Joan Strout  
Jay McIntosh, *Park Ranger at Lamoine State Park*

### FRANKLIN

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Diane Green  
Sue Grosjean  
Mark Herrington  
Beverly Lamoureux

*Special Thanks*  
Eric Archer

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Sandy Sparrow  
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*In collaboration with*  
Town of Machias  
Machias Chamber of Commerce

### DEER ISLE-STONINGTON

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### GOULDSBORO

Susan Burke  
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Dick Fisher  
JoAnne Landis  
Janet Michaud  
Fran Rhodes  
Tom Walsh  
Eve Wilkinson

**LAMOINE** Lamoine committee chairman, Cynthia Donaldson, gives a speech at the dedication of *Dialog* by Roland Mayer on September 12, 2010.





Autumn leaves were falling everywhere and the sculptures came to life again when the last students arrived to be part of the 2009 Schoodic International Sculpture Symposium. “It seems like a dream when I walk between the sculptures,” said the little sandy-haired third grader. “Sometimes it seems that way to many of us,” I responded. As the yellow school buses came from all over Hancock and Washington Counties, over 600 children had the opportunity to see sculptures-in-the-making and the evidence of hopes and dreams, passions and skills—art that would be part of their cultures and communities for millennia to come.

The Symposium offered poetic respite for many from a challenging economy. Schools everywhere were facing cut-backs in funding for many aspects of education, including the arts. But, with support from teachers, administrators, and sometimes town organizations, educational institutions found funds to transport children so they



could participate in the process of seeing blocks of granite turn into works of art. As the long yellow buses pulled into the parking lot, children anxiously awaited their opportunity to walk through the out-door art museum. They could watch work in progress and touch the various textures—some natural and some the result of tools in the hands of incredibly talented artists who could imagine, design, create and complete sculptures meant for communities up and down

the coast. Students talked to the sculptors about how they grew up, their aspirations, and the skills they had to develop to be able to do the work. Young children talked about using all their senses to take in the sculptures. Classes of children sketched completed sculptures and then had the artists sign their drawings. As part of the experience, students retreated to the balcony, where they could look from another perspective at the sculptures they had observed at ground level. One eighth grader commented, “It sure looks different from this perspective, and it’s still beautiful.” We had the chance to talk about how important it is to look at art and life from a variety of perspectives and to know others do the same.

Students who were already involved with the Schoodic Education Research Center programming had the opportunity to integrate their science lessons with their visit to the sculptures. Linking the history of the granite for art with the natural history of the area was a natural weave. The idea of the longevity of nature and the importance of their own futures was part of each conversation with students.

As students left with smiles and stones with which they could create their own sculptures, it was clear that this exposure had opened new avenues of thinking about this permanent public art being part of the fabric of their lives for generations to come. We would like to express our appreciation to all teachers, administrators, and communities whose enthusiasm and support made this experience possible for their students. Each Symposium creates greater opportunities for exposure to and appreciation of the arts for the students and communities that welcome these sculptures into their cultures.

### **Linking the history of the granite for art with the natural history of the area was a natural weave.**



# Thank you to our Donors

The following donor list includes gifts through December 2009.

\*Gifts in memory of Ann Harward

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The Symposium is made possible through grants, in-kind contributions, and fundraising. Our goal is to raise enough funds to compensate the artists and to offer the finished sculptures to participating communities in Eastern Maine at a minimal cost.



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