



Sculpture Symposium

SESSION III

schoodic international
SCULPTURE SYMPOSIUM



Don Justin Meserve

JULY 12, 1938–NOVEMBER 3, 2010

A career sculptor and skilled stone carver, Don mentored many aspiring Maine artists by encouraging them to practice professionally. After attending his first symposium in New Zealand (with SISS founder Jesse Salisbury), Don returned to his Round Pond studio energized with fresh ideas and a new appreciation for Maori culture. At the 2007 Schoodic Symposium he created his monumental sculpture *Cleat*, now a landmark of Winter Harbor. Through these experiences Don became a fervent supporter of the symposium ideal: world-class artists coming together to share their cultural traditions, knowledge of stone craft and passion for art with the local community.

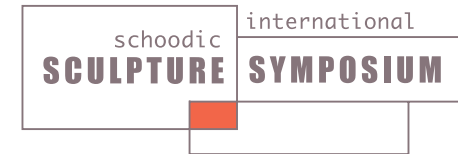


Frenchman's Bay

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COVER PHOTO LEFT TO RIGHT Richard Reichenbach, Kazumi Hoshino, Hitoshi Tanaka, Alex Asplund, Tim Brubaker, Yolanda Castiglia, Matt Foster, Jesse Salisbury, Jim Boyd, Lise Becu, Dan Gagnon, Jon Barlow Hudson. BACK COVER Schoodic International Sculpture Symposium Closing Ceremony on September 14, 2011, Fisher Field, Gouldsboro, Maine.



Message from the Board

Dear Friends,

The 2011 Schoodic International Sculpture Symposium (SISS) was a wonderful success! Thank you for your help in making it so. We will be relying on you and the many that have supported the 2011 Project to help SISS continue to be one of the most significant, favorably recognized, and valued public art opportunities in Maine and beyond.

The visual images that grace this catalog capture the excitement and interest that was so vivid during the weeks of the Symposium. Thousands of visitors came to the site during times when SISS volunteers could greet and offer information, and many others came at twilight or dawn to enjoy the light reflecting in unprecedented ways that emphasized the beauty and exhibited skill of the artists. Many visitors returned to Fisher Field regularly, keeping “track” of how a piece was developing, or chatting with an artist from Canada, or communicating through more basic forms of appreciation with a sculptor from Japan.

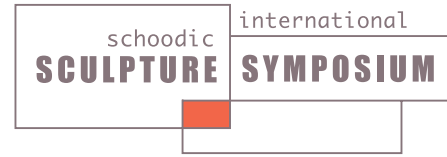
The sculptors excelled at their craft and skills. But beyond those individual strengths, as a collection of internationally acclaimed artists, they lived and took meals together, reinforcing the sense of the importance of creating art in the midst of others—artists and observers, and sharing the results as an offer—truly a gift, to our Downeast communities. Beyond what is captured in photographs, the conversations that were always present included acknowledged amazement for the monumental character of the pieces.

Public sculpture invokes big questions. Was the beauty of the piece only in the eye of the beholder? Or did the sculptor reveal an aspect of some basic universal sense of beauty, or balance, or form? Was the sculpture already there in the stone and the sculptor released it; or was the sculpture only in the creative imagination of the sculptor and so nature was “worked,” changed by the artist? These questions, or some version of them, were frequently part of animated conversations under the tent or in exchanges with the artist, sometimes in versions expressed by the eight year old in a school group, sometimes by the returning visitor, sometimes by the reporter or TV interviewer and sometimes by the artists themselves!

How wonderful that in spite of alternative perspectives offered or thought by any of us, there is solid agreement regarding how these majestic forms of sculpture, and the means by which they were made possible, have so effectively captured community pride and identity—how indeed, public art is a civic strength—one that resonates with our values and our future.

Don Harward
SISS Board President

Public Art for Maine



Message from the Art Director

Dear Friends,

Session III is the midpoint of the five planned symposia. My memories of Sessions I and II consist of pulling off an incredibly difficult feat by the skin of our teeth. By this session, the rough spots were finally ironed out. Of course, there were many challenges on the horizon, and they began early in the year with our decision to change venues from our beloved space at Acadia National Park to a ball field in Prospect Harbor.

We were fortunate to have the use of the Navy's abandoned parking area and buildings, and we successfully hosted two of the largest sculpture symposia in Maine's history. As the transformation of the former Navy base into the Schoodic Education and Research Center neared completion, our ideal space became less suitable for our ambitious creative work. January of 2011 became an intense brain storming session to find and create an equally suitable environment. Our anxiety over finding a new venue, quickly turned into excitement as we discovered the Stinson Mansion, and realized we could house all of the artists and assistants in a comfortable, communal setting—one that allowed us to increase the number of assistants and to fulfill the growing interest among Maine art students.

Thanks to the very generous offer of the Fisher family, we were able to utilize the ball field on Route 186 to stage the carving in an accessible space. To solve the problems of tool storage, workshop space, and electrical and air infrastructure, we created the Mobile Sculpture Unit and collaborated with Bangor Hydro to successfully power the event. Our technical operation matured into a mobile, professional, high-tech, and safe workspace.

This catalog is dedicated to Don Meserve. Talking to Don about sculpture was always like striking a match to gasoline. When I returned to Maine after immersing myself in the Japanese sculpture scene, Don was the one who was making sculpture and excited about every aspect of the process. We worked together to host a sculpture symposium at the Round Top Center for the Arts in Damariscotta, and we traveled together to the Te Kupenga Sculpture Symposium in New Zealand in 2004. Don was essential to the successful completion of our first symposium. When I decided to make my life creating sculpture in a remote area, Don was there as a role model and friend. I miss him greatly and hope that I can, in turn, influence and inspire the efforts of other Maine sculptors in the future.

Jesse Salisbury
Art Director

International Symposium





Lise Becu
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Lise Becu

Spirit of the Marsh, Addison, Maine

I created this sculpture to be a peaceful and benevolent presence. It will be placed at the edge of the beautiful marsh that inspired it. I chose the great blue heron as my subject because I like the symbolism: skill and patience, going with the flow. I also like that the Iroquois people considered it an omen of good luck.

I would like to thank everyone involved in making the symposium possible. It is very exciting to be part of such a great project.



Maine





James Boyd
New Brunswick, Canada
james.boyd@nbed.nb.ca

James Boyd

Nature's Grace, Eastport, Maine

The backdrop for my sculpture in Eastport is a beautiful harbor. After learning about the history of Eastport and its long association with the sea, I chose to create a sculpture that in a sense paid homage to nature.

My sculpture consists of two main elements, a leaf and a sail shaped out of Jonesboro granite. The leaf is an image that I have used in the past in some of my sculptures. I see the leaf as a connection to nature and a metaphor for renewal, hope and transformation. A sail on a vessel is not only functional but also a beautiful object that uses the powerful force of nature to fill its graceful shape.

The art that I make is a reflection on life and our fundamental connection with our environment. It is my hope that my sculpture *Nature's Grace* engages the viewer to contemplate our shared existence with all life on this planet, not our domination over it.





Kazumi Hoshino
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Kazumi Hoshino

Warm Wind, Roque Bluffs, Maine

I am honored to have my sculpture installed in beautiful Roque Bluffs State Park.

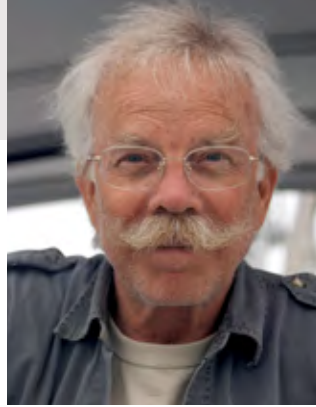
My recent work, the Composition series, comes from combining simple forms. The circle we can see by observing nature and life. Its form is soft. It evokes motherhood with its encircling shape. There is no beginning or end. There is harmony.

With my work, I want to give people of our generation warmth and a quiet peaceful feeling.



Maine





Jon Barlow Hudson

Sublime Portal: Whispering Stones, Hancock, Maine

This sculpture is a portal; from here and now on the land, to the away and gone beyond on the distant sea. Many docks here on mid-coast Maine have a portal at their head, not unlike the torii of old Japan. The other reference I am making with this sculpture is the history of the site, which was one of a train station on this site at early Hancock; a place of arriving and departing, as through a portal.

There are a variety of motifs that I explore in my sculpture. The portal is one that particularly intrigues me, as are other elements of eclectic reference. In *Whispering* I have worked with the motif of the ancient Chinese jade object called a cong, or ts'ung tube. The square of the form is earth; the round cylindrical space through the object is the heavens. Another inspiration was seeing the cave paintings and sculptures in the French film *Cave of Dreams*, about a newly discovered cave that goes back 40,000 years. Yet another inspiration is reading about the early stone structures of New England that were utilized for solstitial determination and the different engraved languages associated with these sites.



Ohio



Jörg Plickat

Gate of the Sun, Sorrento, Maine

The place in Sorrento where the sculpture will finally be installed is directed to the north so that the sun will pass by during the day behind the sculpture. This gave me the idea to create a gate sculpture. From ancient times you find ritual gates in all cultures of the world. Egypt has the pylons, the Romans their victory arcs, the Japanese have shrines in the form of gates in the water, the Incas had their ritual sun gates—and all over Europe you find stone circles with ritual gates from Celtic culture.

I made a series of gates, some monolithic, some created from four or five stones. This gate will be the largest I ever made with about fifteen feet in height. The place in Sorrento needs this big dimension.

I had a good time here in Prospect Harbor in the Stinson house. We had good food, some nights made together music on the balcony, and we all had the fantastic view over the bay.

Jörg Plickat
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Germany



Hitoshi Tanaka

The Window of the Sea Wind, Blue Hill, Maine

The visitors to Blue Hill can see the blue sky and ocean through this window. Those who visit from the sea can see quiet and beautiful Blue Hill through this window.

The light and wind will pass through this window. So the hearts of the people will also journey through this window.

This sculpture, made of stone, is Blue Hill's "Welcome Window."

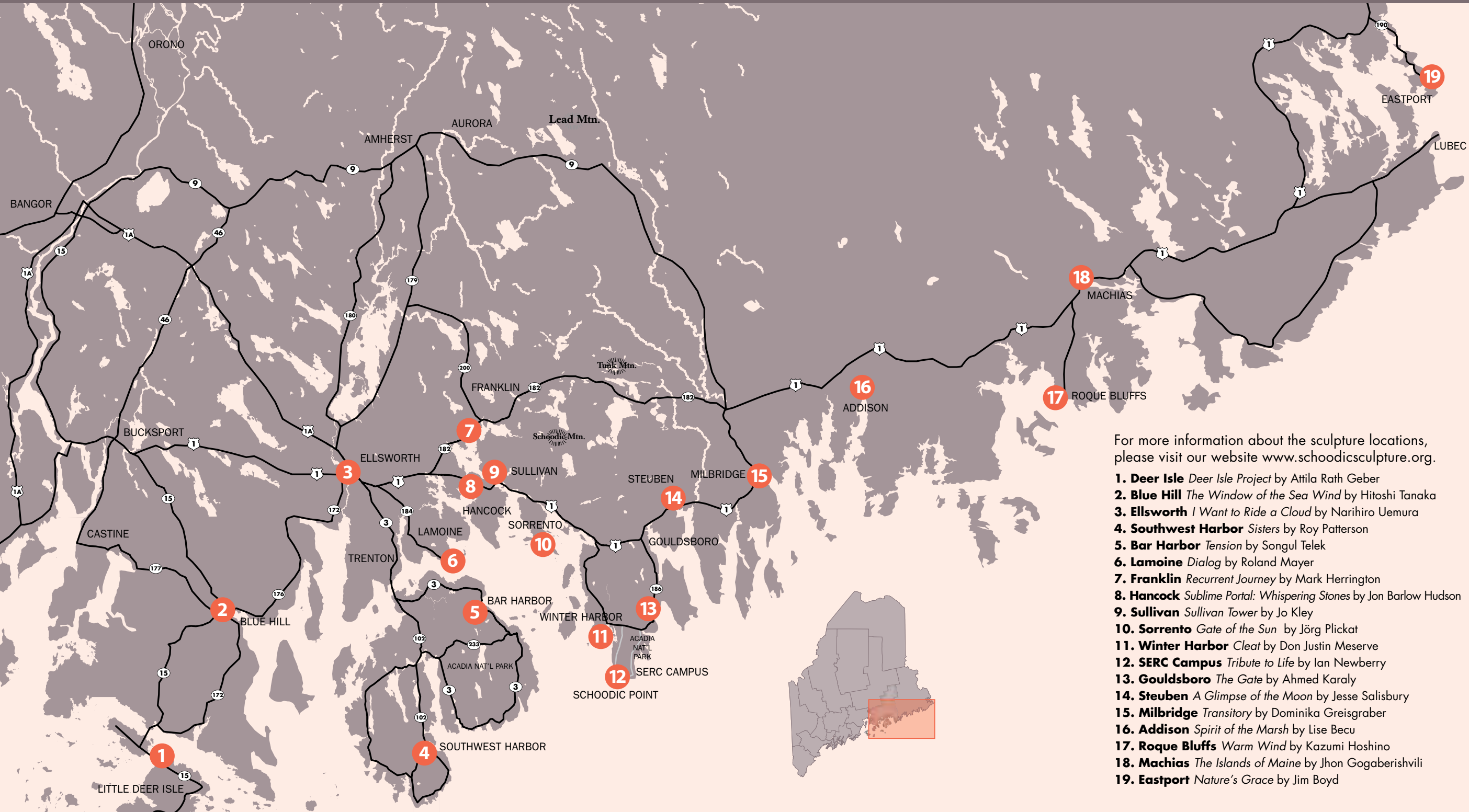
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Japan





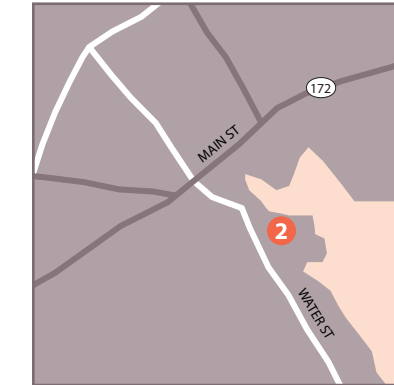
Sculpture Locations and Tour



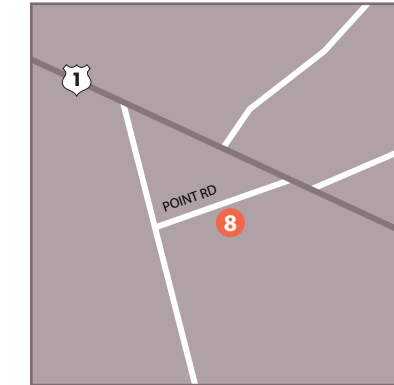
For more information about the sculpture locations, please visit our website www.schoodicsculpture.org.

1. **Deer Isle** *Deer Isle Project* by Attila Rath Geber
2. **Blue Hill** *The Window of the Sea Wind* by Hitoshi Tanaka
3. **Ellsworth** *I Want to Ride a Cloud* by Narihiro Uemura
4. **Southwest Harbor** *Sisters* by Roy Patterson
5. **Bar Harbor** *Tension* by Songul Telek
6. **Lamoine** *Dialog* by Roland Mayer
7. **Franklin** *Recurrent Journey* by Mark Herrington
8. **Hancock** *Sublime Portal: Whispering Stones* by Jon Barlow Hudson
9. **Sullivan** *Sullivan Tower* by Jo Kley
10. **Sorrento** *Gate of the Sun* by Jörg Plickat
11. **Winter Harbor** *Cleat* by Don Justin Meserve
12. **SERC Campus** *Tribute to Life* by Ian Newberry
13. **Gouldsboro** *The Gate* by Ahmed Karaly
14. **Steuben** *A Glimpse of the Moon* by Jesse Salisbury
15. **Milbridge** *Transitory* by Dominika Greisgraber
16. **Addison** *Spirit of the Marsh* by Lise Becu
17. **Roque Bluffs** *Warm Wind* by Kazumi Hoshino
18. **Machias** *The Islands of Maine* by Jhon Gogaberishvili
19. **Eastport** *Nature's Grace* by Jim Boyd

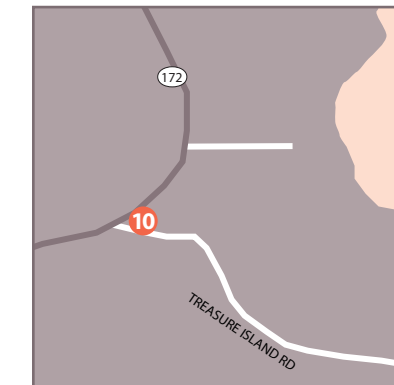
2. BLUE HILL



8. HANCOCK



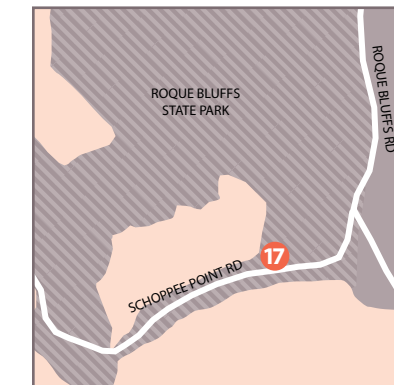
10. SORRENTO



16. ADDISON



17. ROQUE BLUFFS



19. EASTPORT







SCULPTOR OUTING, EASTPORT

The interaction with the community is a vital aspect of the Symposium. Artists visit with committee members and have a chance to explore the local community. They gain an understanding of the local history and are able to exchange ideas about the artistic process.

2011 Community Committees

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Beth Ferriero
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Oscar Look
Linda Davis

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EASTPORT

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Shead High School
Eastport Arts Center
Waponahki Museum
Sunrise County Economic
Council

Eastport Chamber of
Commerce
Peavey Memorial Library

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Sue Croteau
Jim Hanna
Sally and Peter Bryant

Paul Von Till
Kurt and Torj Wray
Rick Merchant
David Baker
Myrna Coffin
Renata Moïse

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Arlene and Larry Smith
Gail and Wayne Peters
Starr Kopper
David Dowley
Patricia Smith
Lisa Hanscom
Valarie Preston

Maria and Ron Rossier
Ann and Mort Lockett

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Maggi McCaw
C. W. Comer
Jim Wagner
Patti Torrey
Dick and Jane Davis
Hanne Lewis
Mike and Heather Parker
Diana Gazis
Janet and Rob Wilpan
Nancy Marshall

Warm Wind

a poem by Andrew A. Cadot, October 28, 2011

Thank you, Kazumi Hoshino
for *Warm Wind* now set
under blue sky and billowing clouds
on a strip of lush green grass
in front of Simpson's Pond
created by ocean waves
pounding Roque Bluffs.

Carved out of ten tons
of pink Jonesboro granite,
your sculpture surprises—
soothes with feminine slopes
and engages with an enticing tilt—
each turn around it
calling forth a new experience.

A labor of love—chiseled and sanded
with diligence and patience over a month
spent with five other sculptors in the third
Schoodic International Sculpture Symposium—
the finished piece traveled from
Prospect Harbor on Sunday, October 23, 2011,
a sparkling Fall day in Sunrise County.

Watching you and Jesse strap and lift
(with help from his father Jim in the crane)
then pin *Warm Wind*
to the polished granite base,
we all marveled at your calm assurance
and shared your smile on completion
with champagne glass in hand.

Imagine the delight of thousands
of future visitors to the State Park
who will marvel at this work of art
for the next millennia,
or until the sea rises to return
Warm Wind to its once and
future watery home.



Education Spotlight



Give the students some ownership in the process, and help “when the sculpture came to town” be something they will remember! *Beth Jackson BHCS Librarian*



Blue Hill Consolidated School principal **Della Martin** offered the following advice to schools thinking about participating:

Even if you aren't sure what it means or what it is about, take a leap! Anything connecting art and community is great, and you never know where it will take you!

We had students and their families going to the site and coming to a potluck dinner to meet the other sculptors as well as our own. It was an exciting process for teachers and parents as well as the students. Having more than one person in your school involved is key, get a partner to share in the fun. Here is a start... Penny Ricker BHCS Art Teacher



The first thought I had was that it's really cool that our town is going to get a sculpture. *Autumn Sixth Grade*



I would tell people about when it was first installed, and how amazing it was to watch it change into what it is today. *Alex Sixth Grade*

Support Staff and Volunteers



Alex Asplund



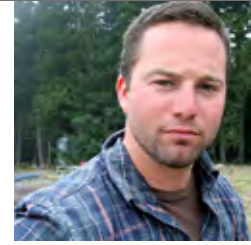
Tim Brubaker



Yolanda Castiglia



Matthew Foster



Dan Gagnon



Richard Reichenbach

In addition to the volunteers, this session saw the largest group of support staff since the onset of our project. These six talented and hard working individuals worked side-by-side with the artists, handled day-to-day problems, and kept the whole operation functioning smoothly.



Tilan Langley joined SISS as Project Manager in 2010. Her dedication has allowed the Symposium to keep up with the growing scope of the project.



The Volunteer Tent

The support provided by a volunteer within our organization symbolizes a deeper connection with the public we serve. Their role as docent goes beyond a logistical function; they are a significant part of our objective. As the key holders of the organization, our volunteers serve as a bridge between the community and the artist, and the visitor and the mission. The artwork produced is due as much to the credit of the volunteers, staff, and organizers, as it is to the artists. In Session III, over one hundred volunteers came together to support the Symposium effort. Their dedication was critical, and their efforts superb.



ARTISTS, SUPPORT STAFF AND VOLUNTEERS AT THE STINSON MANSION, PROSPECT HARBOR

Thank you to our Donors

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