



# Sculpture Symposium

SESSION IV AT THE UNIVERSITY OF MAINE

schoodic	international
<b>SCULPTURE</b>	<b>SYMPOSIUM</b>

## 2012 Schoodic International Sculpture Symposium at the University of Maine

Paul and Grace Ferguson, *honorary chairs*  
 John Rohman, *co-chair*  
 Janet Waldron, *co-chair*  
 Donald Harward, *co-chair*

This symposium would not be possible without the support from the following:

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STILLWATER RIVER, ORONO, MAINE

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COVER PHOTO LEFT TO RIGHT Ken Martin, Tim Shay, Greg Ondo, Johnny Turner, Andreas Von Huene, Koichi Ogino, Isabel Kelley, Lee Zih-Cing, Yolanda Castiglia, David Curry, Teng Shan-Chi, Ton Kalle, Jesse Salisbury, Tilan Copson, Molly Folan, Matt Foster, Hwang Seung Woo. BACK COVER Field trip to Schoodic Point, Acadia National Park



## Message from the University of Maine

Dear Friends of the Schoodic International Sculpture Symposium,

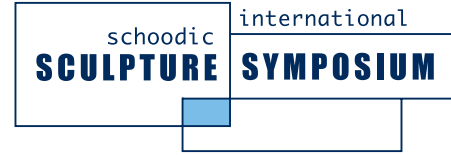
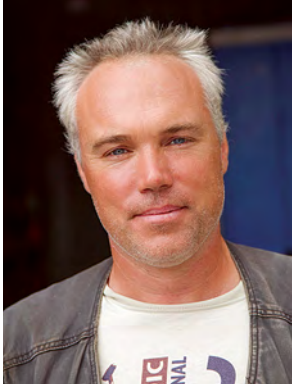
Grace and I were pleased to serve as Honorary Chairs of the 2012 Schoodic International Sculpture Symposium (SISS) held at the University of Maine. As you will see in this Catalog, the remarkable success of the 2012 SISS was due to the wonderful synergy of our talented guest artists and sculptors, the passion of the staff and volunteers, and the generosity of many donors.

The common vision binding each of us together during this special time is commitment to the role and impact of public art enabling each of us to share in the design, creation, and dedication of such majestic sculptures within our community. The conversations that accompany this celebration of art elevate our sense of civic pride and refresh a commitment to the quality of our environment.

With best regards,

Paul W. Ferguson  
*President*  
*University of Maine*

# Public Art for Maine



## Message from the Art Director

Dear Friends,

Session IV was our largest sculpture symposium to date and was also our most complex symposium in the planning stages. We created eight large granite sculptures and collaborated with the municipalities of Bangor, Orono, and Old Town as well as The University of Maine, University of Maine Foundation, Husson University and Acadia Hospital.

We first began talking with UMaine about the possibilities of a symposium on campus in 2010. When our board approved the partnership we thought of it as an experiment in collaborating with a large institution, a trial to see if our model for creating public art was exportable beyond downeast Maine, and to explore a future beyond the original ten year mission.

As a grassroots non-profit developed in a rural area working to export our model to a larger metropolitan region, we found collaborating with Maine's largest education institution to be a learning experience for all of us. We began working out the details soon after our 2011 Symposium ended. The additional work paid off when the stones and artists arrived. The connections with various departments and the greater community made the 2012 SISS the smoothest operating event to date. From firsthand experience I have a great appreciation for the staff of UMaine who worked to make this symposium a strong success.

Given the current economic climate this symposium in particular was very important. As the University is also affected by statewide cutbacks in funding, the decision to collaborate with SISS to create large scale public art for the surrounding communities and institutions had an element of risk, but showed strong vision in community building and positioned the Art Department as a leader in art study and production on the east coast.

The 2014 symposium proved that the SISS model could partner with Maine's largest academic institution. In the process we have created a model which can be used to carry the symposium on beyond our ten year goal.

Jesse Salisbury  
*Art Director*

# International Symposium



ARTIST'S TRIP TO STEUBEN, MAINE. JESSE SALISBURY, *GLIMPSE OF THE MOON*, 2007 SISS



Ton Kalle  
tonkalle@yahoo.com  
www.tonkalle.nl

## Ton Kalle

### *All Along the Watchtower, Old Town, Maine*

Stone needs to talk. If you want to hear this you need simplicity, quiet and silence. These three elements are always in my work.

The sculpture is a firehouse or a kind of watchtower. The title is named after a song of Jimmy Hendrix written by Bob Dylan. I have given this title because of the very pure feelings and elements it has both in nature of the river and the song. Beside the title you will feel native feelings and attraction.





Koichi Ogino  
sculp-oggi@moon.odn.ne.jp

## Koichi Ogino

*Camel Country, Bangor, Maine*

I am from Japan. I live in a small town. Every day I am looking at the sky and the clouds. I feel the breeze. I am looking at the mountains and think about the forest, the woods and imagine the sea.

It rains on the mountain, some water flows from the mountain and becomes a stream, many streams join to be the large river that flows to the sea. This water then becomes the clouds. The clouds come back to the mountains. This nature's cycle brings us a lot of blessing.



Japan





# Hwang Seung Woo

*Lay Down Like Grass*, Husson University, Bangor, Maine

At every time, any kind of civilization or achievement of human is gone... I took the form obelisque, which is symbolized "power" and a representation of desire that cannot stay forever. Incredible numerous people sacrifice their life during construction and even deconstruction, and something of human spirit continues to build another civilization.

Hwang Seung Woo  
sculphwnag@naver.com



South Korea



Teng Shan-Chi  
abc.d1962@msa.hinet.net

## Teng Shan-Chi

### *Dragon, Orono, Maine*

Dragon descends the world as sovereign, with everything as good as possible. The sculpture is starting with the traditional aesthetics in the east, structured with the Dragon shape, gathered from all directions and extended outwards and upwards. The 5000-year Chinese spirits (usually named as Dragon spirit) and the Dragon features are expressed by this sculpture, which also delivers the ability to perform as well as possible.







Tim Shay  
timjamesshay@yahoo.com  
www.timshaystudios.com

## Tim Shay

### *Line Totem: Man and His Dog Walking into the Forest* University of Maine, Orono

The concept of *Line Totem* comes as a design with no preliminary sketches or modeling, it is done with total spontaneity of line. There is no measurement of the lines. The lines are cut into a rectangular stone on the flat surface to create shadow in combinations of parallels of twos and threes diagonal, vertical, and horizontal. Once I have gone from top to bottom around all four sides we have a work that cannot be recreated except by measurement or a casting process.

This concept reflects the power of line not just in art but in our world as we know it today; as an example how we use line in our language, power lines, toe the line, line of thought, lines of speech on and on. We have had food lines of the great depression and unemployment lines that continue to grow; border lines that tell us where we can and cannot go, not to mention a question of how many wars have been created over lines, which brings to mind “Where do we draw the line?”—let us hope not at the end of the line.

*Line Totem* shows me the power of creativity as its own entity to say that we as a species have the ability to recreate ourselves in a way that reflects outward that we may make the world a better place to just be and to be just.



# Maine





Johnny Turner  
johnny@johnnyturner.co.nz

## Johnny Turner

*A New Dawn*, University of Maine Foundation, Orono

*A New Dawn* references the work the Alumni Foundation does in encouraging and supporting a new phase in the life of students who have chosen to study at the University. Its form is symbolic of a rising planetary or celestial body; waxing in the front, representing the young who have most of their life still in front of them; waning in the back, representing those of us whose lives are mostly behind us but nevertheless present. The millions of year old Maine granite and especially the pluton of crystals running through it, are a reminder to us to cherish and celebrate our own short, fleeting lives. I also want to acknowledge the wonderful collaborative process of working with my young sculpture student assistant Isabel Kelly.





Andreas Von Huene  
vonhuene@myfairpoint.net  
www.andreasvonhuene.com

## Andreas Von Huene

### *Zephyr, Acadia Hospital, Bangor, Maine*

Originally conceived as a person looking up to a cloud with arms held back as if preparing for a visit, the pose and features were abstracted to allow other poses purchase in the viewers' imaginations. Visitors have mentioned seeing the form as representing someone reaching out to help someone in need, as a child reaching for help, a flower, a bird, and an angel.

The rounded, tactile, comforting form is accented by select hard edges and by tension remaining in certain curves and planes to acknowledge the pain and suffering of the patients. The arch form is used to create a sense of lift and separation from the current state, to give a sense of shelter, and to be involved with the flowers, gardens, and landscape.





## Lee Zih-Cing

*Metamorphosis, University of Maine, Orono*

The sculpture expresses the love of life through the metamorphosis of the butterfly. The circular hole is the entrance to the past and the future. The core idea is 'live in the present, remember the past and dream about the future.' We can see time passing by from the change of the shadows because the light casting varies during different times.

Lee Zih-Cing  
abc.d1962@msa.hinet.net



Taiwan



# Sculpture Locations and Tour

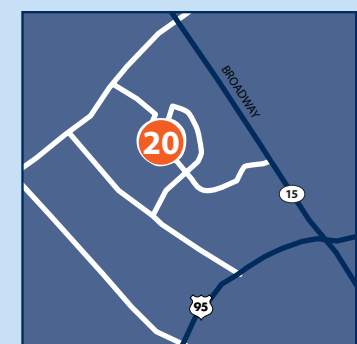


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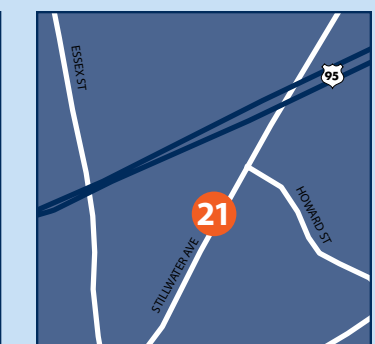
For more information about the sculpture locations, please visit our website [www.schoodicsculpture.org](http://www.schoodicsculpture.org).

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]
20. **Bangor** *Lay Down Like Grass* by Hwang Seung-Woo
21. **Bangor** *Zephyr* by Andreas Von Huene
22. **Bangor** *Camel Country* by Koichi Ogino
23. **Orono** *Metamorphosis* by Lee Zih-cing
24. **Orono** *Man and his Dog Walking into the Forest* by Tim Shay
25. **Orono** *A New Dawn* by Johnny Turner
26. **Orono** *Dragon* by Teng Shan Chi
27. **Old Town** *All Along the Watchtower* by Ton Kalle

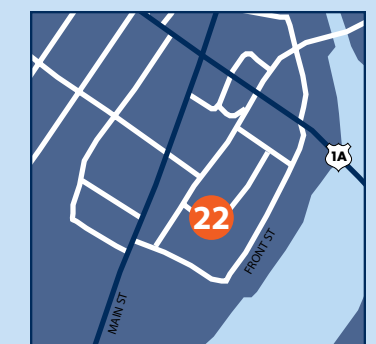
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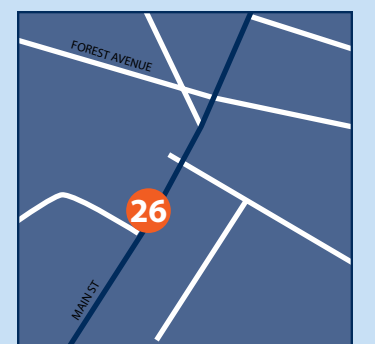
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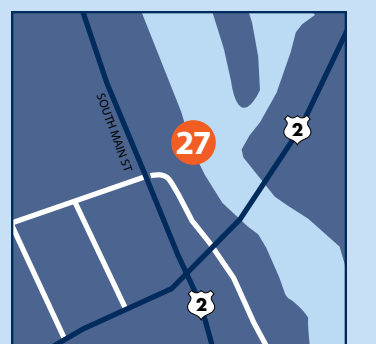
**UNIVERSITY OF MAINE**



**ORONO**



**OLD TOWN**





## Education Spotlight

All Orono students, from kindergarten through seniors at Orono High School, took a field trip to the Steam Plant Lot during the first 3 days of school to watch the eight artists put the finishing touches on their sculptures. Our students were inspired and motivated by the opportunity to meet with artists and directly interact with them and their sculptures. After the field trip students continued to experience the symposium through creating sculptures, writing poems, studying geology, learning about the history of Maine quarrying, and reflecting on the opportunity to meet the artists.

—Deborah White  
2nd Grade Teacher,  
Asa C. Adams Elementary School



The sculpture had a lot of details where you could really interact. —S.L.



It was really interesting to be able to see the sculptures built in front of us and to talk to the artists that made them. —E.H.



It was really amazing to see what people can do with a rectangle of rock. Everyone got different meanings out of the artists' work—very cool. —H.M.



I liked watching the artists chisel and grind the stone, transforming the granite slabs into sculptures with meaning. —L.H.





# University of Maine Partnership

The University of Maine provided a special backdrop to the 2012 SISS, with staff and volunteers coming together to make this the most efficient Symposium to date. After months of planning, working with over a dozen dedicated UMaine staff, the Symposium event began its noisy and dusty six week journey without a hitch.

The unique nature of the partnership between the largest academic institution in the state of Maine and our small non-profit organization defined a new sense of community. As staff engaged in volunteer efforts and took pride in their work, this event became an opportunity for further

engagement with the public, and to share in the landscape that the campus calls home. The University of Maine did not just welcome SISS to their campus, they welcomed Husson University, Acadia Hospital, Orono, Bangor and Old Town, along with the University of Maine Foundation, to join together in an effort to help bring public art to the area.

The invaluable effort of all the staff and volunteers kept the event safe and smooth running. Special thanks to all those who participated in the effort to make this event such a resounding success!

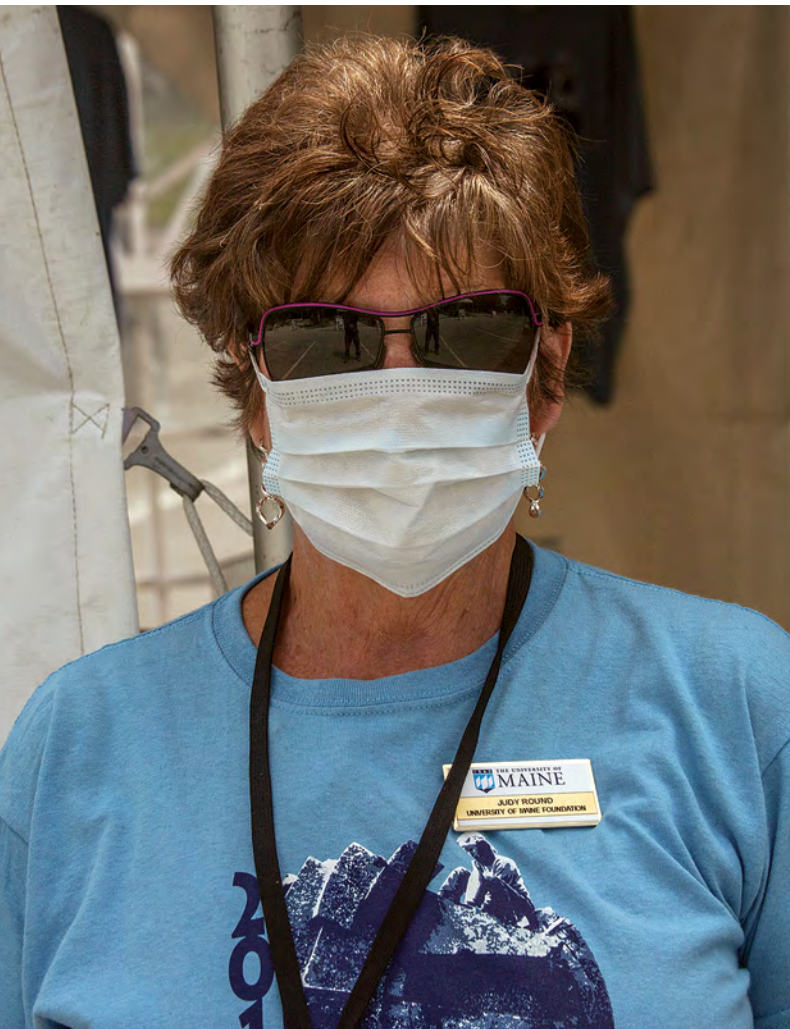
—Tilan Copson, *SISS Project Manager*



FROM LEFT Spencer Seekins, Dan Sturrup, Harold Dall, Harold Wilber, Sharon Buchanan, Alan Stormann, Joshua Young, Angela McCormack, Tom Spitz, Jeremy Chubbuck



# Community and Volunteers



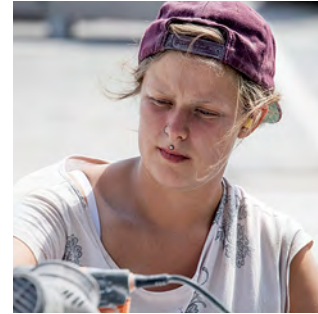
## Support Staff



David Curry



Matthew Foster



Isabel Kelley



Yolanda Castiglia



Richard Reichenbach

Assistants that return to the Symposium year after year are a welcome sight. Their knowledge of on-site logistics and our unique method of operation balances well with the new additions to the crew. This year, three assistants from the 2011 Symposium returned to help, providing welcome

relief in a session that saw the most artists participating in an environment new to SISS. An important element in our mission is the development of Maine talent, where our hope is to see these apprentices become artists in their own right, confident in the skills that they have acquired.



Molly Folan (left) was an integral part of the team, working closely with the Project Manager, Tilan Copson (right) in all matters of hospitality. As an employee of the University of Maine, Molly was a huge help as our organization navigated the details of living and working on campus.



## Cultural Exchange

Since 2007, Jesse Salisbury has been working with a group of supporters from New Brunswick, sharing the Symposium model he helped develop here in Maine. In 2012, Sculpture Saint John hosted its first Symposium, a new world-class event based on the framework of SISS. Taking place simultaneously with SISS, the new Symposium welcomed six artists to carve out their place in history, creating sculptures for the surrounding communities and expanding the trail from Maine into Canada.

The 2012 SISS artists were given the opportunity to visit Sculpture St. John and greet their fellow sculptors. Many of these artists, three of which were SISS participating sculptors from prior Symposia, have worked together in other events around the world and took advantage of the break, to share and reflect on their work.

The new international sculpture trail generated through this effort reflects the purpose and belief that art can benefit our community, expand our understanding and achieve the ultimate result of giving cultural expression a voice and medium.





## Sculpture Class



GREGORY ONDO

The sculpture studio at The University of Maine offers a wide variety of approaches, processes and techniques. Our department curriculum integrates art history and critical theory, and our students are encouraged to view art within its cultural context. The opportunity to broaden this context was very exciting. In sculpture prior to the symposium, we'd done very little in hard stone carving. With the assistance of Elaine Clark, Janet Waldron, and president Paul Ferguson, we have been able to outfit our sculpture studio

with equipment to work on granite, even at a large scale. The facilities staff made it all possible, keeping the sites going and moving countless tons of stone (as well as guiding me through budget questions). Under the guidance of Jesse Salisbury, students here at University of Maine have been able to learn to split, shape, and polish granite.

Our students were invited to share in the entire process, and experienced incredible events. They were able to work with the artists, side-by-side at the symposium site, and then

were able to come back here to our sculpture studio afterward and apply everything that they just learned from the professional artists. To develop their carving skills, the students started with a softer stone such as alabaster or soapstone, and then they moved to a marble block, and ultimately into granite. They experienced first-hand the different qualities: carving stone allowed them to change their imaginations to reality.

Often times I would go to the symposium site outside of class meetings, and this is when I could really engage with the public and also watch people from the Orono Farmers Market enjoying the sculptures being made. Watching people return each week to check on the sculptures progress, and witnessing their pleasure

at the changes, was a reward in itself. I look forward to visiting Koichi Ogino's sculpture on the Bangor waterfront every summer, and I also look forward to coming to work everyday and visiting Johnny Turner's, Tim Shea's, and Lee Zih-Cing's sculptures on campus. As time goes by I look forward to seeing the sculptures being produced in Maine by our alumni, and to see them enjoyed by generations of residents and visitors to our state. And I will definitely enjoy watching, and being a part of the process, as the Schoodic International Sculpture Symposium produces the largest outdoor public granite sculpture collection in the world.

—Gregory Ondo  
Professor of Art, University of Maine

# Special Thanks

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Freshwater Stone  
J.C. Stone  
Sullivan Granite Company  
University of Maine

## JURORS

Dennis Harrington  
*Assistant Director and Financial  
Manager, University of Maine  
Cooperative Extension*

Mark Herrington  
*Sculptor, Participant SISS 2009*

Suzette McAvoy  
*Director, Center for Maine  
Contemporary Art*

Greg Ondo  
*Assistant Professor of Art, Sculpture  
University of Maine*

Roy Patterson  
*Sculptor, Participant SISS 2007*

John Rohman  
*Co-Chair, 2012 SISS*

Dr. Owen Smith  
*Alston D. and Ada Lee Correll  
Chair in New Media  
Department of New Media  
University of Maine*

## UNIVERSITY OF MAINE STAFF

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*Finance Communications Specialist*

Jeremy Chubbuck  
*Associate Director of Facilities  
Management for Maintenance  
and Operations*

Harold Dall  
*Grounds Shop Manager*

Gretchen Faulkner  
*Director, Hudson Museum*

Michael Grillo  
*Chair of the Department of Art  
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Angela McCormack  
*Administrative Specialist*

Spencer Seekins  
*Electrical Shop*

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Facility Emergency Coordinator*

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*Assistant Director for  
Parking and Transportation*

Dan Sturup  
*Executive Director of  
Auxiliary Services*

Harold Wilber  
*Electrical Shop*

Joshua Young  
*Landscaping Shop Supervisor*

## ASSISTANTS

Yolanda Castiglia  
David Curry  
Matt Foster  
Isabel Kelley  
Richard Reichenbach

## TECHNICAL SUPPORT

Herbert Crosby  
Robert Fulks  
Mark Herrington  
Dana Humphrey

Edwin Nagy  
Jim Salisbury

## FOOD/RESTAURANTS

Acadia Hospital  
Acme Pizza and Wings  
Angela McCormack  
Art Teachers of the Bangor Schools  
Audrey Higgins  
Bar Harbor Trust  
Birmingham's Market  
Carol Klitch  
Carol May  
Cathy Conn  
Charlene Sirois  
Charles and Judith Boothby  
Chuck Leithiser  
Daybreak Bakery  
Deborah White  
Dennis Paper Company  
Domino Pizza  
Dysart's Cold Brook Road  
Frank's Bakery  
Eda Morrison  
Fairmount Market  
Hammond St. Congregational  
Church of Bangor and Friends  
Husson University  
Jason's Pizza  
Jim Dill  
John and Ginny Hackney  
Judy Round  
Julie Reeves  
Kal Elmore  
Mary Gibouveau  
Mary Montville  
Nancy Prisk  
Newman Center Resurrection Parish  
Old Town Hannaford  
Old Town Subway  
Orono Garden Club

Orono Garden Group  
Orono High School  
Orono Middle School Students  
Orono SISS Committee  
Orono Women of the World  
Orono/Old Town Kiwanis  
Pam Dunphy  
Peter Bosse  
The Bangor Art Society  
The Quipus  
Ulrike Guthrie  
Unitarian Universalist Society of Bangor  
Universal Fellowship Church  
University Credit Union  
University of Maine Catering  
University of Maine Foundation  
University of Maine Police Department  
Wilma Bradford

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Jesse Salisbury, *Art Director*  
Tilan Copson, *Project Manager*

## CATALOG

KMW Design, *graphic design*  
Alan Stubbs, *photography*  
Matt Foster, *photography*  
Herbert Crosby, *photography*  
Tilan Copson, *photography*  
Richard Reichenbach, *photography*



**OUR MISSION** is to hold biennial, international stone sculpture symposia in downeast Maine that will engage individuals and communities in public art and result in a large public art collection in Eastern Maine.

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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**SCULPTURE SYMPOSIUM**