



Sculpture Symposium

SESSION I

schoodic international
SCULPTURE SYMPOSIUM



Schoodic Peninsula, Maine

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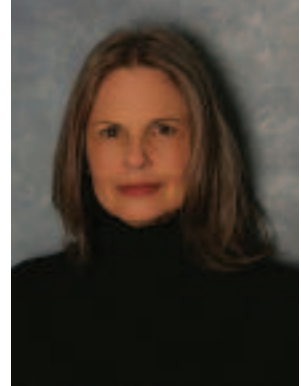
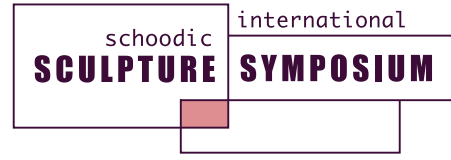
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Message from the Maine Arts Commission

Dear Friends,

As we approach the second round of the Schoodic International Sculpture Symposium, I am struck by the wondrous manifestation of a seedling idea—how the expertise and enthusiasm of a few can energize a community beyond anything in recent memory. This project represents the fruits of the creative economy initiative in the most positive and startling way.

Discussions for the Symposium began in 2005 around a table at the Schoodic section of Acadia National Park. All the right aspects were aligned and the project was grass roots and supported by local residents. It used indigenous granite; insisted on artistic excellence; and broadened the intelligence and significance of the project through international inclusion. The project included a core educational component and welcomed tourism through on-site visits to view the artists at work. It placed the work permanently in surrounding communities as a marker of local support and appreciation for monumental public art. You will find no war memorials among the group, no men on horseback. The acceptance by the participating communities of less literal and adventurous works of art is a tribute to the early and continual inclusion of resident involvement. It also emphasizes that this project is about beauty, not reverie for the past but a beacon toward a rejuvenated future.

The Symposium is a tour de force, an unparalleled success, and I congratulate the core group and all the surrounding communities for embracing the concept of public art. Everyone who visited the artists at work, or who benefit from encounters with the fruits of their labors now installed in towns across the region, has expressed a renewal in civic pride and a genuine spiritual lift. This is the power of artistic excellence. Bravo!

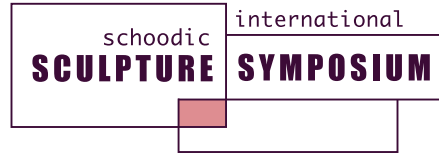
Sincerely,



Donna McNeil
Executive Director, Maine Arts Commission

Public Art for Maine

COVER PHOTO Schoodic International Sculpture Symposium sculptors and assistant from left to right: Roy Patterson, Don Meserve, Dominika Greisgraber, David Sywalski (assistant), Narihiro Uemura, Ian Newbery, Jo Kley, Jesse Salisbury. PHOTO PAGE 3, BACK ROW, LEFT TO RIGHT Ian Newbery, Jo Kley, Jesse Salisbury, Narihiro Uemura, Dominika Griesgraber; FRONT ROW, LEFT TO RIGHT Don Justin Meserve, Roy Patterson, Leah McCloud (assistant).



Message from Schoodic International Sculpture Symposium

The Schoodic International Sculpture Symposium began for me in the winter of 2003. Atsuo Okamoto, the renowned Japanese granite sculptor, was visiting me. It was bitter cold with a few inches of snow on the ground. I drove my guest out to Schoodic Point to watch the waves crash against the granite. Okamoto-san was struck by the beauty of Schoodic, its rocks, and ocean. "You have to host a symposium here," he said. A seed was planted, but it would take three and a half years for it to grow into our first symposium.

In 2004, with the support of my family and Peter and Jane Weil, meetings were set up with Mary Laury, director of Schoodic Arts for All, Denny O'Brien, director of Acadia Partners for Science and Learning, and Jim Mckenna, director of Schoodic's Education and Research Center. Armed with catalogues from previous symposia, I was able to create a vision for a public art collection in Downeast Maine communities that would result from world-class artists, carving massive blocks of Maine granite in an open-air studio.

A year later, with our town sites selected and only half of our funding, six finalists were selected from over 130 applicants, representing 43 different countries. When our artists arrived, we quickly bonded. There were countless technical obstacles, but all the artists kept a positive attitude throughout. Their ambition, and the execution of all their sculptures, exceeded all expectations. The finished sculptures confirmed that our jurors had selected a group of extremely talented artists who could make this first symposium a success.

After such an exciting event there is always a bit of a "let down" feeling, and it was difficult for me to adjust to a slower pace of life. I was overjoyed later that year to be invited to a symposium in Aswan, Egypt. In Egypt, I was amazed to meet so many artists from countries all over the world who had heard about, and who were interested in, our symposium. It was inspiring to see that a supportive community in Downeast Maine had created a small ripple that became visible in the international sculpture community.

Thank you for making the Schoodic Symposium a success. We are now planning for, and improving on, the next symposium. Let's do it again. We're ready. The artists are ready. **Join us for 2009!**

A handwritten signature in purple ink, which appears to read "Jesse Salisbury".

Jesse Salisbury
Project Organizer

International Symposium





Dominika Griesgraber
Warsaw, Poland

www.flickr.com/people/dominika_griesgraber
dominikagriesgraber@yahoo.com

Dominika Griesgraber

Transitory, Milbridge, Maine

My participation at the Schoodic Symposium, set up against the ocean's openness, provided an entirely new perspective that proved to be catalytic in determining the execution of my project. It was immensely beneficial to me for a multitude of reasons. Aside from contacting a rejuvenating creative dialogue with other artists of different cultural and aesthetic backgrounds, new insights sprang also from my contact with the local people who lent me their curious glances thus provoking the expansion of my project's concept.

My sculpture, "Transitory," created during the Symposium is intended as a reflection upon the notion of identity, marking it, revealing it, hidden and evasive as it is, integrated nevertheless in the solemn and strong architectural form of a granite column, acting as an auricle, receiving and transmitting the echoes of the vastness that lies ahead and within.



Poland



Jo Kley
Kiel, Germany
www.jokley.de
kleycity@jokley.de

Jo Kley

Sullivan Tower, Sullivan, Maine

My main art project, KleyCity, aims to connect cultural and historical ideas and aspects of different countries worldwide. The project consists of a fast-expanding collection of tower-shaped sculptures, erected in 15 countries to date.

I chose the shape of a tower as a universal icon, that is understood by any society and race. In many ways, I suppose, all towers can be viewed as an archetypal desire to get closer to divinity, to reach eternity, and to partake in progress. It is my ambition to invite you into KleyCity as a global network of towers conserving the dreams and ideas of ancient and modern society, no matter where in the world. Everybody is welcome.

For Sullivan, I created “Sullivan Tower,” a 5.5 meter high sculpture. I have spent a wonderful time at Schoodic Point. I enjoyed the amazing beautiful country, the coast, the granite and the nature. And, the most important, I have made some new friends. So “Sullivan Tower” is your house and it’s my house, and I hope to come back.”





Don Justin Meserve

Cleat, Winter Harbor, Maine

A winter harbor is a safe haven in the worst of weather and season...the cleat and boat forms are symbols of home and safe arrival. I hope the constant tidal motion around the sculpture will increase our awareness of the magical forces that energize seventy percent of the earth's surface and effect all of our lives on this fragile planet.

Don Justin Meserve
Round Pond, Maine
www.donjmeservesculptor.com

Maine





Ian Newbery

Tribute to Life, Acadia National Park, Maine

Perhaps the most significant time in history is this moment. Learning this simple lesson takes a lifetime. If we truly understand the implications of this fact, we would end wars, environmental destruction, starvation, and use our riches to forward knowledge and enlightenment.

Art is a necessity of the privileged, performed by those who find it a necessity to be privileged. It would be self-deluding to claim that I am an artist to change the world into a better place. Art is simply a necessity that occasionally communicates something important. Luckily it sometimes strikes a chord with another human being.

Ian Newbery
Örsjö, Sweden
www.ian.shows.it
iannewbery@hotmail.com



Sweden



Roy Patterson

Sisters, Southwest Harbor, Maine

The human figure in sculpture is my significant form. I seek content that connects art with life. I want to see and make sculpture that is timeless and unconcerned with trends in art. I do not think sculpture has to be figurative to be timeless. I choose figurative sculpture because it speaks to me. I choose stone because it has a timeless, living presence.

The figures in “Sisters” were interpreted with abstract language. Realistic detail and anecdotal connotations were suppressed. The intention was to create a presence in space, a sense of being that merges with the primal presence of the stone.

International sculpture symposiums demonstrate the bond of creative endeavor shared by artists from all over the world. Sculptors with widely divergent artistic approaches work side by side. The creation of art is the antithesis of the destructive forces that cause so much suffering in the world. Artists, art collectors, and arts organizations share the responsibility to support and nourish creative energy. The channeling of creative energy is an act of peace.

Roy Patterson
Gray, Maine

www.pattersonstudios.us
info@pattersonstudios.us

Maine





Jesse Salisbury
Steuben, Maine
www.jessesalisbury.com
jesse@downeast.net

Jesse Salisbury

A Glimpse of the Moon, Steuben, Maine

“A Glimpse of the Moon” is my latest sculpture that explores movement and the motion of rock. The term *motion* used by granite quarriers is a natural seam in the rock caused by the movement of the crust. *A motion* is a clue to the stone’s direction of movement and a way in to harvest the rock.

Over the past ten years, I have practiced splitting rocks thousands of times. My current work is the result of years of study and experimentation splitting rocks. I start with a large stone, split it into multiple pieces which are then carved. These geometric and organic forms are then put back together like a puzzle.

With my work, I am demonstrating the movement possible in what is generally seen as a still, solid, and permanent medium. My sculptures show a glimpse of the movement of the crust and geological time.

I carved a quarter moon in this sculpture to also suggest time and seasonal changes.



Maine



Narihiro Uemura

I Want to Ride a Cloud, Ellsworth, Maine

I used the granite that supports the American continent to make a sculpture. If you look at my sculpture from the perspective of the planet it is merely a chip of stone, but I hope it will become an image that lives on in the minds of the people.

Narihiro Uemura
Hyogo, Japan
www.schoodicsculpture.org
ma-youko@mvp.biglobe.ne.jp

Japan





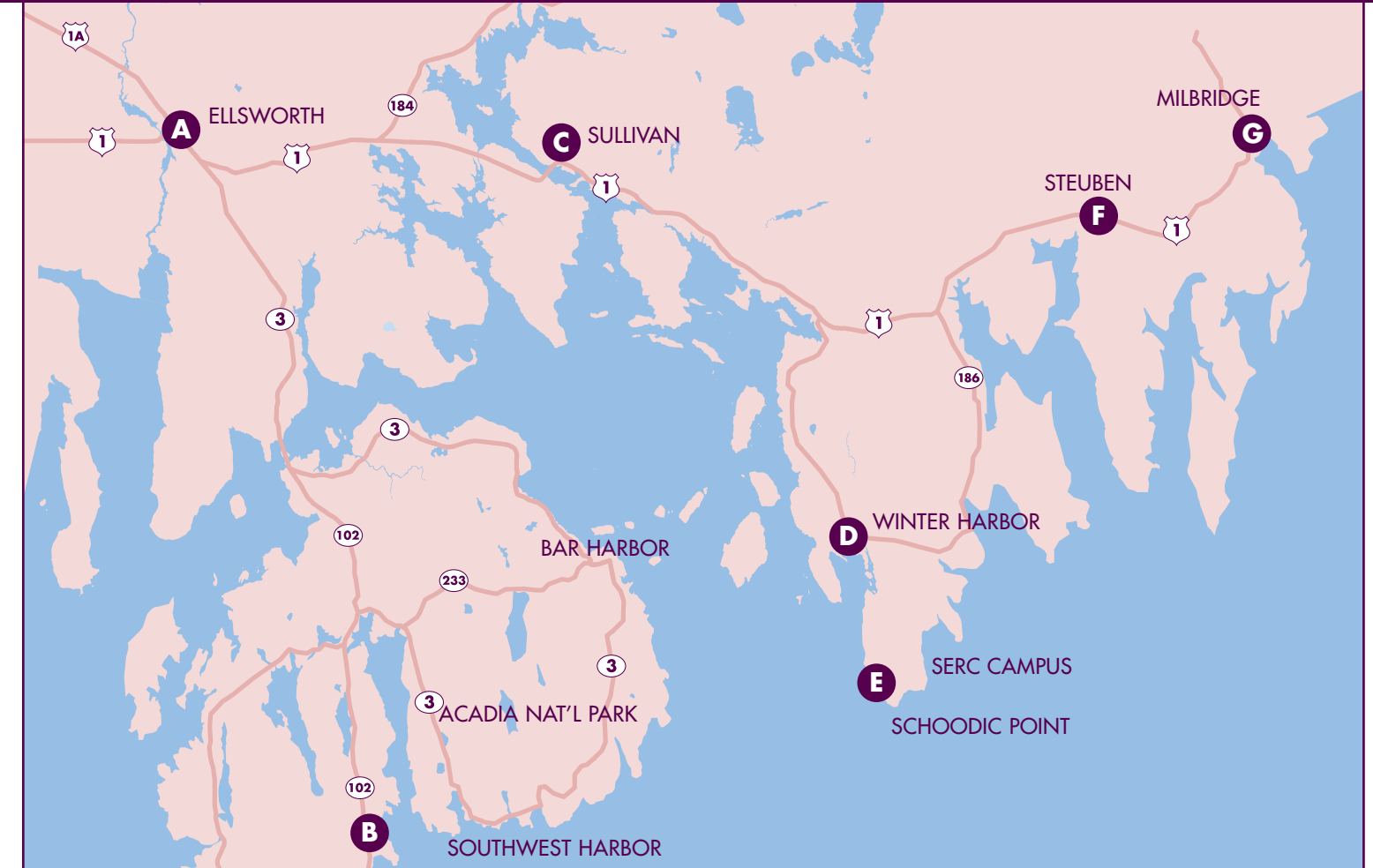
Participating Communities and Sculpture Locations

The seven sculptures created at the first Schoodic International Sculpture Symposium have been placed in six towns located in Maine's Hancock and Washington counties. A seventh sculpture is located at the entrance to the John G. Moore Auditorium on the grounds of the Schoodic section of Acadia National Park. The momentum for each community's enthusiasm for a sculpture was different and unique.

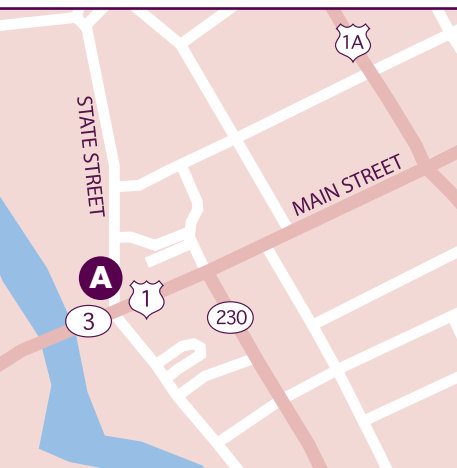
In Ellsworth, the Downtown Merchants Association took the lead. The Women's Health Resource Library at the Milbridge Health Center was instrumental in bringing a sculpture to its location. On Mt. Desert Island, the Southwest Harbor Library played a major role in seeing a sculpture placed in front of its building. In Steuben, a group of individuals, many associated with the Henry D. Moore Parish House and Library, came together to bring a sculpture to their town. In Sullivan, a local business, the town selectmen, and local citizens combined their efforts to see a sculpture placed in its park on Route 1. Schoodic Arts for All played a major role in Winter Harbor by organizing the community to see a sculpture placed—in the water—in their town.



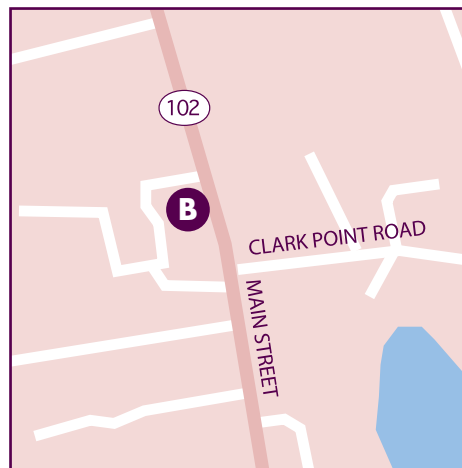
Seven large-scale granite and basalt sculptures are now placed in Maine's Washington and Hancock Counties as an assertion of art for a wide public audience.



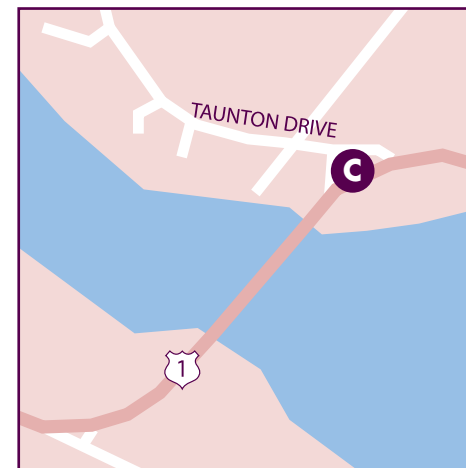
ELLSWORTH



SOUTHWEST HARBOR



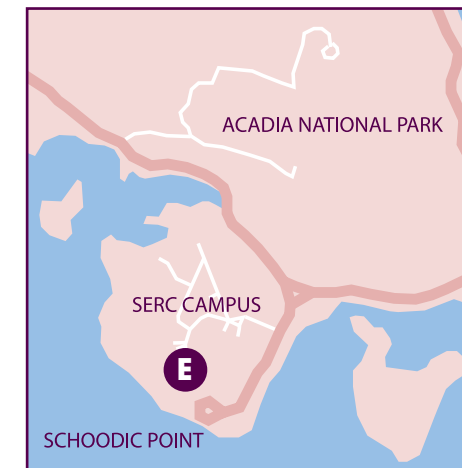
SULLIVAN



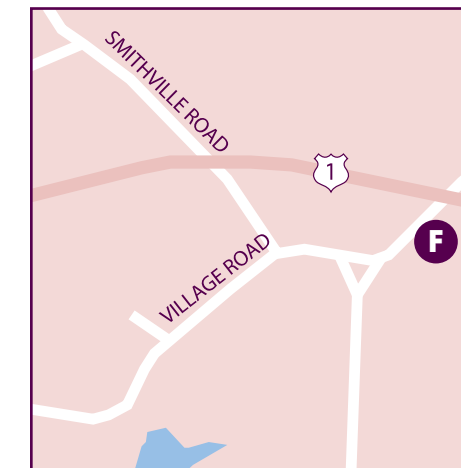
WINTER HARBOR



SERC CAMPUS



STEBUEN



MILBRIDGE





Education Spotlight



When we think about what we would like to pass on to our children, it is the passion of our present lives, the exposure to new ideas, and the encouragement of their creativity for their own new world. Schoodic International Sculpture Symposium provided all of these opportunities as students from pre-school to college came to experience the world of public art.

The younger students came not knowing what to expect and then took in the stone sculptures with all of their senses—smelling the stone, rubbing the surfaces and feeling the variety of textures, and then watching to see if they

moved. One little first grader asked what story went with Jo Kley's tower, and when Jo responded, "You get to write your own story," the child's smile was as wide as his face. Many children stood between the "Sisters" of Roy Patterson and talked about being part of "their family."

High school and college students alike walked around the sculptures looking at details, noting the work in progress, the technique and style of each sculptor, and asking both technical and philosophical questions about the works. Students of all ages had the opportunity to view the evolving sculptures at both ground level and from the balcony overlooking the site, which fostered discussion about viewing art and life from multiple perspectives. This forum presented many opportunities for on-site conversations that were both preceded and followed up at schools in Hancock, Penobscot, and Washington counties. One of the younger students commented he had never been to an "outside museum."

We would like to express our appreciation to those schools whose teachers and administrators made this incredible experience possible for their students. The total number of students, who participated in the 2007 Symposium from September 5 to September 10, was 253. Schools that participated included: Asa C. Adams School, Orono; Ella Lewis School, Steuben; Jonesport-Beals High School, Jonesport; Peninsula School, Winter Harbor/Gouldsboro; Sumner High School, Sullivan; Cave Hill School, Eastbrook; Hancock Elementary, Hancock; Narraguagus High School, Milbridge. It is our sincere hope that schools from a wider geographical range will also have the opportunity to participate in future Symposiums.

Younger students took in the stone sculptures with all of their senses—smelling the stone, rubbing the surfaces and feeling the variety of textures.



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