

VANCOUVER INTERNATIONAL STONE SCULPTURE SYMPOSIUM





VANCOUVER  
INTERNATIONAL  
STONE SCULPTURE  
SYMPOSIUM

**Reflections on the Vancouver Stone Sculpture Symposium:**

When the initial idea was generated early in 1975, few people took a real interest in the proposed international sculpture festival. Most people had two mental blocks to chip their way through before committing even a verbal endorsement of such an unprecedented idea.

First, names such as Kubach-Wilmsen, Akiyama, Sugawara, Ryszka and Jancic simply bounced off a B.C. art consciousness saturated with a cerebral bank housing Smiths, Shadbolts, boat and harbour scenes, Douglas firs, the mighty Pacific grandeur and such collected art images.

And second, the concept of sculpture is not in the Vancouver art temperament. Few in the local art audience really have attempted any comprehension of the three dimensional art object - painting is accepted as the artistic norm, and that is basically what most people feel comfortable having to cope with visually.

This is not idiosyncratic of just B.C. It is an accepted aesthetic problem in all art centres. Call it the 'tyranny of the rectangle' or the 'fixed frontality of the flat format' or just plain cold feet towards any object which intrudes into one's space. Whatever, it definitely exists. And the fact remains that sculpture is the most misunderstood of all the visual art forms.

Referring back to the first point, this is the root to much of the sculpture-avoidance syndrome. In B.C. the overwhelming power of the surrounding landscape slaps you in the face each time you walk out your door or cross Vancouver's Second Narrows Bridge. It's nature enforcing her imagery-dogma down your throat without asking.

Whether B.C. artists realize it or not they are daily bombarded by nature's own propaganda programme. Accepted painters such as Gordon Smith, Jack Shadbolt, Toni Onley, and newer artists Bob Michener, Ken Wallace and Alan Wood all bow their art to the majesty of B.C.'s landscape. Canvas oriented, these artists have conditioned the West Coast public to accept both representational art and the frontality of the two-dimensional canvas as the unequivocal art form.

When confronted with the semi-abstract figures of, say, a Henry Moore or the rounded bulk of a Hans Arp many make a bee-line to the nearest canvas and flatten their eyes across its depthless surface - ah, a security blanket on a wooden stretcher!

With such an attitude instilled as a programmed response (or repulsion), it was not surprising that, when the first photographs of the prospective symposium sculptures were

circulated, the ripple of enthusiasm generated could be lost in a glass of water.

Then the May 1975 exhibition *Images: Stone B.C.* was opened at the Vancouver Art Gallery. The show proved a success on all levels: culturally, visually and publicly. Large numbers of people were given a 'reason' to approach stone sculpture - the reason being the works dealt with B.C.'s Indian heritage: homegrown culture became a drawing card and an entrance into comprehending both the medium of stone and the concept of abstracted sculptural form (seen in many functional, hand objects exhibited).

The *Images* exhibit, coupled with increasing media coverage on the stone sculpture symposium as the summer began, increased public interest in the symposium. By the time the pieces of marble were moved into place curiosity began to buzz. People started to filter out to VanDusen Botanical Gardens to watch the first chips fly. Then by mid-July hundreds of people, many regular observers, were attuned to the sculptors and their work. Names like Kuback-Wilmsen and Jancic now had faces backed by seven tons of emerging marble. Yet the major drawing point, and the noticeable advantage of this symposium was the day-by-day evolution of the stone forms - the

process became the object. To many the once-suspected unapproachability of sculpture began to break down. One could see works 'evolving' out of stone. Sculpture was no longer a gargoyle lurking in museum foyers to inhibit the viewer into the nearest room of Renaissance triptychs.

What the Vancouver Stone Sculpture Symposium did for British Columbia was to develop a public consciousness for the sculpted form. Viewing the creative energy which shapes blocks into objects, converted many observers away from the landscape — associated bind held by West Coast painting, and non-objective sculptural space was understood.

Amid the symposium's accompanying noise, dust, chatter and vital sense of emergence, many people broke from the safety of the stretched canvas security blanket. For this reason alone the Vancouver Stone Sculpture Symposium can be seen as a turning point for sculptural awareness in West Coast Canadian art.

By **ART PERRY**

Art Perry is a writer and artist, columnist for the Vancouver Province Newspaper, freelance writer for international art journals including *Arts Canada* (Toronto), *Artweek* (San Francisco) and lecturer on art history at the University of British Columbia.





1



2



3



4

The Vancouver International Stone Sculpture Symposium was inaugurated with an official opening ceremony on the site in VanDusen Botanical Gardens. This was the first opportunity to formally introduce the participating sculptors to the citizens of Vancouver. Brilliant sunshine, hundreds of balloons and a large and enthusiastic crowd set the mood of energy and excitement which was to remain throughout the event. Official dignitaries were present with speeches and a champagne toast. Mayor Art Phillips tried his hand as a sculptor by chipping the first stone. Telegrams from Henry Moore and others brought warm wishes for success from other parts of the world. Rubin Landers and his jazz band rounded out the afternoon with some fine music.

Later that evening, a large reception was held at the Vancouver Art Gallery honouring the visiting artists and the many donors and contributors whose generous support in terms of money, goods and services which made the event possible.

Throughout the summer the artists lived together in a large house in Kerrisdale. This maximized the opportunity for social and aesthetic interchange.

Dinnertime in the evening was always exciting. Often there were guests: local artists, art students and other friends. Conversation flowed in a *mélange* of seven or more languages and problems and barriers melted away over wine and music and a pervasive love of sculpture: the form, material and process. The sculptors seemed to enjoy their visit to Vancouver and several have expressed the longing to return. For the young people and art students who organized the symposium and assisted the sculptors in their work — this event remains as a unique educational and social experience.

It is indeed a credit to the people of this city for the warm welcome given these artists and for the lively interest and enthusiasm displayed by thousands of visitors to the gardens throughout the event.

By **DIANA CALDWELL**, Coordinator



5



6



7



8



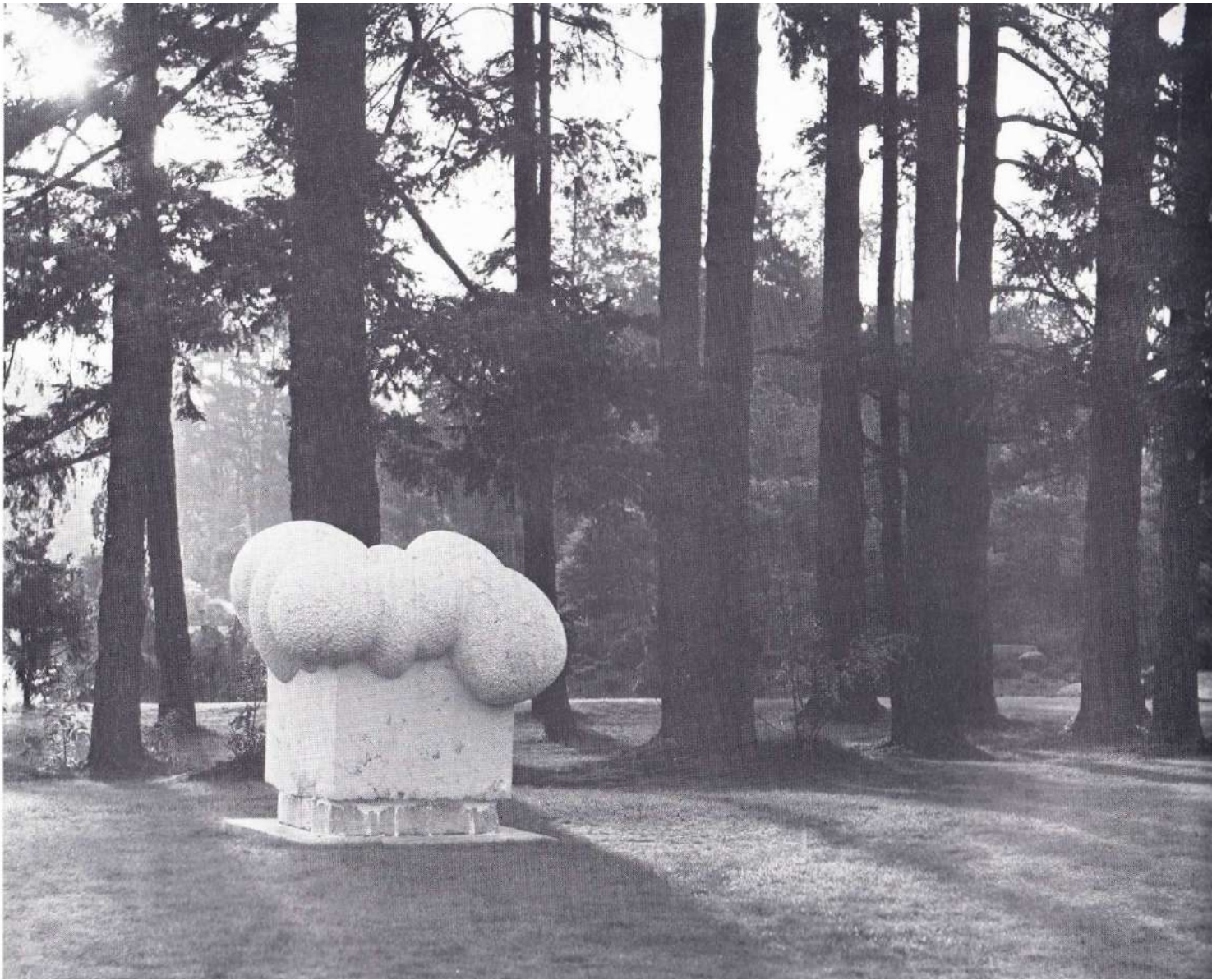
The carving process is an ancient sculptural technique that has been used to produce works in bone, wood and stone since long before man developed an agrarian society. Here in British Columbia we are surrounded by a rich legacy of Indian carving and design in motifs which lend a unique flavour to life along Canada's northwest coast.

Today, despite the development of many new materials and techniques which are the products of modern technology, carving in wood and stone continues to be practised widely around the world. In many countries annual stone carving symposia are held. These are gatherings attended by sculptors of international reputation who come together to produce works of art and to take advantage of an opportunity for cultural and aesthetic interchange.

In 1975, throughout July and August, the citizens of this area had the rare opportunity of watching the evolution of some large pieces of stone sculpture on the symposium site in VanDusen Botanical gardens.

The participating artists have come together to exchange ideas and to learn by observing the work methods of others. Local students have gained enrichment by working with the sculptors as assistants. The symposium has given a new impetus to the arts in western Canada. And finally, the citizens of Vancouver acquired a permanent collection of large outdoor sculptures of considerable aesthetic value.



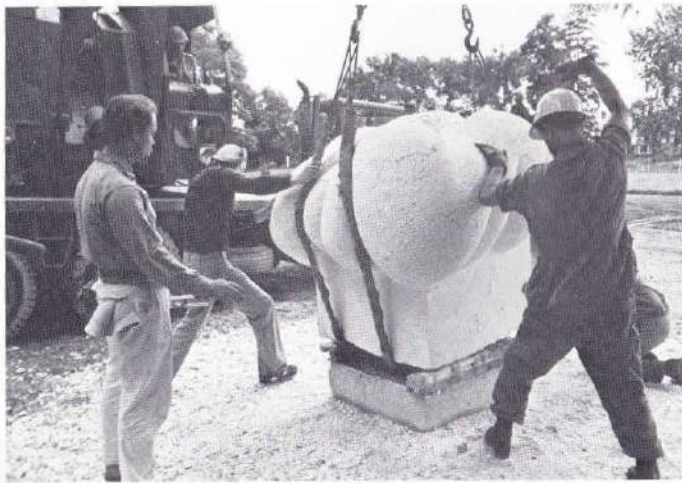




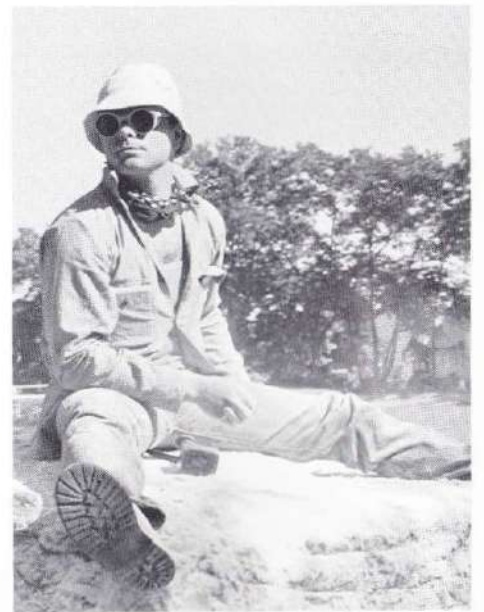
**MICHAEL PRENTICE - FRANCE**

**Born** 1944 New York City, U.S.A.

**Education:** Beaux Arts, Paris, France; 1970 Salon d'Automne, Paris; 1971 Salon des Grandes et Jeunes, Psiar, Salon de La Jeune Sculpture, Paris.



11



12



Dear Nena,

The days seem to be flying by. Six weeks have passed, two more left to go and nerves are tender. The pressure is on. I'm sure about being finished on time but I feel I cannot let up for a minute. The piece is coming along beautifully. The discovering of the forms is over and now I must apply myself to the tedious details of perfecting the lines and tightening up the sculpture.

At the end of the day I feel exhausted, hot and sweaty. A quick shower, a tumbler of gin and I begin to feel like a human being again. We all go back as usual in the van to Larch Street. Dinner, noisy congenial conversation, always somebody interesting dropping by — life's pretty good! Equal quantities of wine and music manage to break nationality barriers as well as generation gaps.

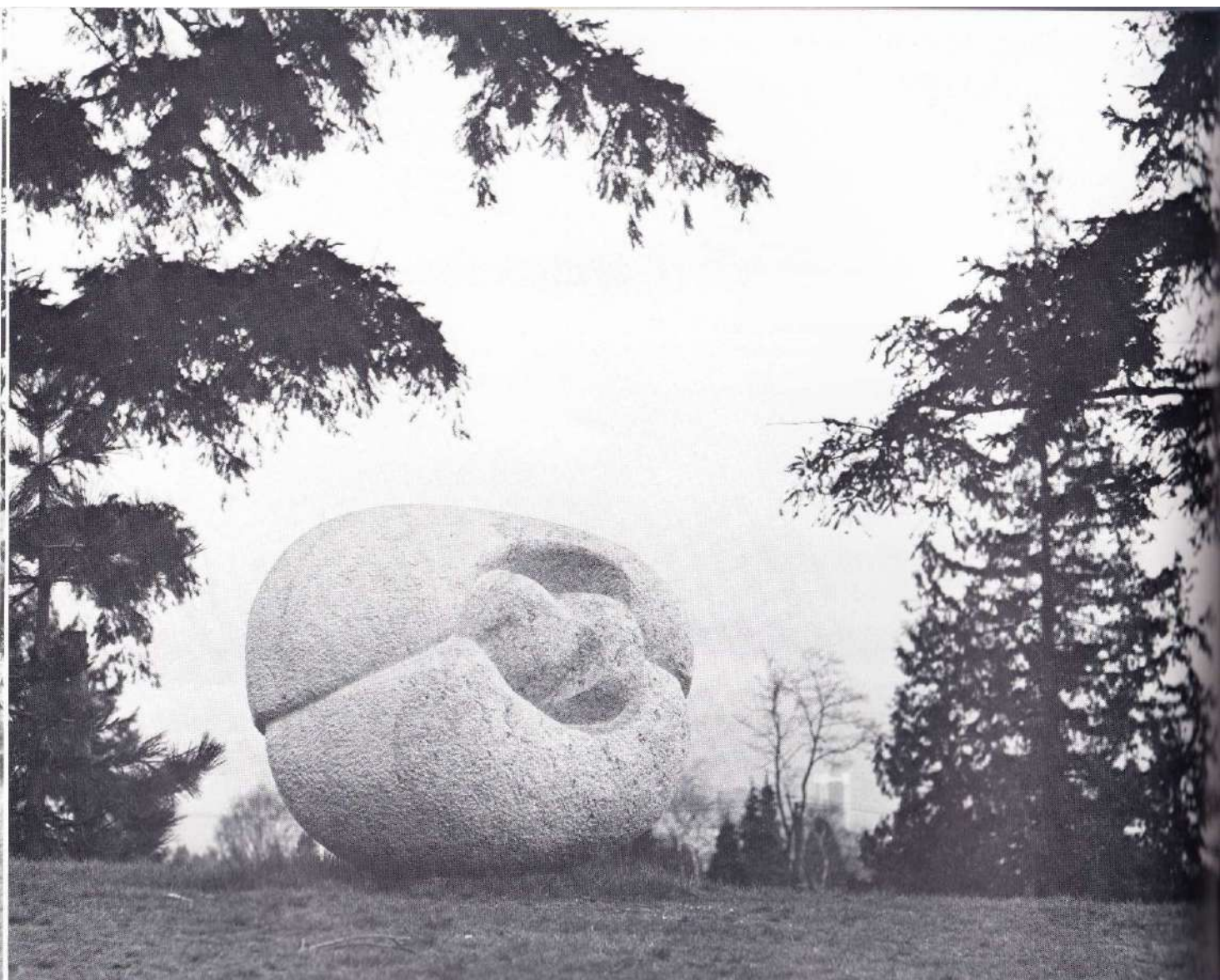
I am constantly struck by the irony of being an artist; on one hand you have to be egocentric to maintain confidence and on the other hand you have to be humble and open to produce good work. For me creativity is a form of religion. Each new piece is like a rite in its formation, development and eventual life. The role of the artist, the creator, is constantly being faced with decisions that render the piece real and integral. People sensitive to sculpture are aware of this process.

The reason I like stone carving so much is that the process itself has a certain gut-level truthfulness: the physical effort being so great that there is no half-way commitment possible. It is hard and dirty work, only for the devoted, which perhaps sets us stone carvers apart from the other creative arts. I think that this is what has permitted the symposium to be so harmonious in spite of the stress and lack of privacy.

Occasionally I go back to the site late in the evening to have an intimate and peaceful moment with the sculpture. It'll all be over so soon and there the piece will sit in the botanical garden, a testament to an extraordinary happening. I'll be home sooner than I realize.

Much love, **Michael**

A letter from Michael Prentice  
to his wife in Paris, France,  
August, 1975



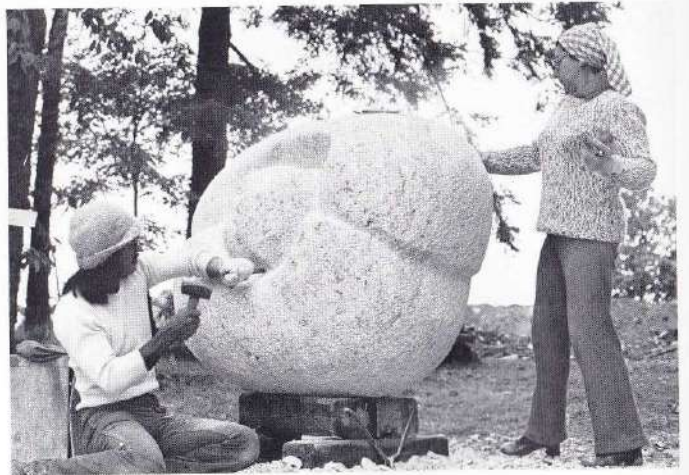


**OLGA JANCIC - YUGOSLAVIA**  
**Born** 1929 Bitog, Yugoslavia.  
**Education:** 1950 B.A. Sculpture,  
Academy of Fine Arts, Belgrade





15



16

Every journey as well as every kind of work has its own history, its own story. The Vancouver Symposium was a combination of a journey and work at the same time. Two excitements, two events, two stories.

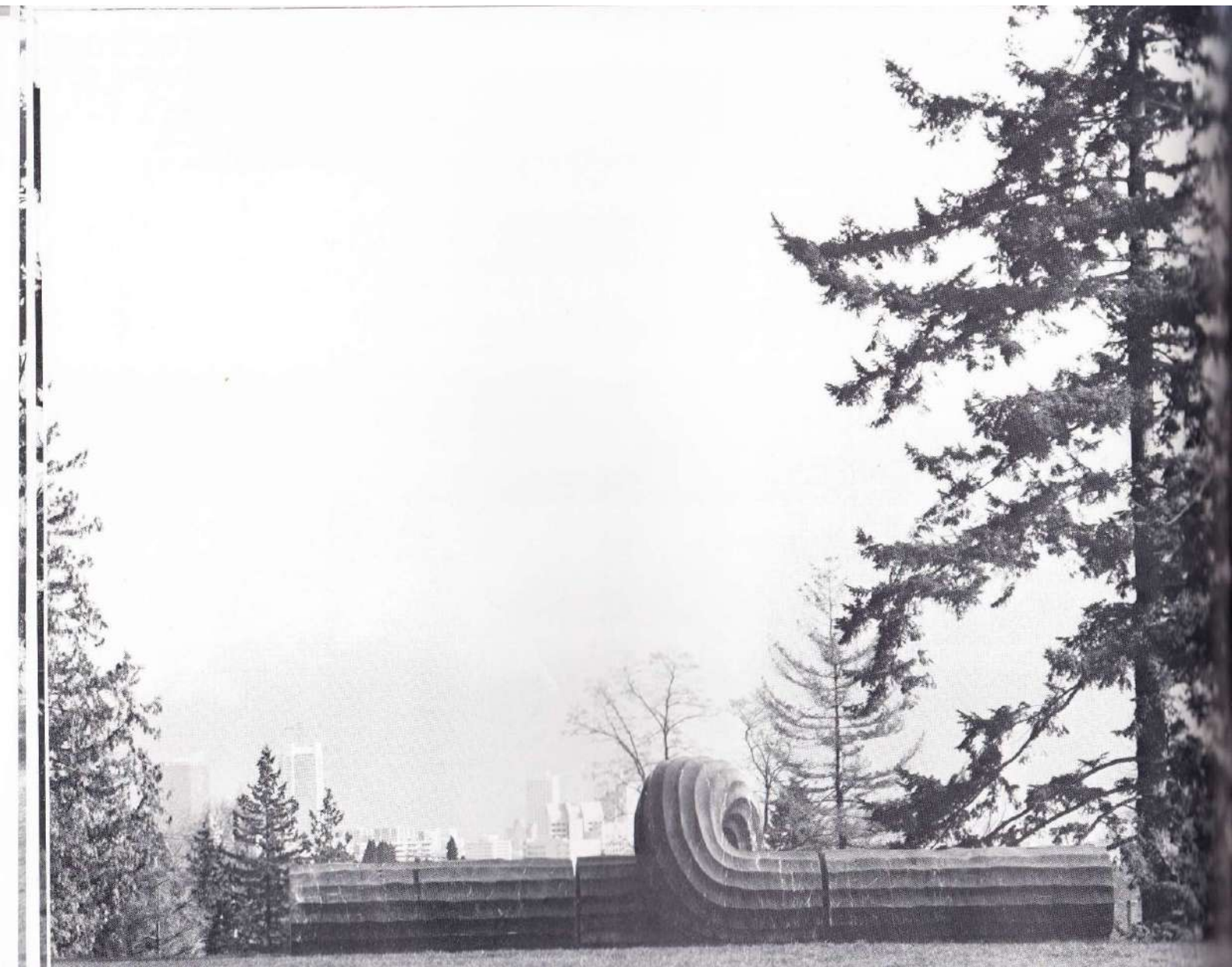
It was an encounter with a new country and with a new people. It meant a lot of new discoveries and experiences which parallel the birth of a new sculpture (by itself is always a mystery, especially if it is directly done in stone). Such an abundance of excitements and experiences overwhelms the sensibility of the artist. It is almost unbelievable that it all happened within two months which flew by very quickly and were interwoven with quite a few hard and strenuous moments of restlessness and anxiety: will the sculpture come up to the artist's expectations or will it fail to realize the artist's imaginative concept and give in to the force of stone? As the artist's idea was getting embodied in the shape of the sculpture, in the way his imagination had forseen it, each new day brought the goal a step nearer. It was exciting and painstaking to the last day. Finally, when the sculpture was set up in a countryside washed by rain, the artist could give a sigh of relief, because the battle was won. The idea finally embodied; a new sculpture born. Actually the moment it was laid down at its chosen place, the sculpture struck up a friendship with the surrounding countryside and started a quiet life of its own for many years to come.

The story of the sculpture has come to an end. While I speak only for myself, I believe that the feelings of all the artists were similar. Both as human beings and travellers we were on the threshold of the discovery of a remote country. New friendships like new loves were just starting even as we were parting.

So many unspoken and perhaps misunderstood words were left for another encounter. The language barrier and the deadline for finishing the sculpture contributed to that. In spite of the sadness of saying goodbye, we all enshrine within ourselves the encounters and experiences that we had gone through.

We are now back in our native countries, but our eyes still preserve the shimmer of the Vancouver mountains and shores. Although we were sorry to leave, we rejoiced at the thought of having lived a short and intensive moment of our lives in your country; to remember it long after we have left — perhaps never to return.

**Olga Jancic**  
Belgrade, Yugoslavia  
November, 1975







50



51

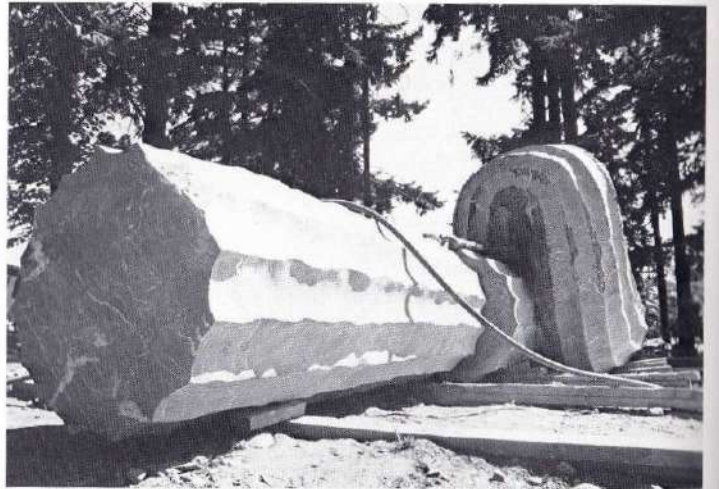
**KUBACH-WILMSEN TEAM -  
GERMANY**

Wolfgang Kubach **born** 1936  
Eberburg, Germany; Anna-  
Maria Kubach-Wilmsen **born**  
1937 Appeldorn, Germany.

**Education:** 1959-1965 studied  
sculpture, Academy of Fine Arts,  
Munich, Germany and Academy  
of Fine Arts, Melbourne,  
Australia; 1965 Diploma for  
Sculpture, Academy of Fine Arts,  
Munich, Germany.



52



53

**Symposium sculptors** in 1959 — called by Karl Prantl — were a few individuals bold enough to leave their studios in order to become part of a venture forming at the old Roman Limestone quarry of St. Margarethen in Austria to formulate and erect detailed forms under the open sky and within the raw stone walls of the quarry.

**Symposium sculptors** in the succeeding years were people from Europe, Japan and America evolving the self-identity of a relevant community; preparing for coming tasks in the preliminary efforts of future symposia.

**Symposium sculptors** in 1967 were people who by their statements in stone inspired a movement around the globe; and who by building a sculptors' house at St. Margarethen, gave this beginning movement its focus.

**Symposium sculptors** in 1972 were people who achieved a new self-definition. Following now a twelve-year-old symposium tradition, parallel with the concern for landscaping, newly organized symposia aimed at environmental design of urban living space.

**Symposium sculptors** in 1973/74 were people who at the foot of St. Margarethen's sculptures returned to the one-dimensionality of the ground surface to begin anew. Charged by the City of Vienna to shape the base and pedestrian area around St. Stephen's cathedral, symposia were continued as a multiple team effort and Vienna's primeval granite building stone, freed by urban change and process replaced St. Margarethen's limestone.

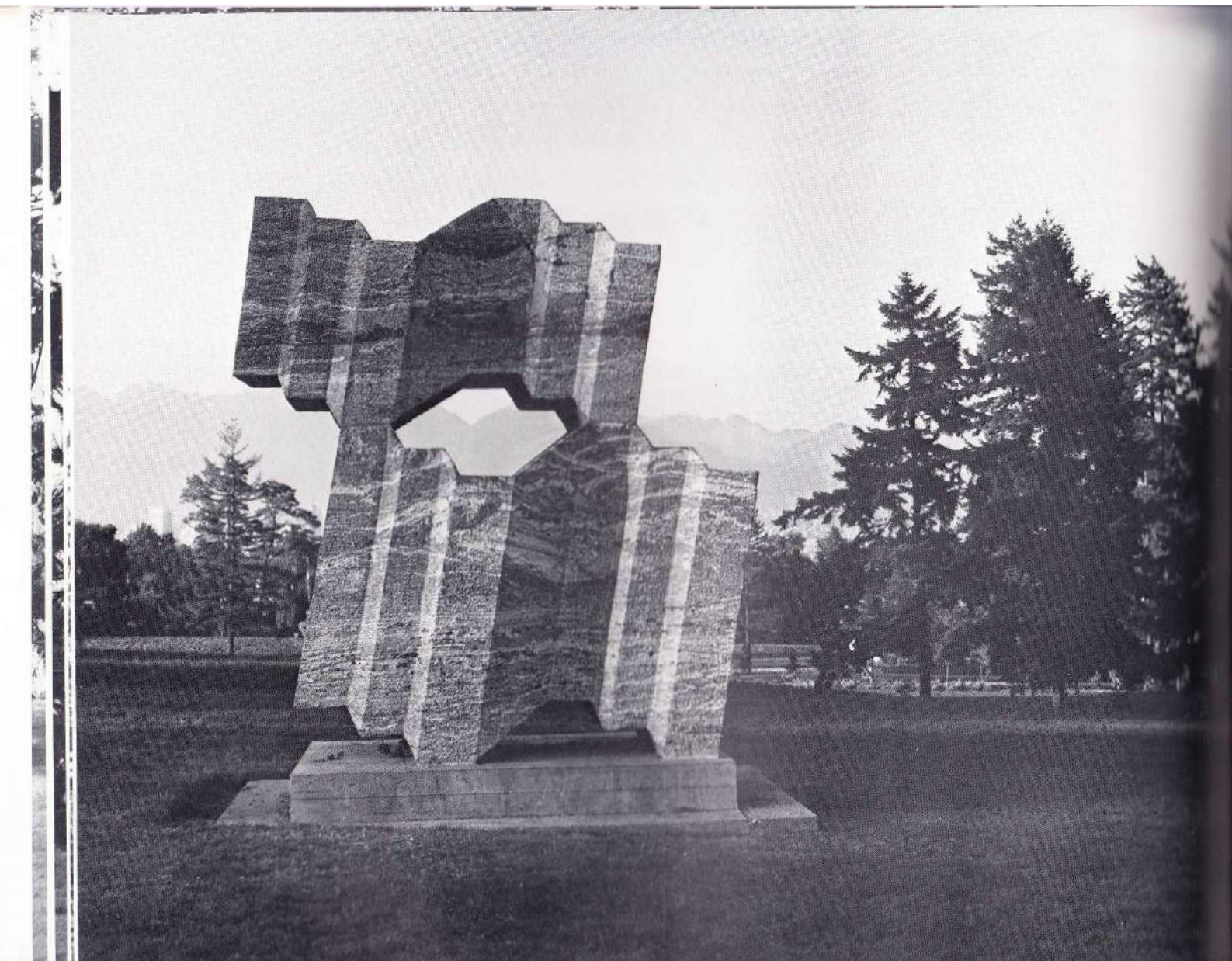
**Symposium sculptors** in 1975 were people meeting in a Canadian metropolis of over a million inhabitants. One teacher and 24 students of Vancouver's School of Art called them to the joint effort of initiating a countermove to emphasize physical execution rather than the present international domination of a planning mode. In the pluralistic exchange with the multi-national inhabitants of Vancouver, symposium sculptors realized eleven individual concepts in stone, integrated with the city's botanical garden, set between water and mountains.

**Symposium sculptors** in 1976 are . . .

**Wolfgang and Anna-Maria Kubach-Wilmsen**  
Heilquelle, West Germany  
January, 1976

(Translated by Friedrich Peter)







**HIROMI AKIYAMA - FRANCE**

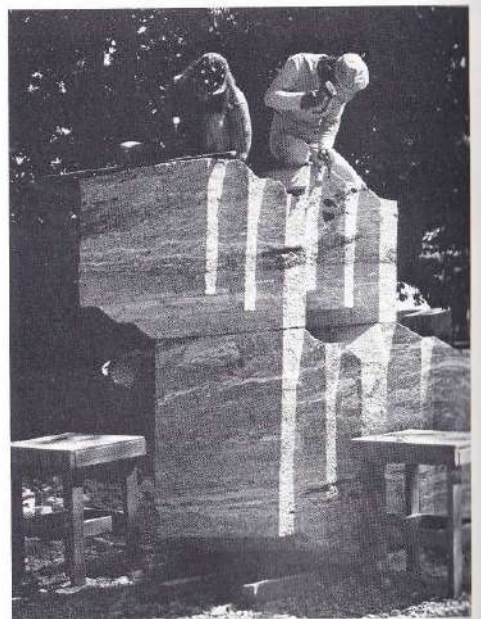
**Born** 1937 Hiroshima, Japan.

**Education:** 1957-1961 Academy Musashino,  
Tokyo; 1966-1967 Beaux Arts, Paris.





23



24



It is imperative that my criticism be objective in its approach, in order to avoid confusion. It is awkward speaking like a critic when one has been an active participant in the sculpture symposium. I find, being on the inside of the symposium, my criticism will lack objectivity. None the less, I wish to express my opinions on future sculpture symposia.

Liberating the artist out of his studio and releasing his work from the museums created a movement towards a new direction. In 1959, at St. Margarethen, this direction led towards a sanctuary and ultimately to a Utopia. The response by the people to the artists was overwhelming (even building a beautiful house for the sculptors). However, the isolation of the artist causes weakness in any art movement and ultimately its diffusion, left to history.

The sculpture symposium, in spite of all difficulties, remains so vital a force that it can now expand throughout the world. What is the meaning of this movement? Is it like penetrating fluid? Is it nothing but an example of participation in a real human environment? The human environment I believe is the only possibility for the symposia's existence. Weaknesses in the symposium do not necessarily end the Utopia, but rather suggest new departures.

I hope that with a more penetrating movement, the sculpture symposium borne at St. Margarethen will develop a much wider view.

**Hiromi Akiyama**

Paris, France  
January, 1976

(Edited by Svend Sorensen)







**DAVID MARSHALL - CANADA**

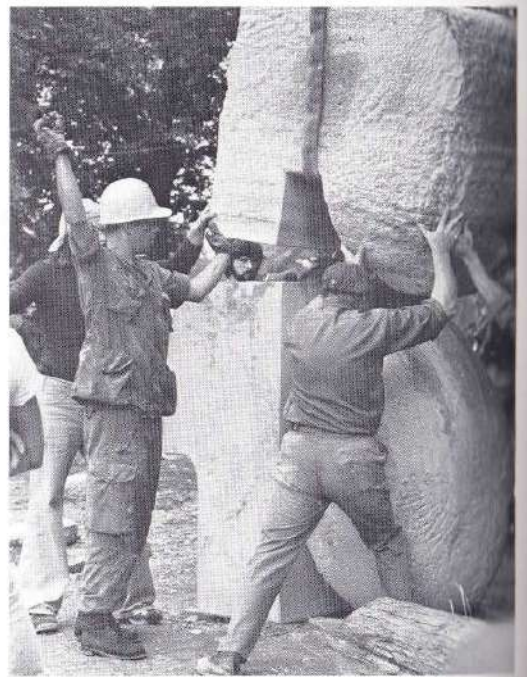
**Born** 1928 in Islay, Alberta, Canada.

**Education:** late 40's Ontario College of Art; 1949-1950 Vancouver School of Art; 1953-1954 Heatherly School of Fine Arts, England; 1961-1962 Art Education, University of British Columbia, Vancouver.





27



28

I wish to thank all of those people who assisted in making the symposium possible. One must make special reference to the work of Gerhard Class, sculptor-instructor at the Vancouver School of Art, who proposed the idea that Vancouver host a stone sculpture symposium and who was the driving force behind the project, to the many students of the Vancouver School of Art who worked without pay through the months of planning, organizing and fund raising, and to Robin Mayor, Principal of the Vancouver School of Art who made available the blocks of marble which had been donated to the Vancouver School of Art by Debro Products Ltd. A special "thank you" is extended to all those who assisted me in the carving process itself, without pay, and out of love of sculpture.

The symposium gave me an opportunity to produce a large marble carving and to see it placed in a beautiful outdoor setting. No one had offered me such an opportunity before in Vancouver. It made possible a fruitful exchange of ideas between the participating sculptors, and, in an intensive two-month period of work, proved that stone carving is not a dead art as so many writers and art administrators in Canada have indicated in recent years. It also proved that stone carving is a form of sculpture that requires extraordinary effort and dedicated labour, and that it will not flourish under the conditions of neglect that exist in this country at this time.

A number of ideas and images have been pressed together in the two red travertine blocks which were allotted to me by the symposium committee. I liked the idea of making a carving from two pieces of marble. I had made my first two-piece carving (in Brazilian walnut) during the previous summer.

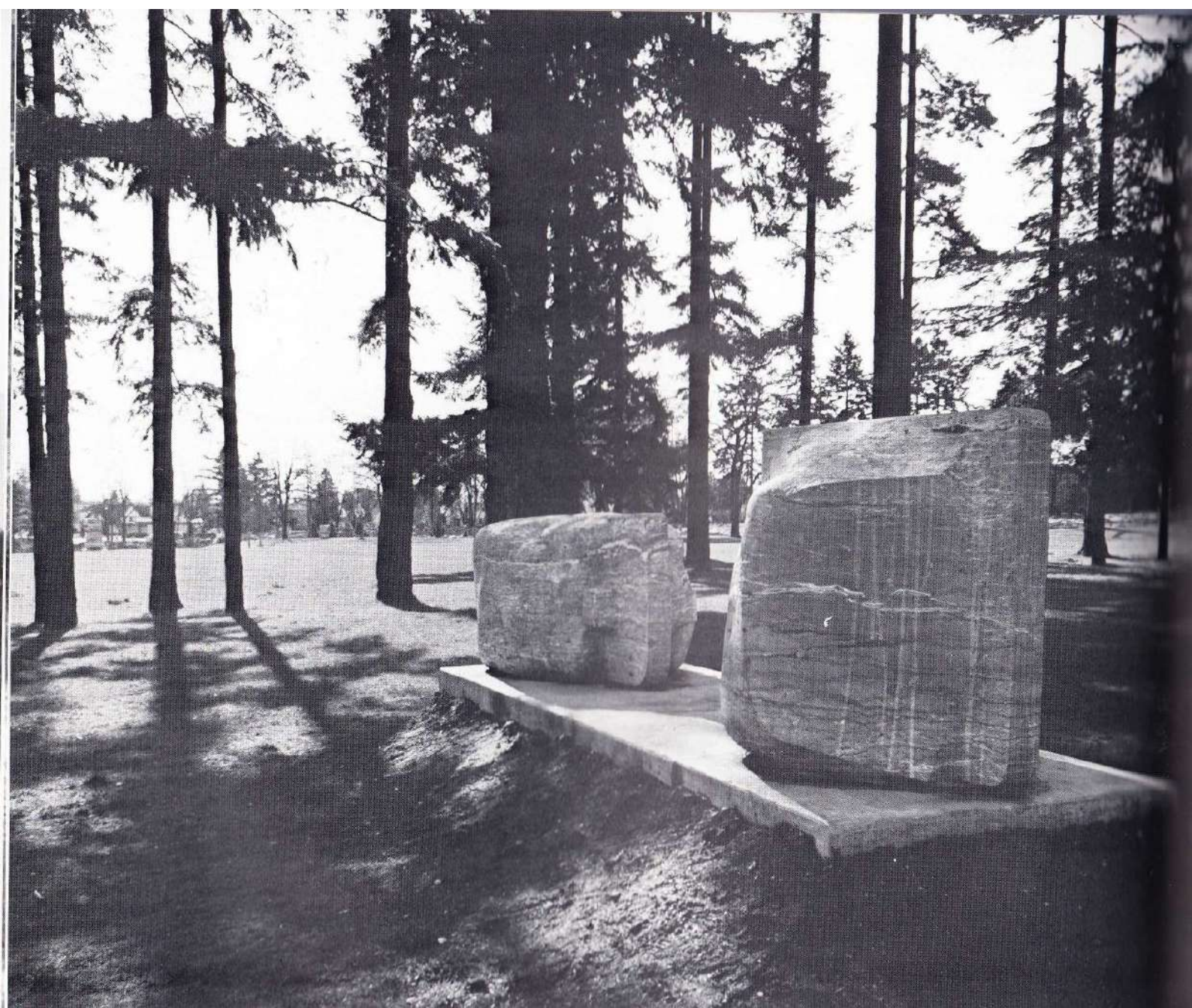
Prior to the symposium my wife Carel and I visited my family in eastern Canada for the first time in many years. Many thoughts and feelings about family life were built into this work. I became aware that the uncarved blocks fit roughly into a Fibonacci series, and this became the scale of values used through all the forms.

Variety of plane and shape, contrast rather than formal unity, is stressed. The strata of the lower blocks run vertically; the strata of the upper blocks run horizontally. The western side, facing the setting sun, is like a flat wall with projections and indentations. The eastern side, facing the sunrise, is organic, rounded. The bottom block is carved into two forms. One is geometric, flat, masculine; the other is organic, rounded, feminine. The upper, smaller form, supported like a child by its parents, has some of the characteristics of each of the lower forms. It acts as a unifying element. The two top planes of the lower block support the legs of the upper form. They differ in height by four and one-half inches. Seen in profile this difference in height creates an irregular rhythm through the centre of the work that is related to the projections on the west face. This formal device derives from my interest in the stone wall constructions of Pre-Columbian South American cultures.

**David Marshall**

Vancouver, Canada  
December, 1975





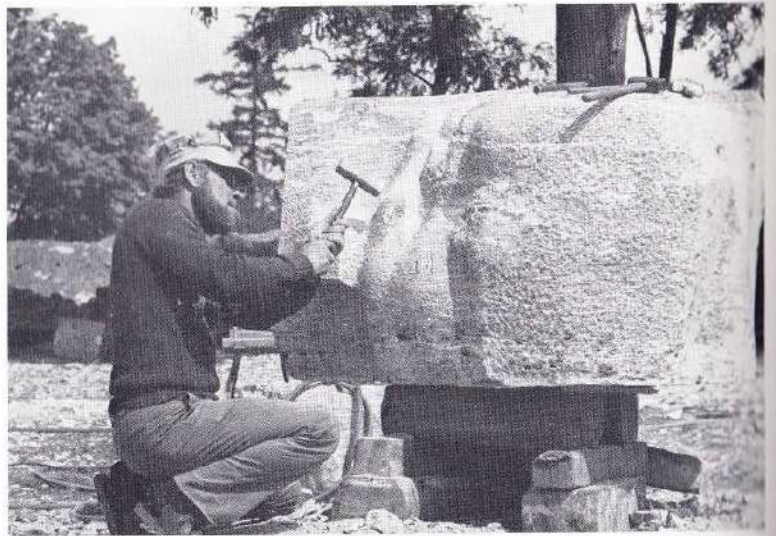




**ADOLF RYSZKA · POLAND**  
**Born** 1935 in Popielow, Poland.  
**Education:** 1959-1963 Academy  
of Fine Arts, Warsaw.



31



32

I always feel perplexed when I have to write about my creative work. I fear all expressions of false self-revelation. It contradicts frequently that which comes from intuition, imagination and the vision of a sculptor. I don't believe in verbal declarations. I believe in wisdom and suffering, self-sacrifice and love, modesty and kindness.

Such truth I wish to search for in my work. Sculpture symposiums are to my mind probably the ideal form for sculpture work. Here one can concentrate exclusively on stone, here one has the proper atmosphere.

In my symposium experiences, Vancouver occupies an exceptional position. I was fascinated by the enthusiasm of people who were organizers of the undertaking and also those who were with us from day to day working at the stone (the assistants) and finally also the spectators who came in great numbers.

I would like to feel that the particle of my personality left in the park in Vancouver will remain a symbol of understanding with all those who will meet my stone there.

I have acquired yet another point on the globe where I shall return with a great deal of feeling.

**Adolf Ryszka**  
Warsaw, 1976

(Translator: Prof. J. Solecki)





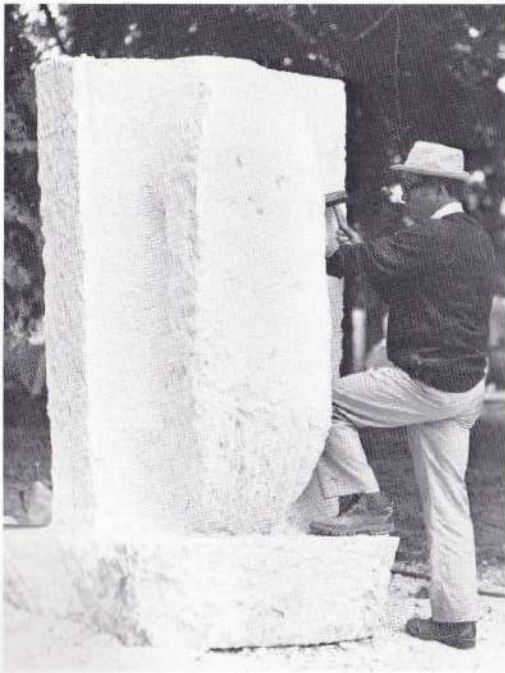


**KIYOSHI TAKAHASHI - JAPAN**

**Born** 1925 Niigata Prefecture, Japan.

**Education:** 1953 Graduated in Sculpture from National Academy of Art, Tokyo; 1958-1969 moved to Mexico, studied Mayan civilization and modern Mexican art.





35



36



A piece of stone sculpture should not stand out clearly and distinctively; it should merge with, not stand above the environment. It should rather be put casually in a corner of a public garden, for example VanDusen Botanical Gardens, where the massive congregation of inorganic, geometrical backdrop of the streets loom closer to you than the sculpture.

A piece of stone sculpture should be an informal kind of form in which the character of its medium takes up the environment's spatial energy and then lets it settle into the ground upon which it is placed.

It should give the sense of familiarity, radiate an intimate atmosphere such as you often feel in a man or a woman whom you come across by chance taking a walk along paths in the garden. When passing by, you greet him or her silently, you hear them mutter low, agreeable remarks. Friendly words permeate the earth intimately and mysteriously. Like a being of similar, mysterious potentiality, which has existence of a half magical capability, a piece of stone sculpture should be placed where it is most susceptible to the sunshine; holding its heat at the core first, and then letting the warmth radiate organically among groves of small trees, over lawns of soft turf; taking on the function or the scale of a "being", returning its own words to any one who speaks to it.

In the minor space, however, embracing the piece of stone sculpture, there should co-exist Form Centripetal and Form Centrifugal to remind one of some strict, austere order, like that of cosmology, revealing itself in both the shape and core of the object scooped and joined at once.

Thus to arrest the harsh skylines of the backdrop by means of the hollowed, gouged, curved, curved space of the stone, and, at the same time, let the chastened sculpture's density abide within the stone form, once completed, one must in accordance with the central open area of the garden, reveal a vertical-centrifugal expanse:—this is the feat of a piece in stone which sculpture ought to attain. This is my belief and I have tried to work in such a direction.

For the purpose of expressing the centripetal-organic part of my stone piece, I have practiced a series of carvings with hands. As for effecting the centrifugal space, I used a dia-cutter and united sharp-cloven facets, which were afterwards given texture by handwork with a chisel. The surface was finished by Mr. David Lim.

**Kioshi Takahashi**  
Tokyo, Japan  
January, 1976

(Translated by Mamoru Osawa)





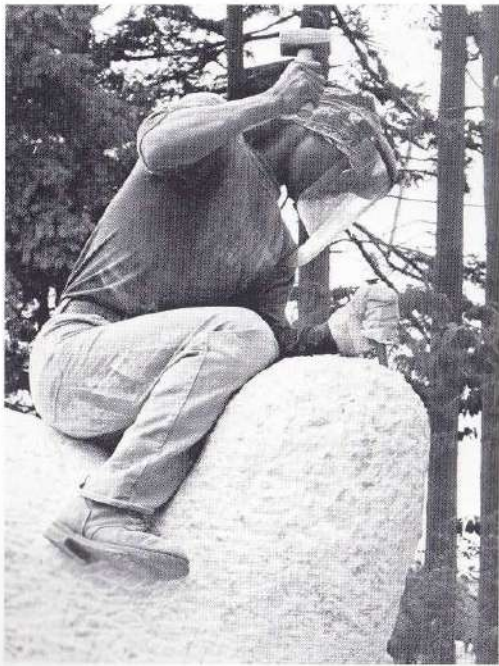


**PIQTOKUN (DAVID RUBEN) - CANADA**

**Born** 1950 Paulatuk, Northwest Territories, Canada.

**Education:** Educated in Aklavik and Inuvik, N.W.T., Canada; 1967 left the north at age 17; spent last few years living in Edmonton, Calgary and Vancouver. Began carving after leaving the North due to the influence of his brother who is also a sculptor.





39



40

As I carver I am aware of the talent and technique that is required to make stone carving an artistic accomplishment. I carve my objects from past memories of my childhood and of people in their general everyday existence.

When I carve, I find it very difficult to maintain the traditional images that southern people understand. I imagine being subjected to contemporary art has a lot to do with it. None the less, I am very happy to immortalize my people's culture in stone carvings. The art of stone carving is very important to us.

Being involved in the Vancouver International Stone Sculpture Symposium gave me the opportunity to carve marble. The material and scale I had to work with were often quite alien to me. I found it quite difficult to comprehend, but once I had conceived an idea of what I wanted to do, it became much easier for my assistant and myself. Knowing that we had only two months to complete the sculpture, we paced our efforts accordingly.

We applied quite a variety of tools throughout the symposium. The use of the pneumatic hammer and chisel was very frustrating at first, but I eventually acquired the proper technique. The other sculptors participating were of great help to me. As far as carving marble was involved the whole symposium was a learning process for me. It wasn't until the third week in July that I felt very confident in myself, because at the start of the symposium I really didn't know how to approach the six ton block of marble. The knowledge and technique I acquired throughout the symposium will help me in the future.

The subject of my work is that of my northern outlook upon the way of life of our southern counterpart. I've called my sculpture "Observing Your Society".

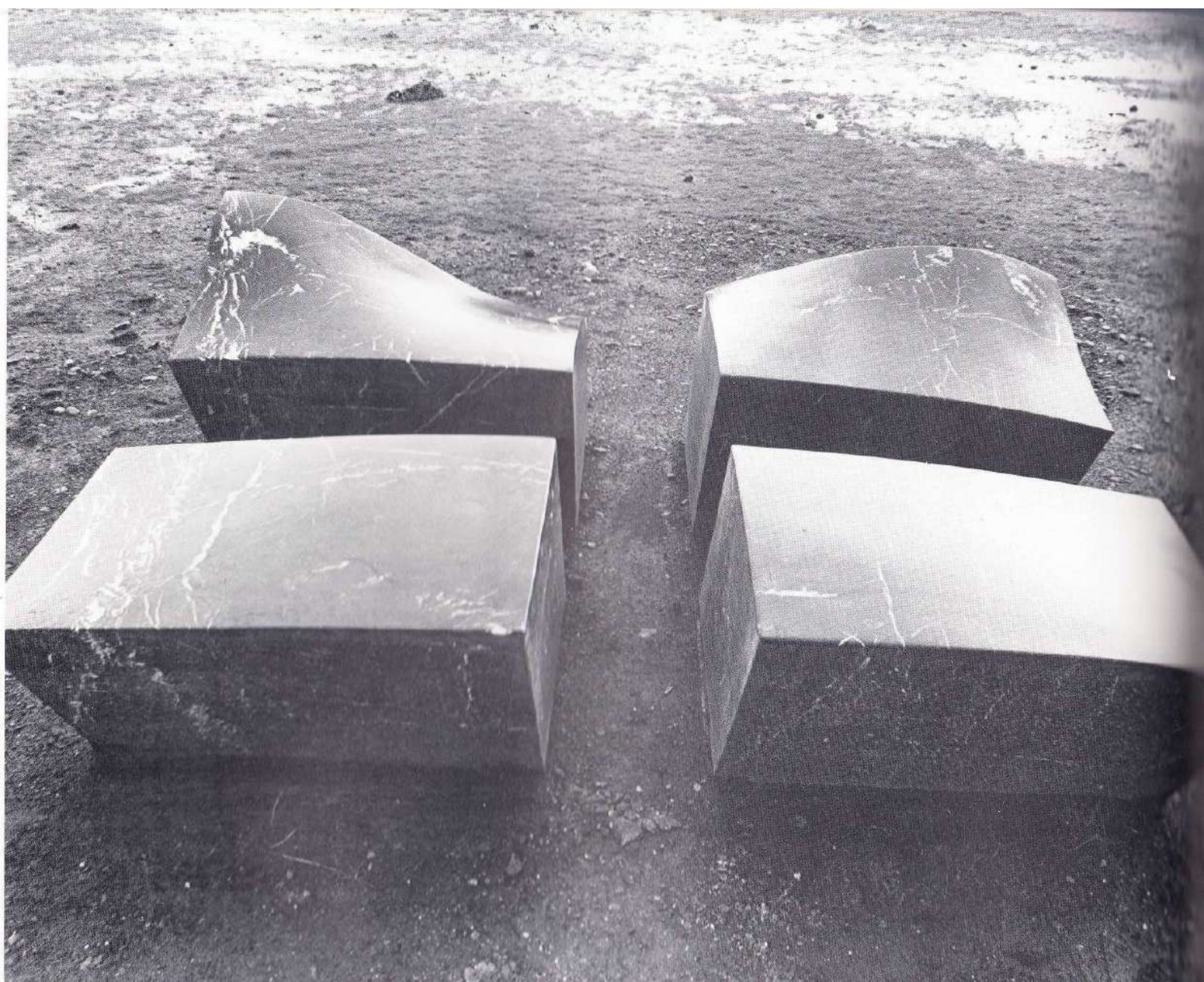
The faces are looking into three directions. One towards the sky and the others, east and west. The faces tend to watch the directions of growth and progress of your society. The eyes are constantly observing.

I would like to thank the Sculpture Symposium Society of British Columbia for having chosen me to indirectly represent my people and David Clancy, a close friend and sculptor, without whose help and patience I would certainly not have completed my sculpture in the two months of the symposium.

**Piqtokun (David Ruben)**

Vancouver, Canada  
January, 1976









**JIRO SUGAWARA - ITALY**

**Born** 1941 Nara, Japan.

**Education:** 1964 Sculptor's Diploma, Art Academy of University of Tokyo; 1967 Masters Sculptor's Diploma, Art Academy of University of Tokyo.



43



44

The history of sculpture symposia in the art world has not been long but it has been colourful. From its origins in St. Margarethen, Austria, in 1959, the idea has spread to many other countries where circumstances and materials used have varied with the artists who participated.

The Symposium is an artistic testimony to man's existence in nature. It stimulates cultural life in the community where it is held and may result in a fine permanent sculpture garden for the people.

At the Symposium in Vancouver I was pleased and surprised by the large numbers of people who came to visit the site. Many wanted to talk with the artists and some stayed behind to become valuable assistants in the work itself. It was splendid — and of course, largely due to the fine work of the organizers.

For me, other symposiums have often been closed circles of little contact with the public. However, there is then the opportunity to learn a great deal about the other participants and their working methods. We could never have had these experiences working only within the confines of our studios.

The Symposium in Vancouver was, in the latter respect, a closed circle — a valuable interchange among artists. But for me it produced other profound effects. The circle has begun to widen. I find myself considering how to speak to society, particularly as a promoter of the Symposium movement.

It will not be easy because each artist is completely independent. But a Symposium is like a society. It means getting out of one's own small space and working together. Perhaps it is like composing a speech. We artists — and our works, are like the words. But the question is — what do we want to say?

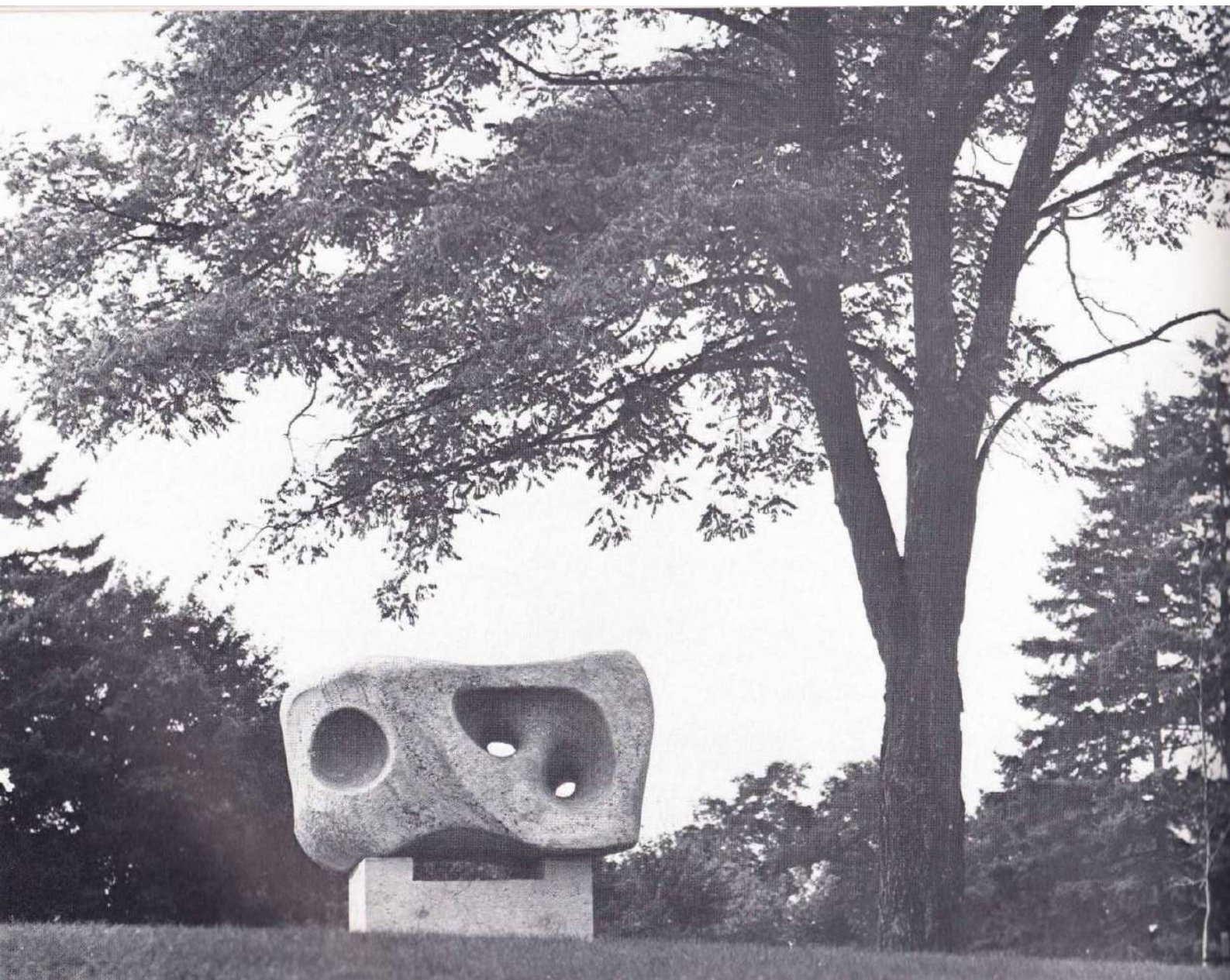
Having asked this question, each artist must seek out and eventually come to understand the direction in which he is going. It is easier said than done!

**Jiro Sugawara**

Milano, Italy  
February, 1976

(Edited by Diana Caldwell)







**JOAN D. GAMBIOLI - CANADA**

**Born** Vancouver, British Columbia, Canada.

**Education:** Honor Graduate, Vancouver  
School of Art. 2 scholarships.





47



48



This thought has always been with me: the hope of introducing more human interest, or perhaps a more human scale, to some of our imposing but often overwhelming buildings; and to draw attention to the fact that people, not just machines, occupy buildings. Surely, in addition to the feeling of awe for man-made structures, we could also be allowed to feel a sense of belonging. And so I work with this in mind.

When beginning a sculpture, I don't feel bound by any period or phase in art. What I try to express is my own tremendous excitement in the power and beauty of natural and human forms. With this I experience an equal pleasure in working with abstract principles common to all art, such as composition, balance, rhythm and space.

Sculpture usually demands a wide knowledge of technical skills and tools. There is a challenge in adapting the material to the subject, or perhaps it may be the other way around. I enjoy the feel of the material, the actual size of a large work, with its physical problems, especially one, that uses the carving process. My best sculptures, I feel, are carved or chiselled from a block rather than using the reverse process of constructing. It is impossible for me to explain the sheer delight I find when handling and working with wood or stone.

Each sculpture is an attempt to express my deep, unwavering affection for the materials and forms found in nature, and for the human figure itself.

If some of my work seems simple, then it has accomplished its purpose. It needs no words. It is created for people.

**Joan D. Gambioli**  
Vancouver, Canada  
March, 1976



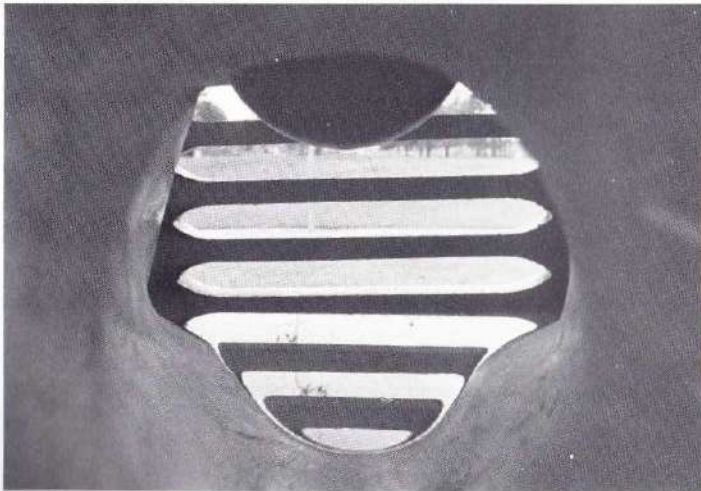




**MATHIAS HIETZ - AUSTRIA**

**Born** 1923 in Reisenberg, Austria.

**Education:** Academy of Fine Arts  
in Vienna.



19



20

I did not come with any ready-made design to Vancouver, but with several different ideas, one of which I hoped to realize depending on form and properties of the assigned stone.

It was pure chance that near my work area lay the heavy sewer grid I later used. From the beginning I toyed with the idea to incorporate one of the two (there were two laying there) into my sculpture. Because a real spark or idea was missing, I initially began working on one of the concepts I had come with: made somewhat unsure by recurring thoughts of the sewer grid.

Perhaps the most obvious symbolism was conjured up by the grid . . . incarceration, imprisonment or . . . a barred way. (This was the first step to my final plan.) Through my occupation with the philosophy of Teilhard de Chardin, which keeps accompanying me like a red thread, the idea for my sculpture was born, although I was not fully conscious of it at first.

Teilhard de Chardin, Humanistic and Natural Scientist: the tenor of his scientific/evolutionistic interpretation of the world — coupled with his theological-philosophical thought (where do we come from? where do we go?) says: "The farther back we research, or the farther we look ahead, the darker it becomes; and the dark remains a secret, a mystery." This, amongst other concepts was the basic idea for my Vancouver sculpture. I call it "In Memoriam Teilhard de Chardin".

The black sphere in my sculpture symbolizes the Eternal Mystery. I cannot find a more appropriate form for it than the sphere. The two openings on the one side of the piece stand for the light he brought to bear through the two sciences through which he sought to

shed light on this mystery. Finally, the grid states that our access to it is barred, and/or, that we ought not to touch it until we are mature enough. In this sense the whole concept could be applied to the exploration of the atom, the freeing and the harnessing of its forces without being morally mature.

The more exact treatment of the enclosing form could suggest inner values which are also found in man, and which are often greater than those lying at the surface.

In order to make my work more comprehensible, I must mention another aspect of my theories by going somewhat back in the development of visual art. From the time the alphabet was disseminated through to the development of modern technology and photography, visual art lost its objectivity to a large extent. In one sense it was freed from the task of documentation and the making of literary statements. It is now able to concentrate its own inherent, expressive powers.

Colour, form and line radiate their own energies and reach certain senses within us — completely independent of any literary statement — in the same sense that music is free of any literary statement. High and low tones, differentiate tempo and volume and their compositional sequences touch our acoustic sense and evoke — depending on their kind and statement — definite sensations.



Basically, we do not require any explanation for them. Music was always abstract in this sense, as are our writing system and language. We learn to understand them. (An illiterate will be able to comprehend a pictorial illustration more easily than letters.)

In visual art abstract expression is important now, yet the majority of people move within it like illiterates within a writing system. Surely, the signals in visual art trigger subconscious responses in us (provided we do not shut them out consciously) and conscious recognition is likely to take varying amounts of time.

To interpret in a different way: for most people understanding abstract art is still more difficult than understanding music, to sense and consciously perceive colour, form and line. Even the practicing creative artist is still groping for the means of expressing abstract form (although much has been achieved in some areas). I think this seeking for new forms of expression carries within it the danger of exhausting itself in pure formalism (which is necessary as a road and to be valued as creative and art, but cannot be in itself a goal of contemporary abstract art). This is the issue I wrestle with. It is from this point of view I conceptualized my sculpture in Vancouver. Though all of what I say contradicts my comments on my sculpture, such contradiction must be accepted, even consciously accepted, because when one wants or has to explain a work of visual art by words — he employs a means of communication which is foreign to the abstract art form. About the symposium in Vancouver: I can only say its organization was very good, considering that it was the first such event in Vancouver.

What value it has for the cultural development of this young city cannot yet be fully shown. In any case, Vancouver received a number of exemplary sculptures, justifying the financial expenditures as well as the exertion of its organizers and assistants.

Certainly every participant received some benefit from the symposium. I am convinced that Vancouver's young artists all profited to some degree from it. Because of the opportunity for many shared experiences between artists from different countries with artists of the host country, such symposia must be regarded as genuine and effective cultural exchanges.

I hope the City of Vancouver will be able to hold more symposia, based on the experience of this one.

**Mathias Hietz**  
Bad Vöslau, Austria  
January, 1976

(Translated by Friedrich Peter)

GERHARD CLASS	Chairman
DIANA CALDWELL	Coordinator
LORETTA LAM	Treasurer
MOYRA BURNETT	Secretary
DOUGLAS SENFT	Publicity
DAVID LIM	Graphic Design
NICHOLAS FOXCROFT	Funding
LYNN SHARP	Special Events
FRED DOUGLAS	Photography
JESSE RHINEHART	Photography
KERRY MULHERN	Assistant Carver
SVEND SORENSEN	Assistant Carver
ROBIN VAN LEAR	Assistant Carver
JAN VAN 'T HOF	Assistant Carver
DEBBIE WILSON	Assistant Carver
LYNN CHRISMAN	Sculptors' Residence Staff
CEDAR CHRISTIE	Sculptors' Residence Staff
SUSAN GRAY	Sculptors' Residence Staff
LYNNE HOWES	Sculptors' Residence Staff
DANNY KOSTYSHIN	Sculptors' Residence Staff
LAURA WEALICK	Sculptors' Residence Staff
PATRICK FOLEY	Security
PATRICK PON	Security
TOM WROBLEWSKI	Security

#### DONORS

Ammano T. Co. Ltd.  
Mr. and Mrs. Sam Angel  
Anonymous  
Art Emporium  
Atlas Copco Canada Ltd.  
Barber-Ellis of Canada Ltd.  
Bay Forest Products Ltd.  
Bee Cee Honey  
Behnsen Silk Screen Supply  
Ltd.  
Mr. Garry Bell  
Benwell-Atkins Ltd.  
Mrs. Harry Boyce  
Canadian Armed Forces  
Canadian Forest Products  
Ms. Isobel Carter  
Christie Brown & Co. Ltd.  
Chrysler of Canada Ltd.  
Coast Paper Ltd.  
Color Your World  
Contemporary Royale  
Coutts Special Steels Ltd.  
Dri-Harvest Foods Ltd.  
Duthie Books Ltd.  
Equinox Gallery Ltd.  
Fairey & Co. Ltd.  
Miss Kathleen Farrell  
Finning Tractor & Equipment  
Co. Ltd.  
Gallery Allen  
Galerie Royale  
The Garden Club  
General Paint Co. Ltd.  
Dr. W. Gibson  
The Glass House

Mr. Fred Haist  
Johnston Terminals Ltd.  
Mrs. Mildred Kanee  
Mr. Samuel Kerman  
Mrs. Otto Koerner  
Koffman Food Importers Ltd.  
Langara College Student  
Council  
Lions Gate Fish Co.  
Mrs. Gage Love  
Mr. David Lui  
McEwen's Arts  
Morrow, Parker, Jansen,  
Cody & Co.  
Mr. John Nichol  
Mrs. Patricia R. Phillips  
Mrs. Helen Pitt  
Placer Development Ltd.  
Professional Color Prints Ltd.  
Mr. Frances Reif  
Restoration II  
Seaboard Advertising Ltd.  
Mr. Jack Sharpe  
Shoppers Drug Mart  
Mr. and Mrs. H. H. Sorensen  
Ms. Iola Staffick  
Sun Valley Trout Hatchery  
Thompson, Berwick, Pratt &  
Partners

Yen Lock Restaurant  
Ms. Marion Graham  
Graphic House  
Mr. and Mrs. G. C. Gray  
Grimwood Construction Co.  
H. Haebler Co. Ltd.  
Vancouver Botanical Garden  
Association  
Vancouver Sun  
Trans Ad Division,  
Warnock Hersey  
Mrs. Joan Tupper  
University of British Columbia  
(Continuing Education)  
Vancouver Fancy Sausage  
Vancouver Typesetting  
Co. Ltd.  
Vancouver Vocational Institute  
Mr. and Mrs. David Vaughan  
West Vancouver Sketch Club  
West Vancouver Visual Arts  
Society  
Western Coring & Equipment  
Co. Ltd.

#### SPONSORS

B.C. Cultural Fund  
Canada Council  
Debro Products Ltd.  
Department of Labour  
(S.T.E.P.)  
Federation of Canadian Artists  
(B.C. Region)  
Indian & Northern Affairs  
The Leon and Thea Koerner  
Foundation  
Opportunities for Youth  
Public Education Media  
Centre  
Secretary of State  
City of Vancouver  
Vancouver Foundation  
Vancouver Parks Board  
Vancouver School of Art  
Vancouver School of Art  
Student Council



#### CONTRIBUTORS

Arrow Transfer Co. Ltd.

Mr. R. Billingsley

Mrs. Gwen Boyle

Mr. Bill Salderwood

Prof. Hamish Cameron

Catholic Charities

Chandler Memorials Ltd.

Mr. David Clancey

Mr. and Mrs. Gerhard Class

Mr. Daniel Clifford

Ms. Stephanie Crate

Mr. Bill Cupit

Ms. Margery Dallas

Mrs. Lee Davey

Embryo Communications Ltd.

Mr. and Mrs. H. Eppich

Ms. Jean Fahrni

Mrs. Anne Fall

Mr. N. Foxcroft

Mr. Remo Gambioli

Ms. Pat Garrett

Mr. David Gibson

Mr. Ted Gilmour

Mr. and Mrs. Jack Harman

Mr. and Mrs. Bert Hilckman

Mr. Fred Hill

Mr. Al Jordan

Mr. Horst Koehler

Rubin Landers Jazz Group

Ms. Margaret Lawther

Ms. Hilda Lily

Mr. Hiro Urakami

Vancouver Art Gallery

Vancouver Centennial

Museum

Mr. John Ludgate

Ms. Rolanne MacDonald

Major Appliances Ltd.

Mr. David Mayrs

Micon Products Ltd.

Mr. Murray MacDonald

Dr. and Mrs. A. McKim

Mr. Michael McKim

Mr. Sid Morozoff

Mr. Warren Murfitt

National Film Board

Mr. George Norris

North Shore Unitarian Church

Mr. and Mrs. Peter Ochs

Mr. K. E. Ohm

Pacific Six

Mr. Fred Peter

Ms. Fiona Pinney

Mr. Cliff Regehr

Purvis Ritchie Rentals Ltd.

Mr. Jesse Rhinehart

Ms. Jackie Schapansky

Ms. Lynn Sharpe

Silver Spring Blue Grass Band

Ms. Diedre Spencer

Mr. Michael Sprogis

Mr. John Stevens

Telesound Studios Ltd.

Mr. and Mrs. Drew Thorburn

Ms. Vera Traff

Mr. Werner True

Mr. Gaitan Vanier

Ms. Robin Van Lear

Mr. Jan Van't Hof

Mr. and Mrs. John Veerman

Ms. Jhwon Wentworth

Western Front Lodge

Ms. Patricia Wispinsik

T.V. and radio stations in

lower mainland and Seattle.

Transportation from Europe

for Hiromi Akiyama and

Mathias Hietz by

Air Canada.

Transportation from the Orient

for Kiyoshi Takahashi by

Canadian Pacific Airlines.

**Graphic Design by David Lim**

**Photography by Ken Ohrn:**

number 6, 9, 10, 11, 13, 14, 15, 16,  
17, 18, 19, 21, 22, 24, 25, 26, 27, 28, 29,  
30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40,  
41, 42, 43, 44, 45, 46, 48, 49, 50, 51, 53.

**Photography by Fred Douglas:**

number 1, 2, 3, 4, 5, 8, 12, 23, 47, 52.

**Photography by Jesse Rhinehart:**

number 7.