

Os International  
Symposium of  
*Sculpture*

JUNE 23 – JULY 6, 2013



# Knowing no boundaries

Every year – in the early spring – the migratory birds head towards the North. Their arrival is warmly welcomed – a certain sign of spring for frozen northerners. Every other spring another grand – and highly cherished – movement from south to north is taking place. Massive marble blocs picked by connoisseurs in Carrara, are shipped to Os and the Os International Symposium of Sculpture. Around midsummer the marble blocks finally meet their masters: sculptors from all over the world. The transformation can begin!

During the symposium, artists, hosting families, other volunteers, buyers and spectators keep meeting in the old vognhallen – the heart of the symposium; or they socialize when gathering for late dinners, concerts or fishing trips. This is what makes the Os International Symposium of Sculpture so special; not only great pieces of art are made: but also longlasting friendships. This year's symposium; the 13<sup>th</sup> since 1999, was no exception. We would like to thank all participants who made this possible – once again.

# Boutros Romhein

Syria/Italy  
"Angel"



My philosophy  
is clear.  
I base all my  
work on  
dialogue.  
Always. I

make a hole, use glass,  
create transparency one way  
or another so the other side  
can be seen. Without dialogue  
there can be no peace. No  
communication is possible  
when there is a wall. First  
when the wall is gone,  
peace can be found.

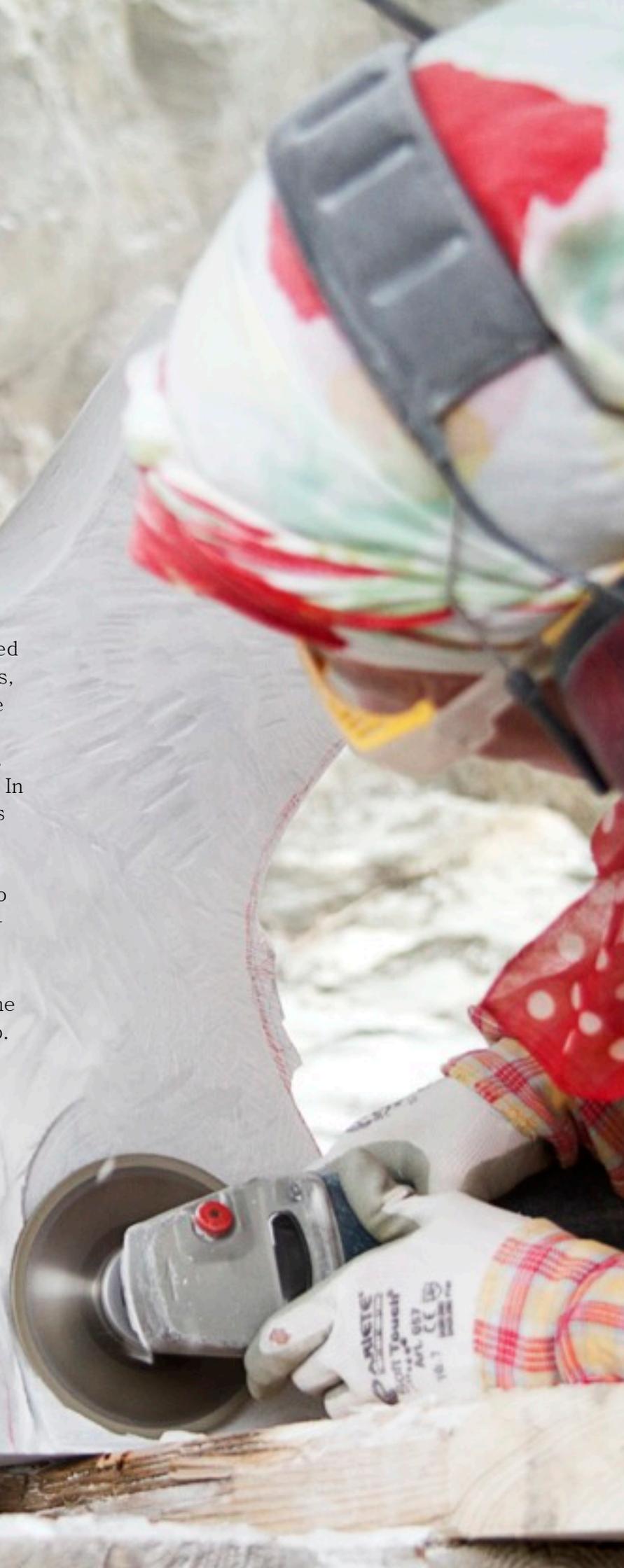


# Julia Vance

Italy/Norway  
"WE-ME"



My sculptural work is based on letter shapes and words, which I give an expressive volume and three-dimensional body in stone, metal and other materials. In this particular sculpture the English words WE and ME are both represented, in that you can recognize the letter shapes W, M and E – you may need to turn your head to see the E. In this sculpture the word ME – meaning us – from the Os dialect is also a tribute to the local cultural icon Bernt Kristiansen’s life and work, referring to the sense of collective strength and the group.



# Eric Malou

Togo/Italy  
“The woman  
from the stone”

Is the stone absorbing the woman or the woman seeking shelter in the stone? Her beauty is her curse; too many men desire her. She has found a safe place in the stone; she can choose to step out in the world or disappear forever.



The symposium is fun, fantastic and filled with joy. As an artist one normally works alone, here the whole world can see how your piece evolves. That can be challenging.





# Ulrich Müller

Germany/Italy  
"Il dono" (the gift)

My stone is a chosen piece; worked by nature and other people – already energized. To me it is important to read the stone; try to use what is already there. My sculpture belongs in a prehistoric context; it symbolizes the exchange between man and nature and from one man to another. The sculpture represents a gesture in an archaic system; where one service is rendered by another; therefore the name "Il dono".





The contrast between rough and polished in the sculpture interests me. When the rough stone meets the shining metal drama is created. The challenge is to find the right dimension, how to balance the two materials. The shiny pieces are small but beautiful; like the ring on a woman's finger or the delicate chromed details on a fine car. Art is, in the first moment, for the eye. I want to create something strong and beautiful that also keeps the mind busy.

# Nagy Farid

Egypt  
"Tree of Life"





# Kim Jae Kyeong

Korea/Italy  
"Nascita" (birth)

I want to express the concept of beauty; and I seek beauty in the stone. The shell is a symbol of nature and also represents this beauty. For this reason the sculpture is called something else. It has the form of a shell; but not the name. Working here in Vognhallen is a pleasure; I feel loved; like part of a family.





# Claudia Farina

Italy

“Lontana Relazione”  
(faraway relationship)

My intention is to create a relation between my sculpture and the surroundings. In this piece the two cubes symbolize my hometown La Spezia and the symposium town Os and what they have in common – both in a strict geographical sense and on a symbolic level. They speak of what I see. The key word here is waterfront.

My sculptures are put directly on the ground; I don't want them on a pedestal.



# Jo Kley

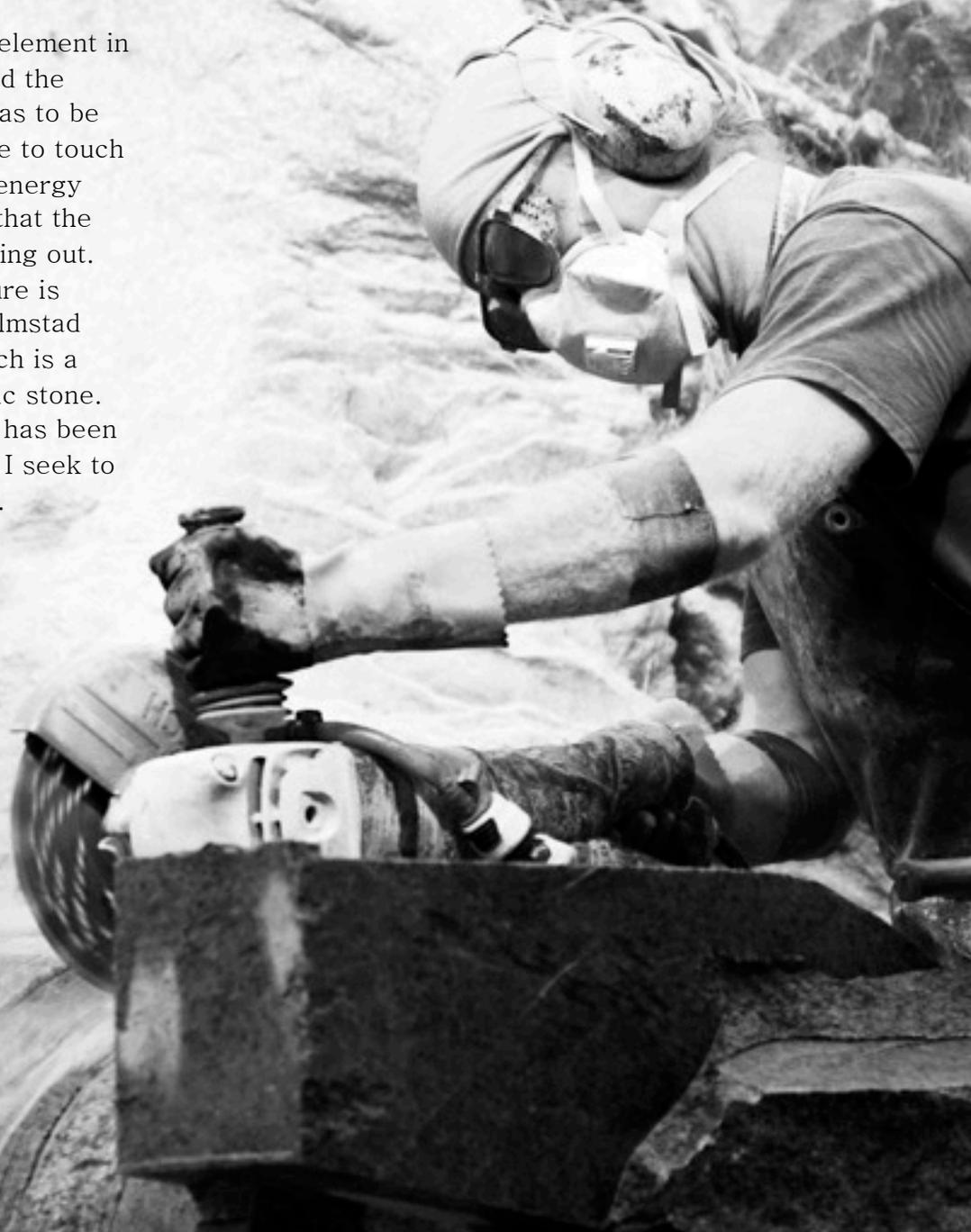
Germany  
"Tørn"

The spiral form is found everywhere; an important element in the universal structures and the creation of life. My work has to be powerful, and I want people to touch the sculpture and feel the energy and power that the stone is giving out.



The sculpture is made of Halmstad gneiss, which is a metamorphic stone.

The structure of the stone has been changed through time, and I seek to fit the form to the material.





# Knut Hetleflåt

Norway  
"Happy"

The diabase stone is very hard, and rough on the tools, but I like that the the stone is demanding. My goal is to create a sculpture that is always new to the spectator; both visually and how it feels under the palm of your

hand. One should never get tired of looking at it or touching it. When I work I sometimes close my eyes, put my hand on the stone and try to figure how a blind person would experience the sculpture.



# Seok Won Kang

Korea/Italy

“Changing Personality”

In Latin the etymological meaning of the word person is mask. I intend to show this double meaning. The sculpture is a unity made of different lines of life. I play with different structures; but always stay true to the same form. The puzzle form is found in all of my work. The puzzle pieces have the form of a man, and put together like this they look like the lower part of the spine. But this might be an



illusion, the viewer must remember where these

pieces belong; and imagine the greater picture.





The stone itself is nothing in the moment. I – not the stone – decide what the sculpture will look like. The marble has this duality; it is hard and cold; but can be sculptured into a soft and friendly form. Finding the center of the sculpture allows

me to balance the sculpture right; to find the right balance between soft and hard. The name of the sculpture represents a connection between materials, between people. My work reflects how important this symposium is to me; people meet and have something special; an experience you never forget.



Petre  
Virgillu  
Mogosanu

Romania/Italy  
“Double Connection”

# Franz Messer

Germany  
“Grow”



The original inspiration was the Möbius band; a symbol of infinity. It holds all three basic forms we learn: the circle, the square, the triangle. Every other shape is based on them.

The making of this sculpture is a meditative process; it looks like the band is growing out of a rock; a place where nothing can grow. Then it grows back into the stone.



## Buyers and artists - 2013

Os kommune	- Julia Vance, Italy/Norway
Bøe og Lepsøy AS	- Ulrich Muller, Germany/Italy
Asbjørn Telle	- Seok Won Kang, Korea/Italy
Alutec AS	- Eric Malou, Togo/Italy
Ole Viggo Skaathun	- Butrous Romhein, Syria/Italy
Kulur Barnehager	- Knut Hetleflåt, Norway
H-Vinduet Magnor AS	- Jo Kley, Germany
Norden Maritime AS	- Nagy Farid, Egypt
Dof ASA	- Kim Jae Kyeong, Korea/Italy
Laila Stabell	- Claudia Farina, Italy
Bård Lyssand	- Petre V. Mogosanu, Romania/Italy
Os kulturutvikling	- Franz Messer, Germany

**Os kulturutvikling** is a non-profit foundation in Os, Norway. The foundation hosts the Os International Symposium of Sculpture, and is also responsible for the Vognhallen project and other cultural initiatives.

**Vognhallen** is an old garage built to house railway carriages. Os kulturutvikling intends to restore the garage into workshops, studios and show-rooms.

On several occasions Os kulturutvikling works together with other local organizations.



*Nagy Farid and Jo Kley during a brake after lunch.*



*Petre Virgillu Mogosanu  
"Double Connection"*

Cover photo: Bjarte L. Haugland  
Other photos: Helge Asbjørnsen and Vidar Langeland  
Design: Vidar Langeland  
Printed by John Grieg AS

Published by: Os kulturutvikling  
Pb 240, N-5203 Os, Norway  
Contact: Arne Mæland, Tel: +47 907 92 575  
E-mail: [arnemae@online.no](mailto:arnemae@online.no) / [www.sculpture.no](http://www.sculpture.no)