



**Nashua
International
Sculpture
Symposium**

**Rudy Bruner
Award for
Urban
Excellence**

**Application
2011**

Nashua International Sculpture Symposium

09 December 2010

The Rudy Bruner Award for Urban Excellence
Bruner Foundation, Inc.
130 Prospect Street
Cambridge, MA 02139

Dear Bruner Foundation:

I am pleased to submit this application to the Bruner Foundation. The Nashua International Sculpture Symposium is a collaborative endeavor of the City of Nashua and three local non-profit organizations: City Arts Nashua, the Nashua Area Artists Association, and the Andres Institute of Art.

The Rudy Bruner Award is focused on recognizing and rewarding special places. Our project is not a specific place, but rather a group of places that together creates a unique and special urban experience. Unlike sculpture parks in cities like Minneapolis, Nashua's sculptures are located in various downtown parks, on Main Street, at a school and at the library. The sculptures resulting from the three Nashua Sculpture Symposia celebrate art as an every day occurrence, enhancing urban downtown spaces and enthusing residents of all ages.

Thank you for your consideration of our proposal. We would be very honored to be recognized by the Bruner Foundation.

Sincerely,



Katherine E. Hersh
Chair

2011 RUDY BRUNER AWARD PROJECT DATA



PROJECT DATA

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

NOTE: This sheet and a selected image will be sent to the Committee in advance.

Project Name _____ Location _____

Owner _____

Project Use(s) _____

Project Size _____ Total Development Cost _____

Annual Operating Budget (if appropriate) _____

Date Initiated _____ Percent Completed by December 1, 2010 _____

Project Completion Date (if appropriate) _____

Attach, if you wish, a list of relevant project dates _____

Application submitted by:

Name _____ Title _____

Organization _____

Address _____ City/State/Zip _____

Telephone () _____ Fax () _____

E-mail _____ Weekend Contact Number (for notification): _____

Perspective Sheets:

Organization _____ Name _____ Telephone/e-mail _____

Public Agencies _____

Architect/Designer _____

Developer _____

Professional Consultant _____

Community Group _____

Other _____

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).
 Direct Mailing Magazine Announcement Previous Selection Committee member Other (please specify)
 Professional Organization Previous RBA entrant Online Notice
 Bruner/Loeb Forum

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Signature _____ Date _____

2011
RUDY BRUNER AWARD
PROJECT
AT-A-GLANCE



PROJECT AT-A-GLANCE

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NOTE: This sheet and a selected image will be sent to the Committee in advance.

Project Name _____

Address _____

City/State/ZIP _____

1. Give a brief overview of the project.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

2011 RUDY BRUNER AWARD PROJECT DESCRIPTION



PROJECT DESCRIPTION

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project?

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve? How many people are served by the project?

2011 RUDY BRUNER AWARD AWARD USE



AWARD USE

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided.

Please separate this page from the rest of the application. Award Use should be submitted in a sealed envelope along with the application materials. It will not be used in judging entries or be seen by members of the Selection Committee.

Please describe how *Award* monies will be used to benefit the project. (The *Award* check will be made out to the Applicant unless otherwise specified.)

** This statement should be signed by the applicant. Photocopies or facsimile copies of the statement with original signature is acceptable. Award Use statement should be submitted in a sealed envelope along with the application materials.

Name and Title

Date

2011
RUDY BRUNER AWARD
PROFESSIONAL
CONSULTANT
PERSPECTIVE



PROFESSIONAL CONSULTANT PERSPECTIVE

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This sheet is to be filled out by a professional who worked as a consultant on the project providing services other than physical design or planning (e.g., legal services).

Name	Title
Organization	Telephone ()
Address	City/State/ZIP
Fax ()	E-mail

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Signature	Date
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1. What role did you or your organization play in the development of this project?

2. Describe the project's impact on its community. Please be as specific as possible.

PROFESSIONAL CONSULTANT PERSPECTIVE (CONT'D)

3. How might this project be instructive to others in your profession?

4. What do you consider to be the most and least successful aspects of this project?

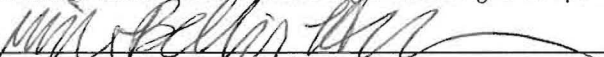
COMMUNITY REPRESENTATIVE PERSPECTIVE

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Marjorie Bollinger Hogan	Title	President
Organization	City Arts Nashua, Inc.	Telephone (603) 321-6491
Address	PO Box 1603	City/State/ZIP	Nashua, NH 03061
Fax ()	E-mail	info@cityartsnashua.org

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Signature		Date	11/30/2010
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1. How did you, or the organization you represent, become involved in this project? What role did you play?

City Arts Nashua has provided promotional and some logistical support for the project. We have been able to provide a volunteer liaison to the planning committee, in order to serve as a bridge to the city's artist community and arts patrons.

2. From the community's point of view, what were the major issues concerning this project?

The city has had a strong, yet little-known, visual and performing artist community for years, yet it lacks adequate performance venue space or an art museum.

The project sought to bring world-class art to the city, without needing to contend with massive fundraising or a building project.

The project needed help with promotion to gain supporters and volunteers, and to increase awareness in the community.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

YES!

We now have over a dozen world-class sculptures installed in various outdoor places around the city. The sculptures are free for all residents and visitors to enjoy.

The project has involved many groups of people: visiting sculptors, the committee members and their families, arts organizations, businesses such as restaurants and construction companies, artists, retirees, students, volunteers and interested residents. The increased opportunities for people interested in the arts to meet, network, and find ways to make a difference has strengthened the community and given residents of the city a sense of pride.

The city has gained the attention of the State Arts Council, the Cultural Organization of Lowell (COOL), MA, and other arts organizations throughout New Hampshire.

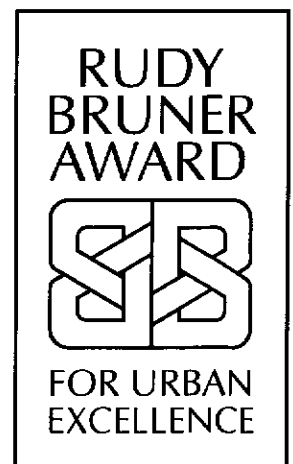
This project has stimulated ongoing dialogue throughout the city. People are talking about art and feeling like they have a stake in the beautification and quality of life in our city. Complementary beautification projects have sprung up near some of the sites. For example, a group recently installed a labyrinth in one of the new parks that happens to be the site for three of the sculptures, and the city recently completed a stairway project that makes one of the sculptures on the river more accessible to people with limited mobility.

4. Would you change anything about this project or the development process you went through?

The project needs funding. The project needs to encompass more forms of public art and continue to engage community stakeholders to be sustainable.

While there is a strong network of volunteers in place, state and city funding for the arts is not widely supported in the current economic climate, and many foundations have reduced grants as a result of the recent recession.

2011
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



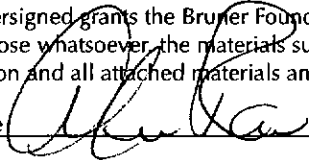
COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Alan Rau	Title	Facilities Manager
Organization	Ultima Nashua Industrial Corporation	Telephone (603)	882-8174
Address	1 Pine Street Extension	City/State/ZIP	Nashua, NH 03060
Fax (603)	880-7861	E-mail	alan.rau@ultimanimco.com

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Signature		Date	November 16, 2010
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1. How did you, or the organization you represent, become involved in this project? What role did you play?

Ultima Nashua Industrial Corporation, a local Machine and Fabrication shop, became involved through a request from The City of Nashua Community Development Director.

Ultima provided physical space, utilities, and logistical support for the Sculpture Symposium artists and other volunteers assisting in the project.

2. From the community's point of view, what were the major issues concerning this project?

Leaders of community projects are sensitive to the needs of the local population and know that it is difficult to keep all residents happy all of the time. As this project involved relatively large sculptures, a main concern was individual interpretation of abstract artistic content. Also, location of each sculpture was very important as well as safety considerations.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

The City of Nashua NH was twice voted by 'Money' magazine as the "Best place to live in America". This title was granted by an independent agency that determined Nashua is a diverse and balanced city serving the needs of the local and surrounding communities. City government has shown good management and good judgement in selecting what is good for the city.

In line with City government vision, i believe that this project enhances the balance of the community.

4. Would you change anything about this project or the development process you went through?

This event was very well coordinated by the Community Development Director, resulting in minimal problems. Ultima is pleased to have participated in this project and will be happy to contribute in future similar events.

2011
RUDY BRUNER AWARD
ARCHITECT
OR DESIGNER
PERSPECTIVE



ARCHITECT OR DESIGNER PERSPECTIVE

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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services.

Name	Roberta & M. Woitkowski, D. Tomolonis & D. St. Onge	Title	Sculptors
Organization	Chisel Sculpture and Design	Telephone (603)	557-5112
Address	17 Lee St.	City/State/ZIP	Nashua, NH 03064-1832
Fax ()	none	E-mail	rbrtaw@yahoo.com

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Signature **Roberta Woitkowski** Digitally signed by Roberta Woitkowski
DN: cn=Roberta Woitkowski, o, ou, email=rbrtaw@yahoo.com, c=US
Date: 2010.12.08 13:19:27 -0500 Date 12/8/2010

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

Our team, Chisel Sculpture and Design, comprised of Roberta Woitkowski, Margaret Woitkowski, Dan Tomolonis, and David St. Onge, created the sculpture, "Diversity," for the 2010 Nashua Sculpture Symposium. The theme of the symposium, "Diversity", as well as the location were factors in our design and the scale of our work.

Since our sculpture was to be placed along the Riverwalk, we knew that the scale had to be appropriate, not only to the site upon which the sculpture would sit, but also be large enough to be seen from many distant vantage points. Our finished sculpture is roughly 12' tall.

We chose to represent the theme through a variety of materials and shapes. To us, the diversity of our world best represented the theme. The sphere and seven (7) rods are made from weathering steel and symbolize the globe and seven (7) continents. The circular base below the sphere is water. Finally, the granite-faced cube represents the many materials out of which the earth is made. The white band of marble emphasizes the layers of colors and gives the base a spinning movement.

2. Describe the most important social and programmatic functions of the design.

All art, one-dimensional paintings, or three-dimensional sculpture, must be interpreted by the individual who is viewing it. Although the artist has an initial vision, throughout the creative process, the vision evolves and the result is the final work.

Nashua's Sculpture Symposium is a public community art project. Members of the community house and feed the artists. Businesses donate materials. The public is invited to watch the sculptures being made. We showcase our fair city. NIMCO, a local business, donates the use of their facility. This is where artists turn their ideas into sculpture. Without a location to create, this art could never be constructed.

For our team, participation in the 2010 Nashua Sculpture Symposium was particularly poignant. The city has been the home of the families of Margaret and Roberta, and Dan for over 100 years. It means a great deal to us that we participated in this local artistic endeavor and have contributed to the beauty of our city.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

We encountered no major obstacles during our design or construction phases. The design was executed by our team. Our design aesthetics are similar, and the synergy of the group allowed us to create a work that was better than any one of us could have achieved as an individual.

The evolution of design is integral to the creation process. Initial concepts are modified according to design preference and materials chosen. We modeled our concept on paper, made several small scale models, and, finally, created a full-scale model of the sphere.

While our initial design concept was virtually the final product, details necessarily changed according to the materials available and anything that we encountered during the build process. Local businesses donated much of the materials used in our sculpture. The materials they had available did influence the final product. For example, we obtained a roughly 4' x 6' piece of granite to be used as our lower base. The four edges were rough cut, and that fit our design. However, the thickness of the slab varied from roughly 4" on one side to 7" on the other side. We had to engineer a solution to the thickness variation be able to use this material. We turned the base upside down (top side facing the ground, and made a wooden frame out of 2" x 4" wood. We mixed concrete and filled the frame. The depth of the concrete was not consistent along the bottom of the slab, but, when the slab was righted, the lower base top face was level.

4. Describe the ways in which the design relates to its urban context.

Sites along Nashua's Riverwalk were chosen for this year's symposium. Sections of the Riverwalk are in place, while other segments will be completed shortly.

Nashua's manufacturing history included textile mills. Our sculpture is located behind and to the side of one of Nashua's old mill buildings. It is close to the riverbank. When the Riverwalk is continued in this area, a walkway will be set into the bank of the river, and cantilevered over the river. Our sculpture will be slightly higher than the walkway and will be a focal point for that section of the Riverwalk. At that time, the river bank will be landscaped and our sculpture will also be seen from the Main St. Bridge.

Let us share part of Mayor Donnalee Lozeau's letter written to the artists who participated in this year's symposium.

"The sculptures located around the city add to the fabric of our community representing our interest and support of the arts; highlighting the diversity of our citizens; and giving identification to our neighborhoods.

By sharing the creative process from beginning to end with the citizens and visitors of our city, you have provided entertainment and enjoyment as well as sparking an interest in the arts in many. Thank you for sharing your time and talents with us and leaving behind a wonderful piece of art."

PUBLIC AGENCY PERSPECTIVE

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a staff representative of a public agency directly involved in the financing, design review, or public approvals that affected this project.

Name Jennifer Hinder Title Director
Organization Nashua Public Library Telephone (603) 589-4620
Address 2 Court St. City/State/ZIP Nashua, NH 03060
Fax (603) 594-3457 E-mail Jennifer.Hinderer@nashualibrary.nh.gov

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Signature Jennifer Hinderer Date 12/08/10

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

The library has played a role in the development of the Nashua Sculpture Symposium by being a host location for 3 completed pieces from the project. Because the library is in a central location in Nashua and is visited by over 1400 people per day having these pieces on the grounds of the library provides constant exposure for the Symposium and the artists' work.

In agreeing to house these pieces the only requirements of the Library Board of Trustees were written proposals from the Symposium as well as a presentation to the Board at one of their regular meetings.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

This project is intended to benefit the city by its creation of a permanent display of public art in a variety of downtown locations visible to thousands of citizens and visitors every day. The library participated in the implementation of the Symposium by offering some of our existing open space as a permanent home for 3 of the sculptures and in hosting opening festivities for the 2010 symposium.

Due to the way in which our open spaces are used at the library the Board of Trustees did require significant compromises from the artist who created Moon Shadow before they granted permission for the piece to be installed. At the Board's request the sculpture was ultimately placed in a different location than the artist desired and the base material was changed from smooth black stones to stone dust in the interest of safety.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on your city. Please be as specific as possible.

The Nashua Sculpture Symposium has made a visual impact on the city landscape by introducing works of three dimensional art crafted from a variety of materials to the public spaces along Main Street. Unlike a museum or a sculpture garden the Symposium's ability to place pieces along walkways and on the grounds of public buildings allows citizens to experience art in their daily lives almost accidentally and at no cost besides a few moments of attention.

I also believe that the work of the Sculpture Symposium is an important piece of developing an artistic and cultural community in Nashua. The 3 Sculpture Symposium pieces on the library grounds are close neighbors to a fourth piece outside of the Court Street theater and together these buildings and sculptures are defining a "cultural campus" here in the city. The pieces from the Symposium on the grounds of these 2 buildings serve as a kind of backdrop for the musical and dramatic productions being performed inside. In fact, the opening event for the 2010 Symposium was held at the library in our image gallery where we have ongoing exhibits, giving both the library and the symposium another opportunity to promote the display and enjoyment of public art.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

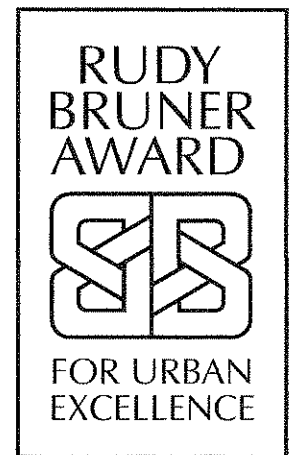
The Sculpture symposium provides an excellent opportunity for a private group to cooperate with public agencies like the library to meet their goals of promoting art in public spaces. By approaching public entities for their endorsement of the annual event and asking for a piece of their open space as a home for the resulting pieces of art, the Symposium committee has begun a conversation in Nashua about the value public art and its place in a municipal environment.

5. What do you consider to be the most and least successful aspects of this project?

I believe that the most successful aspect of this project is the variety of materials and expression in the pieces currently in place. There is no identifiable "Symposium style" but instead pieces range from an abstract array of standing stones to a life-sized moose made of wood.

The weakest feature of this project continues to be promoting the Symposium to the public in a way that creates a sustainable financial model and opens up more locations for placement of the finished pieces. The volunteers that plan the Sculpture Symposium work hard to attract talented artists and arrange for their housing and workspace but more planning and effort should be directed to attracting financial and other support so this project can continue.

2011
RUDY BRUNER AWARD
OTHER
PERSPECTIVE

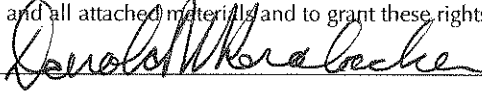


OTHER PERSPECTIVE

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Name	Darold W. Rorabacher	Title	Committee member
Organization	Nashua International Sculpture Committee	Telephone (603)	459-8615
Address	2 Clocktower Apt 406	City/State/ZIP	Nashua, NH 03060
Fax ()		E-mail	daroldrorabacher@gmail.com

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Signature  Date Dec 7, 2010

1. What role did you play in the development of this project?

As a member of the Committee, I participated in the planning and execution of the committee's various activities including fund raisers, publicity events, and the symposium itself. I was previously the President of the Andres Institute of Art in Brookline, NH which has held annual international sculpture symposiums for twelve years. As a result, I have had applicable experience. For the symposiums in Nashua, I took on the specific tasks of arranging meals for the artists (primarily through volunteers) and of assisting the Symposium Director (John Weidman) in obtaining needed materials and tools.

2. Describe the impact that this project has had on the your community. Please be as specific as possible.

Overall, the primary impact has been twofold. During the symposiums, the community has had the chance to interact with the artists and to come to understand something of their art and their culture. The other impact is that Nashua now has twelve contemporary sculptures in very public places. It is difficult to determine the exact impact of these sculptures on the community, but I personally have heard from many of our citizens who admire the visual impact that these sculptures have in beautifying our city.

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

There were many trade-offs and compromises: some among the members of the committee who have diverse and often strong opinions, and others involve the City of Nashua and the placement of the sculptures within the city. An example of an internal committee trade-off concerns the process for selection of the symposium sculptors. For the first two symposiums, we relied on the knowledge of our Symposium Director, John Weidman, to select the participants. He is a master sculpture in his own right, has international experience, and is familiar with international sculptors and their work. After much discussion, the committee decided on a different method of selecting symposium sculptors for our third symposium: we made a public appeal for candidate sculptors to submit proposals and a jury then selected the participants. Both techniques have worked well. I have been a participant in this trade-off.

As for compromises with the city of Nashua: working with the artists, we try to select locations for the sculptures based on their artistic merit, visibility, and impact on the public. Since all of the sculptures are on city property, the city has a say in their location and must consider the impact on fire accessibility, policing, traffic, future urban plans, and, of course, Dig-Safe. As a result, sculpture placement requires compromises between the desires of the sculptor and the requirements of the city. I have been peripherally involved in these compromises.

4. What do you consider to be the the most and least successful aspects of this project?

Certainly the most successful aspect has been the symposiums themselves and the impact that the sculptures have on the City of Nashua. The least successful aspect has been the ability of our committee to raise money. In order to pay our 2010 artists, we had to borrow money. This casts doubt on our ability to hold another symposium in 2011. We are currently working to improve our fund raising capability, and we are striving to raise money to pay off our current debt (amounting to about \$12,000) and to fund our next symposium.



1. **Birth of Venus**, 2008
James Gannon (Ireland)



2. **Diversity**, 2010
The Chisel Sculpture and Design Team
(Nashua NH)



3. **Moose Myth**, 2010
Donna Dodson and Andy Moerlein (Jamaica Plain MA and Bow NH)



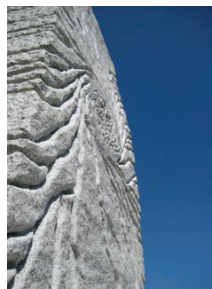
7. **For Frank Lloyd Wright**, 2008
Vaclav Fiala (Czech Republic)



12. **Ancient Future**, 2009
John Weidman
(NH, USA)
Location TBD



11. **Monument to Memory**, 2008
John Weidman
(NH, USA)



9. **Path of Truth**, 2009
Sarah Mae Wasserstrum
(Israel)



4. **Ghost Wilkie**, 2010
Joseph Montroy
(Newington NH)



5. **Moon Shadow**, 2008
Mai Thi Thu Van
(Vietnam)



6. **Frida Rota (Broken Frida)**, 2008
Tomas Oliva (Cuba)



8. **Steps of Respect**, 2009
Michele Golia (Italy)



10. **Encounter**, 2009
Luben Boykov (Bulgaria/
Canada)



RIVIER COLLEGE

11

**NASHUA SCULPTURE SYMPOSIUM
DOWNTOWN NASHUA**

ABOUT NASHUA SCULPTURE SYMPOSIUM

2010 marked the third year Nashua celebrated its International Sculpture Symposium. The International Sculpture Symposium series, titled "Footprints" is inspired by Meri Goyette, a major arts supporter who resides in Nashua and John Weidman, director of the Andres Institute of Art in Brookline New Hampshire.

Artists are invited from around the world to spend three weeks in Nashua creating public art. As a community project, residents host the artists in their homes, bring meals as they work, provide transportation, and celebrate the gift of art to the city.

Walk 2.5 miles to see all twelve sculptures. To learn more, visit our website at www.sites.google.com/site/sculpturesymposiumofnashua

2008: First Footprints
2009: Future
2010: Diversity

SPONSOR A SCULPTURE!

We are grateful to our sponsors and volunteers.

2008 Sponsors

Birth of Venus - not yet sponsored
For Frank Lloyd Wright - Meri and Charles Goyette
Frida Rota (Broken Frida) - not yet sponsored
Monument to Memory - Davis and Patricia Thurber
Moon Shadow - Janis and John Cosby and family

2009 Sponsors

Ancient Future - not yet sponsored
Encounter - Patricia Ahern and Darold Rorabacher
Path of Truth - not yet sponsored
Steps of Respect - Meri and Charles Goyette

2010 Sponsors

Diversity - not yet sponsored
Ghost Wilkie - not yet sponsored
Moose Myth - not yet sponsored

Contact us at nashua.sculpture@gmail.com to learn how you can sponsor a sculpture or make a contribution.



NASHUA SCULPTURE SYMPOSIUM

OFFICIAL GUIDE