

About the Andres Institute

Founded in 1998 by engineer and innovator Paul Andres along with world-renowned sculptor John Weidman, the Institute seeks to underline the interface between nature and art. It comprises a spacious studio on the upper slopes of Big Bear Mountain in Brookline, New Hampshire, along with 140 acres of beautiful woodland threaded by miles of nature trails along which artists from across the globe have placed more than 60 original works of art.

The park's land has a rich history. In colonial times, Native Americans named the area for the bear they hunted here. Massapetanapus means "great bear pond", and refers to a small lake at the foot of Big Bear Mountain. Early settlers felled gigantic pines from the mountain to make shaved shingles for export to the growing towns of central Massachusetts. Hardwoods were harvested for the manufacture of pork and rum barrels, fence posts and rails. Later, a stoneworks company cut into the bedrock at the base of the mountain to quarry granite for foundations, cobbles and monuments all over New England. In the 1960's and 70's, a ski area was built on the eastern slopes, and many of the park's sculptures are sited along former downhill and cross-country ski runs.

Each year the Institute sponsors and hosts the Bridges and Connections International Symposium to bring together artists from different cultures for several weeks of fellowship, training and creativity. During their short tenure the artists learn new techniques, share their expertise and create original works of art which are added to the permanent collection of the Institute.

The artists' different backgrounds and life experiences show through in the great variety of art that is produced. While each symposium has a theme, artistic ideas are restricted only by each artist's imagination and what is physically feasible in the limited time they have to create their works. There are no clients to please, no judges to impress. Andres is unique in that artists are given the freedom to create for art's sake, and many return to produce more sculptures in subsequent years.

Unique Aspects of the Institute/Ending (to be listened to while walking, or whenever)

The symposium artists are encouraged to explore new techniques and try working with different materials. Patricia Del Canto from Chile had the opportunity to weld for the very first time. She built her sculpture, "Communication", with help from John Weidman, the co-founder and Managing Director of the Institute and an experienced metal artist.

With Mr. Weidman's expert assistance, Paul Munson from West Virginia built an experimental smelting foundry at the Studio to create "Witch Way – That A Way".

Artists are not only able to sculpt whatever they want, but they also decide where to site their sculptures in the park. As you hike the trails of the Institute, consider where the artists have placed their sculptures.

Some prefer high visibility for their work by placing them along the main access road. Others discover secret niches on Big Bear Mountain and the hidden location of their work adds to the magic of their creations, such as Ivan Pagan's "(E)Motions", which clings to the underside of rock overhangs. And

others, like Marcus Vergette and Jaya Schuerch, decided to float or sink their works in the quiet pools of an abandoned quarry.

Hiking through the Sculpture Park often feels like being on a treasure hunt because of the thrill of discovering unexpected art in stately repose just around the bend of a winding trail.

Volunteer Opportunities

The Institute is a non-profit, charitable organization, and unlike most museums and art galleries, our Sculpture Park is open free to the public year round. We do not charge admission, and even the parking is free. This is only possible through the generous contributions of visitors and supporters, and through the time and effort of our network of volunteers.

Volunteering can be a great way to become involved in supporting the arts and making new friends who share a common interest. We have many opportunities for volunteering, including:

- Adopting a sculpture to help maintain the site and setting of a work;

- Hosting a visiting artist during the 3-week Symposium;

- Providing meals for the artists during the Symposium;

- Helping with publicity and fundraising;

- Participating in trails work days to help maintain the trails and pathways;

- Assisting in the installation of works on the mountain;

- Volunteering to help build infrastructure or donating materials for things like a visitor center, picnic area or welcome kiosk.

If you are interested in volunteering, please contact us through the Institute's website, www.andresinstitute.com.

If you wish to get involved in another way, donations are accepted, and your charitable donation will be tax deductible. Any donation of \$50 or more makes you a member of the Andres Institute of Art.

We hope you enjoyed your visit, and will return to explore different areas of the mountain with your family and friends. Thank you!

Artists

Participating as an artist in the International Sculpture Symposium is by invitation from the Institute. Co-Founder and Managing Director John Weidman is a well known sculptor in his own right and has created works in symposiums all over the world. He is well connected to the international sculpture community, and each year selects a handful of artists based on their creativity, diversity and willingness

to travel to New Hampshire for three weeks in the fall. Artists who would like to participate are encouraged to contact Mr. Weidman through the Institute.

Over the course of the three week symposium, artists will create their original works of art and site them within the park. Often, the biggest constraint is time and the artists typically work very long days, usually from daybreak to sunset.

Each symposium has a theme, which is determined by the Managing Director and serves as an open-ended starting point for sculptors to use in the conceptualization of their work. The Institute provides the tools and materials each sculptor needs, and Mr. Weidman instructs them in new techniques or offers suggested approaches to difficult problems.

Early in the first week, we encourage the artists to comb the trails and hidden places of the mountain to select the site for their work so volunteers can begin cutting new trails or clearing brush as necessary.

Some artists arrive with a good idea of what they want to create, even building a maquette or sculptor's model in advance. Others start the week with a blank slate, and draw inspiration from that year's theme, the mountain, existing works or the tools and materials available. Those who work in stone spend the first day looking for their raw granite blocks among the jumble of discarded stone in the grout piles near the old quarry.