



Hanna
JUBRAN

EAST CAROLINA UNIVERSITY
J.Y. JOYNER LIBRARY



The village of Jish, in the Upper Galilee region of northern Israel

This catalogue is dedicated to my wife, mother, family, friends and all who supported me through my journey. You are my driving force, supporters and inspiration. This catalogue could not have been published without the assistance of Joyner Library's faculty and staff. They were most helpful in its development.

JUBRAN

Sculpture Exhibition from March 2008 - June 2008

The Sculptures of Hanna Jubran

Reflection on Nature
One-Hundred Works

Exhibit organized by

J.Y. Joyner Library
East Carolina University
Greenville, North Carolina

Artist biography by

Michael Duffy

Photos of artist working by

Jodi Hollnagel-Jubran

Catalogue design by

Bill Bunting



JOYNER LIBRARY WELCOME

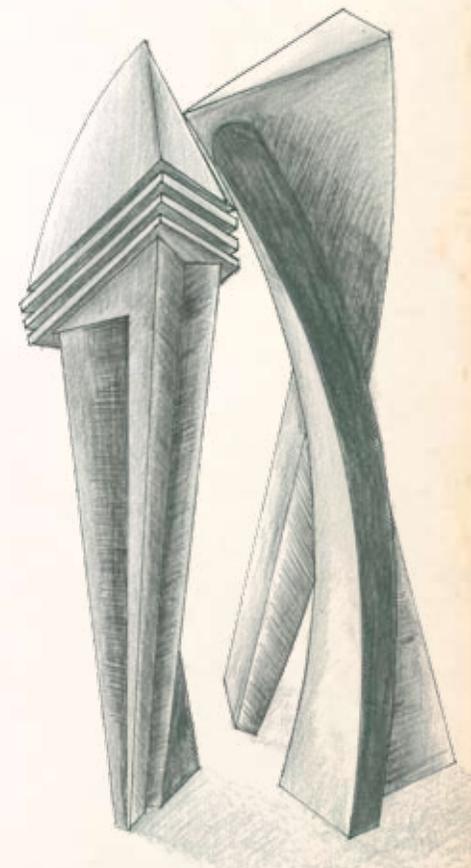
Academic Library Services is delighted and privileged to present the sculptures of Hanna Jubran to the ECU campus and community. Professor Jubran is a member of the School of Art and Design faculty as well as a world renowned artist. His works have been exhibited in North America, Europe, the Middle East, Asia, and Latin and South America. I am excited and grateful that we can showcase an artist of this caliber, and I am certain our readers and friends will enjoy this wonderful show, marking Joyner Library's first major art exhibition. We hope there will be many more highlighting East Carolina University artists.

Larry Boyer

Dr. Larry Boyer

Dean of Academic Library and Learning Resources

The nature of my goals for art is to reflect my own aesthetic views, concepts and sincerity of expression. My journey began when I left my home town of Jish in 1967. My vision, goal and dream is to become an active voice out of this relatively invisible place. Therefore, there is no choice but to continue my intended journey and to give to my community in the East and West a feeling of accomplishment and pride. I am emotionally motivated to be creative and a contributor to humanity. For me sculpture and research is an opportunity I cannot ignore.



1. **Unity**
 Cast concrete
 36' x 11' x 20'
 Fayetteville State University, Fayetteville, NC

2. **"Rim of Fire"**
 Red, black, white, blue granite boulders
 36' x 14'
 Pedvale Sculpture Park, Sabile, Latvia

3. **In Search of Simplicity**
 Wood
 14' x 16' x 12'
 Kemijarvi, Finland

by Michael Duffy
East Carolina University4. "Monument to a
Century of Flight"
Collaborative project
70' x 60' 20'
Kitty Hawk, NC

4

Hanna Jubran's

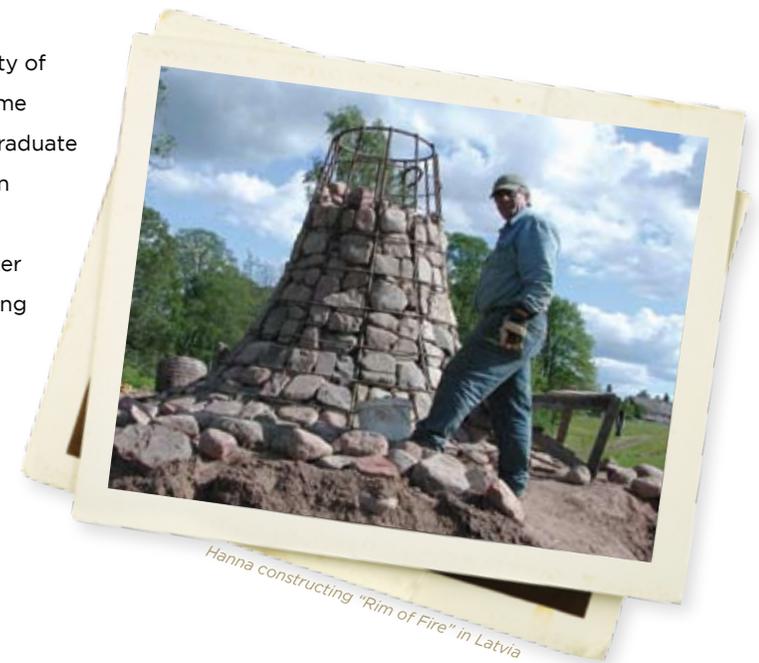
journey as an artist began in his home village of Jish, in the Upper Galilee region of northern Israel. The village sits on a hill overlooking broad concentric terraces that are cultivated with olive and fig orchards. In the distant plain below are the green irrigated fields of vegetables and grain. Beyond these sit the commanding dome of Mt. Jarmak [Miron], the highest mountain in Israel. Hanna recalls how the large rocks of the terrace and valley remained in his memory from childhood for their distinct shapes, colors, and textures. He observes that these boulders incorporate the natural look, simplicity, and abstraction of contemporary sculpture. Many of them have curving lines, striations and embedded seashells which were shaped by water and wind long ago. In a similar way, the concept of growth is present in the ancient olive tree, transformed by time. Growth is also found in the rectilinear crystalline formations of geodes that result from geological processes of heat, cold and pressurization of the elements. The geometric dome and square, which figure into much of the artist's work, were also present in nature and in human society. Hanna was influenced by the arch and dome of buildings as well as by the sun and moon. The artist has long identified these human-made and natural forms with the expansive quality of the world.

One influence of Hanna Jubran's early education was his encounter at the age of four with a bronze figure in a local museum in the nearby town of Safad. He remembers how he expressed his great excitement at the museum with his father and later at home with family and friends, who would watch him mimic the stretching pose and gestures of the bronze figure. Eleven years after his initial encounter with the bronze while in residence at Don Bosco technical missionary high school in Nazareth, Hanna became intrigued with carved limestone statues that he saw daily in church. He wanted to know how these sculptures were made and was able to sculpt similar figures on a smaller scale in clay when he returned home for holidays.

When he graduated from high school at age 18, Hanna Jubran and fourteen other young men from his village organized a youth club whose goal was the betterment of the community. The young men pooled part of their savings together and purchased tables and chairs for use in a newly renovated club house in the village, which also sponsored theatre and dance performances, and activities for children. They were very optimistic about their future. In one fateful meeting of the club, each of the young men decided upon a career that would benefit his community. When his turn came, Hanna said that he would like to be an artist. "Today I am working toward this vision. I was the first artist to come from that village. That was my deliberate choice."

To begin his new career, Hanna Jubran modeled more frequently in clay and then taught himself to carve in stone and cast in concrete. He chose to specialize in sculpture since three-dimensional forms seemed more real to him. Hanna remembers how he copied drawings of Leonardo and sculptures of Michelangelo from Time-Life Books that he and his brother had ordered. He had sculpted David and Moses as well as members of his own family. Hanna recalls that in these years he felt the new-found freedom of being an artist as one who was creative with a variety of materials and processes. Although Hanna and other young men of the village qualified to enter the university on the national exam, he remembers how they failed to gain entry as a result of their minority status. While he was touring Europe in 1976 to look at art, he decided to study at the Academy of Rome. Later that year while visiting the United States, Hanna decided to study art in the U.S.

During undergraduate studies at the University of Wisconsin at Milwaukee, Hanna divided his time among ceramics, sculpture and painting. In graduate school at UW-Milwaukee, he chose to major in sculpture where there appeared to be more opportunity as a result of the medium's greater versatility in scale and materials. After receiving his MFA in sculpture in 1983, Hanna taught ceramics and sculpture at UW-M and design and sculpture at the Milwaukee Institute of Art and Design. His employment at East Carolina University beginning in fall 1994 allowed him to teach full time and develop a



Hanna constructing "Rim of Fire" in Latvia

close relationship between teaching and creative research. "I like to teach what I practice," Hanna told me. "I like to teach by example, by doing things. There is that interaction between teaching and researching, and for the students between their learning and experimentation."

At this time of transition between Milwaukee and Greenville, Hanna Jubran was very much involved with his *Landscape* series of high relief sculpture in fired clay and patinated bronze. "I made over 60 relief pieces depicting the landscapes of the Galilee and Jerusalem." The series began in early 1994 and continues today. The largest pieces are 9' x 9' while the smallest measure 12" in diameter. The large ones project to 7" in depth. Hanna describes *Galilee Landscape*, a 9' x 9' work in fired clay with glazes: "We see the mountain in the upper part of the relief. It is brown in color. The valleys and fields are in the middle and on the sides. The villages are superimposed on top of the mountain by layering, showing both the aerial topography as well as the cityscape in a kind of abstraction blended together. You see the town and then the town transformed into the landscape, and back and forth. I use natural colors to depict nature with its gentle and atmospheric quality."

In the large bronze *Galilee and Jish Landscape*, Hanna observes that the same atmosphere is depicted. "And you can see the sun bursting from the center separating the earth from the sky. It is a moving effect and has a really nice sense of harmony around it. The bronze color reflects both the golden fields of ripening wheat and the sun ray hitting during the early morning." "The bronze pieces are all patinated, combining hot and cold patinas. I enjoy manipulating and working with patina and its application." Hanna described other clay and bronze works in the series entitled *Jish Landscape* that juxtapose the ascending village and terrace of Jish with the surrounding fields and valleys from an aerial viewpoint.

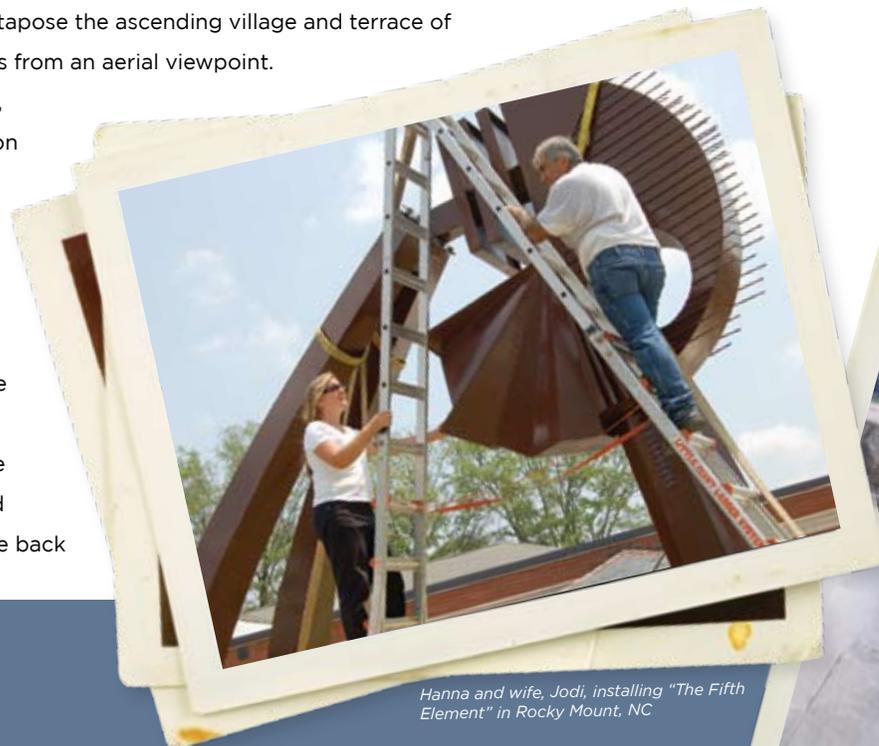
"Ever since I was young," remarked Hanna, "I had a vision and goal to put my village on the map internationally." The *Landscape* series deals with the visual and physical interaction of nature and the dream pushed to a new level of reality.

A series of 25 sculptures on a smaller scale and more for the purpose of research followed after the early *Landscape*s. These smaller free-standing sculptures combined geometric and organic forms. "These came back

once again," Hanna noted, "to the concept of nature in its richness in both organic and geometric forms. At the same time there is the unknown, which is the transformation of these minerals and metals. On the microcosmic level, they are geometric in nature, in my opinion." Artworks like *Origin* and *Omega*, for example, are alike in their form but different in their surfaces and textures. "I manipulated the patina, using copper and nitrate on the one hand, and ferric nitrate on the other. In all my pieces I try to alter both the surface texture and surface coloration to my advantage in order to reveal my aesthetic values and to clarify the form." Hanna discovered a natural organic quality in bronze cubes and hemispheres, since they are directly carved. Layers are cut in the sand mold to produce the open lattice-like patterns in the many small spherical and cube metal sculptures. "My lattice work is the crystallization of the materials," remarked Hanna, "the natural process of growth and distribution—the control as well as the freedom." The power of these forms in cast bronze, aluminum and iron comes from their existence in nature. In the piece entitled *Sunset*, for example, one sees a small slab of slate which intersects the bronze sphere. "What you see is an aggressive division of the right and left hemispheres by that slate. The division is day and night, the division of time, the time of growth, the time it will take these two hemispheres to have grown and finished the task." This intersection or division seems to have grown in the same way that a mountain emerges.

Hanna Jubran discovered new possibilities for an organic aesthetic in the casting of iron, with its highly polished surface. "I enjoy the process of iron because most of the pieces I do not finish and simply rely upon their natural beauty as cast. Iron, which is more fluid than bronze, has a nice silver grayish color and flows rapidly in a variety of directions at the same time." It makes one think of the relationships and oppositions between natural and man-made productions.

For the last several years, Hanna Jubran has regularly participated in international sculpture symposia. In Israel, Finland, Lithuania, Denmark, Germany, Cuba, Mexico, Canada and the U.S., Hanna had expanded his network of friendships and influences. He enjoys the interaction with artists from other countries which broadens his understanding of contemporary issues and provides him with fresh ideas and new sculpture to bring back to his students. He receives



Hanna and wife, Jodi, installing "The Fifth Element" in Rocky Mount, NC



Hanna carving "Journey" in Ventspils, Latvia

Hanna and dog, Lucky, working on "Sound of the Elements" at his studio in Grimesland, NC



great satisfaction in leaving behind large monumental sculptures which fit in well with the community where they are placed. Although Hanna strives to attain the monumental in most of his work, the large sculptures created for the site have a greater simplicity in their forms; greater surface development, and a more detailed message. He carefully researches the history and appearance of the site and gives considerable attention to the sculpture's visibility and permanence at the chosen location.

For the 1999 international symposium in Tultepec, Mexico, Hanna constructed a 12' x 5' stainless steel sculpture, *Man Versus Nature*. An extended visit to the region impressed him with the beauty of the landscape and the different sense of time expressed in traditional Mayan and Aztec art. In *Man Versus Nature* he again developed the concept of earth, water, fire and wind which are introduced into the atmosphere. In the center form, a human-made gear system rotates in conjunction with earth, water, fire and wind, on the one hand, and in opposition to these elements on the other.

In 1996 Hanna Jubran set out in a new direction in his symbolism of earth, water, fire and wind in both small and large sculptures that have moveable interactive parts. The *Trio* series employs three different parts as well as distinct surface treatments and design motifs to suggest earth, water, fire and wind. The rotation of the three pinned sections recalls the rotation of sun and earth to establish seasons and day into night. In one of the works in stone, entitled *Trio in Motion* the surface treatment helps to clarify the concept of the piece. "The material works to your advantage if you use it properly; and you can see the diagonal line dividing day and night, that contrast between high polish and textured surface. When you high polish a black marble surface, you bring out its black density, and the textured areas of the surface become grayer."

In Harmony was created during his first visit to Europos Parkas in Vilnius Lithuania in 1996. The three parts of the 10' high granite sculpture move in relation to one another, reflecting the many interactions between earth, water, fire and wind, representing the rough texture, linear striations, wavy lines and curves, respectively. These

elements are also reflected in the changing color of the piece between noon and sunset, the latter creating a harsh contrast from white to brown.

The Passage to Galilee, a 29" high marble sculpture, represents a square window frame and negative space which divides the sculpture into three vertical sections. Above the window is a horizontal row of textured stones recalling the walls of ancient Eastern cities. The area below the window is earth-bound with its arching forms. The recent large stone sculptures in Galilee *On Doves Wings* and *Moon Harvest* are monumental pieces made for different purposes. The former work was made at Easter to memorialize world peace, a longstanding hope of the artist. The great ambition of world peace is matched by the tremendous size and power of the dove's wings.

Moon Harvest, on the other hand, was completed during an international sculpture symposium that Hanna organized for Jish. This event helps to fulfill Hanna's dream of bringing recognition to his place of birth. *Moon Harvest* deals with the agriculture and history of the village. Small black igneous stones, embedded in the lighter surface of the carved dolomite sculpture, are symbolic of a horse-drawn grate which passes over the wheat as it separates the seed from the chaff. The broadly curving arch of the sculpture's contour symbolizes both the moon and pita bread made from grain in the region.

In the course of the past several years, Hanna and his wife Jodi have completed many commissions of large bronze sculptures over 12' in height for colleges and universities in North Carolina. In 2003, Hanna, Jodi and sculptor Glen Eure completed one of their most ambitious projects, "the Monument to a Century of Flight in Kitty Hawk, North Carolina." It consists of 14 massive winged stainless steel pylons in ascending height along the perimeter of the Monument with a bronze hemisphere of the world at its center.

In his artwork Hanna Jubran has developed a personal iconography about the interaction of humans and nature. His sculptures preserve the integrity of the stone, metal or wood surfaces and masses. At the same time, they recall the natural agents of change in nature as well as the change itself which the artist participates in with his torches, chisels and grinders. There is the consciousness of time and also the building up of natural and man-made structures with their complex geometries and their element of surprise. Hanna's inspiration comes from his own life, his technical and aesthetic education and his opportunity to travel widely and interact with many artists and artworks. His sculptures deliberately combine ancient and modern perspectives of science and beauty and the idea, I believe, that humankind is close to nature and uses natural forces and objects to improve our lives. In art and in nature, there is a tension and a harmony among the parts which is not only intriguing to look at but which also forms a ruling principle of human life.

STONE AND WOOD CARVING



STONE AND
WOOD
CARVING

STONE AND WOOD

5. **Sunrise**
Marble
8' x 4' x 4'
Cayo Largo, Cuba



5

6. **In Harmony**
Red granite
8' x 4' x 4'
Europos Parkas, Vilnius, Lithuania



6

7. **On Dove's Wings**
Dolomite stone
11' x 4' x 5'
Mállot, Israel



7

8. **Journey**
Red granite
6' x 3' x 3'
Town of Ventspils, Latvia



8

9. **Moon Harvest**
Dolomite and volcanic rock
10' x 4' x 3'
Jish, Israel



9

10



*10. **Passage to Galilee**
Marble
30" x 12" x 18"

13



11

12



*11. **Point of Passage**
Marble
34" x 16" x 11"

*12. **Spirit of an Artist**
Marble
45" x 27" x 14"

*13. **Divided**
Marble
18" x 12" x 8"

14



*14. **Passage**
Marble
22" x 9" x 8"

15



*15. **Reflection**
Marble
18" x 12" x 9"

16



16. **Trio in Motion #4**
Marble
24" x 14" x 8"

*17. **Phantom**
Soapstone
48" x 12" x 11"

17



**STONE
AND WOOD**

* asterisked works are included in the exhibit

STONE
AND WOOD

18. **Together**
Marble
36" x 10" x 7"



19. **Nature Endures—Earth, Water, Fire, Wind**
Wood, bronze and stainless steel
75" x 8' x 4'



20. **Reclining Spirit**
Soapstone
42" x 15" x 15"



21. **Nova**
Wood, stone and copper nails
11' x 5' x 2'
Kemijarvi, Finland



18

19

20

21

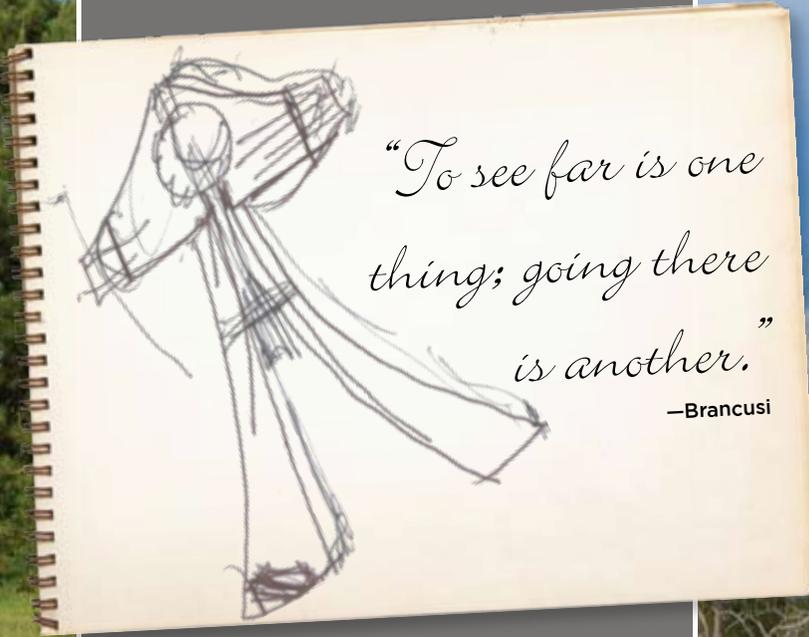


*22. **Earth and Moon Rise**
Wood and granite
8' x 19" x 7"



23

*23. **Rain Cloud**
Wood
7' x 15" x 15"



24

24. **Spontaneity of Time and Space**
Wood
10' x 4' x 5'
Kemijarvi, Finland



*25. **Mountain**
Wood and stainless steel
86" x 39" x 10"

STONE
AND WOOD

STONE
AND WOOD

26. **Viking**
Oak
6' x 28" x 24"
Hojer, Denmark

*27. **Wetland #2**
Wood, stone and slate
74" x 21" x 11"

*28. **Wetland #1**
Wood
8' x 15" x 15"

26



27



28





*29. **Bond**
Wood and stainless steel
81" x 38" x 9"



*"Life is short, art long,
opportunity fleeting, experience
treacherous, judgement
difficult."*

—Hippocrates (460-400 BC)



30

30. **C.M.R.**
Wood
6' x 36" x 24"
Breckenridge, CO



31

31. **Trio in Harmony**
Wood
5' x 24" x 24"
Breckenridge, CO



32. **Fusion**
Wood
69" x 17" x 10"

STONE
AND WOOD

METAL FABRICATION



METAL
FABRICATION



33



35



34



36



37

METAL
FABRICATION

33. **The Fifth Element**
Steel and paint
16' x 16' x 7'

34. **Cosmological Principle**
Steel and paint
9' x 7' x 19'

*35. **Earth, Water, Fire, Wind #2**
Steel and paint
16' x 7' x 4'

36. **Autumnal Equinox**
Steel and paint
14' x 7' x 36"
Jackson Union University, Jackson TN

37. **Midsummer**
Steel and paint
17' x 10' x 6'

38. **Allegro**
Steel and paint
12' x 6' x 5'
Granby, Canada



38

39. **Sundance**
Steel and paint
10' x 6' x 6'
Charlotte, NC

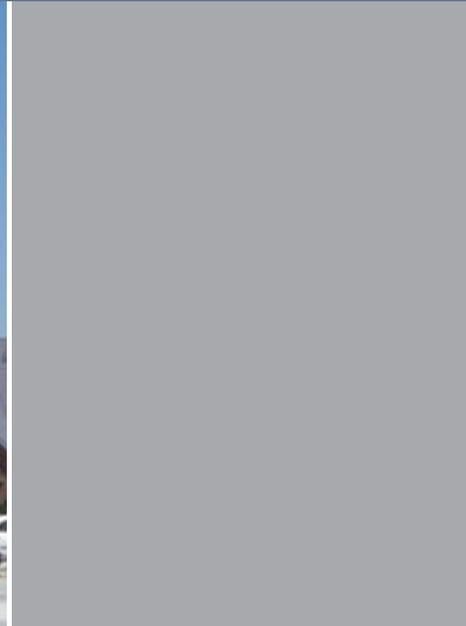


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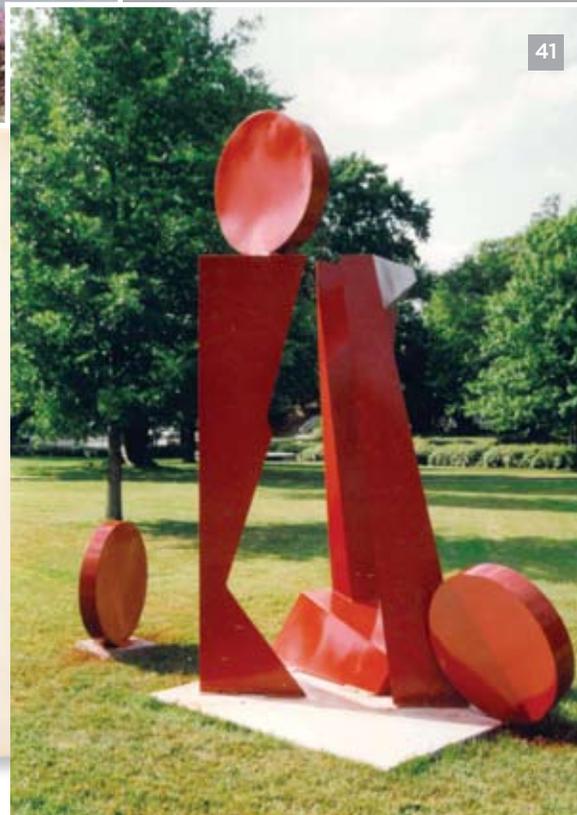


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*40. **Mountain Landscape**
Steel and paint
9' x 12' x 5'



41. **Big Red One**
Steel and paint
12' x 6' x 6'
Spartanburg, SC

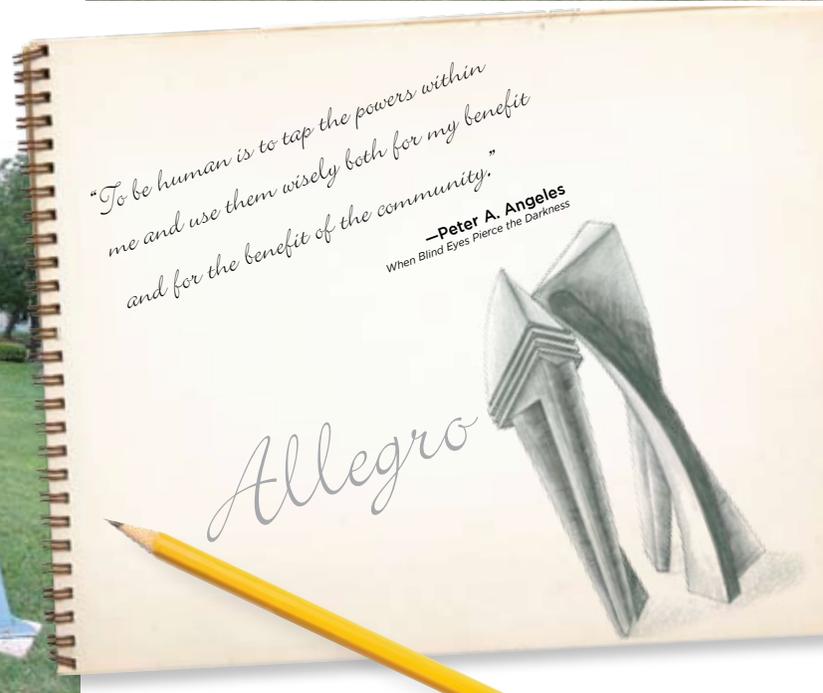


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42

42. **Earth Fire Wind**
Steel and paint
14' x 6' x 28"

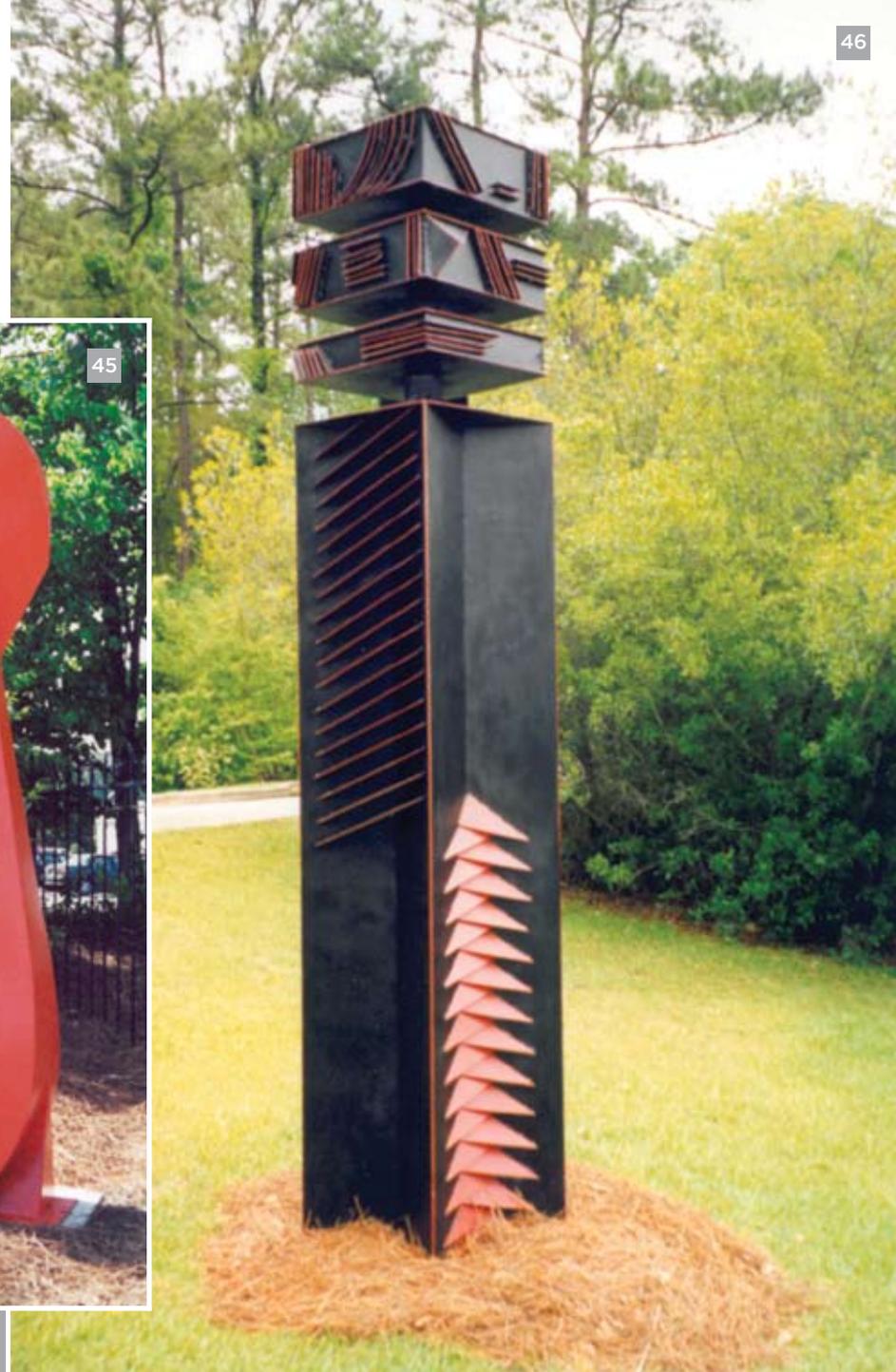


"To be human is to tap the powers within me and use them wisely both for my benefit and for the benefit of the community."
—Peter A. Angeles
When Blind Eyes Pierce the Darkness

Allegro



43. **Trio**
Steel
10' x 4' x 2'
Burlington College, NJ



46. **Elements of Nature**
Steel and paint
12' x 24" x 24"



44. **Point of ... ?**
Steel and paint
8' x 4' x 4'
Fayetteville, NC



45. **The Cycle**
Steel and paint
10' x 4' x 26"
Kinston, NC

47. **Sounds of the Elements**
Stainless steel, bronze and aluminum
17' x 8' x 24"

48. **Transformative Spirit**
Stainless steel
11' x 4' x 30"
Tultepec, Mexico

49. **Muse of Mexico**
Stainless steel
12' x 4' x 30"
Tijuana, Mexico

50. **Man Verses Nature**
Stainless steel
11' x 4' x 18"
Mexico

51. **The Four Elements**
Stainless steel and bronze
17' x 3' x 6'

*"The mission of art is to bring out the unfamiliar
to the most familiar."*

—Gibran Kahlil Gibran



47



48



49



50



51



52

52. **In Harmony with Nature**
Stainless steel and bronze
79" x 14" x 14"



53

53. **In Harmony—Earth, Water, Fire, Wind**
Stainless steel and bronze
6' x 8' x 4'



54

54. **Connection**
Stainless steel
11' x 4' x 24"
Mexico City, Mexico



55

55. **Rising Sun**
Stainless steel and bronze
8' x 18" x 14"

56. **Harmony in Nature #2**
Stainless steel and bronze
7' x 14" x 14"

*57. **Three Seasons—Summer, Fall and Spring**
Stainless steel and bronze
7' x 17" x 17"

*58. **Cloud**
Stainless steel and bronze
74" x 17" x 17"

59. **Winter**
Stainless steel and bronze
80" x 12" x 12"

56



57



58



59

The Fayetteville Observer
Weekender
August 8, 2003

Hanna Jubran's sculpture is out of this world. At least some of the pieces such as "Celestial Sphere" and "Lunar Landscape" seem to be aerial images split open to allow the viewer to look inside and see a world of lattice-like forms.

The forms suggest growing organic forms that have been crystallized to appear like stalactites and stalagmites forming inside a cave. Other pieces, especially the wall reliefs, are reminiscent of landscapes and volcanoes. The cubes, spheres, squares, hemispheres and organic forms cast in bronze, iron and steel are sculpture like you have never seen before.

His bronze wall reliefs at first seem abstract until you think of them as though you were looking down upon them from far above. Then you understand why he has named them "Galilee Landscape," "Jerusalem Landscape," and "Jish Landscape" patterned after areas of Israel, where he grew up.

By Melissa Clement
ArtBeat

The Carolina Coast
June 3, 2005

Sculpture shows are a rarity on the Outer Banks. A handful of pieces pop up in group exhibitions from time to time, but seldom does one see an entire show of three-dimensional work by a single artist.

Grimesland sculptor Hanna Jubran has a treat in store for viewers, with a collection of powerful works on display at the Ghost Fleet Gallery in Nags Head through June.

Jubran creates metal worlds with intricate insides and fascinating outsides that echo nature, its forces, shapes, processes and transformations. Think geodes and round, metal forms that feel elemental, yet are complex. Textures represent change and growth on earth. Latticework carved into original sand mold signals the crystallization of minerals. Forms are revealed within forms. These multi-dimensional works are not fitted together in parts, but amazingly cast at one time.

His stone sculptures reveal the beauty of the rock and the artist. Fluid forms interact. Positive space and negative space are of equal importance. Natural patterns are revealed. Textures may be added. His sculpture presents graceful balance. It is as Jubran causes stone flower.

When describing his work, he speaks of the things that inspire him: exploring dimensionality, pushing strata, releasing energy,

cells dividing and atoms forming. He writes of addressing the concepts of time, movement, balance and space in his work. His materials interest him as much as the end product. "I do sketch my idea but can change it during the process," he said. The result? A respectable dialogue rather than a forced conversation.

Described as someone who is always on the go, Jubran has been casting metal for nearly 30 years. He embraces all parts of the sculptural process.

The laborious means justify the glorious end. This includes delicate sculpting of forms, making a delivery system within the sculpture to pour hot metal, possibly applying patinas and much more.

His national and international awards are significant. His sculptures that crowd his massive studio are many.

While his work is abstract, its visual language is accessible. One leaves its presence curious and appreciative.

By Mary Ellen Riddle
ArtBeat

Hanna working at his studio in Grimesland, NC



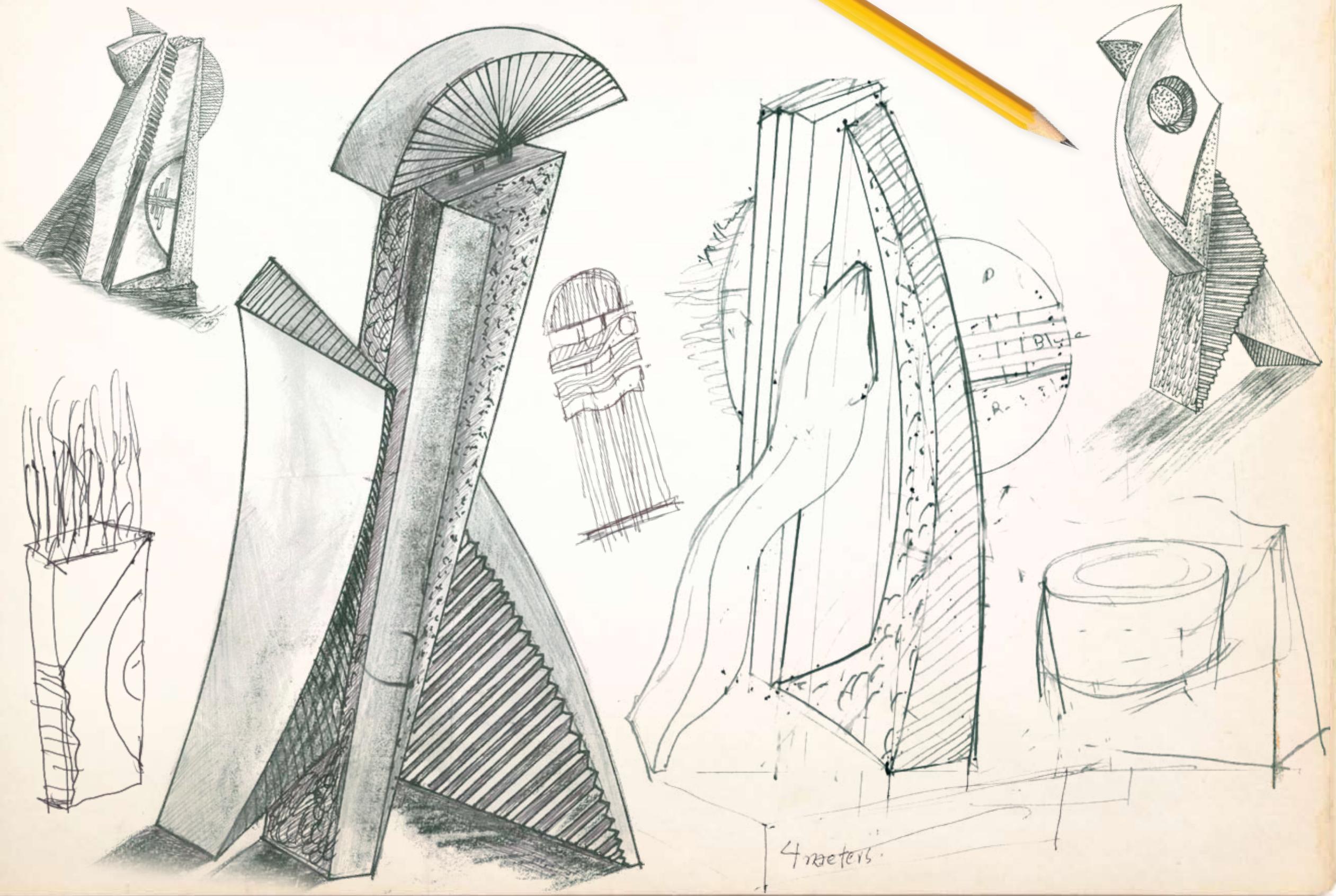
Hanna cleaning a cast iron sculpture



JUBRAN

the daily

NEWS & RECORD



4 meters.

COMBINED STONE AND METAL CASTING



STONE AND
METAL
CASTING

STONE AND METAL

60. **Immortality Unveiling #2**
Soapstone and bronze
16" x 12" x 5"
Wright State University,
Dayton, OH

*61. **Sunset**
Bronze cast and slate
13" x 16" x 16"

*62. **Axis**
Bronze cast and slate
12" x 16" x 16"

63. **Immortality Unveil**
Soapstone and bronze
16" x 14" x 11"
Toyamura, Japan

64. **L.A.W.K.I.**
Soapstone and bronze
12" x 10" x 10"

65. **Fusion**
Iron cast and soapstone
12" x 17" x 16"

*66. **A Moment of Divide**
Bronze cast and slate
30" x 24" x 24"

*67. **Through the Shade**
Soapstone and bronze
15" x 14" x 10"



60



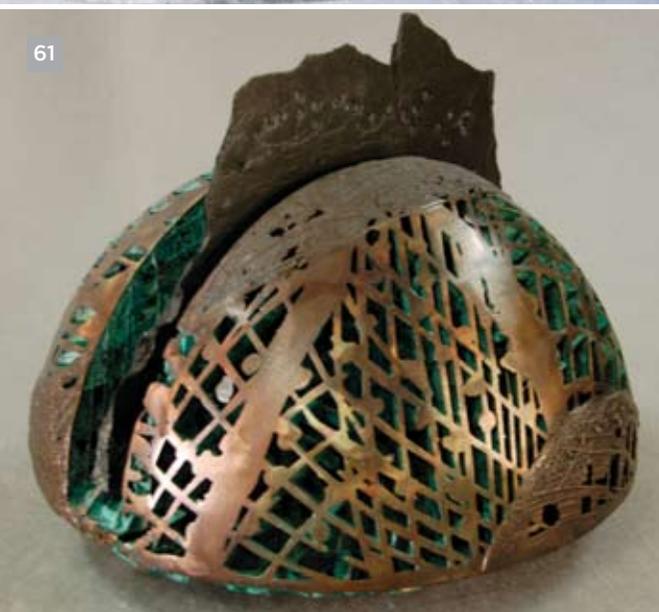
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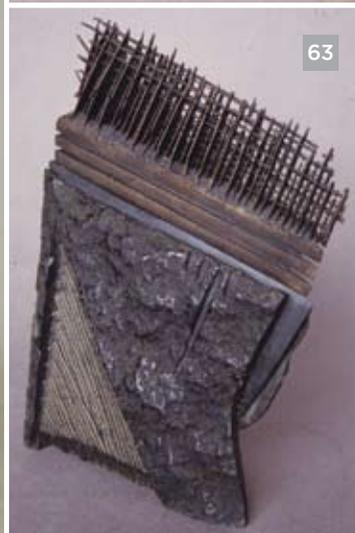
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66



61



63



64



67





*68. **Composition #2**
Bronze, marble and
soapstone
7" x 21" x 16"



69



72



70



71



73



74

*69. **Composition #7**
Bronze, marble and
soapstone
15" x 15" x 8"

70. **Composition #3**
Bronze, marble and
soapstone
55" x 15" x 11"
Lord Company, Cary, NC

*71. **Composition #5**
Bronze, marble and
soapstone
42" x 14" x 11"

*72. **Composition #4**
Bronze, marble and
soapstone
47" x 12" x 12"

*73. **Composition #6**
Bronze, marble and
soapstone
23" x 14" x 6"

*74. **Composition #1**
Bronze, marble and
soapstone
23" x 11" x 18"

STONE
AND METAL

METAL CASTING



METAL
CASTING

75. **The Shape of Time**

Cast iron
36" x 8" x 8"
Yuzi Paradise, China

*76. **Conchoidal Fracture**

Cast iron
24" x 24" x 24"

*77. **Geo Centric**

Bronze and hot patina
26" x 26" x 22"

*78. **Time Zone**

Cast bronze
16" x 16" x 16"

*79. **Moment in Nature**

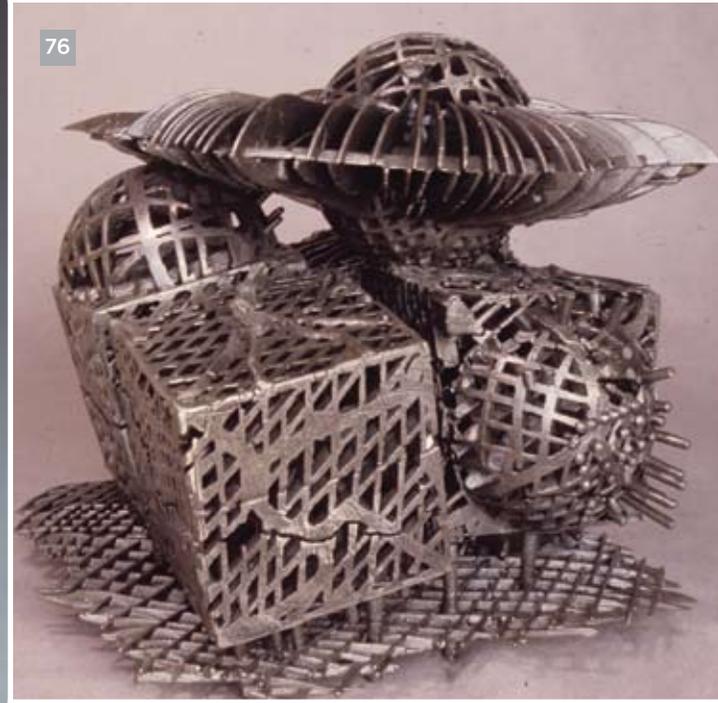
Cast bronze
24" x 24" x 16"

METAL CASTING

75



76



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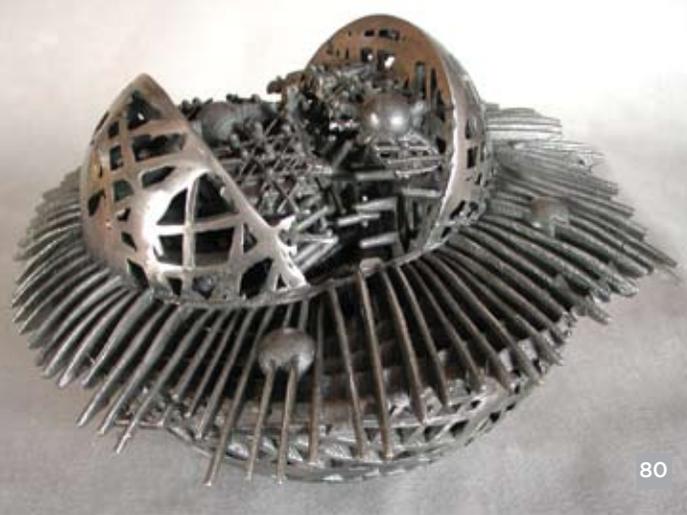


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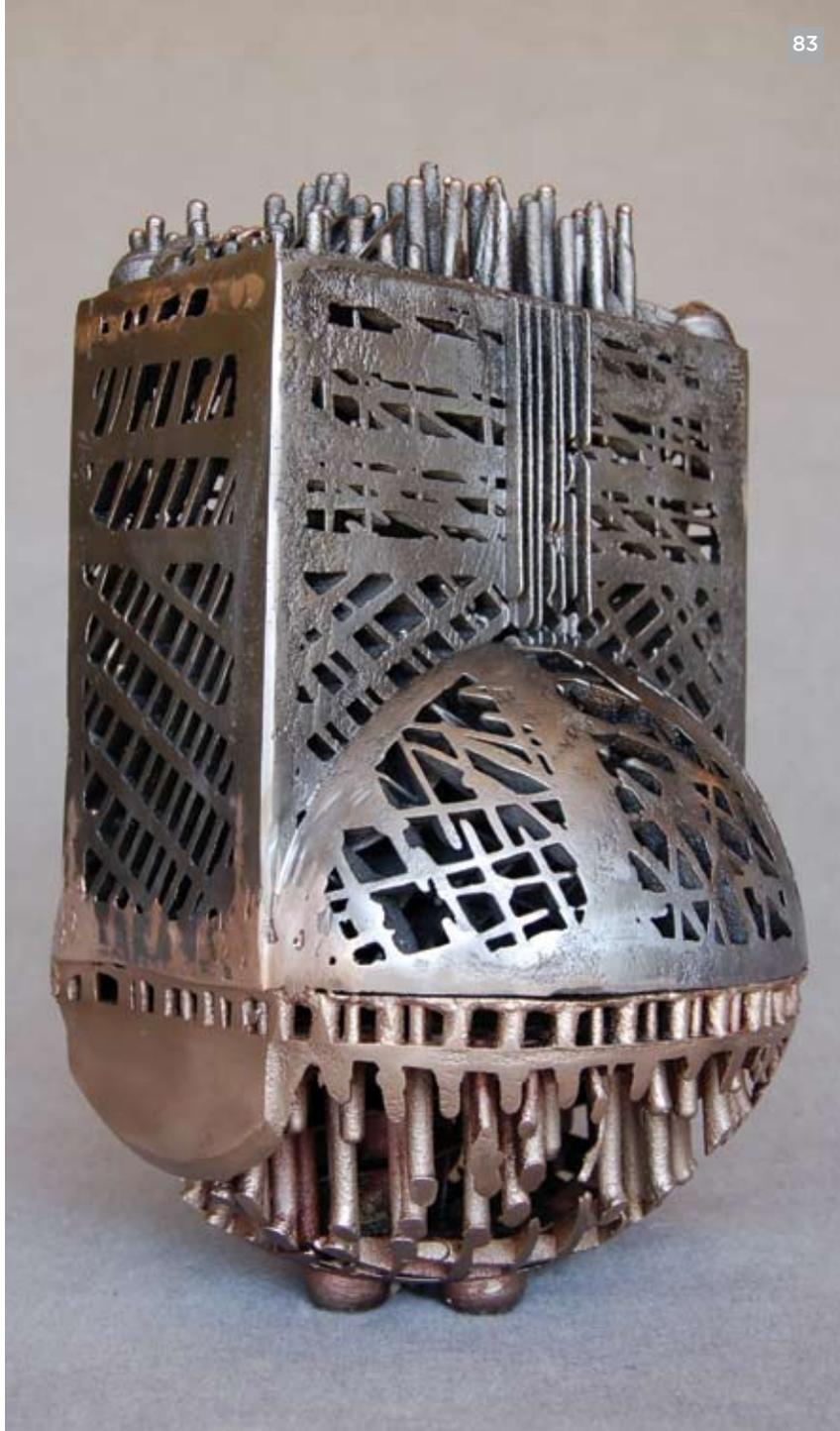
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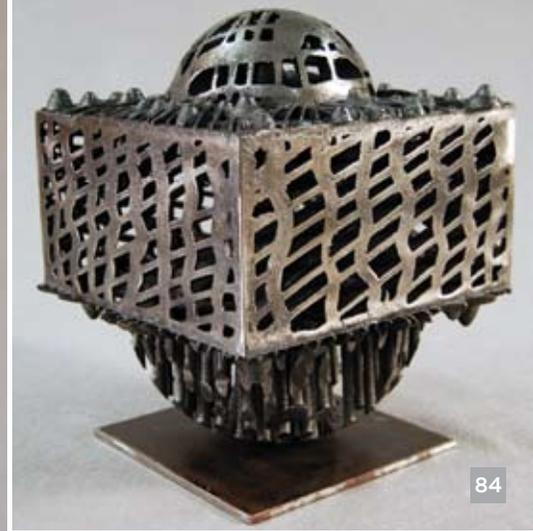
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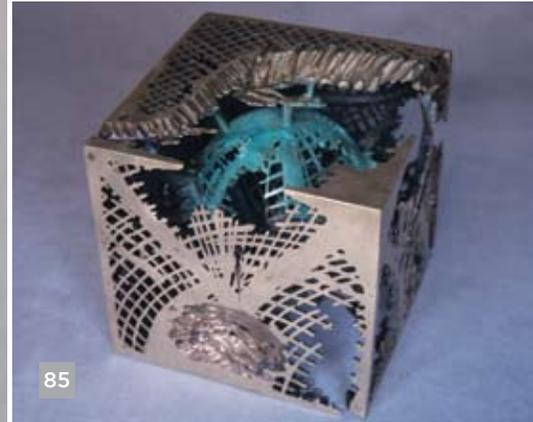
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84



85



86

METAL CASTING

80. **A Moment After**
Cast iron
19" x 18" x 14"

81. **Dawn**
Cast iron
12" x 39" x 17"

*82. **Cosmic Pod**
Cast iron
21" x 24" x 42"

*83. **The Four Element in Harmony**
Cast iron
14" x 9" x 8"

*84. **Rain**
Cast iron
12" x 10" x 10"

85. **Parallax**
Cast bronze
12" x 12" x 12"

*86. **Metamorphosis of a Cube**
Cast iron
12" x 14" x 12"

*87. **Natural Tower**
Bronze
17" x 8" x 5"

*88. **Trio in Motion #2**
Bronze
29" x 8" x 8"

89. **Tower #1**
Bronze
16" x 8" x 8"

*90. **Earthbound Lunar #1**
Cast bronze
26" x 30" x 26"

91. **Origin**
Cast bronze
16" x 8" x 8"
Toyamura, Japan

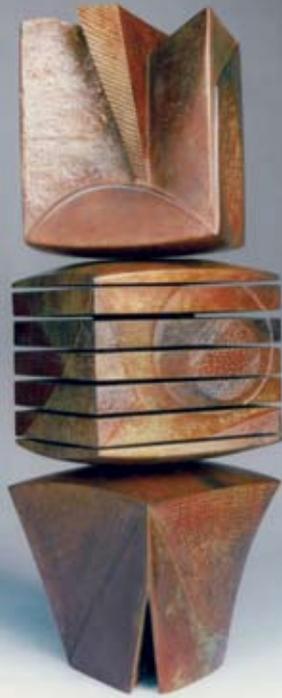
*92. **Cube of Lilies**
Cast iron
12" x 12" x 12"

93. **Unity of Opposite**
Bronze
16" x 8" x 8"
*East Carolina University,
Greenville, NC*

87



88



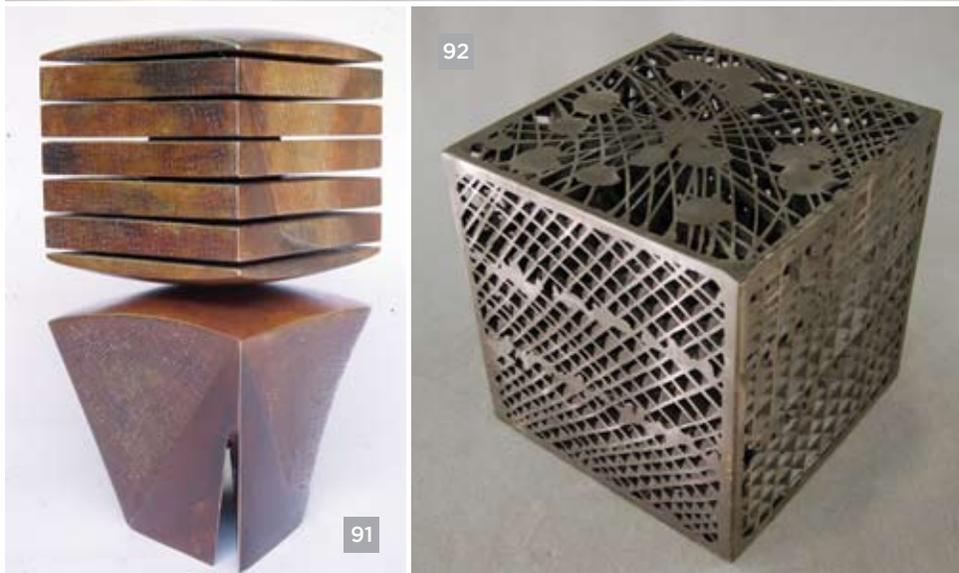
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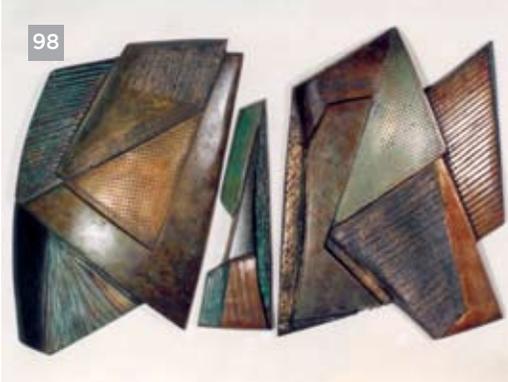
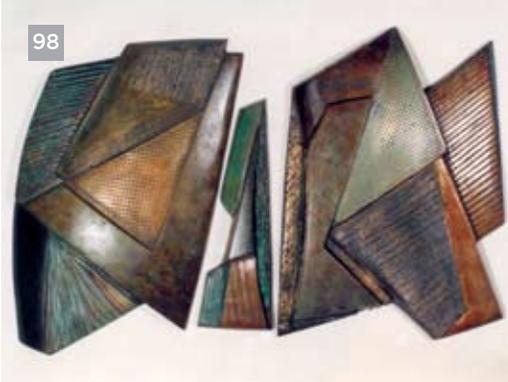
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93





METAL CASTING

*94. **Muse**
Bronze
17" x 12" x 8"

95. **Jish Landscape #1**
Bronze, wall relief
45" x 21" x 2.5"

96. **Jerusalem**
Bronze, wall relief
46" x 22" x 2.5"

97. **Jish Landscape #3**
Bronze, wall relief
8' x 4' x 2.5"

98. **Jish Landscape #2**
Bronze, wall relief
27" x 17" x 2.5"

99. **Jerusalem Landscape**
Bronze, wall relief
28" x 22" x 2.5"
City Hall, Rocky Mount, NC

*100. **The Dance**
Bronze
15" x 11" x 6"

Born September 22, 1952, Jish, Galilee

EDUCATION

Master of Fine Arts University of Wisconsin at Milwaukee, 1983

Bachelor of Fine Arts University of Wisconsin at Milwaukee, 1980

TEACHING EXPERIENCE

East Carolina University School of Art, Greenville, NC. *Professor of Art-Sculpture*

RESEARCH AWARDS

ECU Research/Creative Activity Grant 2004

University of Wisconsin Milwaukee Distinguished Alumnus Award 2003

Artist Fellowship Award at The Southeastern College Art Conference 2002

The ECU Five-Year Achievement Award 2002

ECU Research/Creative Activity Grant for "In Harmony" 2001

VCAA Teacher Scholar Award, East Carolina University 2001

Outstanding Artistic Achievement Award at The Southeastern College Art Conference 2001

The ECU Board of Governors Teaching Award 2000

ECU Research/Creative Activity Grant 1997

ECU Research/Creative Activity Grant 1995-96

SELECTED COMMISSIONS (private and corporate collections)

JUST - Jackson Union Sculpture Tour Jackson, TN 2007

Ventspils Granite Boulder Sculpture Symposium Ventspils, Latvia 2006

Chaco, Argentina Sculpture Biennale Chaco, Argentina 2006

9th Internationales Holzbildhauer Symposium St. Blasien, Germany 2005

Pedvale Sculpture Park "Prime Elements of the World" Sabile, Latvia 2004

Tijuana, San Diego Park Collection San Diego, CA 2004

"Monument to 100 Years of Aviation" Kitty Hawk, NC 2003

Guilin Yuzi Paradise Sculpture Park China 2003

Toyamura Sculpture Museum Japan 2003

Pirkkala Sculpture Park Pirkkala Finland 2003

International Monumental Sculpture Symposium Tultepec, Mexico 2003

Griffis Sculpture Park East Otto, New York 2002

13th international Woodcarving Symposium Kemijarvi, Finland 2001

William E. Laupus Health Sciences Library Greenville, NC 2001

Ma'llot International Stone Carving Symposium Ma'llot, Israel 2000

Jish, Israel Stone Carving Symposium 2000 Jish, Israel 2000

International Monumental Sculpture Symposium Tultepec, Mexico 2000

International Monumental Sculpture Symposium Granby, Canada 2000

Washburn University Topeka, KS 1999

Greenville Museum of Art Greenville, NC 1999

4th Monumental International Stone Carving Cayo Largo, Cuba 1999

12th International Woodcarving Symposium Kemijarvi, Finland 1999

7th International Trae Skulptur Symposium Hojer, Denmark 1999

Internationauxde Sculpture Monumentale Granby, Canada 1998

Community Council for the Arts Kinston, NC 1998

Fayetteville Museum of Art Collector's Choice Fayetteville, NC 1998

City Council of Nags Head Nags Head, NC 1998

Ecatepec International Monumental Sculpture Ecatepec, Mexico 1998

6th International Trae Skulptur Symposium Hojer, Denmark 1998

3rd International Woodcarving Symposium St. Blasien, Germany 1998

Stein Family Fox Point, WI 1997

Village of Breckenridge Breckenridge, CO 1997

Fayetteville State University public art project Fayetteville, NC 1997

Village of Breckenridge Breckenridge, CO 1996

Project 1996 Ajuntament De Calaf Barcelona 1996

Project Europos Parkas Villinias Raj, Lithuania 1996

Private Collection of Blair H. And Leigh Temkin Sarasota, FL 1995

Sunrise Care Center Milwaukee, WI 1994

Illinois Corporation Chicago, IL 1992

Great Lakes Research Facility - University of Wisconsin Milwaukee, WI 1990

Beta Systems Incorporated Brookfield, WI 1990

General Electric Company Medical Center Waukesha, WI 1989

Saint John's Home of Milwaukee Milwaukee, WI 1989

SELECTED SOLO EXHIBITIONS

Wisconsin Lutheran College Milwaukee, WI 2007

Outdoor Sculpture Exhibition Kinston, NC 2007

Arts Council of Wayne County Goldsboro, NC 2006

Imperial Center for the Arts and Sciences Rocky Mount, NC 2006

Spiers Gallery Brevard College Brevard, NC 2006

Ghost Fleet Gallery Nags Head, NC 2005

Greenville Technical College Greer, SC 2004

Fayetteville Museum of Art Fayetteville, NC 2003

SELECTED NATIONAL EXHIBITIONS

The Fifth Annual Florida Outdoor Sculpture Polk Museum of Art 2006

The Fourth Annual Florida Outdoor Sculpture Polk Museum of Art 2005

Sculpture Vision 2004 Chapel Hill, NC 2004

4th Annual Southern Conference Members Exhibition Columbia, SC 2007

Iron Tribe Exhibit - Highlands University Las Vegas, NM 2001

CCA 99' 18th Annual National Competition Kinston, NC 1999

SELECTED INTERNATIONAL EXHIBITIONS

Toyamura International Sculpture Biennale Hokkaido, Japan 2007

Yuzi Paradise Sculpture Exhibition and Competition China 2003

Murray State University Murray, Kentucky 2002

Navy Pier - Marquette - 3D-Chicago Chicago, IL 2001

National Cheng Kung University Tainan Taiwan 2001

International Wood Sculpting Exhibition Kemijarvi, Finland 2001

Elon University Elon, NC 2003

Manteo Art Center Manteo, NC 2002

Exhibition of New Work, Concordia University Milwaukee, WI 2001

Illinois Central College Peoria, IL 2001

The Rocky Mount Arts Center Rocky Mount, NC 2000

Duke University Chapel Hill, NC 2000

Sinclair Community College Dayton, OH 1999

The 14th Annual Indoor/Outdoor Sculpture Celebration Lenoir, NC 1999

Works by Six North Carolina Sculptors - Wilson Arts Council Wilson, NC 1998

The 41st Annual Art Show - Rocky Mount Arts Center Rocky Mount, NC 1998

Third Annual "Artist's Self Portrait" - Ghost Fleet Gallery Nags Head, NC 1998

Outdoor Sculpture Exhibition - Burlington College Pemberton, NJ 1996-97

2nd Mass Sculpture Exhibition - Center for Creative Art Greensboro, NC 1996

International Monumental Sculpture Exhibition Mexico City, Mexico 2001

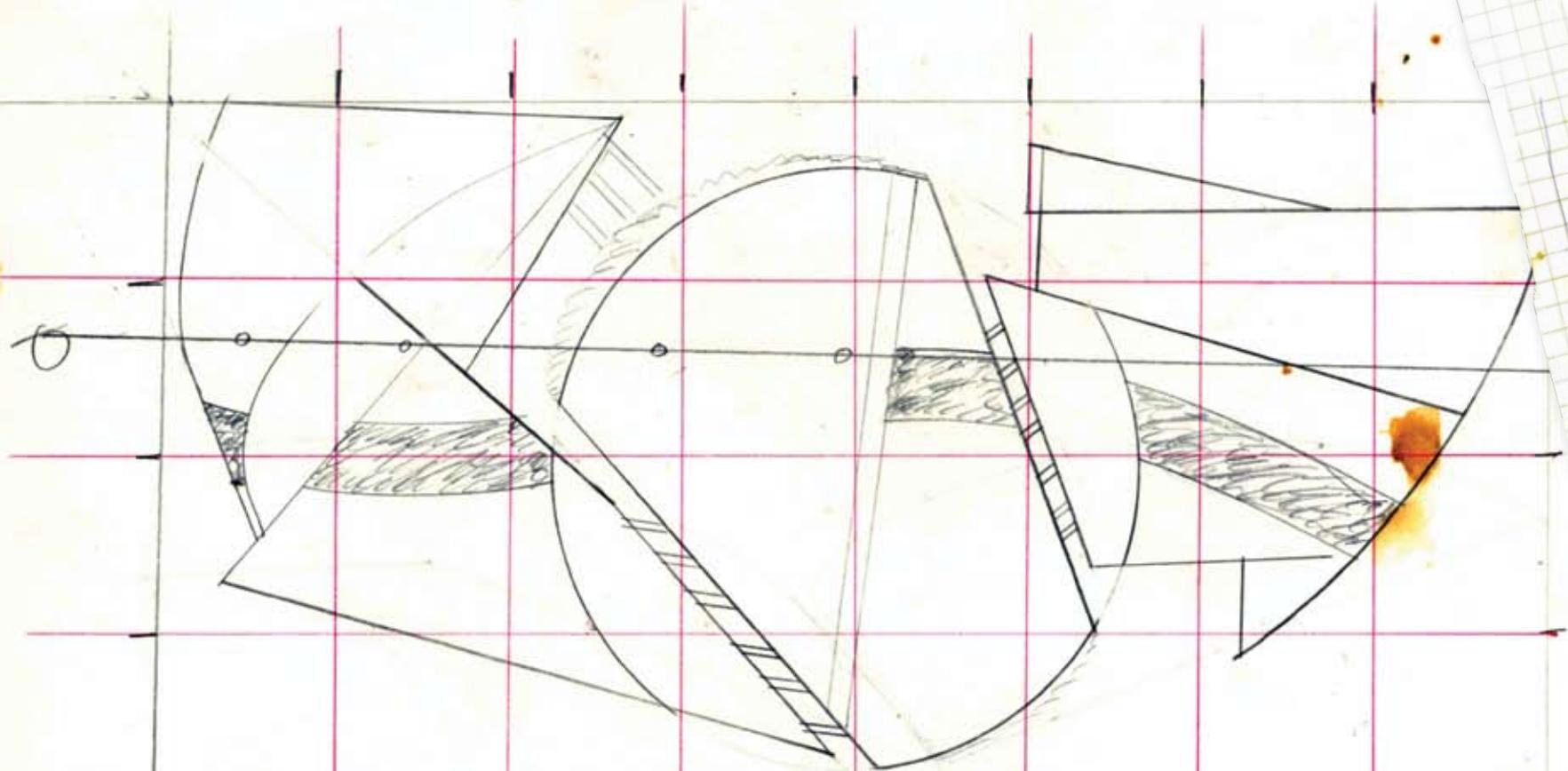
The 7th International Shoebox Sculpture Exhibition Monoa, Hawaii 2000

Sculpture for the Blind, "Licht Pause" Ehrenfelder Hochbunker Cologne, Germany 1999

"American Kaleidscope" Erkelenz, Germany 1999

The 12th International Sculpture Exhibition Kemijarvi, Finland 1999

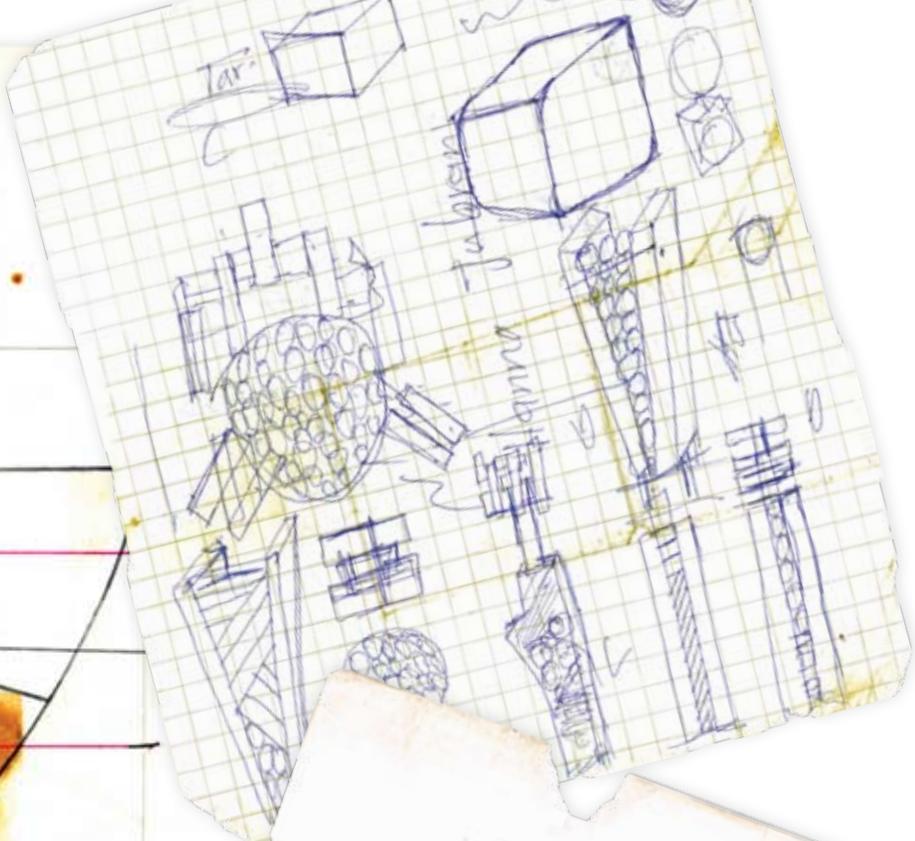




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Make Joyner Library a resource for the future.

Your generosity can shine a light on learning for hundreds of students and researchers now and in the information future to come. Gifts throughout the years have allowed Joyner Library's holdings to grow along with the university, from a modest collection to the largest library east of Raleigh. Our resources, manuscripts and special collections attract international interest and expectations are sure to grow.

With the help of our supporters, we will be able to keep pace with the information explosion taking place. Doing so won't be easy, however. We must maintain a constant and current understanding of the global resources available and make them available to our patrons.

Loyalty to these ideals of learning inspired a lasting gift from **Minnie Marguerite Wiggins**, our North Carolina Collection librarian for 23 years, who bequeathed an endowment to the library. Her vision for this endowment was to strengthen the breadth of materials in the North Carolina Collection.

That collection today bears the name of another esteemed contributor, **Verona Lee Joyner Langford** '35. The gift from her estate, combined with earlier gifts, now totals more than \$10.5 million and funds an endowment that has brought enormous benefits to the library. It is among the largest gifts ever to the university. The Clock Tower outside the library today bears her name in recognition of her generosity.

You, too, can leave a perpetual legacy at Joyner Library. You can make a meaningful contribution that will allow you to benefit from the advantages of a tax-deductible gift. There are many ways to make your gift today or through planned giving.



Top: A gift from Ronnie Barnes '75 established the African-American Resource Center. **Below:** Verona Lee Joyner Langford.

About Joyner Library

J.Y. Joyner Library, and its Music Library branch in the A.J. Fletcher Music Center, is the largest library east of Raleigh and offers state-of-the-art research services and resources. Our extensive collections include more than 1.3 million bound volumes, 2.5 million pieces of microform, 535,000 government documents and 45,000 print and online serial subscriptions.

Mission Statement

Joyner Library serves the ECU, regional, and global communities. We connect people to information and empower their lifelong learning through our robust collections, superior services, and people-friendly spaces. Joyner Library is the intellectual heart of East Carolina University.

Vision Statement

Joyner Library will be a dynamic leader among academic libraries.

We will engage students, faculty, and staff in their campus learning environments and daily lives. Through our quality collections, innovative services and collaborative workspaces, we will remove barriers between people and information. Library services to distance learners will be a national model. Joyner Library will acquire and preserve unique collections, including those documenting regional history and culture, and our digitization program will make them available worldwide. Through strong partnerships with libraries, educators, and the private sector, Joyner Library will be a catalyst for positive change in eastern North Carolina.

Giving Opportunities

- Financial contributions
- Land, real estate and other assets
- Charitable remainder trusts and other planned giving
- Endowments
- Bequests
- Living trusts
- Life insurance gifts
- Retained life estates

For more information contact:

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