

24th Rosen Outdoor Sculpture Competition & Exhibition

2010-2011





The Twenty-Fourth Rosen Outdoor Sculpture Competition and Exhibition 2010-2011

Presented by
An Appalachian Summer Festival
& Supported by the
Turchin Center for the Visual Arts

Juror: Jerry Jackson, Deputy Director of Penland School of Crafts, Penland, NC

Associate Vice Chancellor for University Communications and Cultural Affairs and
Director & Chief Curator, Turchin Center for the Visual Arts: Hank T. Foreman

TCVA Assistant Curator & Project Director: Brook Bower

Director of the Office of Arts and Cultural Programs: Denise Ringler





Turchin Center for the Visual Arts
Appalachian State University
PO Box 32139
423 West King Street
Boone, North Carolina 28608
828.262.3017
www.tcva.org
turchincenter@appstate.edu

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Graphic Design by Sarah McBryde, University Communications, Appalachian State University
Photography by Troy Tuttle, University Communications, Appalachian State University
Printed by Minors Printing Company, Wilkesboro, NC
2,000 copies of this public document were printed at a cost of \$4,080.44 or \$2.04 per copy.

*This program has been made possible with generous support from Martin & Doris Rosen,
An Appalachian Summer Festival, Turchin Center for the Visual Arts,
and Appalachian State University.*



An Appalachian Summer Festival: Music, Dance, Theatre, Visual Arts, Film
Appalachian State University, located in the beautiful Blue Ridge Mountains of North Carolina, annually presents An Appalachian Summer Festival. Now celebrating its twenty-sixth season, the festival has grown from regional to national to international stature. In addition to the performing and visual arts, the festival presents a wide range of seminars, pre-concert lectures, artist's workshops, children's workshops, The Rosen Outdoor Competition and Exhibition and the Halpert Biennial Visual Arts Competition & Exhibition.



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MESSAGE FROM THE CHANCELLOR

Welcome to the 24th Rosen Outdoor Sculpture Competition and Exhibition. With great pride, we celebrate this exciting public art program that has been used as a model by arts organizations throughout the country. This program has always been about partnership—partnership with Martin and Doris Rosen, without whom it would not be possible; partnership with the wonderful artists who have joined the competition and those who have been selected for the exhibition; and partnership with those who have worked tirelessly behind the scenes.

On behalf of the Appalachian Family, I extend my deepest appreciation to everyone involved. It is an honor for the Appalachian State University campus to host these new outstanding public works of art, and I congratulate the artists selected for this year's competition. During the Rosen Outdoor Sculpture Competition and Exhibition's 24 years, more than 247 works created by 200 artists have been featured.

The university has been acknowledged for its public art, and I am pleased to continue using our campus as a venue for works from creative artists all around the country.

Enjoy!

Kenneth E. Peacock
Chancellor

MARTIN & DORIS ROSEN

Martin and Doris Rosen's commitment to the financial support and stewardship of the visual and performing arts at Appalachian State University is now a long-standing tradition. Over the years, the Rosens have ensured that Appalachian - and the Boone area - are a home to artistic achievement of national merit.

Established by the Rosens in 1987, the Rosen Outdoor Sculpture Competition and Exhibition serves as a highlight of the university's summer arts festival, An Appalachian Summer Festival, and has gained an international reputation for featuring a remarkable array of contemporary sculpture. In July 1996, the Rosens donated *Hephaestus*, a large commissioned sculpture by Bruce White, to Appalachian's *Permanent Collection*, and it adorns the Rivers Street frontage area of Farthing Auditorium to this day.

This year the Rosen Sculpture program partners with the Downtown Boone Development Association's (DBDA) Public Art Program to offer two additional sculptors a chance to participate in the Rosen program with the Community Choice Awards. Thanks go to the continued generosity of Martin and Doris Rosen, which allowed for a partnership between the university and the DBDA's Public Art Program.

On the occasion of the Rosen's 50th wedding anniversary in October 1999, their children established the Martin and Doris Rosen Scholarship to assist rising junior or senior art majors at Appalachian. Tireless supporters of the arts, the Rosens have given so much of themselves over the years to ensure that the arts become a more integral part of our community. We extend to them our deepest appreciation.



Bruce White

Hephaestus

Bronze, stainless steel and powder coated aluminum, 1996

Wey Hall Hill

Commissioned by Martin and Doris Rosen for permanent installation to commemorate the 10th anniversary of the Rosen Outdoor Sculpture Competition and Exhibition, 1996



MESSAGE FROM THE DIRECTOR

Thanks to funding from private sources, including our naming benefactors Doris and Martin Rosen, we experience a level of public art not found in many communities. Each year the Rosen Outdoor Sculpture Competition and Exhibition brings contemporary works of art to our campus and community. The installed works provide an overview of what sculptors are creating across the country and we are pleased to share with you this year's works selected by nationally recognized juror Jerry Jackson, deputy director for Penland School of Craft. Over the next year, we invite you to explore, examine, become engaged, enjoy these sculptures and make them a part of your day!

A handwritten signature in black ink, appearing to read "H. Foreman". The signature is stylized and written on a light-colored background.

Hank T. Foreman
Associate Vice Chancellor
for University Communications and Cultural Affairs
Director & Chief Curator, Turchin Center for the Visual Arts



INTRODUCTION

As An Appalachian Summer Festival season celebrates its 26th season, the 24th Rosen Outdoor Sculpture Competition and Exhibition has once again proved to be an invigorating part of the festival. As the definitions of sculpture, media, form, function, material, technique, audience and artist change, so must a dynamic program. This year was no exception. Not only did 13 new sculptures arrive on our picturesque campus, we continued the expansion with new programmatic accompaniments.

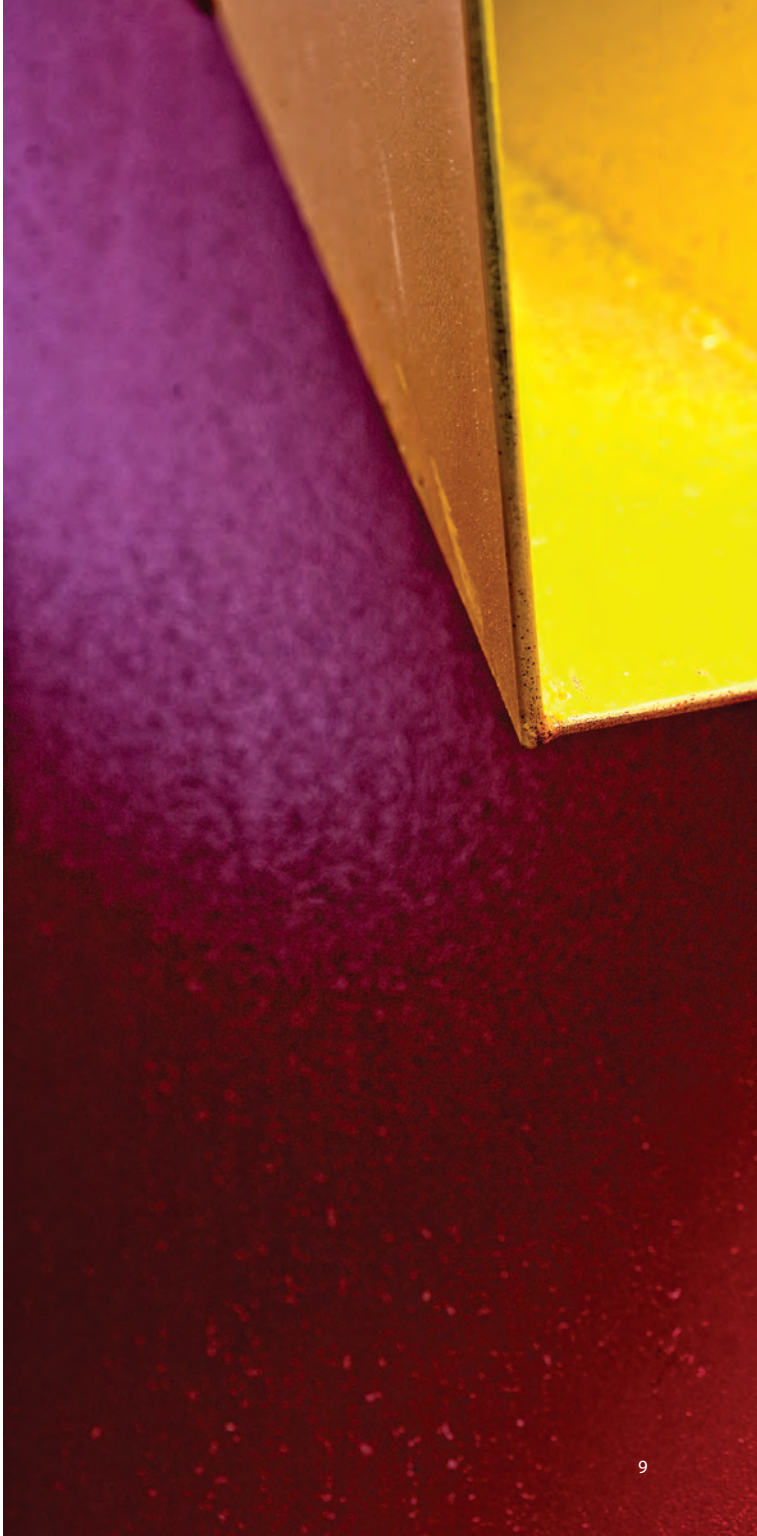
These program elements are comprised of the continuation of the Installation Celebration that includes a moderated lecture series with the artists, the development of an audio tour component, and a facelift to the catalog. Programs that continue to grow each year are the Martin and Doris Rosen Award, the residency program, the ever-popular Rosen Walk as part of An Appalachian Summer Festival, the catalog and the Rosen website that contains the 24-year history of this exhibition.

The 24th Rosen Outdoor Sculpture Competition and Exhibition continues to recognize the importance of interaction by providing a unique opportunity to intermingle with Appalachian students, faculty, staff and community. This program also allows the artists to connect with each other to create a dialogue and network for future endeavors. The most rewarding part of this program is the partnerships and relationships that are shaped through collaboration. The Rosens' history of establishing strong working relationships continue to grow each year as we incorporate students into this creative environment by utilizing their individual talents to compliment the wide range of facets included in the program.

It is with my sincere anticipation that you will find this program useful, not only in an aesthetic sense, but to be used as a tool to question your surroundings and better understand how the arts can become an integral part of our daily lives.



Brook Bower
Assistant Curator & Rosen Project Director



EDUCATIONAL COMPONENTS & AUDIO TOUR

The Rosen program's educational component is designed to allow visual arts to become more accessible to the greater Boone community by providing opportunities to experience the visual arts in a dynamic, meaningful and personal way. We hope to enrich the lives of our participants by providing activities that are both educational and therapeutic, and to build an audience that recognizes the importance of the arts in experiencing, interpreting, understanding, recording and shaping culture.

The Rosen Program offers several opportunities that include: guided tours for classes and groups from June until February; a detailed catalog; comprehensive website; and the *Guide By Cell* audio component.

THE ROSEN AUDIO COMPONENT ART IS JUST A PHONE CALL AWAY...

The 24th Rosen audio program has been designed to assist and improve the visitor's experience with the Rosen Outdoor Sculpture Program and is best utilized when you walk the sculpture tour while learning more about the program first-hand from the artists.

The audio component has been designed in partnership with the Robert F. Gilley Recording Studio and the Miriam Cannon Hayes School of Music with student engineers Mitch Petersen and Pete Caponi under the direction of Mr. Scott Wynne.

This year's sculpture locations can be found along River's Street stretching from Walker Hall at Bodenheimer Drive to the Duck Pond at Stadium Drive. You may use the map provided on page 36 of the catalog or a map is available for download from www.rosensculpture.org to assist in the location of the sculptures on the tour.





JUROR'S BIOGRAPHY

Jerry Jackson Deputy Director of Penland School of Crafts Penland, NC

Jerry Jackson has served as the deputy director for Penland School of Crafts in Penland, NC since July 2007. Prior to his tenure at Penland, Jerry was the chief curator and director of the Rocky Mount Arts Center at the Imperial Centre for Arts and Sciences, Rocky Mount, NC. He brings extensive expertise in exhibition, collection and archive practices to the position. Historical preservation was also a key component of his previous experience. The Imperial Centre development was a 6-year rehabilitation project that included a complex of historical structures that ultimately became a 145,000sf facility. Jerry currently serves on the boards of the Mitchell County United Way and the Mitchell County Chamber of Commerce. Past board appointments include Pocosin Arts, the North Carolina Museum Council, Eastern North Carolina Visual Arts Consortium, Very Special Arts and the Professional Arts Councils of Eastern North Carolina. Jerry received his MFA and BFA from East Carolina University in studio art.

Jackson holds MFA (2006) and BFA (1983) degrees in ceramics from East Carolina University, and AA (1980) degree from Wingate University. He has spent the majority of his arts career as a curator and arts administrator. Jerry has been in the position of Deputy Director at Penland School of Crafts since July 2007. Prior to relocating to Penland, he served 11 years as curator and cultural arts administrator (director) at the Rocky Mount Arts Center.

Jackson has curated dozens for exhibitions during the past 12 years and has served as juror for numerous exhibitions throughout the southeast. He has served on the board of Pocosin Arts, the North Carolina Museum Council, Eastern North Carolina Visual Arts Consortium, Very Special Arts and the Professional Arts Councils of Eastern North Carolina. In 2007, he was awarded the Mid-Career Arts Administrator Award from the North Carolina Museum Council. Currently, he serves as the Travel and Tourism Chair for the Mitchell County Chamber of Commerce and is a board member for Mitchell County United Way.

JUROR'S STATEMENT

Jerry Jackson

Deputy Director of Penland School of Crafts, Penland, NC

I am honored to have been selected as the juror for the 24th Rosen Outdoor Sculpture Competition and Exhibition. As a native and life-long resident of North Carolina I have had the pleasure of attending the Rosen Exhibition for the past 14 years. I have seen the exhibition grow and transition as artists have exhibited diverse collaborations of mind and hand.

Having established a national outdoor sculpture exhibition in Eastern North Carolina in 1997, I clearly understand the financial and logistical complexities of mounting such an exhibition. This experience demands that I express my gratitude to Appalachian State University, patrons Martin and Doris Rosen, Hank Foreman and Brooke Bower for the continued support of outdoor sculpture in a public arena. The Rosen Exhibition defines Appalachian State University as a cultural destination and leader in the arts.

Carl Billingsley's *Prism Arc ASU #1* is a departure from Carl's long time focus on material and form. The addition of color to his work requires viewer interaction with the work; demanding the viewer to respond to changing light, seasons and the natural environment in which the work is positioned. The various planes comprising the full 3-dimensional form, visually directs the viewer around the veiled steel. Living only one hour from Boone, I am eager to travel back to see this work as it becomes altered by seasonal colors- the brilliance of fall and the reflections from a snow covered ground.

Curt Brill's *Diana 41* encompasses a full range of emotions that are defined by the viewer's personal experiences. The sculpture captures the energy of a well trained dancer while at the same time, reflecting opposing emotions such as an aging body. On any hot summer day, the figure could easily appear to be melting into the gravel surface that defines its environmental setting. In clear opposition, the fluid figure appears to be on the verge of standing at a moments notice, becoming a digitally created action figure destined for a summer blockbuster movie. Brill expresses his love of movement and dance and the sheer joy of a good laugh as an overriding manifestation of his professional work in nursing homes and mental institutions. All of these emotions are highly complex and clearly represented in his work. I am very pleased to select *Diana 41* as the Martin & Doris Rosen Award Winner of 24th Rosen Competition.

Jim Buonaccorsi's social indicator, *Fuel for the Fire* is clearly defined by the text that is cast into the iron doors. Buonaccorsi addresses social, political, philosophical and theological issues that many viewers may consider cultural misgivings. The juxtaposition of suburb craftsmanship to referenced cultural misgivings is a highly intriguing component of Buonaccorsi's work. Visual elements of decay, destruction and fear are so well executed that they seem to serve as social solutions for future generations. In contrast to a solution, the interior red light warns the viewer of prevalent social issues of today. The interior figures, encapsulating structure, and coal as a fuel source are all monochromatic and reflect the fleeting memory of the human race.

Dana Gingras defines *Relic* as a testament to the past, a memory of simpler times. Scale and the masterful use of material are key components to the complexity of *Relic*. The repetitious forms, constructed of precise facets, appear to be an enlargement of a relic that should fit comfortably into the human hand, a relic that might be unearthed or washed ashore on a beach. The assemblage of one hundred and eighty individually cut parts is masterful; it reflects machine like precision that demands a thorough inspection by the viewer. Assembled components direct the viewer to a pierced center that becomes a visual and contemplative source of energy.

Kyle Van Lusk has successfully crafted *Declan's Keystone* as a mysterious passage or open container that reflect past experiences or contemplation of future journeys. Much like *Relic* by Dana Gingras, Lusk uses well proportioned forms to frame an opening that offers the viewer numerous questions. The welded forms are well balanced, supportive as suggested by the title and appear weightless despite the scale of the work.

Harry McDaniel's *Anhinga* is a broad range of compositions, all which work equally well as the viewer circles the reflective sculpture. I am intrigued by McDaniel's use of a 3-dimensional design program to create the 3 intersecting forms that comprise the full composition. As an afterthought, McDaniel recognized the birdlike qualities of the fabricated forms, hence the title of the sculpture. Although the visual weight of the sculpture far exceeds its physical weight; the implication of flight and motion is every effective.

Lee S. Millard adds a sense of humor to the exhibition through the installation of *Fresh Air Freshener (Fruit Punch)* and *Fresh Air Freshener (Bouquet)*. Through the replication of a well-known icon, Millard's air fresheners also add social and environmental commentary to his installation sites. In the submitted images for the sculpture competition, Millard presented the sculptured air fresheners hanging in a cemetery and from highway overpasses. Much like the use of the actual car air freshener, the colorful six foot trees are a commentary for change. The trees serve as a timely statement on current topics such as the BP oil disaster, global warming, war, the economic downturn and numerous other issues facing our county and planet.

Robert Winkler's *Roll Over* portrays delicate and graceful dance moves despite the solid forms used to create this work. The sculpture is never visually still, showing only a subtle vibration as the viewer rotates around the energy field that shrouds the work. Winkler states that he is concerned with movement rather than material. Although his use of wood and metal is successful, could other materials achieve the same results? The answer is in the precision of material fabrication which translates into a weightless quality.

Jeff Zischke's *Canyon Series 3* reflects the natural structures of canyons and rock formations. The use of perforated planes allows the viewer to interact with a monumental subject in an aggressive manner. The viewer is in control and mindful of the human scale. Surface and material are key to Zischke's sculpture- all reflective of the natural materials, colors and textures that have shaped the earth for centuries.



SITE 1

Jeff Zischke

Scottsdale, AZ
Canyon Series 3
Patinated steel
2009
9' x 7' x 8'

Artist Statement

I design and make art everyday. Art is my life. I surround myself with it and am absorbed by it. My artistic style continues to evolve because of my fascination with new materials, differing environments and technology. I am constantly looking for new mediums and ways to incorporate a wide variety of materials into my artworks.

Website: www.jeffzischke.com





SITE 2

Robert Winkler

Asheville, NC

Roll Over

Cedar and steel with clear preservative stain

2008

5' x 8' x 7'

Artist Statement

People often ask me what inspired my sculptures. But the more relevant question is, "What do my abstract forms inspire in the viewer?" Although my forms are abstractions of movement and balance, each viewer seems to reference some image or object from their own experience.

Since the early 90s, I have been manipulating volume, mass and balance to create a sense of movement. In some works, the graceful, gravity challenging forms seem to resist the downward pull of the Earth and reach heavenward, where others attempt to break away but are anchored to the earth.

My concern is with movement rather than material. Above all it is my goal to find infinite variation within a limited number of forms. I have found that I can achieve serpentine, animated shapes through the use of incremental gradations, without so much as a single curved element. The simplicity of the forms demands meticulous workmanship that offers no hiding place for error.

Website: www.robertwinklersculpture.com



SITE 3

Carl Billingsley

Ayden, NC

Prism Arc ASU #1

Painted steel

2010

12' x 4' x 5'

Artist Statement

My most recent work involves a renewed interest in the exploration of color. I have recently decided to change my focus from material to dynamic of color in the public realm. My past sculptures were intended to maintain a direct relationship to the process and material and were therefore never painted from the original characteristics of the steel.

I strive to utilize color as phenomenon to bring the attention of the public to the many ways that color changes as the light and environment around the sculpture change. It affects both the form and the color of the sculpture. Color is not a static, passive element in my work.

Prism Arc I is constantly changing: yellow becomes orange under the influence of reflected red, orange become red, and red shifts through values and intensity as the sun tracks through the sky.



SITE 4

Lee S. Millard / REDNet

Bloomsburg, PA

Fresh Air Freshener (Fruit Punch)

Exterior latex paint and polyurethane on wood

2008 remade 2010

6' x 4' x .75

Artist Statement

The idea to make six-foot tall air fresheners was initially a reaction to a 2006 Craig's List post from a struggling, single mother who wrote that the only Christmas tree her family had was the one hanging from the rearview mirror of her car.

While the sentimentality of this mother's statement may not be in the forefront of *Fresh Air Fresheners* anymore, the process of removing this well-known icon from its intended interior context to the outdoors and increasing the scale to the size of an actual Christmas tree takes on a more humorous and unusual life of its own. These colorful (not-so) little trees are placed in public places, usually without permission, to catch people off-guard, to making them laugh, and by using something familiar, make them re-think their environment.

Fresh Air Fresheners have been known to show up hanging from train bridges, Santa's Cottage, walking trails and on college campuses.

Website: www.leesmillard.com





SITE 5

Dana Gingras

Mooresville, NC

Relic

Acid etched steel

2009

7'6" x 7'6" x 4'

Artist Statement

Growing up in rural northwest Connecticut, I was fascinated by all things old. Walking deep in the woods I would come across crumbled stonewalls, rusty pieces of metal, and countless odds and ends of different sorts. I would realize that 200 years ago a farm might have stood there, or possibly an abandoned settlement. I spent countless hours digging and discovering trying to unearth treasures from the past, and figure out their use.

"Relic" is born from the memories of this simpler time. Its design comes from a melding of two series. The Window series that urges the viewer to see the mass of the sculpture, but at the same time to view the negative spaces and focus on the elements in nature which it frames, and the Building Block series which combines simplistic forms with complex constructions. "Relic" consists of one hundred and eighty individually cut, formed, and welded pieces of steel to create one unified mass. It was created to invite feelings of mystery and wonder, but also to invoke questions such as; what is it? Where did it come from, and how was it used? "Relic" is a testament to the past.

Website: www.danagingras.com





SITE 6

Lee S. Millard / REDNet

Bloomsburg, PA

Fresh Air Freshener (Bouquet)

Exterior latex paint and
polyurethane on wood

2008 remade 2010

6' x 4' x .75

SITE 7

Jim Buonaccorsi

Watkinsville, GA

Fuel For The Fire

Steel, cast iron, bronze, coal, and electricity
2008

10' x 5' x 5'



Artist Statement

Fuel For the Fire, the work being presented in this years Rosen Outdoor Sculpture Competition and Exhibition, is probably best described by the text I chose to cast into the iron doors.

*Great Claims Of Progress Continues To Be Made
A Failed Attempt To Learn From History
The Same Mistakes Are Being Made Efficiently
There Will Always Be Fuel For The Fire*

As an artist I see my role as that of 'scribe'. For me it is important that my works ask questions, addresses issues and acts as a social indicator of the time and place in the world in which we live. I am not so bold as to think my work can provide answers to the social, political, philosophical and theological issues it often addresses, nor is it an attempt at moralizing or passing judgment. This work is my way of confronting my own fears and misgivings of this life.

In presenting these concerns in a visual format, what I hope to accomplish as an artist, is to awaken the often 'turned blind eye' of the viewer to also address these issues. Perhaps awareness of our inabilities would be at least half the battle towards making this a less complicated and volatile world.

Unfortunately, it is apparent that the human race has a short and fleeting memory. What may be considered its greatest attribute, the power of reason, may also be its biggest curse as we are the only species that knowingly and wantonly kill our own!

To quote Albert Camus, "Beginning to think is beginning to be undermined".

Website: www.metaletal.com



SITE 8

Harry McDaniel

Asheville, NC

Anhinga

Aluminum

2008

7'2 x 4'6 x 4'3"



Artist Statement

In designing Anhinga, I did not have any representational or conceptual intentions. I was simply working with forms in space to create a visual experience for the viewer. I wanted to elicit a feeling of motion and interaction between the three sections. As you walk around the sculpture, you will find that there is really no front or back; the three components can be seen as a new composition from each viewing angle.

When I finished fabricating the sculpture, I saw birdlike qualities to the forms, so I searched through my bird book for inspiration for a title. I found it in the anhinga, a water bird that lives in a range from the southeastern U.S. to northern Argentina. The overall form of the sculpture does not look like an anhinga, but each piece suggests a part of the bird. With a bit of imagination, you can see the outstretched neck, the upward-lifted wings, and the diving tail of an anhinga.

Website: www.harrymcdaniel.com





SITE 9

Kyle Van Lusk

Brevard, NC

Declan's Keystone

Steel

1999

9' x 4'6" x 2'

Artist Statement

I strive to create work that is engaging and original. I primarily work non-objectively so that my intention is to not directly represent an object or individual from life. I do, however, often use proportions and forms from the real world as inspiration. I believe that sculpture should be exciting and new to the viewer and yet still contain an element of familiarity. My hope is that upon experiencing my work the viewer has the feeling of being shown something they have never seen before yet still have a strong indefinable and compelling connection with.

Website: www.kvlsculpture.com



SITE 10

Curt Brill

Tucson, AZ

Diana 41

Bronze

2007

8' x 6'1 x 9'6"



Artist Statement

My search in the visual arts is for the hidden human spirit. That small part that makes us each unique, yet finds us a common home. I have been a paid professional, as well as an active volunteer in state run mental institutions, private and county run nursing homes and been a drug rehabilitation counselor. Overriding this vein is the love of movement, dance and the sheer joy of a good laugh. These attributes find expression thorough dimensionality in clay, plaster, wax and metal. When working on a piece, I first search for that bit of movement, then I search for the humor to help carry me through the piece, and in completion I search for serenity. My fortune lies in the knowledge that my audience continues to be like my work - ongoing.

Website: www.curtbrill.com

ABOUT THE PUBLIC ART PROGRAM IN DOWNTOWN BOONE

The Downtown Boone Development Association's Public Art Program (DBDA) collaborated with Rosen Sculpture Program, Watauga County Arts Council, and the Turchin Center for the Visual Arts to provide additional public art for downtown Boone through the selection of three Community Choice Awards. This year's award winners are located in Downtown Boone locations including Melanie's Food Fantasy Restaurant, the Watauga County Arts Council (Jones House) and the Turchin Center for the Visual Arts.

"This partnership reinforces Appalachian and the Town of Boone's involvement in and dedication to western North Carolina's growing arts community. The Rosen Sculpture Program is a well-established program that has proven its effectiveness through its outstanding staff, the program's popularity as part of An Appalachian Summer Festival and the talented artists who participate in the annual competition."



Mary Ella Baker
DBDA's Public Art Program Director

The Downtown Boone Development Association

The mission of the Downtown Boone Development Association (DBDA) is to improve the central business district of Boone by encouraging property owners to maintain, improve and beautify downtown properties; improving walkways and pedestrian crosswalks; providing more cultural and civic events downtown; promoting "smart commercial development"; encouraging transportation and parking improvements; and encouraging greater involvement of all property owners, professionals, nonprofit groups or agencies and merchants in district. The DBDA funding comes from three sources; taxation, membership dues and private funding.



The Watauga County Arts Council

Since the late 1980's the Arts Council has displayed a new piece of outdoor sculpture each year on the pad located on the front lawn of the Jones House Community Center. This annual program is designed to give regional sculptors an opportunity to display a large-scale work in a local setting and to create an atmosphere and opportunity for area artists to show their work celebrating and sharing their diverse visions and talent with friends, neighbors and visitors to our area. By providing a place to exhibit, the Arts Council hopes to encourage and develop existing and potential arts activity in the community. The Watauga County Arts Council sponsors this program in keeping with its mission which is "to sponsor and encourage cultural and educational activities in the creative and performing arts in Watauga County and its surrounding areas." In 1999 the Arts Council's Board of Directors agreed to rename these annual sculpture exhibitions in memory of a local sculptor, *Sherry Ann Edwards*, who had made significant contributions to the advancement of sculpture in the region and even nationally.



Wayne Trapp
Skywalk

Powder coated steel
16' x 11' x 9'

*Gift of the Artist to the Town of Boone, 2008
This sculpture was first seen in Boone during the
21st Rosen Outdoor Sculpture Competition &
Exhibition (2007-2008).
Located at the Watauga County Public Library*





SITE 11

Julia Stout

Black Mountain, NC

Circa Cinq of Sacred Geometry Series

Powdercoated, faux finished, welded steel

2008

Variable Sizes



Artist Statement

Art reflects my life experiences: the sum total of all that I am at a particular moment.

The development of the Sacred Geometry Series evolved as I have studied Yoga and the geometry of the elements.

I began with the elements of earth. A cube is the geometry of salt and the most fundamental earth element and the circle is the geometry of water.

This piece depicts five circles to represent the five elements: earth, water, fire, air, and ether/void.

The circular elements were designed to spin to physically illustrate how each vortex/chakra/element in our bodies can spin or get caught in stillness at any given time.

The earth is our structural alignment or connection with self and others.

The water is our creativity, our passion, and our sexuality - how we flow in life.

The colors and the knowledge of the sacred geometry evolved from the studies of many of my yogic textbooks on each elemental vortex.

The final three elements of the series-fire, air, and ether - will continue to develop as the series evolves.

Website: www.gjuilia.com



SITE 12

Robert Winkler

Asheville, NC

Look Homeward Angles

Cedar and steel with clear preservative stain

2007

9' x 10'10" x 3'8"



SITE 13

Guy Bellaver

St. Charles, IL

Oriental

Painted steel

2007

12' x 7' x 4'8"



Artist Statement

Oriental is inspired by the art of calligraphy. The brush strokes and their fluid movements are inherently beautiful – and this movement and flow, although only two dimensional, were the inspiration for creating the sculpture. The material used to convey the idea is steel. It is presented in an industrial shape called an I-beam. The I-beams used in this piece are hand-made, three-piece steel structures made up of a web with two sides welded perpendicular to the web. This steel configuration gives the sculpture structural strength while allowing the artist to shape it into the flowing sections of the sculpture.

The flowing sculpture emerges from a base made up of a sand and cement mixture (which mimics the Japanese art of “karesansui”). The mixture is deposited at the base of the sculpture while in a pliable state and then raked by the artist. The impression made by the rakes’ teeth remains once the mixture hardens. These impressions give the finished sculpture, along with its chosen site, a complete interpretation.





THE MARTIN & DORIS ROSEN AWARD WINNER 2010-2011

Curt Brill

Diana 41

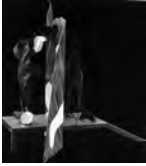
"Diana 41 encompasses a full range of emotions that are defined by the viewer's personal experiences." - Jerry Jackson

Each year, the Martin and Doris Award Winner receives, as part of their award, a week-long residency within Appalachian State University's Department of Art during the 2010-2011 academic year. Curt Brill's residency will include a public lecture, workshops and class critiques within the department. The Rosen Artist Residency Program is in partnership with the Rosen Outdoor Sculpture Competition and Exhibition and the Department of Art. Up-to-date information will be located at www.rosensculpture.org.





1987-1988: Juror, Richard Hunt "Sculptor" Chicago, Illinois
Rosen Award Winner: Bruce White, Sycamore, Illinois
"Twister" Painted aluminum



1988-1989: Juror, Valerie Fletcher "Curator for the Hirshhorn Museum & Sculpture Garden" Washington, DC
Rosen Award Winner: Smadar Yinhar, Asheville, North Carolina
"The Bridge" Painted steel



1989-1990: Juror, Jack Burnham "Critic, Educator & Scholar" College Park, Maryland
Rosen Award Winner: Be Gardiner, Creston, North Carolina
"After the Rape of Persephone" Marble



1990-1991: Juror, Donald Kuspit "Critic, Author & Editor" New York, New York
Rosen Award Winner: Jim Buonaccorsi, Watkinsville, Georgia
"A Question of Direction" Steel



1991-1992: Juror, James Drake "Artist" El Paso, Texas
Rosen Award Winner: Charlie Brouwer, Radford, Virginia
"Picnic" Wood



1992-1993: Juror, Jerry Peart "Sculptor" Chicago, Illinois
Rosen Award Winner: Ted Garner, Chicago, Illinois
"Birds of Fire" Painted steel



1993-1994: Juror, John Henry "Sculptor" Parker's Lake, Kentucky
Rosen Award Winner: Evan Lewis, Chicago, Illinois
"Sound Asylum" Wood and aluminum



1994-1995: Juror, Jesus Bautista Moroles "Sculptor" Rockport, Texas
Rosen Award Winner: Robbie Barber, Wichita Falls, Texas
"Goddard Nomad" V-Steel



1995-1996: Juror, James Surls "Sculptor" Cleveland, Texas
Rosen Award Winner: Mary Seyfarth, Chicago, Illinois
"Self Kore-Bronze" Clay and marble



1996-1997: Juror, Bruce White "Sculptor" Sycamore, Illinois
Rosen Award Winner: Harold Van Houten, Ellisville, Mississippi
"Center Device" Steel, stone, and cement



1997-1998: Juror, Jackie Brookner "Sculptor" New York, New York
Rosen Award Winner: R. F. Buckley, Miami, Florida
"Sleep That Knits Up the Raveled Sleeve of Care" Forged aluminum



1998-1999: Juror, John Perreault "Critic & Curator" Brooklyn, New York
Rosen Award Winner: Steven Siegel, Red Hook, New York
"Squeeze 2" Newspaper, earth, and grass - Site Specific



1999-2000: Juror, Michael Dunbar "Sculptor, Co-Producer of the *Chicago Navy Pier Sculpture Exhibit*, & Illinois State Art in Architecture Director" Springfield, Illinois
Rosen Award Winner: Joe Thompson, Greenville, South Carolina
"Wisdom-Knowledge" Stone, steel and found objects - Site Specific



2000-2001: Juror, Kathryn Hixson "Editor & Executive Director of *New Art Examiner Magazine*" Chicago, Illinois
Rosen Award Winner: Amy Gerhauser, Norfolk, Virginia
"Sheltering Spiral II" Steel, found limbs, fabric, shellac - Site Specific



2001-2002: Juror, Richard Hunt "Sculptor" Chicago, Illinois
Rosen Award Winner: Dennis Peacock, Shelton, Washington
"Prometheus (Still Stealing Fire)" Steel



2002-2003: Juror, Kerry Brougner "Curator for the Hirshhorn Museum & Sculpture Garden" Washington, DC
Rosen Award Winner: David Tillinghast, Seneca, South Carolina
"The Stinging Bee" Steel, bronze, earth and field stone - Site Specific



2003-2004: Juror: Glen Gentele "Executive Director, Laumeier Sculpture Park" St. Louis, Missouri
 Rosen Award Winners: 1st Place: John Hooker, Chicago, Illinois: "O" Concrete and steel
 2nd Place: Wendy Klemperer, Brooklyn, New York: "Prey" Steel and aqua resin
 3rd Place: Brian Gustafson, Bloomington, Illinois: "Booth" Aluminum and glass



2004-2005: Juror: Alyson Baker "Executive Director, Socrates Sculpture Park" New York, New York
 Rosen Award Winner: Karyn Olivier, Brooklyn, New York
 "Tree House for Booker T. (Thanks Martin)" Wood, aluminum and rope - Site Specific



2005-2006: Juror: Brooke Barrie "Grounds for Sculpture" Hamilton, New Jersey
 Rosen Award Winner: Mike Roig, Carrboro, North Carolina
 "Yo-Yo's Muse" Steel and stainless steel



2006-2007: Michael Klein "Executive Director of International Sculpture Center (ISC)" Hamilton, New Jersey
 Rosen Award Winner: Jeff Downing, San Rafael, California
 "Block Island Hangout" Ceramic



2007-2008: Juror: Shannon Fitzgerald "Independent Curator & Writer" St. Louis, Missouri
 Rosen Award Winner: Jonathan Hils, Norman, Oklahoma
 "Innate" Welded and painted steel and "Right Turn" Welded and painted steel



2008-2009: Juror: Dr. Sarah Clark Langager
 "Director & Curator, Western Washington University" Bellingham, Washington
 Rosen Award Winner: Shawn Skabelund, Flagstaff, Arizona
 "Brassing Out" Steel, wood, brass, and pinesap - Site Specific



2009-2010: Juror: Daniel E. Stetson "Executive Director of the Polk Museum of Art" Lakeland, Florida
 Rosen Award Winner: Trace O'Connor, Greensboro, North Carolina
 "Iscariot" Galvanized steel, light poles, structural and welded pipe
 Honorable Mentions: Derek Chalfant, Elmira, New York, "Flower"
 Kevin Eichner, Moncure, North Carolina, "L'Albero Di Vita"
 Kristy Summers, Carbondale, Illinois, "Pocket Version"



2010-2011: Juror: Jerry Jackson, Deputy Director of Penland School of Crafts, Penland, North Carolina
 Rosen Award Winner: Curt Brill, Tucson, Arizona
 "Diana 41" Bronze

SCULPTURE ACROSS CAMPUS



Sherry Edwards (1943-1998)

Daniel Boone
Bronze
1999

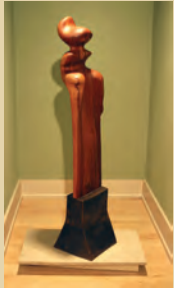
Commission of 1945 Alumnus, Durward Walker Maynard
Duck Pond on Rivers Street



Sherry Edwards (1943-1998)

(Untitled)
Carved wood
Circa 1981

On Loan from the Artist's Family, 2003
Turchin Center Grounds



Sherry Edwards (1943-1998)

(Untitled)
Mixed media with hardwood and steel
1982

Gift of Dr. Margaret (Peggy) Polson, 2000
The Appalachian Loft, New York



Sherry Edwards (1943-1998)

Wind song
Carved travertine marble
Circa 1981

On Loan from the Artist's Family, 2003
Appalachian House (Chancellor's Home)



Sherry Edwards (1943-1998)

Chancellor Plemmons
Bronze
Circa 1990

Plemmons Student Union



Sherry Edwards (1943-1998)

Chancellor Blanford Barnard Dougherty
Bronze
1990

Presented to ASU by the Contributors to the Senior Class Gift, 1990
I.G. Greer Hall Plaza



Sherry Edwards (1943-1998)

Double Wedge
Mixed media with carved pine, steel, and copper
1980

Gift of Dr. Margaret (Peggy) Polson, 2000
Turchin Center Facility



Be Gardiner

A Divination of Mystery
Pink granite with white marble base
1996

Gift of Dr. Margaret (Peggy) Polson, 2000
10th Rosen Outdoor Sculpture Competition & Exhibition
(1996-1997)
Broyhill Music Center



Be Gardiner

Savaronola's Venus
White marble
Circa 1990

Gift of the Artist, 1999
Turchin Center Grounds



Be Gardiner

After the Rape of Persephone
White marble
1989

Gift of Anonymous Donor, 1990
The Rosen Award Winner from the 3rd Rosen Outdoor Sculpture
Competition & Exhibition (1989-1990)
Broyhill Inn & Conference Center



Be Gardiner

Eve
Marble with bronze leafing
Circa 1990

Gift of Reverend Tozan (Tom) Hardison, 2002
Turchin Center Grounds-Kay Borkowski Sculpture Garden



Be Gardiner
Untitled
White marble
Circa 1990
Gift of the Artist, 2004
Turchin Center Facility



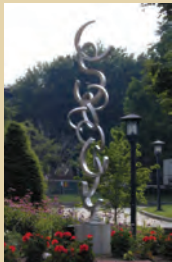
Be Gardiner
Adoration Illuminates An Uncipherable History
White marble
Circa 1990
Gift of the Artist, 2004
Turchin Center Grounds



Nina Hole
Two Taarn
Wood-fired stoneware
2006
Constructed during the International Artist Residency, this sculpture was created and fired on-site during a three-week long residency in September 2006. The artist was assisted by students, staff and faculty from Appalachian State University, Haywood Community College, Penland School of Crafts, University of North Carolina in Asheville, and Western Carolina University. This International Artist Residency was organized by Center for Craft, Creativity and Design with support from Appalachian State University & Highwater Clays. More information about this project is available at: www.craftcreativitydesign.org
Wey Hall Hill



Nitin Jayaswal
Listening Benches
Cast concrete
2002
Gift of Edith Peiser and the Artist, 2002 & 2004
14th Rosen Outdoor Sculpture Competition & Exhibition (2000-2001)
Turchin Center Grounds



Gretchen Lothrop
Moon Dancer
Stainless steel
2002
Commissioned by ASU Staff Council for Staff Centennial Park & Dedicated to Catherine Bare, 2002
Staff Centennial Park (Anne Belk Hall)



Raymond Lutgert
Human Race
Stainless steel
Circa 1983
On Loan from the Artist, 1989
2nd Rosen Outdoor Sculpture Competition & Exhibition (1988-1989)
Edwin Duncan Hall



R. T. Morgan
Aztec Sun
Carved and chiseled marble fountain
Gift of Mr. & Mrs. Lawrence Singer, 2008
Turchin Center Facility



R. T. Morgan
Columnar Sculpture
Carved black and white marble
1997
Gift of Mr. & Mrs. Lawrence Singer, 2008
Turchin Center Facility



Greg Mueller
Unity
Bronze coated steel
2002
Gift of the Artist, 2003
16th Rosen Outdoor Sculpture Competition & Exhibition (2002-2003)
Wey Hall Plaza



Robert Roesch
Orion
Stainless steel and lights
1999
The Art Works for State Buildings Act, 1999 (NC Percent for Art Program)
CAP Science Complex



John Safer
Judgment
Patinated bronze with black granite base
Gift of John and Joy Safer, 2001
Turchin Center Grounds



Thomas R. Stancliffe

Colloquy

Galvanized steel and bronze
1996

*The Art Works for State Buildings Act, 1996
(NC Percent for Art Program)*

John E. Thomas Administrative Building



Wayne Trapp

Ceremonial Entrance

Cor-Ten steel
1989

Gift of Robert and Joan Beber, 2003

Turchin Center Grounds-Kay Borkowski Sculpture Garden



Wayne Trapp

OBI II (Tribute to Noguchi)

Carved and polished pink striated alabaster
1983

*Gift from the Collection of Gretchen H. Martin in Memory of E.D.
Martin in Honor of Wayne Trapp, 2006*

Turchin Center Facility



Wayne Trapp

Pierced Disc

Stainless steel
2007

Purchased with funds gifted to the University, 2008

Broyhill Inn and Conference Center



Thomas Walsh

Landmarker

Cast aluminum
Circa 1990

Gift of the Artist, 1993

*6th Rosen Outdoor Sculpture Competition & Exhibition (1992-
1993)*

Broyhill Inn and Conference Center



Ronny Walker

Sweet Solitude

Bronze
2004

*Commissioned by the Helen M. Clabough Charitable Foundation
for the permanent installation in the Kay Borkowski Sculpture
Garden, 2004*

Turchin Center Grounds-Kay Borkowski Sculpture Garden



Myra Weissgold

Centennial Sculpture

Bronze
1999

*Commissioned by the Office of Vice-Chancellor for Student
Development through the Centennial Celebration Sculpture
Competition, 1997-1999*

Founders Mall



Bruce White

Hephaestus

Bronze, stainless steel, and powered coated aluminum
1996

*Commissioned by Martin and Doris Rosen for the permanent
installation to commemorate the 10th anniversary of the
Rosen Outdoor Sculpture Competition and Exhibition
Wey Hall Hill*



Glenn Zweygardt

Council Columns

Steel, stainless steel, bronze, cast glass and enameled steel
1999-2008

*Purchased by the family and friends of Dr. Frans van der Bogert
in memory of his ways of being, thinking, learning, and teaching;
his love of art and aesthetics; and his service to Appalachian State
University. From the 22nd Rosen Outdoor Sculpture Competition &
Exhibition (2008-2009)*

Carol Grotnes Belk Library & Information Commons Garden

THE ROSEN EXHIBITION MAP

Art is just a phone call away...

Take an audio tour of this year's sculptures with your cell phone!
Dial (828) 333-9020 along with the corresponding number followed by the "#" sign.



Dial 1#

Rosen Sculpture Program Introduction

Dial 2#

Site 1- Jeff Zischke
Canyon Series 3

Dial 3#

Site 2 - Robert Winkler
Roll Over

Dial 4#

Site 3 - Carl Billingsley
Prism Arc ASU #1

Dial 5#

Site 4 - Lee S. Millard
Fresh Air Freshener (Fruit Punch)

Dial 6#

Site 5 - Dana Gingras
Relic

Dial 7#

Site 6 - Lee S. Millard
Fresh Air Freshener (Bouquet)

Dial 8#

Site 7 - Jim Buonaccorsi
Fuel For The Fire

Dial 9#

Site 8 - Harry McDaniel
Anhinga

Dial 10#

Site 9 - Kyle Van Lusk
Declan's Keystone

Dial 11#

Site 10 - Curt Brill
Diana 41

Dial 12#

Site 11 - Julia Stout
Circa Cinq of Sacred Geometry Series

Dial 13#

Site 12 - Robert Winkler
Look Homeward Angles

Dial 14#

Site 13 - Guy Bellaver
Oriental

BUILDING LEGEND

A. Walker Hall

B. Broyhill Music Center

C. Farthing Auditorium

D. Wey Hall

E. Newland Residence Hall

F. Duck Pond

G. Turchin Center for the Visual Arts

H. Melanie's Restaurant (Downtown, King Street)

I. Jones House (Downtown, King Street)



13 (H) Melanie's Restaurant (downtown)

12 (I) Jones House (downtown)



ACKNOWLEDGEMENTS

The Rosen Outdoor Sculpture Competition and Exhibition is made possible by the generosity of longtime art and An Appalachian Summer Festival supporters Martin and Doris Rosen. The staff of the 24th Rosen Competition Outdoor Sculpture Competition and Exhibition would like to express a generous thank you to this year's artists, who not only took the time to submit a variety of contemporary sculpture, but who chose to participate in this landmark exhibition.

Thank you to Jerry Jackson, this year's juror, for dedicating his time to jury this exhibition. Jerry's juror statement provides our audience with a healthy commentary on public art and information on his selections.

In addition, we would like to take an opportunity to recognize all of the people who extended their expertise and assistance to make this program a success. One of the fundamental components of this program is student involvement. Whether their contribution is providing assistance through, assistantships, internships, volunteering, graphic designing, photography, engineering, music composition, program planning or simply participation in the offerings of the program, the students' connection is essential to the operation of the competition. I would like to thank our gallery assistants for their help with the sculpture installations on campus: Nicola Bajalia, Ashley Botzis, Tricia Cooke, Laurel Crepeau, Katie Ericson, Kyle Fisher, Sara Jerome, Dianna Loughlin, Jasmin McFayden, Amanda Picket and Ben Wesemann.

Thanks also to Associate Professor and Director of Catherine Smith Gallery Jody Servon for her support and for loaning the CSG's Gallery Assistants to the program; Exhibition Coordinator Cassie McDowell and her installation crew for providing maintenance and assistance during the installations; student recording engineers from the Robert Gilley Recording Studio: Mitch Petersen and Pete Caponi, and Assistant Professor and Recording Studio Director Scott Wynne.

A heartfelt thank you goes to our photographer Troy Tuttle for his exquisite photography of the sculptures and his indispensable documentation of the installations and artists during installation and our graphic designer, Sarah McBryde for her intriguing design of this year's catalog. Thanks also to our website designer, Pete Montaldi, who has spent so much time and creativity organizing the competition portion of the program and creating a central location for a complete archive and exhibition supplement.

We would like to recognize the following individuals for their much-needed assistance in the installation of the competition's works: Gary Proffitt of Boone Crane, Inc, who spends hours, upon hours, lifting sculptures and working with artists to install their works of art; and Professor of Sculpture Sean Mathews who donates his time and organizes the *Rosen Artist Residency Program*. A thank you goes out to the staff of the Downtown Boone Development Association's Tuesdae Rice, Executive Director, and Mary Ella Baker, Public Art Coordinator, and the entire Public Art Committee for their dedication to the arts.

Installations on a college campus require a great deal of inter-departmental collaboration. We would like to extend our gratitude to Jim Bryan, manager of landscape services, and the entire Grounds Crew for working tirelessly to maintain the beauty of our campus, as well as allowing us the opportunity to utilize the grounds of Appalachian as a viewing arena for outdoor sculpture. Thank you to Safety Officer Beth Clark for working with the staff and artists to provide a safe environment for students, faculty and staff while creating a safe setting to view outdoor sculpture.

From all of us at the Office of Arts & Cultural Program and the Turchin Center for the Visual Arts we thank you for taking the time to view this catalog, learning more about the competition, and making the arts an integral part of your daily lives.





www.rosensculpture.org



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