

ROSENSCULPTURE.ORG

34TH ROSEN

Annual Sculpture
Competition and
Exhibition

JUNE 2020 - MAY 2022




Appalachian
STATE UNIVERSITY.

34TH ROSEN

The Rosen Sculpture Competition and Exhibition is a national juried competition presented annually by An Appalachian Summer Festival and the Turchin Center for the Visual Arts. Since its establishment by Martin and Doris Rosen in 1987, the Rosen Competition continues a tradition of showcasing contemporary American sculpture in outdoor settings across the campus of Appalachian State University. This year, nine sculptures have been selected, with an additional work of sculpture installed at the Blowing Rock Art and History Museum (BRAHM).

Due to COVID-19, the 34th Annual Rosen Outdoor Sculpture Competition and Exhibition has been modified. Juror Rachel Stevens will host a virtual tour of this year's sculpture finalists on July 25, 2020 at 10 am. The award winners will be announced during the 2021 Appalachian Summer Festival.

Cash prizes are awarded to three artists whose work is chosen by the juror.

This program is made possible by the generous support of the Martin and Doris Rosen Giving Fund/Debbie Rosen Davidson and David Rosen and the Charles and Nancy Rosenblatt Foundation.

34TH ROSEN



Important Dates

June 2020 - May 2022

Exhibition Dates for 34th Rosen

July 25, 2020 at 10am

Rosen Sculpture Walk: Virtual Tour

July, 2021 (Date TBD)

Rosen Sculpture Walk and Awards Announcement

January 9, 2022

Online Registration System Opens for 35th Rosen

February 25, 2022 at 5pm

Deadline for Entries for 35th Rosen

March 31, 2022

Notifications Emails for 35th Rosen

May 2022

De-installation for 34th Rosen and Installation for
35th Rosen

34TH ROSEN

Annual Sculpture Competition and Exhibition

34TH ROSEN



Exhibiting Artists

Glenn Zwegardt
Remembering Giotto

Tom Scicluna
Scheme

Rudy Rudisill
Phoenix

Hanna Jubran
Light Pulse

David Boyajian
Unfurling Rising

Wayne Vaughn
The Dance

Charles Pilkey
Steampunk Babylon

Matt Amante
Teeter Tower

Joan Benefiel
Hoodoos

Gretchen Lotz
Blue Nautilus

34TH ROSEN

Annual Sculpture Competition and Exhibition

ABOUT THE JUROR

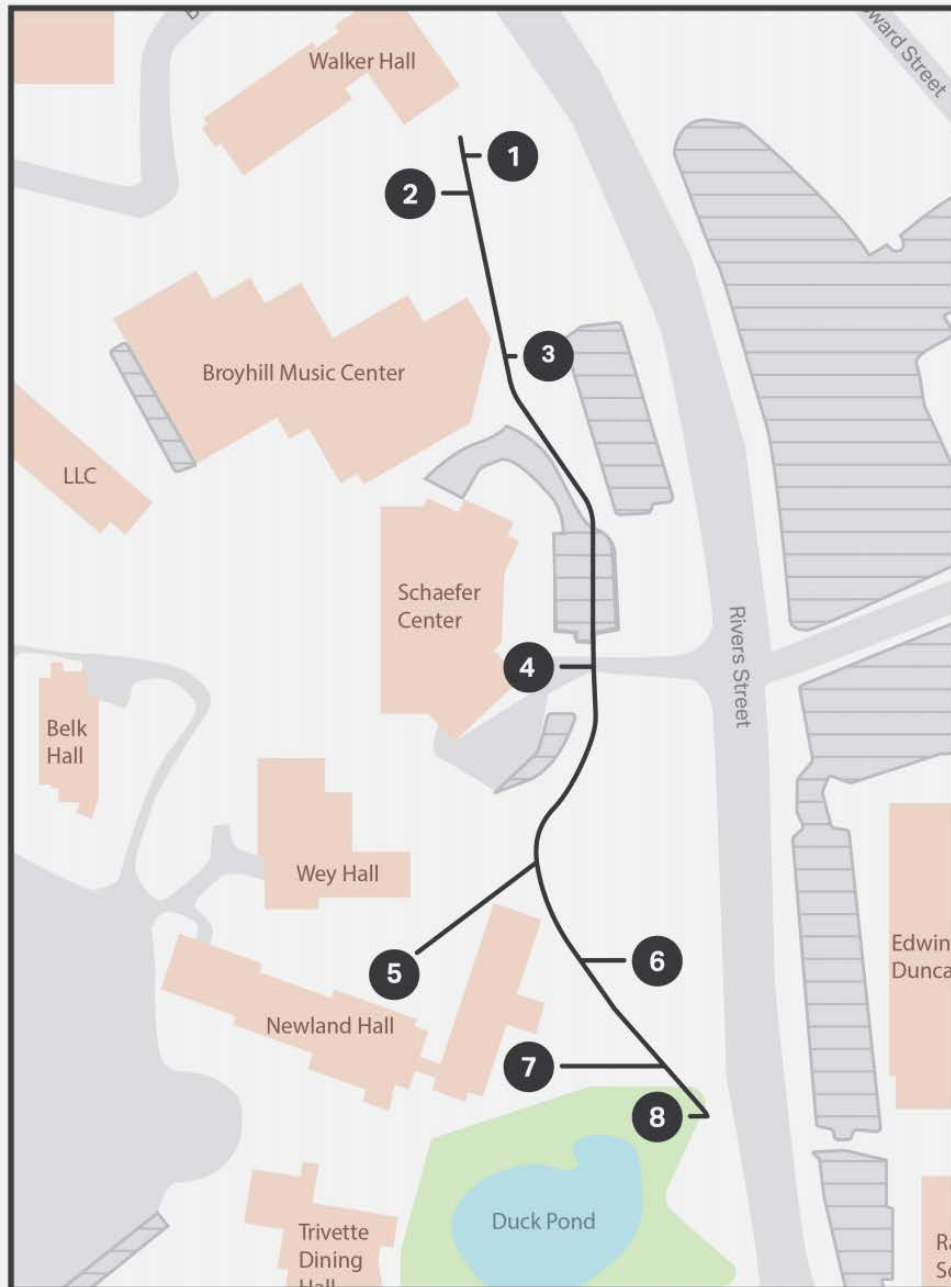
RACHEL STEVENS

PLEASE [CLICK HERE](#) TO JOIN US ON THE
SCULPTURE WALK WITH RACHEL STEVENS



A native of the Northeast (Connecticut, Maryland and New York), Rachel Stevens received her BFA from the Maryland Institute College of Art (MICA) and her MFA from Syracuse University. She attended The Skowhegan School of Painting and Sculpture while still an undergrad at MICA. Rachel's passion for art serves as a flying carpet of sorts, inspiring travels to many countries around the world, including a Fulbright to Nepal. While in Nepal, Rachel studied ancient copper casting

techniques practiced by Newari Buddhist icon makers and sojourned to sites that are sacred to Buddhist and Hindu pilgrims. These experiences culminated in her collaboration with the copper artisans of Sulav Studios, in Patan, Nepal, and the creation of two contemporary installations that conceptually and aesthetically blend elements of East and West. Rachel remains active with the Fulbright program. She served as a Program Reviewer from 2007-09 and was appointed a Fulbright Ambassador in 2010. In this capacity she promotes the Fulbright program to university communities and artist residencies across the United States. Rachel exhibits her sculpture nationally and is represented by Zane Bennett Gallery in Santa Fe, NM. She has received numerous grants and awards, including a Pollock-Krasner Foundation grant. She lovingly restored a historic adobe duplex located in downtown Las Cruces, NM that serves as her home base and studio. Rachel has taught sculpture at New Mexico State University since 1994.



***Additional Locations:**

- 9

Appalachian House
551 Bodenheimer Drive
Boone, NC 28608
- 10

Blowing Rock Art & History Museum
159 Chestnut Street
Blowing Rock, NC 28605

The Rosen Sculpture Program is part of An Appalachian Summer Festival with support from the Turchin Center for the Visual Arts. For more information, visit rosensculpture.org or tcva.org.

Free guided tours are available on a limited basis for classes and groups. Please contact the Turchin Center at turchincenter@appstate.edu or (828) 262-3017 to schedule a tour. All tours must be scheduled at least 2 weeks in advance.

TO VIEW A FULL MAP PLEASE [CLICK HERE](#)



REMEMBERING GIOTTO

SITE 1

Glenn Zwegardt

***Remembering Giotto*, 2018**

Painted steel, powder-coated steel,
stainless steel, bronze

9.7' x 5.3' x 2.5'

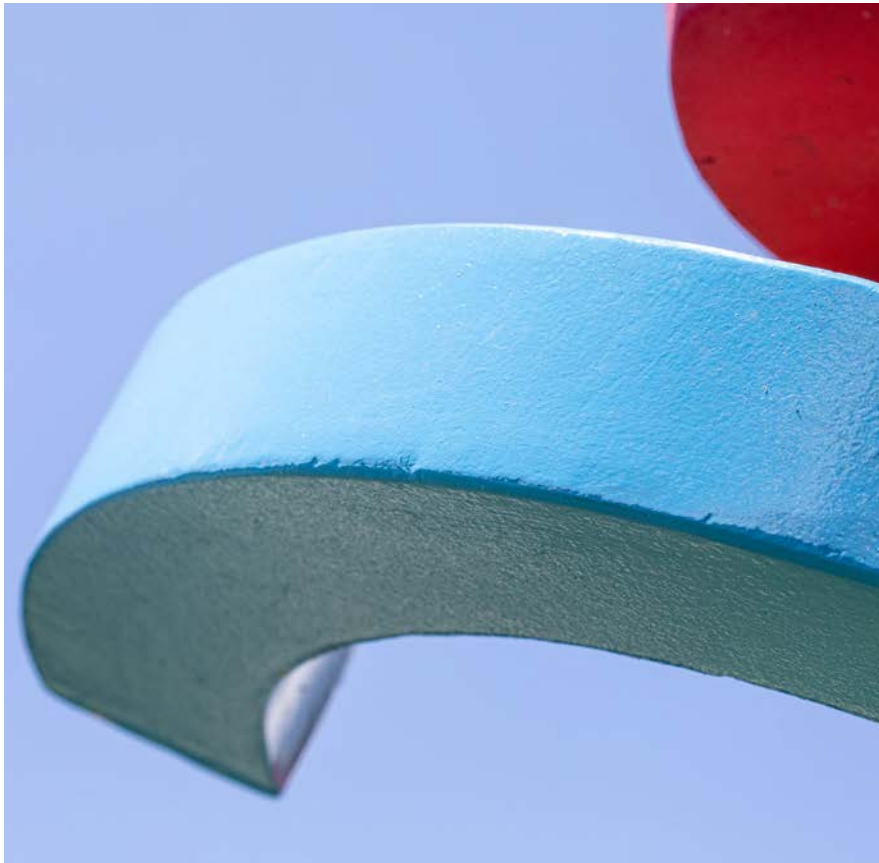
Alfred Station, NY

ABOUT THE ARTIST

Kansas born, Zwegardt earned the BFA degree from Wichita State in 1967. He received an MFA from the Maryland Institute of Art in 1969 and is an emeritus Professor of Sculpture at the New York State College of Ceramics at Alfred University. Zwegardt works independently in his workshop in Alfred Station, New York. Here his work continues to evolve—varied shapes and rich surfaces, transparent and dense forms, concept and technical relationships, personal and collective perceptions—into fine art of eminent legacy.

Zwegardt's mastery of the building process along with his ability to create enormous works of

art from materials of tremendous mass has gained him international recognition and membership to the Berman Group, a cooperative of sculptors whose collective work spans virtually the entire spectrum of possibilities of "traditional" modernist sculpture. Duplication and relationship are a recurring theme found throughout Zwegardt's work. A carefully chosen stone, cast and duplicated in bronze, aluminum or steel becomes the basis of definite architectural themes that manifest in a range of sizes.



REMEMBERING GIOTTO

SITE 1

For more information, click [here](#)

"Finding one's place in a relationship with nature is the theme of my sculpture. While working with materials such as metal and stone, a relationship between nature and myself is formed. I want to tell stories and comment on my collective life experience and my perception of a collective consciousness. Hopefully, these ideas and expressions will enter into human consciousness and the fourth dimension."

- Glenn Zweygardt
Artist's Comments

"This sculpture kind of brings to mind an extension of David Smith's work in terms of a lot of the verticality, the totemic quality of a lot of these forms, how they interrelate to one another, abstract figures in a landscape, the varied use of the grinder to create shimmering surfaces, coupled with areas of rusted metal and other areas of very bright primary colors."

- Rachel Stevens
Juror



SCHEME

SITE 2

Tom Scicluna
Scheme, 2012/2020
Concrete parking bumpers, rebar
5' x 6' x 6'
Miami, FL

ABOUT THE ARTIST

Tom Scicluna received his BA in Contemporary Art Practice from the University of Northumbria (UK) and an MFA in Sculpture from the University of Miami, FL. Recent shows and projects include: 2019 Atlanta Biennial: A thousand tomorrows, Atlanta Contemporary, Atlanta, GA; 6319 NW 2nd Avenue, Nina Johnson, Miami, FL; Some Aesthetic Decisions: Centennial Celebration of Marcel Duchamp's Fountain, NSU Museum of Art Fort Lauderdale, FL; and Climate Sync, a public artwork realized in conjunction with Miami-Dade Art in Public Places and the University of Miami's School of Communication (installed at Oolite Arts, Miami Beach, FL). A South Florida Cultural Consortium Fellowship for Visual and Media Artists recipient, his work is in the permanent collections of ICA Miami, NSU Art Museum Fort Lauderdale and the Pérez Art Museum Miami. Scicluna is currently an Assistant Professor of Art at Florida International University, Miami, FL.

"As a practice, Tom Scicluna utilizes readily available materials and processes to create context informed sculptures and architectonic-based installations. Whether specific in geographic, economic or social reference, or more immediate and improvised in outcome and form, the project-based works refer to the situational nature of objects and spaces – associative as well as contradictory – with regards to the given conditions of production and display."

- Tom Scicluna
Artist's Comments



SCHEME

SITE 2

To view Tom Scicluna's website, click [here](#)

"It's a more austere, grounded work, seemingly not having the whimsy of many of the pieces I've discussed, which is why I think this piece really stands out. From my perspective looking at it through my computer window, it's a piece that might also invite interaction."

- Rachel Stevens
Juror

PHOENIX

SITE 3

Rudy Rudisill

Phoenix, 2020

Steel, copper, paint

8.6' x 1.4' x 1.4'

Gastonia, NC

ABOUT THE ARTIST

A native of Gaston County, North Carolina, Rudisill has been a working metalsmith for over 40 years. His sculpture has been exhibited and won awards in the US and abroad, including: the Outstanding Prize in the Yuzi International Sculpture Awards, Yuzi International Art Center, Guilin, China; First Place in the 26th Rosen Sculpture Exhibition at Appalachian State University, Boone, NC; and Best in Show in The Sculpture Salmagundi XVI, Rocky Mount, NC. He has completed several public art commissions, including designing the buildings for the Mallard Creek Park and Ride lot for CATS in Charlotte, NC. His work can be found in public, corporate, and private collections on three continents.

"Inspired by mythology and legend. Filtered through personal experience and a love of color, my current series of freestanding figurative sculpture is called "Painted Ladies.""

- Rudy Rudisill
Artist's Comments





PHOENIX

SITE 3

For more information, click [here](#)

"The image here is a kind of abstract interpretation of a rooster, very tall and thin in its verticality, it kind of speaks to an ongoing sculptural question as what constitutes form, what constitutes sculpture? The image here speaks so much to the folk art tradition but there's a very sophisticated approach to form mixed with this kind of really fun folk art sensibility."

- Rachel Stevens
Juror



LIGHT PULSE

SITE 4

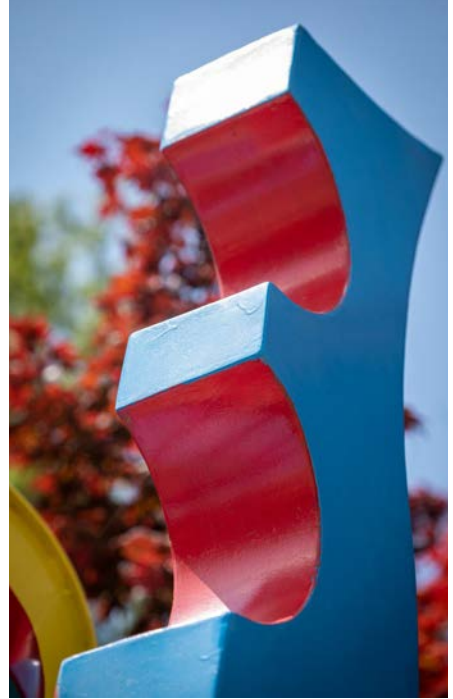
Hanna Jubran
Light Pulse, 2018
Steel, paint
11' x 3' x 3'
Grimesland, NC

ABOUT THE ARTIST

Hanna Jubran's journey as an artist began in his home village of Jish, in the Upper Galilee region of northern Israel. He completed his undergraduate studies at the University of Wisconsin at Milwaukee dividing his time between ceramics, sculpture and painting, and went on to receive his M.F.A. in Sculpture from UW-M as well. Post-graduation, Hanna taught ceramics and sculpture at UW-M and design and sculpture at the Milwaukee Institute of Art and Design. He is currently a sculpture professor at East Carolina University in Greenville, North Carolina.

Jubran regularly participates in international art shows, competitions and symposiums. Some of his most recent projects include: The creation of "A Monument to a Century of Flight" in Kitty Hawk, NC; The International Sculpture

Biennale, Chaco, Argentina; The Elements of the Earth Symposium at Pedvale Sculpture Park, Sabile, Latvia; The International Wood Carving Symposium, St. Blasien, Germany; The International Sculpture Symposium in Pirkkala, Finland; Tultepec, Mexico Monumental Sculpture Symposium; The international sculpture symposiums in: Jish, Israel; Ma'llot, Israel; Cayo Largo, Cuba; Granby, Canada; Kemijarvi, Finland; The international Sculpture Symposium and Conference in Europas Parkas, Vilnius, Lithuania and The Toyamura International Sculpture Biennial at Toyamura Japan-where he received semi-grand prize. Every symposium Jubran participates in, the sculpture created is retained as part of the town or organizations permanent collection. Hanna is consistent in his pursuit of creating enjoyable sculptures for private and corporate collections.



LIGHT PULSE

SITE 4

For more information, click [here](#)

"This is a trio of abstract forms that are clustered together on a narrow rectangular base. The colors are red, yellow and blue and these are applied to really bring out different forms within each piece and to create contrast between the trio. Like many other pieces in this exhibition, the work is at once statuesque in its height and its verticality while being very playful and whimsical."

- Rachel Stevens
Juror

"[My] work addresses the concepts of time, movement, balance and space. Each sculpture occupies and creates its own reality influenced by its immediate surroundings. The work does not rely on one media to evoke the intended response, but takes advantage of compatible materials such as wood, granite, steel, stainless steel, iron and bronze."

- Hanna Jubran
Artist's Comments



UNFURLING RISING

SITE 5

David Boyajian
Unfurling Rising, 2020
Oxidized steel
10' x 6' x 4'
New Fairfield, CT

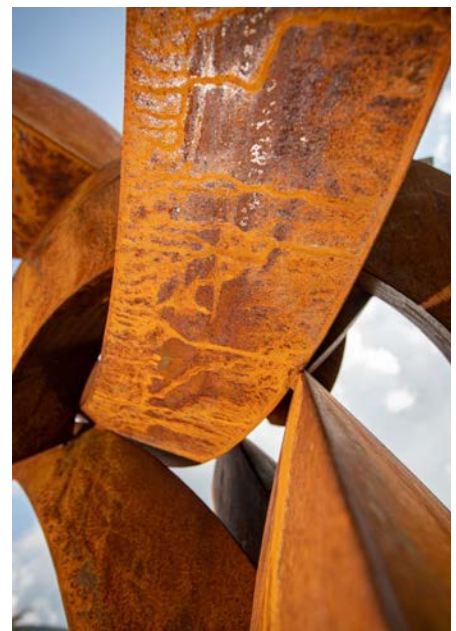
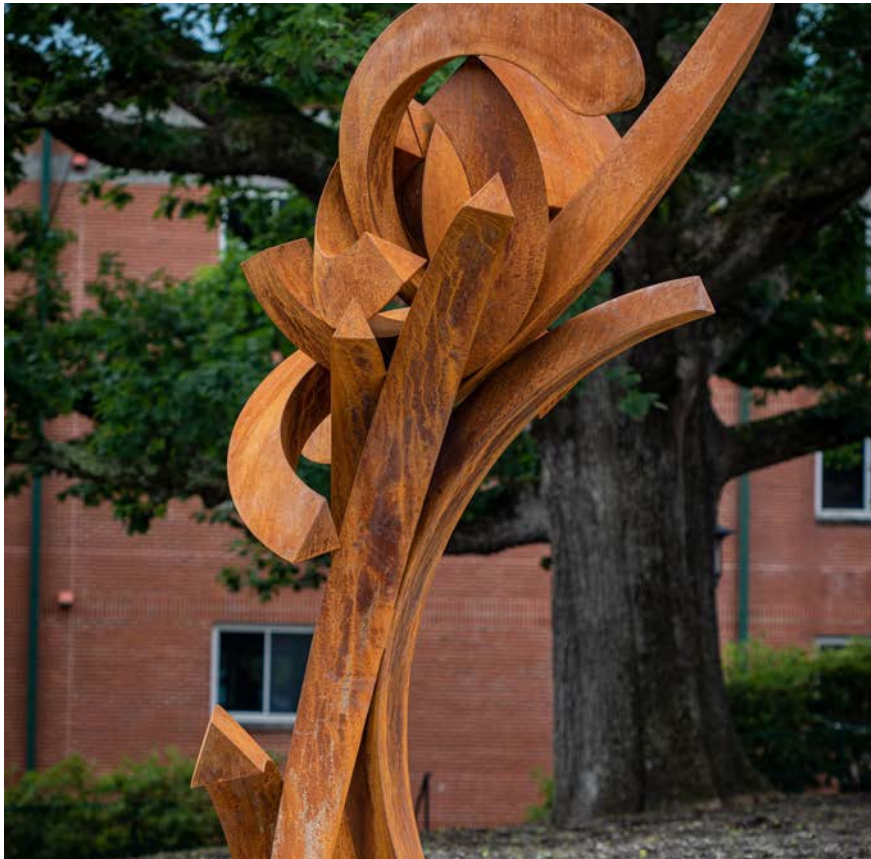
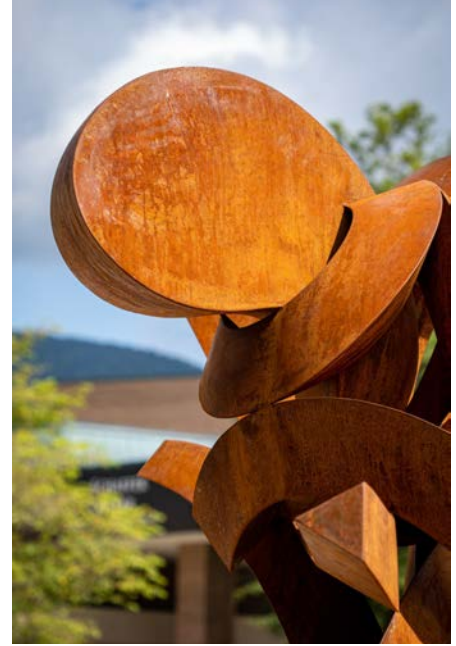
ABOUT THE ARTIST

David Boyajian is an artist, art instructor, and the owner of David Boyajian Sculpture Studio in New Fairfield, Connecticut. In the early 1980s, Boyajian studied at Alfred University, the Skowhegan School of Painting and Sculpture, and earned his MFA from the Maryland Institute Rinehart School of

Sculpture. Following his fine art education, Boyajian continued his studies while assisting figurative sculptors Wolfgang Behl, Elbert Weinberg, and Andrew Coppola.

Over the course of his thirty-plus-year career, Boyajian has shown his work in numerous solo and group exhibitions, including SculptureNow on The Mount, Edith Wharton's home in Lenox, MA, Bull City Sculpture Show in Durham, NC, and 'Genesis,' an outdoor solo show at the Robert Moses Sculpture Garden at Fordham University. 'Genesis' received praise from both The New York Times and Review Magazine. "Boyajian's buds and seeds rise well above the usual dross," wrote Grace Glueck of The Times.

Boyajian's numerous public commissions include "The Weaving Shuttle" and "The Eye of the Needle" at the Mansfield Town Square in Mansfield, CT, "Lift," a memorial to a former student at the Canterbury School in New Milford, and "Sanctuary" at the 9/11 Living Memorial at Sherwood Island for the state of Connecticut. His teaching career has spanned over twenty years at institutions such as Western Connecticut State University, Silvermine School of Art, and Hartford Art School at the University of Hartford. Boyajian teaches metal, stone, and wood sculpture at his studio at David Boyajian Sculpture Studio.



UNFURLING RISING

SITE 5

For more information, click [here](#)

"This is a beautiful kind of classical image of positive and negative space, curvilinear forms, planer curvilinear forms just masterfully arranged dynamically in space. This would be a fun piece to kind of mentally insert yourself into, playing, kind of weaving through all these negative spaces."

- Rachel Stevens
Juror

"An iconic form is created in the moments when nature deconstructs itself. A seed caught in the wind. The green shoots of a wildflower pushing through the soil. The thrashing of a river after heavy rains. A surge of energy spurs a separation – a great unfolding. It is these naturally sculptural moments that inspire my work. The physical act of creating sculpture requires a great deal of energy. I create and alter structures until they find balance and become entities unto themselves. This process often begins in drawing, a much more cerebral and immediate medium connecting the hand to the mind. Both sculpture and drawing can find completion in a natural,

unadorned state, or a piece may ask for added dynamism and emotion in a layer of bright orange powder-coat or rich scarlet pastels. The elements of nature are present in all of my work, from personal to private and public commissions. In creating public art, I am one of many authors writing the history of man's existence, and that of his attempt to rationally construct and give relevance to his emotional, physical, and spiritual connection to the world. This endeavor continually brings me back to the cycle of nature and its poignant synchronicity to human evolution."

- David Boyajian
Artist's Comments



THE DANCE

SITE SIX

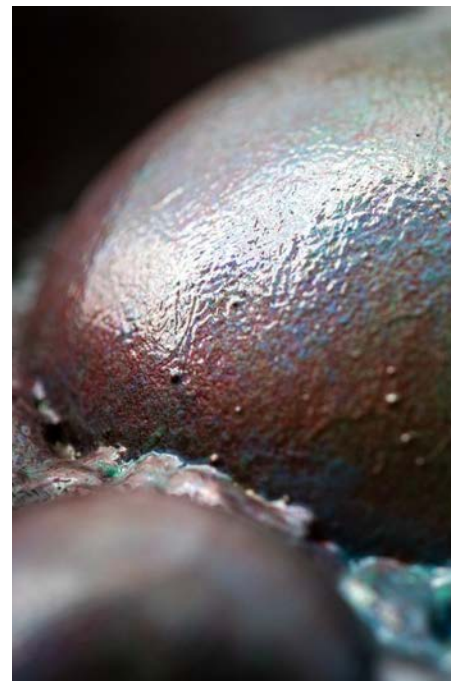
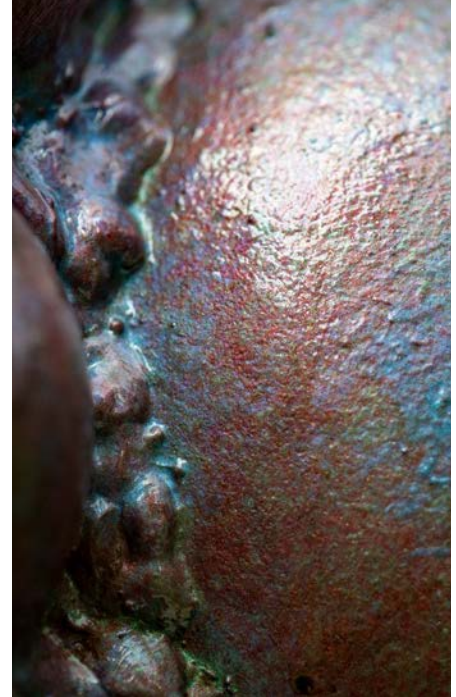
Wayne Vaughn
The Dance, 2018
Painted steel, patina steel
7.5' x 4' x 4'
Graham, NC

ABOUT THE ARTIST

Wayne Vaughn is a builder, musician and sculptor. As an apprentice to a master carpenter, Vaughn enjoyed a successful building career that spanned four decades. Music plays an important part in his life as a founding member of the 30-year-old Triangle Brass Band. Rooted in this combination of physical skill and know-how, dedication, and creative pursuit, his career as a sculptor was fostered. Very quickly his bold, geometric, large-scale works began winning awards and the attention of regional and national shows.

"Nature and industry inspire my work. I strive to bring animation, balance and intrigue to my work, playing with gravity, but keeping trust between the piece and its landscape. My hope is that my work invites the viewer to play, question, and respond. It is a great honor to have my work recognized. I love to bring animation to cold hard steel. My greatest satisfaction is bringing a smile, inciting a conversation or inspiring a new creation."

- Wayne Vaughn
Artist's Comments



THE DANCE

SITE SIX

For more information, click [here](#)

"The image is of a kind of asteroid or planetary form or perhaps the top of a medieval mace precariously balanced on a swooping, kind of pyramid shaped base. And it's that kind of tension and balance of orb to base that really excites me, as well as the populated kind of pimples and spikes protruding from the sphere. This is a piece that I viscerally react to because it's just so active in terms of texture."

- Rachel Stevens
Juror



STEAMPUK BABYLON

SITE SEVEN

Charles Pilkey
Steampunk Babylon, 2020
Rusted steel, bronze
Ht. 10'
Mint Hill, NC

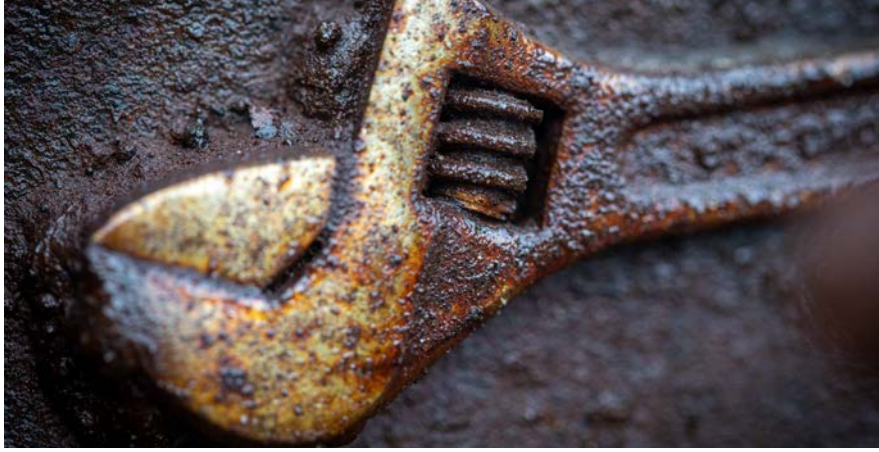
"The sculptor – a beachcomber wandering the boundless shore of the world, collects unusual wave-washed shapes and assembles them into artworks. The shore is the edge of the unconscious and the wave-washed shapes are the flotsam and jetsam of world culture, tossed up by the tides of time. It's humbling to consider how ancient the lineage of sculpture is; by some reckoning, it goes back tens of thousands of years. Certain issues – love, birth, death – have always been of interest to the sculptor. Other issues have changed with the advance of technology. But the technical and formal concerns of Phidias, Unkei, Michelangelo and other masters of form, are much the same for the contemporary artist. And like them, we too want to give free flight to private visions, even while feeling the cold chain of morality tugging at our throats. I've been influenced by everyone and no one; my allegiance is to the individualistic visionaries of the past –

Bosch, Sesshu and others – more than to any contemporary movement. I am at home everywhere and nowhere. My technique is no technique. My style is none; the works flow from hands like dreams. I worship in equal measure the creative power of the human mind and the vast capacity for love in the human heart. At night, I look up at the stars and wonder..."

- Charles Pilkey
Artist's Comments

ABOUT THE ARTIST

Charles Pilkey has shown his sculpture, participated in competitions and received numerous awards in Tennessee, Kansas, Colorado Missouri, North Carolina, New York, Canada, China, Korea, Japan, Turkey and Italy.



STEAMPUNK BABYLON

SITE SEVEN

For more information, click [here](#)

"Charles Pilkey's Steampunk Babylon is from 2020. It's comprised of rusted steel and bronze, it stands 10 feet tall, and at its broadest depth and length is 66 inches. This work brings to mind a kind of mechanic reimagination of Pieter Bruegel's Tower of Babel but now the aesthetic has turned to steampunk. It's a cylindrical form that seems to be telescoping vertically upward getting smaller and smaller and its surface is punctuated by all of these presumably found objects and perhaps cast bronze pieces."

- Rachel Stevens
Juror

TEETER TOWER

SITE 8

Matt Amante

Teeter Tower, 2019

Painted steel

8' x 1' x 1'

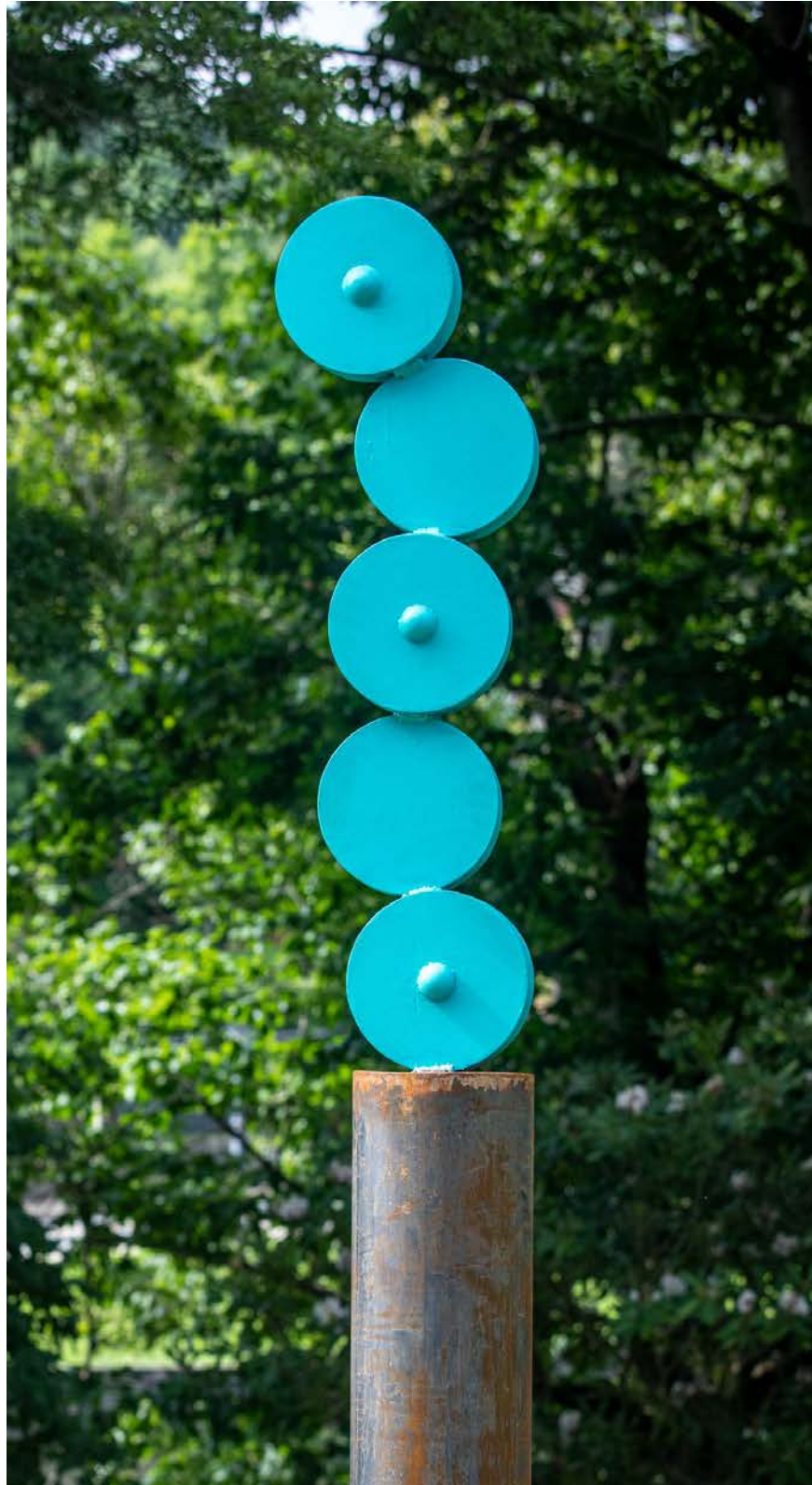
Winterville, NC

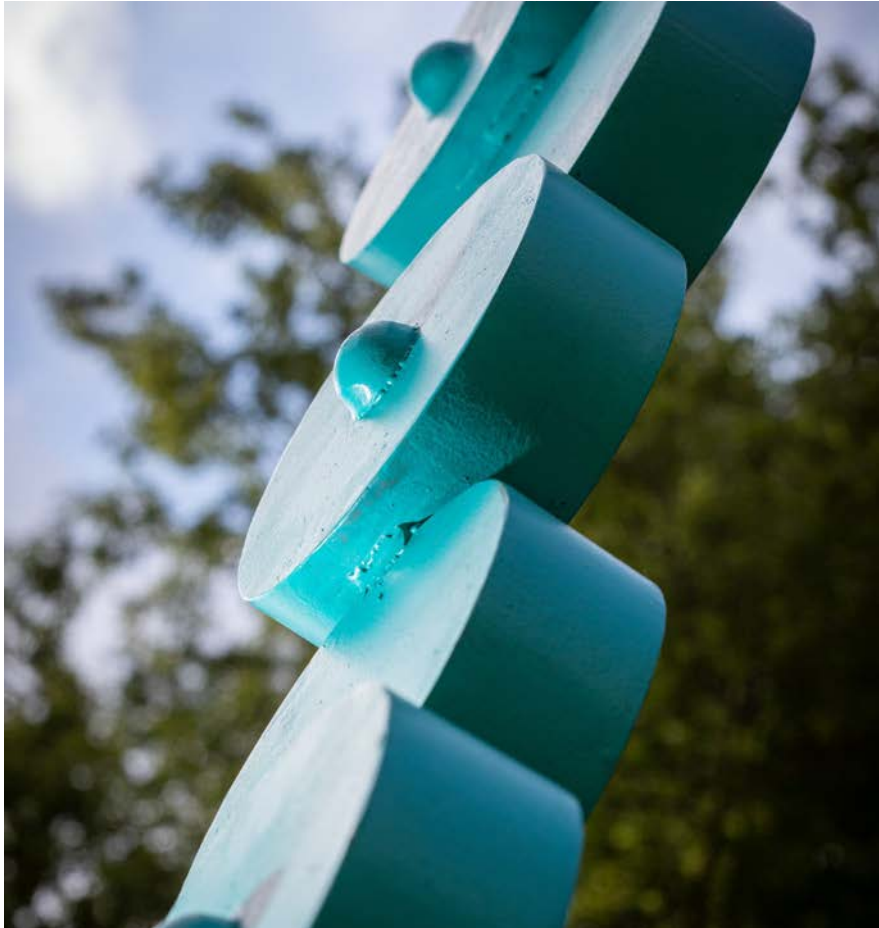
ABOUT THE ARTIST

Matt Amante is a maker and Art Professor in Eastern North Carolina. Much of his work develops into series and nature has been a recurring motivation and theme for him.

"Life gets busy sometimes. Between teaching, making display and now being a dad, life is going fast!"

- Matt Amante
Artist's Comments





TEETER TOWER

SITE 8

For more information, click [here](#)

"What attracted me to this work is that it's basically a vertical diptych. What serves as a kind of pedestal for the primary units is an austere steel, looks like a cylindrical tube and atop it sits five circular, sky blue circular forms. Some have a little nub protruding from their centers. And this is a piece that boils down to a kind of visual music. I took delight in that fanciful expression of whimsy through the metal form."

- Rachel Stevens
Juror

HOODOOS

SITE 9

Joan Benefiel

Hoodoos, 2019

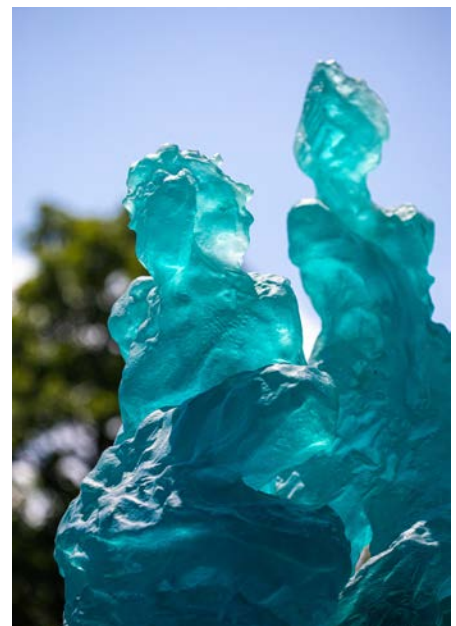
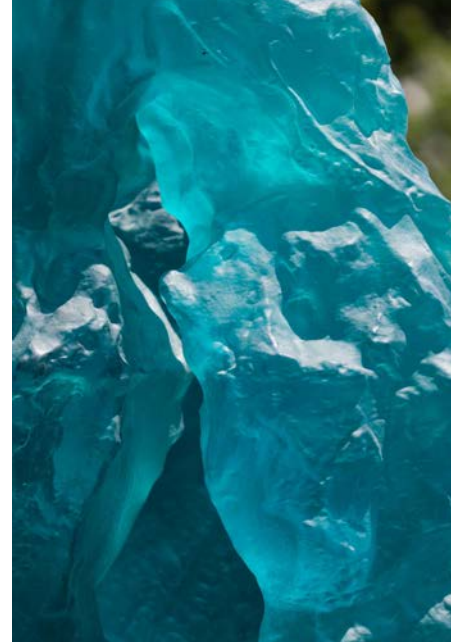
Resin, steel

7.75' x 2.2' x 2.4'

Brooklyn, NY

Joan Benefiel, born and raised in Wichita, studied art at the University of Kansas and attended the MFA program for figurative sculpture at the New York Academy of Art. Her desire to produce large-scale public art and figurative sculptures inspired her work with bronze. As a technician at a local foundry, she learned the lost wax method of casting before relocating to New York where she joined the Excalibur team. She describes them as "a truly unique and versatile group of talented artists, craftspeople and designers."





HOODOOS

SITE 9

For more information, click [here](#)

"What really attracted me to this piece through the slide imagery was the kind of almost flock-like texture steel holding aloft these two biomorphic forms that are once geological and figurative in expression. Having lived in New Mexico for more than twenty-five years, hoodoos are a rather common stone formation in our landscape and so I really appreciated the luminous translation of geology into these forms. I want to commend Joan's eye through photography; these works, to look through them or look up at them with the sky behind them, I think that's going to be a really kind of beautiful play between earth and atmosphere. So I'm really looking forward to seeing these works in person."

- Rachel Stevens
Juror



BLUE NAUTILUS

SITE 10

Gretchen Lotz
Blue Nautilus, 2018
Bronze
2.4' x 2.25' x 2.2'
Orlando, FL
Blowing Rock Art & History Museum

Gretchen Neumann Lotz, by her own admission, had a very unenriched and uncreative childhood— she never drew, colored, or made anything that she would call art. However, she enjoyed making her own clothes— and she still does.

ABOUT THE ARTIST

She grew up in an old Miami, Florida neighborhood, which would later become historic Little Havana. Lotz went to the University of Florida and inexplicably enrolled in a drawing class for which she felt she was totally unprepared. Obviously, art was not for her. Trying to offer solace, her teacher said: "You can always tell a Gretchen Neumann." Eventually she married that teacher, Steve Lotz, and devoted herself to emotionally supporting his blossoming art career. Meanwhile, she loved the "language" of "symbols;" so she became an English teacher. She never thought much about "art" again until, two children later, she was watching them play along the shore of Lake Atitlan in the highlands of Guatemala, when she picked up two lava rocks and started shaping unexplained forms. That was when

she realized that the written images she was working with wanted to become visual images— they demanded to be born. That was the beginning of consciously trying to give corporeal life to the pictures she saw in her head. She became the sculptor she always had been.

*Located at the Blowing Rock Art and History Museum (BRAHM),
159 Ginny Stevens Lane, Blowing Rock, NC
28605*

BRAHM
Blowing Rock Art & History Museum



BLUE NAUTILUS

SITE 10

For more information, click [here](#)

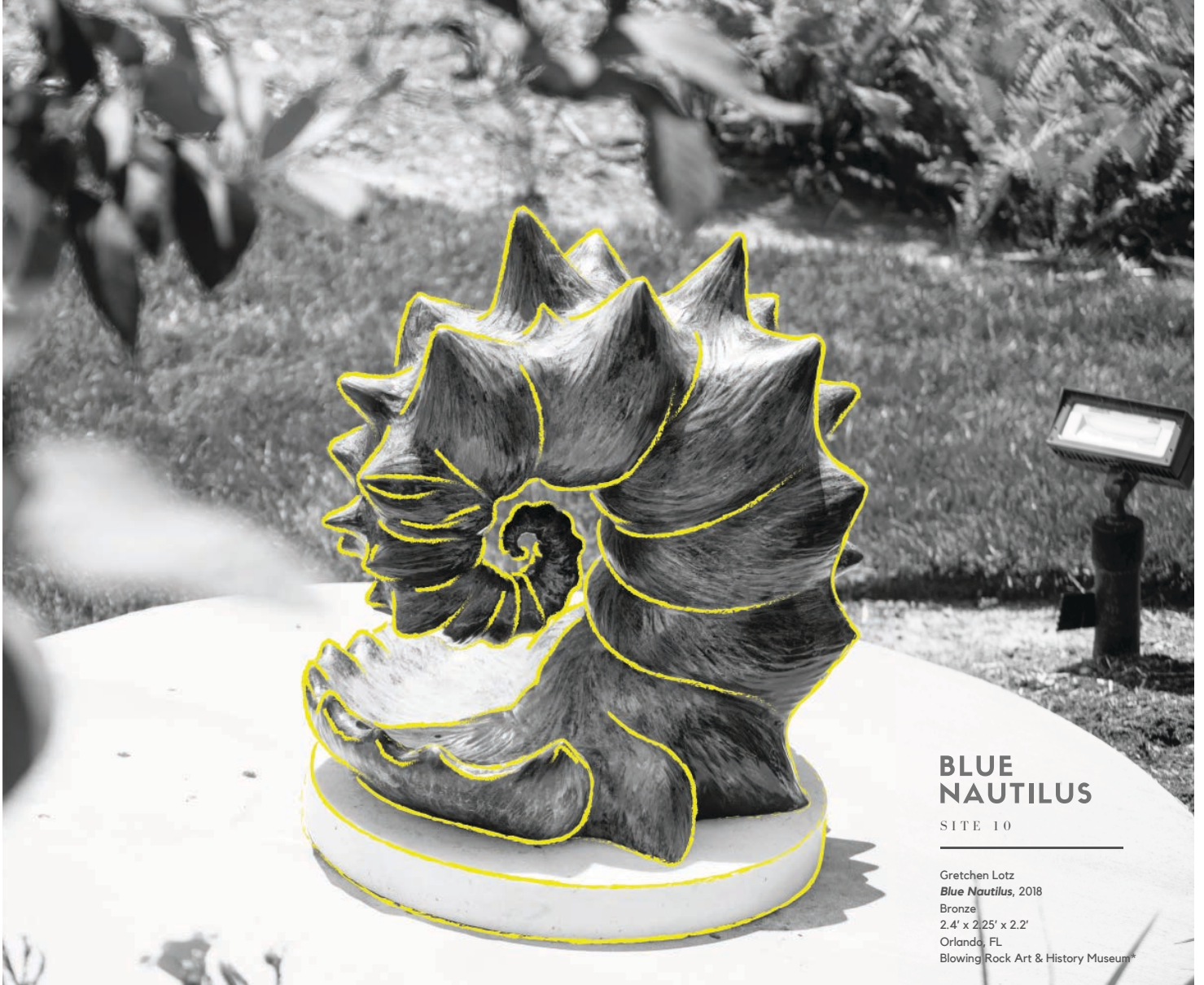
"This sculpture kind of brings to mind an extension of David Smith's work in terms of a lot of the verticality, the totemic quality of a lot of these forms, how they interrelate to one another, abstract figures in a landscape, the varied use of the grinder to create shimmering surfaces, coupled with areas of rusted metal and other areas of very bright primary colors."

- Rachel Stevens
Juror

"I became a sculptor because I wanted to make the images I saw in my head when I closed my eyes. I knew what I wanted to create, but I had to figure out how to do it. I knew where I wanted to go— but how could I get there? This was not an easy thing for me to do. Untrained in three-dimensional craft, I struggled to recreate the pictures I saw in my inner-vision. All my images seemed to be developing in a consistently personal way. My sculptural influences have come out of myself, maybe from that secret place that connects us all to something greater. Here are words I like: rescued, ageless, primordial, symbolic,

oceanic, mystery, arcane, mythical, wonder, original, timeless, sacred, corporeal, coil of transcendence, uncompromising, temple, undersea, ruins, beginning, unexplained, unsaid, depths, unknown, unspoken, unrecognized, unrealized, unborn, just is, control, out of control, invitation, message, whispers, Argonaut, baroque, pre-history, dreamy, fantasy, magic, organic."

- Gretchen Lotz
Artist's Comments



BLUE NAUTILUS

SITE 10

Gretchen Lotz
Blue Nautilus, 2018
Bronze
2.4' x 2.25' x 2.2'
Orlando, FL
Blowing Rock Art & History Museum*

ACTIVITY

SCULPTURE SKETCH



Find a location (either in your yard or in a public place you visit often) that you would like to place a sculpture pad. Sketch the location and your sculpture in it.

When creating your ideal sculpture, consider what these **guidelines** that each of the contributing artists have adhered to in creating the works that are part of this year's exhibition:

- Artwork must be suitable for outdoor installation and must be able to be secured to concrete pad or plaza with anchor bolts or similar devices
- Artwork must be capable of withstanding adverse weather conditions including high winds, below zero temperatures, heavy rain, snow, ice, and storms.
- Artwork must be able to withstand a high traffic university environment; take into consideration the safety of a diverse audience; and be relatively maintenance free during the exhibition period.

THANK YOU

FROM THE TURCHIN CENTER FOR THE VISUAL ARTS

The Turchin Center for the Visual Arts at Appalachian State University engages visitors from the university, community, nation, and beyond in creating unique experiences through dynamic and accessible exhibition, education, outreach and collection programs. These programs inspire and support a lifelong engagement with the visual arts and create opportunities for participants to learn more about themselves and the world around them.

SHARE YOUR WORK WITH US AT #TCVAATHOME !



Appalachian
STATE UNIVERSITY.

TCVA.ORG