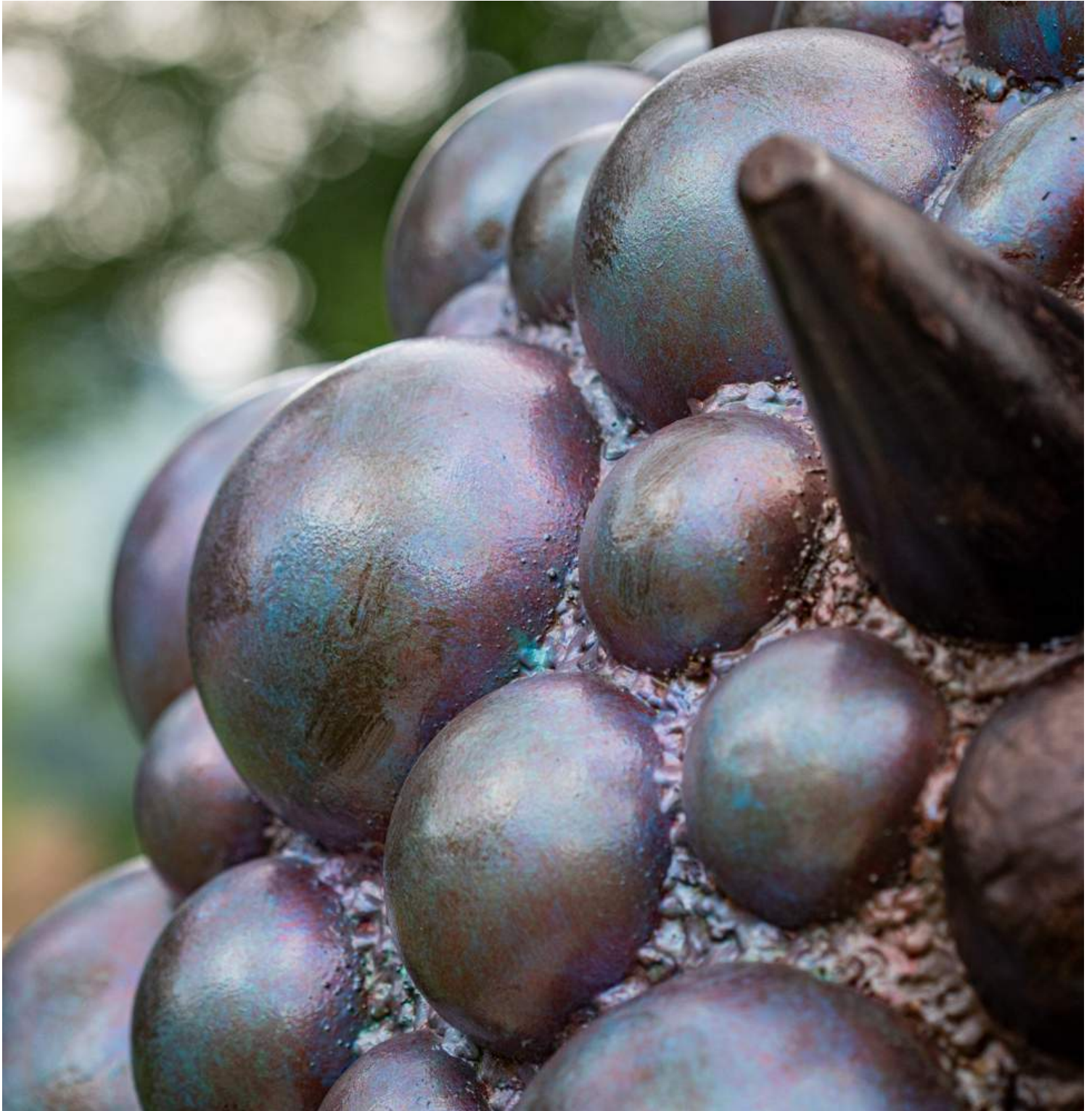


35TH ANNIVERSARY
ROSEN SCULPTURE COMPETITION & EXHIBITION

JUNE 2021 - MAY 2022



35TH ROSEN

A legacy of artistic excellence.

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

Celebrating its milestone 35th anniversary in the summer of 2021, the competition has become firmly established as a cultural treasure and a significant point of pride for Appalachian State University and our entire region. The competition has garnered national praise for the free access to the "best of the best" in contemporary sculpture it offers for countless residents and visitors across North Carolina and beyond.

The Rosen Family proudly continues the legacy of Martin and Doris by generously supporting this important program dedicated to sharing the power and joy of public art, creating a fascinating glimpse into the world of contemporary sculpture, and building new audiences for the visual arts.

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.

35TH ROSEN

MARTIN & DORIS ROSEN



Vision, generosity, and a pursuit of excellence are some of the many qualities that characterized the lives of Martin and Doris Rosen. From their years devoted to building a successful business, to their lives after retirement, revolving around family, philanthropy, and a commitment to the arts, this exceptional couple left an indelible mark on the communities in which they lived and worked.

Thanks to the continuing generosity of the Rosen Family, Martin and Doris's legacy of support for quality visual arts programming has been continued by their children, and enables this beloved exhibition program to continue to develop and flourish. In July 1997, the Rosens donated Hephaestus, a large commissioned sculpture by Bruce White, to Appalachian State's Permanent Collection, and it adorns the Rivers Street frontage area of the Schaefer Center for the Performing Arts to this day.

On the occasion of the Rosens' 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 State. Tireless supporters of the arts, the Rosen Family has given so much of themselves over the years to ensure that the arts remain a strong foundation of campus and community life in the High Country. We wish to extend to them our deepest appreciation.

35TH 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

35TH ROSEN

Annual Sculpture Competition and Exhibition

ABOUT THE JUROR

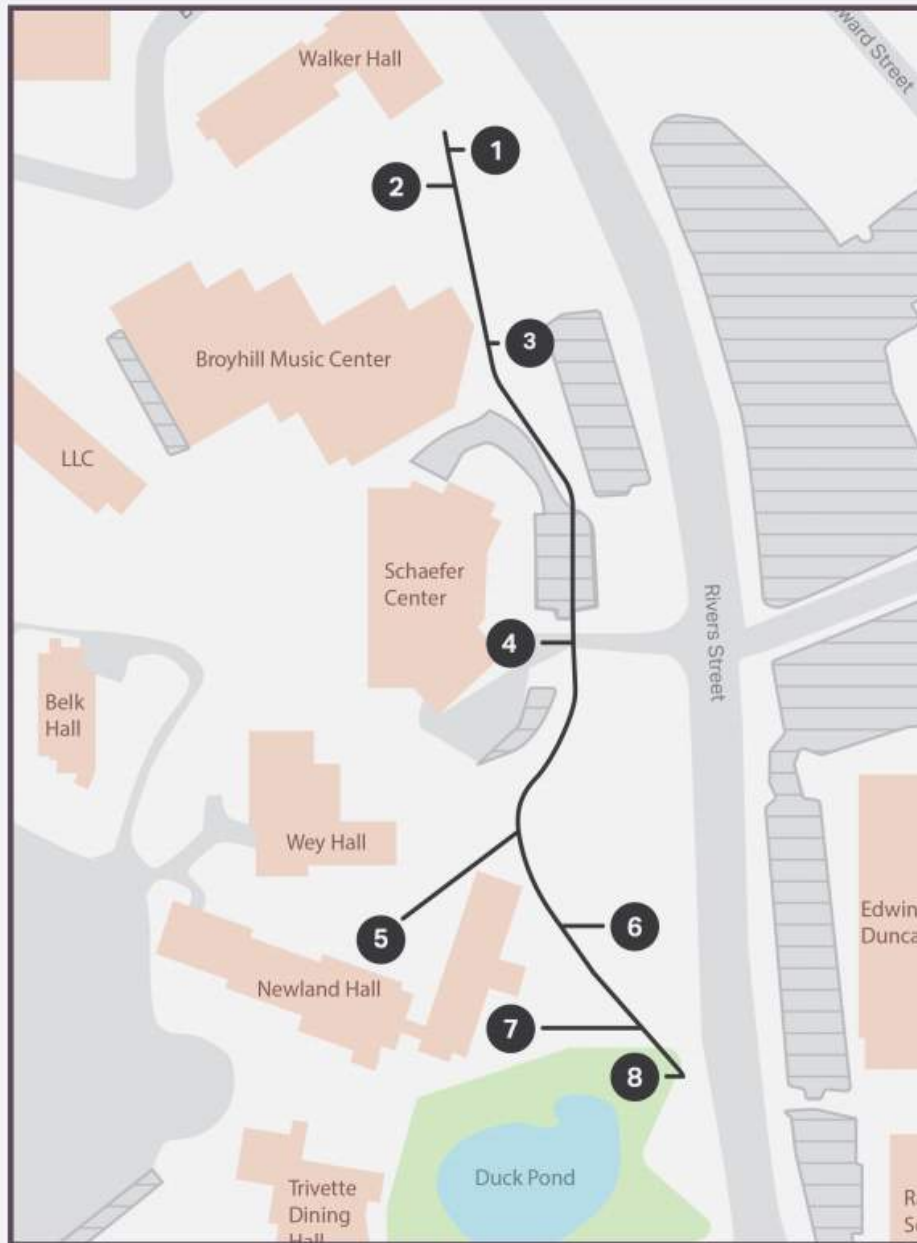
RACHEL STEVENS

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 and research to many countries around the world, including Fulbright Research

Scholarships to Patan, Nepal (2006) and Lviv, Ukraine (2018). In Nepal, her collaboration with Buddhist icon makers culminated in installations that conceptually and aesthetically blended elements of East and West. When in Ukraine, Rachel collaborated with geographers, historians, and other artists to produce works that honored the Jewish community that populated the region prior to the Holocaust. These pieces manifested as a map of former Jewish sites in Lviv, a walking tour demarcating the journey of Holocaust survivors who survived in the sewers of Lviv and a haunting installation comprised of illuminated glass skeleton keys, cast from an iron original. Rachel has received numerous grants and awards, including a Pollock-Krasner Foundation grant and has exhibited her work internationally. Rachel served as Area Head of Sculpture at New Mexico State University for 25 years and is now Emeritus Professor. She divides her life between Las Cruces and Missoula, Montana.



***Additional Locations:**

- 9** Appalachian House
551 Bodenheimer Drive
Boone, NC 28608
- 10** Blowing Rock Art & History Museum
159 Ginny Stevens Lane
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 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'

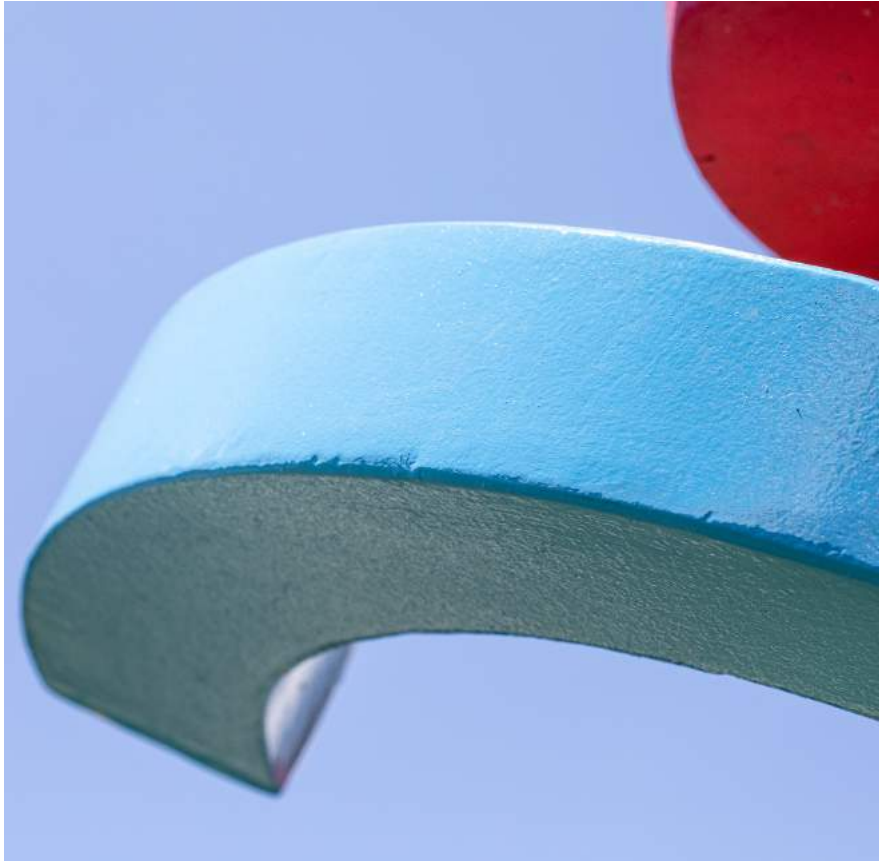
Alfred Station, NY

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

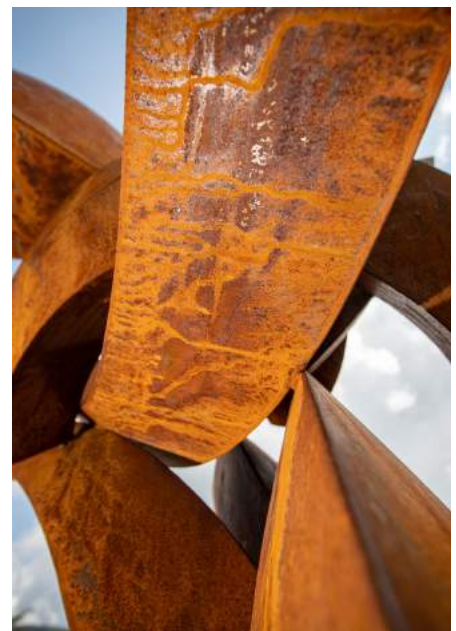
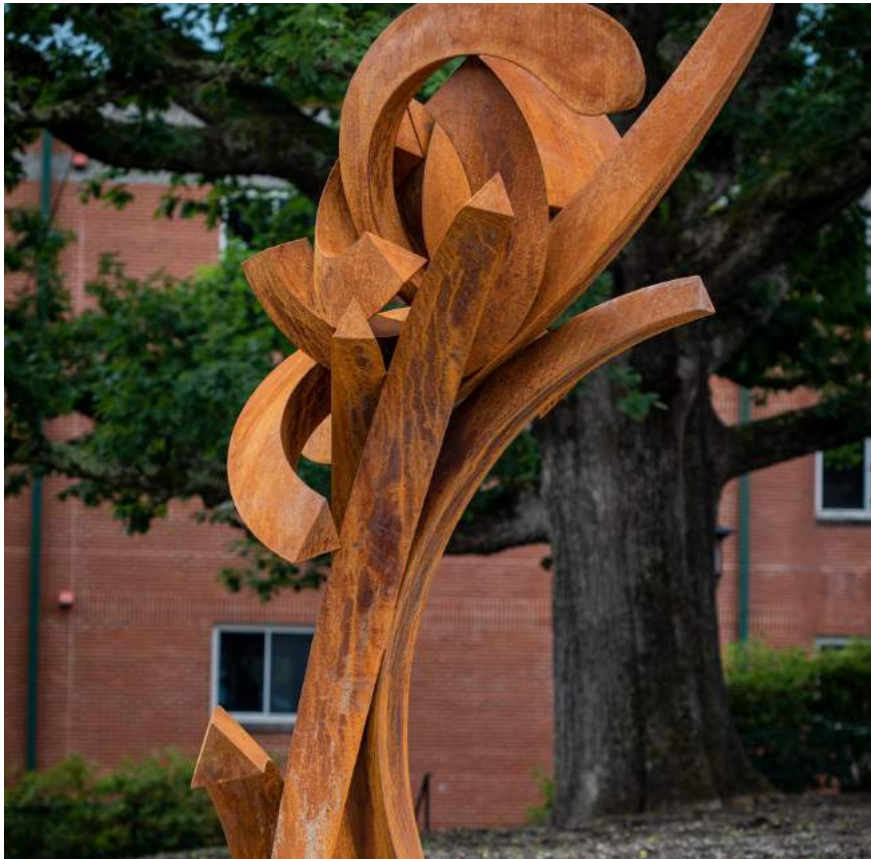
ABOUT THE ARTIST

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

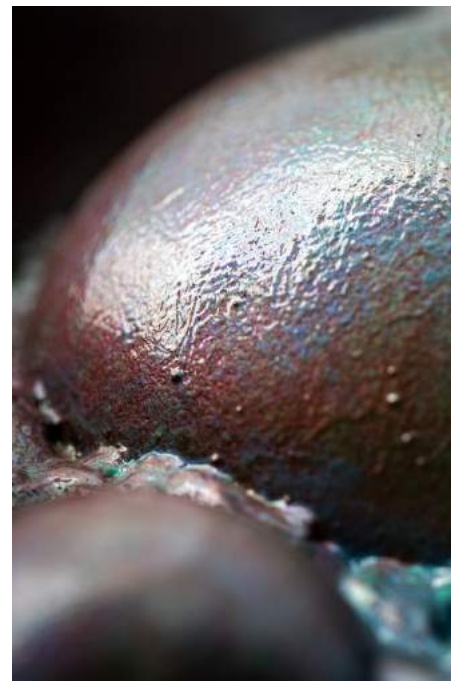
Wayne Vaughn
The Dance, 2018
Painted steel, patina steel
7.5' x 4' x 4'
Graham, NC

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'

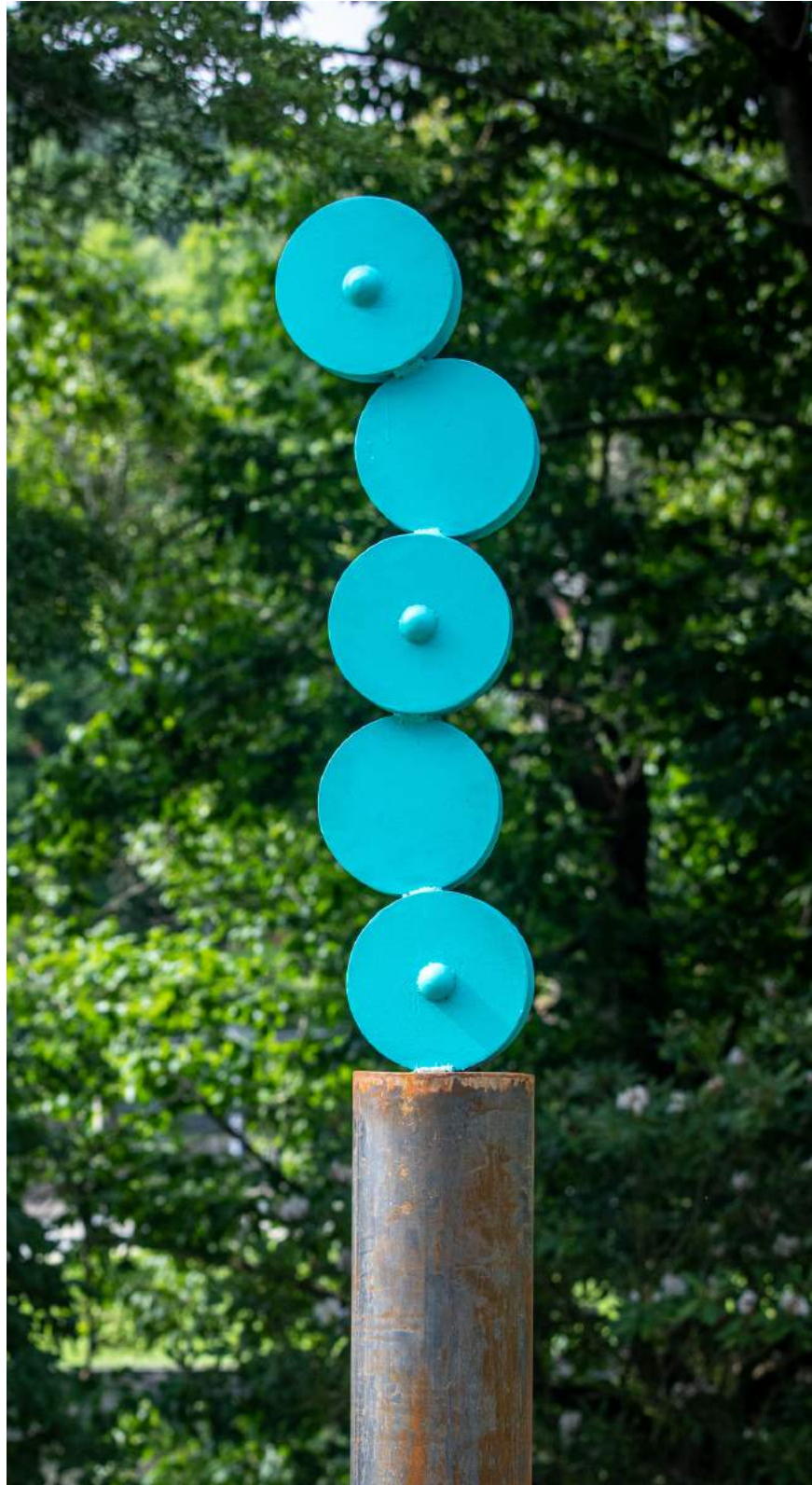
Winterville, NC

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

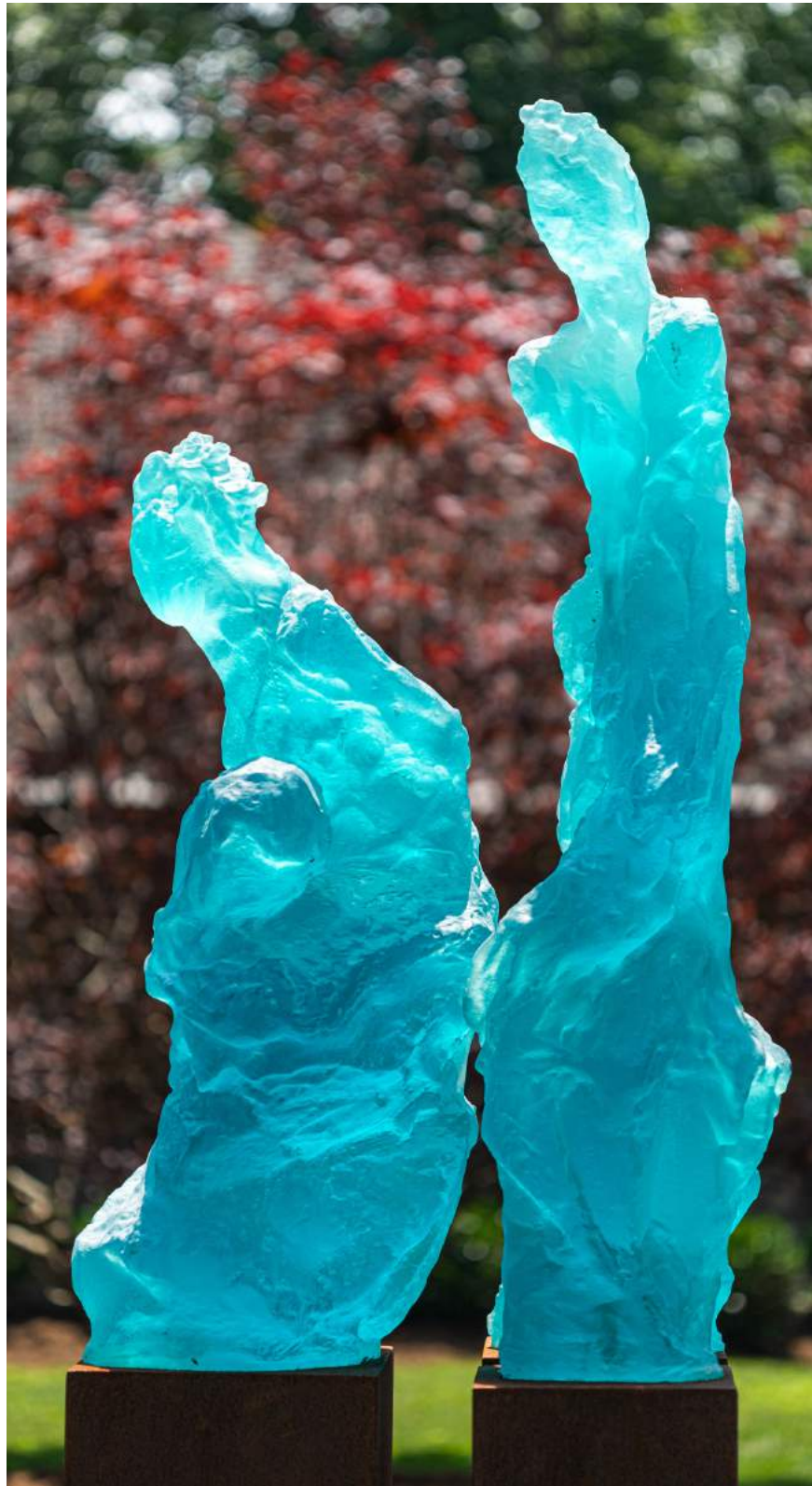
Hoodoos, 2019

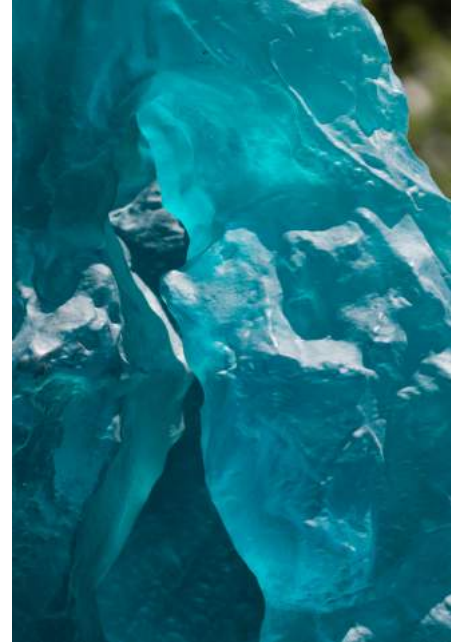
Resin, steel

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

ACTIVITY

HOMEMADE CLAY



Homemade air-dry clay recipe:

1 cup cornstarch

1 cup Elmers (or any white craft) glue

1 tablespoon vinegar or lemon juice

1 tablespoon oil

Create your own sculpture maquette using homemade clay!

Maquette (maquette | /ma'ket/) : a small model of a sculpture an artist creates before sculpting the final piece; because it is smaller, the maquette is less expensive to create and allows the artist to work out any issues before committing to the larger sculpture

Stir these ingredients together in a medium-sized pot and cook on low heat for a few minutes until the mixture thickens into a lumpy, clay-like consistency. Remove from heat and knead on a surface dusted with cornstarch.

Recipe adapted from:

<https://www.apieceofrainbow.com/diy-air-dry-clay-best-recipe/>



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.

