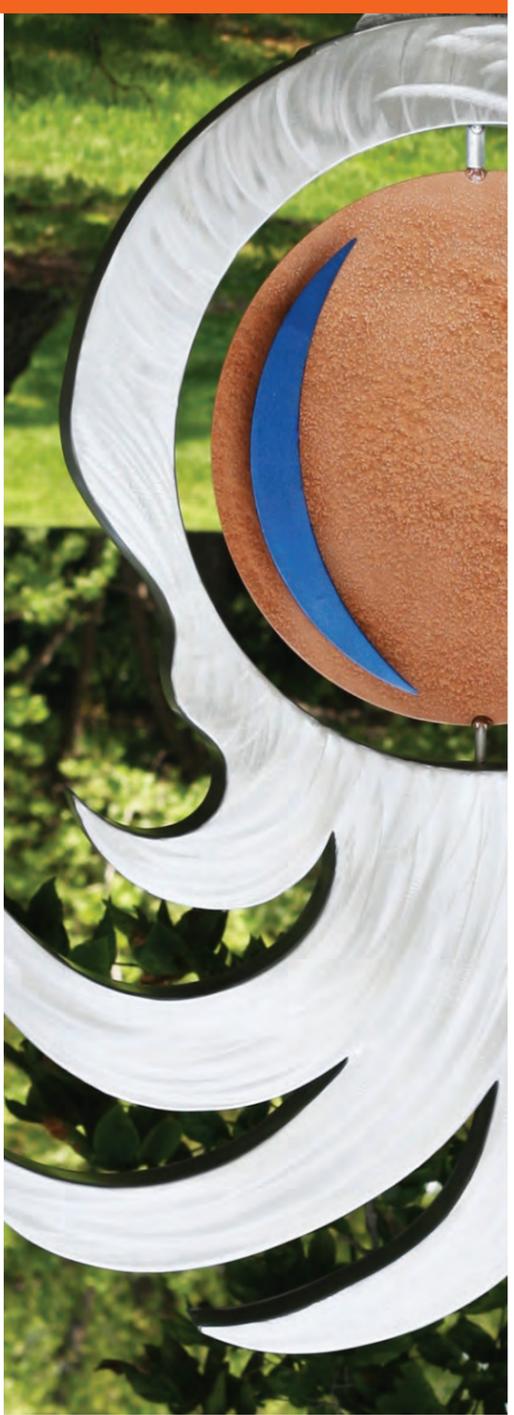


# ARTsites 2014



A year-long outdoor public art exhibit in Howard County, Maryland



## Permanent ARTsites Installations



CLOCKWISE FROM TOP RIGHT:

Getting the Band Back Together • Ed Kidera  
The Mall in Columbia

The Cycle • Hanna Jubran  
Autumn Amber • Glenn Zweygardt  
Horowitz Visual and Performing Arts Center  
Howard Community College

**Contact the Arts Council for information on ARTsites pricing and sales**

Howard County Arts Council  
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Ellicott City, MD 21043  
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www.hocoarts.org



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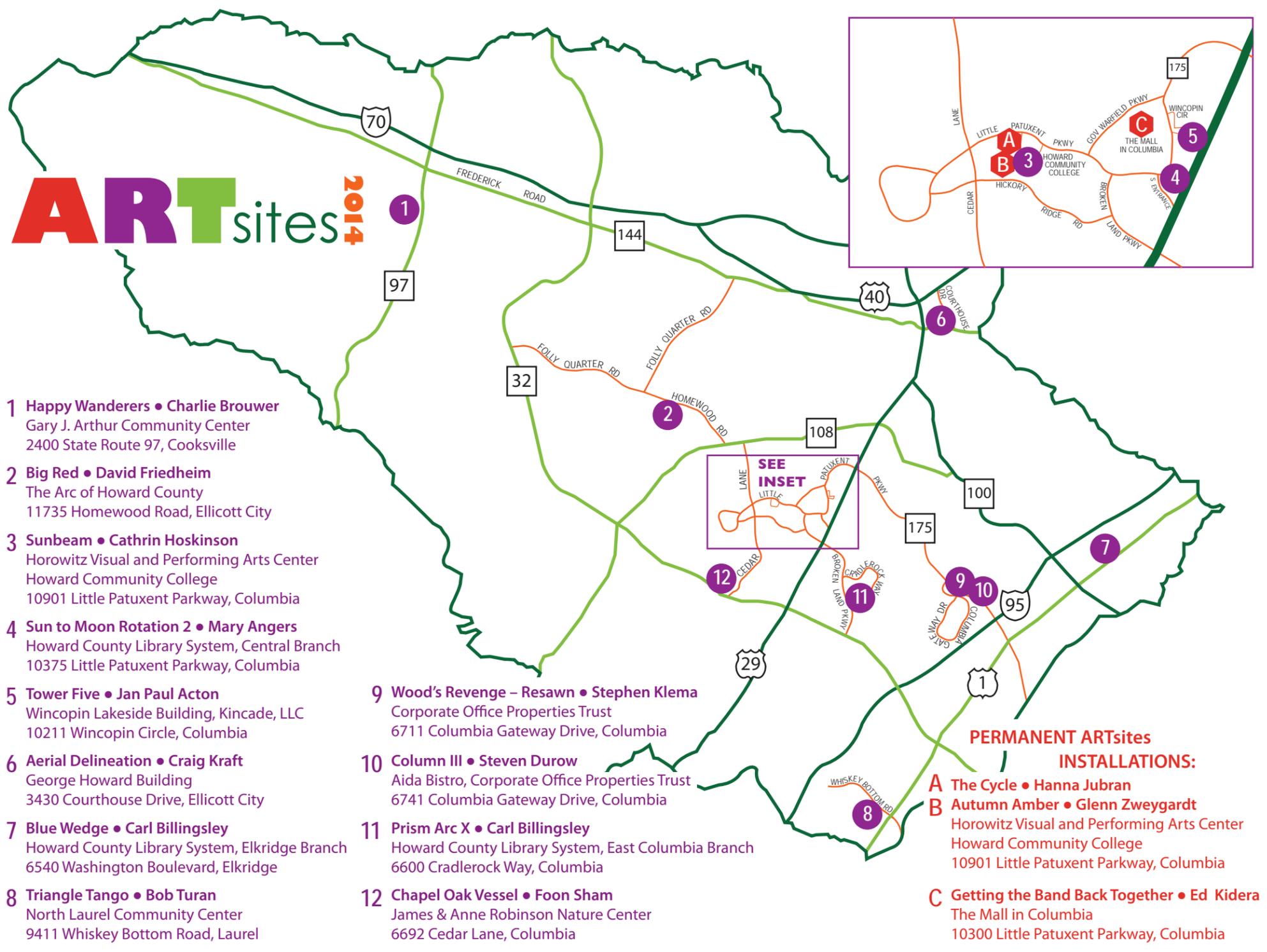
Integrating art into community life and energizing Howard County's public spaces with distinctive and innovative sculptures that invite contemplation and start conversations

**12 Sites**

**12 Sculptures**

**In place through July 15, 2015**

Get out and experience ARTsites today!



## AERIAL DELINEATION • Craig Kraft George Howard Building

Neon, rolled aluminum, 14' x 4' x 3'

For 36 years, light sculptor Craig A. Kraft has gained national recognition for his innovative neon light works. Kraft uses neon for its versatility: long-lasting industrial strength, vast possibilities of color, and willingness to be bent into almost any shape. The contradictory nature of light - tangible yet intangible, substantial yet insubstantial - draws the viewer into the artwork. Though not explicit in their proclamation of a specific entity, his sculptures imply announcement and identification of a specific sense or environment.



## PRISM ARC X • Carl Billingsley Howard County Library System East Columbia Branch

Painted steel, 4' x 4' x 12'

Prism Arc X uses seemingly simple shapes combined in a way that creates dramatically different profiles as the viewer's point of view changes. The sculpture's primary colors when reflected or in varying light, change drastically - red becomes purple, yellow turns orange. Using color and shape in this way transforms one sculpture into many different sculptures from your angle of view and throughout the day and year.

## BIG RED • David Friedheim The Arc of Howard County

Powder-coated steel, 9' x 4' x 3'

Friedheim's style of sculpture can be described as "drawing in space". His pieces are sometimes reminiscent of children's drawings and childhood memories play a role in his work alongside adult themes. Big Red incorporates his drawing in space aesthetic with assemblage - for instance, the figure's mouth is made of ice block tongs, one thigh is a huge spring, and his fingers are railroad spikes. Friedheim lives and works in Baltimore where he collaborates with his wife and fellow artist, Trisha Kyner, as the art group Grendel's Mother.



## SUN TO MOON ROTATION 2 • Mary Angers Howard County Library System Central Branch

Aluminum, enamel paint, 6' x 6' x 4'

Angers, from Long Branch, New Jersey, works in a variety of media from glass and metal to video. Sun to Moon Rotation 2, drawing on her larger theme of cycles of life, represents an alimental and daily cycle that provides a vast array of experiences and associations. Furthermore, while working with coordinate geometry spatial issues, her goal was also to make something beautiful to see and experience. To get the full experience, be sure to rotate the center disc to see both sides of the sun and moon.

## BLUE WEDGE • Carl Billingsley Howard County Library System Elkridge Branch

Painted steel, 10' x 4' x 3'

Billingsley likes to experiment with two ideas in his sculptures: color and shape. Blue Wedge utilizes two shapes that are essentially the same, rotated and placed opposite each other. The "mirror image" creates shapes that are the same, but different just as our own image in a mirror is us but not really how we look to others. He further confuses by using primary colors that play off each other, altering and intensifying our perception of color. A seemingly simple sculpture proves otherwise on further investigation.



## SUNBEAM • Cathrin Hoskinson Horowitz Visual & Performing Arts Center

Aluminum, steel, 8' x 2' x 4'

A Canadian artist now living in New York, Hoskinson uses structures and forms to try to express a yearning out of the body into the natural world. Sunbeam, standing like a dancer in the wind, uses an undulating pattern of lines which describe waves of light or water, or fractured growth lines of trees or fingers. Her sculptures are like large drawings whose fragile lines create an interaction of color and shadow with their surroundings - poetic objects which bring new appreciation of the beauty and spheres of energy in which we live.

## CHAPEL OAK VESSEL • Foon Sham James & Anne Robinson Nature Center

Wood, 10' x 10' x 11'

In 2012, a tree on the campus of University of Maryland, College Park known as the Chapel Oak was struck by lightning and had to be cut down. Sham used about 1500 wood blocks cut from the remnants of the beloved white oak to create Chapel Oak Vessel. The sculpture's abstract acorn shape represents the fruit of the white oak. As viewers walk inside the structure, they can feel the temperature change, hear their echoes, and smell the wood, an experience that to Sham evokes childhood memories of caves and blankets hung over his double-deck bed.



## TOWER FIVE • Jan Paul Acton Wincopin Lakeside Building

Indiana Limestone, concrete blocks, 6' x 2.5' x 2'

The physicality of stone and the critical role of light to bring out a sculpture's features guide Acton's work. The sun's movement presents an ever-changing combination of light, dark, and negative space, emphasizing different aspects of the work. The weight, strength, texture, veining, and translucence of the stone direct the way he works each piece. Standing at human scale, Tower Five's weight gives it an imposing and slightly ominous presence. The textured surface, enhancing the substance of the limestone, and the repeating modules, offer an opportunity to meditate on the enduring quality of form and material.

## DANCING COLUMNS III • Steven Durow Aida Bistro

Corten steel, cast glass, 8' x 2' x 2' each column

Durow's Dancing Columns Series takes architectural elements and divests them from their functional uses in order to explore their gestural and emotive qualities. His work references man-made objects to comment on notions of personal history, experience, perception, and memory. He works in stone, steel, and wood, but primarily uses glass, attracted to the presence and dichotomy created by a material that is at once visually light and physically dense.



## TRIANGLE TANGO • Bob Turan North Laurel Community Center

Welded Corten steel, 4' x 4' x 8'

With a cinematic eye and a welder's arc, Turan brings light, motion and mass to his work. He designed Triangle Tango to confine and define space with equilateral planes, yet allow for individual differentiation of the forms. Using positive and negative space, one form complements and completes the other. The basic forms could be described as equilateral and isosceles tetrahedrons, and combined form the "dancers". The piece has developed the rich patina characteristic of weathered steel.

## HAPPY WANDERERS • Charlie Brouwer Gary J. Arthur Community Center

Locust wood, deck screws, preservative stain,  
figure 1: 7' x 3' x 3', figure 2: 4' x 3' x 3'

Brouwer lives on nine acres of open fields and woods in the Blue Ridge Mountains in Virginia and believes art can point us toward thoughts, feelings, and meanings beyond our immediate experience. Happy Wanderers was inspired by a hike with his grandchild which bought back a song he had learned in school - "The Happy Wanderer". "I love to go a wandering along the mountain track, and as I go I laugh and sing, my backpack on my back."



## WOOD'S REVENGE - RESAWN • Stephen Klema Corporate Office Properties Trust

Wood, plastic, metal, 4' x 12' x 6'

The imagery in Klema's work comes from items in the world - an animal, a rain drop, a tool - with their manifestation influenced by the properties of his materials. For Wood's Revenge, he used a saw blade created from intertwining forms representing trees and tree branches. It is made primarily of wood for its symbolic significance and for its ability to be formed into the puzzle-like discrete shapes needed for his vision. The piece is inspired by the uncanny ability of a forest to reclaim itself if left undisturbed.



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