

ArtsFund
KENOSHA

2015-17
BIENNIAL
INSTALLATION

SCULPTURE WALK

HARBORPARK

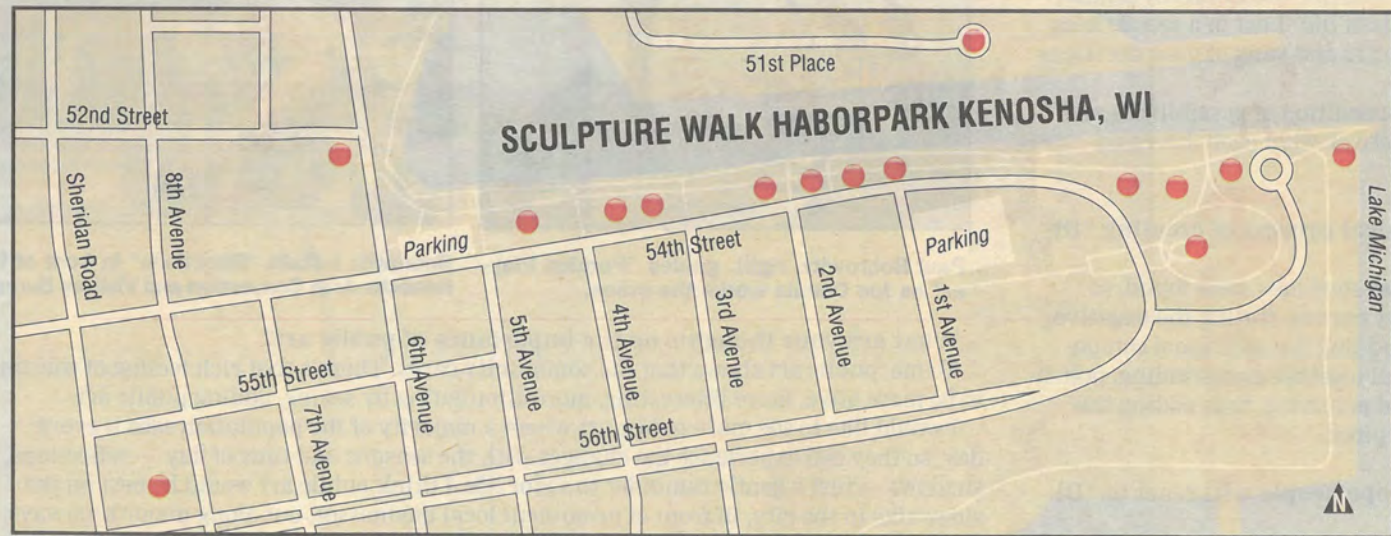
An outdoor sculpture exhibit located along the HarborPark promenade.

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KenoshaNews.com/SculptureWalk



Sculpture Walk - HarborPark is an initiative of the Kenosha Community Foundation Arts Fund.



SCULPTURE WALK

FEATURING

- "THE NEST" and "TO BE SET FREE"
Bruce Niemi
- "MAELSTROM"
Craig Snyder
- "FIGURE"
Maureen Gray
- "BIRDS OF FIRE"
Ted Sifting Crow Garner
- "LOST IN SPACE"
Judd Nelson
- "KING OF PRAIRIE TOWN"
Nicole Beck
- "GIRAFFGIRAFFE"
Joe Gagnepain
- "FLAPPER"
Ruth Aizuss Migdal
- "PORCINE PLAYER" and "DIRECTIONS"
Paul Bobrowitz



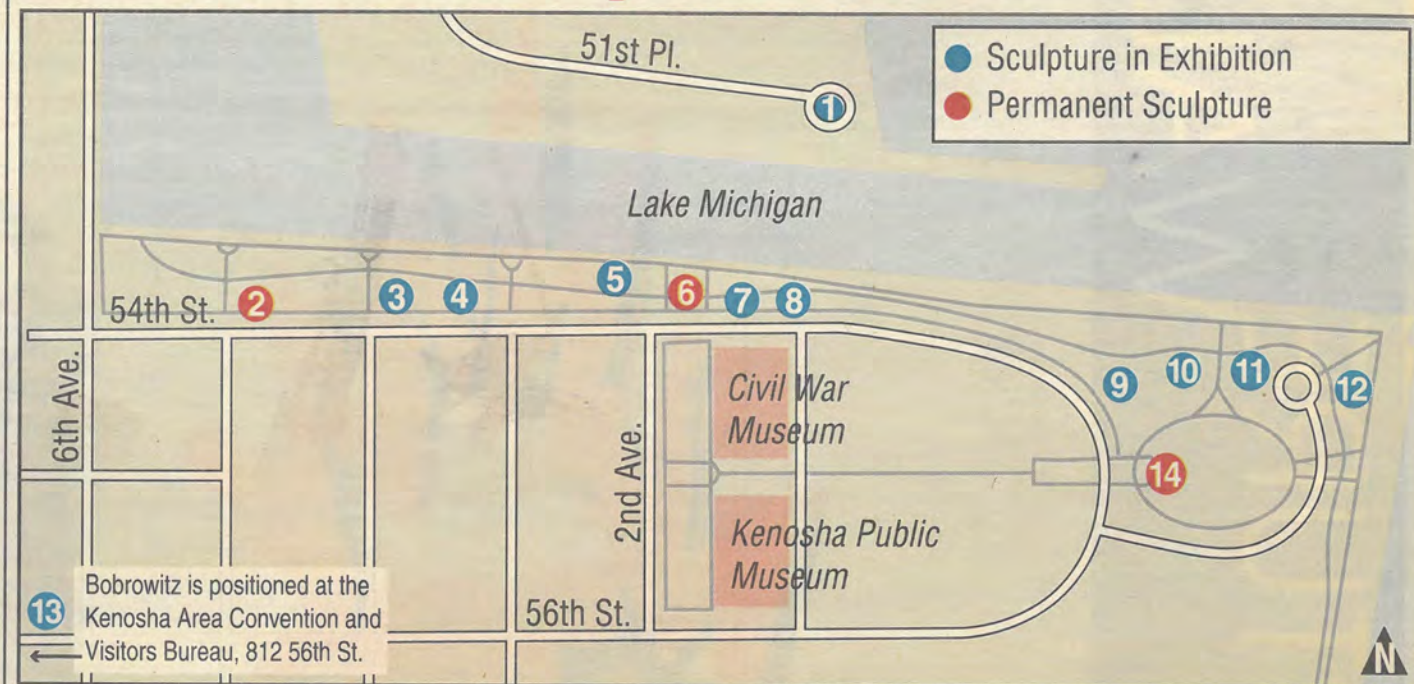
Welcome to Kenosha's Sculpture Walk guide

KENOSHA NEWS STAFF
 What's become an every-other-year tradition renewed itself in recent weeks as Kenosha's Sculpture Walk in HarborPark turned over its inventory, welcoming 11 new works by nine artists. The new pieces will remain on display for two years.

The Sculpture Walk — a project of the Kenosha Community Foundation's Arts Fund — began in 2011 with an initial collection that was replaced in 2013. While on public property, the sculptures are fully funded through private donations. "The purpose of Sculpture Walk HarborPark is to enhance the lakefront and downtown areas and encourage visitors and guests to explore Kenosha," said Robert Schneider, executive director of the Kenosha Community Foundation. Indeed, the lone local artist in the exhibition, Bruce Niemi, of Bristol, notes the ability for public art to help build a community. "It's been proven; there have been studies left and right that it draws people to come and see the work, especially art lovers," Niemi said, also noting the potential for public art to open people's minds and educate them.

More online
 A Sculpture Walk app for smartphones and tablets is available for download at kenosha-news.com/sculpture-walk. The free app includes a virtual tour of the walk, with photos and statements from the artists.

HarborPark Sculpture Walk



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| 1. "The Nest" by Bruce Niemi | 2. "S.S. Kenosha" by Dan Blue | 3. "Maelstrom" by Craig Snyder | 4. "Figure" by Maureen Gray | 5. "Birds of Fire" by Ted Sitting Crow Gamer | 6. "Millennium Gate" by David Floyd | 7. "Lost in Space" by Judd Nelson |
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| 8. "King of Prairie Town" by Nicole Beck | 9. "GiraffGiraffe" by Joe Gagnepain | 10. "To Be Set Free" by Bruce Niemi | 11. "Flapper" by Ruth Aizuss Migdal | 12. "Porcine Player" by Paul Bobrowitz | 13. "Directions" by Paul Bobrowitz | 14. "Christopher Columbus" by Michael Martino |



KENOSHA NEWS PHOTOS BY SEAN KRAJACIC
 Bruce Niemi and his wife, Suzi, install his sculpture, "The Nest," on Simmons Island.

"THE NEST" by Bruce Niemi



Bruce Niemi installs his sculpture, "The Nest," on Simmons Island.

Sculptor Bruce Niemi, of Bristol, on his work, "The Nest":

What is the statement you are making with this work?
 "The Nest" is about all the energy that comes from birth. I use the two obelisks — one appears to be like the base — and then there's this bronze slag caught in the middle that I hope I interpreted like a real stick-type nest that you see eagles build. And then there's another obelisk shooting out.

And the concept there is all the power and energy shooting down and up and everything that happens from birth can change the world.

Explain the technical process of creating this work.

I sheared the pieces, the obelisks, but those were also broke, which is a method where a machine will come and it's got this many-ton press that's got a V on it, and it will come down and fold that metal at a 90-degree angle or whatever angle you want. So then I took two of them, welded them together to make the obelisks.

How would you hope people will react to this work?

To contemplate, what the heck does it mean?



Bruce Niemi



Craig Snyder

“MAELSTROM” by Craig Snyder

Sculptor Craig Snyder, of Plymouth, Minn., on his work, “Maelstrom”:

What is the statement you are making with this work?
 Sometimes art is just for looks. Sometimes it makes a statement. Sometimes it’s meant to provoke. “Maelstrom” was created to provoke thought. Both from me and those who come across it. For me it represents freedom and a new adventure spun out of the chaos of my life.

Explain the technical process of creating this work.

First, I created a small model of the piece to get the overall feel and direction. It sat for a while until I found the perfect material. The steel plates were from the reject pile at a steel yard. No one wanted them for any projects because of the deep grooves in most of them.

I used an oxy-acetylene torch to weld the pieces together. I hit it with a wire brush and then several coats of sealer.

How would you hope people will react to this work?

Love and curiosity, preferably. Some are going to love it; some will hate it. But if it starts a conversation, then I’ve succeeded.

What are your thoughts on the importance of public art?

It’s crucial in today’s world. We are so caught up in the daily grind and our digital life, we need something beautiful, thought-provoking and interesting to interact with. I’ve seen first-hand how a community

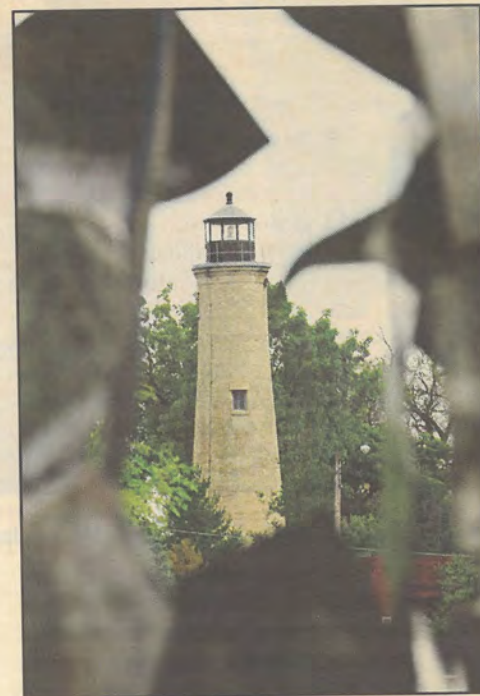
can rally around their public art programs. It’s an amazing thing. It changed my perspective on life; perhaps it can influence others to see the beauty of the world.



KENOSHA NEWS PHOTOS BY KEVIN POIRIER
 Craig Snyder, of Plymouth Minn., installs his steel sculpture titled “Maelstrom,” along the route of the Kenosha sculpture walk at the lakeshore.



Craig Snyder's steel sculpture “Maelstrom”



The lighthouse is visible through Craig Snyder's steel sculpture titled “Maelstrom.”

“FIGURE” by Maureen Gray

Sculptor Maureen Gray, of Interlochen, Mich., on her work, “Figure”:

What is the statement you are making with this work?

This sculpture represents the mystery of the natural world and its abstract nature. I think the mystery of life is what keeps people excited about the next minute or hour they experience. I consider this sculpture a crop circle although people have expressed a few different interpretations of it. How are crop circles created and by who? This is one of the great questions of life and one that I enjoy contemplating.

Explain the technical process of creating this work.

This piece is designed on paper then put on a CAD program and sent to a computer-run plasma cutter. After it is cut out the pieces are welded together, the edges are ground to remove any burrs and it is powder coated.

How would you hope people will react to this work?

I would hope that people would see different forms in this sculpture. Hopefully they will enjoy the visual aspect but also question what it is and maybe delve deeper into what it could mean to them.

What are your thoughts on the importance of public art?

Public art enhances any area that it resides. The educational aspect of art is increased by the ability to walk around a sculpture and touch it. Art is meant to educate and stimulate thoughts and emotions. What better forum than a place where you can sit with a piece for hours and resonate with it?



Maureen Gray watches as her sculpture, “Figure,” is lowered by a crane.



KENOSHA NEWS PHOTOS BY SEAN KRAJACIC
 “Figure” by Maureen Gray of Interlochen, Mich., is part of the Sculpture Walk. At left is the sculptor.

“BIRDS OF FIRE” by Ted Garner



KENOSHA NEWS PHOTOS BY SEAN KRAJACIC

Ted Garner installs his sculpture, “Birds of Fire.”

Sculptor Ted Sitting Crow Garner, of Chicago, on his work, “Birds of Fire”:

What is the statement you are making with this work?

Birds of Fire was inspired by an album of instrumental music of the same title by the Mahavishnu Orchestra, which in turn was inspired by the poetry and teachings of the members’ guru, Sri Chinmoy. The sculpture is an attempt to personify in plastic form the themes of transcendence and spiritual aspiration that are central to both of the other visions.



Ted Garner

Explain the technical process of creating this work.

The construction process is essentially the same as that used in building the steel frame of a skyscraper, with oxygen/fuel gas cutting and electric arc welding as the two linchpins.

How would you hope people will react to this work?

While the motive in creating the piece was to attempt to invoke (presumably solely) human emotions, the actual forms of the sculpture derive from observation of natural forms and, in particular, examination of traditional American Indian methods of depiction and transformation.

I have for a number of years used bird themes as springboards for the examination of emotional and philosophical issues, indeed, sometimes going so far as to have the bird representation serve as, effectively, a self-portrait.

This particular piece is well within the canon of freestanding modernist sculpture, in both a physical sense as well as thematic, which was pioneered by Alexander Calder among others. Other works of mine range from utilitarian benches to architectonic reliefs, and from fully abstract to stylized representation, often depending on the site context.

What are your thoughts on the importance of public art?

Offering a broad palette of expression can permit audiences a similarly broad range of experiential modes, ranging from the purely visual to tactile and in some cases auditory; all of which experiences can enhance the perception of the universal through the experience of the particular. In this way, art in the public can transform thinking about space, and about one’s relationship to it.

“LOST IN SPACE” by Judd Nelson

Sculptor Judd Nelson, of Wayzata, Minn., on his work, “Lost in Space”:

Note: Nelson did not respond to a questionnaire from the Kenosha News. Here is a statement about the work that Nelson made for a previous exhibition in Mankato, Minn.:



Judd Nelson

“The three teenage girls are typical of

what I see happening in public places every day. It doesn’t matter what age or gender, when people gather in groups they tend to isolate themselves and zone into their smartphones. This sculpture is a first in a series of life-sized figures that will be bolted to the sidewalks and bus stops throughout America.”



“Lost in Space” by Judd Nelson



KENOSHA NEWS PHOTOS BY SEAN KRAJACIC

Judd Nelson, right, gets help from his son, Tyler, while installing his sculpture, “Lost in Space.”

“KING OF PRAIRIE TOWN” by Nicole Beck

Sculptor Nicole Beck, of Chicago, on her work, “King of Prairie Town”:

What statement are you making with this work?

King of Prairie Town riffs on an iconic window screen from Frank Lloyd Wright’s first prairie-style home, the Bradley House. I have pared away some elements to reveal an armor-clad figure that stands in as a portrait of Frank as the king he thought he was.

The work also employs solar panels to power the LED-lit stained glass lanterns. I believe that Frank would’ve integrated green energy in his architecture because of his immense respect for nature.

This series of works also has a female partner purchased by the Lakeview Chamber of Commerce in Chicago, “Prairie Town Dweller” that pares away elements of a window screen from the Robie House. I see that work as a



Nicole Beck

“muse” for Frank.

Explain the technical process of creating this work.

These were very complicated works to fabricate with their multiple miter joints, mosaic detail, stained glass work and solar energy. “King of Prairie Town” must obviously be sighted with the panels facing due south for optimum sun exposure. I solicited the help of an electrician in Wisconsin who is a green energy expert in designing the solar power array, Trang Donovan.

How would you hope people will react to this work?

Of course this work comes off as most curious! Viewers have remarked that they thought of it as a portal of sorts!

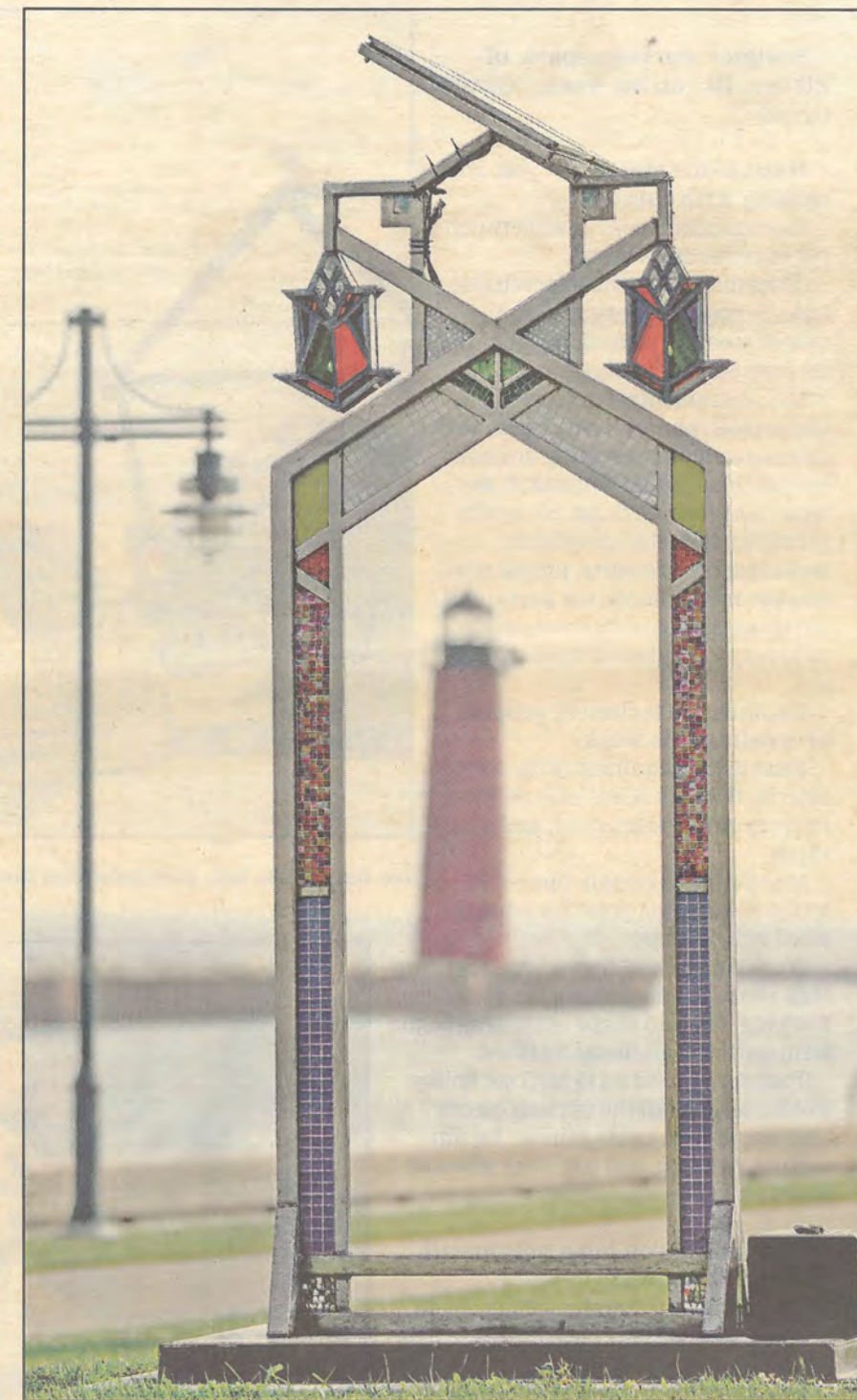
What are your thoughts on the importance of public art?

Public art and public sculptures are an investment in the community and a proven economic driver. They enrich our communities with new ideas and iconic landmarks, especially the ones that pay heed to the community’s history and local community. Chicago’s Millennium Park is a prime example. The works there draw people together and create a space for interaction and public events.

Kenosha’s lakefront is enlivened by our work. It is a natural site for sculpture. Enjoy!



Nicole Beck, left, guides her sculpture, “King of Prairie Town” as Joe Donais lifts it with a crane.



KENOSHA NEWS PHOTOS BY SEAN KRAJACIC

“King of Prairie Town” by Nicole Beck

"GIRAFFGIRAFFE" by Joe Gagnepain

Sculptor Joe Gagnepain, of Elburn, Ill., on his work, "Giraff-Giraffe":

What is the statement you are making with this work?

Repurposing, making something out of yesterday's waste.

(Statement from artist's website: "Joe Gagnepain is engaged in the task of creating something meaningful from society's refuse, working it into monumental works of art. Gagnepain mimics living forms with inorganic matter, creating animals, insects, plants, and whimsical abstractions from garbage. He works primarily in metal and plastic; including bicycle parts, plastic toys, antique metal pieces, car parts, and anything that can be scavenged to reduce environmental impact.")

Explain the technical process of creating this work.

First is the acquiring of the found objects, through donations, picking up from curb, estate sales, and scrap yards.

Many times a certain piece will be the inspiration point for what the piece will become.

Working skeletal frame first, then any bulk shapes and skinning the sculpture, working shape to shape and filling in the form until it feels/looks finished.

Toolwise, I used a 110 MIG set hobby welder to weld all the various pieces together and an angle grinder for any cutting, sanding, and grinding down of sharp edges.

How would you hope people will react to this work?

I would hope the statue brings joy to people and a sense of playfulness.

What are your thoughts on the importance of public art?

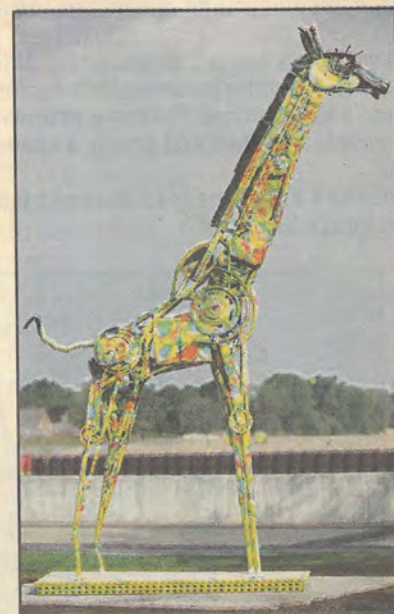
They should inspire, make you think.



Joe Gagnepain, left, gets help from Greg Brown with installing his sculpture "Giraff-Giraffe."



Joe Gagnepain



"Giraff-Giraffe" by Joe Gagnepain

KENOSHA NEWS PHOTOS BY SEAN KRAJACIC

"TO BE SET FREE" by Bruce Niemi

Sculptor Bruce Niemi, of Bristol, on his work, "To be Set Free":

What is the statement you are making with this work?

Basically my work is meant to glorify God. He gave me that gift, to be creative. I actually make a living at it, which is very hard to do, but these ideas come to me and I go, "How could it come out of this brain?"



Bruce Niemi

"To be Set Free," the gist of it is it's really a Christian piece. I use the square with the circle cut out of it, that represents the universe, because people always use math to talk about the universe, so I use a geometrical form, cut the circle out of it. The circle represents God, because there's no beginning or an end. I cut the circle out of the circle and there ends up being three circles, and a fourth circle, and that's man accepting Jesus Christ.

But the reason it's called "To be Set Free" are the three triangles that spike through it and kind of go into the circles, and that would be Christ on the cross. So we are set free through Him, not by anything we do.



Bruce Niemi bolts down his sculpture, "To be Set Free."

Explain the technical process of creating this work.

There were several techniques used.

There was a water jet that cut out the circle and the square. It's an industrial piece of equipment; I don't have that. So I drew it all out and had the company make it. ... I do that and then I polish all the materials down before I put curves in it, because I don't want to try doing that; sometimes when you weld it together, it's hard to get at spaces.

Then I go back and grind all the welds, polish the piece again, and

it's ready to go. A lot of sweat and tears.

How would you hope people will react to this work?

I would hope that they would think about it, you know, maybe be inspired to think about what's going to happen in the end. I want them to have joy, really; my work is meant to be positive and uplifting.



"To be Set Free" by Bruce Niemi

KENOSHA NEWS PHOTOS BY SEAN KRAJACIC

What are your thoughts on the importance of public art?

It's been proven, there have been studies left and right that it draws people to come and see the work, especially art lovers. And art lovers generally are educated in the arts, they've also been brought up to go to museums and stuff like that.

When they start coming into Kenosha and they see what kind of city Kenosha is, they're surprised. I hear it all the time. They say, "This is a wonderful little city. It's got so many cool things." That sparks, "Hey, maybe I want to do a business here," or, "I want to bring my friends." Which means restaurants and other businesses see more people coming in.

It's been proven that it does help build up cities; it helps in that factor. And it does help educate kids who don't get a chance to go to museums.

“FLAPPER” by Ruth Migdal

Sculptor Ruth Aizuss Migdal, of Chicago, on her work “Flapper”:

What is the statement you are making with this work?

My statement is, “Look, you cannot miss me or pretend that I am not there just because I am a woman. Join the dance of life, be free to fly. We are all liberated.”



Ruth Aizuss Migdal

Explain the technical process of creating this work.

The technical process is very complicated. I begin with 3-D figures in cardboard. When I finally have something that I like, I scan in into a computer that can adjust the size from small to very large.

I pick a scale of one inch equals one foot.

The scan is sent to a machine that cuts the metal into as many pieces that I want. I cut quite a few.

I then take these small 8-inch metal figures and play with them, weld a few to a base. Keep making different arrangements and welding them in place.

For “Flapper” I made five different maquettes. I then study them, make changes and decide which to enlarge.

After the parts are cut, they are welded together under my directions. When I am pleased with the results, the sculpture is sent to Shopwerks to be sandblasted, primed and painted.

How would you hope people will react to this work?

I hope that when people see my work they are delighted and want to run around it and dance with it.



“Flapper” by Ruth Aizuss Migdal

KENOSHA NEWS PHOTOS BY SEAN KRAJACIC

What are your thoughts on the importance of public art?

I think that public art is far more important than anyone realizes.

Wherever it is, it raises the place to very high levels of culture and community. I have seen it happen in the slums of Chicago. The quality and elegance of public sculpture adds grace to wherever it is placed and people feel and react to it in very positive ways.

Being visual art, it speaks to one’s other senses and causes great pleasure.

“PORCINE PLAYER” and “DIRECTIONS” by Paul Bobrowitz

Sculptor Paul Bobrowitz, of Colgate, Wis., on his works “Porcine Player” and “Directions”:

What is the statement you are making with “Porcine Player”?

“Porcine Player,” like a lot of my work, is semi-autobiographical. It’s just a physical emblem of my noodling around, exploring what will result from the found objects I’ve accumulated and use to create my work.



Paul Bobrowitz

Explain the technical process of creating “Porcine Player”

Once I’ve composed the work in my mind, accumulated the pieces and parts, then (it involves) cutting, bending and welding the components into the finished piece.

How would you hope people will react to “Porcine Player”?

How would I hope people react? I’d hope that they would feel something, doesn’t matter what. Love it, hate it, laughter, wonder what in the world the artist was thinking? My message — if there is one — or point of view doesn’t matter. I just want to put out something that stimulates the viewer.

What is the statement you are making with “Directions”?

Ever feel pulled in multiple directions by all the needs/wants/demands of life? Lost in a sea of choices? Challenged by the yin and yang of your decisions?

“Directions” is my rendition of possibilities and the differences in where or what each direction might possibly yield.

Explain the technical process of creating “Directions”

Some of the stainless steel arcs were found, so bending the secondary curves, cutting the negative spaces, creating and adding the additional components then welding it all together and grinding, polishing, and polishing and polishing, then adding the patina completed the piece.

How would you hope people will react to “Directions”?

I simply hope people get something, anything, perhaps maybe some direction?



KENOSHA NEWS PHOTOS BY SEAN KRAJACIC

“Porcine Player” at left and “Directions,” right, are both by Paul Bobrowitz



Paul Bobrowitz, right, guides “Porcine Player” as Joe Donals works the crane.



Bobrowitz installs “Directions” in front of the Kenosha Area Convention and Visitors Bureau.

What are your thoughts on the importance of public art?

To me, public art shows that the community cares. There’s that rich feeling of wanting to be more alive, more interesting, more stimulating by seeing/adding public art.

I would like to see more public art where a majority of the population sees it every day, so they can experience the changes with the seasons and time of day — reflections, shadows — just a gentle reminder to savor life. I think public art would be best on the sidewalks in the city, in front of prominent local businesses, out along major highways, to add the cultural boost to the community and businesses that feature/share their public art.