An outdoor sculpture exhibit located along the HarborPark promenade.

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A new Sculpture Walk rises

Artworks installed for two-year stint

Paul Breslin, left, and his friend Hall Sholy install his new piece "Window" at the harbor. Behind him on a trailer are "Poses" and "Strumming My Life Away." The former he removed and the latter will be part of the new display.

What is the statement you are making with this work?

"Windswept" is based on a foundation of labor, education, engineering, design and community service. I hope to demonstrate a commitment to interactive collaboration with technology. "Windswept" is a gesture revealing a physical layer of our lives.

Sculptor Ted Sitting Crow Garner lines up two metal pieces as he sets up his sculpture "WindIng" to be displayed for the next two years in the Sculpture Walk.

What are your thoughts on the importance of public art?

I believe it is my social responsibility, as an artist, to share a visually enlightening experience. Allow public art into your community as an essential element in activating public space and creating an opportunity for community dialogue. I believe this dialogue is what anchors community.
‘The Struggle Against Death’

ARTIST: RON GARD OF CHICAGO

What is the statement you are making with this work?
The title comes from an anonymous quote which in entirety reads, "All the arts and sciences are rooted in the struggle against death." I take it to mean that all our efforts and aspirations revolve around transcending our mortality. At the time I made this sculpture, I was musing on the cycles of life and death, and how we cannot avoid them no matter how young we are or how hard we try to avoid them.

How would you like people to react to this work?
I would hope the audience would get the sense of the sphere being struggling to push through and break free from the grip of the bronze piece (the death). It is a quiet but thoughtful piece for me.

Honored artist poses with sculpture

Ron Gard stands next to his sculpture ‘The Struggle Against Death,’ which was selected to be part of the Sculpture Walk and will be displayed for the next two years.

‘Night in Tunisia’

ARTIST: RON GARD OF CHICAGO

What is the statement you are making with this work?
This new metal sculpture has a working title of ‘Lost Extremes.’ You’ll see that one of the spheres is attempting to make a gesture while the other is seemingly desperately to hold on to any strands of what once was. The swirling form has one eye on the sphere, in line with the title that goes, ‘I think most of us have been on both sides of this emotional spectrum and I would hope it gives the viewer the sense of ‘been there’... different times, different roles, so it’s for me.’

Explain the technical process of creating this work.
Working with large heavy plate is a non-dynamic and direct way to work. You still need to step back in the process, but it unfolds more obviously than the found fabrication approach. I find both techniques rewarding for their respective benefits.

What are your thoughts on the importance of public art?
I think public art in the sleeping giant. Community organizations, businesses, people don’t necessarily think about it, but it is integral to a community. But the growth of it over the past 20 years has been amazing. From the occasional sculpture to drop for neighborhoods (in Chicago, certainly) and cities all over the country. People in general are drawn to the spectacle of it and the plain novelty. In Chicago, what started with a handful of sculptures circulating Navy Pier to show them is led into a major rotating event in the ‘00s has sustained itself into a citywide annual happening and people traverse the city to see each year’s new offerings and return to see the previous ones.

For the artist, it is motivating to see that there is a platform for him/her and that he/she provide a ready audience for little more than the opportunity to exhibit and have an audience. It is a motivating to work large, without a doubt.
"To Be Held"

ARTIST: BRUCE NEMI OF BRISTOL

What is the statement you are making with this work?
It has a triangle coming up and a triangle coming down. Your nose and mouth are like those of a girl, and the man holding the woman has another triangle coming up which could be a child or represent family. There's an internal square that I got as a gift. It's going to end up as four circles and two elongated triangles that wrap around it. Everything is being held together. It could be the family holding together. It could be God holding everything together.

Explain the technical process of creating this work.
This is part of a series. This is the only one remaining. Every one that I put together is different. You'll see a sequence, but every one is different.

How would you hope people react to this work?
I'm hoping positive. I talk a lot about the energy and the power people have to use their own imagination. I hope people can get a good feeling out of it and make their minds work. You see something different in an abstract sculpture every time you look at it. The way the sunlight is hitting it or the shadows it's casting, some of the shadows are better than the art.

'Spatial Harmony Series'

ARTIST: BRUCE NEMI OF BRISTOL

What is the statement you are making with this work?
My work is meant to be positive and uplifting. People tend to think of things that are bright and uplifting.

Explain the technical process of creating this work.
There's a piece and I have them work together to form one thing. It's all fabricated work. I don't do any carving. It's all bending metal and welding it together. The parts are welded in two and in three. A lot of it is made with a 3/8 inch thick plate and it's 3/8". It's smooth steel, which is really high quality. I had the metal welded and it was more than I made and I'm as happy as can be. I've been using some new tools that are more modern. It's a lot cleaner and I've saved a lot of grinding time. Grind- ing to get to the basic lines of my hands and my body. There's a lot of vibration, I get a lot of grinding vibration. I like the look and the feel of the tool. The metal is silver, the tool is silver, the drive is silver. All of the magazines, I make them of if they haven't sold sculptures to sell, which they are.

How would you hope people react to this work?
Calmly. Joy is my ineffable. I'd like people to use their own imagina- tion to see something in it.

What are your thoughts on the importance of public art?
I think it's important because it's brought up with the times. It's been processed through surveys. When you have public art people come to see it. They might then be inspired or motivated they wouldn't have gone before. It exposes the communities with culture.

"Nautilus"

by Suzanne Horwitz, is part of the new Sculpture Walk and is on display in front of the Kenosha Area Convention and Visitors Bureau.

ARTIST: SUZANNE HORWITZ OF HIGHLAND PARK, ILL.

What is the statement you are making with this work?
The impetus for my work "Nautilus" is driven by the love of form.

Explain the technical process of creating this work.
The sculpture is 8 feet by 6 feet by 3 feet and made of fabricated aluminum.

How would you hope people react to this work?
Public sculpture should respond to the dynamics of a community. It's an aspect that gives it a vital place in the public space.

What are your thoughts on the importance of public art?
Outside the studio, the artist's internal dialogue gives way to the interaction it sets up with the environment and the viewers. That is what I find exciting about public art. I would hope that my viewers experience "Nautilus" and bring their own experiences to the work.
Art in the open: Sculptors invite you to take a walk on Kenosha’s lakefront

These 12 newly installed sculptures will be on display for the next two years. Find their locations by the numbers on the map below.

PERMANENT SCULPTURES: ON THE LAKEFRONT

1. "Searching on the Brink" by Martin Antaramian
2. "Nautilus" by Suzanne Horwitz
3. "Lone Soldier Memorial" by Frank Calkins
4. "Sistine" by Don Blue of Chicago
5. "Connected" by Maureen Gally
6. "Orange Windmill" by Gary Rutak
7. "Spatial Ramsony Series" by Bruce Niemi
8. "The Struggle Against Death" by Ron Gand
9. "Wending" by Ted Silling Crowe Corner
10. "To Be Held" by Bruce Niemi
11. "Fortscull" by August Nechaevsky
12. "Strumming Our Life Away" by Paul Bobrowitz
13. "Right in Time" by Ron Gand
14. "Window" by Paul Bobrowitz

HarborPark Sculpture Walk

PENMANENT SCULPTURES: ON THE LAKEFRONT

- "Lone Soldier Memorial": The monument, designed by local sculptor Frank Calkins, has been located at 56th Avenue and 52nd Street since 2000. It features a lone soldier flanked by granite tablets that display the names of Kenosha County veterans who have died in wars. The monument was the result of the efforts of Calkins and Ed Madani. They worked with the city government, which paid for the monument, and Bruce Benenson of Brabenek Monuments, whose company worked on the construction of it. Calkins and Madani also collaborated 30 years ago on the Veterans Memorial Fountain.

- "S. S. Kearsarge": The naval-themed sculpture by Don Blue of Chicago was dedicated to the city of Kenosha in the fall of 2000 by the Riles Construction Co. In honor of the city’s 25th anniversary, "S. S. Kea- rash" features a relief of a sailors’ boat out on the water with waves passing, heading toward the sea. The sculpture is made of steel and iron and weighs about 750 pounds. It can be seen on 54th Street along the lakefront.

- "S. S. Kearsarge" by Don Blue of Chicago

- "Millennium Gate": The sculpture by David Floyd is a collection of steel shapes, rising imperceptibly from the ground. It was unveiled in 2000 at Chicago’s Navy Pier Sculpture Walk. Floyd, an internationally recognized sculptor, had moved to Kenosha’s HarborPark during that time and had hoped to spark a creative surge in the city. Floyd died in April of 2004, but his family donated the work to the city and it was placed in HarborPark near 56th Street and Second Avenue, not far from where he lived his last years.

- "Christopher Columbus": Michael Martino’s statue was installed east of Ring Road in the fall of 2007 as the centerpiece of the Piazza Commons public squares. The heavy, bronze-like statue of the Italian explorer stands watch above the fountain at the Piazza Commons. Martino, a Kenosha native and La Crosse resident, also produced the statue of Abraham Lincoln and John Hay at Carthage College.

- "Christopher Columbus" by Michael Martino

These sculptures were installed in 2020 as part of the "Art in the Open" program and are on display through 2022.
What is the statement you are making with this work?

I'm not really a musical person. I enjoy listening to music, but I don't play it myself. I've been interested in making music pieces for a few years. I think that music is a very important part of our lives, and it can be a very powerful force for good.

How does the process of creating this work differ from creating other works?

I started by thinking about what I wanted to create, and then I began to develop the design. I think that it's important to have a clear idea of what you want to achieve, and then to work hard to make it happen.

How would you describe the experience of working on this project?

It's been a very rewarding experience. I've been able to learn a lot from the process, and I'm excited to see how it will turn out.

What is your favorite part of the process?

I really enjoy the creative process, and the way that it allows me to express myself in a unique way. I also enjoy the sense of accomplishment that comes with completing a project.

How do you think this work will be received by others?

I hope that people will appreciate the thought and effort that I've put into it. I want to create something that is meaningful and inspiring, and I think that this work has the potential to do just that.

What is your message to others who might be interested in creating music or art?

Follow your passion! It can be challenging to create something that is truly unique, but if you stay true to yourself and work hard, you can create something that will be appreciated by others.
'Portcullis'

ARTIST: AUGUST KOCHANOWSKI
OF JUNCTION CITY

What is the statement you are making with this work?

"Portcullis" was a personal journey for me. I made it in my formative years as an artist. One of the definitions of portcullis is gateway: a passage way. For me, "Portcullis" was the transition from being a student to a professional artist. I am trying to give the viewer an alternative way to see the world.

Explain the technical process of creating this work.

"Portcullis" is a hand-brushed oil drawing in space. I took little strokes and laid bars of metal, heated them to yellow before they cooled to use. I took these bars and etched them into metal. The forms are graphic, almost calligraphic shapes. Most of this work was done on an old power hammer, but I also used a hammer and a vise.

How would you like people to react to this work?

When people see my work, I hope they respond to it in a positive way, that it brightens their day and gives them a few moments of joy. "Portcullis" is thehuman spirit. It is the struggle, the perseverance to push forward, study it, and ponder the human condition, and also reflect upon themselves.

What are your thoughts on the importance of public art?

I think public art is very important. Where everything is so mass produced and commercialized, public art is something special, not just for one person, but for everyone. A lot of people don't have a creative outlet in their life. Public art can inspire them.

"Portcullis," by August Kochanowski, is one of the new sculptures on the 2017 Sculpture Walk.

What is the statement you are making with this work?

There’s a Waukesha company called Miller Electric Manufacturing based in Appleton. They had a business where they invited sculptors who make metal sculptures and use their products to build them together to exhibit. The piece is kind of a pay in welding and welding your way through life. It’s a tall, skinny abstract thing that’s making its way.

Explain the technical process of creating this work.

I’ve been welding for 45 years. It’s taking existing metal pieces and turning them into an attractive form for the use of welding. It’s about 15 feet tall. It’s pretty simple. It’s in tall skinny thing. I like to have mystery in my work. There’s a lot of real subtle curves and stuff. It takes a little time to get the material to do this.

How would you hope people react to this work?

Most of my pieces in the past have been pretty favorably received. A lot of my pieces are vaguely bird-shaped. Something in the order of that. A lot of my pieces are meant for my personal enjoyment. There’s usually an element thrust to the most of the piece.

What are your thoughts on the importance of public art?

I’ve been involved with it for 45 years. I think it’s something that elevates the public space and neighborhoods.
"Connected"

ARTIST: MAUREEN GRAY OF INTERLOCHEN, MICH.

What is the statement you are making with this work? It's about how we as human beings are all the same. We're different on the outside but all the same material on the inside. The aluminum and steel are marred all the different ruts, ailments and beliefs and the ball in the center is what we do about our thoughts about race and differences.

Explain the technical process of creating this work? I used toilet paper for the ball and wrapped and wrapped and wrapped and wrapped. The pieces are cut out. Very little welding with the metal. Finally, I took some screws and bolts, put a paint on it. There's bleach and vinegar on it. I polish the aluminum.

How would you hope people react to this work? I'm not sure how they're going to react. A lot of my work deals with figures. We, as individuals, can change the thought process of the masses. Hopefully, they'll think it over. Or maybe they'll just think "Oh, how pretty. I hope for a more spiritual and social awakening (reaction)."

What are your thoughts on the importance of public art? People actually get to see the sculptures and they come back and look at them. If you people out in the community more I hope people come down. It's beautiful down here. I hope they will all and joker on a piece. It's entertaining.

ARTIST: MARTIN ANTARAMIAN OF KENSOSHA

"Teetering on the Brink"

What is the statement you are making with this work? It's all about being unplanned. It's about everything that's going on in the world right now and how everything just feels like it could come crashing down at any moment. I'm not trying to say anything with the piece. It's more about how I was feeling when I created the piece.

Explain the technical process of creating this work. I knew there was a lot of steel work with similar sculptures. I mostly do wood carving and furniture design. I started out with some foundations. Cut out the piece with a plasma cutter and had them ground down the edges, had them cut into circles and welded the pieces together and welded each piece stacked on top of each other.

How would you hope people react to this work? I really don't know. I haven't got a lot of feedback on it yet. I'm curious to see how people will react to it. I hope they enjoy it.

What are your thoughts on the importance of public art? Public art is really important because it brings design and attention to the public. Most people don't notice their design work and this literally says everything that is made has to be designed. To define the piece, you are essentially defining the making of anything and everything.

Martin Antaramian's sculpture "Teetering on the Brink" is on view in Civic Center Park.