Sculpture Walk
HARBORPARK

An outdoor sculpture exhibit located along the HarborPark promenade.

Thank you to our sponsors and supporters...

- Abatron, sponsor of Rotating Through The Universe
- Kenosha HarborMarket, sponsor of Emergence #11
- Kenosha Area Business Alliance Foundation, sponsor of Water
- Patricia Petretti, Petretti Properties, sponsor of Uppercutted
- Talmer Bank and Trust, sponsor of Leap of Faith
- Snap-on Incorporated, sponsor of Blamm O
- Kenosha Community Foundation, sponsor of Allegra
- Bindelli Brothers Construction Inc.
- Copy Center
- Mayor Keith Bosman
- Kenosha Common Council

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

A SPECIAL SECTION OF THE KENOSHA NEWS – THURSDAY, SEPTEMBER 29, 2011
Lakefront walk features nine unique pieces
Kenosha Sculpture Walk

Above, David Floyd’s "Millenium Gate" sculpture frames the lighthouse perfectly.

At right, Dan Blau’s sculpture, "Sho. Kenosha," doplits a tall ship sailing toward the east.

Existing pieces of public art just as much a part of Sculpture Walk

The through nine sculptures have been installed on Kenosha’s lakefront this month, they were not the first pieces of public art to be part of the HarborPark area.

The first work of public art on the lakefront was the Kenosha Harbor’s sentinel port. The "S. E. K." lighthouse, a gift from the City of Chicago to the town of Kenosha in the 1920s, is the harbinger of the harbor’s historic past. "S. E. K." features a relief of a ship on the water with waves crashing, sliding toward the sea.

The lighthouse is made of steel and concrete. It was built in 1886. It can be seen on S. 4th Street along the lakefront.

The next piece to find its home on the waterfront was a monument to the hero of the HarborPan area. David Floyd’s "Millenium Gate," a collection of steel shapes, rising proudly off the ground, was first unveiled in 2000 at Chicago’s Navy Pier Sculpture Walk. It was Floyd’s internationally recognized sculpture, which had moved to Kenosha’s Harbor. The artist had that vision and had hoped to spark a creative spirit in the city. He died due to diabetes, but his wish to give back the Millennium Gate in 2000, leaving his left hand preserved.

Pierced in April of 2004, but his hand removed the work to the city and it was placed in HarborPan in 2004.

Michael Martin’s "Christopher Columbus" benches have been relocated into the Kenosha Sculpture Walk.

Street and 2nd Avenue, not far from where he lived his last years. At the 46th Street Tap the final piece of art in the HarborPark area.

Michael Martin’s "Christopher Columbus" statue was installed east of Ring Pond in the fall of 2001 as the centerpiece of the Peoples Park community.

The heady, bronze likeness of the Italian explorer stands above the benches at the Pinball Cowan, Martina’s. A Kenosha native and La Crusher resident, also produced the statues of Abraham Lincoln and John Hay at Garrington College.

Lakefront Walk features nine unique pieces
Kenosha Sculpture Walk

1) Sculpture: "Tall of Faith" Artist: Martin L.ицеk
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund

Kenosha News feature
1) Sculpture: "Tall of Faith" Artist: Martin Licek
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund

 Existing sculptures:
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund

Existing sculptures:
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund

Existing sculptures:
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund
Sponsor: Chicago Public Art Fund

Michael Martin’s "Christopher Columbus" benches have been relocated into the Kenosha Sculpture Walk.

Street and 2nd Avenue, not far from where he lived his last years. At the 46th Street Tap the final piece of art in the HarborPark area.

Michael Martin’s "Christopher Columbus" statue was installed east of Ring Pond in the fall of 2001 as the centerpiece of the Peoples Park community.

The heady, bronze likeness of the Italian explorer stands above the benches at the Pinball Cowan, Martina’s. A Kenosha native and La Crusher resident, also produced the statues of Abraham Lincoln and John Hay at Garrington College.

Sculpture Walk in Kenosha News Thursday, September 29, 2011

Sculpture Walk in Kenosha News Thursday, September 29, 2011
Congratulations... to the artists, sponsors and the Kenosha Community Foundation's Arts Fund Committee on the installation of...

Sculpture Walk – HarborPark

Sculpture Sponsors:
Aheron, Inc. • Kenosha Area Business Alliance Foundation
Kenosha HarborMarket • Patricia Petretti
Snap-on Incorporated • Talmer Bank and Trust
Kenosha Community Foundation

Great Job! To view photos of the works, visit the Foundation on Facebook.

Michael Young: WATER

Aluminum sculpture gives form to ‘Water’

Michael Young’s sculpture has an easy link, in name and theme, to the Kenosha lakeshore it rests on. “Water,” which the sculpture will be surrounded by, portrays the shape of a fish using pieces of silver metal designed to look like scales of glass and other plant life.

“The piece represents the dependence of roots and trees to each other,” Young said. Young’s “Water” is made of 90 percent solid aluminum and took about three months to build.

The Chicago-based artist has been producing works for more than 25 years, working in that bronze, brass and glass but has never before used aluminum as a medium. He has always worked with mediums of wood, as he created tree houses and other objects as a child.

Young’s artistic training took him to Columbia College and the University of Wisconsin-Madison, where he practiced in both abstract and practical art and took an interest in light and film. Much of Young’s work involves using silver strands of metal to create an image, as seen in “Water.” His “Water” is one of a series of public art sculptures created for airports.

Young said he hopes to provide both visual and mental motivation to those who view “Water.” “I hope people take away that sculpture can be aesthetically pleasing and still deliver a message,” Young said. “Water” will be displayed along the lakeshore, north of 4th Street and east of Fourth Avenue.

Michael Young’s sculpture, “Water,” is part of the new sculpture walk organized by the Arts Fund Committee of the Kenosha Community Foundation. The walk includes nine new works of art and three existing ones.
ROBERT CRAIG: SEA-SAW

Work tools inspire this ‘sea-saw’

BY MATTHEW GILSON
moiseolkenovianews.com

Robert Craig looked to the past and the East for his inspiration in ‘sea-saw.’
The blue steel sculpture between Third and Fourth avenues on 46th Street is meant
to combine two work tools into one visual.

“The form is derived from studying selected objects designed for manual
production,” Craig said. “The square base and the crossbar are the tools
that primarily influenced this sculpture. The 20th century Chinese hand-forged
mower’s folding handle and the early 20th century hand-forged Japanese saw. Considering
the objects’ form, function and history further informed my decision
making and helped me define the specific range of associations and
representations I wanted the sculpture to elicit.”

Craig created the sculpture out of steel that was fabricated off-site and painted a slight
shade of blue. The entire project took about two years to complete, including early
development through drafting and building models.

Sculptor Robert Craig, right, hooks up his sculpture, ‘sea-saw,’ with the help of sculptor Bruce Nickel.

Craig is based in Des Moines, Iowa, and has been a professional artist for about
30 years, working primarily in fabricated and forged metal. His works have been
moved to museums and universities. He is also a professor of art at Drake University.
He hopes that “sea-saw” can mean people in a low direction.

“As a sculptor, I like to bring my ideas in relative to the viewer’s engagement with the work — and I hope it offers a range of associations to the
viewer,” Craig said.

KAI SCHULTE: ALLEGRA

‘Allegra’ a massive, curving
creation of stainless steel

BY MATTHEW GILSON
moiseolkenovianews.com

Kai Schulte, despite years honing his craft with masters in his homeland of
Germany, still sees stainless steel in a unique medium to work with.
But as seen in his work, ‘Allegra,’ Schulte is more than in control of the
medium.

“‘Allegra’ is a 9-foot tall, curvy and Twisted, piece of stainless steel that can be found just north of the Civil War Museum. It’s a rectangular piece that twists and curves.” Schulte said. “It’s like working on a blacksmith in his native Germany, learning how to bend metal to his desires using heat and hammers.”

“I learned that life of a blacksmith as a young boy, with an apprenticeship for three years of school.”

He moved over to the United States for his business, but ended up acquiring metal-forging materials from an old line in Germany over a decade ago. Schulte framed his metal in Sugar Grove, Ill.

Schulte said he still enjoys being a little more free form with his sculpture work, despite the challenges.

“I love stainless steel! I’m fascinated by the smooth, curvy, twisting pieces,” Schulte said. “I enjoy the freedom of making whatever I feel like, it’s difficult to work with, but I like the slick look of it. When you sand it and fabricate it, you don’t see any imperfections.”

‘Allegra’ wins the first prize in this style that Schulte made and he hopes onlookers share his enthusiasm for the sleek silver piece.

“I hope they find the sleek and clean work in it and appreciate the craftsmanship of it,” Schulte said.

ERIC W. STEPHENSON: EMERGENCE #11

‘Free spirit balanced on wisdom’ shines through ‘Emergence #11’

BY MATTHEW GILSON
moiseolkenovianews.com

Thin wires protruding from a solid base. Firm metal seemingly balanced on a single point.
The theme of Eric W. Stephenson’s ‘Emergence #11’ centers on finding that place between
the grounded and unbridled freedom.

“The idea behind ‘Emergence #11’ is the interpretation of a free spirit balanced on wisdom, which in this case is on the head of an owl,” Stephenson said.

“I used a harder line for the legs of the figure, then transitioned to a more organic line as the figure stretches upward in order to represent that balance.”

Stephenson harnessed the past artistic history of his family with new challenges.
He is a fifth-generation artist who has worked in art foundries in Montana, Texas and Massachusetts before moving to Chicago in 2001. His works now are focusing on the human form and the message it conveys.

“I begin my process by defining a graphic silhouette that captures the body in motion,” Stephenson said. “I then define the silhouette that results in the transitions between bone, muscle, knees and limbs; line and mass. I extrude the articulated silhouettes back into the three-dimensional mass that can be formed and pulled to exaggerate and communicate a sense of motion and weight.”

“Emergence #11,” which took about 200 hours to make and is comprised of about 1000 pounds of seated steel, is located north of 46th Street and east of Second Avenue, just north of the Civil War Museum.

Sculptor Kai Schulte of Sugar Grove, Ill., created “Allegra” for the Kenosha Sculpture Walk organized by the Arts Fund Committee of the Kenosha Community Foundation.

ERIC W. STEPHENSON: EMERGENCE #11

This idea behind ‘Emergence #11’ is the interpretation of a free spirit balanced on wisdom, which in this case is on the head of an owl. I used a harder line for the legs of the figure, then transitioned to a more organic line as the figure stretches upward in order to represent that balance.
‘Leap of Faith’ has human-like characteristics

TERRENCE KARPOWICZ: LEAP OF FAITH

Terrence Karpowicz’s “Leap of Faith,” with its arms, legs and head, is eerily realistic. It may be the most “human” looking figure among the initial sculptures of the Kenosha Sculpture Walk. And the human in motion in Karpowicz’s work stands for the very human emotion and action associated with embracing the unknown.

The Chicago artist had created a series of “globe” works, marked by closed forms. Karpowicz said he then sought to “explode” those forms and inject the space with the energy, the push, the walk, leading to figures such as “Leap of Faith.”

It refers to an idea that, from our education and socialization, our education and alertness as a culture or individual, as a step into the universe that the thought we will never rear up and our decisions are well-grounded,” Karpowicz said.

The warm, bright hue of the piece is meant to bring joy to the viewer. “I put together all the components of my work,” Karpowicz said. “I would make art using not only my head and heart, but this would require me to see every bit of myself.”

Though Karpowicz often works with welded elements, he also takes on many different kinds of metal in his Chicago studio. This metal work of Karpowicz will be on display near Ring Road at the eastern end of 4th Street.

Sculpture Terence Karpowicz helps put up Terrence Karpowicz’s piece “Leap of Faith” on the sculpture walk.

SENSC OF MOTION FELT IN ‘BLAAMO’

John Adduci does his work in a former Chicago Transit Authority substation, so it’s no surprise his contribution to the Kenosha Sculpture Walk is all about motion.

“Blaamo,” a large aluminum sculpture on the east end of 4th Street, shows convey pieces of a rental car.

“It’s about the experience of being blown off your feet, which happens for many reasons, some physical and some emotional,” Adduci said.

The Chicago-based artist said “Blaamo” took about two weeks to make. Though the idea and maquette of this larger version had been developing for two years.

Adduci said the work can give the sense of motion, change being freely planned or a present moment.

“I hope the viewer takes away that energy and sense of movement created from the sculpture,” Adduci said.

Though Adduci was born in and now works in Chi-

cago, his life has had plenty of movement as well. He earned a bachelor of arts from Northern Illinois University in 1972 and master in fine arts from Arizona State in 1988. He returned to Chicago about three decades ago and has been plying his trade in a former CTA substation in the Old Town neighborhood.

His works have included public projects and fabrica-

tion of aluminum, bronze and steel.

PAUL BOBROWITZ: ROTATING THRU THE UNIVERSE

‘Universe’ sculpture fills in at last minute

BY MATTHEW GLASS

Paul Bobrowitz’s “Rotating thru the Universe” joined the Kenosha Sculpture Walk as a last-minute replacement when Peter Gray’s “In Deep Rough” was being disassembled by the Kenilworth winds.

Nothing about Paul Bobrowitz’s work or addition to the Sculpture Walk is that of a non-entity.

“Rotating thru the Universe” attaches a series of metal shapes on top of a stationary metal column. Pointy points of metal support and top off a large steel ball. Off the ball is a large metal arm protrudes. Inside the ball, a three- colored plastic plate rotates. The work took several weeks to come together.

This series of connections is meant to speak to celestial connections, Bobrowitz said.

“It’s symbolic of planets and stars,” Bobrowitz said. “It had a strong connection of space crystal and planets with the rotating elements.”

Bobrowitz, who lives and works in Oaklawn, near the Holy Hill area, said much of his work revolves around his childhood memories and where he lives.

“I try to assemble pieces and parts in a planning manner,” Bobrowitz said. “I typically don’t work on one piece from start to finish. I’ll start work and work on something else. If a piece doesn’t work, I throw it and change my perspective.”

Bobrowitz did art on the side of his carpentry business starting in 1989 before turning full-time to art in 1995. He mostly works with metal, but also does painting. He recently repaired and welded the old tools at Laborfront Brewery in Milwaukee, restoring the tools.

The sculptures mirror the birds and transform them into outdoor sculptures.

“Rotating thru the Universe” is much smaller in physical size than that project, but Bobrowitz hopes it will be appreciated by the community.

“I would hope everybody gets some joy from gazing out on seeing this piece and it stimulates some thought and emotion,” Bobrowitz said.

PETER GRAY: IN DEEP ROUGH (NO LONGER DISPLAYED)

‘In Deep Rough’ damaged by winds, removed

BY MATTHEW GLASS

“In Deep Rough” by Peter Gray was only on display for two days on Kenosha’s lakefront, before the damage caused by whipping winds forced the statue to be removed and repaired.

Gray’s piece looked to another world where wind plays a factor to convey the quality of being in a gyro.

“In Deep Rough” depicted a large gull balanced by green pigments of metal, representing long blades of grass.

“It may be taken literally for the normal frustrations of playing golf or it’s a metaphor for social, economic and political environ-

mement,” Adduci said.

The sculpture took about 10 weeks to create. Wind was meant to give the piece a kinetic feel, but Karpowicz’s lakefront proved too much for the work.

Gray is interested in art and science as a teenager. Following science into college and Northwestern Medical School. He continued painting and drawing and started doing stone sculptures while at Northwestern and has focused on sculpture for the last 17 years.

The Chicago artist’s work may have been on display a short time, but its image and message could last for much longer.

RECENT KENOSHA NEWS PHOTOS BY ROBERT ORTMANN

Sculptor John Adduci works with city workers to place his sculpture on the lakefront.

John Adduci’s sculpture, “Blaamo,” is displayed along the bike path near Harbor Park.

Sculpture Karpowicz’s sculpture, “Leap of Faith,” is displayed near the lake path north of Harbor Park.

By Robert Ortmann

By Robert Ortmann

By Robert Ortmann

By Robert Ortmann

By Robert Ortmann

By Robert Ortmann

By Robert Ortmann

By Robert Ortmann
‘Uppercutted’ comes from sculpture artist with Native American roots

BY MATTHEW OLSON
molson@kosnews.com

“Uppercutted” has the abstract feel of modern art, but its artist, Ted Sitting Crow Gardner, is inspired by the rich history and culture of his people. Gardner’s work is a testament to the resilience and strength of Native American culture.

Ted Sitting Crow Gardner

The artist’s sculptures are often created from scrap metal and cast off materials, a nod to the ingenuity and resourcefulness of his ancestors.

Gardner’s sculptures are a celebration of the past and a reflection of the present. His work speaks to the importance of preserving our history and honoring the traditions of our ancestors.

BRUCE NIEM: SEVEN SEVEN

Bristol man’s steel sculpture inspired by holiest of numbers

BY MATTHEW OLSON
molson@kosnews.com

Bristol’s Bruce Niemi often finds himself looking toward the sky, to God, for his inspiration. His recent work, “Seventeen Seven,” is a testament to his spiritual journey and his deep connection to the heavens.

Sculptor Bruce Niemi, of Bristol, stands in his studio and looks at a steel sculpture that honors God.

Niemi’s art is more than just a collection of materials. It is a reflection of his belief in the power of art to inspire and uplift.

Niemi’s work is not just for decoration. It is a way to connect with the divine, to find peace and to feel a sense of purpose.

The idea behind “Seventeen Seven” is to inspire people to look up and see the beauty in the heavens. Niemi says he wants people to feel a sense of awe and wonder when they look at his work.

Niemi’s sculptures are not just pieces of art. They are a reminder of the power of faith and the importance of looking up at the sky.