2013-15 BIENNIAL INSTALLATION

SCULPTURE WALK
HARBORPARK

An outdoor sculpture exhibit located along the HarborPark promenade.

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SCULPTURE WALK HARBORPARK KENOSHA, WI

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

Michael Young hooks a strap on his new piece "Vortex" so it can be lifted into place.

KENOSHA NEWS PHOTO BY HELEN PENDER

A SPECIAL SECTION OF THE KENOSHA NEWS — THURSDAY, SEP. 26, 2013
New crop of statues in position

2013-2015 HarborPark Sculpture Walk

By Brandon Smith

With the installation of the second series of Kenda Niemi’s Sculpture Walk, organizers see signs of success. The artist was able to make the second round viewable for her fourth season.

More online

A Sculpture Walk page for stalkers and social media is available at hnewsnews.com.

The free app provides a virtual tour with directions to the sculpture sites, plus photos and videos of artists and their works.

It’s very amazing that it will last sustainably. The artist has created 30 pieces of sculpture in the Kenosha harbor area, most in HarborPark, the pieces created by eight different artists. Pieces will remain on display until 2018.

We have a great variety of the medium in the exhibit, from "Connections of Her Shepherd" by Thomas S. "Connie," which is 12 feet tall, to "Kunihiko," which is 5 feet tall.

Groom brought the idea to the Kenosha Arts Foundation’s Sculpture Walk to promote public art in the community. Works for the Sculpture Walk are chosen by a jury that selects pieces from applications by artists. Groom said about this years submitted applications for this series.

Groom said every year finds a fresh piece, but it is really difficult to choose a favorite because each piece is "in a different way, it’s in a different way, it’s in a different way, it’s in a different way," Riopelle added.

Groom said everyone finds a favorite piece, but it is really difficult to choose a favorite because each piece is "in a different way, it’s in a different way, it’s in a different way, it’s in a different way," Riopelle added.

Simply put, the mathematical symbol on a logistic axis, "sailboat" by Bruce Niemi, is inspired by his love of sailing. "I wanted to create a sense of movement, to almost have it moving and see it move," he said.

The face is composed of several different eye pieces that are welded together, with the result being a "creation that really moves," he said. "I thought it needed a companion." Riopelle added.

The "Lip Ship II" by Bruce Niemi is an abstract work in drain pipe, moved by the ebb and flow of the tide. "I thought it needed a companion," he said.

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Bruce Niemi's free to fly

Artist's Christian faith inspires abstract work

Bruce Niemi’s sculpture, "Free to Fly," is one of the first in the Sculpture Walk. The sculpture sits near the Kenosha Water Utility production plant, the stainless steel sculpture was created in 2012.

"A lot of people ask me what my inspiration is," Niemi said, adding he found inspiration in his Christian faith. "From my love of the sky and clouds, as well as my love of music and my love of people and music, I feel it is a part of my faith," he said, adding it is a reference to the Trinity.

Local sculptor Bruce Niemi talks in his studio about the piece he created that is now on display at the Kenosha harbor area.

Bruce Niemi's free to fly

"Free to Fly," a 2013-2015 HarborPark Sculpture Walk, is one of two pieces the artist is showing in the Sculpture Walk. The other piece, "The Passion," which has been exhibited a number of times, the artist said.

Bruce Niemi is a local artist who has been working in stainless steel for over 25 years, working in stainless steel and bronze. "Free to Fly" is sponsored by Mary Yonick.

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Bruce Niemi moves his new sculpture, "Tall Ship II," into place with the help of fellow sculptor Jayson Lowery, right, while city heavy equipment operator Joe Donalds helps it with a crane.

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Great Job!
To view photos of the works, visit the Foundation's
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To provide financial support to the Arts Fund go to www.kenoshafoundation.org/donate.html

Michael Young's "Vortex" describes how he created his new sculpture, "Vortex," at his Chicago studio. The piece will be on display in the Kenosha Sculpture Walk.

Twisting and turning, a tornado’s energy wrapped up in ‘Vortex’

Michael Young's "Vortex" appears to be metal in motion.
"It’s meant to be the energy of something like a tornado or a blast, the way little pieces form," Young said.
"It’s also meant to be figurative in a way," Young said, saying he uses his drawings to imagine the sense of movement in his work. "While they are all abstract, there is the twisting and turning of a person in space. I want them to leave a life-like but not just an abstract quality."

Young began his career as a book artist, moving into sculpture that is highly abstract, twisting and turning, sometimes with lightning incorporated into the work. His work has been exhibited most commonly in the Chicago area, but he has had public exhibitions from Florida to California, and overseas in Japan. One of his works of which he is most proud is a commission by the Smithsonian Air and Space Museum to create an empty-core sculpture and mural to commemorate the moon's anniversary.

The piece was previously exhibited in Kenosha along the bluffs north of 5th Street and east of Fourth Avenue.
Born and raised in Chicago, Young studied art at the University of Wisconsin–Milwaukee. Since 1986, he has lived and worked at Sedgwick Studio, a former CTA rollin in Chicago.
Pi with a personality:
Artist turns to common images to create his art

A sculptor for 40 years, John Adduci often uses common images or symbols as the inspiration for his works.

"I like using familiar symbols or images and twisting them into a different visual state," Adduci said.

As for the inspiration behind "Mi Pi," he said, "I think it's pretty obvious." "Mi Pi," which translates from Italian to "my pi" — is fabrication rather than casting, is a lot of geometry," Adduci said. "The symbol of the frequent use for me."

Adduci said his work carries personality and a soft, cartoony quality. "I wanted to bring some life into it, if it almost has its own vitality and own voice," he said.

"Mi Pi" was previously shown in the annual Chicago Sculpture Exhibit, and later on Promontory Point near the Museum of Science and Industry in Chicago.

For 10 years, Adduci has lived and worked in a former Chicago Transit Authority generating station in the Old Town neighborhood. Built at the turn of the century to support the El train, the building still has a working crane in the main hall. It's a new sense of direction in his work, he said, inspired by the artist's work. He is one of several artists who work in the building, including two others — Michael Young and Ted Sitting Crow Garner — with works in the Kenosha Sculpture Walk.

"We're all sculptors, we're all doing the same thing, so there is respect there," Adduci said.

Sculpture John Adduci, left, talks in his Chicago studio recently about his piece, "My Pi," which stands behind him, and is now displayed in the Kenosha Sculpture Walk.

TED SITTING CROW GARNER:
LITTLE ROOTIE TOOTIE

Thelonious Monk lends name to Garner's 'Little Rootie Tootie'

Music is the inspiration for Ted Sitting Crow Garner's "Little Rootie Tootie" — it's an abstraction about jazz, which is an abstraction itself. It's named after a Thelonious Monk tune."Garner said, "It's a kind of breathing rhythm. This particular time, the kind of life and the way you display it and that's what this piece is doing to depict, that kind of sensation in music, while being an abstract sculpture that is interesting to look at."

A member of the Standing Rock Sioux Tribe, Garner has spent the past 30 years working full-time as a sculptor. "I've been going into the art world for almost 30 years," he said.

Sculptor Ted Sitting Crow Garner talks about a piece he was working on recently at his Chicago studio.
‘Bountiful Bench’ invites viewers to take a seat, enjoy

**KENOSHA NEWS STORY**

Christina Murphy’s “Bountiful Bench” invites viewers to interact—and even to climb right on— the sculpture.

Absolutely, there should be a sign that says “please come out and sit on Bountiful Bench,” Murphy said. She wanted to create a piece depicting “a woman of nature.” The sculpture depicts a woman, her arms wide, under a blanket decorated with the bounty of the natural world.

“Every time I think of my arms open, or why not turn her into a bench so people can actually sit on her lap and become part of the piece,” she said. “I wanted to invite people to come and sit and relax and take time out of our busy lives to appreciate and be grateful for all of the wonderful gifts we have from Mother Earth.”

The piece is a contemporary take on an ancient way of creating sculptures.

Murphy used the “lost wax casting” method to create the 1,880-pound bronze sculpture. First, she sculpted the piece in clay. From the clay, an exact mold of the figure was made. From that mold, a wax replica of the original clay piece was made, and from the wax a second mold was made. Super-heated liquid bronze was then poured into that mold in a foundry, creating the final sculpture.

“It just amazes me that just a blob of clay can be made into something so beautiful. Then to do the bronze technique is even more interesting because the bronzes will outlast all of us, they will go on forever,” Murphy said. “I also enjoy working with bronze because the patina is constantly changing as it oxidizes over time So even though it is such a heavy material, it is still growing and still moving and still alive.”

The piece was briefly installed in Kenosha for the opening day of the sculpture exhibit, then was removed to spend three weeks at another exhibition before coming back to Kenosha through 2015.

KENOSHA NEWS PHOTO BY NICK PERMAH

**Sculptor Christina Murphy describes a scale model of “Bountiful Bench” at her Chicago studio**

**LESLIE BRUNING: YES, MA’AM**

Bruning’s ‘Yes, Ma’am’ is the flip side of artist’s ‘no’ piece

Leslie Bruning, of Omaha, Neb., isn’t a “yes man,” though he has created a piece for the Sculpture Walk titled, “Yes, Ma’am.”

The initial sculpture in the flip side of another sculpture he created using the word “no,” he said.

And this one invites viewer interaction.

“Was the inspiration behind ‘Yes, Ma’am?’

“I am very interested in having the viewer participate in my sculpture,” Bruning said.

“This falls in a group of sculptures that I call ‘street conversations.’ The first is composed of several down ‘yes’ pieces that are welded together to make a box like shape, and the second is called ‘no’ piece. I had already made a ‘no’ piece so I thought it needed a companion.”

Bruning said he hand-cast all the ‘yes’ pieces with a plastic crater and welded them together in a negative metal mold that he made for that purpose.

The sculpture, made of steel with a powder coat finish, stands six and a half feet tall.

“It took several months to make it,” he said. “It’s not unusual for me to have 30 pieces going at the same time, but when I started ‘no’ piece, and then the ‘yes’ piece, I had so many new clients around the country. I am a founding member of the Omaha Creative Institute and a participant in numerous public art projects, including those at Chicago’s Navy Pier.**

KENOSHA NEWS PHOTO BY NICK PERMAH

Kenosha News story by Sarah Fetterman

**Sculpture Bruce Hansen, left, and Ted Silling, Cow Artギャランクre安装lessie Bruning’s “Yes, Ma’am” with the help of hefty heavy equipment operator Joe Denning, using a crane to lift and install its work.**

**Marsha Capurro, owner of Abatrum Inc., the sponsor of Leslie Bruning’s “Yes, Ma’am,” admires the sculpture shortly after it was set up on Kenosha’s Sculpture Walk in early September.**

KENOSHA NEWS PHOTO BY NICK PERMAH

**Leslie Bruning’s “Yes, Ma’am.”**

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JAYSON LOWERY: CONSCIOUS OF HER SHORES

Lowery's work marries development, decay

"Conscious of Her Shores" is the appropriate title of a piece Jayson Lowery created for the Sculpture Walk along Lake Michigan.

"The sculpture is part of a body of work that was inspired by my own experience of moving from Phoenix to Detroit," Lowery said.

"The landscape I lived in was transformed from aridly desert to streets, homes, and shopping centers," he said.

"Detroit reminded me of my childhood in the desert and construction sites, because it has a similar blend of empty spaces and industrial areas. Unlike Phoenix, that was the birth of a destructive process, he said.

"It was previous development breaking down rather than building up."

He was struck by the differences in the types of buildings he saw as he drove around Detroit.

"There were the old housing projects, the churches and the huge industrial facilities," he said.

"Gradually, I found that Detroit's local culture is a body of work where you were meditating on this landscape — both the physical and social... it's my art. There is a great deal more to Detroit than has been made famous."

He wanted to create a sculpture that fit in with the landscape.

The sculpture contains an "upcycled" body made of materials with a "common" body made of limestone.

The piece consists of marble and limestone blocks that are bound by twisted steel in a wavelike structure.

There are also rusted elements in the sculpture.

I enjoyed working on the sculpture, which required some planning, a little blacksmithing, steel reinforcing and a great deal of planning out how to get it all together," he said.

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PAUL BORBOWITZ JR.: ON BALANCE

Artists’ two Sculpture Walk pieces all about motion

You could get a little dizzy viewing the two creations Paul Bobowitz Jr. has fashioned for the Sculpture Walk. Both have to do with motion. And one is a towering 30 feet tall.

The pieces are titled "On Balance," and sculpture mounted in aluminum and stainless steel, and "Heels Overhead," which is aluminum.

"I don't recall the inspiration for the original form that eventually became "On Balance,"" said Bobowitz. "However, I recall writing the letters of the alphabet years ago and the rows of letters were the letter "A.""

Each is made of 15 pieces, stainless steel and 30 feet tall. The "A" is 15 feet tall by 15 feet wide.

"On Balance" by Paul Bobowitz Jr. is 28 feet tall and 5 feet wide.

Sculptor Paul Bobowitz Jr., left, and his assistant, Neil Steiner, right, unveil "On Balance.

On September 26, 2013, KENOSHA NEWS / SCULPTURE WALK