

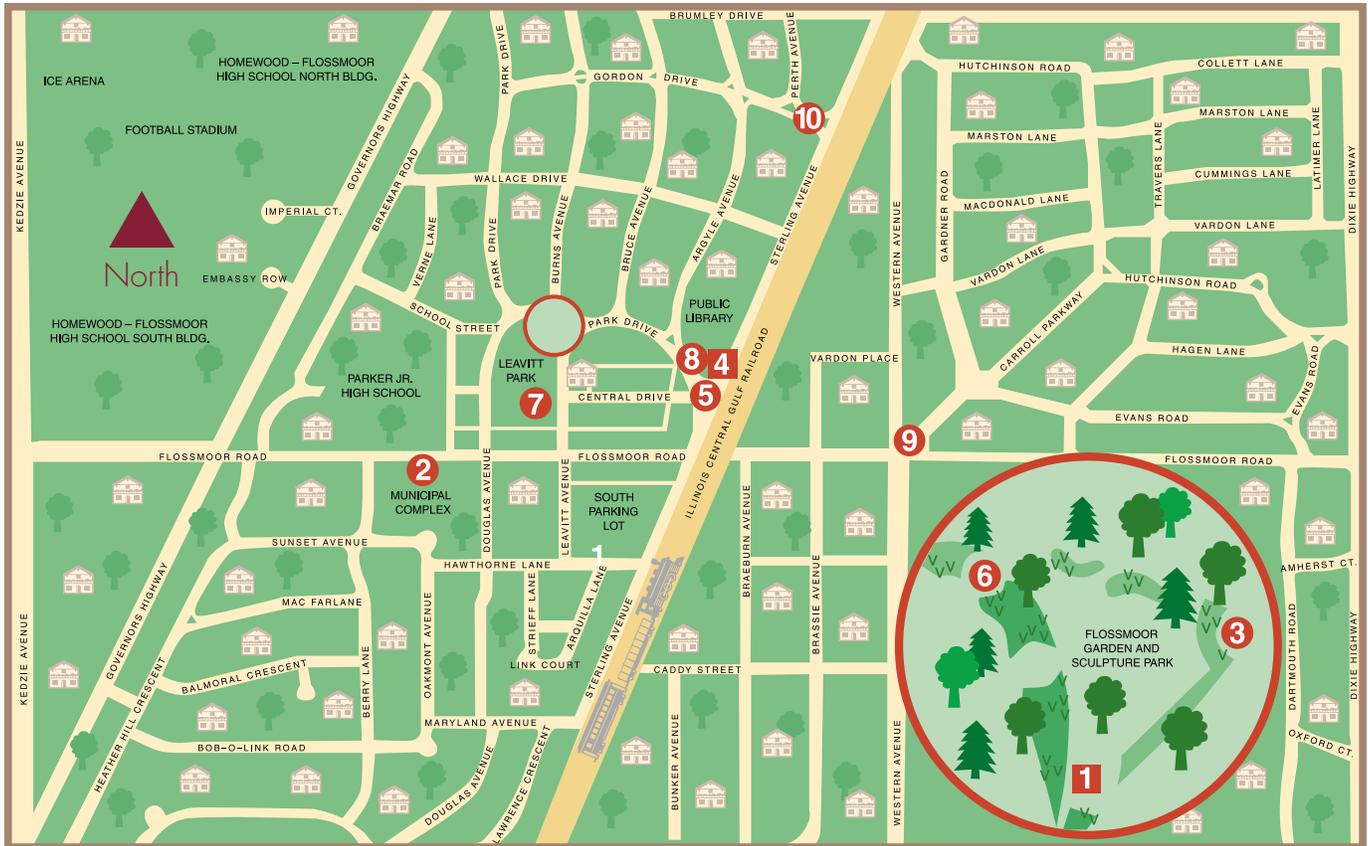
# FLOSSMOOR SCULPTURE GARDENS

WORLD-CLASS OUTDOOR SCULPTURE COLLECTION



# HISTORY

The Flossmoor Sculpture Gardens program was established in 1998 through private donations and an Illinois FIRST grant. Since that time, the Flossmoor Village Board and the Flossmoor Public Art Commission have maintained their vision of making Flossmoor home to a rotating exhibit of world-class sculpture in garden settings. Outdoor sculpture is installed in the Village via a cooperative with well-known artists through a national call for large-scale outdoor sculpture. The Flossmoor Sculpture Gardens' collection consists of eight permanent sculptures by distinguished artists Bruce Beasley, Stephen Fischer, Richard Hunt, Howard Kalish, Terry Karpowicz, Mark Lundeen, Scott McMillin and Judith Shea, and two rotational artworks by artists Bruce Niemi and Jack Howard-Potter.



● Permanent ■ Rotational

## Present Commissioners

- Jan Bonavia, Chair
- Richard Bumstead
- Michael Cheney
- Nancy Disabato
- Susan DiGiovanni
- Jeff Stevenson
- Charlene Stiglitz-Gordon

## Past Commissioners

- Pearl Marciniak, Former Chair (1998-2007)
- Nina Bliese (1998 -2003)
- Eleanor Frew (1998-2000)
- Kathy Baker (1998-2010)
- Robert Wesley (1998-2001)

## Locations of current collection

1. Marmeg
2. Intersections II
3. Uplifted
4. Celestial Trio
5. Child
6. Minions
7. On the Edge of Awakening
8. Secret Garden
9. Survivor
10. Ribbons XXIV

PERMANENT  
COLLECTION



BRUCE BEASLEY

## INTERSECTIONS II

1998

BRONZE PLATE AND STAINLESS STEEL

12'H X 9'W X 2'D

ACQUIRED: 1999

LOCATION: FLOSSMOOR VILLAGE HALL

A self-described “unrepentant modernist,” Bruce Beasley advanced the idea of sculpture with formal structures that could be simultaneously observed in multiple views. His interests in natural science and technology inspire him to construct dynamic sculptures that expand into and envelop space. He achieves this through the repetitive use of planar crystalline forms acting as building blocks for the complex structures. Beasley’s conceptions and designs are aided by a sophisticated, three-dimensional computer program that enables him to experiment with variations of an idea before actually building the components.

*Intersections II* is made from welded bronze plates over an extensive stainless steel armature. The process involves cutting bronze plates and welding the shapes together. At the same time that the bronze plates are welded together, a complex and strong internal structure is built out of stainless steel. This internal framework acts very much like a skeleton to add structural integrity to the sculpture. After the plates have been welded together, all the welds are ground and filed by hand to achieve precise corners and edges. He then scribes lines into the surface. “The inscribed lines are like engravings on the surface of the bronze to give added energy and interest to the surface,” said Beasley.

Beasley was born in Los Angeles in 1939. From 1959 to 1962 he studied sculpture at the University of California, Berkeley, whose faculty at the time included artists Jacques Schnier, Wilfred Zogbaum and Peter Voulkos. Throughout his career, Beasley has experimented with and continues to explore various sculptural mediums including cast aluminum, Lucite, bronze, granite, and wood. His work has been featured in numerous solo and group exhibitions, and he is represented in museum collections throughout the United States and Europe. In 2005, the first retrospective exhibition of Beasley’s work was held at the Oakland Museum of California.



STEPHEN J. FISHER

## RIBBONS XXIV

CORTEN STEEL

12'H X 3'W X 7'D

ACQUIRED: 2005

LOCATION: STERLING AVENUE  
AT GORDON STREET

One of the first things you notice about Stephen Fischer's work is the craftsmanship of the piece – he knows his materials and he knows how to create sculpture using those materials. In this case the material is Corten steel, a naturally oxidizing metal that appears to be rusting, but the oxidization remains only on the surface. However, this is part of the many contradictions found in his work: the fine craftsmanship spent on creating the piece apparently left to decay; another is the hard rigid nature of the steel countered by the fluidity of the design.

In the series of sculptures entitled *Ribbons*, Mr. Fischer estimates he made between 40 and 50 in the entire series over many years, he explored the idea of form in space and the reaction of the space to the form. He also explored many versions of how to ground these pieces – launching the sculpture from a steel or granite base and sometimes has the piece return back to the ground plane from which it was launched. The sculptures aren't representational, but abstract forms, and at nearly 12 feet tall, *Ribbons XXIV* is an eye-catching statement, and one of the more elegant pieces in the series.

Mr. Fischer lives and works from a studio in Sullivan, Wisconsin. He graduated from the Layton School of Art and Design with further studies at both the University of Wisconsin at Milwaukee and the Milwaukee Institute of Art and Design. From this studio, his work has been shipped through the Midwest and the east coast and is held in both private and public collections.



RICHARD HUNT

## UPLIFTED

2003

STAINLESS STEEL

9'H X 4'W X 7'D

ACQUIRED: 2003

LOCATION: FLOSSMOOR GARDENS  
AND SCULPTURE PARK

*Uplifted* is a stainless steel piece by internationally recognized sculptor Richard Hunt, which is dedicated to his late wife Lenore Cartwright Hunt. Hunt has experimented with a wide range of sculptural techniques, challenging traditional boundaries. With his rich body of work, Hunt has explored many historical and contemporary themes and his creations reveal the artist's profound insight into social and political issues.

Hunt uses geometric forms such as triangles, cylinders and rectangles to build the bases of his sculptures. When creating his sculptures, his goals are to balance formal elements, to explore ideas about nature, behavior and dreams, to combine the tools and technology of today with the shapes and ideas of nature, and to let the viewer decide what these shapes resemble. "One is motivated in the first instance by the desire and pleasure in making things," said Hunt.

Richard Hunt was born on Chicago's South Side. From his mother, Hunt developed an appreciation of the arts, while he developed a business acumen and interest in politics working at his father's barber shop. At an early age, Hunt gravitated towards drawing, painting and the medium through which he was to transform his own life and the art world: sculpture. He developed his skills at the Junior School of the Art Institute and later at the University of Illinois, Chicago. Inspired by the modern sculptures of twentieth-century artists, Hunt began to experiment with new techniques, including welding pieces of metal into abstract shapes. The artistic community responded enthusiastically to the young sculptor's talents. Hunt became the youngest artist to exhibit at the 1962 Seattle World's Fair, a major international survey exhibition of modern art. Today, his work can be seen across the country and around the world.



HOWARD KALISH

## SURVIVOR

2000

PIGMENTED CEMENT, WELDED STEEL

18'H X 8'W X 6'D

ACQUIRED: 2000

LOCATION: INTERSECTION OF  
FLOSSMOOR ROAD AND

Howard Kalish creates dynamic, colorful and abstract sculptures. *Survivor* stands 12 feet tall and was fabricated using a technique Kalish developed. He applied pigmented cement over a welded steel armature using a polychromatic patina to create the organic form.

Most of Kalish's sculptures are designed so that the viewer can see through them. The works are integrated with their surroundings and interact with the public to enhance their experience of the place. "The juxtaposition of the forms against each other and the background change as one walks around the sculpture," said Kalish. The sculptures evolve as he creates them. "I explore and express in visual terms connections, many parts making a whole. Though the whole, while complete, always conveys a sense of open-endedness of further possibilities," said Kalish.

A resident of Brooklyn, New York, Kalish has worked with architects, public officials and members of the community to create exciting public works throughout the United States. He has completed sculptures for the state capitol in Baton Rouge, Louisiana; Florida International University in Miami; and the city of Palm Desert, California.



TERRY KARPOWICZ

ON THE EDGE  
OF AWAKENING

2001

GRANITE AND STEEL

7'H X 3'W X 3'D

ACQUIRED: 2001

LOCATION: LEAVITT PARK

Terry Karpowicz is particularly drawn to tension at the point of contact between disparate materials. By joining irregular, organic materials (such as wood limbs or granite shards) to machine-tooled geometric shapes of metal, he creates actual or implied kinetic relationships among the elements of the sculpture.

The stone and granite sculpture *On the Edge of Awakening* was inspired in part by his fascination with the innerworkings of windmills and watermills, which captured his attention during his studies in England.

Karpowicz studied art when the theories and practices of Minimalism and Conceptualism dominated. He was awarded a Fulbright-Hayes scholarship to study in England. There he served as a millwright's apprentice, discovering the beauty and craftsmanship of watermill and windmill construction. A Chicago resident, he co-founded Chicago Sculpture International, a group of artists actively committed to promoting sculpture in Chicago's neighborhoods, thereby introducing immediately accessible art to a broad audience. He is also co-founder of the celebrated Navy Pier outdoor sculpture exhibit in Chicago. "I am committed to public art and understand the issues particular to its creation, selection, installation and maintenance," said Karpowicz.



MARK LUNDEEN

## SECRET GARDEN

1995

BRONZE

4'H X 3'W X 3'D

ACQUIRED: 1997

LOCATION: FLOSSMOOR PUBLIC LIBRARY

Lundeen's love for people, sports and sculpture finds fruition in the exceptional detail and strong physical presence of his work. "My ability to capture a moment in time best describes my work," said Lundeen.

Lundeen is more than an artist; he is a storyteller. He stages his realistic sculpture around the stories his characters portray. *Secret Garden* is a charming, life-size sculpture of two young girls sitting on a marble bench. The older girl is reading the book *The Secret Garden* to the younger girl. One page has readable text; the other is a picture of a garden and gate.

A native of Holdrege, Nebraska, Lundeen graduated from the University of Nebraska in Kearney before traveling in Europe and the Mediterranean, where he decided to make sculpture his life's work. He moved to Loveland, Colorado, in 1982, where he began his career. Lundeen is a member of the National Sculpture Society and Allied Artists of America. His numerous accomplishments include placement of monumental and life-size sculptures in over 100 cities, including Statuary Hall in the Capitol Building, Washington, D.C.; the Baseball Hall of Fame, Cooperstown, New York; and Pro Player Stadium, Miami, Florida.



SCOTT MCMILLIN

## MINIONS

2001

ALUMINUM AND WOOD

15'H X 6'W X 6'D

ACQUIRED: 2001

LOCATION: FLOSSMOOR GARDENS  
AND SCULPTURE PARK

In his sculptures, Scott McMillin records a journey of discovery for the viewer to experience. His work explores emotional experiences that are shared by everyone. Using a mixture of found objects and handcrafted items, McMillin lets each piece grow out of his subconscious until fully realized. "As I work and re-work a sculpture, form and meaning evolve. Sometimes the process is straight-forward; often it is more complex," said McMillin.

Chairs, as metaphors for the human conscience, are a recurring theme in Scott McMillin's sculptures. *Minions* consists of an elongated chair made of aluminum and elevated high above the viewer's head. Set on long, wooden beams and a concrete base, this focal chair is surrounded by six additional chairs.

McMillin, who lives in California, graduated from California State University at Fullerton. He has shown his work on the West Coast at various venues and has been featured in dozens of other shows, including "New Directions '99," a juried show held at the Barrett Art Center in Poughkeepsie, New York, and a group show at the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts. His works can also be found in private collections throughout the United States.



JUDITH SHEA

CHILD

2000

BRONZE

5'H X 2'W X 1'D

ACQUIRED: 2000

LOCATION: DOWNTOWN CIRCLE  
ON STERLING AVENUE

Judith Shea's early training was as a clothing designer, and she often uses clothing forms to represent the human figure. Her signature image is a hollow dress, cast in bronze, in the shape of a female figure. This image, like most of her work, synthesizes figurative art and minimalism. "I feel that in my work there's sometimes a certain enigmatic quality, an unresolvedness. Sometimes there's an intentional kind of mystery—abstraction itself is mysterious."

*Child* is the image of a little girl, balanced on a boulder. The girl's attention is focused on something above her, creating a mood of awe and wonder. "It's a very simple form, but I feel it was expressive of the basic ideas of the figure. She's standing in the middle of the circle, and looking up at either the trees, the birds in the trees or the sky," said Shea. She used various materials in creating the sculpture in order to create the effect she desired in the bronze. The torso and legs were carved out of pine, and the wood grain is captured in the bronze casting. The head and the hands were made from an oil-based clay, resulting in a smooth bronze surface.

Born in Philadelphia, she earned an A.A. degree in fashion design from New York's Parsons School of Design in 1969. While working professionally as a clothing designer, Shea went on to receive her B.F.A. degree from the Parsons School of Design/New School for Social Research. Shea's sculptures have been exhibited in galleries and museums worldwide since the mid-1970s. Her sculpture is in the collections of The Metropolitan Museum of Art in New York, the Hirshhorn Museum and Sculpture Garden of the Smithsonian Institution in Washington, D.C, and many other public institutions. She has received many national and international honors for her work. Shea resides in New York.

# ROTATIONAL COLLECTION

The rotational collection is comprised of sculptures that have been loaned to Flossmoor for a two to three-year exhibition period. The first two sculptures are currently on display. The others have been returned to the artists.



BRUCE NIEMI

## CELESTIAL TRIO

2001

STAINLESS STEEL

17'H X 7'W X 6'D

EXHIBITED: 2005-PRESENT

LOCATION: FLOSSMOOR PUBLIC LIBRARY

Stainless steel and silicon bronze are Bruce Niemi's primary materials of choice. He fabricates the sculptures from metal sheets using welding, plasma cutting and a pinch roller. He textures and polishes the stainless steel with grinders and then applies hot and cold chemical patinas to add color to the bronze. "I do all of my own fabrication and love the process from start to finish," said Niemi.

Like *Celestial Trio*, the sculptures Niemi creates are characterized by an uplifting positive nature, his faith in God, the power and beauty of nature, and the energy and balance of dance. "It would be safe to say if you studied my art you would know my heart," said Niemi. His purpose is to stimulate the mind of the viewer and create a sculpture that complements and harmonizes with the environment it shares. Craftsmanship, structural strength and public safety are also important elements of his work.

Niemi is a second-generation sculptor, trained by his father, Frank Niemi, a self-taught abstract sculptor and ornamental iron artist. At age 12, Niemi learned how to weld and thus his love for sculpture began. Niemi received a B.F.A. in Sculpture from Northern Illinois University in 1981 and shortly thereafter became a full-time sculptor. His work is included in private and public collections throughout the country. Niemi also owns and operates the Niemi Sculpture Gallery & Garden in Kenosha, Wisconsin, which features interior and exterior sculpture by more than 30 artists.



## JACK HOWARD-POTTER

### MARMEG

2009

GALVANIZED AND POWDER COATED STEEL

10'H X 8'W X 7'D

EXHIBITED: 2009 -PRESENT

LOCATION: FLOSSMOOR GARDENS  
AND SCULPTURE PARK

Motivated by his study of human anatomy and movement, Jack Howard-Potter creates large-scale figurative sculptures. "Using steel, which is an inherently rigid material, I work to convey a sense of fluid action in space," says Howard-Potter. "My sculptures seek to convey the motion of the body in extremely stressful and beautiful positions; the moment that a dancer is at the peak of a jump, the weightless split second before a body succumbs to gravity."

He chooses brilliant colors for his sculptures to add to the excitement of the piece and make them stand out from their outdoor settings. It also protects the sculptures from corrosive outdoor elements.

Howard-Potter grew up in New York City where he was inspired by the public sculpture of Alexander Calder and George Rickey and was exposed to dance and other performing arts. He earned a B.A. degree in Art History and Sculpture from Union College. After graduating, Howard-Potter moved to Colorado and worked with a blacksmith creating furniture and learning about the properties of steel. He also studied the human form for two intense years with Anthony Palumbo. Since 1997, Howard-Potter has been creating and displaying his original sculptures throughout the world in outdoor sculpture parks, galleries and public art exhibitions.



## ROBERT EMSER

### AVADERO

2001

COPPER, STEEL, INDUSTRIAL FABRIC

10'H X 4'W X 2'D

EXHIBITED: 2001-2003

LOCATION: FLOSSMOOR GARDENS  
AND SCULPTURE PARK

Robert Emser is interested in the mechanical structure of sculpture and how this structure is made visible on the surface. His works often explore the relationship between the interior structure and the exterior organic form. "In making art I believe that the simpler the execution of an idea is, the more pure the concept or soul of the piece," said Emser.

*Avadero*, which means "the rising," is more than a spiritual reference to the pioneering machinery of aviation and nautical history. It is about trusting the currents in our lives to lead us on our own authentic path, just as pilots of air and sea vessels trust the currents of air and water.

Emser is an international sculptor, with exhibits on four continents, seven countries and 25 states. His extensive body of work, dating back to 1978, can be seen in cities and municipalities, sculpture parks, museums and institutions of higher learning. During his 25-year career he has served as a visiting artist and has taught at several universities. Emser has served as the executive director of the Pier Walk sculpture exhibition and as president of Chicago Sculpture International, the local affiliate of the International Sculpture Center, where he has also served on the Board of Directors.



MICHIO IHARA

### WIND THREE

2000

STAINLESS STEEL

12'H X 6'W X 4'D

EXHIBITED: 2002-2005

LOCATION: FLOSSMOOR GARDENS  
AND SCULPTURE PARK

Michio Ihara works with stainless steel, brass and copper to make elegant kinetic sculptures. Through his work Ihara explores his interest in “time as a creative element allowing change and motion; and nature, combining forces of light, wind, heat and manpower for constructive ends.”

*Wind Three* reflects contemporary construction while using manufactured products. The sculpture responds to air currents and winds, casts shadows, reflects light and color, and collects raindrops, snow, ice and sometimes birds. Multiple images and perspectives are revealed as one walks around the work. The interaction between Ihara’s sculpture and the environment suggests the importance of exploration, perception and the power of multiple perspectives.

Ihara, who resides in Boston, was born in Paris in 1928. He graduated from Tokyo University of Fine Arts. In 1961, he was awarded a Fulbright Grant for Graduate Study at the Department of Architecture at MIT and in 1970 he became a Fellow at the Center for Advanced Visual Studies at MIT. An established sculptor working for over 50 years, Ihara has created many sculptures for public and private collections, both nationally and internationally.



JACK HOWARD-POTTER

### PULLING III

2004

POWDER COATED STEEL

8'H X 7'W X 4'D

EXHIBITED: 2006 - 2009

LOCATION: FLOSSMOOR GARDENS  
AND SCULPTURE PARK,

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ANTOINETTE PRIEN  
SCHULTZE

## SYLLOGISM

2003

GRANITE AND GLASS

13'H X 6'W X 6'D

EXHIBITED: 2003-2008

LOCATION: WESTERN AVENUE SCHOOL

Antoinette Prien Schultze is a well known New England sculptor who has completed and installed numerous public sculptures. "I believe beauty captures the public's eye so that the viewer will stop and take the time to contemplate and assimilate the meaning of my work," said Schultze.

In *Syllogism*, Schultze uses symbolism, materials, light and color to express herself. She works with five tons of Belisle and Canadian rose granite; therefore, gravity and balance impact her design and are considered foremost in the construction of this sculpture. She collaborates with her medium to create form and expression generated from her assimilation of the stone's energy.

Schultze arranges her materials in various ways: forms are coupled together, or a form is opened to create a space for light and shadow, or one form may carry the burden of the other form. Colored glass is added to capture the ever-changing light, and to throw colored shadows onto the sculpture's surface and the surrounding environment. "I am always searching for more ways to marry materials, color and light to affect a spiritual experience. I strive to create sculptures that are beautiful and meaningful," said Schultze.

A resident of Eliot, Maine, Schultze has received several public commissions and has won prizes and awards for her granite public art designs in Brighton, Massachusetts and York, Maine. Schultze's work is in many public and private collections throughout the United States.



## CHRISTOPH SPATH

### VOID

2000

GRANITE AND GLASS

12'H X 3'W X 3'D

EXHIBITED: 2001-2003

LOCATION: FLOSSMOOR WARMING  
HOUSE, FLOSSMOOR ROAD

To create his sculptures, Christopher Spath often combines granite, marble and other classic stones with glass and light. His sculptures begin as a single piece of stone from a quarry. The stone, which is left rough in areas, is a natural element that contrasts with the manmade glass. "I am intrigued by the beauty and strength of a rough piece of stone and try to preserve some of this in the finished sculpture," said Spath.

*Void*, a twelve-foot by three-foot sculpture, is made from Zimbabwe granite and stacked pieces of plate glass. Spath chose black granite for the wide variation of color it exhibits when the surface is treated differently. The color variations generate a rhythm of darker and lighter surfaces. "My goal was to achieve balance and movement by combining curves, planes, color, and light in a very specific way that would preserve the integrity of the initial block of granite," said Spath.

Spath was born in 1957 in Stuttgart, Germany. He studied architecture and later stone sculpture in Aachen and Duesseldorf. In 1981 Spath moved to the United States, living briefly on the west coast. In 1982 he settled in Vermont, where he became Sculptor in Residence at the Vermont Marble Exhibit. Over the next 15 years he worked in his studio and taught sculpture and stone carving. From 1997 to 2003 he served as head of the Johnson Atelier Stone Division in Mercerville, New Jersey. He is the executive director/co-founder/vice president of the Digital Stone Project, also located in Mercerville. Spath's public projects can be found throughout the United States and Europe.



BILHENRY WALKER

MISERIA CRUCIS

2002

PAINTED FABRICATED ALUMINUM

16'H X 10'W X 8'D

EXHIBITED: 2006-2009

LOCATION: STERLING AVENUE

SOUTH OF FLOSSMOOR ROAD

Bilhenry Walker began making sculpture in 1975. His medium has evolved from acrylic to polyester-resin to monumental sculptures made from fabricated aluminum. These sculptures create planes of positive space juxtaposed against fields of negative space, giving the sculptures a figurative quality. He selects titles for his works that further their figurative aspect. "I decided to title my new sculptures in such a way as to get the viewer thinking in figurative terms with the potential for capturing the emotion of the event," he said.

*Miseria Crucis* is part of a series of sculptures that represent a return to figuration for the artist. While the sculpture is intrinsically abstract, it references the human form and attitude. "By giving these sculptures titles that reference religious icons of our culture, I am able to allude to emotional events to which we all have cultural access. *Miseria Crucis* speaks to the larger issue of the burdens we all bear as humans on this planet."

Bilhenry Walker's work has been exhibited widely throughout the U.S, including at such venues as the Convergence International Art Festival in Providence, Rhode Island, 3-D Chicago at Navy Pier, and at Fort Lauderdale, Florida; Louisville, Kentucky; Milwaukee, Wisconsin; and Bridgeport, Connecticut, to name a few. He has a B.A. degree from Wheaton College and an M.A. from the Fuller Theological Seminary.



BEN WOITENA

## WINDSWEPT

2000

PAINTED STAINLESS STEEL

12'H X 20'W X 15'D

EXHIBITED: 2001-2004

LOCATION: CORNER OF KEDZIE AVENUE  
AND GOVERNORS HIGHWAY

Ben Woitena works with many metals, including aluminum, brass and bronze sheet, steel and stainless steel, and in a variety of sizes, from pedestal to monumental. His approach to industrial materials is to deny their practical applications by changing their identities through the utilization of surface marking and coatings that visually enhance, contradict or deny their functional properties. "My purpose lies between the structural concerns of sculpture and the visual properties of drawing and painting, thereby creating a third essence. Suggestive titles complete the metamorphosis from practicality to lyrical object," said Woitena.

*Windswept* is a monumental, abstract, smooth-surfaced, steel sculpture that is painted red. Woitena welded steel into a self-supportive geometric construction of parallel lines using positive and negative space. The sculpture consists of parallel steel bands, diagonal to the ground at different levels, with welded ornamentation juxtaposed against airy, open metal bands.

Woitena was born in San Antonio, Texas. He earned a B.F.A. from the University of Texas at Austin and earned an M.F.A. from the University of Southern California. Woitena has been the subject of several documentaries and has taught in California and Texas. He was head of sculpture for the Museum of Fine Arts, Houston, Glassell School of Art for 27 years. His works are in the collections of corporations, developers, states and municipalities throughout the United States.



GLENN ZWEYGARDT

## GUARDIAN TRILOGY

2000

STAINLESS STEEL, GLASS, GRANITE  
AND BRONZE

11'H X 7'W X 5'D

EXHIBITED: 2000-2004

LOCATION: FLOSSMOOR PUBLIC LIBRARY

The works of Glenn Zwegardt are simultaneously ancient and contemporary. He uses diverse materials, including cast bronze, glass, iron, marble, stainless steel, stone and granite, to create complex media sculptures.

Zwegardt's sculpture fuses dissimilar elements and concepts with both naturally occurring and fabricated forms. Duplication and relationship are recurring themes found throughout his work. "I have been working conceptually and materially with three elements for many years. I often call them tri-breads, as they carry many meanings and diabolic connotations," said Zwegardt. A carefully chosen stone, cast and duplicated in bronze, aluminum or steel, becomes the basis of definite architectural themes that manifest in a range of sizes.

Zwegardt's mastery of the building processes along with his ability to create enormous works of art from materials of tremendous masses has gained him international recognition and membership to the Berman Group, a cooperative of sculptors whose collective work spans virtually the entire spectrum of possibilities of "traditional" modernist sculpture. Kansas born, Zwegardt earned a B.F.A. degree from Wichita State University in 1967. He received an M.F.A. from the Maryland Institute of Art in 1969, and teaches at the New York State College of Ceramics at Alfred University. Zwegardt's workshop is located in Alfred Station, New York.

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