

Martine Syms (American, b. 1988)

Find A Way, 2022

Printed 10 oz mesh with hems

1,776 x 60 inches

Belief Strategy XIII, 2025

Color filter on window

Dimensions variable

no title, 2025

Printed vinyl with laminate to polycarbonate

48 x 120 inches

A Short Meditation, 2025

Printed 13 oz banner material with hems

1,116 x 24 inches

© 2025 Martine Syms, Courtesy of the artist and Hoffman Donahue

Website:

Martine Syms combines conceptual grit, comedy, and social commentary to respond to her immediate reality, outside of traditional methods of documenting life experiences. Animated by the "problems of truth," her practice questions image and language systems and their relationship to power. She is internationally known for a nuanced practice that spans across writing, performance, moving image, and installation.

Syms created four new works for the new collaboration between Bronzeville Center for the Arts and Sculpture Milwaukee. This presentation—*Find A Way*, *A Short Meditation*, *Belief Strategy XIII*, and an untitled photograph—includes photography, mantra, and visual patterns, offering a meditative prompt for viewers moving through the day-to-day.

Social Choreography Score:

Stand facing the signage, or imagine doing so. Raise your hands to waist height, palms toward the sign. Pay attention to your palms, and the air circulating around each finger. Notice what's happening. Bring your attention to your feet. Notice the bottoms of your feet, and how they are connected to the earth. Feel the air circulating around each toe. Now turn your palms towards you and wave at yourself. You can also try waving with your feet.

Joel Otterson (American, b.1959)

Voluptuous Desire, 2018

Iron, brass, 24K gold

73 x 43 x 38 inches

Courtesy of the Kohler Co.

Website:

Joel Otterson is a California based artist with more than three decades of experience working across mediums of what he'd like to describe as "from crochet to welding and everything in between". His work balances camp with seriousness, exploring personal and cultural narratives that are embedded in everyday objects.

Otterson reimagines Ancient Greek pottery with *Voluptuous Desire* by transforming its iconic clay vase forms into cast metal frameworks, stripping them of their traditional pictorial narratives. In place of mythological scenes, his sculptures feature ornate lacework patterns reminiscent of the Arts and Crafts movement—a design ethos that emerged in response to the Industrial Revolution and championed skilled and elaborate craftsmanship in domestic objects and furnishings.

Voluptuous Desire, created during Otterson's 2018 Arts/Industry residency reflects his ongoing exploration of the intersections between craft, industry, and cultural memory. Since 1974, the Arts/Industry residency program continues to be a collaboration between the John Michael Kohler Arts Center and Kohler Co., which offers emerging and established artists the opportunity to create work using industrial processes and materials inside the Kohler Co. Factory.

Felix Gonzalez-Torres (Cuban-born American, b. 1957)

"Untitled" (The New Plan), 1991

Billboard

Dimensions vary with installation

Courtesy of the Estate of Felix Gonzalez-Torres

Website:

Felix Gonzalez-Torres was born in Cuba in 1957 and moved to New York in 1979 to study at the Pratt Institute, the International Center of Photography, and New York University. He gained widespread recognition for his distinctive approach to installation art, characterized by the incorporation of seemingly mundane, everyday objects, such as piles of wrapped candies, stacks of paper, strings of light bulbs, and ticking clocks in poetic and unconventional ways. These familiar objects, rich in symbolic meaning, challenge traditional notions of authorship, permanence, and the role of the viewer. His work quietly yet powerfully reflects the political and emotional realities of the AIDS crisis and the culture wars of the 1980s and 1990s. Gonzalez-Torres died of AIDS-related causes in Miami on January 9, 1996.

Between 1989 and 1995, he produced a series of billboard works featuring images such as birds in flight, empty beds, abstract textures, and isolated gestures. "Untitled" (The New Plan), part of this series, presents an ambiguous surface—perhaps fabric in motion, a close-up of denim, a body of water, or static on a screen. This intentional uncertainty invites viewers to bring their own interpretations, shaped by personal memories and perspectives.

The artist's use of denim as a visual element carries layered significance. Beyond its roots in utilitarian workwear, denim has been widely adopted across both mainstream fashion and various subcultures. Within LGBTQ+ communities, it has functioned as a subtle form of coded expression – communicating identity and solidarity without words.

"Untitled" (The New Plan) is part of Actual Fractals Act III and will be installed in various locations around Milwaukee and rural Wisconsin in partnership with The Poor Farm for their exhibition Model Home Part II. The installation sites subtly reference the evolution of commercial advertising, from the fading hand-painted advertisements apparent around Milwaukee's historic buildings to the ever-growing presence of digital screens used today.

Roy Staab (American, b. 1941)

Whirling Tennure, 2025

Saplings, reeds, goldenrod

Dimensions variable

Courtesy of the artist

Website:

Roy Staab was born in Milwaukee and earned a BFA from the University of Wisconsin-Milwaukee. He spent most of the 1970s in Europe, where he conducted his own studies in drawing and painting. By 1980, he was living in New York, where he began creating outdoor installations using scavenged materials in his Brooklyn neighborhood. While aligned with early Land Art of the 1970s and 1980s in its use of natural materials found onsite, Staab's work is meant to be ephemeral, leaving no permanent mark on the land. Staab's sculptures transform as sunlight casts shadows onto the ground, adding complexity to the existing compositions of lines and forms. Many of Staab's installations, such as *Whirling Tennure*, utilize a carefully composed set of vertical posts that form the foundation for material to be 'drawn-in-space,' floating above the ground. From a distance, these works form unified geometric patterns, while up close, they fragment into lines and spaces that frame and reconfigure the surrounding landscape. Staab has traveled the world installing his works in Brazil, Canada, France, Italy, Japan, Korea, and Taiwan. Although some are documented through photographs and videos, many exist only in memory. Sculpture Milwaukee is proud to partner with the Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowship, a program of the Lynden Sculpture Garden with additional support from Joy Engine, to realize Roy Staab's outdoor installation at the Haggerty Museum of Art.

Social Choreography Score:

1. Stand facing the sculpture, a little more than arms length away.
2. Bring your arms up above your head, or imagine doing so.
3. Gather your desires for safety, comfort, and love into your arms and draw them closer to you, as you bring your arms forward and cross them in front of you.
4. Give yourself a hug and hold this for a moment.
5. Consider how you are a vessel of safety, comfort, and love for yourself and others.
6. Repeat the gesture - this time when raising your arms above your head, gather safety, comfort, and love for others.
7. Bring your arms down and cross them in front of you.
8. Give yourself a hug, and give an imaginary hug to someone who needs it.

Anish Kapoor (Indian, b. 1954)

Moon Twist, 2017

Stainless steel

39 3/8 x 39 3/8 x 39 3/8 inches

Courtesy of the artist and Lisson Gallery

Website:

Anish Kapoor was born in Mumbai, India, in 1954 and moved to London in the early 1970s, where he studied at Hornsey College of Art and Chelsea School of Art and Design. He is internationally recognized for his large-scale sculptures that explore perception, materiality, and the relationship between the viewer and space. *Moon Twist* is a highly polished stainless steel sculpture with a mirror-like finish that reflects and distorts its surroundings. Kapoor's most well-known use of this mirror-like surface is his iconic public sculpture *Cloud Gate* (2004) in Chicago and *Sky Mirror* (2006) at AT&T Stadium in Arlington, TX. Though smaller in scale, *Moon Twist* continues Kapoor's interest in transforming solid material into something that feels fluid and responsive. Situated along the Milwaukee River, beneath a canopy of trees and surrounded by an urban backdrop, *Moon Twist*'s appearance will continue to evolve and shift over time and through the seasons. As the work reflects and reframes its site, Kapoor's work invites not just observation, but interaction, turning a passive gaze into an active experience.

Social Choreography Score:

Point your finger at the sculpture, or imagine doing so.

Now swing your arm to point behind you.

Allow your body to follow your finger, turning around, and pause.

Now, point your finger to where you think the moon is right now.

Orient the rest of your body towards your finger, and by extension, the moon.

Greet the moon wherever it is on its journey, and greet yourself on your journey.

Erin Shirreff (Canadian, b. 1975)

Dusk Form, 2024

Painted and polished aluminum

144 × 201 × 148 inches

Courtesy of the artist, Sikkema Malloy Jenkins, and Bradley Ertaskiran

Website:

Erin Shirreff was born in British Columbia, Canada, and graduated with a degree in Sculpture from Yale University in 2005. While she trained as a sculptor, her work encompasses a range of forms, including photography and video. She is known for exploring how three-dimensional shapes are perceived in an age dominated by still and moving images on screens.

Dusk Form is an imposing structure that stands 12 feet tall and features hard lines and unexpected angles. As viewers circulate the sculpture, its components expand and flatten, appearing dimensional from one vantage point and like thin planes from another. The sculpture's shape derives from Shirreff's memory of a distant object she glimpsed briefly online; the way the sculpture changes as we move around it echoes the ever-evolving nature of memory. The title, *Dusk Form*, references that transitional time of day when natural light begins to fade and objects lose their definition.

Social Choreography Score:

Extend your arms in front of you, or imagine doing so.

Cross your arms and bend them at the elbow.

Notice how you create a fold with your arms.

Now fold them in even tighter. Hold this for a moment, then release.

Move to another place near the sculpture, or imagine doing so.

Repeat the fold now using your entire body.

Hold your body in the fold for a moment, then release.

What do you notice about how this feels?

Thomas J Price (British, b. 1981)

Within The Folds (Dialogue I), 2020

Cast silicon bronze

108 x 27 x 27 inches

Gift of the Greater Milwaukee Foundation to America's Black Holocaust Museum 2021

Website:

Thomas J. Price's multifaceted artistic practice examines ingrained biases surrounding representation and identity within public monuments. Renowned for his large-scale figurative sculptures, Price employs material, scale, and human emotion to question conventional notions of who merits public commemoration. His anonymous figures, clad in everyday attire, offer a deliberate contrast to traditional monuments depicting military leaders and political figures, evoking a sense of stoicism akin to the universally recognized Statue of Liberty.

Price's title *Within the Folds (Dialogue I)* implies a dual meaning: it situates his figure "within the folds" of art history while simultaneously highlighting the artist's skill in sculpting the fluidity of fabric in a rigid medium. "Dialogue I" may refer to the fifth-century Greek philosopher Plato's *Dialogues*, where he explored complex ideas in public exchanges to generate common understanding rather than division.

Originally featured in Sculpture Milwaukee's 2020 exhibition, *Within the Folds (Dialogue I)* was installed at the foot of Wisconsin's tallest building, the U.S. Bank Center. Today, the sculpture temporarily resides in the newly established Vel R. Phillips Plaza. This public space honors Vel R. Phillips, a pioneering figure as the first Black woman to graduate from the University of Wisconsin Law School, the first woman and Black citizen elected Alderwoman to the Milwaukee Common Council, the first Black woman to serve as a jurist in Wisconsin, and the first Black citizen, and woman, elected as Wisconsin's Secretary of State.

A memorial sculpture of Vel R. Phillips, the first outdoor sculpture of an African American woman located outside of any U.S. state capitol, was erected at the Wisconsin State Capitol building in Madison in 2024. In 2026, the City of Milwaukee will unveil a newly commissioned sculpture in Vel R. Phillips Plaza by artist Karyn Olivier. This sculpture not only honors Vel R. Phillips' trailblazing legacy as a civil rights leader and public servant but also stands as a lasting call to action, urging all who encounter it to recognize their own power to advance justice and shape democracy through civic engagement.

Within the Folds (Dialogue I) will be temporarily exhibited at Vel R. Phillips Plaza. It will then travel to other venues before ultimately being installed at America's Black Holocaust Museum in Milwaukee's Historic Bronzeville Neighborhood.

This installation is made possible through collaboration between the City of Milwaukee, America's Black Holocaust Museum, Sculpture Milwaukee, and Milwaukee Downtown Inc./BID #21.

Social Choreography Score:

How do you stand?

How do you move from a standing position to a walking position?

Try this now, or imagine doing so.

How do you move from standing to sitting?

Do this if you are able.

Who is someone you would like to stand next to?

Imagine they are here with you now – how would you move with them?