

**Teresa Baker (American, Mandan/Hidatsa, b.1985)**

*Abundant*, 2024

Cast bronze and enamel paint

68 x 27.5 x 28.5 inches

Courtesy the artist and de boer, Los Angeles & Antwerp

**Object Label:**

Teresa Baker hails from the Fort Berthold Indian Reservation in North Dakota and was raised throughout the Midwest in North Dakota, Montana, Oklahoma, and Nebraska. Baker's artworks are distinctly personal, engaging in a universe of shapes, lines, and color and guided by her Mandan/Hidatsa culture through a slow, thoughtful process of making in the studio.

Baker's work *Abundant*, commissioned by Sculpture Milwaukee, marks the artist's first outdoor sculpture. Using an unlikely combination of yarn, AstroTurf, and natural materials like willow and buckskin, she often creates abstract landscapes that explore vast spaces of the Great Plains; as with the lands where she is from, the subtleties become the subject. Combining artificial and natural materials, she grounds her work in a long tradition of culture that holds meaning and beliefs around objects.

**Object Label Social Choreography Score:**

What carries you? What do you carry?

You carry your body with you wherever you go.

How does your body carry you?

How do you carry your body?

Make a gesture of thanks towards your body. Carry yourself and also allow yourself to be carried.

**Naotaka Hiro (Japanese, b. 1972)**

*A Hole in My Stomach, 2024*

Stainless steel, steel

74 x 25 x 10 inches

Courtesy of the artist and MISAKO & ROSEN, Tokyo

**Website and Object Label:**

Born in Osaka, Japan, Naotaka Hiro studied at CalArts and worked as an assistant to Paul McCarthy, the prolific Los Angeles-based artist. During the time he spent in art school and working for McCarthy, Hiro began connecting his mixed-media art practice to Gutai, a Japanese art movement that emerged in the newly democratic nation in the 1950s and prioritized process and performance. Hiro's work is marked by a deep investigation into the self, resulting in sculptures and paintings that are both intensely personal and universally resonant. Hiro creates one sculpture a year cast from his own body, with the final forms revealing his self-limiting process. In *A Hole in My Stomach*, Hiro explores a play on words with his body, creating the shape of an "A" with his cast figure that has a void where his stomach would be. Unlike classical figural sculptures depicting muscular or fertile bodies, Hiro's work shows us a more vulnerable and perhaps more relatable form of the human body.

**Object Label Social Choreography Score:**

Where do you perceive holes in your life? Are these holes, or missing connections, a lack? Imagine the wind passing through a hole in your life. Can the hole also be a place of freedom of movement? Allow yourself to move freely, even with the holes. Imagine sharing a missed connection with someone.

**Izumi Kato (Japanese, b. 1969)**

*Untitled*, 2024

Urethane paint on aluminum coating

101 9/16 x 41 3/4 x 43 5/16 inches

© 2024 Izumi Kato, Courtesy of the artist and Perrotin

**Object Label:**

Izumi Kato was born in Shimane, Japan, and graduated with a degree in painting from Musashino University in 1992. He is best known for his paintings of innocent, otherworldly figures, often depicted with large heads. Since the early 2000s, he has been showing sculptures created with a wide range of materials, including wood, soft vinyl, stone, cloth, plastic models, and, most recently, aluminum.

For *Untitled*, his new piece commissioned by Sculpture Milwaukee, Kato cast large quarried stones in aluminum and arranged them in a totem-like form resembling a figure. Unlike traditional sculptors, whose creation is primarily rooted in three-dimensional forms, Kato approaches his works in a painterly way, applying layers of color to add depth and detail.

**Object Label Social Choreography Score:**

Turn your back to sculpture, or imagine turning your back. Close your eyes if you feel comfortable. Try to become aware of the sculpture with your back – can you feel your back? Hold awareness of both your back and front at the same time. Try to move with this awareness. How does it feel? Keep this awareness as you encounter other people, and silently acknowledge their back and front.

**Kim Miller (American)**

*Social Choreography*, 2024

Text, bodies real and imagined

Courtesy of the artist

**Website and Object Label:**

Kim Miller is an artist based in Milwaukee who explores ideas around power, agency, action, and meaning through video, performance, and organizing. Miller borrows and merges methods from performance art, dance, theater, and film to uncover questions around a radical democratic model. *Social Choreography* is a project by Kim Miller for *Actual Fractals, Act I & Act II* in which her “scores” ask you, the viewer, to actively participate in the exhibition. Miller’s creative prompts may have you consider questions, perspectives, movements, gestures, or memories that expand your awareness of the relationships between body, art, and the environment.

Kim Miller’s custom *Social Choreography* scores can be found on the object labels throughout our exhibition and are a reminder that sculpture relies on us, the viewers, to activate, make meaning, and bring the works fully to life.

**Social Choreography Score:**

To stumble, to flail, to hesitate, is not to fall. Make a gesture that stumbles – one that reaches for something without arriving.

Social choreography works with and through a body that is not an image – the body is not a representation of something else. The body is not a problem. While it holds ideology, it never does so fully, or for long. The flesh of the collective is historically, culturally marked and named. The body-field, collective enfleshment, is a condition for possibility of change. The body is not a thing, but a lived body, the body is a question – what do I do? – an open possibility.

What do you do?

How can you move right now, right here, towards a change? Make a gesture of change. Scale this gesture until it reaches someone else.

**Score for Actual Fractals:**

The sidewalk is a stage for us to move around and with each other with purpose. How can we (re) organize ourselves towards liberation? How can we navigate our personal and shared space in a way that is physically, emotionally, and socially freeing?

**Nat Pyper (Brazilian-American, b. 1990)**

*Does not language also follow the path of the river, 2024*

Wordmark and visual identity

Courtesy of the artist

**Website and Object Label:**

Nat Pyper is an alphabet artist based in Brooklyn, New York. Their practice of fonts, science fiction, wearables, video, and performance extends from ongoing research on queer publishing histories. Nat Pyper designed the visual identity for the *Actual Fractals* exhibition, which includes the label you're reading, the brochure map you may be holding, and the exhibition posters cropping up across the city. Pyper also reimaged Sculpture Milwaukee's visual brand identity, which is launching alongside the exhibition and features new wordmarks, brand colors, a refreshed website, and wearable merchandise. The new identity plays with the words "Sculpture" and "Milwaukee" in various arrangements that mimic the geography of the rivers that bend, curve, and merge downtown; how people congregate in public spaces, potentially around public art; and how strangers pass each other on the sidewalks.

Nat Pyper's graphic contributions to the exhibition demonstrate an important ethos of Sculpture Milwaukee: to empower artists to have a voice in all aspects of the exhibitions.

**Object Label Social Choreography Score:**

How is language a container for meaning, and how does meaning overflow the container?

Make a gesture for something that you don't have words for.

Show the gesture to someone else you know – a friend? – do they understand it?

**Lin May Saeed (German-Iraqi, b. 1973; d. 2023)**

*Pangolin*, 2021/24

Bronze cast, lacquer

53.5 x 41.7 x 14.6 inches

Courtesy of The Estate of Lin May Saeed, Jacky Strenz, Frankfurt/Main, and Chris Sharp Gallery, Los Angeles

**Object Label:**

Lin May Saeed is an artist known for her sculptures, drawings, and installations depicting animals with a sense of dignity and empathy and challenging traditional narratives of dominance and exploitation. She produced her animal sculptures by carving their forms in salvaged styrofoam, then casting the forms in bronze, a method that allowed her to capture details of the original materials while also giving the works heft and durability.

Despite their unique ecological importance, pangolins, due to their rare mammalian scales, are the most trafficked mammals in the world, facing severe threats from poaching and habitat loss. Saeed, who died in 2023, was a humanitarian and vegetarian, embodied respect and adoration for animals, and, through her art, including *Pangolin*, she encourages us to reconsider our perspectives, urging a shift towards more ethical and compassionate interaction.

**Object Label Social Choreography Score:**

While you are on the sidewalk, notice someone in your peripheral view. Do not stare at them directly. Keep track of their movement direction – are they moving towards you, away from you, at a diagonal? Wish them a good journey in your mind. Feel time in your body. Note the time on your phone, watch, or ask a passerby. Then, without checking your phone or timepiece, or asking a passerby, be in front of the sculpture for one minute. While you are waiting for the minute to pass, consider the work in front of you. When you think one minute has passed, check your phone, watch, or ask a passerby again. Were you right? If not, how far off were you?

**Meg Webster (American, b. 1944)**

*Glass Spiral*, 1990/2024

1/4" tempered glass, aluminum, silicone, irrigation system, soil and plants

88 x 532 x 552 inches

© Meg Webster, Courtesy Paula Cooper Gallery, New York

**Object Label:**

Meg Webster is a multimedia artist closely affiliated with Post-Minimalism and the Land Art movement of the 1970s. Her practice has long been guided by an environmentalist approach to advocating for conserving and celebrating nature. Her highly structural, often minimal, sculptures grapple with ecological degradation and devastation. The works employ abstracted forms of water, earth, minerals, and plant life through use of hard geometric forms, including cones, mounds, spheres, spirals, pyramids, and prisms. Including a native perennial garden generates micro-ecosystems that enrich the local flora of the otherwise urban environment.

Glass Spiral emphasizes the fragility and resilience of nature. It invites viewers into the confines of its interior, distorting perceptions of space, depth, and distance, while simultaneously offering refuge, momentary respite, and protection from its external environment.

**Object Label Social Choreography Score:**

The spiral is a movement path that can scale infinitely tiny or as vast as the cosmos. We contain the scale of the micro to the macro in our body.

Wrap your body, arm or mind into a spiral. Then uncurl the spiral before folding your body, arm or mind into a spiral again. While holding the spiral formation, think about another spiral – maybe the one here by the artist – do you feel connected to it? Unfold your spiral again and relax your body, arm or mind.

**Sarah Braman (American, b. 1970)**

*Stay*, 2024

Concrete drainage culvert, aluminum frames, glass

96 x 114 x 114 inches

© 2024 Sarah Braman, Courtesy of the Artist and Mitchell-Innes & Nash, New York

**Object Label:**

Sarah Braman is an artist widely recognized for her large-scale sculptures that serve as monuments to everyday life. Her work for Sculpture Milwaukee, *Stay*, is a custom concrete culvert equipped with benches for sitting, an open frame for looking out, and colored panes of glass for experiencing yourself and the surroundings in new ways. The colors of the glass, derived from sunsets, change as the sun's angle shifts throughout the day and year. Always interested in the interplay between senses and emotions, Braman invites us to explore the feeling of being a color as tinted light pours over us. Though Braman's work is rooted in the traditions of minimalism and color-field painting, she defies narrow modernist definitions by suggesting themes of home, family, nature, and joy.

**Object Label Social Choreography Score:**

1. Move around the outside of the whole sculpture moving your arms in circular motions.
2. Make your way inside the sculpture continuing to make circular motions now with your whole body.
3. Stop moving, face the colorful laminated glass and stand still with your arms by your side.
4. Select a color of glass, and start moving in response to that color.
5. Then incorporate circular motions to come up with a set of movements that is color as circular form.
6. Slowly let yourself come back to stillness.
7. Find a spot to sit on the bench.



**Michelle Grabner (American, b.1962)**

*Untitled (Yellow), Untitled (Blue), Untitled (Red), 2024*

Powder coated steel

96 x 72 x 60 inches

Courtesy the artist

**Object Label:**

Oshkosh-born and raised artist Michelle Grabner plays many roles in the arts in the Midwest and the country, from artist, teacher, and curator to parent, homeowner, and gardener. Grabner draws from her realms of activity, life experience, and work practices to produce paintings, sculptures, and weavings. For Sculpture Milwaukee, Grabner's bookends playfully evoke the stability of primary colors, symmetrical shapes, and balance. Their formal qualities are abstract, graphic, and flat, locating their familiar artistic visual language within modern abstraction and in alignment with Minimalism and Bauhaus design.

Although these are witty conceptual enlargements of a functional library artifact, what these bookends actually "prop up" is ambiguous. For example, they may be interpreted as supporting the varied social activities of the city, or its architecture, or Milwaukee's abundant histories or its future chronicles. Ideally, the bookends also serve as an opportunity to celebrate the civic value of the book, public libraries, forms of fiction and nonfiction, and, of course, the power of literacy.

**Object Label Social Choreography Score:**

This work mimics an oversized book end – something that holds things in place. How do you hold things in place? How do you hold yourself in place? How do you hold your place in space? Try to move in a way that disrupts a static position, in a way that still feels like you are held in space.

Once you have this movement phrase understood, teach it to someone else – you may have to imagine they are with you in the space while you teach it.

**Derrick Adams (American, b. 1970)**

*Cool Down Bench (RBG)*, 2023

Fiberglass, epoxy resin, polyurethane paint, single-stage polyurethane clear coat, and radiata pine  
18 1/2 × 122 × 23 inches

Edition 3 of 5, plus 2 artist's proofs

Courtesy of the artist and Gagosian Gallery

**Object Label:**

Derrick Adams, born in Baltimore, is a multidisciplinary artist now living and working in Brooklyn. Adams's work celebrates and expands the dialogue around contemporary Black life and culture through scenes of normalcy and perseverance, often drawing inspiration from everyday life, popular culture, and historical narratives. Much of his work is a celebration of these themes through depictions of leisure, relaxation, and rest. His *Cool Down Bench* blends the functionality of a bench with the recognizable form of an ice pop and the colors of the Pan-African flag. This combination of form, function, and color can evoke memories, spur contemplation, or simply provide a place to rest. While some may see a colorful ice pop bench, Adams's intentions for his work are imbued with ideas about community, relaxation, and hopes for public spaces that can spark generations of joy and connection. He encourages viewers to figuratively consider the importance of leisure and self-care while literally providing a place to do so.

**Object Label Social Choreography Score:**

Remember a time you felt happiness. Make a small gesture for that time or event. Now repeat the gesture, but make the movements a little bigger. Repeat your gesture of happiness remembrance three more times, making bigger movements each time. Now repeat the entire sequence again, this time with a desire for a time in the future to feel happiness.

**Mary Miss (American b. 1944)**

*WaterMarks: An Atlas of Water for Milwaukee*, 2024

Aluminum/PV Pole with Acrylic/LED Letter

29 x 4 x 1 feet

Courtesy of WaterMarks and City as Living Laboratory Project with support from the National Science Foundation. Originally presented by Sculpture Milwaukee

**Object Label:**

Mary Miss is known for her innovative site-specific installations that engage with the environment and raise awareness about ecological issues. Twenty years ago, Miss played a major role in designing the Milwaukee Riverwalk in the Historic Third Ward, with a goal of making residents more connected to their natural water resource.

The world's freshwater capital, Milwaukee, sits on the western shore of the world's fifth-largest freshwater lake and the confluence of three rivers. By bringing attention to the city's often unseen or overlooked water systems, WaterMarks is a city-wide initiative that prompts viewers to consider their own role in preserving and protecting these resources for future generations. This WaterMarker is part of a network that will appear in communities throughout Milwaukee in the coming years. This project is made possible with a National Science Foundation AISL grant to support informal science learning.

**Object Label Social Choreography Score:**

1. Start by looking up at the sculpture. What do you notice?
2. Recreate the shape of the "W" displayed in the air with your body.
3. Notice the sharp lines that make up the "W."
4. Can you move the straight lines inspired by the sculpture that you made in your body in straight lines like you observed from above?
5. Explore what new formations you can make without bending at your joints and moving in straight lines.
6. Think of how water moves. How would this look in your own body? Explore this new way of moving.
7. Go back and forth from smooth, water-like movements to the complete opposite of the sharp, stiff movement inspired by the "W."
8. When you feel satisfied with your movement, let it fade from your body and come to a standing-still position.
9. Expand your limbs as much and as big as possible.
10. Slowly come back to your relaxed standing position, looking up at the sculpture.

## **Luftwerk and Normal**

SOS Color Code, 2024

Mixed Media

Dimensions variable

Courtesy of Petra Bachmaier, Sean Gallero, and Normal Design Studio

### **Object Label:**

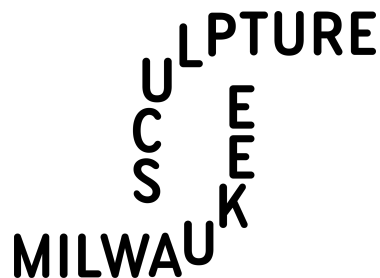
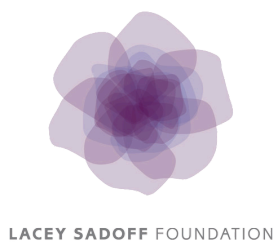
Luftwerk is the Chicago-based artist team of Petra Bachmaier and Sean Gallero. In their public project SOS Color Code, the team collaborated with Normal Design Studio to create flags featuring Morse code that transform the international signal of distress (SOS - 'save our ship') into a sign of solidarity and connectedness. Morse code is a symbolic alphabet, represented by dots and dashes, in which meaning is made through patterns of long and short signals of light or sound. This ambigram, a message that can be read from any perspective, has been used historically as a humanitarian plea for help, transmitted during a crisis and warranting a response regardless of conflict and differences.

SOS Color Code coincides with the 2024 presidential election and the

International Day of Democracy. The International Day of Democracy, celebrated annually on September 15th, was established in 2007 by the UN General Assembly to encourage governments to review, consolidate, and strengthen democracy. The General Election will be held in Wisconsin on Tuesday, November 5, 2024. Learn how to vote at [vote.org](https://vote.org)

A companion exhibition to the SOS Color Code installation can be found inside the museum.

Support for this exhibition is generously provided by the Lacey Sadoff Foundation. In partnership with the Haggerty Museum of Art.



**Truman Lowe (Ho-Chunk, b. 1944; d. 2019)**

Canoe Man, 1988

wood (pine, peeled willow saplings), leather ties, stones  
82 x 24 x 24 in. (Actual: 79 x 21.5 x 15 inches)

Plains Image, 1988

wood (pine, peeled willow), leather ties  
80 x 24 x 24 in. (Actual: 79 x 29.5 x 24 inches)

Untitled, 1988

wood (pine, peeled willow saplings), leather ties  
49 x 39 x 8 in. (Actual: 48 x 36 x 10 inches)

Courtesy of Truman T. Lowe Estate

**Website:**

The celebrated modernist Truman Lowe grew up in a Ho-Chunk community outside of Black River Falls, Wisconsin, and spent most of his life living and working in the state. His first language was Hoocąąk, the language spoken by members of the Ho-Chunk Nation. From an early age, his parents and grandparents steeped him in tribal handiwork traditions, including basketry, beadwork, and woodwork. After studying art and art education at the University of Wisconsin La Crosse, Lowe earned an MFA in sculpture from UW–Madison. Intricate and graceful minimalist sculptures evoke his heritage, Wisconsin’s woodland environments, and people who inhabited and made an impact on the sacred native lands where he was raised. Wood and water—essential physical, spiritual, and metaphysical resources for the Ho-Chunk people—are throughlines in Lowe’s life and art. Made with malleable wood, soft organic lines, repetitions, and layering, Lowe’s works combine his extensive knowledge of Wisconsin’s woodlands with his formal art training, creating sculptures that represent and speak to both Native and non-Native communities.

In Canoe Man and Plains Image, figures stand tall, taking in the landscape, while their forms simultaneously resemble the skeletal beginning of a basket. In Untitled, a smaller sculpture is defined by two vertical supports resembling legs, or cresting waves of water, topped by an arching willow suggestive of a bird in flight or perhaps a bow and arrow. Throughout this installation, Truman applies the vocabulary of contemporary sculpture to enliven elements of native culture, continuing the Ho-Chunk traditions of people creating objects and sharing stories of and about their surrounding environment.

From 1975 through 2004, Lowe served his community through his roles as assistant dean of students, Native Studies coordinator, and professor of art at the University of Wisconsin-Madison. Later, he served as chair of the Art Department and the Chancellor’s Scholarship Committee, where his time was marked by his compassion and leadership through action. Lowe also spent eight years as Curator of Contemporary Art for the Smithsonian National Museum of the American Indian (NMAI). In 2007, the Wisconsin Arts Board honored Lowe with the Wisconsin Visual Art Lifetime Achievement Award. Lowe’s work will be the subject of a retrospective at the Smithsonian National Museum of the American Indian in October 2025.

**Object Label Social Choreography Score:**

- 1 Start by standing at one end of the sculpture, which side is up to you
- 2 Walk up and down the length of the sculpture once, ending back where you started
- 3 Notice the long lines of the sculpture

- 4 How can you make the longest lines possible in your own body? Explore this movement
- 5 Slowly come back to standing
- 6 Raise both of your arms out to the side of you
- 7 Make your way to the opposite end of the sculpture, with your arms outstretched and taking long strides
- 8 Once you have made it to the opposite end, notice the waves going thru the sculpture
- 9 With your arms still outstretched make wave-like movements flow through them.
- 10 Let this movement flow into your whole body, letting your arms move wherever the waves take them.
- 11 How can you incorporate as much of your body as possible with the wave-like movements
- 12 Let the movements move your feet
- 13 Move around the whole sculpture with this full body movement, taking your time and moving in whichever direction speaks to you.
- 14 Come to a stop
- 15 Continuing your wave-like, elongated movements
- 16 Start thinking about what it would feel like to be able to ride the waves of the sculpture
- 17 Let your movements transition from being like the sculpture to become a reaction to being on the sculpture. Notice the differences in the way your body moves
- 18 Let the movement slow down and slowly trickle out of your body, leaving you standing still