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## Michael Ebeling and Rodney Hanson with Ripon College Students

*Hybrid Collision*  
2007

Directly North of Rodman stands "Hybrid Collision," the work of two local artists, Michael Ebeling and Rodney Hanson, and numerous Ripon College students. The cast-iron sculpture of an ear of corn in three parts was made in conjunction with a September 2007 show that the artists had on campus. The sculpture's creation was meant from the very beginning to be a collaborative effort between the professionals and the students. Ebeling insisted that the students learn about iron working, and he personally assisted with its technical aspects, like mold-making and casting. Ebeling created the upper

portion of the sculpture, which is adorned with lines that interact with each other. Hanson, who constructed the bottom portion, made a structure that evokes a musical instrument — its openings tempting the viewer to think about the sounds that it could make. The students collectively created the middle section, and all of their artistic voices combine into one piece. "Hybrid Collision" is truly a synthesis of artistic talent and a testament to the power of collaboration. —M.A.



## Eugene Kain

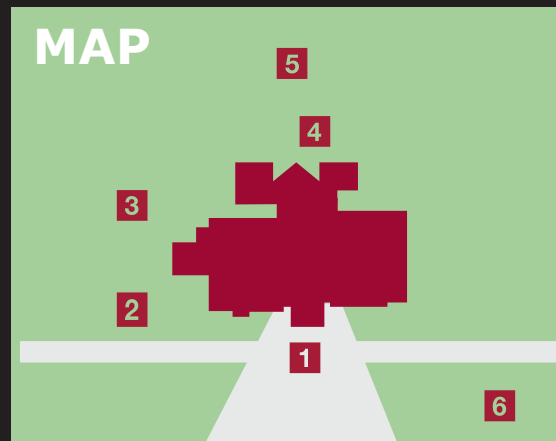
*Sonoranson*  
2002

*Twin Obelisk*  
2006

During Professor of Art Emeritus Eugene Kain's professorial career at Ripon College, he created two similar sculptures for the campus, "Twin Obelisk" and "Sonoranson," which stand as examples of his fervent work with metal. These two vertical, steel

forms were created by systematically welding thin rods of metal so that we can peek through their narrow openings. "Sonoranson" is named for the Sonoran Desert and Kain's son. While this obelisk deals more with Kain's personal life, "Twin Obelisk's" towers spread out from the center, revealing the words "Learning is wealth none can destroy. Nothing else gives genuine joy." This quote, which is part of the Indian book of poetry "Thirukkural," dates to around 200 BCE, and stands as an expression of collaboration and cooperation between students and professors — a value Professor Kain embodied. His usage of this quote encourages the viewer to ponder what this proverb means in their own lives — as students, parents, professors and community members. Kain juxtaposes modern materials with an ancient textual couplet to express to the community and the students the importance of learning and knowledge, and their connections in the past, present and future. —S.R.

## MAP



Copy for this walking tour of the Caestecker Sculpture Garden was written by the class of 2013's art history majors: Margaret Agnew, Amy Browender, Andy Fehrenbach, Christina Mooney and Stephanie Rhyner, in collaboration with Assistant Professor of Art Travis Nygard.



← MAP

TEXT →

## A Collaborative Community

Selected Works from the  
Caestecker  
Sculpture Garden



## A Collaborative Community

The works of art showcased in the Caestecker Sculpture Garden embody the value that Ripon College places on artistic collaboration and community. The artists featured in this tour include College alumni, emeritus faculty and artists who have been showcased in the campus' gallery. The tour enables viewers to engage with a unified collection of sculptures that are relevant to the history of the College. The sculptures also invite us to question whether the values presented visually endure today.



### Sebastian Meade, Leslie Deil, Jared Nellis and Beth Huber

*Homage to Calder, Ballerina, Butterfly and Flora Musica*  
2004

The sculptures by the entrance of the C.J. Rodman Center for the Arts were created as a collaborative effort in Professor of Art Emeritus Eugene Kain's Sculpture II class in 2004. The four sculptures decorate the entryway with a respectful dedication to Alexander Calder, a sculptor best known for his kinetic mobiles. From east to west, the first of the sculptures made during the artists' senior year at Ripon College is Sebastian Meade's "Homage to Calder." Meade's art is in private collections and has been in several group shows, including "Emerging Wisconsin Artists" at the John Michael Kohler Arts Center in Sheboygan, Wis., in 2005. The second, "Ballerina," was made by Leslie Deil. Deil has been showcased in exhibitions in New York state and has fine-tuned her artistic interests by focusing on watercolors. She went on to receive a master's of science degree in information studies from the University of Texas at Austin. The third is "Butterfly" by Jared Nellis, who now is an art teacher at the Next Door Foundation in the greater Milwaukee area. He crafts knives, hatchets, bike panniers and outdoor equipment that is sound in design, aesthetics, and function. The fourth is "Flora Musica" by Beth Huber, who was a dual student-athlete and artist on campus. The series of ephemeral pieces brings the appreciation of creativity, imagination and engineering to campus. These futuristic and optimistic sculptures are playful and an allegory of the creative thinking that happens within collaborative groups of students. The primary colors on these sculptures evoke the foundation of learning while the geometric wire tips represent the liberal and ever-growing work that intellectual students provoke. Do these whimsical and humorous pieces relate to your own childhood memories of freedom and creativity? —C.M.



### Eugene Kain

*Congruent Ribbons*  
1995

Given to Ripon College in 1995, Professor of Art Emeritus Eugene Kain's "Congruent Ribbons" testifies to the collaborative spirit of the College and emphasizes the history of the institution. Kain, a faculty member from 1985 to 2010, created "Congruent Ribbons" as a way to honor former Ripon College President William R. Stott and his wife, Peggy, for their lasting contributions to the Ripon community. The sculpture, made of steel and mounted on a gray stone, depicts four profiles — two each of the former President and his wife. Kain's expert manipulation of steel creates an organic shape out of industrial materials. This shape works well in the outdoor environment. It consciously was installed on the southwest side of Rodman so that it would overlook the Ceresco Prairie Conservatory — an educational reserve owned by the College that Stott both advocated for and frequented as an avid bird watcher. As viewers ponder the sculpture, the thought of a bird alighting on the profiles as its perch might be amusing. —A.B.



### Oleg Sohanievich

*Stressed Circle*  
2004

Oleg Sohanievich is a Ukraine-born sculptor who immigrated to the United States from the USSR in 1967, and his sculptures echo his personal perseverance. They are a testament to human capability in an age dominated by mechanistic industrial production. Sohanievich's work differs from most metal sculptures in that it is formed using simple machines to bend metal without heat. In "Stressed Circle," a large metal sheet was flexed into a pristine cylinder, and two threaded screws span the sculpture's void. The stress from the turned screws caused the shell to warp, thus ruining the perfection of the primary form. Sohanievich engaged the community in collaboration by using local, donated materials, and by constructing "Stressed Circle" on site, thereby teaching students about his process. We might ask how technological advancement has changed our interpretation of Sohanievich's work. Are his sculptures a commentary on the power of human strength and ingenuity, or are they artifacts of a bygone era, much like the materials of which they are made? —A.F.