Terrence Karpowicz
No Limits

Kemper Room Art Gallery
Paul V. Galvin Library

April 5 - September 9, 2005

artist reception:
Tuesday, April 12, 5:30 - 8:30 pm

exhibition hours:
Monday - Friday: 12 noon - 10 pm
Saturday: 8:30 am - 5 pm
Sunday: 2 - 10 pm

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Craftsmanship, Materials, Geometry.
Sculpture that is set to no limits. This exhibit highlights the familiar, the evolving, and the unexpected, including new work first time out of this prominent sculptor’s studio.

curator:
Robert J. Krawczyk, Illinois Institute of Technology

exterior curators:
Jennifer Pierce, Illinois Institute of Technology

sponsored by:
IIT Office of the President, Lew Collins, President
IIT Art Board, Judith Carr, Chair

Image: From Swords to Plowshares, 2004 by Terrence Karpowicz
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Kemper Room Art Gallery
Paul V. Galvin Library
Illinois Institute of Technology
35 West 33rd Street. Chicago, IL 60616

April 5 - October 7, 2005

exhibition hours:
Monday - Thursday: 12 noon - 10 pm
Friday: 12 noon - 5 pm
Saturday: 8:30 am - 5 pm
Sunday: 2 - 10 pm

for additional information, summer hours, and related events:
art.iit.edu
or 312-567-5293

From Swords to Plowshares, 2004 by Terrence Karpowicz
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The development of a basic vocabulary grounded in craftsmanship, material and geometry began in painting at Albion College in Michigan. Then, as an apprentice to artist Larry Poons, Terry was asked to assist sculptor Mark di Suvero, who works from a wheelchair, in an installation. Once introduced to the power and beauty of di Suvero's work, Terry himself turned to sculpting. This decision led to a graduate degree in sculpture from the University of Illinois Urbana-Champaign, and a Fulbright Scholarship. In England, he repaired wind and water mills as a millwright apprentice; learning the art of ancient craftsmanship. After a motorcycle accident which results in a loss of a leg, he moves to Chicago in 1976 and opens his studio.

All these events and experiences are now an integral part of his sculpture. With over sixty pieces, this exhibit is a snapshot of Terry's work over the course of twenty-two years. This exhibit shows recurring, familiar themes and others that have evolved over time through a large number of works that have never before been out of the studio.

As you carefully examine, look, touch, and spin his work:

Consider the motion of the heavy timber pieces artfully joined as they spin inside each other, recalling the water mills of England. Once water could have given them energy, now it is your turn to give them energy so they can come alive. The same motion is found in the smaller pieces that display a growing mastery of craftsmanship in the variety of skilled joins. The spinning spheres and cubes begin to explore a universe on both a planetary and atomic scale.

Consider, at first glance, the many works that seem to be the simple stacking of materials. A closer look reveals how subtly and skillfully dissimilar materials can meet. Terry refers to these finely crafted joins as the "electricity" between the materials. Carefully look for the joints as they express the meeting of a variety of materials; metal, wood and stone.

Consider many of the simple, perfectly formed shapes and how they are connected to each other by more complex and not so perfectly shaped materials. Some connections are simple and are meant to hold close, some break into other shapes, and some connections keep elements from moving apart.

Consider the variety of texture on the material; some parts are left rough, others are finely polished. Terry: "this difference represents the face of nature and the markings of man". Or can it be our own dual persona, one private and one public?

Consider how some of the forms are left intact and others are shattered; compare the negative space, the space between the fragments, to the whole. Notice the bracing that suspends these fragments; it also acts to hold and guide the apparent motion in check; the fragments seem to be on the verge of explosion. Terry: "even if dismembered one can stay the course". Again we see the finely crafted metal hold the rough stone in place. Perfection holding imperfection?

Consider balance and stability; a stable base, finely crafted, holds a stone at a single point, to which a globe is placed much too precariously. Terry: "being at the edge, doubting stability, that things could go at any time relates to what we have done to our collective universe, as well as our personal one".

Consider the whimsy, a reaction to found parts, the screw or the natural occurring torso, all very much different from his previous work, but anticipating the possibly of the making of the cocoons. The cocoons came about following 9/11 and his marriage that October. The free forms were created by simply covering seemly invisible structures and then painting them with faux patinas to make solid their actual lightness. An personal reaction to events, Terry comments: "these deal with vessels of protection; self protection, having someone to now protect, and the protection of the environment around us with all the uncertainty of events". He plans to return to these again. A similar divergence in work can also be seen in his ongoing study of the athletes; their final size being fourteen feet high.

As an accomplished sculptor, Terry has shown in over 100 galleries throughout the United States and his work is held in many private, public, corporate, and museum collections here and abroad; with a large number of pieces throughout the Chicagoland area. Terry was Co-Director of the Pier Walk outdoor sculpture exhibit at Navy Pier in 1995 and the curator for the first five years; it continues to this day as one of the largest outdoor sculpture exhibits in the world. In addition to his Pier Walk initiative, he has continued to promote sculpture by serving as curator, consultant, project and installation manager, mentor and visiting lecturer to a number of young sculptors, galleries, universities, and organizations.

The Studio of Terrence Karpowicz can be reached at 312-733-6090 or tkarpowicz@aol.com
1. Concurrence, 2000
   Stainless steel / concrete / polymer, 22 x 16 x 8 ft.
2. Shield with Sword, 2003
3. Granite / bronze, 39 x 24 x 11 in.
4. Earth's Physie, 1986
   Pine / fir / walnut, 60 x 60 x 51 in.
5. Howard's Marble Statue, 1989
   Oak / marble, 114½ x 57 x 39½ in.
6. Aspire II, 1988
   Oak, 100 x 69 x 17 in.
7. Artist's Stinger, 1987
   Oak / granite, 82 x 50 x 16 in.
8. Ode to John Henry, 2005
   Wood, 31 x 36 x 16 in.
   Hickory / oak / marble, 32 x 20 x 16½ in.
10. From Separation Series, 2004
    Granite / oak / maple / walnut, 21½ x 24 x 11 in.
11. Leaving the Nest, 1995
    Wood / granite / steel, 108 x 38 x 24 in.
12. Aligning Alchemy, 2004
    Oak / maple, 14½ x 15½ x 15½ in.
13. Hostage, 1986
    Maple / marble / river rock / hickory, 16½ x 16½ x 4½ in.
14. The Eleventh House, 2004
    Oak / maple, 18 x 18½ x 11 in.
15. On Course, 2004
    Granite / bronze, 22½ x 15½ x 5 in.
16. Broken Union with Hat, 2003
    Granite / bronze / oak, 25½ x 24½ x 7½ in.
17. Shattered Promise, 2002
    Granite / bronze, 22 x 15 x 8 in.
18. Chicken Foot with Brace, 2004
    Granite / steel, 26 x 14 x 7½ in.
19. Twisting Negative, 2004
    Granite / steel, 36½ x 18 x 8 in.
    Granite / steel, 43 x 15 x 8 in.
21. Cock's Comb, 1982
    Oak / lead / quilted mahogany, 104 x 18 x 39 in.
22. The Age of Geometry, 2000
    Walnut / granite / gold leaf, 30 x 16 x 10 in.
23. Yearning, 2001
    Oak / granite / cherry, 28½ x 10 x 11 in.
    Steel / granite / oak, 30 x 10 x 10 in.
25. The Age of Bronze, 1996
    Granite / steel / bronze, 28½ x 12 x 10 in.
    Granite / marble / oak, 69 x 16 x 23 in.
27. Sextant, 2004
    Granite / walnut / steel, 27½ x 22 x 14½ in.
28. Celestial Opus, 1997
    Cherry / granite / stainless steel, 33 x 16 x 15 in.
29. Perched, 1996
    Wood / granite / chrome plated steel, 32 x 13 x 11 in.
30. Eudoxus Reliquary, 1996
    Granite / hickory / stainless steel, 26½ x 11 x 13 in.
31. Arrangement in Air, 2004
    Fieldstone / steel / granite, 32 x 15 x 12 in.
32. Precarious Perch, 2002
    Wood / granite, 27 x 18 x 6 in.
33. Outside Influence, 1990
    Granite / oak, 27 x 25 x 5 in.
34. Specter of Daedalus, 1997
    Oak / stainless steel, 17½ x 14 x 15 in.
35. Contemplation, 2000
    Granite / iron, 25 x 8 x 10 in.
36. La Femme, 1999
    Granite / oak, 29½ x 12½ x 4½ in.
37. Acute, 2001
    Granite / plated steel, 23 x 9 x 10 in.
38. Pyramids and Thiste Rising Over Snowy Peaks, 2003
    Steel / granite / pine, 21 x 12 x 2 ft.
39. Symbiotic Parallax, 1992
    Wood / granite / steel, 12 x 28 x 2½ ft.
40. Six Mile Bottom, 1980
    White oak / polished stainless steel, 20 x 16 x 24 ft.
41. Aspire II, 1998
    Mahogany / steel / aluminum, 16½ x 10 x 10 ft.
42. Icarus Trajectory, 1998
    Steel / polymer / 9 x 7 x 7 ft.
43. Lunar Consciousness, 1995
    Bellevue Sculpture Exhibition, Bellevue, WA
44. North by Northwest, 1989
    White oak / polished stainless steel, 20 x 16 x 24 ft.
45. Nekay, 2003
    Granite / steel, 9 x 3 x 2½ ft.
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