



Tom Every (b. 1938)

Tom Every, also known as Dr. Evermor, was born in Brooklyn, Wisconsin, in 1938. When he was a young child, his family helped collect scraps, like metal, to help the country create the supplies it needed during World War II. Having this experience at a young age later inspired his work as an adult.

In 1964, he formed the Wisconsin By-Products Corporation in Stoughton, Wisconsin. For the next twenty years, Every supervised the demolition of more than 350 **industrial** sites across the country. In 1984, Every retired and used his collection of scrap metal to begin building his sculpture park in North Freedom, Wisconsin, as his **alter ego**, Dr. Evermor.

At the center of Every's sculpture park is the Forevertron. Described by Every as a "soul-transformation device," the Forevertron is a massive outdoor sculpture estimated to weigh over three hundred tons. The towering sculpture incorporates materials recovered in the course of Every's wrecking and scrapping jobs, including **deaccessioned** pieces from the Henry Ford Museum and elements from NASA's Apollo program. Surrounding the Forevertron are dozens of sculptures made from scrap, including what Every calls "The Bird Band Orchestra." In 1999, the nonprofit Evermor Foundation was established to provide for the park's maintenance.

Industrial

Relating to manufacturing and factories. Typically, industrial sites have large machines designed to accomplish a task.

Alter Ego

A second personality or identity that is different from one's real identity. For example, in comic books, Superman is Clark Kent's alter ego.

Accession and Deaccession

When a museum decides to add a work to its collection, it is called accessioning. Accessioning an artwork means that the museum agrees to care for it and maintain it through proper storage and conservation. Sometimes a museum decides that an object no longer fits within the collection, or they can no longer care for the object. They can deaccession, or remove an object from the collection, through a process determined by the museum.



Artist Overview

John Michael Kohler Arts Center

Tom Every, untitled, n.d.; iron; 41 x 23 1/4 x 15 1/2 in. John Michael Kohler Arts Center Collection, gift of Muffin Alschuler and Mark Nemschoff, in honor of Jean and Leonard Nemschoff.

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Annie Hooper (1897-1986)



Annie Hooper was born in Buxton, North Carolina, in 1897. She was raised in a home with twelve siblings and fourteen foster children. She and her husband, John Hooper, had one son, Edgar. During World War II, Edgar was deployed to the South Pacific, and John went to work at the Norfolk Naval Shipyards.

After the war, Buxton changed from an isolated town that could not be reached by a car to a popular tourist destination. Edgar fell ill after the war and had to leave Buxton again. Hooper became very sad, and turned to her Bible, finding comfort in an illustrated version. Inspired by a piece of driftwood, she began to carve hundreds of pieces of wood, transforming them into **immersive** Biblical scenes. Using concrete, marbles, and shells, her technique began to improve and soon she was making **tableaus** with hundreds of figures.

Hooper led curious visitors through her home, sharing her life story along with teachings from the Bible. When her husband fell ill, she stopped giving tours and instead painted explanations and stories, often in the form of poems and song verses, on meat trays that she scattered throughout the installation. Upon her husband's death, Hooper continued to work, leaving forty-seven unpainted sculptures behind at the time of her death.

Immersive

In art, immersive spaces typically surround the viewer and may include many objects. It can be artwork placed in an existing space such as a room or home, a newly constructed space, or a space outdoors.

Tableau

A group of sculptures representing a place or a story or an event from history.



1



2

1 Roger Manley, Annie Hooper, 1982; 35 mm Kodachrome. Photo © Roger Manley.

2 Annie Hooper, untitled, n.d.; driftwood, cement, paint, and shells; 11 1/2 x 7 1/2 x 7 in. John Michael Kohler Arts Center Collection, gift of Gregg Museum of Art and Design and Kohler Foundation Inc.