

ROAD TO PALMETTO BAY

WIENER & SWANSON

RFQ ART-IN-PUBLIC PLACES / MUNICIPAL PLAZA

THIRD PLACE

"The Road to Palmetto Bay"



PALMETTO BAY MUNICIPAL CENTER PLAZA

PALMETTO BAY, FLORIDA

MARCH 7, 2013

PRESENTATION BY:

MADLINE WIENER & FRANK SWANSON

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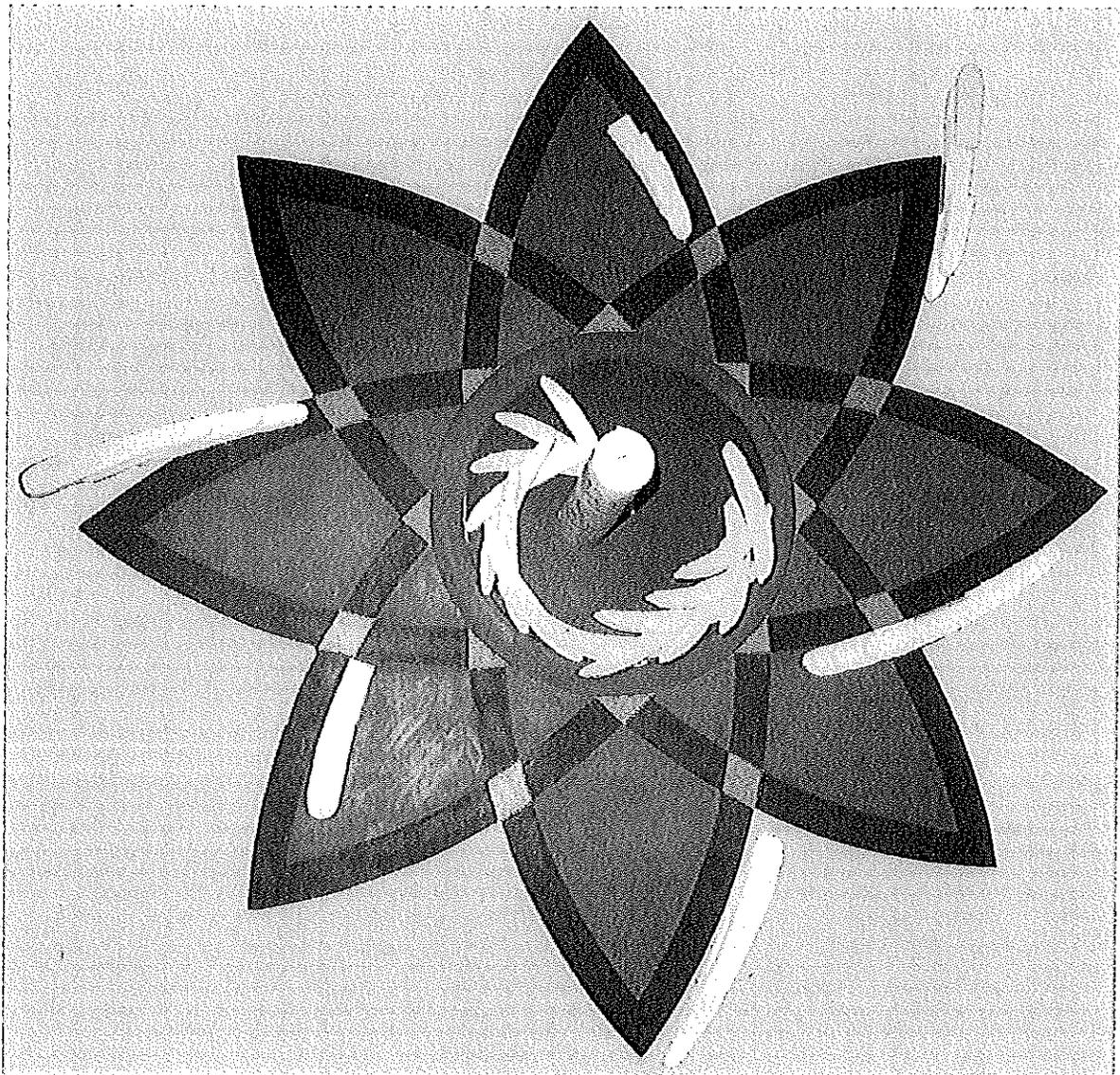
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TABLE OF CONTENTS

Concept.....	3-5
Budget.....	6
Timeline.....	7
Artist Statement / Background	
Madeline Wiener.....	8-10
Frank Swanson.....	11-13

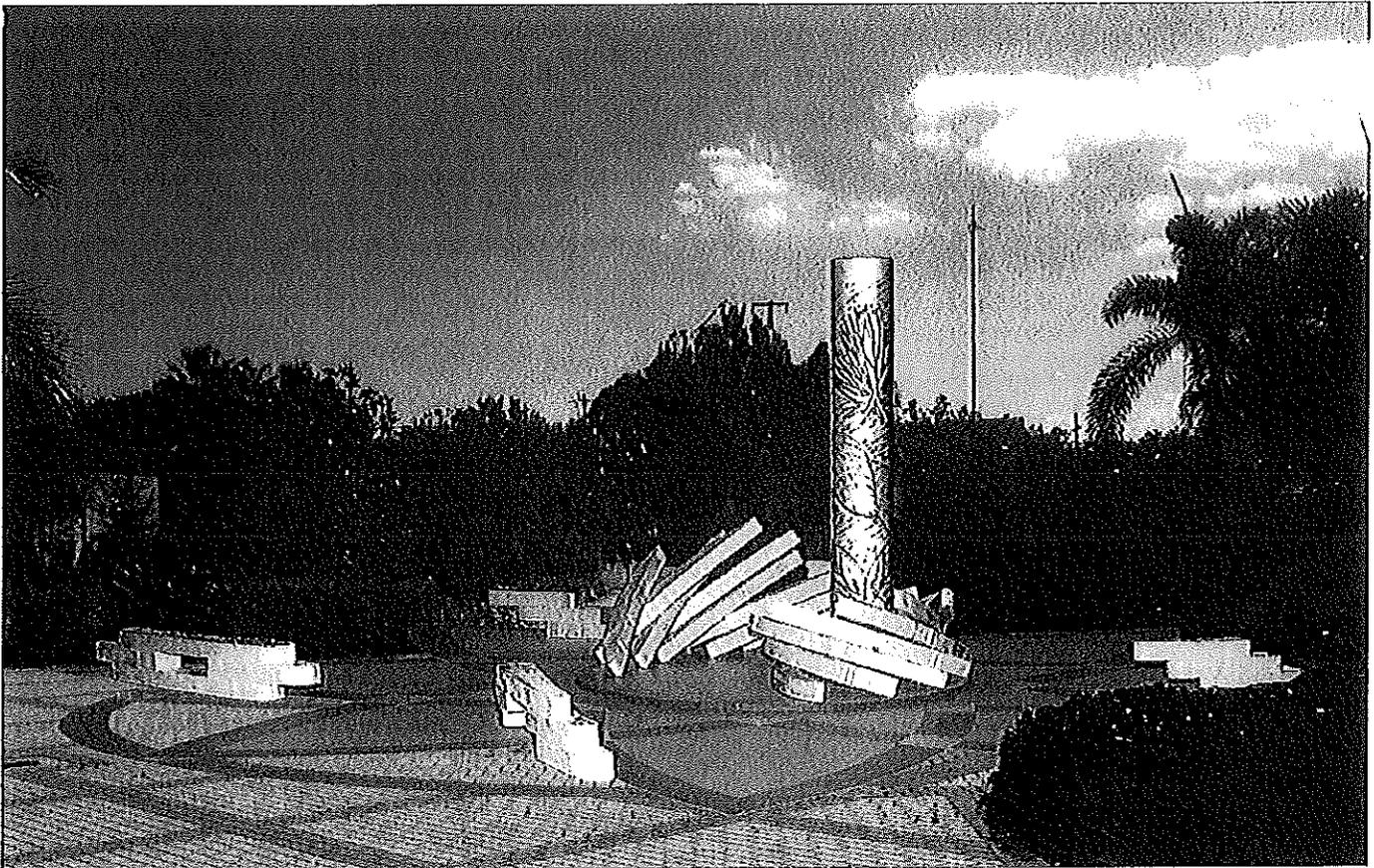


“Without a leaf, there is no life”

Patrick Geddes, Scottish Educator of the early 20th Century

The simple quotation above is key to the beginning of civilization. Once mankind began to control the leafy element of his surroundings, people started to settle in and around those areas that were capable of generating textiles and food from plants. As the numbers of people grew in these areas, distinct civilizations began to appear.





We have created a sculpture that represents, in a visually intriguing manner, a pertinent piece of southern Florida's historic roots. One of the most important figures in this story is Dr. Henry Perrine. Dr. Perrine had a dream of establishing subtropical plants from the Yucatan in southern Florida as a springboard for economic development. In 1838, Congress granted Dr. Perrine land in the Palmetto Bay area to pursue that dream. The good Doctor did not, however, live to see that dream through to fruition because he was killed in a Seminole Indian uprising. His dream was eventually realized later when his son and Henry Flagler developed the grant that would become one of the leaves that bore the fruit of civilization in southern Florida.

After Dr. Perrine's death, his remains were buried next to his favorite plant, the sisal plant. Sisal probably held the greatest potential for economic success in the 1800's. The leaves of the sisal plant, as well as the agave, were used to manufacture rope. Rope was what bound together the shipping industry during that era.

Leaf, life, Dr. Perrine, and the sisal plant make up the theme and substance of our interactive sculpture, *"The Road to Palmetto Bay"*. As viewers approach the sculpture on the plaza, they will first encounter six granite benches, which are cut in the abstract form of the sisal leaf. They are arranged in a concentric spiral, which draws the viewer ever closer to the central elements of the sculpture. The benches, besides providing a focus, give ample opportunity for relaxation and conversation. Towards the center, the sculpture is an abstract whorl of six-foot life-sized sisal leaves cut from granite and arranged in a crisscrossing spiral pattern, giving way to a simpler overlapping spiral pattern that leads to our central element, the column.

The column, throughout history, has been an icon of civilization and in this context, is also a reference to Spanish Mediterranean architecture. Bas-relief carvings of the sisal, the agave, and the main product of these plants -rope- wind their way up the ten-foot limestone column, providing an exciting interactive visual and textural experience of the beginnings of modern culture in southern Florida. The rope is the symbol that ties together life, leaf, and civilization in Palmetto Bay.



BUDGET

DESIGN DEVELOPMENT

Artists Design Fee (Including Drawings/Contracts/etc.)	\$ 1,000
Preliminary Design Development/Consultations w Architects, Engineers, etc.	<u>\$ 300</u>
Sub-total	\$ 1,300

PROFESSIONAL SERVICES

Engineer	\$ 1,000
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MATERIALS

Stone (Granite/\$6,685 and Limestone/\$800)	\$ 7,485
Hardware (Stainless Steel pins)	\$ 500
Sealer	\$ 750
Tools (diamond chainsaw blade, diamond blades, fuel, etc.)	\$ 750
Forklift (setting stones in studio/picking sculptures up from studio)	<u>\$ 500</u>
Sub-total	\$ 9,985

SHIPPING

Delivery of stones to studio	\$ 2,300
Delivery of sculptures to site	<u>\$ 2,000</u>
Sub-total	\$ 4,300

FABRICATION

Artists	\$12,000
Assistant	<u>\$ 640</u>
Sub-total	\$12,640

INSTALLATION

Foundation	\$ 2,500
Crane	\$ 1,000
Artists Travel (Airfare / Car Rental / Lodging / Food)	<u>\$ 2,400</u>
Sub-total	\$ 5,900

GENERAL OPERATING

Insurance	\$ 500
Studio	\$ 4,750
Administrative	<u>\$ 125</u>
Sub-total	\$ 5,375

CONTINGENCY

\$ 4,500

TOTAL

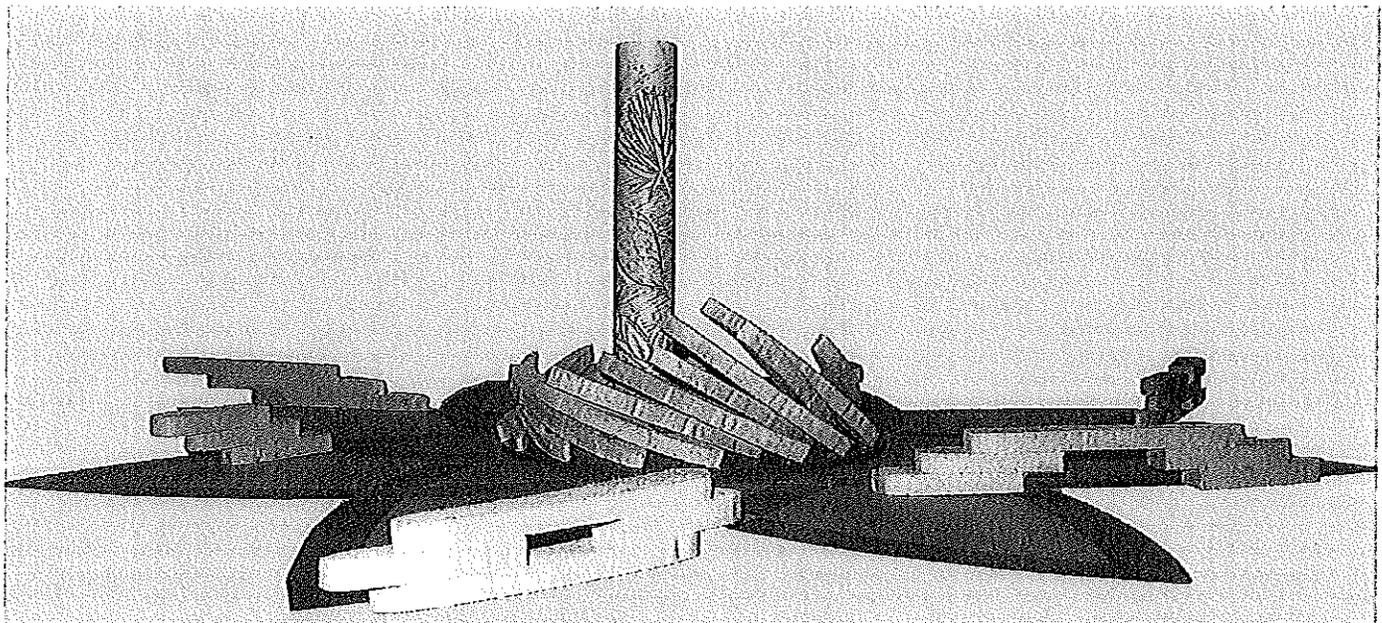
\$45,000

TASK	TIME ALLOTTED
Presentation date	March 7, 2013
Signing of contract	April / May 2013*
Receipt of down payment to begin carving	June 2013*
Order stones & ship to studio	1 month
Begin Carving	May 2013
Install artwork	October / November 2013*

**Pending city approval, signing of contract, and receipt of deposit, meets the estimated timeline presented here.*

****This is an estimated timeline and can be further discussed with the committee to integrate the artwork with the schedule of the committee/city. Dates can be more defined after commission is awarded.*

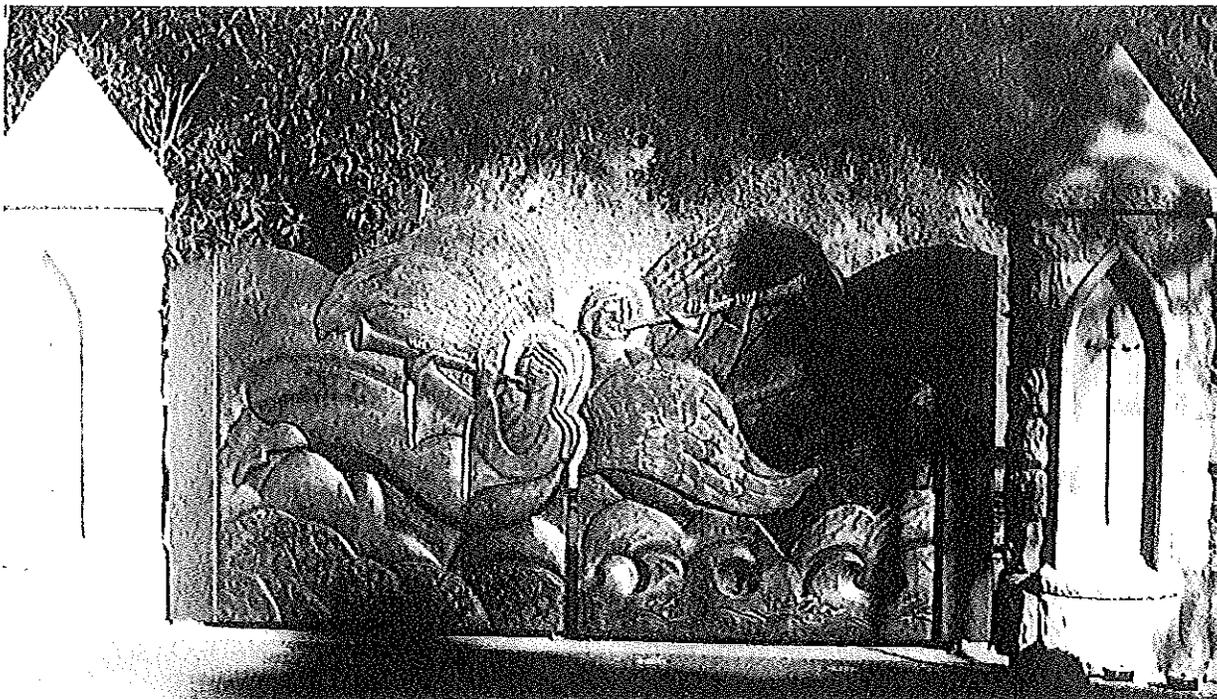
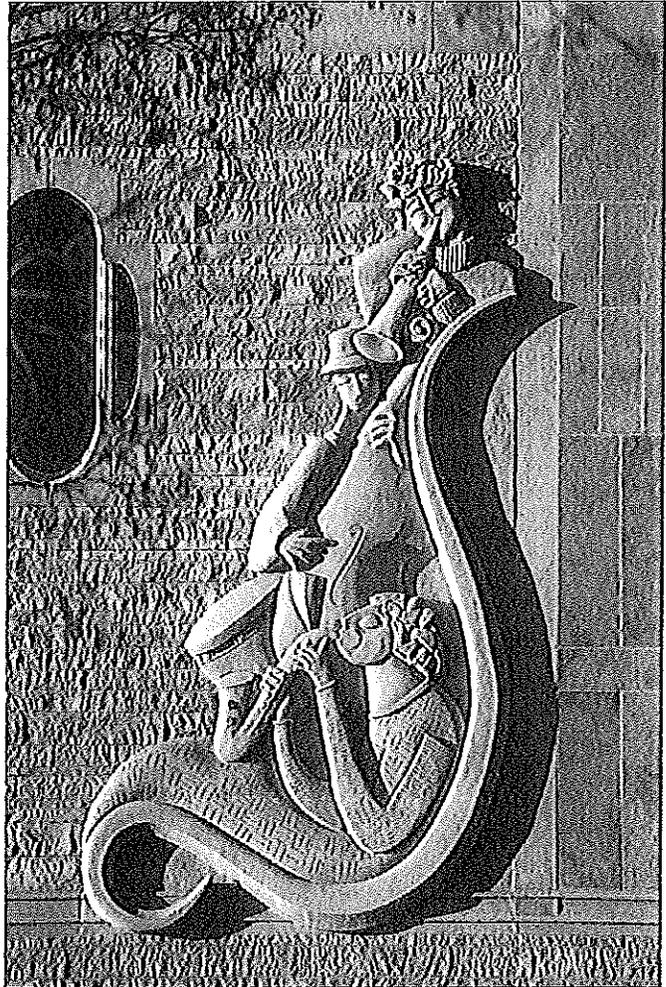
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ARTIST STATEMENT: MADELINE WIENER

I have been creating two and three dimensional works in stone, steel, and bronze since 1971. I have significant artistic accomplishments creating monumental public art for museums, universities, hospitals, parks, and libraries in addition to creating international public art. These works can be found from Denver and San Diego to Scotland and India. These large-scale installations are uniquely designed to suit each project's individual characteristics. My work has been exhibited throughout the United States and internationally. I have been invited as a guest artist to speak at symposiums around the world as well as starting my own 501c3 non-profit stone carving symposium that has functioned for 24 years with world renown, The Marble Institute of Colorado (MARBLE/marble). This program helps fulfill my dream to unite cultures in our common love of stone carving. I am the founder, director, and instructor of this annual event since 1989.

I enjoy working with the commissioning body whose job it is to select the art that best suits each situation. I have worked with architectural committees to bring my sculpture into the overall plan so that from the outset the artwork was always considered an integral part of the architecture (landscape and building). I always work with the committee, architects, business people and designers, as well as the community to draw out unique characteristics for my projects. Much of my public work has been created with such input, and I can safely say that it has always enhanced my public sculptures and truly helped give the people who interact with my work a sense of ownership.



UNION

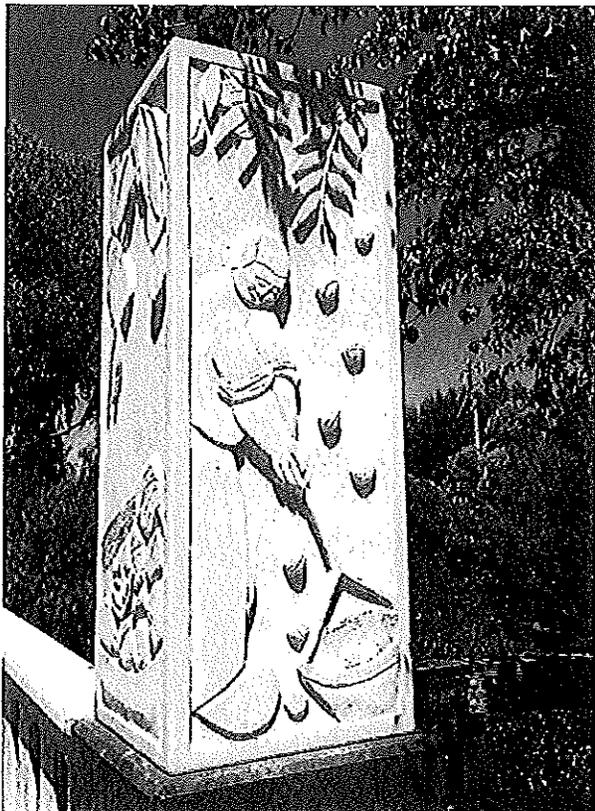
ARTIST STATEMENT: MADELINE WIENER

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I have created tribute pieces, reflection pieces, relief works, and sculptures with landscaped areas. I have created sculptures that serve as seating in addition to creating seating environments. I can compliment any style and work on any scale while keeping the integrity of the landscape and constructed environment and recognizing the history of the site. I have worked with numerous civic agencies, engineers, architects, landscape architects, committees, and design teams, all with great success.



Madeline Wiener & Frank Swanson

Palmetto Bay, FL

"The Road to Palmetto Bay"

RÉSUMÉ: MADELINE WIENER

PERSONAL: Born in New York, NY, 1947. Married. Two children.
EDUCATION: 1967-74: New York School of Visual Arts

PUBLIC COMMISSIONS:

- Numerous indoor and outdoor commissions, including)*
- 2013 Huntington Station Plaza, Huntington, NY
 - 2013 Athan Downs Park, San Ramon, CA
 - 2013 Chanticleer Park, Santa Cruz, CA
 - 2012 Ralph L. Carr, Colorado Judicial Center, Denver, CO
 - 2012 Ragle Park, 400th Year Commemoration, Santa Fe, NM
 - 2011 Founder's Park, Wylie, TX
 - 2010 Front Range Community College-Larimer Campus, Fort Collins, CO
 - 2010 East Campbell Avenue Improvement Project, Campbell, CA
 - 2010 San Juan Regional Medical Center, Farmington, NM
 - 2010 Norview Community Center, Norfolk, VA
 - 2010 Canyon Country Park, Santa Clarita, CA
 - 2009 Brooks College of Health, Jacksonville, FL
 - 2009 The Gainsboro Library, Roanoke, VA
 - 2009 Little Toots Park, Steamboat, CO
 - 2009 Ocean Springs Library, Ocean Springs, MS
 - 2009 Goodson Recreation Center, Centennial, CO
 - 2008 City of Novato Bench Project, Novato, CA (2-sites)
 - 2008 "Intersection of Art & Function" Bench Project, Aurora, CO
 - 2007 Rancho Cielo, Santa Barbara, CA
 - 2006 Kohl Children's Museum, Glenview, IL
 - 2005 Benson Park, Loveland, CO
 - 2005 University of Hyderabad, Hyderabad, India
 - 2004 Denver University, Chambers College for Women, CO
 - 2004 The Valley School, Bangalore, India
 - 2003 Doyle Park, San Diego, CA
 - 2003 Pine Lane Primary School, Douglas County, CO
 - 2002 Denver University, Center for Performing Arts, Denver, CO
 - 2001 Denver University, Lamont School of Music, Denver, CO
 - 2000 The Cable Center, Denver, CO
 - 2000 Sculpture Park at Scripps Memorial Hospital, La Jolla, CA
 - 2000 Ritchie Center, Denver University, Denver, CO
 - 1999, 1998 Montrose Library, Montrose, CO
 - 1999, 1992 Museum of Outdoor Arts, Denver, CO
 - 1999 Adichunchanagiri Medical College, Karnataka, India
 - 1998 Monarch Contemporary Art Center, Tenino, Washington
 - 1996 Cadzow Glen Sculpture Park, Hamilton, Scotland
 - 1996 The Lake House, Evergreen, CO
 - 1996 National Sports Center for the Disabled, Winter Park, CO
 - 1995 Livingston Development Corporation, Livingston, Scotland
 - 1992 Artist in Residency, Greenwood Village/Cherry Creek High School
 - 1991 CO Council on the Arts & Humanities, Art in Public Places
 - 1991 Humana Hospital, Los Angeles, CA

SELECTED COLLECTIONS:

- Loveland Museum
- University of Denver
- Benson Park, Loveland, Colorado
- Remax Corporation
- Hertz
- Texaco
- Colorado Rockies
- Town of Hamilton, Scotland
- Town of Livingston, Scotland
- Town of Evergreen, Colorado
- Museum of Outdoor Arts, Englewood, CO
- Denver Broncos
- Blue Cross and Blue Shield of CO
- Wells Fargo
- Coors Foundation
- Denver Post
- Little Nell Hotel, Aspen, CO
- First National Bank, Trinidad, CO
- Rocky Mountain News
- Seal Furniture, San Diego, CA
- US West, CO
- Epicurean Culinary Group

REFERENCES:

1. Sheila Sears, Assistant to Manager of Art in Public Places • Colorado Creative Industries • Ph: (303) 892-3724 • E-mail: sheila.sears@state.co.us
2. Karen Rudd, Cultural Affairs Manager • City of Norfolk • Ph: (757) 664-6883 • E-mail: Karen.Rudd@norfolk.gov
3. Ben Owen, AIPP Project Coordinator • New Mexico Arts • Ph: (505) 827-6490 or (800) 879-4278 • E-mail: ben.owen@state.nm.us
4. Carole Ehrlich, TRMC, CMC, City Secretary • City of Wylie • Ph: (972) 442-8103 • E-mail: carole.ehrlich@wylitexas.gov
5. Jeff Barber, Arts & Events Supervisor • City of Santa Clarita • Ph: (661) 286-4078 • E-mail: jbarber@santa-clarita.com

SELECTED EXHIBITIONS:

- Stone Carver's Exhibition at Redstone Art Center, Redstone, CO, 2011-1989
- Co-Curator and Exhibitor for 'Triad' - Introspection, Observation, and Tradition / Contemporary Art of India, Loveland Museum, Loveland, CO, 2010
- Invited Artist, "Sculpture in the Park", Loveland, CO, 2009-2003
- Governor's Invitational at Loveland Museum, Loveland, CO, 2008, 2005, 2004
- "Character Sketches" Exhibition at Loveland Museum, Loveland, CO, 2008
- "Sculpture on the Fax", Aurora, CO, 2009-2008
- Access Gallery, Denver CO, 2009, 2007
- Arts Student League Invitational Show, Denver, CO, 2007, 2005, 2004
- Best in Sculpture, Manhattan Arts International 24th Anniversary competition 2007
- Manhattan Arts On-line Gallery, 2007
- International Sculpture Center/Sculpture Magazine Portfolio, 2007
- Functional Park Art Database for City of Colorado Springs, CO 2007
- Armory Art Center - Master Artist Exhibition, W. Palm Beach, FL, October 2004
- Colorado Historical Museum, Stone Sculpture Exhibition, Denver, CO 2001
- The Invisible Museum, Denver, CO, January 2000
- Celebrate Colorado Artists, Denver, CO, May 1999
- Museum of Outdoor Arts, Englewood, CO, May-November 1999
- Museum of Outdoor Arts, Englewood, CO, Indoor exhibit, May 1999
- Museum of Outdoor Arts, Englewood, CO, December 1998
- Art Concepts Gallery, Tacoma, WA, August 1998
- Loveland Museum, Loveland, CO, Nov/Dec 1993
- Naropa Institute, Boulder, CO, 1993
- Colorado Historical Museum/Art Students League of Denver, 1992, 1991, 1990
- North American Sculpture Exhibition, Golden, CO 1990, 1989
- Colorado Sampler, JFK Center for the Performing Arts, Washington, DC, 1990
- Saks Gallery/Art Students League of Denver, Denver, CO 1989, 1988, 1987
- Greenwood Village all Colorado Exhibition, 1989
- Loveland Museum Biennial, 1988
- Gilpin County Arts Assoc., Central City, CO 1987, 1980, 1979
- Jewish Community Center, Denver, CO 1986, 1984, 1979
- Edgar Britton Gallery, one-woman show, Denver, CO, 1980
- Petroleum Club, Denver, CO 1979
- Unicorn Gallery, New York, NY 1976
- Gallimaufry Gallery, Croton-on-Hudson, NY 1976
- School of Visual Arts, New York, NY 1975
- Lynn Kottler Gallery, New York, NY 1974

TEACHING & SPEAKING ENGAGEMENTS:

- Founder/Director/ Instructor, MARBLE Symposium, Marble, CO, 1989-annually
- Ongoing workshops with various installations - San Diego, CA; LaJolla, CA; Roanoke, VA; Wylie, TX; Evergreen, CO; Centennial, CO
- 2012 Juror, Scholastic Art Awards, Rocky Mtn College of Art & Design, Denver, CO
- Speaker, Red Rocks Community College, Lakewood, Colorado, 2011
- Guest speaker/stone carving demonstration, Denver Art Museum, CO 2008
- Guest speaker at Loveland Museum, Loveland, CO 2008, 1993
- Guest speaker, 'Sculpture in the Park' seminar, Loveland, CO, 2007
- Instructor, Armory Art Center Master Artist Workshop, W. Palm Beach, FL 2005
- Guest speaker, Mesa State College, Grand Junction, CO 2005
- Workshop with Installation of 'Storytime', Doyle Park, San Diego, CA 2003
- Workshop with Installation of 'Family Reflections', La Jolla, CA 2000
- Guest speaker, Monarch Center for Contemporary Art: "Breaking Boundaries", Celebrating Women in the Arts, Olympia, WA
- Instructor in stone carving, Art Students League of Denver, CO 1987-1995
- Workshop, Rehabilitation Center for Blind, Denver, CO 1982

SELECTED PUBLICATIONS:

- The Crystal Valley Echo, Vol. 9 # 7, July 2012
- Law Week Colorado, 2012
- Built for Learning, 2010
- Sculptors of the Rockies book, Southwest Art publ., 2009
- LUXE, Fall 2007
- Southwest Art Magazine, July 2007
- Stone in America, 2006
- Sculptural Pursuit Magazine, 2005
- American Parade, 2005
- Sunset Magazine, 2004
- The Leher Report, 2004
- Directions in Art: Sculpture, 2003
- Sculpture Review magazine, 2003
- Westward, 2003
- Indiana Limestone Handbook, 2002
- Sculpture Magazine, 1995
- Good Afternoon CO, Denver Channel 9, 1993
- CO Homes & Lifestyles 1984
- Denver Post & Rocky Mountain News, numerous

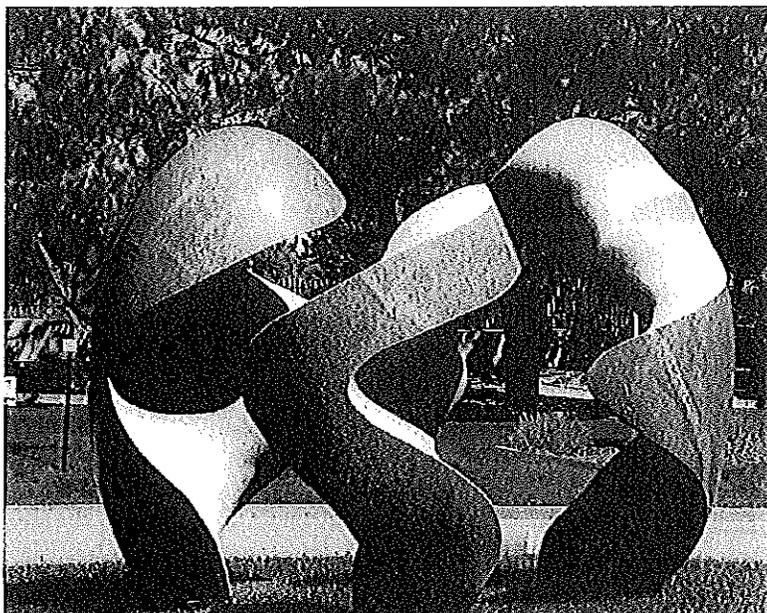
ARTIST STATEMENT: FRANK SWANSON



From the start of my artistic career, I have always strived to incorporate in my sculpture the marriage of technology, stone carving, and the new symbolic vocabulary that results from that exploration. For many years, I have been sculpting stones at surgical levels of precision to demonstrate ingenuity. Through a vibrant career in the arts, I have been called upon for guidance in creation, restoration, installation, and deconstruction. I am known by architects, engineers, contractors, and designers as a knowledgeable consultant and have positioned myself as a resource for anything related to stone.

I have been working exclusively in stone since I graduated from the University of Denver in 1970. The special feeling that I have for stone extends from various types of marble and travertine to the harder grades of granite. I have had several one and two man shows and have exhibited in many invitational and juried shows around the country. My work is represented in corporate, municipal, and private collections throughout the United States.

In 1980, I designed and built a unique stone saw with which I can complete innovative sculpture on a monumental scale. I have used it to create many large-scale projects in both marble and granite.



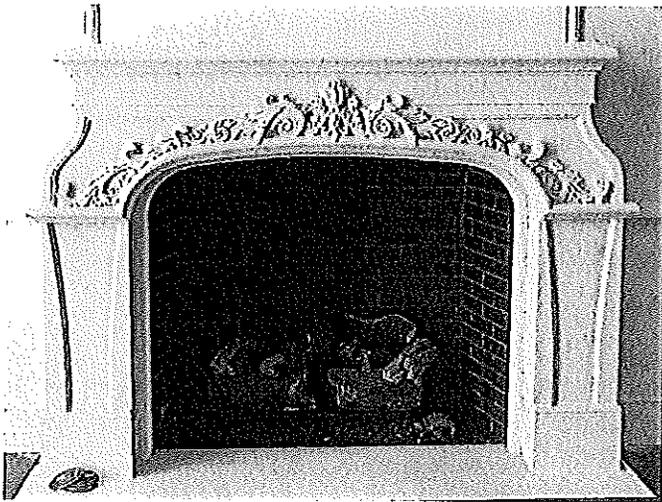
Madeline Wiener & Frank Swanson

Palmetto Bay, FL

"The Road to Palmetto Bay"

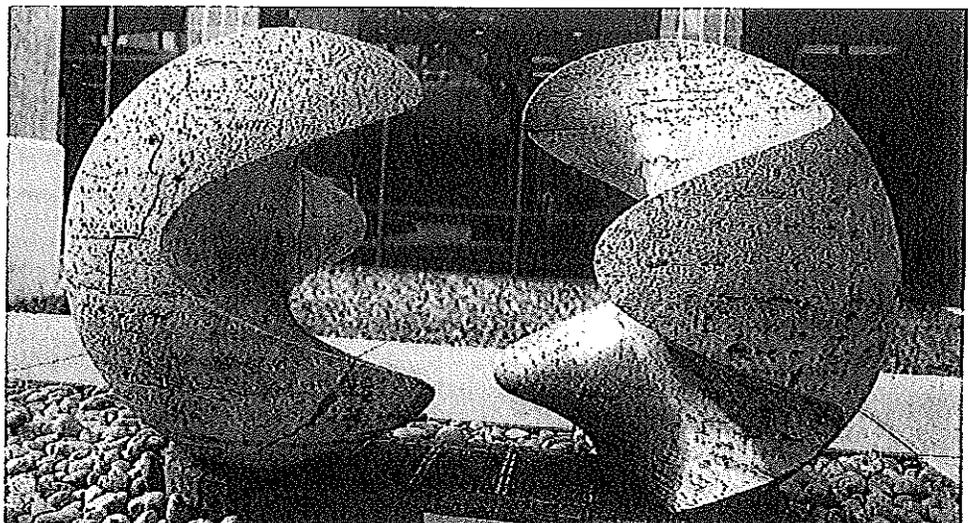
ARTIST STATEMENT: FRANK SWANSON

I agree with many historians that carving stone was man's first artistic endeavor. Since man first carved scrapers, ax-heads, and projectile points, humankind's genius, tenacity, and technological achievements have always been reflected in his stone carving. Stone has, through the ages, provided man not only with his first tools, but has also provided a lasting means by which to represent one's gods, intellect, and convey feelings. Through the millennia, stonework in the form of monuments, architecture, and sculpture has awed, inspired, and given us some of the greatest unsolved mysteries of the ancient world.



When I sculpt stone, I feel I am in communion with those ancients who conceived and built their dreams in stone. There is a thrill in creating an object that could still be in existence thousands of years from now. I am always cognizant of the message I would like to leave in my stonework for future generations. I try to create sculpture that conveys a feeling for the ingenuity of Twentieth Century man.

I strive to make my work form the next logical step forward in the legacy of stonework. It is my goal to create objects that will provoke, as did the ancients, a sense of awe, inspiration, and mystery. I want to create sculpture that will, in the future, stimulate questions that have not yet been asked, and this is what excites me about creating public art.



RÉSUMÉ: FRANK SWANSON

I have lived in Colorado since 1957, and owned and operated Swanson Stone, a fine art and architectural stone cutting operation since 1989 to the present. I have completed many large scale projects for public venues as well as specialized in custom architectural stone detail for the custom home market. Along with creating two and three dimensional sculpture, my company creates window and door surrounds, columns, carved caps and bases, archways, gargoyles, fire places and any other thing the client or architect can dream up in the way of unique stone detail. We have also created many unique pieces for several catholic churches.

SELECTED PUBLIC COMMISSIONS

- 2013 Playable Art Park at Abernathy Greenway - Sandy Springs, GA
- 2006 Colorado Academy - Denver, CO
- 1989 M O N Y Insurance. Tamarack Square, Aurora, CO
- 1987 Garden of the Gods Country Club, Colorado Springs, CO
- 1987 Siteman Corporation - St. Louis, MO
- 1985 American Federal Savings - Colorado Springs, CO
- 1984 Denver Botanic Gardens - Denver, CO
- 1984 The Olive Company - Colorado Springs, CO
- 1983 Rose Medical Center - Denver, CO

SELECTED PRIVATE COLLECTIONS

- Our Lady of Loreto Church - Foxfield, CO
- Queen of Peace Church - Aurora, CO
- Light of the World Church - Littleton, CO
- Mrs. Margaret Hunt Hill - Houston, TX
- Mr. & Mrs. Lawrence I. Aronson - Glencoe, IL
- Dr. & Mrs. J. Jacobson - Boulder, CO
- Mr. & Mrs. Joseph Antognoli - Lake Forest, IL
- Mr. & Mrs. Leonard Block - Glencoe, IL
- Mr. & Mrs. Lawrence Dorf - Highland Park, IL
- Mr. & Mrs. William Cordo - Oyster Bay, NY
- Dr. & Mrs. James Fisch - Winnetka, IL
- Mr. & Mrs. Michael Cohen - Glencoe, IL
- Mr. & Mrs. Herbert Wittow - Denver, CO
- Mr. & Mrs. Avrum Gray - Glencoe, IL
- Mr. & Mrs. Stuart Pinkert - Deerfield, IL
- Ms. Joan Athey - Enid, OK
- Mr. & Mrs. William Holland - Winnetka, IL
- Dr. & Mrs. James Labes - Southfield, MI
- Mr. & Mrs. Ned Rubin - Winnetka, IL
- Mr. & Mrs. Edward Roberts - Naperville, IL
- Mr. & Mrs. Charles Eisen - Englewood, CO
- Dr. & Mrs. Leonard Smith - Chicago, IL
- Mr. & Mrs. Phillip Spertus - Glencoe, IL
- Mr. & Mrs. Gerald I. Berger - Salem, OR
- Mr. & Mrs. Robert Glick - Chicago, IL
- Ms. Betsy Henderson - Clearwater, FL
- Mr. R. Smith - Parker, CO
- Mr. & Mrs. Sherwyn Warren - Park Ridge, IL
- Dr. & Mrs. Allen Siegel - Winnetka, IL
- Mr. Richard Stone - Highland Park IL
- Mr. Robert Weinstein - Chicago, IL
- Mr. Rodney Davis, Architect - Denver, CO
- Mr. & Mrs. Gerhardt Vornsand - Clearwater, FL
- Mr. & Mrs. David Touff - Denver, CO
- Ms. Clari Davis - Denver, CO
- Mr. & Mrs. Jeremy Shamos - Denver, CO
- Mac Gillman - Chicago, IL

SELECTED PUBLIC COLLECTIONS

- Alcoa Aluminum Company of America - Pittsburg, PA
- Mutual of New York - Denver, CO
- Byer Intermark - Chicago, IL
- Sheehan International - Denver, CO
- My Pie International - Winnetka, IL
- Wepco, Inc - Minneapolis, MN
- Miller and Associates - Skokie, IL
- Rackowitz Printing Corp. - Bernardsville, NJ
- Complex Elements Corp. - New York, NY
- Dell Corporation - Skokie, IL
- The Byer Museum of the Arts - Evanston, IL
- Permanent Collection of the State of Colorado
- Flatirons Paving - Boulder, CO
- Kent Denver Country Day School - Denver, CO

SELECTED EXHIBITIONS

- 1987 Two Man Show, C.G. Rein/Art Resources Gallery - Denver, CO
- 1986 Central Park Sculpture Show - Boulder, CO
- 1986 "The Nine Show," Kent Denver Country Day School - Denver, CO
- 1985 "Take Stock in Art," Civic Center Building - Denver, CO
- 1984 "Form at Fiddlers Green," Fiddler's Green Amphitheater - Aurora, CO
- 1984 "Sixth Annual Sculpture in the Park" - Boulder, CO
- 1983 Denver Botanic Gardens "Sculpture in the Gardens" - Denver, CO
- 1982 Fourth Annual Vail Outdoor Sculpture Exhibit - Vail, CO
- 1982 Boulder Sculpture Symposium - Boulder, CO
- 1981 Solo Show, My Gallery - Winnetka, IL
- 1980 Art in Public Places Exh., Arvada Center for the Arts - Arvada, CO
- 1979 Contemporary Sculptors Invitational, Loretto Heights College - Denver, CO
- 1979 Art Expo - New York, NY
- 1976 Colorado Sculptors Show - Greeley, CO
- 1975 Solo Show, Gilman Galleries - Chicago, IL
- 1974 Aspen Arts Assoc Show - Aspen, CO
- 1973 Solo Show, "European Works," Gilman Galleries - Chicago, IL
- 1972 Two Man Show, Zune Studios - Denver, CO
- 1971 NAUW Invitational Show, *First Prize* - Greeley, CO
- 1971 Gilpin County Arts Assoc., *Juried Show* - Central City, CO
- 1970 Artist's Choice Invitational Show - Denver, CO

SELECTED PUBLICATIONS

- LUXE Magazine "Tudor Aristocrat," Winter Edition, 2009
- LUXE magazine, "Family Scene," Volume 5, Issue 1, 2009
- LUXE magazine, "The High Life," Volume 3, Issue 4, 2007

ADDITIONAL PROFESSIONAL EXPERIENCE

- Volunteer for 'Destination Imagination,' a world-wide children's problem solving program.
- Artist in Residence, Colorado Academy, 2006
- 1 year working tour of Europe, resulting in a one-man show at Gillman Galleries, Chicago IL, 1973

REFERENCES

- Larry Aronson ▪ Glencoe, IL ▪ aronson@aol.com ▪ Ph: (847) 835-0875
- Jim and Shelly Fisch ▪ Glencoe, IL ▪ jmfisch123@gmail.com ▪ Ph: (847) 835-0336
- Father Built ▪ Our Lady of Loreto Catholic Church ▪ Foxfield, CO ▪ Ph: (303) 766-3800
- Lynn Harrison ▪ Custom Builders ▪ Englewood, CO ▪ Ph: (303) 471-9543
- Queen of Peace Catholic Church ▪ Aurora, CO ▪ Ph: (303) 364-1056

GATOR PARK

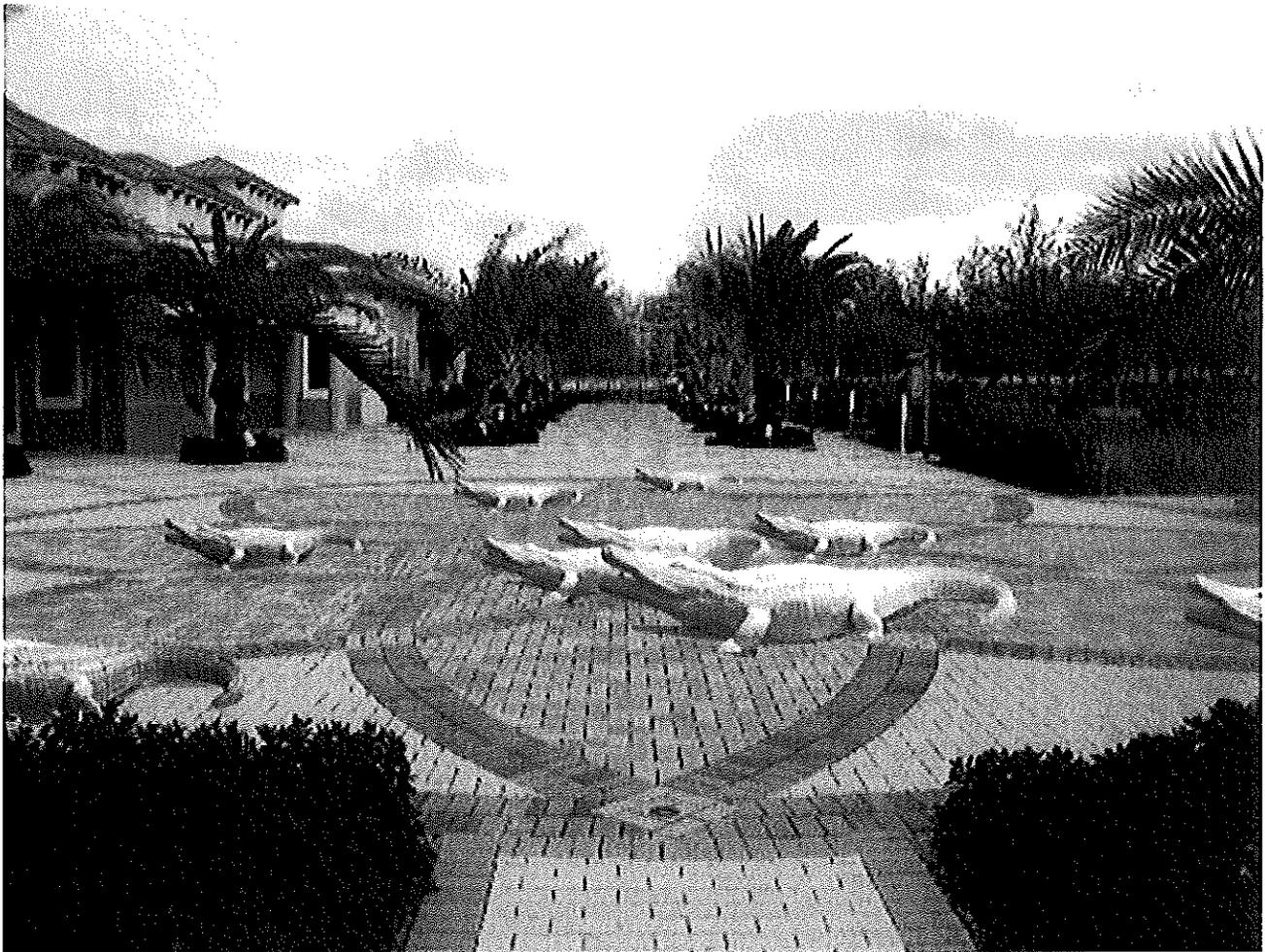
OSBORNE & BORGMAN

RFQ ART-IN-PUBLIC PLACES / MUNICIPAL PLAZA

FOURTH PLACE

GATOR PARK

wildlife comes back to palmetto bay



Petra Liebl-Osborne + Nicola Borgmann

GATOR PARK

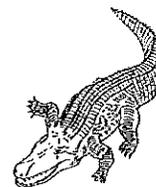
wildlife comes back to palmetto bay



Petra Liebl-Osborne + Nicola Borgmann

GATOR PARK

wildlife comes back to palmetto bay



Village of Palmetto Bay
Art in Public Places Program
Attn: RFQ Interpretive Artworks – Village Hall
9705 East Hibiscus Street
Palmetto Bay, FL 33157

Dear Ladies and Gentlemen,

with an artists statement and a preliminary budget plan we submit our final proposal for the outdoor artwork, named

GATOR PARK – WILDLIFE COMES BACK TO PALMETTO BAY

for the Entrance Plaza in front of the new Village Hall of the Village of Palmetto Bay.

With best regards,

A cursive handwritten signature in black ink, reading "Petra Liebl-Osborne".

Petra Liebl-Osborne

A cursive handwritten signature in black ink, reading "Nicola Borgmann".

Nicola Borgmann

Miami, February 28th, 2013

Petra Liebl-Osborne + Nicola Borgmann

GATOR PARK

wildlife comes back to palmetto bay



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GATOR PARK

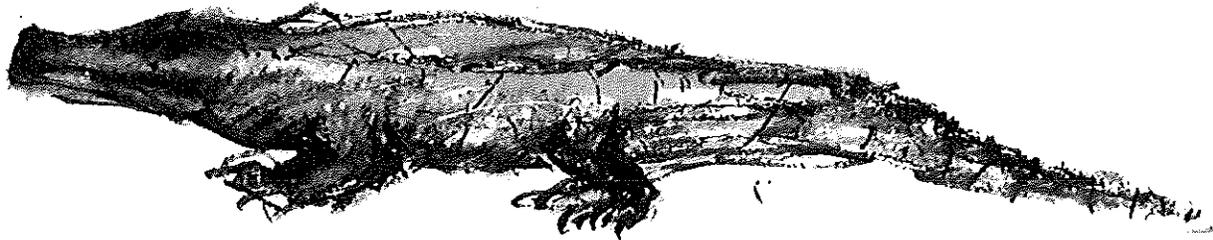
wildlife comes back to palmetto bay



Petra Liebl-Osborne + Nicola Borgmann

GATOR PARK

wildlife comes back to palmetto bay



ARTISTS STATEMENT

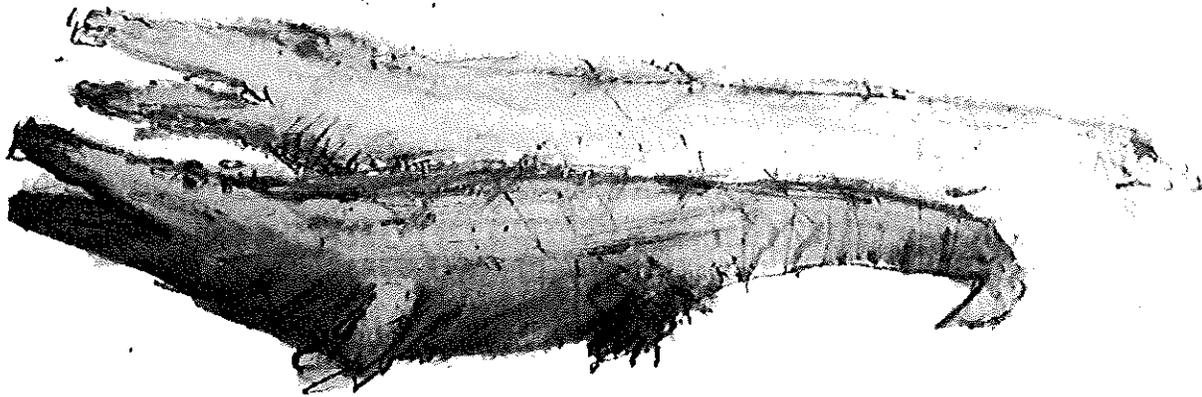
For an art work for the Central Plaza of the new Village Hall of Palmetto Bay we propose a **GANG OF GATORS** that is invading the rich gardens around the new Village Hall. It is planned to bring back in a symbolic manner the wildlife status of the former **HUNTING GROUNDS** that stretched along the Southeastern coastal region of Florida. Domesticated samples of the wild gator species are crossing the Floridian peninsula from their habitat in the West – the Everglades – to the preserved shoreline of Biscayne National Park at the Eastern Coast.

On this way about 9 larger and smaller alligators will line up and escort the visitors passage way to the Village Hall. In the beautifully landscaped garden the gators represent in a tamed way – untamed nature as it has been on this site up to 200 years ago. To follow the explicit wish of people to having more nature integrated into the urban space our sculpture project in the Village garden is a re-presentation of an enclave of **THE GARDEN OF EDEN** in the urban jungle along US 1.

The Plaza and Garden are meant to serve the citizens of Palmetto Bay of all ages to relax and enjoy. The sculpture place can serve as a place of contemplation - as play ground for children and as a meeting point for all Villagers.

GATOR PARK

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APPROACH:

The basis for our creative work is an approach towards the specifics of a site. After analyzing the built and the grown environment and its historic and its social context – as it is and how it probably could develop – we start the SITE SPECIFIC brainstorming:

VISUAL APPROACH:

The architecture of the new Village Hall of Palmetto Bay is a strong and out standing solitaire composed from mainly closed masoned volumes. With the prominent clock tower,

Petra Liebl-Osborne + Nicola Borgmann

GATOR PARK



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the semi circular entrance hall, its surrounding open hall way and the opulent entrance gate it already became a landmark for the newly incorporated Village.

Self confidently the building of the Village Hall shows its central position and meaning for the community. We consider that the art work that will be placed in front of the structure in the middle of the Central Plaza should not perform the statement of a counter position to the strong architecture. But it should integrate into the well shaped ensemble of architecture and the perfectly fitting adjacent formal gardens. The art work should be part of this ensemble (ambience) and does not need to push itself into the foreground. In context with the picturesque Spanish Mediterranean architecture the art project should rather have a realistic feature than being geometric, abstract, non-representational. In this surrounding, the art piece should have volume; the material should be solid, of stone or masonry (rather than glass, plexi and steel; nor foto, video or other media). The color should match the color scheme of the building and be set apart from the green and blue of the Central Plazas paving.

CONTEXTUAL APPROACH AND LEADING THOUGHTS:

The background of our approach towards the specifics of the site, the grounds of the Village of Palmetto Bay and the whole of Dade County, is based on the area's Natural History – on its FAUNA AND FLORA.

Our ideas for the proposal focus on the genuine wildlife of the former HUNTING GROUNDS and the wildlife of the Southern part of the Floridian peninsula in general. After having been transformed to agriculture in the 19th century the area of Cutler Ridge and Palmetto Bay was slowly conquered by urban development.

In our work we want to reflect the lost wildlife with the symbolic use of a native animal. We chose the alligator as a representative to commemorate the former wildlife status of the site. The gator seems to be the 'wildest' and most dangerous piece of fauna in South Florida and an encounter with a tamed and static predator appears to have an additional attractiveness and thrill¹.

¹ Together with pink flamingos, marlins and dolphins – the alligators seem to be the most popular animals in Southern Florida. The large quantity of armadillos in the HUNTING GROUNDS, seemed to represent as well the former wildlife; but they just did not appear as popular and picturesque as gators.

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Gator-mania can be perceived in current tourist life as from air-mattress to pencil, from plush-toy to cocktail-glass and coffee-cup, to all sorts of postcard- and T-shirt- jokes.

Our proposal encloses a further aspect that is rooted in the observation of growing zoos of decorative animals and other sculptures that are offered in garden centers worldwide. Especially in the nursery- and gardening supply businesses of South Dade and in the Redlands the roadside markets attract the drivers attention. Lined up in clusters these sculptures (along with fountains and Venuses of all kinds) are later to be found carefully positioned in private gardens.

Reflecting this wide spread love of "ornating" the individual private space with animal sculptures is another intention of the gator project. Within embracing this love and transferring and connecting peoples private places to the public space a change of perception can be initiated,

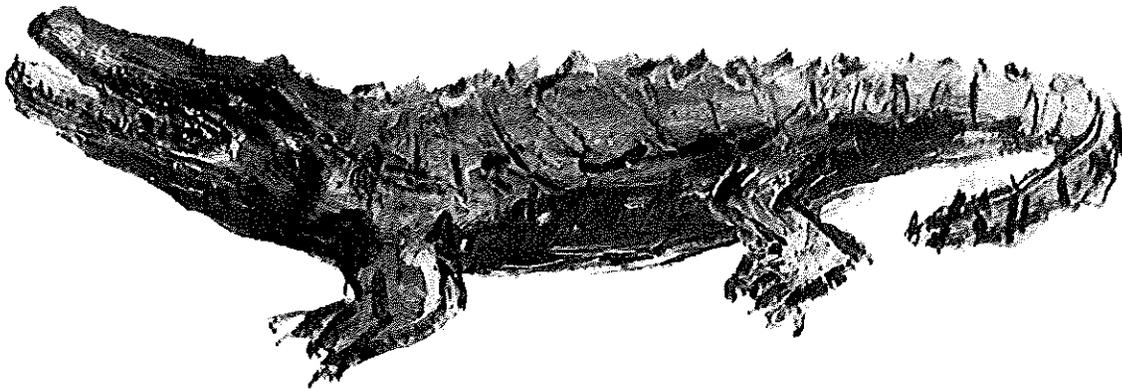
And as a last aspect: with the decently sculpted objects the alligator species is given back a piece of dignity that got lost in the wild animals unlimited use where it is exposed to plastic life and a jokester image.

We want to bring back nature and wildlife to the city and the citizens and for all generations a joyful and playful encounter with the tame predators.

And the GATOR PARK could be another addition to the VILLAGE OF PARKS as it is lined out in the self-image of the VILLAGE OF PALMETTO BAY .

GATOR PARK

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INSTALLATION - MATERIAL - PRELIMINARY BUDGET PLAN

The installation of the group of alligators will mainly follow the stream of peoples movement.

- A main group of 4 (or 5) alligators - heading for the central entrance portico - should be installed at the round center of the entrance plaza, facing the entrance.
- One alligator looks back and will be seen from US 1.

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- One alligator comes out from the shrubbery on the left side of the rondel (direction towards the entrance)
- Another alligator (small) is heading for the entrance along the last palmtree's bed on the left side before the arch.
- Two alligators (small) accompany visitors along Palm Plaza approaching the Village Hall entrance from the parking lot – they will be placed close to the basis of Bismarkia palms. (see plan)

The 9 alligator sculptures final positioning has to be discussed with the board members and the representatives of the administration according to safety aspects.

The stone sculptures are durable, sturdy and stable, suitable for the climatic conditions, resistant to UV damage; they will be anchored to the ground and will be safe for the public,

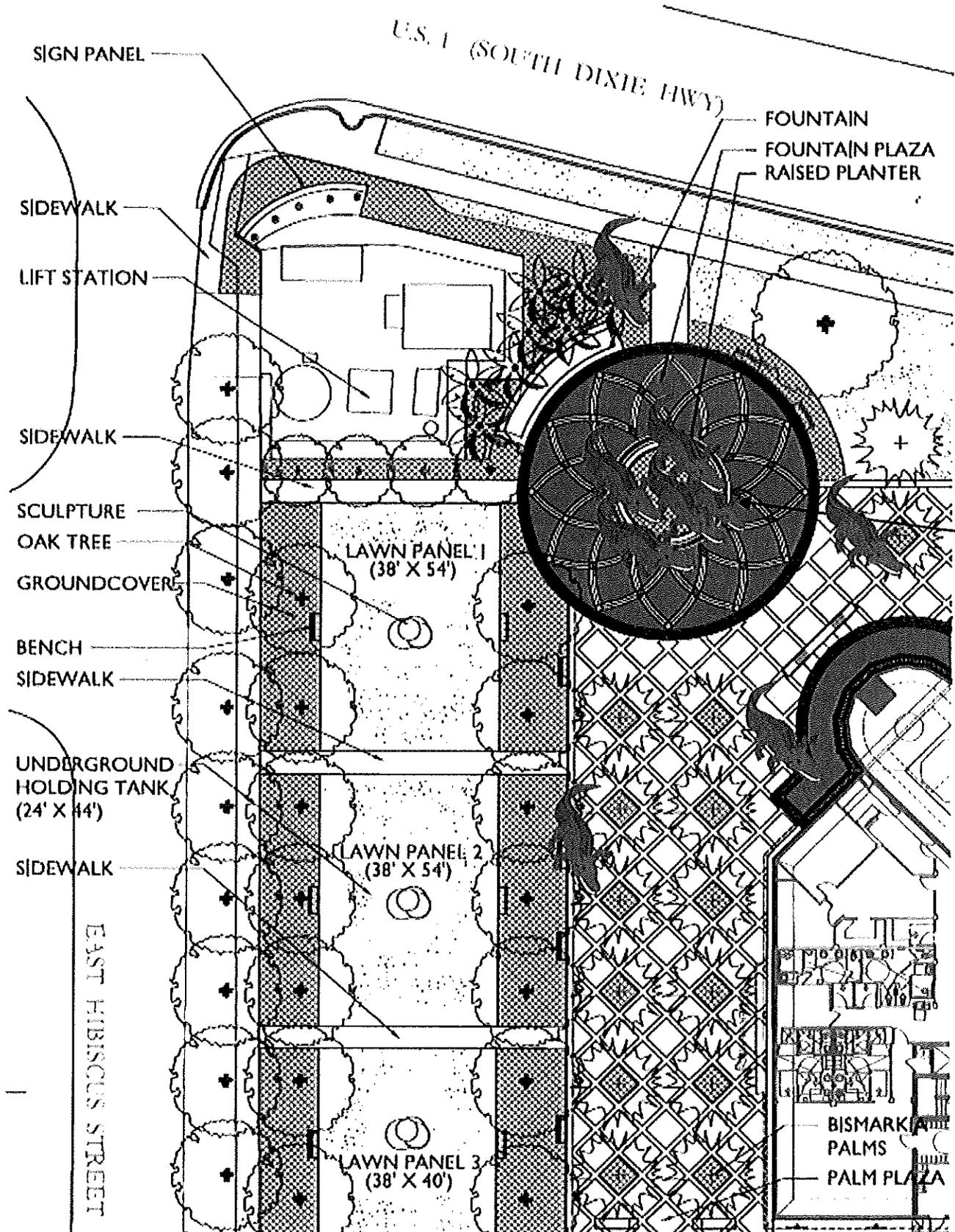
MATERIAL yellow grayish sandstone;

the sculptures color will fit the color scheme of the architecture

SIZE smaller and larger alligators, approximately 5 and 7 feet.

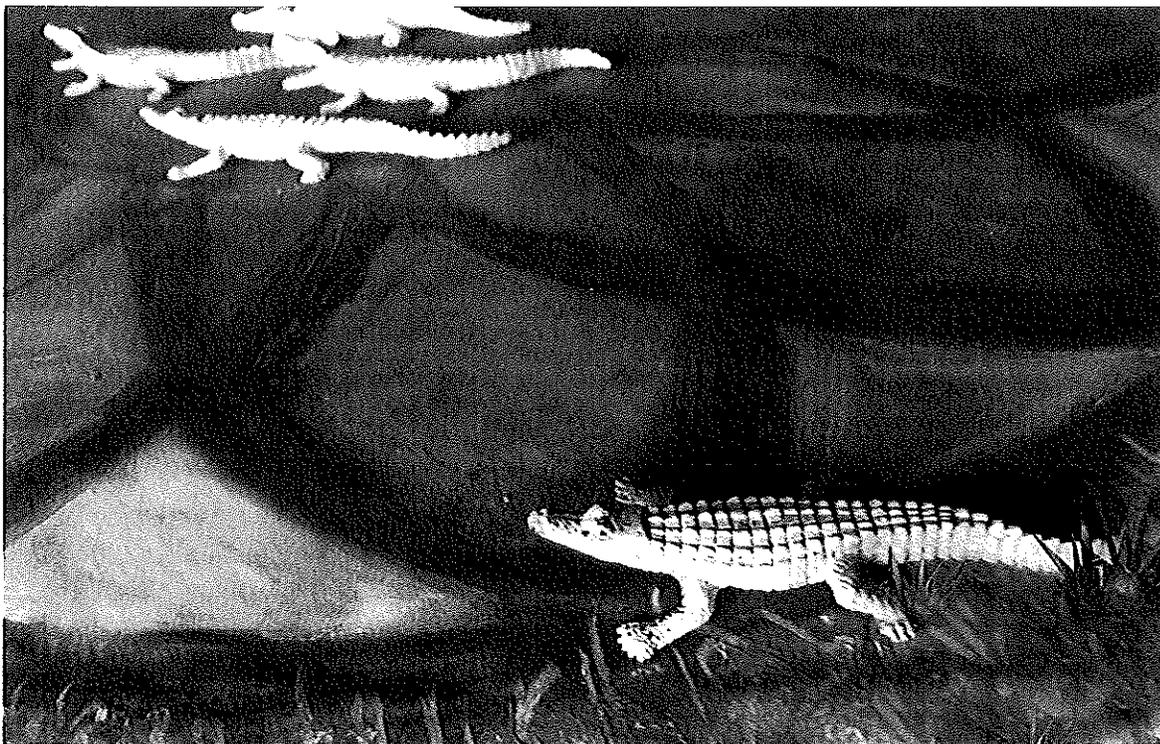
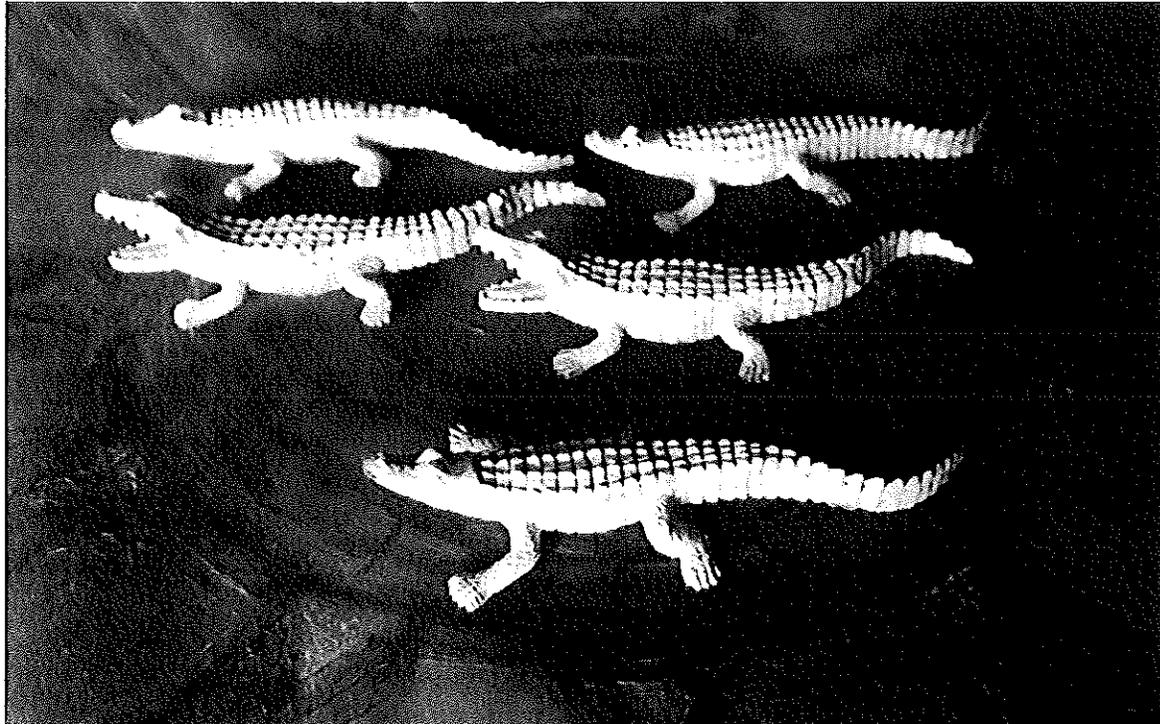
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GATOR PARK

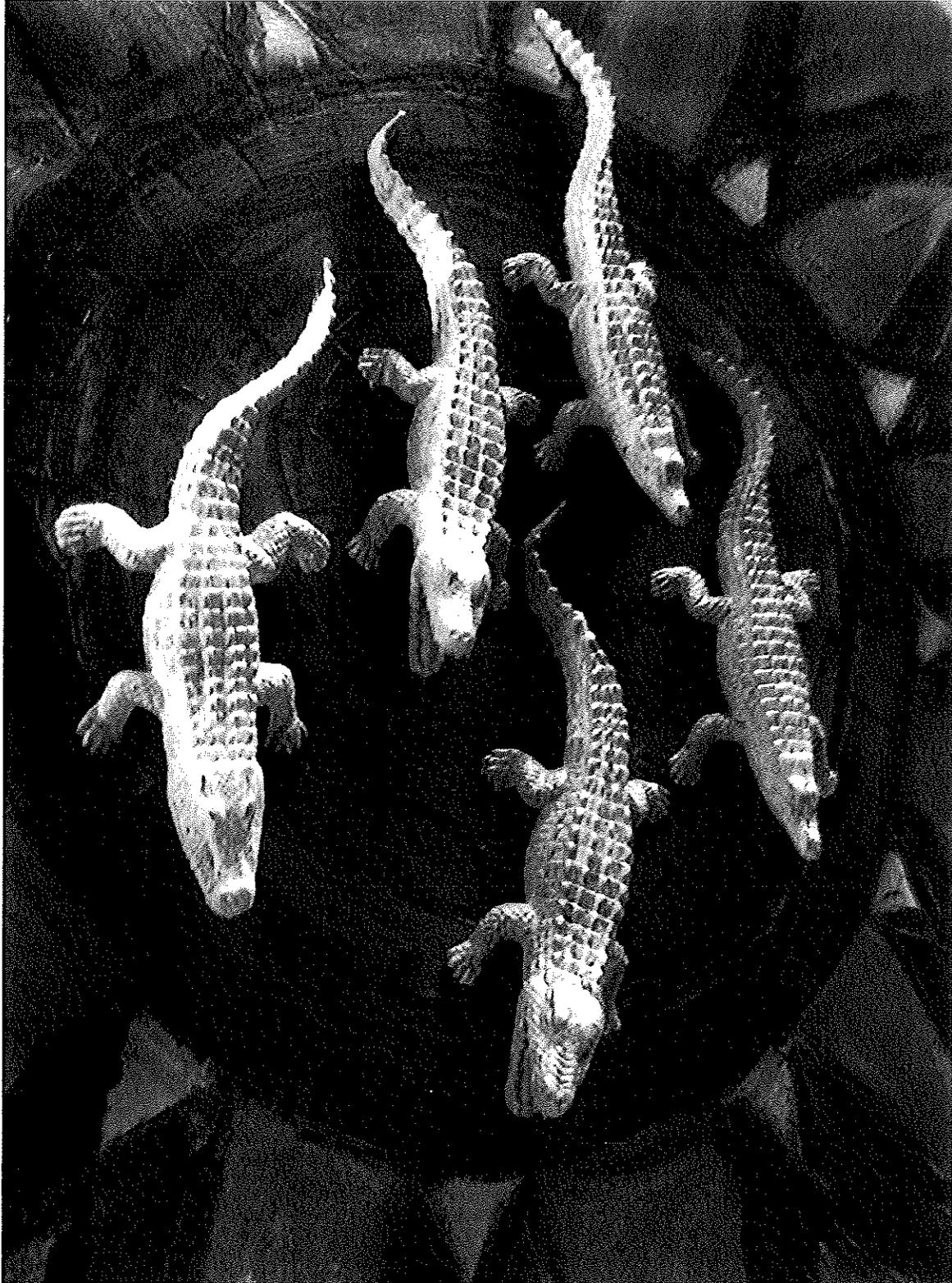
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Petra Liebl-Osborne + Nicola Borgmann

GATOR PARK

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Petra Liebl-Osborne + Nicola Borgmann

AIPP BOARD RECOMMENDATIONS

RFQ ART-IN-PUBLIC PLACES / MUNICIPAL PLAZA



Village of Palmetto Bay's Art in Public Places Advisory Board
RFQ Public Art at Village Hall Plaza

Project Site: RFQ Public Art Installation at Village Hall - Plaza

Budget Allocated: \$45,000 plus an additional \$4,000 for design proposals

AIPP Advisory Board Member: Mary Liz Maggio

Final Voting:
RANKING

1. Michael McLaughlin
Artist Name

Remarks: Art is whimsical and fun. Very accessible to the general public who don't necessarily have an art background. Charming!!! Good choice for public art. It just warms the heart.

2. Howard Kalish
Artist Name

Remarks: Very elegant presentation. The model was beautiful

3. Winters & Swanson
Artist Name

Remarks: ^{Some} Difficulties with the installation of ~~one~~ the hand carved columns but the granite slabs sitting ~~against~~ against each other will be difficult for the Village Palmetto Bay Resident to understand & appreciate. Looks unfinished.

4. Petra Lieble - Osborne & Bergman
Artist Name

Remarks: Petra Lieble - Osborne & Bergman
Too many unknown components to garage and a commission like this.
All of the fabrication details still need to be worked out.


Mary Liz Maggio, Chair
AIPP Advisory Board Member



Village of Palmetto Bay's Art in Public Places Advisory Board
RFQ Public Art at Village Hall Plaza

Project Site: RFQ Public Art Installation at Village Hall - Plaza

Budget Allocated: \$45,000 plus an additional \$4,000 for design proposals

AIPP Advisory Board Member: Dana Pezoldt

Final Voting:

RANKING

1. Mike McLaughlin
Artist Name

Remarks: Love the crab design with modifications to be more in line with seed pod + branch on top. Love his other works full of whimsy & representative of the seed of potential. Love that artist is a teacher of civil engineer. I would love the bronze patina w/ vegetation w/ green patina

2. Howard Kalish
Artist Name

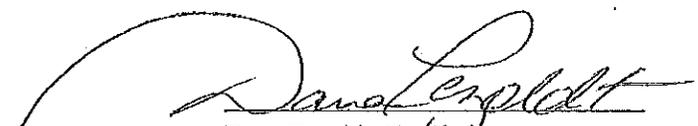
Remarks: Beautiful sculptural piece. Uplighting will be lovely!

3. Weiner + Swanson
Artist Name

Remarks: Loved the concept of seating
& art being + creating sense of
space. Think this concept
would not be understood by the
public. No finished public art
would have loved for the history portion
of the RFQ to be omitted & for the artists
to come up w/ their own interpretation
their work is stunning!

4. Osborne / Borgmann
Artist Name

Remarks: Beautiful presentation of the
paintings. Artists were fun.
Not sure if they cost a lot
though. I would use for
idea.


Dana Pezoldt, Co-Chair
AIPP Advisory Board Member



Village of Palmetto Bay's Art in Public Places Advisory Board
RFQ Public Art at Village Hall Plaza

Project Site: RFQ Public Art Installation at Village Hall - Plaza
Budget Allocated: \$45,000 plus an additional \$4,000 for design proposals

AIPP Advisory Board Member: Nick Stoetzer

Final Voting:
RANKING

1. Michael McLaughlin
Artist Name

Remarks: proposed two excellent options with birds or
crosses used as subject matter and cast of bronze. ~~and~~
His artistic capability is superb. His previous commissions
are beautifully executed. The proposal was complete
and encompassed all of the necessary points of concern
that demands attention. I feel very confident that the
classical beauty of bronze and the durability of the artist's work
would be a superb addition to the village

2. Howard Kalish
Artist Name

Remarks: proposes a fine installation that could
meet the needs and good vision of the Village. I'm
uncertain about how such a contemporary feeling
work would fit with the long-term missions and
development of the village. I'm also with some
reservation about the materials which compose
the 'leaves' of the sculpture in terms of durability
and longevity

3.

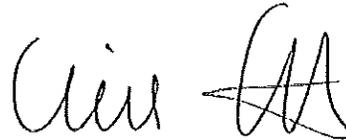
Weiner & Siverson
Artist Name

Remarks: The collaborative effort ~~was~~ resulted in a fine proposal. The scope of the project falls outside what my personal vision of the Village Hall site should encompass. I find a strong dichotomy of the materials proposed which didn't fit together well.

4.

Petra Liebl - Osborne
Artist Name

Remarks: artist was uncertain about specific production costs. I would be uncomfortable with commissioning someone who presents a loose proposal.



Nick Stoetzer
AIPP Advisory Board Member



Village of Palmetto Bay's Art in Public Places Advisory Board
RFQ Public Art at Village Hall Plaza

Project Site: RFQ Public Art Installation at Village Hall - Plaza

Budget Allocated: \$45,000 plus an additional \$4,000 for design proposals

AIPP Advisory Board Member: Marco Lopez

Final Voting:
RANKING

(2)

Howard Kalish

Artist Name

Remarks: The presentation was very clear,
the artist made a coverage of all details of
installation, material, and visualization of
his proposal.
The piece of art it is very colorful.

(1)

Weiner & Swanson
Werner & Swanson

Artist Name

Remarks: the presentation was explicit and
clear about the usage of stone and granite.
Both artists have an extensive experience
with mentioned media. The proposal presented
does not represent their style

3

Michael McLaughlin
Artist Name

Remarks: Artist had two pieces to choose from a fluke of crabs and a crab. The only concern that the county has is ~~the~~ ~~most~~ ~~and~~ the piece of art can't be an issue. The artist is a very talented with his media paper and bronze. I think one of his pieces could be a life time piece for our community.

4.

~~Demian~~
Artist Name

Remarks: _____

Marco Lopez
AIPP Advisory Board Member