



CLIFF GARTEN STUDIO
With Jacksonville Writers
Yvette Angelique,
Tim Gilmore
Ebony Payne-English
Love Reigns
& Andres Rojas



*These Truths,
Voices of Jacksonville*

Cultural Council of Greater Jacksonville
Duval County Courthouse Plaza
300 W. Adams Street, Jacksonville, FL

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CLIFF GARTEN STUDIO

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Artist Resume

CLIFF GARTEN RESUME

Gravity and Grace, Central Place Plaza, Arlington, VA, 2018. Commissioned by JBG SMITH and Arlington County Public Art.

I AM A MAN Plaza, National Civil Rights Memorial, Memphis, TN, 2018. Commissioned by UrbanArt Commission and The City of Memphis.

Rassembleau, 1601 Vine Street and Courtyard, Philadelphia, PA, 2018. Commissioned by the Philadelphia Redevelopment Authority and Property Reserve Inc., Robert A. M. Stern Architects.

Iris (O), *Laris*, *New Light*, and *The Long and the Short of It*, Apple Campus, Sunnyvale, CA, 2018. Commissioned by City of Sunnyvale Arts Commission and the Jay Paul Company.

SheerLine, Moffett Towers II, Sunnyvale, CA, 2018. Commissioned by the City of Sunnyvale Arts Commission and the Jay Paul Co.

Islais, Bayview Gateway, San Francisco, CA, 2018. Commissioned by San Francisco Arts Commission and The Port of San Francisco.

And The Angel Wants to Go Back and Fix Things, Pasadena, CA, 2018. Commissioned by The City of Pasadena.

Aquileans, Waterfront Promenade, Juneau, AK, 2017. Commissioned by the City and Borough of Juneau, Docks and Harbors.

Retexo, City Line, Office and Residential Town, Richmond, TX, 2017. Commissioned by KDC Real Estate Development Investments, consulting, Architectural Arts Co.

Circulus, West Baltimore Transfer Center, Marc Station, West Baltimore, MD, 2017. Commissioned by The Maryland Transit Administration (MTA).

Junipers, Michigan State University, East Lansing, MI, 2017. Commissioned by Michigan State University, Art on Campus.

Liliales, Broadway Plaza, Walnut Creek, CA, 2016. Commissioned by Macerich and City of Walnut Creek Public Art Program.

Ebb and Flow, Gateway Campus, Sunnyvale, CA, 2015. Commissioned by the City of Sunnyvale, Arts Commission and the Jay Paul Company.

Illuvium and Auras, Google Campus, Sunnyvale, CA, 2015. Commissioned by the City of Sunnyvale Arts Commission and the Jay Paul Company.

Quadras, Los Cerritos Center, Cerritos, CA, 2015. Commissioned by Macerich, City of Cerritos Fine Arts Commission.

Monarch, Kaiser Permanente Mission Bay Medical Offices, San Francisco, CA, 2015. Commissioned by Kaiser Permanente.

Ethereal Bodies 8, Zuckerberg General Hospital and Trauma Center, San Francisco, CA, 2015. Commissioned by the San Francisco Arts Commission.

Middens, Clearwater Downtown Boat Slips & Promenade, Clearwater, FL, 2015. Commissioned by City of Clearwater Public Art & Design Program.

Los Angeles Opens its Heart of Compassion, The Vermont Building, Los Angeles, CA, 2014. Commissioned by JH Snyder Co. and the Community Redevelopment Agency of Los Angeles.

Infinity, Cerritos City Hall Campus and Sculpture Garden, Cerritos, CA, 2014. Commissioned by the City of Cerritos Fine Arts Commission.

Luminous Crossings, Gateway Station for the 7th Avenue Light Rail Corridor, Calgary, Alberta, Canada, 2013. Commissioned by the City of Calgary, Calgary Public Art.

Ribbons, 50 United Nations Plaza, General Services Administration, Region 9, Pacific Rim Headquarters, San Francisco, CA, 2013. Commissioned by the General Services Administration, Program in Art and Architecture.

Receptor, Patriot Ridge, Springfield, VA, 2013. Commissioned by Corporate Office Properties Trust.

Baldwin Hills Gateway, Ken Hahn State Recreation Area, Los Angeles, CA, 2013. Commissioned by Baldwin Hills Conservancy. Administered by Los Angeles Neighborhood Initiative.

Blue Eclipse, Entry Plaza and Rotunda Lobby at the Palo Alto Division Building 520, Palo Alto, CA, 2012. Commissioned by the Department of Veterans Affairs, Palo Alto Health Care System.

Bullet and Suspect, Denver Crime Lab, Denver, CO, 2012. Commissioned by the Denver Office of Cultural Affairs.

Needle and Spindle, Village Gate ARTWalk 2, Rochester, NY, 2012. Commissioned by The City of Rochester, New York with funds from The American Recovery and Reinvestment Act of 2009.

Elaia, El Cariso Community Regional Park Gymnasium and Community Center, Sylmar, CA, 2012. Commissioned by Los Angeles County Arts Commission's Civic Art Program.

Rhytons, Zachary Scott Theatre, Austin, TX, 2012. Commissioned by City of Austin Art in Public Places.

Dubliner, Dublin Transit Center, Dublin, CA, 2012. Commissioned by the City of Dublin, Public Art Program.

NeuroStar, University of Utah - James L. Sorenson Molecular Biotechnology Building, Salt Lake City, UT, 2011. Commissioned by the Utah Arts Council, Utah Public Art Program.

Levine Lanterns, Illuminated Sculptures for Levine Center for the Arts, Charlotte, NC, 2011. Commissioned by the Arts & Science Council, Public Art Program Charlotte, Mecklenburg and the Levine Foundation.

Tower II, Cityplace, Dallas, TX, 2011. Commissioned by Oak Creek Partners, Ltd. Gifted to the City of Dallas.

Mesquite Columns, Mesquite City Hall, Mesquite, TX, 2011. Commissioned by the City of Mesquite, Mesquite Arts Council.

Elevations (1), Martin Luther King Center for Public Health, Los Angeles, CA, 2011. Commissioned by the Los Angeles County Arts Commission's Civic Art Program.

Schooling, University of Rhode Island Graduate School of Oceanography, Narragansett, RI, 2011. Commissioned by Rhode Island State Council of the Arts, Public Art Program.

Sea Spires, Long Beach, CA, 2011. Commissioned by the Long Beach Transit Authority, City of Long Beach Arts Council, Public Art.

Sentient Beings, Art Institute of California, North Hollywood, CA, 2009. Commissioned by the Community Redevelopment Agency of Los Angeles, Art Program, and the JH Snyder Co.

Flowers of the Klamath Basin, Oregon Institute of Technology, Dow Hall Center for Health, Klamath Falls, OR, 2009. Commissioned by the Oregon Arts Commission.

Mad Hatter, Sacramento Valley High Library, Sacramento, CA, 2009. Commissioned by the Sacramento Metropolitan Arts Commission.

Nano Plaza, Engineering Building II Plaza, University of Texas at San Antonio, San Antonio, TX, 2009. Commissioned by the University of Texas at San Antonio, Art on Campus Program.

YMI Chandeliers, YMI Jeans, Los Angeles, CA, 2009. Commissioned by YMI Jeans, Los Angeles County Public Art Program.

Sea Songs, Santa Monica Parking Structures 2, 4, and 5, Third Street Promenade, Santa Monica, CA, 2009. Commissioned by City of Santa Monica, Public Art Program.

Avenue of Light, Lancaster Avenue Median Illuminated Sculptures, Ft. Worth, TX, 2009. Commissioned by the City of Fort Worth and Fort Worth Public Art.

Strings, University of Wisconsin School of Medicine and Public Health Interdisciplinary Research Center, Madison, WI, 2009. Commissioned by the Wisconsin Arts Board.

Laguna Line (The possibility of the everyday), Laguna Honda Hospital, San Francisco, CA, 2009. Commissioned by the San Francisco Arts Commission.

Three Luminous Bodies, Central Phoenix/East Valley Light Rail Transit, Baseball Park and Symphony Train Platforms, Phoenix, AZ, 2009. Commissioned by Valley Metro Rail, Art Program.

Stitches, South Boulevard Corridor Infrastructure Project, Sharon Rd. West and South Boulevard, Charlotte, NC, 2009. Commissioned by the Arts & Science Council Public Art Program, Charlotte, Mecklenburg.

Corridor of Light, Lighting Infrastructure Plan for North Lynn Street Public Art Initiative, District of Rosslyn, Arlington, VA, 2008-2021. Commissioned by Arlington County Public Art, Cultural Affairs Division of the Department of Parks, Recreation, and Cultural Resources, Rosslyn Renaissance and Rosslyn Business Improvement District.

Sign Language, Euclid Corridor Transportation Project, Cleveland, OH, 2006. Commissioned by Cleveland Public Art.

Making Tracks, The Olympic Legacy Gateway Project, Highway 224, Park City, UT, 2005. Commissioned by Olympic Legacy Committee, Park City UT.

Sonoran Suite, CAP Basin Sports and Community Park, Scottsdale, AZ, 2005. Commissioned by the Scottsdale Public Art Program.

Sammamish Meander, York Bridge Replacement, Redmond, WA, 2005. Commissioned by 4 Culture and King County Division of Roads and Bridges.

Walnut Creek Veterans' Memorial, City Hall Block, Walnut Creek, CA, 2004. Commissioned by City of Walnut Creek Public Art Program in cooperation with the City of Walnut Creek.

Two Clouds, San Jose Public Library, Tully Road Branch, San Jose, CA, 2004. Commissioned by City of San Jose Public Art Program.

Harbor View, Illuminated Sculptures, Victory Park, Long Beach, CA, 2002. Commissioned by Camden Development, Newport Beach, CA.



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Artist Resume

CLIFF GARTEN RESUME

Selected Civic Sculpture (Continued)

California Song, Fountain and Park, Block 225, Capitol Area East End Complex, Sacramento, CA, 2002. Commissioned by the State of California, Capitol Area East End Complex, Sacramento, CA.

Salt Lake Vignettes, 2002 Olympics, Salt Lake City, UT, 2002. Commissioned by the Salt Lake City Arts Council.

Prairie Ice, University of Minnesota-Morris, Math and Science Building, Morris, MN, 2001. Commissioned by Public Art on Campus, University of Minnesota.

Arcade Street Bridge, Little Canada and Maplewood, MN, 2000. Lead Artist with Metropoligo Urban Design. Commissioned by Ramsey County Public Works, Administered by Public Art St. Paul.

New Environments for Healing, Laurance S. Rockefeller Outpatient Pavilion, Memorial Sloan Kettering Cancer Center, New York, NY, 1999. Lead Artist with Perkins+Will New York. Commissioned by

Civic Art Planning

Public Art Master Plan for Landscape Sculpture at Moffett Place Corporate Campus, Sunnyvale, CA, 2015. Commissioned by the City of Sunnyvale, Arts Commission and the Jay Paul Company.

A Plan for Public Art Practice in the Central Corridor, A Living Plan (Green Line, Light Rail), Saint Paul, MN, 2012. Commissioned by Public Art Saint Paul and Funders Collaborative for Green Line.

Public Art Master Plan for Landscape Sculpture at Moffett Towers Corporate Campus, Sunnyvale, CA, 2009. Commissioned by the City of Sunnyvale, Arts Commission and the Jay Paul Company.

A Public Art Plan for the Expressive Potential of Utility

Panels and Lectures

The Landscape Architecture Podcast, September 13th, 2018 “Live Panel Discussion: The Ephemeral Nature of Appropriated Spaces with Mia Lehrer, Allen Compton, and Cliff Garten,” moderated by Michael Todoran and Joanna Karaman, Los Angeles, CA.

Themed Entertainment Association Conference, October 5, 2018, “TEA SATE – Power of Place: Connecting Nature, Community and Culture,” Ignacio F. Bunster-Ossa, Kate Larsen, Cliff Garten, and Jerry van Eyck, moderated by Frances Boettcher, Orlando, FL.

Ore OFFSITE, October 21, 2016, Cliff Garten Angela A. Adams, Todd Bressi, moderated by Liesel Fenner, Jazz Market, New Orleans, LA.

Memorial Sloan Kettering Cancer Center, New York, NY.

Central Union Terminal Renovation Project, Toledo, OH, 1997. Commissioned by the City of Toledo, Ohio.

Duluth Trilogy, Lake Superior College, Duluth, MN, 1996. Commissioned by the Minnesota Percent for Art in Public Places.

A Garden for Coyote, Coyote Ridge Correction Facility, Connell, WA, 1996. Commissioned by Art in Public Places, Washington State Arts Commission.

Biotechnology and Genetics Center, University of Wisconsin, Madison, Madison, WI, 1995. Commissioned by the Wisconsin State Arts Board.

The Saint Paul Cultural Garden, St. Paul, MN, 1992. Commissioned by The Saint Paul Foundation. Administered by Public Art Saint Paul.

Infrastructure, City of Calgary, with Via Partnership, Calgary, Alberta, Canada, 2007. Commissioned by Calgary Public Art with the Utilities and Environmental Protection Department.

Mid-City Exposition Boulevard Light Rail Art Program, Los Angeles, CA, 2006. Lead Artist with Zimmer Gunsul Frasca Architects. Commissioned by Los Angeles Metropolitan Transit Authority (MTA), Public Art.

Art Master Plan for the Light Rail Cross County Extension, St. Louis, MO, 2003. Commissioned by the Bi State Development Agency, Illinois, MI.

Civic Art Open Office Hours, Los Angeles County Arts Commission, May 12, 2014, “Parallel Practices: The Slippery Slope of Art and Function, A conversation with Cliff Garten,” Los Angeles, CA.

Urban Land Institute, August 21, 2013, “StimULI Breakfast: Art Adds Value to Private and Public Development,” Cliff Garten, Merry Norris, Dan Rosenfeld, mod. Jill Bensley, Los Angeles, CA.

American Institute of Architects, October 22, 2012, “AIA, LA Design Awards,” Broad Stage Theater, Santa Monica, CA.

Urban Land Institute Fall Conference, October 17, 2012, Colorado Convention Center, Denver, CO.

Selected Press

- 2019 *ARL Now*, May 29, 2019 “Arts Focus: Walking Tour Explores Public Art in Rosslyn”
Dayton Daily News, April 7, 2019 “\$3M Ridgeway Road bridge project moves forward,” by Wayne Baker
China Plus, March 12, 2019 “LA Public Art Lights,” video by Mike Hayes
City of Walnut Creek TV, February 14, 2019 “Hidden History in Broadway Plaza Art,” video by Liz Payne
Colorado Boulevard, January 7, 2019 “A Map of 8 New Beautiful Public Artworks in Pasadena,” by Toti O’Brien
- 2018 *Live Design*, November 28, 2018 “Excellence in Installation Awards: Gravity and Grace”
San Francisco Travel Association, November 28, 2018 “Illuminate SF Festival of Light,” by Laurie Gossy
Los Angeles Magazine, October 23, 2018 “Take a Nighttime Tour of These Works of Public Art,” by Brittany Martin
The Washington Post, August 9, 2018 “5 cool D.C. art shows to liven up the dog days of August,” by Mark Jenkins
Architizer Journal, August 1, 2018 “7 Architecture Firms Ripping Up the Rulebook on Public Spaces,” by Eric Baldwin
ABC Channel 7 News, May 29, 2018 “SF Port, Arts Commission unveils Islais Creek sculpture”
Cultured Magazine, May 16, 2018 “Cliff Garten’s

- Modern Memorial to MLK,” by Simone Sutnick
The Root, April 5, 2018 “Memphis, Honors 1968 Sanitation Workers With I Am a Man Plaza,” by Michael Harriot
- 2017 *LANDUUM Magazine*, Winter 2007 “Receptor,” by Cliff Garten with Manual Lara Can., ed.
Juneau Empire, December 2017 “2017: The Year in Pictures,” by Michael Penn
Washington Business Journal, December 6, 2017 “How JBG Smith plans to engage Rosslyn with art,” by Sara Gilgore
KTOO Public Media, September 30, 2017 “The Story Behind Juneau’s Latest Public Art Project,” by Scott Burton
Americans for the Arts, Public Art Network 2017 Year in Review Blog Salon, August 15, 2017 “The Making of Ethereal Bodies 8,” by Cliff Garten
Memphis Daily News, August 7, 2017 “I AM A MAN’ Plaza Initial Design Unveiled,” by Bill Dries
Downtown Phoenix Journal, May 19, 2017 “Valley Metro Transforms Public Spaces into Art Galleries,” by Jackie Young
- 2016 *ARL Now*, December 15, 2016 “County Board Approves \$1 Million Public Art Installation in Rosslyn”
San Francisco Travel, October 2016 “Monarch” by Kathleen Wheeler

Selected Books & Catalogues

Ribbons: A Landscape Sculpture, September 2016, Place Press by Gina Crandell, Interview by Cydney Payton with Cliff Garten, Introduction by Jane Lehman, Los Angeles, CA.

Fort Worth Public Art: Commissioned Works 2001-2015, Arts Council of Fort Worth, Fort Worth, TX.

The Practice of Public Art, May 2008, Routledge by Ed Cameron Cartiere and Shelly Willis

The Lure of the Local: Senses of Place in a Multicentered Society, April 1998, The New Press by Lucy R. Lippard, 275.

The St. Paul Cultural Garden, 1996, Place Press by Mary Jane Jacobs, Lucy Lippard, with essays by David Mura, Lance Neckar, and David Lanegran, Minneapolis, MN.

Kellogg Mall Park Project Presentation, 1990 “The Avant Garde & The Landscape, Can They Be Reconciled?” edited by Patrick Condon, Landworks Press, Minneapolis, MN.

Catalogo della Il Quadriennale Internazionale, 1989 “La Ceramica nell’Arredo Urbano,” edited by Fabrizio Bianchetti, Faenza Editrice, 220.

Architectural Art in the United States, April 1989 “Publication of the United States Information Agency,” Washington D.C.

American Ceramics, 1989 The Collection of Everson Museum of Art. Edited by Barbara Perry, Rizzoli, New York, NY, 346-347.

Architectural Art, Affirming the Design Relationship, A Discourse, 1992, “Cliff Garten” ed. Robert Jensen, American Craft Museum, New York, NY, 33-37.

The History of American Ceramics: From Pipkins and Bean Pots to Contemporary Forms, 1607 to the Present, October 6, 1988, Harry N. Abrams Inc., New York, NY, by Elaine Levin, 323-5.

Craft Today: Poetry of the Physical, 1986, American Craft Museum, Weidenfeld & Nicholson by Paul J. Smith; Edward Lucie-Smith, New York, NY.

Tradition/Transition: Ten Midwest Crafts Artists, 1985, Arts Midwest National Endowment for the Arts, Regional Fellowship Exhibition, Minnesota Museum of Art, St. Paul, MN, Catalogue, Essay by Bernard Kester.



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Review Award for an Exemplary Innovative Public Artwork for *I AM A MAN Plaza*, Memphis, TN.
IES, Illuminating Engineering Society, Illumination Award of Merit for *Gravity and Grace*, Arlington, VA.
American Society of Landscape Architects, Tennessee Chapter, Professional Merit Award for *I AM A MAN Plaza*, Memphis, TN.
Rethinking the Future, Architecture, Construction & Design Awards, Second Award, Cultural Built Category for *I AM A MAN Plaza*, Memphis, TN.

2018 American Society of Landscape Architects, Southern California Chapter, Quality of Life Honor Award for *I AM A MAN Plaza*, Memphis, TN.

2017 Americans for the Arts, Public Art Network, Year in Review Award for an Exemplary Innovative Public Artwork for *Ethereal Bodies 8*, San Francisco, CA.

2016 American Architecture Prize, Honorable Mention for *Ribbons*, San Francisco, CA.

2015 IES, Illuminating Engineering Society, Illumination Award of Merit for *Los Angeles Opens its Heart of Compassion*, Los Angeles, CA.

2014 Awards for *Ribbons*, San Francisco, CA: Engineering News-Record, California's Best Projects Award of Merit; California Preservation Foundation, Design Award: Rehabilitation; Americans for the Arts, Public Art Network, Year in Review Award for an Exemplary Innovative Public Artwork; General Services Administration, Public Buildings Service Commissioner Award; General Service Administration, Federal Building Champion, Favourite Green Building; General Services Administration, Design Awards Building Design+Construction, Reconstruction Awards: Gold; Construction Management Association of America, National Project Achievement Award, Modernization; American Society of Landscape Architects, Southern California Chapter, Quality of Life National Association of Industrial and Office Properties, Focus on Excellence, Annual Best of NAOIP, Northern Virginia Award for *Receptor*, Springfield, VA.

2012 American Institute of Architects, Quality Construction Artisan Award for *Avenue of Light*, Fort Worth, TX.
IES, Illuminating Engineering Society, Illumination Award of Merit for *Tower II*, Dallas, TX

Professional Affiliations

American Society of Landscape Architects, Southern California.
Arid Lands Institute, Los Angeles, CA.
Dean's Circle, Alumni Council, Rhode Island School of Design, Providence, RI.
Josep Lluís Sert Council, Graduate School of Design, Harvard University, Cambridge, MA.

Review Award for an Exemplary Innovative Public Artwork for *Sentient Beings*, North Hollywood, CA.
American Society of Landscape Architects, Northern California Chapter, Professional Merit Award for *Moffett Towers*, Sunnyvale, CA.

2008 Americans for the Arts, Public Art Network, Year in Review Award for an Exemplary Innovative Public Artwork for *Sammamish Meander*, Redmond, WA.
Consulting Engineers of Alberta, Award of Excellence, Community Outreach and In-House Initiative Award with Via Partnership for *CH2M Hill*, Canada.

2007 Valley Forward Association, Art in Public Places, Award for Environmental Excellence for *Sonoran Suite*, Scottsdale, AZ.
American Council of Engineering Companies, Silver Award for Structural Systems for *Sammamish Meander*, Redmond, WA.

2006 Valley Forward Association, Environmental Excellence Award Public Art for *CAP Basin Sports Complex*, Phoenix, AZ.
American Society of Landscape Architects, Professional Design Award for *CAP Basin Sports Complex*, Phoenix, AZ.

2003 Americans for the Arts, Public Art Network, Year in Review Award for an Exemplary Innovative Public Artwork for *California Song*, Sacramento, CA.

1995 Archibald Bush Foundation, Artist Fellowship, National Competitive, To Pursue Studio Work, One Year.

1994 Archibald Bush Foundation, Leadership Fellows Program, To Pursue Master of Landscape Architecture, Graduate School of Design, Harvard University, Cambridge, MA., Full Scholarship

1993 The St. Paul Companies, Leadership in the Neighborhoods Fellowship

1989 The Jerome Foundation, Visual Arts Travel and Study Grant, Italian Gardens

1987 Everson Museum of Art, *27th Ceramic National Exhibition: American Ceramics Now*, Purchase Prize

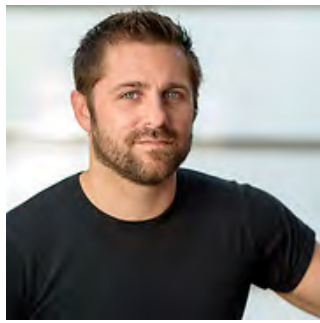
1986 National Endowment for the Arts, Visual Artist's Fellowship

1985 National Endowment for the Arts, Arts-Midwest for the Arts Regional Fellowship

1980 Minnesota State Arts Board, Grant for Visual Artist

Education

Master of Fine Arts, Ceramics Sculpture, Rhode Island School of Design, Providence, RI.
Master of Landscape Architecture with Distinction, Graduate School of Design, Harvard University, Cambridge, MA.
Bachelor of Fine Arts, Ceramic Art, New York State College of Ceramics, Alfred, NY.



Studio Principal Resume

Matthew Gilio-Tenan

Matthew Gilio-Tenan received his Masters in Architecture at UCLA and Bachelor of Art and Architecture at OTIS College of Art and Design. He has previously worked with Clive Wilkinson Architecture, R&D Architects, Archisys Inc., and Ram Construction.

Matthew's work has focused on the digital integration and formal expression of context driven design concepts into the built environment using prefabrication techniques and aggregated systems. With roots in carpentry and furniture design, Matthew utilizes parametric process to link social, environmental, and formal constraints with the materiality and process of fabrication and construction.

Education

Master of Architecture, University of California, Los Angeles, CA
Bachelor of Art and Architecture, OTIS College of Art and Design, Los Angeles, CA

Relevant Project Experience

Cliff Garten Studio, *Corridor of Light*, Ongoing, Lighting Infrastructure Plan for North Lynn Street Public Art Initiative, District of Rosslyn, Arlington, VA. Commissioned by Arlington County Public Art, Cultural Affairs Division of the Department of Parks, Recreation, and Cultural Resources, Rosslyn Renaissance and Rosslyn Business Improvement District.

Corridor of Light, Lynn Street Bridge, Arlington, VA, 2009 - 2020. Commissioned by Arlington County Cultural Affairs Division.

Ci" Win, Agoura Hills, California, VA, 2020. Commissioned by Marriott Hotels/Huntington Hotel group.
I AM A MAN Plaza, National Civil Rights Memorial, Memphis, TN, 2018. Commissioned by UrbanArt Commission and City of Memphis.

Rassambleau, 1601 Vine Street and Courtyard, Philadelphia, PA, 2018. Commissioned by the Philadelphia Redevelopment Authority and Property Reserve Inc., Robert A. M. Stern Architects.

Suturis, Moffett Towers II, Sunnyvale, CA, 2018. Commissioned by the City of Sunnyvale Arts Commission and the Jay Paul Co. Cliff Garten Studio, 2018, *And The Angel Wants to Go Back and Fix Things*, Pasadena, CA. Commissioned by The City of Pasadena.

Cliff Garten Studio, 2018, *Islais*, Bayview Gateway, San Francisco, CA. Commissioned by San Francisco Arts Commission and Port of San Francisco.

Cliff Garten Studio, 2018, *I AM A MAN Plaza*, National Civil Rights Memorial, Memphis, TN. Commissioned by UrbanArt Commission and The City of Memphis.

Cliff Garten Studio, 2018, *Moffett Place*, Public Art Master Plan for Landscape Sculpture, Moffett Towers Office Park, Sunnyvale, CA. Commissioned by the City of Sunnyvale, % for Art Program and the Jay Paul Company.

Cliff Garten Studio, 2018, *Rassambleau*, 1601 Vine Street and Courtyard, Philadelphia, PA. Commissioned by the Philadelphia Redevelopment Authority

Cliff Garten Studio, 2017, Retexo, City Line, Office and Residential Town, Richmond, TX. Commissioned by KDC Real Estate Development Investments

Cliff Garten Studio, *Aquileans*, Waterfront Promenade, Juneau, AK, 2017. Commissioned by the City and Borough of Juneau, Docks and Harbors.

Cliff Garten Studio, 2017, Junipers, Eastern Michigan State University, East Lansing, MA. Commissioned by Eastern Michigan State University, Art on Campus.

Cliff Garten Studio, 2016, Liliales, Broadway Plaza, Walnut Creek, CA 2016. Commissioned by Macerich and City of Walnut Creek Public Art Program.

Cliff Garten Studio, 2015, Monarch, Kaiser Permanente Mission Bay Medical Offices, San Francisco, CA. Commissioned by Kaiser Permanente.

Cliff Garten Studio, 2015, Ethereal Bodies 8, Zuckerberg General Hospital and Trauma Center, San Francisco, CA. Commissioned by the San Francisco Arts Commission.

Cliff Garten Studio, 2015, *Ebb and Flow*, Gateway Campus, Sunnyvale, CA. Commissioned by the City of Sunnyvale, Arts Commission and the Jay Paul Company.

Cliff Garten Studio, Los Angeles Opens its Heart of Compassion, The Vermont Building, 2014, Los Angeles, CA. Commissioned by JH Snyder Co.

Cliff Garten Studio, 2014, *Infinity*, Cerritos City Hall Campus and Sculpture Garden, Cerritos, CA., Commissioned by the City of Cerritos Fine Arts Commission.

Burning Man installation organization and design development, 2011, Black Rock Desert, NV

Glow Festival, 2010, Santa Monica, CA



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Designer/Project Coordinator Resume

Sixto Cordero Maisonet

Sixto Cordero Maisonet is an architect, designer, and scholar. Born in Puerto Rico, he recently graduated from the Massachusetts Institute of Technology. He has worked for Zaha Hadid Architects, Mater Design, CPArchitects and ODB Engineering as well as serving as a fabrication consultant for the Foster Foundation.

Previously, his collaborative practice helloeverything (cofounded with two partners, Austin Smith and Julian Ocampo) has exhibited work in the first Chicago Architecture Biennial and the Louisiana Museum of Modern Art. Helloeverything also has produced built work, two educational facilities in Kenya and a prototype house which will be fabricated and sold by Revolution Pre-Crafted Properties.

Sixto's work both in architecture and design employs digital technologies and attempts to coalesce these with social, environmental and cultural parameters. His work explores methods of geometric discretization as well as critical approaches to the social function of architecture.

Education

Master of Architecture, Massachusetts Institute of Technology, Cambridge, MA
Bachelor of Architecture, CUS University of Puerto Rico, Río Piedras, Puerto Rico

Relevant Project Experience

Cliff Garten Studio, *And The Angel Wants to Go Back and Fix Things*, Pasadena, CA, 2018. Commissioned by The City of Pasadena.

Cliff Garten Studio, *I AM A MAN Plaza*, Clayborn Temple, Memphis, TN, 2018. Commissioned by UrbanArt Commission and The City of Memphis.

Cliff Garten Studio, *Circulus*, West Baltimore Transfer Center, Marc Station, West Baltimore, MA, 2017. Commissioned by The Maryland Transit Administration (MTA).

SelgasCano, *Private Office Space*, Los Angeles, CA., 2017.

ODB Engineering, *Norman Foster Foundation*, Los Angeles, CA., 2016.

Casa A, Chicago Architecture Biennial Chicago, IL., Cat., 2015.

AFRICA, Louisiana Museum of Modern Art, Humlebaek, Denmark, 2015.

The Kibera Hamlet School, Kibera, Kenya, 2015.

Konokono Vaccination Center, Architectural Review, 2015.

Learning Topology, Cambridge, MA, USA, 2015.

Boston Play-day Installation for the Lawn of D, Cambridge, MA, USA, 2015.

Konokono, Turkana, Kenya, 2014.

Volumetric Robotic, Milling Ornament, BSA, 2014.

Boston, MA, USA, 2014.

Generative Lamp 2/2, Cambridge, MA, USA, 2014.

Script for Puzzle Discretization Detail 2/2, Cambridge MA, USA, 2014.

Tea Table 1/2, Cambridge, MA, USA, 2014.

Fiberglass Parasite Pavilion for MIT, Cambridge MA, USA, 2014.

ACADIA 2013, Conference Proceedings, Responsive Expansion, Cambridge, Ontario, Canada

Fish Pier, Boston, MA, USA, 2013,

Hybrid Cutlery, Cambridge, MA, USA, 2013,

Loading, Cambridge, MA, USA, 2012.

Discretized Skin, San Juan, Puerto Rico, 2012.

Explorations in Geometric Growth, San Juan, Puerto Rico, 2012.



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Metal Arts Foundry, President

Kevin Maag

Kevin Maag began working for Wasatch Bronzeworks in 1977. He worked in all areas of the fine arts casting foundry until 1990 when he purchased the business and renamed it Metal Arts Foundry. Maag has over 42 years of metal working experience. He is passionate about finely crafted work and enjoys the challenge of difficult technical problems. A natural problem solver Kevin can build almost anything. Metal Arts Foundry has been as longtime collaborator of Cliff Garten Studio for the last 20 years, 1997-2020.

Metal Arts Foundry has completed hundreds of large-scale public arts projects across the United States and Canada and are a highly capable fabricator well versed in all kinds of metal fabrication from lost wax casting to steel and bronze fabrication. They often work with architects and artists from the conception of the artwork through final fabrication and installation. Their range of experience between hands on craft, digital engineering and CNC fabrication makes them capable of resolving complex fabrication and construction problems in any type of metal. Digital and hand fabrication go hand in hand toward the resolution of innovative fabrication solutions, in highly crafted solutions for artists and designers.

The foundry team consists of approximately 25 employees. This includes in-house artists who work in clay molding, casting and patination as well as team members that take care of everything from metal shaping, welding, shipping and installation in the field. Most of the current foundry team has been with the business for over 20 years with a few key artisans exceeding 30 years. The foundry facility is a 25,000 square foot facility with a complete range of molding, casting, forming, bending, welding, surfacing equipment to facilitate the fabrication of sculptures of any size. The foundry will often build and alter equipment to perform specialized forming processes for specific projects. Highly specialized equipment of scale is sourced through their long-term relationships with fabricators in the Salt Lake area and throughout the United States. Metal Arts Foundry considers itself a partner and collaborator to their clients and enjoys working with creative teams, of engineers, artists and architects, facing the unique challenges of each artwork.



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*These Truths,
Voices of Jacksonville*

Writers



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Yvette Angelique

Yvette Angelique, Poet & Storytelling Facilitator, Co-Editor, *These Truths*

Yvette Angelique, MA-TLA, is a poet, teaching artist, and proven culture change strategist. Her social arts practice facilitates storytelling for healing, creating literary art, consciousness-raising, activism, and advocacy. Compelling storytelling is how Yvette draws attention to social conditions that empower women and girls to be a voice for change in their communities and boardrooms. In blending her former C-Suite executive roles in banking and management consulting with a steadfast arts practice, Yvette is a highly sought-after coach by executives and writers. Her creative leadership and mentoring experience feature in a 2001 Harvard Business Case study.

Yvette publishes scholarly and practitioner articles on leadership and culture change in applied behavioral science journals; she writes book chapters and essays for arts and social justice publications. Yvette's mainstay is in writing poetry. Her poetry appears in several anthologies, print and digital literary journals, and chapbooks. Yvette's recent artistic work is a digital poetry chapbook, *Something Old, New, Borrowed, and The Blues* (2020). Yellow House Arts in Jacksonville, FL, commissioned her to write the poem, "A Reckoning Between Shadow and Shine," as part of *The Community Tree: A Place for Grief and Hope* Exhibition, December 2020 - June 2021. She completed a graduate certificate in creative writing at the University of Denver and an MA in transformative language arts, studying creative writing (poetry and essay) for personal and social change at Goddard College. Selected into several high-profile writers' residencies, Yvette attributes her greatest artistic mentorship when working with poets Sonia Sanchez, Joy Harjo, Cecilia Woolich, and Cave Canem, the home for Black poetry. Yvette is on the editorial board for *Practising Social Change* and Co-Director of NTL Institute Publishing Imprint (Libri Publishing House). She is Dean for NTL Institute's Writers' Residency for Applied Behavioral Science Practitioners. Bradford Literary Agency represents Yvette's creative writing, including her current working manuscript, *Black Joy Lives in the Revolution*.



Tim Gilmore

Tim Gilmore, Writer, Co-Editor, *These Truths*

Tim Gilmore has written 20 books including *Murder Capital: Eight Stores, 1890s-1980s*, *In Search of Eartha White: Storehouse for the People* and *The Mad Atlas of Virginia King*. Two of his plays, plus a series of monologues, have been staged by Florida State College at Jacksonville DramaWorks and his writing has appeared in numerous publications both locally and nationally.

Gilmore is the writer and creator of www.jaxpsychogeo.com, a project that explores place and catalogues the Southern Gothic, telling 600 stories of strange and historic locations in and around Jacksonville, Florida. He's the founder of JaxbyJax Literary Arts Festival, built on the theme of "Jacksonville Writers Writing Jacksonville."

Gilmore teaches Literature and Writing at Florida State College at Jacksonville, where he was awarded a 2018 Distinguished Faculty Award. He has also been the recipient of the Cultural Council of Greater Jacksonville's Literary Artist of the Year Award and the City of Jacksonville Melody Starr Anne Bishop Community Service Award. In 2018, Gilmore served on the Jacksonville City Council's Civil Rights History Task Force and co-chaired the Civil Rights History Timeline Subcommittee. He holds a Ph.D. in English from the University of Florida.

Writers



Ebony Payne-English

Ebony Payne-English, author, performer, playwright, and educator

Ebony Payne-English is an author, performer, playwright, and educator from Duval County. She is the first woman to establish her own chapter of the international poetry organization, Black on Black Rhyme. Ebony is the 2017 Cultural Council of Greater Jacksonville's Emerging Artist and recipient of the Spoken Word Gala's 2017 William Bell Humanitarian Award. Ebony currently serves as Executive Director of The Performers Academy, a 501c3 arts education organization in Jacksonville, FL and is a founding member of the Board of Directors of Southern Fried Poetry, Inc. which produces the largest adult regional poetry slam in the nation.

As author of graphic novel, *The Random Happenings*, as well as award winning poetry collection, *Secrets of Ma'at*, currently available on Amazon, Ebony has been featured in esteemed publications as well as digital outlets such as *The Florida Times Union*, PBS's *Hometown*, *Derniere Vie Magazine*, WJCT's *First Coast Connect*, and *My Black Matters*. In her 17 years of professional experience, Ebony's performance accolades include *The New Orleans House of Blues*; *Essence Festival*; *Nuyorican Café*; *Crossroads Theatre*, TEDx, *Jax by Jax* as well as countless other colleges, universities, and prestigious entertainment venues nationwide. Her discography includes 6 albums: *Old Soul* (2006), *Struggle's Embrace* (2010), *EbEnFlo* (2012), *School Beats* (2013), *Know Love* (2015), *Kuongoza* (2021).

Ebony's educational background features Douglas Anderson School of the Arts, New World Conservatory, Florida A & M University and Florida State University. She has taught invitational workshops at venues such as the University of North Florida, the Tupac Amaru Shakur Center for the Arts, Morgan State University, HBO *Brave New Voices*, the National Afterschool Programming Conference and the Department of Juvenile Justice.

Love Reigns, Poet Writer

Taryn "LoveReigns" Wharwood is the Co-Founder of the Cypher Open Mic Poetry & Soul, the longest running open mic in Jacksonville history & 2nd in the State of Florida; Founder of *Artis(Tree)Live* & *The Closet Jax*. LoveReigns' passion for people and words has afforded her opportunities to perform and advocate on the hills of Washington, DC, Canada and educational institutions from K12 - University levels across the country.

LoveReigns is a poet, writer, author, emcee, motivational speaker, entrepreneur and curator of *Dopeness*. LoveReigns currently facilitates weekly workshops and host of *The Random Thoughts of Reign Podcast*. LoveReigns is truly in a lane of her own and isn't afraid to create another one if she has to.



LoveReigns



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Voices of Jacksonville*

Writers



Andres Rojas

Andres Rojas, Poet

Andres Rojas was born in Cuba and came to the U.S. at age 13. He holds an M.F.A. and a J.D. from the University of Florida and has served as poetry editor for Bridge Eight and Compose. He is currently a poetry reader for \$ - Poetry Is Currency. His audio chapbook Season of the Dead (EAT Poems, 2016) is available free on line.

PUBLICATIONS & PRIZES

Anthologies: Best New Poets 2017 (University of Virginia Press, 2017), The Zoo of the New (Penguin, 2017)

Book: Third Winter In Our Second Country (Trio House Press, 2021)

Chapbook: Looking For What Isn't There (Paper Nautilus, 2019)

Journals: 2River View, A-Minor Magazine, AGNI, Banyan Review, Barrow Street, Bridge Eight Literary Magazine, Colorado Review, Cossack Review, Diode, First Things, Flock, Ice-Floe, Luna Luna Magazine, Massachusetts Review, Mid-American Review, New American Writing, New England Review, Notre Dame Review, Poetry Northwest, Potluck Magazine, Red Paint Hill Poetry Journal, riverSedge, San Pedro River Review, Shore Poetry, The Collapsar



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Project Narrative

These Truths - voices from Jacksonville

Introduction

These Truths is a collaboration of sculpture, text and landscape that is a gateway to the Duval County Courthouse and the public park on its front lawn. These Truths is a dignified, memorable and iconic work of art that is the result of a dynamic collaboration between my sculpture and the poetic texts of five well known writers, poets, storytellers and performers from Jacksonville. The sculpture responds and amplifies the voices of the historic literature of Jacksonville and the contemporary literary community in Jacksonville, beginning with texts from Jacksonville's history as a basis for a discussion of justice and its principles in Jacksonville and in America. These Truths is a work of art that responds to the principles of justice administered in the Duval County Courthouse and that reside in the basic tenants of American democracy. The sculpture offers those visiting the Courthouse a poetic text as part of its dynamic form. It is a welcoming and engaging work of art that offers a sense of hope and faith in the judicial system. These Truths offers a way to build community through the creation of public art. The sculpture, These Truths is the first phase of the park which will logically unfold across the Courthouse lawn from this original gesture. The voices of Jacksonville both past and present that comprise the message of the sculpture provide a way to envision an inclusive public place and a new kind of public monument for Jacksonville that includes everyone.

My work with sculpture often involves the use of text as an interactive part of the sculpture and as a means of involving the public in social narratives that affect their lives. Below are two projects that integrate, the voices of poets, spoken word artists, storytellers and community, through text that is integrated into my landscape sculpture.



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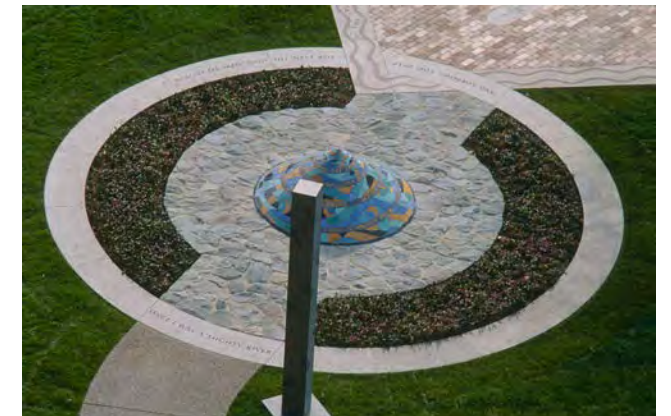
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St Paul Cultural Garden



St Paul Cultural Garden



St Paul Cultural Garden



Memphis, I Am A Man Plaza



Memphis, I Am A Man Plaza



Memphis, I Am A Man Plaza

These Truths - voices from Jacksonville

A Sense of Place and Voices of Jacksonville

I took the time to speak to many people in Jacksonville about their work and their sense of place. I am always seeking ways to make my public sculpture a part of the place where it will reside. When I was introduced to Jacksonville, I found a rich literary community and began to form the idea that the Duval County Courthouse Public Art could incorporate the voices of this community. I also wanted to make something that referred to the Judicial System of the Courthouse. The decision to work with local voices ties the sculpture to Jacksonville and makes it very much a part of the place. This decision also engenders a sense of community ownership in the piece. With the help of my assistant, the artist Aisling Millar, we set up interviews with about 15 writers from Jacksonville. I selected five writers to work with me. The writers are: Tim Gilmore, Writer, Yvette Angelique, Poet and Storytelling Facilitator, Ebony Payne-English, Poet, Taryn "LoveReigns" Wharwood and Sohrab Homi Fracis.



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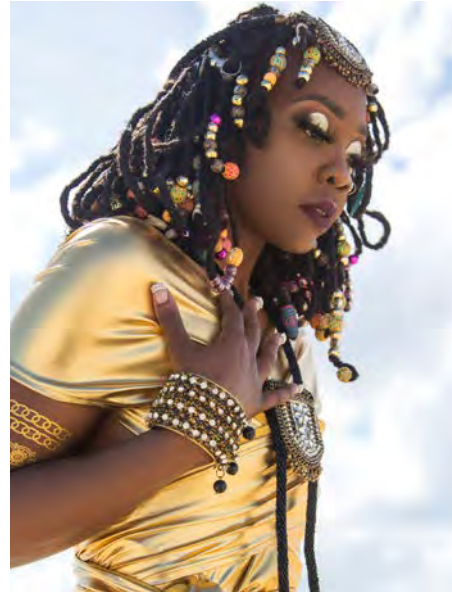
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Yvette Angelique, Poet,
Storyteller, Co-editor,
Facilitator



Tim Gilmore, Writer
Co-editor



Ebony Payne-English, Poet



Love Reigns, Writer Poet



Andres Rojas, Poet

Yvette Angelique and Tim Gilmore will serve as coeditors and Yvette is also serving as group facilitator for the writing portion of the project. . The team spans the diversity that we find in Duval County and Jacksonville. These are not demographic choices. The intention is to attempt to represent a cross section of the diverse voices in Jacksonville. The team was primarily built on the excellence of each writer's work. Their enthusiasm and passion for working with me in this project through their own creative writing that is integrated into the sculpture is a celebration of Jacksonville. Through their writing and the sculpture titled, *These Truths*.

These Truths - voices from Jacksonville

Conceptual Framework for Creating the Text That Is Part of the Sculpture

The Conceptual Framework of the Collaboration of Artists

Through our discussions we worked as a team and formed a conceptual framework for our collaboration. The conceptual framework for the collaboration of sculpture and text began with each of the five writers selecting a historical text by a writer who is associated with Jacksonville. These texts have formed the basis for a “call and response dialogue” among the writers. As our collaborating writer Tim Gilmore put it, “It’s the way jazz is a conversation, a discourse, each instrumentalist taking cues from the theme and offering their own variations.” The framework engages the writers to respond to their selected historic text or, foundational text with their own creative writing and then to respond to one another. The form of the sculpture is a template to the expanding and contracting texts. The sculpture creates a place that is also an entryway to ideas about justice and to the Courthouse. The sculpture responds to the texts and the texts respond to the sculpture. The poets are orchestrating stories of Jacksonville from the past, present and future that will live through the sculpture at the entry to the Courthouse.

Creating the Art and Building Community in the Process

The power of the collaboration is that the writers and poets are respected members of different parts of the literary community in Jacksonville. They know the City and are the contemporary voices of the City. The content of the poetic text will respond to the history of Jacksonville. As the writers are working with these historic texts a new poetic text will emerge as a record of thoughts about Jacksonville in our time. As a team, we are searching for universal poetic truths that inspire, question and hold the idea of justice which is so dear to American democracy. The texts that will become a part of the sculpture will become part of a larger dialogue with the public who will read the texts when they visit the Courthouse. The texts are obviously not complete yet. Once the team fully engages with the project, the collaboration goes into full swing and the texts will be produced over a three-month period using the conceptual framework the team has agreed upon. Examples of how the poetic text will be formed out of this collaboration follows in the section, FOUNDATIONAL TEXTS SELECTED BY COLLABORATING POETS AND WRITERS.

Text Content and the Editing Process

We are open to any discussion of the content and editing of the collaborative text. All text will be approved by the JCC before it is integrated into the sculpture, through a process that they are comfortable with. This process and its dialogue is intended to build community in Jacksonville. In past works I have created such as the Saint Paul Cultural Garden and I AM A MAN Plaza, the community dialogue between artists, writers and community members has always been an important part of the sculpture. The dialogue that begins *These Truths* will begin a process of engagement and ownership of the sculpture for the Jacksonville community. This community discussion and ownership is what gives the sculpture its continuity in the place it will signify. My team, the writers representing Jacksonville and myself are in a dialogue. This dialogue is an important part of the public art process. I have always maintained that before we build we need to meet with one another, to create and question community. The meetings we are having in Jacksonville, discussing its history and our responses to it are what the public art at the Courthouse should do. We are using art to engage ourselves in the ideals of democracy and social justice and we will create a piece of art that holds the memory of that dialogue in 2021 for everyone who visits the Courthouse to see and for future generations to engage with and to be inspired by that dialogue. This dialogue also sets up the spirit of place for the public park, that we are calling Justice Park, which will be built during the second phase.



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*These Truths,
Voices of Jacksonville*

Yvette Angelique, Is working with a quote from Zora Neale Hurston, as Foundational Text for *These Truths* Sculpture

“I feel most colored when I am thrown against a sharp white background,” and “The cosmic Zora emerges. I belong to no race nor time. I am the eternal feminine with its string of beads.”

From Zora Neale Hurston, How It Feels to be Colored Me”, first published in The World Tomorrow, May 1928



**Sunrise at sea turtle beach
remembers how last night,
stars hummed our pilgrimage,
in harmony with the St. Johns river.**

Yvette Angelique Response to Zora Neale Hurston as a part of the text for the sculpture, These Truths



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*These Truths,
Voices of Jacksonville*

Yvette Angelique, Speaks About Her Foundational Text for *These Truths* Sculpture

I chose as foundational text quotes from Zora Neale Hurston's essay, *How It Feels to Be Colored Me*. Part of her essay is a contemplation while a Jacksonville resident during her formative years, nine to nineteen. Zora moved from Eatonville, Florida, a thriving Black and nurturing community. After arriving in Jax, she voices her experience of the sharp contrast of race, calling herself "tragically colored." I feel connected with her quotes, "I feel most colored when I am thrown against a sharp white background," and "The cosmic Zora emerges. I belong to no race nor time. I am the eternal feminine with its string of beads." Like Zora, I am a transplant into Jacksonville, born and raised in Washington, D.C., in a thriving Black community and nurturing family. I made a couple of moves before arriving in Jacksonville—the West coast, then the Northeast. Each relocation revealed how my race was somehow a deficit to an otherwise diamond existence.

I imagine a call and response conversation between Zora's Jacksonville and mine taking note of our similar experiences in "feeling colored." It is noticing "not quite fitting in," but feeling solid in who I am. My "cosmic Zora" shows up in spaces as fiercely human, where my race carries a beauty as if marveling violet or grey eyes. The anchor words on the sculpture: Justice, Freedom, Equality, and Equity strike as cosmic dust. It is solid matter, like the metal that carries these imprinted words as ideals we constantly strive to live. And poetic phrases will be chiseled onto the sculpture, bringing to life stories anchored in these oaths by braiding feelings of hope, reality, growth, and history expressed from the hearts of powerful citizens of our past and by poets and writers from the present day. I'm playing with these images:

Sunrise at sea turtle beach
remembers how last night,
stars hummed our pilgrimage,
in harmony with the St. Johns river.



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These Truths,
Voices of Jacksonville

Tim Gilmore, Is working with a quote from Stephen Crane, as Foundational Text for *These Truths* Sculpture

“The form of the lighthouse was gone from their view, but finally a pale star appeared, just lifting from the sea.”

From “The Open Boat”, by Stephen Crane, 1897, written in Jacksonville



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Voices of Jacksonville*

Crane himself appears in my response, but does so as his namesake bird: “Water bird, adrift, drowning. Presumed dead, Crane in the crests spies two beacons ahead. The one of the world tunes itself to the star. The other truth keeps burning.”

Tim Gilmore Response to Stephen Crane as a part of the text for the sculpture, *These Truths*



Tim Gilmore, Speaks About His Foundational Text for *These Truths* Sculpture

For my first foundational text, I'm using Stephen Crane's 1897 story "The Open Boat," probably the most famous short story ever written in Jacksonville. Crane wrote the "The Open Boat" at his common law wife Cora Crane's brothel in LaVilla. It's autobiographical. Crane was presumed dead in the shipwreck he writes about. This story isn't just about surviving a shipwreck though. It works on several orders of scale, just like this public art project will. The line I'm working with exemplifies that.

It says, "The form of the lighthouse was gone from their view, but finally a pale star appeared, just lifting from the sea." Crane himself appears in my response, but does so as his namesake bird: "Water bird, adrift, drowning. Presumed dead, Crane in the crests spies two beacons ahead. The one of the world tunes itself to the star. The other truth keeps burning."

While these two texts, the call and the response, are literal, they're also metaphoric. Even when the manmade structure, the lighthouse, disappears, there comes a star of guidance and hope. When the first beacon is gone, the further one keeps shining. I hear Crane saying that manmade structures and institutions, even those representing justice, like the Duval County Courthouse itself, can and thus will fail. But that's no cop-out or excuse. I hear Crane saying that when they do, something truer still comes through. That something truer is the truer truth to which we try to attune our institutions. We can never reach that ideal, but must never stop trying. It must always pull us forward.



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These Truths,
Voices of Jacksonville

Ebony Payne-English, Is working with a quote from Florence Duval West, as Foundational Text for *These Truths* Sculpture

“we embarked upon this river in the golden long ago/little heeding if the voyage brought us happiness or woe.”

From *The Marble Lily*, a song called “Floating Down The River.”, By Florence Duval West, 1878, Duval West was referring to the Saint Johns River.



**At the root of it
We are all severed pieces
Mending into one**

Ebony Payne-English’s Response to Florence Duval West as a part of the text for the sculpture, *These Truths*



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*These Truths,
Voices of Jacksonville*

Ebony Payne-English, Speaks About Her Foundational Text for *These Truths* Sculpture

William Pope Duval was the second governor of Florida, succeeding Andrew Jackson. In his twelve-year governorship, from 1822 to 1834, he divided Florida into four territories, established the local court system, and chose Tallahassee as the capital because of its central location. The site of Governor Duval's former mansion now houses the Carnegie Library at FAMU. He was known for his peaceful dealings with the Native Americans. Duval County, where Jacksonville is located and my hometown, is named after him. Governor Duval moved to Texas in 1848. All three of his sons were distinguished Texans: Burr Harrison Duval, Thomas Howard Duval, and John Crittenden Duval. Thomas' daughter, Florence Duval West, was a poet and before there was even a word for it, a feminist. For me, this is where my connection to Mr. Duval came to be.

I am from Jacksonville, Florida. Much like Mr. Duval, I have a strong legacy here including 2 murals erected in my honor and much like Mrs. Duval West, I am a poet/feminist with a hyphenated last name. I attended college at FAMU and spent much of my time in the Carnegie Library never knowing it to be the former home of the man my beloved Duval County was named for. My most memorable experience at Carnegie was attending a traveling exhibition of the unpublished writings and manuscripts of Zora Neale Hurston, one of the most influential authors to my career. In one of her letters, she describes in detail what it was like to be in love with a man from Jacksonville. Previous to reading that letter, I had no idea she had even lived in Jacksonville before. It was at that moment that my interest in poets and authors associated with the Greater Jacksonville area piqued.

Since I was a child, I rarely ever said I was from Jacksonville. I always said "I'm from Duval County." That is what felt most comfortable rolling from my tongue. Now that we have entered the time of the great removal debate in regards to monuments and schools named for members of the confederacy, I understand why. It was always a bit cringy to associate something I loved so much to the violent legacy of indigenous terrorism left by Andrew Jackson. Six months ago, it

occurred to me that I should probably look up the legacy of the person for whom Duval County is the namesake. I didn't want to fall into hypocrisy. When I went down that rabbit hole, the person I found in it was not William Pope Duval but instead his granddaughter, Florence and a book of poems that reminded me of my own daughter. The name of her published collection, *The Marble Lily*, bares a striking resemblance in theme to my daughter's name, Mahogany Rose. In this book published in 1878, there are 58 pages of classical poems about nature, love, disappointment, coming of age, beauty, discovery, heartbreak, life, and death. These are all overlying themes in my own collection of poems, *Secrets of Ma'at* published in 2016.



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These Truths,
Voices of Jacksonville

Love Reigns, Is working with a quote from James Weldon Johnson, as Foundational Text for *These Truths* Sculpture

“Stony the road we trod,
Bitter the chastening rod
Felt in the days when hope unborn
had died
Yet with a steady beat
Have not our weary feet
Come to the place for which our
fathers sighed?”

“We have come over a way that with
tears has been watered
We have come, treading our path through
the blood of the slaughtered
Out from the gloomy past
Till now we stand at last
Where the white gleam of our bright star
is cast”

From *Lift Ev'ry Voice and Sing*, by James Weldon Johnson, 1900



**With These Truths,
We have vowed to continue the song,
Digging deep until every verse has been sung,
We will march on,
Until victory is won.**

Love Reigns Response to James Weldon Johnson as a part of the text for the sculpture, *These Truths*



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Voices of Jacksonville*

Love Reigns, Speaks About Her Foundational Text for *These Truths* Sculpture

The foundational context I chose was a poem entitled lift every voice and sing written by James Weldon Johnson and set to music by his brother John Rosamond Johnson. Written in 1900, it is a song that later became known as the black national anthem. I chose this as a foundation for my writing for two reasons:

- 1) James Weldon Johnson made impacts on the Jacksonville community beyond his writings. His contributions are not celebrated enough.
- 2) Lift Ev'ry Voice and Sing is more than the Black National Anthem, it is a stance of freedom and liberty for ALL, especially during this time.

The stanza that I believe is important to this work we are creating says: "Stony the road we trod,
Bitter the chastening rod
Felt in the days when hope unborn had died
Yet with a steady beat
Have not our weary feet
Come to the place for which our fathers sighed?"

One thing none of us can deny, is that the road we have been on for hundreds of years in this country has not been easy. It has been filled with stones and roadblocks, yet we press on. Even in the midst of chastening, we walk with hope for a brighter day.

"We have come over a way that with tears has been watered
We have come, treading our path through the blood of the slaughtered
Out from the gloomy past
Till now we stand at last
Where the white gleam of our bright star is cast"

We have an opportunity with this work to lift our voices and sing. We have an opportunity to stand with the Jacksonville community to shed a positive light on our city, for once. It's no secret of the dark past and clouds that linger over our city. This is our chance to cast a brighter star.



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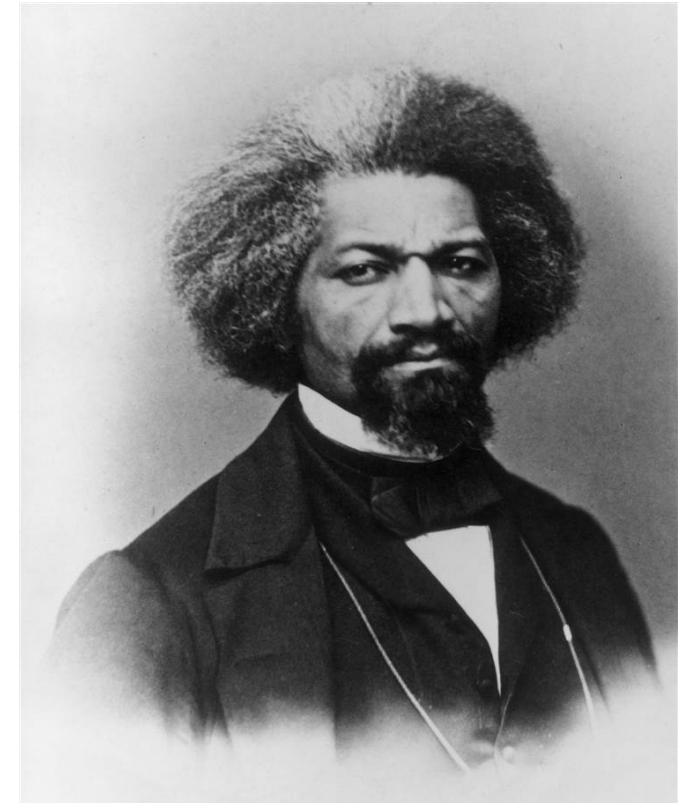
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Sohrab Homi Fracis, Is working with a quote from Frederick Douglas, as Foundational Text for *These Truths* Sculpture

“Our progress has been great, but we must not overrate it.”

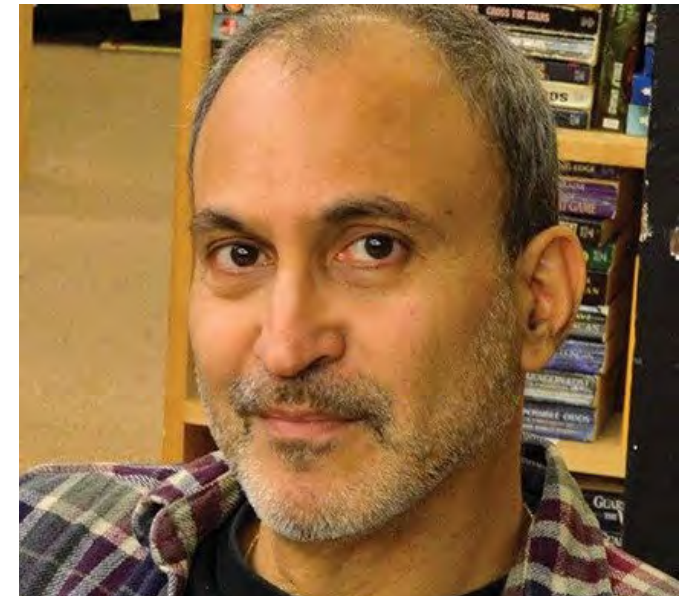
Frederick Douglass, from a speech at the 1889 Sub-Tropical Exhibition, in Jacksonville



Over a century later, he could be speaking directly to us. We have come a long way, but still have a ways to go.

“.... Blow, hurricanes, blow. We will light up again....”

*- Sohrab Homi Fracis Response to Frederick Douglass as a part of the text for the sculpture, *These Truths**



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300 W. Adams Street, Jacksonville, FL

*These Truths,
Voices of Jacksonville*

Sohrab Homi Fracis, Speaks About His Foundational Text for *These Truths* Sculpture

At the 1889 Sub-Tropical Exhibition here in Jax, the great American statesman and abolitionist Frederick Douglass spoke these words:

“Our progress has been great, but we must not overrate it.”
Frederick Douglass, from a speech at the 1889 Sub-Tropical Exhibition, in Jacksonville

Over a century later, he could be speaking directly to us. We have come a long way, but still have a ways to go.

In my novel *Go Home*, I have a scene that depicts our annual World of Nations Festival in downtown Metropolitan Park as a metaphorical gateway to our city’s more cosmopolitan future:

“At the World of Nations gate, a towering departure board reminded him of the one at [Bombay’s] Victoria Terminus. But its destinations were Kuala Lumpur, Nairobi, Warsaw, Lyon, Saint Petersburg, and Shanghai. At the ticket window, he was handed a slim book whose gold letters said Passport. Women in colored robes, head wraps, and stone necklaces stepped through a gateway to Nigeria and Ghana. The world was sprouting cornrows and dreadlocks to the amplified beat of bongos.”

The “gate” reference also makes me think of artist Cliff Garten’s design for the courthouse plaza sculpture, which could be seen as a gateway to the courthouse. Emblazoned with aspirational words, it will be an inspirational beacon for Jax folk going in and out, giving them hope and direction.

- Sohrab Homi Fracis



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Voices of Jacksonville

These Truths - voices from Jacksonville

These Truths is a Sculpture that Creates a Dignified Place, in Dialogue with the Classical Architecture of the Courthouse and Traditional Images of Justice.

The scale of the sculpture responds to the site. The texts respond to the scale of the sculpture itself. Visiting the Courthouse, can create anxiety in people involved in litigation, complaints, lawsuits etc. The Courthouse is an imposing building, the columns on its porch are 80' tall. The intention of These Truths is to bring the scale of entering the Courthouse grounds down to a more human scale. At 15' tall, just over twice the height of a person the idea is to have the sculptures welcome visitors to the Courthouse and ground them in the aspects of Jacksonville's history and the diverse voices of Jacksonville. The scale of the sculpture occupies an intermediate zone between the scales of the Courthouse, the sculpture and the pedestrian. It is a positive introduction to the Halls of Justice.



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The sculpture acts as a compliment to the classical architecture of the Courthouse, mimicking its bilateral symmetry, but improvising on its classical form with something that is freer. The scrolled ends of the sculpture on either side of the entry walk recall the Greek statue Themis, of the blindfolded woman holding a sword or scroll in one hand and the scales of justice in the other.

Security on the Courthouse Grounds

The sculptures allow for full visibility from any angle in front of the Courthouse, their narrow and transparent forms offering no hiding places and an unobstructed view for the security cameras mounted on the Courthouse.

These Truths - voices from Jacksonville

References To Classical Architecture And Sculpture

The traditional scrolled spiraling ends of the sculpture frame the entry walk to the Courthouse and take off overhead traveling back to the ground in an arc and continuing as an earthwork that defines the east and west sides of the new park. A five-line poem written through the collaboration by all five poets, that offers two positive views of justice will appear on these scrolls on the left and right sides of the entry. In these two texts the writers will speak as one voice for Jacksonville. Visitors to the courthouse pass through these poetic texts.



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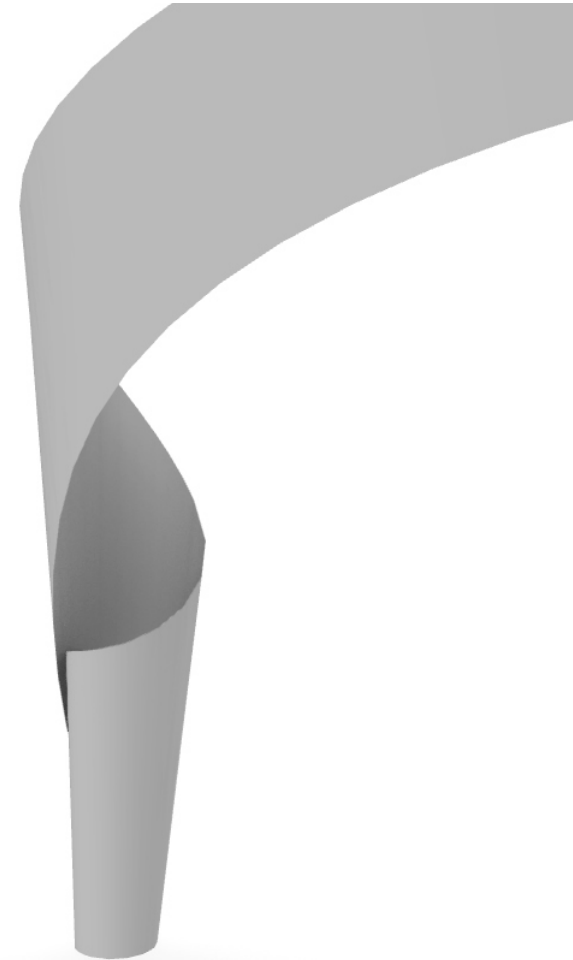
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The Scroll represents learning and knowledge, the passing of time and the extent of life. Justice demands that we continue to learn as our life unfolds.



These Truths Base Geometry
Transformation of scroll image
into sculpture



These Truth Sculpture showing
scroll with laser-cut text

These Truths - voices from Jacksonville

References To Classical Architecture And Sculpture



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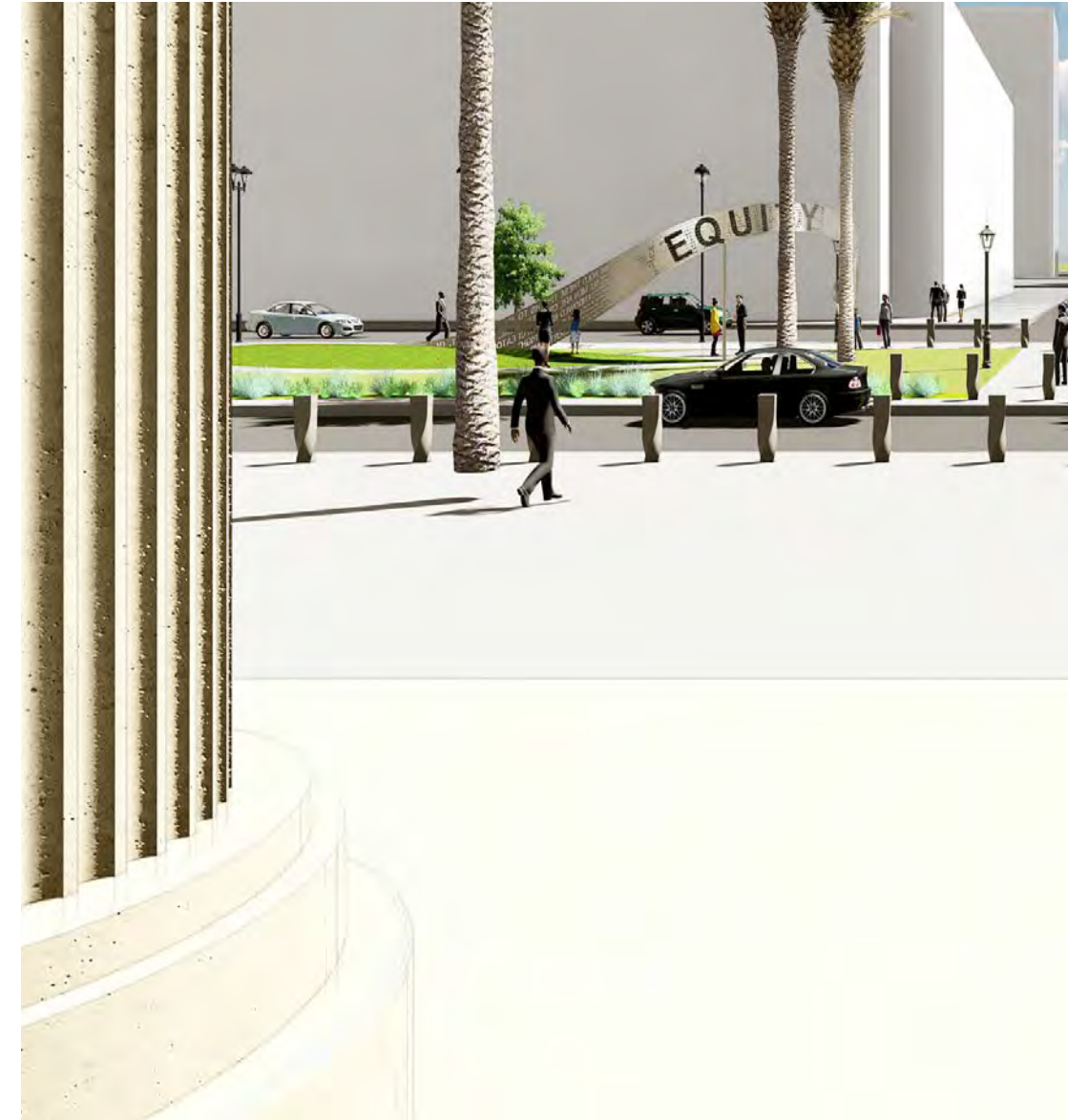
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Themis from the temple of Nemesis Rhamnous Attica signed by sculptor Chariestratos, c 300 BCE



Duval County Courthouse



***These Truths* view of sculpture from Courthouse Steps**

These Truths - voices from Jacksonville

These Truths, Sculpture: Form, Text and Materiality

The sculptures are banners or gateways on either side of the entry walk to the Courthouse. They are made of stainless steel ribbons, that are laser-cut with the texts from the writers and their historic quotations. These ribbons originate in the ground as a scroll, to the left and right of the walkway and rise to the sky, creating an archway over a length of 50' that descends back to the ground. The descent of the ribbon back to the ground is captured by a sinuous earthen berm which is a maximum of three feet tall and that moves thorough the landscape of the courthouse lawn, creating new spaces for gathering, exhibitions and break out spaces for the Courthouse staff. The center overhead portion of each ribbon is a light box 12" wide, which is illuminated from within and lights up the negative spaces of the text that is cut through the stainless steel. This part of the sculpture literally makes it an illuminated beacon for justice on the front lawn of the Courthouse. This volumetric box tapers into a single sheet of ribbon that is the scroll on the walkway/entry side of the gateway/sculpture and meets the berm on the landscape/lawn side of the gateway/sculpture. The sculpture's ribbons have two scales of text, large and small.



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Orders of Text and Their Meaning

Principles of Democracy and Justice, “The Big Text”

The largest text is 2-3’ tall and is found in the center of the ribbons in the form of these words, Justice, Freedom, Equality and Equity. They are capital block letters cut from stainless steel and sit above the surface of the banner. These letters are surfaced with a dark blue patina so they stand out from the silver of the stainless steel. Approaching the sculpture from the street and walking towards the Courthouse the word Justice is inscribed on the center of the ribbon in 2-3’ high letters on the left gateway. On the right side of the sculpture/gate the word Equality is inscribed on the center of the ribbon in 2-3’ high letters. Approaching the sculpture after leaving the Courthouse and walking towards the street the word Equity is similarly inscribed on the left side of the sculptures central ribbon and the word Freedom is inscribed on the right side of the sculptures central ribbon. These large texts can be easily seen from a distance, approaching the sculpture from the parking structure across the street, driving by in a car or standing on the Courthouse steps. We have selected these words as aspirational signifiers of what American democracy and our justice system do for Jacksonville and for the United States. These words are the overriding message about justice.



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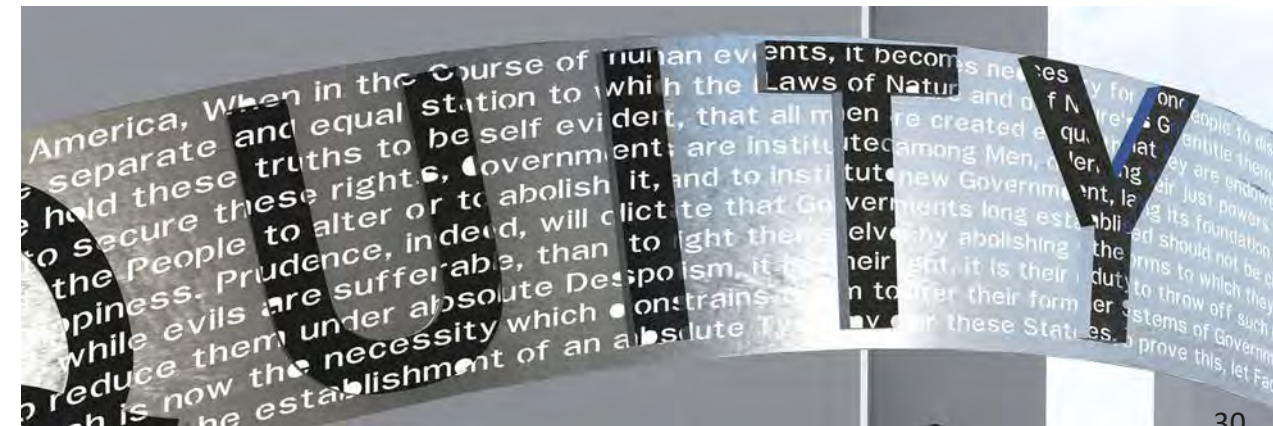
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“The Small Text”, A Poetic Response to the Principles of Justice

The smaller texts by the Jacksonville writers are inscribed in the stainless steel as laser-cut letters that are 3” to 1.5” high. These are the stories that are germane to Jacksonville and inspire Justice, Freedom, Equality and Equity. The smaller texts exist in relationship to the large demonstrative words as the poetic and human side of what the great principles that our justice system inspires in us. These poetic texts are the personal and intimate stories of the progress of social justice in Jacksonville and the course of our history and development as a nation. From Andrew Jackson to our recent reconciliation with public monuments, the writers are the voice of Jacksonville in Jacksonville’s most positive requests to answer the call of social justice.



These Truths - voices from Jacksonville

Laser Cut Stainless Steel



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Two samples of laser-cut stainless steel that will be used to build the ribbons for the two sculptures, shown in two different types of light to give range of surface effects

These Truths - voices from Jacksonville

These Truths is the Initial Form and Anchor for Developing the Landscape of the Park, Causing a Ripple Effect Across the Courthouse Lawn.



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Voices of Jacksonville

The entry sculpture that frames the Courthouse steps is the heart of the Park. Surrounded by the arc of the sculptures are paved areas for gathering and assembly, to the right and left of the entry walk to the Courthouse. When the ribbons of text rise from the scroll of stainless steel at the entry, they arc across the sky and land on a sinuous earthen berm. This three-foot high berm begins a movement through the park from the sculpture on the east and the sculpture on the west sides of the walkway, that snakes through a series of three paved and planted ellipses that increase in size and end in a large great lawn contained by two other berms, north and south. The berms serve as impromptu seating for watching events on the great lawn and flexible lawn area where people can participate in events on the paved and planted ellipses. From either side of the central walk to the Court House the entry sculptures, *These Truths* begin a movement to the east and to the western ends of the park across the courthouse lawn in a crescendo ending in large lawn at the east and west ends. The spaces created by these movements and plazas will accommodate places for gathering, sculptures by others, art exhibitions, weekend markets or break out spaces for exercise for the Courthouse staff.



Text that outlines themes of social justice reverberates through these spaces. The vocabulary of the Park that uses text as part of its form continues through the Park as paving bands that surround the elliptical plazas and walkways. The texts take of themes of democracy and social justice for generations to come.

Bordering each of the two smaller ellipses are pavilions that offer small seats and shade. When these shade structures are detailed, they would have texts cut in their ceilings that would cast shadows of projected light onto the ground.



Seating in the shade areas are concrete sculptures specifically designed to align with the vocabulary of the sinuous forms of the ribbons in *These Truths* and the twisting forms of the berms. The seats have a small profile and do not invite lingering.

These Truths - voices from Jacksonville

Seating and Bollards, Site Amenities



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A set of bollards that replace the ones in front of the central entry walk have also been designed with twisting planar forms that align with the twisting forms of the entry sculptures. As the Park develops these bollards would be deployed at the cross walk for the new road in front of the Courthouse and at drop off areas that are to be developed or where vehicles pose a security threat.



These Truths, Seating



San Fransisco, Ribbons



These Truths, Seating



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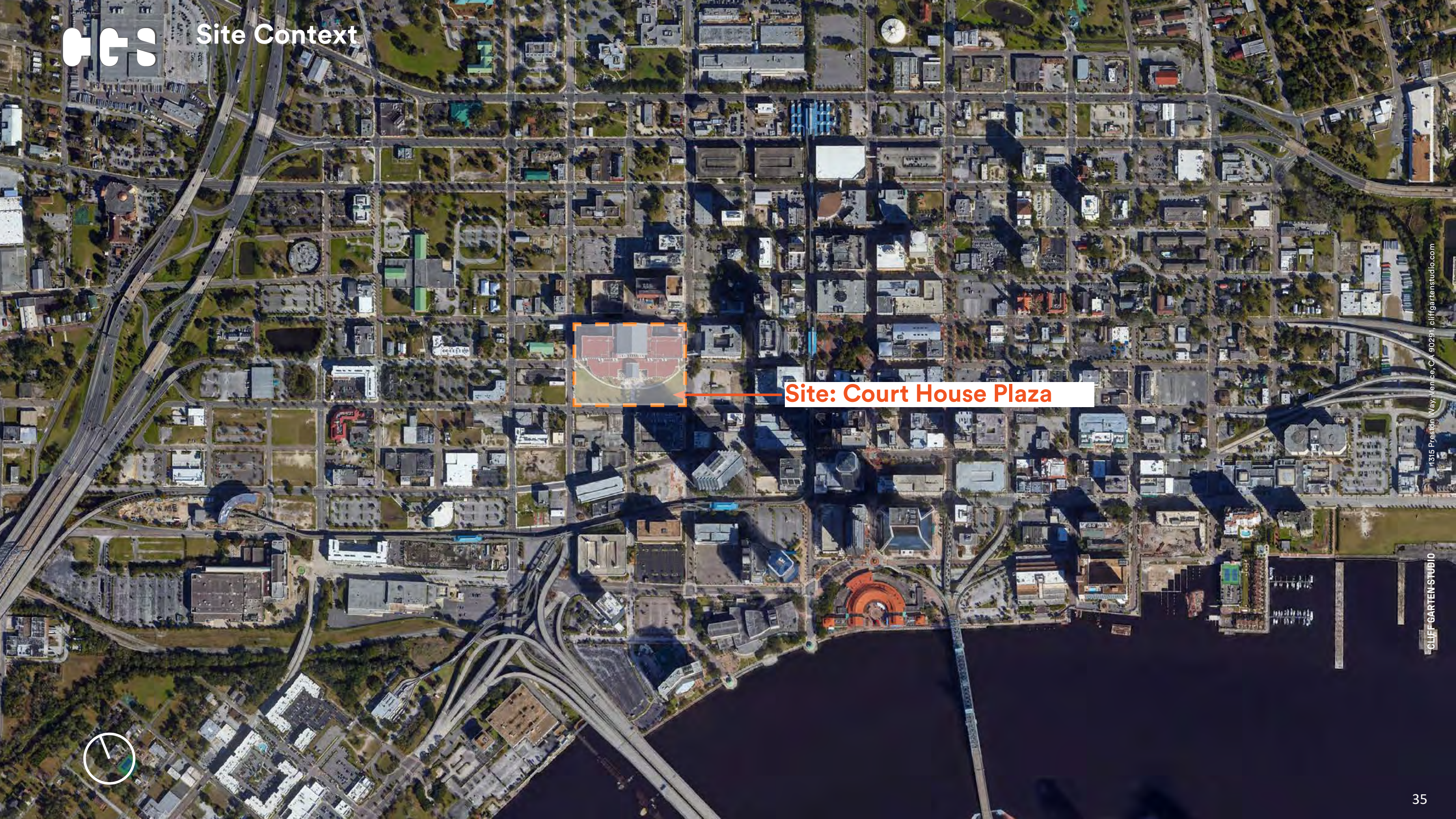
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Context, Concept and Sculpture



Site Context



Site: Court House Plaza



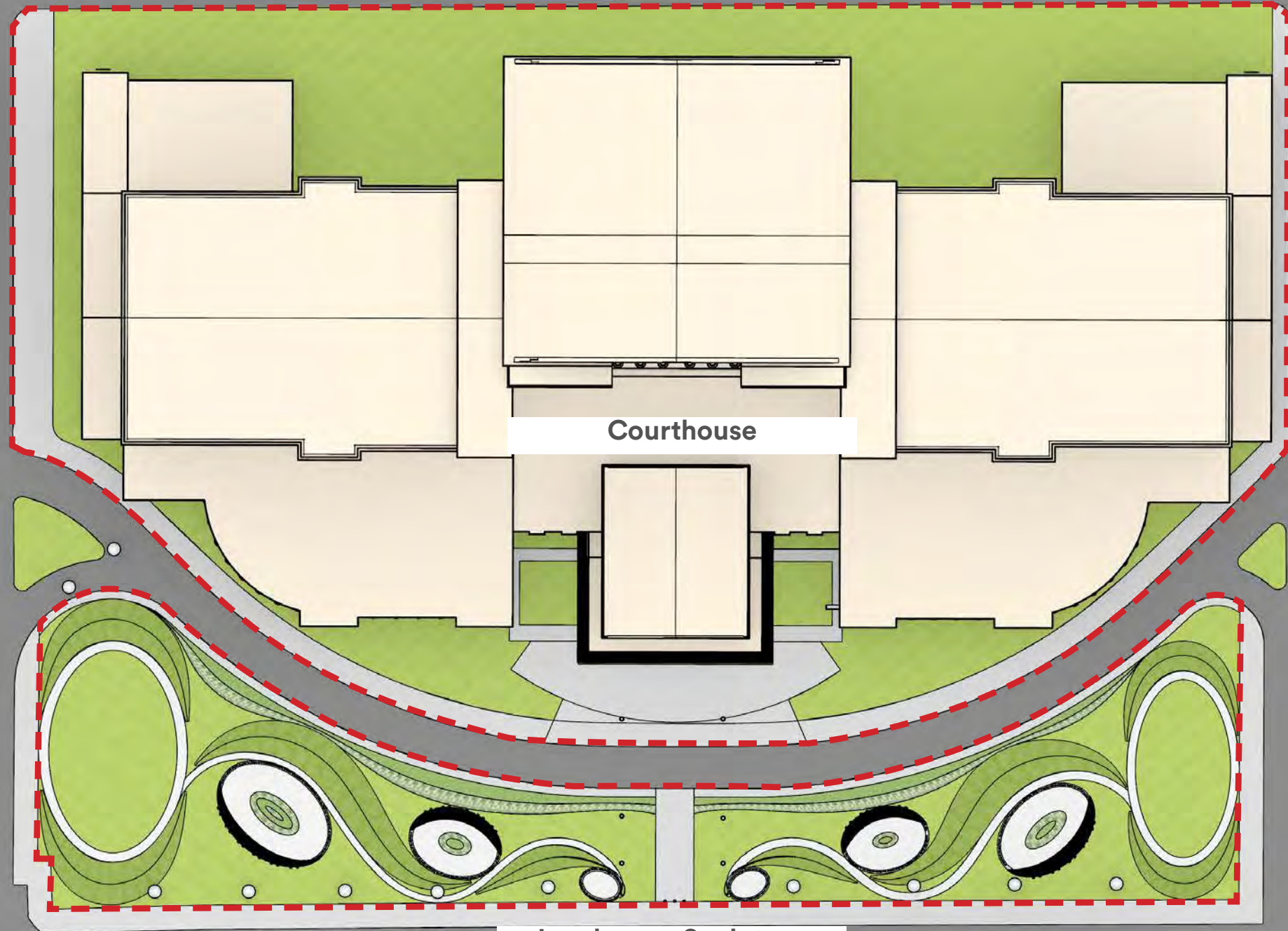


Courthouse Block Plan

East Duval St.

W. Monroe St.

Broad St.



Courthouse

Landscape Sculpture

East Adams

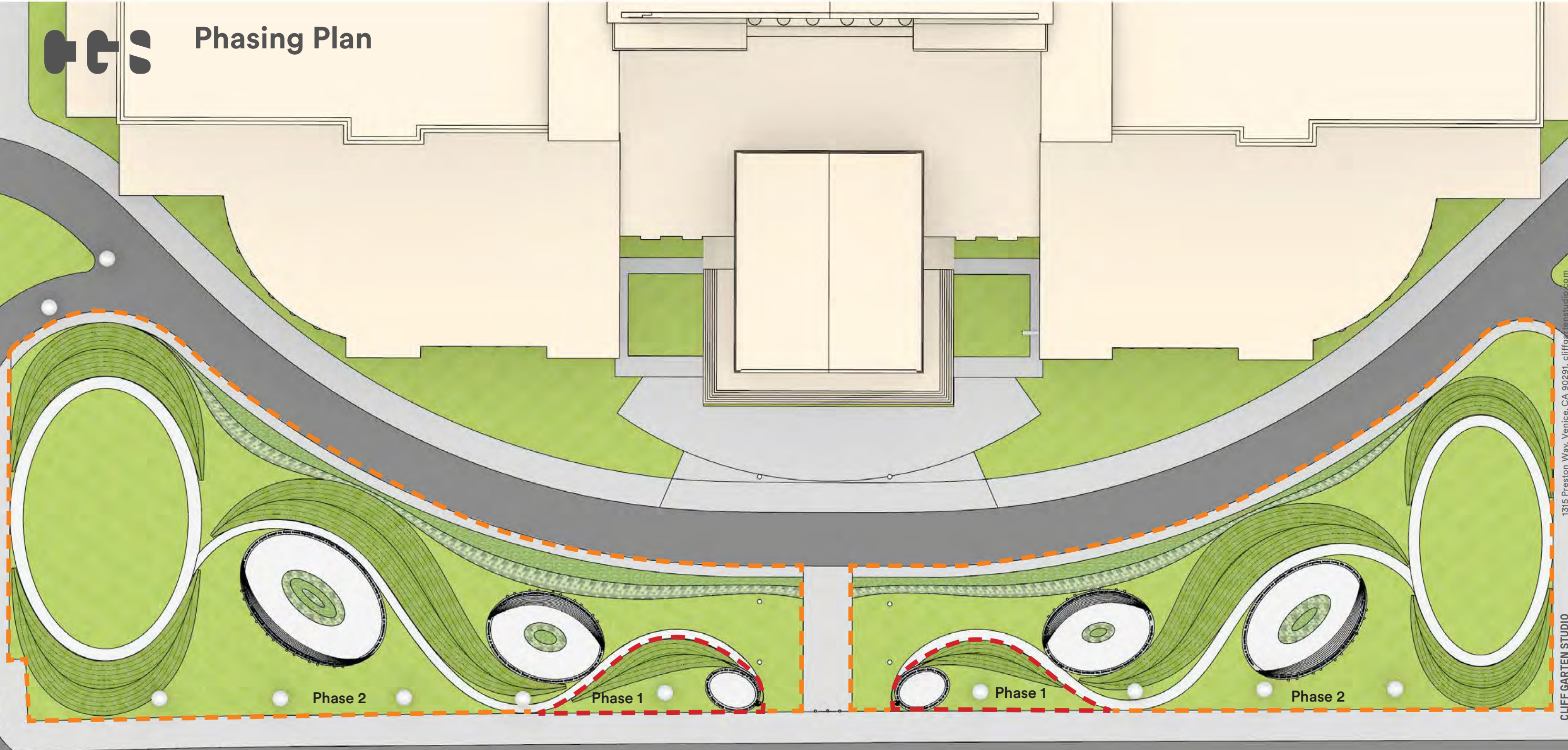
N Pearl Street

W. Monroe St.





Phasing Plan



Phase 2

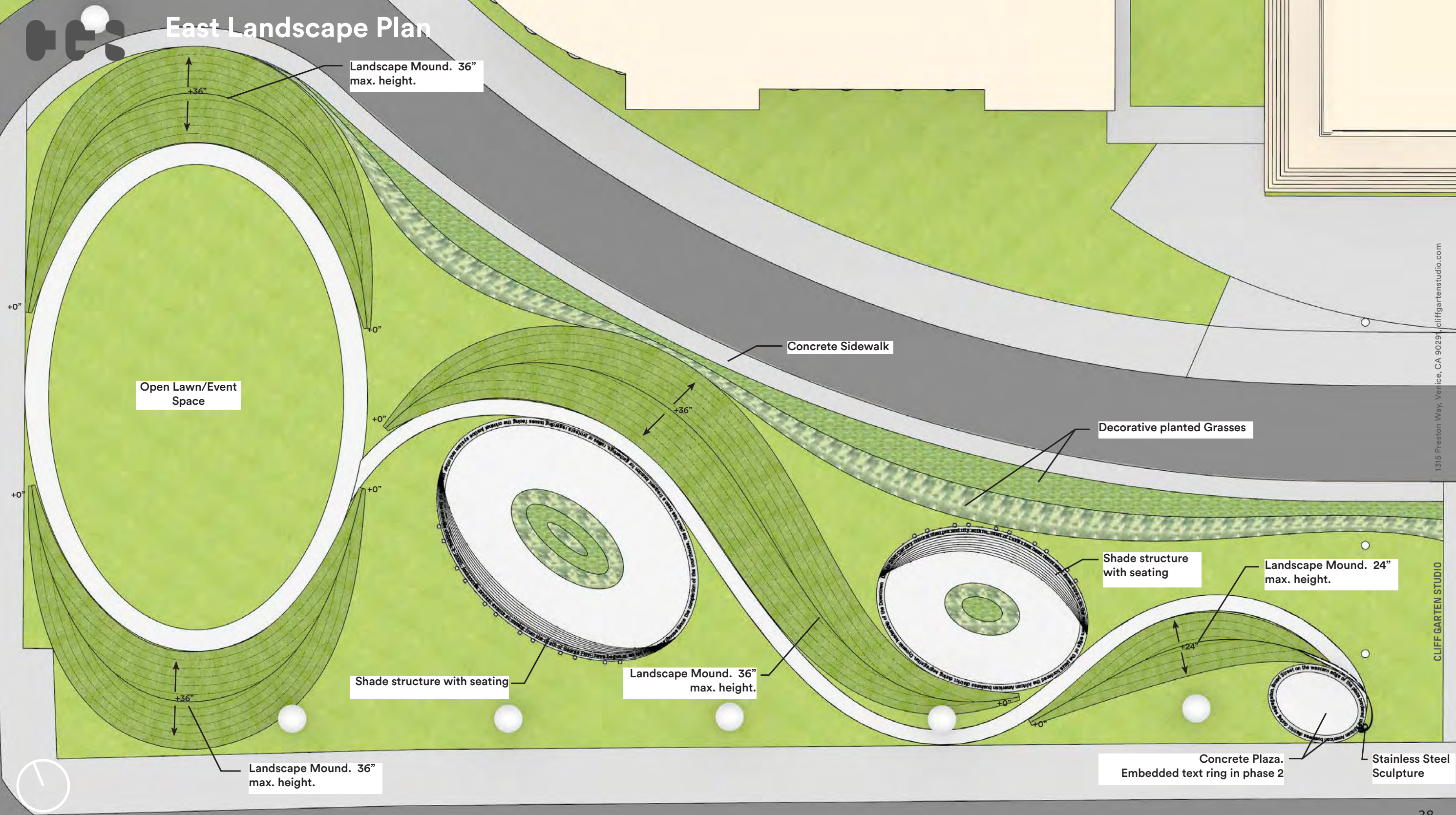
Phase 1

Phase 1

Phase 2



East Landscape Plan



Landscape Mound. 36" max. height.

Open Lawn/Event Space

Concrete Sidewalk

Decorative planted Grasses

Shade structure with seating

Landscape Mound. 24" max. height.

Shade structure with seating

Landscape Mound. 36" max. height.

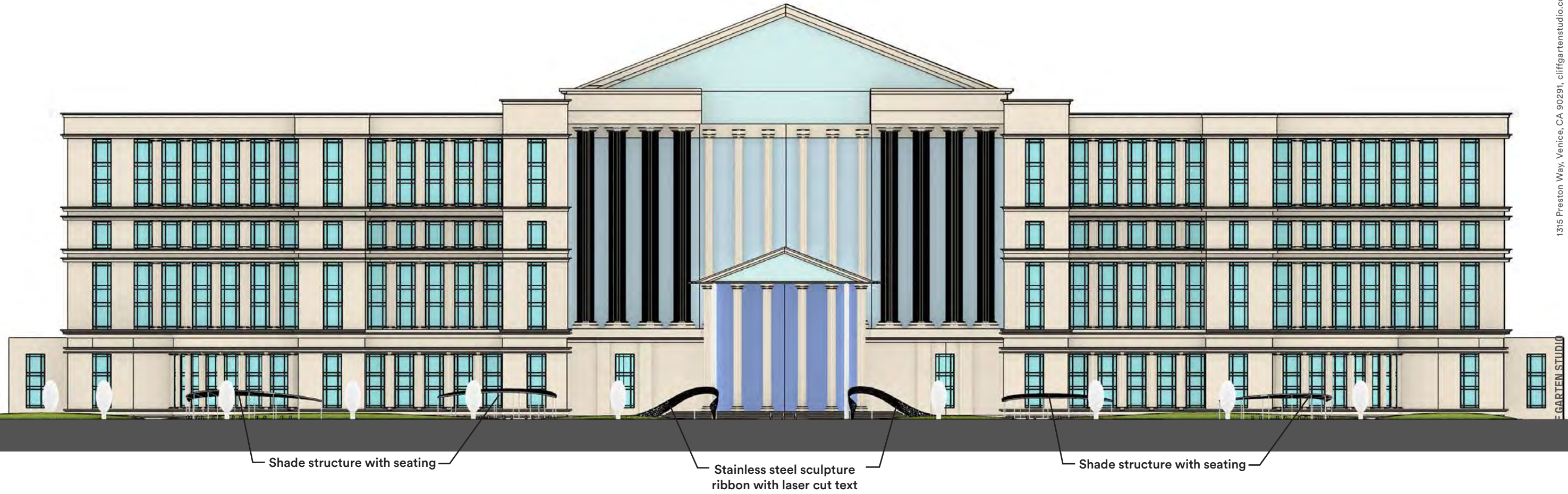
Landscape Mound. 36" max. height.

Concrete Plaza. Embedded text ring in phase 2

Stainless Steel Sculpture

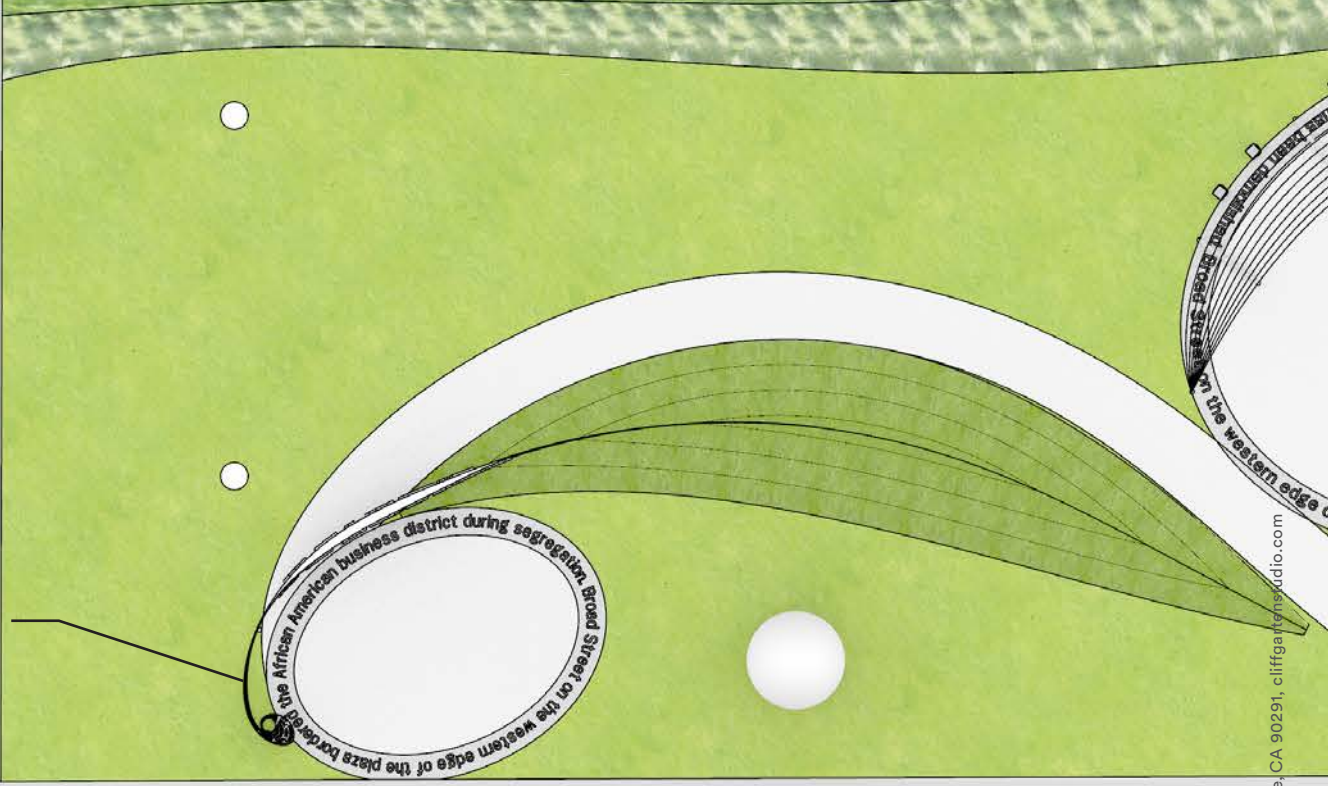
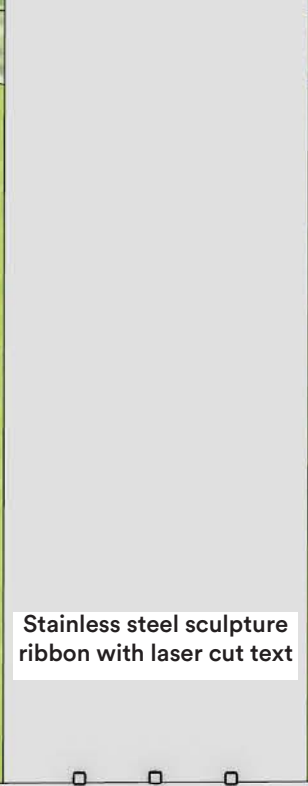
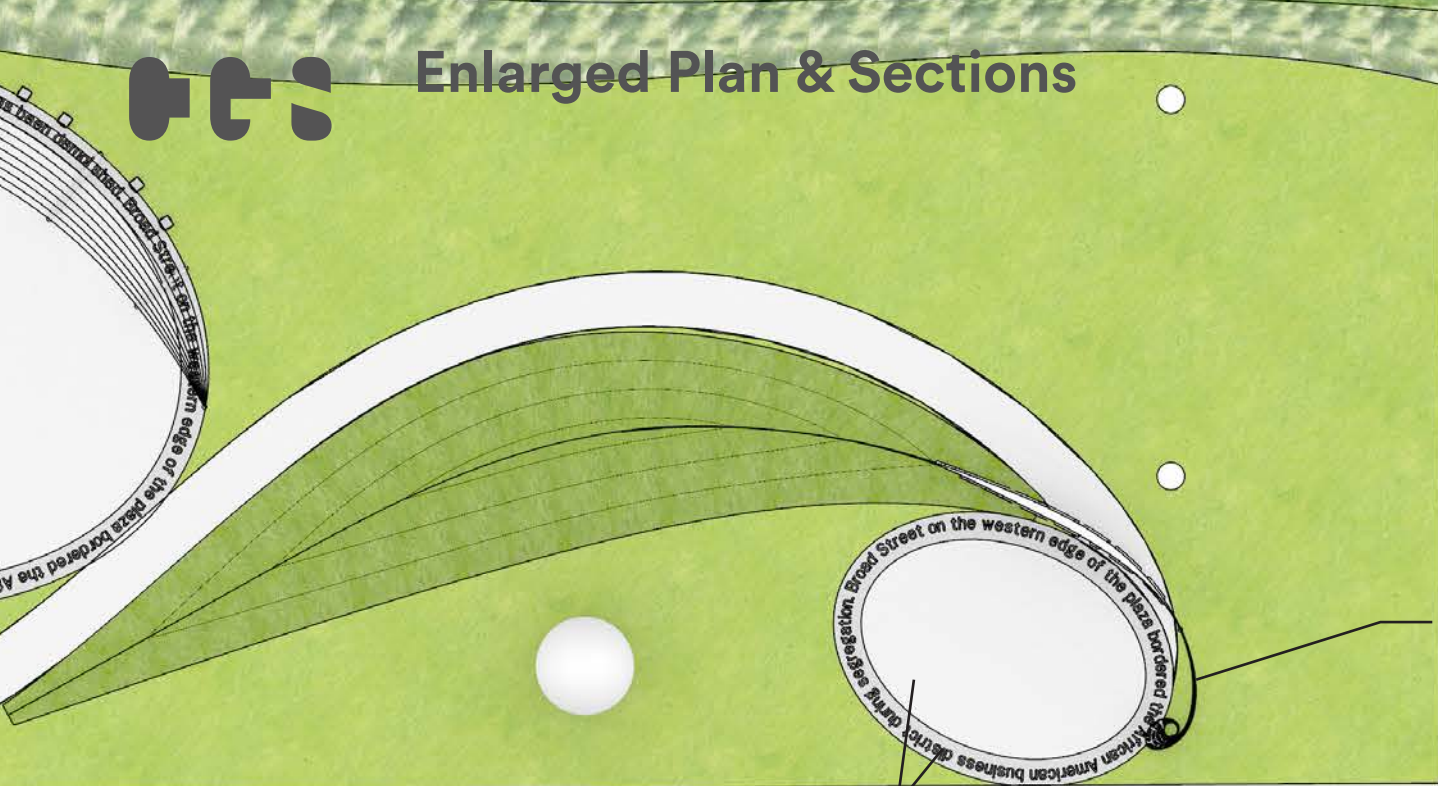


Landscape Elevation



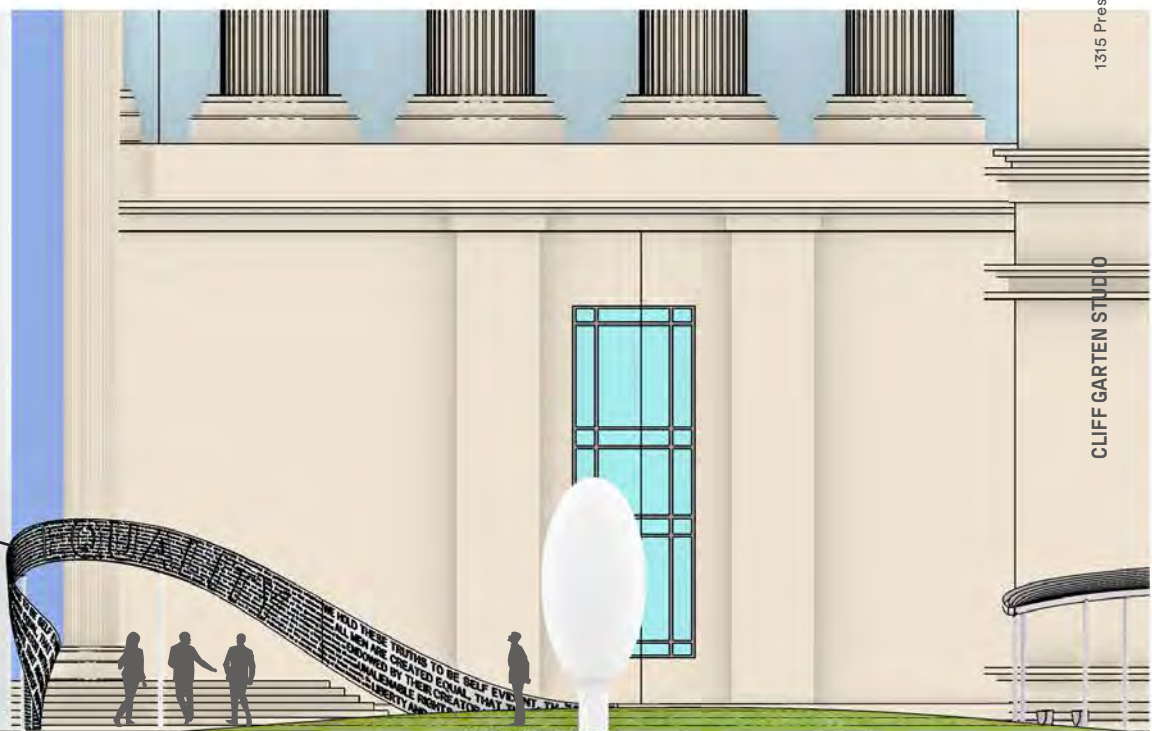
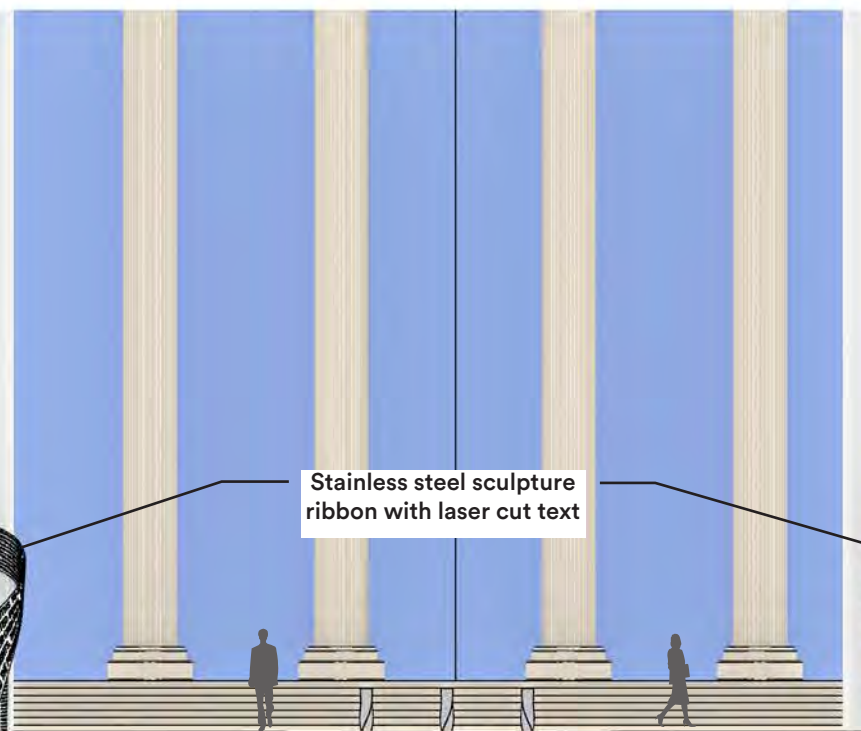
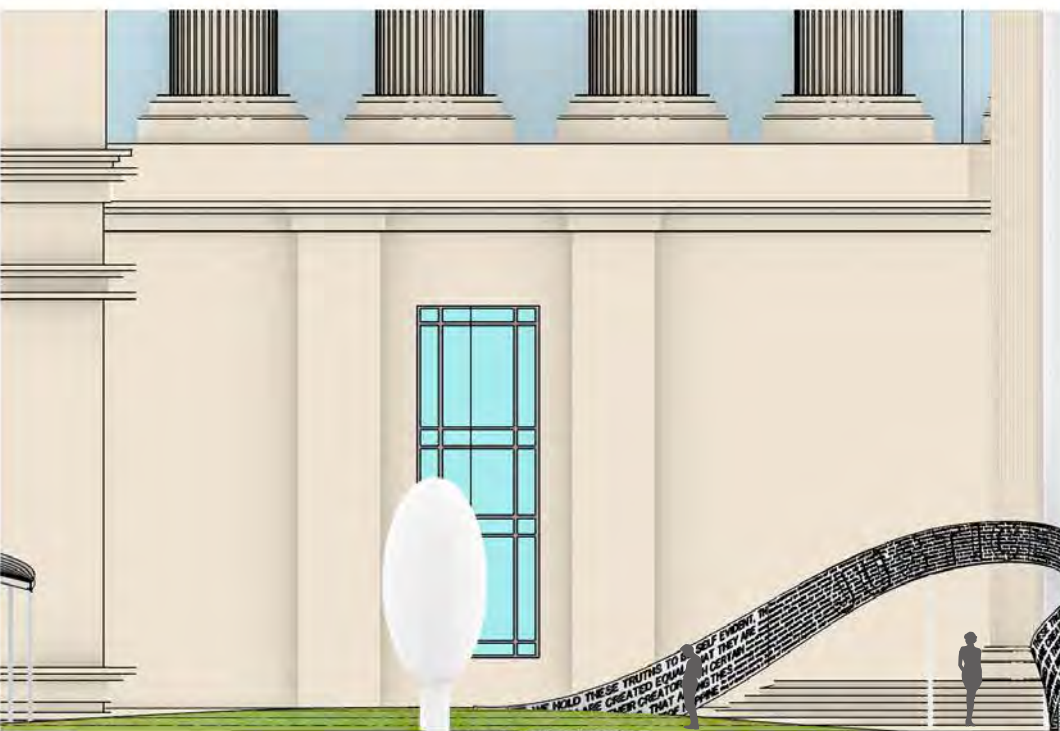


Enlarged Plan & Sections



Concrete Plaza.
Embedded text ring in phase 2

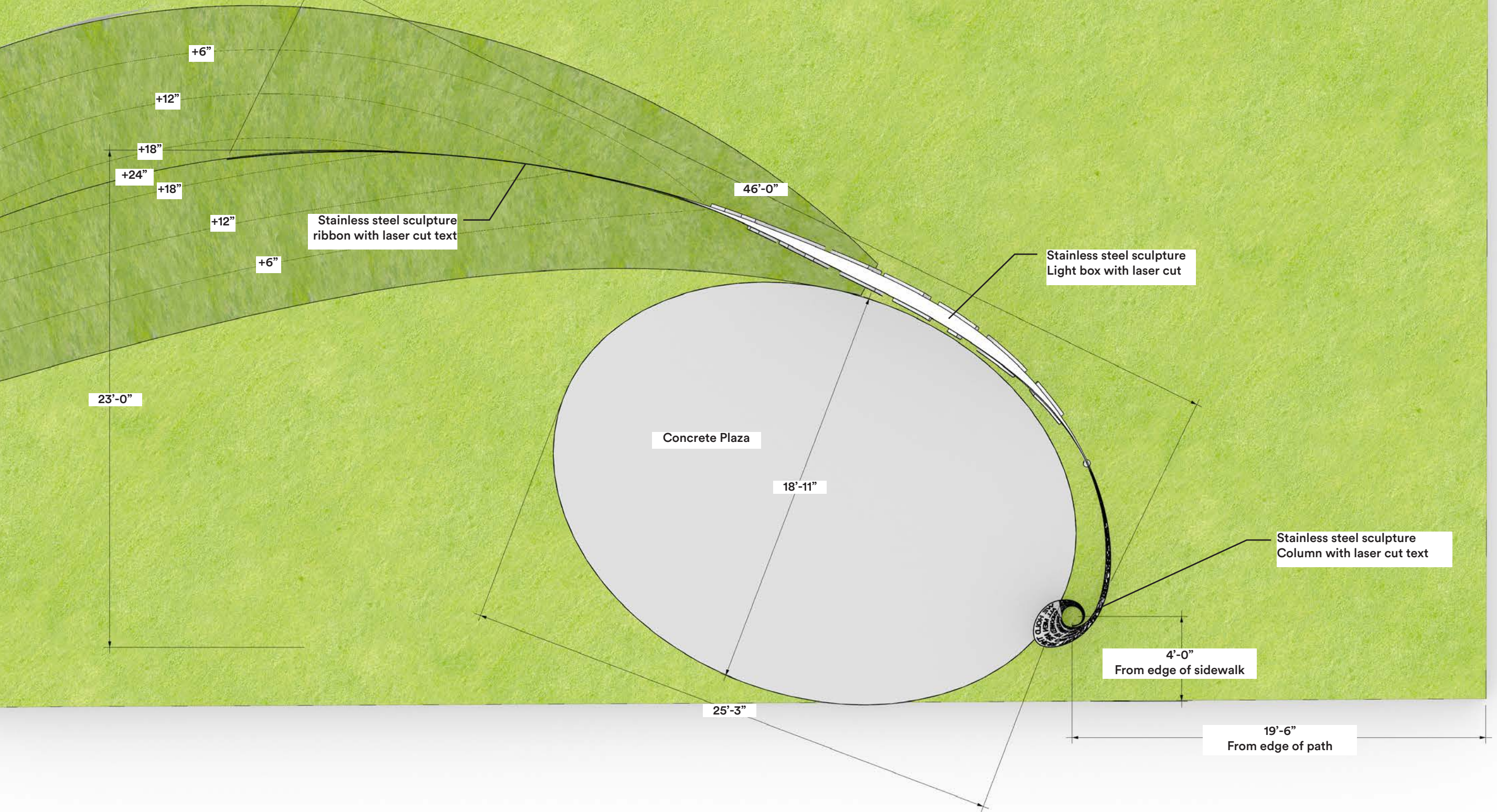
Stainless steel sculpture
ribbon with laser cut text



Stainless steel sculpture
ribbon with laser cut text

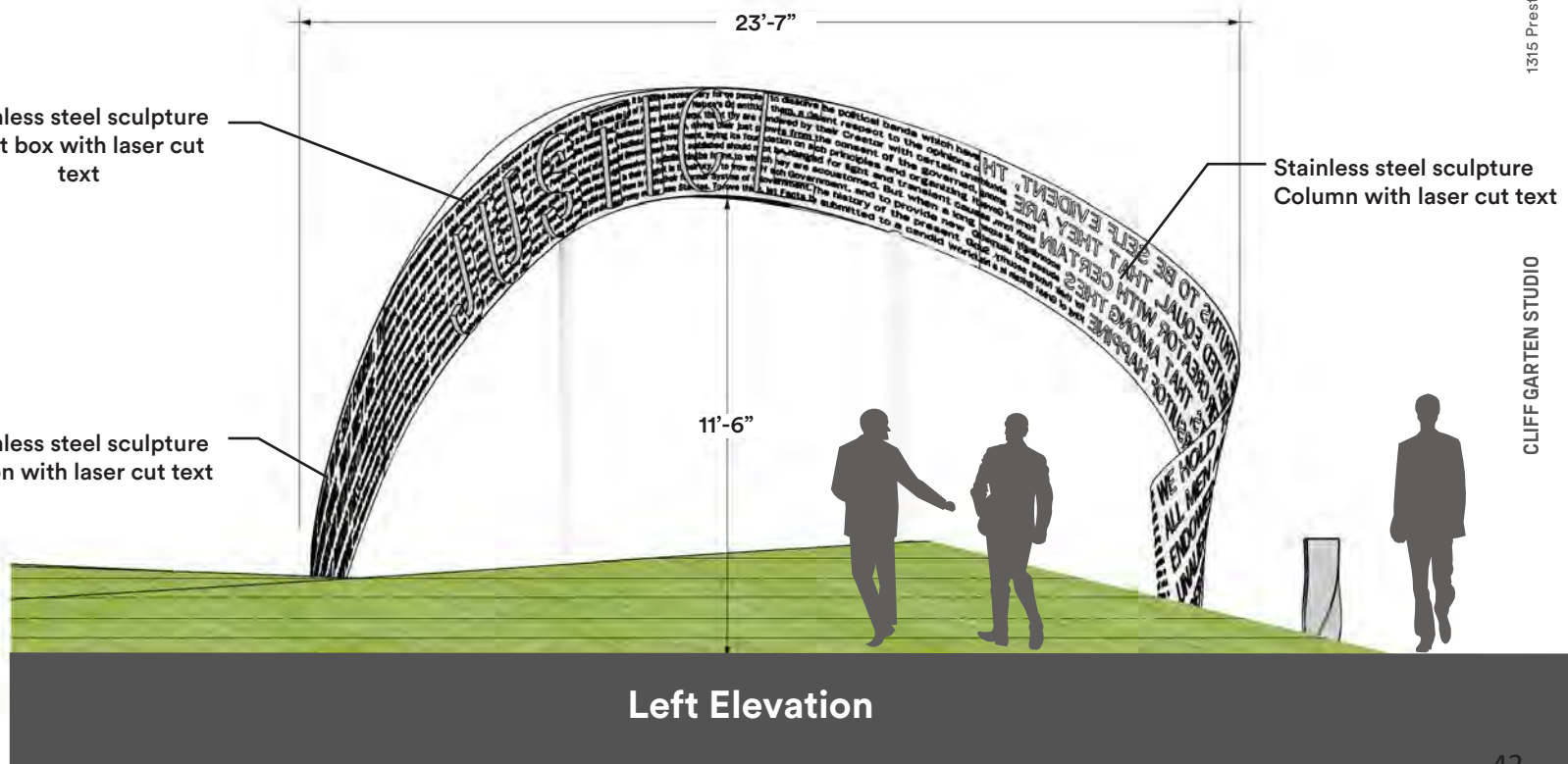
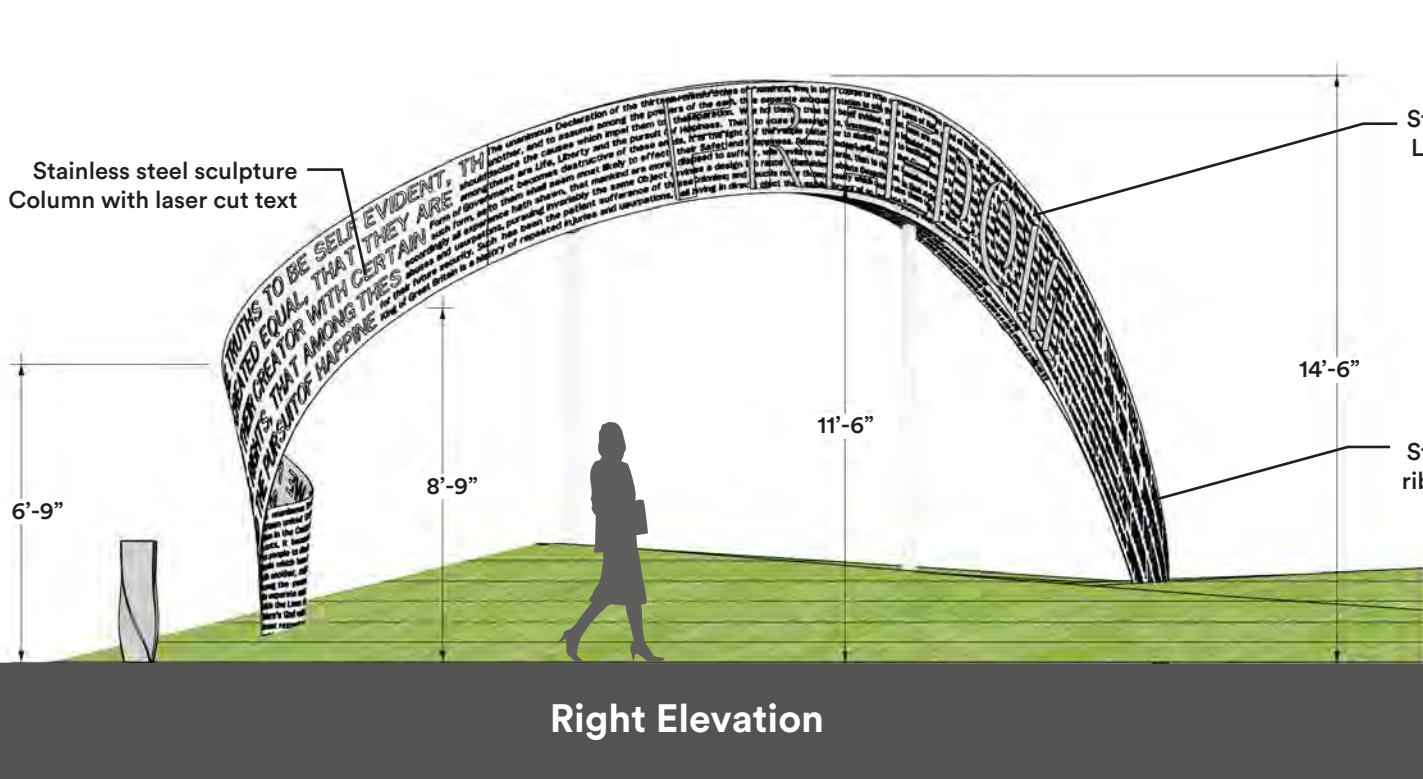
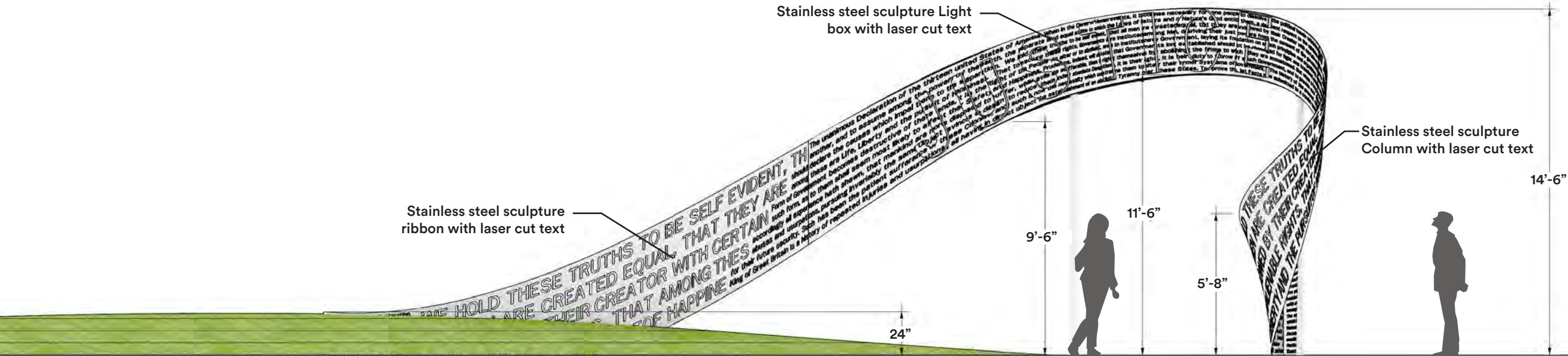


Sculpture Plan





Sculpture Elevations



A_90291, cliffgartenstudio.com

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Lighting Narrative

A Glowing Beacon for Justice, Lighting At Night

Integrated into the sculpture, the texts cut through the stainless-steel will form a beautiful texture comprised of words that are illuminated at night. The center 30' section of each sculpture where the Big Texts, Justice, Freedom, Equality and Equity are written is a light box which is illuminated from within with LED rope light. The entire ribbon of text from each side glows at night as a beacon for Justice. The beautiful quality of this light cannot be properly captured in a rendering, but my I AM A MAN sculpture gives an excellent idea of what Jacksonville's sculpture will look like.



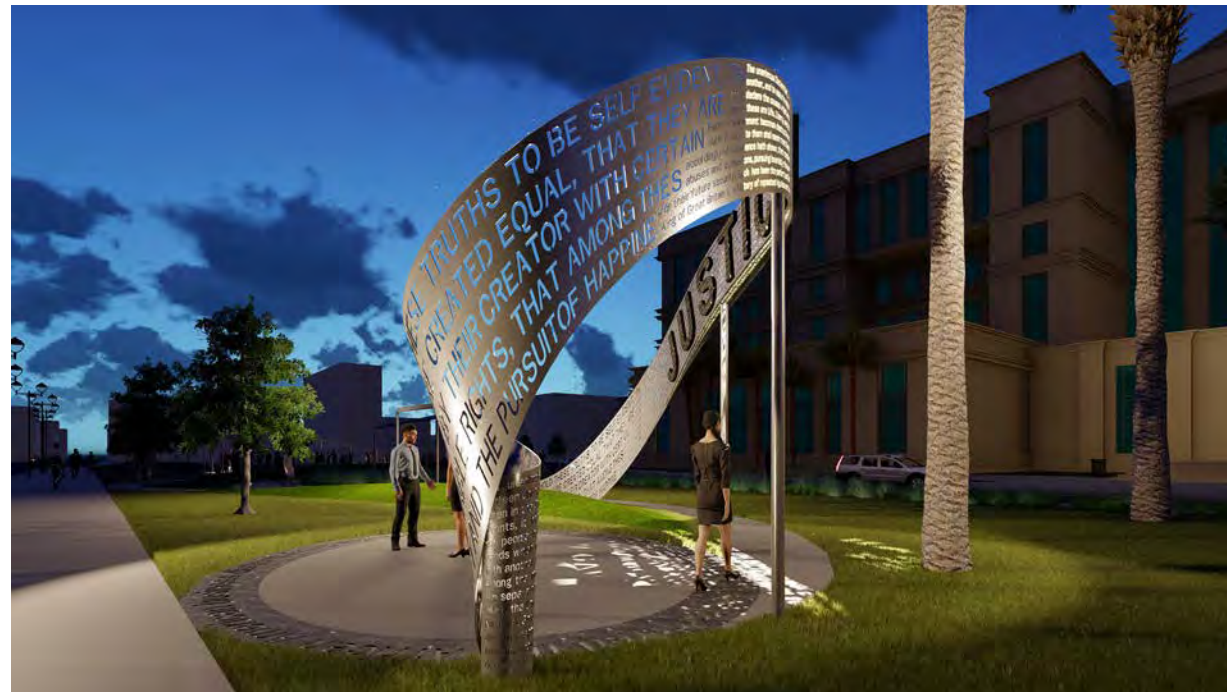
I Am A Man Sculpture



These Truths Illuminated Rendering



I Am A Man Sculpture



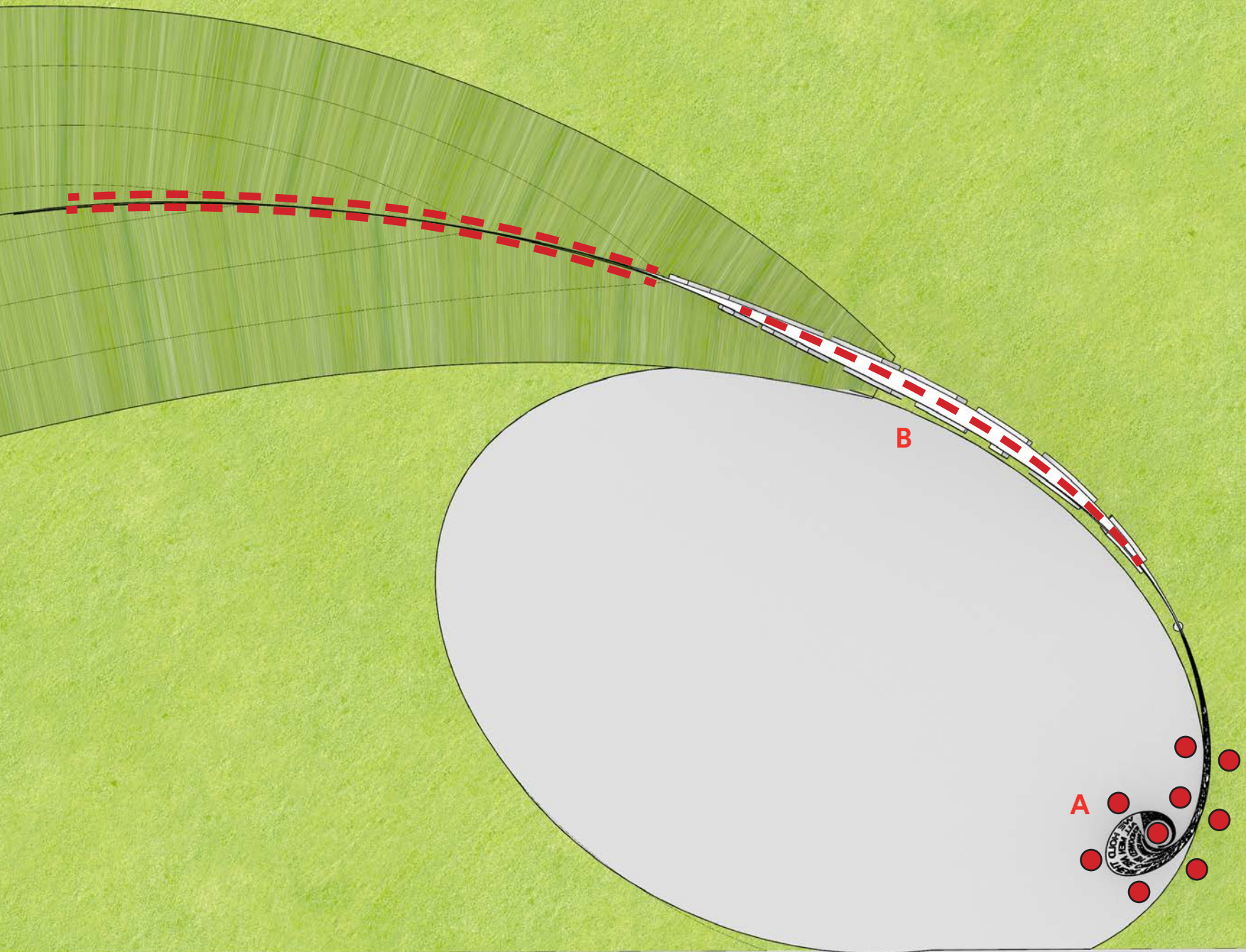
These Truths Illuminated Rendering

The column in the form of a Scroll on each side of the walkway will be illuminated with a series of in-grade LED lights that uplight the faces of the scroll as it emerges from the ground and changes into the ribbon. As the ribbon arcs across the ellipse and moves back into the ground the section that ends in the berm will be illuminated with rope light positioned in a baffle at its top.

When read by the pedestrian at night the text and surface of the sculpture have a different quality than during the day. Day and night the Sculpture's texts are a journey into the hearts and minds of Jacksonville's historic and contemporary writers. When both the right and left sides of the sculpture are illuminated at night the sculpture creates an entry gate to the Duval County Courthouse that is a beautiful image for those driving by on Adams St.



Lighting Plan



Sculpture Lighting Plan



Lighting Diagram

A TARGETTI TYPE PROJECT

KEPLERO MINI ZOOM COMPACT PROFESSIONAL INGROUND LED FIXTURE

Concept: Professional sized LED COB fully adjustable in-ground lighting fixture.

Housing: Black anodized aluminum body. Each cover fits gites.

Materials: Anodized black die-cast aluminum best side, NYC installation cover.

Trim: Stainless steel (316/316L) flat bar round or square depending ring with straight edge in. Sintered material or biotex. Features transparent Tem screen.

Optic: An auto-tilting mechanism changes shape and size zoom optic can be adjusted in both azimuth and elevation to adjust with the changing landscape. Zoom optic system with 3-axis ring locks in vertical axis according to their different positions to provide four different beam spreads: 10°, 30°, 45° and 60° beam spreads. Light beam can be adjusted 20° on the vertical plane and 350° on the horizontal plane with integral tracking system.

Mounting: Flush and semi flush installation options or optional recessed installation tube for landscape. Drive-over rated (5000N) installation channel for flush or semi flush mounting.

Driver: Integrated universal voltage PFC electronic driver compatible with waterproof PFC connector cable (100' minimum run required).

Installation: Direct burial installation possible with an anti-corrosive cable (optional) for extra durability.

Wattage: 15W

Color Temperature: 3000 K - 4000 K

CRI: 94 CRI

Lenses:

- Spot (1): 8000 K - 43.8mm
- 3000 K - 42mm
- Flood (2): 3000 K - 50mm
- 3000 K - 59.4mm
- Medium Flood (3): 4000 K - 1.33mm
- 3000 K - 75mm
- Wide Flood (4): 3000 K - 75mm
- 3000 K - 75mm

Voltage: Universal Voltage 120-277V AC 50/60Hz

IP: IP67 rated (Direct and indirect lighting)

Certifications: UL listed and Wet Location

Warranty: 5 year limited warranty.

UL LISTED

PRODUCT CODE DRIVER TYPE WATTAGE COLOR TEMP. TERM & INSTALLATION

KPL-18 18W 120-277V AC 15W 3000K 5 Year Limited

KPL-18 18W 120-277V AC 15W 4000K 5 Year Limited

Views:

B INSPIRE V4 OUTDOOR RGB LED TAPE LIGHT

Description

The Inspire V4 Outdoor RGB LED Tape Light merges a durable design with improved versatility. Utilizing an all-new water-tight pin connector system, a stronger silicone injected tube coating, and longer run lengths, the Inspire V4 Outdoor RGB will provide an easy installation and outstanding color to your outdoor application.

Specifications

Colors Available	RGB	Light Distribution	120°
Power Consumption	3.8 Watts/Foot	LED Chip	SMD 2835
Input Voltage	24V DC	Dimming	PWM using an RGB Controller
Cut Length	4 Inches	Mounting	Rubber Outdoor Channel
Max Run Length	25 Feet	Roll Lengths	5 Feet, 15 Feet, & 25 Feet
Coating	Silicone Injected Tube	Certifications	cULus Listed
Circuit Board Color	Black	Dimensions LxWxH	[Reel Length] x 9/16" x 3/16"
LEDs Per Foot	18	Operating Temp.	-22°F to 140°F (-30°C to 60°C)
Connector	Inspire V4 Outdoor Water-Tight Pin Connector (1-Foot Leads on Each End)	Environment	Outdoor, Wet IP67
Lamp Life	50,000 Hours	Warranty	5 Year Limited

Lighting Data

RGB

LUMENS/FT up to 94

EFFICACY (lm/W) 25

*Please note this value is an estimation, as color and light output are not accurately measured in a laboratory. Actual values will vary color to color.

Ordering Information

PART #	REEL LENGTH	COLOR TEMP.
V4-OUT-RGB-BLK-5	5 Feet	RGB
V4-OUT-RGB-BLK-15	15 Feet	RGB
V4-OUT-RGB-BLK-25	25 Feet	RGB

Each end of the Inspire V4 Outdoor includes a 1-foot, pre-wired lead to connect to the Hardware Connector.

Fixture Specs

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JUSTICE

Tail

Our Ancestors demand we stand
In the gaping holes of history
Where our roots use to be;
Our unity is fruitful and fierce—
It is a secret garden
Where the tree of life grows.

Foyer

JUSTICE is an oak with many
branches and a shelter for all.
JUSTICE is a mighty
river that denies no one
its waters. JUSTICE is what we
promised ourselves.

Lightbox "JUSTICE"

- ◆ Because These Truths we hold self-evident, thus must Equity in Justice remain.
- ◆ Were not our forefathers rebels of monarchy? If our country 'tis of thee, sweet land of liberty, then honor seekers of America's dream.
- ◆ Since rivers outlast nations, since land cares not what name we call it, must not These Truths transcend flags, ideologies, and factions?
- ◆ Is this land worthy of our trust? Truth shall sing freedom songs; make wrongs right, shine light across dead pastures.
- ◆ Let the river wash us. Let the river cleanse us. Let the river heal us. With Justice.

Back porch

Johnnie Mae Chappell received no—
Edward Lycurgus received no—
Benjamin Hart received no—
Justice. That dread debt
Falls incumbent upon us.

Spiral

THOSE WHO CARE TO KNOW WILL COPE AND GROW TOGETHER
FORMING A MORE PERFECT UNION IN THE AFTERMATH
OF OUR WEATHERED PAST - TETHERED ONE TO ANOTHER BY
LOVE AND SERVICE OF COUNTRY - THESE SELF-EVIDENT TRUTHS
THESE UNALIENABLE RIGHTS - LIFE, LIBERTY, AND THE
PURSUIT OF HAPPINESS

EQUALITY

Scroll

A land not quite yours or mine, still
somehow ours. At the root of it, we
are all severed pieces, mending into
one. We are hands that till. Hands
that sew. Hands that weld; that rock the
cradle. What our Ancestors wanted:
We not just live, but live free.

Foyer

Unequal feels like a brown bag
TOSSED ON CITY CURBS
filled with worthless jumble
AS IF TRASH FOR NEXT TUESDAY
bits of broken colored glass
A MOSIAC OF BRAVE PEOPLE

Lightbox

- ◆ We hold These Truths. And we will not let go. That all are equal. Until we all are.
- ◆ Our legacy is a porcelain cup, brim-filled with atrocities and lovers of liberation.
- ◆ Equality is difficult to demand when cries have gone unanswered for so long.
- ◆ No longer can we pledge allegiance to oaths of justice that choke liberty out of citizens.
- ◆ In These Truths, we can resurrect the hope we once believed in, flows freely.

Back Porch

As sea cows graze at
San Juan's knees, and the
Cosmos radiates beyond
Stars, why not us, why not we?
Body to body, many races are like
Creatures, rivers, and skies.

Tail

We the People in order to secure
Blessings of liberty to ourselves and
Our posterity: first, immigrant,
Enslaved, free, incarcerated—
We the People.



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EQUITY

Foyer

Time brings equity to all.
So does our last breath.
So should mercy.
Stranger, friend: look at us together!

Light Box

- ◆ Not all who wander are lost. Not all that is found is meant to be kept.
- ◆ How does a system cope with possessing a power that is only effective when shared?
- ◆ Liberation has never been equally yoked, so freedom ain't free.
- ◆ Do not wish for another's shoes if you've not yet learned to appreciate your own feet.
- ◆ When WORDS and DEEDS meet, there is EQUITY.

Back Porch

Like petals on a magnolia
Not one the same as another
as another
Yet all are equal together
The fragrance of equity

FREEDOM

Foyer

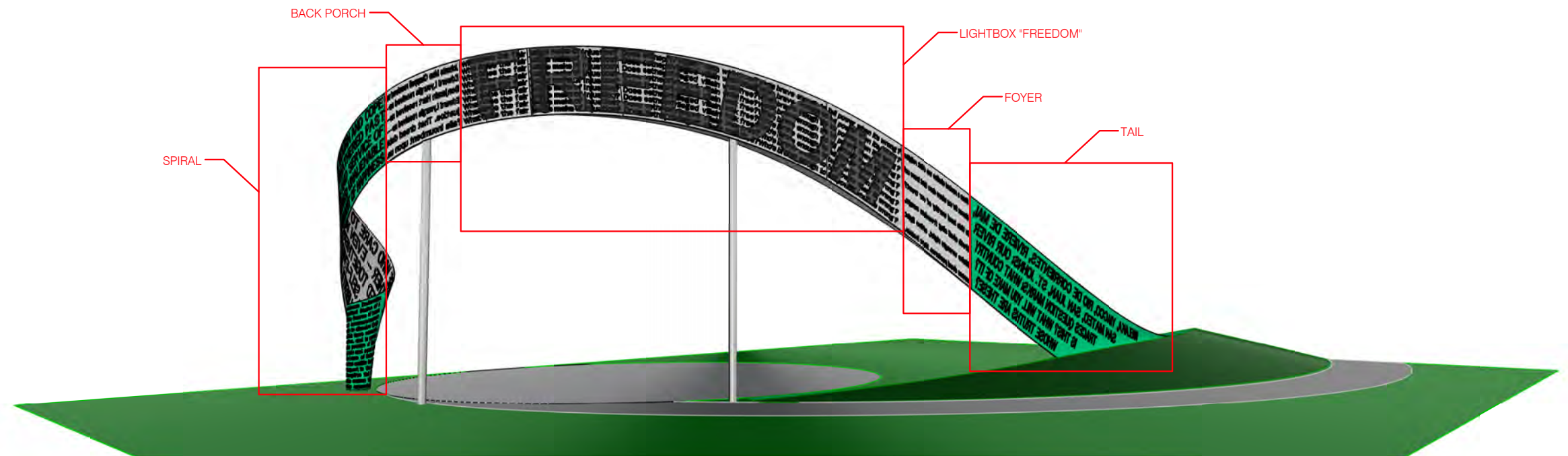
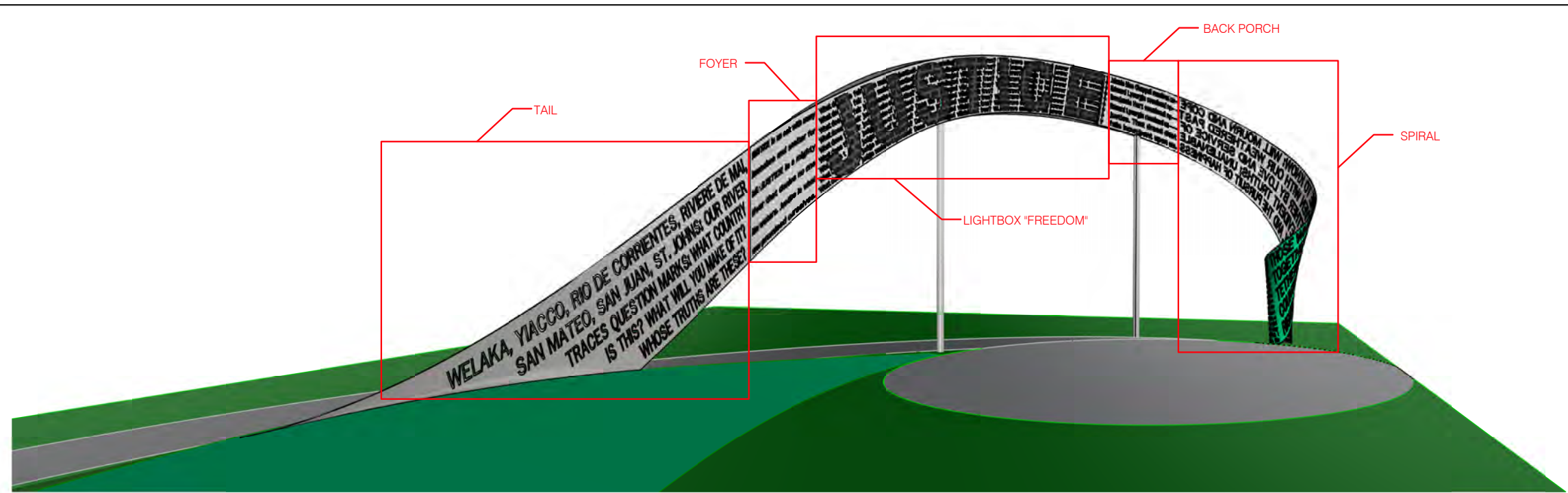
The caged bird sings to remind herself of being a bird
To remind herself of wings and wind and when she was free
Nobody knows how we will learn to be birds again
But we breathe deep, open our beaks, and fly

Lightbox

- ◆ We walk a desert with thirst for freedom, not the trick of the mirage, but for faith of a song and wildflowers on a mesa.
- ◆ When it comes down to it, what are we waiting for? How will we know when freedom arrives?
- ◆ Music is freedom. Let singing tell These Truths. Some songs arise from joy. Others ensure survival. Let freedom sing!
- ◆ The same dusty ground can yield flowers or tumbleweeds. The same land can yield freedom or deny it.

Back porch

Water bird adrift, drowning. Presumed dead,
Crane in the crests spies two beacons
ahead. The one of the world
tunes itself to the star.
The other truth keeps burning.



Cliff Garten Studio	1315 Preston Way	project:	JACKSONVILLE TEXT LAYOUT	sheet:
310.392.2060 TEL	Venice	USA	TEXT LOCATIONS	1.0
	California	90291		



CLIFF GARTEN STUDIO

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Venice, CA 90291
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*These Truths,
Voices of Jacksonville*

Renderings



View 1 - Day



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View 1 - Night



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CLIFF GARTEN STUDIO



View 3 - Night





View 4 - Day



...SE TRUTHS TO BE SELF EVIDENT, TH
...CREATED EQUAL, THAT THEY ARE
...THEIR CREATOR WITH CERTAIN
...RIGHTS, THAT AMONG THE
...THE PURSUIT OF HAPPINE

... JUSTICE

... UN...
... BEEN...
... IN THE...
... EVENTS, IT...
... ARE PEOPLE...
... MEN... WHILE...
... WITH... AND...
... AMONG THE...
... THE SEPAR...
... WHICH THE...
... NATURE'S...
... DESIGN...
... MANKIND...
... DECLARE...



View 4 - Night





View 5





View 6 - Day



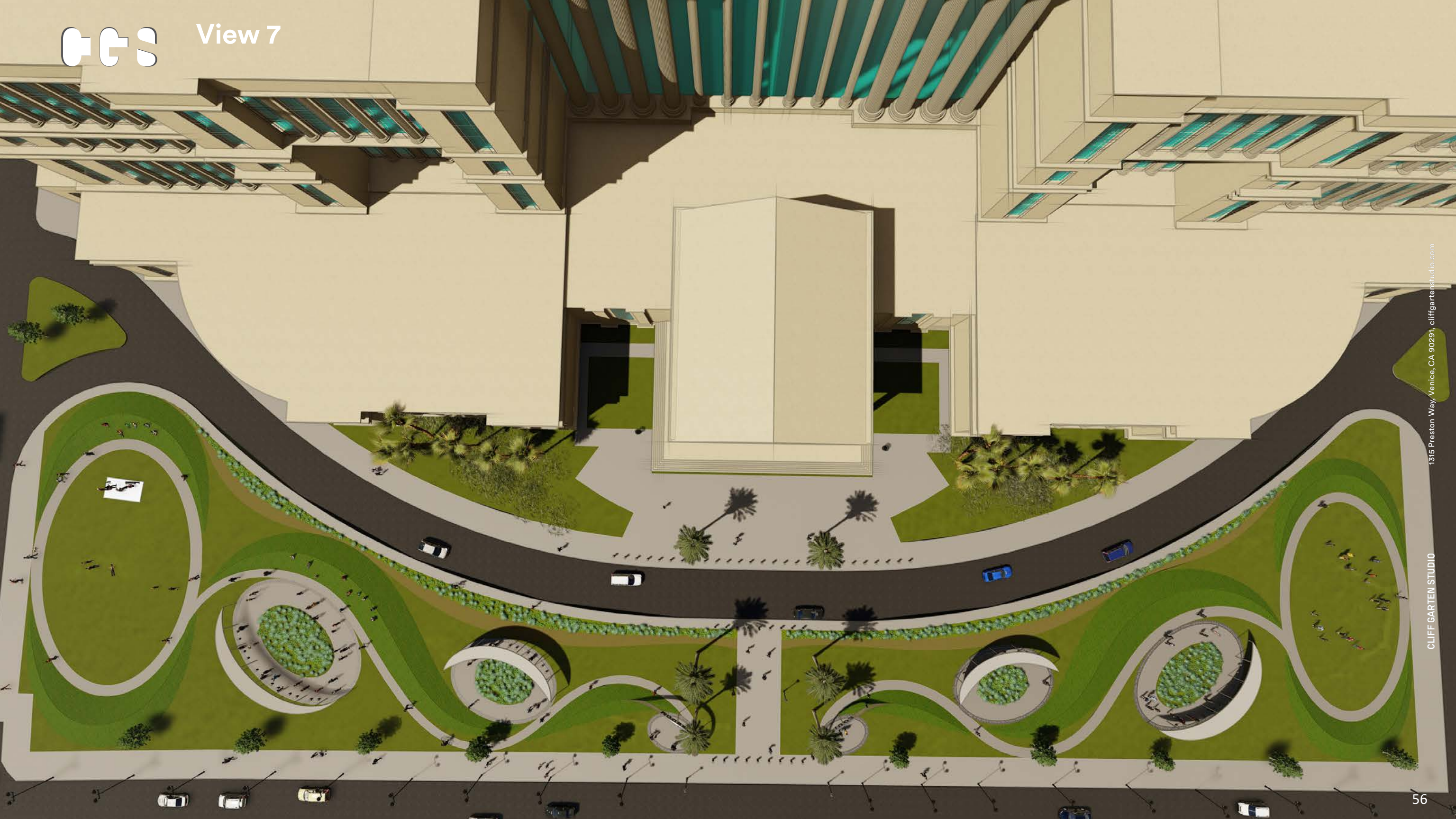


View Night





View 7





1100 Peachtree Walk, Atlanta, GA 30309 | Jiff Gatten Studio



View 8 - Night





Cliff Garten Studio

Cliff Garten Studio



View 10





View 11





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View 14



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WE HOLD THESE TRUTHS TO BE SELF EVIDENT THAT ALL MEN ARE CREATED EQUAL AND ENDOURED WITH CERTAIN UNALIENABLE RIGHTS TO LIFE LIBERTY AND THE PURSUIT OF HAPPINESS

THE AFRICAN

... unanimous Declaration of the thirteen united States of America. In the Course of the Revolution it becomes necessary to dissolve the political bands which have connected us with Great Britain, and to assume among the powers of the earth the separate and equal station to which the Laws of Nature and of Nature's God entitle them. In respect to these external relations it requires that the separation of the colonies from Great Britain be acknowledged.

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View 19



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View 20







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View 23













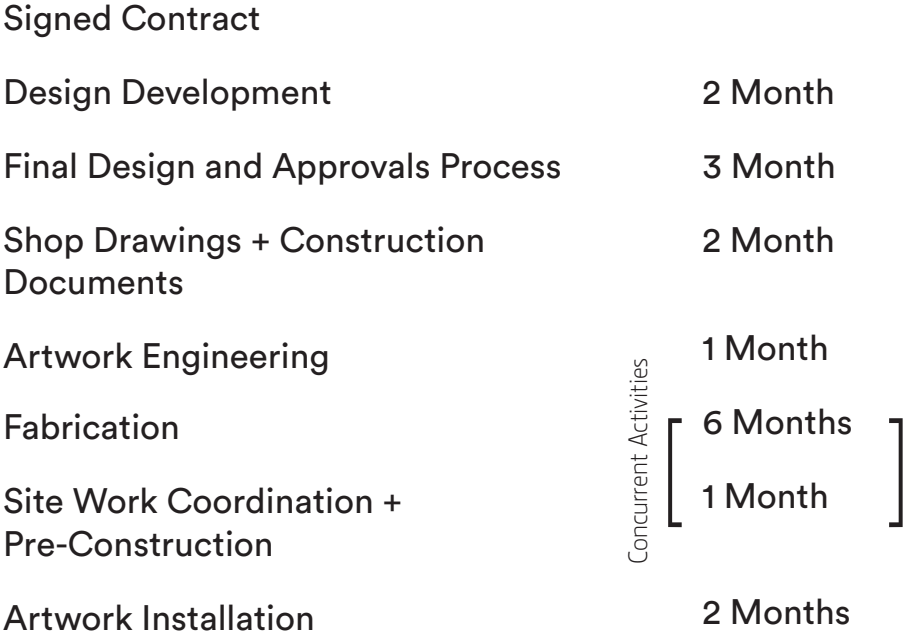
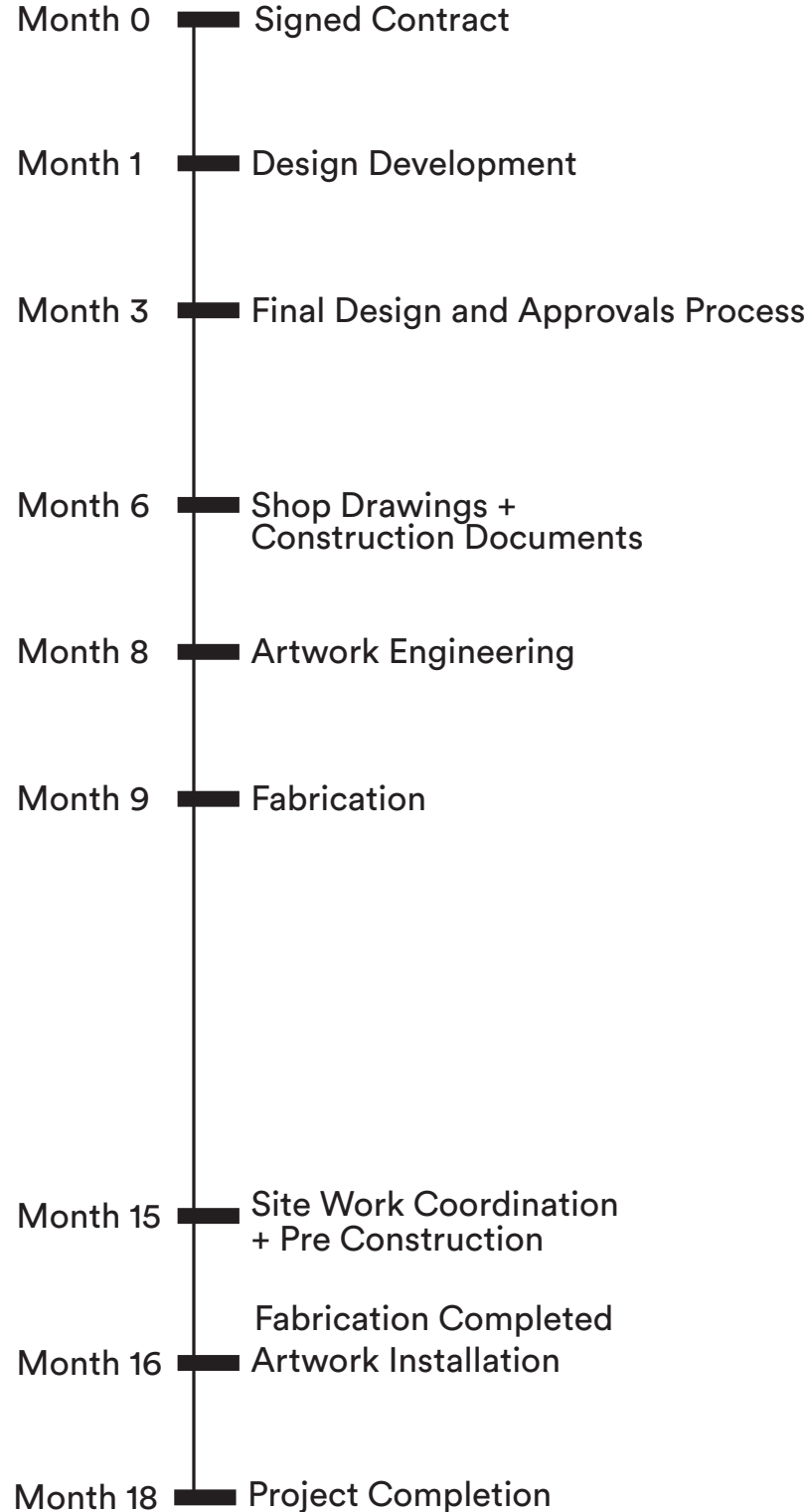
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Schedule & Budget

Duval County Courthouse Plaza Schedule



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*Time-line is dependent on construction schedule and approvals process.

Duval County Courthouse Sculpture Budget

	No.	Unit Cost Internal	Total Price Internal	% Mark Up Internal	Total Mark Up	Unit Cost	Cost
Sculptures							
Total Fabrication and installation of 2 stainless steel sculptures. Including shipping and 2 trips to the site	1	\$220,000.00	\$220,000.00	0.20	\$44,000.00	\$264,000.00	\$264,000.00
Sales Tax	8%	\$180,000.00					\$13,500.00
Total Sculpture Fabrication and Installation			\$220,000.00		\$44,000.00		\$277,500.00
Footings and Site work							
Installation of footings for 2 sculpture screens.	2	\$5,000.00	\$10,000.00	0.00	\$0.00	\$5,000.00	\$10,000.00
Grass Mounds, (For 2 grass mounds) includes fill and seed	1600	\$4.00	\$6,400.00	0.00	\$0.00	\$4.00	\$6,400.00
Concrete Pad (For 2 Pads) includes compacting and grading	300	\$15.00	\$4,500.00	0.00	\$0.00	\$15.00	\$4,500.00
Sandplast band with lithochrom text (for 2 pads)	220	\$35.00	\$7,700.00	0.00	\$0.00	\$35.00	\$7,700.00
Total Sculpture Fabrication and Installation			\$20,900.00		\$0.00		\$20,900.00
LED Light Fixtures (changes to discuss)							
Lineal LED strip lighting, including all jumper cables connectors and drivers	110	\$30.00	\$3,300.00			\$3,300.00	\$3,300.00
Targettie Uplight	18	\$660.00	\$11,880.00			\$11,880.00	\$11,880.00
Sub-Total Cost Electrical Fixtures and Equipment							\$15,180.00
Tax 10.25%	10.25%						\$1,555.95
Shipping 10%							\$1,518.00
Total Tax and Shipping							\$3,073.95
Electrical Installation	1	\$8,000.00	\$8,000.00			\$8,000.00	\$8,000.00
Total Sculpture Lighting and Installation			\$23,180.00		\$0.00		\$44,507.90
Engineering Fees							
Civil Engineering	1	\$2,500.00	\$2,500.00	0.00	\$0.00	\$2,500.00	\$2,500.00
Electrical Engineering	1	\$4,000.00	\$4,000.00	0.00	\$0.00	\$4,000.00	\$4,000.00
Structural Engineering for Sculpture	1	\$3,500.00	\$3,500.00	0.00	\$0.00	\$3,500.00	\$3,500.00
Total Engineering					\$0.00		\$10,000.00
Text Research and Preparation							
Co Editors Fees	2	\$4,000.00					\$8,000.00
Poet and Writer's Fees	5	\$1,250.00					\$6,250.00
Total Text Research and Preparation					\$14,250.00		\$14,250.00
Miscellaneous							
Insurance on work until installation, studio overhead							\$1,000.00
Travel (includes foundry visits in Salt Lake, Utah and travel to Jacksonville)							\$4,000.00
Total Miscellaneous					\$5,000.00		\$5,000.00
Artist Fee							
Artist Fee	20%				\$100,000.00		\$100,000.00
Sub-Total Project Costs					\$149,000.00		\$472,157.90
Contingency	6%						\$27,842.10
Total Project Budget \$500,000.00							\$500,000.00



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Duval County Courthouse Landscape Budget



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Landscape				
General Site Work				
Clearing, and grubbing with haul off	26,310.35	sf	\$2.00	\$52,620.69
General Site Fill and Grading	13,955.51	cubic ft	\$3.00	\$41,866.54
Top Soil and Landscape Grading for planting	6,637.97	sf	\$2.00	\$13,275.94
Fine Grading	27,095.60	sf	\$3.00	\$81,286.79
Total Clearing, Excavation, Fill and Fine Grading				\$189,049.97
Site Paving				
Concrete Path and great ellipse ring walk	7,035.00	sf	\$10.00	\$70,350.00
Concrete Plaza Paving	6,105.08	sf	\$10.00	\$61,050.83
Concrete Plaza Paving Text	1,247.18	sf	\$35.00	\$43,651.32
Total Decomposed Granite				\$175,052.15
Paving Sub Slabs				
Sub Slab, Excavate and Backfill for Paving				
Concrete Path and great ellipse ring walk	7,035.00	sf	\$6.00	\$42,210.00
Concrete Plaza Paving	6,603.74	sf	\$6.00	\$39,622.46
Total Sub Slab, Excavate and Backfill				\$81,832.46
Concrete Foundations / Footings				
Foundations Granite Sculptures Excavate and Backfill				
Concrete Twist Seats - Footings	40.00	per	\$5,000.00	\$200,000.00
Concrete Bollard Footings	20.00	per	\$5,000.00	\$100,000.00
Total Foundations Granite Sculptures Excavate and Backfill				\$300,000.00
Ground Cover, Berm and Seed				
Oranamental Grasses	6,637.97	sf	\$8.00	\$53,103.78
Landscape Berm and Seed	13,955.51	sf	\$8.00	\$111,644.11
Total Landscape Berm and Sod				\$164,747.89
Irrigation				
Site Irrigation for soft scape netfim or spray?	20,593.49	sf	\$4.50	\$92,670.69
Total Site Irrigation				\$92,670.69

Budget Continued

Total Site Irrigation				\$92,670.69
Shade Canopies				
Pre Fabricated Stainless Steel Custom Shade Canopies	4.00	\$	100,000.00	\$400,000.00
Shade Canopies Instalation	4.00	\$	5,000.00	\$20,000.00
Shade Canopies Shipping	4.00	\$	2,500.00	\$10,000.00
Total Shade Canopies				\$430,000.00
Site Furnashings				
Pre-Cast Concrete Twist Seating	40.00	per	\$2,000.00	\$80,000.00
Bollards	20.00	per	\$2,500.00	\$50,000.00
Total Site Irrigation				\$130,000.00
Sub Total for Landscape:				\$1,563,353.16
Landscape Services and Fees				
Artist Fee Landscape Sculpture, 20% of Landscape Budget, 20%	10%			\$156,335.32
Landscape Architect Services (contract Attachment H)	6%			\$93,801.19
Electrical Engineering (CGS will provide Fixture Specs for Loading)	2%			\$31,267.06



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Maintenance and Warranty

Maintenance, Installation and Warranty

As public artists we understand that maintenance is one of our client's primary concerns. What good is a beautiful sculpture if it cannot be maintained? Our goal is to establish an elegant image that takes as little maintenance as possible. Sound maintenance procedures begin with good decisions on materials and structure. We do not work with materials that are not low maintenance. Metal Arts Foundry in Utah have fabricated our sculptures for 20 years. We employ a high level of craft in fabrication of the sculptures and build things to last. The LED lighting we use is low voltage and low energy consumption. Once the installation is complete, a detailed maintenance manual will be provided.

Sculpture

The structure and parts of the sculpture referred to here, are detailed on page 46.

Medium/Materials: *These Truths* consists of 2 stainless steel gateway sculptures made from 1/4" laser cut stainless steel sheet metal. The 2 sculptures are mirrors of each other flanking the entry way to the courthouse becoming the impetus of the landscape design. The laser cut stainless steel will be rolled and fabricated in sections to be shipped to the site. Each section will begin and end at a mounting post to facilitate the ease of installation while keeping each prefabricated assembly a closed and protected unit.

Each of the two sculptures is comprised of 3 sections. The sculpture rises out the landscape mound on one end as a single sheet of laser cut Stainless steel. Once the single sheet rises up 8'-0" in the air the sculpture begins to widen becoming a thickened box that can conceal light fixtures and operate as a light box. The light box spans roughly 15' before tapering back down into a single screen that is then rolled into a coil spiraling back down to its support footing.

The landscape screens are made of 304L stainless steel. The pattern is laser cut from the sheet. The sculptures have been finished with a maroon Scotch Brite pad number 7447. It is not necessary to apply a lacquer finish, as when the stainless steel is cleaned with 77 Cleaner and Passivator Spray and washed

(see maintenance below) the original finish will return. If the surface is damaged or scratched the scratches can be buffed out. We do not recommend a graffiti coating or clear lacquer for stainless steel as the Passivator Cleaner works better directly on the stainless steel itself. Touching the sculptures will not change the surface.

Maintenance

For routine maintenance the sculptures should be washed and cleaned using using 77 Plus Passivator Cleaner and Rust Remover citrus Spray. This is a non toxic cleaner that we have used for a decade to clean our stainless steel sculptures with great success. The sculptures should be cleaned once after the first year. During this first year there will be a one time tarnish of surficial iron. After this is removed the frequency of cleaning should be established by your conservation program and assessment to environmental conditions. Should there be any issues with the sculpture contact Cliff Garten Studio or Metal Arts Foundry for maintenance questions.

Installation

Maintenance of your sculptures begins with sound and controlled fabrication methods. We consult with a metallurgist to ensure that our fabrication procedures for stainless steel and concrete are the highest standards for the industry. Before fabrication begins the shop areas where the material is stored or fabricated are cleaned so they are free of mild steel debris or iron bearing dust. Surface rusting of stainless can be caused by unclean shops and mild steel (chains, tools, etc.) contacting the surface of the stainless steel during fabrication. Surface spotting or rust on Cliff Garten Studio sculptures is always the result of airborne chemicals or particulate that is inherent in site conditions and is not part of the controlled fabrication environment. If such conditions are present in the sculpture site, then regular cleaning will ensure that there is not a buildup of chemical air pollutants or airborne particulate.

The stainless steel sculptures can be cleaned using a common garden hose or pressure washer with Stellar Solutions Ready to Use 77+ Passivator Cleaner and Rust Remover citrus spray.

This product will restore the stainless steel to a new luster. It is recommended to not exceed 1400 psi at no more than 4 CFM is using a power washer. Use a 40 degree fan tip and working distance of 12 inches or greater. For instructions on where to order and on using the Citrisurf 77, Stellar Solutions Plus, Passivating Solution consult in product information.

Abrasive cleaners or pads other than Scotch Brite pad number 7447 should not be used on the stainless steel. If there is defacement with graffiti, it should be removed by sparingly applying paint thinner to the affected area and scrubbing with Scotch Brite 7447 and/or a soft cloth. Spray wash with citrus spray followed by water or just water following application of paint thinner.

The sculptures should be watched carefully to check for environmental build-up of dirt, dust, and/or staining from airborne particulate and/or chemicals. The frequency of cleaning and a cleaning schedule should be based upon these environmental observations. It is best to watch the sculptures during the first 3 years and establish a cleaning regimen based on this observation. We recommend that the sculptures should be cleaned at least once every year. If maintenance is postponed cleaning may become more difficult. We need to emphasize that every site has inherent environmental conditions and that you must adapt your cleaning frequency to these conditions.

Lighting

Installation

The sculpture is illuminated with 2 different lighting solutions. We have a series of tape or strip lighting that is mounted to the interior of the sculpture as well as in-grade up-lights that are installed into the landscape. All of the lights are white light and would be tied to the site lighting's timer.

CGS will coordinate the installation of all electrical work which may run parallel to the sculpture's fabrication depending upon the schedule.

The strip lighting on the interior of the light box and along the 83



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Maintenance, Installation and Warranty Continued

top edge of the tail section of the screen that dies into the mound would be pre installed during fabrication with the final connection being made to the site's electrical infrastructure after the installation.

The up lights around the spiral column of the sculpture would be installed with the sculptures footing and would be coordinated with drawings and templates as required to ensure the accuracy of the fixtures locations.

Warranty

The Sculptures will be warrantied for material defects and workmanship for one year. The LED lights usually carry a five, year warranty. All lighting components are covered by the manufacturer's warranty and are not covered by the artist.

Landscape

Maintenance

The park landscape materials are grass, as sod or seed, a variety of low maintenance ground cover plants, concrete paths and plazas and galvanized or stainless steel arbors. These are the most low cost efficient and maintenance free materials possible.

The landscape is designs as a low maintenance landscape. All slopes on the berms are greater then a 6:1 slope and can be maintained with a riding lawn mower. The footing and setting plates for the sculpture will provide a natural barrier preventing a lawn mower or weed wacker to get to close to the sculpture, but the area around the mounting plates will need to be maintained with a handheld device.

The concrete pad can be maintained through power washing on an as needed bases but the lithochrome text ring would need to be protected so the power wash does not damage the lithochrome paint.



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Stainless Steel Cleaning Solution



PRODUCT INFORMATION



Stellar Solutions, Inc.
4511 Prime Parkway
McHenry, IL 60050
Phone (847) 854-2800
Fax (847) 854-2830
stellar@citrisurf.com
www.citrisurf.com

Technical Data:

Description: *CitriSurf 77* is a high quality blend of chemicals formulated for the cleaning and passivation of stainless steel products. It is provided in trigger sprayer bottles for applications where it is desired to spray the product on a local area. *CitriSurf 77* is specifically designed to provide a portable, low cost and efficient removal of contaminants and all free iron from the surface of stainless steel, providing the highest chrome oxide levels possible.

Physical Properties:

Specific Gravity	1.04
Approx. wt. /gallon	8.7 lb/gal
Viscosity	2 cps
Form	Liquid
Chemical Composition	Citric acid, water, proprietary ingredients
Operating Temperature	Room temp or higher
Flash Point	None
Water solubility	Complete
Normal working concentration	Full strength
pH at working concentration	approx. 1.6

Packaging: 22 oz. trigger sprayer bottles.

Application Procedure: *CitriSurf* is an excellent cleaner by itself for many cleaning and passivation processes. However, to assure best results the parts or areas to be passivated may be cleaned with an appropriate cleaning solution prior to treatment with *CitriSurf* solution, especially when heavy grease and oils are present. If thorough cleaning is not possible during use in the field, wipe the surface free of dirt and oils prior to application. If there is rust on the surface that must be removed, you may want to use *CitriSurf 77 Plus* which has additional additives to aid in rust removal.

The parts or areas to be cleaned and passivated should be sprayed, immersed or wiped with *CitriSurf 77* to completely wet the surfaces, especially in crevices or in areas where any rust or corrosion may have occurred. The surface must be soaked or left moist with the *CitriSurf 77* solution for a period of 15-30 minutes at room temperature.

Rinse thoroughly with clean water and dry completely in air immediately. Drying can be accelerated by use of a hot air blower (i.e. hair dryer), clean cloth, or other drying medium to attain a highly passive surface.

page 2...

Notes on Use: Although *CitriSurf 77* will not harm most metal appliances or surfaces, and will enhance the brightness when used as directed, test a small area before full application.

Although very safe in normal use, *CitriSurf 77* is a citric acid based material, and as such it may cause irritation to exposed surfaces of the body. **See Material Safety Data Sheet before using this material.** Rubber or plastic gloves should be worn to apply the product to the surface or to wipe it dry. Inhaling mist may be irritating to nose and throat.

Do not apply *CitriSurf* to electrical wiring or other conductive material that is connected to electrical current without first turning off all electricity! *CitriSurf* is a water based conductive material. Serious injury or death can occur from electrical shock.

Do not leave concrete or carbon steel exposed to *CitriSurf* for any period of time. Damage to these materials will occur with prolonged exposure.

Disposal: Dispose of according to all federal, state and local regulations.

Storage: *CitriSurf 77* should be stored at temperatures between 50°F and 120°F in the bottles supplied with the product. (If accidentally frozen, thawing will return product to normal.)

Technical Services: For technical assistance, please contact Stellar Solutions at (847) 854-2800.

Standards: *CitriSurf 77* meets all of the requirements of the ASTM A967, ASTM A380, ASTM B600, and AMS 2700 standards.

Testing of your products with *CitriSurf* before using in production is recommended. Every product and facility is different, and requires testing to ensure that *CitriSurf* is compatible with the particular situation. No warranty is implied, or may be given in writing or verbally without the written permission of Stellar Solutions, Inc.

03/2013

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Nonfood Compounds
Program Listed A3
137375



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Fixture Cut Sheets

TARGETTI

TYPE
PROJECT

KEPLERO MINI ZOOM COMPACT PROFESSIONAL INGROUND LED FIXTURE

Concept: Professional single LED COB fully adjustable landscape inground fixture.

Housing: Black anodized aluminum body. Extra clear flat glass.

Materials: Anodized black die-cast aluminium heat sink. PVC installation sleeve.

Trim: Stainless steel (AISI316L) ultra flat round or square decorative ring with straight edge in brushed, natural or bronze finishes. Features tamper-proof Torx screws.

Optic: As landscaping matures and changes, shape and size zoom optics can be adjusted in beam spread and direction to adjust with the changing landscape. Zoom optical system which slides and locks on vertical axis according to four different positions to provide four different beam apertures; 15°, 32°, 53° and 63° beam spreads. Light beam can be adjusted 20° on the vertical plane and 350° on the horizontal plane with integral locking system.

Mounting: Flush and semi-flush installation sleeves or optional raised installation tube for landscape. Drive-over rated (to 20kN), installation sleeve for flush or semi-flush mounting.

Driver: Integrated universal voltage IP68 electronic driver complete with watertight IP68 connector cable (0-10V dimming on request)

Installation: Direct burial brass ingrade jbox with 6ft IP68 connector cable (required, sold separately).

Wattage: 15W

Color Temperature: 3000 K / 4000 K

CRI: 84 CRI

Lumens: Spot 11 : 4000 K = 423Lm

3000 K = 412Lm

Flood 32 : 4000 K = 567Lm

3000 K = 554Lm

Medium Wide Flood 53 : 4000 K = 733Lm

3000 K = 715Lm

Wide Flood 63 : 4000 K = 791Lm

3000 K = 771Lm

Voltage: Universal Voltage 120-277V AC 50/60Hz

IP: IP67 rated (tested and passed at IP66, IP67, IP68 & IP69)

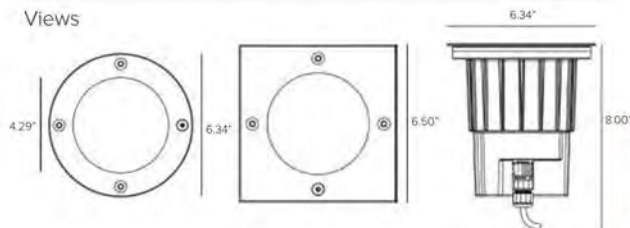
Certifications: cULus Listed Wet Location

Warranty: 5 year limited warranty

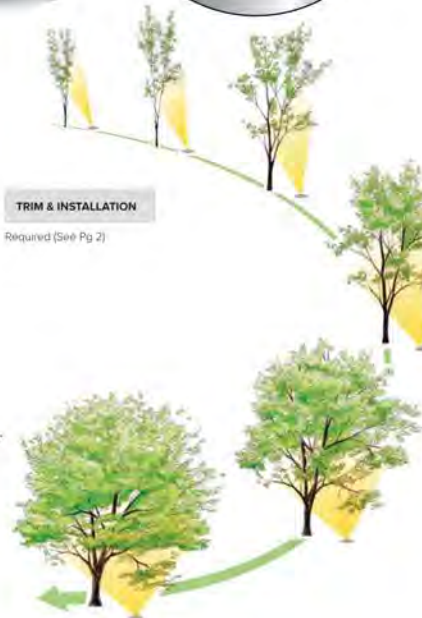
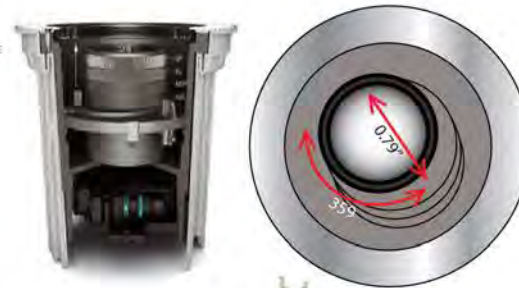


PRODUCT CODE	DRIVER	TYPE	WATTAGE	COLOR TEMP	TRIM & INSTALLATION
KPL - M Keplero Mini	ND - Non-dimming driver 10 - 0-10V Dimming	ZM - Zoom	L2 - 15W	30 - 3000K 40 - 4000K	Required (See Pg 2)

Views



KEPLERO® Mini Zoom with Clear Lens



INSPIRE V4 OUTDOOR RGB LED TAPE LIGHT



Description

The Inspire V4 Outdoor RGB LED Tape Light merges a durable design with improved versatility. Utilizing an all-new water-tight pin connector system, a stronger silicone injected tube coating, and longer run lengths, the Inspire V4 Outdoor RGB will provide an easy installation and outstanding color to your outdoor application.

Specifications

Colors Available	RGB	Light Distribution	120°
Power Consumption	3.8 Watts/Foot	LED Chip	SMD 2835
Input Voltage	24V DC	Dimming	PWM using an RGB Controller
Cut Length	4 Inches	Mounting	Rubber Outdoor Channel
Max Run Length	25 Feet	Roll Lengths	5 Feet, 15 Feet, & 25 Feet
Coating	Silicone Injected Tube	Certifications	cULUS LISTED
Circuit Board Color	Black	Dimensions LxWxH	[Reel Length] x 9/16" x 3/16"
LEDs Per Foot	18	Operating Temp.	-22°F to 140°F (-30°C to 60°C)
Connector	Inspire V4 Outdoor Water-Tight Pin Connector (1-Foot Leads on Each End)	Environment	Outdoor, Wet IP67
Lamp Life	50,000 Hours	Warranty	5 Year Limited



Each end of the Inspire V4 Outdoor includes a 1-foot, pre-wired lead to connect to the Hardwire Connector.

Lighting Data

RGB	
LUMENS/FT	*up to 94
EFFICACY (lm/W)	25

*Please note this value is an estimation, as colored light is more accurately measured in nanometers. Also, lumen values will vary color to color.

Ordering Information

PART #	REEL LENGTH	COLOR TEMP.
V4-OUT-RGB-BLK-5	5 Feet	RGB
V4-OUT-RGB-BLK-15	15 Feet	RGB
V4-OUT-RGB-BLK-25	25 Feet	RGB



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