

THE CITY OF
WINTER PARK

Art

on the green
2015-2016

Art on the Green

Winter Park, Florida

November 1, 2015–March 1, 2016

Lydia Azout

Maria Cristina Carbonell

Robert Chambers

Edouard Duval-Carrié

Emmett Moore

Cristina Lei Rodríguez

Frances Trombly

presenting sponsor



major sponsor

Clarke & Suzanne Lemons

participating sponsor

DePrince, Race & Zollo, Inc.

sponsors

David & Judy Albertson

Ryan & Julie Burrow

Fannie Hillman & Associates

Allan & Linda Keen

Harriett's Charitable Trust

Massey Services, Inc.

Panera Bread

Sonny's BBQ

Frances & Peter Weldon

November 2015



The City of Winter Park is pleased to present its fifth *Art on the Green* exhibition. Curated by Suzanne Delehanty, it features seven large-scale works by artists with roots in Miami who are gaining both national and international recognition.

The combination of *Art on the Green* with the city's other museums and leisure activities provides numerous educational opportunities for Winter Park's residents and guests. It invites interaction and conversation, even for small children, and offers the chance to enjoy an exhibition in a museum without walls.

Thanks to the generosity of our sponsors, the City of Winter Park is able to offer this exhibition to all Central Park visitors free of charge from November 1, 2015, through March 1, 2016. I hope that you will enjoy the *Art on the Green* exhibition each time you visit downtown Winter Park this winter.

Sincerely,

A handwritten signature in black ink, appearing to read "Steve Leary". The signature is fluid and stylized, with a large loop at the beginning and a long, sweeping underline.

Steve Leary
Mayor, Winter Park

From the Curator

The *Art on the Green* series in Central Park celebrates the City of Winter Park's nationally acclaimed system of public parks, which offers more open green space per resident than any other city in Florida. The crown jewel of this expansive network of public green spaces is Central Park, established more than a century ago by the city's enlightened founders. This 11-acre park in the heart of the city's business district truly embodies Winter Park's vision to "be the best place to live, work and play."

The formal design of Central Park's landscape, with its majestic trees, meandering walkways, fountains, and rose garden, make it a landmark. The park's beauty and civic role, along with the desire to delight and intrigue the thousands of visitors and residents who come to the park each day, inspired the selection of sculptures for *Art on the Green 2015-2016*.

The sculptures are the work of seven artists – all with ties to Miami. They have been selected not only to encourage visitors to enjoy the park with heightened appreciation, but also to highlight Florida and Miami's growing importance as a creative hub. Installed along the park's circulating walkways and throughout its open stretches of lawn, the sculptures affirm the park as a preserve for the natural environment as well as a place for contemplation, social gatherings, and relaxation.

Some of the objects are bold, with lights drawing passersby into Central Park. Other artworks are quiet presences that may elicit slow chuckles among visitors or confound their powers of observation, drawing attention to Central Park's remarkable trees and plantings. The forms of some of the works echo the design elements found in classical gardens around the world and the rich ornamentation of garden follies of the Gilded Age.

By contrast, another sculpture looks like a spaceship straight out of Jules Verne that has just landed in Central Park and is waiting for the ficus vines to take hold. One sculpture invites sitting, creating a place for contemplation or quiet conversations.

Stretching across the lawn like a gigantic abstract painting, another object encourages sunbathing or picnicking, while sculptures shaped like snowy white pillows tell us that the park is equally a place for daydreaming and romance.

These seven sculptures, ranging in size, materials, and color, suggest the wide spectrum of approaches that artists around the world are taking today. Miami is now an increasingly cosmopolitan and international art center, one that supports just such a vibrant, multigenerational community of artists. Weaving through Miami-Dade's diverse population, the arts – especially the visual arts – have become the region's *lingua franca*, bringing artists and audiences from different backgrounds together.

The arts are also a *lingua franca* in Winter Park. One of the oldest cities in the state of Florida, Winter Park has a long-standing commitment not only to parks, but also to education and the arts. When the city established a distinct public art program in 2003, the visual arts became even more deeply rooted in the community's civic life. *Art on the Green*, the signature event of this initiative, was launched in 2006 on the occasion of the 100th anniversary of Central Park. Periodically, this exhibition series transforms this beloved park into a museum without walls, putting art in the public domain for all citizens and visitors to discover, debate, and relish.

Suzanne Delehanty

Lydia Azout

This meticulously crafted steel sculpture stands as a powerful reminder of the park's function as a protector of the natural environment. The shapes and proportions of ancient religious art inspired Lydia Azout's *Guardian Solar V*, which is one in a series the artist created "to represent the point of union between the sun and the earth."

For Azout, as for others since the beginning of recorded history, the circle is a symbol of the sun. The sculpture's hexagonal base plants it firmly on the earth, while the triangle with its soaring lines draws the gaze upward to views of the sky, underscoring the park's natural setting. In this composition of triangles and circles, the artist expresses her conviction that geometry's power can make the invisible forces in the universe visible.

Her allegiance to sacred geometry links Azout to a long line of artists and mathematicians, from Leonardo da Vinci back to the unknown artists who created monumental figures at the foot of the Andes Mountains long before Columbus. These ancient standing stones astonished Azout as a child growing up in Colombia. SD

Guardian Solar V 2003

Steel and Corten steel with oxidized patina

113 by 85½ by 85½ inches

Lent by the artist, courtesy Dot Fiftyone Gallery, Miami

Installed in a private garden, Bogotá, Colombia. Photo by the artist



Lydia Azout

Lydia Azout was born in Bogotá, Colombia. She studied at the Atelier David Manzur in Bogotá from 1970 to 1974. During the 1980s, she continued her studies in Italy, first at the studio of Luis Camnitzer in Lucca and then at the Institute of Marble and Art in Pietrasanta.

Since the 1970s, she has participated in numerous group and solo shows in Latin America, the United States, and Europe at such venues as the Organization of American States headquarters in Washington, D.C.; the Luis Ángel Arango Library of the Bank of the Republic in Bogotá; the Imperial Palace in Rio de Janeiro; the Havana Biennial in Cuba; the National Center for the Arts in Mexico City; and the Patricia & Phillip Frost Art Museum at Florida International University in Miami.

Her work is represented in private and public collections in Florida, Puerto Rico, Ecuador, and Colombia. Azout has gallery representation through Dot Fiftyone and a residence in Miami, but primarily lives and works in Bogotá. > lydiaazout.com

Guardian Solar V (detail) 2003

Steel and Corten steel with oxidized patina

113 by 85½ by 85½ inches

Lent by the artist, courtesy Dot Fiftyone Gallery, Miami

Photo by Ramon Giovanni



Maria Cristina Carbonell

Maria Cristina Carbonell's piles of white pillows, sculptures of steel and fiberglass that have a disconcerting realism, remind us that the park is a place for daydreaming and romance. The work's combination of plumped lightness and solidity, that suspension between different states, is a factor in all her art, whether painting, photography, or video.

Carbonell began to sculpt pillows more than a decade ago out of her fascination with the female psyche and her admiration for the Baroque master Bernini and other 17th-century Italian sculptors. She was enthralled, she wrote, with “the softness of the skin and the veils and drapes these artists achieved in stone.”

“After years of wondering why I loved pillows, I realized their connection to a topic I am very fond of studying: the subconscious and the dream state as an exercise of the mind going from one mental state to the other. It is in these new spaces created by the mind that my pillows coexist.” SD

Love Life 2011

Fiberglass, stainless steel and acrylic

Group : 63 by 64 by 48 inches

Pair : 55 by 31 by 20 inches

Lent by the artist, courtesy TBBOXArt, Miami

Installed in a private garden, Miami. Photo by Oriol Tarridas



Maria Cristina Carbonell

Maria Cristina Carbonell was born in 1964 in Puerto Rico of Venezuelan parents. She studied at the School of the Museum of Fine Arts, Boston, and at the Art Students League in New York. She obtained her BA in fashion design from the Fashion Institute of Technology (FIT), New York, in 1987.

Carbonell is a master of many media, including drawing, painting, photography, sculpture, and video. Since 1989 she has exhibited works in this range of media at the Museo Nacional Centro de Arte Reina Sofia in Madrid, as well as at museums and galleries around the world in Caracas, Barcelona, São Paulo, Mexico City, London, New York, Miami, Taipei, and Basel, Switzerland, to name a few.

She has received a number of awards, among them First Prize at the Bienal 63 Salón "Arturo Michelena" in Valencia, Venezuela. Her outdoor sculpture and permanent installations are found in public and private collections in Caracas and Miami. She has lived in Miami since 2010. > mariacristinacarbonell.com

Love Life (detail) 2011
Fiberglass, stainless steel and acrylic
Group : 63 by 64 by 48 inches
Pair : 55 by 31 by 20 inches
Lent by the artist, courtesy TBBOXArt, Miami
Photo by Oriol Tarridas



Robert Chambers

The huge sphere by Robert Chambers offers a dramatic visual counterpoint to the park's enchanting rose garden and vine-covered arbor. An alien spaceship by day that turns into a monumental light bulb at night, this sculpture is a beacon to pedestrians walking on nearby streets, inviting them to slow down, look, and delight in Central Park's natural beauty.

Ballship Raytyne is a product of the artist's fascination with the world of science and engineering. For this sculpture, Chambers found inspiration in the stark white futuristic architecture of the 1939 New York World's Fair and imagery from the 1951 science fiction movie *The Day the World Stood Still*.

Showing an equal passion for materials, Chambers has created fantastic structures in media ranging from marble and bronze to such non-traditional materials as silk ribbon and obsolete farm tractors. *Ballship Raytyne* is made of fiberglass covered with Kevlar, a high strength fabric used in sails for racing yachts and body armor. For the structure's presentation in Central Park, Chambers added fig ivy. SD

Ballship Raytyne 2014

Fiberglass with Kevlar fabric and resin, stainless steel and electronic components

Diameter, 144 inches

Lent by the artist

Installed in a public park, Sarasota, Florida. Photo by Fayanne Hayes



Robert Chambers

Robert Chambers was born in Miami in 1958. He received a BFA from the University of Miami and an MA from New York University.

Chambers has exhibited widely at such venues as Rove Projects, London; Galerie Projektraum M54 in Basel, Switzerland; the Miami Art Museum (now the Pérez Art Museum Miami); Laumeier Sculpture Park in St. Louis; and the American Academy of Arts and Letters, New York. His work and commissioned projects are in a number of public and private collections, notably those of The Museum of Modern Art, New York; the City of Winter Park, Florida; The New York Times/Sarasota Herald-Tribune headquarters in Sarasota, Florida; and the South Miami-Dade Cultural Arts Center in Miami, to name a few.

He has been awarded the United States Artists Nimoy Fellowship through the Fabric Workshop and Museum in Philadelphia, and he has received grants from the Nancy Graves Foundation and the Louis Comfort Tiffany Foundation.

He is a Miami resident. > robertchambers.com

Ballship Raytyne 2014

Fiberglass with Kevlar fabric and resin, stainless steel and electronic components

Diameter, 144 inches

Lent by the artist

Installed in a public park, Sarasota, Florida. Photo by Fayanne Hayes



Edouard Duval-Carrié

The light-filled sculpture by Edouard Duval-Carrié recalls the fanciful follies that enhanced the gardens and parks of the Gilded Age. It evokes as well the great 19th-century American designer Louis Comfort Tiffany, whose work is housed in the nearby Charles Hosmer Morse Museum of American Art.

Although the decorative pavilion seems made for Central Park, it first appeared in a landmark exhibition on Haitian art presented at the Grand Palais in Paris in 2014-15. Duval-Carrié wrote, "*La Porte d'Haiti* is modeled after two different notions. One is the gazebo that is found in many central plazas and small neighborhood parks throughout the Caribbean. The second is the notion of the Victorian gingerbread found in architectural buildings, but also playfully in gingerbread houses and cookies at Christmas time decorated with multicolored candies – lights in the case of the sculpture. There is also the notion of the portal through which one walks, transporting oneself to the playful world of shimmering lights..." SD

La Porte d'Haiti 2014

Aluminum with thirty electrical lamps

135 by 96 by 84 inches

Lent by the artist

Installed at the artist's studio. Photo by Onajide Shabaka



Edouard Duval-Carrié

Edouard Duval-Carrié was born in Port-au-Prince, Haiti, in 1954. He was educated at Loyola College (now Concordia University) in Montreal and École nationale supérieure des Beaux-Arts in Paris.

He has been in dozens of exhibitions in the Americas, Europe, and Africa since 1986. His solo exhibitions were held at the Miami Art Museum (now the Pérez Art Museum Miami), the Orlando Museum of Art, and the Museum of Contemporary Art in Monterrey, Mexico. He has been represented in group exhibitions in Quebec City, Los Angeles, New York, Madrid, São Paulo, Benin, and most recently at the Grand Palais in Paris.

His work may be found in public and private collections in the United States and abroad. He has been an artist-in-residence at Duke University, Brown University, and the Fondation Claude Monet in Giverny, France. In 2014 he received the United States Artists Knight Fellowship in recognition of his work as an artist and curator. Duval-Carrié has lived in Miami since 1992. > edouard-duval-carrie.com

La Porte d'Haïti (detail) 2014
Aluminum with thirty electrical lamps
135 by 96 by 84 inches
Lent by the artist
Photo by Onajide Shabaka



Emmett Moore

Emmett Moore's sculpture, which stretches across the lawn like a giant blanket woven of wood, affirms Central Park's function as a place for casual gathering and picnicking. Built like a backyard deck, the angled or striped surface of the structure hints at both craft design and minimalism, a trend in mid-20th-century art that emphasized massive, simple forms.

The story behind the sculpture plays with its own sense of useful function and shows the artist's wit. Moore says he wanted his *Points of Pine* to resemble the abstract paintings made on eccentrically shaped canvases in the 1950s by the American artist Frank Stella. Moore has imagined such a work enlarged and moved from the wall of an art museum to the open green spaces of a public park. SD

Points of Pine 2014

Pine decking, hardware and aniline dye

96 by 182 by 5 inches

Lent by the artist, courtesy Gallery Diet, Miami

Installed in Collins Park, Bass Museum of Art, Miami Beach. Photo from Bass Museum of Art



Emmett Moore

Emmett Moore is an artist and designer specializing in furniture. He was born in 1988 in Miami. He attended Miami's Design and Architecture Senior High School and completed a BFA in furniture design at Rhode Island School of Design in Providence.

Since 2010, his work has been featured in a number of exhibitions in greater Miami, including the Miami Art Museum (now the Pérez Art Museum Miami), Locust Projects, 2014 Design Miami, Gallery Diet, Primary Projects, Patricia & Phillip Frost Art Museum at Florida International University, and the Bass Museum of Art. In the last year, he has shown at the Patrick Parrish Gallery in New York.

Moore works with the design team of Architecture at Large in New York. He also creates custom design projects for OHWOW Gallery in Los Angeles, formerly of Miami. Moore lives in Miami. > emmettmoore.com

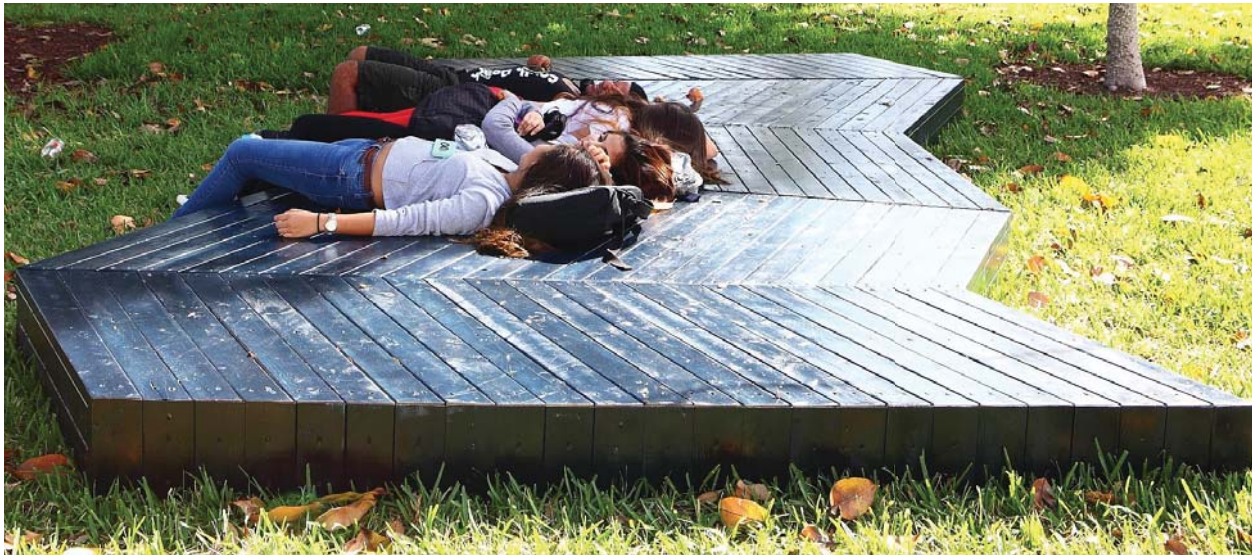
Points of Pine 2014

Pine decking, hardware and aniline dye

96 by 182 by 5 inches

Lent by the artist, courtesy Gallery Diet, Miami

Installed in Collins Park, Bass Museum of Art, Miami Beach. Photo from Bass Museum of Art



Cristina Lei Rodriguez

Cristina Lei Rodriguez's sculptures, with their layered, natural-looking surfaces, reflect her current explorations in merging art with the realm of functional objects.

In talking about these works, Rodriguez invites visitors "to sit down and use my works as a place to rest, have a conversation, or just take in this beautiful park. These works are made by hand in my outdoor studio in Miami. I study the makeup of real minerals and rocks, and was specifically focused on opal, limestone, gold in quartz, when producing these works."

"My process of mimicking the natural rock is improvisational and physical. Layers of industrial materials like cement, grout, build up the works, and then the surface gets cleaned up and refined with art materials like pigment, gold leaf, paint, ink. The surface is very important to me. I want the work to tell a visual history through its details, as a rock would. My work is natural, but artificial – a hybrid..." SD

Stools (Rose Quartz) 2015

Wood, plaster, grout, concrete, paint, plastic, epoxy, dye, ink, pigment and gold leaf

Two objects : each 20 by 18½ by 19 inches

Unique examples in an edition of three, two artist's proofs

Lent by the artist

Installed in a private garden, Miami. Photo by the artist



Cristina Lei Rodriguez

Cristina Lei Rodriguez was born in 1974 in Miami. She received her BA from Middlebury College in Vermont, and an MFA from the California College of the Arts in San Francisco.

In the last decade, her work has been featured in numerous solo and group exhibitions internationally: at the Brooklyn Academy of Music, New York; the Serpentine Gallery, London; the Vizcaya Museum and Gardens, Miami; the Bass Museum of Art, Miami Beach; the Neuberger Museum of Art, State University of New York at Purchase; and, most recently, at the EDGE Collections, Guccivuitton, and Institute of Contemporary Art, all in Miami.

Her work was also represented in the Bienal de São Paulo and at the second Athens Biennale. She was part of an important group show, *Uncertain States of America*, that traveled worldwide to venues in France, Poland, Denmark and China. Her work may be found in the Rubell Family Collection and the de la Cruz Collection, both in Miami. She lives in Miami. > cristinaleirodriguez.com

Stools (Rose Quartz) (detail) 2015

Wood, plaster, grout, concrete, paint, plastic, epoxy, dye, ink, pigment and gold leaf

Two objects : each 20 by 18½ by 19 inches

Unique examples in an edition of three, two artist's proofs

Lent by the artist

Photo by the artist



Frances Trombly

Frances Trombly's installation, which wraps around a group of Florida red cedar trees, does not look like art at all. And that is exactly what the artist wants.

Trombly aims to fool the eye and test visitors' powers of observation. She deliberately made her work look like the kind of yellow plastic tape found at construction sites to keep the public at a safe distance. On closer inspection, however, Trombly's tape – all 250 feet of it – is found to be hand-woven with the words embroidered on, like the stitching decorating an old-fashioned tablecloth. The piece prompts visitors to take a second look, and question what is made by hand, what is made by machine, what is art, and what defines a functional object.

Not only did Trombly's *Caution* take enormous time to make, just like fine linenware for the home, but her tape also shows the wear and tear of its own history. In the last seven years, her piece has perplexed visitors who have encountered it in the open green spaces of Long Island City, New York and now Winter Park. SD

Caution 2008

Embroidery on hand-dyed, hand-woven Lyocell
4 inches by 250 feet

Lent by the artist, courtesy Emerson Dorsch Gallery, Miami
Installed in Socrates Sculpture Park, Long Island City, New York. Photo by the artist



Frances Trombly

Frances Trombly was born in Miami in 1976. She received a BFA from the Maryland Institute College of Art in Baltimore.

Her recent exhibitions include the solo project *Frances Trombly: Over and Under* at Locust Projects, Miami, as well as such group exhibitions as *united states* at the Aldrich Contemporary Art Museum, Ridgefield, Connecticut, among others. Over the last decade, she has shown at Emerson Dorsch Gallery in Miami and museums and galleries in various parts of the United States, from Santa Monica, California, to Philadelphia and Boston, as well as in Bogotá, Colombia. Her work has also been shown in Austria and Norway.

Trombly's work is represented in the collections of the Pérez Art Museum Miami and the Museum of Contemporary Art, North Miami. She lives in Miami, where she co-directs the artist-run space Dimensions Variable. > frances Trombly.com

Caution (detail) 2008

Embroidery on hand-dyed, hand-woven Lyocell

4 inches by 250 feet

Lent by the artist, courtesy Emerson Dorsch Gallery, Miami

Photo by the artist





A History of Central Park

When Loring Chase and Oliver Chapman first established Winter Park in 1881, the land that would become Central Park was covered with pine trees and palmettos. Thirteen years later, volunteers came together to clear the land and create a pleasant stretch of green space surrounding the railroad station.

In 1906, Charles Hosmer Morse donated a six-acre tract to the City of Winter Park under the condition that it always be used as a public park. The city began its first large-scale redevelopment of Central Park in 1959. Following the completion of the Park Avenue Enhancement Project in 1999, the park's edge was enhanced by widening the sidewalks and improving the planters. The maintenance of Central Park's elegant features is of utmost importance to the city. The addition of new benches, walkways and plantings, as well as a rose garden, greatly enhanced the beauty of the park. The 2003 beautification of the rose garden funded by Winter Park residents Catherine and Howard Crane included a trellis and arbor with an array of roses and flowers.

Winter Park's Crown Jewel

Central Park also boasts two beautiful and historic fountains. Located in the southeast area of the park, the *Veteran's Fountain* is a replica of one found in a square in Florence, Italy. This fountain was dedicated April 11, 1920, in honor of the men who served in World War I. The *Emily Fountain*, located in the northeast area of the park, was added in 1984 as a gift from the Albin Polasek Foundation to commemorate the 25th Annual Winter Park Sidewalk Art Festival.

As we approach its 110th Anniversary, Central Park is still considered the crown jewel of Winter Park, anchoring the city with beautiful green space. Park goers are drawn to the beauty and serenity of the park to have a picnic, take a break from work, or just sit and read a book. Thousands of visitors also come to enjoy the spring sidewalk and autumn art festivals, Bach Festival concerts, monthly Popcorn Flicks, Christmas in the Park featuring the Tiffany Windows, and the Holiday Tree Lighting Ceremony. Certainly the heart of Winter Park, Central Park is a community treasure.

Guest Curator

In 1995, Suzanne Delehanty was appointed director of the Center for the Fine Arts in Miami, which became the Miami Art Museum (MAM) in 1996. In 2005, she was named Founding Director of the institution, recognizing her role in enhancing the local, national, and international presence of the museum, now known as the Pérez Art Museum Miami.

Delehanty has also served as director at the Contemporary Arts Museum in Houston, the Neuberger Museum at the State University of New York in Purchase, and the Zimmerli Art Museum at Rutgers. Delehanty began her career at the Institute of Contemporary Art of the University of Pennsylvania, Philadelphia, which gained national prominence during her directorship.

In addition to her role in advancing the long-range plans of the institutions she has led, Delehanty has organized numerous exhibitions and publications for the museums she has headed, as well as for the United States entry for the Bienal de São Paulo.

Delehanty has served on numerous national committees and boards, among them the Art Museum Advisory Council at Princeton University; the Federal Advisory Committee on International Exhibitions; and the Committee for Art in Public Places, the Holocaust Museum, Washington, D.C. She was a member of the Advisory Council of the PBS affiliate Art for the Twenty-First Century, New York, and a panelist for Art in Public Places for the U.S. General Services Administration, Washington, D.C.

Delehanty has also participated in cultural exchange programs in Bulgaria, under the auspices of the United States Department of State, in the United States Art Professionals Study Tours of Japan, and Taiwan as a guest of the Taiwanese government. Her civic and professional affiliations include the Host Committee for Art Basel/Miami Beach and the Association of Art Museum Directors.

Born in Southbridge, Massachusetts, Delehanty now resides in Miami. She holds a BA in History of Art from Skidmore College in Saratoga Springs, New York, and has pursued graduate studies in History of Art at the University of Pennsylvania. She has also benefited from ongoing executive education at Columbia, Harvard, and Yale universities.

Special Thanks

City of Winter Park

Mayor Steve Leary
Commissioner Greg Seidel
Commissioner Sarah Sprinkel
Commissioner Carolyn Cooper
Commissioner Tom McMacken
City Manager Randy Knight
Assistant City Manager Michelle Neuner
Communications Department
Parks & Recreation Department
Planning & Community
Development Department
Public Works Department

Inkind Donors

Bach Festival Society of Winter Park
City of Winter Park Electric Utility Department
Cornell Fine Arts Museum
LBU™ Lighting
Luma on Park

Public Art Advisory Board

Susan Battaglia chair
Jan Clanton vice chair
Jessica de Arcos
Katherine Bakker
Lauren Branzei
Sarah Davey
Leonard Feinberg
Caryn Israel
Francine Newberg
Joan Pohl
Joseph Roviario
Lindsey Hayes staff liaison

Art in Public Places

Winter Park established the Public Art Advisory Board in 2003. The board then established the Art in Public Places Program which encourages the presence, preservation and appreciation of art in public buildings, parks and green spaces throughout the city. In the last 12 years, the program has spearheaded a range of initiatives, including *Art on the Green*, a temporary

Diane Gillett Boswell

Tree Whisperers 2014

Photography on metal

Each panel: 8 by 4 feet; overall: 8 by 40 feet

Funded by Federal Transit Administration

Art in Transit Grant and the city's

Community Redevelopment Agency

Installed at the Winter Park Train Station



Robert Chambers

Molecular Dog: C₃H₈ 2008

Bronze

8 by 5 by 3 feet

Funded by private donors

Installed in Shady Park at Hannibal Square



exhibition series in Central Park, and the acquisition of a number of sculptures that permanently enhance the city's facilities, abundant parks and open spaces. Thanks to the generosity of dozens of citizens, as well as the support of state and municipal agencies, recent acquisitions include the following works.



Lloyd Leblanc

Peacock Fountain 2014

Bronze

Peacock: 7 by 4½ by 3 feet;

overall: 7 by 20 by 20 feet

Funded by Eagle Scout Service Project of John Michael Thomas, in memory of Elizabeth Buckley, classmate and friend
Installed in Central Park Rose Garden



Jane Manus

⌘ 1993

Welded aluminum with aircraft paint

9¼ by 6¾ by 5 feet

Donated by Micheline Kramer
in honor of Sumner Kramer
Installed at the entrance of
Winter Park Scenic Boat Tour

our sincere appreciation to presenting sponsor

THE *Winter Park*
VOLVO
STORE

