



STATEMENT

Inspired by the people and history of places, I create art at an architectural scale that becomes part of the cultural fabric of that community.

education

University of Florida
MA Interior Design 2004

University of Georgia
BFA Sculpture, 2000

Contact

(352) 359-7826
jenngarrettart@gmail.com
www.jgarrettart.com

j. garrett art



RECENT COMMISIONS

- 2018 *Learn to See*
Cade Museum for Creativity and Invention- Gainesville, FL
- 2017 *Aviary*
Orange County Govt Young Pine Park, Orlando, FL
- 2015 *Alachua Branch*
Alachua County Property Appraiser
- 2013 *Solar Tent*
Solar Impact, Gainesville, FL
- 2012 *Nest Egg*
Stetson University Deland, Florida
- 2012 *River & Light*
Lower Mississippi River Museum
(US Army Corps of Engineers)
Vicksburg, MS
- 2012 *Into The Smoke*
City of Gainesville- Sculpture for
Fire Station 1

EXHIBITIONS



Art in Context- Ireland National
Botanic Gardens-Dublin, Ireland
(7/16-11/16)
ArtSpot Inaugural Outdoor
Exhibition- Johns Creek, GA (12/15-
3/17)
New Forms From the Southeast-
Mercer University, Macon, GA
(3/2015-9/2015)
Casting Justice- City wide solo
exhibition/installation of 10 works
addressing
 human trafficking-
Gainesville, FL (1/2014-4/2014),
Tampa, FL (Jan-April 2015), Miami
(May 2015)
Currents- Harn Museum of Art,
Gainesville, FL (4/2013-4/2014)
Art on the Avenue, Boynton Beach,
FL (10/2013-10/2014)
Midsouth Sculpture Alliance
Professional Outdoor Exhibition,
Chattanooga
 TN (3/2012-10/2013)
Art on the Beltline, Atlanta, GA
(8/2011- 11/2011)
Museum of Florida Art Sculpture
Walk, Deland, FL (10/2011-10/2012)

National Outdoor Sculpture
Competition & Exhibition, North
Charleston
 (4/2011-3/2012)
Haile Village Center, Gainesville, FL-
Solo Exhibition (2011)
2010 Centennial Celebration Juried
Outdoor Sculpture Exhibition,
 University of Southern
Mississippi (3/2010- 3/2011)
Art in Public Places Juried Exhibition,
Knoxville, TN (4/2009- 11/2009)
The Hub Project, Community Design
Center, Gainesville, FL (2004)
Natural Instincts- Solo Exhibition,
Thomas Gallery, Athens, GA (2000)
Group Exhibit - SMC Corporation,
Lawrenceville, GA (2000)
Georgia Sculptors Society Annual
Exhibition, Athens, GA (2000)
Lyndon House Juried Exhibition,
Athens, GA (1998)
Lavori In Corso (group exhibit),
Palazzo Vagnotti, Cortona, Italy
(1997)

PROPOSED ARTWORK AND PREVIOUS WORK

j|garrett



JENN GARRETT
339 SW 132nd Terr
Gainesville, FL 32669

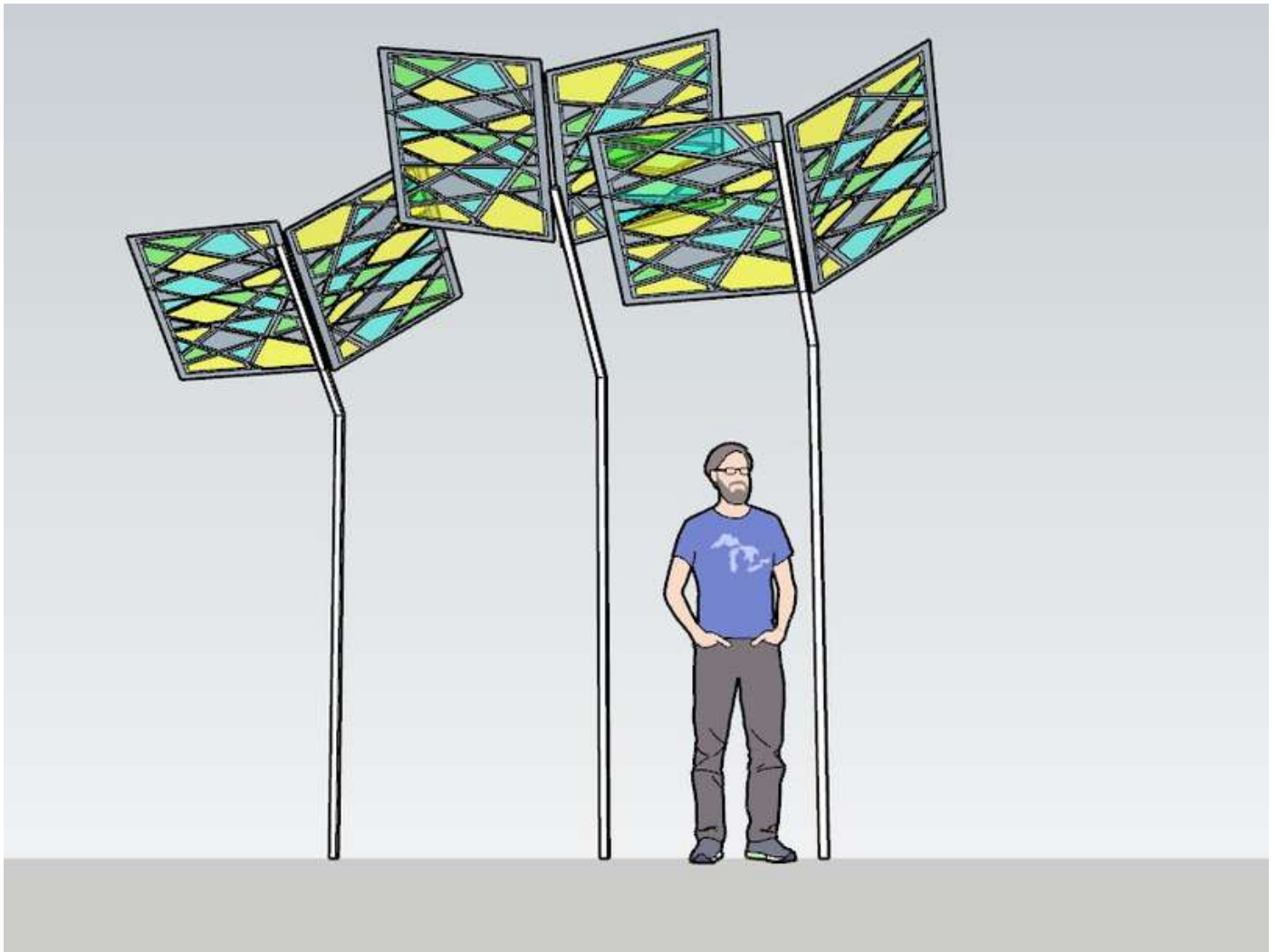
jenngarrettart@gmail.com

352-359-7826
www.jgarrettart.com

PROPOSAL- LITERACY LOOKING GLASS

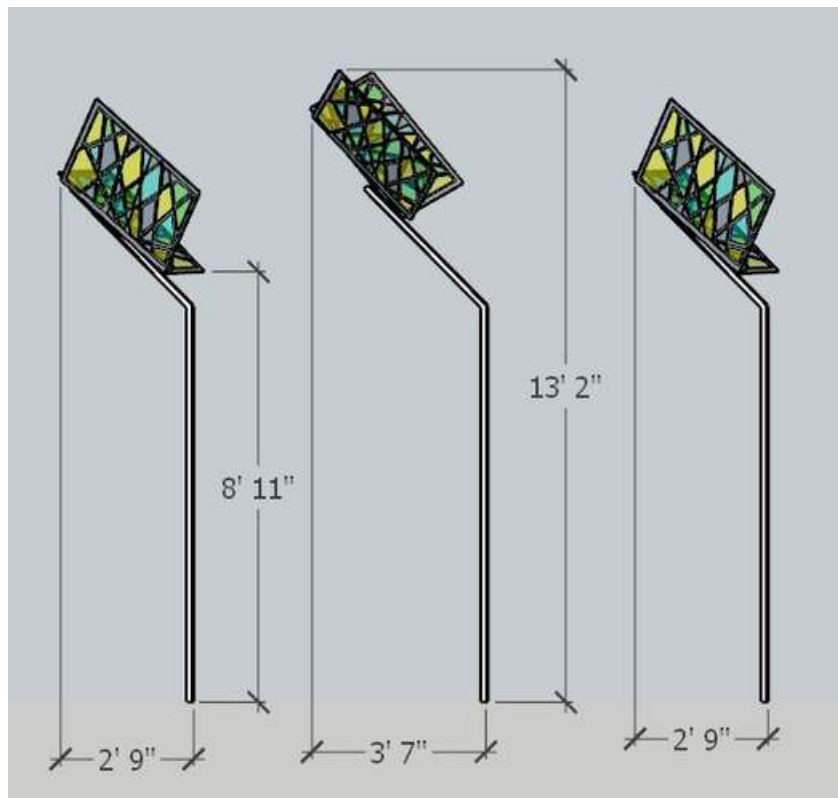
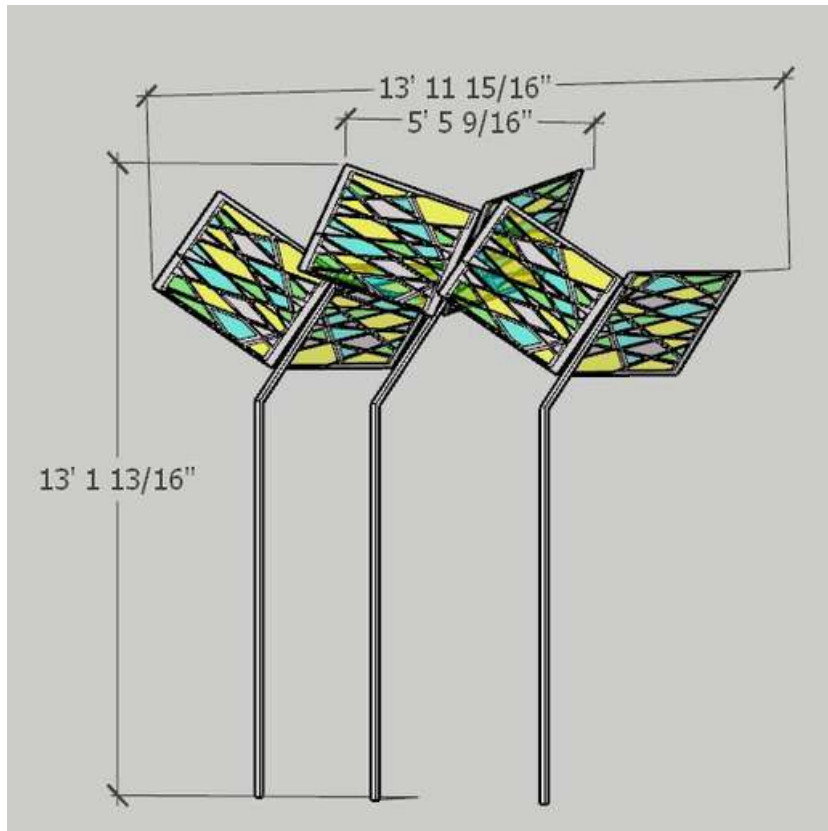
Option 1- Walk through the rainbow

- Appx 12-15 feet tall
- Includes THREE "stem" forms with stained glass panels set in a book form composed of powder coated steel.
- Patrons can walk through rainbow shadows cast on ground,
- Colorful book forms create rainbow shadows on sidewalk below symbolizing the worlds library patrons can access through the library.
- Maintenance- Powder coated steel will endure Florida environment for 20+ years. IOption to repowder coat or paint with rustoleum heavy outdoor paint in case of long term wear.
- Safety- All sculptures come with engineering report calculating projected wind loads and specifying installation methods and materials to withstand Florida inclement weather



PROPOSAL- LITERACY LOOKING GLASS

Option 1- Walk through the rainbow



PROPOSAL- LITERACY LOOKING GLASS

Option 1- Walk through the rainbow

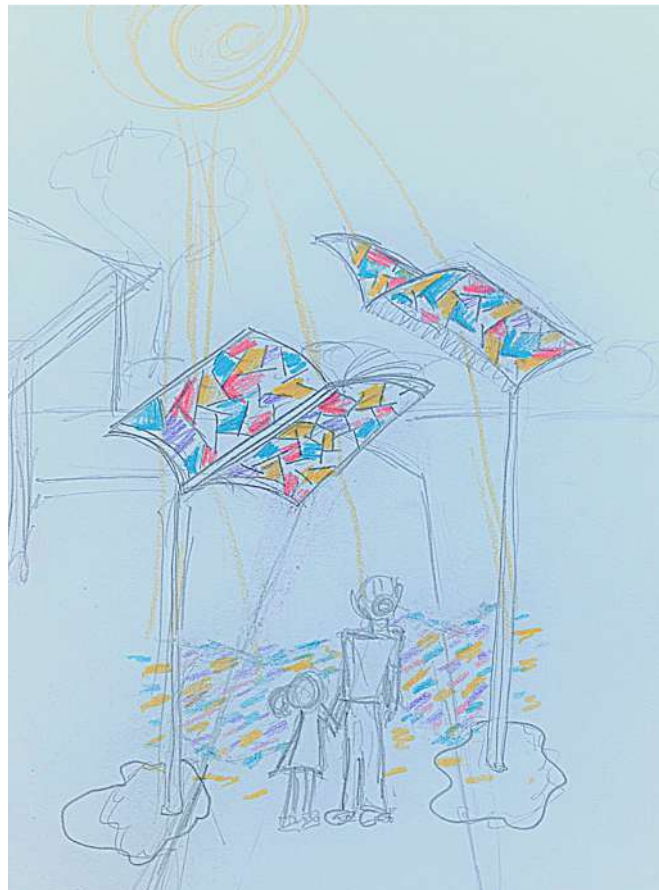


- Installation method-

subterranean concrete pilings
allowing sculpture to look as
though it grew in place.

-Installation Location-

This sculpture includes 3 "stems"
that can be anchored/placed
independently of each other. If
installed all on the east side of the
sidewalk, as shown above, they will
primarily cast colored shadows in
the morning to midday. If one of
the "stems" is placed on the west
side as shown in the sketch, then
the work will cast colored shadows
at all times of daylight.



PROPOSAL- LITERACY LOOKING GLASS

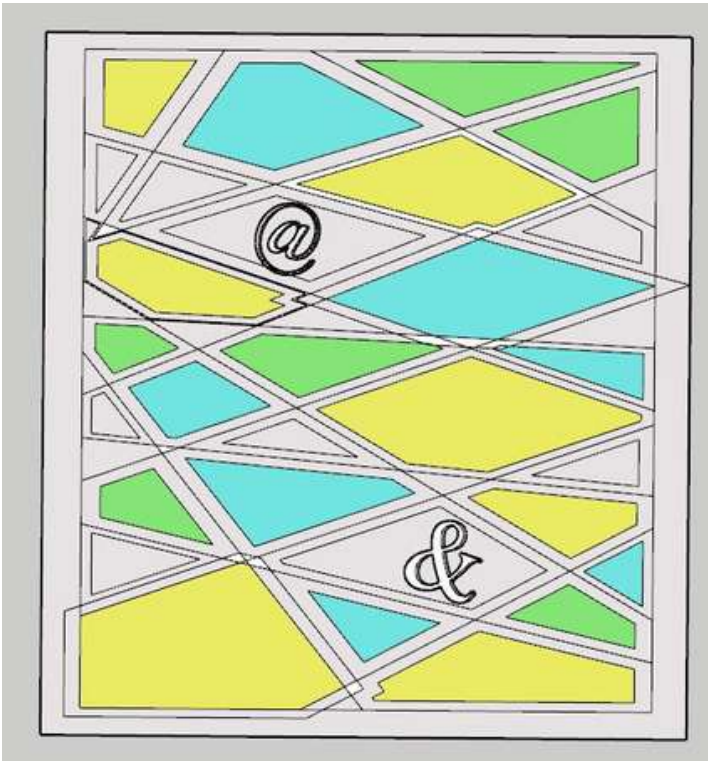
Option 2- Rainbow reading nook

- Appx 15 feet tall, all glass panels will be located higher than maximum reach of an adult
 - Includes Stained glass panels set in a book form composed of powder coated steel.
 - Patrons can sit on whimsical stools beneath colorful shadows.
 - Colorful book forms create rainbow shadows on ground below symbolizing the worlds library patrons can access through the library. Stools may be laser cut with notable texts.
- Installation method- subterranean concrete pilings or steel plate anchored to concrete pad
 - Maintenance- Powder coated steel will endure Florida environment for 20+ years. Option to re-powder coat or paint with rustoleum heavy outdoor paint in case of long term wear. Glass is replaceable in case of vandalism or hail
 - Safety- All sculptures come with engineering report calculating projected wind loads and specifying installation methods and materials to withstand Florida inclement weather



TIME LINE

INSTALLATION PLAN



Example of glass panel. Some shapes will be filled with glass, others will be colorful steel with cut-outs of symbols, letters and numbers (to cast shadows). Each panel will individually bolt onto the sculpture, allowing for repair in case of severe inclement weather (hurricane). Hopefully that will never be necessary.

WEEK 1

Finalists selected and notified; secure engineering safety confirmation

WEEK 2-4

Final Design Approval
Submittal of Design documents and Permits

WEEK 4-11

Steel/aluminum
Fabrication and finishes
(powder coating)

Stained glass fabrication
and installation on
sculpture frame

WEEK 12

Delivery and installation
on site. Installation will
occur in one day in
coordination with
County/Library staff.
Artist will supply all
installation materials.
Access to power will be
necessary.

"Jenn Garrett approached our call with great enthusiasm and passion to understand the environment and issues so that she could make a proposal that was just what we needed. And then she executed the work on time and on budget even in the midst of other projects."

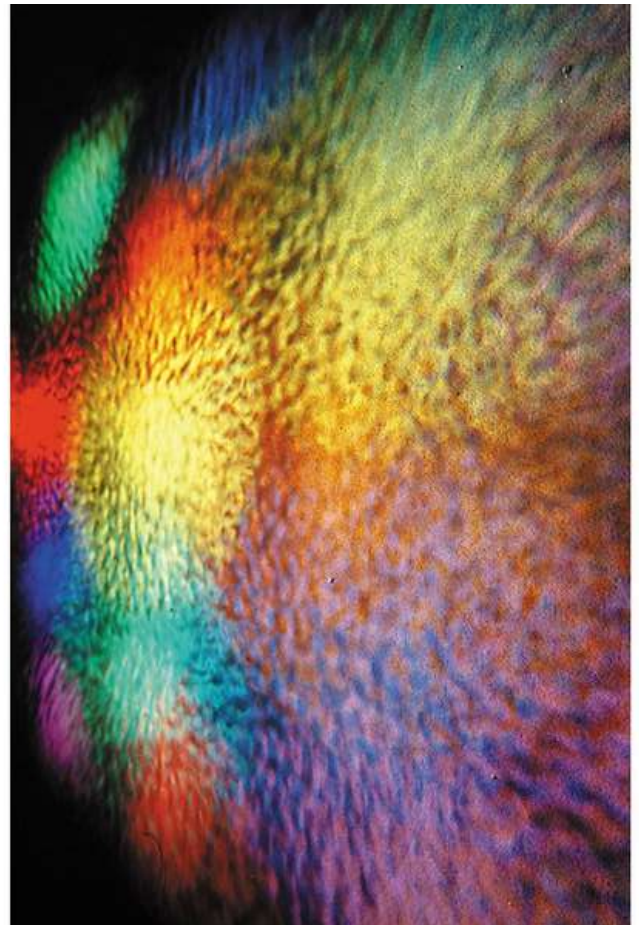
-Terry Olson

Director, Orange County Arts & Cultural Affairs

BUDGET

Artist Fee (including concept and design development, site visits, meetings)	\$5,000
Design Documents	\$2,000
Engineering(including inspection)	\$2,500
Materials (including optical lenses)	\$3,000
Fabrication (appx 6 weeks)	\$8,000
Stained Glass	\$5000
Finishes	\$1750
Installation (including transportation/shipping)	\$2500
Signage/Plaque	\$250

Total: \$30,000



Available Artworks



Invasive

**Steel, Aluminum
(2017)
12ftW x 12ftD x 12ftH
Base=3'Wx3'D
400 lbs total
(200 lbs each) + weight steel
plate base
\$25,000**

An homage to my family members and others who have endured cancer, Invasive is simultaneously beautiful and somewhat strange. On first glance it may seem that this is a sculpture about takes the form of flowers, but upon further review you may recognize the forms as breasts. The work refers to the experiences of my sister and mother who both, after a breast cancer diagnosis, were faced with the terrible decision of how to treat the cancer. The cell pattern of the petal forms reflects the challenge of fighting something so tiny that every cell counts.

This sculpture will be available in mid January 2019 for installation in Port St. Lucie.

Available Artworks



Invasive

**Steel, Aluminum
(2017)**

**12ftW x 12ftD (variable upon
installation) x 10ftH**

Base=3'Wx3'D

400 lbs total

**(200 lbs each)+ weight steel
plate base**

Retail Price \$25,000



Installation

The sculpture as shown in photos here is utilizing an in-ground/post hole installation method. For the Port St. Lucie installation I will fabricate a steel plate base that will support the "stems" of the work. The steel plate will be at least 1/8" thick and will be bolted to the concrete pad on site utilizing concrete anchor bolts. I have anchored numerous sculpture in this manner and installation will take approximately 4 hours. I have fabricated this sculpture in such a way that I will not need a crane for installation. I will install the work myself with the help of an assistant. I will need access to power but I will provide my own power tools, power cords and hardware. I am always happy to speak with citizens and answer questions from interested passersby during breaks in the installation process. Having the chance to bring art to people in their own world is one of my favorite parts of making public art.



Aviary

Aviary
Steel, kinetic hub (2016)
(17ftW x 17ftD x 20ftH)
Orlando, FL
\$29,300

Aviary was commissioned by Orange County (Orlando) as a public artwork at Young Pine Park, site of Orlando's first inclusive playground. I chose to use birds as symbol for diverse, inclusive design both because of its whimsical nature and its location near wetlands. Each bird is a different size, color and some have the ability turn while others will be fixed, reflecting the diverse abilities of children that will play at the park together. The birds also echo the freedom of children to play outside together in a welcoming place. This sculpture was installed at Young Pine Park in November of 2016.



Learn To See

(Gestalt Sculpture 2017)
Aluminum
36"x36"x72"H
Series of 21

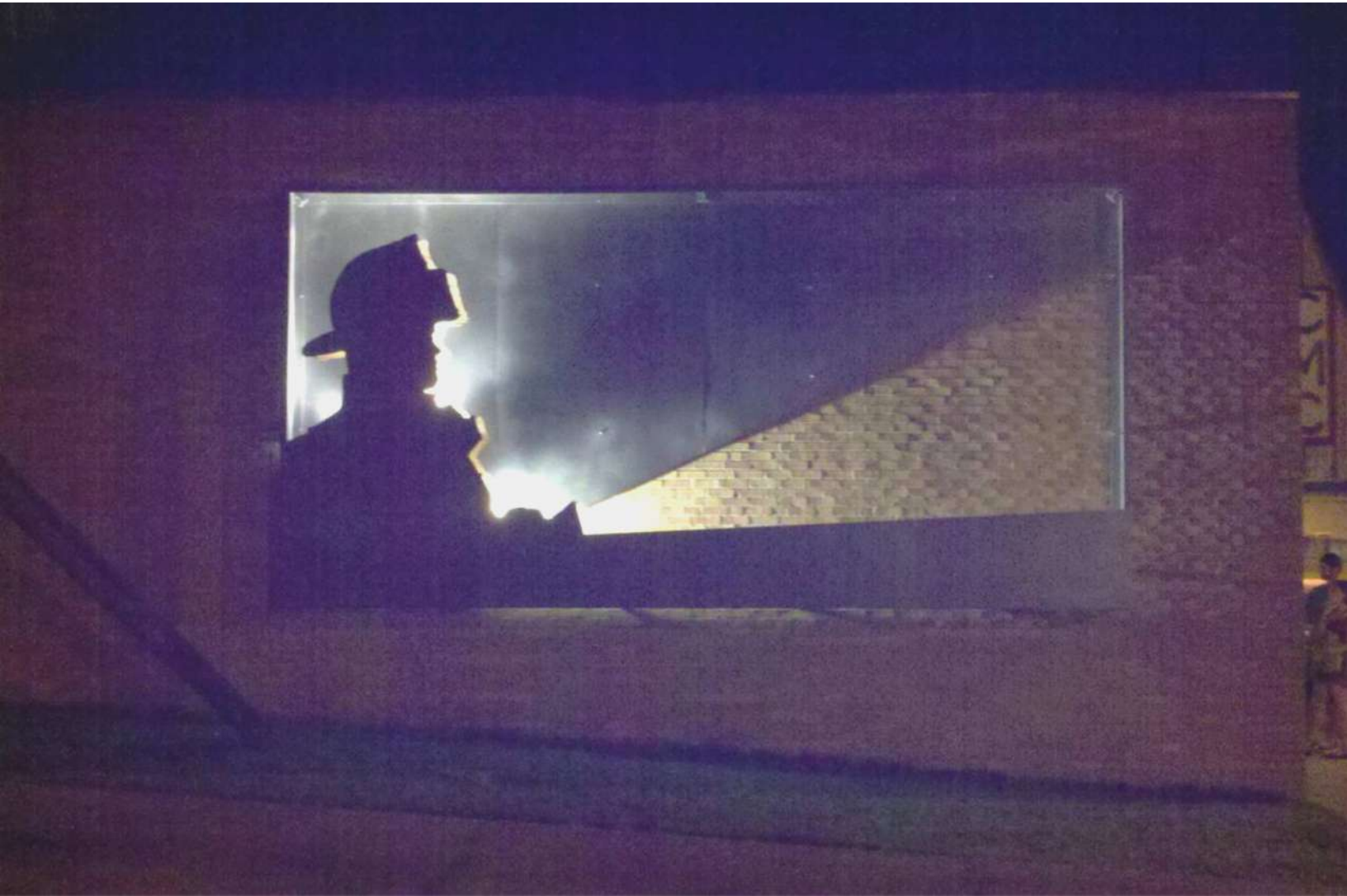
The series "Learn to See" utilizes gestalt imagery of the primary donors to the museum (in the classic face/vase configuration) in lieu of the typical donor wall. The series of 21 sculptures are located on LED lit pedestals outside the museum, set on a path created by a Fibonacci spiral. Each face naturally embodies the fibonacci spiral, as well as the golden mean derived from it. When visitors view the sculptures, there is a "eureka" moment where they see the face for the first time. This moment symbolizes the experience of the inventor- seeing the same data that everyone else sees, but the inventor seeing something new in that data that no one has ever recognized before. That "eureka" moment also applies to the experience of someone learning something new. There is a beautiful moment when you can see the student's eyes light up and you can tell that they are seeing something new to them for the first time. The Cade museum is built to inspire those moments through their work with artists and scientists, dedicated to discovering a sharing new ideas, new ways of seeing. The sculpture series has become a symbol of the museum and their mission and a teaching tool for explaining the beauty of invention. It also engages visitors at night through custom controlled led lighting of every color.



Alachua Branch

Aluminum, Acrylic, LED
2015
192"x6"x96"H
(16ftW x 6inD x 8ftH)
Alachua County, FL

Commissioned by the Alachua County Property Appraiser, Alachua Branch follows the path of the Santa Fe River as it serves as the northern boundary of Alachua County, Florida. The river form, articulated in aluminum with a brown finish, extends in a way that is representative of an oak branch, the symbol of the County. Acrylic panels printed with historic maps of the county dating from the 1500's to present day are cut and layered to form foliage around the branch. The sculpture's layers- layers of maps, layers of history, layers of access and of ownership, reflect the history of how we define Alachua County, a physical embodiment of the GIS features available through the Property Appraiser's office today.



Into the Smoke

**Fire Station 1(2012)
Aluminum, LED lighting
240"Wx120"Hx12"D**

The sculpture for Fire Station #1 was created to honor the brave firefighters who face danger every day. I wanted to create an image that was larger than life, emphasizing the significance of the firefighter's role as first responders. The work is site specific, located on a fire station exterior wall in a neighborhood that was just beginning to show signs of a renewal at the time of installation. The figure comes out of the smoke colored metal, surrounded in a halo of light created by LED lights that light automatically at sunset. The work has become a beacon of the burgeoning neighborhood while recognizing the significance of the firefighter's work there. The billboard size sculpture was commissioned by the City of Gainesville.



Nest Egg

Nest Egg (2010)
Aluminum
54"x54"x 85"H (kinetic)
Stetson University
Deland, FL

Located on the Stetson University campus in Deland Florida, Nest Egg includes a kinetic center circular panel that is engaged by the wind and makes the work move internally. The work embodies efficiency and creating a form using the least amount of material. The spinning interior reflects the potential of egg form, that new life springs mysteriously from the small, vibrant center. The work is highly reflective and draws in the imagery of the surrounding environment. This sculpture was purchased by Stetson University in 2012.

Successful Public Project Example



Aviary

Steel, kinetic hub (2016)
(17ftW x 17ftD x 20ftH)
Orlando, FL
\$29,300

**Commissioning Agency:Orange
County Arts & Cultural Affairs**
Contact: Terry Olsen
Terry.Olson@ocfl.net
PO Box 1393
Orlando, FL 32802
(407) 836-5540

Aviary was commissioned by Orange County (Orlando) as a public artwork at Young Pine Park, site of Orlando's first inclusive playground. I was drawn to this project due to my previous involvement in inclusive design playgrounds- playgrounds that allow children of different abilities and challenges to play together, rather than limiting children based in their abilities. As I spoke about the work on opening day of the playground, a child with autism played beneath the sculpture, gazing at the turning bird forms as they moved slowly with the wind.

I completed this project on time and within budget, however, park construction was delayed. Working with director Terry Olsen, I agreed to install the work temporarily in downtown Orlando at the county office. The temporary installation gave the county another public art exhibit for a fraction of the typical cost, promoted the county's public art program and allowed me to move the completed work out of storage until the park was ready for installation. When I received the call that the park was ready for final installation, I was within 2 weeks of giving birth to my third child. Rather than delay the installation, I hired a team of experienced art installers to move and install the work in the park so it would be ready for opening day.

References



Terry Olsen

Orange County Director Arts and Cultural Affairs

Office: 450 E. South Street

Orlando, FL 32801

Mailing: PO Box 1393

Orlando, FL 32802

(407) 836-5540

Terry.Olson@ocfl.net

**Russell Ettling-Cultural Affairs Programs Coordinator,
City of Gainesville**

Parks, Recreation & Cultural Affairs

PO Box 490 - Station 30

Gainesville, FL 32627 - 0490

352-393-8532 Ofc.

352-316-4628 Cell.

etlingrh@cityofgainesville.org

Colleen Keene, CFE, ASA

Assistant Property Appraiser

Alachua County Property Appraiser's Office

515 N Main Street, Suite 200

Gainesville, FL 32601

(352) 338-3264

ckeene@acpafl.org



Jenn Garrett
Artist- Principle
339 SW 132nd Terr
Newberry, FL 32669
352-359-7826
jenngarrettart@gmail.com



Boone Welding
Manpower

2406 NE 19th Dr
Gainesville, FL 32609
(352) 372-9533
boonewelding@yahoo.com



Stephen Belser
JWM Engineering

4915 NW 43rd Street
Gainesville, FL 32606
352-505-8890
stephen.belser@
jwm-engineering.com



APRIL 2018

Tioga • Times

OFFICIAL

NEWSLETTER OF TOWN OF TIOGA AND THE JOCKEY CLUB

ARTIST SPOTLIGHT

Jenn Garrett

SEE PAGE 19

Our Stories. Our Photos. Our Community.



Jenn Garrett's Sculptures Help Build The Fabric Of Cities

Growing up in Chattanooga, Tennessee, played a significant role in Jenn Garrett's path to becoming a full-time artist. She took art classes as a child at the Hunter Museum of Art, one of the country's finest museums featuring works made in the United States from the Colonial period to the present day, and she was witness to Chattanooga's commitment to revitalizing neighborhoods and connecting communities through public art. Jenn, who has lived in Tioga for two years, moved from Chattanooga to major in art at the University of Georgia and after taking classes in figure drawing, painting, ceramics and sculpture, earned a Bachelor of Fine Arts in her favorite medium — sculpture. "I really enjoyed stone carving, bronze casting and steel fabrication," Jenn said. Jenn also studied in Corona, Italy, before working in a high-end antique store and then attending the University of Florida (UF) for grad school, where she received her master's degree in interior design with a focus in historic preservation.

After grad school, Jenn worked throughout the state of Florida as an architectural historian, and after having her first child, she decided to get back to art. "With all of my knowledge from my master's degree (e.g., CAD, architecture, revitalizing cities through historical preservation), I decided to focus on creating public art as a part of a redevelopment plan for cities. "I see public art playing a role in the built environment and fabric of the city," she said. "In the past 15 years, people have come to expect that our cities will include art to symbolize the communities, like John Henry's (also a Chattanooga native) 'French Fries' sculpture on the UF campus. So many great opportunities exist for artists now, and I am grateful to have the opportunity to be working during this exciting time."

Much of Jenn's work is site-specific, which means she builds her art to meet the needs of a site. "I identify what is important to a community and create a work of art to represent it," she said. In



featured artist

By Jackie Donaldson

2015, Jenn installed a series of temporary sculptures for a human trafficking exhibition, called "Casting Justice," in Gainesville and Tampa. Locally, she worked with FIGHT (Fight Injustice and Global Human Trafficking) and the Alachua County Coalition Against Human Trafficking, and each of her sculptures (one was near the Hippodrome, one was in front of the Tioga Starbucks, another was in front of Cymplify) had a QR code that directed people to a website to read a real-life human trafficking story of someone in the area. Readers got a glimpse into the lives of 12 people who had endured sex, labor and domestic servitude (the three types of human trafficking).

Jenn's work titled "Alachua Branch," commissioned by the Alachua County Property Appraiser, follows the path of the Santa Fe River as it serves as the northern boundary of Alachua County, Florida. The river form, articulated in aluminum with a brown finish, extends in a way that represents an oak branch, the symbol of the county. Acrylic panels printed with copies of historic maps of the county dating from the 1500s to present day from the UF map library are cut and layered to form foliage around the branch. The sculpture's layers — layers of maps, layers of history, layers of access and of ownership — reflect the history of how we define Alachua County, a physical embodiment of the geographic information systems (GIS) features available through the property appraiser's office today.

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The Garrett family

Some of Jenn's other work includes a sculpture for Gainesville's downtown fire station (soon to move to another station) and a vibrant chrome-finished sculpture titled "Aviary" at Young Pine Community Park in Orlando, the county's first inclusive playground. "I created a sculpture that evokes the idea of a gathering of birds along the waterfront," Jenn said. "The gathering of several birds symbolizes the idea that Orange County welcomes a diverse group of park-goers to play here together." The installation shows three rounded, playful bird forms that Jenn developed around the idea of imaginative play. Pipe legs support the birds, allowing some of the birds to turn for a kinetic dimension. Each bird form has different abilities; the green one is bigger and taller with straight legs, another medium-sized purple one has a bent leg, and the smallest yellow bird has outstretched legs. Jenn's work has appeared all over the Southeastern United States, at universities such as Stetson and Mercer and

even in Ireland and Italy. In February, she installed a temporary breast cancer awareness sculpture, "Invasive," in the front of the Tioga Starbucks. "The sculpture is an homage to my mother and sister who have fought breast cancer," Jenn said. "Invasive is simultaneously beautiful and somewhat unsettling. The pair of hot pink forms appear to have sprouted from the landscape bringing a robust splash of color to an otherwise ordinary backdrop. The aluminum plate petals are cut with a cell stain pattern, referencing both plant forms and the disease process. The work is a reflection of what I saw my mother and sister struggle with at their breast cancer diagnoses. How can a part of me that has been so essential to my identity, has even sustained my children, have turned against me? Are these flowers or are they weeds?"

In March, Jenn completed a series of 21 sculptures for the Cade Museum in downtown Gainesville. The sculptures, permanent fixtures outside the museum and leading into Depot Park with lit LED lights in the bases, are 3D representations of the supporters of the museum. One of the sculptures features Jenn and her husband, Tim. The faces of Jenn, an artist, and Tim, a professor in the College of Medicine at UF, intersect in Gestalt fashion to represent when

art and science connect. The German word **Gestalt** is a psychology term that means unified whole and refers to theories of visual perception. The Gestalt perspective inspired Jenn during a trip with Tim to Berlin, Germany, and the project supports Cade's interdisciplinary thinking related to innovation, creativity and discovery.

Jenn lands her jobs in various ways. Cade was familiar with her work and approached her. With publicly funded locations, like cities and universities, Jenn often responds to a call for artists. The call typically requests qualifications, samples of work, resumes and information about past exhibits. Thanks to technology, Jenn can access calls from anywhere, one of the perks of working as an artist from home. "I can be sitting on a beach," Jenn said. "I can read the call and see what someone is looking for." Jenn's creative mind is always working — during the day, at night, while driving and while running. She always has



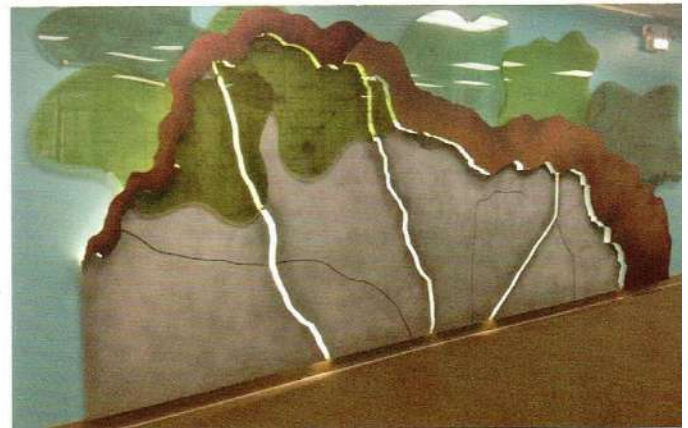
"Currents" is a kinetic sculpture inspired by relationships, specifically marriage. The work consists of two natural forms, each mounted on independent axles. The forms turn in response to outside forces, sometimes in unison, other times turning away from each other. Despite the independent movement of each form, the works are united by their immovable foundations and similar forms and materials. "Currents" has been installed at the Harn Museum of Art and at the Botanic Gardens in Dublin, Ireland, as part of the Sculpture in Context Exhibit.

a sketchbook with her, and she draws and refines ideas until a concept bubbles up.

After Jenn formulates a concept, her process begins in her drawing and painting studio at home and then branches into the community. "The way I work is more similar to the way an architect works than what most people think of an artist because I work on a larger scale in a public realm," Jenn said. "I come up with ideas; develop fabrication drawings; coordinate with engineers, welders, landscape architects, code departments and crews that help me build, move and install; and ensure that everyone is safe around my work. Because of the scale and material of my projects (aluminum or steel), some of my work literally weighs tons."

Jenn's No. 1 supporter is Tim, and she credits him for helping to manage the occasional artistic chaos at their house along with raising three children — Davis (10), Lane (seven) and Bell (14 months). Seeing their mom's large sculptures around town and in other cities is normal for the Garrett kids, who know the family rule: If the sculpture is not at home, you cannot climb on it. Jenn, who displays some of her smaller pieces at home, as well as the work of many other artists, said that her kids are showing artistic interests. "The kids love to draw," she said.

To learn more about Jenn, you can visit her website at Jenngarrettart.com and follow her on Instagram at [jenngarrettart](https://www.instagram.com/jenngarrettart).



"Alachua Branch"



"Aviary"

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