

December 13, 2025

Narrative Description and Finalist Letter for Sculptures for Two Port St. Lucie Roundabouts

Submitted by Molly Mason, Public Artist
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My mission as a public artist is to create striking, compelling works that foster a positive sense of place and exert a strong cultural impact on generations of the public. I have over thirty years of experience creating permanent site-specific works in architectural and natural settings. The abstract, uplifting artworks I create are always instilled with inspiration and community pride, celebrating their sites' histories while harmonizing with their overall design. My sculptures act as beacons, welcoming all members of the community to enjoy public spaces.

I view the Port St. Lucie Roundabout Sculpture(s) as exciting opportunities to create public artwork for these vital sites to help welcome and inspire the public, enlivening the built environment of each site with a sense of place that expresses Port St. Lucie's identity, offering a visually transformative experience while enhancing pedestrian and traffic safety. For these sculptural images for Port St. Lucie, I've striven to create peaceful, playful, and beautiful forms for those moving through these quite graceful roadways.

My works, many of them commissions awarded through national competitions, are permanently installed both indoors and outdoors on three continents in settings including museums, hospitals, public parks, outdoor amphitheaters, public art centers, botanical gardens, university centers, medical facilities, and conference centers. In addition to my public works, I have had twenty solo exhibits and work included in over 150 curated group exhibits. For sixteen years a university professor of sculpture, I now work full-time as a public artist. My sculptures are in over one hundred public, corporate, and private collections in the U.S. and abroad.

For my projects, I have primarily worked with a combination of stainless steel, hot-forged bronze, aluminum, stone, and accents in kiln-formed glass, and professionally applied automotive paint, because these are highly durable materials that are archival and utterly safe in outdoor environments. I also incorporate lighting. A certified welder for 35 years, I am expert in working with the aforementioned materials meticulously to create sustainable public artworks of the highest quality. This is vital to sculpture's long-term quality, especially when sited outdoors. In several select projects, I have also worked in cast concrete, covered in various colors of ceramic tile.

I work with utmost professionalism regarding safety, environmentalism, building codes, ADA codes, and material longevity so that my works, many installed outdoors for decades, require minimal maintenance, long-term. The project I would create here would be durable and resilient for generations outdoors with no annual maintenance, except with a once or twice a year wash with Clear Dawn Detergent, sponge, and a rinse-off.

I have created numerous public projects in collaboration with multiple stakeholders, and I complete my projects on time and within budget. I have collaborated effectively with communities, architects, design teams, landscape architects, engineers, city officials, public art programs, stakeholders, and construction teams for my public art projects for decades.

Having been awarded a Fulbright Research Professorship to Japan in 1992 to study form and space in Japanese gardens, I have a special affinity for creating public artworks that evoke the tranquility of nature in bustling sites—which is familiar to those who live in the natural environs of lovely Port St. Lucie. For sixteen years a university professor of sculpture, I now work full-time as a public artist. Working with students for so long instilled in me the importance of a spirit of collaboration and connection that has become fundamental in my practice as a public artist, and many of my public projects have entailed extensive programs of engagement with the communities in which they are sited.

I now have over 35 years of experience developing and implementing large-scale public projects with programs of community engagement and outreach, and my ideas continue to evolve with each new project as I conduct research and consider how to engage each unique community and celebrate the values most important to them. I believe that my work(s) in these settings will serve as transformative moments of beauty and “Aha!” moments for those meandering through these roads of Port St. Lucie.

Proposed Sculpture 1, Option 1



Proposed Sculpture 1, Option 2







Molly Mason, Sculptor/Public Artist
631-921-9374, mollymasonsculpture@gmail.com

Budget and other required information for Sculptures for Two
Roundabouts, Port St. Lucie, Florida

I am submitting two proposals, each for either site. Costs will be similar for either project. I am aware that each project budget is \$150,000.

Fabrication of Either Sculpture

Amount includes all metals and glass and/or newer acrylic materials, all fabricating costs such as laser/mechanical cutting of metal forms, all professional shopworking costs, such as rolling/bending of large stainless steel forms, all Mason's professional time to create the sculpture as chief fabricator, all time to research, design, and create all aspects of the sculpture and provide a long-term maintenance plan, including all meetings necessary with all owners, engineers, planners, lighting, installation, and construction personnel. Includes all expendable materials essential to creating large public outdoor sculpture such as: welding gases, welding rods, metal grinding equipment and supplies, safety equipment for the artist, all chemicals necessary, costs for kiln-formed glass fabrication or acrylic materials, costs of my work at an industrial working facility equipped with professional equipment necessary, all professionals hired for structural engineering and foundation contractors, lighting requirements, related permits, licenses, and insurance, and shipping/installation costs. (These costs anticipate a final scale of either work of approximately 12-15' in height, and approximately 6' – 8' in width and depth subject to approval by structural engineer and State requirements for Roundabouts.

There will be no highly reflective or mirrored surfaces, no driver distractions, and surfaces will be subtle and complement the environments and landscaping.

For either sculpture, items include the following:

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| All Alloy 316 stainless steel plate, 4B finish, used for one sculpture. 3/16"+ thick. 4' x 12' approx. 8 plates total \$1800 each, depending on thickness. | \$14,400 |
| Structural reinforcements for stability as per engineering as per each, such as Schedule 40 or 80 stainless steel pipe, and heavier stainless steel plate products. | \$3,725 |
| Stainless steel base plate for either sculpture, Alloy 316 stainless, 4B finish, (dependent on size) approx. 5/8" thick, approx. 3' diameter, TBD. Drilled appropriately and cut. | \$2,000 |
| Hilti or other Stainless bolting systems for securing of sculptures into approved bases. (As recommended by local structural engineer) Approx. 8 bolt system. | \$300 |

All metal working expendables, such as gases, all grinding equipment, safety equipment for artist, stainless steel passivator, metal burrs, all other finishing materials, protective wrapping materials, etc. (I own a great number of metal working tools, from all grinding tools to clamps to all hand/electric equipment, all welding gear.) Welding tools and argon gases for extensive welding on stainless steel.

\$1,200

All costs for kiln-formed glass elements or permanent acrylic UVB/UVA, safe for colored areas of sculptures. These would range in size, and all elements would have top protective tempered glass or UVA/UVB protective acrylic surfaces. If glass, I exclusively use Bullseye Art glass, all compatible. These elements will be multi-layered, composed of many glass sections that are transparent iridescent, and multi-colored, and will be vibrant during day or night. I have my own glass working facility with a large Skutt kiln for flat kiln-fired glass, fused into one element in the firing procedure. Glass would be approx.. 1" in thickness, with tempered glass fused to both sides. These elements are fitted in stainless frames, with "invisible" fasteners.

Another concept for colored forms would be use of highest-quality automotive paints. Such paints, manufactured by Dupont and other large companies, are by far the best paints for any type of outdoor color on metal over very long time periods. UVA/UVB Topcoats for the perfect finish. Typically, such quality paints today remain perfect for outdoor environs for at least 20 years, if applied correctly. Approx. cost per sculptures for addition of colored elements in best choice of materials.

\$3,500

Special Laser Cutting or special saw/grinder Cutting of all stainless steel components for each sculpture. Many separate parts are needed for each separate stainless steel sculpture.

\$6,000

Fabrication facility costs for each sculpture. For 20 years, on larger Public Art Projects, I've worked in a 45-year-old excellent professional sculpture facility near New Haven, CT, a ferry ride and short drive across Long Island Sound from my home in Port Jefferson. I work there 5 days a week and stay in an inexpensive motel. I pay a reasonable amount to work there for 40 hours a week as the primary fabricator, with professional assistance as needed, such as rolling a 700-pound plate of stainless and numerous other processes for my unique work. I and all others accomplish all work with utmost professionalism. I've worked in my own shop and large metal facilities throughout my 40+-year career and am a master in every aspect of creating sculptures in my chosen media. I am a perfectionist, always.

\$37,125

All the time/Shop Use costs for Artist's work in professional facility, as lead fabricator, professional facility assistants relating to metalwork. Each artwork would take approx. **12 – 16** weeks to perfectly complete all metal work. Stainless steel is by far the most difficult metal to work with professionally. Besides types of work described before, this includes all surface work on the metal. My creation of surface patterns and textures in stainless steel is proprietary, and I am known for the richness of surfaces in my metal sculptures. All parts of all works must be "smooth" and "soft" to the touch, as safety is always imperative. Many many stages of work using many abrasive materials are necessary to complete the surfaces. Cost of completing all fabrication by artist in sophisticated industrial environment over 12 weeks and incorporates the Artist's fee for creation and design.

\$37,000

Structural engineering costs for creation of each sculpture, including structural evaluation of the sculpture dynamics for stability and the design of a footing/foundation for each work.

\$3,500

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| Site preparation and Construction of footing/foundation by a professional contractor. | \$4,000 |
| Packing and supporting of each work for shipping in a Commercial grade 26 ft. long internal box length, and driving this truck from Connecticut to Port St. Lucie, Florida by a CDL-licensed professional driver. This includes cost of rental truck rate, and delivery to the site approx. 1300 miles by truck. This is a 2-day long drive and will require an overnight stay by the driver paid by the artist. | \$8,000 |
| Installation of each work at site: Installation date likely will be Spring 2027. To be performed by a licensed Rigging company in local area. Equipment needed with likely be forklift, vehicle, or small crane with range ability to install a work of significant size on the base. Personnel and equipment necessary to remove the sculpture from the transport vehicle safely. All installation equipment for correct installation to be done with correct stainless steel bolting or fastening system provided by Artist. Cleanup of installation site after the completion. Artist will be present at all times for unloading and properly installing each art work. | \$4,000 |
| Insurance as required in the amounts specified in the Contract per each Artwork or in total as is required. (I have purchased such insurance with my existing Insurers on numerous occasions.) | \$1,250 |
| Contingency of \$20,000 per sculpture. | \$20,000 |
| Travel costs for Artist to the site for Installation, likely for 3 nights in Spring 2027. Time frame above as stated in documents sent to Artists. | |
| Motel for 3 nights in Port St. Lucie. | \$450 |
| Meals for 3 days in Port St. Lucie. | \$300 |
| Rental vehicle and insurance and gas for 3 days. | \$350 |

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| Roundtrip airfare from NYC airport to Port St. Lucie. | \$500 |
| Miscellaneous expenses for installation. | \$200 |
| Roundtrip transportation to/from airports | \$200 |
| Total travel expenses from Port Jefferson to Port St. Lucie and back for a 3-day period. | |
| Total Install Trip by Artist. | \$2000 |

Preliminary Timeline for Creation/Installation of Artwork(s)

- If I am awarded a contract for one or both Artworks, I will immediately be in contact with a recommended Florida-licensed structural engineer, to examine my preliminary images/ renderings, so that individual can furnish me and the other necessary parties with comprehensive engineering reports and drawings for City approval.
- I will collaborate with local partners as needed to obtain all necessary permits.
- I will lead any community engagement if and as needed, as directed by the City of Port St. Lucie.
- I will furnish all information needed to the City and professionals, and the City will furnish all Site reports, engineering plans, and all necessary information to the Artist.
- Artist's work on the actual project will begin once all approvals are granted by the City, and a first payment is received, which will likely be in February/March 2026.
- Progress reports will be made as needed.
- Art work(s) will be installed after projected construction completion, which is currently Late 2026. According to the timeline presented, my sculpture(s) would be installed in Spring 2027.

Maintenance Manual

A **maintenance manual** for the Artwork(s) will be created as of Delivery. Since the Artwork(s) will be primarily or completely made of the finest Alloy 316 stainless steel, long-term maintenance is quite easily accomplished. I've worked with stainless steel for over 45 years and have created well over 100 works in monumental to smaller scale, in public, corporate, and private collections in the US and abroad. It is a perfect material for sculpture and is very simple to maintain indoors and of course outside, in all climates. Additional materials that may be used for color in the sculpture will not involve special treatment as well.

My works are always perfectly finished and maintenance in Coastal Florida should be a matter of removing dust, etc. from the surfaces with Clear Dawn Detergent and a Sponge, then hosing off with water, if possible, maybe 1-2 times per year.

I have read the entire Contract and understand the Scope of all Artist Services to be completed. I will abide by the Contract(s) if selected for these wonderful potential opportunities.

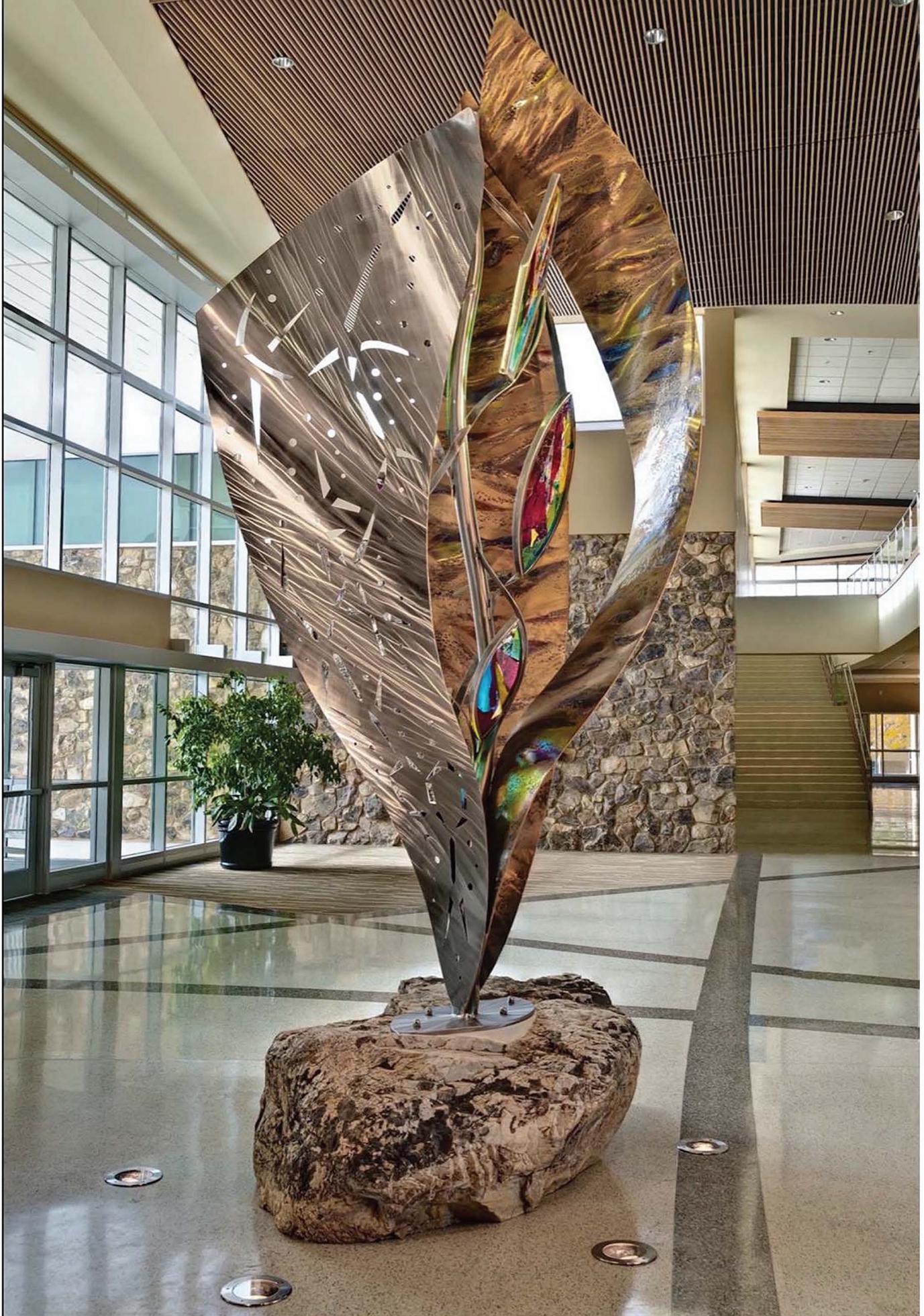
Thank you very much,
Molly Mason, Sculptor

A Selection of Molly Mason's Portfolio of Completed Public and Private Sculptures for Reference regarding Material and Aesthetic Properties



Soin Infini, commissioned by Percent for Art Public Sculpture, Utah State Arts Commission for Ogden Weber Technical College. One of two major sculptures commissioned for the new LEED-certified Barker Family Health Technology Building. Work has abstracted health-related imagery within it, such as the molecular structure of DNA and varied cellular structures. Stainless steel. hot-formed bronze. kiln-formed glass, and natural Utah boulders. 18.5' x 6' x 6'. 2012. Current cost: \$125,000.





Terra Lumen, commissioned by Percent for Art Public Sculpture, Utah State Arts Commission for Ogden Weber Technical College. One of two major sculptures commissioned for the new LEED-certified Barker Family Health Technology Building. Work has abstracted health-related imagery within it, such as the molecular structure of Adenosine Triphosphate and varied cellular structures. Stainless steel, hot-forged bronze, kiln-formed glass, and natural Utah boulders. 2012. Current cost: \$150,000.





Calliope. Commissioned by Germantown, TN Percent for Art Program for Germantown Performing Arts Center, Germantown, TN. Stainless steel, hot-forged bronze, kiln-formed glass, poured concrete base. 12.5' x 6.5' x 6'. 2017. Sculpture is the centerpiece at the entrance of the venue, which houses a 600-seat theater for music, dance, and theater arts, as well as community programming and exhibition spaces for visual art. Current cost: \$125,000. |



Calliope. Commissioned by Germantown, TN Percent for Art Program for Germantown Performing Arts Center, Germantown, TN. Stainless steel, hot-forged bronze, kiln-formed glass, poured concrete base. 12.5' x 6.5' x 6'. 2017. Sculpture is the centerpiece at the entrance of the venue, which houses a 600-seat theater for music, dance, and theater arts, as well as community programming and exhibition spaces for visual art. Current cost: \$125,000.



Before the Sun Speaks, water feature and two major sculptures commissioned by Kirkwood Community College, Cedar Rapids, Iowa. Stainless steel, kiln-formed glass, pool. 15' x 17' x 11'. Feature element of beautiful 24' x 150' x 45' lobby of large new Conference Center. One sculpture is plumbed for water; there are also 18 jets running on variable water flow patterns in the pool. 2010. Current cost: \$160,000.



Eclipse, commissioned by Percent for Art Public Sculpture, City of West Palm Beach Florida, for Meyer Amphitheatre, downtown West Palm Beach. 12' x 5' x 5'. Stainless steel, hot-forged bronze, concrete base. This outdoor performing space has seating for 2,500 people for musical and theatrical events. The sculpture is in viewing sight of the Intercoastal Waterway. 2008. Current cost: \$125,000.



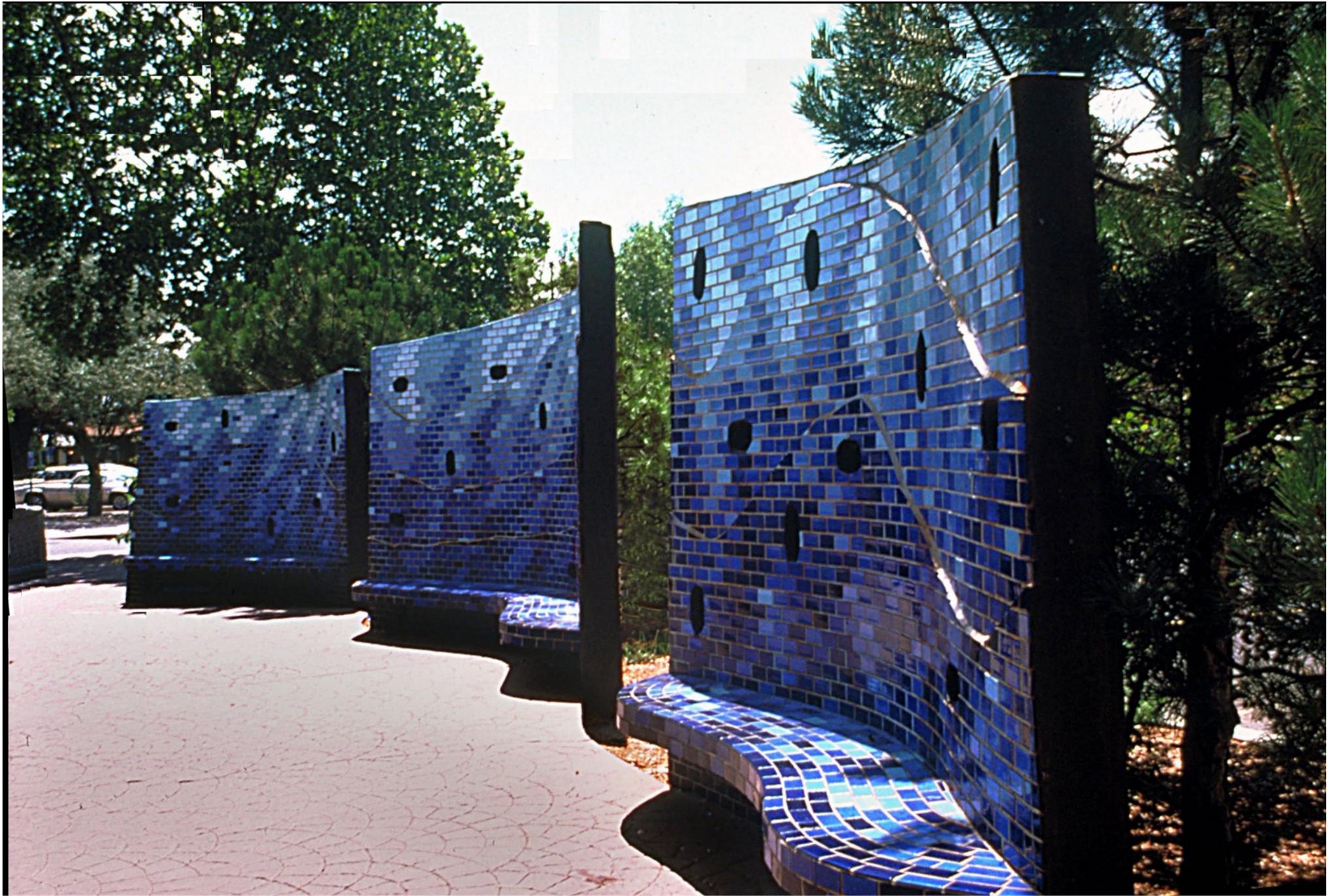
Sculptures for Bright Botanical Garden, New Orleans, LA. 12' x 28' x 40'. Stainless steel, copper. Reinstalled in new garden, 2015. A total of 5 sculptures were created for this botanical garden near New Orleans, Louisiana, that features 150 varieties of magnolias. Each work has ambient movement in outdoor air currents. In left and center images, pictured as installed when on loan to New Orleans Museum of Art. Current cost: \$100,000.



Woven Dreams. Percent for Art Public Sculpture, River Oaks Cultural Center, City of Alexandria, Louisiana. Stainless steel, polychromed aluminum. 12' x 6' x 4'. 2008. Sited at entrance to Arts Center, historic complex of buildings, housing exhibition spaces and publicly funded artists' studios. City undergoing cultural revival; work creates sense of gateway into district. Current cost: \$115,000.



Albuquerque Walls, commissioned by New Mexico Percent for Art Public Sculpture for the City of Albuquerque, New Mexico. Awarded through national competition. 60' x 8 ½' x 8 ½'. 5 curved, cast concrete "walls," built-in seating areas, covered with 8 colors of blue ceramic tile. I developed pattern & color in broad sidewalk to harmonize with shapes in sculptural elements. Located in park on busy street between historical Old Town and Modern Downtown. Work provides cool respite in dry desert for park's pedestrians. Area now fully landscaped. Current cost: \$250,000.





Text Auroras I and II, commissioned by Arizona Percent for Art Commission for Oro Valley Northwest Medical Center, Tucson, AZ for a cancer ward of a hospital in Tucson. 6.5' x 3' x 18". Hot-forged bronze, kiln-formed glass. These works are situated on raised bases inside recessed wall niches within the hospital. 2008.



Wave/Sheer. 9' x 28" x 42". Stainless steel, aluminum with powder coat. Private collection.



Pentimentos I-III. 78" x 100" x 48". Stainless steel, polychromed aluminum. Note rich contrast between dynamic stainless forms and companion forms and jewel-like color fusing architectonic and natural shapes. Private collection.



Clepsydra. 8' x 8.5' x 5'. Stainless steel, copper. Private collection.

EDUCATION: MFA, MA, University of Iowa School of Art and Art History, Iowa City, IA. BFA, Magna Cum Laude, Phi Beta Kappa, University of Iowa School of Art and Art History, Iowa City, IA.

PROFESSIONAL EXPERIENCE: Now a full-time sculptor, for 16 years Molly Mason was a professor of art at several major universities, including SUNY Stony Brook, Tulane, the University of New Mexico, and Southern Illinois University at Edwardsville. She has been a visiting artist at Kyoto University of the Arts and Osaka Art University in Japan; University of California, Davis; Syracuse University, University of Wisconsin, Madison; Montclair State College, NJ; University of California, Chico; Oakland College, CA; Ohio State University, and Visiting Artist at University of Iowa School of Art and the Cedar Rapids, Iowa Ceramics Center. She has been professionally certified as a welder for over 35 years.

GRANTS, AWARDS and FELLOWSHIPS: Mason has been awarded over 45 fellowships, grants, and awards for her work, including a Fulbright Senior Research Professorship to Japan to study form and space in Japanese gardens; a Soros Foundation Fellowship for public sculptures in Hungary; a Millay Colony for the Arts Fellowship; an American Association of University Women Award; two Ford Foundation Fellowships; a Louisiana Division of the Arts Individual Artist Fellowship; an Artist Residency at Louisiana World Exposition, New Orleans; a Lily Foundation Teaching Fellowship at SUNY-Stony Brook, NY; two New York Foundation for the Arts (New York, NY) Special Opportunity Stipends; a Vermont Studio Center Fellowship, VT; a Women's Studio Workshop Artist's Fellowship (Rosendale, NY); a Minnesota State Arts Board Individual Artist Fellowship; and a Grahame Memorial Fellowship (University of Iowa School of Art and Art History, Iowa City); as well as 19 competitive University faculty research fellowships.

PUBLIC COMMISSIONS; MUSEUM AND CORPORATE COLLECTIONS:

—**Germantown Performing Arts Center, TN, Public Art Project** for entry plaza for multidisciplinary Center. Stainless steel, bronze, kiln-formed glass. 12.5' x 6.5' x 6'. 2017. "Calliope." **National competition.**

—**Ogden Weber Technical College, Barker Health Technology Building, Ogden, Utah Percent for Art Public Art Project**, 18.5' x 6.5' x 6' sculpture for a 35' x 100' x 40' lobby and a corresponding exterior 12' x 6' x 6' work. Stainless steel, forged bronze, kiln-formed glass, and major elements of UT stone in a LEED-certified building. 2011. "Terra Lumen" and "Soin Infini." **National competition.**

—**Kirkwood College Education Conference Center, Cedar Rapids, Iowa, Percent for Art Public Art Project**, 2 major public sculptures in stainless steel, kiln-formed glass, and water feature/pool, 15' x 17' x 11'. Feature element of grand lobby of new Conference Center. 2009. "Before the Sun Speaks." **National competition.**

—**City of Tucson, Arizona, Northwest Oro Valley Medical Center Percent for Art Public Project**, two major bronze, kiln-formed glass sculptures for new Medical Center. 6' x 30" x 2' each. "Aurora I and II." **National competition.**

—**University of Central Florida, Orlando, State of Florida Percent for Art Public Project**, two major stainless steel polychromed sculptures and water feature/pool. 10' x 24' x 30'. "Waiting for the Ocean." **National competition.**

—**Port Jefferson, NY, Public Sculpture for School District**, wall relief, polychromed aluminum sculpture for entrance to new building. 45" x 72" x 18". "The Wanderer." **Regional competition.**

—**University of Northern Iowa, Cedar Falls, State of Iowa Percent for Art Public Project**, stainless steel sculpture with water feature, Redeker Dining Palazzo. 8.5' x 14' x 4'. "Rainwall." **National competition.**

—**City of Alexandria, LA, River Oaks Arts Center, Percent for Art Public Sculpture**, gateway work for new cultural district. Stainless steel, polychromed aluminum. 12' x 6' x 5'. "Woven Dreams." **National competition.**

—**City of West Palm Beach, Percent for Art Program, Public Sculpture, Florida**, Meyer Amphitheater, heart of Downtown area. Stainless, bronze sculpture for city park. 10.5' x 4.5' x 4.5'. "Eclipse." **National competition.**

—**Historic Constructions, New Orleans, LA**. Stainless, copper commission for historic building. 6' x 6' x 3'. "Moon Lair." **Regional competition.**

—**City of Brisbane, Queensland, Australia**. Stainless, copper sculpture for public park. 9' x 3' x 3'. "Ikebana VI." **International competition.**

—**Long Island Cultural Center, Bald Hill, Suffolk County, NY**. Stainless steel, copper sculpture in fountain at public amphitheater. 12' x 3.5' x 3'. "Plexus." **Regional competition.**

—**City of Albuquerque, NM, Percent for Art Public Sculpture**. Five curved cast concrete and blue ceramic tile "walls" with built-in seating. Commissioned for park on busy street between historic Old Town and Modern Downtown. Also developed pattern in sidewalk. 8.5' x 60' x 11'. "Albuquerque Walls." **National competition.**

—**National Sculpture Park of Hungary, Villany, Hungary, created at Villany International Sculpture Symposium**. Marble and limestone sculpture permanently installed. 9' x 6' x 5'. "Caverne Coeur." **International competition.**

—**Forma Viva International Sculpture Park, Kostanjevica, Slovenia**. Commissioned to create two oak sculptures for permanent placement at International Sculpture Park entryway. 17' x 4' x 3' and 2.5-tons apiece. "Karyatids I and II." **International competition.**

—**Ogden Museum of Southern Art, New Orleans, LA**. Stainless steel and copper sculpture. 8' x 2' x 2'. "Shield V."

—**Michener Art Museum, Doylestown, PA**. Stainless steel and copper sculpture. 10.5' x 3' x 3.5'. "Flirt II."

—**Royal Caribbean Cruise Lines, Norway** for "Splendor of the Seas" ship; two commissioned forged bronze, stainless steel sculptures. 4.5' x 2' x 2' apiece. "Sun Wands" and "Summer Moon."

—**Texaco Corporation, New Orleans, LA**. Wood and metal sculpture commission. 15' x 8' x 8". "Woven Garden II."

—**State St. Bank, Boston, Commission for President's Floor**: stainless, copper sculpture. 6' x 2' x 2'. "Ariadne's Wish."

—**Wyeth Laboratories, Collegeville, PA**, Sculpture for corporate center. Stainless, copper. 6.5' x 7' x 3'. "Moon Weir."

—**Gallerie Moderne, Vienna, VA**. Stainless steel, forged bronze sculpture. 8' x 4' x 2'. "Moon Windows III."

—**Nano Systems, Inc., Philadelphia, PA**. Stainless steel and copper sculpture. 7' x 2' x 2'. "Spirit II."

—**Liberty Property Trust, Greenville, SC**. Aluminum sculpture with permanent colors. 5' x 2' x 2'. "Red Stele."

—**Hill, Wallack, Attorneys, Princeton, NJ**. Aluminum sculpture. 3' x 2' x 1'. "Blue Leap."

—**Tower, Perrin Corporation, New York City and Stamford, CT**. Two stainless and copper sculptures, 4' x 20" x 20" each. "Young Trope 7&8."

—**Elena Corporation, S. Nyack, NY**. Stainless, bronze sculpture commission for outdoor location. 6' x 6' x 5'. "Elena."

—**Bright Collection, New Orleans, LA**. Five stainless steel, copper sculptures for botanical garden, 12' x 30' x 35'.

—**Central Louisiana Light and Power Company, Alexandria, LA**. Stainless, copper sculpture. 8' x 3' x 2'. "Shield III."

—**Warwick Hotel, Houston, Texas.** Wood, steel, and copper sculpture created for hotel entry lobby. 8' x 10' x 4'. "Madwoman's Garden."

—**Acadiana Bank Headquarters, Baton Rouge, LA.** Stainless, copper commission. 8' x 4' x 3'. "Summer Night."

—**Spelce Collection, Austin, TX.** Five stainless/copper sculptures for garden. 8-10' x 2.5' x 2.5' each. "Spirit and the Seasons I-V."

PRIVATE COLLECTIONS (Several collections contain up to 6 of my sculptures.):

John Meditz, Skillman, NJ; Joyce Errichettim, Middlebury, CT; Leticia Chambers, Santa Fe, NM; Brazier Fine Art, Richmond, VA; Dr. Stuart Soffer, Menlo Park, CA; Russell and Leslye Freedman, Topanga Canyon, CA; Mr. Thomas Klein, Massachusetts; Mr. Stephane Rousset, Vaud, Switzerland; Ms. Alessandra Re, Corona del Mar, CA; David & Eileen Klein, Short Hills, NJ; Ms. Grace Schwalkwyk, Water Mill, NY; Ms. Jane Swann, Deale, MD; Mr. & Mrs. Roger Ford, NJ; Mr. & Mrs. Ronald Curtis, Colorado Springs, Colorado; Mr. & Mrs. Jeffrey Oring, Port Washington, NY; Mr. & Mrs. Theodorus Zuurman, the Netherlands; Mr. & Mrs. Elias Buchwald, New York City; Mr. & Mrs. Gerald Goldsmith, NYC; Mr. & Mrs. S. Bilsky, NYC; Mr. & Mrs. Stanley Schering, NYC; Mr. Walter Walters, NY; Mr. Edward Blake, NJ; Mr. George Huwell, NY; Dr. Gary Snyder, Jacksonville, FL; Dr. & Mrs. Michael Carey, New Orleans; Mr. Lefferts Mabie, Jacksonville, FL; Dr. Dennis Smith, Jacksonville, FL; Mr. & Mrs. Timothy Slater, New Orleans; Mr. & Mrs. Frank Wozencraft, Houston, TX; Dr. Lewis Obi, Jacksonville, FL; Mr. & Mrs. David Kaye, Washington's Crossing, NJ; Dr. & Mrs. Oestricher, New Orleans; Mr. Bennett Spelce & Dr. Evelyn Hammond, Austin, TX; Mr. Michael Cumberland, New Orleans; Dr. & Mrs. Alan Parelman, Kansas City, MO; Mrs. Sunny Norman, New Orleans; Mrs. Merle Aronson, New Orleans & VT; Mr. Huntley Fairchild, Baton Rouge, La.; Dr. Marshall Gottsegen, New Orleans; Mr. Peter Johnson, VA; Mr. & Mrs. Thomas Lemann, New Orleans; Mr. & Mrs. Michael Brown, New Orleans; Mr. & Mrs. Phelan Bright, New Orleans/Hammond, LA; Ms. Gay Miles, New Orleans & Atlanta, GA; Mr. Frank Freidler, New Orleans; Mrs. Willa Slater, New Orleans; Dr. Beth Willinger, New Orleans

MUSEUM EXHIBITIONS (Solo and Group):

— **Solo:** James A. Michener Museum of Art, Doylestown, PA.

— **Solo:** Minneapolis Institute of the Arts, Minneapolis.

— **Solo:** Triton Museum, Santa Clara, CA.

— **Solo:** University of Minnesota Museum of Art, Morris.

—Grounds for Sculpture, Johnson Atelier's Sculpture Museum, NJ; Sculptor's Guild, NY.

—Governor's Island Invitational Sculpture Exhibition, Governor's Island, NY; Sculptor's Guild, NY.

—Chesterwood Museum, Stockbridge, MA: "Millenium Sculpture Exhibit" and "Invitational Sculpture Exhibit" (2 exhibits).

—New Orleans Museum of Art: 2 group exhibits.

—SUNY- Stony Brook University Art Gallery: 3 group exhibits.

—Australian World Exposition, Brisbane, Australia: World's Fair, international sculpture exhibit.

—Louisiana World's Fair, New Orleans: Louisiana Major Works Exhibit.

—World's Fair Exhibition, Knoxville, TN, Sculpture Exhibit.

—Tulane University Newcomb Gallery of Art: 3 group exhibits.

—Contemporary Art Center, New Orleans, 3 group exhibits.

—Birmingham Museum of Art, Alabama: Birmingham Biennial.

—Louisiana Artist Fellowship Award Winners Exhibit: Traveled to 4 museums/galleries in Louisiana.

—"Here and Now: 35 Artists in New Mexico," Albuquerque Museum of Art. N.M.

—University of New Mexico Museum of Art, 3 group exhibits.

—University of Hawaii, Hilo: National Invitational Works on Paper Exhibition.

—University of Minnesota, Morris Art Museum: "Past and Present: 30 years of Studio Art Faculty."

—Rockland Center for the Arts, W. Nyack, NY: "Sculpture Takes Over 2 and 3."

—Arts Center of the Capital Region, Troy, NY: Sculptor's Guild, NY.

—Pensacola Museum of Art, Pensacola, FL.

SOLO GALLERY EXHIBITIONS:

—Tadu Contemporary Art, Santa Fe, NM. (Solo)

—Elaine Benson Gallery, Bridgehampton, NY. (Numerous Solo and Group Exhibitions)

—Soho 20 Gallery, New York City. (Numerous Solo and Group Exhibitions)

—Quietude Garden Sculpture Gallery, East Brunswick, NJ. (Solo)

—Gallery C.O.M., Tachikichi Co., Kyoto, Japan. (Solo)

—Art Space Niji, Kyoto, Japan. (Solo)

—Tilden-Foley Gallery, New Orleans, LA, (Numerous Solo and Group Exhibitions)

—Genest Gallery, Lambertville, New Jersey. (Solo)

—Obi Arts, Jacksonville, FL. (Solo)

—Taylor Gallery, Taos, NM. (Solo)

SELECTED GROUP EXHIBITIONS (of over 150 curated exhibits): Mason has had works included in exhibitions at: Adelphi University, Garden City, NY; New York Art Expo, Javits Center, New York, NY; Sculpture at the Boathouse, Central Park, New York City; Sculptors Guild of New York City; Sculpture and Painting of Today, Jersey City, NJ; Convergence XII International Arts Festival, Providence, RI; Sculpture Showcase Gallery, New Hope, PA; Sculpture on the Grounds, City of Rockville, MD; Elaine Benson Gallery, Bridgehampton, NY; Soho 20 Gallery, New York, NY; University of Connecticut, Farmington, CT; Quietude Sculpture Gallery, New Brunswick, NJ; Nassau Comm. College, Garden City, NY; Cold Spring Harbor Research Laboratory, NY; ARC Gallery, Chicago; Rockland Center for the Arts, W. Nyack, NY; National Association of State Universities, Federal Reserve Board, Washington, DC; University Gallery, University of New Orleans, LA; Tilden-Foley Gallery, New Orleans, LA; Hansen-Fuller Gallery, San Francisco, CA; Matrix Gallery, Austin, TX; Davenport Art Museum, IA; and Des Moines Art Center, Des Moines, IA.

SELECTED BIBLIOGRAPHY: Please see my website, www.mollymasonsculptor.com, Resume section, for reviews, articles, and book inclusions about my work.

References

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www.mollymasonsculptor.com

Former President Collette Mercier, Ogden Weber Technical College, Ogden, UT, re. “Terra Lumen” and “Soin Infini,” two major stainless steel, hot forged patinaed bronze, and kiln-formed glass sculptures for OWTC’s LEED-certified Barker Family Health Technology Building, Percent for Art Public Sculpture, State of Utah. The indoor work (18.5’ x 6’ x 6’) and the outdoor work (12.5’ x 6’ x 6’) have abstracted health-related imagery within the forms, such as the molecular structure of adenosine triphosphate, DNA, and varied cellular structures. Natural Utah boulders as bases.

Address: 200 Washington Blvd, Ogden, UT 84404. **Phone:** 801-391-1520 (please leave a message and she will return your call). **Email:** merciercd@gmail.com.

Jim Glenn, Utah Public and Design Arts Percent for Art Program, re. the Ogden Weber Technical College major public art project referenced above.

Address: 617 E S Temple, Salt Lake City, UT 84102. **Phone:** 801-245-7271. **Email:** jimglenn55@gmail.com.
(Jim has recently retired from this position. This email address is different than the one I used in my original submission because he has now retired.)

Karen Rudd, former Project Coordinator, Art in Public Places, Albuquerque (now Public Art Director and Manager of Cultural Affairs, City of Norfolk, VA), re. my City of Albuquerque Public Art Project, 8’ x 60’ x 8’ sculptures with built-in seating in small public park on major street (Lomas Blvd). Awarded through national competition.

Address: Norfolk Commission on the Arts & Humanities, Slover Library, LL40, 235 E. Plume St., Norfolk, VA 23510. **Phone:** 757-664-6883. **Email:** karen.rudd@norfolk.gov.