

**OWEN MORREL | MORREL STUDIOS INC.**

814 Coral Way, Coral Gables, FL 33134

Phone: (786) 360-5213

Email: owenmorrel@gmail.com

Website: www.owenmorrel.com

**Budget**

255,000 .....	Three stainless steel ocean buoys
20,000 .....	Concrete and foundation work for sculptures
9,000 .....	Transportation
18,000.....	Installation and crane/ lift
3,000 .....	Insurance
2,000 .....	Legal
8,000 .....	Engineering
35,000.....	Artist Fee
<b>Total: \$350,000</b>	

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# Letter of Interest

I would be honored to have the opportunity to create a piece of art for Bruce's Beach. Bruce's Beach is a historically unique site and I would enjoy the creative challenge of creating a piece that works in conjecture with the beautiful natural landscape and strong community-oriented atmosphere of the city. I would create visually unique piece that immerses itself within the environment and enhances the viewers experience of the site, preserving the natural beauty and work in conversation with the historical culture of the area. I envision an iconic sculpture that will both promote community pride and act as a landmark for the area.

Over my 40-year career, I have designed and installed many large-scale artworks, working and collaborating with multiple stakeholders across the United States. Several of my recent works are located at colleges and universities including *Tower of Squares*, installed at Kent State University's new Design Innovation Hub. A contemporary new learning space constructed with open rooms, the DIH was built to facilitate interaction and collaboration between disciplines. *Tower of Squares* is designed to emphasize the power, relevance and need for collaborative innovation at this specific time in the history of the planet. In 2018 I installed *Cube-i* outside Texas Tech University's Health and Human Services Building. *Gnomon* was purchased for permanent installation in 2017 by the State of Connecticut and now resides at Asnuntuck Community College's Advanced Manufacturing and Design Center. The piece is interactive, based on the sundial, but reflects discontinuous (rather than linear) time. *Unity Arch* (sited between AT&T Cowboy Stadium and Globe Life Park/Texas Rangers Stadium) was inspired by the double helix of DNA and has, since its installation, been adopted by the City of Arlington as an iconic logo and by its community as a symbol of pride. Integration between the site and the artwork, and viewer participation have been twin focuses of my work for many years. I've installed my work in a myriad of locations in various types of harsh biomes all over the United States (South Florida, New York, Texas, ect.) with the specific intent of surprising and engaging viewers, inviting them to become participants in the creative act. My pieces include, through geometric design, the surrounding natural and built environments, along with ambient motion from pedestrians. My goal is to encourage, through the universal language of form and geometry, collaboration, exploration, and community engagement.

All my pieces focus on viewer involvement in public spaces. My goal is to create a visceral, kinesthetic experience, a total mind-body involvement that draws viewers into the artwork and entices them to interact with it. I ask that participants use my sculptures as vehicles, doorways through which the mind can pass to dismantle the act of perception and the order in which we are conditioned to perceive the environment.

My work is interactive, iconic, welcoming, and fantasy-like. I make sculpture accessible to various communities by inventing ways to surprise, excite and challenge the imagination with a 'wow' that stops viewers in their tracks. My work invites gathering, aids in wayfinding and amplifies spaces that are being reinvented. My pieces typically create areas of repose and interaction. They can act as shade structures and are ideally intended to be entered into and walked through or completely around (360 degrees). My work creates a strong sense of arrival and statement of place with thematic reference to the usage of the site and the surrounding architecture. My imagery connects people through interaction, awakening our commonalities through the universal language of geometry.

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**MAINTENANCE PROGRAM:**

====+ the landscaping shall be Zero maintenance. Any plants that may be chosen to go around the base of the sculptures shall be indigenous, self sufficient in the local climate. Stainless steel is a maintenance free building material.

Rainwater is generally sufficient to clean off the metal work. Pressure wash once or twice a year with a gentle soap is advised.

## IMAGE IDENTIFICATION LIST



*Tower of Squares* (2021)  
Stainless Steel | 18' x 8' x 8' | \$135,000  
Design Innovation Hub, Kent State University, Kent, OH

A literal depiction of the technology involved in 3D Design, the *Tower of Squares* is a participatory sculpture meant to motivate all of us to strive and dream, encouraging explorers in mathematics, science, architecture and the arts to collaborate without barriers and find new ways of thinking. Commissioned by the Ohio Office of Arts and Culture and Kent State University. Funded through the Ohio Percent for Art Program.



*Cube-i* (2018)  
Stainless Steel | 8' x 11' x 24' | \$300,000  
Archer College of Health and Human Services, Angelo State University/TTU, San Angelo, TX

A drawing of a cube by Leonardo DaVinci inspired *Cube-i*. The cube, a symbol of wholeness, has specific meaning within the context of its site – the Archer College of Health and Human Services at TTU's Angelo State University. Commissioned by Texas Tech University Public Art Program



*Unity Arch* (2017)  
Stainless Steel | 13' x 30' x 13' | \$700,000 (includes site work)  
Arlington, TX

*Unity Arch* was installed January 2017 between AT&T Dallas Cowboy Stadium and Globe Life Park (home of the Texas Rangers). Through pure geometry, it creates space where the mind can travel and question, inspiring energy and community spirit. Commissioned by the City of Arlington, TX.



*Astrolabe* (2014)  
Stainless Steel, Mirror, Aluminum | 10' x 10' x 10' | \$235,000  
Experimental Sciences Wing, Texas Tech University, Lubbock, TX

Situated in the courtyard of Texas Tech's Experimental Sciences Wing, *Astrolabe* is a platform for observing and questioning empirical information. The design, based loosely on the early navigational instrument of the same name, is inspired by the evolution of scientific exploration. Commissioned by Texas Tech University Public Art Program.



*Compass Rose* (2013)  
Stainless Steel, Aluminum, Mirror, Concrete | 20' x 30' x 30' | \$400,000  
Boathouse District Park, Oklahoma City, OK

Compass Rose tells discontinuous time and points to the non-linear nature of events. Participatory kaleidoscopic surfaces reflect viewers along with the surrounding environment. Commissioned by Leadership Oklahoma City.

06



*Gnomon* (1997 / 2017)

Aluminum, Stainless Steel | 12' x 9' x 10' | \$425,000 (\$350,000 + \$125,000 for 2017 restoration)  
Advanced Manufacturing Technology Center, Asnuntuck Community College, Enfield, CT

Originally completed in 1997 with the assistance of the Metropolitan Transit Authority of New York and sited downtown NYC. Purchased for permanent installation by the State of Connecticut and placed at Asnuntuck Community College in Enfield. Interactive piece with moveable elements. Polished mirrored Stainless Steel reflects pedestrian and street traffic in an urban setting.

07



*Lighthouse* (2002)

Aluminum, Stainless Steel | 30' x 30' x 55' | \$750,000  
Independence Station, Oswego, NY

Lighthouse is an experiential piece with stairs meant to encourage interaction and inclusiveness. Mirrored panels reflect aspects of the sculpture, the participant and the landscape in a collage of architectural scale. Commissioned by Sithe Energies Group, Oswego, NY.

08



*Boomerang* (1981 - 2004)

Steel, Mirror | 45' x 25' x 18' | \$400,000  
McGraw-Hill Building, 42<sup>nd</sup> St., New York, NY

Participatory observation platform welded to the 32<sup>nd</sup> floor setback of the landmark McGraw-Hill building. Mirrored viewing platform affords vistas of the New York City skyline. Completed with the assistance of the New York City Landmark Preservation Commission and Newmark and Company Real Estate, Inc. Completed within permit guidelines by the City of New York.

09



*Pilot Bridge* (2000)

Stainless Steel | 24' x 18' x 22' | \$400,000  
New York, NY

Described in Artforum as “a monumental, futuristic steel crossbow mounted above a staircase that seems to have come from either a lighthouse or a ship,” Pilot Bridge’s form derives from the ethereal qualities of nature and the hard edge of technology. The sculpture has a granite bolder base and weighs a total of 45,000 pounds. Public Art Fund.

10



*Omega* (1980)

Steel | 30' x 110' x 40' | \$400,000  
ArtPark State Park, Lewiston, NY

Functioning overlook platform built atop John Roebling Jr’s (designer of the Brooklyn Bridge) original bridge piers for the first suspension bridge over the Niagara River. Commissioned by Natural Heritage Trust / New York State Parks Department with New York State Governor’s Office.

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# PROFESSIONAL RESUMÉ

## BIOGRAPHY

- 1950 Born in Amityville, New York
- 1972 B.A. Skidmore College, Colgate University, Hamilton, New York
- 1973 MFA Cranbrook Academy of Art, Bloomfield Hills, Michigan

## PUBLIC INSTALLATIONS & SELECT EXHIBITIONS

- 2021 *Tower of Squares*, Site Specific Sculpture, commissioned by Kent State University and the Ohio Arts Council, Kent State University Design Innovation Hub, Kent, OH
- 2018 *Cube-i*, Site Specific Sculpture, commissioned by Texas Tech University, TTU/Angelo State University Archer College of Health & Human Services, San Angelo, TX
- 2017 *Gnomon*, purchased by the State of Connecticut and placed at Asnuntuck Community College, Enfield, CT, October 12, 2017
- 2017 *Unity Arch*, Site Specific Sculpture, Globe Life Park, Arlington, TX
- 2014 *Astrolabe*, Site Specific Sculpture, Experimental Sciences Wing, Texas Tech University, Lubbock, TX
- 2013 *Compass Rose*, Site Specific Sculpture, Boathouse District Park, Oklahoma City, OK
- 2010 David Kapell Gallery, Greenport, NY
- 2009 Galerie La Cense, Installation, Paris, France
- 2008 Galleria Ugo Ferranti, Rome, Italy  
David Kapell Gallery, Greenport, NY
- 2001 *Axis East / Axis West*, Site Specific Sister Sculptures, New Museum Building, New York, NY
- 2000 Philippe Staib Gallery, New York, NY
- 1998 *Gnomon*, Saint Paul Western Sculpture Park, MN
- 1997 *Gnomon*, Site Specific Sculpture, Fifth Avenue, Flatiron District, New York, NY  
*Pilot Bridge*, Shelter Island Ferry Terminal, Greenport, NY
- 1996 *Lighthouse*, Site Specific Sculpture, Independence Station, Oswego, NY
- 1991 Solo Exhibit, 5/25-6/1, Philippe Staib Gallery, New York, NY
- 1989 *Pilot Bridge*, Entrance to John F. Kennedy International Airport, Queens, NY
- 1988 *Ankor*, Site Specific, Wang Building, 780 Third Avenue, New York, NY  
*Classroom*, Site Specific Installation, The Walker Arts Center, Minneapolis, MN  
Liz Galasso Fine Art, New York, NY  
Jason McCoy, New York, NY
- 1986 Jason McCoy, New York, NY
- 1985 *Pilot Bridge*, Site Specific Sculpture, Franklin Street, Tribeca, New York, NY  
Retrospective, Contemporary Arts Museum, Houston, TX  
Musée de Centre d'Art Contemporaine, Bordeaux, France  
Goldman-Kraft Gallery, Chicago, IL
- 1984 Retrospective, 1976-1984, Madison Art Center, Madison, WI,  
Ted Greenwald Gallery, New York, NY
- 1981 *Boomerang*, Site Specific, 32<sup>nd</sup> floor, McGraw-Hill Building, W. 42<sup>nd</sup> St., New York, NY  
Galerie Alfred Schmela, Düsseldorf, Germany  
Bonlow Gallery, New York, NY
- 1980 *Omega*, Site Specific, ArtPark State Park, Lewiston, NY  
Galerie Yvon Lambert, Paris, France  
Galleria Ugo Ferranti, Rome, Italy  
Galerie Françoise Lambert, Milan, Italy
- 1979 *Asylum*, Site Specific, Rooftop, American Thread Building, W. Broadway, New York, NY  
Galerie Yvon Lambert, Paris, France  
Galerie Alfred Schmela, Düsseldorf, Germany
- 1977 *Catapult*, Site Specific, Rooftop, List Building, 599 Broadway, New York, NY
- 1976 *Desk Axis*, Site Specific, Rooftop 724 Union Street, Brooklyn, NY
- 1975 *Telescopic Reference Points*, Site Specific, Poughkeepsie, NY

## GRANTS & AWARDS

- 1981 C.A.P.S., New York State Council on the Arts, Project Grant  
1980 Artists Fellowship, National Endowment for the Arts  
Natural Heritage Trust, Project Grant  
1979 C.A.P.S. New York State Council for the Arts, Project Grant

## PUBLICATIONS/ FEATURES/ FILMS

- Public Art: A World's Eye View, Integrating Art Into The Environment, pp. 456 - 467, 2008, ISBN: 978-4-931154-32-2, Publisher: ICO
- "Public Sculpture" (28 min., 1983), featuring Louise Nevelson, Owen Morrel and Richard Serra. (Marc Miller Documentary Film on Public Art by Shalom Gorewitz, Parsons)
- Gerrit, Henry, "Art Talk" ARTnews, November 1998
- Arts and Antiques November 13, 1998
- Hogrefe, Jeffrey, New York Observer, December 20, 1997
- Vogel, Carol, "Inside Art" The New York Times, September 20, 1996
- Blankstein, Amy, Sculpture Magazine, February 1996, p. 27
- Chayat, Sherry, "Energy Sculpture", Syracuse Herald American, September 10, 1995
- Ash, John, "Morrel's Delirious Structures", Art In America, December 1991, pp. 104-08
- Ashbery, John, Owen Morrel, April 25-June 1, 1991, Philippe Staib Gallery, New York, New York
- Rockefeller Center for Special Education "The Rockefeller Group At a Glance", November 1989,
- Koch, Wolfgang, "Zwischen Hutte, Halde und Siedlung." Icton 211, September 10-11, 1988
- Raynor, Vivian, "Two Sculpture Shows: One In Small Scale, The Other Large." The New York Times, June 12, 1988, p. 32
- Raven, Arlene, "Art In The Public Interest-Doing Or Making Good." The Village Voice, May 3, 1988, pp. 3-4
- Nadelman, Cynthia, "Gabo's Progeny", ARTnews, December 1987, pp. 123-7
- Brensen, Michael, "Owen Morrel", The New York Times, October 16, 1987, p. 27
- Brensen, Michael, "Sculpture Goes Outdoors", The New York Times, July 1984, 1987, p. C-20
- Myers, Trent, Owen Morrel Works 1976-1984, Madison Art Center, Madison, Wisconsin, 1984
- Everingham, Carol, "Heightened Perspectives-Owen Morrel Platforms To New Visions", The Houston Post, March 9, 1985, pp. 1-2
- Castle, Ted, "Owen Morrel In TriBeca", Art In America, October 1984, p. 195
- Christo, C. "Le Toucher de L'Espace et du Temps", Artistes, March 1984, pp. 18-20
- Myers, Trent, "Owen Morrel Works 1976-1984", Madison Arts Center, 1984
- Ashbery, John, "Don't Look Down", Newsweek, February 1, 1982, p. 77
- Karmel Pepe, "Photography: Urban Disjunctions", Art In America, March 1982, pp. 45-9
- Helene Lassalle, Art américain, oeuvres des collection du Musée national d'art moderne, Centre Pompidou, Paris, 1981

## SELECT COLLECTIONS

- Pepino Agrati, Milan, Italy
- Mr. and Mrs. Syed Ali, Greenwich, Connecticut
- John Ashbery, New York, New York
- Dr. Robert Beck, New York, New York
- Phyllis and Richard Bernstein, Dallas, Texas
- Jeanette Bonnier, Stockholm, Sweden
- Centre National d'Art et de Culture, Georges Pompidou Centre, Paris, France
- Christo and Jean-Claude, New York, New York
- Mr. and Mrs. George A. Cohon, Toronto, Canada
- Dresdner Bank of Germany, AG, Wall Street, New York, New York
- Shawn and Jolene Fitzgerald, Garden City, New York
- First National Bank of Chicago, Illinois
- Estate of Rubin Gorewitz, New York, New York
- Maria and Scott Hodes, Chicago, Illinois
- Jean Paul Jungo, Zurich, Switzerland
- George Kaufman, New York, New York
- Pierre Keller, Lausanne, Switzerland
- Josy Kraft, Basel, Germany
- William Kriegel, New York, New York
- Yvonne Lambert, Paris, France
- Jacques Leviant, New York, New York
- Richard McKenzie, Greenwich, Connecticut
- Jan Eric Von Lowenadler, Stockholm, Sweden
- Linda and Harry Macklowe, New York, New York
- Madison Art Center, Wisconsin
- Musée d'Art Moderne et d'Art Contemporaine, Nice, France
- Musée d'Art de Toulon, France
- Claude Nopps, Lausanne, Switzerland
- Mr. and Mrs. James Pelts, Chicago, Illinois
- Prudential Bache Insurance Company, New York, New York
- San Antonio Museum, San Antonio, Texas
- Prof. Pieter Sanders, Rotterdam, Holland
- Monica Schmela, Dusseldorf, Germany
- Estate of Willie Smith, New York, New York
- Anders Wall, Stockholm, Sweden
- Sithe Energy Group, New York, New York
- Philippe Staib, Bangkok, Thailand
- Mr. and Mrs. Alfred Merrin, New York, New York
- Zaira Mis, Bruxelles, Belgium
- Wolfgang Volz, Dusseldorf, Germany
- George and Maria Komodikis, Athens, Greece

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*Buoy* is a tower and a lighthouse. The *Buoy's* light, placed within the correct site shall create a gateway or a sense of entry. It will mark a channel and light the way home. The tower and the lighthouse are two strong metaphoric structures.

Buoys are navigational aids that float on top of the water and are placed strategically to give boaters crucial information about the waterway. The purpose of buoys is twofold. Some are there to aid boaters so they know about hazards that might cause problems, while others are in place to show boaters where they can safely travel. I believe this piece is an appropriate symbol for the community of Bruce's Beach. The Buoy will become a beacon signaling to visitors that this is a safe and welcoming space for everyone. I hope that this piece can represent the community's growth and change from past events that took place in the area. I think there is a possibility to add several buoys throughout the park signifying that that the area is a safe space of inclusivity and welcoming.

There will be three buoys and they will each be made out of stainless steel and be low maintenance. Their sizes and dimensions are listed in the image below. I have also attached color renderings of the proposed project pieces.



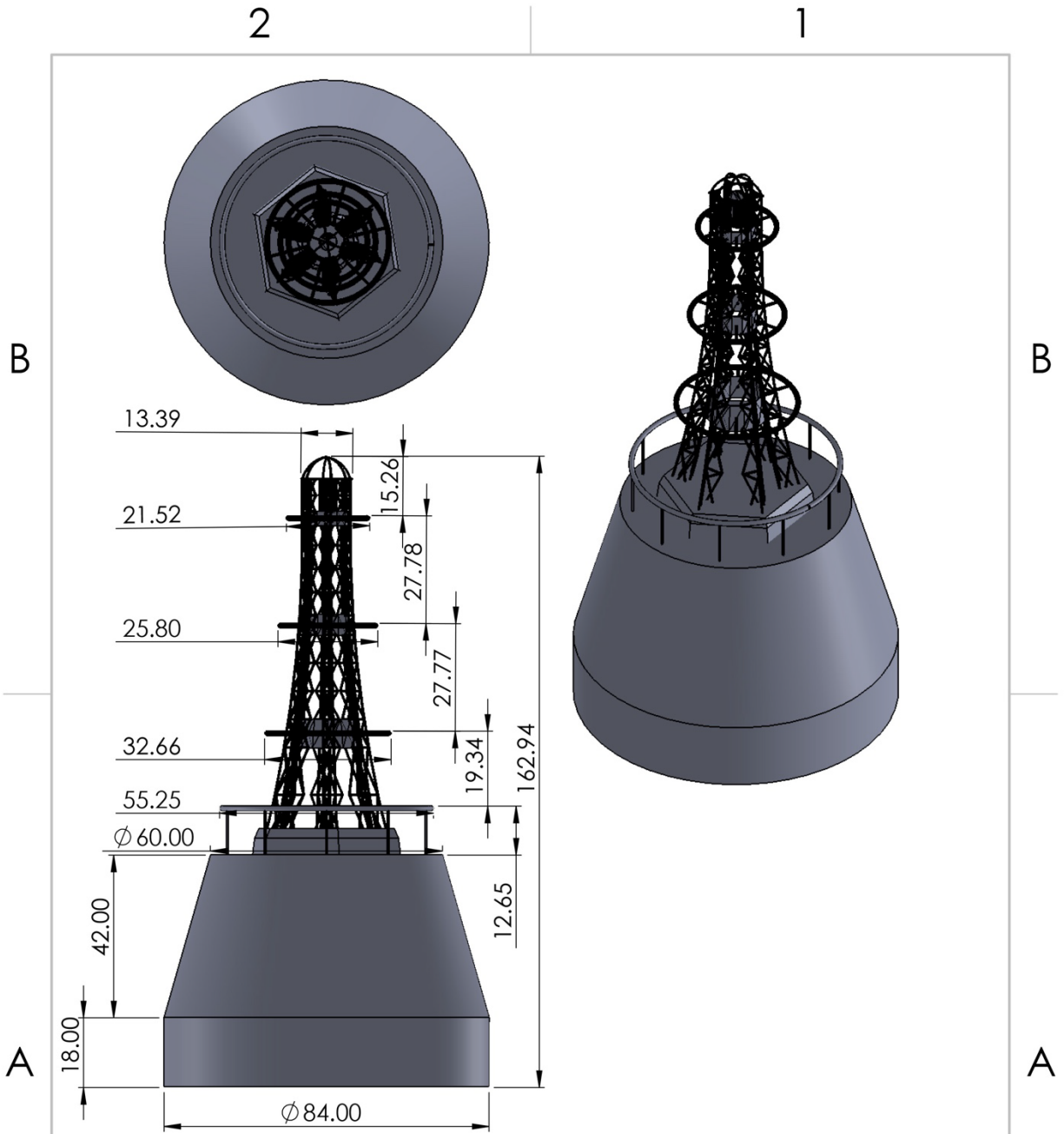
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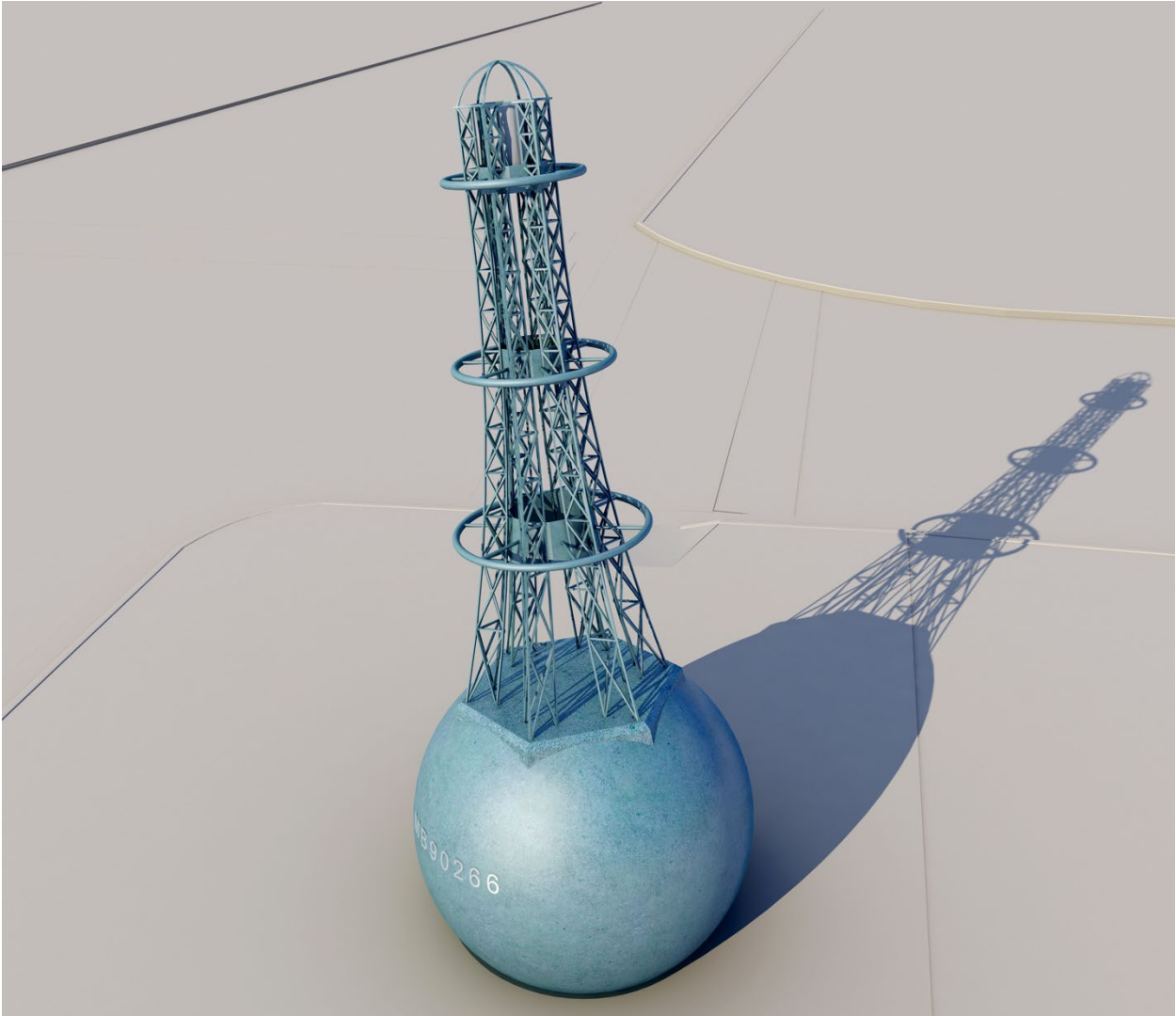
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## REFERENCES

### **Kathy Signorino**

Arts Programs/Percent for Art Director, Ohio Arts Council

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Email: kathy.signorino@oac.ohio.gov

Project in reference to: Tower of Squares (Kent State University 2021)

### **Emily Wilkinson**

Director for Public Art, Texas Tech University

Phone: (806) 773-8391

Email: emily.wilkinson@ttu.edu

Projects in reference to: Cube-i (Texas Tech University, San Angelo, TX. 2018) Astrolabe (Texas Tech University, Lubbock, TX, 2014)

### **Gary Packan**

Current Director, Department of Parks and Recreation for the City of Denton, TX Former Assistant Director, Department of Parks and Recreation for the City of Arlington Phone: (817) 819-3473

Email: Gary.packan@cityofdenton.com

Project in reference to: Unity Arch (Arlington, TX, 2017)