

In the following pages I propose two new artworks for the City of Coral Gables. The first, *I touch your listening*, is designed specifically to meet the deadline of the VIP event for Art Basel in early December 2022. The second, *Whispering through a stone*, is a larger-scale work that would meet the desires of seeking a robust public sculpture for Miracle Mile. The two pieces build on each other conceptually and will ultimately feel like companion works.

Part I

I touch your listening

“I touch your listening” is inspired by a labyrinth, an ancient architectural tool that dates back 3,500 years. Following the circuitous path gives us the opportunity to slow down, arrive in our bodies and enter a state of calm. Surrendering to the path we are led into wholeness. To enhance this notion of an inward journey, I have designed a labyrinth that is shaped to follow the anatomy of the ear.

The first image below is one of the most famous walking labyrinths in the world. It is located in The Chartres Cathedral in France. But my Labyrinth is for your finger as seen in image 2.



Image 1: Labyrinth at The Chartres Cathedral, France.



Image 2: Finger labyrinth

Context creates Meaning

My site specific sculpture is made for City Hall. It uses the existing architecture around the bronze statue of George Merrick. I will make the piece in such a way that it is consistent with the original design. The image below on the left shows you the plaque placement for the George Merrick Statue. The image below on the right is a close up of the plaque. My work will use the form of the pedestal and plaque to contribute to the city's public acknowledgement of its civic purpose.

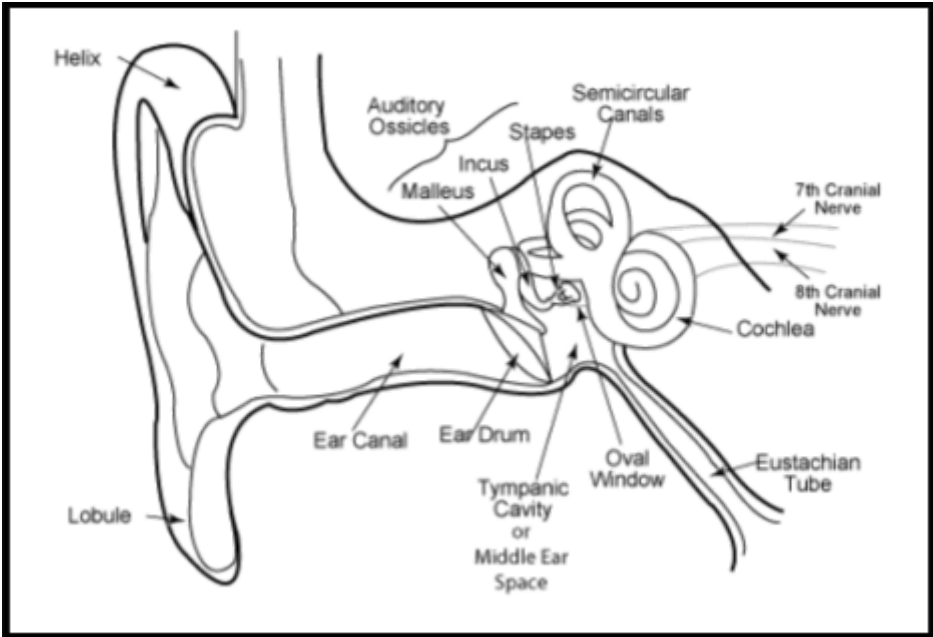


Plaque Location within architecture of City Hall



The plaque for the statue for George Merrick

My proposed finger labyrinth will follow the shape of the anatomy of the ear. It will be made to imitate the bronze plaque built for the George Merrick Statue.



Source image of the anatomy of the ear



Clay maquette altered to imitate the George Merrick plaque in bronze

The Meaning in the Making

I would like to ask at least 50 residents of Coral Gables to help me make two finger labyrinths in clay. These 50 participants will be carefully chosen, with the guidance of the City Commissioners, to represent the wider public of Coral Gables. A few examples of participants would be people of varying ages and races, clergy and municipal employees such as bus drivers and postal workers. They will then follow the path with their finger, ever deepening the channel as each person passes their finger across its surface. When the process is complete I will send the two forms to the fabricator (UAP) to cast them into bronze plaques. I have two sites to propose for my sculpture. One is at the entrance to the path leading to the George Merrick statue and the other is at the entrance to City Hall. To inaugurate the sculpture in its final form I will invite the five City Commissioners of Coral Gables to give their view on listening to their constituents. They will be the first to trace the form in bronze during Coral Gables' Art Basel event on December 4, 2022. The artwork will remain there for the public to use whenever they desire.

“I touch your listening” is a public sculpture made by the public. In its final form, the public will be invited back to interact with it.



Rendering of the finger labyrinth on the pedestal



Proposed Site #1 Sidewalk entrance to the path leading to the statue of George Merrick



Proposed Site #2 Flanking the entrance to City Hall

The Ceremony of Making

Through the process of 25 sessions, two people will be invited to simultaneously help me create the finger labyrinth. I will meet with each person at the site during the event to describe the project and the sentiment behind its making. My hope is to encourage the participants to engage in a moment of sharing and deep listening to each other. I intend to create a ceremonial atmosphere through our interaction and the making of the sculpture



Process of making the labyrinth

Follow the Leader

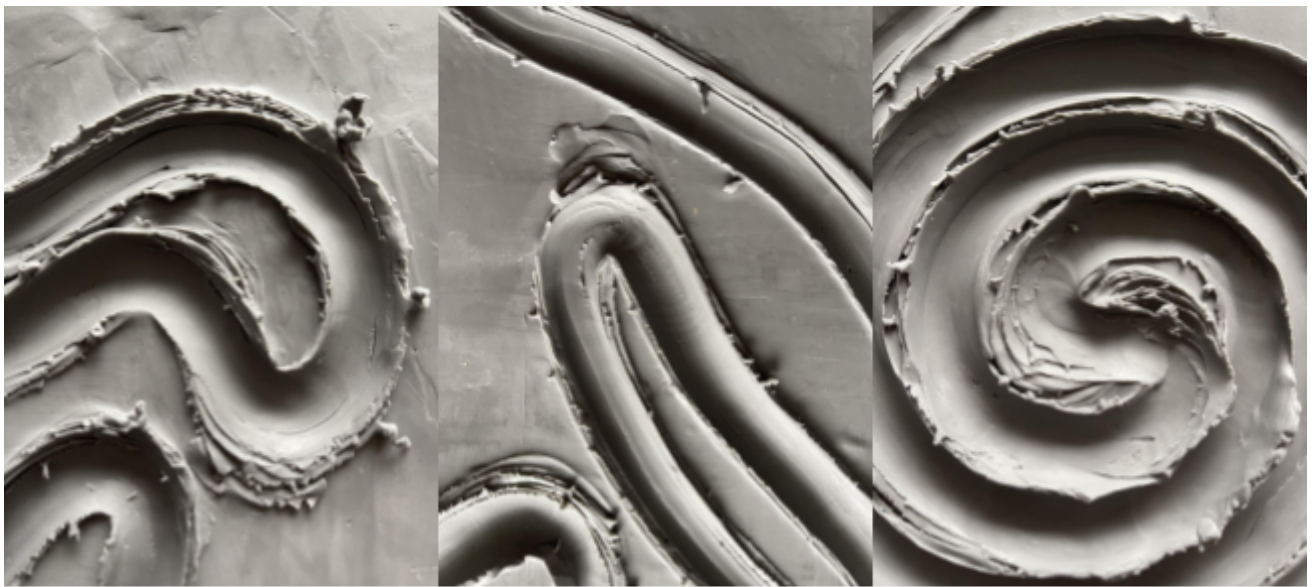
In “I touch your listening” the finger follows a path that we all share.

A path that lets the world enter the body in the form of sound. A path that we know intimately through our felt sense but few know its form, far less how that form relates to its function.

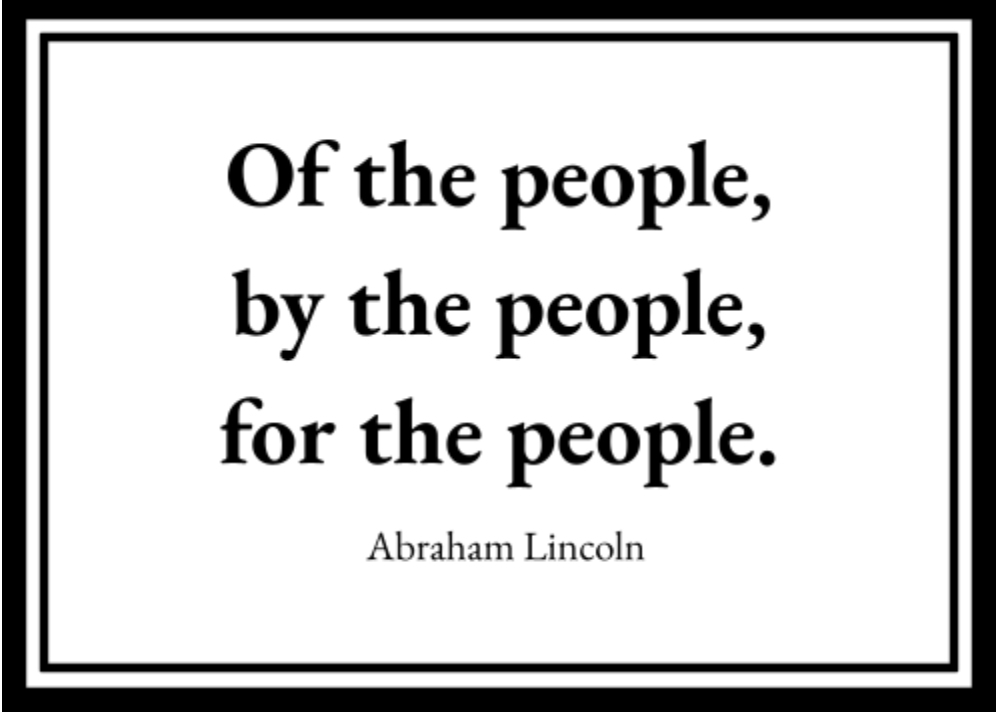
What happens when we follow the same trail? We establish a path. We touch where others have touched. My sculpture will record micro differences in movement.

One gesture overlays another.

One touch touches another's.



Details of the labyrinth

A quote by Abraham Lincoln, "Of the people, by the people, for the people.", is centered within a white rectangular area. This area is enclosed by a double-line black border. The text is in a bold, black, serif font.

**Of the people,
by the people,
for the people.**

Abraham Lincoln

An invitation to the Public

I conceived of this artwork with the idea that if we include the public in the process, they will feel invested in the work: understanding how there is meaning embedded in the making.

I have chosen to represent the ear because it is our body's instrument for listening. We need to consider how we listen and become better equipped to hear one another. We, as a culture, are facing a moment of reckoning. Collectively we are asking: Whose voices are being heard and whose are silenced?

To Touch is to Know

To touch is to know through experience. This is what we have come to call body knowledge.

Caravaggio's famous painting entitled *The Incredulity of Saint Thomas* depicts "doubting Thomas" who refuses to believe without direct experience that Christ had risen from the dead. As recounted in the gospel of John, Christ said, **"Reach hither thy hand, and thrust *it* into my side: and be not faithless, but believing."** To touch the scar of the crucifixion was to know and therefore believe that Christ had risen from the dead.



The Incredulity of Saint Thomas, Caravaggio

To reach out and touch the world is to make connections but also to say I am here. My presence is felt and therefore known. We feel our bodies more when they are in contact, in doing so we establish our relationship with the outside world.

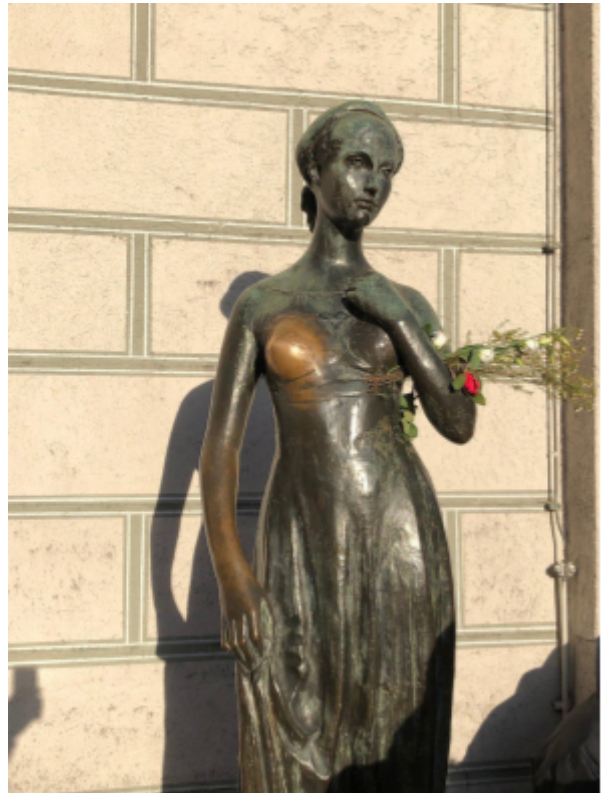
We locate ourselves.

Do not touch the art

There is a rich history of bronze sculptures that have been touched by viewers for various reasons. Sometimes it is sexual, sometimes for good luck and other times out of reverence. After repeated touching, the patina is rubbed away and the surface of the metal becomes bright and shiny. This visible trace of touching inspires others to do the same. This will be the case with the channel created by and for the audience's finger in my ear labyrinth. The material will record the accumulation of the touching.



A boy shaking hands with a statue of Abraham Lincoln



The sculpture of Juliet Copulate, Munich



Charles Bridge statues series. St. John of Nepomuk



The sculpture of Saint Peter with his foot rubbed away from repeated touching - Rome, Italy

Precedence for this Work

My work has always focused on the meaning in the making. We interact with objects everyday but we have no idea who made them or how they are made. This creates an alienated relationship to the world around us. When you wear a scarf that your grandmother has knit for you, you wear it differently. You feel her close to you when you wrap it around your neck. It is as if the object holds the energy and the intention of its maker. This object will be the first time I offer my process to the public in such a direct way. I have included one example from my past work to show how my work has created meaning through its making, emphasizing touch and physical intimacy.



Lick and Lather, 1993

Seven licked chocolate self-portrait busts and seven washed soap self-portrait busts on fourteen pedestals.
Collection of the National Gallery, Washington DC.

For the work *Lick and Lather* I made a mold directly from my body, then cast myself seven times in chocolate and seven times in soap. I then re-shaped my image by licking the chocolate and washing the soap. The ancient Greeks believed that a perfectly proportioned body was seven heads high. By licking and washing the heads, I questioned these assumptions of classical beauty. By using everyday materials I triggered the viewer's memory of these basic rituals, forming an empathetic relationship to my process.

Because the viewer can imagine my intimate contact with the object in making it, they can reconstruct the process in their minds. As far back as the Romans, the classical bust has adorned our homes. In this work, I have created busts from materials found in the home, thus describing myself through the activities that happen in this private place. The work begs the question: are we most ourselves at home alone eating dinner or taking a bath?



Lick and Lather, 1993

“I touch your listening” Logistics

Timeline:

2022

August 30: Begin fabrication of concrete pedestals

September 11: Arrive in Coral Gables to begin set up for the event with the community

September 16: Clay plaque for the finger labyrinth arrives in Coral Gables

September 17: Finger labyrinth event with the community

September 19: Clay labyrinths packed and shipped to UAP, Rock Tavern, NY

September 23: Clay Labyrinths arrive at UAP

September 26: UAP begins fabrication of bronze labyrinths

October 15: Concrete pedestals completed

November 15: Concrete pedestals are installed in selected site

November 27: Deadline for bronze labyrinth installation on concrete pedestals and paving

November 28: Artwork completed for public viewing

December 4: Art basel VIP event opening, city commissioner speeches, first finger tracing of the Bronze labyrinths

Lighting:

When one sense is compromised the others are heightened. “I touch your listening” does not require lighting. It exists through the sense of touch, a sense heightened in darkness along with sound.

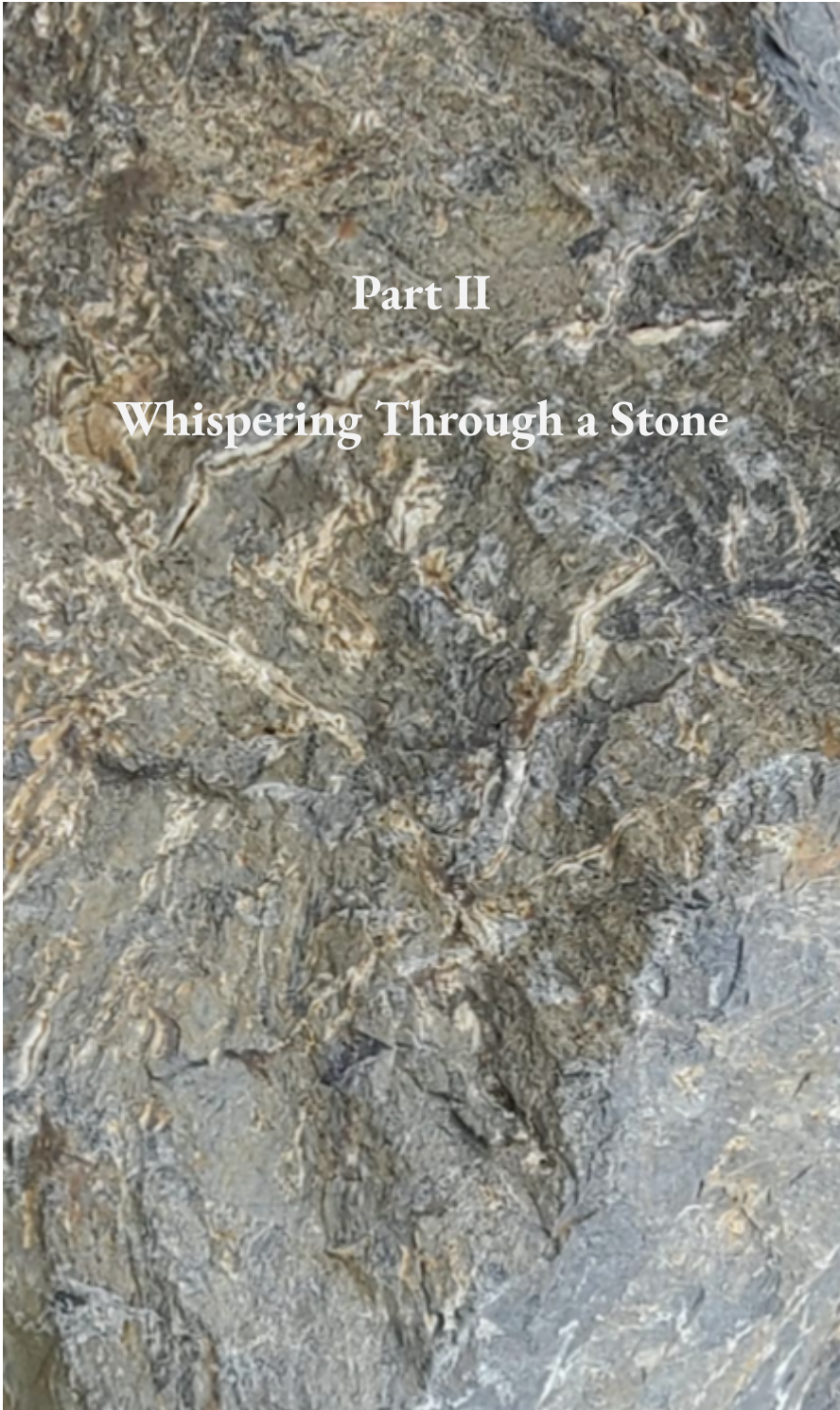
Interacting with this work in the evening will provide an experience for the viewer to see through their touch.

Maintenance:

“I touch your listening” does not receive maintenance. I am interested in the natural patina that will take place from weather and interaction.

Method of installation:

Once the location is mutually decided upon, our fabricators will advise on the best method of installation of the concrete pedestals and the bronze finger labyrinths to secure the work for safety and structural integrity.



Part II

Whispering Through a Stone

History of the Conversation Chair

My sculpture is inspired by a classic conversation chair. In 19th century France, this chair was used for courting. It was constructed with two seats conjoined in a serpentine shape, allowing the sitters to discreetly have a conversation. Without a table creating distance between them, they are able to speak more intimately and quietly, while also preventing too much physical contact by virtue of a shared armrest cleverly doubling as an elegant barrier of sorts.



Conversation chair

Stone as Mediator

My version will be similar except that the two sitters will not be able to see one another. My conversation chair will be carved out of a single stone. On examination, there will be a small hole located between the ear and mouth height of a seated person. Allowing the two seated people to speak to each other in an intimate manner.

This object will facilitate
a private conversation
in a public place.

It is a tool for intimacy and communication. The stone is the vehicle through which the conversation travels. Two bodies cradled in the stone whisper to one another. For the past 30 years I have explored how energy is held in an object. How does use affect an object? Will this stone be the keeper of the secrets that pass through it?

Barrier and Conduit

The stone separates two bodies physically and visually but connects them through conversation. What is able to be said between two people that are enveloped by the same stone yet kept separate?

What is the role of the stone?

- Diplomat
- Arbitrator
- Mediator
- Negotiator
- Intermediary
- Facilitator
- Holder of Secrets
- Silent Messenger
- Chaperone
- Witness

Searching for the perfect stone





This proposed site for “Whispering through a stone” is not necessarily the desired location, I am interested in working with the City Commissioners to determine the best placement for this piece.



“Whispering through a stone” Logistics

Timeline:

2023

January: Begin stone selection, visiting Virginia and Wisconsin quarries

March: Complete stone type and select the stone

March 15: Provide UAP with final clay maquette

March 20: UAP preps a digital file for milling the stone

March 31: Complete Foundation Design

April 4: Plot seat locations on the stone with 3D photogrammetry, begin milling stone seats and drill conversation conduit

May 15: Complete finishing on the stone

June 5: Delivery

June 9: Installation Complete

Lighting:

“Whispering through a Stone” will be lit through ambient lighting coming off of the surrounding stores and restaurants. The soft lighting will provide a private space in the public realm for intimate conversation.

Maintenance:

A light pressure wash every year to keep it clean.

Method of installation:

Once the location is mutually decided upon, UAP will determine the best method of installation of the stone sculpture to secure the work for safety and structural integrity.

Programming:

I am a big advocate for programming in the arts. As a maker of art and a lover of art experiences, I think about ways to connect with the audience and how art can enrich all of our lives. I would love to have the opportunity to create some programming around my sculptures. Given their participatory nature I feel they will lend themselves to events that will encourage people to engage with them as objects as well as reflect on the deeper meanings that the work engenders. With your support I would be happy to create programming to engage the community.

Companion Works

“I touch your listening” and “Whispering through a Stone” are companion pieces. In both works listening is the overriding connection. “I touch your listening” is made for the city and its constituents. In this work the ear is used as a symbol for listening. It is inspired by the idea that when you truly listen you allow people to have a voice. In contrast to the community nature of “I touch your listening”, “Whispering through a Stone” is about intimacy between two people. I can see it in a very public location. It would allow for an intimate conversation to be happening within the hustle and bustle of shoppers and restaurant goers. I could also see it as a destination piece: “Let’s go to the stone. I have something to tell you.” It could be for difficult conversation or for courtship, like the original conversation chair.



To touch the place where we listen.
To listen without seeing.
I speak hoping you can hear me.

Addendum:

**After presenting to the Artist Advisory Panel and the Cultural Development Board, I would like to address some of the concerns in regards to my proposed sculpture,
*I touch your listening.***

The first issue is that of visibility, which I will resolve by adjusting the angle and height of the sculpture so that the bronze plaque may be seen more easily. I have calculated the new height to a median scale so that adults and children may both access the plaque easily.

The second concern was from the Cultural Development Board not the Artist Advisory Panel. They felt that viewers may not understand that they can and are meant to touch the bronze plaque. There are many ways to address this. We will have laid the ground for participation by bringing people in to help make the sculpture. The speeches given at the inauguration by the city commissioners will also further encourage peoples engagement. I am also available for further programming that would focus on the importance of listening in our culture. After a certain amount of use it will become shiny as do the examples in my proposal rendering it self-evident that you can touch it.

But if we still feel that the public is reluctant to participate in the sculpture we can add some directions to the signage of the piece.

I touch your listening

Janine Antoni

You are invited to trace the anatomy of the ear with your finger.

Temporary exhibition budget

All-inclusive budget for temporary exhibition for Coral Gables' annual art exhibition affiliated with Art Basel

<i>I touch your listening</i> : production and installation	
UAP Fabricators	\$69,060.00
Fabrication of bronze: two finger labyrinths measuring 52"x28"x1/2" cast in bronze, UAP to mold, make wax, rework, gate, shell, cast in bronze, divest, finish (including softening sharp points in casting), attach mounts for installation, patina, and wax the areas outside of the labyrinth path, Packaging and shipment to Coral Gables, installation of bronze onto concrete, one trip for PM to Coral Gables to oversee installation.	
Stamped Engineering Drawings	\$4,000.00
Concrete pedestals	\$20,000.00
UAP Project Management of pedestals	\$4,000.00
Materials for 1st Finger Labyrinth Event	\$1,500.00
Oil clay, Easy up Tent (3), Event seating (4), Tables (2), Food/Tea	
Janine Antoni Site-visit Travel	\$1,425.00
3 trips to Coral Gables, Ubers to and from Coral Gables City Hall	
Shipping	\$9,345.00
Shipping and crating of clay	
Janine Antoni	\$37,500.00
Artist Fee	
Studio Assistants	\$3,000.00
clay preparation and administration	
Total	\$149,830.00

Permanent acquisition price

The option for permanent acquisition would be for the two companion pieces described in this proposal: *I touch your listening* and *Whispering through a stone*.

The price for the two works together (not including the above budget for the temporary exhibition) would be \$450,000 for a permanent acquisition for the city of Coral Gables.

This price is all-inclusive, including the fabrication, shipping, and installation of *Whispering through a stone* (all to be done in partnership with UAP). The production budget for *Whispering through a stone* is listed below for reference.

<i>Whispering through a stone</i> : production and installation	
UAP Fabricators	\$247,419.00
Design development, engineering, shop drawings, fabrication, shipping and installation, Three UAP PM one-day site visits included, one to Quarry, one to Wisconsin for QC and review of production before shipment, and one to Coral Gables for installation, stamped engineer drawings, installation	
Fabrication of To-Scale Prototype	\$5,000.00
development, fabrication and shipment	
Janine Antoni Site-visit Travel	\$3,850.00
3 Rock sourcing trips to two quarries, Artist visit(s) to approve finish, Travel to Miami, Hotels for 3 trips, Ubers	
Documentation	\$2,000.00
Studio Assistants	\$4,000.00
Admin	
Total	\$262,269.00

Total summary

Temporary exhibition and production of <i>I touch your listening</i>	\$ 149,830.00
Permanent acquisition of <i>I touch your listening</i> and <i>Whispering through a stone</i>	\$ 450,000.00
Total cost	\$ 599,830.00

Breakdown of works individually:

Retail <i>I touch your listening</i>	\$249,830.00
Production of <i>I touch your listening</i>	\$ 149,830.00
Artist share for acquisition (75% of profit)	\$ 75,000.00
Gallery share for acquisition (25% of profit)	\$ 25,000.00
Retail <i>Whispering through a stone</i>	\$350,000.00
Production of <i>Whispering through a stone</i>	\$ 262,269.00
Artist share for acquisition (75% of profit)	\$ 65,798.25
Gallery share for acquisition (25% of profit)	\$ 21,932.75