

Exhibit A



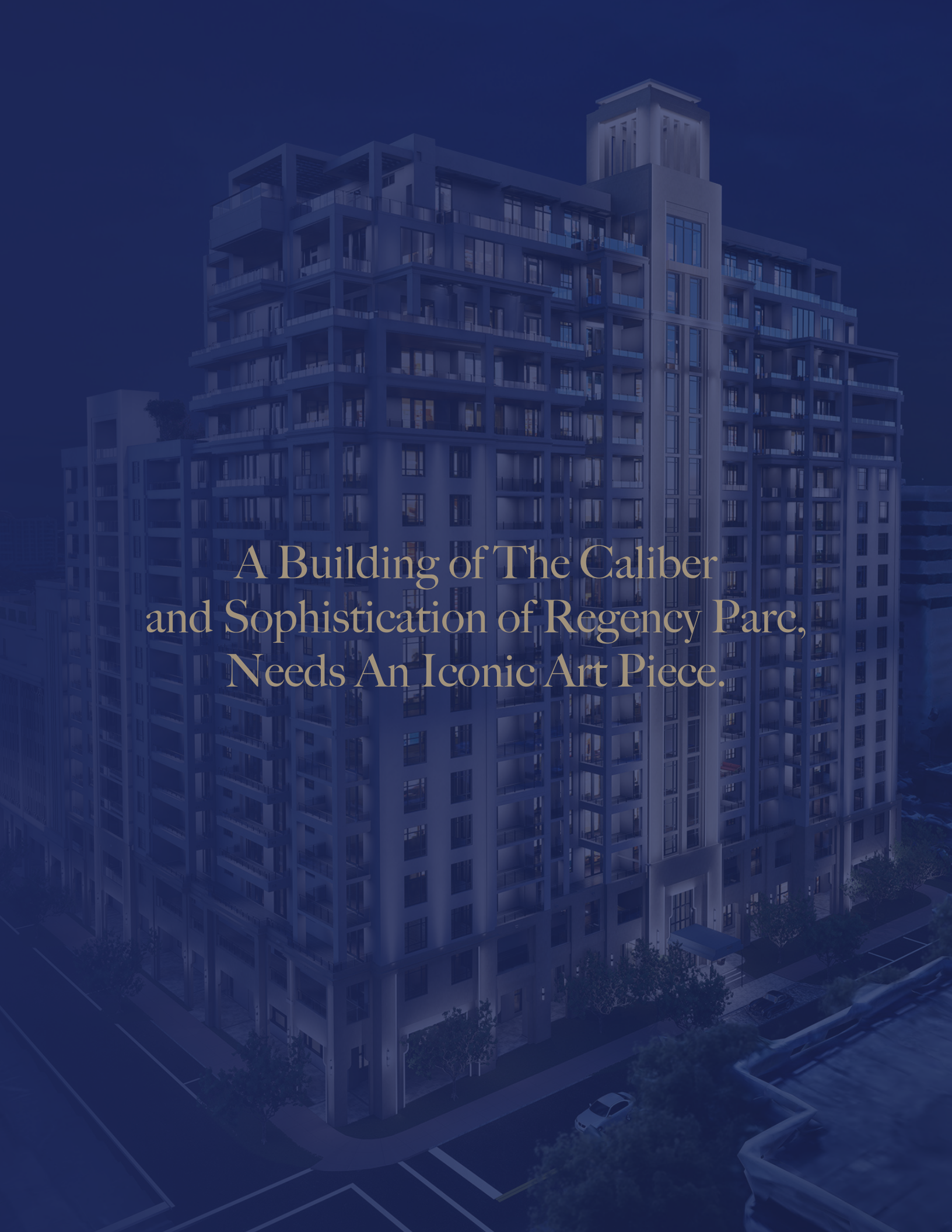
REGENCY PARC

CORAL GABLES

APPLICATION

Art In Public Places

CodinaPartners



A Building of The Caliber
and Sophistication of Regency Parc,
Needs An Iconic Art Piece.



Finding The Right Piece Takes Time.
Therefore, Money Was Placed In Escrow With The City
To Meet The AiPP Requirement.



We Then Formed An Advisory Committee With
Craig Robins & Manny Kadre Tasked
With Finding An Advisor...



The Advisor



Jeffrey Deitch

LOS ANGELES & NEW YORK

Jeffrey Deitch is an American art dealer and curator. He is best known for his gallery Deitch Projects (1996–2010) and curating groundbreaking exhibitions such as *Lives* (1975) and *Post Human* (1992), the latter of which has been credited with introducing the concept of “posthumanism” to popular culture. In 2010, *ArtReview* named him as the twelfth most influential person in the international art world.

Deitch has been closely associated with artists such as Andy Warhol, Jean-Michel Basquiat, and Jeff Koons. From 2010 to 2013, he served as director of the Museum of Contemporary Art, Los Angeles (MOCA). He currently owns and directs Jeffrey Deitch Gallery, an art gallery with locations in New York and Los Angeles.



The Artist

Lynda Benglis

B. 1941, Lake Charles, Louisiana



Photo Taken By The New York Times

Benglis began her career in the midst of the Postminimal movement, pushing the traditions of painting and sculpture into new territories. She initiated several bodies of work in the late 60s and early 70s that set the course for her subsequent practice. Her wax paintings, which began with brushed skin-like layers of pigmented beeswax and dammar resin progressed, in one series, to the use of a blowtorch as a kind of brush, manipulating colors into a marbled surface that seemingly fought against the constraints of the lozenge-shaped Masonite panels. The impulse to see these forms flow beyond the structure of a traditional support led Benglis to embrace pigmented latex, which she began pouring directly onto the floor. The use of gravity and her body in the latex pours invoked Jackson Pollock's process, a connection immortalized in the February 27, 1970 edition of *Life* magazine, which featured Benglis at work.

Concurrently, she began working with pigmented polyurethane foam, building the volume of her sculptures vertically by pouring the oozing, lava-like forms against walls and in the corners of spaces or over constructed armatures and chicken wire, which she removed after the wall mounted foam pours solidified. Benglis's totem-like sculptures followed as long, cylindrical structures made of wire mesh, cotton bunting, and plaster that, by 1972, she began to tie into knots. Painted with metallic sparkle, Sculp-Metal, or layers of sprayed, vaporized aluminum, copper, zinc, or tin, the works are further complicated by the reflections of their surfaces, conflating the sculptural object with painterly space. The contorted shapes, formed by the artist's hands, express the bodily force used by Benglis throughout her career continuing with her gold sculptures of the late 1970s and early 1980s.

In the early 70s, Benglis took new media technologies as her material, producing video art at a time when it was still in its early stages as a medium. Her experimental videos feature performative actions and technological mediation to explore themes of physical presence, narcissism, sexuality, and gendered identity. *Physical and Psychological Moments in Time*, a retrospective of video works by Benglis, was held in 1975 by Fine Arts Center Gallery, State University of New York College at Oneonta, and subsequently traveled to Stedelijk Van Abbemuseum, Eindhoven, Netherlands. Benglis also introduced images of herself into the public discourse through a 1974 *Artforum* ad, which challenged assumptions about self-presentation and gender in the male-dominated art world.

Benglis extended her innovative use of materials into the natural realm when, in 1984, she first used water as an element in her sculptures. She won the competition to create a fountain for that year's Louisiana World Exposition in New Orleans, resulting in *The Wave of the World* (1983–84) in cast bronze. Since then, she created numerous sculptural fountains, including *Chimera* (1988) and *Double Fountain, Mother and Child, For Anand* (2007), the latter originally installed at Le Jardin Botanique de Dijon, France, and *North South East West* (2009), which was initially exhibited at the Irish Museum of Modern Art, Dublin. These works effectively convey fluidity in both physical and thematic forms through the use of water as a medium.

The embrace of flowing forms, color, and sensual surfaces plays a large part in Benglis's continuous investigation of the proprioceptive, sensory experiences of making and viewing her sculptures. From the complex chromatic harmonies of the wax paintings to the selected use of brilliant Day-Glo pigments or phosphorescence in her latex and foam sculptures, Benglis's exuberant engagement with color, along with her radical employment of material, sets her apart from the more achromatic focus of her Minimalist and Postminimal contemporaries.

Lynda Benglis

PUBLIC COLLECTIONS

Ackland Art Museum, The University of North Carolina at Chapel Hill
AD&A Museum, University of California, Santa Barbara
Agnes Etherington Art Centre, Queens University, Kingston, Canada (V)
Akron Art Museum, Ohio
Alexandria Museum of Art, Louisiana
Allen Memorial Art Museum, Oberlin College, Ohio
Anderson Collection Museum at Stanford University, California
Arkansas Museum of Fine Arts, Little Rock
The Art Institute of Chicago
Art Museum of South Texas, Corpus Christi
Asheville Art Museum, North Carolina
Atlantic Center for the Arts, New Smyrna Beach, Florida
Auckland Art Gallery Toi o Tāmaki, New Zealand
Baltimore Museum of Art, Maryland
Baruch College Art Collection, New York
Birmingham Museum of Art, Alabama
The Blanton Museum of Art at The University of Texas at Austin
Block Museum of Art, Northwestern University, Evanston, Illinois
Brenau University Galleries, Gainesville, Georgia
The Brooklyn Museum, New York
Buffalo AKG Art Museum, New York
The Butler Institute of American Art, Youngstown, Ohio
Carnegie Museum of Art, Pittsburgh, Pennsylvania
Castellani Art Museum, Niagara University, New York
Centre Georges Pompidou, Paris (V)
Centro Galego de Arte Contemporánea, Santiago, Spain (V)
The Chase Manhattan Collection, New York
Chatham University Art Gallery, Pittsburgh, Pennsylvania
Cincinnati Art Museum, Ohio
The Cleveland Museum of Art, Ohio
Collezione La Gaia, Busca, Italy (V)
Columbia Museum of Art, South Carolina
Contemporary Art Museum, St. Louis, Missouri
Cranford Collection, London, United Kingdom
Crystal Bridges Museum of American Art, Bentonville, Arkansas
Dallas Museum of Art, Texas
Davis Museum at Wellesley College, Massachusetts
Delaware Art Museum, Wilmington
Denver Art Museum, Colorado
Detroit Institute of Arts, Michigan
Dominican Museum, Rottweil, Germany
The Donum Estate, Sonoma, California
Everson Museum of Art, Syracuse, New York
The Fabric Workshop and Museum, Philadelphia, Pennsylvania
Federal Plaza, Albany, New York
Fine Arts Museums of San Francisco
Fleming Museum of Art, University of Vermont, Burlington

PROFESSIONAL REFERENCES

Alex Gartenfeld

Artistic Director
ICA Miami
917.494.5409
agartenfeld@icamiami.org

Massimiliano Gioni

Artistic Director
New Museum, New York
646.373.4892
mxgioni@aol.com
Organizer of the Lynda Benglis Retrospective Exhibition.

Jeffrey Deitch

Former Director
Museum of Contemporary Art, Los Angeles
212.343.7300
jeffrey@deitch.com
Curator of the Los Angeles Retrospective Exhibition of Lynda Benglis.

PUBLIC COLLECTIONS *(CONTINUED)*

Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy
Georgia Museum of Art, University of Georgia, Athens
Glenstone Museum, Potomac, Maryland
Govett-Brewster Art Gallery, New Plymouth, New Zealand (V)
Greenville County Museum of Art, South Carolina
Grey Art Museum, New York University
Guild Hall, East Hampton, New York
Hammer Museum, University of California, Los Angeles (V)
Hartsfield-Jackson Atlanta International Airport, Georgia
Harvard Art Museums, Cambridge, Massachusetts
Harwood Museum of Art, Taos, New Mexico
High Museum of Art, Atlanta, Georgia
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Honolulu Museum of Art, Hawaii
Hood Museum of Art, Dartmouth College, Hanover, New Hampshire
Huntington Museum of Art, West Virginia
Imperial Calcasieu Museum, Lake Charles, Louisiana
Indianapolis Museum of Art at Newfields, Indiana
Institute of Contemporary Art, Boston
Irish Museum of Modern Art, Dublin
The Israel Museum, Jerusalem
The Jewish Museum, New York
The John and Mabel Ringling Museum of Art, Sarasota, Florida
Joslyn Art Museum, Omaha, Nebraska
Kistefos Museum, Jevnaker, Norway
Kunsthau Zürich (V)
Kunstmuseum Basel
Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany (V)
Los Angeles County Museum of Art
Magasin 3 Kunsthall, Stockholm
Marianna Kistler Beach Museum of Art, Kansas State University, Manhattan
Marieluise Hessel Collection, Bard College, Annandale-on-Hudson, New York
Marjorie Barrick Museum of Art, University of Nevada, Las Vegas
Masur Museum, Monroe, Louisiana
Memphis Brooks Museum of Art, Tennessee
The Metropolitan Museum of Art, New York
Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy
Georgia Museum of Art, University of Georgia, Athens
Glenstone Museum, Potomac, Maryland
Govett-Brewster Art Gallery, New Plymouth, New Zealand (V)
Greenville County Museum of Art, South Carolina
Grey Art Museum, New York University
Guild Hall, East Hampton, New York
Hammer Museum, University of California, Los Angeles (V)
Hartsfield-Jackson Atlanta International Airport, Georgia
Harvard Art Museums, Cambridge, Massachusetts
Harwood Museum of Art, Taos, New Mexico
High Museum of Art, Atlanta, Georgia
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Honolulu Museum of Art, Hawaii
Hood Museum of Art, Dartmouth College, Hanover, New Hampshire
Huntington Museum of Art, West Virginia
Imperial Calcasieu Museum, Lake Charles, Louisiana

PUBLIC COLLECTIONS *(CONTINUED)*

Indianapolis Museum of Art at Newfields, Indiana
Institute of Contemporary Art, Boston
Irish Museum of Modern Art, Dublin
The Israel Museum, Jerusalem
The Jewish Museum, New York
The John and Mabel Ringling Museum of Art, Sarasota, Florida
Joslyn Art Museum, Omaha, Nebraska
Kistefos Museum, Jevnaker, Norway
Kunsthau Zürich (V)
Kunstmuseum Basel
Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany (V)
Los Angeles County Museum of Art
Magasin 3 Kunsthall, Stockholm
Marianna Kistler Beach Museum of Art, Kansas State University, Manhattan
Marieluise Hessel Collection, Bard College, Annandale-on-Hudson, New York
Marjorie Barrick Museum of Art, University of Nevada, Las Vegas
Masur Museum, Monroe, Louisiana
Memphis Brooks Museum of Art, Tennessee
The Metropolitan Museum of Art, New York
Miami Dade College, Florida
Milwaukee Art Museum, Wisconsin
Modern Art Museum of Fort Worth, Texas
Montclair Art Museum, New Jersey
Museum of Art, Rhode Island School of Design, Providence
Museo Nacional Centro de Arte Reina Sofía, Madrid (V)
Museu de Arte Contemporânea de Serralves, Porto, Portugal (V)
Museum of Contemporary Art, Chicago
Museum of Contemporary Art, Los Angeles
Museum of Contemporary Art San Diego, California
Museum of Fine Arts, Boston
The Museum of Fine Arts, Houston, Texas
Museum of Fine Arts, St. Petersburg, Florida
Museum of Glass, Tacoma, Washington
The Museum of Modern Art, New York
Museum Susch, Zernze, Switzerland
Nasher Museum of Art, Duke University, Durham, North Carolina
National Gallery of Art, Washington, D.C.
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
The National Museum of Art, Osaka
National Museum, Oslo, Norway (V)
National Museum of Modern Art, Tokyo(V)
The National Museum of Women in the Arts, Washington D.C.
Nelson-Atkins Museum of Art, Kansas City, Missouri
Neuberger Museum of Art, Purchase College, State University of New York
New Mexico Museum of Art, Santa Fe
New Mexico State University Art Museum, Las Cruces
Newcomb Art Museum, Tulane University, New Orleans, Louisiana
New Orleans Museum of Art, Louisiana
Nora Eccles Harrison Museum of Art, Utah State University, Logan
Norton Museum of Art, West Palm Beach, Florida
Oakland Museum, California
Ogden Museum of Southern Art, New Orleans, Louisiana

PUBLIC COLLECTIONS *(CONTINUED)*

Oklahoma City Museum of Art, Oklahoma
Palm Springs Art Museum, California
The Parrish Art Museum, Southampton, New York
Pennsylvania Academy of the Fine Arts, Philadelphia
Pensacola Museum of Art, Florida
Pérez Art Museum, Miami
Philadelphia Museum of Art, Pennsylvania
Phoenix Art Museum, Arizona
Portland Art Museum, Oregon
Princeton University Art Museum, New Jersey
Prudential Insurance Company, Parsippany, New Jersey
Remai Modern, Saskatoon, Canada
Ruby City, San Antonio, Texas
San Francisco Museum of Modern Art
Seattle Art Museum, Washington
Seoul Olympic Museum of Art
Sheldon Museum of Art, University of Nebraska-Lincoln
The Smart Museum of Art at the University of Chicago
Smithsonian American Art Museum, Washington, D.C.
Solomon R. Guggenheim Museum, New York
South Bend Museum of Art, Indiana
South Dakota Art Museum, South Dakota State University, Brookings
Speed Art Museum, Louisville, Kentucky
Stedelijk Museum, Amsterdam (V)
Storm King Art Center, New Windsor, New York
Saint Louis Art Museum, St. Louis, Missouri
Tate, London
Toledo Museum of Art, Ohio
United States Mission to the United Nations, New York
University of Arizona Museum of Art, Tucson
University of California, Berkeley Art Museum and Pacific Film Archive (V)
University of Michigan Museum of Art, Ann Arbor
University of South Florida Contemporary Art Museum, Tampa
University of Wyoming Art Museum, Laramie
U.S. Consulate General, Mumbai, India
Virginia Museum of Fine Arts, Richmond (V)
Walker Art Center, Minneapolis, Minnesota
Weatherspoon Art Museum, The University of North Carolina at Greensboro
Wexner Center for the Arts, The Ohio State University, Columbus(V)
Whitney Museum of American Art, New York
Williams College Museum of Art, Williamstown, Massachusetts
Yale University Art Gallery, New Haven, Connecticut

FEATURED MEDIA

L'Officiel, May 14, 2024

LOEWE Launches A Jewellery Collection in Collaboration with Lynda Benglis

ARTFORUM, April 2024

Lynda Benglis 125 Newbury

<https://www.artforum.com/events/barry-schwabsky-lynda-benglis-125-newbury-2024-550983/>

Cultured Magazine, January 2024

Lynda Benglis

The New York Times Style Magazine The Greats, 2022

Lynda Benglis

<https://www.nytimes.com/interactive/2022/10/13/t-magazine/lynda-benglis-art-greats.html>

The Washington Post, August 26, 2021

Artist Lynda Benglis Became Controversial In An Instant, But Her career Has Thrived For Decades

CURBED, June 28, 2021

Artist Lynda Benglis Remembers Life at 222 Bowery in the 1970s

Financial Times, 2020

Lynda Benglis: The Globe-Trotting Artist Who Shocks and Delights

Frieze Magazine, No. 209, March 2020

Lynda Benglis Pours One Out

The New York Times Style Magazine, 2019

Lynda Benglis Redefined Sculpture In The '60s. Now, She's At Her Most Prolific.

The New York Times, August 18, 2019

Sculpt, Memory

Migrating Pedmarks, 1998

Lynda Benglis, B. 1941



TITLE

Migrating Pedmarks

COMPLETION DATE

1998

LOCATION

Toledo Museum of Art

RARITY

Three Editions

MATERIALS

Bronze with Black and White Patina

SIZE

87 in × 135 in × 96 in

MEDIUM

Sculpture

Face Off!, 2018

Lynda Benglis, B. 1941



TITLE

Face Off!

COMPLETION DATE

2018

LOCATION

Kistefos Museet, Jevnaker, Norway

RARITY

Unique

MATERIALS

Bronze

SIZE

196 in × 213 in × 78 in

MEDIUM

Sculpture

Pink Ladies, 2014

Lynda Benglis, B. 1941



TITLE

Pink Ladies

COMPLETION DATE

2014

LOCATION

The Donum Estate, Sonoma, California

RARITY

Unique

MATERIALS

Cast Pigmented Polyurethane with Bronze Additions

SIZE

103 in × 26 in × 26 in; 113 in x 21.5 in x 23 in

MEDIUM

Sculpture

Nalia, 1981

Lynda Benglis, B. 1941



TITLE

Nalia

COMPLETION DATE

1981

LOCATION

Federal Plaza, Albany, New York

RARITY

Unique

MATERIALS

Brass and Copper

SIZE

116 in × 59 in × 30 in

MEDIUM

Sculpture

The Wave of The World, 1983-84

Lynda Benglis, B. 1941



TITLE

The Wave of The World

COMPLETION DATE

1984

LOCATION

City Park, New Orleans

RARITY

Unique

MATERIALS

Bronze

SIZE

111 in × 82 in × 186 in

MEDIUM

Sculpture

North South East West, 1988-2015

Lynda Benglis, B. 1941



TITLE

North South East West

COMPLETION DATE

1988, 2009, 2014, 2015

LOCATION

Storm King Art Center, Mountainville, New York

RARITY

Unique

MATERIALS

Bronze

SIZE

66 in × 184 in × 184 in

MEDIUM

Sculpture



The Work

Power Tower, 2019

Lynda Benglis, B. 1941



DESCRIPTION

"Power Tower" is an eight-foot-tall, newly-fabricated sculpture in undulating form fabricated in bronze; high polished.

MATERIALS

Polished Everdure Bronze

SIZE

89 in × 64 in × 72 in

WEIGHT

2,100 lbs.

RARITY

Edition 4 of 6

MEDIUM

Sculpture



Power Tower at Regency Parc





Power Tower at Regency Parc



The Goal

THE ARTISTS' GOAL

To bring to the world-class City of Coral Gables a work that inspires movement and awareness for the ever changing nature of our world, but also to increase the presence of female artists represented within the collection.

CODINA PARTNERS' GOAL

“Power Tower” represents movement and organic growth. Our goal is not only for the work to be beheld as a constant reminder of the growth and evolution of the world around us, but more importantly, to bring art such as this to the ground level for the public to enjoy. With its subtle yet reflective gleam, we anticipate that “Power Tower” will become one of City Beautiful’s most iconic displays of art within the public space—enhancing the beauty and sophistication of the area.

DELIVERY

The delivery of Power Tower, 2019 will take place in December 2025, subject to the progress of construction. The piece will ship from PACE Gallery in Los Angeles, California and will be delivered via a fine art shipper that will be selected in the months prior to shipping.

The following handling instructions will be observed by the shipping company:

- 1.** Do not handle the sculpture with bare hands. It is important to use proper gloves when handling the sculpture. Use nitrile gloves as the barrier, as this will prevent the oils/sweat of the fingers and hand from coming in contact with the sculpture's surface.
- 2.** If necessary, replace the nitrile gloves as needed during course of an installation so that you are always wearing clean and dry gloves when handling the sculpture.
- 3. IMPORTANT:** Do not use gloves with the little rubber dots/pads on the fingertips that provide traction as they may imprint into the surface of the artwork.
- 4. IMPORTANT:** Remove all hand and wrist jewelry to avoid any contact that may create an opportunity for damage, such as an abrasion, indentation, or scuff.
- 5.** A minimum of 3 Installers are needed at all times.

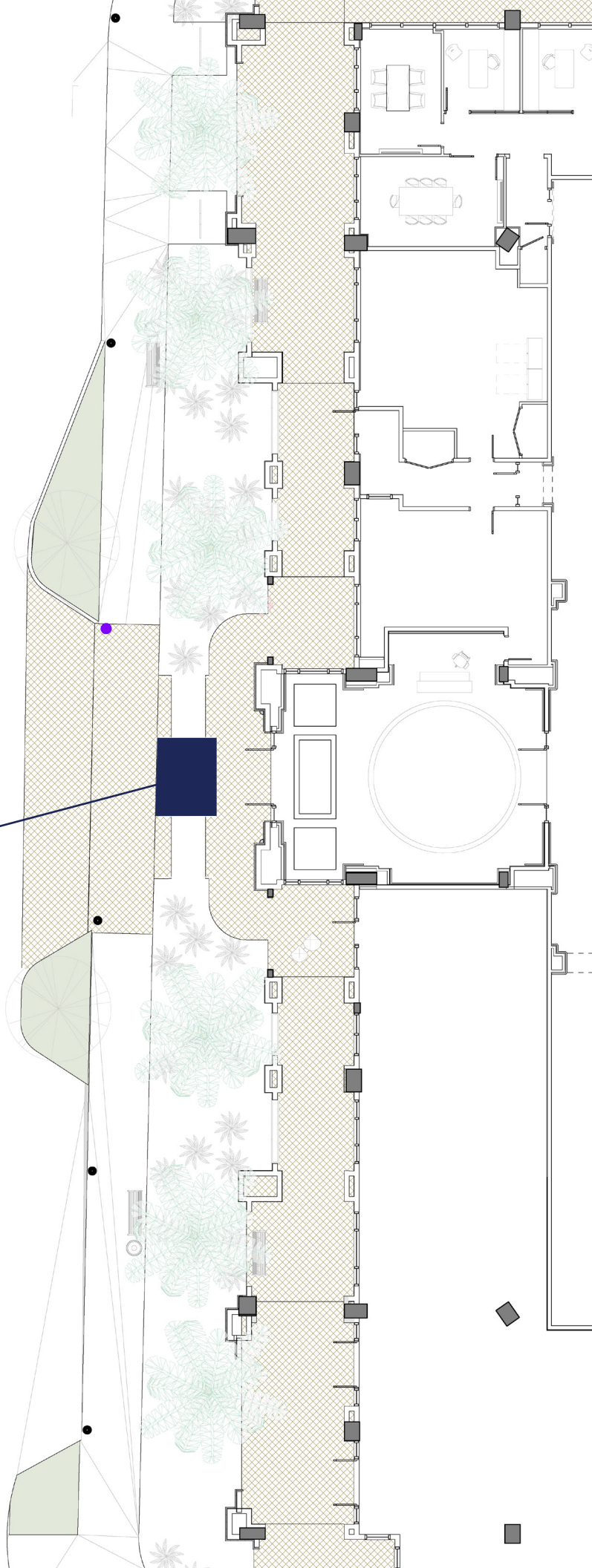
INSTALLATION

The piece will be installed on a solid, concrete base at the entrance of Regency Parc, as reflected in the renderings. The installation will be handled by a professional installer at the direction of the artist. The installer will be selected in the months prior to the commencement of delivery, and they will observe the following instructions and guidelines from the artist for permanent installation:

- 1.** Locate the placement of the sculpture and use included template to mark mounting holes. Use the signature as the reference point for orientation of the template.
- 2.** Use 1.5" wrench to remove nuts and washers securing sculpture to skid.
- 3.** Wrap pick points with soft cloth and use lifting straps and gantry to lift sculpture from skid
- 4.** Move skid out of the way and insert supplied 1" stainless all-thread into hex nuts welded to the bottom of the sculpture. Take measurements to determine the depths of the mounting holes.
- 5.** Drill holes that are ½" deeper than the measurements taken on the allthread. Clean excess debris from holes.
- 6.** Test fit the sculpture and all-thread into drilled mounting holes for fit.
- 7.** Fill mounting holes 1/3 of the way with epoxy
- 8.** Place sculptures and allow epoxy to set

Scheduled Installation: December 2025

Installation date will be subject to critical development milestones being achieved.





Power Tower

Purchase, Delivery & Artist Install: \$1,017,650

Concrete Base, Stone Cladding, Uplighting & Railings: \$147,205

PROJECT TOTAL:	\$1,164,855
FUNDS CURRENTLY IN ESCROW:	\$1,200,000

Benglis, Lynda

Power Tower, 2019

Everdure Bronze (Golden)

90" × 70-5/8" × 67-13/16" (228.6 cm × 179.4 cm × 172.2 cm)

2,100 lbs.

Edition 4 of 6

Edition of 6 + 1 AP

No. 73297.04



TOOLS REQUIRED FOR MAINTENANCE

- Nitrile Gloves
- Ultra plush microfiber cloth
- Biodegradable, unscented dish soap (Dawn)
- Distilled or deionized water

Note: *Artworks that are installed outdoors, particularly in marine environments, will be more susceptible to tarnishing and overall wear. As such, these conditions will require more frequent maintenance than an artwork that is installed indoors or in a dry, arid climate. Artworks should be monitored weekly when first installed to understand how the bronze reacts to the environment. The maintenance schedule should be adjusted as necessary. The maintenance schedule should be reassessed with each changing season.*

MAINTENANCE GUIDELINES

Cleaning (to be done monthly when installed outdoors and bi-annually when installed indoors)

- Use compressed air or an ultra plush microfiber cloth to remove any particulates that could scratch the surface.
- Combine a squirt of soap with a gallon of warm distilled or deionized water. Use a soft cloth with the soap and water mixture to wash the sculpture.
- Use distilled water to rinse and a soft cloth to dry the sculpture.

Do not use any chemical cleaner or tap water.

Note: *Indoor works will likely only need to be dusted as needed. Waxing (to be done monthly when installed outdoors dependent on the external environment)*

Wax the sculpture using Collinite No. 845 Wax

- With fresh nitriles, use a microfiber cloth to apply a thin layer of wax to the entire sculpture.
- After 15-60 minutes, when the wax is firm and cloudy, use a fresh microfiber cloth to wipe away the wax. 2 or 3 coats is recommended.

Note: *Frequency of the waxing is dependent on the environment. A sculpture by the ocean will require more waxing than one in a low humidity climate. Likewise, a sculpture in the desert sun will require waxing more often than in northern softer sunlight. In addition, the sunny side of the sculpture will need more waxing than the shady side.*



REGENCY PARC

CORAL GABLES

CodinaPartners