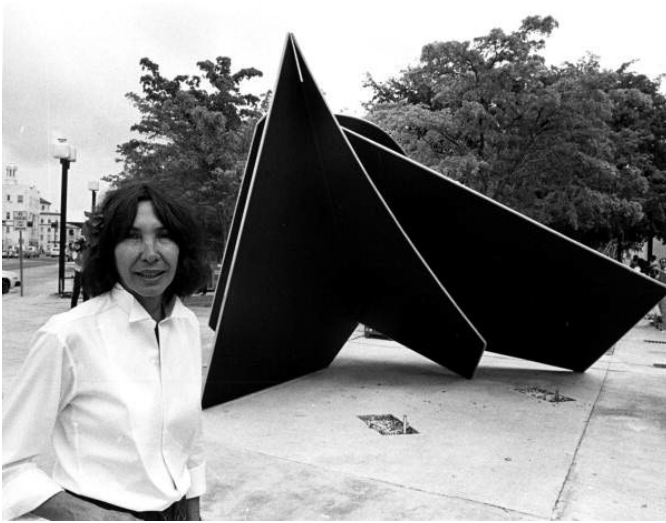


# EXHIBIT A

# JEAN WARD



Jean Ward (1940-1985) was a professor of art at Miami-Dade College and a graduate of the University of Miami. She was known as an important Florida artist of the post -1950 generation. She worked in sculpture, ceramics, and other three-dimensional media. Ward's sculptures and other works can be found in prestigious collections including the Oakland Museum, the Museum of Art in Ft. Lauderdale, and the Piedmont Community Collection in Charlotte, as well as Miami-Dade College. In 1977, her works were featured at the Lowe Art Museum in the exhibition *Nine Emerging Miami Artists*. In 1983 she received the Florida Individual Artists Fellowship.

Ward's former husband Bill was a University of Miami art professor and sculptor.

The Jean Ward Sculpture Award was established at the University of Miami to recognize one student annually in the field of sculpture. The award is funded through the Department of Art and Art History and continues to be an honor presented as part of the department's annual juried exhibition.

## CURRENT STATUS

There are currently 7 large and 3 small sculptures by Jean Ward in the City's collection:

1 sculpture installed at Pittman Park.

3 restored sculptures waiting for re-installation.

3 sculptures located at Ingraham Park require restoration.

3 small sculptures located inside at the Historical Resources & Cultural Arts department.

## JEAN WARD SCULPTURES IN THE CITY'S PUBLIC ART COLLECTION

### *They Were the Words of a Dear Friend, Life is a Treasure*

From the "Observers as Steel Works" series

1984, painted steel, 99"h x 57"w x 30"d

1995, gift of William Ward (the artist's husband) through Parker Thomson and the New World Festival Committee

Original Value \$30,000

located in Ingraham Park.



Installed



*The Most Beautiful, the Most Good (For Rebecca with Love)*

From the "Observers as Steel Works" series

1984, painted steel, 90"h x 54"w x 36"d

2000, Gift of Rebecca Garretson (the artist's niece)

Original Value \$15,000

Appraised Value in 2014, \$20,000



At time of acquisition



Installed



Restored

*She Provides Clean, Clean Windows; Such is Her Nature*

From the "Observers as Steel Works" series

1984, painted steel, 94"h x 40"w x 27"d

2000, Gift of Rebecca Garretson (the artist's niece)

Original Value \$13,000

located in Ingraham Park.



Installed



*Will o' the Wisp*

1980, steel, painted, 102"l x 80"w x 55"h

1995, gift of William Ward (the artist's husband) through Parker Thomson and the New World Festival Committee

Original Value \$17,000

Appraised Value in 2014, \$25,000



At time of acquisition



Installed



Restored



*Louie had to Leave the Rigging Gauge. The Years Made Him Stop Climbing*

1980, painted steel, 50”h x 77”w x

1995, gift of William Ward (the artist’s husband) through Parker Thomson and the New World Festival Committee

Original Value \$15,000

located in Ingraham Park.



At time of acquisition



Installed

*The Prince*

1981, painted steel, 85”h x 89”w x 44”d

2000, Gift of Rebecca Garretson (the artist’s niece)

Original Value \$16,000

Appraised Value in 2014, \$28,000



Installed



Restored



*Tuxedo*

1981, painted steel, 60”h x 106”w x 56”d

2000, Gift of Rebecca Garretson (the artist’s niece)

Original value \$17,000

located in Pittman Park.



At time of acquisition



After first painting



After second painting, installed @2010



Restored and Installed, removed from site 2016, re-installed 2017

*Untitled*

1980, painted steel, 13”h x 20”w x 17”d

1995, gift of William Ward (the artist’s husband) through Parker Thomson and the New World Festival Committee

Original Value \$1,800

located in the Historical Resources & Cultural Arts Department.



*Untitled*

1980, painted steel, 25”h x 24”d x 23”d

1995, gift of William Ward (the artist’s husband) through Parker Thomson and the New World Festival Committee

Original Value \$2,300

located in the Historical Resources & Cultural Arts Department.





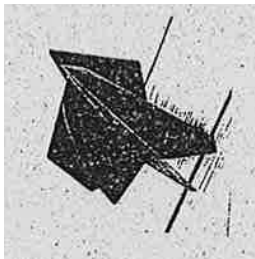
*There Exists a Basic Goodness in All of Us, It is Far Beyond What I Ever Guessed*

1982, painted steel, 13”h x 28”w x 16”d - maquette for work in Oakland, CA museum  
1995, gift of William Ward (the artist’s husband) through Parker Thomson and the New World Festival Committee  
Original value \$1,800  
located in the Historical Resources & Cultural Arts Department.



*For Miami had a Good Heart*

1983, painted steel, 12”h x 19”w x 18”d – maquette  
1995, gift of William Ward (the artist’s husband) through Parker Thomson and the New World Festival Committee  
In the private collection of Mayor Valdes-Fauli





Jean Ward Studio slide

## PUBLICATIONS & ARTICLES (pdfs on file in HRCA department)

**Jean Ward: History of a Sculptor**, Frances Wolfson Art Gallery, Miami-Dade College  
**Exhibition Catalog**, Museum of Art, Fort Lauderdale

**Jean Ward and the Observers as Steel Works**, S.M. Lurie  
Appraisal of outdoor artworks, 2014

## SCHOLARLY COMMENTS

Article by S.M. Lurie about Jean Ward's "Observers as Steel Works". "They are, as Ward says, '...figurative sentinels imbedded in a state of abstraction.' It is this state of abstraction which so surprisingly allows our minds and feelings to roam freely in unexpected territories. Is this the silence of a cloister where black garbed figures walk in meditative stillness? Is that the village priest rounding the corner of some winding white-washed street? Is this part of a religious procession in Sevilla or perhaps a witches' coven? A haunting memory of childhood encounters with nuns in flowing black habits? An angel poised in blessing or damning? The universal spectre of death?"

Exhibition Catalogue – George S. Bolge, Director Museum of Art: "Although the works in this show are human in scale, the exhibit a monumentality and somber majesty, a dignity, that recalls the tragedies of Sophocles, or perhaps even the more savage Aeschylus. Her work is aggressive and ambitious. There is a sculptural volume and jabbing form interacting with cave-like recesses, implying ponderous tragedy and ritual joy, a jubilation of the spirit at the confirmation of the Word rather than a spontaneous expression of ecstasy. She shares with artists of earlier eras the idea that the emotive can be expressed by human hands to accurately convey various states within the artist and the society around them. Ward's sculpture is that of a person who can discern an irony in anguish and a dark humor in oppression. Whether or not the temper of our times prepares us for it, Jean Ward has given us a mirror not only of our own time, but of the eternal condition of human beings."



## TIMELINE highlights

Jan 27, 1995

**R. 28709**

Seven (7) steel sculptures by Jean Ward accepted as a donation.

3 large sculptures (*There were the Words of a Dear Friend*, *Life is a Treasure*; *Will o' the Wisp*; and *Louie had to Leave the Rigging Gauge. The Years Made Him Stop Climbing*) and four small sculptures.

Gift of the artist's husband, William Ward, facilitated through the New World Festival Committee.

August 29, 2000

**R. 29972**

Four (4) additional Jean Ward Steel sculptures accepted with donor consent that City may dispose of them at its discretion.

Gift of the artist's niece, Rebecca Garretson.

February 5, 2003

Cultural Affairs Advisory Board – Motion to place two (2) or three (3) Jean Ward sculptures at the Library.

March 21, 2003

**R. 2003-58 - Library**

Three (3) Jean Ward sculptures approved to be placed at the Library.

A small sculpture was given to Mayor Valdes-Fauli by Commissioner Kerdyk, Jr.

January 8, 2008

**R. 2008-05 – Ingraham Park**

Clarifies prior resolution for one (1) sculpture to be placed at Pittman Park and remaining three (3) to be installed in Ingraham Park.

**Jean Ward Sculpture Award established by the University of Miami. Recipients include Pablo Cano and Lauren Shapiro.**

2014

Appraisal of the large sculptures.

April 28, 2016

Jean Ward sculptures were removed from the library and Pittman Park for restoration.

Ongoing discussions of various locations for the restored sculptures.

November, 2023

Internal discussion with The Underline about interest in having the sculptures at Ingraham Park and two of the restored sculptures donated to The Underline with an understanding that the pieces at Ingraham Park would be restored prior to donation.

February, 2024

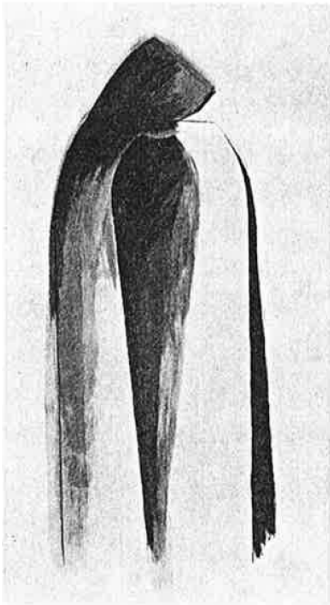
The Underline Art Advisory Council meets and Friends of the Underline submits Letter of Interest to consider receiving up to five available Jean Ward sculptures (three at Ingraham Park and two of the restored sculptures) with an understanding that the pieces at Ingraham Park would be restored prior to receiving, further noting a proposed location within the Rock Ridge Plaza by the University of Miami, east of Stanford Drive.

2024

Discussions continue internally and with The Underline about a proposed long-term loan agreement, restoration, and installation of the artworks.

## RELATED DOCUMENTATION BY THE ARTIST:

Studies for the Observers:



63. *Study of The Observers*, 1984  
Estate of Jean Ward  
Photo: Michael Bleichfeld

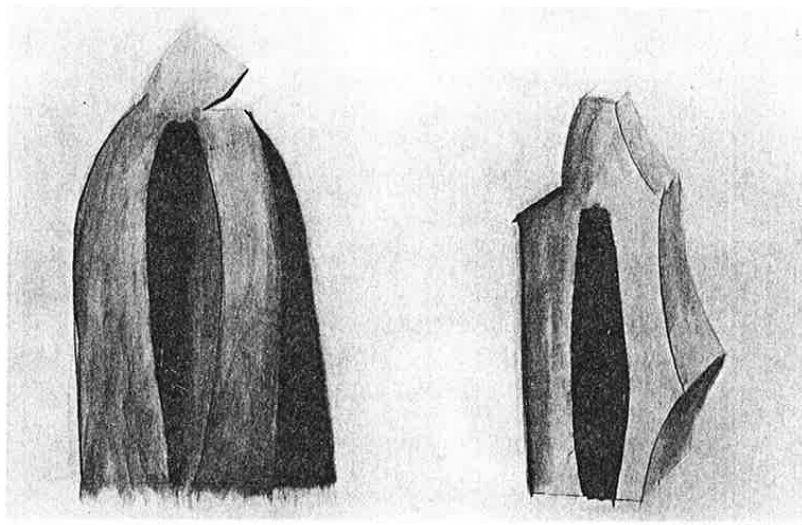
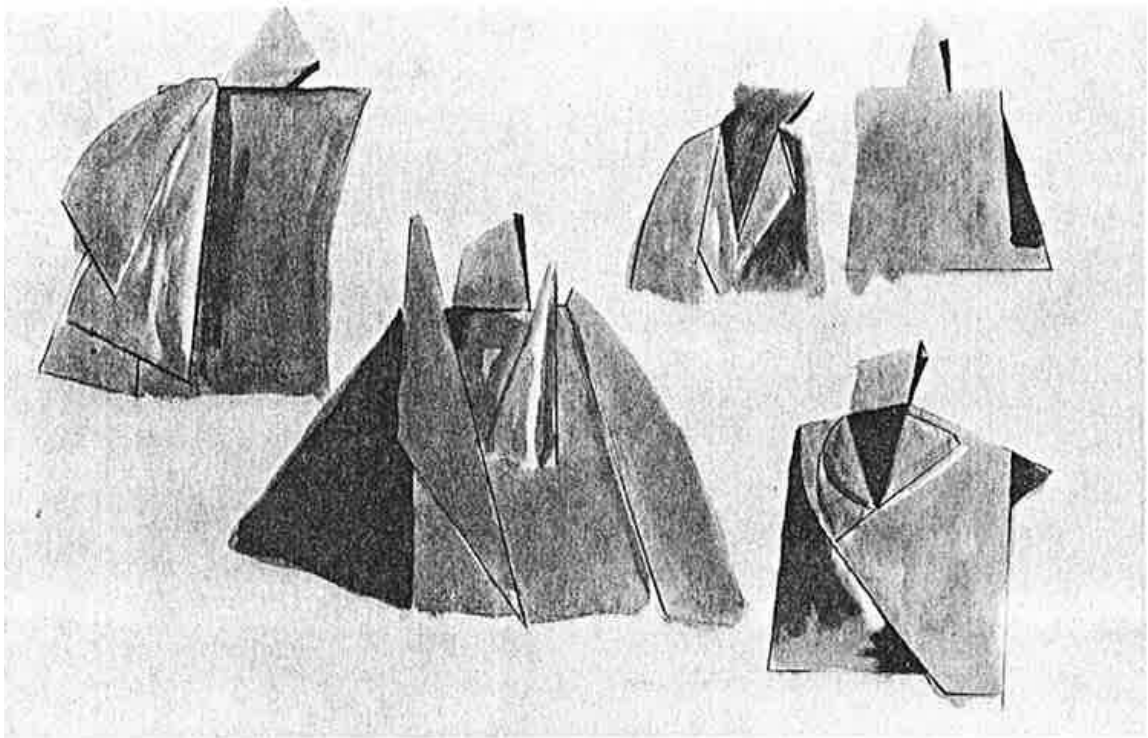
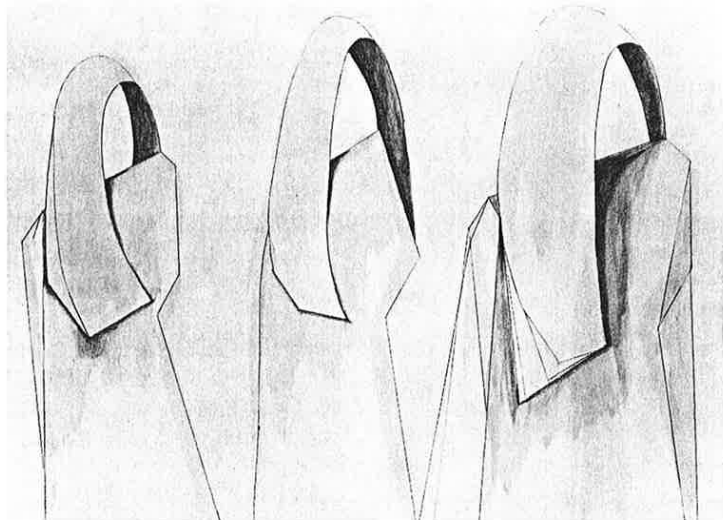


Photo: Michael Bleichfeld







1800 SW 1st Avenue  
Suite 504  
Miami, FL 33129

To: Catherine Cathers, City of Coral Gables  
From: Meg Daly, Friends of The Underline CEO & Debi Wechsler UAAC Chair  
RE: Letter of Interest (LOI), donation of Jean Ward sculptures from City of Coral Gables  
Date: February 15, 2024

As discussed in The Underline Art Advisory Committee meeting today, 2/15/2024, the committee agreed to submit an LOI to consider receiving up to 5 of the available Jean Ward sculptures from in the City of Coral Gables public art collection.

On behalf of our entire team, thank you for exploring this exciting opportunity with us and agreeing to refurbish the pieces and make them available for placement on The Underline, likely in the Rock Ridge Plaza by the University of Miami east of Stanford Drive.

We look forward to advancing this dialogue as we continue to build out The Underline's 10-mile Art Trail.

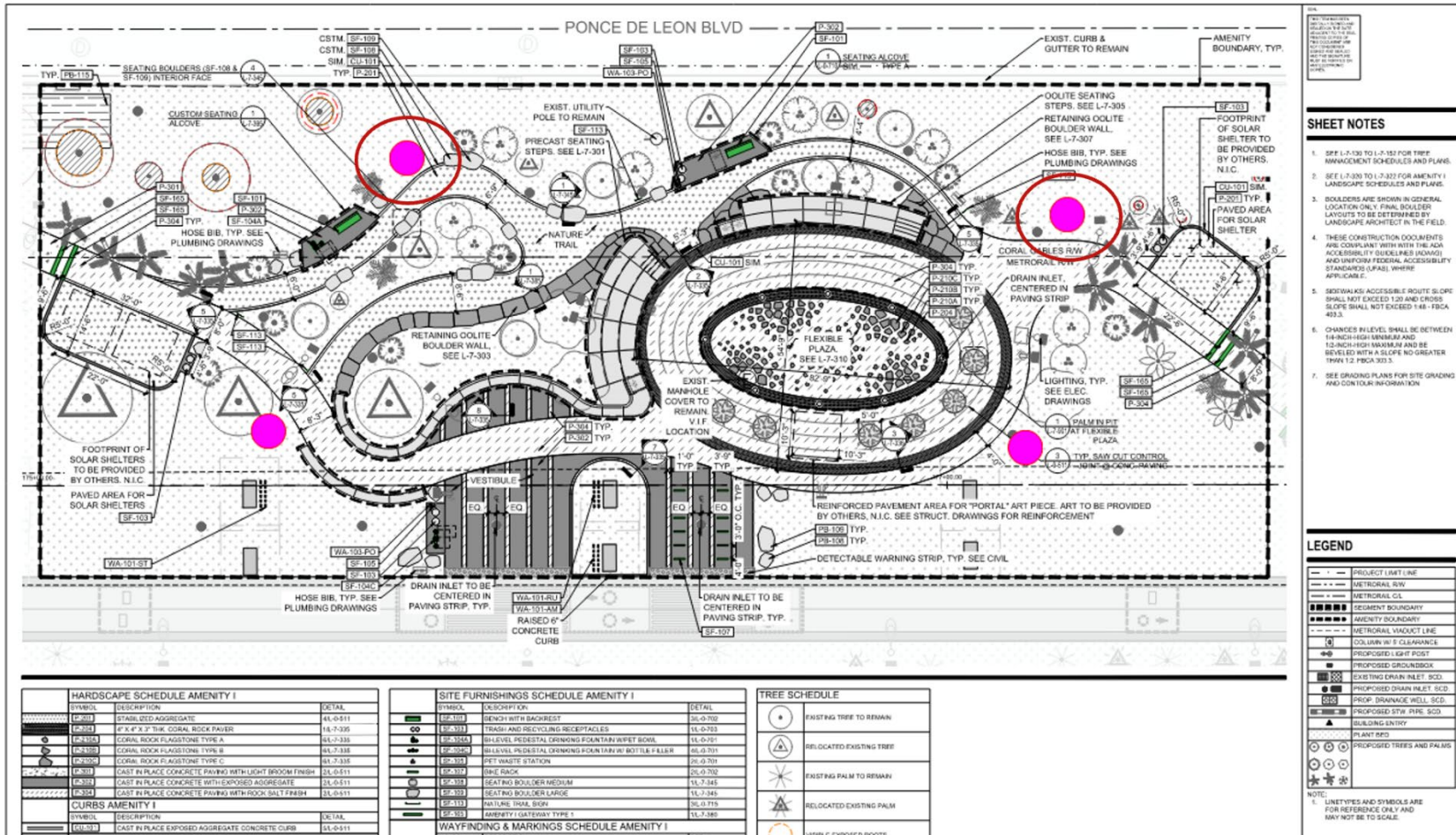
Thank you!

**The Underline**

The Underline will transform the land below Miami's Metrorail into a 10-mile linear park, urban trail and public art destination.  
[www.theunderline.org](http://www.theunderline.org)



The Underline: Sculpture installation locations – circled  
 Rock Ridge Plaza, north of Stanford Drive



HARDSCAPE SCHEDULE AMENITY I		
SYMBOL	DESCRIPTION	DETAIL
SP-101	STABILIZED AGGREGATE	AL-0-911
CP-101	4" X 4" X 3/4" CORAL ROCK PAVER	AL-0-935
CP-102	CORAL ROCK FLAGSTONE TYPE A	AL-7-335
CP-103	CORAL ROCK FLAGSTONE TYPE B	AL-7-338
CP-104	CORAL ROCK FLAGSTONE TYPE C	AL-7-339
CP-105	CAST IN PLACE CONCRETE PAVING WITH LIGHT BROOM FINISH	AL-0-911
CP-106	CAST IN PLACE CONCRETE WITH EXPOSED AGGREGATE	AL-0-911
CP-107	CAST IN PLACE CONCRETE PAVING WITH ROCK SALT FRASH	AL-0-911
CURBS AMENITY I		
SYMBOL	DESCRIPTION	DETAIL
CU-101	CAST IN PLACE EXPOSED AGGREGATE CONCRETE CURB	AL-0-911

SITE FURNISHINGS SCHEDULE AMENITY I		
SYMBOL	DESCRIPTION	DETAIL
BF-101	BENCH WITH BACKREST	AL-0-702
FR-101	TRASH AND RECYCLING RECEPTACLES	AL-0-933
DF-101	SH LEVEL PEDESTAL DRINKING FOUNTAIN W/ INLET BOWL	AL-0-921
DF-102	SH LEVEL PEDESTAL DRINKING FOUNTAIN W/ BOTTLE FILLER	AL-0-931
DF-103	PET WASTE STATION	AL-0-701
DF-104	SHK ROCK	AL-0-702
SB-101	SEATING BOULDER MEDIUM	AL-7-345
SB-102	SEATING BOULDER LARGE	AL-7-346
NT-101	NATURE TRAIL SIGN	AL-0-715
AW-101	AMENITY WALKWAY TYPE 1	AL-7-385
WAYFINDING & MARKINGS SCHEDULE AMENITY I		

TREE SCHEDULE	
⊕	EXISTING TREE TO REMAIN
⊕	RELOCATED EXISTING TREE
⊕	EXISTING PALM TO REMAIN
⊕	RELOCATED EXISTING PALM
⊕	USDA C EXPOSED ROOTS

**SHEET NOTES**

- SEE L-1-300 TO L-1-303 FOR TREE MANAGEMENT SCHEDULES AND PLANS.
- SEE L-7-300 TO L-7-302 FOR AMENITY I LANDSCAPE SCHEDULES AND PLANS.
- BOULDERS ARE SHOWN IN GENERAL LOCATION ONLY. FINAL BOULDER LAYOUTS TO BE DETERMINED BY LANDSCAPE ARCHITECT IN THE FIELD.
- THESE CONSTRUCTION DOCUMENTS ARE COMPLIANT WITH THE ADA ACCESSIBILITY GUIDELINES (MAG) AND UNIFORM FEDERAL ACCESSIBILITY STANDARDS (2010), WHERE APPLICABLE.
- SIDEWALKS ACCESSIBLE ROUTE SLOPE SHALL NOT EXCEED 1:20 AND CROSS SLOPE SHALL NOT EXCEED 1:48 - FBCA 403.3.
- CHANGES IN LEVEL SHALL BE BETWEEN 1/8" TO 1/4" HIGH MAXIMUM AND 1/2" TO 3/4" HIGH MAXIMUM AND BE SEVELLED WITH A SLOPE NO GREATER THAN 1:12 PER 305.5.
- SEE GRADING PLANS FOR SITE GRADING AND COLOR INFORMATION.



