

The artist team of Kenya Robinson and Leslie Tharp propose a large metal interactive sculpture for the downtown location, to replace the Confederate Statue. We believe this project is a special opportunity to draw attention to our community and to the history we are a part of. Our framework for viewing each other and our past has been taught to us through generations, and only through sharing these stories can we truly understand the context of our existence.

In our proposal we aim to physically engage our audience, through the interaction of a large-scale sculptural tree. The roots of the tree will reach out in all directions, spanning the full 12' concrete slab. At seat level, they grow. Meandering in a whimsical and curious way. Between the large roots will weave a web of fine roots. This accentuated woven form will act as a seat for public use, and the repetition of these beautiful and comfortable seat nooks around the tree will hopefully entice viewers to sit and engage with the sculpture.

Extending from the roots towards the trunk will be the richly forged metal-linework often seen in Leslie's portfolio. The trunk will extend upwards 10' from the slab, and within it will form a vessel, reminiscent of a bird cage. Most identifiable by the birds perched in and around it. Moving to the top of the sculpture, the branching line-work will end in little tufts of new growth.

In many cultures birds are a symbol of transcendence. The bird is our perception of ourselves, or of others. Our identity. Caught or free? This reference to the bird introduces a curious tension into the work, and is a vehicle for conversation.

The overall form of the work will pull from the beautiful imagery of live oak trees that have Gainesville it's reputation for being the City of Trees, while grounding that natural landscape in highly articulated metalwork. The piece will be both large and eye catching, while also inviting viewers to engage with its more nuanced details.

The construction and aesthetic of the work are design to integrate the natural beauty of metalwork in a way that requires extremely low maintenance, through the use of galvanized steel and corten steel. Pops of color will be seen within the woven seat and tufts of foliage and birds. Opportunities for physical enhancements of the work through hands-on community participation will be explored as well, and an emphasis being placed on creating a framework for developing the work while maintaining the physical and aesthetic integrity of the piece as it evolves. Opportunities for such engagement exist in the woven seat materials and will be explored further as the work is chosen.

Lighting design is a large component of the design as well- both giving the work life after sundown, as well as providing a shifting experience through motion activated lighting designs.

Beyond the scope of the physical piece, we intend to develop a series of actions that will extend the concept of the work into the community. Partnerships with local business and organizations

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will be developed, and programing for story sharing, article publishing, and on-site events will be coordinated within the frame-work of this piece. It is our hope that the deeper meaning of the work can be explored and brought to life through these events. The scale of a series of events or a singular large event can be further developed with approval from the art board and potential event partners.

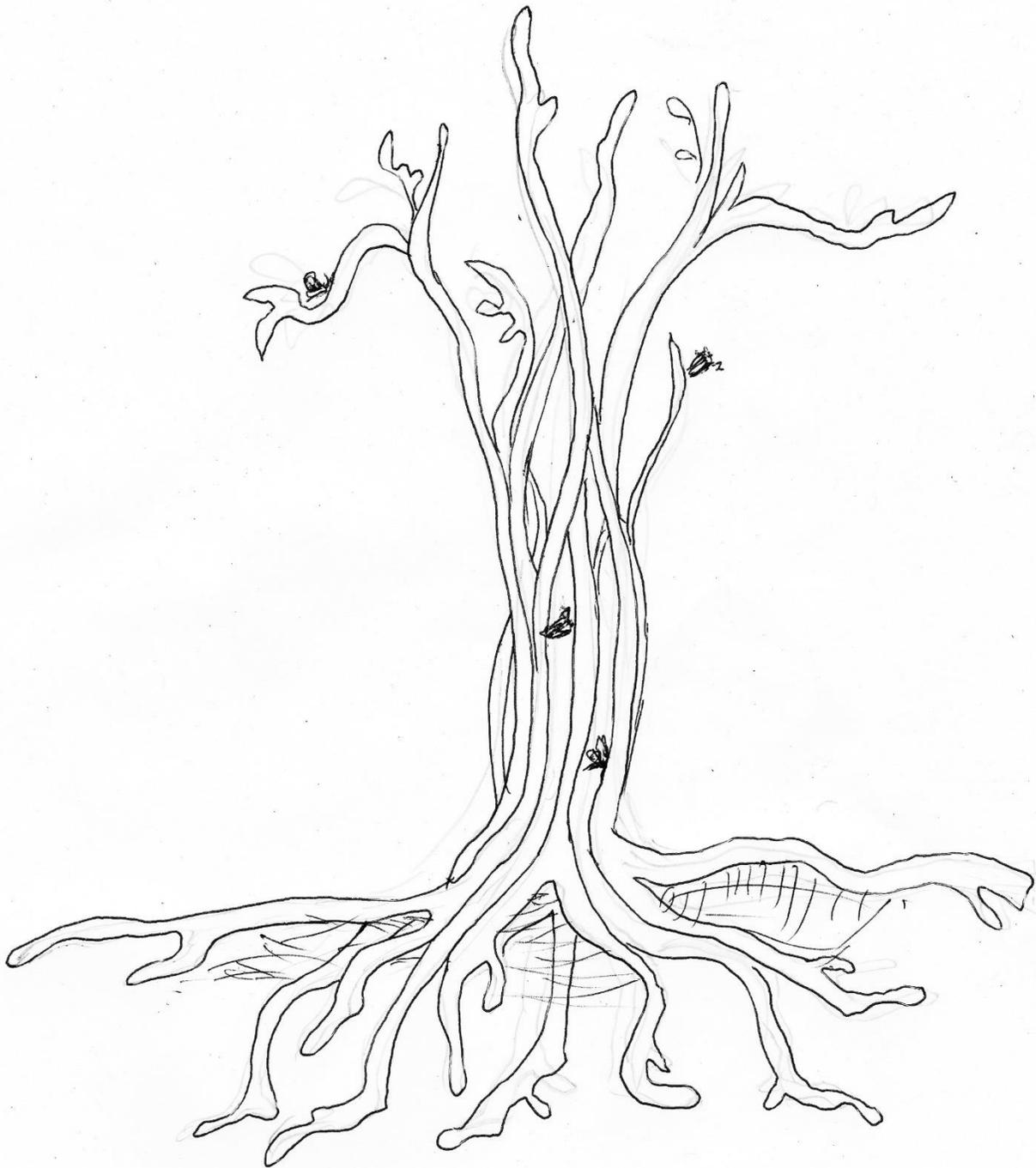
Our unique artist team hold both the vision and experience required to execute this project. Both Kenya and Leslie hold extensive experience in the public art sector.

Kenya (Robinson) is a community-taught artist from Gainesville, Florida. A socialite, philanthropist, and international southerner. (Robinson) investigates gender, consumerism, and ability through unexpected performative actions and sculptural gestures. (Robinson) is incredibly committed to her craft, from her 13-week couch surfing performance work, *The Inflatable Mattress*, to the #WHITEMANINMYPOCKET, in which the artist carried a small, corporate-clad, plastic figure as a talismanic reminder that “white male heteronormative supremacy is an idea not restricted to phenotype, gender, orientation, or nationality.” Similarly, (Robinson)’s work seeks to help his audience reevaluate their place in the hierarchy of capitalism.

(Robinson) was awarded the 2018 Florida Prize in Contemporary Art, presented by The Orlando Museum of Art and underwritten by Gail and Michael Winn. Her sculptural work has been exhibited at Pioneer Works, the Museum of Contemporary African Diasporan Arts, the Brooklyn Academy of Music, Aljira and the 60 Wall Street Gallery of Deutsche Bank. In 2014, his sculpture, *Commemorative Headdress of Her Journey Beyond Heaven*, was acquired by the Smithsonian Museum of African American History and Culture for their permanent collection. She was the inaugural resident for Recess Arts’ online residency ANALOG and NUTUREart’s pilot residency program. (Robinson) has been a contributor to the Huffington Post, Modern Painters, and, the Opinion section of The New York Times.

Leslie Tharp is a metal artist in Gainesville, FL that specializes in large scale public art and hands on blacksmithing workshops. It is Leslie’s belief that public art has the power to surprise and delight people, and through that engagement there is an opportunity for meaningful conversation. Leslie was awarded the 2019 Individual Artist of the Year Award by the City of Gainesville and has created large-scale sculptures throughout town as well as the rest of the country.

We thank you for your consideration of this project.



The above sketch gives an indication to proportions and form.
If chosen to move forward, the artist team will provide detailed sketches, and site renderings,
as well as material samples, finish samples, and proposed event programming.

Budget

\$4500 Artist Design

\$4000 Community Engagement Discussion Series- Story Sharing

\$28,000 Fabrication Costs (Insurance is held by Leslie Tharp Designs LLC), includes installation

\$3500- Lighting Design and Installation

Materials

Forged Steel with hot dip galvanized coating, corten, and color painted steel using auto-grade 2 part epoxy paint.

Light Fixtures – weatherproof with 2 year warranty. Easily replaced if damaged.

The project is designed for low maintenance. An annual cleaning and assessment will be recommended, as is common with any work in the public landscape.

Timeline

8-12 weeks for fabrication

Community Engagement Series follows installation and scope and quantity of events will be confirmed and submitted for approval.

Kenya Robinson CV

EDUCATION

Skowhegan School of Painting and Sculpture, Madison (ME)
Yale University, New Haven (CT), US 2011 - 2013 (MFA, Sculpture)
Los Angeles Trade Technical College, Los Angeles (CA), US 2001 - 2003 (AA, Apparel Design and Production)

RESIDENCIES / FELLOWSHIPS

2018

Kohler Arts and Industry Residency, US

2017

Pioneer Works Residency, US

NurtureART Residency, US

Thomas Hunter Artist Residency, US

2016

apexart Travel Fellowship, Uruguay

Thomas Hunter Artist Residency, US

2015

Thomas Hunter Artist Residency, US

Triangle Arts Residency, US

Fountainhead Residency, US

2014

Bemis Center for Contemporary Art, US

2011 - 2013

ANALOG: Recess Activities, Inc., Online Residency, US

2009 - 2010

WorkSpace Residency, Lower Manhattan Cultural Council, US

STIPENDS + GRANTS + PRIZES

2018

Florida Prize in Contemporary Art

2016

Creative Capital Grant – Emerging Fields

2015

Rema Hort Mann Grant for Emerging Artists

2013

National Endowment for the Arts/ Grant for the curatorial project 'TOONSKIN'

2011

Residency Stipend, ANALOG, US

2008

Brooklyn Arts Council ReGrant, Department of Cultural Affairs, US

AWARDS

2018

NURTUREart, 'Outstanding Artist Award'

2015

Creative Capital, 'On Our Radar' (March – September 2015)

2011

Smack Mellon, 'Hot Picks' Artist

CURATORIAL PROJECTS

2013

ArtSPACE, New Haven (CT), 'TOONSKIN'

2012

RECESS Activities, Inc., New York (NY), "Sonic Diagrams"

2010

Brennan Gallery, Jersey City (NJ), 'Vessel'

2009

Brennan Gallery, Jersey City (NJ), 'AfricanAmericana'

SELECT EXHIBITIONS

2020

Santa Fe College Art Gallery, Gainesville (FL), 'THE PRICE IS RIGHT' (*solo*) - March 2020

2018

Orlando Museum of Art. Orlando (FL), Orlando Museum of Art Florida Prize in Contemporary Art Exhibition

Bortolami Gallery, New York (NY), 'TWENTY-FIRST CENTURY OCCUPATIONAL ADJUSTMENTS AND CONSIDERATIONS EPISODE 1: Contemporary Materials', presented by Gallery Kendra Jayne Patrick

2017

HOWL! Happening: An Arturo Vega Project, New York (NY), 'Interiority Complex XVII', curated by Laurie Berg, Monstah Black, and Amy Khoshbin

2016

Cindy Rucker Gallery, New York (NY), 'FUCKYOURCOUCH' (*solo*)
Morlan Gallery at Transylvania University, Lexington (KY), 'INTER/ACTIVE', Curated by Andrea Fisher

2015

Cindy Rucker Gallery, New York (NY), 'Pussy Don't Fail Me Now'

2014

RUSH Arts Gallery, New York (NY), 'GIRL BYE!', Curated by Rashaad Newsome
Cindy Rucker Gallery, New York (NY), 'we seemed to be unanimously elected...', Curated by Cindy Rucker

2013

Present Company Gallery, Brooklyn (NY), 'Antithesis', Curated by Omar Lopez – Chahoud Brooklyn
Academy of Music, Brooklyn (NY), 'March On!', Curated by Dexter Wimberly

2012

RECESS Activities, Inc., New York (NY), 'Sonic Diagrams', Curated by Kenya (Robinson)
New York Photography Festival, Brooklyn (NY), 'What Do You Believe In?', Curated by Amy Smith-Stewart
C24 Gallery New York (NY), 'CAMPAIGN', Curated by Amy Smith-Stewart

2011

The Skylight Gallery Restoration Plaza, Brooklyn (NY), 'Crown Heights Gold', Curated by Dexter Wimberly
Branch #47, Brooklyn Public Library, Brooklyn (NY), 'All Over The Place' (*solo*)
The Kitchen, New York (NY), 'Shame The Devil', Curated by Petrushka Bazin Larsen

2010

The House of Bumble, New York (NY) 'University Model Project Emerging Artist Showcase', Curated by Forever & Today
Corridor Gallery, Brooklyn (NY), 'Brooklyn Based', Curated by Ali Evans
60 Wall Street Gallery Deutsche Bank, New York (NY), 'There is No Looking Glass Here', Curated by Kimberli Gant
Hendershot Gallery, New York (NY), 'Digression', Curated by Jessica Elena Shaefer
Museum of Contemporary African Diasporan Arts, Brooklyn (NY), 'Ain't I A Woman?', Curated by Kimberli Gant
Jersey City Museum, Jersey City (NJ), 'Hair Tactics', Curated by Rocío Aranda Alvarado
Aljira, Newark (NJ), 'Dreamtime overtones from a fantastic brown planet', Curated by Edwin Ramoran
Thomas Center Galleries, Gainesville (FL), 'HAIRPOLITIC: Pomade In America' (*solo*)

PERFORMANCES + SPECIAL PROJECTS

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2019

Bo Diddley Plaza, Gainesville (FL), "THE ELECTRIC SLIDE + OTHER SACRED GEOMETRIES", in collaboration with LaJuné McMillian and Prof. Trent D. Williams, Jr. / in partnership with UF Health Arts in Medicine and the City of Gainesville

2018

Global South Center at Pratt Institute, "You In Danger, Girl! Friendship as a Revolutionary Act in a Transactional Age", Interactive Lecture

'Another World' Charity Postcard Sale, Artists from the Deutsche Bank Collection, Curated by Tracy Emin

Random Acts of Flyness, 'THEY WON'T GO WHEN I GO' (S1:E6)

Promotional Campaign for Random Acts of Flyness (HBO), #WHITEMANINMYPOCKET / White Divestment Institute

Providence Public Library, Providence (RI), "Like a Girl Being Pretty, No. 031418", a Tactile Lecture for HairBrained

'Ali Wong's JungleAsia™', an animated series (*pilot release date: TBD*)

'Mr. Kenya Robinson - a Peculiar Preparation for the 2020 US Census' (*Date: TBD*)

2017

Pioneer Works, Brooklyn (NY), 'CENOTAPHIC'

The Royal Peacock, Atlanta (GA), 'Inside/Out: The Money Machine' w/ activist Avery Jackson, Presented by Creative Capital

Gibney Dance Space, New York (NY), 'Paper Rain' for INVOCATION PROCLAMATION MANIFESTO, Curated by Ben Pryor

Friends of the High Line, New York (NY), 'CHEEKY LaSHAE/KARAOKE UNIVERSAL: LISTEN WITHOUT PREJUDICE VOL. 01011863' for the Out of Line Performance Series

New York Arts Practicum, New York (NY), Mentor

NurtureART, Brooklyn (NY), 'Only The Finest of Fifis' conversation with Illya Szilak, M.D.

Creative Capital Offices, New York (NY), ST4NKLOV3 Live! 'TrapBack Season' for Clocktower Productions

The Metropolitan Museum of Art, New York (NY), presentation for "Viral Images: Exploring the Historic and Conservation Challenges of Objects Created for Social Protest and Solidarity" - sponsored by the International Institute for Conservation of Historic and Artistic Works

Pioneer Books, Brooklyn (NY), ST4NKLOV3 Live! 'Two in the Pink, One in the Stink' for Clocktower Productions

2016

Sid Gold's Request Room, New York (NY), 'CHEEKY LaSHAE + THAT-THONG-SONG-SING-ALONG' New York Arts Practicum, New York (NY), Mentor

The University of Texas at Austin (TX), 'CHEEKY LaSHAE Sings BLACK SABBATH' – for *Sampling*, Curated by the INGZ Collective

The WINTER SHACK, Brooklyn (NY), 'The Cashmere Bouquet Reads: Waiting Is Not Easy', Curated by

Nicole Antebi and Alex Branch

Clocktower Productions, Red Hook (NY), #trashDAY, Confessions of the ArtWorld™ Radio Streamcast

2015

Thomas Hunter Project Space, New York (NY), 'kenya eats a (big) cracker', Curated by Aisha Bell
Arresting Patterns Conference: Perspective on Race, Criminal Justice, Artistic Expression and
Community, New Haven

(CT), 'DAVE meet MARK, No.091215'

New York Arts Practicum, New York (NY), Mentor

Clocktower Productions, Red Hook (NY), #trashDAY, Second Sundays Radio Streamcast

Triangle Arts Open Studios, DUMBO, (NY), 'CHEEKY LaSHAE: True or Falsetto'

The University of the Virgin Islands, St. Thomas (USVI), '#TRASHDAY', Live Radio Broadcast

2014

The Bemis Center, Omaha (NE), '#WHITEMANINMYPOCKET(S)'

The Bemis Center, Omaha (NE), 'Six Thousand is A Lot', A Pilot Program and Work for
Performance in collaboration with the *Ready in Five* Program

Skowhegan School of Painting & Sculpture, Madison (ME), 'CHEEKY LaSHAE at The Upper Field'

Skowhegan School of Painting & Sculpture, Madison (ME), 'twerkTRON 062014 (or Kenya's 37th
Birthday)'

Poets House, New York (NY), CHEEKY LaSHAE Presents KEVIN YOUNG MONEY

Mike Shultis Studio, Brooklyn (NY), CHEEKY LaSHAE + The Red Bath Mat

2013

Brown Studio, Brooklyn (NY), 'CHEEKY LaSHAE + The Cashmere Bouquet'

Instagram @kenya9 (online), '#WHITEMANINMYPOCKET'

ShapeShifter Lab, Brooklyn (NY), 'CHEEKY LaSHAE: Sack of Stars'

2012

Museum of Modern Art, New York (NY), 'A Study for Staircase, No. 111012' w/ Jerome Marshak
Creative Time, Rockaway Beach (NY), 'Female Prostate'

Maple Street School, Brooklyn (NY), 'Drawing Without Crayons'

RECESS Activities, Inc., New York (NY), 'spoken for'

Triangle Arts Gallery, Brooklyn (NY), 'Like A Girl Being Pretty'

C24 Gallery, New York (NY), 'MONDAY NIGHT'

2011

AD Projects, New York (NY), BLOW'

The Kitchen, New York (NY), 'YOURMAMADONTWEARNODRAWS'

New York City (NY), 'The Inflatable Mattress'

The Kitchen, New York (NY), 'kenya eats a cracker'

2010

The House of Bumble, New York (NY), 'Displaced Threshold' w/ Isis King

Wall Street Gallery Deutsche Bank, New York (NY), 'cut to fit'

Third Streaming, New York (NY), 'The Ten Commandments' w/ Nicky Enright (aka DJ Lightbolt)

Museum of Modern Art, New York (NY), 'SitIn or Slaying the Minotaur'

RECESS Activities, Inc., New York (NY), 'WHITEMANTALKING'

P.S.1, MoMA, New York (NY), 'Black Trash: Sacred Melodramas'

Cabinet Space, Brooklyn (NY), '(W)RAPPING'

2009

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Leslie Tharp
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Eyebeam: Art + Technology Center, New York (NY), 'Universal Access' w/ Rashaad Newsome
Low Lives: A Series of Live Networked Performances, Brooklyn (NY) Miami (FL) – Houston (TX),
'Dark Seeds(2)'

BIBLIOGRAPHY

2017

The Village Voice (online): "Two Artists Ask Why We Put White Men on Pedestals" by Jillian Steinhauer

The Paris Review (online): "White Man on a Pedestal" by Toniann Fernandez

Creative Capital (The Lab): "Kenya (Robinson) Challenges the Imagination to Remold Privilege" Interview with Hillary Bonhomme and Alex Teplitzky

The New Yorker (online): "The Podcast as Performance Art" by Cassie da Costa

2016

The Creative Independent: "Kenya (Robinson) on Creating Your Own Opportunities", Interview by Brandon Stosuy

HYPERALLERGIC ArtRx NYC: "That-Thong-Song-Sing-Along", by Jillian Steinhauer

Blouin ArtInfo: "5 Can't Miss Gallery Shows in New York" by Scott Indrisek

2015

Intercourse Magazine, #4: "Hood Tales – Fictional Pulp Fiction" (*portfolio*)

Huffington Post Arts + Culture: Art Review: "Kenya Eats a (Big) Cracker" by Illya Szilak

HYPERALLERGIC ArtRx NYC: "Last Chance: Pussy Don't Fail Me Now", by Jillian Steinhauer

Brooklyn Magazine (online): "At Karaoke Universal, CHEEKY LaSHAE Wants YOU to Be a Performance Artist", by Carey Dunne

The Creators Project: "CHEEKY LaSHAE Marries Karaoke, Puppetry, and Performance Art" by Charlie Schmidlin

LAPALME Magazine: "Kenya (Robinson) Mischief Maker", by Coralie Claeysen-Gleyzon

Huffington Post Arts + Culture: "How A 'White Man in My Pocket' Can Help You Understand Privilege" by Priscilla Frank

2013

BOMBlog: "Kenya (Robinson)" by Lee Ann Norman

2011

16 Miles of String (blog): "Kenya (Robinson) Eats a Cracker in The Kitchen" by Andrew Russeth

The New York Times: "The Serial Sleepover Artist" by Penelope Green

2010

The L Magazine: "The NADA Emerging Artist"

Essence Magazine (online): "10 Female Artists You Should Know About"

Deutsche Bank ArtMag (online): "There is No Looking Glass Here: The current exhibition at the Wall Gallery of Deutsche Bank"

The International Review of African American Art: "Drawing Outside the Lines" by Samantha

Raglan artcritical (online): "LES GALLS" by David Cohen

The L Magazine: "Who Ain't Woman?" by Kathleen Massara

2008

Gainesville Magazine: "Hair, Art and Culture: Kenya Robinson Transforms the Familiar Into the Thought Provoking" by Amritha Alladi

SELECTED WRITING

2018

The New York Times - Sunday Review, "Monuments for a New Era" (*Op-Art*)

2017

Artsy.net, "40 Artists Share Their Favorite Shows of 2017" (*short review*)

HuffingtonPost.com, "Sexual Dealing" (*essay*)

HILOBROW.com, "Political Objects (12): Burner Phone" (*essay*)

2016

Blouin Modern Painters Magazine, "The Fate of Excellence" (*critical response*)

JamaicaFlux: Workspace & Windows 2016 Catalog, "The Prep Is an Old School Dance: Performing The SAT - a Work for Performance by Ayana Evans" (*essay*)

2015

Intercourse Magazine #4, "Hood Tales – Fictional Pulp Fiction" (*essay*)

2014

Featured Blogger Huffington Post Arts & Culture | "Practically Magic", "Romantical", "Ass, et al."

2013

Featured Blogger Huffington Post Arts & Culture | "Shorty Wanna Be a Thug", "Blue for Black", "Crap: A Philosophy of Shit"

2012

Featured Blogger Huffington Post Arts & Culture | "Black Love: Off the Chain", "Is That a Rectangle in your Pocket, or Are You Just Happy To See Me?", "Soul Seasoning", "The Box Marked Other", "The Crying Game", "...Bet Your Last Money", "The Unbearable Whiteness of Beyoncé"

Featured in the New York Times Op-Art Article "Monuments for a New Era"

Can removal be a restorative act, or are we simply replacing one myopia with another? When we elect to eliminate, are we disrupting the very context that activates the significance of a particular History? The Central Park statue of Dr. J. Marion Sims told one side of a brutal and complex narrative for over 80 years; a single individual positioned as 'hero', whose capabilities were, in fact, bound by racism and sexism. Lucy, Betsy, and Anarcha were similarly, but ever more acutely, bound by these same constraints - silenced by the myth of white male heteronormative supremacy. But it does not serve our contemporary moment or the conversations we hope to inspire, by repeating this one-sided approach.

It would seem that we are all beguiled by a false sense of dichotomy. That there exists a stark boundary between the oppressor and the oppressed, the enslaved and the enslaver, the physician and the patient - but these relationships are the embodiment of ecosystems created by the

interaction of these perceived "opposites". What if a sculptural/cultural experience is created to emphasize the relationship between Lucy, Betsy, Anarcha, and James. By disrupting the established historical hierarchy, a monument could help to recast the keepers of this uniquely American legacy. We have a duty to recognize the tether that links our nation to its past; not by omission, but through inclusion and the amplification of voices unheard.

Leslie Tharp CV

Public Art and Private Collection

Lighted Gator, 8.5' x 8.5' x 8.5', Large Alligator Sculpture Commissioned by the University of Florida.
Dec. 2019, Gainesville, FL

Explore, 9' x 16' x 5', Feature Wall for the Doral Glades Nature Museum.
June 2019, Doral, FL

Wave Bike Racks, Three 4' x 3' x 2' wave inspired bike racks commissioned by Opus Coffee
November 2018, Gainesville, FL

Jungle Book, Three large sculptural animal busts commissioned by Mellow Mushroom Inc.
March 2018, Clemson, SC

Out of the Woods, Participant in Deland Sculpture Walk Exhibition.
March 2017, Deland FL

Gold Leaf, Commissioned and Created for the Marriott Hotel in Gaithersburg, Maryland.
Dec. 2017, Gaithersburg, MD.

Branching, Public Art Handrails for Barr Hammock Preserve through the Alachua County Forever Land Conservation Program and the Environmental Protection Program and in collaboration with artist John Patterson.
Sept. 2016, Gainesville FL

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Leslie Tharp
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The Skunk Ape, privately commissioned full scale sculpture depicting Florida's mysteries Skunk Ape,
June 2016, Gainesville FL

The Chase, a large scale outdoor sculpture inspired by Florida's rich aquatic life, located at the
Shands Orthopedic Pediatric Center in Gainesville, FL
April 2016, Gainesville, FL

Oak Tree Triptych, Highly Forged 3-piece metal panel, featuring imagery of a live oak tree. Located
at the Trinity United Methodist Church in Gainesville, FL
January 2016, Gainesville FL

Out of the Woods, Participant in Gainesville Main Street Artscape 18 month exhibition.
December 2014, Gainesville FL

Lift, Participant in the Belle Art outdoor sculpture exhibition in Scottsdale, AZ
2014, Scottsdale AZ

Three site-specific sculptural sign-holder created for the City of Gainesville Hogtown Creek
Headwaters Nature Park alongside the Art in Public Places Trust and the Gainesville Parks
Department.
August 2013, Gainesville FL

Cloud Chandeliers and Expanded Steel Lighting Pendants designed for and installed at the Pizza
Fusion restaurant in Naples, FL in collaboration with paper artist Karen Tharp.
July 2013, Naples FL

Roots, winner of the 2012 Coral Gables Benchmarks Design Competition, and located at the Coral
Gables Museum.
Sept 2012, Coral Gables FL

Startle, Acquired by Beltline Inc. in 2013.
April 2013, Atlanta GA

The Giving Tree, an original Artwork commissioned by and in the public art collection of the City of
Gainesville, located at the Senior Recreational Center.
June 2012, Gainesville FL

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Leslie Tharp
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Cycle, an original Artwork in the public art collection of the University of Florida, located at the Small Animal Vet Hospital.
May 2011, Gainesville FL

Awards

2019 – City of Gainesville Individual Artist of the Year Award

Teaching and Demonstrating Experience

2020 – Owner of [Fe]ver Metal Art Center and instructor of hands on Metalworking Workshops
2020 – Community Education Welding Instructor at Santa Fe College’s Welding Certification Program
2020 – 1 week Guest Instructor for one week at the Appalachian School of Craft in Tennessee
2020 – 2 week Iron Studio Technician Haystack Mountain School of Craft in Maine
2019- 2012 Beginning Blacksmithing Workshops taught out of Leslie Tharp Design’s metal studio
2019 Teaching Assistant for John Rais at Haystack School of Craft in Maine
2020- 2012 Beginning Blacksmithing Workshops taught out of Leslie Tharp Design’s metal studio
2018 Assisting Demonstrator Rachel David at SIMS
2018 Assisting Demonstrator Lisa Geertsen at Annual Quadstate Conference
2018-2019 Guest Instructor at The Maritime Museum in Cortez Florida
2014-2018 Teaching Instructor at Florida Artist Blacksmith Association Annual Conference

References

Mary Anna Murphy, developed the entire exhibition of the Doral Glades Nature Museum, and commissioned me to create the sculptural entrance piece.

Mary Anna Murphy
MAM Exhibit Design
www.mamexhibitdesign.com
727-204-3617

Aaron Hoover, primary contact for recent University of Florida commission : The Lighting of the Gator

Aaron Hoover, Executive Communications in President Fuchs’ office at UF.
352 392-9507
ahoover@ufl.edu

Michelle Park, primary contact for Green Acres Oak Tree Project

Michelle Park, CPRP | Assistant Director of City of Gainesville Wild Spaces and Public Places
352-316-4532
email parkma@cityofgainesville.org

Line dancing comes to Bo Diddley Plaza



s Day In History - This Day In History TURN RADIO OFF PODCASTS

ituaries e-edition Cars Jobs Homes Log In Gainesville 49°

ould
vice

Climate change no longer dirty words for Florida's GOP, but how...

Workplace Savvy: How employers should prepare for coronavirus

Dear Abby: 'Friends' refuse to leave teen's home when asked

Barakissa Coulibaly leads a West African dance during the Electric Slide and Other Sacred Geometries on Saturday at the Bo Diddley Plaza in downtown Gainesville. The event featured more than 20 different instructors giving demonstrations on their dancing while encouraging everyone to join in. [Brad McClenny/Staff photographer]



Kenya (Robinson)

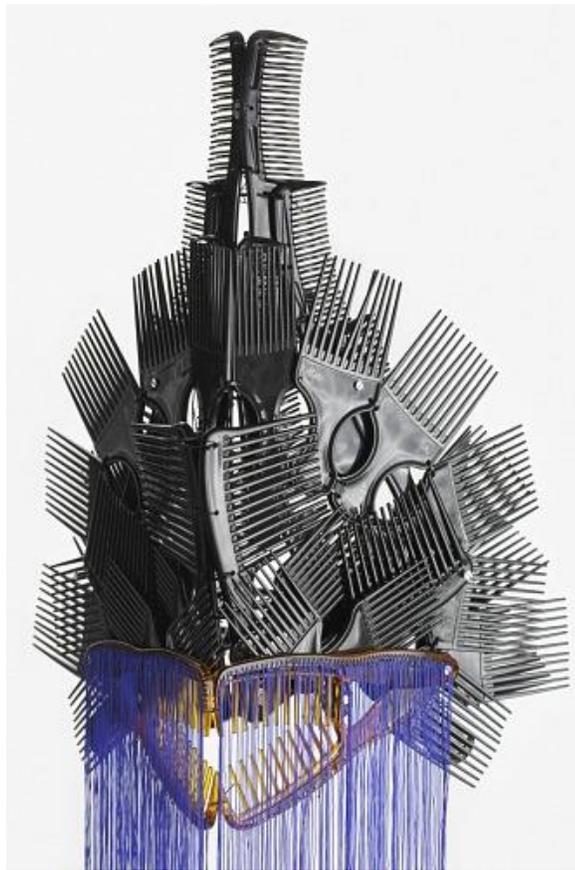
The Electric Slide and Other Sacred Geometry

Bo Diddley Plaza

2019

That event — the Electric Slide and Other Sacred Geometries — was held Saturday from 11 a.m. to 7 p.m. at the Bo Diddley Plaza in downtown Gainesville. It featured different line dances to different styles of music. It was co-sponsored by the city of Gainesville, the UF Health Arts in Medicine program and 352 Creates.

Full article at : <https://www.gainesville.com/news/20190727/line-dancing-comes-to-bo-diddley-plaza>

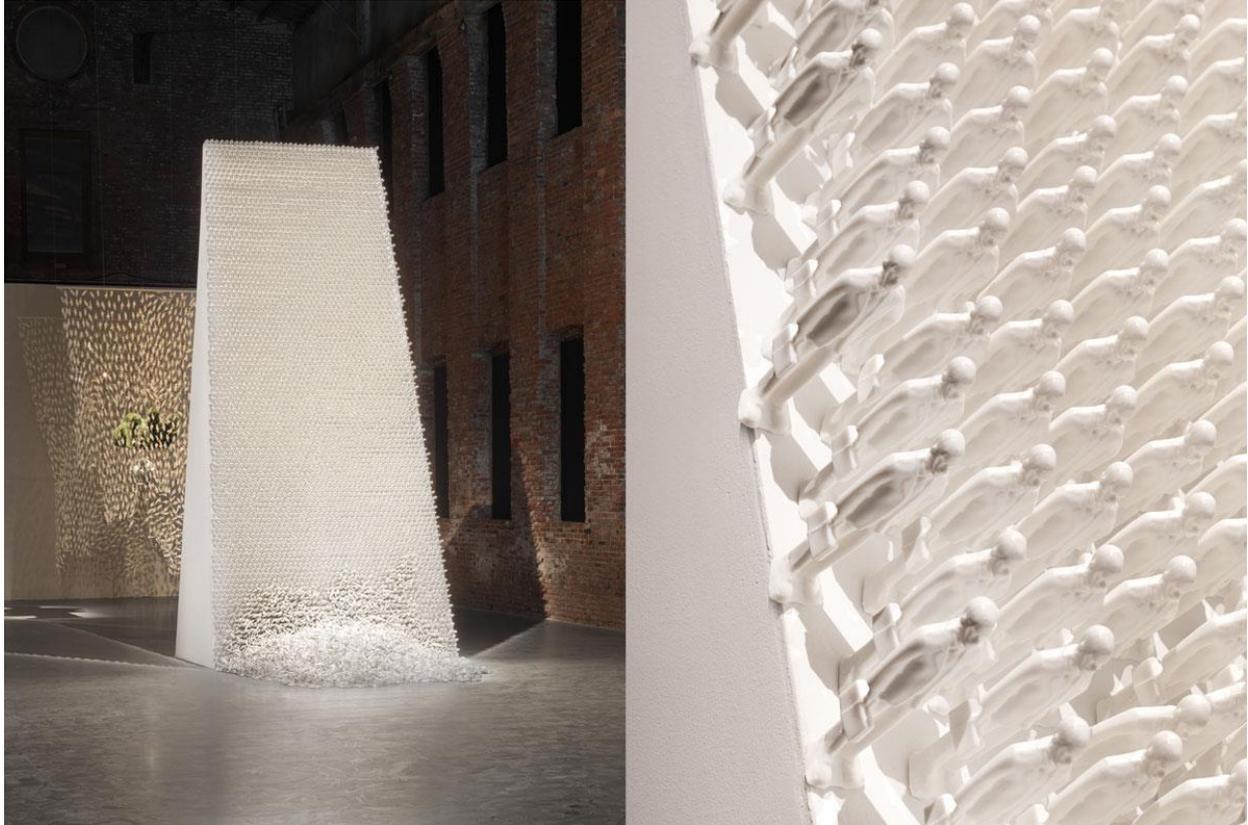


Kenya (Robinson)
*Commemorative Headdress of her Journey
Beyond Heaven*
In the collection of the Smithsonian

https://nmaahc.si.edu/object/nmaahc_2014.201

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Kenya (Robinson)
Twelve Thousand Maniacs!



Kenya (Robinson)
Poundcake



Kenya (Robinson)
Fractured Mattress



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Explore

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Leslie Tharp
Lift detail

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Leslie Tharp
The Lighting of the Gator