

Alexa King  
3345 Oregon Road, Versailles, KY 40383  
1-859-753-4074  
alexakingstudios.com

---

## EDUCATION

---

University of Wisconsin, Madison, Wisconsin  
BA Art  
2007

Ball State University, Muncie, Indiana  
1971-1974

---

## SITE SPECIFIC PUBLIC ART COMMISSIONS

---

### **BARBARO MEMORIAL SCULPTURE, CHURCHILL DOWNS**

**Artist responsibilities:** The commission required three key elements; the portrait of Barbaro and jockey Edgar Prado winning the Kentucky Derby, the horse would have all four feet off the ground, and it would be 1.25 life-size. In addition the site would contain the horse's ashes in a suitable plinth to set off the sculpture of the horse located at Gate One of the Churchill Downs race track. My design was chosen from a field of 100 applicants and narrowed down to 10 finalists. I submitted a detailed Project Management and Engineering Report at my presentation of my maquette and design. My submission was chosen unanimously. We had one year to accomplish this project which was delivered and installed a month in advance of the due date for installation.

**Design elements:** In my first meeting with the owners of Barbaro I asked them what they wanted to accomplish with the bronze memorial of their horse. They responded with "his love for running". With this information I created a portrait of Barbaro that is a dynamic and scintillating vision of Barbaro as he drew away from the field and won the Kentucky Derby. I wanted people who viewed this memorial sculpture would experience the exact moment Barbaro prepared to step back onto the race track surface and re-energize his gait as he flashed across the finish line. I also wanted the memorial to Barbaro to express the public's love for this horse after his accident and subsequent death as a result of laminitis. This outpouring of love was extended from people from all walks of life in America; people who worked with him on a daily basis, to those that loved him from afar and most importantly, the Jacksons who so loved this horse and wanted to share him with the world. I wanted the sculpture to be sensitive to the Jackson's memory of their great horse and the public's adoration and love of him during and after his death.

**Engineering elements:** In order to fulfill the commission requirements I placed the horse on a support system which elevated him above the track something which hasn't been done before in such a large and heavy sculpture. This provided for the depiction of the horse in full flight but also demanded some very careful design elements that hid the support system while still making plausible the vision of the horse running with all four feet off the ground. Not only is the original design been adhered to it was constructed in such a way that from almost all directions that the viewer can experience the sculpture Barbaro looks like he's flying across the ground. Capturing a perfect likeness of the horse and jockey in a manner that suggests movement was paramount to the success of the sculpture. This was accomplished by a representational depiction of the

horse, riding equipment, jockey and his attire and equipment and the rail system which the horse would be running alongside. But these key elements to the design were not overly produced in a photographic manner which would have stopped the movement of the sculpture and produced a stiff and uninteresting sculpture.

**Bronze construction:** I enlarged the 1/3 life-size maquette to 1.25 life-size by mechanic means in my studio. The model was constructed on site from these enlarging methods to the model I created for the sculpture. I didn't use the computerized method of enlargement because it produces most often stiff results which would not be acceptable for such a dynamic piece. The molds were made on site by a nationally recognized mold maker and then shipped to Colorado for casting. I coordinated the construction of the sculpture with Art Castings of Colorado, foundry manager Tony Workman and his staff created an exact rendition of the clay model I created. Their attention to detail and their ability to formulate a plan to create such a difficult bronze from an engineering point of view resulted in a superior bronze sculpture. I traveled on four different occasions to oversee the progress of the construction of the bronze and documented the entire process for future reference. The shipment from Colorado and installation was performed by the staff at Art Castings of Colorado and approved by the commissioning agents.

The project costs were also within the budget established at the inception of the commission.

**I was available and participated** in all press conferences, media events, TV and radio interviews, presentations at fund raising events, gallery talks and the unveiling of the sculpture.

**Project Manager Duties;** I served as Project Manager in addition to my original award of the commission to create the sculpture of Barbaro. The commissioning agents asked me to fulfill the Project Manager Position on the Barbaro Memorial project after the position became vacant. My project team included Brian Hill, chief architect at CMW, Lexington, KY who designed the installation site to my clients and my specifications, Hill construction company who constructed the installation site, Dave Sweazy, Director of Operations at Churchill Downs who made the decisions on the key elements of the Churchill Downs site, the Kentucky Derby Museum staff who coordinated all of the publicity in regards to the Barbaro Memorial Sculpture project, the engineering firm on design elements for the sculpture placement, and the commissioning agents attorney. I coordinated the production timeline for the fulfillment of the contract. I made weekly reports to the commissioning agents Roy and Gretchen Jackson and Churchill Downs. I visited the construction site weekly and documented the progress for future reference on the project both by notes, photographs and video.

## **UNIVERSITY OF WISCONSIN SCHOOL OF VETERINARY MEDICINE BRONZE**

**Artist responsibilities:** The commission required a signature life-size figure in bronze of a veterinary student. I was chosen as the artist to develop the concept for their "signature" sculpture because I've created works of art which strike a balance between observing representational truths and what is beautiful in these gestures and thereby developing compositions which bring life to a sculpture. I'm careful to choose subjects that are immediately recognizable; the pieces draw the viewer in to look for more meaning. Sometimes these depictions are subtle, often multi-layered in meaning, and in the end they're meant to intrigue

us and call for further exploration. The results can be dignified in repose or exuberant in action, but never simple in their defining elements.

**I conducted a public focus group meeting** to get input from the veterinary school students, staff and anyone who would be affected by the placement of the sculpture at their workplace. I then formulated several different concepts which were included in a Project Management packet for the board of director's and patrons to make their decision on which design fulfilled their vision of what they wanted in the sculpture. The primary theme of the sculpture would be to convey the University of Wisconsin's veterinary mission as a teaching institute.

**Design requirements;** since the sculpture would be installed at the entrance to the small animal clinic entrance, not only would the sculpture be seen from the parking lot to the west of the building, but it would also have close scrutiny from people passing by it to enter and leave the building. In order to fulfill these requirements of a cohesive design that can be read from a distance but also include numerous details about the teaching school, I designed the sculpture with the figure as a central character attending to a pet in the figures arms. Another pet was placed at her feet thereby telling the story of a veterinary student experiences while training to be a veterinarian. A female student was chosen because at present there are more women students than men. In addition to these three figures I added the additional feature of representational images of each department in the school in a series of eight roundels around a central pastoral roundel behind the central figure which depicted the veterinary schools heritage. I related to the commissioning agents that this was done in the manner of a Renaissance painting with a central figure with the additional figures relating the story in a triptych, or the central figure with a pastoral scene directly behind the figure and additional themes surrounded that figure.

The sculpture had to be designed to withstand the elements at the site so required a steel re-enforced structure to support the roundels behind the figure. This was accomplished by a complicated internal structure that adhered to my vision of the piece without compromising the artistic elements of the sculpture. I had input and worked closely with the architect overseeing the development of the project to insure that it would be integrated into the site and follow the University of Wisconsin's campus design.

## **VIRGINIA GOLD CUP BRONZE HORSE**

The commission called for a portrait of the champion steeplechase horse "Saluter" to be depicted in bronze at 1.2 life-size and installed at the winners circle at the Virginia Gold Cup, Plains, VA. The commissioning agents wanted a realistic depiction of the horse so I visited the retired horse in Virginia took numerous photographs and measurements in order to capture a true likeness of the horse. I also attended the installation site and the Virginia Gold Cup races to get an idea of the scope of the sculpture placement. I submitted a Project Management plan which had several concepts for the sculpture. The board decided on the design which depicted the horse striding forward at a walk in a naturalistic pose. The sculpture although simple in design commands the site, is sitting on a raised plinth with a garden of flowers around him and serves as a central attraction to the winner's circle at the Virginia Gold Cup.

## **FAR HILLS COMPREHENSIVE CANCER CENTER BRONZE**

**Artist responsibilities:** The commission called for a depiction of the steeplechase theme for the new hospital Far Hill's Steeplechase Comprehensive

Cancer Center, in Far Hills, NJ. I chose to create a 1/3 life-size piece which would be installed in the atrium of the cancer center. The sculpture depicts three race horses and jockeys navigating a fence obstacle in a steeplechase horse race. I attended the races at Far Hill to photograph and experience the race day events. I submitted a Project Management plan with designs for the sculpture. The commissioning agents chose the three horse design. The design shows the interaction between the horse and rider and the fluid movement of the horses approaching the obstacle and jumping over it. Not only does it show the synergy of horse and rider it is a plausible depiction of their action of leaping over a high fence at a gallop but it works cohesively with the movement of the animals and riders and how they would appear to the person watching from the rail. In order to accomplish this there are all the details necessary to reveal what they are doing but not the photographic detail which would freeze the sculpture in place.

## **CAMP ATTERBURY WAR MEMORIAL BRONZE**

**Artist responsibilities:** The commission called for a life-size bronze figure of a WWII soldier which would be the central theme of the war memorial. I asked for input from the Indiana State Historical Society and the National Guard on the proper attire for the soldier and the weapons he would be carrying. They supplied me with the pertinent materials and historical data to accurately depict the sculpture which would be mounted on a central plinth with the amphitheater surrounding the sculpture. I had a 24" by 24" plinth that the sculpture would be mounted on the top of the concrete pillar. Because of this design element I had to keep the soldier within this design confine. I supplied the commissioning agent's drawings of different renditions of a soldier. They chose the design concept which depicted the soldier "On Point" which showed him pointing the direction that he wanted his men to go. All of the materials that the soldier is depicted with were based on actual clothing and objects he would have worn or carried at that time. The weaponry in the rifle was cast from an actual gun while the rest of the objects were re-created in clay for the molding and casting process. While the soldier is standing he conveys the next moment in his action to move his men forward thereby creating a vital and plausible depiction of a soldier in the midst of battle. I visited the site and met with the commissioning agents to review what their vision was for the sculpture.

---

## **RECENT EXHIBITIONS**

---

- The Division of Historic Properties and the Fine Arts Committee of the Historic Properties Advisory Commission, Frankfort, KY, Exhibition; The Race is On: Equine Art from private and public collections at the Kentucky Executive Governor's Mansion, Bronze sculptures; Red October, I'm First, 2011.
- Kentucky Derby Museum, Louisville, KY, the Premier of "Sculpting the Wind; Alexa King and the Barbaro Bronze Memorial", the Pollard Gallery at the Kentucky Derby Museum, 2010.
- Kentucky Derby Museum, Louisville, KY; Tribute exhibit, Barbaro: The Heart of a Winner, video of creation of bronze sculpture, bronze exhibition of Barbaro bust depicting method of casting, 2009.
- University of Wisconsin School of Veterinary Medicine, Walk of Honor entryway featuring the signature bronze sculpture De Scientia Cara, 2008.

- Masters of Foxhound Association of America, traveling group exhibition, in conjunction with Cross Gate Gallery. Inaugural exhibition of Cross Creek bronze Foxhound at the Cipriani Hotel, New York City, January 2007.
- Cross Gate Gallery and Fasig-Tipton, "Sporting Art Exhibition", William F. Finney Pavilion, Saratoga Springs, NY, 2005.
- University of Kentucky Art Museum; "Animals in Bronze and Audubon's Animals", exhibition of seven bronzes in Education Gallery. Sculpture demonstration seminar, 2004.
- Ford Motor Company, Featured Artist, President's Awards, solo exhibition, Greenbriar Hotel, WV, 2003.

---

## SELECTED COLLECTIONS

---

Art Bircher, CA, Nina Bonnie, KY, Tom Caisse, KY, Jeanne Cassatt, SC, Alice Chandler, KY, Beth Clifton, KY, William Farish, KY, Simon Fredricks, TX, Bill Graves, KY, Clay Hancock, Betty Hettinger, KY, Bruce Headley, KY, Peter Howell, GBE, Irish State Stud, IRE, Robert J. Johnson, CA, Carson Kressley, NY, Marlene LaFleur, WI, Anne Leck, MN, Dave Liniger, CO, Chip Mahan, KY, J.B. McKathan, NY, Marilyn McFarlane, KY, Herb Moelis, KY, Tollie Otto, KY, Samantha Phipps, NY, James Peterman, WI, Don Reuwer Jr., Walt Robertson, KY, Tom Ryder, GBE, Faydelle Schott, OH, Derek Vaughn, KY, Mimi Voss, KY, Misdee Wrigley, KY.

---

## PUBLICATIONS & PRESS

---

- PBS "Sculpting the Wind; Sculpting the Wind; Alexa King and the Barbaro Memorial Bronze", 28 minute documentary produced for the PBS stations which played around the country. Nominated for five Emmy awards, won three Emmy Awards, 2010.
- New York Times "The Rail" called it the most photographed featured at Churchill Downs", 2010.
- Five feature articles in the regional daily newspapers and magazines, 2009.
- Dozen interviews with broadcast media also occurred included Lexington PBS station, 2009.

---

## AUCTION RESULTS

---

- Woodford Hounds, benefit auction. Bronze portrait.
- Ashland, The Henry Clay Estate, Lexington, KY, benefit auction, bronze portrait.
- American Saddlebred Museum, "Art, Antique and Rare Book Auction", Lexington, KY, portrait bronze.
- Christie's, "Sporting Art, Wildlife and Dogs", South Kensington, "The Thoroughbred Mare and Foal" and
- "The Bulldog", bronzes, London, England.
- American Saddlebred Museum, "Art, Antique and Rare Book Auction", "Saddlehorse in Training", bronze, Lexington, KY.
- Butterfield's, "Sporting Art", "On Scent" bronze, Foxhound, San Francisco, CA.

- Sotheby's "Important Sporting Art Auction", "The Thoroughbred Mare and Foal" bronze, New York, NY.
- Cross Gate Gallery, Fasig-Tipton, "Sporting Art Auction", Saratoga Springs, NY.

---

## PAST COMMISSIONS

---

- Arena Football Corporation, trophy designs, New York, NY.
- Reynolds Bell, Portrait, Holy Bull, Lexington, KY.
- Digi-Pak, Warren Zevon, Aerosmith, Savoy Pictures, CD cover design, studio logo, Chicago, IL.
- Camp Atterbury, WW II War Memorial bronze Doughboy "On Point", Edinburgh, Indiana.
- Del Mar Thoroughbred Club, Leading Trainer, Jockey, Breeder bronze trophies, Del Mar, CA.
- Dogwood Stables, Dogwood Dominion Award bronze, given yearly Saratoga Springs, NY, Aiken, S.C.
- Ford Motor Company, bronze editions, Detroit, Michigan.
- NY Press Club, finalist for design "John Kenneth Galbraith" Award.
- Kohler Company, struck presentation coin series, Kohler, Wisconsin.
- Tollie Otto, bronze portraits, Keeper Hill, KY Oaks Winner, Lexington, KY.
- Denny Phipps, bronze portrait, New York, NY.
- Rockefeller Collections, Pony Express series, New York, NY.

---

## AWARDS

---

- Funding by anonymous patron for "African Wildlife Series". American and British "Solo Exhibition", 2003.

---

## PRODUCT PLACEMENT

---

- Bronze, "Horse Tamer" and "The Hackney", placed in film, "Eight Men Out", John Sayles director.