



Sculpture for Ocean Terrace Park, Miami Beach by Prune Nourry

REFLECTION, 2024

Reflection - Ocean Terrace Park, Miami Beach

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Reflection - Ocean Terrace Park, Miami Beach Prune Nourry

Reflection, 2024

Public installation, Ocean Terrace, Miami Beach

Cellular concrete, internal supporting structure, coating, silicate protective layer

7.35 x 21.5 x 12.4 feet (2.24 x 6.55 x 3.79 meters)

Born in Paris in 1985, Prune Nourry divides her time between New York and Paris. She graduated from the Ecole Boulle with a degree in wood carving and is represented by the Galerie Templon (Paris, Brussels). In her projects, the artist raises ethical questions related to the notion of balance in the broadest possible sense: the body and healing, demographic imbalance due to gender selection prior to birth and to scientific aberrations, and the ecosystem and interdependence among living species. Her artistic practice combines sculpture, installation, performance and video. She partners with artisans, works with diverse materials and explores new techniques. She primarily produces large format pieces created in situ, which she then destroys, buries or showcases in rituals that she documents in photographs and videos. Her projects are international in scope and are based on encounters with specialists, including psychoanalysts, geneticists, anthropologists and researchers.

In 2017, Nourry received a «carte blanche» at the Musée National des Arts Asiatiques de Paris - Guimet, her first large-scale museum exhibition. In the summer of 2018, the artist also exhibited at the Rencontres de la Photographie in Arles, and in 2019 she enjoyed a major exhibition at Château Malromé. In 2021, she was inspired by the mythological figure of the Amazon, and took over Le Bon Marché in Paris with a large-scale installation of two giant targets and 108 arrows: L'Amazone Érogène. The following year, she was invited by choreographer Angelin Preljocaj to create the scenography for Jean-Baptiste Lully's Atys, an opera-ballet presented at the Grand Théâtre de Genève, then at the Opéra Royal de Versailles. In 2022, she exhibited at the Royal Museum of Fine Arts of Belgium and inaugurates a large-scale project: Mater Earth, a sculpture of a pregnant woman in clay, 89 feet long by 43 feet wide (27m x 13m), installed in the sculpture park of Château La Coste. In 2023, she launched the Catharsis Arts Foundation to support and fund collaborative projects, and the creation of works with and by under-represented communities.

Nourry went to Chiapas, Mexico twice with the French anthropologist Valentine Losseau, who was working with the Lacandon Mayas for many years. This idea was to explore the boundaries between animate and inanimate, human and animal, naturalism and animism. In the Mexican jungle, the two women lived with members of a tribe. In 2014, during her exhibition at the Museo Anahuacalli-Diego Rivera (Mexico City), Nourry discovered temazcals: sweat lodges made of mud bricks that originated with pre-Hispanic cultures, symbolizing the uterus and used for shamanic rejuvenation rituals. The artist then created a large head inspired by Olmec heads in the museum's garden where Diego Rivera used to drink his mezcal. Thereafter, inspired by her trips to Chiapas, Nourry co-produced a collaborative and multisensory exhibition in New York in 2016 (Anima, The Invisible Dog Art Center, Brooklyn), an immersion into an imaginary forest, designed with magicians and artists. A reflection on the divide between human and animal and on the concept of the soul.

The current piece Reflection represents half of a face inspired by Nelly Locust, a member of SPARs during World War II, who represents a larger group of heroine women stepping up for their country at a time of war. When the United States entered the war, only men served in the Coast Guard. Along with the other armed forces, the Coast Guard needed but lacked more able-bodied men to send into battle. The solution came from women who wanted to serve. An act of Congress created the Coast Guard Women's Reserve on November 23, 1942. The law allowed women to train and qualify for duty in shore establishments, releasing male officers and enlisted men for duty at sea. These women were nicknamed «SPARs», an acronym that included the Coast Guard motto – “Semper Paratus Always Ready”, who form an important part of Miami Beach's history and women's evolving role in society in the post-war era.¹

Nourry decided to install her large sculpture lying on its side, playing with the large pool of water in this newly conceived urban oasis. She invites the public to discover the whole face, which becomes visible thanks to the reflection in the fountain's still water. The artist left the construction blocks visible at the rear of the piece to perceive the work as a ruin surrounded by the luxuriant vegetation of the landscape. It also celebrates ancient methods of construction from around the world such as the temples or pyramids. A native Red Mangrove tree with cascading roots was installed inside the artwork, a witness of the power of nature on culture. With this new sculpture, Nourry offers a historic and spiritual break within Ocean Terrace Park, Miami Beach's newest beachfront destination.

1 Excerpt from “MIAMI SPARS - HOW COAST GUARD WOMEN DID THEIR PART TO WIN THE WAR” (by Donna Vojvodich, 2024)

Reflection - Ocean Terrace Park, Miami Beach SPARs Imagery





Mater Earth, 2023, earth concrete, clay, permanent installation of 25 m/984.25 in., belly of 5 m/196.85 in., Château La Coste



Atys #3, 230 x 170 x 155 cm / 90 1/2 x 66 7/8 x 61 1/8 in.
Atys #2, 266 x 182 x 160 cm / 104 3/4 x 71 5/8 x 63 in.
Atys #1 290 x 250 x 190 cm / 114 1/8 x 98 3/8 x 74 6/8 in.,
2022, bronze, oil paint optical illusion with rope effect, editions of 3 + 1 artist's proof, artgenève



Atys, Grand Théâtre de Genève, Switzerland, 2022





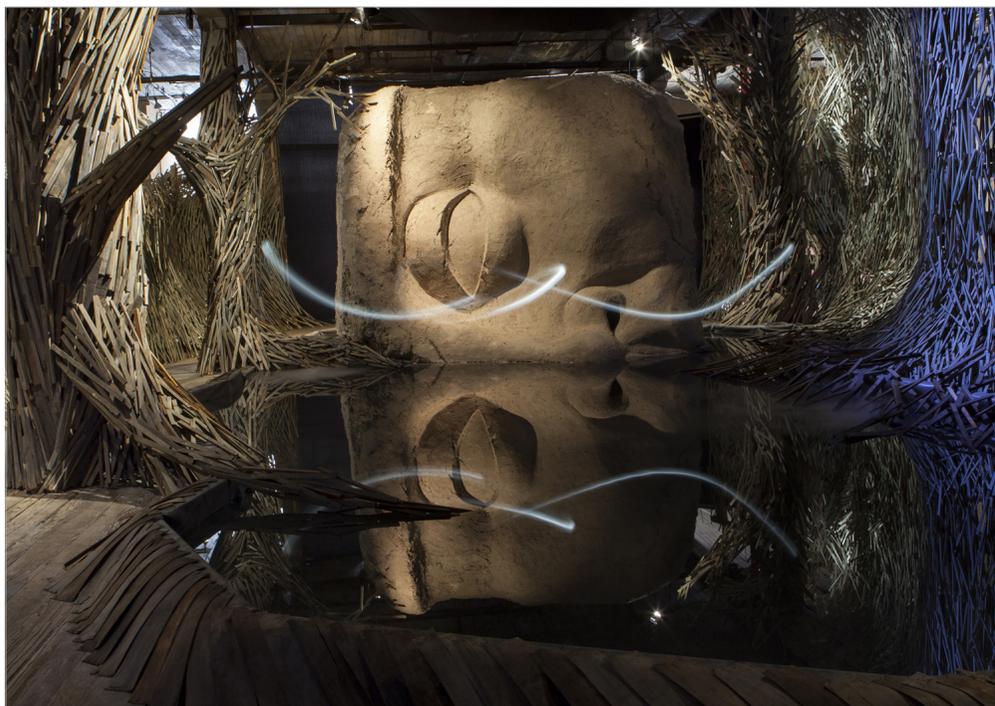
Amazone Érogène (Arc), Le Bon Marché Rive Gauche, Paris, 2021



Projet Phenix, project with eight visually impaired models, 2021



Cracked Head #1 Haoping, Galerie Templon, Brussels, 2017
Clay, mixed materials

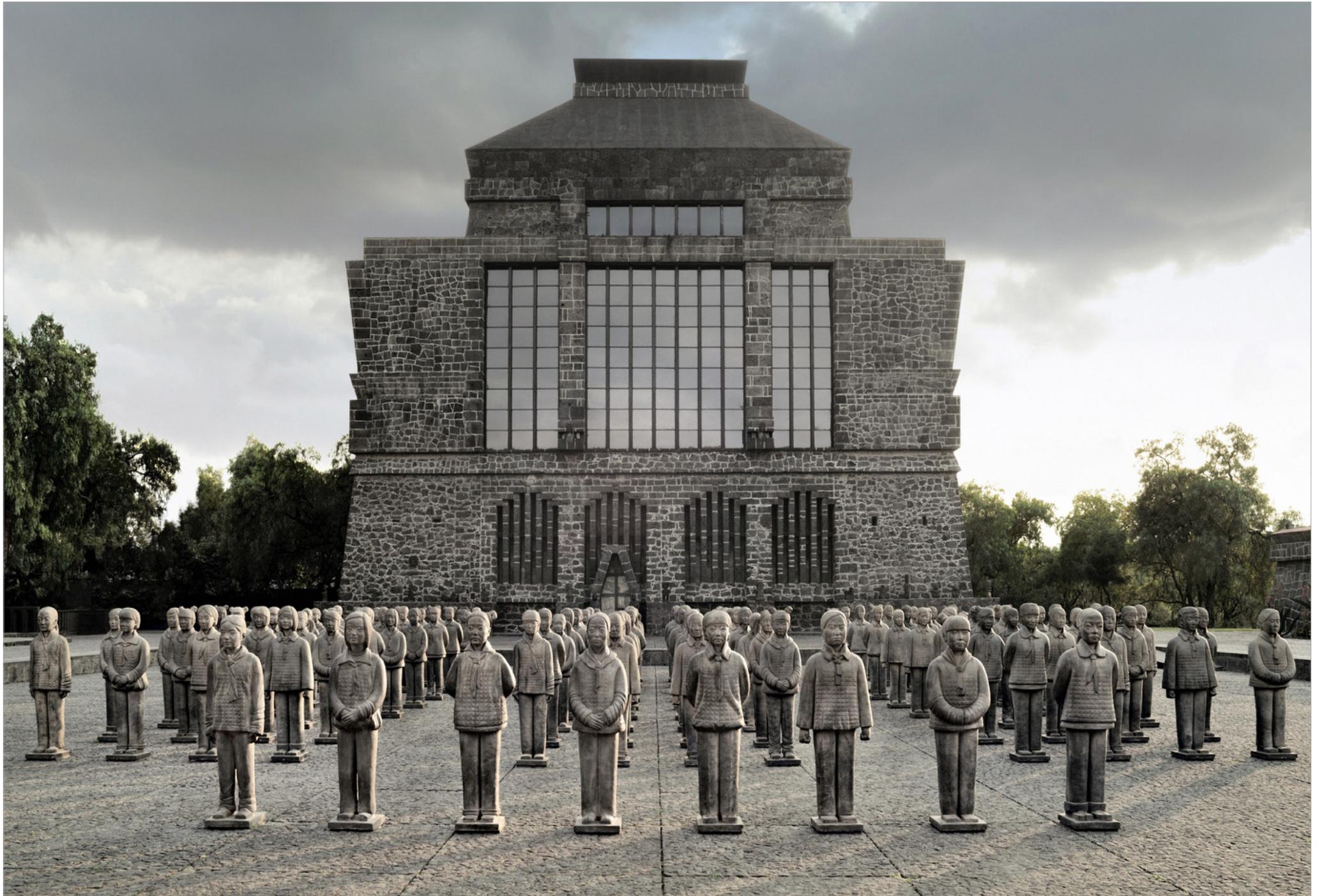


Anima, The invisible Dog Art Center, Brooklyn, 2016, adobe head
Clay mixed with sand and straw
www.prunenourry.com/en





Terracotta Daughters, Earth Ceremony, China, 2015



Terracotta Daughters, 2014, Museo Diego Rivera – Anahuacalli, Mexico City, Mexico

Reflection - Ocean Terrace Park, Miami Beach

Comparable Works



La destruction n'est pas une fin en soi, Château Malromé, Saint-André-du-bois, 2019
Plaster, wooden sticks. 4.50 x 4.50 x 4.50 m / 149 1/4 x 149 1/4 x 149 1/4 in



Temazcal, Museum of Anahuacalli-Diego Rivera, Mexico, 2014, adobe
Clay mixed with sand straw
www.prunenourry.com/en



Prune Nourry sculpting the *Temazcal*, Museum of Anahuacalli-Diego Rivera, Mexico, 2014



The Holy Daughter, made of Ganges clay, going back to its source, Kolkata, 2011



Squatting Holy Daughter, 2010, bronze, glass (eyes), edition of 5 + 2 artist's proofs, 84 x 35.5 x 56 cm 33 1/8 x 14 x 22 1/8 in.



Holy Holi, performance, India, 2010

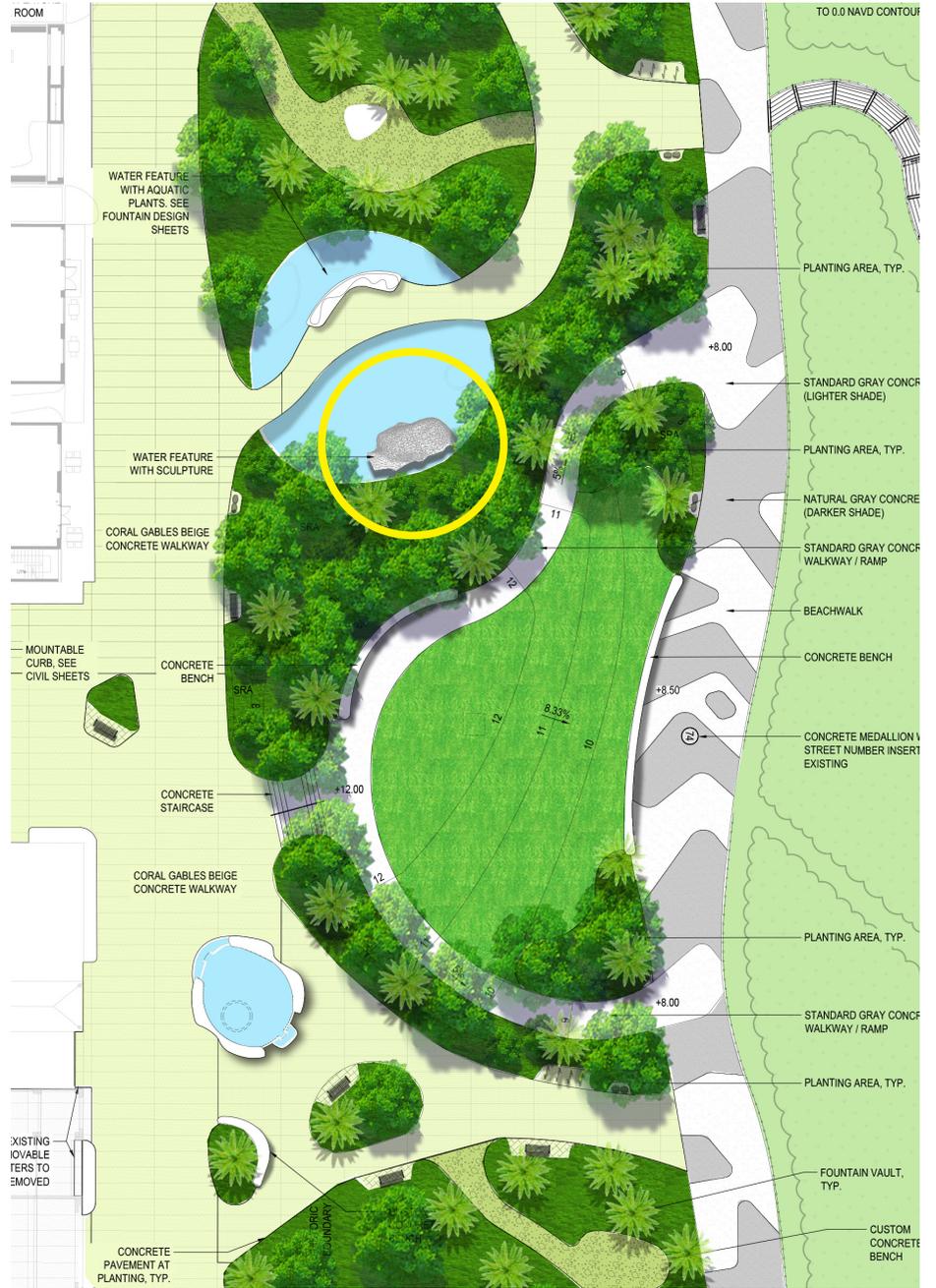
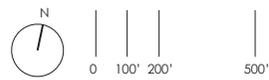


Holy Daughters, performance, India, 2010

Reflection - Ocean Terrace Park, Miami Beach Location



Neighborhood Context



Site Details



Reflection - Ocean Terrace Park, Miami Beach Renderings of Raymond Jungles landscape design



Reflection,

Sculpture, half sculpted by Prune Nourry, placed horizontally on a water mirror - 7.7 x 4.5 x 2.5 (h) m



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Sculpture, half sculpted by Prune Nourry, placed horizontally on a water mirror - 7.7 x 4.5 x 2.5 (h) m



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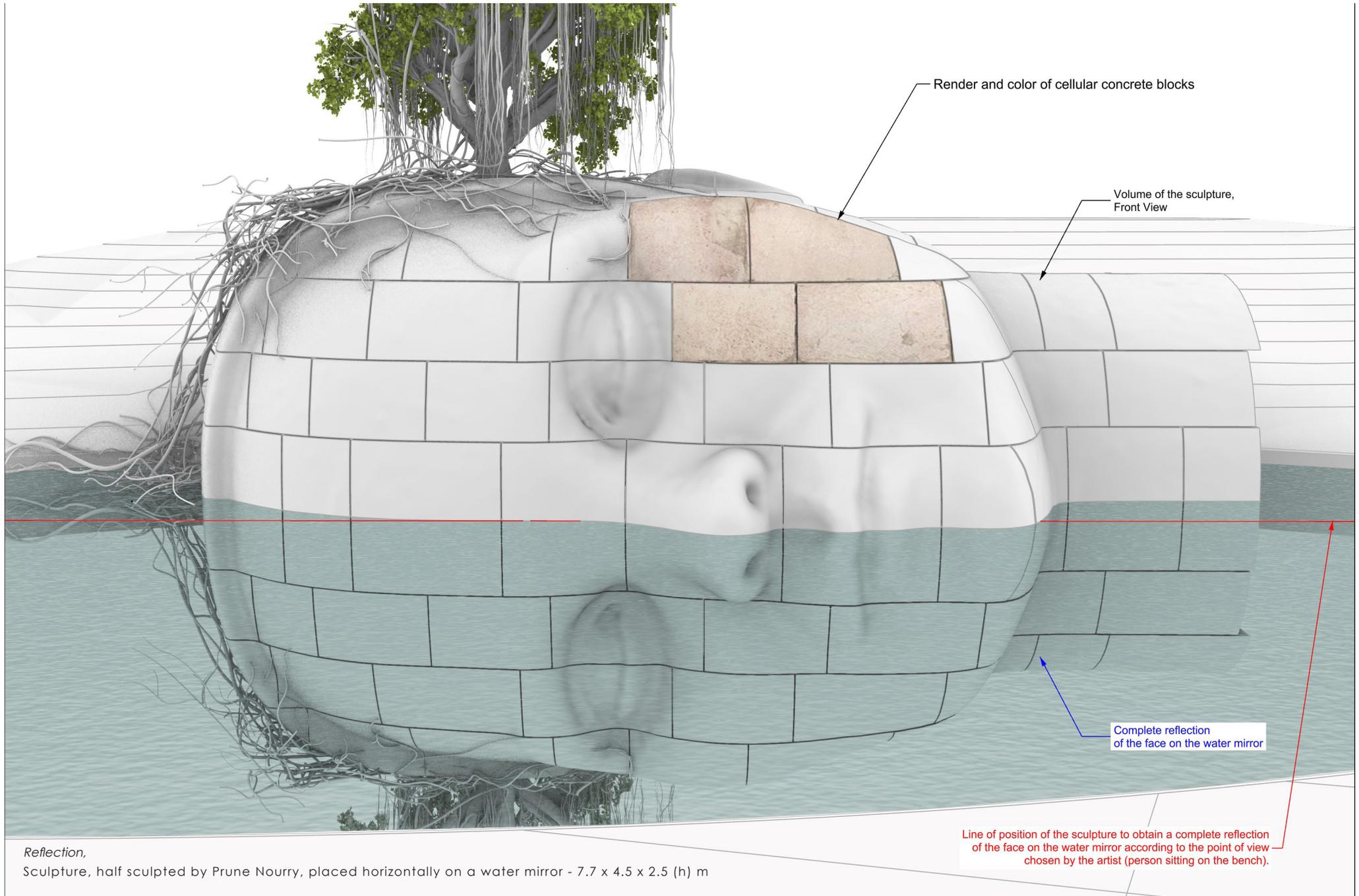


Reflection,

Sculpture, half sculpted by Prune Nourry, placed horizontally on a water mirror - 7.7 x 4.5 x 2.5 (h) m

Reflection - Ocean Terrace Park, Miami Beach

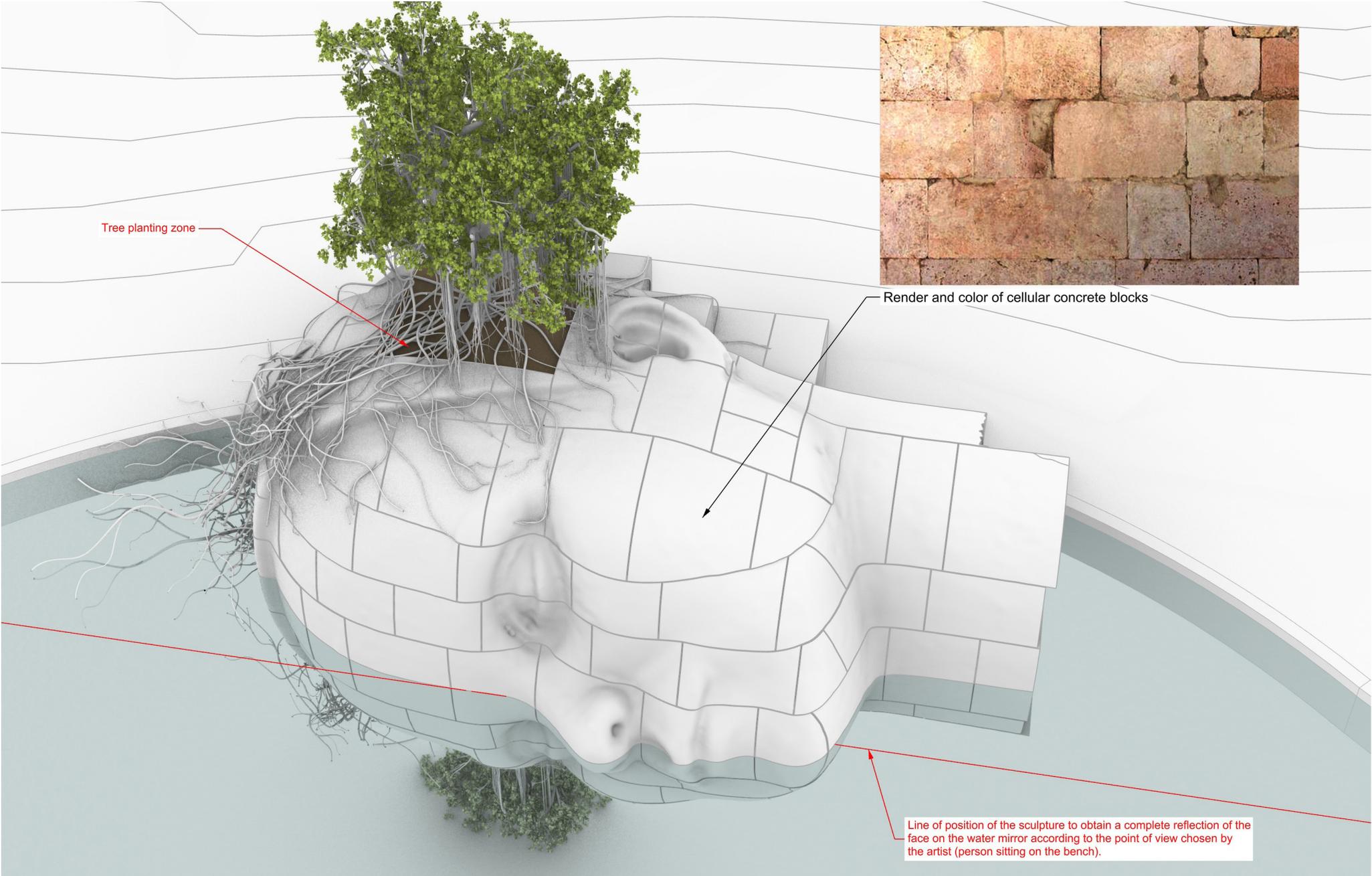
Render and color of hydrophobic cellular concrete blocks, perspective view



Reflection,
Sculpture, half sculpted by Prune Nourry, placed horizontally on a water mirror - 7.7 x 4.5 x 2.5 (h) m

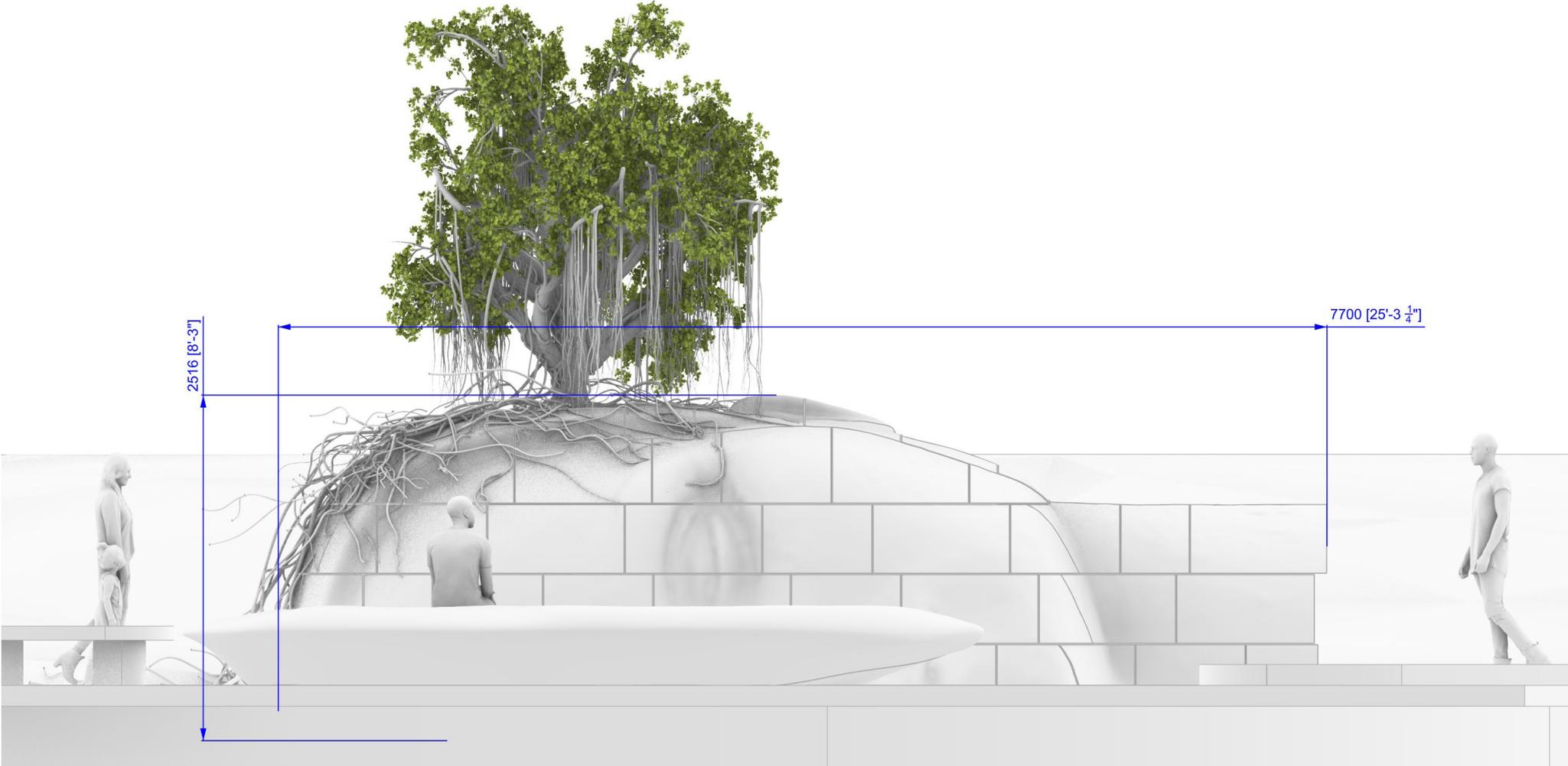
Reflection - Ocean Terrace Park, Miami Beach

Tree planting zone, perspective view



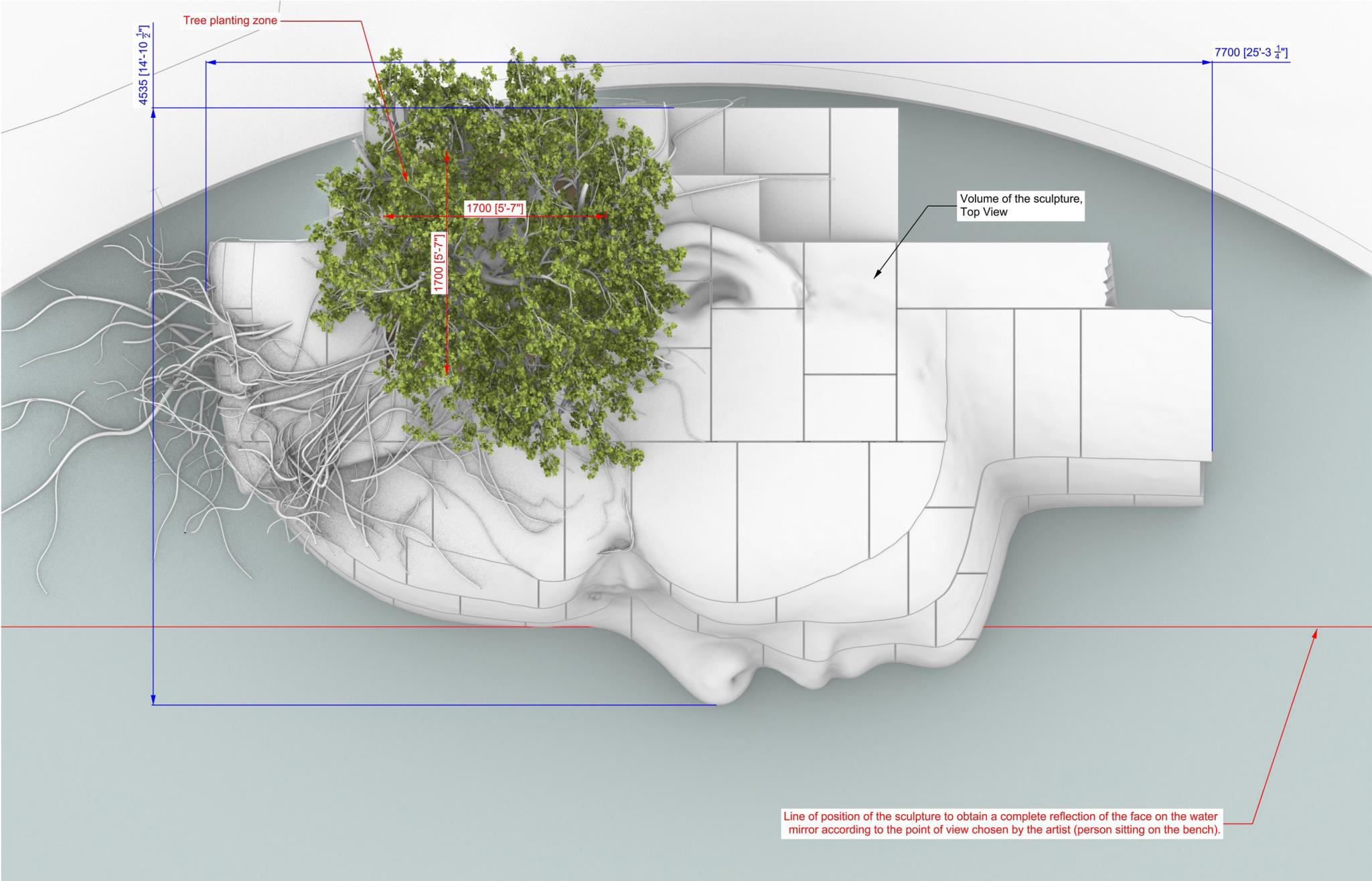
Reflection - Ocean Terrace Park, Miami Beach

Location of the sculpture, front view



Reflection - Ocean Terrace Park, Miami Beach

Location of the sculpture, top view

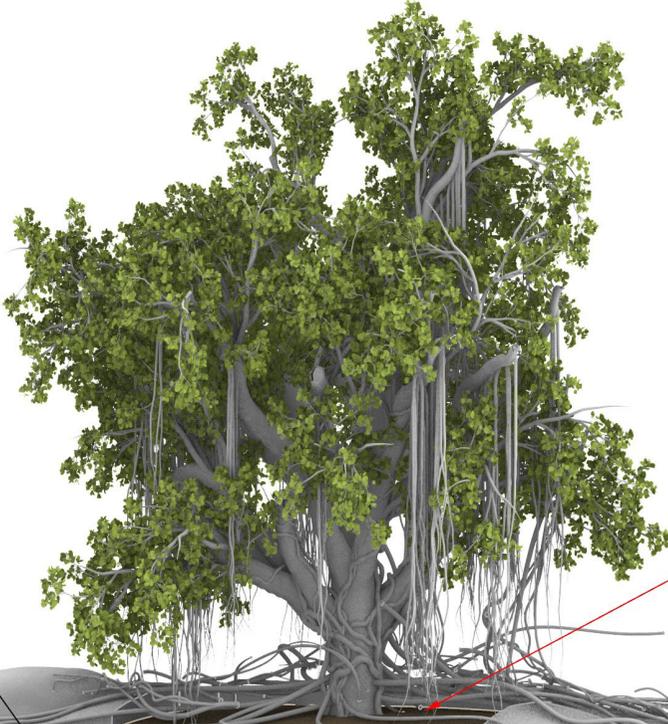


Reflection - Ocean Terrace Park, Miami Beach

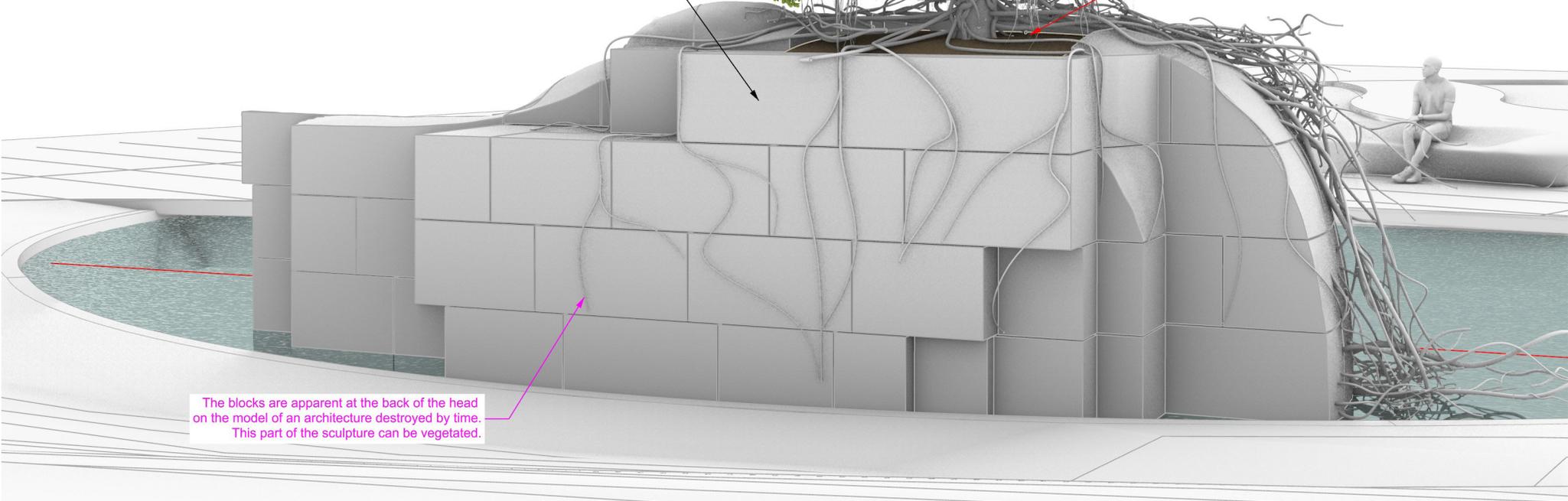
Blocks apparent at the back of head, model of an architecture destroyed by time



Render and color of cellular concrete blocks



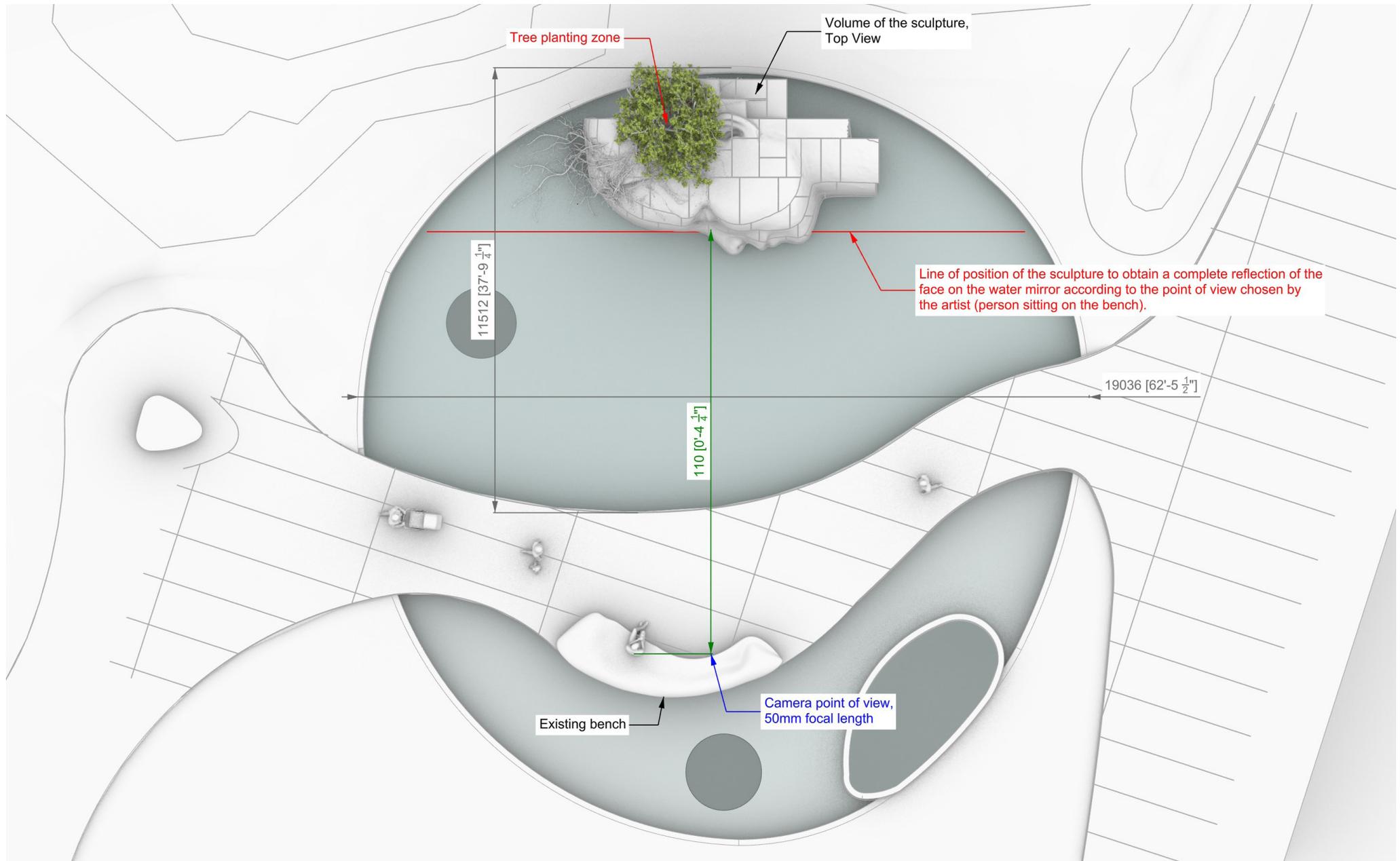
Tree planting zone



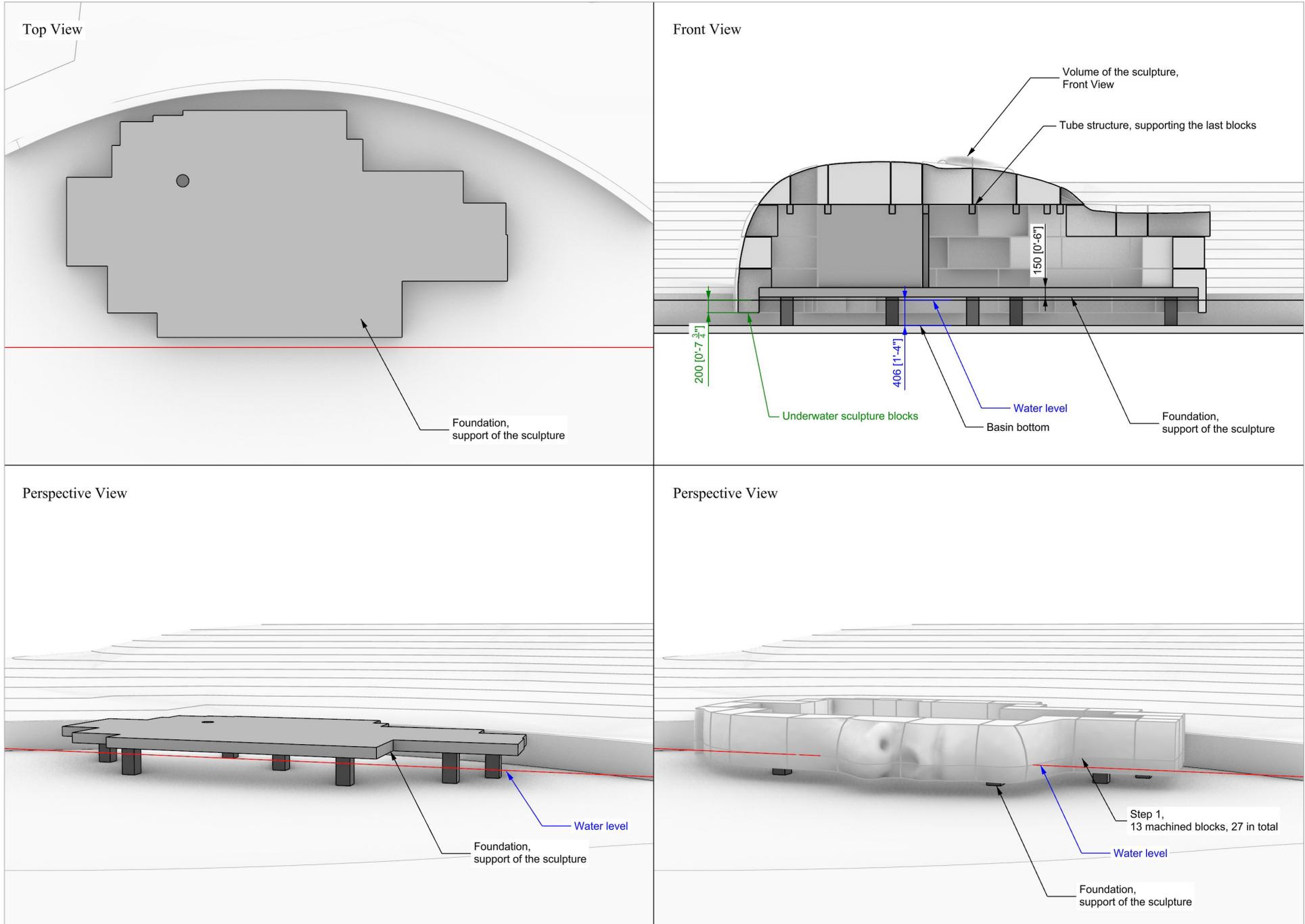
The blocks are apparent at the back of the head on the model of an architecture destroyed by time. This part of the sculpture can be vegetated.

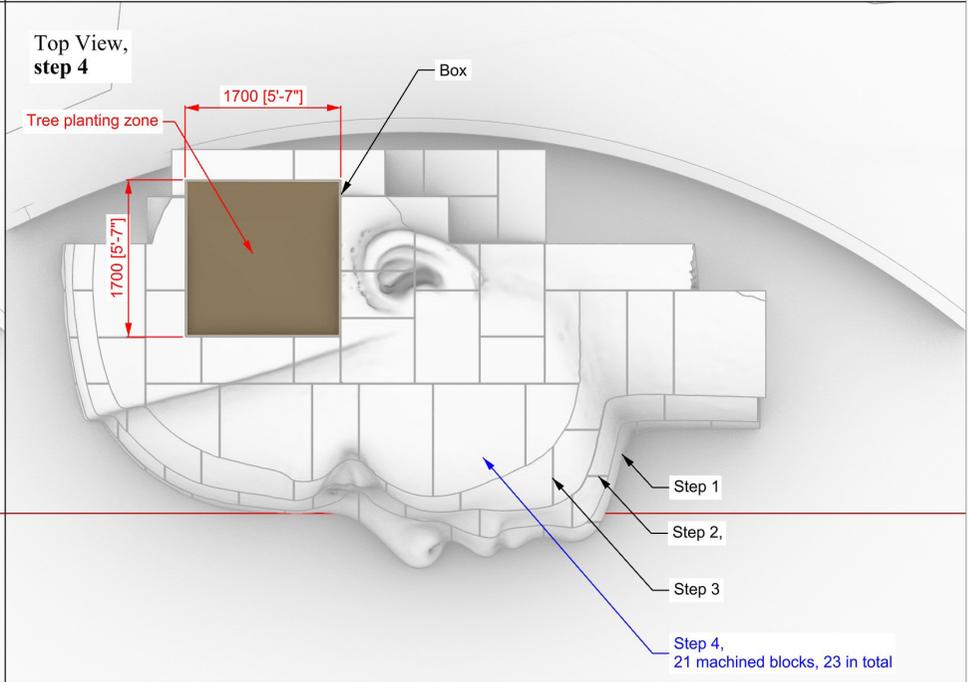
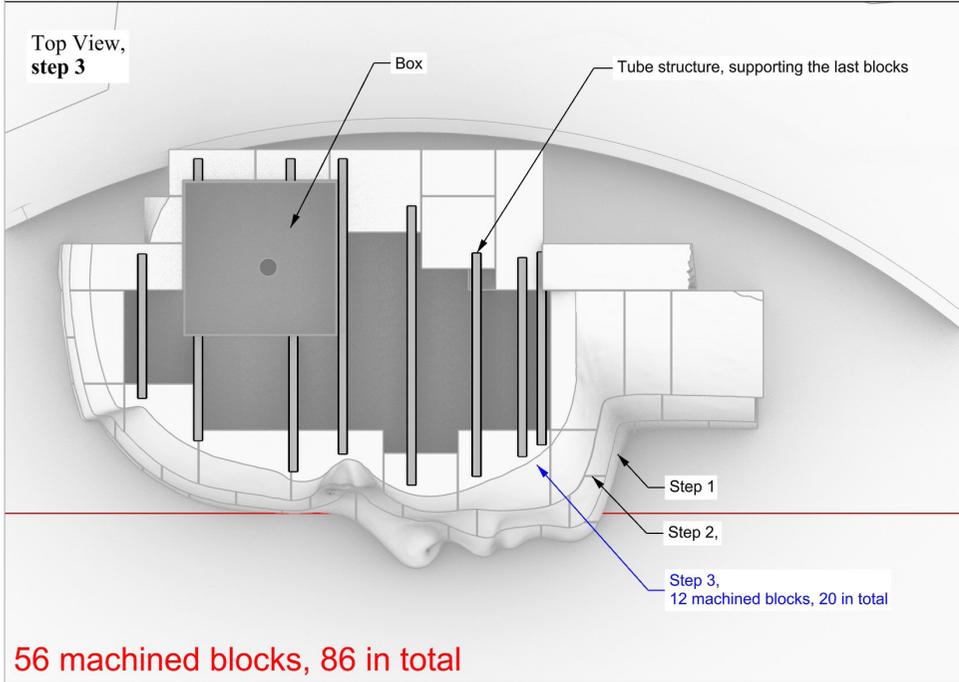
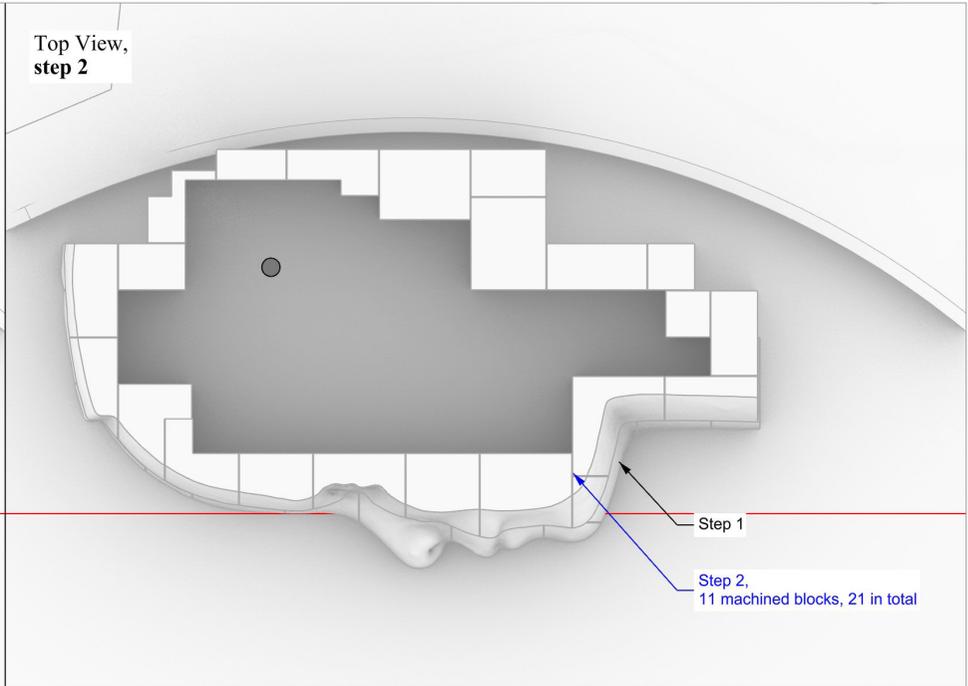
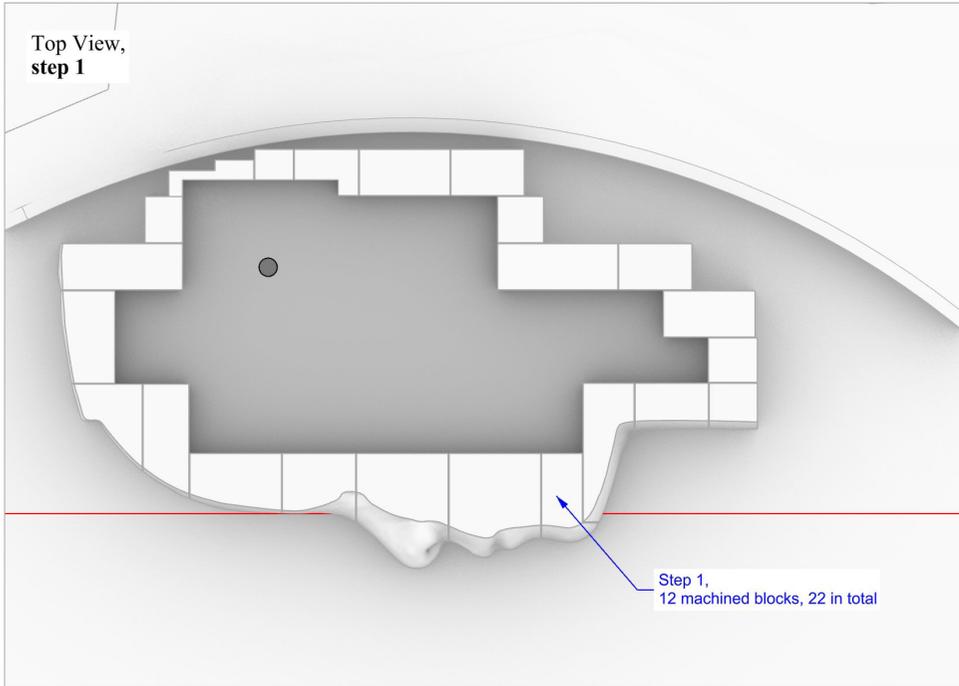
Reflection - Ocean Terrace Park, Miami Beach

Line of the sculpture to obtain a complete reflection of the face on the water mirror



Reflection - Ocean Terrace Park, Miami Beach Production Process





56 machined blocks, 86 in total

Reflection - Ocean Terrace Park, Miami Beach Sculpture Maintenance

“Cellular Concrete” (as it is called in Europe) is by nature hydrophobic, as it is made up of 80% air in closed cell foam (composition: sand, lime and cement). In the US, «Aerocon» produces an «Autoclaved Aerated Concrete», whose composition and mechanical characteristics seem very similar to “Siporex” with the same resistance to water. A hardener from the «Sikagard» range will be applied to the surface, retaining the natural AAC appearance. A waterproof and washable coating such as «SiderProof AAC» from Sider-Crete Company will be used as a durable color finish.

The blocks that make up the sculpture will be covered with a coating that will give it the appearance of cut stone. The artist, in collaboration with the Raymond Jungles team, plans for the vegetation to slowly cover part of the sculpture’s hair, as well as the back of the head.

1 - As the surface coating is very hard (thickness between 5 and 8 mm) and weather resistant, the sculpture can be cleaned with brushes and water once a year, taking care not to remove any vegetal elements that may have developed, such as moss and plant roots.

2 - Every 5 years, the sculpture can be cleaned with a water jet (non-concentric jet at a distance, to avoid damaging the coating).

3 - Local garden crews may supervise the growth of the tree inside the sculpture, as well as the plants that will be associated with it.

4 - Should a cellular concrete block be damaged or deliberately degraded, similar coatings + pigment are available locally.

5 - The 86 cellular concrete blocks that make up the sculpture are machined using 3D files from the artist’s scan of the sculpture. If one or more blocks need to be replaced, they can be re-machined using digital files.

Reflection - Ocean Terrace Park, Miami Beach Project Budget

Ocean Terrace Park - **REFLECTION**
Art in Public Places, Project Budget

February 2024

	%	Amount
Project Development		
Construction Drawings	1%	\$ 4,000
A & E Fees / Structural Engineering	2%	\$ 8,000
Building Permit	0%	\$ 1,000
Project Management/General Contractor Fees	6%	\$ 20,000
Insurance	1%	\$ 4,000
<i>Subtotal Project Development</i>	11%	\$ 37,000
Construction		
Fabrication		
Creation of a model sculpted by the artist in clay	2.5%	\$ 8,000
Digital scan for machining	0.9%	\$ 3,000
Study of the supporting structure and assembly elements of the work		
Principle drawing	1.5%	\$ 5,000
Calculation note	1.5%	\$ 5,000
Scenography and artistic file	2.8%	\$ 9,000
Fabrication plan of the sculpture	1.8%	\$ 6,000
Production control	1.8%	\$ 6,000
Prototype of 3D matching	1.2%	\$ 4,000
Test of coatings	0.9%	\$ 3,000
Raw material, cellular concrete blocks	3.1%	\$ 10,000
Matching of the blocks	15.4%	\$ 50,000
Packing and transport of the cellular concrete blocks	1.5%	\$ 5,000
Finishing in the workshop + coatings + protective layer + pre-assembly	2.5%	\$ 8,000
Raw material and tools for finishing	0.6%	\$ 2,000
Site Work (Electrical, Landscape, Foundation, Internal structure, Tree pot...)	13.9%	\$ 45,000
<i>Site Work (Electrical, Landscape, Foundation, Internal structure, Tree pot...)</i>	52%	\$ 169,000
Transport, Installation and Communication		
Documentary / Film on the project	4%	\$ 14,000
Travel/ Administration	8%	\$ 25,000
Equipment Rental	3%	\$ 10,000
Installation of Artwork	4%	\$ 12,000
<i>Subtotal Transport and Installation</i>	19%	\$ 61,000
<i>Subtotal AiPP</i>	82%	\$ 267,000
Contingency	8%	\$ 26,700
Artist Fee	10%	\$ 31,200
<i>Subtotal Fees</i>	18%	\$ 57,900
Grand Total Budget	100%	\$ 324,900
AIPP Requirement (2% of HC's @ \$12M)	135%	\$ 240,000

CONTACT

Atelier Prune Nourry

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 prune



APPENDIX

Introduction:

Prune Nourry realized an original sculpture in agreement with the technical elements validated file by the sponsor. We investigated the detail of the artwork production and drew up a budget with our service providers.

Production Process:

Production of structural elements in hydrophobic cellular concrete + internal load-bearing structure + coating + silicate protective layer + box to hold vegetation elements.

The principal volume of the sculpture is realized in Miami Beach with the fabrication documents given by Prune Nourry Studio.

All stages of production are controlled. The 86 aerated concrete blocks that make up the sculpture are made from. Thanks to 3D machining from files supplied by the artist's studio. Our engineer will work with the Miami engineering teams on site to validate the sculpture's conformity.

The blocks of hydrophobic cellular concrete machined represent the geometric volume of the artwork. Nourry will intervene with a member of the team in the Miami Beach Studio, a dedicated space to finalize the work of sculpture.

She will then validate pre-assembly and carry out surface treatment. Once the work has been completed, it will be transported to the site for final installation.

Sculpture production:

- 1/ Creation of a model sculpted by the artist in clay.
- 2/ Digital scan for machining.
- 3/ Study of the work's load-bearing structure and assembly elements.

- a. Principle drawing.
- b. Calculation note.
- c. Scenography and artistic file.
- d. Structural fabrication drawing.
- d. Production follow-up.

NB: Validation of materials, processes and verification of calculation notes.

4/ Prototype 3D machining on 2 test blocks to define machining precision. Possibility of creating a sculpture from part of the work.

For example, the nose and mouth of the work in 2 blocks.

5/ Coating test on the prototype using cement-sand lime + silicate topcoat.

6/ Raw material, supply of hydrophobic cellular concrete blocks in the required format.

7/ Machining of the blocks that make up the sculpture according to 3D digital files.

8/ Raw materials and tooling for finishing in Miami Beach workshop.

10/ Transport of the sculpture elements to site, assembly of the elements and finishing of the surface treatment, based on one week, 4 men including one person from the studio and 3 locals.

MIAMI SPARS - HOW COAST GUARD WOMEN DID THEIR PART TO WIN THE WAR

On December 7, 1941, the Japanese attacked and devastated Pearl Harbor, surprising the American forces there. Less surprising but similarly devastating were Hitler's U-boat attacks on shipping up and down this nation's Atlantic coast during the first half of 1942. German submariners referred to Operation Drumbeat's successful attacks as their "Happy Time." The Germans torpedoed ships like ducks in a shooting gallery, killing thousands and sending cargo after cargo of valuable war material to the bottom of the sea. German U-boats brought the war to Miami on May 13, 1942, sinking the Potrero del Llano within sight of the shore.¹

America was caught unprepared. When the United States entered World War II, only men served in the United States Coast Guard. Along with the other armed forces, the Coast Guard needed but lacked more able-bodied men to send into battle. The solution came from women, who wanted to serve.

An act of Congress created the Coast Guard Women's Reserve on November 23, 1942. The law allowed women to train and qualify for duty in shore establishments, releasing male officers and enlisted men for duty at sea. These women were nicknamed "SPARs," an acronym that included the Coast Guard motto - Semper Paratus Always Ready.²

Recruiting posters beckoned:

"YOUR DUTY ASHORE...HIS AFLOAT"
"RELEASE A MAN TO FIGHT AT SEA"
"DON'T BE A SPARE BE A SPAR"

Over 10,000 women responded to the call.³ They came from big cities, small towns, and rural farms. Some were wealthy, and others were not. Any social differences disappeared when the recruits donned their blue uniforms. They were prepared to succeed after military drilling, studying Coast Guard procedures, and passing inspections. Orders in hand, they proceeded to their duty stations.

Some men grumbled about their female replacements, but the need for men at sea outweighed the objections of men ashore. The SPARs quickly demonstrated their ability to perform the duties assigned. They broke the barriers set against women in a formerly all-male service.

Enlisted SPARs replaced men serving as yeomen, storekeepers, radiomen, pharmacist's mates, switchboard operators, cooks, drivers, electricians, carpenters, radarmen, motor machinists,

¹ "Eyewitness Describes Ship Burning Off Miami," *The Miami News*, May 15, 1942.

² United States Coast Guard, *Policies with Respect to Placement of Members of the WR. THE COAST GUARD AT WAR WOMEN'S RESERVE XXII* (Washington, D.C.: U.S.C.G HEADQUARTERS, 1946), pp. 3-4.

³ Women's Reserve XXII, p.119.

musicians, parachute riggers, graphic artists, and in other jobs.⁴ They also trained pilots to navigate by instrument, facilitated intelligence investigations and maintained aircraft. They worked in public relations and airport control towers. SPAR officers assumed many administrative and specialized posts, releasing male officers for sea duty. World War II was a woman's war, too.

Eight enlisted SPARs arrived at the Coast Guard District Office in Miami on February 24, 1943. They took assignments in the Operations, Pay and Supply, Public Relations, Personnel, Anti-Submarine Flotilla, and Auxiliary - Temporary Reserve offices. Eventually, over 400 SPARs served in Miami, with women assigned to all departments at the District offices. Other Miami SPARs served at the Dinner Key Air Station and the Captain of the Port (COTP).⁵

On the waterfront, the COTP exercised authority over vessels, facilities, cargo operations, and the people there. To protect the port from sabotage, espionage, and subversive acts, the COTP issued identification cards for individuals requiring admission to the waterfront. The Identification Office collected proof of citizenship, fingerprints, photographs, and applications, submitting them to Coast Guard Intelligence for screening. Issuing identification cards and keeping records about those persons was a massive job during the war, with millions of cards created nationwide.⁶ Yeoman Third Class Nellie Locust served in Miami's Identification Office, where she took charge of the mail and file department.⁷

Born in Oklahoma, YN3 Locust spoke the Cherokee language on the family farm and English at school. After graduating from Chilocco Indian School, she acquired secretarial skills at the Haskell Institute.⁸ Those skills led a Coast Guard recruiting officer to state that the soft-spoken, ladylike, and gracious Locust would be good at yeoman work. She was very anxious to be a SPAR, according to the recruiter.⁹ YN3 Locust later told a reporter that she chose the Coast Guard because the SPARs was the smallest organization of the four women's reserves.¹⁰ Her brother was also serving in the Army. She stated, "I'm very proud of the fact that many Indian boys are serving in the armed forces. Several of them have received recognition for bravery in combat overseas."¹¹

News reporters wrote sensational stories about her, inaccurately describing her as a "Cherokee Princess."¹² She addressed stereotypes in one article, relating that she learned how Indians were supposed to live from the movies and that she was sometimes asked "whether we were

⁴ Women's Reserve XXII, p. 233.

⁵ Coast Guard Seventh Naval District Historical Office, "Historical Study of the Women's Reserve" (unpublished report, 1946), p. 1.

⁶ United States Coast Guard, THE COAST GUARD AT WAR PORT SECURITY XVII (Washington, D.C.:U.S.C.G. Headquarters, 1946) pp. 13-16.

⁷ "Vinita Spar Now In Identification Work In Florida," *The Vinita Daily Journal*, August 25, 1944.

⁸ "Indian Girl Helps Nation In War Work," *The Miami Herald*, May 28, 1944.

⁹ Application for Enlistment, Nellie Locust military personnel file, National Archives at St. Louis.

¹⁰ "Indian Girl."

¹¹ "Cherokee Princess Serves Her Country Here As SPAR," *The Miami Herald*, December 6, 1944.

¹² "Cherokee Princess."

still at war with another tribe." Ironically, the reporter used stereotypes in the same article by writing, "Tomahawk and flame tipped arrow have been displaced... by less lethal typewriter and fountain pen."¹³

While not lethal, the tools used by YN3 Locust at the Identification Office may have prevented an enemy's lethal act in Miami. Yeoman Locust served at Miami's COTP from July 1944 through December 1944, when she transferred to the Identification Office at the District headquarters. She was honorably discharged in 1945.¹⁴

For more information, email Donna Vojvodich at sparsstories@gmail.com.
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The Miami News, May 15, 1942

¹³ "Indian Girl."

¹⁴ Application for Enlistment.



Government & Geographic Information Collection, Northwestern University Libraries. "Your duty ashore--his afloat : SPARS", World War II Poster Collection Accessed Mon Jan 29 2024. <https://dc.library.northwestern.edu/items/d36b6924-bb65-4ba6-a41f-9d0382c4ca50>

"Serve Your Country In Your Country"

Join The
N A V Y
W A V E S S P A R S

For information relative to the enlistment in the Waves or Spars consult the Junior Department of the Woman's Club attendants at the Navy Recruiting Information Booth located on our first floor.

"Release A Man To Fight At Sea"

COASTLINE FASHIONS
Burdine's
WEST PALM BEACH



DON'T BE A
SPARE

BE A

SPAR

ROBERT
L
E
E

RELEASE A FIGHTING COAST GUARDSMAN FOR COMBAT ♡ TRAIN AT
THE PALM BEACH BILTMORE ♡ WEAR CLOTHES DESIGNED BY MAINBOCHER

APPLY NEAREST COAST GUARD OFFICE

<http://www.bpl.lib.me.us/WarPosters/wpwomen.html>



SPARS At Palm Beach Training Station



SPAR Yeoman at the District personnel office in Miami
The Miami News, September 15, 194



Coast Guard District Headquarters - the Alfred DuPont Building - Where Nellie Locust and other SPARs worked. <http://www.floridamemory.com/items/show/269730>



The former Royalton Hotel, used as the SPARs barracks.

[https://commons.wikimedia.org/wiki/File:Royalton_Hotel_\(Miami,_Florida\).jpg](https://commons.wikimedia.org/wiki/File:Royalton_Hotel_(Miami,_Florida).jpg)



Nellie Locust
Family Photo



DONNA VOJVODICH

PRESERVING THE SPARS COAST GUARD LEGACY

In World War II, the United States Coast Guard Women's Reserve (SPARs) played an important role in breaking barriers for the Coast Guard women who followed them.

Donna Vojvodich captures SPARs stories through oral histories and primary source research, preserving this critically important Coast Guard legacy.

SPARsstories@gmail.com
(703) 625-3439

CURRENT RESEARCH

U.S. Coast Guard Women's Reserve from World War II - SPARs Stories History Project

Historian | June 2019 - current

EDUCATION

Hastings College of Law

Juris Doctor | 1988

California State University, Sacramento

Bachelor of Arts in Government | 1984

PRESENTATIONS

2024, Vojvodich, Donna and Killian, April. "USCG SPARs Lunch and Learn." Subaru of America, Online.

2023, Vojvodich, Donna and Killian, April. "Coast Guard Women World War II." WLI Auxiliary Chapter, Online

2023, Vojvodich, Donna. "The Baker Twins Myth: How Fake News Became a Coast Guard Origin Story." McMullen Naval History Symposium, U.S. Naval Academy, Annapolis, Maryland.

2023, Vojvodich, Donna. "SPARs: The Coast Guard Women Who Sent the Men to Sea." Pacific Historic Parks History Talks, Online.

2021, Vojvodich, Donna. "SPARs on a Mission." McMullen Naval History Symposium, U.S. Naval Academy, Annapolis, Maryland.

2020, Vojvodich, Donna. "SPARs Stories." WLI Liberty Chapter Women's Leadership Summit, Online.

2019, Vojvodich, Donna and Clafin, Tina. "SPARs Stories." Women's History Month Celebration, Coast Guard Headquarters, Washington, DC.

PUBLICATIONS

Vojvodich, Donna. "The Long Blue Line: Myrtle Hazard - first woman in the United States Coast Guard." MyCG, 31 March 2023, www.history.uscg.mil/Research/THE-LONG-BLUE-LINE/Article/3382820/the-long-blue-line-myrtle-hazardfirst-woman-in-the-united-states-coast-guard/.

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Vojvodich, Donna, and Tina Claflin. "The Long Blue Line: A Letter from Christmas Past." Coast Guard Compass, 19 Dec. 2019

PROFESSIONAL EXPERIENCE

Hoffman Fuel

- Deploy social media research techniques to locate debtors and resolve financial obligations

City of Eureka, CA

Deputy District Attorney

- Legal research and prosecutions

VOLUNTEER EXPERIENCE

Arlington National Cemetery

Arlington Lady | 2013- present