

Civic Arts Commission
Office of Economic Development

Civic Arts Commission Meeting **Wednesday, December 9, 2020** **6:00 PM**

PUBLIC ADVISORY: THIS MEETING WILL BE CONDUCTED EXCLUSIVELY THROUGH VIDEOCONFERENCE AND TELECONFERENCE

Pursuant to Section 3 of Executive Order N-29-20, issued by Governor Newsom on March 17, 2020, this meeting of the Civic Arts Commission will be conducted exclusively through teleconference and Zoom videoconference. Please be advised that pursuant to the Executive Order and the Shelter-in-Place Order, and to ensure the health and safety of the public by limiting human contact that could spread the COVID-19 virus, there will not be a physical meeting location available.

To access the meeting remotely: Join from a PC, Mac, iPad, iPhone, or Android device: Please use this URL <https://us02web.zoom.us/j/88944284241>. If you do not wish for your name to appear on the screen, then use the drop down menu and click on "rename" to rename yourself to be anonymous. To request to speak, use the "raise hand" icon by rolling over the bottom of the screen. To join by phone: Dial **1-669-900-9128** and enter Meeting ID: **889 4428 4241**. If you wish to comment during the public comment portion of the agenda, Press *9 and wait to be recognized by the Chair.

To submit an e-mail comment during the meeting to be read aloud during public comment, email civicarts@cityofberkeley.info with the Subject Line in this format: "PUBLIC COMMENT ITEM ##." Please observe a 150 word limit. Time limits on public comments will apply.

Agenda

1. **CALL TO ORDER**
2. **ROLL CALL**
3. **PUBLIC COMMENT** (for items not on the agenda)
4. **APPROVAL OF MINUTES**
 - a) September 23, 2020 Draft Minutes (Attachment 1)
5. **CHAIR'S REPORT**
 - a) Honor and thank outgoing Commissioner Jennifer Ross
 - b) Artist housing

- c) Reminder about Commission Chair and Vice Chair elections in February

6. **PRESENTATIONS and DISCUSSION**

- a) Civic Center Vision Update – Eleanor Hollander, Acting Office of Economic Development Manager
- b) FY21 Work Plan Discussion – Deadline to finalize FY21 Work Plan is February 2021 (Attachment 2)

7. **ACTION ITEMS** (All items for discussion and possible action)

- a) Letter to Council regarding arts and cultural uses of Civic Center buildings and park (Attachment 11 added on 12-9-20)
- b) Public Art Budgets for Fiscal Year 2021 (July 1, 2020 – June 30, 2021) (Attachment 3)
- c) Approval of design for companion mosaic, "Tails" by Diana Maria Rossi, for opposite side of wall at Live Oak Park playground where "Good Fortune" will be installed (Attachment 4)
- d) Proposal by Mildred Howard for triangular plot of land adjacent to south end of Ashby BART parking lot at Adeline St. and MLK Jr. Way (Attachment 5)
- e) Purchase of artwork from Civic Center Exhibition (Attachment 6)
- f) Prequalified Public Art Consultants List (Attachment 7)
- g) Extension of Home sculpture display on Downtown Berkeley BART Plaza to June 2022
- h) Approve 2021 Commission meeting schedule (Attachment 8)
- i) COVID-19 Recovery Temporary Art Program Plan (Attachment 12 added on 12-9-20)

8. **STAFF REPORT**

- a) Update on Public Art Projects: Big People removal, Toki sculpture installation, new sound installation, new Cube Space exhibition, and selection of artists for Municipal Artist-in-Residence with Kala Art Institute
- b) Public Art Collection Inventory and Assessment – Final Report (Attachment 9)

9. **COMMITTEE REPORTS**

- a. Grants
 - John Slattery, Chair
 - Kim Anno
- b. Policy
 - Kim Anno, Chair
 - Lisa Bullwinkel
 - Liz Ozol
 - Jennifer Ross
- c. Public Art
 - Matt Passmore, Chair
 - Kim Anno
 - Dana Blecher
 - Modesto Covarrubias

- d. Berkeley Cultural Trust Representative
 - Lisa Bullwinkel
- e. Berkeley Arts Education Steering Committee Representative
 - Liz Ozol
- f. Design Review
 - Modesto Covarrubias
- g. Civic Center Vision Subcommittee
 - Dana Blecher
 - Lisa Bullwinkel
 - Liz Ozol
 - Hiroko Tamano

10. COMMUNICATION

- a) Email from member of the public regarding Big People removal (Attachment 10)

11. ADJOURNMENT

Attachments:

1. September 23, 2020 Draft Minutes
2. FY20 Work Plan
3. Public Art Budgets for Fiscal Year 2021
4. Tails by Diana Maria Rossi
5. Mildred Howard sculpture proposal
6. Civic Center Exhibition Artwork Purchase
7. Prequalified Public Art Consultants
8. 2021 Commission meeting schedule
9. Public Art Collection Inventory and Assessment – Final Report
10. Communication Regarding Removal of Big People
11. Letter to Council regarding arts and cultural uses of Civic Center buildings and park (Added on 12-9-20)
12. COVID-19 Recovery Temporary Art Program Plan (Added on 12-9-20)

Staff Contact:

Jennifer Lovvorn

Secretary to the Civic Arts Commission

Berkeley, CA 94704

(510) 981-7533

jlovvorn@cityofberkeley.info

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E-Mail: civicarts@cityofberkeley.info

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ADA Disclaimer

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Civic Arts Commission
Office of Economic Development

DRAFT MINUTES
Civic Arts Commission Meeting
Wednesday, September 23, 2020
6:00 PM

No physical location; meeting held exclusively through videoconference and teleconference.

1. CALL TO ORDER 6:02PM

2. ROLL CALL

Commissioners Present: Anno, Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano.

Commissioners Absent: None

Staff Present: Jennifer Lovvorn, Commission Secretary/Chief Cultural Affairs Officer and Chrystal O'Malley, Civic Arts Analyst.

Members of the public in attendance: 8

3. PUBLIC COMMENT (for items not on the agenda)

None

4. APPROVAL OF MINUTES

a) July 15, 2020 Draft Minutes (Attachment 1)

Action: M/S/C (Covarrubias/Passmore) to approve the July 15, 2020 Minutes.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano; Nays — None; Abstain — None; Absent — None.

5. CHAIR'S REPORT

- a) The chair stated the Berkeley Cultural Trust is hosting a Candidates Forum on the Arts on Zoom on Thursday, October 1 at 6 PM and invited the other commissioners to attend.
- b) The chair reported on the destruction of public art in Halcyon Court and presented images of the bird sculpture. The piece was approved by the Civic Arts Commission but not funded by the City. She has informed the group that the artist may apply for an individual artist grant to recreate an artwork for that location.
- c) The chair invited Scott Finacom to speak about Council's approval of the Civic Center Vision Plan. He stated that Council adopted the vision statement but did not approve a specific design concept. He encouraged commissioners to continue to advocate for inclusion of arts uses in the plans as they are further developed. The chair will convene a meeting of the Civic Center Vision Subcommittee which consists of Commissioners Blecher, Bullwinkel, Ozol, and Tamano and encourage members of the Berkeley Cultural Trust to attend that meeting.

6. ACTION ITEMS (All items for discussion and possible action)

- a) **Proposed Cube Space exhibition by curator Leila Weefur (Attachment 2)**
Action: M/S/C (Anno/Blecher) to approve artist J Rivera Pansa for a Cube Space exhibition.
Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano; Nays — None; Abstain — None; Absent — None; Recused — None.
- b) **Designs for San Pablo Park Public Art elements by Michael Arcega (Attachment 3)**
Action: M/S/C (Passmore/Anno) to approve San Pablo public art elements by Michael Arcega.
Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano; Nays — None; Abstain — None; Absent — None; Recused — None.
- c) **Endorsement of the Turtle Island Fountain Project**
Item tabled to next meeting
- d) **Mural Opportunity at James Kenney Park Presentation by Scott Ferris (Attachment 4)**

Action: M/S/C (Anno/Blecher) to approve mural project in the amount of \$15,000 at James Kenny Park.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano; Nays — None; Abstain — None; Absent — None; Recused — None.

e) **FY22 Civic Arts Grant Schedule (Attachment 5)**

Action: M/S/C (Bullwinkel/Passmore) to keep grant schedule timeline with Civic Arts Commission approval of grant awards before Council adopts the budget.

Vote: Ayes — Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Tamano; Nays — None; Abstain — Anno, Blecher, Slattery; Absent — None; Recused — None.

f) **Fiscal Year 2022 Grant Guidelines for Individual Artists, Arts Organizations, and Festivals (Attachment 6)**

i. **Action:** M/S/C (Bullwinkel/Anno) to approve Individual Artists Grant Guidelines with a change to the sit out period to be a 2 years.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano; Nays — None; Abstain — None; Absent — None; Recused — None.

ii. **Action:** M/S/C (Bullwinkel/Covarrubias) to approve Arts Organization Grant Guidelines with a two year grant cycle.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano; Nays — None; Abstain — None; Absent — None; Recused — None.

iii. **Action:** M/S/C (Tamano/Blecher) to approve Festival Grant Guidelines with the addition of language regarding repayment of City funds within 60 days of cancelled event.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano; Nays — None; Abstain — None; Absent — None; Recused — None.

7. PRESENTATIONS and DISCUSSION

a) Measure T1 Phase 2 Planning Presentation by Scott Ferris (Attachment 7)

8. STAFF REPORT

a) Festival Pivot Plans Quarterly Update (Attachment 8)

b) Private Percent for Art Quarterly Report (Attachment 9)

c) Financial Health Infographic (Attachment 10)

9. COMMUNICATION

- a) Public Comment from Joanne De Phillips (Attachment 11)
- b) Public Comment for artwork: “Whiteness Remains Invisible” featured in Berkeleyside (Attachment 12)
- c) Berkeley Independent Redistricting Commission (Attachment 13)

10. ADJOURNMENT Motion to adjourn 8:52 PM

Action: M/S/C (Bullwinkel/Anno) to adjourn.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano; Nays — None; Abstain — None; Absent — None; Recused — None.

Staff Contact:

Jennifer Lovvorn

Secretary to the Civic Arts Commission

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Any writings or documents provided to a majority of the Commission regarding any item on this agenda will be made available for public inspection at the Civic Arts Office located at 2180 Milvia Street, Fifth Floor, Berkeley, CA 94704.

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Civic Arts Commission

FY20 Civic Arts Commission Work Plan

Civic Arts Commission Date: 9/25/19

Policy Committee

1. Advocate to Council for one-third of Short Term Rental Revenues to be allocated to Civic Arts Grants.
2. (With Grants Committee) Review and approve Civic Art Grants Guideline Revisions for FY21 for Arts Organizations, Individual Artists, and Festivals.
3. (With Grants Committee) Develop guidelines for an Art Space Capital Projects Grant Program in preparation for any possible Significant Community Benefit Funds.
4. Advocate to Council for funding to support an Art Space Capital Projects Grant Program on an ongoing basis to help stem displacement of Berkeley-based arts and culture nonprofits.
5. (With Grants Committee and Berkeley Arts Education Steering Committee "BAESC") Develop guidelines for an Arts Education Grant Program and advocate to Council for funding for this program from Cannabis tax revenue.
6. (With Public Art Committee) Review and approve revised Public Art Guidelines updated to reflect best practices and recommend corresponding updates to the Municipal Code where relevant.
7. Advise Council on baseline grants funding of \$500,000 for Arts Organizations and Individual Artists.
8. Advise Council on waivers for construction related entitlement/building permit fees for Nonprofit Arts Organizations' building projects.
9. Create Guidelines for the selection of the City of Berkeley Poet Laureate.
10. Advise Council on the inclusion of Affordable Housing Strategies for Artists and Cultural Workers in the City's Affordable Housing Policy Framework.
11. Develop a process for certifying Artists and Cultural Workers for eligibility for

affordable housing.

Grants Committee

1. (With Policy Committee) Review and approve Civic Art Grants Guideline Revisions for FY21 for Arts Organizations, Individual Artists, and Festivals.
2. (With Policy Committee) Develop guidelines for an Art Space Capital Projects Grant Program in preparation for any possible Significant Community Benefit Funds.
3. (With Policy Committee and BAESC) Develop guidelines for an Arts Education Grant Program and advocate to Council for funding for this program from Cannabis tax revenue.
4. Review Grant Panel Scores and determine Civic Art Grant award amounts for FY21.
5. Review analysis prepared by staff of geographic spread of FY21 grants funds throughout City of Berkeley.

Public Art Committee

1. (With Policy Committee) Review and approve revised Public Art Guidelines updated to reflect best practices and recommend corresponding updates to the Municipal Code where relevant.
2. Review and approve selected artists and proposals for T1 Project at San Pablo Park.
3. Review and approve selected curator for Cube Space.
4. Review and approve 2020 Civic Center Exhibition artists and artwork purchases.
5. Review and approve Private Percent for Art Plans at the following phases: Conceptual, Preliminary, and Final.
6. Review and approve specific installation site for the donated Assyrian Queensculpture.
7. Review and approve the Call for Artists for the Homelessness Social Practice Public Art Project.
8. Determine the disposition of the "Berkeley Big People" sculpture

Commission Representative to the Berkeley Arts Education Steering Committee

1. (With Policy & Grants Committees) Develop guidelines for an Arts Education Grant Program and advocate to Council for funding for this program from Cannabis tax revenue.

2. Assist with grant application to the California Arts Council for additional funding for the BEARS Arts Summer Program.
3. Build relationships with Berkeley Unified School District Board Members by attending office hours and sharing Create CA student declaration of rights.
4. Research feasibility of arts organizations participating in Youth Works or obtaining workforce development funding for high school students to be summer arts instructors.
5. Explore feasibility of developing partnerships with colleges and universities to offer unit credit for teaching in BUSD afterschool and summer arts programs.
6. Discuss advocacy to BUSD Board to provide theater, dance, and visual arts education comparable to the district's successful music instruction program.

Commission Representative to the Design Review Committee

1. Ensure proposed building projects reviewed by DRC comply with the Private Percent for Art Ordinance.

Commission Representatives to the Civic Center Visioning Work Group

1. (With entire Commission) Participate in the Civic Center visioning process for the Veterans Building, City Hall, and Civic Center Park.

PUBLIC ART FUND BUDGET - FY21		
Fund 150		
Date: 10/5/20 (Approved by the Public Art Committee)		
FY21 FUNDING	Description	Amount
Carryforward balance from FY20		\$ 52,708.65
FY21 Total 1.5% Allocation		\$ 64,367.00
Minus Administration Portion (.5% per Resolution)		\$ (12,873.40)
TOTAL FUNDS AVAILABLE FOR FY21		\$ 104,202.25
FY21 PUBLIC ART FUND ADMINISTRATION FUNDING		
Carryforward of balance from FY20		\$ -
Minus Administration Portion (.5% per Resolution)		\$ 12,873.40
Admin Costs FY21		\$ -
Subtotal (Carryforward to future fiscal years)		\$ 12,873.40
FY21 PROJECTS		Amount
BART Plaza Ambient Sound Installation Commissions	Commissioning 2 Artists @ \$4K ea. (Already Selected)	\$ 8,000.00
BART Plaza Artwork Plaques	4 signs at \$200 ea.	\$ 800.00
Civic Center Artwork Purchases		\$ 30,000.00
Artwork Purchase Civic Center Art Exhibition Cal Yr 2020	Artwork purchase from Current Exhibition	\$ 5,000.00
Council Referral for City Flag	ROM	\$ 25,000.00
Conservation and Installation of Turtles & Medallions	ROM	\$ 25,000.00
Contingency		\$ 10,402.25
Subtotal		\$ 104,202.25
Remaining Balance		\$ -
Removed from Budget by Council June 2020:		
Center Street Garage - Additional 1% Funds (does not include .5% for Admin)		\$ 54,620.67

PRIVATE PERCENT FOR ART FUND BUDGET - FY21		
FUND 148		
Date: 10/5/20 (Approved by the Public Art Committee)		
FY21 FUNDING		
CARRY FORWARD BALANCE FROM PRIOR YEARS		\$294,326
Uncommitted Art Carryforward from FY19 & FY20	\$48,602	
Committed Art Carryforward from FY19 & FY20	\$210,885	
Admin Carryforward from FY19 & FY20	\$34,839	
IN-LIEU PAYMENTS IN FY20		\$616,585
2580 Bancroft	\$235,570	
2628 Shattuck	\$88,879	
999 Anthony	\$25,200	
2100 San Pablo	\$144,000	
2072 Addison	\$74,936	
2028 Bancroft	\$48,000	
ON-SITE ART ADMIN FEES IN FY20		\$5,186
2556 Telegraph	\$5,186	
TOTAL FUNDS AVAILABLE FOR FY21		\$916,097
FY21 PRIVATE PERCENT FOR ART ADMINISTRATION FUNDING		
Carryforward of balance from FY20		\$34,839
On-Site Art Administration Set Aside FY21 (5% of Art Cost)		\$5,186
In-Lieu Fee Administration Set Aside FY21 (20% per guidelines)		\$123,317
Admin Costs FY21		-\$22,380
Subtotal (Carryforward to future fiscal year)		\$140,962
FY21 BUDGET PROJECTS		
CONSERVATION PROJECTS		
Balance prior Conservation Set Asides	No carry forward from prior years	\$0
Conservation Set Aside (10%) FY21	Conservation Contracts for FY21 Conservation Projects	\$61,658
Subtotal		\$61,658
FY21 PUBLIC ART PROJECTS		
Total Committed Public Art Projects from FY19 & FY20		
John Toki Sculpture Restoration	Conservation Cost - Install to be paid for by PW	\$6,006
Removal of Big People		\$60,366
Installation of Queen Sculpture		\$20,000
Contract with Wang Po Shu - Earthsong modifications	ROM Cost Estimate	\$20,000
Install Diana Rossi Mosaic - Live Oak Community Center Playground	Commission approved other \$5K from T1 Contingency for wall	\$5,000
Second Rossi Mosaic for Back of Wall - Live Oak Playground		\$5,000
Ohlone Mural Project Additions	Carved Seating, Grinding Rock	\$34,000
Graphic Design (Exhibition Announcements + Signage)		\$5,000
BART Plaza Sound System	Repair of speaker and back up battery	\$2,045
Public Art Archive Database (Cloud-Based)	Annual cost	\$348
CUBE SPACE		
Cube Space Curator	Leila Weefur -- 4 Exhibitions	\$10,000
Cube Space Artist Fees	4 Exhibitions @ \$1,000 each	\$4,000
Vinyl Signage (4 Exhibitions)	4 Exhibitions @ \$200 each	\$800
Cube Space Contingency	For supplies & equipment	\$5,000
Photography of public art projects		\$5,000
Artwork Preparator to Install Purchased Works		\$3,000
Mildred Howard Sculpture	For installation in triangle at MLK and Adeline	\$210,000
Homeless Social Practice Project		\$15,000
Covid-19 Recovery Temporary Art Projects	Approximately 25-30 projects @ up to \$10,000/each (budgets vary)	\$200,000
Memorial for Irish Students Killed in Balcony Collapse (Contribution to support project)		\$30,000
FY21 Contingency + Unallocated Balance	If not needed, will roll over to next year's budget process	\$50,532
Subtotal		\$691,097
Remaining Balance		\$0

November 21, 2020

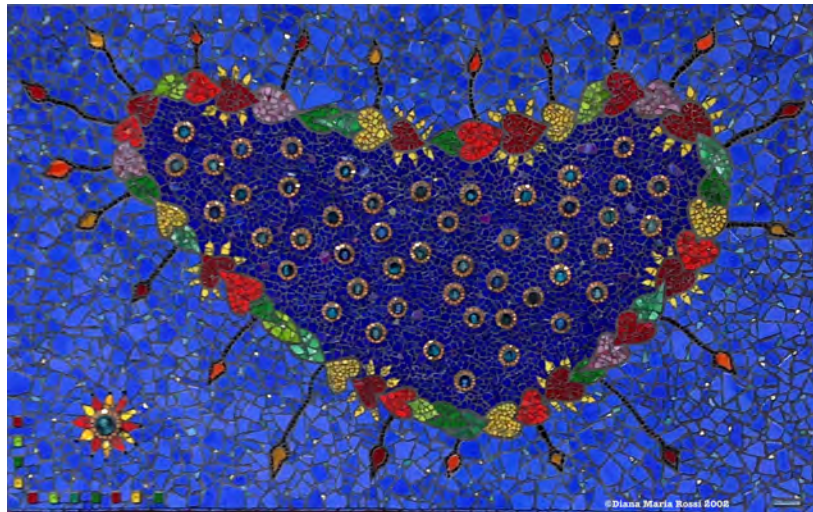
To the Members of the Berkeley Arts Commission:

In September, Jen Lovvorn suggested that I submit a drawing for a mosaic that would work as the backside or reverse side to “Good Fortune”, a mosaic that I finished making in 2002 as part of the Addison Streetscape Project. After batting around several ideas, I came up with “Good Fortune: Tails”.

The first “Good Fortune” was inspired by the Malvina Reynolds’ song, “Magic Penny” and the folklore about abandoned street pennies as lucky, if found heads side up. Since the tails side is the reverse side of that lucky heads up penny, and is deemed unlucky, I thought that it might be refreshing to give the downtrodden tails face, its due.

Of course, neither of these pieces are really about pennies. “Good Fortune: Tails” uses the motto on the back of every United States penny, (all U.S. coins, actually), to muse about our separated connection that can become a whole. The labyrinth pattern symbolizes a process to reach that coherence or integrity. And the tails sides of the pennies refer back to the original mosaic, “Good Fortune”.

Since “Good Fortune” has not been on view for a while, I have included a photo here. The mosaic work around the the children’s photos (the penny heads sides) is an example of how I will execute the work around the tails side pennies, (except they will really be pennies).

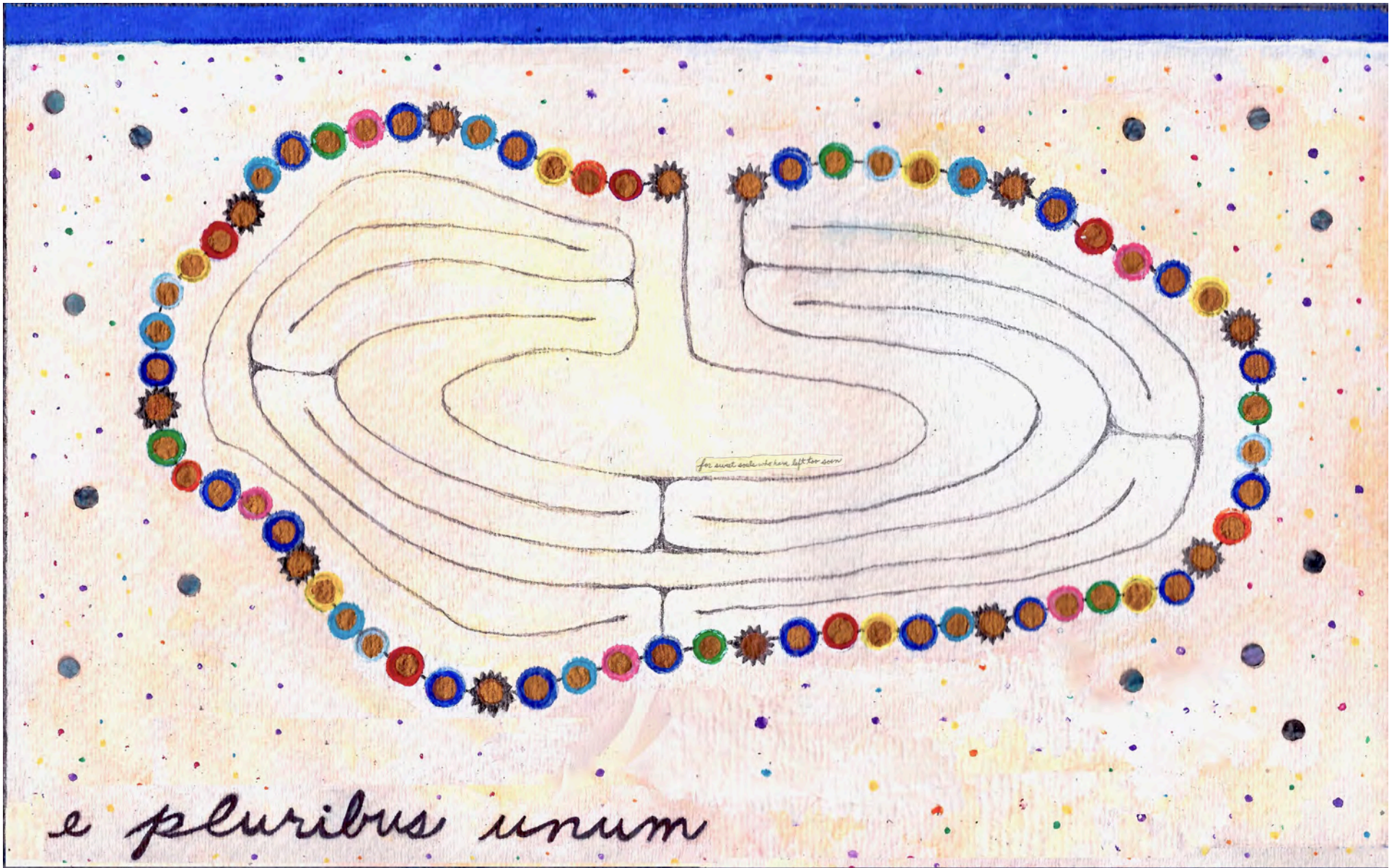


Thank you for your time and attention.

Sincerely,

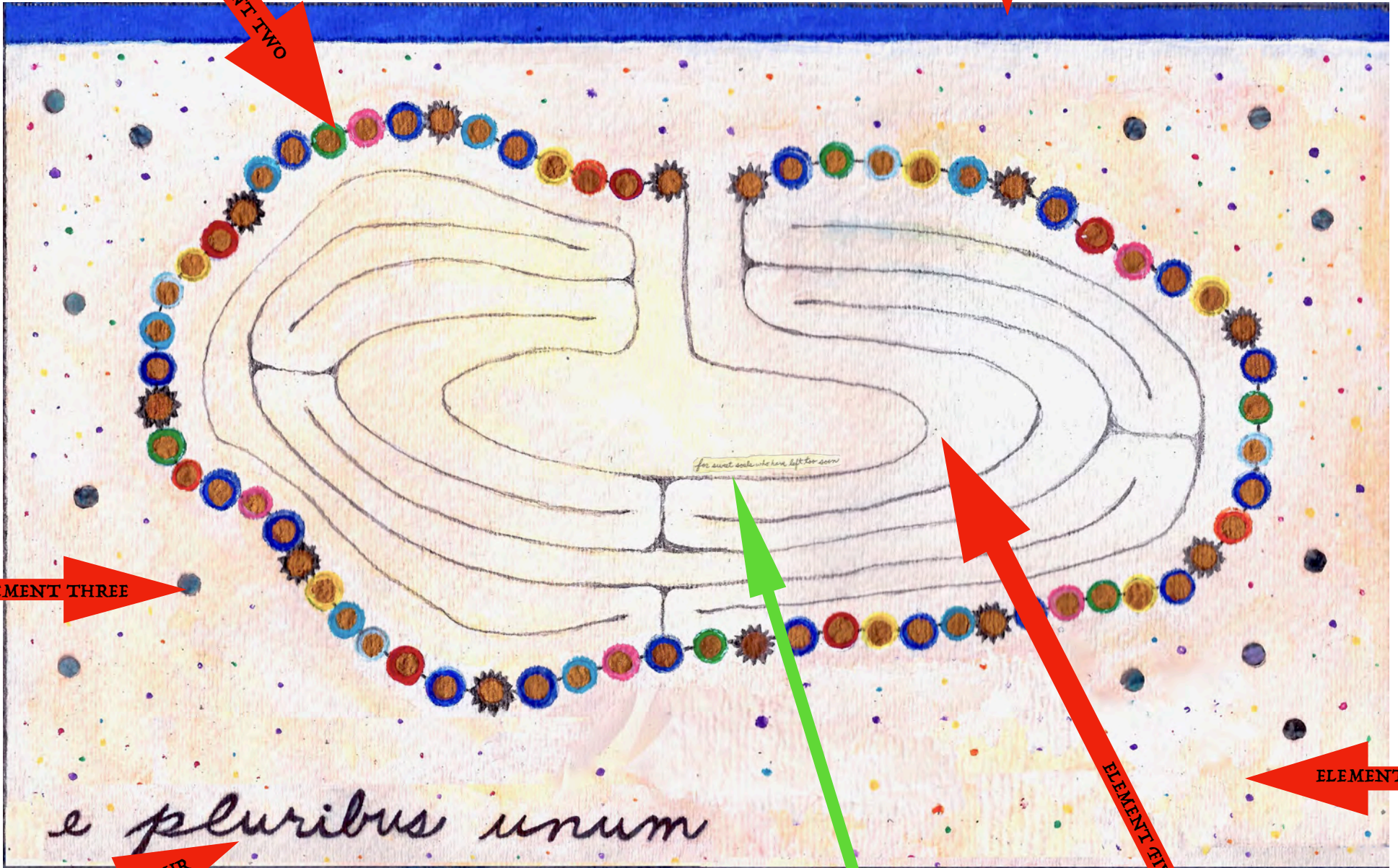
Diana Maria Rossi

Berkeley, California



"Good Fortune: Tails"

Diana Maria Rossi, Berkeley, CA 11/21/20 ©



ELEMENT TWO

ELEMENT ONE

ELEMENT THREE

ELEMENT FOUR

ELEMENT FIVE

ELEMENT SIX

for sweet souls who have left too soon

for sweet souls who have left too soon
(handwritten text under glass)

e pluribus unum



ELEMENT ONE

cobalt blue border, in mosaic, using glass

This is a repetition of the very blue feel of “Good Fortune” bleeding over to the back.



ELEMENT TWO

one of a total of 67 pennies

Each penny will be mounted under clear glass. Each penny will be placed tail side up and will be surrounded by a ring of mosaiced glass in different colors. There will be approximately 8 different ring colors plus every 6th penny will be circled by black triangles alla corona. Nineteen years have passed since “Good Fortune” was first installed so the 67 is representative of the 48 pennies of “Good Fortune” (the heads of children), plus the passage of time, those 19 years. These pennies, arranged in a kind of necklace shape, may or may not have black connector shapes showing between each penny. It depends on how they fit and how much room will really be between the circles.



ELEMENT THREE

one of 13 creatures with tails in a circle shape

Each circle will be approximately 5/8” in diameter, slightly smaller than a penny. There will be 12 squirrel images (taken from Creative Commons, in the Public Domain via the archives of Pearson Scott Foresman textbooks) and basically each image will be the same, just some flipped. Each image will be covered by a different hue of blue in an approximate rotation of 3 different blue hues. There will be one opossum circle (the image from the same source as the squirrels) and it will be covered in a violet glass. By the way, all the glass here is transparent so that the images will show through and I will employ the same technique as I did with “Good Fortune” and the photographic images: the images will be copied/laser printed on a transparency and then sandwiched between two pieces of glass with Lexal adhesive and sealed with grout. Why 13? you ask? -- 13 original US colonies, a baker’s dozen, a lucky unlucky number....



ELEMENT FOUR

e pluribus unum in script

I will mosaic the text “e pluribus unum” in cursive with black glass. “E pluribus unum” (out of many, one or one from many) is printed on the back, the tail side of all pennies and all US coins. It is the unofficial original motto of the United States. This will probably be the most challenging element to execute.



ELEMENT FIVE

a labyrinth in grout lines

Those lines in the middle of the “necklace of pennies” will be created by making intentionally wider grout lines, (approximately 3/16” to 5/16” wide). Together those lines read as a labyrinth with one entry and a center. That idea, the process of meandering a fixed path to one center or whole could work as a complement to “out of many, one”. Because this labyrinth shape will be executed in grout lines and not lines of tesserae, these lines should not appear as distinct, obvious or delineated as they do in this sketch, for there will be countless other smaller grout lines throughout this piece. However, these labyrinth lines will be the widest and most regular lines, so the labyrinth pattern will be discernible, just not quite as loud, as it appears here.



ELEMENT SIX

a “funfetti” background in a field of yellow white, pink white, blue white

The background both around and inside the penny necklace will be made out of various hues of white glass, - pinkish, yellowish, blueish, grayish..... Because of the variety of whites and the darker grout lines running everywhere (I tend to use relatively small pieces), this background should look neither stark, nor blah. I will also be adding various wee bits of all the colors of the rainbow to give the appearance of confetti (or “funfetti”, a trademarked Pillsbury brand of rainbow sprinkles in a field of white frosting). I will also, be adding in bits of mirror, like I did with “Good Fortune’s” background. This is an outside mosaic, so why not attract light? The rainbow bits, though, will only be placed on the outside region of the necklace, and not in the labyrinth area.

Proposal for Public Art by Mildred Howard

West African metal sculpture in copper, bronze and iron stands at the intersection of art, jewelry and wealth. In addition to being used as a currency for exchange, such objects could be worn as a sign of prosperity, embodying one's power. Some of the hand-forged money was created in the shape of tools. As such, each piece of such currency possessed both a symbolic and an economic value. My proposal takes its inspiration from this powerful signifier, using traditional African currency from the Congo to memorialize the unsung contributions of the African-American community in the San Pablo Park neighborhood – a community that has been largely displaced due to gentrification and the rise of a new, digitally-oriented economy.

This work symbolically celebrates the labor and perseverance of many African-American families who once owned homes around San Pablo Park and surrounding neighborhoods. Below the "red line" of Martin Luther King Street (then Grove Street), African-American businesses once thrived. San Pablo Park was a meeting place for families and friends to gather, take classes at the center, play tennis, watch a Negro League Baseball game and meet friends. In the wake of a virtual exodus of African-Americans throughout Berkeley and surrounding cities, it is crucial that their contributions to this community not be forgotten. This sculpture is a monument to the contributions made by African-Americans in Berkeley and a tangible metaphor for the wealth they worked so hard to build, even in the face of racism and oppression.

Team:

Mildred Howard, Project Lead Artist, Oakland, CA

Hugh Hynes, Architecture, Principal of PROTOinc, San Francisco, CA

Artworks Foundry, Fabrication, Berkeley, CA





benezer Baptist Church-Berkeley



Zipcar



Martin Luther King Jr Way

Martin Luther King Jr Way

Woolsey St

Adeline St

Woolsey St

Adeline St

Adeline St

Google



United States Postal Service



Purchase Artwork from Civic Center Exhibition



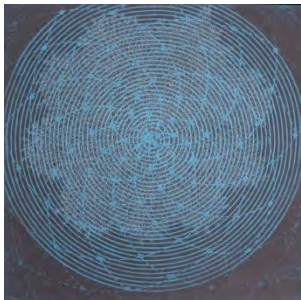
Robert De Goff
Sunset at John Hinkel Park, 2018
20 x 16 inches
Acrylic on canvas
\$1,000



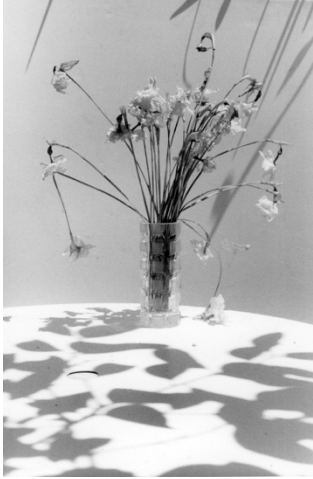
Eduardo Pineda
Spot, 2018
24 x 16 inches
Pigment Ink on Canvas
\$150



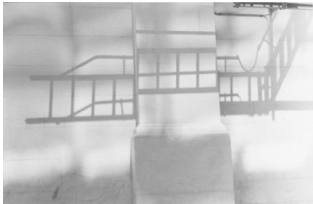
Mary Shisler
Tulip Tree, 2018
28 x 22 inches
Archival print on William
Hahnemuehle paper
\$600



Seiko Tachibana
fractal-fs 2b, 2018 25
x 22 inches Intaglio
\$900



Toby Kahn
Narcissus, 2018
19 x 12.75 inches
Silver gelatin photographic print
\$450



Toby Kahn
Shadow Study, Fire Escape, 2018
12.75 x 19 inches
Silver gelatin photographic print
\$450



Dana Zed
Under Four Moons, 2018
10 x 8 inches
Etching
\$250



Oliver James
Burrowing Owl, 2017
11 x 14 inches
Colored pencil on paper
\$450



Minoosh Zomorodinia
Golden Routes, 2018
18 x 28 inches
MDF, gold paint
\$400



Minoosh Zomorodinia
Golden Routes, 2018
18 x 28 inches
MDF, gold paint
\$400



Carol Denney
Med View, 2017
14 ½ x 17 inches
Watercolor
\$250



Christine Meuris
Stress Fracture 1, 2018
28 x 28 inches
Sumi ink on tea stained paper
\$600

Total for 12 artworks = \$5,900.00

Public Art Consultants Qualified List

	Title	Website
1	Barbara Goldstein	www.artbuildscommunity.com
2	Chandra Cerrito	www.chandracerrito.com
4	Dyson & Womack	www.dysonwomack.com
5	Jennifer Easton	N/A
6	Jessica Silverman	www.jessicasilvermangallery.com
7	Jody Russell	www.fineartsservices.com
8	Karen Eichler	www.kareneichlerfineart.com
9	Kerri Hurtado/ Artsource Consulting	www.artsourceinc.com
10	Lance Fung	www.fungcollaboratives.org
11	Michael Lerner/Elsa Cameron	www.community-arts.org
12	Regina Almaguer	N/A
13	Rowan Coughlin	www.rowancoughlin.com
14	Shelly Willis	www.shellywillis.org
15	Steven Huss	www.linkedin.com/in/steven-huss-7505789/

Screened by Staff /Public Art Committee
Alexandra Aguirre Hiraoka
Beau Basse
Donna Conwell
Dorka Keehn/KEEHN ON ART
Jon Altemus
Naz Cuguoglu
Stephanie Troyan

Resume

Barbara Goldstein is an independent consultant focusing on public art planning and creative placemaking. She is the former Public Art Director for the City of San Jose Office of Cultural Affairs and editor of *Public Art by the Book*, a primer published by Americans for the Arts and the University of Washington Press. In 2013, she led a seven session Americans for the Arts webinar series on creative placemaking and public art. Goldstein has directed the public art programs in Seattle and Los Angeles, worked as a cultural planner, architectural and art critic, editor and publisher. She is past chair of the Chair of the Public Art Network for Americans for the Arts. She was a 2015 Fellow in Stanford University's Distinguished Careers Institute.

Consulting

Bay Area Rapid Transit (BART), 2019

Created a public art and cultural plan for Bay Area Rapid Transit, including identification of public art opportunities, cultural asset mapping, funding and partnership strategies, and development of opportunities for permanent and changing artwork.

City of Chattanooga, 2018

Creating a public art plan for City of Chattanooga, TN, in collaboration with Gail Goldman Associates, including identification of public art opportunities, funding and partnership strategies, and development of opportunities for permanent and changing artwork.

City of Glendale, CA 2017-2018

Worked with Community Arts Resources to create an Urban Art Program for Glendale, including employing innovative web-based mapping as an outreach tool.

Arts Council of Fort Worth and Tarrant County, 2016-2017

Partnered with Cusick Consulting and ACT UNITED artists to update public art master plan that we wrote for Fort Worth in 2002.

Creative Village Public Art Guidelines

Developed public art framework for Creative Village, a 70-acre public private partnership that includes mixed-income housing, office space for knowledge-based industry, retail, parks, transit and downtown campuses for Valencia College and University of Central Florida.

University of Central Florida, Orlando, 2015-16

Creating public art master plan for UCF including recommendations for the inclusion of art in the University's planned Downtown Creative Village.

City of Palo Alto, CA 2015 -16

Partnered with Gail M. Goldman Associates to create public art master plan for City of Palo Alto including vision, implementation plan, policies and procedures.

City of Morgan Hill, CA 2014

Facilitated Creative Placemaking symposium, a Park(ing) Day project, grant writing, integration of artwork into a new parking structure and awards of 10 art projects for a Creative Placemaking mini-grant program that will be integrated in the city's Downtown Placemaking Investment Strategy.

Charlotte Center City Partners 2013-14

Provided consulting services for public art element of Charlotte Rail/Trail project and assisted Charlotte Center City Partners in securing \$412,000 grant from ArtPlace America

City of Las Vegas: 2013

Completed 5-year Public Art Master Plan for the City of Las Vegas including development of new guidelines, procedures and financial mechanisms.

Americans for the Arts 2013

Organized and hosted a seven session webinar series on Creative Placemaking and Public Art

City of Pittsburgh, PA: 2012-2014

Developed ARTSPGH, the public art element of Pittsburgh PA's Comprehensive Plan in collaboration with Urban Design Associates who are developing DESIGNPGH.

City of Pasadena: 2010 -2018

Developing Public Art Plan and implementation strategies for City of Pasadena

City of Los Angeles, Cultural Affairs Department: January 1989-October 1993

Coordinated and implemented City's Cultural Master Plan, arts ordinances, public art program development and Commission design review processes.

Other Professional Experience

*Director, Public Art Program***City of San José Office of Cultural Affairs, October 2004 to January 2013**

Directed planning, budgeting, advocacy, policy development and implementation of the City of San José and San José Redevelopment Agency's public art programs. Key projects included the

\$6 million plus Art + Technology Program at Mineta San Jose International Airport, site-integrated art in 24 new libraries, six community centers, Happy Hollow Park and Zoo, and art in private development for Adobe Systems and The 88 condominiums. As a result of this work, in 2011, San José Public Art was recognized as the first Program of the Year by Americans for the Arts.

*Director, Public Art Program***City of Seattle Office of Arts & Cultural Affairs: October 1993- September 2004**

Directed planning, budgeting, educational outreach, maintenance, programming and implementation of the Office of Arts & Cultural Affairs' extensive sited public artworks, portable collection and development of the annual Municipal Art Plan.

*Publisher/Editor-in-Chief***Arts and Architecture Magazine: 1981-85**

Founded, published and edited award-winning, national non-profit (501(c)3) quarterly magazine on contemporary architecture and the arts.

Publications and Lectures

Magazine Editorial

Los Angeles Correspondent, *Progressive Architecture*, 1979-1989
Editor, *LA Architect Newsletter*, 1979-1988

Books

Contributor, *Artists Reclaim the Commons*, ISC Press, 2013
Editor/Author, *Public Art by the Book*, University of Washington Press, 2005
Editor/Author, *Arts and Architecture*, 1940-1962, The Entenza Years, MIT Press, 1990 and 1998
Editor, *How the Arts Made a Difference*, Hennessey & Ingalls, 1989

Magazines

Nieman Report, *Architectural Design*, *RIBA Journal*, *Architectural Review*, *Building Design*, *Domus*, *Architectural Digest*, *Progressive Architecture*, *LA Architect*, *Arts and Architecture*, *Glass Art Journal*, *LA Herald Examiner*

Teaching

Associate Professor, USC, Fine Arts Department, Public Arts Program,
1993 Lecturer, Southern California Institute of Architecture, 1980
Lecturer, School of Environmental Design, California State Polytechnic University, Pomona,
1978 /Lecturer, University of Southern California, School of Architecture, 1978-79

Lectures, Workshops and Symposia

Cal State Long Beach, Netherlands Arts Council, Abu Dhabi Urban Planning Council, Arts Council of Korea, USIA Japan Tour, China National School of Art, Shanghai University School of Art, Creative Cities Conference (Canada), Winnipeg Arts Council, Americans for the Arts, College Art Association, PARTI (Los Angeles Public Art Conference), UCLA Extension, LACMA Contemporary Arts Council, Santa Monica Arts Commission, Association of Collegiate Schools of Architecture, American Craft Council, University of Nebraska School of Architecture, AIA Pasadena Chapter, Las Vegas Chapter and Los Angeles Chapters, Association of Women in Architecture, Pasadena Chapter, Architectural Association School of Architecture, CSU Fullerton, and others.

Honors

Leadership Award: Public Art Network, Americans for the Arts, 20016
Mayor's Pride of San Jose Award, January 2007, for development of Employee Values Project Commendation, Seattle City Council, September, 2004 for arts leadership Recognition Plaque, Los Angeles City Council, October 1993 for arts leadership Nominated for AIA/California Council Grant in Community Planning, June 1993 Certificate of Commendation, Los Angeles City Council, August 1992 for arts leadership

Organizational Affiliations

Board Chair, ZERO1: The Art and Technology Network
Board Member, Movimiento de Arte y Cultura Latino Americana
Public Art Network Council, Americans for the Arts, 2006 to 2011, Chair,
2010-11 Board of Directors, Artspace Projects, 2001 to 2005
National Advisory Board, Artspace Projects, Inc., 1992- 2001

Education

Fellow, Stanford University Distinguished Careers Institute,
2015 BFA, B Arch, Rhode Island School of Design
European Honors Program, Rhode Island School of Design, Rome, Italy

CREATIVE PRODUCER + VISUAL STORYTELLER

408 . 387 . 2446 | qmg.nguyen@gmail.com

EDUCATION

BACHELORS OF SCIENCE IN ADVERTISING, CREATIVE TRACK; GRAPHIC DESIGN

San José State University | 2012

RELATED EXPERIENCE

EXECUTIVE PRODUCER | *Sonido Clash Music Fest* | 2015-Present

- Spearhead the creative direction, strategy, and execution of an up-and-coming, all-ages Latinx music festival through a social enterprise approach.
- Increased attendance from 500 in 2016 to 1,200 in 2018.
- Brand and design all marketing collateral for Sonido Clash's festival, events, website, and programming.
- Structure and lead production meetings to give creative direction to media teams, copywriters, designers, and organizers to ensure success of event from start to finish.
- Identify and develop relationships with key, mission-aligned partners in sponsorship, community, media, and private funders to raise money towards meeting budget, creative programming, and social impact goals.
- Seek and write grants to acquire funding support from foundations and community giving programs.
- Successfully acquired three grants and funding support from nationwide arts foundations totaling nearly \$35,000 as well as in-kind donations totaling nearly \$30,000 in 2018.

GRAPHIC DESIGNER + CREATIVE PRODUCER | *Freelance* | 2016-Present

- Project manage and produce video projects for clients within non-profit, commercial, community, and health.
- Work closely with videographer to direct and produce 5-10 minute videos that are used on social media, organization videos, testimonials, and episodic series using a Canon 5D MK 4 and Sony A7S2.
- Write and process creative briefs, contracts, invoices, and additional duties related to design and video.
- Formulate interview questions and conduct interviews based on client character briefs.
- Curate and book musicians and artists for client event and programming.
- Planned and organized 8 events in 2018 ranging from art exhibitions, conferences, music performances, video shoots, and community workshops.
- Spoke as a panelist on the topic of activism and music in the Bay Area at The Music Expo, a nationally-known music institution and conference committed to facilitating dialog for over 4000 musicians, engineers, and producers.
- Was honored in 2018 as "KQED Bay Brilliant", a series that recognizes emerging artists and community organizers for movement building in the Bay Area.

GRAPHIC DESIGNER + PRODUCER + MARKETING CONSULTANT | *Silicon Valley De-Bug* | 2015-2017

- Worked closely with media team consisting of videographers, producers, editors, writers, and community organizers around developing media content for social justice campaigns, magazines, website, and social media.
- Co-led community contributors team to develop, consult, and assist in the production of stories ideas in different media formats.
- Worked with a team of two filmographers to schedule, interview, and produce a social biography video that was used as testimonial support for a court case.

CREATIVE PRODUCER + VISUAL STORYTELLER

408 . 387 . 2446 | qmg.nguyen@gmail.com

RELATED EXPERIENCE CONTINUED...

- Worked with a team of three filmographers to schedule, interview, and produce a video that documents victims of modern-day debtor prisons for Arch City Defenders, a social justice non-profit in St. Louis, MI.
- Worked with a team of a filmographer and editor to capture testimonials of artists, youth, and women marchers during the Women’s March in Washington D.C. in 2017.
- Produced and direct social media content across various platforms
- Developed music score and led coordination of a secret documentary screening about incarcerated youth.
- Led the coordination, collateral design, and programming of a Healing Retreat for over 20 families affected by police violence.
- Produced and curation of a poetry mixtape featuring over 40 emerging and recognized Bay Area poets.
- Co-coordinated and branded materials and collateral for a social bio media bootcamp, a justice training camp that teaches community members from over 15 cities across the nation on how to create testimonial videos to bring their loved ones home from prison.
- Assisted in coaching media boot camp participants on the production of a social bio video with interviewing techniques, introduction to filming with DSLRs, organizing skills, and video editing on Adobe Premiere.
- Branded the Prisoners United of Silicon Valley newsletter, logo, and developed a social media campaign strategy to document news on the prisoner hunger strike for the action group that advocates for the rights of prisoners in Santa Clara County Jails.
- Coordinated and branded the People’s 100 Days, a campaign that rallies community members to create their own first 100 days through free events and workshops as a statement of community solidarity over the next four years of Trump.

ART DIRECTOR + GRAPHIC DESIGNER | Kooltura Marketing | 2012-2015

- Led the artist direction of a diverse portfolio of clients from non-profit, community organizations, commercial, and independent artists.
- Redesigned, copy edited, and rebranded Kooltura company website.
- Designed, developed, and presented a 20x20 styled Pecha Kucha presentation for over 100 guests in attendance at the Art Life Forum, a conference for artists and arts administrators.

TECHNICAL SKILLS

Adobe Illustrator	●●●●●
Adobe Photoshop	●●●●
Adobe Indesign	●●●●●
Adobe Photoshop Lightroom	●●●●●
Photo Key 8 Pro	●●●●
Adobe Premiere	●●●●
Keynote	●●●●●
Adobe After Affects	●●

ADDITIONAL SKILLS

Graphic Design, Project Management, Storytelling,
Community Engagement, Event Coordination,
Copywriting, Content Creation, SEO, Programming,
Video Editing, Interviewing, Grant Writing,
Vendor Coordination and Management,
Creative Production, Music and Artist Booking,
Music Scoring

AMANDA RAWSON

347 Washington Street, San Jose, CA 95112
(408) 598-9726 E-Mail: arawson1511@gmail.com

Skills Summary

Conceptual thinker, efficient time management, creative and artistic, self-motivated professional, resourceful researcher, knowledge of gallery and museum structures, team player, organized, attentive communication skills. Microsoft Word, Excel, and PowerPoint Neon Database, some Adobe Photoshop, Mobile Cause fundraising platform.

Experience

Barbara Goldstein & Associates Research Associate & Project Manager

Leading research and communications for public art plans in Belmont , Mountain View and Palo Alto, CA. Leading research on The Womxns Project.

San Jose Museum of Art

Major Gifts Officer

3-2018/ 11-2018

Cultivating major individual major gifts of \$5,000 and above. Provide assistance to the Director of Development for cultivating new members to Council of 100, Director's Council and Board of Trustees with personal invitations to programs and one on one meetings. Created and communicated agendas for Councils Committee meetings that consists of DOD, ED, and key Museum supporters.) and Director's Council (\$10,000 and above) member levels.

San Jose Museum of Quilts & Textiles

8-2015/ 2-2018

Donor & External Relations Manager

(5-2017/2-2018)

Cultivated new donors while simultaneously engaging current donors by way of private donor events at the Museum, in community settings and at private homes. Actively engaged potential museum support at external events to encourage and develop relationships for both in-kind and major gift opportunities at the Museum. Coordinated with membership/ grant manager as well as the marketing associate to insure consistent communications. Work one-on-one with the Executive Director regarding donor and external relations for the Museum.

Deputy Director

(1-2017/5-2017)

As Deputy Director, I served as the direct liaison between the staff and the Museum Director. Responsibilities included setting staff agendas and running staff meetings. I held one on one meetings with each team member on their individual work plans. Insured clear communication and coordination across team members.

Manager of Museum Advancement

(1-2016/12-2016)

Cross-department leader that worked with marketing, collections, exhibition, programming and visitor services. This hands-on position involved direct engagement with internal and external museum stakeholders. Responsibilities included managing cross-departmental projects with the objective of building the Museums community partnerships and patron and donor engagement. In this role, I chaired the Museum's Advisory Committee and as well as the annual fundraiser "Tying the Knot" fundraiser.

Curatorial Assistant

(8-2015/12-2015)

As curatorial assistant I started the collections inventory project. This project was important as it prepared staff for the digitization of the collection of over 800 quilts and textiles. I also assisted in acquiring a grant that secured funds to move forward with the digitization project. I had involvement in both the Exhibition and Advisory committee.

Education

BA Art History, University of California Berkeley, Berkeley, CA

2011-2013

As a transfer student, I immersed myself in the History of Art program as well as the Art Practice program. My graduating GPA was 3.4.

De Anza College, Cupertino, CA

2004-2006

At De Anza I was a student athlete and worked as a peer mentor. I graduated with a grade point average of 3.4. I was also nominated as a second team all-league softball player in Northern California for two years.

Community Service and Professional Associations

California Association of Museums, Board of Directors, 2018 - 2020

Local Color/Exhibition District, Board of Directors, 2017 – present

genARTS Silicon Valley, 2020 Chair, Steering Committee 2017- present

SVO Leadership San Jose, Class of 2018 Class (completed)

Emerging Arts Professionals, San Francisco Bay Area 2016, round VI cohort (completed)

CHANDRA CERRITO

Principal

OVERVIEW

Chandra Cerrito has comprehensive expertise in public art. She has successfully managed approximately 50 public art projects within municipal and private developments, leading the process of identifying art locations, artist selection, conceptual design development, and city approval, as well as overseeing fabrication and installation to ensure seamless and timely integration into construction projects. Proficient in public art policy and best practices, Cerrito has helped create public art ordinances and produced Public Art Master Plans for numerous cities.

Employing a collaborative approach, Cerrito engages development / design team members to understand the design and function of their spaces; clarify budget and schedule parameters; and identify aesthetic interests, programmatic goals, community context and overall project aspirations. With that comprehension, she helps develop uniquely tailored public art programs.

EDUCATION

Master of Fine Arts, emphasis in sculpture and installation, 1994
California College of the Arts, Oakland, CA

Bachelor of Arts, Art History, emphasis in modern and contemporary art, 1991
Certificate of Visual Arts, emphasis in printmaking, 1991
Princeton University, Princeton, NJ

Additional course work

City and Guilds of London Art School, London, England
University of Cambridge, Cambridge, England
Rhode Island School of Design, Providence, RI

ART CONSULTING

Founder and principal of Chandra Cerrito / Art Advisors LLC (CC/AA) since 2004

Public Art Advisor, CC/AA, 2004 - present

- Public art placement: assess site needs, direct artist selection process, facilitate city approval process, facilitate contract writing, guide and oversee site-specific commissions, act as liaison among clients, artists, architects and contractors
- Advisory services to municipalities and private property owners regarding public art opportunities, art selection process, artist resources and public art policy development including writing Public Art Master Plans for districts and entire cities
- Management of over 45 public art projects with budgets up to \$5 million

Fine Art Advisor, CC/AA, 2004 - present

- Art procurement for private corporations, public institutions, and individual collectors: assess site needs, determine art placement, provide artwork selection according to client's objectives, work within project budget and schedule
- Management of custom framing, professional installation, cataloguing and labeling
- Curatorial and exhibition management services
- Management of hundreds of projects with budgets up to \$1 million

Art Consultant, Andrea Schwartz Gallery, San Francisco, CA 1997-2004

- Independently secured and managed public art, art procurement, and art rental projects
- Completed approximately 300 projects ranging from interior artwork for corporations and private residences to large-scale site-specific public art commissions
- Managed budgets from under \$10,000 to \$400,000
- Worked with property owners, facilities directors, project managers, city planning departments, art commissions, designers, engineers, contractors, and architects

GALLERY MANAGEMENT AND CURATING

Founder and Director, Chandra Cerrito Contemporary, gallery, Oakland, CA, 2007-2018

Founder, *Contemporary Quarterly*, quarterly printed art journal and on-line exhibition, contemporaryquarterly.com, 2005-2007

Gallery Manager/Assistant to the Director and Art Consulting Assistant, Andrea Schwartz Gallery, San Francisco, CA, 1991-92; 1994-97

Manager, Student Galleries, California College of Arts and Crafts, Oakland, CA 1992-94

Sales Representative, Swanson Fine Art, San Francisco, CA 1991

Guest Curator: di Rosa, Napa (2007 and 2009-2010); Sonoma County Museum, Santa Rosa (2007-2008), Roshambo, Healdsburg (2006); Museum of Contemporary Art, Santa Rosa (2004 and 2005); Dorsky Curatorial Programs, Long Island City, NY (2004)

COMMUNITY SERVICE

Organizer and Presenter, Studio Artist's Introduction to Public Art, Oakland CA, 2019

Exhibition Juror: Marin Museum of Contemporary Art, San Francisco Women Artists, San Joaquin Delta College, Sonoma State University, Petaluma Arts Center, RISD San Francisco Biennial, O'Hanlon Center for the Arts, Pacific Rim Sculptors

Portfolio Reviews or Critiques: San Francisco Art Institute, California College of the Arts, San Francisco State University, San Jose Institute of Contemporary Art, Berkeley Art Center

Artist Residency Juror: Headlands Center for the Arts

AFFILIATIONS

Americans for the Arts, Public Art Network
ArtTable (2009-2012)
di Rosa Auction Committee (2009-2015)
Gold Collective
Kala Art Institute, Honorary Auction Advisory Committee
Northern California Public Art Administrators Network
Oakland Art Murmur Gallery Member (2006-2019)
Oakland Art Murmur Venues Committee
Root Division, Docent for Collector's Preview of Benefit Auction (2016-2018)
San Francisco Art Dealers Association Board Member (2014-2018)

PUBLIC ART PROJECT LIST

Projects managed by Chandra Cerrito

Anticipated Completion 2023

TMG Partners, 2201 Valley Street, Oakland, CA

Anticipated Completion 2022

SummerHill Homes, 1500 Centre Pointe Drive Phase 2, Milpitas, CA

Anticipated Completion 2021

Global technology company (not allowed to disclose) Caribbean, Sunnyvale, CA
Global technology company (not allowed to disclose) Gibraltar, Sunnyvale, CA
Holland Partner Group, 2016 Telegraph, Oakland, CA
UCSF Benioff Children's Hospital Oakland, Oakland, CA
Walnut Creek Transit Lifestyle Associates, Walnut Creek Transit Village Parcel 2, Walnut Creek, CA

Completed or Anticipated Completion 2020

Holland Partner Group, Acura Project at 24th & Harrison, Oakland, CA
Holland Partner Group, 1721 Webster, Oakland, CA
Holland Partner Group, Alice Project at 14th & Alice, Oakland, CA
Lennar, 19th and Harrison, Oakland, CA
Macerich, Broadway Plaza, Walnut Creek, CA
NCP Senior Ventures, Viamonte, Walnut Creek, CA
SummerHill Homes, 1500 Centre Pointe Drive Phase 1, Milpitas, CA
Trinity Properties, Trinity Place Phase 4, San Francisco, CA

Completed 2019

Franklin Templeton Investments, headquarters, San Mateo, CA
Northwestern Mutual Life Insurance Company and Blake|Griggs, Vaya, Walnut Creek, CA

SummerHill Homes, Del Medio, Mountain View, CA

Walnut Creek Transit Lifestyle Associates, Walnut Creek Transit Village Parcel 1, Walnut Creek, CA

Completed 2018

Junction Properties, The Moran, Oakland, CA
Spear Street Capital, Grove 221, Sunnyvale, CA

Completed 2017

Kaiser Medical Office Building, Dublin, CA
Property Development Centers, The Orchards, Walnut Creek, CA
Trinity Properties, Trinity Place Phase 3, San Francisco, CA

Completed 2016

Simon Property Group, Stanford Shopping Center, Palo Alto, CA

Completed 2015

Kaiser Medical Office Building, Mission Bay, San Francisco, CA
Macerich, Los Cerritos Center, Cerritos, CA

Completed 2014

City of Napa, Downtown Seating, Napa, CA
City of Napa, Public Art Master Plan, Napa, CA
Urban Housing Group / SummerHill Homes, Brio, Walnut Creek, CA

Completed 2013

AvalonBay, Dublin Station II, Dublin, CA
BRE Properties, Solstice, Sunnyvale, CA
Sares | Regis Group, 888 N. San Mateo Drive, San Mateo, CA
Signature Development Group, Lafayette Townhomes, Lafayette, CA
TMG Partners, Oakmead Towers, Sunnyvale, CA
Urban Housing Group / SummerHill Homes, Paragon, Fremont, CA

Completed 2012

BRE Properties, Sunnyside, Sunnyvale, CA
City of Dublin, Dublin Transit Center, Dublin, CA
City of Walnut Creek, Downtown Fountains, Walnut Creek, CA

Completed 2011

Arts Council Napa Valley, Art on First, Napa, CA
City of Napa, Riverfront Green, Napa, CA
City of Petaluma, Public Art Master Plan, Petaluma, CA
HOK and City of Fremont, Midtown Public Art Program, Fremont, CA

Completed 2010

City of Napa, Napa ArtWalk, Napa, CA

Completed 2009

City of Pinole and Kaiser Permanente, Kaiser Permanente Medical Building, Pinole, CA
City of Pinole, Pinole Shores Business Park, Pinole, CA

Completed 2007

City of Napa, 5th Street Parking Garage, Napa, CA

Completed 2006

Calaf Holdings, Cherry Glen Plaza, Sunnyvale, CA

Completed 2005

Watry Design for the City of Chico, Downtown Parking Structure, Chico, CA

Completed 2004

As lead consultant during past employment

Martin/Regis San Bruno Associates, The Crossing, San Bruno, CA

San Francisco Arts Commission, SFO Terminal C, South San Francisco, CA

Completed 2003

As lead consultant during past employment

Fruitvale Development Corporation, Fruitvale Village, Oakland, CA

Mozart Development, Mathilda Place, Sunnyvale, CA

Overview of Qualifications

- Chris Dyson & Emily Womack, co-founders of Dyson & Womack, have implemented public art programs for local and county governments in the United States and internationally for cities, counties, and countries for over 10 years.
- Chris Dyson & Emily Womack, co-founders of Dyson & Womack, have worked in a professional capacity directly with artists as fabricators, producers, curators, project managers, and collaborators nationally and internationally since 2007.
- Dyson & Womack's team of professionals include specialists in project management, fabrication and installation, design and media, public art planning, and cultural advocacy.

Educational Background

Principle staff have Graduate and Undergraduate degrees in Art, Environmental Art, Aesthetics & Politics, Graphic Design and Public Policy. Staff are trained in UL standards and OSHA site safety regulations.

Emily Womack holds advanced degrees from the Glasgow School of Art and the California Institute of the Arts. Chris Dyson holds an advanced degree from the California Institute of the Arts.

Government Contracts

Previous contracts with government agencies include; the State of California, The City of Culver City, Scottish Arts Council, the British Council, the City of Los Angeles, the Government of Monaco, the City of Venice Italy, the City of Santa Monica, the City of Odessa, Texas as well as the councils of Edinburgh, Dundee, and Glasgow Scotland.

Current and Upcoming Clients | Projects

- The State of California | California Natural Resources Agency Public Art Program
- The State of California | California Health & Human Services Public Art Program
- The State of California | California Air Resources Board Public Art Program
- Charles Gaines | SFMOMA
- Culver City | Washington & National TOD Gateway Public Art Commission
- The City of Odessa Texas | Odessa Spire

Previous Clients | Projects

- City of Los Angeles Department of Cultural Affairs / CURRENT:LA Food / Production Management
- City of Los Angeles Department of Cultural Affairs / Van Nuys Arts Festival / Curation and Production Management
- Boompas & Parr / Westfield / Creative Consultant
- Kelly Lamb Studio / Public Art Consulting and Fabrication
- The Magic Hour / Public Art Consulting and Fabrication

- The City of Santa Monica Annenberg Beach House / Marike Splint / Production Management and Marketing
- Shulamit Nazarian / Cammie Staros / Fabrication
- LA Phil / Chris Kallmyer / Production Management and Fabrication
- Blum & Poe / Hugh Scott Douglas / Fabrication
- Vinyl Me, Please / Moses Sumney / Production Management, Fabrication and Marketing
- 1301 PE / Ana Prvacki / Fabrication
- City of Santa Monica Annenberg Beach House / Beach Dances / Marketing and PR
- City of Santa Monica Cultural Affairs Division / Art @ Tongva / Production Management and Marketing
- REDCAT Gallery / Exhibitions Management / Project Management and Fabrication
- City of Los Angeles Department of Cultural Affairs / CURRENT:LA Water / Production Management
- Stella Artois / Le Savoir / Project Management and Fabrication
- LA Phil / Ana Prvacki / Project Management and Fabrication
- The High Line / Sam Durant & Charles Gaines / Production Management
- Blum & Poe / Sam Durant / Project Management and Fabrication
- 356 Mission Rd / Kerry Tribe / Project Management and Fabrication
- Paula Cooper Gallery NYC / Sam Durant / Design/Fabrication of exhibit display and artwork
- Transfestival / Kean O'Brien / Exhibition design
- Station to Station Doug Aitken Project / Liz Glynn / Production Management and Fabrication
- Redling Fine Art, Los Angeles / Brian O'Connell / Installation Assistant
- Tuner Prize Exhibition, Newcastle / Martin Boyce / Project Management and Fabrication
- Venice Biennale / Martin Boyce / Project Management and Fabrication
- Modern Institute / Jim Lambie, Simon Starling, Martin Boyce, Dirk Bell, / Fabrication and Installation
- Anton Kern Gallery, NY / Jim Lambie / Project Management
- Tanya Bonakdar Gallery, NY / Martin Boyce / Fabrication
- MIT, Boston, Public Artwork / Martin Boyce / Project Management and Fabrication
- Jupiter Art Land, Edinburgh / Jim Lambie / Project Management, Fabrication and Installation
- Edinburgh Fringe Festival, Public Artwork / Tatham & O'Sullivan / Fabrication and Installation
- BBC, Public Artwork / Toby Paterson / Fabrication and Installation
- Monika Sosnowska / Fabrication and Installation for multiple works including public artwork

Jennifer A. Easton
jenniferacaston@gmail.com
510.219.5422  @jae510

EXECUTIVE OVERVIEW

Extensive career in project management and program leadership in the visual and performing arts. Curated numerous exhibitions, published articles and lectured in the field of contemporary art and public art. Experienced in developing integrative strategies for creative placemaking including community engagement, artist integration and economic development strategies. Broad experience in marketing for public, non-profit and for-profit sector, including market identification, expansion and retention utilizing traditional and new media. Skilled in market strategy and research, brand-building promotion, creating and managing marketing processes, as well as PR strategies and implementation. Experienced team leader. Successful fundraiser and partnership development.

PROFESSIONAL EXPERIENCE

Art Program Manager

Bay Area Rapid Transit (BART), March 2016-present

- Responsible for developing and implementing BART's first dedicated art program that will directly impact five Bay Area counties throughout the District.
- Scope, hire consultants, and oversee implementation of Art Master Plan.
- Develop procedures and guidelines to professionally implement the art program
- Provide overall project planning and management of small to large-scale integrated public art projects throughout the BART District.
- Plan and implement community engagement strategies with specific attention to communities adjacent to BART stations and guideways; performing, visual and literary artists; and cultural and arts organizations adjacent to the system.
- Oversee and maintain BART's art collection of over 50 artworks.
- Coordinate with developers for BART TOD regarding on-site art programming
- Solicit external sources of funding for the art program through grant writing and private and public partnerships.
- Establish and maintain a close and positive working relationship with departments, internal and external agencies, the public, and other key stakeholders.
- Develop marketing and communications strategies to build awareness and engagement with the program to meet program goals related to ridership, enhanced rider experience, and greater community engagement.

Public Art Program Director

Office of Cultural Affairs, City of San José, March 2014 – March 2016

Acting Director January 2013 – March 2014

- Develop and implement program vision to align to funding availability and goals and objectives as identified in public art master plan and specific plans.
- Supervise project management team of two FTEs and four contract employees: manage work assignments, time management and project delivery optimization; identifying career development opportunities; time card management, and annual and ongoing reviews.
- Manage the Public Art Program budget (\$1.5M): track multiple fund balances and expenses to ensure fund availability and carry-over between fiscal years, develop annual project plan for review and

approval by City Council, assure on-time/budget project delivery, coordinate with Finance and Budget Offices for extensive reporting.

- Business development for outside partner opportunities for public art and placemaking
- Represent the public art program internally and externally including senior staff, city council, arts commission, business community, residents, and to broader audiences through lectures and articles.
- Direct implementation of *Illuminating Downtown Program* – a \$1.2M+ multi-part program of illuminated art projects delivered in collaboration with partners throughout downtown San Jose. Responsibilities include budget management, partner development, grant management, and project management.
- Staff liaison to Public Art Committee.
- Continue to manage 4-6 public art projects with City and non-City partners including VTA/BART and SVCcreates/Valley Medical Center.

Sr. Project Manager, Public Art

Office of Cultural Affairs, City of San José, September 2004-2013

- Co-authored three successful grants (2 NEA, 1 ArtPlace) for a total of \$1.5M in awards – each award the highest granted in the year. Directed and managed grant implementation, relationship with funders, required reporting.
- Direct development and integration of public art in long-range plans for Downtown Public Art Focus Plan, North San Jose Focus Plan, High Speed Rail, Environmental Services (author) and City Trails (author). Responsibilities include extensive coordination with planners, interaction with developers, business and residential communities, and other stakeholders to develop integrated vision of public art and culture as an integral aspect of program implementation and development.
- Successfully deliver all aspects of public art projects (typically 8-10 projects concurrently) on time and budget including program visioning and development for client departments and private developers, community outreach, preparation of RFQs and artist selection; contract negotiation and implementation, budget development and oversight, facilitation of design development including extensive community engagement and client/design team collaborations; reporting and presentation to sub-committees; integration of art projects into CIP construction.
- Identify and develop opportunities for expansion of private sector engagement with public art including development of Program's first ever marketing collateral, identification of target markets, and initiation of engagement opportunities.
- Implementation of marketing program to achieve greater recognition internally and externally. Initiate department e-newsletter as well as serving as liaison to City Marketing Initiatives.
- Direct and facilitate community outreach and engagement in a diverse city to increase awareness of projects and programs, as well as create stakeholders and supporters of public art in the community.
- Collection management including working with conservation and maintenance contractors to implement assessments, conservation and maintenance work. Collection management software design review and implementation.

Director, Marketing, PR and Development

Berkeley Symphony, Berkeley, CA September 2001- August 2004

- Create first comprehensive direct marketing program increasing earned income from single tickets sales 40%.
- Develop marketing objectives through identification of revenue goals and audience opportunities.
- Financial oversight of earned and contributed revenue for a \$1+ M budget including foundation, corporate and individual, and in-kind support. Develop revenue projections, budgets and financial forecasts.
- Initiate and manage strategic relationships with foundations, corporations and major donors.
- Work strategically with volunteers, board and board committees to develop and implement programs,

events and overall strategies for the organization.

- Optimize all internal and external communications to increase efficacy of messaging about the Symphony including advertising, website, box office, collateral, corporate communications, and public relations.
- Initiate East Bay arts organization co-marketing initiative to build audience awareness of local arts offerings.

CONTRACT & COMMUNITY EMPLOYMENT/APPOINTMENTS

Independent Consultant for Public Art Programs (2009-present) – strategic planning, marketing and outreach planning and project management - clients include City of Pasadena, Mel Chin (EPA community engagement in West Oakland for Lead Poisoning prevention Operation Paydirt), Stanford Hospitals, City of Redwood City, Fung Collaboratives, Barbara Goldstein & Associates

Oakland Cultural Affairs Commissioner – appointed March 2020

San Diego Airport Art Committee – appointed 2016

Member, City of Oakland Public Art Committee, 2006 to 2014

Numerous public art selection panels and lectures throughout California

Grant review panelist: Creative Work Fund 2016

Research Associate, Los Angeles County Museum of Art (1992)

RELATED SKILLS

- Experienced editor and writer for grants, articles, brochures, websites, reports, catalogs, and other publications.
- Excellent computer skills including graphics, database programming (modeling and implementation), website UI design, and standard office applications for CRM, sales tracking, spreadsheets, and word processing.

EDUCATION & EXTENDED LEARNING

M.A. with Honors, Art History and Museum Management, University of Southern California.

Thesis topic: Bruce Nauman.

A.B., Art History, University of California, Davis.

Art & Practice of Leadership Graduate, 2008. A multi-month focused leadership training program for selected management staff.

Jessica Silverman

Education

- 2008 MFA, Curatorial Practice, California College of Arts, San Francisco, CA
2005 BFA, Studio Art, Otis College, Los Angeles, CA

Gallery Exhibitions

- 2020 "Isaac Julien's America", Isaac Julien, San Francisco
"Pastimes", Dashiell Manley, San Francisco , 09/01/2020 - 29/02/2020
- 2019 "Duo", Rose B. Simpson, San Francisco, 29/10/2019 - 20/12/2019
"Where Figure Becomes Ground", Matt Lipps, San Francisco, 12/09/2019 - 19/10/2019
"The Empathy Lab", Ross Bleckner, Tammy Rae Carland, Nick Cave, Judy Chicago, Kota Ezawa, Martha Friedman, Mika Horibuchi, Steffani Jemison, Bronwyn Katz, Ligia Lewis, Ari Marcopoulos, Maia Cruz Palileo, Lam Tung Pang, Eliot Porter, Rose B. Simpson, Maria Taniguchi, San Francisco , 11/07/2019 - 24/08/2019
"Ameliorations", Conrad Egyir, San Francisco , 09/05/2019 - 29/06/2019
"Precarious Hardware", Davina Semo, San Francisco, 14/03/2019 - 14/05/2019
"Forum", Claudia Wieser, San Francisco, 10/01/2019 - 02/03/2019
- 2018 "Murmurs of Earth", Hayal Pozanti, San Francisco, 08/11/2018 - 21/12/2018
"Living Room", Woody De Othello, San Francisco, 13/09/2018 - 03/11/2018
"KINSHIP: Celebrating 10 Years of Jessica Silverman Gallery"
"Biomorphic Virtuosity", Aleksandra Domanovi , Isaac Julien, Christina Quarles, San Francisco , 26/04/2018 - 02/06/2018
"Prototype of Dark Silhouettes", Matthew Angelo Harrison, San Francisco, 15/03/2018 - 21/04/2018
"Urban Vernacular", David Huffman, San Francisco , 15/03/2018 - 21/04/2018
"The Modern Institute at Jessica Silverman Gallery", Martin Boyce, Anne Collier, Luke Fowler, Martino Gamper, Jim Lambie, Scott Myles, Nicolas Party, Walter Price, Monika Sosnowska, Sue Tompkins, Cathy Wilkes, Michael Wilkinson, Richard Wright, San Francisco , 07/01/2018 - 23/02/2018
- 2017 "Phantom Ringer", Davina Semo, San Francisco , 09/11/2017 - 22/12/2017
"Psycho Topography", Ruairiadh O'Connell, San Francisco, 09/11/2017 - 22/12/2017
"Judy Chicago's Pussies", Judy Chicago, San Francisco, 08/09/2017 - 28/10/2017
"Marching to the Beat", Kutlu Ataman, Charles Atlas, Andrea Bowers, Tammy Rae Carland, Chelsea Culprit, Rineke Dijkstra, Nicole Eisenman, Brendan Fernandes, Aaron Garber-Maikovska, Anna Halprin, Juliana Huxtable, Karen Kilimnik, Becky Kolsrud, David Korty, Paul Lee, Li Ming, Kelly Nipper, Catherine Opie, Silke Otto-Knapp, Puppies Puppies, Yinka Shonibare, Malick Sidibe, Maya Stovall, Wolfgang Tillmans, Francis Upritchard, Grace Weaver, Carrie Mae Weems, Jessica Silverman Gallery, 14/07/2017 - 26/08/2017

- "Sea Changes", Susan Hiller, Manfred Pernice, Hugh Scott-Douglas, Jessica Silverman Gallery, 02/06/2017 - 08/07/2017
- "Evergreen, Searchlight, Rosebud", Margo Wolowiec, Jessica Silverman, 19/04/2017 - 27/05/2017
- "E", Dashiell Manley, Jessica Silverman Gallery, 22/02/2017 - 07/04/2017
- "Grundstück", Nicole Wermers, San Francisco, 09/01/2017 - 17/02/2017
- 2016 "An Uncanny Order", Sebastian Fierro, Matt Lipps, Nevine Mahmoud, San Francisco, 02/11/2016 - 22/12/2016
- "1960s Portal Paintings", Suzanne Blank Redstone, San Francisco, 08/09/2016 - 28/10/2016
- "The Politics of Portraiture", Kenneth Bergfeld, Cécile B. Evans, Matthew Angelo Harrison, Jamian Juliano Villani, Josh Kline, Lynn Hershman Lesson, San Francisco, 23/06/2016 - 26/08/2016
- "Vintage", Isaac Julien, San Francisco, 21/04/2016 - 17/06/2016
- "Afterimage", Luke Butler, San Francisco, 09/03/2016 - 15/04/2016
- "from here to there", kurimanzutto travels to Jessica Silverman Gallery, San Francisco, 11/01/2016 - 04/03/2016
- 2015 "The Inward Turn", Julian Hoeber, San Francisco, 05/11/2015 - 18/12/2015
- "Paintings for the Future", Shannon Finley, San Francisco, 08/09/2015 - 28/10/2015
- "Synecdoche", Julie Beauvils, Vincent Fecteau, Henry Gunderson, Tony Lewis, B. Ingrid Olson, San Francisco, 30/06/2015 - 21/08/2015
- "Meta Masculin/Féminin", Ian Wallace, San Francisco, 23/04/2015 - 19/06/2015
- "Ciphers", Hayal Pozanti, San Francisco, 26/02/2015 - 17/04/2015
- "Time seems sometimes to stop", Dashiell Manley, San Francisco, 08/01/2015 - 20/02/2015
- "Residuals", Sean Raspet, San Francisco, 13/11/2014 - 02/01/2015
- 2014 "Promises to Pay in Solid Substance", Hugh Scott-Douglas, San Francisco, 04/09/2014 - 06/11/2014
- "The History of Technology", Simon Denny, Samuel Levi Jones, Dashiell Manley, Philipp Timischl, Margo Wolowiec, San Francisco, 10/07/2014 - 22/08/2014
- "Invisible Green", Ruairiadh O'Connell, San Francisco, 22/05/2014 - 27/06/2014
- "The Populist Camera", Matt Lipps, San Francisco, 20/03/2014 - 09/05/2014
- "Live From Somewhere", Tammy Rae Carland, San Francisco, 23/01/2014 - 14/03/2014
- 2013 "Of The Times and Other Historic Works", Amikam Toren, San Francisco, 21/11/2013 - 17/01/2014

Participated Art Fairs

- 2020 Felix Art Fair— John Houck & Martha Friedman
ADAA The Art Show— Dashiell Manley & Jiro Takamatsu
Art Basel Hong Kong, Insights— Woody De Othello
FOG Design + Art— Matthew Angelo Harrison, Isaac Julien, Dashiell Manley, Hugh Scott-Douglas, Davina Semo, Margo Wolowiec
- 2019 Armory Show— Conrad Egyir, Martha Friedman, Matt Lipps, Tammy Rae Carland
Felix LA— Julian Hoeber, Woody De Othello
FOG Design + Art— Andrea Bowers, Matthew Angelo Harrison, John Houck, Nicole Wermers
ADAA The Art Show— Judy Chicago, Davina Semo, Margo Wolowiec
EXPO Chicago—
- 2018 FIAC— Matthew Angelo Harrison, John Houck, Davina Semo
Art Toronto— Judy Chicago, Woody De Othello, Amikam Toren, Margo Wolowiec
EXPO Chicago— Judy Chicago, Matthew Angelo Harrison, Dashiell Manley, Margo Wolowiec
Art Basel Miami Beach— Andrea Bowers, Judy Chicago, Dashiell Manley, Woody De Othello, Davina Semo, Amikam Toren
FOG Design + Art— Luke Butler, John Houck, Dashiell Manley, Woody De Othello, Davina Semo
The Armory Show— Shannon Finley, Matthew Angelo Harrison, David Huffman, Davina Semo, Nicole Wermers
- 2017 Dallas Art Fair— Judy Chicago, Julian Hoeber, Dashiell Manley, Ruairiadh O'Connell, Hugh Scott-Douglas
EXPO Chicago— Matthew Angelo Harrison, Woody Othello, Hayal Pozanti
Art Los Angeles Contemporary— Judy Chicago, Julian Hoeber, Dashiell Manley, Suzanne Blank Redstone
FIAC— Dashiell Manley and Margo Wolowiec
FOG Design + Art— Tammy Rae Carland, Judy Chicago, Julian Hoeber, Isaac Julien, Dashiell Manley, Hugh Scott-Douglas, Jiro Takamatsu, Nicole Wermers
The Armory Show— Luke Butler, Isaac Julien, Woody De Othello, Amikam Toren
Art Toronto— Judy Chicago, Shannon Finley, Isaac Julien, Margo Wolowiec
Art Basel Miami Beach— Judy Chicago, Matthew Angelo Harrison, Julian Hoeber, Dashiell Manley, Nicole Wermers
- 2016 FIAC— Julian Hoeber, Ruairiadh O'Connell, Suzanne Blank Redstone, Margo Wolowiec
EXPO Chicago— Tammy Rae Carland, Judy Chicago, Hayal Pozanti, Suzanne Blank Redstone, Nicole Wermers

Dallas Art Fair— Kenneth Bergfeld, Julian Hoeber, Dashiell Manley, Hugh Scott-Douglas, Nicole Wermers, Margo Wolowiec

FOG Design + Art— Julian Hoeber, Barbara Kasten, Dashiell Manley, Suzanne Blank Redstone, Hugh Scott-Douglas, Ian Wallace, Nicole Wermers

The Armory Show— Shannon Finley, Dashiell Manley, Hayal Pozanti, Suzanne Blank Redstone, Ian Wallace, Nicole Wermers

Art Basel Miami— Nicole Wermers and Margo Wolowiec Nova Section

2015 FIAC— Hayal Pozanti, Sean Raspet, Hugh Scott-Douglas, Ian Wallace, Nicole Wermers, Susanne M. Winterling

Frieze London— Ruairiadh O'Connell Focus Section

Art Basel Miami Beach— Julian Hoeber, Ian Wallace, Susanne M. Winterling Nova Section

Frieze New York— Dashiell Manley Frame Section

FOG Design + Art— Luke Butler, Tammy Rae Carland, Julian Hoeber, Hugh Scott-Douglas, Amikam Toren, Ian Wallace

EXPO Chicago— Julian Hoeber, Dashiell Manley, Hayal Pozanti, Hugh Scott-Douglas, Amikam Toren, Nicole Wermers

Dallas Art Fair— Dashiell Manley, Ruairiadh O'Connell, Hugh Scott-Douglas, Ian Wallace

2014 EXPO Chicago— Dashiell Manley, Ruairiadh O'Connell, Hayal Pozanti, Sean Raspet, Hugh Scott-Douglas, Susanne M. Winterling

Frieze New York— Amikam Toren Focus Section

FOG Design + Art— Julian Hoeber, Matt Lipps, Hayal Pozanti, Sean Raspet

Art Basel Miami Beach— Dashiell Manley, Ruairiadh O'Connell, Hugh Scott-Douglas Nova Section

FIAC— Ruairiadh O'Connell, Hayal Pozanti, Sean Raspet, Ian Wallace

Dallas Art Fair— Shannon Finley, Matt Lipps, Dashiell Manley, Sean Raspet, Amikam Toren

Selected Public and Residential Art Projects

- 2020 Shannon Finley's large-scale metal sculpture for Related California's Fifteen Fifty, San Francisco, CA
Catherine Wagner's "Prevailing Winds"—large-scale windscreen for Related California's Fifteen Fifty, San Francisco, CA
Julian Hoeber's large-scale installation for Related California's Fifteen Fifty, San Francisco, CA
- 2019 Art Advisor for Troon Pacific's 2646 Union
Julian Hoeber's large-scale installation Beverly Center, Los Angeles, CA
Woody De Othello, Three bronze sculptures for SFO Airport, San Francisco, CA
Cool Composition, Woody De Othello, Art Basel Miami Beach Meridians, Miami Beach, MI
Commission of 4 sculptures and a large-scale print by Hayal Pozanti, Cleveland Clinic, Cleveland, OH
- 2018 Art Advisor for Grosvenor Group's 288 Pacific
Large-scale permanent installation for Shinola Hotel's reception by Margo Wolowiec, Detroit, MI
- 2017 *BE NO MORE*, An Immersive Installation by Judy Chicago, San Francisco Museum of Modern Art, San Francisco, CA
Commission for WestWorks building by Ruairiadh O'Connell, London, UK
- 2016 Ruairiadh O'Connell for the Contemporary Art Society, London, UK

FINE ARTS SERVICES LLC

CV

Jody Russell, Principal

www.fineartsservices.com

- **Office/Residence:** Marin, CA
- **Education**
 - 1969 Miami University, BA Art Education
 - 1977 CSULB, Graduate Studies: Art History;
Certificate, Museum Studies
 - 1994 UCLA, Non-Profit Fund Raising/Development Certificate
- **Professional Affiliations**
 - Association of Professional Art Advisors (APPA)
 - American for the Arts
- **2004 - Current: Fine Arts Services llc**

Principal of full-service art advisory firm with over thirty-five years' experience in planning, design and implementation of integrated art in public places programs for a wide variety of public agencies and institutions. Projects involved multi-use commercial and residential developments, waterfronts, healthcare, transit and financial institutions throughout the US and abroad. Services include comprehensive analysis for site-specific projects in public art for commissioned works for private and public development and public art master planning.
- **1986 - 2004: Fine Arts Services Inc**

Principal of art advisory firm responsible for the design and implementation of fine art collections for nonprofit, commercial and private clientele. Provided a full range of services from concept and master planning through commissions, acquisitions, curatorial and management services. Clients included corporations in the banking, legal, and health-care industries, and private collectors.
- **1980 -1986: Fine Arts Services, Inc**

Associate of full-service art advisory firm. Responsible for the design, acquisition and installation of multiple corporate collections. Oversaw operating budgets for artworks, transport, framing and installations.



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FINE ARTS SERVICES LLC
SELECTED CLIENT LIST

ART IN PUBLIC PLACES - PRIVATE DEVELOPMENT PROJECTS (1996 - 2022)

Projected Completion 2022: GPI Companies, Mixed Use Development, West Hollywood CA

Projected Completion 2020: Nautilus Group, 5110 Telegraph Mixed Use Development,
Oakland CA

2018 Bosa California Inc., Pacific Gate, Mixed Use Luxury Development San Diego CA

2013 Bosa California Inc., The Grande, Luxury Condominiums, San Diego CA

2012 Bosa California, Inc., Bayside, Luxury Condominiums, San Diego CA

2005 URA Great Eagle, Mixed Use Retail Center, Hong Kong

2004 UBS Realty Investors, The Dallas Galleria Retail Center, Dallas TX

2004 JBM/URBAN, Constellation Place, Class A Office Complex, Century City CA

2004 Olson Company, Burbank Village Walk, Residential Development, Burbank CA

2003 560 Mission, Hines Development Class A Office Complex, San Francisco CA

2002 Trizac Hahn/Post Properties Paseo Colorado, Mixed Use Development, Pasadena, CA

2002 Wells Fargo Center, Denver CO

2001 Trizac Hahn, Hollywood and Highland Mixed Use Development, Hollywood CA

2001 Trizac Hahn, Renaissance Hollywood Hotel, Hollywood CA

2000 C Two Network, Private Office Complex Tokyo, Japan

2000 150 California Street, Equity Properties Trust Class A Office Complex, San Francisco, CA

1996 Catellus Development, Union Station Gateway, Los Angeles, CA

ART IN PUBLIC PLACES - CIVIC & PUBLIC PROJECTS (1998 - 2021)

Projected 2021 City of West Hollywood, Melrose Norwich Gathering Place, West Hollywood CA

2013 The City of Brea Veterans Memorial, Brea CA

2012 The City of Indio - Public Art and Historic Preservation, Indio CA

2008 The University of California Los Angeles Ronald Reagan Medical Center, Los Angeles CA

2008 Santa Monica College Foundation, The Edythe and Eli Broad Stage, Santa Monica CA

2006-2011 The Port of Los Angeles, Wilmington Waterfront Park, Wilmington CA

2003-2011 The Port of Los Angeles, Waterfront Enhancements, San Pedro CA

2004 The California Endowment Foundation Headquarters, Los Angeles CA

- 2003 Capitol East End Complex, Office Complex and Public Space, Sacramento CA
- 2000 Scripps Clinic & Research Foundation, Anderson Outpatient Center, La Jolla CA
- 1999 Metropolitan Water District Headquarters Union Station Transit Center, Los Angeles CA

ART IN PUBLIC PLACES - MASTER PLANNING (1996 - 2012)

- 2012 The Port of Los Angeles, The Los Angeles Waterfront Art in Public Spaces, San Pedro & Wilmington CA
- 2007 Bosa Development California Inc. Public Art Master Plan for 7 Bosa Real Estate Sites, San Diego CA
- 2006 The Port of Los Angeles, Wilmington Waterfront Development Public Art Master Plan, Wilmington CA
- 2004 The Port of Los Angeles Bridge to Breakwater, Public Art Master Plan, San Pedro CA
- 2004 The Port of San Diego & Centre City Development Corporation, North Embarcadero Visionary Public Art Master Plan, San Diego CA
- 1998 Fort Bonifacio Global City Development Corp. Bonifacio Art Foundation, Manilla Philippines
- 1996 Mass Transit Railway Corporation, Hong Kong

FINE ARTS SERVICES LLC FULL CLIENT LIST

AHMANSON COMMERCIAL DEVELOPMENT, Los Angeles, CA; Chicago, IL; Oakland, CA; Pasadena, CA
ALLIED BANK OF TEXAS, Houston, TX
BANK OF AMERICA CORPORATION, Los Angeles, Costa Mesa, CA
BANK OF BEVERLY HILLS, Beverly Hills, CA
BLUE CROSS OF SOUTHERN CALIFORNIA, Canoga Park, CA
BOSA DEVELOPMENT OF CALIFORNIA INC., San Diego, CA
CALIFORNIA ENDOWMENT FOUNDATION, Los Angeles, CA
CAPITOL BANK OF COMMERCE, Sacramento, CA
CATELLUS DEVELOPMENT COMPANY, Los Angeles, CA
CENTER CLUB, Costa Mesa, CA
CENTRE CITY DEVELOPMENT CORPORATION, San Diego, CA
CENTREX HOMES, Brea, CA
CITY OF BREA, CA
CITY OF BURBANK CA
CITY OF INDIO, CA
CITY OF WEST HOLLYWOOD, CA
REDEVELOPMENT AGENCY OF CITY OF KANSAS CITY, MO
C.J. SEGERSTROM & SONS, Costa Mesa, CA
COLDWELL BANKER, INC., Los Angeles, CA
COLUMBIA SAVINGS AND LOAN, Beverly Hill, CA
C-TWO NETWORK COMPANY LTD., Tokyo, Japan
CROCKER CENTER, San Francisco, CA
CUSHMAN INVESTMENT & DEVELOPMENT CORPORATION, Long Beach, CA
EASTDIL, INC., New York, NY
EQUITY OFFICE PROPERTIES TRUST, San Francisco, CA
E.F. HUTTON CORPORATION, Los Angeles, CA
FORD MOTOR LAND DEVELOPMENT COMPANY, Dearborn, MI
FT. BONIFACIO DEVELOPMENT CORPORATION, Manila, Philippines
FUKUOKA JISHO URBAN DESIGN/SUN LIFE/JERDE PARTNERSHIP INTERNATIONAL, LTD., Fukuoka, Japan
GENERAL GROWTH PROPERTIES, Dallas, TX, Chicago, Hoffman Estates, IL; Los Angeles, Sacramento, Westminster, CA
GPI COMPANIES, Los Angeles, CA
GREAT AMERICAN COMPANIES, San Antonio, TX
GREAT WESTERN SAVINGS, Beverly Hills, CA
GREENBERG & GLUSKER, Los Angeles, CA
HANG LUNG REAL ESTATE AGENCIES, INC., Hong Kong
HAHN COMPANY, Sacramento, CA
HARBOR BANK, Long Beach, CA
GERALD D. HINES REAL ESTATE INTERESTS, Los Angeles, CA; Minneapolis, MN; ; San Francisco, CA
HOME SAVINGS OF AMERICA, Irwindale, Los Angeles, CA
HOWARD HUGHES CORPORATION, Summerlin Centre, Las Vegas
I.B.M., Los Angeles, CA
INVESTMENT MORTGAGE INTERNATIONAL INC., San Francisco, CA
JMB/URBAN DEVELOPMENT COMPANY, Los Angeles, CA
JOHN PORTMAN & ASSOCIATES, San Francisco, CA; Atlanta, GA; Singapore
KOLL COMPANY, Irvine, CA
MANUFACTURERS LIFE INSURANCE COMPANY, Toronto, Canada; Los Angeles, CA
MARUFUJI AMERICA OF CALIFORNIA, Los Angeles, CA
MASS TRANSIT RAILWAY CORPORATION, Hong Kong
MERCANTILE NATIONAL BANK, Century City, CA
METROPOLITAN LIFE INSURANCE COMPANY, St. Louis, MO
MITSUI -FUDOSAN (USA) INC., Los Angeles, CA
MILBANK, TWEED, HADLEY & MCCLOY, Los Angeles, CA
MORRISON AND FOERSTER, Los Angeles, CA
MOTION PICTURE ASSOCIATION OF AMERICA, Encino, CA

MUNGER, TOLLES & OLSON, Los Angeles, San Francisco, CA
NAUTILUS/RADURBAN, Oakland, CA
NORTHERN TRUST, Los Angeles, CA
OLSON COMPANY, Burbank, CA
ORANGE COUNTY PERFORMING ARTS CENTER, Costa Mesa, CA
PACIFIC ATLAS DEVELOPMENT COMPANY, Los Angeles, CA
PACIFIC BELL CORPORATION, San Ramon, CA
PAINE WEBER, INC., New York, NY
PAUL, HASTINGS, JANOFSKY AND WALKER, Los Angeles, CA
PERINI LAND & DEVELOPMENT CORPORATION, San Francisco, CA
PONTIAC MARINA PVT. LTD., Singapore
PORT OF LOS ANGELES, San Pedro, Wilmington, CA
POST PROPERTIES, Pasadena, CA
PRUDENTIAL INSURANCE COMPANY OF AMERICA, Newark, NJ; Cincinnati, OH; New Orleans, LA; Woodland Hills, CA
PT. MULIACEMBERLING DIANPERSADA, Jakarta, Indonesia
RAD URBAN, Oakland, CA
RATKOVICH COMPANY, Los Angeles, CA
REININGA CORPORATION, Santa Barbara, CA
RIYADH INTERCONTINENTAL HOTEL AND CONFERENCE CENTER, Riyadh, Saudi Arabia
RONALD REGAN MEDICAL CENTER, UNIVERSITY OF CALIFORNIA, Los Angeles, CA
SALT RIVER PROJECT, Phoenix, AZ
SAN JOAQUIN COUNTY HUMAN SERVICES AGENCY, Stockton, CA
SANWA BANK, Los Angeles, CA
SANTA MONICA COLLEGE FOUNDATION, Santa Monica, CA
SECURITY PACIFIC NATIONAL BANK, U.S.A.
SCRIPPS CLINIC AND RESEARCH FOUNDATION, La Jolla, CA
THE TAUBMAN COMPANY, Troy, Ann Arbor, Dearborn, Detroit, MI; San Jose, Pleasanton, CA; Stamford, Hartford, CT; Fairfax, VA; Reno, NV; New York, NY
TRIZECHAHN DEVELOPMENT CORPORATION, Hollywood, CA
TWENTIETH CENTURY FOX REAL ESTATE DIVISION, Los Angeles, CA
STATE OF CALIFORNIA, DEPARTMENT OF GOVERNMENT SERVICES, Sacramento, CA
UBS REALTY INVESTORS LLC, Dallas, TX
UNION BANK, Los Angeles, CA
UNITED BANK OF DENVER, Denver, CO
UNION STATION PARTNERS, Metropolitan Water District, Los Angeles, CA
URA GREAT EAGLE DEVELOPMENT & PROJECT MANAGEMENT LTD., Mongkok, Hong Kong
WELLS FARGO CENTER, Denver, CO
WESTFILED HORTON PLAZA, San Diego, CA



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KAREN EICHLER

eichlerk@gmail.com

PROFESSIONAL: Established art curator and producer, skilled in art acquisition, direction and project management.

SKILLS: Excellent communication skills, presence and professional manner; intuitive and resourceful problem solver; excellent eye for detail, editing, visual consistence and communication; wide network of established and emerging artists, and experienced fabrication and installation experts.

WORK HISTORY:

Sole Proprietor, 01/2001 to current

Karen Eichler Fine Art – Piedmont, CA

As sole proprietor of an independent art consulting firm, I have enjoyed a range of work with creatives while consistently applying organizational excellence, diplomacy and exceptional communication skills. My consulting business has given me the freedom to research current and emerging art and design trends and technologies.

Projects include:

* Consultant to real estate developers implementing public art projects necessary to fulfill municipal code requirements in cities in the San Francisco Bay Area. (Client list available upon request)

* Producer: Develop a twenty-four month brand strategy for a private country club that included the installation of historic photographs and wall text, artifacts, furnishings and other visual story-telling elements utilizing dozens of vendors and multiple installation deliverables.

* Independent art consultant to interior designers and architects sourcing fine art and photography for emerging art collectors through galleries, fine art publishers, national and international art fairs.

* Consultant to visual artists on sales strategies within and beyond traditional gallery setting.

Manager, Acquisitions and Legal Department, 08/1992 to 03/1996

Corbis – 710 Second Avenue, #200, Seattle, Washington

As manager, and then consultant, to the acquisitions department of Corbis Productions, my role was to support and lead team relationships being forged with international museums, photography collections, and independent photography archives. My consulting position included creating a partnership with General Electric that resulted in access to their entire archive of products and historic imagery. At the time, copyright and permissions were a challenging issue and diplomatic and patient cultivation of relationships was paramount.

EDUCATION:

Bachelor of Arts: Art History 1987

University of Washington - Seattle, Washington



Company Biography

Artsource Consulting is a multidisciplinary art advisory company founded in 1994, with offices in San Francisco. Our clientele includes private and corporate collectors and public institutions worldwide.

Public Art and Institutions — We work with city, state, and federal agencies, from the U.S. Department of State to local arts commissions, that depend upon our expertise in navigating complex bureaucracies and intricate logistics in a timely manner and within budget.

Corporate Collections — When developing a collection of art, we keep in mind our client's core business and corporate image, as well as the architectural design, facilities' use, goals, budget, and location, wherever in the world that might be. From small businesses to Fortune 500 multinational corporations, each client relies on us for a seamless and successful experience.

Private Collections — We work with our private clients' specific goals and interests to create unique collections, providing them a curated relationship to the art world. Our private clients rely on us to manage all services related to integrating art into their homes. A long-term relationship with our clients based on trust is the hallmark of our success.

Exhibition Programs — We tailor every exhibition program and historical display to our client's individual goals and to the specific site. We also curate unique exhibitions that link businesses and cultural organizations through mutually beneficial outreach programs.

Working as a team, we bring to bear extensive knowledge in a variety of art media. Because we are not a gallery, we also bring our clients unbiased advice and unlimited access to galleries, dealers, and artists worldwide. In addition, organizational expertise in large and small project management and an in-depth network of art-related service providers make us an essential resource to our clients.

Kerri C. Hurtado
Principal
kc@artsourceinc.com



Prior to joining Artsource Consulting in 1997, Ms. Hurtado worked at the San Francisco Museum of Modern Art in the Development department and Southern Exposure, a nonprofit artists' organization. Ms. Hurtado is a member of the San Francisco council of Artadia and the Berkeley Art Center's Program Committee. She has participated on the San Francisco Arts Education Project Advisory Committee and served as President of the Board of Directors for the San Francisco Cinematheque. She has a B.A. in Art Administration from San Francisco State University where she focused on non-profit art organizations.

At Artsource Consulting, Ms. Hurtado brings expertise in public art, curatorial and organizational management, planning and large volume project management. She brings significant knowledge of percent for art ordinances for public art and participates in the NorCal division of the Public Art Administrators Network (PAAN). Following are the current and most relevant projects for which Ms. Hurtado is the lead.

Most recently Ms. Hurtado is leading Behring Companies through their public art requirement for the City of Oakland. Currently in the research and discovery phase, she will continue to guide them through all aspects of artist selection and implementation. In addition, she is leading Lennar Multifamily Communities (LMC)'s Sherwin Williams development project in Emeryville, CA. This project includes multiple art sites, one of them being in a city-owned park. Ms. Hurtado is guiding LMC through the City of Emeryville's public art requirements as well as organizing and facilitating communications with the community liaison. Estimated project completion is 2022. She continues to manage and implement in-progress public art projects in Oakland for Carmel Partners' residential tower at 1314 Franklin Street in Oakland to be installed in 2020, and recently completed LMC's 17th & Broadway project in Oakland.

Ms. Hurtado is currently working with Ms. Knowlton and The Swig Company on their public art requirement for a commercial development at 633 Folsom Street, San Francisco. Working closely with the client, architect and city planner to identify the appropriate public art site. She has conducted a thorough search of artists who create site-specific exterior art to present to the team. After a shortlist of artists was selected she worked with them to develop conceptual design proposals for submittal to the client. The final artist has been selected and she continues to manage the art fabrication process as well as prepare city submittals.

Ms. Hurtado has guided both Mill Creek Residential Trust and Laconia LLC in each company's public art ordinance requirement in Walnut Creek. She led the clients through the conceptual development and the artist selection process. She managed and wrote the artist RFP process, working with the art advisory council and the Walnut Creek Arts Commission. She worked closely with each artist in developing their proposals and establishing timelines and deliverables. Working closely with city staff, she continually reported to the Walnut Creek Arts Commission on the progress of each project.

Jody Brunk Knowlton
Principal
jbk@artsourceinc.com



Before co-founding Artsource Consulting in 1994, Ms. Knowlton worked with Roselyne C. Swig Artsource, where she managed multiple corporate and private fine art collections, and developed ArtReach, a rotating exhibition program that partnered nonprofit arts institutions with businesses. Ms. Knowlton is a member of the Berkeley Art Museum’s Curators Circle Council. She has a B.A. in Visual Arts from the University of Oregon.

At Artsource Consulting, Ms. Knowlton has created and implemented art programs of every scale. She maintains long-term relationships with clients and conducts her work with integrity and expertise. She brings a background in visual design to each of the companies she works with ensuring that selected artists are ideally suited in size, scale, and placement. She brings significant knowledge of percent for art ordinances for public art and participates in the NorCal division of the Public Art Administrators Network (PAAN).

Ms. Knowlton is the lead working with Gensler and The Swig Company on their public art requirement for a commercial development at 633 Folsom Street, San Francisco. Working closely with the client, architect and city planner to identify the appropriate public art site. She has conducted a thorough search of artists who create site-specific exterior art to present to the team. After a shortlist of artists was selected she worked with them to develop conceptual design proposals for submittal to the client. The final artist has been selected and she continues to manage the art fabrication process as well as present to the Planning Department.

As the art consultant for Chevron Corporation since 1995, Ms. Knowlton has guided Chevron through the development of corporate standards and two headquarters relocations. She managed a broad range of stakeholders in the process of defining collection criteria that mirrors the brand “Human Energy”. For the new headquarters, Ms. Knowlton worked with the project architect to identify unique opportunities for artworks to be permanently integrated throughout the space. She guided the process of selecting artists for large-scale commissions as well as wrote and oversaw commission contracts. Currently Ms. Knowlton is working with Chevron to develop a campus master plan for artwork integration.

Ms. Knowlton has built collections for US Embassies world-wide, managing the broad range of complex circumstances around diplomacy, international relations and logistics. She has completed projects in Tunisia, Ghana, Georgia, and The United Arab Emirates to name a few. She approaches each of these collections as a unique project reflecting the cultures, values and communities of each region.

Tessa Wilcox
Principal
tw@artsourceinc.com



Prior to co-founding Artsource Consulting in 1994, Ms. Wilcox founded the critically acclaimed Mincher/Wilcox Gallery in 1987. She was Director of the Indian and South East Asian Art Department at Butterfield and Butterfield Auctioneers in San Francisco, and worked at the University Art Museum, Berkeley and the San Francisco Museum of Modern Art. Ms. Wilcox received a B.A. in Art History from the University of California at Berkeley.

At Artsource Consulting, Ms. Wilcox has created and implemented art programs of every scale. She maintains long-term relationships with clients and conducts her work with integrity and expertise.

Ms. Wilcox is currently working with the City of Emeryville on the development, management and implementation of a major public art project for the Emeryville Marina. Project scope includes application review, sorting, and presentation facilitation of all artwork project meetings, drafting and monitoring of artist contracts, monitoring and oversight of fabrication and installation, budget monitoring, and project documentation and maintenance guidelines. Previously for the City of Emeryville, Ms. Wilcox led the public art component for the Emeryville Center for Community Life. This project included managing three different artists as well as working with project stakeholders and members of the community.

Currently Ms. Wilcox is guiding the vision and implementation for the Holualoa Sculpture Preserve, a 14-acre outdoor international sculpture experience on the Big Island of Hawaii, adjacent to the historic Holualoa Inn. Ms. Wilcox is working with the client and community representatives to develop a concept and mission; the landscape architect on land preparation; and artists on artwork proposals, implementation, fabrication, shipping and installation. This project is ongoing.

Most recently, Ms. Wilcox is leading the development and implementation of an art program for Marin General Hospital. This project will include numerous interior and exterior site-specific art commissions as well as framed wall works. The new hospital facilities will include multiple buildings that will exceed the latest state-mandated standards. Ms. Wilcox will be leading all aspects of the program from conceptual approach, artist research and presentation, installation, education and final documentation. This project is expected to be completed in 2021.

Managing complex and large-scale projects for the US State Department, Ms. Wilcox has been responsible for curating and managing Embassy collections in Bulgaria, Uganda, Singapore, South Africa and many other international locations. With expertise in both the artist commission process and architectural and construction workflows, Ms. Wilcox brings valuable skills and expertise to the State Department.



RESUME – Lance Fung, curator

LANCE M. FUNG

13519 Skyline Blvd, Woodside, CA 94062 | C.212.505.3369 | P.650.477.1413
LANCE@FUNGCOLLABORATIVES.COM | WWW.FUNGCOLLABORATIVES.ORG

PROFESSIONAL PROFILE

- ï 30 years experience of administrative and artistic management in the field of fine art and special functions of an arts organization
- ï Expertise in leading collaborative teams of artists and conferring with city agencies, community groups, and cultural organizations to produce quality art exhibitions
- ï Ability to judge artistic merit and educate stakeholders, including those unfamiliar with the arts

OBJECTIVE

To obtain the position of curator or director for specific arts initiatives so as to utilize my managerial skills and vast knowledge of the arts to conceive and realize unique art exhibitions

WORK EXPERIENCE

Founder & President | Fung Collaboratives, Inc | New York, NY | 1999 – Present

Not-for-profit arts organization that brings art and culture to the streets via exhibitions, lectures, documentaries, performances, concerts, and public interaction

- ï Manages a broad range of budgets from small neighborhood initiatives to multi-million dollar global

- exhibitions
- ï Partners with local and international government agencies, as well as large corporations to fund and support cultural art programs and exhibitions
- ï Works with PR and media such as BBC, New York Times, and SF Bay Examiner ï Hires and manages employees and volunteers
- ï Collaborates with arts professionals such as emerging and established artists, museums, curators, galleries, art publications, art schools, patrons, general public, and public schools ï Educates and lectures at various universities, museums, and public spaces

Founder & President | Lance Fung Gallery | New York, NY | 1996 – 2004

A commercial gallery specializing in the representation and promotion of gallery artists

- ï Held monthly gallery exhibitions open to the public, and curated and exhibited at leading international art fairs
- ï Initiated, planned, and implemented major fundraising programs for museum exhibitions, catalogues, and non-profit organizations: Museum of Modern Art, New York,

Whitney Museum of American Art, Amfar, New York Public Library, SoHo Partnership for the *Homeless*, *Evelyn H. Lauder & Iris Cantor Center for Breast Imaging & Diagnosing at Memorial Sloan Kettering*, Northern California chapter of *Self Help for the Elderly*

- ï Represented private collections in the disposition of collections through private sale and auction to international collectors and institutions
- ï Advised corporations in the development, purchase and administration of collections ï Advised museum and foundation curators in exhibition and acquisition needs
- ï Introduced emerging artists and further established artists' careers
- ï Sponsored poetry readings, lectures, performances, concerts and art happenings ï Researched and wrote text for museum catalogues
- ï Counseled individuals in the purchase, framing, conservation, and art authentication ï Prepared insurance appraisals for collectors and estates
- ï Lectured at various universities, and educated the media and general public

Director | Holly Solomon Gallery | New York, NY | 1990 – 1996

The Holly Solomon Gallery was one of the world's leading Contemporary Art Galleries that helped pioneer NYC as an art capital. It's SoHo location and legendary founder made it a meeting point for exhibitions, happenings, and events.

- ï Oversaw all aspects of gallery functions and hiring and supervision of ten employee personnel ï Curated all exhibitions and representation of gallery artists
- ï Coordinated all marketing, advertising and PR aspects of the gallery
- ï Represented gallery in all international functions ranging from art fairs, museum openings, auctions, etc
- ï Implemented, curated, and oversaw emerging artist project space
- ï Sold American and European paintings, drawings, photographs, installations, and sculptures

- ï Performed research and documentation and wrote all catalogue text, press releases, artists' biographies, bibliographies, and archives
- ï Organized exhibition shipping, customs regulations, and insurance for American and European art exhibitions

ï Prepared and handled all banking and financial data Assistant |

Marian Goodman Gallery | New York, NY | 1988 – 1990

The Marian Goodman Gallery has played an important role in introducing European artists to American audiences and helping to establish a vital dialogue among artists and institutions working internationally.

- ï Assisted gallery owner and director
- ï Maintained all artist press and visual files
- ï Maintained archives and library
- ï Hired and supervised interns
- ï Oversaw gallery photographer and coordinated advertising and artist press packages
- ï Assisted gallery artists
- ï Acted as liaison between registrar and art handler

EDUCATIONAL QUALIFICATIONS

M.F.A., School of Visual Arts, New York, NY, May 1990 B.A., University of California, Davis, CA, May 1987

REFERENCES

Fung Collaboratives, Inc

13519 Skyline Blvd. Woodside, CA 94062

www.fungcollaboratives.org

Elsa Cameron
57 Ridge Road
Fairfax, California 94930

Tel: 415-864-7265
Mobile: 415-601-7016
Email: elsa@community-arts.org

EDUCATION

B.A., M.A. California State University at San Francisco

EXPERIENCE

- 1976 to current: President, Community Arts International, a non-profit arts organization specializing in public art programs bringing art and artists to a broad community, managing public collections, developing exhibitions and public art commissions.
- 2018 to present: Art advisor, San Bernardino County December 2nd Memorial project. Advising on the commissioning of a public artwork for the civic campus to commemorate the terrorist attack in 2015.
- 2014 to 2017: Art advisor and consultant to Stanford Health Care selecting architecturally integrated art for the new hospital and advising the SHC Art Commission in building and managing a collection.
- 2010 to 2012: Art Consultant Curator and Project Manager for State Tower and Nansom Tower, Seoul, Korea. Selecting and commissioning artists to execute LED art for the building façade, working with the client to curate and acquire an art collection for the new facility, preparing the works for installation. Arranging the opening receptions and community participation. Supervised a team of 3 art professionals, 2 artists and 2 technicians.
- 2006 to 2010: Art Consultant Curator and Public Arts Manager directing all aspects of nine architecturally integrated art works from selection, commissioning through fabrication and installation Marina Bay Sands Integrated Resort; Singapore consisting of three hotels, a shopping center, theatre, ice skating rink, casino and museum. Supervised the 5 artists, a team of 6 interns and worked with a team of 5 architects, construction managers and engineers.
- 2007 to 2009: Art Consultant to New Almaty Financial Center, Kazakhstan, Selecting and acquiring public art for a new city.
- 1999-2005: Art manager of the collection and consulting curator, developing The Malton Aviation Museum; Oversaw the selection, commissioning, fabrication and installation of eight major architecturally integrated art commissions and started a new museum, acquired and managed a collection of 800 objects. Supervised a staff of 3 and several interns. Greater Toronto Airports Authority, Toronto, Canada
- 2000 -2002 Manager for the artifact removal and cataloguing of historic ephemera from the historic Pan American Terminal ; Treasure Island California
- 1989-1990 Advising Curator to San Francisco City Hall regarding historic artifacts after the San Francisco earthquake. Evaluation, conservation and exhibition.

- 1982-1999: Founding Director and Chief Curator, San Francisco International Airport Museum. Supervised a staff of 20 museum professionals. Prepared the museum for AAM accreditation.
- 1976-1982: Curator in Charge, Fine Arts Museums of San Francisco, Museum at Embarcadero Center and Director of the Fine Arts Museum Arts School and Mobile Outreach Program. Supervised a staff of 10 museum professionals and 30 artist teachers.
- 1981-1983: Professor of Museum Studies, University Art Museum, Berkeley, California
- 1996-1998 Museum Studies Professor, University of Southern California, Los Angeles, California

PROJECTS

- 1999-2005: Developed the public art collection, The Malton Museum and cultural educational programs for the GTAA/Toronto Pearson International Airport, Toronto, Canada.
- 2005 -2006: Art consultant to Design Avenue: Shanghai for Chen Du City Project with O.C.T. People's Republic of China.
- 2006 –2010: Art Consultant and manager architecturally integrated public art including working with the artists, overseeing fabrication and installation, conservation and long term maintenance, community education and docent training, Marina Bay Sands; Singapore
- 2010-2011 Art Consultant and arts manager for acquiring a collection of contemporary art for State Towers ;Seoul Korea
- 2012: Collection Management and Exhibition advisor to B Serrano Foundation, Centro Cultural Tijuana.
- 2004-2006: Art consultant and collection management to San Diego International Airport for Public Programs, conservation, relocation and identifying sites for public art.
- 2002-2004: Art Manager and Curator, Xian Warrior Figures and Yellow River artifacts cultural exchange exhibition for the People's Republic of China.
- 2003 –2009: Public Art Consultant Hawaii State Council for Art and Culture
- 2000 Art Consultant Urban Arts Council for Airport Museum Exhibitions, Hong Kong
- 1999 Art Consultant to Art Exhibits China, Beijing, China
- 1999 - 2001 Australia Crafts Council Airport Exhibition Projects

AWARDS

- National Endowment for the Arts Grants (2) to Museum Professionals
- National Endowment for the Arts Research Grant
- LIFF Foundation Exhibition Grants
- San Francisco Art Commission Award for Excellence
- San Francisco Business and the Arts Award for Excellence

- San Francisco Foundation City Exhibition Grant
- The Buck Foundation Educational Research Grant
- Ford Foundation Grant for Special Museum Projects
- Distinguished Alumni Award; California State University @ San Francisco
- Rockefeller Fellowship Manager for Museum Education (five year project)
- Who's Who in American Art 1976 - present

REFERENCES

- Mary Livingston Beebe, Director Stuart Foundation for Public Arts, University of California, San Diego. Phone number: 858-534-2111
- Craig Hartman, Partner and Chief of Design, Skidmore, Owings & Merrill, San Francisco, One Front Street, San Francisco, California, 94114.
- Marilyn Jordan Taylor, Partner Emeritus, Skidmore, Owings & Merrill, New York, 14 Wall Street, New York and Dean of Design

Additional References available upon request.

Professional Memberships: American Association of Professional Art Advisors; American Association of Museums; ICOM Curatorial Committee.

REGINA ALMAGUER FINE ARTS QUALIFICATIONS AND PROJECT DESCRIPTIONS

Regina Almaguer has over twenty years experience in art administration, with an emphasis on public art planning, programming and project management. She is a former director of public art programs for the cities of San Francisco and Oakland and has developed and managed public art programs for the cities of Richmond and Walnut Creek, California.

Almaguer established her consulting firm in 1999 and works with both government agencies and private clients to administer art projects in venues ranging from public libraries to luxury hotels. She offers comprehensive arts policy, master planning, and project management services.

Areas of expertise include:

- Collaborating with artists, architects, designers and government agencies to successfully integrate art and design elements into public or private facilities.
- Public Art master planning and policy development.
- Managing calls for artists through local, regional or national competitive processes.
- Writing and monitoring professional services contracts for artists, independent contractors and service providers.
- Supervising the design, fabrication and installation of commissioned artwork.
- Developing and implementing community outreach programs.
- Developing maintenance plans for commissioned artwork.

Regina Almaguer holds an M.A. in Art History from the University of California at Davis and a B.A. in Anthropology from San Francisco State University. She also received a Certificate of Specialization in Museum Science and the Theory of Art Restoration from the L'Universita dell'Arte, Florence, Italy.

SELECTED PROJECTS

City of Richmond. 2014-2019

Art Consultant and Project Manager for “Changing Tide,” an outdoor art installation/environment at Point Sheridan, located along the Port of Richmond waterfront. Seven 20’ tall “eelgrass” sculptures evoke the tidal marshlands that once inhabited the Richmond Shoreline. The bronze and silver eelgrass sculptures sway gently in the wind and their bending forms cast playful shadows on the ground. By day the sculptures capture solar energy along their central stalks (a technological photosynthesis using thin-film panels) and by night the light shafts glow in ever changing colors. After sunset at a low tide, the light tubes slowly change between reds, oranges and yellows, while at high tide they glow blue, green and purple.

An outdoor urban plaza was created around the sculptures with the inclusion of three custom-made shell-shaped benches, a textured ground plane of colored concrete that elicits natural mudflats, and drought-tolerant native plants and succulents.

San Francisco Bay Area Rapid Transit District

Percent for Art Policy Consultant 2014-2015

Consultant and co-author of BART’s first set of art policies and program guidelines intended to provide a foundation for the effective planning and management of the Art in BART program. The art policy will unify BART’s art program activities, integrate art into larger initiatives, and explore the potential for expansion of the program through innovative partnerships with artists, funders and community organizations.

Warm Springs Extension, 2010-2013

Design-Build Contractor: Warm Springs Constructors

Architects: Robin Chiang and Company, Preliminary Concept; HNTB Design-Build Architects

Art consultant for the Warm Springs BART Station in Fremont, Ca. Responsible for the development of art program policies and procedures and artist outreach and selection processes for a \$1.2 million art-in-transit program. The commissioned artwork includes over 6,500 feet of custom art glass in the station's rotunda and curtain walls.

Oakland Airport Connector Stations, 2010-2013

Design Build Contractor: Flatiron/Parsons, a Joint Venture

Art Consultant for two BART Airport Connector stations in Oakland, Ca. Responsible for the development project policies and procedures, artist outreach and selection processes, design proposal review, and installation coordination. Both stations were enhanced with site-specific art glass created specifically for each station.

BART Promotional Poster Program, 2007-2017

Assisted BART's Marketing and Research Department with the planning and implementation of an art-in-transit *Promotional Poster Program* designed to provide riders with the opportunity to enjoy original illustrations while traveling through the BART system. Researched artists, conducted artist interviews, and selected final images for the posters which were displayed on station walls in a select number of locations throughout the BART district.

Art and Design Program Administrator, 1999-2002

Client: BART and Bay Area Transit Consultants

Planned, developed and administered a \$1.5 million art-in-transit program for the West Bay Extensions Program. Oversaw all aspects of the art program, including community outreach, artist recruitment, conceptual design and design development, and fabrication and installation of artwork for the South San Francisco, San Bruno, and Millbrae BART stations.

City of Napa, 2015-2016

Bottomley Design & Planning and vanderToolen Associates.

Art Consultant for the Dwight Murray Plaza in downtown Napa. Managed artist design competition and selection process for the conceptualization of artwork that will activate the Plaza and serve as a visual landmark for this newly designed civic space.

City of Emeryville

Powell Street/Shellmound Bridge, 2013-2014

Consultant for the artist selection process for the Powell Street/Shellmound Bridge, a 555-foot concrete span that intersects and separates two major public retail areas in Emeryville.

Annual Purchase Award Program 2006-2019

Assist staff and the Public Art Committee in purchasing an artwork from the annual Emeryville Celebration of the Arts Exhibition. Responsible for developing the review and selection criteria, establishing and facilitating selection panels, and coordinating the installation of purchased artwork.

Bus Shelter Temporary Art Program, Bi-Annually since 2009

Consultant and project manager assisting City staff and the Public Art Committee in the implementation of a public art program which places 2-D work by six local artists in four bus shelters throughout the City. Tasks include drafting the Request for Proposals, facilitating the selection panel, preparing reports for the Public Art Committee and City Council, and working with staff to facilitate the posters' production and installation.

Doyle-Hollis Park, 2007-2008

Art Consultant and Project Manager for a public art project at Doyle-Hollis Park. The public art component includes an artist-designed carved granite fountain and unique sculptural seating for this popular neighborhood park.

Doyle-Hollis Greenway, 2005-2006

Art Consultant and Project Manager for a public art project commissioned for the Doyle Street Greenway, a capital improvement project that features widened sidewalks, bike paths, traffic calming devices, a community garden and a tot lot. The artwork includes a series of nine functional seating sculptures that are integrated into the landscape along the Greenway. Rendered in a palette of natural hues, the collection of stone-like sculptures features etched imagery of flora and fauna photographed by the artists on the site along the Greenway.

City and County of San Francisco, 2002-2012

Consultant to the San Francisco Arts Commission, managing a diverse selection of permanent and temporary public art projects. Project sites include the San Francisco Public Utilities Building, McLaren Park, the Joseph P. Lee Recreation Center, the Bayview Branch Library, Moscone Recreation Center, the Randall Museum, and the Municipal Railway Maintenance Facility at Islais Creek.

City of Sacramento, 2007-2008

Architects: Corgan and Associates.

Art Consultant for the Sacramento Metropolitan Airport Terminal B Modernization Program, which included an \$8 million allocation for public art. Tasks included creating an *Airport Art Program Master Plan* to provide a strategic plan for the acquisition, exhibition and maintenance of artwork, and for the planning and implementation of artist recruitment, selection, and project management processes.

Carpenter and Company, 2005-2006

Architects: Skidmore Owings and Merrill

Art Consultant and Project Manager for \$1.5 million art project at the St. Regis Hotel and Museum Tower in downtown San Francisco, a mixed-use development that includes the St. Regis Hotel, luxury condominiums and the African American Museum of the Diaspora.

City of Walnut Creek, 2001-2003

Provided consulting services for the development and management of a Public Art Program created by City ordinance in September 2000. Established administrative systems for percent for art requirements in private and public development, developed program policies and procedures, assisted private developers in project management, and administered municipal public art projects. Planned and implemented the Veterans Memorial Plaza, a \$1.5 million plaza and memorial that honors Veterans of the United States Armed Forces.

Wrote the City's first set of Public Art Policies and Procedures in 1997 and was hired as a consultant to revise and update them in 2009.

PROFESSIONAL ACTIVITIES (*selected*)

- Member, Americans for the Arts, 2005-present
- Member, Northern California Association of Public Art Consultants, 2006-present
- Guest Speaker, Sacramento Arts Commission, *Experience Matters: From the Studio to Public Space*, 2015
- Panelist: City of Berkeley, North Berkeley Senior Center and San Pablo Park projects

- Panelist, San Francisco Arts Commission, Alameda Watershed, Southeast Community Facility and San Francisco General Hospital,
- Volunteer, City of Orinda Art in Public Places Program, 2007-2013
- Panelist, Santa Clara Valley Bus Rapid Transit Public Art Program, 2013
- Panelist, Design Competition for Caldecott Tunnel 4th Bore, 2012
- Macdonald Avenue Revitalization Task Force, City of Richmond, 2003
- Member, Bedford Gallery Advisory Council, Walnut Creek, CA 1999-2001

ROWAN COUGHLIN

2652 Harrison Street, Unit 302, San Francisco, CA 94110 – (425) 344-2729 – rowan@rowancoughlin.com

WWW.ROWANCOUGHLIN.COM

SUMMARY:

Art Advisor specializing in building public, private and corporate collections.

SKILLS:

Art Curation

Customer Service

Project Management

Business Development

Art Creation & Collaboration

Art Installation

EMPLOYMENT:

Rowan Coughlin Art Advisory - San Francisco, CA - Art Advisor - April 2019 - Present

- Guide clients through art acquisition and collection development
- Conceptualize and produce custom curatorial projects with private and public collections
- Provide end to end project and budget management for custom artwork conception, fabrication and installation in public and private spaces

Kevin Barry Fine Art - San Francisco, CA - Associate Art Consultant - June 2018 - April 2019

- Curated, assessed and managed art needs for hospitality groups, corporations, and residential clients
- Managed project timelines including artwork fabrication, client approvals, and POs and SOs
- Managed artwork fabrication and installation
- Found leads, connected with prospects, bid on work and closed sales of artwork
- Maintained a roster of trusted artists, makers and fabricators

Art Writer & Consultant - Freelance – April 2016 – June 2018

- Wrote & edited content featuring up-and-coming artists, exhibit openings, and interviews for art publications such as Beautiful Bizarre & d/Railed
- Produced press releases for upcoming gallery shows and exhibits worldwide
- Worked with private and corporate clients to create and source unique pieces. Examples include facilitating large scale painting reproductions and collaborating on live edge wood sculptures

Gauntlet Gallery & Collection, San Francisco, CA – July 2013 – June 2016

Gallery Director & Art Consultant - May 2014 - June 2016

- Negotiated, sold and handled installation of original artworks
- Executed 40+ gallery shows, traveling art fairs, monthly First Thursday's and private events
- Maintained artist relations, contracts and payments for 80+ artists
- Assessed corporate and individual buyer's needs to advise on art procurement or commissioned works
- Supervised production and fulfillment of limited-edition prints, shipping, and customer relations
- Scheduled and managed a staff of 6 part-time employees and interns
- Drove business overseeing Corporate Installation program, signing and managing corporate accounts
- Acted as the gallery registrar to maintain the rotating collection
- Updated and expanded social media marketing via Facebook, Twitter, Snapchat, Instagram and Pinterest

Gallery Assistant & Art Consultant - July 2013 – May 2014

- Worked gallery by opening and closing, taking print orders and selling original artworks
- Handled installation, packing and transportation of art pieces
- Researched artists and made recommendations to gallery owner for future representation
- Compiled market data for use in installation of print collection via the corporate installation program

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Sun & Water Investments, LLC, *Lake Havasu & Phoenix, AZ – PR Assistant – January 2012 – April 2013*

- Handled print, promotional and social media marketing

Northwest Museum of Arts and Culture, *Spokane, WA Curatorial Assistant - June 2010 – May 2011*

- Contacted, interviewed and procured artifacts from donors
- Planned and organized public and private exhibit openings and museum events
- Managed public relations, press releases and research of 5 ongoing and future gallery exhibitions
- Constructed and implemented Q&A pamphlet on how to better utilize technology in the museum

Basque Museum, *Boise, ID Intern – Summer 2009*

Talbot Rice Gallery, *Edinburgh, Scotland Gallery Intern – Fall 2008*

OTHER EXPERIENCE:

Bombay Sapphire Artisan Series, *San Francisco, CA & Miami, FL Judge - 2015*

EDUCATION:

University of Idaho & University of Edinburgh – *(studied abroad in Scotland, Fall of 2008)*

B.A .Foreign Languages/ Classical Studies, minor in History: May 2010

- **DeCoursey Award** – *outstanding graduating senior in Classical Studies*

References upon request

SHELLY WILLIS LLC

2352 Marshall Way, Sacramento, California, 95818

916.996.0793

shellyw857@gmail.com

PROFESSIONAL EXPERIENCE

March 2017 - Present

Independent Public Art Curator and Project Management Consultant

Current and past clients include the City of Sparks, Nevada; Rail Arts District, Napa; Sacramento County; City of San Leandro; the City of Elk Grove; Janet Zweig (Artist); Stonebridge Properties; Riverview Investments; California Arts Council; and the Sacramento Municipal Utility District.

July 2012 - March 2017

Director-Sacramento Metropolitan Arts Commission

Managed a \$1.4 million dollar annual budget, a public art program with a \$9.5 million dollar budget, and an annual grant budget of over \$1 million dollars. Supervised five full-time staff. Supported an 11-member commission appointed by the Sacramento City Council and County Board of Supervisors. The agency makes grants annually to artists and arts organizations; produces education programs in the community, schools and social institutions; provides resources to artists and arts organizations; and manages a 2% for public art program, one of the oldest and largest programs in the country. In her tenure, Willis created a temporary public art program resulting in commissions to more than 65 artists and the production of 5 major temporary public art projects including "Broadway Augmented" - 10 artists commissioned to create virtual reality artworks on Broadway between 24th and 5th Streets; and "Words on Walls," a collaboration between poets and designers to create large-scale poems on del Paso blvd. Executive Director for the Arts Commission's non-profit arm - Friends of the Arts Commission - working with a 9-member Board to support arts education in four Sacramento school districts.

November 2007 - July 2012

Director-Art in Public Places Program, Sacramento Metropolitan Arts Commission

Directed the City and County of Sacramento 2% for public art program including: policy and procedure; budget and accounting; education programs; management of a \$30 million dollar public art collection; and the selection, design, fabrication and installation of permanent and temporary public artworks including the Sacramento International Airport public art program (the largest public art project in the County of Sacramento's history) and the Golden One Center (the largest public art program in the City of Sacramento's history). The project features an artwork by Jeff Koons).

June, 2005 - November 2007

Art Director - Sonoma Community Center

The Center is a member-supported, not-for-profit organization that resides in an old school house built in 1916. Worked closely with the Director on all fundraising and development including the production of three major events annually. Managed 12- 20 faculty and two full-time staff. Developed the Center's art education programming including a ceramic, printmaking, and painting studio. Developed and managed summer camps and class schedules. Worked with the Director on major redevelopment projects: ADA accessible restrooms, a new elevator, dance studio, black box theater, and installation of lighting and sound equipment in the buildings main theatre.

October 1999 - June, 2005

Director - Public Art on Campus Program, University of Minnesota, Weisman Art Museum

Managed the selection, design development, installation, and maintenance of temporary and permanent public artwork (with budgets up to \$395,000) on campuses within the University of Minnesota system. Developed and implemented public art education programs, developed, wrote, and implemented public art policy, coordinated the maintenance and conservation of the permanent public art collection. Developed and proposed a curriculum for a public art minor.

July 1989 - October 1999

Visual Art Director, City of Fairfield

Managed visual art programming for the City of Fairfield. Curated eight exhibitions annually, managed the City public art program including the production of major works of temporary public art and a public art collection of 300 artworks. Served as Art Director for the City of Fairfield's annual art festival. Wrote and implemented City of Fairfield's public art policy.

June 1986 - July 1989

Program Assistant, California Arts Council

Developed and refined program guidelines and application forms, analyzed and evaluated proposals. Developed, managed and streamlined application intake processes. Planned and coordinated annual regional contractor conferences. Provided technical assistance to artists. Developed national survey to determine funds available to individual artists. Developed peer panel review processes. Selected, restored and installed temporary exhibits in State of California buildings. Coordinated the first phase of the Los Angeles State office building art competition.

March 1986- April 1989

Director - Institute for Design and Experimental Art

Worked with a 17-member Board of Directors, directed fundraising and development, developed long- and short-term goals and all programming including exhibitions, education programs, and special events. Negotiated a 10-year lease with a local developer, the City of Sacramento and the Oak Park Project Area Committee for the Institute's new space, an 8,000 square-foot fire station that was transformed into eight artist studio spaces and an exhibition space. Managed the facility.

T E A C H I N G A N D R E S E A R C H

- Fall 2004 - University of Minnesota, Urban Studies Department, undergraduate colloquium, *Public Art in the Urban Landscape*
- Spring 2004 - University of Minnesota, Landscape Architecture Department, graduate seminar, *Issues and Ideas in Contemporary Public Art*
- Spring 2003 - University of Minnesota, Urban Studies Department, undergraduate colloquium, *Public Art in the Urban Landscape*
- 1998-1999 - Solano Community College, Art Department, *Gallery Management*: Directed the campus galleries, including the production of three exhibitions each semester. Instruction included installation design, marketing, lighting design, budget management and other issues related to the management of nonprofit galleries, alternative spaces, museums and commercial galleries.
- Spring 1993 - fall 1997 - Napa Valley College, Art Department, *Gallery Management*

S E L E C T E D P U B L I C A T I O N S

- Case Study: "The Museum of the School of Social Work," for Public Art and the Land Grant Institution, published by the Kellogg Foundation
- "Public Art on Campus", This is Public Art by the Book, published by Americans for the Arts
- Case Study: "Suburban Public Artworks" for FORECAST Public Artworks, published by the McKnight Foundation
- Coeditor with Cameron Cartiere: "The Practice of Public Art", a collection of essays about the practice of public art, published by Routledge, 2009
- Editor: "The History of the Enigma", a collection of essays about the work of artist Eduardo Kac, to be published by University of Minnesota Press

S E L E C T E D P U B L I C P R E S E N T A T I O N S , P A N E L S , L E C T U R E S

- Sacramento Artists Make Art for the Golden 1 Center: Featuring Gale Hart and Bryan Valenzuela in Conversation with Shelly Willis, Sacramento Metropolitan Arts Commission Remarkable Artist Series at the Crocker Art Museum, October 6, 2016
- Crocker Kingsley Club Lecture Series: Shelly Willis gives an overview of the Golden 1 Center artworks, September 16, 2016, Crocker Art Museum
- Panelist: MetroEdge Executive Insight, June 21, 2016
- The Panel Process: A discussion featuring panelists from the Sacramento International Airport Artist Selection Process: Moderator, Shelly Willis, Public Art Director, SMAC, with Brent Kelley, Principal, Corgan and Associates; Carlin Naify, Sacramento Metropolitan Arts Commission Vice Chair; Suzanne Adan, Artist; and Kim Curry-Evans, Curator, March, 2011.
- Public Art and Community Engagement, Higher Consortium for Urban Affairs, Services-Learning in the Arts conference, Minneapolis, October 30, 2004
- Interplay Between Art and Aesthetics, Mid-America College Art Association Conference, October 7, 2004.
- Public Art in the Twin Cities, Walker Art Center, panelist
- The Place In-Between Public and Art, Minneapolis College of Art and Design, lecture
- Landscape Design, Implementation and Management University of Minnesota, Horticulture Department, lecture.
- Public Art Programs and the Public University, North Dakota State University, lecture
- Cabinet of Curiosities, Mark Dion, Weisman Art Museum, panel moderator
- Public Art on Campus, Higher Education Consortium for Urban Affairs, St. Paul, Minnesota, lecture
- Public Art in Minnesota, National Association of Art Colleges and Universities, Annual Conference, panelist.
- Artists in Communities, California Parks and Recreation Conference, Sacramento, California, panelist
- Who Controls Public Space?, South of Market Cultural Center, San Francisco, California, panelist

S E R V I C E & O T H E R R E L A T E D E X P E R I E N C E

- **Leadership Sacramento Art Day Co-Chair**, Sacramento Chamber of Commerce, 2016, 2017, 2018
- **Public Art Consultant**, City of Columbus, Genoa Park Project, resulted in the commissioning of Lawrence Argent and Terry Allen
- **Curator**, *Finding Time*: Public Art 2012, a temporary public artwork planned in conjunction with the City of Columbus Bicentennial celebrations, *Finding Time* transformed downtown Columbus into an open-air gallery with 14 temporary public art projects by more than 50 international, national, and local artists that created a memorable experience for downtown workers, residents, and visitors. The artworks in the exhibition will investigate and question the notion of time, while making the City of Columbus aware of the passing time, the use of time, measurement of time, the chronology of a life, world time, and the notion of temporary and permanent.

- **Advisory Board**, Public Art Review, 2005 -2015
- **Advisory Committee**, Verge Center or the Arts, 2010 - July, 2012
- Senior project review committee, University, California, Davis - 2011
- **Public Art Consultant**, Sonoma Community Center, 2008 - present
- **Board Chair**, FORECAST Public Artworks, St. Paul, 2004
- **Advisory Board**, No Name Gallery, the Soap Factory, Minneapolis, 2004
- **Advisory Board**, Public Art/Environmental Poetry, Minneapolis, 2004
- **Graduate Review Committee**, Minneapolis College of Art and Design, 2004
- **Public art consultant**, Clare Housing, St. Paul, 2004
- **Artist Advisory**, Sue Kosmalski, Funded by the Jerome Foundation, 2003
- **Advisor**, "Replacing Public Art: The Emerging Significance of Place-Specificity in New, 2002
Genre Public Art", Chelsea School of Art and Design, London, England
- **Public art consultant**, University of Texas, San Antonio, 2002
- **Board Planning Committee Chair**, FORECAST Public Artworks, 2002
- **Juror**, Architecture Models, Weisman Art Museum, Architecture Design Camp, 2002
- **Board Vice Chair**, FORECAST Public Artworks. St. Paul, 2000
- **Vice President**, Public Art Advisory Committee, City of Richmond (1998-99)
- **Artistic Director**, California Parks and Recreation Conference (attended by over 1,500 People), Sacramento, California, 1997
- **Curator/Administrative Director**, In Lak'Esh: a collaboration of vision and voice, an exhibition of work by 50 poets and artists in a 10,000 warehouse in Sacramento, CA, 1989-91
- **Assistant Director**, Turner Gallery, Chico, California, 1981-84

S E L E C T E D F E A T U R E S & R E V I E W S

- Gonzalez, Vicki. "River to become artistic bridge for Sacramento, West Sacramento." KCRA, December 27, 2016
- Lillis, Ryan. "Will art finally bring Sacramento back to the river?" The Sacramento Bee, December 25, 2016
- Koscho, Craig. "Students premiere animated art at Golden 1 Center". Village Life, December 22, 2016
- Van der Meer, Ben. "Here's the newest public art at Golden 1 Center (Photos)". Sacramento Business Journal, December 15, 2016
- Moffitt, Bob. "Sacramento, West Sacramento Moving Towards Each Other With Joint Arts Project". Capital Public Radio, December 12, 2016
- Waddoups, Ryan. "400 Glass Spheres Enliven Sacramento Lobby". Interior Design, November 21, 2016.
- McDermon, Daniel. "An \$8 Million Arena Sculpture to Usher In Civilization 3.0". The New York Times, September 29, 2016
- Cohen, Ben. "Sacramento's Off-Season Acquisition is 18 Feet Tall and Controversial". The Wall Street Journal, September 27, 2016
- Lillis, Ryan. "Koons sculpture a 'historic moment' for Sacramento art". The Sacramento Bee, September 25, 2016.
- Crowder, Marcus. "Will Sacramento's public art renaissance boost galleries, artists?". The Sacramento Bee, September 10, 2016
- Macias, Chris. "Sacramento Mural Festival takes over city walls with energy, creativity". The Sacramento Bee, August 18, 2016

- Alexander, Cesar. "Sacramento's Mural Festival to Support Local Arts". Sacramento Press, August 12, 2016
- Lillis, Bryan. "Mural Festival seeks to push Sacramento's art revolution". The Sacramento Bee, August 7, 2016
- Read, Laura. "Sacramento's Hip Poetic Sculpture." Via Magazine, Summer 2016
- Richardson, Vanessa. "State of the Arts." Comstock Magazine, June 22, 2016 (web-only version)
- "Lake Canyon Elementary students busy to the end". The Galt Herald, June 15, 2016
- "Nevada County artists featured in Sacramento show." The Union. May 20, 2016
- Good Day Sacramento, "Kids at Lake Canyon Elementary School are unveiling the finished product of their unique mural." Artists in the Community grantee, Lake Canyon Elementary in Galt
- Bammer, Richard. "It's Friday It Must be Fairfield" Reporter, April 7, 1997
- Sacramento Editorial Board. "City must focus on performing arts theater." May 1, 2016
- Mattu, Kirk. "Public View." Sacramento Magazine, April 20, 2016
- Lillis, Bryan. "Sacramento arena artwork is a 'convergence'." Sacramento Bee City Beat, April 17, 2016
- Ralston, Sue. "Flights of Fantasy." Enjoy Magazine, March 2016
- Christian, Sena. "Words of Art." Inside Publications, Land Park Issue, Feb. 2016 (pages 56-57)
- "Art Worth Missing Your Flight." In Editors Picks. Sunset. Hard Copy. January, 2012
- Roth, David M. "Sacramento Airport Art Scores a Hit." SquareCylinder.com. October 19, 2011. Web. http://artdaily.org/index.asp?subaction=showfull&id=1219256801&archive=&start_from=&ucar=41&
- "Sacramento Airport Art." *Rob on the Road & America's Heartland*. KVIE, CBS Ch. 13 Sacramento, October 6, 2011
- Karasov, Deborah. "University of Minnesota Public Art on Campus", Sculpture, October, 2003
- Dietz, Steve. "Interactive Publics", Public Art Review, Fall/Winter, 2003
- Hutton, Rachel. "Do You Really Want to Do That in Public?", Minnesota Monthly, April, 2004
- Asche, Jennifer. "Artists Confront Anorexia" San Francisco Chronicle, November 20, 1998
- Peiken, Matt. "Artistic Project To Ask 'Where is Fairfield'", Daily Republic, January 4, 1995
- Peiken, Matt. "Water Art" Daily Republic May 25, 1994. Dalkey, Victoria. "A Space for Ideas" The Sacramento Bee, February 26, 1989
- Dalkey, Victoria. "Introductions '88: An International Affair", The Sacramento Bee, July 17, 1988

A W A R D S

- Arts and Business Council, Muriel Johnson Award for Arts Advocacy, 2017
- American Leadership Forum (ALF) Mountain Valley Chapter, Fellow, Class XVIII
- Americans for the Arts, Public Art Network, Year in Review Award, Shelly Willis Project Manager, "Esperanza" by David Best, a permanent public artwork at Franklin Regional Transit Station, Sacramento, CA, 2016
- Resolution, Sacramento County Board of Supervisors, 2016
- Recipient, National Endowment for the Arts, Our Town Grant for "River Crossing", with City of West Sacramento and the Crocker art Museum, 2015
- Sacramento Kings, Community All Star, 2014
- Arts and Business Council, Arts Executive of the Year, 2013
- Americans for the Arts, Public Art Network, Year in Review Award, Shelly Willis Project Manager, "Words on Walls" a temporary public artwork on del Paso blvd., Sacramento, CA, 2013
- Americans for the Arts, Public Art Network, Year in Review Award, Shelly Willis Co-Curator, Finding Time: Columbus Public Art 2012 for the following artworks: "The Time and the Temperature" by Jon Rubin and "Buckle" by Candace Black, Columbus, Ohio, 2013

- Americans for the Arts, Public Art Network, Year in Review Award, Shelly Willis Project Manager, "Leap" by Lawrence Argent, Sacramento International Airport, Sacramento, CA, 2012
- Presidents Award, presented to the Sacramento Metropolitan Arts Commission for Outstanding Leadership for the Franklin Urban Plein Air Project, September, 2010
- City of Fairfield, City Managers Award, 1999 for exceptional service
- City of Fairfield, City Managers Award, 1993, for exceptional service

E D U C A T I O N

B.A., California State University, Chico
First Major: Business Administration, Management Concentration
Second Major: Fine Art, Art History Concentration

Steven Huss Consulting

Public Art Advisor / Planning / Project Management

Former director of public art programs for the cities of Seattle and Oakland and the County of Alameda, **Steven Huss** has maintained a consultancy to cities and real-estate developers in the San Francisco Bay Area for over 20 years. He currently manages the public art programs of Walnut Creek and Petaluma, California, and has developed public art plans and projects for cities including Berkeley, Albany, Emeryville, Pleasanton, San Jose, and San Leandro. Private clients include South Bay Development and Greater Bay Development Corporation.

Strengths:

- Expertise on both sides of the Public Art in Private Development equation: municipal public art management *and* private developer consulting and advocacy
- Access to hundreds of qualified California and Pacific Northwest artists
- Close collaboration with developers, planners, architects, landscape architects, engineers, builders, and artists
- Master planning for development projects
- Expertise in artist and artwork selection processes
- Integration of art concepts with design process and construction timelines
- Expert facilitation of artist contracts and negotiations
- Supervision of projects from design through fabrication and installation
- Identifying and documenting future maintenance needs of completed artworks
- Broad knowledge of all cities' public art in private development requirements
- Seasoned presenter to community organizations, municipal governments, Arts Commissions, Public Art Committees and boards
- Guides clients to exceed baseline requirements, deliver excellence in public art practice and provide the best outcome for the project

Huss has completed dozens of publicly accessible projects with sculptors, muralists, ceramic and glass artists, conceptual artists, design team art integration, etc., in the Bay Area and Pacific Northwest. He is sought after to advise private-sector clients on project feasibility, budgeting, artist selection, concept development, artwork integration, and implementation.

In 1999, Huss founded the Northern California Public Art Administrators Network (NorCal PAAN), a coalition of over 50 Bay Area public art managers and consultants, designated as the regional partner for the national Public Art Network operated by Americans for the Arts in Washington, D.C. As coordinator of NorCal PAAN he has mentored many of the public art professionals and consultants currently active in Northern California.

Experience

- **Huss Consulting, 1999-present, Oakland and Santa Rosa, CA**
Freelance consultation to private developer clients and municipalities including Albany, Berkeley, Emeryville, Pleasanton, San Jose, San Leandro, Petaluma, Santa Rosa, and Laguna Beach, California. Arts master planning, art grants, consulting project officer, artwork conservation advisor, etc.
- **Public Art Specialist (Consulting), M-Group Planners for City of Petaluma, 2019-present**
Oversee municipal public art projects, guide public art in private development, coordinate maintenance and conservation of Petaluma's public art collection.
- **Public Art Manager, City of Walnut Creek, 2015-present**
Coordinate public art in private development for new construction projects, guiding developers through public process and requirements. Also budget, initiate, and manage municipally funded projects for public spaces throughout the city. Developed interactive self-guided walking tour of City's public art with network of dedicated signposts, dial-in audio, online content.
- **Cultural Arts Manager, City of Oakland, 2004-2015**
Implement and manage multiple public art projects annually, directing local and national artists. Oversee Public Art project portfolio worth \$5.5 million. Conduct master planning process for citywide public art program. Design and develop amendments to policies and ordinances for both public art private public art requirements. Oversee award of \$1.4 million in arts grants annually.
- **Executive Director, Alameda County Arts Commission (Oakland, CA), 1996-2004**
Administer Public Art Program serving 1.7 million County population. Develop and execute long-range and annual plans and multi-year project budgets. Oversee all public art project development, fabrication and installation. Advise Bay Area city and county government officials on development of public art legislation, programs, and projects. Administer grants program to arts and culture organizations throughout Alameda County.
- **Public Art Program Director, Seattle Arts Commission, 1985-1996**
Administer nationally acclaimed and influential municipal public art program, overseeing forty new and ongoing projects per year and the expenditure of 1% for Art budget averaging \$1.5 million annually. Advise local government agencies of various U.S. cities, Canada, Britain; European, African, and Pacific Rim countries on development of public art legislation, programs, and projects.

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2021 Commission Meeting Dates

Please complete this form and email it to the
[Commission Inbox](#) by: **Friday, January 7, 2021**

Name of Commission: **Civic Arts Commission**

Commission Secretary: **Jennifer Lovvorn**

Please Note the Commission Meeting Dates for 2021 Below

If no meeting is scheduled for a month, please note as “No Meeting.”

Example:

Month	Meeting Day and Date	Time
February 2021	Thursday 2/6/20	7:00 pm

Month	Meeting Day and Date	Time
July 2021	No Meeting	

2021 Meeting Dates

Month	Meeting Day and Date	Time
January 2021	Wednesday 1/27/21	6:00 pm
February 2021	Wednesday 2/24/21	6:00 pm
March 2021	Wednesday 3/24/21	6:00 pm
April 2021	Wednesday 04/28/21	6:00 pm
May 2021	Wednesday 5/26/21	6:00 pm
June 2020	Wednesday 6/23/21	6:00 pm

Month	Meeting Day and Date	Time
July 2020	Wednesday 7/28/21	6:00 pm
August 2020	No Meeting	
September 2020	Wednesday 9/22/21	6:00 pm
October 2020	Wednesday 10/27/21	6:00 pm
November 2020	No Meeting	
December 2020	Wednesday 12/8/21	6:00 pm

commission@cityofberkeley.info
 City Clerk Department

City of Berkeley Civic Arts Program
Public Art Conservation Survey
March 2020



Prepared for
City of Berkeley Civic Arts Program
Office of Economic Development
2180 Milvia Street, 5th Floor
Berkeley, CA 94704
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Prepared by
RLA Conservation, Inc.
Conservation of Art + Architecture
5418 Packard St.
Los Angeles, CA 90019

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City of Berkeley Civic Arts Program
Public Art Conservation Survey

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INDIVIDUAL ARTWORK SURVEY ASSESSMENT SPREADSHEET AND PHOTOS
(Links provided in summary and files on external hard drive.)

1. INTRODUCTION AND METHODOLOGY

The following report contains the results of a sculpture conservation survey conducted in July and October of 2019 for the City of Berkeley's Civic Arts Program (hereafter referred to as Berkeley Art). The purpose of the survey was to examine one hundred and four (104) distinct works of sculpture, integrated design elements, streetscapes, murals, textiles, and two-dimensional moveable works of art located both indoors and outdoors around the City of Berkeley.

The purpose of this survey was to perform an assessment of each artwork under Berkeley Art's care, determine the current condition of the artworks, and identify damaging factors that may be contributing to the arts' deterioration. General cost ranges for treatment were calculated to provide an estimate of the scope of funding that would be required to achieve a baseline, stable state for every artwork. Treatment costs include treatment time, materials, equipment, mobilization time, and administrative time. Associate Conservator Sarah Giffin carried out the survey with onsite assistance from RLA Conservation Technician Sarita Schreiber. RLA CEO and Chief Conservator Rosa Lowinger and Principal Conservator Christina Varvi reviewed all reports prepared and approved costs, treatment methodologies and priority designations.

The primary responsibility for care and maintenance of the collection falls under the auspices of the Berkeley Civic Arts Program. The collection contains medium-sized outdoor sculpture, integrated architectural design installations, painted murals, and streetscapes. Almost half of the artworks (55) are moveable, two-dimensional artworks such as drawings, etchings, paintings, and prints. The most highly represented materials are framed works of art on paper, followed by painted/powder coated metal, painted and unpainted concrete, and bronze. Other artwork materials include paint on canvas, paper collage, wood, glass, and ceramic tile. Some of the outdoor installations, like *Sky Window*, *World Wall of Peace*, *Earth Song*, *Potter's Bench and Wall*, *Cat and Dog*, *Opening Circle*, and *Berkeley Library Gates* are intended to be interactive. These present challenges for long-term care and maintenance that are addressed in the individual reports.

The survey was conducted entirely as an onsite object-by-object project. Examination of prior condition statements provided by Berkeley Art as part of an artwork spreadsheet were referenced for applicable artworks. Some of the sculptures reviewed had been previously assessed, although most had not.

A full examination of each piece/installation, together with condition reports as well as treatment recommendations are included in Section IV of this report. Comments on location, siting and other environmental factors were included for each object. Recommendations and cost estimates for maintenance are included in the individual survey reports. All observations and recommendations are also included in an Excel spreadsheet as requested by Berkeley Arts in order to facilitate the creation of a database. Overall the collection is relatively stable, although every piece is in need of some form of treatment at present.

To access a Dropbox folder of the spreadsheet/database, please copy and paste the following link into your browser:

<https://bit.ly/38mJnWi>

Digital photographs were taken for each artwork examined. To access a Dropbox folder of all survey images, please copy and paste the following link into your browser:

<https://bit.ly/3a7o38R>

If needed, RLA can also include an electronic copy of a full range of images on an external drive that will be submitted to Berkeley Art.

Priorities: RLA has prioritized the artworks in terms of their current state of conservation. RLA has not taken into account the City of Berkeley’s curatorial priorities into consideration in this ranking. The criteria for the conservation rating system are outlined below in Section 3 of the Summary, along with a breakdown of how the full collection falls within the three priority categories. The artworks identified as most in need of conservation/intervention are as follows (in order of most in need):

1.) <i>Mandala Gates</i> (Powell)	= \$ 91,645.00 - \$ 109,720.00
5.) <i>Untitled</i> (Wehrle and Davis)	= \$ 151,320.00 + art handling and storage
3.) <i>Shoshone</i> (Wareham)	= \$ 30,750.00 - \$ 39,840.00
4.) <i>From Elk Tracks to BART Tracks</i> (Leon)	= \$ 70,12.00 - \$ 116,200.00
5.) <i>World Wall of Peace</i> (Marks)	= \$ 38,920.00 - \$ 44,480.00
6.) <i>In Berkeley</i> (Selvin)	= \$ 47,750.00 - \$ 57,190.00

An artwork’s cost range was calculated based on the estimated daily cost of labor for a conservator and a technician(s) in 2020. Materials and equipment costs (e.g. scissor lifts, baker scaffolds, ladders, generator rentals) are also included in the estimate range. Please note that these costs do not include costs for parking permits, restricted access permits, or art handling/storage services as these are variable and city/company dependent. RLA recommends that installation of stationary scaffolding and fencing be arranged by the City of Berkeley using a City approved contractor in order to minimize costs. The costs presented assume that a local Bay Area conservator and technician(s) are hired for the treatment. Should a non-local conservation team be utilized, the treatment costs should be expected to increase. The City should expect the costs of treatment and maintenance to increase by approximately 3% every year to take annual inflation and corresponding fee increases into account.

In being top priority pieces, the above artworks represent the most urgent conservation treatments because of significant material instability and aesthetically distracting damage. RLA also advocates allotting funds for instituting maintenance as part of the overall treatment of the entire collection. Regular maintenance of the collection will aid in preventing the need for future, more remedial work.

2. GENERAL OBSERVATIONS ON COLLECTIONS

The care of Berkeley’s artworks requires a proactive and ongoing policy to make sure they are maintained for future generations. The following are general observations pertaining to the overall condition and care that were noted during the survey:

- Almost all of the artworks in the collection require some form of maintenance or conservation to repair damage. Treatment can be as simple as surface cleaning and wax application, and as complex as reconstruction or refabrication of missing elements.
- More than half of the artworks are framed, two-dimensional works of art on display in one of three (3) public buildings associated with the Martin Luther King Jr. Civic Center. Most of these artworks are displayed in employee-only areas with restricted public access within the Civic Center building, while other select artworks are found in the Public Safety Building and at 1947 Center Street. Artworks inside of these buildings are primarily affected by surface dust and minor scratches and dings to the frames because of long-term display in an office space.
- Almost half of the collection is located outdoors within five (5) miles of the ocean. As a result, these artworks are subject to saline conditions and humidity from fog and marine layer conditions that occur repeatedly over the course of a year. This is particularly true for artworks like *Shoshone* and all sculptures displayed at the Berkeley Marina.
- The outdoor collection overall is in fair condition due to public interaction, exposure to high levels of atmospheric pollution from passing automobiles, corrosion, and natural material deterioration. Wear and tear are prevalent, as are moderate to severe instances of graffiti. The indoor Civic Center collection is overall in good to excellent condition because of their relatively protected locations.
- A large contributing factor to the prevalence of public abuse on outdoor artworks is the widespread presence of homeless encampments in Berkeley, particularly along major roadways and in parks. As a result, some artworks are frequently used for sleeping places, toilets, and food waste disposal. Most of the damage caused by public interaction can be addressed through routine maintenance and regular replacement of anti-graffiti coatings. Public interaction can also be deterred through the installation of additional lighting and/or dummy security cameras in areas of low pedestrian traffic.
- Almost half of the total collection, and the majority of the three-dimensional sculptures in the City's collection are located outdoors in an urban environment. Therefore, the artworks are exposed to high levels of corrosive atmospheric pollution and exhaust particles, as well as environmental factors such as wind, rain, and temperature extremes. Luckily, the City of Berkeley is located in a relatively temperate environment with relatively cool summers and moderately damp winters. Nevertheless, climate change has resulted in a dramatic increase in extremely dry and windy days, as well as annual regional fires. These fires can deposit acidic ash and debris on artwork surfaces, even if they are across the San Francisco Bay.
- Seven (7) of the artworks (*Here There, In Berkeley, Quail, Opening Circle, Bookshelves, Shoshone*, and Wehrle and Davis' transportation mural) show evidence of well-meaning though ill-informed treatment efforts by city employees as a means of graffiti abatement or increasing public safety. For graffiti abatement, portions of the artwork have been painted over in a non-matching paint, leading to a patchy surface

appearance. In the case of Selvin's *In Berkeley*, portions of the artwork have been covered in asphalt because it posed a tripping hazard.

3. RATING SYSTEM

In order to assess priorities, each artwork was assigned a numerical designation based upon its state of conservation. The priorities were based on a combination of factors having to do with materials, condition, siting, and the ability to safeguard the artwork using factors such as maintenance. The priority ratings range from 1 to 3, with 1 being the pieces in most dire need of conservation, and 3 being pieces that presently require minimal treatment.

Specifically the ratings should be interpreted in the following manner:

- **Priority 1** objects exhibit **structural** instability that could result in imminent, irreversible damage to either the piece itself or to the public. Pieces with severe **surface** issues—delamination, active surface loss, self-perpetuating corrosion—are also included in this category. It is recommended that treatment on these works be carried out as soon as possible.
- **Priority 2** objects are not in imminent danger; however, the artworks exhibit condition issues that exhibit normal wear and tear from the elements that results in corrosion, breakage, loss, abrasion, or paint loss. If maintenance is continued, treatment could be carried out within 2-4 years.
- **Priority 3** objects require minor treatment, such as cleaning, minor corrosion removal, coating application, and/or fungal removal, but lacking urgency. If maintenance is continued, treatment can be carried out within 3-5 years.

Based on this priority breakdown the collection can be said to be in good to fair condition overall. All of the two-dimensional indoor artworks (57% of the collection) are in good to excellent condition with most damage limited to scratches and scuffs on the frames and glazing. The outdoor artworks are largely in fair condition. Though all of the works are in need of routine maintenance and some conservation, roughly 5% of the works require attention within the year. Another 23% of the collection requires attention within 2-4 years. While Priority 1 and Priority 2 artworks constitute one quarter of the total collection they account for almost 65% of the City's outdoor sculpture collection. It is our opinion that environmental and siting factors are generally the problem with Priority 1 artworks and that once the collection is brought up to a good state of conservation it will be possible to keep it stable with regular, ongoing care and proper training of maintenance staff.

The following is the breakdown of the artworks examined by conservation priority.

4. PRIORITY RATING & CONSERVATION COST ESTIMATES

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Priority 1 = 6 artworks

1.) <i>From Elk Tracks to BART Tracks</i> (Leon)	= \$ 71,120.00 - \$ 117,200.00
2.) <i>Mandala Gates</i> (Powell)	= \$ 40,800.00 - \$ 54,320.00
3.) <i>In Berkeley</i> (Selvin)	= \$ 47,750.00 - \$ 57,190.00
4.) <i>Shoshone</i> (Wareham)	= \$ 30,750.00 - \$ 39,840.00
5.) <i>Untitled</i> (Wehrle and Davis)	= \$ 151,320.00 + art handling and storage
6.) <i>World Wall of Peace</i> (Marks)	= \$ 38,920.00 - \$ 44,480.00
 SUBTOTAL FOR PRIORITY 1 ARTWORKS	 = \$ 380,000.00 - \$ 464,350.00 + art handling and storage

Priority 2 = 24 artworks

1.) Addison St. Poetry Walk (Various artists)	= \$ 19,300.00 - \$ 26,420.00
2.) <i>Make Art</i> (Altman)	= \$ 13,240.00 - \$ 17,320.00
3.) <i>The City and Its People</i>	= \$ 5,220.00 - \$ 6,500.00
4.) <i>Sky Window</i> (Casida)	= \$ 17,280.00 - \$ 21,360.00
5.) <i>Natural History Discs</i> (Cole)	= \$ 8,200.00 - \$ 10,240.00
6.) <i>Patchwork of Trees (Information Tree and Imagination Tree)</i> (Coleman)	= \$ 4,380.00 - \$ 6,420.00
7.) <i>Farms, in West Berkeley</i> (Blackstone and Friedheim)	= \$ 9,500.00 - \$ 11,220.00
8.) <i>Untitled (Ohlone Bench)</i> (Unknown)	= \$ 18,320.00 - \$ 21,450.00
9.) <i>Quail</i> (Creitz)	= \$ 11,910.00 - \$ 15,590.00
10.) <i>Guardian</i> (Fierstein)	= \$ 14,200.00 - \$ 24,400.00
11.) <i>Cat and Dog</i> (Fuller)	= \$ 8,860.00 - \$ 10,900.00
12.) <i>Peace Bell</i> (Hasson)	= \$ 11,225.00 - \$ 12,980.00
13.) <i>HERETHERE</i> (Gilman and Keefer)	= \$ 28,480.00 - \$ 37,680.00 + coating sand blasting +art handling
14.) <i>Create a Life</i> (Howard and Galvez)	= \$ 2,000.00 - \$ 2,510.00
15.) <i>Berkeley Library Gates</i> (Karpilow)	= \$ 2,910.00 - \$ 3,420.00
16.) <i>Ohlone Mural</i> (LaMarr)	= \$ 13,075.00 - \$14,350.00
17.) <i>Sergeant Jimmy Rutledge Memorial</i> (Noble)	= \$ 8,570.00 - \$ 10,610.00
18.) <i>Officer Tsukamoto Memorial</i> (Noble)	= \$ 3,300.00 - \$ 3,810.00
19.) <i>Opening Circle</i> (Reed and Madden)	= \$ 6,870.00 - \$ 10,950.00
20.) <i>Pottery Bench and Wall</i> (Werby)	= \$ 10,700.00
21.) <i>Good Fortune</i> (Rossi)	= \$ 5,420.00 - \$ 6,700.00
22.) <i>William Byron Rumford Memorial</i> (King)	= \$ 3,260.00 - \$ 3,770.00
23.) <i>Day and Night Song</i> (Siegmann)	= \$ 13,240.00 - \$ 17,320.00
24.) <i>Calliope</i> (Slusky)	= \$ 6,420.00 - \$ 8,460.00
 SUBTOTAL FOR PRIORITY 2 ARTWORKS	 = \$ 245,880.00 - \$ 315,080

Priority 3 = 60 artworks

1.) <i>Berkeley Pier Sundial</i> (Unknown)	= \$ 7,620.00 - \$ 11,700.00
2.) <i>Eternal Conversation with Myself</i> (Bernardi)	= \$ 420.00 - \$ 580.00
3.) <i>Untitled</i> (Bowman)	= \$ 580.00 - \$ 740.00

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4.) <i>Lorek</i> (Coleman)	= \$ 420.00 - \$ 580.00
5.) <i>Covered Pier in Berkeley's Aquatic Park</i> (Cuneo and Poole)	= \$ 420.00 - \$ 580.00
6.) <i>Untitled</i> (de Staebler)	= \$ 740.00 - \$ 1,060.00
7.) <i>Canopy of Circles/Vertical Garden</i> (Dominguez)	= \$ 5,820.00 - \$ 7,380.00*
8.) <i>Berkeley Big People</i> (Donahue)	= \$ 68,000.00 - \$ 96,000.00+
9.) <i>Liminal</i> (Ennis)	= \$ 420.00 - \$ 580.00
10.) <i>West Oakland</i> (Ennis)	= \$ 1,120.00 - \$ 1,280.00
11.) <i>Personal Devices</i> (Ennis)	= \$ 420.00 - \$ 580.00
12.) <i>Upward Glance</i> (Ennis)	= \$ 420.00 - \$ 580.00
13.) <i>Skate Away</i> (Fischer)	= \$ 580.00 - \$ 740.00
14.) <i>My Ancestry I</i> (Gagnon)	= \$ 420.00 - \$ 580.00
15.) <i>Expanse</i> (Haydu)	= \$ 6,380.00 - \$ 8,420.00
16.) <i>Swallows Alstead</i> (Henderson)	= \$ 920.00 - \$ 1,080.00
17.) <i>L and Arch Variation</i> (Hillinger)	= \$ 420.00 - \$ 580.00
18.) <i>Berkeley Spring</i> (Horning)	= \$ 420.00 - \$ 580.00
19.) <i>Adobe Arch</i> (Horsting)	= \$ 420.00 - \$ 580.00
20.) <i>Insomnia</i> (Kjelgaard)	= \$ 580.00 - \$ 740.00
21.) <i>Kaleidoscope</i> (Kleven and Magnolia Editions)	= \$ 580.00 - \$ 740.00
22.) <i>Four Double Panels I and III</i> (Knipp)	= \$ 1,380.00 - \$ 1,700.00
23.) <i>Figure II</i> (Lapow)	= \$ 420.00 - \$ 580.00
24.) <i>Fast Food #1 and #5</i> (La Rocca)	= \$ 580.00 - \$ 740.00
25.) <i>Siren's Lament</i> (Levine)	= \$ 420.00 - \$ 580.00
26.) <i>Triptych</i> (Levine)	= \$ 1,380.00 - \$ 1,700.00
27.) <i>Mobile Trio with Bird</i> (Levine)	= \$ 4,680.00 - \$ 6,240.00
28.) <i>Just Waiting for You to Look</i> (Marsh)	= \$ 420.00 - \$ 580.00
29.) <i>Read Here Now</i> (Marsh)	= \$ 420.00 - \$ 580.00
30.) <i>Life Jackets</i> (McClain)	= \$ 420.00 - \$ 580.00
31.) <i>Forest Path</i> (McMillan)	= \$ 420.00 - \$ 580.00
32.) <i>Little Pete Meadow</i> (McMillan)	= \$ 420.00 - \$ 580.00
33.) <i>North Cascades</i> (McMillan)	= \$ 420.00 - \$ 580.00
34.) <i>Sawtooth Ridge</i> (McMillan)	= \$ 420.00 - \$ 580.00
35.) <i>Tahoe</i> (McMillan)	= \$ 580.00 - \$ 740.00
36.) <i>Black Bear</i> (Nakamoto)	= \$ 580.00 - \$ 740.00
37.) <i>Spectrascape #1-4</i> (Wowhaus)	= \$ 865.00 - \$ 1,120.00
38.) <i>Turtle Island Monument</i> (Parsons)	= \$ 3,170.00 - \$ 3,840.00
39.) Paul Robeson Collection (14 works, various artists)	= \$ 2,820.00 - \$ 3,640.00
40.) <i>Dayton James</i> (Phrogus)	= \$ 420.00 - \$ 580.00
41.) <i>Bookshelves</i> (Powell)	= \$ 15,940.00 - \$ 24,100.00
42.) <i>Portrait of Neil Marcus</i> (Prager and Magnolia Editions)	= \$ 790.00 - \$ 1,100.00
43.) <i>Roman Tree</i> (Magnolia Editions)	= \$ 580.00 - \$ 740.00
44.) <i>Berkeley-Oakland Stretch</i> (Rosario)	= \$ 420.00 - \$ 580.00
45.) <i>See It Made</i> (Rosenau)	= \$ 580.00 - \$ 640.00
46.) <i>Tree Roots</i> (Schwarz)	= \$ 2,750.00 - \$ 3,260.00
47.) <i>No H2O</i> (Schwartz)	= \$ 420.00 - \$ 580.00
48.) <i>APII</i> (Shaffer)	= \$ 580.00 - \$ 740.00
49.) <i>Untitled</i> (Shaffer)	= \$ 580.00 - \$ 740.00
50.) <i>Earth Song</i> (Shu)	= \$ 3,820.00 - \$ 4,490.00
51.) <i>Dead Artichoke</i> (Simone)	= \$ 420.00 - \$ 580.00
52.) <i>Innerscape 8</i> (Slusky)	= \$ 420.00 - \$ 580.00

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53.) <i>The Barn Owl</i> (Smith)	= \$ 580.00 - \$ 740.00
54.) <i>Sound of the Earth</i> #196, #87, S.P. 1, S.P. 2 (Tachibana)	= \$ 740.00 - \$ 900.00
55.) <i>Untitled</i> (Taylor and Magnolia Editions)	= \$ 740.00 - \$ 1,060.00
56.) <i>s'Hertogenbosch</i> (Toki)	= \$ 3,710.00 - \$ 4,540.00 ^o
57.) Stone Pagoda Lantern (Unknown)	= \$ 790.00 - \$ 950.00
58.) <i>Intersections</i> (Watanabe)	= \$ 580.00 - \$ 640.00
59.) <i>Spiritual Turn</i> (Watanabe)	= \$ 420.00 - \$ 580.00
60.) <i>World Drums</i> (Watkins)	= \$ 4,580.00 - \$ 6,620.00

SUBTOTAL FOR PRIORITY 3 ARTWORKS = \$ 156,255.00 - \$ 216,100.00

* This estimate is for the more costly coating replacement treatment. Cleaning only is expected to be \$ 2,460.00 - \$ 2,970.00.

+ *Berkeley Big People* has been deaccessioned from the City of Berkeley's collection as of July 2019. Cost of treatment is included in the subtotal and total cost estimates.

^o *s'Hertogenbosch* will be re-installed following repairs by the artist in 2020

TOTAL COST OF COLLECTION TREATMENT:	= \$782,135.00 - \$ 995,530.00 + art handling and storage, coating sand blasting
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Note on 2-D indoor artworks: Costs provided for treatment of individual two-dimensional artworks, both glazed and unglazed, assume that each artwork will be treated as part of a separate visit for each artwork. These costs include time spent mobilizing and report writing for each individual artwork. The cost of treatment for the indoor and two-dimensional artworks can be significantly decreased by treating them as part of a bulk collection maintenance visit for each building. In a bulk visit, mobilization and report writing costs will be significantly reduced as a large number of artworks would be treated in a single visit rather than in separate visits.

5. RECOMMENDATIONS:

The following are overall recommendations for the collection:

- Carry out treatment on as many of the Priority 1 artworks as possible. Begin with works that have already been identified as needing treatment and continue with the list until completed.
- Increase a security presence around the artworks, especially in areas with low lighting or low pedestrian traffic. This can include installing additional lighting and dummy (non-functional) security cameras in the area.
- Begin to schedule a regular maintenance program for the works in question. A detailed recommendation for each artwork is included in their individual survey forms included in this report. A summary of maintenance protocol and schedules is included in this report as well. Even something as simple as rinsing down some of the pieces

may mitigate damage due to corrosive, carbon-based particulate matter from vehicle emissions and salt spray.

- Two-dimensional artworks inside of the Civic Center buildings can be treated as part of a regularly scheduled collection maintenance where the entire indoor collection is treated at once. Mass treatment and cleaning of these artworks can also help minimize the costs of treatment as they can be treated as a day rate as opposed to a per artwork rate as indicated in the above cost estimate summary.
- Civic Center and associated buildings office employees should be alerted of the indoor artwork's status as part of the Berkeley Art's collection. This can include installation of formal artwork identification plaques or panels describing the indoor art collection. By increasing visibility of the accessioned art collection inside of the City buildings, the artworks may be less likely to be damaged, touched, or moved from their intended locations.
- Create a digital database organizing all of Berkeley Art's accessioned artworks with artwork information, location, cost for maintenance, maintenance schedule, and value. This will allow Berkeley Art to track movement of portable artwork, maintain a regular maintenance schedule, and determine need and cost for repair.
- Establish a systematic approach for documenting and redressing damage or vandalism. If possible, vandalism should be mitigated as soon as possible to discourage the public from continuing to vandalize the artworks. If vandalism is to be painted over, Berkeley Art and/or the City's facilities management department should be supplied with paint that matches the original to prevent the creation of mismatching patches.
- Establish a system of vetting new works using the most up to date Design-Phase conservation review. Such a review would provide analyses of materials and techniques proposed for fabrication of new works and make recommendations for siting and maintenance. The review will also allow Berkeley Art to properly plan for costs associated with future maintenance. Sample forms for new commissions are included in Section III of this report.

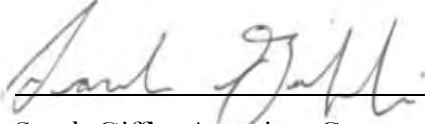
6. CONCLUSIONS:

Based on our examination, it appears as though UV, heavy public interaction, and exposure to high moisture levels and salt spray have all contributed to the various degrees of deterioration observed within the outdoor sculpture collection. Indoor artworks are largely affected by public interaction by members of building staff, and damage is primarily limited to frames and glazing. All of the artworks in the collection are in need of some form of conservation treatment in order to bring the collection to a condition level that can be maintained with regular cleanings and care. Outdoor artworks will continue to require the most recurring and frequent maintenances due to the deleterious effects of the elements as well as the impact that corrosive materials have on the various material surfaces. RLA recommends instituting a maintenance program that addresses

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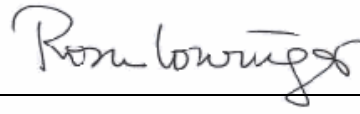
the work on an ongoing basis and requiring that future commissions include funds for artwork maintenance.

Submitted by:

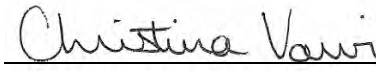


Sarah Giffin, Associate Conservator

Edited & Approved by:



Rosa Lowinger, Chief Conservator



Christina Varvi, Principal Conservator

MAINTENANCE RECOMMENDATIONS & SCHEDULE

1) WHAT MAINTENANCES CAN BE CARRIED OUT PRIOR TO CONSERVATION?

Generally, artworks classified as either Priority 2 or Priority 3 can receive routine maintenance prior to more in-depth conservation treatments. **Priority 2** objects are not in imminent danger; however, the art may have condition issues that exhibit normal wear and tear from the elements that results in corrosion, breakage, loss, abrasion, or paint loss. If maintenance is continued, treatment could be carried out within 2-4 years. **Priority 3** objects require minor treatment, such as cleaning, minor corrosion removal, coating application, and/or fungal removal, but lacking urgency. If maintenance is continued, treatment can be carried out within 3-4 years.

Many pieces will not require annual maintenance. Large-scale installations with multiple components and/or complex access issues may limit the frequency in which a piece is maintained. Within each individual condition assessment, RLA has indicated whether the Berkeley Art should aim to maintain the artwork annually, bi-annually, every 2-5 years, or on an as-needed basis. Maintenance instructions have also been included in each individual report, with the expectation that conservator-trained facilities staff will be carrying out maintenances the majority of the time. Although RLA always recommends that a conservation professional undertake any maintenance or treatment work, it is also understood that “in house” maintenance is a more cost-effective method of collection maintenance.

Below is a list of all of the artworks included within the survey, their recommended maintenance frequency, and the expected cost of maintenance should it be performed by a conservation professional. The proposed costs include the cost of materials. Where required, additional access needs are indicated and will incur additional costs not included (e.g. scaffolding installation, scissor lift rental). They do not include any special permits, overnight or weekend work differentials, etc. Berkeley Art should expect the costs of maintenance to increase annually by at least 3% to take inflation into account. Aside from their general priority groups and recommended frequency, the artworks are not further prioritized within these groups.

As indicated in the report summary, those artworks found inside of the Civic Center buildings can be grouped together as part of a larger collection maintenance in order to reduce costs by cleaning them during a single visit.

Semi-annual:

Priority 2: 10 artworks

- | | |
|---|-----------------------------|
| 1.) <i>Addison Street Poetry Walk</i> (Various artists) | = \$ 6,420.00 - \$ 7,380.00 |
| 2.) <i>Sky Window</i> (Casida) | = \$ 1,950.00 - \$ 2,460.00 |
| 3.) <i>Patchwork of Trees (Information Tree and Imagination Tree)</i> (Coleman) | = \$ 2,050.00 - \$ 2,560.00 |
| 4.) <i>Farms, in West Berkeley?</i> (Blackstone and Friedheim) | = \$ 1,950.00 - \$ 2,460.00 |
| 5.) <i>Quail</i> (Creitz) | = \$ 1,120.00 - \$ 1,630.00 |
| 6.) <i>Guardian</i> (Fierstein) | = \$ 2,850.00 - \$ 3,360.00 |
| 7.) <i>Peace Bell</i> (Hasson) | = \$ 1,380.00 - \$ 1,700.00 |
| 8.) <i>William Byron Rumford Memorial</i> (King) | = \$ 2,140.00 - \$ 2,650.00 |
| 9.) <i>Officer Tsukamoto Memorial</i> (Noble) | = \$ 740.00 - \$ 900.00 |

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10.) *Sergeant Jimmy Rutledge Memorial* (Noble) = \$ 1,380.00 - \$ 1,700.00

Priority 3: 2 artworks

1.) *Turtle Island Monument* (Parsons) = \$ 4,190.00 - \$ 5,020.00
 2.) *Calliope* (Slusky) = \$ 2,140.00 - \$ 2,650.00

Annual:

Priority 2: 9 artworks

1.) *Make Art* (Altman) = \$ 2,140.00 - \$ 2,650.00
 2.) *Natural History Discs* (Cole) = \$ 1,845.00 - \$ 2,610.00
 3.) *Untitled* (Ohlone bench) (Unknown) = \$ 2,050.00 - \$ 2,560.00
 4.) *Cat and Dog* (Fuller) = \$ 1,380.00 - \$ 1,700.00
 5.) *Expanse* (Haydu) = \$ 740.00 - \$ 1,060.00
 6.) *HERETHERE* (Gilman and Keefer) = \$ 2,660.00 - \$ 3,170.00
 7.) *Ohlone Mural* (LaMarr) = \$ 2,000.00 - \$ 2,510.00
 8.) *Paul Robeson Collection* (Various artists) = \$ 7400.00 - \$ 900.00
 9.) *Day and Night Song* (Siegmann) = \$ 2,140.00 - \$ 2,650.00

Priority 3: 13 artworks

1.) *Lorek* (Coleman) = \$ 420.00 - \$ 580.00
 2.) *Untitled* (de Staebler) = \$ 580.00 - \$ 900.00
 3.) *Canopy of Circles/Vertical Garden* (Dominguez) = \$ 2,460.00 - \$ 2,970.00
 4.) *Triptych* (Levine) = \$ 1,060.00 - \$ 1,380.00
 5.) *Berkeley Pier Sundial* (Unknown) = \$ 2,650.00 - \$ 3,160.00
 6.) *Spectrascape #1-4* (Wowhaus) = \$ 865.00 - \$ 1,120.00
 7.) *Dayton James* (Phrogus) = \$ 420.00 - \$ 580.00
 8.) *Bookshelves* (Powell) = \$ 2,240.00 - \$ 2,750.00
 9.) *Tree Roots* (Schwarz) = \$ 2,140.00 - \$ 2,650.00
 10.) *An Earth Song for Berkeley* (Po Shu) = \$ 3,820.00 - \$ 4,490.00
 11.) *Stone Lantern* (Unknown) = \$ 790.00 - \$ 950.00
 12.) *s'Hertogenbosch* (Toki) = \$ 1,740.00 - \$ 2,250.00
 13.) *World Drums* (Watkins) = \$ 1,950.00 - \$ 2,460.00

Every 2-3 Years/As needed:

Priority 2: 6 artworks

1.) *The City and Its People* (Bearden) = \$ 1,700.00 - \$ 2,020.00
 2.) *Create a Life* (Howard and Galvez) = \$ 865.00 - \$ 1,120.00
 3.) *Berkeley Library Gates* (Karpilow) = \$ 1,440.00 - \$ 1,950.00
 4.) *Opening Circle* (Reed and Madden) = \$ 2,740.00 - \$ 4,780.00
 5.) *Good Fortune* (Rossi) = \$ 580.00 - \$ 740.00
 6.) *Potter's Bench and Wall* (Werby) = \$ 1,950.00 - \$ 2,460.00

Priority 3: 43 artworks

1.) *Eternal Conversations with Myself* (Bernardi) = \$ 420.00 - \$ 580.00
 2.) *Untitled* (Bowman) = \$ 420.00 - \$ 580.00
 3.) *Covered Pier in Berkeley's Aquatic Park* (Cuneo and Poole) = \$ 420.00 - \$ 580.00
 4.) *Liminal* (Ennis) = \$ 420.00 - \$ 580.00

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5.) <i>West Oakland</i> (Ennis)	= \$ 420.00 - \$ 580.00
6.) <i>Personal Devices</i> (Ennis)	= \$ 420.00 - \$ 580.00
7.) <i>Upward Glance</i> (Ennis)	= \$ 420.00 - \$ 580.00
8.) <i>Skate Away</i> (Fischer)	= \$ 420.00 - \$ 580.00
9.) <i>My Ancestry I</i> (Gagnon)	= \$ 420.00 - \$ 580.00
10.) <i>Swallows Alstead</i> (Henderson)	= \$ 420.00 - \$ 580.00
11.) <i>L and Arch Variation</i> (Hillinger)	= \$ 420.00 - \$ 580.00
12.) <i>Berkeley Spring</i> (Horning)	= \$ 420.00 - \$ 580.00
13.) <i>Adobe Arch</i> (Horsting)	= \$ 420.00 - \$ 580.00
14.) <i>Insomnia</i> (Kjelgaard)	= \$ 420.00 - \$ 580.00
15.) <i>Kaleidoscope</i> (Kleven and Magnolia Editions)	= \$ 580.00 - \$ 740.00
16.) <i>Four Double Panels I and III</i> (Knipp)	= \$ 420.00 - \$ 580.00
17.) <i>Figure II</i> (Lapow)	= \$ 420.00 - \$ 580.00
18.) <i>Fast Food #1 and #5</i> (La Rocca)	= \$ 420.00 - \$ 580.00
19.) <i>Mobile Trio with Bird</i> (Levine)	= \$ 3,510.000 - \$ 4,340.00
20.) <i>Sirens Lament</i> (Levine)	= \$ 420.00 - \$ 580.00
21.) <i>Roman Tree</i> (Magnolia Editions)	= \$ 580.00 - \$ 740.00
22.) <i>Just Waiting for You to Look</i> (Marsh)	= \$ 420.00 - \$ 580.00
23.) <i>Read Here Now</i> (Marsh)	= \$ 420.00 - \$ 580.00
24.) <i>Life Jackets</i> (McClain)	= \$ 420.00 - \$ 580.00
25.) <i>Forest Path</i> (McMillan)	= \$ 420.00 - \$ 580.00
26.) <i>Little Pete Meadow</i> (McMillan)	= \$ 420.00 - \$ 580.00
27.) <i>North Cascades</i> (McMillan)	= \$ 420.00 - \$ 580.00
28.) <i>Sawtooth Ridge</i> (McMillan)	= \$ 420.00 - \$ 580.00
29.) <i>Tahoe</i> (McMillan)	= \$ 420.00 - \$ 580.00
30.) <i>Black Bear</i> (Nakamoto)	= \$ 420.00 - \$ 580.00
31.) <i>Portrait of Neil Marcus</i> (Prager and Magnolia Editions)	= \$ 580.00 - \$ 740.00
32.) <i>See It Made</i> (Rosenau)	= \$ 420.00 - \$ 580.00
33.) <i>Berkeley-Oakland Stretch</i> (Rosario)	= \$ 420.00 - \$ 580.00
34.) <i>No H2O</i> (Schwartz)	= \$ 420.00 - \$ 580.00
35.) <i>A.P. II</i> (Shaffer)	= \$ 420.00 - \$ 580.00
36.) <i>Untitled</i> (Shaffer)	= \$ 420.00 - \$ 580.00
37.) <i>Dead Artichoke</i> (Simone)	= \$ 420.00 - \$ 580.00
38.) <i>Innerscape 8</i> (Slusky)	= \$ 420.00 - \$ 580.00
39.) <i>The Barn Owl</i> (Smith)	= \$ 420.00 - \$ 580.00
40.) <i>Sound of the Earth #196, #87, S.P. 1&2</i> (Tachibana)	= \$ 420.00 - \$ 580.00
41.) <i>Untitled</i> (Taylor and Magnolia Editions)	= \$ 580.00 - \$ 740.00
42.) <i>Intersections</i> (Watanabe)	= \$ 420.00 - \$ 580.00
43.) <i>Spiritual Turn</i> (Watanabe)	= \$ 420.00 - \$ 580.00

2) WHAT MAINTENANCES CAN THE CITY DO "IN HOUSE"?

Routine maintenances can be performed by City of Berkeley personnel after having received instruction from a qualified conservation firm. Such instruction could be carried out as a one-day seminar involving the departments in question, with a conservator and/or experienced conservation technician performing the required training. It is important in such a case to make sure that conservation training is specific to an individual work or group of works and is not translated to other works without written communication from the training conservator or the agency directors. No matter whether the maintenance plan can be implemented in house, it is recommended to have a conservator inspect the pieces for signs of more serious damage and deterioration on a regular basis.

3) MAINTENANCE TRAINING FOR CITY STAFF

- Who can do it?
 - Nearly anyone can be part of a crew of City personnel that carry out routine maintenances for several of the artworks. However, the pieces would be best served by individuals whose departments have a stakeholder interest in public art and/or are invested in the City of Berkeley’s collection and feel a sense of “ownership” over the pieces.
 - Long-term staff members are excellent candidates for maintenance technicians, as their seniority is likely to ensure their continued participation in the program and make the training worthwhile.
 - Trained staff should be able to work from heights, such as ladders, lifts, and/or swing stages.
 - At least one member of the crew should be certified to operate both a scissor and an aerial boom lift as there are several artworks/installations that will require such access.
 - For safety purposes, any maintenances that require a ladder should have two members of staff performing the treatment: one to do the cleaning, the other to provide stability to the ladder and ensure that the treating individual is appropriately spotted.

- What is needed for training and what will it entail?
 - Depending on the budget and time constraints, training should be conducted at two or more sites that include materials representative of the most common materials found within the collection.
 - Prior to commencing training, the qualified conservation firm will put together a maintenance kit including all of the specialty products required for routine maintenances of the pieces identified as those that can be handled “in house” (i.e.: does not include hoses, buckets, etc.). Material safety data sheets should be provided along with written instruction.
 - Training will commence at the first of the selected sites with an overview of the conservation field’s approach to collections maintenance. The City crew will then be given copies of forms for documenting maintenance and reporting damage. The qualified conservator will review all forms with the City crew prior to hands-on training.
 - With the assistance of a conservation technician, the qualified conservator will go through a step-by-step, hands-on demonstration of routine maintenance practices, starting with visual assessment, documentation (written and photographic), maintenance treatment, and summary of maintenance performed.

Cost estimate for training:

\$ 3,000.00

SCULPTURE MAINTENANCE AND EXAMINATION FORM

Date: -----

Sculpture: -----

Location: -----

Yes No check

1. Coating issues?

2. Bird droppings?

3. Graffiti?

 If so, describe (material, color and placement)

4. Gum and other accretions:

5. Does it appear securely mounted?

6. Pooling water or other noticeable problems:

WORK CARRIED OUT: [list materials used and methods.]

Signature of technician: _____

METHODS AND MATERIALS CONSERVATION REVIEW SHEET FOR NEW COMMISSIONS

Artist Name: _____

Address: _____

City, State ZIP: _____

E-mail address: _____

Phone #: () _____ Fax #: () _____

Date Completed: _____

1. Commissioning Agency

What department is commissioning the artwork? Please list the name, address and phone number for the primary contact person.

2. General Description of Artwork

What is the title for the artwork?

What are the dimensions for the artwork?

What is the weight of the artwork?

Describe placement of the artwork, it's environment and public use. Be specific about location vis-à-vis trees, public access, proximity to streets, water, etc.

3. Fabrication

What materials are used for fabrication of artwork? Please be as specific as possible in terms of brand names and specific product names, colors, alloys, etc. List types of paint, stone, metal, plastic, tile, mortars and adhesives you may be using in the creation of the work. Include the materials for the sub-structure and the surface of the work.

Who is the proposed fabricator for artwork? Please provide all relevant contact information. Specify each fabricator of each component part.

Suppliers:

Coatings:

Who is fabricating and supplying the electrical and/or lighting components?

Explain in detail the proposed fabrication methods.

What is the fabricator warranty?

Who will prepare shop drawings?

4. Installation

Explain proposed installation method. Be specific as possible about all materials, including adhesives and mortars.

Please indicate any aspect of installation that may require special attention (For example, a consideration of protection of the artwork to prevent portions that could scratch or coatings that could peel if not properly handled.)

Have you completed a project of this type before? If so, where and when was it installed? Please list name and contact information for Owner. Indicate any aspect of the installation involves using new materials.

5. Maintenance

Artist maintenance recommendations? Please make a general statement, given your experience with this material, about your sense of how this piece is expected to weather.

Lowvorn, Jennifer

From: Lowvorn, Jennifer
Sent: Wednesday, December 2, 2020 4:47 PM
To: Lowvorn, Jennifer
Cc: O'Malley, Chrystal
Subject: FW: Big People

Hello Commissioners,
I hope you are doing well. I am just forwarding on an email from a community member about the removal of the Berkeley Big People.

Regards,
Jen

Jennifer Lowvorn
Chief Cultural Affairs Officer
Civic Arts Program

City of Berkeley
Office of Economic Development
2180 Milvia Street, 5th Floor
Berkeley, CA 94704

Pronouns: She/Her

T: 510-981-7533
JLowvorn@CityofBerkeley.info

COVID-19 Resources and Information
<https://www.cityofberkeley.info/coronavirus/>
<https://www.berkeleychamber.com/covid19resources.html>

-----Original Message-----

From: David Coolidge [REDACTED]
Sent: Tuesday, November 24, 2020 7:21 PM
To: Lowvorn, Jennifer <JLowvorn@cityofberkeley.info>
Subject: Big People

WARNING: This email originated outside of City of Berkeley.
DO NOT CLICK ON links or attachments unless you trust the sender and know the content is safe.

I am one citizen who is delighted to see those two sculptures go. There were two major deficiencies in my view. One is the material. Fiberglass is not appropriate for sculpture. It is cheap and it looks cheap. The other problem is the pedestals-we have two large masses supported on spindly legs. That could be remedied by setting them on the ground,

of course, but as they are (were) they are visually out of balance, wildly so. So kudos to the Commission for sending them elsewhere. I'll enjoy the bridge more now!

Sent from my iPhone

Draft 12-9-20

Dear City Council,

As our public processes continue to intertwine the Civic Arts Commission is keen on providing the council our guidance and voice towards realizing the dream of a cultural center for our arts organizations in Berkeley. The Civic Arts Commission can contribute leadership in this process for the City of Berkeley as we represent the city's cultural efforts and assets as a whole.

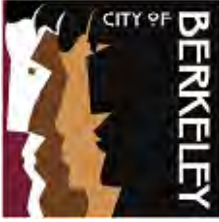
The Civic Arts Commission has reviewed the report from the planning consultant for Veteran's building and we want to affirm that the arts community will enthusiastically support a multi-disciplinary use for arts and culture in the building. The tall ceilings and wide rooms upstairs offer a structure in the building that naturally lends itself to visual arts galleries in particular and the theatre is a magnificent potential asset to our community. Our two visual non-profit arts organizations in Berkeley have both the professional expertise and significant challenges to their current locations for example. (This is not to include the Berkeley Art Museum, which is supported by the University)

Berkeley can create a streamlined black box theatre in the space which will be the most flexible to accommodate our performers whether theatre, dance, music, or an indoor festival . Our dance communities are challenged for performance space in Berkeley, many of them have to perform in other cities because of the cost of rental space in Berkeley. The Veteran's building offers an opportunity for a cultural organization to assume the duties and responsibilities of an anchor tenant to steer the management of this important asset. We are also resolved to consider and determine uses using the lens of equity in the understanding that inequity has to be addressed in Berkeley. This project is an opportunity to demonstrate that Berkeley can take this step in determining how the building can be constructed for its uses. Everyone understands that this is a significant undertaking and require raising considerable budgets to accomplish its completion. Towards that end, the Civic Arts Commission can contribute to a proposal that manages economic viability, and democracy at the same time.

We will continue to conduct public input with the alliance of the Berkeley Cultural Trust and other groups to move forward to articulate specific needs, aspirations, and challenges.

Sincerely,

The Berkeley Civic Arts Commission



Civic Arts Commission
Office of Economic Development

COVID-19 RECOVERY ART PROGRAM OUTLINE

Date: December 9, 2020

OVERVIEW

The COVID-19 Recovery Art Program will offer grants to visual and performing artists to implement projects in the public realm throughout Berkeley that will contribute to our community's resilience and recovery from the effects of COVID-19. An important aspect of this program is that artists will be paid for their creative contributions to the recovery effort. Modelled on programs being implemented in three California cities (described below), this initiative would invite artists to create projects responding to one of the following themes:

- Public health & wellbeing
- Economic recovery & resilience
- Community connection & belonging

Projects could include installations in empty storefronts; public health messaging graphics; creative game-like interactive projects; culturally specific or multilingual projects to promote COVID-19 safety; performances that creatively comply with health orders; murals on boarded storefronts; projects honoring essential workers; neighborhood art projects that unite the community through creative expression; and any other project idea that both fits one of the program themes and complies with current physical distancing requirements to ensure that large groups do not gather at the art project.

EXAMPLE PROGRAMS FROM OTHER CITIES

The following are examples of the three programs that inspired and informed the development of this program. Attached to this report are more detailed descriptions for each program.

Art of Recovery (Santa Monica)

Budget: \$500,000

Art of Recovery is a grant program to support arts-based projects that contribute to Santa Monica's recovery efforts. Inspired by the Works Progress Administration's Federal Art Project, this initiative will put artists to work to implement projects that strengthen and connect Santa Monica. Art of Recovery will focus on three main priorities: economic recovery, community connectedness & restorative justice, and public health & safety. Award amounts will vary from \$100 to \$20,000 depending on the scale and budget of the proposed project.

ArtLift Microgrant (Palo Alto)

Budget: \$40,000

The Palo Alto Public Art Program is offering Microgrants available to artists and creatives with the goal of helping the community recover both emotionally and economically from the pandemic through the arts and creative outlets. Projects are encouraged that will bring joy and smiles, facilitating connection and a sense of discovery in our community. Through funding art projects and experiences in our commercial corridors and our neighborhoods, ArtLift will foster safe and creative ways to remain engaged in the arts, reconnect with each other, and recover together as a cohesive community. The arts have the potential to unite, heal and strengthen our community during these difficult times. By investing now in artists and creative solutions to our most pressing challenges, Palo Alto will emerge from this pandemic with renewed connections. Funding available through the ArtLift Microgrant project is \$1,000 per project all inclusive.

San Francisco Creative Corps

Budget: \$250,000

San Francisco Creative Corps is a program that puts artists to work in service of the health and well-being of our communities. There are two aspects of the program running concurrently:

- **Community Health Ambassadors (CHAs):** Approximately 30 performing artists over a span of 35 days will engage and creatively educate the public on COVID on safe behaviors in high-foot traffic areas throughout San Francisco, including: Shared Spaces closed streets and sidewalks; parks and plazas; transit stations; “slow streets”; and grocery store and social service lines. The CHAs will educate and inspire people to care for themselves and care for others throughout COVID, and provide joy and inspiration, when and where we need it the most.
- **Paint the Void:** Paint the Void is an initiative to match local artists with boarded-up businesses to create murals as a response to the void left behind in the wake of Covid-19. There will be 30 murals located within San Francisco. Each artist grant will be \$1250 and all murals will be temporary.

BUDGET

There is \$200,000 allocated in the FY21 “Private Percent for Art” (Fund 148) budget for this program. Projects funded through this program could range in cost from \$100 to \$10,000 each, based upon the work outlined in each of the project proposals. While it is not yet known exactly how many projects might be implemented, it is conceivable that there could be at least 10 large projects (totaling \$100,000); 15 medium projects (totaling \$75,000); and 25 small projects (totaling \$25,000). A goal of the program is to ensure that the funding is spent throughout the City of Berkeley. Funds would be granted to selected artists as follows: 50% upfront to cover development costs and 50% upon completion or execution of the project.

POSSIBLE PROGRAM NAMES

Staff is seeking Commissioner input on possible names for the COVID-19 Recovery Art Program. The following possible names are offered as a starting point and staff welcomes any additional ideas:

- Creative Strategies for Community Resilience
- Create Resilience
- Create Resilience Projects

- Create | Transform | Connect
- Art Creates Community Recovery

ELIGIBILITY

East Bay-based artists residing in Alameda and Contra Costa Counties, including visual artists, social practice artists, musicians, and performers are eligible to apply. Applicants must be at least 18 years old. Priority will be given to artists who reside or work in Berkeley.

Proposals must adhere to the City of Berkeley Health Orders that are in place at the time of the project implementation.

Art projects must take place within the City of Berkeley.

The following are not eligible for funding:

- Projects that do not address one of the themes of this program
- Activities that are not allowed by public health guidelines at the time of submission
- Capital improvement projects or equipment purchases
- Deficit reduction
- Fundraisers
- Events not open to the public
- Projects incorporating logos, nudity, profanity, or copyrighted material. All projects must be suitable for all ages viewing.

ARTIST SELECTION PROCESS

Submissions will be reviewed on a monthly basis by a standing selection panel comprised of two Civic Arts Commission representatives, representative from the Office of Economic Development, and two representatives from the Berkeley Cultural Trust (with at least one representative from the BCT Equity and Inclusion Committee).

Applications will be evaluated based on the following selection criteria:

- Alignment with the COVID-19 Recovery Art Program themes of public health & wellbeing; economic recovery & resilience; and community connection & belonging.
- Ability of the project to enhance the City of Berkeley’s public spaces with beauty, empathy, connection, optimism, and creativity.
- Projects serving historically marginalized communities will be prioritized.

Selection panel recommendations will be forwarded to the Civic Arts Commission for final approval.

The Civic Art Program reserves the right to recommend changes to a project proposal. Projects not selected in the current round may be considered in subsequent panel meetings.

The COVID-19 Recovery Art Program will continue until the allocated funds are exhausted.

Santa Monica Art of Recovery Pilot: Call for Letters of Intent

PROGRAM OVERVIEW

Para leer en español, oprima aquí: <https://bit.ly/32t7gdQ>

As part of the City of Santa Monica's Economic Recovery Task Force, Cultural Affairs is pleased to announce the launch of Art of Recovery, a grant program to support arts-based projects that contribute to our City's recovery efforts. This program will harness the arts to play a major role in economic, community and health recovery while highlighting Santa Monica as a place of culture and unique experiences. Inspired by the Works Progress Administration's Federal Art Project, this initiative will put artists to work to implement projects that strengthen and connect Santa Monica.

The arts have the potential to transform our City and communities during these tumultuous times. By investing now in artists and creative solutions to our most pressing challenges, Santa Monica will come out of this pandemic revitalized and stronger than ever. This program seeks to have a major impact on the future of Santa Monica, the wellbeing of its community and health of its economy.

Art of Recovery will focus on three main priorities: economic recovery, community connectedness & restorative justice, and public health & safety. Projects may fit into multiple priority areas. We believe that artists and creatives can develop solutions that are inventive, compelling and engaging and want to give them space to do so. For those interested in applying, below are some ideas and inspirations for art and recovery projects for each priority area. Please note that you are not limited to these ideas—we want your creativity!

Arts and Economic Recovery

- Temporary murals in business corridors that have implemented expanded outdoor offerings in the public right of way, such as ground murals to denote 6 ft "buffer zones" and painted K-rail traffic barricades.
- Artist-designed "leave behinds" for pick-up orders at local businesses.
- Art in vacant storefronts (including performing arts, when allowed) and artistic treatments



of storefronts.

-Artworks that are innovative and use new technologies such as Augmented or Virtual Reality. Site-specific or immersive (in-the-time of COVID) projects that will put Santa Monica on the map of artistic experimentation and innovation during this time.

Arts and Community Connectedness & Restorative Justice

-Neighborhood art projects, such as encouraging neighbors to create sculptures or window posters that unite the community through creative expression.

-Community storytelling projects, capturing oral or video histories.

-Scavenger hunts or other self-guided games to get people out in their neighborhood or visiting local businesses.

Arts and Public Health & Safety

-Artist-designed physical distancing markers.

-Artist-designed campaigns or artworks that reinforce health and safety messages.

Art of Recovery also aims to strengthen our network of artists, nurture connections between artists and other sectors, and build cohorts of learners focused on integrating the arts and artists into community efforts. As such, in addition to funding for projects, participants will have the opportunity to participate in meetings to learn together and co-create approaches to accomplishing the work.

Over the coming year, projects will be funded on a rolling basis, through June 30, 2021. For the first round of funding we are launching it as a pilot process by requesting Letters of Intent (LOI) rather than full applications. We envision that Cultural Affairs will need to provide some level of matchmaking to connect artists, business groups and community group applicants. This first-round pilot will help us iron out that process. If you own or manage a site that you would like to be considered for projects, please email Allison Ostrovsky at allison.ostrovsky@smgov.net.

The first round of review is currently in process and project will be announced on a rolling basis over the coming weeks and months. The LOI is still open for submissions, and we will make an announcement when the next round of review will begin--likely in December. Award amounts will vary from \$100 to \$20,000 depending on the scale and budget of the proposed project. All LOIs submitted may be considered in future rounds. To receive notice of arts opportunities, please sign up at bit.ly/ArtSaMoOpportunities.

ELIGIBILITY

*LA County-based artist collectives and artists at all stages of their career are eligible to apply.

*Business Improvement Districts, business associations, neighborhood associations, community groups, nonprofit organizations and non-arts businesses whose official address is within Santa Monica city limits are eligible to apply.

*Proposals must adhere to the County of LA Public Health safety guidelines (bit.ly/LACountyHealth) that are in place at the time of the application.

*The program must take place within the City of Santa Monica and be promoted to City



residents and visitors.

*Applicants must pay artists fair wages.

*While no cash match is required, projects that leverage other funding sources are encouraged.

The following are not eligible for funding:

*Projects that do not address one of the Recovery goals of this program

*Activities that are not allowed by public health guidelines at the time of submission

*Capital improvement projects or equipment purchases

*Deficit programs

*Fundraisers or events not open to the public

LOI REVIEW PROCESS

Submissions will be reviewed by the Art of Recovery subcommittee of the City's Economic Recovery Task Force. LOIs will be evaluated based on artistic merit, creativity/innovation and the degree to which the proposed project meets the program's recovery goal(s). Santa Monica-based applicants will receive priority.

If you have questions about this application, email culture@smgov.net.





ArtLift Microgrant Opportunity

The Palo Alto Public Art Program is offering Microgrants available to artists and creatives with the goal of helping the community recover both emotionally and economically from the pandemic through the arts and creative outlets. Projects are encouraged that will bring joy and smiles, facilitating connection and a sense of discovery in our community. Through funding art projects and experiences in our commercial corridors and our neighborhoods, *ArtLift* will foster safe and creative ways to remain engaged in the arts, reconnect with each other, and recover together as a cohesive community. *ArtLift* is being presented in support of [Uplift Local](#) efforts already underway with the purpose of connecting the community together. The arts have the potential to unite, heal and strengthen our community during these difficult times. By investing now in artists and creative solutions to our most pressing challenges, Palo Alto will emerge from this pandemic with renewed connections.

Taking advantage of unique locations across Palo Alto, artists will perform, create or install artworks focused on community connectedness, **resiliency, empathy, vibrancy, and recovery**. In compliance with social distancing, live events will need to be carefully coordinated with the City to ensure that large groups do not gather at any given artwork. All artworks will be video recorded and/or photographed and presented online, creating a comprehensive collection of the creative talents in our Palo Alto community. Artists are invited to propose non-traditional artwork, experiences, and performances in the City of Palo Alto with the goal of helping our community stay connected and helping people reconnect, recover, and find joy within social distancing conditions. All artworks must be free and accessible to the public.

We are encouraging fun, whimsical projects that will bring positive energy, joy and connection to the community. We encourage you to be creative! Types of projects are not limited to, but may include:

Pop-up performances including live dance, pop-up theater and musical performance, spoken word, circus arts, and singing.

Neighborhood Projects such as poetry walls, garage door murals, storytelling projects, art bike parades, distributed artistic posters the community can color and display in a front window, driveway chalk art competitions, an artwork that moves on a daily or weekly basis to a new and unexpected location. Scavenger hunts or other self-guided games to get people out in their neighborhood or visiting local businesses.

Temporary public art installations such as temporary murals in business corridors with expanded outdoor offerings in the public right of way and painted K-rail traffic barricades.

Other examples include:

-Artist-designed “leave behinds” at local businesses, such as poetry or small artworks

- Treasure hunts and other game-based interventions
- Creative social distancing markers and wayfinding elements
- Knit bombing
- Fairy door projects or other mini installations
- Temporary murals and art installations in vacant storefronts
- Technology-based innovative artworks such as Augmented or Virtual Reality.

For Inspiration (links to fun ideas):

Silly walks:

<https://www.youtube.com/watch?v=t5zfKuKBS0I>

Street theater and circus:

https://www.youtube.com/watch?v=l8_XX26GXWU

Pop-up Dance Performances:

https://www.youtube.com/watch?v=CSXPxbvJ6UQ&ab_channel=NowThisNews

Pop-up symphony on the back of a truck “BANDWAGON”:

https://www.youtube.com/watch?v=FbK6GHmWwk&ab_channel=VOANews

Neighborhood Window Scavenger Hunts:

https://www.youtube.com/watch?v=7RKQ3E_fom4&ab_channel=CBCNews%3ATheNational

Pop-up Cabaret:

https://www.youtube.com/watch?v=IF1ZERPkJe4&ab_channel=RooftopMusicalSociety

Drive-by Art Exhibits:

https://www.youtube.com/watch?v=gtjNOcBhDoc&ab_channel=WKBN27

Outdoors Community Exhibitions:

https://www.youtube.com/watch?v=3P7E4QZnHAs&ab_channel=KMOVSt.Louis

Pop-Up Symphony:

https://www.youtube.com/watch?v=m2ICJwgxaS8&ab_channel=LyricOperaofChicago

Yarn Bombing:

https://www.youtube.com/watch?v=0tcOv_9QbNI&ab_channel=SouthCarolinaETV

A broader “museum experience”:

<https://www.freethemuseum.org/inspiration.html>

Funding available through the *ArtLift Microgrant* project is \$1,000 per project all inclusive. Applicants may be individuals or groups. Applications are limited to a single project proposal. All successful proposals may be funded once only.

Eligibility

This opportunity is open to artists, musicians, performers, and creatives 18 years old and over with a connection to Palo Alto. Artists and creatives who live in Palo Alto and East Palo Alto are especially encouraged to apply. Youth artists may have a parent or guardian sign legal agreements on their behalf.

How to Apply

All interested artists and creatives interested in realizing a temporary art project / experience that will support emotional and economic recovery from COVID-19 as part of the *ArtLift Microgrant* project are invited to submit their proposals to the Palo Alto Public Art Program electronically via <http://CPApublicart.slideroom.com>. There is no application fee. There is no application deadline and proposals will be reviewed and approved on an ongoing basis. All proposals should include the following:

- Applicant contact information
- Letter of Interest indicating why this opportunity is of interest to you and your connection to Palo Alto
- Project Proposal (Name and Type of Project; Project Intent and Description; Intended Longevity; Proposed Site (Primarily and Alternative); Estimated Budget and any in-kind support for the Project; Any collaborators or additional sponsors)
- Image or Sketch of the proposal, or reference material for the content of the performance
- If the artwork is on private property, please submit a letter from the owner confirming permission to carry out the project
- Work samples from previous projects. This may be a link to social media or another website

Review Process

The *ArtLift* selection panel will review applications once a month on a rolling basis. Proposals that best meet the *ArtLift Microgrant* project selection criteria will be provided funding of \$1,000 with one initial payment for materials and the other half paid upon deliverable of completed project, documentation, and if applicable, clean up/removal of project. The Public Art Program reserves the right to recommend changes to a project proposal. Projects not selected in the current round may be considered in subsequent panel meetings.

Selection Criteria

Proposals should directly address the *ArtLift Microgrant* project intent, be available to the public, have no infrastructural impact, be easily reversible or removable and able to be installed/performed by the applicant without assistance from others while taking into consideration current health and safety

guidelines from the County. All funded applicants will be required to supply documentation of the completed artwork, such as photographs and/or video documentation for performance-based works.

The selection panel made up of City staff, a Public Art Commissioner and key stakeholders will be evaluating the following:

- Alignment with the goals of ArtLift Microgrant, supporting emotional and economic recovery from COVID-19 while enhancing the pedestrian experience in our commercial corridors and neighborhoods.
- Fun and light-hearted projects bringing joy, laughter, optimism, connection, and whimsy.
- Viewer experience.
- Originality – let us show off the creative community we are! Wow us.

What is not funded?

- “Signage” as defined in municipal code [16.20](#)
- Fee based projects requiring ticket sales to experience the artwork
- Projects incorporating logos, nudity, profanity, or copyrighted material. All projects must be suitable for all ages viewing.

Questions

Contact Public Art Program staff Nadya Chuprina at Nadya.chuprina@cityofpaloalto.org or direct message us in Instagram at @publicartpa

Stay in touch

Sign up to the monthly newsletter to learn about artist opportunities: www.cityofpaloalto.org/publicart
Connect with us via Instagram, Facebook and Twitter: @publicartpa

About the Public Art Program

The City of Palo Alto Public Art Program is committed to contributing to the intellectual, emotional, and creative life of the Palo Alto community by creating engaging art experiences and dynamic public spaces for Palo Alto residents and visitors.

The Palo Alto Public Art Program promotes the highest caliber of artwork, commissioning memorable public artworks and experiences that stimulate discussion and thoughtful reflection, celebrating Palo Alto’s character and enhancing civic pride and sense of place.

The Program operates in accordance with Chapter 2.26 of Palo Alto Municipal Code to provide opportunities for the placement of permanent and temporary site-specific public art projects in municipal projects across Palo Alto. Additionally, the Program oversees the implementation of the Ordinance requirement to incorporate public art in private development projects. The Public Art Commission (PAC) reviews and advises the Public Art Program on selection, placement, and care of public art throughout the City of Palo Alto.

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Office of the Mayor

News Releases

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Mayor London Breed Announces San Francisco Creative Corps to Support Artists and Promote Public Health

Posted Date: Thursday, November 19, 2020

The San Francisco Creative Corps pilot program will provide economic opportunities for 60 visual and performance artists, while also promoting public health during global COVID-19 pandemic

San Francisco, CA — Mayor London N. Breed today announced the launch of the San Francisco Creative Corps pilot program to support artists and promote public health through art. The San Francisco Creative Corps pilot will provide economic opportunities for 60 San Francisco performance artists and visual artists who are underemployed due to COVID-19. The program is part of Mayor Breed's ongoing focus on economic recovery and slowing the spread of COVID-19 in San Francisco.

This holiday season, performing artists, including actors, musicians, and dancers, will be deployed as Community Health Ambassadors to creatively promote COVID-safe behavior. The Community Health Ambassadors will be deployed to areas have the greatest need for COVID-19 outreach, including Shared Spaces corridors, streets with outdoor restaurants, parks, and other high foot traffic areas. The City will also engage 30 visual artists to beautify storefronts with public health-themed murals in neighborhoods experiencing high rates of COVID-19. The first round of San Francisco Creative Corps' Community Health Ambassadors will start this Saturday, November 21. The program will bring on 30 ambassadors who will be activated throughout the city on weekends during the upcoming holidays.

"Many artists and performers are out of work due to COVID and are looking for ways to pay their bills and make a living while also pursuing their artistic interests," said Mayor Breed. "This new program supports artists financially while also reminding community members to stay safe this holiday season. San Francisco's artists and cultural organizations are what make our city such a vibrant place, and we need to do all we can to support them. The Creative Corps is an innovate approach to help our artists during this difficult time, and will bring some joy and fun to public spaces throughout the City."

The San Francisco Creative Corps program advances Mayor Breed's efforts to support artists, arts, and culture organizations as part of San Francisco's economic recovery. In recognition of the severe and ongoing economic impacts of COVID-19 on the arts and entertainment sector, as well as the importance of the arts to San Francisco's identity, the Economic Recovery Task Force recommended that the City invest in supporting artists through programs like this one. In addition to supporting the arts, the Task Force recommended pursuing job connections, promoting safe reopening, and advancing racial equity, which this program fulfills with its focus on public health and investing in San Francisco's diverse communities.

“San Francisco’s artistic communities are integral to our recovery efforts and the ongoing cultural and economic vitality of the city. By empowering artists, musicians, performers and muralists through Creative Corps, we’re cultivating an ecosystem where San Francisco artists can expand their contributions to the communities they live in and care for,” said Joaquín Torres, Director of the Office of Economic and Workforce Development. “Innovative programs such as Creative Corps will promote public health and safety messaging, support local businesses, and create jobs, while bringing inspiration and holiday cheer into our shared and public spaces.”

The City is funding the SF Creative Corps with \$250,000 from the Office of Economic and Workforce Development (OEWD), and is working with Yerba Buena Center for the Arts (YBCA) and Paint the Void to administer the program. YBCA will administer the Community Health Ambassadors component of the Creative Corps program. YBCA will select artists in partnership with three local performing arts organizations: [San Francisco Bay Area Theater Company](#), [Dance Mission](#), and [SF Carnaval](#). The San Francisco Parks Alliance, in partnership with OEWD and the City’s COVID-19 Command Center, will assist with assigning Ambassadors to specific locations.

“The arts are a powerful tool for providing education and emotional healing, with a unique capacity to creatively communicate the need for public safety, while also delivering much-needed joy and inspiration,” said Deborah Cullinan, CEO, YBCA. “The SF Creative Corps connects San Francisco’s diverse and extensive creative community with the urgent civic needs that have been heightened by COVID-19, the resulting economic recession, and ongoing racial injustice. The pilot supports the city’s artists during this challenging time by offering them work and the chance to activate public spaces in service of our collective well-being. Thanks to our arts partners and the City and County of San Francisco, the SF Creative Corps will educate and inspire people to care for themselves and each other.”

In collaboration with the City and its three partner organizations, YBCA will train the Community Health Ambassadors on COVID-19 safety protocols and communications. YBCA will provide a workshop to support the ambassadors in developing their own unique projects, which can take any form they wish, from live music to drive-by-dance-a-thons to comedian sets.

In addition to funding Community Health Ambassadors, the SF Creative Corps program will support the development of murals that promote public health. The City is working with Paint the Void, a Bay Area initiative to match local artists with boarded up businesses to create murals as a response to the “void” left behind by COVID-19. Paint the Void will solicit local visual artists and match them with boarded up businesses to create temporary murals that encourage public health and safety conscious practices in neighborhoods affected most heavily by COVID-19. Artists that live in or have strong ties with the neighborhood selected for an installation will be prioritized. Murals will highlight behaviors that protect the community: wearing masks, avoiding gathering in large numbers, and staying indoors. Illuminate, an organization dedicated to expanding the City’s light art, will provide temporary lighting on many of the murals.

“The SF Creative Corps is an opportunity not only to bring beauty and joy to public spaces but also to support artists during an economically challenging time while educating communities with critical public health messaging,” says Inga Bard, co-founder of Paint the Void and Art for Civil Discourse. “Art has the power to ignite public imagination towards a deeper understanding of how the virus spreads and how our actions can protect our families, friends, and neighbors.”

San Francisco visual artists are invited to submit their work to Paint the Void in order to be considered for this pilot by filling out [this short form](#). For more information on the San Francisco Creative Corps Community Health Ambassadors, please contact aescobedo@ybca.org.

San Francisco Creative Corps complements San Francisco’s other efforts to support artists, including a new universal basic income pilot program for San Francisco artists, which will start early next year. The Arts Commission will also provide arts organizations with funding to reopen safely and will fund the creation of an online Arts Hub, which will serve as a one-stop-shop for artists and organizations looking for financial assistance, professional networking, and employment opportunities. Additionally, the Arts Commission has opened four other [grant programs](#) for artists, arts organizations, and cultural facilities. In August, Mayor Breed announced approximately \$12.8 million in general operating support grants to fund 227 arts and cultural organizations that enhance the City’s cultural vibrancy. In March, Mayor Breed directed \$2.5 million for an Arts Relief Program to invest directly in working artists and arts and cultural organizations financially impacted by COVID-19.

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