



**Civic Arts Commission  
Public Art Subcommittee  
Tuesday, March 19, 2024  
4:00 pm**

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

To access the meeting remotely from a PC, Mac, iPad, iPhone, or Android device, use this URL: <https://cityofberkeley-info.zoomgov.com/j/1614156265>. Click the Raise Hand icon to request to speak. To join by phone dial **(669) 254-5252** and enter Webinar ID **161 415 6265**. If you wish to participate at Public Comment portions of the Agenda, press \*9 and wait to be recognized by the Chair. Time limits on Public Comments will apply. To submit Public Comment via e-mail, contact [civicsarts@berkeleyca.gov](mailto:civicsarts@berkeleyca.gov). In the Subject Line type PUBLIC COMMENT ITEM #. Please observe a 150-word limit.

## **Agenda**

### **1. CALL TO ORDER AND ROLL CALL**

### **2. LAND ACKNOWLEDGEMENT**

The City of Berkeley recognizes that the community we live in was built on the territory of Huchiun (*Hooch-yoon*), the ancestral and unceded land of the Chochenyo (*Cho-chen-yo*) speaking Ohlone (*Oh-low-nee*) people, the ancestors and descendants of the sovereign Verona (*Vuh-roh-nuh*) Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. We acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley residents have and continue to benefit from the use and occupation of this uncended stolen land since the City of Berkeley incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan (*Lih-Shawn*) Tribe and create meaningful actions that uphold the intention of this Land Acknowledgement.

### **3. PUBLIC COMMENT (For items not on the Agenda)**

#### 4. CHAIR REPORT

#### 5. DISCUSSION ITEMS WITH POSSIBLE ACTION

- a) Discussion: FY24/25 Cube Space Curator application review and selection  
Presenter: Mark Salinas, Public Art Program Lead  
Possible Action: Recommend one FY24/25 Cube Space Curator to Civic Arts Commission  
Public Comment

#### 6. STAFF REPORT

#### 7. COMMUNICATIONS

#### 8. ADJOURNMENT

##### **Agenda Attachments:**

- 1. FY24/25 Cube Space Curator Applications

Staff Contact:

Mark Salinas

Public Art Program Lead

Berkeley, CA 94704

Telephone: (510) 981-7538

TDD (510) 981-6903

msalinas@berkeleyca.gov

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**ACCESSIBILITY INFORMATION:** To request disability-related accommodations to participate in the meeting, including auxiliary aids or services, please contact the ADA Program Coordinator by phone (510) 981-6418 or by TTY/TDD (510) 981-6347 at least three business days before the meeting date.

## CITY OF BERKELEY INFORMAL PROPOSALS FOR CUBE SPACE CURATORIAL SERVICES 2024/2025

Opening Date: February 6, 2024 11am PST

Closing Date: March 4, 2024 5pm PST

### HISTORY

Built in 2018, the [Cube Space](#) is a symbol of the City of Berkeley's support and promotion of public art. Exhibitions in the Cube Space display work by Greater Bay area emerging and mid-career artists working in sculpture, installation, video, and multi-media.

### OVERVIEW

The Cube Space occupies a small store front (L 17' x D 12' x H 10') in the heart of the arts district in Downtown Berkeley at 2010 Addison Street (between Milvia St. and Shattuck Ave.). This sidewalk exhibition venue is unlike other traditional gallery spaces where the public enter the exhibition space; instead exhibitions are viewed by the public from three glass walls viewable at all hours, every day of the week. The Cube Space neighbors include The Berkeley Repertory Theater, Freight and Salvage, Visit Berkeley, Aurora Theater, and the California Jazz Conservatory.

### SCOPE OF WORK

The City of Berkeley seeks a Curator responsible for providing four artist exhibitions at the Cube Space.

Exhibition for Artist 1      September – October – November 2024

Exhibition for Artist 2      December – January – February 2024

Exhibition for Artist 3      March – April – May 2025

Exhibition for Artist 4      June – July – August 2025

These dates include installation and de-installation

### CURATOR DUTIES FOR EACH EXHIBITION

#### Artist Proposal

- Research and conduct studio visits to select artist
- Develop installation proposal with artist
- Present installation proposal to the Civic Arts Commission for approval

#### Gallery Coordination

- Generate an exhibition list including artwork value
- Coordinate Cube Space access to artist
- Oversee artwork installation, deinstallation, and return to original condition
- Provide a 125-word curatorial statement about artist for vinyl wall text
- Coordinate Cube Space access for vinyl wall text installation and deinstallation
- Coordinate Cube Space access for exhibition photographer

#### Marketing Services

- Promote exhibition via personal networks
- Provide a 50-word statement for the Civic Arts Instagram page
- Provide a 300-word announcement for press and media
- Schedule and manage any opening receptions

### CURATOR COMPENSATION

The City of Berkeley will pay the Curator an all-inclusive flat fee of \$11,200 (\$10,000 for curatorial services plus

\$1200 for statements and announcements).

#### ARTIST COMPENSATION

The City of Berkeley will pay each of the four Artists an all-inclusive flat fee of \$2000. This is not a Curator expense.

#### OTHER COMPENSATION

The City of Berkeley has vinyl and photography vendors familiar with the Cube Space. This is not a Curator expense.

#### HOW TO APPLY

Submit the following 3 items as one PDF and email to [msalinas@berkeleyca.gov](mailto:msalinas@berkeleyca.gov) by March 4 2024 5pm PST.

1) Letter of Interest (2 page max)

Describe your curatorial background, areas of interest, and qualifications.

Include links to past exhibitions, writing, and imagery.

Describe how you will research, select, and promote artists.

What topics or artists may you possibly consider featuring in the Cube Space?

2) Resume or Biography (2 page max)

Include any personal website or social media accounts.

3) Project Management (1 page max)

Within the compensation provided to curate 4 artist exhibitions, break down your hours and rates in the following duties: Artist Proposal, Gallery Coordination, and Marketing Services.

#### NOTE

City of Berkeley will require selected Curator and Artists to submit a W9. Curator and Artists will each sign a Loan Agreement and Insurance Claim Release to access the Cube Space and to receive payment.

#### TIMELINE

February 6, 2024: Informal proposals opens

March 4, 2024: Informal proposals closes. All applications due.

March 19, 2024: Public Art Subcommittee interviews applicants on Zoom platform.

April 17, 2024: Public Art Subcommittee presents recommended Curator to the Civic Arts Commission for possible approval.

June 2024: Selected Curator under contract.

*Selected Curator must present artist installation proposals at scheduled meetings of the Public Art Subcommittee held on the Zoom platform. Once approved by the Public Art Subcommittee, the Curator must submit the following items to City Staff 30 days before the scheduled artist exhibition: exhibition list, curatorial statement for vinyl wall text, 50 word statement for the Civic Arts Instagram page, and 300 word announcement for press and media.*

September: Exhibition for Artist 1 opens

## PUBLIC ART SUBCOMMITTEE 2024 MEETING CALENDAR

Month	Meeting Date	Time
January 2024	Tuesday January 16	3:30pm
February 2024	Tuesday February 20	3:30pm
March 2024	Tuesday March 19	3:30pm
April 2024	Tuesday April 16	3:30pm
May 2024	Tuesday May 21	3:30pm
June 2024	Tuesday June 25	3:30pm

Month	Meeting Date	Time
July 2024	Tuesday July 16	3:30pm
August 2024	No Meeting	
September 2024	Tuesday September 17	3:30pm
October 2024	Tuesday October 15	3:30pm
November 2024	No Meeting	
December 2024	Tuesday December 17	3:30pm

## CONTACT

Mark Salinas, Public Art Program Lead, Civic Arts

[msalinas@berkeleyca.gov](mailto:msalinas@berkeleyca.gov) / (510) 981-7538

[City of Berkeley Civic Arts Website](#)

[City of Berkeley Civic Arts Instagram](#)

March 4, 2024

Mark Salinas  
Public Art Program Lead  
City of Berkeley, Office of Economic Development, Civic Arts  
2180 Milvia Street, 5th Floor  
Berkeley, CA 94704

Dear Mr. Salinas,

Thank you for offering this opportunity to submit a proposal to provide the City of Berkeley with curatorial services for the Cube Space in 2024/2025. I have been rooted in the Bay Area since 1994, actively supporting emerging and mid-career artists through the curation of exhibitions and public programs across a range of organizations, including small non-profit galleries, expansive museums, indoor and outdoor civic venues, private and public academic institutions, and DIY artist-run spaces. Over the past three decades, I have curated over 100 exhibitions—comprising both solo and group shows—and organized hundreds of public programs. Additionally, I have contributed to numerous selection panels for artist residency programs, public art commissions, awards, and funding initiatives, consistently advocating for artists with clear conceptual visions and innovative material approaches. Furthermore, I firmly believe that my ongoing practice as a visual artist is indispensable to my role as a curator and cultural producer, as it enables me to offer additional problem-solving skills and creative solutions to artists I work with.

While I have held and presently hold a curatorial position at an institution—Curator at San Francisco State University (SFSU) Fine Arts Gallery—I have also worked concurrently as an independent curator since 2009. In my capacity as an independent curator, I have curated exhibitions and programs for Headlands Center for the Arts, Minnesota Street Project, San Francisco Arts Commission Galleries, San Jose Institute of Contemporary Art, San Francisco Art Institute, Yerba Buena Center for the Arts, University of Nevada Reno, SOMArts Cultural Center, and Chinese Culture Center of San Francisco & Kearny Street Workshop. My curatorial work has garnered attention from national publications including *Art in America*, *afterimage: the journal of media arts and cultural criticism*, *KQED Arts*, *Sculpture Magazine*, *Art Papers*, *San Francisco Chronicle*, *Art Practical*, *New Art Examiner*, *Art Nexus*, *Bidoun Magazine*, *Hyperallergic*, *Contemporary Magazine*, and *Bitch Magazine*. I have delivered lectures and participated in panel discussions at the School of the Art Institute of Chicago, Manetti Shrem Museum of Art, Berkeley Art Museum and Pacific Film Archive, Asian Art Museum, and at annual conferences for Americans for the Arts and California Association of Museums. In essence, I am deeply committed to championing our local artists and fostering a vibrant arts community, and I would value the opportunity to bring my expertise and experience to the Cube Space in the coming year.

In addition to conducting research and curating exhibitions, I possess extensive experience collaborating with artists and preparators in installing a diverse array of artwork—ranging from 2D and 3D pieces to time-based media and installations—in various exhibition spaces. This facet of my practice aligns with the uniqueness of the Cube Space as an exhibition venue, enabling me to bring the totality of my skills and experience with artwork installation to the program. An illustrative example of my holistic approach to exhibition conception and execution is a course I currently teach at SFSU, titled ART 619 Exhibition Design. Restricted to upper-division Studio Art, Art History, and Museum Studies majors, this course is designed to explore gallery management, curatorial practices, and exhibition design and installation in both pedagogical and practical contexts. Throughout the semester, my curriculum delves into the relationship and ethical responsibilities of exhibitions to cultural representation and the broader community. We utilize actual exhibitions showcased at the SFSU Fine Arts Gallery as a professional workshop, providing students with hands-on experience. It's noteworthy that several former students have successfully transitioned into roles within galleries and museums across the Bay Area, encompassing curatorial, educational, and registration departments. Many have also established themselves as professional preparators for organizations such as SFMoMA, Lawrence Fine Art Services, Oakland Museum of CA, and Minnesota Street Project Art Services.

My primary curatorial focus centers on championing artists whose work addresses pressing contemporary issues and illuminates the experiences of historically underrepresented communities. Through the curation and production of exhibitions, my objective

is to create inclusive platforms where diverse ideas and narratives can resonate with wide audiences. The discipline of exhibition production is distinctive in its ability to explore topics and themes intersecting with various fields, including history, urban planning, anthropology, law, sociology, and economics, all through the lens of artistic practice. This approach presents unique opportunities for generating fresh insights, fostering reflection, and deepening understanding. Below are several examples of my curatorial projects that embody this approach.

[Have You Seen Me?](#) 2023 group exhibition at SFSU Fine Arts Gallery, focusing on the return of the gaze in contemporary self-portraiture to explore the constraints and possibilities of representation. Featuring works by Marcel Pardo Ariza, Erica Deeman, Yaron Michael Hakim, and Jamil Hellu.

[Copycat](#) 2019 group exhibition at SFSU Fine Arts Gallery, exploring intellectual property and the significance of originality in the era of technical reproducibility. Featuring works by Libby Black, Enrique Chagoya, Kota Ezawa, Nina Katchadourian, Scott Kildall, Michael Mandiberg, Sean Peeler, Stephanie Syjuco, Charlene Tan, Chris Thorson, and Daren Wilson.

[Culture Catalyst](#) 2018 group exhibition at San Francisco Arts Commission Galleries, commemorating the art and impact of the Neighborhood Arts Program. Featuring works by Zulfikar Ali Bhutto, Nancy Cato, Enrique Chagoya, Lenore Chinn, Veronica De Jesus, Orlando de la Garza, Katie Dorame, Juan R. Fuentes, Katie Gilmartin, Aron Kantor, Viêt Lê, Yolanda López, Macro Waves, E. "Oscar" Maynard, Geri Montano, Jane Norling, Joe Ramos, Eustinove P. Smith, Eugene E. White, René Yañez, and works from The Cultural Conservancy and Queer Ancestors Project.

[Infrastructure](#) 2014 solo exhibition by Jenny Odell at Intersection for the Arts, examining the physical infrastructure of essential utility systems—such as electrical power plants, wastewater treatment plants, and solar panel fields—often concealed from daily view and situated on the outskirts of towns and cities.

Extensive photographic documentation, media coverage links, and written curatorial statements on more of my curatorial projects—both solo and group exhibitions—can be accessed through my website [kevinbchen.com](http://kevinbchen.com).

If given the opportunity to provide the City of Berkeley with curatorial services for the Cube Space, I would leverage my three decades of active involvement within the Bay Area arts community, my extensive network of colleagues spanning various cultural sectors, and my experience collaborating with students at local colleges and universities to identify potential artists for consideration. This initial list of artists would undergo careful consideration based on the clarity of their concepts and the caliber of their artistic execution. The ultimate goal would be to curate a dynamic and diverse selection of projects, reflecting my long-standing commitment to foregrounding artists from historically underrepresented communities.

Contemplating the physical site and context of the Cube Space evokes ideas that explore the interplay between interior and exterior spaces, the contrast between public and private domains, the juxtaposition of transparency and opacity, the dance of light and shadow, and the impulse to both reveal and conceal. Given that the schedule for Cube Space exhibitions aligns with the four seasons, I may draw upon the distinctive characteristics associated with each season to inform my curatorial approach.

Exhibition for Artist 1	September through November (Fall): Transition, Introspection, Reflection
Exhibition for Artist 2	December through February (Winter): Interiority, Solitude, Stillness
Exhibition for Artist 3	March through May (Spring): Growth, Hope, Renewal
Exhibition for Artist 4	June through August (Summer): Joy, Abundance, Leisure

Some artists who I am already thinking about for an exhibition at the Cube Space include Macro Waves, Jessica Monette, Ahn Lee, Jonathon Bout, Lena Colletto, Abiam Alvarez, Mary Anne Kluth, Mansur Nurullah, Behnaz and Baharak Khaleghi, Reniel Del Rosario, Mark Baugh-Sasaki, Shirin Towfiq, Renetta Sitoy, and Sarah Lee. In conclusion, attached you will find my condensed 2-page resume and an itemized breakdown of hours and rates corresponding to the responsibilities outlined for curatorial services at the Cube Space in the document titled "CITY OF BERKELEY INFORMAL PROPOSAL FOR CUBE SPACE CURATORIAL SERVICES 2024/2025," received on February 6, 2024. I am deeply honored and excited about the prospect of this opportunity.

Respectfully,



Kevin B. Chen

## KEVIN B. CHEN

www.kevinbchen.com | kevinbchen@gmail.com

### PROFESSIONAL POSITIONS

- Curator, San Francisco State University Fine Arts Gallery, San Francisco, CA (2018–current)
- Manager Artist Studio and Public Programs, de Young Museum/Fine Arts Museums of San Francisco, San Francisco, CA (2015–2017)
- Curatorial Consultant, San Francisco Arts Commission Galleries, San Francisco, CA (2014)
- Program Director, Intersection for the Arts, San Francisco, CA (1998–2014)
- Programs Manager/Administrative Assistant, Kala Art Institute, Berkeley, CA (1994–1998)

### TEACHING POSITIONS

- Lecturer, San Francisco State University, San Francisco, CA (2017–current)
- Adjunct II Professor, California College of the Arts, San Francisco, CA (2013–2017, 2022–current)
- Visiting Artist, Mills College, Oakland, CA (2019–2023)
- Lecturer, Stanford University, Stanford, CA (2016–2022)

### BOARD & COMMITTEE AFFILIATIONS (SELECTED)

- Root Division, *Curatorial Committee*, San Francisco, CA (2014–current)
- Recology/SF Recycling & Disposal, Inc., *Artist in Residence Program Advisory Board*, San Francisco, CA (2007–current)
- University of San Francisco, *Curatorial Advisory Committee*, San Francisco, CA (2020–2022)
- City of Oakland Cultural Affairs Commission, *Public Art Advisory Committee*, Oakland, CA (2011–2017; Co-Chair 2014–2017)
- Headlands Center for the Arts, *Programming Committee*, Sausalito, CA (2001–2009)
- San Francisco Art Institute, *Community Advisory Board*, San Francisco, CA (2001–2004)
- San Francisco Camerawork, *Board of Directors*, San Francisco, CA (2000–2002)

### CURATED EXHIBITIONS (SELECTED)

- *A Window DiSplay* by Kai Tse, presented by The Roll Up Project, Oakland, CA (2024)
- *The Annual Murphy & Cadogan Contemporary Art Awards Exhibition* (group exhibition), presented by The San Francisco Foundation and SOMArts Cultural Center, San Francisco, CA (2016–2023)
- *Have You Seen Me?* (group exhibition co-curated with Sharon E. Bliss), presented by San Francisco State University Fine Arts Gallery, San Francisco, CA (2023)
- *Over and Under* (group exhibition), presented by Richmond Art Center, Richmond, CA (2020)
- *Once at Present* (group exhibition co-curated with Taraneh Hemami), presented by Minnesota Street Project, San Francisco, CA (2019)
- *Copycat* (group exhibition), presented by San Francisco State University Fine Arts Gallery, San Francisco, CA (2019)
- *2019 MFA Thesis Exhibition* (group exhibition), presented by San Jose State University at Root Division, San Francisco, CA (2019)
- *Culture Catalyst: Celebrating the Art and Legacy of the Neighborhood Arts Program* (group exhibition co-curated with Jaime Cortez), presented by San Francisco Arts Commission Galleries, San Francisco, CA (2018)
- *Detritus* (group exhibition co-curated with Lisa Ellsworth & Lordy Rodriguez), presented by San Jose Institute of Contemporary Art, San Jose, CA (2017)
- *Bring it Home: (Re)Locating Cultural Legacy through the Body* (group exhibition co-curated with Meg Shiffler), presented by San Francisco Arts Commission Galleries, San Francisco, CA (2016)
- *(Im)matériel* (group exhibition), presented by Headlands Center for the Arts, Sausalito, CA (2015)
- *The Point: Kirk Crippens in collaboration with the Bayview-Hunters Point community*, presented by The San Francisco Arts Commission Galleries at City Hall, San Francisco, CA (2015)
- *Infrastructure* by Jenny Odell, presented by Intersection for the Arts, San Francisco, CA (2014)
- *Chico & Chang* (group exhibition), presented by San Jose Institute of Contemporary Art, San Jose, CA (2012)
- *Hiding In Plain Sight* by Hasan Elahi, presented by Intersection for the Arts, San Francisco, CA (2011)
- *The Bodies Are Back* by Margaret Harrison, presented by Intersection for the Arts, San Francisco, CA (2010)
- *Present Tense Biennial: Chinese Character* (group exhibition), presented by Chinese Culture Center of San Francisco & Kearny Street Workshop, San Francisco, CA (2009)
- *How I Learned To...* by Weston Teruya & Michele Carlson, presented by Intersection for the Arts, San Francisco, CA (2008)
- *Most Wanted* by Taraneh Hemami, presented by Intersection for the Arts, San Francisco, CA (2007)
- *Elemental* by Ala Ebtekar, presented by Intersection for the Arts, San Francisco, CA (2004)
- *CODE 33* by Suzanne Lacy, presented by Intersection for the Arts, San Francisco, CA (2001)
- *Seismicity* by Lebbeus Woods, presented by Intersection for the Arts, San Francisco, CA (2000)



## **SELECTION PANELS – RESIDENCY PROGRAMS, FUNDING, AWARDS & COMMISSIONS (SELECTED)**

- Recology/SF Recycling & Disposal, Inc., *Artist in Residence Program*, San Francisco, CA (2007–current)
- Haas Institute for a Fair and Inclusive Society, UC Berkeley, *Artist in Residence Program*, Berkeley, CA (2019)
- Headlands Center for the Arts, *Artist in Residence Program*, Sausalito, CA (2000–2003, 2014, 2017, 2019)
- Minnesota Street Project, *Tosa Studio Award*, San Francisco, CA (2018)
- SOMArts Cultural Center, *Curatorial Residency Program*, San Francisco, CA (2017–2018)
- Americans for the Arts, *2017 Public Art Network Year in Review*, Washington, DC (2017)
- Kenneth Rainin Foundation, *Open Spaces Program*, Oakland, CA (2016)
- Zellerbach Family Foundation, *Community Arts Program*, San Francisco, CA (2013–2015)
- Kala Art Institute, *2015–2016 Kala Fellowship Award*, Berkeley, CA (2015)
- Southern Exposure, *Alternative Exposure: Round 9*, San Francisco, CA (2015)
- San Francisco Arts Commission Public Art Program, *Public Art Commissions*, San Francisco, CA (2000–2003, 2006–2010, 2012–2015)
- MACLA/Movimiento de Arte y Cultura Latino Americana, *Community Supported Art Project*, San Jose, CA (2014)
- Multi-Arts Production (MAP) Fund, *2014 Grant Cycle*, New York, NY (2014)
- Center for Cultural Innovation, *Investing in Artists Grants Program*, Los Angeles, CA (2014)
- Creative Work Fund, *Traditional Arts & Visual Arts*, San Francisco, CA (2013)
- Montalvo Arts Center, *2014 Lucas Artists Residency Program*, Saratoga, CA (2013)
- Creative Capital Foundation, *2012 Professional Development Program Workshop Subsidy Grants*, New York, NY (2011)
- Djerassi Resident Artists Program, *2012 Visual Arts Residency Awards*, Woodside, CA (2011)
- Alliance of Artists Communities, *Visions from the New California 2010 Residency*, Providence, RI (2009)
- Alameda County Arts Commission, *Small Scale Artwork Commission Program*, Oakland, CA (2008)
- City of San Jose Office of Cultural Affairs, *Arts Grant Program*, San Jose, CA (2006, 2008)
- Arts Council Silicon Valley, *Organization Enhancement Fund*, San Jose, CA (2001, 2003)

## **EXHIBITION JUROR (SELECTED)**

- Axis Gallery, *17th Annual National Juried Exhibition*, Sacramento, CA (2022)
- Arts Benicia, *Tattoo You Juried Exhibition*, Benicia, CA (2022)
- Root Division, *MFA Never 2020: Archive Project & Juried Exhibition*, San Francisco, CA (2020)
- Nicholas Cohn Art Projects, *Art and Social Activism Festival*, New York, NY (2019)
- Triton Museum of Art, *Salon at the Triton: 2D Competition & Exhibition*, Santa Clara, CA (2018)
- Stanford Art Gallery, *Presence: 5th Annual Undergraduate Exhibition*, Stanford, CA (2018)
- San Francisco Art Institute, *Portrayal(I): Fall 2016 BFA Exhibition*, San Francisco, CA (2016)
- California College of the Arts, *27th Annual Barclay Simpson Award & Exhibition*, San Francisco, CA (2014)
- California State University, Chico, *University Art Gallery's 56th Annual Juried Student Exhibition*, Chico, CA (2011)
- Oakland Art Gallery & Pro Arts Gallery, *Bay Area Currents 2009: Selections by Kevin B. Chen*, Oakland, CA (2009)
- ArtSpan & Artsource Consulting, *Selections 2003 Exhibition*, San Francisco, CA (2003)
- San Francisco Camerawork, *Vivid: Annual Members' Exhibition*, San Francisco, CA (2001)

## **WRITINGS (SELECTED)**

- “Time Between, Line Between,” essay for exhibition catalog *2021 MA in Studio Art Exhibition*, CSU Sacramento (2021)
- “Kevin’s Corner,” running commentary for *Living Room Light Exchange Issue 01*, Living Room Light Exchange (2016)
- “Kind of Blue,” essay for artist monograph *Ian Johnson: I Know You’re Somewhere*, Paper Museum Press/Park Life (2015)
- Untitled essay for exhibition catalog *MFA Now 2012: Archive Project & Juried Exhibition*, Root Division (2012)
- Untitled essay for exhibition catalog *2 X 2 Solos 2010: Imin Yeh*, Pro Arts at Oakland Art Gallery (2010)
- “Ala Ebtekar: 1388,” essay for exhibition catalog *Ala Ebtekar: 1388*, The Third Line Gallery - Dubai & Doha (2009)
- “China On My Mind,” essay for exhibition catalog *Present Tense Biennial: Chinese Character*, Chinese Culture Center of SF (2009)
- “Mind The Gap,” essay for exhibition catalog *Activist Imagination*, Kearny Street Workshop Press (2008)
- “Binh Danh,” essay for *Contact Sheet 142: The Light Work Annual 2007*, Light Work (2007)
- “The Battle Has Just Begun,” essay for artist monograph *Ulysses: Departures, Journeys & Returns – The Artwork of Andrew Schoultz*, Paper Museum Press (2006)

## **EDUCATION**

- Columbia University, B.A., double major in Psychology and East Asian Languages & Cultures, *Phi Beta Kappa* and *Magna Cum Laude*, New York, NY (1990 – 1994)
- Beijing Teachers University, Princeton University Summer Language Immersion Program, Beijing, China (1993)

Cube Space Curatorial Services Project Management		Amount
<b>Develop and Present Artist Proposal per Exhibition</b>		
	Research potential artists (2.5 hrs @ \$60/hr)	\$150.00
	Coordinate studio visits with artist, including transportation (3 hrs @ \$60/hr)	\$180.00
	Develop installation proposal with artist (4 hrs @ \$60/hr)	\$240.00
	Prepare and present installation proposal to City of Berkeley Civic Arts Commission for approval (2.5 hrs @ \$60/hr)	\$150.00
	<b>SUBTOTAL</b>	<b>\$720.00</b>
<b>Cube Space Coordination per Exhibition</b>		
	Generate exhibition list including artwork value (1.5 hrs @ \$60/hr)	\$90.00
	Coordinate Cube Space access with artist, including transportation (3 hrs @ \$60/hr)	\$180.00
	Oversee artwork installation, deinstallation, and return to original condition, including transportation (12 hrs @ \$60/hr)	\$720.00
	Develop and provide 125-word curatorial statement about artist for vinyl wall text (2 hrs @ \$60/hr)	\$120.00
	Coordinate Cube Space access for vinyl wall text installation and deinstallation, including transportation (2.5 hrs @ \$60/hr)	\$150.00
	Coordinate Cube Space access for exhibition photographer, including transportation (2.5 hrs @ \$60/hr)	\$150.00
	Schedule and manage any opening receptions, including transportation (3.5 hrs @ \$60/hr)	\$210.00
	Contingency	\$160.00
	<b>SUBTOTAL</b>	<b>\$1,780.00</b>
<b>Marketing Services per Exhibition</b>		
	Promote exhibition via personal networks (4 hrs @ \$40/hr)	\$160.00
	Develop and provide a 50-word statement for the Civic Arts Instagram page (1 hr @ \$40/hr)	\$40.00
	Develop and provide a 300-word announcement for press and media (2.5 hrs @ \$40/hr)	\$100.00
	<b>SUBTOTAL</b>	<b>\$300.00</b>
	<b>Project Management Total for Single Exhibition</b>	<b>\$2,800.00</b>
	<b>Project Management Total for Four Exhibitions</b>	<b>\$11,200.00</b>

March 2, 2024

To whom it may concern,

I write to express my interest in offering my curatorial expertise toward the programming of the Cube Space. I believe my experience working in museums and my academic training make me an ideal candidate for this position. As a curator I have worked extensively with living artists to enable their best work through creative use of space. I believe I have the necessary skills and the right set of experiences which can actively contribute to the program in the Cube Space.

One of my most formative exhibition experiences was being part of the curatorial team for Theaster Gates' exhibition *Assembly Hall*. The exhibition centered on his personal collections, displaying them for the first time as artworks unto themselves. I saw firsthand how an informed, research driven approach to archival material does not only inform an aesthetic experience, but resonates with a local community. I had the pleasure of connecting with local artists and museum goers to explore how questions of race, history, and archival theory could be formulated for a general audience. It was an informative experience which taught me to harness the methodological skills I honed in my M.A. at Williams College to supplement public programming and connect with audiences of all walks of life. I view translating nuanced and complex artworks for a new audience as an essential facet of my curatorial practice, born from the linguistic and personal translation at the core of my identity. Even in my own exhibition *System/Response: Art Design and the Invention of Systems*, ([seen here](#)) I took a deep dive into the Walker's collection to translate the seemingly inaccessible ways artists utilized and responded to a budding concept, now a household term. I believe even long term academic projects can be presented in ways that reach all audiences. When curating Allan Sekula's *Fish Story*, ([seen here](#)) I aimed to reinterpret the classic photo-essay for the 21st century, marking the way in which Sekula foresaw the strain global capital put on the Sea, be it logistically, ideologically, and materially on the people who call it home.

When it comes to my own curatorial practice, I believe the heart of all successful contemporary curating is open and direct communication with artists. My richest and most valued experiences were often quiet moments of conversation in the early stages of conceptualizing an exhibition. Whether it was discussing the materiality of projection with Shen Xin, or the lyrical and poetic dimension of abstraction and architecture with Kahlil Irving, watching these conversations evolve into fully developed ideas such as *Shen Xin: Brine Lake* and *Kahlil Robert Irving: Archaeology of the Present* ([seen here](#)) and eventually into the artworks enjoyed by viewers were by far the most cherished memories I would take with me. This cycle of exploration, resolution, presentation, and communication is one I wish to continue as a curator in any endeavor. I look forward to building connections with local artists and taking advantage of the unique environment of the Bay Area and the city of Berkeley more specifically.

As it applies to the Cube Space, I am hoping to continue this thread of artist-driven curation. As a starting point, given the size, location, and history of the space, it is essential to me that the program highlight the voices of Bay Area artists, particularly those of emerging artists hoping to push their practice in new ways by utilizing such a unique space. What this would mean is first and foremost canvassing the community of artists across the bay who I believe are able to consider not only the form of the glass box as a point of departure for their work, but who also are interested in reaching a mix of audiences who may be drawn in by theater, music, dance, or other reasons. Through studio visits, conversations, and independent research, my intention is to curate a selection of 4 artists capable of telling a thematic story over the course of the year. While it is still early in such a research process, and would naturally vary depending on the field of artists of interest, some potential themes are already emerging.

One theme that feels like a natural fit is exploring the politics of public space. With such a literally transparent venue with access to the city street, the Cube Space could tell an interesting story about the limitations and possibilities of public space, its role in our civic life, and how artists respond to those possibilities. Another theme I am considering is "Visibility and Invisibility" again taking advantage of the

glass cube as a concept. Here artists working in literal or conceptual transparency in form, content or political thought would provide the opportunity to explore a theme born centrally from the conceit of the space. A third potential avenue would be to consider the box as a large vitrine, and explore with artists notions of display in relationship to history, natural sciences, and art history in a public way seldom made accessible to a general audience. All of these approaches would of course be subject to change and variation, responding directly to what artists are interested in here in the community. While it indicates what kinds of approaches I would be interested in, there is always room for input, dialogue, and evolution of ideas with the artists.

The Cube Space presents an exciting opportunity for thoughtful and artist-driven exhibition making that, like my own experiences, bridges conceptual rigor with connectedness of community. I would be thrilled to offer my skills and create exhibitions that resonates with the variety of audiences such a space can reach.

Regards,

William Hernández Luege  
Williamhernandezluege@gmail.com  
(949) 302 3072

# William Hernández Luege

Curator and Art Historian

539 Baker Street  
San Francisco, CA  
94117  
Williamhernandezluege@gmail.com

## EDUCATION

Williams College, Williamstown, MA — M.A. in History of Art, 2019

Thesis: "Seen To Be Heard: Image, Political Efficacy, and Failure in Alfredo Jaar's Studies on Happiness" Supervised by Dr. C. Ondine Chavoya, Ph.D.

University of San Francisco, San Francisco, CA— B.A. in Art History and Arts Management, Minor in Philosophy, 2017.

## EXPERIENCE

### **Curatorial Associate Painting and Sculpture,**

#### **San Francisco Museum of Modern Art, San Francisco, CA — 2023-ongoing**

Working with Chief Curator Janet Bishop on curating and organizing a large scale Ruth Asawa retrospective. Oversee the acquisition process of the Painting and Sculpture department, as well as key point of contact for project management in collection installations.

#### **Curatorial Assistant, Walker Art Center, Minneapolis, MN — 2021-2023**

Worked directly with curators and artists on exhibitions of national and international scope as well as all things listed in subsequent entry. Participated in acquisition strategy meetings as well as presented works to the board of trustees. Represented the Walker at field-wide gatherings to discuss acquisition policy. Oversaw and edited catalog creation for major retrospectives, and managed budgets for own exhibitions and their tours.

#### **Curatorial Fellow, Walker Art Center, Minneapolis, MN — 2019-2021**

Worked with curators Siri Engberg, Joan Rothfuss, Vincenzo de Bellis, Victoria Sung, and Pavel Pyš to ensure successful presentation of works, coordinating with other departments for public programs, publication of interpretive texts, and marketing materials. Engaged in research on artists, artworks, and other elements as part of exhibition ideation.

**Research Assistant, Clark Art Institute, Williamstown, MA — 2018-2019**

Assisted Scholars Doron Bauer, Mark Wigley, Kris Cohen, and Celeste Olalquiaga in various research projects for forthcoming publications. Topics included: colonial structures within medieval Europe, failed figures within the history of architecture, black aesthetics and the history of computing, and the Gorgon as a structural feminist symbol in psychology.

**Curatorial Intern, Williams College Museum of Art, Williamstown, MA — 2017-2018**

Worked under Eugénie Pendergast Senior Curator of American Art Kevin Murphy primarily on research for the exhibition *Dance We Must: Treasures from Jacob's Pillow, 1906-1940*

**Curatorial Intern, Kadist, San Francisco, CA — 2015-2016**

Worked primarily with the Asian collection under Marie Martraire and Xiaoyu Weng. Mostly engaged with curatorial research and archiving, I also was able to draft presentations for both the curators and prospective donors alike.

**EXHIBITIONS**

Multiple Realities — Walker Art Center — (Upcoming) Nov. 2023 Curatorial Assistant

Allan Sekula: Fish Story— Walker Art Center— August 2023 Curator

Kahlil Robert Irving— Walker Art Center— Feb. 2023 Curator

Jannis Kounellis — Walker Art Center — Oct. 2022 Curatorial Assistant

Shen Xin: Brine Lake — Walker Art Center — Nov. 2021 Co-curator

Rayyane Tabet: Deep Blues — Walker Art Center — Jun. 2021 Co-curator

The Paradox of Stillness — Walker Art Center — May 2021 Curatorial Assistant

System/Response: Art, Design, and the Invention of Systems — Walker Art Center — Jan. 2021 Curator

Designs For Different Futures — Walker Art Center — Sept. 2020 Curatorial Assistant

Expressionist Figure — Walker Art Center — Nov. 2019 Curatorial Assistant

Theaster Gates: Assembly Hall — Walker Art Center — Oct. 2019 Curatorial Assistant

**COMMITTEES/JURIES/AWARDS**

Participating member of Artist Demographics Consortium, AAMC (Ongoing)

Selecting Panelist for the Minnesota State Arts Board 2021

Jury Member, Wisconsin Artist Biennial

Inaugural Fellow, Berg Foundation, 2024

**SKILLS AND LANGUAGES**

Spanish Native Speaker; Fluent Reader

Proficient Reader of German

## Artist Proposal:

### Research and Studio Visits:

- Research: (5 hours + 2 hours) per artist x 4 artists = 28 hours
- Studio Visits: 2 hours per artist x 4 artists = 8 hours
- Misc. Research and Studio Visits = 20 hours
- **Total:** 56 hours

### Develop Installation Proposal with Artist (per artist):

- Meetings and proposal development: 8 hours per artist x 4 artists = 32 hours
- **Total:** 32 hours

### Present Installation Proposal to Civic Arts Commission (for all artists):

- Preparation and presentation: 10 hours
- **Total:** 10 hours

## Gallery Coordination:

### Generate Exhibition List:

- Compilation and documentation: 5 hours
- **Total:** 5 hours

### Coordinate Cube Space Access (per artist):

- Communications and logistics: 6 hours per artist x 4 artists = 24 hours
- **Total:** 24 hours

### Oversee Artwork Installation, Deinstallation, and Return:

- Supervision and coordination: 25 hours per artist x 4 artists = 100 hours
- **Total:** 100 hours

### Coordinate Cube Space Access for Vinyl Wall Text and Photography:

- Logistics and coordination: 10 hours
- **Total:** 10 hours

## Marketing Services:

### Promote Exhibition via Personal Networks:

- Social media and personal contacts: 10 hours
- **Total:** 10 hours

### Provide Statements for Civic Arts Instagram and Press:

- Crafting statements: 5 hours x 4 Statements
- **Total:** 20 hours

### Schedule and Manage Opening Receptions:

- Planning and coordination: 12 hours per exhibition x 4 exhibitions = 48 hours
- **Total:** 48 hours

### **Total Hours for Curatorial Services:** 315 hours

- Anticipated Compensation: \$11,200
- **Hourly Rate:** \$11,200 / 315 hours ≈ \$35.55 per hour
- **Sample Museum Rate:** \$37.72

The City of Berkeley, Civic Arts  
ATTN: Mark Salinas, Public Art Program Lead  
City of Berkeley | Office of Economic Development  
2180 Milvia Street, 5th Floor | Berkeley, CA 94704  
msalinas@berkeleyca.gov  
510-981-7538

Matthew Villar Miranda  
176 15th St. Apt #106  
Oakland, CA 94612  
mvmiranda@berkeley.edu  
760.267.6611  
IG: @genericmatt

## **RE: Cube Space Curatorial, 2024/2025**

Dear Mark Salinas and the Civic Arts Commission,

The Cube Space allows an opportunity to advance artist practices by Greater Bay Area early and mid-career artists and to meaningfully engage with the intersectional locale of Berkeley. Trained as an Art Historian (UC Berkeley B.F.A. 2013 and Arizona State University M.A. 2021), I broaden these frameworks with perspectives from queer, critical race, and postcolonial theories. I collaborate with artists whose works advance these dialogs and responds to the call of our shared contemporaneity. Though my curatorial experience in museums spans six years and over fourteen exhibitions, I will highlight a selection of projects that have revealed my ethos, ethics, and research methodologies.

As a curatorial fellow in Visual Arts at the Walker Art Center, I assisted with four exhibitions on predominantly Asian American artists and contributed to the research, writing, and production of two artist catalogs including [Paul Chan's mid career survey](#) and [Pacita Abad's retrospective](#) which recently traveled to [San Francisco MoMA](#). I co-organized the exhibition [Pao Houa Her: Paj qaum ntu](#) with Victoria Sung, Associate Curator of Visual Art at the Walker Art Center which opened to a record 540 attendees; I was moved and humbled to empower an artist whose impact as a teacher, mentor, and advocate for Hmong Americans had been so intimately rooted in the Twin Cities. In close cooperation with the Pacita Abad Art Estate, I worked with Sung on Filipina American artist Pacita Abad's first major retrospective since the artist's passing in 2004. I assisted Sung with securing over 90 loans from over 15 national and international institutions and combed through the exceptionally vast archive of unpublished primary documents to argue for the artist's exuberant, prescient, yet largely undervalued contributions to American Art. With the artist's nephew, Pio Abad, we conducted an unprecedented oral history including over twenty narrators from Pacita Abad's family, friends, and artistic collaborators. The Walker's renowned tradition of rigorous scholarly catalogs and exhibitions has sharpened my editorial acuity and emboldened my hope for a canon that includes artists from my community.

During my time in the Arizona State University (ASU) - Los Angeles County Museum of Art (LACMA) Master's Fellowship in Art History from 2018-2021, I have assisted with nine exhibitions on local, national, and international artists from monographic presentations, group exhibitions, new artist commissions, and traveling exhibitions. Particularly, my work on the touring exhibition [Undoing Time: Art + Histories of Incarceration](#) aimed to humanize the dignity of system-involved peoples and deepen the imagination for abolitionist futures: one that does not rely on penalty, but instead forwards restorative justice, infrastructures of care, and honors pre-colonial knowledges. Through this project, I visited The Red Rock Correctional Center and the Arizona State Prison Complex - Florence—where I spoke with system-involved artists, activists, and scholars under the supervision of Dr. Kevin Wright and the Center for Correctional Solutions. I have learned to prioritize communities most directly-impacted in Arizona—indigenous, Black, Mexican, and Central American migrant communities—and create contact zones with mainstream museum-going audiences.

For this exhibition I have written significant content for two successful grant applications to the [Art for Justice Fund](#): \$125,000 for research and \$250,000 for the implementation of the exhibition. In order to merge interdisciplinary expertise, I conducted over thirty interviews with faculty, activists, and writers across more than eleven ASU departments including the School of Criminology & Criminal Justice; Center for Correctional Solutions; the School of Transborder Studies; Center for Imagination in the Borderlands; the Center for Performance and Civic Practice; the School of Social Transformation; Center for Indian Education; and the Center for Study of Race and Democracy. In an effort to inculcate an exhibition public, I reached out to over eight community organizations outside of ASU including the Arizona Interfaith Network, the American Civil Liberties Union (ACLU) in Arizona, CALA Alliance (Celebración Artística de las Américas), and Trans Queer Pueblo.



The City of Berkeley, Civic Arts  
ATTN: Mark Salinas, Public Art Program Lead  
City of Berkeley | Office of Economic Development  
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Matthew Villar Miranda  
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**RE: Cube Space Curatorial, 2024/2025**

For this season's run of exhibitions at Cube Space, I will deeply consider Berkeley's own unique legacy as a university city epicentral to foundational social and civic movements and the gallery's immediate context within a theater and music district. Cube Space will be a fertile site for exploring a realm of aesthetic discourses bound by public space: (in)visibility, site-specificity, transience, liminality, navigation, labor, access, spectacle, vernacularity, performativity, among other topics. I will research artists that have gained trust within the communities their work impacts; that have a highly developed methodology for their own material and theoretical practices; and that have a project that will contribute to the public discourse of our social and political moment. For example, the first exhibition artist will take place in the lead-up to the 2024 US General Election. I have visited artists like [Christine Wong Yap](#) who has blended virtuosic printmaking, social practice, and grassroots research on belonging and well-being. For Cube Space, Yap's use of political campaign graphics offers a complex reflection on what it means to be living in multiracial democracies united by difference. As part of my current work as Curatorial Associate at the Berkeley Art Museum and Pacific Film Archive, I will draw upon my continued artist studio visits, bibliographies, and networks of support to develop exhibitions that can maximize public impact while championing artists whose work will be propelled by Cube Space's unique positionality.

In my six years of experience between encyclopedic, university, and kunsthalle museums, I have realized that I deeply value the methodical pace of archival work and the collaborative dynamism of public art projects. The Cube Space at the City of Berkeley inspiringly merges both in service to the communities that have raised, protected, and loved me. My embodiment, intellectual curiosities, and call to civic participation converge in the program's mission. Most urgently, the curatorial opportunity at the Civic Arts Commission offers the resources, and the platform to continue to practice—in cooperation and humility—frameworks of curatorial responsibility, or as Harvard Art Historian Dr. Sarah Elizabeth Lewis calls, an ethic of “representational justice,” providing a rare vitality that my brownness, my femininity, and my class has hitherto denied me.

Sincerely,



Matthew Villar Miranda (he/they/siya)

Berkeley Art Museum and Pacific Film Archive  
Curatorial Associate, Art Curatorial  
mvmiranda@berkeley.edu

[Museums Moving Forward](#) | MMF  
Board of Stakeholders  
matthewvillarmiranda@gmail.com

# Matthew Villar Miranda

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## Education

2018–2021 M.A., Art History, Herberger Institute for Design and the Art, Arizona State University  
2009–2013 B.A., History of Art, College of Letters & Sciences, University of California Berkeley

## Fellowships & Awards

2021 Herberger Institute's Outstanding Graduating Students: Community Engagement  
2018 Los Angeles County Museum of Art-Arizona State University Master's Fellowship in Art History

## Professional Experience

### 4.2023 to Present

#### Berkeley Art Museum and Pacific Film Archive

Curatorial Research & Administration, Exhibition Design, Research Assistant, and Project Manager

##### *Exhibitions*

12.13.2023–4.14.2024 *Matrix 283 / Gabriel Chaile: No Hay Nada que Destruya el Corazón como la Pobreza*, curated by Margot Norton

4.13.2024–9.22.2024 *A Movement in Every Direction: Legacies of the Great Migrations*, co-curated by Jessica Bell Brown and Ryan N. Dennis, organized by Anthony Graham

5.1.2024–7.21.2024 *Fifty-Fourth Annual UC Berkeley Master of Fine Arts Exhibition*, lead curator

### 7.2021 to 4.2023

#### Walker Art Center, Visual Arts Curatorial Fellow

Curatorial Research & Administration, Exhibition Design, Research Assistant, and Project Manager

##### *Exhibitions*

4.2023–9.2023 *Pacita Abad*, curated by Victoria Sung

11.2022–7.2023 *Paul Chan: Breathers*, curated by Pavel Pyš

7.2022–1.2023 *Pao Houa Her: Paj qaum ntuj / Flowers of the Sky*, curated by Victoria Sung

10.2021–3.2022 *Julie Mehretu*, curated by Christine Kim and Siri Engberg

### 6.2021 to Present

#### Museums Moving Forward | Co-Director of Research

In collaboration with a growing network of curators including Makeda Best, Connie Butler, Marissa Del Toro, Jason Dubs, Alex Klein, Mia Locks, Liz Munsell, Margot Norton, and Cathy Richmond Robinson, MMF supports greater equity and accountability in art museums through coalition-building, research, and advocacy.

##### *Research Initiatives*

10.2022–present Data Study - multiparty computation survey with over 57 national art museums

##### *Selected Convenings*

10.15.2022 *DIE D.E.I.: A Discussion on the Horrors of Institutional Inclusion*, co-hosted with Stop DiscriminAsian with Rashayla Marie Brown, Michele Carlson, May Maylisa Cat, Justin Seiji Waddell, Jen Delos Reyes, Astria Suparak

9.13.2022	<i>Collections and Care</i> , co-hosted with MASS Action with Jeanelle Austin, La Tanya S. Autry, and Jane Henderson, Yesomi Umolu
11.8.2021	<i>Board Culture and Composition</i> with Seena Hodges, Victoria Rodgers, and Amy Gilman
8.9.2021	<i>Retention of BIPOC Staff</i> with Cheryl Finley, M. Rachael Arauz, and Dr. Kelli Morgan
7.27.2021	<i>Pay Equity</i> with Elsa Hiltner, Russell Davis, Lise Soskolne (W.A.G.E.)

## 8.2018 to 7.2021

### Arizona State University Art Museum, Curatorial Fellow

Curatorial Research & Administration, Exhibition Design, Research Assistant, and Residency Coordinator

#### *Exhibitions*

9.10.2021–present	<i>Undoing Time: Art + Histories of Incarceration</i> , co-curated
9.2020–10.2020	<i>Art. Response. Now.:</i> stephanie mei huang, co-curated
8.2019–1.2020	<i>Tania Candiani: For the Animals</i> , curated by Julio César Morales
8.2019–1.2020	<i>Iván Argote: Junto Together</i> , curated by Julio César Morales
2.2019–6.2019	<i>Talking to Action: Art, Pedagogy, and Activism in the Americas</i> , curated by Bill Kelley, Jr.
3.2019–8.2019	<i>Claudia Peña Salinas: Metzilocan</i> , curated by Julio César Morales
3.2019–6.2019	<i>Koki &amp; Kumie Tanaka: Rogue Objects</i> , curated by Julio César Morales
10.2018–5.2019	<i>Faivovich &amp; Goldberg: Decomiso</i> , curated by Julio César Morales
9.2018–2.2019	<i>Euan Macdonald: Side A</i> , curated by Julio César Morales

#### *Convenings*

1.8.2020–1.10.2020	Convening: <i>Undoing Time: Art + Histories of Incarceration</i>
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## Awarded Grants

### *Undoing Time: Art + Histories of Incarceration*

\$250,000	<u>Agnes Gund's Art for Justice Fund partnered with The Ford Foundation, The Rockefeller Philanthropy Advisors (RPA) - Approval and Implementation of exhibition commissioning 12 contemporary artists to produce work on Incarceration and Visual Culture opening in 2021.</u> <a href="https://news.asu.edu/20200818-asu-art-museum-receives-250000-art-justice-grant-support-groundbreaking-exhibition">https://news.asu.edu/20200818-asu-art-museum-receives-250000-art-justice-grant-support-groundbreaking-exhibition</a>
\$125,000	<u>Agnes Gund's Art for Justice Fund partnered with The Ford Foundation, The Rockefeller Philanthropy Advisors (RPA) - Research and curatorial strategy for an exhibition surveying Incarceration and Visual Culture opening in 2021.</u> <a href="https://herbergerinstitute.asu.edu/content/undoing-time-art-and-histories-incarceration#:~:text=The%20exhibition%20Undoing%20Time%3A%20Art,past%20persist%20to%20this%20day">https://herbergerinstitute.asu.edu/content/undoing-time-art-and-histories-incarceration#:~:text=The%20exhibition%20Undoing%20Time%3A%20Art,past%20persist%20to%20this%20day</a>

Deliverable	Type	Hours/Artist	Rate/Hour	Per Artist	USD Per Unit	Total	Category
Artist Proposal	Per Unit			4	\$505.00	\$2,020.00	Artist Proposal
Research and conduct studio visits to select artist	Per Hour	9	\$30.00	4		\$1,080.00	Artist Proposal
Present installation proposal to the Civic Arts Commission for approval	Per Unit			4	\$200.00	\$800.00	Artist Proposal
Generate an exhibition list including artwork value	Per Unit			4	\$300	\$1,200	Gallery Coordination
Coordinate Cube Space access to artist	Per Hour	3	\$30.00	4		\$360.00	Gallery Coordination
Oversee artwork installation, deinstallation, and return to original condition	Per Hour	15	\$30.00	4		\$1,800.00	Gallery Coordination
Provide a 125-word curatorial statement about artist for vinyl wall text	Per Unit			4	\$125	\$500	Gallery Coordination
Coordinate Cube Space access for vinyl wall text installation and deinstallation	Per Hour	5	\$30.00	4		\$600.00	Gallery Coordination
Coordinate Cube Space access for exhibition photographer	Per Hour	3	\$30.00	4		\$360.00	Gallery Coordination
Promote exhibition via personal networks	Per Hour	4	\$30.00	4		\$480.00	Marketing Services
Provide a 50-word statement for the Civic Arts Instagram page	Per Unit			4	\$50	\$200	Marketing Services
Provide a 300-word announcement for press and media	Per Unit			4	\$300	\$1,200	Marketing Services
Schedule and manage any opening receptions	Per Hour	5	\$30.00	4		\$600.00	Marketing Services
Total						\$11,200.00	*Inclusive of Statements and Services