

Proposed site for Toki sculpture



KELEY ART MUSEUM · PACIFIC





Lowvorn, Jennifer

From: Lawrence Rinder <lrinder@berkeley.edu>
Sent: Monday, April 15, 2019 7:15 PM
To: Civic Arts
Subject: John Toki sculpture

To whom it may concern,
The location that was identified by the Arts Commission and the artist, John Toki, for his relocated sculpture will work well for the Berkeley Art Museum and Pacific Film Archive. That is, On Center Street in front of the museum in the second planted area west of Oxford Street, between the two existing trees.
Sincerely,
Larry Rinder



Lawrence Rinder
Director and Chief Curator
UC Berkeley Art Museum & Pacific Film Archive
2120 Oxford Street #2250 Berkeley CA 94720
bampfa.org

PUBLIC ART FUND BUDGET - FY20				
Draft: 4/18/19				
FY19 PUBLIC ART FUND PROJECTS - Not Yet Started				
Rumford Sculpture Lighting	ROM Cost Estimate	\$	8,000	
TOTAL FY19 PROJECTS NOT YET STARTED			\$	8,000
FY20 FUNDING				
	Description		Amount	Total Notes
FY20 Total 1.5% Allocation		\$	65,164	
Minus Administration Portion (.5% per ordinance)		\$	(21,721)	
Carry Forward from FY19		\$	8,071	
TOTAL FUNDS AVAILABLE FOR FY20 PROJECTS			\$	51,514
FY20 POSSIBLE PROJECTS				
			Amount	Total Notes
Civic Center Art Exhibition (2020-2021)	Curation of Civic Center Exhibition (2 yr display)	\$	15,000	For 18 month exhibition
Artwork Purchase Civic Center Art Exhibition Cal Yr 2020	Artwork purchase from Exhibition	\$	5,000	
BART Plaza Ambient Sound Installation Commissions	Commissioning 3 Artists @ \$4K ea. (Already Selected)	\$	12,000	Last 2 Artists to be Contracted in FY21
BART Plaza Artwork Plaques	3 signs at \$500 ea.	\$	1,500	
Lighting for Rumford Sculpture	Project costs - higher than anticipated in last FY	\$	12,000	
			\$	45,500
Remaining Balance After On-Going Projects			\$	6,014
Possible Future Projects (Can be funded out of either Public Art Fund or Private Percent for Art Fund)			Budget Estimate	
Big People Relocation - Installation costs		\$	50,000	
Homeless Social Practice Project		\$	10,000	
Sargent Johnson Plaque at San Pablo Park		\$	2,000	
Restoration of Artworks in Collection		\$	25,000	
Conservation and Installation of Turtles		ROM	\$	25,000
BART Plaza Cultural Programming FY20		\$	10,000	
Total		\$	122,000	

PRIVATE PERCENT FOR ART FUND BUDGET - FY20				
Draft: 4/18/19				
FY19 PRIVATE PERCENT FOR ART FUND PROJECTS - Not Yet Started				
John Toki Sculpture Restoration	Sculpture to be restored as part of move to Center/Oxford	\$	7,000	
EarthSong Restoration	Sandblasting and Paint (\$6,000 + \$6,000 contingency)	\$	12,000	
Conservation Set Aside from FY19	Collection related work: Rossi, Poetry Plaques	\$	18,659	
Installation of Queen Sculpture	ROM Cost Estimate	\$	20,000	
Removal of Big People	Cost to remove artwork to take to studio for restoration	\$	60,366	
TOTAL FY19 PROJECTS NOT YET STARTED			\$	118,025
FY20 FUNDING				
Description	Amount	Total	Notes	
In-Lieu Payments in FY19 TBD	2510 Channing Way	\$	106,664	
Minus Administration Portion (20% per ordinance)		\$	(21,332)	
Carry Forward from FY19		\$	1,000	
TOTAL FUNDS AVAILABLE FOR FY20 PROJECTS			\$	86,332
FY20 POSSIBLE PROJECTS				
Description	Amount	Total	Notes	
Cube Space Curator	4 Exhibitions (3 months each)	\$	5,000	\$650 Curation + \$500 Supplies = \$1,150 for each show X 4 = \$4,600 + \$400 contingency = \$5,000
Cube Space Artist Fees	4 Exhibitions @ \$1,000 each	\$	4,000	
Ohlone Mural Project Additions	Carved Seating, Grinding Rock	\$	34,000	Plantings to be covered separately by Chancellor's Grant
John Toki restoration and reinstallation	Project costs - higher than anticipated in last FY	\$	2,000	
Contract with Wang Po Shu - Earthsong modifications	ROM Cost Estimate	\$	30,000	
Total FY20 Projects			\$	75,000
Remaining Balance After FY20 Projects			\$	11,332
Possible Future Projects (Can be funded out of either Public Art Fund or Private Percent for Art Fund)				
Description	Budget Estimate			
Big People Relocation - Installation costs	\$	50,000		
Homeless Social Practice Project	\$	10,000		
Sargent Johnson Plaque at San Pablo Park	\$	2,000		
Restoration of Artworks in Collection	Implement top recommendations from Collection Assessment	\$	25,000	
Conservation and Installation of Turtles	ROM	\$	25,000	
BART Plaza Cultural Programming FY20		\$	10,000	
Total	\$	122,000		

THE LAUREATE
2556 Telegraph Avenue
Berkeley, CA



FINAL PUBLIC ART MASTER PLAN
April 15, 2019

THE LAUREATE
2556 Telegraph Avenue
Berkeley, CA

Final Public Art Plan

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THE LAUREATE ART COMMISSION

JOEL SWANSON

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joelericswanson.com

303.877.1041

I am fascinated by words; they shape how we perceive and interact with our world. My art is an exploration of language and the structures, materials, and technologies that give form to words.

I earned my MFA from the University of California San Diego with a focus in Computing and the Arts, but have since expanded my practice to include all forms of technology, from the analogue to the digital and from the historical to the contemporary. I am an assistant professor in the [ATLAS Institute](#) at the University of Colorado Boulder where I teach courses on typography, creative coding and digital media theory. My practice spans a wide variety of media from interactive works to large scale public installations. I frequently work with industrial fabricators to produce large permanent public sculptures, including the [Porte Cochere at the Born Hotel](#) in Denver, Colorado (\$167,000 commission), a recent [large scale neon installation](#) in an alleyway in downtown Denver, Colorado (\$16,000 commission), and an upcoming installation at the [Thresher Building](#) in Minneapolis, Minnesota. I also collaborate with fabricators to produce [neon language-based sculptures](#) and [large format image installations](#). From this experience I am confident in my ability to work with fabricators to produce an artwork that is within budget and on time.

Technology shapes our relationship to language. Whether we are composing a Tweet with a specific character limit or using Emoji to add tone and feeling to a text message, the affordances of language are rooted in the technologies we use. As much as I explore digital technology, I am also interested in analogue forms such as manual typewriters, mimeographs, and copying machines. Even handwriting is a form of technology as it relates to our sense of identity and personality.

I am intrigued by the colloquial and idiosyncratic traditions of writing. For example, when writing a letter we conclude our correspondence with a closing sentiment: “Sincerely,” “Best Regards,” or “Yours Truly.” These [valedictions](#) add context and emotive tone for written



language where speech is absent. In this way, valedictions and Emoji share a common purpose.

For some time now I have been collecting handwritten letters that were sent to me and re-purposing them into my artwork. I scan the valedictions and enlarge them, removing the context of the original letter. This reframing removes the original context thereby making the valediction enigmatically stand on its own. These works ask us to question the relationship between words, handwriting, and conventions of writing. The words become slippery and intriguing as their original context is removed.

Nobel Laureates have deeply and profoundly influenced our world for the better. As one who works at a research university, I am familiar with the tremendous honor and prestige that this

recognition provides. As I walk around campus and see the names of our present and past Nobel Laureates, I wonder what they are like in person, what they had for breakfast that morning, and what they do in their spare time. As much as I admire these Laureates, I remind myself that they are human as well. I am interested in the humanness of these people that we hold in such high regard.

For my proposed artwork, I want to connect these themes of handwriting, valedictions, and Nobel Laureates. I intend to collect handwritten valedictions from the Nobel Laureates from the University of California Berkeley. Specifically, I intend to find and

scan letters that they signed with the valediction *Love*. As much as the word “love” is overused I find there to be something extremely profound and personal when we write the word in our own handwriting. The context of the original letters would be removed, so only the valediction itself would be used. In order to maintain privacy, the individual valedictions will not be attributed to specific Laureates.

I will obtain the letters by working with the University of California Berkeley to contact the living Laureates as well as the estates of those who have passed away. To ensure enough valedictions to cover the entire surface, the Laureate’s valedictions will be added to my existing



collection. Should the valedictions prove difficult to obtain, I have a similar concept that uses the signatures of the Laureates.

Once I obtain the scans, I will trace them into a vector format and work with a fabricator to cut them out aluminum, so the handwriting itself would be extruded allowing light to pass through the metal. Each valediction will be stacked in a brick pattern, creating a field of handwritten "Loves," that wraps around the corner of The Laureate.

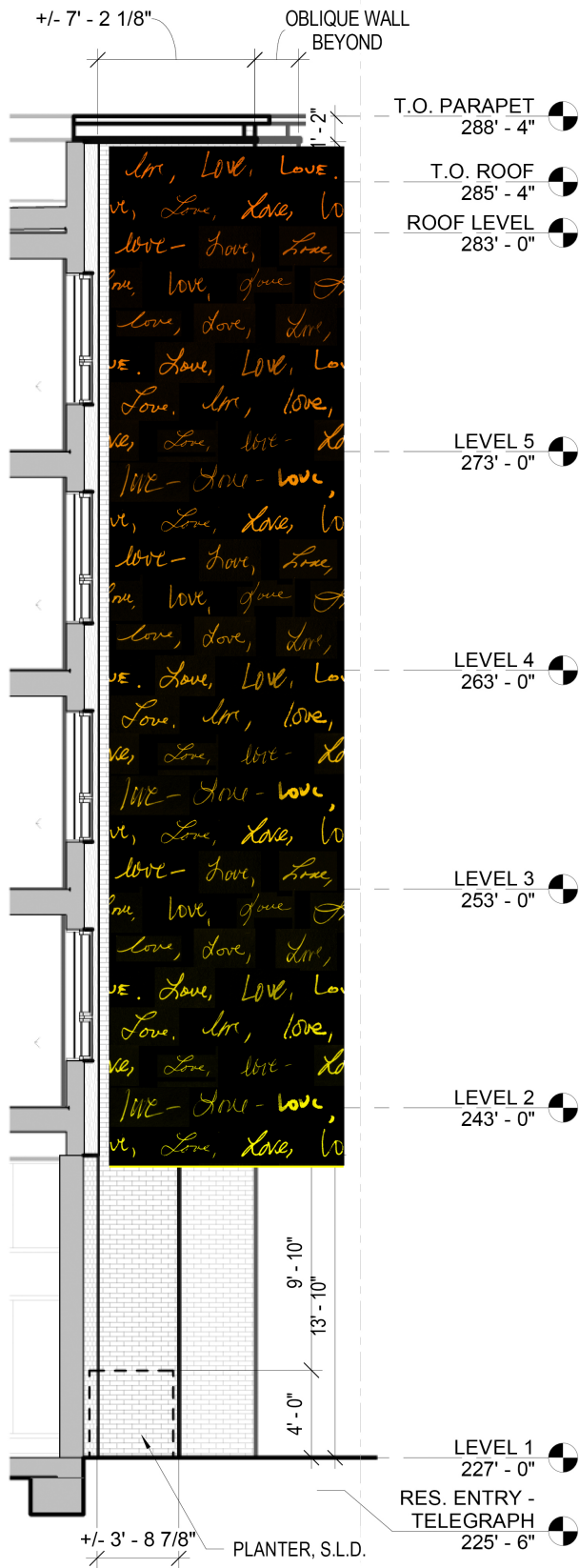
These panels will be back-lit with LED to provide a soft light that will shine through the valedictions. Dependent on fabrication estimates, I am also interested in creating soft gradients of LED light that change based on the time of day to create a dynamic work of art. The light gradients would be warm hues that speak to natural light, history, and nostalgia.



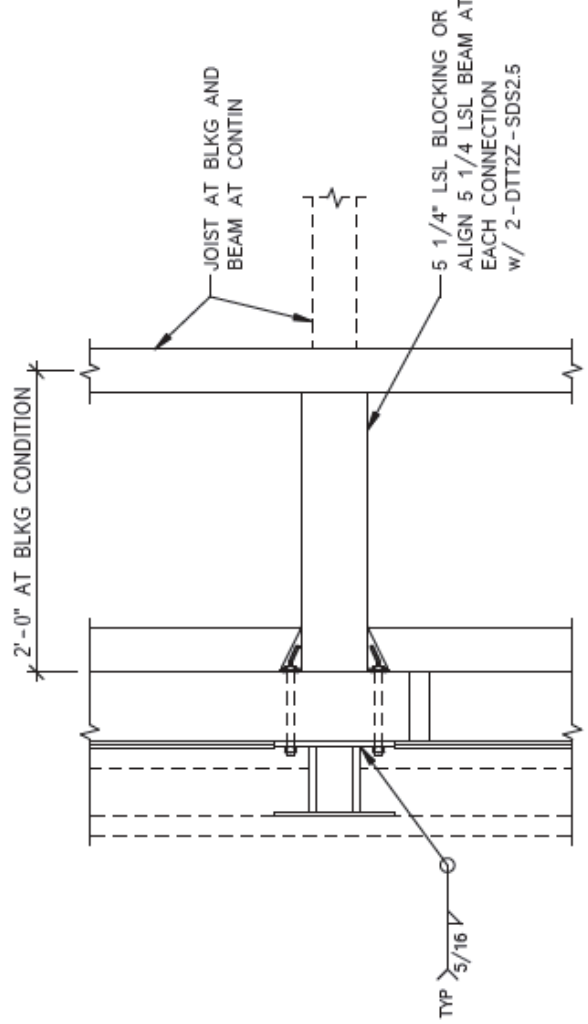
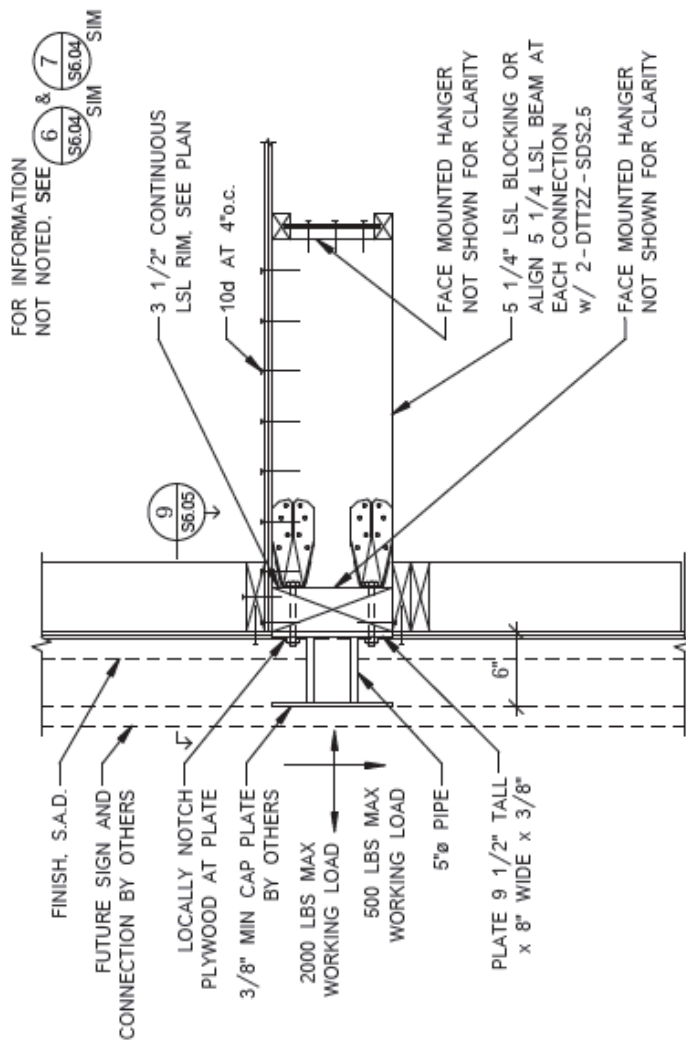
Aesthetically, this project resonates with the provided look and feel of the *Laureate* building and encapsulates the desired keywords of *traditional*, *collegiate*, *studious*, and *gravitas*. I was excited to learn that this building will house students and I am confident that my work will inspire curiosity and be a welcomed aspect of this new construction. This artwork speaks to the history and humanity of the Nobel Laureates from the University of California Berkeley and I look forward to the opportunity to develop this work.

A handwritten signature in black ink, appearing to read "Joel Swanson". The signature is fluid and cursive, with a long horizontal line extending from the start of the name.

Joel Swanson



elevation



A. Artwork Budget

Fabrication, structural engineering & Installation (Juno Works)	\$80,000
Artist Fee	\$15,000
Insurance	\$ 1,500
Contingency	\$ 7,500
Travel, Lodging	\$ 1,000
Berkeley Art Fund Administrative Fee	\$ 5,186
TOTAL	\$110,186

B. Materials

1. Powder coated aluminum
2. City Theatrical QolorFlex LED Tape in Warm White variety, paired with a QolorFlex 5 x 8A dimmer

C. Maintenance

1. Fabricator will warranty fabrication and installation for 3 year from date of installation.
2. Lights are fully accessible and removal from panels on the sides of the artwork.
3. Artwork can be power washed as needed.

CITY THEATRICAL

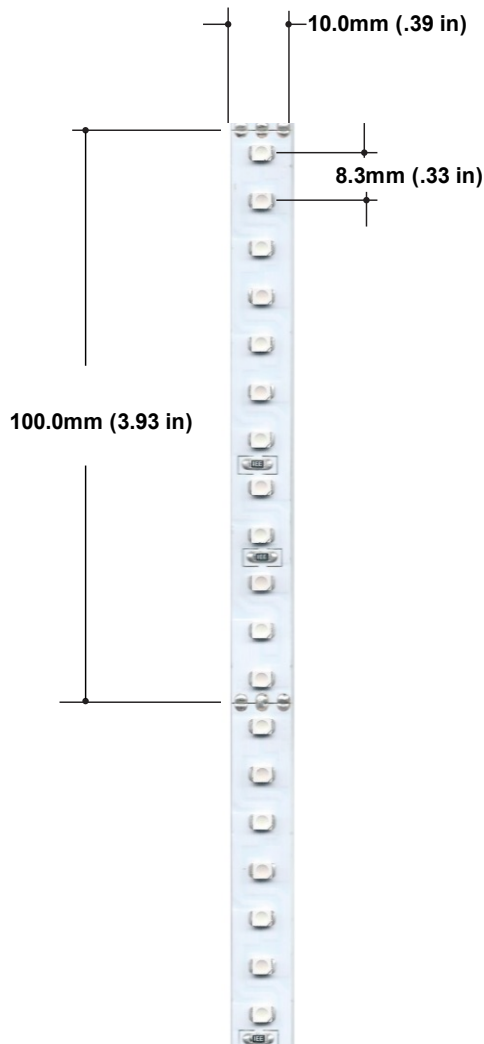
NEW YORK • LONDON

475 Barell Ave., Carlstadt, NJ 07072

Voice: 800-230-9497, 201-549-1160

Fax: 201-549-1161

QolorFLEX 3528-24-WWCW-120-5-67-1 is an exterior grade adjustable white LED Tape encased in a translucent waterproof silicone sleeve. It has an IP rating of 67 and the ability to vary the color temperature from very warm (2400°K) to daylight (6500°K) when used with a DMX control system. Its 24V configuration allows for longer runs. It is available in full 5 meter reels, sample strips, and is included in our QolorFLEX Demo Kit. Waterproof end caps must be used after cutting.



QolorFLEX LED Tape

P/N 3528-24-WWCW-120-5-67-1

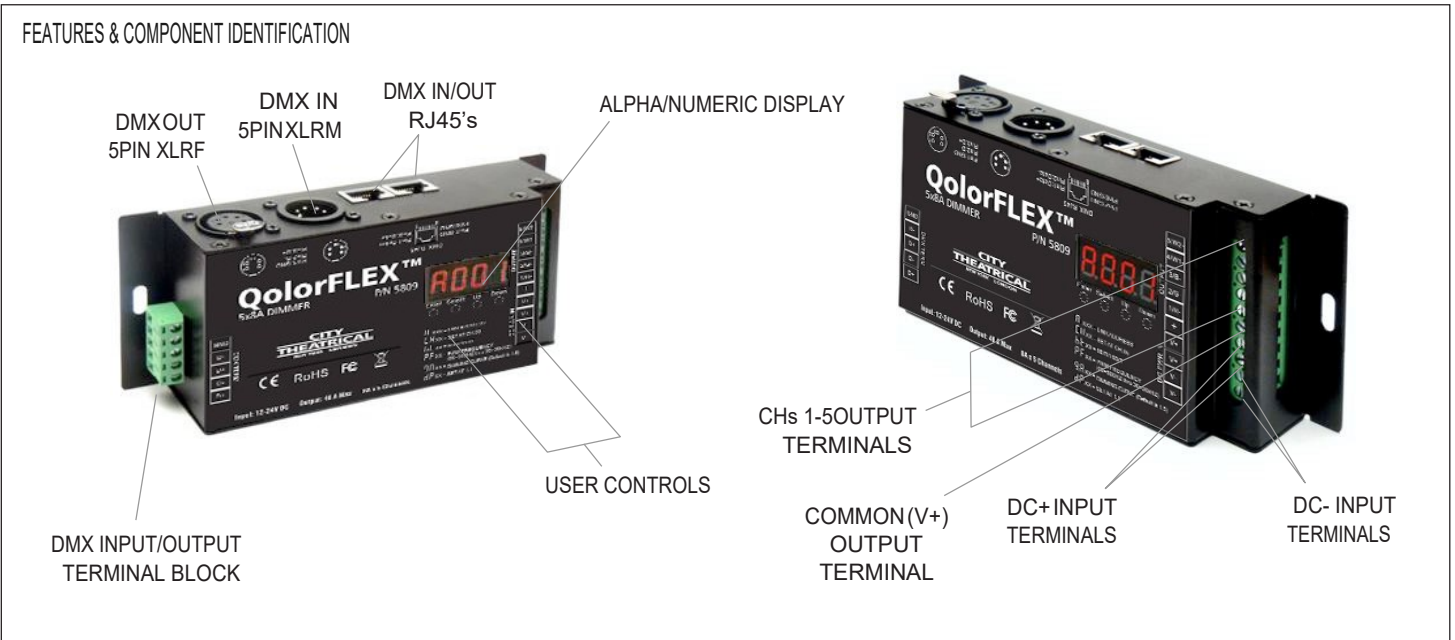
SPECIFICATIONS

Color(s)	Adjustable White
Color Temp	2,400° -6,500° K
Wavelength	N/A
Beam Angle	120°
Brightness (lumens/m)	635/753
Power Consumption (watts/5m)	84
Power Consumption (watts/ft)	5.10
Operating Voltage	24VDC
Current (mA/5m)	3500
Quantity of LEDs Per 5m (16.4 ft)	600
CRI	70
LED Spacing	8.3mm (.33 in)
Cutting Increment	100.0mm (3.93 in)
Length	5m (16.4 ft)
Width	10mm (.39 in)
Average Life	25,000 hrs
Compliance	ETL
Warranty	Two Years
IP Rating	IP67
LED Chip Size	3528
Backing Color	White
Use Environment	Indoor

QolorFLEX[®] 5x8A Dimmer

P/N 5809

Quick Start Guide



The QolorFLEX 5x8A Dimmer can control a full 40A of LED tape spread over five output channels of 8A each. This allows the control of unique combinations such as RGB tape (three channels) and bi-color tape (two channels), or RGBX tape (four channels) and a single color tape (one channel) together in one unit. The QolorFLEX 5x8A uses constant voltage technology which ensures consistent full range dimming that is especially important at low end light levels.

An easy to read onboard display and four button user interface allows selection and control of six functions: setting DMX addresses, setting quantity of DMX channels, selecting 8 or 16 bit output resolution, setting PWM frequency (500Hz to 30KHz), setting output

dimming curve values for matching the dimming curves of other dimmers in use, setting the device's operating profile, and setting standalone modes. The QolorFLEX 5x8A Dimmer is also RDM capable.

The unit requires a separate power supply providing input voltage of 12-24VDC. The maximum current load per channel is 8A with a maximum device output of 40A.

The QolorFLEX 5x8A Dimmer is designed to operate perfectly with City Theatrical's QolorFLEX LED tape, the LED tape of professionals on Broadway, network television, and architectural lighting installations.

Quick Start Instructions:

1. Connect the QolorFLEX 5x8A Dimmer to your DMX controller by using either the DMX five pin XLRM input, an RJ-45 DMX input/output, or the DMX input/output terminal block. DMX out can be either five pin XLRM output, the RJ-45 input/output or the DMX input/output terminal block.
2. Connect your load to the output channels using the screw terminals. For single color LED tape with two connection wires, connect the V- (black) wire to any one of the four output channel terminals and the V+ (red) wire to its corresponding terminal. When using multi-color LED Tape, connect as follows: CH1-red, CH2 green, CH3 blue, CH4 fourth, CH5 fifth, color. *Note*- The V+ (common) circuit for multicolor tape will be connected to either a black or white wire. To determine which is correct, look at one of the sets of contacts on the tape itself and note which color wire is connected to the one labeled (+). Do not exceed the maximum load capacity of 8A per channel.*
3. Connect the appropriate power supply providing 12-24VDC to the power input screw terminals. Be sure not to exceed the 20A maximum rating on any one screw terminal. *Note*-The size of the power supply must match the tape being used in both voltage and watts.* The QolorFLEX 5x8A's maximum output power rating is: 480W (12V), and 960W (24V).

To Set for DMX

Power up unit. Address screen (Axxx) will be showing in DMX Mode ("run1").

In DMX Mode:

- Axxx = DMX Address
- CH0x = Quantity of channels controlled
- Btxx = 8 or 16 bit dimming
- PFxx = PWM frequency 00 to 30
- gAxx = Dimming Curve 0.1 to 9.9
- dPxx = DMX Profiles Note: Set DMX profile to "2.1" for 16 bit two channel dimming)

To Set for Stand Alone

Set to Stand Alone Mode by pushing "Up" button until "run1" is shown. "run1" denotes DMX mode. Hit "Enter" button, and "Up" button to select "run2", which denotes Stand Alone Mode. **Cycle power to unit.**

In Stand Alone Mode:

- Run2 = Stand Alone Mode
- Pxxx = Programs 1 to 31
- b-xx = Brightness levels 1 to 8
- SPxx = Speed Levels 1 to 16
- x-xx = Individual channels @ levels

To change back to DMX Mode, select "run1" and cycle power.

DMX Start Address (Factory default is 001)

Sets the DMX address for the dimmer.

DMX Channel Qty (Factory default is 05)

SETTINGS:

- CH01: DMX addresses 1,2,3,4,5 = 001
- CH02: DMX addresses, 1,3 =001, 2,4,5 =002
- CH03: DMX addresses, 1 =001, 2 =002, 3,4,5 =003
- CH04: DMX addresses, 1 =001, 2 =002, 3 =003, 4,5 =004
- CH05: DMX addresses, 1 =001, 2 =002, 3 =003, 4 =004, 5 =005

Output Resolution- (Factory default is 16)

Resolution determines the smoothness of the dimming. 8 bit uses 1 DMX channel, while 16 bit uses 2. Note: also change DMX profile to dp2.1

AVAILABLE SETTINGS: 08 or 16

PWM Frequency (Factory default is 05)

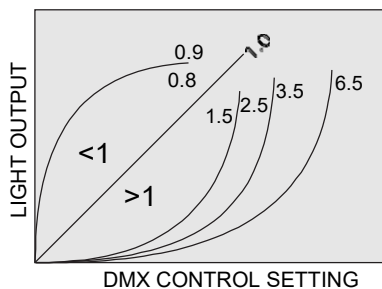
PWM Frequency is used to tune the dimmer for flicker free operation when used with high speed camera. A high PWM value produces the least amount of flicker. A low PWM value produces better dimming quality. Always perform a camera test to con rm optimal results.

AVAILABLE SETTINGS: 00 thru 30

Values: 00 = 500Hz
01 to 30 = 1kHz to 30kHz

Dimming Curve (Factory default is 1.5)

The Dimming Curve may be adjusted to affect the rate of rise and fall of the dimmer. Values less than 1.0 increase the rate, while values greater than 1.0 decrease the rate. (1.0 is linear)



AVAILABLE SETTINGS: 0.1 thru 9.9

Device DMX Profiles (Factory default is 11)

DMX Address is 001,CH01				
	dp1.1	dp2.1		
Channel 1	For all output dimming	For all output dimming		
Channel 2	---	For all output Fine dimming		
DMX Address is 001,CH02				
	dp1.1	dp2.1	dp3.2	
Channel 1	For output 1&3 dimming	For output 1&3 dimming	For output 1&3 dimming	
Channel 2	For output 2,4&5 dimming	For output 1&3 Fine dimming	For output 2,4&5 dimming	
Channel 3	---	For output 2,4&5 dimming	For all output dimming	
Channel 4	---	For output 2,4&5 Fine dimming	---	
DMX Address is 001,CH03				
	dp1.1	dp2.1	dp4.3	dp5.3
Channel 1	For output 1 dimming	For output 1 dimming	For output 1 dimming	For output 1 dimming
Channel 2	For output 2 dimming	For output 1 Fine dimming	For output 2 dimming	For output 2 dimming
Channel 3	For output 3,4&5 dimming	For output 2 dimming	For output 3,4&5 dimming	For output 3,4&5 dimming
Channel 4	---	For output 2 Fine dimming	For all output dimming	For all output dimming
Channel 5	---	For output 3,4&5 dimming	For all output dimming	Strobe Effects
Channel 6	---	For output 3,4&5 Fine dimming	---	---
DMX Address is 001,CH04				
	dp1.1	dp2.1	dp5.4	dp6.4
Channel 1	For output 1 dimming	For output 1 dimming	For output 1 dimming	For output 1 dimming
Channel 2	For output 2 dimming	For output 1 Fine dimming	For output 2 dimming	For output 2 dimming
Channel 3	For output 3 dimming	For output 2 dimming	For output 3 dimming	For output 3 dimming
Channel 4	For output 4&5 dimming	For output 2 Fine dimming	For output 4&5 dimming	For output 4&5 dimming
Channel 5	---	For output 3 dimming	For all output dimming	For all output dimming
Channel 6	---	For output 3 Fine dimming	---	Strobe Effects
Channel 7	---	For output 4&5 dimming	---	---
Channel 8	---	For output 4&5 Fine dimming	---	---
DMX Address is 001,CH05				
	dp1.1	dp2.1	dp6.5	dp7.5
Channel 1	For output 1 dimming	For output 1 dimming	For output 1 dimming	For output 1 dimming
Channel 2	For output 2 dimming	For output 1 Fine dimming	For output 2 dimming	For output 2 dimming
Channel 3	For output 3 dimming	For output 2 dimming	For output 3 dimming	For output 3 dimming
Channel 4	For output 4 dimming	For output 2 Fine dimming	For output 4 dimming	For output 4 dimming
Channel 5	For output 5 dimming	For output 3 dimming	For output 5 dimming	For output 5 dimming
Channel 6	---	For output 3 Fine dimming	For all output dimming	For all output dimming
Channel 7	---	For output 4 dimming	---	Strobe Effects
Channel 8	---	For output 4 Fine dimming	---	---
Channel 9	---	For output 5 dimming	---	---
Channel 10	---	For output 5 Fine dimming	---	---

*Note: To restore factory defaults, press and hold both "Enter" and "Select" for 5 seconds until display goes out.

JOEL SWANSON CV

EDUCATION

2005

University of California San Diego, Master of Fine Arts, Computing in the Arts

2002

University of Colorado at Boulder, Bachelor of Fine Arts, Summa Cum Laude

SELECTED SOLO/TWO PERSON EXHIBITIONS

2017

Marginalia, Dairy Center for the Arts / Boulder, CO

Sticks and Stones, David B. Smith Gallery / Denver, CO

2016

Corruption, Media Live Festival University of Colorado Boulder Art Museum / Boulder, CO two-person exhibition with Steven Frost, curated by Maya Livio

2015

Polysemic MOA: Museum of Outdoor Arts / Englewood, CO

A.K.A. David B. Smith Gallery / Denver, CO

2014

XYZ, David B. Smith Gallery / Denver, CO

Joel Swanson: Left to Right, Top to Bottom, Museum of Contemporary Art / Denver, CO
curated by Nora Burnett Abrams

2013

Joel Swanson: Work Inspired by the Media Archaeology Lab, Counterpath / Denver, CO

2011

Formalisms, RedLine / Denver, CO

2008

Binarisms, ATLAS Institute, University of Colorado Boulder / Boulder, CO

2004

Confessions: A Fictional Overhaul of Saint Augustine, Marcuse Gallery/ San Diego, CA

HyperX at ALTX.com / www.altx.com/hyperx curated by Mark Amerika

SELECTED GROUP EXHIBITIONS

2018

Between Us in conjunction with Happy Cities Denver / Denver, CO curated by Cortney Lane Stell

SixtyDoors, Real Life: An Installation, Omnidawn Press / online and print curated by Julie Carr

Dimensions Variable, Lakewood Cultural Center / Lakewood, CO curated by Laine Godsey

MediaLive, Boulder Museum of Contemporary Art / Boulder, CO with Liat Berdugo, Hyphen Labs, and Pinar Yoldas curated by Maya Livio

21st Century Cyphers, 516 Arts / Albuquerque, NM with Nina Katchadourian, John Phillip Abbott, and Hayal Pozanti curated by Claude Smith

Conjugation of Being, public art commission in conjunction with *Redline 10X* / Denver, CO curated by Cortney Stell

Banff Independent Artist Residency Open Studios Exhibition / Banff, Canada

Paintings, Sculpture and Snapshots: Works for the Permanent Collection, Museum of Outdoor Arts / Englewood, CO

2017

Faculty Art Exhibition, University of Colorado Boulder Art Museum / Boulder, CO curated by Sandra Q. Firmin and Hope Saska

Denial as the Leading Principle, Film Festival, screening of *The End*. Dordrecht, Netherlands

Cabinet, David B. Smith Gallery / Denver, CO curated by Adam Milner

Personal Structures, official satellite show of the 57th Venice Biennale / Venice, Italy curated by Cortney Stell

2016

Ideas 16, International Digital Media Arts Association juried exhibition / Winona, MN, curated by Christiane Paul and Dene Grigar

Writ Large University of California, Santa Cruz / Santa Cruz, CA

101 Mediapoetry Festival / St. Petersburg, Russia

Art of the Maker CultureHaus and the Denver Art Museum / Denver, CO

Love is Love, Emmanuel Gallery / Denver, CO, curated by Jacquelyn Connolly

A Few Final Words selected works from the Mark & Polly Addison Collection / Boulder, CO, curated by Mark Addison

2015

DecoSlut, Gildar Gallery / Denver, CO

2014

More than Friends, Ironton Studios / Denver, CO

Culture Catalyst, McNichols Building / Denver CO curated by Jacquelyn Connolly

Miami Projects, satellite art fair of Art Basel / Miami, FL

Text, DAVA: Downtown Aurora Visual Arts / Aurora, CO

Recognizable Disguises, Firehouse Gallery / Longmont, CO curated by Jessica Kooiman Parker

Postscript: Writing After Conceptual Art, The Eli & Edythe Broad Art Museum Michigan State University, East Lansing, MI with Glenn Ligon, Fiona Banner, Jen Bervin, Erica Baum, Kenneth Goldsmith, Marcel Broodthaers and others curated by Nora Burnett Abrams and Andrea Andersson

2013

Digital Graffiti Alys Beach / Pensacola, FL curated by Brett Phares

Ice Breaker 4, Ice Cube Gallery / Denver, CO

Not Exactly, RedLine / Denver, CO

Postscript: Writing After Conceptual Art, The Power Plant / Toronto Canada with Glenn Ligon, Fiona Banner, Jen Bervin, Erica Baum, Kenneth Goldsmith, Marcel Broodthaers and others curated by Nora Burnett Abrams and Andrea Andersson

B.Y.O.B. (Bring Your Own Beamer) / Denver, CO

2012

One Square Foot Redline Contemporary Art Center / Denver, CO

Material Engagements, RedLine Contemporary Art Center / Denver, CO curated by Harmony Hammond

Postscript: Writing After Conceptual Art, Museum of Contemporary Art / Denver, CO with Glenn Ligon, Fiona Banner, Jen Bervin, Erica Baum, Kenneth Goldsmith, Marcel Broodthaers and others curated by Nora Burnett Abrams and Andrea Andersson

Blacktop Art Festival / Denver, CO

Optic Nerve, Museum of Contemporary Art / North Miami FL

Digital Graffiti Alys Beach / Pensacola, FL curated by Brett Phares

Museum of Glitch Aesthetics: glitchmuseum.com / Abandon Normal Devices Festival,
collaboration with Mark Amerika, Rick Silva, and others / Manchester, UK

Urban Encounters: SightLine / Denver, CO

Interlife Crisis, Fictilis Gallery / Seattle WA

Terminal Net.Art Austin Peay University / Clarksville, TN

2011

Au: Exchange, RedLine Contemporary Art Center / Denver, CO curated by Cortney Lane
Stell

Design for the Other 90% / Denver, CO

Frame of Mind / Denver, CO

B.Y.O.B. (Bring Your Own Beamer) / Denver, CO

2010

Informal Show, RedLine Contemporary Art Center / Denver, CO

Cross Ties Across Time / RedLine Contemporary Art Center / Denver, CO

2009

Binarisms, Digital Arts and Culture Conference, Electronic Literature Gallery / Irvine CA

The Last Book, Multimedia Book Performance, Schindler House / Los Angeles, CA

2008

The 86 Collective, Beta Nightclub / Denver, CO

Ruckus, Repeat, Ruckus: Visual Noise, The Lab / Belmar, CO

2007

The Last Book, Multimedia Book Project, MAK Center / Los Angeles, CA with Steve Fagin,
Mary Gaitskill, Leslie Thornton, Davina Semo, and others

LA Freewaves / Los Angeles, CA

Synesthesia, Empyre.com

Confessions, Orange County Center for Contemporary Art / Orange County, CA

2005

Supersonic, L.A. Design Center / Los Angeles, CA

Now Happening, University Gallery / San Diego, CA

2004

FILE, Electronic Language International Festival / Sao Paulo, Brazil

Digital N@arrative, UCLA Hammer Museum / Los Angeles, CA curated by Jessica Pressman

2003

AIM (Art in Motion), Susquehanna Art Museum / Harrisburg, PA

9th Floor, Graduate Relocation Project / Los Angeles, CA

Life By Design Conference Exhibition, University of California Irvine / Irvine, CA

Emerging Artists Digital Art Show, The Dairy Center / Boulder, CO curated by Polly Addison

2002

AIM (Art in Motion Festival) / University of Southern California / Los Angeles, CA

Full Frontal, University of Colorado Boulder Art Museum / Boulder, CO

Korean Web Art Festival, collaboration with Mark Amerika / Seoul, Korea

PROFESSIONAL EXPERIENCE

2015–current Assistant Professor, ATLAS Institute and Herbst Program for the Humanities, University of Colorado Boulder

2008–2016 Faculty Director, Technology, Arts, & Media Program, University of Colorado Boulder

2012–2015 Senior Instructor, ATLAS Institute, University of Colorado Boulder

2005-2012 Instructor, ATLAS Institute, University of Colorado Boulder

2002-2005 Graduate Teaching Assistant, University of California San Diego

COMMISSIONED PROJECTS

2018

ME/WE, commission for Quarterly Forum, Denver, CO

Standardized Car Scents, commission

Y/OURS, public art commission by the Downtown Denver Partnership / Denver, CO

Codependent Algorithms, commission for MediaLive / Boulder, CO

Conjugation of Being public art commission for Redline 10X / Denver, CO

2017

DRINK, DRANK, DRUNK, commission for the The Elizabeth Hotel / Fort Collins, CO

T/HERE, public art commissions, Porte Cochère Installation, Born Hotel / Denver, CO
curated by Adam Lerner

27 piece artwork commission for the Born Hotel / Denver, CO curated by Adam Lerner
RIGHT/WRITE/RITE, commission for law firm HuschBlackwell

2016

Ligature, commission for Twitter / Boulder, CO

Sincerely, public art commission, Halcyon Hotel / Cherry Creek, CO

2012

Terminal Net.Art commission From Here

Urban Encounter: Sightline, video art commission / Denver, CO

AWARDS, GRANTS, FELLOWSHIPS, AND RESIDENCIES

2018

Banff Independent Artist Residency / Banff, Canada

2017

Black Cube Fellowship blackcube.art/fellow/joel-swanson

Center for Arts and Humanities Grant for *Personal Structures* exhibition / Venice, Italy

Colorado Creative Industries Grant for *Personal Structures* exhibition / Venice, Italy

2015

Nominated for Louis Tiffany Comfort Award: louiscomforttiffanyfoundation.org / New York, NY

Museum of Outdoor Arts Grant / Englewood, CO

2014

Best of Westword Award: "Best Show Combining Thinking and Seeing" *Left to Right, Top to Bottom*," curated by Nora Burnett Abrams / Denver, CO

2013

Media Archeology Lab Artist in Residence / University of Colorado Boulder / Boulder, CO

Best of Westword Award: "Best Member Art Show" *Material Engagements*, curated by Harmony Hammond / Denver, CO

Center for Arts and Humanities Grant for project, *Logic Only Works in Two Dimensions*

Nominated for Yes Ma'am Colorado Artist Grant yesmaamprojects.com / Denver, CO

Invited Juror, Digital Graffiti / Alys Beach, FL

Digital Graffiti Artist Residency / Alys Beach, FL

2012

"Most Experimental" award winner at Digital Graffiti / Pensacola, FL

2011

Digital Humanities Research Seminar / University of Colorado Boulder

Research Award for invited seminar participation, Center for Arts and Humanities Grant for project *Sol Lewitt's Statements on Conceptual Art, Diagrammed*

Terminal Award / award for Internet Project, *From Here*

2010

RedLine Artist Residency, 2010–2012 / Denver, CO

2009

Visual Science: Technology, Aesthetics, Investigation / University of Colorado Boulder, Research Award for invited seminar participation

2006

ATLAS Leadership Award, ATLAS Institute / University of Colorado Boulder

2004

Humanities Grant / University of California San Diego

Graduate Research Grant / University of California San Diego

COLLECTIONS

Mark and Polly Addison Collection / Boulder, CO

University of Colorado Boulder Art Museum / Boulder, CO

Museum of Outdoor Arts / Englewood, CO

GALLERY REPRESENTATION

David B. Smith Gallery, Denver, CO

DORKA KEEHN
2821 Bush Street
San Francisco, CA 94115
415.595.6663
dorka@keehnonart.com

PRINCIPAL

December 2011 - Present

Keehn On Art, San Francisco, California

Manage complex percent-for-art and other public arts projects that often require the participation of multiple parties with diverse agendas. Engage with city planners, developers, designers, and architects on art master plans, and public art selection, management, and installation, with the objective of enhancing development projects, fostering community redevelopment or as an aid to marketing commercial real estate. Work with both established and emerging artists, providing support and interface throughout the entire process including design, engineering, public review, permitting and installation.

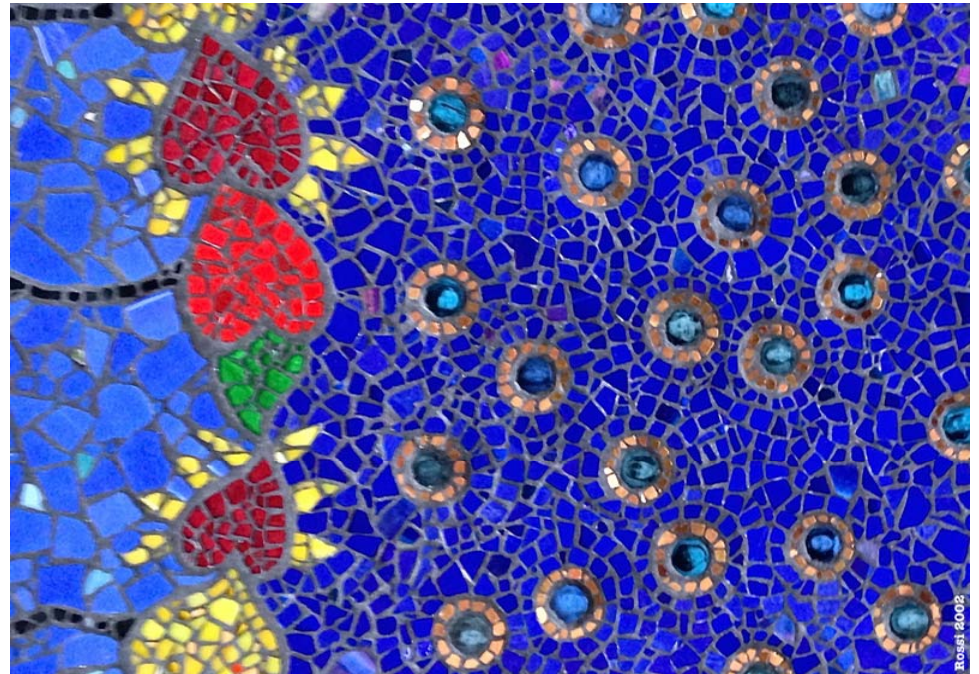
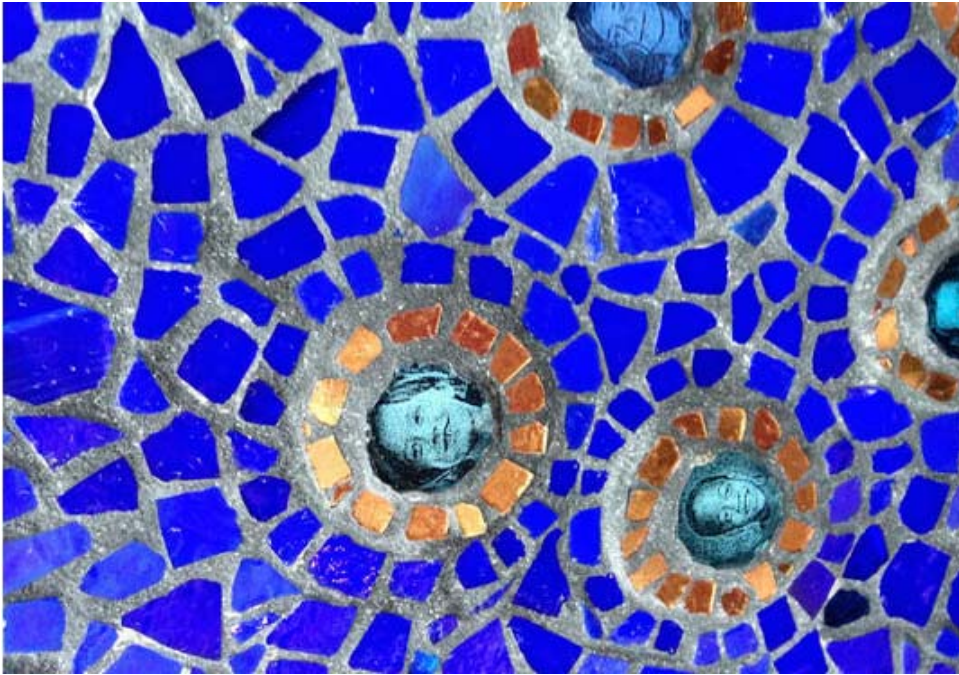
Public Art Projects include:

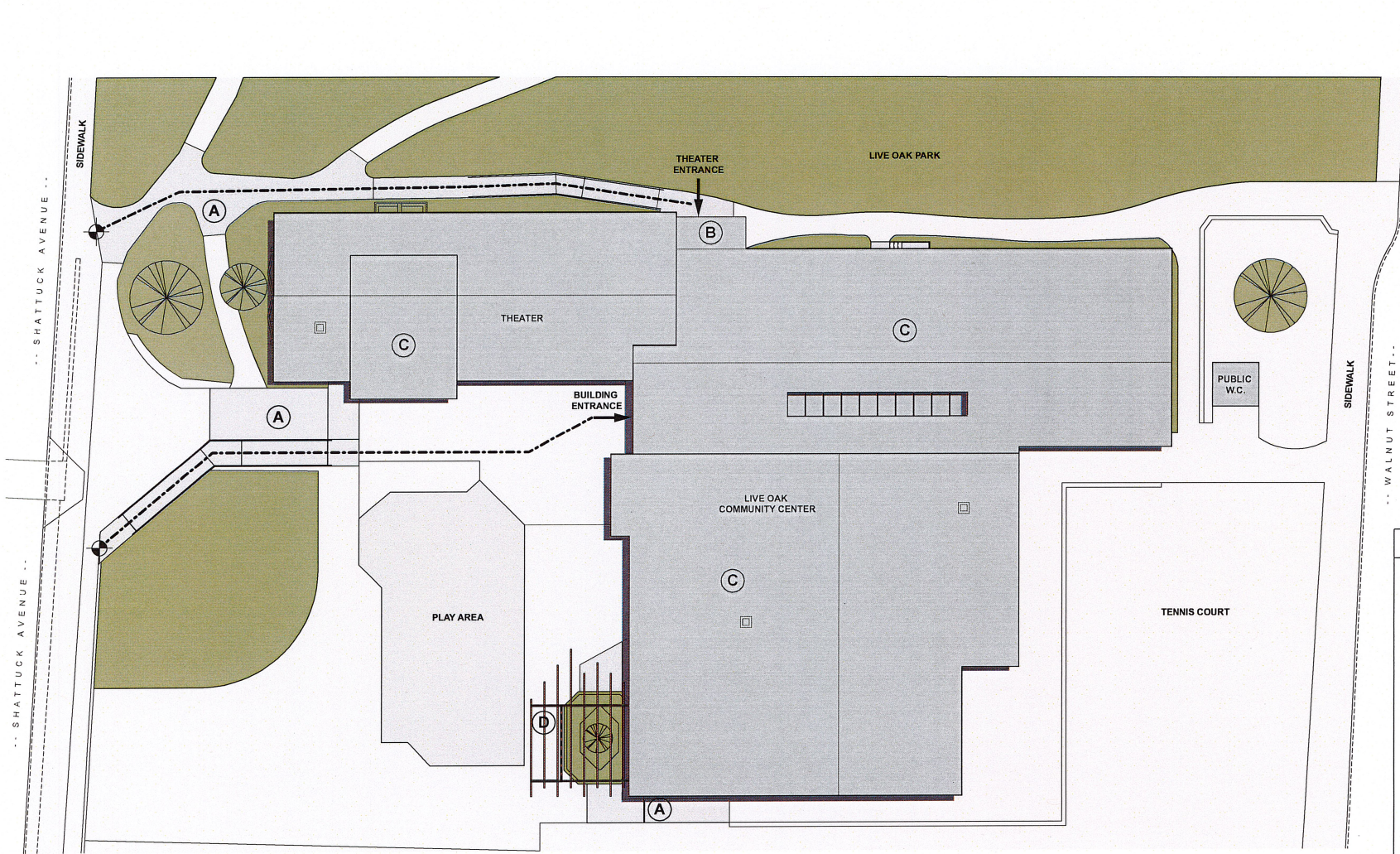
Jim Campbell, Salesforce Tower, SF CA

Jenna Didier, AvalonBay Dogpatch, 800 Indiana Street, SF CA

Olafur Eliasson, Golden State Warriors Arena, 500 Terry Francois Boulevard, SF CA

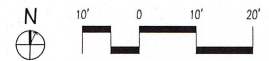
Refik Anadol, 8497 Sunset Boulevard, Hollywood CA





SCOPE OF NEW WORK	
(A)	PAVING / RAMP REPAIR
(B)	NEW THEATER ENTRY
(C)	ROOF REPLACEMENT
(D)	EXISTING TRELLIS PRESERVED
	SEISMIC / STRUCTURAL UPGRADES
	MECHANICAL / ELECTRICAL UPGRADES
●	ARRIVAL POINT
---	ACCESSIBLE PATH

PROPOSED SITE PLAN





PROPOSED THEATER LOBBY ADDITION



PROPOSED COMMUNITY CENTER MAIN ENTRY



PROPOSED OFFICE ADDITION



PROPOSED COMMUNITY CENTER LOBBY / RECEPTION







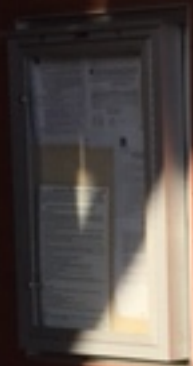
San Pablo Park





RETURNS

BUILDING STEPS AND GROUNDS
FOR CITY BUSINESS ONLY
ENC. 13.30.015



18 April 2019

To: The Chair and Members of the Civic Arts Commission Public Art Subcommittee

From : Turtle Island Fountain Project

Subject: Project Summary Update

Since our previous presentation to the Public Art Subcommittee on 16 July 2018 with our general concept for the completion of the Turtle Island Fountain project adopted by the City in 2005, our proposed scope and design of improvements to the existing deteriorated fountain in the Civic Center Park have advanced considerably. We have met with City Council Members, the Mayor's office, the City Manager's Office and members of the Economic Development Department and have received enthusiastic support for our project. The Mayor has instructed the City Manager to work with our group and to apply for grants from Prop 12 and Prop 63 funds to assist in the funding for our public/ private improvement project.

Although the turtle mythology and designs of the eight stone medallions commissioned by the Civic Arts Commission in 2005 represents Native American tribes throughout North America, we have met with leadership members of the local Muwekma Ohlone tribe for their feedback and recommendations for additional recommended design elements for the project. Our goal in working together is to meld elements of the local Muwekma Ohlone culture and history with the existing stone medallions and bronze turtles to honor both the wider and the local Native communities in a respectful and sustainable manner.

Our Advisory team membership has increased to include members of the Marin Fountain board, Friends of the Ohlone Park, Malcolm Margolin, author of The Ohlone Way , members of local historical groups, and design professionals. Our UC faculty member contributor and advisor is Walter Hood, a highly respected and very creative landscape designer, who has helped to bring fresh ideas to our design concept based upon his extensive work locally and nationwide. We have incorporated a number of his suggestions including the restoration of local natural habitat into the design of the monument.

Our final application was submitted for a UC Chancellor's Community Participation Fund grant and we're in the final round of reviews. Our next step will be submitting an East Bay Municipal District grant proposal for funding to assist in the purchase of local drought resistant plantings. Additionally, we will then begin a general fundraising campaign to raise all remaining funds needed to complete the project, currently estimated to cost \$250,000.

Our proposal, as shown in the attached rendering, includes the following: placement of the four bronze turtles at the cardinal points along the inner fountain structure level; a radial arrangement of the eight stone medallions in cast concrete plinths around the outermost perimeter; plus installation of coping stones for perimeter seating.

Additional proposals: representation of Ohlone designs/patterns/imagery from historical baskets, Chochenyo texts, traditional Ohlone songs and artwork; to be carved in the coping stones, included in tiles, or additional artwork elements elsewhere on the fountain structure (e.g. imagery similar to those included in the Ohlone Dancers mural, by John Wherle, at Fourth and University Ave.)

Landscape planting materials to be carefully selected California native plants intended to fill the outermost basin and adjacent interior ring of the fountain, including hostile plantings at the perimeter to discourage intrusion into the area. Various species of grasses, reeds, and drought resistant plants will be only minimally irrigated to sustain the plantings throughout the year (primarily during the late summer months). The centermost rings of the fountain will be finished with an art feature: a highly reflective metal dome sculpture/or collection of smaller sculptures (as shown) illuminated from below, to represent and simulate the presence of water; functioning both literally and metaphorically as an element of REFLECTION.

In conclusion, we will be presenting this design proposal to several City Commissions to enlist their support, comments, and feedback over the coming weeks and months. Your approval of our proposal and affirmative recommendation to the full Civic Arts Commission is hereby requested.

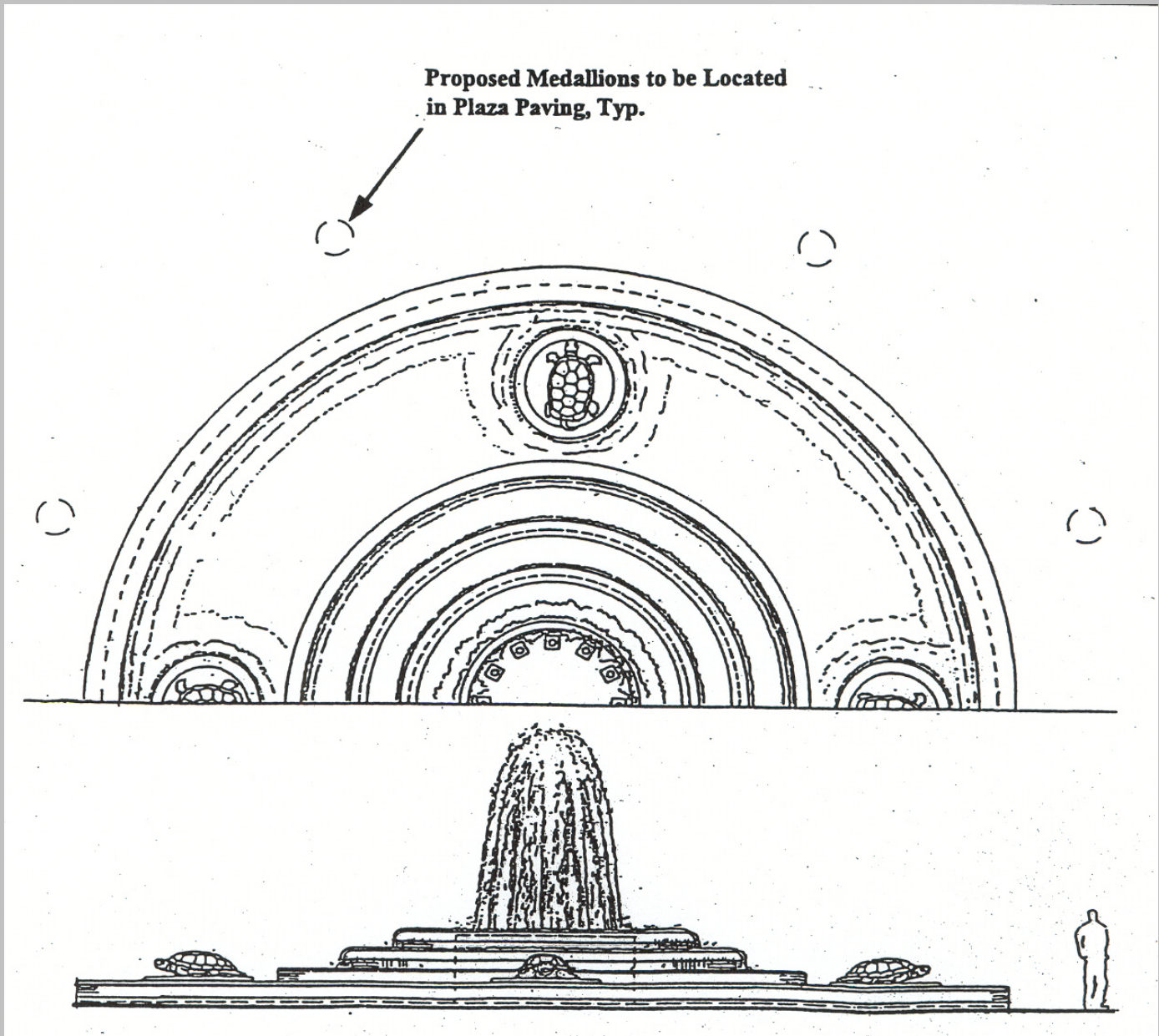
Respectfully,

Turtle Island Fountain Group:

Deb Durant, Elyce Klein, and David Snippen

www.turtleislandfountain.org

FOUNTAIN LAYOUT



On April 27, 2005, the Civic Arts Commission approved Scott Parson of Sioux Falls South Dakota, as the artist to complete the Turtle Island Monument at the Civic Center Fountain. Parson was contracted to design, develop and install four bronze Loggerhead Turtles and four stone medallions in the Civic Center Park Fountain. In 2008, Parson shipped the finished turtles to the City for public display elsewhere until the Civic Center Park Fountain is restored. The turtles are currently displayed in the Martin Luther King Jr Civic Center, 2180 Milvia Street, 1st and 5th Floor Lobby." From Scott Parson's website:

"As part of a larger effort undertaken by the City of Berkeley, California to renovate the Martin Luther King Jr. Civic Center Park in downtown Berkeley, this project is designed to honor and recognize Native American history commemorating the end of 500 years of resistance and the beginning of 500 years of rebuilding.

The Turtle Island Monument is an unprecedented, multi-visionary approach to the making of a public art monument. The Monument consists of four turtles placed on the true north, south, east and west axis, mounted in the lower pool of an existing historical fountain, and eight medallions incorporated into the surrounding plaza surface. Eight contemporary Native American artists each designed a 3-ft. diameter stone medallion to commemorate his or her own people. The four large Loggerhead turtles I sculpted weigh nearly 200 pounds each and are 46 inches in length. This project is on hold. Actual installation of the project is forthcoming and will take place when the City of Berkeley renovates the entire Park. Currently the turtles are on display and available for viewing in Berkeley City Hall."

Artists: Scott Parsons; Harley L. Zephier Wambli Hoksila - Dakota - Mdewakanton & Lakota - Mnicoujou; Mateo Romero - Cochiti Pueblo; Linda Yamane - Ohlone; Ramon Murillo - Shoshone-Bannock; David Jones - Choctaw/Delaware; Ruth Taylor - Ojibwa



March 13, 2019

Chancellor's Community Partnership Fund Committee

It is my pleasure as the original artist selected to create the the Turtle Island Fountain Project to endorse the applicant's efforts in soliciting support to realize this public art project and its incorporation into the larger revitalization of the Martin Luther King Civic Center Park. These efforts have my full support.

The Turtle Island Fountain Project remains an unprecedented public art project. Foremost to this project is a vision of reconciliation that is living, honest, and authentic. The connection of First Peoples to the land and the creation of Turtle Island is primary. I envisioned the collaboration of eight First Nation traditions and artists to join with me in coming together to celebrate the rich culture and history of the City of Berkeley. All of the medallion images were made by living Native artists. The medallions are a way of thinking about and honoring the past as tangible and immediate, in the here and now—serving as a connection or bridge for those who will visit this park and come to learn, maybe unexpectedly, but to learn from these images the story of Turtle Island.

Please let know if I can be of any further assistance to you or respond to any questions you might have.

Respectfully,

A handwritten signature in blue ink that reads 'Scott Parsons'.

Scott Parsons, Professor of Art
Augustana University
2001 S. Summit Ave.
Sioux Falls, SD 57197
Direct phone: 605-274-5025
parsons@augie.edu | www.damnfineart.com

Help Support the Plaque for Sargent Johnson

Draft text below for the plaque to be mounted in San Pablo Park across from Johnson's home from the 1920s through the 1940s.

Sargent Johnson (1888-1967)

Sargent Johnson, one of the most acclaimed African American artists of his era lived in Berkeley at 2777 Park Street from the early 1920s to 1948. While Johnson lived here with his wife and daughter, the neighborhood was racially and economically mixed; children played in San Pablo Park and attended Longfellow School. Johnson created several portraits of neighborhood children such as this bust of Elizabeth Gee, who lived a few blocks from here on Acton Street with her mother, sister and brother.



Born in Boston to a Black mother and a Swedish American father, Johnson embraced his African American heritage and viewed the fine arts as a means to foster racial pride. His work -- which consisted of portrait busts, drawings and paintings that celebrated Black American's African roots -- drew national praise. A major West Coast artist during the Harlem Renaissance, Johnson received several commissions from New Deal arts programs including Berkeley's California School of the Blind, the Aquatic Park Bathhouse and George Washington High School in San Francisco, where he was the unit supervisor and oversaw dozens of artists and craftspeople.

The project is initiated by Donna Graves, local historian and coordinator for the Frances Albrier plaque project at San Pablo Park; Stephanie Anne Johnson, San Pablo Park resident and professor of Visual and Public Art at Cal State University Monterey Bay; and Harvey Smith, advisor to the Living New Deal; with support from the Berkeley Historical Plaque Project. For more information, contact Harvey Smith at harveysmithberkeley@yahoo.com.

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We need your help. Please make your donation today!

Name:

Street Address:

City/State/Zip:

Telephone:

Email:

Amount:

Makes checks payable to: Berkeley Historical Plaque Project (with note "For Sargent Johnson Plaque")

Mail this form and check to: David Snippen, Treasurer

1834 Sonoma Avenue, Berkeley, CA 94707

The Berkeley Historical Plaque Project (<http://berkeleyplaques.org>) is a 501(c)3 nonprofit organization. Your contribution is tax-deductible as allowed by law.