



Civic Arts Commission  
Office of Economic Development

## Minutes Civic Arts Commission

Wednesday, March 27, 2019 at 6:00 – 8:00 p.m.

Tarea Hall Pittman South Branch Library, 1901 Russell St., Berkeley, CA 94703

*Please refrain from wearing scented products to public meetings.*

1. **CALL TO ORDER**

6:01 p.m.

2. **ROLL CALL**

Present: Kim Anno, Dana Blecher, Lisa Bullwinkel, Modesto Covarrubias, Liz Ozol, Matthew Passmore, John Slattery

Late: Jennifer Ross (Arrived 6:03 p.m.), Hiroko Tamano (Arrived: 6:11 p.m.)

Staff: Jennifer Lovvorn, Commission Secretary & Chief Cultural Affairs Officer and Mara Engelson, Civic Arts Analyst

3. **PUBLIC COMMENT**

A member of the public addressed the Commission regarding the current sound art installation at the downtown Berkeley BART Plaza. He stated that sound art piece is disturbing to him and others who work at a business adjacent to the plaza due to the sound piece being so short and repeating so often. He recommended that future sound installations be much longer so that there are not repetitive sounds.

Harold Adler of Art House Gallery and Cultural Center introduced himself to the Commission and he invited the Commissioners to visit Art House which is located at 2905 Shattuck.

4. **APPROVAL OF MINUTES**

a) January 23, 2019 Draft Minutes (Attachment #1)

**Correction:** Kim Anno stated for the record that she had contested the value of the artwork approved with Action item E.

**Action:** (Motion/Second: Anno/Blecher) Motion to approve minutes from January 23,

2019 Civic Arts Commission Meeting noting Commissioner Anno's statement for the record.

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

b) February 9, 2019 Special Meeting Draft Minutes (Attachment #2)

**Action:** (Motion/Second: Ozol/Passmore) Motion to approve minutes from February 9, 2019 Special Meeting Draft Minutes (Attachment #2)

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

c) February 27, 2019 Draft Minutes (Attachment #3)

**Action:** (Motion/Second: Anno/Covarrubias) Motion to approve minutes from February 27, 2019.

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

## 5. **CHAIR'S REPORT**

- a) Chair Lisa Bullwinkel gave an update on City Council Action regarding Cannabis Regulations and Art Space. She reported that the Civic Arts Commission's recommendation that the Council consider protections of art spaces was submitted too late in the process for the set of regulations that are currently being reviewed by Council for approval. She will work with her Council Member to submit the request to the Cannabis Commission to be taken up later.
- b) Regarding the City Council action on Measure T1 Projects, no Civic Arts Commissioners attended the March 26 Council meeting. Commission Secretary Jennifer Lovvorn offered to find out the results and report back to the Commission.
- c) Regarding Short Term Rental Tax Revenue, Chair Bullwinkel shared the calculations she did on the projected revenues for FY20 relative to the prior pledge made by Council to allocate one third of the revenues to the arts. This issue is part of the discussions with Berkeley Cultural Trust and their advocacy efforts to increase the Civic Arts Grants budget.
- d) Regarding Berkeley Cultural Trust's budget advocacy, she reported that members of BCT have been visiting Council members to advocate for an increase to the Civic Arts Grants budget.
- e) Regarding the thank you letter to Meyer Sound from Civic Arts Commission for their donation of sound equipment to Berkeley Unified School District, she stated that she was informed by the City Clerk that Commissions cannot send letters to outside entities. Instead such letters can be sent personally.

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

- a) Approve letter from Civic Arts Commission to Meyer Sound – Motion Tabled
- b) Public Art Guidelines Revisions (Artwork Gifts Policy, Artwork Deaccession Policy and Memorial Artwork Policy) (Attachment #5)  
**Action:** (Motion/Second: Covarrubias/Blecher) Motion to approve Public Art Guidelines Revisions (Artwork Gifts Policy, Artwork Deaccession Policy and Memorial Artwork Policy).  
 Ayes: Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano;  
 Nays: None; Abstain: None; Absent: None
- c) Election of new Vice Chair  
**Action:** (Motion/Second: Passmore/Ross) Motion to have Kim Anno be vice-chair.  
 Ayes: Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano;  
 Nays: None; Abstain: Anno; Absent: None
- d) Civic Arts Commission representative to Design Review Committee  
**Action:** (Motion/Second: Passmore/Anno) Motion to have Modesto Covarrubias be the Civic Arts Commission representative to the Design Review Committee.  
 Ayes: Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano;  
 Nays: None; Abstain: None; Absent: None
- e) Civic Arts Commission representative to Berkeley Cultural Trust  
**Action:** (Motion/Second: Anno/Passmore) Motion that Jennifer Ross be the representative to the Berkeley Cultural Trust.  
 Ayes: Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano;  
 Nays: None; Abstain: None; Absent: None
- f) Civic Arts Commission representative to Berkeley Cultural Trust Executive Committee.  
**Action:** (Motion/Second: Anno/Passmore) Motion that Lisa Bullwinkel be the representative to the Berkeley Cultural Trust Executive Committee.  
 Ayes: Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano;  
 Nays: None; Abstain: None; Absent: None
- g) Request Audit by City Auditor of 1.5% Public Art Revenue.  
**Action:** (Motion/Second: Covarrubias/Blecher) Motion to request an Audit from the City Auditor on the 1.5% Public Art Revenue.  
 Ayes: Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross, Slattery, Tamano;  
 Nays: None; Abstain: None; Absent: None
7. **PRESENTATIONS and DISCUSSION** (*All items for discussion only and no action*)  
 Civic Arts Commission Mission Statement & Cultural Equity Statement. (Attachment #6) Referred this to the Policy Committee.

## 8. **STAFF REPORT**

- a) Update on Chancellor's Community Partnership Fund Applications.: Two applications were submitted and we were invited to submit a full application for one: the BEARS summer art program with Berkeley Rep and Kala for a 4 week long summer art intensive program with theater for 4<sup>th</sup> and 5<sup>th</sup> graders and visual art for 1<sup>st</sup> through 3<sup>rd</sup> graders.
- b) Update on New Funding for Art Space Study from Hewlett Foundation: Hewlett will be funding an art space assessment to formulate strategies for creating and maintaining affordable art spaces for arts organizations and affordable housing for artists and cultural workers. The grant funding requires Council approval and then staff will do a procurement process to select a consultant to do the study.
- c) Update on Grants Review Process: There were two technical assistance workshops held in March. Next step is approval of Grants Review Panelists by Commission, which will be on April 24. Panel Review Meetings will be held May 1 – 13. Grants Committee will meet May 14 or 15 to make funding level recommendations based upon the grant panel scores.
- d) Civic Center Exhibition opened March 1, 2019, and will be up through February 2020.
- e) Telegraph Avenue Completed Trash Receptacle Mosaics. (Attachment #7)  
Images of the first six completed mosaics were presented.

## 9. **COMMITTEE REPORTS**

- a) Grants - No Report
  - John Slattery, Chair
  - Kim Anno
- b) Policy - No Report
  - Kim Anno, Chair
  - Lisa Bullwinkel
  - Liz Ozol
  - Jennifer Ross
- c) Public Art - Commissioner Passmore reported on last meeting where the committee reviewed the possible installation location for the Toki sculpture, discussed the public art budget and reviewed the Public Art Guidelines revisions.
  - Matt Passmore, Chair
  - Kim Anno
  - Dana Blecher
  - Modesto Covarrubias

- d) Berkeley Arts Education Steering Committee Representative - BAESC will meet in April.
  - Liz Ozol
- e) Design Review - No Commission Representative during the last month.

**11. ANNOUNCEMENTS and COMMUNICATIONS**

- a) Email Communication from Summer Brenner regarding art on BART Plaza. (Attachment #8)

**12. ADJOURNMENT 7:43 p.m.**

**Attachments:**

1. January 23, 2019 Draft Minutes
2. February 9, 2019 Special Meeting Draft Minutes
3. February 27, 2019 Draft Minutes
4. Thank you letter to Meyer Sound from Civic Arts Commission
5. Public Art Guidelines Revisions
6. Civic Arts Commission Mission Statement Draft
7. Telegraph Avenue Completed Trash Receptacle Mosaics
8. Email Communication from Summer Brenner

Staff Contact:  
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Secretary to the Civic Arts  
Commission Berkeley, CA 94704  
(510) 981-7533  
[civicarts@cityofberkeley.info](mailto:civicarts@cityofberkeley.info)

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

**ADA Disclaimer**

*This meeting is being held in a wheelchair accessible location. To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the Disability Services specialist at 981-6418 (V) or 981-6347 (TDD) at least three business days before the meeting date. Please refrain from wearing scented products to this meeting.*

DRAFT

**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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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.

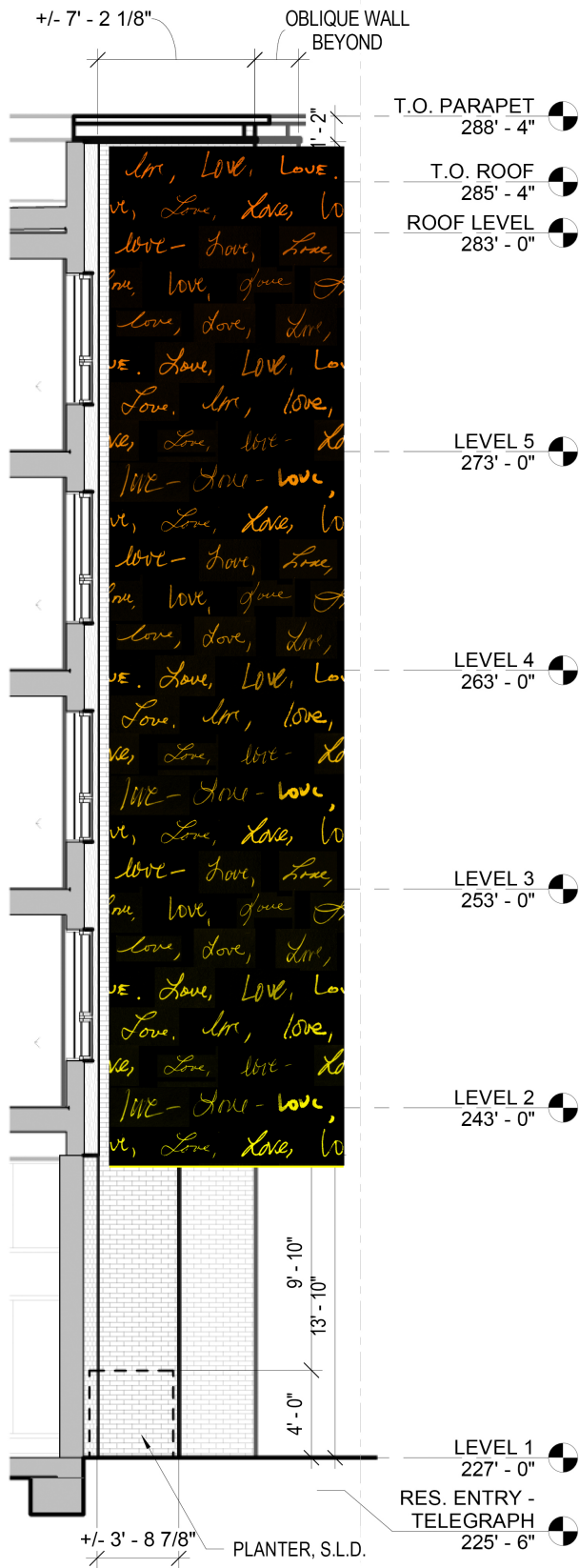
These panels will be back-lit with LED to provide a soft light that will shine through the valedictions. Dependent on fabrication estimates, I am also interested in creating soft gradients of LED light that change based on the time of day to create a dynamic work of art. The light gradients would be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



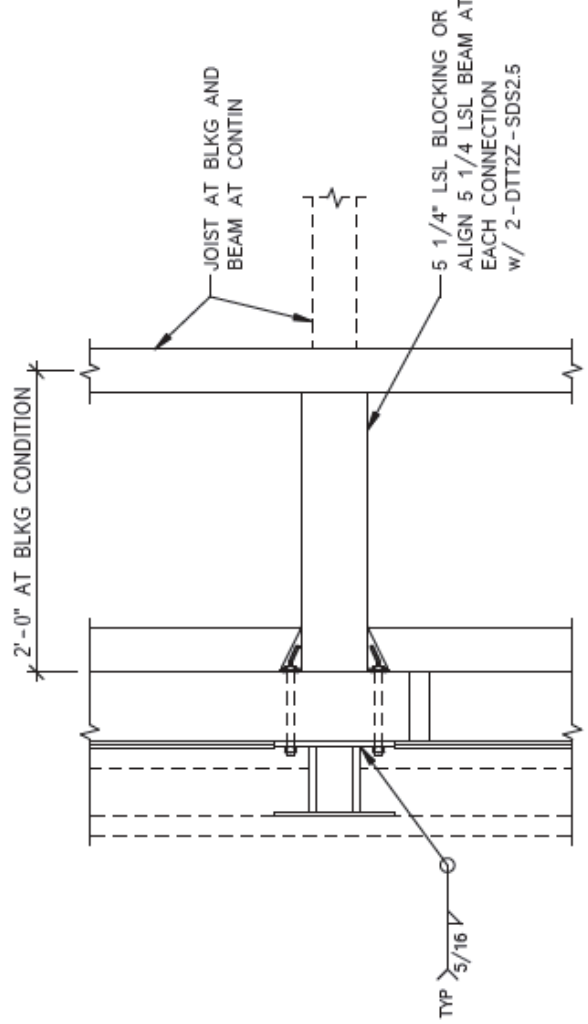
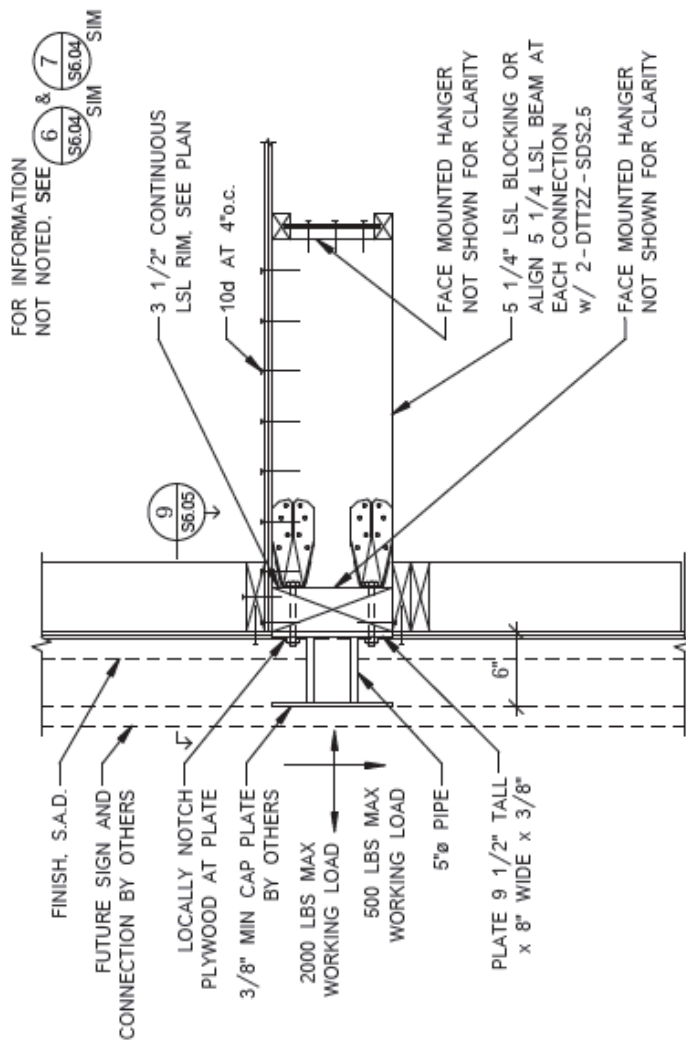
Aesthetically, this project resonates with the provided look and feel of the *Laureate* building and encapsulates the desired keywords of *traditional*, *collegiate*, *studious*, and *gravitas*. I was excited to learn that this building will house students and I am confident that my work will inspire 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 to the left.

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
<b>TOTAL</b>	<b>\$110,186</b>

### **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

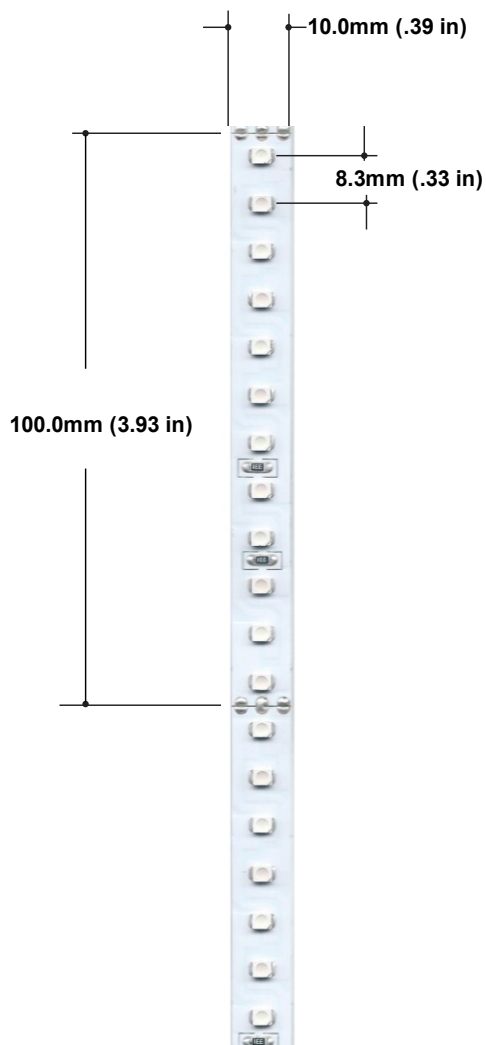
NEW YORK • LONDON

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

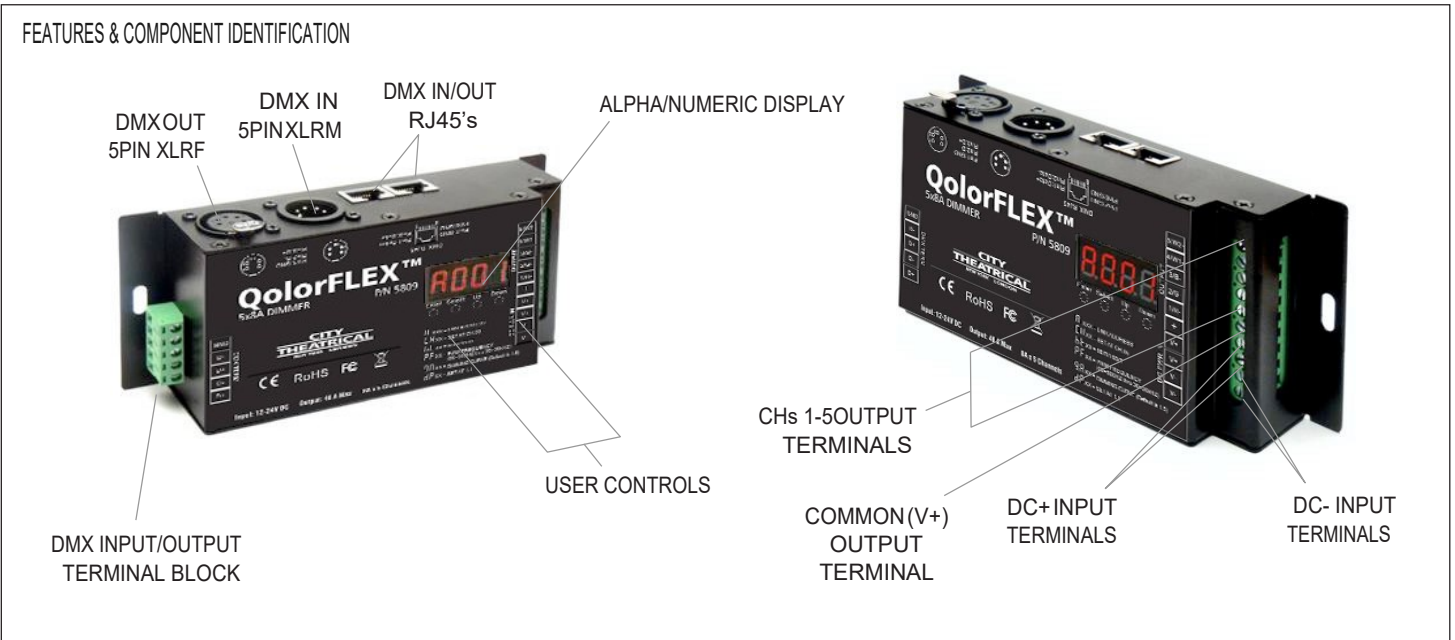
Color(s)	Adjustable White
Color Temp	2,400° -6,500° K
Wavelength	N/A
Beam Angle	120°
Brightness (lumens/m)	635/753
Power Consumption (watts/5m)	84
Power Consumption (watts/ft)	5.10
Operating Voltage	24VDC
Current (mA/5m)	3500
Quantity of LEDs Per 5m (16.4 ft)	600
CRI	70
LED Spacing	8.3mm (.33 in)
Cutting 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<sup>®</sup> 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)**

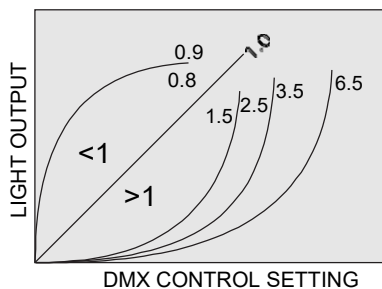
PWM Frequency is used to tune the dimmer for flicker free operation when used with high speed camera. A high PWM value produces the least amount of flicker. A low PWM value produces better dimming quality. Always perform a camera test to con rm optimal results.

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](http://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](http://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:

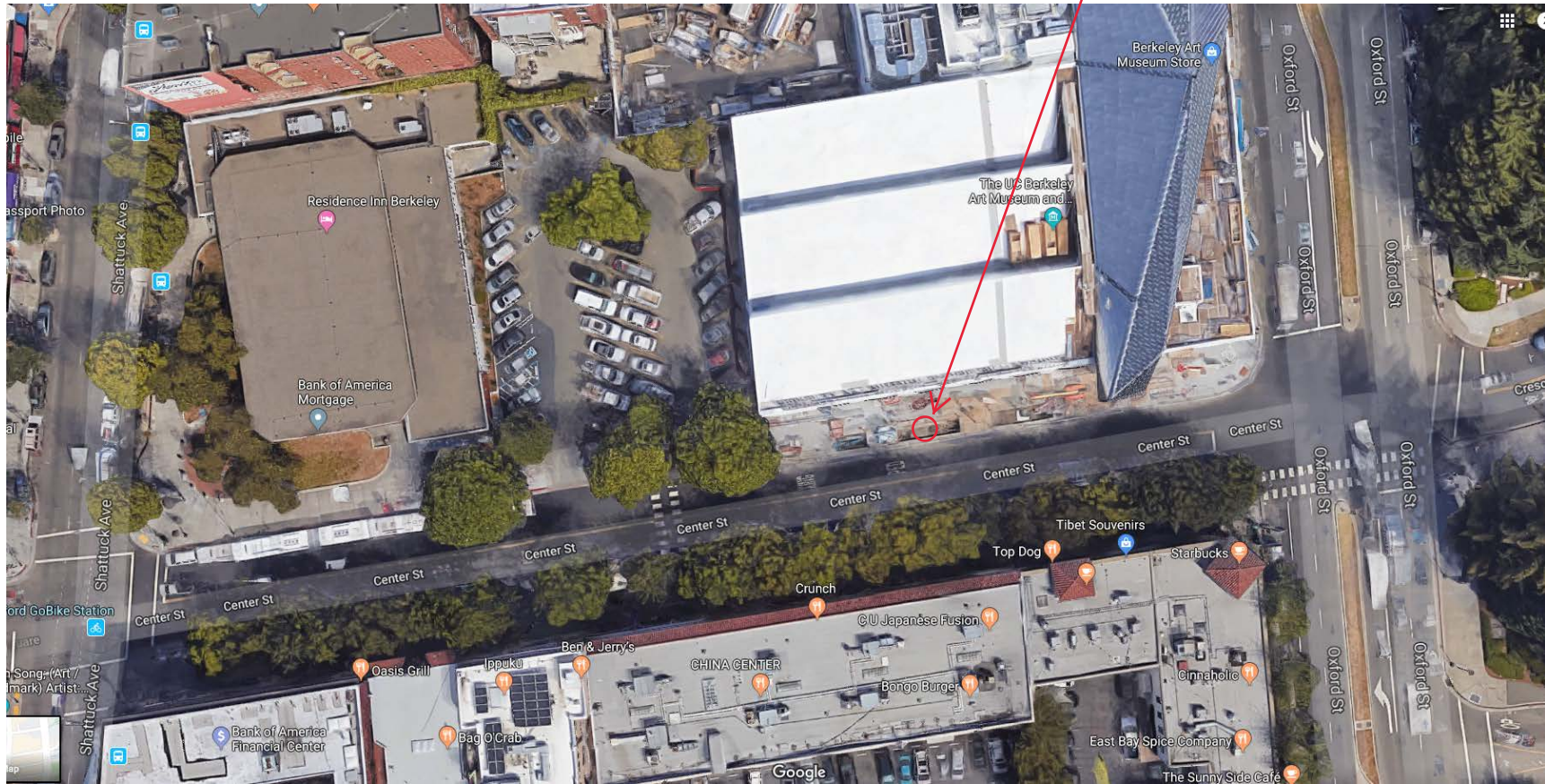
Jim Campbell, Salesforce Tower, SF CA

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

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](http://bampfa.org)

<b>PUBLIC ART FUND BUDGET - FY20</b>				
<b>Draft: 4/19/19</b>				
FY19 PUBLIC ART FUND PROJECTS - Not Yet Started				
Rumford Sculpture Lighting	ROM Cost Estimate	\$	8,000	
<b>TOTAL FY19 PROJECTS NOT YET STARTED</b>			\$	8,000
<b>FY20 FUNDING</b>	<b>Description</b>		<b>Amount</b>	<b>Total</b> <b>Notes</b>
FY20 Total 1.5% Allocation		\$	65,164	
Minus Administration Portion (.5% per ordinance)		\$	(21,721)	
Carry Forward from FY19		\$	8,071	
<b>TOTAL FUNDS AVAILABLE FOR FY20 PROJECTS</b>			\$	51,514
<b>FY20 POSSIBLE PROJECTS</b>			<b>Amount</b>	<b>Total</b> <b>Notes</b>
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
<b>Remaining Balance After On-Going Projects</b>			\$	6,014
<b>Possible Future Projects (Can be funded out of either Public Art Fund or Private Percent for Art Fund)</b>			<b>Budget Estimate</b>	
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	
<b>Total</b>		\$	122,000	

PRIVATE PERCENT FOR ART FUND BUDGET - FY20				
Draft: 4/19/19				
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 guidelines)		\$	(21,332)	
Carry Forward from FY19		\$	1,000	
TOTAL FUNDS AVAILABLE FOR FY20 PROJECTS			\$	86,332
FY20 POSSIBLE PROJECTS				
Description	Amount	Total	Notes	
Conservation Set Aside FY20 (10% per guidelines)	\$	10,666		
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 (Grant amount may increase TBD)
John Toki restoration and reinstallation	Project costs - higher than anticipated in last FY	\$	12,000	
Contract with Wang Po Shu - Earthsong modifications	ROM Cost Estimate	\$	20,000	
Total FY20 Projects			\$	85,666
Remaining Balance After FY20 Projects			\$	666
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 & Medallions	ROM	\$	25,000	
BART Plaza Cultural Programming FY20		\$	10,000	
Total			\$	122,000



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.

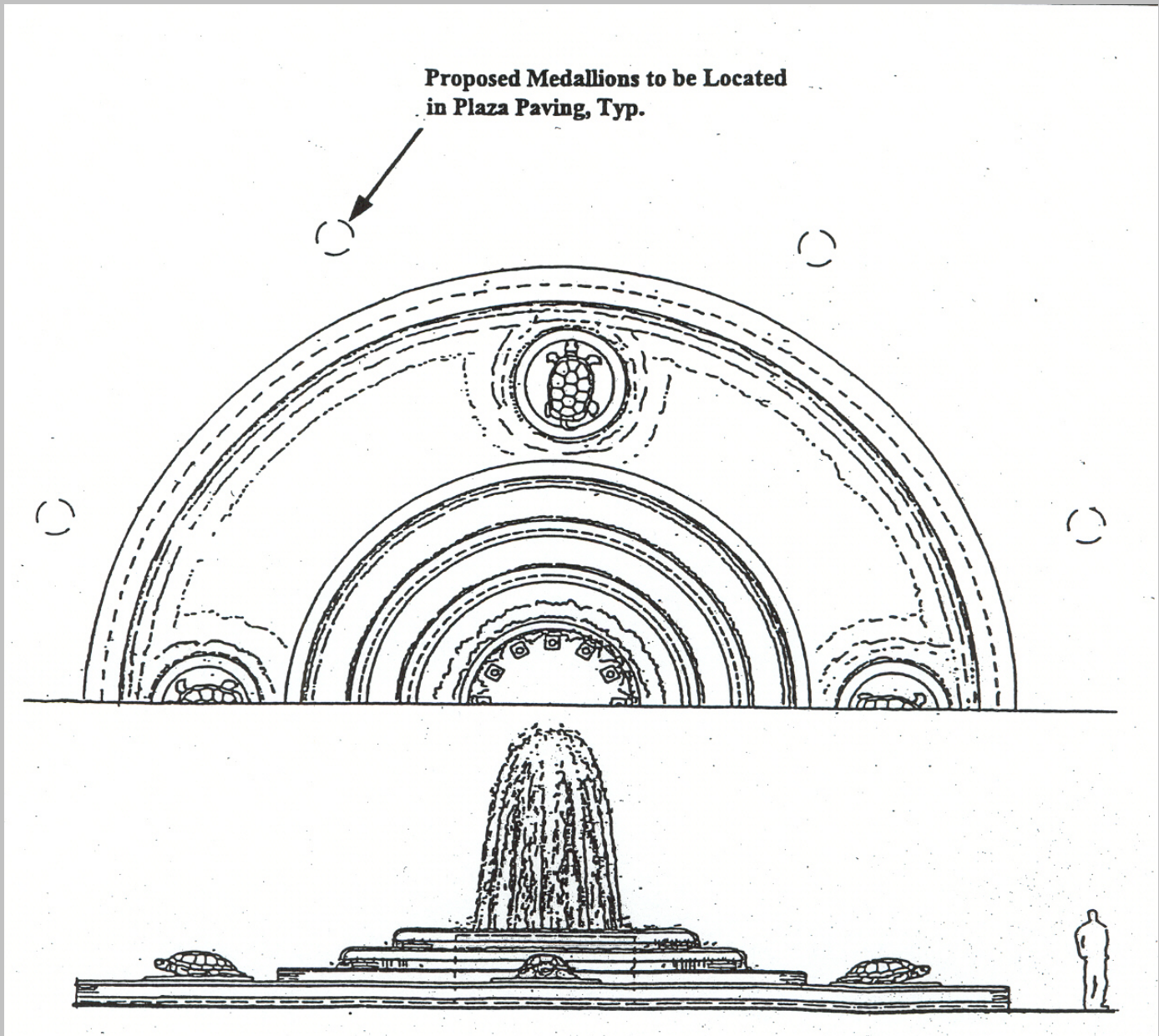
Respectfully,

Turtle Island Fountain Group:

Deb Durant, Elyce Klein, and David Snippen

[www.turtleislandfountain.org](http://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



Civic Arts Program  
Office of Economic Development  
City Manager's Office

To: Civic Arts Commission  
From: Jennifer Lovvorn, Chief Cultural Affairs Manager  
Date: 4/19/2019  
Re: Update on Public Art on Private Development

Civic Arts staff began implementation of the Public Art on Private Development program in the first half of 2017.

To date staff has been in direct contact with 19 developers.

- 9 developers have chosen to do art on site.
- 10 developers have chosen to pay the in-lieu fee.

#### Projects Implementing On-Site Artwork

Address	Applicant	Building Valuation	Artwork Value	Status
1950 Addison	Westwood Bayrock Addison	\$16,649,030	\$252,682	Final Art Plan Approved
2120 Berkeley	Berkeley Way LLC	\$6,000,000	\$60,000	Final Art Plan Approved
2503 Haste St	West Builders Inc.	\$18,769,159	\$328,460	Final Art Plan Approved
2556 Telegraph	Bright Street	\$5,927,000	\$103,722	Final Art Plan submitted
1110 University	Todd Jersey Architecture	\$1,750,000	\$175,000	Conceptual Art Plan received
2072 Addison	Kirk Peterson & Associates	\$18,000,000	\$180,000	Conceptual Art Plan received
739 Channing	David Bass Consulting Services	\$2,542,309	\$25,453	Declaration received
2435 San Pablo	DSA Architects	\$2,854,621	\$49,956	Declaration received
2072 Addison	Kirk Peterson & Associates	\$18,000,000	\$180,000	Declaration received

## Projects Paying In-Lieu Fee

Address	Applicant	Total Building Valuation	Declaration Amount	Status
2121 Durant	Kahn Design Associated	\$7,523,320	\$60,187	Check Received
2029 Blake	Berkeley Way LLC	\$1,580,000	\$126,400	Check Received
2510 Channing Way	The Austin Group LLC	\$13,333,600	\$106,664	Check Received
1200 San Pablo	David Trachtenberg	\$8,270,818	\$66,167	Declaration Received
1900 Fourth Street	West Berkeley Investors	\$70,000,000	\$560,000	Declaration Received
2850 Bancroft	Johnson Lyman Architects	\$29,446,236	\$235,569	Declaration Received
2198 San Pablo Ave	San Pablo Investors Two, LLC	\$5,800,000	\$46,400	Declaration Received
2325 McGee Ave	United Commonwealth Business Holdings LLC	\$1,000,000	\$8,000	Declaration Received
2352 Shattuck Ave	Joe Sugiyama, Director of Pre-Construction	\$50,000,000	\$400,000	Declaration Received
2527 San Pablo Ave	2527 San Pablo LLC	\$7,400,000	\$59,400	Declaration Received

Estimate Projection of future funds not yet received	\$1,668,787
Administrative Cost (20%)	\$333,757
Conservation of the City's collection (10%)	\$166,878
Projection of Funding for Art Projects (70%)	\$1,168,150

### Guidelines of Use of Funds

The Funds can be used for:

1. Grants to nonprofit arts and cultural organizations for the provision of Publically Accessible Cultural Services to Berkeley's communities
2. Commissions for Art in public places including unique permanent and temporary artworks, and enhancements to City-funded capital improvements projects for public art on City property or public rights of way
3. 20% Administration of the Private Percent Art Fund
4. 10% Conservation of the City's collection of public art

# 2<sup>nd</sup> Annual BERKELEY FORUM ON ACCESS AND DISABILITY RIGHTS:

Berkeley's ADA Transition Plan Update and perspectives on inclusivity for persons with disabilities living, working, studying, and visiting in Berkeley, CA with interactive panel presentations and discussion.



*THIS meeting is being held in a wheelchair accessible location. ASL Interpreting Services provided. To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the Disability Services specialist at 981-6418 (V) or 981-6347 (TDD) or [DBednarska@cityofberkeley.info](mailto:DBednarska@cityofberkeley.info) (email) at least five business days before the meeting date. Please refrain from wearing scented products to this meeting."*

8 May 2019  
3pm-5pm

**Ed Roberts  
Campus**  
3075 Adeline St  
Berkeley | 94703

**Admission Free**  
Donations Welcome

## Panelists

**Katherine Zigmont**  
Operations Director,  
World Institute on  
Disability

**Andrew Brozyna**  
Deputy Director,  
City of Berkeley  
Public Works  
Department

**Rita Maran,**  
**Moderator - CRPD**  
Subcommittee Chair

*Sponsored by the City of Berkeley Peace & Justice Commission's Subcommittee on the UN Convention on the Rights of Persons with Disabilities, the Berkeley Commission on Disability and in coordination with the Disability Rights Education and Defense Fund (DREDF), and the Ed Roberts Campus*