



**CITY OF SOUTH PASADENA
PUBLIC ART COMMISSION
MEETING AGENDA
January 26, 2022 at 6:30 p.m.**

South Pasadena Public Art Commission Statement of Civility

As your appointed governing board, we will treat each other, members of the public, and city employees with patience, civility and courtesy as a model of the same behavior we wish to reflect in South Pasadena for the conduct of all city business and community participation. The decisions made today will be for the benefit of the South Pasadena community and not for personal gain.

NOTICE ON PUBLIC PARTICIPATION & ACCESSIBILITY

Pursuant to AB 361 Government Code section 54953, subdivision (e)(3), the Public Art Commission may conduct its meetings remotely and held via video conference and not be physically present in the City Council Chambers. Until further notice, public participation will be conducted via live public comment over ZOOM or emailed written comment.

The Public Art Commission Meeting for January 26, 2022 will be conducted virtually via zoom teleconference.

Please be advised that pursuant to government code, and to ensure the health and safety of the public, staff, and Commissioners, the Council Chambers will not be open to the public for the meeting and members of the public may attend and/or participate by the following means:

The Meeting will be available:

- Via Zoom - **Meeting ID: 823 1334 6757**
- Zoom Link - <https://us02web.zoom.us/j/82313346757>

Public Comments participation may be made as follows:

- Written Comment submitted by no later than meeting day, 12:00 PM, deadline via the website.
- Via Zoom by “raising hand” (see Public Comment Section below for instructions.)

To maximize public safety while still maintaining transparency and public access, members of the public can observe the meeting via Zoom in one of the methods below.

1. Go to the Zoom website, <https://zoom.us/join> and enter the Zoom Meeting information; or
2. Click on the following unique Zoom meeting link: <https://us02web.zoom.us/j/82313346757>
3. You may listen to the meeting by calling: +1-669-900-6833 and entering the Zoom Meeting ID

For additional Zoom assistance with telephone audio, you may find your local number at:
<https://zoom.us/u/aiXV0TAW2>

CALL TO ORDER: Phung Huynh, Chair

ROLL CALL: Phung Huynh, Chair
Kris Kuramitsu, Vice-Chair
Steven Wong
Jeffrey Burke
Annalee Andres

COUNCIL LIAISONS: Mayor Pro-Tem Michael Cacciotti

STAFF PRESENT: Margaret Lin, Deputy Director of Community Development

APPROVAL OF AGENDA

Majority vote of the Commission to proceed with Commission business.

PUBLIC COMMENTS AND SUGGESTIONS

The Public Art Commission welcomes public input. If you would like to comment on an agenda item, members of the public may participate by means of one of the following options:

Option 1: Participants will be able to “raise their hand” using the Zoom icon during the meeting, and they will have their microphone un-muted during comment portions of the agenda to speak for up to 3 minutes per item.

Option 2: Email public comment(s) to publicartcomments@southpasadenaca.gov. Public Comments received in writing will not be read aloud at the meeting, but will be part of the meeting record. Written public comments will be uploaded online for public viewing under Additional Documents. There is no word limit on emailed Public Comment(s). Please make sure to indicate:

- 1) Agenda item you are submitting public comment on.
- 2) Submit by no later than 12:00 p.m., on the day of the Commission meeting.

NOTE: Pursuant to State law, the Commission may not discuss or take action on issues not on the meeting agenda, except that members of the Commission or staff may briefly respond to statements made or questions posed by persons exercising public testimony rights (Government Code Section 54954.2). Staff may be asked to follow up on such items.

COMMUNICATIONS

1. City Council Liaison Communications

2. Commissioner Communications

3. Staff Liaison Communications

ACTION/DISCUSSION**4. 1316 Lyndon Street (South Pasadena Christian Church) Mural Project****Recommendation**

It is recommended that the Commission review and approve the proposed mural located on the east-side of the existing building at 1316 Lyndon Street (South Pasadena Christian Church).

5. Public Art Projects/Exhibits Selection**Recommendation**

It is recommended that the Commission review the eight proposals and make a recommendation to the City Manager for the three Public Art Projects and Exhibits on City-owned properties.

CONSENT**6. Minutes from Special December 7, 2021 Meeting****Recommendation**

It is recommended that the Commission review and approve the minutes.

ADJOURNMENT**7. Adjourn to the Special Public Art Commission meeting scheduled for February 23, 2022 at 6:30 PM.****PUBLIC ACCESS TO AGENDA DOCUMENTS**

The complete agenda packet may be viewed on the City's website at:

<https://www.southpasadenaca.gov/government/boards-commissions/public-art-commission>

Meeting recordings will be available for public viewing after the meeting. Recordings will be uploaded to the City's YouTube Channel no later than the next business day after the meeting. The City's YouTube Channel may be accessed at: https://www.youtube.com/channel/UCnR169ohzi1A1ewD_6sfwDA/featured

ACCOMMODATIONS

The City of South Pasadena wishes to make all of its public meetings accessible to the public. If special assistance is needed to participate in this meeting, please contact the City Clerk's Division via e-mail at CityClerk@southpasadenaca.gov or by calling (626) 403- 7230. Upon request, this agenda will be made available in appropriate alternative formats to persons with disabilities. Notification at least 48 hours prior to the meeting will assist staff in assuring that reasonable arrangements can be made to provide accessibility to the meeting (28 CFR 35.102-35.104 ADA Title II).

I declare under penalty of perjury that I posted this notice of agenda on the bulletin board in the courtyard of City Hall at 1414 Mission Street, South Pasadena, CA, and the City's website at www.southpasadenaca.gov.

1/20/2022

Date

Margaret Lin

Name



Public Art Commission Agenda Report

DATE: January 26, 2022

FROM: Angelica Frausto-Lupo, Community Development Director
Margaret Lin, Deputy Community Development Director

SUBJECT: Approval of a Mural to be Located on the East-Side of 1316 Lyndon Street (South Pasadena Christian Church)

Recommendation

It is recommended that the Commission review and approve the proposed mural located on the east-side of the existing building at 1316 Lyndon Street (South Pasadena Christian Church).

Discussion/Analysis

The proposed mural would include two components on the east-side of the existing building at 1316 Lyndon Street. The first component includes a mural (8 x 16 feet) by Timothy Roosevelt of children reaching up to an unseen figure and represents the diversity and racial harmony that the South Pasadena Christian Church (Church) aspires to. The second component would include the Church's logo (5 x 5 feet).

Artwork Evaluation Criteria	Staff Findings
Does the proposed artwork comply with the Goals and Objectives of the Public Art Program to promote cultural experiences, increase economic development, and enhance the general welfare and quality of life in the community?	Yes, the proposed project provides public art that enhances the quality of life in the community.
Will the proposed artwork remain publicly accessible during normal business hours without enclosure?	Yes, the proposed artwork will be installed in an area open and freely available to the general public.
Will the proposed artwork be sited without interference from commercial signage?	Yes, there is no commercial signage within the vicinity of the proposed project.
Were the structural plans reviewed by the City's Building and Safety Division to determine if a Building Permit is required?	N/A, no Building Permit is required for this project.
Will the proposed artwork be appropriately lighted?	Yes, the proposed mural will be lit by two or three LED flood lights facing the wall from the ground.
Does the developer/property owner have a recorded maintenance plan to ensure ongoing, permanent maintenance to preserve the artwork in good condition?	Yes, the mural will be coated with several coats of varnish and a protective coating (Mural Guard).
Is the proposed artwork mass-produced with a standard design, reproduction of original artwork, signage, decorative/ornamental elements of functional components of a building designed by the architect, historic/architectural elements of a building façade, or landscape gardening?	No, the proposed project is a new one-of-a-kind piece of art and is not mass produced with a standard design.

Artwork Evaluation Criteria	Staff Findings
Is the proposed artwork responsive and relevant to the site (its history, architecture, development, landscaping, and socio-economic context)?	Yes, the church was started in 1906 and the proposed mural is a visual identification of the building as a community church.
Does the proposed artwork encourage local artistic endeavors, public dialogue, and interactions with art in public places?	Yes, the proposed project will be readily accessible to the general public within the vicinity of 1316 Lyndon Street, predominately along Fremont Avenue.
Does the proposed artwork support a public art collection that includes works of various genre, style, scale, media, form, and intent that is reflective of contemporary public art practice that spans local, regional, national, and international levels?	Yes, the proposed project utilizes mural painting techniques practiced by Mr. Roosevelt to provide an excellent addition to a well-rounded public art collection.
Does the proposed artwork advance the commissioning of artwork throughout geographic areas of the City?	Yes, the proposed project will be added to the City's inventory of public art and is located in an area that does not currently contain public art.
Does the proposed artwork demonstrate a collaborative approach to the project by a design team that includes the selected artist(s) project architect(s), landscape architect(s), and other design professionals?	Yes, the proposed project compliments the existing church at 1316 Lyndon Street.
Does the selected artist work in the public realm, and have relevant past experience with proven technical and aesthetic ability to successfully create artwork responsive to the site and community?	Yes, Mr. Roosevelt has previously painted a 10 x 20 foot interior mural in a coffee shop that was accessible by the general public.
Does the selected artist have the highest artistic merit, sensitive to the City's cultural diversity, and can contribute to the characteristics and unique expressions of the City's values?	Yes, Mr. Roosevelt has worked as a professional artist/illustrator for over 30 years. Specializing in portrait and scenic painting. Mr. Roosevelt has also taught fine art for over 10 years in both the public and private sector.
Is the proposed budget sufficient to produce the proposed artwork?	Yes, Mr. Roosevelt will be donating his time to produce the mural and the mural supplies are estimated to cost approximately \$500-800.

Public Notification of Agenda Item

The public was made aware that this item was to be considered this evening by virtue of its inclusion on the legally publicly noticed agenda, posting of the same agenda and reports on the City's website.

Attachments:

1. South Pasadena Christian Church Art Review Application
2. Artist Resume



**CITY OF SOUTH PASADENA
PUBLIC ART APPLICATION**

1414 Mission Street
South Pasadena, CA 91030
Phone: (626) 403-7220
Fax: (626) 403-7211

PROPERTY INFORMATION

Address: 1316 LYNDON ST, SOUTH PASADENA CA 91030

Owner Name: SOUTH PASADENA CHRISTIAN CHURCH

Phone: 626 799-0718
OR 626 316-2814

E-mail: bobgreenhalgh@netscape.net

Fax:

☐ Residential Development (4 or more units)

☐ Commercial Building Project

☐ Industrial Building Project

☐ Remodeling (exceeding \$250,000)

☒ Other: CHURCH

Total Building Valuation:

Public Art Allocation (1% of Total Building Valuation):

Public Art In-Lieu Fee (1.5% of Total Building Valuation):

Business License Number (waived if artwork is donated to the City):

Expiration Date:

PROPOSED PUBLIC ART

☒ Permanent Artwork

☐ Cultural Programing/Performance

☐ Facilities

☐ Eligible Artists

☐ Other:

Description: MURAL ON THE FREEMONT SIDE OF THE CHURCH. ONE MURAL DEPICTS CHILDREN AND ANOTHER THE CHURCH LOGO

DOCUMENT CHECKLIST

☒ Preliminary sketches/photographs, or other documentation

☒ Proposed development plans (including location of proposed artwork and adjacent parcels)

☒ Narrative Statement

☒ Artwork Maintenance Plan

Signature:

Date:

11-29-2021

Name:

ROBERT GREENHALGH - BOARD CHAIRPERSON

***** FOR OFFICE USE ONLY *****

Application Received By:

Date:

Public Art Commission Meeting Date:

Approved or Denied:

We are all children of God







November 29, 2021

Dear South Pasadena Arts Council,

As Chairperson and on behalf of the South Pasadena Christian Church, we are reaching out to your department to get permission to add two murals on one side of our church. We are located on the corner of Lyndon and Fremont at 1316 Lyndon St in South Pasadena. Our church was started in 1906 and we just celebrated our 115th Anniversary in South Pasadena.

Our Pastor is Darrell Haley, who is also a member of the South Pasadena Chamber of Commerce. We have recently renovated the church and would like to include, if permitted, relevant murals on the Fremont Street side of the church. Attached is picture of the Fremont side of the church along with sketches of what we are proposing to use as murals.

As you can see, one picture shows children reaching up to an unseen figure and represents the diversity and racial harmony that our church aspires to. We feel this would be an attractive visual complement to an otherwise blank wall that will help emphasize a positive spiritual message.

The other mural would show our church logo. Both murals would be placed on the same wall facing Fremont Street. We feel these murals would aid us tremendously in providing a more visual identity of ourselves as a community church.

The artist Timothy Roosevelt, who also attends our church, is willing to donate his time and creative efforts to this project. His resume as an artist is attached as well. We intend to maintain the murals with several coats of varnish and Mural Guard, a protective coating designed especially for murals.

We would appreciate very much if your department would review this request and get back to us, hopefully with a positive response.

Sincerely,

Robert L. Greenhalgh, Chairperson
South Pasadena Christian Church
1316 Lyndon St.
South Pasadena, CA 91030

(626) 316-2814

TO: Pasadena Arts Council

FROM: Timothy D. Roosevelt

RE: Church Murals at South Pasadena Christian Church
1316 Lyndon St., South Pasadena, CA 91030

The proposed artwork for this project will include two drawings. One depicts several children reaching and smiling up at an unseen person who has his hand outstretched to them. As you can imagine, the mural has spiritual implications. The other mural will represent the church Logo for South Pasadena Christian Church.

The two murals will be situated next to each other on the wall facing Fremont Street. The one depicting the children will be roughly 8 X 16 feet in size, while the logo 5 X 5 feet.

As the artist chosen by South Pasadena Christian Church for the murals that will be displayed on the Fremont St. side of the Church, I hereby waive my rights under the California Arts Preservation Act for this particular mural project, which I am donating my time and expertise to.

Sincerely,

Timothy D. Roosevelt

Date: _____

TIMOTHY D. ROOSEVELT

INTRODUCTION

As a professional artist/illustrator I have enjoyed over 30 years of experience in the field of fine arts, specifically in portrait and scenic paintings - both small and large scale. In addition, I have taught fine art for over 10 years in both the public and private sector.

As for my experience in mural painting, I was commissioned to paint a 10x20 ft. interior mural piece for a coffee shop; the subject was a garden scene. In addition, I painted a sea scape mural piece covering two adjacent 8x20 ft walls for a residential home. Besides the above mentioned, there were other large scale paintings specifically a restaurant parlor backdrop scene for a theatrical performance I designed and painted in collaboration with fellow artists. In terms of portraits, my recent works are 3x5 ft portraits of young Chinese ladies.

I possess a strong passion for fine art and feel most competent in this field having practiced for nearly all my life. In my youth, I learnt the skill of illustration from my Father who was, as well, both an art teacher and a professional artist.

RELATED SKILLS

- *ILLUSTRATION & PAINTING - BOTH LARGE & SMALL SCALE - OIL / ACRYLIC / WATERCOLOR / CHARCOAL*
- *GRAPHIC & MULTI-MEDIA DESIGN*
- *ARCHITECTURAL DESIGN*

EDUCATION

Bachelor of Science - Graphic Design and Multimedia Design - 1997

Platt College of Design, San Diego, California

Grade point Average: 4.0

Concentrations: Graphic Design and Multimedia Design Coursework includes working with graphic design software and multimedia software to create graphic images, advertising schemes, movie screen editing (including sound editing), and web page designs

CSSSA, California State Summer School for the Arts - Cal Arts University

Grade Point Average: 4.0

Concentrations: Fine Art and Photography Course work included figure drawing, painting, photography, ceramics, lithography, and design. Projects sometimes include the collaboration of other art departments such as the literary arts and music departments.

AWARDS:

1993 - Scholarship upon graduation for artistic achievements

1992 & 1990 - Full scholarship to attend the summer camp CSSSA program conducted at Cal Arts University



Public Art Commission Agenda Report

DATE: January 26, 2022

FROM: Angelica Frausto-Lupo, Community Development Director
Margaret Lin, Deputy Community Development Director

SUBJECT: Public Art Projects and Exhibits Selection

Recommendation

It is recommended that the Commission review the eight proposals and make a recommendation to the City Manager for the three Public Art Projects and Exhibits on City-owned properties.

Discussion/Analysis

On December 1, 2021, the City Council repurposed the \$25,000 budgeted for the Civic Center Art Gallery to fund public art projects and exhibits on City-owned properties and directed staff to issue a request for proposals (RFP) for art projects for review by the Public Art Commission and approval of projects by the City Council. These projects/exhibits would include:

- One (1) large public art project with a budget of \$10,000; and
- Two (2) public art projects with budgets of \$7,500.

Staff received eight proposals by the January 14, 2022 deadline. Staff reviewed each of the proposals for compliance with the criteria from the RFP including quality of past projects, proposed scope of work, cost estimates, and references. Based on staff's initial evaluation all eight of the proposals were complete. The Commission's evaluation of the proposals should be based off of the selection criteria that was established in the RFP as follows:

1. Quality of Past Projects	50%
2. Proposed Program or Approach to Requested Scope of Work	30%
3. Cost Estimates	15%
4. References	5%
Total	100%

These projects may include different disciplines including, but not limited to, painting, sculpture, mural, illustration, photography, drawing, printmaking, graphic design, new media, digital art, decorative arts, architecturally integrated installations, social practice-based art, environmental, earth art, or performances. The scope of work for the projects would include the production of the artwork, project management, installation, and removal of the artwork.

The projects would be implemented before the end of the fiscal year and should coincide with the South Pasadena Arts Crawls and/or Eclectic Music Festival to increase viewership. The public art exhibits would be temporary and should be available for view by the public, at a minimum, during regular business hours. If a performance is selected, the performance should be conducted at a time that is convenient for the public and a recording should be provided so that the City can post the recording on the City's YouTube channel. The specific locations-- City Hall courtyard, Garfield

Park, and/or Heritage Park--will be reviewed by staff to ensure that the selected art project/exhibit does not impede access or pose any safety concerns.

The complete proposals include the following:

<u>Artist</u>	<u>Proposal</u>	<u>Budget</u>
1. Deborah Aschheim	“Neighbors/Vecinos” Wall mounted aluminum graphics of local residents.	\$10,000
2. Erik Benjamins	“South Pasadena Reflexology Walking Path” Reflexology doormats made of custom ceramic tile inset into steel trays.	\$7,100
3. Helen Lessick	“The Arbor Baile (The Tree Dance)” Fabric art sculptures in the form of flamenco skirts on trees throughout the City	\$10,000
4. Jayme Mazzochi	“I Heart South Pasadena” Mural or series of posters of hearts depicting things people love about South Pasadena.	\$7,500
5. Jody Zellen	“Avenue S” Series of posters with QR codes that direct the viewer to a website with pandemic animations.	\$7,500
6. Marisa Futernick	“City of Trees” Posters, banners, or postcards of black and white photographs of trees around the City, overlaid with text.	\$7,500
7. Pascaline Doucin-Dahlke	Sculpture of metal hexagon rings mounted along a metal post.	\$10,000
8. Richard Tucci	Silhouette stencil mural.	\$7,500

Background

On June 16, 2021, the City Council adopted the Fiscal Year 2021-2022 Budget, which included \$25,000 for the Civic Center Art Gallery. The Civic Center Art Gallery is comprised of the following areas:

- Gallery Area A – 36 linear feet in the entryway corridor on the first floor at City Hall
- Gallery Area B – 24 linear feet in the elevator lobby on the first floor at City Hall

- Gallery Area C – 85 linear feet in the hallway on the second floor at City Hall
- Gallery Area D – 3,000 square feet in the courtyard at City Hall

Due to COVID-19, there has been reduced activity within City Hall, and a need to reconfigure the entryway corridor and elevator lobby of City Hall, staff believes the public would be better served by utilizing these funds for arts to be displayed in the outdoor courtyard and City parks.

On November 8, 2021, the Public Art Commission (Commission) recommended that the City Council repurpose the Civic Center Art Gallery budget to fund temporary public art projects and exhibits to occur during Fiscal Year 2021-2022 in three possible locations:

1. City Hall Courtyard (1414 Mission Street);
2. Garfield Park (1000 Park Avenue); and/or
3. Heritage Park (Mission Street/Meridian Avenue).

The Commission also recommended that the Professional Services Agreement be simplified and eliminate irrelevant sections to create a more artist-friendly process.

Public Notification of Agenda Item

The public was made aware that this item was to be considered this evening by virtue of its inclusion on the legally publicly noticed agenda, posting of the same agenda and reports on the City's website.

Attachments:

1. Request for Proposals
2. Artist Proposals



Request for Proposals (RFP) for Public Art Projects/Exhibits for the City of South Pasadena

City of South Pasadena Community Development Department
Project Manager/Contact: Margaret Lin, mlin@southpasadenaca.gov

Summary of Key Dates

RFP Release:	December 20, 2021
Submittal of Questions:	December 27, 2021
Responses Posted:	December 30, 2021
Proposals Due:	January 14, 2022, 4:00 PM
SAVE FOR INTERVIEWS:	January 18, 2022, 6:30 PM
Award of Project:	January 18, 2022*

* Requires Council approval

Request for Proposals (RFP) for Public Art Projects/Exhibits for the City of South Pasadena

The City of South Pasadena (City) is seeking artists and artist teams to produce outdoor public art projects.

RFP Questions

The City invites questions to clarify the project scope, process or other details. Questions and responses will be posted on PlanetBids.

All questions must be submitted through PlanetBids by December 27, 2021. The response document will be posted on PlanetBids by December 30, 2021.

Submission Deadline

All proposals must be provided electronically as one .pdf document and received no later than 4:00 P.M. on January 14, 2022, in order to be considered. Proposals should be uploaded to PlanetBids. Submission of a proposal shall constitute acknowledgement and acceptance of all terms and conditions contained in this RFP and all exhibits and attachments hereto.

General Overview:

On October 3, 2018, the City of South Pasadena (City) adopted Resolution No. 7579 declaring the City as a “Creative and Innovative City” and establishing a Public Art Program. The intent is to promote cultural experiences, increase economic development, and enhance the general welfare and quality of life in the community. Consequently, the City established the Civic Center Art Gallery to feature art within City Hall to demonstrate its commitment to provide opportunities for the public to engage with art. For the 2021-2022 fiscal year, in accordance with public health concerns and with the recommendation of the Public Art Commission, arts programming that is regularly held in the Civic Center Art Gallery will now be in the courtyard at City Hall and approved outdoor public spaces throughout South Pasadena.

The City of South Pasadena invites artists and artist teams working in a variety of fields and artistic approaches at all stages of their artistic careers to submit proposals for inclusion for upcoming public art opportunities. Artistic disciplines may include but not be limited to painting, sculpture, mural, illustration, photography, drawing, printmaking, graphic design, new media and digital art, decorative arts, architecturally integrated installations, social practice-based art, environmental, earth art, and performance. Eligible artists selected will produce temporary or permanent public art projects for the 2021-2022 fiscal year with completion of the projects by June 30, 2022.

For this RFP award, eligible artists will be limited to artists that reside or work (primary studio space) located in Los Angeles County. Proposals by South Pasadena artists will be viewed more favorably, as will installations/artwork/projects/exhibits that are of a permanent (long term durability versus for example a one-time performance event).

The City Council has budgeted a total \$25,000 for the 2021-2022 fiscal year to provide three opportunities for public art projects:

- One large public art project with a budget of \$10,000
- One public art project with a budget of \$7,500
- One public art project with a budget of \$7,500

Program Scope of Work

- Production of Public Artwork:
 - Produce a temporary or permanent outdoor public art project in which the artist or artist team will specify the concept, theme, medium, site, and duration of the project. A permanent outdoor project is intended to be of a durable nature; a temporary outdoor art projects may be proposed which due to their composition, nature, theme, or subject material may be appropriate for display for a shorter timeframe. As to both permanent or temporary public art projects, the City makes no representation or warranty as to the actual duration that the project will be displayed at the selected location or any other location in the City.
- Project Management:
 - Coordination with City Departments to conduct kick-off meeting with applicable staff to discuss program expectations.
 - Work with the Public Works Department to identify potential physical improvements to the spaces as appropriate.
 - Establish and obtain all of the necessary legal agreements and contracts for procurement of labor and materials to complete the project; execute agreement with City; and provide insurance to City as required under the agreement.
- Curating Services:
 - Implementation Schedule: Provide an implementation schedule for the 2021-2022 fiscal year to coincide with the South Pasadena Arts Crawl and Eclectic Music Festivals, as applicable.
 - Provide an outdoor exhibition or programming for the outdoor public art project in the courtyard at City Hall or approved outdoor public space, as applicable.
 - Exhibition Installation and Removal:
 - Project budget shall include the placement and installation of public art project facilitated by the artist.
 - Project budget shall include any necessary repairs/replacement costs following the removal of the public art project facilitated by the artist to return the display site to its original condition.
 - Opening Reception and Public Programming:
 - Project budget shall include artist organizing and hosting the openings and programming events related to the public art project.
 - Artist shall coordinate any press releases (including artist's social media messaging) with the City's Public Information Officer
 - Artist shall coordinate with the City to feature the artist during City Council Meetings

Project Schedule

The Public Art Projects/Exhibits should be implemented before the end of the fiscal year (ending on June 30, 2022).

Proposal Requirements

The following information is required for the proposal submission to be considered (please coordinate your proposal submissions with the numbering below):

- 1) Applicant/Organization/Firm Information: Name, Address, Contact person, Title, Phone Number, and E-mail Address
- 2) Written and graphic representation of the proposed Public Artwork
- 3) Written description addressing all other elements of the Program Scope of Work (SOW), including an outlined approach and strategy to complete the SOW elements above.
- 4) Cost Estimate for the proposed SOW, and any other project-related costs
- 5) List of 2-3 References regarding production of art projects; please include name, phone number and email of reference
- 6) Examples of similar past projects or portfolio, including list of art projects and photographs/ documentation

RFP Release Date: December 20, 2021. Proposal are due by via e-mail: January 14, 2022. All proposals in PDF format are to be e-mailed to: jaguado@southpasadenaca.gov.

Selection Criteria

1. Quality of past projects and ability to deliver project consistent with program Scope of Work (50% of total score)
2. Proposed program and approach to requested scope of work (30% of total score)
3. Costs Estimate (15% of total score)
4. References (5% of total score)

Once qualifications and references will be verified, then , the City will conduct interviews with a selection panel to narrow the field to three artists or teams for selection of contracts for installation of public art projects.

Attachment: Agreement Provisions

Agreement Provisions:

If awarded, the artist will be required to sign an agreement with the City for the proposed art project/exhibit/performance. The provisions of the agreement may include, but is not limited to, the following provisions:

- Payment Amount
- Term of the Agreement
- Delivery dates/performance criteria
- Ownership of Artwork and Copyrights Waiver of Visual Artist Rights Act (VARA) and California Art Preservation Act (CAPA)
- Compliance with Laws and Regulations
- Indemnification
- Insurance Requirements

DEBORAH ASCHHEIM 776 Atchison St, Pasadena, CA 91104, ph 714-394-0277
email: deborahaschheim@gmail.com www.deborahaschheim.com @365daysofvoters

SOUTH PASADENA PUBLIC ART PROPOSAL: Neighbors/Vecinos

“Neighbors/Vecinos” is a community engagement and civic art project for the City of South Pasadena. I want to celebrate the diverse communities that make up South Pasadena. I am proposing the murals to be sited on walls in the civic complex at El Centro and Oxley streets, but I am open to any available locations. “Neighbors/Vecinos” has two components:

Community Engagement:

- I will meet, photograph and draw a diverse range of 100 people who live or work in South Pasadena, collecting a brief quote from each person along with their photo permission.
- I will create ink and watercolor drawings of each person.
- The drawings and quotes will be shared on South Pasadena social media/Instagram. I can create a permanent archive of the project on a City-hosted site
- I will sign a color laser print of each drawing for the participants to pick up at the Library.

Public Artwork:

- I will translate some drawings into wall mounted aluminum graphics. I saw this material recently in Palo Alto. It can be applied directly to stucco, brick, cement, etc, picking up the texture of the underlying surface so the image looks like it was painted directly on the wall.
- According to the fabricator, it last 24 months or more outdoors, and “When removed, it does not leave residue; revealing the original appearance of the surface. This is why AlumiGraphics Smooth is chosen for graphics and murals on many historic buildings.”
- I can also share the original ink and watercolor artworks as exhibitions in available City spaces.

Outreach: I will reach out to community organizations, philanthropic, service, youth and faith-based groups, senior center folks, and utilize peer-to-peer networks. I will include youth, seniors, people from many countries of origins, people who perform jobs across the economic spectrum, people with disabilities, people experiencing homelessness, activists and advocates, city workers, LGBTQ+, and anyone else who will let me draw them.

Deliverable: We can print the 40-60 of the community portraits at 36” or 48” height, TBD. The vendor has quoted me \$15.00-\$17.50 per square foot for the printed material and installation, so we can afford to print 100-120 running feet of art. I will choose portraits that represent a broad range of South Pas residents, and everyone who participates can get a print and be represented in the online project.

Project Rationale:

“Neighbors/Vecinos” is part of a series of community drawing projects I have been doing since 2019. My projects are inclusive and celebrate the value of civic engagement and participation. I work hard to create a platform for many voices to be heard. As a public artist who often works on projects with long development times, I like to do drawing projects that spark new ideas and connect me directly with the public. I have experience producing projects under the challenges of small budget and tight turnaround.

I live in Pasadena and my studio is in El Sereno and I have a deep relationship South Pasadena: I shop on Fair Oaks and Mission, I go to the farmers’ market, I exercise at South Pas Fitness. I want to recognize and appreciate my diverse South Pasadena neighbors, to create site specific artwork for this community during this time when many of our face to face interactions with people have been limited by Covid19 restrictions on gathering. I want to celebrate these faces we aren’t able to see during the pandemic.

Timeline:

February- March: Outreach (1-2 months)

I will use City of Pasadena social media to invite participants, and share invitations through City Council meetings, senior centers, nonprofits and grassroots orgs, faith-based communities, South Pasadena High School and Middle School (with parents' permission) and reach out to public services like sanitation workers, USPS, teachers, local restaurant and retail employees. I will work with South Pasadena Anti-Racism Committee to identify civic groups to partner with. I will also do ad hoc, masked outdoor outreach at farmer's markets, parks, events.

February-April: Drawing and file prep (2-3 months/can be simultaneous with ongoing outreach)

During the production phase, I can post finished drawings on Instagram, City of S Pas social media, to generate advance interest in the project, or we can have the online project begin after install.

May 2022: Printing and Installation: (1-2 weeks for fabrication and install)

Duration of project:

The manufacturer indicates "24 months or longer" for Alumigraphics outdoor wall art. The mural I saw in Palo Alto looked brand new after one year outdoors.

Budget:

Artists fee for community engagement, artwork production and project oversight,
social media production:3000
Art supplies and printing:.....500
Alumigraphics production and Installation @ \$15 to 17.50/sq ft:.....5500
Contingency, any repainting of walls if needed:.....1000

TOTAL: 10,000

Fabrication and installation:

Quantum Signs
17165 Newhope St. Units A-D
Fountain Valley, CA 92708
o: 949.474-7446
www.quantumsigns.com

Alumigraphics:

<https://www.floorsignage.com/>
<https://www.alumigraphics.com/>

REFERENCES:

1. Pauline Kanako Kamiyama,

Director, Santa Fe Arts

125 Lincoln Ave # 100, Santa Fe, NM 87501

Phone: (505) 955-6653, Email: pkkamiyama@santafenm.gov

Project manager for Rancho Los Amigos National Rehabilitation Center commission and director of Artist-in-Residence/Creative Strategist program in her previous role as Deputy Director at LA County Department of Arts and Culture.

2. Laura Elizabeth Becker

Arts Program Manager

City of Beaverton Arts Program

12725 SW Millikan Way

Beaverton, OR, 97005

Phone: (503) 526-2471 cell: (206) 999-7298, Email: lbecker@beavertonoregon.gov

Former Cultural Affairs Supervisor, Santa Monica Cultural Affairs Division, project manager for Santa Monica Fire Station commission—now at City of Beaverton Arts Program, Oregon

(Current Santa Monica Cultural Affairs reference for completed project:

Naomi Okuyama, Cultural Affairs Supervisor, Public Art, Santa Monica Cultural Affairs

1437 4th Street, Suite 310, Santa Monica, CA 90401

310.458.8350 naomi.okuyama@smgov.net)

3. Felicia Filer

Director, Public Art Division

Department of Cultural Affairs, City of Los Angeles

201 N. Figueroa Street, Ste. 1400, Los Angeles CA 90012

Phone: 213-202-5544 Email: Felicia.Filer@lacity.org

Director of commissioning agency for “LAPD Yearbook” and “Nerve Center” commissions.

DEBORAH ASCHHEIM

NEIGHBORS/VECINOS

Concept Sketches



Concept sketch for South Pasadena Library, Diamond Ave side



Concept sketch for South Pasadena Library, Diamond Ave side



Concept sketch for South Pasadena Library, Oxley side



Concept sketch for Senior Center, Fairview Ave side

ASCHHEIM PAST PROJECTS



1. *365 Days of Voters*, 2019-2020,

In 2019-2020, I was Creative Strategist/Artist in Residence for Los Angeles County Registrar-Recorder, the largest and most diverse electoral district in the US. My mission was to develop arts outreach that could address and respond to voter disenfranchisement and engage historically underrepresented communities in voting. Working across this huge system and engaging deeply with (to name a few groups) communities of color, low wealth communities, LGBTQ+, underhoused and formerly incarcerated, people with disabilities, community college students with intersecting identities, was transformative for my practice. “365 Days of Voters” was one of my outreach and social media project to get out the vote for 2020 elections. The project included drawings and stories from 757 project participants from LA County, California and across the US, a website and Get Out the Vote posters for all 29 Pasadena Transit buses and selected Glendale vote centers

<https://www.instagram.com/365daysofvoters/>

<http://365daysofvoters.com/>



2. PASADENA TIME TRAVEL

Roosevelt High School Strike, East Los Angeles, March 17, 1970 (after Raul Ruiz)

2018, Ink on Duralar with watercolor, poster 70" x 48" This image is from "Pasadena Time Travel," my temporary public art project celebrating 50 years of high school student activism in Southern California. I interviewed 30 participants in the 1968-73 walkouts for educational justice/Chicano Civil Rights Movement for posters at bus stops and onboard all 29 Pasadena Transit buses (in English and Spanish) combining my drawings based on historical photographs (from La Raza photographers, who documented the movement for the influential grassroots East LA journal c 1967-1977, used with permission) with excerpts from oral histories I collected.

<https://www.pasadenatimetravel.com/>



East Los Angeles Sheriff's Station Protest, February 13, 1971 (after Pedro Arias) © 2018 Deborah Aschheim

In 1994, students across California walked out of schools to protest Proposition 187, a ballot initiative that would have restricted access to education and other services based on immigration status. (The measure passed but was found unconstitutional by the federal district court and subsequently repealed.)

"My mother would tell me stories about her youth, how she would fight back and protect herself. 'Mija, I grew up fighting with my fists. You're going to fight with your books and words.' And I was like, that makes sense. I'm going to use tools that are not going to get me in trouble."

The idea that emerged was to organize a march against Prop 187 and include as many community organizations as possible. So we had a wonderful march, very successful, hundreds of people participated. It was devastating to wake up the next day and see that Prop 187 passed. It hurt. I didn't understand why the general public would vote in favor of a law that was so divisive and insensitive to the needs of hundreds of thousands of people. But what that did to me is, it made me an activist forever for my community. It strengthened me. This has been a long fight and we have to just keep at it.

I would hope that our youth understand that their voice is important, whether it's putting it on their social media account, writing a petition and taking it to the school board, or creating a club at their school so they can all connect with and gain strength from each other. Our students are the most powerful voice in the room."

—Cynthia Olivo Ph.D, Vice President of Student Services, Pasadena City College, San Jacinto High School Class of 1990



Time Travel is a series by Deborah Aschheim celebrating 50 years of student activism in Pasadena and East L.A. For more of the story, go to: www.pasadenatimetravel.com
This project is made possible in part by the Pasadena Arts & Culture Commission and the City of Pasadena Cultural Affairs Division.

Courtesy Pedro Arias, La Raza Photograph Collection, UCLA Chicano Studies Research Center, Cynthia Olivo

East Los Angeles Sheriff's Station Protest, February 13, 1971 (after Pedro Arias)
2018



3. THE ZEITGEIST

Mother and child, Free Huey Rally, De Fremery Park, Oakland (after Ruth-Marion Baruch)

2017, Ink and Watercolor on Dura-lar, poster 68" x 48".

I use public transit spaces to tell stories of historical activism for civil rights and educational justice. My posters for Southern California bus stops have shared oral histories collected from participants in 1960s civil rights movements to empower a new generation of activists and bring awareness to a fight that is still ongoing. This poster is from "The Zeitgeist," a 2017 project for San Francisco bus stops, with drawings and text that conjured up the activist and artistic context for San Francisco's counterculture during 1967's "Summer of Love."

<http://www.deborahschheim.com/collections/view/380>



4. COLLEGE OF THE CANYONS PLACE PROJECT

In 2021, I drew 55 College of the Canyons Civic Engagement students, staff, Santa Clarita seniors and community members for CoC's PLACE (Partnerships for Listening and Action by Communities and Educators) project, a series of intergenerational dialogues about housing and housing insecurity in the Santa Clarita Valley.

Prints of the 55 drawings were distributed to project participants. The original drawings will be featured in my exhibition at College of the Canyons Gallery, January-March, 2022.



5. PALO ALTO PROJECT (in progress)

I am currently drawing Palo Alto residents for a 360' mural that will be installed this summer. For the Palo Alto project, we did 2 days of community engagement, reaching out to seniors, restaurant workers and local business owners, people with disabilities and formerly homeless people working at the Downtown Street Team's food pantry and street cleaning crews, librarians at the local branch library and families and residents shopping and dining on California Ave.

I was able to photograph over 60 people in two days, and the 100-120 drawings are taking about 3 months to complete and scan to get files to the fabricator, so I know the timeline for South Pasadena is realistic.

These are drawings in progress in my studio awaiting color.



6. BACK STORY, 2020

Detail from 3 sections of architectural art glass for the new Santa Monica Fire Station 1. I worked closely with the project architect, building contractors and Santa Monica Fire Department, and we redesigned the interior windows for my visual narrative of integrated art glass paintings based on my historical research and ride-along observation. \$200,000, commissioned by Santa Monica Cultural Affairs.

<http://www.deborahschheim.com/collections/view/390>



7. *Rancho Los Amigos Story Wall, detail: History section, 2018*

Overall Artwork: 8' x 88' x 4" total artwork. 27 float glass ovals with etched and hand painted kiln fired colors, plus 4 channel video and rotocast resin monitor housings, fiber optics. Installation for Outpatient building concourse based on research and community engagement, including artworks based on my interactions with patients and staff and 4 channels of videos created in collaboration with Rancho patients and researchers. Art glass ovals fabricated by Franz Mayer of Munich. \$143,000, Commissioned by LA County Dep't of Arts and Culture for Rancho Los Amigos National Rehabilitation Center, Downey, CA. <http://www.deborahschheim.com/collections/view/389>



Rancho Los Amigos Story Wall, "Limitless Dance,"

Etched and hand painted kiln fired art glass panel, 54" x 82" x 1.5 for Art glass and video wall installation for the Outpatient building concourse at Rancho Los Amigos national Rehabilitation Center in Downey, CA, based on engagement with patients, caregivers, therapists and doctors.



8. *Periscope*, 2012, Rotocast resin, LED's, fiber optic, video, 8.5' x 20' x 5'

In a sidewalk facing window of the Seattle campus of Amazon.com, “Periscope” imagines what a fragment of the Internet might look like: a web of glowing fibers and screens giving a glimpse into other worlds, growing inside the technology buildings. Budget: \$150,000, commissioned by Vulcan, Inc.

<http://www.deborahaschheim.com/collections/view/349>



9. *Camelot*, 2017, plastic, glass and LED's, dimensions variable.

Temporary, site-specific installation for Tongva Park in Santa Monica, "Camelot," was a dreamlike and poetic city for disoriented international travelers. Originally commissioned to greet disoriented international travelers deplaning at LAX airport, I continue to expand it and present the project in new forms. More here: <http://www.deborahschheim.com/collections/view/388>



10. *Landmark*, 2019, plastic, glass and LED's, dimensions variable.

Landmark was a version of Camelot installation of misremembered "ghost buildings" I installed at Olsen Gallery, Bethel University, St. Paul, MN.

<http://www.deborahschheim.com/collections/view/388>

DEBORAH G ASCHHEIM

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SELECTED SOLO EXHIBITIONS

- 2023 Artist in Residence exhibition, Terminal 7, LAX Airport, Los Angeles
- 2022 Deborah Aschheim, College of the Canyons Art Gallery, Santa Clarita, CA
- 2019 Landmark, Olsen Gallery, Bethel University, St. Paul, MN
- 2017 Camelot and other stories, The Collaborative, Long Beach, CA
- 2015-16 Camelot, Tom Bradley International Terminal, LAX Airport, CA
Kennedy Obsession, Barrick Museum, University of Nevada, Las Vegas, NV
- 2014 Bienvenidos los Presidentes, OPC, Puerto Vallarta, Mexico
Deborah Aschheim: Involuntary Memories, Richard Nixon Presidential Library and Museum, Yorba Linda, CA
- 2013 Involuntary Memories: Marine Corps Air Station El Toro and the Nixon Years, Orange County Great Park Gallery, Irvine, CA
Threshold, Suyama Space, Seattle, WA
- 2012-13 Deborah Aschheim: My life in airports, Terminal 1, Los Angeles International Airport, Los Angeles, CA
Method of loci, CentralTrak, University of Texas at Dallas, Dallas, TX
- 2011 Deborah Aschheim: feeling-of-knowing (with Lisa Mezzacappa), San Diego State University Art Gallery, San Diego, CA
- 2010 Nostalgia for the Future, Edward Cella Art + Architecture, Los Angeles, CA
- 2009 Deborah Aschheim, Roger Williams University, Bristol, RI
Deborah Aschheim + Lisa Mezzacappa: Earworms, Pasadena Museum of Art, CA
- 2008 Deborah Aschheim: Reconsider, Laumeier Sculpture Park, St. Louis, MO
- 2007 The Forgetting Curve, University of Southern Maine, Gorham, ME
- 2006 On Memory, The Mattress Factory, Pittsburgh, PA
Episodic, The Soap Factory, Minneapolis, MN
- 2005 Neural Architecture no. 6, Frist Center for the Visual Arts, Nashville, TN
Neural Architecture no. 5, Armory Center for the Arts, Pasadena, CA
- 2004 Panopticon, (neural architecture no. 4) Ben Maltz Gallery, Otis College, Los Angeles
Neural Architecture (a smart building is a nervous building), Laguna Art Museum, Laguna Beach, CA
- 2003-4 Arborization, The Wellcome Trust, London, England, UK
- 2001 Osmosis, Hallwalls Contemporary Art Center, Buffalo, NY
- 2000 Intergel, City Gallery, Atlanta, GA
Evenflow, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
Evenflow, Suyama Space, Seattle, WA
- 1998 Menace (*Evenflow* Installation,) Jennjoy Gallery, San Francisco, CA
- 1997 Spore/Virus Project, William Traver Gallery, Seattle, WA
- 1994 Recent Sightings, Int'l UFO Museum and Research Center, Roswell, NM
Boat Project, Roswell Museum and Art Center, Roswell, NM

SELECTED GROUP EXHIBITIONS

- 2021 Frontline Workers, Brooklyn Collective, Charlotte, NC
- 2020 Almost Presidential, Orange Coast College, Costa Mesa, CA
Almost Presidential, Barrick Museum, UNLV, Las Vegas, NV
The Beginning of Everything: An Exhibition of Drawings, Nash Gallery, University of Minnesota, MN
- 2019 Faster, Faster! The Art of Motorcycle Culture, Wignall Museum of Art, Chaffey College, Rancho Cucamonga, CA
- 2018 We the People: Protest and Patriotism, Sun Valley Center for the Arts, ID
Time, Space, and Process, Bethel University Art Gallery, St. Paul, MN (travels to Rochester, MN, Art Center in 2020)
- 2017 Every (ongoing) Day, Arena 1, Santa Monica, CA
Wonder Room, Tongva Park, Santa Monica, CA

GROUP EXHIBITIONS CONTINUED

- 2017 Conduction, FOCA Curators Lab, Los Angeles, CA
2016 Five, Marjorie Barrick Museum, University of Nevada, Las Vegas
2015 Yesterday's Future, Orange County Great Park Gallery, Irvine, CA
The Brain, Sun Valley Center for the Arts, Ketchum, ID
2013 Modernist Maverick, Nevada Museum of Art, Reno, NV
2012 Drawing the Mind, OSilas Gallery, Concordia College, NY
2011 Hiding Places: Memory in the Arts, John Michael Kohler Arts Center, Sheboygan, WI (with Lisa Mezzacappa)
2010 I Spy: Surveillance and Security, Sun Valley Center for the Arts, ID
Viralnet: Home and Garden, Museum of Jurassic Technology, Culver City, CA
2009 Installations Inside/Out, Armory Center for the Arts, Pasadena, CA
The Future Imaginary, Otis College, Los Angeles, CA
2008 Vital Signs, Newcomb Art Gallery, Tulane University, New Orleans, LA
The Lining of Forgetting, Weatherspoon Art Museum
University of North Carolina at Greensboro (traveled to Austin Museum of Art, TX)
2007 Orion's Belt, Sheppard Fine Arts Gallery, University of Nevada, Reno
2004 Suspension: Sonic Absorption Consolidated Works, Seattle, WA
2003 C.O.L.A. 2003, Los Angeles Municipal Art Gallery, Los Angeles, CA
2002 Synthetically Bred, Central Michigan University, Mt. Pleasant, MI
Out Of True, (*Audition*), University Art Museum, UC Santa Barbara, CA
Beelden Buiten 2002: Fractals Tuin De Brabandere, Galerie CD, Tiel, Belgium
New Works, New Spaces, (*Retina*) Armory Center for the Arts, Pasadena, CA
2001 Synapse Installation, Artificial Structures, Raid Projects, Los Angeles
Sensate, Kellogg University Gallery, Cal Poly Pomona, Pomona, CA
2000 Quirky, Adam Baumgold Fine Art, New York, NY
1999 What on Earth?!, Nevada Institute for Contemporary Art, Las Vegas, NV
1998-9 On the Ball, DeCordova Museum and Sculpture Park, Lincoln, MA
1997 Invitational '97, Knoedler & Company, New York, NY
Are We Touched? Huntington Beach Art Center, CA

HONORS, AWARDS, RESIDENCIES

- 2020 Individual Artist Fellowship, Pasadena Arts and Culture Commission, CA
(also 2017, 2008, 2004)
2019-20 Creative Strategist Artist-in-Residence, Los Angeles County Register-Recorder, Norwalk, CA (LA County Arts Commission)
2017 Humanities for all Quick Grant for "Time Travel", California Humanities, CA
2014 Residency Fellowship, The MacDowell Colony, Peterborough, NH
2011 Mid-Career Artist Fellowship, California Community Foundation, CA
2011-12 Artist in Residence, Orange County Great Park, Irvine, CA
2011 Artists' Resources for Completion Grant, Center for Cultural Innovation, CA
2009-11 Hellman Visiting Artist Fellowship, Memory and Aging Center, Department of Neurology, University of California, San Francisco, CA
2009 City of Los Angeles Artist-in-Residence Grant, Los Angeles, CA
2007 A-I-R (Carolina Healthcare Artist), McColl Center for Art + Innovation, Charlotte, NC
2007 Artists' Resources for Completion, Durfee Fd, Santa Monica, CA (also 2004, 2011)
2006 Artist-in-Residence, Headlands Center for the Arts, Sausalito, CA
2002-3 City of Los Angeles Individual Artist Fellowship, Los Angeles,
2001 Individual Artist Fellowship, New Jersey State Council on the Arts, NJ
1994 Residency Fellowship, Bemis Center for Contemporary Arts, Omaha, NE
1993-4 Artist-in-Residence Grant, Roswell Museum and Art Center, Roswell, NM

SELECTED ARTICLES AND REVIEWS

- 2020 *The Argonaut*, "Deborah Aschheim draws a tapestry of LA County's voters one sketch at a time," by Christina Campodonico, Oct 28

ARTICLES CONTINUED

- 2017 *San Francisco Chronicle*, "Bus shelters bring Summer of Love's ghosts back to life," by Sam Whiting, March 2, p. E6, ill. SF CA
- 2015 *Las Vegas Weekly*, May 14-20, "Deborah Aschheim explores the tension between personal and collective memory," by Dawn-Michelle Baude, p.47, ill. Henderson, NV
- 2014 *Getty Iris*, July 22, "Planning for Utopia" by Deborah Aschheim, ill. LA, CA
- 2013 *Seattle Times*, February 1, ill. "At Suyama Space, mesmerizing 'Threshold'" Robert Ayers, Seattle, WA
The Stranger, February 6, "Ghost Buildings: Art in the fourth dimension," ill, Jen Graves, Seattle, WA
- 2012 *Art Ltd.*, January/February 2012, p. 23-24, ill, "Deborah Aschheim: 'feeling of knowing' at San Diego State University Art Gallery," Jody Zellen, Los Angeles
Juxtapoz, p. 122, August, "Profile: Deborah Aschheim," ill., San Francisco, CA
- 2010 *Artforum.com*, October, "Critic's Picks: Deborah Aschheim, Edward Cella Art and Architecture," ill. Lyra Kilston, New York, NY

COMMISSIONS AND PUBLIC PROJECTS

- 2021 Temporary Mural Project, Public Safety Building, Palo Alto, CA (in progress)
- 2021 Say Their Names LA Spring 2021 Zines, artist project for *We Rise 2021*,
 \$4250 Commissioned by Los Angeles County Department of Mental Health
- 2020 365 Days of Voters, social media project for *Art Happens Anywhere*
 \$5000 Commissioned by City of Glendale, CA
- 2020 Back story, Fire Station Number 1, Santa Monica, CA
 \$200,000 *Art Glass incorporated into building glazing, book, Santa Monica Cultural Affairs*
- 2019- Neighborhoods and Communities, City of Raleigh, NC (in progress)
 \$130,000
- 2018 Pasadena Time Travel, Posters for Pasadena Transit, Pasadena, CA
 \$6500 *Posters at bus shelters, bus interiors, Funded by Pasadena Arts and Culture*
- 2018 Story Wall, Rancho Los Amigos National Rehabilitation Center, Downey, CA
 \$143,000 *Art Glass and video for Outpatient Building Concourse, LA County Arts*
- 2018 LAPD Yearbook, Los Angeles Police Academy, CA
 \$120,00 *78' exterior wall installation, Los Angeles Department of Cultural Affairs.*
- 2017 The Zeitgeist, Art on Market Street, San Francisco, CA
 \$10,000 *Posters for bus shelters commissioned by San Francisco Arts Commission*
- 2014 A.W. Clausen Memorial and Clinic & Research, Sandler Neurosciences Center
 \$32,000 University of California, San Francisco, UCSF Memory and Aging Center.
- 2012 Periscope, Amazon.com, South Lake Union, Seattle, WA
 \$150,000 *Video and light installation commissioned by Vulcan, Inc.*
- 2010 Taxonomy, Pocket-Greenhaven Library, Sacramento, CA
 \$80,000 *Light installation commissioned by Sacramento Metropolitan Arts*
- 2007 Nerve Center, LAPD Valley Communications Dispatch Center, West Hills, CA
 \$50,000 *Wall installation for LAPD 911 Dispatch, City of LA Department of Cultural Affairs.*

EDUCATION

- 1990 University of Washington, Seattle, WA, MFA, Ceramic Sculpture
- 1986 Brown University, Providence, RI, BA, Honors Anthropology, Studio Art

Thank you for your consideration!
— Erik Benjamins

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South Pasadena Reflexology Walking Path, 2022

Reflexology doormat sculptures, seating, handrail, signage
Dimensions variable

On the occasion of the City of South Pasadena's call for public artwork, I propose the creation of a functional reflexology walking path for everyday use. This sensorially stimulating walking space will utilize five to six of my Reflexology Doormats, recently created modular floor sculptures made of custom ceramic tile inset into steel trays. Accompanying this walking space will be newly-created complementary elements like a handrail, seating and signage to help facilitate visitor interaction.



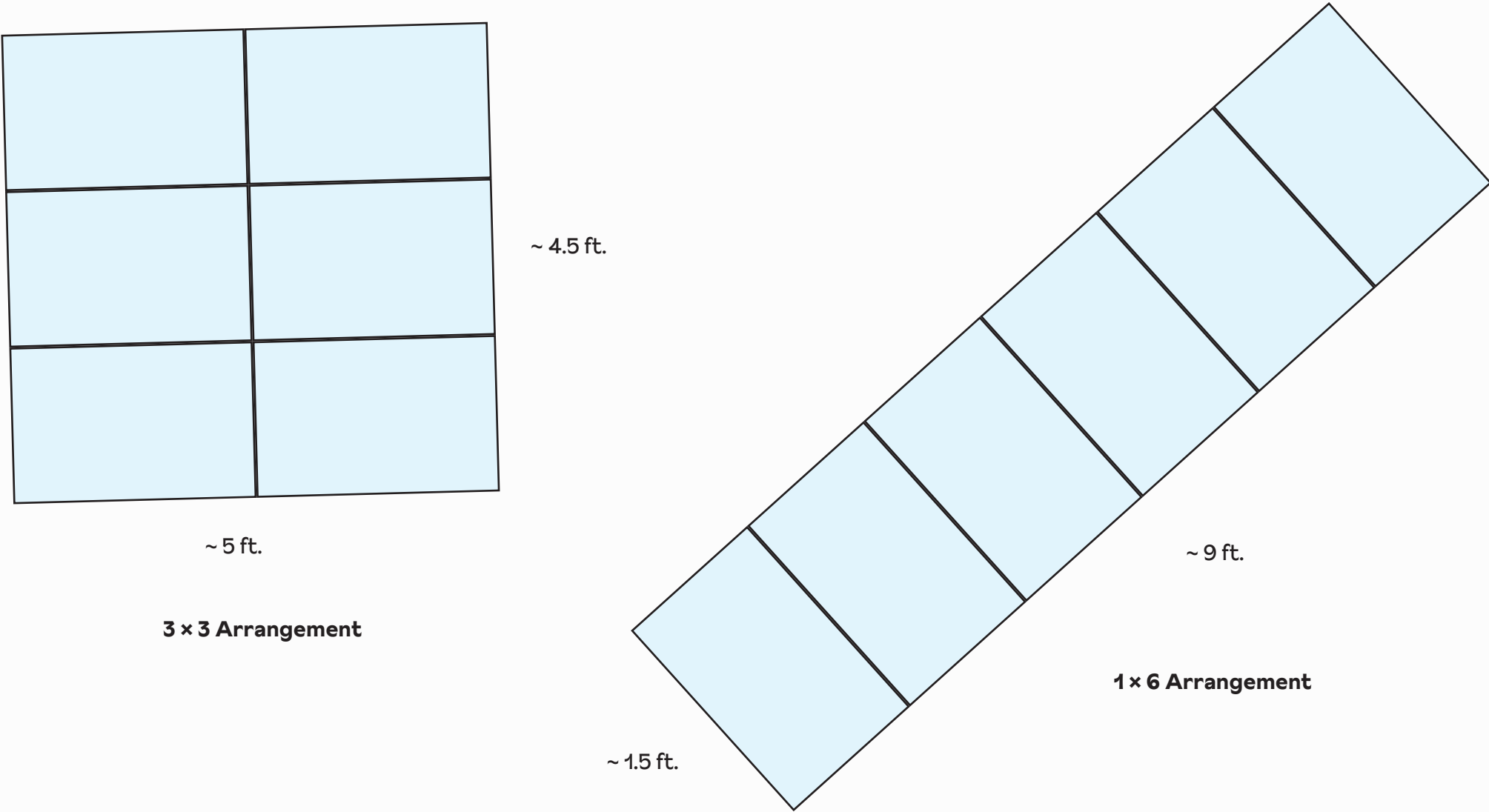
An employee taking a break at the Shiseido Oniwafumiish Reflexology Path, Kakegawa, Japan.

Since first exhibited in 2020, the Reflexology Doormats have become a foundational component to my artistic practice, particularly in how they celebrate embodied knowledge by way of creating sensorially engaged social spaces. The signature component to these sculptures is ceramic tiling, which takes direct inspiration from traditional reflexology walking paths that are common, but not specific, to countries throughout Asia. Parks in Hong Kong, for example, have designated spaces where visitors can remove their shoes and take ambulatory circuits over bumpy, stone-like surfaces to release body pressures and increase circulation. Uncomfortable for some and alleviating for others, these walking paths, and the doormat sculptures, encourage walkers to tend to their bodies with slowness and care.

While these individual doormat sculptures are domestically scaled, their modular, and public-facing, potential comes alive in group arrangements. I look forward to working with the city to best realize a location and installation that best encourages use for the South Pasadena community. A vital component to this installation will be the creation of a few key design elements, namely seating, signage, and a handrail. These will help facilitate an accessible experience for visitors, while also serve to create a positive social space for visitor interaction at the individual or group level.

While I consider this proposal falling within the category of a smaller-scale, temporary public artwork, there is a lot of possibility to utilize these tools and materials in a more permanent way. To this end, I'd be thrilled to explore what may be possible within this production timeline to create a permanent walking path made of newly created tiles, just for this space and its community.

While I've been fortunate enough to exhibit these works within two gallery contexts, it has always been a dream of mine to translate these doormats into a public artwork. To this end, I can't imagine a more ideal opportunity to install these works in a way that celebrates a public engagement and programming in service of restorative health and a spirit of slowness.



I imagine two preliminary installation directions for the path: a 3 × 3 arrangement, which is more square-like, or a 1 × 6, like a catwalk.

The installation’s location may influence this decision, as well as help decide the sizing and design of the seating, handrail and signage.

Signage, seating and hand-railing will be designed and installed to best serve and assist a visitor’s experience of the path.



For Modern Resting, 2021
Walking on a 1 × 4 doormat configuration
Marta, Los Angeles



For Modern Resting, 2020
Exhibition featuring a 3 × 3 doormat configuration
and Enzo Mari-inspired seating
Irvine Fine Arts Center, Irvine



Reflexology Doormat (Lithuanian Chocolatier), 2020
Ceramic, steel, wood, mortar, grout, rubber
30 × 18 × 2.5 in.





Reflexology Walking Path signage and handrail supports as seen in Hong Kong parks

Production of Public Artwork

- While nine doormats were originally made, there are currently five that are ready for public use. Additionally, I have the materials to make one more, which would require a few days of work to complete.
- The Reflexology Doormats are made with the intention of existing outside (weather-proofed), though I plan to conduct a few tests to best figure out care instructions over the run of the exhibition, ie. covering with a tarp over night, etc.
- The complementary elements (signage, seating, handrail) will be made with collaborating vendors.
- The design and aesthetic of the complementary elements will actively reflect / reference the site of installation in physical, contextual, poetic, cultural ways. I look forward to working with the city to best understand and engage with these points of reference in a considerate and thoughtful way.

Project Management

- Coordination with the City Departments will be integral to the development, installation and stewardship of the walking path.

Curating Services

- Public programming will be an integral component to this project's public life. Potential programs include: exercises exploring walking, meditation, slow movement, etc.; writing workshops exploring poetry and tiling as a framework for accessible writing; utilizing the walking path as a space for public exercise; utilizing the walking space as a literal platform or stage for other invited creative practitioners to share their work (tai chi practitioners, musicians, dancers, etc.).
- Project signage can utilize a QR Code system to link the visitor to a digital project guide, which can include walking scores, reference images, an interview, and other supplementary and insightful information.

Artwork Transportation (install & deinstall)	\$500
Handrail, materials & labor	\$750
Signage, materials & labor	\$350
Seating (x4 chairs or similarly sized bench), materials & labor	\$1,250
Construction of additional Reflexology Doormat, materials & labor	\$1,000
Public programming (invited lecturers stipends, materials, labor)	\$750
Artist Fee	\$2,500
TOTAL	\$7,100

Alex Reed

Ceramicist, Designer & Tile-making Mentor

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Noam Saragosti

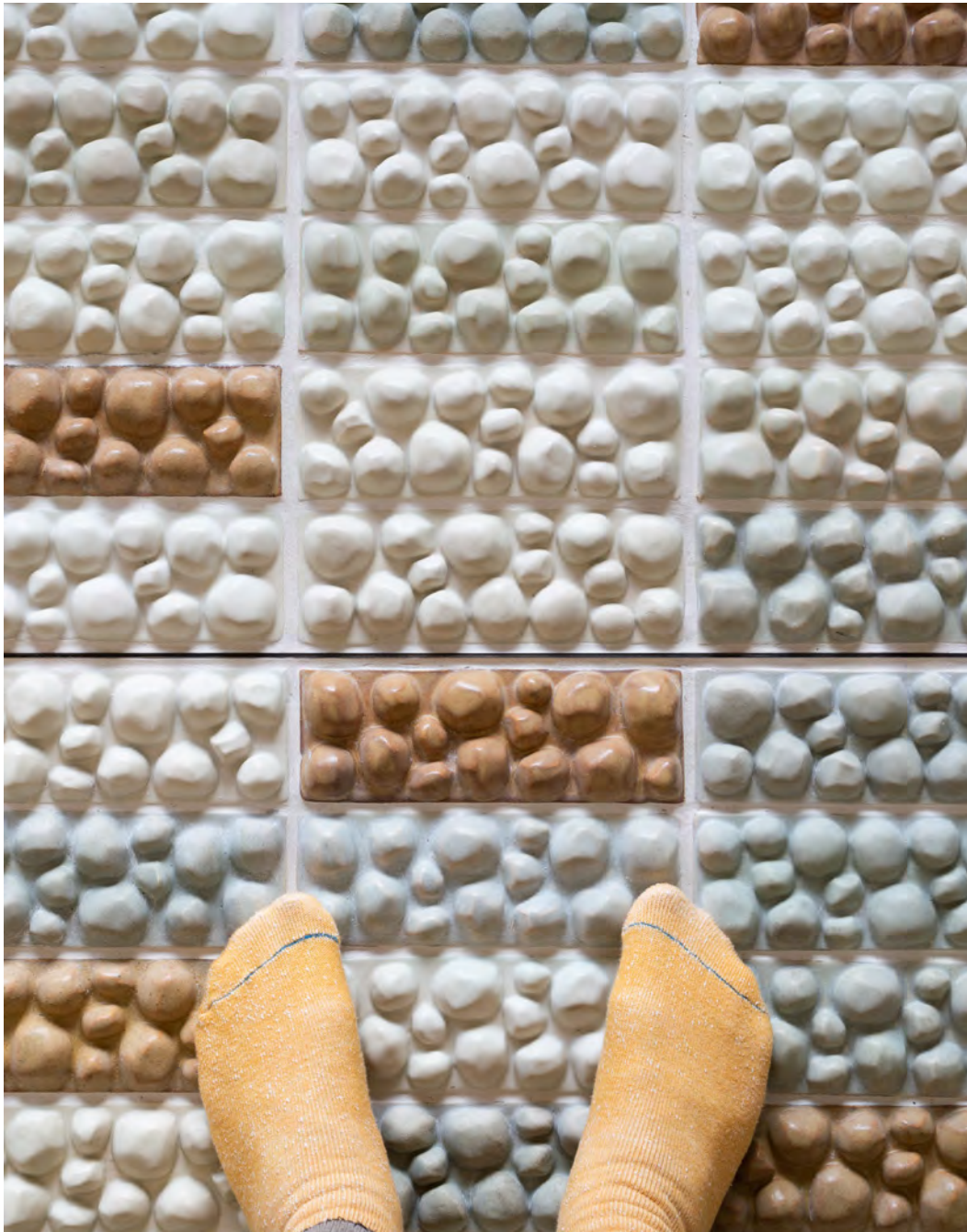
Director of the Neutra VDL Studio & Residence

310-993-4117

noam@neutra-vdl.org



For Modern Resting, 2021
Exhibition featuring Reflexology Doormats in an 'island' arrangement
Marta, Los Angeles



↑

Reflexology Doormat (Prized Collection), 2020
Ceramic, steel, wood, mortar, grout, rubber
30 × 18 × 2.5 in.

←

For Modern Resting, 2021
Top-down detail of doormats
Marta, Los Angeles



221A Reflexology Walking Path, 2021 (Mentor)

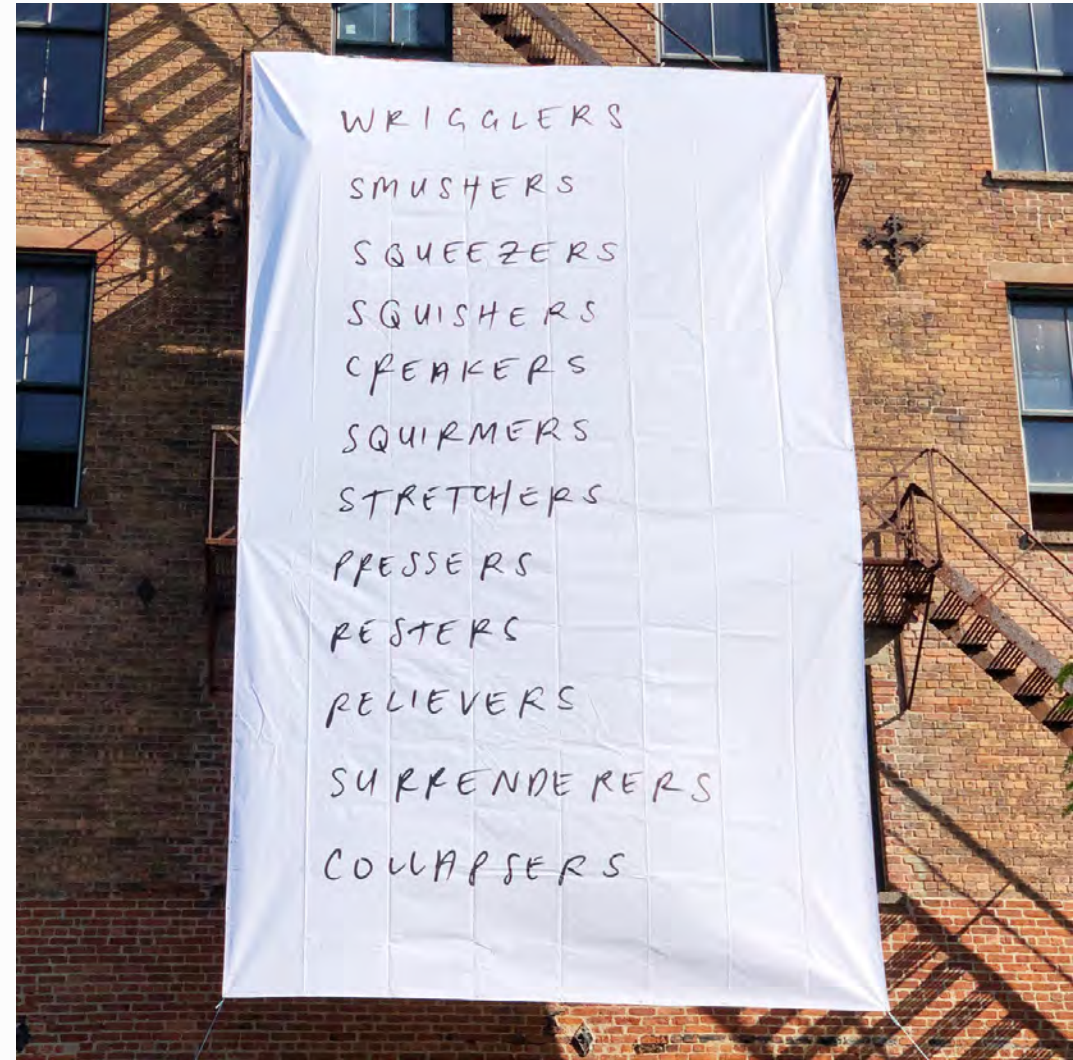
Providing support, from inception to completion, for a young artist as he worked to realize a public reflexology walking path on the grounds of 221A, an arts and community organization in Vancouver, BC.





Built In, 2021 (Curator)

A sprawling and subtle exhibition featuring 32 LA-based creative practitioners making site-specific interventions inspired by the functionality and poetics of built-ins within the Neutra VDL House, Silver Lake.



Forgetting the Words, 2020
Vinyl Banner
25 x 15 ft.

List poem of (body) pressures installed as a public artwork at Foreland, Catskill, NY on the occasion of Upstate Art Weekend.



Spring Soap, 2017

Liquid hand soap, short story, & text intervention at Spring Workshop, Hong Kong.

Dimensions variable.

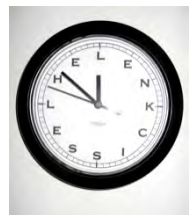
After participating in a two-week residency, I realized a custom-scented hand soap-as-olfactory portrait intended for daily use. Accompanying the soap was a short story found on the back of the bottle as well as text interventions throughout the space. Visiting smellers were also encouraged to write on cards to leave comments of their associations of the scent.



The Arbor Baile

Proposal for Public Art Project

Exhibit for the City of South Pasadena



Helen Lessick

14 January 2022



Applicant: **Helen Lessick**

Mailing Address: P.O. Box 86283, Los Angeles CA 90086

Home address (do not publish): 429 N. Ogden Drive Unit 3, Los Angeles CA 90036

Contact person: Helen Lessick

Title: Artist, owner, principal

Phone Number: 213-304-4466

E-mail Address: Helen.lessick@gmail.com

Project: **Arbor Baile (The Tree Dance)**

Synopsis:

Arbor Baile is a temporary public art installation mounted on the existing infrastructure of mature trees. The work is a series of eight to ten fabric art sculptures in the form of flamenco skirts to exploring the dance of trees throughout South Pasadena.

The skirts will be made of polyester taffeta or dupioni, selected for fabric lightweight body and slight stiffness. Flounces will enhance each skirt, which will be made in diverse, vibrant colors. A polyester organza harness, lined with outdoor burlap, will protect the tree trunks and provide a visual reference to hips on the selected trees.

The project will debut with a public event featuring contemporary folk dancing or a modern interpretation of the traditional flamenco dance, with dancers in South Pasadena or nearby cities.

Arbor Baile Outline:

A multi- part process includes contracting, permitting, collaboration on site and tree identification; artwork production; installation with event; and deinstallation.

1. **Siting:** Identify sites and tree specimens: With the City arborist and/or Park Director, identify appropriate trees surrounding City Hall, and/or in Arroyo Park. A cluster of suitable trees at or near City Hall are preferred.
2. **Art Production:** On agreement of tree health and viability, design and make fabric sculptures to individual tree girth. An experienced fabric artist, Helen personally fabricates her sewn sculpture. Fabric types and palette will be determined at this time. Concurrently, artist will outreach to South Pasadena dance professional to coordinate a
3. **Art Installation:** Artist will deliver fabric sculptures to site and oversee the installation of the works with a subcontracted tree specialist in agreement with the City arborist or Parks manager. It is anticipated this will be a crew of two, with ladders or a lift truck and completed on one day.
4. **Art deinstallation:** Fabric sculptures will be removed by a crew of two, overseen by the artist and completed in one day.
5. **Timeline:** After City Council approval and contracting (by April 2022?) get permits (May?) fabricate and install the art. These months are tentative as the municipal approval process is as yet untried.

A final event on or near **International Flamenco Day**, Wed. Nov. 16, 2022, is planned. Flamenco Day is UNESCO's official designation of Intangible Cultural Heritage of the dance.

6. **Project Management:** Throughout, with coordination with staff and elected officials as needed.

Note: Helen Lessick, an experienced public artist and civic art project manager and consultant will coordinate with City Departments to conduct kick-off meetings, and report to commissions and applicable staff.

The Arbor Balie Location: South Pasadena City Hall street trees: art sited on 8- 9 tree trunks.



Skirt sculpture silhouettes. Each sculpture is custom made to the tree trunk approximately 4 to 6 feet in skirt length and installed with the hem 8 feet to 20 feet above street level. Possible sculpture sites identified with arrows.

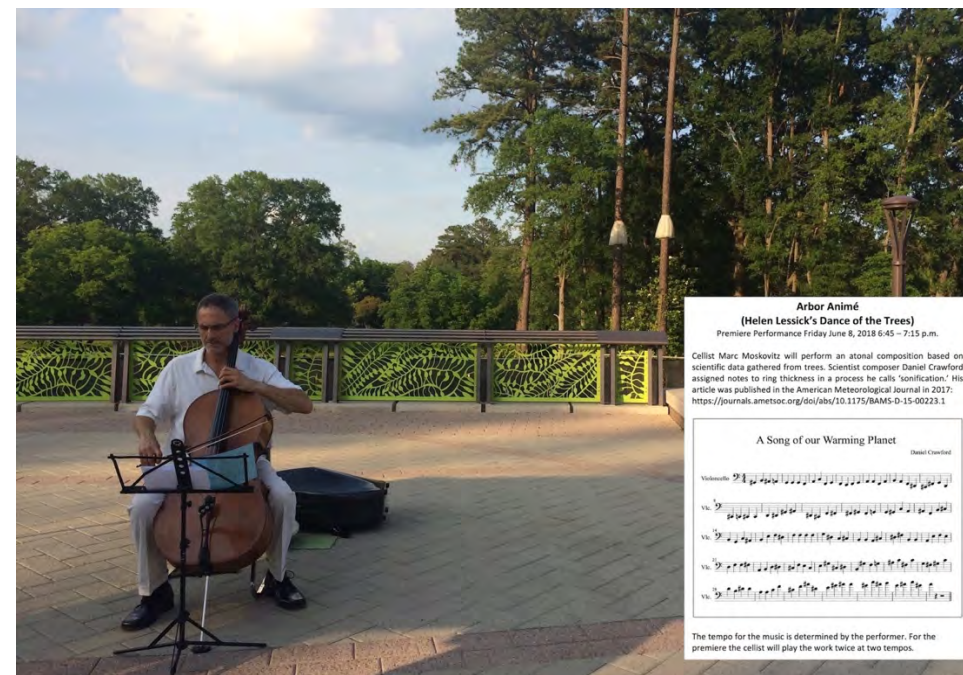
Helen Lessick: Documentation of similar project:

The Arbor Anime, Town of Cary, NC. Temporary installation of 16 organza fabric sculptures installed on trunks of 10 diverse trees along the half mile between City's Art Center and Civic Center. Each fabric sculpture made to tree trunk specifics and installed between 8- and 40' aboveground for one year months 40' x 200' x 2600' to frame the dance of tree trunks for Academy Street Arts Program, Cary, NC.





The Arbor Animé premiere with cellist Mark Moskovitz, playing Daniel Crawford's Song for a Warming Planet composition based on sonification of 80 years of tree ring data. Inset: score for Song of a Warming Planet by Daniel Crawford, and page 1 of research paper 'Making Climate Data Sing: Using Music-like Sonifications to Convey a Key Climate Record' by Dr. Scott St. George, Mr. Crawford, et al' Full article in Jan. 2017 American Meteorological Society. Used with permission.



Helen Lessick Budget/ Cost Estimate

Supplies and Fabrication of 10 fabric sculptures	\$4,200
Installation Including labor and equipment rentals	\$1,100
De-installation Including labor and equipment rentals	\$1,100
Documentation photography and video	\$800
Publicity & brochure (including designer)	\$370
Public art reception (refreshments, performers)	\$600
Office (\$25/mo for 6 months)	\$150
Travel (10 round trips X 30 miles round trip @ .60/mile)	\$180
Artist Honorarium (10%)	\$1,000
<u>Contingency (5%)</u>	<u>\$500</u>
TOTAL	\$10,000

Helen Lessick References

Denise Dickens

Public Art Manager
Town of Cary, NC

(919) 465-4791
denise.dickens@townofcary.org

Ms. Dickens commissioned my year-long public art installation for Town of Cary's Academy Street Art Program (ASAP) as part of the 2018 – 2019 exhibition. I met her through this commission.

Janet Owen Driggs

Director, Cypress College Art Gallery
and Professor of Art History
Cypress College, Cypress, CA

(714) 484-7024
jdriggs@cypresscollege.edu

Ms. Owen Driggs curated my installation Sweeper in her spring 2019 exhibition at the college gallery and wrote the introduction for my recent catalog, Understory. I have known her for a decade.

William Hoppe

Associate Professor of Art (emeritus)
Central Oregon College, Bend, OR

(541) 350-7753
Whoppe@cocc.edu

Mr. Hoppe, an artist and educator, curated the campus art gallery and oversaw the realization of my temporary public artwork and related events in the campus arboretum. I have known him 40 years.

Helen Lessick Portfolio

Photographs/ documentation

See website: HelenLessick.net/art

<https://helenlessick.net/helen-lessick-public-art.html>

See catalogue pdf: Understory: Helen Lessick's Investigations of the Invisible and Unseen

<https://helenlessick.net/images/2019-helen-lessick-understory.pdf>

List of Art Projects

SOLO EXHIBITIONS

- 2019: 'The Burning Forest | Pyrolysis,' Stanline Gallery, Seattle, WA
2017: 'Canopy: On Helen Lessick's Trees,' Jeffrey Thomas Fine Art, Portland, OR. Travelling. Catalog
2017: 'Soils and Sites,' CaseWorks, Cooley Art Gallery, Reed College, Portland, OR
2013: 'Works on Paper,' American Institute of Architects Los Angeles, CA
2009: 'Other Arrangements,' Barbara Davis Gallery, Houston, TX
2005: 'Nonet,' Pinckney Center for the Arts, Bend, OR
2004: 'The Human Condition,' Gallery 727, Los Angeles, CA
2002: 'Resident Houses,' Bellevue Art Museum, Bellevue, WA
1999: Esther Claypool Gallery, Seattle, WA
1996: 'The Invisible World,' Gallery 114, Portland, OR
1995: 'The Crowning Glory of Tacoma,' Tacoma Art Museum, Tacoma, WA
1992: Butters Gallery, Portland, OR. Catalog
1990: 'Art = Anthropology,' Butters Gallery, Portland, OR
1989: 'Pastel Drawings,' Sierra Nevada Museum of Art, Reno, NV
1988: 'Structural Expressionism,' Northwest Artists Workshop, Portland, OR
1985: 'Oasis,' Fine Arts Gallery, Alverno College, Milwaukee, WI
1980: Wentz Gallery, Pacific Northwest College of Art, Portland, OR

PERMANENT PUBLIC ART

- 2015: 'Soil Sample Morgan Hill,' Municipal Community Garden, City of Morgan Hill, CA
2012: 'Soil Sample: Kenya,' artist-initiated project with local sign artisans and Kounkuey Design Initiative, the urban planning non-profit. Artist-initiated project with Art Matters, Inc and USArtists, Nairobi, Kenya
2011: 'Hollywood Charms,' Assistance League of Southern California, Hollywood, CA
2010: "The Poetics of Air', Dept. of Engineering Air Treatment Facility #1, City of Los Angeles, CA
2006: ArtCans, Silver Lake Neighborhood Council, Dept. of Neighborhoods, Los Angeles, CA
2001: 'Vestige,' Chemistry Building, Reed College, Portland, OR
1999: 'Collect 'Ems,' T-Mobile Park, MLB Stadium Public Facilities District, Seattle, WA
1998: 'The Uses of Enchantment,' University of Washington, Seattle, WA
1987: "House for Summer," Hoyt Arboretum, Portland OR. Artist-initiated living tree sculpture

SELECT TEMPORARY PUBLIC ART

- 2018: 'The Arbor Animé,' Installation in trees along a half mile of Academy Street, Town of Cary, NC
2017: 'The Arbor Ballet,' Campus Arboretum, Central Oregon Community College, Bend, OR
2015: 'Quercus (The Invisible Spectrum),' Oak Forest, Descanso Garden, La Cañada Flintridge, CA
2013: 'Garden Milagros,' St. Anthony Community Park and KDI, East Coachella, CA
2006: Soil Sample LA, site-specific exhibition checklist to public soils, Los Angeles Cultural Affairs, CA
2005: 'The Trees: A Play in Three Acts by the Plant Community,' Santa Monica Arts Commission, CA
2003: 'Decimal•Points,' Seattle Public Library, Seattle Arts Commission, WA
2002: 'River/Water/Shed,' project in the banks for the Los Angeles River, Arroyo Arts, Los Angeles, CA
2001: 'House of Salt/Water,' United Arts Council, Naples, FL

2000: 'The Office of the Artist in Residence,' Regional Arts + Culture Council, Portland, OR
 2000: 'On the Fringe of Philadelphia,' Philadelphia Fringe Festival, Philadelphia, PA
 1999: 'Rapunzel,' site-specific installation, Prince Albert Memorial, Belfast, North Ireland
 1998: Hidden Treasures of Greater Tacoma, Pierce Transit in partnership with Tacoma Arts Commission, WA
 1997: 'The American Century,' Sand Point Naval Air Station Hangar #2, Seattle Arts Commission, WA
 1996: Worm World, artist book project, *The Stranger*, Seattle, WA
 1995: Squirrel World, artists book project, KIDSTAR 1250 Magazine, Seattle, WA
 1994: 'HOMEWORK,' Tacoma Arts Commission & Municipal Housing Authority, Tacoma, WA
 1993: 'Home: House of Memory,' site-specific artist-initiated project funded by New Langston Arts, Seattle, WA
 1993: Metro Hair Survey, Metro Art Committee, Municipality of Metropolitan Seattle
 1993: 'Le Paysage Vivant,' Lycée Agricole du Valentin, Valence, France.
 1990: 'Waterworld,' interactive outdoor festival commission, Salem Art Commission, OR

SELECT GROUP EXHIBITIONS

2019: 'Film and Video Poetry Society: 2019 Exhibition,' Center for Digital Arts, Los Angeles, CA. Jesse R. Brooks, curator
 2019: 'Beyond the Pale,' Cypress College Art Gallery, Cypress, CA. Curated by Janet Owen Driggs
 2016: 'Broadcast,' Keystone Gallery, Los Angeles, CA. Curated by Kim Abeles & Ken Marchionno
 2015: 'Oasis,' Sturt Haaga Gallery, Descano Botanical Gardens, La Cañada Flintridge, CA
 2014: 'CultureLab: Disguise,' Pico Union Project, Los Angeles, CA
 2013: 'Ways of Water,' Thoreau Center for Sustainability, San Francisco, CA
 2012: 'Turn Here: Artists Promote Environmental Awareness,' Gershman Galleries, Philadelphia PA
 2011: 'Bronson Foundation 20th Anniversary Show,' Lewis + Clark College, Portland, OR. Catalog
 2010: '015J' Public exhibit throughout city, organized by ZeroOne, San José, CA
 2008: 'Cucamonga Peak/Art Avalanche,' Chaffey College, Rancho Cucamonga, CA
 2004: 'Olympic Project' exhibition on the route of the Olympic torch, I. Petropolis, curator Athens, Greece
 2003: 'ISC@GFS,' Grounds for Sculpture, Hamilton, NJ
 2002: Faire Internationale d'Arte Contemporaine (FIAC XXIX: Edition) Porte de Versailles, Paris France. Catalog
 2000: 'Counter Canvas,' Portland Institute for Contemporary Art, Portland, OR.
 2000: 'The 2000 Behnke Fellowship Awards,' Bank of America Gallery, Seattle, WA. Catalog
 1999: 'Game Show,' Bellevue Art Museum, Bellevue, WA.
 1999: 'Horsehead International,' Outdoor exhibit curated by Matthew Lennon, Belfast, North Ireland, UK
 1998: 'The View from Here: The Centennial of Mt. Rainier National Park,' Seafirst Gallery, Seattle, WA. Catalog
 1997: 'The Garden Show,' Portland Institute for Contemporary Art, Portland, OR
 1996: 'Utopian Visions,' Port Angeles Fine Art Center, Port Angeles, WA
 1994: 'Maquettes,' Lookout Urban Space, New York, NY. Travelling internationally. Catalog
 1994: 'Animal Farm,' James Corcoran Gallery, Santa Monica, CA
 1993: 'Books as Objects,' Comus Gallery, Portland, OR. Travelling nationally
 1993: Group show, Württembergischer Kunstverein, Stuttgart, Germany
 1991: 'The Oregon Biennial,' Portland Art Museum, Portland, OR. Catalog
 1990: 'The 1990 New York Flower Show,' Pier 52, New York, NY
 1989: 'Sculpture City,' Socrates Sculpture Park, New York, NY. Catalog
 1986: 'Outside/In,' Oregon Art Institute, Portland, OR
 1984: Group show, Oregon College of Arts and Crafts, Portland, OR
 1979: 'The Tom, Dick, and Helen Show,' and/or, Seattle, WA
 1978: '9 Artists/8 Rooms,' Henry Gallery, University of Washington, Seattle, WA. Catalog

ARTIST'S RESIDENCIES

2014: Artist in Residence, Taliesin West, Frank Lloyd Wright School of Architecture, Scottsdale, AZ
 2014: Writer in Residence, Annenberg Community Beach House, City of Santa Monica, CA
 2011: Artist in Residence: Migratory Trees project, Pilgrim School, Los Angeles, CA
 2005: Artist in Residence District 2, Department of Cultural Affairs, Los Angeles, CA
 2000: Artist in Residence, Office of the Executive, Multnomah County, funded through RACC, Portland, OR

CITY OF SOUTH PASADENA
PUBLIC ART PROJECTS/EXHIBITS PROPOSAL
COMMUNITY DEVELOPMENT DEPARTMENT
MARGARET LIN • mlin@southpasadenaca.gov



● CREATED BY
jme
J A Y M E D E S I G N

1219 DODDS CIRCLE • LOS ANGELES • CA 90063

JAYME MAZZOCHI

designer/artist/teacher/mom

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jaymedesign@att.net

JANUARY 14 • 2022

PROPOSED PUBLIC ARTWORK TITLE:

“I HEART SOUTH PASADENA”

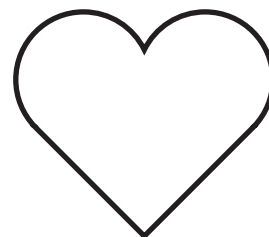
CONCEPT: Create “art hearts” inspired by what people love about the City of South Pasadena to incorporate into collaborative art piece.

DESCRIPTION: Starting with blank heart templates (figure 1), we will ask a wide range of community members, students, and more, to write or draw what they love about South Pasadena. Entries can be submitted online via email or website portal.

Using these ideas, we will design a series of “art hearts” to represent all of the items people love about South Pasadena. Figure 2 shows examples of the style and how each “art heart” could look:

1.

Q: WHAT DO YOU LOVE ABOUT THE CITY OF SOUTH PASADENA:



2. ART HEARTS FOR “HARDWARE STORE” “PIZZA” “WRESTLING” “BASKETBALL”



Use these “art hearts” to create a collaborative art piece (figure 3) which represents the City of South Pasadena.

GOAL: Display the final art piece as a mural on a wall in SP, or as a large-format art piece to auction off for charity, or have on display at public location/storefront/lobby/etc.

ALT: Create a series poster prints/merch of the final artwork to be distributed to the community to promote love for art in SP.

3.



(Duplicated hearts above are for example only; final artwork will have all unique “art heart” design)

PROGRAM SCOPE OF WORK:

“I HEART SOUTH PASADENA”

- FEBRUARY** Design blank templates, and set up distribution list. Set up website/email for submissions. Create online promotion to raise awareness.
- MARCH** Print/Distribute blank heart templates to local businesses, establishments, & schools throughout the City of South Pasadena.
- APRIL** Design series of “art hearts” inspired by local submissions and feedback. Goal to produce 50-100 unique “art heart” designs.
- MAY** Distribute final “art heart” designs to all local businesses for approval of use on final artwork/collaboration. Set up final location and production method for final piece.
- JUNE** Production/Print final artwork to be displayed/installed.
-



COST ESTIMATE:

"I HEART SOUTH PASADENA"

PRINTED MATERIALS	\$2000 for Template printing + Final Artwork printing (costs TBD upon final production location/installation)
DESIGNER FEES	\$2500 (\$50-\$100/per "art heart" design)
PRODUCTION FEES	\$1500
WEBSITE FEES	\$1000
OTHER SUPPLIES	\$500
TOTAL:	\$7,500

PRINTER REFERENCE: Studio 7 Graphics, 626-818-8633, sales@s7graphics.com

PREV. ART PROJECTS: Brionne Cox, 626.441.5810 x1169, bcox@spcf4kids.org



PROJECT PORTFOLIO

“I HEART SOUTH PASADENA”

ABOUT JAYME: Jayme Mazzochi has been creating art her entire life. Over the last 8 years, she has been an active member of the arts, teaching art classes through South Pasadena Educational Foundation, for students ages K-8, as well as heading up the summer art camp for the last 5 years. Jayme is well known in the South Pasadena community for supporting both students and parents in the study and exploration of art. She is also known nationally and internationally for her highly customized graphic design projects, working with a variety of artists, musicians and top tier organizations within the media production and entertainment industries. One of the specific items Jayme is known for designing are her custom emoji designs. This proposed art project will incorporate Jayme’s simplistic and meaningful style of art and design. She will also reach out to former art students to help inspire the initial designs for the art project.

VISIT JAYMEDESIGN.COM FOR MORE



CITY OF SOUTH PASADENA PUBLIC ART PROJECTS/EXHIBITS PROPOSAL

1219 DODDS CIRCLE • LOS ANGELES • CA 90063 • JANUARY 14 • 2022

JAYME MAZZOCHI designer/artist/teacher/mom 323-691-6406 jaymedesign@att.net



Jody Zellen
RFP for Public Art Projects/Exhibits
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January 2022

To Whom it May Concern:

When Los Angeles shut down due to the pandemic in March 2020 and cities became ghost towns, I returned to making art for the screen (net art), developing what has become a dynamic and multi-layered work that is readily available to all online. One of the things that thrilled me about net art when I first discovered it over two decades ago was that it could exist beyond the traditional gallery space. I saw it as a new form of easily accessible public art and a viable platform where unconventional narratives could be created by combining photographic images, drawings, text and animations through a succession of linked pages. Unlike looking at static images, with net art the viewer had to interact with images and words to actively engage with the work and move through a succession of linked pages.

My website *Ghost City* was the perfect umbrella under which to house my pandemic project *Avenue S*. Begun in 1997, *Ghost City* is an interactive online artwork where the viewer is propelled deeper and deeper into the spaces of an imaginary city. From a five by five grid on the homepage, viewers can explore twenty-five different routes that go off in many directions, sometimes looping back to the beginning, or occasionally resulting in a flutter of pop-up windows that overtake the screen. *Avenue S* originates from the “S” square on the *Ghost City* homepage and as of October 2021 has over 300 unique “web pages” (or artworks). As it continues to grow on a regular basis, *Avenue S* has become not only my pandemic journal, but also a record of these many months. It has tracked my reactions to the virus, protests, the election, travel restrictions and climate change. Each time I wonder if *Avenue S* might be complete, I notice something new around me, or have a reaction to a story in the newspaper which prompts me to create another web page.

In thinking about how to bring new viewers to *Avenue S*, I realized it could be interesting to deposit them “mid-city” via a link to an animation nested within the project. How to do this? It occurred to me that I could produce a series of printed postcards, stickers and large-scale posters that I could mount on wall and leave in public places such as bookstores, art supply stores, schools, cafes, gyms, libraries, museums and conference centers — places where advertising postcards and flyers are often found. The postcards and posters would feature a static image and a short text, as well as a QR code that links to a webpage where the images blossom into animations.

Before the pandemic, QR codes were less prevalent, but now with our desire for a contactless world, many menus and gallery checklists are accessed by scanning these codes. I am often frustrated by this process as QR codes lead to a tiny PDF that is too small to read or to pages and pages of information I do not want to sift through on my mobile device. Rather than be directed to a PDF or webpage with textual information, these QR codes will reveal animations.

I conceptualized a series of five images to initiate the project and applied for funding through the city of Santa Monica, CA last year. In April 2021, I was awarded the first ever Kate Johnson Digital Arts Fellowship to pursue this project and will soon begin production on these first five postcards and animations.

For the City of Pasadena, I propose disseminating this ever-growing artwork as a series of posters. I am an avid walker and as I roam around my neighborhood I am hyper aware of the different kinds of posters that appear on the walls of boarded up businesses. Many now have QR codes, so it occurred to me that I could post my artworks on these walls and have them come to life when viewers scan the codes.

The animations I have been making since the onset of the pandemic often contain a silhouetted figure who stands for "everyone" but can also be seen as a self portrait. This figure (or series of figures) interacts with simple shapes and other elements that become a city. The works use simple gestures to talk about the trials and tribulations of life as we try to find our place in an ever changing world.

Please visit the URL below to preview these animations:

<http://jodyzellen.com/pandemicAnimations/PandemiAni-index.html>

or visit this link to see *Avenue S*

<http://www.ghostcity.com/avenue-s>

I would welcome the opportunity to create a series of posters to put on vacant facades as well as in occupied store in South Pasadena.

Thank you for your consideration.

Most Sincerely,

Jody Zellen

I have created a test website for the postcards I am making for Santa Monica.

You can preview it here:

www.mobile-eyes-it.com



Sample poster installation



www.jodyzellen.com

scan the QR code or download the pandemic
animation ar app here to view the animation

Budget

Artist Fee (approximately 20% of budget)	\$1500.00
Printing of 1000 posters (24 x 36 inches by printrunner.com) Propose to 1000 copies of 5 different designs \$ 900.00 /1000	\$4500.00
installation of posters at \$100/day/person	\$ 500.00
publicity social media / media specialist	\$ 400.00
documentation of poster installations	\$ 200.00
contingency	\$ 400.00

TOTAL

\$7,500.00

References

Deborah Aschheim
Visual Artist
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Sarah Cifarelli
Airport Art Manager
Los Angeles World Airports Planning & Development Group
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Joe Smoke
Grants Administration Division Director Department of Cultural Affairs
201 North Figueroa Street
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Los Angeles, CA 90012
213-202-5500
joe.smoke@lacity.org

Resume

Education:

New York University (Interactive Telecommunications Program (ITP)), MPS, 2009

California Institute of The Arts, Valencia, CA MFA, 1989

Wesleyan University, Middletown, CT BA , 1983

Grants:

2021 City of Santa Monica Artist Fellowship
2019 CalArts Alumnx Council Seed Grant
2016 City of Santa Monica Artist Fellowship
2015 Quick Grant Award, CCI Creative Capacity Fund
2012 California Community Foundation Fellowship
2011 Center for Cultural Innovation (CCI) Artistic Innovation Grant
City of Santa Monica Artist Fellowship
2004 City of Los Angeles (COLA) Fellowship
2003 Banff New Media Institute Co-Production Residency Grant
2002 Durfee ARC (Artists' Resource For Completion) Grant
2002 Harvestworks New Work Residency Grant
1998 California Arts Council Individual Fellowship
1997 Aaron Siskind Fellowship

Public Art Commissions:

2021 Main Street K-Rail Mural Project, Santa Monica, CA
2019 Los Angeles World Airport, Installation at Terminal 6, Los Angeles, CA
2017-18 Los Angeles World Airport, Installation at Terminal 3, Los Angeles, CA
2016 City of Inglewood Growing Artists Project (IGAP)
2014-15 MTA Silverline Station Banners, Los Angeles, CA (selected artist)
2012-14 Santa Monica Bike Rack Commission, Santa Monica, CA
2008 UCLA Santa Monica Hospital, Santa Monica, CA
2003-2004 San Fernando Valley Metro Rapid Transitway, Los Angeles, CA
West Valley Area Police Station, Reseda, CA
2003 MTA Metro Art Neighborhood Poster Series, Los Angeles, CA
2001-2003 Capitol Area East End Complex, Sacramento, CA
1999-2001 Pan Pacific Recreation Center, Los Angeles, CA
1998 Windows on Wilshire, Los Angeles, CA
1994-97 MTA Hollywood Fence Project, Hollywood, CA

Net Art Commissions:

2011 LACMA Artists Response Web Commission
2010 Terminal Web Commission
2009 Turbulence.org Web Commission
2002 Whitney Museum Artport Commission

Solo Exhibitions:

- 2021 ***Ghost City – Avenue S (Revisited)***, Boston Cyberarts Gallery (online exhibition), Boston, MA
- 2020 ***Ghost City – Avenue S***, Boston Cyberarts Gallery (online exhibition), Boston, MA
Window Dressing: ***The Human Touch***, Cerritos College Art Gallery, Norwalk, CA
- 2017 ***News Wheel***, (with sound by Daniel Rothman) Long Beach City College, Long Beach, CA
- 2016 ***Doodle Box***, Proxy Gallery, Los Angeles, CA
- 2015 ***Here and Gone***, Culver Digital Mural Project, Culver Center of the Arts, Riverside, CA
- 2014 ***Time Jitters***, Carl Solway Gallery, Cincinnati, OH
Time Jitters, Grand Central Art Center, Fullerton, CA
Above the Fold, Halsey Institute of Contemporary Art, College of Charleston, SC
- 2013 ***Transitions***, dnj Gallery, Santa Monica, CA
- 2012 Kamikaze Show, Post, Los Angeles, CA (July 11, 2012)
- 2008 ***The Blackest Spot***, Fringe Exhibitions, Los Angeles, CA
Jody Zellen/James Hough, Sixteen:One, Santa Monica, CA
- 2007 ***Through The Looking Glass***, Printed Matter, New York, NY (Window Project)
Of a Lost Utopia, Paul Kopeikin Gallery, Los Angeles, CA
All Moments Are Now, LA><ART, Los Angeles, CA (Window Project)
- 2005 ***Trigger***, Pace University Digital Gallery, New York, NY
Random Acts From Everyday Life (With Eileen Cowin), Azusa Pacific University, CA,
City Images, Downtown Restaurant, Berkeley, CA
- 2004 ***Other Places***, Laguna Art Museum, Laguna Beach, CA
- 2002 ***Crowds and Power***, artport.whitney.org Gatepage, October, 2002
Susanne Vielmetter Projects, Los Angeles, CA
Urban Evidence, Sesnon Gallery UCSC, Santa Cruz, CA
- 2001 ***The Life and Death of Buildings***, Deep River, Los Angeles, CA
City Views, Robert V. Fullerton Art Museum California State University San Bernardino, CA
- 2000 ***Path Grids***, Montgomery Gallery, Pomona College, Claremont, CA
Still, Art Resources Transfer, New York, NY
- 1999 ***Grid City***, Nexus, Atlanta, GA
- 1998 Post, Elevator Project, Los Angeles, CA
Jan Kesner Gallery, Los Angeles, CA
- 1997 Post, Los Angeles, CA
Mesa College Art Gallery, San Diego, CA
- 1996 Richard Heller Gallery, Santa Monica, CA
Parts, Amanda Obering Gallery, Los Angeles, CA
- 1995 ***Site-Seeing***, Center For Contemporary Photography Melbourne, Australia
SF Camerawork, San Francisco, CA
- 1994 Robert Berman Gallery, Santa Monica, CA
- 1993 Dorothy Goldeen Gallery, Santa Monica, CA
- 1990 ***What Is Legitimate Art?***, Beyond Baroque, Venice, CA
- 1989 ***Metropolis Captured***, The Lab, San Francisco, CA

Selected Group Exhibitions:

- 2021 **Nomad**, Pop up exhibition Torrance, CA (August 28-29, 2021)
Every Woman Biennial, Superchief Gallery, NY, NY, June 24-July 3
Currents New Media 2021, online June 18-27, 2021
Covid ELit: Digital Art from the Pandemic (eliterature.org/elo2021/covid/)
Artists from around the World, Another Year in LA
(http://anotheryearinla.com/2021_GROUP-SHOW.htm)
The Future of _Space // Reflections, A+D Museum, Los Angeles, CA
online March, 2021 (<https://digitalaplusd.org/About-Us-Future-of-Space>)
Entangled Infiltrations, online media exhibition, Finger Lakes Environmental Film Festival
(tinyurl.com/4un397nr)
OMAS 5th Annual Anniversary Exhibition, Open Mind Artspace, LA, CA
Tune in to Green, online film series, Diorama Room (www.dioramaroom.com)
California Lite, (online exhibition at www.arcadeprojectzine.com)
Cheap Freedom Club (online exhibition at www.cheapfreedom.club)
Art Homepage Fair, (online exhibition at www.arthomepagefair.net)
Last Day, First Day, (online exhibition at www.lastdayfirstday.com)
Art in the Plague Year, California Museum of Photography
(online exhibition at www.artintheplagueyear.com)
- 2020 **On Covid-19: Immemory** (online exhibition)
Adjusting the Lens: FEST! Unrequited Leisure, Nashville, TN
Urban Mobilities (online exhibition)
MAIDEN LA (online exhibition)
Front Page, Festival Miden, Greece (online exhibition)
Archive Machines, Los Angeles Municipal Art Gallery, CA (online exhibition)
Athens Digital Arts Festival, Athens, Greece (online exhibition)
Apart or A Part, OXY Arts on York, Los Angeles, CA (week-long outdoor exhibition)
Drive by Art, Los Angeles, CA (2 day outdoor exhibition)
We Are Here / Here We Are, Los Angeles, CA (month-long outdoor exhibition)
The Future of _Space, A+D Museum, Los Angeles, CA (online exhibition)
OMAS 4th Annual Anniversary Exhibition, Open Mind Space, Los Angeles, CA
Art + Video, Tag Gallery, Los Angeles, CA
Habitat, Northligh Gallery, Phoenix, AZ
In Verbis Artis (In Words Art), Hoffmitz Milken Center for Typography,
ArtCenter College of Design, Pasadena, CA
Infiltrations, Finger Lakes Environmental Film Festival at Ithica College, NY (online exhibition)
Layered Beyond: An Augmented Reality Exhibition, Beyond Baroque, Venice, CA
2 Day, LSH CoLab, Los Angeles, CA
The Text Show, CMay Gallery, Los Angeles, CA
- 2019 **Friends and Family**, Peter Mendenhall Gallery Pasadena, CA
Word Matter, Carl Solway Gallery, Cincinnati OH
TechnoMeme 2, Fuse Factory Annual Exhibition, Cultural Arts Center, Columbus, OH
The Illusion Layer, Boston Cyberarts Gallery, Boston, MA
The Juntao First National Book Art Exhibition, Xu Bangda Art Museum, Haining, China
23rd International Video Festival Videomedeja, Novi Sad, Serbia (October 10-12, 2019)
The Regenerates, The Nook, Inglewood, CA
Ultrachrome Plus, Denk Gallery, Los Angeles, CA

Analogue Sun, Digital Moon, Los Angeles Center for Digital Art, CA
Drawings and Other Works on Paper, As Is, Los Angeles, CA
Hyper-Active: Interactive Installation Art, Emerson College Media Gallery, Boston, MA
Web-Retro, Seoul Museum of Art, Seoul, Korea
3rd Annual Anniversary Exhibition, Open Mind Space, Los Angeles, CA
Mirror/Mirror, California Museum of Photography, Riverside, CA

- 2018 **Out In The Street**, Museumm, Los Angeles, CA
Attention à la marche! / Mind the Gap!
Centre de Design (DE) UQAM, Montreal, Canada (ELO Conference exhibit Aug 13-17, 2018)
Spell Check, PØST, Los Angeles, CA (July 10, 2018)
History of the Future, Boston Cyberarts Gallery, Boston, MA
Multiple Feeds, Los Angeles Art Association (Gallery 825), Los Angeles, CA
Mis (Missing) Information, Charlie James Gallery, Los Angeles, CA
Ink, Open Mind Art Space, Los Angeles, CA
Every (ongoing) Day, Arena 1 Gallery, Santa Monica, CA
- 2017 **Illuminated (space)**, Carl Solway Gallery, Cincinnati, OH
Elemental | Marking Time, Sturt Haaga Gallery, Descanso Gardens, La Cañada Flintridge, CA
The Turn on Literature Prize, Library exhibitions in Denmark, Norway and Romania
E wide shut, 10th Kalamata Street Festival, Greece (July 27-30, 2017)
Nobody Walks in LA, POST, Los Angeles, CA, July 23, 2017
Elysium: ...far from the deathless gods, Novilla, Berlin, Germany
COLA 20, Los Angeles Municipal Art Gallery, Los Angeles, CA
Filmideo 2017, Index Art Center, Newark, NJ
E wide shut, [.Box] Video Art Project Space, Milan, Italy
On Board: Works by the Emeritus Leaders of the Foundation for Art Resources, Cerritos College Art Gallery, Norwalk, CA
- 2016 **S/Election**, Municipal Art Gallery Barnsdall Park, Los Angeles, CA
Code and Noise, curated by Christine Duval, Arena1, Santa Monica, CA
BroadCast 2016, curated by Kim Abeles / Ken Marchionno, Keystone Gallery, Los Angeles, CA
Electronic Literature Conference Exhibition, University of Victoria, BC
TRI (... ed) - Revisiting TRI Gallery, Wilding Cran Gallery, Los Angeles, CA
Femmes' Video Art Festival, The Situation Room, Los Angeles, CA (April 23)
räume für notizen - rooms for notes, Galerie Wechselstrom, Vienna, Austria
- 2015 **Her First Meteorite Volume 2**, Rose Gallery, Santa Monica, CA
Future and Behind, Calle de Mezo, Venice, Italy
From the Barricades, Kreuzberg Pavillion, Berlin
Shelved Art 2, Pasadena Libraries, Pasadena, CA
FILE 2015 – Electronic Language International Festival, Sao Paulo, Brazil
Wish You Were Here, AIR Gallery, New York, NY
Here!, Durden and Ray, Los Angeles, CA
New Text: An Exhibit about the Literary and Artistic Explorations into What It Means to Read, Write, and Create, ISEA 2015, Vancouver
Slingshot Festival, Athens, GA
Currents, The Santa Fe International New Media Festival, Santa Fe, NM

- 2014 **6018 Wilshire**, Edward Cella Art + Architecture, Los Angeles, CA
35th Anniversary Exhibition, Robert Berman Gallery, Santa Monica, CA
Currents, The Santa Fe International New Media Festival, Santa Fe, NM
Poetic Codings, San Jose Institute of Contemporary Art, San Jose, CA
- 2013 **The Imaginary App**, Museum I London, London, Ontario, Canada
This Side of The 405, Ben Maltz Gallery, Otis College Of Art And Design, LA
Midnight Caesura, Jaus Gallery, Los Angeles, CA P
Poetic Codings, Fellows of Contemporary Art, Los Angeles, CA
Zero Speed, Maximum Velocity, Groundspace Project, Los Angeles, CA
Avenues of Access, Modern Language Association 2013 Convention, Boston, MA
- 2012 **The Web Art Show**, Fonlad Festival For Digital Arts
Analog Digital 2012, Irvine Fine Arts Center, Irvine, CA
Currents 2012, The Santa Fe International New Media Festival, Santa Fe, NM
Capital Offense: The End(s) of Capitalism, Beacon Arts Building, Inglewood, CA
10 Years L.A. @ Foundation Kaus Australis, The Prospectus, Los Angeles, CA
Conflux, Pearl Conard Art Gallery, Ohio State University, Mansfield, OH
- 2011 **International Mail Art Exhibition and Swap**, Richmond Art Gallery, Richmond, Canada
5x5 An Invitational, Westmont Museum of Art, Santa Barbara, CA
Colburn + CB1 Gallery, Colburn School of Music, Los Angeles, CA
Interaction Laboratory. The Senses of Machines (I/O/I), Disseny Hub Museum, Barcelona, Spain
Chain Letter, Shoshana Wayne Gallery, Santa Monica, CA
Cyberideologies Web Art Show, UAVM Virtual Museum
An Exchange With Sol Lewitt, Mass MOCA, North Adams, MA
Alptraum!, Cell Project Space, London, Deutscher Kuenstlerbund, Berlin, The Company, LA,
Regeneration.001, Plato Art Space, Istanbul Turkey

Selected Press:

- 2021 Brewer, Gary. "Jody Zellen: Studio Visit." Art and Cake, February 4, 2021
(<https://artandcakela.com/2021/02/04/studio-visit-jody-zellen/>)
- 2020 "Meet Jody Zellen: artist" Shoutout LA, December 28, 2019
(<https://shoutoutla.com/meet-jody-zellen-artist/>)
Nys Dambrot, Shana. "Net Art: Get Lost in Jody Zellen's Ghost City." L.A. Weekly, June 23, 2020
(<https://www.laweekly.com/net-art-get-lost-in-jody-zellens-ghost-city>)
Rubin, David, S. "Apps for Art." Visual Art Source Weekly Newsletter, March 6, 2020.
Valdez, Rocio. "Jody Zellen presents "THE HUMAN TOUCH," an art exhibition that brings paintings to life." Talon Marks, March 4, 2020.
(<https://www.talonmarks.com/arts-entertainment/arts/2020/03/04/jody-zellen-presents-the-human-touch-an-art-exhibition-that-brings-paintings-to-life/>)
- 2019 "Meet an Artist Monday: Jody Zellen by Shana Nys Dambrot." L.A. Weekly, September 2, 2019.
(<https://www.laweekly.com/meet-an-artist-monday-jody-zellen>)

"Two Art Installations Open at LAX to Address Global Issues." nbclosangeles.com, Aug 7, 2019.
<https://www.nbclosangeles.com/news/local/Two-Art-Installations-Open-at-LAX-to-Address-Global-Issues-525894021.html>)
 "Interview with Jody Zellen by Mark Daybell." unequalmeasure.org, August 2019.
<https://www.unequalmeasure.org/jody-zellen-interview/>)
 "Interview with Jody Zellen." VoyageLA, January 29, 2019
<http://voyagela.com/interview/meet-jody-zellen-jody-zellen-santa-monica>)

- 2018 Davis, Genie. "Mis (Missing) Information: Jody Zellen and Brian Moss Curate the Media." Diversions LA (www.diversionsla.com). June 24, 2018.
<http://diversionsla.com/mis-missing-information-jody-zellen-and-brian-moss-curate-the-media/>)
 Ollman, Leah. "One bed photo per day, for years and years: Mesmerizing moments from an art show about daily life." Los Angeles Times, April 9, 2018.
<https://tinyurl.com/ybzg4eme>)
 Wood, Eve. "Practice, Practice Every (ongoing) Day." Art and Cake, April 3, 2018.
<https://artandcakela.com/2018/04/03/practice-practice-every-ongoing-day-at-arena-1-gallery>)
- 2017 Schillo, Eve. "The Arc of Total Eclipse, Circa 2017," UnFramed, The LACMA blog, August 23, 2017 (<http://unframed.lacma.org/2017/08/23/arc-total-eclipse-circa-2017>)
 Festermaker, Will. "Phone Apps as Art: 10 Truly Mobile Artists Projects you can Download from the App Store, Artspace Magazine," May 2, 2017.
http://www.artspace.com/magazine/art_101/art-tech/10-apps-that-are-also-works-of-art-54760)
 Desjardins, Marie-Laure. "De l'art mobile au Mobile Art." Arts Hebdo Media, March 2017.
<http://artshebdomedias.com/article/nouvel-e-magazine-ligne>)
 Walters, Sydney. "Long Beach City College Exhibitions Give Hope in the Midst of Chaos." ART and Cake, February 25, 2017.
artandcakela.com/2017/02/25/long-beach-city-college-exhibitions-give-hope-in-the-midst-of-chaos)
 Stromberg, Matt. "Manipulating the News Cycle." Hyperallergic, February 7, 2017.
<http://hyperallergic.com/356940/hyperpicks-manipulating-the-news-cycle>)
- 2016 Interview, ARTiculAction, August, 2016 (<https://goo.gl/zzJoMI>)
- 2015 Interview in Stigmatart Videofocus' online Winter Edition
http://issuu.com/stigmatart10review/docs/stigmatart_videofocus_winter_ed/58)
- 2014 Goldner, Liz. "Created in California." Coast Magazine, June 2014, p. 138-139.
 Weiskopf, Dan. "Bodies at Play, Bodies at Work: Bob Trotman and Jody Zellen." BurnAway.org, March 4, 2014.
 Gotts, Isadora. "Thirty Years of Art." CisternYard Media (online), February 10, 2014.
 Rhyne, Leah. "Now You See It: Artist Jody Zellen puts viewers in charge of her art." Charleston City Paper, January 29, 2014.
- 2013 Frank, Peter. "Jody Zellen and Max Mackenzie." The Huffington Post, July 9, 2013.
 "Computers and Lit #2: Spine Sonnets, Apps, and Beyond with Jody Zellen," Twenty-four hours blog, June 1, 2013.
 Shaw, Tate. "Immersion: A Conversation with Emily McVarish, Jody Zellen and Janet Zweig." Journal of Artists' Books, Spring 2013.

- 2012 Nys Dambrot, Shana, "Original Works Of Art Composed For Your Smartphone? There's An App For That." KCET Artbound, August 8, 2012.
Brucker-Cohen, Jonah. "Art In Your Pocket 3: Sensor Driven iPad And iPhone Art Apps." Rhizome, July 3, 2012.
Xiao, An. "LACMA Lets You Play Exquisite Corpse On Your iPhone." Hyperallergic, February 15, 2012.
Funkhouser, Chris. "Case Studies 3: Poems of The Web, By The Web, For The Web." New Directions In Digital Poetry, Continuum Press, 2012.
- 2011 Heibel, Amy. "Spine Sonnet: Jody Zellen on Steve Wolfe," Unframed The LACMA Blog, February 2, 2011.

iOS Apps:

- 2019 The Unemployed
2015 News Wheel
2014 Time Jitters
2013 Episodic
2012 4 Square and Art Swipe
2011 Urban Rhythms and Spine Sonnet

Jody Zellen

Selected Projects



Jody Zellen

Grid City, 2020, vinyl banners 8 x 8 foot

"Grid City" was created for a Drive by Art exhibition in the spring of 2020. Here I installed vinyl banners on an empty wall at the Santa Monica Airport art studios.

Grid City" was created for a Drive by Art exhibition in the spring of 2020. Here I installed vinyl banners on an empty wall at the Santa Monica Airport art studios.



The Human Touch

Window installation at Cerritos College February 24 – March 6, 2020

"The Human Touch" is an augmented reality project that (in total) consists of forty photographs that trigger animations when viewed through a mobile app. Each image is the catalyst for unique animations that extend the content of the original photographs. A QR code posted on a wall nearby instructs visitors to download a free augmented reality application that lets them view the photographs along with an overlay of animations that bring the individual images to life.

Project web page: <http://www.jodyzellen.com/cerritosAR/>



The Human Touch

Window installation at Cerritos College February 24 – March 6, 2020

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Project web page: <http://www.jodyzellen.com/cerritosAR/>



The Human Touch

Installation for the 2018 Youth Mobile Festival (YOMO)

Los Angeles Convention Center, CA

September 12-14, 2018

The Human Touch is an augmented reality project that brings the drawn line to life. The photographs depict graffiti covered walls from around the world, including the United States, Asia and Europe. They are juxtaposed with my own collages and quirky line drawings—a different type of mark making inspired by graffiti. When the images are viewed through “Artivive” a free Augmented Reality app (www.artivive.com) they become short animations that add another layer to the viewing experience. Visitors to the installation first see photographs of faces and figures. When they view the photographs via a mobile devices, the images come to life. As visitors move from image to image they see a wide range of playful animations. The experience elicits smiles and inspires viewers to think about the relationship between still and animated imagery.

Video documentation: <https://vimeo.com/289497493>

Project web page: <http://www.jodyzellen.com/yomo/>

Selected animations:

http://www.jodyzellen.com/the_human_touch/allvideo/





Jody Zellen

The Unemployed, Temporary Public Art Project, May - October 2019 Los Angeles International Airport, Terminal 6, Departures area

Interactive installation / data visualization, custom software, webcam, computer, projector, 4 flatscreen monitors, iOS app

The Unemployed was an interactive installation that visualized worldwide unemployment depicting the jobless as animated figures. The installation at LAX included four flatscreen monitors, an interactive projection and an iOS app.

Temporary project commissioned by the Los Angeles World Airport (LAWA)
Artist's Fee \$6000.00

Video documentation: <https://vimeo.com/289497493>
Project web page: <http://www.jodyzellen.com/yomo/>



Jody Zellen

**Above the Fold, Temporary Public Art Project, May 2017 - January 2018
Los Angeles International Airport, Terminal 3, Arrivals area**

80 Gouache paintings on paper

2010-2016

4 grids with images that are 22 x 30 inches

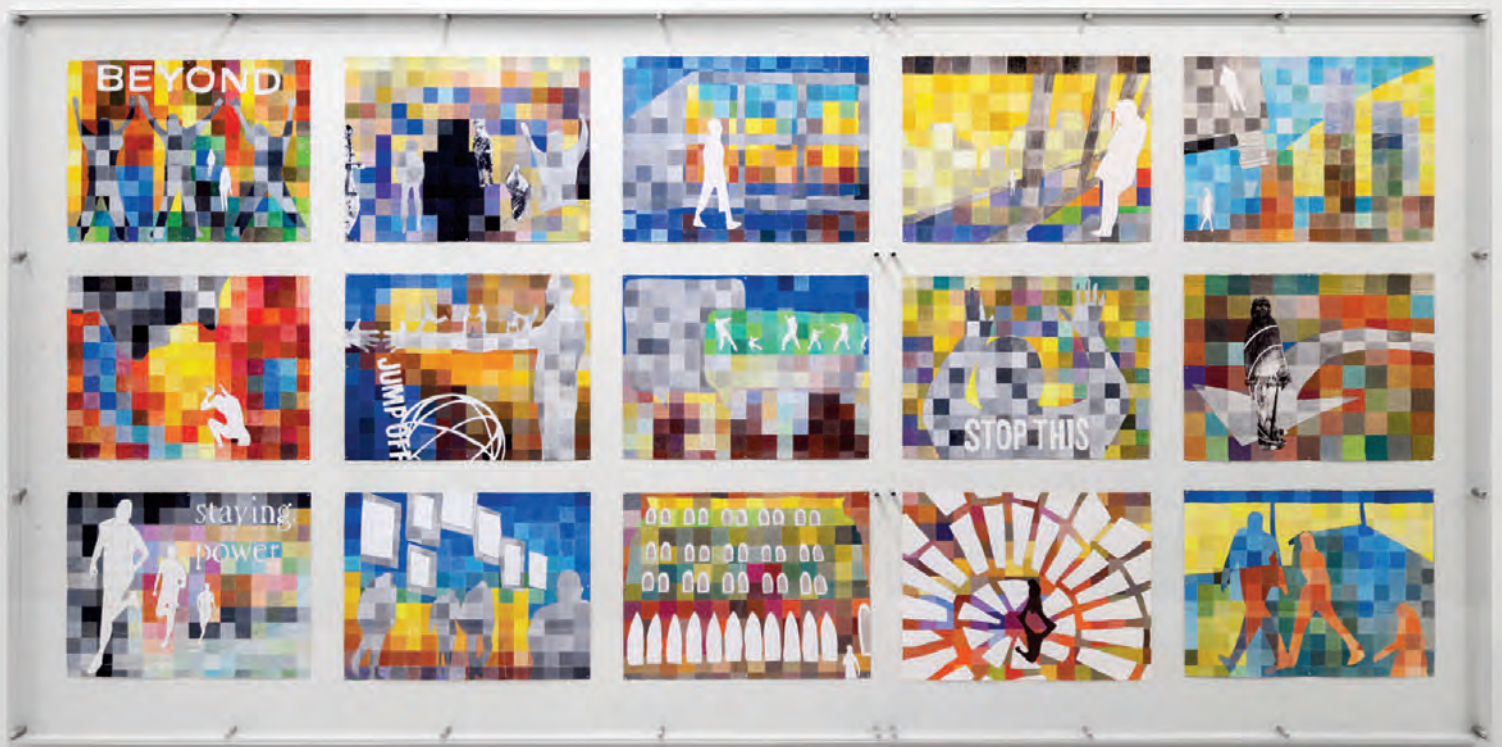
1 grid with images that are 10 x 10 inches

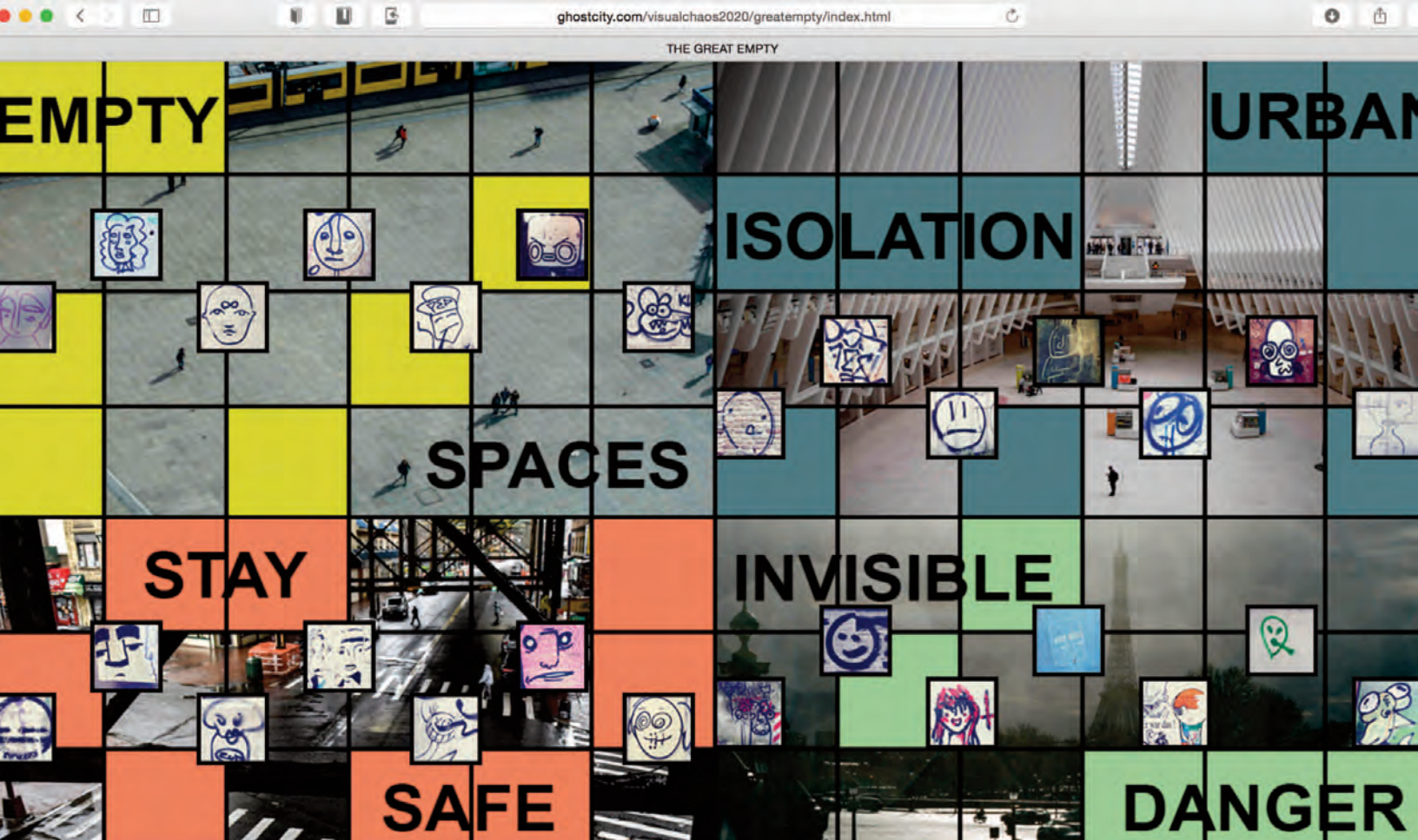
Temporary project commissioned by the Los Angeles World Airport (LAWA)

Artist's Fee \$6000.00

Video documentation: <https://vimeo.com/289497493>

Project web page: <http://www.jodyzellen.com/yomo/>





Jody Zellen
Ghost City Avenue S, 2020

Interactive net art site
<http://www.ghostcity.com/avenue-s>

As the pandemic spread in early 2020, I began to build a new neighborhood in my Ghost City website (www.ghostcity.com/avenue-s) called Avenue S. It came about because suddenly the world was like a ghost town, the streets were empty, the beaches and parks closed. As we stayed at home or walked alone wearing masks, I wanted to provide an alternative experience.

Week by week, I continue to add images, rollovers, poetic texts and animations to the site and have now created hundreds of unique webpages. "Avenue S" is a meditation on disconcerting times—a reflection on isolation, nature, walking, politics and protests. It is an active viewing experience. The red boxes at the bottom of each page are links to the next page, yet there are also hidden links and many surprises. "Avenue S" is meant to be a fragmentary experience, just like life today— a maze within the pandemic and also, just possibly, a path out.

Within the project are numerous images adaptable for large-scale wall murals.



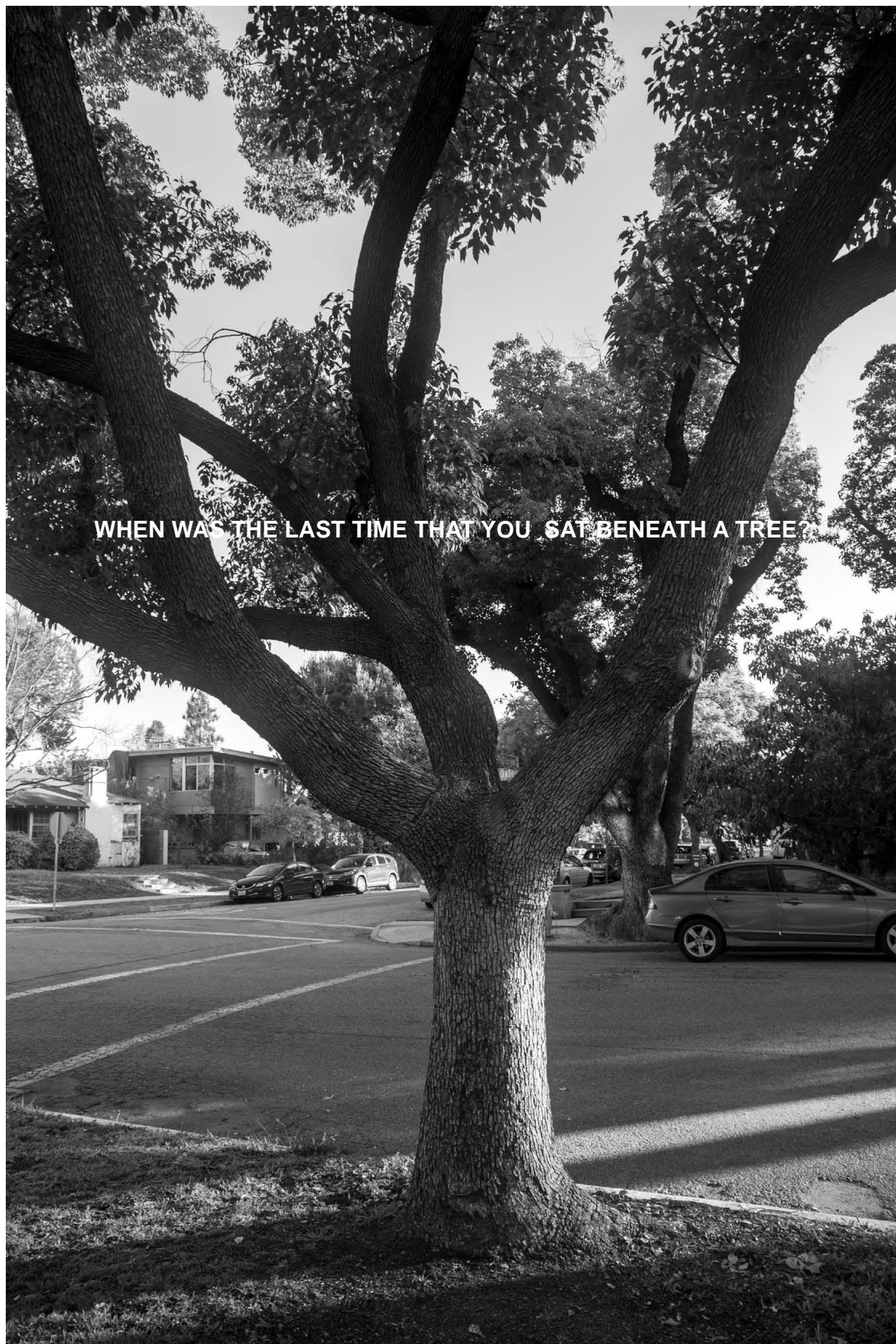
CITY OF TREES
South Pasadena Artist Proposal 2022



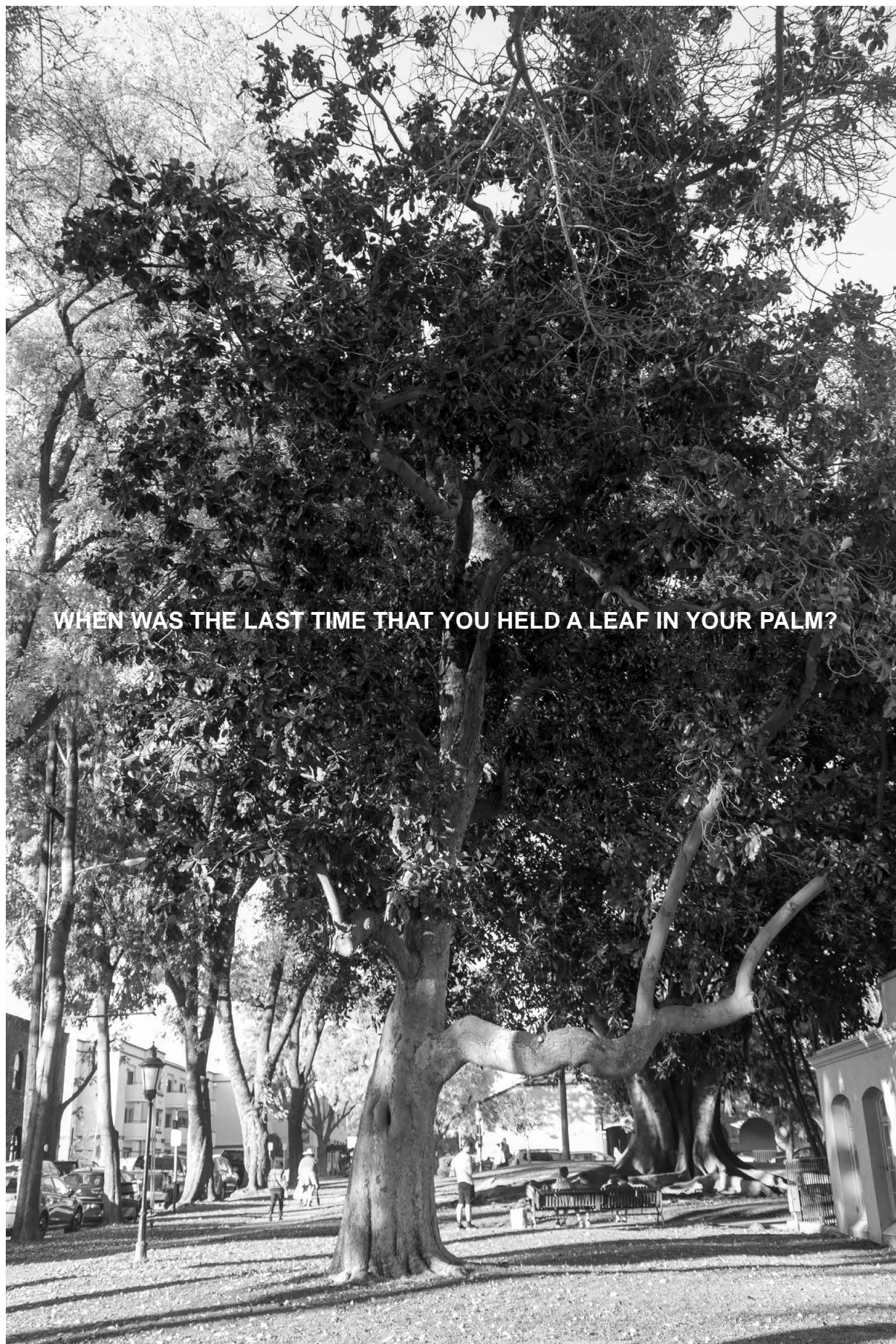
MARISA J. FUTERNICK

1736 W. Mountain St., Glendale, CA 91201
(860) 549-2576

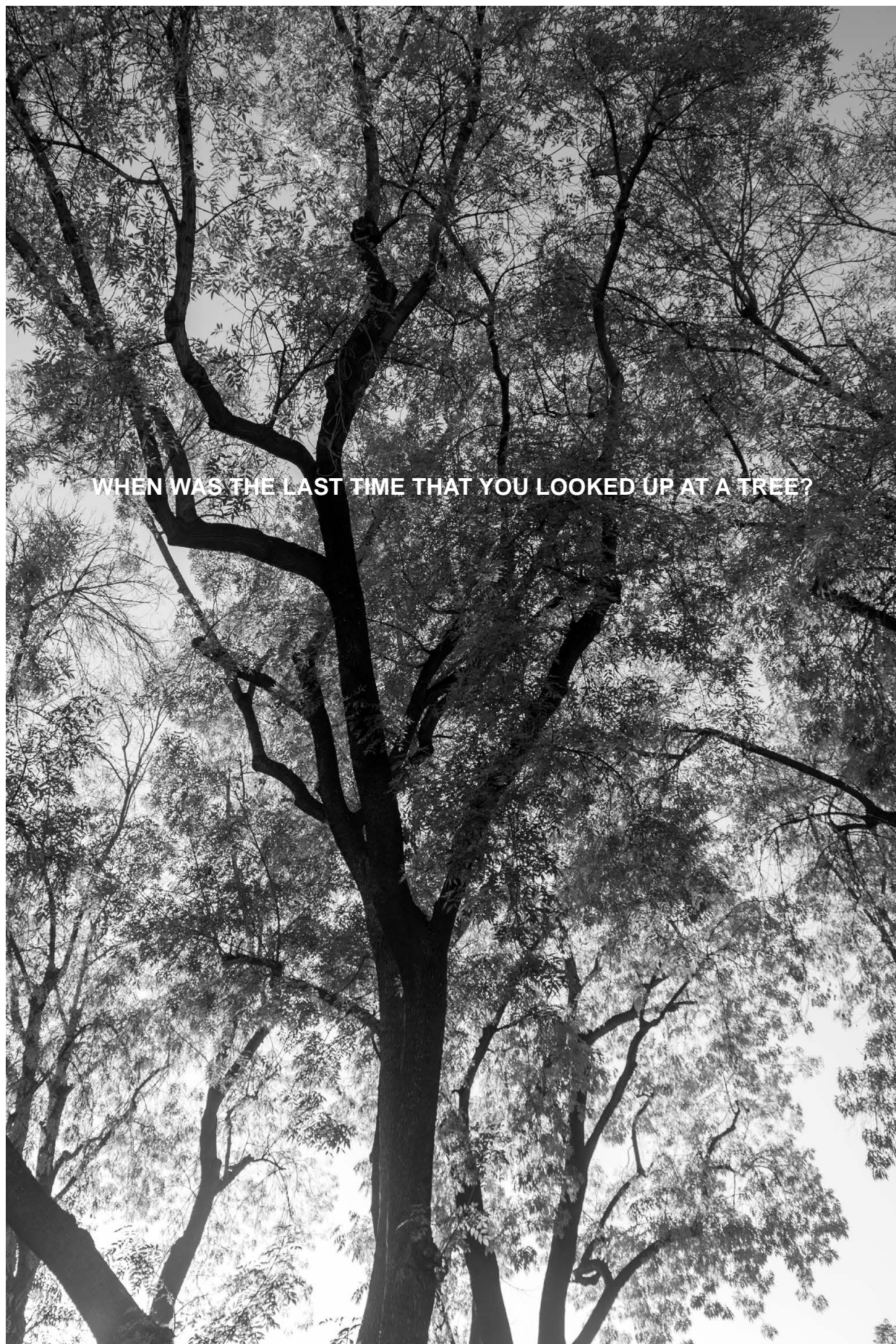
marisa@marisafuternick.com
www.marisafuternick.com
Instagram: @marisafuternick

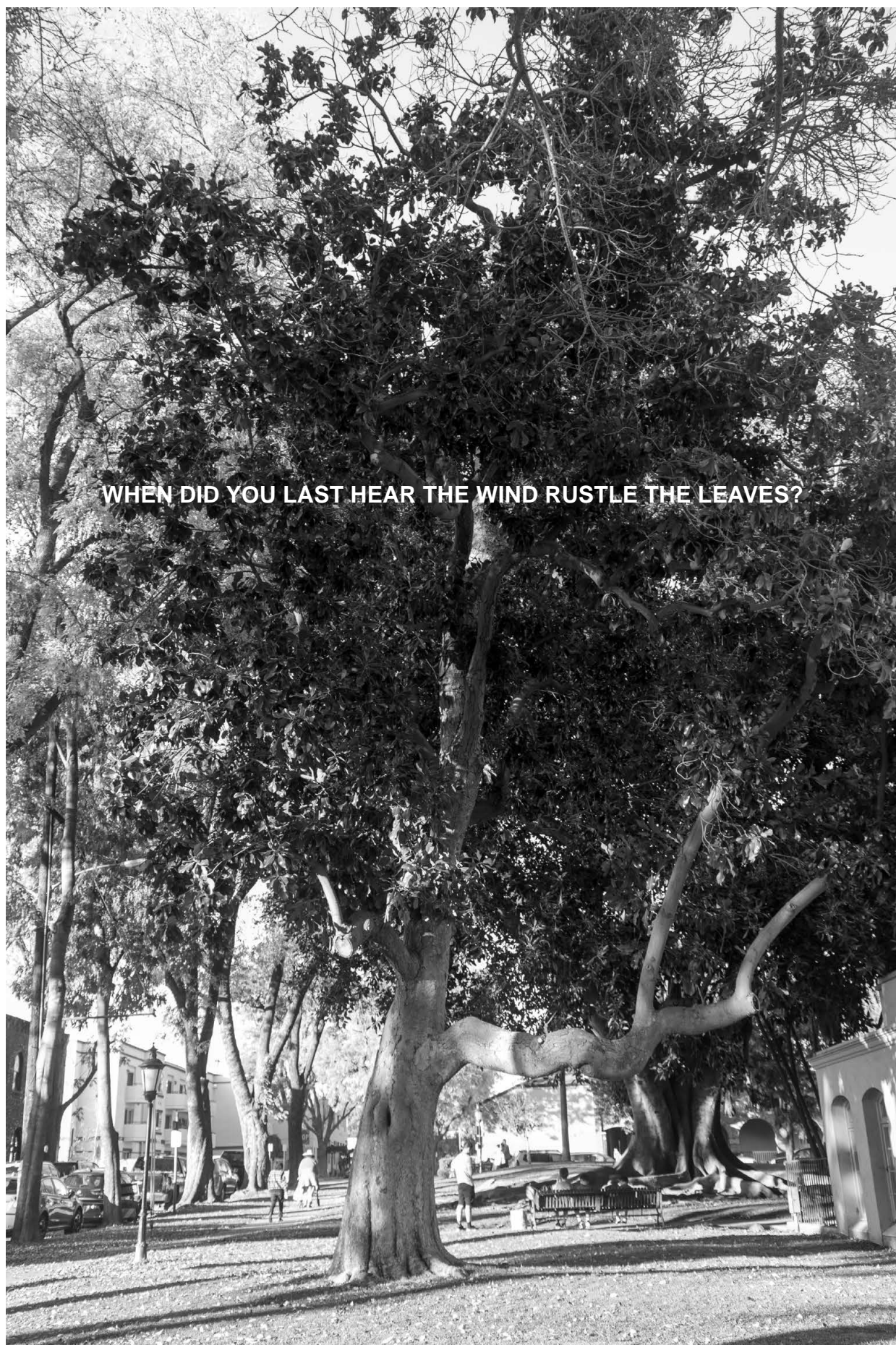


WHEN WAS THE LAST TIME THAT YOU SAT BENEATH A TREE?



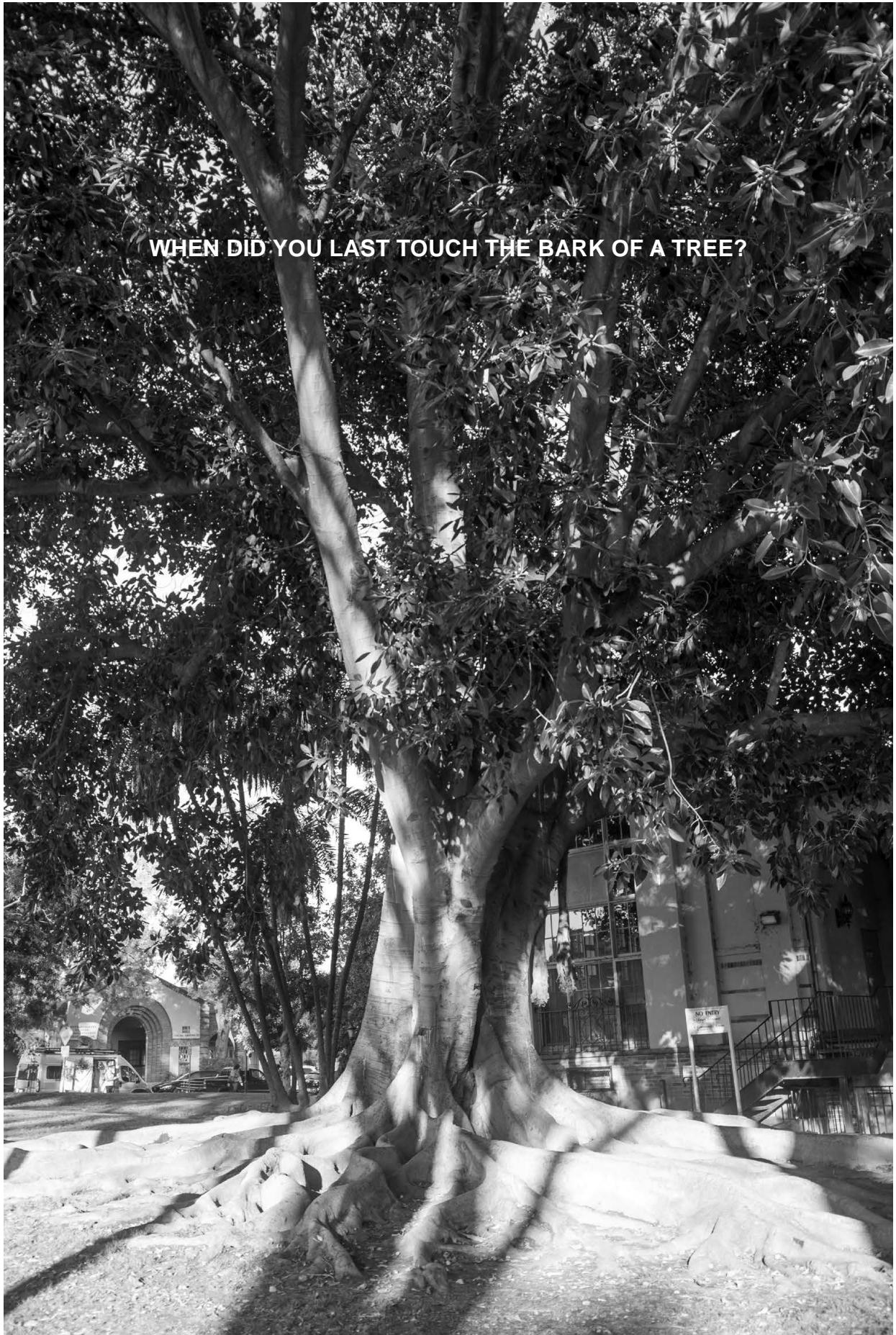
WHEN WAS THE LAST TIME THAT YOU HELD A LEAF IN YOUR PALM?

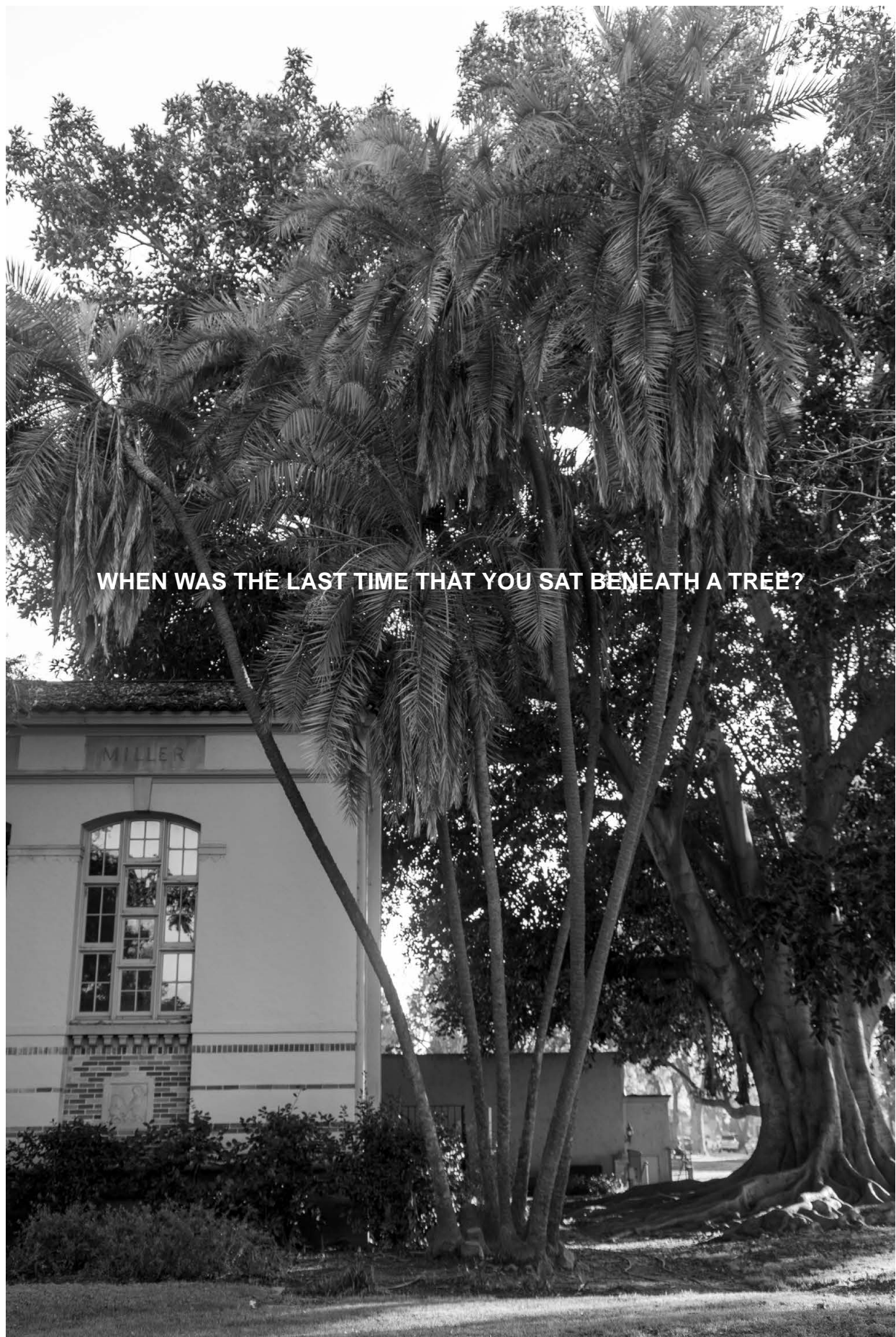




WHEN DID YOU LAST HEAR THE WIND RUSTLE THE LEAVES?

WHEN DID YOU LAST TOUCH THE BARK OF A TREE?





WHEN WAS THE LAST TIME THAT YOU SAT BENEATH A TREE?

WHEN WAS THE LAST TIME THAT YOU STOOD IN THE SHADE OF A TREE?





WHEN WAS THE LAST TIME THAT YOU ATE FRUIT DIRECTLY FROM A TREE?



WHEN WAS THE LAST TIME THAT YOU SAT BENEATH A TREE?

WHEN WAS THE LAST TIME THAT YOU LOOKED UP AT A TREE?



WHEN WAS THE LAST TIME THAT YOU
STOPPED TO LOOK AT A TREE?

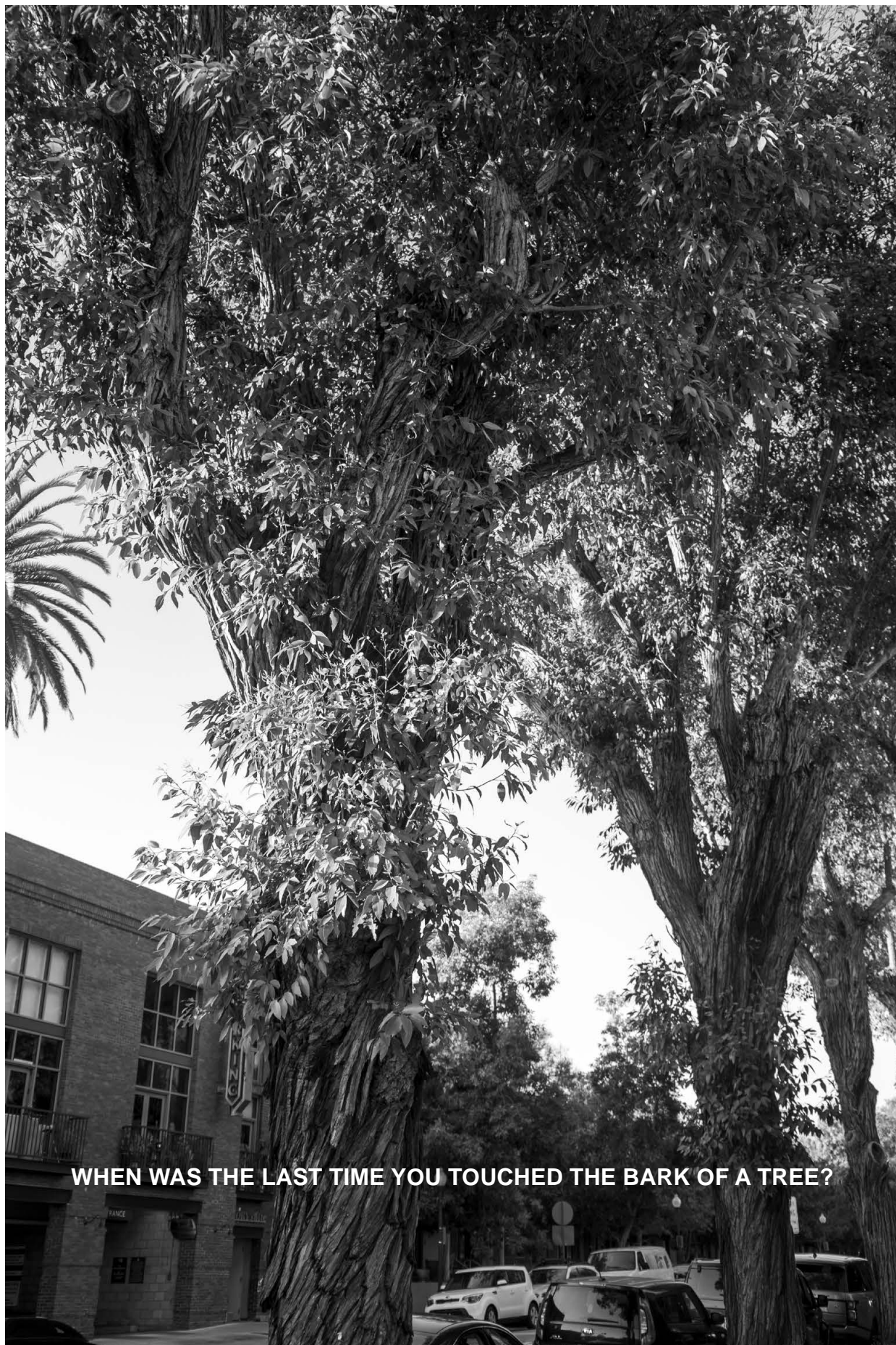


WHEN WAS THE LAST TIME THAT YOU
TOUCHED THE BARK OF A TREE?





DO YOU KNOW WHO PLANTED THESE TREES?



WHEN WAS THE LAST TIME YOU TOUCHED THE BARK OF A TREE?

HAS THIS TREE LIVED HERE LONGER THAN YOU?



WHEN WAS THE LAST TIME YOU LOOKED UP AT A TREE?



ABOUT THE PROJECT AND SCOPE OF WORK

City of Trees (working title) is a photographic project that offers residents and visitors a poetic way to engage with South Pasadena's status as an official "Tree City USA." The work will consist of black-and-white photographs of trees shot around the city, overlaid with text—single phrases that invite passersby to take a moment to engage with (or at least consider their engagement with) the arboreal wonders around them.

South Pasadena is home to some 21,000 trees—its tree culture is so key to its identity that a tree even features on the city logo. (Curiously, it is also known for its lack of trees—specifically palm trees, at least in certain parts of the city—making it an ideal filming location that can stand in for other palm-less parts of the country, like the Northeast and the Midwest.)

The project *City of Trees* invites people to take a moment to notice the actual physical presence of the trees around them; to sit under them, to look up at them, to touch them. At a time when so much of life is lived indoors and virtually, this small gesture encourages a tactile engagement with the environment; to be in the present moment and consider the simple pleasure of these amazing living things that fill the city yet are easily taken for granted. Though the trees may have been planted for "beautification" in the aspirational sense, motivated by increasing civic prestige or (more cynically) the value of real estate, they are here all around us and offer more than just scenery or backdrop.

The preceding photographs and texts in this proposal are just a very rough idea of what the project would consist of. I would love to do more research on the specific types of trees in South Pasadena, making use of resources including the city's interactive tree map, and am especially interested in exploring which trees are native to the region and which have been brought from elsewhere, and to digging deeper into the sociopolitical history of trees in the city.

These photographs could exist in a range of printed forms—as outdoor posters, banners, or even on a smaller scale as free postcards available in public locations such as the library. They could be displayed in scattered locations around the city, or all together on the exterior outdoor walls of someplace like City Hall. I would be eager to discuss with your team the most suitable physical format and location for this project.

Key project stages would include conducting historical and dendrological research; shooting the photographs; writing the lines of text; designing the layouts of photographs with overlaid text; determining location(s) and format for the posters/banners; coordinating print production of the posters/banners; coordinating installation of the posters/banners; and liaising with the city on the launch of the project (which could include a tie-in to this year's Arbor Day, on April 20, 2022).

City of Trees offers a quiet, delicate, and reflective way to engage with ideas of nature, climate, place, and civic space, highlighting one of the most significant features of South Pasadena.

BUDGET

Estimated costs:

\$500 Materials (film and processing)

\$4,000 Printing

\$500 Hanging/installation supplies

\$2,000 Artist's fee

\$500 Contingency

Total: \$7,500

REFERENCES

Tyler Stallings

Director, Frank M. Doyle Arts Pavilion, Orange Coast College, Costa Mesa

tstallings@occ.cccd.edu

(714) 432-5102

Alisha Kerlin

Executive Director, Marjorie Barrick Museum of Art, University of Nevada, Las Vegas

alisha.kerlin@unlv.edu

(702) 895-1402

Rebecca Sittler

(Co-curator and collaborator on past projects)

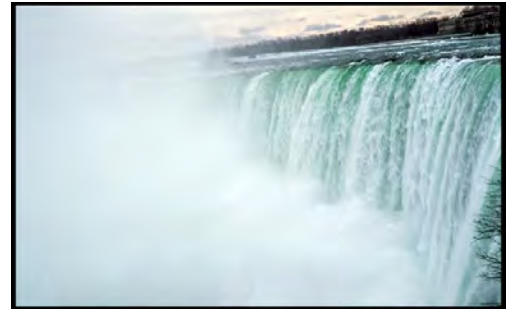
Rebecca.Sittler@csulb.edu

(562) 985-7910

SELECTED RECENT PROJECTS
See more at www.marisafuternick.com



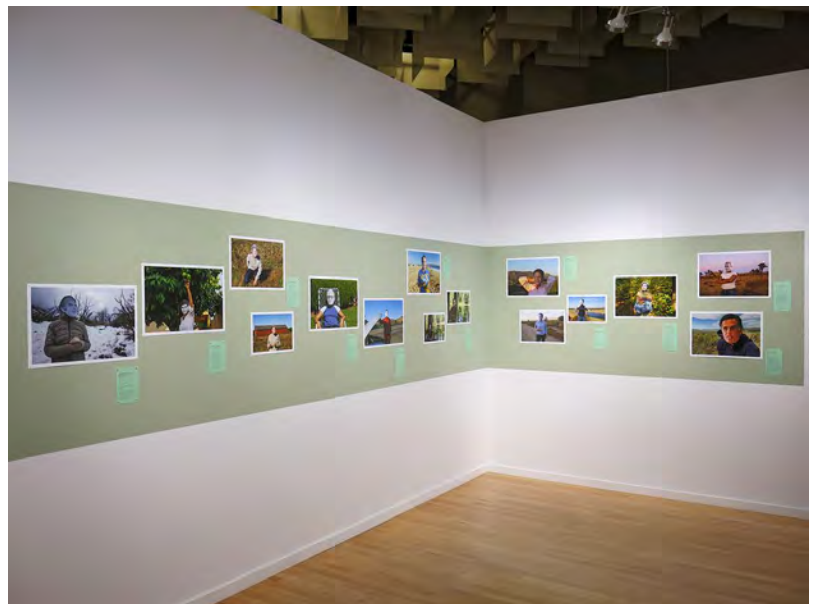
At Home with the Stars, 2021
Stills from video slideshow with sound, 16:01
Watch online [here](#)



The Pull of Niagara, 2022
Work in progress
35mm color slides and black-and-white photographs



2016
 Donald J. Trump: 44.07%
 Hillary Clinton: 48.18%
 "This is painful, and it will be
 for a long time."
 This was never any child's dream.
 Biggest mistake I ever made.
 But no
 Tears, blood, vomit, all at once
 Hyperventilation
 The words come out of my mouth:
 "I still believe in America,
 and I always will."
 Frizzy hair
 Melting makeup
 Sweat stains in my pits
 Doesn't matter now
 "Donald Trump is going to be
 our president."
 My mother
 Crocheting a peach baby blanket
 Slices of pizza
 and pitchers of beer that first
 year of 1st school
 "No one likes a smart girl."
 the professor tells us
 Bulimia and cellulite
 "Remember, any boy can become
 president, unless he's got
 a mustache." Nevee tells
 the Boy Scouts.
 It has happened. It is done.
 Your hugs are not enough.



Concession, 2020
 Installation of 15 archival pigment prints with accompanying typewritten texts on paper, dimensions variable
 In the group exhibition *Almost Presidential*, Barrick Museum of Art, University of Nevada, Las Vegas



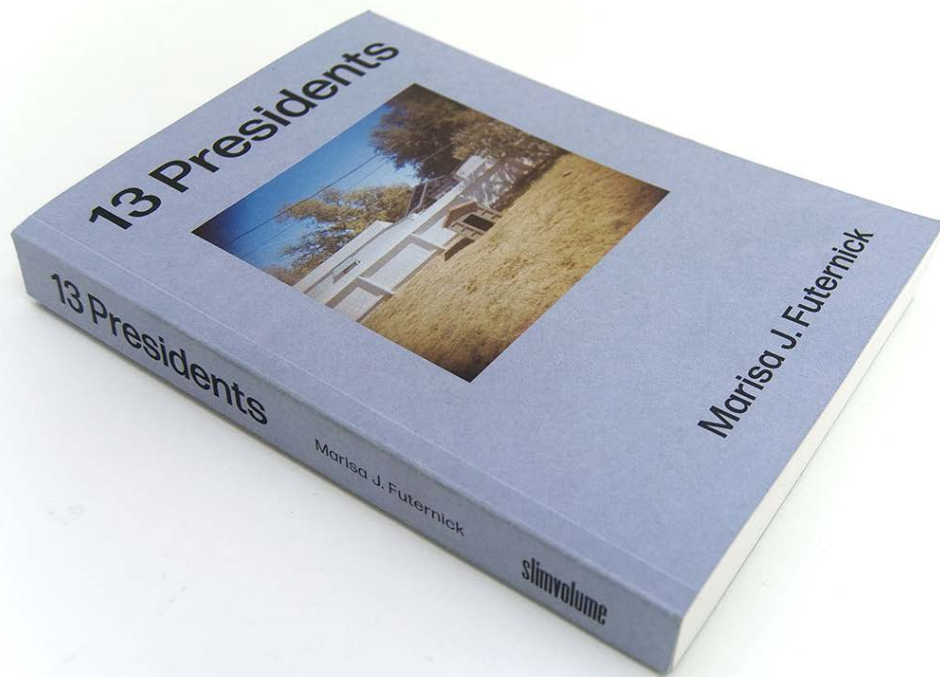
Details from *Concession*, 2020
Installation of 15 archival pigment prints with accompanying typewritten texts on paper, dimensions variable



Stills from *A Catalog of American Things*, 2021
Video slideshow with sound, 10:18 (watch [here](#))
Featured in the new volume of [Refract](#), a journal from UC Santa Cruz



Investment Opportunity, 2018
Billboard commission and artist's publication
Kingsgate Project Space, London, UK



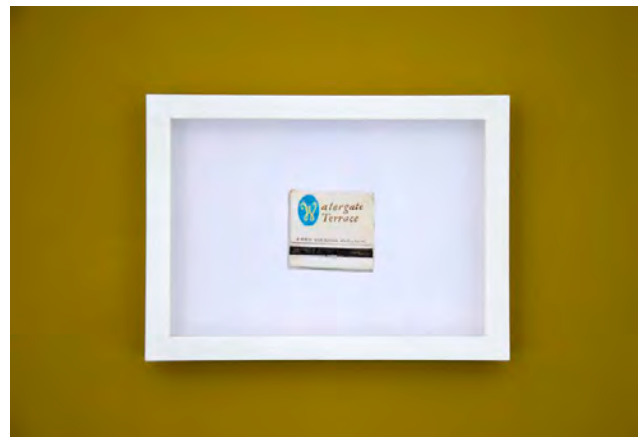
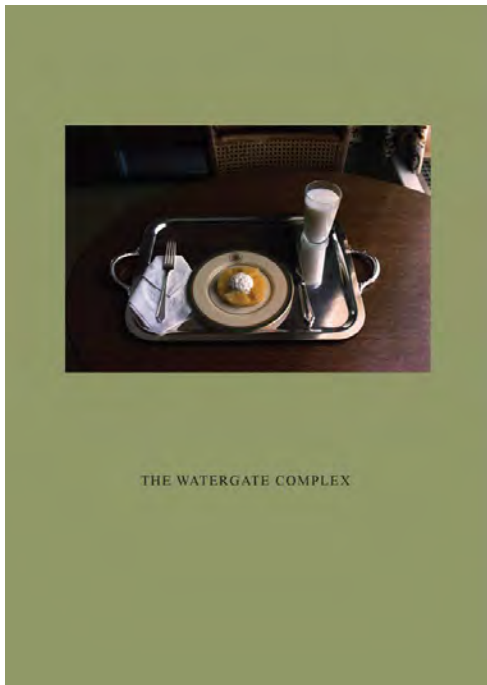
13 Presidents, 2016/2021
 Artist's book, published by Slimvolume, London
 Accompanying exhibition at Arnolfini, Bristol, UK, 2016; radio series from the book currently airing on KGAP LA



Photographs from the artist's book *13 Presidents*, 2016
Published by Slimvolume, London



Breaking Bread in L.A., 2018
 Inaugural group exhibition at Oxy Arts, Los Angeles
 Works on view:
Cornfield, Greenfield Village, 2013–14. Archival fine art print from 120mm slide, 18 5/16 x 15 in
Corn Fed 2, 2017. Acrylic on birch ply, 12 x 12 in



The Watergate Complex, 2015
 Solo exhibition at Rice + Toye, London, UK
 Installation including video, drawing, artist's book, and live event



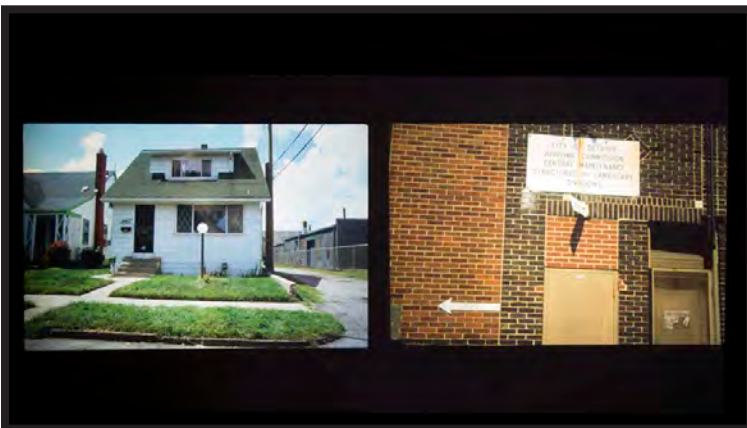
Obsolescence is the Very Hallmark of Progress, 2014
Royal Academy Schools, London, UK
Installation of 34 framed and unframed photographs, wall painting



Trump Tower, 2018
Commissioned by the Royal Academy of Arts, London
Single-channel HD video with sound, 14:57
Watch [here](#)



Gallons, 2017
Single-channel video with sound, 12:38
Watch [here](#)



I Dreamed of a House, 2014
Two-projector 35mm slide installation with sound, 14:22
Watch [here](#)



Real Estate, 2013
35mm slide installation with sound, 12:48
Watch [here](#)

MARISA J. FUTERNICK
ARTIST CV

Born Detroit, Michigan, 1980. Lives and works in Glendale, California

EDUCATION

- 2014 Royal Academy Schools, London, MFA
- 2002 Yale University, BA (Cum Laude, with Honors Distinction in Art)
- 2000 Goldsmiths College, University of London, Visiting Student in Visual Arts (First Honors)

SELECTED SOLO EXHIBITIONS AND PRESENTATIONS

- 2021 13 Presidents: A Radio Series, Materials & Applications on 96.7 KGAP, Los Angeles
- 2018 Investment Opportunity, Kingsgate Project Space, London
- 2017 13 Presidents: A Radio Series, commissioned by Dublab and Rice + Toye, London
- 2016 13 Presidents, Arnolfini, Bristol, UK
Human Resources, Los Angeles
Book Show, Los Angeles
- 2015 The Watergate Complex, Rice + Toye, London
If I had asked people what they wanted, they would have said faster horses, VASA Project
- 2014 Ibid. Projects, Los Angeles
RA Schools Show, Royal Academy Schools, London
- 2002 Recent Work, Yale School of Art
- 2001 Pop—New Paintings, Yale School of Art
The Life & Times of Marisa Starwell, Yale School of Art
- 2000 Recent Work, Saybrook College, Yale University

SELECTED GROUP EXHIBITIONS

- 2021 *The Spiritual Exercises 2*, Arts Chaplaincy Projects, University of the Arts London
- 2020 *Almost Presidential*, Frank M. Doyle Arts Pavilion, Orange Coast College, Costa Mesa, CA
(co-curator and participating artist)
Executive Failure, Oxy Arts, Los Angeles, (co-curator and participating artist; Covid cancellation)
Almost Presidential, Marjorie Barrick Museum of Art, University of Nevada, Las Vegas
(co-curator and participating artist; Covid cancellation)
The Spiritual Exercises, Arts Chaplaincy Projects, University of the Arts London
Tailgate, Monte Vista Projects, Los Angeles
- 2019 *Breaking Bread in L.A.*, Oxy Arts, Los Angeles
- 2018 *Experiencing Architecture*, Royal Academy of Arts at Walmer Yard, London
- 2017 *Inaction*, Watch It Gallery, London
- 2015 Whitechapel Gallery, London (screening)
Morton House, Mexico City
- 2014 RA Editions, Advanced Graphics, London
- 2013 *Outpost Open Film*, Outpost, Norwich, UK and touring (S1 Artspace, Sheffield; Rhubaba, Edinburgh;
The Tetley, Leeds; and more)
Surfacing, Griffin Gallery, London
Premiums, Royal Academy of Arts, London

- 2012 Jerwood Drawing Prize, Jerwood Space, London and UK tour (Jerwood Hastings; Mac, Birmingham; and The Gallery, Arts University Bournemouth)
- 2010 ArtSway Open, Sway, UK
Salon Art Prize, Matt Roberts Arts, London
Resort, The Residence Gallery, London
- 2009 PixelPops, BolteLange Gallery, Zurich
Salisbury Drawing Open, Salisbury Arts Centre, UK
- 2007 Recent Work, ACAVA Cremer Street Studios, London
Random, Homestead Gallery, London
Disposable Fetish, The Nunnery Gallery, London
- 2006 Annual Open, Cafe Gallery Projects, London
Random, Wagdas Gallery, London
- 2005 Publish and Be Damned, London
- 2002 Undergraduate Senior Projects, Yale School of Art
Undergraduate Comprehensive Exhibition, Yale School of Art
- 2000 Undergraduate Comprehensive Exhibition, Yale School of Art
- 1999 Undergraduate Comprehensive Exhibition, Yale School of Art

SELECTED GRANTS, AWARDS, AND RESIDENCIES

- 2016 Arts Council England Grants for the Arts
British Council Artists' International Development Fund
- 2015 Bar Tur Photobook Award (shortlist), The Photographers' Gallery, London
- 2014 Detusche Bank Award in Art
Award for the Outstanding Final Year Text, Royal Academy Schools
- 2013 Artist-in-Residence, Popp's Packing, Detroit
Royal Academy Schools Travel Scholarship
Edna Weiss Prize for Painting, Royal Academy Schools
- 2012 Royal Academy Schools Travel Scholarship
Independent artist residency, Los Angeles (supported by Royal Academy Schools)
- 2002 Sudler Award for the Arts, Yale University
- 2001 Sudler Award for the Arts, Yale University
- 2000 Sudler Award for the Arts, Yale University
- 1999 Yale Prize for Writing
Sudler Award for the Arts, Yale University
- 1995 Center for Creative Youth Arts Residency, Wesleyan University, Middletown, CT

INSTITUTIONAL COLLECTIONS

Cini Foundation, Venice, Italy
Royal Academy of Arts, London

SELECTED ARTIST'S PUBLICATIONS

- 2019 January (California Fever Press)
- 2018 The Front Lawns of One Block: 20 Houses, 1 Apartment Building, a Law Office, and a Mortuary (Kingsgate Project Space & California Fever Press)
- 2016 13 Presidents (Slimvolume)
- 2015 How I Taught Umberto Eco to Love the Bomb (RA Editions & California Fever Press)
The Watergate Complex (Rice + Toye)
- 2012 Birthplace Richard Nixon

ARTIST'S TALKS AND READINGS

2020	Artists 4 Democracy, Los Angeles Orange Coast College, Costa Mesa, CA
2018	Royal Academy of Arts at Walmer Yard, London
2016	ICA, London The British Library, London Arnolfini, Bristol, UK University College London Royal Academy of Arts Library, London Harvard University Franklin D. Roosevelt Presidential Library and Museum, Hyde Park, NY Residency Unlimited, Brooklyn, NY Cover Books, Atlanta
2015	Rice + Toye, London London Original Print Fair, Royal Academy of Arts
2014	Royal Academy of Arts, London
2013	Outpost, Norwich, UK Royal Academy of Arts, London

TEACHING, OUTREACH, COMMUNITY

2020–present	Artists 4 Democracy, Los Angeles (member, activist group)
2020–present	A Stone's Throw, Southland Institute, Los Angeles (member, critical studies group)
2016	Harvard University (visiting artist) University of the West of England (visiting artist)
2014	Glasgow School of Art (visiting artist) Central Saint Martins College of Art and Design (visiting artist) Camberwell College of Art (visiting artist)
2011–2014	Various UK high schools (visiting artist) Royal Academy of Arts Learning Department (mentor to high school students)

BIBLIOGRAPHY

2022	Dream House zine (forthcoming)
2022	Refract Journal, University of California Santa Cruz
2021	Taz (German daily newspaper), "There is a lot at stake," artist interview
2021	Glendale Tenants Union Community Zine
2020	Los Angeles Times, "6 artists display work online for Orange Coast College's Almost Presidential" LA Weekly, Almost Presidential coverage in Arts Calendar KUCI 88.9 FM, Ask a Leader, hour-long panel discussion of Almost Presidential Coast Report, "Almost Presidential is live online at the Doyle"
2019	Ache magazine, 4-page artist's piece (text and images)
2016	The Studio, Royal Academy of Arts, excerpt from 13 Presidents
2015	Art Papers magazine, "Grits" (9-page artist's piece with text and images) Aesthetica magazine, artist interview
2014	RA Magazine, "Up, up and away", roundtable discussion with Phyllida Barlow
2009	World Radio Switzerland, Swiss by Design, coverage of BolteLange exhibition
2006	Milwaukee Journal Sentinel, "One less alternative"
2001	Yale Herald, "Starwell makes love to her alter-ego," exhibition review

Pascaline Doucin-Dahlke Proposal

South Pasadena sculpture

1) Applicant/Organization/Firm Information

A. Pascaline Doucin-Dahlke

Lead artist: Sole proprietor

1323 South Spaulding Ave

Los Angeles, CA 90019

pascalineddart@gmail.com

323-632-5383

www.pascalinedoucindahlke.com

B. Collaborators:

1) Wood Elements: Hoffermand Woodshop

Sarah Watlington - Project Manager

custom@offermandwoodshop.com

<https://offermandwoodshop.com/>

2) Metalworks: The Forge Shop

Guillermo Anzures – Artisan / Owner

www.theforgeshop.com

13287 Helmer Dr.

Whittier, CA 90602

Showroom (323) 934-5200

Fax (323) 934-5225

2) Written and graphic representation of the proposed Public Artwork

The sculpture is a series of metal hexagon rings mounted along a metal post on a geometric wooden base. The sculpture looks like rings entangled within each other, going upward to an unforeseen direction. It relates to what is happening currently where even though we are somehow grounded, we do not know what the future will be. At the same time, we are staying

positive and try to elevate our spirit to a new and unknown place through a sense of discovery and knowledge. The events as symbolized by the rings appear to be connected to each other as a chain of events whereas at the base, things look chaotic and become clearer with time passing by. Each ring supports the other as one solidarity group to encounter what lies ahead...

Representation: See illustrations at the end

Plan view

4 elevations

One perspective

Materials:

Painted wood base and metal upper structure

Color: black metal

3) Written description addressing all other elements of the Program Scope of Work (SOW), including an outlined approach and strategy to complete the SOW elements above.

The metal top will be made by the Forge Shop and the base in Tricoya extreme mdf (resistant to outdoor elements: <https://tricoya.com/benefits/>) by another party to be determined later. The Forge Shop will assemble and install the two parts in the field.

4) Cost Estimate for the proposed SOW, and any other project-related costs

The estimate below might vary but the final cost will be within \$10,000 budget.

SOUTH PASADENA COST ESTIMATE		
Outdoor sculpture	Unit Cost	Remarks
Artist fees	\$1,800	Pascaline Doucin-Dahlke
Wood base	\$1,000	Fabricator tbd
Metal sculpture (fabrication and installation)	\$6,100	The Forge Shop
Contingency	\$600	
Insurance	\$300	
Total	\$10,000	Final Cost

5) List of 2-3 References regarding production of art projects; please include name, phone number and email of reference

For collaborator references, please see the ForgeShop website : www.theforgeshop.com

Pascaline Doucin-Dahlke:

1 - David John Attyah
Gallery Director
Professor Studio Art
Glendale Community College:
Contact for the outdoor digital mural installed in 2018
dattyah@glendale.edu

2 – Jennifer Fukutomi-Jones, Arts & Culture Administrator

City of Glendale | Glendale Library, Arts & Culture

222 E. Harvard St. | Glendale, CA 91205 | office (818) 937-7808 | jfjones@glendaleca.gov

3 - Nikki Legesse
Executive director at the Los Angeles Little Ethiopia Cultural and Resource Center (LECRC)
Contact for curating and managing public artwork in Little Ethiopia and on Pico Blvd
nlegesse@yahoo.com

6) Examples of similar past projects or portfolio, including list of art projects and photographs/ documentation RFP Release Date: December 20, 2021. Proposal are due by via e-mail: January 14, 2022. All proposals in PDF format are to be e-mailed to: jaguado@southpasadenaca.gov.

#1 Animal Conversation

Mural for the North Central Animal Shelter - Los Angeles

2022

26'x11' – Digital print on tiles

Client: DCA – In process

#2 Red Mountain

Mural for the Glendale Community College

2018

27.5' x13' – digital print on vinyl

Client: Glendale Community College

#3 Another Life

Installation in Adams Square Mini Park

2021

10' x 10'- Painted palm sheaths and inflorescences

Client: City of Glendale

#4 Golden Twin Trees – An Homage to my Twins

2021

60' - Large installation using local plants at the LA County Arboretum

Client: Los Angeles County Arboretum in Arcadia

#5 Billboards in West Hollywood and Los Angeles Downtown

Digitally made images

Clients: City of West Hollywood and SaveartSpace

#6 Private metal gate made with The Forge Shop for a private residence residence

2021 – Construction details

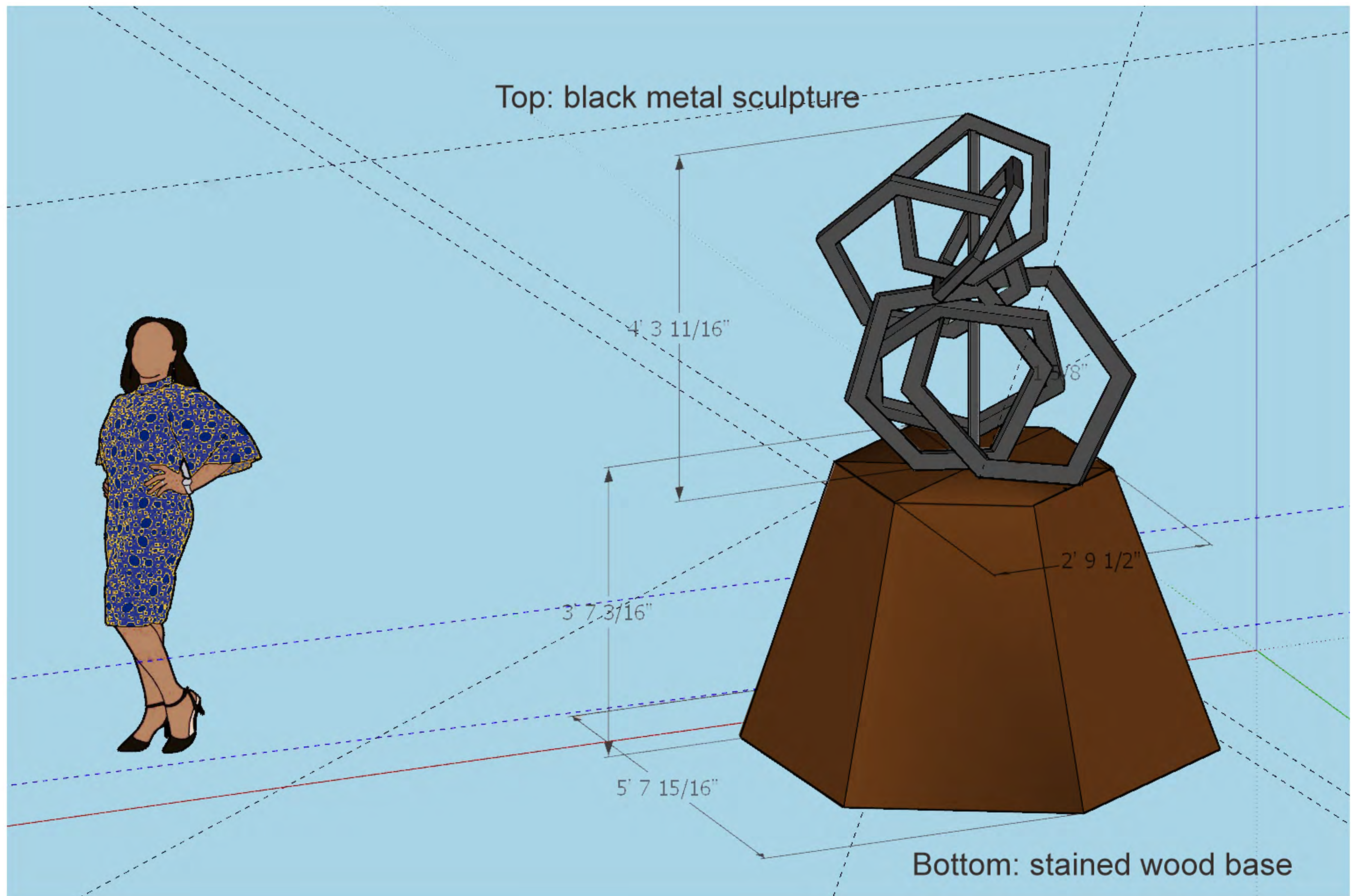
4.5'x 3.5'

#7 Here in Little Ethiopia

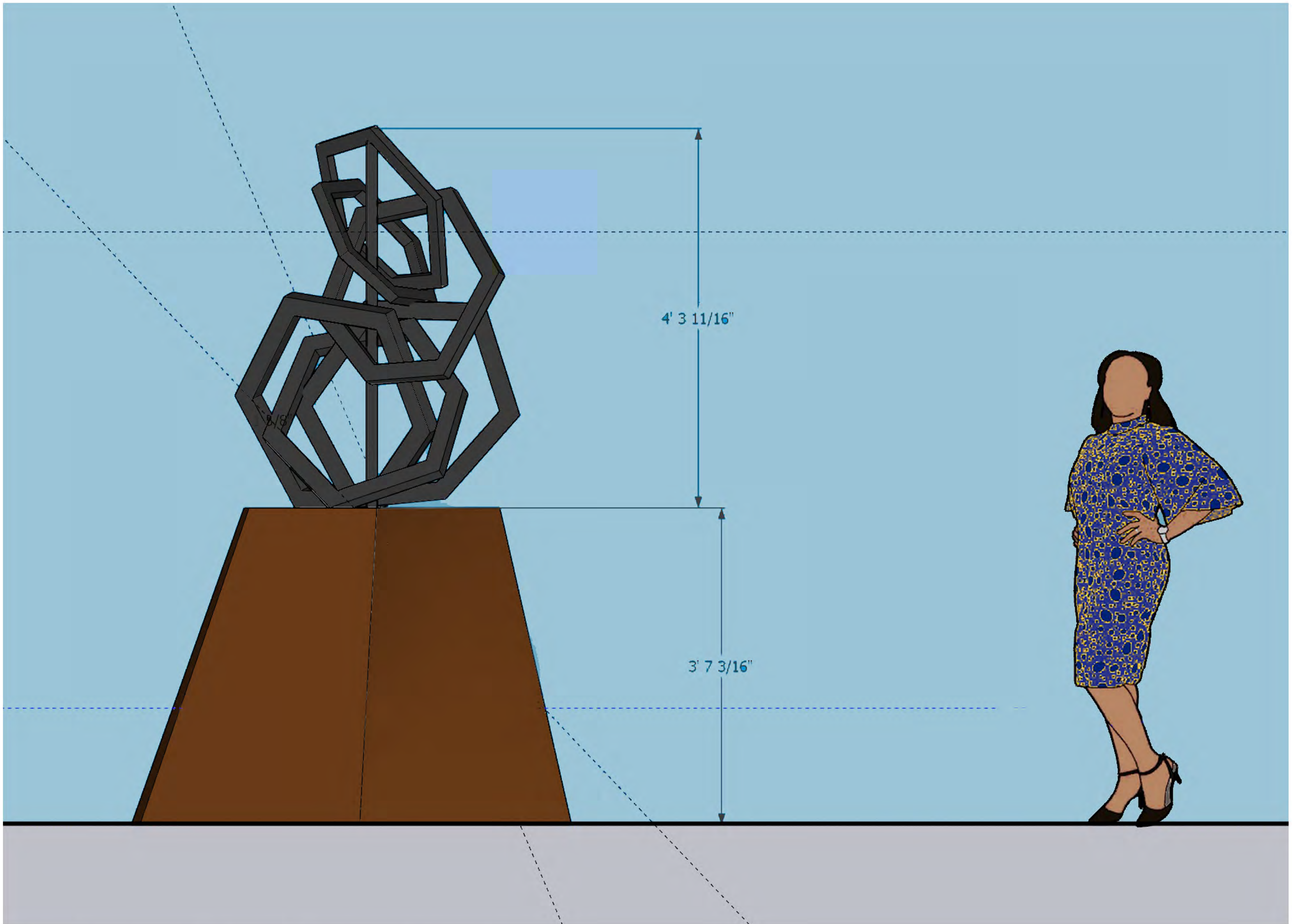
2019 - Digital art for the Little Ethiopia Bus Stop in Los Angeles

30" x 60"

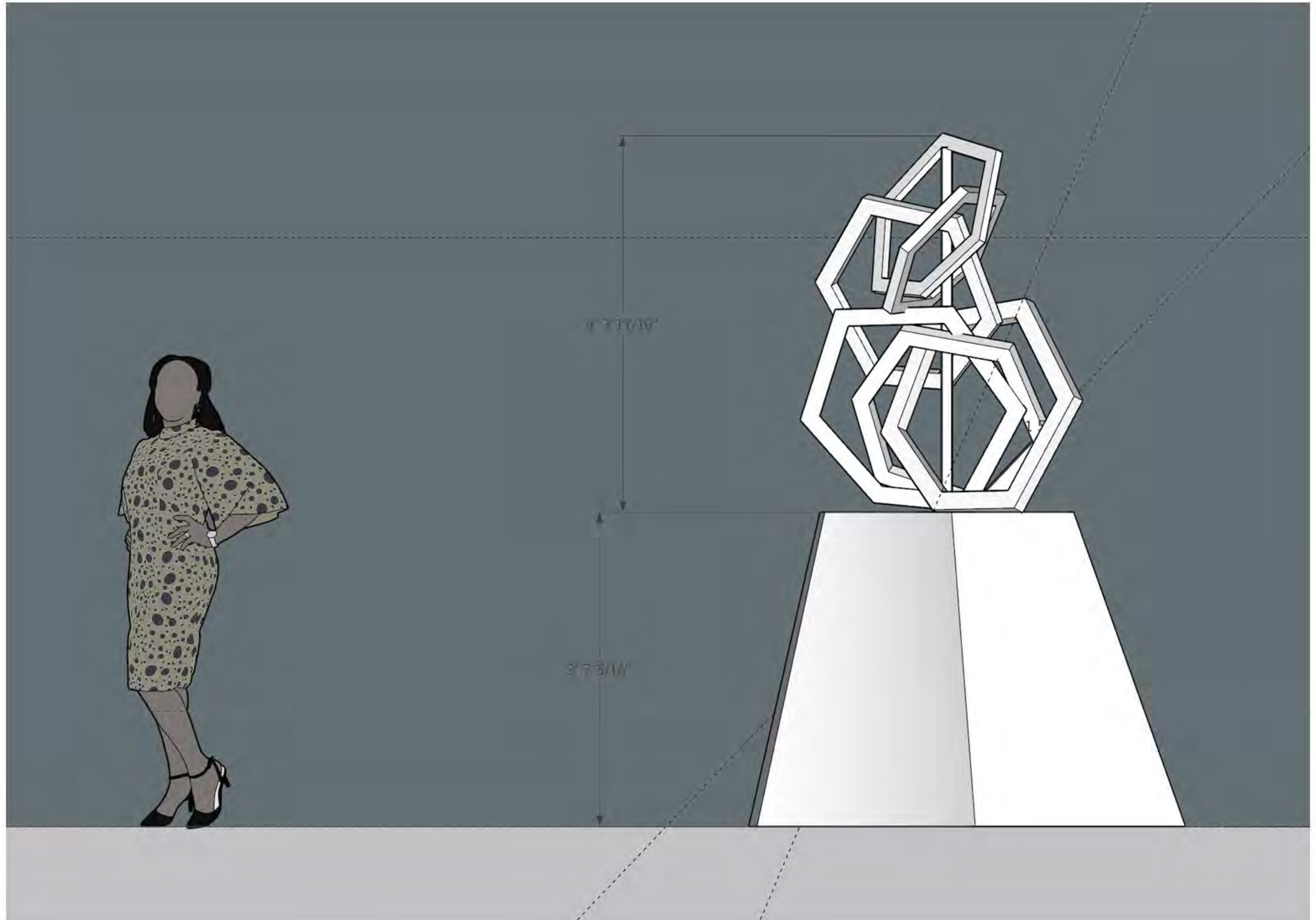
Client: Little Ethiopia Cultural and Resource Center and OutFront/Decaux



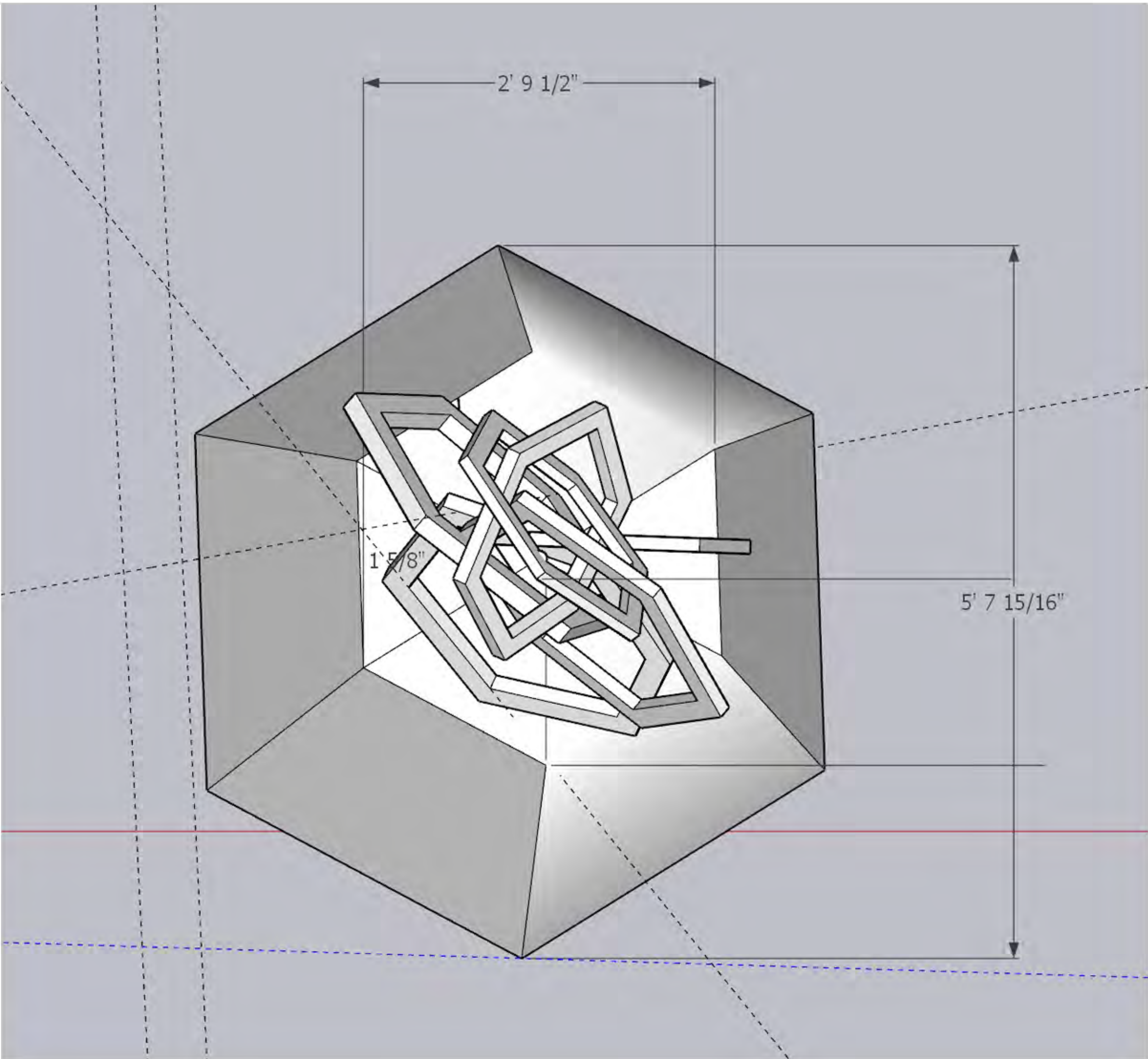
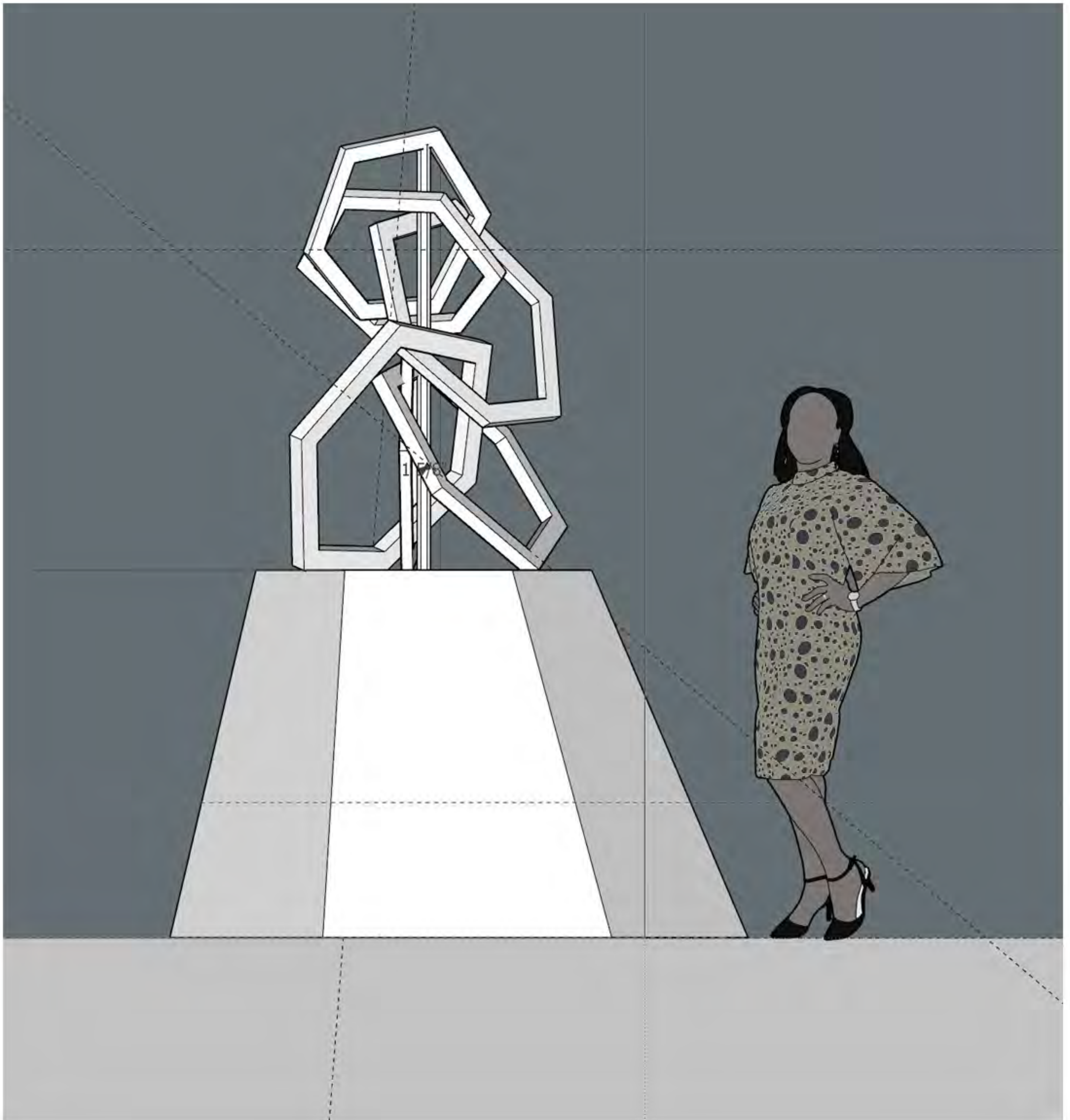
Perspective 1: Metal sculpture and wood base



Elevation 1: Metal sculpture and wood base



Elevations and plan view





THE FORGE SHOP
CUSTOM WROUGHT IRON

Quote: 00002

Date: 1/14/22

Designer:

Pasacine Doucin-Dahlke
1323 S Spaulding Ave
Los Angeles, CA 90019

Ship To:

TBD

South Pasadena, CA

Attn: Pasacine Doucin-Dahlke
Phone: 323-632-5383 **Fax:**

Attn: Pasacine Doucin-Dahlke
Phone: 323-632-5383 **Fax:**

Sidemark: Sculpture

Sidemark: South Pasadena

Terms 50 % Down to start production. 100% to Release and Deliver items.

ETA:

Qty	Description	Price
1	Custom Iron Sculpture with Wood Base by Others AOD: As per Sketch Provided Powder Coating color: TBD Price Includes Fabrication / Material	\$3,800.00
1	Powder Coating	\$500.00
1	Installation of Wood Based and Iron Sculpture	\$1,800.00

Sub- Total \$6,100.00

Total \$6,100.00

Deposit \$0.00

Balance Due: \$6,100.00

Special Instruction:

1st Payment	2nd Payment
Date	Date
Check	Check
Amount	Amount

13287 Helmer Dr. / Whittier CA / 90602

(323) 934 5200 / FAX (323) 934 5225

theforgeshop@att.net



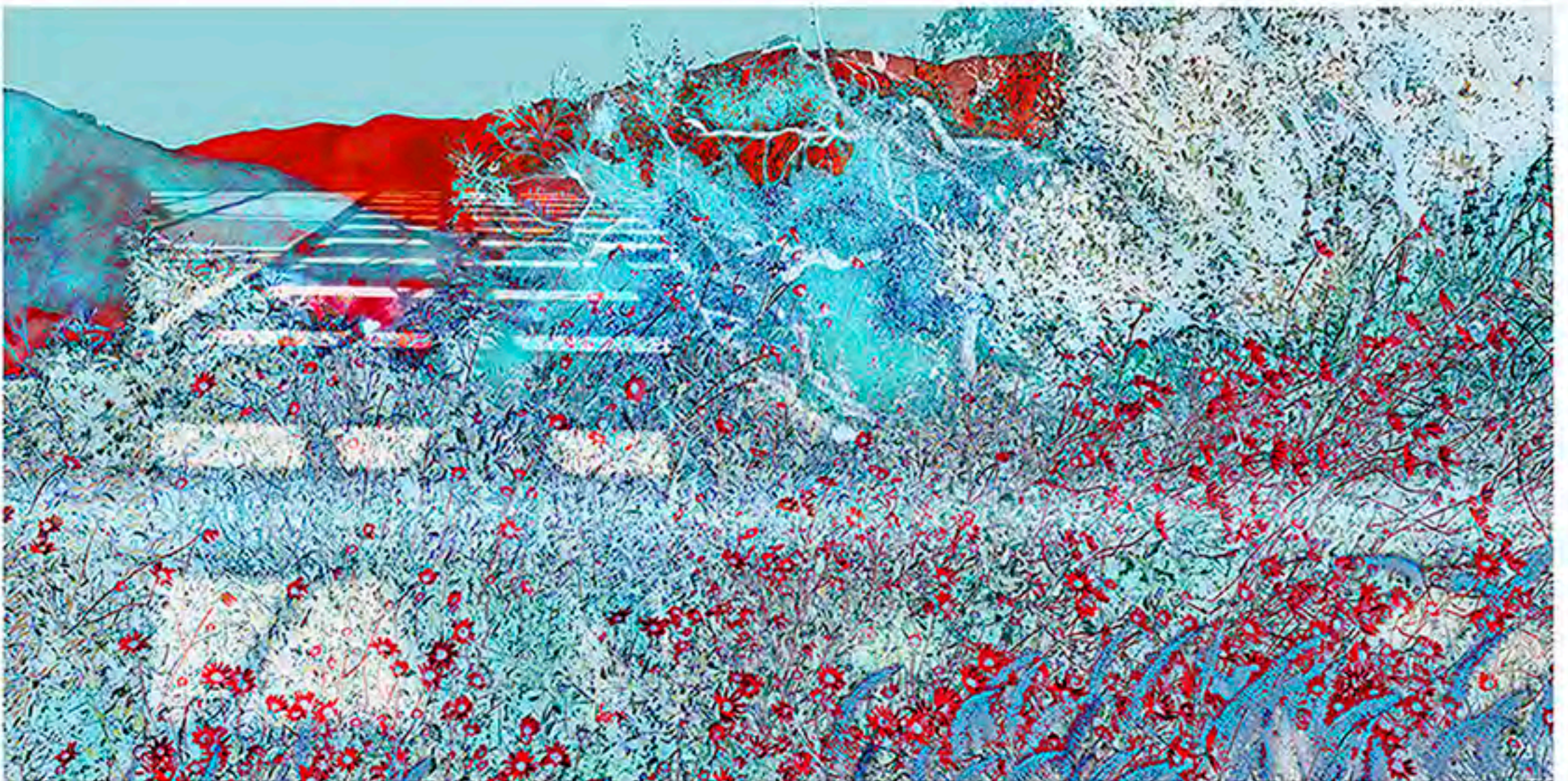
Mural simulation within existing structure



North Central Animal Shelter Mural
 Los Angeles (City District 1 and Department of Cultural Affairs commission)
 2020 - 11' x 26' mural proposal
 Mural selected - To be installed in mid 2021



Glendale Community College
2018 - 27' x 13'
'Red Mountain Mural'



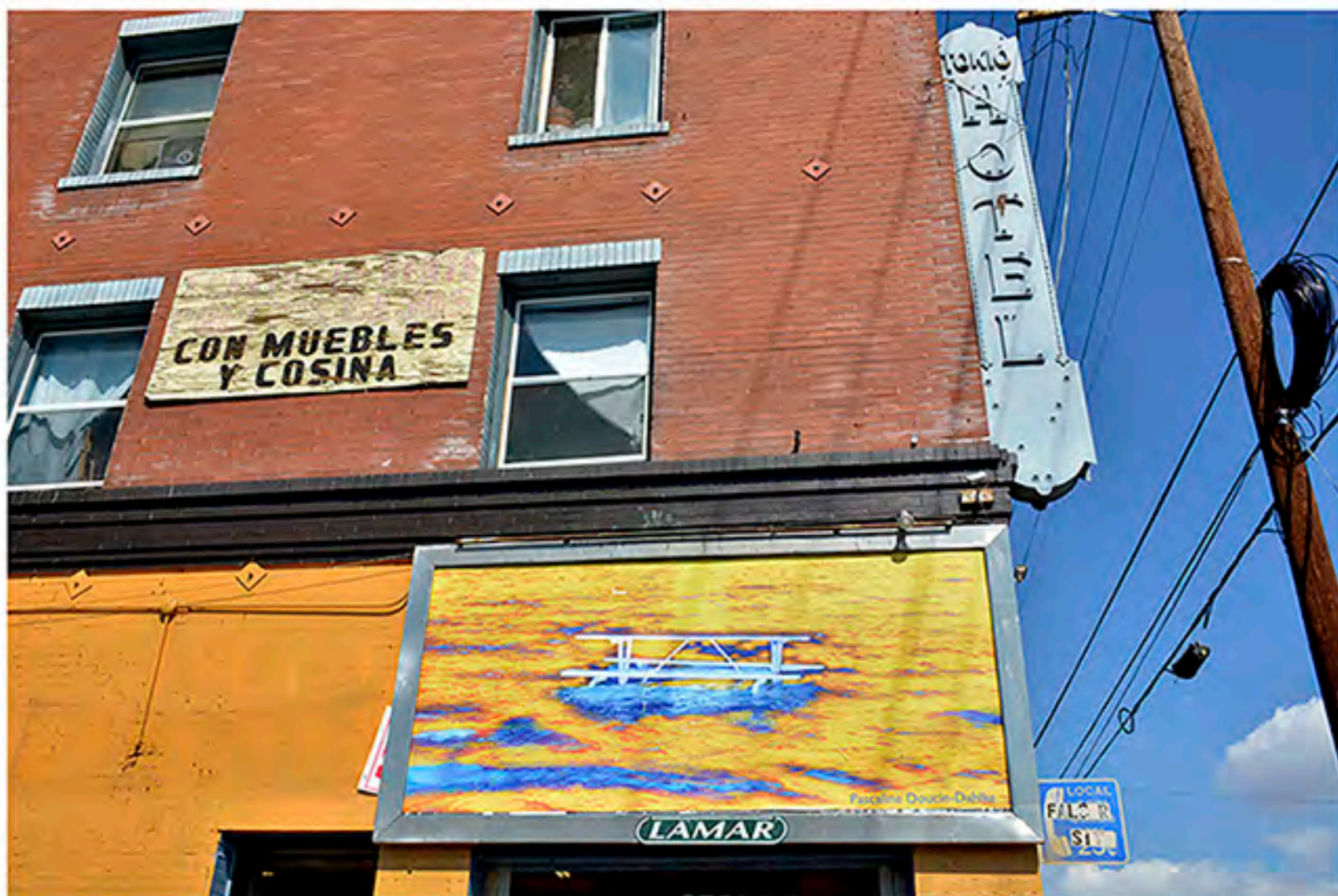
Pascaline Doucin-Dahlke





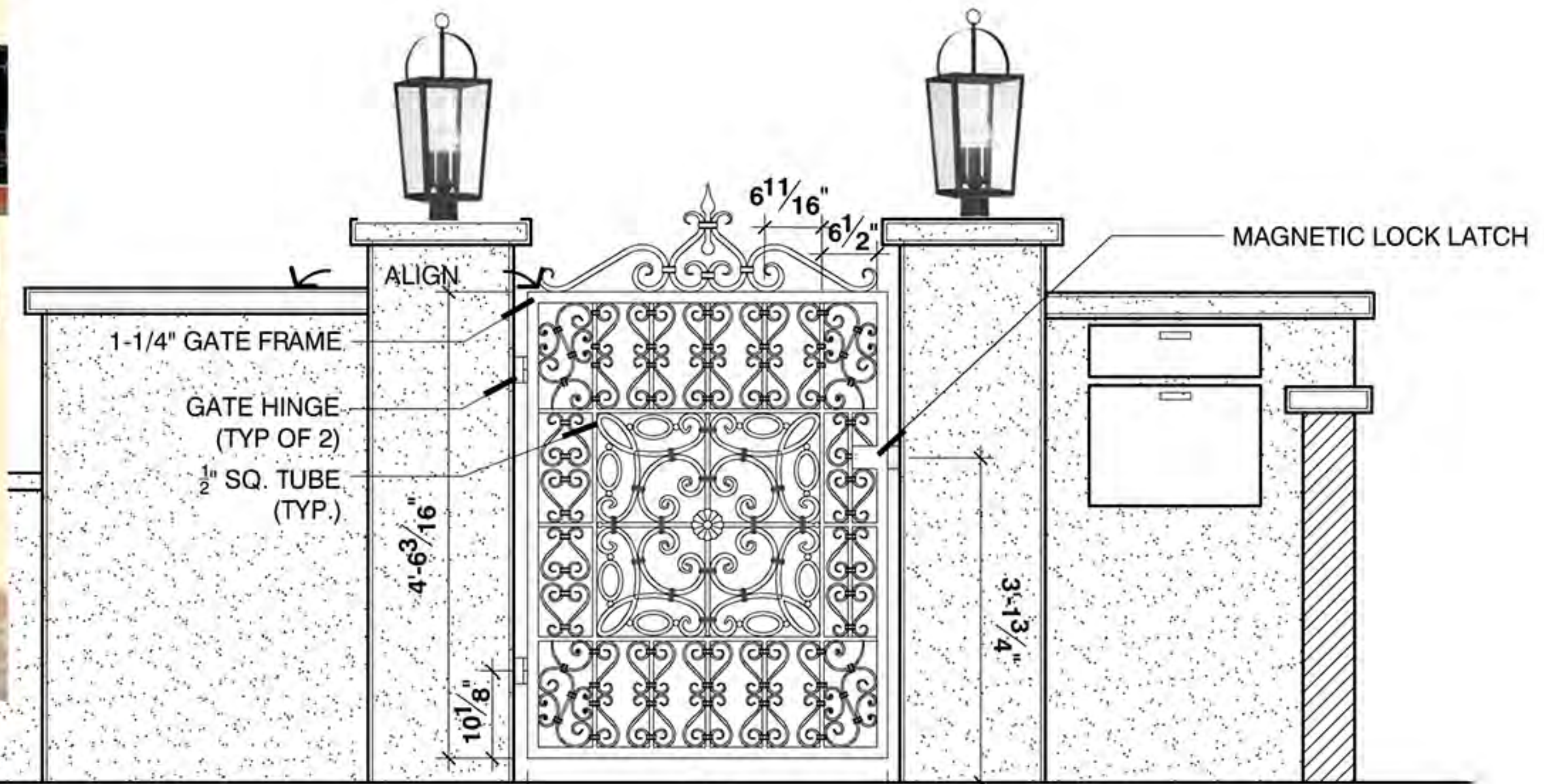


West Hollywood Electronic billboard
 2015 - 20' x 10'
 People in Manhattan Beach on Mother's Day



Los Angeles Downtown mural billboard
 2017 - 12' x 6'
 'Picnic table in the water'

Pascaline Doucin-Dahlke



13-11026-221



13-20024-639



13-20042-736



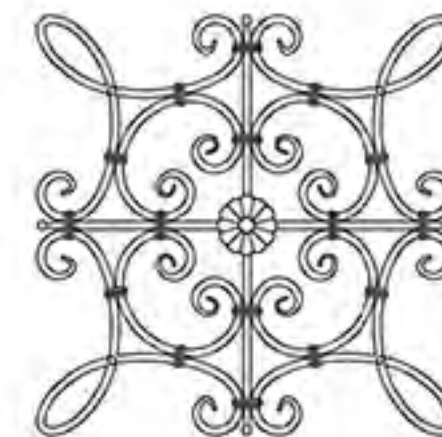
13-20042-641



13-12042-432



13-12024-347



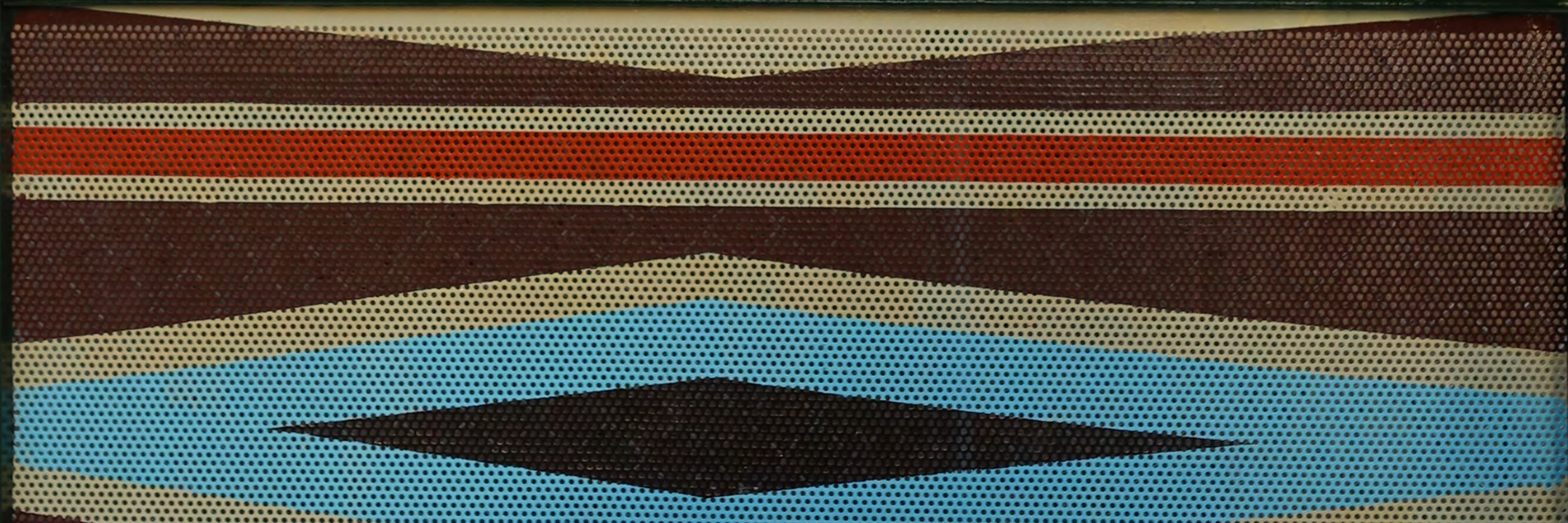
13-480-01

Entry gate for residential project
Presently being fabricated - 2021

APR 14 9:11 PM

217 VINE STA 6:14
780 CITY COLLEGE 1:18

For Maintenance Call 1-866-633-0065



Greater and Grander Art Collective

1324 N. Poinsettia Pl., Suite 113
Los Angeles, CA 90046
(310) 612 - 1316 (Contact, Richard Tucci, Artist)

City of South Pasadena

January 13, 2022

Introduction & Samples



Regarding your request for proposal (RFP), Greater & Grander is thrilled about the opportunity to provide you with public art murals. Having worked with the City of Los



Angeles, and other clients, we believe a partnership with you would have a tremendous impact on your constituent satisfaction, visitor enjoyment, and your bottom line.

Greater and Grander artist collective, and our lead artist, are proud to call Los Angeles County our home, and have been actively producing and selling artwork since 2015.

Our artistic works focus on storytelling, and focus on cohesive narratives around communities, that tell the story of a place and of a people.

Begun originally as an ally of artists and filmmakers in their pursuits, our goal and passion has been to provide a realistic plan on how artists and municipalities can achieve their shared visions. Linking certified project managers, artists, authors, filmmakers, and customers; Greater & Grander strove to create interesting and engaging projects that furthered a broader conversation about making a better world. Our clients and partner artists needed help with business plans, executive summaries, budgets, schedules, and the logistical issues that would help shape what they wanted to make. Too often, without any help, these great and grand ideas would simply falter, as the stakeholders who shaped them were too busy dealing with their every-day lives. They struggled with the how. That's where Greater & Grander came in. Our partners wanted more than just to work for large corporations. We wanted to build something that was greater and grander than ourselves. To put it simply, some producers ask why, we want to ask, "Why not?"

Richard Tucci is an accomplished storyteller and artist in photography, painting, collage, video, and performance art, creating works under the name Ricardo Tomasz. Incorporating elements from a cross-section of impacted populations, from African American influences, to the LGBT community, the works are designed to highlight diverse populations that make up South Pasadena, including new residents, and a wide variety of backgrounds. This cross-cultural fusion has made South Pasadena stronger.

Artist Statement

My multidisciplinary art practice comes from many years of experience, beginning as a storyteller at USC film school, and developing a practice focusing on cohesive narratives around communities. My process is I will take hundreds of photographs or pieces of input,



and then winnow them down to the best ones. From there, I will modify them in photoshop to create silhouette style designs. From there, I blow up the silhouette images, and carve out stencils with an exacto-knife, which allows me to then use the large stencils to create mass-copying of the images, either on canvas, alternative backing, or on approved walls as street art. The message behind my work is that we are all artists, and art is something special. Art is two things at the same time; 1. art is the great democratizing factor, in that anyone and everyone can create art regardless of whether or not it sells; 2. and art is also the most precious natural resource we have, because art can inspire people in ways that other commodities can't.

Public Art Project Overview

We are interested in this project, because the RFP allows for a very wide range of art, and we would love to be part of the first wave of artists who will help brand South Pasadena as a Creative & Innovative City.

Our vision for the project is a playful micro-story mural, about a troll, holding a double-scooped ice cream, and one scoop has just fallen on the ground. We feel this strongly fits South Pasadena, because it matches the tone of South Pasadena, as a suburban and fun place where everyone can join in and take part, even trolls who like ice cream.

This mural will be painted on an existing wall, of the city's choosing.

The size of the work will depend on the wall, but we expect it to be approximately 8" tall, and 5.5" wide. The idea for this project was conceived via our own research on the city, through discussing with our friends and colleagues. We asked them what they thought of the city and why they liked it, and their responses were that they enjoyed the quiet comfort and inclusivity of the city.



This is similar to other projects we've completed, including micro mural projects for the city of Los Angeles which has involved the visual style of bright colors against a black backdrop to make the images pop more, and is similar because of the unique stories told within the pictures. In addition, we could complete multiple troll murals for a similar price.

We can effectively and efficiently complete this project, because of our experience as an artist, and a certified Project Manager (PMP & CSM). Our experience in collaborating with design professionals and communities is wide and varied. As an activist who cares about community engagement, we have worked with communities to identify their needs, and put together action plans and SWOT analyses for projects that represented their concerns, such as our exhibit at the Threshold Community Center (which was in place for 9 years), as well as our volunteer efforts.



Design Philosophy

The design philosophy behind this is a form of simplistic minimalism, boiling down the image to its most basic components, and telling a story that gives a certain level of interpretation over to the viewer.

The mural will be a color mural, utilizing the colors of bright pink, and black. These colors are specifically chosen because:

1. Pink is a bright, distinctive primary color that the human brain is attracted to.
2. The black background offset helps make the colors pop by contrast.
3. Pink is a non-threatening color, and the juxtaposition of pink with a big scary troll is playful in nature.

The design philosophy behind this approach also stems from surrealism; the association of these colors, images, and objects is meant to enrich the viewers through engaging their imaginations. We use bright glossy colors to draw them in, and utilize new and uncommon associations to stimulate creativity in ways that have not been seen before. We use these associations to tell stories of people and places that are similar to our own. Through this, the imagination and the greater mind are stimulated, stirring the potential for creative thinking, which can be applied to other parts of the viewers everyday life.

The style of the art is similar to figurative surrealism, influenced by the works of Salvador Dali, Rene Magritte, and Frida Kahlo. Similar works by the artist use this design philosophy to tell complex stories and make references to literary pieces. For example, **Vulnerability in Paint** which references *The Lion, the Witch, and the Wardrobe* by depicting a vast city inside an armoire, as well as **Man In Black in Paint** which references contributions by African American Authors.

Materials

The artistic materials are designed to be glossy mineral spray paint, chosen specifically because of how the glossy material reflects the light, giving it a luster feel, and offers more



even coverage without brush strokes. The mineral components will also aid in minimizing upkeep; some mineral paint murals from the late 19th century still exist today without fading.

It is also much faster to complete a work, as well as being more durable due to its oil base. Spray paint also can be used to thoroughly transform wall surfaces including metal, wicker, plastic, resin and other surfaces.

Mural Maintenance

Environmental conditions are a major factor in mural deterioration. Impermeable coatings, like polyurethane (often used successfully as an anti-graffiti coating) may potentially perform badly when applied over a mural on a building that is affected by thermal fluctuations; the coating may crackle and lift, often taking the paint layer with it. Acrylic polymers with a layer of wax varnish over the surface work best. In planning, a south-facing wall where direct and constant exposure to ultraviolet rays should be avoided due to fading. Buildings that have settled or that are in seismic zones may show structural cracks, which can lead to water infiltration, followed by paint flaking and losses.

Some preventive conservation methods include: preparing the wall properly; cleaning the surface with a degreaser; applying 1-2 coats of primer; and using high-quality, lightfast, and compatible materials. Other preventive actions (e.g., regular maintenance, graffiti removal, and community awareness) can help preserve murals. Much of the damage seen on murals is due to vandalism, it is recommended that the area be cleaned within a week, using GoofOff or Cleverclean. High quality documentation can also assist with repairs.

Everything—from sweeping around the mural and cutting back adjacent gardens to maintaining gutters and repairing wall damage promptly—helps preserve murals and discourages tagging with graffiti. If graffiti is left on a wall for a long time, it seems to signal others that it is a canvas for tagging. Conversely, prompt removal of graffiti usually arrests further tagging.

Severe breakdown of the paint binder can be seen on murals after as little as 10 years—especially those works exposed to direct sunlight.



Previous Work Samples



Title: Balloons of Hollywood in Paint

Description/Message/Story: Located at the intersection of Cahuenga Blvd. and Pilgrimage Bridge, Ricardo Tomasz has completed his work, “Balloons of Hollywood” which was inspired by noted street artist, Banksy, and is located at the 101-South offramp on Cahuenga Blvd, right near the Hollywood Bowl.

Size: 24” by 72” by 4 sides

Medium: Spraypaint

Year: 2020



Title: Hope On A Clear Day in Paint

Description/Message/Story: The day after the rain, I was beckoned to the hilltop hideaway of the sacred calf. On my journey there, I looked up to see the clouds looking down, no longer weeping for my tortured soul... I had found peace.

Size: 24” by 36”

Medium: Spraypaint

Year: 2019



Title: Vulnerability in Paint

Description/Message/Story: Like a secret passage inside a secret wardrobe that opens a secret door to the secret emotions in my secret heart. Everything within me screams to shut the door and hide, but I cannot, for this door is too heavy.

Size: 24" by 36"

Medium: Spraypaint

Year: 2019



Title: Man In Black in Paint (Hollywood Bowl)

Description/Message/Story: The first photo I took was of my friend Edward, an 18 year old born again Christian. He formed a rock band so that he could sing with the angels, but 5 years later his life would take a very different turn.

Size: 30" by 72"

Medium: Spraypaint

Year: 2020



Title: Show Before Night in Paint

Description/Message/Story: I caught this eerie silhouette as clouds hovered before me, with palm trees framed on either side like curtains, it was almost as if a song was singing to me, sending me off to slumber, as night approached.

Size: 30" by 30"

Medium: Spraypaint

Year: 2019



Title: It's OK To Ask for Help

Description/Message/Story: Located on Barham Blvd, Ricardo Tomasz has completed his work, "It's OK To Ask for Help" as a way of encouraging people to seek help during these difficult times, including the number for the National Suicide Prevention line.

Size: 24" by 72" x 4 sides

Medium: Spraypaint

Year: 2021



Goals

1. **City Beautification:** One major goal of this city project is to beautify South Pasadena with artwork that will enrich the lives of residents. This artwork is designed to inspire and engage residents who pass by it, by car or on foot, since it will be very recognizable due to the size. In addition, while we understand these works may be temporary in nature, and the city is soliciting various complex bids, including multimedia, this is meant to last. This large public art mural is meant to be simple in execution, and (if the city chooses) long-lasting in duration.
2. **Civic Engagement & Civic Pride:** The mural is designed to reflect the overall tone of South Pasadena, as well of greater Los Angeles, because of its rich history and ties to the community. Residents of South Pasadena should take pride in their unique standing in L.A. County as a creative and innovative city where everyone is included, and can enjoy simple pleasures, like double scoop ice cream. This unique mural will help achieve that.
3. **Demographic Representation:** As mentioned, this mural is meant to represent inclusivity. Everyone is welcome, even the trolls. Everyone can enjoy themselves. Everyone can be a part of making the city creative, and innovative.

Budget

Murals & Artwork	Units	\$ /Unit		Totals
Artist/Designer Fee	1	\$ 1,125.00	Flat	\$ 1,125.00
15% of the budget				
Meal Fee	75	\$ 10.00	3 Meals/5 Workers/5 Days	\$ 750.00
Material Fee (Paint)	36	\$ 30.00	Buckets	\$ 1,080.00
Protective Coating	1	\$ 552.00	Allow	\$ 552.00
Additional Labor Fee	5	\$ 600.00	5 Workers/5 Days	\$ 3,000.00
Stipends for community members.				
Permit Fees	1	\$ 204.00	Various	\$ 204.00
Insurance	1	\$ 39.00	Month/Unit	\$ 39.00
Contingency (10%)	10	\$ 75.00	Percent	\$ 750.00
				\$7,500.00



Resume

EXHIBITIONS

"HISTORICAL SERIES"	ARTIST & CURATOR	THRESHOLD COMMUNITY CENTER, NORTH HOLLYWOOD, CA
"LOS ANGELES CITY BEAUTIFICATION 1"	ARTIST	CITY OF LOS ANGELES
"LOS ANGELES CITY BEAUTIFICATION 2"	ARTIST	CITY OF LOS ANGELES

GUEST LECTURER/PANELIST

Film Making and Producing	GUEST LECTURER	UNIVERSITY OF SOUTHERN CALIFORNIA
Film Producing	GUEST LECTURER	CHAPMAN UNIVERSITY
Alternative Art Forms and Lifestyles	GUEST PANELIST	CALARTS
Alternative Art Forms and Lifestyles	GUEST PANELIST	CALIFORNIA STATE UNIVERSITY OF NORTHRIDGE
Promoting Your Artist Work Through New Media	LECTURER	CALIFORNIA LAWYERS FOR THE ARTS
Networking for Artists	LECTURER	CALIFORNIA LAWYERS FOR THE ARTS

FEATURE FILMS

"WHY WE FIGHT!"	FILMMAKER	GREATER AND GRANDER ARTIST COLLECTIVE
"A HAUNTING AT SILVER FALLS 2" Director: Teo Konuralp	PRODUCER	TONY-SEVEN FILMS
"THE DOWNSIDE OF BLISS" Director: Roger Stigliano	CO-LINE PRODUCER	CORNERSTONE FEATURES / 360 FILMS
"DISCARDED" Director: Jeffrey Elmont	PRODUCER	TIGERTAIL PRODUCTIONS / ARSENAL PICTURES
"VIRUS X" Director: Ryan Stevens Harris	PRODUCER	LIONSGATE / GRINDSTONE ENT./ EMPIRE FILMS
"13 MONTHS OF SUNSHINE" Director: Yehdego Abeselom	PRODUCER	ABESELOM PRODUCTIONS
"JOHN OF NEWPORT" Director: John Kolyer	FILMMAKER	SANGREAL PRESS
"THE KREUTZER SONATA" Director: Bernard Rose	PRODUCTION COORDINATOR	JIM HENSON PRODUCTIONS / IFC
"APRIL FOOLS" Director: Nancy Norman	SECOND UNIT, SECOND AD	TOUCAN COVE



TELEVISION

“LEWIS BLACK: SURVIVING THE HOLIDAYS” Executive Producer: Stephen Kroopnick	ASSOCIATE PRODUCER	HISTORY CHANNEL
“NEXT IRON CHEF” (SEASON 2) Executive Producer: Stephen Kroopnick	ASSOCIATE PRODUCER	FOOD NETWORK
Untitled Bravo Pilot Executive Producer: Riaz Patel	ASSOCIATE PRODUCER	BRAVO
“HOW TO LOOK GOOD NAKED” (SEASONS 1-2) Executive Producer: Riaz Patel	ASSOCIATE PRODUCER	LIFETIME TV
“WALK IN THE LIGHT” Executive Producer: M.R. Stiff	PRODUCTION MANAGER	BET Jazz
“TRUE BEAUTY” Executive Producer: Denise Cramsey	CONTESTANT COORDINATOR	ABC/WARNER BROS.

COMMERCIAL

“Rents Will Rise” POLITICAL AD Director: Richard Tucci	LINE PRODUCER	RINCON STRATEGIES
“Get What You Pay For” POLITICAL AD Director: Richard Tucci	LINE PRODUCER	RINCON STRATEGIES
“Too Good To Be True” POLITICAL AD Director: Richard Tucci	LINE PRODUCER	RINCON STRATEGIES
Paramount Movie Channel Hot Mix Sizzle Director: Richard Tucci	POST PRODUCER	PARAMOUNT PICTURES/MTV NETWORKS INTERNATIONAL
ROSE BOWL EPK Director: Robert Ballo	PRODUCTION COORDINATOR	GOAL PRODUCTIONS/ TOURNAMENT OF ROSES
NOTARYCLASSES.COM Director: Jeremiah Jones	PRODUCTION MANAGER	WORLD MEDIA GROUP
MAX RICHARD BLAZERS Directors: Max Benator & Ryan Stevens Harris	PRODUCTION MANAGER	MAX RICHARD BLAZERS



WEB

"DEAR LOS ANGELES... MAY"	FILMMAKER	GREATER AND GRANDER ARTIST COLLECTIVE
"DEAR LOS ANGELES... JULY"	FILMMAKER	GREATER AND GRANDER ARTIST COLLECTIVE
"DEAR LOS ANGELES... OCTOBER"	FILMMAKER	GREATER AND GRANDER ARTIST COLLECTIVE
"DEAR LOS ANGELES... JANUARY"	FILMMAKER	GREATER AND GRANDER ARTIST COLLECTIVE
"DEAR LOS ANGELES... APRIL"	FILMMAKER	GREATER AND GRANDER ARTIST COLLECTIVE
"PRODUCERS LOUNGE PODCAST" (Cycles 1-2) Director: Richard Tucci	PRODUCER	INDEPENDENT PODCAST
"DEAR ROOMMATE" Director: Myron Kerstein	CO-PRODUCER	GIANT DOOR PRODUCTIONS
"FNLA Podcast" Director: Richard Tucci	PRODUCER	INDEPENDENT PODCAST
"LOGUE, INC." Director: Max Benator	ASSOCIATE PRODUCER	RDF PRODUCTIONS
"ATTRACTION" Director: Max Benator	PRODUCER & POST SUPERVISOR	INDEPENDENT SHORT FILM
"BLINK"	DIRECTOR	USC
"HOTEL CALIFORNIA"	DIRECTOR	USC
"LAMENT" Director: Michelle Opitz	PRODUCER	CHAPMAN
"CEDAR FLATS" Director: Andy Mueller	LOCATION MANAGER	CHAPMAN
"AMERICAN YUME" Director: Michelle Opitz	SECOND SECOND A.D.	CHAPMAN

MUSIC VIDEOS

"DEAR LOS ANGELES..."	FILMMAKER	GREATER AND GRANDER ARTIST COLLECTIVE
"ULTRASONIC MELTDOWN" Director: Ryan Stevens Harris	PRODUCER	KYZANTINE PRODUCTIONS

References

Name: Cristina Ramirez-Mares

E-mail: cris.ramirez@gmail.com

Phone Number: 1 (818) 429-0914

Professional Title: Producer & Production Designer

Relationship: Worked on multiple projects, including 13 MONTHS OF SUNSHINE feature film, and lobby artistic exhibit at Threshold Community Center.

Name: Zak Kauffman

E-mail: zakiskzak@gmail.com

Richard.D.Tucci@gmail.com - 310-612-1316

Phone Number: (818) 667-5492

Professional Title: Producer

Relationship: Worked on multiple projects, including the artistic exhibit at the Threshold Community Center.



**MINUTES OF THE SPECIAL MEETING OF THE
PUBLIC ART COMMISSION
OF THE CITY OF SOUTH PASADENA
CONVENED THIS 7th DAY OF DECEMBER 2021 6:35 P.M.
CITY MANAGER'S CONFERENCE ROOM
1414 MISSION STREET**

CALL TO ORDER/ROLL CALL	<p>The meeting of the Public Art Commission (Commission) was convened at 6:34 P.M.</p> <p>Commissioners present: Phung Huynh (Chair), Kris Kuramitsu (Vice-Chair), Jeffrey Burke, Steven Wong and Annalee Andres</p> <p>Commissioner absent: None</p> <p>Council Liaison present: Michael Cacciotti</p> <p>Staff present: Margaret Lin, Deputy Community Development Director</p>
APPROVAL OF AGENDA	Unanimously approved (5 ayes, 0 noes, 0 absent)
PUBLIC COMMENTS AND SUGGESTIONS (ITEMS NOT ON THE AGENDA)	None.
COMMUNICATIONS	
1. CITY COUNCIL LIAISON COMMENTS	Mayor Pro Tem Cacciotti shared that the City Attorney has been extremely busy with different priorities, changes with Metro law enforcement, Mission to Mission and ArroyoFest Open Streets events that will be coordinated through the San Gabriel Valley Council of Governments, potential changes to the snack shop lease agreement at the Golf Course, and potential electrification of the Police Department.
2. COMMISSIONER COMMENTS	Chair Huynh shared that she will be unable to continue serving on the Commission due to other priorities, but will stay on until a new commissioner has been appointed.
3. STAFF LIAISON COMMENTS	None.
ACTION/DISCUSSION ITEMS	
4. PUBLIC ART PROJECTS/EXHIBITS LICENSE AGREEMENT	<p>Deputy Lin reported that the City Council approved repurposing the funds allocated to the Civic Center Art Gallery to fund three public art projects and that the Council had directed that the RFP prioritize local artists and permanent artwork. Deputy Lin shared the draft license agreement that could be included in the RFP for the Commissioners review.</p> <p>Commissioner Wong expressed concerns that the permanent projects may be too expensive. Commissioner Burke shared that the</p>

	<p>proposed agreement did not serve the purpose of the RFP, was not artist friendly, and was too lengthy. The Commission agreed that there was a disconnect between the RFP and draft agreement and suggested that there may different types of agreements depending on the type of project. The Commission did not agree that the artist should be required to provide the maintenance or the provisions regarding relocating projects/exhibits. The Commission suggested releasing the RFP first without the agreement. The Commission made a motion to form a subcommittee, comprised of Commissioners Burke and Wong to work with the City Attorney and staff on the agreement. Commissioner Burke moved to approve the minutes as amended and Commissioner Andres seconded the motion. Unanimously approved (5 ayes, 0 noes, 0 absent)</p>
CONSENT	
5. MINUTES FROM REGULAR OCTOBER 27, 2021 MEETING	<p>Commissioner Burke moved to approve the minutes as amended and Commissioner Wong seconded the motion. Unanimously approved (5 ayes, 0 noes, 0 absent)</p>
6. MINUTES FROM SPECIAL NOVEMBER 8, 2021 MEETING	<p>Commissioner Burke moved to approve the minutes and Commissioner Andres seconded the motion. Unanimously approved (5 ayes, 0 noes, 0 absent)</p>
ADJOURNMENT	<p>By consensus, the Commission adjourned the meeting at 7:14 P.M.</p>

Approved By:

Phung Huynh
Chair