



Office of the City Manager

40

INFORMATION CALENDAR  
September 24, 2019

To: Honorable Mayor and Members of the City Council  
 From: Dee Williams-Ridley, City Manager  
 Submitted by: Jordan Klein, Economic Development Manager  
 Subject: Deaccession of *Berkeley Big People*

SUMMARY

On July 24, 2019 the City's Civic Arts Commission voted to deaccession the *Berkeley Big People* artwork, by Scott Donahue, located at the bike and pedestrian bridge crossing Interstate-80 in west Berkeley. The artwork was originally installed in 2008 and has since experienced material failure due to the use of unsuitable materials in the construction of the artwork. This Information Report details the following:

- the rationale for the decision made by the Civic Arts Commission to deaccession *Berkeley Big People*;
- the authority delegated in the Berkeley Municipal Code to the Civic Arts Commission to make all decisions on artistic matters for the City of Berkeley;
- description of subsequent public reaction;
- background on the artwork selection and approval process;
- circumstances leading to the decision to deaccession the artwork;
- alternatives considered; and
- possible future actions and associated cost estimates.

CURRENT SITUATION AND ITS EFFECTS

The Civic Arts Commission took action at their regular meeting on July 24, 2019 to initiate deaccessioning the artwork *Berkeley Big People*, by Scott Donahue, two large-scale sculptures located on the Interstate 80 pedestrian bridge. (M/S/C Passmore/Anno. Vote: Ayes – Anno, Blecher, Bullwinkel, Covarrubias, Ozol, Passmore, Ross; Nays – Tamano; Abstain – None; Absent – Slattery.) This decision was made in accordance with the deaccession guidelines (included in Attachment 1) set by the Civic Arts Commission which describe the conditions and specific process by which a decision is made to remove an artwork from the City of Berkeley's civic art collection.

Commissioners who voted in favor of the motion cited the following:

- concerns over the current failing condition of the artwork with an estimated cost for repairs at \$68,000 to \$96,000;
- the high cost to properly maintain the work over time with an estimated annual cost of \$26,920 to \$31,000;
- the cost to repair and relocate the artwork at a different site is between \$170,668 and \$256,366, where it would still require annual maintenance; and
- the aesthetic incompatibility of the artwork with the design of the bridge where the artwork is located.

The staff report that was provided to the Civic Arts Commission for their July 24th meeting (Attachment 1) includes information on the artwork and artist, summarizes the commissioning process by which this artwork was selected, and describes the condition assessment which found that the artwork has systemic material failure due to the use of unsuitable materials. Included in the condition assessment attached to the staff report are cost estimates to repair the artwork and to maintain it over time. Because the estimated costs to repair and maintain the artwork were so high, staff contacted a second conservation firm who verified that making repairs and maintaining this artwork would be costly due to the materials used in the sculpture and its location. The staff report also describes alternatives to deaccessioning the artwork that could be further considered by the Commission, including possible relocation of the artwork and associated costs. Finally, the report includes the guidelines for deaccession, which details the process by which a decision is made to remove an artwork from the City of Berkeley's civic art collection.

In accordance with Berkeley Municipal Code Chapter 6.14 (Attachment 2), once the Civic Arts Commission votes to initiate the deaccessioning process, there is no further action required by City Council.

Following the Civic Arts Commission's vote, the artist was formally notified by letter (Attachment 3) of the decision and offered the artwork at his own cost of removal. A legal notice was also published in the Berkeley Voice offering the artwork to any other public institution at their own cost of removal should the artist decline the artwork. In compliance with applicable state and federal notice requirements of the California Art Preservation Act (CAPA) and the Visual Artists Rights Act (VARA), the soonest that the artwork could be removed is November 8, 2019.

Subsequent to the Civic Arts Commission's decision, there has been media coverage by numerous news sources such as Berkeleyside, East Bay Times, San Francisco

Chronicle, and Los Angeles Times.<sup>1</sup> The City has also received a significant number of public comment communications both in favor of removal and opposed. Those communications received as of August 22, 2019 are compiled and attached to this report as Attachment 4.

#### SUPPORTING THE CITY'S STRATEGIC PLAN

Deaccessioning the *Berkeley Big People*, by Scott Donahue, is aligned with the following Strategic Plan goals:

- Provide state-of-the-art, well-maintained infrastructure, amenities, and facilities.
- Provide an efficient and financially-healthy City government.

#### BACKGROUND

In 2002, the City of Berkeley's Civic Arts Program held a national competition for artists to create an entry sculpture to the City of Berkeley. This process was conducted in accordance with Berkeley Municipal Code, Chapter 6.14. The selection of Scott Donahue for the I-80 Bicycle/Pedestrian Bridge public art project was made by an ad-hoc community art selection panel and approved by the Civic Arts Commission in 2003. Later that year City Council authorized the City Manager to execute a contract with Scott Donahue for \$113,000 to create two monumental sculptures that symbolize the city, its people and its activities. According to the BMC, City Council would not have had a formal role in the selection of the artwork.

*Berkeley Big People* was commissioned by the City of Berkeley with funding from the 1.5% for Art requirement, which covered the design, engineering, fabrication, assembly and installation costs. Due to numerous cost overruns, the final total contract value with the artist for this artwork was \$196,762.

The completed sculptures were installed in 2008 on the east and west ends of the elevated portion of the Bicycle/Pedestrian Bridge that spans I-80 in West Berkeley. The two monumental sculptures consist of clusters of figures made of fiberglass, steel and bronze mounted on fanciful four-legged pedestals. The sculpture on the eastern side of the span represents the urban and cultural experience of Berkeley, including the University of California's campanile, a violinist, a scientist, an activist, and a wheelchair-user. The sculpture on the western side represents recreation and nature, including bird watchers, kite flyers and a dog catching a Frisbee.

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<sup>1</sup> Sarah Ravani, *Weather-beaten Berkeley sculptures wear out their welcome; supporters call for saving them*, San Francisco Chronicle, <https://www.sfchronicle.com/bayarea/article/Weather-beaten-Berkeley-sculptures-wear-out-their-14362177.php> (August 20, 2019); and Tony Hicks, *Berkeley arts commission votes to remove controversial sculptures on I-80 bridge*, Berkeleyside, <https://www.berkeleyside.com/2019/08/14/berkeley-arts-commission-votes-to-remove-controversial-sculptures-on-i-80-bridge> (August 14, 2019)

The materials used in the construction of *Berkeley Big People* began to fail within nine years after the artwork's installation. According to the City contract with the artist, the artist warranted that the artwork was designed to last for a lifespan of 30 years from the date of acceptance and guaranteed against any faulty materials or workmanship. The artwork maintenance manual (Attachment 5) submitted by the artist as part of his final contract deliverables did not indicate that the artwork would require frequent recurring maintenance to prevent the eventual failure of the materials. The artwork's material failure was brought to the attention of the Civic Arts Commission's Public Art Committee in 2017. Photographs of the piece show cracking and material loss on the sculpture legs and failing finish on the figurative elements that comprise the top portion of the artwork (Attachment 6). At that time the artist approached the Civic Arts Commission with a proposal to repair the artwork himself for approximately \$7,000. However, due to prolonged negative public response to the artwork as installed on the bridge, the Civic Arts Commission's Public Art Committee began to contemplate a larger project that would involve both repairing and relocating the artwork.

The chair of the Public Art Committee first reached out to the artist in July 2017 to discuss the possibility of relocating the sculptures to a new location off of the bridge. In July 2018, the Civic Arts Commission allocated approximately \$60,000 in funding for the move. Subsequently, when the Commission received information about the actual costs for relocation and maintenance, they turned towards deaccessioning rather than relocating the piece. Staff notified Mr. Donahue on July 17, 2019 that the deaccession was scheduled for discussion at the Public Art Committee on July 22 and for discussion and possible action at the full Commission on July 24. At each meeting, the artist attended and was given as much time as he wanted to address the Commission prior to their discussion and action.

#### ENVIRONMENTAL SUSTAINABILITY

There are no identifiable environmental effects or opportunities associated with the subject of this report.

#### POSSIBLE FUTURE ACTION

The artist has the option to remove or pay for removal of the artwork no later than 90-days from his receipt of notice of deaccession. The 90-day period ends on November 8, 2019. Should the artist choose to remove or pay for removal of the artwork, upon such removal, legal title shall pass to the artist along with physical possession of the artwork. Should the artist choose not to remove or pay for removal of the artwork within the 90-day timeframe, any organization may elect to remove or pay for removal of the artwork themselves. If the artist chooses not to exercise his option to remove or pay for removal of the artwork, and no organization indicates their interest in removing the artwork or should the artist or any organization expresses interest in removing the artwork and fail to remove or pay the cost of removal of the artwork within the ninety 90-day period, the City of Berkeley may remove, relocate and/or destroy this artwork at its discretion and convenience.

FISCAL IMPACTS OF POSSIBLE FUTURE ACTION

Should the artist or another entity remove the artwork at their expense, a rough order of magnitude cost to restore the site could be up to \$10,000.

Should the City chose to conserve and reinstall the sculptures at another site, it could cost between \$170,668 and \$256,366. The original artwork cost was \$196,762, which puts the cost for initial conservation and relocation at a range that is close to the original cost of the artwork. Added to that the ongoing costs to maintain the artwork in the long-term will exceed the original cost and may require more aggressive and more costly interventions due to the unsuitability of the original materials.

Should the City chose to demolish the artwork and restore the bridge paving, a rough order of magnitude cost is between \$20,000 and \$30,000.

CONTACT PERSON

Jordan Klein, Economic Development Manager, 510-981-7534

Jennifer Lovvorn, Chief Cultural Affairs Officer, 510-981-7533

Attachments:

- 1: Staff Report to the Civic Arts Commission for the July 24, 2019 Meeting
- 2: Berkeley Municipal Code, Chapter 6.14
3. Deaccession Notification Letter to Scott Donahue
4. Public Comment Communications Regarding Deaccession of Berkeley Big People
5. Maintenance Manual Submitted by Artist as Contract Deliverable
6. Artwork Condition Photographs



Civic Arts Program

July 19, 2019

**STAFF REPORT**

To: Civic Arts Commission  
From: Civic Arts Program Staff  
Re: Agenda Item 4.a – *Berkeley Big People* by Scott Donahue

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**ARTWORK**

Title: *Berkeley Big People*, 2008

Artist: Scott Donahue

Medium: Sculpture comprised of multiple materials including Epoxy Clay, Fiberglass, Concrete, Forton Concrete Additive, Keim Mineral Colorants, Sealants, Stainless Steel and Bronze Elements, and Steel Armature.

Dimensions: Two Sculptures, each approximately 28' x 12' x 12'

Location: Berkeley I-80 Bike Bridge

**BACKGROUND**

In 2002, The City of Berkeley's Civic Arts Program held a national competition for artists to create an entry sculpture to the City of Berkeley. The selection of Scott Donahue for the I-80 Bicycle/Pedestrian Bridge public art project was approved by the Civic Arts Commission in 2003 and later that year City Council authorized the contract with Scott Donahue to create two monumental sculptures that symbolize the city, its people and its activities. These sculptures were installed in 2008 on the east and west ends of the elevated portion of the Bicycle/Pedestrian Bridge that spans I-80 in West Berkeley. The two monumental sculptures consist of clusters of figures made of fiberglass, steel and bronze mounted on fanciful four-legged pedestals. The sculpture on the eastern side of the span represents the urban and cultural experience of Berkeley, including the University of California's campanile, a violinist, a scientist, an activist, and a wheelchair-user. The sculpture on the western side represents recreation and nature, including bird watchers, kite flyers and a dog catching a Frisbee. *Berkeley Big People* was commissioned by the City of Berkeley with funding from the 1.5% for Art requirement, which covered the design, engineering, fabrication, assembly and installation costs. The total contract value was \$196,762.

**ARTIST'S BIOGRAPHICAL INFORMATION**

Scott Donahue is a professional sculptor who has been producing public art installations since 1983. He has designed, fabricated and installed 25 permanent public art pieces in California and Colorado and completed 40 temporary public art works in New York, New Jersey, California, and Italy. He uses a variety of techniques and works with a wide range of materials including concrete, bronze, fiberglass and ceramic. Each of his pieces is unique and specific to the site where they are located. Scott Donahue was born in Hinsdale, Illinois in 1951. He currently lives and works in Emeryville, California. (Resume is attached as Exhibit A)

**IMAGES OF ARTWORK AT TIME OF INSTALLATION**



**CONDITION ASSESSMENT**

As part of an overall inventory and assessment of the City of Berkeley's Civic Art Collection, the City of Berkeley engaged the services of RLA Conservation to evaluate the condition of Berkeley Big People. (Condition Assessment is attached as Exhibit B.) The report states that the artwork is in poor condition due to the use of unsuitable materials, which has led to systemic material failure. The painted fiberglass

surface is actively failing most likely from moisture seeping out of unsealed concrete. There are significant areas of material loss and cracking on the column capitals, exposing the underlying cast concrete base form. There is also cracking of the fiberglass across all of the pillars. The structural condition of the underlying concrete is unconfirmed through visual inspection and requires assessment by a structural engineer. The painted fiberglass figures are in poor condition caused by paint failure and potential fiberglass resin failure. There are large gray patches and streaks across all of the figures caused by paint loss from exposure to high winds, rain, and high UV exposure. The bronze paint binder has failed, causing it to leach down the surface of the sculpture onto the platform and the columns, which were originally painted a green-gray.

### **COST OF CONSERVATION TREATMENT AND ONGOING MAINTENANCE**

Costs for conservation treatment and ongoing maintenance of *Berkeley Big People* are detailed in the condition assessment report (Exhibit B). In summary, RLA Conservation estimates the cost to repair the artwork at \$68,000.00 - \$ 96,000.00. Once the artwork is repaired RLA recommends maintenance treatments every six months\* which would cost \$13,460.00 - \$15,500 each time. [\*Correction made to recommended frequency of maintenance which was previously listed as every two years based upon the consultant's incorrect use of the word "biennial" in their report.]

It is important to note two points made in the report:

1. RLA strongly recommends inspection by a structural engineer to determine the long-term structural stability and safety of the artwork. The cost for this work has not been included in the estimates.
2. The original materials and any replacement materials may not have significant long-term longevity given the current artwork display conditions. The report states that **there may continue to be deterioration issues** despite conservation efforts.

### **RELOCATION SITES CONSIDERED**

As part of the FY2019 Public Art Budget, the Civic Arts Commission set aside \$60,366 to potentially remove the artwork so that it could be relocated to another location. In preparation for that possibility, alternative sites for the relocation of *Berkeley Big People* were studied in consultation with two independent design professionals (urban designer and architect). (Alternate Location Study is attached as Exhibit C.) More than seven alternative sites were considered. The criteria listed below provided guidance for identifying a number of initial site alternatives as well as the seven shown on the attached Exhibit C map and photographs.

- Prioritization of public land owned by the City of Berkeley and under City jurisdiction where possible
- Visible to the public, including pedestrians and motorists
- Avoid environmentally sensitive areas
- Public Safety considerations (clearances, diver's line of sight, etc.)
- Cost effective (construction, transport, permits, etc.)
- Proximity to (in sight of) each other
- West Berkeley location, near the waterfront, and or within proximity to the I-80 Pedestrian Bridge



- Consider relationship to other exiting public art installations
- Level pad or level area, minimum size of 10' x 10'

These sites may still be considered by the Civic Arts Commission for possible relocation of *Berkeley Big People*, however due to the costs for conservation and ongoing maintenance of this artwork, the Commission may want to consider commissioning a new more appropriate work by the artist for the City's collection, possibly for installation at a different location. No matter the site for reinstallation of the existing sculpture or installation of a new work, approvals would need to be secured from the departments, Commissions and any other agencies with jurisdiction over those locations. For the location on the pedestrian bridge, that would likely include CalTrans as they were involved with approval for installation of the original artwork. Any sites within 100' of the bay may also need approval from the San Francisco Bay Conservation and Development Commission.

### **COSTS FOR REMOVAL, CONSERVATION, REINSTALLATION AND ONGOING MAINTENANCE**

Staff received a cost estimate from a professional art handling company to remove the top portion of the sculptures. (Removal Cost Estimate is attached as Exhibit D.) The rationale for studying the cost for removal of the top portion of the two sculptures is that if a site was identified for relocation, it is likely that the artwork would need to have a new pedestal designed to fit the space. The cost to remove the top portion of the sculptures alone is approximately \$40,000, excluding the cost to remove the four-legged pedestals and dispose of them, which could cost as much as \$10,000 - \$20,000. Additional costs related to the effort to re-site the sculptures would include transportation of sculptures; design, engineering and construction of new pedestals; and artwork installation. It is difficult to price these tasks without knowing the specific foundation and pedestal design and the location for installation. A very rough estimate for this effort is \$50,000 - \$100,000 based upon costs for similar artwork installations in other cities.

A summary of the cost to conserve and reinstall the sculptures at another site is between \$170,668 - \$256,366. The original artwork cost was \$196,762, which puts the cost for initial conservation and relocation at a range that is close to the original cost of the artwork. Added to that the ongoing costs to maintain the artwork in the long-term will exceed the original cost and may require more aggressive and more costly interventions due to the unsuitability of the original materials.

### **DEACCESSION GUIDELINES**

The following Conditions for Deaccession from the City of Berkeley's Artwork Deaccession Policy (attached as Exhibit E – Section 3) are to be used by the Civic Arts Commission to evaluate and determine whether to deaccession *Berkeley Big People* from the City's collection. A work of art may be considered for deaccession if one or more of the following conditions apply:

- The work presents a threat to public safety.
- Condition or security of the work cannot be guaranteed, or the City cannot properly care for or store the work.
- The work requires excessive or unreasonable maintenance, or has faults in design or workmanship.

- The condition of the work requires restoration in gross excess of its market value, or is in such a deteriorated state that restoration is infeasible, impractical, or would be so extensive as to fundamentally transform the work from the artist's original intent.
- Significant changes in the use, character or actual design of the site require reevaluation of the artwork's relationship to the site.
- If the artwork cannot remain at its original installation site and if no suitable alternate site for the work is available.
- The work interferes with the operations of the City.
- Significant adverse public reaction over an extended period of time (5 years or more).
- The work is judged to have little or no aesthetic and/or historical or cultural value, or is judged to have negative historical or cultural value.
- The Civic Arts Commission wishes to replace a work with a more appropriate work by the same artist.
- The work can be sold to finance or be traded for a work that refines and improves the quality and appropriateness of the City's collection and better serves the Civic Arts Commission's mission.
- Written request from the artist has been received to remove the work from public display.
- The work is duplicative in a large holding of work of that type or of that artist.
- The work is fraudulent or not authentic.
- The work is rarely or never displayed.

#### **STAFF RECOMMENDATION**

While it is ultimately a decision of the Civic Arts Commission, staff recommends that the Commission consider the following three conditions relative to a possible action to initiate the deaccession of *Berkeley Big People* by Scott Donahue:

- The work requires excessive or unreasonable maintenance, or has faults in design or workmanship.
- The condition of the work requires restoration in gross excess of its market value, or is in such a deteriorated state that restoration is infeasible, impractical, or would be so extensive as to fundamentally transform the work from the artist's original intent.
- The Civic Arts Commission wishes to replace a work with a more appropriate work by the same artist.

SCOTT DONAHUE

1420 45th Street, #49, Emeryville, California, 510-658-5182 (shop) or 510-453-1861 (mobile)

www.sdonahue.com scott@sdonahue.com

## EDUCATION

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1982

University of California, Davis, CA, M.F.A

1975

Sculptor's Assistant to Juan Lombardo, Cuernavaca, Mexico

1973

Philadelphia College of Art, Philadelphia, PA, B.F.A.

## PUBLIC WORKS

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2017

Immigrant Angel,

Philadelphia, Pennsylvania

2017

Watching You

Traverse Park, Milpitas, CA

2014

Garligeese,

Monterey Rd., Gilroy, CA

2010

Touching Earth,

San Francisco Richmond District Library, San Francisco, CA

2010

The Chosen,

4508 Horton Street, Emeryville, CA

2009

Water Meets Land,

1301 Pinole Valley Road, Pinole, CA

2009

Berkeley Big People,

I-80 at University Avenue, Berkeley, CA

2008

Human Hellix,

4300 Hacienda Drive Pleasanton, CA

2006

The Way It Was,

389 West El Camino Real, Sunnyvale, CA

2006

Stockton Rising,

Arena Way, Stockton CA

2005 Central Police Station, Brentwood, CA  
2002  
Six Figures,  
B.A.R.T. Station, Millbrae, CA  
2001  
Sigamé/ Follow Me,  
Union Point Park, Oakland, CA  
2001  
Lost and Found,  
Bollinger Crossing Shopping Center, San Ramon, CA  
2000  
The Discussion,  
City Hall, Emeryville, CA  
2000  
Homage to Huntington Beach,  
Garfield & Goldenwest Streets, Huntington Beach, CA  
1999  
Evergreen Evolution,  
4100 San Felipe Road, San Jose, CA  
1999  
The Arch of Ely,  
390 Lytton Street, Palo Alto, CA  
1998  
Progress,  
401 High Street, Palo Alto, CA  
1998  
Hand Up,  
Alameda Light Rail Station, Denver, CO  
1997  
Headwaters,  
400 Emerson Street, Palo Alto, CA  
1997  
Cool Down,  
400 Emerson Street, Palo Alto, CA  
1996  
Kate, Allan, Javier, Ting-Ting, Sloane,  
Taraval Police Station, San Francisco, CA  
1995  
Portrait of Peter Augustine Anderson,  
St. Dominics Church, Benicia, CA  
1993  
History of Pacific Gas and Electric,  
Pacific Gas and Electric, Emeryville, CA  
1992  
Ear-Rational,  
Emeryville Marina, Emeryville, CA  
1991  
6 Bronze Medallions,  
Palo Alto, CA

1986  
20 Bus Sculptures,  
Rutgers University, New Brunswick, NJ  
1986  
Sculptures for the Lake,  
Lake Merrit, Oakland, CA  
1983  
14 Lightpole Sculptures,  
Oakland, San Francisco, Berkeley and Emeryville, CA

#### PROJECT AWARDS

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2003  
Downtown Berkeley Association President's Award,  
Berkeley Poetry Walk on Addison Street  
2001  
Best of the Year Public Art Project, Allied Arts Board,  
Homage to Huntington Beach  
1999  
Friedel Klussmann Award for  
Kate, Allan, Javier, Ting-Ting, Sloanie,  
San Francisco, CA

#### PUBLIC ART CONSULTANT

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1999 – 2002  
Technical Director for the City of Berkeley's Addison Street Arts District  
2006 - present Design and Construction Advisor for  
The Cesar Chavez Calendar, <http://www.solarcalendar.org>

#### SOLO EXHIBITIONS

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1987  
Bruce Velick Gallery, San Francisco, CA  
1986  
Pro Arts, Oakland, CA  
TWO-PERSON EXHIBITIONS

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1990  
San Jose Institute of Contemporary Art, San Jose, CA,  
Places of the Mind

1982  
Cuesta College, San Luis Obispo, CA,  
Human Dimension  
SELECTED GROUP EXHIBITIONS

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1999  
John Natsoulas Gallery, Davis, CA,  
Bob Arneson and Friends

1993  
California State University, Hayward, CA,  
Large Scale Figurative Ceramics  
1990  
Fortezza Del Priamar, Savona, Italy,  
Eight California Artists Invitational

#### ACADEMIC POSITIONS

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2009 University Of California, Berkeley CA, Adjunct Professor  
1998, 2001-03  
California College of the Arts, Oakland, CA, Adjunct Professor  
1989 – 91  
San Jose State University, CA, Adjunct Professor  
1985 - 86  
Rutgers University, New Brunswick, NJ, Visiting artist  
1983  
University of California, Davis, CA, Instructor

#### REFERENCES

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Jos Sanchez,  
Berkeley Big People,  
2009  
Former chairperson for the Berkeley Art Commission  
510-845-8835 jos@unionbug.com  
110 8th street Berkeley, CA  
William Jacobson,  
The Way It Was,  
2006  
650-941-6366, Fax: 650-941-7029, califwj@aol.com  
Cherry Glen Plaza LLC, 949 Sherwood Avenue, Suite 201, Los Altos, CA 94022  
Robyn Burror,  
Stockton Rising,  
2006  
209-598-0440 deltakiwi@yahoo.com  
Molly McArthur,  
Six Figures For Bart,  
2002  
510-464-6176, mmcath@bart.gov  
Division Manager, Community Relations, Capital Projects, BART  
300 Lakeside Drive 18th Floor, Oakland, Ca 94604-2688  
Steven Huss,  
Addison Street Arts District  
City of Oakland Cultural Arts Programs Coordinator  
510-238-4949

2010  
Touching Earth,  
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## CITY OF BERKELEY CIVIC ARTS PROGRAM

PUBLIC ART CONSERVATION SURVEY

**Examined by:** Sarah Giffin**Examined on (date):** July 10, 2019**Artist Name:** Scott Donahue**Date:** 2009**Title:** Big People**Type of Artwork:** Sculpture**Materials:** Cast concrete, plaster, house paint, stainless steel**Dimensions:** 28' (H) x 12' (Diam.) each**Location:** I-80 pedestrian/bicycle bridge**GPS:** Protesters 37.8645, -122.3029

Kite flyers 37.8644, -122.3032

**General Condition:** Excellent    Good    Fair    Poor**Description:**

The artwork is a two-component installation consisting of two large sculptures of clusters of individuals participating in activities characteristic of the City of Berkeley. The east sculpture depicts activities at the University campus: the UC Berkeley Campanile, around which are two individuals holding up protest signs, a man in a wheelchair, a woman playing a violin, a man reading, and a woman holding a model of a DNA strand. The west sculpture shows people participating in activities at the Berkeley Marina: two people flying kites, two people bird watching, a dog playing frisbee, and geese. Each cluster of figures sits on a slanted platform with smaller vignettes around the vertical edge. The platform is seated on four twisted columns with bulbous capitals.

The sculptures are made out of fiberglass that has been painted with a faux bronze finish made from a bronze flake pigment paint to make the figures resemble cast bronze with a red-brown patina. The items that the individuals are holding are made of welded stainless steel posts that have been bent to shape. The columns are made of cast concrete coated with multiple layers of fiberglass and painted. The cast concrete disc for the figures contains vented weep holes on the underside of the platforms to prevent water from pooling on the horizontal surfaces. The green applied scenes around the vertical edge of the disc base may be made of bronze, but this could not be verified at the time of the assessment.

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**Condition:**

The artwork is in poor condition due to the use of unsuitable materials, which has led to systemic material failure. The painted fiberglass surface is actively failing most likely from moisture seeping out of unsealed concrete. There are significant areas of material loss and cracking on the column capitals, exposing the underlying cast concrete base form. There is also cracking of the fiberglass across all of the pillars. The structural condition of the underlying concrete is unconfirmed through visual inspection and requires assessment by a structural engineer. Failure of the concrete structure could pose a serious safety hazard due to its location above a major freeway. There is a chance that leaching moisture through the concrete fabric combined with high winds, seismic activity, and constant vibrations from the freeway has caused structural damage to the concrete base.

The painted fiberglass figures are in poor condition caused by paint failure and potential fiberglass resin failure. There are large gray patches and streaks across all of the figures caused by paint loss from exposure to high winds, rain, and high UV exposure. The bronze paint binder has failed, causing it to leach down the surface of the sculpture onto the platform and the columns, which were originally painted a green-gray. Closer inspection is required to determine the structural stability of the fiberglass resin to determine whether the material has been irreparably damaged by UV from ten years of prolonged exposure.

There is considerable graffiti on all surfaces readily reachable by members of the public, including the concrete pavers. Graffiti is primarily applied rather than incised.

The stainless-steel elements have visible iron spot corrosion on their surfaces. This may be due to exposure to chloride salts from sea spray and high humidity.

**Comments on Mounting:**

The sculptures are seated directly onto the concrete pavers. No mounting equipment is visible. Posts may be used.

**Comments on Location:**

The sculptures are located outdoors in full sun during the day. Both components are located within a quarter mile of the San Francisco Bay, so they are constantly exposed to high levels of ambient moisture and salt spray. There is also a small lake immediately next to the artwork, thereby increasing the ambient moisture levels. The busy I-80 freeway runs directly underneath the artwork, so it is exposed to high levels of automobile exhaust and atmospheric pollution, as well as constant vibrations from the cars below. The sculptures are readily accessible to the public, as demonstrated by the amount of graffiti on the surfaces. Public access is limited to the columns as the figures are approximately 10 feet above ground level. The Hayward Fault runs within a mile of the sculpture, so there is frequent seismic activity in the area.

**Comments on Safety/Risk Management:**

Individuals may attempt to climb the artwork and fall off. Pieces of plaster may detach and fall on individuals.

**Recommended Site Improvements:**

Increase lighting and security cameras around the artwork to deter vandalism

**Treatment Priority: 1**

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**Access Considerations:**

Because of the sculptures' locations above a freeway with only a metal railing to prevent falls, serious safety measures will need to be put in place to protect the treating conservators. This may include protective netting and the use of harnesses and scaffolding. Permitting may be required due to the erection of scaffolding above a freeway.

**Equipment Required:**

Scaffold, harnesses, fencing, tenting/shade, ladders, electrical access, water access, parking permits.

**Recommended Treatment:**

RLA strongly recommends inspection by a structural engineer to determine the long-term structural stability and safety of the artwork. The original materials and any replacement materials may not have significant long-term longevity given the current artwork display conditions. There may continue to be deterioration issues despite conservation efforts.

1. Document all aspects of the treatment with digital, high-resolution photographs before, during, and after treatment, as well as a written report.
2. Perform a detailed, up close assessment to determine the stability of the fiberglass material. This will determine whether or not the original fiberglass can be salvaged or if it requires replacement.
3. Consult with a structural engineer to determine the stability of the concrete substructure.
4. Consult with the artist regarding materials used and the potential for refabrication of elements that cannot be repaired.
5. Dry clean and wet clean the sculpture to remove soiling, bird guano, and accretion build-up on the surface.
6. Remove applied graffiti from the columns using the appropriate organic solvent.
7. Remove leached red paint from the columns, if possible, using an appropriate organic solvent and/or poulticing method.
8. Readhere and consolidate areas of delaminating fiberglass using a conservation-grade adhesive suitable for use outdoors.
9. Fill areas of fiberglass loss using a fill material suitable for use outdoors.
10. Remove old failed paint from the figures and replace with new bronze flake paint in a medium suitable for use outdoors.
11. Coat the sculpture with a protective coating suitable for use outdoors.

**Cost Estimate for Treatment:**

The following cost estimate does not include the cost of hiring a structural engineer for assessment, nor does it include the cost of any artist's fees required for consultation and/or refabrication. The estimate also does not include the cost of air fare, lodging, or per diems that would be required if a non-local conservator is used for the treatment.

Conservator (2):	10-15 days at \$1,280.00 per. day	= \$ 25,600.00 - \$ 38,400.00
Technician (4):	10-15 days at \$760 per day	= \$30,400.00 - \$ 45,600.00
Materials:		Allow up to \$ 2,000.00
Equipment:		Allow up to \$ 10,000.00
<b>Total Cost:</b>		<b>= \$ 68,000.00 - \$ 96,000.00</b>

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**Recommended Maintenance:**

1. Document all aspects of the treatment with digital, high-resolution photographs before, during, and after treatment, as well as a written report.
2. Dry clean the sculpture to remove any loose dirt and soiling.
3. Wet clean the sculpture to remove more ingrained soiling and accretions that may have accumulated since the original treatment.
4. Reapply a protective coating to further protect the fiberglass.

**Maintenance Frequency:**

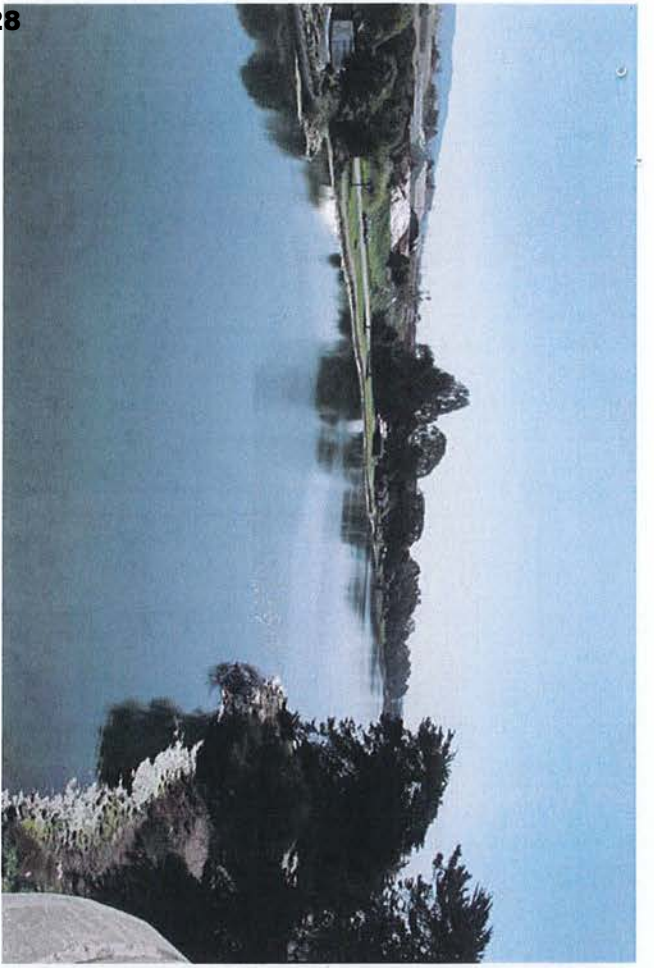
Regular artwork maintenance recommended biannually\*. Scaffolding and safety measures required. [\*Correction from previous version which listed "biennially" ]

**Cost Estimate for Maintenance:**

The following estimate includes the potential cost of scaffolding for the maintenance treatment.

Conservator:	4-5 days at \$ 1,280.00 per day	= \$ 5,120.00 - \$ 6,400.00
Technician (1):	4-5 days at \$ 760.00 per day	= \$ 3,040.00 - \$ 3,800.00
Materials:		Allow up to \$ 300.00
Equipment:		Allow up to \$ 5,000.00
<b>Total Cost:</b>		<b>= \$ 13,460.00 - \$ 15,500</b>

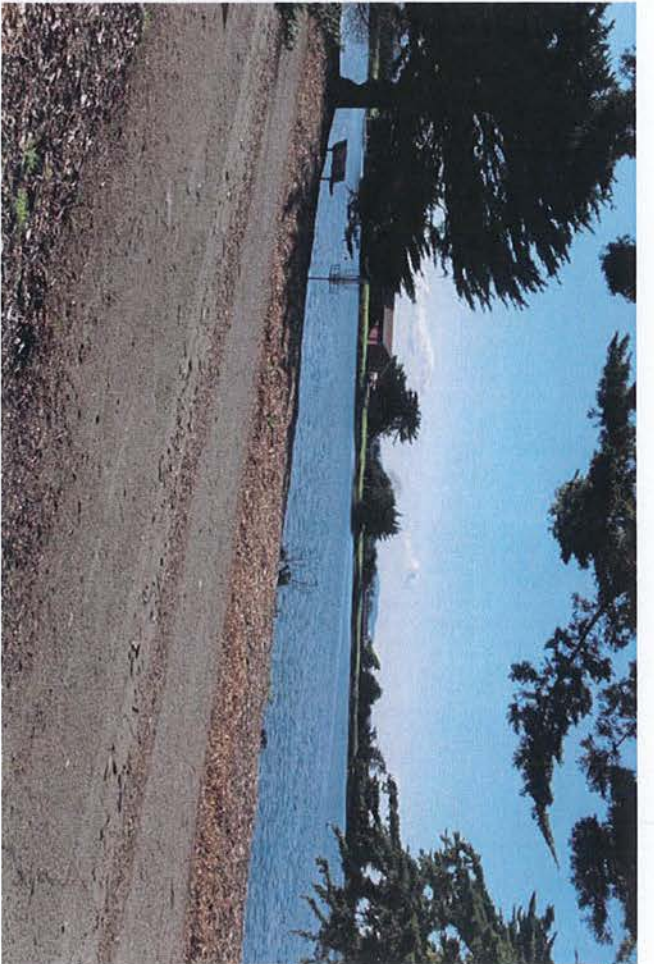




IMG\_2542.JPG



IMG\_2592.JPG



IMG\_2588.JPG



IMG\_2677a.jpg

Area 1 - Aquatic Park





IMG\_2533.JPG



IMG\_2580.JPG

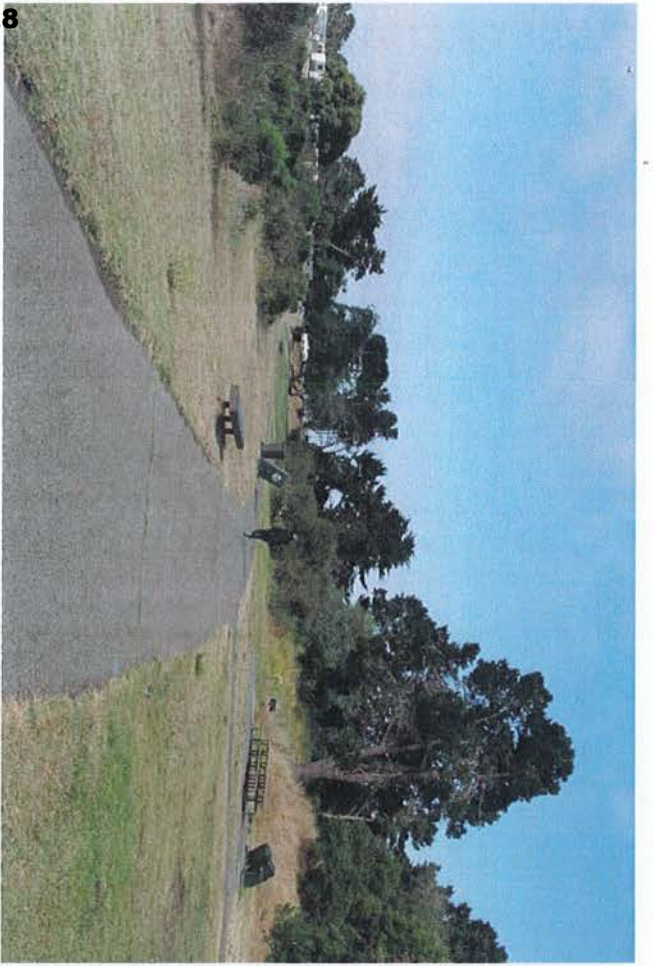


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IMG\_2675.JPG

Area 2 - University Avenue



IMG\_2627.JPG



IMG\_2636a.jpg



IMG\_2607.JPG



IMG\_2626a.jpg

Area 3 - Shorebird Park, Marina



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IMG\_0032.JPG

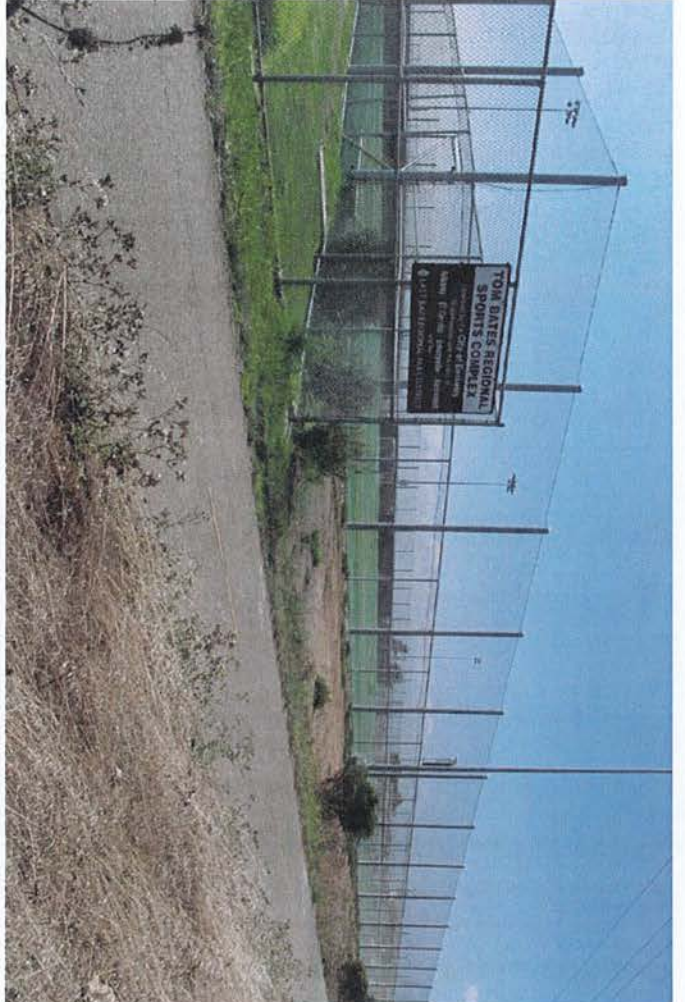


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Area 4 - Cesar Chavez Park



IMG\_2672.JPG



IMG\_2669.JPG

Area 5 - Tom Bates Sports Complex, Gilman Ave.



IMG\_2657.JPG



IMG\_2664.JPG



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IMG\_2654.JPG

Area 6 - Harrison Park, Lower Codornices Trail



IMG\_2662.JPG



IMG\_2660.JPG



IMG\_2661.JPG



IMG\_2652.JPG

Area 7 - UC University Village, Albany

**BIG PEOPLE**

**REMOVAL OF TOP PORTION SCULPTURES (ROUGH ORDER OF MAGNITUDE COST ESTIMATE)**

Rigging crew, 2 days on site	\$7,888-\$10,846
Crane, 2 days on site	\$9,200-\$11,200
Flat-bed transport to Oakland	\$2760-\$3000
Pallets and tarps for storage	\$5080-\$5680
Packing of stainless steel parts	\$450-\$500
Storage receiving	\$340
Materials, supplies	\$250-\$300
Project management, site visits, etc.	\$2500-\$3000
Lift/equipment rental	\$1200-\$1500
Contingency	\$3000-\$4000
<b>SUBTOTAL</b>	<b>\$32,668 - \$40,366</b>

Storage rate \$275-\$300 per month

Some notes: I have no money in here for traffic control or road closure PLUS I am assuming that we can do the work during regular daytime hours. The city may have a problem with that even though we are not lifting over the roadway at all. Also, I have not put any costs in for removal of the 8 legs, only for the sculptures on top as we discussed. You would want to have a demo company do that work.

**DEMOLITION OF LEGS AND RESTORING SITE**

Rough order of magnitude **up to \$20,000**

**TOTAL COST – REMOVAL OF SCULPTURE, DEMO OF LEGS & RESTORE SITE**

**UP TO \$60,366**

EXCERPT FROM GUIDELINES FOR PUBLIC ART  
CITY OF BERKELEY PUBLIC ART PROGRAM  
Approved by Berkeley City Council - April 30, 2019

**K. ARTWORK DEACCESSION POLICY**

**1. INTRODUCTION**

The term “deaccession” applies to the specific process by which a decision is made to remove an artwork from the City of Berkeley’s civic art collection. The City of Berkeley, through its Civic Arts Commission, reserves the right to deaccession works of art in its civic art collection in the best interest of the public and as a means of improving the overall quality of the City’s civic art collection. Removing artwork from the City’s civic art collection by deaccession should be cautiously applied only after careful and impartial evaluation of the artwork to avoid the influence and the premature removal of a work from the collection. Except in the case of an immediate threat to public safety, no artwork in the collection will be deaccessioned until the policies set forth below have been observed.

**2. DEFINITIONS**

For the purposes of this Policy, the following definitions apply:

- **Artwork:** Per the Berkeley Municipal Code, Section 6.14.101, Artwork is an original work by an artist and includes, but is not limited to, functional art integrated into public improvements, a sculpture, monument, mural, painting, drawing, photography, fountain, banner, mosaic, weaving, stained art glass, multi-media, computer-generated art, electronic and media art, video, and earth art, installation art, performance and time based works of visual art, and social practice art.
- **Deaccession:** The procedure for the removal of an artwork owned by the City and the determination of its future disposition.
- **Deaccession Notification:** A written letter to the artist or donor referencing the applicable conditions of the artwork and describing reasons why the deaccession review is being undertaken.



### 3. CONDITIONS FOR DEACCESSION

A work of art may be considered for deaccession if one or more of the following conditions apply:

- The work presents a threat to public safety.
- Condition or security of the work cannot be guaranteed, or the City cannot properly care for or store the work.
- The work requires excessive or unreasonable maintenance, or has faults in design or workmanship.
- The condition of the work requires restoration in gross excess of its market value, or is in such a deteriorated state that restoration is infeasible, impractical, or would be so extensive as to fundamentally transform the work from the artist's original intent.
- Significant changes in the use, character or actual design of the site require reevaluation of the artwork's relationship to the site.
- If the artwork cannot remain at its original installation site and if no suitable alternate site for the work is available.
- The work interferes with the operations of the City.
- Significant adverse public reaction over an extended period of time (5 years or more).
- The work is judged to have little or no aesthetic and/or historical or cultural value, or is judged to have negative historical or cultural value.
- The Civic Arts Commission wishes to replace a work with a more appropriate work by the same artist.
- The work can be sold to finance or be traded for a work that refines and improves the quality and appropriateness of the City's collection and better serves the Civic Arts Commission's mission.
- Written request from the artist has been received to remove the work from public display.
- The work is duplicative in a large holding of work of that type or of that artist.
- The work is fraudulent or not authentic.
- The work is rarely or never displayed.

#### 4. PROCEDURES

The following steps shall be followed for works being considered for deaccession:

4.1 Absence of Restrictions: Before disposing of any artworks from the collections, reasonable efforts shall be made to ascertain that the City is legally free to do so.

4.2 Deaccession Notification: City staff shall comply with any applicable state or federal notice requirements and shall make every reasonable effort to contact the artist whose artwork is being considered for deaccession, and any other known parties with a vested interest in the artwork. Staff shall make reasonable effort to notify the artist of the Public Art Committee and Civic Arts Commission meetings where the issue will be discussed.

4.3 Civic Arts Program Staff Report: The Civic Arts Program staff shall prepare a report which includes a staff evaluation and recommendation along with the following information:

- Artist's name and biographical information, samples of past work and resume.
- Written description and images of artwork.
- Information about and images of the artwork's site.
- City Attorney's Opinion: The City Attorney shall be consulted regarding any restrictions that may apply to a specific work.
- Rationale: An analysis of the reasons for deaccessioning and its impact on the Collection and the artist, and an evaluation of the artwork.
- Community Opinion: If pertinent, public feedback on the dispensation of the artwork in question.
- Independent Appraisal or other documentation of the value of the artwork: Prior to deaccessioning of any artwork having a value of \$10,000 or more, Civic Arts Program staff should obtain an independent professional appraisal, or an estimate of the value of the work based on recent documentation of gallery, comparable public commissions and/or auction sales.
- Related Professional Opinions: In cases of where deaccessioning or removal is recommended due to deterioration, threat to public safety, ongoing controversy, or lack of artistic quality, it is recommended that the Commission seek the opinions of independent professionals qualified to comment on the concern prompting review (conservators, engineers, architects, critics, safety experts etc.).

- History: Provide written correspondence, press and other evidence of public debate; Original Acquisition method and purchase price; Options for Disposition; and Replacement Costs.

4.4 Considerations for Disposition of a Work of Art: Civic Art Program Staff shall research and present to the Civic Arts Commission all feasible alternatives for the disposition of the proposed artwork for deaccession. Recommendations shall adhere to the following principles:

- The manner of disposition is in the best interest of the Civic Arts Commission and the public it serves.
- Preference should be given to retaining works that are a part of the historical, cultural, or artistic heritage of Berkeley and the Bay Area.
- Consideration should be given to placing the artwork, through gift, exchange, or sale, in another tax-exempt public institution where it may be accessible to the public and thereby continue to serve the purpose for which it was acquired initially by the Civic Arts Commission.
- Artworks may not be given or sold privately to City employees, officers, members of the governing authority, or to their representatives.

## 5. DEACCESSION CRITERIA

The following criteria will be used by the Civic Arts Commission to evaluate whether to deaccession an artwork:

- Inherent Artistic Quality: The assessed aesthetic merit of the piece as a work of art, independent of other considerations.
- Cultural or Historical Impact: Whether the artwork has negative cultural or historical impact.
- Context of Artwork within the Civic Art Collection: Proposed artwork should be evaluated within the context of the larger collection, and whether it is judged to strengthen the collection.
- Context of Artwork with Site: Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the artwork in relation to the site, both existing and planned.

- Availability of City Support: The availability of necessary funding for conservation, maintenance, repair, storage or required staff support.
- Legal Considerations: Issues related to liability, insurance, copyright, moral rights, warranties, ownership, theft, vandalism, loss, indemnification, and public safety. The City Attorney shall review the recommendation of the Civic Art Program staff to determine whether there are any known legal restrictions that would prevent deaccession of the artwork. The City Attorney's approval must be obtained prior to deaccessioning an artwork.
- Timing: Timing for the deaccession of an artwork may be affected by issues such as a hazardous condition related to the artwork that would pose an immediate threat to public safety, relevant construction schedules, or the allowance of sufficient time for a normal review process.
- Acquisition process: Method by which the artwork was originally acquired and accessioned in the City's collection (i.e. by donation, loan, or commission).
- Community feedback: Community feedback about the artwork, its site, and its condition solicited via a publicly-noticed meeting or placed on the agenda of the Public Art Committee.
- Restrictions: Any recognized restrictions associated with the artwork.

## **6. PUBLIC HEARINGS**

The proposed deaccession of an artwork will be heard at two meetings which are open to the public.

6.1 Public Art Committee: The recommendation to deaccession an artwork will be considered by the Public Art Committee as part of the Committee's regular meeting. The Committee shall make its recommendation to the full Civic Arts Commission.

6.2 Civic Arts Commission: The Commission must approve the Public Art Committee's recommendation that an artwork owned by the City should be deaccessioned.

## **7. DISPOSITION OF ARTWORK**

7.1 Right of First Refusal: In all cases, the Artist or Artist's legally recognized representative or heir shall be given, when possible and within a reasonable time frame, the opportunity to purchase the artwork for the fair market value (as determined by a qualified appraiser), or if the artwork is determined to be of negligible value, the artist shall be given the opportunity to claim the artwork at the artist's own cost for removal and transportation.

7.2 When the artist does not purchase or claim the deaccessioned artwork, the Civic Arts Commission at its discretion, may use any of the following methods to remove the Artwork:

- Sale: Proceeds from the sale shall be deposited into the City's public art fund.
  - Sale through a dealer.
  - Sale through a public auction.
- Trade or exchange of a deaccessioned artwork for another by the same artist.
- Donation of deaccessioned artwork to a public institution or nonprofit organization.
- Destruction: for the following instances:
  - The entire artwork or the majority of the artwork has been damaged or has deteriorated and repair or remedy is impractical or infeasible, and artist is not willing to claim the remaining artwork at artist's own cost.
  - Public safety considerations support destroying the artwork.
  - Every reasonable effort to locate the artist, the artist's heirs or next of kin, or donor has failed.
  - The Civic Arts Commission determined that no other methods of disposition are feasible.

7.3 Civic Arts Program staff duties for all deaccessioned artworks:

- Update Civic Art Collection database: The artwork will stay in the database, but be noted as deaccessioned and include the years during which it was displayed.
- Coordinate the removal of identification plaques from artwork site and coordinate the artwork's physical removal from the City's collection.
- Report on the sale or exchange at the next regularly scheduled Public Art Committee and Civic Arts Commission meetings.
- Transmit a report informing City Council of the removal of the artwork from the City's collection.

- Maintain a deaccession file that includes documentation on the artwork and all associated deaccession documents.
- If the art work is in good enough condition to yield quality photographic documentation, that documentation will be kept in the deaccession file and offered to the artist.

Chapter 6.14

VISUAL ART IN PUBLIC PLACES

Sections:

- 6.14.010 Definitions.
- 6.14.020 Visual arts panel.
- 6.14.030 Standards for review.
- 6.14.040 General rules for art in public places.
- 6.14.050 Review of artistic matters.

**Section 6.14.010 Definitions.**

For purposes of this chapter the terms listed in this section shall be defined as follows:

A. "Visual art in public places" means any visual work of art displayed for two weeks or more in an open City-owned area, on the exterior of any City-owned facility, in areas designated as public areas, lobbies, or public assembly areas, or on non-city property if the work of art is installed or financed, whether wholly or in part, with city funds or grants procured by the City.

B. "Work of art" is an original work by an artist and includes, but is not limited to, functional art integrated into public improvements, sculpture, monument, mural, painting, drawing, photography, fountain, banner, mosaic, weaving, art glass, multi-media, computer-generated art, electronic and media art, video, earth art, installation art, performance and time based works of visual art, and social practice art.

C. "Permanent installation" means a work of art in a public place intended to remain or remaining for one year or more.

D. "Temporary installation" means a work of art in a public place intended to remain for less than one year.

E. "Qualified consultant" means professional visual artists, educators, scholars, historians, collectors, and environmental designers and planners, whose authorities and skills are known and respected in the community and, whenever feasible, who have demonstrated an interest in, and have participated in, the arts of the City. (Ord. 7400-NS § 1, 2015; Ord. 6487-NS § 1, 1999; Ord. 5630-NS § 1 (part), 1985)

**Section 6.14.020 Visual arts panel.**

A. A visual arts panel shall be convened by the Civic Arts Commission as a temporary subcommittee of the Civic Arts Commission for each art in public places project. A different visual arts panel shall serve for each art in public places project and shall dissolve after placement of the work of art. The visual arts panel shall include three qualified consultants appointed by the Civic Arts Commission and, when appropriate as determined by the Civic Arts Commission, a representative of affected neighborhoods, the Civic Arts Commission, other appropriate City boards and commissions, and project architects. The duties of a visual arts panel with respect to specific art in public places projects shall be as follows:

1. To devise methods of selecting and commissioning artists with respect to the design, execution, and placement of specific art in public places projects, and pursuant to such methods, to advise the Civic Arts Commission on the selection and commissioning of artists for such projects;

2. To advise the Civic Arts Commission regarding the amounts to be spent on specific art in public places projects;

3. To advise and assist the Civic Arts Commission in obtaining financial assistance for art in public places projects from private, corporate, and governmental sources.

B. Notwithstanding subdivision A, for exhibits that change on a regular periodic basis, the functions of a visual arts panel shall be carried out by the Public Art Committee in consultation with a curator, and no visual arts panel shall be required. In such cases, the Committee's choice of artworks shall be reported to the Civic Arts Commission at a meeting no less than two weeks prior to the planned installation date. (Ord. 7082-NS § 2, 2009; Ord. 5630-NS § 1 (part), 1985)

**Section 6.14.030 Standards for review.**

In performing its duties with respect to art in public places, a visual arts panel shall give special attention to the following matters:

A. Appropriateness of the design to the functions of the site;

B. Representation of a broad variety of tastes within the community and the provisions of a balanced inventory of art in public places to insure a variety of style, design, and media throughout the community that also will be representative of the eclectic tastes of the community. (Ord. 5630-NS § 1 (part), 1985)

**Section 6.14.040 General rules for art in public places.**

A. Review of permanent and temporary installations: Permanent and temporary installations shall receive the prior review and advice of a visual arts panel. Extensions of time for temporary installations to remain for one year or more may be granted by a visual arts panel. Permanent installations shall not be removed, altered, or changed without the prior review and advice of a visual arts panel and the artist, whenever feasible.

B. Private sites for art in public places: No work of art financed or installed whether wholly or in part with City funds or with grants procured by the City shall be permanently installed on privately owned property without a written agreement between the City and the owner specifying the proprietary interests in the work of art, binding the owner to the general rules for art in public places, specifying that the owner shall assure installation of the work of art in a manner which will protect the work of art and the public and that the work of art will be maintained in good condition, and providing for appropriate insurance and indemnification, as well as any other provisions deemed necessary or desirable by the City Attorney.

C. Consultation with the artist: Installation, maintenance, alteration, refinishing, and moving of art in public places shall be done in consultation with the artist whenever feasible.

D. Inventory of art in public places: The Civic Arts Commission shall maintain a detailed record of all art in public places, including site drawings, photographs, designs, names of artists, and names of architects whenever feasible. (Ord. 5630-NS § 1 (part), 1985)

**Section 6.14.050 Review of artistic matters.**

Recognizing that professional expertise is necessary and desirable in artistic matters, such as the selection of artists for a project, the selection of particular works of art, and the approval of designs and plans for works of art under the visual art in public places program, it is the City's policy that:

A. Decisions on artistic matters will be made by a visual arts panel, the Public Art Committee, or the Civic Arts Commission, as set forth in this chapter;

B. The City Council will not exercise its independent judgment on artistic matters;

C. The City Council will refer questions, suggestions, requests, complaints and similar items pertaining to visual art in public places to the Civic Arts Commission for review and response. (Ord. 7082-NS § 3, 2009; Ord. 5630-NS § 1 (part), 1985)





August 5, 2019

Scott Donahue  
1420 45th Street, #49  
Emeryville, CA 94608

RE: Berkeley Big People Statue

Dear Mr. Donahue,

For many years, the public has enjoyed the *Berkeley Big People* artwork which you created in 2008. The City recognizes the great importance of art and appreciates the opportunity to support the commissioning of artwork such as yours. However, sometimes it is in the best interest of the public to deaccession artwork as a means of improving the overall quality of the City's civic art collection. I regret to inform you that on July 24, 2019 the City's Civic Arts Commission voted to deaccession the *Berkeley Big People* artwork. Pursuant to the terms of the Visual Artists Rights Act, 17 USCS 113 (VARA), and the California Art Preservation Act, Cal. Civ. Code 987—89 (CAPA), this letter serves as the required notice that the *Berkeley Big People* (the "Artwork") located at the bike and pedestrian bridge crossing Interstate-80 in west Berkeley is scheduled to be removed no sooner than ninety (90) days following your receipt of this notice. In accordance with VARA and CAPA, you have the option to remove or pay for removal of the Artwork no later than ninety (90) days from receipt of this notice. If you have not removed or arranged for removal of the Artwork within this ninety (90) day period, the City of Berkeley may remove, relocate and/or destroy this artwork at its discretion and convenience.

Should you choose to remove or pay for removal of the Artwork, upon such removal, legal title shall pass to you along with physical possession.

Additionally, the City of Berkeley is simultaneously publishing the thirty (30) day notice required by the California Art Preservation Act, California Civil Code Section 989(e)(2), in the Berkeley Voice. This notice will alert arts organizations in the area that, should you choose not to remove or pay for removal of the Artwork within the ninety (90) day timeframe, any organization may elect to remove or pay for removal of the Artwork themselves.

If you choose not to exercise your option to remove or pay for removal of the Artwork, and no organization indicates their interest in removing the Artwork or you or any organization expresses interest in removing the artwork and fails to remove or pay the cost of removal of the Artwork within the ninety (90) day period, the City of Berkeley may remove, relocate and/or destroy this artwork at its discretion and convenience.

If you wish to remove the Artwork and/or pay the cost of removal, please contact Jennifer Lovvorn at (510) 981-7533 or email [jlovvorn@cityofberkeley.info](mailto:jlovvorn@cityofberkeley.info).

Sincerely,

A handwritten signature in blue ink, appearing to read "J. Lovvorn".

Jennifer Lovvorn  
Chief Cultural Affairs Officer  
Civic Arts Program

Scott Donahue -- Public Art  
[Scott@SDonahue.com](mailto:Scott@SDonahue.com)

1420 45th St. studio 49 Emeryville, CA 94608  
[www.sdonahue.com](http://www.sdonahue.com)

May 8 2009

Maintenance Manual for Berkeley Big People (sculptures on the bridge)

Materials Description

#### Graffiti Protection

The columns have been coated with Prosoco SC1, a sacrificial graffiti protection. Graffiti can be removed by high pressure hot water, Defacer-Eraser, Graffiti Wipe, or Sure Clean. The cleaned surface must be recoated with SC1 to give future protection. Defacer Eraser is also a Prosoco product and what I recommend for spot clean up.

#### Paint

Both sculptures have been painted with Ameron 235 two-part marine epoxy paint. The paint was mixed from the following base colors: Gray, red, black, and buff. Davis pigments yellow ocher and ultramarine blue or added to create the yellow highlights and the green base colors.

#### Sealant

Polyurethane sealant caulk was used for the flex joints at the stainless steel pipes and fiberglass as well as the capitals meeting the base and columns. This caulk was also used to seal the vents.

#### Stainless steel

The exposed stainless steel sculptural elements are made with schedule 10 and schedule 40 2 1/2 inch pipe that has been electro-polished.

Jonathan Hyman did the welding of these stainless steel elements.

#### Upper Sculptures.

The upper sculptures are made from polyester resin and fiberglass. Each fiberglass casting is joined to the next one with Forton gypsum, filler and fiberglass sculpted over 1 inch hardware cloth. This hardware cloth has been bolted with stainless steel to each casting. Bondo and epoxy clay were used fill imperfections and re-sculpt some details on the surface.

#### Base for the figures and vignettes

The base parts are Forton gypsum and fiberglass castings and they were joined together with stainless steel all thread and epoxy clay.

The green patinaed vignettes are made from epoxy and 80% by weight atomized bronze powder. The interior of these parts are made with the same epoxy and aggregate. These are connected to the base part with stainless steel all thread. The brown patinaed bronze has been cast using the lost wax method and is set in place with epoxy clay. The vignettes are glued with construction adhesive and bolted to the base parts. The outside edges have been sealed with polyurethane caulk.

#### The Capitals

All eight capitals were sculpted in place. 1 inch hardware cloth was fashioned around 3/8 rebar to create the Armature and basic form. This steel and hardware cloth was sealed with Ameron 235 paint and then mortar with chop fiberglass made the basic form over this wire. Additional mortar was used to sculpt the final form.

### The Columns

The columns were precast as half columns by Concrete Works Studio of Oakland. They used a white concrete mix reinforced with fiberglass. These half columns were connected to each other with stainless steel all-thread and epoxy clay. The seams were filled with Bondo. Perlite concrete was used to fill the space between the structural steel columns and precast columns.

### The Plinths

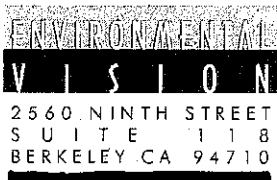
Underneath the columns, vertical patch mortar was applied over the high compression packing mortar that supports the steel plates of the steel frames.

### Structural Steel Work

The supporting steelwork was fabricated by Alco Metals of Mayor Island and is made of A36 steel, with the exception of the 3/4" grade 5 bolts and harden washers that attach them to the bridge decking. All of this steelwork was blasted and painted with zinc primer coating and top coated with Ameron 235 two-part epoxy paint. The structural steelwork was inspected by Applied Materials and Engineering of Oakland.

### Connectors

1 1/2" square tubing welded to half-inch rebar have been used to make a connection between the fiberglass castings and the structural steel work. Epoxy clay, Forton gypsum and stainless steel bolts were used to connect the fiberglass to the rebar. The exterior stainless steel pipes are attached to the interior structural stainless steel pipes with 5/8" stainless steel bolts with epoxy packing in between the sleeve joins.



Jennifer Lovvorn  
Chief Cultural Affairs Officer  
Civic Arts Program  
City of Berkeley  
Office of Economic Development  
2180 Milvia Street, 5th Floor  
Berkeley, CA 94704

July 22, 2019

To City of Berkeley Civic Arts Commissioners and Members of the Public Art Committee:

As a key contributor to the re-siting study for the Berkeley Big People Sculptures, I am writing to express support for the idea of deaccession regarding this pair of public art sculptures.

A variety of potential alternatives were considered for relocation during the re-siting evaluation process. I believe that deaccession is reasonable for the City given the substantial challenge of finding a feasible and appropriate new location for the two large-scale works, and in light the costs required for relocating and repairing these sculptures, which show noticeable signs of physical deterioration.

Please contact me if I can provide additional background or information regarding the re-siting evaluation.

Sincerely,

A handwritten signature in black ink, appearing to read "Marsha Gale".

Marsha Gale  
Managing Principal



**Berkeley**  
UNIVERSITY OF CALIFORNIA

**Shannon Jackson**

Associate Vice Chancellor

Berkeley Arts + Design

215 Dwinelle Annex

Berkeley, CA 94720

August 5, 2019

Dear Civic Arts Commission,

I am writing with regard to "Berkeley Big People," a double sculpture created in 2008 by Scott Donahue and sited on the I-80 bike bridge in the city of Berkeley. My understanding is that the city has the opportunity to remove, relocate, and/or replace this sculpture, a move that I heartily endorse. I strongly encourage you to move these two sculptures.

The current condition of "Berkeley Big People" clarifies that it has severe technical issues. The paint on the fiberglass figures has failed, as has its resin and bronze paint binder. The structural supports are also precarious, with cracks in its concrete base and columns. This material and systemic failure has been exacerbated by its site location where it is quite exposed to harsher weather conditions. My understanding is that the maintenance and repair of "Berkeley Big People" is significant, likely out of proportion to its value as an artistic piece.

On top of these systemic and repair issues, it is also important to consider the aesthetic quality of the piece and its responsiveness (or lack thereof) to the site in which it has been placed. "Berkeley Big People" seeks to be a symbol of and welcome to the city of Berkeley. It does so by arranging hyper-literal figures into two sets of top-heavy assemblages. One sculpture piles images of Berkeley's 'cultural' experience—mixing the Campanile with somewhat superficial representations of 'a scientist,' 'an activist,' and so on. The other ostensibly represents the 'natural' experience of Berkeley, somewhat erroneously choosing a bird watcher, a kite flyer, and a dog catching a frisbee. From my own perspective, the selection and creation of representative figures is strikingly unimaginative, almost laughably reproducing stereotype. Moreover, the arrangement of the assemblage has an odd and maladroit sense of proportion, and it is made worse by its location on the ends of the bridge. The crowd of figures does not so much welcome as block the entrance and smooth transversal from the natural Bay to the urban city. Highway drivers do not relish in this city symbol but worry that unstable figures might fall upon them as they try to drive by.

It might well be that "Berkeley Big People" would improve aesthetically in a different location, one that can withstand its scale – perhaps a site for children where hyper-literalness is perhaps more appropriate. With the best of intentions, the city commissioned this sculpture, and I am sure that Scott Donahue worked hard to create it. However, the piece's aesthetic, spatial, and technical deficiencies keep this commission from living up to the city's public art goals.

Once again, I heartily endorse any plan that seeks to remove "Berkeley Big People" from its current location.

Sincerely,

Shannon Jackson  
Associate Vice Chancellor for the Arts + Design

**Lowvorn, Jennifer**

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**From:** Scott Donahue <scott@sdonahue.com>  
**Sent:** Wednesday, August 07, 2019 8:23 AM  
**To:** Berkeley Mayor's Office; David Snippen; [REDACTED]; Santiago Casal; [REDACTED]; Lowvorn, Jennifer; Archana Horsting; John Roberts; City Council; [REDACTED]; Davila, Cheryl; Kesarwani, Rashi; Bartlett, Ben; Harrison, Kate; Hahn, Sophie; Wengraf, Susan; Robinson, Rigel; Idrost@cityofberkeley.info  
**Subject:** Berkeley Big People - Flawed Public Process

To Mayor Jesse Arreguin, Berkeley City Council Members, and Civic Arts Commission Members:

The Civic Arts Commission voted to remove my public artwork, *Berkeley Big People*, from the bicycle/pedestrian bridge over Route 80. I first received notice on a Thursday, June 18, that the Public Art Committee (a subcommittee of the Arts Commission) would consider this issue the following Monday. I also found out that the Arts Commission was meeting just two days later, on Wednesday, July 24, to decide the fate of my artwork. It was at that meeting that the Commission voted to remove my sculptures. How is it that eight members of an appointed board can make such a significant decision, on behalf of an entire city, with essentially no notice to the artist, and without any public input, expert testimony, or approval by the City Council? Public art is inherently controversial, because it's public. A full, public discussion of the artwork's meaning is necessary. My sense is that the Commission's hasty vote, without proper notice or input, was deliberate in order to avoid any resistance from me and others who believe the artwork should remain. The lack of process is shocking. In contrast to the way the Commission handled its decision to remove the artwork, the city went through a lengthy and rigorous process before approving *Berkeley Big People*. The vetting of the project spanned several years and involved the City Council and appointed officials, as well as the state of California (Caltrans). This prior approval process was not even acknowledged by the Arts Commission.

**Structural integrity of the artwork**

The Arts Commission's decision appears to be based solely on the premise that the artwork is too expensive to maintain. This is simply not true. The technical report from the art conservator is demonstrably flawed. For example, the conservator cites potential seismic safety hazards without any supporting information. The conservator (who told the city it would charge an outrageous \$1,280 a day to supervise maintenance of the sculptures) could not point to any structural deficiencies, and even misidentified the sculpture's surface material that is flaking as fiberglass (it is mortar).

The Arts Commission claims the artwork removal will cost more than \$60,000.

As I have told the Commission, I can make all the repairs, returning the sculpture to its original state, for \$15,000. After that, it would cost the city only \$1,000 a year to maintain.

I ask that at the very least, the city consult a qualified, impartial structural engineer regarding the integrity of the sculptures. This artwork should be thought of like the bridge itself, requiring some maintenance. I can say definitively, as I built the sculptures, that they are at no risk of breakage or collapse and simply require some external refurbishing.

**Alternative sites**

Finally, if the city, after consulting experts and properly vetting the issue, decides the sculptures must be removed from the bridge, I ask that it make a sincere and concerted effort to find an alternative location in Berkeley. At the Public Art Committee meeting, one of the commission members asked if the sculptures could be relocated to Emeryville or some other city. Of course, that would make no sense, as the sculptures depict (and celebrate) Berkeley's unique history and culture, including movements that championed rights to free speech and more equitable treatment of the disabled, as well as UC Berkeley's significant contribution to scientific research.

Thank you for your consideration.

Scott Donahue  
Public artist and Emeryville City Council member



**Lovvorn, Jennifer**

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**From:** Allison Smith <[REDACTED]>  
**Sent:** Friday, August 16, 2019 12:39 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Scott Donahue sculptures, I-80 bridge

I'd like to express my support of the removal of these works. As an artist I understand how painful a deaccession can be, and I am generally opposed to censorship in the arts. However, as faculty at California College of the Arts I heard Scott speak about these works relatively soon after their creation to students and faculty in an artist talk. I was totally disgusted by his lack of sensitivity to local communities (in this and other works) and his boasting pride at how he'd intentionally misled the commissioning agency to believe these sculptures were bronze when in fact they were made of a cheap resin and faux bronze material. Much of his talk consisted of advising students in ways they could take advantage of public art opportunities, among people who do not understand material properties or process, to the point that I raised concerns afterwards with faculty and the chair at that time as to why we were spending budget funds supporting an artist who could do negatively influence our students. I'm not surprised they'd be too expensive to maintain. They've looked like hell since shortly after they were installed. I do not respect the integrity of this artist or the work.

Allison Smith  
Associate Professor  
Dean of Fine Arts  
California College of the Arts

--  
Allison Smith  
[REDACTED]  
[REDACTED]  
[REDACTED]



**Lowvorn, Jennifer**

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**From:** Richard Kalman [REDACTED]  
**Sent:** Tuesday, August 20, 2019 3:41 PM  
**To:** Lowvorn, Jennifer  
**Cc:** [REDACTED]  
**Subject:** Maintenance or Removal of Sculpture at Pedestrian Bridge

Members of the Art Commission;

Please refrain from a decision to remove the sculpture at both ends of the bridge.

The sculptor has offered to provide repairs at a cost far below the estimates of whatever outside contractors you have hired.

It seems to me the artist who made it is more familiar with the materials needed to update his work. And were he to do so, it would save considerable funds from expenditure. No decision to remove should be made until the sculptor has had a chance to present his proposed repairs and have them reviewed for satisfaction of standards of safety and aesthetic presentation.

Some of the objections to the installation are unfounded or easily refuted. I doubt that many persons using the 580/880 corridor under the bridge are very worried or frightened that the sculpture may topple over onto the freeway. And even so, it behooves the artist and the city to have securely installed it in the first place and to ensure it remains secure.

Some people object to the style of the sculpture. It is certainly not a "traditional" sculpture, honoring some military hero mounted on a horse holding a flag or local state standard. It is done in an avant-garde, innovative, daring style that suggests movement, conflict, and change. As such it is in keeping with the spirit of the city of Berkeley and is an admirable tribute to Berkeley's history of vision, scholarship, and leadership in areas of social change.

Removal of these sculptural pieces would diminish a little bit of that element that gives Berkeley a unique niche in the artistic flavor of this town. I am proud that Berkeley stands out in many ways and especially in ways that encourage individual accomplishment in arts, the environment, science, and human relations. Please strive to preserve this sculpture as part of Berkeley's innovative traditions.

Sincerely,

Richard Kalman  
Berkeley Resident Forty Years.  
[REDACTED]

**Lovvorn, Jennifer**

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**From:** Zach Cowan [REDACTED]  
**Sent:** Tuesday, August 20, 2019 11:20 AM  
**To:** Lovvorn, Jennifer  
**Cc:** All Council  
**Subject:** Big people sculptures

Jennifer,

Please convey to the CAC my very enthusiastic support for removing the "Big People" sculptures (I generally refer to them epithetically, if you know what I mean) from the pedestrian bridge. I hope the new potential locations are as inconspicuous as possible.

While we're on the subject, Deborah Chernin, the city staffer who managed the design, approval and construction of the bridge, sadly passed away last year. Although she was too polite to say so, she was, shall we say, not fond of the statues. Moving them, *and* renaming the bridge in her honor would be a fitting conclusion to the matter.

Zach Cowan

**Lovvorn, Jennifer**

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**From:** Sarah Gill [REDACTED]  
**Sent:** Wednesday, August 21, 2019 7:28 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Removing the Big People sculptures?

Please don't remove these charming sculptures that illustrate some of the many facets of Berkeley life. I used to take my grandson to see them up close. He had a wonderful time identifying what all these people were doing. Can't say if the sculpture was the deciding factor, but he did apply to go to UC Berkeley, graduating the past year.

Why don't you negotiate with the artist to repair and maintain them?

Best,  
Dr. Sarah Gill

Sent from my iPhone

**Lovvorn, Jennifer**

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**From:** stuart baker [REDACTED]  
**Sent:** Tuesday, August 20, 2019 9:41 AM  
**To:** All Council  
**Cc:** Lovvorn, Jennifer  
**Subject:** The decommissioning of the "Big People" statues

Dear councilmembers and arts commission members,

While I serve in the capacity of Executive Director of the TBID, I am writing to you as a Berkeley resident residing in West Berkeley.

I understand the main reason for the removal of the sculptures relates to maintenance issues. This unfolding scenario reminds me of the saga of the macramé piece that grace the Embarcadero BART station in San Francisco in the 80's and 90's. It was clear to all who researched the design and material that the piece had reached the end of it's life. But because of the insistence of the artist and a vocal minority community members, BART threw tens of thousands of dollars try to maintain a piece that was never going to look like it did when it was unveiled. In the end BART took it down and disposed of the piece. Prolonging the process made no one happy. The money was wasted that could have gone to other artists with new ideas. Not all art has the resiliency of a Rodin bronze.

The parallels with Big People and the BART piece are extremely apparent. Please consider the common sense approach and don't let emotions and attachments alter the pragmatic decision made by the commission.

Sincerely,

Stuart Baker  
1433 Addison

**Lovvorn, Jennifer**

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**From:** Arlene Immerman <[REDACTED]>  
**Sent:** Wednesday, August 14, 2019 5:51 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Berkeley overpass sculpture

Dear commissioners:

I read with interest an Article in Berkeleyside that reported that the Arts Commission has voted to deaccession the Berkeley Big People sculpture currently occupying the I80 pedestrian overpass between Aquatic Park and the Berkeley shoreline.

I think that the overpass and sculpture are important gateways to Berkeley that should be maintained and kept in place. The controversy surrounding this piece of public art is what makes it so very Berkeley. Controversy, lively discussion and free speech are what make Berkeley, Berkeley.

Please reconsider your decision.

Sincerely,  
Arlene Immerman

Sent from my iPad

**Lowvorn, Jennifer**

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**From:** Marti Mogensen [REDACTED]  
**Sent:** Monday, August 19, 2019 11:30 AM  
**To:** Lowvorn, Jennifer  
**Subject:** the beauty of the bridge!

Good morning,

I just want to say I agree with the decision to remove the sculptures at the Eastshore Pedestrian Overcrossing. To have them there in bad repair is certainly a physical and visual liability.

Additionally, I have always thought they altered the beauty and clean design of the overcrossing. This six-million dollar wonder is clearly a work of art!

Thanks for your attention to this—and all your good work.

All the best,  
marti mogensen

**Lovvorn, Jennifer**

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**From:** Sharron/Sherry Poff [REDACTED]  
**Sent:** Monday, August 19, 2019 1:56 PM  
**To:** Lovvorn, Jennifer  
**Cc:** Dan Poff  
**Subject:** Removal of "Big People" sculptures from either end of the pedestrian overpass

I favor *removal* of the two "Big People" sculptures.

The sculptures were inappropriately sited in the first place:

1. The whole context favors movement: bicycling, walking, gazing at the views - not staring at a conceptual work of art.
2. That overpass, unadorned, is a work of art in itself. The magnificent scenery, while crossing, hardly needs "improving."
3. The subject matter is not so beloved by mature liberals like myself. Very adolescent, white, entitled.
4. The costs from the start to the now necessary maintenance were not worth it, especially given other options/sites for public art.
5. The placement of those two large, heavy pieces is a tragedy waiting to happen: earthquake(s), high winds, wildfire smoke reducing visibility, etc.
6. The laws of physics don't make exceptions for human ideals or aesthetics. Heavy things, precariously placed, fall when they're sufficiently stressed.

Thank you for your consideration,

Sharron L.W. Poff  
1803 Cedar Street  
Berkeley CA 94703

**Lowvorn, Jennifer**

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**From:** Frank Jaffe [REDACTED]  
**Sent:** Wednesday, August 14, 2019 5:44 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Big People sculptures

I would like to express my support for keeping Scott Donahue's big people sculptures exactly where they are. I have lived in the Berkeley Oakland area since 1978 and I go for a run every Saturday and Sunday at the Berkeley Marina, and have been doing that for many years ever since those sculptures were there, and I always finish my run by walking up the bridge, and I can say that I never tire of seeing those sculptures.

I understand that there was recently a vote to deaccession these pieces out of concern for the cost of maintenance. I truly find it hard to believe that this is an insoluble problem! I think the city needs to find other contractors to give more competitive estimates, which will result in a better long-term and financially feasible solution.

I think that the sculptures really capture of the spirit of Berkeley, particularly the political activism the city is known for as well as the recreational joy to be found at the Berkeley Marina.

I thank you for your attention to this matter.

Yours sincerely,  
Frank Jaffe  
Emeryville CA



**Lowvorn, Jennifer**

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**From:** Martha Richards [REDACTED]  
**Sent:** Monday, August 19, 2019 5:37 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Sculptures on walking bridge

Ms. Jennifer Lowvorn  
Chief Cultural Affairs Officer  
Civic Arts Program  
City of Berkeley

Dear Ms. Lowvorn,

I was extremely pleased to read that the Berkeley Public Arts Commission has decided to remove the large sculptures that flank the walking bridge at University Ave and highway 80. The bridge is so lovely in its simple design and it creates a kind of entry to our city. The sculptures look out of place and only detract from the lovely bridge. I was truly dismayed when they were installed and I've been annoyed and embarrassed by them every time I've driven or walked past them. I gather that they are supposed to represent us, but I've not been able to make any sense of them—not from the freeway and not when I'm walking or biking on the bridge. To me, they are each a mish-mash of every cliché I hear about Berkeley. After several years of wear, they look even worse.

I've lived in Berkeley since 1966 and have owned a home in Berkeley since 1980. I'm very attached to my city and proud of many, many things about Berkeley. I am not very proud of our city art. When I see public art in other cities, I wish we were more selective. I know there must be a way to express our city without being trite or silly, and I would love to see an improvement in our public art installations overall. To me, those sculptures on the bridge represent the worse of us and not the best.

I sincerely hope the Arts Commission is not dissuaded from its decision to remove the sculptures.

Sincerely,

Martha Richard  
1528 Hopkins St.  
Berkeley 94707

**Lovvorn, Jennifer**

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**From:** Marla Koss <[REDACTED]>  
**Sent:** Tuesday, August 20, 2019 9:23 PM  
**To:** Lovvorn, Jennifer  
**Subject:** A comment on the sculptures on the footbridge at University Ave. and I-880

Hi Jennifer,

Lisa Bullwinkel asked me to send my comment to you re those sculptures at each side of the footbridge over I-880.

As a onetime Berkeley resident and sometime passerby on I-880, I'd be very relieved to see those sculptures removed. Regardless of the cost issue, every time I have ever passed them on the freeway I have felt chagrin and a pang of embarrassment for Berkeley. I think they make Berkeley a laughingstock by playing to stereotype (thanks to its unfortunate echo of the Soviet aesthetic and those stupid protest sign details).

I have a friend who bicycles on that bridge frequently who has learned to appreciate the sculptures because she sees them up close. In which case, they should be moved to where they don't disintegrate further (if that's even possible) and where people can actually appreciate them up close.

Thanks for reading this.

Sincerely,  
Marla Koss  
1133 Pearl St.  
Alameda CA 94501

**Lovorn, Jennifer**

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**From:** Civic Arts  
**Sent:** Tuesday, August 20, 2019 3:19 PM  
**To:** Lovorn, Jennifer  
**Subject:** FW: We support removing the art on overpass

Forwarded from the Civic Arts inbox and saved to the G drive.

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

**From:** Lisa Wahl [mailto:████████████████████]  
**Sent:** Tuesday, August 20, 2019 1:53 PM  
**To:** Civic Arts <civicarts@cityofberkeley.info>  
**Cc:** Davila, Cheryl <CDavila@cityofberkeley.info>  
**Subject:** We support removing the art on overpass

My husband and I, and every Berkeley resident we know, fully support your decision to remove the pair of 11-year-old sculptures on the overpass. So ugly.

Thank you!

Lisa & Ken Wahl  
2334 Roosevelt Ave  
Berkeley

**Lovvorn, Jennifer**

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**From:** David Snippen <[REDACTED]>  
**Sent:** Tuesday, August 20, 2019 11:44 AM  
**To:** Lisa Bullwinkel; Lovvorn, Jennifer  
**Cc:** Scott Donahue  
**Subject:** Berkeley Big People... what else?

Lisa and Jen:

Now that the criticism and possible fate of these sculptures has hit the front page of the SF Chronicle, let me reiterate my recommendation that these artworks ought to be renovated and moved to a new site in Berkeley, but at ground level to enhance the greater possibility of public viewing and appreciation. My only objection to these sculptures is that their siting on the pedestrian bridge was faulty (sorry, Scott, if you disagree) and that public engagement with these remarkably creative works was made far less possible than if they were positioned at the touchdown level on both sides of Mark Ketcham's elegant bridge structure.

Unfortunately, a space at the East side of the bridge is no longer possible due to the new configuration of the walkway and bike pathway, but other sites in the Marina, or alongside the proposed realignment of University Avenue, could be considered for the pair of sculptures. Perhaps a site near the Tom Bates ball fields would be a possibility, since the former Mayor's image is part of one of the sculptures.

I just want to be clear that I am still very interested seeing the sculptures restored in a proper manner, and that they be placed where people will be able to appreciate the artistry of Scott Donahue, one of the Bay Area's most creative artists. I am sure that you hold the same feelings for the creativity and skill involved in these works, but at the same time having to resolve the issues of the existing conditions in a responsible way.

I hope that you will find a satisfactory relocation site, and that Scott will be adequately compensated and appreciated for his work. Public Art is often criticized, but when mistakes are made, as in this case, a correction ought to be made to satisfy the artist and the public interest.

David Snippen

**Lowvorn, Jennifer**

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**From:** 33rd Flat [REDACTED]  
**Sent:** Thursday, August 15, 2019 2:42 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Berkeley Big People should stay

Why remove a piece that was already vetted by the council and has been celebrated and paid by the people of Berkeley?

Why not make it a public decision?

Its removal would be unfair both to the artist that submitted his time and effort, and to the public that ultimately fronted the money.

If the original artist can organize and provide a sustainable and economical maintenance plan --as stated-- why not give it a chance?

The Commission should be consistent with itself and honor the previous vetting it had issued. The maintenance excuse --altogether with its flawed and overinflated estimate--is quite suspect to be an exit strategy.

Please let the impressive art piece stay!

Thank you.

Adolfo Cardes.

**Lowvorn, Jennifer**

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**From:** April Gilbert [REDACTED]  
**Sent:** Thursday, August 15, 2019 2:10 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Support for Removal of Berkeley Big People

Dear Arts Commission,

I am a Berkeley native who grew up and have lived much of my adult life in Berkeley. I care about the beautification our city and support public art, parks and median maintenance, and appropriate architecture to achieve this beautification. However, I strongly support the removal of the Berkeley Big People sculptures on either side of the pedestrian bridge. Ever since the piece was installed, I have found it both hideously ugly and inappropriately sized for its location. I have no interest in the city spending any money maintaining this monstrosity in future years and would be very relieved to see it gone from such a prominent (or really any) location in our city. And while you're at it, maybe you could get the city to paint the pedestrian bridge some color other than Johnny On The Spot Green. :)

Thank you for your consideration.

April Gilbert  
2512 Russell Street  
[REDACTED]

**Lowvorn, Jennifer**

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**From:** John Roberts <[REDACTED]>  
**Sent:** Wednesday, August 07, 2019 9:12 AM  
**To:** Scott Donahue; Berkeley Mayor's Office; David Snippen; [REDACTED]; Santiago Casal; [REDACTED]; [REDACTED]; Lowvorn, Jennifer; Archana Horsting; City Council; [REDACTED]; Davila, Cheryl; Kesarwani, Rashi; Bartlett, Ben; Harrison, Kate; Hahn, Sophie; Wengraf, Susan; Robinson, Rigel; ldrost@cityofberkeley.info  
**Subject:** RE: Berkeley Big People - Flawed Public Process

The Staff Report and justification for the deaccessioning action of Scott Donahue's Berkeley Big People artwork reads as though a thorough and fair process was followed, in which I simply (but erroneously) assumed that the artist was fully engaged. This is clearly not the case, and that is outrageous. If Scott Donahue, the highly respected and talented artist who created the work, was not consulted in a timely manner on the issues of deaccessioning or repairs or given a chance to offer his expert recommendations in an appropriately peer reviewed venue, the process followed by the Arts Commission was deeply flawed. Its actions should be rescinded until all avenues have been fully explored in concert with the artist. The steps taken by the Arts Commission carry the stench of arbitrariness and capriciousness, fundamentally threatening the credibility of the entire public art program that has so enriched the City in recent years.

**John N. Roberts**

John Northmore Roberts & Associates

[john.northmore@jnr.com](mailto:john.northmore@jnr.com)  
[REDACTED]

**Lovvorn, Jennifer**

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**From:** Robert Cheasty <[REDACTED]>  
**Sent:** Tuesday, August 20, 2019 6:40 PM  
**To:** Lovvorn, Jennifer  
**Cc:** Lisa Bullwinkel  
**Subject:** Re: art on pedestrian bridge

Hi Jennifer,

I support the decision of the Arts Committee to not spend the funds to rehabilitate the two sculptures on the Pedestrian Bridge over I-80. I appreciate how this can be controversial but I think the Arts Committee made the correct decision.

Sincerely,  
Robert Cheasty  
Attorney at Law  
Cheasty, Cheasty & Malek, LLP  
1604 Solano Avenue  
Berkeley, CA 94707  
Tel: [REDACTED]  
Fax: [REDACTED]



**Lovvorn, Jennifer**

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**From:** Anita Medal <[REDACTED]>  
**Sent:** Thursday, August 15, 2019 3:33 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Sculptures on i80 bridge

I've lived in Berkeley since 1960, 59 years. I LOVE these two pieces. It is tragic to loose them for financial reasons! If we can afford to take care of our homeless and underserved, we can afford to take care of our art, our collective community creativity and history, that those two pieces represent.

Keep the scultures!!!!!!!!!!!!!!!

Anita Medal - homeowner

LL [REDACTED] C [REDACTED]

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**Lowvorn, Jennifer**

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**From:** jos sances [REDACTED]  
**Sent:** Wednesday, August 07, 2019 3:30 PM  
**To:** John Roberts  
**Cc:** Scott Donahue; Berkeley Mayor's Office; David Snippen; Santiago Casal; [REDACTED]@gmail.com; [REDACTED]@comcast.net; Lowvorn, Jennifer; Archana Horsting; City Council; gregharper@harperarmstrong.com; Davila, Cheryl; Kesarwani, Rashi; Bartlett, Ben; Harrison, Kate; Hahn, Sophie; Wengraf, Susan; Robinson, Rigel; Idrost@cityofberkeley.info; Robbin Henderson  
**Subject:** Re: Berkeley Big People - Flawed Public Process

It's mind blowing to us, that Scott was not part of this "deaccessioning" action. We really hate that term. There was a very involved public process and many people worked hard to overcome all the difficulties to put the piece up. The artwork had to pass tough structural standards to be installed. What changed?

We've been involved trying to stop the destruction of the 1935 Victor Arnautoff Murals in San Francisco. It's good to see some sanity emerging to save these important murals. It's hard to except the liberal Bay Area has decided Cultural Revolution is the way to go.

It's too bad the Art Commission let the artwork fall into such disrepair, but Scott's offer to refurbish seems very generous and that should be done. The very expensive removal seems a bit vindictive on the part of the Art Ministers, especially when they don't have a plan what to do with it.

Robbin Henderson and Jos Sances

**Lowvorn, Jennifer**

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**From:** luke cypress [REDACTED]  
**Sent:** Thursday, August 15, 2019 1:52 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Berkeley Big People MUST Stay

I live the sculptures and they represent the soul of the city I love. They are a bright spot in a dreary commute every day.

**Lovvorn, Jennifer**

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**From:** Patricia Donnelly <[REDACTED]>  
**Sent:** Thursday, August 15, 2019 12:54 PM  
**To:** Lovvorn, Jennifer  
**Subject:** removing Scott Donahue's art

Hi -

My name is Patricia Donnelly and I have lived in Berkeley for over 30 years. I beg you to NOT remove Scott Donahue's art. It's okay if you don't restore it. It is a welcome towering testimony to the spirit of Berkeley. My family and friends relish our bike rides to the Berkeley Marina and the chance to pass by it. Whether the art commission likes it or not, it's part of Berkeley's history. We will be so sad to see it removed. I am also disturbed about the art commission's process to make this decision. I think you should erect a huge sign on the Pedestrian Bridge asking people to write in their thoughts about removing it. Whatever advertisement you did for the City Council meeting where this was discussed: we didn't get the memo.

Please reconsider your decision. I was appalled to read some of the comments about the sculpture such as "a new black eye on the already battered face of public art in the Bay Area." Oh please! Kenneth Baker can stay in San Francisco - we don't really care what he thinks about Berkeley's art.

Thanks in advance for reversing your decision.

Patricia Donnelly  
1318 Derby Street  
Berkeley, CA 94702  
[REDACTED]

**Lovvorn, Jennifer**

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**From:** Bronson Frick [REDACTED]  
**Sent:** Thursday, August 15, 2019 12:22 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Big People Statue

I am writing in to voice my strong support for keeping the Big People statue on the bridge or otherwise in a very prominent location of honor. I wanted to share what the statues mean to me and what I tell my kids about them when we bike across the bridge.

Berkeley's claim to fame (for me) is having found so many ways to change the world over the years through local action and local policy change. You can't have the "happy side" statue of kids flying kites at the park without going through the hard work of activism to make those policy changes possible - such as the Save the Bay effort to stop the in-fill (without which there wouldn't be a park or a bay or place for my kids to fly kites or play there) which led to the modern environmental movement.

Also I share how Berkeley was the first city in the country (and the world) with smokefree indoor air law (fighting Big Tobacco), one of the first US recycling programs, a leader for farmers market (fighting industrial food), one of the first US city with cut curbs on sidewalks for wheelchairs, which was a huge change. Even now, there is the work of Oxford Elementary youth to reduce disposable waste in the school and the city - leading to other cities across the country considering the issue. All those things can be easy to take for granted especially in hindsight, but NONE of them were easy and none of these issues are never "done." You don't just arrive to the happy statue - you have to go through the activism of the other one.

I hope these statues can help inspire the next generation to make a connection that a healthier and more vibrant future for the city and world- IS possible. But it means speaking up, and doing the hard work. It means going through a sometimes uncomfortable process of taking on powerful interests and not giving up. My own name for the combined statues is "Change is Real."

Best Regards,  
Bronson Frick

**Lovvorn, Jennifer**

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**From:** Sheila Jordan <[REDACTED]>  
**Sent:** Thursday, August 15, 2019 11:44 AM  
**To:** Lovvorn, Jennifer  
**Subject:** Please allow for more public discourse before any removal of statues

These statues stand as a tribute to an important time in Berkeley that gentrification is eroding. The push to eliminate the statues reflects the attitudes of the cleansing of the past and dismissal of Berkeley's rich history.

Please designate \$15,000 and allow the statues to maintain their statuesque welcome.

Sheila Jordan  
Alameda County Superintendent of Schools Emerita

**Lovvorn, Jennifer**

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**From:** Shawna Hartman Brotsky [REDACTED]  
**Sent:** Thursday, August 15, 2019 11:41 AM  
**To:** Lovvorn, Jennifer  
**Subject:** Sculptures on pedestrian bridge

Hi-

I am a long time Berkeley resident/homeowner.

I'm writing to express my "vote" to remove the 2 art installations on the I-80 pedestrian bridge. I agree with everything that Shannon Jackson expressed in her letter to the arts commission. I am not in the arts field, so I can not express myself as well. But, I will say, that those 2 pieces of art have made me sad every time I see them since they were installed, just because I feel that they are really ugly pieces of art. They are not uplifting in any way to me, and I dread walking by them every time.

I also really do not want the city to spend any of my tax dollars on repairing/restoring those pieces of art.

Quite simply, I think their time is over. I would be more than happy to see the pedestrian bridge have no pieces of art at all, and have the city spend money on other things that are sorely needed in this city - paving roads, money for schools/libraries, dealing with the homeless situation, etc., etc.

Thanks very much for taking the time to read this!

Best,  
Shawna Hartman Brotsky  
451 Kentucky Ave, Berkeley

**Lovvorn, Jennifer**

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**From:** M 064 Freeman [REDACTED]  
**Sent:** Thursday, August 15, 2019 11:32 AM  
**To:** Lovvorn, Jennifer  
**Subject:** Keep the I-80 bridge art!

Commissioners-

When art and architectural works are too new to be historic, and too old to be considered "new," they are at great risk of being destroyed or changed due to changing styles and politics. That is nearly always a mistake. That tendency is a major reason why we have lost so many great works of art and architecture in the Bay Area.

Keep the art at the pedestrian bridge, it provides fun and amusement and provokes thought for those viewing it. That is more than most publicly funded works of art manage to do.

Although it is not the stated reason for removing the art, I am concerned that this piece may actually be slated for removal because free speech is currently unfashionable. This trend started in response to far-right protests in our town and elsewhere. Free expression is not free when it excludes people whose views we don't like. Berkeley should continue to support, and publicly express its support, for free expression. Without free expression, the public is powerless to openly express their opinions or address their grievances.

The artists says he can maintain the piece for \$15,000. That is a reasonable amount to invest in protecting the work.

Future purchases of public art should include consideration of maintenance costs and those costs should be included in the budgeted from the beginning of the process. Otherwise, maintenance costs can be used as an excuse to get rid of art that has temporarily fallen out of style.

Thank you,  
Mike Freeman



**Lovvorn, Jennifer**

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**From:** Edward West <[REDACTED]>  
**Sent:** Thursday, August 15, 2019 11:14 AM  
**To:** Lovvorn, Jennifer  
**Subject:** Please don't remove the Berkeley Big People!

It is a beloved and quintessentially Berkeley piece of public art.

I hope you can reconsider this decision.

I would consider contributing to a crowdfunding campaign to support its repair.

Thank you!  
Edward

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Edward West  
mobile [REDACTED]  
[Facebook](#) [Twitter](#) [LinkedIn](#)

**Lowvorn, Jennifer**

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**From:** Martin Nicolaus [REDACTED]  
**Sent:** Thursday, August 15, 2019 11:10 AM  
**To:** Lowvorn, Jennifer  
**Subject:** Big People statues

The statues on the pedestrian bridge assert important themes about Berkeley's history and about the recreational opportunities at the Berkeley Marina. The points cited so far about the claimed repair costs do not appear convincing, and a second opinion about maintenance expenses, particularly compared with maintenance of other assets, appears called for before taking action. But if the Commission determines to remove the statues, there are several sites within Cesar Chavez Park where these works of public art would be appropriate and welcome. The Park is City of Berkeley Property, contains other works of public art, and has ample space within its 90 acres to host a couple more.

Martin Nicolaus  
<https://chavezpark.org>

Lowvorn, Jennifer

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**From:** Tim Murphy [REDACTED]  
**Sent:** Thursday, August 15, 2019 9:46 AM  
**To:** Lowvorn, Jennifer  
**Subject:** Bridge sculptures opinion

Hi I'm a Berkeley resident and property owner and, hence, tax payer. I've hated those sculptures since the day they were installed. I agree it's time to remove them and dedicate arts budget to other projects.

Up close the sculptures are somewhat interesting. But on the bridge they are an eyesore from the freeway and do pose a risk in an earthquake. They also make Berkeley a laughingstock. Just one of many reasons. But if we can remove just one reason it's progress.

Tim Murphy  
1248 MLK, Berkeley

**Lowvorn, Jennifer**

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**From:** Jerome Parmer [REDACTED]  
**Sent:** Thursday, August 15, 2019 9:42 AM  
**To:** Lowvorn, Jennifer  
**Subject:** Berkeley Big People Sculpture

It needs to go. As a craftsperson I think the choice of materials that were not robust, thereby creating excessive maintenance costs, was unfortunate. The composition is visually chaotic, and as others note indulges in hackneyed stereotypes. While Berkeley can justly be proud of it's historical contributions to change and protest, it is much more than that aspect and this gateway memorial is dismissive of that truth.

Also it's aesthetically unappealing, and in terms of being emotionally or intellectually provocative is rather sophomoric.

Jerome F Parmer

**Lovorn, Jennifer**

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**From:** Grindle [REDACTED]  
**Sent:** Thursday, August 15, 2019 8:43 AM  
**To:** Lovorn, Jennifer  
**Subject:** I-80 pedestrian bridge sculptures

Greetings,  
I live in Berkeley not too far from the controversial sculptures.

Please leave them where they are. They are perfect for Berkeley and because of their location they announce to everyone passing through Berkeley:  
"This is who we are"

The statutes help to make Berkeley unique in the eyes of people on the freeway who will get only that fleeting glance.

Thank you,  
-Jerri Grindle Pelletier.  
1320 67th Berkeley, CA 94702  
[REDACTED]  
[REDACTED]

**Lowvorn, Jennifer**

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**From:** Delia Taylor [REDACTED]  
**Sent:** Thursday, August 15, 2019 7:19 AM  
**To:** Lowvorn, Jennifer  
**Subject:** Approve removal of bridge statue

1. By far more motorists see it than up close and it conveys nothing 2. Up close you can't even see the whole sculpture because it is jammed in a corner 3. It has too much going on 4. It should be placed in a park with space around it. Let a rich art lover or go fund me drive provide for it

Thanks for making this removal happen.

Please find a simple beautiful symbol for Berkeley, the cities name is an idea or words such as Peace Companionship or Flowers and leaves - plants are the basis of all life

Delia Taylor

Sent from my iPhone

**Lovvorn, Jennifer**

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**From:** Janice Murota <[REDACTED]>  
**Sent:** Thursday, August 15, 2019 12:54 AM  
**To:** Lovvorn, Jennifer  
**Subject:** Donahue sculpture

Dear Ms Lovvorn - i appreciate how difficult this deaccession is for the artist. I also appreciate how open and forthcoming the arts commission has been in handling the situation . I trust the arts commission and their process. I am certain they considered every aspect of the problem before arriving at their decision. I am a native and lifelong resident of berkeley. i know the commission members are strong supporters of the arts and as a citizen accept their decision with deep respect for their integrity.

Sincerely,

Janice Murota  
785 Peralta Ave  
Berkeley 94707  
[REDACTED]

**Lovvorn, Jennifer**

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**From:** [REDACTED]  
**Sent:** Thursday, August 15, 2019 5:30 AM  
**To:** Lovvorn, Jennifer  
**Cc:** Stuart Cohen; 'Jason Meggs'; 'Eric L Blossom .'; Chuck Siegel; Bhima Sheridan; Pat Adler; Ron Adler; Peter Sussman; Pat Sussman; John Steere; 'Robert Chung'  
**Subject:** Removal of sculptures on I-80 bike/ped bridge

To the Berkeley Art Commission:

I played a key role, as a founder and leader of the Bicycle-Friendly Berkeley Coalition, in getting the I-80 bicycle/pedestrian bridge approved and installed. I was invited to speak at the opening ceremony, where Mayor Shirley Dean and city councilmembers acknowledged that the bridge would not have been a reality if not for the involvement and support of the bicycling community. All of us were especially proud that we'd pushed hard for an exceptional design that would be a gateway to Berkeley. It was much more expensive than a conventional viaduct would have been, and what we got was a true work of art, an elegant and beautiful structure. Then, years later, when the sculptures were installed, I was aghast that our magnificent bridge had become home to these two hideous eyesores. I no longer live in Berkeley, but I return annually for a visit, and I always bike across the bridge. Seeing the sculptures there is painful. I'm thrilled about the decision to remove them. They should never have been put there in the first place. Please do not back down from this decision. It's the right thing to do.

Hank Resnik  
Former Chairman, Bicycle-Friendly Berkeley Coalition

Every time I see an adult on a bicycle I no longer despair for the future of the human race. — H.G. Wells

Mobile: [REDACTED]



**Lowvorn, Jennifer**

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**From:** [REDACTED] on behalf of Donya Saied [REDACTED]  
**Sent:** Wednesday, August 14, 2019 9:53 PM  
**To:** Lowvorn, Jennifer  
**Cc:** Robinson, Rigel  
**Subject:** I-80 Sculpture PUBLIC COMMENT

In regards to: "There is a 90-day waiting period from the July 24 vote before any removal process can begin, during which the public can comment. Email the arts commission at: jlovvorn@cityofberkeley.info."

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Dear Jennifer,

Thank you for taking my comment. As a concerned member of the Berkeley public, living on Parker Street in Berkeley, I would like to submit the following comments regarding the I-80 art:

(1) Since public dollars were overspent by the commission to the tune of \$200,000 for this art, the commission should make an effort to make use of it or recoup costs.

(2) What a sad failure that the citizens were forced to pay for outdoor art that is apparently falling apart, and could fall over and kill someone in an earthquake, if what the consultant alleges is true.

How is the commission/City of Berkeley changing its procedures to avoid a repeated failure of crumbling, weather-susceptible, seismically unsafe public art ?

(3) Repairs and moving the sculpture should out to open bid; others beside the artist should be allowed to propose moving or repairing the sculptures.

(4) If the allegations that these sculptures are failing due to being subject to weather are true, and it is a fact they might fall in an earthquake, then the costs, benefits, and feasibility of moving these items to an indoor location -- on loan, on lease, or sold -- where they are reinforced should be explored.

(5) Should the repair, re-location, and seismic reinforcement cost more than \$30,000, then the commission/City should attempt to recoup the cost of the unused sculptures by putting them up for sale.

Thank you for your consideration of my comments. I look forward to your confirmation that my comments have been received and reviewed.

Respectfully,  
Donya

CC: Rigel Robinson, District 7 Council Member

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Donya (Delilah) Saied

**Lowvorn, Jennifer**

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**From:** dianne lam [REDACTED]  
**Sent:** Wednesday, August 14, 2019 9:08 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Berkeley Big People Statue

I never thought I'd leave New Orleans, my family going back five generations. But Katrina changed all that and I moved to Oakland in 2006.

Everything good seems to start here in the Bay Area and oh so slowly works it way across the nation.

Driving on I-80 approaching the Big People Statue was very meaningful for me, a perfect symbol of all that Berkeley represents! I am stunned to learn the statue is to be taken down. What an insult to me. This is my first taste of ignorance in Berkeley. Please reconsider keeping this proud monument right where it is, where it can be seen, a testament to all that is good in Berkeley.

Dianne Lam

**Lowvorn, Jennifer**

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**From:** Nat Kane [REDACTED]  
**Sent:** Wednesday, August 14, 2019 8:48 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Keep Berkeley big people!

Hello,

I was dismayed to learn that the arts commission has voted to remove the Berkeley Big People statues over i-80. Those sculptures have become classic icons of Berkeley in the 10 years they have served as a gateway to our City.

It is surprising to me that the Commission would vote to remove public art that was approved through a lengthy public process and only a decade ago. It is also surprising to me that the local City Councilperson felt that the process and notice was insufficient.

Keep Berkeley from becoming boring. Keep the sculptures.

Nathaniel Kane & Cynthia McMurry  
Berkeley residents and taxpayers

Sent from Android

**Lowvorn, Jennifer**

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**From:** Mayumi Zelechowski [REDACTED]  
**Sent:** Wednesday, August 14, 2019 8:47 PM  
**To:** Lowvorn, Jennifer  
**Subject:** artwork

Hi,  
In regards to the artworks mentioned here:

<https://www.berkeleyside.com/2019/08/14/berkeley-arts-commission-votes-to-remove-controversial-sculptures-on-i-80-bridge>

I've always found them ugly. If there is a good excuse to remove them and save the money that would be spent on maintenance, I'm all for it.

Since the concern seems to be about them falling onto the freeway, why not offer to move the artwork to another location at ground level? If no one wants the pieces, that would just prove the point that they are not wanted by the community the artist claims they represent.

BTW, I live in Emeryville.

Sincerely,  
Mayumi Zelechowski  
Emeryville, CA

**Lovorn, Jennifer**

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**From:** Dana BUNTROCK <[REDACTED]>  
**Sent:** Wednesday, August 14, 2019 6:22 PM  
**To:** Lovorn, Jennifer; Dröste, Lori  
**Subject:** Good riddance Berkeley Big People!

I think it's terrific that Berkeley Big People is on its (their?) way out. What an awful piece of work to greet drivers every day! Scott Donahue should also be reminded not to abuse his political role in this fight; he was not elected to defend his work.

Thanks!

Dana

--  
Dana Buntrock  
Professor, Dept. of Architecture  
Chair, Center for Japanese Studies

Univ. of California, Berkeley

Cell: [REDACTED]

**Lovvorn, Jennifer**

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**From:** L Stone [REDACTED]  
**Sent:** Wednesday, August 14, 2019 6:14 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Re: Berkeley's Big People Sculptures

Dear Berkeley Civic Arts Commission,

I wrote much of this in a comment to Berkeleyside and just wanted to share with you directly as well.

I was delighted, no ecstatic, to hear of the removal of the Big People sculptures on both sides of i-80.

While I really wish this project would never have been approved, I commend you for at least recognizing that the cost of maintenance of this structure is not worth it's artistic merit.

If you happen to read the Berkeleyside article, please pay close attention to the words of Shannon Jackson, the Associate Vice Chancellor for the Arts and Design Department at UC Berkeley. I feel she has a good handle on a nice chunk of what makes this artwork so truly awful for so many of us.

I lived in Poland doing Peace Corps for two years. While there I saw a lot of such "artwork" in special galleries in Poland devoted to propaganda art of the Soviet Union. Too often, when government officials select artwork they go for this "hyper-literalness" as Shannon Jackson calls it above. It is a way of conveying a message that is not at all subtle and really not art. Additionally, its position on either side of the highway where it did not blend in at all with any of its surroundings just made it all the worse. Government curated artwork is a tricky business. I'm not against your purpose with the Civic Arts Commission but do want to make you aware of the all too common pitfall of similar commissions in that commissions such as yours have a sense of purpose to send a message but may not have the background to appropriately select works with true artistic merit. My advice, should you ever decide to replace the artwork in this location is to go for something much more subtle in harmony with the environment around it.

It is my hope that this removal will go through. Thank you for taking public comment so I could share.

Of course, if you ever want input in the future, I'm always around ☺

Linda Stone  
Berkeley Resident and Taxpayer

**Lowvorn, Jennifer**

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**From:** JERRY Cooper [REDACTED]  
**Sent:** Wednesday, August 14, 2019 6:01 PM  
**To:** Lowvorn, Jennifer  
**Subject:** deaccessioning

I am appalled that the city intends to remove the wonderful Donahue sculptures on the pedestrian bridge. Public art should be cherished and maintained, not removed to avoid maintenance costs. If the artist is willing to do the maintenance for \$15,000, there should be no financial barrier to keeping and restoring the sculptures. But even if the cost is considerably more, it should be done. These are iconic images that capture what is great and wonderful about Berkeley.

**Lowvorn, Jennifer**

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**From:** Carmen Goodell [REDACTED]  
**Sent:** Wednesday, August 14, 2019 5:41 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Berkeley Big People Removal Comment

Hello,

As a Berkeley resident, I support the removal of Berkeley Big People.

The artwork poses an earthquake safety hazard and additional long term maintenance costs beyond the initially approved price of the work. Both of these factors make the work an unacceptable liability.

I request my personal details be withheld from public record.

Thank you,

Carmen Goodell

[REDACTED]  
Berkeley



**Lovvorn, Jennifer**

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**From:** Steven Lipson [REDACTED]  
**Sent:** Wednesday, August 14, 2019 5:40 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Berkeley Big People Statues

Dear Arts Commission,

Thank you for taking the steps necessary to remove the two "Berkeley Big People" statues flanking I 80. They are certainly terrible art and not worth the very high, ongoing maintenance expenses associated with their conservation. This is money which could be spent on much more worthwhile acquisitions or maintenance of other pieces.

Again, thank you for your action!

Steven Lipson  
634 Woodmont Avenue  
Berkeley, CA 94708

**Lovvorn, Jennifer**

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**From:** Piero Rocca [REDACTED]  
**Sent:** Wednesday, August 14, 2019 5:38 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Re: Donahue piece

\*love it

**From:** piero.rocca@gmail.com  
**Sent:** August 14, 2019 5:13 PM  
**To:** jlovvorn@cityofberkeley.info  
**Subject:** Donahue piece

Live it. Always smile when I drive by. [REDACTED]  
[REDACTED]



**Lovvorn, Jennifer**

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**From:** Erich Valo <[REDACTED]>  
**Sent:** Wednesday, August 14, 2019 5:37 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Keep the pedestrian bridge statues

I love seeing them when I get back to the Bay Area after a trip away. They're a welcoming gateway.

**Lowvorn, Jennifer**

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**From:** Mark Petrofsky <[REDACTED]>  
**Sent:** Wednesday, August 14, 2019 5:37 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Remove the excrescences

I realize the money was the moving factor in the Art Commission's vote to get de-accession the sculptures on the fwy pedestrian bridge but I can say how happy I am to see them go. I've been in Berkeley my whole life, since 1946, and was active politically in the 1960's but those things are too ugly for words. They just mar an otherwise rather graceful bridge.

In any case they are too big to be viewed up close and too small and disjointed to be viewed from far away...and there is not middle viewing distance.

Yours, Mark Petrofsky

**Lowvorn, Jennifer**

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**From:** Yulia Krashennaya <[REDACTED]>  
**Sent:** Wednesday, August 14, 2019 5:34 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Berkeley Big People

Hi,

I just read that this is the address to use when sending public comment about the proposal to remove Berkeley Big People from the University St. bridge on Berkeleyside (<https://www.berkeleyside.com/2019/08/14/berkeley-arts-commission-votes-to-remove-controversial-sculptures-on-i-80-bridge>)

If the article is accurate in stating that the real reason to remove the sculptures is a financial one, and that the artist disputes both the estimate of the needed repairs and the underlying assumptions made by a third party contractor in their evaluation, I think that it is completely fiscally irresponsible to remove the sculptures without a second opinion.

I understand that there are people who don't like the art - but removing sculptures that were installed after a multi-year review simply because some people don't like them is akin to the way Republicans continue to pass laws that restrict access to abortion - without new information or changes in circumstances, there is no reason to go back on a decision that has already been thoroughly evaluated.

And if the decision is truly financial, I would expect that the cost of removal of the sculptures is greater than the \$15,000 in repairs and the only fiscally responsible path is to validate what the cost of repair actually is prior to spending thousands of dollars.

The value of art isn't just to be "liked", and removing art from a public space is a disservice to everyone - decisions like that should only be made in truly dire circumstances, and the discrepancy between the contractor's estimate and the artists needs to be bridged before any decision can be made.

Sincerely,  
Yulia Krashennaya  
Berkeley District 2

**Lowvorn, Jennifer**

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**From:** Robert J. Cohen [REDACTED]  
**Sent:** Wednesday, August 14, 2019 5:28 PM  
**To:** Lowvorn, Jennifer  
**Subject:** sculptures on I-80 bridge

Dear Berkeley Arts Commission,

I am pleased with your recent vote to remove these sculptures, and support your position.

<https://www.berkeleyside.com/2019/08/14/berkeley-arts-commission-votes-to-remove-controversial-sculptures-on-i-80-bridge>

As for the original concept of serving as a gateway to the City: I think that we (and Caltrans) should be focusing on removing the encampments and improving the landscaping near the University Avenue I-80 ramps. That's probably the most common point of entry to Berkeley, and we certainly are not now showing visitors and newcomers the best of Berkeley.

Thank you,

Robert J. Cohen  
2424 West Street  
Berkeley, CA 94702-2140  
[REDACTED]

**Lowvorn, Jennifer**

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**From:** Carl Bass <[REDACTED]>  
**Sent:** Wednesday, August 14, 2019 5:28 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Thank you

Thank you and the other commission members for voting to remove the sculptures from the bridge



**Lowvorn, Jennifer**

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**From:** Chris Watters [REDACTED]  
**Sent:** Wednesday, August 14, 2019 4:56 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Keep Berkeley Big People sculptures

Hello,

I am writing in support of the Big People structures on the I-80 pedestrian bridge. I really enjoy these sculptures and the strength with which they represent Berkeley values and community. I believe they are worth the cost of maintenance and are a valuable part of our artistic city.

Thank you,  
Chris Watters

2925 Ellis St.  
Berkeley, CA

Regarding Berkeley Big People


I have been asked to give my opinion about the disposition of Scott Donahue's "Berkeley Big People" sculptures on the pedestrian bridge over the 880 FWY in Berkeley. My position is a delicate one. First I must tell you that Scott Donahue is a close friend and neighbor of ours in the Emeryville Artists Co-op where my husband and I live. I also know well, and vigorously support the work of the Berkeley Civic Art Commission. I actively advocate for better policy and more support for the arts in Berkeley through the Berkeley Cultural Trust, and I direct a non-profit 501-C3 arts organization, Kala Art Institute, in Berkeley. I have dear friends and colleagues on each side of this question.

The Berkeley artwork on the bridge has many detractors and just as many admirers. The controversy parallels the recent discussion of the George Washington Mural sequence in San Francisco. Some people have been offended by the murals and others argue for their historic significance and value as public works that stimulate discussion, represent history and a specific artist's point of view. From a practical point of view, in Berkeley, removing the sculptures from the bridge will displease as many people as it pleases.

Philosophically, I fall into the camp that prefers to retain artworks from different eras that have been in the public view for a period of time, before seriously considering that an artwork be removed.

I understand the sculptures have maintenance issues (as do all public works) and I would recommend the Commission work with the artist to develop a cost-effective maintenance plan. Assuming all questions of safety have been resolved, then a new decision could be made to retain the refurbished sculptures. There was a long and arduous planning and permission process that took a great deal of the city's time as well as the artist's time before he could build his artwork in the public realm. Before anything is permanently changed, I believe more time is needed to fully air any concerns on both sides and work out a successful solution. If the sculptures must be moved, then find a home for them somewhere in Berkeley that is acceptable to the commission and to the artist.

Sincerely yours,

Archana Horsting  


**Lovvorn, Jennifer**

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**From:** Sarah Gill <[REDACTED]>  
**Sent:** Saturday, August 17, 2019 5:24 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Removal of Berkeley art over 80

Dear City of Berkeley,

Please don't take down those fascinating Berkeley sculptures over Highway 80! I loved to take my grandson up there and use them tell him all the stories about Berkeley. He ended up with a BA from UCB.

Best,  
Dr. Sarah Gill  
1653 Scenic Ave.  
Berkeley, CA94709

Sent from my iPhone

**Lovvorn, Jennifer**

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**From:** Civic Arts  
**Sent:** Monday, August 19, 2019 9:23 AM  
**To:** Lovvorn, Jennifer  
**Subject:** FW: De-accession of I-80 bridge sculptures should be reversed

Forwarded to you from the Civic Arts inbox and saved to the G drive.

**From:** parker barnum [mailto:████████████████████]  
**Sent:** Saturday, August 17, 2019 11:18 AM  
**To:** Berkeley Mayor's Office <mayor@cityofberkeley.info>; Kesarwani, Rashi <RKesarwani@cityofberkeley.info>; Civic Arts <civicsarts@cityofberkeley.info>  
**Subject:** De-accession of I-80 bridge sculptures should be reversed

To:  
Jennifer Lovvorn, Secretary, Berkeley Civic Arts Commission  
Jesse Arreguin, Mayor, City of Berkeley  
Rashi Kesarwani, Berkeley District 1 City Council Representative

I am writing to question the decision by Berkeley's Civic Arts Commission to "de-accession" the I-80 Berkeley Bike/Pedestrian Bridge sculptures. It appears that the decision was based on incomplete or biased data for costs of repair and maintenance, and the decision was also made without appropriate consultation with the community. Given the sculptures received approval by the city and state and have been in place now since 2008, why seek to remove the sculptures now with little community input and based on inaccurate information as to costs of repairs and maintenance, and condition? In the interests of honesty and accountability (as well as respect for the artist and the community) the Commission should reverse its decision and commence an open and transparent process to decide on preservation of these sculptures, whether in place or at another appropriate location.

Thank you,  
Parker Barnum and Kathleen McGowan  
1406 Holly Street  
Berkeley, CA 94703

**Lovvorn, Jennifer**

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**From:** [REDACTED]  
**Sent:** Monday, August 19, 2019 8:25 AM  
**To:** Lovvorn, Jennifer  
**Subject:** FW: Big People sculptures

Forwarded from my inbox. Saved to the G drive.

[REDACTED]

**From:** Frank Jaffe [mailto:[REDACTED]]  
**Sent:** Sunday, August 18, 2019 10:54 AM  
**To:** Engelson Mara [REDACTED]  
**Subject:** Fwd: Big People sculptures

I would like to express my support for keeping Scott Donahue's big people sculptures exactly where they are.

I have lived in the Berkeley Oakland area since 1978 and I go for a run every Saturday and Sunday at the Berkeley Marina, and have been doing that for many years ever since those sculptures were there, and I always finish my run by walking up the bridge, and I can say that I never tire of seeing those sculptures.

I understand that there was recently a vote to deaccession these pieces out of concern for the cost of maintenance. I truly find it hard to believe that this is an insoluble problem! I think the city needs to find other contractors to give more competitive estimates, which will result in a better long-term and financially feasible solution.

I think that the sculptures really capture of the spirit of Berkeley, particularly the political activism the city is known for as well as the recreational joy to be found at the Berkeley Marina.

I thank you for your attention to this matter.

Yours sincerely,  
Frank Jaffe  
Emeryville CA

**Lovvorn, Jennifer**

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**From:** Carol Northrup <[REDACTED]>  
**Sent:** Monday, August 19, 2019 6:56 AM  
**To:** Lovvorn, Jennifer  
**Subject:** Keep the I-80 Sculptures

I'm told that the City of Berkeley plans to remove the Berkeley Big People sculptures. I've lived in the Bay Area and worked in Berkeley for decades after leaving the armed services. That public art says "Home" to me. I'm quite sure I am not alone in that. Surely the City can find the resources to restore and preserve the work that so elegantly speaks to an important time in history - of the city, the Bay Area and the nation.

--  
**Carol**

[REDACTED]  
[REDACTED]

**Lovvorn, Jennifer**

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**From:** Scott K <[REDACTED]>  
**Sent:** Sunday, August 18, 2019 2:07 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Berkeley Big People mess

I strongly support removal of those cheaply-made yet dearly-expensive eyesores. They ruin the graceful lines of the suspension bridge, in addition to being shouty and grotesque. They remind me of the shapeshifting monster from the 1982 movie "The Thing" trying to be too many things at once.

Their physical deterioration is really noticeable up close. If it was made as a Burning Man installation I'd think it was great, but as a permanent public sculpture it wasn't built to last, nor should it. I think they would look cool out among the rocks at Albany Bulb park where they could further deteriorate in peace, though that may create a hazard.

I work in Berkeley, lived there 15 years until moving to nearby El Cerrito. I ride my bike across that bridge often, and just try to ignore the statues.

My 2¢, thanks.

Scott Kimball, artist

**Lovvorn, Jennifer**

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**From:** KAY SPRINGER [REDACTED]  
**Sent:** Saturday, August 17, 2019 9:15 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Big People Sculpture

This is to voice my opposition to the removal of the two pieces of artwork on the pedestrian bridge over hwy 80. As a long time resident of the East Bay and a graduate of UC Berkeley, I think the artwork is extremely appropriate to its location and to the history of the City of Berkeley. Despite what some have said, I have never feared that it would "topple" over me when driving underneath the bridge which I frequently do.

I am a big supporter of public art through out cities and feel that once the decision has been made to commission a piece, there should also be the commitment to maintain it. Before I retired I worked for a public agency that commissioned various works of art and those pieces remain in place and are properly maintained. The City of Berkeley should do the same.

Kay Springer

Sent from my iPhone



**Lowvorn, Jennifer**

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**From:** eyespiced . [REDACTED]  
**Sent:** Saturday, August 17, 2019 7:54 PM  
**To:** Lowvorn, Jennifer  
**Subject:** RE: Big People "art"

Hi there,

I am a lifelong Berkeley resident, and I just wanted to give some feedback regarding the sculptures looming over I-80. I am ecstatic that they have been slated for removal. I ! was immensely displeased when they were first installed because I felt (and still feel) that they utterly ruin the lines of what is an otherwise stunning footpath crossing over I-80.

Thanks for reading, hope you have a lovely day reader!

<https://www.berkeleyside.com/2019/08/14/berkeley-arts-commission-votes-to-remove-controversial-sculptures-on-i-80-bridge>

**Lowvorn, Jennifer**

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**From:** Karen Pollak <[REDACTED]>  
**Sent:** Saturday, August 17, 2019 7:40 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Sculptures.

Please repair the sculptures. Public art is meant to be controversial and a conversation piece. Ask for donations to help with the repairs. I am willing to contribute.

Do not stick your head in the sand line the SFschool board re: artwork at the high school.

Sincerely,

Karen Pollak

Concerned citizen for freedom of press and art

Sent from my iPhone

**Lowvorn, Jennifer**

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**From:** David Coolidge [REDACTED]  
**Sent:** Saturday, August 17, 2019 8:19 AM  
**To:** Lowvorn, Jennifer  
**Subject:** Re: Berkeley Big People

Forgot to sign this: David Coolidge, 2226 MLK, 94704.

On Sat, Aug 17, 2019 at 8:17 AM David Coolidge [REDACTED] wrote:  
I STRONGLY SUPPORT the REMOVAL of these two eyesores. As a taxpayer I'm appalled at the high cost of both accession and "deaccession" but I would not want to waste a dime on maintaining them, that would just be throwing good money after bad. I'm sorry the artist's feelings are hurt, but unfortunately these things are plain old-fashioned UGLY. He blew it, we paid for it, sorry performance all around, time to close the books on it and move on.

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DAC  
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DAC

**Lowvorn, Jennifer**

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**From:** Andrea Garcia [REDACTED]  
**Sent:** Friday, August 16, 2019 7:15 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Sculptures

As a native born east bay citizen, I wanted to have my say on the future of the sculptures on the pedestrian bridge. I was a student at Cal in 1962 and can remember how proud I was to be part of the energy there. As a 74 year old retired teacher, I enjoy looking at these sculptures. Please do not remove them; they are a part of history.  
Sincerely,

Andrea Garcia

Sent from my iPhone

**Lovvorn, Jennifer**

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**From:** Elisabeth Pine <[REDACTED]>  
**Sent:** Saturday, August 17, 2019 8:01 AM  
**To:** Lovvorn, Jennifer  
**Subject:** Sculptures

These are wonderful but their placement is terrible. Nobody on the highway can see them properly or knows what they are there for. They should be placed where they can be appreciated. Do not destroy them.

**Lovvorn, Jennifer**

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**From:** Adelaide Jenkins [REDACTED]  
**Sent:** Friday, August 16, 2019 5:13 PM  
**To:** Lovvorn, Jennifer  
**Subject:** I80 Bridge sculpture

My vote is: Yay!!! Take them down. Such unattractive, visually complicated and awkward art set on top of an elegant, simple -if not perfect- bridge.

Addie Jenkins  
961 Jones St. Berkeley

**Lovvorn, Jennifer**

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**From:** joe schwarz [REDACTED]  
**Sent:** Friday, August 16, 2019 4:00 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Berkeley Big People

jlovvorn,

I am attempting to respond to an article about the decommissioning of the Berkeley Big People sculptures. I thought it was sending me to a survey or poll.

Anyway, I think it would be a terrible loss to our community to take down those sculptures. I recognize the financial realities, but consider how many views, figuratively speaking (likes or dislikes) from passing motorists. It has to be the most visible public art I know. Therefore, more use per dollar.

Has anyone considered deliberately letting it flake apart and age like an ancient gem in order to save money? A skeleton budget would maintain repairs necessary to safety.

Thanks,  
Joe Schwarz

**Lovvorn, Jennifer**

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**From:** Civic Arts  
**Sent:** Friday, August 16, 2019 2:12 PM  
**To:** Lovvorn, Jennifer  
**Subject:** FW: Scott Donahue sculptures on Berkeley Bike Bridge

Forwarded from the Civic Arts inbox and saved to G drive.

**From:** Robin Graubard [mailto: [REDACTED]]  
**Sent:** Friday, August 16, 2019 11:25 AM  
**To:** Civic Arts <civicsarts@cityofberkeley.info>  
**Subject:** Scott Donahue sculptures on Berkeley Bike Bridge

To Jennifer Lovvorn

Please reconsider and have a hearing for Scott Donahues sculptures on the Berkeley Bike Bridge. As the letter from Scott says the maintenance for the sculptures is a far less cost than taking the sculptures down. The sculptures add history, beauty and a reminder to all to think about culture, free speech and art. Obviously a lot of work, money, time, energy and thought went into the creation of the sculptures. It would be undemocratic and against the rights of the artist and fellow citizens to knock these sculptures down without a fair hearing.

thank you,  
Robin Graubard

--  
Robin Graubard  
[REDACTED]  
[REDACTED]



**Lowvorn, Jennifer**

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**From:** alan dimen <[REDACTED]>  
**Sent:** Friday, August 16, 2019 11:38 AM  
**To:** Lowvorn, Jennifer  
**Subject:** Sculpture over I 80

Yay! They are so ugly. I wondered who okayed them. Take them down.

Thanks,  
Bev

Sent from my iPad

**Lovvorn, Jennifer**

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**From:** Sarah Stone [REDACTED] >  
**Sent:** Friday, August 16, 2019 10:54 AM  
**To:** Civic Arts; Lovvorn, Jennifer  
**Subject:** Keep Berkeley Big People!

Dear Civic Arts Commission,

Please keep the wonderful Berkeley Big People in its iconic location on the pedestrian bridge.

These sculptures provide a marvelous visual entry into Berkeley in general and the waterfront in particular. I grew up going to the Berkeley Marina before the sculptures were there, and I love what the art adds. Now I want to be able to talk about the artwork with my wife and kids when we visit the marina as a family. (I'll admit that I'm a big art dork with a degree in art history but I imagine other families do this too.)

Moneywise, Donahue says the repairs won't be as expensive as the commission's current estimate, and I think it's worth at least a second opinion. Especially if the current estimate is based on thinking it is fiberglass when it isn't.

Furthermore, has the commission, and the city of Berkeley, thought about what would happen without Berkeley Big People there? Without art marking it as a special place, the bridge is much more likely to become a source of blight (graffiti, trash, dumping, needles, etc.) or encampment site for people experiencing homelessness--and all of that requires lots of money to deal with.

Please don't deaccession Berkeley Big People!

Sincerely,

Sarah Stone (and my two Little People: Nico, age 3, and Reed, age 4 months)

**Lovvorn, Jennifer**

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**From:** Lydia Shiozaki [REDACTED]  
**Sent:** Friday, August 16, 2019 10:40 AM  
**To:** Lovvorn, Jennifer  
**Subject:** "Big People" sculptures

Good morning:

I would like to encourage the Arts Commission to reconsider their decision to remove the public sculptures from the I-80 pedestrian/bicycle bridge. So much time (five years?) went into the process before the art was finished and installed that it seems hasty to remove the pieces without more deliberation. I actually think that it is a good sign that the work is controversial as so much public art is so bland as to be almost invisible. Here people look and look again and think about what the various parts mean. It gets people talking. There is always something new to notice on both the large and small scale.

It is almost impossible to please everyone, especially in a town like Berkeley, but I am particularly unhappy when I think about the waste involved in commissioning, building, installing and then suddenly removing these sculptures. Maintaining them would surely be less wasteful.

Thank you for your consideration,  
S. Lydia Shiozaki

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"Light is the carrier of information that binds us."

- Jacob Bronowski

**Lovvorn, Jennifer**

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**From:** [REDACTED]  
**Sent:** Friday, August 16, 2019 10:34 AM  
**To:** Lovvorn, Jennifer  
**Subject:** Yea! Lose the sculptures

I was delighted to read in Berkeleyside that the sculptures adulterating the otherwise elegant Ketchum-designed bridge are to be removed. I'm sure a more appropriate location can be found for these two sculptures. Thank you!

Every time I ride over the bridge on my bike or drive under in a car, I shake my head in wonder at how the sculptures could have been approved for this location. It was so very apparent that they marred the bridge's aesthetic--awful!

I'm surprised at the delight I take in reading this news. Makes me feel a bit silly. But it's as if a wrong will be righted.

**Lowvorn, Jennifer**

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**From:** Nancy Cayton [REDACTED]  
**Sent:** Friday, August 16, 2019 9:54 AM  
**To:** Lowvorn, Jennifer  
**Subject:** Pedestrian bridge statues

Hello,

This email address was given as the contact for the Berkeley Arts Commission in a Berkeleyside article about the two statues on the pedestrian bridge across the freeway at aquatic park. I must say that I have never really noticed or paid attention to the one on the west side, but I have never been able to stand the one on the east side, the so-called Big People. When it was first installed, I thought it was unfinished and waited for some time to see what it would finally look like until I realized that was it; it was done. I like the idea of the what is being portrayed, but find the execution to be overly literal and aesthetically displeasing.

If it is true that the maintenance of this work will also be quite expensive, I see no reason to keep it. Too bad all the maintenance issues have only come to light 10 years after the installation and not prior to selecting it.

This email is for information to the commission and not for quotes or publication.

Nancy Cayton

**Lovvorn, Jennifer**

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**From:** Civic Arts  
**Sent:** Friday, August 16, 2019 9:31 AM  
**To:** Lovvorn, Jennifer  
**Subject:** FW: Berkeley Sculptures

Forwarded from the Civic Arts inbox.

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

**From:** Gaynell [mailto: [REDACTED]]  
**Sent:** Thursday, August 15, 2019 2:14 PM  
**To:** Civic Arts <civicarts@cityofberkeley.info>  
**Subject:** Berkeley Sculptures

Attn: Civic Arts Commission Members

I find it impossible to believe removal/decommissioning of Scott Donohue's sculptures has moved so significantly forward without public input prior to what now amounts to the 11th hour. It's a shame the Commission has backdoored this significant event, regardless of what the City rules allow. A public hearing must be held on the matter of this public art. Citizens deserve to know the options before a final, irrevocable action is taken. Otherwise a chill will be sent through the artist community that will reverberate for years to come.

Gaynell Chase  
Oakland, CA

Sent from my iPhone

**Lovvorn, Jennifer**

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**From:** Civic Arts  
**Sent:** Friday, August 16, 2019 8:13 AM  
**To:** Lovvorn, Jennifer  
**Subject:** FW: Reconsider the Berkeley Big People decision and keep the sculpture

Forwarded from the Civic Arts inbox. Saved to the G drive.

**From:** mary white [mailto:████████████████████]  
**Sent:** Thursday, August 15, 2019 8:48 PM  
**To:** Civic Arts <civicarts@cityofberkeley.info>  
**Subject:** Reconsider the Berkeley Big People decision and keep the sculpture

Dear Lisa Bullwinkel, Chair and members of the Civic Arts Commission,

I am writing to express my shock and disappointment with the Civic Arts Commission decision to hastily remove Scott Donahue's sculpture.  
Please reconsider.

As a west Berkeley resident who was here when the sculptures were built and have biked by them many times, it seems inappropriate to not give the public more time to decide.  
Also, if the repairs could be done for \$15,000 i think quite a few residents, including myself, would contribute to a fund to do some of the work. How much did it cost for the LA art conservator report? Is their evaluation correct? There seem to be huge discrepancy between cost quoted by the firm and the artist.

I agree with Santiago Casall, the Berkeley artist who created the solar calendar at Cesar Chavez Park. He, said discussing whether Berkeley Big People is appropriate for its location shouldn't even be up for debate in Berkeley Side.

"That battle was fought and won a long time ago," Casal said. "Civic Arts (Commission) and the state of California completely vetted the sculptures through a rigorous process."

Your unconsidered decision will have repercussions that will cost more than the repairs.

Please reconsider.

Mary White  
Educator  
2327-5th Street  
Berkeley, CA 94710

**Lovvorn, Jennifer**

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**From:** Gillian Fynn <[REDACTED]>  
**Sent:** Friday, August 16, 2019 8:06 AM  
**To:** Lovvorn, Jennifer  
**Subject:** Sculptures

I love those sculptures - I think they are a social statement on the nature of Berkeley.  
gillian fynn

Sent from my iPhone



**Lowvorn, Jennifer**

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**From:** Wendy Cosin <[REDACTED]>  
**Sent:** Friday, August 16, 2019 8:06 AM  
**To:** Lowvorn, Jennifer  
**Subject:** Keep the sculpture on the bridge

I strongly support leaving the sculpture on the bridge. I enjoy it every time I cross the bridge on my bicycle. The cost of the maintenance can be minimized to doing only what is necessary. Or try "go fund me".

I think it is outrageous to remove an art piece that cost so much and that provides enjoyment for many.

Sincerely,

Wendy Cosin

Sent from my iPad

**Lovvorn, Jennifer**

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**From:** Jim Thornton <[REDACTED]>  
**Sent:** Thursday, August 15, 2019 9:41 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Big people sculpture

Dear Ms. Lovvorn,

I'm writing in support of the Berkeley Big People. I understand that the sculptures need maintenance, but the artist has made reasonable proposals to maintain them which were rejected. There are no legitimate structural concerns, as the initial work went through rigorous structural design and approval. Any degradation is superficial. I'm afraid that the commission is making a retroactive aesthetic decision, a small handful of people essentially overturning the city's choice to erect these monuments 12 years ago. This lack of stability concerns me. I believe this work of art is a valuable public asset and should remain.

James Thornton

**Lovvorn, Jennifer**

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**From:** jean marie <[REDACTED]>  
**Sent:** Thursday, August 15, 2019 8:42 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Keep Big People where it is

Dear Arts commission,

I think the art piece big people should stay where it is at the bridge. It cost a lot of money and time to create the piece, approve the piece, install the piece. Why are you deciding you don't like it now, years later? Art is always controversial.

Leave the piece where it is and start dealing with issues of the present.

Thanks,  
Jean Walsh

**Lovvorn, Jennifer**

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**From:** D Dorenz [REDACTED]  
**Sent:** Thursday, August 15, 2019 6:47 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Re: Sculpture on the crossover bridge

Dear arts commission members,

It seems that you have gone about the process of considering what to do about the two sculptures in the wrong order. You owe it to the public to ask our opinions before you make your decision. Instead you have acted in an autocratic manner without complete transparency about the reason you want to take the sculptures down.

I suggest that you listen to the artist who says that the repair bill is exaggerated and that the repairs can be done for

much less. He also pointed out that the company you consulted didn't even know how to identify the material that was used in the pieces. Therefore you should be extremely skeptical about any estimate that they give you for repairs .

The sculptures are a positive depiction of Berkeley history. They should be repaired at a much lower rate and you should give Berkeley residents a long time to weigh in on this matter. Just because you don't have to answer to the City Council doesn't mean you can act in an autocratic manner

Thanks for hearing my concerns.

Dorothea Dorenz  
Berkeley Ca

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Dorothea Dorenz

**Lowvorn, Jennifer**

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**From:** Ken Worthy [REDACTED]  
**Sent:** Thursday, August 15, 2019 4:26 PM  
**To:** Lowvorn, Jennifer  
**Subject:** Remove the two artworks from the pedestrian overpass

I fully support the removal of the two Donahue sculptures.

Like others, I find them too literal and not quite beautiful.

Thank you,  
Ken

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Ken Worthy  
My book: *Invisible Nature*  
My co-edited book: *After the Death of Nature*

**Lowvorn, Jennifer**

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**From:** Joanne Cohn <[REDACTED]>  
**Sent:** Thursday, August 15, 2019 3:10 PM  
**To:** Lowvorn, Jennifer  
**Subject:** I-80 bridge statues

Hi!  
I really like them. But I gather it is expensive to maintain them. If it is possible to have them in a different material or otherwise to keep them there, I would be glad for that. The contrasting statues are really wonderful.  
Thank you,  
Joanne (94709)

IMAGES OF ARTWORK AT TIME OF INSTALLATION

Images by Artist (2008)



IMAGES OF CURRENT ARTWORK CONDITION

Images by City Staff (2018)



Image by RLA Conservation (2019)



Images by Paul Kuroda (San Francisco Chronicle 2019)

