PUBLIC ART SUBCOMMITTEE MEETING AGENDA

Thursday, November 5, 2026
4:00 PM

To attend this meeting via computer or smart device, click: https://cityofberkeley-info.zoomgov.com/j/1616125937. If you wish to speak during Public Comment portions of the agenda, click the Raise Hand icon, located under Reactions, and wait to be recognized by the Committee Chair. To attend this meeting via phone, dial 1-669-254-5252 and enter Meeting ID: 161 612 5937. To submit an e-mail Public Comment, email civicarts@berkeleyca.gov with the Subject Line in this format: "PUBLIC COMMENT ITEM #." Please observe a 150-word limit. Time limits will apply to all Public Comments.

Roll Call

Chair Eduardo Pineda (District 5)
Vice Chair Jonathan Bachrach (District 1)
Commissioner Devi Dutta-Choudhury (Mayor)

Land Acknowledgement

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

Public Comment on Non-Agenda Items

Chair Report

Items for Discussion and Possible Action

1. Cube Space Exhibition Proposal for January 25 through April 16, 2027 (20 minutes).
Presented by: Kevin Chen, Cube Space Curator (Attachment 1).
Recommendation: Approve Cube Space exhibition by artist Ashley Spencer for January 25 through April 16, 2027.
Public Comment

2. City of Berkeley Public Art Procurement Methods (20 minutes).
Presented by: Mark Salinas, Public Art Program Lead (Attachment 2).
Public Comment

3. Sanctuary City Artworks by David Solnit (15 minutes).
Presented by: Mark Salinas, Public Art Program Lead (Attachment 3).
Public Comment

Future Agenda Items

Commissioner Announcements

Next Public Art Subcommittee Meeting: Thursday, December 3, 2026

Adjournment

Staff Contact:
Mark Salinas, Public Art Program Lead / msalinas@berkeleyca.gov

Notices
Notice of Public Record
Communications to Berkeley boards, commissions or committees are public records and will become part of the City's electronic records, which are accessible through the City's website. Please note: E-mail addresses, names, addresses, and other contact information are not required but, if included in any communication to a City board, commission, or committee, will become part of the public record. If you do not want your e-mail address or any other contact information to be made public, you may deliver communications via U.S. Postal Service or in person to the secretary of the relevant board, commission, or committee. If you do not want your contact information included in the public record, please do not include that information in your communication. Please contact the secretary of the relevant board, commission, or committee for further information.

Any writing or documents provided to a majority of the commission regarding any item on this agenda will be made available for public inspection at the City Manager's Office located at 2180 Milvia Street, 5th floor, Berkeley, CA 94704





Cube Space January - April 2027
Artist: Ashley Spencer | Curator: Kevin B. Chen

Ashley Spencer is a cross-disciplinary artist and writer who is deeply rooted in her identity as a Black creator. With a rich background in ceramics, sculpture, and mixed media, she imparts a nuanced exploration of the lived Black experience through her work. Over fifteen years, Ashley has developed a distinctive approach to her work, blending various mediums and genres to address complex themes like haunting and inheritance. Her pieces often serve as a conduit for discussing generational grief, creating a dialogue that bleeds across time and material history. A graduate of the California College of the Arts, Ashley earned her Master of Fine Arts degree in 2025. Her academic journey is ongoing as she pursues an additional degree in writing, further exploring her narrative capabilities.

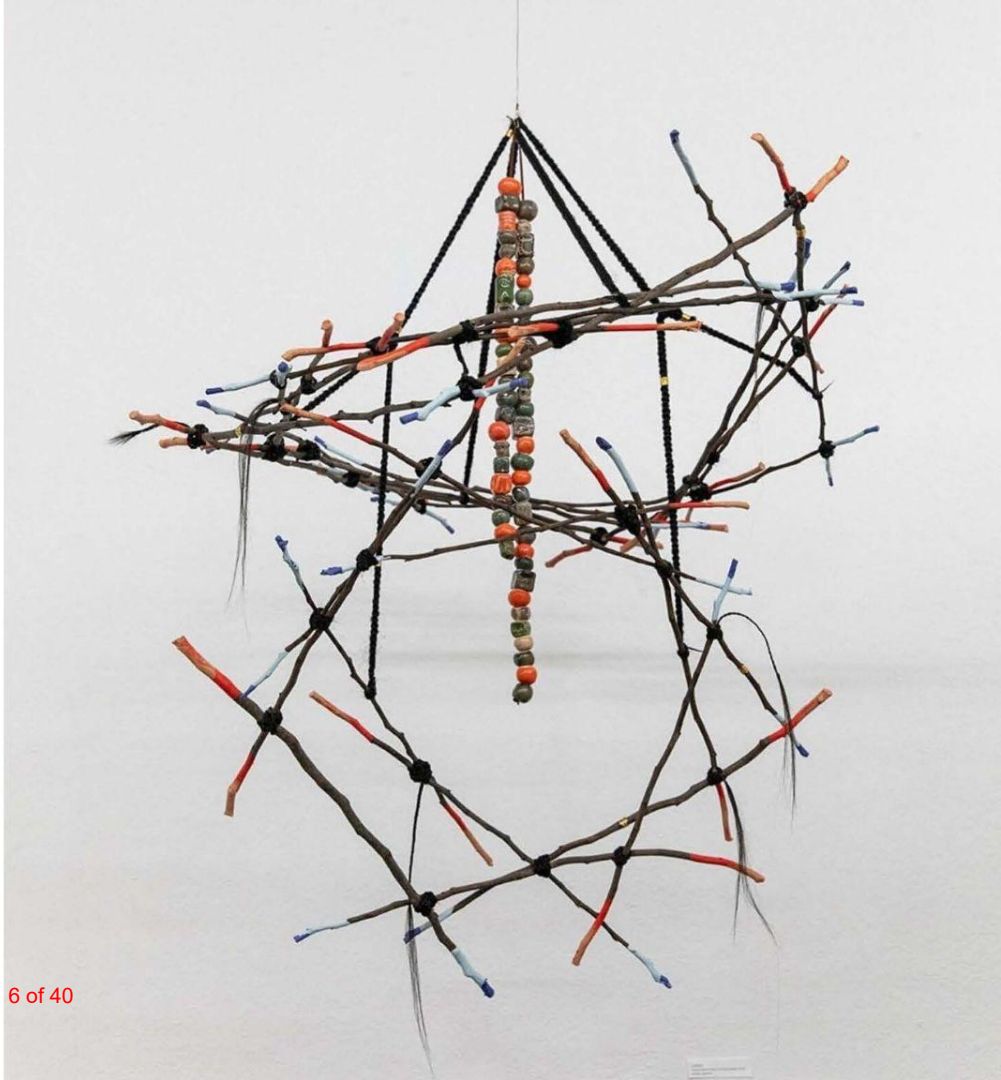
She addresses generational grief through her work, which often uses a blend of various mediums to explore time and material history. Ashley initiates thinking about how the work is as much about the process as the final product, inviting viewers to engage with both contemporary issues and historical narratives. The materials she uses become tools for storytelling, rituals, and manifestations of folklore, weaving narratives that speak of heritage, beliefs, and the unseen. The act of arranging and rearranging such materials can also be seen as a dialogue with spirits and tales that hover just at the edge of perception. Every twist of a twig or coil of hair echoes with the voices of ancestors, myths, and legends, enriching the present with their whispers. Through them, she engages with a legacy that is living and breathing, inviting us to explore the enchanted and the unknown.

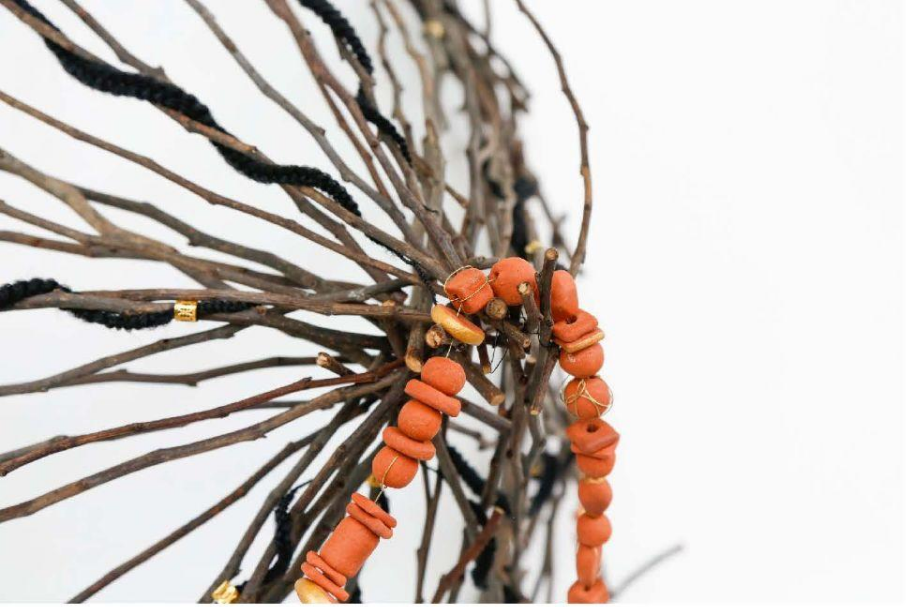
Previous Works

Lamentation

Hair, Found Sticks, Acrylic Paint,
Ceramic beads, Wire (2024)

49” x 36”





Despondency

Hair, Found Sticks, Ceramic beads, Wire
(2024)

33”x 30”

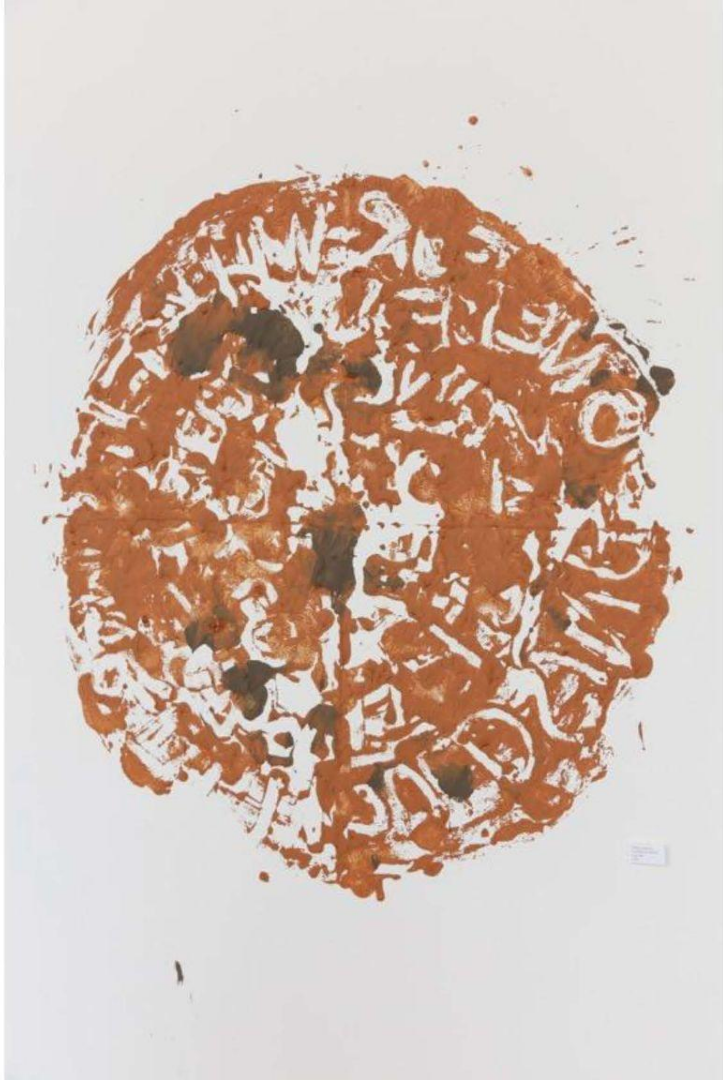


For What It's Worth

Clay Slip (2023)

32" x 32"

A form of monoprinting poetry into wet clay onto the wall in a frantic exploratory gesture.



~~*VENUS OF WILLENDORF*~~

Unfired clay, Clay Slip (2023)

12” x 8”

*Unfired clay vessel with thumbprints of clay surrounding the mono-printed pedestal.



Gesture II

Unfired Clay, Body (2023)

Performance with ~~*VENUS OF WILLENDORF.*~~





DON'T TOUCH MY HAIR

Hair, Found Sticks, Acrylic Paint,
Ceramic beads, Wire (2023)

32' x 82'

DON'T TOUCH MY HAIR is a curtain of hair and other listed materials intended to hang in the doorway.



heavy as a black feather, light as a white stone

Furniture, Hair, Braiding Gel, Mousse, Ceramic, Ancient Enchantments/Magic, Wire, Sticks

10’ x 10’ x 15’











wands, whips, words

Sticks, Hair, Braiding Gel,
Mousse, Wire (2024)

32" x 82"



Boiling Point

Ceramic Cauldron (2024)

12"x24"x24"



Threshold

Screen Door, Hair, Braiding Gel, Mousse, Ceramic Bust, Ceramic Beads, Superstition, Wire, Sticks (2024)

8' x 2'



"Reach out to me."

Chair, Ceramic Bust, Spell (2024)

18"x 43"x 18"



"Don't let me fall!"

Chair, Hair, Braiding Gel, Mousse, Ceramic Bust, Ceramic Beads, Ancient Enchantments, Wire, Sticks (2024)

17"x 33"x 17"









"I will catch you."

Chair, Hair, Braiding Gel, Mousse, Ceramic feet, Ceramic Beads, Magic, Wire, Sticks (2025)

19"x 41"x 20"

Let My Hair Tickle My Feet

Hair, Braiding Gel, Mousse,
Ceramic Beads, Wind, Wire,
Sticks (2025)

8’ x 10’





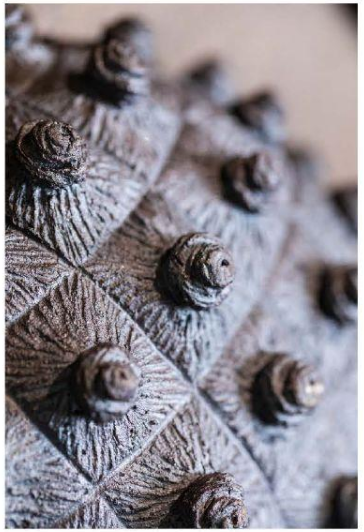


Heavy is the Head

Hair, Braiding Gel, Mousse, Ceramic Head, Wire, Sticks (2025)

12” x 12”





And so I did

Hair, Braiding Gel, Mousse, Ceramic Plaques, Wire, Sticks (2025)

12” x 6”





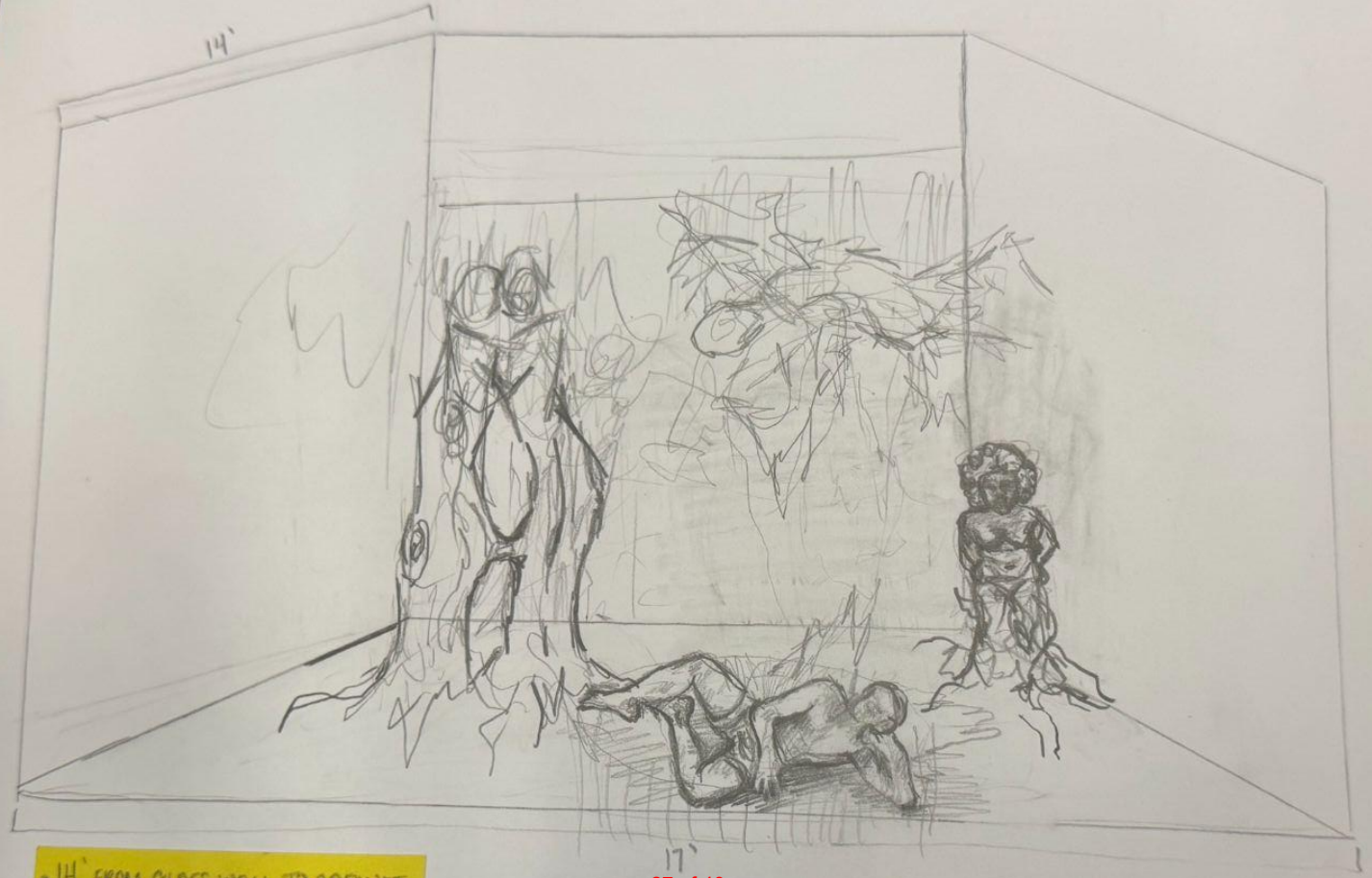

Puck'n


Flexible Stainless Steel Ruler
R590-18
Alvin & Company, Inc.
INCHES


Flexible Stainless Steel Ruler R590-18
Alvin & Company, Inc.
www.alvinco.com







- 14' FROM GLASS WALL TO CABINET
- 17' FROM GLASS WALL TO GLASS WALL



Civic Arts Division

ATTACHMENT 2

Memo

Date: November 5, 2026
To: Public Art Subcommittee
From: Mark Salinas, Public Art Program Lead
Subject: Public Art Procurement

Since 1967, the City has acquired approximately 170 permanent and portable artworks. These artworks comprise the City of Berkeley Public Art Collection. The most valuable piece of art in the collection is Romare Bearden's, *The City and its People*, 1973, mixed media photo collage and acrylic on masonite and wood, that is the basis for the city's logo.

Since its establishment in 1980, the City's Civic Arts Commission (Berkeley Municipal Code Chapter 3.12) retains certain duties relative to Public Art approvals within the City's boundaries. In 1985, the City adopted a Visual Art Ordinance (Berkeley Municipal Code Chapter 6.14) that established a process for the selection and approval of Public Art in the City. In 2001 (modified in 2019), City of Berkeley developed Guidelines for Public Art to articulate the administration and approval processes for public art in the City of Berkeley. In 2019, City of Berkeley adopted a ten-year Arts and Culture Plan for 2018 – 2027, which contained policy improvement and action step recommendations for all Civic Arts program areas, including Public Art.

The following section from the Berkeley Municipal Code states that the Civic Arts Commission must review and approve all temporary art (i.e., loans, exhibitions, programming, grants) and permanent art (commissions, purchases, donations, gifts) for the City of Berkeley.

> ***Visual Art in Public Places***
>
> ***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.*

The following Berkeley Municipal Code states the actions the Civic Arts Commission can take in procuring permanent art (commissions, purchases, donations, gifts) for the City of Berkeley.

City's Civic Arts Commission

BMC 3.12.060 Duties and functions

F. Review and make recommendations upon all works of art to be acquired by the City, either by purchase, gift, or otherwise…

The following section from the City of Berkeley Guidelines for Public Art, which is not Berkeley Municipal Code, states criteria for the acquisition of public artwork. These are commonplace industry guidelines; RFQs for public art state additional project goals for the site.

Guidelines for Public Art

E. ACQUISITION OF PUBLIC ARTWORK

1. Criteria For The Acquisition Of Artwork
Criteria to be used in the acquisition of public artwork or design elements shall include, but not be limited to, the following:

a. Artistic Quality: Excellence of the artworks' craftsmanship, originality and appropriateness of concept, and integrity of materials used.

b. Media: All forms of media shall be considered. Works may be portable, permanently affixed, or incorporated in the design and/or function of a public space. Temporary exhibits and installations may also be considered for commissions except when excluded by funding sources with specific restrictions.

c. Permanence: For permanent works of art or design elements, due consideration shall be given to the work's structural soundness, surface integrity, and to inherent resistance to theft, vandalism, weathering, public safety, and maintenance or repair costs, sufficient to endure 30 years.

d. Public Safety: All works of art, design elements, or temporary installations shall be evaluated to ensure their compliance with public safety requirements.

e. Diversity: The Public Art Program recognizes the cultural, ethnic, and social diversity of the Berkeley population, as well as that of the greater Bay Area, and shall incorporate diversity in every aspect of the program. Means by which the Program may realize the goal of cultural and aesthetic diversity shall include, but is not limited to:

(i) Compatibility

(ii) Artist ethnicity

(iii) Geographic distribution throughout Berkeley

(iv) Style, scale and media

(v) Community participation in the public art process, and

(vi) Experimental and traditional forms of art.

The following City of Berkeley Guidelines for Public Art, which is not Berkeley Municipal Code, states three available methods to select an artist (or artwork). These methods are common practices used by municipalities nationwide.

F. SELECTION OF ARTISTS

Selecting the artist, whether to create a discrete artwork or to participate in a design or community collaboration, is the single most important decision in the public art process. Special care must be taken in all aspects of selecting the artist in order to ensure the best possible public art project, taking into account the goals of the project, the community served, the nature of the site, and the other members of the design team.

1. Methods Of Selection
Artists (or artwork) may be selected for public art projects by one of the following methods:

a. Direct selection: artist(s) or completed artwork(s) chosen directly by the Public Art Committee or by a Selection Panel.

b. Invitational selection: a limited number of artists are invited to submit proposals, a completed artwork, or otherwise participate in a public art project selection process. The Public Art Program may utilize direct recruitment methods to solicit qualified artists for a project by means of direct mailings of the RFQ/RFP, or through phone contact with artists, arts organizations, galleries or other sources.

c. Open competition: any professional artist is eligible to participate, subject to limitations established by the Public Art Committee in a Call for Artists.

For competitive projects described in b and c above, staff shall develop a Request for Qualifications ("RFQ"), a Request for Proposals ("RFP), or a Call for Artists.

In Summary, the City of Berkeley's 2018 ***Guidelines for Public Art***, developed for 2018–2027, does not establish monetary thresholds for the three methods to purchase of public artwork listed above. This is understandable, as inflation and changing costs for materials and labor can quickly render fiscal recommendations outdated over a nearly ten-year span.

Presently, consultants Dyson & Womack are under City contract developing a new ***Public Art Strategic Plan*** (anticipated in Fall 2027), however *Selection of Artists* represents only one component of their broader scope of work and will require final approval by the CAC. Other policy revisions under their purview will require final approval by City Council.

In the interim, staff will work with the Finance Department and the Attorney's Office to review both the ***City of Berkeley's 2018 Guidelines for Public Art*** and the ***City of Berkeley's 2025 Purchase Manual*** to establish monetary thresholds for the three methods to select artists (or artwork). Findings will be shared with Dyson & Womack to include in the new Public Art Strategic Plan which requires approval by the Civic Arts Commission.

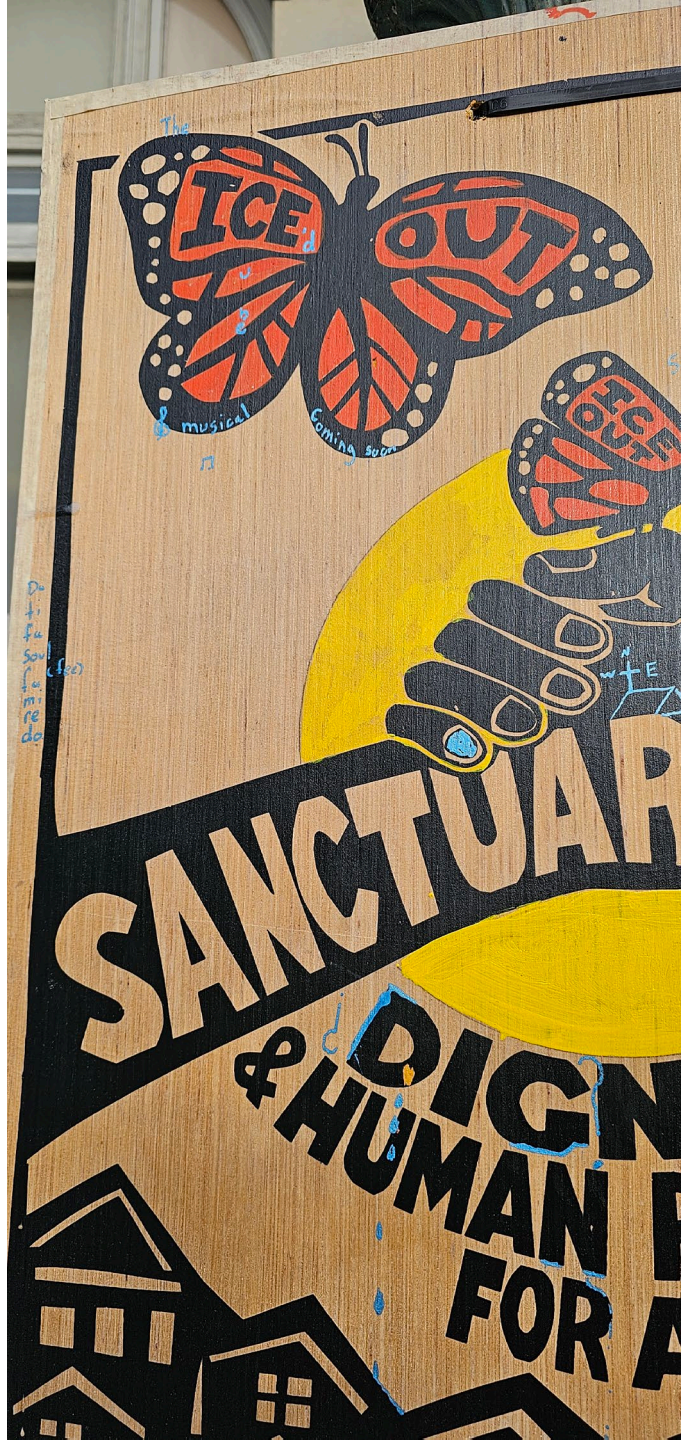
A low threshold for *a. Direct Selection* would allow staff and commission to initiate small-scale, responsive public art programming and artwork purchases without undertaking the full, costly, and time-consuming process of issuing a Request for Qualifications (RFQ) that *b. Invitational selection* and *c. Open competition* currently require.

Fund 148 and/or Fund 150 cover all related costs for all public art programming and public art purchases.

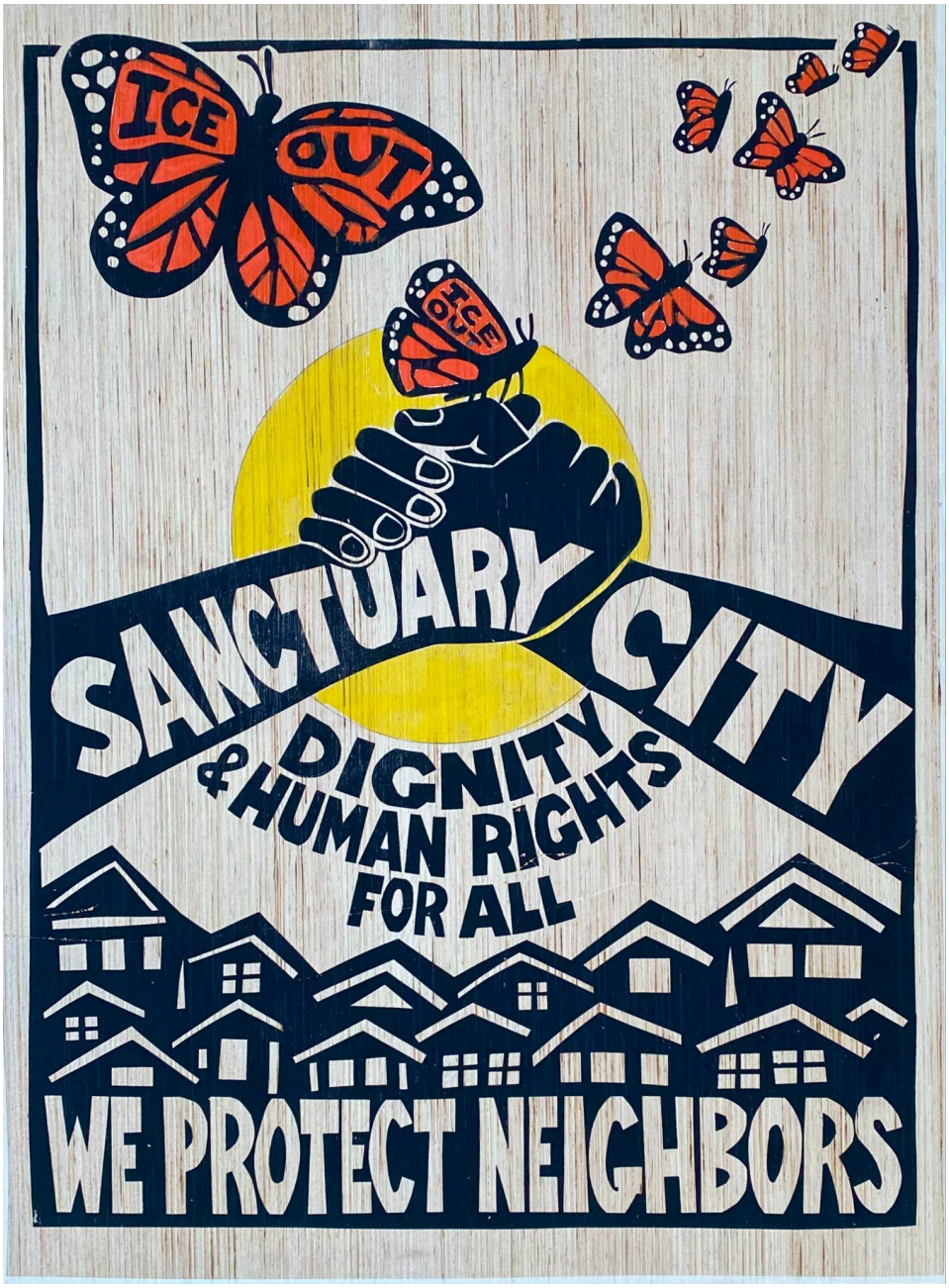

ICE OUT
SANCTUARY CITY
DIGNITY & HUMAN RIGHTS FOR ALL
WE PROTECT NEIGHBORS
MARTIN LUTHER KING JR
CIVIC CENTER
2180
Milvia Street


MAUDELLE SHIREK
ICE OUT
SANCTUARY CITY
DIGNITY & HUMAN RIGHTS FOR ALL
WE PROTECT NEIGHBORS



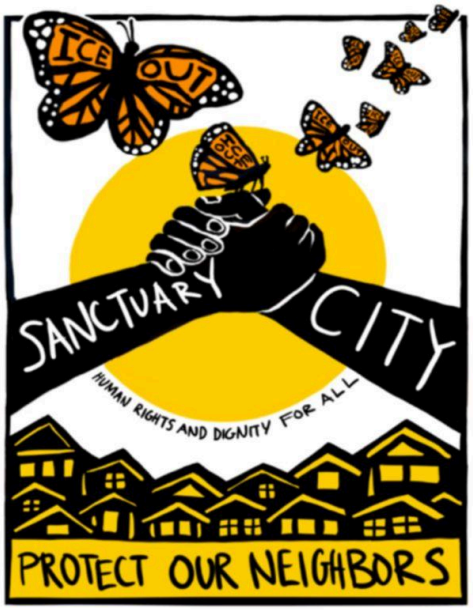

ICE
OUT
SANCTUA
&HUMAN

Virginia Street Sanctuary City
Visibility Project



Short link to this page: bit.ly/SanctuaryCityVisibility

SIGN MAKING PARTY



Come join our neighborhood sign making party!

On Sunday March 22nd Virginia street neighbors are hosting a party to create large wooden signs for folks to display publicly around their neighborhoods. Party will be on 1700 Block of Virginia Street in Berkeley near McGee Street 10am- 2pm

Family friendly, food, music and fun! All sign making materials will be provided. Please bring some snacks to share and $20 cash if you'd like to bring a sign back to your neighborhood to be installed.

Please RSVP here →

HOPE YOU CAN JOIN US!

Download design images Here (Dropbox folder)



Design by Jen Bloomer and David Solnit

WHAT: We will make visible that we are a Sanctuary City and will fight to protect our neighbors', and everyone's, human rights, constitutional rights, and dignity.

We neighbors have worked together to create large (24 x 32 inch) thin recycled plywood signs to display outdoors on our block and to offer to other neighbor groups and community groups to display publicly.

We have also printed the design as a 12x16 inch color poster.
People can also download and print the design themselves (download here).

WHY:

- To protect our neighbors' and everyone's human and constitutional rights
- To make it clear that our community stands behind our Sanctuary City policies – and to be in solidarity with other communities under attack by ICE and the Federal Government
- To work together with our neighbors and to model and encourage neighborhood activism

Vol. 16, No. 6

March 26, 2026 • $2

BERKELEY TIMES

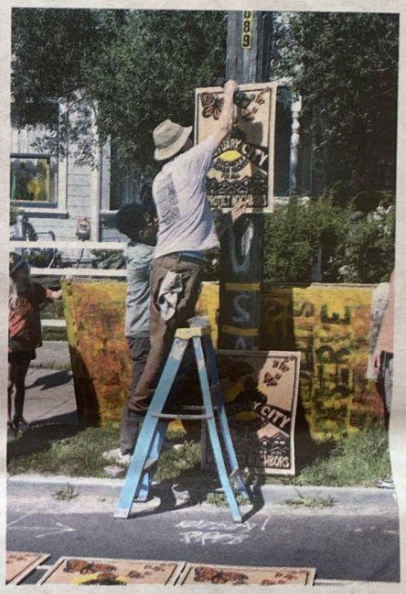
berkeleyx.org

a paper for the people of Berkeley

staff photos



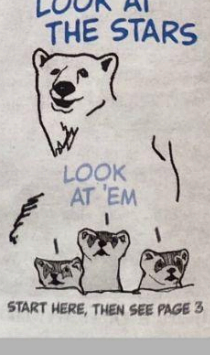




Celebrating Berkeley, a Sanctuary City

In anticipation of the many NO KINGS protests scheduled for Saturday, March 28, neighbors on the 1700 block of Virginia St. took to the street on Saturday, Mar. 21 to paint signs celebrating Berkeley as a Sanctuary City. The graphic was created by Jen Bloomer and David Solnit; and the materials were leftovers from protests led by teachers in Los Angeles. At the culmination of the event, all participants gathered in a large circle to introduce themselves with their name and one word. Turns out, some of the painters were from elsewhere. They had unwittingly but gladly stumbled into the action. Their one word of self-introduction was "AMAZED!" To find a NO KINGS protest near you, go to nokings.org





START HERE, THEN SEE PAGE 3



Not in Our Town Presents "Minnesota Neighbors"



📍 Grand Lake Theater | 3200 Grand Ave, Oakland

🗓️ Wednesday, October 21

To Whom It May Concern,

I am writing on behalf of our small, locally owned restaurant to express our enthusiastic support for the beautiful signage created by local artist David Solnit.
We strongly believe in his work and in the statement this piece makes.
Art has always been an important part of Berkeley's identity, and we believe that public art and visual expressions like this help create a stronger sense of place and community.
This signage is more than simply something beautiful to look at. It serves as a visual reminder of the collective spirit that makes Berkeley special — a spirit rooted in community, creativity, inclusion, social justice, and the courage to stand up for what is right.
Berkeley has a long history of being willing to speak up and lead when others have remained silent. We believe it is important to preserve that spirit and to continue creating visible reminders of the values that have shaped this community. As a small local business, we feel fortunate to be part of a neighborhood where artists, businesses, families, and community members all contribute to the character of our city.
We are proud to support David Solnit. His work adds something meaningful, beautiful, and important to Berkeley.
We respectfully encourage the approval and continued presence of this signage and are happy to lend our voice in support of it.

With appreciation and support,
Sylvie Osborne Calierno
Co-Owner & Chef
FAVA
Berkeley, California

To the members of the Public Art Subcommittee –

We are writing to share our support for the Sanctuary City signs at Old and New City Hall. These signs are an expression of community, creative expression, and solidarity. They were designed by David Solnit and Jen Bloomer, two incredible community artists who also happen to be our neighbors on Virginia Street. Over the course of a spring day, community members of all ages from across Berkeley gathered on our street to construct, paint, and shellac these signs, and then took them to display far and wide as a symbol of neighborly care and resilience. We are very proud that Berkeley has been a Sanctuary City since 1971; it would mean a lot to us for the city to participate in this community art by posting the signs at Old and New City Hall.

Thank you for your consideration,
Sarah Ranney and Deborah Silvey