



Civic Arts Commission

Public Art Subcommittee Meeting

Tuesday, October 15, 2024

3:30 PM

PUBLIC ADVISORY: THIS MEETING WILL BE CONDUCTED EXCLUSIVELY THROUGH VIDEOCONFERENCE AND TELECONFERENCE

To attend this meeting using a PC, Mac, iPad, iPhone, or Android device, click:

<https://cityofberkeley-info.zoomgov.com/j/1616125937>. If you wish to participate at a Public Comment portions of the agenda, click the **Raise Hand** icon, located under **Reactions**, and wait to be recognized by the Committee Chair. Time limits on Public Comment will apply. To attend this meeting using a telephone, dial **(669) 254-5252** and when prompted enter **Meeting ID 161 612 5937**. To electronically submit Public Comment, e-mail civicarts@berkeleyca.gov. In the Subject Line type **Public Comment and Agenda Item #**. Please observe a 150-word limit.

AGENDA

1. CALL TO ORDER AND ROLL CALL

2. 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 and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley 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.

3. PUBLIC COMMENT (For items not on the Agenda)

4. CHAIR REPORT

5. DISCUSSION ITEMS FOR POSSIBLE ACTION

- a) Discussion: Proposal for Cube Space Exhibition, December 2024 – February 2025 (10-12 min.) (Attachment 1)

Introduction: Mark Salinas, Public Art Program Lead. Presented by William Hernández Luege, Cube Space Curator

Possible Action: Approval of December 2024 – February 2025 Cube Space Artist
Public Comment

b) Discussion: Artist and Community Initiated Public Art Project Policy (3-5 min.)

Introduction: Mark Salinas, Public Art Program Lead.

Possible Action: N/A

Public Comment

c) Discussion: Community-Initiated Public Art Proposal for Caesar Chavez Dog Park (10-12 min.) (Attachment 2)

Introduction: Mark Salinas, Public Art Program Lead. Presented by Lynn Jones

Possible Action: Approval of Public Art Proposal for Caesar Chavez Dog Park

Public Comment

d) Discussion: Community-Initiated Public Art Proposal for Telegraph Business Improvement District (10-12 min.) (Attachment 3)

Introduction: Mark Salinas, Public Art Program Lead. Presented by Jerico Mike Osnas-Paguio and Alex Knox.

Possible Action: Approval of Public Art Proposal for Telegraph Business Improvement District

Public Comment

e) Discussion: Purchase of artworks for City of Berkeley (12-15 min.) (Attachment 4)

Introduction: Mark Salinas, Public Art Program Lead. Presented by Sonya Castillo.

Possible Action: Approval of Purchase of artworks for City of Berkeley

Public Comment

f) Discussion: MLK/YAP Project Plan (10-12 min.) (Attachment 5)

Introduction: Mark Salinas, Public Art Program Lead.

Possible Action: Approval of MLK/YAP Project Plan

Public Comment

g) Discussion: Special Meeting in November (3-5 min.)

Introduction: Mark Salinas, Public Art Program Lead.

Possible Action: Approval of Special Meeting in November

Public Comment

6. STAFF REPORT

7. COMMUNICATIONS

8. ADJOURNMENT

Attachments:

1. Proposal for Cube Space Exhibition, December 2024 – February 2025
2. Community-Initiated Public Art Proposal for Caesar Chavez Dog Park
3. Community-Initiated Public Art Proposal for Telegraph Business Improvement District

4. Purchase of artworks for City of Berkeley
5. MLK/YAP Project Plan

Staff Contact:

Mark Salinas
Public Art Program Lead
Berkeley, CA 94704
Telephone: (510) 981-7538
TDD (510) 981-6903
msalinas@berkeleyca.gov

Communications to Berkeley boards, commissions or committees are public record 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 to the relevant board, commission, or committee for further information.

ACCESSIBILITY INFORMATION: To request disability-related accommodations to participate in the meeting, including auxiliary aids or services, please contact the Disability Compliance Program by phone (510) 981-6418 or by TTY (510) 981-6347 at least three business days before the meeting date.

December- February Cube Space

Artist: Anamaya Farthing-Kohl

Curator: William Hernandez Luege

About the artist

Sculptor and Social Practice Artist

- Farthing-Kohl's projects are built around collaboration and participation, where the public plays an essential role in shaping the outcome.
- The focus is on the process and connections that emerge along the way. Their work creates a space for people to think and work together, transforming each project into a kind of living, evolving conversation.

Education

- BFA in Sculpture, Tyler School of Art, Temple University (2011).
- Fulbright Scholar, SOMA Educational Program (2014).
- MFA, University of California Berkeley (2024), awarded Simpson Pre-Dissertation Fellowship.



Impact of the Cube Space

Curatorial Overview:

- Anamaya Farthing-Kohl is eager to engage with Cube Space, viewing it as a unique opportunity to explore public art through a sculptural lens rather than their typical social practice work.
- This project represents a more theatrical shift in Anamaya's practice, enabled by Cube Space's distinctive environment, which allows for experimentation with new materials and scale previously unattainable.

For the City of Berkeley:

- The Cube Space has provided a creative and welcoming environment for artists like Anamaya and Emily Gui to produce new work, fostering innovation and artistic expression.
- The current artist Emily Gui is a printmaking instructor at UC Berkeley, has already begun promoting the space within the local community, enhancing its ties with the University. We plan to deepen this connection with Anamaya's involvement.

Recognition and Future Growth:

- The current installation has garnered positive feedback from local curators (BAMPFA, SFMOMA) and beyond, including New York-based art professionals, and most importantly other artists.
- There is growing interest in the artists' work and techniques, which enhances the visibility of the Cube Space and positions the space as an opportunity for experimentation. I aim to continue building this momentum and reputation within the broader art world.





Anamaya Farthing-Kohl
Their, 2024
Overlapping stone edgers, cuerda floja, and medium-weight tarp.

Anamaya Farthing-Kohl
The Land Before Time, 2024
Found objects on found objects





Anamaya Farthing-Kohl
Listening sole, 2024
Brass, copper



Key Themes

Subjectivity and Objecthood

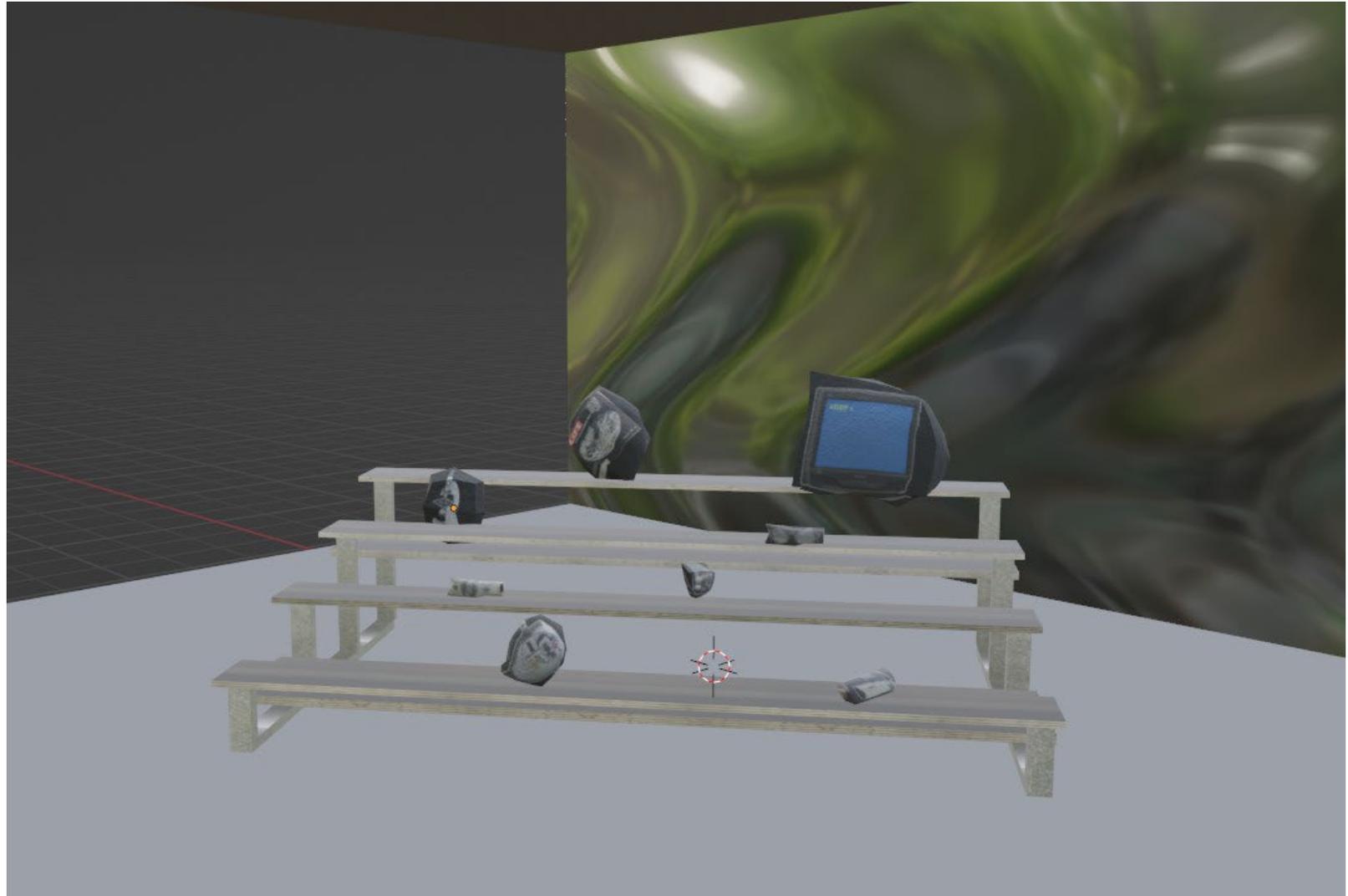
Inverting our traditional roles with the world around us:

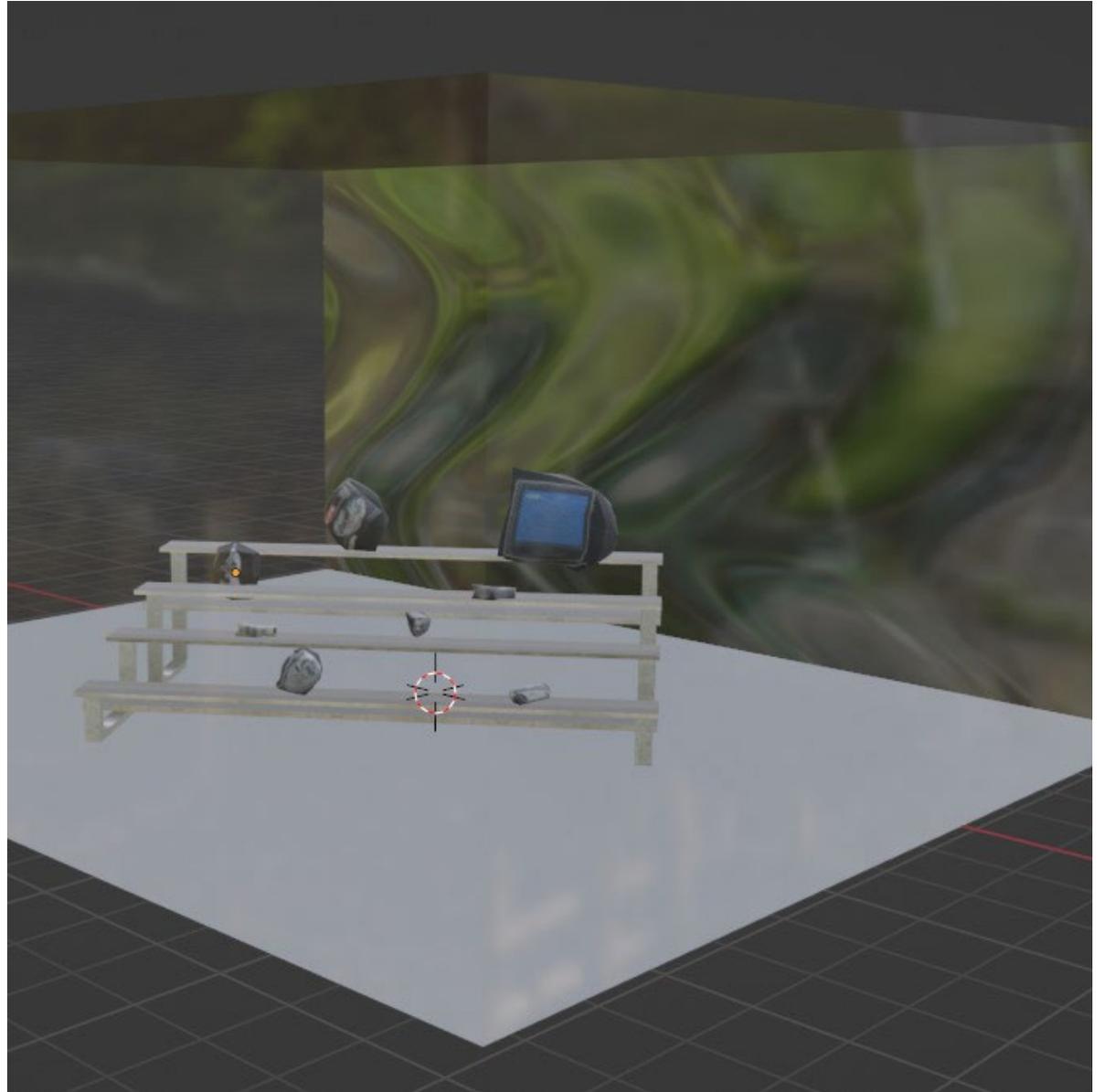
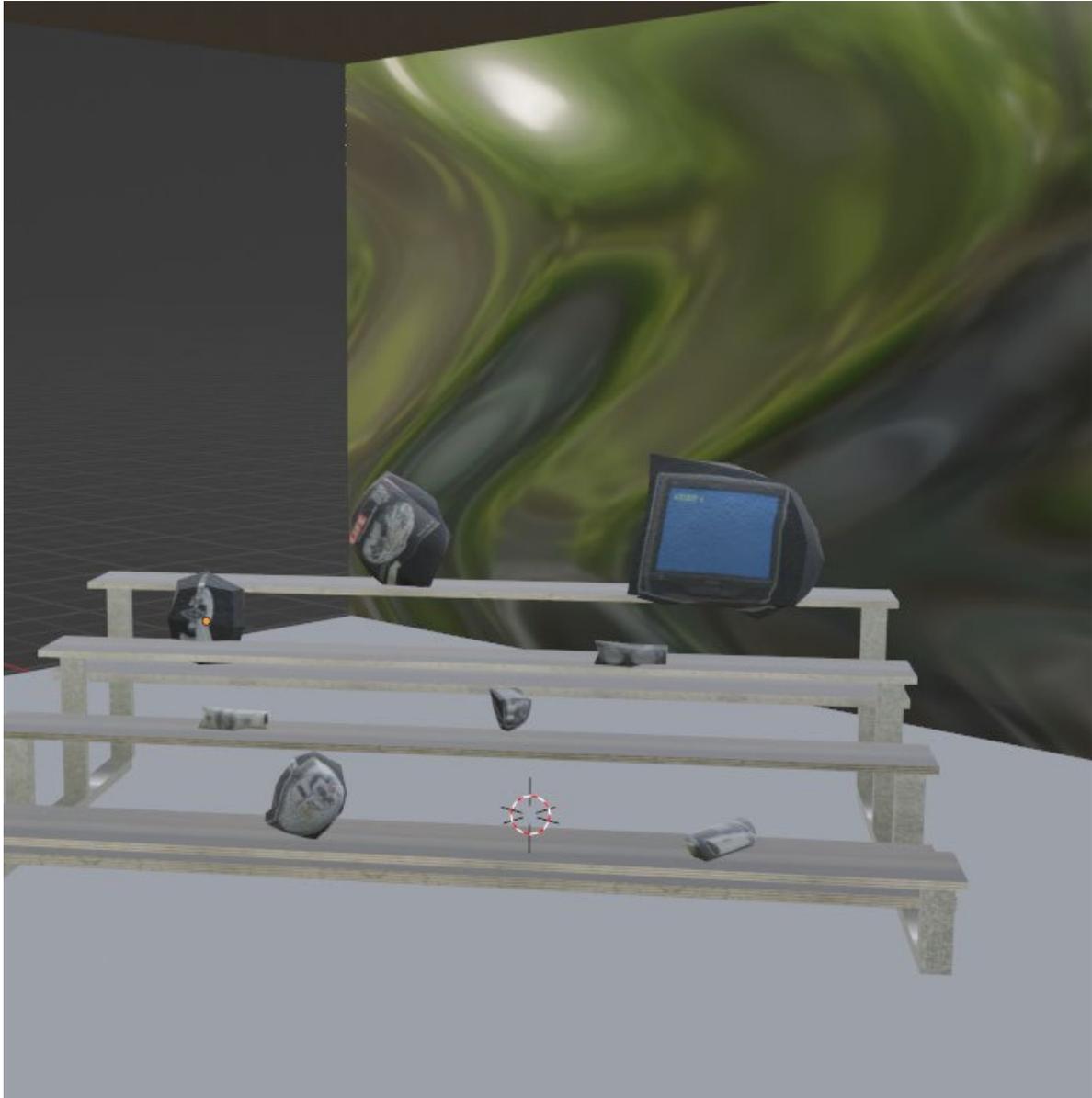
- The work will present “things” from our found environment as if they were the subject, and had stories, agency and perspective
- Imagines a world where materials stare back, and places humans and human choices under scrutiny to properly perform our role.

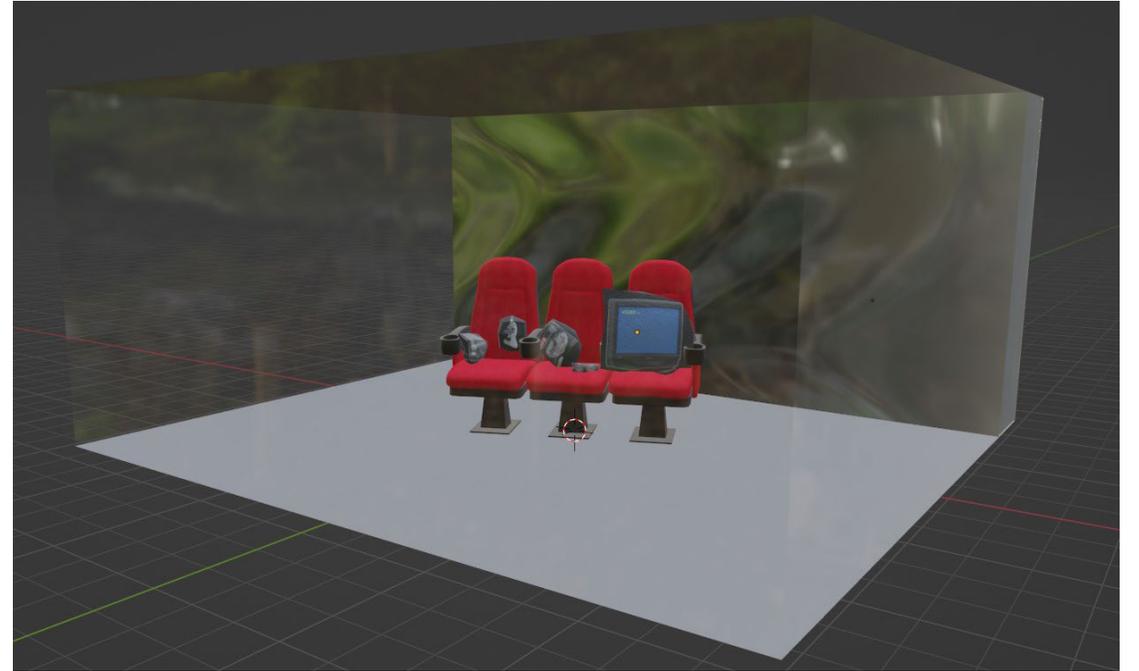
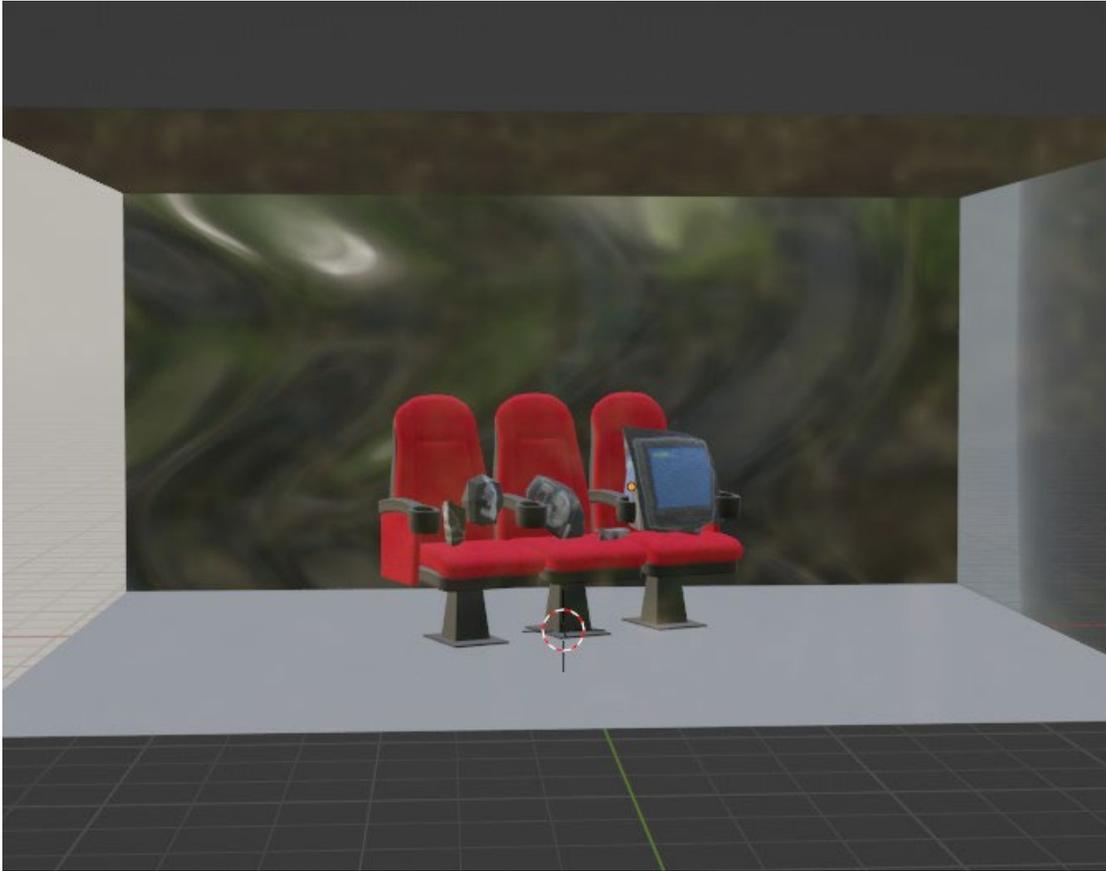
A Theater of Sculptures

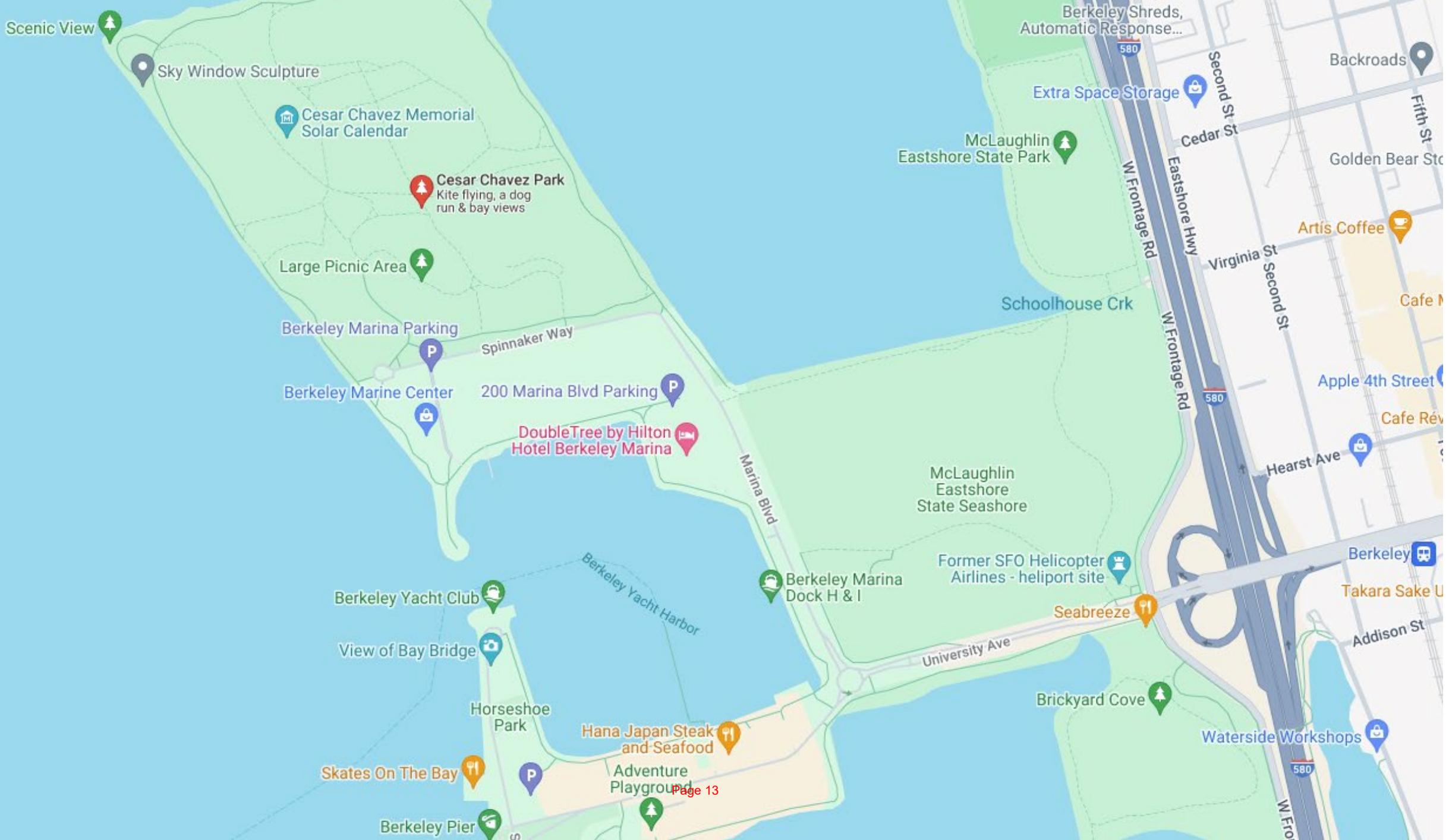
Paradox and Theatricality:

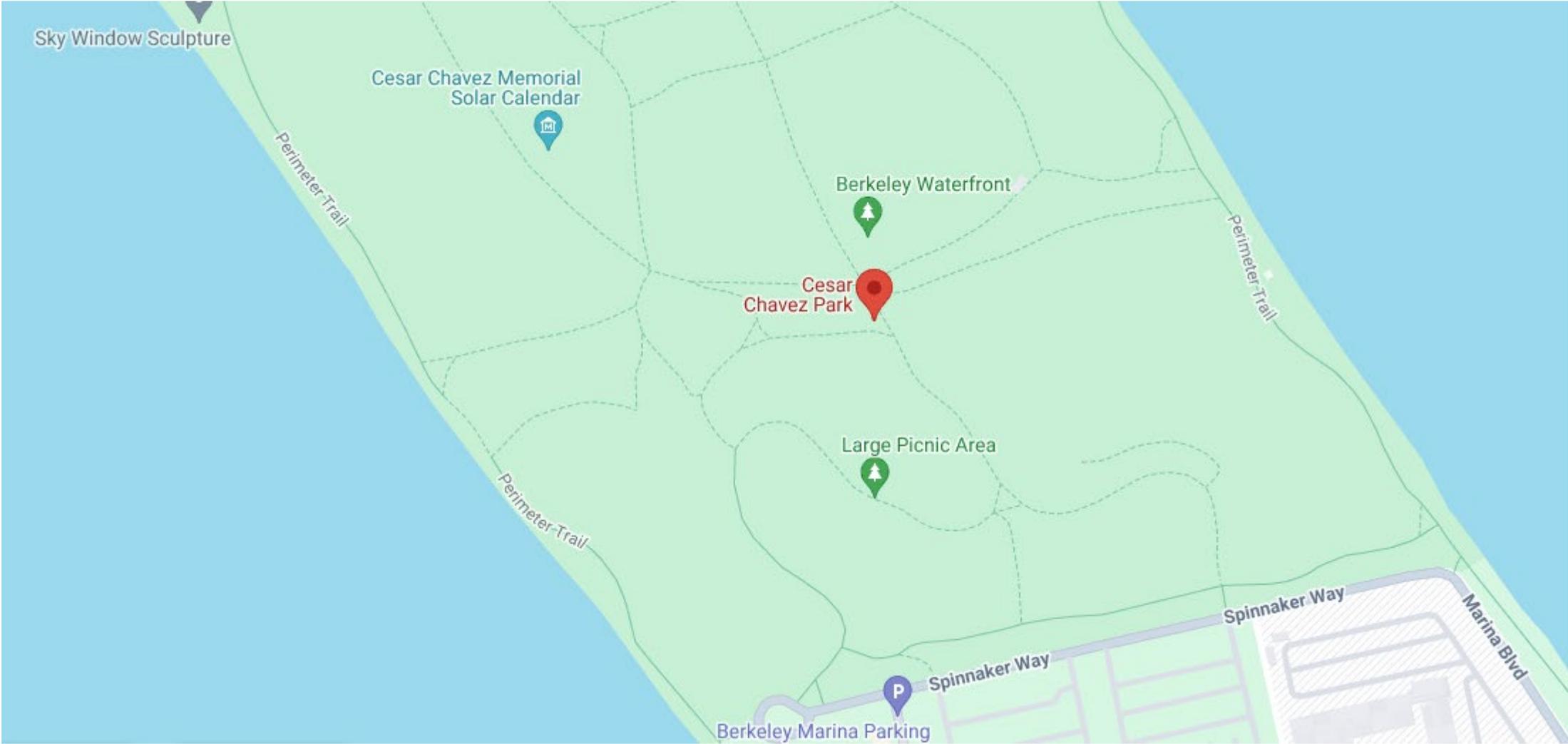
- The cube will take on the ambience of a theater space, with the sculptures serving as the viewers.
- The installation will playfully question the role that we serve as spectators in a theater and treats the passerby as if they are, in fact, the show.

















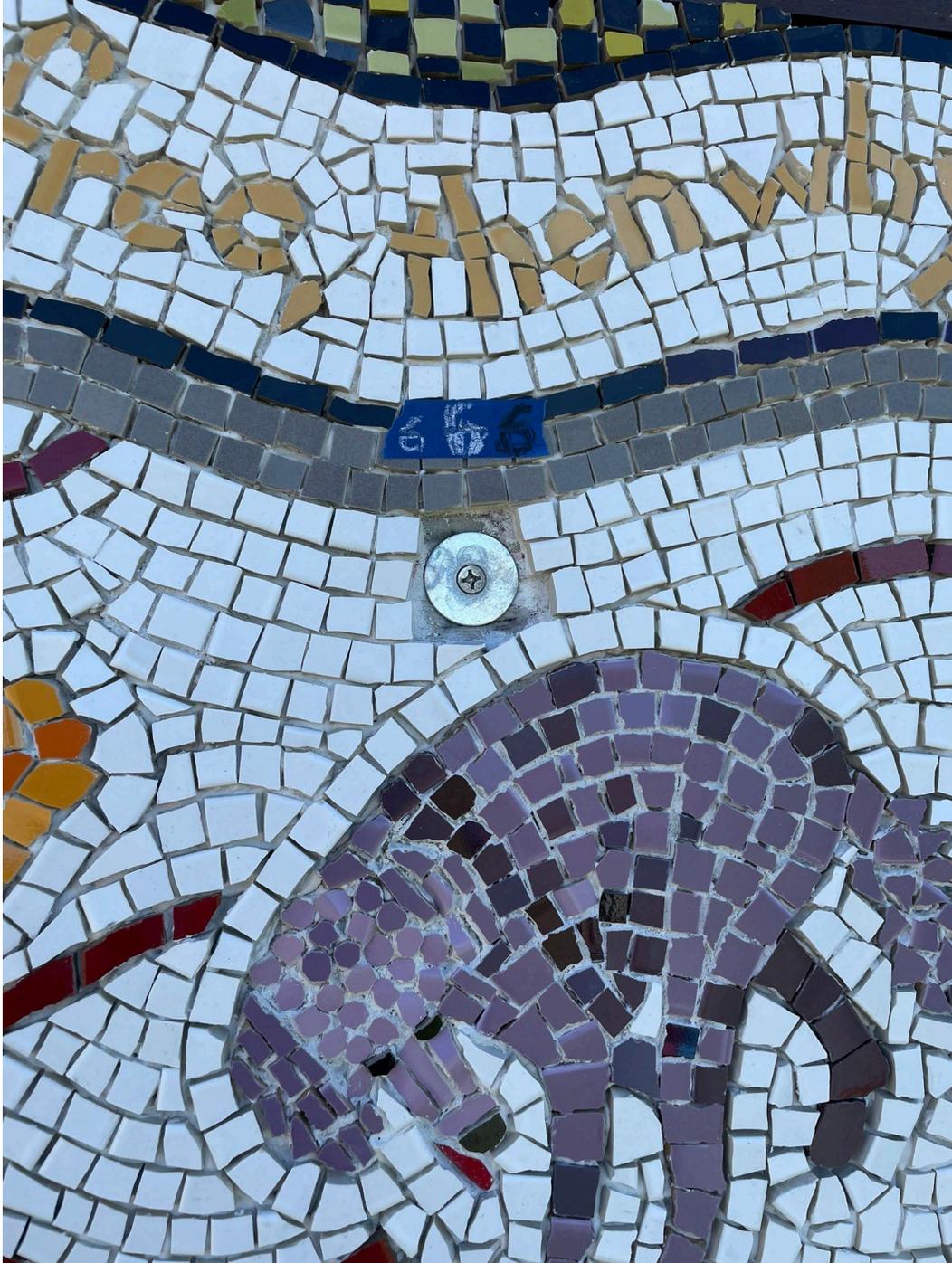


"If dogs run free" 2024. Mosaic tile on waterproof backer 37" x 56", approximately 40 lbs.

Page 18
@lynnmosaics on Instagram

If dogs run free, then why not we?





The mosaic is designed to be screwed directly onto the plywood bulletin board with 1.5” stainless steel wood screws and 1” washers. We know this is sufficient because we have already installed it this way. The head of each screw can be protected and disguised by adhering a small piece of tile over it. The location of each screw is documented with photos so the mosaic can be removed easily when the loan period is over.

Maintenance should be minimal. The high fired tiles used in the mosaic are manufactured for exterior conditions and all adhesives and backing materials are weatherproof. If the mosaic is vandalized I can clean off spray paint or marker.

Dear Mr. Salinas,

I am writing as a long term Berkeley resident and a frequent (daily) dog walker at the César Chávez Park Off Leash Area for the last 16 years. I am writing in support of the mosaic that had been temporarily installed on the back of the bulletin board at the Off Leash Area. I know the mosaic and artist well. I was at the installation and delighted to see the mosaic taking its lovely place amongst the park going public. I was not alone. I began a group of committed park uses in 2022 and our group has grown to nearly 900 people. As soon as the mosaic was installed I took pictures of it and sent them to our group. Within minutes, many people who never even saw the mosaic in person, sent me emails telling me how glad they were to see such a beautiful, amusing, and site-suitable piece of artwork installed at the park.

The emails didn't stop there. 2 days after the mosaic went up I received a call from the city indicating that if the mosaic was not removed within 2 hours the city would remove it. I called the artist and she removed the mosaic forthwith. Once removed, the emails to my address at savecc6@gmail.com actually increased: "Jeff what happened to the mosaic, we love it; Jeff will the mosaic return; Jeff we were very disappointed to see that the mosaic that graced the entrance to the OLA for everyone to admire was gone! What happened?" Being one to avoid quarrels, I never actually related the details of the mosaic removal. I simply mentioned that the city requires a process before any artwork can be considered for public display.

Well Lynn, the artist, now tells me that she is in that process and how happy I was to learn about it. I can also tell you from my experience and with utmost certainty, that many, many park going people will be delighted to see the mosaic reinstalled if you should allow it. The subject matter of the mosaic is actually perfect in the Off Leash Area. Dogs frolicking as they do, chasing each other and their own tails. Everyone of the many people I speak with every day had something uplifting to say about it. The mosaic was a great addition to our community and to all the other park visitors who were able to enjoy it even for just a few days and for that I wholeheartedly endorse its return to César Chávez park.

Respectfully,
Jeff Malmuth
District 1

4th September 2024

Dear Mr Salinas,

I have been a grateful user of the off leash dog area at Cesar Chavez park for the past 11 years. It is a much needed, valuable space for dogs and their people, but in addition is a great place for community building. I have made many wonderful connections with people while walking my dog Marley in the area with people from all walks of life. One thing that has always stood out is the care and commitment many users put into the park, making the place feel cared for and tended to.

I heard about the beautiful mosaic mural that popped up on the bulletin board and which was promptly removed, before I had a chance to enjoy it in person. Seeing photos of it reveals again how much care and commitment the artist put into this and how perfect of a fit it is for the area. Berkeley is known for its artists and for so much beautiful street art and murals and so how better to honor the community of dogs and their people at the off leash area than with this joyful and colorful artwork?

I truly hope you will support its reinstallation and maybe even consider opportunities for future art installations throughout the park, bringing joy and connection to the community.

Sincerely,

Maya Charlton

1624 8th street

Berkeley, CA 94710

(510) 725-0532

Charlton.maya@gmail.com



Roaming Bean Coffee
124 University Ave., at the Berkeley Marina
roamingbeancoffee@gmail.com

August 28, 2024

To the attention of Mark Salinas
Public Art Program Lead
City of Berkeley, Office of Economic Development, Civic Art
RE: Mosaic mural for César Chávez park

Dear Mr. Salinas,

I am writing as a business owner located at the Berkeley Marina, in support of installing the mosaic “If dogs run free” at the Off Leash Area.

Our business, Roaming Bean Coffee, has served the Marina for over a year. Many of our customers are dog walkers and visitors to Cesar Chavez Park, and for many months we were located at Cesar Chavez Park. We are a people-oriented business and chatting with customers is a big part of our business model.

We can tell you how popular the dog mosaic was with the people we have served— when the mosaic was up it was a big topic of conversation and everyone was delighted with its colorful depiction of dogs at play.

The mosaic with its wonderful colors and sense of humor made all park visitors feel welcomed. In particular, the dog walking community is a gregarious one, with regular get-togethers at the bulletin board. The mosaic really enhanced that sense of community and place.

We at the Roaming Bean Coffee heartily endorses the city allowing the artist to re-install the mosaic.

Respectfully,

Jasraj Sangha

Portland Loo Art Project

Oct. 15 – Telegraph Business Improvement District

Public Art Proposal: Part of the TBID’s partnership with the City of Berkeley on the new 24/7 public restroom outside the Public Parking Garage on Channing Way. Design and install a decorative vinyl wrap on the exterior and interior of the Portland loo that complements the existing mural “Marvelous Miss Mars”.

Project Site:



Production and Maintenance:

The TBID is a partner with Public Works on the new 24/7 restroom development which includes this project. The full cost of the project is funded by the TBID with support from the UC Berkeley Chancellors Community Partnership Fund. The TBID has contracted with the artist to design the artwork and coordinate the production and installation with a local company. The TBID will also sign an MOU with Public Works to cover the installation and maintenance responsibilities.

The restroom’s wall panels are able to accommodate adhesive vinyl but are not able to be painted. This project will utilize high-quality vinyl materials with a protective laminate layer designed for high-touch environments and protected from UV light. The anticipated lifespan of the vinyl is between three to seven years. Replacement panels will be ordered during the initial printing so that there will be reserves on hand as needed.

The TBID maintains a capital improvements fund which will be used to address damage to the artwork. The Telegraph Ambassadors will provide daily support and supervision to help address vandalism as part of their routine tasks and monitor the site for damage or other issues. They are equipped with various tools and supplies to remove graffiti, stickers and posters. They routinely remediate vandalism on public art works in the district.

The restroom project has already begun and construction is estimated to be completed by December 2024.

Accessible Design:

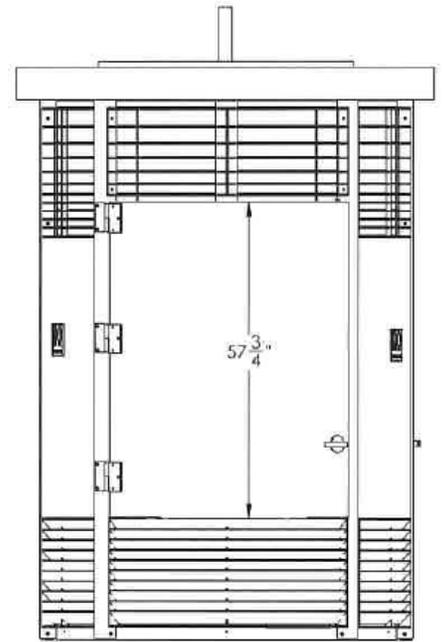
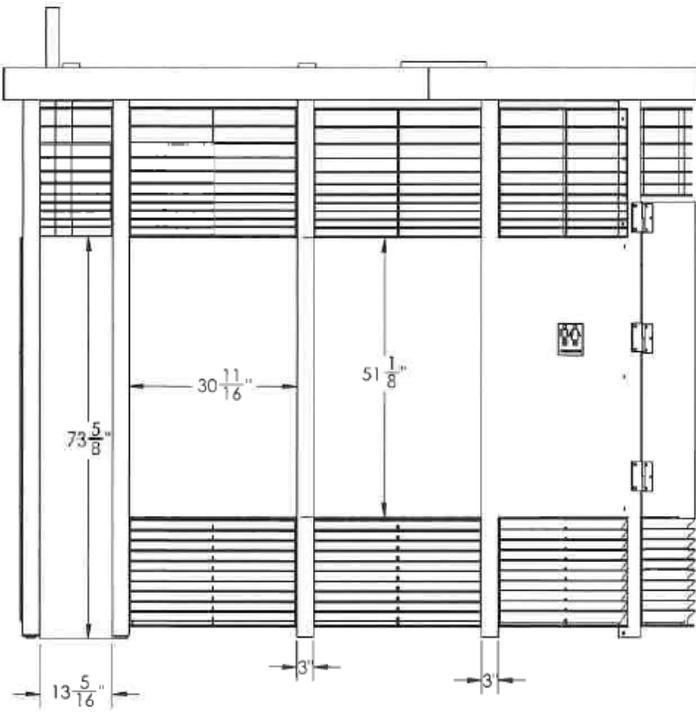
All interior and exterior panels are intended to be viewed from accessible sidewalk spaces and the restroom interior is wheelchair accessible. The design is purely visual art and uses bold and high contrast styles in a well-lit setting, aiding individuals with low vision. A project label with written identifying information will be printed on the exterior design within comfortable viewing height for both standing and seated people between 48” & 67” above ground level. The label will be designed for maximum legibility and will consist of minimal text using accessible sans-serif fonts. Secondary interpretation options have not been identified but could include direction to an online text description of the artwork for Text to Speech users.

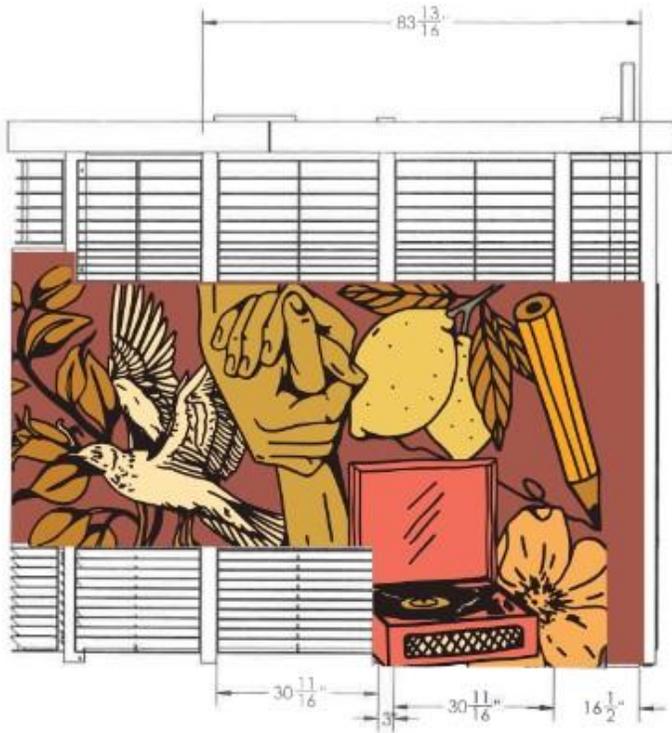
The Artist: Forest Wolf Kell, is a multi-disciplinary artist working in Portland, Oregon. Graduate of Portland State University in 2017 with a bachelor’s degree in Fine Art. Most of his works are paintings and illustrations with aesthetics influenced by graffiti and tattoo culture. Kell is the owner, head artist and co-curator of the Portland arts collective and clothing company, Last Bus Club. Kell and his collective have organized, curated and presented many unique art exhibitions and events. You may have seen his work at the Aiden by Best Western on University & Sacramento as well as the Mars mural at the project site.



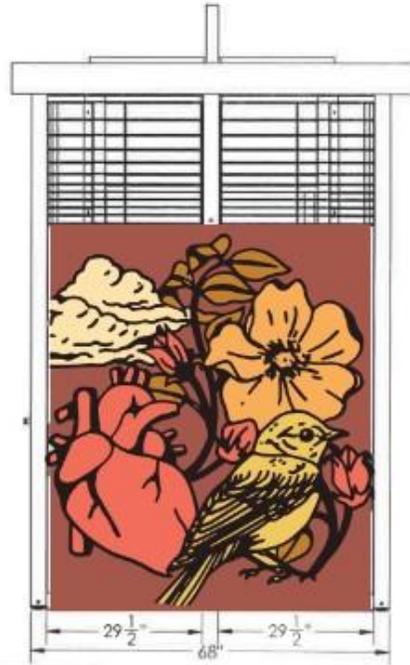
Proposed Design:

Exterior side and front view of Portland Loo

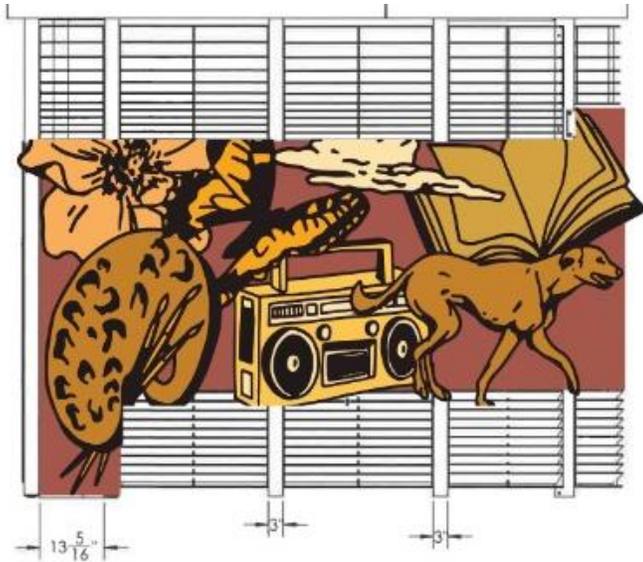




EXTERIOR



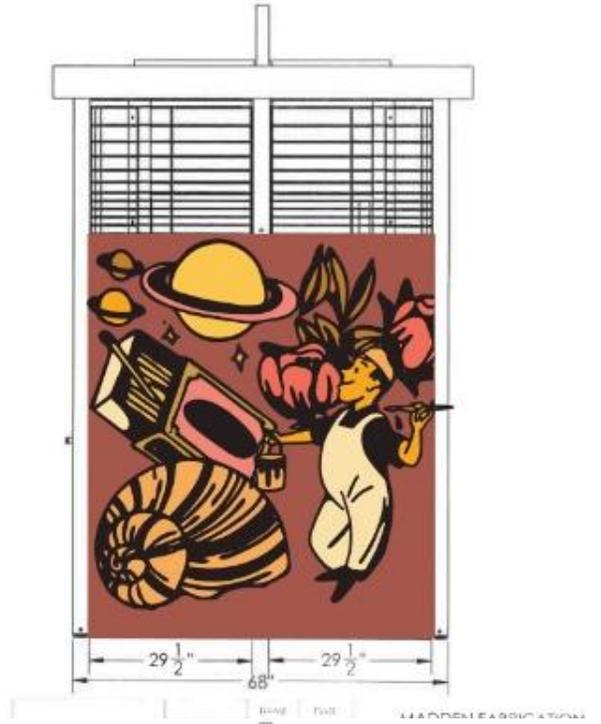
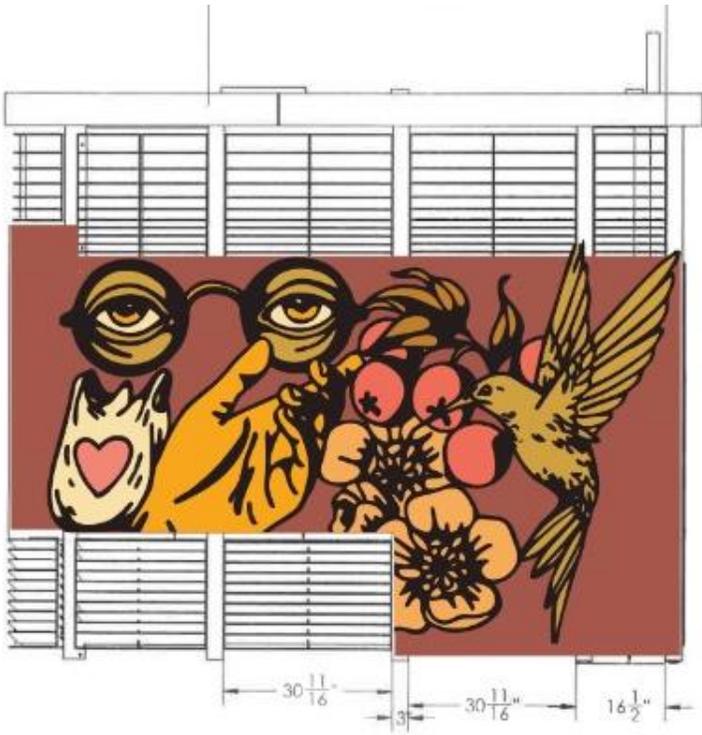
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| DIMENSIONS ARE IN INCHES (1/16" UNLESS NOTED) | CHECKED | 1/4" = 1" | 9/16/2017 | TITLE: | |
| TOLERANCES: FRACTIONAL (1/32") ANGULAR (1/2°) | PREP. D.A. | | | REV | |
| PROPRIETARY AND CONFIDENTIAL | TRIAL D.A. | | | SIZE JOB #: | |
| THESE DRAWINGS CONSTITUTE MY BEST WORK AND I AM NOT PROVIDING ANY WARRANTY FOR THEM. I AM NOT RESPONSIBLE FOR ANY DAMAGE OR LOSS OF PROFITS OR BUSINESS REPUTATION. | NOTES: | | | SCALE: 1:10 | |
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EXTERIOR



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| TOLERANCES: FRACTIONAL (1/32") ANGULAR (1/2°) | PREP. D.A. | | | REV | |
| PROPRIETARY AND CONFIDENTIAL | TRIAL D.A. | | | SIZE JOB #: | |
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| NO NOT SCRAP DRAWING | | | | SHEET 3 OF 3 | |



INTERIOR

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| <small>UNLESS OTHERWISE SPECIFIED: DIMENSIONS ARE IN INCHES TYP. HOLE SIZE = 0.25" TOLERANCES: FRACTIONS ± 1/32" DECIMALS ± 0.015" NOTE: DO NOT SCALE DRAWING</small> | <small>DRAWN</small> C.A.J. | <small>DATE</small> 9/22/2017 | MADDEN FABRICATION | | |
| | <small>CHECKED</small> T.E.L.P. Q.A. | <small>DATE</small> Q.A. | <small>TITLE:</small> | | |
| | <small>DATE</small> Q.A. | <small>DATE</small> Q.A. | <small>SIZE</small> B | <small>JOB #:</small> | <small>REV</small> |
| | <small>SCALE: 1:10</small> | | <small>SHEET 3 OF 3</small> | | |

Appendix B
Civic Arts Commission
VARA/CAPA Waiver and Release

In consideration for the City of Berkeley, its officers, officials, employees and agents, or Private Property Owner ("Property Owner") approving Forest Wolf Kell (the "Artist") to create artwork for a public art project as further described below (the "Artwork"), the Artist hereby acknowledges and agrees, on behalf of himself, herself, or themselves, and their organization, employees, agents, and/or volunteers, to the following:

VARA/CAPA Waiver and Release

Artist hereby waives any and all rights Artist may have with respect to the Artwork (as further described below) under the federal Visual Artists Rights Act of 1990 (17 U.S.C. sections 106A and 113(d)), the California Art Preservation Act (Cal. Civil Code sections 987 et seq.), and any other local, state, federal or international laws that convey rights of the same nature as those conveyed under 17 U.S.C. § 106A, Cal. Civil Code § 987 et seq. The provisions of this paragraph shall apply to modify Artist's rights of attribution and integrity as set out in the Visual Artists Rights Act, 17 U.S.C §§ 106A and 113(d) ("VARA"), the California Art Preservation Act, Cal. Civil Code §§ 987 and 989 ("CAPA"), and any rights arising under United States federal or state law or under the laws of another country that convey rights of the same nature as those conveyed under VARA and CAPA, as against the Property Owner. The Property Owner has the absolute right to change, modify, destroy, remove, relocate, move, replace, transport, repair or restore the Artwork.

Title of Artwork: Portland Loo Decorative Art Wrap

Location Of Artwork: Outside 2439 Channing Way

Description of Artwork:

A vinyl printed wrap applied to the interior and exterior wall panels of the new 24/7 Public Restroom "Portland Loo"

Artist Name/Organization: Forest Wolf Kell

Artist's Address: _____

Artist Signature:



Date:

7/19/2024



Memorandum of Understanding
Between
Telegraph Property and Business Management Corporation
and
City of Berkeley

This Memorandum of Understanding (MOU) sets for the terms and understanding between the Telegraph Property and Business Management Corporation (TPBMC) and the City of Berkeley Department of Public Works to implement the installation and upkeep of set of improvements related to the Telegraph Channing Mall in the Telegraph Business District.

Background

TPBMC is contracted by the City of Berkeley to administer the Telegraph Property and Business Improvement District (TBID), including the pursuit of programs to improve the cleanliness, pedestrian environment, and economic vitality of the Telegraph Avenue commercial district. In accordance with this contract, TPBMC will add: (1) paint to the overhead pipes on the ground floor, (2) a mural to the entrance wall opposite the elevators, (3) additional painted trash cans with a customized design that is compliant with the district's distinctive brand and marketing strategy (and with the garage's current color scheme). Subsequently, TPBMC will donate these improvements to the City of Berkeley, but will remain responsibility for the maintenance, upkeep and (potentially) eventual removal of the improvements if needed.

Purpose

The purpose of this Memorandum is to provide the framework regarding the installation and maintenance of garage improvements purchased and installed by the TBID for the Telegraph District.

The above goals will be accomplished by undertaking the following activities:

A. Installation: The TPBMC will be responsible for the installation of the garage improvements in the Telegraph Channing garage the Telegraph District.

B. Maintenance: The TBID Executive Director will direct the Telegraph ambassador team to carry out ongoing maintenance of the improvements, including painting over chips or any other defacing of the mural or painted surfaces. They will also alert the City of Berkeley Transportation Department if any pipe, floor, wall, trash can or stair is damaged beyond repair.

C. Placement: The Director of Public Works for City of Berkeley or his/her designee, and the Executive Director of the TBID will be responsible for a walkthrough of the district to confirm the placement and design of the improvements as per city requirements.

D. Purchase: The Telegraph Business Improvement District will be responsible for purchasing the material for the improvements with specs that meet city code requirements. The materials purchased will be donated to the City of Berkeley.

Reporting

The executive director of the TBID, will evaluate the effectiveness and adherence to this agreement.

Duration

This MOU is at-will and may be modified by mutual consent of authorized officials from Stuart Baker and Dionne Early. This MOU shall become effective upon signature by the authorized officials from Telegraph Business Improvement District, City of Berkeley Department of Public Works, and will remain in effect until modified or terminated by any one of the partners by mutual consent.

Terms

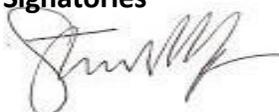
This MOU is at-will and may be modified and terminated by mutual consent of authorized officials of TBID and the City. The City of Berkeley has the authority to terminate the agreement at will (with or without TBID’s consent). In such case the TBID will be liable for removal of the improvements if the City so chooses.

Contact Information

Stuart Baker Executive Director
Telegraph Property and Business Management Corporation 2437
Durant Ave. Ste. 206
510.486.2366 | mail@telegraphberkeley.org

Manager of Real Property
City of Berkeley Dept of Public Works
1326 Allston Way, Bldg. A
Berkeley, CA 94710
510.981.6453
DEarly@cityofberkeley.info

Signatories



Date: 4/15/18

(Partner signature)
(Stuart Baker, Telegraph Property and Business Management Corporation, Executive Director)

Date:
(Partner signature)
(Dionne Early, City of Berkeley Dept. of Public Works, Community Development Project Coordinator)



10/9/2024

Civic Arts Commission

City of Berkeley

2180 Milvia St., 5th Floor, Berkeley, CA

Re: Support for the Portland Loo Art Project

Dear Commissioners,

I'm writing to offer my strong support for the Portland Loo Decorative Art Wrap Project sponsored by the Telegraph Business Improvement District.

The project will greatly enhance the new restroom by complementing the existing mural "Marvelous Miss Mars". It helps create a welcoming and inviting visual appeal to the restroom. The artwork reflects the districts vibrancy and will contribute to the success of the restroom by encouraging a positive atmosphere.

I urge your support to approve the art wrap project to bring this exciting new attraction to the Telegraph District.

Sincerely,

Doug Hewitt

1951 Coffee Company

www.1951coffee.com



10/9/2024

Civic Arts Commission

City of Berkeley

2180 Milvia St., 5th Floor, Berkeley, CA

Re: Support for the Portland Loo Art Project

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I urge your support to approve the art wrap project to bring this exciting new attraction to the Telegraph District.

Sincerely,

Vincent Luu

Koja Kitchen

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

Project Overview: Framed Artwork Purchase Plan for City Buildings

Project Goal:

- Purchase a limited number of framed artworks to fill in gaps within the existing collection of framed art hung in public areas of Civic Center buildings (lobbies and entry hallways). *See locations and artworks selected on pages 3-23 of this document.*

Background:

- For many years, the Civic Arts program managed an annual contract with Berkeley's [Kala Art Institute](#) to produce a rotating Civic Center Exhibition in the City's buildings (2180 Milvia and 1947 Center).
- In 2018, many parts of the Civic Center buildings became secured and locked -- no longer accessible to the public. After much discussion, the [Civic Arts Commission's Public Art Subcommittee](#) recommended discontinuing the exhibition because the public could no longer view it.
- The annual rotating exhibitions were replaced with curated purchased artwork from Kala Art Institute for permanent installation. These artworks are part of the city's substantial [Civic Art Collection](#).
- In late 2020 (FY21) funding was granted to make additional permanent artwork purchases to fill in the gaps within the existing collection for the remaining publicly accessible spaces in 1947 Center and 2180 Milvia.
- Civic Arts staff has worked with curators at the Kala Art Institute to select and purchase artworks and will implement the following plan (see pages 3-24). Installation will occur in late 2024 - early 2025.

2024 Contract with Kala Art Institute: New Purchases for Public Art Collection of the City of Berkeley

2180 Milvia Street (9 small, 11 medium = 20 artworks total)

1st floor North, City Clerk: 2 medium artworks

1st floor South, Human Resources: 1 small artwork; 1 medium artwork

2nd floor North, Health Housing and Community Services (HHCS): 1 small artwork; 1 medium artwork

4th Floor Lobby: 2 medium artworks, wall opposite elevator bank

4th Floor Lobby: 2 small artworks in wall recess

4th Floor North, City Attorney: 3 small artworks

4th Floor South, IT: 1 medium artwork

5th Floor Lobby: 2 medium artworks, wall opposite elevator bank, above bench

5th Floor North, Council Offices: 2 small artworks; 2 medium artworks

1947 Center Street (4 artworks total)

2nd Floor, Lobby: 2 medium artworks

5th Floor, Lobby: 2 medium artworks

2180 Milvia Street

1st floor North, City Clerk: 2 medium artworks **requires re-adjustment of current artwork on wall(s)*

1st floor South, Human Resources: 1 small artwork; 1 medium artwork



1st floor north (City Clerk)

2



PANTEA KARIMI

The Oddities of Marbling Garden series, Rising Saffron, 2022

Marbling, watercolor and gold paint

30 x 22 inches

(Inv# 17189)

1st floor north (City Clerk)

3



RON MOULTRIE SAUNDERS

Freesia I, 2004

camera less technique (photogram),

Sepia Tone GSP

Image Size: 16x20

Paper Size: 16x20

3/7

(Inv# 5148)

2180 Milvia Street

1st floor North, City Clerk: 2 medium artworks *requires re-adjustment of current artwork on wall(s)

1st floor South, Human Resources: 1 small artwork; 1 medium artwork



1st floor south (HR)

4



CYNTHIA ONA INNIS

Front, 2016

Acrylic, ink, satin and velvet on paper
Image Dimensions: 8.25 x 10.5 inches
(Inv# 15462)

1st floor south (HR)

5



TORU SUGITA

i pod, 2008

etching and drypoint and aquatint
Image Size: 24x17.5
Paper Size: 30x22.5
3/20
(Inv# 6235)

2180 Milvia Street

2nd floor North, Environmental Health (HHCS): 1 small artwork; 1 medium artwork



2nd floor north (Environmental Health)

6



JANINE BROWN

Gandy, 2015

Acrylic and museum board

12 x 12 inches

Paper Dimensions: 12 x 12 inches

(Inv# 14709)

2nd floor north (Environmental Health)

7



SANAZ MAZINANI

Forever in the Sky (SOMA), 2013

Digital Print

Image Size: 19.75x19.75

Paper Size: 21x21

2/7

(Inv# 10816)

2180 Milvia Street

4th Floor Lobby: 2 medium artworks opposite elevators, bench to be moved below artworks

4th Floor Lobby: 2 small artworks in wall recess

4th Floor North, Attorney: 3 small artworks

4th Floor South, IT: 1 medium artwork



4th floor lobby above bench

8



KOTA EZAWA
LYAM 3D, 2009
color aquatint etching
20 x 27.5 inches
(Inv# 17784)

4th floor lobby above bench

9



T.W.FIVE
Sci-Fi Lounge, 2018
Hand cut vinyl tape
18"x24"
(Inv# Assigned61)

2180 Milvia Street

4th Floor Lobby: 2 medium artworks above bench

4th Floor Lobby: 2 small artworks in wall recess

4th Floor North, Attorney: 3 small artworks

4th Floor South, IT: 1 medium artwork



4th floor lobby

10



DAWLINE-JANE ONI-ESELEH

At Least Two Pairs, 2022

Acrylic and block print on wood panel

10 x 10 inches

(Inv# 17379)

4th floor lobby

11



DAWLINE-JANE ONI-ESELEH

That Was Then, 2021

Acrylic and block print on wood panel

10 x 10 inches

(Inv# 17380)

2180 Milvia Street

4th Floor Lobby: 2 medium artworks above bench

4th Floor Lobby: 2 small artworks in wall recess

4th Floor North, Attorney: 3 small artworks **requires re-adjustment of current artwork on wall(s)*

4th Floor South, IT: 1 medium artwork



4th floor north (Attorney)

12



JULIA DAVIS-LUCEY

Morning Glory Monster Cat, 2022

Mixed media collage (aquatint etching
and acrylic)

12 x 16 inches

Frame: 12.5x16.5"

(Inv# 17390)

4th floor north (Attorney)

13



KELLY ORDING

Geotriangle (ink), 2012

Ink on dyed paper

22 x 14 inches

(Inv# 11334)

4th floor north (Attorney)

14



NIF HODGSON

Here & There #2b, 2013

multiple plate intaglio with
screenprinted charcoal powder

11 x 24 inches

19 x 30 inches

1/1

(Inv# 14554)

2180 Milvia Street

4th Floor Lobby: 2 medium artworks above bench

4th Floor Lobby: 2 small artworks in wall recess

4th Floor North, Attorney: 3 small artworks **requires re-adjustment of current artwork on wall(s)*

4th Floor South, IT: 1 medium artwork



4th floor south (IT)

15



SQUEAK CARNWATH (b 1947)

One Side, 2006

Intaglio

23.75 x 23.75

7 of 8 AP

(Inv# 7808)

2180 Milvia Street

5th Floor Lobby: 2 medium artworks above bench, opposite elevators

5th Floor North, Council: 2 small artworks; 2 medium artworks



5th floor lobby above bench

16



JORDAN CRAIG

Buckskin print; lazy stitch rows, 2019

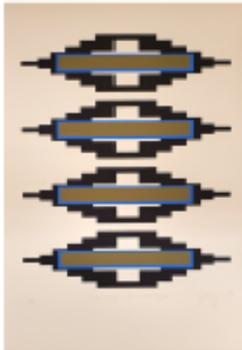
Screen Print

22 x 14 inches

(Inv# 17817)

5th floor lobby above bench

17



JORDAN CRAIG

Criss Cross; olive over blue, 2019

Screen Print

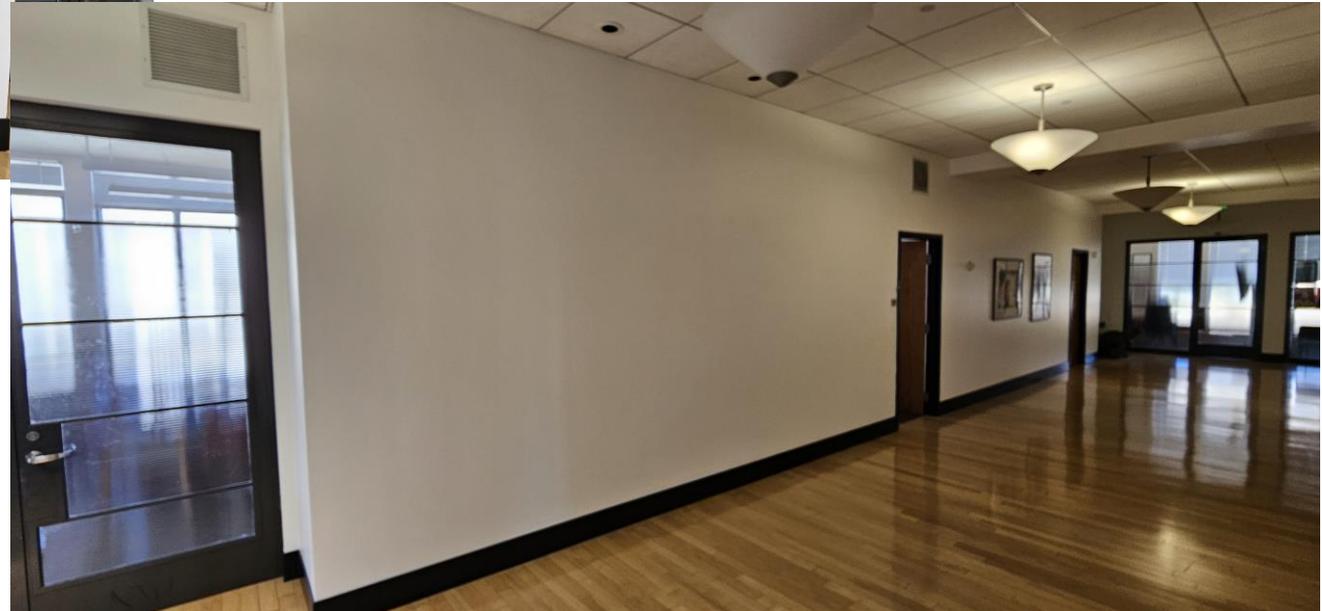
22 x 14 inches

(Inv# 17818)

2180 Milvia Street

5th Floor Lobby: 2 medium artworks above bench, opposite elevators

5th Floor North, Council Offices: 2 small artworks; 2 medium artworks **requires re-adjustment of current artwork on wall(s)*



5th floor north (Council)

18



MAX KELLENBERGER

Tree with Fennel, 2014/2010

Chine Colle Photogravure

Image Dimensions: 7 x 7 inches

Paper Dimensions: 16 x 20 inches

7/10 CP edition

(Inv# 12009)

5th floor north (Council)

19



ROBIN MCCLOSKEY

Low Tide, 2001

photopolymer etching, monotype

20 x 20 inches

(Inv# 17078)

5th floor north (Council)

20



SARAH KLEIN

Chain of Events, 2023

Monotype

22.5 x 15 inches

(Inv# 17798)

5th floor north (Council)

21



DONNA SHAREE

Lovely Grain, 2006

Monotype

40 x 29.5 inches

(Inv# 17686)

1947 Center Street

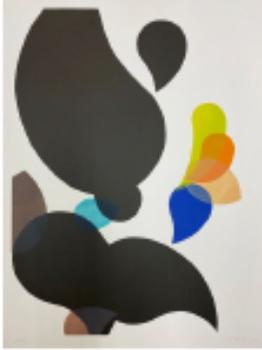
2nd Floor, Lobby: 2 medium artworks **requires re-adjustment of current artwork on wall(s)*

5th Floor, Lobby: 2 medium artworks



1947 Center 2nd floor lobby

22



EDDIE LEE

Seeding, 2019

Monoprint with magnet plate

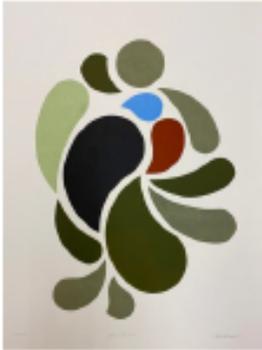
30 x 22 inches

Edition EV

(Inv# 16848.EV)

1947 Center 2nd floor lobby

23



EDDIE LEE

Cloud Hands

Monoprint with Magnet Plate

30 x 22 inches

EV

(Inv# 16851)

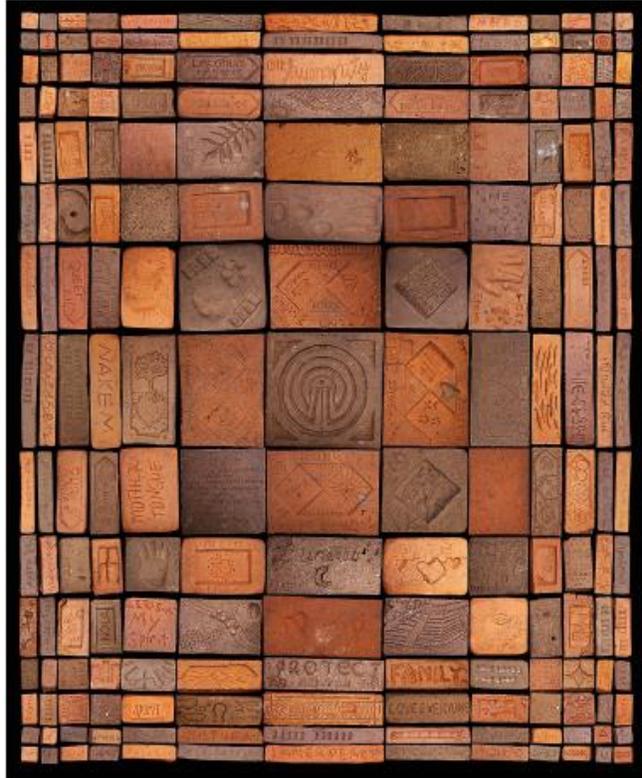
1947 Center Street

2nd Floor, Lobby: 2 medium artworks **requires re-adjustment of current artwork on wall(s)*

5th Floor, Lobby: 2 medium artworks



1947 Center, 5th Floor Lobby
(2 medium)



CRISTINE BLANCO
Embedded Bricks III, 2022
Archival inkjet print
20 x 24 inches
Edition 1 of 5
(Inv# 18105.1)



TIFFANY CONWAY
Flower Shower, 2022
Oil on canvas
20 x 20 inches
(Inv# 18108)

Inventory Report

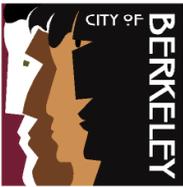
24 items

| | Inv# | Artist | Title | Date | Medium (Location) | Dimensions | Edition | Status | Retail |
|--|-------|-------------------------|---------------------|------|---|--|---------|--|---------|
|  | 18105 | Cristine Blanco | Embedded Bricks III | 2022 | Archival inkjet print | 20 x 24 inches | 1/5 | Available from artist | \$1,000 |
|  | 15462 | Cynthia Ona Innis | Front | 2016 | Acrylic, ink, satin and velvet on paper | Image Dimensions: 8.25 x 10.5 inches | | On Hold | \$1,800 |
| | | | | | | | | On View July 2021 - Smullen Print Room | |
|  | 17379 | Dawline-Jane Oni-Eseleh | At Least Two Pairs | 2022 | Acrylic and block print on wood panel | 10 x 10 inches | | On Hold | \$600 |
| | | | | | | | | artMRKT 2023 | |
|  | 17380 | Dawline-Jane Oni-Eseleh | That Was Then | 2021 | Acrylic and block print on wood panel | 10 x 10 inches | | On Hold | \$800 |
| | | | | | | | | artMRKT 2023 | |
|  | 17686 | Donna Sharee | Lovely Grain | 2006 | Monotype | 40 x 29.5 inches | | On Hold | \$850 |
|  | 16851 | Eddie Lee | Cloud Hands | | Monoprint with Magnet Plate | 30 x 22 inches | EV | On Hold | \$1,300 |
| | | | | | | | | Kala - Flat File Drawer 1 | |
|  | 16848 | Eddie Lee | Seeding | 2019 | Monoprint with magnet plate | 30 x 22 inches | Ed.EV | On Hold | \$2,000 |
| | | | | | | | | Kala - Flat File Drawer 1 | |
|  | 14709 | Janine Brown | Gandy | 2015 | Acrylic and museum board | 12 x 12 inches Paper Dimensions: 12 x 12 inches | | On Hold | \$850 |
| | | | | | | | | Kala - Flat File Drawer 4 | |

| Inv# | Artist | Title | Date | Medium (Location) | Dimensions | Edition | Status | Retail | |
|---|--------|-------------------|--|-------------------|--|--|-----------------|---------|---------|
|  | 17817 | Jordan Craig | Buckskin print; lazy stitch rows | 2019 | Screen Print | 22 x 14 inches | | On Hold | \$1,100 |
|  | 17818 | Jordan Craig | Criss Cross; olive over blue | 2019 | Screen Print | 22 x 14 inches | | On Hold | \$1,100 |
|  | 17390 | Julia Davis-Lucey | Morning Glory Monster Cat | 2022 | Mixed media collage (aquatint etching and acrylic) | 12 x 16 inches Frame: 12.5x16.5" | | On Hold | \$950 |
| | | | | | Kala | | | | |
|  | 11334 | Kelly Ording | Geotriangle (ink) | 2012 | Ink on dyed paper | 22 x 14 inches | | On Hold | \$1,200 |
| | | | | | Kala | | | | |
|  | 17784 | Kota Ezawa | LYAM 3D | 2009 | color aquatint etching | 20 x 27.5 inches | | On Hold | \$2,500 |
|  | 12009 | Max Kellenberger | Tree with Fennel | 2014/2010 | Chine Colle Photogravure | Image Dimensions: 7 x 7 inches Paper Dimensions: 16 x 20 inches | 7/10 CP edition | On Hold | \$900 |
| | | | | | Kala | | | | |
|  | 14554 | Nif Hodgson | Here & There #2b | 2013 | multiple plate intaglio with screenprinted charcoal powder | 11 x 24 inches 19 x 30 inches | 1/1 | On Hold | \$900 |
| | | | | | Kala - Flat File Drawer 104 | | | | |
|  | 17189 | Pantea Karimi | The Oddities of Marbling Garden series, Rising Saffron | 2022 | Marbling, watercolor and gold paint | 30 x 22 inches | | On Hold | \$2,500 |
| | | | | | Kala - Flat File Drawer 50 | | | | |
|  | 17078 | Robin McCloskey | Low Tide | 2001 | photopolymer etching, monotype | 20 x 20 inches | | On Hold | \$650 |
| | | | | | Kala | | | | |

| Inv# | Artist | Title | Date | Medium (Location) | Dimensions | Edition | Status | Retail | |
|--|------------|-----------------------|---------------------------|-------------------|--|--|-----------|---------|---------|
|  | 5148 | Ron Moultrie Saunders | Freesia I | 2004 | camera less technique (photogram), Sepia Tone GSP IN - Folder: flat files | Image Size: 16x20 Paper Size: 16x20 | 3/7 | On Hold | \$950 |
|  | 10816 | Sanaz Mazinani | Forever in the Sky (SOMA) | 2013 | Digital Print IN | Image Size: 19.75x19.75 Paper Size: 21x21 | 2/7 | On Hold | \$1,200 |
|  | 17798 | Sarah Klein | Chain of Events | 2023 | Monotype IN - Flat File Drawer 103 | 22.5 x 15 inches | | On Hold | \$2,000 |
|  | 7808 | Squeak Carnwath | One Side | 2006 | Intaglio IN | 23.75 x 23.75 | 7 of 8 AP | On Hold | \$1,200 |
|  | Assigned61 | t.w.five | Sci-Fi Lounge | 2018 | Hand cut vinyl tape artMRKT 2023 | 18"x24" | | On Hold | \$4,000 |
|  | 18108 | Tiffany Conway | Flower Shower | 2022 | Oil on canvas | 20 x 20 inches | | IN | \$1,700 |
|  | 6235 | Toru Sugita | i pod | 2008 | etching and drypoint and aquatint IN - Flat File Drawer 40 | Image Size: 24x17.5 Paper Size: 30x22.5 | 3/20 | On Hold | \$900 |

GRAND TOTALS: \$32,950



Civic Arts Program

PUBLIC ART PROJECT PLAN

Martin Luther King Jr. Youth Services Center/Young Adult Project (Y.A.P.) Seismic Retrofit and Renovation



2 EXTERIOR RENDER - GROVE PARK
DATE 11.14.23

OVERVIEW

Located next to Grove Park at 1730 Oregon Street, the Martin Luther King Jr. Youth Services Center/Young Adult Project (Y.A.P.) houses various afterschool and summer recreation programs such as tutoring, violence prevention, and leadership development for teens and young adults. The MLK Jr. Youth Services Center/Y.A.P. has been designated as one of the City's care and shelter facilities identified in the [City's Resilience Strategy](#).

The primary objective of this [project](#) is a seismic retrofit of this 1950s building, as well as various interior and exterior upgrades to create a more modern and flexible recreation center that is safe and accessible to the community it serves.

In 2022, the City developed the project's conceptual design through a public process including feedback from community meetings, focus groups workshops, park canvassing, and an online survey.

PUBLIC ART OPPORTUNITY

Alongside project stakeholders, an opportunity area has been identified for a large-scale tile mosaic application upon the East wall (exterior) wrapping onto the North wall and Lobby (exterior and interior). The total combined square footage is approximately 885 square feet.

PROJECT GOALS

- Provide an enriching welcome to teens, young adults, members, visitors, and staff.
- Promote neighborhood connections, a sense of belonging, inclusivity, and play.
- Support meaningful connection to the building's community, park history, culture and lifestyle, architecture, and/or natural environment

BUDGET

The total project amount is \$442,000 and includes all associated costs including, but not limited to, artist design fee, fabrication, transportation, and installation. Artist will observe and comply with all applicable laws, ordinances, codes, and regulations of governmental agencies, including federal, state, municipal and local governing bodies having jurisdiction over any or all of the scope of artwork services.

ELIGIBILITY

Civic Arts staff will generate and post a Request for Qualifications (RFQ) to invite artists and teams to apply for this public art opportunity. Artists residing in the United States and its Territories will be eligible to apply. Artists who belong to historically under-represented populations are strongly encouraged to apply.

SELECTION PROCESS

Qualification Panel

Civic Arts staff will select three (3) Bay Area arts professionals to serve as the Qualification Panel. This Panel will screen all applications with the intent to present twenty percent (20%) of total applications received to the Review Panel.

Review Panel

The Review Panel is comprised of the Qualification Panel plus one (1) Civic Arts Commissioner, one (1) Parks, Recreation and Waterfront Commissioner, one (1) member of the architect team, and one (1) community member, as selected by Civic Arts staff. Using a scoring rubric provided on the RFQ, the Review Panel will identify three (3) finalists.

Each finalist will be paid an honorarium of \$1000 to create a site-specific proposal. Travel reimbursement is available for each finalist to attend a mandatory Q+A session with City staff and two (2) neighborhood stakeholders, as selected by Civic Arts staff. Each finalist will present their proposal in an interview format to the Review Panel who will select one (1) proposal.

Civic Art Commission

The Review Panel’s selection will be presented to the Public Art Subcommittee for possible approval and then onto the Civic Arts Commission for possible, final approval.

COMMUNITY INVOLVEMENT

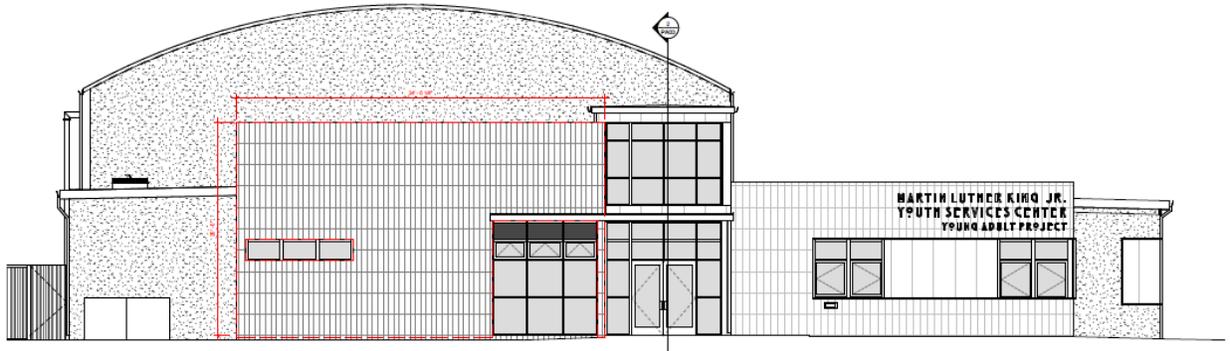
- Selection process includes: three (3) Bay Area arts professionals, one (1) Civic Arts Commissioner, one (1) Parks, Recreation and Waterfront Commissioner, one (1) member of the architect team, one (1) community member, and two (2) neighborhood stakeholders.
- Finalists’ proposals will be posted on the City website for two (2) weeks in order to collect community input.
- City of Berkeley and Civic Arts will share the opportunity for community input in its newsletter and social media account.
- The Public Art Subcommittee, Civic Arts Commission, and Parks, Recreation, and Waterfront meetings are open to the public.

TIMELINE (Subject to change)

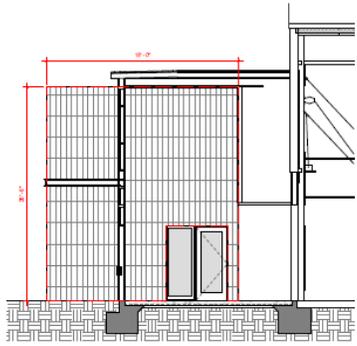
| | |
|----------------|--|
| October 2024 | Project Plan Approval |
| November 2024 | RFQ Posts |
| January 2025 | RFQ Closes |
| July 2025 | Finalist Site Visit + Q/A |
| August 2025 | Finalist proposals posted for community survey |
| November 2025 | Artist under contract |
| September 2027 | Installation of Artwork |
| December 2027 | Construction of building complete |

INFORMATION

Contact Mark Salinas, Public Art Program Lead / MSalinas@berkeleyca.gov / 510.981.7538



1 EAST ELEVATION
10/17/24

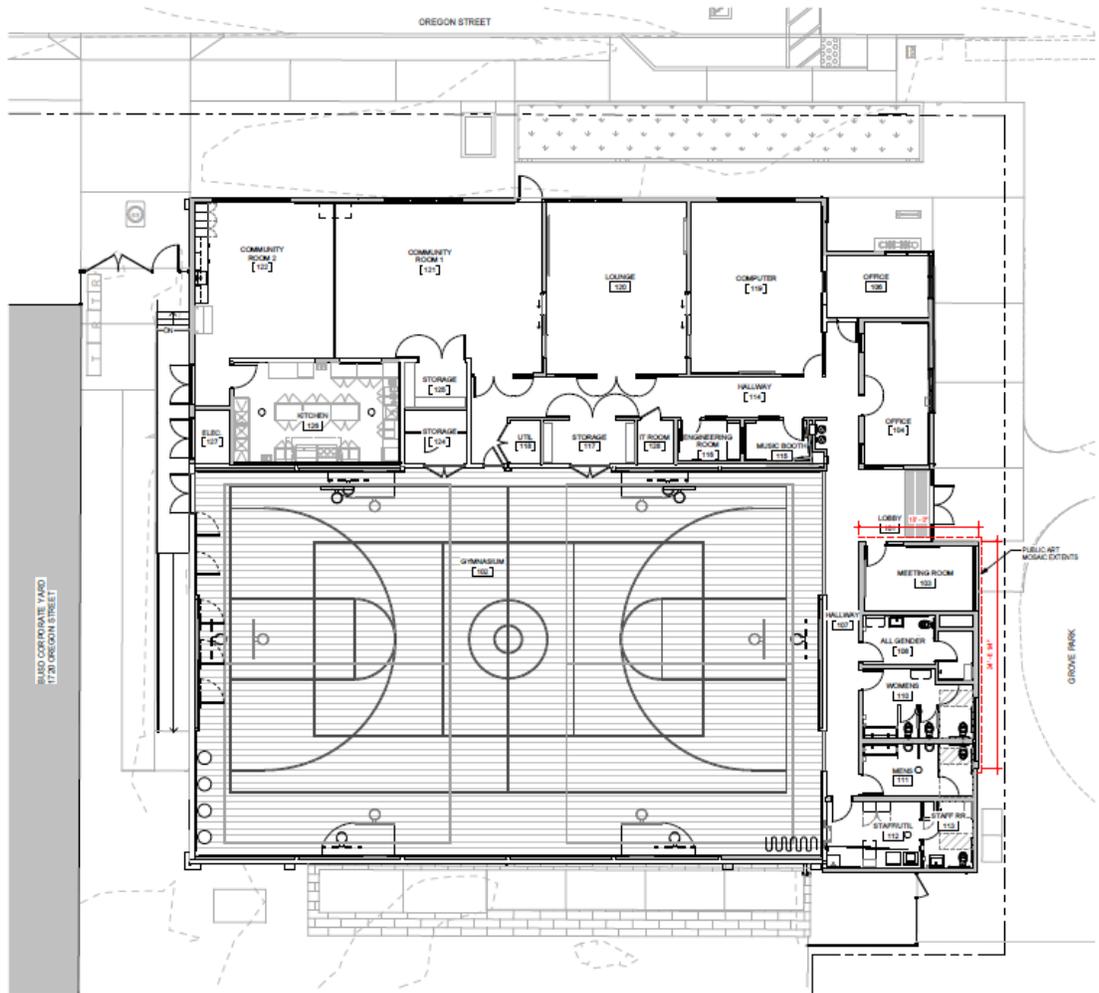


2 NORTH ELEVATION AND SECTION AT LOBBY
10/17/24

SIEGEL & STRAIN Architects |
PUBLIC ART MOSAIC

MLK JR YOUTH SERVICES CENTER / YAP
ELEVATIONS
10/07/24

PA03



1 FIRST FLOOR PLAN
10/10/2024 10:10 AM 10/10/2024 10:10 AM



2 EXTERIOR RENDER - GROVE PARK
PAGE 114-115



1 LOBBY INTERIOR RENDER
PAGE 114-115