



City of San Diego Commission for Arts and Culture

PUBLIC ART COMMITTEE

AGENDA

Hyperlink to view meeting at its scheduled time is available [here](#)

Friday, July 10, 2020

1:00 p.m. – 3:00 p.m.

1:00 p.m.	I.	Call to Order	Ben Meza, Chair
1:05 p.m.	II.	Non-agenda Public Comment	
1:15 p.m.	III.	Chair's Reports	
		A. Commission Business	
		B. ACTION – May 1, 2020 Minutes	
		C. Other Reports	
	IV.	ACTIONS	
1:30 p.m.		A. Final Artwork Proposal for Pacific Highlands Ranch Branch Library by Janelle Iglesias	Lara Bullock, Civic Art Project Manager
1:50 p.m.		B. Artwork Selection Panelists for <i>Park Social</i>	Christine E. Jones, Chief of Civic Art Strategies
2:10 p.m.	V.	Presentation – Preliminary Artwork Idea for Mira Mesa Community Park by Kate Clark	Charles G. Miller, Senior Public Art Manager
2:40 p.m.	VI.	Reports	Charles G. Miller
		A. Staff Reports	
		B. Committee Member Reports	
3:00 p.m.	VII.	Adjourn	

Meeting will be aired live and recorded. PUBLIC COMMENT: Any member of the public may address the Committee on any subject in its area of responsibility on any matter not presently pending or previously discussed at the Committee. Pursuant to the provisions California Executive Order 29-20, Committee meetings will be held via teleconference until further notice. In lieu of in-person attendance, members of the public may submit their comments via a public comment [webform](#). Members of the public wishing to address the Committee under Public Comment must submit a Public Comment [webform](#) prior to the meeting. Instructions for word limitations and deadlines will be noted on the [webform](#). Pursuant to open meeting laws, no discussion or action, other than a referral, shall be taken by the Committee on any issue brought forth under non-agenda public comment. As required by the Americans with Disabilities Act (ADA), requests for agenda information to be made available in alternative formats, and any requests for disability-related modifications or accommodations required to facilitate meeting participation, including requests for alternatives to observing meetings and offering public comment as noted above, may be made by contacting the City Clerk at (619) 533-4000 or <mailto:cityclerk@sandiego.gov>. The City is committed to resolving accessibility requests swiftly in order to maximize accessibility.



City of San Diego Commission for Arts and Culture

PUBLIC ART COMMITTEE (PAC)

MINUTES

Friday, May 1, 2020

Members Present

Ben Meza, Chair
Jason Whooper, Vice Chair
Linda Caballero Sotelo
Anthony Graham
Melinda Guillen
Larry Herzog
Eun Jung Park
Tiffany Wai-Ying Beres
Janet Poutr , Ex Officio

Members Absent

Doreen Schonbrun

Staff Present

Lara Bullock
Christine E. Jones
Charles G. Miller

-
- I. Call to Order – Commissioner Ben Meza called the City of San Diego (City) Commission for Arts and Culture’s Public Art Committee (PAC) to order at 9:31 a.m. via an online meeting platform pursuant to the provisions of California Executive Order 29-20.
- II. Non-agenda Public Comment – None
- III. Chair’s Reports
- A. Commission Business – Commissioner Ben Meza indicated that at the April 24, 2020 Commission for Arts and Culture (Commission) meeting, the Commission voted to recommend that the Executive Director of the Commission accept the final artwork proposals for *here comes the neighborhood: San Ysidro* by Fallen Fruit and Wendell Kling. Meza then noted that the Commission also voted to recommend the deaccession of three artworks in the Civic Art Collection currently sited at the San Diego County Credit Union Stadium in Mission Valley.
- B. **ACTION** – April 17, 2020 Minutes – Commissioner Ben Meza introduced the item. **Tiffany Wai-Ying Beres made a motion to approve the PAC minutes of May 1, 2019. Anthony Graham seconded the motion. The vote was 8-0-0; the motion passed.**
- Yea: Caballero-Sotelo, Graham, Guillen, Herzog, Meza, Park, Wai-Ying Beres, and Whooper (8)
- Nay: (0)
- Abstention: (0)
- Recusal: (0)
- C. Other Reports – None
- IV. **ACTIONS**
- A. Final Artwork Proposal for *here comes the neighborhood: San Ysidro* by Janelle Iglesias – Civic

Art Project Manager Lara Bullock gave an overview of here comes the neighborhood: San Ysidro. Bullock then presented the proposal by Janelle Iglesias. **Eun Jung Park made a motion to recommend to the Commission that the Executive Director of the Commission accept the final artwork proposals by Janelle Iglesias in fulfillment of the City's collecting mission, collection scope and accession criteria as established in Section 5 – Collecting Mission, Section 6 – Scope of the Collection and Section 8.2 – Accession Criteria of the Commission's Department Instruction 1.00 – Collection Management Policy for the Civic Art Collection. Larry Herzog seconded the motion. The vote was 8-0-0; the motion passed.**

Yea: Caballero-Sotelo, Graham, Guillen, Herzog, Meza, Park, Wai-Ying Beres, and Whooper (8)

Nay: (0)

Abstention: (0)

Recusal: (0)

- B. Artwork Selection Panelists for SD Practice – Chief of Civic Art Strategies Christine E. Jones provided an overview of the *SD Practice* initiative and the artwork selection process. **Larry Herzog made a motion to advise the Commission to recommend the following panelists for SD Practice: 1) Anthony Graham and Tiffany Wai-Ying Beres for the seats of PAC members with Eun Jung Park and Linda Caballero-Sotelo as alternates, 2) Alessandra Moctezuma for the seat of the visual art/design professional #1, 3) Derrick Cartwright for the seat of the visual art/design professional #2, 4) Danielle Dean for the seat of the visual art/design professional #3 with recommended alternates, in no particular order, to serve as the five ad hoc artwork selection panelists. Eun Jung Park seconded the motion. The vote was 8-0-0; the motion passed.**

Yea: Caballero-Sotelo, Graham, Guillen, Herzog, Meza, Park, Wai-Ying Beres, and Whooper (8)

Nay: (0)

Abstention: (0)

Recusal: (0)

- V. Presentation – Schematic Artwork Proposal for Presidio Park by Adam Frank – Senior Public Art Manager Charles G. Miller provided background on the Presidio Park public art project. Miller then introduced artist Adam Frank to provide the presentation. Frank then presented the schematic artwork proposal. PAC members provided feedback and asked questions about the schematic artwork proposal. Discussion topics included the artwork's title and signage and their translations in Kumeyaay language, the artwork's visual elements, the site's grade and the strategy for the artwork's accessibility, and the artwork's electrical power source and maintenance plan. Miller then reported that next steps for staff would include gather public input on the schematic artwork proposal at an Artist Open House at a time to be determined. Following receipt of this input, the artist will further develop the schematic proposal into a final artwork proposal.

VI. Reports

A. Staff Reports – None

B. Committee Member Reports – None

- VII. Adjourn – Commissioner Meza adjourned the meeting at 10:41 a.m.



Commission for Arts and Culture

STAFF REPORT

DATE ISSUED: July 7, 2020

ATTENTION: Public Art Committee

SUBJECT: Final Artwork Proposal for Pacific Highlands Ranch Branch Library by Janelle Iglesias

REFERENCES: 1) Commission for Arts and Culture Department Instruction 1.00 – Collection Management Policy for the Civic Art Collection
2) Final Artwork Proposal Package

STAFF CONTACT: Lara Bullock, Ph.D., Civic Art Project Manager

STAFF RECOMMENDATION:

Recommend to the City of San Diego Commission for Arts and Culture (Commission) that the Executive Director of the Commission accept the final artwork proposal by Janelle Iglesias in fulfillment of the City of San Diego's (City) collecting mission, collection scope and accession criteria as established in Section 5 – Collecting Mission, Section 6 – Scope of the Collection and Section 8.2 – Accession Criteria of the Commission for Arts and Culture Department Instruction 1.00 – *Collection Management Policy for the Civic Art Collection*.

SUMMARY:

Artist Janelle Iglesias was commissioned to design, fabricate and transport permanent, site-specific artwork for Pacific Highlands Ranch Branch Library and consult during the installation of the artwork at the site by the City. The Pacific Highlands Ranch Branch Library project involves the design and construction of a new library branch in the Pacific Highlands Ranch neighborhood. Architects-Hanna Gabriel Wells are the designers of the new library branch to be located on Village Center Loop in Pacific Highlands Ranch. The artist has collaborated with Architects-Hanna Gabriel Wells.

On October 4, 2019, Iglesias presented her preliminary artwork idea to the Public Art Committee (PAC) for feedback. PAC also provided feedback on the artist's schematic artwork proposal on February 7, 2020. In addition to PAC's feedback, the final artwork proposal was informed by suggestions from the general public and Pacific Highlands Ranch community, City's Library Department, and other various City departments.

FISCAL CONSIDERATIONS:

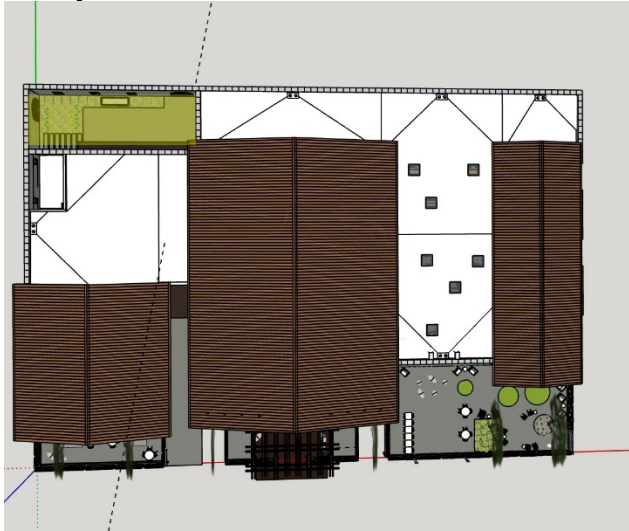
This project is funded by the City as set forth in *City of San Diego Council Policy 900-11 – Inclusion of Public Art in Selected Capital Improvements program Projects*.

PACIFIC HIGHLANDS RANCH LIBRARY
FINAL ARTWORK PROPOSAL by JANELLE IGLESIAS

TEXT/TILE

LOCATION:

Exterior Friends of the library back courtyard, which includes a back entrance to the library:



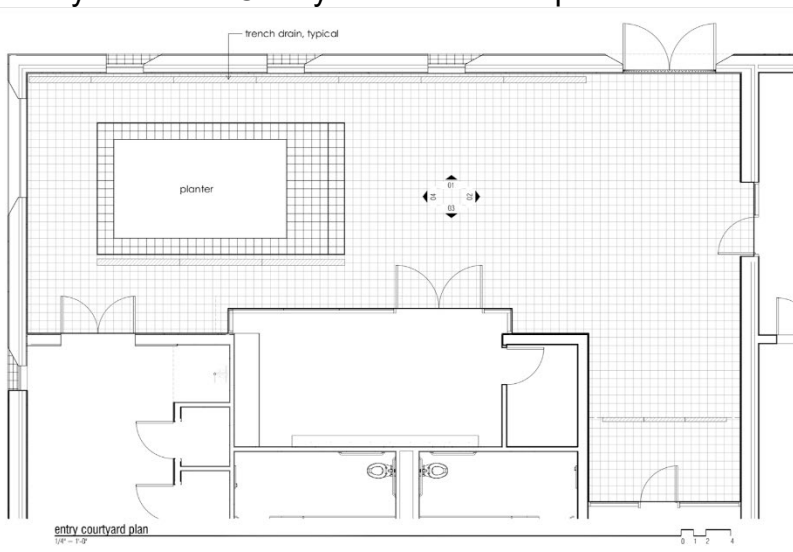
The courtyard features a tree and planting area that will also be tiled and provides a seating area around the tree:







Bird's eye detail of Courtyard with central planter:



ARTWORK:

MODULAR ALPHABET DESIGN TO INCLUDE LATIN ALPHABET & PUNCTUATION THAT ALLOWS FOR WORDS TO BE WRITTEN IN ENGLISH, SPANISH & KUMEYAAY, REFLECTING THE LINGUISTIC HISTORY OF THE LOCALITY.

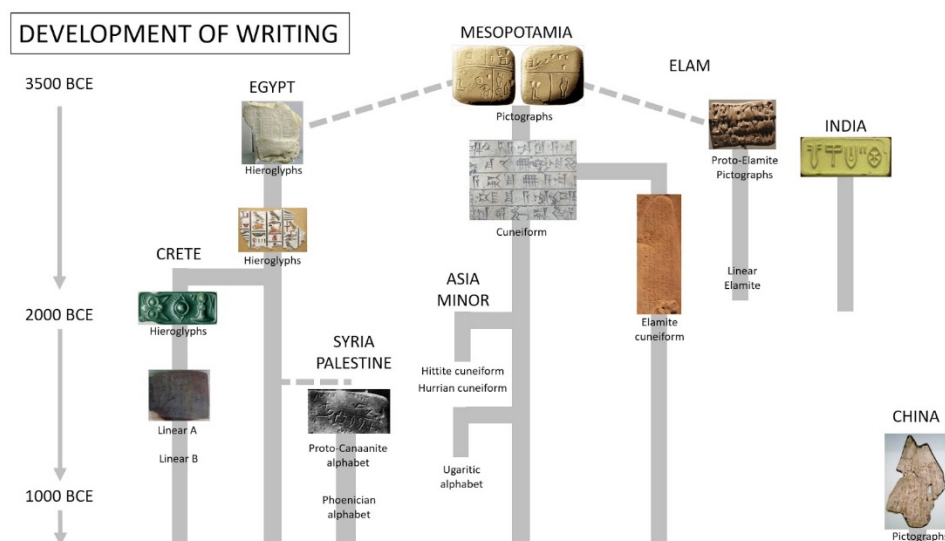
- Using all three languages references the linguistic history of the past and also acknowledge present day populations. While Kumeyaay was an oral tradition, there are contemporary written forms that use letters from the Latin alphabet. A Kumeyaay ethnobotanist will consult on the final wordage.
- Some of the wordage will relate to the names of the plantings in the courtyard in these different languages as well as their scientific names in Latin and what they are commonly referred to. An ethnobotanist will consult on this aspect of the project.

DOCUMENTATION OF RESEARCH AND FINDINGS:

EARLY LIBRARIES: The first libraries appeared five thousand years ago in Southwest Asia's Fertile Crescent, the area that ran from Mesopotamia to the Nile in Africa. "The first libraries consisted of archives of the earliest form of writing – the clay tablets in cuneiform script discovered in temple rooms in Sumer, some dating back to 2600 BC. About an inch thick, tablets came in various shapes and sizes. Mud-like clay was placed in the wooden frames, and the surface was smoothed for writing and allowed to dry until damp. After being inscribed, the clay dried in the sun, or for a harder finish, was baked in a kiln. For storage, tablets could be stacked on edge, side by side, the contents described by a title written on the edge that faced out and was readily seen...."

CONCEPTUAL ANCHOR: CLAY TABLETS: "In the Ancient Near East, clay tablets (Akkadian *tuppu(m)*) were used as a writing medium, especially for writing in cuneiform, throughout the Bronze Age and well into the Iron Age. Cuneiform characters were imprinted on a wet clay tablet with a stylus often made of reed (reed pen). Once written upon, many tablets were dried in the sun or air, remaining fragile. Later, these unfired clay tablets could be soaked in water and recycled into new clean tablets. Other tablets, once written, were fired in hot kilns (or inadvertently, when buildings were burnt down by accident or during conflict) making them hard and durable. Collections of these clay documents made up the very first archives. They were at the root of first libraries."

THE EARLIEST TEXTS WERE WRITTEN IN CUNEIFORM SCRIPT: A system of writing that was in use for many thousands of years. A number of different languages and dialects used the system between the 4 BCE - 100 CE.



COMMUNITY INPUT:

- **4/13/19: Meet the Artist Community Event:**
 - Initial meet and greet in Pacific Highlands Ranch: community is excited about the new library.
- **10/4/19: Public Art Committee: Preliminary Idea Presentation:** Consider how to incorporate the specific / history of this locality into the design.
 - *Incorporate words in Kumeyaay, Spanish and English to reflect the linguistic history of the locality.*
- **1/7/20: Public Art Committee: Schematic Proposal Presentation:** Discussion Items Include:
 - LIGHTING: Architects to add up-lighting to tree. Lighting design is meant to the flexibility o usage for evening events.
 - TEMPERATURE: Courtyard will receive significant shade at most times of day from 15 ft wall. (All plantings will have to be shade tolerant): *Assured that tile will not affect temperature of courtyard*
 - SEATING: Planter feature to provide 2 tier informal seating. Addition of mobile, stackable chairs made available to adjust to needs and activities in courtyard.
- **3/22/20: PHR Artist Open House Community Event**
 - Community feedback is positive.
 - Interest and engagement in the history of the written language with clay tablets
 - Children contributed to a running list of possible words to include in the 'word find' aspect of the project.

CONTENT:

- The design of each tile is a minimal abstraction based on the Latin alphabet such that words can be made in ENGLISH, SPANISH & KUMEYAAY -- referencing the linguistic history of the region.
- The letters both create an immersive design of shapes in which portions can also be 'read'.
- Treats the courtyard as an immersive installation- with opportunities for the public to feel like they are inside of an artwork and inside of a book.
- While much of the tile will be randomized in placement, the design will include particular words in KUMEYAAY, SPANISH & ENGLISH.
- The 'hidden' wordage will create a kind of WORD FIND for the public.
- WORDS TO INCLUDE: Different names of the specific plantings in all three languages, names of native flora/fauna & information about San Diego county habitats, key concepts related to community, learning and knowledge.
- ARTIST BOOK & INTERPRETIVES will accompany the project that include the 'key' to the 'WORD FIND' to be included as part of the project and available in the library's collection and possibly through a QR code linking to a webpage.

CONTEXT:

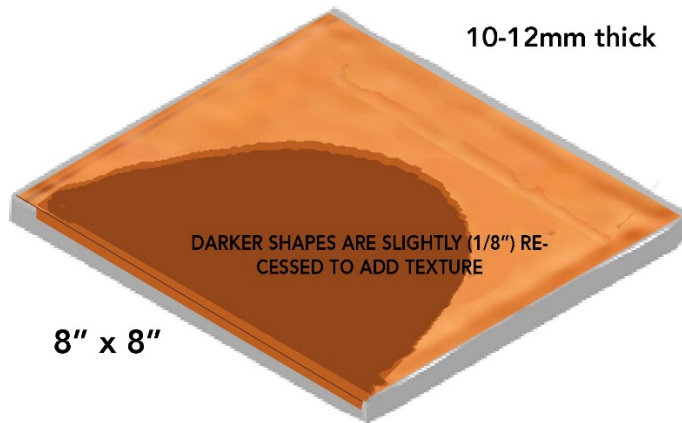
- Contextualizes libraries as both ancient/historic and contemporary sites.
- Provides the community a different aesthetic /phenomenological experience in which a single pattern will engulf almost everything in one's vantage point.
- Activates the back courtyard as a unique space onto its own.
- Slightly recessed letters give the sensory appeal of touch.
- Compliments the PHR Library's IDEA Lab theme of archaeology/paleontology.
- Aligns with the overall feel of the PHR Library which blurs distinctions between inside/outside.
- Compliments earth tone palette of the *Spanish revival look and feel* of the PHR neighborhood overall.
- Provides educational knowledge about cultural history, the native plants, landscape and animals in Pacific Highlands Ranch.
- Contextualizes indigenous knowledge as both ancient and contemporary.

RELATIONSHIP OF COMPONENTS:

- Earthenware palette of colors to compliment building materials, require less maintenance and age gracefully.
- Grout to match lighter color of tiles.
- Modular design can be randomized as well as spell out texts.
- Simple concrete bench and planters are also tiled and encourage the public to spend more time in the courtyard and frame plantings.
- Native plantings (in consult with landscape architects) to have a relationship to words on the walls / planters.

MATERIAL SAMPLES:

- 10-12mm thick clay earthenware tiles, approximately 8 x 8 inches (somewhat standard).
- Exact clay body / final surface TBD with Ceramica Suro with physical samples produced for final proposal phase.
- Matte finish. Possible use of mason stains or slips for dual tones.
- Tiles to have to minimally recessed areas: max ($\frac{1}{8}$ " (3.175mm) areas for slight texture.



ADA CONSIDERATIONS:

- This work will not hinder right of way nor does it need to be accessed by the public in a particular way.
- Floor tiles to be compliant with ADA standards and code: Stable, firm and slip resistant.
- Grouted areas between tiles not to exceed $\frac{1}{2}$ inch and to be flush with tiles
- Recessed areas no more than $\frac{1}{8}$ " (3mm) differential



Commission for Arts and Culture

STAFF REPORT

DATE ISSUED: July 7, 2020

ATTENTION: Public Art Committee

SUBJECT: Artist Selection Panelists for *Park Social*

STAFF CONTACT: Christine E. Jones, Chief of Civic Art Strategies

STAFF RECOMMENDATION:

Advise the City of San Diego (City) Commission for Arts and Culture (Commission) to recommend the following panelists for *Park Social*: 1) one Public Art Committee member, plus one alternate member; 2) Elizabeth Rooklidge for the seat of the visual art/design professional #1, 3) Ricardo Dominguez for the seat of the visual art/design professional #2, with recommended alternates, in no particular order, to serve as three of the five ad hoc artist selection panelists.

SUMMARY:

City staff will administer the artist selection for *Park Social*, a new initiative designed to commission local artists to produce temporary, social-specific public art projects throughout the City's park system. Staff is currently conducting a Request for Qualifications process open to professional practicing artists residing in San Diego County. The artists selected for *Park Social* through the competitive process will work with the City to create temporary, social-specific, innovative public art projects with the ultimate goal of welcoming residents and visitors to the City's vast and varied parks system. Artists will explore the public park environment, green spaces, paved spaces, open spaces, indoor spaces, sandy spaces, community spaces and neighborhood spaces, and the City park system as a whole in all its typologies. Artists will then create thought-provoking projects that provide a moment of surprise, beauty, reflection or humor. Up to 18 unique projects will be commissioned from individual artists and artist teams. The anticipated budget for each project is approximately \$15,000. The initiative is made possible by an anonymous bequest and art in private development fees from the City's Public Art Fund. Projects are anticipated to manifest beginning in the summer of 2021, and continue through 2022 as necessary, each project typically lasting up to six months.

The artist selection panel for *Park Social* will be composed of five voting members: one (1) Public Art Committee member, two (2) visual art/design professionals, and two (2) Parks and Recreation Department representatives. City staff will attend the panel meetings as non-voting advisors. The Public Art Committee is authorized to recommend appointment of three of the five panel seats for the initiative.

Panel Seat 1

Public Art Committee member – TBD

Panel Seat 2

Elizabeth Rooklidge, Independent Curator

Elizabeth Rooklidge is an independent curator based in Southern California. Past exhibitions and research have included the history of California art, contemporary art of the Middle East, and craft-based practices of the 1960s and 70s. Much of her curatorial work has focused on supporting emerging and underrecognized artists. As an independent curator, Rooklidge has curated the recent exhibitions *A Show About Touching* for Bread & Salt Gallery (2019); *I Will Not Make Any More Boring Art: Prints by John Baldessari* for the Laguna Art Museum (2019); Yasmine Kasem: Mwasah (2018) for Grand Central Art Center, and High-Key: Color in Southern California (2018) for the San Diego Art Institute.

She served as Associate Curator at the Katonah Museum of Art, Katonah, NY, where she curated exhibitions such as Long, Winding Journeys: Contemporary Art and the Islamic Tradition (2018), as well as large-scale installations such as Victoria Fu: Egg (2016). Prior to the KMA, she was Assistant Curator at the Museum of Contemporary Art San Diego, where she organized exhibitions such as Sarah Cain: blue in your body, red when it hits the air (2015). Rooklidge also served as Creative Advisor of the Matthew J. Mahoney Artist-in-Residence program at the San Diego Art Institute. She received her B.A. in art history from St. Olaf College and her M.A. in art history from Williams College.

Panel Seat 3

Ricardo Dominguez, Artist, Associate Professor, University of California, San Diego

Ricardo Dominguez is an artist whose expansive career ranges from performance and interventions in public space, to pioneering work in internet-based art and activism. A frequent collaborator, Dominguez was founding member of Critical Art Ensemble in the late 80's, and a co-founder of The Electronic Disturbance Theater in the late 90's. His recent collaborative projects include the Transborder Immigrant Tool, winner of "Transnational Communities Award" (2008), an award funded by Cultural Contact, Endowment for Culture Mexico-US and the US Embassy in Mexico. Dominguez's projects have been exhibited and presented at the House of World Cultures, Berlin (2007), the San Diego Museum of Art (2008), Oi Futuro, Brazil (2008), CAL NanoSystems Institute, UCLA (2009), Medialab-Prado, Madrid (2009), E-Poetry Festival, Barcelona, Spain (2009), Nanosférica, NYU (2010), the 2010 California Biennial (OCMA), Toronto Free Gallery, Canada (2011), SOMA, Mexico City, Mexico (2012), The Van Abbe museum, Netherlands (2013), ZKM, Germany (2013), as well as a number of other national and international venues. Dominguez is an associate professor at the University of California, San Diego in the Visual Arts Department.

Should the visual art/design professionals be unable to serve on the panel specified above, City staff recommends that the following alternates be contacted in no specific order:

- Alena J. Williams, Art Historian and Assistant Professor, University of California, San Diego
- Elizabeth D. Miller, Art Historian and adjunct professor, University of California, San Diego
- Bridget Gilman, Art Historian and Assistant Professor, San Diego State University
- Tatiana Ortiz Rubio, Artist and Adjunct Professor, University of San Diego
- Rebecca Romani, Writer, Filmmaker, Curator, Adjunct Professor, San Diego State University
- Chantel Paul, Downtown Gallery Director, San Diego State University
- Hugh M. Davies, Director Emeritus, Museum of Contemporary Art San Diego
- John C. Welchman, Professor of Art History, University of California, San Diego
- Corey Dunlap, Artist and Arts and Culture Project Manager, Port of San Diego
- Leah Goodwin, CEO Leah Goodwin Creations, San Diego
- Tina Yapelli, Professor/Gallery Director, University Art Gallery, San Diego State University
- Roxana Velásquez, Maruja Baldwin Executive Director, San Diego Museum of Art
- Yvonne Wise, Director of Waterfront Arts & Activation, Port of San Diego
- Gaidi Finnie, Executive Director, African American Museum of Art
- Lauren Lockhart, Arts Program Manager, San Diego County Regional Airport Authority
- Hector Perez, Architect and Principal at De-Arc
- Cris Scorza, Director of Education and Engagement, Museum of Contemporary Art San Diego
- Kathryn Kanjo, The David C. Copley Director and CEO, Museum of Contemporary Art San Diego
- Mathieu Gregoire, Artist & Project Manager, Stuart Collection, University of California, San Diego
- Chi Essary, Arts, Writer and Independent Curator
- Michael Krichman, Executive Director, inSite
- Erika Torri, Executive Director, Athenaeum Music & Arts Library
- Tomoko Kuta, Deputy Director, Education and Exhibitions, New Children's Museum
- Andrew Ütt, Executive Director, Lux Art Institute
- Wendy Maruyama, Artist and Professor Emeritus at San Diego State University
- Jill Dawsey, Curator, Museum of Contemporary Art San Diego
- Mark-Elliott Lugo, Art Writer and Independent Curator
- Lani Bautista Cabanilla, Senior Manager, Programs, New Children's Museum
- Vicki Reed, Arts Writer, Critic and Art Historian

- Lynda Forsha, Independent Curator and Art Advisor
- Mary Beebe, Director of the Stuart Collection, University of California, San Diego
- Christine Hietbrink, Deputy Director, Chief Curator and Director of Exhibitions, Mingei International Museum
- Vallo Riberto, Gallery Director & Instructor, Southwestern College and Independent Curator
- Anita Feldman, Deputy Director for Curatorial Affairs & Education, San Diego Museum of Art
- Dinah Poellnitz, Co-Founder, Hill Street Country Club
- Leah Ollman, Arts Critic and Writer
- Mario Mesquita, Artist and Education Manager, Museum of Contemporary Art San Diego
- Ladan Akbarnia, Curator of South Asian and Islamic Art, San Diego Museum of Art
- Sara Solaimani, Art Historian, Curator and Educator
- Sarah Trujillo-Porter, Principle, Project Management of Art
- Sally Yard, Professor of Art History, University of San Diego
- Robert L. Pincus, Art Critic and Writer
- Guusje Sanders, Associate Curator, Lux Art Institute
- Kara West, Librarian, Gensler