



**City of South Pasadena
Planning and Community
Development**

Memo

Date: June 23, 2021

To: Public Art Commission

Via: Joanna Hankamer, Director of Planning and Community Development

From: Margaret Lin, Manager of Long Range Planning and Economic Development

Re: June 23, 2021 Public Art Commission Meeting Item No. 4 Additional Document
– Black Lives Matter Mural

Attached is an additional document which includes the Black Lives Matter (BLM) Mural PowerPoint Presentation and revised submittal attachments including information regarding the Anti-Bias Club's fundraising schedule and alternative mural location options.



BLACK LIVES MATTER MURAL

ANTI-BIAS CLUB AND ZACH BROWN



PURPOSE OF BLM MURAL

- The purpose of the mural is to serve not only as a celebration of Black people and social justice, but as a tool to educate people about the value of a fully integrated and diverse society and a reminder to continue antiracist work.
- We want to highlight Black strength, power, and pride in this mural and it will be solely representing Black people.
- Additionally, the mural will showcase the diversity and intersectionality of the Black community.
- The BLM mural will display the connection and continuance of the abolition movement, Civil Rights movement, Black Power movement, and BLM movement through famous figures of those respective movements and the everyday protestors of today.
- We also want to showcase famous Black artists and musicians to represent Black pride and expression.
- Instead of depicting victims of racism and police brutality, the mural aims to show the resiliency and spirit of Black people, and will thus not display George Floyd, Breonna Taylor, or any other Americans murdered by police.
- Lastly, we hope to connect these struggles for equal rights to South Pasadena and our local history of racism through symbolism of sun rays to represent the legacy of a “Sundown town.”

ARTIST SELECTION PROCESS

- After receiving applications from various artists, our group reviewed each application and narrowed it down to our top three choices.
- We then interviewed each of the three candidates, which consisted of them presenting their credentials, followed by us asking them a series of questions.
- Phung, Dr. Sawyer, and two local BLM activists London and Farhen were invited to these interviews for support and to ask questions.
- After a thorough deliberation, the five of us made the final selection.
- The artist we chose was Zach Brown.



PEOPLE HIGHLIGHTED IN THE FOREGROUND

- From left to right:
 - Sojourner Truth
 - Nina Simone
 - John Lewis
 - London Lang
 - Ruby Bridges
 - Nelson Mandela
 - Mae C. Jemison
 - Farhen James
 - James Baldwin
 - Langston Hughes
 - Harriet Tubman
 - Malcolm X



PEOPLE IN THE BACKGROUND

- From left to right:
 - Angela Davis
 - Patrisse Cullors
 - Ida B Wells
 - Biddy Mason
 - Bayard Rustin
 - Marsha P Johnson





- Red: Man painting portrait on the wall.
- Green: Children listen to Sojourner Truth read to them as they do each others hair.
- Dark Blue: Nina Simone sings to the crowd accompanied by a man playing a Djembe.They are joined by dancers who move in celebration.
- Yellow:A crowd gathers for a march/ protest.Where various members of various groups and times come together.We see a pride flag, an “i am a man” sign, a BLM sign. John Lewis in his iconic brown trench coat and backpack walks hand and hand with Ruby Bridges.
- Purple: Pride Flag; One man helps another man up who has been knocked to the ground.
- Green:A woman stands over a cook pot. It steams and she has a pleased expression on her face.
- Light Blue: Langston Hughs and James Baldwin sit at a typewriter.



- From left to right (some of the many instances of symbolism in this mural):
 - Drum
 - Records: music by Black musicians
 - Trumpet
 - Banjo: Invented by Black People
 - I am a man: from the Memphis sanitation strike
 - Pride Flag: Represents intersectionality and inclusivity
 - Books written Black authors
 - Broken Cage and Bird: Represents Maya Angelou
 - Empty figure: Interactive aspect of the mural; You would stand in that spot to be apart of the mural



COMMUNITY INVOLVEMENT

- Our group of five and Zach met the with the rest of our Anti-Bias club where we got feedback and input for the mural design.
 - This has been some of their feedback:
 - “It looks cool, makes me want to look into and learn about the people in the mural.”
 - “I like the incorporation of the lgbtq+ community!!”
 - “It has many aspects to it which makes you want to keep looking.”
 - “It really gives power over the discriminatory history of South Pas.”

WEBSITE

- This is the website we have created for the mural:
 - There is a brief history of the Anti-Bias Club, the mural, and of the people included in it.
 - <https://sites.google.com/view/antibiasclubblmmural/home>
 - This website has not been publicly shared due to the fact that it is still open for revision.

A SUMMARY SINCE OUR LAST MEETING

- We are looking for new locations:
 - We initially had conditional approval to have the mural on the side of City Hall.
 - Due to liability concerns brought to our attention, it was best to move the location of the mural.



Thank You!

Please let us know if you have any questions, comments, or concerns!



**CITY OF SOUTH PASADENA
PUBLIC ART APPLICATION**

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

PROPERTY INFORMATION

Address: 1414 Mission Street

Owner Name: City of South Pasadena

Phone: (626) 403-7220

E-mail:

Fax: (626) 403-7211

- Residential Development (4 or more units) Commercial Building Project
 Industrial Building Project Remodeling (exceeding \$250,000)
 Other: _____

Total Building Valuation:

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

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

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

Expiration Date:

PROPOSED PUBLIC ART

- Permanent Artwork Cultural Programming/Performance
 Facilities Eligible Artists
 Other: _____

Description: A Black Lives Matter mural on the west wall of City Hall, commissioned by the SPTS Anti-Bias Club and painted by artist Zach Brown. The mural will seek to educate community members about the Black community and inspire people to continue anti-racist work.

DOCUMENT CHECKLIST

- Preliminary sketches/photographs, or other documentation
 Proposed development plans (including location of proposed artwork and adjacent parcels)
 Narrative Statement
 Artwork Maintenance Plan

Signature: Noah Kuhn

Date: 06/04/2021

Name: Noah Kuhn on behalf of the SPTS Anti-Bias Club

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

Application Received By:

Date:

Public Art Commission Meeting Date:

Approved or Denied:

Narrative Statement

The inspiration for the Black Lives Matter Mural spurred from the momentum surrounding the Black Lives Matter movement in the past year -- and a wish to have a long standing monument in South Pasadena representing Black lives, the future momentum that must be continued, and the trials and wrongdoings of the past.

The purpose of the mural is to serve not only as a celebration of Black people and social justice, but as a tool to educate people about the value of a fully integrated and diverse society and a reminder to continue antiracist work. The South Pasadena community must recognize the importance and value of Black lives and Black history in America. We want to highlight Black strength, power, and pride in this mural and it will be solely representing Black people. Additionally, the mural will showcase the diversity and intersectionality of the Black community by depicting the Black LGBTQ+ community and Black women. The BLM mural will display the connection and continuance of the abolition movement, Civil Rights movement, Black Power movement, and BLM movement through famous figures of those respective movements and the everyday protestors of today. We also want to showcase famous Black artists and musicians to represent Black pride and expression. Instead of depicting victims of racism and police brutality, the mural aims to show the resiliency and spirit of Black people, and will thus not display George Floyd, Breonna Taylor, or any other Americans murdered by police. Lastly, we hope to connect these struggles for equal rights to South Pasadena and our local history of racism through symbolism of sun rays to represent the legacy of a sundown town. This connection, as well as the significance and symbolism of all components, will be further explained in the mural website which can be accessed via a QR code on the wall of the mural.

Preliminary Sketches



People highlighted in the foreground (from left to right): Sojourner Truth, Nina Simone, John Lewis, London Lang, Ruby Bridges, Nelson Mandela, Mae C. Jemison, Fahren James, James Baldwin, Langston Hughes, Harriet Tubman, and Malcolm X

People in the background (from left to right): Angela Davis, Patrisse Cullors, Ida B Wells, Biddy Mason, Bayard Rustin, and Marsha P Johnson



Red: Man painting portrait on the wall.

Green: Children listen to Sojourner Truth read to them as they do each others hair.

Dark Blue: Nina Simone sings to the crowd accompanied by a man playing a Djembe. They are joined by dancers who move in celebration.

Yellow: A crowd gathers for a march/ protest. Where various members of various groups and times come together. We see a pride flag, an "i am a man" sign, a BLM sign. John Lewis in his iconic brown trench coat and backpack walks hand and hand with Ruby Bridges.

Purple: Pride Flag; One man helps another man up who has been knocked to the ground.

Green: A woman stands over a cook pot. It steams and she has a pleased expression on her face.

Light Blue: Langston Hughs and James Baldwin sit at a typewriter.



Symbolism in the mural (from left to right): Drum, Records: music by Black musicians, Trumpet, Banjo: Invented by Black People, I am a man: from the Memphis sanitation strike, Pride Flag: Represents intersectionality and inclusivity, Books written Black authors, Broken Cage and Bird: Represents Maya Angelou, and Empty figure: Interactive aspect of the mural; You would stand in that spot to be apart of the mural



Proposed Mural Location

Our original location choice, the west side of City Hall, is no longer an option due to liability issues with the neighboring gas station property, so our next top spot is the west wall of the library facing Diamond Avenue. We are in communication with the Library Director as they are developing an art policy right now. We are also looking for additional locations, both on City, SPUSD, and private property to use as back-ups should the library not work out. We'd appreciate any input or suggestions from the Public Art Commission.

Proposed Development Plan

Fundraising Schedule

- Funding Goal: \$15,000
 - Current funds: \$5,000
 - Remaining funds needed: \$10,000
- Fundraising Efforts:
 - All donations will be given through the ASB webstore or via check to the Anti-Bias Club's account within SPHS ASB account. We will be engaging in a social media campaign to encourage community members to donate.
 - We will also use our community connections with SPARC, the ARC, PTSA, Booster Club, DUDES, SPEF, Chamber of Commerce, and other local organizations to perform fundraising outreach. Because the coronavirus situation is greatly improving every day, we may consider doing one or more in-person fundraising efforts.
- Anticipated fundraising completion: TBD depending on when the mural is approved. We anticipate giving ourselves about 1 month for fundraising, though that timing is flexible.

Development Schedule

All time projections are estimates and can vary widely depending on the number of active volunteers. Based on the following plan the mural can be finished in approx. 70 days (420- 560 Hours) and assumes no more than 90 business days as a reasonable amount of time for completion.

Community Involvement and Volunteers:

Based on suggestions and requests made by the SPPAC to incorporate more community engagement and a sense of collective ownership of the mural, we propose efforts be made to solicit volunteers from SPHS and the broader South Pasadena community. A calendar, work schedule and a place for volunteers to sign up can be created along with volunteer eligibility requirements.

Although some consistency of volunteers is helpful and preferred, it is not necessary. The stages of creation for the mural have been broken down such that large portions of the mural can be completed under the direction of the artist by any person (capable of using a paint roller and paintbrush) regardless of artistic experience or prowess, and provide an opportunity for participation to a broader section of the community. However, completion of some stages of the mural would require volunteers to have some artistic and painting experience.

For the sake of safety, space, delegation efficiency, and out of respect for the time of the volunteers it is suggested no more than 7 volunteers be working at one time. References, all necessary supplies, and clear detailed instructions will be provided to all volunteers.

Volunteer eligibility requirements will need to be determined including: prioritizing volunteers from certain organizations SPABC would like to work with, age as it pertains to labor and safety laws, physical capabilities in regards to work requirements such as ability to lift and wield a paint roller, and artistic skill and experience as it pertains to stages that require it. Note that phase 1 and 2 will both require the use of paint sprayers and scaffolding up to 9ft. As such, certain limitations such as age, and physical capability may need to be imposed and all volunteers may be required

to sign a liability waiver if not covered under the artist's insurance. Phase 3 requires no scaffolding and would be a great opportunity to include minors and any members of the community with physical disabilities.

Phases for Completion:

All time estimates are rough approximations.

"Day" refers to 6-8 hours. "Week" refers to 5-7 days

Phase 1: Preparation and Background (approx. 1 week)

- Wall to be power washed and base coat applied (1 day, 5-7 volunteers)
- Background colors applied and blended with rollers and paint sprayers (2-3 days, 5-7 volunteers)
- Chalk line grid measured and applied (less than 1 day, 3 volunteers)

Phase 2: Midground Large Portraits (approx. 3-4 weeks)

- Large Background portraits outline drawn onto wall (3-4 days 1-3 volunteers with art experience.)
- Base colors for portraits applied (1-1.5 weeks, 1-5 volunteers with some art experience)
- Highlights, details and refinement of large portraits (1-2 weeks, 1-3 volunteers with art experience)

Phase 3: Drop Shadows and Foreground Figures, (approx. 4-5 weeks)

- Re-apply chalk grid sketch out shadow shapes (1 day, 3-5 volunteers)
- Fill in shadow shapes (1 day 2-3 volunteers with art experience)
- Re-apply grid, sketch out foreground figures (1 week, 1-3 volunteers with art experience)
- Base colors for figures (3-5 days, 5-7 volunteers)
- Shadows and faces for figures (1-2 weeks 1-3 volunteers with art experience)
- Details and finishing touches (1 week, 1-3 volunteers with art experience)

Phase 4: Final Cleaning and Protective Coating.

- Wall to be gently cleaned upon completion and 2 coats of Protective coating applied. Professional mural conservators will be hired to apply the final coat. Resource for conservators: <https://sparcinla.org/muralshield/>
Conservators can also be called in for potential graffiti removal.

The artist will do all color mixing, provide a color guide and all paint cans and cups will be clearly labeled. Color samples along with a numbered color map will be kept and saved for any potential future repairs and need for color matching.

SAMPLES: (The images are superimposed onto our original mural location, the west wall of City Hall, but that is no longer an option.)

Phase 1:



Phase 2:













Phase 3:



Cost Estimate/Budget

• 2 gal Ronan acrylic basecoat primer white-	\$200
• Golden high quality artist grade exterior acrylic mural paint in assorted colors:	
○ 1 gal paynes grey	\$58
○ 1 gal Carbon black	\$58
○ 2 gal Titanium white	\$116
○ 2 gal Dioxazine Purple	\$75
○ 1 gal purple	\$92
○ 2 gal light yellow-	\$250
○ 2 qt yellow green-	\$50
○ 2 qt medium green-	\$50
○ 1 gal medium yellow-	\$109
○ 1 gal quinacridone magenta-	\$75
○ 1 gal pyrole red-	\$92
○ 2 qt light blue-	\$32
○ 2 qt daylight blue-	\$32
○ 2 qt burnt sienna-	\$32
○ 2 qt raw sienna-	\$32
○ 2 qt yellow oxide-	\$32
○ 2 qt burnt umber-	\$32
○ Additional necessary specific colors-	\$100-\$200
• Printed references-	\$50
• painters tape, Assorted Brushes, mixing cups, buckets, Paint rollers and extensions-	\$100
• Greco Magnum project paint sprayer-	\$225
• 12ft scaffolding-	\$600
• 9ft ladder-	\$200
• Chalk line and chalk sticks and powder-	\$30
• 1 day Power washer rental-	\$100
• Awning or Umbrella for shade-	\$150-\$200
• Supply subtotal:	\$3,046
• Tax:	\$289
• Total supply cost:	\$3,350
• Mural shield protective coating service by Social and Public Arts Resource Center (SPARC):	\$4,288
• Mural design creation	\$2,500
• Artist labor	\$4,862

Total cost estimate: **\$15,000**

Artwork Maintenance Plan

In regards to the on-going maintenance of the mural, MuralShield only needs to be reapplied every 7-10 years. If the mural is vandalized, the anti-graffiti coating will allow the graffiti to be removed and then the anti-graffiti coating would need to be reapplied to that area. Estimates for graffiti removals are case-by-case depending on the level of damage, type of paint used, etc. But if you can send us a photo of the vandalism, we can assess damage and put together an estimate. Our technicians can typically perform the graffiti removal and re-coating services within a week of the assessment.

For small scale repairs that might not require our technicians to come out, you can use our Graffiti Safewipes. To remove unwanted marks from your mural, use a 1g bucket of water and a towel. Always test in a small area before using in a large area. Using gloves, tear open a pouch of Safewipes and scrub the affected area. Once dissolved, rinse the area with a wet towel and reapply World's Best Graffiti Coating with a brush, sprayer, or roller.

Wall to be gently cleaned upon completion and 2 coats of Protective coating applied. Professional mural conservators will be hired to apply the final coat. Resource for conservators: <https://sparcinla.org/muralshield/> conservators can also be called in for potential graffiti removal.

Artist Resume

(please see attached)

To: Cat Flores, Lulu Talesnick, Khalil Murdock, Noah Kuhn, Maya Turun,
and the other members of the SPS Anti-Bias Club,

My name is Zach Brown. I'm a 34 year old artist, teacher, and activist living here in Los Angeles, and I would like to submit myself for consideration for your Black Lives Matter mural project. Your call for a mural artist perfectly aligns with my goals to create profound public works of art that fuel the momentum of this movement, incite conversation, inspire, activate, empower and resonate with hope. As a person of mixed race and as a Black man living in America, the Movement for Black Lives is a movement that is important and deeply personal to me. In 2014 I painted a memorial portrait mural of Kendrec McDade for his mother. This year I've done two BLM murals, one temporary in Hollywood and one permanent in South LA. All projects were done free of charge and paid for out of my own pocket. I'm passionate about the cause and committed to utilizing my skills as an artist to further the movement. If chosen for this project I will treat the work we create together with love, reverence, and care, because I have seen first hand the power that art can have on those who have suffered loss at the hands of police brutality.

I am passionate about what I do and hold the conviction that the creation of art is vital to the progress of anti-racist work, the social evolution of our country and even the survival of our species. I've worked on a variety of artistic projects including 2 public art works projects for the cities of Glendale and Montrose. I have years of experience painting professional stage sets for theatrical productions and working as a freelance portrait artist. I've had the honor of being an invited guest artist at The California African American Museum to perform and paint live portraits for their MLK Day celebrations. From years of experience working as a freelance artist and with designers on major theatrical productions, I thrive in a collaborative process. I strive for clarity and understanding so that I can facilitate the realization of a unified vision, and I prioritize the intention of the work above my own personal sense of aesthetic. Having painted large scale sets and backdrops I'm accustomed to working under restricted site conditions, strict technical constraints, materials requirements, and tight deadlines. This project represents a big opportunity for me to achieve a life goal of having permanent large-scale public art work of social importance.

Aside from being an accomplished visual artist I am also a seasoned teacher with more than 15 years experience in arts education. I currently work with and hold the title of Master Teaching Artist at the Unusual Suspects Theatre Company, which is a non-profit organization that provides arts education for incarcerated teens as well as families in underserved communities of color. For 10 years it's been my job to work with groups of kids to facilitate the creation of full stage productions, from the ideation and writing of a script, all the way to production design, rehearsal and performance within 12 weeks. A strength that I bring to this project is the ability to lead a team and provide space for collaborative creation, amplifying voices and cultivating an environment of safety, dignity and belonging for art to happen organically with purpose and power. My goal will be to guide the creation of a mural that everyone involved will feel ownership of. I also offer my expertise as an artist and a designer as an opportunity for learning and mentorship during the process to any interested student.

Some of the ideas and inspirations behind my submission design:

1. **Photo realism.** Going beyond simple abstraction and striving to create a true likeness of these figures in a way that is breathtaking and awe-inspiring.
2. **Playing with shadow and dimension to create an illusionary effect that makes it appear as though parts of the mural are coming out into the real world.** I am experienced in creating visual illusions of depth and dimension that play with the viewer in a fun and exciting way, and entice a second look. I think this can be exceptionally effective in a mural of this kind that is meant to provoke and activate. It's one thing to see a painting of MLK, it's another to feel as though he's walking towards you, calling you to action.

3. **Creating narrative and movement with a still image.** I am inspired by work that has a sense of motion and life so real that when you look at it you can almost hear it. I think art should tell a story. My aim is to create a mural that transcends a passive still memory of history and instead portrays an active moment of ongoing progress.
4. **Creating a piece of art that invites the viewer to actively participate in it.** I feel this project should go beyond a design that is simply pleasing to look at but rather should elicit a very real and tangible reaction. My idea is to paint these figures in a line to scale, and to leave space at the end of the line where the viewer is invited to stand and become a part of this scene. A chance to stand shoulder to shoulder with Malcom X and Harriet Tubman, and be reminded that we belong amongst these titans of Black excellence. In the brightest spot of the piece, surrounded by the bright rays of the rising sun, stands the hope for our future: You. And anyone else that takes up the mantle to continue this work. Anyone simply walking by the image becomes a part of the piece to the outside observer. This calls on the observer not only to see the power and potential in themselves, but the power and potential in others, even those who would actively resist. This open space allows a piece that portrays exclusively Black people to resonate with a sense of unity to anyone who sees it. And unity, perhaps more than anything, is what we desperately need right now.
5. **Finally, a design like this allows us to include as many figures as you'd like, regardless of when they lived or what they were known for, together in a way that feels natural and powerful.** We can include leaders of the movement alive today, and ordinary people and protesters of past and present. The blank space represents the future. I want to create an image that allows us to fold time in on itself and recognize that when we march, we march with all those that came before us and all those that will come after us.

Though my submission is merely a rough draft, I encourage you to look at it further and see if you can recognize each of the figures that I've included in this mock up. I also thought we could perhaps include some of your current fellow students in the piece as well.

I do all my design and draft work digitally, which makes the process of redesign and editing very easy and fast, allowing us to explore almost any idea. We could try different colors, compositional arrangements, and even see what it looks like right on the wall, all with the click of a button. I work very simply with no hightech, expensive or hazardous equipment. A measuring tape, chalk line, scaffolding, tarps, shade, brushes, rollers, paint and some good music is all that I require to do my work. I am committed to keeping this mural under budget so that, after supply and labor costs, any excess funds might be donated to a cause of your choosing.

As an artist I feel it is my responsibility to use my skills in the service of my community, to create images and tell stories that provoke thought, inspire action, and expand our capacity for empathy and understanding. We must use every tool and every gift at our disposal in the fight for Black liberation and social justice. I would be honored and grateful to share my gifts in the service of your community, and to support and amplify your voices and your message in this movement.

Regardless of your decision, I would like to express my deepest gratitude to you for taking on this work. I am inspired and impressed by your efforts and contributions to the movement. You are the hope for our present and our future, and I want to encourage you to continue the fight knowing that you have the power to change the world. Thank you for your consideration.

Peace and Love,
Zach

"It is the role of the artist to make the revolution irresistible" - Toni Cade Bambara

6218 Monterey Rd #3 Los Angeles CA, 90042

(817)914-3439

ZachBARTstudio@gmail.com

Website: www.ZachBART.com

Instagram: art_on_my_sleeve

Zach Brown

ARTIST PROFILE

34 year old Los Angeles based visual, performing and teaching artist. 16 years experience mural creation, theatrical set design and scenic painting, illustration, storyboard, portraiture, character design, and live painting performance. 12 years experience in arts instruction and curriculum development.

EXPERIENCE

Public Artworks

- BLM mural with support from Kensington Caterers, 2020 (1300 W. 24th St.)
- City of Montrose Beyond the Box Project, 2016 (2256 Montrose Ave.)
- City of Glendale Beyond the Box project, 2015 (100S. Artsakh Ave.)

Theatrical Set Design / Scenic Painting

- **Illyrian Players Theatre Co.**
Set Designer / Lead Painter (2014-present)
- **Theatre of Note**
Master Carpenter (2019)
- **Hollywood Fringe Festival**
Set Designer / Lead Painter (2016-2019)
- **Escape Room LA**
Set Designer / Lead Painter (2017)
- **Sacred Fools Theatre Co.**
Set Painter (2014-2016)
- **Encore Entertainers and Rentals**
Set Designer / Lead Painter (2011-2014)

Teaching

- **The Unusual Suspects Theatre Co.**
Master Teaching Artist(2010-present)
- **Paint-Nite**
Master Teaching Artist 2014-present)
- **Monart School of Art**
Teaching Artist (2007-2010)

Volunteer Work / Activism

- **Arts for Incarcerated Youth Network**
Leading interdisciplinary focus groups to develop strategies to dismantle to school to prison pipeline (2017- present)
- **The Good Shepherd Shelter**
Volunteer program coordinator of arts education program and Teaching Artist (2017-2019)
- **Virginia Ave. Project**
Volunteer Master Teaching Artist (2015-2016)
- **NOHO/Chinatown Senior Artist colony**
Volunteer Art Instructor for senior residents(2012-2015)
- **Equality California**
Fundraiser and street canvasser for marriage equality (2010-2011)

EDUCATION

Marymount Manhattan College – New York City, NY

2005 Major in Theatre Arts

Gnomon School of Visual Arts – Hollywood, CA

2019 Foundation in Art and Design Program

AWARDS

2017 Gala Honoree for the Unusual Suspects Theatre Co.

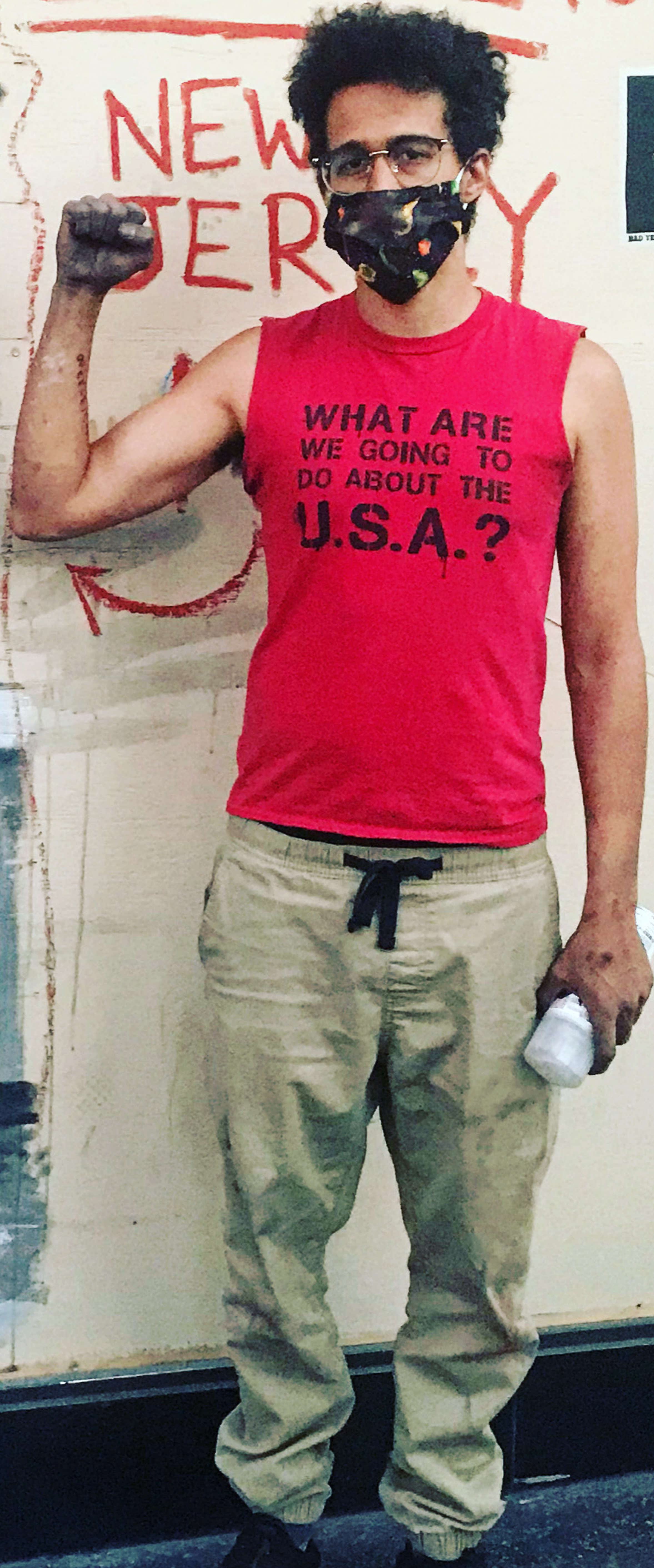
ARTICLES

www.honeyhandsmag.com/post/a-reflection-on-mural-art

WHAT PHOTOS OF YOU
EXIST TODAY THAT
YOU WILL HAVE TO EXPLAIN TO YOUR GRANDKIDS
TOMORROW?



NEW
JERSEY



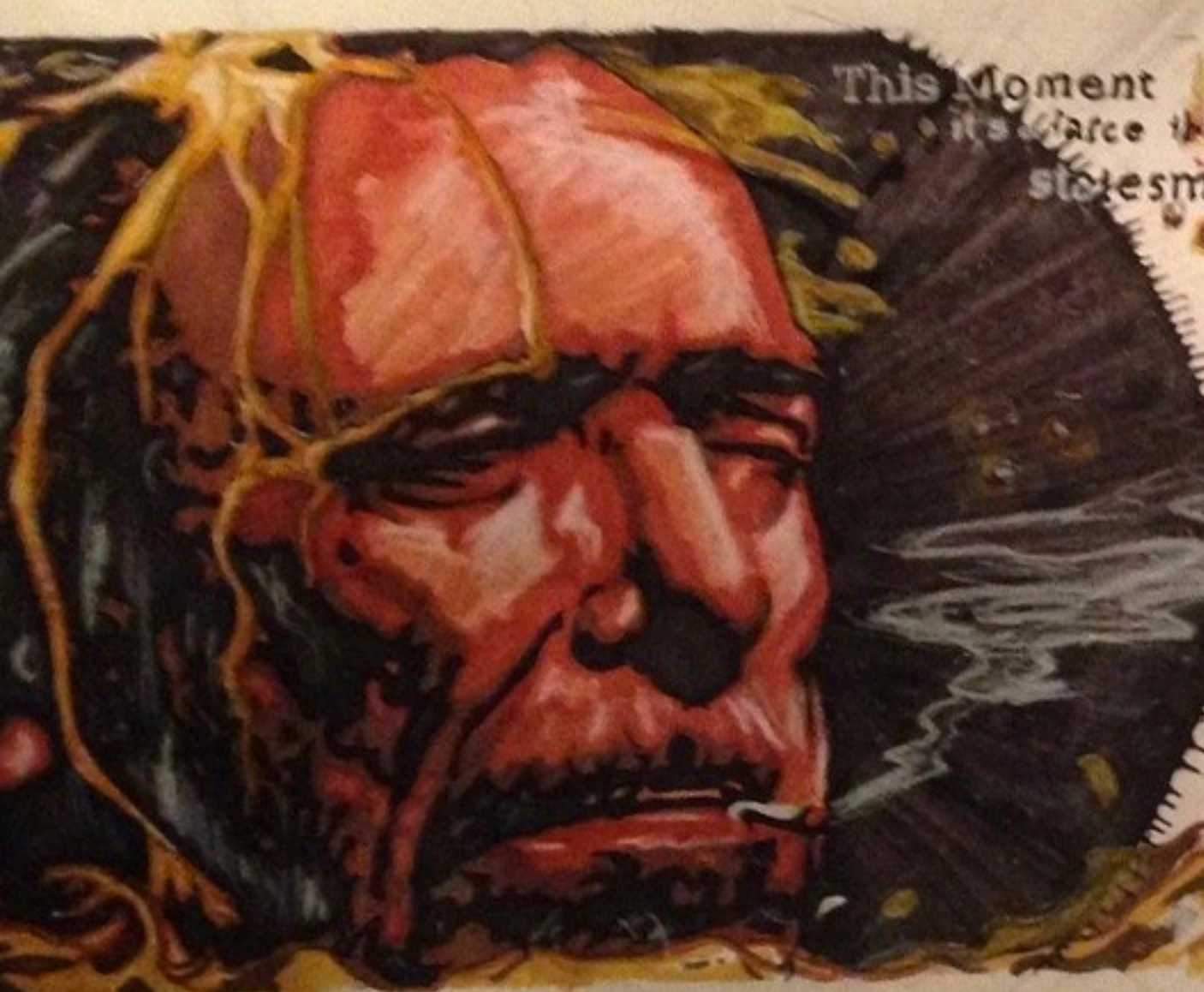
frank
9/20/20

Liberation
NOW
ACAP

ACAB







This Moment

the great actors the great poets
statesmen the great painters, the
great composers, the

great loves

it's a farce,

history

and the recording of it,

forget it. you must begin all over again

all of them are gone you are alone with now.

look at your fingers, balls.

touch your nose.

begin.

throw all that out.

the day flings itself upon you

Zach Brown





History, despite its
wrenching pain,
cannot be unlived,
but if faced with
courage, need not
be lived again.

~ Maya Angelou ~

Newark Riots
July 1967
Photo by
Black American
photographer
Don Hogan
Charles

Zach Brown zachbart.com
@art_on_my_sleeve





enemies

are

so

STIMULATING

2015

WE DELIGHT IN THE BEAUTY OF
THE BUTTERFLY
ADMIT THE CHANGES IT HAS
GONE THROUGH TO ACHIEVE
THAT BEAUTY.





2019