



CITY OF SOUTH PASADENA

1414 Mission Street • South Pasadena, California 91030
Tel. (626) 403-7210 • Facsimile (626) 403-7211

AGENDA

Public Art Commission

Wednesday, August 28, 2019 at 6:30 pm
City Council Chambers
1414 Mission Street, South Pasadena, CA 91030

Chair: Jaz Sawyer

Vice-Chair: Steven Wong

Commissioners: Jeffrey Burke, Phung Huynh, and Kris Kuramitsu

City Council Liaison: Mayor Marina Khubesrian, M.D.

1. Call to Order
2. Public Comments (Items not on the Agenda)
3. Approval of the Minutes of the July 24, 2019 Regular Meeting
4. Commissioner Comments
5. Council Liaison Comments
6. Staff Comments
7. Discussion Items:
 - A. Civic Center Art Gallery – Curator Selection
8. Adjournment

STATE OF CALIFORNIA, CITY OF SOUTH PASADENA, COUNTY OF LOS ANGELES

I declare under penalty of perjury that I posted this agenda on the bulletin board in the courtyard of City Hall at 1414 Mission Street, South Pasadena as required by State Law.

Date: August 22, 2019

Signature _____

Margaret Lin

**MINUTES OF THE REGULAR MEETING OF THE
PUBLIC ART COMMISSION
OF THE CITY OF SOUTH PASADENA
CONVENED THIS 24th DAY OF JULY 2019 6:34 P.M.
CITY COUNCIL CHAMBERS
1414 MISSION STREET**

1. ROLL CALL	The regular meeting of the Public Art Commission (Commission) was convened at 6:34 P.M. Commissioners present: Burke, Huynh, Kuramitsu Sawyer, and Wong; Commissioner absent: none; Council Liaison: Mayor Khubesrian; and Staff present: Manager of Long Range Planning and Economic Development (Manager) Lin.
2. PUBLIC COMMENTS (ITEMS NOT ON THE AGENDA)	None.
3. APPROVAL OF THE MINUTES	The June 26, 2019, regular meeting minutes were approved as amended (5 ayes, 0 noes, 0 absent).
4. COMMISSIONER COMMENTS	Chair Sawyer welcomed Commissioner Kuramitsu to the Commission. Commissioner Kuramitsu introduced herself.
5. COUNCIL LIAISON COMMENTS	Major Khubesrian shared that the Fiscal Year 2019-2020 budget was approved, the Council approved to place a sales tax measure on the ballot in November, labor negotiations have been completed and the City would be moving to a 4/10 schedule with City Hall hours being expanded to 6:00 PM and closed on every Friday.
6. STAFF COMMENTS	None.
7. DISCUSSION ITEMS	
A. Civic Center Art Gallery Request for Proposals	Manager Lin presented a staff report recommending the creation of a Public Art Commission Ad Hoc Committee to participate in the review of applications for the Civic Center Art Gallery Request for Proposals to select a curator. Commissioner Burke stated that the process should be more transparent and that the purview of the Commission includes all elements of the gallery, including the selection of the curator. Manager Lin clarified that any project developed using Public Art Funds would be under the purview of the Commission and the selection of a curator for the Civic Center Art Gallery is a staff function under the direction of the City Manager. Mayor Khubesrian shared that the Council often uses ad hoc committees to help move things along faster. The Commission discussed whether the selection of a curator would fall under its purview. Commissioner Burke made a motion to request that all applications be brought to the Commission for review and final approval (5 ayes, 0 noes, 0 absent).

B. Artists/Organizations/ Events/Programs - Inventory	Manager Lin presented a draft Arts Resource inventory framework to the Commission. The purpose of the inventory is to develop an understanding of the existing resources in the City and potential gaps to provide more informed decisions. The Commission made a motion to approve the proposed inventory (5 ayes, 0 noes, 0 absent). The Commission reiterated the need to develop a policy on the accession and deaccession of artwork.
8. ADJOURNMENT	By consensus, the Commission adjourned the meeting at 7:57 P.M.

Approved By:

Jaz Sawyer
Chair

DRAFT



Public Art Commission Agenda Report

DATE: August 22, 2019

FROM: Margaret Lin, Manager of Long Range Planning and Economic Development
Joan Aguado, Film Liaison and Arts Analyst

SUBJECT: Civic Center Art Gallery – Curator Selection

Recommendation

It is recommended that the Commission review the three proposals and make a recommendation to the City Manager for the Civic Center Art Gallery curating service.

Discussion/Analysis

Staff received five proposals by August 1, 2019. Staff reviewed each of the proposals for compliance with the criteria from the Request for Proposals (RFP) including quality of past projects, proposed scope of work, cost estimates, and references. Based on Staff's initial evaluation two of the proposals were incomplete. Proposals from 11:11 AC, South Pasadena Arts Council (SPARC), and Vast Image Media were complete. The Commission's evaluation of the proposals should be based off of the selection criteria that was established in the RFP as follows:

1. Quality of Past Projects	50%
2. Proposed Program or Approach to Requested Scope of Work	30%
3. Cost Estimates	15%
4. References	5%
Total	100%

On August 28, 2019, the three proposal teams with complete submittals will present to the Commission during the regular Public Art Commission meeting.

Background

On July 1, 2019, staff released a RFP seeking a consultant to manage, curate, and install exhibits in the Civic Center Art Gallery for Fiscal Year 2019-20. The selected consultant would be requested to provide management and curating services for the four gallery spaces located at City Hall:

- Gallery Area A – 36 linear feet in the entryway corridor on the first floor at City Hall
- Gallery Area B – 24 linear feet in the elevator lobby on the first floor at City Hall
- Gallery Area C – 85 linear feet in the hallway on the second floor at City Hall
- Gallery Area D – 3,000 square feet in the courtyard at City Hall

The Scope of Work (SOW) should include a 12 month period that includes the installation of a minimum of three exhibitions for the indoor gallery spaces and one exhibit for the outdoor courtyard. The SOW should also include the development of an artist selection process,

establishment of all necessary legal agreements, and budgeting of an honorarium for the selected artists.

Public Notification of Agenda Item

The public was made aware that this item was to be considered this evening by virtue of its inclusion on the legally publicly noticed agenda, posting of the same agenda and reports on the City's website and/or notice in the *South Pasadena Review* and/or the *Pasadena Star-News*.

Attachments: Proposals

SPARC Gallery
@ South Pasadena Chamber of Commerce



Proposal

7.31.19



Proposal Summary

11:11 Creative Collective is a nonprofit 501(c)(3) organization formed to increase public access to art and improve the support, infrastructure and opportunities for artists in the San Fernando Valley and the greater Los Angeles area.

About 11:11 ACC

11:11 ACC firmly believes that by strengthening our communities cultural sector's capacity with leadership, organization and creativity, we advance our neighborhood's quality of life. Collaboration with our community is the focus, and our mission is to create a thriving and cohesive artist collective in order to make the San Fernando Valley and the greater Los Angeles area a truly flourishing destination for innovative art that supports local artists.

11:11 A Creative Collective is invested in revitalizing and invigorating neighborhoods through the arts and the cultural programs we offer. Our organization works with visual artists, writers, musicians, entrepreneurs, activists, muralists, curators, photographers, dancers and arts administrators to name just a few.

Applicant Information

Organization: 11:11 A Creative Collective
Address: 10000atteras St. Encino, CA 91410
Contact Person: Addy Gonzalez
Title: Co-Founder
Phone: 818.000.0000
Email: addy@1111acc.org

Applicant Information

Our team



Addy O'Al

Co Founder / Co Director

addy@1111acc.org



Erin S

Co Founder / Co Director

erin@1111acc.org



Ashley S

Legal / Accounting

stonemark@1111acc.org



Applicant Information

Our team

Alexandra

Alexandra received her bachelor's degree in Art History from UCLA and graduated with a Masters degree in Arts Administration from Berkeley University. Her master thesis was focused on the feasibility of creating a cultural development plan for the San Fernando Valley and interned at the Museum of Latin American Art. Addy worked for the city of Los Angeles as Council District Cultural Development consultant, served as the project director for Flow Art, a public art agency and is the inaugural Arts for LA Laura Tucker Fellow for Policy Research. She currently serves as the executive and development director for 11:11 ACC.

Scott

Scott is an artist and professional photographer born and raised in the San Fernando Valley. She spent a number of years working with at-risk youth teaching various subjects, including photography. Her photographic work has been recognized locally as well as nationally and has exhibited in various Los Angeles based galleries. Erin has over nine years experience event planning and community development through the arts. She specializes in all things media and acts as the head curator for 11:11 ACC. She's currently the assistant supervisor of exhibitions at the Grand Library Art Center in Glendale and sits on the board of directors for the LA University Film Festival.

Ark

Ark has a Bachelor's degree from UCLA and a Juris Doctor degree from Loyola University of Los Angeles. Ark has counseled and shaped management strategies for company growth, managed financial and investor relations, and established GIS systems for startup and established businesses alike. He brings more than 10 years of multi-industry experience providing legal counsel and directing corporate finance, accounting, asset management, and investment management functions.

Scope of Work



The intent is to promote cultural experiences, increase economic development, and enhance the general welfare and quality of life in the community. Consequently, the City established the Civic Center Art Gallery to feature art within City Hall to demonstrate its commitment to provide opportunities for the public to engage with art.



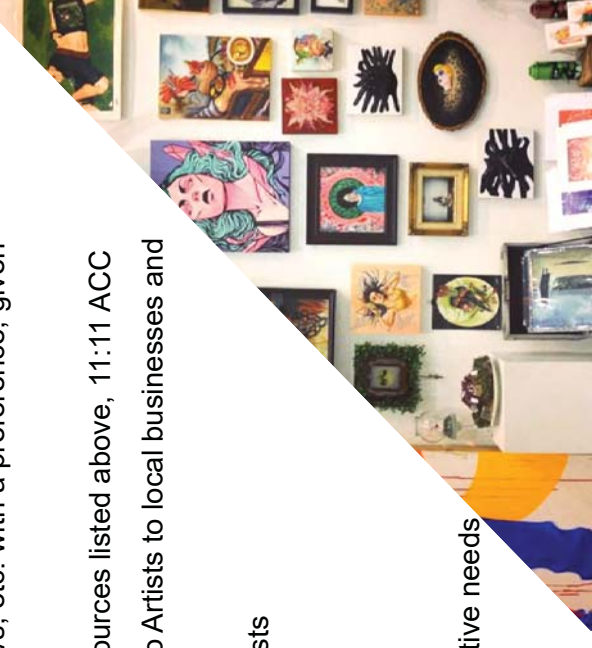
Scope of Work

Management Services

- Coordination with City Departments: Conduct a kickoff meeting with applicable Staff to discuss program expectations work with the Public works Department to identify potential physical improvements to the dedicated gallery spaces as appropriate
- Strategy: Our staff's accumulated experience working with city staff will ensure that communication is clear, written and agreed upon in order to come up with the most efficient work plan. In person meetings, phone conversations and emails will be used to ensure successful management of the project and that all parties involved are kept informed at all times.

Artist Selection

- Facilitate a Request for Proposals process for artist selections across various databases, websites, listservs, etc. with a preference, given all things equal, for local artists
- Strategy: In addition to developing the RFP with approval from applicable staff and sharing it across the sources listed above, 11:11 ACC will reach out to its extended network of artists, post on all social media platforms and distribute RFPs Call to Artists to local businesses and art related venues
- Establish and obtain all of the necessary legal agreements, contracts, and approvals with the selected artists
- Strategy: We have existing contract templates, waiver forms and legal agreements that can be revised to reflect SPA's legal terms.
- Budget and facilitate the payment of an honorarium to the selected artists
- Strategy: Our team includes two dedicated staff to oversee budgets, payments, invoicing and all administrative needs



Scope of Work

Curatorial Services

Implementation Schedule

Provide an implementation schedule for a 12-month period to coincide with the South Pasadena Arts Crawl and eclectic music

Festivals as applicable

Strategy: The 11:11 ACC team will work with the South Pasadena Arts Crawl and eclectic music Festival to coordinate dates for the exhibits's opening night in order to leverage audiences and marketing efforts.

Provide at a minimum the following number of exhibitions in each of the gallery areas, exhibitions may span across multiple gallery areas.

Gallery Area A At a minimum provide three exhibitions

Gallery Area B At a minimum provide three exhibitions

Gallery Area C At a minimum provide three exhibitions

Gallery Area D At a minimum provide one exhibition when available

Strategy: The 11:11 ACC can provide curatorial services for exhibitions in galleries A, B, C and at least 1 exhibition in gallery D in a 12-month span, which means each exhibition can be up on display for a maximum of 12 months including install and deinstall



Scope of Work

Exhibit Installation and Removal

- Budget and facilitate the placement and installation of exhibits in coordination with the selected artists
- **Strategic:** Our staff's 10 years experience in curatorial gallery installation will help determine budget, materials needed for installation, and coordinating with artists for drop off of the artwork. Our team will take care of the curation and installation.
- Budget and facilitate any necessary repairs following the removal of an exhibit
- **Strategic:** Our team will take care of removing the artwork and prepping for pick up, as well as, wall prep, patching and painting necessary for the next exhibit.

Gallery Exhibition Openings

- Budget, organize, and host the associated gallery exhibition openings
- **Strategic:** Our team will take care of hosting one opening night for each exhibit. Complete with some entertainment, light food and drinks
- Coordinate any press releases with the City's Public Information Officer
- **Strategic:** Our team will write a press release with complete information about the exhibit, featured artists and share said press release with the City's public information officer.
- Coordinate with the City to feature artists during City Council meetings
- **Strategic:** Our team will work with the city staff and give the necessary information to feature the artists during city council meetings. We can also coordinate with artists should the possibility for the artist to come and present in person arise.



Scope of Work

Not included in city's FP

Creative Marketing

- Graphic design services for the creation of flyer for artist calls
 - Creation of event on an online platform to promote opening nights track attendants
 - Creative marketing services to promote SPA and all art exhibits to the general public
- Given that the FP's scope of work did not stipulate any creative marketing services, we would like to propose taking this into consideration. Our experience has given us insight into the importance of creative marketing for any art event exhibit and how important it is for the curators and gallerists to reach out to new audiences and expose as many people to the various arts and cultural activities that exist in their neighborhoods. Given the current budget we can offer 1 hour of creative marketing services per exhibit this would include the creation of a visually compelling flyer for each exhibit. The creation and promotion of each event would come at an additional cost stipulated in the cost estimate.





Costs Estimate

allery A: \$,000 exhibits
allery B: \$,000 exhibits
allery C: \$,000 exhibits
allery D: \$,000 1 exhibit
total: \$,000

This includes 1 hours of graphic design work to create artist call and flyer for each exhibit.

Any additional creative marketing services are billed at \$/hr



References

- Shannon Currie [@olmes](#)
- Exhibitions Supervisor
- Grand Library [@Art Center](#)
- [11111111111111111111](#)
- [SCurrie@olmes@glendaleca.gov](#)
- Tricia Robbins, ACP
- Economic Development Director
- Office of Councilmember Bob Blumenfeld
- Los Angeles City Council, 4th District
- 11111 Vanowen Street, Pasadena, CA 91101
- [11111111111111111111@Fa](#)
- Justavo Herrera
- Executive Director
- Arts for LA
- [11111111111111111111](#)
- [gherrera@artsforla.org](#)
- Norma Cadena
- Co-Founder [@Managing Partner](#)
- ILA [@ake in LA](#)
- [11111111111111111111](#)
- [normamay@akeinLA.com](#)

Selected samples of past curatorial portfolio

Exhibit: Tainted Paradise | Edited | Fall
August | September | 2011

Featuring: Ethan Johnson | Day | Gigi Freyisen |
Lyses Lizzarraga | Simon | erola | Castro Frank |
Sophia | urlowski | arina | utierrez | Thomas Line |
Nick | ufo | ristan | artinez | Devin | uiz | Vivv | uin |
Josh | ose | Cody | lintworth

Tainted Paradise: Lack to Basics is a collaborative effort between the visions of two magazines and the community of artists who've helped build them. All photographs are representative of each artist's unique perspectives as they capture the familiarity of their everyday surroundings in a different light.

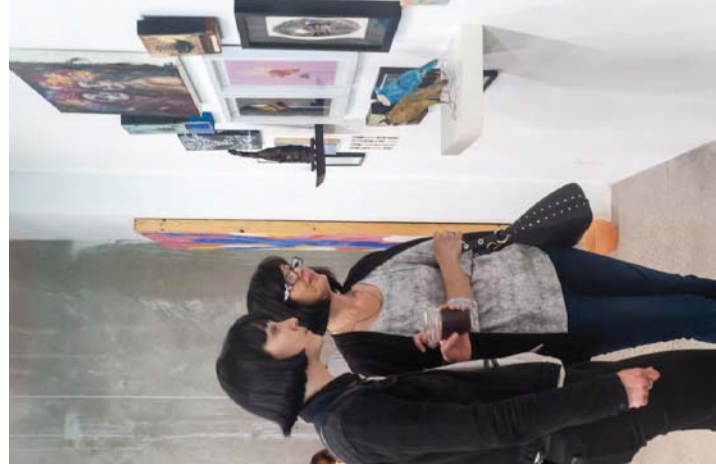
Here, young and emerging creatives have the opportunity to tell the stories of how they navigate their own communities through their artwork.



Selected samples of past curatorial portfolio

Event: **Emmedaller Grand Opening**
 ay lune 11 2010 bo LA

Featuring: Aaron Agan Abby Diamond Adebayo
 Ogunmowo Alec Aye Aleoano Alyssa Aees
 Angela Azo Ann Albip Carlos Antonio Aeyes
 Carmela Chelsea Ormevil Colleen Aean Aale
 Voelker Aanny Amirez Aiana Simon Aina Fisher
 Addy Aoshorn Arin Stone Frankie C Abriel
 Aardenas Aeorge Aoldberg Ailen Farrelly Aris Peretz
 Aqueline Ayers Cho Aennifer Sher Aessen Aill
 Connelly Aohn Park Aordan Aonsell Aorge Alvarado
 Atheryn Pit Arina Ahlise Vela Aelayo Aeen lee
 Aevin Aewton Ayndra Ahite Aunt Lauren Freeman
 Lois Aeller Luis Arquez Lynn Coleman Arina
 Aermakova Armm Att Ausic Achael Culhane
 Achelle kim Aiguel Pichardo Ailes Lewis Aike
 Aoston Aois Aendoza Aonica Aldonado Aonica
 Sandoval Aicole Palmquist Aphaele Cohen Acry
 Ain Atheke Aebecca Arichards Aolando Alreal
 ASalvage Art Sweetheart ASam Vilorio ASarah Stone
 Saul Salazar ASimonette Ackson ASean Ahobad Astacy
 Adof ASteve Arternez Avivian Shih Alt All



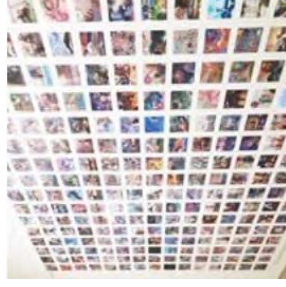
Selected samples of past curatorial portfolio

Valley Center for the Arts
1000 Arch Street
Grand Library Art Center

Featuring: Rachel Apthorp, Judy Baca, Hilary Baker, Lynn Coleman, Joie Carco, Cathi Flood, Ashley Magen, Anna Ireland, Casey Auffman, Peter Berner, Larla Larin, Constance Mallinson, Rain Lucien Matheke, Ashley Istriel, Robin Mitchell, Michelle Pines, Trika Ostrander, Sarah Ponce, Christina Ramos, Monica Sandoval, Vivian Shih, Erin Stone and Emily Sudd

The Valley girl like the Valley itself, cannot be contained in a stereotype. However, it can be argued that any Valley girl's sense of self has been informed by the cinematic ideal imposed on them. In fact, with little effort one can see that the Valley girl has left an indelible mark on the global identity of womanhood while only representing a small minority. This exhibition endeavors to look past the myopic lens of popular culture that created the Valley girl and delve into the true identities and diversity of women in the Valley through the contemporary artwork they produce.

VALLEY girl REDEFINED



Our Experience

11:11 ACC has 10 years of experience curating and producing art shows and running gallery spaces. From one day pop-ups to extended exhibits in alternative spaces and various art institutions, we have curated and produced over 100 exhibits, ranging from photography, street art, surreal and contemporary art featuring emerging and mid-career artists. Our staff's combined experience working with other art organizations gives us insight into the logistics of running a successful gallery space and creating an innovative approach with your community in mind.

For a complete list of past exhibits please visit our website

<https://www.1111acc.org/past-events>



11:11 ACC Gallery
Sudden Impact, 11:11



City of South Pasadena

Proposal

Development of Civic Center Exhibition Program
and
Courtyard Installation Program

Submitted by

The South Pasadena Arts Council (SPARC)
P.O. Box 3272
South Pasadena, California 91031

This proposal is proudly submitted by the South Pasadena Arts Council (**SPARC**) The South Pasadena Arts Council is a 501(c)(3) tax-exempt, non-profit arts organization. On March 16, 2011, **SPARC** was declared the official Arts Council of the City of South Pasadena.

Contact person: Sandy Kitto *president*
P.O. Box 3272
South Pasadena, CA 91031
(310) 701-9193
sakitto57@gmail.com

Project coordinator / curator: Richard Blue Trimarchi SPARC board member
202 North Avenue 64
Los Angeles, CA 90042
626) 676-4195
blueone@earthlink.net

BACKGROUND

On October 3, 2018, the City of South Pasadena (City) adopted Resolution No. 7579 declaring the City as a “Creative and Innovative City” and establishing a Public Art Program. The intent is to promote cultural experiences, increase economic development, and enhance the general welfare and quality of life in the community. Consequently, the City established the Civic Center Art Gallery to feature art within City Hall to demonstrate its commitment to provide opportunities for the public to engage with art. The Civic Center Art Gallery comprises the following spaces:

- Gallery Area A – approximately 36 linear feet in the entryway corridor on the first floor at City Hall
- Gallery Area B – approximately 24 linear feet in the elevator lobby on the first floor at City Hall
- Gallery Area C – approximately 85 linear feet in the hallway on the second floor at City Hall
- Gallery Area D – approximately 3,000 square feet in the courtyard at City Hall
(will be temporarily unavailable due to renovations in Fall of 2019)

The City Council has budgeted \$20,000 for Fiscal Year 2019-2020

SCOPE OF WORK PROPOSED

Management Services

Coordination with City Departments

- Coordinate with City departments to conduct a meeting with applicable City staff to discuss City expectations.
- Work with the Public Works Department to identify potential physical improvements to the dedicated gallery spaces as appropriate.
- Consult, as requested, with Public Works Department on design and implementation of Gallery D Space.

Artist Selection

- Facilitate a Request for Proposals process for artist selections across various databases, websites, listservs, etc. with a preference, given all things equal, for local artists from Los Angeles County; particularly from South Pasadena).
- Establish and obtain all of the necessary legal agreements, contracts, and approvals with the selected artists.

Curatorial Services

Implementation Schedule

- **SPARC** will budget for 4 shows in each Gallery Area A, B, and C. Schedule opening receptions to coordinate with South Pasadena Arts Crawls, Eclectic Music Festival and any other City events whenever possible. Each installation will be available for viewing for approximately 3 months each.
- because exact date of availability for Gallery Area D is not yet determined, **SPARC** proposes to install one show for this area with the request that we would be given 2 months* notification prior to space availability. [*Exterior installations require planning and construction concerns that are more challenging than interior art shows].

Exhibit Installation and Removal

- **SPARC** will secure appropriate personnel to undertake all aspects, at no additional charge to City.
- **SPARC** will budget and facilitate the placement and installation of exhibits in coordination with the selected artists.
- **SPARC** will budget and facilitate any necessary repairs following the removal of each exhibit.

Gallery Exhibition Openings

- **SPARC** will budget, organize, publicize and host the associated gallery exhibition openings.
- **SPARC** will coordinate any press releases with the City's Public Information Officer
- **SPARC** will coordinate with the City to feature artists during City Council Meetings

Maximum Cost

\$20,000 (SPARC to notify City when 80% has been expended).

References

1. Laurie Wheeler - *president and CEO* South Pasadena Chamber of Commerce (626) 441-2339
2. Kathryn Compton - resident of South Pasadena (626) 390-2058

Past Projects

1. **SPARC** successfully fulfilled a yearlong contract with the City of South Pasadena coordinating installations, artist contracts, and promotion for the City of South Pasadena's Civic Center Galleries A, B and C, ending June 30th 2019 (with possible extension per proposal).

List of shows executed:

- A. Cyndi Bemel - Gallery C - November 10, 2018 thru March 3, 2018
- B. Michael Provart - Gallery A&B - November 10, 2018 thru January 6, 2019
- C. Jose Ramirez - Gallery - A&B - January 7, 2019 thru March 1, 2019
- D. Laurie Hendricks - Gallery - A&B - March 9, 2019 thru May 10, 2019
- E. Kathleen Laraia McLaughlin - Gallery C - March 9, 2019 thru present
- F. Valerie Wilcox - Gallery - A&B - May 11, 2019 thru present

2. **SPARC** undertook the popular City of South Pasadena's Utility Box Project, curating, contracting and implementing the installation of art on 30 utility boxes. Responsibilities included:

- Coordinating RFPs
- Over-site of art installation
- Communicating with the City in each phase of this project

3. Richard Blue Trimarchi has owned and operated Art Works Fine Art Publishing, inc. since 1987. His clients include Disney, Paramount Pictures, Taschen, Huntington Library, LACMA, Pasadena Museum of History, California Art Club, Los Angeles Art Association. He is a past board member of the Society of Illustrators Los Angeles. His curatorial services include projects for the Cedar Sinai Steven Spielberg Pediatrics Building, Pasadena Showcase, Mendenhall Gallery Pasadena, Tirage Gallery, and the Los Angeles Art Expo.



Gallery C Cyndi Bemel photography



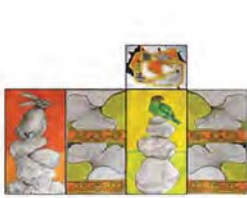
Gallery C Cyndi Bemel photography



Gallery A Valerie Wilcox painting



Gallery B Laurie Hendricks painting



Katrina Alexy



Narges Norouzi



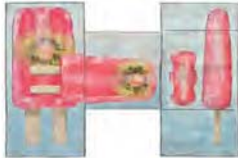
Mahara Sinclaire



Mer Young



Victor Henderson



Lucy Jensen



Renee Fox



Ryan Stephens



Nuria Ortiz



Steve Farrow

SPARC SOUTH PASADENA ARTS COUNCIL THE BEAUTIFUL UTILITY BOX ART IN OUR CITY



Luis Grane



Victoria Arriola



Paul Juno



Grace Hae Lee



Shannon Freshwater



Mary-Linn Hughes



Ian Robertson



Ricardo Cerezo



Hembert Guardado



Alle Peoples



Laurie Hendricks



Timothy Smith



Don Bloom



Mike Saijo



Valerie Trimarchi

SPARC SOUTH PASADENA ARTS COUNCIL THE BEAUTIFUL UTILITY BOX ART IN OUR CITY



Kelly Conte



Troubled Ice



Yuki Toy



Suzann Berti



Lekit Im



626.797.9926
integratedproducer@gmail.com
director | arts · copy · visuals · film

Patricia Cunliffe
3010 Highview Ave
Altadena, CA 91001

July 31, 2019

City of South Pasadena
1414 Mission Street
South Pasadena, CA 91030

ATTN: Joan Aguado, Department of Planning and Building
RE: South Pasadena Civic Center Art Gallery Curation

Dear Ms. Aguado, et al;

My name is Patricia Cunliffe. I am an art and documentary filmmaker, abstract artist and occasional writer for the Pasadena Weekly. I am the Visuals Director for Vast Image Media, a company that I own with Joey Alkes, who handles the music and promotional aspects. I am interested in providing curatorial services to the City of South Pasadena. I feel very strongly that my services would be an asset to South Pasadena as I am acquainted with many artists of all disciplines. Incidentally, I am the person that Susana Smith Bautista called when she became the Director of the Pasadena Museum of California Art, her intent to engage with local artists. I wrote the first story for PMCA in 2002 as well as the final story in August 2018.

I am a past Publicity Chairman for the Pasadena Society of Artists. Together myself, Exhibitions Chair Atanas Karpeles and PSA Secretary Imelda Hinojosa, sought out exhibition venues and installed all of the PSA exhibitions during our time there.

In fact, I have been curating long before I even realized that was what I was doing.

I made a bilingual documentary *A Language of Passion (Un Lenguaje de Pasion)* that incorporated the broad spectrum of present day Latino Art in Los Angeles, from the iconographic to the surreal. Over a period of two years, I documented the lives and works of five principal artist subjects: Cecilia Miquez, a bronze sculptor from Uruguay; Eloy Torrez, a muralist from New Mexico; Arturo Mallmann, a painter from Argentina, Rude Calderon, a stone-carver from Costa Rica and Vibiana Aparicio-Chamberlin a painter and installation artist from East Los Angeles. The documentary continues to sell to educational markets.

From the documentary, I began to build a clientele of what became my forte: artist videos. More curation.

I have always hung my own work, whether in a solo exhibit (March 2018) or in a group show (June 2018).

Most recently, ArtNight Pasadena, March 2019, I curated a multi-media presentation: *Revolt in America 96 Years Before the American Revolution*, for which I was also a City of Pasadena ArtNight Grant recipient.

The project included 4 art pieces – collages utilizing previous artist depictions of the Pueblo Revolt – 4 screens of raw b-roll footage loops from the Pueblo Revolt documentary: Spanish, Indian, Ruins and Terrain, 2 monitors showing completed short segments from the film and 2 display cases filled with Southwestern items. I made sure to display lists of the historians who appear in the documentary as well as the artists whose works were used in the collages, and will also be included in the film.

I recently put together a proposal for the Altadena Library suggesting that they consider using an outside curator, once they have found a new director, based on my own experience in exhibiting my work there.

In addition to being a creative type, I am also a strong production manager, with a track record of getting things done, and I have an accounting background which illustrates that I understand well the need for adhering to a realistic budget.

I have already begun my due-diligence in putting out a social media query to ascertain the level of interest of artists to show in South Pasadena. I do understand that your criteria is that, all things equal, preference be given to local artists. I hope that our definition of “local” is the same: Altadena, Pasadena and South Pasadena, while also open to artists from surrounding areas.

I am available at your convenience for an interview. I can be reached at 626-797-9926 or via email at integratedproducer@gmail.com.

Sincerely,

Patricia Cunliffe
Vast Image Media
director | arts · copy · visuals · film

Proposal Regarding the Execution of Artist's Exhibits Displayed at South Pasadena City Hall

Submitted by Patricia Cunliffe
Vast Image Media
integratedproducer@gmail.com
626.797.9926

APPLICANT:

Patricia Cunliffe
Vast Image Media
3010 Highview Ave
Altadena, CA 91001
626-797-9926
integratedproducer@gmail.com

SCOPE OF WORK:

I have taken the liberty of visiting South Pasadena City Hall to look at the display areas as outlined in the call for proposals. I have also begun my due-diligence in putting out a vague social media query to ascertain the level of interest to display artwork in South Pasadena and for how long of a period of time.

It is my perception that although the area located on the second floor is a larger area in linear footage, it will not have very much foot traffic nor does it lend itself as well to viewing the artwork; the second floor area will be somewhat less desirable to artists who wish to show their work. With that in mind, I would like to propose that we hold a preliminary meeting/walk through for potential artists to familiarize themselves with the venue, accept submissions, compile a database and introduce the City of South Pasadena as a viable art exhibition space. We may learn that the second floor area is far more desirable than I gave it credit for.

As all progress moving forward will depend on the level of interest, proposals and submissions culled from the meet/walk through and online call for artists, the following ideas are merely tentative and are subject to change upon availability of new information.

Call for Artists:

I plan to utilize social media, various websites, art groups, list serves and word-of-mouth to get the word out and get a good amount of submissions from which to select. Obviously, the works selected to be shown concurrent with one another must "work" together – ie: theme, style, colors – and enhance each other artist's work as well as the viewer's experience. In consideration of all things being equal, preference will be given to local artists: South Pasadena, Pasadena and Altadena. Clarify that all exhibiting artists are required to be available to attend and be featured at one City Council meeting.

Installation:

It is my intent to schedule the installation of artwork, removal of artwork and repairs to the walls, coordinating between artists and City of South Pasadena Public Works Departments, preferably at a time that is least disruptive to conducting business at City Hall, providing that such coordination is indeed possible. I plan to be present and direct all installation & removal.

If I am not able to utilize the City of South Pasadena departments to help with the aforementioned items, then I am perfectly capable of handling them myself.

All exhibits in the 3 exhibit areas will be scheduled to commence on the same day and will be on display the exact same duration – so as to minimize the time disrupting the flow of traffic in and out of City Hall. That said, installation times will be staggered so as not to overwhelm the area with too many artists or pieces at one time.

Exhibits & openings will be scheduled to coincide with other City of South Pasadena arts events, such as Arts Crawl and Eclectic Music Festival, as applicable.

Insurance:

As this is an ongoing endeavor, I am assuming that the City of South Pasadena already has insurance in place for any incidents that take place on city property. Further thoughts about safety of the artwork to be continued in the following paragraph

Contracts & Releases:

All participating artists will be required to sign a contract that they agree to keep the pieces up for the entire agreed upon time period, even if a sale is made (obviously we will be flexible in extenuating circumstances – but we won't broadcast that). Participating artists will provide us with a complete list of the artwork on display. Artists will be required to sign a release of liability for the City of South Pasadena in the event that a piece is damaged or stolen.

Publicity:

Write and/or provide the City of South Pasadena Public Information Officer with all necessary information for press releases in a timely manner to be distributed well in advance of the art opening. Will augment City of South Pasadena publicity efforts with pertinent calendar listings and social media posts, event pages, Instagram posts, etc. In fact, if awarded the position – we may consider issuing a press release stating just that – that I have been named curator for the City of South Pasadena. Will include City of South Pasadena logo on all promotional materials and adhere to City of South Pasadena guidelines in representation.

Commission:

I am assuming that the City of South Pasadena requires no commission on any sales

made through this venue. I am willing to implement a commission if so desired. Thought continued in the following paragraph.

Artist Incentives:

- 1) Honorarium: A \$200 honorarium is attractive to artists as many venues either charge to show and most all private venues charge a high (50%) commission on art sales.
- 2) Postcards: Cost about \$60.00 per artist. The artist is responsible for providing me with the various elements: photographs, text (I can assist if necessary), design preferences... We will include the City of South Pasadena logo. This is an inexpensive means of promotion for them AND to establish the City of South Pasadena as a viable art venue.
- 3) Art Opening/Reception: We will host an art opening/reception for the exhibiting artists together. I would require the use of tables and tablecloths from the applicable department in the City of South Pasadena, if available, otherwise I will rent. I will be in charge of ordering food, drinks and other necessary items. Will hire acoustic musician, video projection, etc to ensure a nice experience. Will coordinate with other departments for photo ops, etc. Having been an artist all my life - I also have much experience in event production.

COST ESTIMATE:

I am specifically not providing a detailed line item budget, due to the variables which have not yet been addressed, so my ideas are purely speculation at this point, as I have no idea what is to be provided by the various departments within the City of South Pasadena. I am aware of the \$20,000.00 budget. Costs reflected below are rough estimates:

<u>Curator Salary:</u>	\$2,000.00 per exhibit (1-4 artists exhibiting)	\$ 8,000.00
<u>Honorarium:</u>	\$200.00 per artist	\$ 3,200.00
<u>Post Cards:</u>	\$60.00 per artist	\$ 960.00
<u>Signage:</u>	\$300.00 per show	\$ 1,200.00
<u>Musician Stipend:</u>	Estimate \$250.00 per show	\$ 800.00
<u>Reception Costs:</u>	Estimate \$800.00 per show	\$ 3,200.00
<u>Installation/Wall:</u>	Includes labor, repairs, materials, display table(?)	<u>\$ 2,640.00</u>
		<u>\$ 20,000.00</u>

Transport of large 3-dimensional pieces for outside gallery: Provided by artist

REFERENCES:

Susana Smith Bautista, PHD
Former Pasadena Museum of California Art Director, Art Historian
☐1 ☐☐☐☐☐☐☐☐☐
ssbautista@yahoo.com

Suzanne Zada
Owner ☐allery ☐☐everly ☐ills, Curator, ☐☐ecutor of ☐dward ☐iberman ☐state
☐1 ☐☐☐☐1 ☐☐1 ☐☐
suzannewzada@gmail.com

EXAMPLES:

Photos:

- Poster - A Language of Passion - documentary
- Photo - My section at McGinty's Gallery at the End of the World
- Photo - Altadena Library - Color, Paper, Vision & Canvas
- Postcard - Color, Paper, Vision & Canvas
- Photo - Artwork at Amy's Patio Café (Venue #2 for Color, Paper, Vision & Canvas)
- Photo - ArtNight Pasadena – 1 Cabinet Display
- Photo - ArtNight 2 Collages on Easels
- Photo - ArtNight Pasadena Poster
- Postcard - The Pueblo Revolt/Revolt in America 96 Years Before the American Revolution
- Photo - Pasadena Weekly Cover - PMCA

Video Links:

- Pueblo Revolt Art Depictions (close-ups of the collages)
- Storybooks & Timepieces - Artist: Cecilia Miguez
- A Language of Passion: Eloy Torrez Installing Mural in South Central
- A Language of Passion: Arturo Mallmann at Iturralde Gallery
- Beatnik - Combination of 2 artists: TS Waters (visual) & DJ Monkey (musical)

PDF:

- Prior proposal suggesting the use of an outside curator to Altadena Library District (based on my own experience exhibiting)

Patricia Cunliffe

Interdisciplinary Artist • Filmmaker • Abstract Painter • Curator • Writer

STATEMENT:

I've always felt that it was my duty, as an artist, to address political issues or societal ills in my work. However, with the current climate of affairs in this country, and the world, I find myself having to detach from it all, creating simply for the aesthetic of it, rather than as a political statement. Because I feel so strongly that an artist has a duty to share and uplift the world around them, I find that my purpose has changed – I now aspire to instill a smile, create hope and inspire possibilities to those that may not otherwise feel uplifted.

PROJECTS:

<u>The Pueblo Revolt</u> Producer – Director – Editor	Producer: Patricia Cunliffe	Documentary Feature Vast Image Media
<u>Revolt in America: 96 Years Before the American Revolution</u> Producer – Artist – Presenter	Pasadena ArtNight Grant Recipient, City of Pasadena	Multi-Media Presentation
<u>Black History Festival</u> Talent Liaison/Curator – PR	Producer: Christine Reeder	Multi-media Event Pasadena Public Library
<u>Since I Started Loving You</u> Director – Editor	Producer: Mick McMains	Music Video Welland International
<u>Color, Paper, Vision & Canvas</u> Artist – Filmmaker	Producer: Patricia Cunliffe	Solo Art Exhibition Altadena Library/Vast Image Media
<u>Potters Field</u> Producer – Director – Editor	Producers: Dom Aiken, Patricia Cunliffe	(Archival) Art Short Domination World Music/Vast Image Media
<u>Eileen Carey in Performance</u> Editor	Producer: Eileen Carey	Promo/Performance Video Rolleycstr Music
<u>Generation Zapped</u> Archival Researcher	Producer: Sabine El-Gamayel	Documentary Feature Zapped, LLP
<u>The Pueblo Revolt</u> Writer – Producer – Director	Producer: Patricia Cunliffe	Documentary Feature Joie de Vivre Productions
<u>The R. Gonzales Story</u> Researcher/Ghost Writer	Publisher: Rolando Larraz	Feature Series (10 parts) Las Vegas Tribune
<u>Fire on the Hill</u> Researcher	Producer: Jimmy Greenway Director: Brett Fallentine	Documentary Feature Preamble Films
<u>Bridging the Divide: Tom Bradley and the Politics of Race</u> Production Manager	Producers: Lyn Goldfarb, Alison Sotomayer Award Winning Documentary Feature	Our LA (PBS)
<u>Energy, Pulsation & Rhythm</u> Camera – Editor	Producer: Astrid Wiewel	Promotional Video Joie de Vivre Productions
<u>Coded Stories</u> Field Producer	Producer: Adam Hyman	Documentary Feature Okapi Films
<u>Tom Bradley's Impossible Dream</u> Associate Producer	Producers: Lyn Goldfarb, Alison Sotomayer	Educational – LAUSD Our LA
<u>SPARK: Healthy School Makeover</u> Producer – Writer – Director – Camera – Editor	Client: Arlington Heights, LAUSD	Program Promotion Joie de Vivre Productions

<u>Keith Williams: I'm Still Here</u> Segment Producer – Camera – Editor	Client: Keith Williams	Doc/Promotional Short Joie de Vivre Productions
<u>Chase Freedom Card</u> Market Research	Client: Edison Media Research	Commercial Chase Bank
<u>Beatnik</u> Editor	Clients: DJ Monkey/TS Waters	Promotional Art/Music Video Joie de Vivre Productions
<u>America Now & Here</u> Production Coordinator	Deputy Director: Allen Prusis	Multi-City Museum Exhibition America Now & Here Productions
<u>Edward Edelman</u> Editor	Client: Mari Edelman	Documentary UCLA School of Public Affairs
<u>Battle for the Standard</u> Camera – Editor	Producer: Robert Walters	Corporate/Reality DVD Stateside Productions
<u>L.A. Working</u> Camera	Producer: Lyn Goldfarb	Short Lyn Goldfarb Productions
<u>Perfect Equation</u> Producer – Writer – Director – Camera – Editor	Client: Perfect Equation Catering	Web-Commercial Joie de Vivre Productions
<u>33 North for Change</u> Camera	Producer: Lyn Goldfarb	Series of Political Shorts 33 North Productions
<u>Dear Governor Schwarzenegger</u> Producer – Writer – Director – Camera – Editor	Client: PUSD LEARNS Program	PSA Joie de Vivre Productions
<u>Atanas Karpeles – Untitled</u> Producer – Writer – Director – Camera – Editor	Client: Artist, Atanas Karpeles	Promotional Video Joie de Vivre Productions
<u>Storybooks & Timepieces</u> Producer – Writer – Director – Camera – Editor	Client: Artist, Cecilia Miguez	Museum Exhibition Video Green Table Productions
<u>Musings</u> Producer – Writer – Director – Camera – Editor	Director: Patricia Cunliffe	Art Short Joie de Vivre Productions
<u>The Burning of Zozobra</u> Camera	Producer: Ray Valdez	Event DVD Kiwanis Club Productions
<u>Are We Criminals?</u> Video-journalist – Camera – Editor	Producer: Patricia Cunliffe	Video-journalism Joie de Vivre Productions
<u>A Language of Passion/Lenguaje de Pasion</u> Producer – Writer – Director – Camera – Editor	Producer: Patricia Cunliffe	Bilingual Documentary Feature Joie de Vivre Productions
<u>Chili & Tortillas</u> Producer – Writer – Director – Camera – Editor	Producer: Patricia Cunliffe	Documentary Short Joie de Vivre Productions
<u>Rhiannon's Bridge</u> Producer – Writer – Director – Camera – Editor	Director: Patricia Cunliffe	Art Short – Silent Joie de Vivre Productions

EXHIBITS & SCREENINGS (select):

- | | |
|--|------------------------------------|
| • Anatomy of a Group Show | McGinty's Gallery, Pasadena |
| • Color, Paper, Vision & Canvas | Altadena Library, Amy's Patio Cafe |
| • Open Studios | Altadena/Pasadena |
| • LA Film Festival | Los Angeles, CA |
| • Festival de Cine Chicano en Mexico | Mexico City, Mexico |
| • Boyle Heights Latina Independent Film Fest | Los Angeles, CA |
| • Shorts on Tap | London, UK |
| • Mamaroneck Arts Council Pavilion | Mamaroneck, NY |
| • Dreams & Perceptions | Pasadena Arts Council Gallery |
| • Dudley Cinema | Sponto Gallery, Venice, CA |
| • Cine en Ballaja – Mujeres en el Cine | San Juan, Puerto Rico |
| • Songbird Cinema | San Francisco, CA |

- Artomatic Washington, DC
- Cine Sin Fin – Latino Film Festival Los Angeles, CA
- PSA New Members Gallery 825, Los Angeles
- Don O'Melveny Gallery Los Angeles, CA
- Hollywood Shorts Los Angeles, CA
- Tia Chucha's Cultural Center Sylmar, CA
- Mexican Cultural Institute Los Angeles, CA
- Video-Journalism Awards Heilbronn, Germany
- Self Help Graphics Los Angeles, CA

JOURNALISTIC PUBLICATIONS (select):

- The Rhiannon Gonzales Story (10 part series) Las Vegas Tribune
- Anger (Exclusive feature on Kenneth Anger) Amass Magazine
- A Vision Blurred (PMCA) Pasadena Weekly
- An Artist's Life (Portrait of Jiryar Zorthian) Pasadena Weekly
- Between the Lines Pasadena Weekly
- Platos Redux Pasadena Weekly
- Devil in the Details Yahoo Voices
- House of Horrors Pasadena Weekly
- Home School Pasadena Weekly
- Stop Motion Pasadena Weekly
- Giving Love Back Pasadena Weekly
- Habia Una Vez Pasadena Weekly
- A Little Respect Pasadena Weekly
- City Palette (Column) LA Beat
- Industry Spotlight (Column) MusicBIZ Magazine

COLLECTORS:

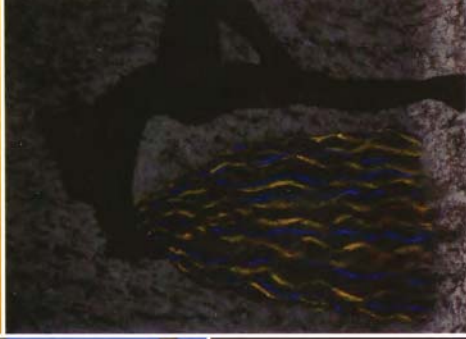
- Tibor & Suzanne Zada
- Deborah Gayou
- Samantha Eden
- Mike & Zoe Jefferson
- Joe & Eileen Federico
- Richard & Rosie Garris
- Karla Miller
- David & Janine Gomez
- Albert Klein
- Tom Hempelman & David Lin
- Dorothy Saraceno
- Daryl & Avita Crismon
- Ray Lewis & Vicki Pedersen

PROFESSIONAL MEMBERSHIPS:

- DMALA
- National Association of Latino Independent Producers
- Former Publicity Chairman for Pasadena Society of Artists
- Film Independent
- LAFCPUG
- Doculink Los Angeles
- International Documentary Association



COLOR, PAPER, VISION & CANVAS
New Work by Patricia Cunliffe



March 3-31, 2018
Opening Reception
March 10, 2018
6:30 PM

Altadena Library
600 East Mariposa St
Altadena CA 91001
626-798-0833

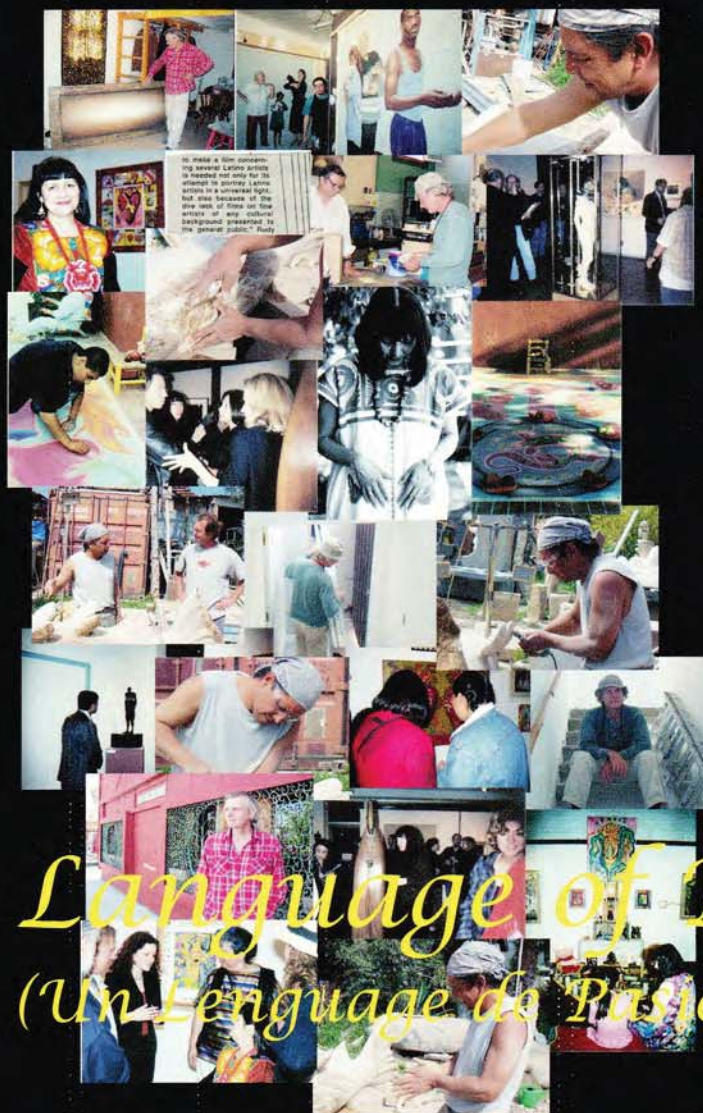
626-797-9926

integratedproducer@gmail.com



Visual Artists

Vibiana Aparicio-
Chamberlin
Rudy Calderon
Arturo Mallmann
Cecilia Miguez
Eloy Torrez
Sergio Arau
Imelda Hinojosa
Audreyann Martinez
George Robles
John Valadez
Sergio Zenteno



Musical Artists

DJ Monkey
Lisa Lynne Franco
John Freiberg
Lumbre del Sol
Luis Perez
Sheha
Eloy Torrez
Mariachi Voz America

A Language of Passion *(Un Lenguaje de Pasion)*

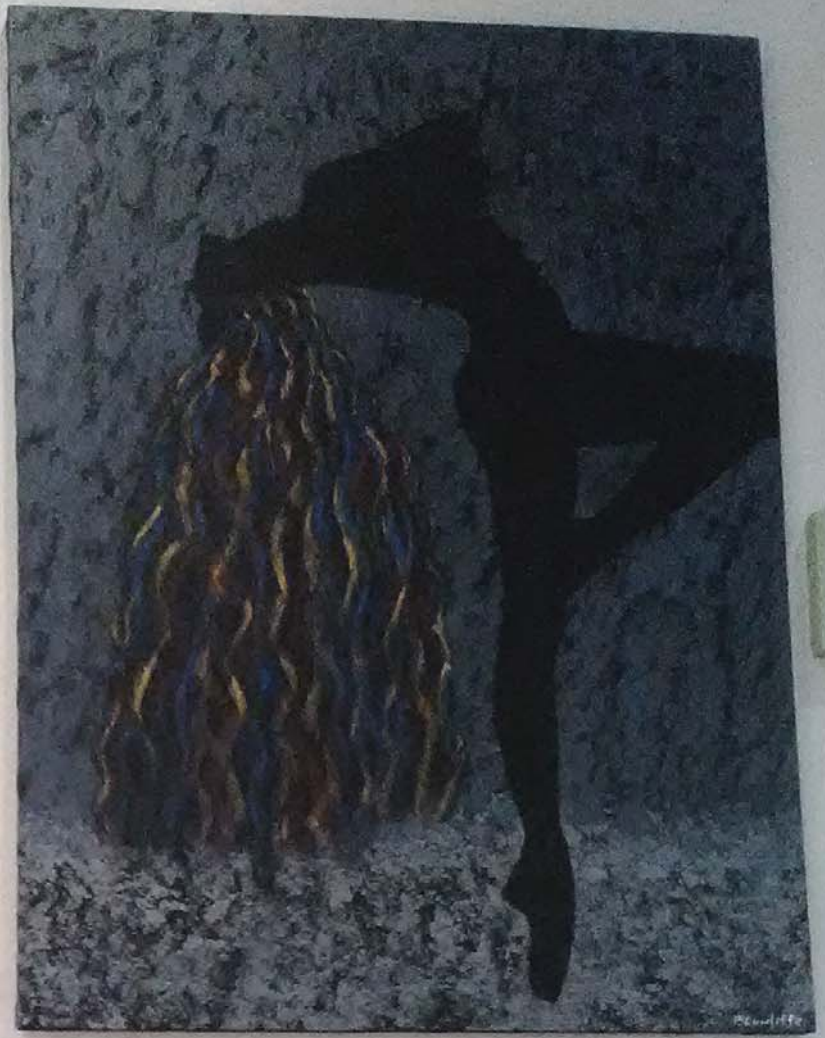
An inspiring, bilingual portrait of Latino artistry in Los Angeles today.

“The pan-Latino contribution to North American art continues to grow in size, scope, influence, and complexity. It’s not only fascinating to look more closely at this Latino presence, it’s necessary. *A Language of Passion* thus makes its own valuable contribution.”

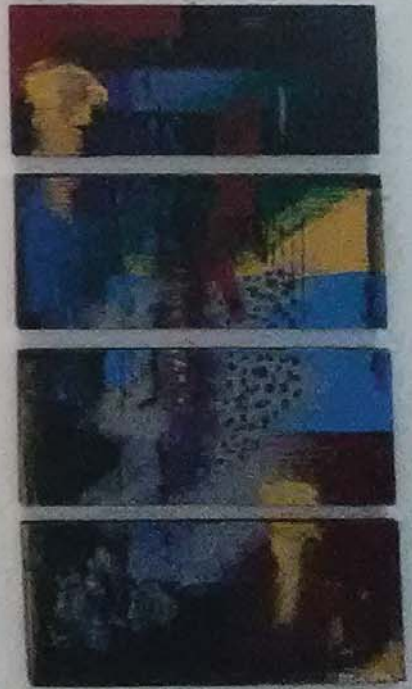
- Peter Frank, art critic

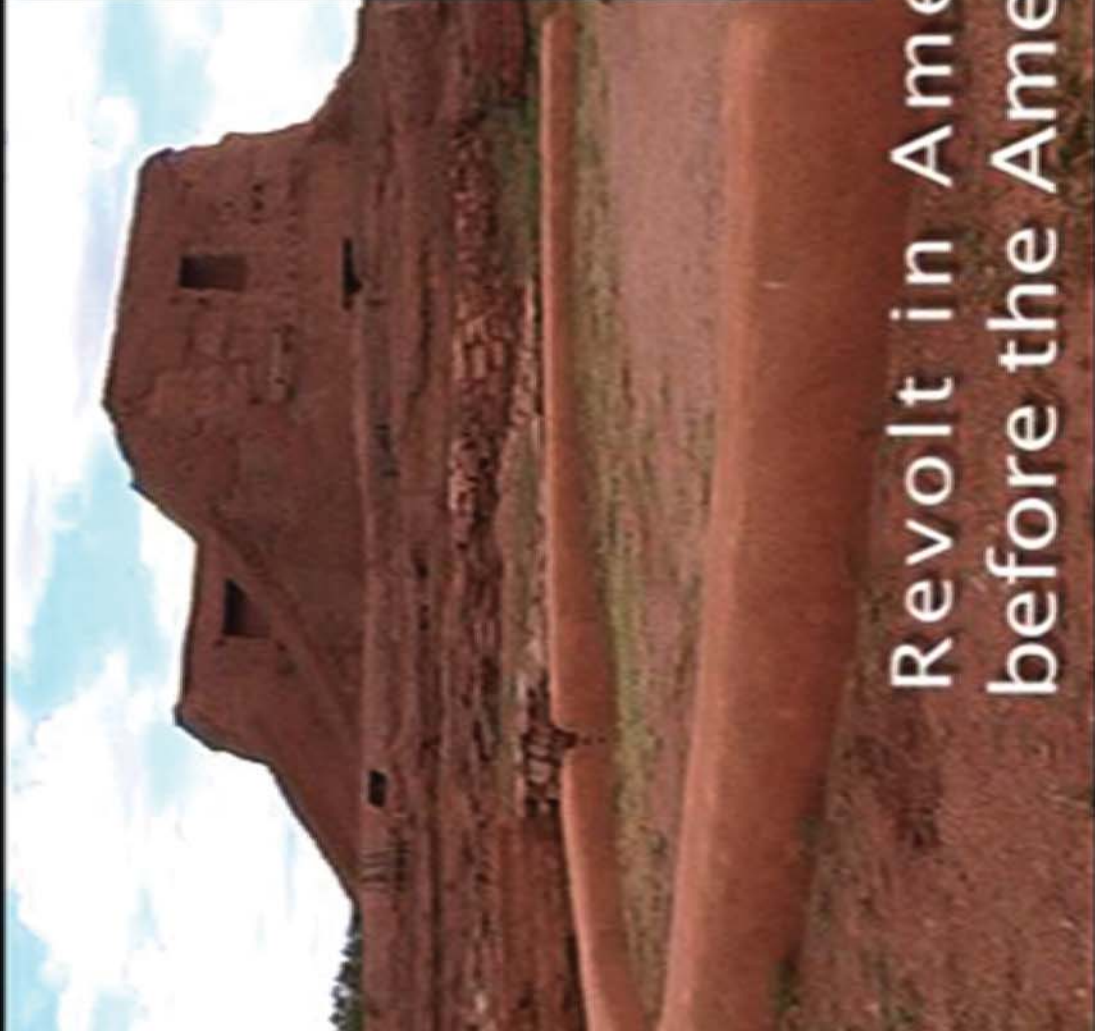
LA Weekly, Angeleno Magazine

Joie de Vivre Productions presents *A Language of Passion / Un Lenguaje de Pasion* English / Spanish w/ Subtitles
Executive Producers Homer Livermore Deborah Gayou Patricia Cunliffe Produced and Directed by Patricia Cunliffe
Translated by Ariceli Gomez Music Supervisor Joey Alkes Written by Patricia Cunliffe Editor Patricia Cunliffe
Documentary 98 min www.joiedevivreproductions.com © 2004



PATRICIA CUNLIFFE





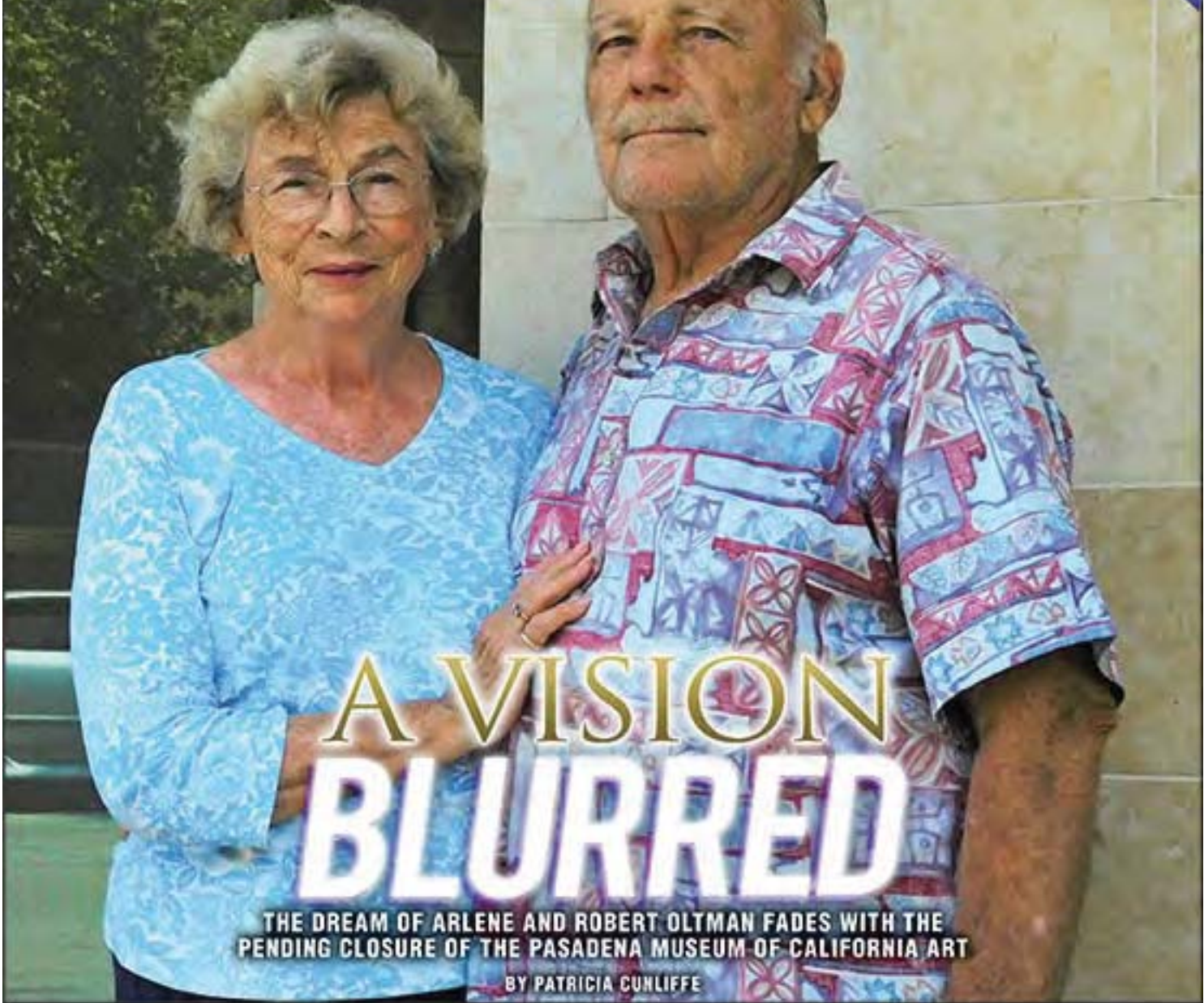
THE PUEBLO REVOLT

Revolt in America: 96 years
before the American Revolution

PASADENA Weekly

ISSUE 10 | PASADENAWEEKLY.COM | CREATED: PASADENA'S BEST NEWS AND ENTERTAINMENT

INSIDE
Back to School Guide +
Best of Pasadena
VOTING CONTINUES!



A VISION BLURRED

THE DREAM OF ARLENE AND ROBERT OLTMAN FADES WITH THE PENDING CLOSURE OF THE PASADENA MUSEUM OF CALIFORNIA ART

BY PATRICIA CUNLIFFE

NEWS



'SUNSHINE' STATE

Two bills would impact use of force and police transparency

p. 7

LIFE



SOMETHING FOR EVERYONE

Delicioso is the word of the day every day at Spanglish Kitchen

p. 13

ARTS



MAKING LEMONADE

Greg Sestero turns his role in a bad movie into a book and a film

p. 21

SERVING PASADENA, ALHAMBRA, ALTADENA, ARCADIA, EAGLE ROCK, GLENDALE, LA CAÑADA, MONTROSE, SAN MARINO, SIERRA MADRE AND SO. PASADENA

Patricia Cunliffe
3010 Highview Ave
Altadena, CA 91001

November 20, 2018

Altadena Library District Board of Trustees
Altadena Library
600 E. Mariposa St.
Altadena, CA 91001

RE: Artwork Displayed at the Altadena Library

Dear Esteemed Library Board Members,

Congratulations to those of you who will be continuing to serve the Altadena community in your capacity as Altadena Library District Board of Trustees members; and Thank You to those of you who are transitioning out of this role, for having given of yourself to serve this library and community.

It was my colorful artwork that was displayed on the walls of the Community Room at the Altadena Library during the month of March 2018 – the same month that President Kahn was selected to the vacant board seat and that attorney Dale Gronemeier first made his appearance at ALD board meetings.

Although the ALD staff member in charge of dealing with the artists certainly tried her best, I found that there was much room for improvement in my own experience displaying my artwork at the library. Through this experience I was able to ascertain what changes need to be made, moving forward, that will ensure a positive, well-functioning experience for all parties involved.

I also wanted to let you know that in addition to painting and freelance journalism, my vocation is such that I work with artists of various mediums in many capacities. The point that I wish to make here is that I am well immersed in artistic circles, writing about or creating video content for and about artists. I have made a bilingual documentary about Latino artists in Los Angeles and understand the many facets involved in producing exhibitions.

In the document attached, I have taken the liberty of addressing each issue in turn and propose a simple solution. I appreciate you giving me the time to present this and sincerely hope that you will also take the time to consider and, hopefully, implement the changes that I am proposing. Please understand that this is in no way meant to be a complaint letter about any of the library staff members.

Thank you,

PATRICIA CUNLIFFE

**Regarding the Matter of
Communication and Execution of Artist's Exhibits
Held at the Altadena Library District**

Submitted by Patricia Cunliffe
integratedproducer@gmail.com
626.797.9926

As an artist who has experienced an exhibition in the Community Room at the Altadena Library, my own personal experience encountered the following issues which I have taken the liberty of addressing each in turn:

It is my belief that the #1 factor for a not-so-smooth experience, was the fact that the point person for the artists at the library, was actually not hired for the purpose of coordinating artists and their work, but merely took on those added duties in addition to her library staff position. In so doing, she was divided in her ability to pay full attention to the artist's ongoing needs or concerns (of which there are always many) and therefore, through no fault of her own, many items either were not addressed or certain occurrences could have been avoided entirely.

Particulars:

- Availability:

The scheduling of my exhibit actually took place a year prior to. While I was happy to have the opportunity to show my work, I was somewhat annoyed with having to select the precise hour that I would be installing and removing the work, an entire year in advance. I now see that as this was not her main function, she needed to make sure she had all bases covered completely, before getting back to her regular job duties.

Many times, as the date of the show approached, I would have an idea or question about some aspect of the show and stop by or call when I found the opportunity to do so, only to be told that she was at lunch or off that day and obviously, unreachable. Other times I would be in the midst of a discussion about my exhibit and she would cut me off, telling me that she had to get back behind the desk.

I cannot help but believe that if she had been scheduled to work the day that I took down my show, the incident that took place (which I will describe in better detail in a later paragraph) in which my work got damaged, would not have happened.

Again, these are not the fault of the point person, as she has no control over her work schedule. It is perfectly understandable that in prioritizing, her regular day to day duties would take precedence over the intermittent extra ones, as would her regularly scheduled breaks need to be adhered to.

- Load In:

It was pouring rain on Friday March 2, the day that I had scheduled a year prior to install my show. I had enlisted the help of two other people and the three of us carried the work in, amid the hard downpour, making many trips through the front sliding doors of the library. Not once did anyone bother to let us know that there exists an actual loading entrance. I seem to recall the point person being present that day and asking if I needed a hammer and nails – I brought my own – and then again, rushing back behind the desk. Needless to say – the load-in and installation were not able to be completed in the allotted time period that had been reserved.

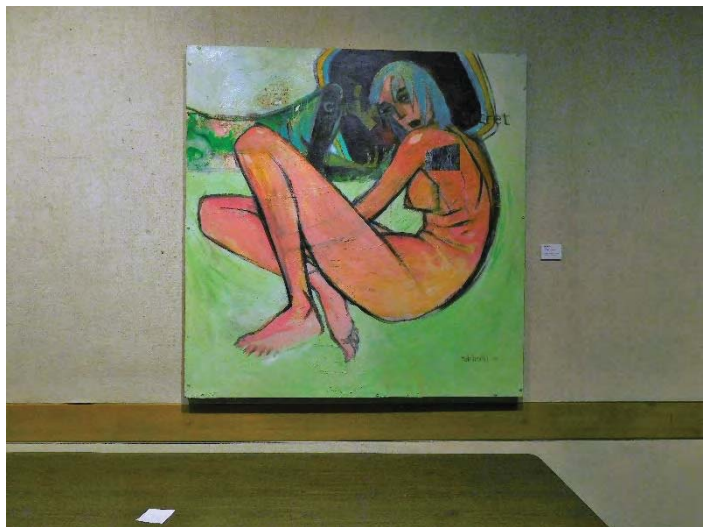
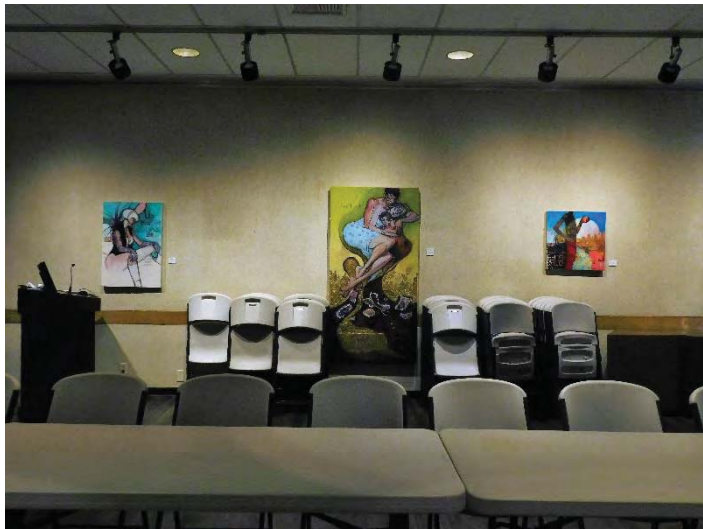
- Scheduling:

I have already mentioned the problem with making specific scheduling commitments a year in advance, although now I understand why she needed to do it that way. So, after much deliberation, I returned to finish the installation the morning of March 3 (a non-rainy day), and although I was told that the room would be available between certain times, there was a group meeting taking place when I arrived. Long story short – the group was very gracious in allowing me to continue hanging the work around them – but, again, this was with no assistance from the library staff. And again, the point person was off that day. I found it curious that such a simple task as coordinating the community room schedule seemed to be such a difficult one; and that the schedule was not accessible to view by other staff members.

- Installing the Artwork:

Although it is understandable that each artist will know best how they would like to have their work displayed, there are the occasions that an artist is not able to perform the work to satisfaction. I call your attention to the photos of a recent exhibit of some very interesting work: The first time I saw it, I simply assumed that the artist ran out of time and merely placed the piece on top of the table temporarily and would return later to finish hanging. But when I saw it again, weeks later, I realized that either this person needed a ladder, could not climb a ladder, could not lift the work, or a combination thereof and obviously had no help. This was the impetus for my proposal today.





This was my show hanging:



- Publicity/Promotion

Fortunate for me, my husband's work is in promotion, so in my particular case press releases and calendar listings went out at the appropriate times and my opening reception was extremely well attended – despite another rainy night. I was adamant about getting my bio and photos in by the deadline, so that they would be included in the library publication, which came out beautifully. But, in my own promotion, I was referring people to the Altadena Library website for information when someone called my attention to the fact that, although Second Saturday and the band that would be playing were there, my show was not listed anywhere on the website calendar. Again, I took it upon myself to make the necessary corrections.

- Damage/Miscommunication:

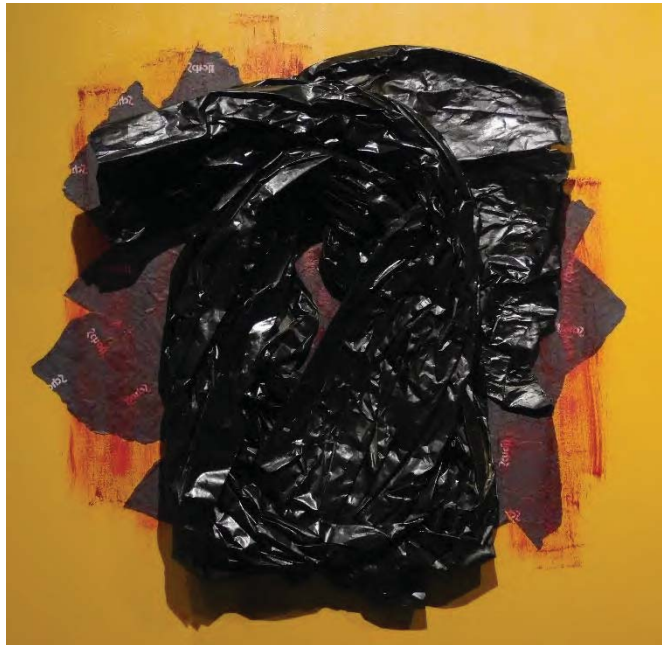
I arrived at the library at 10:05 AM, on March 31, the Saturday that I was scheduled to remove the work. I specifically waited until 10:00 to leave my house, so that I would not be rudely waiting for them to unlock the doors at precisely 10:00 AM. When I entered the community room, there was someone there already taking down the work. He had started with my most delicate and most expensive to create 3-dimensional pieces (each canvas alone was \$50.00 on sale) and was stacking them on top of each other. Needless to say, that was the last straw and I finally lost it – although I did make it a point to apologize later to staff.

While I was removing the rest of my show, the guy who had been removing my pieces – and only spoke Spanish – came in to apologize to me. As I am bilingual, we were able to have quite a good conversation. He relayed to me that his instructions were to “get rid of the work” – not having been told that the artist would be coming in to pick it up. As these instructions did not make any sense to him, either – he was stacking the work to set it aside in case anyone came in to claim it. I asked him who directed him to do it and he told me the name of another staff member, but not the person

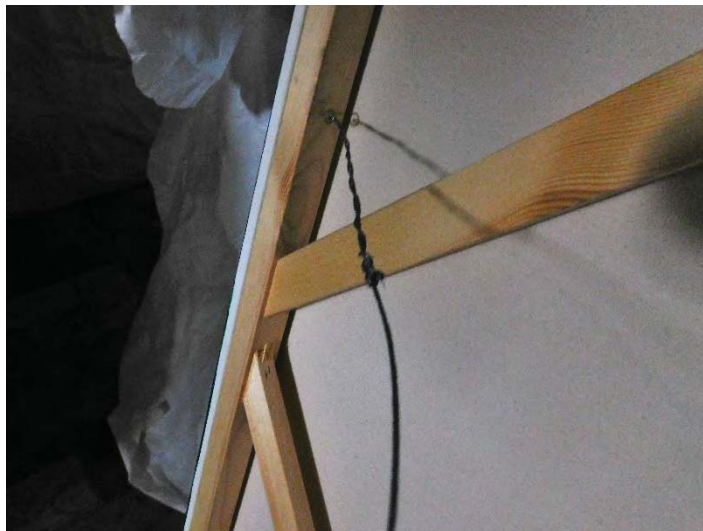
whose job had been to act as point person for the displaying artists, as she was not scheduled to work that day.

Obviously, I complained about it and Interim Acting Director Ryan Roy immediately jumped behind the disclaimer – but what made this situation so unique was the fact that the damage only occurred at the hands of library staff, not from any outside source. While I can see how the face of the artwork would be damaged, I am still having trouble understanding how the backs also got damaged. Of course, I will never know what actually did take place and am simply calling it a miscommunication.

As exhibited:



After having been removed:





To which, I propose the following solution:

That the Altadena Library District engage a person, separate from regular library staff, to act as emissary between the library and the artists who wish to display their work. That this person be compensated not on an hourly basis, but rather as a monthly stipend, and that that person be available at any time that the displaying artists require their aid and/or attention. Definitely present for installation and removal of all shows - plus I also believe it would be a nice touch for that person to be present during their opening, if they choose to have one. I would very much like to be that person.

Please understand that in no way am I suggesting that the ALD dictate how or what an artist is able to show. The library's role is still to support the artist, these are merely ideas to help streamline the process in a much more positive manner.

If this is something that the Altadena Library District Board is in agreement with, then together we can agree on particulars.