

Alexandria Commission for the Arts – Regular Meeting

Tuesday, March 21, 2023

7:00 pm

Lee Center, Conference Room #4
1108 Jefferson St., Alexandria, VA 22314

MEETING NOTES

- I. Call to Order. With a quorum present, Chair Brian Kelley began the meeting at 7:02 pm. See [Attachment 1](#) for the meeting agenda.
- II. Roll Call. See [Attachment 2](#) for the Attendance Sign-In Sheet.
- III. Public Comment. There was no public comment.
- IV. Approval of Minutes/Record
 - a. Tuesday, February 21, 2023, Regular Meeting. The February minutes were approved unanimously without edits.
- V. Chair Report. Brian Kelley gave the Chair Report. See [Attachment 3](#).
- VI. Introductions with Commissioners and new Public Art Senior Manager, Meika Daus. Each Commissioner present described their responsibilities within the Arts Commission. Meika Daus gave a brief overview of her professional background.
- VII. Committee, Liaison, and Task Force Updates
 - a. Outreach Committee – Ryan Belmore reported.
 - b. City Council Committee – Dawn Rogala reported.
 - c. Waterfront Commission Liaison – Marcee Craighill reported.
 - d. Alexandria Arts Alliance Liaison – Gayle Converse reported.
 - e. ACPS Update – Betty Amron reported.
- VIII. Park Planning
 - a. Presentation of Information about a Text Amendment for Open Space. With Ana Vicinanza from the City’s Division of Park Planning, Design + Capital Projects out sick, coworker Jose Ayala gave the PowerPoint presentation regarding proposed changes to the City’s Open Space policy. For the City’s press release, see [Attachment 4](#). Allison Heck moved, with a second by Gayle Converse, to task the Executive Committee with drafting a letter of support for the proposed changes. The draft letter will be brought before the Art Commission at the April regular meeting for review and approval. See [Attachment 5](#) for the motion. The motion passed 11-0-0.
- IX. West End Transitway Public Art Task Force
 - a. Appointment of Project and Community Stakeholders. This item was tabled for further consideration.
- X. Site See 2024 Public Art Task Force
 - a. Approving the Artist. Diane Ruggiero reported on the Task Force’s recommendations to the Arts Commission. See [Attachment 6](#) for the memo. Dawn Rogala moved, with

a second by Chris Kurowski, to approve the Task Force's recommendations of contracting with STUDIOKCA, from Brooklyn, NY, for the 2024 Site/See temporary art installation at Waterfront Park, and with Nekisha Durrett, from Washington, DC, for 2025 if the site is available. See Attachment 7 for the motion. The motion passed 12-0-0.

- XI. Spring Retreat
 - a. Discussion of Date for Retreat. To help find a consensus, Brian Kelley was tasked with emailing the Commissioners a survey that includes possible Saturday dates in April and May.
- XII. Office of the Arts Division Update. Diane Ruggiero reported on the status of ongoing public art projects and Office of the Arts activities. See Attachment 8 for the March 2023 Office of the Arts Division Update.
- XIII. Torpedo Factory Art Center Update. Diane Ruggiero discussed the changing role of the Office of the Arts in the administration of the Torpedo Factory Art Center.
- XIV. New Business. There was no new business.
- XV. Good of the Order and Announcements
- XVI. Adjournment. Brian Kelley ended the meeting at 8:57 pm.

Alexandria Commission for the Arts - Meeting

Tuesday, March 21, 2023

7:00 – 9:30 pm

Lee Center

Conference Room #4

1108 Jefferson St., Alexandria, VA 22314

- I. Call to Order (7:00 pm)
- II. Roll Call (5', 7:00 – 7:05 pm)
- III. Public Comment (5', 7:05 – 7:10 pm)
- IV. Approval of Minutes/Record (5', 7:10 – 7:15 pm)
 - a. Tuesday, February 21, 2023 Regular Meeting
- V. Chair Report (10', 7:15 – 7:25 pm)
- VI. Introductions with Commissioners and new Public Art Senior Manager, Meika Daus (5', 7:25 – 7:30 pm)
- VII. Committee, Liaison, and Task Force Updates (25', 7:30 – 7:55 pm)
 - a. Outreach Committee – Ryan Belmore (5', 7:30 – 7:35 pm)
 - b. City Council Committee – Dawn Rogala (5', 7:35 – 7:40 pm)
 - c. Waterfront Commission Liaison – Marcee Craighill (5', 7:40 – 7:45 pm)
 - d. Alexandria Arts Alliance Liaison – Gayle Converse (5', 7:45 – 7:50 pm)
 - e. ACPS Update – Betty Amron (5', 7:50 – 7:55 pm)
- VIII. Park Planning (10', 7:55 – 8:10 pm)
 - a. Presentation of Information about a Text Amendment for Open Space
- IX. West End Transitway Public Art Task Force (10', 8:10 – 8:20 pm)
 - a. Appointment of Project and Community Stakeholders
- X. Site See 2024 Public Arts Task Force (15', 8:20 – 8:35 pm)
 - a. Approving the Artist
- XI. Spring Retreat (10', 8:35 – 8:45 pm)
 - a. Discussion of Date for Retreat
- XII. Office of the Arts Division Update – Diane Ruggiero (20', 8:45 – 9:05 pm)
- XIII. Torpedo Factory Art Center Update – Diane Ruggiero (5', 9:05 – 9:10 pm)

Alexandria Commission for the Arts – Meeting Agenda

XIV. New Business (10', 9:10 – 9:20 pm)

XV. Good of the Order and Announcements (10', 9:20 – 9:30 pm)

XVI. Adjournment (9:30 pm)

**Times are approximate. Please allow for the possibility that some items or the meeting in general may run longer than announced.*

ATTENDANCE SIGN-IN SHEET

ALEXANDRIA COMMISSION FOR THE ARTS
ALEXANDRIA, VIRGINIA

Meeting: Regular

Date: Tuesday, March 21, 2023

Meeting Place: Lee Center

COMMISSION MEMBERS:	(Please Sign Name)
Brian Kelley, Chair	<i>Brian Kelley</i>
Allison Heck, 1 st Vice Chair	<i>Allison Heck</i>
Ryan Belmore, 2 nd Vice Chair	<i>Ryan Belmore</i>
Gayle Converse, Secretary	<i>Gayle Converse</i>
Sumrien Ali	
Betty Amron	<i>Betty Amron</i>
Christina Calloway	<i>Christina Calloway</i>
Marcee Craighill	<i>Marcee Craighill</i>
Mary Beth Giairin	
Judy Heiser	PHONE IN.
Chris Kurowski	<i>Chris Kurowski</i>
Paul Painter	PHONE IN
David Pritzker	<i>David Pritzker</i>
Dawn Rogala	<i>Dawn Rogala</i>
Tiffany Williams	
CITY STAFF	
James Spengler, Director, RP&CA	
Diane Ruggiero, Deputy Director, Cultural Arts	<i>Diane Ruggiero</i>
Cheryl Anne Colton, Program Director	
Brett Johnson, TFAC Director	
Meika Daus, Public Art Senior Manager	<i>Meika Daus</i>
Ana Vicinanza, Park Planning (SICK)	
Matthew Harwood, Public Art Manager	<i>Matthew Harwood</i>
JOSÉ AYALA, PARK PLANNING	ATTENDED

LATE TO MEETING

Chair Report

March 2023

Introduction

Spring has bloomed with canary yellow daffodils, cool pink cherry-blossoms, Carrara white Bradford pears (which can make the inland parts of town smell like low tide), all under a deep cyan sky. It is beautiful outside! This month marks the Commission's first parade since 2019, the hiring of the first full-time public arts manager, and the installation of Nina Cook John's *Two Boxes of Oranges and Admonia Jackson* at Waterfront Park (opening reception on Saturday, March 25 at 2 pm).

St. Patrick's Day Parade

A big thank you to the Commissioners who marched in the St. Patrick's Day Parade Saturday, March 4 in Old Town: Gayle Converse, Allison Heck, Judy Heiser, Ryan Belmore, and Betty Amron. Ryan Belmore took lead on this first parade for the Commission since Covid, and we now have a banner ready-to-go for future events. Gayle Converse also coordinated with our partners in the Alexandria Arts Alliance, whom we marched with. There were also several friends, family, and former Commissioners who marched, as well. It was great fun, and I encourage everyone to join whichever parade we do next. If anyone has photos from the event, please share them with the Executive Committee so that we can include it in the Annual Report.

Public Art Senior Manager, Meika Daus

I want to give a warm welcome to our full-time city staffer for public art, Meika Daus. She started working at the Office of the Arts in the last few weeks. We will take a few minutes so that we can all briefly introduce ourselves. In future meetings, we will be working closely with her on public art agenda items.

Public Art

Park Planning will be visiting to share information about a text amendment for "open space" in Alexandria. As most public art is situated in such spaces, this could be useful information for the Commission. We are also planning on appointing Project and Community Stakeholders for the West End Transitway Public Art Task Force. Finally, we are planning on approving the artist selected for Site See 2024.

Spring Retreat

The annual spring retreat is coming up. We will discuss what will be the best meeting time and date for the retreat. I would propose that we consider a weekend date in April or May. If you have suggestions for a possible theme or focus for the retreat, feel free to share it with the Executive Committee. Last year's retreat was on a Saturday for four hours, from 10 am to 2 pm, at Charles Houston Recreation Center, to give us a refresher on the general way we have done retreats in the past. Also, lunch is provided for retreats.

Alexandria Commission for the Arts – Chair Report

As always, if you have any questions or comments, please feel free to reach out to me.

Sincerely,

Brian Kelley

Chair, Alexandria Commission for the Arts

Department of Recreation, Parks & Cultural Activities Seeks Public Comment on Proposed Public Open Space Zone Text Amendment

For Immediate Release: March 13, 2023

The Department of Recreation, Parks, and Cultural Activities is seeking public comment on the proposed amendment to the Public Open Space zone. The zone text amendment will improve implementation of typical recreational facilities and safety improvements and increase efficiencies processes of approved plans. The initiative will support the City Council 2022 Community Priority to Support Youth and Families by expanding for improving the City's ability to implement community-based plan recommendations and the City's goal of providing safe and equitable access to facilities and services.

The community meetings will be held virtually as follows:

- **Community Informational Meeting – Monday, March 20 at 7 p.m.**
Register in advance for this webinar: [Register Now](#)
Meeting ID: 929 7613 9611
Passcode: 726048
Dial-in: 646-568-7788

City Council reinstated the Open Space Steering Committee to advise staff on reconsidering open space policies to ensure that our public spaces, parks, and natural areas offer high environmental quality, management, and social benefits for the residents and businesses of Alexandria. Task 1 of the Steering Committee's charge of work includes review of the Public Open Space Zone and recommending updates. The planned community engagement includes presentations to community, boards and commissions, for more information visit the project website: <https://www.alexandriava.gov/rpca/project/public-open-space-zone-text-amendment>

Individuals unable to attend planned meetings may send comments by email to ana.vicinanzo@alexandriava.gov. Written comments will be collected through April 19, 2023.

The City of Alexandria is committed to compliance with the City's Human Rights Code and the Americans with Disabilities Act. For reasonable disability accommodation, contact ana.vicinanzo@alexandriava.gov or Virginia Relay 711.

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ALEXANDRIA COMMISSION FOR THE ARTS

REGULAR MEETING

Tuesday, March 21, 2023

Lee Center – 7:00 pm

Motion Made By:	Motion Seconded By:	Vote Count
Allison Heck	Gayle Converse	Yes--11 No-- 0 Abstained--0

ACA Motion

Agenda Item #: 1

Motion:

To task the Exec Committee with developing a draft letter in support of the parks text amendment ahead of the April Commission meeting for review and approval.

MEMORANDUM

DATE: MARCH 17, 2023
TO: ALEXANDRIA COMMISSION FOR THE ARTS
FROM: DIANE RUGGIERO, DEPUTY DIRECTOR, RECREATION, PARKS & CULTURAL ACTIVITIES, OFFICE OF THE ARTS
RE: ARTIST SELECTION FOR SITE SEE INSTALLATIONS FOR 2024 AND 2025

Background:

A nationally recognized public-art series, *Site See: New Views in Old Town* highlights Waterfront Park as a civic space, fostering community engagement and interactions with temporary installations. The artwork, which rotates annually, is informed by the historic waterfront and neighboring community. The compelling, unique art attracts repeat visits from the metropolitan area and beyond.

For 2019, SOFTlab created *Mirror Mirror*, an interactive artwork that was programmed to respond to sound with colored lights and was inspired by the Fresnel lens of Alexandria's Jones Point Lighthouse. The 2020 installation *Wrought, Knit, Labors, Legacies* by Olalekan Jeyifous frames Alexandria's African American history through the lens of the city's industrial and merchant history and features a set of four sculptural seating platforms with ornate metal profiles of figures facing the water. The third artwork in the exhibition series, *Groundswell* by Mark Reigelman II, inspired by the Potomac River was on view in 2021. And *I Love You* by R&R Studio lit up Waterfront Park in 2022. Nina Cooke John's installation of *Two Boxes of Oranges and Admonia Jackson* will open in March, 2023.

The Public Art Task Force includes:

Art Commissioners

Christina Calloway and Tiffany Williams

Project Stakeholders

Jack Browand and Claire Mouledoux

Community Stakeholders

Clint Mansell and Nicole McGrew

Discussion

In accordance with the approved Project Plan for the Site See series, the goals are to:

- Continue to amplify Alexandria's reputation as an of-the-moment arts destination on the water with a new work of art that captures the public's imagination and is unlike anything else that can be experienced in the region.
- Highlight Waterfront Park as a new civic space that gives prominence to the location where the mercantile city meets the river.
- Bring a new work of art to Alexandria that is informed by the context of the site.
- Foster engagement and interaction with a contemporary work of art on Alexandria's historic waterfront.
- Attract visitors to experience a dramatic, visually compelling and unique work of art.
- Encourage repeat visits with work that has a presence during the day and the evening.

In accordance with the approved *Public Art Implementation Plan and Policy*, an invitational process was used to select artists for the 2024 Site See installation at Waterfront Park. Over 40 artists were invited and 23 responded to the call with a portfolio of work and letter of interest. The Task Force selected three (3) to interview. One of the three artists withdrew from consideration prior to the scheduled interview. Virtual interviews were held on March 7, 2023 with the following artists:

- Studio KCA
- Nekisha Durrett

Each of the artist/artist teams gave a presentation about their work and answered a series of questions from the task force.

Recommendation

After an extensive discussion, the Site See Task Force recommends contracting with Studio KCA for 2024 and with Nikisha Durrett in 2025 (if the park site is available).

Attachments

Artist applications for Studio KCA and Nekisha Durrett

6. Nekisha Durrett



January 17, 2023

Aliza Schiff | Via Public Art
Mural Arts Center
1727-29 Mount Vernon St.
Philadelphia, PA 19130

Dear Aliza:

I am thrilled and hopeful at the prospect of my work being in dialogue with Alexandria's Waterfront. My practice of mining the histories of a place to illuminate what has been rendered invisible seems to fall right in line with the stated goals and title of this public art series, *New Views in Old Town*. From reimagining the pre-colonial landscape, to centering narratives of BIPOC communities, I would step into — whole-heartedly — the opportunity to investigate and bring to the fore the forgotten histories that dwell between present and past; new and old; the revered and the reduced.

I am drawn to micro and macro narratives like my parent's love story set in Washington, DC — the city where I was born and my studio is based. They met and fell in love as teenagers coming of age during the turbulent 1960s. As a child, I marveled at how young, beautiful, and happy they looked in the wedding album on our coffee table. Not until I was much older did I contextualize their wedding date — April 19, 1968 — with the assassination of Martin Luther King, Jr, 14 days prior. I knew that my grandfather drove them to the chapel but the route had been withheld. Out the window of my grandfather's beautiful black ride, they all witnessed the charred remains of Washington's Black Broadway, a result of the fiery uprisings that occurred just days before. This collision of joy and pain, beauty and sadness stirred in me confusion and complication. A messiness; a darkness; a technicolor realness brought into sharp focus the depth of my parents' relationship and my own sense of being in context with the world. What was revealed was a quiet resistance, a resilience of spirit, a refusal cloaked in unassuming gestures.

From vast freestanding sculptures to intimate gallery installations, my work leverages unexpected materials ranging from reclaimed wood to neon and stainless steel to make visible the historical connections and connotations that places and materials embody, but are overlooked in our day-to-day lives. For example, *Queen City*, a 35-foot tall, forthcoming permanent public work for Arlington, VA will allow park goers to reflect on a forgotten history of displacement through the nuances of handmade ceramic vessels. When visitors enter this towering structure, they will witness a cascading network of 903 ceramic vessels extending toward the 35' high oculus. Each vessel represents one of the 903 Black women, men and children who were displaced for the construction of the Pentagon in 1941. I am commissioning 17 ceramicists of the African Diaspora to build the

NEKISHA
DURRETT

vessels as a gesture toward making this community whole again. This community was denied a legacy and this work strives to rebuild it through clay of similar composition to the land that their homes once stood upon. In turn, another micro community and network of Black ceramic artists will be part of this project for the entirety of its existence.

In Florida, I am developing *Genius Loci*, a site-specific sculptural work in progress that will resemble the form of a gramophone speaker that has emerged from the earth, and from the ashes of a destroyed neighborhood called “The Styx.” The positioning of the unexpected object will hearken back to the ancient meaning of the word “genius” that refers to the landscape and spirit of a place while celebrating Black contributions to music and architecture in West Palm Beach, Florida. Here, a challenge I have undertaken is finding ways to utilize a charred wood texture in concrete to symbolically reference the plight of neighborhoods that fell victim to arson.

My work in the field of public art spans well over a decade. My approach to production and presentation was greatly informed by my prior decade-long experience as an Exhibits Specialist in the museum design and production field. My process has been shaped tremendously by the time sensitive and detail-oriented museum field where form and function must truly exist in tandem. My ingenuity and solid knowledge of rigging and installation procedures allows me to problem solve and communicate with clarity to my production team using schedules, detailed drawings, renderings, plans, and elevations. The attached work samples demonstrate my firm grasp of using various materials and tools to conceptualize and execute my ideas for a range of budgets and environments.

Thank you for this invitation and considering my work for this exciting intervention. I am available during all phases of the anticipated timeline and invite you to review my CV, references, and selected work samples attached to this letter of interest. Additional images can be viewed at www.nekishadurrett.com.

Sincerely,

NEKISHA
DURRETT

Nekisha Durrett

IMAGE NO.	TITLE	DATE COMPLETED	MATERIALS	SIZE	PROJECT DESCRIPTION	LOCATION COMMISSIONING ENTITY	BUDGET
1	<i>Queen City (Exterior Rendering)</i>	Projected: Spring 2023	Reclaimed brick, concrete, steel, handmade ceramic vessels, lighting	35' x 15'	<i>Queen City by Nekisha Durrett</i> confronts the 1941 seizure of Black-owned land by the federal government for the construction of the Pentagon. Within this work, 903 displaced residents are represented by handmade ceramic vessels made in the shape and color of a drop of water. In the spirit of collaboration, the artist commissioned 18 Black ceramicists from the local area and beyond.	Arlington, VA Cannot disclose under NDA	Cannot disclose under NDA
2	<i>Queen City (Interior Rendering)</i>	Projected: Spring 2023	Reclaimed brick, concrete, steel, handmade ceramic vessels, lighting	35' x 15'	“	“	“
3	<i>Queen City (WIP In Situ)</i>	Projected: Spring 2023	Reclaimed brick, concrete, steel, handmade ceramic vessels, lighting	35' x 15'	“	“	“
4	<i>Queen City (WIP In Situ)</i>	Projected: Spring 2023	Reclaimed brick, concrete, steel, handmade ceramic vessels, lighting	35' x 15'	“	“	“
5	<i>Queen City (Selection of vessels by commissioned ceramicists)</i>	Projected: Spring 2023	Clay	Approx 8" x 8"	“	“	“
6	<i>We See You (Daytime)</i>	2020	LED Billboards	Various	Collaborative public project with For Freedoms and Poster House to recognize frontline workers in the COVID crisis.	Times Square, NYC Times Square Arts	25,000
7	<i>We See You (Nighttime)</i>	2020	LED Billboards	Various	“	“	“
8	<i>I See Myself in You</i>	2019	Polished stainless steel, neon, aluminum	26' x 81'	Site specific collaborative public project with Hank Willis Thomas	Audrey Edmonson Transit Village Miami, Florida City of Miami, FL	\$250,000
9	<i>Genius Loci (Rendering)</i>	Projected: Summer 2023	Copper, concrete, lighting	10' x 12'	Redirects the ancient meaning of the word “genius” back to landscape and spirit while celebrating Black contributions to music and architecture in West Palm Beach, Florida	West Palm Beach, Florida City of West Palm Beach	\$300,000
10	<i>Airshaft</i>	2022	Window film	30' x 25'	A site-specific public work paying homage to Jacob Lawrence.	The Phillips Collection Washington, DC The Phillips Collection	30,000

11	<i>Airshaft</i>	2022	Window film	30' x 25'	“	“	“
12	<i>Up 'til Now</i>	2019	Reclaimed Hemlock, LED lighting, polystyrene, polycarbonate, cotton batting, tree roots and dried plants, antique weathervane, solar panels	12' x 5'	Solar powered site specific public project featuring an interior diorama that harkens back to Washington's pre-colonial landscape.	Washington, DC Golden Triangle BID	\$50,000
13	<i>Up 'til Now</i>	2019	Reclaimed Hemlock, LED lighting, polystyrene, polycarbonate, cotton batting, tree roots and dried plants, antique weathervane, solar panels	12' x 5'	“	“	“
14	<i>Heaven Lasts Forever</i>	2018	Acrylic on concrete, grass	8000 sq. ft.	Site specific installation at The Parks at Walter Reed for the inaugural By the People public art festival.	The Parks at Walter Reed Washington DC Halcyon	\$25,000
15	<i>Heaven Lasts Forever</i>	2018	Acrylic on concrete, grass	8000 sq. ft.	“	“	“



www.nekishadurrett.com | nekisha@nekishadurrett.com | @nekishadurrett | 301.943.1533 | 4316 3rd Street NW, Washington DC 20011

EDUCATION

- 2000 MFA, University of Michigan School of Art and Design
- 1998 BFA, The Cooper Union for the Advancement of Science and Art

PUBLIC WORKS

- 2023 *Genius Loci* (In Progress), West Palm Beach, FL
Queen City (In Progress), Mets Park, Arlington, VA
- 2021 *Airshaft*, The Phillips Collection, Washington, DC
- 2020 *Prepare to Participate*, Martin Luther King, Jr. Memorial Library, Washington, DC
Remember What They Did Billboard Campaign, Various U.S. states
Word on the Street with House of Trees, Washington DC
Messages for the City With Times Square Arts + For Freedoms, Times Square, New York, NY
- 2019 *I Wished I Could Come Back as a Flower*, Hall Arts Hotel, Dallas, TX
Couple No.1, Hall Arts Hotel, Dallas, TX
I See Myself in You, Miami- Dade Transit Depot, Miami, Florida
Up 'til Now, Golden Triangle, Washington, DC
- 2018 *And the Ancestors Say...*, Duke Ellington School of the Arts,
Heaven Lasts Forever, The Parks at Walter Reed, Washington, DC
I Wished I Could Come Back as a Flower, US Botanic Gardens, Washington, DC
- 2017 *Garden Party*, West End Library, Washington, DC
- 2016 *The Twisted Horn*, The Twisted Horn, Washington, DC
- 2015 *Uncensored DC | I Love You Miss Celie*, Martin Luther King, Jr. Memorial Library, Washington, DC
- 2014 *The Wait*, Mothership, Washington, DC
- 2013 *O'er Yonder*, Martin Luther King, Jr. Memorial Library, Washington, DC
- 2011 *Sweet*, 3 Tree Flats (A Jair Lynch Development), Washington, DC

SOLO EXHIBITIONS

- 2023 *True Grit*, Duke Gallery at James Madison University, Harrisonburg, VA
- 2022 *Before and Still*, Brentwood Arts Exchange, Brentwood, MD
- 2021 *Magnolia*, Cody Gallery at Marymount University, Arlington, VA
- 2018 *Out of the Blue Black*, Arlington Arts Center, Arlington, VA
- 2009 *Colossus*, Hillyer Art Center, Washington, DC

SELECTED GROUP EXHIBITIONS

- 2023 *Artemis/Bast* (In Progress), The Baltimore Museum of Art, Baltimore, MD
- 2022 *Confuse the Issues: Art Text and Identity*, Schmucker Gallery at Gettysburg University, Gettysburg, VA
- 2021 *Shoulder the Deed*, STABLE Gallery, Washington, DC
- 2021 *Inside, Outside, Upside Down*, The Phillips Collection, Washington, DC
Atlanta Biennial, Atlanta Contemporary, Atlanta, GA
- 2020 *The Outwin 2019: American Portraiture Today*, Springfield Museums, Springfield, MA
100 Years of Women, Park Avenue Armory, New York, NY
- 2019 *The Outwin 2019: American Portraiture Today*, The National Portrait Gallery, Washington, DC
Migrations, Maryland Institute College of Art, Baltimore, MD
Dialogues, STABLE Gallery, Washington, DC
- 2018 *Parallel Lives*, The Athenaeum, Alexandria, VA
- 2016 *Life Soundtrack*, Joan Hisaoka Gallery, Washington, DC
- 2014 *Quota*, The Murrell Building, Washington, DC
Alchemical Vessels, Joan Hisaoka Gallery, Washington, DC
Washington Project for the Arts Select 2014, Artisphere, Arlington, VA
- 2010 *Untitled Group Show*, Suzanne Randolph Fine Arts, New York, NY
- 2009 *Party Crashers*, Arlington, VA
- 2008 *Off Color I*, Rush Arts Gallery, New York, NY
Off Color II, Corridor Gallery, Brooklyn, NY
The Other Mainstream II: Selections from the Collection of Mikki and Stanley Weithorn, Arizona State University Art Museum, Tempe, AZ
She's So Articulate, Arlington Arts Center, Arlington, VA
Anonymous, Corcoran Gallery of Art, Washington, DC
15 for Philip, Curator's Office, Washington, DC
- 2007 *Off Color*, Diaspora Vibe Gallery, Miami, FL
Nekisha Durrett and El Franco Lee, Romo Gallery, Atlanta, GA
- 2006 *Me, You, & Those Other Folks*, Gallery at FlashPoint, Washington, DC
- 2005 *Vote With Your Art*, OK Harris Gallery, New York, NY
- 2003 *Group Show*, Whitman-Walker Clinic, Washington, DC
Rising Voices, DC Arts Center, Washington, DC
- 2002 *Portraits*, Art-O-Matic, Washington, DC
- 2000 *MFA Exhibition*, University of Michigan Slusser Gallery, Ann Arbor, MI
in Dreams, Warren Robbins Gallery, Ann Arbor, MI
- 1998 *12345*, Houghton Gallery, New York, NY
Group Show, Das Verborgene Gallery, Berlin, GERMANY
- 1994 *Tim Rollins and K.O.S: Animal Farm*, Hirshhorn Museum, Washington, DC

AWARDS

- 2022 DC Commission on the Arts and Humanities Artist Fellowship Program
- 2020 DC Commission on the Arts and Humanities Artist Fellowship Program
- 2019 The Outwin 2019: American Portraiture Today Finalist
- 2018 DC Commission on the Arts and Humanities Artist Fellowship Program
- 2017 DC Commission on the Arts and Humanities Artist Fellowship Program
- 2015 DC Commission on the Arts and Humanities Public Art Building Communities Grant
DC Commission on the Arts and Humanities Artist Fellowship Program

RESIDENCIES

- 2023 Fountainhead, Miami, FL
Howard University Social Justice Consortium Artist in Residence
- 2016 Vermont Studio Center, Johnson, VT

SELECTED BIBLIOGRAPHY

- 2021 Jenkins, Mark. "In the Galleries: A Focus on Sensitive Portraits". Washington Post. Saturday, March 26, 2021
Zachary Petit. "What a Powerful Thing it is for Someone to be Seen". PRINT Magazine. February 22, 2021
Victoria L. Valentine. "The Year in Black Art 2020". Culture Type. January 9, 2021
- 2020 Deborah Willis. "14 Black Artists on American Life Right Now". VOGUE Magazine. August 12, 2020
Hank Willis Thomas. "6 Black Artists on American Life Right Now". VOGUE Magazine. June 15, 2020
- 2018 Jenkins, Mark. "In the Galleries: Comic Book Artists Show New Dimensions". Washington Post. Saturday, April 7, 2018
Moran, Catherine Douglas. "The Artists Behind the Wall Flowers Exhibit". Washington Life Magazine. March 2018
- 2017 Andrews, Brandon. "Nekisha Durrett Strikes Deals at Art Tank Pitch Competition". Black Enterprise. May 21, 2017
- 2014 Guiter, Kristin . "6 Up-And-Coming Artists to Start Collecting Now". Refinery29. March 31, 2014
- 2010 Gopnik, Blake. "Jefferson Pinder Seeks to Cast off "Black Art"". Washington Post. Sunday, January 24, 2010
- 2009 Dawson, Jessica. "Colossal Transformations at Hillyer and G." Washington Post. Friday, October 9th,
Hughes, Phillipa. "Ecstatic Chromatic: Top Ten DC Artists". DC Modern Luxury. December 2009.
- 2008 Dawson, Jessica. "Standing in the Shadow of the Silhouette Figure." Washington Post June 20
- 2007 Flurry, Mary Clare. "'40 People Under 40 to Watch." Washingtonian, May, Page 72.
- 2006 O'Sullivan, Michael. "'Folks: Taking a Good Look at Ourselves." Washington Post, November 10.
- 2003 Dawson, Jessica. "African American Art, Forward & Backward." Washington Post, November 27, Page C5.

SELECTED PUBLICATIONS

- 2018 *Fired Up! Ready to Go! Finding Beauty, Demanding Equity: An African American Life in Art* By Peggy Cooper Cafritz. Rizzoli Electa
- 2008 *The Other Mainstream II*, edited by Heather Lineberry. ASU Art Museum
- 2000 *Reflections in Black*, edited by Deborah Willis. WW Norton Publishing

20. Studio KCA

StudioKCA (Jason Klimoski, Lesley Chang)

What attracts us to create something for Alexandria's Waterfront Park is our understanding of the power of mixed-use spaces like this to transform the context of the city into vibrant social spaces for residents, visitors, and businesses – altering stretches of asphalt into oases making the city more livable, standing as nodes for community engagement, and providing gathering spaces for events connecting the public to various performance/artistic mediums. We especially admire how the park helps weave a natural ecology back into the urban fabric, so you're never too far away from nature. There's also an interesting complexity to creating artwork here, as seen from multiple vantage points, speeds, and times of day and seasons that we love to address and has led us to create some of our best work.

Our initial impressions of the project are threefold: First, we're drawn to the city's decision to expand the old King Street Park by repurposing the site of a former boat club and adjacent parking lot to create a multipurpose park – we see a parallel between this and much of the work we design, as we find great value in adapting objects, materials, and spaces to create new opportunities, and could potentially repurpose or recycle locally sourced materials and objects, as a way of shaping the form of an art piece here. Second, we're interested in exploring the ecologies and habitats of the region's native wildlife and plants, as well as the fossil record, geological composition, and terrain of Alexandria and the Potomac River. We'd like to dig a little deeper into how the natural environment and landscape have evolved since the first inhabitants resided here, while also highlighting the impact of Alexandria's current sustainability measures and goals for the park and city. Lastly, we see an opportunity to examine Alexandria through the lenses of its industrial past, history as a major transportation corridor (as a port city and railway switchyard location for the east coast), and current development as a tech hub. This would allow us to explore the complex networks and connections around us that support the movement of goods, ideas and information, and innovation and change – existing both physically and across our technological landscape. Each of these areas of interest could provide the basis for shaping the narrative and material quality of a piece we'd design here, along with further research into the land, history and future, and people of Alexandria.

We're excited by the idea of being part of the team shaping the day-to-day experience for the many visitors to Waterfront Park and Old Town, and see this as a chance to build on themes present in much of the work we create: celebrating the history of a site and its present-day use; building community through placemaking; creating visually dynamic pieces to open dialogues about conservation and material use; and blending art and architecture together with the natural environment. Each project we've designed and built is unique to its site, but follows a similar design process. As a collaborative studio, we welcome and encourage an open dialogue with the community and stakeholders, finding this helps the concept, form, and function of the art pieces we design and fabricate to better reflect the heart of the communities in which they're situated. These conversations are followed by intense research into the site's history and future. We then work to develop a concept for the form and function of what it is we'll create, which is done in parallel with research into materials, both new and repurposed, so that even the material the object is made from enhances and enriches the experience of the piece for the user. We believe this process has allowed us to create iconic artworks that act as gateways and landmarks to the plazas, parks, and buildings they inhabit, and would follow the same process at Waterfront Park.

Since we limit the number of projects we take on at any given time, we're able to fully commit ourselves to the projects we do take on. In this instance, we'd be fully available for every meeting, and will be a partner in the process from the kickoff meeting through all critical design discussions, meetings with stakeholders, fabrication, installation, and removal.

As a diverse, multidisciplinary art and design studio, StudioKCA is focused on crafting thoughtful and unique experiences through creations that shape material and light into forms largely inspired by our observations of science and technology, and the natural world, the universe, and their phenomena. Whether it's replicating a comet that celebrates the achievements of NASA and European Space Agency scientists, allowing

visitors to imagine what it's like to move through space while standing in its steaming tail; breaching a 4-story whale molded with reclaimed ocean plastic from an historic canal, helping visitors understand the enormity of plastic waste entering our waterways on a daily basis and the need to curb our environmental impact; or curling a 7-ton feather, reminiscent of one gently landing after a bird takes flight, at the main entrance to a new park and heralding to visitors adventures that await within – our hope is that visitors to our works leave with a sense of wonder, inspired to explore the world and positively impact it. We hope to do just this by creating an experience that visitors to Alexandria's Waterfront Park will recall for years to come, and would welcome the opportunity.

Sincerely,
Jason Klimoski and Lesley Chang, StudioKCA

StudioKCA (Jason Klimoski, Lesley Chang)
Annotated Image List

Images 1 and 2.



Head in the Clouds, 2013

Media: recycled plastic bottles, water, aluminum, netting

Dimensions: 23'L x 45'W x 18'H

Location: Governors Island, New York, NY

Commissioning Entity: Figment Project, AIA New York, Governors Island

Budget: \$85,000

Description: Made of 53,780 recycled plastic bottles, the number thrown away in NYC in 1 hour. Empties were collected and repurposed, with gallon jugs forming the exterior surface, while water bottles filled with blue water line the interior so that no foundation was needed.

Images 3 and 4.



A Comet Lands in Brooklyn (Rosetta), 2014

Media: steel, water, mister, LEDs

Dimensions: 14'L x 50'W x 9'H

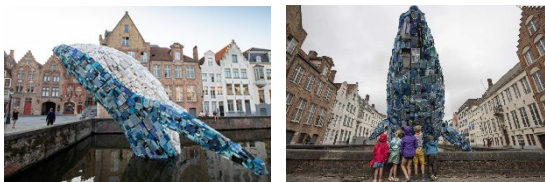
Location: Brooklyn Bridge Park, Brooklyn, NY

Commissioning Entity: World Science Festival, Brooklyn Bridge Park

Budget: \$65,000

Description: A sculpture that uses water, light, and heat to imagine what comet 67P at 1:1000 scale would look like, celebrating the European Space Agency's Rosetta Mission.

Images 5 and 6.



Skyscraper (The Bruges Whale), 2018

Media: steel, aluminum, steel, ocean plastic

Dimensions: 29.5'L x 13'W x 38'H

Location: Jan Van Eyck Square, Bruges, Belgium

Commissioning Entity: Bruges Triennial, Bruges, Belgium

Budget: \$150,000

Description: 5 tons of plastic waste pulled out of the ocean to create a 4-story tall whale—a reminder of the 150 million tons of plastic waste still swimming in our waters.

Images 7 and 8.



Night and Day, 2018

Media: steel, aluminum, LEDs

Dimensions: 28'L x 28'W x 15'H

Location: Hopkins, MN

Commissioning Entity: City of Hopkins, MN

Budget: \$150,000

Description: A 20' diameter laser cut map of the stars above Hopkins Minnesota on the Summer Solstice. During the day, the sun shines through the stars, while at night a solar powered "sunlight" lights up at its center – it's Hopkins' "place amongst the stars" and sits in the central plaza of their Artery development.

Images 9 and 10.



Leaf, 2020

Media: stainless steel

Dimensions: 15'L x 5'W x 12'H

Location: The Freyer-Newman Center at the Denver Botanic Gardens, Denver, CO

Commissioning Entity: City and County of Denver

Budget: \$300,000

Description: A stainless-steel leaf containing over 250 silhouettes of plants from the Denver Botanic Gardens' own Kathryn Kalmbach Herbarium of Vascular Plants collection – highlighting the collection and preservation of thousands of vascular plant samples from Colorado and the greater Southern Rocky Mountain Region.

Image 11.



Seed, 2021

Media: stainless steel, aluminum, concrete, LEDs

Dimensions: 15'L x 8'W x 15'H

Location: The Plaza at Indian Creek Library, Olathe, Kansas

Commissioning Entity: City of Olathe, Kansas

Budget: \$100,000

Description: Resembling two halves of a seed cupping a central space in the plaza of the new Indian Creek Library, this immersive sculpture helps welcome visitors to the library and holds close the city's intention of growing the next generation of residents and guiding them toward a beautiful future.

Image 12.



Ribbon, 2022

Media: stainless steel, concrete, LEDs

Dimensions: 4'L x 2'W x 32'H

Location: The Plaza at The Patricia Reser Center for the Arts, Beaverton, OR

Commissioning Entity: City of Beaverton, OR

Budget: \$250,000

Description: Representing a ribbon caught in a slight breeze as it gently curves to touch the ground - one side of 'Ribbon' is reflective, scribed with a pattern that echoes the rippling surface of neighboring Beaverton Creek; the other side is matte and smooth, reminiscent of The Reser Center's Main Stage.

Image 13.



Upon Reflection, 2022

Media: stainless steel, concrete, LEDs

Dimensions: 38'L x 18'W x 25'H

Location: The Summit Street Median in Toledo's Downtown District, Toledo, OH

Commissioning Entity: The Arts Commission of Greater Toledo, Ohio

Budget: \$350,000

Description: An oval-shaped, mirror polished, steel disk suspended from two cantilevered posts using a steel tension rod system. Within the disk, a second, painted, inverted disk is suspended. Using LEDs, catalyzed paint, and the reflected sun, visitors experience a moment of bright daylight sky, rain or shine, night or day.

Images 14 and 15.



Taking Flight: Light as a Feather, 2022

Media: stainless steel, concrete, LEDs

Dimensions: 47'L x 12'W x 31'H

Location: Scissortail Park, Oklahoma City, OK

Commissioning Entity: The City of Oklahoma City, Oklahoma

Budget: \$500,000

Description: 7-ton steel feather, reminiscent of one gently landing after a bird takes flight, and located at the main entrance to the new Scissortail Park in Oklahoma City. 'Taking Flight: Light as a Feather' stands as a gateway piece to the new mixed-use park space, heralding both the adventures that await within and celebrating Oklahoma's famous Scissor-tailed Flycatcher bird that the park is named for.

Jason Klimoski

Born in Milwaukee, Wisconsin, Jason grew up in Madison, WI and attended the University of Minnesota-Twin Cities where he got his start exploring sculpture and lighting, and where he received his Bachelor of Arts in architecture and history summa cum laude in 1999. He also received the University's Katherine E. Sullivan Scholarship awarded annually to one outstanding student in any campus of the University in support of a full year of academic study in another country. While studying abroad in Copenhagen, Denmark, he received the Design Excellence Award from the Danish Institute of Study Abroad. He went on to receive his Master in Architecture from Harvard University's Graduate School of Design in 2004. He then furthered his training with the lighting designer Ingo Maurer in New York and in Munich, Germany and as a senior designer at Skidmore, Owings, and Merrill in New York before co-founding StudioKCA with Lesley Chang in 2012. The duo won their first competition shortly after to create public art for Governors Island in New York City and have since built a growing body of work consisting of public installations and pavilions. His work has been exhibited at The Exploratorium Museum in San Francisco, CA, and at Brooklyn Bridge Park and the Center for Architecture, both in New York City. He was a keynote speaker at AIA Colorado Practice + Design Conference, and he presented the firm's public sculpture for the 2018 Bruges Triennial at the Frieze Art London during the fall of 2017. His work has also been featured in publications such as *Modern Magazine*, *Los Angeles Times*, *The New York Times*, *Wired*, *Fast Company*, and broadcast on *CNN*, *Discovery Channel*, and *The Weather Channel*. His latest work with StudioKCA includes 'Ribbon', a piece serves as a beacon that welcomes visitors to the plaza of the Patricia Reser Center for the Arts in the City of Beaverton, Oregon. The 32' tall sculpture represents a ribbon caught in a slight breeze as it gently curves to touch the ground. One side of the ribbon is reflective, scribed with a pattern that echoes the rippling surface of nearby Beaverton Creek. The other side is matte and smooth, reminiscent of The Reser Center's main stage. The arc of motion represented in the piece seeks to announce to visitors the potential action inside the Center.

Lesley Chang

Born in Los Angeles, California, Lesley grew up in Taipei, Taiwan, then moved to New York City at the age of eighteen to attend Columbia University where she was a Hugo Cohn Scholar and where she received her Bachelor of Arts in architecture with a specialization in mathematics in 1999. She went on to receive her Master in Architecture from Harvard University's Graduate School of Design in 2004. While in graduate school she trained in offices of Pei Cobb Freed & Partners and at Marpillero Pollak Architects, working on projects including the United States Air Force Memorial in Arlington, VA with the late James Ingo Freed. She then furthered her training at Steven Holl Architects and at Gensler as a designer and project architect on projects including New York University's Department of Philosophy building, Herning Museum of Contemporary Art in Denmark, and Tadao Ando's Clark Art Institute in Williamstown, MA, before cofounding StudioKCA with Jason Klimoski in 2012. Her work has been exhibited at The Huntington Library, Art Collection, and Botanical Gardens in California, and at the Intrepid Sea, Air and Space Museum where she also gave a STEM lecture on her design work. Her latest work with StudioKCA includes 'Seed,' a 12'-6" tall steel sculpture within the entry plaza of the new Indian Creek Library in Olathe, Kansas. Resembling two halves of a seed cupping a central pathway in the plaza, the interior and exterior are finished in two very distinct ways – highlighting the rough, protective exterior of an elm seed, versus the bright potential for a new tree inside, as well as complementing the library's metal façade. Seed holds close the city's intention of growing the next generation of residents, while guiding them toward a beautiful future.

Awards and Recognition

2019	Utrecht4Global Goals, U-award, <i>Skyscraper (the Bruges Whale)</i>
2018	Interior Design Magazine, Best of Year Honoree, Category: Green, <i>Skyscraper (the Bruges Whale)</i>
2017	American Institute of Architects, California Council, Design Honor Award, <i>NASA Orbit Pavilion</i> American Institute of Architects, New York Chapter, Design Merit Award, <i>NASA Orbit Pavilion</i>
2016	Fast Company Magazine, Innovation by Design Award, Honorable Mention, <i>NASA Orbit Pavilion</i> Chicago Athenaeum Museum of Architecture and Design, American Architecture Award, <i>Head in the Clouds</i> Chicago Athenaeum Museum of Architecture and Design, American Architecture Award, <i>NASA Orbit Pavilion</i> Society of American Registered Architects New York Chapter, Design Award of Excellence, <i>NASA Orbit Pavilion</i> American Institute of Architects, Brooklyn + Queens Chapter, Design Merit Award, <i>NASA Orbit Pavilion</i>

- 2015 Architizer A+ Design Award, Finalist, Category: Cultural Pavilion, *NASA Orbit Pavilion*
 The Architect's Newspaper, Best of Design, Young Architect Award, Honorable Mention
 Interior Design Magazine, Best of Year Award, Finalist, Category: Installation, *NASA Orbit Pavilion*
 Van Alen Institute, New York City Flatiron Plaza Design Competition, Finalist, *Golden Ribbon*
- 2014 American Institute of Architects, Small Project Award, *Head in the Clouds*
 Architizer A+ Design Award, Finalist, Category: Cultural Pavilion, *Head in the Clouds*
- 2013 Interior Design Magazine, Best of Year Award, Winner, Category: Installation, *Head in the Clouds*
 Interior Design Magazine, Best of Year Award, Finalist, Category: Lighting, Chandelier, *Firefly*
 Architectural Record Magazine, Editor's Pick, International Contemporary Furniture Fair, *Paper Planes*
- 2012 American Institute of Architects New York Chapter, City of Dreams Pavilion Competition, Winner

Commissioned Public Art and Installations

- 2022 *First Impressions*, Town Branch Park, Lexington, KY (forthcoming)
Tomorrow Today, Ramapo College of New Jersey, Ramapo, NJ (forthcoming)
Gather and Flow, Starling Garage Public Art, Columbus, OH (forthcoming)
Time and Space, Creative Discovery Museum Plaza Public Art, Chattanooga, TN (forthcoming)
River/Rideau, Vanier Gateway Public Art, Vanier, Ottawa, Canada (forthcoming)
Taking Flight: Light as a Feather, Scissortail Park Public Art, Oklahoma City, OK
Upon Reflection, Summit Street Public Art, Toledo, OH
Ribbon, The Plaza at the Patricia Reser Center for the Arts, Beaverton, OR
 Finalist (1 of 5 artists), Downtown Denver 16th Street Mall Public Art, Denver, CO (\$700,000 budget)
- 2021 *Untitled*, Broadway Avenue Reconstruction Public Art, Rochester, MN (forthcoming)
Seed, Indian Creek Library, Olathe, KS
- 2020 *Leaf*, Freyer-Newman Center, Denver Botanic Gardens, Denver, CO
Whale in Love, Kaohsiung, Taiwan
- 2019 Finalist (1 of 5 artists), Phoenix Sky Harbor International Airport Terminal 4 Public Art, Phoenix, AZ (\$1,000,000 budget)
 Finalist (1 of 5 artists), National Western Center Main Campus Plaza Public Art, Denver, CO (\$750,000 budget)
- 2018 *Night and Day*, Hopkins, MN
Skyscraper (the Bruges Whale), Bruges, Belgium, (1 of 14 artists chosen to create public art for Triennale Brugge, including Tomas Saraceno, SelgasCano)
- 2016 *NASA Orbit Pavilion (West Coast)*, The Huntington Library, Art Collection, and Botanical Gardens, San Marino, CA
- 2016 *Firefly*, The Gray Hotel, Chicago, IL
Isabelle in the Garden, The Gray Hotel, Chicago, IL
- 2015 *NASA Orbit Pavilion (East Coast)*, Intrepid Sea, Air and Space Museum, New York, NY
NASA Orbit Pavilion (East Coast), New York University, New York, NY
Metamorphosis, The Exploratorium Museum, San Francisco, CA
- 2014 *Key to My Heart*, 120 Wall Street, New York, NY
A Comet Lands In Brooklyn (Rosetta), Brooklyn Bridge Park, Brooklyn, NY
Drop, MADE Mercado Arte Design, Jockey Club, Sao Paulo, Brazil (1 of 3 artists chosen to create public art, including Sou Fujimoto)
- 2013 *Head in the Clouds*, Governors Island, New York, NY
- 2011 *L.E.S.*, The York House, St Louis, MO

Selected Recent Press and Bibliography

- 2022
Brinkman, Lillie-Beth, "On the Town: Scissortail Park truly takes wing as destination for fun", *The Journal Record*, Sept. 16, 2022
Meibers, Bonnie, "Take a look at the public art coming to Scioto Peninsula", *Columbus Business First*, March 25, 2022
Weber, Jason, "New Public Art Installed on Summit Street", *The Toledo Blade*, March 24, 2022
Editors, "Reflective sculpture going up in downtown Toledo on Summit Street", *NBC 24 News*, March 22, 2022
Gallivan, Joseph, "Beaverton's Reser Center is Open and It's Fabulous", *Portland Tribune*, March 18, 2022
- 2021
Lackmeyer, Steve, "Scissortail Park 7-ton sculpture to be 'light as a feather'", *The Oklahoman*, Jan. 29, 2021
- 2020
Editors, "Best of 2020: Top 10 Amazing Art Installations That Defined A Year Like No Other", *My Modern Met*, Dec. 1, 2020
Rinaldi, Ray Mark, "Denver Botanic Garden's sprawling new Freyer-Newman Center turns the gardens into a year-round attraction", *Denver Post*, Sept. 27, 2020
- 2019
Editors, "The Story Behind The Skyscraper Whale", *Marina Bay Sands* (Singapore), Dec. 10, 2019
Yao, Amelia, "See a Breathtaking Sculpture At The ArtScience Museum", *Tatler* (Singapore), Nov. 17, 2019
Editors, "Plastic Whale Breaches For The Sky", *The Straits Times*, Nov. 19, 2019
- 2018
Editors, 'Una Escultura Reivindicativa (A Protest Sculpture)', *National Geographic (Spanish)*, Oct. 4, 2018
Dalati, Sammy, 'At the Bruges Triennial, Contemporary Art Mingles with Monuments of the Past', *Modern Magazine*, Sept. 5, 2018
Editors, A "Whale" Emits SOS for the Environment", *CNN (Greece)*, Aug. 4, 2018
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Perron, Alexandra, "Baleine Militante", *Le Soleil (Canada)*, July 21, 2018, pg.58
Editors, "Art-Triennial: With Plastic Waste into the Future", *De Welt (Germany)*, July 18, 2018
Editors, "The Bruges Whale that makes you think", *Het Nieuwsblad (Belgium)*, July 16, 2018
Kinkozan, Masako, "An Object of Plastic Made Whale drifting the Sea, there was garbage from Japan", *Huffington Post (Japan)*, July 16, 2018
Stamp, Elizabeth, "The Bruges Triennial Showcases Modern Design within a Historic City", *Architectural Digest*, July 12, 2018
Mariani, John, "As the 'Venice of the North' Bruges, Belgium has become one of Europe's Prime Attractions", *Forbes*, July 9, 2018
Ayda Ayoubi, "This Installation is Made of 10,000 pounds of Plastic Waste", *Architect Magazine*, July 3, 2018
Herman, Yves, "Reuters TV: From protests in Mexico to a five-ton plastic whale in Belgium", *Reuters*, June 22, 2018
Blakemore, Erin, "Satellites sweeping over Earth are turned into sounds at NASA pavilion", *Washington Post*, June 2, 2018
Editors, "Momentaufnahme: Wahllos", *Garten + Landschaft (German)*, June 2018, pg. 11
- 2017
Brent, Frances, "A Futuristic Sound Chamber", *Modern Magazine*, Summer 2017, vol. IX no. 3, pg. 38
Scharfenorth, Heiner, "Architektur: Experimentierfeld Pavillons", *Architektur & Wohnen*, June/July 2017, pg. 133
Miller, Meg, "This N.Y.C. Park is Testing Pop-Up rest stops that deliver Wi-Fi by Bike", *Fast Company*, June 23, 2017
Tucker, Lauren, "Reinvented Architecture/The New City Studio", *TL Magazine*, Spring/Summer 2017, pg. 98, 100
Carodine, Victoria, "AIA New York Announces 2017 Design Awards", *Architect Magazine*, March 14, 2017
- 2016
Strong, Janet Adams, "Defining Moments", *Oculus*, Winter 2016, Volume 78, No. 4, pg. 31-33
Vankin, Deborah, "NASA's satellite symphony at the Huntington", *Los Angeles Times*, Nov. 16, 2016, pg. F9
Thorpe, Harriet, "NASA brings a twist to the West Coast with shell-shaped pavilion", *Wallpaper**, Nov. 3, 2016
Editors, "StudioKCA's aluminum seashell-like structure for the NASA Orbit Pavilion at The Huntington", *Domus*, Oct. 20, 2016
Wang, Lucy, "Hear the sounds of space in StudioKCA's NASA Orbit Pavilion in Los Angeles", *Inhabitat*, Oct. 19, 2016
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Danigelis, Alyssa, "Sculpture Puts You in Orbit with Satellites", *Discovery Channel*, Jan. 20, 2016
Miller, Meg, "Listen to the Sounds of Satellites", *Fast Company*, Jan. 20, 2016
Santos, Sabrina, "StudioKCA's NASA Orbit Pavilion Lets Visitors Listen to the 'Sounds of Space'", *ArchDaily*, Jan.15, 2016
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Editors, "Best of Year: Installation", *Interior Design*, Dec. 2015, Number 15, pg. 50
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- 2014 Gardner, Ralph, "Getting Down to Earth, Through Space", *The Wall Street Journal*, June 6, 2015, pg. A16
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 Raja, Nina, "Giant Cloud on NYC's Governors Island", *CNN*, Dec. 23, 2013, Television
 Abrams, Stephanie, "Beauty Made of Bottles", *The Weather Channel*, Sept. 11, 2013, Television
 Fixsen, Anna, "Cloud Communing", *Architectural Record*, Aug. 6, 2013
 Alberts, Hana R., "Making a Governor's Island Pavilion with 53,000 Plastic Bottles", *Curbed*, June 5, 2013
 Bernard, Murrye, "Architects keep their 'Head in the Clouds'", *Contract Magazine*, May 14, 2013
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- 2012 Kleyko, Branden, "Figment 2013 Brings a Cloud of 50,000 Plastic Bottles to Governors Island", *The Architect's Newspaper*, Nov. 19, 2012
 Zimmer, Lori, "Pillowy Cloud Made of 53,780 Plastic Bottles Chosen as 2013 Figment Pavilion", *Inhabitat*, Nov. 21, 2012

References

Ms. Laura Becker
 Arts Program Manager, City of Beaverton, Oregon
 Phone: (503) 526-2299
 Email: lbecker@beavertonoregon.gov
 Project: *Ribbon*

Ms. Lisa M. W. Eldred
 Director of Exhibitions, Art & Learning Engagement; Head of Curator of Art; Denver Botanic Gardens, Denver, Colorado
 Phone: (720) 865-3518
 Email: lisa.eldred@botanicgardens.org
 Project: *Leaf*

Ms. Kersten Elverum
 Director of Planning & Development, Hopkins, Minnesota
 Phone: (952) 548-6340
 Email: kerverum@hopkinsmn.com
 Project: *Night and Day*

Mr. Till-Holger Borchert
 Curator, Triennale Brugge; Director, Suermondt Ludwig Museum
 Phone: +32 0475 56 19 96
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 Project: *Skyscraper (the Bruges Whale)*

For more information on StudioKCA, Jason and Lesley, visit www.studiokca.com, email info@studiokca.com, or call (917) 720-9992 ext 102

ALEXANDRIA COMMISSION FOR THE ARTS

REGULAR MEETING

Tuesday, March 21, 2023

Lee Center – 7:00 pm

Motion Made By:	Motion Seconded By:	Vote Count
Dawn Rogala	CHRIS KUROWSKI	Yes-- 12 No-- 0 Abstained-- 0
ACA Motion		
Agenda Item #:		
<p>Motion:</p> <p>To approve The Public Art Task Force's recommendation of Studio KCA as The Alexandria Site/See artist for 2024, and of Nekisha Dorrett as The Site/See artist for 2025 (pending availability of The site).</p>		

OFFICE OF THE ARTS DIVISION SUMMARY

This summary is a brief narrative of activities and actions that have been taken since the previous Division Update. The Office of the Arts ACA Update is also shared with other Recreation, Parks & Cultural Activities commissions and staff and becomes part of the monthly minutes for the Arts Commission.

If you have any questions or require additional information/clarification, please review the following section(s) of this report or contact the appropriate staff in the Office of the Arts.

Highlights

- Save the date: the opening event for *Two Boxes of Oranges and Admonia Jackson* by Nina Cooke John at Waterfront Park will be on Saturday, March 25 from 2 – 5 p.m. with an artist reception from 2 – 3:30 p.m.
- The Arts Program Grant application went live on March 13th. Applications are due by 5 p.m. on Friday, April 14, 2023.
- Seven poems were selected for the 2023 Dashing Words in Motion program and can be found [here](#).

Public Art At-A-Glance:

Public Art Project	Status
Wilkes Street Park	Developing the Concept Proposal
Old Town North Stormwater Covers	Fabrication
Colasanto Spray Park	Fabrication
Site/See 2023	Installation
Site/See 2024	Developing the Artist Pool
South Circle Park (Block 32)	Developing the Artist Pool
West End Transitway	Setting Project Goals & Parameters

Staff Contact Info:

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PUBLIC ART PROJECTS

Wilkes Street Park

Lead Agency

Office of the Arts

Artist

Eto Otitigbe

Project Scope

Commission permanent public art for the redesigned park

Task Force Members

Chris Kurowski, Judy Heiser, Ana Vicinanza

Current Status (per project development process)

Developing the Concept Proposal

Next Steps

Staff is working with the artist to refine the concept and bring it back to the task force for review and discussion.

Anticipated Completion

TBD

Site/See: New Views in Old Town 2023

Lead Agency

Office of the Arts

Artist

Nina Cooke John

Project Scope

Commission new, temporary, site-specific public art for the new Waterfront Park at the foot of King Street

Task Force Members

Christina Calloway, Tiffany Williams, Claire Mouledoux, Clint Mansell, Jack Browand, and Nicole McGrew

Current Status (per project development process)

Installation

Next Steps

Installation work is underway and be concluded the week of March 20th.

Anticipated Completion

March 2023

PUBLIC ART PROJECTS

Old Town North Stormwater Covers

Lead Agency

Office of the Arts

Artists

Yoshiko Ratliff, Matt Long, and Dana Scheurer

Project Scope

Work with the community to bring City-commissioned public art to the OTN Arts District

Task Force Members

Gayle Converse, Carolyn Griffin, Ryan Whitaker, Gavin Pellitteri

Current Status (per project development process)

Fabrication

Next Steps

Staff is working to get the designs to fabricators for development.

Anticipated Completion

TBD

Colasanto Spray Park

Lead Agency

City of Alexandria Park Planning

Artist

Béatrice Coron

Project Scope

Commission a permanent artwork for redesigned park space and gateway

Task Force Members

Beth Znidersic, Amol Deshpande, Bernard Johnson, Gayle Reuter

Current Status (per project development process)

Fabrication

Next Steps

Béatrice has begun fabrication of the stelles. Due to procurement delays, the construction of the park may be later than originally anticipated.

Anticipated Completion

Fall, 2023 (tentative)

Site/See: New Views in Old Town 2024

Lead Agency

Office of the Arts

Artist

TBD

Project Scope

Commission new, temporary, site-specific public art for Waterfront Park at the foot of King Street for 2024.

Task Force Members

Christina Calloway, Tiffany Williams, Claire Mouledoux, Clint Mansell, Jack Browand, and Nicole McGrew

Current Status (per project development process)

Developing the Artist Pool

Next Steps

The task force has reviewed and scored applications and will meet to discuss artist selection.

Anticipated Completion

March 2024

South Circle Park (Block 32)

Lead Agency

Office of the Arts

Project Scope

Commission an artist to join the park design team and design public art for South Circle Park.

Task Force Members

Tiffany Williams, Dawn Rogala, Tristan Wright, Robert Arzola, Don Hoover, Ana Vicinanza

Current Status (per project development process)

Setting Project Goals & Parameters

Next Steps

The Task Force met to develop the project plan. Once the plan is approved, staff will issue a call to artists.

Anticipated Completion

Fall, 2023

West End Transit Corridor

Lead Agency

Transportation & Environmental Services (T&ES)

Project Scope

Work with T&ES to integrate new public art into the project.

Task Force Members

Allison Heck, Brian Kelley

Current Status (per project development process)

Setting Project Goals & Parameters

Next Steps

Staff will set a meeting with the appointed members to identify community stakeholders.

Anticipated Completion

TBD

MISCELLANEOUS PROJECT(S)

Potomac Yard Metro

Lead Agency

WMATA

Project Scope

Include public art in the new Potomac Yards metro station.

Task Force Members

N/A

Next Steps

Artist Rob Ley has been contracted for the project.

Anticipated Completion

April, 2023

Public Art Task Force Roster

Public Art Project Task Forces

The Commission for the Arts will form an ad hoc Public Art Project Task Force for each project that the Program undertakes. The ad hoc Task Force will convene on an as needed basis to advise on the development of each project.

The Task Force will: Advise Office of the Arts staff on the development of Public Art Project Plans and recommend the Plan to the full Commission; Review artist portfolios and recommend selection of an artist to the full Commission; Report to the Commission on its activities on a monthly basis, and; Review artist concepts and recommend approval of concepts to the full Commission.

Artist Residency (on hold)

1. Chris Kurowski*
2. TBD (Arts Commissioner)

Site/See: New Views in Old Town

1. Tiffany Williams*
2. Christina Calloway*
3. Jack Browand (proj. stakeholder)
4. Claire Mouledoux (proj. stakeholder)
5. Clint Mansell (comm. stakeholder)
6. Nicole McGrew (comm. stakeholder)

Old Town North Stormwater Cover Task Force

1. Gayle Converse*
2. TBD (Arts Commissioner)
3. Gavin Pellitteri (proj. stakeholder)
4. Carolyn Griffin (comm. stakeholder)
5. Ryan Whitaker (comm. stakeholder)

South Circle Park Task Force

1. Dawn Rogala*
2. Tiffany Williams*
3. Don Hoover (proj. stakeholder)
4. Ana Vicinanza (proj. stakeholder)
5. Tristan Wright (comm. stakeholder)
6. Robert Arzola (comm. stakeholder)

West End Transit (WET) Corridor

1. Allison Heck*
2. Brian Kelley*
3. TBD (proj. Stakeholder)
4. TBD (proj. stakeholder)
5. TBD (comm. stakeholder)
6. TBD (comm. stakeholder)

Wilkes Street Park Task Force

1. Chris Kurowski*
2. Judy Heiser*
3. Ana Vicinanza (proj. stakeholder)
4. TBD (proj. stakeholder)
5. TBD (comm. stakeholder)
6. Trini Rodriguez (ex-officio)

Del Ray Gateway Task Force

1. TBD (Arts Commissioner)
2. TBD (Arts Commissioner)
3. Beth Znidersic (proj. stakeholder)
4. Amol Deshpande (LSG) (proj. stakeholder)
5. Gayle Reuter (comm. stakeholder)
6. TBD (comm. stakeholder)

*Arts Commissioner

Public Art Planning & Project Development Process

	DESCRIPTION
Identifying the Project in the Annual Plan	<ul style="list-style-type: none"> Projects are identified in the Public Art Workplan, a document developed annually by the Office of the Arts with input from the Workplan Task Force. The Public Art Workplan is approved by the Arts Commission and by City Council.
Setting Project Goals and Parameters	<ul style="list-style-type: none"> Once a project has been initiated, the Arts Commission establishes a Public Art Project Task Force specifically for that project. Office of the Arts staff, with input from the Project Task Force, develops a Public Art Project Plan. This plan includes goals, location, timeline and budget; the artist selection process and community engagement process; and a list of internal and external stakeholders for the project. The Project Plan is approved by the Arts Commission.
Developing the Artist Pool	<ul style="list-style-type: none"> Based upon the approved Project Plan, the Office of the Arts develops a pool of artists and collects qualifications for the Project Task Force to review. The pool of artists can be collected through an open competition, pre-qualified artist list, curatorial process or invitational. Artist qualifications generally include a cover letter from the artist expressing their interest in the project, a resume, and examples from the artist's portfolio with a corresponding description of each project.
Selecting the Finalists	<ul style="list-style-type: none"> The Project Task Force reviews artist qualifications based on criteria outlined in the approved Project Plan. Depending on the process in the approved Project Plan, the Project Task Force can select a single artist based upon qualifications, or a small number of finalists (generally three to five).
Selecting the Artist	<ul style="list-style-type: none"> If finalists are selected, they may be: <ul style="list-style-type: none"> Paid a stipend to develop a concept proposal and present that proposal to the Project Task Force. Interviewed by the Project Task Force. A combination of the above. The Project Task Force recommends selection of an artist to the Arts Commission based upon the Concept Proposal and/or interview.
Approving the Contract	<ul style="list-style-type: none"> The Office of the Arts develops a contract agreement with the artist. The agreement is approved by the City Manager or City Council, depending on the size of the contract.
Approving the Concept Proposal	<ul style="list-style-type: none"> The selected artist develops a Concept Proposal, if that was not a part of the artist selection phase. The Office of the Arts facilitates community engagement conducted by the artist as part of their process of developing a Concept Proposal. The Project Task Force reviews the Concept Proposal and recommends it to the Arts Commission for approval.
Approving Final Design	<ul style="list-style-type: none"> The Office of Arts conducts a review of the final design documentation provided by the artist for both technical considerations and to ensure it is in conformity with the approved concept proposal. The Office of the Arts facilitates technical reviews by other City staff as required. The Office of the Arts signs off on the Final Design.
Fabrication	<ul style="list-style-type: none"> In most cases, the artist is responsible for fabrication. The Office of the Arts monitors fabrication to ensure it is on schedule and in conformity with the approved design. In some cases, the Office of the Arts will play a more direct role in overseeing the fabrication of artwork, with the artist acting in an advisory role.
Installation	<ul style="list-style-type: none"> The Office of the Arts works with the artist, relevant City Departments, and other stakeholders to schedule and facilitate installation.

ARTICLE K - Alexandria Commission for the Arts¹¹

• **Sec. 2-4-90 - Creation, composition and organization.**

(a) There is hereby established a standing commission known as the Alexandria Commission for the Arts.

(b) The commission shall consist of 16 members to be appointed by the city council. The composition of the commission shall be as follows:

- (1) four members shall have expertise in the arts, including, but not limited to, arts educators, professional practitioners of various art disciplines and professional administrators working in the arts;
- (2) three members shall have specific expertise in visual arts either as professional practitioners of visual art, curators of visual art, or as professional arts administrators currently working in the field;
- (3) three members shall represent the public at large, as arts consumers or participants;
- (4) three members shall be professionals in fields relevant to arts and cultural development, including cultural planning, marketing, finance, funding, tourism, promotion, non profit organizational development, and real estate development;
- (5) two members shall be professionals in the field related to the visual appearance of the cityscape, such as architecture, environmental design, landscape architecture or urban design; and
- (6) one member shall be a student who resides in the city and attends a high school located in the City of Alexandria.

(c) Members of the commission shall be appointed in the manner prescribed by article A of this chapter. The members shall serve for a term of three years, except in the case of an appointment to fill the unexpired portion of a term. (Ord. No. 3782, 2/25/95, Sec. 1; Ord. No. 4482, 5/12/07, Sec. 1; Ord. No. 4920, 1/24/15, Sec. 1)

• **Sec. 2-4-91 - Function; powers; duties.**

(a) The functions of the commission shall be as follows:

- (1) to advise city council with regard to policies that will strengthen the arts and further public access to the arts and cultural matters identified by the city council;
- (2) to establish and periodically review criteria and standards for arts grant applications for city funds and accountability for the use of such funds; the allocation from such funds to eligible organizations and activities as may be appropriated by the city council for such purpose;
- (3) to review the public art annual work plan as developed by the office of the arts and a work plan task force and make recommendations to the city council as part of the budget process;
- (4) to review and approve public art project plans for specific public art projects, and to review and approve artist selection and concept development;
- (5) to create committees and task forces, as necessary, to focus on public art project development and artist selection;
- (6) to review proposals for donations of public art and commemorative art and make recommendations to the city council;

- (7) to collaborate with the office of the art on public art project evaluations; and
 - (8) to support public communication and outreach as related to the arts and;
 - (9) to serve as citizen liaisons to city planning initiatives when public art is involved.
- (b) The commission is empowered to adopt rules and regulations in regard to procedure and other matters so long as the same are not inconsistent with the city code, including, but not limited to, the establishment of committees, through which to carry on its functions and purpose.
- (c) A commission chair, vice-chair and secretary shall be elected annually by the commission members at the organization meeting designated in the commission's bylaws. (Ord. No. 3782, 2/25/95, Sec. 1; Ord. No. 4482, 5/12/07, Sec. 1; Ord. No. 4920, 1/24/15, Sec. 1)