



“The City with a Heart”

Nicole Hanhan, Chair
Stephen Seymour, Vice-Chair
Nader Abumuilish, Commissioner
Jeanne George, Commissioner
Janet Monaghan, Commissioner

AGENDA Culture and Arts Commission Meeting January 15, 2026 6:30 PM

IN PERSON* MEETING LOCATION San Bruno City Hall 567 El Camino Real, Conference Room 115 San Bruno, CA 94066 *Please turn off all electronic devices before the start of the meeting to prevent disruptions*	Zoom Link https://sanbruno-ca-gov.zoom.us/j/87948628509 Phone Line: 1-669-444-9171 Webinar ID: 879 4862 8509 Webinar Password: 339456 *Teleconference broadcasting is offered in the meeting via Zoom as a courtesy to the public. **No public comment accepted via Zoom
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PUBLIC COMMENT: In person attendees who want to provide public comment will be asked to fill out a speaker card and turn it in to Tim Wallace, Culture and Arts Commission staff liaison. Public comment may also be emailed to cultureandarts@sanbruno.ca.gov. Comments received via email will not be read aloud during the meeting.

ACCESSIBILITY: In compliance with the Americans with Disabilities Act, individuals requiring special accommodations or modifications to participate in this meeting should contact Tim Wallace 48 hours prior to the meeting at (650) 616-7084 or via email at twallace@sanbruno.ca.gov.

*Any disclosable public writings related to an open session item on a regular meeting agenda and distributed by the City to at least a majority of the Culture and Arts Commission less than 72 hours prior to that meeting are available for public inspection at the City Clerk’s Office at City Hall located at 567 El Camino Real, San Bruno, California during normal business hours. In addition, the City may also post such documents on the City’s Website at <https://www.sanbruno.ca.gov/AgendaCenter>.

- 1. CALL TO ORDER**
- 2. ROLL CALL**
- 3. PLEDGE OF ALLEGIANCE**
- 4. REVIEW OF AGENDA**
- 5. ACCEPTANCE OF THE MINUTES:** November 20, 2025
- 6. PUBLIC COMMENTS FOR ITEMS NOT ON THE AGENDA**
Individuals allowed three minutes. It is the Culture and Arts Commission’s policy to refer matters raised in this forum to staff for investigation and/or action where appropriate. The Brown Act prohibits the Culture and Arts Commission from discussing or acting upon any matter not agendaized pursuant to State Law.

7. CONDUCT OF BUSINESS

- a. Conduct election of 2026 Commission Officers
- b. Review and consider approving the 2026 Culture and Arts Commission Meeting Schedule
- c. Review and consider approving the 2026 Culture and Arts Commission Working Calendar
- d. Selection of one Commissioner to be Member of Service Recognition Award Committee
- e. Consider a Recommendation to City Council for Selection of Posy Park Sculpture Artist
- f. Review and Approval of Art on Loan Program Artist Selections for the San Bruno Recreation and Aquatic Center

8. ITEMS FROM COMMISSIONERS

9. ITEMS FROM STAFF

- a. Report Out on Progress of Potential Mural at Centennial Plaza (Oral)
- b. Report Out on Winter Windows Wonderland (Oral)
- c. Report Out on Centennial Plaza 1st Thursdays (Oral)
- d. Invitation to Lunar New Year event (Oral)

10. ADJOURNMENT

**The next Regular Culture and Arts Commission meeting will be held
on March 19, 2026 at 6:30 p.m.**

POSTING: I declare a copy of this agenda was posted at City Hall, 567 El Camino Real, San Bruno, among other locations in the city limits of San Bruno on January 8, 2026, by 6:00 p.m.



Lupita Huerta, City Clerk



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MEETING MINUTES

Culture and Arts Commission November 20, 2025

1. **CALL TO ORDER:** Chair Hanhan called the meeting of the Culture and Arts Commission to order at 6:35 p.m.
2. **ROLL CALL:** Commissioners Present: Chair Nicole Hanhan, Vice-Chair Stephen Seymour, Nader Abumuailish, Jeanne George (late), and Janet Monaghan. Staff Present: Ibarra, Karlen, and Wallace.
3. **PLEDGE OF ALLEGIANCE:** Commissioner Monaghan led the Pledge of Allegiance.
4. **REVIEW OF AGENDA:** No changes.
5. **ACCEPTANCE OF MINUTES:** Chair Hanhan requested to amend the minutes from September 18, 2025 to include a complete transcript of her comments. **MSC Hanhan/Seymour.** Accepted 4-0. Commissioner Monaghan proposed to approve minutes as amended. **MSC Monaghan/Seymour.** Accepted 4-0.
6. **PUBLIC COMMENT:** None.
7. **CONDUCT BUSINESS:**
 - a. Receive Report from Chair Hanhan regarding Annual Report to City Council – Chair Hanhan reported that on October 14 she presented the 2024/2025 Annual Report to City Council.

Chair Hanhan requested to move Items from Commissioners after Items from Staff. Accepted unanimous.
8. **ITEMS FROM STAFF:**
 - a. Report Out on Progress of Potential Mural at Centennial Plaza - Superintendent Wallace informed an Easement Agreement for Mural at Centennial Plaza will be presented for approval at City Council December meeting.
 - b. Report Out on Process of Posy Park Sculpture Call to Artists - Superintendent Wallace reported Call to Artists closed on October 22. Forty submissions will be reviewed by Review Committee formed consisting of Chair Hanhan, Vice Chair Seymour, Commissioner Monaghan, plus two people with extensive arts backgrounds.
 - c. Report Out on Release of RAC Art on Loan Call to Artists - Superintendent Wallace informed Call to Artist deadline is December 8. Six Submissions have been received. Ad-hoc Committee will review submissions and results will be presented for approval at the January Culture and Arts Commission meeting.
 - d. Report Out on Movies-in-the-Park - Superintendent Wallace presented. Attendance averaged 99 over the four Fridays. Thanks to Comcast sponsorship event was upgraded with a new audio system and a new inflatable screen. RAC Staff offered lawn games before each movie.

- e. Report Out on Dia de los Muertos event - **Superintendent Wallace** spoke about Dia de los Muertos event held on October 23 at Senior Center. Very well received by 116 people who attended.
- f. Report Out on and Invite to Centennial Plaza 1st Thursdays - **Superintendent Wallace** spoke about 1st First Thursdays event held on November 6 at Centennial Plaza featuring band Osada 3, artist Mario Guitron, and business Sugarcane HQ. Estimated 150-200 people attended. Invited everyone to next event on December 4, from 6:00pm to 8:00pm at Centennial Plaza. Band will be The Cassettes, artist Flavy Cappelle, and business La Petite Baleen.
- g. Update on Winter Windows Wonderland Contest - **Superintendent Wallace** reported Ad-hoc Committee met on October 31 and decided to leave this year's contest without mayor changes. Ad-hoc Committee members will hand out flyers promoting the contest at the holiday tree lighting on December 2. Staff and **Commissioner Monaghan** walked San Mateo Avenue last Thursday to contact businesses and encourage participation. Staff will return tomorrow afternoon to contact businesses that were closed. Registration forms are due by December 1.
- h. Report Out on Clarifications for Special Meetings and Other General Guidelines – **Director Karlen** presented the staff report. He stated that Staff was wrong in cancelling the Special Meeting. To ensure the most effective use of staff time and public resources, he recommended Special Meetings should be convened when there are substantive or actionable items of City business to discuss.

9. ITEMS FROM COMMISSIONERS:

- a. **Vice Chair Seymour** requested to agendaize an item for the next meeting to discuss ideas on beautification of San Mateo Avenue planters.
- b. **Chair Hanhan** commented on the Clarifications for Special Meetings and Other General Guidelines staff report. She appreciated clarification on Special Meeting cancellation process and emphasized that cancellation of meetings prevents Commissioners and public from being heard. She also reiterated her concerns and commitment to process integrity, public trust, and the intended role of the Commission.

10. ADJOURNMENT: With no other business to be conducted, **Chair Hanhan** adjourned the meeting at 7:10 p.m.



DATE: January 15, 2026
TO: Culture and Arts Commission
FROM: Tim Wallace, Community Services Superintendent
SUBJECT: Conduct Election of 2026 Commission Officers

BACKGROUND:

According to the Culture and Arts Commission By-Laws, the Commission shall elect a Chair and Vice Chair in January of each year.

DISCUSSION:

The Commission will discuss and elect a Chair and Vice Chair from amongst its members for 2026.

FISCAL IMPACT:

None.

RECOMMENDATION:

Staff recommends that the Commission elect a Chair and Vice Chair for 2026.

ATTACHMENTS:

None.



DATE: January 15, 2026
TO: Culture and Arts Commission
FROM: Tim Wallace, Community Services Superintendent
SUBJECT: Review and consider approving the 2026 Culture and Arts Commission Meeting Schedule

BACKGROUND:

At the beginning of each calendar year, the Commission is provided with the draft schedule of the upcoming year's meeting calendar.

DISCUSSION:

The draft 2026 meeting schedule is as follows:

January 15
March 19
May 21
July 16
September 17
November 19

All regular meetings are scheduled for 6:30 p.m. on the third Thursday of each month and are held virtually via Zoom or in-person at City Hall in Conference Room 115. Please note that meetings may be held in a location other than Conference Room 115, if necessary.

FISCAL IMPACT:

None.

RECOMMENDATION:

Staff recommends that the Commission review and approve the draft 2026 Culture and Arts Commission Meeting Schedule.

ATTACHMENTS:

None.



DATE: January 15, 2026
TO: Culture and Arts Commission
FROM: Tim Wallace, Community Services Superintendent
SUBJECT: Review and consider approving the 2026 Culture and Arts Commission Working Calendar

BACKGROUND:

The Commission has traditionally created a work calendar for the upcoming year. This is done to not only ensure that events and projects stay on track, but also to let all Commissioners and Staff know what the Commission is producing.

DISCUSSION:

Staff has developed a draft working calendar for the Commission to review and approve. It should be noted that the working calendar includes only items staff is reasonably certain will not only take place, but will take place during a specific time frame.

FISCAL IMPACT:

None.

RECOMMENDATION:

Staff recommends that the Commission review and approve the proposed 2026 Culture and Arts Commission Working Calendar.

ATTACHMENTS:

Draft 2026 Working Calendar.



**DRAFT CULTURE AND ARTS COMMISSION
2026 WORKING CALENDAR**

January

- Commission
 - Conduct election of 2026 Commission Officers
 - Review and consider approving the 2026 Culture and Arts Commission Meeting Schedule
 - Review and consider approving the 2026 Culture and Arts Commission Working Calendar
 - Selection of one Commissioner to be Member of Service Recognition Award Committee
 - Consider a Recommendation to City Council for Selection of Posy Park Sculpture Artist
 - Review and Approval of Art on Loan Program Artist Selections for the San Bruno RAC
- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Release Call for Artists for 2026-2027 Community Art Gallery
 - Order and deliver trophies to Winter Window Wonderland 2025 winners

February

- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Take Down Works from Community Art Gallery Artist #2 (2025-2026)
 - Hang Artist #1 Works for RAC Art on Loan Program (2025-2026)
 - Produce Lunar New Year Program

March

- Commission
 - Consider a Recommendation to the City Council for the San Bruno Improvement Group Application for a Mural at 568 San Mateo Avenue
 - Discuss idea of placing mosaic tile artwork on downtown planters
 - Report Out on Progress on the Culture and Arts Commission Workplan (Oral)
- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Hang Artist #3 Works for Community Art Gallery (2025-2026)

April

- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Artist Deadline for Community Art Gallery Entries (2026-2027)
 - Receive List of Potential Movies for Movies-in-the-Park from Film Company(s)

May

- Commission
 - Review & Select Artists for 2026-2027 Community Art Gallery
 - Select Movies for Public Voting for Movies-in-the-Park
 - Promote Voting for Movies-in-the-Park

- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Contact Winning Artists & Organize Schedule for Community Art Gallery
 - Install Posy Park Sculpture
 - Promote Voting for Movies-in-the-Park

June

- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Produce Juneteenth Program
 - Take Down Artist #3 Works for Community Art Gallery (2025-2026)
 - Close Voting and Tally Votes for Movies in the Park

July

- Commission
 - Voting Results & Selection of Movies for Movies-in-the-Park
 - Announcement of Artists Selected for the Community Art Gallery 2026-2027
- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Take Down Artist #1 Works for RAC Art on Loan Program (2025-2026)
 - Hang Artist #1 Works for Community Art Gallery (2026-2027)

August

- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Hang Artist #2 Works for RAC Art on Loan Program (2025-2026)

September

- Commission
 - Review Annual Report to City Council
 - Report Out on Progress on the Culture and Arts Commission Workplan (Oral)
- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Screen Movie-in-the-Park Each Friday of the Month

October

- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Create Annual Report PowerPoint
 - Produce Día de los Muertos Event
 - Take Down Artist #1 Works for Community Art Gallery (2026-2027)

November

- Commission
 - Approve Working Calendar for 2027
- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Release Call for Artists for 2026-2027 RAC Art on Loan Program
 - Hang Artist #2 Works for Community Art Gallery (2026-2027)

December

- Staff
 - Assist in production of Centennial Plaza 1st Thursdays Program
 - Administer Winter Window Wonderland 2026 contest



DATE: January 15, 2026
TO: Culture and Arts Commission
FROM: Tim Wallace, Community Services Superintendent
SUBJECT: Selection of One Commissioner to be Member of Service Recognition Award Committee

BACKGROUND:

The City of San Bruno's Service Recognition Program is designed to honor and celebrate the dedication and contributions of its residents. This initiative acknowledges the hard work, commitment, and achievements of San Bruno residents who have demonstrated significant contributions to the community. Through this program, the City aims to foster a culture of appreciation and motivation, recognizing such milestones. The Service Recognition Program underscores San Bruno's commitment to valuing its residents and recognizing them for their contributions.

This program was placed on hold during the Covid-19 pandemic and restarted in 2024 as a recognition of the many contributions of residents. The initial step in revitalizing the program was to establish an ad-hoc Committee composed of two members from each of the Culture and Arts, Planning, and Parks and Recreation Commissions.

This Committee operates as a Brown Act Committee and is subject to all relevant laws and noticing requirements. The Committee liaison is the Community Services Director or their designee. The Committee meets annually to review applications received and make a recommendation to the City Council.

DISCUSSION:

At its June 2024 meeting, the Commission selected Pamela Gamble and Jeanne George to be Members of Service Recognition Award Committee. Commissioner Gamble resigned from the Commission on September 18, 2025.

Former commissioner Gamble's resignation has created a vacancy on the Committee which must be filled with a member of the Culture and Arts Commission. Since the Committee's next meeting will be in February, a timely appointment is imperative.

FISCAL IMPACT:

None.

RECOMMENDATION:

Staff recommends Commissioners select One Commissioner to be Member of Service Recognition Award Committee to fulfill the vacant seat.



DATE: January 15, 2026
TO: Culture and Arts Commission
FROM: Tim Wallace, Community Services Superintendent
Travis M. Karlen, Community Services Director
SUBJECT: Consider a Recommendation to City Council for Selection of Posy Park Sculpture Artist

BACKGROUND:

The Posy Park Sculpture project originated as part of a broader effort to re-envision Posy Park as a welcoming gateway to downtown San Bruno and a more engaging public space for transit riders, residents, and visitors.

At an April 21, 2021 special meeting, the City Council reviewed conceptual designs for improvements to Posy Park intended to enhance the plaza's function and visual appeal. Council selected an improvement concept that emphasized placemaking, public art, and amenities to better serve the site's role as a prominent transit-adjacent gathering space. The project was identified as a City Council strategic priority but experienced delays due to staffing changes and funding considerations.

In Fall 2023, Community Services staff revitalized the Posy Park Improvements Project and conducted a detailed review of the previously approved scope of work. As part of that analysis, staff recommended shifting the public art component from additional mosaic murals to a free-standing sculpture that could serve as a focal point for the park.

At its regular meeting on October 8, 2024, the City Council approved a revised scope of work for the Posy Park Improvement Project. As part of that action, the City Council authorized the use of Public Art Fund resources for artwork repair and acquisition of a sculpture for Posy Park. While funding was authorized for the public art component, the maximum commission to be awarded to an individual artist for the Posy Park sculpture is not to exceed \$75,000.

DISCUSSION:

A Posy Park Sculpture Call to Artists was released on August 21, 2025. In the application artists were required to provide:

- Written description of the proposed sculpture, including title, concept/inspiration, materials, and dimensions.
- Minimum of three (3) high-resolution images or renderings showing multiple views of the proposed sculpture.
- Minimum of two (2) other examples of similar work completed for another municipality, public agency or private organization.

- Artist resume and artist statement.
- Budget information, including cost of materials.

Following the close of the Call to Artists on October 22, 2025, an ad-hoc Posy Park Sculpture Review Committee was formed to conduct the initial evaluation of submissions. The committee consisted of Culture and Arts Commissioners Stephen Seymour, Nader Abumuilish, and Jeanne George, along with longtime San Bruno artist Boris Koodrin and longtime public arts administrator Collette Murphy.

The Review Committee was charged with evaluating each of the forty qualified submissions using the first three scoring categories outlined in the Call to Artists:

1. Artistic Merit and Technical Quality – Maximum 35 Points
2. Appropriateness for Public Space – Maximum 30 Points
3. Artist’s Qualifications – Maximum 35 Points

Maximum total points for this portion of the scoring was 100. Additionally, 5 points were awarded for San Bruno artists and 5 points for San Mateo County artists. Up to 10 points were awarded through the sculpture public survey. The maximum total points for the entire process was 120.

The Review Committee initially met on December 2, 2025. At that meeting, staff reviewed the scoring categories and scoring sheets with the committee. Staff emphasized the importance of evaluating not only the visual qualities of the proposed artworks, but also the artists’ demonstrated experience and the thoughtfulness of their written statements explaining how each proposed sculpture would enhance the surrounding area.

The committee reconvened on December 16, 2025, to review individual scores and identify a shortlist of proposals to advance to the next phase of the process. Based on the combined scores of all five members, the committee selected the top ten proposals to move forward. Below is a table showing each artist and their average score out of a possible maximum of 100.

Artist	Review Committee Points
Jack Howard-Potter	88.2
Maxwell Emcays	84.2
Alex Pentek	83
Anastasia Komar	78.4
Lorri Acott	76.6
Solomon Bassoff	76.2
Chad La Fever	72
Vito Di Bari	70.6
Katharina Moerth	69.6
Rae BK	69.4

The ten shortlisted proposals were presented to the community through a public survey, which opened on December 19, 2025, and closed on January 5, 2026. The survey was promoted through multiple formats, including City social media platforms, City newsletters, physical flyers, and sandwich boards placed at the Recreation and Aquatic Center, Senior Center, and Posy Park.

Members of the public were invited to review the ten proposals and rate each on a scale of 1 to 5, with 1 indicating “not recommended” and 5 indicating “highly recommended.” A total of 542 respondents participated in the survey. Of these respondents, 462 indicated they were San Bruno residents.

The table below shows each of the ten finalists and their average score from the public survey.

Artist	Public Survey Average Score
Solomon Bassoff	3.36
Maxwell Emcays	3.30
Anastasia Komar	2.79
Lorri Acott	2.57
Alex Pentek	2.52
Chad LaFever	2.42
Katharina Moerth	2.20
Jack Howard-Potter	2.11
Katharina Moerth	1.96
Rae BK	1.96

Based on the survey results:

- The proposal from Solomon Bassoff received the highest average score of 3.36 and was awarded 10 additional points
- The proposal from Maxwell Emcays received the second-highest average score of 3.30 and was awarded 7 additional points
- The proposal from Anastasia Komar received the third-highest average score of 2.79 and was awarded 4 additional points
- All other proposals received no additional points

Taking into account both the Review Committee’s evaluation scores and the public survey results, the proposals ranked as follows based on total combined points.

Artist	Review Committee Points	Public Survey Points	Total Points
Maxwell Emcays	84.2	7	91.2
Jack Howard-Potter	88.2	-	88.2
Solomon Bassoff	76.2	10	86.2
Alex Pentek	83	-	83
Anastasia Komar	78.4	4	82.4
Lorri Acott	76.6	-	76.6
Chad LaFever	72	-	72
Vito Di Bari	70.6	-	70.6
Katharina Moerth	69.6	-	69.6
Rae BK	69.4	-	69.4

The task of the San Bruno Culture and Arts Commission is to forward a recommendation to the City Council regarding selection of an artist and proposed sculpture for Posy Park. The Commission is not bound to select the proposal with the highest total score and may recommend any proposal it deems appropriate. The scoring results and public input are intended to serve as a guide to inform the Commission’s deliberations.

Following Commission action, it is anticipated that the City Council will consider the Commission’s recommendation at its January 27, 2026, meeting. Upon City Council selection of an artist, the City will enter into a contract with the selected artist for fabrication and delivery of the sculpture.

It is anticipated that the sculpture will be fabricated, delivered, and installed by the end of May 2026.

FISCAL IMPACT:

Funding for the Posy Park sculpture project has been previously authorized by City Council. The artist commission is not to exceed \$75,000. Additional costs associated with installation of the sculpture are anticipated but will not exceed the total amount authorized by City Council.

RECOMMENDATION:

Staff recommends that the Culture and Arts Commission review the Posy Park Sculpture selection process, consider the scoring results and public input, and forward a final recommendation to the San Bruno City Council for selection of an artist and proposed sculpture for installation at Posy Park.

ATTACHMENTS:

1. Posy Park Sculpture Call to Artists
2. Shortlisted Artists' Application Packets



The City of San Bruno in conjunction with the San Bruno Culture and Arts Commission invites qualified professional artists to submit a proposal for a Sculpture at Posy Park located at the intersection of Huntington Ave and San Mateo Ave, San Bruno, CA 94066.

DETAILS:

Open Call to Artists – Sculpture at Posy Park

Compensation: Up to \$75,000 Artist Commission

Call to Artists Release: August 21, 2025

Call to Artists Deadline: October 22, 2025, at 5:00 p.m. PDT

Installation Date: On or before February 27, 2026

PROJECT DETAILS

The City of San Bruno Culture and Arts Commission invites artists to submit proposals for a permanent outdoor sculpture to be installed at Posy Park. Located at the intersection of Huntington Avenue and San Mateo Avenue, Posy Park is a prominent public plaza situated just outside the San Bruno Caltrain station and is a gateway to downtown San Bruno. Additionally, the park features a tile mural commemorating the city’s history, making it a key cultural landmark and potential community gathering place.

The sculpture will serve as the focal point of a broader revitalization effort at Posy Park, which will include a repaired fountain, refreshed landscaping, new bicycle lockers, and restoration of the existing tile mural. This public art installation will enhance the visual appeal and community value of the park, helping to connect residents and visitors to San Bruno’s dynamic identity.

The submission is open to all professional artists aged 18 and over. Proposals will be reviewed by an ad-hoc selection committee composed of members of the San Bruno Culture and Arts Commission. Public input will be gathered through a survey that invites community feedback based on the finalists’ proposals. The full Commission will consider the committee’s recommendation and survey results before forwarding a final recommendation to the San Bruno City Council for approval.

CITY OF SAN BRUNO

San Bruno is a vibrant, diverse city on the San Francisco Peninsula, nestled between the cities of South San Francisco and Millbrae. With a population of approximately 42,200, San Bruno offers the welcoming feel of a small town alongside the benefits of a

major metropolitan hub. The city is a key transportation nexus, offering direct access to Interstates 280 and 380, U.S. Highway 101, and close proximity to San Francisco International Airport. San Bruno is also served by BART and Caltrain, offering regional connectivity.

Posy Park, the sculpture site, is located at the northern entrance to downtown San Bruno and is immediately adjacent to the San Bruno Caltrain station. This high-visibility space serves as a front door to downtown transit riders and pedestrians, making it an ideal setting for a public artwork that will be seen by thousands of commuters, residents and visitors each week. As a crossroads of transit, commerce, and community, the site offers artists a unique opportunity to create an engaging and enduring piece that reflects the spirit of San Bruno.

SCULPTURE THEME

To encourage maximum creative freedom, the Culture and Arts Commission has not defined a specific theme for the sculpture. However, the final work should be contextually appropriate - complimenting Posy Park, the surrounding streetscape, and the broader character of San Bruno.

SCULPTURE ATTRIBUTES

The Commission seeks a sculpture that is dynamic, memorable, and visually compelling. Ideal submissions will be approachable, spark curiosity and leave a lasting impression. The work should be durable, safe for public interaction, and reflective of San Bruno's identity as a diverse, evolving community rooted in connectivity and culture. Physical dimensions include a minimum height of 6 feet and maximum height of 10 feet. The sculpture may not exceed 5 feet in width at any point.

SELECTION & SUBMISSION CRITERIA

Sculpture Requirements

- Sculpture must be a permanent, free-standing work designed for long-term outdoor display in a public setting.
- Artist is responsible for specifying the method by which the sculpture will be mounted, including details on how the artwork should be secured. Based on this information, the City will design and construct a compatible mounting system/base for the sculpture to be installed on site.
- All materials must be durable and weather-resistant, capable of withstanding sun, wind, rain, and public interaction. Materials must be non-flammable or fire-resistant.
- The sculpture must not include any elements that pose safety risks, such as sharp edges, climbing hazards, or loose components.
- Selected artist may be required to submit technical drawings and/or engineering documentation to certify the sculpture's structural integrity.
- Selected artist will be responsible for fabrication and delivery to the installation

site by a specified deadline.

- Installation of the sculpture will be performed by a contractor retained by the City. The artist will be expected to consult with City staff, Marina Landscape Inc. and the procured installer to ensure proper orientation and placement of the work. This will be coordinated by City staff.
- Artists may submit proposals for either a new, yet-to-be-fabricated sculpture or an existing, previously fabricated sculpture for consideration.

Installation Location

- Sculpture will be installed in Posy Park, a prominent public plaza in downtown San Bruno at the corner of Huntington Avenue and San Mateo Avenue, immediately adjacent to the Caltrain station.
- Installation site will be in a level planting bed near the southwest corner of Posy Park. Please see photos below on pages 5-7.
- Installation will be carried out by a professional contractor procured and managed under the direction of the City. Artist is not responsible for physical installation, but must coordinate with City staff to ensure the sculpture is installed as intended.
- Artist will be required to deliver the completed sculpture to the site by the agreed-upon date and to provide any guidance needed for safe and accurate installation.
- Selected artist will be required to enter into an Artist Agreement with the City and carry insurance as outlined in the Agreement (example agreement is attached below beginning on page 9).

Submission Requirements

Artists must submit the following materials:

- Completed application. Application link found below.
- Written description of the proposed sculpture, including title, concept/inspiration, materials, and dimensions.
- Minimum of three (3) high-resolution images or renderings showing multiple views of the proposed sculpture.
- Minimum of two (2) other examples of similar work completed for another municipality, public agency or private organization.
- Optional: additional images of past work relevant to the proposed design.
- Artist resume and artist statement.
- Contact information, including artist's name, mailing address, email, phone number, and website.
- Up to three (3) separate sculpture proposals may be submitted per artist.
- Budget information, including cost of materials.

EVALUATION AND SELECTION

Selection Panel

Proposals will be reviewed by a review committee primarily made up of members of the San

Bruno Culture and Arts Commission. Public input will also be solicited through a community survey, the results of which will be considered by the full Commission for a recommendation to the City Council. The City Council will have the final decision on sculpture selection.

Judging Criteria

Submissions will be evaluated based on the following weighted criteria:

Artistic Merit and Technical Quality (35 Points Max): Demonstrated creativity, originality, and technical proficiency of the proposed work.

Appropriateness for Public Space (30 Points Max): Suitability of the work for a permanent outdoor public setting, including safety, durability, resistance to vandalism, and how well it complements the character of the surrounding area.

Artist's Qualifications (35 Points Max): The aesthetic quality of the artist's past work, including content, craftsmanship, uniqueness and relevance to its environment as well as the artist's demonstrated ability to translate art concepts into durable and safe materials.

Community Survey Results: The Commission will conduct a community survey of the submissions and award additional points to the top designs: 1st place – 10 points, 2nd place – 7 points, 3rd place – 5 points.

San Mateo County Artists: Proposals from artists residing in San Mateo County will receive 5 additional points.

San Bruno Artists: Proposals from San Bruno residents will receive a total of 10 additional points (5 for county residency and 5 for city residency).

Scoring Matrix:

Category	Maximum Score
Artistic Merit and Technical Quality	35 Points
Appropriateness for Public Space	30 Points
Artist's Qualifications	35 Points
Community Survey Results	10 Points
San Mateo County Artists	5 Points
San Bruno Artists	5 Points
Maximum Possible Score	120 Points

How to Enter

Submit application at sanbruno.ca.gov/sculpture

Questions?

Contact Tim Wallace at twallace@sanbruno.ca.gov or (650) 616-7084

Attachment

Sample Art Agreement – City of San Bruno







**THE INFORMATION CONTAINED IN THE FOLLOWING
PAGES IS A SAMPLE AGREEMENT AND FOR
INFORMATION ONLY AND SHOULD NOT BE FILLED OUT
AS PART OF THE PROPOSAL**

DO NOT COMPLETE THE FOLLOWING PAGES

CITY OF SAN BRUNO ART AGREEMENT

This Agreement is made and entered into as of _____
by and between the City of San Bruno (“City”), a municipal corporation (the “City”), and
_____, (the “Artist”) (sometimes
collectively referred to herein as the “Parties”, and individually as “Party”).

RECITALS

- A. On _____, the City issued a Call to Artists for artists to create
_____ within the City.
- B. The City has selected the Artist to create _____
at _____ (“Site”) in the
City.
- C. The City will maintain, repair, landscape, and/or decommission the _____
_____ as appropriate and provided herein.
- D. The Artist represents that he/she has the appropriate background, training, and
experience to create the _____ for the
City.

II. SCOPE OF WORK

- A. Subject to the terms and conditions set forth in this Agreement and with the more
detailed Scope of Work set forth in Exhibit A and hereby incorporated, the Artist
shall execute the Artwork in accordance with Image 1 in Exhibit A, attached hereto
and incorporated herein as though set forth in full (“Artwork”). City shall have the
right to request, in writing, changes in the Scope of Work as provided in Exhibit A.
Any changes mutually agreed upon by the Parties, and any increase or decrease in
compensation, shall be incorporated by written amendments to this Agreement.

- B. The Artist hereby certifies the Artwork as unique and has not been, or shall not be, duplicated for any other site.
- C. The Artist shall guarantee the structural integrity of the Artwork for 5 years following the completion of the Artwork, and the Artist shall repair any damage to the Artwork in that time period and during the installation period at the expense of Artist.
- D. The Artist shall perform all services required under this Agreement to the highest professional standards and in a manner reasonably satisfactory to the City. The Artist shall comply with all applicable federal, state, and local laws, ordinances, codes, and regulations, including but not limited to maintaining any necessary licenses.
- E. The Artist agrees to complete the Artwork no later than _____ unless extended in writing by the City Manager or designee.

III. AMOUNT AND MANNER OF PAYMENT

- A. In consideration of the Artist’s execution of the Artwork, the City shall pay the Artist a fixed sum of _____ (the “Artist Fee”). The City shall pay _____ (50% of the Artist Fee) to the Artist upon execution of this Agreement, and shall pay the remaining _____ (50% of the Artist Fee) to the Artist upon satisfactory completion of the Artwork.
- B. After completing the Artwork and receiving final approval from the City’s Community Services Director, the Artist shall submit an invoice to the City for the final payment. The City shall pay all undisputed amounts within forty-five days (45) of receipt of invoice.
- C. The Artist shall be responsible for:
 - i. all subcontractor and consultant costs, including engineers, electricians, materials, fabricators, studio, and overhead costs;
 - ii. all costs related to fabrication, transportation, delivery, storage, and security of all components of the Artwork;

- iii. all costs related to preparation and clean-up of the site, which is presented “as is” to the Artist; iv. all costs related to General and Automobile Liability, Professional Liability insurance, and automotive insurance as required;
- v. all travel costs, including room and board; and
- vi. any other costs associated with the completion of the Artwork, including all costs required for permits and licenses.

D. All invoices shall be directed to the attention of City of San Bruno.

IV. MAINTENANCE AND WARRANTY OF ARTWORK

- A. Except for as provided elsewhere in this Agreement, including Paragraph C of Section I, the City shall maintain and repair the Artwork as reasonably necessary until such time the City decommissions the Artwork.
- B. Artist hereby warrants that the Artwork will be free of defects in workmanship (due to faulty design or fabrication), materials and finish, including inherent vice, and that the Artist will, at the Artist’s own expense, remedy, repair or replace any such defects in workmanship, materials and finish, including inherent vice, and if necessary, replace the Artwork, which appear within a period of sixty (60) days following the date the Artwork is completed.

V. RISK OF LOSS

Artist bears the sole risk of damage to or loss of all Artwork to be produced by Artist pursuant to this Agreement until such Artwork is delivered to City and City accepts such Artwork as satisfactorily completed pursuant to Exhibit A.

VI. CITY’S RIGHT AND TITLE TO, AND INTEREST IN, THE ARTWORK

- A. The Artist shall not retain ownership of or any right, title or interest in the Artwork. The Parties agree that the Artwork and all such rights, title and interest in or to the Artwork are being sold to the City for whatever use the City desires, and that the

City does and shall at all times own, solely and exclusively, complete and unencumbered, all rights, title and interest in and to all of the Artwork worldwide, any modifications thereto and any derivative works based thereon. Nothing contained herein shall be deemed to constitute a mere license or franchise for City. The Parties further agree that the City, and its successors and assigns, will be free to use, modify, distribute, donate, sell, license or otherwise exploit the Artwork and any modifications to or derivative works based thereon without any restrictions or limitations or any obligations or payments to the Artist.

- B. The City hereby authorizes the Artist to make, and to authorize the making of, limited photograph and video reproductions of the Artwork for educational and self-promotional purposes. For purposes of this Agreement, the following are deemed to be photograph and video reproductions for educational and self-promotional purposes: slides, film strips, and video episodes not intended for a mass audience and used solely for educational programs that are hosted by the Artist in print media, on Artist’s website and social media sites, and on Artist’s computers and on any other electronic media, as long as such reproduction is provided to others at no cost. Under no circumstances shall the Artist use or make any photograph or video reproductions of the Artwork for commercial purposes and any photograph or video reproductions used or made by the Artist shall not compete with any City endeavor to sell or promote reproductions of the Artwork. The City has sole discretion to determine whether a photograph or video reproduction is utilized for educational and self-promotional purposes or whether the reproduction competes with the City’s endeavors to sell or promote its reproductions in the City. If the City determines that the photograph or video reproduction does not meet the terms of this section, the City shall provide written notice to the Artist, as appropriate, and, upon receipt of such notice, the noticed Party shall immediately cease and desist the use of the reproduction.
- C. Artist hereby transfers to the City all rights of reproduction, as that term is defined in California Civil Code Section 982, in the Artwork, including, but not limited to, the right to reproduce the Artwork in any manner whatsoever for commercial and non-commercial purposes. Hereinafter, the Artist shall not acquire nor claim any rights in

or to the Artwork, any uses, reproductions or derivatives thereof or any proceeds therefrom.

- D. The Artist hereby waives, releases, and disclaims any rights, demands, or claims as may arise at any time and under any circumstances against the City, its elected officials, officers, agents, employees, attorneys, servants, volunteers, successors, and assigns arising under the federal Visual Artists Rights Act (17 U.S.C. §§ 106A and 113(d)), the California Art Preservation Act (Cal. Civil Code § 987 *et seq.*), and any other local, state, federal or international laws that convey rights of the same nature as those conveyed under 17 U.S.C. § 106A, California Civil Code § 987 *et seq.*, or any other type of moral right protecting the integrity of works of art. The Artist acknowledges and agrees that the City, in its sole and exclusive discretion, may, among other acts, temporarily or permanently modify, alter, change or destroy the Artwork. Artists expressly waives any and all rights under California Civil Code Section 1542, which states, “A general release does not extend to claims that the creditor or releasing party does not know or suspect to exist in his or her favor at the time of executing the release and that, if known by him or her, would have materially affected his or her settlement with the debtor or released party.”
- E. The Artist shall defend any action or proceeding brought against the City based on any claim that the Artwork, or any portion thereof, or the use of the Artwork, or any part thereof, constitutes infringement on any United States patent, copyright or trademark, now or hereafter issued. The City shall give prompt written notice to the Artist of any such claim or proceeding and will reasonably provide authority, information and assistance in the defense of the same. The Artist shall indemnify and hold harmless the City from and against all liabilities in any such action or proceeding. The Artist shall keep the City informed of all new developments in the defense of such actions or proceedings.

VII. ORIGINALITY OF ARTWORK

- A. Artist represents and warrants that (i) the Artwork is and will be original; (ii) at the time of transfer hereunder, Artist is the sole owner of the Artwork and of all rights

therein; (iii) Artist is and will be the sole creator of the Artwork; (iv) Artist has and will have full and sufficient right to assign all rights granted herein and to waive all rights relinquished herein; (v) Artist is not under any obligation to transfer or sell the Artwork to any third party; (vi) the Artwork has not been and will not be published under circumstances which have or will cause a loss of any copyright, trademark or other proprietary rights therein; and (vii) the Artwork does not and will not infringe any patent, copyright, trademark or other proprietary rights, privacy rights or other rights of any third party, nor has any claim (whether or not embodied in a legal action, past or present) of such infringement been threatened or asserted, nor is such a claim pending, against Artist (or, insofar as Artist is aware, against any entity from which Artist has obtained any rights).

VIII. INDEMNIFICATION

- A. To the full extent permitted by law, Artist shall indemnify, hold harmless and defend City, its elected officials, officers, agents, employees, attorneys, servants, volunteers, successors and assigns from and against any and all claims, demands, causes of action, liability, losses, costs or expenses for any damage due to death or injury to any person and injury to any property resulting from any alleged acts or omissions of Artist or their volunteers or any other person or entity involved by, for, with or on behalf of Artist in the performance of this Agreement. Such costs and expenses shall include reasonable attorneys' fees incurred by counsel of City's choice. The Parties understand and agree that the duty of Artist to indemnify and hold harmless includes the duty to defend as set forth in Section 2778 of the California Civil Code.

- B. Artist, on behalf of their heirs, executors, administrators and assigns, hereby releases, discharges and agrees not to sue the City of San Bruno, its agents, officers, servants and employees, for any injury, death or damage to or loss of personal property arising out of, or in connection with Artist's performance of services pursuant to this Agreement, from whatever cause, with the exception of the active negligence or willful misconduct of the City.

- C. Artist's obligations under this or any other provision of this Agreement will not be limited by the provisions of any workers compensation act or similar act. Artist expressly waives its statutory immunity under such statutes or laws as to City, its officers, agents, employees and volunteers.
- D. City does not, and shall not waive any rights that it may possess against Artist because of the acceptance by City, or the deposit with City, of any insurance policy or certificate. This hold harmless and indemnification provision shall apply regardless of whether or not any insurance policies are determined to be applicable to the claim, demand, damage, liability, loss, cost or expense. Artist agrees that Artist's covenant under this Section shall survive the termination of this Agreement.
- E. Artist agrees to pay all required taxes on amounts paid to Artist under this Agreement, and to indemnify and hold City harmless from any and all taxes, assessments, penalties, and interest asserted against City by reason of the independent contractor relationship created by this Agreement. Artist shall fully comply with the workers' compensation laws applicable to Artist and/or Artist's volunteers. Artist further agrees to indemnify and hold City harmless from any failure of Artist to comply with applicable workers' compensation laws. City shall have the right to offset against the amount of any fees due to Artist under this Agreement any amount due to City from Artist as a result of Artist's failure to promptly pay to City any reimbursement or indemnification arising under this Section.

IX. INSURANCE

- A. The Artist shall at all times during the term of this Agreement carry, maintain, and keep in full force and effect, insurance as follows:
 - i. A policy or policies of Comprehensive General Liability Insurance, with minimum limits of \$1,000,000 for each occurrence, combined single limit, against any personal injury, death, loss, or damage resulting from wrongful or negligent acts by the insured Party.

- ii. A policy or policies of Comprehensive Vehicle Liability Insurance covering personal injury and property damage, with minimum limits of \$1,000,000 per occurrence combined single limit, covering any vehicle utilized by the Artist in performing the work required by this Agreement.
 - iii. Workers' compensation insurance as required by the State of California.
- B. The Artist shall require each of their sub-contractors (if any) to maintain insurance coverage that meets all of the requirements of this Agreement.
 - C. The City's Risk Manager may, in writing, amend and/or waive the insurance provisions set forth in paragraph A. of this section. In such case, the Artist shall comply with the insurance provisions required by the City's Risk Manager.
 - D. The policy or policies required by this Agreement shall be issued by an insurer admitted in the State of California and with a rating of at least A-;VII in the latest edition of Best's Insurance Guide.
 - E. The Artist agrees that if the Artist does not keep the aforesaid insurance in full force and effect, the City may immediately terminate this Agreement.
 - F. At all times during the term of this Agreement, the Artist shall maintain on file with the City Clerk a certificate or certificates of insurance on the form approved by the City's Risk Manager, showing that the aforesaid policies are in effect in the required amounts. The Artist shall, prior to commencement of work under this Agreement, file with the City Clerk such certificate or certificates. The general liability insurance and vehicle insurance shall contain an endorsement naming the City as an additional insured. All of the policies required under this Agreement shall contain an endorsement providing that the policies cannot be canceled or reduced except on thirty days' prior written notice to the City, and specifically stating that the coverage contained in the policies affords insurance pursuant to the terms and conditions as set forth in this Agreement.

G. The insurance provided by the Artist shall be primary to any coverage available to the City. The policies of insurance required by this Agreement shall include provisions for waiver of subrogation.

H. Any deductibles or self-insured retentions must be declared to and approved by the City. At the option of the City, the Artist shall either reduce or eliminate the deductibles or self-insured retentions with respect to the City, or the Artist shall procure bonds guaranteeing payment of losses and expenses.

X. INDEPENDENT CONTRACTOR

The Parties agree, understand, and acknowledge that the Artist is not an employee of the City, but is solely an independent contractor. The Artist expressly acknowledges and agrees that the City has no obligation to pay or withhold state or federal taxes or to provide workers' compensation or unemployment insurance or other employee benefits and that any person employed by the Artist shall not be in any way an employee of the City. As such, the Artist shall have the sole legal responsibility to remit all federal and state income and social security taxes and to provide for their own workers compensation and unemployment insurance and that of their employees or subcontractors. Neither the City nor any of its agents shall have control over the conduct of the Artist or any of the Artist's employees. The Artist shall not, at any time, or in any manner, represent that they or any of their agents or employees are in any manner agents or employees of the City. The Artist shall indemnify and hold harmless the City and its elected officials, officers and employees, servants, designated volunteers, and agents serving as independent contractors in the role of City officials, from any and all liability, damages, claims, costs and expenses of any nature to the extent arising from the Artist's personnel practices.

XI. TERMINATION OF CONTRACT

A. The City retains the right and privilege of canceling, suspending, or abandoning the execution of any work in connection with this Agreement.

- B. The City shall have the right to terminate this Agreement for any reason, or for no reason, upon seven calendar days' written notice to the Artist. The Artist agrees to cease all work under this Agreement on or before the effective date of such notice.
- C. In the event of termination or cancellation of this Agreement by the City, the Artist shall be paid based on the percentage of work satisfactorily performed at the time of termination. In no event shall the Artist be entitled to receive more than the amount that would be paid to the Artist for the full performance of the services required by this Agreement. The Artist shall have no claim against the City by reason of such termination, including any claim for compensation.

XII. FAILURE TO OBJECT NOT A WAIVER

No waiver of full performance by any Party shall be construed or operate as a waiver of any subsequent default or any of the terms, covenants, and conditions of this Agreement. The payment or acceptance of fees for any period after a default shall not be deemed a waiver of any right or acceptance of defective performance.

XIII. LIMITATION ON ASSIGNMENT

- A. The personal skill, judgment, and creativity of the Artist are an essential element of this Agreement. Therefore, although the Parties recognize that the Artist may employ qualified personnel or volunteers to work under the Artist's supervision, the Artist shall not assign, transfer or subcontract the creative and artistic portions of the Artwork to another party without the prior written consent of the City.
- B. Any such purported assignment without the City's prior written consent shall be null and void, and the Artist shall hold harmless, defend, and indemnify the City and its officers, officials, employees, agents and representatives with respect to any claim, demand or action arising from any unauthorized assignment.

XIV. APPROVAL

Whenever approval, consent, information, or data is herein required of any or all Parties, the same shall not be unreasonably or arbitrarily delayed or withheld.

XV. NOTICES

Any notices, bills, invoices, etc. required by this Agreement shall be deemed received on (a) the day of delivery if delivered by hand during the receiving party’s regular business hours or by facsimile before or during the receiving party’s regular business hours; or (b) on the second business day following deposit in the United States mail, postage prepaid, to the addresses set forth below, or to such other addresses as the Parties may, from time to time, designate in writing pursuant to this section.

If to the City:

If to the Artist:

City of San Bruno
567 El Camino Real
San Bruno, CA 94066
ATTN: Community Services Director

XVI. AMENDMENTS

No modification or amendment of the terms hereof shall be effective unless written and signed by authorized representatives of the Parties. The Parties expressly reserve the right to modify this Agreement from time to time by mutual written agreement.

XVII. LAW AND VENUE

The validity, interpretation, and performance of this Agreement shall be controlled by and construed under the laws of the State of California, excluding California’s choice of law rules. Venue for any such action relating to this Agreement shall be in the San Mateo County Superior Court.

XVIII. ATTORNEYS' FEES

If any legal action or other proceeding, including action for declaratory relief, is brought for the enforcement of this Agreement or because of an alleged dispute, breach, default or misrepresentation in connection with this Agreement, the prevailing Party shall be entitled to recover all attorneys' fees, experts' fees, and other costs, in addition to any other relief to which the Party may be entitled.

XIX. ENTIRE AGREEMENT

This Agreement constitutes the entire understanding between the Parties with respect to the subject matter hereof and supersedes any and all prior understandings or agreements in regard thereto.

XX. SEVERABILITY

If any term or portion of this Agreement is held to be invalid, illegal, or otherwise unenforceable by a court of competent jurisdiction, the remaining provisions of this Agreement shall continue in full force and effect.

[Remainder of this page intentionally left blank]

IN WITNESS WHEREOF, the Parties hereto have caused this Agreement to be executed as of the first date above written.

CITY OF SAN BRUNO
A Municipal Corporation

ARTIST

ALEX MCINTYRE
City Manager

FISCAL IMPACT:

NICK PEGUEROS
Director, Administrative Services

ATTEST:

LUPITA HUERTA
City Clerk

APPROVED AS TO FORM:

TRISHA ORTIZ
City Attorney

Exhibit A
Outdoor Sculpture Installation Location (the Site)
Posy Park – Corner of Huntington Avenue
and San Mateo Avenue

DRAFT

SAMPLE AGREEMENT – DO NOT COMPLETE

Exhibit B

Insert Image of Sculpture

DRAFT

ARTIST #1 - Jack Howard-Potter

Artist Statement

I work to capture movement in a medium that does not move. Using steel, which is an inherently rigid material, I work to convey a sense of fluid action in space. My work explores the wide range of movement of the human figure informed through my study of drawing the human anatomy. My sculptures seek to convey the motion of the body in extremely stressful and beautiful positions; the moment that a dancer is at the peak of a jump, the weightless split second before a body succumbs to gravity. I am describing an ephemeral action in steel to convey this moment for eternity. I want the viewer to visualize the actions that led up to a given pose and the actions that will follow it. Using the brightly colored surfaces separates the figures from the landscape, making them stand out in much the same way people do when they wear clothes. The brilliant colors serve as protection for the steel from the corrosive outdoor environment as well as adding excitement to the steel to aid in the sense of movement. The work explores the range of possibilities and flexibility of the material as well as the subject.

Website

steelstatue.com

Resume

Education : BA Union College, Schenectady, NY 1997

I am a Long Island City based sculptor who makes large-scale figurative steel sculptures. My work is sturdily constructed and easy to install. It is maintenance free and can hold its own in competition with people and automobiles. I have worked with many city governments around the country so I am very familiar with the requirements for displaying public sculpture and understand the safety and logistical issues that arise when placing large work in the public realm. I have worked with sculpture parks, state parks as well as public art shows run by city governments and have a track record of successfully navigating the safety and logistical issues with showing and displaying large sculpture.

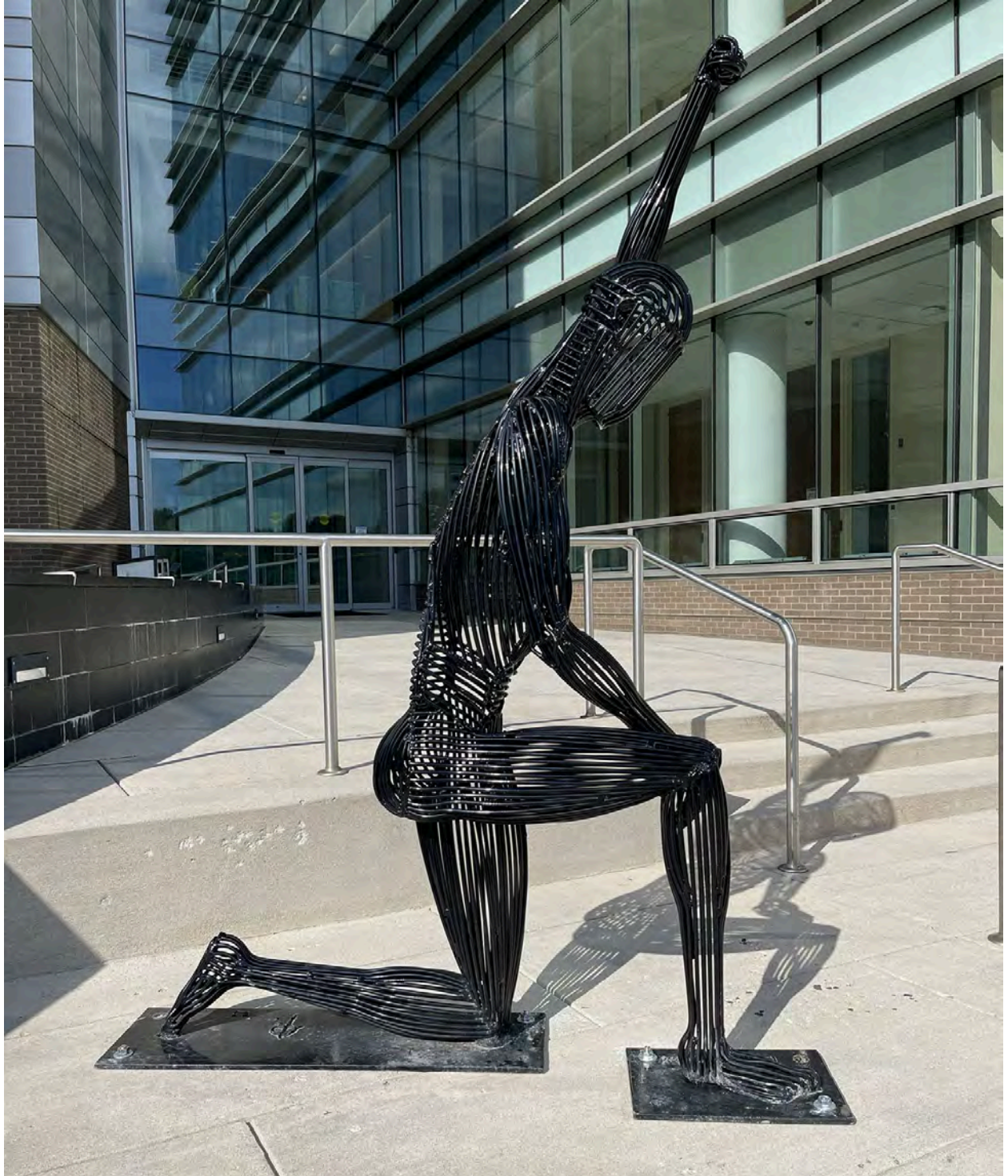
Selected Exhibition History:

2025 Palm Springs, California – Permanent Commission Baristo Park
2025 Creative Art Initiative, Mount Holly, NC
2025-2027 SculpTour, Suwanee, GA
2025 Chicago Sculpture Exhibition, Chicago. IL
2024 North Bennington Outdoor Sculpture Show, Benning & North Bennington, VT
2024 Art Sites, Howard County Arts Council, Columbia, Maryland
2023 Goldsboro Sculpture, Goldsboro, NC
2023 Michigan Sculpture Initiative, Canton and Fenton, MI
2022 Howard County Community College, Maryland -Permanent Collection
2022 USA International Ballet Competition, Jackson MS – Permanent Collection
2021 Arts in Stark/NFL Hall of Fame, Canton Ohio
2021 Chicago Sculpture Exhibition, Chicago, IL – Permanent

2020 NYC Parks, Court Square, Long Island City, NY
2019 Chicago Sculpture Exhibition, Chicago, IL
2019 Bringing Steel to Life, LIC Arts Open Gallery at The Factory, LIC, NY
2019 Union College, Schenectady NY – Permanent Collection
2018 Sculpture in the Landscape, Fayetteville, NC – Permanent Collection
2018 Bethany Arts Center, Ossining, NY –Permanent Collection
2017 Sculptour, Suwanee, GA
2016 FigureWorks Gallery, Williamsburg, NY
2016 Scoville Sculpture Park, Decatur, IL
2016 Cary Visual Art Outdoor Sculpture Exhibition, Cary NC
2016 Chicago Sculpture Exhibit, Chicago IL
2015 Delta State University Sculpture Garden, Cleveland, MS – Permanent Collection
2015 Sculpture Evergreen, Evergreen, CO
2015 Art at The Walker Open Exhibition, Garnett, KS
2015 Elmwood Park Art Walk, Roanoke VA – Permanent Collection
2015 Florida Outdoor Sculpture Competition, Lakeland FL

Images of Previous Work









Proposed Sculpture

Title: The Ride

Size (Height x Width): 10' x 5'

Description: The work will be made of steel, with a smooth, powder-coated surface in a bright color. The even finish ensures durability for outdoor display. The sculpture will depict a stylized human figure riding a bicycle. The body is abstracted into curved steel rods and flat elements that trace the outline and posture, rather than rendering full volume.

The figure will be caught in a dynamic, athletic or dance-like movement - arms extended, torso twisted, with a sense of energy and lift. The composition captures a moment just before or during action.

It will be larger than life-size, designed to command attention in an open space.

The open, linear construction makes the form appear lightweight and fluid, even though it's solid steel. The bright color emphasizes visibility and vitality, separating the figure from the background.

Images:







ARTIST #2 - Maxwell Emcays

Artist Statement

The Pulse of Connection is a sculptural reflection of rhythm, movement, and unity-an artistic expression of how people and stories converge within the heartbeat of a city. Inspired by San Bruno's dynamic sense of community and connectivity, the artwork embodies the idea that every individual journey contributes to a shared collective energy. Composed of plasma-cut aluminum with integrated solar-powered LED illumination, the piece rises approximately 9 feet high and 4.5 feet wide, with a sturdy internal stainless-steel armature ensuring long-term durability. Its abstract, interwoven wave-like forms represent paths and lives intersecting - each curve symbolizing growth, aspiration, and harmony within diversity. Throughout the day, sunlight filters through the intricately cut aluminum patterns, casting a dance of shifting shadows across the ground and inviting viewers to interact with its movement. At night, soft LED lighting transforms the sculpture into a glowing beacon, echoing the pulse of community life and illuminating the surrounding space with warmth and reflection.

Drawing inspiration from Artist's public works such as Aspire and Our Woven Story, this sculpture continues his exploration of layered abstraction, light, and storytelling. The materials - plasma-cut powder-coated aluminum, stainless steel, and solar LEDs-are weather-resistant, sustainable, and suited for outdoor display. Ultimately, The Pulse of Connection serves as a visual metaphor for the spirit of San Bruno, celebrating connection, resilience, and the beauty found in shared experience.

Website

maxwell.emcays.com

Resume

Chicago, IL
60616

EXHIBITIONS

University of Illinois
BFA 2011

ACKNOWLEDGMENTS

2022 Black Excellence Award
NBA Chicago | Making a difference
ABC 7 | Chicagoans You Should Know

When We Come Together (Public Art)

Chicago, IL 2024

The Path Forward (Public Art)

Champaign, IL 2024

ASPIRE | Englewood Monument (Public Art)

Englewood Chicago, IL 2023

OUR WOVEN STORY (Public Art)

New Bedford, Massachusetts 2023

Tree of Remembrance (Public Art)

Chicago, IL Dec 2022

UNTAPPED!

Chicago, IL Oct 2022

Grand Rapids Art Prize (Public Art)

Chicago, IL Oct 2022

Bantu Fest (Public Art)

Chicago, IL July 2022

Silver Room Block Party

Chicago, IL, July 2022

DEMAND JUSTICE (Public Art)

Chicago, IL May. 2021

Dusable Lakeshore Drive

CHICAGO IS HOME

Chicago, IL Oct. 2021

THE REBIRTH OF A NATION

Chicago, FL Feb. 2021

TREE OF REMEMBRANCE (Public Art)

Chicago, IL Nov. 2020

A Cracked Atom (Public Art)

Chicago, IL Dec. 2020

LET THEM STAY HOME

Chicago, IL May. 2020

Art Basel

Miami, FL Dec. 2018

Heroism, Gallery Guichard

Chicago, IL Mar. 2018

Beauty of Diversity, Gallery Guichard

Chicago, IL Mar. 2017

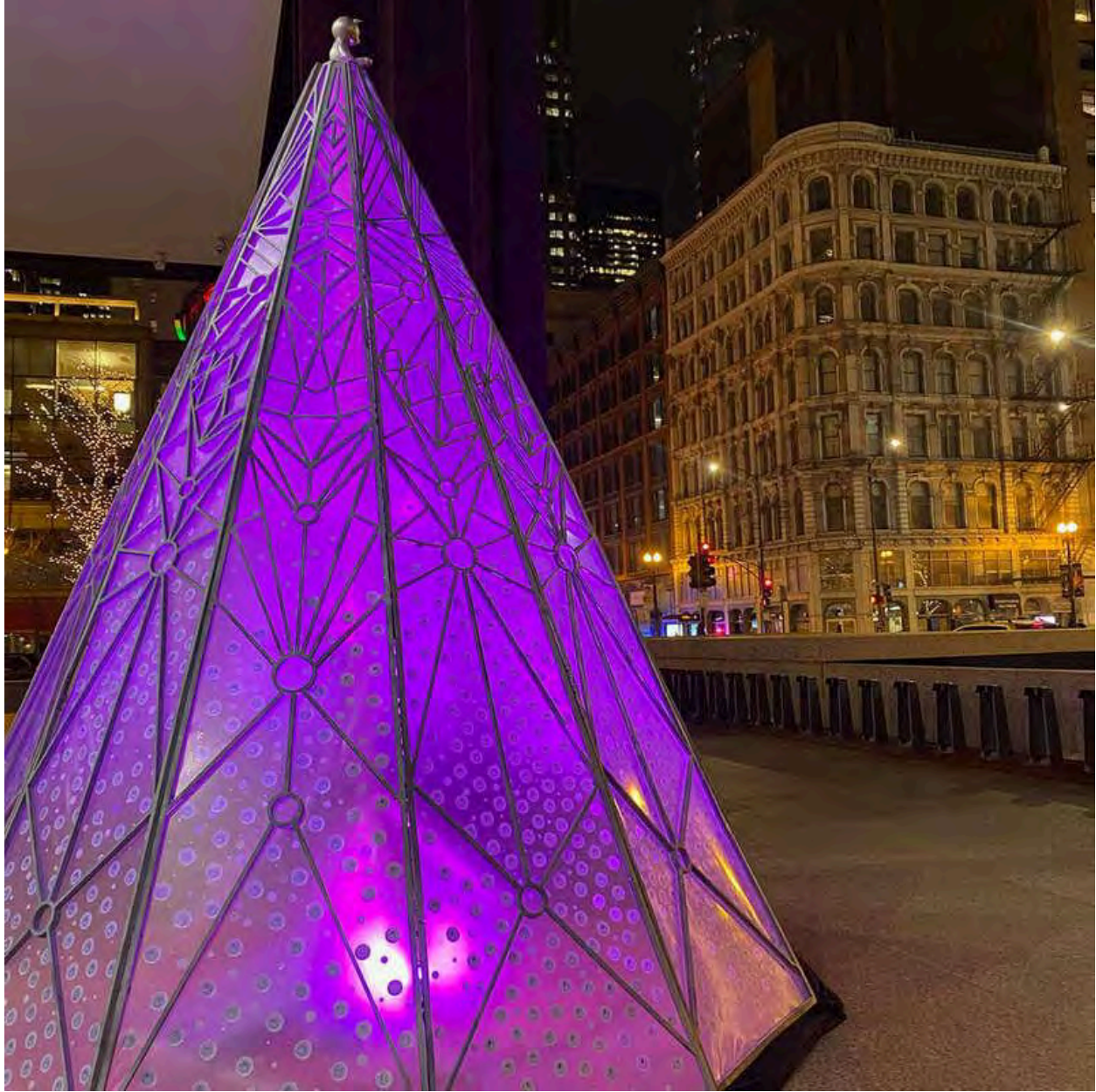
Chicago, IL Sept. 2015
**100,000 Opportunities Initiative,
Starbucks**
Chicago, IL Sept. 2015
Solo Show, The Artist Lounge
Chicago, IL Aug. 2015
Gallery Guichard
Chicago, IL July 2014
Solo Show, Art Revolution
Chicago, IL Sept. 2013
Art Basel
Miami, FL Dec. 2013
DuSable Museum
Chicago, IL Feb. 2012
Gallery Guichard
Chicago, IL Oct. 2011

Farewell 44, NYCH Art Gallery
Chicago, IL Feb. 2017
Harlem Fine Arts Show
Chicago, IL Dec. 2016
NYCH Art Gallery
Chicago, IL Sept. 2016
Reside Concierge
Chicago, IL Aug. 2016
JanKossen Contemporary Art Gallery
New York, NY July 2016
FOUND, Gallery Guichard
Chicago, IL June 2016
M.A.Y.E.R Art Gallery
Chicago, IL June 2016
Gallery Guichard
Washington, DC June 2016
State of the Art
Chicago, IL June 2016
ai Koto Art Galleries
Chicago, IL May 2016
Projekt30
Chicago, IL May 2016
Gallery Guichard
Chicago, IL Jan. 2016
ChiRaq Movie
Chicago, IL Sept. 2015
African Festival of the Arts (Public Art)

Images of Previous Work









Proposed Sculpture

Title: Pulse of Connection

Size (Height x Width): 8' x 5'

Description: The Pulse of Connection is a sculptural reflection of rhythm, movement, and unity - an artistic expression of how people and stories converge within the heartbeat of a city. Inspired by San Bruno's dynamic sense of community and connectivity, the artwork embodies the idea that every individual journey contributes to a shared collective energy. Composed of plasma-cut aluminum with integrated solar-powered LED illumination, the piece rises approximately 9 feet high and 4.5 feet wide, with a sturdy internal stainless-steel armature ensuring long-term durability.

Its abstract, interwoven wave-like forms represent paths and lives intersecting - each curve symbolizing growth, aspiration, and harmony within diversity. Throughout the day, sunlight filters through the intricately cut aluminum patterns, casting a dance of shifting shadows across the ground and inviting viewers to interact with its movement. At night, soft LED lighting transforms the sculpture into a glowing beacon, echoing the pulse of community life and illuminating the surrounding space with warmth and reflection.

Drawing inspiration from Maxwell Emcays's public works such as *Aspire* and *Our Woven Story*, this sculpture continues his exploration of layered abstraction, light, and storytelling. The materials - plasma-cut powder-coated aluminum, stainless steel, and solar LEDs - are weather-resistant, sustainable, and suited for outdoor display. Ultimately, *The Pulse of Connection* serves as a visual metaphor for the spirit of San Bruno, celebrating connection, resilience, and the beauty found in shared experience.

Images:







ARTIST #3 - Alex Pentek

Artist Statement

I am a full-time contemporary artist creating and exhibiting work internationally from my studio in Cork, Ireland. Awarded over 30 public realm works in Ireland, UK, US, Canada and Australia, my temporary origami inspired installations have reached gallery audiences in Ireland, UK, Germany, Australia and the US, working with communities, choreographers, dance performers, composers, musicians and skateboarders. My public artwork Kindred Spirits reached global news media audiences and I was awarded an international commission to commemorate the achievements of black activist Charles Hamilton Houston with my artwork Unity in Washington DC in 2021. In 2022 I Completed a research-based MFA at the National College of Art and Design (NCAD) Dublin, Ireland, exploring themes of interdependence. Origami inspires my materials-led socially engaged practice on practical and philosophical levels; Seeing origami as a model for process based thinking and as an educational tool has led to a number of collaborations and funding awards with the Robotics and Design Thinking programs at University College Cork (UCC). Co-authoring a number of papers on the subject and awarded funding to establish the Fold a Living Lab for Innovation I presented at the Symposium for Structures and Materials Inspired by Origami (SAMIO), Shaoxing, China in 2023, and in early 2025 I was a Researcher and creative lead on deployable emergency shelters, collaborating with the Mechatronics Lab, UCC, Research Ireland and the Irish Defence Forces. I believe that public art has the power to unify, transform and create new communities through a legacy of shared experience.

Website

Invalid URL submitted

EDUCATION

- 2023 Certificate of Competence. European Network of Living Labs.
- 2022 MFA Art in the Contemporary World, National College of Art and Design Dublin.
- 1996 BA Degree in Fine Art Sculpture CIT Crawford College of Art & Design Cork Ireland.

WORK EXPERIENCE

- 2025 Creative Lead/Research Assistant in deployable emergency shelters for the Irish Defence Forces, Mechatronics Lab (COMAR group), UCC. (Design Challenge shortlist funded by Research Ireland).
- 2024 Co-Founder and Facilitator of the Fold as a Living Lab for Innovative, Material-led, Transdisciplinary Teaching and Learning. (Awarded SATLE large grant award funding €25,000)
- 2023 Lead artist on Loop Love, an interactive voice activated sculpture for adults with mild to moderate learning disabilities, led by Yvon Bonenfant, Director, Future Humanities Institute / Head of Department, Theatre / Academic Director, Granary Theatre. UCC
- 2021-2024 Artist in Residence with the Design Thinking Pedagogy and Praxis programme, UCC.
- 2020 Visiting Lecturer introducing origami as an educational tool with the School of Engineering, UCC. (Awarded SATLE small grant award €2,400).

TALKS

- 2023 Invited keynote, Symposium for Structures & Materials Inspired by Origami, Shaoxing, China.
- 2022 [Unfolding Realities](#) MFA research performance lecture. Solstice Arts Centre Navan Ireland.
- 2022 Reflections on I See Earth exhibition by architect Tom de Paor. Visual, Carlow Ireland.
- 2022 Invited speaker, ArtsEverwhere International Festival, Guelph Canada.
- 2021 Kindred Spirits. Allyship series of talks. Harvard Alumni Association (Ireland, US & Australia).
- 2020 Spiral Galaxies, Robots & Origami. Loquium lectures, National Sculpture Factory, Cork, Ireland.
- 2020 Guest lecturer and co-author of a paper on origami as a pedagogy in robotics design (UCC).
- 2019 Challenging Collective Remembrance. 'The Missing' conference Archaeology Dep. UCC.

PUBLICATIONS

- 2025 Review of the 19th Venice Architecture Biennale for the National Sculpture Factory <https://nationalsculpturefactory.com/magazine/venice-architecture-2025/>
- 2025 (Upcoming) Folding with Endless Potential: Origami as a Doorway to Innovation. Submitted for publication, All Ireland Journal of Higher Education. Pentek, A., (et al).
- 2024 Renew Bunratty, social engagement. <https://heyzine.com/flip-book/a4f6931820.html>
- 2023 Paper as Teacher: Challenging Dominant Learning Norms in Higher Education through Collaborating in Origami. Supple, B., O'Neill, S., Pentek, A. & Hao, G.: In *Collaboration in Higher Education: A New Ecology of Practice*. S. Abegglen, T. Burns and S. Sinfield (eds). London: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781350334083>
- 2022 [Unfolding Dreams](#). Online review of 59th Venice Biennale for the Irish Architecture Foundation.
- 2021 [Art into /Engineering: Demonstrating how Origami Creativity can inform Robotics Education](#). Hao,G. Pentek, A.
- 2020 Beyond Paper Folding: Origami and Maker-learning to Enhance Interdisciplinary Teaching in Universities. (Conference Paper). Supple, B., O'Neill, S., Pentek, A., Hao, UCC.

SELECTED AWARDS

- 2025 Co-funded to collaborate with the Robotics department, UCC, to develop an Advanced



- Shelter Concept through the Research Ireland Future Innovator Prize Programme.
- 2023 UCC President's Award for Excellence in Teaching. 'The Fold as a Site of Endless Potential: Transcending Disciplinary Boundaries through Origami.' (Team award).
- 2023 Co-awarded funding by the Strategic Alignment of Teaching and Learning Enhancement (SATLE) for The Fold as a Living Lab for innovative, materials-led, transdisciplinary teaching and learning by the National Forum for the Advancement of Teaching and Learning in Higher Education with Dr. Guangbo Hao (Robotics) & Dr. Briony Supple (Design Thinking) UCC.
- 2023 Co-Awarded Arts Council funding to create an interactive voice activated sculpture in collaboration with Dr. Jeff Weeter (Head of Music) & Dr. Yvon Bonenfant (Director, Humanities) UCC
- 2021 Arts Council funding to continue artistic research into the fold as a site of transformation.
- 2022 Arts Council 20k Bursary Award.

SELECTED RESIDENCIES

- 2023 Awarded 1 month research residency at Centre Culturel Irlandais Paris France
- 2024 Artist in Residence in Design Thinking program UCC Ireland.
- 2007 Represented Ireland, Ten Days on the Island International Arts Festival. Hobart, Tasmania, Australia.

SOLO EXHIBITIONS

- 2019 Implicate & Explicate Order. Uillinn West Cork Arts Centre Skibbereen Co. Cork Ireland
- 2018 Folding Space: Royal Hibernian Academy Gallery Dublin Ireland.
- 2014 New Paper Sculpture. Rudolf Helltzel Design Killkenny Arts Festival Kilkenny Ireland.
- 1996 Recent Works. West Cork Arts Centre Skibbereen Co. Cork Ireland.
- 1995 Student of the Year. Lavit Gallery Cork Ireland.

SELECTED GROUP EXHIBITIONS

- 2019 Earth Wind & Fire: Made In Cork Contemporary. Crawford Gallery Cork Ireland.
- 2014 Translucent Flag, MART Gallery, Rathmines, Dublin, Ireland.
- 2011 Gravity, Crawford Art Gallery, Emmet Place, Cork, Ireland.
- 2007 An Other Place, represented Ireland "Ten Days On The Island" festival, Hobart, Tasmania, Australia.
- 2005 C2, European Capital city of Culture-Cork 2005, Crawford Gallery Cork Ireland.
- 2004 Hush Hush Hush. Engine Room Gallery Belfast Northern Ireland.

SELECTED PUBLIC REALM WORKS

- 2025 The Den. (To be installed Oct 2025). Outdoor origami inspired outdoor pavilion/class room in folded perforated steel and wood at Scoil Mhuire, Stranorlar, Co. Donegal.
- 2025 Portal. Origami inspired folded sculpture, Kells, Co. Meath, Ireland.
- 2024 Renew Bunratty was a socially engaged public engagement with the local community and LSAD.
- 2024 Hive Mind. Large-scale gold mirrored environmental sculpture, Ballycooleen, Dublin, Ireland.
- 2021 Discord. Socially engaged sculptural sound and skate performance, Dublin City Centre, Ireland.
- 2021 Unity. Reflecting the achievements of black activist Charles H Houston, Washington DC, US.
- 2018 Urban Oasis. Internationally awarded & completed commission, City of Gold Coast, Queensland, Australia.
- 2015 Forget Me Not. Socially engaged Memorial for unmarked graves, Belfast City Cemetery, Belfast, Northern Ireland.
- 2015 Kindred Spirits. Middleton, Cork, Ireland, engagement with 1847 Choctaw donation to Ireland.



- 2014 Hidden Landscape, a landmark sculpture for Longford City Bypass, County Longford, Ireland.
- 2014 Unfurl, large scale bronze origami inspired sculpture for Ashton School, Cork, Ireland.
- 2012 Rabbit, landmark sculpture for N2 Ashbourne, Co. Meath, Ireland.
- 2011 Orchids, 3 large scale works by international competition for Burlington City, Ontario, Canada.
- 2010 Short listed to one of two international finalists for landmark public sculpture for Brisbane, Australia.
- 2010 Hedgehog. Landmark sculpture for Gorey By Pass, Co. Wexford, Ireland.
- 2009 Permanent acoustic sound sculpture for Scoil Ui Riada, Kilcock, Co. Kildare, Ireland.
- 2009 Beryl. 8 ton carved stone work modelled on my own Welsh terrier Beryl. Cork, Ireland.
- 2008 Make A Wish. Reflecting on the 1998 IRA terrorist bombing in Omagh Co. Tyrone Northern Ireland.

BIOGRAPHY

I am a contemporary artist based in Cork, Ireland who has been awarded over 30 public realm works in Ireland, UK, US, Canada and Australia, and my temporary origami inspired installations have reached gallery audiences in Ireland, UK, Germany, Australia and the US. Completing a research-based MFA, NCAD, Ireland exploring origami as a model for process based thinking and as an educational tool on practical and philosophical levels has lead to a number of socially engaged collaborations with communities Choreographers, dance performers, composers, musicians and skateboarders and funding awards with the Robotics and Design Thinking programmes at UCC. Co-founding the Fold a Living Lab for Innovative, Materials-led, Transdisciplinary Teaching and Learning at UCC and publishing a number of papers on this subject, I presented at the Symposium for Structures and Materials Inspired by Origami (SAMIO), Shaoxing, China in 2023 and which was awarded the UCC President's Prize for Excellence in Teaching the same year. In 2025 I am Co-funded to collaborate with the Robotics department, UCC, to develop an Advanced Shelter Concept for the Irish Defence Forces through the Research Ireland Future Innovator Prize Programme.

OTHER INFORMATION

The processes behind realizing any project (such as presentation, & project management), are also an important part of the work. Normally this begins by visualising a proposed idea in context with the location or community, using my own set of skills as an artist where possible (such as drawing, computer modelling and sculpting / casting in various materials); I enjoy the challenge of working on a large scale by drawing on the skills and expertise of architects, engineers and fabricators to realise a project. As I often introduce an idea to the local community by public consultation, communication and people skills become important to the success of a project as well as expertise in the finished material of the work itself.

REFEREES

Aisling Prior, Curator, Office for Art, Dublin 3, Ireland.

theofficeforart@gmail.com T: +353 86 812528

Valerie Byrne, Public Art Manager, Cork City Council Arts Office, Cork, Ireland.

valerie_byrne@corkcity.ie T:+353 87 9703189

Ian McDonagh, (Cork County Arts Officer) Arts Office, Carrigrohane Road, Cork, Ireland.

ian.McDonagh@CorkCoCo.ie T: +353 21 434621



Images of Previous Work









Proposed Sculpture

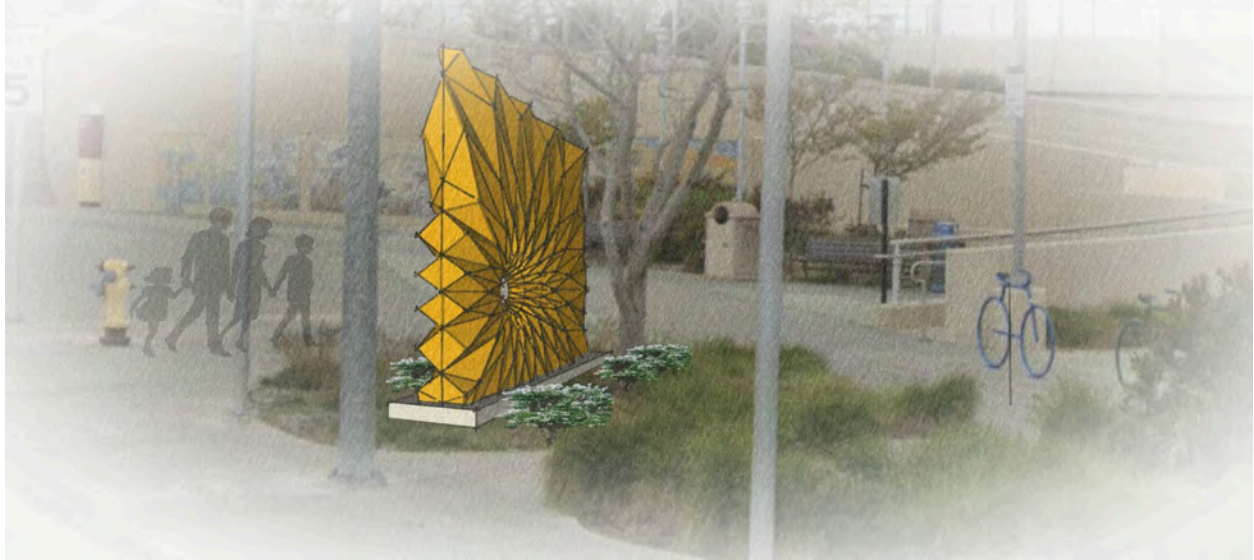
Title: *Integrity*

Size (Height x Width): 6' 6" x 5'

Description: Integrity aims to communicate the mathematics of growth found in nature, with its origami inspired folded surfaces that can resemble a flower or drawings of sunshine I remember making as a child. This uplifting image contains ideas of interdependence, community and interconnectedness that can be re-interpreted by people of all ages and backgrounds, seeing aesthetic experience as a form of personal and meaningful resonance with archetypal ideas from within our collective shared human memory. Integrity also alludes to staying true to one's moral principles during times of change and adversity, reflecting the 20th century analytic philosopher Ludwig Wittgenstein's proposition that ethics and aesthetics are one. Here, these both seemingly unrelated ideas are connected as opposite poles that share an axis of value. The work will be open to being given new and equally valid interpretations by all who see it, and by capturing people's imagination, will allow them to perhaps pause in this civic space and see themselves reflected in the gold mirrored surfaces. It is my aim for 'Integrity' to serve as an interface between our imagination and the world, and reflect my belief in the transformative and unifying power of art in the public realm to create new communities through a legacy of shared experience. Made from gold mirrored stainless steel, it would require minimal maintenance.

Images:





ARTIST #4 - Anastasia Komar

Artist Statement

I hold an MA in Architecture and Environmental Design and worked as an architect in Moscow and New York for over a decade before fully transitioning into my art practice in 2018. My solo exhibitions include "LUCA" and "Hosts" at Management (New York), "ex-vivo" at Bank (Shanghai), and "von Neumann's Dream" at Nazarian/Curcio (Los Angeles). Group shows include "To Bloom" at PAGE, "Cell Struggles" at Foundry (Seoul), "Weirding Worlds" at Podium (Hong Kong), and "Fever Dream" at Swivel (New York). My work is in the collections of the START Museum (Shanghai) and Zabudowicz Collection (London).

My practice merges mediums to explore the interplay between organic and synthetic forms. Spanning installation, sculpture, and painting, it is driven by ongoing engagement with scientific inquiry. I examine the evolving relationship between living and engineered systems through research in bioengineering, evolutionary theory, and mythology.

Combining traditional techniques with digital modeling, software, and 3D printing, I create hybrid forms that evoke anatomical, cellular, and spiritual structures. These works arise from close study of natural systems and material experimentation, culminating in objects and environments that oscillate between the familiar and the speculative. My practice reframes the thresholds between nature and technology, emphasizing their porous entanglements.

I investigate ambiguous, often symbiotic or parasitic, relationships that bind materials, histories, and possible futures. Approaching these as conceptual narratives shaped by biology, technology, and myth, I work with transitional materials that register fragility and transformation. My sculptures and installations function less as static objects than as sites where memory, matter, and imagination converge, allowing speculative forms of life-biological or technological-to emerge.

Recent projects extend these concerns into ethics and visibility, exploring how artistic practice can tell multispecies and post-human stories. By engaging with ideas of care and transformation, I examine interdependence and the politics of who or what is seen, preserved, or allowed to evolve. My works invite viewers to consider both vulnerability and resilience in the processes of living and making.

My practice emerges as a meditation on transformation and interconnectedness. Through hybrid environments where natural and technological forces intersect and mutate, I imagine a world where technology participates in evolution shaped by imagination, myth, biology, and matter.

Website

anastasiakomar.com

Resume

Lives and works in New York.

EDUCATION

M.Arch. Architecture and Environmental Design

SELECTED SOLO EXHIBITIONS

2025 LUCA, Management, New York
2025 Interspecies: New Scenarios of Symbiotic Coexistence, Swivel Gallery, New York
2024 Weirding Worlds, PODIUM, Hong Kong
2024 von Neumann's Dream, Nazarian / Curcio, Los Angeles
2023 ex vivo, BANK, Shanghai
2022 Hosts, Management, New York
2021 Nocturnal Formation, New Collectors, New York
2020 Material Control, Asphodel Gallery, New York
2019 The Shape of Time, Eleven Twenty Projects, Buffalo, NY
2018 11:11, El Barrio Art Space, New York

SELECTED GROUP EXHIBITIONS

2025 Cell Struggles, FOUNDRY, Seoul
2025 To Bloom, The Page Gallery, Seoul
2024 Thicket, Gaa Gallery, New York
2024 Fever Dream, Swivel Gallery, New York
2023 Minor Attractions, London
2023 Holding, Kristen Lorello & Van Doren Waxter, New York
2023 Poetics of Falsification, Harper's, East Hampton, NY
2023 America Runs, group show, Dunkunsthalle, New York
2022 Both Sides Now, Oneroom Gallery, London 2021
2022 Contemporary Practices, SVA Gallery, New York
2020 Over The Structures, CICA Museum, South Korea
2019 Reused & Recycled, SITE:Brooklyn, New York
2019 ASL, Phyllis Harriman Mason Gallery, New York

AWARDS & RESIDENCIES

2024 Fountainhead, Miami
2024 Silver Art Projects, New York
2021 SVA Summer Residency Program, SVA, New York

ART FAIRS

2024 Independent, Solo, New York
2023 Frieze Seoul, Group, South Korea
2022 NADA, Group, Miami

PROJECTS & INSTALLATIONS

2024 Bombyx Mori, Haus Nowhere, Gentle Monster
2019 Wall mural Meditation on Time and Monuments, Lower East Side, New York
2019 Floating Field, site-specific installation, El Barrio Art Space, New York
2017 American Dream, site-specific installation, Iron Mountain, California
2014 Super Nature, site-specific installation, Far Rockaway, New York

PUBLIC AND MUSEUM COLLECTIONS

Zabludowicz collection

Start Museum

SELECTED PRESS

2025 The New York Times "What to See in N.Y.C. Galleries in May"

2025 Observer "10 Must-See Gallery Shows to Catch in New York This May"

2025 Elephant "All of the Art You Can't Afford to Miss in New York This May"

2025 Dazed "Cell Struggles"

2025 Independent "Science and Symbiosis"

2024 Bomb "Sculptural paintings that entangle art and science"

2024 Vogue Scandinavia "sculptural paintings merge artificial and biological in beautiful and eerie ways"

2024 Surface "Prods at Science's "God Complex" Question"

2024 Designboom "hybrid artworks are interwoven with sinuous biological sculpture" 2023 Fondazione Imago Mundi "Where things happen"

Images of Previous Work







Proposed Sculpture

Title: Jeewanu

Size (Height x Width): 9' x 5'

Description: Jeewanu takes its name from the synthetic protocells created in India in the 1960s, which blurred the boundary between the living and the non-living. Inspired by these early scientific attempts to model the origins of life, the sculpture reflects on the fragility, potential, and ambiguity of emergent forms. Its cast steel surface captures both solidity and vulnerability, suggesting a structure that is at once embryonic and skeletal, protective and exposed.

The form draws from both biological motifs and mythological archetypes: an egg as a vessel of beginnings, and a flame-like curvature evoking transformation. In combining these references, Jeewanu becomes a meditation on life's liminal states-where matter holds the possibility of becoming. By situating steel, a material associated with permanence and industry, in the service of forms that appear mutable and in flux, the work challenges the notion of how technology and biology co-shape futures.

The sculpture embodies my ongoing exploration of how scientific narratives, myth, and materiality converge to form speculative story worlds. It invites viewers to contemplate the thresholds of creation, resilience, and the evolving definitions of what it means to be alive.

Images:







ARTIST #5 - Lorri Acott

Artist Statement

For nearly 25 years, I have dedicated myself to the art of sculpture; creating works capturing the beauty and complexity of human connection. In 2012, my husband and I established Dream Big Sculpture, and have since designed and installed large-scale and monumental artworks in 17 states.

I sculpt elongated, genderless, racially neutral figures - universal forms that embrace inclusivity and reflect shared human experiences. Each piece is designed to convey compassion, care, and the boundless potential for hope and transformation.

Public sculpture has the power to shape the identity of a place, offering meaning and a deeper understanding of where we live, work, and gather. Collaboration is integral to my process - working with stakeholders and design teams allows me to create sculptures that authentically reflect the values and aspirations of a community. Through this shared vision, I strive to craft art that enhances public spaces and enriches the lives of those who encounter it.

Website

lorriacott.com

Resume

GALLERIES

Art Pic, Hollywood, CA
Canyon Road Contemporary Art Gallery, Santa Fe, NM
JGO Galleries, Bainbridge Island, WA, Park City, UT
Aerena Gallery, Napa, St Helena and Mill Valley, CA
Reinert Fine Art Gallery, Charleston, SC

LARGE AND PUBLIC WORKS

Hope Sings (2024) Bronze, Lutheran Hospital, Wheatridge, CO
The Journey (2023) Bronze, Longview Campus - Behavioral Health Services, Fort Collins, CO
Spirit of Renewal (2023) Bronze, Parker, CO
Arc of Peace (2022) Bronze, 7-ft tall, North Florida School of Education, Jacksonville, FL
Arc of Peace (2022) Aluminum, 11-ft tall, Cedar Rapids, IA
Arc of Peace (2022) Bronze, 5-ft tall, Mason City, IA
Who Rescued Who? (2021) Fountain Hills, AZ
Caring Enough to Look (2020) Front Range Community College, Fort Collins, CO
Offering Hope (2020) Front Range Community College, Fort Collins, CO
Welcoming Hope (2020) Front Range Community College, Fort Collins, CO
Spirit of Renewal (2020) Front Range Community College, Fort Collins, CO
Heartsong (2020) Front Range Community College, Fort Collins, CO
Heartfelt (2020) Front Range Community College, Fort Collins, CO
Conversation with Myself (2020) Coleman Park, Lebanon, PA
Peace (2019) Greeley, CO
Who Rescued Who? (2019) Fort Worth, TX
Lighting the Way (2019) Mason City, IA, Mercy Medical Center
Spirit of Renewal (2018) Phoenix, AZ
Peace (2018) Livermore, CA
Awakening (2017) Little Rock, AR
Arc of Peace (2016) Albuquerque, NM
Who Rescued Who? (2016) Hobbs, NM
First Love (2016) Little Rock, AR,
Arc of Peace (2016) CARTI Cancer Center, Little Rock, AR
Who Rescued Who? (2016) Fort Worth, TX
Watching It Grow (2016) Grand Rapids, MI *Who Rescued Who?* (2016) Little Rock, AR
Peace (2015) Main Street, Little Rock, AR
Peace (2015) Geller Center, Fort Collins, CO

Conversation with Myself (2015) Fort Collins Museum of Discovery, Fort Collins, CO
Who Rescued Who? (2013) Broomfield Commons Park, Broomfield, CO. Private Commission, Karen Garrity
Peace (2014) Broomfield Commons Park, Broomfield, CO. Private Commission, Karen Garrity
Sending Peace (2014) Denver, CO. Private Commission, Kurt and Michelle Anderson
Arc of Peace (2013) Edmond, OK. Private Commission, Randel Shadid
Brotherhood (2012) Wichita, KS. Private Commission, Marty Cornejo
Conversation with Myself (2011), Ada, MI. Private Commission, Pamela DeVos
Conversation with Myself (2009) Vogel Park, Little Rock, AR. Private Commission, Andrea Gary
Peace (2008) Evergreen, CO. Private Commission, Sally Waddling

AWARDS

Peace, Winner International Citizen Artist Competition (2018) – One of 15 in the world selected
Conversation with Myself, 2014 Art 2C on Havana “Best of Show,” Public Arts Program, Aurora, CO
Peace, 2014 Art 2C on Havana Third place, Public Arts Program Aurora, CO
Peace, 2014 ACLU award – Art to Change the World, Grand Rapids, MI
Peace, 2014 Purchase Award, Little Rock AR
2011 Gold Coast Art Show “Best of Show,” Amdur Productions, Chicago, IL
Conversation with Myself, 2009 Purchase Award, Little Rock AR
Peace, Art in the Mountain Community, Purchase Award Competition, Evergreen, CO

EXHIBITIONS

Sculpture in the Park Show and Sale, Loveland, CO August, 2010-2022
Beauty and the Beast: An Unexpected Journey (2-person show), Museum of Art Fort Collins, Aug-Oct 2021
Colorado Governor’s Art Show, Loveland, CO, 2017
Unpacking the Shadow, City of Lakewood Galleries, Lakewood, CO, Jan 2017
83rd Award Exhibition, National Sculpture Society, Brookgreen Gardens, Myrtle Beach, SC, 2016
Sculpture on the Riverwalk, Little Rock, AR, Oct 2008-2018
All Creatures Great and Small, National Sculpture Society, Naples, FL, Jan-Mar 2015
Figuratively Speaking-3 Voices, West Valley Art Museum, Peoria AZ, Dec, 13-Feb 14
Northern Colorado Invitational, Fort Collins Museum of Art, Fort Collins, CO, Sept 2013
Sculpture at the Riverwalk, Little Rock, AR, October 2012
Warriors and Unexpected Agreements, Longmont Firehouse Art Center, Longmont, CO, July 2009
Colorado Governor’s Show, Loveland, CO, April 2009
Women with Wings, Perlow Stevens Gallery, Columbia, MO, 2009
Light, Lakewood Center for the Arts, Lakewood, CO, Jan 2009

Beyond the Obvious, Phoenix Gallery, Park City, UT, Dec 2008
Perlow-Stevens Gallery, Columbia, MO Oct-Dec. 2008
Unbridled Beauty, Fort Collins, CO, 2008
Two-Woman Show, Aspen, CO, July 2007
One Woman Show, Walnut Street Gallery, Fort Collins, CO, May 2007

EDUCATION

2002 Highly Qualified Art Licensed
1987-1988 University of Northern, CO MA
1981-1983 University of Northern, CO BA
1979-1981 Colorado State University

Images of Previous Work









Proposed Sculpture

Title: Arc of Peace

Size (Height x Width): 10' x 5'

Description: Standing ten feet tall, Arc of Peace opens her arms to the sky, releasing a flight of origami cranes into the air. Each crane carries the quiet weight of hope - a message of unity that transcends borders and speaks to our shared humanity. The arc they form is both a bridge and a gesture: connecting people to one another, and symbolically linking San Bruno's diverse histories - from its early Native roots and its role as a crossroads between cities - to its present identity as a vibrant, international community.

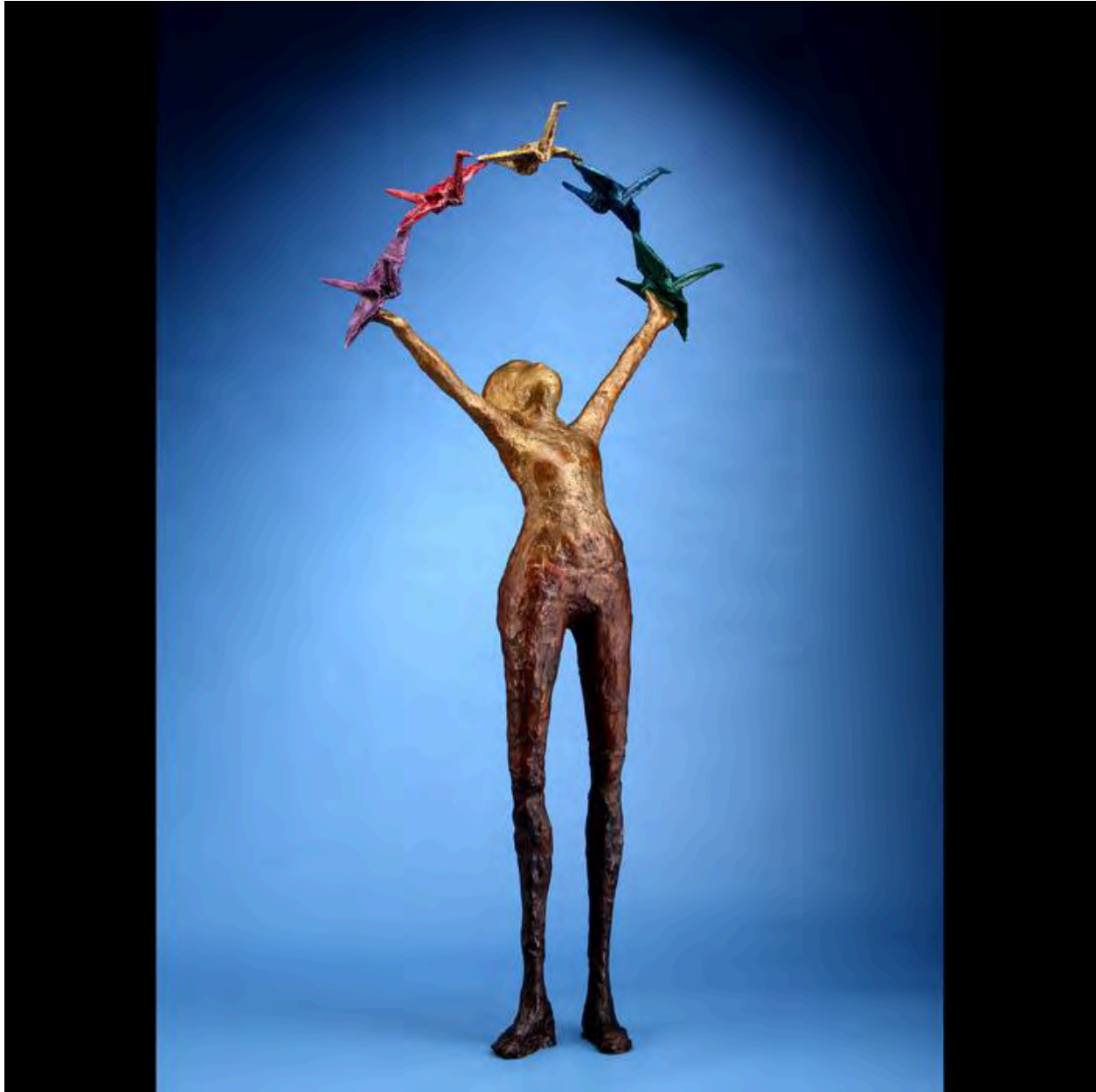
Peace, for me, is not the absence of conflict but an act of creation - something born of our intentions and expressed through the ways we meet each other in the world. In this sculpture, that idea takes shape: bronze transforms fragility into strength, stillness into motion, and a fleeting paper form into something enduring. Her long legs invite us to rise above challenge; her grounded feet remind us to stay rooted in compassion.

Arc of Peace embodies San Bruno's spirit - a city built on connection, resilience, and the quiet courage to imagine a more harmonious world.

Images:









ARTIST #6 - Solomon Bassoff

Artist Statement

It is our strong belief that the best civic artwork forges connection between community and local environment, celebrates the unique qualities of a city, and communicates the ideas, dreams and goals of the community to everyone that has the opportunity to experience it. We are committed to working with the San Bruno community and others involved in the design process to create artwork that is inspiring, beautiful and durable. The process of public art involves the ability to compromise, work with teams and reflect the community.

The unique features of the Posy Park provide an opportunity for Faducci to create sculpture that will enhance and enrich residents and visitors' relationship to the Plaza at Posey Park. Our intention is to create artwork that will continue to engage the public and increase their connection to nature and community. We have accomplished this goal at the Woodland Park Zoo in Seattle WA. by creating a life sized Komodo dragon. This work provides a play structure as well as an interesting and educational sculpture for the exhibit. Our sculpture with its iconic nature has been large as the dinosaur for the Oklahoma Library and the bas-relief for the City of Sunnyvale. We are experienced at creating artwork that celebrates the natural environment and emotive figures while delighting and inspiring the viewer. Our seventeen giant sunflowers at Hummingbird Park in Natomas, CA. creates a wonderful year-round colorful focal point in the park. We have sculpted endearing concrete forms for a special needs school in Washington. DC and sculptures representing state animals for a library in Oklahoma. Our Caterpillar with 7 Pairs of Shoes, "Bellapede", at Davis Central Park, Davis, CA. is a whimsical play sculpture and has become a recognizable icon for the city of Davis, CA.

Our sculptures are uniquely designed with the highest quality materials; primarily hand sculpted cement and applied Italian glass mosaic. We use additional additives in the cement that protect against weather, and in the event of graffiti, assist in its removal. All sculptures are designed for simple maintenance, public safety, longevity and enjoyment. Our choice of cement and mosaic as an artistic medium, reflect the existing beauty and proven durability of our previous public art projects.

We would like to work with the San Bruno community to create artwork for Posey Park that will inspire all, and create a unique sense of place. We would appreciate the opportunity to touch the hearts of all who will visit or live in San Bruno by creating sculpture that will delight the imagination, enliven the heart and evoke the spirit of the community.

Website

faducci.com

Resume

C.W. Thomas Park, City of Dania Beach, Fla., Dolphins Sculpture, 2026
City of Sunnyvale, Road Trip, 2025
Enid City Trail, Enid, Oklahoma, Blue Skink, 2025
Yellen Park, City of Palmdale, CA., Dog Totem 2024
Monterey County SPCA, Monterey, CA, Multiple Animals, 2023
Enid City Trail, Enid, Oklahoma, Three Native Animals with Steel Drums, 2023
Cameron Park Zoo, Waco, Texas, "On the Road to Extinction", 2022
Washington Community Swim Center- Sunnyvale, CA., Octopus on Rock,
Crocodile Pirate, Sea Life Bas-Relief Panel, 2021
Bohart Museum of Entomology- Davis, CA. Tardigrade 2020
Pearson Acres Park, Frisco, Texas – Cow and Cotton Tail Bunny, 2020
Tuli Mem Park, Esparto, CA. – Blue Heron 2019
Placer SPCA, Auburn, CA. - Concrete Chairs for Adoption Rooms, 2018
Creative Waco, Entrance to Cameron Park Zoo, Waco, TX. – Giraffe,
Orangutans, African Lion, Bengal Tiger, Spiny Lizard, White Rhino, 2018
Murch Elementary School, Washington DC – Bears, 2018
City of Kingman, Arizona, Route 66 – Arizona Chuckwalla Lizard, 2018
Lucille Packard Children's Hospital, Palo Alto, CA.- Dinosaurs with Bunny
Slippers, 2017
River Terrace Special Education Center, Washington D.C.- Painted Turtle with
Eggs and Drums- 2015
Children's' Hospital Central California, Madera, CA. – 2 Commissioned
Sculptures, Holstein Cow and Dog and Frog on Water and Rock, 2015
City of Manhattan Beach, CA.- "Totem", 2014
City of Los Gatos, CA.- 10 Cats in Trees, 2014
Northwest Library, Oklahoma City, OK- Cowgirl w/dog, Dinosaur, Lizard,
Raccoon, 2012
Peninsula Humane Society- Center for Compassion, Burlingame, CA- Fountain
Busts, Sculpture elements and Concrete Chairs for Adoption Rooms, 2010
Davis Central Park Gardens, Davis, CA.- "Bellapede" Play Sculpture 2010
Dr. Avery, Veterinarian, Grass Valley, CA.- Bas-Relief of Dogs and Cats 2010
Southside Community Garden, Sacramento, CA.- Gate and Garland Arch 2009
Turtle Bay Exploration Park, Sundial Bridge, Redding, CA.-Sunflowers and Bugs
2007
Woodland Park Zoo- Seattle, WA. Life-size Komodo dragon, 2007
City of Sacramento, CA.- Hummingbird Park, Field of Sunflowers, 2005
Paradise Bay Restaurant- Sausalito, CA. Table and Sunflowers, 2003
George Mark Children's Hospice- San Leandro, CA. Big Frog, 2003
Encompass Family Center- Children's Play Area, Nevada City, CA 2000

Publications

Northwest Artisan- Published 2006, Featured Artist
Array Magazine- New York School of Design May 2004
San Francisco Chronicle, San Francisco-September 11, 2003 Interview
ConcreteNetwork.com, Online- August 2003, Interview
Decor & Style Magazine, San Diego- August 2003, Interview

Book Publications

Mosaic Art Today, Schiffer Publishing Ltd., - Published 2012
Best of Presents America Sculpture Artist III- Kennedy Publishing-Published 2012
Mosaic Renaissance: Millefiori in Mosaics- Laurel Skye- Published 2009
Designing & Living with Glass Tile- Patricia McMillan- Published 2009
Mosaic: Finding Your Own Voice- Brit Hammer- Published 2008
Creative Concrete Ornaments for the Garden, Sherri Hunter- Published 2005
Mosaic Style, Sterling Press- Jo Ann Locktov- Published 2005 Featured Artist

Memberships

Society of American Mosaic Artists
American Craft Council

Experience- Artist #39a

1998- Present Concrete & Mosaic Artist

1976- 1998 Developer and Contractor

- Supervised craftsmen and sub-contractors
- Worked with architects and engineers to develop projects
- Presented proposals to city planning staff and city council

1970-1976 Art Supervisor and Coordinator

- Arts & Crafts Director at Hess Kramer, Gindling Hilltop and Swig Camps
- Worked with families and children to build brick, concrete and mosaic buildings and sculpture- Encompass Family Center

Education- Artist #39a

1976- 1978 University of Santa Cruz- Studies in Sculpture, Wood, Steel, Clay and Bronze

1975- University of Irvine- B.A. Art Therapy

Experience- Artist #39b

2000-Present Cement & Mosaic Artist

1987-1992 Designs By Nika Tee Shirt Design Co.

1982-1987 Blue Goose Pottery

1985-1987 Soft Sculpture Design

Education- Artist #39b

1996-1999 California State University Sacramento, B.S. Psychology

1996-1997 Sierra College, Art Design and General Education

1975, 1980-1981 Allen Hancock, Art Design and General Education

1978-1979 Santa Barbara City College, Art Design and General Education

Images of Previous Work







Proposed Sculpture

Title: Endangered butterflies in San Bruno...Bay Checkerspot, Calippe Silverspot, Mission Blue

Size (Height x Width): 10' x 5'

Description: Faducci intention is to bring awareness to the endangerment of local fauna, three endangered butterflies. All three butterflies will be covered in an iridescent mosaic. Our sculpture is a dynamic, memorable and visually compelling reminder of the fragility of our environment. The Bay Checkerspot, Calippe Silverspot, Mission Blue butterflies will be mounted on a faux bois stump.

Images:









*sample mosaic tiles
for Butterfly Proposal
at Posy Park
San Bruno*



ARTIST #7 - Chad La Fever

Artist Statement

I am an abstract metal sculptor based in Redlands, California, working primarily in bronze, mild steel, stainless steel, and weathering steels. My practice centers on creating sculptural forms that merge organic elements and aspects of human culture and experience, with the goal of evoking thought, emotion, and meaningful engagement.

Much of my work explores themes surrounding technology and social media - forces that have radically reshaped how we interact as individuals and communities. These concepts often manifest as abstract public artworks designed to invite interaction. I believe that the most impactful art is not simply observed but experienced. By encouraging people to walk through, stand within, or physically engage with my pieces, I aim to create immersive encounters that provoke reflection and foster connection.

In contrast, another thread of my work draws inspiration from the natural world. These forms are expressive responses to the emotions, sensations, and clarity experienced in outdoor environments - moments unburdened by the pressures of modern life. This body of work offers a meditative counterbalance to my more culturally reflective pieces, both serving as explorations of what it means to be human in today's world.

Through this dual lens - technological and natural - I seek to bridge the divide between our digital realities and our intrinsic connection to the physical and emotional landscapes that shape us.

Website

lafeverbronze.com

Resume

Education, Training, and Relevant Experience

B.A. Cultural Anthropology/Archaeology, University of Nevada – Las Vegas

Adjunct Faculty/Visiting Artist, Department of Art and Design, California State San Bernardino, 2023-present

- Instructor for bronze casting course focusing on the lost wax methods of chasing, spruing, gating wax investment, and bronze sand-casting techniques. Fabrication, and patina techniques are also taught.

La Fever Bronze, LLC (Redlands, California), 2018-present

- My personal business, working as a freelance sculptor, fabricating art primarily with silicon bronze.

Charles Strain Sculpture (Harrisburg, Missouri), 2018-2020

- Sculptural bronze fabricator for an artist-owned bronze foundry
- Work primarily consisted of welding and fabrication of fine cast bronze art

Ad Astra Art Bronze (Lawrence, Kansas), 2013-2018

- Sculptural bronze fabricator and metal chaser at a fine art foundry
- Fabricated a variety of bronze sculpture at a wide range of scales
- TIG welding, mold making, shell investment, wax work, metal casting

Public Art Installations

Public Art Commission for a Series of Cast Bronze Acorns. Town of Danville, CA.
Permanent Installation, late October, 2025. \$20,000.00

Where is My Mind? Bronze. Yucca Valley Library Branch, Yucca Valley, CA.
Temporary Installation, January 2025- December 2025. \$7,000.00

Doom Scroll 2, Bronze sculpture, Art on the Streets public art program, Lafayette, Colorado. Temporary installation, April 2024-April 2025. \$7,000.00

Eternal Flame, Monumental bronze sculpture, West Cemetery, City of Batavia, Illinois.
Permanently installed, April 2024. \$40,000.00

Remembrance, Monumental bronze sculpture, Veterans Park North, Roseville, California. Permanently installed, November 2023. \$49,000.00

Tranquility, Monumental bronze sculpture, Compass Health, McCambridge Treatment Center for Women and Their Children, Columbia, Missouri. Permanently installed June 2023. \$39,000.00

Safe Haven, Monumental stainless-steel sculpture, Community Park, Jefferson City Missouri. Permanently installed October 2022. \$27,000.00

Doom Scroll 1, Bronze sculpture, outdoor installation at Kavanaugh Gallery, at Fine Line Creative arts Center, St. Charles, Ill. Temporary installation May 2022 to May 2024. \$8,000.00

Adjacent, Monumental bronze sculpture, Community Park, Jefferson City, Missouri. Permanently installed June 2021. \$15,000.00

Public Art - Selected as a Finalist

Beautiful Shade Project, Palm Springs, CA. Selected as a top ten finalist, 2025.

Silverwood Housing Development, Hesperia, CA. Selected as a finalist. July 2024. Selected as winning bid, but developer cancelled the project.

Murdoch Southside call for 3D art. Selected as a finalist. August 2023

Pasadena, CA Rotating Public Art Series V. Selected as the alternate finalist. April 2023.

Laguna Beach Red Telephone Booth Temporary Public Art Project. Selected as one of 5 finalists, to present at City Council Meeting. January 2023.

Columbia, MO Childrens Grove Call for Public Art. Selected as one of three finalists, September 2022.

Frankfort, KY Singing Bridge Call for Public art. Selected as one of three finalists, August 2022.

Current, Recent and Upcoming Exhibitions

Village Theater Art Gallery, (Town of Danville, CA) "Melded Metals Exhibition", group show October 2025-December 2025.

Chaffey Community Museum of Art, (Ontario, CA) Solo Show, May 2025- June 2025

Ontario International Airport (Ontario, CA) "Art at Ontario International Airport", group show, January-December 2024

San Bernadino County Museum (Redlands, CA) "San Bernadino County Health Department Mental Health Awareness Art Show" Group Show. May 20, 2023-June 4, 2023

Artists Center at the Galen (Palm Desert, CA) "The ACE Show and Sale", February 16-March 19, 2023

Laguna Art Gallery, (Mission Viejo, CA) "The Luv Show", group show, February 4-28, 2023

A Blank White Box, (Highland Park, CA) "*Is That a Banana in Your Pocket?*" Group show, February 11, 2023

Ontario Museum of History and Art, (Ontario, CA) "*We the People. Yesterday, Today, and Tommorrow*" group show, February 2-April 16, 2023

Artists Center at the Galen (Palm Desert, CA) "*Hot Times-Cool Art!*", group show, September 14-October 14, 2022

Shockboxx Gallery (Long Beach, CA) "Sofa King Abstract" group show, August 13-28, 2022

Serendipity Gallery and Artworks Studio (Columbia, MO), *Descension*, solo exhibition, April 8- May 25, 2022

Greg Hardwick Gallery, Columbia College (Columbia, MO), *Descension*, solo exhibition, March 9-April 6, 2022

Serendipity Gallery and Artworks Studio (Columbia, MO), August 2021-June 2022

Columbia Art League (Columbia, MO) "*Snack*" group show, July-August 2021

Images of Previous Work









Proposed Sculpture

Title: Taking Flight

Size (Height x Width): 10' x 4' 6"

Description: Taking Flight is a larger-than-life, whimsical abstract sculpture depicting a child in the expressive moment of launching a paper airplane. This universal act - playful yet profound - captures the spirit of adventure, imagination, and release.

At its essence, Taking Flight speaks to a foundational human experience: folding a piece of paper, giving it form, and setting it free. It's one of our earliest encounters with flight - an act of creativity that becomes a metaphor for possibility. This sculpture transforms that small, fleeting gesture into a monumental visual moment, inviting the public to reconnect with the wonder and innocence of childhood curiosity.

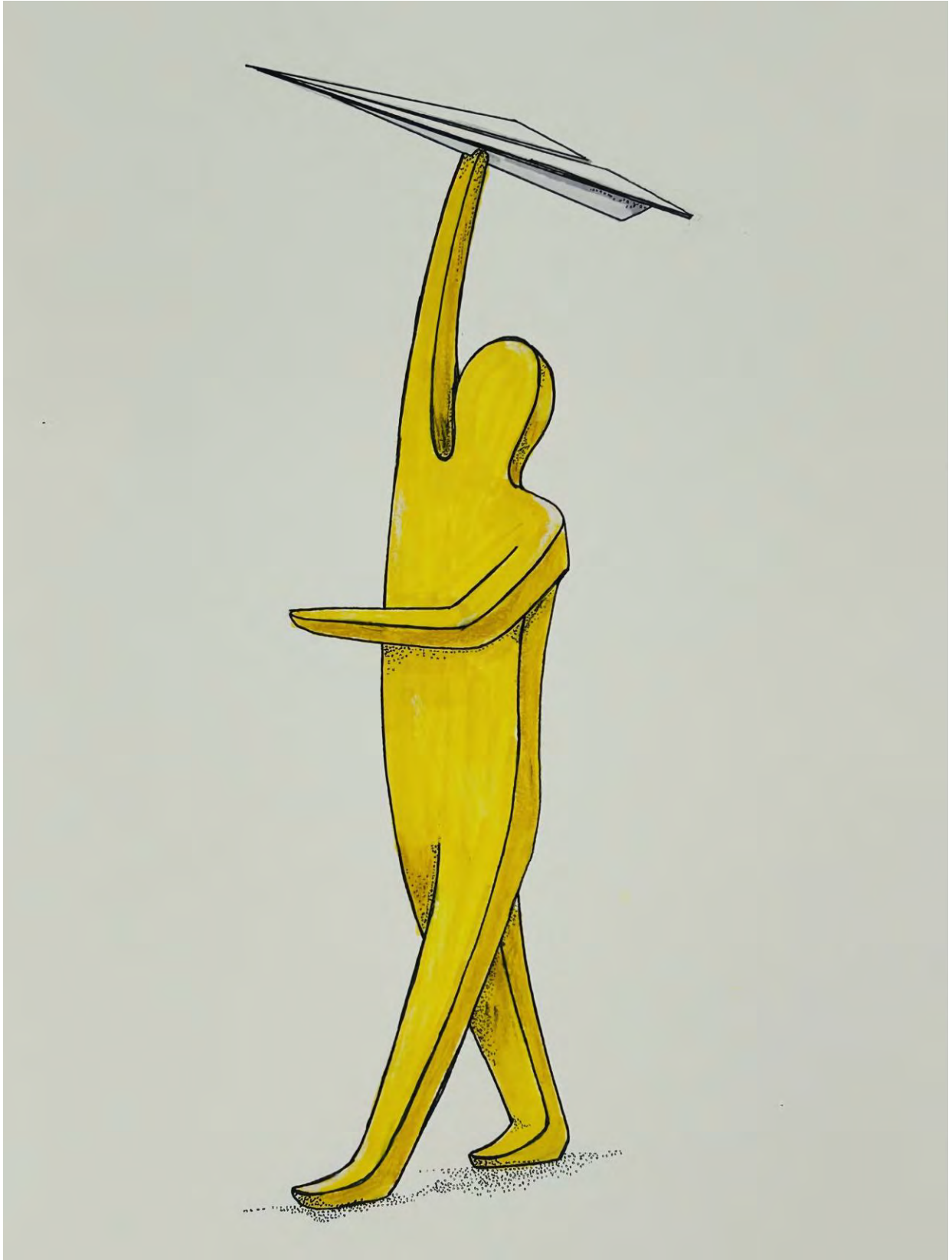


Figure 1. *Taking Flight.* Proposal Concept view #1

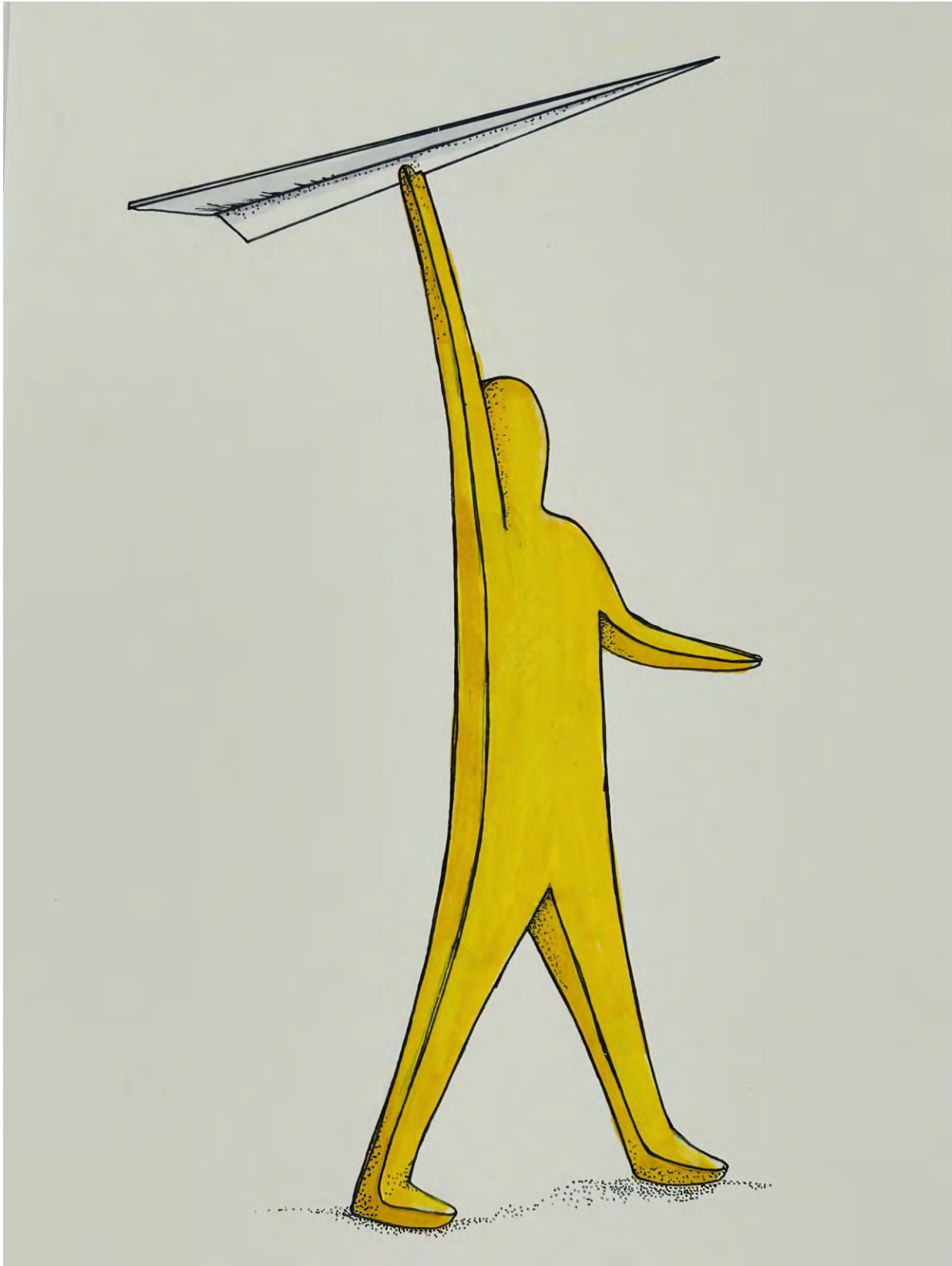


Figure 2. *Taking Flight.* Proposal Concept View #2

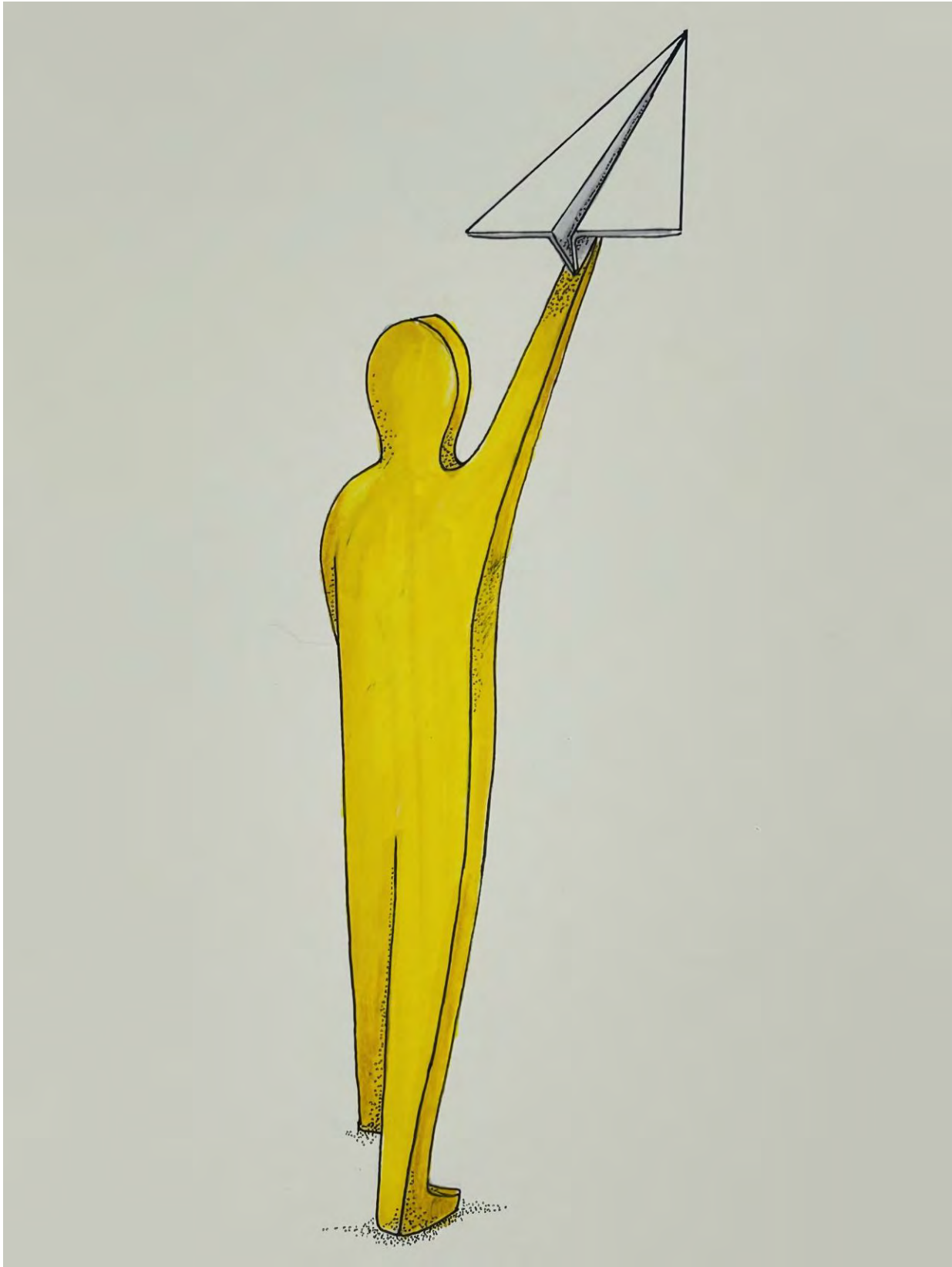


Figure 3. *Taking Flight.* Proposal Concept View #3

ARTIST #8 - Vito Di Bari

Artist Statement

With everything I do, I believe that beauty will save the world, one site at a time: every city, town, or village can be a notable destination for visitors and a place where its native people can be proud.

My mission is to convert sites into memorable destinations for visitors and iconic places of pride for local residents by using symbolic metaphors to create site-specific artworks related to the culture and peculiarities of each location. Any destination can be transformed into a landmark that generates local pride. I always collaborate with the community to refine concepts and designs; therefore, community engagement is a primary part of my design process. It is my utmost priority to seek constant community input and approval. I build a relationship with communities through site visits, communication, and proactive cooperation.

Over the course of my career, I have created art spaces that draw people in, engage the community, and encourage social interaction. I have completed vibrant artworks at a similar scale to this call, including mosaics, multimedia installations, kinetic works, anamorphic murals and freestanding sculptures.

I have been driven by a desire to forge meaningful connections between art, design, and technology. As a former Professor of Project Design and Management of Innovation at prestigious institutions like the Polytechnic University and Bocconi University in Milan, I have cultivated a deep understanding of the transformative power of art in public spaces. I have also served as the Innovation Designer of the Italian Candidature to the World Fair 2015 for the City of Milan. In this role, I created extraordinary and iconic focal points to greet visitors and citizens. Upon my relocation from Milan to the United States, I founded Associates, an international public art firm dedicated to creating site-specific artworks that ignite profound resonances between people and their surroundings.

Our multidisciplinary team of artists, designers, and engineers crafts memorable urban installations and large-scale artworks that place public spaces and local communities at the heart of our creative process. We work in concert to ensure that project results are unparalleled in beauty, wonder, and functionality.

Website

Invalid URL submitted

Resume

In 1999, Artist #24 was appointed Executive Director at International Multimedia Institute of UNESCO, in Paris. At this time, he was a member of the Editorial Committee of Harvard Business Review (Italy) and the Scientific Committee of the International Institute for Opera and Poetry of UNESCO, a Member of the Fiction Financing Committee Euro-Aim MEDIA with the Council of Europe (Bruxelles), and a Chairman of the Arts & Communication International Fellowship of the Rotary International (Evanston, IL). In 2007, the city of Milan appointed him to be the Innovation Designer for The 2015 Universal EXPO.

As a result of this, he began developing creative and inspiring urban projects. All of his projects are value-driven and based on next-generation technologies and materials. His Digital Expo Project won the competition with a visionary proposal featuring his concepts to design a city of the future using recent discoveries in various fields, such as augmented reality, movement sensors, nanotechnologies, and robotics. He created his vision of the Inspirational City, a city of the future releasing positive emotions and improving the overall quality of life driven by hidden next generation technologies.

NEO-FUTURISM

Artist #24 is considered the leader of the avant-garde movement called Neo-Futurism, which is a rethinking of the aesthetics and efficient functionality of future cities, concerning architectural design and art in public places. The pioneer of the movement was French architect Denis Laming. Neo-futurist urbanists, architects, and artists believe in cities releasing positive emotions and improving the quality of life through Eco sustainability, values, and innovative technologies. With The Art Reef Project (2017), he designed, fabricated, and installed a piece as creative as it is altruistic. In Naples, Florida one can find his one of a kind installation, which takes the form of a sea turtle laying on the ocean floor. It is composed of stone panels that have already grown new coral in an effort to revitalize the dying sea life in the area. Firmly situated within the realm of neo-futurism, it echoes Di Bari's ethos that "beauty will save the world". His neo-futuristic vision of the "cross-pollination of art and technology for a better world" was defined by Steve Jobs as the "post-PC DNA" and it is shared by world-renowned designers, artists, and other creatives.

ART, PHILOSOPHY, AND STYLE

Artist #24's imaginative projects reflect the convergence of art, values, and cutting-edge technologies. He is an inspirational thought leader of not only the Neo-Futurist movement, but also of "history telling walls". The idea is to preserve the memories and feelings of a city and its citizens by immortalizing them through large-scale murals. His 2019 Tamarac Community Center Wall Mural does just that, chronicling the history of the city, from its founding to present-day, using contemporary graphics. Aesthetically, his work plays off of each site's unique pulse. The clean and sleek design of the multifaceted installation Zero Mile Marker (2019) both fits within its surroundings and makes it stand out as a true landmark, beautifying a previously gray urban underpass in downtown Miami, Florida.

It is this balance as well as the balance between traditional and contemporary, representative and abstract, which grants his art such widespread appeal. Of course the philosophy behind his concepts, the theory behind his designs, and the selection of materials and media is of utmost importance. However, what matters most to him is that the lives of residents improves with the installation of each of his public artworks. MyEquilibria (2016) is a testament to this, as it encourages open-air exercise and blurs the border between art and wellness.

DIBARI & ASSOCIATES

In 2012, he expanded the work of his research and design firm in Milan to include the United States, specializing in Art in Public Places. He currently resides in Miami Beach, FL where he has recently established his studio's U.S. base of operations. The studio brings to the United States its world-renowned star artists and designers. The members of this "Dream Team" are the very best worldwide in their respective fields. The Associates work in concert to ensure that project results are unparalleled in beauty, wonder, and functionality, by embracing innovation, sustainability, and livability.

His goal is to "Design the Cities of the Future, Today". From Hong Kong to Paris, from Berlin to Rio de Janeiro, from London to Milan, from Amsterdam to Prague, the Partners and Associates deliver the best that the world has to offer. All of them share his vision of an Emotional City: creating beautiful, magical, eco-compatible cities implementing utilizing out-of-the-box creative new ideas.

REPRESENTATIVES PROJECTS AND REFERENCES

1. Sun Salutations - West Palm Beach, FL - USA (2021)

Materials - Water jet cut powder coated aluminum, dichroic glass.
Dimensions - 7.5' x 6.5' x 0" Budget - \$65,000.00

Project reference contact information:

Sybille Welter - Administrator of Public Art and Culture
City of West Palm Beach - Public Art for an Inspired City
401 Clematis Street - West Palm Beach, FL 33401
561.822.1521 - scwelter@wpb.org

2. Zero Mile Marker - Miami, FL – USA (2019)

Materials - Digital painting, aluminum wraps, vinyl prints
Dimensions - 20' x 100' x 900'. Budget - \$1,200,000.00

Project reference contact information:

Roberto L. Hernandez - President of RH Engineering Group, Inc.
647 West Flagler Street, Miami, FL 33130
786.600.3300 x 1001 - rhengineeringgroup@gmail.com

3. Tamarac Community Center Wall - Tamarac, FL – USA (2019)

Medium - Paint
Dimensions - 34' x 83' x 17' Budget - \$50,000.00

Project reference contact information:

Beth Ravitz - Art Consultant for the city of Tamarac
954-701-2118 - bethravitz@gmail.com

4. The Art Reef Project - Naples, FL – USA (2017)

Materials - Underwater Limestone Blocks
Dimensions - 10' x 80' x 80' Budget - \$130,000.00

Project reference contact information:

Diane Flagg - Chair at Collier County - Economic Recovery Task Force (ERTF)
9045 Strada Stell Court Suite 305 - Naples, FL - 34109
(239)784-5580 - diane.flagg@att.net

5. MyEquilibria - Miami, FL – USA (2018)

Materials: Concrete and wood
Dimensions - 23 x 30 x 23 ft. Budget - \$90,000.00

Project reference contact information:

Jimmy Morales - former City Manager Miami Beach. Now Director of Public works at Miami-Dade County
111 NW 1st St, Miami, FL, 33128
(305) 375-2960 - jimmy.morales2@miamidade.gov

6. Pet Love Archway – Odessa, TX – USA (2023)

Materials: Steel
Dimensions - 9 x 7 x 2 ft. Budget - \$80,000.00

Project reference contact information:

Randy Ham, Executive Director Odessa Arts
PO Box 7195, Odessa, TX 79760
(432) 337-1492 - randy@odessaarts.org

7. Sun Shelter – Las Cruces, NM – USA (2023)

Materials: Steel
Dimensions - 9 x 7 x 8 ft. Budget - \$68,000.00

Project reference contact information:

Ceci Vasconcellos - Public Art Coordinator/Quality of Life/Administration of City of Las Cruces.

PO Box 2000, Las Cruces, NM 88004

Direct: (575)541-2780 Main: (575) 541-2048,
cvasconcellos@lascruces.gov

8. Elevate the Game - Norman, OK – USA (2024)

Materials: Steel rods, powder coated
Dimensions - 17 x 8 x 8 ft. Budget - \$192,000.00

Project reference contact information:

Erinn Gavaghan - Executive Director Norman Arts Council
Norman, Oklahoma, United States
(405) 360-1162 (o) / (405) 620-3003 (c) - erinn@normanarts.org

9. In Our Hands – Baton Rouge, LA – USA (2024)

Materials: Mild steel with industrial enamel coating
Dimensions - 16 x 18 x 10 ft. Budget - \$90,000.00

Project reference contact information:

Scott Finch – Director Percent for Art.
PO Box 44247, Baton Rouge, LA 70804
225.342.8176 - sFinch@crt.la.gov

10. Trails of Expression – Coral Springs, FL – USA (2024)

Materials: Paint
Dimensions - 85 x 65 ft. Budget - \$150,000.00

Project reference contact information:

Tina Jou – Assistant Director of Development Services.
9500 West Sample Road, Coral Springs, FL 33065
954-344-1157 - tjou@coralsprings.gov

11. Under Our Wings – Southlake, TX – USA (2025)

Mild Steel, coated with industrial enamel paint
Dimensions - 16ft x 8ft x 1.5ft. Budget - \$100,000.00

Project reference contact information:

Milenka Lopez – MPA Business Manager Community Services Department
1400 Main Street Suite 460 Southlake, TX 76092
P: (817) 748-8963 mlopez@ci.southlake.tx.us

12. Confluence – Tres Rios, Tres Almas – Avondale, AZ – USA (2025)

Mild Steel, powder coated
Dimensions – 8ft x 9ft x 15ft
Budget - \$84,000.00

Project reference contact information:

Dominic DeCono – Senior Management Analyst.
11465 W. Civic Center Drive Avondale, AZ 85323
ddecono@avondaleaz.gov

13. Spiraling Serenity – Pierce Island, NH – USA (2025)

Steel with direct-to-metal epoxy coating and anti-graffiti coating
Dimensions – 22ft x 11ft x 14ft
Budget - \$140,000.00

Project reference contact information:

Sean Clancy – Assistant City Manager
City of Portsmouth Avondale, NH
(603) 610-7220
sclancy@portsmouthnh.gov

Images of Previous Work





Proposed Sculpture

Title: Woven Horizons

Size (Height x Width): 8' x 5'

Description: Woven Horizons envisions a sculptural landmark that celebrates San Bruno's identity as a dynamic crossroads of culture, community, and connection. Rising gracefully within Posy Park, the sculpture is composed of three interlacing arcs that reach upward to a height of 8ft and extend no more than 5ft across at their widest point.

The arcs intertwine in a fluid, balanced composition that shifts in appearance from every angle. The result is a form that feels at once structural and organic, embodying movement, growth, and unity.

At its heart, Woven Horizons expresses connection: between people, between past and future, and between the natural and built environments of San Bruno. Each of the three arcs represents a strand of the city's collective identity: its diverse community, its history of transit and transformation, and its forward-looking spirit of innovation. As the arcs rise and overlap, they suggest the interdependence of these elements, converging to form a single harmonious whole.

The sculpture's dynamic form reflects the rhythms of everyday life in the city. Its open, walkable design encourages visitors to move around and even through the piece, discovering new alignments and color relationships as they shift their point of view. The flowing geometry speaks to continuity and dialogue, echoing the movement of trains at the adjacent Caltrain station and the constant exchange of energy that defines the downtown area.

The artwork will be low maintenance: routine upkeep can be performed by the same maintenance staff already responsible for keeping the park clean. A detailed maintenance manual, prepared by a certified art conservator, will be delivered with the sculpture.

Beyond its visual appeal, Woven Horizons embodies the spirit of inclusion, resilience, and shared purpose that defines San Bruno. It offers a symbol of civic pride and unity, representing a community whose strength lies in its diversity and connectedness.

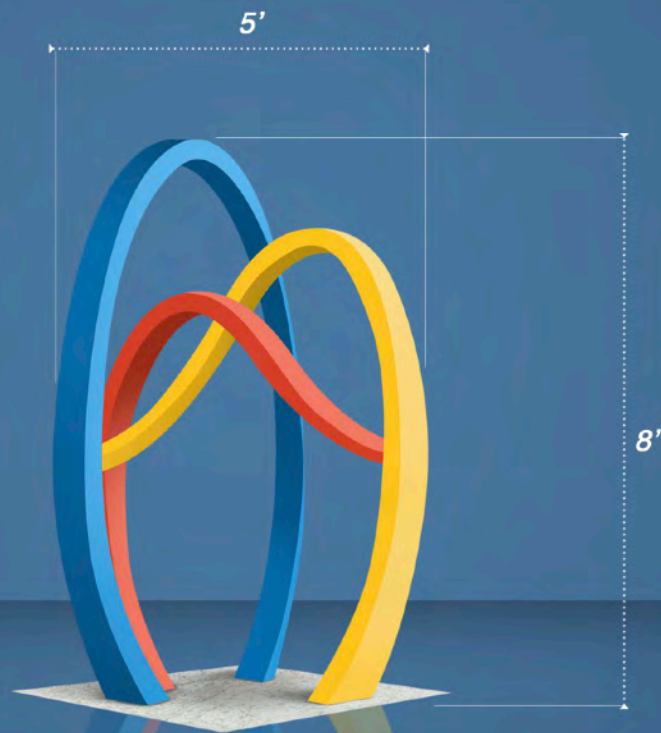
POINTS OF VIEW







OVERALL DIMENSIONS



ARTIST #9 - Katharina Moerth

Artist Statement

“Art to me means involvement, process, understanding and sometimes struggle”, Artist points out. She is an artist who knows her media and her craft, someone who is not content with the status quo but always pushes the envelope regarding depiction and material. She is a sculptor who works through body, skin, and environment, through the inside and outside and who has found the cocoon to be her strongest motif, a symbol of protection and transformation, but also of constriction and loneliness. She is a photographer, painter, and drawer, who, through layering and texture, melts different media in fascinating illuminated objects. This way, an oeuvre is created where much is to be discovered. All one has to is engage with it.

In her early sculptures, the meaningful practical, material and topical decisions for Artist's complete works have already been made. In her later works, a basic idea survives that can be subsumed under the term “boundary”. Not only her steel objects, but also her wood and stone ones, as well as other media works deal with the limits of the material, the thin line between resilience and forgeability. Artist does not separate between material, form and theme. Whether carved from stone, shaped from wood with a chain saw, or welded from steel, the physical realisation is always part of the form.

It is the result of the limits of the material as well as Artist's physical strength. A log is hollowed out and transformed into a perforated cocoon, barely stable. Solid stone is turned into a delicate object, forming a thin border. These large-dimensioned sculptures are the result of a very specific work situation. Most of them are created outdoors within the context of symposiums. Artist acquired her wide range of techniques during her training to become a wood sculptor in Munich as well as during her studies in painting and graphics at the University of Applied Arts Vienna. While in the beginning she focused on paintings, she now uses, among other things, screen prints and photographic techniques Experiments with materials move along the border of concealment and display.

Website

ka-moerth.com

Resume

Born in Munich, Lives and Works in Austria and all over the world.

2013 studio-assistance at the austrian artist „Erwin Wurm“

1999-2004 University of Applied Arts- Vienna /Austria
Majoring Visual Arts / Painting
Graduation with Distinction
Magistra Artium

1996-99 Apprenticeship Wood Sculptor
„Vocational School“ Munich
Certificate of Apprenticeship

Since 2004 Freelance Artist

Since 2022 Art Collective Sculpture Nomad

Participation in over 50 sculptors' symposia in 18 countries, on 5 different continents & presentation of the works in more than 80 exhibitions.

Exhibitions, Artist in Residence and Sculpturesymposia in:

Africa, Australia, Austria, Belgium, Bolivia, Canada, China, Czech Republic, Danmark, France, Germany, Italy, Iran, Japan, Slovenia, Switzerland and USA

More than 30 sculptures, are permanently installed in public spaces around the world.

permanently installed Art in Public spaces, Public Purchases in:

2025 Stonsculpture 2 Diversity of 2“, Sculpturepark Korca, Albania
2025 Metalsculptures, Landscape Sculptures by Sculpture Nomad OTB_Bochum, Germany
2025 Stonesculpture, Scogliera Viva, Caorle, Italy
2024 Public Stone Sculpture „ Fiore della Memoria“ ,Tuori/Arezzo, Italy
2024 Stone sculpture, Puppenhülle, Seekirn, Austria
2022 Public Stone Sculpture „open Mind“ Faronline, Udine, Italy
2022 Natural Grow, Public Metallsculpture, Büren a.A, Switzerland
2021 Public Stone Sculpture, „Evolution“, Cavriglia, Italy
2020 Public Stone Sculpture „ Echinite“, San Benedetto del Tronto, I
2020 Public Artworks, art within landscape architecture, Bochum, Germany
2019 Public Woodsculpture „ Landschaftserinnerung“ Werfenweng, A
2019 International Art Symposium Steinmaur, Switzerland
2019 Public Woodbench, Sculpturetrail Mlada Boleslav, CZ
2018 Public Granite sculpture „ Fruit de la Vie“, Laongo/Burkina Faso, Africa

2018 Public Metallsculpture „ Dancer“, Sculpturetrail Mlada Boleslav, CZ
2017 Public Woodsculpture „Paradigma“, Rylestone, Australia
2017 Public Woodsculpture „Dualismus“,Matran, Switzerland
2017 Public Granite Sculpture „ Illusion“, Saint Georges,Canada
2016 Public Stonesculpture „ Fosil“, Tarata, Bolivia
2016 Public Stonesculpture „La Vie“, Houffalize, Luxembourg
2016 Woodsculpture „ Balance“ (destroyed 2018), Unterbäch,Switzerl.
2016 Snowsculpture Competition Valloire, France
2015 Monastery Klosterneuburg Austria, Woodsculpture Florian
2015 Woman wood sculptor symposium, Braunwald, Switzerland
2015 Public Woodsculpture „ Equilibrium“ Rinkøbing, Danmark
2014 HolzArt XVIII, Kronach, Germany
2013 US-Open Chainsaw championship, Greenbay, USA
2004 Art Collection , University of Applied Arts- Vienna / Austria,

Exhibitions (Extract) :

2025 Sculpture by the Sea, Bondi Beach, Sydney, Australia
2025 Zeichnung vor Stein, Kunstwerk Krastal, Treffen, Austria
2025 Reconnect, Socharsky Festival, Budweis, Czech Republic
2025 Art Mile, Trostberg, Germany
2025 Sculpturetrail „Skulpturentausch“, Freilassing, Germany
2025 Die Unikatwelt, Fair Vienna, Austria
2024 Sculpturenomad, Townhall Burghausen, Germany
2024 Art International Zürich, Switzerland
2024 Diversity of 2, Castlegallery, Schärding, Austria
2024 Es ist nicht alles Gold, Berchtholdvilla, Salzburg, Austria
2024 Sculpturetrail „Rote Fabrik“, Aadorf, Switzerland
2024 Memory from Sculpture, Groupshow, Civitella, Italy
2024 Diversity of 2, Lignorama, Riedeau, Austria
2024 Die Unikatwelt, Fair Vienna, Austria
2024 Craft and Designfair Munich, Germany
2023 Apoplxiail, Schock, Triennale Kärnten, Klagenfurt, Austria
2023 Ortung 13, Schwabach, Germany
2023 Zeichnung vor Stein, Kunstwerk Krastal, Treffen, Austria
2023 Apoplixia I, Kunstwerk Krastal, Treffen, Austria
2023 Fisch-Au-Skulpt-ur, Schloss Bad Fischau, Austria
2023 Art Trail Andermatt, Andermatt, Switzerland
2023 Kunst aus der Kiste, Lana, Italy
2023 Gartenlust, Burghausen, Germany
2023 Die Unikatwelt, Fair Vienna, Austria
2022 Evil Art, Leubringen, Switzerland
2022 Outdoor Sculpture Exhibition, Gallery Jedlitschka, Zürich, Switzerland
2022 Groupshow, City Gallery, Biel, Switzerland
2022 Memorial exhibition Mrs. Sudoh, Gallery Sudoh, Odawara, Japan
2022 Groupshow Sculpture Park Steinmaur, Switzerland
2021 Pietra Sublime, Cavriglia, Italy
2021 Offen, Gallery Frewein- Kazakbaev, Vienna, Austria
2020/21 Q202- Kunst im Freigang, Taborstrasse, Vienna, Austria
2020 Kunst-seen, Reifnitz, Austria
2020 Sculpturepark Steinmaur, Dielsdorf, Switzerland
2020 Art Momentum, Biel, Switzerland
2019 Open Studio, RAH-Artist inResidence, Tehran, Iran
2019 Metall-Fashion Show, Mlada Boleslav, CZ
2019 Guest-Artist Exhibition, Art-Colony-Steinmaur, Switzerland
2019 6. international Silk Road Art Exhibition, Xi'an, China
2018 Separate Together, Favorites in Favoriten, Vienna
2018 Evil Art 2018, Leubringen, Switzerland
2018 5. international Silk Road Art Exhibition, Xi'an, China
2018 Sinnesreize, Art Momentum, Biel, Switzerland

2017 Traumdepot Kunststoff/Plastik, Bern, Switzerland
2017 KapHoornArt IX, Bremen, Germany
2016 In & Out Sculpture exhibition, Gallery Jedlitschka, Zürich, Switzerland
2016 Artpark Sculpture exhibition, Richterswil- lake Zürich, Switzerland
2015 Guest-Artist Objekt for the Installation Lamhur, Sissach, Switzerland
2015 Höfner „Kunst am See“ Pfäffikon, Switzerland
2014 Favorites in Favoriten, Groupshow, Vienna
2014 Austrian Art, Studio 7B, Faenza, Italy
2014 Art Fair Forli, Italy
2013 Achtung Idylle, Groupshow, Orth an der Donau, Austria
2013 Us-open- Chainsaw Championship, Eau claire, USA
2013 Duck Creek Chainsaw Competition, Green Bay, USA
2013 Zhang Ja Jie Session Monotypes, Moos & Peach Gallery, Toronto, Canada
2012 International oil-painting-Creation- Camp, zhanjajie, China
2012 Japan now, VHS-Meidling & Atelier Brunnengasse 17, Vienna, Austria
2011 Groupshow, Odawara, Japan
2011 Medana, Slovenia
2009 Maze 2009, Wuk, Vienna, Austria
2009 Family Affairs, Barockschlüssel Mistelbach, Austria
2007 Malerei Diskonta, IG Bildende Kunst, Vienna, Austria
2007 Familie - Heim, Kunstuniversität, Linz, Austria
2007 Alles wird schön, Soho-Ottakring, Vienna, Austria
2006 Wien - Berlin, Berlin, Germany
2006 KIC-Nordart, Búdelsdorf, Germany
2006 Baustelle Mensch, Soho-Ottakring, Vienna, Austria
2005 Kunstdiskont, IG Bildende Kunst, Vienna, Austria
2005 Kunst und Raum, Heizhaus Stammersdorf, Vienna, Austria
2005 KIC-Nordart, Búdelsdorf, Germany
2005 GemEinsam, Soho - Ottakring, Vienna, Austria
2004 Off-Art, Kunstpreis Günzburg, Germany
2004 Kunststatt, Austrian Art Prize, Wels, Austria
2004 Gallery Stadtbild, „Von der Ritzzeichnung zur Knochenflöte“, Vienna
2004 That`s new, IG Bildende Kunst, Vienna, Austria
2004 Diplomaexhibition Master class Frohner, Vienna, Austria
2007 Alles wird schön, Soho-Ottakring, Vienna, Austria

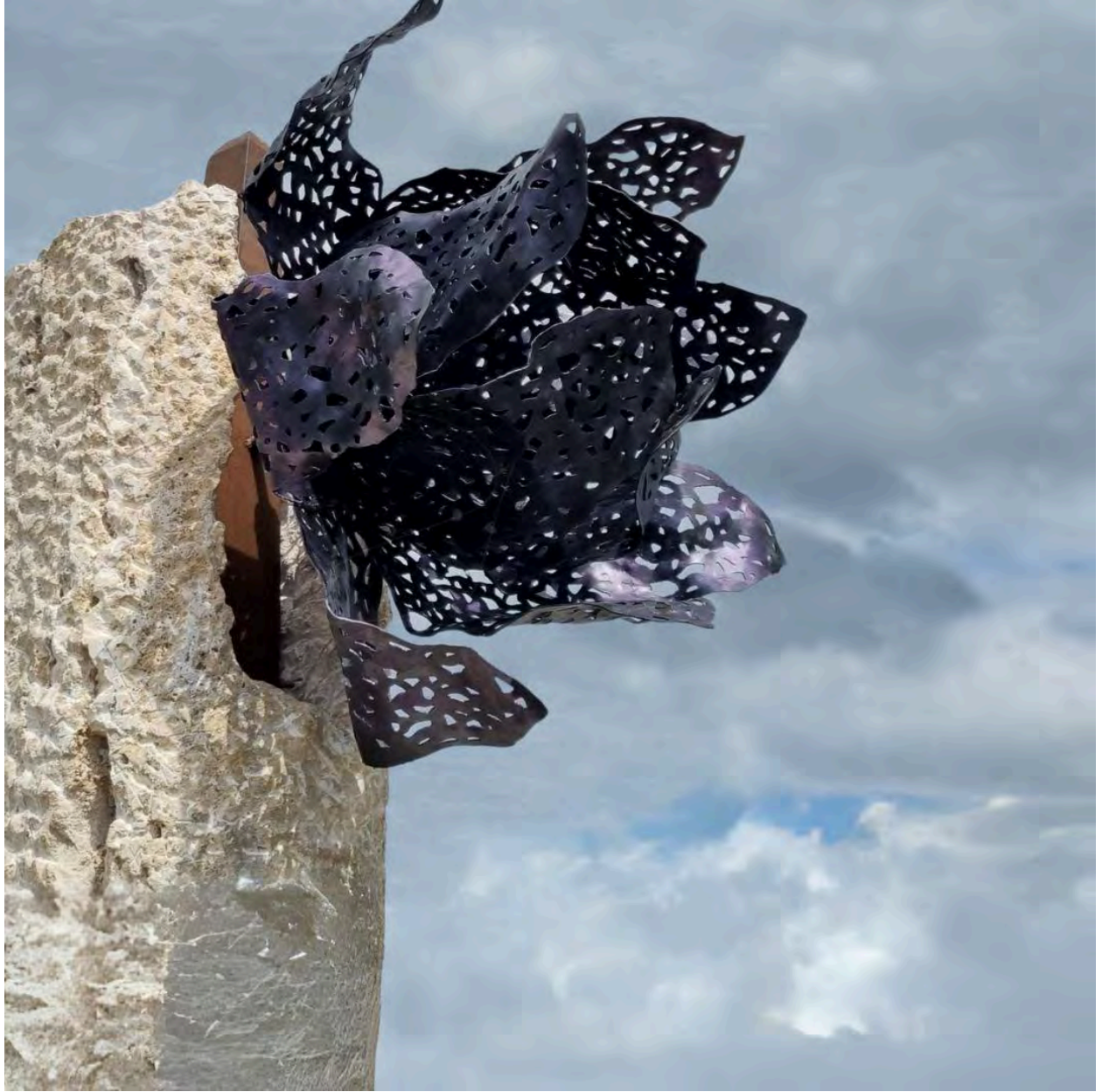
Scholarships, Awards :

2021 Semi Finalist Lih Pao Art Prize, Taiwan
2018 Finalist for the Phoenix Art Prize, Germany
2009 Stonefestival Salzburg, 1. Price, Austria
2008 Studio scholarship Paliano, Italy
2007 Projectadvancement association Soho-Ottakring, Vienna, Austria
2006 Projectadvancement association Soho-Ottakring, Vienna, Austria
2004 Sophie und Emanuel Fohn, Austria
2002 Project Scholarship, Austria

Images of Previous Work









Proposed Sculpture

Title: "Natural Grown" - The Transformative Thistle in Metal

Size (Height x Width): 6' 3" x 4' 3"

Description: The sculpture, inspired by the thistle as a symbol of resilience, protection and regeneration, unfolds in dynamic, intricate forms. The curved metal structures form a network reminiscent of roots and connections - a visual metaphor for reconnecting with ourselves, with nature and with each other.

The unique selling point of 'Natural Grown' is its temperature-sensitive colour change. The surface colour of the sculpture continuously transforms in the interplay of Australian coastal temperatures, making invisible natural processes visible and tangible for the viewer. The deliberate use of materials - galvanised and painted metal in organic forms - creates an exciting dialogue between industrial precision and natural structures.

Images:











ARTIST #10 - Rae BK

Artist Statement

To coexist is to be conscious of all that surrounds you - to acknowledge what came before and to recognize what will endure long after you are gone. These reKlections shape my vision for the San Bruno Posy Park Sculpture, COEXIST.

Like the park that surrounds it, COEXIST is meant to feel rooted in place - a form that grows out of the grass, trees, and daily rhythms of the people who pass through. Its abstract, multi-faced Kigure rests in the shade of a tree, its bare hands and feet grounded in the soil and grass. The shifting expressions echo the park's living energy, reKlecting emotions as Kleeting and varied as the minutes of a day, and offering each viewer the chance to recognize themselves and connect, if only for a moment.

Atop the Kigure, a birdhouse extends the sculpture's dialogue with its environment, linking to the surrounding foliage and inviting birds and other creatures to participate in the work. My practice has always been dedicated to creating art for the everyday passerby. Whether it is someone encountering the sculpture on their way to work or a child asking their parents about its meaning, these moments of curiosity and connection are central to my intention.

My hope is that the community will embrace COEXIST as a source of pride and imagination - a work that enriches their public space with creativity, presence, and a sense of belonging. COEXIST will be modeled in clay and cast in solid metal, preferably brass. Its polished surface is intended to catch the eye, contrasting with and complementing the park's green foliage. Like the birds it welcomes and the people it encounters, COEXIST is meant to live in constant dialogue with its surroundings - a jewel of the park that reKlects not only light, but also the spirit of coexistence itself and a radiant symbol of community pride.

Website

rae-bk.com

Resume

Exhibitions

- 2025** – *Faraday Cage* — Solo • Site-Specific • Kerhonkson, NY
- 2023** – *Smash & Grab* — Solo • Neurotitan • Berlin, Germany
- 2021** – *Diamond Hands* — Solo • Pop-Up • Chinatown, NYC
- 2020** – *Community Spread* — Solo • Public Works • NYC
- 2019** – *These Daze* — Solo • Pop-Up • LES, NYC
- 2018** – *The End Starts Now* — Solo • Pop-Up • Coney Island, BK
- 2017** – *The RAE Show* — Solo • Pop-Up • 191 Allen Street, NYC
- 2016** – *All Systems Go* — Solo • Pop-Up • 99 Bowery, NYC
- 2015** – *Urban Art* — Group Show • Doyle Auction House • NYC
- 2015** – *The Power of Paint* — Group Show • Vertical Gallery • Chicago, IL
- 2015** – *Trunk Work* — Solo • Pop-Up • Chinatown, NYC
- 2014** – *Lost Corsica* — Group Show • Masters Projects • Dumbo, Brooklyn
- 2014** – *21st Precinct* — Group Show • Former East Village Police Precinct • NYC
- 2014** – *Ferengi Fresh* — Solo • Pop-Up • Ethiopia, Africa
- 2014** – *Legend Tripping* — Group Show • Masters Pelavin • Soho, NYC
- 2013** – *Word of Mouth* — Solo • Pop-Up • East Village, NYC
- 2013** – *Nocturnal Trips* — Solo • Signal Gallery • London, UK

Benefits & Charity Work

- 2020** – Dallas Children’s Advocacy Center, Art for Advocacy
- 2020** – Bailey House Benefit for HIV/AIDS Homeless
- 2019** – Dallas Children’s Advocacy Center, Art for Advocacy
- 2019** – Bailey House Benefit for HIV/AIDS Homeless
- 2018** – Dallas Children’s Advocacy Center, Art for Advocacy
- 2017–16** – Young Americans Benefit for the Transformation of the Criminal Justice System

2016 – Lower Eastside Girls Club Benefit, Alphabet City Art School

2016 – Bailey House Benefit for HIV/AIDS Homeless

2016 – Art Fundraiser for Bowery Mission Food Drive

2014 – Art Fundraiser for Library Furniture, H2 Empower • Ethiopia, Africa

2014 – Design Trust Charity Exhibition • Christie’s, Inc.

Public Commissions

2017 – POW! WOW! Worcester, Massachusetts

2015 – Zoetic Walls • Waterloo District of Cleveland, Ohio

2014 – The Chicago Urban Art Society • Chicago, Illinois

Images of Previous Work





Proposed Sculpture

Title: "COEXIST"

Size (Height x Width): 8' x 4'

Description: Like the park that surrounds it, COEXIST is meant to feel rooted in place - a form that grows out of the grass, trees, and daily rhythms of the people who pass through. Its abstract, multi-faced figure rests in the shade of a tree, its bare hands and feet grounded in the soil and grass. The shifting expressions echo the park's living energy, reflecting emotions as fleeting and varied as the minutes of a day, and offering each viewer the chance to recognize themselves and connect, if only for a moment.

Atop the figure, a birdhouse extends the sculpture's dialogue with its environment, linking to the surrounding foliage and inviting birds and other creatures to participate in the work.

My practice has always been dedicated to creating art for the everyday passerby. Whether it is someone encountering the sculpture on their way to work or a child asking their parents about its meaning, these moments of curiosity and connection are central to my intention.

My hope is that the community will embrace COEXIST as a source of pride and imagination - a work that enriches their public space with creativity, presence, and a sense of belonging.

COEXIST will be modeled in clay and cast in solid metal, preferably brass. Its polished surface is intended to catch the eye, contrasting with and complementing the park's green foliage.

Like the birds it welcomes and the people it encounters, COEXIST is meant to live in constant dialogue with its surroundings - a jewel of the park that reflects not only light, but also the spirit of coexistence itself and a radiant symbol of community pride.

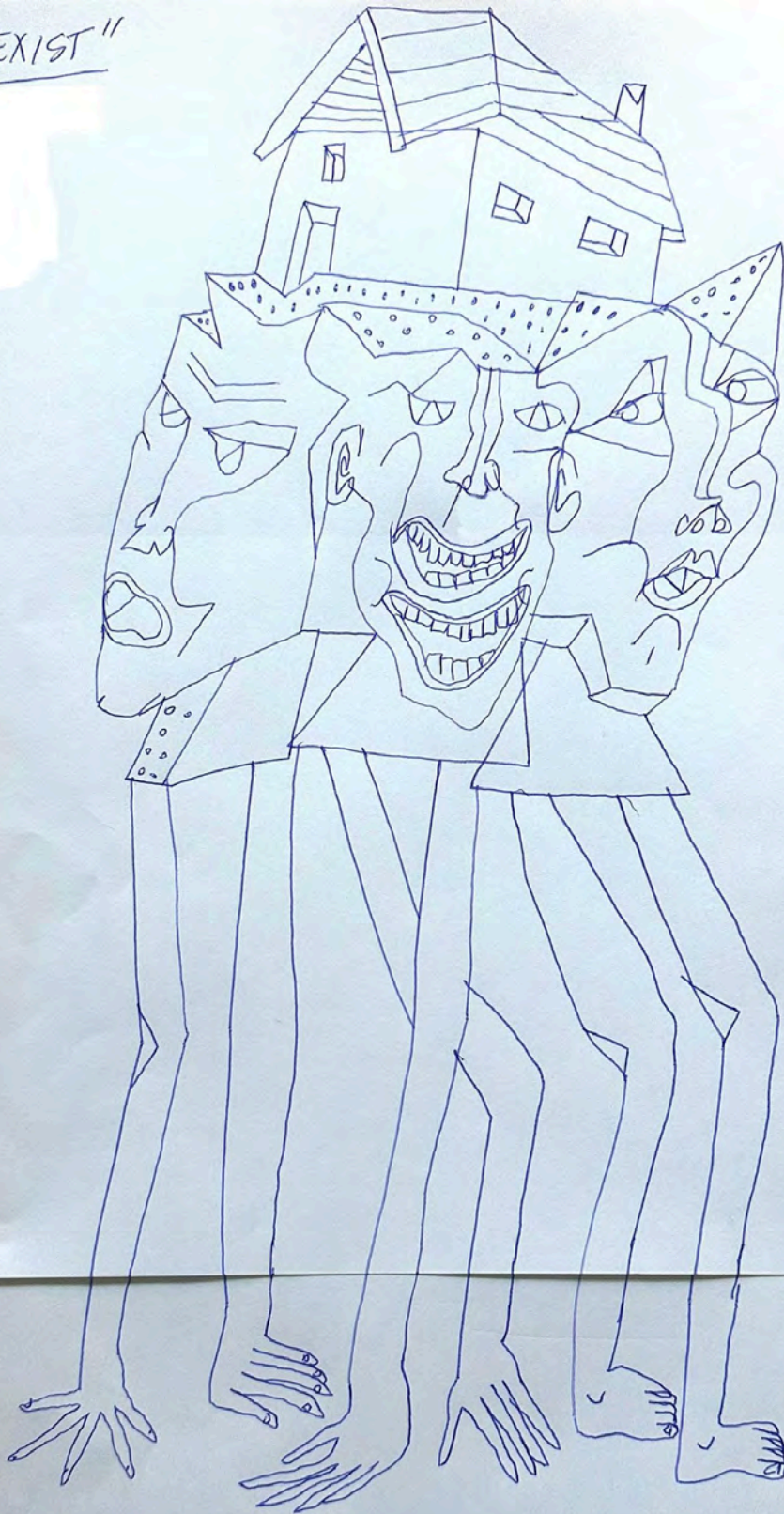
Images:





Item 7e
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"COEXIST"





"COEXIST"





DATE: January 15, 2026

TO: Culture and Arts Commission

FROM: Tim Wallace, Community Services Superintendent
Travis M. Karlen, Community Services Director

SUBJECT: Review and Approval of Art on Loan Program Artist Selections for the San Bruno Recreation and Aquatic Center

BACKGROUND:

At its regular meeting on November 21, 2024, the Commission considered a proposal to establish an Art on Loan Program for the City's new Recreation and Aquatic Center (RAC). The intent of the program is to encourage artistic expression, support local artists, and enhance public spaces by displaying rotating two-dimensional artworks in City facilities. The Commission unanimously accepted the proposal and staff proceeded with program development.

Following that action, a RAC Art on Loan ad-hoc committee was formed, consisting of Commissioners Nicole Hanhan, Janet Monaghan, and Jeanne George. In spring 2025, the ad-hoc committee toured the RAC with staff and identified interior wall locations suitable for the display of public art. Based on this assessment, staff determined that there is adequate wall space to display up to 21 two-dimensional artworks at a time.

On October 29, 2025, the City released a Call to Artists for participation in the Art on Loan Program at the RAC. The Call invited artists to submit between seven and fourteen original two-dimensional works and outlined the selection criteria, exhibition guidelines, and timeline. The Call closed on December 8, 2025, and a total of fourteen applications were received.

DISCUSSION:

Consistent with the Call to Artists, applications were evaluated by the ad-hoc committee using the following established criteria:

1. Nature of Work (up to 60 points), evaluating technical skill and creative quality
2. Appropriateness of Work (up to 20 points), ensuring suitability for a public, all-ages facility

In addition, to recognize contributions to the local community, supplemental points were added as follows:

- Ten points for San Mateo County residents
- Ten points for San Bruno residents, in addition to the ten points added for San Mateo County residents

Each ad-hoc committee member independently scored the submissions.

Given that the RAC can accommodate up to 21 artworks at a time and that individual artists were limited to submitting no more than 14 works, staff and the ad-hoc committee determined that selecting four artists would provide sufficient artwork for each exhibition period while providing for variety and rotation.

Two artists are proposed to exhibit their works from late February 2026 through late August 2026. The remaining two artists are proposed to exhibit from late August 2026 through late February 2027. Each exhibition period is anticipated to last approximately six months.

The RAC Art on Loan Program is intended to be ongoing, with a new Call to Artists and a new cohort of exhibitors selected annually.

The table below shows the composite scores of each of the 14 artists as determined by the ad-hoc committee.

Name	Nature of Work	Appropriateness of Work	SMCO Resident	SB Resident	Composite Score
Joseph Lynch	60	20		20	100
Faina Shpiler	47	15	10		72
Russ Robinson	38	14		20	72
Lauren Yurkovich	45	13	10		68
Nadine Levin	43	14	10		67
Xuan Ho	43	13	10		66
Gadget	41	12	10		62
Boris Koodrin	33	8		20	61
Poojitha Arpatre	44	14			58
Viviana Leija-Sysak	43	13			57
Kevin Daniels	37	9	10		56
Agnes Qiu	35	9	10		54
Vera Fainshtein	28	9	10		47
Joseph Castle	22	10			32

Based on the ad-hoc committee scoring, the four highest-ranked artists recommended for participation in the inaugural RAC Art on Loan Program are:

1. Joseph Lynch
2. Faina Shpiler
3. Russ Robinson
4. Lauren Yurkovich

The Commission is tasked with reviewing the recommendations of the ad-hoc committee. The Commission may approve the recommended artists, modify the selection, or select different artists in accordance with the Art on Loan Program guidelines.

FISCAL IMPACT:

Selected artists will receive a stipend of \$500 each, consistent with the Call to Artists.

RECOMMENDATION:

Review the recommendations of the RAC Art on Loan Program ah-hoc committee and approve the selection of four artists to exhibit works or select different artists at the Commission’s discretion.

ATTACHMENTS:

None.