

Caleb Adam Haye / Touchfab

caleb@touchfabdesign.com

To the Sebastopol Public Arts Committee,

Thank you for creating this amazing opportunity for public art to happen in our wonderful Sebastopol.

As we all know, Sebastopol is a very special place. I moved here in 2007 from San Francisco, primarily because I wanted to raise my daughter-to-be in a positive environment. I have never regretted that decision. When I found Sebastopol, I found my home. I came here as a software developer, and have since discovered a unique potential as an artist that only a place like Sebastopol could bring out in me. I'm now the proud parent of an 8 year old girl, and an 18 month old boy. As a Sebastopudlian, my roots in the community run deep. I have been coaching the Summerfield Waldorf Girl's Basketball team for the past 3 years, I worked at O'Reilly Media for 1 year, and I have been formally involved in the Maker Faire, either as a presenter or a maker, for the past 4 years. This year, I've been invited to speak on an education panel hosted by the national Maker Education Initiative. Sherry Huss, the VP of MAKE, is on my art company's Advisory Board. I am also a founding Board Member of Chimera Arts & Maker Space. Chimera is Sonoma County's first non-profit community arts and makerspace, and is located in downtown Sebastopol. I was on the Steering Committee which led to the creation of Creative Sonoma. I have consulted with Sonoma State University, wherein I created the software for their Maker Educator program, the first certificate program of it's kind in the the nation, and I work directly with the Sonoma County office of Education. Ben Stone, of the Sonoma County Economic Development Board, has generously referred to me as, "The most creative person in Sonoma County"

Sebastopol has created many opportunities for me, and it is my hope I will be able to give something meaningful back to our community, through the space made available via this project.

In 2013, Google commissioned me to create a unique, special piece of art for them. I accepted, and through that endeavor, the Light Cloud was born. I enjoyed the experience so much that I started Touchfab, my art company.

The Light Cloud is made of 5000lbs of steel, glass, and technology, made luminescent and paintable with a digital brush. Controlled by mobile apps in the crowd, visitors can color the cloud in real time. The Light Cloud was a featured exhibit at the Maker Faire 2013, where I won my first awards as an artist. It was installed by Google at Ram's Gate Winery and the Carneros Inn. A new rendition was subsequently installed in San Francisco, for HP. We made the Light Cloud at the aforementioned Chimera Arts & Maker Space. In Sebastopol, we temporarily installed the Light Cloud at the opening day of the Barlow Street Fair, and it was a resounding success. The Light Cloud, along with myself, my daughter, and my partner were all featured on the cover of the Feb. 2014 edition of Sonoma Family Life Magazine.

Since that project, my life as an artist has taken off. At present, we're working on several projects in and out of Sonoma County.

In San Francisco, I'm working with Ned Kahn (a member of the Touchfab Advisory Board) on the Transbay Terminal -- an art project that spans 8 city blocks. The work involves installing sensors in city buses which actuate solenoid valves to make the the buses an interactive part of the park's water feature.

In Santa Rosa, I'm commissioned by the city to create a project called "Flower Power", which is a 13 foot tall sculpture in the shape of a flower. The center of the flower is a solar panel, the petals are illuminated by LEDs, and the stem hosts charging stations for laptops or cell phones. The funding for this project has been provided by the Downtown Connect project.

In Rohnert Park, at SOMO Village (formerly Sonoma Mountain Village), we're creating a 36 foot long, 10 foot tall, Living Wall made out of steel, LEDs, and living organisms, which is the successor to a smaller 12 foot version we created last year. We built the initial version at the Voigt Family Sculpture Foundation's Art Barn, with the support of Che Voigt, Chairperson of the North Bay Angels. In fact, I'm literally writing this letter from the tool shed, outside of my studio where my crew is busy building this beautiful living wall. It truly is living, with plants growing, and fish/frogs living in the base.

Also in Rohnert Park, I recently joined the SOMO Art Group, a small group determined to have a positive impact on art in Sonoma County. My fellow members are: Brad Baker, Che Voigt, and Zack Darling.

My team at Touchfab is simply amazing. I've been fortunate enough to not only find, but collaborate with some of the brightest, most talented people. Everyone on our team is involved in the creative process. Our welders work with the engineers designing LED interactions; our structural engineers work with landscape architects; our app hackers work with our wood workers, and so on. Through this collaboration, everyone's input is heard, and the results are powerful pieces which resonate with many people. Engagement is a huge part of the work we create. We want our sculptures to be something people can not just observe, but also interact with, and in many cases, directly manipulate. We also invite nature, and her many beautiful elements to manipulate our pieces as well.

At Touchfab, our design process is simple, yet yields complex results. In short, we fabricate unique structures and compliment them with technical wizardry. Our creative approach is based on a combination of Design Thinking and Lean and Agile methodologies. We prioritize flexibility, experimentation, and 'the good of the artistic experience' over the comfort of designing to a spec that has been written in stone. As such, we don't fight nature when she intervenes. Rather, we work with her, and our project concepts are thought of as perpetually evolving, rather than static, or unchangeable.

Our initial design phase begins by brainstorming. We will research, visit, and observe the sites we are working on. We play with materials and emerging technologies. We work to establish the current and anticipated needs so that the piece we create will be truly engaging, and bespoke, and hopefully, meaningful for a long time to come.

Thank you for your time, I appreciate your consideration for this project.

Sincerely,
Caleb Adam Haye
Founder of Touchfab

RESUME

Caleb Adam Haye

Fundly CTO, Founder Touchfab & Fire, Inc, Chimera Arts & Maker Space Board Member

me@caleb.org

Summary

Caleb Adam Haye is a software architect, artist, and entrepreneur who has been developing software professionally since 1997. In 2005, Caleb founded Fire, Inc -- a software consulting company. In 2008 Fire, Inc. moved to Sebastopol, and since has built award winning web and mobile apps for companies like Google (Gold - Best Custom Mobile app — 2013), Comcast (Xfinity TV), Apple, Intuit, Netflix, Yahoo!, Visa, Genentech, and Adobe.

As a former Yahoo! employee, he was the initial member of the Yahoo! Media Innovation Group positioned out of Yahoo! Research Berkeley, where Caleb formed a team responsible for 24 patents in 2 years, and was on the winning team for Yahoo's inaugural Hack Day. Caleb is a sought after speaker at technology events around the world, and taught as a professor at the Academy of Art University's Graduate School of New Media. Caleb is a Founding Board Member of Chimera Arts — Sonoma County's first non-profit community arts and makerspace.

In 2013 Caleb formed Touchfab after creating The Light Cloud, a 5000lb, award winning, interactive sculpture commissioned by Google, and has since gone on to create commissioned public and private interactive sculptures in throughout Sonoma County, including the cities of Santa Rosa, Rohnert Park, and his current home town of Sebastopol. Caleb has worked with and in some of the world's most respected research laboratories, including Google Creative Labs, IDEO and Xerox Palo Alto Research Center.

Experience

CTO at Fundly July 2015 - Present (11 months)

Fundly is Revolutionizing Social Impact through crowdfunding. We empower people and organizations to support and nurture the causes and communities they care about. As CTO, I am responsible for maintaining and evolving the Fundly.com technology stack, managing teams of engineers, interfacing with design, marketing, and customer support teams, and making sure the business objectives stay on track. Creating space for innovation, and making sure our user's campaigns have as much impact as possible are also some of my key objectives.

Board Member at Chimera Arts & Maker Space June 2013 - Present (3 years)

Chimera Arts & Maker Space brings access to equipment, supplies, space and education for artists, makers, hackers, inventors and creative people of all types. We strive to positively influence the arts and maker communities in Sonoma County, California.

Chimera believes that by keeping talented people in the North Bay, Sonoma County will become a more vibrant, modern and competitive region as a whole. We are working to engage with people of all ages to show them new, innovative forms of expression and creation. We give people new, relevant skills and experience for a changing world by encouraging entrepreneurship and innovation in the region. Chimera is creating a thriving and diverse community of creative people that will have a profound impact on Sonoma County.

Founder at Touchfab 2013 - Present (3 years)

Touchfab is a group of artists -- technologists, designers, fabricators, and makers. Art hacking is our speciality. We fabricate unique structures and compliment them with technical wizardry. We have built award winning installations and mobile apps for Fortune 500 clients, including Google. We are working with the city of Santa Rosa to make public art more accessible and engaging. We are empowering the next generation of artists in Sonoma County. Our advisory board includes Ned Kahn -- a Macarthur Genius grant recipient. Together with Ned Kahn Studios we are working to create amazing interactions within the new Transbay Terminal in San Francisco, a project that spans 8 city blocks.

Our art studio is based in SOMO Village, and we're working with local business leaders, including Brad Baker, Che Voigt, and Zack Darling, to bring art as an experience to Sonoma County, the Bay Area, and the world.

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me@caleb.org

Founder at Fire, Inc. November 2005 - Present (10 years 7 months)

Fire, Inc. is a software consulting company, specializing in mobile apps, social media, and emerging web technologies. Our focus on creative, fundamentally sound software design yields exceptional results, as is reflected in our work history. Our experience developing feature-packed solutions which leverage best practices with cutting-edge techniques in software development have enabled us to deliver dynamic, reliable products and services to a wide range of clientele.

Software Engineer at O'Reilly Media March 2015 - March 2016 (1 year 1 month)

Faculty at Academy of Art University January 2007 - January 2009 (2 years 1 month)

I taught 2 separate time-based media & animation classes at the Academy of Art University. My students were graduate students working towards achieving their post-graduate degrees.

Rich Internet Application Architect at Metaliq March 2007 - August 2008 (1 year 6 months)

As an RIA Architect for Metaliq, I've led the development of several high-visibility projects built in both Adobe Flash and Microsoft Silverlight. Working in a fast-paced environment like that of Metaliq's has always been an interesting, yet rewarding challenge. While at Metaliq, I worked on several projects, including: Major League Baseball Video Remixer, Zune Card / Zune Card Facebook, Soliya Video Conferencing, Microsoft Defy All Challenges & Digital Forum TV.

Flash Consultant at Esomnie
months)

February 2007 - December 2007 (11

Esomnie Software is a Bay Area firm specializing in Ruby on Rails development. The company was founded by Ben Curren, a long time personal friend and professional colleague of mine. Ben and I have worked on various projects together throughout the years, most recently creating a Flash based kiosk interface for Intuit. We have done a bunch of work together, and look forward to doing more work together in the decades to come.

Lead Software Engineer at Vuvox, Inc. December 2006 - March 2007 (4 months)

Vuvox is a Flash based tool that allows for user-generated media creation through media reuse. A central focus is placed on the narrative of the media and creating pieces embody the story behind the media.

I greatly influenced the design and help architect the application architecture. I was responsible for major chunks of functionality, including the Vuvox Player, and the Photoshop-like image editing tool. During my short time at Vuvox, I worked w/ Mario "Quasimondo" Klingemann, a truly admired peer and respected trendsetter in the RIA landscape.

Media Innovation Engineer at Yahoo! October 2004 - December 2006 (2 years 3 months)

As an employee of Yahoo!'s Entertainment group, I became the founding member of Yahoo!'s Media Innovation Group. The group was positioned out of Yahoo!'s Research facilities in Berkeley, and was solely focused on Innovation, with a mandate of pushing the boundaries of not only the technology employed, but also how we think about media and technology, and filing patents. We build dozens of prototypes and filed several patents. Most notably, I was widely recognized as a creative technology evangelist and leader at Yahoo!.

Flash Architect at EVB 2004 - 2005 (1 year)

Chief Technical Architect at UnitedCamps 2003 - 2004 (1 year)

As a member of the United Camps, and with 2 other graphic designers, I built the official websites for Billboard top 10 recording artist Alicia Keys, Christina Milian, Ruben Studdard, Cassidy, Fabolous, and Violator Records. Violator is one of the largest Hip-Hop and R&B management firms in the world, managing such mainstream artists as 50-Cent, Busta Rhymes, Missy Elliot, and more.

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Lead Software Engineer at Kindmark 2002 - 2003 (1 year)

As a Lead Software Engineer for Kindmark, I helped coordinate a team of 8 offshore developers tasked with legacy application maintenance (including 1 month of face to face collaboration in Pune, India). I authored dozens of UI Components and their associated unit tests. I wrote classes to abstract complex operations & defined the View (of MVC) framework for our application. We deployed more than 160k Fortune 100 corporate users to our ASP platform (Including the giving sites for Charles Schwab and General Motors). I also managed and built the kindmark.com site redesign.

Senior Web Developer at LVMH Fashion Group 2002 - 2002 (less than a year)

As a Senior Web Developer for LVMH, I authored and implemented a DHTML, platform-agnostic, browser-compatible streaming media player application I independently designed and built. I presented user-interface template specifications, capabilities and limitations to design team and managed the production build process.

Lead Front-end Engineer at Eveo 2001 - 2002 (1 year)

As Eveo's Lead Front-End Developer, I was the primary channel between engineers and designers.

Software Engineer at Xerox PARC 2000 - 2000 (less than a year)

As a contractor for Xerox's Palo Alto Research Center, I built Flash modules exemplifying and demonstrating the abilities of one of the emerging technologies they are developing, the Sotto Voce electronic guidebook. This project was completed in concert with a video editor, and a graphic designer. The entire movie used ActionScript to perform every action, which at the time was quite profound.

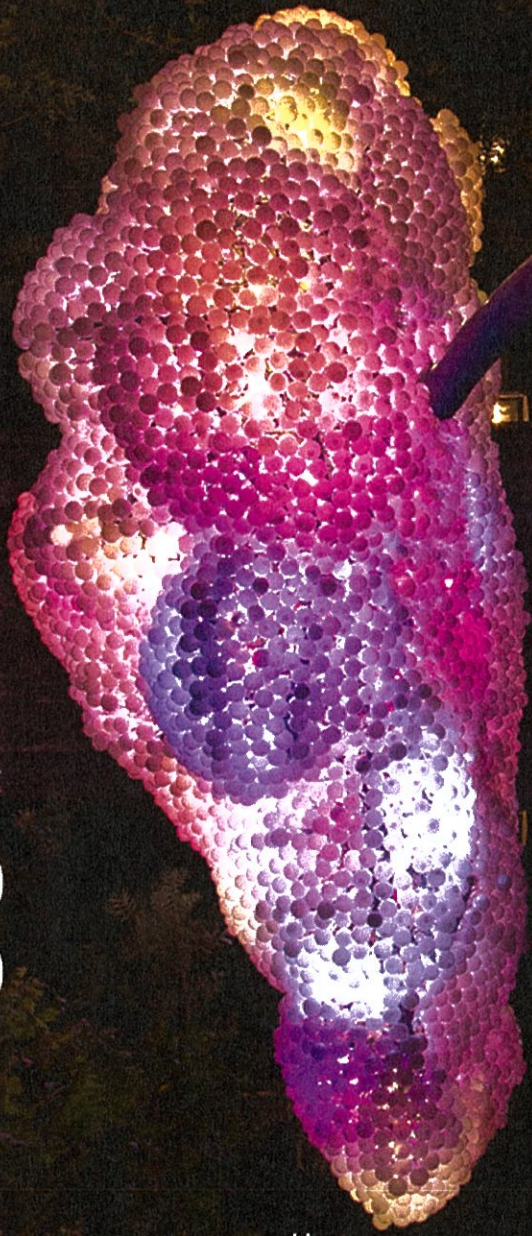
Light Cloud in Sebastopol - Barlow St Fair Grand Opening





Light Cloud v2 in SF for HP

Technology powered design



Cloud Height: 6 feet

Cloud Width: 7 feet

Post Height: 7 feet

Base Width: 8 feet

Base Length: 13 feet

Base Height: 7 inches

touch

touchfabrics

sonoma Family Life

February 2014

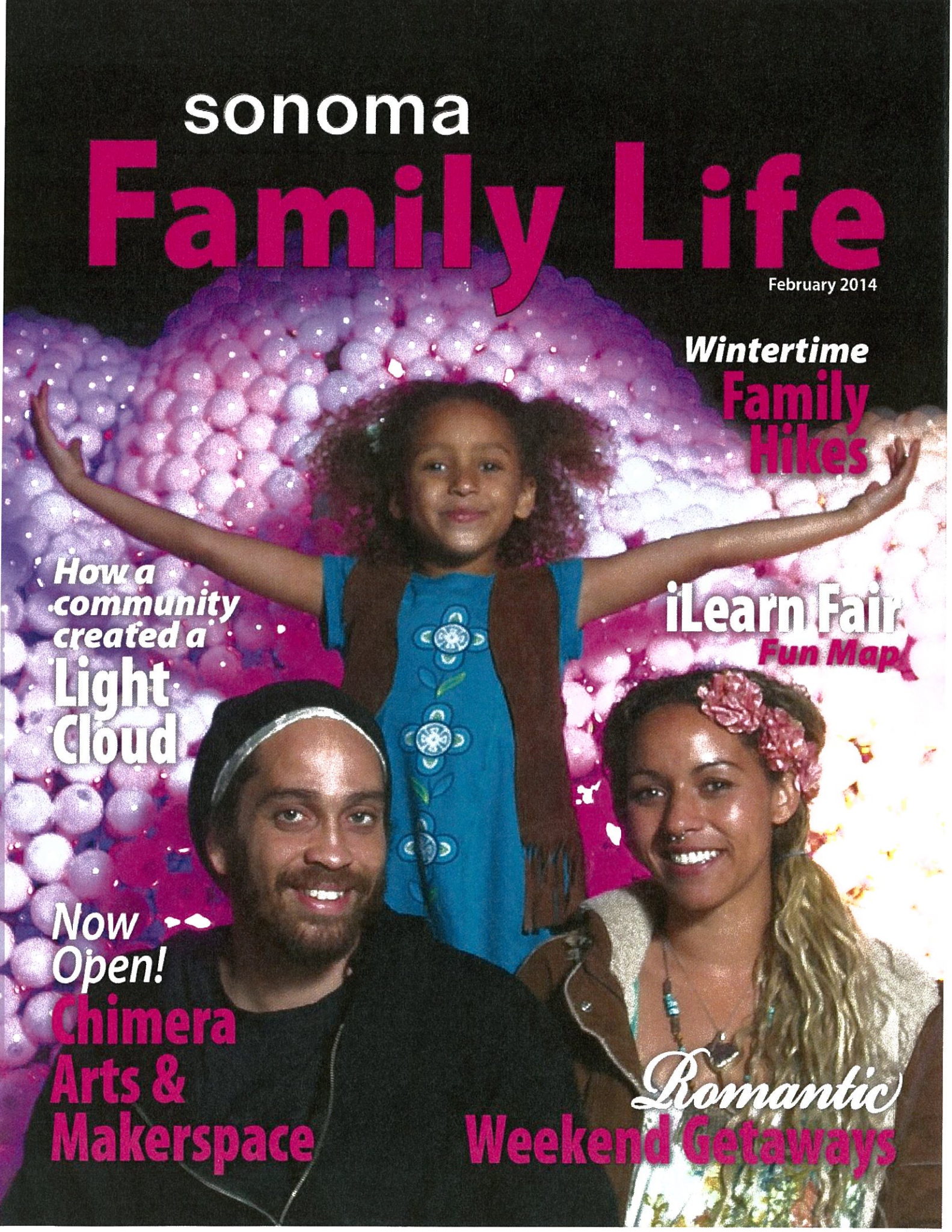
Wintertime
Family Hikes

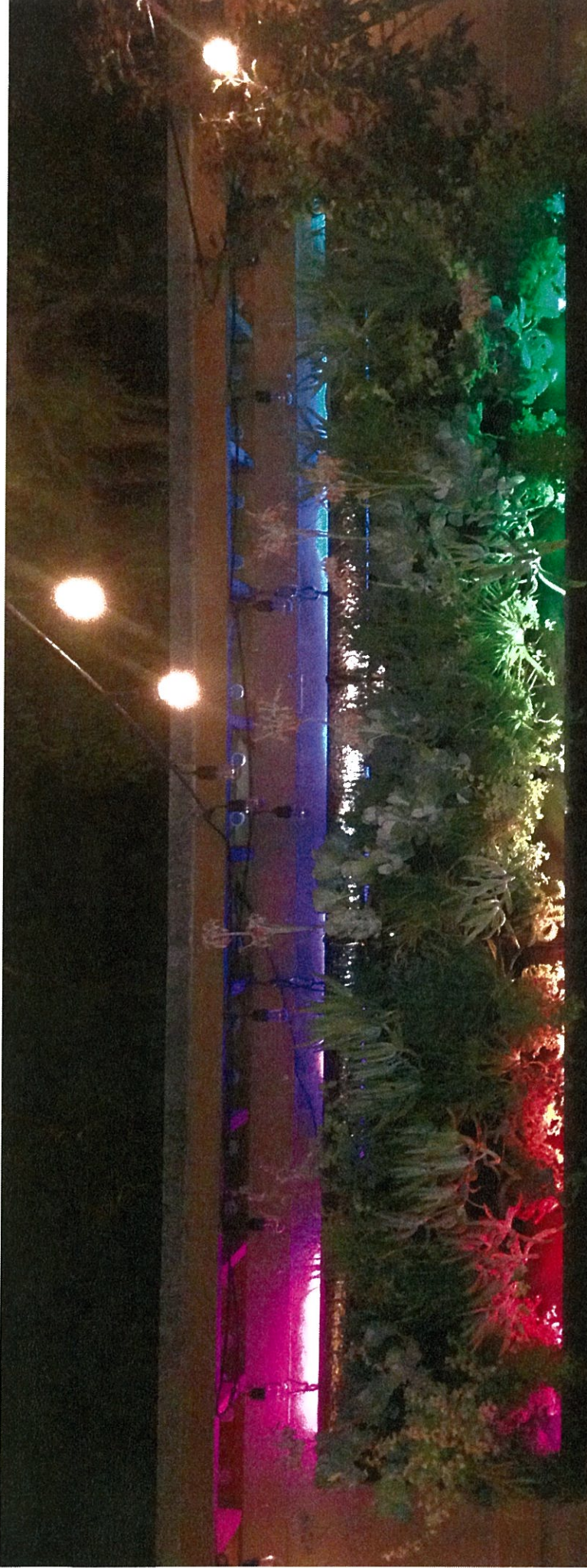
iLearn Fair
Fun Map

How a community created a
Light Cloud

Now Open!
Chimera Arts & Makerspace

Romantic
Weekend Getaways



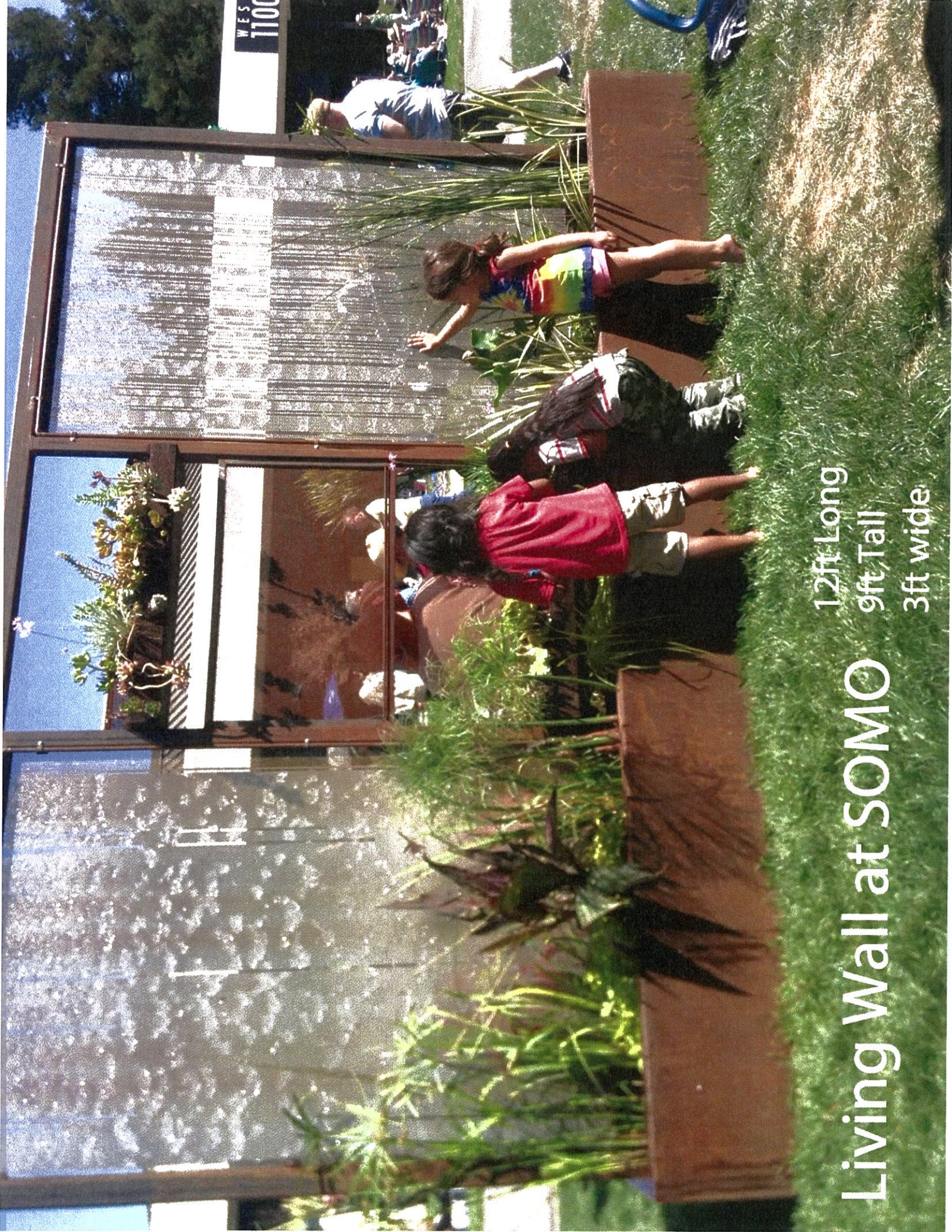


Living Wall at Hopmonk, Sebastopol

13ft Long

3.5 ft Tall





Living Wall at SOMO

12ft Long
9ft Tall
3ft wide



Transbay Terminal Par

RENDERING

Transbay Terminal Park Aerial Rendering



I am interested in applying for the public art project for the City of Sebastopol, Ca. I believe that I am a good candidate for the position because I have been working in California on public art projects that serve to create interesting, beautiful, culturally relevant and engaging works to revitalize the local communities in which the art resides.

My background as a public artist started in the City of Oakland. I received numerous large-scale public art commissions. These murals ranged from 20x20 ft to 30x70 ft. In addition to these commissions, I have also worked with local Bay Area Theater Arts organizations, such as SF Shakespeare in the Park to create painted backgrounds for their programs. I have worked on school sites doing public art with youth in OUSD and in Community Arts Organizations such as Youth Spirit in Berkeley.

My background as a fine art painter from CCA led me to a decorative painting career where I also painted in the commercial and private realm for many years. This combination of public and private art has given me the background to work on large scale public commissions with Civic Organizations doing contract work and community engagement.

Caroline Stern

My process for creating public art.

I research the history of the city, its architecture, cultures and the natural environment.

I visit the location and take pictures noticing the color and architecture.

I talk to community members, neighbors and people on the street to gather information about the location and community interest.

I develop intuitive designs based on my understanding of the community, its environment, the history and the current culture.

I develop sketches for the project based on fine art, photographs and research.

All works designed and painted by Caroline Stern

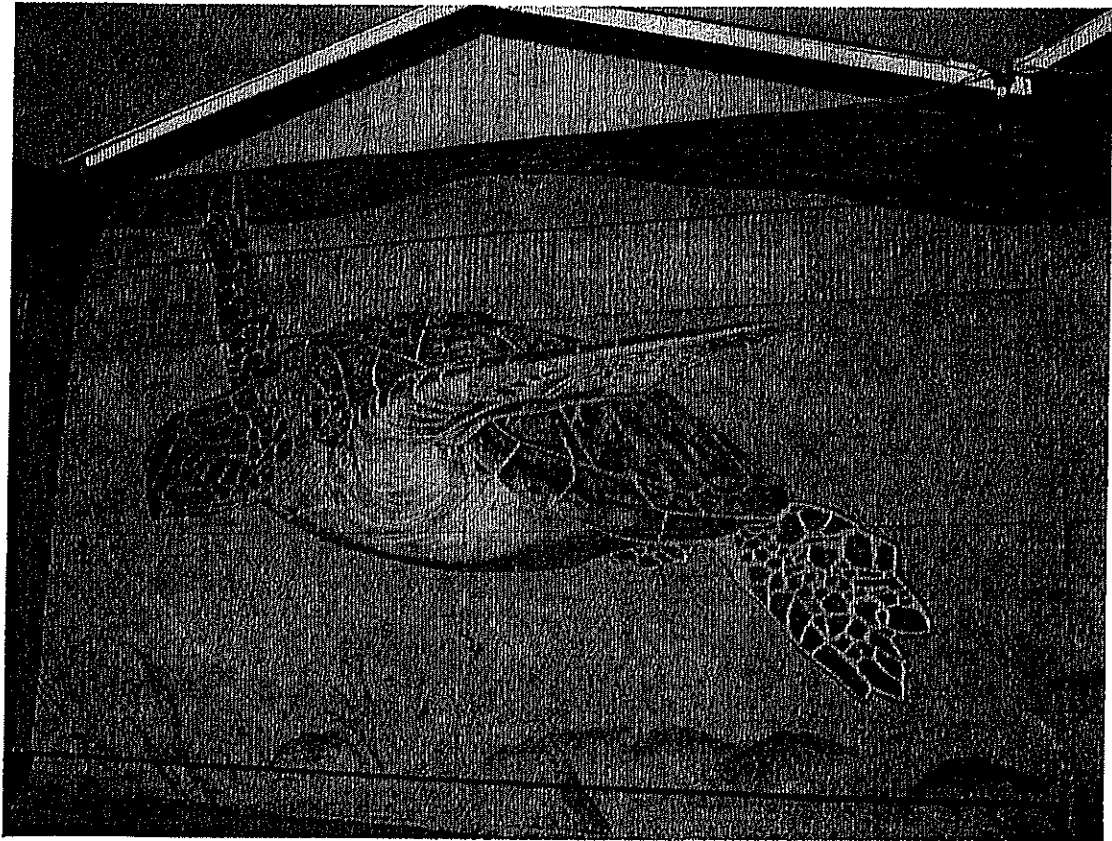
Restoration of the Ceiling is an image me working on the repair of the original work.

Montclair Neighborhood Association, Oakland, CA
Piedmont Pines Neighborhood 4x60 ‘
Native Flowers Acrylic on cement 2015





California Quail 2012 City of Oakland, CA
20x20 ' Acrylic on stucco brick



Emergent Sea 2012 30x70 Ft. City of Oakland
Acrylic on wall



Honorable Mention Award, California Watercolor Association

Deco Art

FINE ART INTERIORS

Caroline J. Stern ☎ 5495 Claremont Ave., Oakland, CA 94618 ☎ 510.593.4574 www.decoartokland.com ☎ Lic. #795403

Caroline Stern - Resume

Mission: As an Art Educator, I seek to encourage students of all levels to connect with their inner spirit; to find a place where they can freely express who they are. My goal is to teach art that promotes creativity and exploration; to cultivate personal development and community engagement.

Education

2015 CSU East Bay - Teaching Credential (Single Subject: Art)
1983-1987 Oberlin College, Oberlin, Ohio - Bachelor of Arts, English Literature
1989-1991 California College of Arts and Crafts, Oakland, California

Student Teaching Experience Oakland Unified School District

2014-2015 Castlemont High School, Oakland, CA (Winter/Spring)
Fall 2014 Montera Middle School, Oakland, CA
2014 Lead Artist, Art's Integration in Engineering- Hoover Elementary School
2012 Lead Artist in Residence-Kaiser Elementary School
2009-2011 Developed Art Education & Taught at *Youth Uprising (City of Oakland)* and *Girls, Inc. of Alameda County*

Non-Profit Organizations

Women's Economic Agenda Project, Oakland, CA
Affordable Housing Associates, Berkeley, CA
Children's Hospital, Oakland, CA
California College of Arts and Crafts - Gold Leaf Entry Arch

Public Art Grant Projects

City of Oakland Redevelopment Agency:

- Sea Turtle Mural 23rd Ave Exit and 880 Freeway
- Emergent Sea 30x50 ft extension
- California Quail 106th and MacArthur, Oakland, CA 20x20 ft

Recent Shows and Community Involvement

- Youth Spirit - Mural Program, City of Berkeley
- San Francisco Design Center - Dining by Design, AIDS Benefit, SF General Hospital
- Exploratorium - Gala Opening
- International Furnishing and Design Association, Chair Designs for Wheelchair Veterans
- Young Rembrandt's After School Art Education, Contra Costa County

Sampling of Local Mural Projects and Hand Painted Designs

- A Coté Restaurant, Faux finish, mocha and bronze tones
- Alexander Pope Salon, Interior painting
- Claremont Country Club, Faux finish match in dining area
- Crepevine, Faux finish, terra cotta and gold tones
- Filippo's Pastaria, Mural - Pompeian theme, faux finish
- Trattoria La Siciliana, Interior faux finishes, mural of Sicily, stenciling
- Marica Seafood, Faux finish interior, refinished bar
- Obelisque Restaurant, Faux finish, Ralph Lauren stipple effect
- Rockridge Rags, Exterior painting, multiple colors

Theater Projects

- Magic Theater/Aurora Theater, San Francisco
- Shakespeare in the Park, Oakland; 2 large-scale backdrops for *Midsummer Nights Dream*
- Traveling Jewish Theater, Large-scale backdrop for *Dybbuk*

References

Darren Avent, Principal,
Montera Middle School, OUSD

Bonnie Leonardo, Art Teacher
Kaiser Elementary School, OUSD

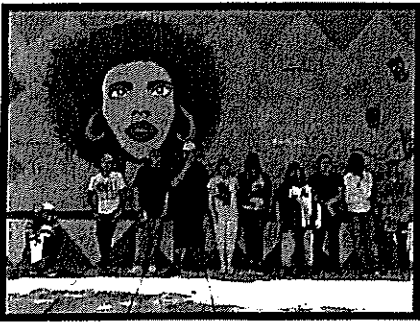
Susan Walton, Art Teacher
Montera Middle School, OUSD

Deborah Gordon, Art Teacher
Castlemont High School, OUSD

Michelle Holdt, CSU East Bay Supervisor

Selected Works:

Contact information available upon request.



Mural: Beauty with Youth Spirit



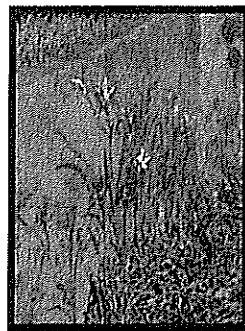
My Hearts



Baldwin in Paris, Acrylic 16x20



Blue Me, Mixed Media Collage, 2014



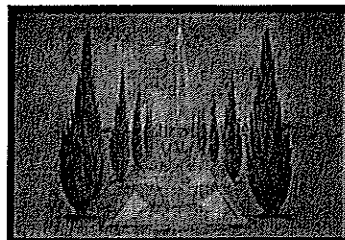
Garden Mural



*California Quail - Lead Muralist
10850 MacArthur Blvd.
City of Oakland*



Blue Lady



Tuscany

Christian Quintin
882 Second street
Santa Rosa, CA 95404

City of Sebastopol
Planning Department
7120 Bodega Avenue
Sebastopol, CA 95472

Reference: Request for qualifications for public art project.

To whom it may concern,

I would love to create art for the City of Sebastopol, namely a two dimension painting for outdoors or indoors. I am a frequent visitor to Sebastopol and would like to contribute by creating a work of art for the community. In the context of public art, I am inspired to create art that alters the experience of public spaces while reflecting timeless hope and beauty and renders the buildings more humane.

I have received many public commissions including artwork for the city of Lone, California and the city of Indianapolis, Indiana. If I was chosen for this project, I would create a series of sketches followed by colored renderings before deciding on the support and medium to be used while consulting with the Sebastopol planning department and the Public art committee. I would then create a large painting directly on walls or painted in my studio.

I feel confident that I would create a statement piece that would be site specific and would harmonize with the esthetics and values of the city of Sebastopol.

Thank you for your kind interest.

Sincerely,

Christian Quintin

Christian Quintin

882 Second Street, Santa Rosa, CA 95404

(916) 833 2500 www.christianquintin.com

Born 1957, Saint Brieuc, France

Education Beaux Arts Academy, Paris, France

Represented by: Annex Gallery, Santa Rosa, CA
Calabi Gallery, Petaluma, CA
Noel Flynn Gallery, Roseville, CA

Selected Solo Exhibitions

- 2015 Hattie Weber Museum, Davis, CA
- 2014 Annex Gallery, Sebastopol, CA
- 2013 New York and Los Angeles Art Fair
- 2012 Calabi Gallery, Petaluma, CA
- 2010 Quick Silver Mine Gallery, Forestville, CA
- 2009 Byatt-Claeysens Gallery, Santa Rosa, CA.
- 2008 Quick Silver Mine Gallery, Forrestville, CA
- 2007 Tsao Gallery, Davis, CA.
- 2007 Artisan Gallery, Sacramento, CA.
- 2006 Center Line Gallery, "A Sky Color of Oranges" Woodland, CA.
- 2006 Artisan Gallery, "Les Amours Jaunes", Sacramento, CA.
- 2005 Dorion Gallery, Sacramento, CA.
- 2005 International House Gallery, Davis, CA.
- 2004 John Natsoulas Gallery, Davis, CA.
- 2004 Noël Flynn Gallery, Roseville, CA.
- 2004 Dorion Gallery, Sacramento, CA.
- 2003 International House Gallery, Davis, CA.
- 2003 John Natsoulas Gallery, "Recent Paintings," Davis, CA.
- 2003 Pence Gallery, "Trees," Davis, CA.
- 2000 Vorpall Gallery, "Landscapes," San Francisco, CA.
- 2000 Concept Gallery, Albuquerque, NM.
- 1999 Vorpall Gallery, San Francisco, CA.
- 1999 J Glenn Gallery, "Recent Works," Davis, CA.
- 1999 Maturango Museum of Art, Ridgecrest, CA.
- 1998 J Glenn Gallery, "Recent Works," Davis, CA.

- 1998 Still Life Gallery, "C'est Moi," Sacramento, CA.
- 1997 Still Life Gallery, "The Artist," Sacramento, CA.
- 1996 Ad Group Gallery, "Surrealist Works," Auburn, CA.
- 1996 Ritts Gallery, "Island of the Mind," Sacramento, CA.
- 1995 Peach Pitt Gallery, "Intimate Scapes," Sacramento, CA.
- 1995 Phantom Gallery, "Paradise," Sacramento, CA.
- 1995 Auburn Art Gallery, "Visitors," Auburn, CA.
- 1994 Auburn Art Gallery, "Pastels & Inks," Auburn, CA.
- 1993 Galerie Le Rouge Vif, Paris, France
- 1993 Galerie Atlantide des cinq Sens, Paris France
- 1990 Gallery Mesa, San Francisco, CA

Recent Commissions and Public Projects

- 2014 Painting, lobby Golden Gate North, Santa Rosa, CA
- 2013 Painting, The Arkenstone, Dallas, Texas.
- 2012 Painting, Casa Nuestra Winery, St Helena, CA
- 2011 Mural, Indianapolis Art Commission, Indiana.
- 2011 Painting, lobby Golden Gate North, Santa Rosa, CA
- 2010 Painting, Casa Nuestra Winery, St Helena, CA.
- 2009 Painting, lobby Mesa State College, Grand Junction, CO.
- 2008 Painting, lobby of Mercy General Hospital, Folsom, CA.
- 2007 California State Fair Mural, Sacramento, CA.
- 2005 Paintings for North Coast Co-op, Eureka, CA.
- 2005 Healdsburg Hills Painting, Private commission. Healdsburg.
- 2004 Painting for store entrance, Davis Food Co-op, Davis, CA
- 2004 Painting of ceiling of private residence, Healdsburg, CA.
- 2003 Mural, City of Ione, CA
- 2003 Painting for the lobby of Families First, Davis, CA
- 2002 Painting for California Youth Authority lobby, Sacramento, CA.

Permanent Collections

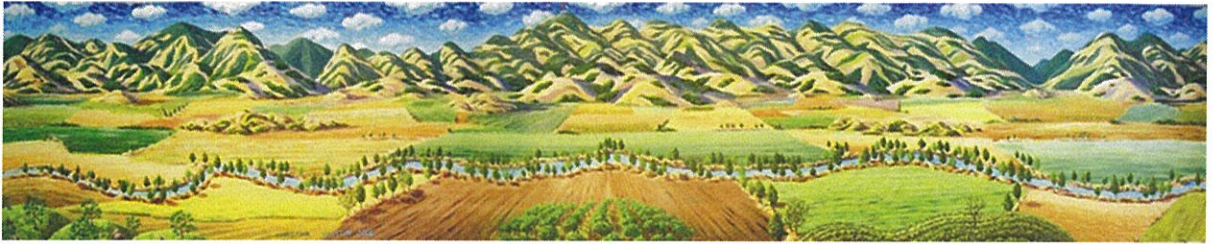
Hattie Webber Museum, Davis, CA
 State of Colorado Art Collection, CO
 Robert Lavinsky, Dallas, TX

Selected Bibliography:

- Alhia Warren, Art Critic. "Beautiful Intimate Mystery", 2010
Davis Enterprise, CA. "Museum level work", by Suzanne Munich,
August 16, 2007
Solano Magazine, Ca., "I Am What I See, I See What I Am," by
Patricia Kutza, Feb, 2004.
Davis Enterprise, CA. "Mental landscapes," by Suzanne Munich,
p.C6, 24 Dec, 2003.
Amador Ledger Dispatch, Jackson, Ca., "lone Mural," by Sean Rabé,
p.1, July, 2003.
Davis Enterprise, CA., "Muse in Davis," by Elizabeth Sherwin, p.9,
August 9, 2002.
Davis Enterprise, CA., "Celebration of Nature and Trees," by Nancy
Servis., Feb, 2003.
Ridgecrest Tribune, CA., "Introspective Exhibit," by Helen Huntley, 8
Feb, 1999.
Davis Enterprise, CA., "Extraordinary Art in Davis," by Marilyn Moyle,
p.15, Jan 28, 1998.
Brainchild Magazine, Los Angeles, CA., 1995.
The New Fillmore, San Francisco, CA., 1990

**Christian Quintin 882 Second street Santa Rosa, CA 95404
City of Sebastopol. Images of past work.**

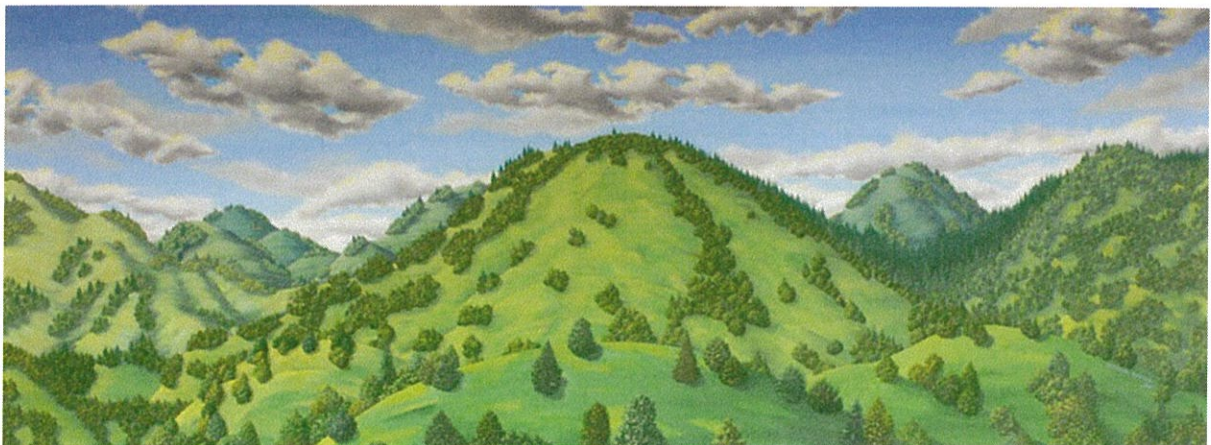
1 20 x 4 feet. Acrylic painting on birch panels Davis Food Coop, Davis, CA. 2004



2 12 x 4 feet. Acrylic painting on birch panels. Commission, Healdsburg, CA. 2007



3 10 x 4 feet. Acrylic painting on canvas. Golden Gate North. Santa Rosa, 2014



4 22 x 8 feet. Acrylic on birch panels. Casa Nuestra Winery. Callistoga, 2013



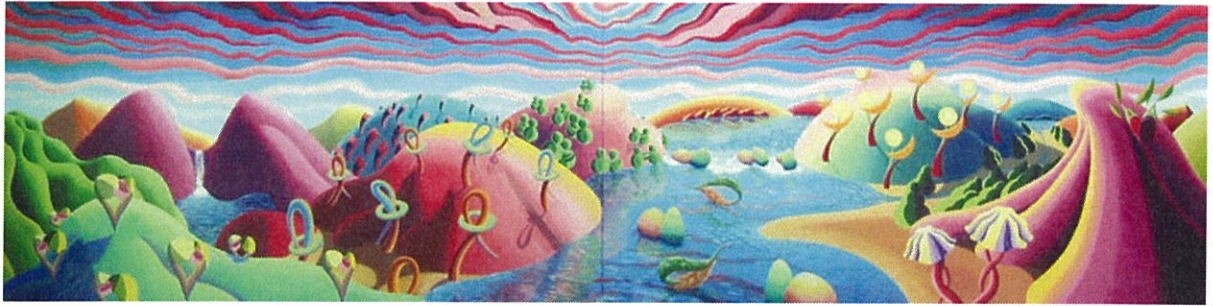
5 14 x 4 feet. Acrylic on birch panels. Mercy Hospital. Folsom, CA. 2007



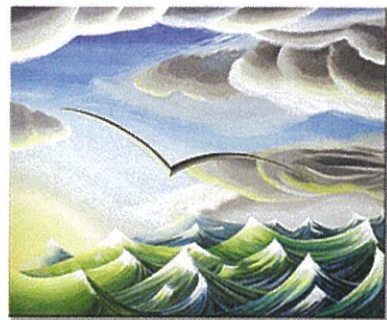
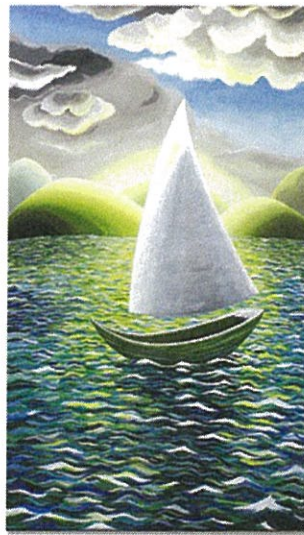
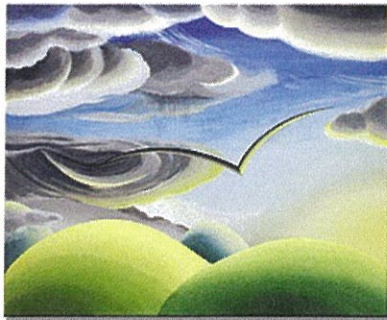
6 20 x 4 feet. Acrylics on panels. California State Fair. Sacramento, CA. 2008



7 20 x 6 feet. Acrylic on birch panels. City of Lone. Lone, CA. 2005



8 3 birch panels. 5x7, 4x5 and 4x5 feet. Acrylic. Eureka Food Coop, CA. 2009



9 24 x 6 feet. Acrylics on brick wall. City of Indianapolis, Indianapolis, CA. 2014



10 10 x4 feet. Acrylics on canvas. Collection State of Colorado, Denver, CO. 2012



Artist Letter of Interest for Art in Sebastopol Dana Lynn Vallarino

Sebastopol has always been my home. I have lived here all my life except for the four and a half years I spent at UC Santa Cruz earning my Bachelors in Art. Since then I have completed numerous public art projects around Sonoma County. It has been a wonderful experience to become immersed in the world of public art. Public art to me is a way to express our relationship to a specific place and community.

When I walk through downtown Sebastopol I see the city I grew up in and the makings of a hub for public art. The beautiful sculptures adorning our town square, the large apple in front of the library, the tiger head at Analy High School by Amiot. I have been very proud over the years to see Sebastopol bloom into a diverse canvas for the people in our community. Recently to see murals appear on the store Reenie Bird's and East West Cafe I have felt encouraged that new and beautiful art is being nurtured in Sebastopol.

I have often found myself wondering what Sebastopol would look like with murals on every blank wall. When I look at a building, a street corner, a cement wall, I no longer see a façade, I see potential. I envision murals everywhere.

The first mural I created with Artstart in 2007 was in an ally off South A Street. The project had logistical challenges like trying not to be run over by cars speeding through the ally but it did show me the appreciation and value people place in their community. Total strangers would come thank me and ask questions about the project. Even though I have always created art since I could hold a crayon, this interaction with the public in a positive way would start a curiosity in myself to dive into the area of community art.

Over the last decade, I've worked on 26 murals of which 12 involved the community (see resume). All these projects had rewards and challenges but it was always the community projects that stood out to me. The fact that someone who says they are "not an artist" can be an artist for a day makes us believe that anything is possible. Seeing how community art empowers people has shown me that it is a strong agent of social change. My favorite moments in my career are when an old man is cheered by a sudden splash of color, or the way a quiet teenager lights up when given a paint brush, or how a kid is suddenly in awe, or when neighbors who don't know each other come together to make their street safer with a road mural.

Recently (in 2015) I took a class from famous muralist Susan Cervantes who started painting community murals in the Mission District of San Francisco in the 70's. Her long practiced techniques for creatively working with the public continues to transform the urban space into a dynamic voice for their unique community. This process empowers community members by including them in every step of the mural's creation from design themes to putting paint on the wall. These once empty walls now reflect local stories and foster new connections in the Mission area. This keeps important elements of the area current and builds pride in their diverse community roots.

If chosen for this project I would implement Ms. Cervantes' process to create a number of community murals in Sebastopol. The diverse community

groups interested in making murals could include the Senior Center, Sebastopol Center for the Arts, Schools or neighborhood groups and anyone interested in beautifying our town. With my help groups are formed and then meet to brainstorm themes and ideas for the mural design. Themes could include local history, the unique Laguna environment, agriculture, community and topics important to the public. I would guide the collaborative design process and support everyone's unique voice in the mural. As soon as the design is created and approved by the City of Sebastopol painting would start.

My role would be to facilitate these projects from beginning to end. I would make sure everyone from the group gets an equal opportunity to paint their ideas into reality. Mural quality paint will be used so that the colors do not fade over time. Graffiti resistant coating will be applied once the mural is complete so it is protected from damage. If there are no suitable walls these murals could be painted on panels off site (possibly at the Sebastopol Community Center / parking lot or local warehouse) and then attached to existing fences, building walls or new built freestanding fences. This is similar to the multi-panel mural process I used in creating my "A Rose is..." mural and the "Maple Avenue" community mural I worked on. This gives these murals flexibility to be placed permanently or temporarily in multiple locations across our town. With this process the murals would be highly durable and long lasting with no maintenance except possible graffiti that can be easily removed with the special biodegradable cleaner. Sebastopol has always been a place where all voices and ideas are valued, what better way to show that then with a series of murals created by the public, for the public.

These mural projects create lasting community connections and improve cultural understanding. By interacting with the urban landscape in painting their ideas into reality community members take ownership and pride in their shared public space. This also gives visitors a window into our community values, unique history and encourages pedestrian activities. Beautiful and compelling, these murals inspire appreciation and create new stories.

It is impossible to distill a community down into a single visual element. Sebastopol is a diverse and complex city that has a proud history and an exciting future. The goal of these murals will be to enrich the visual landscape of Sebastopol's downtown area and reconnect the public with our unique place.

Sebastopol has a unique spirit all its own. I've learned that art in the public space becomes something more than an artistic expression. When the community is directly involved in beautifying a place by expressing their unique stories and in showing shared history it creates a dynamic community interaction. I have experienced how murals can transform a public space, how they become greater than a beautiful work of art as they become part of a community. Community art can create positive change.

I want to give something back to the place that is my home, a place of community and growth, of learning and exploring, of nurturing and acceptance. A place that means more to me than I can truly explain. I love Sebastopol and I would be honored to work with our community to paint murals for the town that has given me so much.

Thank you for your time,

Dana Lynn Vallarino

Dana Lynn Vallarino

821 Robinson Road, Sebastopol, CA 95472. 707-484-8129 danavallari@gmail.com
www.danavallarino.com

EDUCATION

- 2005-2009 University of California, Santa Cruz, Bachelor of Arts in Art
2005-2009 University of California, Santa Cruz, Bachelor of Arts in History of
Art and Visual Culture
2001-2005 Analy High School, Sebastopol, California

PUBLIC ART PROJECTS

- 2016 "Bright Future" Community Mural, Santa Rosa California
Commissioned by non profit Community Bikes to design a mural for their two buildings. This design had large blocks of color that enabled the public, adults and children alike, to paint the mural. I transferred the design to the walls and organized the community paint day. The mural is 9ft high by 97ft long located at 4009 Sebastopol Rd Santa Rosa.
- 2016 Robinson Road Community Mural (2nd VBC), Sebastopol California
I created this design for my neighborhood street mural project to slow traffic. With neighborhood organizer Maggie Fleming we worked with our community to paint our street. The street mural is about 19ft x 30ft located at the intersection of Robinson Rd and Stefenoni Ct.
- 2016 "Spirit Canine" Mural, 2nd Village Building Convergence, Sebastopol
I coordinated with Brook Haven School to bring about 25 art students to paint my street mural design on McKinley St. The mural was first painted in 2014 for the VBC community festival. This year I worked prepping equipment, mixing paint and oversaw the students painting the mural. The mural is about 30ft by 40ft.
- 2016 "Spirit Bird" Mural (2ndVBC), Sebastopol California
I organized the community repainting of my street mural design as part of the VBC festival. Using paint by numbers a diverse group of community members engaged in beautifying our town. The mural is about 30ft by 8ft and is located on McKinley Street.
- 2015 "Go Green" Brook Haven School Mural, Sebastopol California
Hired by Sebastopol Union School District to engage the Teens Go Green Club at BHS in creating a mural. I worked with the students in a collaborative process that resulted in a mural design meant to inspire students to travel to school using green modes of transportation. I painted the students' design over their summer vacation. Mural is located on a 20ft by 10ft high door on the east side of the gym.
- 2014-15 "Wild Birds of Sonoma County" Mural, Santa Rosa California

- Commissioned by the Sonoma County Bird Rescue Center to design and create a mural in their resident raptor compound to celebrate local birds of Sonoma County. The mural includes over 50 birds all painted life size and is 20ft long by 8ft high, at 3430 Chanate Road.
- 2014 Kaiser Permanente Mural, Santa Rosa California
Assisted Lead Artist Mario Uribe to paint a two story mural on an outside wall of Kaiser Hospital. The Mural depicts the coastal landscape and is at 401 Bicentennial Way.
- 2014 "Spirit Tree" Mural, 1st Village Building Convergence, Sebastopol
Commissioned by the Barlow to create a mandala type street mural design and organize the community paint day. I drew the plan onto the street, ran the paint station and oversaw volunteers. The mural is about 30ft by 50ft on McKinley St.
- 2014 1st Village Building Convergence Murals, Sebastopol California
My two street mural designs were chosen for the VBC's festival promoting community. I transferred the designs to the street and worked with the public to paint "Spirit Bird" and "Spirit Canine" using paint by numbers on McKinley St.
- 2013 "Coyote and the Sonoma Coast" Mural, Sebastopol California
Assisted Lead Artist DS Gordon to paint his mural design depicting the Pomo story of how coyote created the Sonoma Coast. Helped run the community paint day, working with the public to paint the mural at the Sebastopol Community Cultural Center. Mural is 118ft x 30ft at 195 North Main St.
- 2013 "Flights of Imagination" Mural, Sebastopol California
My design for the mural was inspired by ideas from students at Brook Haven School, grades K-8. We asked the students to submit their own ideas and artwork. The mural depicts an apple tree whose leaves are all the students, teacher's and staff's handprints. This mural is 30ft long by 14ft high, at BHS classroom 19 at 7905 Valentine Ave.
- 2012 "To See The World in an Apple Seed" Mural, Sebastopol California
My mural design was chosen by the Sebastopol City Council to beautify the local downtown area. I prepared the wall for the mural which included sanding, cleaning and priming. I painted the 110ft long and 5ft high mural myself. The mural is located on a retaining wall on Edman Way.
- 2012 Laguna Kiosk Interpretive Panels, Santa Rosa California
Commissioned to design and paint four Laguna de Santa Rosa Foundation's kiosk panels at 900 Sanford Rd.
- 2012 Art Billboard Project, Santa Rosa California
Designed and painted a 4ft x 8ft Art Billboard for the City of Santa Rosa depicting a sky that peels away to reveal a cluster of huge monarch butterflies.
- 2011 "A Rose is..." Mural, Santa Rosa California
My mural design was chosen by the City of Santa Rosa Police Department's Graffiti Abatement Program. The mural depicts a rose that's petals drift away to morph into a heard

- of horses. I painted the mural myself with assistance for the installation. The mural is 111ft long, painted on 28 panels and attached to a fence at 973 Aston Ave.
- 2011 Artstart, Santa Rosa California
Artist Assistant (Summer Program)
Mentored Apprentices in how to make commissioned works of public art for clients. Assisted Lead Artists Mario Uribe and Mary Vaughan with various public art projects.
- 2010 Maple Avenue Mural, Santa Rosa California
Worked with mural artist Jet Martinez, volunteer leader Judy Kennedy and eight High School students to paint a 563 ft long multi-panel mural with neighborhood paint days, working with the public to paint the mural.
- 2010 Artstart, Santa Rosa California
Assistant to Lead Artist Mario Uribe (Summer Program)
Commissioned by City of Santa Rosa to design and paint Donor panels in Prince Gateway Park with two Apprentices.
- 2008 Artstart, Santa Rosa, California
Apprentice to Lead Artist Mary Vaughan
Commissioned by the Laguna de Santa Rosa Foundation to design and paint a 7ft bench with a wildlife theme.
- 2007 Thimann Labs Greenhouse Stairwell Mural, UCSC
Collaborated with UCSC students to design and paint an eight-part science theme mural.
- 2006-07 Artstart, Santa Rosa, California
Apprentice (Summer Programs) Worked with Lead Artist Mario Uribe on designing and painting a mural in an alleyway off South A Street in Santa Rosa. Restored previously painted benches in Santa Rosa's Courthouse Square. Assisted Lead Artist Monty Monty with a public art sculpture at Spring Lake Regional Park, Santa Rosa.

REFERENCES

Ellen Rayner

Previous Executive Director of The Sonoma County Bird Rescue Center
meadowmuse@comcast.net 707-548-9408 cell

Mario Uribe

Previous Creative Director and Lead Artist for Artstart
japanart@sonic.net 707 303-5925

Maggie Fleming

Project Coordinator for Robinson Road Community Street Mural
maggietfleming@gmail.com 707-791-0266 cell

Sammy Nasr

Project Coordinator for Community Bikes' Mural
sammynasr@comcast.net 707-322-9394 cell

Dana Lynn Vallarino "A Rose is..." Mural
Acrylic mural paint on wood 2011
City of Santa Rosa Graffiti Abatement Program
111ft long x 6ft high Cost \$5,000



"To See the World in an Apple Seed" Mural
Dana Lynn Vallarino Acrylic mural paint on cement 2012
City of Sebastopol
110ft long x 5ft high Cost \$2,500



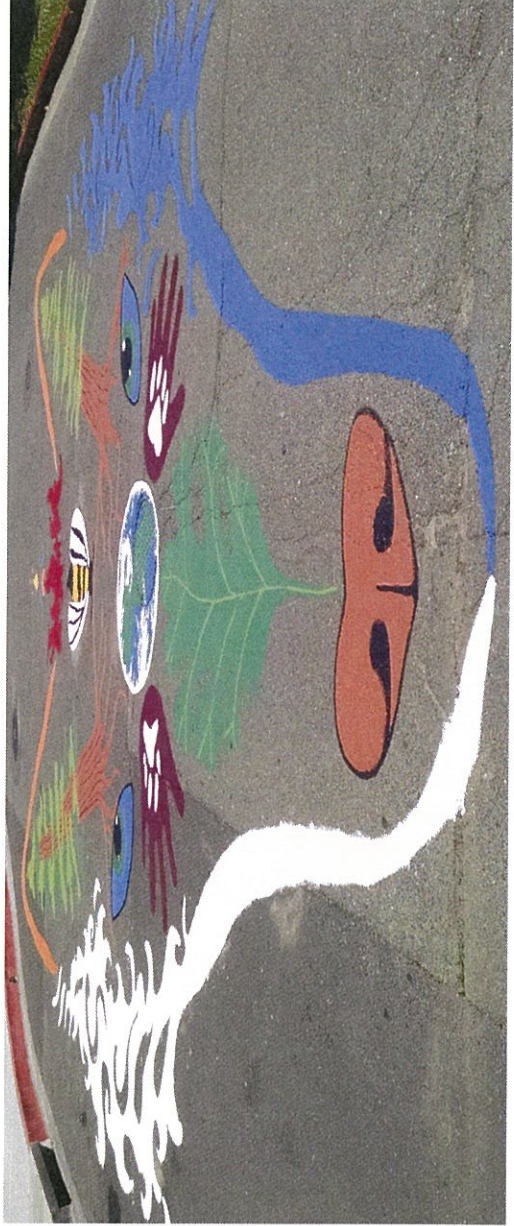
"Flights of Imagination" Mural
Dana Lynn Vallarino Acrylic mural paint on plaster 2013
Brook Haven School Sebastopol Union School District
30ft long x 14ft high Cost \$3,060



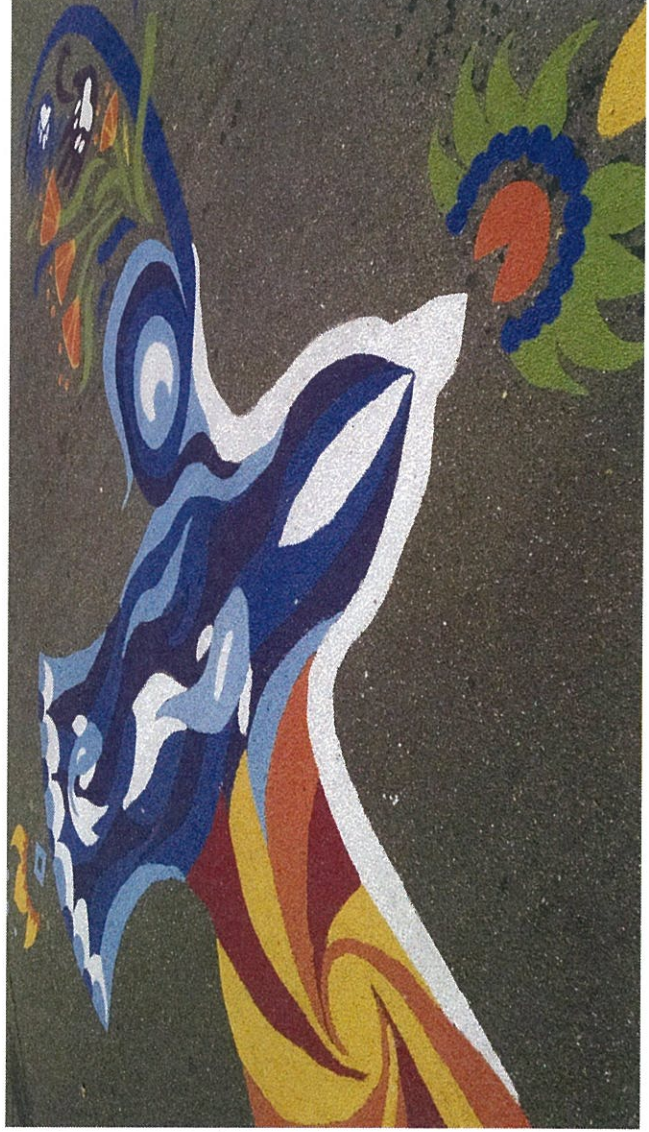
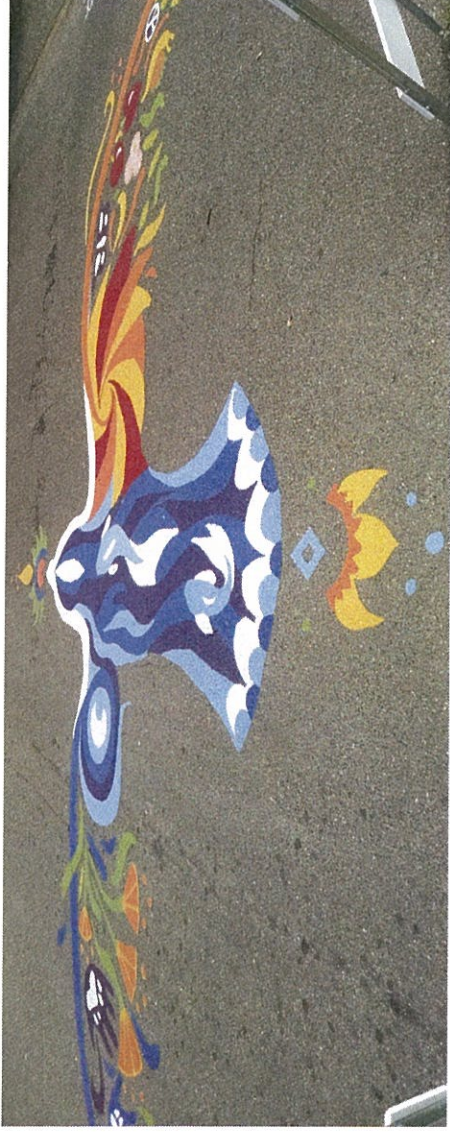
"Spirit Tree" Community Mural
Dana Lynn Vallarino Street marking paint on asphalt 2014
The Barlow/Sebastopol Village Building Convergence
Approximately 30ft x 50ft Cost \$500



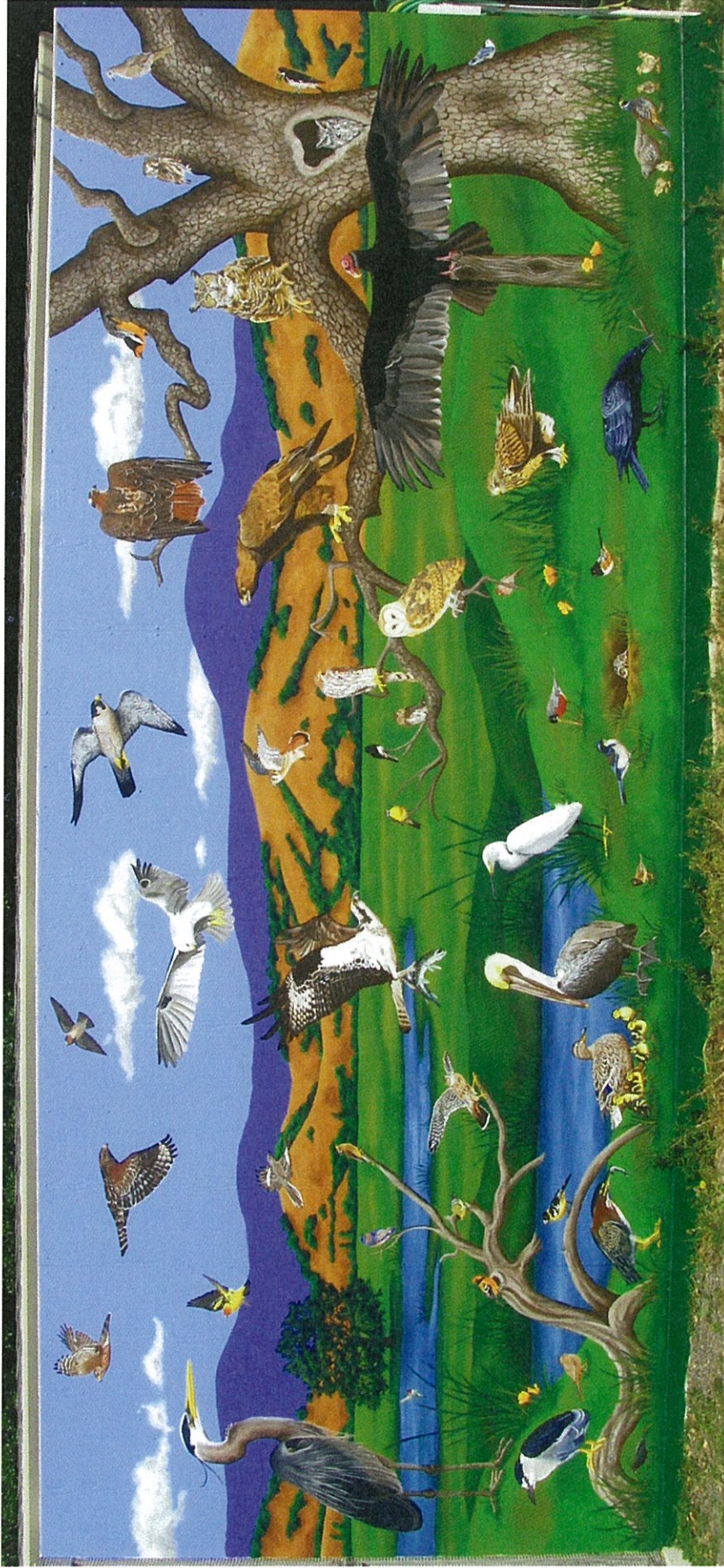
"Spirit Canine" Community Mural
Dana Lynn Vallarino Street marking paint on asphalt 2014/16
Sebastopol Village Building Convergence
Approximately 30ft x 40ft



"Spirit Bird" Community Mural
Dana Lynn Vallarino Street marking paint on asphalt 2014/16
Sebastopol Village Building Convergence
Approximately 30ft x 8ft



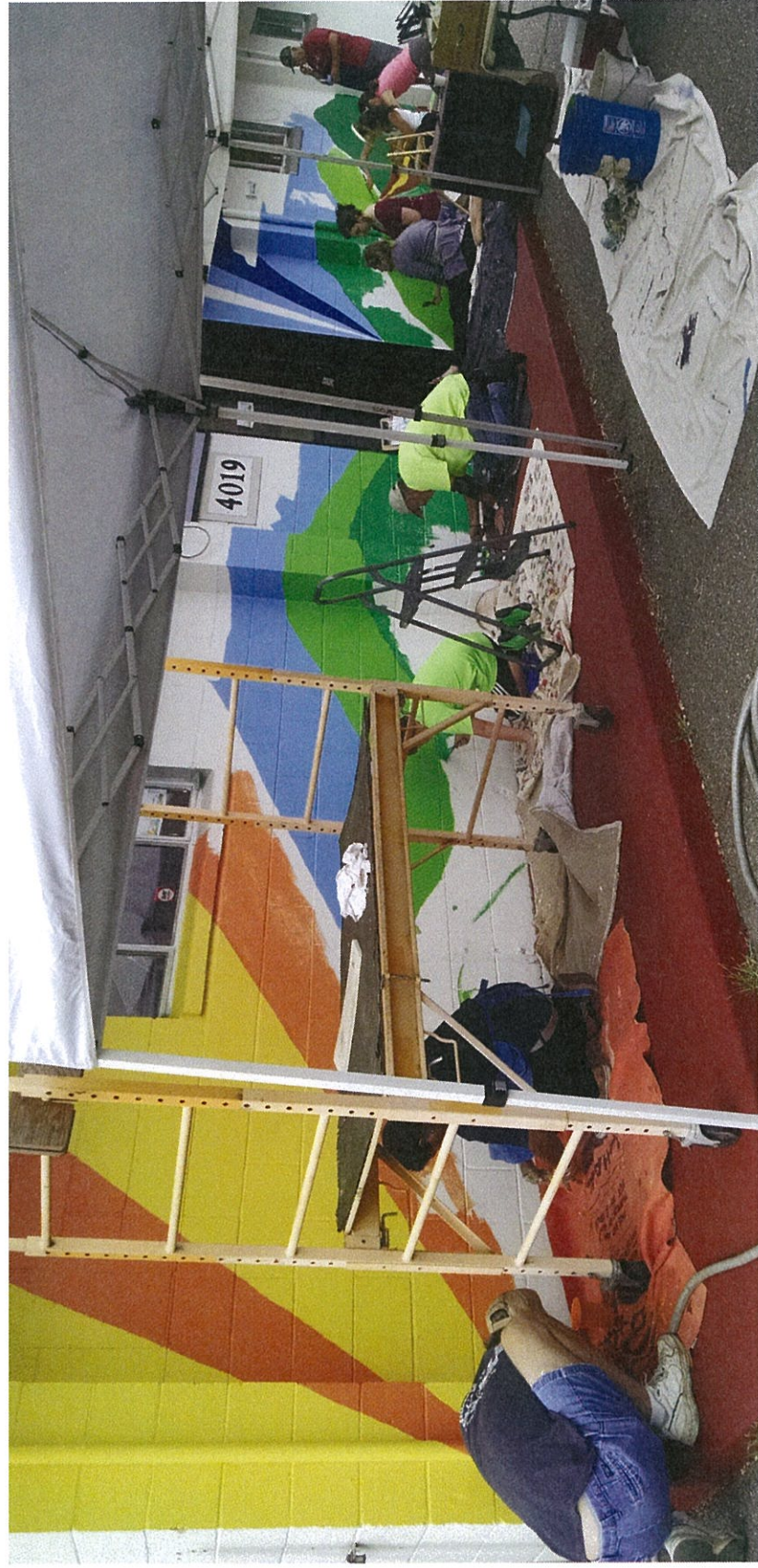
“Wild Birds of Sonoma County Mural”
Dana Lynn Vallarino Acrylic mural paint on wood 2014-15
The Bird Rescue Center of Sonoma County
20ft long x 8ft high Cost \$7,105



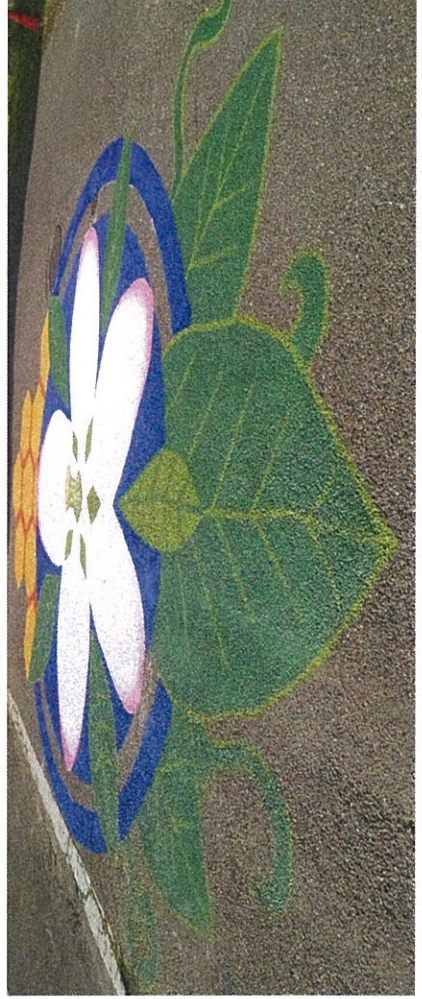
"Go Green" Brook Haven School Mural
Dana Lynn Vallarino Acrylic mural paint on metal 2015
Sebastopol Union School District
20ft long x 9ft high Cost \$1,268



"Bright Future" Community Mural
Dana Lynn Vallarino Exterior house paint on plaster 2016
Community Bikes Santa Rosa
97ft long x 9ft high



“Robinson Road Community Mural”
Dana Lynn Vallarino Street marking paint on asphalt 2016
Robinson Rd Neighborhood/Sebastopol Village Building Convergence
Approximately 30ft x 19ft



DAVID DUSKIN
222 Fair Street
Petaluma CA 94952
415 260 8630

KENYON WEBSTER

Planning Director
City Hall
7120 Bodega Avenue
Sebastopol, CA 95472

RUNNING WITH STICKS
IRONWORK SINCE 1998

w.DavidDuskin.com david@DavidDuskin.com 707.264.8630 2.2 Fair Street Petroluma CA 94952

David Duskin
STATEMENT OF INTEREST
City of Sebastopol Public Art Project

I work primarily in forged and fabricated metal making concept-driven functional objects and sculpture. The aim is to make site-based work that activates its location resulting in a viewer/participant experience that is integrated, original, and greater than the sum of its parts.

For Sebastopol, I would look for a sculptural solution that is site-specific both in terms of the physical location and in terms of designing in reference to this particular audience and time. The resulting work should draw people to the location, encourage them to stay, and allow them to interact with and increase awareness of the surroundings. Public art for me is about place-making and while aesthetics are important, the objectives of my work are focused on public engagement and drawing focus to the site. In short, the object is a way of getting people to connect with each other and where they are. The object itself is not the only focal point.

While metal is a central material in my work because of its durability and the freedom it allows in designing, I generally accent the form with other materials such as wood, stone, glass, concrete, outdoor fabrics, or plants and landscaping. These elements prevent the metalwork from becoming too cold or industrial and they make it more accessible and inviting to touch. The use of other materials and colors complements the metal and allows the work to connect more easily with the variety we see in the rest of our communal spaces.

A successful piece for me activates the space and stimulates the public regardless of age or point of view. In a town like Sebastopol, I would design something that seems to belong to the place as if it had always been there. This means building in aesthetic links to the history of the place, its architecture, and natural forms. Having grown up and lived in Sonoma County for most of my adult life, I have made a lot of memories in Sebastopol. Sebastopol has its own flavor and I believe the public art that is placed there needs to harmonize with, enhance, and crystalize this. The art should feel like the town and its people. It should be inseparable from its location.

If chosen for this opportunity, I hope to deliver a complete experience that links the viewer, the art, and the town. I am excited to develop a firm site-driven proposal for Sebastopol and I am eager to dialogue with the community to make sure we find a solution that resonates broadly and is nonetheless innovative and stunning.

RUNNING WITH STICKS

IRONWORK SINCE 1998

www.DavidDusk.com david@DavidDusk.com 261 8630 222 Street Petaluma CA 94957

EXPERIENCE

1998 - Present

Owner / Artist

Running with Sticks, Petaluma CA

- commissioned sculpture and applied arts

2007 - Present

Instructor

Academy of Art University, San Francisco CA

- sculpture and site-specific public art

2005

Instructor

Pilchuck School of Glass, Stanwood WA

- glass casting and blacksmithing

2004

Teaching Assistant

Mobile Glass, Haines AK

- glass blowing, casting, and cold work

2000 - 2003

Art Specialist

CA Dept. of Ed. and Plumas County Arts
Commission, Quincy CA

- visual and performing arts pilot program

1997

Welder / Blacksmith

Garami Collection, Sonoma CA

- traditional European wrought iron furniture

1996

Welder / Fabricator

Tripoli Designs, San Francisco CA

- contemporary wrought iron furniture

1995

Instructor

Aim High, San Francisco CA

- sculpture and blacksmithing

1994

Teaching Assistant

University of California, Santa Cruz CA

- sculpture

EDUCATION

MFA in Sculpture

Academy of Art University, San Francisco CA

BA in Art and English Literature

University of California, Santa Cruz CA

New College of California, San Francisco CA

SELECTED COMMISSIONS

1998 - 2015

Alameda County Arts Commission

Castro Valley Library and Creek, Castro Valley CA

Junto Farm

Trevor Residence and Junto Farm, Dutchess County, NY

San Jose Public Art Commission

Almaden Library and Community Center, San Jose CA

Bethany Center Foundation

Capp Street, San Francisco CA

S.F. Fine Arts Museums

Legion of Honor and de Young Museums, San Francisco CA

Merlone-Geier Partners

Deer Creek Village, Petaluma CA

T. Delaney Landscape / Seam Studio

Bolton and Hobi Residences, San Francisco CA

Taliesin West (Frank Lloyd Wright's firm)

Damashino Residence, Graeagle CA

Sim Van der Ryn Architecture

Cherry Residence, Seattle WA

FIGA Architecture

Stamenson Residence, Lake Tahoe NV

Plumas County Park and Recreation

Quincy Skate Park, Quincy CA

Blackhawk Solar

Quincy, CA

Weisman

Residence, Westport CT

RUNNING WITH STICKS

IRONWORK SINCE 1998

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SHOWS / EXHIBITIONS

2014

Paradise Ridge Winery
Santa Rosa CA
20 @ 20

2012

Fort Mason Center
San Francisco CA
SEAT

2009

Ruth Bankroft Garden
Walnut Creek CA
Sculpture in the Garden

2008

Academy of Art University
San Francisco CA
Bonhams and Butterfields Auction

2007

Academy of Art University
San Francisco CA
Spring Show

2006

79 New Montgomery
San Francisco CA
Big Bang

2005

Pilchuck School of Glass
Stanwood WA
Faculty Show

2005

79 New Montgomery
San Francisco CA
Flight 93 National Memorial Proposals

2005

Chestnut Gallery
San Francisco CA
M-Cubed

2005

California Blacksmith Association
Sonoma County CA
California Blacksmiths Conference

2004

Art People Gallery
San Francisco CA
Emerging Artists

2004

Yerba Buena Center for the Arts
San Francisco CA
Site Specific Public Art

2004

Market Street and Embarcadero
San Francisco CA
Field of Daisies Ephemeral Event

2002

Legion of Honor
San Francisco CA
Guerrilla Art Installation

2001

Plumas County Arts Commission
Quincy CA
What Is Art

1996

University of California
Santa Cruz CA
Spring Show

1992

de Young Museum
San Francisco CA
Youth Art Exhibition

AWARDS

2007

Best of Show
Academy of Art

2007

Director's Choice
Academy of Art

2006

NICHE Award, Finalist
Niche Magazine

2005

Utrecht Award, Best of Show
M-Cubed SF

1993

Hilp award, Excellence in Metals and Wood
Lick - Wilmerding HS

RUNNING WITH STICKS

IRONWORK SINCE 1998

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01_Duskin

Seating for Deer Creek Village, Petaluma

painted steel, wood

2015

7' tall x 4' x 11' railroad bench, 6' architectural benches, 7' tall x 5' x 8' deer bench

- architectural & sculptural seating for Deer Creek Village in Petaluma
- roughly \$77,000 for 40 benches



02_Duskin

Castro Valley Creek Daylighting Project

weatherproof steel, painted steel, wood

2014

54' bridge, 1300' of guardrail and gates, etc.

- re-purposed railcar bridge, guardrail, gates, trash & recycling, benches, and signage
- roughly \$370,000



03_Duskin

Teaching Stones

granite, concrete, miscellaneous landscaping materials

2006

75' x 130' landscape, 14' seating area

- outside Almaden Library & Community Center in San Jose
- words carved into the boulders create a grammar-based teaching aid
- roughly \$60,000



04_Duskin

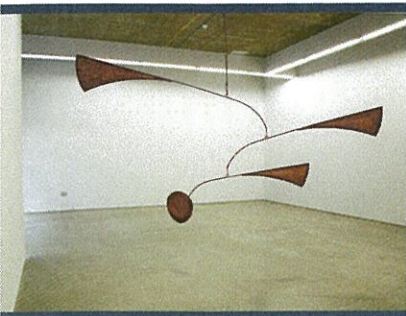
Shadow Form #2

painted steel

2004

105" x 36" x 39"

- shown at Yerba Buena Center for the Arts in San Francisco



05_Duskin

Letter to Alexander

steel, copper, stainless steel

2005

153" x 78" x 153"

- a tribute to the inventor of the mobile, Alexander Calder

RUNNING WITH STICKS

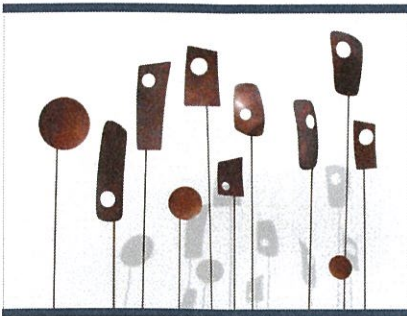
IRONWORK SINCE 1998

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06_Duskin
Bethany Round Table
painted steel, glass
2007
60" x 60" x 29"

- made for Bethany Center Foundation in San Francisco



07_Duskin
de Young Abstract
steel, copper
2005
8" x 6" x 53"

- commissioned by San Francisco Fine Arts Museums for the de Young Museum major donors gala



08_Duskin
J-Line Firepit, detail
weatherproof steel
2012
60" x 60" firepit connected to a 1/2 mile linear sculpture

- A continuous bar of steel that takes the visitor from the house, down the hill, through the lake and beyond becoming firepits, freestanding rings, a tangle, bridges, etc. Following the line, the visitor is brought to a clearing in the woods and then left to follow the work back or find a new route.
- roughly \$170,000



09_Duskin
J-Line Tangle, detail
weatherproof steel
2012
9' x 8' x 12' tangle connected to a 1/2 mile linear sculpture

- A continuous bar of steel that takes the visitor from the house, down the hill, through the lake and beyond becoming firepits, freestanding rings, a tangle, bridges, etc. Following the line, the visitor is brought to a clearing in the woods and then left to follow the work back or find a new route.
- roughly \$170,000



10_Duskin
Ishmael Series
painted steel, rope
2007
288" x 240" x 42"

- inflated metal sculptures that float, roll, and slide easily
- designed to collaborate with various sites
- site-adaptive rather than site-specific



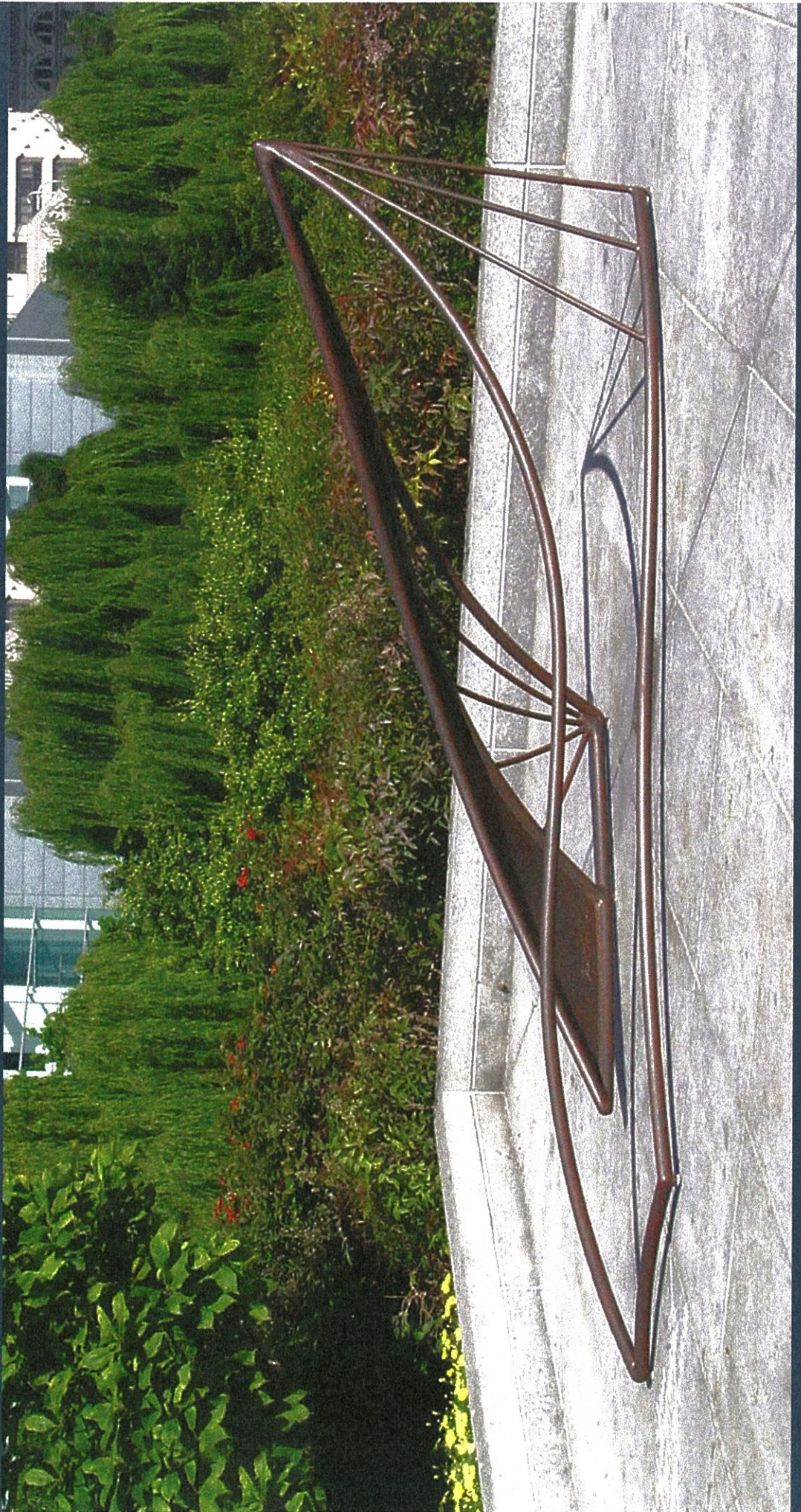


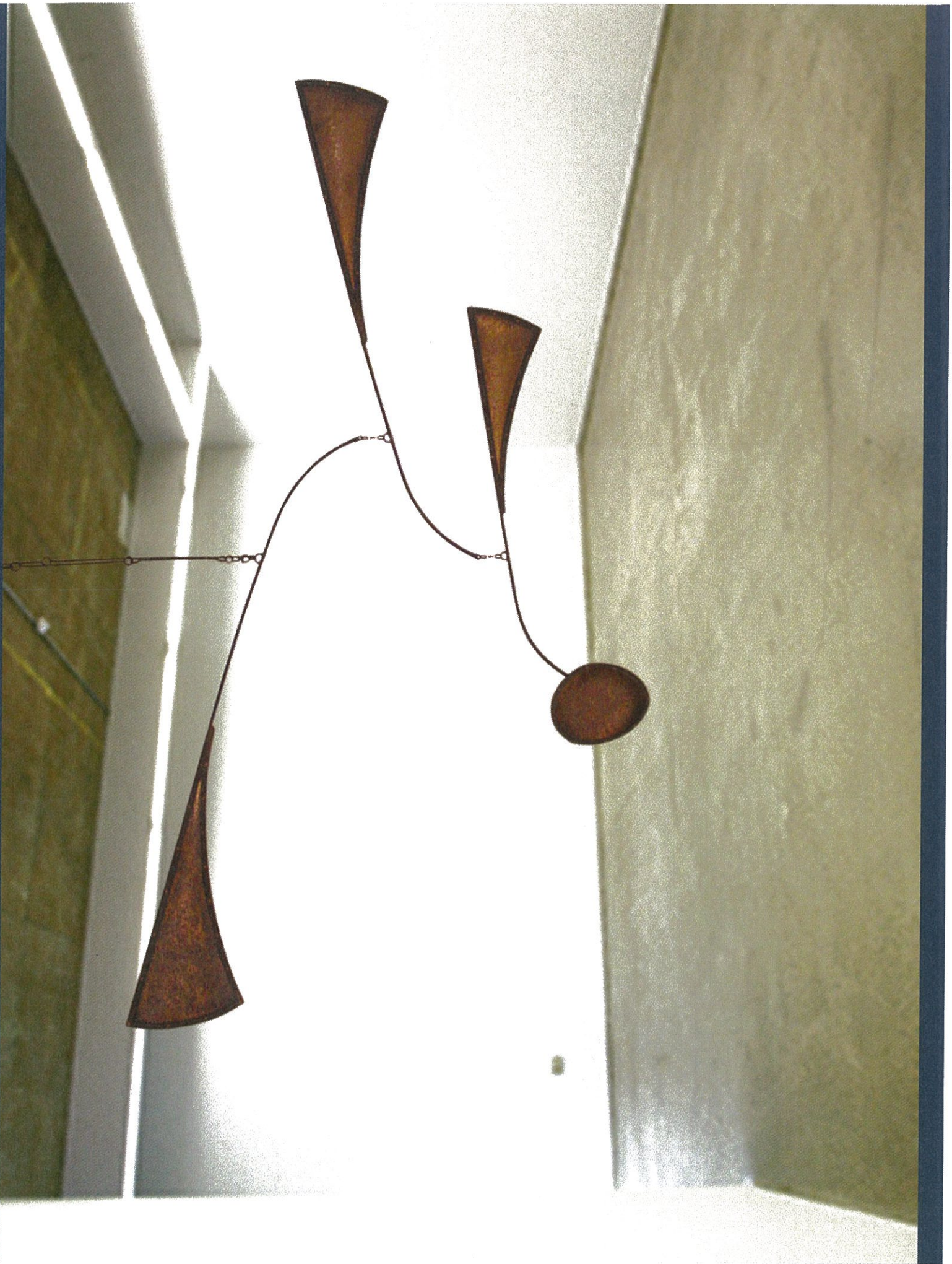


ALMADEN

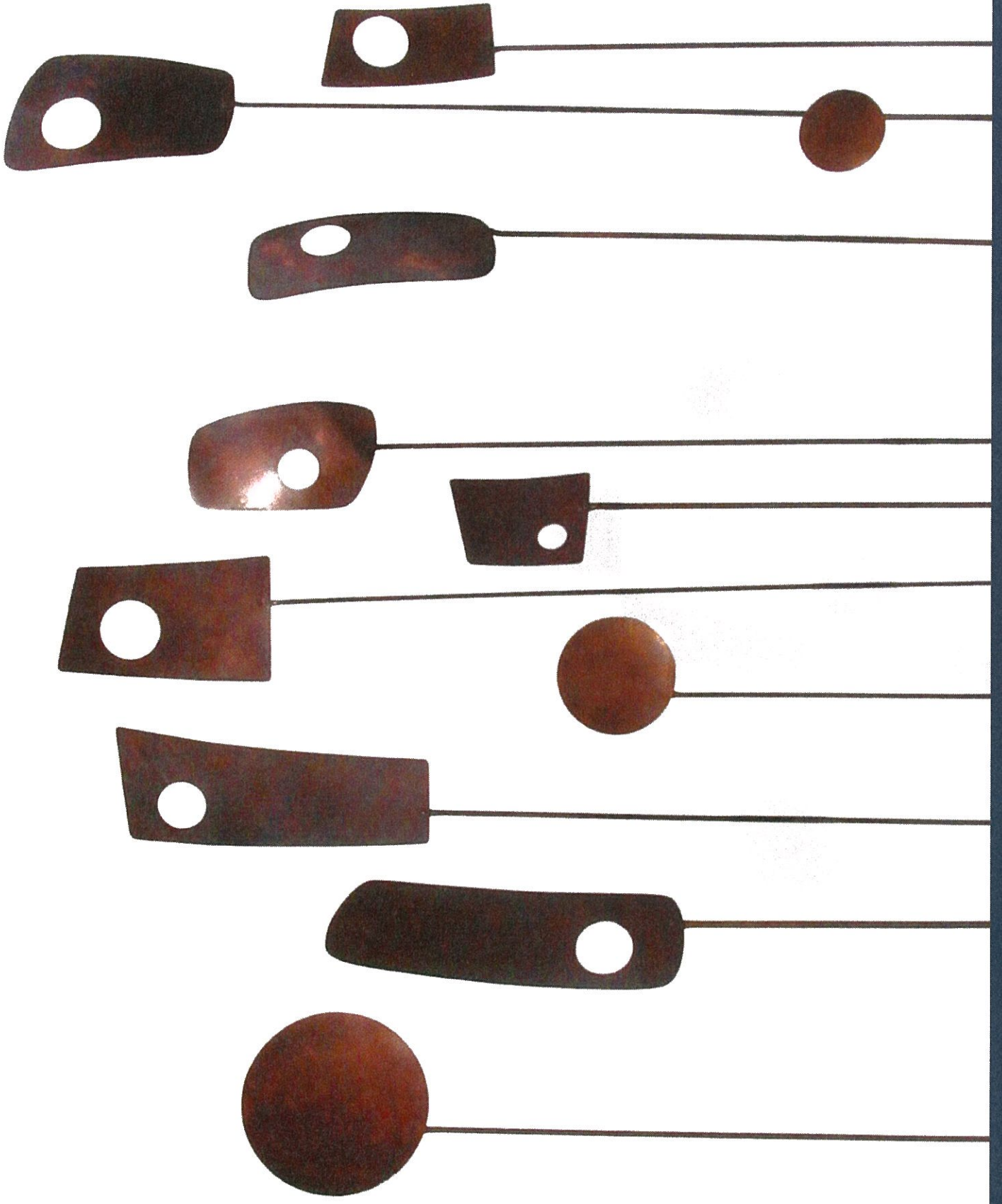
Library
Community
Center
644

Teaching Stones



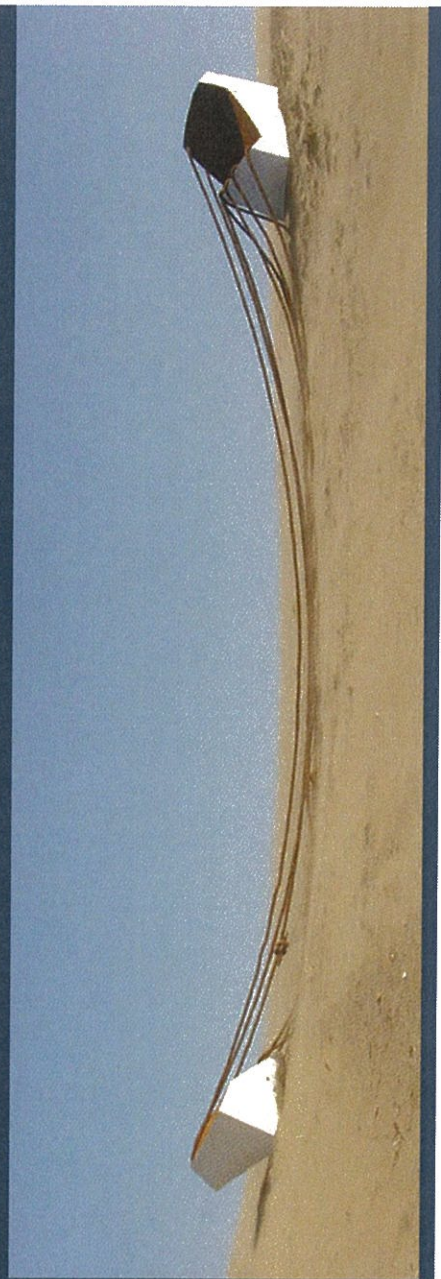












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May 6, 2016

City of Sebastopol Public Arts Committee,

I am writing to let you know of my strong interest in the Public Art Opportunity for the City of Sebastopol. I am intrigued by the chance to respond to the unique natural setting, the historic town and later city, the important agricultural region and the engaged, progressive creative community. I also like the idea of working with the City to determine the site for the artwork and the opportunity to participate in defining an important public space for Sebastopol.

My work is about memory and place, and I make installations, sculptures and drawings. I sometimes use video and light to create dynamic environments, but I am also very interested in creating works that do not require maintenance, and in constructing narrative spaces through drawing. My recent work is about collective memory and the idea of the future, and my projects are informed by historical research and community participation. If selected, I will be very interested to involve the community in my process.

I have created suspended, freestanding and wall based works, both temporary and permanent, for galleries and public spaces throughout California and across the U.S., including Suyama Space in Seattle, WA; Nevada Museum of Art in Reno, NV; the Orange County Great Park in Irvine, CA; San Diego State University Art Gallery; Laumeier Sculpture Park in St. Louis; Otis College of Art And Design in Los Angeles; John Michael Kohler Art Center in Wisconsin; The Mattress Factory in Pittsburgh, PA; Laguna Art Museum in Laguna Beach, CA. I recently completed "Camelot," a 42' long temporary installation that welcomes international travelers as they navigate the very long hallway between Customs/Border Control and the Tom Bradley International Terminal of LAX Airport.

My current public art projects, for the Los Angeles Police Academy (\$120,000) and for the new Fire Station No. 1 in Santa Monica, (\$150,000) involve translating my drawings into large scale 2-dimensional works in powder coated aluminum, architectural art glass and other permanent materials. I have completed: wall installations for the Sandler Neurosciences Center at UC San Francisco (\$32,000,) that incorporate research data I collected during my 2009-11 Hellman Visiting Artist residency at the UCSF Memory and Aging Center— the artworks activate and transform the experience of patient waiting areas; "Periscope", a \$150,000 video and light network for the Seattle campus of Amazon.com; "Taxonomy," an \$80,000 light installation for Sacramento's Robbie Waters Pocket-Greenhaven Library that gives visual form to the Dewey Decimal System and "Nerve Center," a fiber optic network for the LAPD 911 Communications Dispatch.

I develop my ideas for projects from site-based research. As Hellman Visiting Artist, I spent two years at UCSF working alongside doctors and scientists studying memory and forgetting, and my observations deeply informed the resulting installations. For “Periscope,” I observed the site and workplace culture of Amazon to develop ideas for a dynamic artwork that would relate to the programmers’ work in the building. For LAPD call center, I sat in on 911 calls and went for a ride-along with Foothill Division patrols, and for the City of Sacramento Library commission, I studied the history of collections and taxonomic systems, interviewed librarians and collections managers and observed the diverse community of patrons at branch libraries in Sacramento neighborhoods. I gave form to the collection as an imagined plantlike form as a result of my research: I wanted to show the connection between the library and its community as a vital and organic link.

If selected for this project, I will come to Sebastopol for a weeklong “residency” to visit and observe the potential sites for the artwork, and tour the surrounding landscape. I’ll meet with project stakeholders to determine appropriate low maintenance materials for the project, and I will research the City’s history at the Western Sonoma Historical Society. Most importantly, I want to set up opportunities for dialogue and engagement with residents— a series of workshops or brainstorming sessions where people can share stories about Sebastopol and help me understand a sense of place. I will develop my concept for a new, site-specific work directly out of my experiences with the community and the City and the site.

Sincerely,

Deborah Aschheim

Deborah Aschheim
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1. Deborah Aschheim: *Camelot*, 2015
plastic, glass and LED's, 7' x 42' x 4 ½', Budget: \$5000,
Temporary, site-specific installation for LAX Airport Tom Bradley International Terminal, Commissioned by City of Los Angeles Cultural Affairs/LA World Airports. Project Managers Tim McGowan and Sarah Cifarelli
Studio shot of work in progress on "Camelot," a dreamlike and poetic city for disoriented international travelers at LAX Airport.
2. Deborah Aschheim: *Camelot, installation view*, 2015
plastic, glass and LED's, 7' x 42' x 4 ½', Budget: \$5000,
Temporary, site-specific installation for LAX Airport Tom Bradley International Terminal, Commissioned by City of Los Angeles Cultural Affairs/LA World Airports. Project Managers Tim McGowan and Sarah Cifarelli
installation view of "Camelot" at LAX Airport. The installation is on display through June 2016.
3. Deborah Aschheim: *Threshold*, 2013
Plastic, LED's. 20' x 75' x 40', Budget: \$35,000,
Commissioned by Suyama Space, a 501 (c)3 nonprofit art space, Seattle, WA
Director of exhibitions: Beth Sellars
Installation at Suyama Space, Seattle, based on iconic modernist buildings constructed from my memories of cities.
4. Deborah Aschheim: *Threshold, detail* 2013
Plastic, LED's. 20' x 75' x 40', Budget: \$35,000,
5. Deborah Aschheim: *Periscope*, 2012
Rotocast resin, LED's, fiber optic, looping video and dynamic video, 8.5' x 20' x 5'
Budget:150,000, Commissioned by Vulcan, Inc for the campus of Amazon.com, 207 Boren Avenue North, South Lake Union, Seattle, WA.
Project Manager: Greg Bell, Senior Curator, Art Collections, Vulcan, Inc.
"Periscope" is what a fragment of the Internet might look like: a web of glowing fibers and screens giving a glimpse into other worlds, growing inside the technology buildings.
6. Deborah Aschheim: *Periscope (detail)*, 2012
Rotocast resin, LED's, fiber optic, looping video and dynamic video, 8.5' x 20' x 5'
Detail of video on one monitor with color shifting light. Fabrication by AFX Milwaukee.
7. Deborah Aschheim: *Taxonomy*, 2010

Steel, UV protected fiberglass, color changing LED's, 15' x 36' x 8", budget: \$80000.00 Commissioned by Sacramento Metropolitan Arts Commission
Shelly Willis, Director, Art in Public Places
Taxonomy is a light installation for Robbie Waters Pocket-Greenhaven Library, Sacramento, CA based on the 10 branches of the Dewey Decimal System.

8. Deborah Aschheim: *Encounter (The Theme Building so beautiful encased in scaffolding)*, 2009, Ink on Dura-Lar drawing. 25" x 40", price: \$3000
Drawing of LAX Theme building from "Nostalgia for the Future," my series of drawing about Los Angeles and mid-century visions of the future.

8. Deborah Aschheim: *Capitol (I see again in Memory like a Dream)*, 2010
Ink, Gesso and Pigment on Acrylic Sheet, 68 x 45 inches, price \$11,000, from "Nostalgia for the Future."
This drawing was on display at LAX Terminal One as part of "My Life in Airports" from 2012-14, project managers Tim McGowan and Sarah Cifarelli, Los Angeles World Airports, Airport Arts Managers, Airports and Facilities Planning Division
Sarah: 424-646-5178, email: SCIFARELLI@lawa.org
Tim: Ph 424.646.5312 tmcgowan@lawa.org

10. Deborah Aschheim: *May 4, 1970 (Irvine)*, 2012
Ink on Duralar drawing, 35" x 42" \$4000
From "Involuntary Memories: Marine Corps Air Station El Toro and the Nixon Years," my community drawing-and-interview project about memory and place in Orange County, CA in the 1960s and '70s. On April 30, 1970, President Nixon announced the expansion of the Vietnam War into Cambodia. At UC Irvine and on college campuses across the country, students responded with strikes and protests.

DEBORAH G ASCHHEIM

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SOLO EXHIBITIONS

- 2015 Camelot, Tom Bradley International Terminal, Los Angeles International Airport, Los Angeles, CA
Kennedy Obsession, Barrick Museum, University of Nevada, Las Vegas, NV
- 2014 Bienvenidos los Presidentes/Welcome the Presidents,
Oficina de Proyectos Culturales, Puerto Vallarta, Jalisco, Mexico
Involuntary Memories, Richard Nixon Presidential Library, Yorba Linda, CA
- 2013 Deborah Aschheim: Involuntary Memories: Marine Corps Air Station El Toro and the Nixon Years, Orange County Great Park Gallery, Irvine, CA
Deborah Aschheim: Threshold, Suyama Space, Seattle, WA
- 2012-13 Deborah Aschheim: My life in airports, Terminal 1,
Los Angeles International Airport, Los Angeles, CA
Deborah Aschheim: Method of loci,
CentralTrak, University of Texas at Dallas, Dallas, TX
- 2011 Deborah Aschheim: feeling-of-knowing (with Lisa Mezzacappa),
San Diego State University Art Gallery, San Diego, CA
- 2010 Nostalgia for the Future, Edward Cella Art + Architecture, Los Angeles, CA
- 2009 Deborah Aschheim, Roger Williams University, Bristol, RI
Deborah Aschheim + Lisa Mezzacappa: Earworms
Pasadena Museum of California Art, Pasadena, CA
- 2008 Deborah Aschheim: Reconsider, Laumeier Sculpture Park, St. Louis, MO
- 2007 The Forgetting Curve, University of Southern Maine, Gorham, ME
- 2006 On Memory, The Mattress Factory, Pittsburgh, PA
Episodic, The Soap Factory, Minneapolis, MN
- 2005 Neural Architecture no. 6, Frist Center for the Visual Arts, Nashville, TN
Neural Architecture no. 5, Armory Center for the Arts, Pasadena, CA
- 2004 Panopticon (neural architecture no. 4) Ben Maltz Gallery
Otis College of Art and Design, Los Angeles, CA
Neural Architecture (a smart building is a nervous building)
Laguna Art Museum, Laguna Beach, CA
- 2003-4 Arborization, The Wellcome Trust, London, England, UK
- 2001 Osmosis, Hallwalls Contemporary Art Center, Buffalo, NY
- 2000 Intergel, City Gallery, Atlanta, GA
Evenflow, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
Evenflow, Suyama Space, Seattle, WA
- 1998 Menace (Evenflow Installation), Jennjoy Gallery, San Francisco, CA
- 1997 Spore/Virus Project, William Traver Gallery, Seattle, WA
- 1994 Recent Sightings, Int'l UFO Museum and Research Center, Roswell, NM
Boat Project, Roswell Museum and Art Center, Roswell, NM

SELECTED GROUP EXHIBITIONS

- 2016 Five, Barrick Museum, University of Nevada, Las Vegas, NV
Danube Video Art Festival, Grein, Austria

EXHIBITIONS CONTINUED

- 2015 Yesterday's Future, Orange County Great Park Gallery, Irvine, CA
The Brain, Sun Valley Center for the Arts, Ketchum, ID
- 2013 Relative Dimensions: Deborah Aschheim, Matthew Brandt and Christine Nguyen, Sam Francis Gallery, Crossroads School, Santa Monica, CA
Modernist Maverick: The Architecture of William L. Pereira, Nevada Museum of Art, Reno, NV
When I'm Sixty-Four, Museum of Art and History, Lancaster, CA
- 2012 Drawing the Mind: neural networks and the emergence of complexity, OSilas Gallery, Concordia College, NY
- 2011 Some City Angels, Edward Cella Art + Architecture, Los Angeles, CA
Hiding Places: Memory in the Arts, Kohler Center, Sheboygan, WI
Open Daybook, Los Angeles Contemporary Exhibitions (LACE), CA
- 2010 Dialog 21, Galerie Califia, Horazdovice, CR
I Spy: Surveillance and Security, Sun Valley Center for the Arts, ID
Viralnet: Home and Garden, Museum of Jurassic Technology, Culver City, CA
- 2009 Installations Inside/Out, Armory Center for the Arts, Pasadena, CA
The Lining of Forgetting, Austin Museum of Art, Austin, TX
The Future Imaginary, Otis College of Art and Design, Los Angeles, CA
- 2008 Vital Signs, Newcomb Art Gallery, Tulane University, New Orleans, LA
The Lining of Forgetting, Weatherspoon Art Museum, UNC Greensboro
- 2007 Orion's Belt, Sheppard Fine Arts Gallery, University of Nevada, Reno
Animus/Wilderness, Glass Eye, Brooklyn, NY
- 2006 Alternate Routes, Sam Francis Gallery, Crossroads School, Santa Monica CA
Draw, Paper, Scissors, Domestic Setting, Los Angeles, CA
- 2005 The One, NGC 224, Brooklyn, NY
- 2004 Certain Traces: Dialogue Los Angeles/Prague 2004
Los Angeles Municipal Art Gallery, CA and MuseumKampa, Prague, C.R.
Suspension: Sonic Absorption Consolidated Works, Seattle, WA
- 2003 C.O.L.A. 2003 Los Angeles Municipal Art Gallery, Los Angeles, CA
- 2002 Out Of True,(Audition),University Art Museum, UC Santa Barbara, CA
- 2002 Beelden Buiten 2002:Fractals, Tuin De Brabandere, Tielt, Belgium
New Works, New Spaces,(Retina) Armory Center for the Arts, Pasadena, CA
- 2001 Synapse Installation, Artificial Structures, Raid Projects, Los Angeles
- 2000 Animate Sculpture: As If Alive, N.J. Center for the Visual Arts, Summit, NJ
Quirky, Adam Baumgold Fine Art, New York, NY
- 1998-9 On the Ball, DeCordova Museum and Sculpture Park, Lincoln, MA
- 1997 Invitational '97: Deborah Aschheim, John Evans, Heather Hutchison, Mary Judge, Knoedler & Company, New York, NY
Are We Touched? Identities from Outer Space
Huntington Beach Art Center, Huntington Beach, CA

SELECTED HONORS, AWARDS, RESIDENCIES

- 2014 Residency Fellowship, The MacDowell Colony, Peterborough, NH
- 2013 Investing in Artists Grant, Center for Cultural Innovation, CA

AWARDS CONTINUED

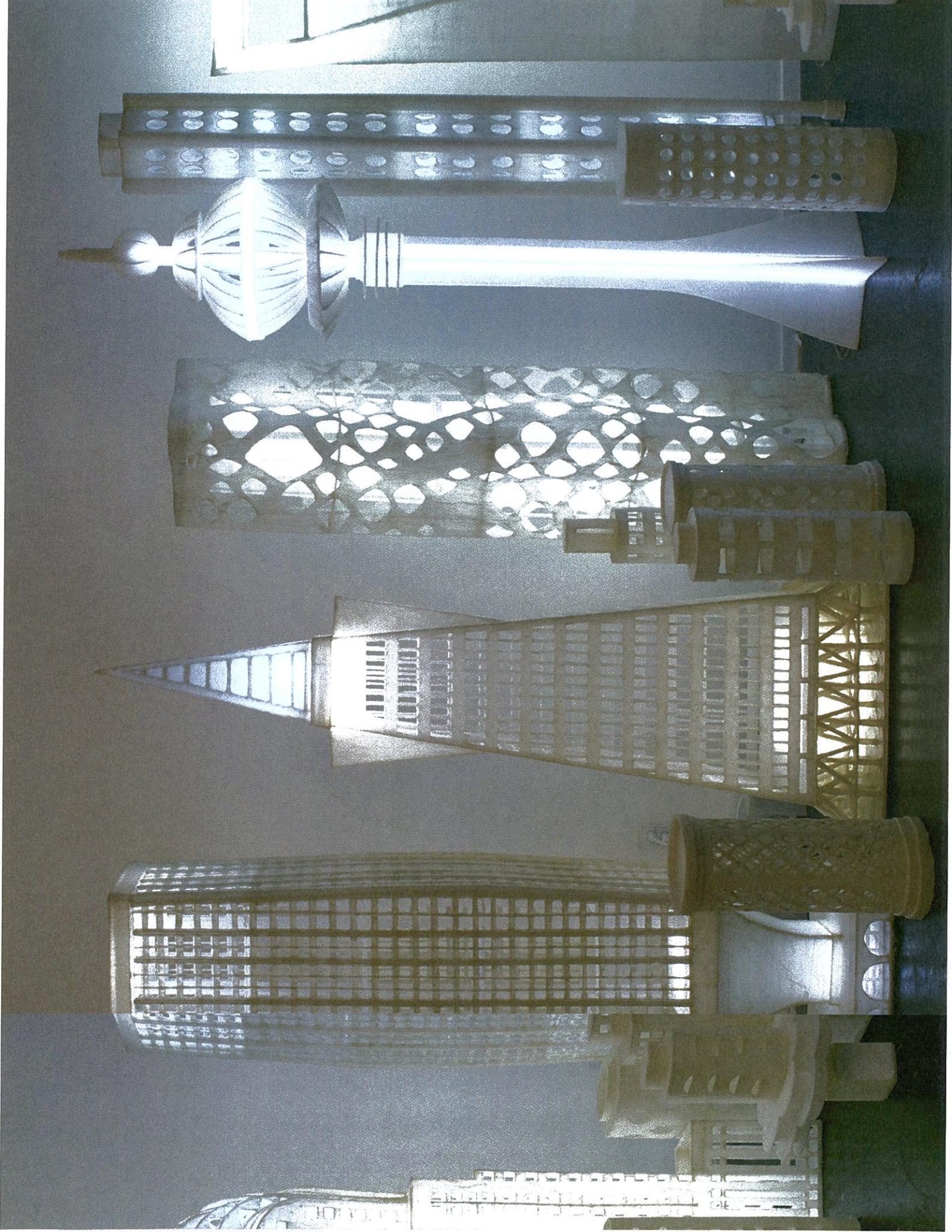
- 2011 Artists' Resources for Completion Grant, Center for Cultural Innovation Los Angeles, CA (also 2007, 2004)
Mid-Career Artist Fellowship, California Community Foundation,
- 2011-12 Artist in Residence, Orange County Great Park, Irvine, CA
- 2009-11 Hellman Visiting Artist Fellowship, Memory and Aging Center, Department of Neurology, University of California, San Francisco, CA
- 2008, 2004 Individual Artist Grant, Pasadena Arts and Culture Commission, Pasadena, CA
- 2007 Artist-in-Residence, McColl Center for Visual Art, Charlotte, NC
- 2006 Artist-in-Residence, Headlands Center for the Arts, Sausalito, CA
- 2002-3 City of Los Angeles Individual Artist Fellowship, Los Angeles, CA
- 2001 Individual Artist Fellowship, New Jersey State Council on the Arts, NJ
- 1993-4 Artist-in-Residence Grant, Roswell Museum and Art Center, Roswell, NM

COMMISSIONS

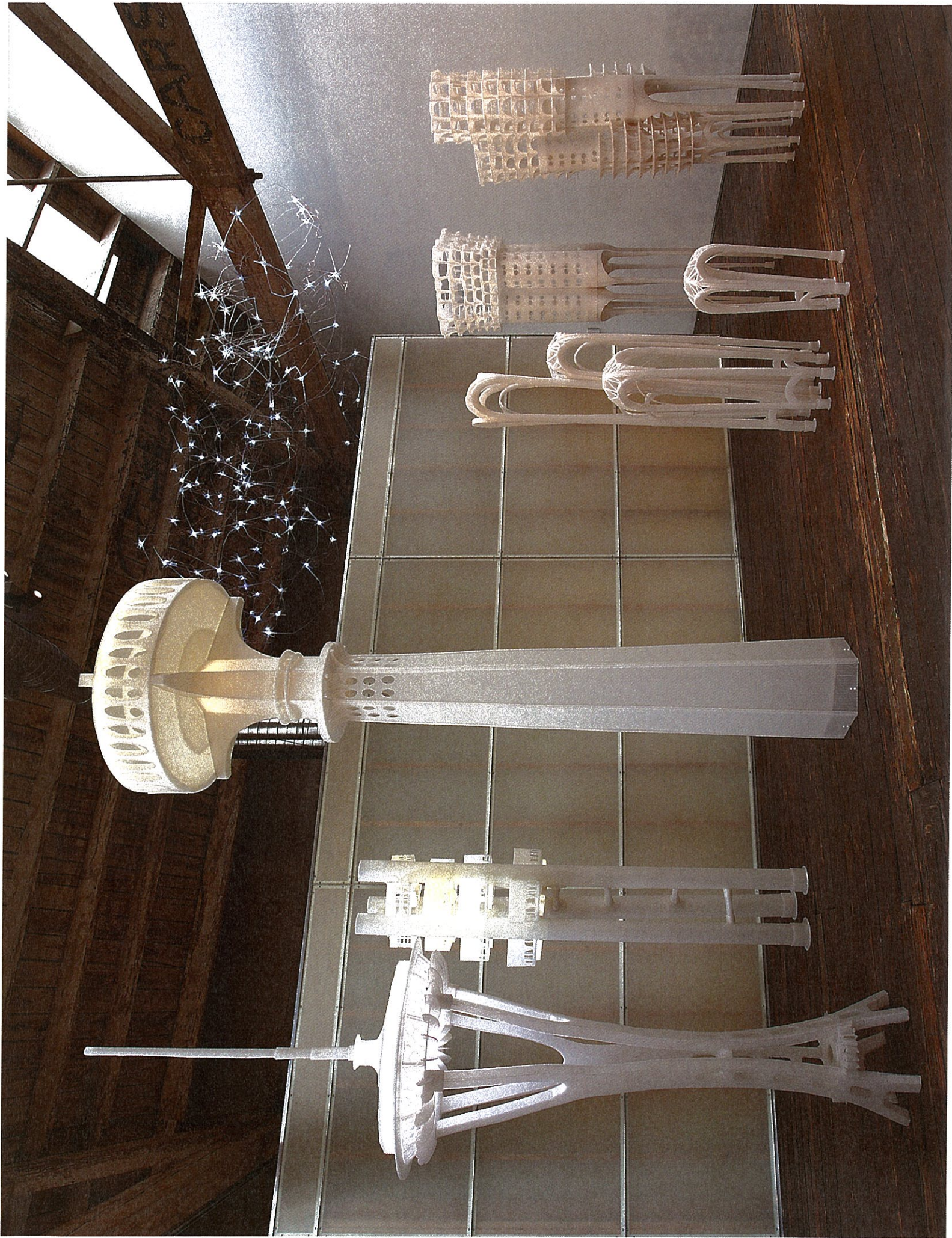
- 2015- *Back story*, Fire Station Number 1, Santa Monica, CA -in progress
\$150,000 budget, artwork to be integrated into interior of new fire station.
Commissioned by City of Santa Monica Cultural Affairs, Malina Moore, Cultural Affairs Manager (310) 948-2283, malina.moore@yahoo.com (note, Malina has taken a new job at GSA Art in Architecture but her replacement hasn't taken over in Santa Monica, so she recommended I continue to list her as the reference.)
- 2014- *LAPD Yearbook*, Los Angeles Police Academy, CA -in progress
\$120,000 budget, 65' long outdoor wall of drawings in powder coated aluminum.
Commissioned by City of Los Angeles Cultural Affairs, Felicia Filer, Public Art Division Director, phone: 213.202.5500, Felicia.Filer@lacity.org
- 2014 *Clinic & Research*, Sandler Neurosciences Center, UC, San Francisco, CA
\$32,000 budget, two wall installations with video
Commissioned by UCSF Memory and Aging Center, director Bruce Miller
<bmillier@memory.ucsf.edu> (415) 502-2163
- 2012 -*Periscope*, Amazon.com, South Lake Union, Seattle, WA — \$150,000 budget
Sculptural installation with light and 5 channels of video and dynamic digital content.
Commissioned by Vulcan, Inc, Greg Bell, Senior Curator, Art Collections,
206 342 2330 phone, 206 342 3330 fax, 206 218 7329 mobile, GregB@vulcan.com
- 2010- *Taxonomy*, Pocket-Greenhaven Library, Sacramento, CA
\$80,000 budget LED light installation on exterior walls of Branch Library
Commissioned by Sacramento Metropolitan Arts Commission, Shelly Willis, Executive Director (916) 808-3971 SWillis@cityofsacramento.org
- 2007- *Nerve Center*, LAPD Valley Communications Dispatch Center, CA
\$50,000 budget, wall installation for lobby of 911 dispatch center
Commissioned by City of Los Angeles Cultural Affairs

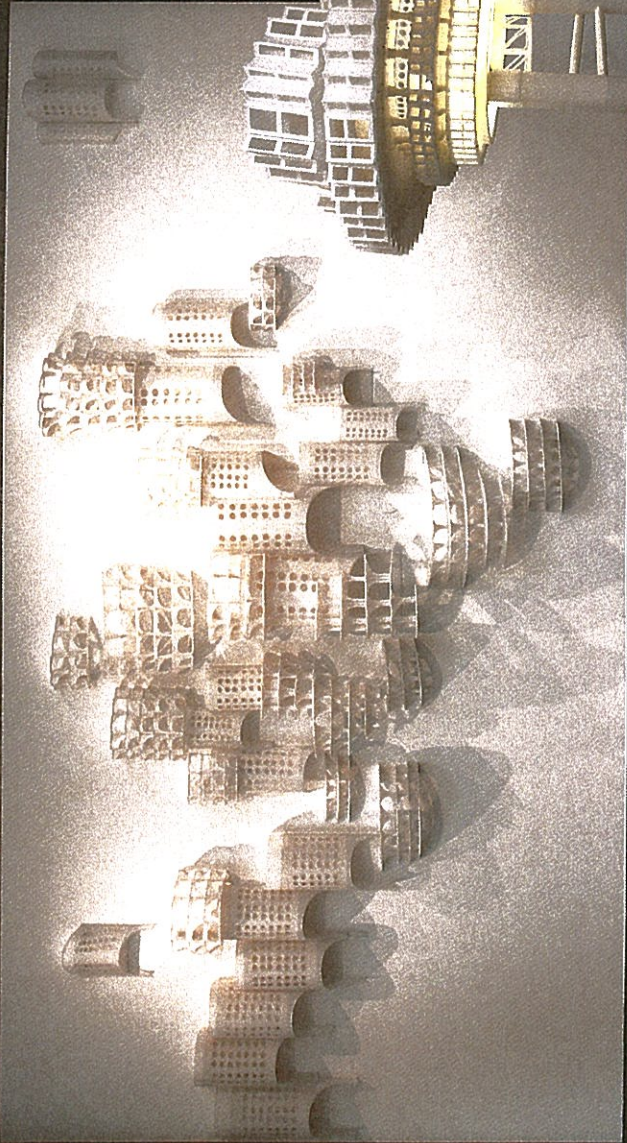
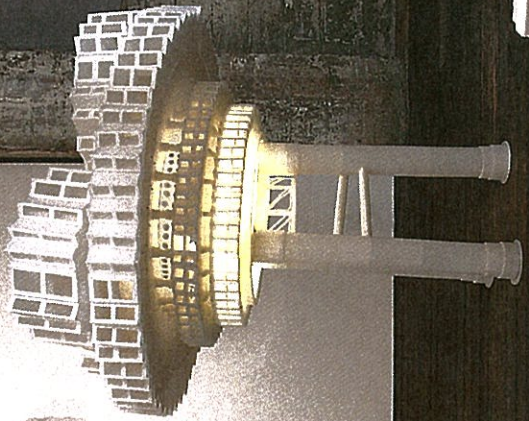
EDUCATION

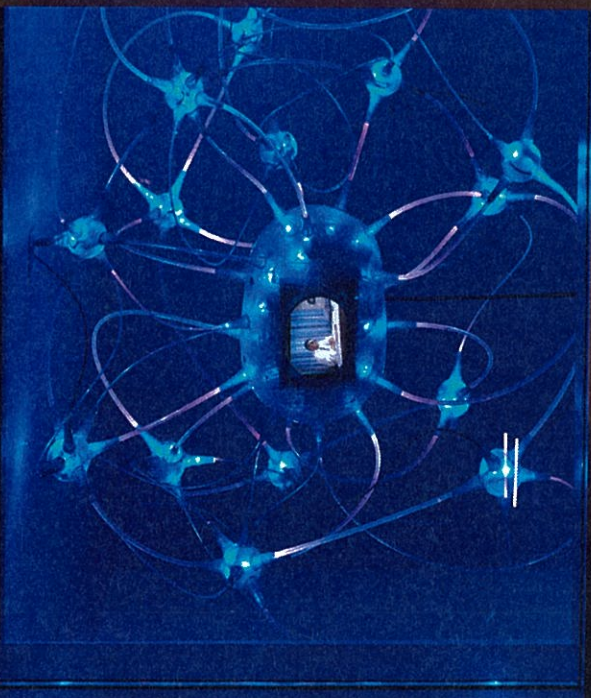
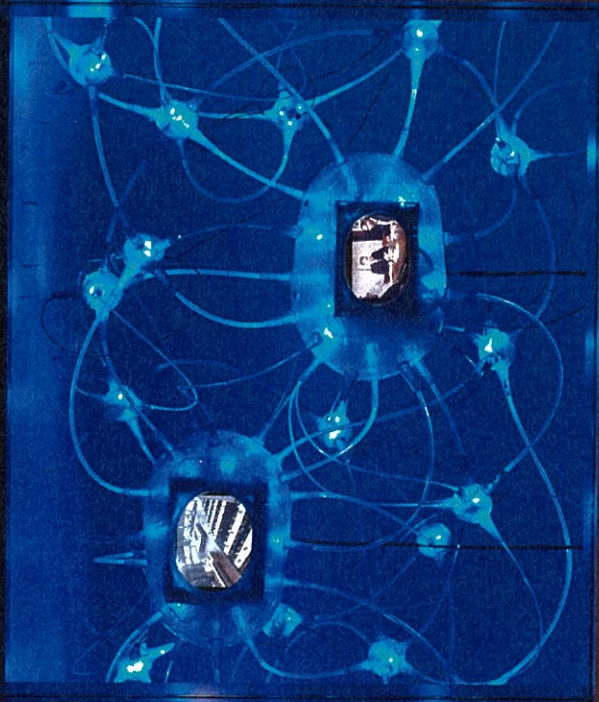
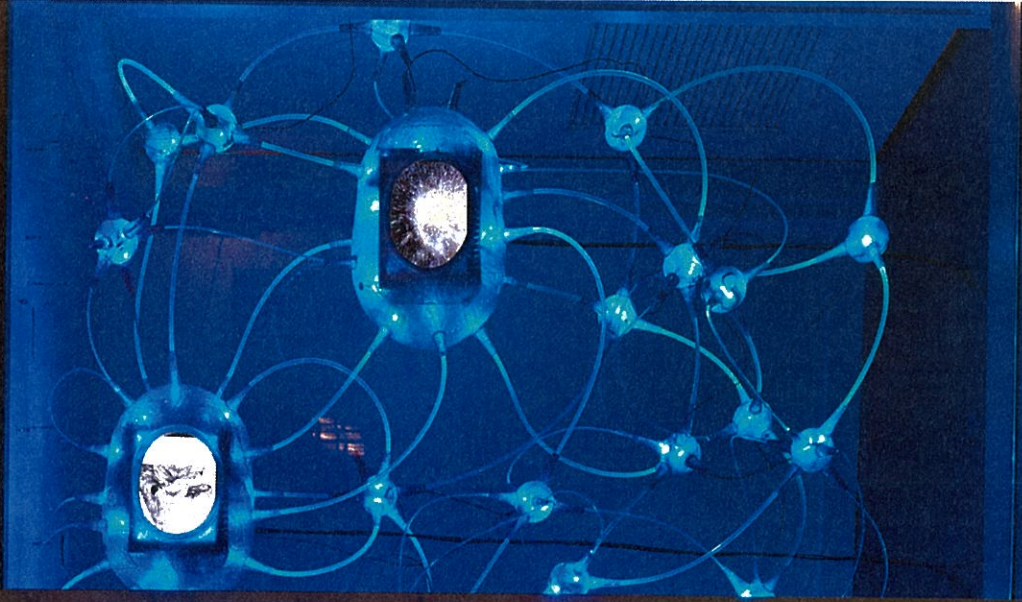
- 1990 University of Washington, Seattle, WA, MFA, Ceramic Sculpture
- 1986 Brown University, Providence, RI, BA, Honors Anthropology, Studio Art

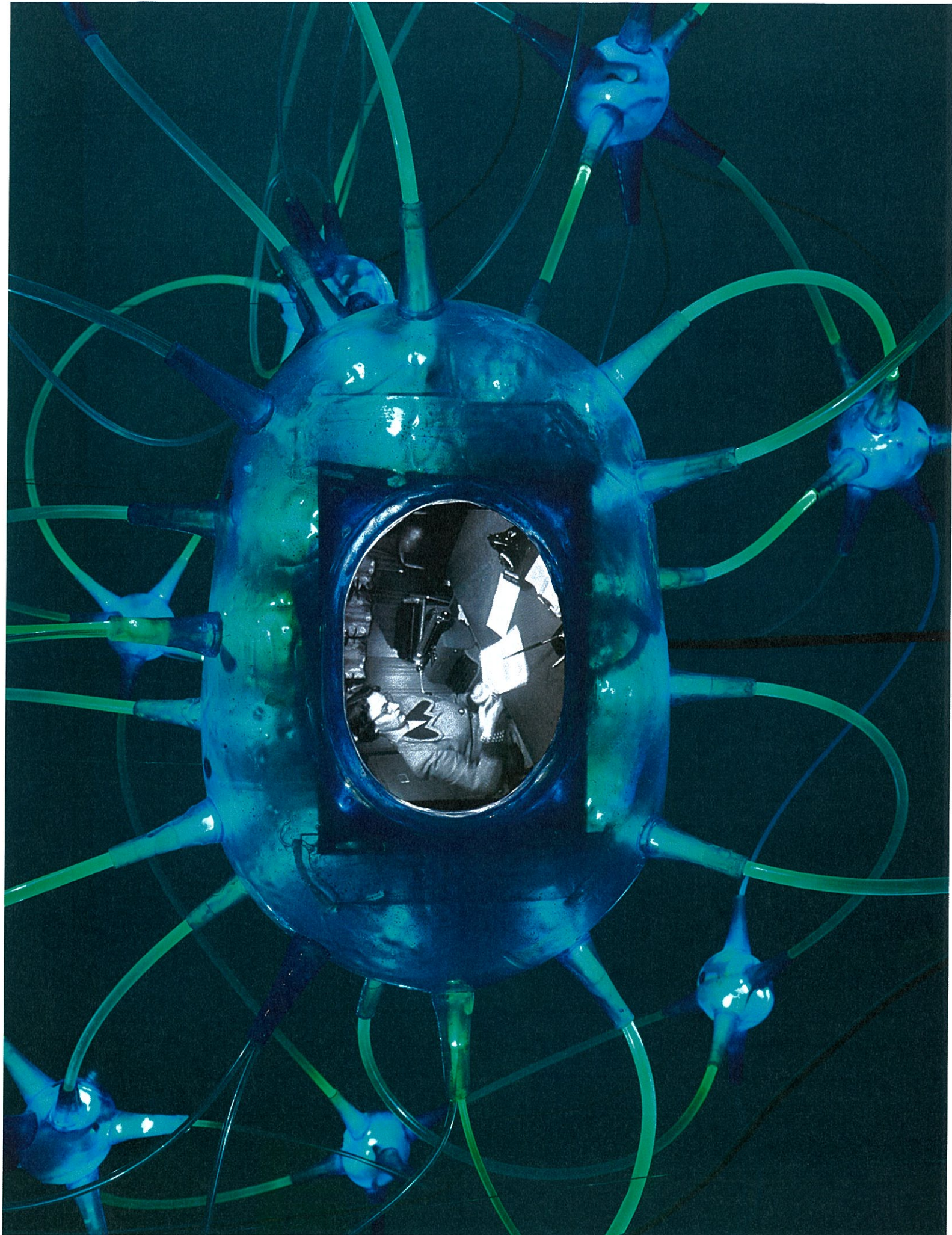






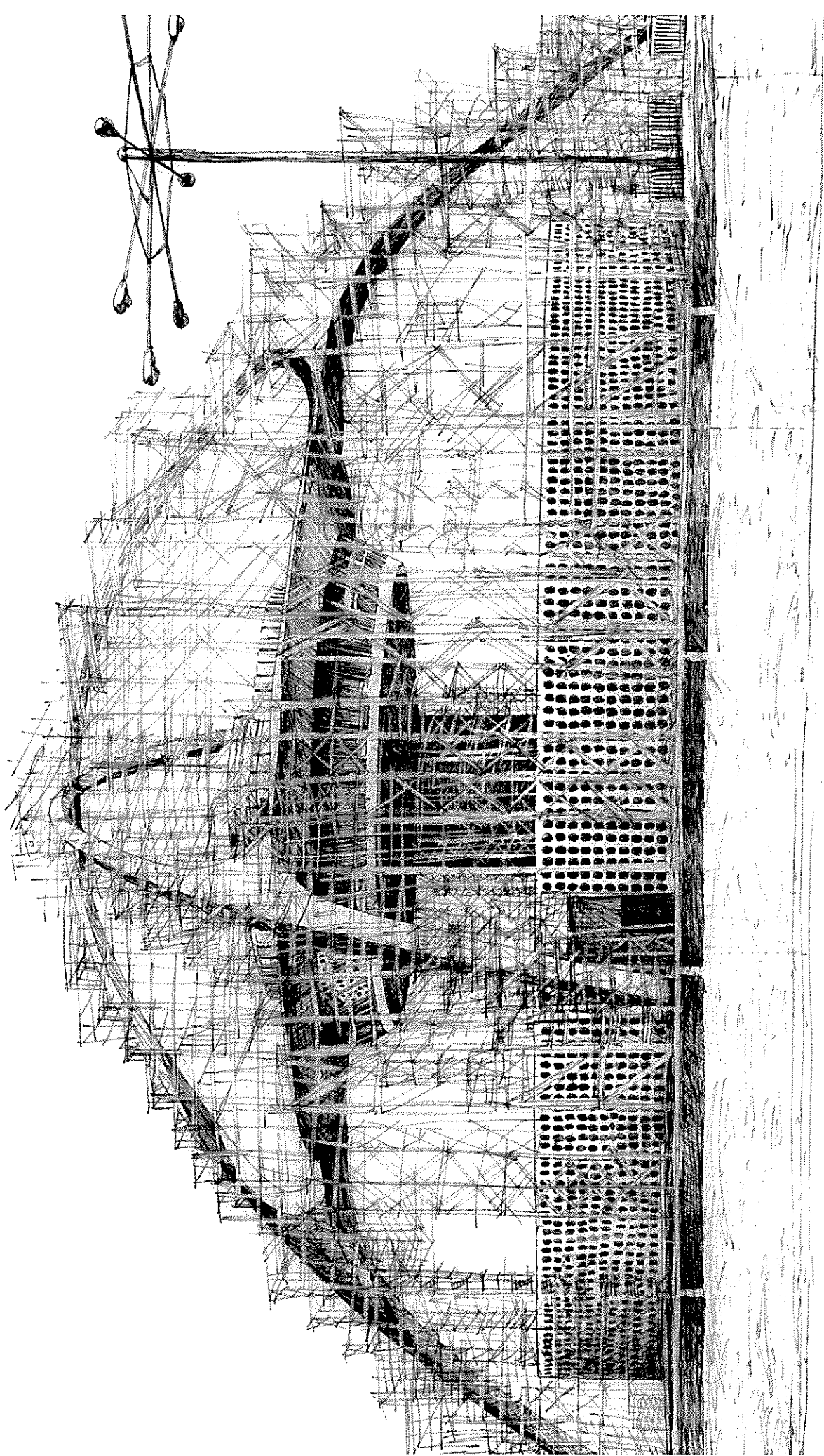


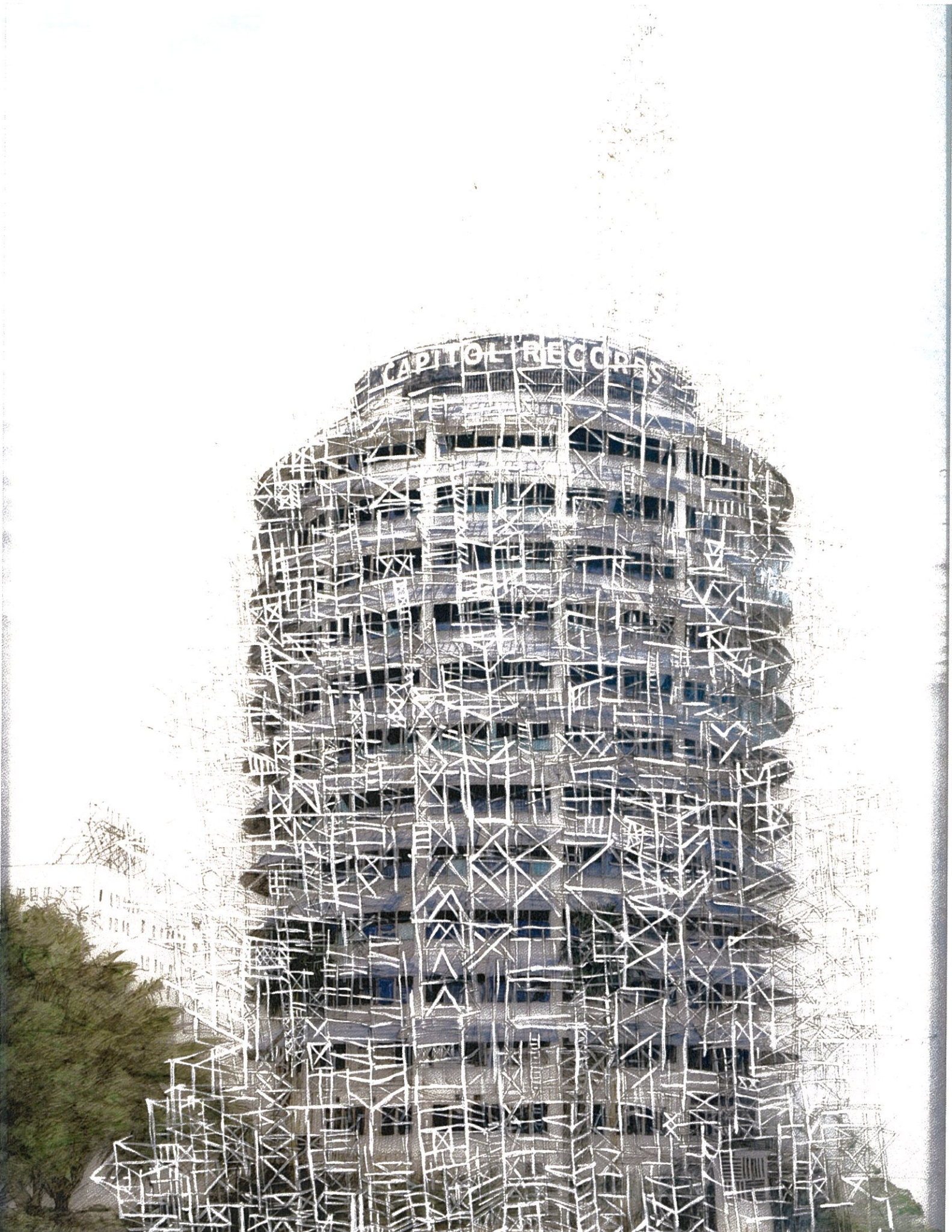






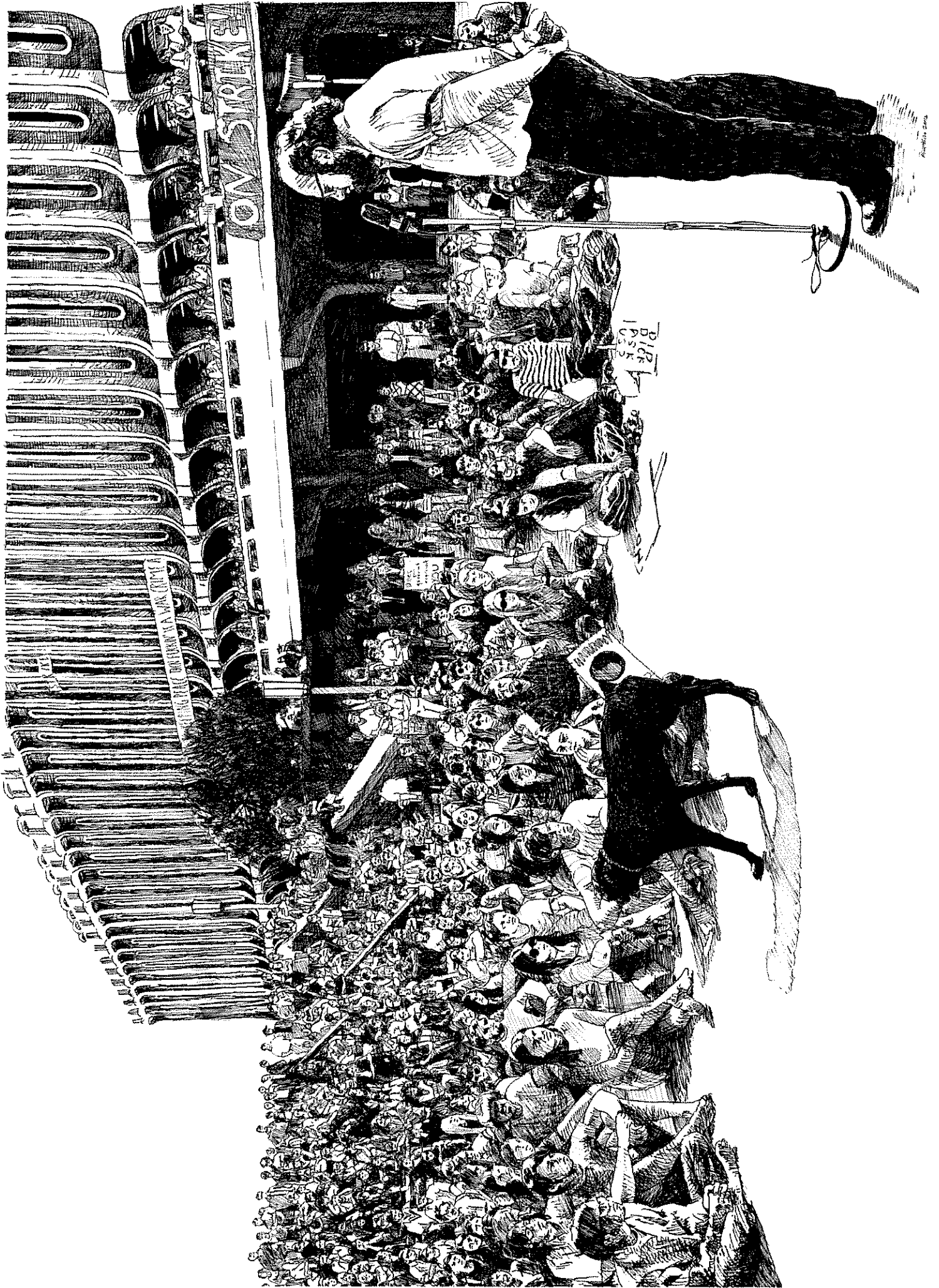
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CAPITOL RECORDS

TRIMBLE



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