

Alexandria Commission for the Arts - Meeting

Regular Meeting - Tuesday, September 17, 2024

7:00 – 9:30 pm

Lee Center

Activity Room, 1st Floor

1108 Jefferson St., Alexandria, VA 22314

- I. Call to Order (*Commission Chair Brian Kelley called the meeting to order at 7:01 pm*)
- II. Roll Call (*Attachment 1*)
- III. Public Comment (*no public comment*)
- IV. Approval of Minutes (*moved by Stacy Becker 2nd by Dawn Rogala*)
- V. Chair Report (*Attachment 2*)
- VI. Committee and Liaison Updates
 - a. City Council Committee – Dawn Rogala
 - b. Arts Alliance Liaison – Stacey Becker
 - c. Coffee with Alyia Gaskins – Brian Kelley, Trena Raines
- VII. Annual Report
 - a. Approval of Annual Report (*Attachment 3*)
- VIII. Vision Zero Public Art Task Force
 - a. Concept Approval (*Attachment 4*)
- IX. Site See Public Art Task Force
 - a. Concept Approval (*Attachment 5*)
- X. Commission Anniversary Exhibition at the Hilton Alexandria Mark Center Hotel
 - a. Discussion
- XI. Office of the Arts Staff Updates
 - a. Office of the Arts Division Update (*Attachment 6*)
- XII. New Business
- XIII. Good of the Order and Announcements
- XIV. Adjournment (9:33 pm)

Chair Report

September 2024

Introduction

Welcome back from our summer recess! This month we are approving our Annual Report, have business on Vision Zero and Site See for Public Art Task Forces, and are celebrating more anniversaries than a Royal Caribbean cruise ship.

Annual Report

Every time this year, the Commission creates an Annual Report for City Council. The Executive Committee, particularly Paul Painter, have been hard at work finalizing it since the last meeting. This is our big intra-Commission action item for this month. Please make sure that you go over the final draft prior to meeting.

Public Art Task Forces

We have artist concept approvals for Vision Zero and Site See. Vision Zero, if you recall, has been moving at a brisk pace with the contracted artists of Chalk Riot, to ensure that they can install the painting before cold weather sets in and makes it difficult for the installation of exterior, traffic-grade, paint. We will also have the concept for Nekisha Durrett at Site See for 2025.

Anniversaries

Yes, 2025 is the 275th Anniversary of Alexandria. It is also the 50th Anniversary of the Torpedo Factory Art Center. Festivities officially began on Tuesday, September 10th with Mayor Wilson making a formal proclamation. There is a party at the TFAC on Friday, September 13th from 7-10 pm, a ticketed gala (you should have gotten invited by staff) on Saturday, September 14th from 7-10 pm, and then one more event for all ages on Sunday, September 15th from 12-2 pm. What you may not have remember is that the Commission for the Arts is celebrating *our* 40th. There are plans (still somewhat tentative) to partner with the Hilton Alexandria Mark Center Hotel for an art exhibition and reception for late October. Make no mistake – I do realize that this is not much time to plan! I will go into more detail in the meeting, but this will be an opportunity for the Commission to engage with the community and local artists, and have some celebration of our own. This exhibition idea is not a formal action item. Space and labor for the exhibition, if the plan goes through, comes from Hilton gratis, and Commissioners will be encouraged but not required to participate.

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

Sincerely,

Brian Kelley

Chair, Alexandria Commission for the Arts

ALEXANDRIA COMMISSION FOR THE ARTS
REGULAR MEETING
 Tuesday, September 17, 2024
 Lee Center – 7:00 pm

| Motion Made By: | Motion Seconded By: | Vote Count |
|--|-------------------------------------|------------------------------|
| Ashley Smith | ALVAH T. BRANDER Alva D. Brander | Yes: 11 No: 0 Abstain: |
| ACA Motion | | |
| Agenda Item #: | | |
| Motion: To approve the annual report drafted by the executive committee Commissioner, Paul Painter, with grammar edits to be completed postmeeting. | | |

ALEXANDRIA COMMISSION FOR THE ARTS
REGULAR MEETING
Tuesday, September 17, 2024
Lee Center – 7:00 pm

| Motion Made By: | Motion Seconded By: | Vote Count |
|--------------------------|---------------------|--------------------------------|
| <i>Catherine Dehoney</i> | <i>Dawn Rogala</i> | Yes: 11 No: 0 Abstain: 0 |

ACA Motion

Agenda Item #:

Motion:

To approve the Vision Zero Public Art Artist's concept as presented.

MEMORANDUM

DATE: SEPTEMBER 17, 2024
TO: ALEXANDRIA COMMISSION FOR THE ARTS
FROM: MEIKA DAUS, PUBLIC ART SENIOR MANAGER, OFFICE OF THE ARTS *MD*
RE: VISION ZERO PUBLIC ART CONCEPT PROPOSAL

Request

The City of Alexandria Public Art Program brings forward Chalk Riot's public art concept for approval by the Arts Commission.

Background

In May 2024, the Alexandria Commission for the Arts (ACA) approved the Public Art Project Plan for Vision Zero, which outlined the goals and process to commission an original street mural as a pilot asphalt art project in the Warwick Village neighborhood of Alexandria. In June 2024, the City of Alexandria Office of the Arts issued a regional Request for Qualifications (RFQ) for artists/muralists in Virginia, Maryland, and Washington DC. Chelsea Ritter-Soronen of Chalk Riot was artist selected by the Public Art Task Force and approved by the Arts Commission.

Chalk Riot was invited to Alexandria to meet with the project Task Force on August 27, 2024, and have a community meet and greet on August 28, 2024, during which Chelsea was able to speak with residents about potential directions of the mural design. In order to hear from more residents than were able to attend to community meet and greet, Chalk Riot prepared a community input questionnaire that was made available on the web from August 28th through September 8th. The questionnaire invited respondents to share what their ideas about what makes Warwick Village special, and discuss elements they might like to see incorporated into the mural. There were 55 responses to the questionnaire, which were taken into consideration in the preparation of the proposed mural concept.

Discussion

The program goals of this Vision Zero pilot project are to:

- Elevate the importance of safe intersections for pedestrians, cyclists, and motorists.
- Incorporate artwork that is reflective of the neighborhood's identity and celebrates the culture, spirit and/or history of area.
- Help strengthen the sense of community by engaging the local community and neighbors in the public art project.
- Create safer streets for people that follow federal and industry guidance on best practices and address ADA guidelines.
- Develop a pilot project that contributes to research and the larger knowledge base about public art and transportation.

The Task Force evaluated the above goals when considering the concept. On September 12, 2024, Task Force members met for a concept presentation by the artist, and unanimously recommended approval of the mural concept. The Task Force for this project includes Stacey Becker, Casey Kane, Eli Pollard, Amy Anda, Alexandria Carroll, and Ryan Knight, who replaced Dan Scolese as the Project Manager for the mini roundabout.

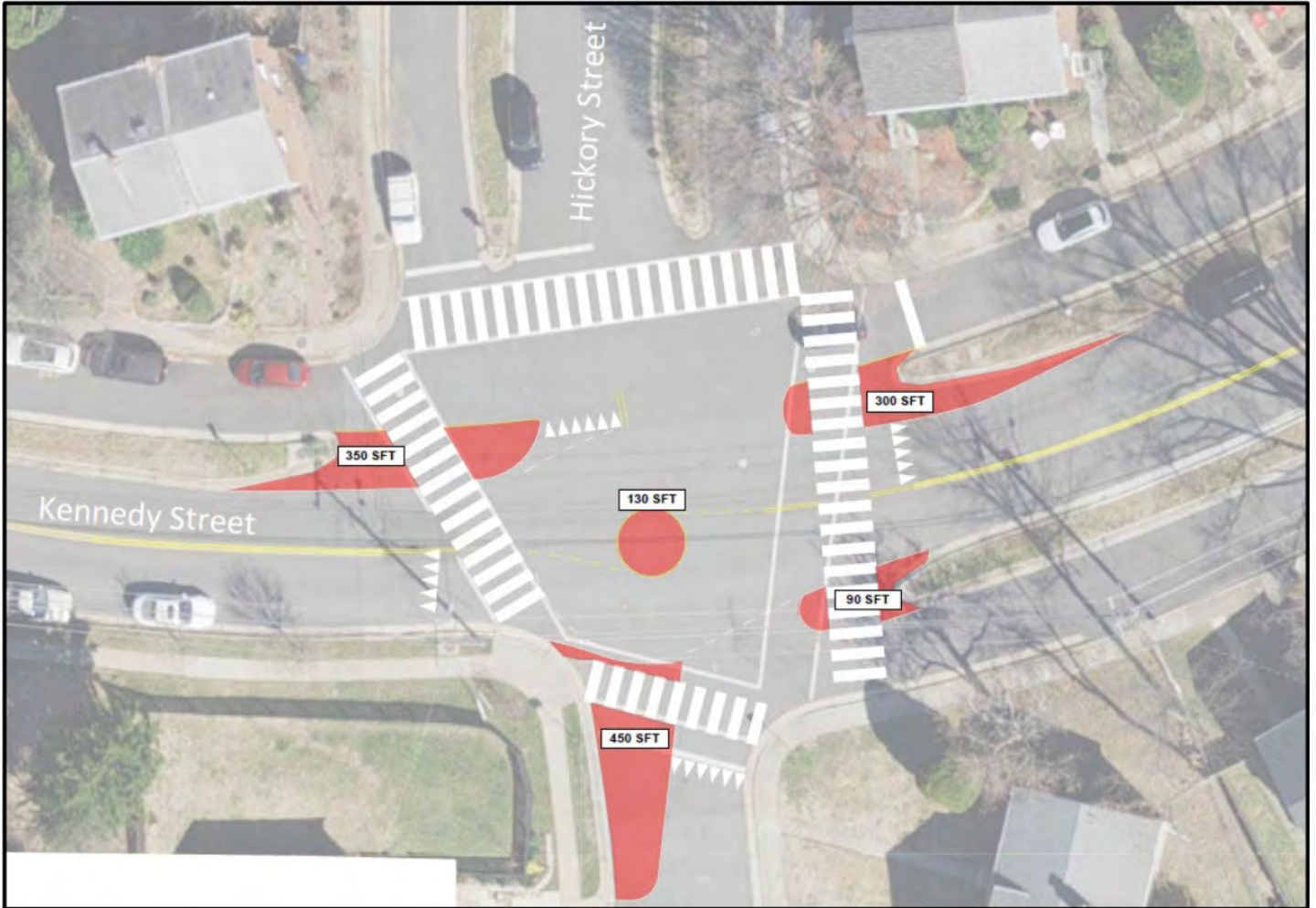
Recommendations

The Task Force recommends approving the proposed concept by Chalk Riot.

Attachments

Location Exhibit

Exhibit Showing Potential Locations for Asphalt Art within the Mini-Roundabout Design



The shaded red areas show the approximate locations for asphalt art. The shaded areas total approximately 1,320 square feet. Asphalt art locations are subject to change due to final engineering of the mini-roundabout.

WARWICK VILLAGE ROAD MURAL DESIGNS



CHALK
R!OT



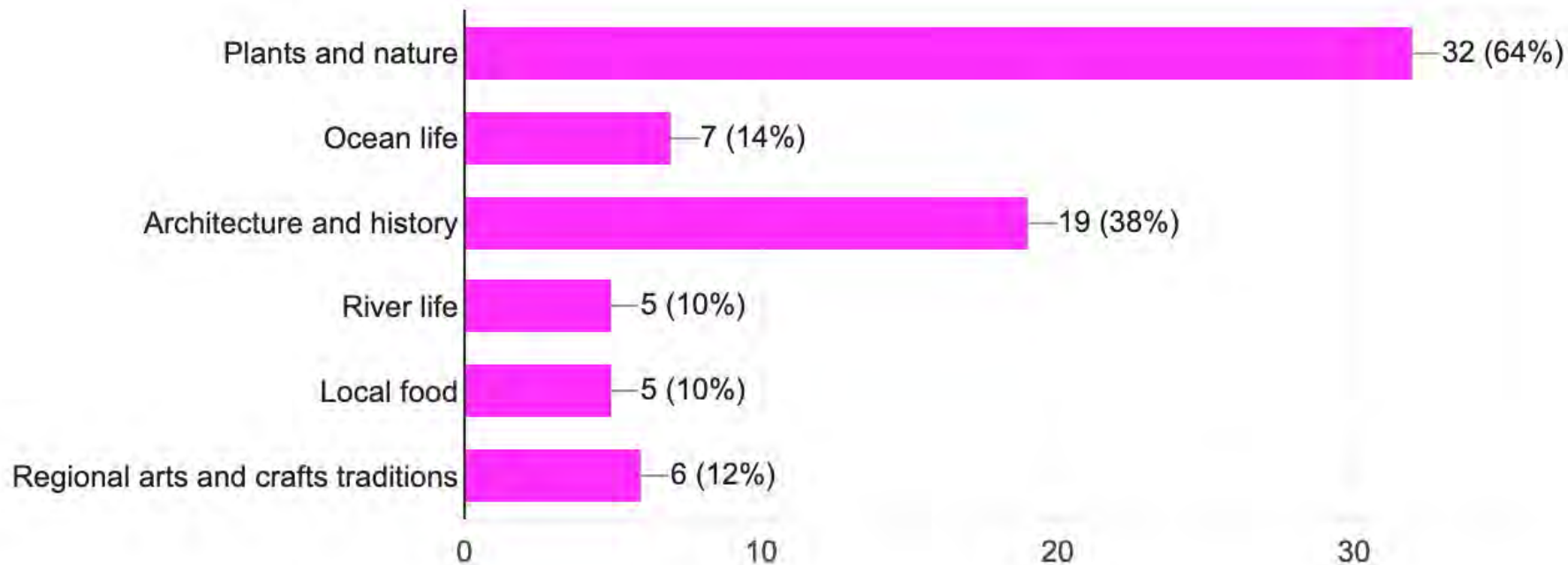
WE MEET AGAIN!

SURVEY RESPONSES PRESENT CLEAR PREFERENCES!

- Our survey yielded 55 thorough and informative responses
- Thank you to members of this Task Force for helping distribute the survey form
- Our Chalk Riot team definitely feels we have clear direction for design thanks to everyone who participated in the survey
- Over 90% of participants live in Warwick Village

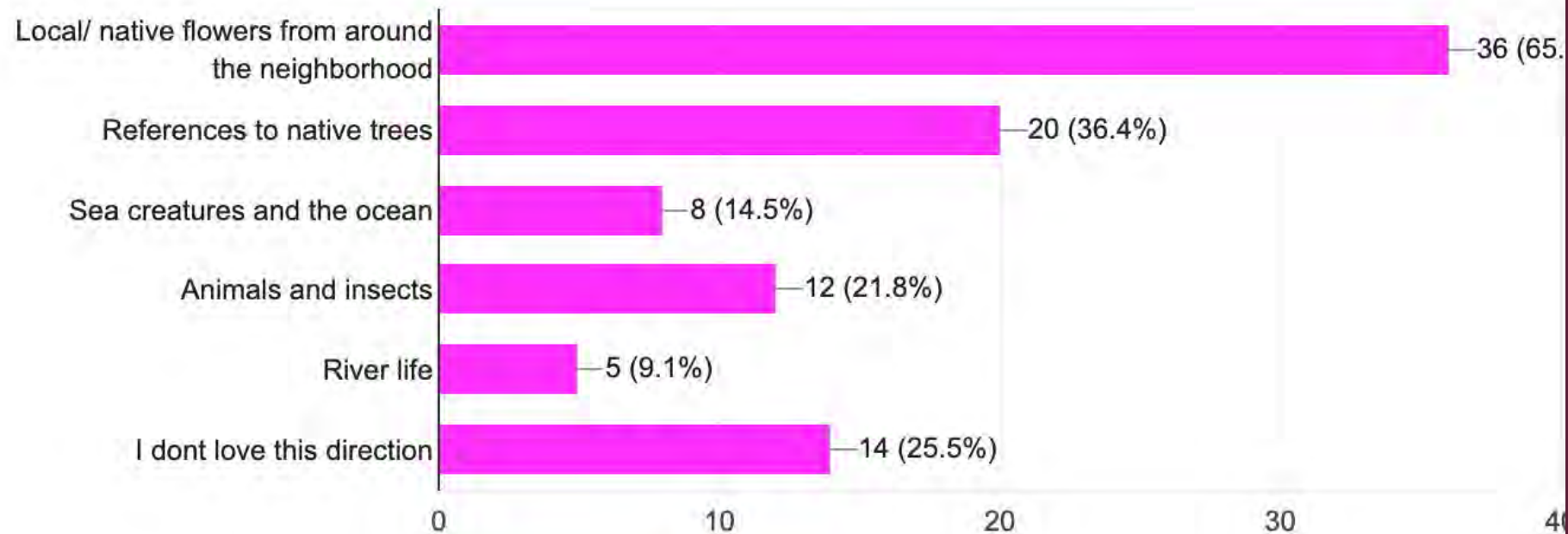
In general, which of the following elements would you be MOST exciting to include in the mural? Please select one

50 responses



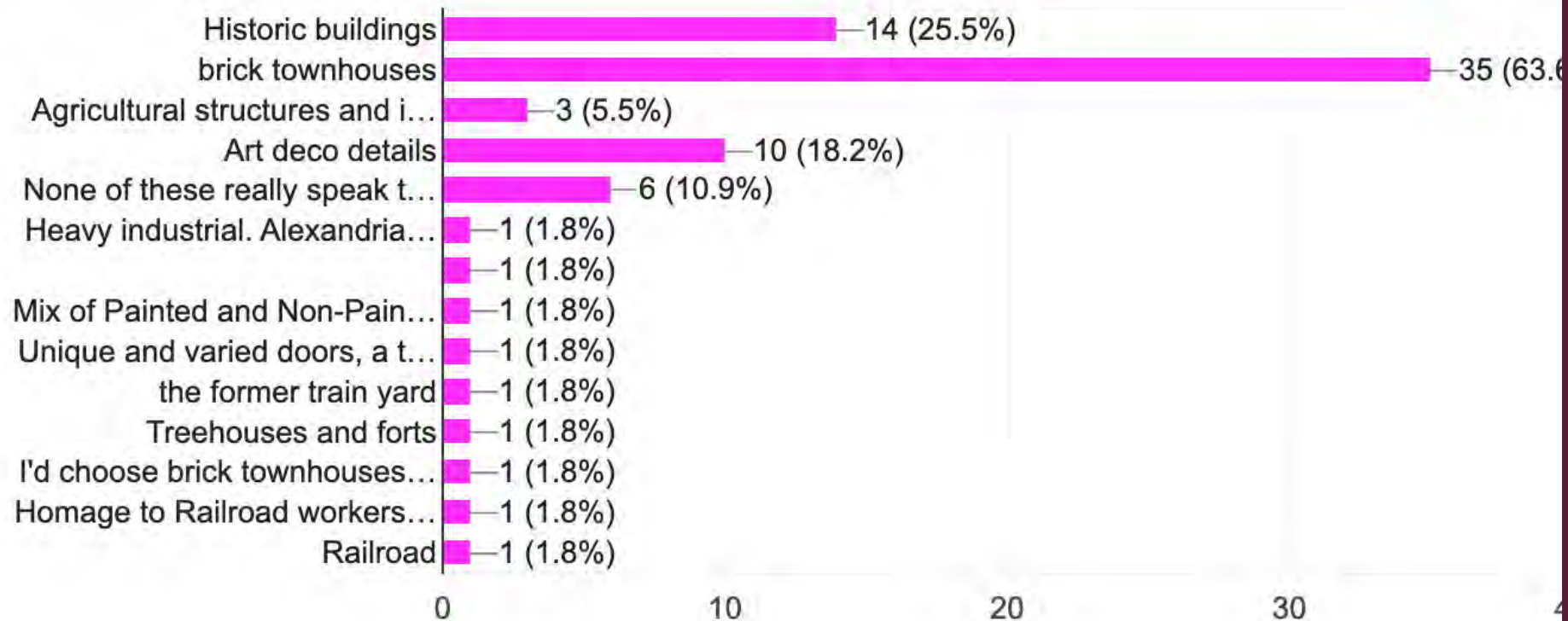
What kind of natural elements would you like to see included in the mural?

55 responses



What kinds of industrial/ architectural elements most represent the area to you?

55 responses

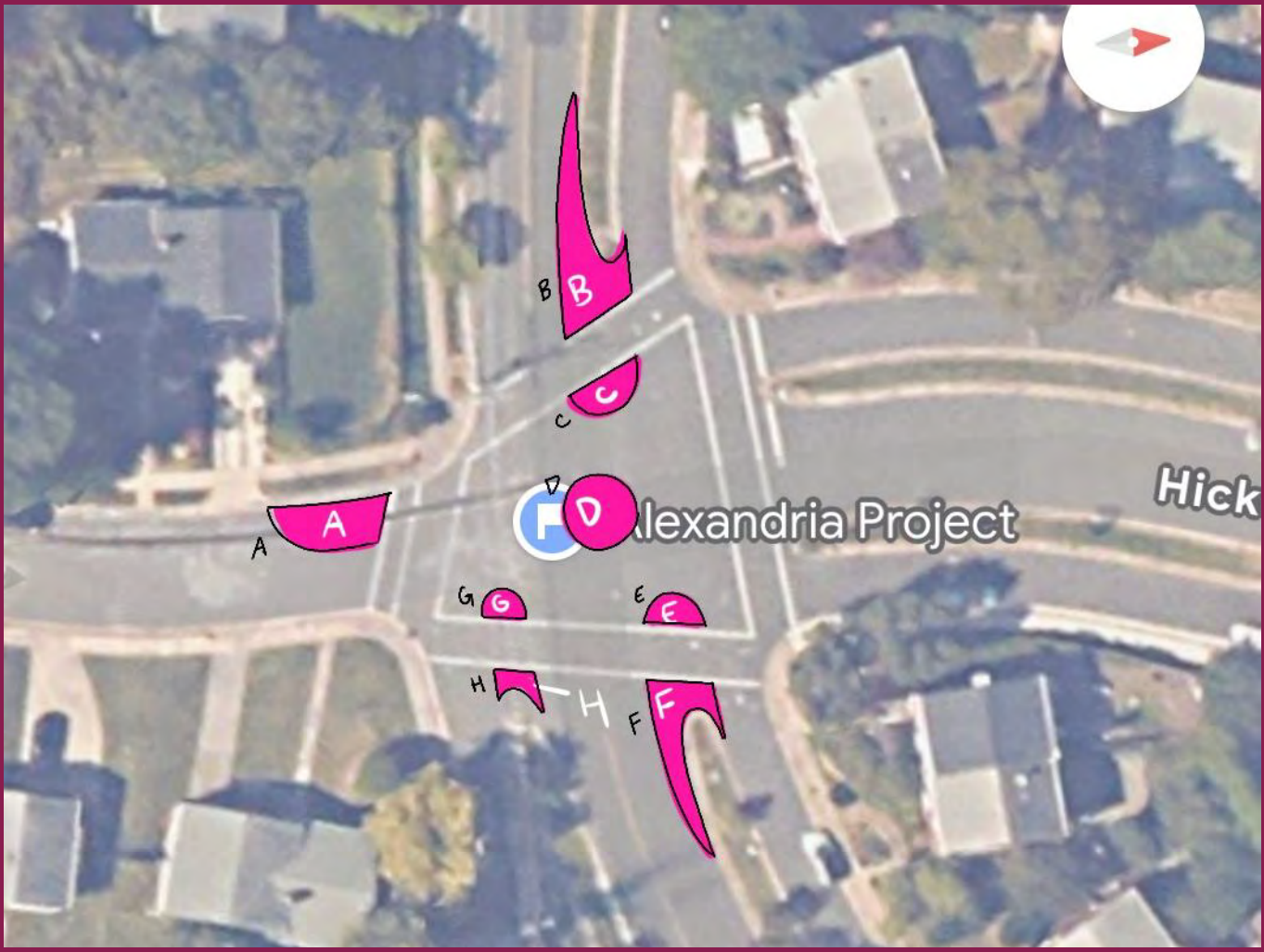


Based on the multiple choice questions, we should create a mural that...

- Honors the natural wildlife and flora/fauna of the immediate area
- Reflects the iconic brick townhouses
- Nods to history if possible

**The long form questions contained additional information for our design!
There were enough mentions of the following items that make them worth incorporating/considering...**

- The annual Luminaria event
- The MVCS caboose / train / railroad imagery
- Animals and trains would excite the kiddos
- Abundance of public parks and pool



Alexandria Project

Hick



An overhead of each section. Please note that no one will actually see it from this aerial perspective, aside from curious birds!

The variety helps with visibility and awareness, especially when the mural is still fresh.

A mockup of the train wheel design in the middle of the roundabout.

Design is taken directly from historic train car of the immediate area, rooting the project in history while making progressive transportation measures.





Section B's design is directly informed by the popular and culturally significant annual "luminaria" event.

The rays are intentional for high contrast visibility.



These sections are informed by native plants, trees and flowers.



An example of this painting technique we have developed specifically for Streetbond.



Due to the nature of placement of this section, we can get more detailed, and we designed this with the school-goers in mind. Abundant with native flowers, the mysterious Warwick Village fox, butterflies, and a giant tree. The owl represents the diligent awareness we are encouraging of all visitors to this intersection.

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|---|---------------------------------------|------------------------------|
| Ashley Smith | ALIVAH T. Bearder Abraham J. Pe... | Yes: 11 No: 0 Abstain: |
| ACA Motion | | |
| Agenda Item #: | | |
| Motion: <p style="text-align: center;">I motion to approve the concept, as presented, from artist, Nekisha Durrett, for the Site See 2025. Okay to move forward with concept.</p> | | |

MEMORANDUM

DATE: SEPTEMBER 17, 2024

TO: ALEXANDRIA COMMISSION FOR THE ARTS

FROM: MEIKA DAUS, PUBLIC ART SENIOR MANAGER, OFFICE OF THE ARTS

RE: PUBLIC ART AT WATERFRONT PARK: SITE/SEE: NEW VIEWS IN OLD TOWN 2025 CONCEPT PROPOSAL

Request

The City of Alexandria Public Art Program brings forward Nekisha Durrett's public art concept for Site/See 2025 for approval by the Arts Commission.

Background

In March 2023, the Alexandria Commission for the Arts approved Nekisha Durrett for the seventh temporary public art project at interim Waterfront Park. Since then, Durrett visited Alexandria and gave an artist talk, met with key stakeholder groups including the Office of Historic Alexandria, and toured the city with staff and the consultant team.

In August 2024, Durrett presented her concept for the public art to the Task Force who voted to recommend the concept to the Arts Commission. Staff has plans to share the proposal with various community and stakeholder groups both prior to and after presenting it to the Art Commission.

About Nekisha Durrett

Nekisha Durrett (b. 1976 | Washington, DC) is a mixed-media artist who employs the visual language of mass media to bring forward histories that objects, places, and words embody, but are not often celebrated. Her expansive practice includes public art, social practice, installation, painting, sculpture, and design. Through deep research and material investigation, she finds historical traces in the present that are filled with stories easily overlooked. Her work contemplates biases and the unreliability of memory, as information is filtered over time. Durrett illuminates individual and collective histories of Black life and imagination, addressing her own younger self and the stories she wished she had learned. Durrett holds a BFA from The Cooper Union in New York City and MFA from The University of Michigan School of Art and Design as a Horace H. Rackham Fellow.

Durrett's recent large-scale projects include *Queen City*, a 35' tall "vessel" in Arlington, VA that pays homage to 903 individuals displaced for the construction of the Pentagon in 1941, and *Airshaft*, a two-story installation at the Phillips Collection in Washington, DC. She was recently awarded the commission for the ARCH Project at Bryn Mawr College in partnership with Monument Lab.

Discussion

Per the approved project plan, the temporary public art at Waterfront Park will be on view from March 2025 through early-November 2025. The approved program goals of the series are:

- Amplify Alexandria's reputation as an of-the-moment arts destination on the water with a new work of art that captures the public's imagination and is unlike anything else you can experience in the region.
- Highlight King Street Park at the Waterfront as a new civic space that gives prominence to the location where the mercantile city meets the river.
- Bring a new work of art to Alexandria that is informed by the context of the site.
- Foster engagement and interaction with a contemporary work of art on Alexandria's historic waterfront.
- Attract visitors to experience a dramatic, visually compelling and unique work of art.
- Encourage repeat visits with work that changes between day and night or through the seasons.

In addition, the Public Art Program has identified the following internal goals related to the project:

- Take advantage of the interim nature of the site to test out different approaches to public art for this location.
- Create a signature exhibition that raises awareness of the City's public art program.
- Accommodate plaza programming and other plaza uses.

The Task Force reviewed these goals when considering the proposed concept. Task Force members met on August 26, 2024, for a concept presentation by the artist, and recommended approval of the concept.

The Site/See Task Force includes Marcee Craighill, Paul Painter, Claire Mouledoux, Clint Mansell, Nicole McGrew, Jack Browand; however Nicole McGrew and Jack Browand were not present at the August 26th meeting.

Preliminary Design Proposal

From Nekisha's presentation:

Break Water

The word "break," central to this artwork, conjures multiple layers of meaning. In jazz, the "break" is a moment of improvisation, a rupture in the music where new possibilities emerge. Fred Moten, in his critical writings, interprets the jazz "break" as a site of resistance for Black people, a space where innovation and survival intersect. It is in this spirit that Break Water seeks to reclaim and reinterpret the break as both a physical and metaphorical space of resistance, memory, and transformation.

The centerpiece of Break Water is a partial recreation of the side-wheel steamer River Queen, a vessel that briefly held a place of pride in Black ownership during the early 1910s. The River Queen was more than just a boat; it symbolized a fleeting moment of Black autonomy and enterprise in a society that was, and often still is, hostile to such endeavors. The mysterious burning of the River Queen, widely believed to be an act of racially motivated arson, underscores the violent resistance that Black success has historically met in America.

Break Water takes inspiration from both the environmental challenges and the deeply layered Black history of the site. Much like the water that relentlessly rushes in, the histories of Black people who lived, labored, and lost their lives here cannot be contained—they persist, demanding recognition.

Encircled by the black sandbags, this reimagined River Queen emerges from the ground like a defiant monument, a tribute to the strength and resilience of Black Americans who have endured systemic marginalization while continuously creating spaces of belonging and creativity.

Yet, this work is not solely about struggle. In stark contrast to the dark tones of the sandbags and sculpture, the surrounding asphalt ground will be painted with colorful graphics and shuffleboard games, echoing the vibrant life that would have animated the deck of the River Queen.

The sculpture itself emanates light, symbolizing hope and the enduring spirit of a community that has found ways to thrive despite the forces against it.

Recommendations

The Task Force recommends approving the proposed concept by Nekisha Durrett.

BREAK BREAK WATER

SITE | SEE ALEXANDRIA WATERFRONT

NEKISHA
DUPRETT

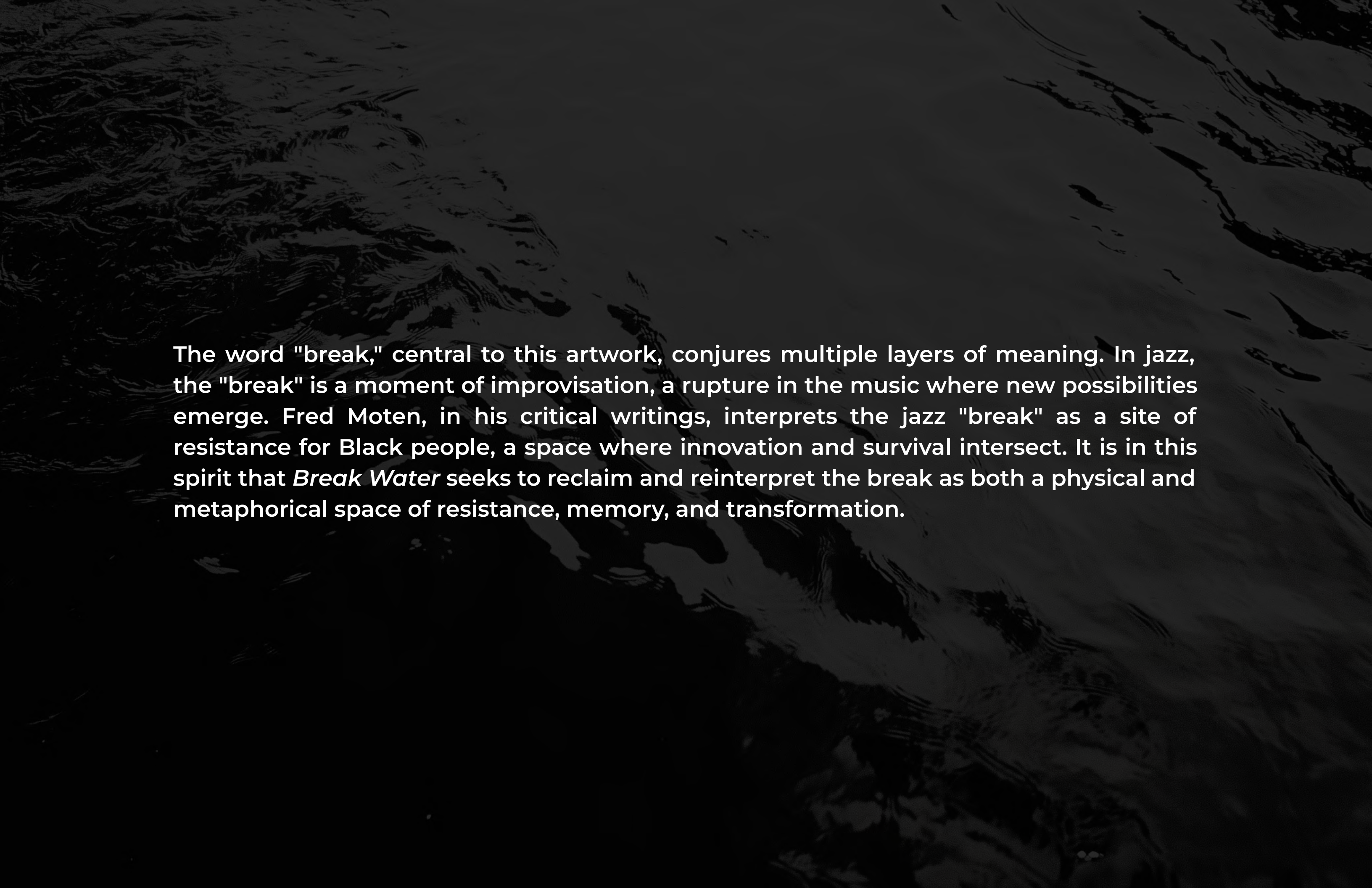
An aerial photograph of a breakwater structure in the ocean. The breakwater is composed of numerous concrete tetrapods, which are dark, geometric structures arranged in a circular pattern. The water is dark and turbulent, with white foam from the waves crashing against the breakwater. The sky is a pale, overcast grey.

**“WHATEVER RUNS OFF US, A CERTAIN
OFFENSE RUNS THROUGH US.”**

— Fred Moten

In the Break: The Aesthetics of the Black Radicalion Tradition (2003)

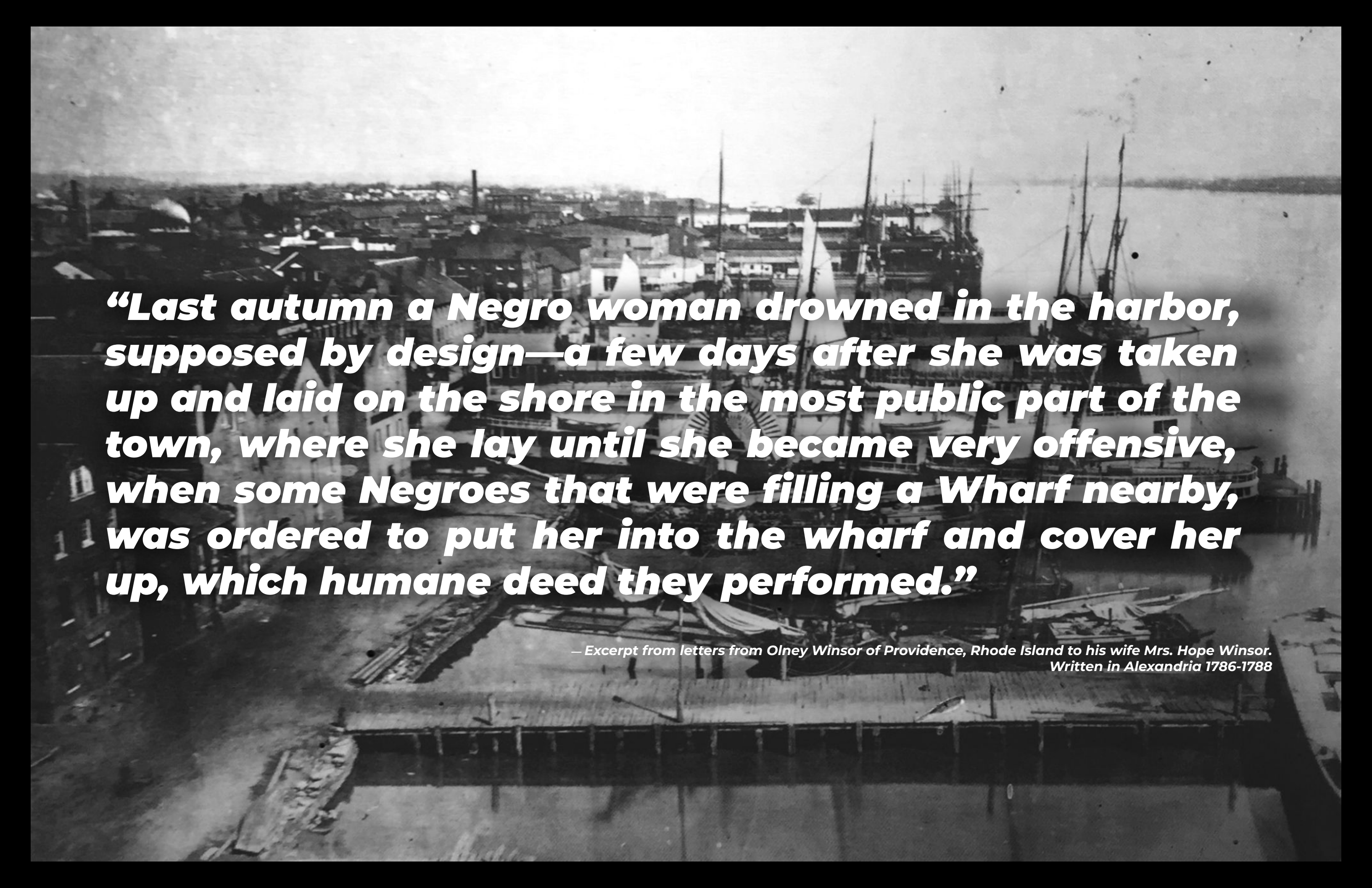
At the historic Alexandria, VA Waterfront—a site where the past is steeped in the currents of the Potomac River and the legacy of enslaved labor—American scholar, poet, and cultural theorist Fred Moten’s words resonate with haunting clarity. The persistent flooding that plagues this area serves as a reminder of nature’s unyielding power, as well as the unresolved offenses that continue to ripple through history. *Break Water*, both a site of remembrance and a celebration, stands at the intersection of these forces, where water and memory, grief and resilience converge.



The word "break," central to this artwork, conjures multiple layers of meaning. In jazz, the "break" is a moment of improvisation, a rupture in the music where new possibilities emerge. Fred Moten, in his critical writings, interprets the jazz "break" as a site of resistance for Black people, a space where innovation and survival intersect. It is in this spirit that *Break Water* seeks to reclaim and reinterpret the break as both a physical and metaphorical space of resistance, memory, and transformation.

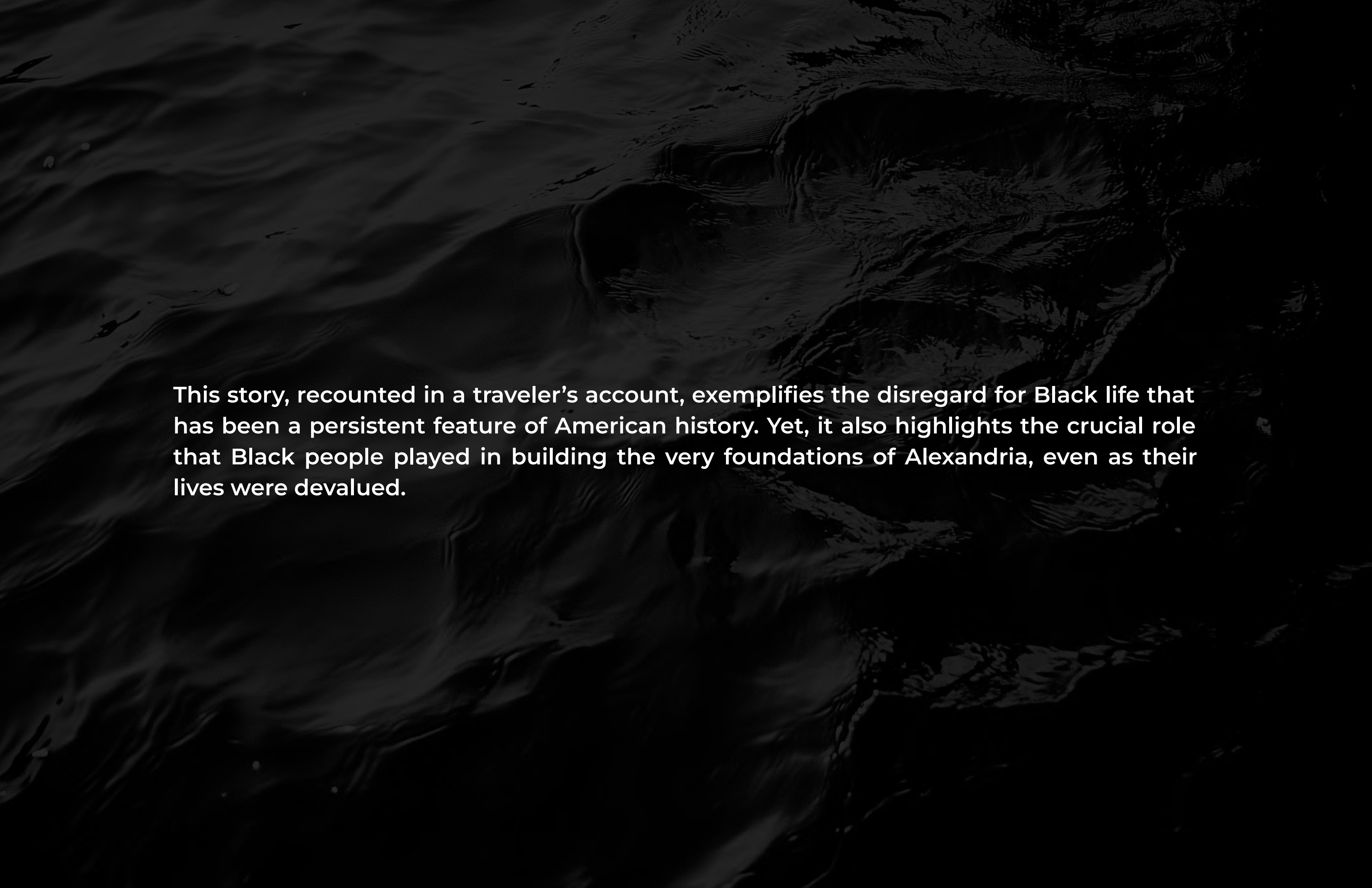


View from Pioneer Mill looking up the wharf. Alexandria, VA. May 1865.

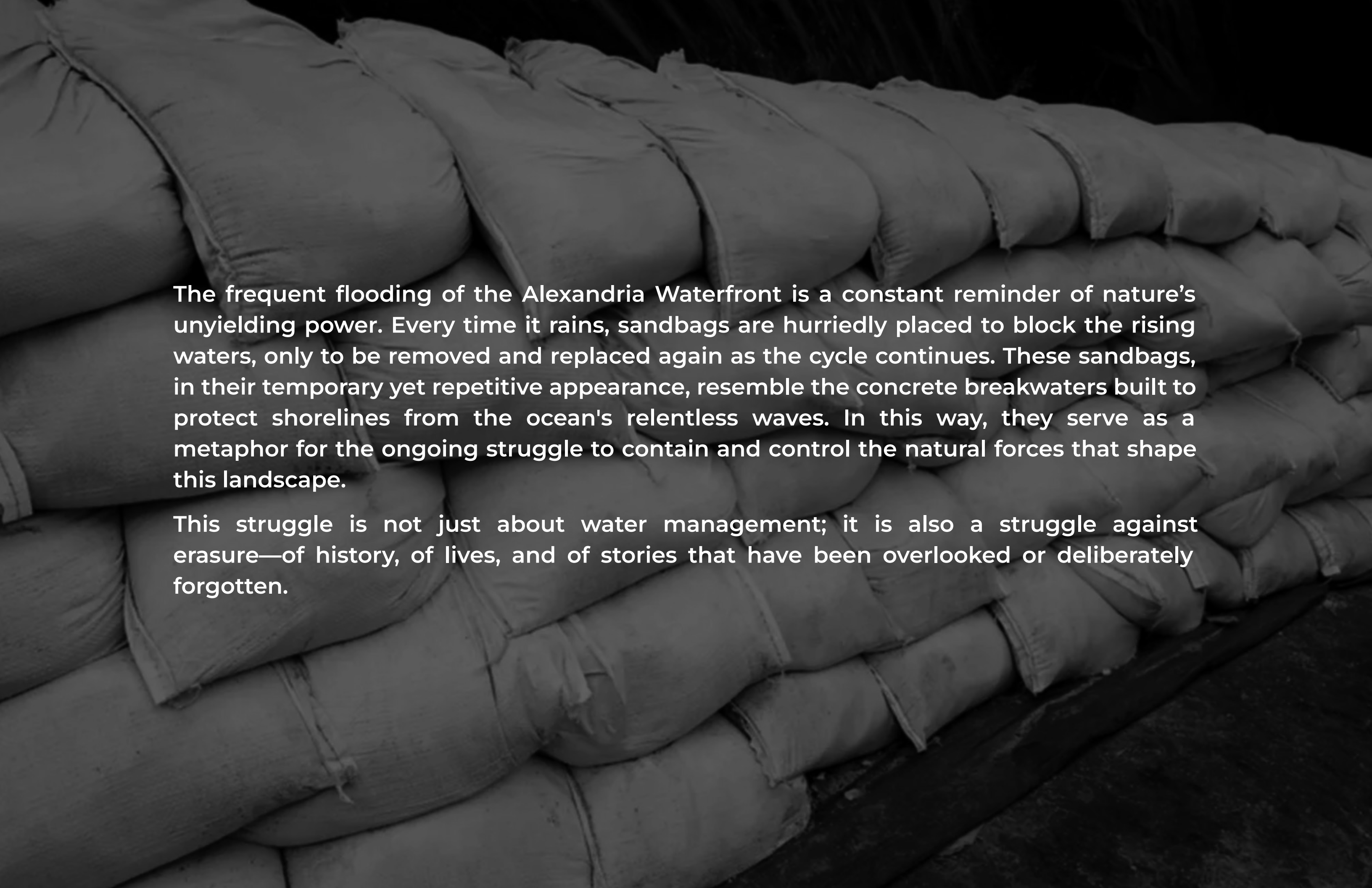


“Last autumn a Negro woman drowned in the harbor, supposed by design—a few days after she was taken up and laid on the shore in the most public part of the town, where she lay until she became very offensive, when some Negroes that were filling a Wharf nearby, was ordered to put her into the wharf and cover her up, which humane deed they performed.”

*— Excerpt from letters from Olney Winsor of Providence, Rhode Island to his wife Mrs. Hope Winsor.
Written in Alexandria 1786-1788*



This story, recounted in a traveler's account, exemplifies the disregard for Black life that has been a persistent feature of American history. Yet, it also highlights the crucial role that Black people played in building the very foundations of Alexandria, even as their lives were devalued.



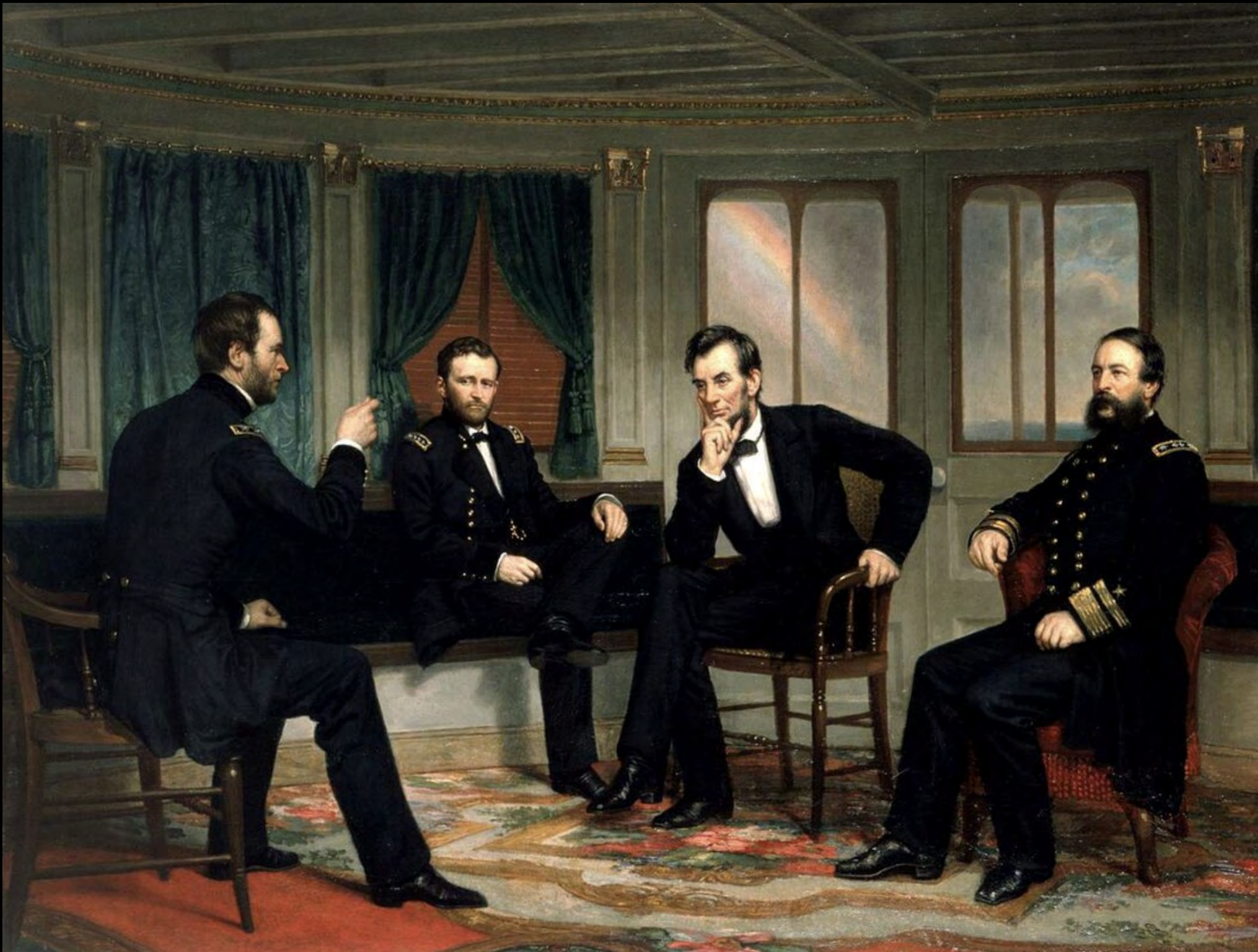
The frequent flooding of the Alexandria Waterfront is a constant reminder of nature's unyielding power. Every time it rains, sandbags are hurriedly placed to block the rising waters, only to be removed and replaced again as the cycle continues. These sandbags, in their temporary yet repetitive appearance, resemble the concrete breakwaters built to protect shorelines from the ocean's relentless waves. In this way, they serve as a metaphor for the ongoing struggle to contain and control the natural forces that shape this landscape.

This struggle is not just about water management; it is also a struggle against erasure—of history, of lives, and of stories that have been overlooked or deliberately forgotten.

The centerpiece of *Break Water* is a partial recreation of the side-wheel steamer *River Queen*, a vessel that briefly held a place of pride in Black ownership during the early 1910s. The *River Queen* was more than just a boat; it symbolized a fleeting moment of Black autonomy and enterprise in a society that was, and often still is, hostile to such endeavors. The mysterious burning of the *River Queen*, widely believed to be an act of racially motivated arson, underscores the violent resistance that Black success has historically met in America.



The *River Queen* docked along the Potomac River.



"The Peacemakers," painting by George Peter Alexander Healy, 1868. Seated aboard the steamboat "River Queen" for the Hampton Roads Conference are L-R:

William Tecumseh Sherman, Ulysses S. Grant, Abraham Lincoln, and David Dixon Porter. Courtesy The White House Historical Society.



Alexandrians at Johnson Pool

Decades after the burning of the *River Queen*, in the 1950s, two Black boys tragically drowned in the Potomac River after attempting to sail in a makeshift boat fashioned out of cardboard. Their deaths were a direct result of the systemic racism that denied Black people access to safe swimming facilities, forcing them to seek recreation in dangerous and unregulated waters. These stories of loss are not just personal tragedies; they are part of a larger narrative of racial injustice and the ongoing struggle for Black survival.

A monument of the city founder Duke de Richelieu is seen covered with sandbags for protection, amid Russia's invasion of Ukraine, in central Odessa, Ukraine on March 9, 2022.





RENDERINGS

Break Water takes inspiration from both the environmental challenges and the deeply layered Black history of the site. Much like the water that relentlessly rushes in, the histories of Black people who lived, labored, and lost their lives here cannot be contained—they persist, demanding recognition.



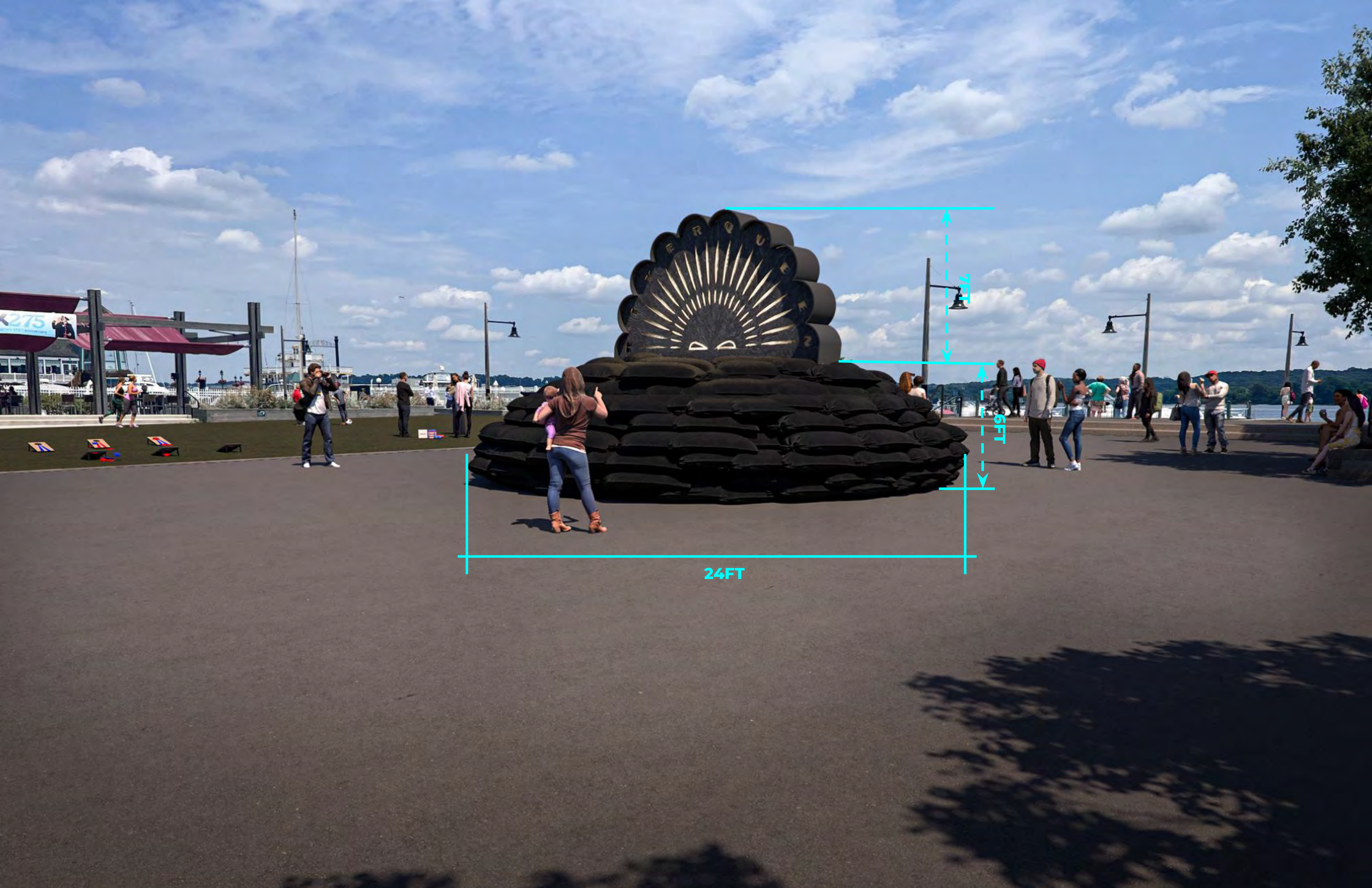
Encircled by the black sandbags, this reimagined *River Queen* emerges from the ground like a defiant monument, a tribute to the strength and resilience of Black Americans who have endured systemic marginalization while continuously creating spaces of belonging and creativity.







Yet, this work is not solely about struggle. In stark contrast to the dark tones of the sandbags and sculpture, the surrounding asphalt ground will be painted with colorful graphics and shuffleboard games, echoing the vibrant life that would have animated the deck of the *River Queen*.



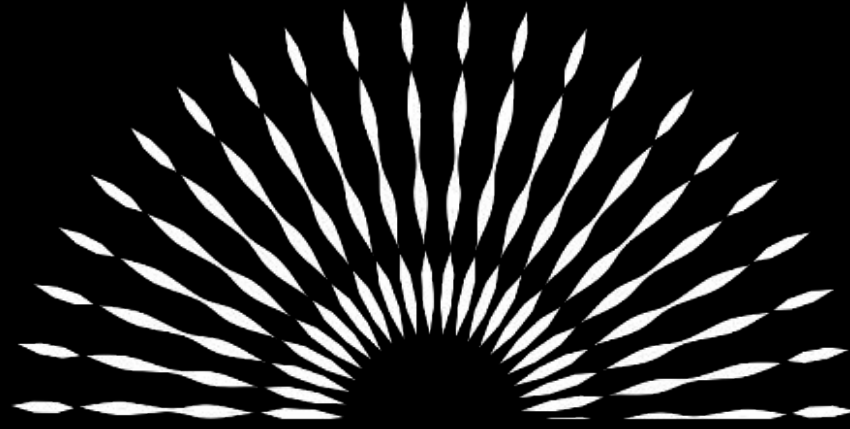
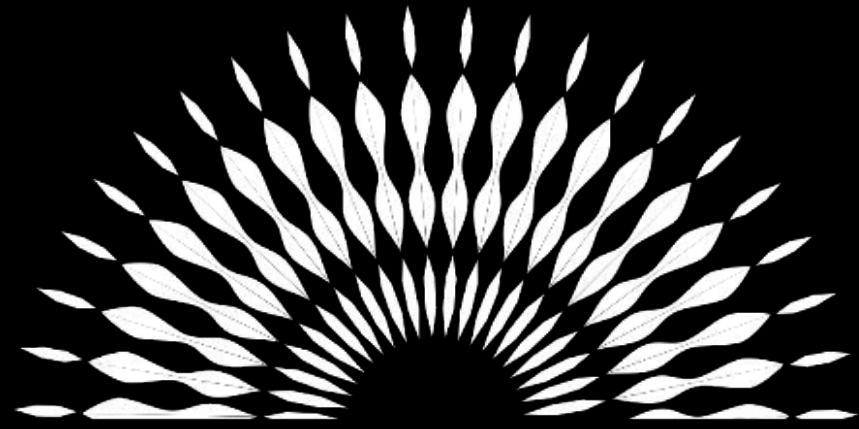
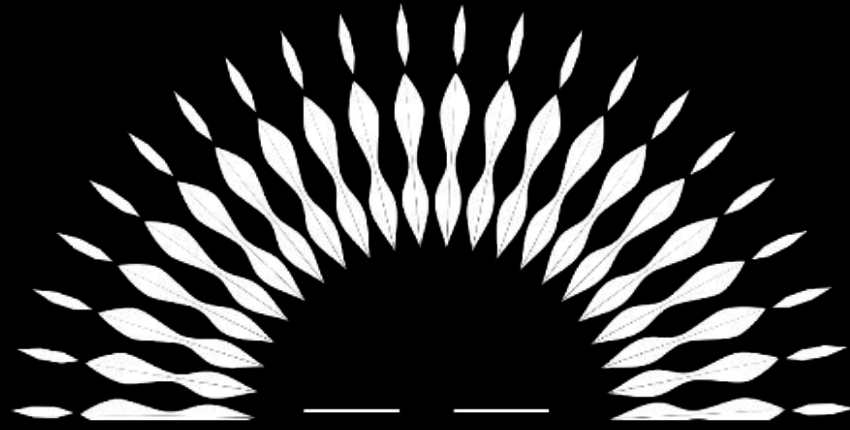
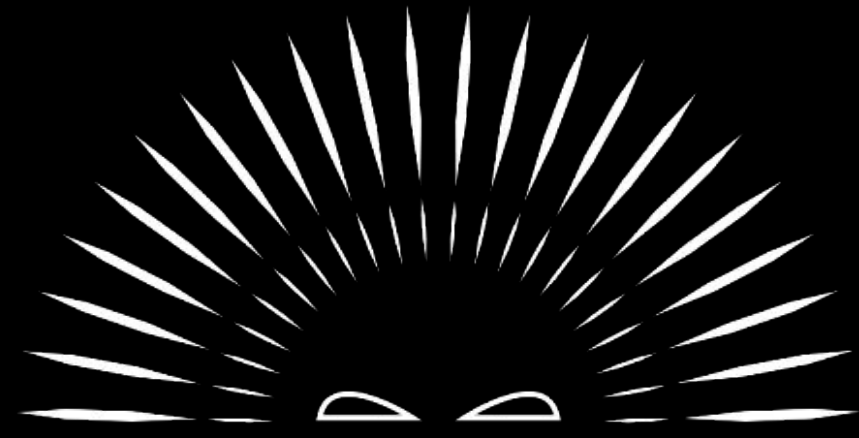
24FT

6FT

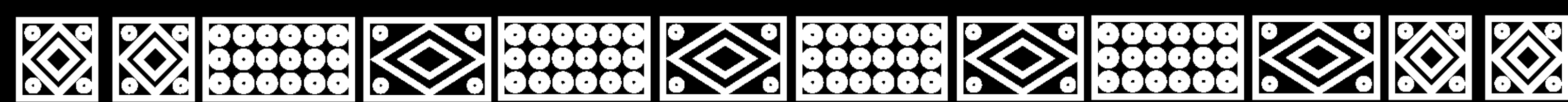
7FT



The sculpture itself emanates light, symbolizing hope and the enduring spirit of a community that has found ways to thrive despite the forces against it.



**FACE DESIGN
VARIATIONS**



SCREEN PRINTED SANDBAG MOTIFS

The black, sandbags filled with black sand that form the base of *Break Water* will be screen printed with these designs that can be found around the roof soffits of Monticello. They are hand carved designs by John Hemmings, the master joiner and enslaved son of Elizabeth Hemings. (also enslaved at Monticello).

Sandbag filling and screen printing will be part of the projects community engagement as these tasks will be assisted by volunteer members of the Alexandria community.

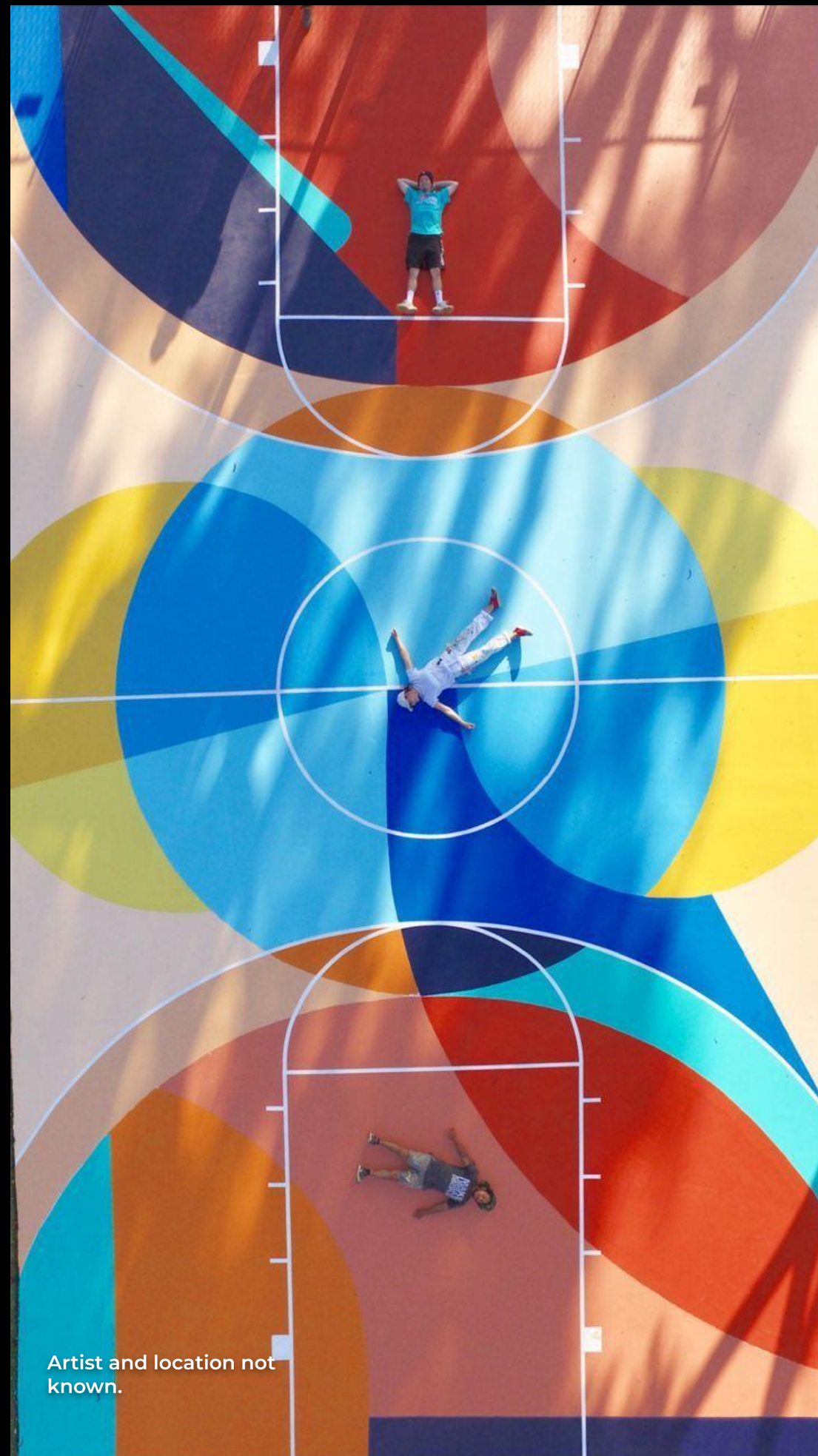
Wood detailing on the exterior of Monticello by John Hemings.



**BOAT DESIGN
INSPO**



Painted street plaza by
Jessie and Katey for Mural
Arts Philadelphia.



Artist and location not
known.

“DECK” INSPO

This playful, joyful element invites viewers to engage with the artwork in a manner that transcends the heavy history it embodies.





Teens playing shuffleboard in a Florida Negro youth center in 1955.



Teens playing shuffleboard in a Chicago Negro youth center in 1955.



Sailors playing shuffleboard aboard a Flight deck in 1945.

OFFICE OF THE ARTS DIVISION SUMMARY**Attachment 6**

This summary is a brief narrative of activities and actions that have been taken since the previous Division Update. The Office of the Arts ACA Update is also shared with other Recreation, Parks & Cultural Activities commissions and staff and becomes part of the monthly minutes for the Arts Commission. If you have any questions or require additional information/clarification, please review the following section(s) of this report or contact the appropriate staff in the Office of the Arts.

Highlights

- The Torpedo Factory Art Center celebrated its 50th anniversary this past weekend. Thanks to everyone who attended and helped celebrate this momentous occasion.
- Chalk Riot participated in a community open house and community survey to help inform the design of the street mural in Warwick Village. They have also hired artists from the area to help with the painting. We expect the mural to be installed in early October.
- Park Planning hopes to break ground on the Colasanto Spray Park by late 2024 and for the park to be completed by fall, 2025.
- Due to regional transportation discussions, the West End Transitway is on hold until final direction is provided by last 2024. The artists selected for the projects have been notified.

Public Art At-A-Glance:

| Public Art Project | Status |
|--------------------------------------|------------------------------------|
| Wilkes Street Park | Developing the Concept Proposal |
| Colasanto Spray Park | Fabrication |
| South Circle Park (Block 32) | Developing the Final Design |
| West End Transitway | On Hold |
| Time & Place 275 th | Fabrication |
| Del Pepper Community Resource Center | Setting Project Goals & Parameters |
| Site See 2025 | Developing the Concept Proposal |
| Vision Zero | Developing the Concept Proposal |

Staff Contact Info:

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PUBLIC ART PROJECTS

Wilkes Street Park

Lead Agency

Office of the Arts

Artist

Eto Otitigbe

Project Scope

Commission permanent public art for the redesigned park

Task Force Members

Chris Kurowski, Marcee Craighill, Ana Vicinanza, Sydney Strickland, and Tanya Quinteros

Current Status (per project development process)

Developing the Concept Proposal

Next Steps

The park will experience further design development which will require additional community engagement and a redesign of the artwork. Staff will work to identify community members to serve on the Task Force.

Anticipated Completion

TBD



Colasanto Spray Park

Lead Agency

City of Alexandria Park Planning

Artist

Béatrice Coron

Project Scope

Commission a permanent artwork for redesigned park space and gateway

Task Force Members

Beth Znidersic, Amol Deshpande, Bernard Johnson, Gayle Reuter

Current Status (per project development process)

Fabrication

Next Steps

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

Anticipated Completion

Summer, 2025 (revised)



PUBLIC ART PROJECTS, cont'd

South Circle Park (Block 32)

Lead Agency

Office of the Arts

Artist

DeWitt Godfrey

Project Scope

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

Task Force Members

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

Current Status (per project development process)

Developing the final design

Next Steps

DeWitt will continue to work with the design team to complete the final drawings for the park.

Anticipated Completion

Summer 2024 (final design)



West End Transit Corridor

Lead Agency

Transportation & Environmental Services (T&ES)

Artist(s)

TBD (multiple artist will be selected)

Project Scope

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

Task Force Members

Brian Kelley, Trena Raines, Gus Ardura, Donna Fossum, Reginald Arno, Christopher Zeimann

Current Status (per project development process)

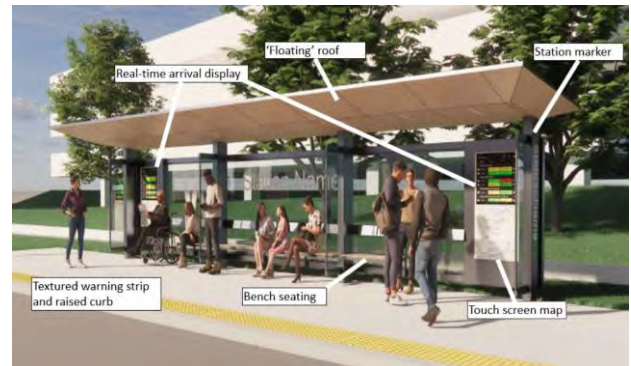
On Hold

Next Steps

Awaiting City Manager approval to sign artist contracts.

Anticipated Completion

Varied



PUBLIC ART PROJECTS, cont'd

Time & Place Alexandria's 275th & America's 250th

Lead Agency

Office of the Arts

Artist(s)

TBD

Project Scope

Commission public art projects that foster exploration and dialogue about our region's history and its continued reverberations within our community today specifically tied to Alexandria's 27th anniversary in 2024.

Task Force Members

Jason Longfellow, Gayle Converse, Michele Longo, Melanie Gonzalez, Katherine Glennon, Turner Houston, Linda Powell

Current Status (per project development process)

Developing the Concept Proposal

Next Steps

Dee Dwyer continues to develop her project for a presentation on Saturday, September 28th at Market Square.

Anticipated Completion

April – October 2024



Del Pepper Community Resource Center

Lead Agency

Office of the Arts

Artist

TBD

Project Scope

Commission an original work of public art for the main lobby and adjoining wings of the Center.

Task Force Members

Brian Kelley, Chris Kurowski

Current Status (per project development process)

Setting Project Goals & Parameters

Next Steps

Staff will convene the task force to develop the project plan.

Anticipated Completion

TBD



PUBLIC ART PROJECTS, cont'd

Vision Zero

Lead Agency

Office of the Arts

Artist(s)

TBD

Project Scope

Commission a pilot/prototype project to establish criteria, guidelines, or a similar decision-making framework that could be considered for future projects that support the Vision Zero belief that traffic deaths and severe injuries are unacceptable.

Task Force Members

Stacey Becker, Alexandria Carroll, Casey Lane, and Eli Pollard

Current Status (per project development process)

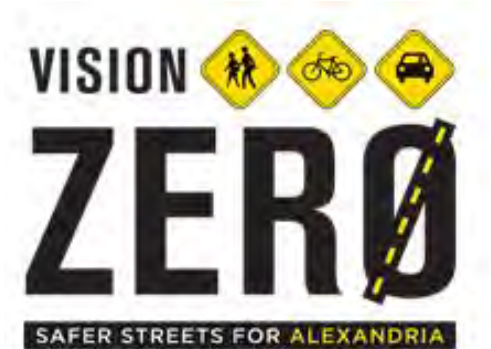
Developing the Concept

Next Steps

Chalk Riot has held community meetings and circulated a community survey to help inform the design of the street murals. The Task Force met to review the concept and has recommended the concept for approval.

Anticipated Completion

Fall 2024



Site/See: New Views in Old Town 2025

Lead Agency

Office of the Arts

Artist

Nekisha Durrett

Project Scope

Commission new, temporary, site-specific public art for Waterfront Park at the foot of King Street for 2025.

Task Force Members

Claire Mouledoux, Clint Mansell, Jack Browand, and Nicole McGrew

Current Status (per project development process)

Developing the Concept Proposal

Next Steps

The Task Force met to review the concept with Nekisha and has recommended it for approval by the Arts Commission.

Anticipated Completion

March 2025



Public Art Task Force Roster

Public Art Project Task Forces

The Commission for the Arts will form an ad hoc Public Art Project Task Force for each project that the Program undertakes. The ad hoc Task Force will convene on an as needed basis to advise on the development of each project. The Task Force will: Advise Office of the Arts staff on the development of Public Art Project Plans and recommend the Plan to the full Commission; Review artist portfolios and recommend selection of an artist to the full Commission; Report to the Commission on its activities on a monthly basis, and; Review artist concepts and recommend approval of concepts to the full Commission.

Site/See: New Views in Old Town Task Force

1. Marcee Craighill*
2. Paul Painter*
3. Jack Browand (proj. stakeholder)
4. Claire Mouledoux (proj. stakeholder)
5. Clint Mansell (comm. stakeholder)
6. Nicole McGrew (comm. stakeholder)

South Circle Park Task Force

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

Pepper Community Resource Center Task Force

1. Brian Kelley*
2. Chris Kurowski*
3. TBD (proj. stakeholder)
4. TBD (proj. stakeholder)
5. TBD (comm. stakeholder)
6. TBD (comm. stakeholder)

Vision Zero Task Force

1. Stacey Becker*
2. TBD (Arts Commissioner)
3. Alexandria Carroll (proj. stakeholder)
4. Casey Lane (comm. stakeholder)
5. Eli Pollard (comm. stakeholder)

West End Transit (WET) Corridor Task Force

1. Trena Raines*
2. Brian Kelley*
3. Reginald Arno (proj. stakeholder)
4. Christopher Ziemann (proj. stakeholder)
5. Donna Fossum (comm. stakeholder)
6. Gus Ardura (comm. stakeholder)

Wilkes Street Park Task Force

1. Chris Kurowski*
2. Marcee Craighill*
3. Ana Vicinanza (proj. stakeholder)
4. Sydney Strickland (proj. stakeholder)
5. Tanya Quinteros (comm. stakeholder)

Del Ray Gateway Task Force

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

Time & Place Task Force

1. Jason Longfellow*
2. TBD (Arts Commissioner)
3. Michele Longo (proj. stakeholder)
4. Melanie Gonzalez (proj. stakeholder)
5. Gayle Converse (comm. stakeholder)
6. Katherine Glennon (comm. stakeholder)
7. Turner Houston (comm. stakeholder)
8. Linda Powell (comm. stakeholder)

*Arts Commissioner

Public Art Planning & Project Development Process

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

ARTICLE K - Alexandria Commission for the Arts¹¹

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

- (a) There is hereby established a standing commission known as the Alexandria Commission for the Arts.
- (b) The commission shall consist of 16 members to be appointed by the city council. The composition of the commission shall be as follows:
 - (1) four members shall have expertise in the arts, including, but not limited to, arts educators, professional practitioners of various art disciplines and professional administrators working in the arts;
 - (2) three members shall have specific expertise in visual arts either as professional practitioners of visual art, curators of visual art, or as professional arts administrators currently working in the field;
 - (3) three members shall represent the public at large, as arts consumers or participants;
 - (4) three members shall be professionals in fields relevant to arts and cultural development, including cultural planning, marketing, finance, funding, tourism, promotion, non profit organizational development, and real estate development;
 - (5) two members shall be professionals in the field related to the visual appearance of the cityscape, such as architecture, environmental design, landscape architecture or urban design; and
 - (6) one member shall be a student who resides in the city and attends a high school located in the City of Alexandria.
- (c) Members of the commission shall be appointed in the manner prescribed by article A of this chapter. The members shall serve for a term of three years, except in the case of an appointment to fill the unexpired portion of a term. (Ord. No. 3782, 2/25/95, Sec. 1; Ord. No. 4482, 5/12/07, Sec. 1; Ord. No. 4920, 1/24/15, Sec. 1)

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

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

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