

ALTO Palo Alto Staff Report to Public Art Commission

April 20, 2023

RE: 1310 Bryant Street, Castilleja School Public Art Final Review

SUMMARY

Castilleja School has submitted the attached packet for Final Review by the Public Art Commission for public art in private development. The Public Art Commission is asked to give feedback on the planned public art for Castilleja School and approve their public art plan.

DISCUSSION

The scope of the construction makes this project subject to the <u>Public Art for Private Development</u> <u>Ordinance</u>. Castilleja School plans to modernize the existing site, replacing four older buildings with a new academic building, building a new swimming pool, and constructing an underground parking facility.

The applicant began meeting with Public Art and Planning staff in 2019 to discuss the public art process. The applicant indicated their interest in commissioning art onsite rather than pay an in-lieu contribution to the Public Art Fund. The public art application submitted in March 2022 indicates a public art budget estimate of \$850,000.

The Public Art Commission had their initial review of the project April 18, 2022. The presentation was led by representatives of Castilleja School. While there was some support for having art at the Embarcadero Road corner, the PAC had a more in-depth conversation about art integrated into the site. Commissioners reviewed the submitted packet and provided initial recommendations to consider public accessibility when thinking about suitable locations for the placement of artwork(s), thematic approach to artworks, and community engagement during the design development process. Commissioners requested that the Castilleja School staff return to the PAC in Summer 2022 for an interim review when they have an art consultant on board and a better formulated art plan and theme in place.

In September 2022 the project returned to PAC for an interim review of the art plan. Art consultant Tessa Wilcox from Artsource presented the project background to the Commissioners, including information about the school's artist selection, criteria, and process with a purpose of commissioning site-specific, original artwork for the site. The consultant provided details about the overall public art project budget and timeline, and shared images of some potential art placement locations. There was some discussion about considering public accessibility, as well as appropriate themes and types of artwork, methods of engagement with the students and local community.

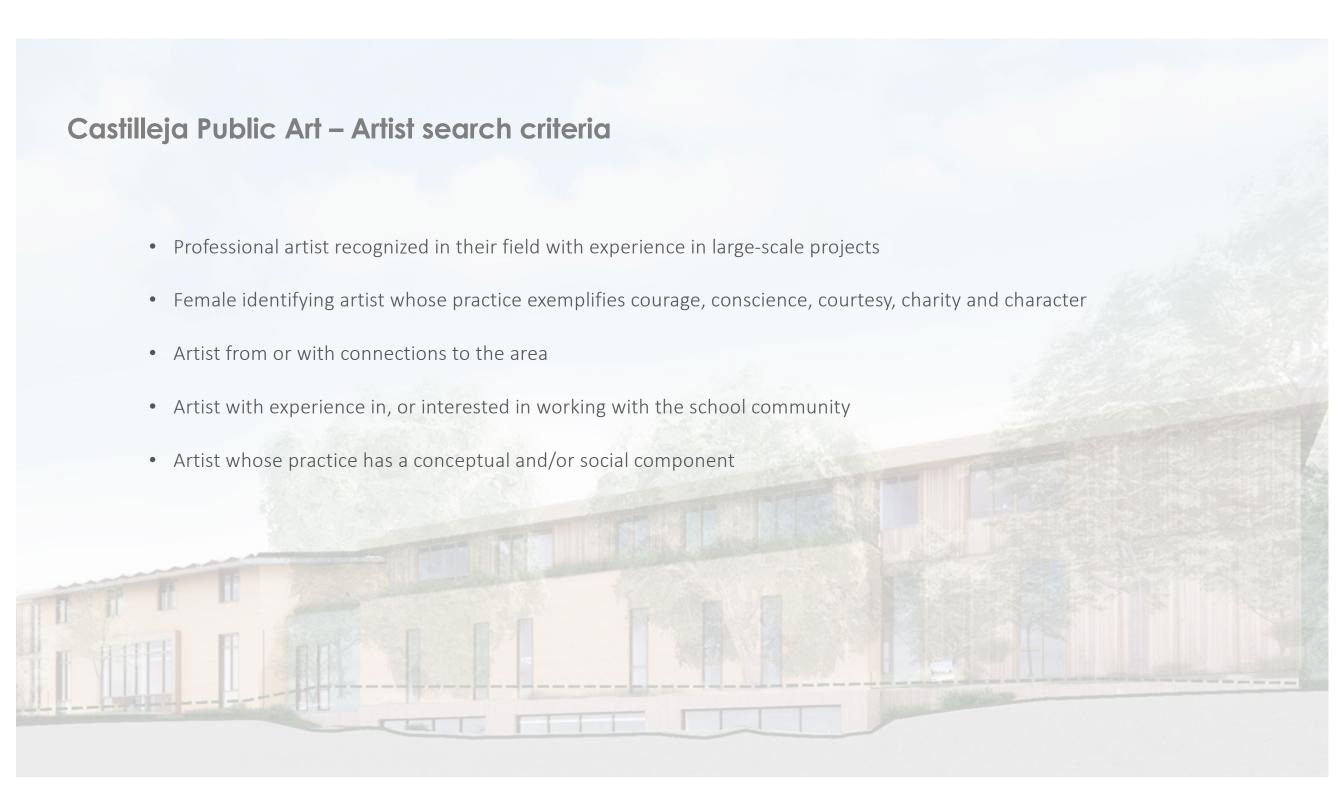
TIMELINE

The project has received approval and is planning to begin construction this summer. Upon approval from the Public Art Commission, they will receive a notice that they have fulfilled this portion of the public art requirement and will be cleared by Public Art for a building permit.



Castilleja School

Public Art Meeting – Artist/Artwork Presentation April 20, 2023



Castilleja Public Art – Project Goals

- Integrate physically and aesthetically into the site, building architecture, and environment to create a sense of place
- Conceptually connects to and reflects the mission and ethos of Castilleja School
- Contributes to the intellectual, emotional, and creative life of Castilleja and the greater Palo Alto community
- Be accessible to the public
- Contributes to Palo Alto as a fine art destination
- Artwork(s) that are experiential and reveal themselves over time
- Artwork that is educational

Castilleja Public Art – Process

- Castilleja hired Artsource Consulting to conduct a nation-wide search for qualified artists.
- Castilleja formed an art selection committee comprised of Castilleja faculty, students and staff as well as a member of WRNS architecture firm and an outside artist.
- Artsource Consulting researched and considered 50-60 artists.
- Ten artists were presented.
- 4 artists were invited to submit RFP's.
- Three artists were selected.
- Artist proposals were displayed at the Castilleja gallery and neighbors were invited to view and give feedback.
- Community feedback was summarized and given to the selection committee for final consideration.

Castilleja Public Art – Proposed locations

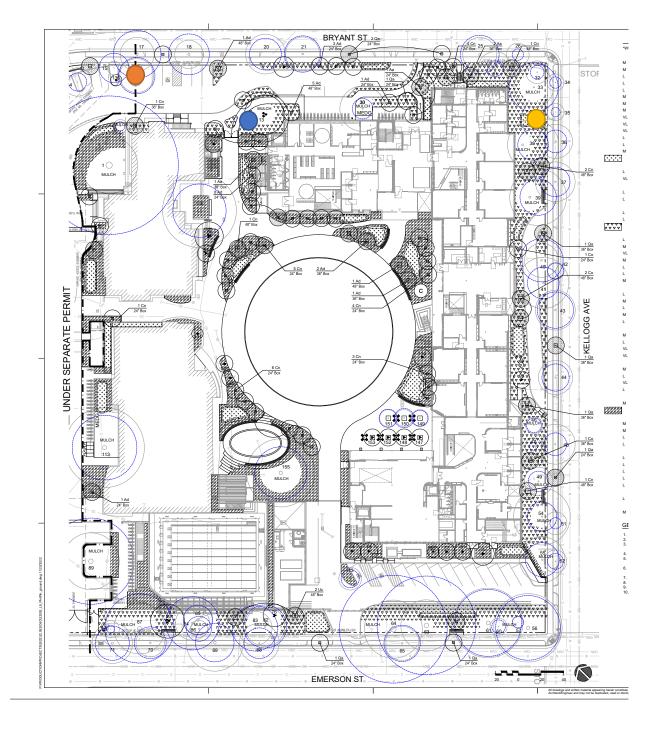
Bryant Street, near Embarcadero Ellen Harvey, *Book Tree*

Bryant near school entry Masako Miki, *Plant Ghosts*

Kellogg near Bryant

Kylie White,

Sundial for 37° 25' 59.736" N, 122° 9' 1.98" W



Kylie White

Kylie white creates sculptures made of steel, bronze and a series of different rocks that function simultaneously as sculptures, scale models, geologic diagrams, and proposals. Her works have a quiet monumentality, capable of transporting a viewer outside time and space far enough to offer an opportunity for contemplation of civilization from an objective point of view. Each sculpture depicts a different site in the landscape through which an active fault line cuts, and represents the displacement of the landscape due to the particular kind of tectonic movement associated with each site. When executed at scale, these sculptures mechanize the invisible geologic forces that generate our landscape.

White lives and works in Brisbane, and earned her BFA from The Cooper Union College in New York. She has exhibited since 2012 with Moskowitz Bayse Gallery in Los Angeles, and has been included in group exhibitions in New York, Texas, and Germany.



Kylie White— Resume

Moskowitz Bayse, Los Angeles (Forthcoming)

b. 1989, Jacksonville, FL Lives and works in Berkeley, CA

EDUCATION

2023

The Cooper Union, BFA, 2012

ONE-PERSON EXHIBITIONS

2021	Sphere of Influence, Moskowitz Bayse, Los Angeles	
2019	Six Significant Landscapes, Moskowitz Bayse, Los Angeles	
2015	FEELINGS ON STANDING, 99Cents Plus Gallery, Brooklyn, NY	
2014	Kyoto on Demand, Old Room Gallery, New York	
2012	[_} (Plato's 'Meno'), Cooper Union Colonnade, New York	
SELECTED GROUP EXHIBITIONS		
2022	Hold Me, Future Perfect, New York, NY	
2020	Rewilding Structures, Torrance Art Museum, Torrance, CA	
	The Essential Goods Show, Fisher Parrish, New York, NY	
2019	Fish House 2, The Cooper Union, New York, NY	
	Touching Down Lightly, Moonmist, Houston, TX	
2018	Deep Time, Organized by Kylie White, Moskowitz Bayse, Los Angeles	
2017	Charette, King's Leap Projects, Brooklyn, NY	
	The Paperweight Show, Fisher Parrish Gallery, Brooklyn, NY	
2016	8:33, Three Four Three Four Gallery, with Auto Body, Brooklyn, NY	
	The Plant Show, 99Cents Plus Gallery, Brooklyn, NY	
	Daily Bubble, Daily Bubble Laundromat and Gallery, New York	
2015	U.L.O. Pt. II: Age of Aquarius, Interstate Projects, Brooklyn, NY	
2014	The Pipe at the Gates of Dawn, Jan Kaps Gallery, Cologne, Germany	
	Chillzone, 99Cents Plus Gallery, Brooklyn, NY	
	Drawnout, 610 Smith Street, Brooklyn, NY	
	Brucennial 2014: The Last Brucennial, Presented by Vito Schnabel, High Quality Foundation, NY	

Selected Group exhibitions, con't

2013 Handjob Gallery//Store, One Great Jones, New York, NY

Gotterfunken: Ode to Joy, Ray Smith Studio

2012 Brucennial 2012: Harder. Better. Fasterer. Strongerer, 159 Bleeker St, New York, NY

BIBLIOGRAPHY

2021 White, Kylie. "Tektomythos of Apollo and Daphne", The School of Infinite

Rehearsals, movement III-Confluences, AiR Program, The Onassis Foundation, 2021.

ARTICLES & REVIEWS

2020 Geoff Menaugh. "PoMo- Mytho- Geo-." BLDGBLOG, 2020.

White, Kylie. "Beside Myself." A Matter of Course, Chapman University, 2018.
 White, Kylie. "Deep Time on the Misty Isle". Cartographies, Dissolve, 2017.

AWARDS

2012 Ruth Guzman Epstein Memorial Price for Excellence in Sculpture

2011 Ismar David Scholarship Award

Kylie White— Previous work



detail

Kylie White

Model of an earth fastener on the San Andreas Fault, 2019 Steel, enamel, greenschist and bronze 52" x 64" x 16"





detail

Kylie White

Model of an earth fastener on the Garlock Fault, 2019 Steel, enamel, granidiorite and bronze 52" x48" x 25"





detail

Kylie White

Model of an earth fastener on the San Andreas Fault, 2019 Steel, enamel, greenschist and bronze 45" x 69 x 18"





Kylie White

Model of an Earth Fastener on the Owens Valley Fault, 2019

Steel, enamel, granite, tuff (volcanic ash, and bronze

23" x 111" x 29"

Kylie White — Proposed Sculpture

Sundial for 37° 25′ 59.736" N, 122° 9′ 1.98" W

Bronze, basalt and steel Height 6', Diameter 5', dial: 48

For Castilleja, Kylie White proposes an equatorial sundial. Sundials mark places of cultural significance, especially those of science and learning. She feels it is befitting of a school like Castilleja which is dedicated to diversity, collaboration, and curiosity as well as being perfectly situated in Palo Alto, which is known for technological innovation. She believes a sundial will underscore that mission. Made for a given latitude, sundials are, by their nature, site specific, they belong to their location, and in many ways are formed by it. As such, the dial must face True North and be relatively unobstructed, so she has selected the corner of Bryant and Kellogg as the best potential site. In addition to anchoring the site as a space for reflection, the sculpture can serve as a measuring instrument and teaching device for students and the surrounding community.

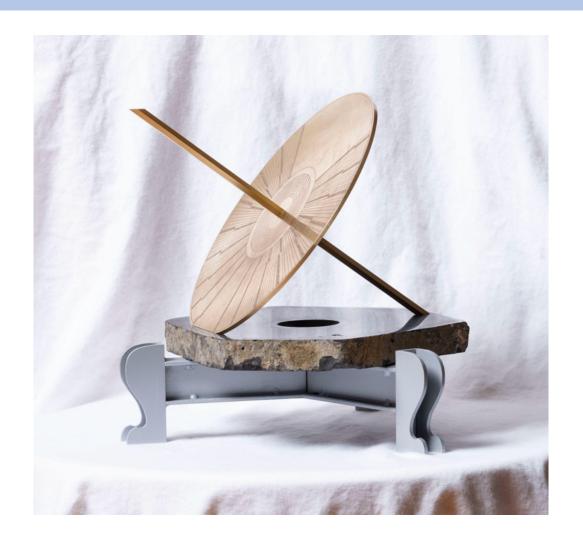
Community Feedback: Beautiful co-joining of history and science; sophisticated looking, beautiful object; wonderful addition to Palo Alto community, interesting and functional.



Kylie White

The dial itself will be a bronze disc, propped up by its gnomon, (the shadow-casting rod) at an angle parallel to the equatorial plane from the school's latitude. It sits on top a hexagonal specimen of basalt, which has a large hole drilled in the center to reveal part of the steel structure below. The steel frame, which will hold the basalt in place, will be made of I-beams and steel plates that have been fabricated into pedestal legs and galvanized to add a corrosion resistant, crystalline finish to the base. The three-legged base shown is an example to be further refined in the final design process. It will create an elegant reveal and sense of lightness, without compromising stability. Including a circular concrete pad to be poured below grade, the entire construction stands just under 6 feet tall. Over many years outside, the bronze will patina and change from a bright copper color to a dark brown, and finally into the stable verdigris patina that all bronze sculptures are destined to become.

Unlike any sundial you have ever seen, this one will indicate the time using an original marking system which is derived from the relative amounts of light and dark throughout the day, as opposed to numeral indices. Sundials are a means of relating one's own position in space to that of the sun by indicating measurable intervals of changing light. Sundials are for reflecting on scale and the potentially infinite expanse of the cosmos. While you will be able to use this dial to deduce the hour, the overall intent is more meditative - drawing you into the liberated space of pure phenomenology.

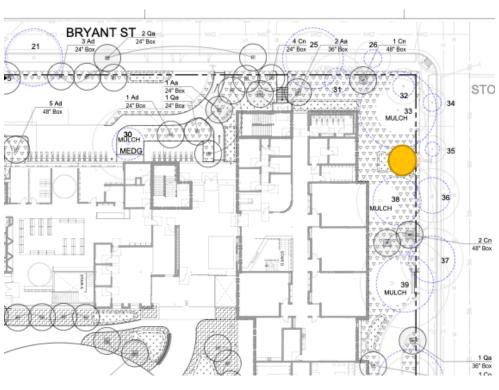


Sundial for 37° 25' 59.736" N, 122° 9' 1.98" W, 2023 Bronze, basalt and steel Height 6', Diameter 5', dial: 48" Scale model

Kylie White — Proposed Location

Location: Kellogg Avenue, near Bryant corner.





Indicates signage location

Kylie White

Sundial for 37° 25′ 59.736″ N, 122° 9′ 1.98″ W

Bronze, basalt and steel Height 6', Diameter 5', dial: 48

Fabrication:

Sculpture will be installed on 5' diameter foundation pad— depth to be finalized in engineering phase. Stone will be sourced from and finished by American Soil, and Stone in Richmond, CA. Bronze will be fabricated by Sean Monaghan Bronze Work Services in Santa Cruz. The galvanized steel base will be fabricated by the artist in her studio.



Ellen Harvey

Ellen Harvey is a British-born (1967) conceptual artist living and working in Brooklyn. Her work frequently pairs traditional representational aesthetics with seemingly antithetical post-modern strategies, such as institutional critique, mapping, appropriation and pastiche to explore diverse but related issues such as the political meaning of ornament, the ecological implications of the picturesque, the social consensus represented by the museum and the relationship between art and nostalgia. She is a graduate of the Whitney Independent Study Program, Yale Law School and Harvard College and attended the Berlin Hochschule der Kunste in Germany.

She has completed large-scale public artworks for the Miami Beach Convention Center, Metro-North's Yankee Stadium station, New York's Queen's Plaza subway station, the Chicago's Francisco station, Boston's South Station, the San Francisco Airport, the Philadelphia International Airport, the Andover Internal Revenue Service Offices and the Flemish National Architect, among others. She is the author of *New York Beautification Project*, published by G. R. Miller & Co. in 2005 and recently reissued in paperback, and her work has both been included in and been the subject of numerous books including: *Ellen Harvey: Mirror*, published by the Pennsylvania Academy.



Ellen Harvey — Resume

1967 Born Farnborough, Kent, U.K. Lives and works in Brooklyn, NY.

EDUCATION

1998-99 Whitney Museum of American Art, New York, Independent Study Program

1993 Yale Law School, New Haven, Connecticut, J.D.

1990 Hochschule der Künste, Berlin, Germany, no degree

1989 Harvard College, Cambridge, Massachusetts, A.B. summa cum laude

SELECTED SOLO EXHIBITIONS

2024 The Disappointed Tourist, Rowan University Art Gallery, Glassboro, NJ (upcoming)

2023 The Disappointed Tourist, Butler Gallery, Kilkenny, Ireland (upcoming)

Missing You, Laznia Centre for Contemporary Art, Gdansk, Poland

2021 The Disappointed Tourist, Museum der Moderne, Salzburg, Austria

The Tourists: Ellen Harvey & J.M.W. Turner, Turner Contemporary, Margate, U.K.

2020 The Painting as Ornament, the Ornament as Painting, Locks Gallery, Philadelphia

2019 The Disappointed Tourist, The Suburban, Milwaukee

2017 Ornaments and other Refrigerator Magnets, The Children's Museum of the Arts, New York

Nostalgia, Danese/Corey, New York

2015 The Museum of Ornamental Leaves and Other Monochromatic Collections, Locks Gallery, Philadelphia

Metal Painting, Barnes Foundation, Philadelphia

2014 The Unloved, Groeninge Museum, Bruges, Belgium

Arcade/Arcadia, Clay Center for the Arts and Sciences, Charleston, West Virginia

What Is Missing? Meessen De Clercq, Brussels

2013 The Alien's Guide to the Ruins of Washington D.C., Corcoran Gallery of Art, Washington, D.C.

2012 Ex/Change Your Luck, Art Production Fund Lab, New York

Arcade/Arcadia, Locks Gallery, Philadelphia The Nudist Museum Gift Shop, Dodge Gallery, New York

2010 The Nudist Museum, Bass Museum of Art, Miami Picturesque Pictures, Galerie Gebr. Lehmann, Berlin The Doppleganger Collections, Galerie Magnus Müller, Berlin The Room of Sublime Wallpaper, Art Production Fund Lab, New York \

2009 Empty Collections, Meessen De Clercq, Brussels Ruins Are More Beautiful, Centre for Contemporary Art Ujazdowski Castle, Warsaw

2008 Private Collections, Locks Gallery, Philadelphia 2007 The Museum of Failure, Luxe Gallery, New York 2006 Beautiful/Ugly, Galerie Magnus Müller,

Berlin Broken Mirror, Galerie Gebr. Lehmann, Dresden

2007 The Museum of Failure, Luxe Gallery, New York

2006 Beautiful/Ugly, Galerie Magnus Müller, Berlin Broken Mirror, Galerie Gebr. Lehmann, Dresden

2005 Mirror, Pennsylvania Academy of the Fine Arts, Philadelphia

Ellen Harvey — Resume, con't

PUBLIC COMMISSIONS

2021 Mirror Grove (with Blane de St. Croix), Jackson West Hospital, FL

2019 Green Map, San Francisco Airport, San Francisco Network, South Station, Boston Atlantis, Miami Beach Convention Center, Miami Beach, FL

2013 Repeat, St. Amelberga Church, Bossuit, Belgium You Are Here (with Jan Baracz), Philadelphia International Airport Reforestation, Internal Revenue Service, Andover, Massachusetts Mathematical Star, Marcy Plaza, Brooklyn

2012 Fossils, Internal Revenue Service, Andover, Massachusetts

2011 The Forest of Parnassus, University of California, San Francisco

2009 Home of the Stars, Yankee Stadium Metro-North Station, Bronx, New York

2007 Commuter Carpet, Francisco Station, Chicago

2005 Look Up Not Down, Queens Plaza MTA Station, Long Island City, New York

SELECTED INSTITUTIONAL COLLECTIONS

Art Omi, Omi, NY

Berkeley Museum of Art, Berkeley, CA

Clay Center for the Arts and Sciences, Charleston, West Virginia

Center for Contemporary Art, Warsaw, Poland Centro Galego de Arte Contemporanea, Santiago de

Compostela, Spain

Fidelity Investments, New York, NY

Gwangju Art Museum, Gwangju, Korea

Hammer Museum, Los Angeles, CA

Neuberger & Berman, LLC, New York, NY

Pennsylvania Academy of Fine Art, Philadelphia, PA

Princeton Art Museum, Princeton, NY

The Progressive Collection, Cleveland, OH

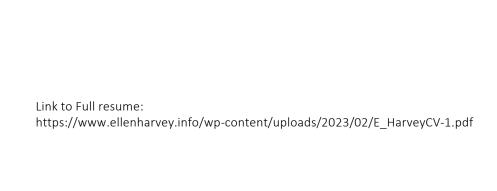
Queens Museum, Long Island City, NY

Rema Horst Mann Foundation, New York, NY

Salzburg Museum, Austria Schmidt-Drenhaus Collection, Dresden, Germany

Whitney Museum of American Art, New York, NY

The West Collection, Oaks, PA



Ellen Harvey— Previous work

A floor mosaic for the new Marcy Plaza in Bedford-Stuyvesant, Brooklyn, NY. The design was based on a quilt design, sometimes called the "mathematical star", used by a variety of communities. The "patterns" in the quilt's diamonds are derived from photographs of 18 historically significant sites in Bedford-Stuyvesant. The sites were selected by Community Board 3.

In 2018, <u>Children of Promise</u>, a local nonprofit serving children with incarcerated parents, used the mosaic as a starting point for researching neighborhood history. Harvey and Kendal Henry from New York's Percent for Art gave a presentation about the work and children were paired with mentors working in architecture and urban planning.





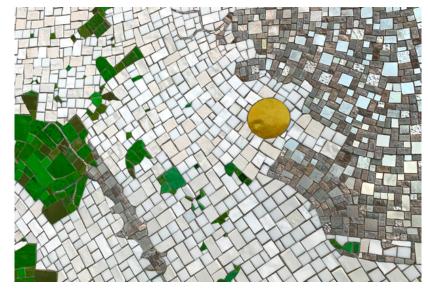
Ellen Harvey

Mathematical Star, 2013

Ceramic tile

A mosaic map for the new San Francisco Airport Grand Hyatt Hotel that inverts the traditional map to highlight those spaces in the Bay area that are reserved for nature rather than people.

A small gold circle indicates the location of the hotel and airport and situates viewers in the landscape.





Green Map, 2019

Ceramic tile





Ellen Harvey

The Disappointed Tourist, on going Acrylic with oil glaze

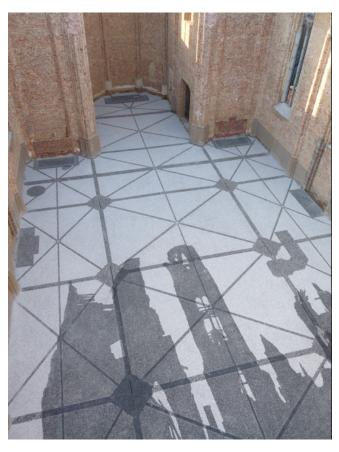
"We live in a world that often feels as though it is vanishing before our eyes. Places we love disappear. Places we have hoped to visit cease to exist. The forces of war, time, ideology, greed and natural disaster are constantly remaking places that we love but cannot control or save. The Disappointed Tourist is inspired by the urge to repair what has been broken. It makes symbolic restitution, literally remaking lost sites, at the same time that it acknowledges the inadequacy of such restitution. It is inspired both by old postcards and by the tradition of tourist painting – both the paintings produced for wealthy tourists to take home and the touring paintings that allowed pre-photographic viewers to experience far-off places. It attempts to honor the trauma underlying the nostalgia that results from our collective and individual losses, while celebrating the human attachment to places both real and aspirational. It tries to create a level playing field in which personal losses and larger cultural losses can meet and be recognized and create a new conversation about our love for our physical environment."



Ellen Harvey Repeat, 2013 terrazzo







A superfluous church in Bossuit, Belgium, originally built to replace a church destroyed in World War I, was made into an artificial ruin to create a new outdoor public space for a village. The new terrazzo floor represented both the elements that were removed during demolition (pillars, ceiling arches, altars etc.) and the shadow of the ruins of the church at the end of World War I. The title references the continuing cycle of destruction and reconstruction experienced by the church since the early Middle Ages.

Ellen Harvey— Proposed Sculpture

Harvey proposes melding the Castilleja tradition of planting a tree or shrub on Founder's Day with a larger exploration of Castilleja's relationship to the fight for women's education.

Book Circle will consist of a bronze circular tree containing or supporting 118 books - one book for each year of the school's existence to date at the time of the opening of the new campus and one for the future. The books will all be authored by women and will be selected by the students at the school, providing an opportunity for a robust and exciting celebration of women's contributions to the arts and sciences. The goal is to inspire students to consider the ways in which they can contribute to the future. The 118^h book will be untitled – a book symbolizing all that the students will contribute to the future.

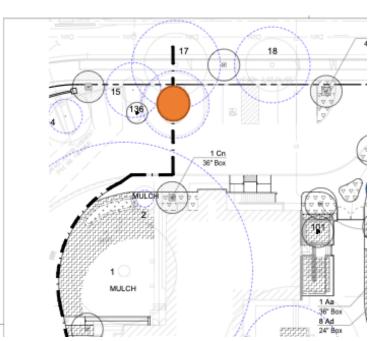
Community Feedback: Engages the community and the school; is inclusive of students; honors Castilleja's academic mission.



Book Circle, 2023 Bronze 4' wide x 6' high

Ellen Harvey— Proposed Location





Ellen Harvey

Book Circle, 2023 Bronze 4' wide x 6' high

Fabrication:

The sculpture will be cast in bronze by UAP at their foundry in New York's Hudson Valley under the direct supervision of the artist. Bronze with be cast using a lost wax technique and finished with bead blast And a patina sealed with a protective wax. UAP's Hudson Valley foundry is within driving distance of the artist and UAP also maintains offices and design facilities in New York City which will allow for easy and Constant communication. UAP is recognized world-round as a leader in public art and architectural design solutions.

UAP Company https://www.uapcompany.com

Installation:

Sculpture will require a 12" concrete pad





Masako Miki

Masako Miki was born in Osaka, Japan and has resided in the Bay Area for over twenty years. Miki's works are an explanation of the Shinto concept of the *Tsukumogami yōkai—shapeshifters* that take the form of commonplace objects and undefinable forms. By engaging with these ancient mythologies, Miki hopes to forge new collective narratives that express contemporary cultural values, echoing dichotomies of human identity and transformation. Miki's characters embody the contrary characteristics of being both sacred and secular, animate and inanimate and reflect the nuances of nonbinary spaces across gender, biracial identities and her own experience as a Japanese immigrant woman living between two cultures.

She has exhibited throughout the Bay Area at venues including Headlands Center for the Arts, Berkeley Art Museum and Pacific Film Archive, Kala Art Institute, and The Lab. She was a resident artist at The Wassaic Project (Wassaic, NY), Vermont Studio Center (Johnson, VT), Project 387 (Gualala, CA), Kamiyama Artists in Residency (Tokushima, Japan), Facebook Artist in Residence (Menlo Park, CA) and the de Young Museum with an accompanying solo exhibition in 2016. She received the 2018 Inga Maren Otto Fellowship from the Watermill Center in New York and 2017 Artist Fellow Award from Kala Art Institute in Berkeley. Her works are in the collections of the Berkeley Art Museum and Pacific Film Archive, Facebook, The Byrd Hoffman Watermill Foundation, New York and private collections. Miki received her MFA from San Jose State University and has been on the adjunct faculty at University of California Berkeley, Davis, and Mills College.



Masako Miki-Resume

Born in Osaka, Japan. Lives and works in Berkeley, California

Education

2001 San Jose State University, San Jose, CA, Master of Fine Arts in Pictorial Arts 1996 Notre Dame De Namur University, Belmont, CA, Bachelor of Fine Arts in Studio Arts, Painting, Minor in Printmaking

Solo and Two-Person Exhibitions

2019 CommUNITY Installation, San Francisco Design Week, Pier 27, San Francisco, CA Solo Exhibition, MATRIX 273, Berkeley Art Museum and Pacific Film Archive, Berkeley, CA Solo Exhibition, Shapeshifters, CULT Aimee Friberg Exhibitions, San Francisco, CA 2018 Time Bomb, Special Installation at The 25th Annual Watermill Center Summer Benefit and Auction, Watermill, New York

In Process, The Watermill Center, Watermill, New York

2017 Special Installation Kaeru and Hyakki Yagyo, at SF Art Fair art MRKT, CULT Aimee Friberg Exhibitions, San Francisco, CA

2016 Solo Exhibition, Kira Kira, Moya Moya, Hara Hara, Kimball Gallery, de Young Museum, San Francisco, CA

Solo Exhibition, Conversations with Fox, Feather, and Ghost, Cult Aimee Friberg Exhibition, San Francisco, CA

2014 Solo Exhibition, Kamiyama Artist in Residence, Kokoro No Tabi, Tokushima, Japan

2013 Solo Exhibition, Helplessness in Hopefulness, K. Imperial Fine Art, San Francisco, CA

2012 Solo Exhibition, Ancillary Adaptations, Swarm Gallery, Oakland, CA

2011 Solo Exhibition, Recent Work, Latham Square through Pro Arts Gallery, Oakland, CA

2010 Unnatural Plans, Park Life, San Francisco, CA

2009 Contemplating Her Infinite Disguise, Gallery Extrana, Berkeley CA

Public Art

2021 *Holographic Entities Reminding of the Universe,* Uber Headquarters San Francisco, CA 2012 60 Boxes Project by Earth Island Institute and Berkeley City Arts Commission

Public Collections
The Byrd Hoffman Water Mill Foundation, New York, NY
Facebook Inc., Menlo Park, CA
Berkeley Art Museum and Pacific Film Archive, Berkeley, CA

Link to full resume: http://www.masakomiki.com/bio.html

Masako Miki- Previous Work

Miki creates larger-than-life-size, felt-covered forms drawn from the Japanese folk belief in *yokai* (shape-shifters) who can disguise themselves in any number of different forms. She creates the semi-abstract, sculptural forms utilizing brilliant colors and sets them into a magical environment suggesting another reality. The installation moves from the three-dimensional forms to abstract images on the floor and walls, conveying a sense of expanding boundaries.

Matrix 273, 2019 BAMPFA

Installation of felt sculptures

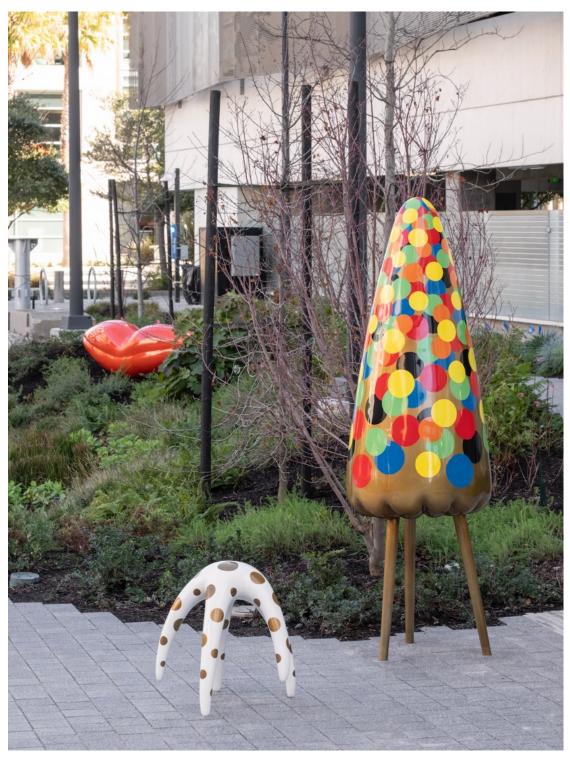


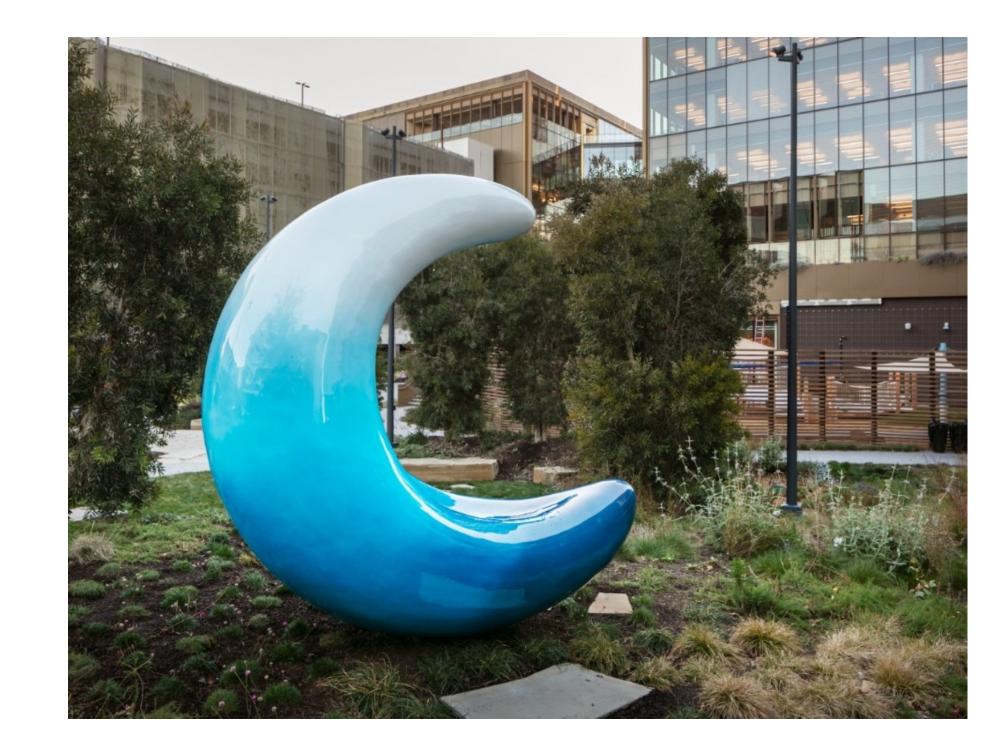
Masako Miki

Holographic Entities Reminding of the Universe, 2021

Uber Headquarters, San Francisco

Bronze with automotive paint





Masako Miki

Holographic Entities Reminding of the
Universe, 2021
Uber Headquarters, San Francisco
Bronze with automotive paint

Masako Miki- Proposed Sculptures

Miki proposes a grouping of her playful sculptures entitled *Plant Ghosts* that are part of her ongoing series of *Shapeshifters*. She started this series to share her process of dealing with dilemmas and questions concerning her bicultural identity between Japan and the United States. She began to explore these questions by referencing Japanese traditions based on Shinto's animism. Yōkai (shapeshifters) appear in the mythologies and folklore of her ancestors. The simple translation of Yōkai would be something like ghosts, deities, or preternatural creatures. Yōkai appear in different forms like humans, animals, natural objects, or man-made objects.

Shapeshifters are inherently boundless in their nature as they continue shapeshifting throughout their existence. They do not conform to accepted identities, instead, they generate new identities. Miki sees these ancient yōkai characters as offering interesting narratives that are relative to our current society, especially to young adults. In our non-binary society where multiculturalism, gender fluidity, and biracial identity seem to be more the norm, our identities have become more complex than in the past.

Community Feedback: Vivid, beautiful, joyful, whimsical; captures the youthful spirit of the school and students; shapeshifters reflect the adolescent journey; loves the organic shapes; likes the idea of shapeshifters as a metaphor for ever changing world of viewpoints, identities, etc.



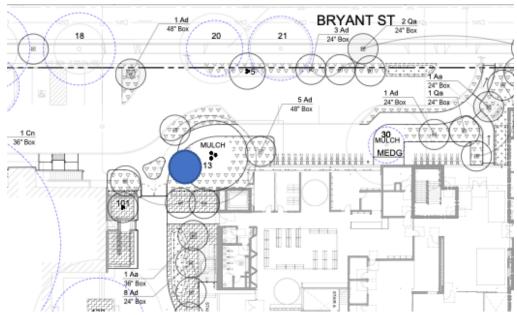
* 2 or 3 sculptures, depending on final contingency balance.

Plant Ghosts
Cast bronze, automobile
paint and urethane
24 ½ x 25 x 25" each

Masako Miki— Proposed Location

Location: Bryant Street near all-school entrance.





Masako Miki







Fabrication:

The painted bronze sculptures will be manufactured by Artworks Foundry in Berkeley, California, and painted using an innovative bronze finish, which synthesizes traditional patina and modern automobile paint.

Installation:

Engineering, delivery and installation will also be provided by Artworks Foundry.

Maintenance Guidelines:

Regular washing with water and car shampoo. Spot clean heavy deposits or bird droppings with Torque Turbo Waterless detailer. Do not pressure wash. For deep scratches or graffiti fabricator can be consulted for on-site repair.

*Plant Ghosts*cast bronze, automobile paint and urethane

24 ½ x 25 x 25" each



Indicates signage location

Estimated Timeline

May 2023 Artist selection and approval

May – July 2023 Artist proposal refinement

October - November 2025 Art and signage installation











Summer 2023 Permitting and construction begins March - July 2025 Sculpture Fabrication

Project Budget

Artist fee Harvey	\$35,000
Artist fee Miki	\$10,000
Artist fee White	\$45,000
Design Development/Fabrication Harvey	\$221,883
Design Development/Fabrication Miki	\$100,000
Design Development/Fabrication White	\$173,480
Shipping	\$8,882
Site preparation, foundations	\$14,000
Installation	\$31,836
Art consultant	\$102,000
Signage	\$5,000
Artist proposal fees	\$15,000
Art panelist fee	\$500
Contingency and sales tax	\$44,919
City of Palo Alto fee	\$42,500
Total:	\$850,000

Sample Signage:

Masako Miki Plant Ghosts, 2023

City of Palo Alto Public Art in Private Development Program Artwork commissioned by Castilleja School

Maintenance Guidelines:

Bronze:

Soiling: Hose off accumulated dust, bird droppings, and other materials. Wet cloths or sponges may be used to wash off stubborn bird droppings but take care not to rub through a coating or remove green or black patina. Rinse thoroughly from top to bottom. This washing should be done at least once a year. Frequency depends on rate of soiling accumulation, but washing can not be overdone. Always perform such a thorough washing before a wax maintenance renewal.

Coating maintenance: Thoroughly wash bronze sculpture as described above before renewing a wax coating. Renew a wax coating at least once a year with additional paste wax. For previously coated or waxed bronze/copper sculpture, apply Butchers White Diamond clear paste wax in a manner similar to waxing a car. Apply sparingly from the can to the bronze using natural bristle brushes with the metal ferrule taped over to prevent banging the bronze, working the wax into the surface, spreading out excess, and allowing it to dry. Heavily textured surfaces will require extra diligence to thin out wax deposits in crevices. A traditional, soft shoe-shine brush is an excellent tool for buffing the surface and is still easy to find. Otherwise, buff-up lightly with soft cotton cloths.

Graffiti: Only in cases where it is known for certain that no clear resin Incralac coatings are present can a safe attempt at removing graffiti be regularly attempted. If Incralac is present, solvents will greatly alter the appearance of the sculpture through dissolving this material. Wax coatings, on the other hand, can withstand careful and limited removal with solvents in an attempt at removing graffiti and then the wax can be easily replaced following the procedures for wax maintenance renewal as described above. Solvents such as mineral spirits and naphtha will affect the wax more than acetone and methyl ethyl ketone (MEK). Attempt the removal of paint graffiti with acetone and methyl ethyl ketone first using solvent soaked cloths. If a residue remains, use naphtha or mineral spirits to slightly dissolve the wax coating that is under the graffiti. Restore the wax coating after graffiti removal following the procedures for wax maintenance renewal described above.