

**CITY OF
ASHLAND**
PUBLIC ARTS COMMISSION
REGULAR MEETING
June 18, 2021
AGENDA

- I. **CALL TO ORDER**
8:30 a.m. via zoom
- II. **ADDITIONS TO THE AGENDA**
- III. **APPROVAL OF MINUTES**
Public Arts Commission regular meeting of May 21, 2021
- IV. **PUBLIC FORUM**
- V. **LIAISON REPORTS**
 - Council Liaison – Stephen Jensen
 - Community Development Liaison – Aaron Anderson
 - APRC Liaison – Jim Lewis
 - Recruitment Update
- VI. **NEW BUSINESS**
Truth to Power Mural presentation
- VII. **OTHER BUSINESS**
Say Their Names Coalition - update
- VIII. **PAC WORKPLAN**
 - a. Hub Artwork – status update
- IX. **PROJECT UPDATES**
 - a. Masterworks Plaques – Status Update
- X. **GOALS AND ACTION ITEMS**
 - a. The Power of Public Art Presentation Complete!
(Reflection and plans moving forward)
 - b. Descriptions of 9 Public Art Works – These descriptions are to add to the Story Map (see attachment by Peter Finkle)
 - c. Public Art List – (creation of a new platform) – Status Update
 - d. Brainstorm: Promoting Art in Ashland and Connecting with Community
 - i. What Are Ways to Bring Public Art into a Community Dialogue?
 - ii. How do we: Get People Excited About Art, Connect with Communities, and Promote and Educate?
- XI. **ADJOURNMENT**
Next Meeting: July 16, 2021
- XII. **ATTACHMENTS**
Minutes from May 21, 2021 meeting
Truth To Power presentation
Peter Finkle art descriptions

CITY OF ASHLAND

PUBLIC ARTS COMMISSION REGULAR MEETING MINUTES - *Draft* May 21, 2021

I. CALL TO ORDER

Chair Jennifer Longshore called the meeting to order at 8:30 a.m. via Zoom.

Commissioners Present:

Laura Bloom
Jennifer Longshore
Cassie Preskenis
Stanley Smith
Destiny Young

Absent Members:

Staff Present:

Aaron Anderson, Associate Planner

APRC Liaison:

Jim Lewis, absent

Council Liaison:

Stephen Jensen

Members of the Public:

Peter Finkle
Joel Frank
Ken Engelund

II. ADDITIONS TO THE AGENDA

Chair Longshore added Other Public Art – identified by Peter Finkle to the agenda under **DISCUSS FUTURE GOALS AND ACTION ITEMS**.

III. APPROVAL OF MINUTES

Public Arts Commission regular meeting of April 16, 2021

Chair Longshore made a correction to page 2, the third paragraph, 3rd sentence, to now read, “**Commissioner Friend and Longshore suggested the Coalition have the artists meet with the PAC to ensure each project was viable then create a citizen selection panel who would set parameters for the project and decide,**” to, “Chair Longshore thought the Coalition could meet informally with commission members to discuss and review the code, AMC 2.29.130 Guidelines for recommendation by the Commission and 2.29.140 Standards for the Ashland Public Art Collection to ensure the artwork was viable.”

Commissioner Bloom/Preskenis m/s to approve the minutes as corrected. Vote: ALL AYES. Motion passed.

IV. PUBLIC FORUM

Joel Frank/Explained he was interested in joining the Commission. He introduced himself and shared his experience with public art.

Ken Engelund/Also was interested in joining the Commission. He introduced himself and shared his experience with public art.

V. ELECTION OF OFFICERS

Pursuant to AMC 2.10.050 “At its first meeting following the appointment or reappointment of members each year, the advisory commission or board shall elect a chair and a vice-chair who shall hold office at the pleasure of the advisory body.”

Commissioner Smith/Bloom m/s to nominate Commissioner Longshore as Chair. Vote: ALL AYES. Motion passed.

Commissioner Smith/Longshore m/s to nominate Commissioner Smith as Vice Chair. Vote: ALL AYES. Motion passed.

VI. LIAISON REPORTS AND WELCOME NEW MEMBERS

- The new commissioners were introduced. Each summarized their background and experience.
- Council Liaison – Stephen Jensen

Councilor Jensen provided a brief update about council items including codifying the advisory commission appointment process.

- Community Development Liaison – Aaron Anderson

VII. OTHER BUSINESS - None

VIII. PAC WORKPLAN

- Hub Artwork – status update.

Mr. Anderson explained the contract was in process and expected to be completed in a few weeks. Chair Longshore added that Jennifer Corio had engaged the services of an engineer. She clarified where the sculpture would go in Railroad Park. She went on to provide additional detail on the development of the Chinese script and wording.

IX. PROJECT UPDATES

- Masterworks Plaques – Status Update.

Mr. Anderson explained Masterworks received payment and the project was now progressing to the next phase. He did not expect a significant update for several months. Installation would be complete by spring of 2022.

- The Power of Public Art Presentation
 - i. Need to establish date, time, and review logistics

Chair Longshore proposed having a special meeting on the Power of Public Art presentation. The Commission agreed to have the meeting June 17, 2021 at 4:00 p.m.

Commissioner Preskenis/Young m/s to have a presentation of the Power of Public Art at 4:00 p.m. on June 17, 2021. Vote: ALL AYES. Motion passed.

X. DISCUSS FUTURE GOALS AND ACTION ITEMS

- Other Public Art – identified by Peter Finkle

Chair Longshore listed art pieces not on the GIS story map. The Commission had a general discussion and noted the lack of a comprehensive inventory of all City art.

Commissioner Longshore/Smith m/s to include the two art pieces and the three Ashland signs into the City GIS story map. Vote: ALL AYES. Motion passed.

Commissioner Smith and Bloom volunteered to create an inventory of public art.

- Review the Powers and Duties of the PAC

Chair Longshore provided an overview of the primary goals as listed in the current strategic plan and the overall duties of the Public Arts commission.

Chair Longshore and Vice Chair Smith provided a summary and background on the MAP project. The Commission discussed the funding implications of other public arts projects if the MAP project continued to the other three historic

districts. They also discussed how long it may take to complete the project.

The Commission was looking forward to working with the 'Say Their Names' Coalition when they brought their final project forward.

Chair Longshore noted the celebrations around the final installation of the HUB sculpture would be a great opportunity for public engagement.

The Commission had a brief discussion about orientation and onboarding for new commissioners.

XI. ADJOURNMENT

Meeting adjourned 9:41 a.m.

Next Meeting: June 18, 2021



Public Art Mural Packet

Thank you for your interest in the process for executing exterior murals on public or private property in within the City of Ashland. The attached documents are intended to assist applicants through the approval and installation process.

... Guidelines and Process for executing/installing an exterior mural in the City of Ashland

... Public Art Mural Application

... Art Agreement between City of Ashland and Property Owner



Public Art Murals Guidelines and Process

The Ashland Municipal Code requires that exterior murals must be approved by the Public Art Commission (PAC) whose role is to ensure that each project aesthetically enhances its location and surroundings. The costs associated with developing and executing/installing a mural are the responsibility of the applicant and/or property owner of the wall where the proposed mural will be installed.

To simplify this document, the word 'mural' refers to artwork that is painted on an exterior wall and other works of art affixed to an exterior wall.

Overview

- ... The approval process for executing/installing murals on public or private property within the City of Ashland is administered by the City of Ashland staff liaison to the Public Art Commission.
- ... Applicants without professional mural experience may apply but should partner with a professional muralist.
- ... Applicant must provide a budget for the project and if the project is approved funding must be in place before work can begin.
- ... Proposed murals are reviewed by the PAC, by the Historic Commission if required, and if recommended by the PAC, approved by the City Council.
- ... Murals shall not be considered for installation on building facades with a public entrance in historic districts.
- ... Murals may be considered for installation on building with a public entrance outside historic districts.
- ... Murals shall not be proposed for installation on an unpainted façade surface (natural brick, stone) of a historic building.
- ... All property owners must sign an Art Agreement to be included with the Public Art Mural application agreeing to transfer ownership of the mural to the City pending approval of the proposed mural by the City Council.
- ... All murals approved through this process become part of the City's public art collection for as long as the Art Agreement remains in effect.

- ... The number of murals per block may be limited.
- ... Historically significant murals (including historic advertisements) shall not be painted over, even if faded.
- ... To the extent practicable, murals shall be applied only to the flat planes of walls.
- ... Imitative materials including but not limited to asphalt siding, wood textured aluminum, and artificial stone should be avoided on murals within historic districts.
- ... All applicants are required to meet with the staff liaison at least one month prior to submitting an application. To schedule an appointment, contact Public Arts Commission Staff Liason at 541-488-5305.

Murals on Historic Buildings

- ... Murals proposed for installation on the exterior of structures listed on the National Register of Historic Places or to a contributing property within a Historic District on the National Register of Historic Places will be forwarded to the Historic Commission for review.
- ... The Historic Commission will review the proposal using criteria standards stated in the Ashland Municipal Code and provide their comments to the City Council and to the Public Art Commission.

Criteria for Approval of Wall Murals

The mural should be a professionally designed, original work of exceptional quality with consideration of the following criteria:

- ... Work that is of enduring value for including in the City's public art collection.
- ... Visual imagery that enhances the aesthetic experience within the City and the character and nature of the site.
- ... Visual imagery that is appropriate for all audiences (not reflecting partisan politics or containing sexual or religious content or expressing a commercial aspect, etc.).
- ... Artwork that is appropriately designed for all view points to the mural (by pedestrians, from moving vehicles, seated audiences, etc.).
- ... Artwork that is appropriately sited for directional exposure to minimize fading of colors.
- ... Suitability of the wall surface to receive all materials that are to be used to execute the mural including the wall preparation material.
- ... Work that is appropriate in scale to the building and to the site.
- ... All installation and technical issues.

Mural Design Application

Applicants (artist, property owner, etc.) intending to execute/install a mural on an exterior wall that is visible from a public-right-of-way and within the boundaries of the City of Ashland must apply for approval through the following process. Applicant shall:

- a. Schedule an appointment and meet with the staff liaison to the PAC for an informational overview of the process and initial review of the proposed project.
- b. Complete and submit a Public Art Mural application.
- c. Submit a signed Art Agreement from the property owner.
- d. Prepare a mural presentation package as described in *Mural Design Presentation and Review*.
- e. Schedule an appointment for PAC review of mural package at a public Commission meeting.
- f. Submit a complete Mural Presentation package to staff 10 days prior to PAC review.
Only packages that are totally complete will be accepted for review.

Mural Design Presentation and Review

The proposed mural application will be presented to the Public Art Commission at their monthly public meeting.

... Initial PAC Presentation Meeting

Presentation materials for the initial meeting must include:

- a. Photos of the proposed location of the mural including all wall features and features immediately adjacent to the proposed mural site; complete wall measurements.
- b. Professional portfolio of the lead artist's mural work including examples of the artist's demonstrated ability from prior projects to carry out the project as designed.
- c. A color drawing at ½ inch scale that adequately illustrates the proposed mural including actual color, finishes and materials samples with their locations designated on the mural drawing,
- d. Verbal explanation of imagery concept including:
 - how the artwork enhances the existing character of the site through scale, color, material, texture, and content,
 - how the mural considers the social dynamics of the location, and
 - how the artwork considers the historical, geographical and cultural features of the site as well as its relationship to existing architecture and landscaping.
- e. Statement regarding the durability of the artwork and its potential to require ongoing maintenance.
- f. Art Agreement signed by the property owner.

... Preliminary Design Approval

Generally, the PAC review and preliminary approval for the applicant to move forward with the proposed mural concept occurs at the regularly scheduled monthly PAC meeting

following the applicant's initial presentation. Staff will notify the applicant of the Commission's decision and if necessary, schedule a date for the second design meeting.

*NOTE: If the mural is proposed for installation on the exterior of structures listed on the National Register of Historic Places or to a contributing property within a Historic District on the National Register of Historic Places the proposal will be forwarded to the Historic Commission for review. See **Murals on Historic Buildings** above.*

... Second PAC Presentation Meeting

Following preliminary approval of the mural concept, the applicant may be asked to attend a meeting to present the following:

- a. A color elevation drawn and gridded to ½ inch scale to illustrate how the mural concept will be translated to the site wall.
- b. Any additional information requested by the PAC.

Design Approval by City Council

... Following final design approval by the PAC and review by the Historic Commission, if required, the Commission will forward the mural concept to the City Council for approval.

... Once final approval is granted by the City Council, the applicant must:

- a. Provide staff with the installation schedule. Applicant will be responsible for implementing all safety requirements per direction from staff (if work is occurring within the public right of way).
- b. Provide a \$500 deposit to the City, if required. This deposit is held in reserve until the completed mural receives final installation approval by the PAC.
- c. Enter into a contract between the applicant and the City of Ashland.

Review of Project during Installation

In order to facilitate timely PAC reviews throughout the mural prep and painting process, the applicant must provide staff a schedule of dates for completion of each mural stage addressed below.

... The PAC will review the project three separate times during the mural installation. The applicant must notify staff at the end of each of the following steps:

- a. After the wall is prepped and ready for application. At this step, the PAC will also review paint colors and medium as well as other materials to be applied to the wall to ensure they are the same colors and materials approved during the review process and the medium is appropriate and durable.
- b. Halfway through the application process for review of compliance with the drawings, materials and finishes.
- c. Within seven days of completion.

- ... Following the third review, the PAC will determine if the completed mural is in compliance with the approved documents, drawings, materials and finishes.

Note: If the PAC finds that there are areas of the mural that are not rendered according to the approved design documents, the PAC may request the applicant adjust the mural to comply with the approved design. The PAC also recognizes that an artist may wish to make minor changes during the process that deviate from the approved concept but that enhance the overall project. The PAC and artist will agree on any changes to the approved design drawing.

- ... Once the PAC and applicant are satisfied that the mural is complete, the mural must be coated with a clear UV protectant paint to protect the mural from graffiti and ultra violet rays.
- ... The PAC will vote to accept the mural into the City's public art collection and forward their recommendation to the City Council for approval.

Other Things to Know

- ... The City will contract with the applicant for the execution/installation of the mural.
- ... The contract will require the applicant to submit proof of liability insurance.
- ... The Art Agreement will be in place for a period of five years. At the expiration of the five years, the Art Agreement may be terminated or extended by either party upon 30-day written notice.
- ... The City retains the right to remove the mural if the mural is not executed according to the approved concept documents.
- ... The City is responsible for the maintenance of the mural during the existence of the Art Agreement.



Public Art Commission

Mural Application

Applicant (City contracts with)

Applicant Name: Ashland High School

Applicant phone and email: (541) 482-8771

Applicant Address Line 1: 201 S Mountain Ave

City: Ashland State: Oregon Zip: 97520

Lead Artist

Artist Name: Isabella Martinez-Moore

Artist phone and email:
Isbellamartinezmoore@gmail.com 510-610-0149

Artist's Address Line 1: 4247 East Main St.

Artist's Mailing Address (if different):
Zip: 97520

City: Ashland State: Oregon

Artist website: N/A

Proposed Mural Building

Name of Property Owner of proposed mural building (if different from applicant): Ashland High School

Owner phone and email: (541) 482-8771

Proposed Mural Building Street Address: 201 S Mountain Ave

Property Owner mailing address: 201 S Mountain Ave

City: Ashland State: Oregon Zip: 97520



Yes, it is visible from South Mountain Avenue.

3. Describe the process you used to select a professional mural artist?

As a group of student activists, it was important to us to hire a lead artist who is a student, too; given the subject of the mural, we also wanted to center a person of color. Isa Martinez Moore is a queer, Latinx senior at AHS, is a leader in National Art Honor Society, and has outstanding qualifications and portfolio. She is similarly committed to the mission of the mural.

In addition to Isa's leadership, we have involved Max Malcomb, an art teacher at AHS and an experienced muralist; and Christie Boyd, another experienced muralist who is building a mural consulting business. Mr. Malcomb has overseen many murals created at AHS, and Ms. Boyd has created murals at AMS and other schools. Both are lending their expertise to support Isa's work and the contributions of other volunteers.

4. Describe the theme/image you envision for this mural if known at this time.

Design images are included in the slideshow submitted to the PAC. The mural will feature portraits of BIPOC community members whose legacies hold importance to the local community. Those featured include:

- Winona LaDuke - Indigenous environmentalist, economist, activist and author from the Ojibwe Nation of Minnesota. First Green Party candidate to receive an electoral vote and an AHS alum!
- Walidah Imarisha – African American activist who led the workshop *Why Aren't There More Black People in Oregon?: A Hidden History*
- Tehlor Kay Mejia - First Gen. Mexican-American and LGBTQ author who grew up in Ashland
- Agnes Baker Pilgrim (Grandma Aggie) - Indigenous leader from the Takelma and Siletz Tribes in Grants Pass
- Michelle Alexander - author of *The New Jim Crow* and AHS alum
- Gina DuQuenne - Ashland City Council member, Co-founder of SO Equity
- Lawson Fusao Inada - Japanese American poet, 5th poet laureate of the state of Oregon
- Aidan Ellison - Former AHS student whose life and memory this mural seeks to honor.

The mural will use many different textures, arts, and styles. It will portray a vibrant visual, with colorful frames surrounding the portraits of the individuals pictured, and a brightly colored background.

5. Why do you want a mural at this location? How will the mural benefit the neighborhood? Community?

We sought out this particular location because it is a very big space where many students and community members will see it. This exposure is something very important to us. Additionally, the location being a part of the High Schools speaks to the fact that this generation of young people is our future and that it is vital for them to begin their work in confronting their bias and forcing themselves to have harder conversations about race. It is also a way to connect the overall community of Ashland with the youth fostering change. Symbolically, its location on the edge of campus represents the stewardship of AHS antiracists, beginning on campus and moving outward into the community. Having it visible from street view will help to share the important message of the mural with everyone and give it more power to contribute to creating an inclusive culture in Ashland. Everyone sees this wall for one reason or another because it is next to Ashland High School's trophy wall, band room, gym, as well as facing Mountain Avenue. The geographical location of the wall is unique and it allows a wide variety of people to view the mural. The mural will invite foot traffic into a part of town that is often overlooked, expanding the geographic impact of tourist dollars.

6. Please attached a detailed budget for the project. What funding do you have for the project?

	Quantity	Cost Per	Total cost	
Brushes & Rollers				
2" brushes	6	8	48	
3" brushes	2	15	30	
Mini-roller sets	1	15	15	
Wire brushes (cleanin	2	6	12	
12" Roller covers	6	10	60	
Roller extenders	2	8	16	
				181
Pounce				
Pounce wheels	2	15	30	
Butcher paper	1 roll	Already have		
Paint markers	2	4	8	
Corkboard		Already have		
Projector		Already have		
Chalk	1	4	4	
				42
Paint				
Gallon primary colors	3	35	105	
Gallon white	3	35	105	
Gallon black	2	35	70	
Gallon specific colors	8	35	280	
Primer	1	230	230	
Clear coat anti-vanda	2	62	124	
				914
Misc				
1" painter's tape	1	5	5	
2" painter's tape	1	7	7	
1 gallon buckets	5	4	20	
Dropcloths	2	6	12	
Dropcloths		Already have		
Ladders		Already have		
Plywood (stabilize ladders)		Already have		
				39
			1181	

7. Describe the ground in front of the wall (condition, debris etc.) and surrounding features.

There are cement garden boxes filled with grass and weeds all along the base of the wall next to the sidewalk. Getting onto the top of the weeded area can be done with ease, and the wall is easily accessible from on top. Four trees grow up from the planters in front of the wall, but these trees will not be taken out, and we will be able to easily work around them with our mural design.



Public Art Mural Agreement

The Agreement is between Ashland High School (Property Owner) and the City of Ashland (City).

RECITALS

1. The City has adopted a process for the placement of public art murals (Mural) on public and private buildings throughout Ashland.
2. The Property Owner owns the real property situated at 201 S Mountain Ave. address (physical and is willing to make an exterior wall (Wall) available for a public art mural.
3. After final approval by the PAC of the installed mural, it becomes the property of the City of Ashland and may be removed by either party after a period of five years.

The parties agree as follows:

This agreement is in effect for at least five years. After the five year minimum, the agreement may be terminated by either party upon 30 days written notice. Upon termination, the Wall will be restored to its prior condition at the expense of the party who initiated the termination.

The City is responsible for the maintenance and if necessary repair of the Mural during the life of the agreement. The City shall have the right to access the Mural and the Wall for maintenance purposes. The City may remove the Mural, if in the sole judgement of the City, the Mural cannot be maintained.

In the event of any dispute in any manner relating to this agreement, the parties shall submit the dispute to be resolved by binding arbitration. The arbitration award shall be final and binding on the parties on the parties in the same manner as the final judgment of a court.

City of Ashland, OR

Name and Title: _____

Date: _____

Property Owner

Name: Ashland High School Mailing Address: 201 S Mountain Ave.

Phone: (541) 482-8771 Email Address: kelly.tygerson@ashland.k12.or.us

Date: 06/10/21

Verbal Presentation:

In addition to transforming a long, empty wall into a beautiful display of color, images, and words for AHS and the larger Ashland community, this mural's main contribution will come from its content and meaning. This mural will honor and celebrate the life of Aidan Ellison; highlight the many contributions of Black, Indigenous, and People of Color (BIPOC) in our Valley; remind Ashland of its antiracist responsibilities; and create a more inviting, inclusive space for BIPOC. We aim not only to remind our community of the senseless death of Aidan Ellison and encourage ourselves to do better, but also to honor the work of influential BIPOC community members and educate Ashland about their legacies.

Contributors to the mural have included white and BIPOC people, teenagers and adults, and when possible, the subjects of the mural themselves. We are implementing this mural through a committee of both teens and adults, white and BIPOC folk, to design, paint, and communicate the intent of the mural. We hope to help the Ashland community shift from passive, superficial understandings of racism to actively antiracist value systems and behaviors. We want to educate the community, stimulate conversation, catalyze energetic compassion, and showcase the importance of our subjects' work.

The mural itself will be multi-faceted.

- 1) The BIPOC Celebration Mural will apply many different textures, arts, and styles. The mural will hold many different textures, arts, and styles. It will not only portray a vibrant visual, with colorful frames surrounding the portraits of the individuals pictured, and a brightly colored background, but also a collage of words in the form of quotes written in the mural and plaques (describing the individuals portrayed in the mural) to educate individuals passing by and to further the impact of the art.

The mural design is composed of seven portraits of BIPOC individuals whose legacies hold importance to the local community. These portraits include (from left to right):

- Winona LaDuke - Indigenous environmentalist, economist, activist and author from the Ojibwe Nation of Minnesota. First Green Party candidate to receive an electoral vote
- Wilida Imarisha - African American writer, activist, educator and spoken word artist
- Tehlor Kay Mejia - First Gen. Mexican-American and LGBTQ author who grew up in Ashland
- Agnes Baker Pilgrim (Grandma Aggie) - Indigenous spiritual leader from the Takelma and Siletz Tribes in Grants Pass

- Michelle Alexander -African American author of The New Jim Crow and AHS alum
- Gina DuQuenne - Ashland City Council member, Co-founder of SO Equity
- Lawson Fusao Inada - Japanese American poet, 5th poet laureate of the state of Oregon
- Aidan Ellison - Former AHS student whose life and memory this mural seeks to honor.

Aidan's portrait has an oval shape surrounding it and the rest have frames around them. These shapes help create distinction between each subject and their individual accomplishments. Draping around the surrounding wall and weaving between the portraits are large colored swirls and swoops. These bright lines give the mural a colorful and bright tone that symbolizes the celebration of the subject's lives as well as act as a way to tie the whole design together.

- 2) The objective of this mural also extends the influence on the high school's community, not only by creating a safe space for BIPOC in accompaniment with the workshops and lessons we've done this year, but also within the social dynamics of the majority white student and staff population. We see it as imperative to initiate discussions of antiracism within our student body, and this mural encourages people to continue those conversations. Hopefully, it will also signal to prospective new hires who identify as BIPOC that the Ashland School District is serious about our EDI mission.
- 3) Its location would not only be visible to the Ashland high school community, but to the Ashland community at large. Everyone sees this wall for one reason or another because it is next to Ashland High School's trophy wall, band room, gym, as well as facing mountain avenue. The geographical location of the wall allows a wide variety of people to view the mural. This location demonstrates that our generation can make a more beautiful world, and that we must begin our work in confronting bias, learning about race, and creating a more equitable environment. At the same time, the location reminds the broader community that it is not our responsibility alone; the conversations and change the mural seeks to inspire are a collective effort.

This mural will help bring these conversations to the surface and make clear that both Ashland and Ashland High School are places to honor the necessity for inclusivity for students of every marginalized group, and emphasize that we are stronger together. The communal effort to make this mural will produce an outcome that reflects the values that AHS is working to embody - while pushing the school to continue its efforts with renewed vigor and reflection.

Aidan Ellison Memorial and Celebration of BIPOC Leaders Mural

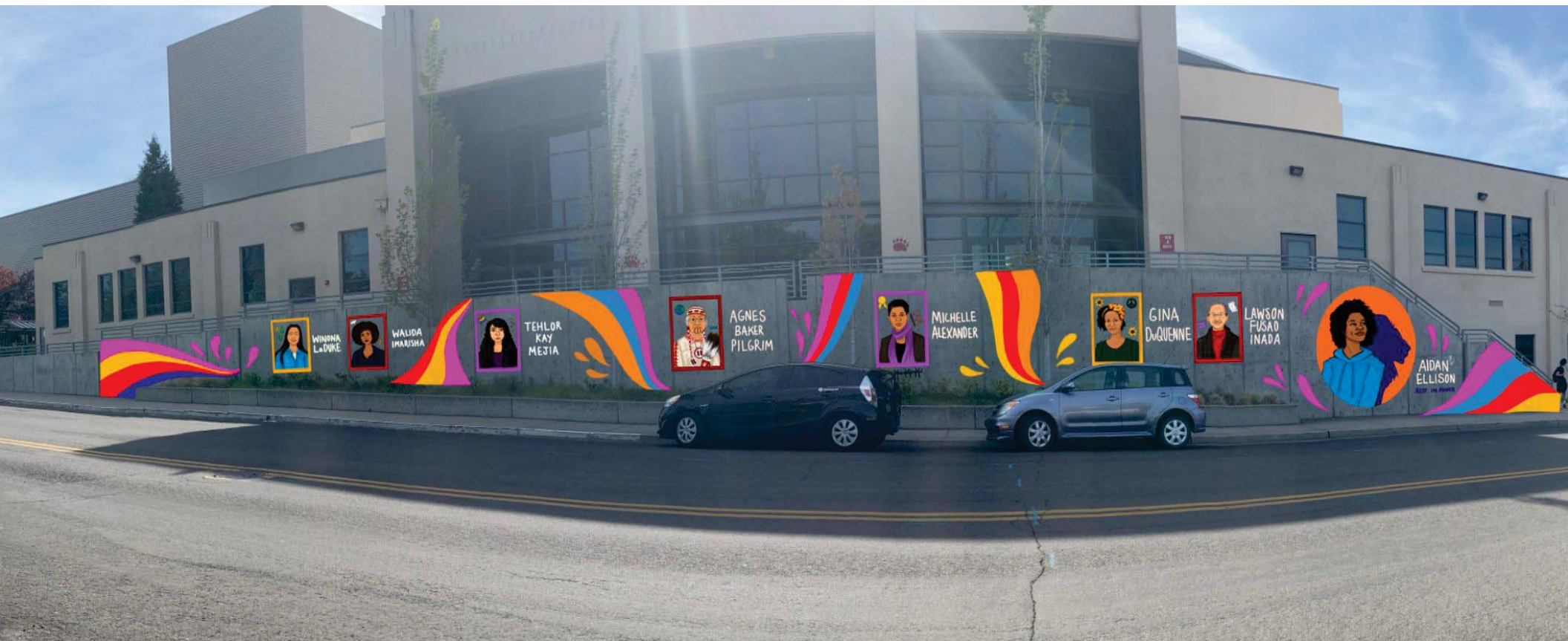
Truth to Power Club, Ashland High School
June 18th, 2021

Vision and Mission for the Mural

In addition to transforming a long, empty wall into a beautiful display of color, images, and words for AHS and the larger Ashland community, this mural's main contribution will come from its content and meaning. This mural will honor and celebrate the life of Aidan Ellison; highlight the many contributions of Black, Indigenous, and People of Color (BIPOC) in our Valley; remind Ashland of its antiracist responsibilities; and create a more inviting, inclusive space for BIPOC. We aim not only to remind our community of the senseless death of Aidan Ellison and encourage ourselves to do better, but also to honor the work of influential BIPOC community members and educate Ashland about their legacies.

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Projected BIPOC Celebration Mural



Agnes Baker Pilgrim
(Grandma Aggie)



Aidan Ellison



Gina DuQuenne



Walidah Imarisha



Winona LaDuke



Tehlor Kay Mejia



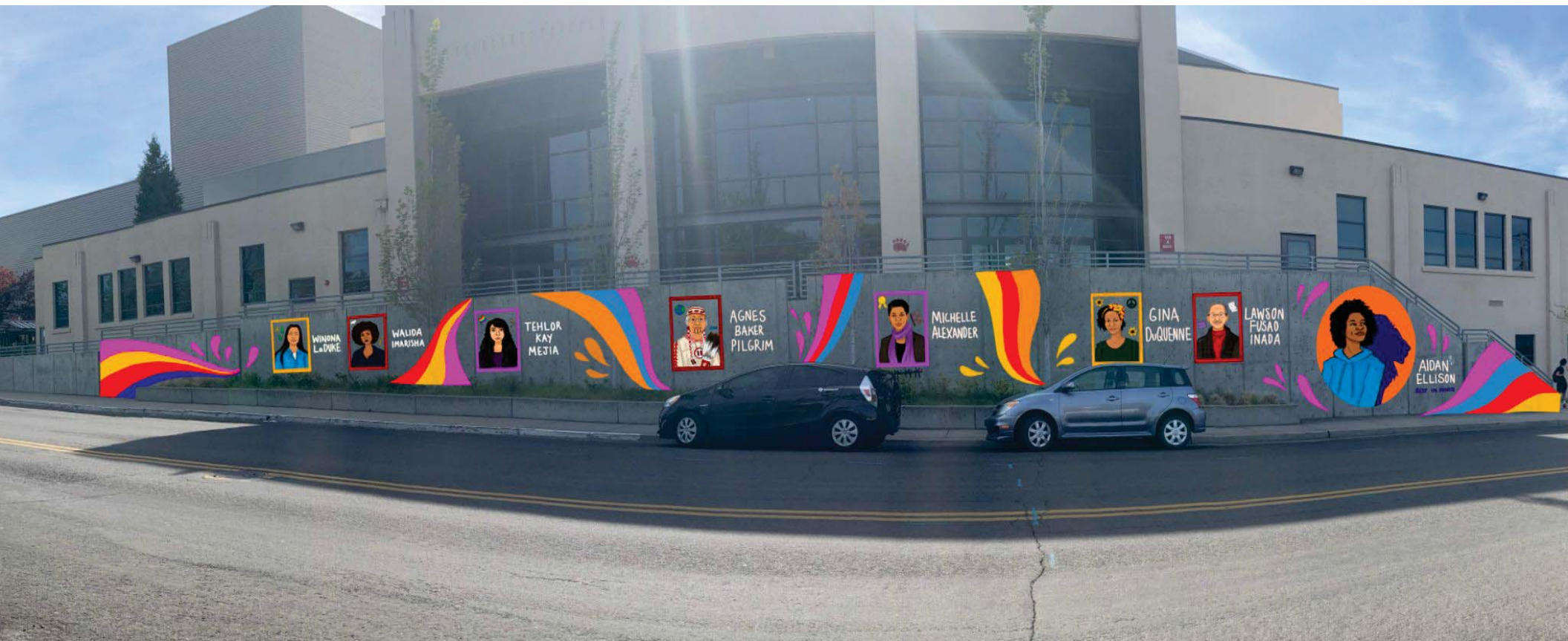
Michelle Alexander

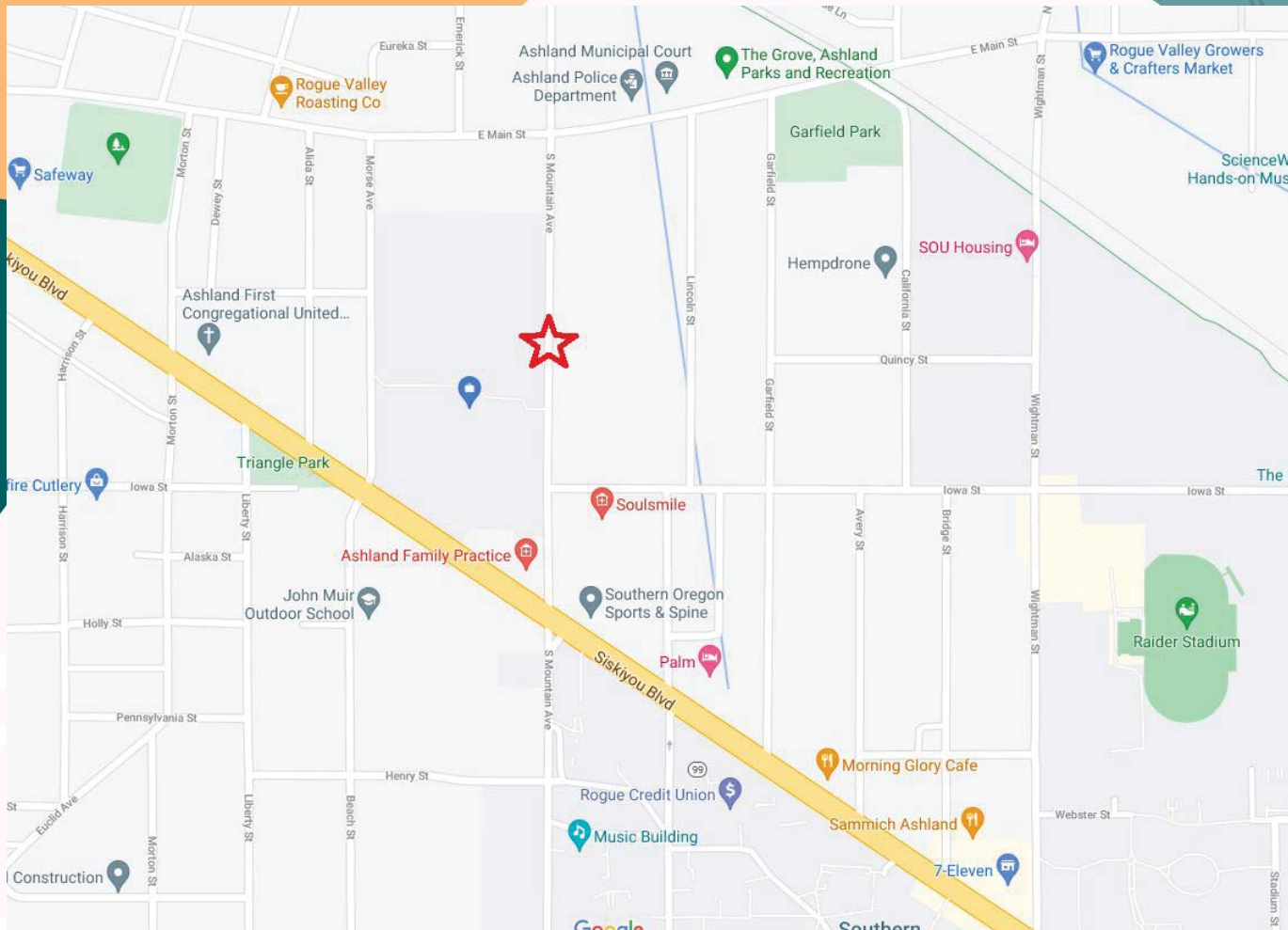


Lawson Fusao Inada



Projected BIPOC Celebration Mural

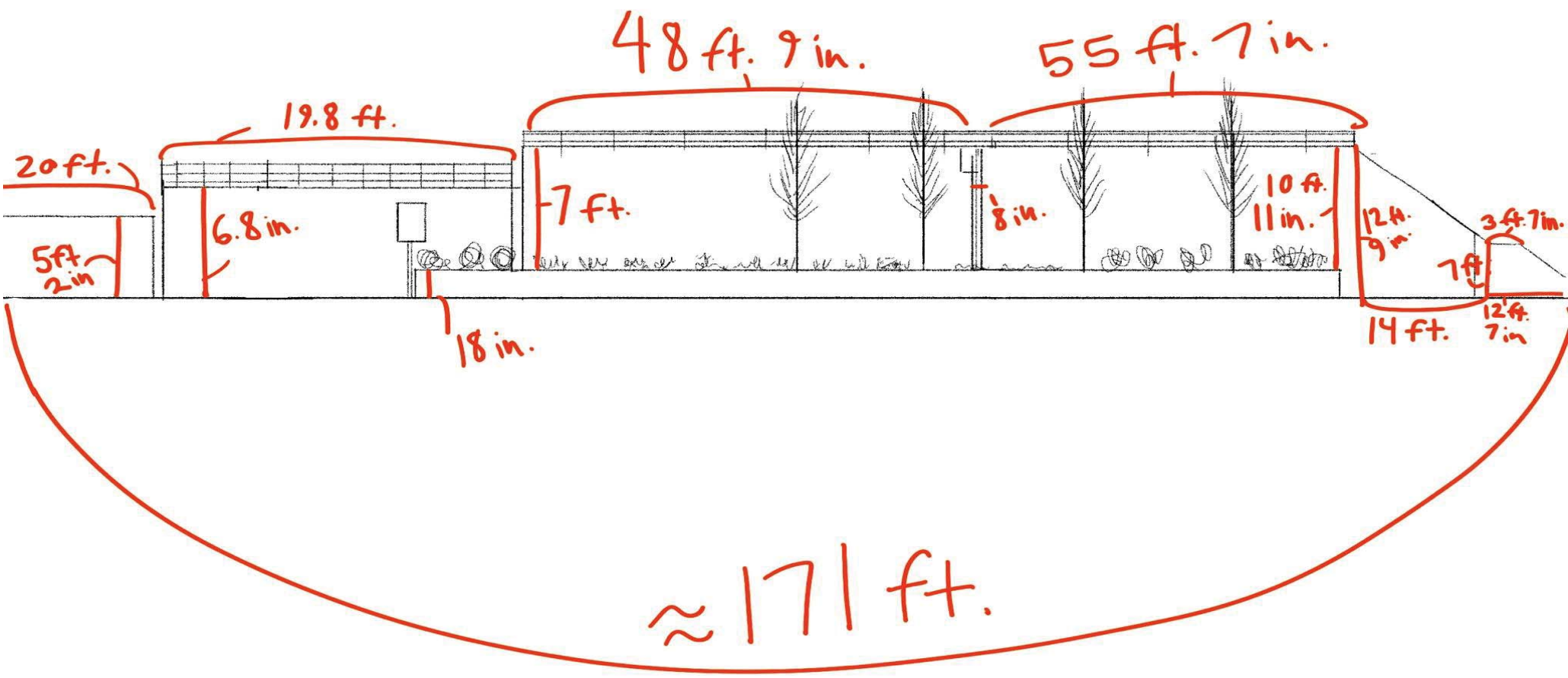




Proposed Location



Proposed Location



Statements of Support from our Community

Statements of Support from our Community

“It is with much hope and enthusiasm that I write this letter in support of the Honoring BIPOC in the Rogue Valley mural at Ashland High School. I have witnessed the Truth to Power Club’s continued action and commitment to celebrating and uplifting diversity in our community. This mural will be an inspiring and sober reminder of the tragedy, triumph, beauty, and diversity that exists in our community. This mural will serve as a reminder to the community of our values and shared commitment to the pursuit of anti-racism, honoring victims of racism, and celebrating the contributions of our BIPOC leaders. It will serve as a visual call to action in our continual pursuit of combatting white supremacy. This piece of art will communicate the values of not only Ashland High School, but the community at large, and how we celebrate our BIPOC community members. Lastly, this mural represents the voice and inspiration of our youth. What a beautiful opportunity to be able to empower youth of our community to actualize their vision to spread awareness, joy, art, and inspiration for the purpose of uplifting our shared humanity.”

- Becca Laroi, Assistant Principal and Site Administrator for Equity, Diversity, and Inclusion

[RoCo]

Statements of Support from our Community

[The Nest]

[Students - MCC; LH]

Statements of Support from our Community

[Samuel]

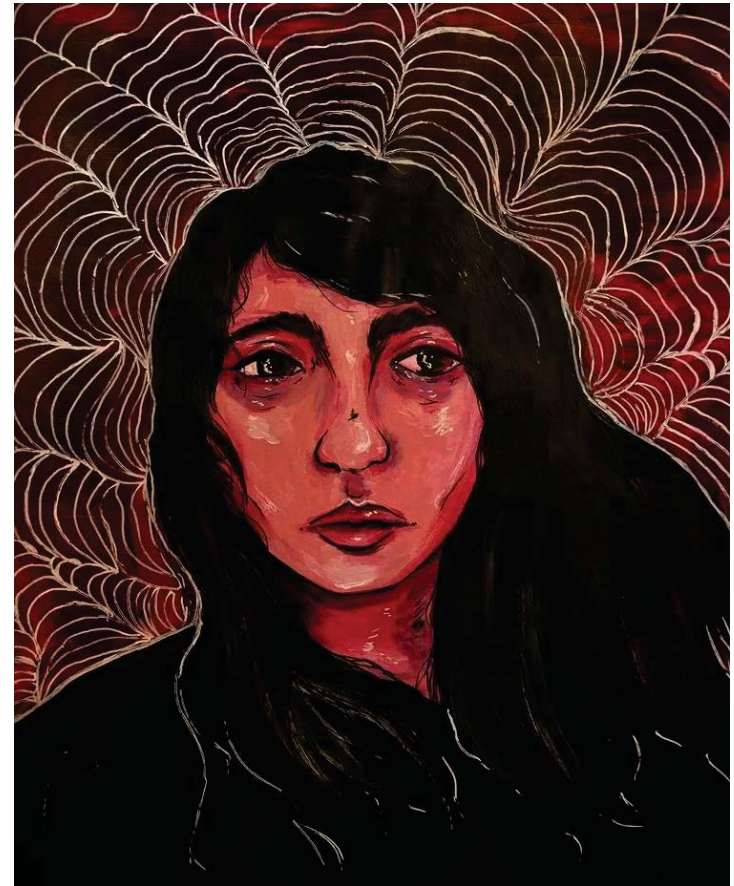
[Sabrina?]



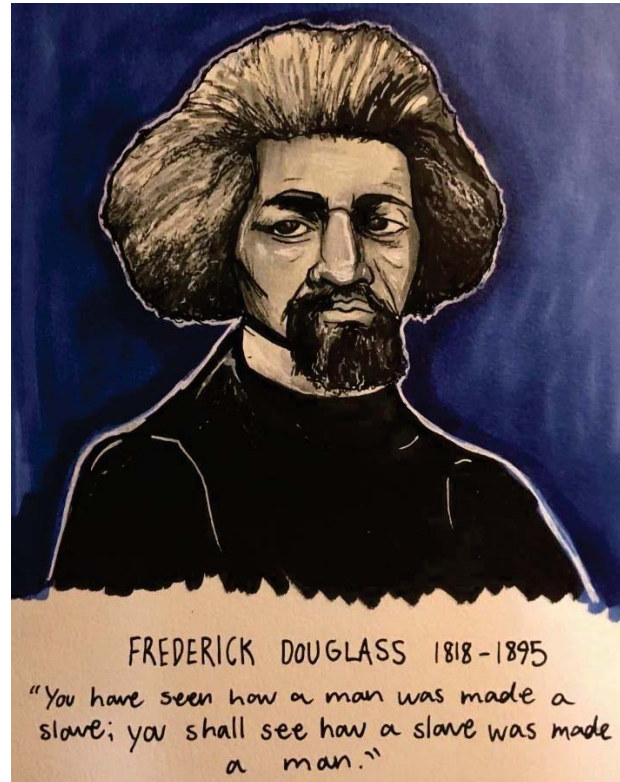
Artists' Portfolio

Lead artist: Isa Martinez Moore
AHS Advising Artist: Max Malcomb
Consulting Artist: Christie Boyd

Isa Martinez Moore



Isa Martinez Moore



Max Malcomb



Christie Boyd



Anticipated Maintenance Issues

- In the case of graffiti over the mural, a finishing coat of paint will prevent long-lasting damage to the art.
- Truth to Power will remain a custodian of the mural and take care of any visual maintenance issues.

Budget

Budget detail included in application packet

Funding source	Amount
Ashland Schools Foundation	808
Ashland Art Center	~6000
Truth to Power Club fundraising	318
Total	

Budget

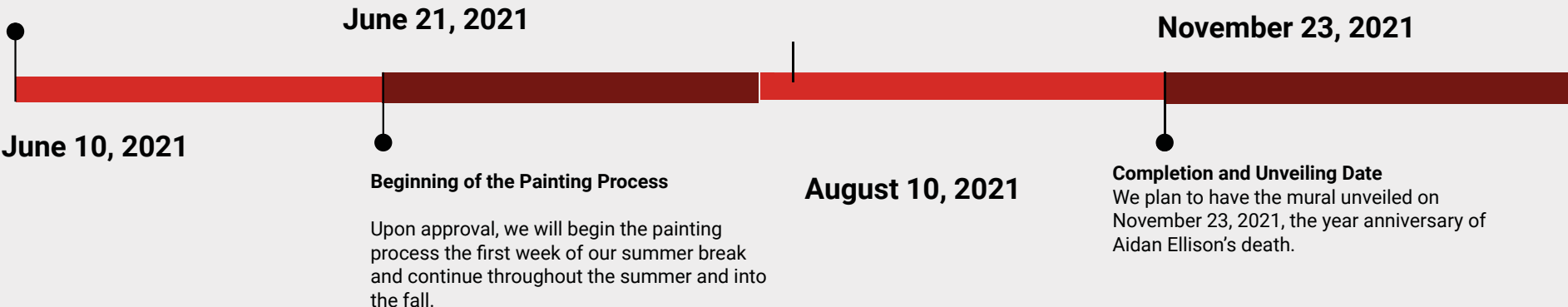
Budget detail included in application packet

Costs	
Item	Total Cost
Brushes & Rollers	181
Pounce materials	42
Paint	914
Miscellaneous	39
Compensation for lead artist + payroll costs	550
Total projected expenses	1731

Timeline

Finished Mural Design and Plan

Our lead artist finished her design for the mural wall and is selecting the paint choices. Upon approval, we are ready to begin the painting process.



PUBLIC ARTS COMMISSION story map --- DRAFT revised descriptions for nine artworks

by Peter Finkle, May 25, 2021

We Are Here (2013) by Jack Langford.

Inorganic Compound (2009) by Kevin Christman.

Rio Amistad (2005) by Sue Springer with Karen Rycheck.

Nourishing Our Community (2006) by Lonnie Feather

Street Scene (1993) by Marion Young.

Ashland Streetscape and Hills (2012) by Nicole (Nick) Shulters

Las Calles de Guanajuato (2016) by Loreta (Laura Rangel Villasenor)

Water is Life (2017) by Karen Rycheck.

Elevation (2018) by Cheryl Garcia.

We Are Here (2013) by Jack Langford.

Bronze replica

Location: North Main Street, near junction with Lithia Way.

The original wood carving by Russell Beebe (2006) is now at SOU Hannon Library. It is now part of the SOU art collection.

[246 words]

"We Are Here" is a sculpture that honors the First Nations of the Rogue Valley. In addition to a sculpture, it has been called a Spirit Pole and a Prayer Pole. Russell Beebe, of Anishinaabe Native heritage, carved the original wood sculpture from an alder tree that had been at this location. It was dedicated in September 2006, the 150th anniversary of Rogue Valley Native Americans' 1856 Trail of Tears, when they were forced to walk more than 150 miles north to the Siletz Indian Reservation. Takelma elder Grandma Aggie was Beebe's model for the Takelma woman on the sculpture.

After just a few years, the soft alder wood was deteriorating in the elements, so bronze sculpture artist Jack Langford was hired to make a bronze replica of the wood prayer pole. Because of the size and complexity of "We Are Here," it took 55 small flexible molds to capture every detail of the wood carving. The 55 flexible molds were transformed into heat-resistant fused silica molds, which were filled with molten bronze at 2,000 degrees F. Finally, the 55 bronze pieces had to be fit together seamlessly. The entire process took Langford nearly a year.

The original wood sculpture was moved indoors to Southern Oregon University Hannon Library December 2012. Then the bronze replica was installed on North Main Street in May 2013. The sculpture is called "We Are Here" to acknowledge that descendants of Native people still live in Ashland and the Rogue Valley.

You can read a comprehensive article in three parts about "We Are Here" and the artists Russell Beebe and Jack Langford at the following three links:

<https://walkashland.com/2021/03/19/we-are-here-honors-native-americans-part-1-of-3/>

<https://walkashland.com/2021/04/02/we-are-here-honors-native-americans-bronze-replica-part-2-of-3/>
<https://walkashland.com/2021/04/15/we-are-here-honors-native-americans-part-3-of-3/>

Inorganic Compound (2009) by Kevin Christman.

Steel and granite river rock.

Location: Calle Guanajuato staircase from Granite Street to Ashland Creek

[203 words]

Inorganic Compound, by sculptor and stained glass artist Kevin Christman, is made of 1/4 " thick steel with granite rocks from a local river. The sculpture looks as though the steel melted or flowed around the rocks. If you are wondering how that is possible, Christman would be glad. He said, "From a technical standpoint, I wanted people to look at it and think, 'How did they do that?'"

The sculptor described the steel as "bezeled on to the stone." Bezel is a term used in making jewelry. These large river rocks are a lot bigger than a ring or a watch! Very briefly, here is the process. Christman began with a 2" wide strap of steel. He heated it with a torch until it was red hot, then pounded it to the contour of the stone until it made a full wrap. He added another 2" band of steel to the side of the first one and repeated the process, welding the two strips together as he went. Depending on the size of the rock, each one was made with three or four straps of steel welded together so seamlessly that no welding is visible. Like nearby Ashland Creek, it just flows.

You can read a comprehensive article about Inorganic Compound and the artist Kevin Christman at the following link: <https://walkashland.com/2020/10/25/inorganic-compound-art-on-the-calle-guanajuato-stairway/>

Rio Amistad (2005) by Sue Springer with Karen Rycheck.

Ceramic mosaic tile.

Location: On Granite Street at top of Calle Guanajuato staircase from Granite Street to Ashland Creek.

[163 words]

Rio Amistad, or River of Friendship, is a large mosaic tile artwork that honors Ashland's sister city relationship with Guanajuato, Mexico. Located on Granite Street at the top of the Calle Guanajuato stairway, it was designed by mosaic artists Sue Springer and Karen Rycheck. Dedicated in 2005, Rio Amistad was the first public artwork installed after the creation of the Public Arts Commission.

The design represents a ceramic mosaic river, filled with animals that inhabit the Ashland Creek area and the Rio Guanajuato (Guanajuato River) area. A two-fold concept is embodied in this artwork: our relationship with nature and our relationship with our sister city Guanajuato. The flowing blue lines of the river are dominated by herons, steelhead, a turtle and stylized pre-Columbian frogs. In addition, look closely and you will see hundreds of small tiles with unique motifs imprinted on them. Artist Sue Springer said that her goal was to engage people, so "we put all sorts of little surprises in it."

You can read a comprehensive article about Rio Amistad and the artist Sue Springer at the following link: <https://walkashland.com/2020/12/05/rio-amistad-mosaic-honors-our-sister-city/>

Nourishing Our Community (2006) by Lonnie Feather

Stone, glass and bronze

Location: Corner of Lithia Way and Pioneer Street

[161 words]

The basalt stone columns represent the strength of family and commitment to community. This sculpture is about people, the people who make a difference in our lives. Artist Lonnie Feather tried to capture the essence of community with the words and images etched in or attached to the basalt columns: Hope, Support, Cherish, Nurture, Encourage, Community.

This sculpture honors the memory of James McGee, Everett McGee and Dick Neill, all active Ashland leaders during the 20th century. All three owned grocery stores, literally nourishing the Ashland community. They also participated in local fraternal groups. Two served on the Ashland City Council and one was a long-time Ashland mayor.

The artist sees community as a series of concentric circles, starting with one's family. Then is neighborhood, city and on up to our shared planet. The sculpture prompts us to reflect: How do we support each other? How do we nurture the environment that we share? How do we cherish what we have?

You can read a comprehensive article about Nourishing Our Community at the following link:

<https://walkashland.com/2021/05/21/nourishing-our-community-public-art-in-stone-on-lithia-way/>

Street Scene (1993) by Marion Young.

Bronze

Location: On East Main Street, near Pioneer Street.

[256 words]

This engaging 14-foot-high bronze sculpture is filled with vibrant, life-like people. Most of the people who modeled for Street Scene were actors or staff at Oregon Shakespeare Festival (OSF). For four years, sculptor Marion Young's studio was located within the Old Scene Shop at OSF. She worked with live models in order to capture as much depth and emotion as possible.

Bill and Shirley Patton are the dancing couple at the top of Street Scene. Bill worked at OSF from 1948 to 1995, including 42 years as General Manager and then Executive Director. During his tenure, OSF grew from 29 performances annually with an audience of 15,000 to 752 performances and 359,000 in attendance the year he retired. His wife Shirley Patton was an actor for 75 years, 30 years of that time in the OSF company.

Rex Rabold, who modeled for Young wearing the crown of Shakespeare's character Richard II, was a beloved OSF actor. This is how Young summed up her deep inner experience of working with Rabold as he modeled for her: "I take a person into myself whole when I work – that is my own strongest intuitional channel. I was always so profoundly impressed to see how multi-leveled Rex was, how true and powerful and simultaneous each layer of his being was. ... I simply have never known a human being who was so deeply honest."

Others who modeled for Young as she sculpted Street Scene include local Native American healer BlackStar, two local school children, two community members, and seven other OSF actors.

You can read a comprehensive article about Street Scene, including information about each person who modeled for the sculpture and stories of artist Marion Young, at the following link: <https://walkashland.com/2020/05/26/street-scene-sculpture-who-are-these-people/>

Ashland Streetscape and Hills (2012) by Nicole (Nick) Shulters

Exterior paint

Location: Enders Alley, by Second Street

[155 words]

This mural was created as a 2012 senior year project by Ashland High School student Nick Shulters. She originally created a bright, abstract city skyline for her proposal to the Ashland Public Arts Commission. The commissioners asked her to revise her design to reflect an Ashland, small town look.

She talked with local, nationally known mural painter Robert Beckmann who suggested she incorporate the hills near Ashland into her design. She acted on his suggestion, got approval from the Public Arts Commission, and painted this mural the week after her high school graduation. If you stand by the mural on Second Street and look north across the valley, you will see the same outline of hills as on the mural next to you.

Standing by the mural, you will also notice it has a three-dimensional section. This is due to Shulters incorporating the fan exhaust unit from the cobbler (shoe repair) shop into her streetscape.

You can read a comprehensive article about Ashland Streetscape and Hills at the following link:

<https://walkashland.com/2021/05/14/ashland-streetscape-and-hills-senior-project-public-art/>

Las Calles de Guanajuato (2016) by Loreta (Laura Rangel Villasenor)

Exterior paint

Location: Calle Guanajuato wall near Winburn Way.

[263 words]

This mural was inspired by Barry and Kathryn Thalden's 2015 visit to Guanajuato, Mexico, which has been Ashland's sister city since 1969. The mural artist Loreta is a local

Guanajuato painter. She painted this beautiful mural in five weeks with the assistance of Ashland artist Denise Baxter, who coordinated the project, and five assistant painters. It is a stylized painting of the colorful buildings of her home city.

Because of the large size of the mural – 24 feet high by 53 feet long – the painters used a grid pattern to transfer Loreta's small illustration to the side of the building. Using waterproof chalk, the painters created a series of large square grid lines on the wall. These corresponded with the same small squares on the illustration. For example, 1 inch on the illustration might be equal to 1 foot on the wall. Using these grids, they then painted the lines and colors on the wall that matched the same lines and colors on the corresponding grid square of the illustration.

This bright mural led to the creation of an Ashland mural in Guanajuato, which was also paid for by the Thaldens. Called "Where Culture Meets Nature" and featuring scenes of Ashland, the mural in Guanajuato was painted by Denise Baxter, who fittingly was assisted by Loreta and University of Guanajuato student painters.

Kathryn Thalden described the two murals, both painted on walls: "This is a different kind of wall between the U.S. and Mexico. These are not walls that separate, but walls that bring people and countries together in peace, love, and respect."

You can read a comprehensive article about Las Calles de Guanajuato and the artist Loreta at the following link:

Water is Life (2017) by Karen Rycheck.

Ceramic mosaic tile sculpture

Location: One of three sculptures on or near the Bandersnatch Trail.

[232 words]

Water is Life is one of three sculptures placed on or near the Bandersnatch Trail in order to bring attention to the importance of the Ashland Creek watershed, where we source our drinking water. Rycheck described her goal in making this artwork: "In this sculpture, I was trying to make people aware of all the life that is supported by the Ashland watershed; how important it is to keep it clean, not just for our use but also for the wildlife in the area."

The artwork has been called a mosaic cairn, because it contains four rock-like levels of mosaic tile plants and animals. The bottom level shows the Ashland watershed's greater ecosystem, a forested mountainous area. The second level honors small, ground-dwelling creatures in the watershed, with images of a native salamander and a rough-skinned newt. With the two animals are images of local plants and even pebbles Rycheck picked up in nearby Ashland Creek.

The third level contains a variety of blue-themed shapes, colors and sizes of tiles to represent the flowing stream in which stylized steelhead or salmon are swimming. The top level contains sky and birds. On one side, the Bald eagle is soaring above a green forest in a blue, cloud-filled sky. On the other side is a Spotted towhee, a favorite bird of the artist's that is common in the Rogue Valley and the Ashland watershed.

You can read a comprehensive article about Water is Life and the artist Karen Rycheck at the following link: <https://walkashland.com/2020/10/11/water-is-life-mosaic-art-on-the-bandersnatch-trail/>

Elevation (2018) by Cheryl Garcia.

Corten steel and stainless steel.

Location: One of three sculptures on or near the Bandersnatch Trail.

[192 words]

Elevation is one of three sculptures placed on or near the Bandersnatch Trail in order to bring attention to the importance of the Ashland Creek watershed, where we source our drinking water. Cheryl Garcia's design features three large birds, to represent the "elevation" you experience as you walk up Bandersnatch trail, as well as hope for elevation in your spirits through art and nature.

Elevation is made with two types of steel. The birds are cut out of stainless steel, then painted with industrial blue paint. The background piece is Corten steel, which is a quick-rusting steel. Part of the artist's skill is to determine how much the Corten steel should rust, and then to stop the process at just the right time. In order to get the pattern she wanted, Garcia traced a complex design on the Corten steel and then made precise cuts with a plasma cutting tool.

You may have seen Cheryl Garcia's metal artwork at other locations in the Rogue Valley: at Walker School in Ashland, at the main entrance to Britt Music Festival, in a vineyard just outside Jacksonville or at Cantrall-Buckley County Park in the Applegate Valley.

You can read a comprehensive article about Elevation and the artist Cheryl Garcia at the following link: <https://walkashland.com/2020/08/28/elevation-art-on-ashlands-bandersnatch-trail/>