

2020
SACRAMENTO
CALIFORNIA



PUBLIC ART PLAN

NATURAL RESOURCES / HEALTH & HUMAN SERVICES

ACKNOWLEDGEMENTS

New Natural Resources Headquarters
#143511 and Health & Human Services
Building #142510

The Art Panel includes the following
representatives:

Anne Bown-Crawford, Executive Director
California Arts Council (CAC)

Dan Kim, Director California Department
of General Services (DGS)

**Karen Ulep, Marketing & Creative Services
Manager** Capitol Area Development
Authority (CADA)

with advisor **Daphne Burgess, Community
& Engagement Coordinator** at the Crocker
Museum.

The design-build teams provided
additional input:

AC Martin Design and **Turner
Construction**, New Natural Resources
Headquarters and **ZGF** and **Rudolf &
Sletten**, Health & Human Services Building,
and DGS project teams.

Dyson & Womack, Art Consultants

DEFINITIONS

CAC California Arts Council

CADA Capitol Area Development Authority

DGS Department of General Services

CHHS California Health & Human Services

CNRA California Natural Resources Agency

NNRHQ Design Build AC Martin Design
and Turner Construction

CHHS Design Build ZGF and Rudolf &
Sletten

RFP Request for Proposal

RFQ Request for Qualifications

Art Panel provides leadership, guidance,
and recommendations on all aspects of the
Public Art Program.

Public Art Program is the completed
collection of artworks and art programs
that complies with Government Contract
Code 15813.

Art Consultant develops the Art Plan and
Program with input from the Art Panel
and oversees its realization from artist
selection to artwork installation.

**New Natural Resource Headquarters
(NNRHQ)** is the new headquarters for
the California Natural Resources Agency,
where five of the art commissions are
located.

**California Health & Human Services
Building (CHHS Building)** is the new
building for the California Health and
Human Services Department, where four of
the art commissions are located.

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WELCOME

The State of California will implement a permanent Public Art Program in Sacramento in conjunction with two new build projects, the New Natural Resource Headquarters, and the Health and Human Services Building. This Public Art Plan sets forward the vision for the Public Art Program and models a progressive approach for the states continued investment in public art statewide.

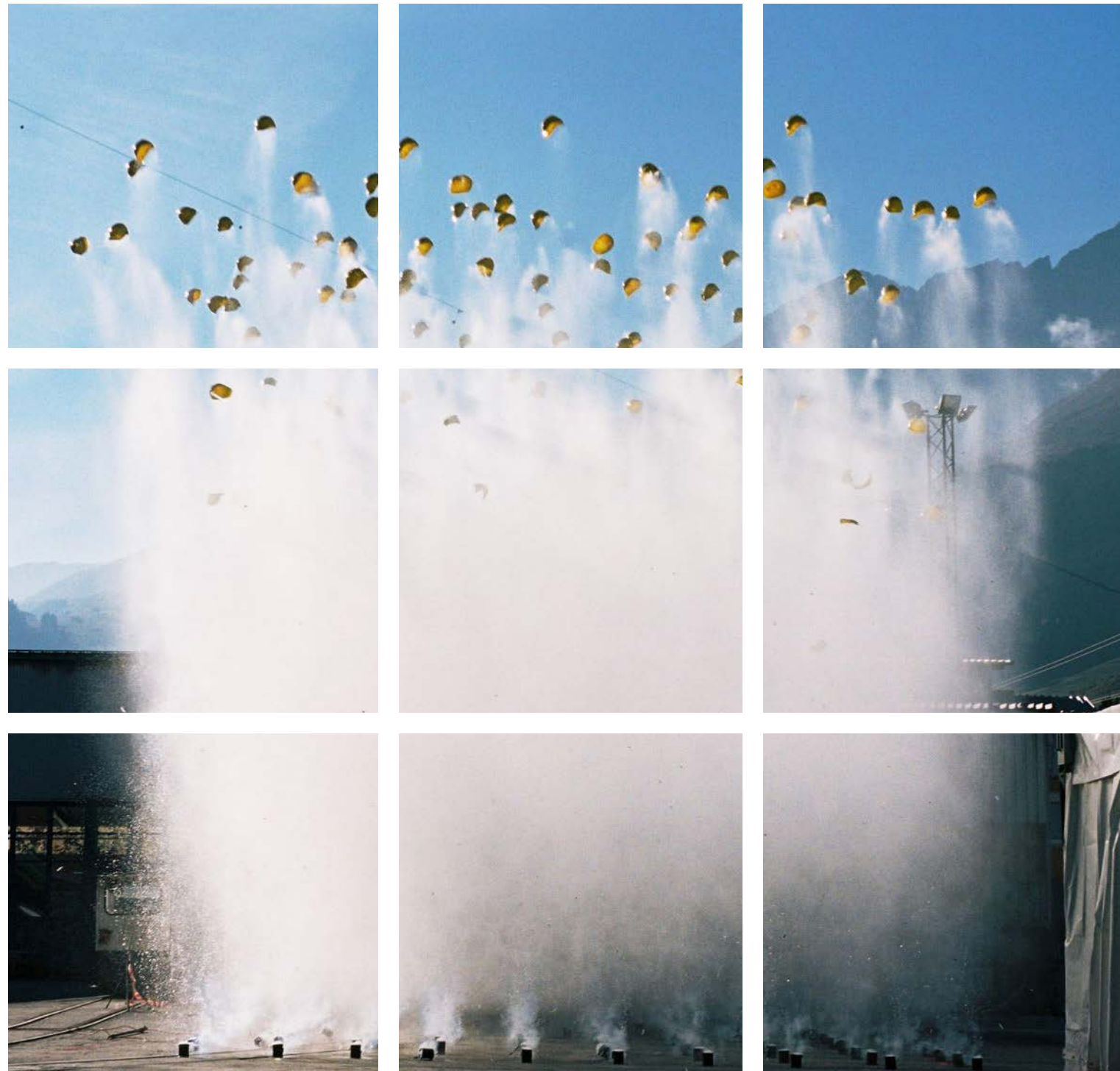
The Health and Human Services Building - under the design-build team ZGF and Rudolf & Sletten - and the New Natural Resources Headquarters - under the design-build team AC Martin Design and Turner Construction - are relocating to state-of-the-art buildings in the capitol area of Sacramento. These new buildings will be two of the most energy-efficient and sustainable buildings in the country, boasting net-zero water efficiency and zero net energy, respectively.

Public art will be a visible part of both projects. The Public Art Program is directed by Dyson & Womack who will steer the program from its development to

its realization in 2020.

This Public Art Plan is designed to share commission opportunities, informing artists and the public of the program's vision, selection procedures, and processes for implementation. This plan aims to inspire world-class public artworks that engage diverse voices, challenge perspectives, and improve our civic space. It is an opportunity to create within a rich context, the California Natural Resources Agency, California Health and Human Services, the City of Sacramento, for a progressive program of public art.

“ A public art program that challenges, inspires and shapes the future of public space in California. ”







HEALTH AND HUMAN SERVICES

The California Health and Human Services (CHHS) department oversees child welfare, disease prevention, developmental services, public health policy, social security administration, healthcare including Medicare and Medicaid, and employment and rehabilitation policies.

The federal Department of Health and Human Services grew from the Federal Security Agency established in 1939 and was created in part as a relief effort through the New Deal to address rising health, education and social security needs after the Great Depression. In 1979, the California Health and Human Services (CHHS) formed and continues today to be impacted by each acting administration. The CHHS has a broad remit of responsibility, charged with large statewide programs such as the implementation of

the Affordable Care Act, advancements in scientific research such as human genome sequencing, and preventative resources such as the office to combat bioterrorism.

The California Health and Human Services work touches on the intimate, the traumatic, the fragile, but also the resilient, the bold, and the innovative parts of humanity. To work within this context is to embrace change and to listen. In 2019, the CHHS set out to revamp their approach to child welfare with a statewide tour starting in Sacramento that prioritizes the connection between a child's health and toxic, stressful environments. From the housing and homeless crisis to disease prevention and end of life care, the work of the CHHS affects every Californian and is fundamental to our everyday life and livelihood.

NATURAL RESOURCE AGENCY

The California Natural Resources Agency (CNRA) includes numerous departments, boards, and conservancies that oversee, restore, and safeguard California's forests, parks, mineral resources, waterways, coastlines, farmlands, and wildlife habitats.

Federal efforts to protect the nation's wildlife first took root in the state of California with the creation of the State Board of Forestry in 1885. This branch of government went on to protect the state's water first from miners who contaminated waterways as they sluiced for gold and then against environmental degradation. To address water disputes in the state, residents voted to create a Water Commission in 1913, forming the state's first water governing committee. This committee would later become the Department of Water Resources. These departments are the legacy

of the California Natural Resources Agency

Today, the CNRA is at the front lines of environmental protection and policy in California. The CNRA spearheads regional strategies, including the Pacific Coast Collaborative, an initiative that unites America's Western coastal states in the effort to address coastal climate change. As our state combats wildfire outbreaks, the CNRA's actions to address global climate change have increased with policies aimed at improving California's watershed.



SACRAMENTO

The history of the Sacramento region is the Maidu, Foothills, Valley Miwok and Me-Wuk, Mokelumne, Patwin, Wintun and Wintu indigenous tribes who dwelt within and populated northern California. More recently, the City of Sacramento was formed, at a time of European colonization in the region. For Sacramento, this began with the Swiss-born John Sutter Sr. who was granted lands from the already present Spanish colonizers at the mouth of the American and Sacramento Rivers in the late 1830s.

In 1848, an employee of Sutter mill discovered gold, flooding the fledgling settlement with gold miners and turning Sacramento into a commercial center. In 1854, Sacramento, amid a tumultuous decade of floods and fires, was named the capital of the state of

California. Today, approximately 78 thousand of California's 240 thousand public employees work in Sacramento.

Sacramento's 20th-century history can be traced through the diverse voices that found self-representation in music, art, and civic gatherings. This Public Art Program is an opportunity to highlight local voices within the Sacramento art community, bringing this vibrant cultural scene into conversation with the global landscape of public art.

As Sacramento tackles shared statewide challenges and opportunities, its artists can utilize their creativity, mastery, contradictions, and communities to respond with bold ideas.

PUBLIC ART

Public art defines and reserves civic and public space for people. In the 1930s, Franklin D. Roosevelt implemented the Public Works of Art Project, commissioning over 3,000 artists nationwide to create new works as part of the New Deal economic stimulus package. This legislation responded to expanding private enterprise by utilizing public art legislation as a method of defining civic space, sanctioning free-zones, and ensuring access to public space.

Public art is also a means by which our cultural creators act upon or propose alternate modes of organization within the built environment. Its history is rich with political and spatial critique. It is an active mode of creation that responds to public space with demands, questions, a sense of

justice, and a desire for wonder. Artists who work within public space understand the unique responsibility this entails, the power and pressure of working within the public eye. Public art is for the public, and in this way, it is an act of giving, one that can surprise, baffle, and in some cases, move the public to change.

Today, public art continues to transform across mediums, forms, and activations. This Public Art Plan supports these developments now and into the future by embracing a contemporary and accessible concept of what public art is, who makes it, and who it is for.



MISSION

The Public Art Plan for the New Natural Resources Headquarters and the California Health and Human Services Building seeks to support and inspire artists in the creation of world-class, aesthetically rigorous artworks that respond to natural and cultural resources, support public well-being and environmental sustainability, and locate California as an innovative creator of art in public spaces.

VISION

A substantive contribution to the visibility of public art in downtown Sacramento through a program that promotes opportunity and access across the arts and stimulates civic engagement through environmental and cultural collaborations.



The following frameworks outline the approach by which this Public Art Plan and Public Art Program were conceived and developed. It articulates the values that guide our actions as Art Consultants in collaboration with the Art Panel.



ACCESS

- 1 Design commissioning briefs to support the public's wellbeing by allowing artists to engage site infrastructures such as shade, seating, and gathering spaces.
- 2 Place artworks in locations that will enhance and elevate existing site services.
- 3 Locate public artworks across the building campus in a way that supports movement and enriches the experience of the site.



EQUITY

- 1 Share opportunities widely with cultural institutions that support historically underrepresented groups.
- 2 Offer Open Call RFQ/RFPs at diverse levels of funding to encourage responses from artists at various career stages.
- 3 Set an RFP/RFQ timeline that incorporates adequate response time for artists.
- 4 Design evaluation rubrics that address bias based on subjective taste, institutionalized prejudices, and historical privilege.
- 5 Commission artists across career levels, understanding the impact of investment in the cultural leaders of tomorrow.



PROGRESS

- 1 Increase the accessibility of commission opportunities to artists through targeted outreach and partnerships.
- 2 Anticipate changes in how public space may be used and provide the opportunity for the art program to be responsive to the needs of the public and the site.
- 3 Set a standard for supporting artists through significant financial investment in programs of public art across the state of California.



COLLABORATION

- 1 Communicate directly with the Sacramento arts community and cultural leaders, providing information on the development and activation of the Art Program.
- 2 Support collaborations between artists and exceptional practitioners across scientific fields.
- 3 Understand the communities that will interface with the public art at the California Natural Resources Agency and California Health & Human Services buildings. Seek to provide engagement opportunities for all.



STEWARDSHIP

- 1 Share resources and knowledge with artists to support sustainability within practices.
- 2 Encourage proactive actions to control and offset any harmful impacts of material use or fabrication methods through the framing of each commission opportunity.
- 3 Encourage the use of locally sourced materials and fabrication resources.
- 4 Implement an evaluation rubric that gives consideration to proposals that incorporate sustainable practices, or education into the design or concept of the artwork.



The commission location pages provide an overview of project opportunities, including artwork examples, budgets, and thematics. In addition to the specific curatorial notes, applicants should address the overall context of the California Natural Resources Agency or California Health & Human Services.



COMMISSION LOCATIONS | NNRHQ



AUDITORIUM COURTYARD

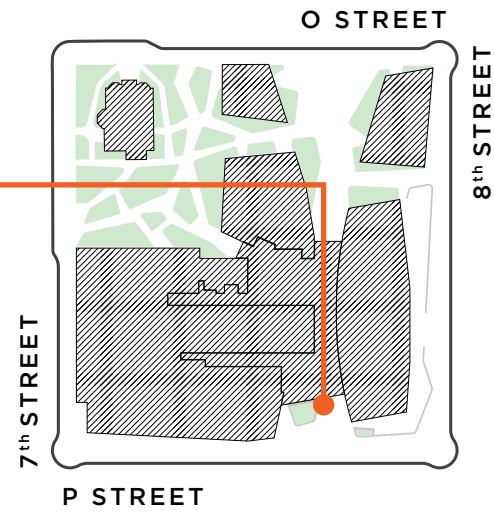
LOBBY WALL

2ND FLOOR LOUNGE

LOBBY MEDIA WALL

ENTRANCE

1. NNRHQ ENTRANCE



CURATORIAL NOTES

The P Street building entrance is defined by a large glass wall and entryway, creating a sight-line from one end of the building to the other. The entrance resides under an overhang architectural element, a cave that will give rest for visitors. Guests, staff, and the public receive shade and may experience a pause within this grand space.

The commission seeks artworks that will spatially address the architecture while encouraging participation and movement through space.

SELECTION PROCESS

Limited Competition RFP

BUDGET

\$300,000

ART OPPORTUNITIES

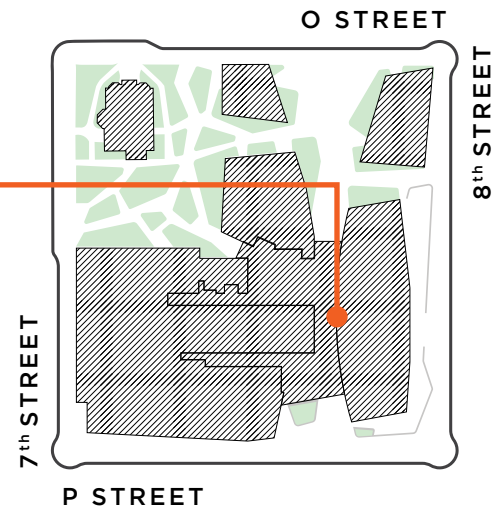
1. Outdoor environment.
2. The building overhang provides a hanging/connection point, allowing for varying viewing angles and heights.
3. Opportunities to propose sculptural, hanging, or interactive pieces.
4. The work is highly visible from inside and outside
5. Opportunities to integrate with the architectural design of the building.

ART CONSIDERATIONS

1. The artwork supports the transitional nature of the space.
2. The artwork should be visually arresting and significant.
3. The artwork should consider viewability from indoors and outdoors.



2. NNRHQ 2ND FLOOR LOUNGE



CURATORIAL NOTES

As a contained gallery, the 2nd Floor Lounge provides a moment of discovery as visitors and agency staff move through the building. Intricate and intimately scaled artworks across a range of media will be considered. Commissions may be awarded to multiple artists.

SELECTION PROCESS

Direct Commission / Acquisition

BUDGET

\$150,000



NNRHQ 2ND FLOOR LOUNGE

ART OPPORTUNITIES

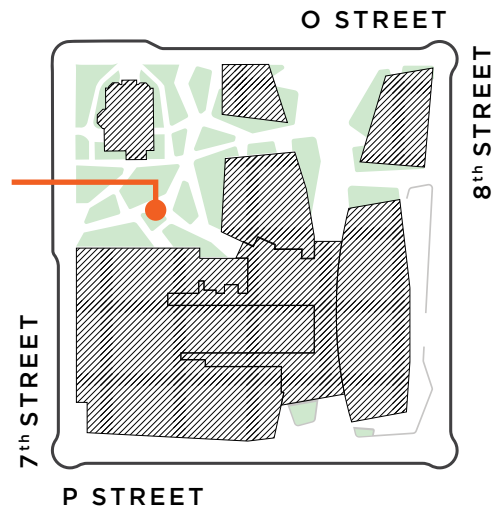
1. Indoor climate controlled environment.
2. Opportunity for close viewing and sustained, repeated engagement with artworks.
3. Available for 2D and 3D artworks.
4. Open to artworks in series or multiples.

ART CONSIDERATIONS

1. The artwork deepens and heightens viewers awareness of the natural world or issues of conservation or preservation.
2. The artwork should reward sustained or repeated viewing, supporting revelation over time.
3. The artwork should consider the effects of close viewing.



3. NNRHQ AUDITORIUM COURTYARD



CURATORIAL NOTES

Located off 7th Street and facing towards O Street, the artwork activates the Auditorium Courtyard gathering space. The commission is an opportunity for artworks that encourage play, discovery, and discourse. The artwork may be visible from within the building's interior, from the auditorium window and the north lobby.

The artwork should consider how visitors and employees interact within the courtyard utilizing playful and inventive approaches to amplify this public space.

SELECTION PROCESS

Open Call RFQ to RFP

BUDGET

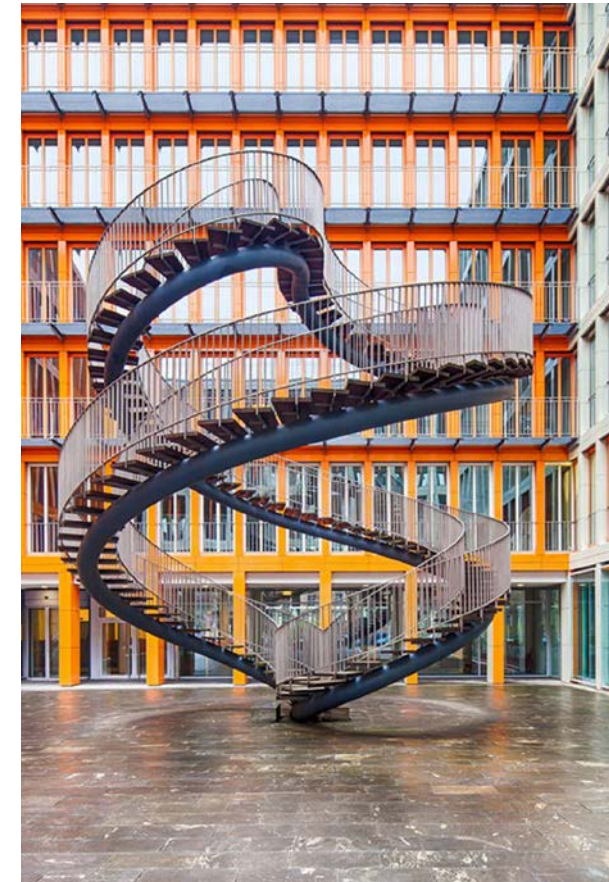
\$400,000

ART OPPORTUNITIES

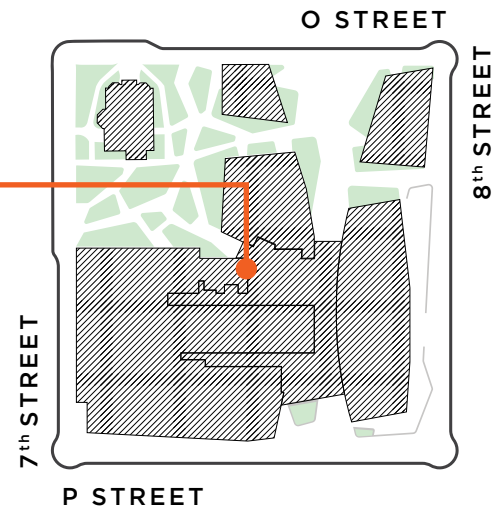
1. Outdoor environment.
2. Opportunities for interactive, informative, and iterative pieces.
3. Ideal for experimental pieces that encourage playful exchanges, discovery, and inquiry.
4. The artwork will be visible from inside the New Natural Resources Headquarters Auditorium and from 7th and O street.
5. Opportunities for the work to be experienced during transitions in night and day, across seasons, and through time.

ART CONSIDERATIONS

1. The artwork supports the interactive nature of the space.
2. The artwork should consider the full expanse of the courtyard.
3. The artwork should consider the viewability from indoors and outdoors.
4. The artwork should support individual and communal viewing.



4. NNRHQ LOBBY WALL



CURATORIAL NOTES

The NNRHQ Lobby Wall commission comprises a two-story corner wall open to natural light in a climate-controlled environment. Proposals may work across both or one of the corner wall elevations, traveling around the wall space utilizing the expansive canvas. The artwork can be viewed across distances, heights, and locations within the lobby.

The commission is ideal for diverse media but is not open to digital artworks.

SELECTION PROCESS

Open Call RFQ to RFP

BUDGET

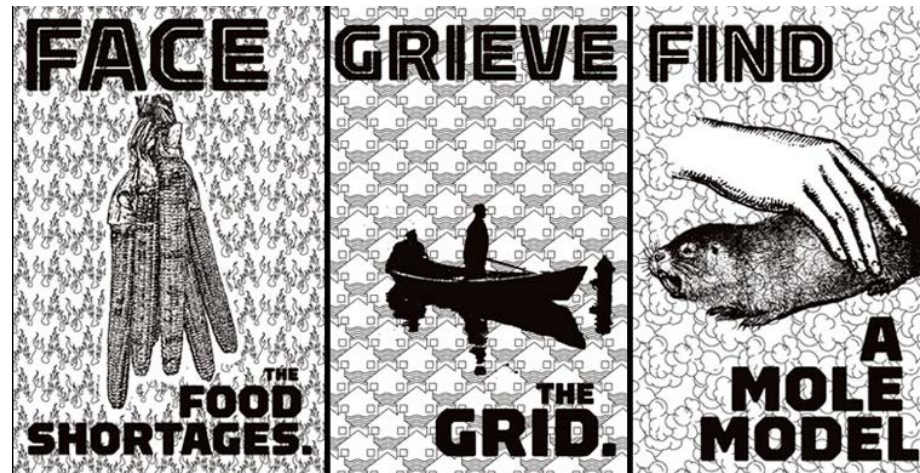
\$200,000

ART OPPORTUNITIES

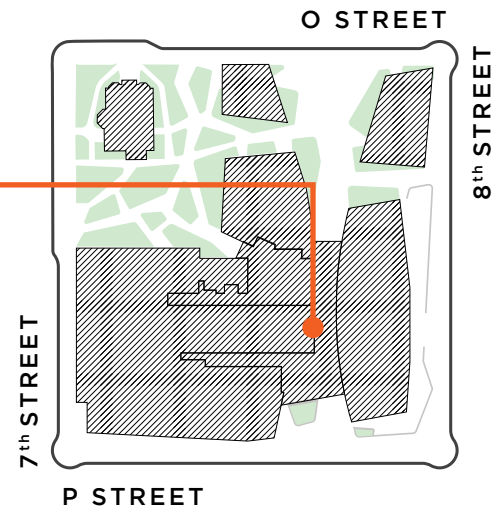
1. Indoor climate-controlled environment.
2. Opportunities for 2D, text, or relief wall pieces of a large scale.
3. Opportunities for pieces that engage close and distant viewing.
4. Opportunities to integrate with the architectural design of the building.

ART CONSIDERATIONS

1. The artwork may command attention within a busy lobby.
2. The artwork may rely on form or content to respond to the context of the Natural Resources Agency.
3. Employees daily and actively utilize the site.
4. The artwork should engage the transitional and multi-level nature of the infrastructure.



5. NNRHQ LOBBY MEDIA WALL



CURATORIAL NOTES

The media wall is a two-story, high resolution, LED media wall with a vertical display. As an essential feature to the building, it is a natural resource for the Public Art Program. It is designed to convey informational content related to the Natural Resources Agency, such as emergency alert warnings or updates on environmental hazards. Commissioned artworks would provide juxtaposition and connection with the everyday work of CNRA on a truly grand scale.

An opportunity for artists of all career levels, this commission provides a platform for media artists who are keen to play with the visual materiality of technology and information presentation. The announcement for the Open Call Request for Proposals (RFP) will be launched in 2020 and will be open to all digital media artists. Multiple artists will be selected for this commission.

SELECTION PROCESS

Open Call RFP

BUDGET

\$195,000

ART OPPORTUNITIES

1. Opportunities for digital media artists, including photography, film and video, animation, and 3D data visualization.

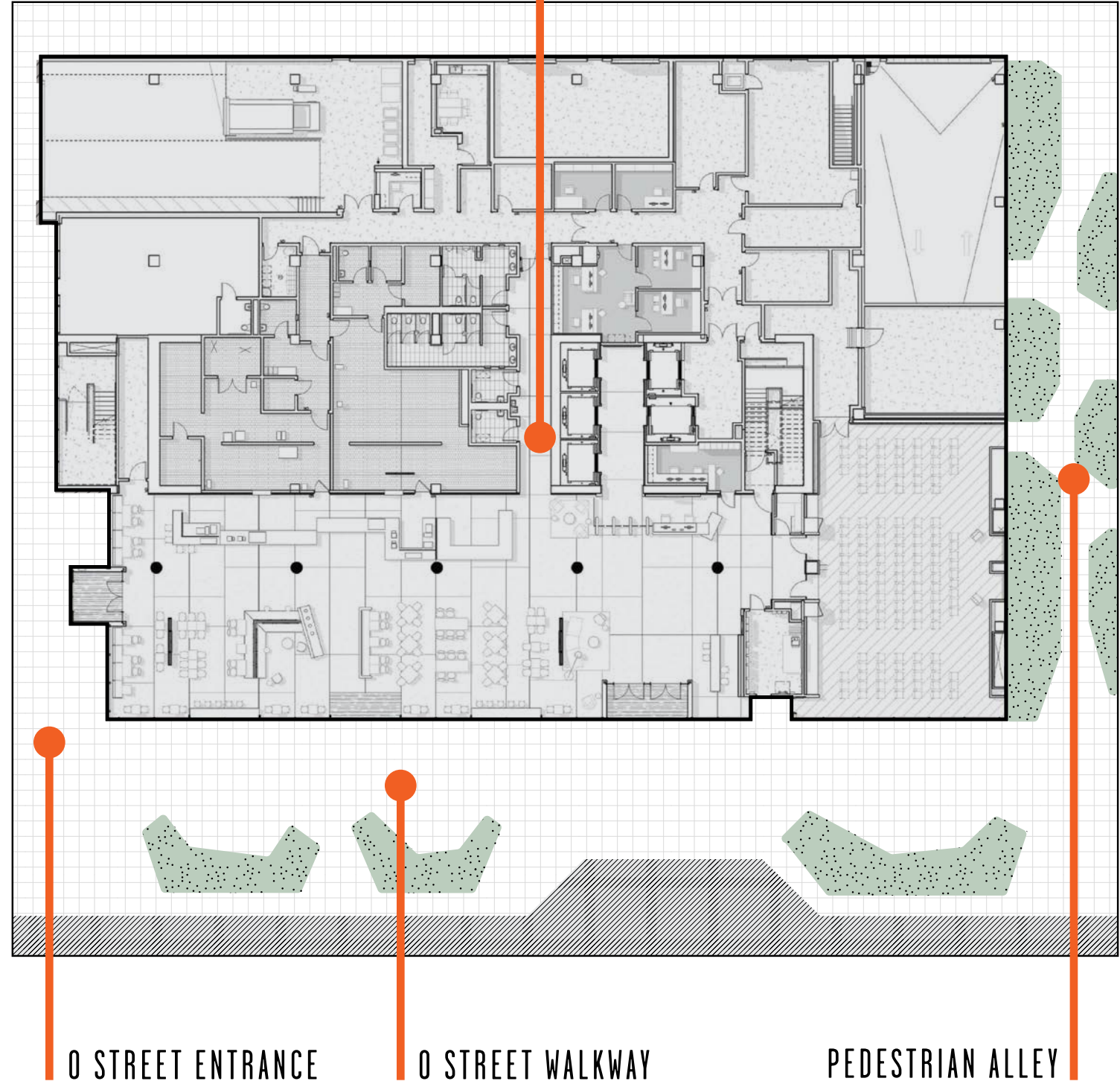
ART CONSIDERATIONS

1. Proposals should consider the size and vertical orientation of the media wall.
2. The proposals may combine various digital media.
3. The media wall is viewed from the ground level and the 2nd Floor Lobby.

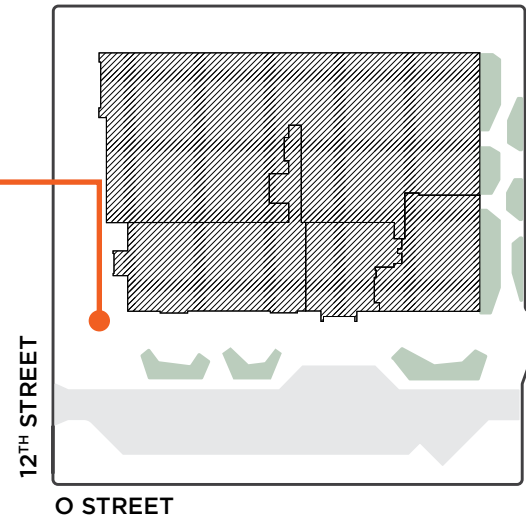




CAFÉ RESTROOM AND CORRIDOR



6. CHHS O STREET ENTRANCE



CURATORIAL NOTES

The commission encompasses the 12th and O Street corner as it approaches the 12th Street café entrance as the street enters a more pedestrian thoroughfare. Artworks may address a variety of surfaces and spaces within this commission. Opportunities include the open sidewalk and street corner, the underside of the exterior canopy, the exterior concrete walls, and the exterior elevation running ten vertical stories.

Artists are encouraged to respond creatively to this expansive commission site, paying particular consideration to the relationship between the artwork, the site, and the individual viewer. Artists need not address all available spaces and should make a strong case for the area they wish to utilize. Artworks should invite the public to interact with the site, respond to the day and night viewership, and act as an aesthetic or cultural locator at the site.

SELECTION PROCESS

Open Call RFQ to RFP

BUDGET

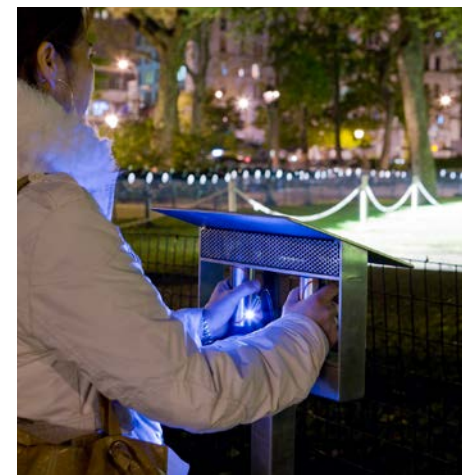
\$300,000

ART OPPORTUNITIES

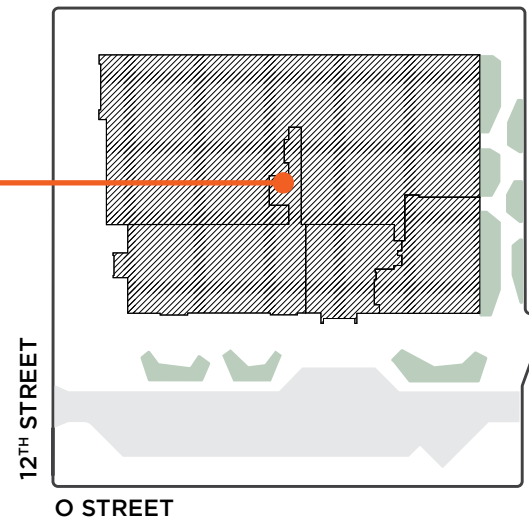
1. Opportunities for interactive or digital or light pieces, ceiling artworks, hanging artworks, or sculptural works.
2. Artworks may enhance the pedestrian experience.
3. Artworks can address and promote civic discourse within public space.

ART CONSIDERATIONS

1. The site is actively traversed by employees entering the building as well as the general public.
2. The site is visible from the roadway.
3. The artwork must consider the pedestrian experience.



7. CHHS CAFÉ RESTROOM AND CORRIDOR



CURATORIAL NOTES

Public art is a public service. The café restroom and corridor commission allows artists to expand this dialogue within the broader context of public services. The commission area includes the corridor adjacent to the bathrooms and the restrooms themselves, though artists may choose to situate artworks in all or only some of the available space.

Artworks may engage themes of equity, access, and hospitality as this relates to our humanity and is played out in public spaces. Artists should generate innovative approaches to the commission that welcomes all individuals through a memorable engagement.

SELECTION PROCESS

Open Call RFQ to RFP

BUDGET

\$60,000

ART OPPORTUNITIES

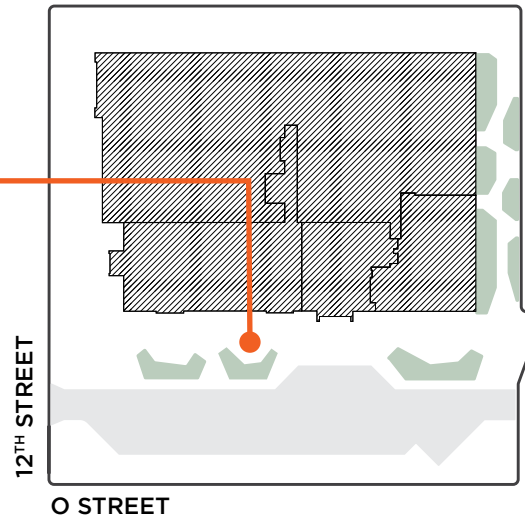
1. Indoors and temperature controlled.
2. The site provides an opportunity for artists interested in creating site-specific work, infrastructural, or utility modification.
3. Opportunities for artists working in critical content and equity.

ART CONSIDERATIONS

1. Employees and the public daily and actively use the site.
2. The artist should consider the experience of viewing artwork in an intimate public setting.
3. Artworks may consider the use of innovative materials or designs that engage the built environment.



8. CHHS O STREET WALKWAY



CURATORIAL NOTES

The commission opportunity expands the Public Art Program vision of extending public art onto the O Street sidewalk. Located around three boomerang seating areas that run the length of the building, the commission opportunity seeks to elevate and activate these conventional infrastructural elements.

Artists may address the seating component itself, the sidewalk in front, or the landscaped areas within the boomerangs. In this casual pedestrian space, public art can surprise and encourage interpersonal exchange by bringing joy to the everyday.

SELECTION PROCESS

Limited Competition RFP

BUDGET

\$100,000

ART OPPORTUNITIES

1. Outdoor environment.
2. Opportunities for informative, playful, or curious, artworks that address the utilitarian context and activity of the site.
3. Artworks might encourage dialogue through opportunities for discovery or inquiry.
4. Opportunities for the work to be experienced during night and day, across seasons, and over time.

ART CONSIDERATIONS

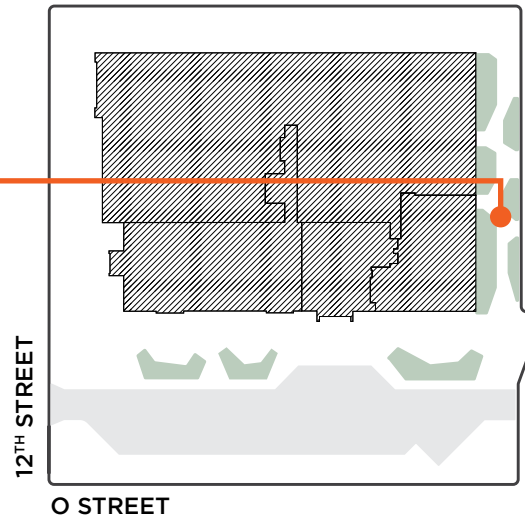
1. The artwork supports the transitional nature of the space and the space as a place of pause or relaxation.
2. The artwork must consider the full length of the proposal site, including all three boomerangs.
3. The artwork must allow for an active pedestrian walkway.



CHHS O STREET WALKWAY



9. CHHS PEDESTRIAN ALLEY



CURATORIAL NOTES

Any artwork within the Pedestrian Alley should support the goal of the site as a vibrant walkers thoroughfare to the capitol. A public art installation will catalyze public use of the alley and encourage and bolster the cultural activation of pedestrian-only pathways within the capitol area.

Through a direct commission process, the Art Consultants will work with the Art Panel and design-build team to identify and commission an artist or artist team to develop light displays within the alley.

Additionally, the commission site will incorporate infrastructure for AVL connectivity allowing for the future potential of pop-up activations at the site. We aim to offer the ability for the site to respond to changing dynamics while rewarding continued usership.

SELECTION PROCESS

Direct Commission

BUDGET

\$60,000

ART OPPORTUNITIES

1. Outdoor environment.
2. Opportunities for partnerships in craft and light-based artworks.
3. Audio, Video, Light (AVL) integrations.

ART CONSIDERATIONS

1. The artworks will be playful and respond to the immediate physical and cultural context of Sacramento and the pedestrian experience of the capitol area.
2. The artworks must respond to the site as a walking thoroughfare.



ADMINISTRATION

1-800-368-0996
secured by ADT

25

Administrative notices and forms posted on the left wall.



PUBLIC HEARING
FOR
MMA
APPLICANT **MMA**
TYPE OF LICENSE **4101**
BUSINESS NAME **SUNSHINE**
ADDRESS OF PREMISES **916**
APPLICANT NO. FILED FOR:

IF A VERIFIED PROTEST IS TO THE DEPARTMENT OR DEPARTMENT WITHIN 30 DAYS OF DATE OF APPLICATION AND VERIFICATION
11/12/2014
Date Posted

PREMISES ARE ALREADY LICENSED



This Public Art Plan utilizes open calls, limited competitions, and direct commissions to encourage artist participation across art forms and career stages. The program is designed to solicit responses from within and beyond traditional public art realms. Artists are encouraged to seek support throughout the application process.



ART CONSULTANT

The Art Consultant directly manages the implementation of the Art Plan, drawn from Government Contract Code 15813.

1. Develop the project Art Plan.
2. Write, disseminate, and administer Artist Requests for Qualifications (RFQ) and Request for Proposals (RFP).
3. Convene and facilitate all Art Panel meetings.
4. Draft, negotiate and enter into art and design contracts with all artists.
5. Review proposed designs with the Art Panel and coordinate any design change recommendations.
6. Monitor artwork fabrication and installation.
7. Prepare and update art budgets throughout the artist selection, fabrication, and installation process.
8. Prepare public art operation and maintenance manuals.
9. Assist in the preparation of the Art Book, which will include all the works of art in the Public Art Program, the development of content and design of the Art Book. The Art Consultant will support ongoing communications and reporting through the Art Program administration.

ART PANEL

The Art Panel is composed of three voting members. The panel provides leadership, guidance, and recommendations on all aspects of the Art Program. Additionally, the Art Panel approves the Art Plan, the selected artists and artworks, and the art allowance budget. The Art Panel and Art Consultant will work closely throughout the development of the Art Plan and the selection of artists and artworks.

The Art Panels scope of work includes the following actions:

1. To approve the Art Plan.
2. To select Open Call RFQ responses for inclusion in the RFP round and to approve artists for Limited Competitions and Direct Commissions.
3. To select RFP responses for inclusion in the Art Program and to approve Direct Commission proposals.
4. To approve the artbook.
5. The Art Panel may, as necessary, meet with the Art Consultants to provide support and coordination across the project.



DESIGN BUILD COORDINATION

Throughout the Art Program implementation, the Art Consultant will communicate relevant artwork design changes to the design-build teams. The Art Consultant will rely on and support the design-build construction deadlines and will coordinate updates with the design-build teams to align with the overall project timeline and construction needs.

FABRICATION & INSTALLATION MONITORING

The Art Consultants will require submission of method statements for all artwork fabrication and installation activities. These documents are reviewed and approved by the Art Consultant in coordination with design-build teams. Throughout the artwork build and installation timelines, the Art Consultant will request progress reports from the selected artists.

The Art Consultant will coordinate between design-build teams and artist teams to ensure the timely and smooth installation of artworks at the project site.

OPERATIONS & MAINTENANCE OF ARTWORK

Artists must work with a qualified Art Conservator to prepare operations and maintenance manuals for each work in the permanent collection. Consideration should be given to working with an Art Conservator with experience in eco-methods of preservation, including cleaning methods and energy consumption.

ART BOOK

An Art Book will be produced to provide context and supplemental information on the permanent collection. The Art Consultant will facilitate the production of the artbook.

The Art Consultant will:

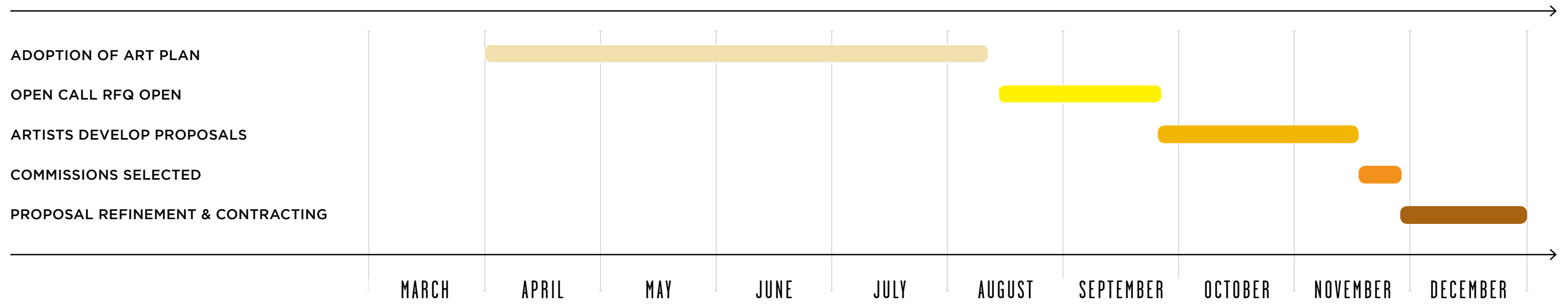
1. Provide Art Book content, including introductions, artist biographies, artwork descriptions, and contextualizing information.
2. Edit artwork photography.
3. Design the overall Art Book layout, format, and cover.

ALLOCATION OF THE REMAINING FUNDS

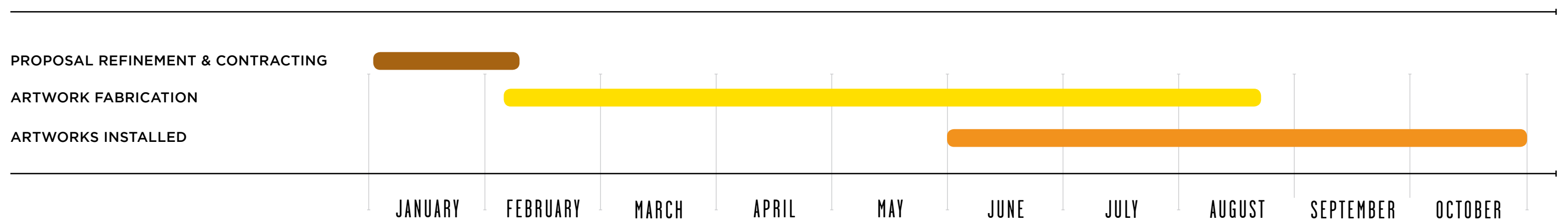
The Art Panel, upon the advice of the Art Consultant, may elect to allocate some or all non-allocated (remaining) funds or cost-savings towards:

1. Other art program opportunities, as identified by the Art Consultant.
2. The additional acquisition of direct purchase artworks.
3. Additional budget towards a commissioned artwork.

TIMELINE 2019



TIMELINE 2020



CRACKERS
CHEESE
PEANUT BUTTER
KETCHUP
MAYONNAISE
EGGS
BREAD
PASTA
CEREAL
MILK
NUTS
BANANAS
MUSTARD
CARROTS
SAUSAGES
PAPER TOWELS
YOGURT
DIAPERS
ZIPLOC BAGS
SHELF BRACKETS
ASPIRIN
TAMPONS
SHOWER GEL
CLEANING SUPPLIES
NUTELLA



The Art Consultant will utilize the processes described below for the selection of artists and artworks for the Public Art Program. The Selection Process outlines four processes of selection, including open call RFQ and RFP processes, limited competition RFP process, direct commissions, and acquisitions.

OPEN CALL RFQ / RFP PROCESS

The Open Call RFQ/RFP selection process is open to all qualifying Artists or Artist Teams and is a two-stage application and selection process. At the first RFQ (Request for Qualifications) stage, artists submit examples of prior work and register their interest in the commission opportunity. A short-list of respondents will be selected to participate in a funded RFP round where they will develop proposals for the commission opportunities.

1. Art Consultant will publicize the commission opportunities through the distribution of a Request for Qualifications (RFQ) and will conduct curatorial research and outreach to recruit applications from qualified artists.
2. Following the application deadline, the first review of respondents' work is performed by Art Consultant staff with input from the project owner and design-build teams.
3. The Art Panel will meet to select and approve artists or artist teams from this pre-qualified group of RFQ respondents to be invited to participate in the funded Request for Proposal (RFP) round.
4. Artists or Artist Teams selected for the RFP round are provided a stipend of no more than \$2,500, dependent on the scale of the commission, to develop and submit proposals.
5. Following the proposal deadline, proposals are reviewed by the Art Consultants with additional input from the project owner and design-build teams.
6. The Art Panel will meet to review the submitted proposals and select the Artist or Artist Team who will be invited to implement their proposal.

LIMITED COMPETITION RFP PROCESS

For the Limited Competition RFP selection process, the Art Consultant will recommend a list of qualified Artists or Artist Teams to the Art Panel for participation in a Request for Proposal (RFP) competition. The Art Panel will approve the Artists or Artist Teams that will be invited to respond to the funded RFP competition.

1. Art Consultant will conduct curatorial research and outreach to recruit qualified Artists or Artist Teams whose bodies of work, artistic approach, and aesthetic support the commission's concept brief.
2. The Art Panel will select the Artists or Artist teams to participate in the RFP competition.
3. Artists or Artist Teams selected for the RFP are provided a stipend of no more than \$2,500, dependent on the scale of the commission, to develop and submit proposals.
4. Following the proposal deadline, proposals are reviewed by the Art Consultants with additional input from the project owner and design-build teams.
5. The Art Panel will meet to review the submitted proposals and select the Artist or Artist Team who will be invited to implement their proposal.

DIRECT COMMISSION

For the Direct Commission selection process, the Art Consultant recommends qualified Artists or Artist Teams to the Art Panel to commission an artwork for a specific commission opportunity.

1. Art Consultant recommends an Artist or Artist Team for the commission opportunity and submits the recommendation for approval to the Art Panel.
2. The Art Panel approves the Artist or Artist Team for the commission opportunity.
3. The Art Consultant supports the approved Artist or Artist Team with input from the owners and design-build team through the development of the commission proposal.
4. The Art Panel approves the Artist's or Artist Team's proposal for implementation.

ACQUISITION

An Acquisition is a direct purchase of an existing artwork from an Artist for inclusion in the permanent public art program.

1. The Art Consultant will recommend artworks for direct acquisition and incorporation within the permanent public art program.
2. The Art Panel will review recommendations for acquisition for their appropriateness in relation to the permanent public art program. The owner will approve acquisitions.



Evaluation criteria outline the objective criteria by which artist proposals will be scored and selected by the Art Panel. All applicants are highly encourage to consider the evaluation criteria carefully before and during the application process.

RFQ EVALUATION CRITERIA

The rubric for reviewing Statements of Qualification (SOQ's) will be weighted across the following three criteria. In addition, California based artists or artists who demonstrate a strong connection to California will be given priority in selection.

ARTISTIC QUALITY

The Artist or Artist Team exhibits strong artistic quality as demonstrated by their past work. Sample artworks articulate appropriateness in creative expression to the commission and express the ability of the Artist or Artist Team to execute the project within the designated timeline and budget. Quality may also be assessed by the written responses conceptual engagement with the commission's context.

SUSTAINABILITY

The Artist or Artist Team shows a commitment to sustainability by demonstrating an understanding of environmentally sound fabrication methods, sustainable materials, and efforts to minimize or offset environmental footprints through their written responses or as evident in prior artworks.

CULTURAL EQUITY

Cultural and racial equity will be considered when selecting Artists or Artist Teams, and when reviewing sample artworks in terms of the demographics of the chosen artists, the cultural communities served and the diverse perspectives represented within the artworks.

RFP EVALUATION CRITERIA

The rubric for reviewing proposals will be weighted across the following six criteria.

ARTISTIC QUALITY AND DIVERSITY

Designs should incorporate a high level of craftsmanship and artistic excellence. This criteria is informed by a broad understanding of artistic practices from diverse artists and arts organizations in order to promote equity in defining artistic excellence. Consideration will be given to diversity in artforms across the Art Program.

CONTEXT AND CONCEPT

Artworks should be innovative, engaging, and compatible with the commission location in terms of scale, material, and form. Artworks should be conceptually strong, appealing to a broad audience of varied ages, backgrounds, and ethnicities. Artworks should show originality in concept and demonstrate a robust conceptual alignment with the curatorial approach and programs mission and vision.

ARTISTIC FEASIBILITY

The feasibility of the proposed artwork is evaluated relative to the artist's ability to complete the work proposed. Considerations include the Artist or Artist Team's budget, timeline, and the constructability of the project from an engineering perspective. The feasibility review may include the appropriateness of materials and community engagement plans when applicable to the proposal.

SUSTAINABILITY

Consideration will be given to proposals that incorporate clear sustainable practices within the design, fabrication, and installation of the artworks. Reviews will consider material and fabrication processes, material sourcing, staffing resources, and conceptual engagement with sustainability. In general, projects that show adverse effects on the environment would not qualify.

ARTWORK MAINTENANCE

Artworks must be designed and constructed for durability in the Sacramento climate when outdoors. Consideration will be given to proposals that consider sustainable methods in the ongoing operation and maintenance of the artwork.

PUBLIC SAFETY AND ACCESSIBILITY

Proposals will be evaluated to ensure they do not present a hazard to public safety and are compliant with applicable building codes and accessibility requirements.

NUMBERED BY CORRESPONDING DOCUMENT PAGE

3.
Ice Watch 2015 by Olafur Eliasson and Minik Rosing
Image Credit Martin Argyroglo and Olafur Eliasson

4.
Aktion in Sedrun 2010 by Roman Signer
Image Credit Hauser & Wirth

5.
One Bucket at a Time 2017 by Factor Eficiencia
Image Credit Jaime Navarro

6.
William P. Winters, PhD Unknown
Image Credit U.S. Department of Health & Human Services

Wind Turbines
Image Credit David Zanzinger

7.
Arial Sacramento with Tower Bridge and City Skyline
Image Credit Nicolas Wray

Spiral Jetty 1970 by Robert Smithson
Image Credit George Steinmetz

8.
Three Girls in a Wood 2018 by Kehinde Wiley
Image Credit Roberts Project

10.
Flatbread Society 2013 by Futurefarmers
Image Credit Max McClure

11.
Untitled (For Jeff) 1992 by Felix Gonzalez-Torres
Image Credit Simon Mills

Us, We, Them 2014-15 by Tavares Strachan
Image Credit Fergus McCaffrey

Paradox of Praxis 1 (Sometimes Making Something Leads to Nothing) 1997 by Francis Alÿs
Image Credit Francis Alÿs

Domestic Integrities Part A01: New York 2012 by Fritz Haeg
Image Credit Jack Ramunni

This is Not a Trojan Horse 2010 by Futurefarmers
Image Credit Futurefarmers

12.
After A Life Ahead 2017 by Pierre Huyghe
Image Credit Night Gallery

13.
Wheelbarrows in Progress 2018 by Mark Dion
Image Credit Simon Vogel

14.
NNRHQ renderings 2019 by AC Martin Architects

15.
NNRHQ Front Entrance rendering 2019 by AC Martin Architects

Shibboleth 2007 by Doris Salcedo
Image Credit Trend Hunter

Shibboleth 2007 by Doris Salcedo
Image Credit Bizarre Beyond Belief

The Weather Project 2003 by Olafur Eliasson
Image Credit Dan Chung

Elephant Trilogy 2008 by Daniel Firman
Image Credit Daniel Firman

Levitated Mass 2012 by Michael Heizer
Image Credit Doug Pray

Middle Fork 2015 by John Grade
Image Credit Amos Morgan and James Harnois

16.
NNRHQ 2nd floor lobby rendering 2019 by AC Martin Architects

Big Smoke (2012) 2012 by Eyal Gever
Image Credit Eyal Gever

The Oldest Living Things in the World 2004 by Rachel Sussman
Image Credit Rachel Sussman

DUM MUD 2018 by Patrick Jackson
Image Credit François Ghebaly

Earth 2018 by Zoe Wetherall
Image Credit Zoe Wetherall

zip: 01.01.06 . . . 06.30.06 2006 by Yuji Agematsu
Image Credit MK Photo

17.
NNRHQ Auditorium Courtyard rendering 2019 by AC Martin Architects

Pont de Singe 2012 by Olivier Grossetête
Image Credit Olivier Grossetête

DO WE DREAM UNDER THE SAME SKY 2019 by Rirkrit Tiravanija
Image Credit Art Basel

Umschreibung 2004 by Olafur Eliasson
Image Credit Robert Mehlan

Pet Sounds 2012 by Charles Long
Image Credit James Ewing Photography

The Italian Bunnies 2016 by Claudia Comte
Image Credit Jason Wyche

18.
NNRHQ Lobby Wall rendering 2019 by AC Martin Architects

They Hate Us for Our Freedom 2008 by Claire Fontaine
Image Credit Cole Root

Lines that Link Humanity 2008 by El Anatsui
Image Credit The North Carolina Museum of Art

Untitled (Hudson, NY, Sumac Tree I) 2014 by Sam Falls
Image Credit Hannah Hoffman Gallery

Posters 2012 by Dear Climate
Image Credit Dear Climate

19. NNRHQ Lobby Media Wall rendering 2019 by AC Martin Architects

TK (Suspicious Glorious Absence) 2018 by Sondra Perry
Image Credit Heathcliff O'Malley
Play Dead Real Time 2003 by Douglas Gordon
Image Credit Studio lost but found

My Future Is Not A Dream 03 2006 by Cao Fei
Image Credit Cao Fei

Super Junkman 2005 by Cao Fei
Image Credit Cao Fei

New Nature 2018 by Marpi
Image Credit Michael Reynolds

20. CHHS renderings 2019 by ZGF Architects

21. CHHS O Street Entrance 2019 by ZGF Architects

Young Olympians by Kelly Hunter
Image Credit Kelly Hunter

How to Work Better 1991 by Peter Fischli and David Weiss
Image Credit Jason Wyche

The Louvre Abu Dhabi 2017 by Jean Nouvel
Image Credit Christopher Pike

22. CHHS Café Restroom and Corridor 2019 by ZGF Architects

Untitled 2018 by Sara Greenberger Rafferty
Image Credit Rachel Uffner Gallery

Now Blue Mirror 2014 by Doug Aitken
Image Credit Regen Projects

Who Are You? 2010 by Douglas Kornfeld
Image Credit Douglas Kornfeld

Raemar pink white 1969 by James Turrel
Image Credit Kayne Griffin Corcoran

1661-1910 from Nagasaki, Meiji, Setti by Tobias Rehberger
Image Credit Marco Andres Argüello

23. CHHS O Street Walkway 2019 by ZGF Architect

One Day Poem Pavilion 2007 by Jiyeon Song
Image Credit Jiyeon Song

A Universal History of Infamy 2017 by Carolina Caycedo
Image Credit Timo Saarelma

One Beat One Tree 2012 by Naziha Mestaoui
Image Credit Naziha Mestaoui

Attention by April Soetarman
Image Credit April Soetarman

24. CHHS Pedestrian Alley 2019 by ZGF Architect

10,142,926 2018 by Tania Bruguera
Image Credit Alex Lentati

Spontaneous City in the Tree of Heaven 2012 by London Fieldworks
Image Credit London Fieldworks

No Water Under the Bridge 2014 by Rafa Esparza with Sebastian Hernandez
Image Credit Jesus Figueroa

For the Guggenheim 2008 by Jenny Holzer
Image Credit Kristopher McKay

25. Closed Down Clubs 2018 by Fiona Connor
Image Credit Esteban Schimpf

26. Huddle 1961 by Simone Forti
Image Credit Metropolis M

27. Untitled 1968 by Sister Mary Corita
Image Credit The Corita Art Center

28. Deodorized Central Mass with Satellites 1991-1999 by Mike Kelly
Image Credit Museum of Modern Art, MOMA

30. MEMORIAL 2016 by David Shrigley
Image Credit Liz Ligon

32. Hope Hippo by Jennifer Allora / Guillermo Calzadilla
Image Credit Giorgio Boata

DYSON & WOMACK

Dyson & Womack is a public art consulting, design, and production company.

Address 646 S. Atlantic Blvd.,
Los Angeles CA 90022

Email info@dysonwomack.com

Phone +1 323 685 2800

Website www.dysonwomack.com

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