

Dear Selection Committee,

I'm excited to offer my proposal for the Bruce's Beach site-specific art project. As an African-American sculptor, this project obviously feels personal for me. The history of Bruce's Beach and the story of it is unquestionably a sad one. Still, I'm mindful of a speech by Dr. King where he reminds us that "The arc of the moral universe is long, but it bends toward justice." The racial reckoning of 2020 has presented us with an opportunity to shift the curve towards something closer to a circle that embraces all of us.

My proposal for Bruce's Beach would honor the history and legacy of the Bruce's Beach neighborhood. It would not only convey the injustices visited on Charles and Willa Bruce, and the broader community, it would stand as an aspirational symbol representing a new era of greater inclusivity and an expanded idea of what "community" means. My intention is to create a comprehensive visual statement that includes historical, educational, and aspirational components.

Over the past two decades, I've worked closely with project stakeholders to help communities tell their story. I've accomplished this using a visual vocabulary that conveys their stories in a way that's accessible, engaging, and uplifting for their entire community – no matter the race, age, or gender of the viewer. My approach to public art is guided by the principle of "*Informed Simplicity*" with a focus on delivering messages that are clear, accessible, and uplifting. I endeavor to identify commonalities shared by individuals that connect specific individual experiences to the universal experience of being human. By doing so my intention is to help close the gap between "Them" and "Us".

I'd like to provide the City of Manhattan Beach with a collection of significant public artworks that collectively convey how far we've bent that curve towards justice, while creating an opportunity for viewers to close the gap further through their shared enjoyment of the artwork.

To that end, my proposal includes three elements. Didactic etched glass panels that include text and images describing the history of Bruce's Beach, a freestanding brushed stainless steel sculptural triptych (approximately 8' tall), and a sculptural bench. The panels (approximately 6'h x 2' w) would communicate the history of Bruce's Beach with research being conducted at the Manhattan Beach Historical Society and the California African American Museum. The panels would be placed in proximity to the sculptural bench providing a wind and sound break and creating a space for reflection and peaceful enjoyment of the space. The stainless-steel sculpture triptych celebrates important shared elements of culture that impacted Bruce's Beach and continue to shape our contemporary culture. My initial proposal identifies those as *music, faith, and the law*.

My project for Foothill College stands out as an example of how stakeholders inform and influence my design process. As the stakeholders for that project and I explored the possibilities for the project, I was fascinated to watch as professor's and student's eyes light up when they shared what they loved about science or engineering or math. As a result of those interactions, I was able to refine the focus of my designs to express the core values, interests, and aspirations of that community.

I'm familiar with some of the history of Bruce's including the KKK's attack on the resort in the 20's, the passage of State Bill 796 that made the return of the property possible, and the tireless work by individuals like Janice Hahn, and Karen Ward. Still, by working closely with the project's stakeholders, I would expect to refine my proposed design so that it best reflects the values, interests, and aspirations of the Manhattan Beach community.

I believe that the combination of the didactic panels, the sculptural bench, and the freestanding brushed stainless sculptures would deliver an informative and aspirational message of "Hope" and "Possibility" - even in the face of injustice. I believe that hope and a sense of possibility help carry us towards a better future. I believe the public art project for Bruce's Beach is part of that future, and I'd like to work with you on it.

Sincerely,

James Moore



Professional References

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Selected Public Commissions and Exhibitions

Selected Public Commissions & Public Placements

City of Stockton Victory Park (Installation scheduled for Summer 2023)
Kaiser Permanente Redwood City Medical Offices (Installation scheduled for Fall 2023)
Fair Oaks Park, Sunnyvale, CA (2022)
Seymour Street Plaza, Montclair, NJ (2021)
Hyatt House Cupertino, CA, (2019)
Sonoma Clean Energy (2019) Finalist
City of Los (2019) Finalist
Harbourside Place, Jupiter, FL (2014)
Foothill College, - Lead Artist - Los Altos Hills, CA, (2013)
City of San Carlos, CA, 2011
City of Palo Alto, CA 2010
City of Orinda, CA 2010
City of San Rafael, City Hall 2009
City of Los Altos, CA Hill View Community Center, 2008
City of Avondale, AZ City Civic Center 2008
Perella, Weinsberg, Partners, LLC Austin TX 2008
DPS Telecom, Fresno, CA 2008
The Wiseman Group, San Francisco, CA 2006
Mr. and Mrs. Ron and Nan Chapman, Saratoga, CA 2005
Goodland Landscape and Construction, San Ramon, CA 2005
Creative Marketing Concepts, San Francisco, CA 2004
Chillag and Associates, Palo Alto, CA 2002
Kaiser Permanente, Oakland, CA 1994

Selected Exhibitions

Sculpturesite / A New Leaf Gallery, /Sonoma, CA – 2005-present
Gallery of Modern Masters, Sedona, AZ 2009-Present
Dennis Rae Fine Arts, San Francisco, CA 2010-present
Red Door Designs, Lagos State, Nigeria, 2013-present
Thelma Harris Gallery, Oakland, CA 2007-2012
VTA Gallery Invitational Sculpture Exhibition, Danville, CA 2010
Thelma Harris Gallery, Oakland, CA, 2007-2013, One Person Show 2009
Artscape Gallery, Walnut Creek, CA 2003-2007
John Pense Gallery, San Francisco, CA 1997-1998
MOCHA Museum of Children's Art, Oakland, CA 1995
American Institute of Architects, Oakland, CA 1995
ACCI Gallery, Berkeley, CA 1995-1999, Featured Artist
Zawadi Gallery, Sacramento, CA 1994., Group show
Center for the Visual Arts, Oakland, CA 1993-1999
Pro Arts Gallery, Oakland, CA 1992, Group show
Davis Art Center, Davis CA 1991, Juried Competition
Galleria Mesa, Mesa AZ 1990, Juried competition

Fellowships and Affiliations

Clark Hulings Fund 2019 Fellow
Clark Hulings Fund Advisory Board Member
Americans for the Arts,
Public Art Network, Member
International Sculpture Center, Member
Red Umbrellas, Board member (former)

Gallery Representation

Sculpturesite Gallery
www.sculpturesite.com

Gallery of Modern Masters, Sedona, AZ
www.galleryofmodernmasters.com

Red Door Gallery, Lagos, Nigeria
www.reddoorgallery.com

Maintenance Plan

The materials I've chosen to create this project were selected for their durability, low maintenance, and ease of repair or replacement should the need arise.

The freestanding sculptures and sculptural seating would both be fabricated using 316L stainless-steel which is particularly well suited for your oceanside location. 316L stainless is more corrosion resistant than the less expensive 304 stainless.

Suggested maintenance includes washing the metal quarterly to remove dirt and deposits, then passivating the surfaces to neutralize any accumulated salts, free iron particles, or similar contaminants. Washing with a dishwashing detergent like Dawn works well for removing dirt and debris. It's also recommended that the metal be passivated as needed. Passivation neutralizes any corrosion resulting from salts and other environmental elements. Passivation can be completed using a variety of products ranging from household baking soda to citrus-based products like Citisurf. Both are readily available products that work well for maintaining stainless steel. While the specific site location will determine maintenance frequency, as a minimum, you should anticipate a quarterly maintenance.

Should vandalism or theft occur, repair or replacement could be completed by any trained welder using shop drawing that I'd provide. This would be true for both the freestanding sculpture and the sculptural bench.

The etched glass panels are also very well suited for this oceanfront location requiring relatively low maintenance. For regular maintenance spraying the panels with clean water then cleaning with products like Windex work well. A dishwashing detergent is suggested for cleaning heavily solid areas. Based on our locale you can anticipate routine cleaning every 2 months. The particulars of your locale (vehicle exhaust, viewer interaction, local bird population, etc.) will ultimately dictate how often you'll want to clean the work.

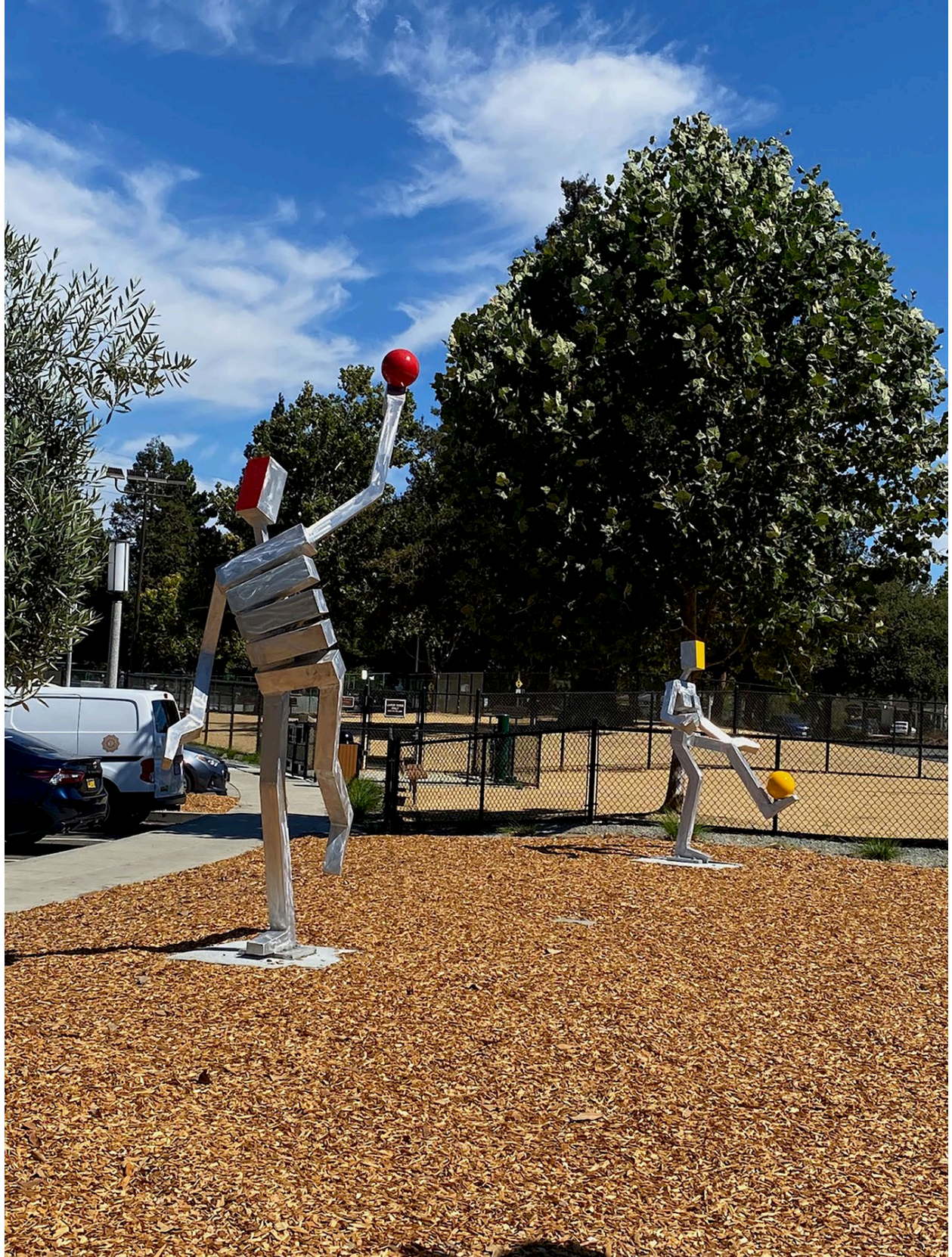
In the event of vandalism or theft, the panels could be reproduced through a commercial third-party vendor based on the production documents I'd provide you.















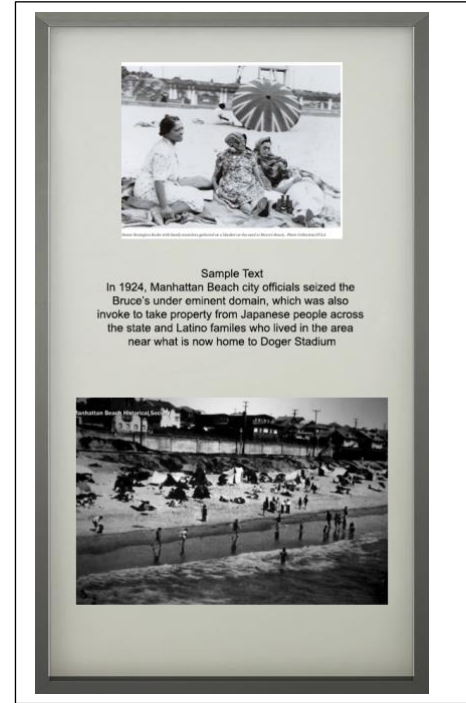
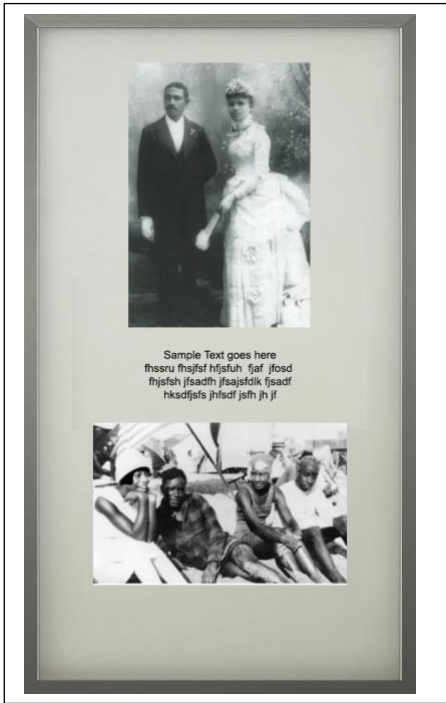






Proposed Artwork

Etched Laminated Glass Panels



The working title for the etched glass panels is “Bring Truth to Light”. symbolizes the vibrant cultural asset cultivated by Willa and Charles, the laws that stripped them of their property before finally returning it, and the faith that helped keep their story alive until the arc of justice could swing back in their direction. This sculptural triptych is ultimately a message that the arc of the moral universe is indeed long, but that it bends toward justice. While the panels focus on the educational aspect of Bruce’s Beach, this sculptural element focuses on the aspirational.

Proposed dimensions:

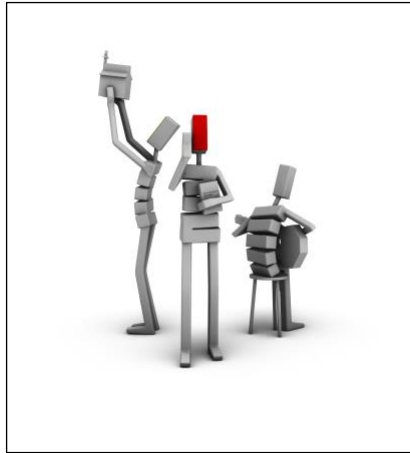
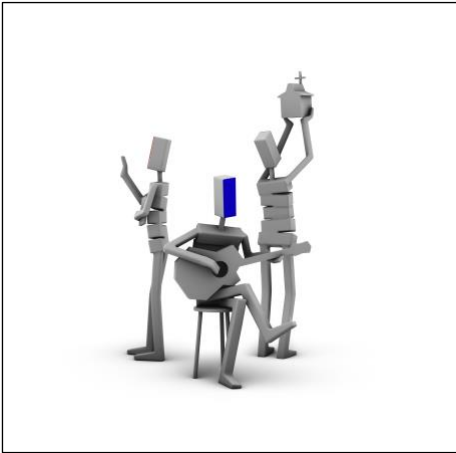
6’h x 4’w x 4’d

Materials: Etched laminated glass, stainless steel supportive framing.

Relationship to the history of Bruce’s Beach:

The panel series represents the educational element of my proposal and would provide another source of visibility for the history of Bruce’s Beach. Research for the imagery and textual content would be conducted via a number of resources including the Manhattan Beach Historical Society, the California African American Museum, and importantly, the stakeholders for the project. I consider the project’s stakeholders to be a crucial resource for informing not only the panels’ content, but the tone as well.

Freestanding Sculpture



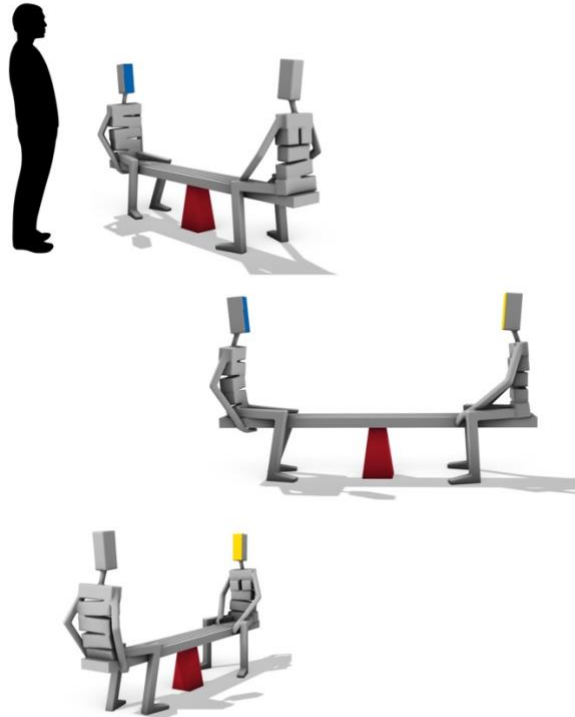
“The Place is Jumpin” symbolizes the vibrant cultural asset cultivated by Willa and Charles, the laws that stripped them of their property before finally returning it, and the faith that helped keep their story alive until the arc of justice could swing back in their direction. This sculptural triptych is ultimately a message that the arc of the moral universe is indeed long, but that it bends toward justice. While the panels focus on the educational aspect of Bruce’s Beach, this sculptural element focuses on the aspirational.

Proposed dimensions: 8’h x 4’w x 4’d

Materials: Welded stainless-steel, automotive paint.

Relationship to the history of Bruce’s Beach: Symbolically the artwork represents three significant cultural aspects that enabled Bruce’s Beach to exist, and for a short while flourish. The artwork also stands as an aspirational message that suggests those same aspects are relevant aspects of our contemporary culture. The visual vocabulary I’d use to create this artwork has been developed and refined over a period of decades. It’s proven to be accessible, engaging, and uplifting for viewers - no matter their race, age, or gender.

Sculptural Bench



Conceptual rendering for
"Seesaw Bench"
James Moore © 2023

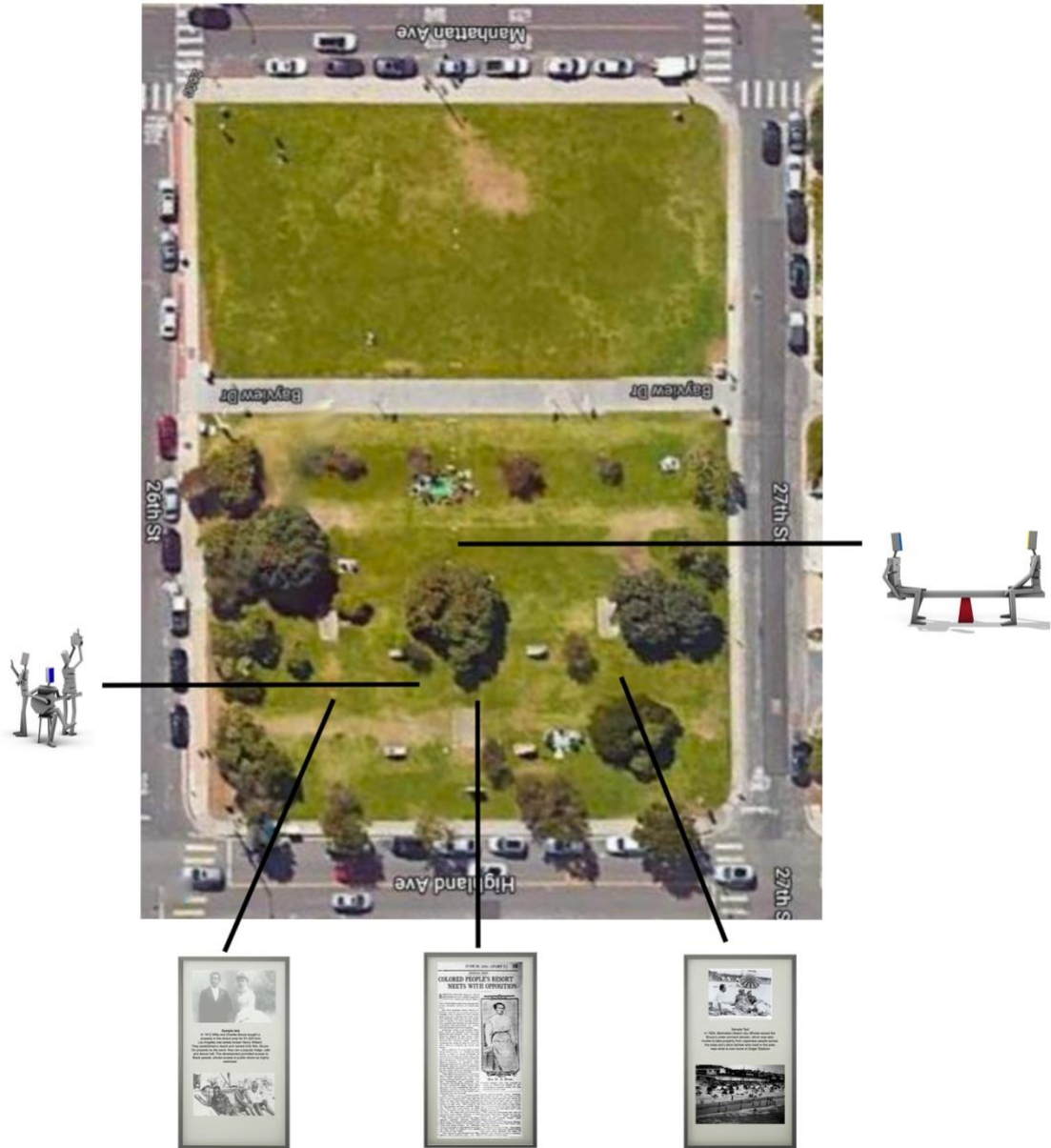
"Seesaw Bench" is inspired by a simple children's play structure - we all know how they work. The viewer can simply enjoy its colors and symmetry, perhaps let it transport them back to fond childhood memories. Seen a different way we understand that this simple structure was an effective developmental tool that taught children complex concepts like trust and cooperation. Maybe you had that one kid in your school who'd pushed off too hard or jumped off unexpectedly causing the other kid to fall off. The kid that behaved in this uncooperative and untrustworthy way soon found that they could no longer enjoy the seesaw, because as we all know, it takes two to seesaw.

Proposed dimensions: 8'w x 2'w x 4'h

Materials: Welded stainless-steel, wood slats, automotive paint.

Relationship to the history of Bruce's Beach: As a symbol, this work represents the importance of cooperation and being trustworthy. My intention is that, as viewers read the accompanying plaque for this piece, they'll become more conscience that the simple act of sharing a bench with a stranger is profoundly cooperative and civil act.

Preliminary Artwork Locations



**Bruce's Beach Public Art Project
Preliminary Budget Estimate**

Fabrication.....	149,000
Artist Fee.....	55,000
Delivery / Installation/	24,750
Professional Services (engineering & inspections).....	22,000
Overhead	15,750
Research & Documentation	12,500
Contingency fee.....	27,500
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Total.....	<u>\$279,000</u>

James Moore
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