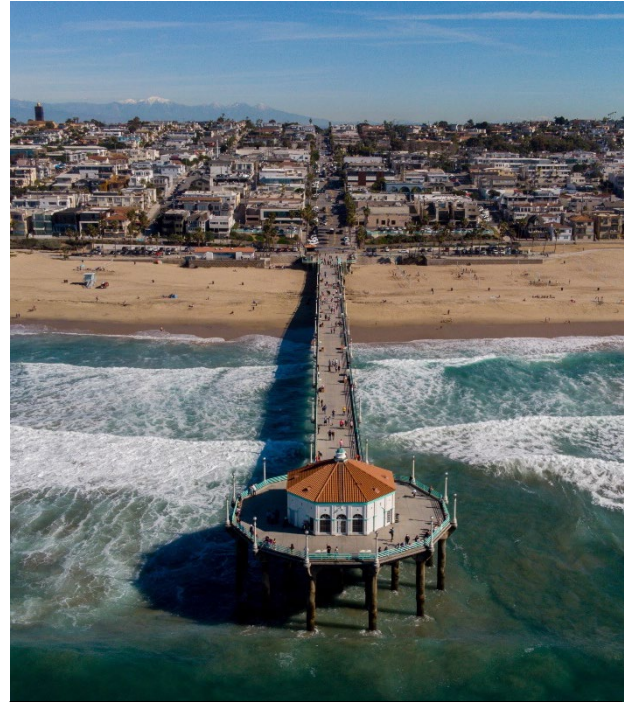


Bruce's Beach Request for Proposals

Project Overview:

The City of Manhattan Beach is seeking to commission an original, site-specific sculptural artwork to honor the history and legacy of the Bruce's Beach neighborhood. The artwork should evoke a sense of peace, healing, and community, and offer an educational opportunity for visitors to learn about the history of this area.

The racial reckoning of 2020 has provided the City of Manhattan Beach with specific opportunities to remember and confront the past and tackle the difficult but necessary steps forward. The history of Bruce's Beach provides a focus and space for this renewed work. Additional information regarding the history of this site can be found below and in the History Report linked in the Additional Resources section.



Aerial view of Manhattan Beach Pier facing east

Budget:

Not to exceed \$350,000 all inclusive

Submissions:

Submissions will be received from March 1, 2023 to April 23, 2023 at 5:00 PM.

All submissions must be received electronically via email.

Late, incomplete, ineligible, or non-electronic submissions will not be considered.

Project and Site Description:

Bruce's Beach Park is nestled in a quiet suburban area, where residents and visitors alike enjoy beachfront views and a restful atmosphere. It is located on a steep hill, several blocks from the beach and is terraced into five sections with trees, shrubs, seating, and recreation areas.

The upper terrace hosts a newly installed plaque, commemorating the events that led to the creation of this park. In recent years, this plaque has become a place of gathering and pilgrimage, where families lay flowers, photos, and mementos in solidarity with the history of Black Americans in the area.

While this small park does not lend itself to large gatherings or events, it is heavily used for field games and dog walking (mainly on the lowermost terrace), basketball games and other activities on the middle concrete terrace (Bayview Drive), and recreationally to walk, rest, exercise, and view the ocean.

The proposed artwork must take into account the size, location, topography, and current use of the park. The artwork may consist of one or multiple elements, may incorporate the new plaque and surrounding concrete pad*, and may be located anywhere in the park, so long as it meets all Americans with Disabilities Act (ADA) and other access requirements.** The artwork must present an educational and historical view of the events that led to this day and have strong Diversity, Equity, and Inclusion ties.



Aerial view of Bruce's Beach Park

Notes:

*While the proposal may incorporate the new concrete pad and plaque, no new structures may be placed onto the concrete space. In some cases, it may be possible to alter the concrete visually by coloring or texturing it. At no point shall the proposed treatment interfere with the safety and ADA compliance of the space, including creating an unsafe surface (slick/slippery surface or textures that may result in a tripping hazard). Artwork and components may be proposed next to or abutting the concrete pad and additional concrete substrate may be proposed to support these or other elements, provided

that they are within the overall budget of the project and are engineered/constructed in a safe manner appropriate to the site.

**The American with Disabilities Act (ADA) requires that any person is able to access and enjoy a public facility (including Public Art) in an equal manner. For the purpose of this RFP, an eligible artwork must either be able to be equally enjoyed from any location or distance, or have a clear, ADA compliant path to and around it. This applies particularly to any areas of seating, text (including didactic panels, quotes, words, plaques, QR codes or any other information requiring the ability to read), interactive elements (viewing platforms, play/game elements, photo spots etc.) or other components created for direct interaction with the artwork. For artworks requiring an ADA path, the most easily accessible area is on the upper terrace adjacent to Highland Avenue. Even on this terrace, however, regrading, resurfacing, and landscaping changes may be necessary to comply with the standards. For more details regarding ADA regulations, please consult 2022 California Building code at: [CHAPTER 11B ACCESSIBILITY TO PUBLIC BUILDINGS, PUBLIC ACCOMMODATIONS, COMMERCIAL BUILDINGS AND PUBLIC HOUSING, 2022 California Building Code, Title 24, Part 2 \(Volumes 1 & 2\) | ICC Digital Codes \(iccsafe.org\)](#).

Artwork Goals:

The City of Manhattan Beach strives to create and commission artworks that reflect aesthetic and technical quality and foster a welcoming, uplifting environment for growth. This artwork must focus on the history and education surrounding Bruce’s Beach and promote reflection, introspection, and healing. Artwork should be inviting and conceptually accessible to viewers of all ages and backgrounds. Figurative entries are encouraged; however, non-literal interpretations are welcome to apply, provided that the message is clear. Successful artwork should not unduly disturb the serene view of the ocean, disrupt or prevent park activities, nor significantly alter existing landscaping.

The selected artist will collaborate with the City to refine and adjust the final proposal to meet City needs and expectations including but not limited to: aesthetic choices and considerations, thematic narrative, materials, size, location, and other aspects of the artwork.

Eligibility:

This project is open to all professional artists and artist teams (here referred to collectively as “artist”) with public art experience, ages 21 and older, who demonstrate the ability to complete a project of this



Light Gate, installed by the City of Manhattan Beach in 2014. This interactive artwork provides a view of the setting sun directly through the center of the keyhole twice a year.

magnitude. Eligible applicants must have successfully completed a commissioned large scale public or private art project of similar scope. Artists must demonstrate strong understanding of and passion for Bruce’s Beach history. Artists from diverse backgrounds are encouraged to apply.

The artwork and all major components must be manufactured in the United States.

City staff, elected or appointed City officials, and immediate members of their families are not eligible for this project.

Artwork Materials and Maintenance:

This artwork must be ADA accessible, consider public safety, and be easy to clean and maintain. It should be durable, sturdy, stable, resistant to UV damage, and well suited for marine climate conditions.

The artwork must be consistent with the goals and description set forth in this RFP.

It must be made of sturdy industrial materials and able to withstand daily interaction with the public over a period of multiple decades with minimal maintenance.

The artwork need not incorporate: water or fountain elements, moving parts, mechanical elements needing power or electricity, lighting/illumination, solar or battery operated components, or materials that are easy to damage and/or difficult to clean and repair.

The submission must include a maintenance plan for the artwork including the cost of repairing or replacing damaged parts of the artwork.



Rendering of new plaque location and surrounding concrete pad
Concrete plaza measures 17' in diameter and is set 6' from the pedestrian sidewalk

History:

The City of Manhattan Beach created the Bruce's Beach Task Force to further research and properly acknowledge the City's racially motivated eminent domain action to dispossess Willa and Charles A. Bruce, Major George and Mrs. Ethel Prioleau, Elizabeth Patterson, Mary R. Sanders, Milton and Anna Johnson, as well as white property owners, of their property in the 1920s. The Task Force and the History Advisory Board (a subcommittee of the Task Force) drafted a History Report (see Additional Resources below) and subsequently the City Council adopted plaque language to be installed at Bruce's Beach Park.

The following statement is taken directly from the language of the newly installed plaque at the top terrace in Bruce's Beach Park. For more information about Bruce's Beach and its history, please see Additional Resources below.



Charles and Willa Bruce, Circa 1886

“Willa and Charles Bruce acquired property along the Strand in Manhattan Beach to create a beach resort for the Black community on February 19, 1912. By 1916, the resort known as “Bruce’s Beach” was a thriving fixture for the Black community, with a restaurant, dancehall, changing rooms, and showers. Soon after, several other Black families purchased property in and near the current location of the park. Major George Prioleau and Mrs. Ethel Prioleau, Elizabeth Patterson, Mary Sanders, Milton and Anna Johnson, John McCaskill and Elzia Irvin, and James and Lula Slaughter built homes on their property.

Unfortunately, not everyone in Manhattan Beach welcomed the Bruces’ enterprise and its crowds of Black patrons in that era of Jim Crow and racial segregation. The Bruces, their patrons, and the other Black property owners faced harassment, intimidation, and discrimination by some, including City Hall. These actions aimed to make Manhattan Beach inhospitable to Black residents and visitors. Enough White residents ultimately pressured the City Council to exercise its power of eminent domain to acquire the land for use as a public park. As a result, the City

condemned the properties of the Bruces, the Prioleaus, the Johnsons, Ms. Patterson, and Ms. Sanders. In addition, twenty-five white-owned properties that sat undeveloped among the Black-owned properties were also condemned. The City’s action at the time was racially motivated and wrong.”

Budget Description:

The \$350K budget is all inclusive (with the exception of the stipends and travel reimbursement awarded to the five semi-finalists) and must include all costs associated with this project, including but not limited to:

- Research
- Materials
- Contingency
- Travel/lodging
- Packing/crating
- Project permits and fees
- Insurance
- Revisions to the design
- Long-term care and maintenance report from a licensed professional conservator
- Professional consultation
- Fabrication
- Equipment rental/use
- Per diem
- Delivery/transport
- Engineering costs
- Landscaping
- Photography/videography
- Formal reports from licensed structural, electrical, or other engineers where appropriate
- Site preparation
- Installation
- Transportation
- Geological site study
- Project documentation
- Legal costs
- Foundation/concrete work
- Documentation of artwork
- Artist Fee (not to exceed 25% of total budget)

The artist must prepare and submit a budget capturing all costs associated with the project using the Budget Sheet provided.



Bruce's Beach Park as viewed from Highland Ave.

Application Requirements:

Please follow all application instructions and requirements in the Application Check List

Applications arriving past the deadline or incomplete applications will not be considered

No persons employed by, elected, or appointed in an official capacity by the City of Manhattan Beach or immediate family members thereof, shall be eligible for this project

All materials must arrive to submissions@manhattanbeach.gov, no later than 5:00 PM on April 23, 2023

Eligible applications must include:

- A professional resume/cv including contact information (name, address, phone, email, web address)
- A letter of interest outlining your desire to create this artwork, a description of and inspiration for the proposal, a narrative explaining your ability to collaborate with the City if selected for this project, and a brief description of projects of similar scope and complexity you successfully completed in the past
- A maintenance plan; this can be included in the letter of interest or may be a separate document. The maintenance plan must outline how frequently and utilizing what materials and techniques the artwork is to be maintained. It must also make provisions/recommendations for repairs, should the artwork sustain damage. Due to the projected longevity of this artwork, the maintenance/repair of the artwork or any of its components may not rely solely on the artist and must be able to be performed by another party should the artist not be able or available to complete the work.
- A color rendering of the proposed artwork (two to three views, including details if needed) with a brief description of the depicted artwork including the inspiration, materials, size, weight, imagery/iconography, and relationship to the site and history of Bruce's Beach
- At least six images of similar work the artist successfully completed in the past, focusing on artworks of similar size, material, use, and scope to what is proposed; images must be accompanied by an annotated image list that clearly indicates the title, dimensions, materials, date of completion, location, budget, and commissioning/purchasing entity if applicable for each artwork shown
- Three references for similar commissioned work with current contact information
- Completed Budget Worksheet outlining all costs associated with the artwork

Selection Information:

The final selected artist will be contracted through the City to develop and finalize the art concept in close collaboration with the City, this may include several rounds of revisions to the proposed design that the parties shall mutually agree upon. Please review the attached sample Artist Agreement. The target installation deadline for this artwork is November 2024. The artist will have approximately 12 months after the final approval of artwork by City Council to complete the artwork (including all

administrative/permitting/contract details, fabrication/delivery/installation etc.) to unveil the artwork by the above deadline.

Selection Process

The Art in Public Places Committee (APPC) will select 12 applicants from the eligible pool of applicants and make recommendations to the Cultural Arts Commission (CAC). The CAC will narrow those 12 applicants to eight and recommend to City Council (CC), who will then select five semi-finalists.

The City will organize a virtual Town Hall meeting with the five semi-finalists, led by a selected member of the APPC. Public comments, participation, and questions for the artists will be facilitated by staff and the selected APPC member to foster understanding of the proposed submissions and flesh out any ideas or concerns. The semi-finalists will each prepare a maquette of their proposal, incorporating feedback received from the Town Hall meeting, and including samples of materials and finishes as well as any changes that may result from collaboration with the City. A stipend of \$1,000 will be paid to each semi-finalist for the production and shipping/delivery of the maquette. All semi-finalists are required to visit the location of the artwork and meet with City staff prior to submitting the final maquette. Applicants traveling to the site from more than 100 miles away may be reimbursed for travel, lodging, and per diem expenses not to exceed \$2,000. An itemized invoice and all receipts must be provided for reimbursement. All semi-finalists will enter into a contractual agreement with the City of Manhattan Beach which will outline the terms of payment and reimbursement as well as timelines and other obligations as they pertain to this stage of the selection process. The City of Manhattan Beach will retain possession and ownership of all maquettes and other materials presented by the semi-finalists for review.

The maquettes will be presented by each artist to the APPC and the CAC, who will make recommendations on the finalist to City Council. The City Council will review all proposals and recommendations and will award project to the finalist.

The finalist will then work with City to finalize the design of the selected artwork. The selected artist will enter into an agreement substantially in the form attached (Sample Artist Agreement).

Additional Resources

- Application Check List
- Budget Worksheet
- Sample Artist Agreement
- www.manhattanbeach.gov
- [Bruce's Beach History Report](#)
- Bruce's Beach Task Force – <https://www.manhattanbeach.gov/government/city-manager/bruce-s-beach-task-force>
- California Building Code ADA Requirements – [CHAPTER 11B ACCESSIBILITY TO PUBLIC BUILDINGS, PUBLIC ACCOMMODATIONS, COMMERCIAL BUILDINGS AND PUBLIC HOUSING, 2022 California Building Code, Title 24, Part 2 \(Volumes 1 & 2\) | ICC Digital Codes \(iccsafe.org\)](#)

Contact Information

For questions regarding this project, please contact Cultural Arts Manager, Eilen R Stewart at submissions@manhattanbeach.gov

Application Check List

This Check List is intended to streamline the application process and avoid lost, misplaced, or incomplete application materials. Please follow the list below and check off completed items as you go. For questions regarding this project, please contact Eilen R Stewart at submissions@manhattanbeach.gov

Before you begin:

- Compile all materials into one email or document prior to sending (multiple emails with varying information can be difficult to track, if multiple emails must be sent, make sure to use the same email account for all communication)
- Use email subject line – BB Application Your Name
 - If anticipating sending multiple emails, include: Email 1 of 2, Email 2 of 2 as needed
- Label all files with your name (First Last) and “BB Application”
- All images must be in PDF format, each image may not exceed 1MB in size
- For rendering/proposal images, label each one with a number such as: View 1, Detail 1 etc.
- For portfolio/previous project images, label each image with title of artwork pictured corresponding to an image list
- Email all materials to submissions@manhattanbeach.gov no later than 5:00 PM on April 23, 2023

Did you include:

Resume/CV

- Make sure to include your contact information including – name, email address, phone number, address, website, or social media

Letter of Interest and Maintenance Plan

- Why are you a good fit for this project
- Description of your proposal (physical and thematic)
- Description of projects of similar scope you have completed
- Are you willing/able to collaborate with the City to refine the proposal for final artwork if selected
- Maintenance Plan
 - make sure to list how the artwork is to be cared for, how frequently, with what materials/supplies
 - what types of damage is the artwork likely to sustain and how can it be repaired
 - the maintenance/repair of the artwork must not depend on the proposing artist as the piece may outlive the professional career thereof
 - the maintenance plan may be part of the letter of interest or a separate document

Color Rendering of Proposal

- Two to three views of proposed artwork, include detail views if needed
- Description of proposal including inspiration, didactic/thematic information, materials, size, and relationship to Bruce's Beach History – this description may be included as part of the Letter of Interest or as a separate document

Portfolio/Previous Work

- At least 6 images of previous artworks of similar scope

Annotated Image List for Portfolio

- For each image in the portfolio/previous work, please include a list with the following information: title of artwork, dimensions, materials, date of completion, location, budget, commissioning/purchasing entity

Budget Worksheet

- The budget for this project is up to \$350,000 and is all inclusive
- A project with a lower budget may be proposed and accepted, however once awarded, the budget for the selected project may not be adjusted or increased other than in very rare cases and upon written agreement by both parties (City and Artist)

References

- Please provide contact information only (email and phone)
- Do not include letters of reference
- Provided references should be able to speak to the applicant's ability to complete this or other projects of similar scope; ideally these should be parties that have worked directly with the applicant on similar projects

Budget Worksheet

To be filled out by each applicant and submitted with application

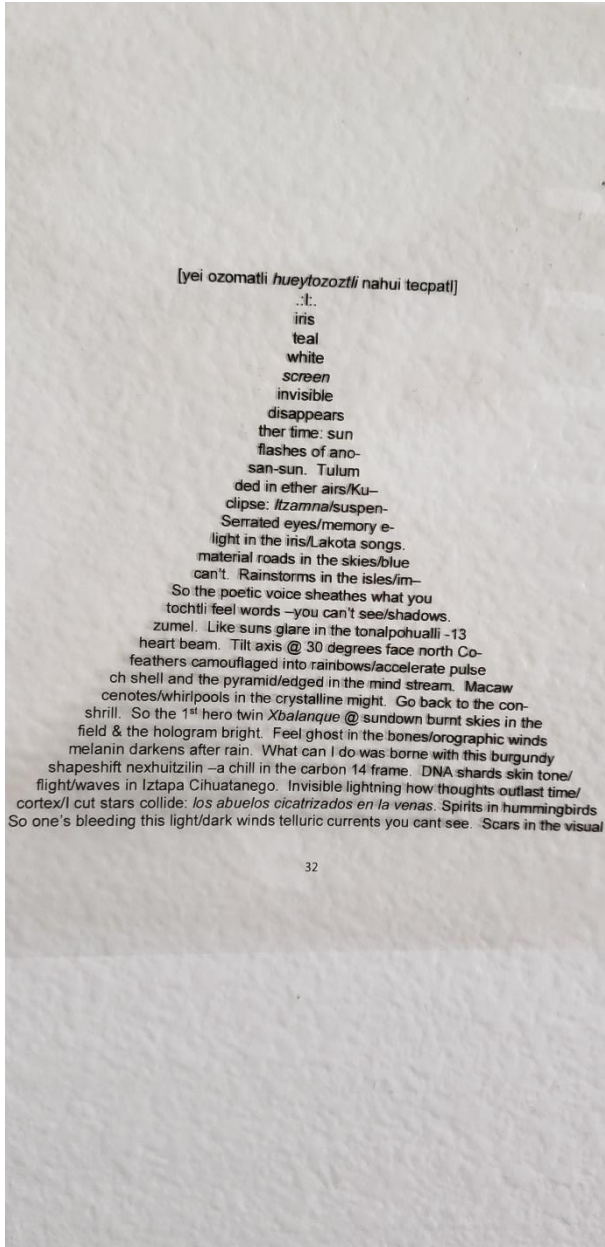
Item	Cost
Artist fee (not to exceed 25% of budget)	
Materials	
Fabrication	
Installation	
Transportation/delivery	
Engineering cost/study	
Permits/fees	
Geological/site survey	
Foundation/concrete work	
Contingency (not to exceed 10% of budget)	
Total budget for artwork:	

Note: Be sure to include any additional fees not listed in this chart

Image Identification List

1. Title of work: [yei ozomatli huey tozotli nahui tecpatl], Date of completion: May 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/ plastic transparency. 277.77usd
2. Title of work: Transparent thoughts, Date of completion: April 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 277.77usd
3. Title of work: Oxomoco, Date of completion: August 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 277.77usd
4. Title of work: Undeciphered, Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 277.77usd
5. Title of work: Lightning in the Blood, Date of completion: January 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 277.77usd
6. Title of work: Blue Ash, Date of completion: July 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 277.77usd
7. Title of work: Tulare ca. 1806, Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 277.77usd
8. Title of work: [No Names], Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 277.77usd
9. Title of work: Three-Picture-Scale, Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 277.77usd
10. Title of work: So this was weaved from dreams, Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 277.77usd

1. Examples: Relevant Work (i.e. Individual films built to make mosaics and/or sculptures)



[yei ozomatli huey tozotli nahui tecpatl]

Transparent thoughts in the poolside eclipse that's hard you see. When there's a langu
 Age—but no one to speak it too *Nahuatlacah/Purepecha* huchari uri picua—por nuestra
 Fuerza. Carry over sight how languages bleed in yellow spider suspended animation
 Adamantine steel. It's the child in me to breathe these images into 3 dimensions Iris
 Glare. 17th cycle guards *chicome acatl tititl nahui tecpatl* it's the period of repose.
 Tlacauexolotl it's the fluidness transparency how these words were shard into/
 Betwixt visual cortex. Ixquimilli the dark eyed scribe hollowed cenotes carving
 Tezcattlipoca—read in the periphery 1519 *la noche triste* pyramid glyphs bleed
 Within: this aint an erased *camara oscura* you can read behind these words
 Isles. Desert sands inscribed in the DNA marred ethics shard jagged flint.
 Tears encoded in a topography scarred with an unbalanced cross/double
 Helix 3 stripes on the right temple tear drops of the jaguar how silence
 Weighs. Heyokah thunder dreamers breathed into the bloodstream
 Eagle feathers breeze the melanin darkens blue lightning
 Inipi/sweatlodge ceremony—spirits awaken the memory |
 Jade/glass. Slowly time engulfs stream of consciousness:
 2 braids in the above count read's seven reed period
 Seclusion four silex. *Tarasco te está illoviendo la
 Memoria* and so it's like breathing in multiple dimensions.
 Suns refract rainbows kaleidoscope casts stars.
 Lobo Xocoyotzin there are transparencies
 the minds |. Windstorm's lexicon of brawn
 —white lightning how words immaterial lace-
 rations in time. Step back and you will see a
 pyramid shift in the s[pace]time continuum a
 ccelerate—when you palm your hands.
 Organic poets cut deep in the spiritessence:
*desplazamiento lateral es lo que
 ves.* Owls refract jade screens n
 pitch dark forest white/ochre
 shades of ceremonies embed
 ded in winters frosts. Petroglyph
 origins of the carbon —14fram3s:
 dreams serrated from orography
 & winds fissures/|.
 It's a soliloquy that
 u are reading stone
 words cut under-
 world corridors in
 Tonina. Besides u
 see invisible jaguar
 open
 ..scrolls..

warrior:

Chicuey Ocelotl Tititl Nahui Tecpatl

Transparent thoughts

desert sands in the titles namesake: Un deciphered
 en estas temporadas se recuerdan a
 los ancianos: in this cycle we remember.

Micalihuitl
 or
 Hueymicalihuitl

Ceremonies for the
 dead:

Elders can see
 lightning in minds
 glare to hold sharp
 obsidian stones I.

Bleed into the past
 or
 Calendars omnipresence:

Tonalpohualli shard
 eyes:

In the 9th Xiuhpohualli
 Mictlan flowers into our
 memories: duality in the
 place of quietude and re
 pose –how concrete poets.

Live in other realms
 or
 Temple staircases appear:

Uxmal
 breathes:

DNA of ancients caught
 in the memories glare I
 light with words are a
 fixed as seconds seep
 towards solar flares in.

Between thoughts
 or
 peasants in the fields

sunlight
 sheathes:

Melanin so bright shines
 earth tones scarred into
 eyes shimmer sight to
 outlast harvest of colors.
 Sinaloa te traigo en el
 corazón de obsidiana.

Silix
 Chicome Miquiztli Xocotl Huetzi Yei Acatl

Undeciphered

Lightning in the Blood

1
lo
ok
into
the sym
metry of l...
spiders/web's.
Got you: dreams
flow cutting edge
moon. Bear constel
-lation/luhuizcalpante
-cutli/el señor de la aurora.
The trace serrate across crab
nebula super nova to the equi
-librium in the DNA & the 405 e
-lements and spirits. Outside spa
-ce/time continuum like suns shine
inside voices shard from sunstone
calendars ebb and glow in the mind
stream. Words cut/i bleed this slow
-ly moments seep away and the hour
glass turn to stone/pyramid shifts ace
-lerate. In the memories glare Uxmal 7
temples lost in space/step forward a cym
-bal engraved by Shield Jaguar in Yaxchilan. 2
eyes sheer words from another time lapse pho
tographic in Balamcan: there are 365 steps and
a serpentine light down the staircase in the solstoe.
Quetzalcoatl' metamorphoses into Tezcatlipoca' sight
or thoughts struck from the jade immaterial ether built
on perception multisensory: its chichnahui quiahuitl titli yei
acatl or 9 rain gathering 3 reed in the Tonalpohualli carry it
with in these words fractured visual resonance invisible/i or
thoughts lacerate time. Crossover meridians of light like peach
blossoms spring in winter snows. Tlatoani Cuauhtemoczin holo
-gram here inscribed that is suns crash into rainbows. Like these/i
thought experiments breathed into word -prayers: so the poetic ke
-eps bleeding. In ceremony the silex-soul shard into cloud cover in
the jade iris glare. Language weaved in staleae of memories repose:
tjajax in k'iche maya is the glyph for flint knife sharpened obsidian eyes.
Fire as embers splint into light how easily these monarch butterfly-sky
streaked from solar flares and stardust. As moons/suns blink of and //
white dwarfs aftershock waves into meteor showers give/beam refract in
shaded ideas without time/lapse ideographic screens in concrete langua
-ge. In the multi dimensionality of worlds/lives in these instances as stars
implode gamma rays are lighting these x rays scarred from ancestral DNA/.

Lightning in the Blood



You see the Atlas in the man's back/while
in other lands others just prayed
to the Land. Others called it
Mother Earth/
Pache mama/

Tonantzin

Written/thank tata Cuaxtli:

Tonantzi
Tonace cihuatzintli
tahac on tic mate
canon ti hualehua.

(*chorus:*
ti mis ilazoh comachilla
aqunonon exto oh tic yolmac.)

Tonantzi
Cozticihuatzintli
tahac on tic mate
canon ti hualehua.

(*chorus:*
ti mis ilazoh comachilla
aqunonon exto oh tic yolmac.)

Tonantzi
Iztec cihuatzintli
tahac on tic mate
canon ti hualehua.
(*chorus:*)

Blue Ash

It went thus: a piercing song

Tonantzi
Tlatlaque cihuatzintli
tahac on tic mate
canon ti hualehua.

(*chorus:*
Tonantzi
Chic-hiltic cihuatzintli
tahac on tic mate
canon ti hualehua.

(*chorus:*
ti mis ilazoh comachilla
aqunonon exto oh tic yolmac...)

This waz given so taking it back:
too the four colors of *mazize* or
the four *pieles/pelts*-skins of humanity.

Tulare ca. 1806

Razzle Dazzle held the gourd
outside awaited the double door:
in the stream besides [sweat]
Lodge *Bear Medicine*.
Chololo medicine men awake
the fight.
And after [six] hours in the hearth
Stone.
Live what is written in the smoke?
Then saw a Yaqui Deer Dancer
standing in the dark:



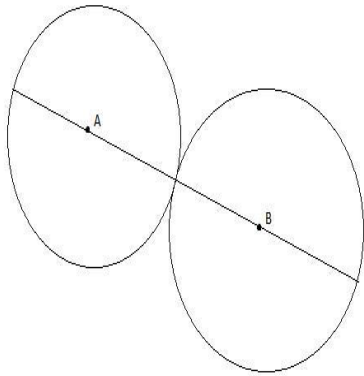
Tulare ca. 1806

Color Rendering of Proposal

Sculpture Rendtion 1: Transparencies in Time: Cuahpohualli embedded in ethno poetic language poetry

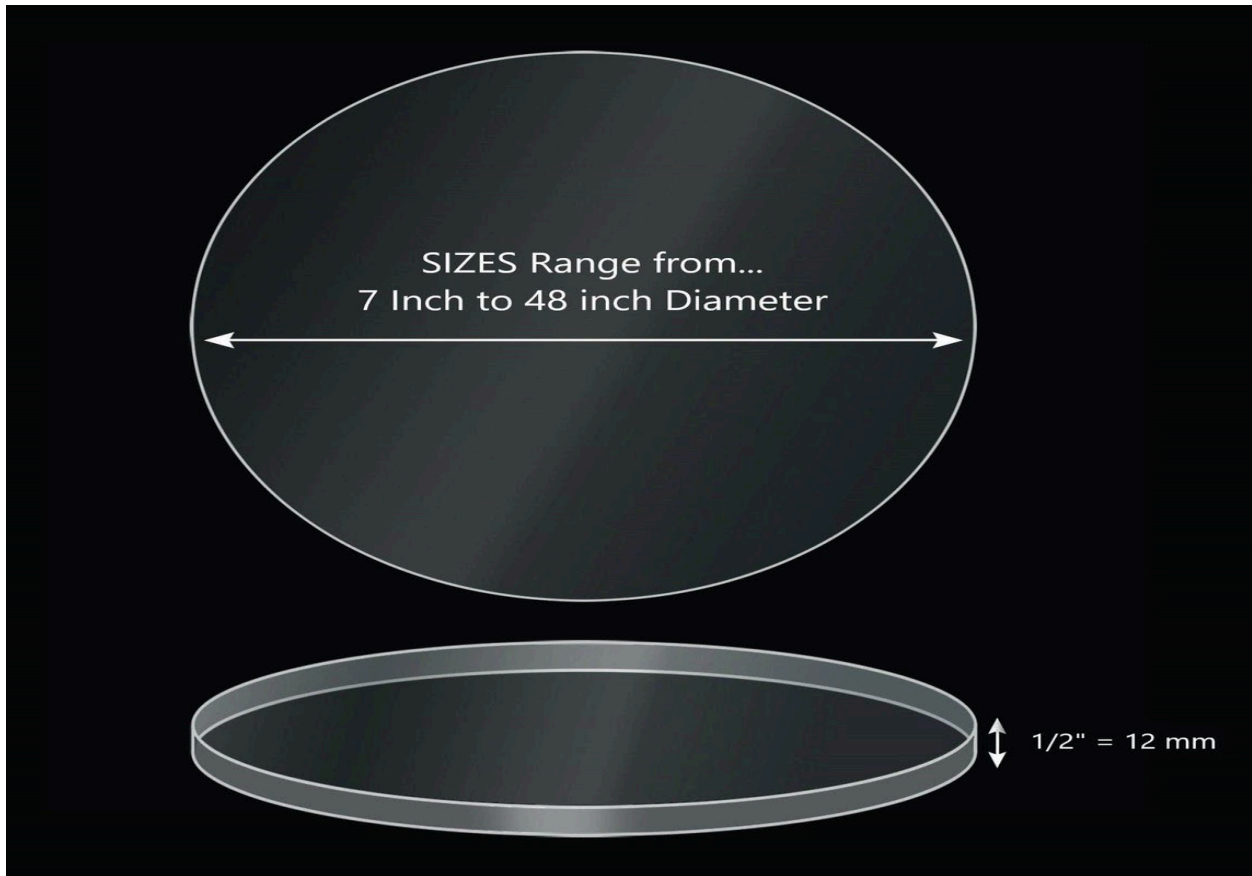
Concept/artist statement for proposed piece (at least 100 words) What is the inspiration for the piece (s)? If proposal, how will you accomplish the proposed piece? *Public art sculpturs are both an interactive/multidisciplinary and a multiphase comprehensive exposé on Mesoamerican lore and more specifically on a pre-Columbian notion of time. Here, there would be three simultaneous and concurrent sculptures that center on concrete poetry. The first exhibit is an 8.5 by 11 paper size plastic transparencies to be in two co-centric circles. This 1st exhibit is titled Transparencies in Time: Cuahpohualli embedded in ethno poetic language poetry:. The inspiration is Mesoamerican lore and a pre-Columbian notion of time that's extant in the poetics, given these speaks for itself.*

Photos/drawings/sketches/rendering [Digital Approximation]:



A[LEFT]:

B [RIGHT]:



C:

Description:

Material ▪ Length, width, height [to make sure we can fit it appropriately for display]

Individual transparency film: (L x W x H) L8.5in. by W 1in. by H11in., plexiglass and industrial bolts.

Circle A:

77 total transparencies: at a depth of 33 in (i.e. 11 inches each) in three groups within in the circumference of the circle: Here, it's divided in 3 parts to form the depth of three sets that will go inside the cylinder.

Calculation of 77 divided by 3 = 26 (transparencies) first group, 26 (transparencies) second group and 25 (transparencies) group.

Circumference: 9 inches x 26 equals = 234 inches (@ 8.5 inches in Length each plus 0.5 inches space in separation):

$C=234$ inches divided by 12 =19.5 feet 19.5 divided by 3.14 Diameter (d) = 6.21 feet

Rectangular Prism Base: The dimensions of the rectangular prism are L x W x H = Volume

L(7 feet) x W (7 feet) x H (3 foot) too form the plexiglass frames to stabilize and bolt down the entire sculptural structure.

Circle B:

103 total transparencies: at a depth of 33 inches (i.e. 11 inches each) in three groups within in the circumference of the circle: Here, it's divided in 3 parts to form the depth of three sets that will go inside the cylinder.

Calculation of 103 divided by 3 = 35 (transparencies) first group, 35 (transparencies) second group and 33 (transparencies) group.

Circumference: 9 inches x 35 equals = 315 inches (@ 8.5 inches in Length each plus 0.5 inches space in separation):

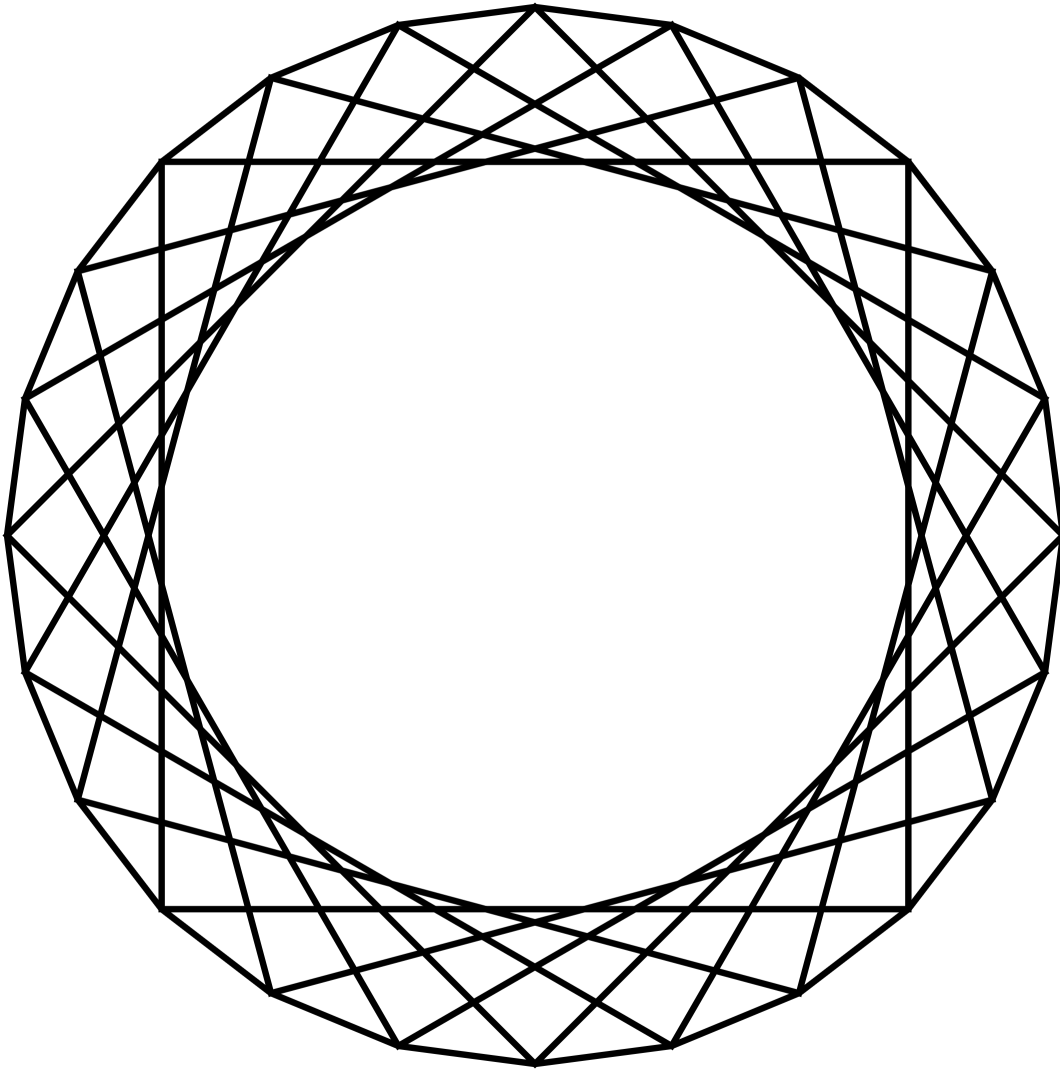
$C=315$ inches divided by $12 = 26.25$ feet 26.25 divided by 3.14 Diameter (d) = 8.36 feet

Rectangular Prism Base: The dimensions of the rectangular prism are L x W x H = Volume

L(8.5 feet) x W (8.5 feet) x H (3 foot) too form the plexiglass frames to stabilize and bolt down the entire sculptural structure.

Exposition:

Below is an approximate rendition on how a single transparency frame would be placed (@ 9 inches in width to leave 0.5 inches in space added to the original 8.5 inches). These will be placed at a depth of 3 sheets (i.e. transparencies) at 33 inches in totality; that is 11 inches in the first, 11 inches in the second and 11 inches in the third –inside depth of cylinder for (circle A & B). Thus the cylindrical shape with front circle being hollowed sheets have to be placed in the surface (i.e. transparencies) will be covering the surface of the cylinder. For, each will be added a co-centric circle for each will be placed to seal the transparencies for both circles (A & B). Aside from all the above calculations for each individual circle a full scale model will likewise render a more exact sculptural structure.



D:

Note:

□ Artwork information for each piece: Title & All materials/media included o Dimensions:

Note: ALL Individual transparency film: (L x W x H) L8.5in. by W1in. by H11in.

Circle A: List of concrete poems (i.e., count 72)

We Still Call It: ; Desert Sands/Ojos Floridos ; Tonalpohualli Scarred Into Skin; Indio Tarasco; tonalpouhque Mexica; I got you; Xochimilca ca. 1519; Cutting edge moon; El Anima de Sayula; An Epigraph; elders carry Rites of Passage; Self-Inflected Wounds; Rainbows Glare; Un deciphered; Skin transparent; Spirits in immaterial; Google this; El Serro de la Bufa Gto.; Spiders web; Lightning streaked melanin; Words lacerate; El Diablo Anda Suelto en Sinaloa; Lightning in the Blood; Words cut; Hummingbirds sight; Hecho del Machete; Carry Shadows; Coyolxauqui; Tikal blue; [yei ozomatli hueytozotli

nahui tecpatl]; Inscribed holographic; Red Sun; Uixticihuatl/; Quicksilver; Shattered obsidian; Ars Poetica; El Sepulcro Blanqueado; This instance; No one is to blame; Transparent thoughts; Got scars; La casa; Cutting edge; Archipelago of Repose; Carryover dreams; Macuil Tecpatl Atlacahualo Macuil Calli; Can you read this?; .Vato Loco.; ; Ce Xochitl Tozoztontli Macuil Calli; Shower of Flowers; Wopila adj.; Oxomoco; Despedida de las Animas; Tonatiuh; Stars Align; Matlactli ihuan yei Xochitl Etzacualiztli Macuil Calli; Nahual: totemic spirit(s) in haiku; Xochipilli Centeotl; Heyoka; Shadows in; Iktome; So this was; See the're; So the; Proliferation; Hummingbirds stealth; Campesino; Ghostface; Stardust; Matlactli ihuan yei Xochitl Xocotl Huetzi Macuil Calli; Lightning streaked; All one has.

Circle B: List of concrete poems (i.e., count 84)

Gone; Pulled this from; Death Throws; Dred Scott; Jade Eyes; Chilam Balam; *Aasuingna*; Mountain Rain; Sage-wreath; Stone Still; Cold Steel; Glimmer; Calendar Static; Ce-Coatl-Tlaxochimaco, Yei Calli; Thirteen Cycles; Fachada de Piedra; Jade Canopy; Observatorio; Quetzal Flew; System of a Down; Aurora Borealis; The Semblance; Lady Xoc; Jaguar Moon; Altar of Hope; Street Fighting; Snow Drift; Mictlan n. Xibalba 1; Mictlan n. Xibalba 2; Apocrypha; Artist & Magician; Mosaics; A Revolution; Sacsayhuamán; Three-Picture-Scale; Heyokahl; Amethyst Rock; De-cipher; Antiquity Urn; Ghost Dance; Codeo f Silence; Sun Daggers; Akashic Archives; Hunter &; Seven Mirror; La Hierba; Quest; In-Xochitl; End; Ode; [No Names]; Black; Alma; Underground; Nowhere; War Paint; Pane; Jet Black; 2Altars; Father; [Sit in]; White Swan; Per view; Novice; Red; Tulare; Brown Shawl; Stars; Blue Thunderstorms; Obsidian; Poem by; Red &; Addendum; Pain; Soledad; En el bastón; Dawn Sun; Black Light; Autumn Rain; Teal Dawn; El Mago; Amarrando; Blue Ash.

Color & Weight: (if sculpture, of entire sculpture): Color is transparent film/plexiglass & Weight based on completed sculptural structure mounted and fully framed and bolted down (pending).

Date of creation: Individual transparencies August 2020

Sculptures will build on Bruce Beach history of transparency and vibrancy to create unity and collectivity.

Letter of Interest & Maintenance Plan

I am interested in this opportunity to lend another view on public art that will utilize the simple premise: dialogue and literacy. The visual art will be well suited giving that it will mirror the ocean environment, given that the two primary elements utilized will be plastic transparency films and acrylic/plexiglass to build mosaics. It will be titled: Transparencies in Time: Cuahpohualli embedded in ethnopoetic language poetry. For this visual art exhibition/installation proposal is both interactive and multidisciplinary. It's a multiphase comprehensive exposé on Mesoamerican lore and more specifically on a pre-Columbian notion of time. Here, there would be three simultaneous and concurrent installations that center on concrete poetry. All three will utilize plastic transparency films. In the 1st will be as titled above. While the second installation is called Cyclones in the DNA2: Double Helix/Haiku Transparencies in [Space] Time. In the 3rd, gallery and/or installation that will be titled Dream Images: Transparencies Pyramid Shifts: 3D. In this these will delve into the realm of public art sculptures to be viewable for all. I am interested in this opportunity to let contemporary society at large know that poetry is alive, and that the oral tradition still lives, though it's thought that this ancient culture is dead. In synthesis this can be both an exhibition in a gallery and/or an installation of sculptures made with the two primary elements of plastic transparency films and acrylic/plexiglass sheets in very specific shapes. Installation #1 will be two hollow cylinders on whose inside surface will be placed the transparencies. In the 2nd installation I have not made models yet, but the gist is to use the same transparencies to make the shape of the X and Y chromosomes of the DNA double helix. In installation #3 the idea would be just a plexiglass screen just as Installation #2 that is approximately 8 ft by 7 ft and in this case, transparencies will be placed in the shape of a pyramid. My work is rooted in the original peoples and 1st nations so it's original by default, therefore my visual art speaks for itself. Therefore, the sculptures are a mirror and/or a mosaic of ideas in hologram. Its thus I am proposing this to the City of Manhattan Beach Public Art RFP to create unity and transparency both symbolically and literally in the sculpture(s) themselves.

I have a present commission of a public art sculpture in Kirkland, WA and have worked with the city installation and timetables are all in good standing. Sculpture will be in display till October 2023, which afterwards will be on loan for the City of Bellevue as I have been approved for this grant in accordance with September in year in course. Here, I can collaborate with the city to refine the proposal for final artwork if selected. In terms of the maintenance plan is as follows.

Site Description:

In this instance the most accordant space for the proposal would be the specific sites of the large wall mural and simultaneously an area of sculptural piece can be set in place in three distinct renditions. The proposal above can adapt to projected area.

Suitability and Materials:

The proposal is built from just two elemental materials that are essential, namely plastic transparency films and acrylic/plexiglass which is extremely durable and can be adapted to many sites. Therefore, the maintenance plan can be followed accordingly. 1. Public art will be made from the most durable and

fortified acrylic/plexiglass available for the outdoor sculpture. 2. It will be built with these durable materials with added metal additions to make it more sturdy for all the changes in climate. 3. It will have seals and anti-graffiti top-coat, which will prevent graffiti. 4. It can be added an encasement box, so it is not tampered with. In the present commission in Kirkland WA and Bellevue. Here, it was the public art sculpture will be set in place in a plinth and bolted down and secure and will be outdoors for the duration of the year till the end of October. My idea for the proposal is innovative and novel given that it has never been done before. I make mosaics in mural form from the individual plastic transparency films and acrylic/plexiglass which is naturally transparent and well suited for the ocean environment and locale.

Portfolio/Previous Work

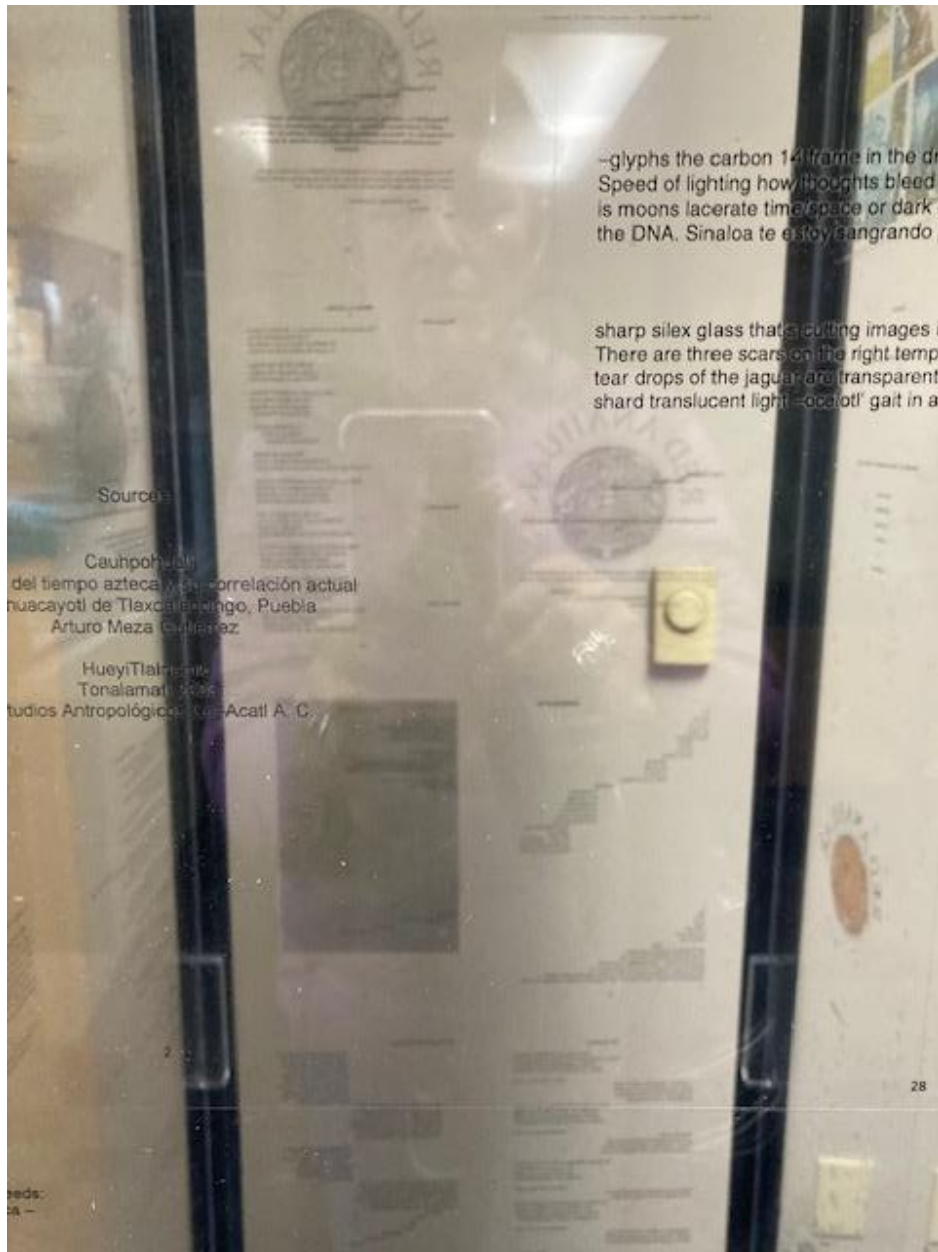
Public Art Sculpture(s) below is sample of 1 of 3 public art sculptures that are pending full scale monumental works that are in proposal. In this instance this rendition was made into a miniature version. Below are examples of a commission in Kirkland WA and Bellevue. Public art sculpture was a commission with a stipend of 1,500 and it will be on public display in Kirkland, WA till October 2023 and then it will be transferred on loan to the city of Bellevue as have been approved for present grant, as such.



View 1, Detail, 1



View 1, Detail 2



View 1, Detail 3



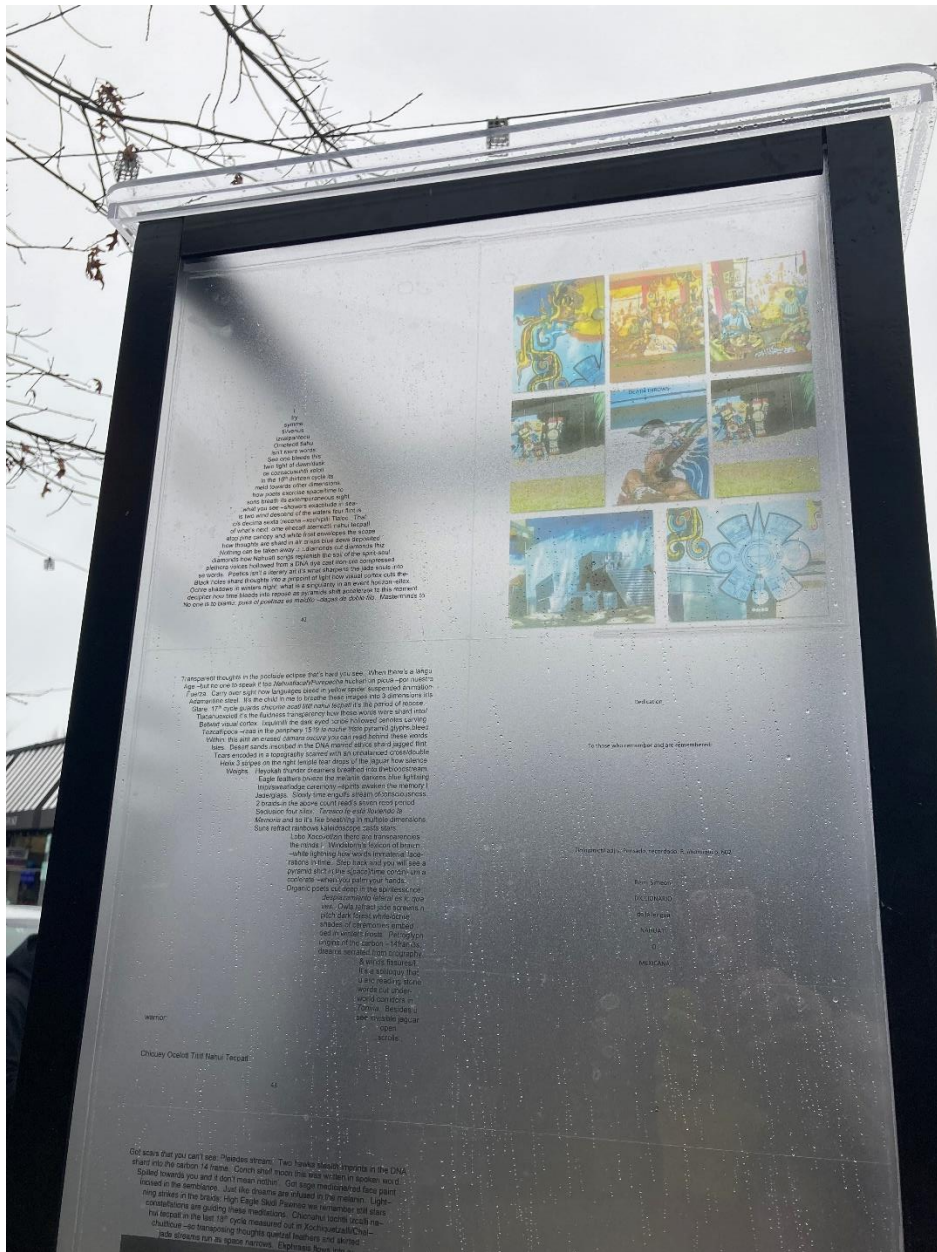
View 1, Detail 4



View 2, Detail 1



View 2, Detail 2



View 2, Detail 3

José D. Trejo-Maya
626-367-7756

Email: jdtrejomaya@gmail.com

3834 Monterey Ave. Apt. #110 Baldwin Park, CA 91706

Education

<i>Date</i>	<i>Degree Earned</i>	<i>Institution</i>
2017	Certificate in Court Interpretation	SCSI, Santa Fe Springs, CA
2011	MFA Creative Writing/Poetry	Antioch University, Los Angeles, CA
2004	BA Sociology and Social Work	Cal Poly Pomona, Pomona, CA
2000	AA Social and Behavioral Sciences	Citrus College, Glendora, CA

Employment

<i>Dates</i>	<i>Agency</i>	<i>Position</i>	<i>Duties</i>
2021-Present	Enki Health Services Inc.	Interpreter/Translator	Social Services Interpreter/Translator mental health, psychiatrist, therapist and doctors' protocols, et. Al.
2018-2020	Pasadena Unified	Interpreter	Interpret Special Education meetings for parents with IEP, Evaluations, Examinations.
2018-2020	USCIS	Immigration Interpreter	Interpret adjustment of status, citizenship and asylum applicants.
2018-2020	Monrovia Unified School District	District Interpreter	Interpret Special Education meetings for parents with IEP, Evaluations, Examinations.
2015-2020	Duarte Unified School District	Bilingual Instructional Aide & IEP Translator/Interpreter DUSD	Provide instruction assistance to teachers in English, Science and Math. Utilize PLATO computer programs to assist EL students in coursework. Administer CELDT, LCAP, and CAHSEE exams. Mentor high school's students. Translate and interpret at IEP meetings. Assist CBI students in small groups. Interpret RPAC and Board Meetings.
2009-2013	FedEx Ground/Home Delivery	Delivery Driver/Assistant Contractor	Resolved package disputes, coordinated vehicle maintenance/inspection, audited delivery services. Supervised drivers, troubleshoot mechanical and managerial issues as they occurred, fielded customer service calls, maintained daily driver logs.
2006-2009	Azusa Unified School District	Bilingual Instructional Aide	Provided Spanish translation and modified instruction for 7th grade English Learners in multiple subjects, assisted in mainstreaming students with learning and behavioral disabilities.
2004-2006	Canyon Acres Children's Services	Child Care Counselor	Provided physical and behavioral conflict resolution and counseling in order to reunite families or prepare children for success in a foster care environment, maintained daily detailed dossiers, administered medication,

Poetry Publications

Publication	Poem Name	Printed Date online/hardcopy
<i>Nimrod International Poetry Journal</i>	ChilamBalam (DT)	Volume 55, Number 2 Spring/Summer 2012
<i>Belleville Park Pages (UK)</i>	Mosaic(s) DT	December 12, 2014
<i>Star 82 Review</i>	Shamanism: Still/Live (WS) 39	Issue 3.2 June 8 2015 Hidden Gems
<i>Visions International Review</i>	Calendar Stream (DI)	January 5 2015
<i>Lost Coast Review</i>	System of a Down (DT)	April 1 2015 Spring Issue
<i>Redactions: Poetry, Poetics, & Prose</i>	Pane/Glass Glass/Pane, War Paint (DT)	April mid-summer 2015
<i>Altadena Poetry Review 2015</i>	Images Edged in Blue Walls, Images Incised Into Holograms (DL)	2015, February 20, 2015
<i>Acentos Review</i>	Addendum & Storm Black Light Blue Ash (DT)	February 15, 2015
<i>Five Quarterly</i>	1 Lamat*/Ce Tochtli/Uno Conejo/One Rabbit [*Star] 2 Muluc/OmeAtl/Dos Agua/Two Water 3 Oc/Yei Itzcuntli/TresPerro/Three Dog (DC)	April 2 2015 almost5qQtumblr.com
<i>Qua Quarterly</i>	Observatorio de Tulum/Luna Azul (DT)	Winter 2015
<i>The Voices Project</i>	Carry it with/in (DI)	September 8 2015
<i>Turtle Island Quarterly</i>	Identity: Tlaxcalteca (DI)	April 23 2015
<i>Taj Mahal Review</i>	Mictlan n. Xibalba (DT)	August 22 2015
<i>Constellations</i>	Ce CoatITlaxochimaco Yei Calli (DT)	June 17 2015

<i>Dukool(India)</i>	Thoughts Flare/Shard, Tarasco/Purepecha, Pyramid Shifts (DI)	June 30 2015	
<i>Solstice Literary Magazine</i>	Inipi (DI)	August 8 2015	
<i>In Stereo Press</i>	The Semblance, Lady Xoc, Jaguar Moon (DT)	October 11, 2015	
<i>Mandala Journal</i>	Dream Images (DI)	September 9, 2015	
<i>The Stone Bird Anthology of the Eagle Rock Library</i>	Inverness, new solar count, RepertorioPoetico, Carry Scars (DI)	Pending...	
<i>Altadena Poetry Review 2016</i>	Un MichoacánoComún/ A CommonerfromMichoacan (DI)	April 23, 2016	
<i>Robin Barratt Publishing</i>	Gone (DT)	PDF	
<i>The Art of Montequé Organization</i>	(DT)	Pending	
<i>Identidad Latina Antología 2016 (Spain)</i>	Obsidiana Yo –te corto Cárgalo por dentro (DI)	May 12, 2016	
<i>Hueso Loco Journal of Arts and Literature</i>	(DC)	Issue #5 Spring/Fall 2015	
<i>UCLA American Indian Studies & Research Journal</i>	DT Blue Ash, Teal Dawn, Black Light, Addendum & Storm, Tulare ca. 1806, Red/Feel	11/21/2016	
<i>The Flexible Persona</i>	Nowhere Since DT	Spring 2017	
<i>AMP: Hofstra University's digilit magazine</i>	MacuilXochitl DI	Mid-Spring 2017	
<i>Sacramento Poetry Center –Poetry Now</i>	Alma y Olvido DT	Spring 2017	

<i>Hawai'i Review</i>	Sun Daggers, Akashic Archives, Seven Mirror, La HierbaRetorcida DT	Spring 2017
<i>Poetry Leaves</i>	Lightning/Blue WS	Spring 2017
<i>Corbel Stone Press (UK)</i>	Ode Et. Al. DT	Spring 2017
<i>Rabbit: a journal for nonfiction poetry (Australia)</i>	Novice/Scribe DT	Spring 2017
<i>shufPoetry</i>	DT (Death Throws, Addendum & Storm, Pain Language)	Issue #8 mid-April 2017 Video Poem
<i>Art & Words Poetry</i>	Netzahualcoyotl & Tlacaoel DT	Spring
<i>Berkeley Poetry Review</i>	DI Tonalpohualli	Issue 47 Spring
<i>Corbel Stone Press (UK)</i>	Aasuingna DT	Spring
<i>Tule Review</i>	Death Throws, Dred Scott, Jade Eyes DT	November 2017
<i>The Poetry Project</i>	Untitled, High Priest, What makes the iris/retina shine? Obsidian Caste. DI	June 2017
<i>Ghostwoods Books</i>	Flowers: Freeze/Frames (WS)	Summer 2017
<i>Northridge Review</i>	Undeciphered, cuauhtliocelotl, Spirits in immaterial ether steel weight, Lightning minds I DS	Fall 2017
<i>WORDPEACE</i>	Google This, El Cerro de la BufaGto., Spiders web in iris glare DS	August 2017
<i>"Fusionando Palabras 2017" (Argentina)</i>	Kaleidoscopio de Estrellas, Casta de Silex SI	Noviembre 2017
<i>DelugeLiteraryArtsJournal</i>	HeyokahThunderDreamers	Pending...
<i>Puerto del Sol</i>	Hummingbirdssight...	March 2018
<i>Tulane Review</i>	DiamondscutDiamonds	Fall 2017
<i>DodgingTheRain</i>	Stardust in themien	December 2017

<i>Vox poetica</i>	Winters Breeze	January 2018
<i>Rigorous</i>	Underground Cave/Graveside, Black [Again], [No Names]	Spring 2018
<i>The Write Launch</i>	Akashic Archives, Quest/Vision, Ode Et. Al.	March 2018
<i>Weasel Press</i>	El Diablo Anda Suelto en Sinaloa	July 2018
<i>Empty Mirror</i>	In Xochitl In Cuicatl [Essay]	June 2018
<i>Voxpoetica</i>	"ChicomeAcatllzcalliOmeToc htli/Seven Reed Resurgence Two Rabbit"	June 2018
<i>Scarlet Leaf Review</i>	Indio Tarasco/At 12:43 noon sun/I got you/Xochimilca ca. 1519	July 2018
<i>Yzur</i>	La MuerteteTira	Octubre 2018
<i>SAND Journal</i>	[yeiozomatlihueytozotlinah uitecpatl]	Issue 18 October 2018
<i>Sunspot Literary Journal</i>	Snows Drift	September 2019
<i>Convocatoria Poesía Libertaria 2019 que abrió La Garcita Azul (Venezuela)</i>	Lenguaje de Dolor	28 de Septiembre 2019
<i>PoetsChoice</i>	www.poetschoice.in Poets.docx	October 8th 2019
<i>Azahares Literary Magazine - Submission Form: Azahares 2020</i>	Can you read this	January 2nd 2020
<i>Art Hole: 5 –Featured Artist</i>	Transparencies in Time	October 15th 2020

Awards

Nomination	Journal/Poem	Date
<i>Pushcart Prize 2015</i>	Redactions: Poetry, Poetics & Prose “Pane/Glass Glass/Pane	November 24, 2015

<i>Tercer Premio</i>	<i>El Centro Canario Estudios Caribeños – El Atlántico – en el Certamen Internacional de Poesía “La calle que tú me das” 2016</i>	Noviembre 8, 2016
<i>New Rivers Press</i>	<i>Many Voices Press Finalist 2018</i>	May 7, 2019
<i>2020 Jack Straw Writers Series Fellowship</i>	<i>Recordings, Podcast, and Interviews: https://www.jackstraw.org/artist/jose-trejo-maya/</i>	Seattle, Washington (Spring, Summer and Fall, etc.)
<i>Ecosystem X Future Art Awards</i>	Special Mention Artist: Transparencias in Time	Winter 2022
<i>Lynn Hanson Gallery Award</i>	Intersections Show Awardee	Summer 2022

Exhibitions

Exhibition	Institution/Location	Date
<i>Transparencias in Time: Cuahpohualli</i>	Amador County Arts Council/Jackson, CA	September/October 2020
<i>Transparencias in Time: Cuahpohualli</i>	Museum of Dead Words/New York, NY	October 26th 2020
<i>Small Works 2020: - Submission #2: Oxomoco</i>	Main Street Arts, Clifton Springs New York	November 7, 2020 - December 4, 2020
<i>Foundwork</i>	https://foundwork.art/artists/edit/josedtrejo-maya/works	September/October 2020
<i>Shoreline Latinx Online Visual Art Exhibition WA</i>	Shoreline-Lake Forest Park Arts Council	November 2020
<i>The Meadowlark YWCA Missoula Cade Gallery Anne Arundel Community College MD</i>	Transparent thoughts [Wreck - oning: National Online Juried Exhibit], Indiana	March 2021
<i>Vividness UI Kokomo Downtown Art Gallery ID</i>	Oxomoco https://www.iuk.edu/downtown-gallery/index.html Indiana	March 18th to April 12th 2021

<i>An Exhibition on Things Called Art: Hilliard Gallery (Kansas City, MO)</i>	Oxomoco	April 2th to May 22th 2021
<i>City of Santa Monica Cultural Affairs LA</i>	Provisional Exhibition: Art of Recovery	Fall/Winter 2021
<i>Soundpedro LA</i>	Audio Exhibition, San Pedro CA	June 5 th 2021
<i>Port Angeles Fine Art Center, WA</i>	Endurance of Change:	June 2021 to May 2022
<i>Hispanic Heritage Month Gallery Exhibition WA</i>	Centro Cultural Mexicano:	September 13 th to October 17 th 2021
<i>Sculpted Spaces, Wild Lives: The Third Street Gallery Moscow, ID</i>	Words lacerate & Transparent thoughts	October 12-13 2021 to January 7 th 2022
<i>Make.Shift Gallery Art Space Bellingham, WA</i>	Uixticihuatl, Oxomoco, Tonatiuh, Transparent thoughts, & So this was weaved	November 5 th , 2021 to November 27 th 2021
<i>The Cade Gallery The Route Towards Equity MD</i>	Transparencies in Time:	Dec. 2 nd 2021 to Jan. 2022
<i>2022 Exhibitions at Umpqua Valley Arts OR</i>	Hallie Brown Ford Gallery	Jan. 14 th to March 25 th 2022
<i>Capital Culture House Gallery (Spain)</i>	EPHYPHANY Virtual Gallery	Live: https://capitalculturehouse.org/epiphany/
<i>Drury University: Pool Center Gallery MO</i>	New Entry: Unmasking Ourselves	February 4-25, 2022
<i>Jersey City Hall: Cultural Affairs NJ</i>	Exhibit:	Winter 2022
<i>Studio 659 Whiting IN</i>	Exhibit of Transparencies in Time:	Jan. 21 to Feb. 26 2022

<i>UNCW's CAB Gallery: "Protests Signs"</i>	Media Names: Transparent thoughts, Oxomoco, Tonatiuh	Thursday, February 24 – Friday, April 1, 2022
<i>Ecosystem X Future Art Awards LA</i>	Special Mention Artist: Transparencies in Time	Winter 2022: https://mozaikphilanthropy.org/ecosystemx/
<i>Virtual Gallery Online</i>	Transparencies in Time: https://virtualgalleryonline.org/	January 29 th to February 26 th 2022
<i>The Lamar Dodd School of Art/ UGA Theatre</i>	[yei ozomatli hueytozotli nahui tecpatl] Oxomoco	February 24 th to March 3 rd 2022
<i>VIEWPOINT Group Exhibit</i>	Transparencies in Time:	February 17 th 2022
<i>Fresh Eye Gallery: The Land Within Us MN</i>	Transparent thoughts, Words lacerate, [yei ozomatli hueytozotli nahui tecpatl]	March 9 th to April 23 2022
<i>2022 Oregon Fringe Festival</i>	Transparencies in Time:	Wednesday, April 27, 2022 - Sunday, May 1, 2022
<i>Con-TEMPORARY Art Observatorium (Italy)</i>	Exhibit: Desert Sands Extracts	Exhibit Winter & Spring
<i>Gallery 55 Exhibition ID</i>	Transparencies in Time:	Desert Sands Expose:
<i>Art as Salve Exhibition</i>	Transparent thoughts	Thursday, March 24 th to Thursday, May 31, 2022
<i>ART LIT LAB</i>	Transparencies in Time: Extracts Desert Sands & Death Throws	April 12 th to May 7 th 2022
<i>Long Red Line - Side Street Studio Arts</i>	Transparent thoughts	Spring Exhibition
<i>CAE Curatorial Committee: (Re) Collection</i>	Transparent thoughts	April 7 th to May 7 th 2022
<i>The Things With Feathers: Alliance for the Visual Arts Gallery & Art Center CA</i>	Uixticihuatl, [yei ozomatli hueytozotli nahui tecpatl], Transparent thoughts	May 14 th 3-5pm 2022
<i>Artwall</i>	Uixticihuatl, [yei ozomatli hueytozotli nahui tecpatl]	Spring 2022

<i>The Fulton Street Collective IL</i>		
<i>Intersections Show: Art Start Northwest WA</i>	"[yei ozomatli hueytozotli nahui tecpatl]", "words lacerate" & "Uixticihuatl"	Spring 2022
<i>Adams County Arts Council: JAE CO</i>	Transparent thoughts	June 3 rd to June 23 rd 2022
<i>Mother Nature Survived It: L.A. GOAL</i>	Transparent thoughts, Oxomoco	June 11 th to July 1 st 2022
<i>Open Mind Art Space: CSUN LA</i>	Transparent thoughts: "Begin/Again An Exhibition Celebrating Possibility:":	Spring/Summer 2022
<i>Janice Charach Gallery: Flight MI</i>	Addendum & Storm	June 26 th to August 11 th 2022
<i>Suavac Student Events & Entertainment Arts & Culture MN</i>	Exhibition: Home Indigenous Lore	Summer 2022
<i>Fountain Street Church ArtPrize MI</i>	Transparent thoughts, Got scars that you can't see, La Casa del Silencio, Matlactli ihuan Ome Ozomatli Izcalli Nahui Tecpatl, Aurora Borealis, The Semblance Lady Xoc, Jaguar Moon & Altar of Hope	September 15 th to October 9 th , 2022
<i>Holter Museum of Art: Creativity Center MT</i>	Uixticihuatl, Transparent thoughts	Winter 2022
<i>LeMoyne Arts Exhibits: Chain of Parks Festival FL</i>	Transparent thoughts: Focused Moments	Summer 2022: Thursday July, 14 th to Saturday August 20 th .
<i>Art Inspired by the Land OSMP Exhibit: Boulder Public Library Canyon Gallery CO</i>	Oxomoco	Fall 2022: Friday August 5 th to Sunday September 16 th .
<i>Members Exhibition 44th Annual Tri-State</i>	[yei ozomatli hueytozotli nahui tecpatl], Words lacerate	August 31 th -October 8 th 2022.

<i>Sculptors Conference SC</i>		
<i>Romancing the Stone KZNSA Gallery, Durban (South Africa)</i>	Exhibition: Digital Projection	September 21, 2022
<i>The Umbrella Arts Center: Art Ramble Call for Art 2022 MA</i>	Transparencies in Time:	Fall 2022
<i>Solidarity Street Gallery 2022 MN</i>	Words lacerate, yei ozomatli hueytozotli nahui tecpatl, Transparent thoughts, So this was weaved	September 2022
<i>Hispanic & Latino Heritage Art Show City of Greer SC</i>	Transparencies in Time:	September 2022
<i>No Whites Allowed Angel City Brewery -Art Share L.A. LA</i>	Transparencies in Time: [yei ozomatli huey tozotli nahui tecpatl], Oxomoco, Undeciphered and Transparent thoughts, et. Al.	January 2023
<i>Dia de los Muertos Wyoming State Museum WY</i>	Undeciphered, [No Names], So this with weaved	September 21st to November 2022
<i>Medford Arts Center: Indigenous Art Program NJ</i>	Transparencies in Time:	Fall 2022
<i>LAUNCH Gallery LA</i>	Transparencies in Time:	Fall 2022
<i>PASA Festival (Korea, Seoul)</i>	Transparencies in Time: BitGlim ongoing virtual	October 1 st to October 31 st
<i>Exhibition 2nd Floor Gallery Coffman Union U. of M. MN</i>	Words lacerate, [yei ozomatli hueytozotli nahui tecpatl], Transparent thoughts, Tonatiuh, So this was weaved & Oxomoco	November 2022 to January 2023
<i>Friedli Gallery "Blood on the Pavement: Notes on Healing" Exhibition</i>	[yei ozomatli hueytozotli nahui tecpatl], Transparent thoughts, Oxomoco	Friday September 30 th to October 31 st 2022

<i>Black Creek Arts Council; Glitz and Kitsch</i>	Uixticihuatl, Transparent thoughts	November 11 th to December 31 st 2022
<i>Arts Council of Fayetteville Cumberland County, NC</i>	_Still Here, Still Native Oxomoco	Oct 21 st 2022 to Winter
<i>Pelham Art Center: Art Boutique NY</i>	Words lacerate, yei, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh, So this was weaved	December 2022 to January 2023
<i>Faces & Facades Exhibitions; AHArts, NJ</i>	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh	Nov. 19 th to Dec. 24 th 2022
<i>The New Art Center, MA Artwork New Art Store</i>	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh, et. Al.	Winter 2022
<i>Under \$500 MAP</i>	Transparent thoughts/yei ozomatli	Winter 2022
<i>Cista Arts: A Moment in Time (UK)</i>	Transparencies in Time: Transparent thoughts, Uixticihuatl, Words lacerate, Oxomoco, Tonatiuh	January 2023 online
<i>2023 SYRCL's Wild & Scenic Film Festival</i>	Words lacerate, Oxomoco, Transparent thoughts	February 15 th to March 15 th 2023
<i>Project Anywhere 2023 (AUS)</i>	Transparencies in Time:	Virtual exhibition
<i>2023 Academy Center of the Arts Annual National Juried Art Exhibition</i>	Oxomoco	April 7 th to May 4 th 2023
<i>934 Gallery Invisible Threads</i>	Transparencies in Time: Desert Sands & Death Throws	April 2023
<i>Layers from Within@Walters</i>	Transparencies in Time: Desert Sands & Death Throws	February 2024

Fiscal Sponsor

<i>Institute For Education, Research, and Scholarship</i>	Fiscal Sponsor: Professor Newton Lee for Opportunity Fund Grant in Charlotte Arts & Culture	2023-2024
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Grants

<i>Center for Cultural Innovation</i>	Grant/California Relief Fund for Artists and Cultural Practitioners	September 29th 2020
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Public Art

<i>Public Art/ Sculpture Kirkland, WA</i>	Transparencies in Time: Sculpture	October 2022 to October 2023
<i>Public Art/Sculpture Bellevue, WA</i>	Transparencies in Time: Sculpture	September 2023

Scholarships

<i>Hudson Valley Writers Center</i>	Poetry Workshop: The Poem Under the Poem	October 24 th 2021
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Professional Reference

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