







KEVIN REINHARDT WITH BARNARDINE

BRUCE'S BEACH

23 APRIL 2023

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YEAR OF BIRTH

1990

NATIONALITY

American

EDUCATION

2014 Bachelor of Architecture, University of Southern California

2022 Mountain School of Arts, Los Angeles

PROFESSIONAL EXPERIENCE

SOLO SHOWS

2022 *Kevin Reinhardt 5*, 105 Henry, New York, NY

2022 *Kevin Reinhardt: New Work*, Marc Selwyn Fine Art, Beverly Hills, CA

2021 *Kevin Reinhardt 3*, Half Gallery, New York, NY

2019 *Kevin Reinhardt 2*, Grice Bench, Los Angeles, CA

2016 *Kevin Reinhardt*, Grice Bench, Los Angeles, CA

2015 *In Office*, otherplaces.la, online

SELECTED GROUP EXHIBITIONS

2022 *NADA New York*, 56 Henry, New York, NY

2021 *Friend Zone*, Half Gallery, New York, NY

2018 *BARBARA, or Ardor*, Grice Bench, Los Angeles, CA

2017 *I Keep All My Memories of You in This Tiny Shoe Box*, 300 Avery, Los Angeles, CA

Bear Revolt, Harborview and Pole, San Pedro, CA

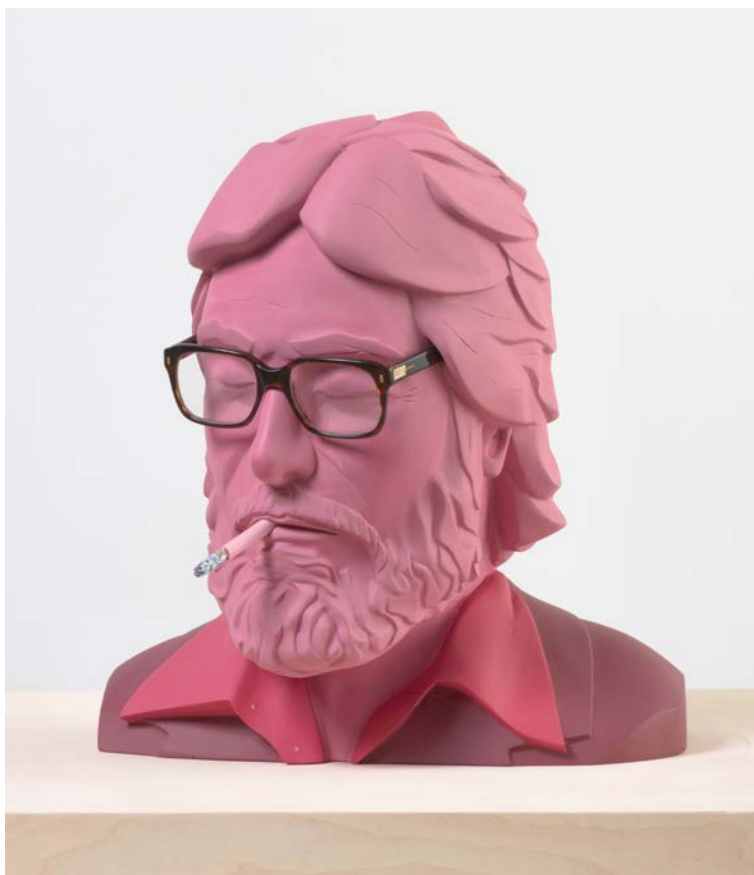
Expo Chicago, Grice Bench, Chicago IL

2015 *Kevin Reinhardt, Mike Rubin, Mateo Tannatt*, Grice Bench, Los Angeles, CA

WRITING

2017 Kevin Reinhardt, "Kevin Reinhardt on Model for 'Sculpture' by Margaret Honda," *Mousse Magazine*

PORTFOLIO



We Will Meet Again, 1979 (Red), 2020
Gesso on carved wood, Berdel Sferoflex glasses
13 x 10 x 13 "



Conversations With Myself, 1963 (Blue), 2020
Gesso on carved wood, American Optical glasses
13 x 10 x 13 "

Zürich, 1935, 2021
Gesso/silver leaf on carved wood
24 x 24 x 18 "



My Body Is Buried Here, Von Toux, 2019
35mm film / Chromogenic Print
23 1/2 x 15 1/2 "



PORTFOLIO



Installation Documentation
2020, Grice Bench, Los Angeles



Installation Documentation
2022, Marc Selwyn Fine Arts, Beverly Hills

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YEAR OF BIRTH

1991

NATIONALITY

Portuguese

EDUCATION

2013 MA Architecture, Edinburgh University, UK

2016 MArch Architecture, University of Westminster, London, UK

PROFESSIONAL EXPERIENCE

AIRES MATEUS E ASSOCIADOS (2012-2014)

During and after undertaking RIBA Part I at Edinburgh University, Sara worked at Manuel Aires Mateus' studio. In the first year as an intern, Sara assisted with model making, surveys, and technical design drawings. In the second year, as a Junior Architect, Sara worked on a number of projects, both new builds and rehabilitations, often coordinating the drawings of junior team members. She became responsible for the design of small projects and contact with engineers and contractors.

KWY.STUDIO (2016-2022)

After completing her master's degree in architecture, Sara began working at KWY.studio, growing from Junior Architect to Project and Studio Manager in the first year. Sara was responsible for technical and artistic development, production and assembly of artworks, as well as small architectural projects and installations. In all projects Sara was responsible for coordinating architecture drawings, managing client, contractor, and supplier relationships, and coordination of contracted services with engineers, safety consultants, lighting designers, landscape architects, and artists. In most projects the budget was handled in-house, and Sara was responsible for the management of costs, invoices, and general bookkeeping. Sara would also manage and oversee all transport logistics, production quality control, and installation.

SELECTED PROJECTS:

2017 *One Two Three Swing!*, SUPERFLEX, Hyundai Commission, Tate Modern Turbine Hall, London, UK

2017 *Origin*, KWY.studio with Nathalie Rackowe, *Lys På Aarhus*, Aarhus, Denmark

2018 *One Two Three Swing!*, SUPERFLEX, Bundeskunsthalle, Bonn, Germany

2018 *One Two Three Swing!*, SUPERFLEX, Copenhagen Contemporary, Copenhagen, Denmark

2019 *Après Vous, Le Deluge*, SUPERFLEX, Galeries Lafayette Champs-Élysées, Paris, France

2019 *Spider/Web Pavilion 7*, Studio Tomás Saraceno, *May You Live In Interesting Times*, 58th International Art Exhibition – La Biennale di Venezia, Italy

2019 *One Two Three Swing!*, SUPERFLEX, Dora Observatory, South Korea

2020 *One Two Three Swing!*, SUPERFLEX, Desert X AlUla, AlUla, Saudi Arabia

2020 *Desert X AlUla Visitor Centre*, KWY.studio, Desert X AlUla, AlUla, Saudi Arabia

2021 *Interspecies Assembly*, SUPERFLEX, Art-2030, Central Park, New York

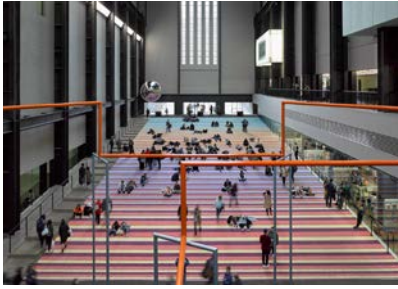
2021 *Play Contract*, SUPERFLEX with KWY.studio and 121 children, Capital of Children, Billund, Denmark

2022 *Mesa*, KWY.studio and Baldios, Art & Jardins, Richebourg, France

BARNARDINE (2023-)

In 2023 Sara formed the architecture studio Barnardine in Lisbon, Portugal.

PORTFOLIO



SUPERFLEX
One Two Three Swing!
2017, London, UK

Materials: Steel, Cork
Commissioner: Tate Modern
Budget: undisclosed

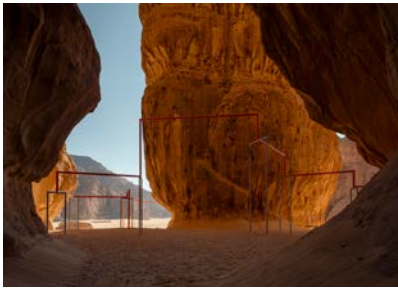
One Two Three Swing! was a solo exhibition at Tate Modern's Turbine Hall, and the first Turbine Hall commission to extend beyond the gallery walls. An orange line connecting dozens of three-seated swings weaves through the Turbine Hall, emerging onto the terrace outside Tate Modern where it will activate the space throughout the day and night, continuing to extend over time.



Studio Tomás Saraceno
Spider/Web Pavilion 7
2019, Venice, Italy

Materials: Lightweight steel, Viroc, Fabric, others
Commissioner: La Biennale di Venezia
Budget: 125,000 USD

Spider/webs are nonhuman pavilions, transcending national representation. Weaving within the interstices between branches and door frames after a rain shower, they are oracles of living bodies, scripts of fortune divination, always in dislocation between national pavilions. Entangling cooperative constellations, these multi-being life forms trace maps of attunement to the astral scores.



SUPERFLEX
One Two Three Swing!
2020, AlUla, Saudi Arabia

Materials: Steel, Cork
Commissioner: Royal Commission for AlUla
Production budget: 155,000 USD

Desert X AlUla! is organised collaboratively by Desert X and the Royal Commission of Al-Ula. It took place in the desert of AlUla, an ancient oasis, and it was the first site-responsive exhibition of its kind in Saudi Arabia. The exhibition is a cross-cultural dialogue between artists from Saudi Arabia and surrounding region and artists from previous iterations of Desert X in California.



SUPERFLEX
Interspecies Assembly
2021, Central Park, NY, US

Materials: Stone, Steel
Commissioner: Art2030
Production budget: 310,000 USD

Interspecies Assembly is a physical gathering site that aims to foster friendly relations among species and nurture interspecies living. A series of pink stone sculptures, arranged in a broken circle, demarcate a space in which humans must temporarily slow down and become active listeners to their co-species.



SUPERFLEX
Play Contract
2021, Billund, Denmark

Materials: Stone, Steel
Commissioner: Capital of Children
Production budget: 1,110,000 USD

A group of 121 children in Billund, Denmark was given 100,000 pink LEGO bricks, which they used to design models for playgrounds. These models were then analyzed by size, layout, and the kind of physical activity they encourage. This information was synthesized into five final designs, which were then constructed in pink marble.

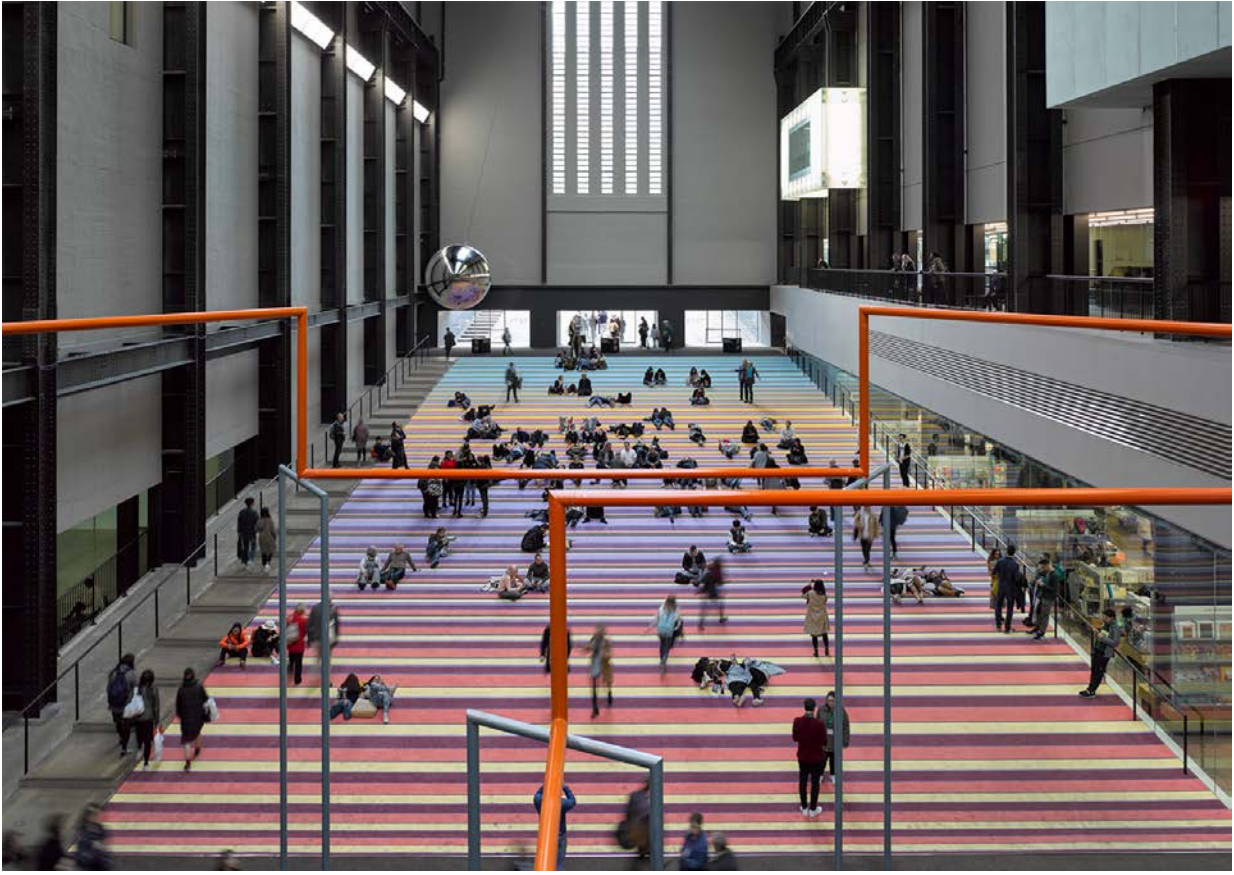


KWY.studio and BALDIOS
Mesa
2022, Richebourg, France

Materials: Stone, Steel
Commissioner: Art&Jardins
Budget: 145,000 USD

A circular, infinite table is a device for containing a garden, a mediation obstacle that needs to be overcome but in itself becomes a vantage point for observation. In these strange times of social distancing, we are proposing closeness in a hopefully not so distant future: a table as a place of memory.

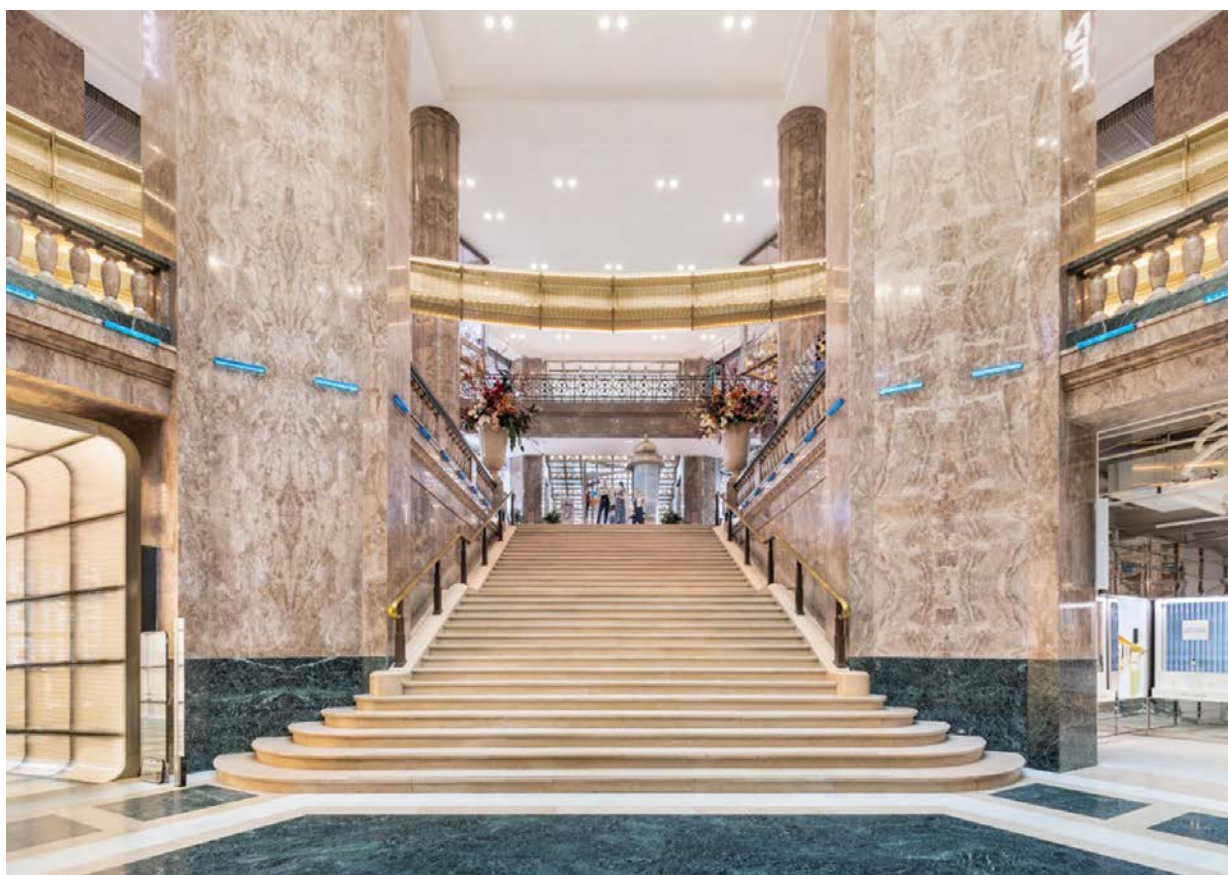
SUPERFLEX, *One Two Three Swing!*, 2017, London, UK
Photo by James Morris



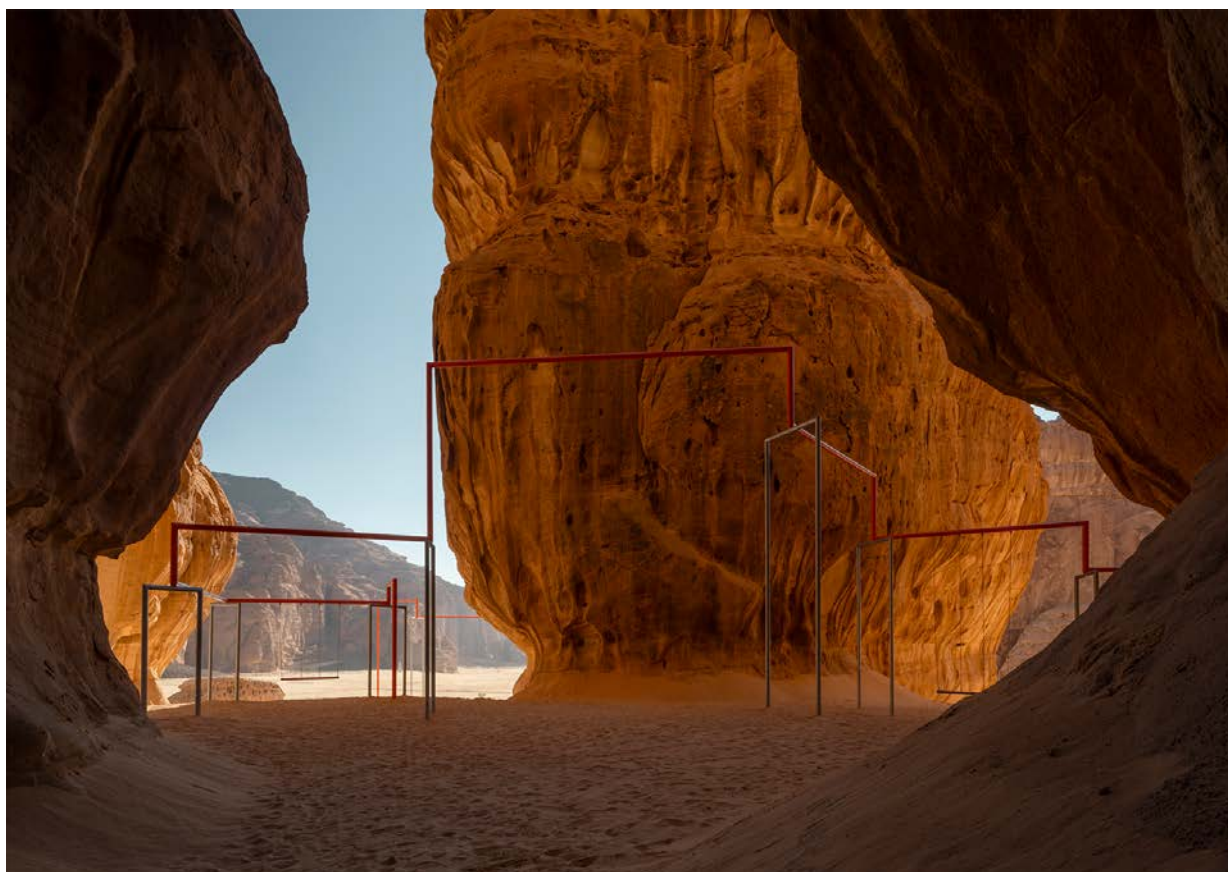
Studio Tomás Saraceno, *Spider/Web Pavilion 7*, 2019, Venice, Italy
Photo by KWWY.studio



PORTFOLIO



SUPERFLEX, *Après Vous Le Deluge*, 2019, Galeries Lafayette, Paris, France
Photo by Delfino Cappelletti



SUPERFLEX, *One Two Three Swing!*, 2020, Desert X AlUla, Saudi Arabia
Photo by Lance Gerber

KWY.studio, *Desert X AlUla Visitor Centre*, 2020, AlUla, Saudi Arabia
Photo by Colin Robertson



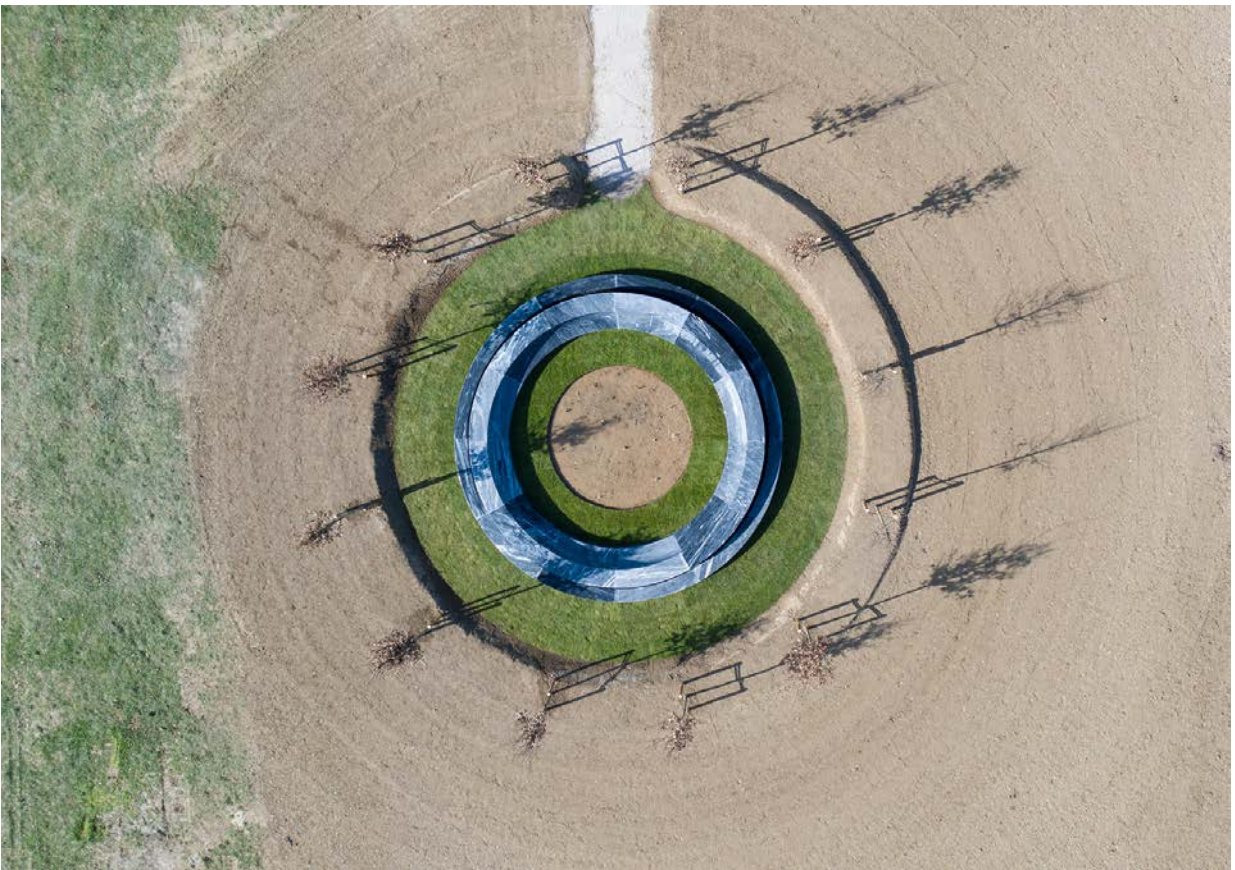
SUPERFLEX, *Interspecies Assembly*, 2021, Central Park, New York, US
Photo by Lance Gerber



PORTFOLIO



SUPERFLEX, *Play Contract*, 2021, Billund, Denmark
Photo by Torben Eskerod



KWY:studio and BALDIOS, *Mesa*, 2022, Richebourg, France
Photo by KWY:studio

EXPRESSION OF INTEREST

As a South Bay native and current resident of Hermosa Beach, Bruce's Beach Park is a welcome landmark on my daily commute to my studio. However, the existence of this beautiful park carries the weight of more than just a view of the ocean. My upbringing in the area and my concerns about the ethics of public spaces as an artist have led me to draft this proposal.

Through my education and training as an architect and experience during the past nine years as an artist exhibiting regularly in internationally-recognized galleries, I am confident in my ability to create and execute a work that is not only aesthetically pleasing, but one that fosters an environment for open, honest contemplation within the South Bay area. My work often draws upon this exact confluence between people and the complications of histories - of what necessarily happened and what they may have possibly done. I appreciate this project as one that must operate upon a variety of scales - it needs to be compelling from far away, at a glance, up close, and unfold further through deeper exploration of the works' very origins.

In order to realize this proposal I will work together with longtime collaborators at Barnardine, an architecture office located in Lisbon, Portugal. The extensive experience they bring in the design, fabrication, and management of complex public art installations in international settings is unparalleled. Their sensitivity in regards to social perspectives is an invaluable resource for the realization of this project.

Together with Barnardine and welcomed input from the city, I am confident we can cooperatively refine and execute every aspect of the production by the installation deadline of November 2024. We are proud and humbled to have the opportunity to submit a proposal as part of the cultural elevation of the Bruce's beach neighborhood park and community at large. Our goal is to ensure the installation is a lasting one, that is compelling to all who may visit the park: local neighbors, visitors, and even daily commuters who pass by this flash of green and absence of houses everyday on their way to work.

PROJECT DESCRIPTION

Passaic (New Jersey) seems full of holes compared to New York City, which seems tightly packed and solid, and those holes in a sense are the monumental vacancies that define, without trying, the memory-traced of an abandoned set of futures.

-“The Monuments of Passaic” by Robert Smithson, Artforum, December 1967

Influenced by the blooming plum tree in the background of a photo of Willa and Charles Bruce, I propose to install a suite of five stone sculptures of tree stumps dispersed on the grounds amongst the trees within the elevated terraces of the park. The five stumps (which could also be eight, one for each person) will stand as a symbol of each of the African-American families (or persons) displaced through the city's actions at the time. Appearing to have naturally grown from the grass, each sculpture will be supported by its own hidden concrete foundation.

These waist-high, CNC-milled, and realistically-represented artworks will be figuratively reminiscent of the tree species already existing in the park: individually distinct, twisted, and pushed through years of unyielding ocean wind. In contrast to the near-lifelike colored and textured sides, the top of each stump will ideally feature a polished surface, level with the ground and reflective like the sea beyond. I imagine those who visit the park will be drawn to touch the rich surfaces of the art works, to feel the contrast between the textured natural sides and polished cut surface. In doing so they will hold the space once held by another: by another tree, another person, another time.

My proposal is to honor this vacancy as monuments, by framing what has been made absent. In the way a forest's clearing is enunciated by the tree stumps left to endure, they work as appreciable symbols of an unjust history that still lingers. They're not made to intrude upon the existing landscape but to be elemental within it, like visual notes upon a palimpsest that you have always heard. They function as memories of what once thrived as well as dedications of their unjust removal – something forced to yield in order to make space for another. The polished surface of a stump far away will gently insist of the numinous presence of history that keeps them company.

The story of Bruce's Beach is that of an abandoned set of futures. It's the story of the unfulfilled promise of African-American population and culture that was not allowed their own space to thrive. This absence of the other -the some other's future- in the Bruce's Beach neighborhood will always be stronger than any physical presence. Let's acknowledge the deprivation by giving our community a contemplative space to listen for their absence, the hostility and the racism they bore, to grant us such place of peace.

BRUCES BEACH APPLICATION

Proposal
Site Plan



KEVIN REINHARDT WITH BARNARDINE



BRUCES BEACH APPLICATION

Proposal
Detail View 1





BRUCES BEACH APPLICATION

Proposal
Detail View 3

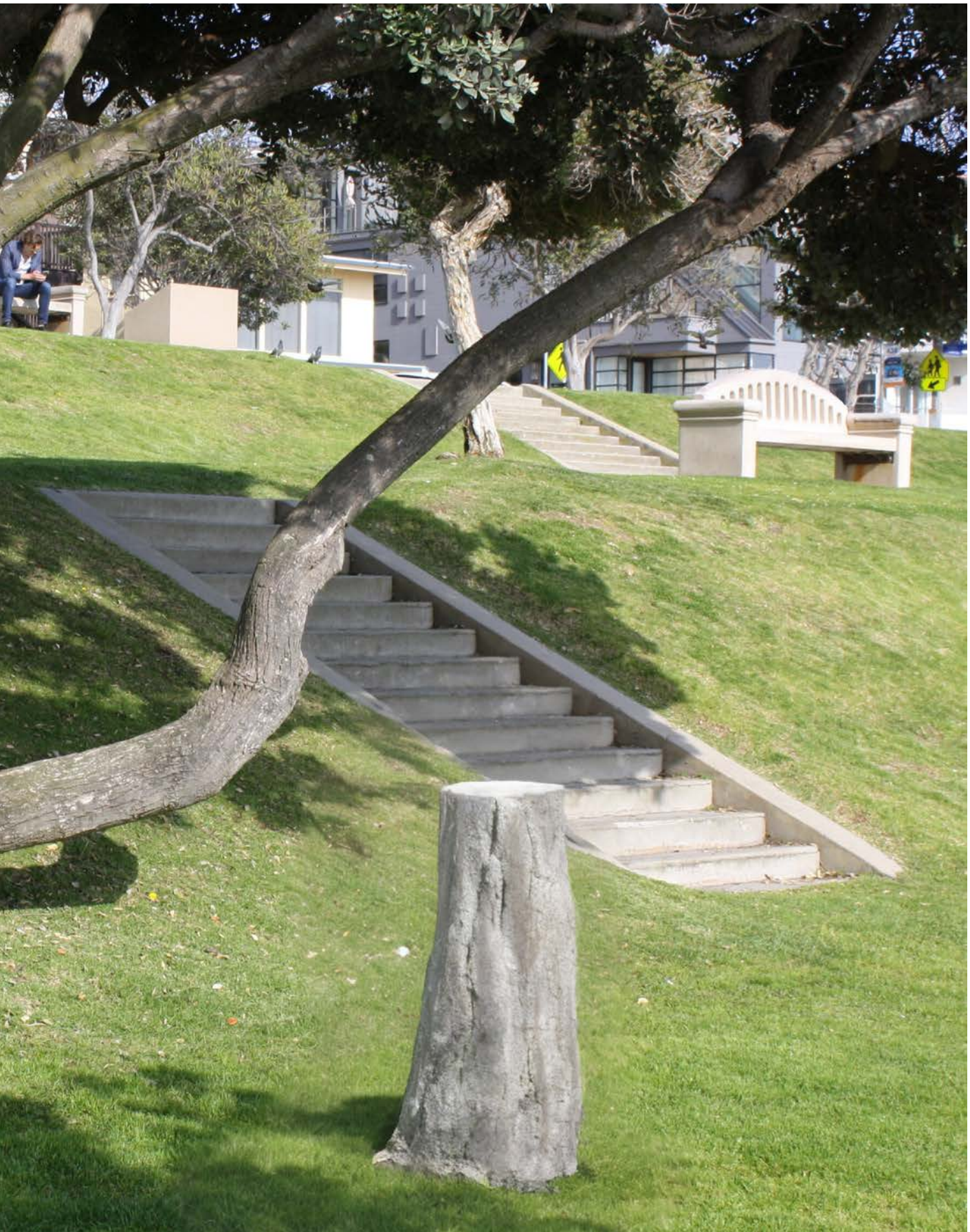




BRUCES BEACH APPLICATION

Proposal
Perspective View 1





BRUCES BEACH APPLICATION

Proposal
Perspective View 2





MAINTENANCE PLAN

Stone is a solid and robust material - the extent of maintenance required (as in, occasional washing) is dependent on the frequency and extent of use and may need monitoring. One year after the works are installed, a visit is advised where the Artists and a Client representative will be able to review and agree upon a future maintenance routine. Following that, the Artwork should be visually inspected for any possible damage or failures in a frequency determined during the first inspection (roughly every year).

Cleaning

Footprints, dirty surfaces, or scratches can be easily removed - the method varies based on the type of surface. On the rough surfaces (where the surfaces were sandblasted), dirt can be removed with clean water and a broom or a brush, depending on how much dirt there is. On the polished surfaces of the Artwork, surfaces should be wiped with clean water and a regular dish washing sponge. If the marks do not come off with a sponge alone, then wet sandpaper (with recommendation of 120gsm) should be carefully used to remove the remaining stains. The procedure should be first tested on a small and less-visible area.

Graffiti

Should the Artwork suffer other vandalism, such as graffiti, it should be possible to remove the paint stains without any serious intervention. There are two solutions: (1) chemical anti-graffiti products for stone, (2) using a machine to sand the top surface (recommendation of 60gsm grade) until the surface is cleaned. Both techniques should be tested in a discreet area before the repair is carried out, and ideally discussed with the Artist before cleaning is performed.

Repairs

It is natural that some stone parts may chip due to extensive use. Depending on the size of these damages and if sharp edges result from breakage, these should be lightly sanded. If more serious damages occur and cannot be repaired using the indications above, then the Client should contact the Artist and agree on a repair strategy. If an entire area needs to be replaced then the cost of new production will need to be evaluated at the time.

PROPOSAL BUDGET

No.	Description	Unit	Qty	Rate	Cost	Comments
1.0 Production						
1.1	R&D and prototyping	un	1.00	\$ 2,000.00	\$ 2,000.00	Estimate
1.2	Stone blocks	un	5.00	\$ 1,000.00	\$ 5,000.00	Estimate
1.3	Milling	un	5.00	\$ 15,000.00	\$ 75,000.00	Estimate
1.4	Finishes (Polishing and sandblasting)	un	5.00	\$ 500.00	\$ 2,500.00	Estimate
1.5	Anchors and steel components	all	1.00	\$ 2,000.00	\$ 2,000.00	Estimate
1.0	Total				\$ 86,500.00	
2.0 Transport and Installation						
2.1	Crates	un	5.00	\$ 600.00	\$ 3,000.00	Estimate
2.2	Transport	all	1.00	\$ 3,000.00	\$ 3,000.00	Estimate
2.3	Site prep and foundations	all	1.00	\$ 45,000.00	\$ 45,000.00	Estimate
2.4	Equipment rental	all	1.00	\$ 15,000.00	\$ 15,000.00	Estimate
2.5	Installation	all	1.00	\$ 20,000.00	\$ 20,000.00	Estimate
2.6	Site clean up and Landscaping	all	1.00	\$ 9,000.00	\$ 9,000.00	Estimate
2.0	Total				\$ 95,000.00	
3.0 Other costs						
3.1	Geological survey	all	1.00	\$ 10,000.00	\$ 10,000.00	Estimate
3.2	Permits and legal costs	all	1.00	\$ 2,500.00	\$ 2,500.00	Estimate
3.3	Insurance	all	1.00	\$ 2,000.00	\$ 2,000.00	Estimate
3.4	Conservator Maintenance Report	all	1.00	\$ 2,000.00	\$ 2,000.00	Estimate
3.5	Photography	all	1.00	\$ 2,000.00	\$ 2,000.00	Estimate
3.6	Signage	all	1.00	\$ 1,500.00	\$ 1,500.00	Estimate
3.0	Total				\$ 20,000.00	
4.0 Professional Consultation Fees						
4.1	Engineering	all	1.00	\$ 8,000.00	\$ 8,000.00	Estimate
4.2	Project Managers and Architects	all	1.00	\$ 35,000.00	\$ 35,000.00	Firm offer
4.3	3D scanning and modelling	all	5.00	\$ 2,400.00	\$ 12,000.00	Firm offer
4.4	Stone consultant	all	1.00	\$ 5,000.00	\$ 5,000.00	Estimate
4.5	Safety consultants	all	1.00	\$ 1,000.00	\$ 1,000.00	Estimate
4.0	Total				\$ 61,000.00	
5.0 TOTALS						
5.1	Production				\$ 86,500.00	
5.2	Transport and Installation				\$ 95,000.00	
5.3	Other costs				\$ 20,000.00	
5.4	Professional Consultation Fees				\$ 61,000.00	
4.3	Artist Fee	15%			\$ 52,500.00	
5.5	Contingency	10%			\$ 35,000.00	
5.0	Total				\$ 350,000.00	

REFERENCES

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