



Prepared for:

City of Manhattan Beach
Cultural Arts Commission

PROPOSAL
BRUCE'S BEACH:
STAKES

JUNE 2023

Tré Borden & Muna Malik

WELCOME

Our warmest greetings to the City of Manhattan Beach Cultural Arts Commission.

We are happy to present our ideas for the new and exciting sculptural installation at the historic Bruce's Beach.

It is a deep honor to be considered for this project. We have so much respect for the Bruce family and how they have persevered through injustice. We also want to uplift the community of Manhattan Beach for undergoing the painful and restorative process of acknowledging and attempting to atone for its past. We feel a great responsibility and care for how we bring our perspective and attention to the community, and we look forward to engaging with you should our proposal move forward.

Thank you so much for this opportunity.

Yours Truly,

Tré Borden & Muna Malik



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- 01** ABOUT THE ARTISTS:
Tré Borden & Muna Malik
 - 02** PROJECT STATEMENT:
Visual Introduction
 - 03** CREATIVE VISION
Intention, Inspiration, and Visual Language
 - 04** DESIGN CONCEPTS:
Renderings
 - 05** BUDGET
 - 06** MAINTENANCE PLAN
 - 07** COLLABORATION AND EXECUTION
 - 08** PORTFOLIO



Tré Borden, Artist, Founder of Tre Borden /Co.

B.A. - Yale University (2006) East Asian Studies

M.B.A. - University of California Davis, Graduate School of Management (2011)

Tré Borden is a artist, producer, and founder of public-art consultancy and media production lab Tre Borden /Co, based in Los Angeles, CA. For over 10 years Tré has worked with a wide range of artists, companies, organizations and communities to collaborate and realize their values through creative projects. Tré creates and produces large-scale artworks and ambitious public-engagement campaigns. Tré's portfolio includes large-scale commissions for private spaces, permanent and temporary public artworks, mission-driven media and technology projects, community engagement campaigns and programming, and thought-leader focused convenings.

Recent Special Projects

Pacific Mesa Client: Sterling Bay Location: Sorrento Mesa, CA June 2023 - Present

Selected as the art consultant through a competitive RFP process to commission new works for Sterling Bay's ambitious bio-tech campus in Sorrento Mesa. Tre Borden /Co will articulate the creative vision for the art program and oversee the artist solicitation selection process. Over two phases TBC will and manage the installation of \$4million of artwork.

California Leadership Awards Clients: James Irvine Foundation Location(s): California Statewide 2023-2024

Working with non-profit award recipients to create issue-specific creative projects to further their mission and engage their community. Projects include a billboard campaign to end forced incarcerated labor; an interactive installation focused on living wages; , a short documentary on tribal children in the CA welfare system; an ad campaign around ESL learning and a mural on a transitional housing development in Los Angeles.

VOICEBOX Client: Planned Parenthood Affiliates of California Fall 2022 - Present

Created a mobile art-installation/safe space for sharing centered around a video-capture app that enables authentic, high-quality sharing from participants. First campaign is to elevate first-person experiences with reproductive health and advocating for bodily autonomy. Working with Planned Parenthood affiliates around California the project has collected over 250 stories that are then shared as part of the Planned Parenthood network's education and advocacy campaign.

HBO MAX/Warner Media Location: Culver City February 2022

Commissioned two murals for the new headquarters of HBO/HBO MAX (Now MAX) in Culver City. Worked with the spatial design team to install murals on 5th floor for the new combined offices.

HOK LA Studio Client: HOK Architects Location: The ROW DTLA April 2023

Selected artist to curate artwork for HOK architect's new studio in DTLA. Commissioned a large scale permanent work and established, and continue to curate, a rotating artist wall highlighting local talent.

Community Programming

Roe v Wade 50th Anniversary VOICEBOX Tour
CA Planned Parenthood Regional Affiliates
California Statewide
January 2023

Queen of Glory LA Premiere
Neuehouse Hollywood, Film Director and Actress Nana Mensah
July 2022

Seed Spires Community Events
Theodore Payne Foundation; Studio Tutto
Los Angeles, CA
February 2022 - Fall 2022

Where Do We Go From Here?
LA Fashion District Association; Womxn In Windows Project
7th and Main St. Los Angeles, CA
October 2021 - March 2022

Vanguard Sacramento
Next City, UC Davis Center for Regional Change Various
community groups and leaders
September 2019

Honors, Fellowships and Recognition

FORBES - 12 Black, Queer Entrepreneurs to Watch 2020

Reality Israel, Community Builders 2018

40 under 40, Sacramento Business Journal 2016

Young Professional of the Year, Sacramento Metro Chamber 2016

Muna Malik, Artist

M.F.A USC Roski School of Art & Design (2022)

Muna Malik is a multidisciplinary artist based in Los Angeles, CA. Her work has been featured in such publications as The New York Times, LA Times, I-D Magazine, Robb Report, and Vogue. Using painting, sculpture, and photography, her work explores abstract forms including elements of gesture and biomorphism, influenced by Arabic and Somali thought, the idea of liberation through movement, and the notion of 'identity formation'. Her work has also been exhibited at The Annenberg Center for Photography, Parrish Museum, Kavi Gupta Gallery, and Battery Park. She has been a billboard artist in the "For Freedoms 50 State Initiative" and "2020 Awakening." Her work has also been featured in ArtForum and i-D Magazine. She recently unveiled a new large scale interactive sculpture in Battery Park City, NYC that has made its way to the Parrish Museum.



Selected Exhibitions

Kavi Gupta - Skin + Masks: Decolonizing Art Beyond the Politics of Visibility, Jun - Nov 2022

Parrish Museum, Watermill, NY - Another Justice: US is Them - Jul - Nov 2022

Superposition Gallery x Phillips, NY, NY - House of Crowns - Dec 2021

El Segundo Art Museum, LA, CA - Blue/s - Oct, 2020 - Apr 2021

We Women Photo Traveling US Exhibition, Multi City - Sep, 2020 - 2021

Band of Vices Gallery, CA - Masterpieces II - Jun, 2021

Lower Manhattan Cultural Council, NYC - River to River - Aug, 2020

MOCA Geffen, CA - For Freedoms: Blessing of the Boats - Feb, 2020

Annenberg Space For Photography - Photoville LA, CA - Apr, 2019

Band of Vices Gallery, CA - Remnants of Things Left Behind - Mar, 2019

Torrance Art Museum, CA - Beacon - Mar, 2019

Women in Windows LA, CA - Are You Really Here - Mar, 2019

International Center of Photography, NY - For Freedoms Feb, 2019

Art Basel Miami, FL - For Freedoms : Exodus 22:21 - Mar, 2019

University of North Carolina Charlotte, NC - For Freedoms : Exodus 22:21 - Feb, 2019

Northern Spark Arts Festival, MN - Blessing of the Boats - Jun, 2016

Artworks Chicago, IL - Behind Both Fences - Apr, 2016

Humphrey School of Public Affairs, MN- Behind Both Fences - Apr, 2016

Minneapolis College of Art and Design, MN - Finding Mecca in Minnesota - Sep, 2015

Museum Acquisitions

Flaten Art Museum - Northfield, MN

Grants / Awards

We Women Photo Grant - 2020

Vibrant Cities Art Grant - 2020

LMCC Art Fellow - 2020

Quiet Art Grant - 2018, 2019, 2020

Residency

FountainHead - Miami, FL

Soomal House of Art - Minneapolis, MN

Hank Willis Thomas Studio - New York, NY

ABOUT THE ARTISTS



Project Statement

Our vision for this project is to create a space of rest and healing for people who have been displaced and had their dreams cut down by racism.

We also want to invite those who may view themselves or their ancestry as complicit in historical wrongdoing and give them a chance to reflect and grapple with this responsibility. It is important to provide victims, perpetrators and bystanders an opportunity to collectively and meaningfully participate in the full spectrum of justice. This monument and totem invites those who are unaware of the history to learn this story and see how it has informed the present. We want to leverage the momentum already present at the site by creating a visual platform for conversation and connection. We envision a space for people to traverse their emotions individually and collectively and productively. **Ultimately the work should help foster a community that shares space, shares experiences and shares a vision for a better future.**



STAKES is a contemplative sculptural installation that centers and honors the history of Bruce's Beach while providing a safe space to envision the community's future.

The artwork, composed of dichroic glass pavilions, reflects color and light and accentuates the beautiful surroundings of Manhattan Beach and the park. The interplay between light, glass, and the environment, along with the dimension and placement of the sculptures, encourages viewers to look within themselves and commune with other visitors and the environment. These prominent "Stakes", some containing explicit histories of the Bruce Family and the park, represent the resilience and essence of community members whose stories were erased but are now in the light.

The artwork commands attention, both physically and metaphorically, taking up space in the park, laying their claim to their surroundings, and inviting viewers to contemplate the enduring strength of the human spirit in the face of adversity and along the difficult path of reconciliation and reckoning.

MOTIVATION AND INTENTION

Bruce's Beach is a place, a symbol and a roadmap.

The story of this community is an all-too-familiar history in this country. It is a tale of stolen opportunity, interrupted communities and erasure. The beautiful and prosperous city of Manhattan Beach that surrounds the park today belies the Black family-enterprise and community that once thrived there. America is littered with the shattered dreams of hard-working and ingenious Black families like the Bruces; they were entrepreneurial people who dared work together to create the elusive 'American Dream' only to see their capital and business decimated. To add insult to the theft they then watched it languish for decades, their economic momentum arrested by resentful, racist (and keen-eyed) authorities. These were fellow citizens who knew how to manipulate political power to snuff out perceived threats to white supremacy. These bad actors cannily leveraged fear and white complicity to raze Black potential and safeguard their exclusionary vision for who should thrive in their community. The circumstances of the site are well-documented, but it is important to state here in order to understand the unique position the city is in to use the site as a place for reflection, healing and reparation.

The ancestral trauma and thwarted potential caused by this violation is impossible to measure, and yet what sets Bruce's Beach apart from so many similar sites of injustice is the acknowledgment and repair that is already underway in the community. Most honest accounts of these histories are whispered among the traumatized witnesses and their descendants while the perpetrators remain unpunished and often still retain great (if ill-gotten) influence. The complicit majority, meanwhile, is at best unaware or, at worst, proactively obstructing an official recognition of the events.

Acknowledgement is the first step towards reckoning, and in the case of Bruce's Beach not only has the community itself organized to raise awareness it has generated the political momentum to actually hold itself accountable and return the land to the family. One can dispute the forces that led to that

exchange or whether selling it back to the city is a satisfying end to the saga, but what is clear is that this process has laid a unique foundation for further community action and growth and connection. The community and the reconciliatory process it has persevered through also has created a template for other sites that can be further developed. An art piece that honors the past, engages with the present and facilitates future visioning would be an ideal addition to this site. Our team is very inspired to bring our collective experiences and talents to realize this potential.

The core of our artist team is Tré Borden and Muna Malik. We are both committed to using art to heal, honor and give voice to silenced communities, and we draw upon our own histories to build bridges that can lead to connection and collective action. Muna's journey from Somalia and Yemen to America as a young refugee informs her practice of investigating the causes and consequences of displacement and how confronting society's attitudes can lead to productive dialogue and reveal common beliefs. As a SoCal transplant Muna lived first in El Segundo and used to go on runs down the Strand having no idea the events that had unfolded generations before and how much they connected to her own experiences of removal and rebuilding.

Tré is a descendant of American slaves on both sides and has formed a career as an art producer and creative force who uses various artistic mediums as a tool and platform for community engagement and activation. His mother, raised in Houston after her family fled Munroe, Louisiana, ran a family grocery that was a community hub in the Fifth Ward. When the I-10 was built it was wielded by the federal and local government to purposely divide the neighborhood, severing valuable connections within the Ward and between their business and the people it served. These experiences, and those like them, have shaped our ancestors and us, and we feel great kinship with the Bruces.

INSPIRATION

Our installation, STAKES, is a piece that we hope will allow visitors to the park to confront and contemplate the past while providing space to literally and figuratively examine their place, and that of others, in this community moving forward.

We spent a long time early in the design and ideation process thinking about sculptural forms that might figuratively represent people from the past who have been erased and whose connections to the site were interrupted by the events of the 1920s. It is important for this project to explicitly acknowledge the past and honor the people whose histories we are attempting to bring into the present and future. It is also important to provide a safe place of refuge and rest for people whose haven was destroyed so long ago.

In the end we decided that a more abstract path could accomplish this while also providing a more accessible entry point into reflection and contemplation. Visiting the site we also thought it was important to create an installation that had focal points around the park allowing for both intimate and more shared experiences of the artwork, the fellow participants and the beautiful surroundings.

Art impacts people emotionally and this work is intended to provide safe space to deal with emotions of great weight and complexity. This work needs to allow those who have seen their histories erased a place to feel empowered and seen and grounded; It must provide a place for those who may view themselves or their forebears as complicit, or active, in injustice to grapple with that responsibility and how to meaningfully participate in a vision of justice; it must allow people who are unaware of the history of the site to learn about its past and how it has informed the present. It also must be a site for people experiencing emotions individually and collectively to share an experience that can bring them together! This is not an easy or straightforward ambition, nor is it one that we can successfully execute in isolation; therefore, we view this proposal as a starting point and a framework for a final design that is honed through the engagement with the community and its many stakeholders.



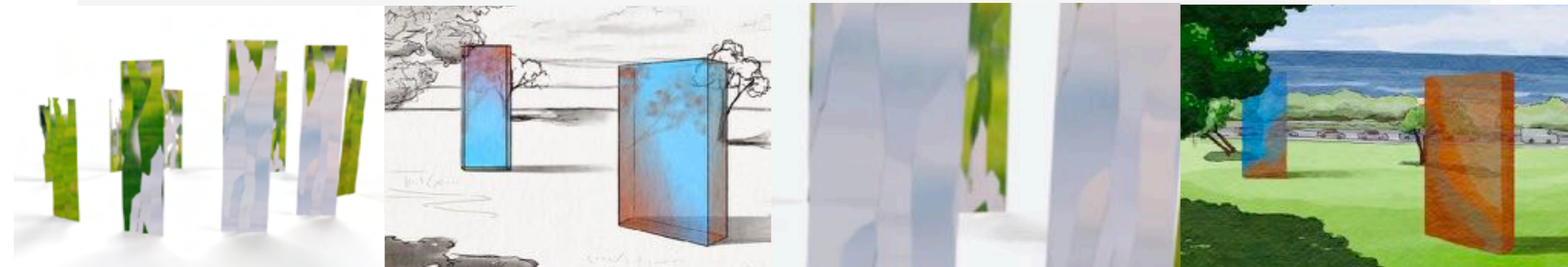
VISUAL LANGUAGE

The installation is centered around pavilions or “stakes” which are transparent glass sculptures of different widths, heights and orientations. Each stake will be composed of glass pieces sealed around a dichromatic film in the center. The colors of film used in the installation will be inspired by the many shades of the peoples whose histories we seek to excavate and bring to light. The pavilions will be assembled in clusters radiating out from the podium plaque and distributed throughout the park.

Select stakes will showcase visual messages that will explicitly reference the history of the site and the Bruce Family as well as contemporary efforts to reckon with the community’s past. Imagery placement and size will vary to encourage extremely personal or collective readings at appropriate orientations. A digital experience of the artwork will provide opportunities to dive more deeply into the selected histories as well as accessibility options for those with specific language barriers or disabilities. To accommodate ADA requirements, we will ensure that any Stakes with text appear on Highland Ave to guarantee accessibility. Stakes that are placed away from ADA accessible locations will not bear text or visuals that cannot be enjoyed from a distance. Visual imagery will be sized appropriately to be viewed from near or far.

As a collective, the pavilions will provide an environment for activation, collective experience and programming that will allow people to manifest their feelings into community. We hope the installation eventually contributes significant, and organic, momentum to the city’s healing, reconciliation and vision for the future.

A note on our title. We are using the word stakes as a nod to the literal forms used in the piece and its use in denoting property ownership or a boundary and figuratively to ground the project in the importance of coming together. We are open to feedback from the community to determine if this ultimately is the most appropriate and resonant name.



DESIGN CONCEPTS





Stakes close-up view; Light shines through and reflects its surroundings



Stakes aerial view; multiple pillars are placed in strategic areas throughout the park



Stakes close-up view; Text and images are etched into the glass, reflecting the lands history



PROPOSED BUDGET

Our budget is based on years of experience with project management and executing ambitious artworks within a variety of constraints.

20%	Artist Fee	(\$70,000)
35%	Fabrication	(\$122,500)
20%	Installation	(\$70,000)
3%	Insurance	(\$10,500)
7%	Programs	(\$24,500)
2%	Consultant Fees	(\$7,000)
2%	Documentation	(\$7,000)
1%	Signage, Educational Materials	(\$3,500)
10%	Contingency	(\$35,000)

Estimated budget: \$350,000

MAINTENANCE PLAN

The pieces are designed to be maintenance-free or low maintenance in consideration of the highly trafficked urban environment that surrounds them. The glass surface of the artwork can be cleaned with squeegees and common window cleaning solution. The fabricator recommends at least an annual visual inspection of the project to check for chips and deep scratches, any potential cracks, and to ensure fastening hardware is secure.

GLASS CLEANING PROCEDURE

Regular cleaning is an important part of maintenance. Pollutants in the air and water may leave deposits on the glass. These deposits, if not cleaned off during routine maintenance, will ensure longevity of the glass surface.

TO WASH GLASS:

- 1) Rinse it off with clean water to remove any loose dirt or other particles that may scratch the glass.
- 2) After the glass is thoroughly soaked, use a mild, abrasive-free detergent and a soft brush or other non-abrasive applicator to wipe down the glass.
- 3) Dry the glass with a squeegee; any residue on the glass or surrounding gaskets, frame or sealants must be wiped dry with a cloth.

In addition to scheduled cleanings, which may occur on a quarterly basis, a visual inspection once a year should occur to ensure all components are intact.

ANNUAL MAINTENANCE:

During the inspection, check for chips and deep scratches, any potential cracks and be sure fastening hardware is secure. If any significant damage to the panel is noted, contact the artists to determine how best to proceed.

GRAFFITI REMOVAL:

Graffiti is best removed within 24 hours if possible, by a trained professional to minimize the chance of long-term damage. In this case, contact the artists for recommendations on how best to proceed.

A detailed maintenance plan will be submitted at the completion of the artwork, with full instructions, contact information, and contingency plans.

COLLABORATION AND EXECUTION

This project will be successful, for us, if it achieves the following outcomes in the short term:

- 1). Provides a beautiful, contemplative and immersive visual experience for viewers that leverages and enhances the site.**
- 2). Uses explicit and abstract references to the history of Bruce's Beach to leave visitors to the park more informed and emotionally invested in the history and future of Bruce's Beach.**
- 3). Creates a platform for productive dialogue and racial justice and healing, community-based programming and meaningful relationships between policymakers and citizens, among neighbors, and visitors to the park and the community.**

Artwork is typically viewed as a visual or sensory experience, and it certainly is, but in our approach to this project, and in our previous public works, a successful artwork is also a springboard for tangible and intentional activations. We define activations as planned events, community conversations, and programming that are designed with the intention of establishing relationships and a vision for the community. When people in a space come together and share an experience that is emotional and important it creates an opportunity for them to learn about one another, enjoy one another, and collectively envision and move towards a shared future they've contributed to. We want the environment we are helping to shape in collaboration with the community to also serve as a catalyst and jumping off point the community can use productively.

To achieve this we will not only draw from our wealth of experience working with government officials, stakeholders, engineers, planners and fabricators to design install and maintain the artwork itself, but we will also leverage our expertise in engaging and collaborating with community members and groups to activate

the site and provide a schedule of initial programming that can serve as a template for site-use and community engagement long-term.

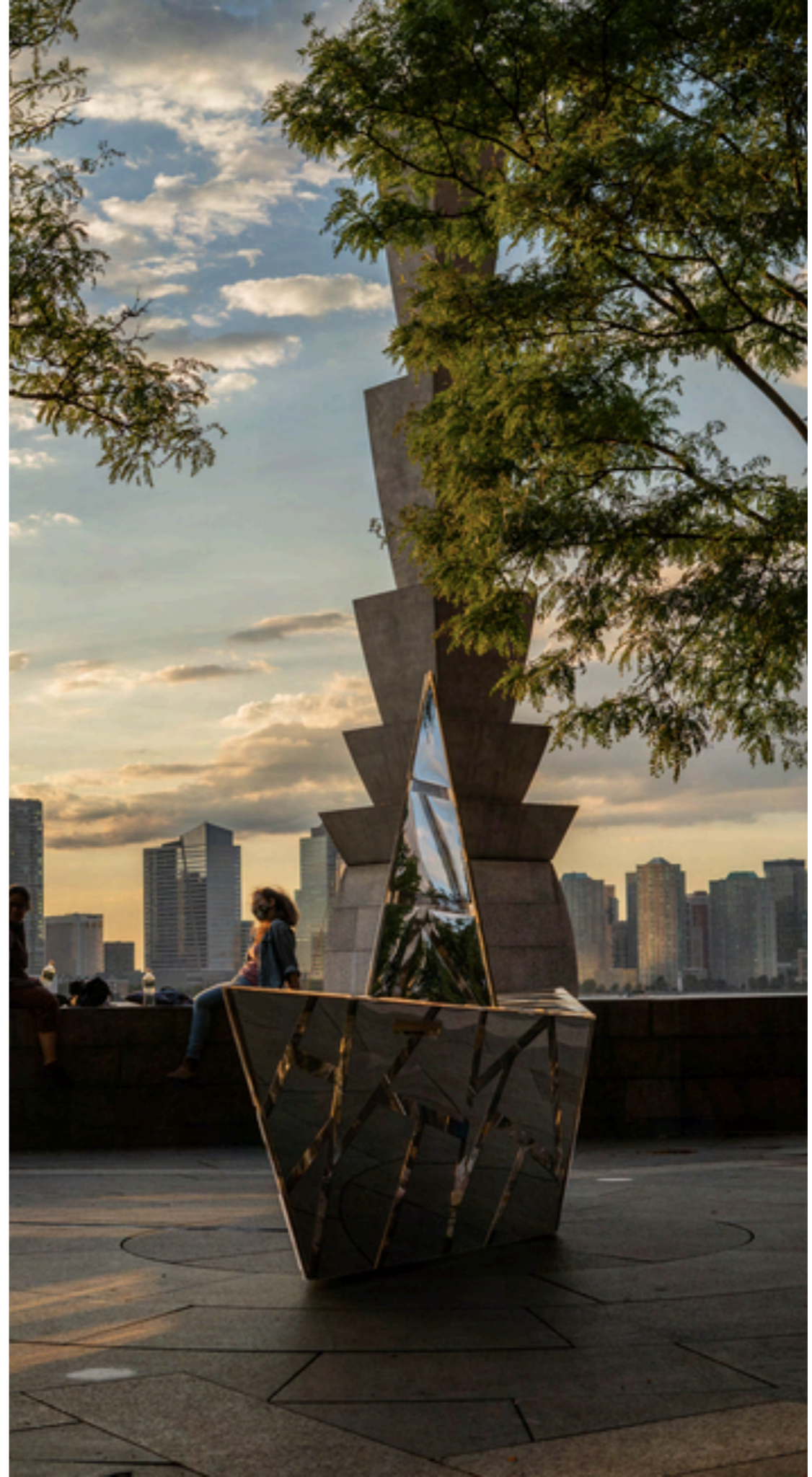
Tré Borden has installed very large-scale permanent works that have given valuable expertise in coalition building, responsiveness and planning. His project *Bright Underbelly*, a collaboration with Studio Tutto and CalTrans, developed a pilot program for freeway beautification in part to address the void of government processes. That pilot still services as a template used by CalTrans today and also provided invaluable experience in pushing through a project that had little precedent. Other works like *Colors of Progress*, and *Portal*, while temporary, were instructive opportunities to site a work in the public sphere that tackled issues of forgotten histories and community visioning. Both projects required extensive feedback from municipal government and neighborhood stakeholders to install and activate.

Muna's previous work 'Blessing of the Boats' appeared in Battery Park and Governor's Island in New York City and required extensive collaboration with city officials, non-profit partners and community stakeholders during one of the worst periods of the pandemic. This experience gave her a host of tools to anticipate and meet shifting considerations for an artwork from a production and install and engagement standpoint.

One of the parts of this project that is most appealing to us is collaborating with a civic team that understands how deeply important this site is to the community and is committed to working with an artist team to create something impactful, emotionally resonant and relevant even beyond its own surroundings. We anticipate working very closely should we be selected at the end of this process.

PORTFOLIO

We are so excited to bring our ideas to Bruce's Beach. Here are some examples of past work that exemplify the type of thematic and practical engagement that this project will necessitate.





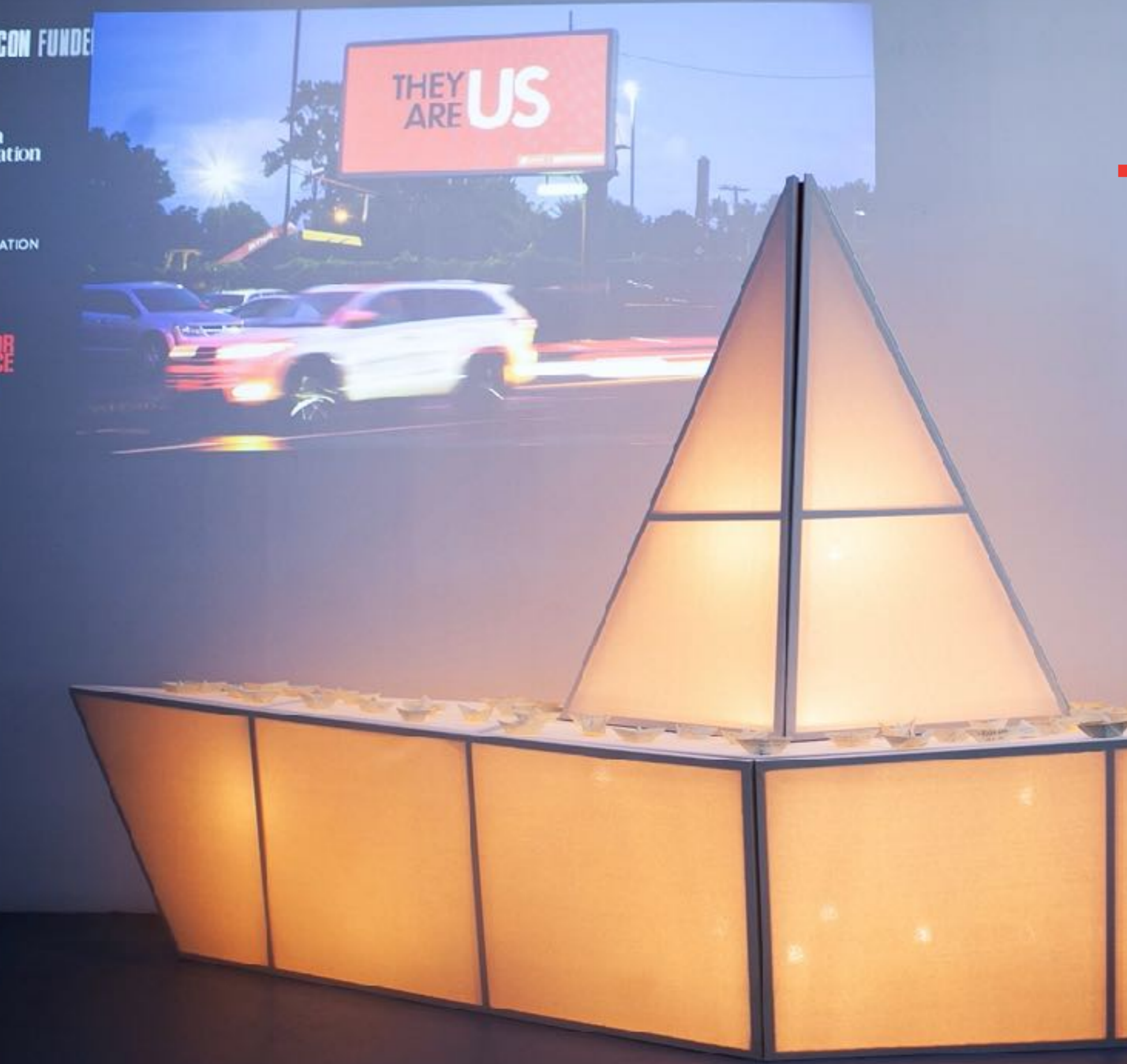
“BLESSING OF THE BOATS: RIVER TO RIVER”

Commissioning Entity: Lower Manhattan Cultural Council (LMCC)
Location: Battery Park, NYC
Dimensions: 20ft X 7ft X 4ft
Medium: Mirrored Acrylic, Steel, LED Lights
Year Completed: 2020

The Blessing of the Boats: River to River, 2020 installation is an interactive social practice piece. As viewers participate, the sculpture becomes a time capsule and a symbolic honor system. Reimagined for NYC audiences, *The Blessing of the Boats: River to River, 2020* installation invited viewers to thoughtfully consider their role as individuals within our greater community. The sculpture was constructed to evoke an uplifting feeling of opportunity, and guests were asked to think about sailing towards an improved society - “what would you build and how would you get there?” Our imagination is only limited by the scope of the questions we ask, and this project inspires a “commitment to the rebuilding of a more just, equitable, and sustainable future.”







“BLESSING OF THE BOATS: IMMIGRATION”

Commissioning Entity: Quiet Artists Fund

Location: Los Angeles, CA

Dimensions: 24ft X 14ft X 6ft

Medium: Wood, Canvas, Flood Lights

Year Completed: 2019

A sculpture meant to serve as a beacon and a spark to engage in discussions around the refugee crisis and its ties to communities in the United States.

YOU ARE WELCOME. YOU BELONG.
THEY ARE US.
US IS THEM.





“HOW MANY PROTESTS?” BILLBOARDS

Commissioning Entity: For Freedoms, Center For Maine Contemporary Art

Location: Rockland, ME

Dimensions: 14 ft x 48 ft

Medium: Vinyl Print

Year Completed: 2020

A full-scale, temporary billboard installation serves as a visual metaphor for competing views on protests held for societal change. The question and its meaning changes based on where you stand in the discussion around political activism.



HOW MANY
PROTESTS?

HOW MANY
PROTESTS?

A hand is raised in a fist on the left side of the image, positioned next to a large dark blue sign. The sign features the text 'HOW MANY MORE PROTESTS DO WE NEED?' in large, bold, white letters with a red drop shadow. The background shows a building with windows and several American flags flying. The sign is supported by wooden blocks on a paved surface.

**HOW MANY
MORE PROTESTS
DO WE NEED?**

UNFINISHED |



EXODUS
22:21

FORFREEDOMS

A small sign on the top right of the billboard reads "ALWAYS STRAP IN".



Bright Underbelly

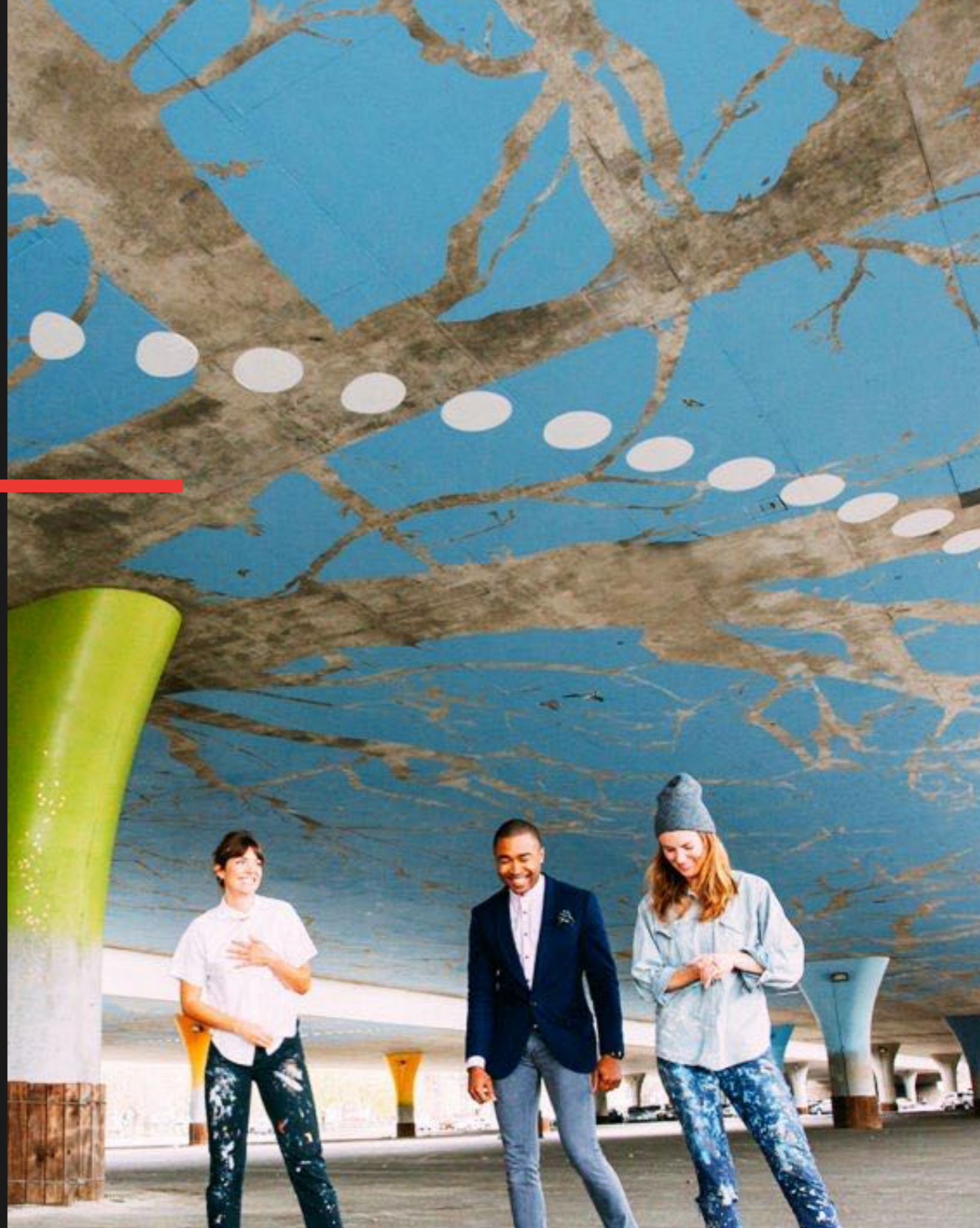
Sacramento, CA

Client: CalTrans

Location: W/X Freeway

Year Completed: 2016

Project Details: Executed a 70,000 sq. ft. mural underneath the I-80 underpass in Sacramento California in collaboration with artists at Studio Tutto. The project initiated a pilot-program with Cal-Trans and is now the template for freeway artwork for the state of California.







MUSE at Torrey Pines

San Diego, CA

Client: RMR Group

Location: Torrey Pines, San Diego

Year Completed: 2021

Project Details: Produced four outdoor sculptures in collaboration with artists for a life sciences campus in Torrey Pines. Each of the pieces tapped into the principles of science and the natural beauty found in Torrey Pines. Together the collection provides a cohesive and relevant body of work to amplify the work and surroundings of the campus.











WAL Apartments

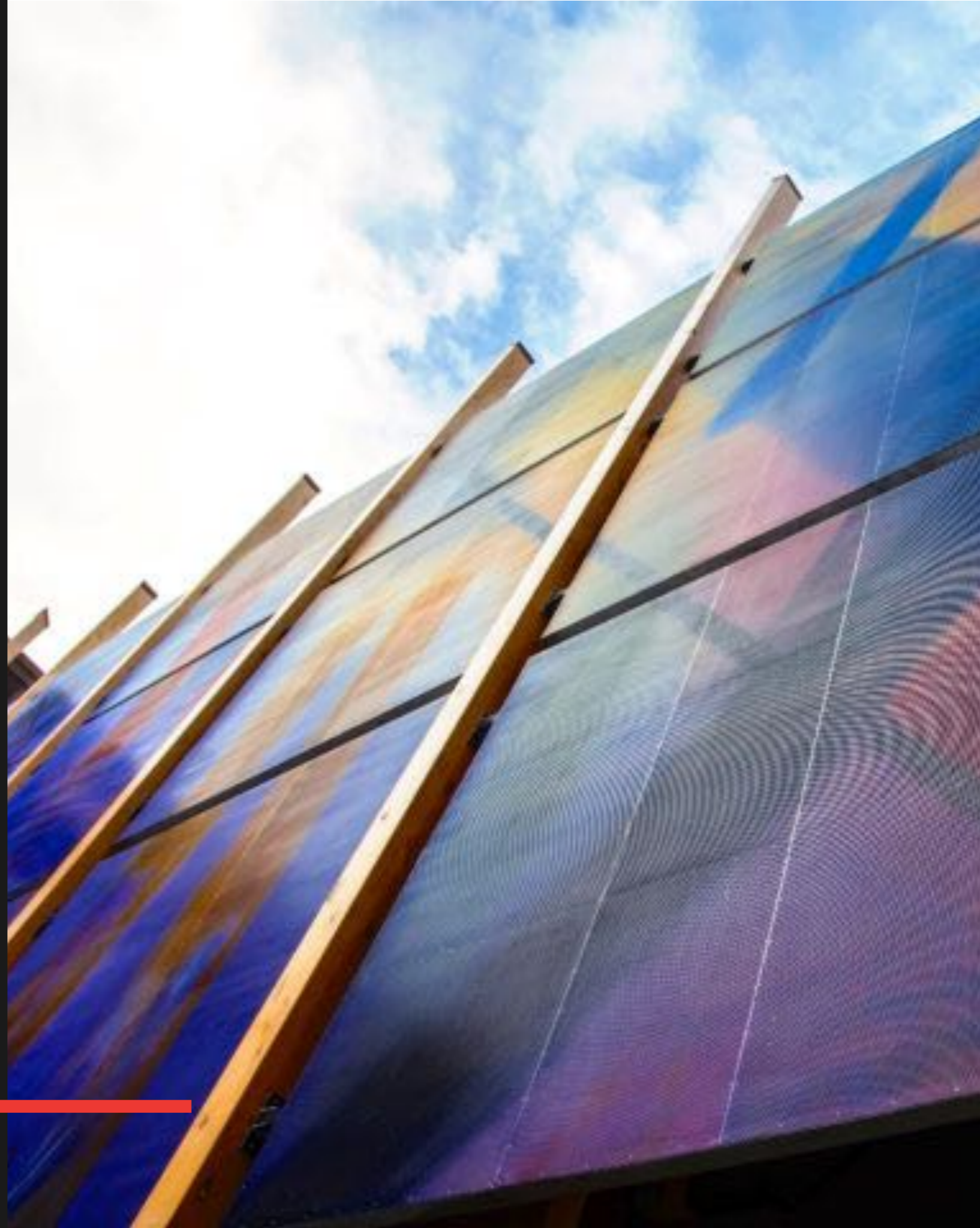
Sacramento, CA

Client: CFY Development Inc.

Location: Sacramento, CA

Year Completed: 2015

Project Details: Tre Borden /Co was hired by developer Ali Youssefi to commission artworks from regional artists for the area's first ever affordable housing development for creative professionals. Tre Borden /Co tapped artists for all of the public areas and elevator lobbies encompassing 22 artworks in total. The award-winning project was the catalyst for a now thriving R Street Corridor creative and residential district.









DPR CONSTRUCTION

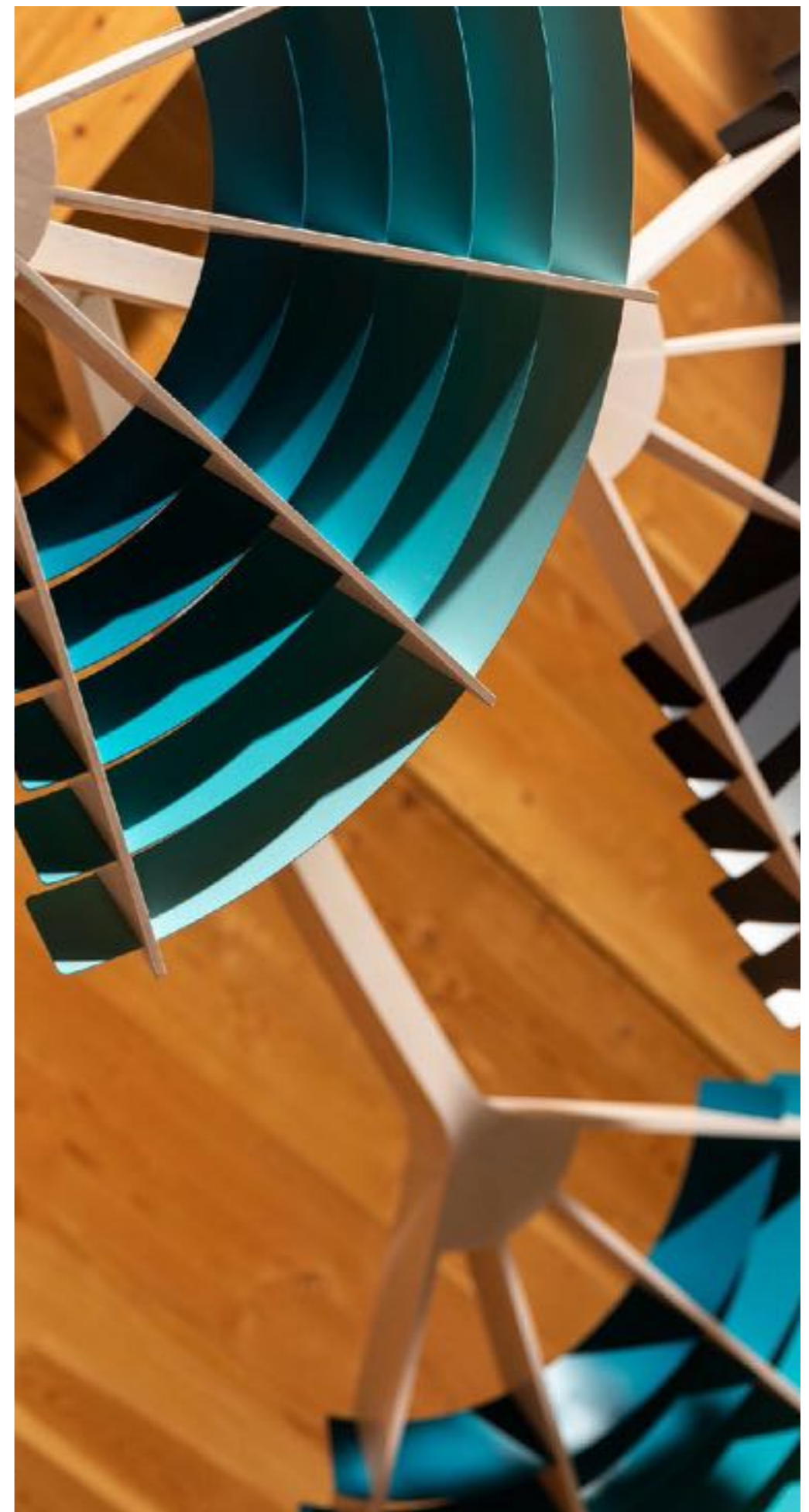
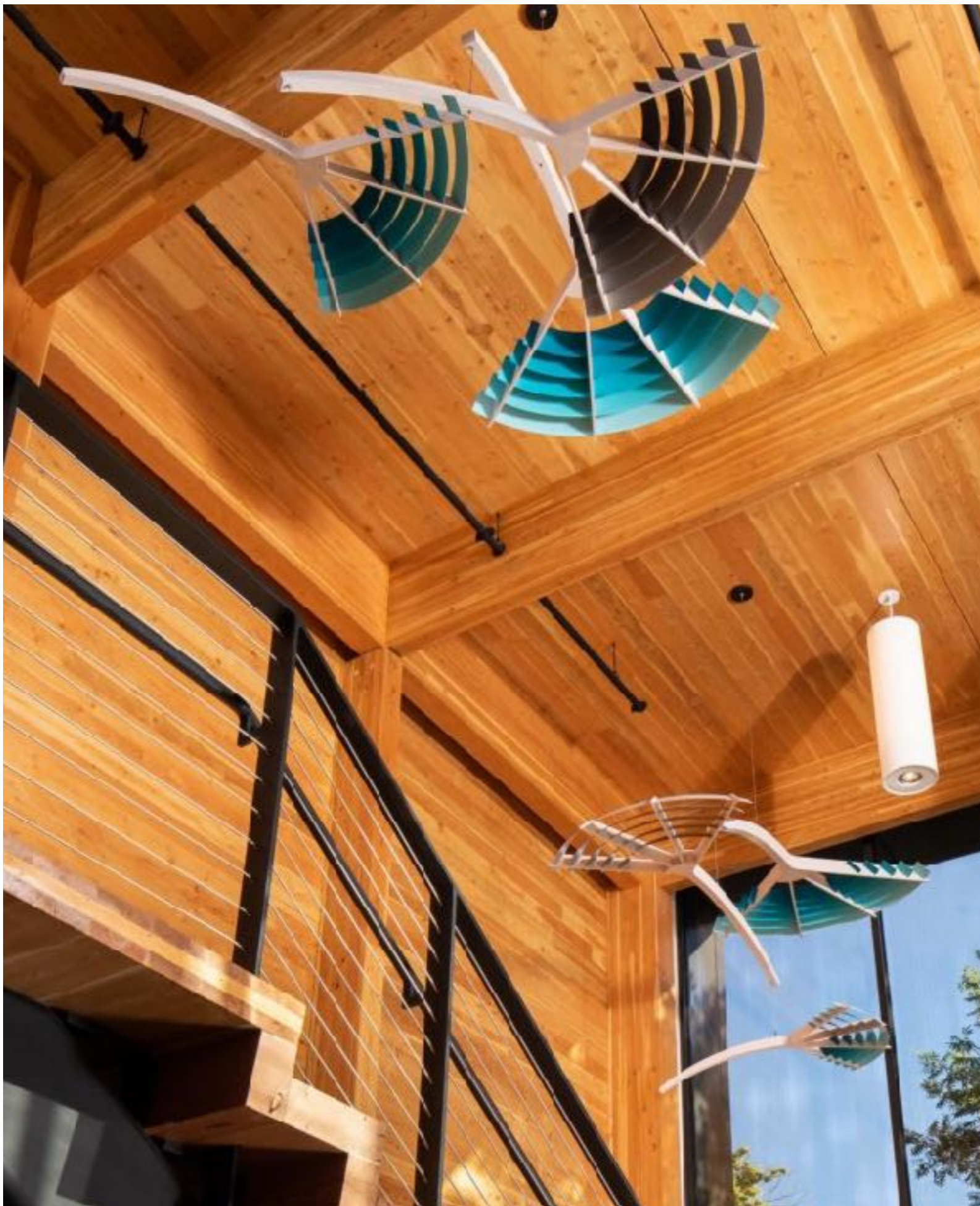
Sacramento HQ

Client: DPR Sacramento

Location: Midtown Sacramento

Year Completed: 2019

Project Details: Produced 11 commissions in collaboration with artists for the headquarters of DPR. Construction. Indoor and Outdoor pieces.



REFERENCES

Tré Borden

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Thank you for your consideration

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