



CITY *of* ESCONDIDO

PUBLIC ART COMMISSION

May 11, 2026 at 4:30 PM
Council Chambers: 201 North Broadway, Escondido, CA 92025

WELCOME TO YOUR COMMISSION MEETING

We welcome your interest and involvement in the legislative process of Escondido. This agenda includes information about topics coming before the Commission.

CHAIR

Carol Rogers

VICE CHAIR

Patricia Spann

COMMISSIONERS

Jacqueline Kelleher

Nathalie Martinez

Vacant

Terri Ryan

Leila Sackfield

ASSISTANT CITY CLERK

Sarena Garcia

HOW TO WATCH

The City of Escondido provides the following way to watch a Commission meeting:

In Person



201 N. Broadway, Escondido, CA 92025



CITY *of* ESCONDIDO

PUBLIC ART COMMISSION

MEETING AGENDA

FLAG SALUTE

ROLL CALL

ORAL COMMUNICATION

APPROVAL OF MINUTES

1. Review and Approve March 9, 2026 Minutes

CURRENT BUSINESS

2. EUHSD Student Murals Summer 2026

RECOMMENDATION: Request approval of the mural, The Childhood, by Santiago Bernardes for the Escondido Union High School District Student Murals program to be installed at the Park Avenue Community Center as recommended by public input.

Staff Recommendation: Approve (Economic Development: Sandra Aguilar) Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Approve the student mural submission.

3. Grand Avenue Roundabout Art Project: Artist Interviews

RECOMMENDATION: Request the Public Art Commission to receive and file. Staff

Recommendation: Receive and File (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Receive and File

4. 2026/2027 PUBLIC ART ANNUAL WORK PLAN

RECOMMENDATION: Request the Public Art Commission approve the 2026/2027 Public Art Annual Work Plan as recommended by the Annual Work Plan Subcommittee. Staff

Recommendation: Approve (Economic Development: Sandra Aguilar) Presenter: Sandra Aguilar, Management Analyst



CITY of ESCONDIDO

PUBLIC ART COMMISSION

RECOMMENDED ACTION: Approve

5. Escondido Expressions Traffic Signal Box Program Phase 4.1

RECOMMENDATION: Request the Public Art Commission provide direction on a resubmission for Escondido Expressions Phase 4.1

Staff Recommendation: Provide Direction (Economic Development: Sandra Aguilar) Presenter: Sandra Aguilar, Management Analyst, Economic Development

RECOMMENDED ACTION: Provide Direction

STAFF REPORTS

6. Staff Liasion Report

7. Queen Califia's Magical Circle Staff Report

FUTURE AGENDA ITEMS

COMMISSIONERS REPORT

ADJOURNMENT

HOW TO PARTICIPATE

The City of Escondido provides two ways to communicate with the Commission during a meeting:

In Person



Fill out Speaker Slip and Submit to City Clerk

In Writing



<https://escondido-ca.municodemeetings.com/>

ASSISTANCE PROVIDED

If you need special assistance to participate in this meeting, please contact our ADA Coordinator at (760) 839-4643. Notification 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility. Listening devices are available for the hearing impaired – please see the City Clerk.





CITY of ESCONDIDO

PUBLIC ART COMMISSION MEETING

March 09, 2026 at 4:30 PM

MINUTES

4:35 p.m. called to order

FLAG SALUTE

ROLL CALL

PRESENT

Chair Carol Rogers
Vice Chair Patricia Spann
Commissioner Terri Ryan
Commissioner Nathalie Martinez
Commissioner Jacqueline Kelleher
Commissioner Leila Sackfield

ORAL COMMUNICATION

Adrian Stewart - Spoke about the Artwalk on the Second Saturday of each month

APPROVAL OF MINUTES

1. Review and Approve January 26, 2026 Minutes

Motion made by Commissioner Sackfield

Seconded by Vice Chair Spann

Approved 6-0

GRAND AVENUE ROUNDABOUT ART PROJECT

2. GRAND AVENUE ROUNDABOUT ART PROJECT: PROCESS REVIEW AND NEXT STEPS

Request the Public Art Commission to receive and file.

Staff Recommendation: Receive and File (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Receive and File



CITY of ESCONDIDO

PUBLIC ART COMMISSION MEETING

March 09, 2026 at 4:30 PM

James Stone - Spoke in favor of including local artists

Damon Blackman - Spoke in favor of including local artists

Duffy Healey - Spoke in favor of including local artists and in favor of splitting the 500K between multiple projects

Melissa Walker - Did not speak and wanted position registered in favor of local artists

Donna Cosentino - Did not speak and wanted position registered in favor of local artists

Jill Ferguson - Did not speak and wanted position registered in favor of local artists

Ryan Ferguson - Did not speak and wanted position registered in favor of local artists

PROCUREMENT POLICY

3. LOCAL ARTIST PREFERENCE

Request the Public Art Commission provide direction regarding a local artist preference and the Grand Avenue Roundabout Art Project next steps.

Staff Recommendation: Provide Direction (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Provide Direction

Chair Rogers recused herself from this item

Motion by Commissioner Sackfield to investigate and have staff move forward with creating a local artist preference policy

Motion died for lack of second

Motion by Commissioner Kelleher to continue with the Grand Avenue Roundabout project and not to pause or re-route the project

Second by Commissioner Ryan

Approved 4-0 (Sackfield - Abstaining)



CITY of ESCONDIDO

PUBLIC ART COMMISSION MEETING

March 09, 2026 at 4:30 PM

ESCONDIDO EXPRESSIONS

4. ESCONDIDO EXPRESSIONS PHASE 4.1

Request the Public Art Commission approve the artists submissions for 14 locations in Phase 4.1, as recommended by the Escondido Expressions Subcommittee.

Staff Recommendation: Approval (Economic Development: Sandra Aguilar)

Presenters: Sandra Aguilar, Management Analyst and Nikolina Katanic, Economic Development Specialist

RECOMMENDED ACTION: Approve 14 artist submissions and locations.

Motion by Rogers to approve all other murals without Dr. Bronners (number 7), and with the condition of removing 'Sees' from (11) and remove 'Bronner's' from Item (10)

Second by Sackfield

Approved 6-0

EUHSD STUDENT MURALS

5. EUHSD STUDENT MURALS SUMMER 2026

Request approval of the top two submissions for the Escondido Union High School District Student Murals program to be installed at the Park Avenue Community Center, as recommended by the Grants Subcommittee.

Staff Recommendation: Approve (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Approve the top two student mural submissions.

Motion made by Commissioner Sackfield

Seconded by Chair Rogers

Approved 6-0



CITY of ESCONDIDO

PUBLIC ART COMMISSION MEETING

March 09, 2026 at 4:30 PM

PUBLIC ART ANNUAL WORK PLAN

6. 2026/2027 PUBLIC ART ANNUAL WORK PLAN

Request the Public Art Commission provide direction to staff on the projects to be included in the 2026/2027 Public Art Annual Work Plan.

Staff Recommendation: Provide Direction (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Provide Direction.

COMMUNITY REQUEST GRANTS

7. SOUTHERN CALIFORNIA INDIGENOUS ARTS AND CULTURE FESTIVAL

Request approval of \$2,500 in funding for a bird singers group to perform at the Southern California Indigenous Culture and Arts Festival, as recommended by the Grants Subcommittee.

Staff Recommendation: Approve (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Request approval of \$2,500 in funding for a bird singers group to perform at the Southern California Indigenous Culture and Arts Festival, as recommended by the Grants Subcommittee.

Motion made by Commissioner Sackfield

Seconded by Commissioner Kelleher

Approved 6-0

LIASION REPORTS

8. Staff Liaison Report

Reports provided by Sandra Aguilar, Management Analyst and Nikolina Katanic, Economic Development Specialist

9. Queen Califia Report



CITY of ESCONDIDO

PUBLIC ART COMMISSION MEETING

March 09, 2026 at 4:30 PM

PUBLIC ART EXPERIENCES

ADJOURNMENT

Meeting Adjourned at 6:44 p.m.

CHAIR

ASSISTANT CITY CLERK



STAFF REPORT

May 11, 2026
Agenda Item No.: 02

SUBJECT:

EUHSD Student Murals Summer 2026

RECOMMENDATION:

Request approval of the mural, *The Childhood*, by Santiago Bernardes for the Escondido Union High School District Student Murals program to be installed at the Park Avenue Community Center as recommended by public input.

Staff Recommendation: Approve (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION:

Approve the student mural submission.

FISCAL IMPACT:

As part of the 2025/2026 Public Art Annual Work Plan, the Public Art Commission has allocated \$15,000 for the Escondido Union High School District Student Murals program. The cost of this mural will be \$14,000.

BACKGROUND:

On July 14, 2025, the Public Art Commission voted to approve (7-0) the 2025/2026 Public Art Annual Work Plan. The Public Art Commission allocated up to \$15,000 for the continuation of the partnership with Escondido Union High School District to allow students, with supervision and assistance from their art teacher to paint murals on City buildings. This partnership will be entering its sixth year in summer 2026.

Three City buildings were given as potential locations for murals. The Park Avenue Community Center had two possible locations: An exterior wall that faces south to the parking lot and access road, and a second wall located in their outdoor patio that also faces south. For these two locations, the theme of Flora and Fauna was proposed. The third location was the east facing wall of Washington Park Recreation Building near the entry door. Children at Play was the proposed theme.



CITY *of* ESCONDIDO

STAFF REPORT

Selection Process

On February 3, 2026, City staff received 20 student artist designs for consideration. On February 24, 2026, all designs were presented to the Grants Subcommittee. The subcommittee selected the outdoor patio wall of the Park Avenue Community Center as their preferred location. They selected designs created by two 10th grade Del Lago Academy students, Maya Spratt and Santiago Bernardes. These two selections were presented to the Public Art Commission on March 9, 2026, and were approved to move forward to public input. City staff notified EUHSD staff of the top selections and received waivers to release the art to the public for voting.

Public Outreach

The subcommittee recommended gathering public input from community members who regularly visit and use the Park Avenue Community Center. Two information boards were printed and placed at the community center to allow the patrons to review and vote for their favorite choice from April 1 through April 8. City staff gave each patron a sticker and monitored to ensure they only voted once. The designs were not labeled with the artist's name. The mural by Maya Spratt received 67 votes and the mural by Santiago Bernardes received 161 votes.

Staff gathered some qualitative feedback from patrons who chose Santiago's design. Older adults who frequent the center to participate in the senior nutrition program stated it evoked nostalgia for their childhood, reminded them of happy memories with their children or grandchildren, and the pastel colors were peaceful to them.

Artist Statement by Santiago Bernardes

"The purpose of the mural was to bring back memories of them being younger because who wouldn't want memories when they were younger. Also, the flower is people being bloomed with life, the meaning of the statement is they are already enjoying life, and the butterfly is just helping them gain confidence. I added a swing with a younger person because I knew that one day they can enjoy themselves swinging and bring them back memories when they were little."

ATTACHMENTS:

- A. EUHSD Student Mural Submission Finalist

EUHSD Student Murals

Park Avenue Community Center

Outdoor Patio Wall





STAFF REPORT

May 11, 2026
Agenda Item No.: 03

SUBJECT:

Grand Avenue Roundabout Art Project: Artist Interviews

RECOMMENDATION:

Request the Public Art Commission to receive and file.

Staff Recommendation: Receive and File (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION:

Receive and File

FISCAL IMPACT:

The 2025/2026 Public Art Annual Work Plan set funding for the Grand Avenue Roundabout Art Project to \$550,000 for creation of one main sculpture and four companion pieces.

BACKGROUND:

On July 14, 2025, the Public Art Commission voted to approve the 2025/2026 Public Art Annual Work Plan (7-0). This included funding in the amount of \$550,000 for the Grand Avenue Roundabout Art Project to include a main sculpture in the Broadway and Grand Roundabout and four companion pieces to be placed in each district. On August 20, 2025, the Escondido City Council unanimously adopted the 2025/2026 Public Art Annual Work Plan.

Initial Request for Qualifications

On December 3, 2024, the Grand Avenue Roundabout Subcommittee convened. Due to the scope and complexity of the project, the Subcommittee recommended a two-phase selection process consisting of a Request for Qualifications (RFQ) to select no more than 10 artists followed by a Request for Proposals (RFP) with the top three artists. This art project offers a unique opportunity to contribute a major legacy piece to the City's public art collection by a notable artist.



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STAFF REPORT

Under the direction of the Public Art Commission, the RFQ phase was designed to identify and pre-qualify artists with demonstrated experience in delivering projects of similar scale, budget, and complexity. This stage focused on evaluating professional qualifications, past work, technical capability, and experience engaging communities in the development of public art. The opportunity was opened to artists across Canada, The United States and Mexico broadening the pool of candidates and increasing the likelihood of attracting artists with the necessary expertise in large-scale public art.

The Request for Qualifications was issued on January 21, 2025, and closed on February 28, 2025. City staff received 25 submissions which were reviewed by the Grand Avenue Roundabout Subcommittee. Following the RFQ review, 10 artists were selected for community input. Community meetings were held on April 8 and April 12, 2025, to gather public feedback on the top artists' styles, the interpretation of the theme *Authentically Escondido*, and define elements the community would like to see incorporated into the project. On May 29, 2025, before entering the RFP process, the Public Art Commission voted to restart the RFQ process due to a potential ethics concern.

Amended Request for Qualifications

On July 21, 2025, the amended RFQ was released. Amendments included a grading rubric, a sample agreement, and legal language to prevent conflicts of interest. All artists from the initial RFQ were notified, and many re-applied. City staff received 17 submissions. A team of four City staff reviewed and graded the submissions per the grading rubric included in the RFQ.

On November 6, 2025, the scores and applications were provided to the Subcommittee. On November 13, 2025, the Subcommittee met and selected three artists they determined were most aligned with project needs. The following are the artists chosen:

- Ride Art (Artist Team)
- The Germlusts (Artist Team)
- Michael Stutz

On November 17, 2025, the artists selected were presented to the Public Art Commission and approved.

Local Artist Preference and Project Review

On January 26, 2026, eight community members submitted public comments in favor of including Escondido artists in the Grand Avenue Art Project. The Public Art Commission postponed artist interviews until after the March Public Art Commission meeting to give them time to have a discussion regarding local artist preference and have an in-depth review regarding the current Request for Qualification process.



CITY *of* ESCONDIDO

STAFF REPORT

On March 9, 2026, the Public Art Commission received and filed a staff report on the timeline and process for the RFQ. The Commission discussed and voted to move forward with the selected three artists and did not choose to direct staff to create a local artist preference.

Final Artist Selection

The next step in the process is for the Public Art Commission to conduct public interviews with the three selected artists. Each artist will be asked the same four questions to ensure a fair and consistent evaluation process:

1. How would you go about discovering what Authentically Escondido means to the community?
2. How do you plan to engage with the community to ensure that the work speaks to them?
3. What is your approach to making an art piece that appeals to all levels of art appreciation?
4. What is the story you want to tell through your art?

Following the May 11, 2026, Commission meeting, City staff will gather public input on key concepts and ideas the community would like to see reflected into the final design for the Commission to consider when selecting an artist. In June 2026, a special meeting will be held for the Commission to choose a final artist. The final artist will be presented to City Council for confirmation in August 2026. If confirmed, the artist will then sign the agreement with the City to begin work.

Request for Proposals

The final artist will be the only artist invited to the Request for Proposal process. The RFP will focus on two key areas; the development of specific conceptual proposals tailored to the project site and community input. This two-step approach ensures that the selected concept will be developed by an artist with the capacity to successfully execute the project, while also allowing the final artwork to emerge through a thoughtful and collaborative design process with the community. At this stage, the artist will work closely with the Commission for design reviews and City staff for permitting and installation coordination. The artist will produce three designs for the community to vote on. All community feedback will be presented to the Public Art Commission for final recommendation, and the City Council for final approval.

The overall intent of this process is to support the creation of a high-quality, enduring public art piece that reflects both strong design and meaningful community engagement

ATTACHMENTS:

- a. Artist Submissions

RFQ submission for

Grand Avenue Roundabout Public Art Project

Ride Art Studio

www.rideartstudio.com

Saori Ide & Jonathan Russell
2410 Valley Street
Berkeley, CA 94702

Jonathan Russell
(415) 902-4350
rideartstudio@gmail.com

Saori Ide
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RIDE ART STUDIO

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Jonathan Russell:

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Introduction Letter

We believe that we are an ideal match for this project. With many of our past commissions, we have consistently captured the theme of honoring the past while looking forward to a thriving future. For downtown Escondido, we will incorporate historical, cultural and geographically relevant imagery using durable materials, playful colors, and modern aesthetics, to create a narrative that recognizes, celebrates and preserves this rich and vibrant community. The aim is to maintain a small-town atmosphere while introducing new energy into downtown Escondido.

The Grand Avenue Roundabout project presents us with a unique opportunity to integrate both a large sculpture and smaller companion pieces around the town. This will create a more cohesive and welcoming street and consequently contribute to a more walkable and family friendly downtown.

We are a artist team, living and working in Berkeley, CA. Together we have completed 25 large scale public art projects around the country in the last 15 years. Our interest in public art lies in our belief that, using the symbols and aesthetics of our time and culture, we can establish a conduit thru which a community can identify and express itself. We accomplish this by using a combination of contemporary forms, new technologies, and when appropriate, the use of kinetic movement to create a multi layered impact.

We've designed many large signature pieces for cities that celebrate their history. For the city of Brighton, CO, we installed a 22' high sculpture, titled "Passages" in the Downtown Historic District. The sculpture tells the story of Brighton's agricultural history and importance of the local river and the railroad that helped the city flourish as well as celebrating the beautiful Colorado landscape.

For the city hall plaza in Morgan Hill, CA, we fabricated a 20' high sculpture titled "Harmony Tree". It honors city's past and looks to the future reflecting their vibrant growing culture. We incorporated recognizable elements that signify the city's accomplishments, providing a sense of place and pride for the community.

RIDE ART STUDIO

2410 Valley Street, Berkeley, CA 94702

Saori Ide: (415) 902-0343
(415) 902-4350

Jonathan Russell:

saori@rideartstudio.comwww.rideartstudio.comjr@rideartstudio.com

Our streetscape projects, on the other hand, include multiple smaller sculptures. For Port Everglades in Florida, we designed 8 kinetic wind sculptures mounted on streetlight poles depicting colorful birds from that region. For the city of Boise, Idaho, we installed four 13' stand-alone sculptures on medians along the major route from the airport to the downtown city center. These four colorful sculptures represent each of the four seasons and welcomes visitors and residents as they drive by. Last year, we installed six 13' tall wind sculptures in the medians of the main street in King City, CA. These depict vegetables that are grown in the region as King City is known as the "Salad bowl of the nation."

Community feedback has been central to the success of our projects. For the Grand Avenue Roundabout project, we will collaborate with the project manager to engage the community through hands-on workshops, meetings, and distributing public surveys to ensure meaningful participation and gather valuable community insights. For example, possible workshops could include working directly with community members, inviting them to join us in our design process. Together we could review images, motifs and shapes that are important to this site and community. These will then be included as part of the sculpture.

We fabricate our sculptures to be vandal and graffiti proof, as well as weather resistant. For kinetic sculptures, we place all moving parts high above the ground. This ensures that elements do not block drivers view and are out of any pedestrian's reach. Special attention is paid to ADA requirements and public safety. We use materials that are low maintenance and suitable for outdoor use (predominantly stainless steel). Our fully equipped studio allows us to fabricate all our pieces and to closely manage and meet project deadlines and budget.

With our experience and expertise in creating large scale artwork in public settings, we look to design a unique artwork that invites locals and visitors to downtown Escondido. We aim to cultivate a sense of belonging while fostering and encouraging curiosity, exploration and discovery.

We look forward to discovering more about the City of Escondido.

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jr@rideartstudio.com**NOTE:**

After reviewing the scope of services and Contract Management Expectations stated in the RFQ, we would like to share our thoughts regarding the budget for 1 large and 4 small footings. With our experiences working with both structural engineers and the general contractors, we foresee that the footing costs have the potential to be substantial. Structural engineering fees may cost \$2,000 for each small pieces and \$5,000 – \$6,000 for larger footings. The construction of these footings can run anywhere between \$4,000 each for a small footing and up to \$20,000 - \$30,000 for the large footing. We're happy to work within the proposed budget but are worried that this could be a limiting factor.

To allocate as much money as possible to the design and the fabrication of a total of five sculptures, we feel that it makes more sense for the footing cost to be either part of the street-scape construction budget or added on to the \$500,000 project budget. In the past, we've worked with many cities where the city provides and prepares the footing and electrical conduit running to the footing, which can be part of the street-scape construction budget.

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Structural Engineering Fee	Roundabout Sculpture	\$6,000
	4 Companion Pieces	\$8,000
Footing	Roundabout Sculpture	\$30,000
	4 Companion Pieces	\$16,000
	SUBTOTAL	\$60,000
Design Fee		\$50,000
Materials	All materials / Lighting	\$110,000
Fabrication		\$220,000
	SUBTOTAL	\$380,000
Transportation	Crating and Shipping	\$10,000
Installation	Equipment Rental / Labor / Travel Expenses	\$20,000
Public Participation / Workshop	Workshop / Travel / Materials	\$5,000
Incidental Expenses	Insurance / Office Expenses / Studio Rental / Travel Expenses / Permits	\$15,000
Artists' Fee	(14%)	\$70,000
	TOTAL	\$560,000
Allocation of Design / Materials / Fabrication fees per sculpture		
Cost per sculpture	Roundabout / Main Sculpture	\$160,000
	Companion Piece 1	\$55,000
	Companion Piece 2	\$55,000
	Companion Piece 3	\$55,000
	Companion Piece 4	\$55,000
	SUBTOTAL	\$380,000

RIDE ART STUDIO TEAM RESUME

PUBLIC AND PRIVATE ART COMMISSIONS

- 2025 **Crossing Paths:** kinetic wind sculpture – Dublin Village Gateway Art, Dublin, CA - **AWARDED**
- 2025 **Roots of Knowledge:** Lakewood Library and Learning Center, Sunnyvale, CA – **IN PROGRESS**
- 2025 **Nurture and Harvest:** kinetic wind sculptures – City Plaza and Broadway Street Streetscape: King City, CA (\$250,000)
- 2024 **Strands of Knowledge:** Odessa College, Odessa, TX (Budget: \$100,000)
- 2024 **Inspire:** kinetic wind sculpture – SSF Caltrain Station West Plaza: South San Francisco, CA (\$460,000) (<https://youtu.be/v5CIQJV4QwM>)
- 2023 **Allium:** kinetic wind sculpture – Plaza Allium: Gilroy, CA (\$120,000) (<https://youtu.be/n4WH4g8BR4c>)
- 2022 **Dialogue:** kinetic wind sculpture – Bay Oaks Park: Norfolk, VA (\$225,000) (<https://youtu.be/H9NpbBJICZ4>)
- 2021 **Cultivation:** kinetic wind sculpture – District56 Nature Area, Elk Grove, CA (\$150,000) (<https://youtu.be/QOhDLTdfRIY>)
- 2021 **Lanterns:** kinetic wind sculpture – Age-Well Center, Fremont, CA (\$125,000) (<https://youtu.be/1xe5SbYPKAU>)
- 2021 **Elementals:** kinetic wind sculpture – Sonoma Clean Power Headquarters: Santa Rosa, CA (\$150,000) (<https://youtu.be/ESCnaqt9MOM>)
- 2021 **Transitions:** series of 4 kinetic wind sculptures – City of Boise Vista Avenue Gateway Project: Boise, ID (\$265,000) (<https://youtu.be/IBqbBDi5itI>)
- 2021 **Diamonds in the Wind:** kinetic wind sculpture – Sean Diamond Park, Dublin, CA
- 2020 **Checkerspot:** kinetic wind sculpture – Evergreen Village Roundabout: Morgan Hill, CA
- 2019 **Energy Tree:** kinetic wind sculpture - Marriot Hotel & Conference Center: Odessa, TX (<https://youtu.be/gZlnC77Vkyg>)
- 2018 **Guiding Light:** kinetic wind sculpture - RTD Westminster Station Plaza: Westminster, CO (<https://youtu.be/mvUWSIf-gu0>)
- 2017 **Harmony Tree:** kinetic wind sculpture - City Hall Plaza: Morgan Hill, CA (https://youtu.be/J-_mqfGirYM)
- 2017 **Passages:** kinetic wind sculpture - Downtown Art Project: Brighton, CO (<https://youtu.be/FZGXik30s34>)
- 2016 **Songs of the Everglades:** series of 8 kinetic wind sculptures - Port Everglades Cruise Terminal 4: Fort Lauderdale, FL (<https://youtu.be/iHKY1TwUB6g>)
- 2015 **Synthesis:** kinetic wind sculpture - S. Delaware Street Project: San Mateo, CA (<https://youtu.be/dJ38IBAMWWw>)
- 2014 **Circles of Life:** Union City Sports Center: Union City, CA (<https://youtu.be/OcPjRkjqrPU>)
- 2014 **Reflections:** kinetic wind sculpture - Lincoln Ave. Project: San Jose, CA
- 2013 **San Pablo Avenue Streetscape:** series of 12 kinetic wind sculptures - San Pablo Ave. Streetscape Project: El Cerrito, CA (<https://youtu.be/OX2KFO1e8lo>)
- 2012 **Unity:** memorial and recognition sculpture – San Bruno City Park: San Bruno, CA
- 2002 **Artists Chair – Red:** Palos Verdes Center for the Arts, Rancho Palos Verdes, CA
- 2001 **Bodies in Progress:** Yerba Buena Center for the Arts, San Francisco, CA – Jonathan Russell
- 2001 **Artists Chair:** Yerba Buena Center for the Arts, San Francisco, CA
- 2000 **Bodies in Progress:** Tacheles, Berlin Germany – Jonathan Russell
- 1999 **Cod in the Wind:** Commonwealth of Massachusetts Tetlow Park, Boston, MA – Jonathan Russell

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PUBLIC ART SKILLS AND EXPERIENCE

- Working with architects, landscape designers, and structural engineers
- Ability to adhere to local and state building codes including ADA and other safety requirements
- Reading blueprints, visiting sites, preparing the conceptual drawings in CAD 3D rendering (Rhino 3d, Fusion 360, SketchUp), and preparing presentation materials
- Creating to-scale maquettes
- Estimating budget and timeline
- Designing artwork with mechanical, electrical and structural drawings
- Metal fabrication
- Project management / Overseeing subcontractors /Administrative work

TEAM MEMBERS



Saori Ide – Lead Artist

EDUCATION

1996 BFA, University of New Mexico, Albuquerque, NM

WORK EXPERIENCE

- 2009 – present Founder and Creative Manager of Ride Art Studio, Berkeley, CA
- 2003 - present Saori Russell Fine Art – Int’l Art Consulting, San Francisco, CA
- 1998- 2003 Art Consultant – Chroma Art Design, San Francisco, CA



Jonathan Russell – Lead Artist

EDUCATION

1991 Massachusetts College of Art, Boston MA

WORK EXPERIENCE

- 2009 – present Founder of Ride Art Studio, Berkeley, CA
- 1998 – present Founder of Red Metal Arts Studio, Berkeley, CA
- 1996 – 2015 Founder and owner of JR Casting, San Francisco, CA

TEACHING EXPERIENCE

- 1999 - present Academy of Art University, SF, CA
- 1998-99 College of Creative Studies, UC Santa Barbara
- 1991-92 MA College of Art - Welding and Foundry



VIDEO LINK: <https://youtu.be/v5ClQJV4QwM>

Description: INSPIRE celebrates the City of South San Francisco as the birthplace of biotechnology as well as highlighting its reputation as “the industrial city.” It is located at the gateway to the city and entrance to the CalTrain station. INSPIRE greets visitors and locals everyday and activates an ongoing dialogue with viewers. Gear motif benches nearby invite people to sit and enjoy the artwork.

Karyl Matsumoto Plaza

Medium: Stainless Steel, Powder Coated
Stainless Steel, LED, Concrete
Dimensions: 20' x 20' x 25' tall
Completion Date: September 2024
Location: South San Francisco, CA
Budget: \$460,000

INSPIRE: a kinetic wind sculpture

Item 3.





Time Frame

Design: 4 months
 Fabrication: 7 months
 Installation: 2 days

Artists Role

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Supervise on-site installation
- Prepare maintenance and construction documents
- Attend bi-weekly zoom meeting
- Project management

Budget

Design: \$60,000
 Structural Engineer: \$8,000
 Materials: \$100,000
 Fabrication: \$180,000
 Installation: \$12,000
 Insidental: \$25,000
 Artist's Fee: \$75,000



VIDEO LINK: <https://youtu.be/JBjtWfQm2gM>

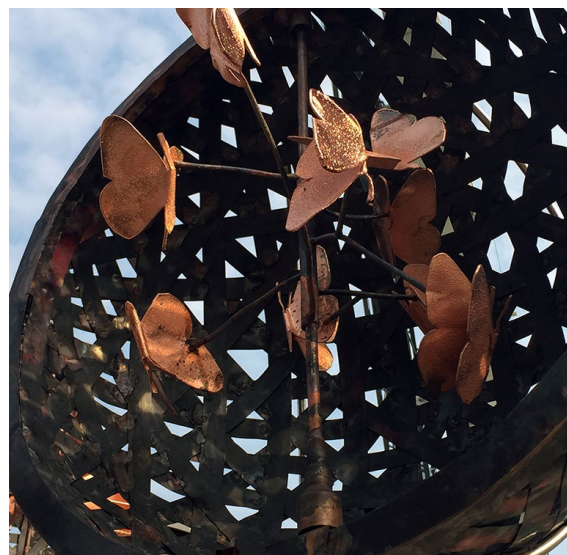
Description: This monumental sculpture represents the growing community of Morgan Hill. Nine woven copper harvesting baskets contain an object or icon (the "fruit") that symbolizes the growth of city. Each object moves with the wind and each basket is individually illuminated with LED lights at night.

Morgan Hill Civic Center

Medium: Stainless Steel, Copper, LED
Dimensions: 9' x 9' x 20' tall
Completion Date: October, 2017
Location: Morgan Hill, CA
Budget: \$150,000

HARMONY TREE: a kinetic wind sculpture

Item 3.





Time Frame

Design: 3 months
Fabrication: 7 months
Installation: 1 day

Artists Role

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Delivery of artwork
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

Budget

Design: \$17,000
Structural Engineer: \$3,000
Materials: \$40,000
Fabrication: \$40,000
Installation: \$6,000
Insidental: \$4,000
Artist's Fee: \$40,000

TRANSITIONS: *four kinetic wind sculptures*

Item 3.



VIDEO LINK: <https://youtu.be/lBqbBDi5itI>

Description: a series of four wind sculptures are installed on the median strip on Vista Avenue. Each 13' tall tree-like sculpture, represents one of four seasons conveying the regions distinct and beautiful changing landscape. The top part of each sculpture moves with the wind to welcome visitors to the city and send them on their way.

Vista Avenue Streetscape
Medium: Stainless Steel, LED
Dimensions: 5' x 5' x 13' tall each
Completion Date: June 2021
Location: Boise, ID
Budget: \$265,000





Time Frame

Design: 3 months
Fabrication: 7 months
Installation: 1 day

Artists Role

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspects of sculpture
- Crating and shipping
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

Budget

Design: \$40,000
Structural Engineer: \$8,000
Materials: \$64,000
Fabrication: \$90,000
Installation: \$10,000
Insidental: \$8,000
Artist's Fee: \$45,000



VIDEO LINK: <https://youtu.be/FZGXik30s34>

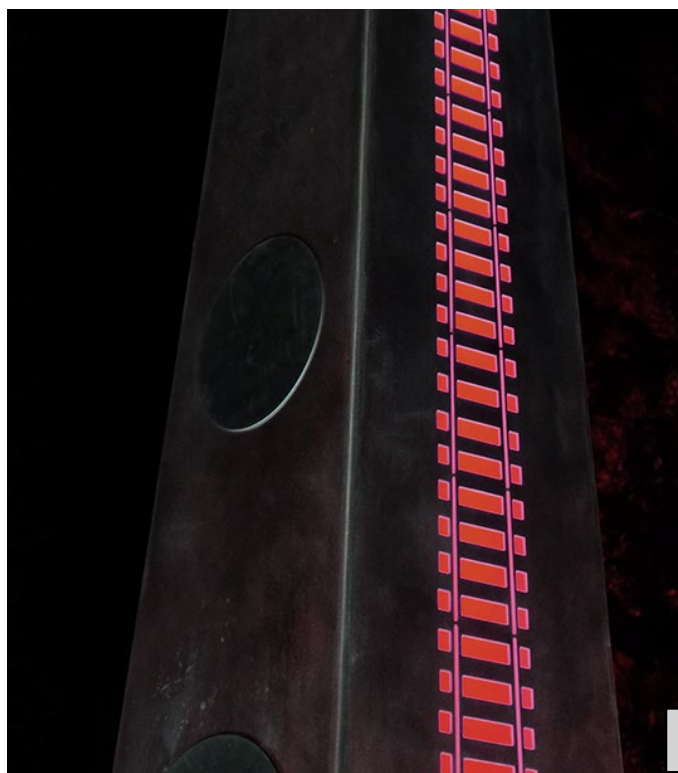
Description: Celebrating the beautiful landscape that surrounds the community, it tells the story of Brighton's agricultural history. Each layer moves with the wind in opposite directions. The colorful layers describe the Colorado landscape as it rises from the rich soil of the valleys to the bright summits of the Rocky Mountains. Historical icons are etched on each of the medallions.

Brighton Old Town

Medium: Stainless Steel, LED
Dimensions: 9' x 9' x 21' tall
Completion Date: May 2017
Location: Brighton, CO
Budget: \$150,000

PASSAGES: a kinetic wind sculpture

Item 3.





Time Frame

Design: 2 months
 Fabrication: 6 months
 Installation: 1 day

Artists Role

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Crating and shipping
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

Budget

Design: \$10,000
 Structural Engineer: \$3,000
 Materials: \$38,000
 Fabrication: \$55,000
 Installation: \$5,000
 Insidental: \$4,000
 Artist's Fee: \$35,000

NURTURE & HARVEST - a sculpture installation

Item 3.



NURTURE



HARVEST



VIDEO LINK: <https://youtu.be/sAfO4ADRjbg>

NURTURE and HARVEST

City Plaza / Broadway Street Medians

NURTURE

Medium: Stainless Steel, Powder-coated Stainless, LED

Dimensions: 11' x 11' x 20' tall

Completion Date: March, 2025

HARVEST

Medium: Powder-coated Steel, TNEMEC paint

Dimensions: 4' x 4' x 13' tall each

Completion Date: March, 2024

Location: King City, CA

Total Budget: \$250,000

NURTURE & HARVEST a sculpture installation

Item 3.

NURTURE

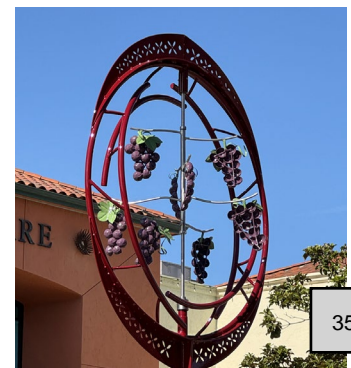


Description: This sculpture installation, consisting of one central piece and 6 companion sculptures, celebrates King City's reputation as the salad bowl of the nation; nurturing and harvesting the vegetables we find everyday on our dinner table. These sculptures link together the new city plaza with the downtown commercial district.

NURTURE embodies the city's diverse community while symbolizing growth and the act of planting seeds for future generations. The large stainless-steel petals, adorned with open cutout patterns, interact gracefully with sunlight, turning with the wind while casting intricate patterns on the pavement below. At night, the edges of the petals are illuminated, creating a striking and luminous presence.



HARVEST, installed along the main street, celebrates this vibrant city with 6 wind sculptures that depict crops that are grown in this region. Grapes, Broccoli, Onions, Lettuce, Cauliflower, and Spinach. Each vegetable is mounted within an enclosed frame with various geometric and organic cutout patterns, symbolizing sun, energy, and the vibrant culture that is quintessential King City.





Time Frame

Design: 4 months
 Fabrication: 8 months
 Installation: 1 day each

Artists Role

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

Budget

Design: \$40,000
 Structural Engineer: \$10,000
 Materials: \$50,000
 Fabrication: \$90,000
 Installation: \$2,000
 Insidental: \$8,000
 Artist's Fee: \$50,000

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REFERENCES

PHILIP VITALE

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City of South San Francisco
33 Arroyo Drive
South San Francisco, CA 94080
(650) 877-8548
Philip.Vitale@ssf.net
Public Art Project: "INSPIRE"
Location: SSF Caltrain Station West Plaza

KAREN RUDD

Manager Norfolk Arts
Office of Communications
810 Union Street #409
Norfolk, VA 23510
(757) 664-6883
Karen.Rudd@norfolk.gov
Public Art Project: "DIALOGUE"
Location: Bay Oaks Park, Norfolk, VA

NAOMI NUSSBAUM

Naomi Nussbaum Art & Design
(858) 204 2058
nnartd1@gmail.com
Public Art Project: "HARVEST" & "NURTURE"
Location: Broadway Street Medians & City Plaza, King City, CA

PETE GOLDLUST & MELANIE GERMOND

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*Request for Qualifications***Grand Avenue Roundabout Public Art Project**

The City of Escondido

August 13, 2025

To the Selection Committee:

We are pleased to submit our qualifications for the current opportunity at the Grand Avenue Roundabout. Our public art practice focuses on helping communities make their environment more engaging and beautiful, instilling a sense of joy and playfulness into daily life, and celebrating the stories that make this place special. As frequent visitors to San Diego, with close family connections in the area, and strong artistic ties to Escondido, this project is one that is close to our hearts.

“Authentically Escondido” is a theme that resonates deeply for us. We are both great longtime fans of Nikki de Sant Phalle. She has been a primary influence on our approach to public art. We made our first pilgrimage to Kit Carson Park quite a few years ago- it would not be an overstatement to say that this visit was foundational for us, at a time we were just starting out in the public art field.

Our work takes much inspiration from Sant Phalle’s sense of play and formal invention, her bold colors, and the joy that her work projects. We often use engaging, playful forms to tell local stories that illuminate a community’s history. Our recent projects have celebrated subjects ranging from prehistoric camel species of the Sonoran Desert to the lost Camas Prairies of the Willamette Valley, to the largest mass UFO sighting in history (The Phoenix Lights). We recently completed a large project for Flagstaff (AZ) Pulliam airport that celebrates the unique, diverse cultural history of Coconino County, introducing the region to travelers visiting the Grand Canyon.

Since 2009, we’ve been awarded 30+ public commissions across the U.S. Projects include sculpture, wall reliefs, and murals, in a wide range of media, with budgets up to \$400K. Materials include metalwork (steel, stainless, aluminum), concrete, terrazzo, mosaic tilework, and other durable techniques suitable for exterior locations like Grand Avenue.

Initial thoughts about creating ‘Authentically Escondido’ artwork

We’re tremendously excited about Escondido’s artistic heritage. In this project, we see a wonderful opportunity to combine the joyously playful spirit of Nikki de Sant Phalle’s work with the ornate metalwork of traditional Spanish architectural forms. We imagine artwork that conjures up Dr. Seuss-like sculptural forms embellished with colorful mosaic accents, paying tribute to the city’s landmark sculpture garden. We would draw on stories from all periods of Escondido’s rich history to tell the community’s stories.

Our work often involves creating expansive installations composed of multiple art elements. Many feature seating, lighting, kinetics, sidewalk inlays, or other interactive features. Often our sculptural forms are richly embellished with surfaces composed of laser-cut metal and/or colorful mosaic elements. This approach could be a great fit for Escondido. We would love to explore the possibility of creating additional art elements that extend the visual themes of the roundabout sculpture to other areas of the city.

COMMUNITY ENGAGEMENT STATEMENT

Community collaboration is an essential part of our work as public artists. We understand the importance of listening closely to stakeholders and working cooperatively to discover Escondido's distinct needs for this project.

Learning from local stories is central to our work as visual storytellers. We love the challenge of making a complex story visually compelling and comprehensible to a wide audience of all ages. We especially value projects where the community seeks to uncover and celebrate a wider cross-section of its own deep history and culture. Our passion for historical research and our playful, imagery-rich approach lend themselves to projects that prioritize inclusivity and broad representation.

Our community leadership backgrounds

As parents and teachers, we love taking any opportunity to involve kids and other community members in our public art projects. We've both been actively engaged, over many years, in helping to create educational and arts opportunities for kids and adults, within our own community of Eugene, Oregon, and elsewhere.

Prior to relocating to the northwest, Pete served as Executive Director of Central School Project, a regional arts nonprofit in the underserved border region of southeastern Arizona with a focus on youth arts programming. Melanie founded and programmed an arts-based summer camp for local kids. She has taught both art and music to elementary and middle school students here in Eugene. We were both co-founders of the first licensed Montessori preschool in our region of Arizona.

We would certainly be open to the possibility of working with local Escondido schools or other community groups to integrate hands-on learning experiences and provide input into the design process for the roundabout artwork.

Our approach to community collaboration

During the planning stages of a project, we work directly with people who will use the space, conducting research into the cultural, historic and environmental background of the site. As a project progresses, we enjoy the constructive dialog with architects, engineers, and administrators. We are gratified to have established lasting, constructive, collaborative relationships among the partners on our public art projects.

One recent project example

"The Coconino Scroll" was commissioned by The City of Flagstaff (AZ) for the entry to Pulliam Airport. The "Scroll" is a densely illustrated steel and glass fence, composed of interwoven images that celebrate the history, environment, and culture of Flagstaff and its surroundings. The artwork emphasizes surprising, little-known stories, representing the rich cultural diversity of the area. An accompanying series of 23 cast bronze informational plaques, "Footnotes", are embedded in the sidewalk next to the fence. These provide background texts about the fence images and stories.

The Flagstaff community had many different groups that wanted to have input into the project. The design phase happened to be right at the height of Covid, so face-to-face meetings weren't possible. We worked with the administrator to find other ways to connect. We hosted a series of online meetings with representatives of different groups, community leaders, etc. We solicited input via online surveys and email. We vetted every piece of text and imagery with relevant community members and groups, and we were gratified by the positive response we got from throughout the community, and the broad sense of ownership these various groups have expressed about the project since its completion.

Thank you

We strive to make work that warms and humanizes public spaces, that is inspired directly from local stories and is visually rich enough to engage viewers' interest, across repeated encounters with the work. We would be delighted to work with the residents of Escondido to create a distinctive, welcoming series of artworks that explores the web of relationships between the people, history, and environment of Authentic Escondido. Thank you for your consideration.

Sincerely,
Pete Goldlust & Melanie Germond

Education

- 2001 **The School of the Art Institute of Chicago** Master of Fine Arts • John Quincy Adams Fellowship
 1991 **Syracuse University** Bachelor of Fine Arts (Cum Laude) in Painting

Public Art Commissions

- 2024 **University of Oregon** Intl. Zebrafish Research Center / mosaic reliefs (w/ *Melanie Germond*)
Tucson/Pima County (AZ) Santa Cruz River Pathway / sculpture (w/ *Melanie Germond*; in process)
- 2023 **Valley Metro Rail (Phoenix, AZ)** 25th & Dunlap light rail station / sculpture group and shade screens
Flagstaff Pulliam Airport (AZ) Sculptural stained-glass fence, bronze plaques (w/ *Melanie Germond*)
- 2022 **The City of Eugene (OR)** Echo Hollow Pool / sculpture, seating, wall reliefs (w/ *Melanie Germond*)
UNK Plambeck Early Childhood Education Ctr (NE) Kinetics, reliefs, etched glass (w/ *M. Germond*)
Arts Commission of Gr. Toledo (OH) Glass City Convention Ctr / project management (w/ *Yusuf Lateef*)
- 2021 **The City of Redmond (WA)** Redmond Pool / relief sculpture for building facade (w/ *M. Germond*)
The City of Eugene (OR) Campbell Community Center / kinetics, reliefs, sidewalk inlays (w/ *M. Germond*)
The City of Corvallis (OR) Corvallis Community Center / stained glass, wall reliefs (w/ *M. Germond*)
The City of Washington DC Kimball Elementary School / kinetic sculpture, wall reliefs
Downtown Santa Monica (CA) Printed mural
Louise Hopkins Underwood Ctr for the Arts (Lubbock, TX) Exterior painted mural (w/ *Bayne Gardner*)
- 2020 **Toledo ProMedica Hospital (OH)** Painted murals throughout Generations Tower (w/ *M. Germond*)
- 2019 **Garfield Station (Eugene, OR)** Exterior painted mural (w/ *Melanie Germond*)
Art Walk Edmonds (Edmonds, WA) Exterior painted mural (w/ *Melanie Germond*)
The City of Glendale (AZ) Heroes Regional Park Branch Library / terrazzo, glass, reliefs, and mural
Municipality of Anchorage (AK) Mural/installation built from recycled plasticware (w/ *M. Germond*)
The City of Chandler (AZ) In Flux project / water jet-cut aluminum sculpture (w/ *Melanie Germond*)
- 2018 **The City of Auburn (WA)** Painted storefront mural and installation
The City of Washington DC MacFarland Middle School / laser-cut steel privacy screen
- 2017 **Tacoma-Pierce County Chamber (WA)** Painted storefront mural/installation
- 2014 **Chiricahua Community Health Centers (AZ)** Installation constructed from recycled plasticware
- 2013 **Scottsdale Public Art (AZ)** Canal Convergence project / soft sculpture installation
The City of Tempe (AZ) Tempe Transportation Center facade / printed mural
- 2012 **Wickiup Hill Learning Center (IA)** Soft sculpture installation and interactive tactile mural
Tucson Modern Streetcar Line (AZ) Fourth Avenue Station / shade structures, furniture (w/ *Mary Lucking*)
- 2011 **Children's Museum of Phoenix (AZ)** Interactive soft sculpture exhibit with architecture and activities
- 2010 **Scottsdale Public Art (AZ)** Installation of window murals and polymer sculptures
Walnut Creek Library (CA) Installation of polymer sculptures
City of Loveland (CO) Cast concrete relief mural for bike trail and underpass (w/ *Mary Lucking*)
- 2009 **New Mexico Arts, Las Cruces (NM)** Soft sculpture installation using recycled textiles (w/ *M. Lucking*)

Solo Exhibitions

- 2019 **Pete Goldlust: Crowd Scenes and Questionable Hybrids** Lane Community College, Eugene, OR
The Art of Being an Artist The Arts Center, Corvallis, OR (two-person show)
- 2012 **Pete Goldlust: Recent Work** Sam-Poe Gallery, Bisbee, AZ
- 2007 **Malflourished** Gallery Revisited, Los Angeles (collaboration w/ *Julie Hughes*)
- 2005 **Turned Out / Doubled Over** Gallery 825, Bergamot Station, Santa Monica (w/ *Julie Hughes*)
Plotters, Patsies, and Plankwalkers DiRT Gallery, West Hollywood
- 2002 **Weenieland Adventures** Carl Hammer Gallery, Chicago

Selected Group Exhibitions

- 2020 **2020 Eugene Biennial** Karin Clarke Gallery, Eugene (OR)
- 2017 **Microbiomes: To See the Unseen** The Arts Center, Corvallis (OR) Curator: Hester Coucke, TAC
- 2009 **20 x 20 x 20 Compact Competition** Louisiana State University, Union Art Gallery, Baton Rouge
Sweetness Moorpark College Gallery (CA) Curator: Julie Hughes
- 2008 **Mass Consumption** Mesa Arts Center (AZ) Juror: Greg Escalante, Juxtapoz Magazine
- 2007 **Here / Now** Ghost Gallery, Phoenix Curators: Sherrie Medina and Erin Kane
How People Make Things Children's Museum of Pittsburgh
- 2006 **Flow Charting** Raid Projects, Los Angeles
Surface Tension (2006 Juried Exhibition) Korean Cultural Center, Los Angeles
Parts to the Whole Vox Populi, Philadelphia Curator: Elizabeth Grady, Whitney Museum of American Art
- 2005 **Enter / Exit: The Uncommon Landscape** Bamboo Lane / Gallery Revisited, Los Angeles
- 2004 **Environmental Excursions** Subspace Gallery, Berlin (Germany)
14th Biennial Small Print Exhibition Purdue University Galleries (IN) Juror: Jeanine Coupe-Ryding
Time Travel: Truth, Beauty, and Justice Carl Hammer Gallery, Chicago
Pareidolia Orange County Center for Contemporary Art, Santa Ana (CA) Juror: Eleanor Antin
Gigantic: Ceramic Figurines Kirkland Arts Center Gallery (WA) Juror: Patti Warashina
- 2003 **Small Works 2003** Attleboro Museum (MA) Juror: Nick Capasso, Curator of the DeCordova Museum
- 2002 **Pasted On: A Survey of Collage Strategies** Carl Hammer Gallery, Chicago
Group Exhibition Claire Oliver Fine Art, New York
- 2000 **Harare International Festival of the Arts** The National Gallery of Zimbabwe, Harare
Evanston + Vicinity 15th Biennial Exhibition Evanston Art Center (IL)

Awards and Grants

- 2014 **Community Catalyst Grant** Arizona Commission on the Arts
- 2013 **Artist Research and Development Grant** Arizona Commission on the Arts
- 2006 **2006 Juried Exhibition / Juror's Award (First Place)** Korean Cultural Center, Los Angeles
- 2001 **John Quincy Adams Fellowship** The School of the Art Institute of Chicago
- 1995 **Jerome Fellowship** Minnesota Council for Book Arts

Selected Bibliography

- 2021 **Jeremy Schneider, ProMedica unveils mural honoring pandemic frontline workers**, MSN.com, April 7
- 2020 **Mikael Krummel, Intricate Whimsy: Pete Goldlust Smiles on Public Art**, Eugene Magazine, December
- 2019 **Ester Barkai, Crowd Scenes and Questionable Hybrids**, Eugene Weekly, March 7
- 2016 **Lorraine Bell, The Art of Crayon**, Rockport Publishers, Beverly, MA
Heather Sellers, The Practice of Creative Writing (Cover Image), Macmillan Publishers, New York
- 2014 **Kathy Allen, Sun Link Streetcar Artwork Goes With the 'Flow'**, Arizona Daily Star, April 24
Material Crush: 30 Makers in Love with Unusual Mediums, American Craft, Bonus Issue
- 2011 **Ripley's Believe it or Not!: Prepare to Be Shocked**, Ripley Publishing, Ltd., Hertfordshire, UK
Monica Moses, Pete Goldlust's Sculptural Crayons, American Craft (Blog), Minneapolis, Oct. 28
- 2007 **Takaharu Makiura, Carved Crayons by Pete Goldlust**, Watch Me! News (Web TV), Japan, May 9
- 2005 **David Pagel, Reality Shakes Hands with Fiction**, Los Angeles Times, August 26
- 2001 **David Ebony, Art Fairs Hit New York**, Art in America, April

Item 3.



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Item 3.



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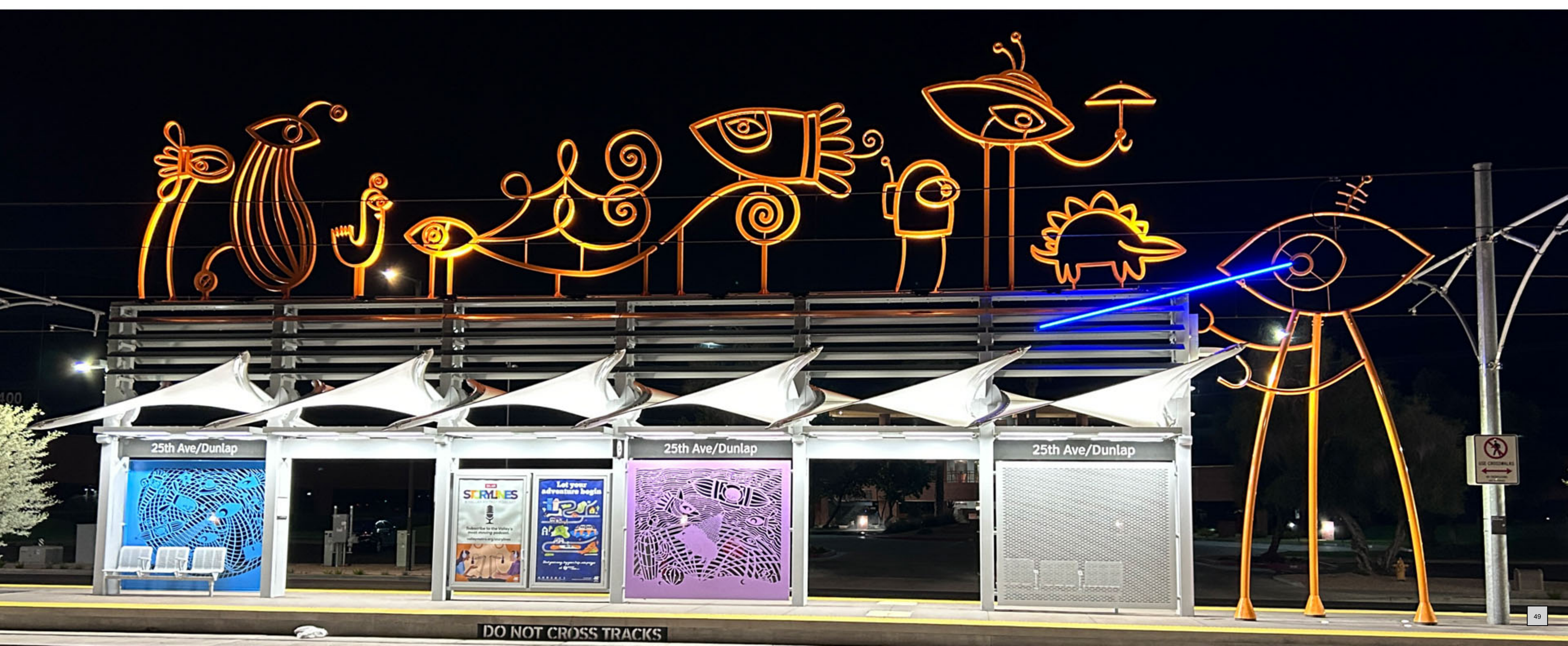












Image List (page 1 of 2)




 	<p>1. Title: Neighborhood Roots / Exterior wall-mounted sculpture Medium: Waterjet-cut stainless steel on Corten steel Dimensions: 17.5' x 9' Year Completed: 2019 Description: Commissioned by The City of Glendale (AZ) for Heroes Regional Park Library. The waterjet-cut stainless steel work is mounted to the Corten steel cladding of the building. It is one of several artist-designed elements that explore iconography of the historical theme, "Neighborhood Roots: Sugar Beets to Cotton and Beyond". Budget: \$203,000 (includes terrazzo floor, exterior wall-mounted stainless steel relief sculpture, sandblasted glass, and architectural mural)</p>
 	<p>2 / 3. Title: Hester the Explorer (mockups of work in progress) Medium: Steel, powder coat, concrete, manipulable interactive elements, internal solar lighting Dimensions: 10' h x 8' w x 2' d Year Completed: 2025 (projected) Description: Commissioned by the Arts Foundation of Tucson and Southern Arizona. The artwork celebrates the surprising and far-reaching history of camels in AZ and North America, from prehistory through the 20th century. Intricate laser-cut surface illustrations, manipulable interactive elements, and a solar powered lighting feature combine to tell nearly two dozen stories. Budget: \$35,000</p>
	<p>4. Title: The Nature of Wonder / Five kinetic sculptures Media: Kinetic sculptures / stainless steel, powder coat Dimensions: variable Year Completed: 2022 Commissioning Agency: University of Nebraska Kearney Installation Site: Plambeck Early Childhood Education Center, UNK Description: Kinetics are one of three interrelated art elements that celebrate the natural environment of central Nebraska, while also nurturing an atmosphere of creative exploration, wonder, and imaginative play throughout the public entry area of the Center. Budget: \$63,000</p>
	<p>5. Title: Camas Kaleidoscope (Details: kinetic sculptures) Medium: Stainless steel Dimensions: Approx. 12' x 3' x 1' (ea.) Year Completed: 2021 Description: Commissioned by the City of Eugene (OR) for Campbell Community Center. A collaboration with Melanie Germond. Artworks celebrate Campbell's location on a rare plot of preserved camas prairie. Images of local flora and fauna intermingle with references to both the day-to-day activity of the community center, and Eugene's free-spirited artistic and cultural heritage. Budget: \$66,000</p>

Image List (page 2 of 2)

	<p>6. Title: The Shapes of Water / Raindrop Columns (sculpture, seating) Medium: Stainless steel, blown glass Dimensions: 10' x 15' x 8' Year Completed: 2020 Description: Commissioned by the City of Eugene (OR) for Echo Hollow Pool. From a larger multi-work installation. Sculpture and integrated seating are parts of a larger installation. Raindrops, wave forms and illustrative imagery weave into a joyful field of play for a menagerie of regional wildlife and aquatic humans. Integrated informal seating elements suggest water droplets that have splashed and fallen away from the columnar sculptures. Budget: \$63,400</p>
	<p>7. Title: The Travelers (details: sculptures, shade screens) Medium: aluminum, steel, paint, powdercoat Dimensions: 28' h x 200' w x 4' d (full installation) Year Completed: 2023 Description: Commissioned by Valley Metro Rail. The work celebrates The Phoenix Lights, the largest reported mass UFO sighting in history. Installation includes sixteen sculptures mounted on station structures and six laser-cut steel shade screens. Budget: \$250,000</p>
	<p>8. Title: The Travelers (detail/mockups of two sculptures, placed in park context) Medium: aluminum, powdercoat Dimensions: 28' h x 70' w x 4' d (full installation) Year Completed: 2023 Description: Commissioned by Valley Metro Rail. The work celebrates The Phoenix Lights, the largest reported mass UFO sighting in history. Artwork includes 6 water-jet cut steel panels and 16 aluminum & steel sculptures mounted to the top of station structures. Budget: \$250,000</p>
	<p>9 / 10 / 11. Title: The Coconino Scroll (fence; sidewalk "Footnotes" plaques) Medium: Fence: weathering steel, stained glass / Plaques: cast bronze, patina Dimensions: 7'h x 280' w Year Completed: 2023 Description: A collaboration with Melanie Germond, commissioned by The City of Flagstaff (AZ) for the entrance to Flagstaff Pulliam Airport. The <i>Scroll</i> is a densely illustrated steel and glass fence, composed of interwoven images that celebrate the history, environment, and culture of Flagstaff and its surroundings. The artwork places an emphasis on sharing surprising and little-known stories, representing the rich cultural diversity of the area. An accompanying series of 23 cast bronze informational plaques, <i>Footnotes</i>, are embedded within the sidewalk next to the fence. These provide brief background text about the adjacent fence section's images and stories. Budget: \$130,000</p>
	<p>12. Title: Family Portrait as Fruit Arrangement (with Jellyfish) Medium: Mosaic: laser-cut steel, auto body paint, glass tiles Dimensions: 3' x 11' Year Completed: 2024 Description: A collaboration with Melanie Germond. The piece is created using a unique grout-free mosaic technique, in which all tiles are locked in place by a mechanical fastening system, cushioned in silicone, to guard against damage by thermal expansion/contraction.</p>

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REFERENCES

Mojgan Vahabzadeh / Senior Public Art Project Manager, City of Phoenix, AZ
602.534.7302
mojgan.vahabzadeh@phoenix.gov
Project: Neighborhood Roots: From Sugar Beets to Cotton and Beyond (2019)
Budget: \$203,000

MB Finnerty / Public Arts Administrator, Valley Metro, Phoenix, AZ
602.322.4471
mfinnerty@valleymetro.org
Project: The Travelers (2023)
Budget: \$250,000

Jana Weldon / Program Manager, / Beautification, Arts & Sciences, City of Flagstaff, AZ
928.863.4298
Jana.Weldon@flagstaffaz.gov
Project: The Coconino Scroll (2023)
Budget: \$130,000

Chris Weber / Cultural Arts Administrator, City of Redmond, WA
425.556.2316
cweber@redmond.gov
Project: Go Fish. Go! (2021)
Budget: \$45,000

Grand Ave Roundabout Letter of Interest

Artist- Michael Stutz

www.stutzart.com

“My art becomes a part of peoples’ lives- greeting, accompanying, and filling spaces with iconic, playful, sometimes heroic presences.”

Natural forms, textures, and light play through my sculptures, shifting between internal and external space. Linear fluidity and bundled energy evoke movement and feeling. The participating viewer has space for interpretation and sees how process and craftsmanship are integral to the expression of the work. Be it bronze, stainless steel, or painted metal, I fabricate with permanent, high quality materials. Strips come together, from many directions, to make a whole- metaphorically reflecting human connection and community. I want to engage with those who live and interact with the art on a daily basis.

For a roundabout project in Bend Oregon, I created a 24 feet tall sculpture of a woven steel wheel that connects the timber mills from Bend’s past, the rolling wheels of cars, and a hamster wheel- humorously representing the routine of daily life. Inside the wheel is a glowing blue and green Circle of Life fabricated of silicon bronze strips. Sunlight sparkles through the openings in the sculptural space. Bronze’s reflective depth, and warm earth tones, have exceptional, low maintenance durability. The Circle of Life curves out like a partial globe, evoking the waters of the Deschutes River, clouds and wind over the Cascade mountains, and our blue Earth seen from the void of space. The wheel is high up in the air, having a striking presence above the traffic signs, crosswalks, cars, businesses and homes of this active site. The circle echoes the shape of the roundabout and the height of the installation makes it viewable from many vantage points, but also discourages people from entering the more pedestrian unfriendly interior space of the roundabout to interact with the art. And atop it all is a gold leaf covered squirrel. People have formed a daily attachment to this precious, playful little creature. This circle celebrates Bend as a place intricately connected to nature, where people live and play outside year round. The Golden Squirrel’s Wondrous World is our world too. I will bring this sense of storytelling, using excellent fabrication techniques and materials to your project in Escondido.

To understand a site, I lead public forums where members of the community and project stakeholders come together to discuss the values they hold dear, and their hopes for the art. For example, a recent project in Sacramento is a tribute to the energy and natural surroundings of the Natomas Community and to the Firefighters of Station 15 at which the work is sited. During exploratory site visits, I rode around with the first responders when they went on call, and then held public meetings with members of the community. They had differing ideas about what the art should be. The firefighters wanted it to be about their daily dedication to protecting the community, while long time residents of Natomas community felt the art should reflect the natural beauty of their neighborhood. The resulting sculpture, “Nighthawk Moving Over the Waters,” is a 16 feet tall freestanding stainless steel and bronze tableau. The central figure is a bronze lesser Nighthawk – a native California bird- that is native to the Sacramento area. It is the mascot for the Fire Station 15 crew, which is know for being constantly on call- and of the local high school football team. The sculpture connects the firefighters to the community they serve, and is a symbol of the natural world prized by the local people.

I will bring these qualities and sensitivities to working with the people of Escondido to create an iconic sculpture for your community.

Public Art Projects

- 2023 Bend, Oregon - Golden Squirrel's Wondrous World- A roundabout sculpture about the region's natural environment
UNC Greensboro, NC • *Astera*, a bronze figure celebrating women's empowerment
- 2022 Napa, CA • *Coyote*, bronze coyote for Farmhouse Winery
- 2021 Fort Collins, CO • *Double Equus*, Johnson Family Equestrian Hospital at Colorado State University
- 2020 Helena, MT • *Equity Fountain*, stainless steel fountain for the capital grounds
Sacramento, CA • *Nighthawk Over the Waters*, an installation for the Natomas Community and new Firestation 15
- 2019 El Paso, TX • *Jackrabbit*, bronze sculpture for Bartlett park playground; Installation December 2019
Leawood, KS • bronze walking woman installation for a public activity park; Installation April 2019
Carlsbad, CA • *Carlsbad Beach Chair*, design and fabrication of public beach chairs to be installed throughout the city
Redondo Beach, CA, One South mixed use development • Sculptures in a public mezzanine; Commissioned by Cape Point Development
- 2018 Laguna Beach, CA • *Boom Boom Bench*, bronze bench commemorating the local LGBT community
- 2016 Cartasia 2016 Paper Art Biennale, Lucca, Italy • Site-specific installation of a publicly displayed cardboard sculpture in the historic city of Lucca as part of the invitational Biennale
- 2013 ResMed Corporation Sculpture Garden, San Diego, CA • *ResHead*, walk-in sculpture; *Skygrass*, abstracted sculpture with night time illumination; Commissioned by Peter Farrel, CEO Resmed Corporation
Texas Tech University, Lubbock, TX • *Four Faces*, Commissioned by the Texas Tech Public Art Program
- 2012 Carlsbad First Responders Training Facility, Carlsbad CA • *Portrait Heads*, Commissioned by the City of Carlsbad
Westin Gaslamp, San Diego, CA • *Flame Flower*, stainless steel abstract sculpture with programmable LED light fixtures; Commissioned by the Westin Horton Plaza
- 2011 Pacific Shores Community, Huntington Beach, CA • *Great Egret*, Commissioned by Christopher Homes
San Diego County Regional Library Fallbrook, CA • *Diaphanous Grove*, (30' x 8'), interior artistic security gate; Commissioned by Friends of the Fallbrook Library
- 2010 North Carolina State University, Raleigh, NC • *Wolf Plaza*, 3 twice life-size wolves and landscaped environment; Commissioned by North Carolina State University
- 2009 Cary, North Carolina • *Hot-Rolled Equus*, ten feet tall steel horse bust
San Diego, CA • *Penelope*, woven bronze sculpture; Commissioned by Port of San Diego, funded by San Diego sculpture show award
- 2008 I-64 Pedestrian Bridge and Greenway, Cary, NC • *Bowstring Vines*, six 25' to 30' sculptural sections spanning over 300' bridge
State Capital Grounds, Des Moines, IA • *Iowa State Worker's Monument*, Commissioned by the Iowa State Worker's Monument Committee
- 2007 Del Mar, CA • *Lithonia*, temporary outdoor cardboard exhibition of a horse sculpture
- 2006 Buena Ventura Golf Course, Ventura, CA • *The Big Swing*, Commissioned by the City of Ventura
- 2006 Olinda Ranch Park and Playing Field, Brea, CA • *Brea Red Tail Hawk*, Commissioned by the City of Brea
Chattanooga, TN • *Crows*, temporary outdoor cardboard installation, 2006-2008
- 2005 Grace Street Police Headquarters, Richmond, VA • *Thin Blue Line*
San Francisco International Airport, CA • *Kore*, cardboard sculpture for the airport's permanent collection
Camden Community Center, San Jose, CA • *Hand in Hand*, Commissioned by the San Jose Arts Commission
- 2004 Jacksonville Equestrian Complex, Jacksonville, FL • *Pine Breeze Dandy*, Commissioned by the City of Jacksonville

Public Art Projects continued

- 2003 **Metro Gold Line Light Rail System, South Pasadena, CA** • *Astride-Aside*, woven bronze walking figure
- 2002 **Santa Monica Boulevard, West Hollywood, CA** • *Coyote*, temporary cardboard installation for *Art on the Outside - Edges and Hedges*; Commissioned by the West Hollywood Fine Arts Commission
- University Station, Salt Lake City, UT** • *Flame Figure*, woven bronze figure for the Utah Transit Authority - University Line; Commissioned by the Salt Lake City Arts Council to commemorate the 2002 Winter Olympics
- 2001 **PGE Park, Portland, OR** • *Facing the Crowd*, two woven bronze faces; Commissioned by the Regional Arts and Culture Council
- 2000 **W Hotel, San Francisco, CA** • *Pneumatic Dreamer*, woven bronze sculpture; funded under the San Francisco Redevelopment Agency Percent for Art Program (juried with participation of the San Francisco Museum of Modern Art)
- 1999 **Yerba Buena Center for the Arts, San Francisco, CA** • *Sticky-Stuck*, Marriot window installation in conjunction with *Bay Area Now Live*
- 1999 **Art Ship Windows Program (Jack London Square), Oakland, CA** • *Crib* and *Headland's Hand*, sculptural installations
- 1998 **Luggage Store Annex, San Francisco, CA** • *Crib*, site-specific public art installation

Selected Exhibitions

- 2017 **Torrance Art Museum, Torrance CA** • *Pulped Fiction*
- 2014 **San Francisco Museum of Craft and Design, CA** • *Elevated Corrugated*
- 2013 **Bedford Gallery, Walnut Creek, CA** • *Larger than Life*
- 2012 **Cannon Gallery, Carlsbad, CA** • *Public Artists – Private Works*, Michael Stutz
- 2009 **San Jose Museum of Art, San Jose, CA** • *This END Up*, contemporary cardboard sculpture
- Santa Rosa Junior College, Santa Rosa, CA** • *Concepts and Processes in Public Sculpture*
- Western Illinois University, Macomb, IL** • *Third Annual Unorthodox Materials Show*
- 2008 **Palos Verdes Art Center, Palos Verdes, CA** • *Spirit of the Horse*
- Fallbrook Center for the Arts, Fallbrook, CA** • *Art of the Horse*
- 2003 **Parisi Gallery, Del Mar, CA** • on-going exhibit of cardboard sculptures
- 1999 **Dean Leshner Regional Center for the Arts, Bedford Gallery, Walnut Creek, CA** • *Unboxed*
- Luggage Store Gallery, San Francisco, CA** • *Frenzied*, Artists in Support of the Luggage Store
- Headland's Center for the Arts, Marin, CA** • *Mystery Box Auction*
- Somar Gallery, San Francisco, CA** • *Them*, a multi-disciplinary exhibition
- 1998 **Headlands Center for the Arts, Marin, CA** • *Headland Hand*, site-specific installation
- Yerba Buena Center for the Arts, San Francisco, CA** • *Crib*, Grand Lobby installation
- 1993 **The Refusalon, San Francisco, CA** • *From Desire to Decay*
- 1987 **The Candy Factory Annex, Dulin Museum, Knoxville, TN** • Recent Paintings and Constructions
- 1985 **York Street College of Art and Design, Belfast, Northern Ireland** • *Belfast Works*

Experience, Education & Awards

- 1996-2000 Professional Prop Designer and Builder, San Francisco, CA
Photographic props for ads appearing in numerous national magazines
- 1993-1996 Parade Float Sculptor and Designer, Mardi Gras, New Orleans, LA
- 1988-1993 Display Artist, Macys, San Francisco, CA
- 1986 B.F.A., University of Tennessee Knoxville
Oxbow Summer School of Painting, Saugatuck, MI
- 1984-1985 York Street College of Art and Design, Student Exchange Scholarship, Belfast, Northern Ireland
- 1982 University of Tennessee High School Art Competition Scholarship Award
Arrowmont School of Arts and Crafts, Gatlingburg, TN

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Michael Stutz SCULPTOR

REFERENCES

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"Nighthawk Moving Over the Waters"

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"Wolf Plaza"

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Item 3.



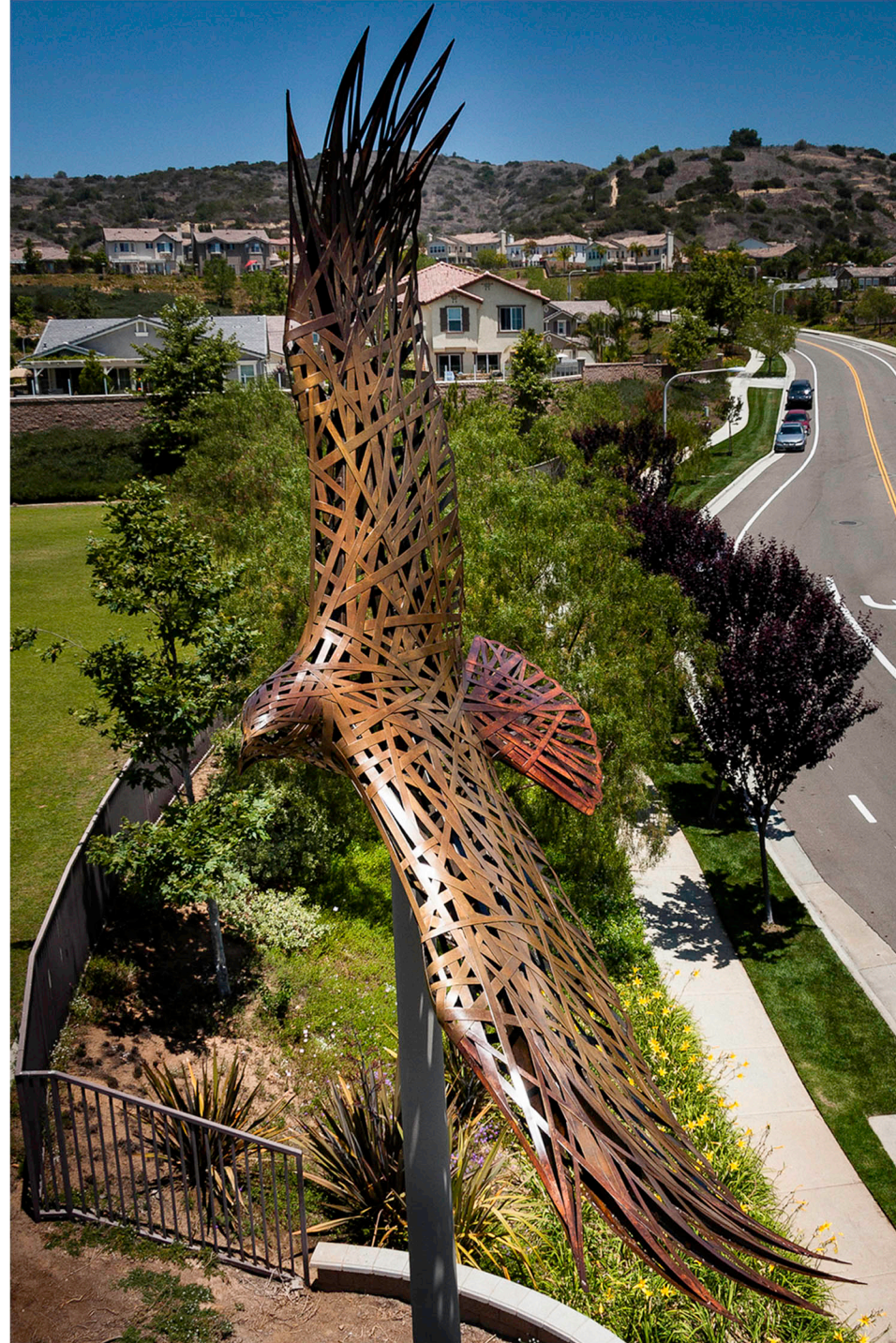
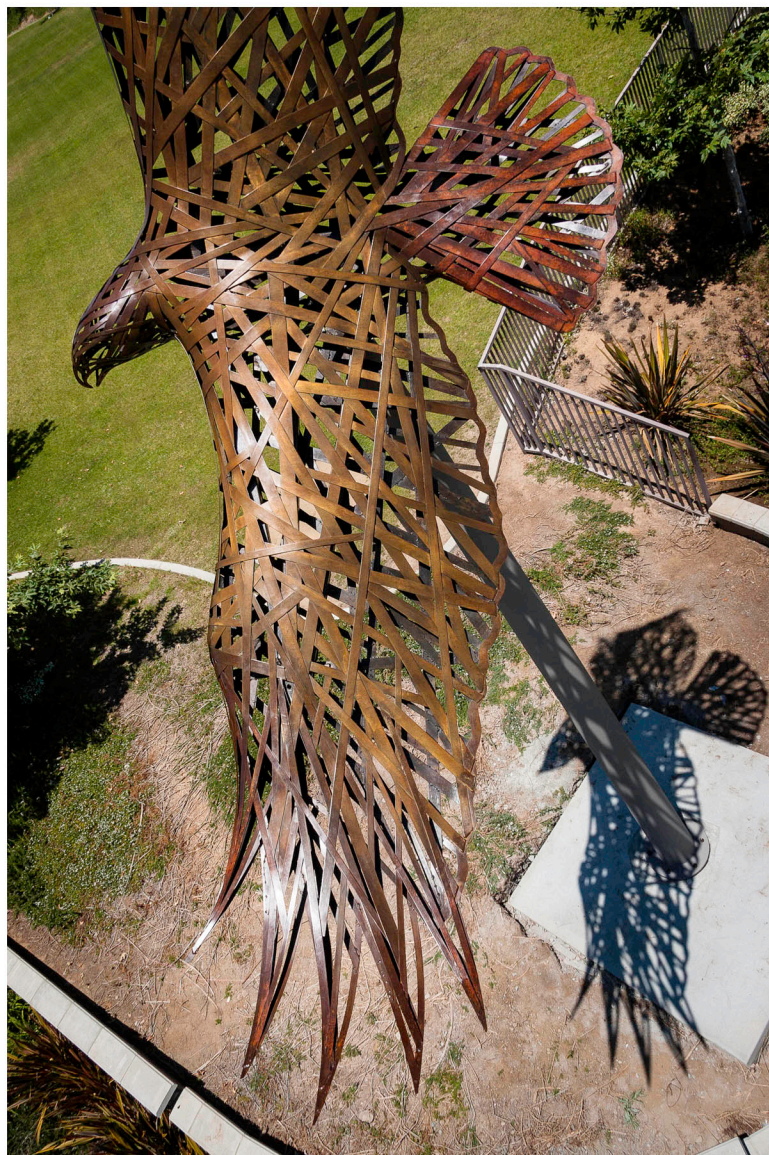
Golden Squirrel's Wondrous World

Sept, 2023 Location: Bend, Oregon

Steel, Bronze, Gold Leaf, Concrete

Dimensions: 28' x 11.5' x 7' Budget: \$130,000

Golden Squirrel is a striking presence above this active roundabout. The hamster wheel of daily routine, the circle of life- reflecting the lands and waters of the Cascade mountains, and the humorous squirrel, celebrate Bend as a place intricately connected to nature.



Item 3.

Redtail Hawk 2007 Brea, CA Bronze , Stainless teal, Steel
32' x 20' x 12' \$200,000 Commissioned by City of Brea

An immediately recognized part of the local environment, the Red Tail is a majestic symbol of our close connection to the natural world, and a call to respect and protect the delicate balance with the earth that humans control.





Wolf Plaza North Carolina State Raleigh 2010
Medium: Bronze, Stainless Steel Dimensions: 5'- 8.5' x 3' x 9'- 12.5' \$350,000

The Wolf Plaza at North Carolina State University is amidst a bustling space, an intersection of student life. Three woven bronze wolf sculptures are seen walking in a steady procession across the plaza. These sculptures have become iconic presences at the campus, connecting with students and alumni who pass through the plaza and this time of life- as do the wolves themselves.



***Four Faces 2013 Texas Tech University, Lubbock, TX
Bronze, landscape path 7' x 6.5' x 3.5' each \$350,000 Commissioned by Texas Tech***

***4 woven bronze faces representing the diversity of the student population.
Installed as an event piece at the Talkington Hall Dormitory
Commissioned by the Texas Tech Public Art Program***



Nighthawk Moving Over The Waters

Location: Sacramento, CA Installed: July 2020

Medium: Welded Silicon Bronze, Stainless Steel

Dimensions: 17.5' h x 8" w x 7' d

Commissioned by: Metro Arts Sacramento Budget \$99,000

Nighthawk Over the Waters is a tribute to the energy and natural surroundings of the Natomas Community and to the firefighters of Station 15. The central figure is a lesser Nighthawk – a native California bird that is an established presence in the Sacramento area. It is the mascot for the Fire Station 15 crew- know for being constantly on call. The nighthawk is a symbol of vigilance, protection, speed, and vision.



STAFF REPORT

May 11, 2026
Agenda Item No.: 04

SUBJECT:

2026/2027 PUBLIC ART ANNUAL WORK PLAN

RECOMMENDATION:

Request the Public Art Commission approve the 2026/2027 Public Art Annual Work Plan as recommended by the Annual Work Plan Subcommittee.

Staff Recommendation: Approve (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION:

Approve

FISCAL IMPACT:

Funding for new art projects in the Public Art Annual Work Plan is allocated from Public Art Funds which are collected through developer fees. The estimated developer fees to be collected in FY 2026/2027 are \$155,420.

BACKGROUND:

On May 20, 2024, the Public Art Commission approved the Public Art Strategic Plan and Annual Work Plan process to create and implement projects and programs in the areas of new art solicitation, new art education, and deaccessioning.

Annual Work Plan Timeline

The timeline for developing the annual workplan is as follows:

- **January:** The Public Art Commission appoints 2-3 Commissioners to the Annual Workplan Subcommittee.
- **February–April:** With assistance from City staff and direction from the Public Art Commission, the Subcommittee develops the Annual Work Plan, addressing the following focus areas: Art Solicitation, Art Education, and Deaccessioning.
- **May:** Through City staff, the Subcommittee presents the proposed Annual Work Plan to the Public Art Commission for review and approval.
- **July:** The Public Art Annual Work Plan is presented to the City Council for review and adoption.
- **August:** Implementation of projects included in the Annual Work Plan begins.



CITY of ESCONDIDO

STAFF REPORT

2026/2027 Public Art Annual Work Plan

Subcommittee Selection

- On July 14, 2025, Commissioners Rogers, Spann, and Sackfield were assigned to the Annual Work Plan Subcommittee at the Public Art Commission meeting.

Annual Work Plan Development

- On January 26, 2026, all Commissioners were provided the opportunity to express support for projects proposed for continuation and recommend new projects for inclusion in the Annual Workplan.
- On February 24, 2026, the Annual Work Plan Subcommittee reviewed and discussed all proposed projects for inclusion in the 2026/2027 Public Art Annual Work Plan.
- On March 9, 2026, all new projects and proposed changes were presented to the Public Art Commission.
- On April 30, 2026, the Annual Work Plan subcommittee reviewed all the projects and recommended the amount of funding for allocation to each project.

2025/2026 Public Art Annual Work Plan Projects

Project	Expected Balance on June 30, 2026	Recommended Action
Escondido Creek Art	\$310,000	Continue Project and add funding
Grand Avenue Art Project	\$550,000	Continue Project
Public Art Installations	\$121,092	Continue Project
Community Requests	\$17,000	Continue project as part of Project Expansion Grants
Escondido Expressions	\$2,583	Continue project as part of tactical urbanism
Banner Program	\$14,959	Continue project as part of ACCM 2026/2027
ACCM 2025/2026	\$0	Add funding in 2026/2027
EUHSD Student Murals	\$1,000	Close Project
QCMC Visitor Center	\$95,172	Close Project



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2026/2027 Public Art Annual Work Plan

Project	Recommended Balance on July 1, 2026
Escondido Creek Art	\$311,583
Grand Avenue Art Project	\$550,000
Public Art Installations	\$205,060
Project Expansion Grants	\$18,000
Arts, Culture and Creativity Month 2027	\$100,000
Career Impact Workshops	\$25,000
Art Education for Older Adults	\$10,000
Art Education at QCMC	\$95,172
TOTAL	\$1,264,643

Recommendations for Deaccessioning

- *On Those That Came Before Us* located in the shopping center at 1885 S Centre City Parkway.
- *Plants of Paradise* by Christine Woods located at the corner of Grand Avenue and Escondido Blvd.

Program Changes

The Subcommittee discussed the current effectiveness of the Community Request Grants program. As a result of that discussion, they suggest the program be renamed the *Project Expansion Grant*. The Subcommittee determined one of the most impactful uses of these funds was demonstrated by the mural expansion project at the Escondido Library, where the Commission funded an additional portion of the mural. Moving forward, there is a preference to prioritize projects that are already underway and require additional funding to increase their scope and overall community impact.

The Subcommittee emphasized that the April Arts, Culture, and Creativity month program should serve as the Public Art Commission's cornerstone event. By pursuing fewer projects overall, the Commission can devote greater focus, planning, and resources toward the success of this month-long initiative. The Subcommittee believes this approach represents the most effective use of staff and Commission time. During the second year of project grant awards, a significant portion of the funded activities consisted of recurring events. The Subcommittee discussed the importance of taking a more proactive approach. For the upcoming year, the Subcommittee recommends issuing a solicitation that clearly defines the types of projects and programming the Commission seeks to support, to ensure alignment with the Commission's established priorities.



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New Programs

Career Impact Workshops

To further expand opportunities for students and emerging artists to develop technical skills, the Subcommittee discussed the establishment of a new initiative titled *Career Impact Workshops*. Through this program, artists with specialized expertise would lead an art repair or restoration project while concurrently providing no-cost instructional workshops in the associated skillset to participating students. This approach is intended to support collaborative partnerships with multiple organizations while creating accessible pathways for aspiring artists to advance their professional development.

Tactical Urbanism: Curb Extensions

Tactical urbanism utilizes colorful artwork to improve street safety, enhance public spaces, and create a stronger sense of place. Traffic Engineering approached Public Art staff regarding three proposed tactical urbanism projects. The preliminary concept utilizes Public Art funding. The Public Art Commission and Traffic Engineering Departments will then partner to pursue grant funding opportunities to expand the number of curb extension murals and/or support ongoing maintenance of the curb extension murals. The Subcommittee reviewed the proposed concepts and agreed that adoption of the program aligns with already prioritized school-area improvements which were identified through traffic safety strategic planning. This project aligns with the City Council Priority Work Plan, the General Plan's Complete Streets and Mobility policies, the Housing Element's Safe Routes to School goals, and the Climate Action Plan target of increasing community walking and bicycling. The Subcommittee supports this approach as a cost-effective pilot program that enhances safety, encourages community participation, activates public space, and integrates art into functional spaces.

Queen Califia's Magical Circle: Tours for Older Adults

The Subcommittee also discussed expanding art education opportunities through potential partnerships with the Community Services Department. The opportunity for collaboration emerged during introductory staff meetings with the newly hired Manager of the Senior Center and Special Events. Many older adults who participate in the free nutrition program at the Park Avenue Community Center rely on walking for transportation and may face challenges accessing community art destinations, such as Queen Califia's Magical Circle. The Subcommittee expressed support for facilitating access by funding transportation costs. The Community Services staff would coordinate the transportation program. This partnership would broaden access to public art and cultural programming for seniors facing transportation barriers.

Queen Califia's Magical Circle: Art Education

The Subcommittee and City staff discussed the use of strategic partnerships in the upcoming year to expand art education opportunities at Queen Califia's Magical Circle. Staff are actively pursuing



CITY of ESCONDIDO

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partnerships that will help provide programming and educational opportunities at minimal cost to the City.

Programming will be centered around October and April, with a primary focus on October. October marks both the anniversary of the sculpture garden and the birthday of the late artist, making it an appropriate time for larger cornerstone events. In April, the City recognizes Arts, Culture, and Creativity Month and will be celebrated at the sculpture garden through a smaller number of complementary programs to avoid competing with the many events already taking place throughout Escondido.

The Subcommittee was presented with several potential project concepts and recommended allocating additional funding to support and expand these partnership-driven events, helping to increase their overall impact and further enhance the educational and cultural programming offered at the site.

Projects for October 2026

- Fiber Expressions in partnership with the Escondido Library
- Reading at the Queen in partnership with the Escondido Library
- Art materials education workshop with the Palomar Gem and Mineral Club
- Cyanotypes in partnership with The Photographers Eye
- Family Creativity Days in partnership with multiple local partners and vendors

Projects for April 2027

- Art Educators Event
- Careers in Art Panel and Networking event in partnership with multiple partners
- Reading in partnership with the Escondido Library
- Family Creativity Days in partnership with multiple local partners and vendors



STAFF REPORT

May 11, 2026
Agenda Item No.: 05

SUBJECT:

Escondido Expressions Traffic Signal Box Program Phase 4.1

RECOMMENDATION:

Request the Public Art Commission provide direction on a resubmission for Escondido Expressions Phase 4.1

Staff Recommendation: Provide Direction (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst, Economic Development

RECOMMENDED ACTION:

Provide Direction

FISCAL IMPACT:

As part of the Escondido Expressions Traffic Signal Box Program, an artist receives a \$750 stipend per traffic signal box painted.

BACKGROUND:

On July 14, 2025, the Public Art Commission voted to approve (7-0) the 2025/2026 Public Art Annual Work Plan which included a budget of \$15,627.75 for the continuation of the Escondido Expressions Program. On August 20, 2025, the Escondido City Council unanimously adopted the 2025/2026 Public Art Annual Work Plan.

The Escondido Expressions Program is designed to enhance Escondido's neighborhoods and commercial areas by transforming traffic signal boxes into works of art. The goals are to highlight local artists, deter graffiti, and expand the City's public art portfolio by creating scenes that reflect the vibrancy and diversity of local neighborhoods. The artwork must be original and created by the artist responsible for painting the box. The artwork must conform to all policies and guidelines established by the City of Escondido and the Public Art Commission. The artist agrees to maintain the artwork for five years and assumes all responsibility for repair and/or removal of graffiti. If the artist is unable to fulfill these maintenance responsibilities, the City reserves the right to paint over the artwork and may exclude the artist from consideration for future projects.



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Escondido Expression Phase 4.1 Timeline

The Escondido Expressions Phase 4.1 Call for Artists was released to the public through various distribution channels including the City's website, emailed directly to previously selected artists and those on the interest list, and Public Art Commissioners professional networks. The timeline for the call for artists was as follows:

- September 3, 2025: Call for Artists was released.
- February 17, 2026, at 5 p.m. PDT: deadline for submissions.
- February 23, 2026: Escondido Expressions Subcommittee selected the top submissions and locations.
- March 9, 2026: Public Art Commission approved 13 designs.

Submissions

A total of 16 submissions were received from seven artists. The Escondido Expressions Subcommittee reviewed all submissions and selected 14 to move forward in the process. The subcommittee also evaluated and discussed the most appropriate locations for each of the 14 recommended submissions, which were presented for consideration by the full commission. The submission *All-One: The Rainbow Bride* by Ernesto Borges was to be located at Country Club Dr & Auto Park Way. On March 9, 2026, the Public Art Commission did not approve the design due to concerns about the bottles and the design advertising the company. The artist reworked the design and sent it to City staff for review by the Public Art Commission.

ATTACHMENTS:

- a. Escondido Expressions Traffic Signal Boxes Phase 4.1- Resubmission

Escondido Expressions Traffic Signal Boxes Phase 4.1- Resubmission

All-One: The Rainbow Bride by Ernesto Borges.

Location: Country Club Dr & Auto Park Way.

Original Design:



Redesign:



May 11, 2026

TO: Public Art Commission

FROM: Sandra Aguilar, Management Analyst

SUBJECT: Staff Liaison Report

Art Solicitation Projects

Escondido Expressions Phase 4.0 and 4.1: At the Public Art Commission meeting on November 17, 2025, the Commission voted to approve six submissions and locations for phase 4.0. All six artists have signed their agreements, four boxes have been completed, and two artists are still painting.

On January 26, 2026, the Public Art Commission voted to approve 13 boxes and locations from seven artists. All artists have signed their agreements, five boxes are completed, and four are currently being painted.

Escondido Creek Trail Art: The call will be soliciting artists for three art pieces; the channel murals, a sculpture, and the mural on the Neighborhood Health Care building to be completed by December 2026. City staff is currently working with Neighborhood Healthcare on mural details.

Art Speaks, Escondido Community Foundation

Threshold Five, a sculpture located in Kit Carson Park: The artist has fully installed the sculpture, and the Public Works department is working on the landscaping. The art dedication ceremony is scheduled for May 15 at 9 a.m. in Kit Carson Park. The sculpture is located in front of Eagle Scout Lake.

Kumeyaay Creation, Mural at Escondido Library: The artist, Tim Toplov, has completed the mural at the Escondido Library with just a small portion near the bottom pending sealing. The artist is waiting for asphalt work to be completed to do touch ups and seal it. Everything is on target for him to complete the mural installation prior to the grand reopening event for the Escondido Library. City staff and the Escondido Community Foundation are working on plans for a special bookmark to be gifted to the public to commemorate the mural dedication and library re-opening.

April is Arts, Culture, and Creativity Month

City Staff is working with each of the 12 grant recipients to collect images, impact reports, and disperse the final 30 percent of their grant funding. An impact report will be presented to the Commission at the July meeting.

Community Grants*Esco Alley Art Outdoor Gallery*

The mural unveiling took place on April 18, 2026, with over 200 attendees. The Mayor and Council Members presented the six artists with certificates of acknowledgment. City Staff is waiting for the final report to disperse the remaining 30% of the grant.

Bird Singers at SoCal Indigenous Arts

On April 18, the SoCal Indigenous Arts festival took place for a second year. Staff is still pending outstanding items in order to pay the funds granted and will continue to follow up with the organizers.

Public Art Maps

There was an issue with the Public Art Maps C.R.E.A.T.E. tool which has now been resolved. City Staff is in the process of entering the submitted updates and anticipates the work will be completed by June 30.

Del Lago Interns

Two students, Kim and Alex, chose to complete their 6-week internship with Public Art. They created marketing materials for April is Arts, Culture, and Creativity month 1,000 brochures and stickers were distributed to art students throughout EUHSD.

Next Meeting Agenda (Tentative)

The following items are anticipated to be on the next meeting agenda.

Special Meeting June 8, 2026 at 5:30 p.m.

- Grand Avenue Roundabout Art Project
- Review Community Request
- Review Mural from John Paul the Great



Queen Califia's Magical Circle Data Report and Updates

March Visitor Data

Open Days	Visitors (Logs)	Visitors (Geolocation data)	Private Tours
12	1,268	642	2

April Visitor Data

Open Days	Visitors (Logs)	Visitors (Geolocation data)	Private Tours
17	2,156	873	0

Docent Information

Active Docents	New Docents	YTD Docent Hours	Private Tour Fees Collected
32	+2	143	\$165.00

Queen Califia Updates

Pop-Up at the Children's Museum of Discovery

On March 25, 2026, Public Art City Staff hosted a pop-up event at the Children's Museum of Discovery to promote upcoming April events at Queen Califia's Magical Circle. Children were invited to create animal mosaics with us, inspired by the animals at QCMC. Over 30 kids stopped by our tables, each adding their own artistic spin to the sheet of paper they were given. Parents were given a flyer with the upcoming events at Queen Califia and an invitation to stop by.

Volunteer Appreciation Shout-Out

On Tuesday, April 7, 2026, Marty Tiedman received the HERO Award from the California Park & Recreation Society for her volunteer docent work at Queen Califia's Magical Circle. Marty has demonstrated exceptional commitment, leadership, and passion that has not gone unnoticed. Over the past twenty-two years as a docent, she has inspired countless visitors to visit,



Queen Califia's Magical Circle Data Report and Updates

volunteer, and explore what Escondido has to offer. We are incredibly fortunate to have her as part of our docent community and advocate for Escondido public art.

Update on ACCM Events at QCMC

We have recorded a total of 2,156 visitors throughout the month join us in celebrating Arts, Culture, and Creativity Month! We hosted several events with partnerships, including a children's story time event with the Public Library, a cleaning event with Love Esco, a junior docent program with Girl Scouts, a sketching hour with Public Art Staff, an Earth Day event with the Escondido Environmental department, and a pop-up event with the Children's Museum of Discovery.

Quarterly Docent Gathering *Sun God* Talk

On Friday, May 1, 2026, volunteer docents met at City Hall to discuss the *Sun God* installation on UCSD campus with guest speaker Mathieu Gregoire. The Niki Foundation generously provided access to a video recording of Niki de Saint Phalle speaking at UCSD that is not available to the public. Professor Gregoire worked alongside Niki de Saint Phalle to install this piece and had a plethora of useful information to offer our docents. In conjunction with this gathering, the UCSD Stuart Art Collection has invited our docents for a guided tour of their collection, including *Sun God*. The date is to be determined but will most likely occur in late summer. Our docents are very excited for the opportunity.

Wellness Day for Educators at The Getty Museum

On Saturday, May 2, 2026, Public Art Staff attended an annual Wellness Day for Educators, hosted by the Getty Museum. The program featured wellness centered activities throughout the museum, including a sound bath meditation, a gallery talk, gentle yoga, and guided breathwork. Staff connected with fellow educators and representing the City of Escondido's Public Art Department. The Getty team did an exceptional job welcoming everyone and celebrating the role educators play in museum spaces.