

REQUEST FOR PROPOSALS COVER SHEET

PROJECT INFORMATION

Indicate the project to which you are applying:

CONTACT INFORMATION

APPLICANT(S)	Name(s):
	Phone:
	Email:
	Address:

PROPOSAL SUBMITTAL REQUIREMENTS

All proposal materials must be received on or before the submittal date & time. Any proposal materials received exceeding the maximum allowed or received after the date & time indicated in the Request for Proposals will not be considered. **Artists responding to a Request for Proposals will not be compensated for proposals.**

Please review the project specific Request for Proposals for all submittal requirements.

TO APPLY

Please submit all required documents through one of the following options:

OPTION 1: electronically to publicart@ci.pomona.ca.us

all files should be titled

"Last Name – Item Name" "Smith – Cover Sheet"

OPTION 2: mail/in-person to Planning Division, City Hall
505 South Garey, Pomona, CA 91769

Incomplete submittals will be not considered. If you require assistance with your submittal, please contact the Planning Division at (909) 620 - 2191.

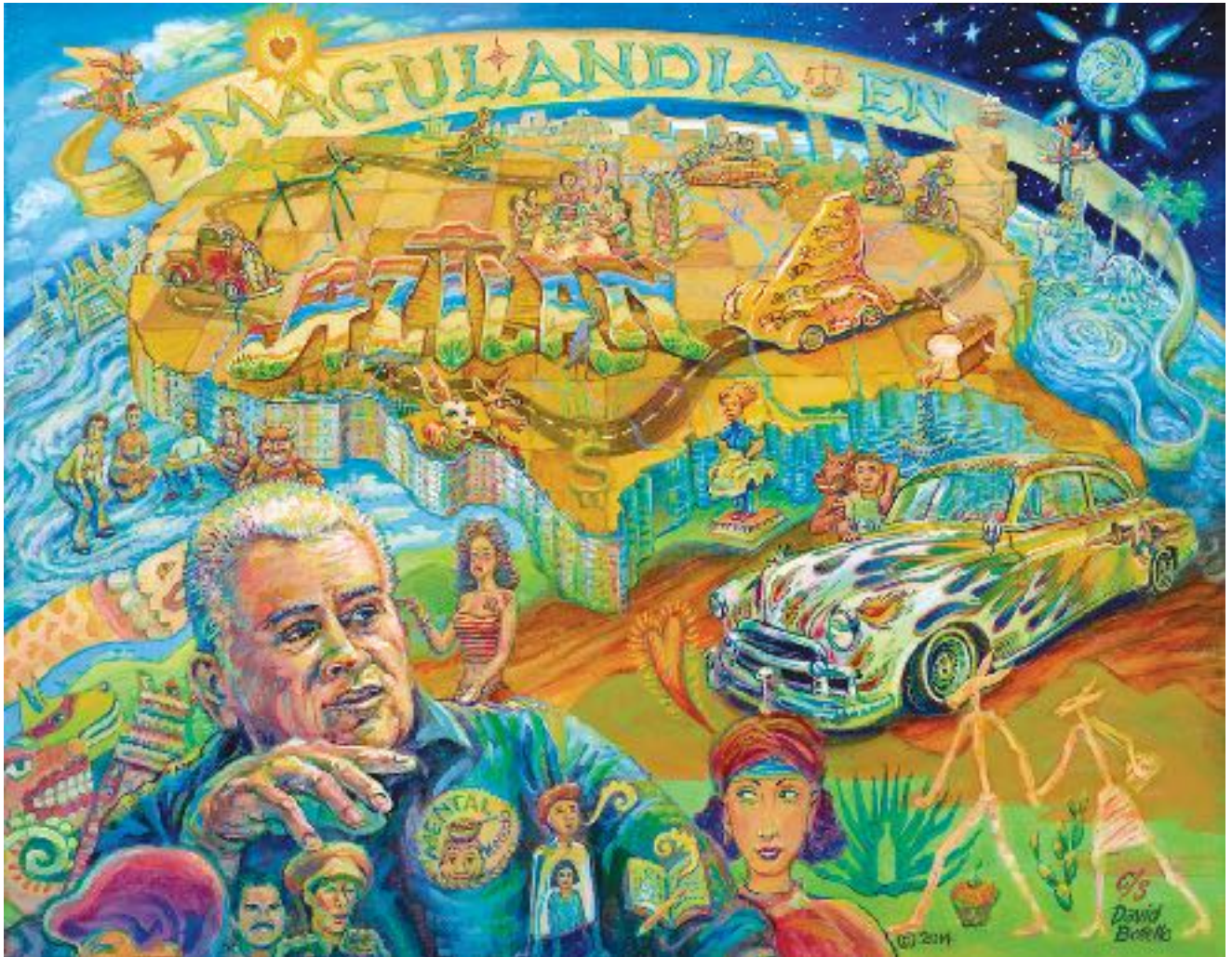
REQUEST FOR PROPOSALS

PRELIMINARY BUDGET FORM

The public art allocation for installation of public artwork shall be expended only on costs associated with the eligible expenditures listed below. Please provide cost estimates for the proposals for the Cultural Arts Commission Citizen Advisory Committee to review.

Please note that all proposal submittals require this document and that this document is only preliminary. Once a finalist has been selected, the finalist will be responsible for submitting a final budget with supportive documents.

ELIGIBLE EXPENDITURES	COST ESTIMATE
The work of art itself, including the artist's fees for design and engineering and fabrication;	
Transportation of the public art to the site;	
Installation of the completed public art on the site;	
Mountings, anchorages, containments, or other materials necessary for installation of the public art piece up to five percent of the total art allocation;	
Lighting specifically illuminating the artwork itself;	
Appraisal fees as required for review of the public art application by the City;	
Identification plaque as required by the Commission;	
Permits, insurance, engineering or legal fees necessary for the installation of the artwork;	
Other materials that are integral to the creation of the work of art;	
Maintenance of proposed artwork (no more than one-third of total project budget)	
TOTAL ESTIMATE	\$



Pomona Colony Mural

Prepared for: City of Pomona / Cultural Arts Commission / Art in Public Places Program

Prepared by: dA Center for the Arts / East Los Streetscapers - David Botello & Wayne Healy

July 14, 2019

* This offer was brought to at 4:30 pm today with one image and an email saying they would like to be considered /

* PLEASE ACCEPT "AS IS" AND KNOW WE ARE DEALING WITH EPIC MASTERS WHO WOULD BRING SUCH

A - INTEREST :

Pomona has always had a special place in our hearts. Through our journey as East Los Streetscapers (ELS) mural artists that started in the 70s we were advocating for social justice through the arts. It is on this journey that we met a kindered and sage spirit Gilbert “Magu” Luján, the most iconic figure of the Chicano art movement, and one of the founding members of the Chicano artists collective Los Four. Luján is known for his coloration and visual explorations of Chicano culture and community that drew upon and brought to life various historic and contemporary visual sources with startling results: Pyramid-mounted low riders driven by anthropomorphic dogs traversing a newly defined and mythologized L.A.

Together ELS and Magu travelled in circles for the cause. It was Magu who brought us out to Pomona and over the years we did most of our in LA but always cherished our times with Magu in LA and in Pomona. With Magu’s help Frank Garcia and Chris Toovey filled a void by starting the Aztlan exhibition at the dA in Pomona for the primarily Latinx community to celebrate the robust and vibrant culture.

This was an import effort and this mural would be a great tribute to the legacy of Magu and it would be an extreme honor to lead a “teaching mural” as Magu was the perpetual professor teaching us about equality, inclusion, and respect for everyone.

B - PLANNED APPROACH AND INSPIRATION :

ELS would like to base the mural off an image ELS created to honor Magu titled **Magulandia**. It is iconic, epic, and totally filled with Magu’s dream for the world and a powerful and timeless message for all ages to related to. We, David and Wayne - ELS founders have several references for this mural. We would like to prioritize community engagement to enlighten the community about our hero Magu.

C - ARTWORK THEME AND APPROACH :

Gilbert “Magu” Luján was a visionary, a dedicated artist, and an intellectual who helped define and promote Chicano art in the 1960s and 70s, in the wake of the Civil Rights Movement. He was born in 1940, the son of Mexican and indigenous parents, and grew up mostly in Los Angeles where he immersed himself in contemporary music and art, occasionally ditching high school to attend art exhibitions. After serving in the air force for three years, he studied art and ceramics at East Los Angeles College and Cal State, Long Beach, while exploring the nascent L.A. Chicano art movement.

In 1969, he wrote: “I believe there is a Chicano Art form and that it has been around for many years without formalization and recognition...Most Chicanos are aware of our current new breed renaissance which has flowered many investigations, probes and introspection in most areas of our life patterns...As we affirm broad-based awareness of our cultural linkage to Mexico and our Indian forefathers, it is clear to all that the Chicano culture is a real and identifiable body.” (From the catalog, “Gilbert ‘Magu’ Luján,” © 2017.)

At the University of California, Irvine, where Luján earned his M.F.A. in sculpture in 1973, he became a major force promoting Chicano culture. By then, this movement included not only artists, but also educators and social activists. And while in graduate school, he co-founded the artists collective, “Los Four,” which mounted Chicano exhibitions at UCI and then at LACMA in 1973.

dA - Colony Design Concept

ELS would hold community meetings at the dA to work with the public to design the complete mural wall surface.

The conversation and inspiration would start with this image :



Artists' Statement for dAztlán 2016

This is the improbable tale of two artists who long ago met as kindergartners with a keen passion for art. David Botello and Wayne Healy were class mates that managed to squeeze their passion for art - in addition to their reading, writing and arithmetic lessons - and sow the seeds of collaboration that would lead them to discover their life's work in public art. Separated from each other in the 4th grade by the construction of the Long Beach Freeway in 1955, each artist individually followed their paths of development for 20 years until they were reunited and discovered that they were both involved in a groundbreaking revolution in public art. The East L A mural movement was the visual component of the Chicano Civil Rights Movement.

Joining forces in 1975, as the mural team East Los Streetscapers (ELS), the artists would gather together other team artists and create a body of public art work that today extends beyond their hometown of East Los Angeles, California. Today, ELS has international renown whose work is the subject of numerous educational, journalistic and historical documentation. Their story is not one of being at the right place at the right time, but a grand example of how to achieve one's goals through hard work and determination. Although Botello and Healy already had established careers (in advertising illustration and aerospace engineering, respectively); the strong pull of public art determined the path that would lead them into a lifetime of creative expression. This includes sculptures in metal, concrete, tile and terrazzo.

This tale is told to inspire students in the realization that their dreams are attainable – no matter what goals that they set for themselves. On the very first mural that ELS painted together – as Streetscapers); they painted the following statement: (look this up in La Familia panel... something about “the accomplishment of your dreams are limited only by the strength of your desire and your willingness to work to realize them”). ELS presents this advice as a torch to pass on to the young artists of the early 21st century. It may also be of interest to contemporaries of ELS and perhaps, artists yet unborn.

The life of an artist is often romanticized as free of worldly thoughts and full of bohemian parties. However, ELS' experience is that professional art is a job that requires a work schedule that goes beyond a 9 to 5 day, 40 hour per week commitment. The rewards are great when calculated in life experiences. As preteens, Wayne and David did not know much about the world beyond their community of East LA. Today their art has been exhibited and/or installed in six continents. Learning about, and interacting with others peoples' cultures gives one a sense of how he/she fits into their place world of art.

David Botello

Wayne Healy