

ART MATTERS in the New Long Beach Civic Center

By SARAH BENNETT

Arts Council For Long Beach Contributor

Playgrounds that are functional works of art, landscape lighting that's also an art installation, artist images projected on the sides of new LEED-certified government buildings and public art RFPs weighted toward Long Beach artists – these are a few of the suggestions proposed by members of the arts community at the latest public meeting to discuss the plan for an entirely new Long Beach Civic Center.

This meeting, hosted by the Arts Council for

elements, including the bronze statue of Abraham Lincoln. Plenary/Edgemoor's public space includes a Cultural Loop and Historic Walk that will serve as a foundation for additional art elements that can be incorporated throughout the six-square-block complex.

The Cultural Loop works as a spine that wraps through the park and into the library with stations located along it. The Historic Walk runs east-to-west and will include many of the memorial elements mandated by the RFP. Thanks to community input, the events space has already been readjusted to accommodate two mid-sized events simultaneously as well as one 11,000-capacity performing arts event.

"The public space is the platform for the art, whatever form that art may take — installations,

performances and more," Kelly Sutherlin McLeod, the project's local architect, said. "We're building the infrastructure, and we want to see ownership from residents throughout the city, including the arts community."

Despite not having a specific public arts budget, the meeting brought dozens of new, creative ideas to the Plenary/Edgemoor team.

As far as the Arts Council is concerned, every part of the new Civic Center can include art, from the lobbies of City Hall and the Port of Long Beach headquarters to turning the sidewalks and benches into works of public art themselves. The art community was also asked if they would be interested in having a dedicated commercial space, like a gallery, as part of the development's proposed retail elements.

"We got a lot of good feedback from the Arts Council meeting and it's a great start of a conversation," Fullerton said.

Construction on the Civic Center will begin June 2016 with a three-year timeline to complete City Hall and the Port headquarters. Phase two, which includes the new Main Library, Lincoln Park and the public space, is slated to complete in 2020-21. ■



Long Beach as part of its monthly Open Conversations series, gleaned input from the arts community about how the Civic Center's developers Plenary/Edgemoor can incorporate art throughout the multi-block development. Jeffrey Fullerton, director of Edgemoor Infrastructure and Real Estate, showed the current layout and design for the nearly 16-acre site, which already includes some opportunities for art and artistic elements. The meeting was one of the more than 75 community outreach events Plenary/Edgemoor has participated in so far.

"We look at this as a long term project," Fullerton said, noting that they are still in the information-gathering stage. "We want to put infrastructure and plans in place now that will support arts programs for a long timeline that are sustainable and incorporated into the community."

Plenary/Edgemoor's vision for a new Civic Center was chosen out of the three finalists by the Long Beach City Council in December 2014. Its large public space, which includes a re-imagined Lincoln Park complete with a flexible outdoor event venue, was a driving force in their plan.

The City's request for proposals mandated that the new Civic Center accommodate the relocation of several monuments and historical el-

CSULB Opens Dynamic Exhibit on the Intersection of Public Art, Industry and Technology

By BRIAN TRIMBLE

University Art Museum Director

Through December 13, the University Art Museum at California State University, Long Beach presents *Far Sited: California International Sculpture Symposium 1965/2015*, an archival exhibition that explores the first International Sculpture Symposium held in the United States and the nine monumental modernist works realized during the summer of 1965 on the CSULB campus. That 1965 symposium captured the attention of the art world across the country and internationally.

The brainchild of Sculpture Professor Kenn Glenn, *The California International Sculpture Symposium* was a significant undertaking in the history of U.S. public art. Not only was it the first sculpture symposium held in the country, it was also the first to occur on a college campus and the first large-scale initiative to partner artists with industrial partners in an exploration of new materials and technology.

Like most of the symposium sculptors, Israeli artist Kosso Eloul used

materials and techniques that were not only new to him but also had not been generally used by artists anywhere else. In order to resolve the issue of bonding stainless steel to other metals, Eloul worked with specialists in space technology, particularly Leo Gatzek, consultant for the Apollo and Saturn lunar vehicles at North American Aviation. Canadian artist Robert Murray worked with Bethlehem Steel in the Port of Los Angeles to construct his immense steel slab construction, *Duet: Homage to David Smith*, a tribute to the artist who died that same summer. Artist Piotr Kowalski, who represented France at the symposium, also worked with North American Aviation in a process of experimental explosion forming of his sculpture, *Now*.

The artists' work was not limited to the campus. Each artist also completed prints related to their sculptural work with legendary Tamarind Lithography and met with art and community organizations across Southern California.

Far Sited includes original artwork from symposium artists, archival documents, period photographs and historic media to fully explore what transpired during the 1965 symposium. The exhibition highlights the careers and accomplishments of the participating artists and examines the long-standing legacy and significant influence of the event on art, design, architecture and technology from both a local and international perspective.

Since 1965, the Outdoor Sculpture Collection has grown to twenty-six works. The collection is an integral aspect of the CSULB campus, which is known for its modernist architecture by campus master planner and Case Study House Architect Edward A. Killingsworth (1917–2004).

The Far-Sited exhibition offers an opportunity to explore an important part of history that belongs to Long Beach but extends far beyond. We hope you will join us. ■



Installation of Piotr Kowalski's *Now*, 1965

Gallery Corner

The Growing Experience Urban Farm is a seven-acre urban farm located in North Long Beach. On Saturday, October 24 from 10 a.m.–6 p.m., the farm will transform into a sustainability celebration called Dia de los Verdes.



This multifaceted event is a spin on the traditional Dia de los Muertos, a day to remember loved ones through celebration and creativity. Dia de los Verdes aspires to create a day to remember and celebrate the planet. There will be altars created by local artists and organizations, music, food, yoga, fun workshops and farm tours. The event is a collaboration between Green Long Beach, Squeeze Art Collective, Mixt Media Arts and the Growing Experience and others. The farm is located at 750 Via Carmelitos, Long Beach, CA 90805, and the event is free to the public.