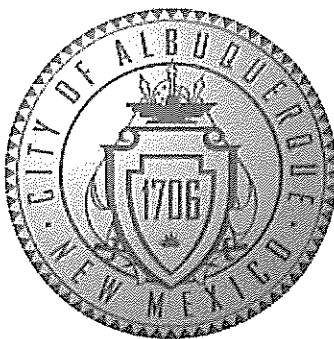


EC-24-243




CITY OF ALBUQUERQUE
Albuquerque, New Mexico
Office of the Mayor

Mayor Timothy M. Keller

INTER-OFFICE MEMORANDUM

October 2, 2024

TO: Dan Lewis, President, City Council

FROM: Timothy M. Keller, Mayor 

SUBJECT: Public Artwork Appropriation Request for ABQ Sunport Terminal Renovation.

I am submitting the request to recommend the award for a Public Art Work at the Albuquerque International Sunport.

In March 2024, the Albuquerque Arts Board recommended the selection of artist JP 제|표| to commission a public art work for the Albuquerque International Sunport's new TSA Checkpoint. This followed a lengthy process that began in May 2023, when the Arts Board issued a Request for Interest in the purchase and commissioning of artwork for the newly expanded and remodeled Albuquerque International Sunport. The RFI was open to artists residing in New Mexico in an effort to feature New Mexico artists. A total of 384 applications were received. The Sunport Reimagined Art Selection Committee reviewed 379 submissions for the large wall mural site in the TSA Checkpoint area, which measures approximately 17 feet tall by 50 feet wide and 8 inches deep.

After 3 rounds of review, the Art Selection Committee narrowed the artists down to 6 finalists, and on March 15th, recommended the large-scale mural/installation proposal by Albuquerque artist, J P 제|표|, entitled, "We Are the Mountain." Full proposal attached.


This mixed media work will involve a projected fabrication and installation timeline is 10-14 weeks. The installation process of "*We are of the Mountain*" will be a multi-faceted approach and the artist will utilize local contractors to fabricate and install. It will bring new life to what is currently a large blank wall in the Sunport's beautiful new checkpoint and become a showcase piece in their permanent collection.

The project cost of \$250,000 to the Artist, JP 제|표| will be funded out of Aviation Capital Fund 613.

Recommendation of Award for a Public Art Work at the Albuquerque Sunport

Approved:

Approved as to Legal Form:

 10/11/24

Samantha Sengel, EdD
Chief Administrative Officer

DocuSigned by:
 10/10/2024 | 10:26 AM MDT

1A21D96D32C74EE...
Date
City Attorney

 Recommended:

Initial
GG

 DocuSigned by:
Richard McQuay 10/13/2024 | 4:05 PM PDT

4E327F3E2466405...
Date
Director

Cover Analysis

1. What is it?

The Recommendation of Award appropriates the funding for public art work at the Albuquerque International Sunport.

2. What will this piece of legislation do?

This Recommendation will appropriate the funding for the contractual agreement with the selected artist, JP 제||표|.

3. Why is this project needed?

To enhance the Albuquerque International Sunport's art collection as a key initiative of the Dream of Flight terminal renovation.

4. How much will it cost and what is the funding source?

\$250,000.00 to secure design, fabrication, transport and installation of the selected art work. Funding source is pre-appropriated capital funding in fund 613.

5. Is there a revenue source associated with this contract? If so, what level of income is projected?

No, there are no revenues associated with this project.

6. What will happen if the project is not approved?

This public art work, recommended by the Albuquerque Arts Board would not be implemented.

7. Is this service already provided by another entity?

No.

FISCAL IMPACT ANALYSIS

TITLE: Public Artwork Appropriation Request for ABQ Sunport Terminal Renovation.

R: O:
FUND: 613

DEPT: 7000613

- ☒ No measurable fiscal impact is anticipated, i.e., no impact on fund balance over and above existing appropriations.
- ☐ (If Applicable) The estimated fiscal impact (defined as impact over and above existing appropriations) of this legislation is as follows:

	Fiscal Years			Total
	2025	2026	2027	
Base Salary/Wages				-
Fringe Benefits at				-
Subtotal Personnel	-	-	-	-
Operating Expenses		-		-
Property		-	-	-
Indirect Costs	-	-	-	-
Total Expenses	\$ -	\$ -	\$ -	\$ -
[X] Estimated revenues not affected				
[] Estimated revenue impact				
Revenue from program				0
Amount of Grant		-	-	
City Cash Match				
City Inkind Match				
City IDOH	-	-	-	-
Total Revenue	\$ -	\$ -	\$ -	\$ -

These estimates do not include any adjustment for inflation.

* Range if not easily quantifiable.


Number of Positions created

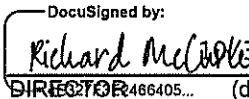
COMMENTS: This artwork is being purchased using existing funding within the Aviation Capital Fund 613**COMMENTS ON NON-MONETARY IMPACTS TO COMMUNITY/CITY GOVERNMENT:**

This artwork will add to the Sunport's art collection and enhance the customer experience.

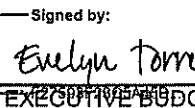
PREPARED BY:

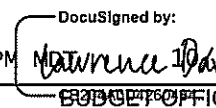
APPROVED:

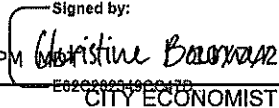
DocuSigned by:

 10/3/2024 | 12:58 PM MDT
 FISCAL ANALYST

DocuSigned by:

 10/3/2024 | 4:05 PM PDT
 DIRECTOR

REVIEWED BY:

Signed by:  10/7/2024 | 4:04 PM MDT
 EXECUTIVE BUDGET ANALYST

DocuSigned by:  10/7/2024 | 4:38 PM MDT
 BUDGET OFFICER (date)

Signed by:  10/7/2024 | 5:02 PM MDT
 CITY ECONOMIST



Description

The mixed-media mural I propose, titled *We are of the Mountain*, will occupy 100% of the expanse of the 17' x 50' TSA North Wall. *We are of the Mountain* incorporates shapes and colors from an aesthetic language developed over my 25 year career. The concept balances traditional iconography and contemporary aesthetics. Simultaneously, this aesthetic language is culturally specific and engages universal formal qualities of shape, line, and color. The strength of this language is that it is modern but not astringent. This lends itself to the primary goal of the project: to maintain the classic character and unique sense of place of the Sunport while providing an innovative and authentic artistic narration of the land, people, and cultures who inhabit New Mexico.

We are of the Mountain depicts a stylized moon, sun, and mountain peaks juxtaposed with silhouettes of the Sandia Mountains, trees, cactus, birds, animals, and people. The concept combines softness and transparency with the hardness of shaped form. The mural will be created from layers of translucent airbrushed, stenciled, and painted imagery and linework



enhanced by detailed lines drawn with thread. Translucent airbrushed paint allows layers of silhouette and shape to be visible and overlapping. Translucent color is used to depict a gradation of bright neon pink and rich maroons that sweep up the Sandias at sunset. Vinyl may also be used to articulate lines and silhouettes.

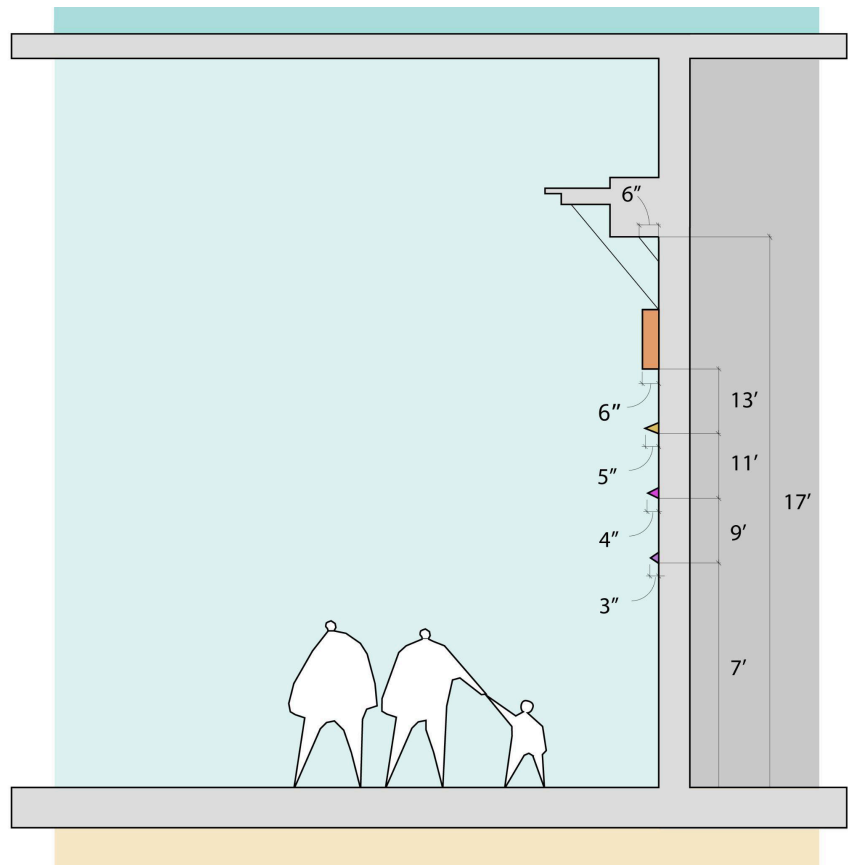
A fabric sculpture forms the top of the central mountain (example at left).

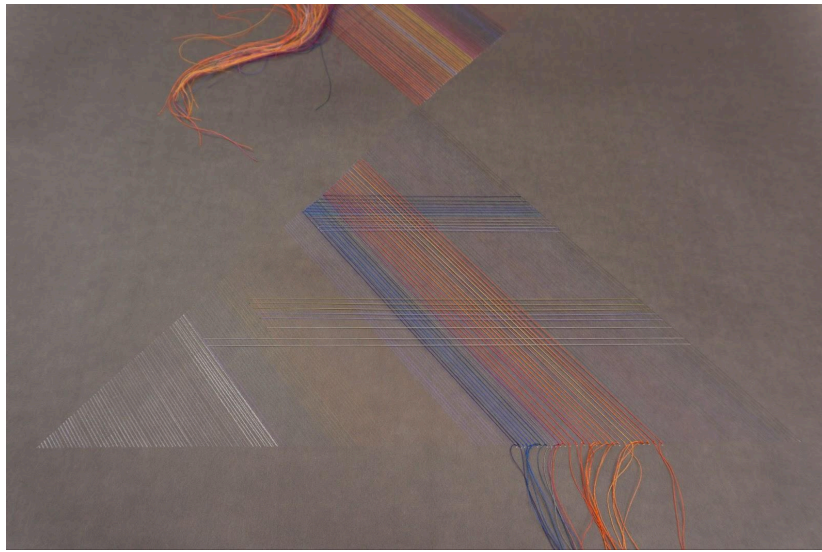
Three shaped metal forms create sculptural lines below the fabric sculpture and extrude from the surface to further delineate the central mountain shape.



Sculptural elements will be at a height of 7 feet and above to prevent the placement of objects on the artwork. Additionally, the metal extrusions will be shaped with an angled peak at center to prevent this possibility. No sculptural extrusions will protrude beyond 6 inches off the surface of the mural.

To honor security and ADA requirements, the lower portion (human height) of the mural will be created only from flat imagery applied with paint or vinyl. No pockets or recesses will exist. Textural lines of thread will be introduced at a minimum height of 9 feet and above in a low relief 'weaving' utilizing nail brads and aluminum L brackets as points of attachment.





Thread will articulate the triangular mountain shapes to the right of the central mountain with parallel and crisscrossing linework in a range of hues that contrast or compliment the painted surface underneath. The striped border across the top and upper half of each side will be an interplay between painted stencil / vinyl lines and woven with thread. Intricate thread patterns will define the moon and sun icons.

Conceptual Intent

We are of the Mountain is a [line from a bilingual poem](#) honoring my halmoni (grandmother) and her life journey as a refugee, war survivor, and immigrant. It is also a line from a [Korean folk song](#) I wrote and routinely chant to the Sandia Mountains that loom above Albuquerque.

The Sandias call and ground me and I sing back to them. They are my stand-in for Paektusan, which is the mountain at the border of North Korea and China from which my surname is born and where my family originates. The design concept I am proposing is based on [Irworobongdo](#),

the royal Korean screen painting that depicts a stylized moon, sun, and five mountain peaks. While specific to a culture that is not predominant in New Mexico, the formal qualities of my aesthetic

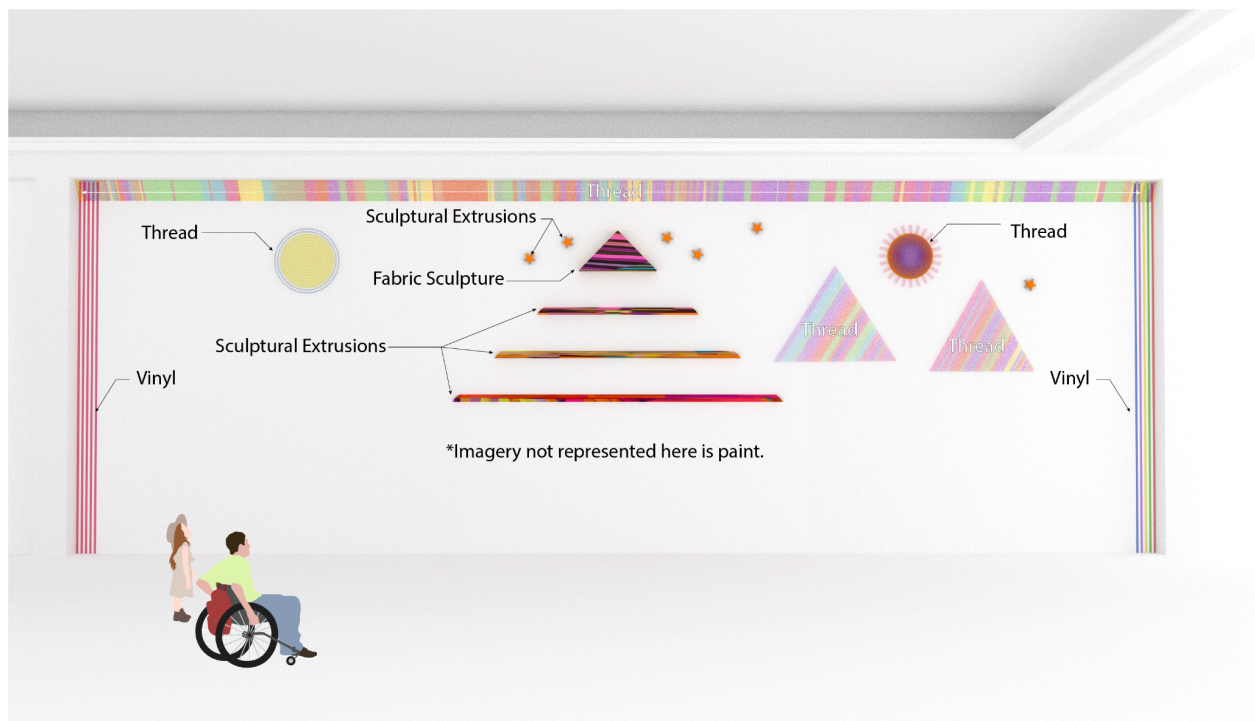


language are expansive and inclusive. My rendition of the royal painting utilizes triangles as mountain icons, incorporates a skyline of the Sandias, tree silhouettes, people climbing trees, birds and animals, the stretch of the New Mexico sky, the heavenly bodies that inhabit it, and references the gradation of bright neon pink and rich maroons that sweep up the Sandias at sunset. Textural lines of thread articulate and reflect light. The landscape is physical and spiritual, tangible and liminal, of this time and space and also reaches for intercontinental and cross-cultural tracings.

We are of the Mountain is specific to my family story and other artworks I have created. More importantly, the 'We' in the title is inclusive of the people and place of Albuquerque, which has a mountain range defining its landscape. Many cultures have sacred mountains, including the Indigenous stewards of this land. I am drawing an intercontinental line between land, mountain, tree, culture, and community. This is relevant to anyone who occupies the Sunport as a passenger to or from a place near or far, familiar or foreign. The images and icons I am proposing for the mural support the Sunport mission statement by creating a unique sense of place and distinctly New Mexico experience that also globally connects people and cultures. My design concept can be engaged with by a traveler of any age, culture, or gender. It is culturally sensitive in its use of symbols, evokes the spiritual realm and diverse beliefs without being overbearing or overly specific, and references a spectrum of cultural weaving traditions. The act of 'weaving' is 3-dimensional and evokes a process that is time-based, generational, and cross-culturally important in New Mexico and beyond. It is a process that holds memory and heritage and will be relatable to a broad spectrum of visitors to the Sunport.

Materials

The design concept utilizes paint to layer translucent color of iconic silhouettes and symbolic shapes and incorporates thread in a reference to traditional fiber arts.



Proposed materials are:

- **Paint:** Translucent and gradating color (recommendation from subcontractor: Nova Color Acrylic paint thinned with NovaPlex) will be primarily applied with an air compressor and spray guns and additionally with brushes and rollers. Custom vinyl stencils and tape

masking will delineate silhouettes and shapes. Opaque and translucent painted linework will be stenciled or articulated with a tape masking technique.

- **Vinyl:** Vinyl decals may also be used to articulate linework and other design elements.
- **Thread:** 100% colorfast embroidery floss made from 6 strands of thread will be used to increase line thickness, optical density, and durability. While public art projects tend to exclude thread and fiber as a material, there are in fact a number of artists using thread for [large-scale, site-specific, permanent installations](#). Thread translates perfectly to a permanent, large-scale, low-relief installation. Thread offers a unique quality inherent to the material: viewing a large-scale work created from thread at multiple angles presents novel and exciting views of the piece and leads to compelling engagement. The controlled, indoor environment lends itself to the longevity of works utilizing thread as a material.
- **Aluminum L brackets and nail brads:** Points of attachment for the thread linework. Nail brads and aluminum L brackets with precise waterjet holes will secure thread. No nail brads or L brackets will protrude beyond 6 inches from the surface and will only exist at heights above 9 feet.
- **Sculptural extrusions:** The central mountain will be articulated with a fabric sculpture on top and 3 shaped metal extrusions below (example in image below, left side). These sculptural elements will be at a height of 7 feet and above to prevent the placement of objects on the artwork. Additionally, the metal extrusions will be shaped with an angled peak at center to prevent this possibility. No sculptural extrusions will protrude beyond 6 inches off the surface of the mural.

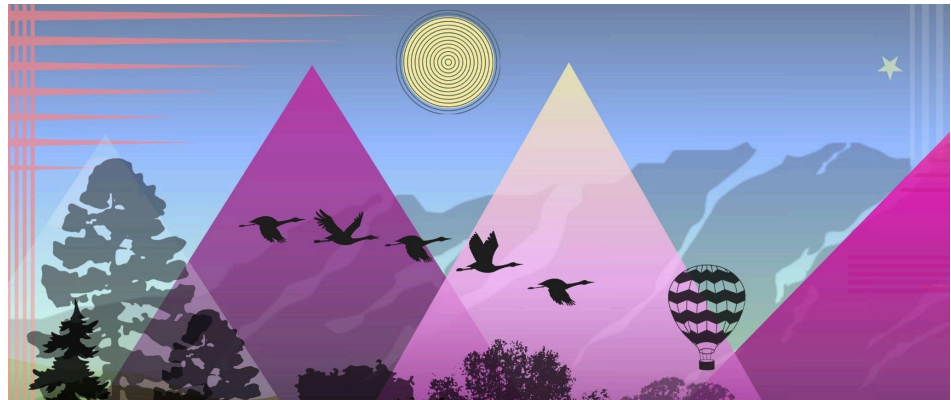
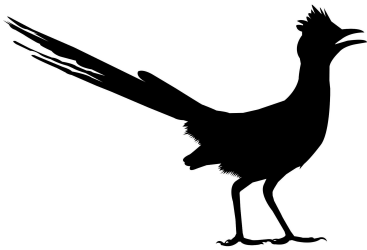


- **Protective UV Coating:** A protective clear coating will be applied to encourage longevity, durability, and maintenance of the mural.



Engaging the Viewer and Site

We are of the Mountain will depict an expansive and diverse landscape that includes: detailed linework representing and reflecting light; images of heavenly bodies, birds, trees, cactus, animals, and people; and, sculptural relief elements forming the central mountain. I wish to include images of people climbing trees, which is a practice of personal significance. Positive and joyous images of flight will be depicted by silhouettes of sandhill cranes and hot air balloons, which are icons representing the cultural and natural beauty of New Mexico. The mural will be able to be engaged with from far away as well as offer details that



can be appreciated up close. The viewer will notice imagery and icons when engaging the mural at a close distance and have an expansive experience when viewing from further away.



Utilizing thread and transparency, *We are of the Mountain* offers a quality inherently important to the TSA queuing line. It can and should be viewed from multiple angles, and from each perspective the work will offer something new. The site-specific thread installations I have created have been described as a “whisper of a rainbow” that bursts into perception as the viewer moves around them

at multiple angles. The thread detail on the mural will stimulate this visual mirage of liminal colorshifts and pop sharply into presence from multiple vantage points. The dynamic mural will be relationally activated based on the angle from which it is viewed. Incorporating thread onto an otherwise flat surface offers a 3-dimensional textural experience with colorshifts and lightplay generated by the physical movement of the viewer. It promises expanded visual perspective, as well as spiritual, cultural, and dimensional horizons. Passenger responses are rich in capacity to focus attention and evoke contemplation through the mural's dynamic and shifting presence and to elicit a reimagined experience of the Sunport and the security line.

This mural will define the TSA space and integrate into the architecture in interaction with the bones and skins of the Sunport. The thread will articulate unseen veins of the space and connect community to the land on which we reside, or tether visitors on their journey passing through the land. The concept balances traditional southwest iconography and contemporary aesthetics and will complement and highlight the Sunport's distinctive regional architecture and cultural decor rather than compete with or disregard it. *We are of the Mountain* will challenge perception, instill cultural resilience, open inter-cultural exchange, create beauty, engage occupants, stimulate growth, and serve as a focal point that eases travel anxiety in an environment that will benefit from the calm and integrated nature of my unique aesthetics and inventive use of materials. This supports the primary goal of the project: to maintain the classic character and unique sense of place of the Sunport while providing an innovative and authentic artistic narration of the land, people, and cultures that inhabit New Mexico.



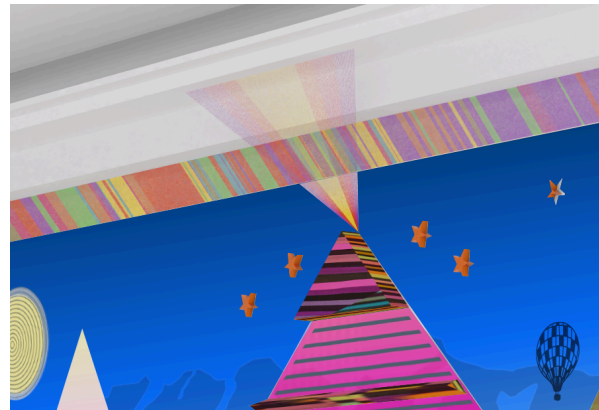
Optional Thread Installation (Beyond Low-Relief)

I am interested in bringing the scale, aesthetics, and spiritual essence of my work into the Sunport. I am offering an optional element upon approval of the Sunport representatives and



Public Art team. I wish to use thread to articulate lines of light from the peak of the central mountain to the ceiling. I also wish to articulate the alcove with thread from the surface of the mural to the edge of the soffit, as depicted in the architectural rendering and the materials mock-up. All of this proposed thread work that breaks the surface of the mural will exist at heights of 14 feet and above. None of these optional elements will be at risk of damage by or be able to be touched by passengers.

I am compelled to offer this because of the scale of the design, the wish to connect spiritual and physical spaces, and the call of the material itself. Thread wishes to leap from the surface and reach beyond. It will break the mold of a 2-dimensional space and offer the viewer a unique and novel experience, one that is akin to flight itself. When I fly, I am in awe that I am sitting in a craft that does not flap its wings and somehow takes flight. It is a leap of faith into an other-worldly dimension and experience of space. I wish to emulate this in breaking the 2-dimensional realm - or even 3-dimensional realm - by offering the experience of reaching into the 4th dimension. It does not feel incidental that the 4th dimension is explored by quantum physics' **string** theory and reaches across cultures, language, time, and spaces. This is what I wish to offer by breaking out of the alcove and into the space above and beyond.



Fabrication and Installation Process and Projected Timeline

The installation process of *We are of the Mountain* will be a multi-faceted approach. Total projected fabrication and installation time is 10-14 weeks.

- 1. Fabrication:** Fabricated components will include the custom vinyl stencils, vinyl decals, aluminum L brackets, and 3 metal sculptural extrusions. Design and fabrication shop Five Ton Monkey, with extensive film industry experience, is the contender for the fabrication of the metal components. Queer and woman-owned print shop A Good Sign has been identified to produce vinyl decals and stencils. I will create the sculptural **4 - 5 weeks**

relief stars and fabric sculpture that will define the top of the central mountain at my studio.

2. **Paint (on-site contracted service):** The primary on-site contracted service will be the hiring of an experienced airbrush artist to apply 4-5 layers of translucent and gradating airbrushed paint and stencil work. The applied layers will compose:
- 2 - 3 weeks**
- a. The gradated background/sky
 - b. Sandia mountain range silhouette
 - c. Between 5-7 translucent and gradating triangular mountain peaks
 - d. Stenciled flora and fauna - trees, animals, birds, sun and moon, stars, people climbing trees

The contractor will provide color-mixing and materials expertise, equipment, labor, supplies, and advice on mitigating spray toxicity. An identified possible contractor is Stevan Gutierrez, who works in the film industry and has developed murals around Albuquerque. The contractor will provide all necessary equipment and supplies needed to complete paint application and has suggested a protective floor and a plastic curtain to contain spray dust.

3. **Painted and vinyl linework:** I will hire 2-3 assistants to accomplish the application of painted and vinyl linework and silhouettes. Identified artists to assist with this work, weaving thread linework, and installing the sculptural components (additional installation steps below) are Gael Luna, Jade Cruz, and Ocelotl Mora. Design work for the vinyl will be completed by D'Ali Roberts, who created the architectural renderings included in this proposal. I am in community with these local queer and trans artists and will prioritize hiring within the talent pool of QTBIPOC community to accomplish the mural. We will need a scissor lift and/or stair scaffolding to access the full expanse of the mural space and supplies such as paint, brushes, rollers, tape, vinyl stencils, vinyl decals, burnishers, dropcloths.
- 1 - 2 weeks**
4. **Thread weaving:** Weaving the thread will be a repetitive process, and one in which I have engaged with and accomplished in prior thread installations. Materials and supplies needed are many yards and colors of 6-strand embroidery thread, custom waterjet aluminum L brackets, brad nails, hammers, nail punches. I can accomplish this installation with the help of 1-2 assistants (identified above). Weaving the thread will involve securing the aluminum L brackets and attaching each thread in a dance between the L brackets along the top edge of the mural. The threads that will compose the raking light on the mountains and the textures on the sun and moon will be attached using nail brads. If the optional thread light burst component is approved to be attached from the central mountain
- 2 - 4 weeks**

peak to the ceiling, it will be composed of thread reaching from aluminum L brackets secured to the ceiling and an eye attached to the wall above the mountain peak.

5. **Sculptural components:** The fabric sculpture, formed metal sculptural extrusions, and sculptural stars will be the last components installed before applying the UV protective coating. My team and I will use industrial hardware to secure the sculptural components to the wall. **1 - 2 days**
6. **UV protective coating (on-site contracted service):** The final step will be to protect the mural with a crystal clear and protective coating, which will assist with its longevity, durability, and cleaning. Stevan Gutierrez and his team are available for this service and will provide all materials and supplies necessary to accomplish the application. **2 - 4 days**

Project Budget

I have added several elements to the preliminary proposal, including the fabric sculpture, formed metal sculptural components, and optional thread extrusion reaching to the ceiling to create a truly unique mixed-media design concept. This accounts for the increase in the artist fee, materials, and fabrication costs since submission of the preliminary proposal.

Artist Fee		90,000
Materials & Supplies	Paint, brad nails, embroidery thread, tape, dropcloths, brushes, hammers, etc.	12,000
Equipment	Scissor lift, stair scaffolding, sprayer, etc.	6,000
Contracted Services	Design work, airbrush / paint services	23,000
Fabrication	Sculptural fabrications, L brackets, vinyl decals	24,000
Installation Labor	Hired assistance for thread weaving, installation of sculptural components, paint/vinyl application	24,000
Documentation	Photography, videography	2,500
Administrative Costs	Liability insurance, taxes, accounting, overhead	43,500
Contingency	10%	25,000
Total		250,000