

**CITY OF WEST HOLLYWOOD
Arts and Cultural Affairs Commission**



ART ON THE OUTSIDE SUBCOMMITTEE

**MEETING AGENDA PACKET
THURSDAY, JANUARY 8, 2025 – 3:30 P.M.**

**LOCATION:
WEST HOLLYWOOD CITY HALL, FIRST FLOOR COMMUNITY MEETING ROOM,
8300 SANTA MONICA BLVD.**

**CITY OF WEST HOLLYWOOD
Arts and Cultural Affairs Commission (ACAC)
ART ON THE OUTSIDE SUBCOMMITTEE**

MEETING AGENDA

Thursday, January 8, 2026, 3:30 p.m.

**WEST HOLLYWOOD CITY HALL, FIRST FLOOR COMMUNITY MEETING ROOM,
8300 SANTA MONICA BLVD.**

The West Hollywood Arts and Cultural Affairs Commission acknowledges that the land on which we gather and that is currently known as the City of West Hollywood is the occupied, unceded, seized territory of the Gabrieleño Tongva and Gabrieleño Kizh peoples.

To comply with the Americans with Disabilities Act of 1990, Assistive Listening Devices (ALD) will be available for check out at the meeting; If you require special assistance to participate in this meeting, (e.g., a signer for the hearing impaired), you must call or submit your request in writing to the Office of the City Clerk at (323) 848-6800 at least 48 hours prior to the meeting. The City TDD line for the hearing impaired is (323) 848-6496.

Special meeting related accommodation (e.g., transportation) may be provided upon a written request to the Office of the City Clerk at least 48 hours prior to the meeting. For information on public transportation, 323.GO.COMMUTE (323-466-3876) or go to www.metro.net.

STATEMENT OF SHARED RESPONSIBILITY FOR RESPECT: During public meetings, community gatherings, interactions with the public, and with one another, the City endeavors for all participants and attendees to conduct City business and treat others with respect, a core value of the City. This includes being polite, professional, and thoughtful when interacting with others. Our collective commitment to West Hollywood requires intention, cooperation, courtesy, consideration, tolerance, forgiveness, acceptance, inclusiveness, kindness, compassion, and patience. Our respect is expressed not only in the words we choose, but also in our tone, our demeanor, and our actions toward one another.

TO PARTICIPATE IN THIS PUBLIC MEETING: To provide public comment, email or call the Arts and Cultural Affairs Commission Secretary at ACACPublicComment@weho.org or 323-848-6351 by 12:00 p.m. on Thursday, January 8, 2026, to be added to the Public Speaker List. If you want to speak by phone, you must also email a speaker request to the same address by 12:00 p.m. on the day of the meeting. For both in-person and phone comments, include your name, city, and the agenda item you want to speak about. Your comments will become part of the official record. To keep your address private, simply leave it out.

Written materials distributed to the Art on the Outside Subcommittee within 72 hours of the meeting are available for public inspection immediately upon distribution in the Arts Division at City Hall, 8300 Santa Monica Boulevard, West Hollywood, California, during normal business hours. They will also be available for inspection during the Art on the Outside Subcommittee meeting at the staff liaison's table. For a complete listing of arts and cultural programs, events, and opportunities, please visit www.weho.org/arts, or follow @WeHoArts on social media.

1. CALL TO ORDER

- A. Land Acknowledgement
- B. Pledge of Allegiance
- C. Roll Call
- D. Approval of the Agenda
- E. Approval of the November 6, 2025 Meeting Minutes
- F. Public Comment

The public is given the opportunity to address the Subcommittee on any item within its responsibility. At the discretion of the Subcommittee, speakers may be limited to two minutes each. If you would like to present a public comment at the meeting, please see the section titled "TO PARTICIPATE IN THIS PUBLIC MEETING" at the top of the first page of this Meeting Agenda.

2. CONSENT CALENDAR The following routine matters can be acted upon by one motion. Individual items may be removed by the Subcommittee for separate discussion. Items removed for separate discussion will be heard following New Business Items.

A. Posting of the Agenda

The agenda was posted by proper noticing procedures at City Hall, Plummer Park, West Hollywood Library, and West Hollywood Sheriff's Station.

RECOMMENDATION:

Receive and file.

B. Art on the Outside Current, Upcoming, and Potential Projects Calendar (Page 9)

The Subcommittee will receive an update calendar from staff on Art on the Outside current, upcoming and potential projects.

RECOMMENDATION:

Receive and file.

C. 2025 Art In Odd Places: Voice Public and Performance Art Festival Final Report (Page 11)

The Subcommittee will receive a final report regarding the Art in Odd Places: VOICE public and performance art festival which occurred from July 25-27, 2025 at Plummer Park, West Hollywood Park, and Sunset Boulevard.

RECOMMENDATION:

Receive and file.

3. UNFINISHED BUSINESS

A. Moving Image Media Art Program – Final Artwork Review for Exhibitions at 8497 Sunset Boulevard (The Now) and 8775 Sunset Boulevard (Sunset Spectacular) (Page 31)

The Subcommittee will consider the artworks *Sunset Garden* by Alexandre Arrechea for exhibition 8497 Sunset Boulevard (The NOW) and *The True Story of Edges: Sunset Blvd.* by Jessica Wimbley for exhibition at 8775 Sunset Boulevard (Sunset Spectacular) from February 1, 2026 – May 31, 2026.

RECOMMENDATION:

Recommend that the Arts and Cultural Affairs Commission approve the artworks *Sunset Garden* by Alexandre Arrechea for exhibition 8497 Sunset Boulevard (The NOW) and *The True Story of Edges: Sunset Blvd.* by Jessica Wimbley for exhibition at 8775 Sunset Boulevard (Sunset Spectacular) from February 1, 2026 – May 31, 2026.

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B. Temporary Art Project Los Cuidadores (The Caretakers) By Jay Lynn Gomez

The Subcommittee will review and discuss the next steps for the temporary art project *Los Cuidadores (The Caretakers)*, 2013, a mural by artist Jay Lynn Gomez.

RECOMMENDATION:

Recommend the Arts and Cultural Affairs Commission extend or conclude the exhibition.

4. NEW BUSINESS None.

5. ITEMS FROM THE SUBCOMMITTEE

6. ITEMS FROM THE STAFF

7. DEVELOPMENT OF THE NEXT MEETING AGENDA

The Subcommittee will advise staff on the development of the February 12, 2026 meeting agenda.

8. ADJOURNMENT

The Art on the Outside Subcommittee will adjourn to its **meeting on Thursday, February 12, 2026 at 3:30 p.m.** to be held at West Hollywood City Hall, 1st Floor – Community Meeting Room located at 8300 Santa Monica Boulevard.

**CITY OF WEST HOLLYWOOD
Arts and Cultural Affairs Commission (ACAC)
ART ON THE OUTSIDE SUBCOMMITTEE**

**MEETING MINUTES
Thursday, November 6, 2025, 3:30 p.m.
WEST HOLLYWOOD CITY HALL, FIRST FLOOR COMMUNITY MEETING ROOM,
8300 SANTA MONICA BLVD.**

- I. **CALL TO ORDER** The meeting was called to order by Subcommittee Chair Lee at 3:30 P.M.
- A. Land Acknowledgement**
Read by Subcommittee Chair Lee
- B. Pledge of Allegiance**
Subcommittee Chair Lee led the pledge of allegiance.
- C. Roll Call**
- Present: Commissioner Dan Faltz
Subcommittee Chair Catherine Lee
- Absent: Commissioner Martin Gantman
- Also Present: Acting Recording Secretary/Arts Specialist Joy Tribble
Arts Manager Rebecca Ehemann
Public Art Administrator Marcus Mitchell
- D. Approval of the Agenda**
ACTION: Approval of the Agenda was **motioned by Commissioner Faltz, seconded by Subcommittee Chair Lee and approved unanimously.**
- E. Approval of the October 9, 2025 Meeting Minutes**
ACTION: Approval of the October 9, 2025 Meeting Minutes was **motioned by Commissioner Faltz seconded by Subcommittee Chair Lee and approved unanimously.**
- F. Public Comment** None.
- II. **CONSENT CALENDAR** The following routine matters were acted upon by one motion. Approval of the Consent Calendar was **motioned by Commissioner Faltz, seconded by Subcommittee Chair Lee and approved unanimously.**
- A. Posting the Agenda**
The agenda was posted per proper noticing procedures at City Hall, Plummer Park, West Hollywood Library, and West Hollywood Sheriff's Station.
- ACTION:** Received and filed. **Approved as part of the Consent Calendar.**

B. Art on the Outside Current, Upcoming, and Potential Project Calendar

The Subcommittee received an update calendar from staff on Art on the Outside current, upcoming and potential projects.

ACTION: Received and filed. **Approved as part of the Consent Calendar.**

III. UNFINISHED BUSINESS None.

IV. NEW BUSINESS

A. Moving Image Media Art Program – Review of Application for Prequalified List

The Subcommittee made recommendations for approval or denial of applications received between May 2, 2025, and October 30, 2025, for the Moving Image Media Art Program Prequalified List and forward the recommendations to the Arts and Cultural Affairs Commission.

ACTIONS:

- 1) Recommended that the Arts and Cultural Affairs Commission approve the artist applications received from Natasha Bajc, Katherine Balsley, Stephanie Barber, Lauren Bon, Paul Druecke, Jennifer Gunlock, Andrew Knives, Mathilda LaZelle Moore, Carlos Luna James, A. Bill Miller, Kate Parsons, Diana Fonseca Quinones, Fasiha Rauf, Marval Rechsteiner, Matthew Savitsky, April Hava Shenkman, Matt Sherridan, Vincent Viriot, and curator applications received from H+ Creative (Hannah Stouffer), Performance Art Museum (Samuel Vasquez), and Jennifer Rappaport for the Moving Image Media Art Program Prequalified List.
- 2) Recommended that the Arts and Cultural Affairs Commission decline the applications received from Alex Anderson, Caleb Dobbs, Rachel Finkelstein, Mr. Deonta Head, Jose Trejo Maya, and Richard Tucci for the Moving Image Media Art Program Prequalified List.

Both actions were approved in one motion by Commissioner Faltz, seconded by Subcommittee Chair Lee and approved unanimously.

B. Moving Image Media Art Program Proposal for 9015 Sunset Boulevard (Rainbow/Roxy) Exhibition

The Subcommittee considered the artwork *Searching for Happiness* by Elizabeth Withstandley at 9015 Sunset (Rainbow/Roxy) for exhibition from November 20 – January 31, 2026.

ACTION:

Recommended that the Arts and Cultural Affairs Commission approve the artwork *Searching for Happiness* by Elizabeth Withstandley at 9015 Sunset (Rainbow/Roxy) for exhibition from November 20 – January 31, 2026. **Motioned by Commissioner Faltz, seconded by Subcommittee Chair Lee and approved unanimously.**

C. Moving Image Media Art Program Proposals for February- May 2026 Exhibitions

The Subcommittee considered the artworks *Hexagon Garden (West Hollywood)* by Alexander Arrechea at 8497 Sunset Boulevard (The NOW), *IF NOT NOW – Artifact I* by Kordae Henry at 8501 Sunset Boulevard (SunCienega), *Scroll 2* by Sarah Cwynar at 8730 Sunset (The Whorl), *Planting Daisies* by Da'Shaunae Marisa at 8743 Sunset (Invisible Frame), *The True Story of Edges: Sunset Boulevard* by Jessica Wimbley at 8775 Sunset (Sunset Spectacular), *Pix3IFace Public Access* by Pix3IFace at 9015 Sunset (Rainbow/Roxy), *Littered Mvmnts* by Shoji Yamasaki 9157 Sunset (Streamlined Arbor) for exhibition from February 1 – May 30, 2026.

ACTIONS:

- 1) Recommended that the Arts and Cultural Affairs Commission approve the artworks *Hexagon Garden (West Hollywood)* by Alexandre Arrechea at 8497 Sunset Boulevard (The NOW), *IF NOT NOW – Artifact I* by Kordae Henry at 8501 Sunset Boulevard (SunCienega), *Scroll 2* by Sarah Cwynar at 8730 Sunset (The Whorl), *Planting Daisies* by Da'Shaunae Marisa at 8743 Sunset (Invisible Frame), *The True Story of Edges: Sunset Boulevard* by Jessica Wimbley at 8775 Sunset (Sunset Spectacular), *Pix3IFace Public Access* by Pix3IFace at 9015 Sunset (Rainbow/Roxy), *Littered Mvmnts* by Shoji Yamasaki 9157 Sunset (Streamlined Arbor) for exhibition from February 1 – May 30, 2026. **Motioned by Commissioner Faltz, seconded by Subcommittee Chair Lee and approved unanimously.**
- 2) Requested the final version of the Artworks *Hexagon Garden (West Hollywood)* by Alexandre Arrechea at 8497 Sunset Boulevard (The NOW) and *The True Story of Edges: Sunset Boulevard* by Jessica Wimbley at 8775 Sunset (Sunset Spectacular) return to the Subcommittee for approval prior to exhibition. **Motioned by Commissioner Faltz, seconded by Subcommittee Chair Lee and approved unanimously.**

D. Moving Image Media Art Program Proposals for June-September 2026 Exhibitions

The Subcommittee considered the artworks *DogStar: A Song of Liberation* by Yozmit at 8497 Sunset Boulevard (The NOW), *Motor Motor Blue (Recline)* by Greg Jenkins at 8743 Sunset (Invisible Frame), *Endless Journey* by Luciana Abait at 8775 Sunset (Sunset Spectacular), *Power Trip* by Katya Ivanova at 9015 Sunset (Rainbow/Roxy), for exhibition from June 1 – September 30, 2026.

ACTIONS:

- 1) Recommended that the Arts and Cultural Affairs Commission approve the artworks *DogStar: A Song of Liberation* by Yozmit at 8497 Sunset Boulevard (The NOW), *Motor Motor Blue (Recline)* by Greg Jenkins at 8743 Sunset (Invisible Frame), *Endless Journey* by Luciana Abait at 8775 Sunset (Sunset Spectacular), *Power Trip* by Katya Ivanova at 9015 Sunset (Rainbow/Roxy), for exhibition from June 1 – September 30, 2026. **Motioned by Subcommittee Chair Lee, seconded by Commissioner Faltz and approved unanimously.**

- 2) Requested the final version of the artworks *DogStar: A Song of Liberation* by Yozmit at 8497 Sunset Boulevard (The NOW), *Motor Motor Blue (Recline)* by Greg Jenkins at 8743 Sunset (Invisible Frame), *Endless Journey* by Luciana Abait at 8775 Sunset (Sunset Spectacular), *Power Trip* by Katya Ivanova at 9015 Sunset (Rainbow/Roxy) return to the Subcommittee for approval prior to exhibition. **Motioned by Subcommittee Chair Lee, seconded by Commissioner Faltz and approved unanimously.**

E. Moving Image Media Art Program Guidelines and Process Update

The Subcommittee reviewed and considered updates to the Moving Image Media Art Program Guidelines and Process document.

ACTION:

Recommended that the Arts and Cultural Affairs Commission approve the updates to the Moving Image Media Art Program Guidelines and Process document.

Motioned by Commissioner Faltz, seconded by Subcommittee Chair Lee and approved unanimously.

F. Artist Selection Process for Route 66 Centennial Temporary Public Art Exhibitions

The Subcommittee discussed the artist selection process and locations for three temporary public art exhibitions along Santa Monica Blvd to commemorate the Centennial anniversary of Route 66 in 2026.

ACTION:

Recommended that the Arts and Cultural Affairs Commission approve the artist selection process and locations for three temporary public art exhibitions along Santa Monica Boulevard to commemorate the Centennial anniversary of Route 66 in 2026 and proceed with issuing a request for proposals. **Motioned by**

Commissioner Faltz, seconded by Subcommittee Chair Lee and approved unanimously.

V. EXCLUDED CONSENT CALENDAR None.

VI. PUBLIC COMMENT None.

VII. ITEMS FROM THE SUBCOMMITTEE

Commissioner Faltz and Subcommittee Chair Lee expressed their appreciation to staff for their hard work on the upcoming Art on the Outside projects and events.

VIII. ITEMS FROM THE STAFF None.

IX. DEVELOPMENT OF THE NEXT MEETING AGENDA

The Subcommittee advised staff on the development of the December 4, 2025 meeting agenda.

X. ADJOURNMENT

The Art on the Outside Subcommittee adjourned at 4:31 p.m. to its meeting on December 4, 2025, at 3:30 p.m. to be held at West Hollywood City Hall, 1st Floor Community Meeting Room, 8300 Santa Monica Boulevard.

APPROVED BY A MOTION OF THE ART ON THE OUTSIDE SUBCOMMITTEE ON THIS 4th DAY OF DECEMBER 2025.

CATHERINE LEE
SUBCOMMITTEE CHAIR

ATTEST:

DENNICE OCEGUERA,
RECORDING SECRETARY

| LOCATION | CURRENT PROJECT | INSTALLATION | DEINSTALLATION |
|--|---|-----------------------|----------------|
| CITY HALL | Sarah Foelske, <i>Everything and Everybody</i> (Community Plaza) | July 2024 | Nov. 2026 |
| | 4 Murals: Kim West, The Art of Chase, MONCHO1929, and Bron (Automated parking structure) | April 2016 | - |
| | Timothy Robert Smith, City Hall Mural | Oct. 2024 | Apr. 2026 |
| PLUMMER PARK | Heimir Bjorgulfsson, <i>Not every pearl has its oyster</i> | March 1, 2025 | March 2026 |
| | Tom of Finland Foundation, <i>FXLK PLAY: Mythmaking, Devotion, and Mischief</i> (Exhibition at Long Hall) | February 19, 2026 | March 19, 2026 |
| | Basketball Court Mural | February 2026 | TBD |
| SANTA MONICA BLVD/DOHENY DRIVE MEDIAN | Matthias Neumann, <i>The Seven Sisters</i> | January/February 2026 | January 2027 |
| WERLE BUILDING (626 ROBERTSON) | Forest Wolf Kell, Daniel Werle mural | November 2021 | - |
| | LGBTQ History exhibitions | TBD | - |
| WEST HOLLYWOOD PARK | Jay Lynn Gomez, <i>Las Cuidadores (The Caretakers)</i> , 2013 | 2013 | TBD |
| | Violet Danesh, <i>In Her Own Pattern</i> | August 2025 | August 2026 |
| MOVING IMAGE MEDIA ART PROGRAM | | | |
| 8497 SUNSET (THE NOW) | Isabel Beaver, <i>Sundown / OBM ½ of art time TBD</i> | October 1, 2025 | Jan. 31, 2026 |
| | Alexandre Arrechea, <i>Sunset Garden / OBM ½ of art time TBD</i> | Feb. 1, 2026 | May 31, 2026 |
| 8501 SUNSET (SUNCIENEGA) | Diana Thater, <i>Various Untitled Works</i> | October 1, 2025 | Jan 31, 2026 |
| | Kordae Henry, <i>Animalation</i> | Feb. 1, 2026 | May 31, 2026 |
| 8730 SUNSET (THE WHORL) | Maya Kell-Abrams + Adam Agostino, <i>As Above</i> | August 15, 2025 | Jan 31, 2026 |
| | Sarah Cwynar, <i>Scroll 2</i> | Feb 1, 2026 | May 31, 2026 |

| | | | |
|---------------------------------|--|---|--------------|
| 8743 SUNSET | Sara Silkin, <i>Lost Mind</i> | Oct. 1, 2025 | Jan 31, 2026 |
| (INVISIBLE FRAME) | Da'Shaunae Marisa, <i>Planting Daisies</i> | Feb. 1, 2026 | May 31, 2026 |
| 8775 SUNSET | Nina McNeely, <i>Morph</i> | Oct. 1, 2025 | Jan 31, 2026 |
| (SUNSET SPECTACULAR) | Jessica Wimbley, <i>The True Story of Edges: Sunset Blvd.</i> | Feb. 1, 2026 | May 31, 2026 |
| 8901 SUNSET | Richard Mapes, <i>Lucid Dream</i> | Feb. 1, 2026 | May 31, 2026 |
| (WHISKY) | | | |
| 9015 SUNSET | Elizabeth Withstandley, <i>In Search of Happiness</i> | Nov. 20, 2026 | Jan 31, 2026 |
| (ROXY/RAINBOW) | Pix3lFace, <i>Doom Scroll</i> | Feb. 1, 2026 | May 31, 2026 |
| 9157 SUNSET | Noper, <i>Natural Factors</i> | Oct. 1, 2025 | Jan 31, 2026 |
| (STREAMLINED ARBOR) | Shoji Yamasaki, <i>Littered Mvmnts</i> | Feb. 1, 2026 | May 31, 2026 |
| OPEN CALL ANNUAL REVIEWS | WEHO Muralist Roster Applications Moving Image Media Art Prequalified List Applications | March and September May and November | |

*Highlighted sections indicate new or updated information.

SUBJECT: **2025 ART IN ODD PLACES: VOICE PUBLIC AND
PERFORMANCE ART FESTIVAL FINAL REPORT**

PREPARED BY: **ARTS DIVISION**

Rebecca Ehemann, Arts Manager

Marcus Mitchell, Public Art Administrator

STATEMENT ON THE SUBJECT:

The Subcommittee will receive a final report regarding the 2025 Art in Odd Places: *VOICE*, public and performance art festival, which occurred from July 25-27, 2025 in Plummer Park, West Hollywood Park, and Sunset Boulevard.

RECOMMENDATION:

Receive and file.

BACKGROUND / ANALYSIS:

Art in Odd Places 2025: *VOICE* was a free, city-wide public and performance art festival presented in West Hollywood from July 25-27, 2025, in celebration of the City's 40th anniversary. Curated by Deborah Oliver, the festival featured temporary site-specific visual art installations, live performances, and sound works presented at Plummer Park, West Hollywood Park, and along Sunset Boulevard.

Art in Odd Places 2025: VOICE took place from 4 p.m. to 9 p.m. for three days (July 25-27, 2025) at three different City locations: 1) **Plummer Park**, located at 7377 Santa Monica Boulevard, on **Friday, July 25, 2025**; 2) **West Hollywood Park**, located at 625 N. San Vicente Boulevard, on **Saturday, July 26, 2025**; and 3) **Sunset Boulevard**, between N. Sherbourne Drive and N. Doheny Drive, on **Sunday, July 27, 2025**.

Centered on the theme of *VOICE*, the festival explored the power of public expression

and amplified diverse artistic perspectives within shared civic spaces. As part of the yearlong celebration of City of West Hollywood's 40th year of cityhood, *Art in Odd Places* honored the voices of creativity, resilience, and advocacy and reminded us that when people make their voices heard, extraordinary change is possible. The theme of the 2025 festival, VOICE, invited artists to consider and explore the many ways voices resonate in public spaces. Inspired by West Hollywood's legacy as a hub for activism and culture, the festival asked: "*How can art express the complexity of our times?*" and "*Can art help us find resonance and connection amidst disconnection?*"

For over 20 years, Art in Odd Places (AiOP) has presented visual and performance art in unexpected public spaces locally, nationally, and internationally, emphasizing public space as a site for social exchange and free expression. Founded by Ed Woodham—an artist, curator, and educator with more than 45 years of experience—AiOP was created in response to the loss of public space and civil liberties, using humor, irony, and bold visual language to spark critical engagement with the urban environment.

Art in Odd Places 2025 was curated by Deborah Oliver, an educator, independent curator, producer, and interdisciplinary artist whose practice centers on performance art, community dialogue, and curatorial experimentation. A faculty member at UC Irvine, Oliver is the founder of *Irrational Exhibits*, a long-running performance and media exhibition series, and co-founder of *The Art of Performance @ UCI*, an annual student-focused performance program.

FEEDBACK AND AUDIENCE REACH

For the majority of artists included in the festival including West Hollywood based Andrea Derujinsky, this represented their first funded project with the City of West Hollywood, as well as working with a municipal organization. The festival operated in this capacity as an important milestone in the professional development of many participating artists.

The festival maintained a visible presence at three busy city locations, Plummer Park, West Hollywood Park, and Sunset Boulevard, over five hours each day for three days, reaching both pedestrians and drivers. While the city did not track individual visitor numbers due to the program's integration into public spaces, observations and anecdotal reports, including an exit interview with AiOP producer Ed Woodham, indicated strong

engagement. On July 27, 2025, festival activity on Sunset Boulevard drew attention from passersby and drivers, including a fire truck that stopped to interact with the performance *Demon Gaze Exchange*. Considering pedestrian and vehicular traffic, it is reasonable to estimate that the festival reached thousands of viewers.

PARTICIPATING ARTISTS

Art in Odd Places 2025: VOICE featured a diverse group of local, national, and international artists presenting a curated selection of work encompassing the disciplines of dance choreography, sculptural installation, sound art, endurance performance, social practice, protest art, textile art, painting, and more. Some of the artworks were stationary, while others roamed.

Forty-seven (47) artists and collectives participated in the festival and presented a wide range of projects addressing diverse social, political, and environmental themes. Highlights included Asuka Hisa's *Choreography for Picketers*, a participatory performance and workshop combining movement and sign-making to celebrate West Hollywood's history of activism; Constance Jaquay Strickland's *mercy: An Ode to Black Women's Free Labor*, a live performance honoring the unpaid labor of Black women and asserting the right to safe, dignified work; Yadira Dockstader's *Feel Seen and Heard*, a sound-based sculpture and performance using Chicano/Latine community documentation to reveal health inequities and the effects of research restrictions; Oleksandr Brzhezytskyi's *Leaf. The Silent Extinction*, an installation reflecting on the urgent need for environmental protection; and David Yahin's *Bot Thoughts*, a live performance critiquing the influence of human-like bots on online political discourse.

The following is a complete list of the festival projects:

Echoes in Color by Andrea Derujinsky



West Hollywood–based artist Andrea Derujinsky presented a three-part public installation featuring large, hand-dyed canvas collages. Using watercolor and textile techniques, the work explores personal and collective voice through themes of growth, memory, and belonging, inviting viewers to pause, move through, and reflect on art deeply rooted in place and identity.

Goddesses and Monsters: A Racket of Banshees by Association of Hysteric Curators (Maya Mackrandilal, Mary Anna Pomonis, Monet Clark, Marjan Vayghan, Michiko Yao & Taryn Lee)



AHC is a collective of artists and curators exploring feminist futures through exhibitions, performances, and public dialogue. Each day of the festival, the group presented a changing mix of participatory works, multimedia pieces, and ritual-based performances that invited reflection and collective action. Drawing on myth, ancestry, and imagination, the projects encouraged audiences to consider what we need to hold onto, what need to let go of, and how new futures can take shape in shared public spaces.

Performances that took place during the festival included: Maya Mackrandilal, *Ritual for the Future*; Mary Anna Pomonis, *Pussy Cat Chorus*; Michiko Yao, *That's Just How I Express My Love (Jenny series)*; Monet Clark, *The Creature in the Time of the Narwhal* / roaming performance; Marjan Vayghan and Taryn Lee.

Choreography for Picketers by Asuka Hisa



This three-day participatory performance provided a sign-making workshop using upcycled cardboard, a movement lesson, and tools for effective picketing choreography, with a different protest topic featured each day. The project celebrated West Hollywood's history of activism while inviting participants to rehearse strategies

for future civic action. The work was led by Asuka Hisa, Director of Learning and Engagement at the Institute of Contemporary Art, Los Angeles, whose practice focuses on artists and social action; she is also a Smithsonian Fellow in Museum Practice and a lecturer at Occidental College, UCLA, and Otis College of Art and Design.

Revolutions by Beck+Col with Tetiana Sklyarova and Kayla Aguila



This multimedia, durational performance unfolded between the waking world and the dream world, using voice and movement to suggest a shared state of consciousness. Dancers in ruffled monster costumes slowly circled a colorful sculpture in a trance-like rhythm, accompanied by an eerie soundscape

by Gurdjieff and De Hartmann. One figure moved between the dancers, the sculpture, and the audience, while another, enclosed within the sculpture, sang a haunting aria. The work was created by Beck+Col, a Los Angeles-based artist duo known for building monster-filled worlds that challenge social norms and emphasize the power of collective experience over isolation.

Sound Frictions by Brian Black & Zane Alexander S.B.



This durational roaming performance featured a group of performers in specially textured suits who moved through space using exaggerated physical gestures paired with a subtle soundscape. As they sanded wooden objects with their bodies, activated their voices, and responded to the physical sensations of the process, sound and

movement unfolded together. The work was created by Brian Black and Zane Alexander S.B., collaborators since 2023 and co-founders of Division of Labor, whose practices center on interactive sound, experimental music, and durational performance.

REST by Cade Moga



This interactive, durational performance explored the withdrawal of labor as a form of resistance, drawing inspiration from the Chinese movement *Tǎng Píng* (“Lay Flat”), in which young people protested exploitative work conditions by lying down in public spaces. The performance began with Cade

Moga, dressed in drag inspired by luxury sleepwear, interviewing and recording the voices of passersby before resting inside a coffin-shaped bed marked by the illuminated word “REST.” The work was created by Cade Moga, a non-binary artist from Curitiba, Brazil, whose practice spans performance, installation, and video, and who is known for creating surreal works that critique social and economic pressures; Cade was also a lead performer and creative collaborator on *Seek Romance*, which received a Silver Lion at the Venice Biennale.

Shifting Daydreams by Chelsea Boxwell



Chelsea Boxwell, a multidisciplinary artist based in West Hollywood, CA, created large, shining painting-installations made of brightly painted canvas and eclectic fabrics that were integrated into each West Hollywood VOICE site’s infrastructure. Her work pushed painting off the wall and into public space, immersing the community in a vibrant environment of color and

connection while encouraging viewers to embrace the frivolous nature of the pieces and the freedom of childlike expression. Through her site-specific, multidimensional painting compilations, Boxwell explored fluidity, color, and transformation, engaging audiences by inviting interaction and dialogue with space and examining how materials and light transformed color.

Public Service Announcement by christy roberts berkowitz



Christy roberts berkowitz, an interdisciplinary artist, writer, musician, and educator based in Southern California, created a virtual local history tour narrated by Abbe Land, former West Hollywood City Council member and five-time mayor. The project documented the people’s history of Plummer Park, West Hollywood Park, and Sunset Plaza through QR code-activated audio tours,

featuring Land’s 22-year perspective to preserve vital narratives of civic engagement and community activism at a time when such histories faced intentional obscuration. Celebrating West Hollywood’s historical resilience, the work reflected berkowitz’s commitment to care and dignity amid ongoing man-made crises, informed by her role as LA County’s Creative Strategist, her founding of KCHUNG Public at MOCA, and her MFA from Claremont University.

mercy: An Ode to Black Women's Free Labor by Constance Jaquay Strickland



Constance Jaquay Strickland, a Los Angeles–based transdisciplinary and durational artist, presented a live performance that honored the unpaid labor of Black women across generations and explored how survival, resistance, and grace lived in the body while asserting that safe and dignified work was a

human right. The work invited audiences to observe how movement carried memory and how the body told stories that history tried to silence. Since 2013, Strickland’s experimental practice had investigated the mental health of women who often went unseen and without empathy, using the body as a portal and vessel; through movement, physical photography, and filmmaking, she traced memory, migration, and the weight of inherited labor.

Why Bodies Bend by Curt LeMieux & Marley Van Peebles



Curt LeMieux and Van Peebles presented an installation of soft sculptures depicting anthropomorphic figures enacting exaggerated gestures, creating human-like forms that pushed and pulled figuration in unexpected directions and probed the depths of corporeal experience. These quirky, offbeat entities occupied a physical space shaped by queer activism and culture in West Hollywood, asserting distorted and awkward appearances while sitting in full confidence and strength, voicing all of who they were. LeMieux’s approach to art making was rooted in experimentation with process and materials, spanning a range of visual disciplines

and producing works that suggested a tension between fragility and strength—ephemeral yet anchored with a sense of permanence. Van Peebles, a 2020 graduate of Parsons School of Design, created what he called “flat objects” from found domestic items such as discarded food packaging and clothing, linking his art directly to everyday actions and

an instinctual, spiritual place without theoretical grounding.

I'm just drawn that way by Dakota Noot



Los Angeles-based artist and curator Dakota Noot, created a vibrant installation inspired by cartoons and pop culture, featuring bold freestanding cutouts made from crayon and colored pencil on foamcore. Centered on celebrating femme and queer bodies, Noot invited real people—especially femme-presenting LGBTQ+ individuals—to serve as muses, reclaiming public space as a joyful site of queer visibility and honoring femininity as a powerful, unapologetic force across identities. Known for using drawings, paintings, and installations to create animal-human hybrids that explore rural yet fantastical queer identities, Noot continued to exhibit in both North Dakota and Los Angeles through group and solo shows.

Bot Thoughts by David Yashin



David, an interdisciplinary artist from NYC and a member of SAG-AFTRA and AEA, presented a non-musical lip-sync performance that reimagined the Voice in Samuel Beckett's *The Unnamable* as an AI chess bot trapped in a tangential loop of questions, answers, and observations. Audiences watched, listened, and even played chess as the unfeeling AI attempted to imagine a life free from the ceaseless stream of online data that fueled its existence—a stark reminder that the human-like bots swaying online political discourse were dangerous illusions, voices without souls. For over a decade, David had taken on numerous roles in the arts and entertainment industry, including acting, singing, stunt work, precision driving, and even costume, prop, and set design, while enjoying hiking, biking, and traveling with his partner Quang in his free time.

Cntrl + F by Elana Mann & Sharon Chohi Kim



Elana Mann and Sharon Chohi Kim presented a performance that fused sonic sculpture and voice to amplify tensions surrounding freedom of speech, the dissonances of communication, and the attempted silencing of voices. Kim moved and sang alongside Mann's *Call to Arms* sculpture while wearing a flowing robe printed with nonsensical letters, symbolizing the fragmentation and distortion of language. Chohi vocalized a list of words banned by the then-current presidential administration, which reportedly sought out and punished users of these words through the "command F" keyboard shortcut. Mann, an artist and activist, explored the power of the collective voice, the embodiment of language, and deafness, while Kim's work as a performing artist and composer encompassed immersive experimental opera, performance art, improvisation, electronic sound art, and site-specific space activation through movement and voice.

雌犬 - Female Dog by Ibuki Kuramochi



Ibuki Kuramochi, a Japanese-born interdisciplinary artist working in Butoh, performance, and video art, presented a site-specific Butoh dance performance that explored the raw, physical voice of the female body from a feminist perspective. In the park, she channeled animalistic instinct; on the street, she cradled a dog and walked like a mother, reclaiming "female dog" as a symbol of care, resistance, and transformation. The work invited audiences to observe how voice emerged through shifting bodies and spaces. Kuramochi's practice examined feminist and post-humanist themes through the body's physical expression, and she had performed and exhibited internationally in the U.S., Japan, and Europe.

Ground(s) by Issaiha Cunningham



Issaiha Cunningham (They/He), a multidisciplinary artist based in Los Angeles and originally from Tryon, North Carolina, presented *Ground(s)*, a performance with diverse casting that invited audiences to experience childhood reframing and memory access through the intersectional lens of Blackness and queerness. The work addressed the place where Cunningham found their voice and reflected on how that voice was strengthened over time. On playgrounds, children live out loud, unbound by the dangers of the outside world or even the world within the grounds they play; Cunningham asked how our voices could be strengthened by the memory of these experiences and how we might see them differently. Blending elements of theatre, music, dance, and sculpture, Cunningham brought forth a raw, authentic, and introspective approach to themes of home-building, self-discovery, and ownership.

Access & Activate Your Anthem by Jeff McMahon & William Roper



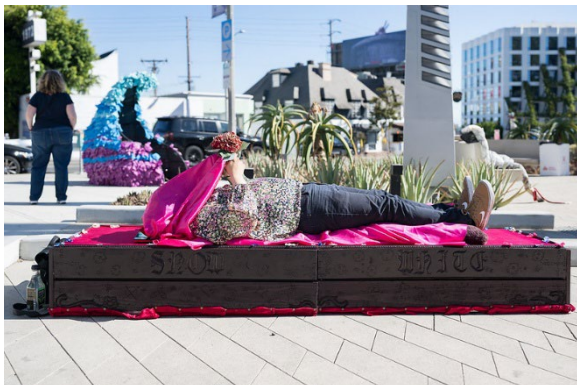
Jeff McMahon, Professor Emeritus in the School of Music, Dance & Theatre at Arizona State University and a writer-performer born in Los Angeles and based in New York City, collaborated with William Roper, a Los Angeles-based multidisciplinary artist specializing in tubas and ancient aerophones, to lead an interactive performance inviting participants to create their own shout-outs, anthems, secular prayers, short songs, or jingles for the world—or at least West Hollywood—to hear. Through improvisation, the artists provided concepts, words, movements, themes, riffs, and rhythms to develop vocal responses to the world, the environment, and lived experiences. Participants were encouraged to record their creations and take them home, though no amplification or recording was provided.

Condom Cloud by Joseph Ravens



Joseph Ravens, an artist, curator, and academic, presented a durational performance rooted in the urgency of *Silence = Death*, originally created in the 1990s in response to the AIDS epidemic when suffering was met with societal silence. The work gave voice to those ignored by mainstream media and spoke across decades, echoing the silencing of marginalized communities then and now. Standing beneath a cloud of helium-filled condoms, Ravens handed them to passersby, requesting they keep the memento mori until it deflated—a stark reminder that silence remained deadly. Ravens received a BFA in theater, studied audiovisuals at the Gerrit Rietveld Academie in Amsterdam, and earned an MFA from the School of the Art Institute of Chicago. He is the founder of Defibrillator Performance Art Gallery and serves on the faculty in the Performance Department at the School of the Art Institute of Chicago.

Queerytales: Snow White & The Seven Deadly Sins: Chapter 2 The Whispers by Jynx Prado



Jynx Prado presented a performance that questioned queer bodies in odd places, positions, and states of vulnerability, framing their stories within the context of fairytales. Throughout the piece, an audio player shared stories and anecdotes that challenged social norms and notions about publicly presenting as queer in vulnerable spaces during a time of rising anti-trans and anti-queer movements. Audiences listened to these narratives and interpreted them as they saw fit, reflecting on their own identities and locations. Prado's interdisciplinary practice critiqued social, cultural, and natural environments and their coexistence, creating sculptures, performances, and visuals that intertwined queerness, their Latino/a/x/e community, and historical and mythological texts. Through humorous yet uncanny characters, Prado

embodied the irony and absurdity of their world.

The Skeletons in My Closet by Kacie Lyn Martinez



Kacie Lyn Martinez created an interactive weaving installation that gave form to the unspoken weight of secrets. Participants wrote never-voiced truths on fabric strips and wove them into a communal tapestry, transforming private vulnerability into shared expression and symbolizing how hidden stories could unite us. As the tapestry grew, it became a collective voice—one of empathy, identity, and

shared humanity. Martinez, whose multimedia landscapes explore emotional and psychological geographies, had exhibited internationally and completed residencies at Plyspace, 77Art, and more. Her public art invited collective vulnerability and had been supported by Asana, The Other Art Fair, and the California Arts Council.

ice and soil/hielo y tierra by Kiyo Gutiérrez



Kiyo Gutiérrez, a Mexican multidisciplinary artist whose ritual-performances combine archival research, sculpture, textiles, and audience participation, presented an installation featuring a banner documenting a ritual-performance in which a message was composed using ice cubes and soil on the

concrete bed of the L.A. River. A QR code invited viewers to witness the ritual. Originally planned as a live performance during the festival, visa issues prevented Gutiérrez from performing in person. Uncannily, the sign was created on June 5, 2025—just one day before the devastating ICE raids in Los Angeles that tore families apart and deepened the cruelty of the administration. The work honored the fierce, inspiring resistance in L.A. and stood in solidarity with all migrants, immigrants, and undocumented people. Performers included Andrea Nuch and Kiyo Gutiérrez. Gutiérrez's work reexamined

colonial history, uncovering how bodies and materials reflect extraction, resistance, and transformation. Her work had been shown in México, Brasil, Colombia, Bolivia, Spain, Italy, and the U.S.; she holds an MFA from USC and is an alum of Georgetown's Laboratory for Global Performance.

Threnody by Marcus Kuiland-Nazario



Marcus Kuiland-Nazario, an interdisciplinary artist, curator, and producer, presented a one-on-one performance excerpted from *Threnody*, an interdisciplinary work exploring grief, loss, cemetery traditions, and funeral practices. In this intimate exchange, participants were invited to speak with Marcus about anything they had lost—a person, a former self, or a cherished object—any

loss they were grieving or mourning, with the understanding that politics would not be part of the conversation. *Threnody* was funded by the Jacki Apple Award in Performance and Artist Projects. Kuiland-Nazario, a founding artist of the 18th Street Arts Center and Highways Performance Space, created long-term, research-based cross-genre projects that investigated extreme states of emotion such as grief, anger, and loss, deeply influenced by the cultural and spiritual traditions of the African Diaspora.

Gaze Demon Exchange by Mathilda LaZelle Moore



What was visible online had become increasingly different for everyone—this performance asked audiences to consider just how different. In elaborate cyborg drag, the artist vended ephemera inspired by her algorithmic gaze from a newsstand-like portal between digitally siloed selves, creating an

interdisciplinary performance that played with the contemporary warping of foundational social exchange—my gaze for yours. This entity offered a free print to anyone who approached, in exchange for a glimpse of their own algorithm, encouraging participants to have their phones ready. Known as The Gaze Demon, this persona was one of many

within Mathilda's multidisciplinary practice, a somatic fathoming of glitch that connected with the contemporary crisis of scale through glittering absurdity and porous selfhood. Her work had been featured by MICA, Wassaic Project, The Torrance Art Museum, the deYoung Museum, and numerous other institutions.

Motherline by Mehregan Pezeshki & Cesar Osorio



Motherline was an interactive visual and musical performance that amplified maternal voices—those who shaped identity, nurtured community, and embodied care. Through music, text, and audience participation, it collected messages exchanged between mothers and children, weaving a real-life

“thread” of caregiving wisdom. The performance invited the public to listen, reflect, and contribute, creating an immersive and deeply personal experience that honored the universal language of love and connection. This work was created by Mehregan Pezeshki, an Iranian-American multidisciplinary queer artist whose practice often unraveled the traumatic memories of her youth growing up in Iran, using photography and performance to explore hidden behaviors that shaped daily life. The musical component was composed and performed by Cesar Osorio, a Colombian-Texan artist born in Houston, whose cross-cultural work examined the dual nature of experience and consciousness—life and death, light and darkness, love and suffering—encouraging reflection on shared human experience.

Leaf: The Silent Extinction by Oleksandr Brzhezytskyi



This work drew attention to the fight against constant deforestation, emphasizing that saving trees today meant saving ourselves tomorrow. It reflected the urgent action needed to protect nature, asserting that trees were not relics to mourn in museums but living, breathing partners in survival. The artist

contemplated a future where forests thrived, urging audiences to plant a seed, protect a forest, and speak for the trees—because they could not speak for themselves. Born and trained as an artist in Odessa, Ukraine, the creator had lived and worked in Los Angeles since 2022, focusing on art that called for a global view of life, nature, and the feelings that connect us, affirming that the world was part of us and we were its creation.

Speech by Olivia Leiter



This performance questioned what we expect to hear in public and what we expect of a speech. The artist spoke from behind a podium in various locations throughout each park and along Sunset Boulevard, reflecting on everyday experiences such as walking, living alone, waiting in line, and bumping into a glass

wall at Sweetgreen. Olivia Leiter, an artist based in Los Angeles, had recently created performances about shame, led workshops with fifty pairs of wooden clogs, produced a film about housing co-ops in New York City, and authored a book meditating on the word *circumference* through the lens of Emily Dickinson. She received her MFA from UC Riverside.

duro/SUAVE or SOFT/hard Oscar Corona



This queer performance installation playfully critiqued the gender binary through costumes, props, prompts, interactive audience participation, humor, and drag-inspired exaggeration. Using action words like “Yes,” “No,” “Soft,” and “Hard,” participants embodied roles that mocked rigid gender norms and

heteronormative expectations. By queering public space and inviting spontaneous acts—such as reciting media lines or drawing idiomatic phrases—the happening challenged cultural conformity and celebrated fluid, performative identity in a cathartic, communal experience. The work was created by Oscar Corona (b. 1993), a queer, first-generation

Mexican-American artist from Southern California whose interdisciplinary practice explored marginalized identities, power, and self-perception through video, painting, and sculpture. Influenced by artists like Mike Kelley and Martine Syms, Corona blended performance, lo-fi mark-making, and casting techniques to create bold, poetic works that reimagined identity and reality with a DIY aesthetic and synesthetic flair.

Orpheus the lyre by Paul Donald



A large wooden head—visually somewhere between a shed, a ship, and a skull—was constructed from cedar planks and bound with rope, its mouth left open. A lone performer climbed upon the head, standing, hanging, and lying across it, twisting the ropes that bound it, knocking against and rubbing the

wood to “play” the head as if it were a monstrous instrument or vessel, forcing it to “sing” from its gaping mouth. Los Angeles–based artist Paul Donald created performances that enacted self-demolition through acts of construction—construction performances and performances with construction. Entangling materiality and embodiment, smell and sound, metaphor and simile, Donald made to break, chipping away at structures of whiteness, masculinity, and colonial subjectivity one wooden object at a time.

Deconstructing Legalese: Executive Orders by Renée Reizman



This found poetry workshop utilized the Trump Administration’s executive orders as its canvas to examine the contracts and codes imposed by bureaucratic systems and reconstruct their language as an act of reclaiming voice. Through collage, participants transformed Trump’s jargon into poems of

resistance, countering the ways legalese dismantled, minimized, and erased the nuance of identity, advocacy, health, relationships, and values. These reconstructed texts became tools of empowerment, displayed throughout AiOP and later incorporated into a

zine. The workshop was led by Renée Reizman, a disabled, Jewish, interdisciplinary artist, writer, and educator who works with communities to reveal how infrastructure and public policy contribute to social inequality. Reizman is the founder of Disability Drawing Club and serves as an adjunct assistant professor at Pepperdine University and the University of Southern California.

Fugere by Saun Santipreecha & Luc Trahand

Fugere was an audio-visual sculpture that combined dislodged, disembodied voices within public infrastructure. Drawing on the concepts of both “fugitive” and “fugue,” the voices fled from one another while seeking refuge in the architectural system, engaging with Beuys’ legacy of social sculpture and reflecting on currents of neoliberalism. Participatory readings of various texts remained in flux, framed by fixed sculptural forms. The work was created by Saun Santipreecha, a Los Angeles–based interdisciplinary artist and composer from Thailand, and French-American artist Luc Trahand, whose practice explores semiotics, social integration, and performative collaboration. Santipreecha had presented solo exhibitions in Los Angeles (2023, 2024) and Rome (2024) and completed a sound sculpture commission for the Wende Museum (2024), while Trahand’s recent projects included *hum•drum* (2024) and the ongoing performative chess project *circa ten to the ninety* (2025).

The Word on the Street by Scott Froschauer



This installation reimaged street signs by hijacking their materials, colors, fonts, and installation techniques to convey positive and constructive messages instead of the usual coercive or negative language. The work was created by Scott Froschauer, a Los Angeles–based experimental artist whose practice combines engineering, linguistics, science, art, and technology with hands-on experience in

fabrication, design, immersive experiences, and unconventional approaches to storytelling and public engagement.

Oh you should have seen by Simon Leung



This baritone aria, from the opera *Proposal for The Side of the Mountain*, addressed the natural landscape of Los Angeles, late-20th-century gay male sexuality, and the losses experienced by that community during the AIDS crisis. The work was created by Simon Leung, a Hong Kong-born artist and Professor

of Art at UCI, whose practice explores ethical questions across media, including opera, site-specific works, and socially engaged “art workers’ theater” examining the intersection of art and labor.

A long way but not far by Terry S. Hardy



This installation commemorated the thirtieth anniversary of Paul Monette’s passing with seventeen blue banners printed with excerpts from his book *Love Alone*, written for his lover Roger Horwitz, who died of AIDS. The work was created by Terry S. Hardy, whose practice examines identity, human rights, sexuality, and religion through painting, sculpture,

performance, and installation. Hardy’s recent work focused on the intimacy of loss, memorializing those forgotten and reflecting on his own mortality, and has been shown in over 70 exhibitions in the U.S. and abroad.

Feel Seen and Heard - (Sentirme visto/a y escuchado/a) by Yadira Dockstader

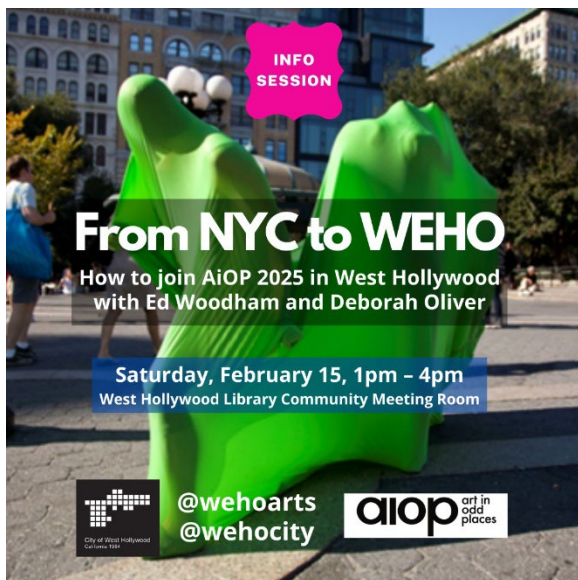


This sound-based, ephemeral sculpture and performance experimented with alternative ways to share qualitative research in medical humanities and public health. Drawing on documentation and interviews from the Chicano/Latine community, the work highlighted the effects of health inequities and

the impact of restrictions on research involving DEI-related topics. As words unraveled and meanings faded, rhythm and repetition transformed language into a fleeting, echoing archive. The work was created by Yadira Dockstader, a Mexican-American interdisciplinary artist and researcher from Southern California, whose practice focuses on the politicization of bodies, illness, and disability, and who conducts research in medical humanities and ecological art.

Art in Odd Places 2025: VOICE was dedicated to **Jacki Apple (1941-2022)** – an artist, writer, composer, producer, and educator based in New York and Los Angeles who championed performance and conceptual art.

COMMUNITY WORKSHOP



On Saturday, February 15, 2025, from 1–4 p.m., the West Hollywood Library Community Meeting Room hosted *From NYC to WEHO: How to Join AiOP 2025*, a session with Art in Odd Places (AiOP) founder Ed Woodham and Los Angeles curator and educator Deborah Oliver. The event provided information on how artists could participate in the upcoming AiOP festival in West Hollywood in July 2025.

SUBJECT: MOVING IMAGE MEDIA ART PROGRAM – FINAL ARTWORK REVIEW FOR EXHIBITIONS AT 8497 SUNSET BOULEVARD (THE NOW) AND 8775 SUNSET BOULEVARD (SUNSET SPECTACULAR)

PREPARED BY: ARTS DIVISION
Rebecca Ehemann, Arts Manager

STATEMENT ON THE SUBJECT:

The Subcommittee will consider the artworks *Sunset Garden* by Alexandre Arrechea for exhibition at 8497 Sunset Boulevard (The NOW) and *The True Story of Edges: Sunset Blvd.* by Jessica Wimbley for exhibition at 8775 Sunset Boulevard (Sunset Spectacular) from February 1, 2026 – May 31, 2026.

RECOMMENDATION:

Recommend that the Arts and Cultural Affairs Commission approve the artworks *Sunset Garden* by Alexandre Arrechea for exhibition at 8497 Sunset Boulevard (The NOW) and *The True Story of Edges: Sunset Blvd.* by Jessica Wimbley for exhibition at 8775 Sunset Boulevard (Sunset Spectacular) and from February 1, 2026 – May 31, 2026.

BACKGROUND / ANALYSIS:

| | LOCATION | DATES, SCHEDULE | ARTIST/ARTWORK/LINK |
|---|-----------------------|--|---|
| 1 | 8497 SUNSET BOULEVARD | FEB 1, 2026 – MAY 31, 2026 Top of the hour | ALEXANDRE ARRECHEA, <i>Sunset Garden</i> LINK TO ARTWORK |
| 2 | 8775 SUNSET BOULEVARD | FEB 1, 2026 – MAY 31, 2026 Top and 30 minutes past the hour | JESSICA WIMBLEY, <i>The True Story of Edges: Sunset Blvd.</i> LINK TO ARTWORK |

All artists were selected from the MIMA Prequalified List of Artists, Curators and Arts Organizations.

ARTWORKS FOR EXHIBITION

1) ALEXANDER ARRECHEA

Location: **8497 Sunset Boulevard (The NOW)**

Exhibition Period: **February 1 – May 31, 2026**

Click to view artwork: ***Sunset Garden*** ([LINK TO ARTWORK](#)). Total running time of the artwork is 5:15 minutes. The Artwork will play at the top of every hour.

ARTIST CONCEPT AND BIOGRAPHY

Alexandre Arrechea's digital honeycomb explores the space between nature and technology. Set in a lush garden filled with rare plants, the work imagines bees as agents of change. As they move through the environment, the bees no longer collect pollen. Instead, they gather light, which becomes jewel-like fragments. These transformed particles build intricate patterns inside the honeycomb, reflecting both natural forms and human design. Over time, the patterns take shape as masks that reference heritage, identity, and ancestry. Through this process, the bee becomes a symbol of creation and renewal. The work suggests that identity is always evolving, shaped by what we inherit, what we gather, and what we choose to become.

Alexandre Arrechea is an internationally acclaimed Cuban artist whose work spans large-scale installations, sculptures, watercolor drawings, and videos that interrogate history, memory, politics, and the power dynamics of urban space. His work is often site-specific, meaning it responds directly to its surroundings. By examining the cultural and social meanings built into architecture, Arrechea reveals how buildings reflect hidden decisions, conflicts, and power structures, and invites viewers to see familiar spaces in new ways. A founding member of the influential collective Los Carpinteros (1991–2003), Arrechea has since developed a celebrated solo career defined by his site-specific approach, which engages the ideological and philosophical context of each location. His notable projects include *Nolimits* (2013), ten sculptures inspired by New York City's iconic architecture along Park Avenue; *Katrina Chairs* (2016) at the Coachella Music Festival; and *Dreaming with Lions* (2020), an immersive forum-like installation at Faena Miami Beach. Recent collaborations include *Hexagon Garden* with Balmain (Miami, 2022) and *Black Sabbath*,

a ballet with the Birmingham Royal Ballet (UK, 2023).

2) JESSICA WIMBLEY

Location: **8775 Sunset Boulevard (Sunset Spectacular)**

Exhibition Period: **February 1 – May 31, 2026**

Click to view artwork: *The True Story of Edges: Sunset Boulevard* ([LINK TO ARTWORK](#)). Total running time of the artwork is 5:15 minutes. The Artwork will play at the top of every hour and 30 minutes past every hour.

ARTIST CONCEPT AND BIOGRAPHY

The True Story of Edges: Sunset Blvd features a video collage of images within the artist's hair. Edges, a play on the African American vernacular for the fine hairs along the hairline, uses hair as a mutable space of memory and storytelling. Videos from sources like the Prelinger Archive that address the history of Sunset Blvd are mixed with contemporary found and created imagery, nature, and space. Imagery is collaged throughout the figure's hair, generating multiple, simultaneous narratives. Connecting historic content created by people who have lived or visited the area, Sunset Blvd. directly reflects the history of the folks in the community fostering a discussion that includes elements of intersectionality and inclusion, cultural history and memory. The video is an iteration of the artist's *Edges* series.

Jessica Wimbley, based in Sacramento, California, is an artist and curator whose interdisciplinary practice draws on biomythography, a framework defined by Audre Lorde as the fusion of biography, myth, and history, to explore identity through photography, video, performance, collage, and material culture. She builds visual archives that create juxtapositions and interruptions within historical narratives, with work included in collections such as the CA Public Digital Art Collection, Crocker Art Museum, and LACMA. Her public art projects include *True Story of Edges: Leimert Park* (2025) at MetroLA, *Fieldworks: California State Railroad Museum* (2024), *Fieldworks: Califia* (2021), the *Social Justice Billboard Project* in Minneapolis, and *Masking Series* (2021), which addressed Californians impacted by COVID. Wimbley holds a BFA in Painting from Rhode Island School of Design, an MFA in Visual Arts from UC Davis, and an MA in Arts

Management from Claremont Graduate University. She is currently Artist in Residence for the Twin Rivers School District, a consultant with the California State Railroad Museum, and served as the 2023–2024 Creative Corp Fellow for the City of Sacramento.

MOVING IMAGE MEDIA ART PROGRAM

The West Hollywood Moving Image Media Art Program (MIMA) is an exhibition series administered by the City of West Hollywood's Arts Division, as part of the Art on the Outside Program, and is presented with the Sunset Arts and Advertising Program. MIMA presents moving image artworks on digital billboards at various locations along the world-famous Sunset Strip. The MIMA program offers artists, curators, and arts organizations the opportunity and the funding to present remarkable and ambitious video artworks on high-definition digital signs.

The MIMA program guidelines, curatorial direction, and eligibility requirements for all interested participants were adopted by the Arts and Cultural Affairs Commission on September 23, 2021, and most recently updated on November 20, 2025. All artists exhibited in the MIMA program are approved for the MIMA Artists, Curators, and Arts Organizations Prequalified List. The two artworks proposed for exhibition in the MIMA program in this staff report were prepared by art consultant Jason Jenn, ReEvolutionary Productions.

SUBJECT: **TEMPORARY ART PROJECT LOS CUIDADORES (THE
CARETAKERS) BY JAY LYNN GOMEZ**

PREPARED BY: **ARTS DIVISION**

Rebecca Ehemann, Arts Manager

Marcus Mitchell, Public Art Administrator

STATEMENT ON THE SUBJECT:

The Subcommittee will review and discuss the next steps for the temporary art project *Los Cuidadores (The Caretakers)*, 2013, a mural by artist Jay Lynn Gomez.

RECOMMENDATION:

Recommend the Arts and Cultural Affairs Commission extend or conclude the exhibition.

BACKGROUND / ANALYSIS:

Created in 2013, *Los Cuidadores (The Caretakers)* by Jay Lynn Gomez was installed as a temporary artwork in the small dog park at West Hollywood Park, 647 N. San Vicente Blvd. The project was always intended to be a temporary installation. However, seven years ago the mural received a comprehensive conservation treatment, due to peeling paint and infill of cracks in the subsurface wall, in anticipation of the new Aquatic and Recreation Center and re-opening of the Park. It is unusual for Art on the Outside projects to be exhibited beyond 3 years

Staff is seeking guidance from the Subcommittee on next steps, which could include conserving the artwork and continuing the exhibition, or concluding the exhibition. If the exhibition continues, conservation services would be scheduled in 2026 and cost a minimum of \$12,000. If the exhibition concludes, the mural will not be conserved, and the wall will be repaired and repainted. The Subcommittee may consider commissioning a



new mural for the location after city maintenance is complete.

ARTIST AND ARTWORK

Jay Lynn Gomez (b. 1986, San Bernardino, CA) is an artist known for highlighting

immigration and the often “invisible” labor forces that maintain Los Angeles’ homes, pools, and gardens. Her early work included life-size cardboard cutouts of nannies, housekeepers, and gardeners in West Hollywood, Beverly Hills, and other Westside locations. Gomez draws on her own experiences working as a live-in nanny, and her mural *Los Cuidadores* features figures based on real nannies and gardeners she met during that time.

Born to Mexican immigrant parents, Gomez briefly attended the California Institute of the Arts before pursuing her artistic practice informed by domestic work. She lives and works in West Hollywood. Gomez had her solo gallery debut at Charlie James Gallery in 2014 and has since exhibited widely across North America, including the Smithsonian National Portrait Gallery, LACMA, Denver Art Museum, Museum of Fine Arts Houston, and the Blanton Museum of Art. Her work was featured in the Getty’s Pacific Standard Time: LA/LA exhibitions (2017), and a monograph on her work, *Domestic Scenes: The Art of Ramiro Gomez*, was published in 2016.

FACILITY PLANS

The current condition of the wall requires repair to cracks and an application of paint and Facilities staff has indicated they have plans to address both things in 2026. One of the significant wall cracks falls down the center of one of the figures in the artwork. In consideration of the condition of the City’s maintenance plan of the wall, the most logical and cost-effective solution is to conclude the temporary art exhibition on January 31, 2026.

The Subcommittee may want to consider commissioning a new mural for the location after the maintenance work is complete.

ARTWORK CONSERVATION HISTORY

In 2017, Rosa Lowinger and Associates, an art conservation firm, provided a comprehensive conservation treatment of the mural and added a two-part MuralShield Preservation Solution to the artwork. The artist was brought in to provide repainting and touchups on the mural as needed.

In March 2023, May & Burch Inc. assessed the condition of the mural with the following assessments:

- The settlement cracks in the supporting wall are leading to deterioration of the figures and unsightly mineral deposits in the green background.
- The topcoat, applied to the figures, is causing a disfiguring whitish bloom over much of the surface.
- There are minor examples of wear and tear in the form of scuffs, gouges, and paint loss.
- There are localized areas where the repainted green background color has lost adhesion to the original green background.

The estimated cost of the above conservation work is approximately \$12,000. It is anticipated that this cost will increase if work commences in 2026.

If the exhibition were to continue, ongoing maintenance requirements include coordination with conservators to scrape loose paint, patch cracks, remove mineral deposits (except in figures), consult on color and type of paint to repaint the green background color on the mural wall and adjacent wall, and examine the work to identify new damage.