



8888 WASHINGTON

CULVER CITY CAC MEETING
OCTOBER 20, 2020

8888 WASHINGTON BLVD CULVER CITY, CA 90232
PRESENTED BY BIANCA COLLINS

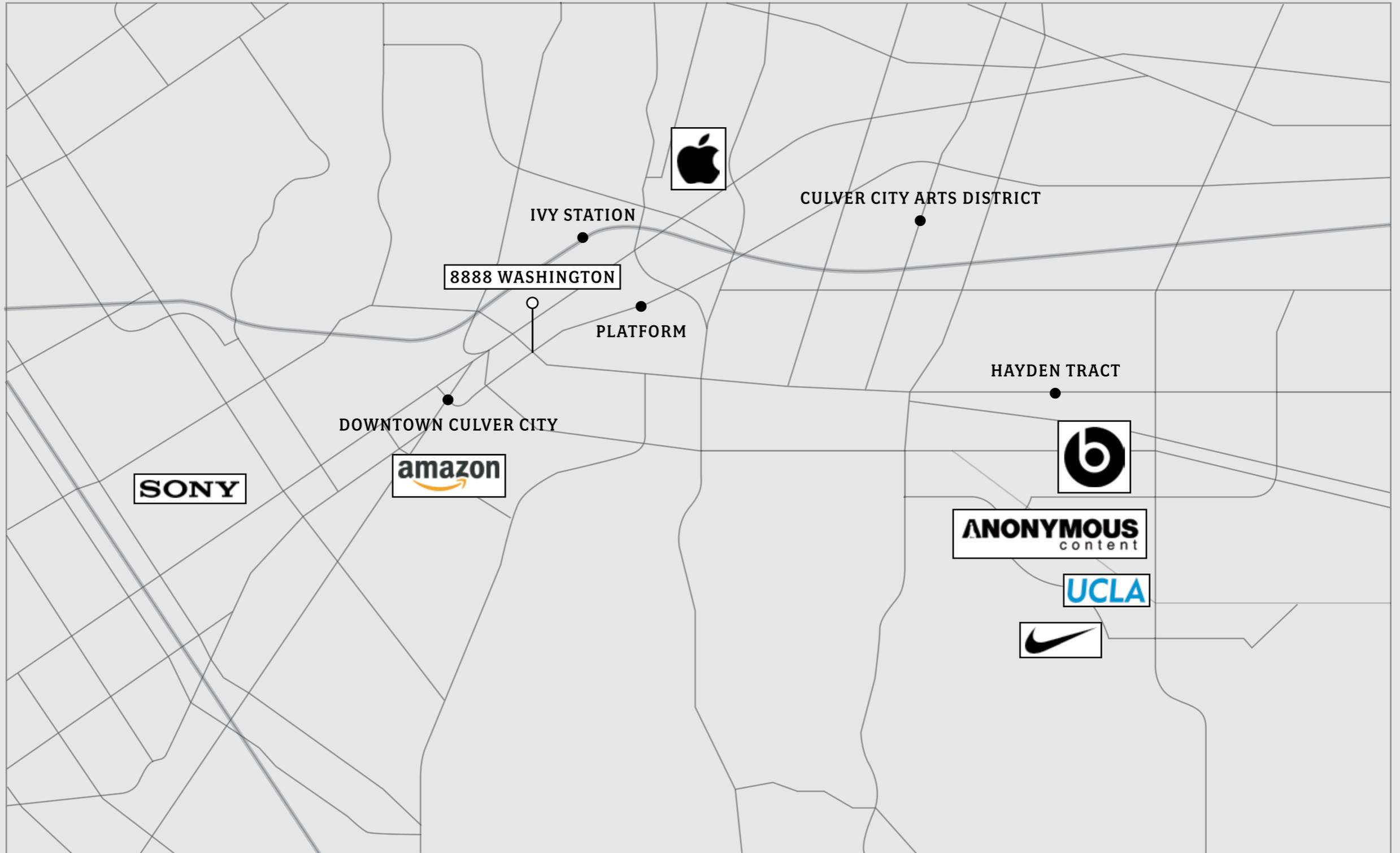
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ABOUT 8888 WASHINGTON

8888 Washington is a newly constructed 65,000 square foot, 4-story landmark mixed-use building positioned in the heart of Culver City. Runyon Group commissioned the award-winning firm Abramson Architects to design a building that is as inspiring as it is smart. The result is a striking modern design featuring floor to ceiling operable windows, a green roof, and a valet-operated fully automated parking structure. The ground floor will house a signature full-service restaurant and independent boutiques joining the dozens of leading merchants already at the adjacent Platform project. The three levels of creative office space will become the new headquarters of Culver City based Scopely, an interactive entertainment company and mobile games developer.

SITE MAP



SITE MAP













CALL FOR ARTISTS

After determining an initial strategy with Runyon Group, Bianca Collins began the 8888 Washington artist selection process with a long and diverse list of internationally and nationally recognized contemporary artists. The goal from the start was clear: work with an artist who is underrepresented in the public art domain, make a significant artistic contribution to Culver City, have the work be relevant to its surroundings & site-specific, and select an artist who has aesthetic integrity that can last the test of time.

Given the location of 8888 Washington on a block with both a lot of pedestrian and vehicle traffic, Runyon was looking to implement an artwork that would surprise and catch the eye of drivers and pedestrians heading east and westbound on Washington Boulevard. The public art installation needed to be engaging and layered enough that a passerby could experience the piece from up close and from afar.

The artists were reviewed with one primary art opportunity in mind: to activate the parking garage entrance and pedestrian walkway linking the interior and exterior of the building. The goal was to find an emerging artist that was diverse and/or female, breaking through into the cultural conversation, and could implement an artwork that would create an immersive environment.

Two rounds of initial groups of artists were presented to Runyon Group, totaling 48 candidates across 2D and 3D media. Of this group, 66% were women, 13% were Black, 17% were Asian, 11% were Latinx. Runyon was passionate about working with artists who are underrepresented, honoring the diverse landscape of Los Angeles, and chose to focus the RFP solely on artists who fit this commitment.

A final group of 13 artists were selected for the RFP, including Annie Lapin, Paige Smith, Alex Prager, Friends With You, Inés Longevial, Derrick Adams, Charles Gaines, Katharina Grosse, Loie Hollowell, Lilian Martinez, Nina Chanel Abney, Whitney Bedford, and Meg Cranston. Of that group, 6 artists were able to submit proposals, including Annie Lapin, Paige Smith, Friends With You, Lilian Martinez, Meg Cranston, and Alex Prager.

The artist selected, Alex Prager, was felt to be the most impactful both culturally and visually, while truly honoring the location of the commission. Alex's work is quintessentially LA, represents the city's proud & diverse residents, and adds to Culver City's growing reputation as a film and entertainment mecca through its cinematic imagery. The piece's achievement in creating a dynamic and textured environment that can't be found anywhere else in the world is truly exciting.

CHOSEN ARTIST



Alex Prager, *See's Candies, Payless, Supercuts 1.*



Alex Prager, *See's Candies, Payless, Supercuts 2.*

BIOGRAPHY

Alex Prager (b. 1979, Los Angeles; lives and works in Los Angeles) is an artist and filmmaker who creates elaborately staged scenes that draw inspiration from a wide range of influences and references, including Hollywood cinema, experimental films, popular culture, and street photography. She deliberately casts and stages all of her works, merging past and contemporary sources to create a sense of ambiguity. Her familiar yet uncanny images depict worlds that synthesize fiction and reality and evoke a sense of nostalgia. Prager cultivates the surreal in her photographs and films, creating moments that feel like a fabricated memory or dream. Each photograph captures a moment frozen in time, inviting the viewer to “complete the story” and speculate about its narrative context. The highly choreographed nature of her photographs and films exposes the way images are constructed and consumed in our media-saturated society.

CV

Solo exhibitions of Prager's work have been organized at Fotografiska, Stockholm, Sweden (2019); Fondazione Sozzani, Milan, Italy (2019); FOAM Fotografiemuseum, Amsterdam, Netherlands (2019); Multimedia Art Museum, Moscow, Russia, (2019); Musée des Beaux-Arts Le Locle, Switzerland (2018); The Photographers' Gallery, London, United Kingdom (2018); Des Moines Art Center, IA (2017-2018); Saint Louis Art Museum, MO (2015); Galerie des Galeries, Paris, France (2015); Goss Michael Foundation, Dallas, TX (2015); National Gallery of Victoria, Melbourne, Australia (2014); Corcoran Gallery of Art, Washington, D.C. (2013); SCAD Museum of Art, Savannah, GA (2013); and the FOAM Photography Museum, Amsterdam, Netherlands (2012). Select group exhibitions featuring her work include Telling Tales: Contemporary Narrative Photography, McNay Art Museum, San Antonio, TX (2016-2014); Open Rhapsody, Beirut Exhibition Center, Lebanon (2015); The Noir Effect, Skirball Cultural Center, Los Angeles, CA (2014); No Fashion, Please: Photography Between Gender and Lifestyle, Kunsthalle Wien, Vienna, Austria (2011); and New Photography, The Museum of Modern Art, New York (2010). Her work is in numerous international public and private collections, including the Kunsthaus Zurich, Switzerland; Los Angeles County Museum of Art, Los Angeles; Moderna Museet, Stockholm, Sweden; Museum of Modern Art, New York; Queensland Gallery of Modern Art, Australia; San Francisco Museum of Modern Art, San Francisco; and the Whitney Museum of American Art, New York.

CV CONTD.

Prager has received numerous awards, including the FOAM Paul Huf Award (2012), The Vevey International Photography Award (2009), and the London Photographic Award (2006). Her editorial work has been featured in prominent publications, including Vogue, New York Magazine, and W, and her film series Touch of Evil, commissioned by The New York Times Magazine, won a 2012 Emmy award. Her first major public commission, Applause, for Times Square Arts: Midnight Moment, New York, took place in summer 2017.

ARTIST BRIEF

Alex Prager is known for her intricately staged works that explore uncanny elements of life, creating a tension between fiction and reality, forcing the viewer to consider what is real and what is constructed. Her work presents Runyon Group with a unique opportunity to bring that intriguing energy to the exterior experience of 8888 Washington. Although Prager has achieved a handful of public artworks, they have all been temporary, and only 2 have been shown in Los Angeles. This will be Prager's first permanent public artwork, and it will be installed in an experiential way that invites visitors to experience it intimately – whether through the windows of their vehicles entering and exiting the garage, or while walking along the pedestrian walkway between the walls.

ALEX PRAGER AT 8888 WASHINGTON

Alex Prager will be taking her photography to the next level at 8888 Washington through a play on scale. While these images were originally conceived as 10.5 feet wide, this installation will allow her to realize them 4-5x larger. This installation will offer the largest prints ever achieved with Prager's work, making them instantly unique and site-specific. In addition to the works' monumentality, their positions facing one another will offer an immersive viewing experience.

ARTIST STATEMENT

Los Angeles, where I was born and still reside, has been a huge source of inspiration in my work both in terms of subject matter as well as in the way in which I physically construct my photographs and films. When considering what work would be best for a public installation, I immediately was drawn to these two works - See's Candies Payless 1 and See's Candies Payless 2. I have always envisioned these photographs on a larger scale and this opportunity allows me to realize them as a fully immersive scene.

In conceiving the works, I thought about the cast of characters who have become intertwined with the unique demographic Los Angeles; a place that I love – a city where you can find hidden gems in the most unexpected places, an incredible shop or unique restaurant just off the beaten path or around the corner from a brick wall. Every nook and cranny of Los Angeles is a treasure trove, and every person in the city is a character ripe with stories only they could tell.

In the titles of the works, I am alluding to a shopping center that might exist just out of the frame in the photograph (e.g. 8888 Washington). Los Angeles is synonymous with these mini shopping malls as they serve as focal points for

ARTIST STATEMENT CONTD.

one's experience of the city. The store names are meant to elicit a feeling of familiarity and nostalgia, emotions that I am constantly aware of when I am making my work.

I imagined these in conversation with the murals the city has been known for since the 70's - the murals I grew up with that are still here today. These murals are so important to me because they honor the people of Los Angeles in all their everyday, individual activities.

These hybrid images, a conflation of two realities, force the viewer to consider what is real and what is constructed. This prompt to the viewer is integral to my vision as I find the viewer's engagement with my work to be critical to its conceptual identity. This will play out even larger in Culver City at 8888 Washington, where individuals will experience the work as the figures in the piece itself - walking down the street, or perhaps driving into the garage.

PAST PUBLIC WORKS



Alex's first major public commission, Applause, for Times Square Arts: Midnight Moment, New York, took place in summer 2017.

PAST PUBLIC WORKS



Alex's work was also featured in a 2017 show with Billboard Creative in Los Angeles.

PAST PUBLIC WORKS



Westfield and Art Production Fund (APF) at Westfield World Trade Center & Westfield Century City

September 15, 2018 - October 15, 2018 - an excerpt from Los Angeles based artist Alex Prager's FACE IN THE CROWD were displayed across all of the large-scale screens at Westfield World Trade Center, New York, NY and Westfield Century City, Los Angeles, CA.

RUNYON GROUP STATEMENT

Alex Prager was our number one choice for this public art commission and we are thrilled that she is interested in participating. Alex is a born and bred Angeleno, and her work explores in depth the dynamism of the city we love & call home. Despite her imprint on Los Angeles, and the broader creative community, her work has only been shown in public art settings in a temporary capacity. Runyon Group would be honored to partner with Culver City to display Alex's work permanently to the public for the first time.

We love that her cinematic approach, many times reminiscent of Alfred Hitchcock's films, is an ode to the film industry in Los Angeles. We feel it is an even more compelling fit for Culver City specifically, given its rich history in the film business and its emergence as Los Angeles's new entertainment hub. While we are fans of everything Alex creates, we were thrilled with the work that she created for the site. Particularly how the image – and the manner it is applied – plays with scale and creates contrast re: building materials. We love how the cast of characters in the image is an homage to the diversity of LA. Similar to our last public art project with Jen Stark (the rainbow wall), it was important for us to work with a female artist for the project as we feel women artists are underrepresented in public art.

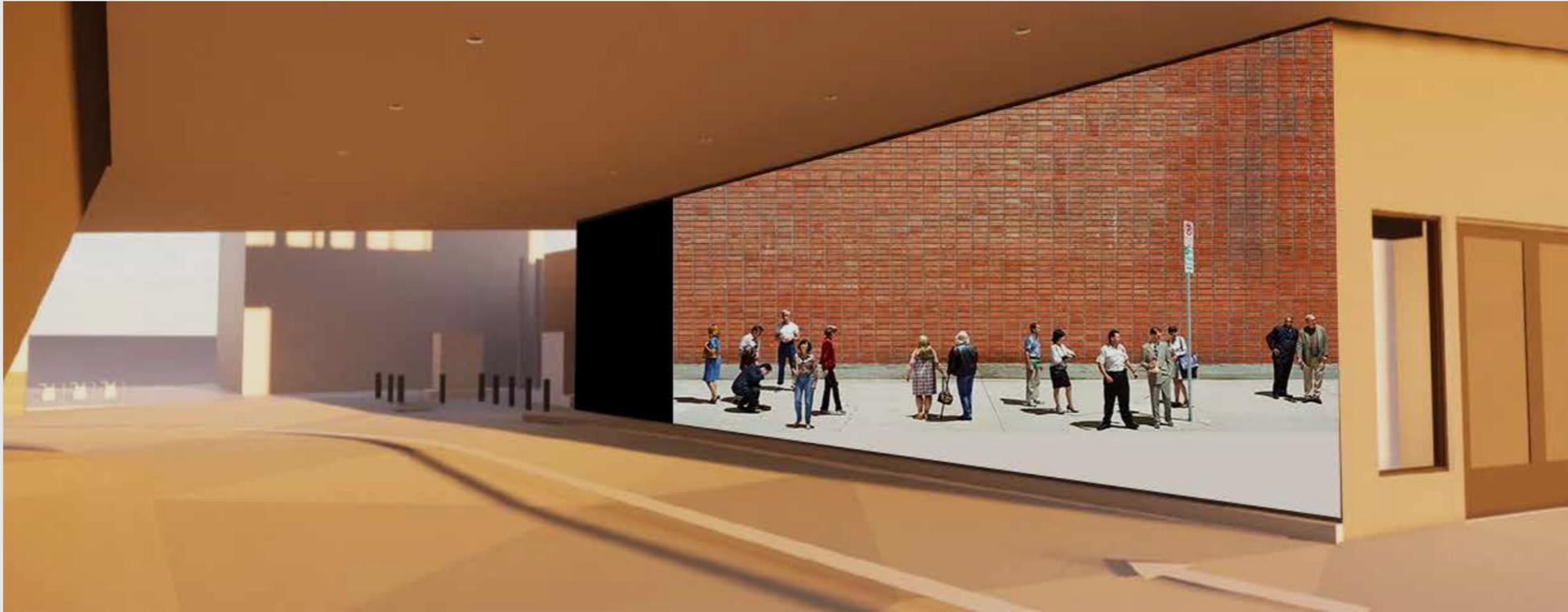
Every project Runyon Group develops is built with purpose. We aim to create a lasting, positive impact on the community. Having Alex Prager be a part of this project honors our commitment and presents such an exciting opportunity to share world class art in Culver City.

ARTWORK RENDERINGS



EAST WALL | Alex Prager, *See's Candies, Payless, Supercuts 1.*

ARTWORK RENDERINGS



WEST WALL | Alex Prager, *See's Candies, Payless, Supercuts 2.*

PROJECT TECHNICAL DETAIL

MATERIALS

GRAPHICS

- 3M inkjet ready graphics media for textured surfaces with pressure/heat activated adhesive
- 3M anti-graffiti matte overlaminated

FRAME

- Black anodized aluminum
- Recessed tamper resistant mechanical fasteners

INSTALLATION METHODOLOGY

GRAPHICS

- Will be printed in vertical stripes divided in to equal widths with overlaps
- Mounting will be done with processed direct heat and heat-roller application

FRAME

- Will be mounted with mechanical fasteners per drawings

DIMENSIONS

EAST WALL

- 13'-1.5" X 42'-3.25"

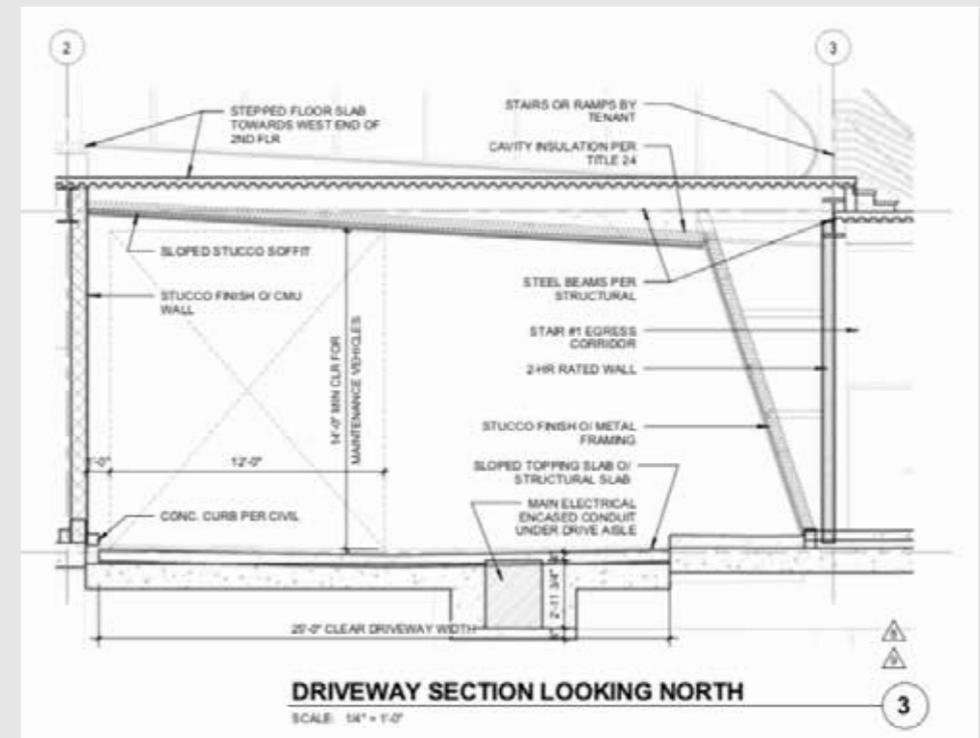
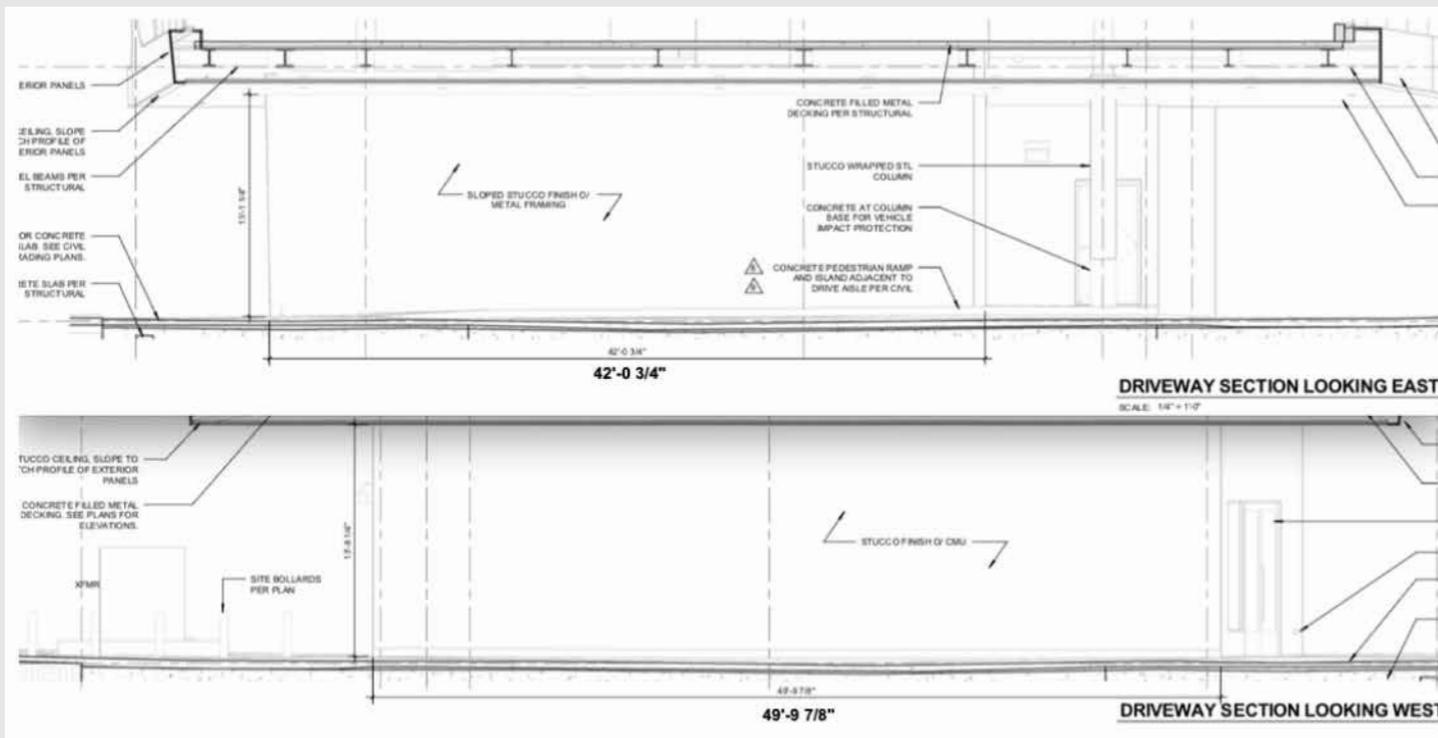
WEST WALL

- 13'-8.25" X 49'-9.875"

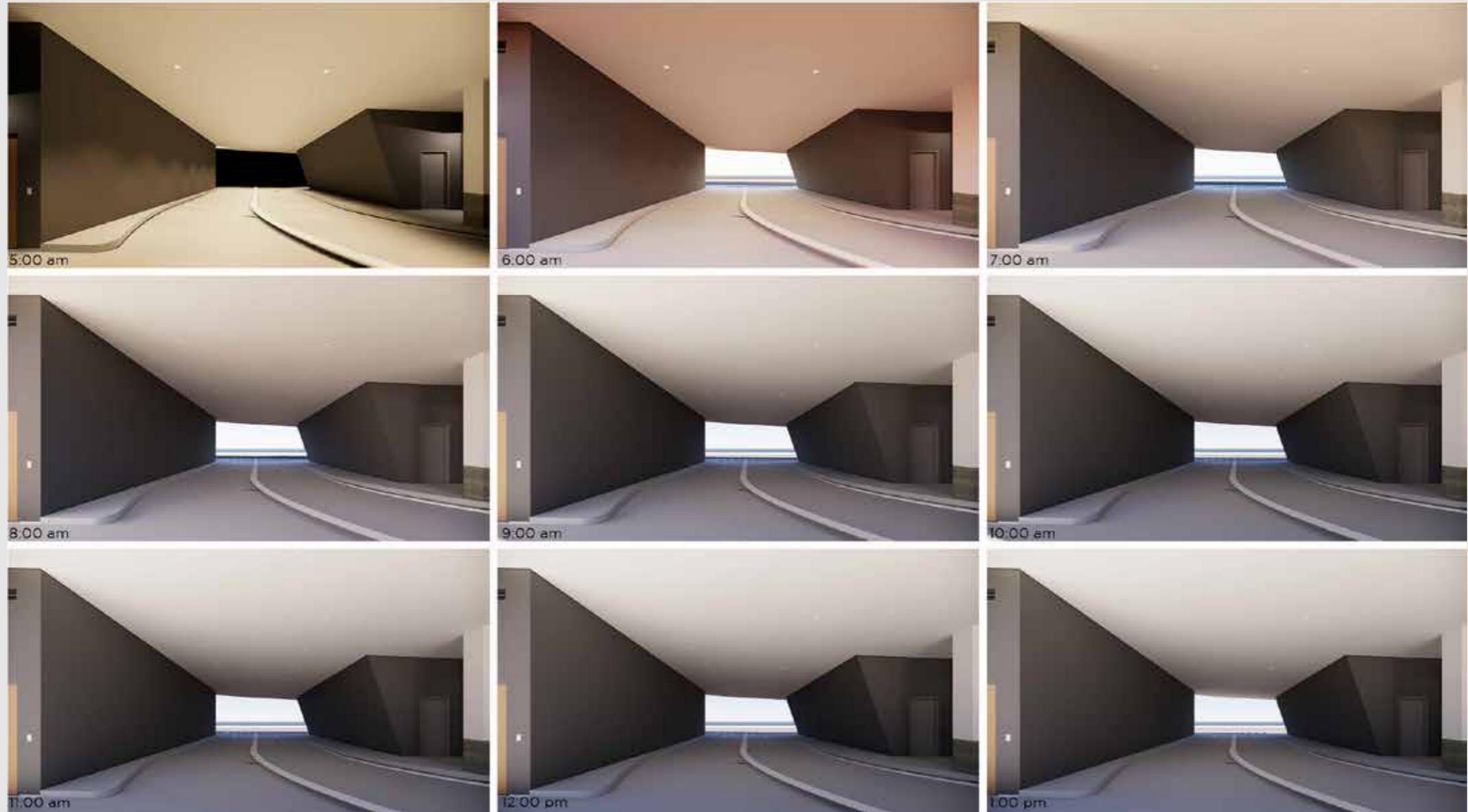
MACHINERY REQUIRED

- Boom lift or similar elevated platform suitable for available conditions.
- 3M TSA-4 large area roller

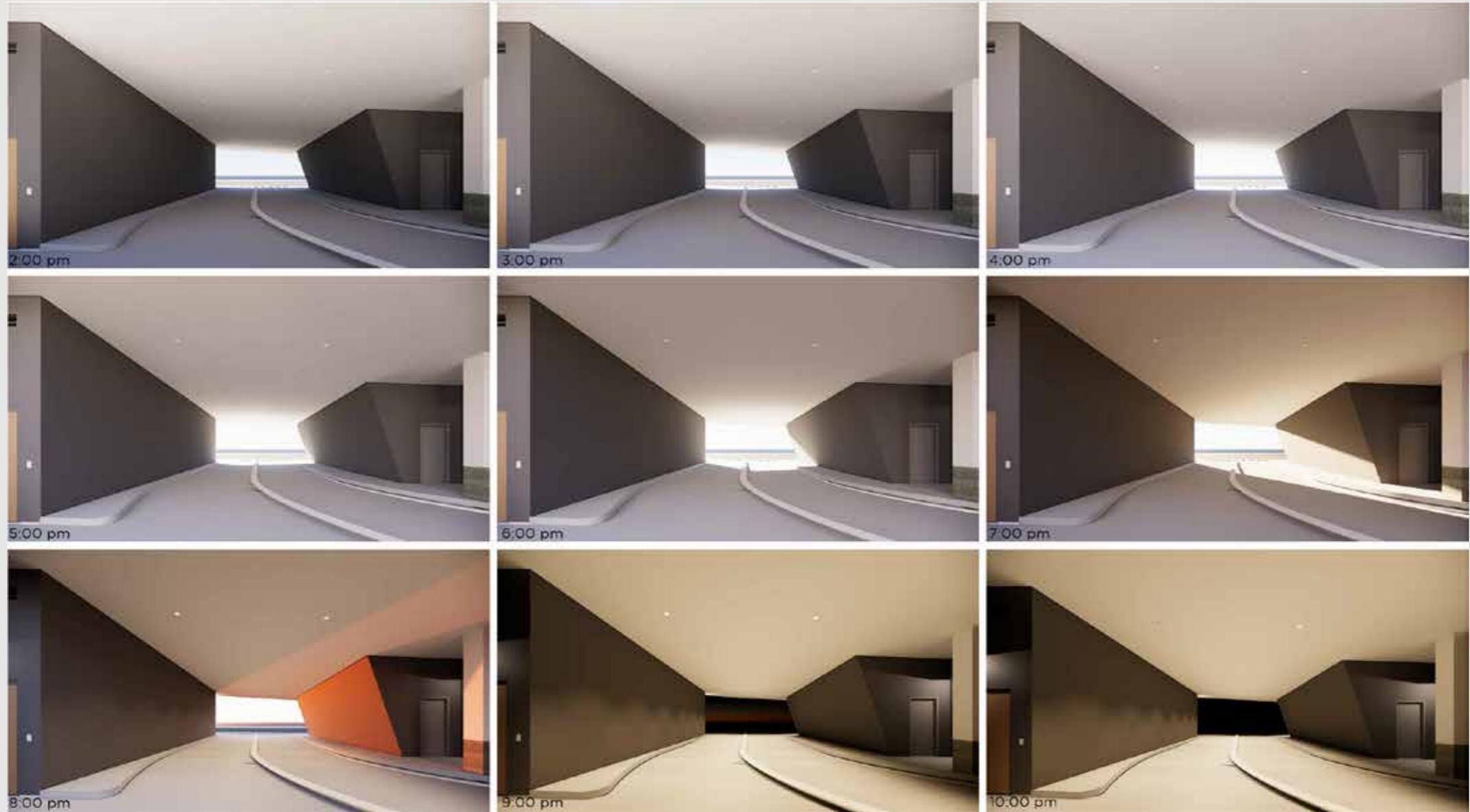
PROJECT TECHNICAL DETAIL



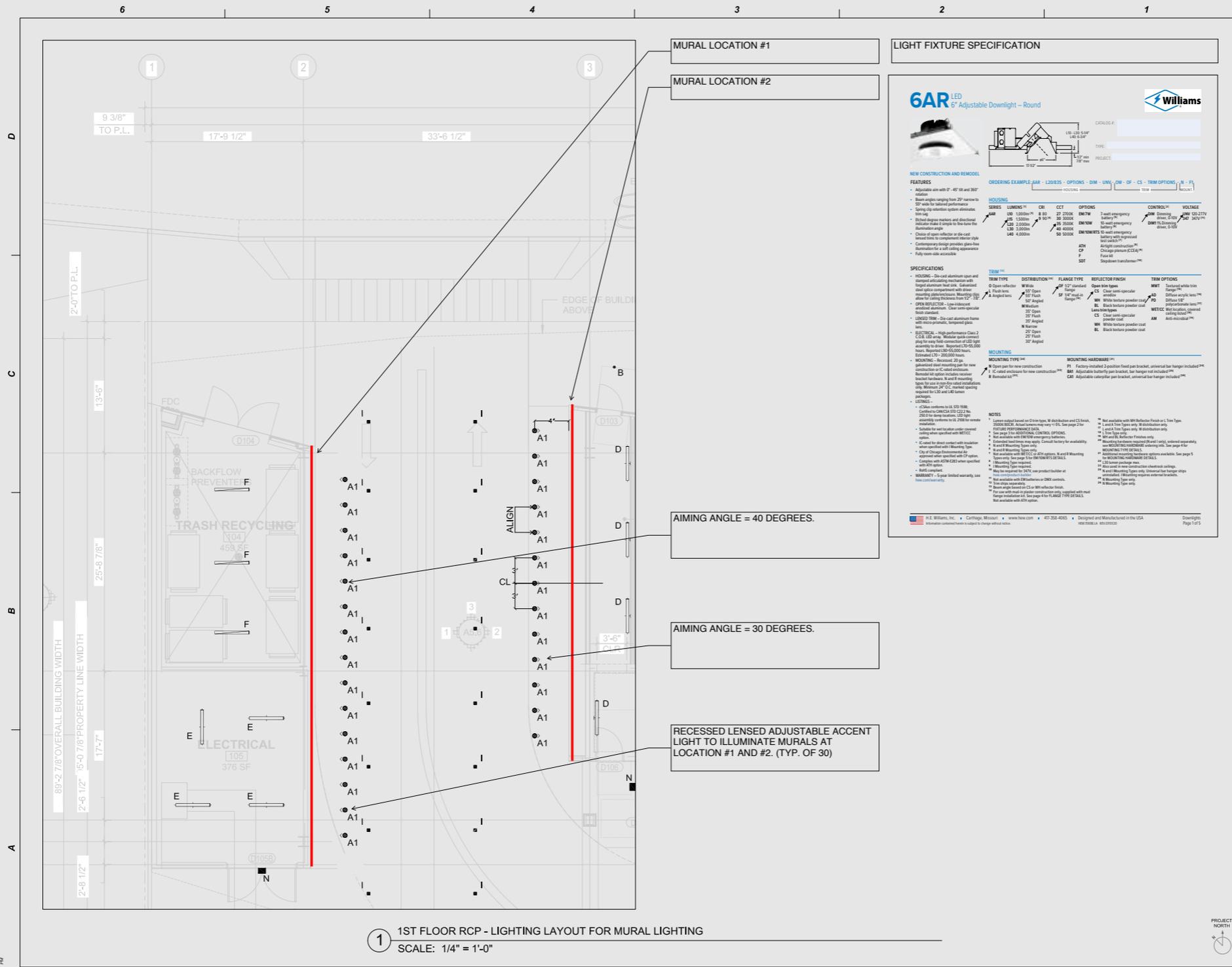
SUN/SHADOW STUDY



SUN/SHADOW STUDY



LIGHTING PLAN



1 1ST FLOOR RCP - LIGHTING LAYOUT FOR MURAL LIGHTING
SCALE: 1/4" = 1'-0"

MURAL LOCATION #1
MURAL LOCATION #2

LIGHT FIXTURE SPECIFICATION

6AR LED
6" Adjustable Downlight - Round

Williams

NEW CONSTRUCTION AND REMODEL

FEATURES

- Adjustable aim with 0°, 45° and 90° adjust
- Beam angle ranging from 25° narrow to 30° wide for optimal performance
- Spring clip retention system eliminates shim
- Etched degree markers and directional indicator allow 2° steps to fine tune the illumination angle
- Choice of open reflector or die-cast lensed trim to complement interior style
- Contemporary design provides clean line illumination for a soft ceiling appearance
- Fully recessed into ceiling

SPECIFICATIONS

HOUSING - Die-cast aluminum open and stamped anodizing mechanism with integral aluminum heat sink. Galvanized steel spring clip retention system. Removable trim option includes receiver bracket hardware. 8" depth mounting hole for easy installation. Estimated lead time 10-12 weeks.

OPTICAL - High performance Class 2 C.C.F. LED chips. Maximum watt consumption 10W per fixture. Estimated lead time 10-12 weeks. Estimated LED 200,000 hours.

FINISHES - Standard 30° galvanized steel mounting pan for new construction or 4" raised receiver. Removable trim option includes receiver bracket hardware. 8" depth mounting hole for easy installation. Estimated lead time 10-12 weeks. Estimated LED 200,000 hours.

HOUSING - Standard 30° galvanized steel mounting pan for new construction or 4" raised receiver. Removable trim option includes receiver bracket hardware. 8" depth mounting hole for easy installation. Estimated lead time 10-12 weeks. Estimated LED 200,000 hours.

LEADING - 4-year limited warranty. See www.williamsled.com.

NOTES

- Lenslet output based on 30° beam angle and CCT. See page 2 for full range of CCT options.
- Not available with 90° beam angle.
- Not available with 45° beam angle.
- Not available with 30° beam angle.
- Not available with 25° beam angle.
- Not available with 20° beam angle.
- Not available with 15° beam angle.
- Not available with 10° beam angle.
- Not available with 5° beam angle.
- Not available with 0° beam angle.
- Not available with 30° beam angle.
- Not available with 45° beam angle.
- Not available with 60° beam angle.
- Not available with 75° beam angle.
- Not available with 90° beam angle.
- Not available with 105° beam angle.
- Not available with 120° beam angle.
- Not available with 135° beam angle.
- Not available with 150° beam angle.
- Not available with 165° beam angle.
- Not available with 180° beam angle.

ORDERING EXAMPLE: A40 - L2000S - OPT10 - DIM - UNV - DW - DF - CS - TRIM OPT10 - M - F1

TRIM TYPE | **DISTRIBUTION TYPE** | **FLANGE TYPE** | **REFLECTOR FINISH** | **TRIM OPTIONS**

TRIM TYPE: A1, A2, A3, A4, A5, A6, A7, A8, A9, A10, A11, A12, A13, A14, A15, A16, A17, A18, A19, A20, A21, A22, A23, A24, A25, A26, A27, A28, A29, A30, A31, A32, A33, A34, A35, A36, A37, A38, A39, A40, A41, A42, A43, A44, A45, A46, A47, A48, A49, A50, A51, A52, A53, A54, A55, A56, A57, A58, A59, A60, A61, A62, A63, A64, A65, A66, A67, A68, A69, A70, A71, A72, A73, A74, A75, A76, A77, A78, A79, A80, A81, A82, A83, A84, A85, A86, A87, A88, A89, A90, A91, A92, A93, A94, A95, A96, A97, A98, A99, A100.

DISTRIBUTION TYPE: A1, A2, A3, A4, A5, A6, A7, A8, A9, A10, A11, A12, A13, A14, A15, A16, A17, A18, A19, A20, A21, A22, A23, A24, A25, A26, A27, A28, A29, A30, A31, A32, A33, A34, A35, A36, A37, A38, A39, A40, A41, A42, A43, A44, A45, A46, A47, A48, A49, A50, A51, A52, A53, A54, A55, A56, A57, A58, A59, A60, A61, A62, A63, A64, A65, A66, A67, A68, A69, A70, A71, A72, A73, A74, A75, A76, A77, A78, A79, A80, A81, A82, A83, A84, A85, A86, A87, A88, A89, A90, A91, A92, A93, A94, A95, A96, A97, A98, A99, A100.

FLANGE TYPE: A1, A2, A3, A4, A5, A6, A7, A8, A9, A10, A11, A12, A13, A14, A15, A16, A17, A18, A19, A20, A21, A22, A23, A24, A25, A26, A27, A28, A29, A30, A31, A32, A33, A34, A35, A36, A37, A38, A39, A40, A41, A42, A43, A44, A45, A46, A47, A48, A49, A50, A51, A52, A53, A54, A55, A56, A57, A58, A59, A60, A61, A62, A63, A64, A65, A66, A67, A68, A69, A70, A71, A72, A73, A74, A75, A76, A77, A78, A79, A80, A81, A82, A83, A84, A85, A86, A87, A88, A89, A90, A91, A92, A93, A94, A95, A96, A97, A98, A99, A100.

REFLECTOR FINISH: A1, A2, A3, A4, A5, A6, A7, A8, A9, A10, A11, A12, A13, A14, A15, A16, A17, A18, A19, A20, A21, A22, A23, A24, A25, A26, A27, A28, A29, A30, A31, A32, A33, A34, A35, A36, A37, A38, A39, A40, A41, A42, A43, A44, A45, A46, A47, A48, A49, A50, A51, A52, A53, A54, A55, A56, A57, A58, A59, A60, A61, A62, A63, A64, A65, A66, A67, A68, A69, A70, A71, A72, A73, A74, A75, A76, A77, A78, A79, A80, A81, A82, A83, A84, A85, A86, A87, A88, A89, A90, A91, A92, A93, A94, A95, A96, A97, A98, A99, A100.

TRIM OPTIONS: A1, A2, A3, A4, A5, A6, A7, A8, A9, A10, A11, A12, A13, A14, A15, A16, A17, A18, A19, A20, A21, A22, A23, A24, A25, A26, A27, A28, A29, A30, A31, A32, A33, A34, A35, A36, A37, A38, A39, A40, A41, A42, A43, A44, A45, A46, A47, A48, A49, A50, A51, A52, A53, A54, A55, A56, A57, A58, A59, A60, A61, A62, A63, A64, A65, A66, A67, A68, A69, A70, A71, A72, A73, A74, A75, A76, A77, A78, A79, A80, A81, A82, A83, A84, A85, A86, A87, A88, A89, A90, A91, A92, A93, A94, A95, A96, A97, A98, A99, A100.



8024 LINCOLN STREET, OLIVER CITY, CA 96221
TEL: 310.638.8998 WWW.ABRAMSONTEIGER.COM

OFFICE BUILDING
8888 WASHINGTON BOULEVARD
CULVER CITY, CA 90232



PROJECT NO: 1389-116

REV. NO.	DATE	DESCRIPTION
1	02/24/2016	SITE PLAN REVIEW
2	11/07/2016	SITE PLAN SUBMITTAL
3	03/22/2017	PLANNING COMMISSION
4	11/03/2017	RED SET
5	07/10/2018	APPROVAL #3
6	01/06/2019	CONSTRUCTION SET
7	09/16/2020	ART LIGHTING UPDATE

1ST FLOOR RCP -
LIGHTING LAYOUT
FOR MURALS
LT2.2.1

3/20/2017 2:24:43 C:\My Files\Projects\1389-116\1389-116.rvt

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PROJECT BENCHMARKS

TIMELINE



PROJECT BENCHMARKS

BUDGET

The main permit B17-0416 translates into a 1% Art in Public Places Program allocation of \$116,275. Permit B17-0472 has a 1% allocation of \$7,855 which was paid to the City when the permit was issued. We request a refund of the payment once the art concept has been approved by the Cultural Affairs Commission. For the two permits, the total 1% art allocation is \$124,130.

\$12,413 | ADMIN FEE

\$54,000 | ARTIST & GALLERY FEE

\$58,808 | FABRICATION COSTS

\$450 | CONSERVATION PLAN

\$125,671 | TOTAL

CONSERVATION MAINTENANCE PLAN

ART CONSULTANT BIO

Bianca Collins is dedicated to democratizing the art world and increasing representation by amplifying female and minority artists' voices. Whether through arts journalism, cultural event production or art consultation, making fine art more accessible is her goal. Bianca is currently a columnist for *Artillery Magazine*, and was formerly the Editor of KCRW's Art Talk for 6 years. She managed an art gallery for three years, has curated the art programs for art festivals such as FORM Arcosanti, and is currently consulting with Goldenvoice to engage artists to commission original artworks on the polo fields for Coachella 2022. She recently commissioned a performance artwork by Patrisse Cullors for The Fowler Museum at UCLA in June 2020. She is pleased to partner with Runyon Group and Culver City for her first consultation for a permanent public artwork.