



Culver CITY

MKE BALKMAN COUNCIL CHAMBERS
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MARLA KOOSSED, Chair
REGINA KLEIN, Vice Chair
LEN DICKTER, Commissioner
THOMAS SMALL, Commissioner
JOHN B. WILLIAMS, Commissioner

CULTURAL AFFAIRS COMMISSION REGULAR MEETING AGENDA TUESDAY, AUGUST 12, 2014

PUBLIC COMMENT

The Cultural Affairs Commission will listen to the public on any item on the agenda or item of interest that is not on the agenda. The Cultural Affairs Commission cannot legally take action on any item not scheduled on the agenda. Such items may be referred for administrative action or scheduled on a future agenda.

If you wish to speak to the Commission, please complete a Speaker's Card and present it to the Secretary before the agenda item is called. You will be called to the podium by name when it is your turn to speak to the Commission.

PUBLIC COMMENT FOR ITEMS ON THE AGENDA

Persons wishing to speak on agenda items will be called at the time the agenda item is brought forward. Comments will generally be limited to five minutes per speaker; however, a three-minute limit may be declared by the Chair from time to time for agenda items for which many Speaker Cards have been submitted.

NOTE: AT OR ABOUT 11:00 P.M., COMMISSIONERS WILL DETERMINE WHETHER TO CONTINUE WITH DISCUSSION OF REMAINING ITEMS ON THE AGENDA OR TO CARRY SOME/ALL OF THE ITEMS OVER TO A FUTURE MEETING DATE.

PUBLIC COMMENT FOR ITEMS NOT ON THE AGENDA

A total of twenty minutes shall be devoted to audience participation at the beginning of the agenda. Speakers will be called on in the order cards were received by the Secretary. If additional time is needed, the Chair will allow for some at the end of the agenda.

When the Secretary calls your name, please advance to the podium, state your name and city of residence. Speakers must limit their comments to five minutes in length. A three-minute time limit may be declared by the Chair if there are a large number of individuals desiring to address the Commission.

CELL PHONES AND OTHER DISTRACTIONS

Use of cell phones, pagers and other communication devices is prohibited while the Commission meeting is in session. Please turn all devices off or place on a silent alert and leave the Chambers to use. During the meeting, please refrain from applause or other actions that may be disruptive to the speakers and the conduct of City business.

MEETING INFORMATION

Cultural Affairs Commission meetings are regularly scheduled for the second Tuesday of every month. Commission Agenda information is available 72 hours before each meeting.

Cultural Affairs Commission meetings can be viewed live on Channel 35 by most Comcast subscribers. Meetings are also broadcast on the City's Radio Station AM 1690. To view the commission meetings on line please visit <http://www.culvercity.org/webcast>.

ALD

Assisted Listening Devices are available through Cultural Affairs staff.



Agendas are
available on the web @
www.culvercity.org

AGENDA
CULTURAL AFFAIRS COMMISSION
REGULAR MEETING

Tuesday, August 12, 2014
7:00 p.m. (Regular Session)

CALL TO ORDER & ROLL CALL:

Chair Marla Koosed
Vice Chair Regina Klein
Commissioner Len Dickter
Commissioner Thomas Small
Commissioner John B. Williams

PLEDGE OF ALLEGIANCE

PUBLIC COMMENT – Items Not On the Agenda

RECEIPT OF CORRESPONDENCE

CONSENT CALENDAR *Note: Consent Calendar items are considered to be routine in nature and may be approved by one motion. Public requests to discuss Consent Calendar items must be filed with the Secretary before the Consent Calendar is called.*

- C-1.** Minutes of the July 8, 2014 Regular Meeting.
Approve minutes.

ACTION ITEMS *Public requests to discuss Action Items must be filed with the Secretary before the item is called.*

- A-1.** Review and Provide Feedback on the Proposed Installation of a Historic Cold-War Gatehouse that Once Resided at the Public German News Service Headquarters from 1971 to 1991 in East Berlin. *Make comments as deemed appropriate.*
- A-2.** (1) Review the Current Culver City Commissions, Committees and Boards Application; and, (2) If Desired, Provide Staff with Recommendations to Update and/or Tailor the Application Form Specifically for Cultural Affairs Commission Applicants. *Review the current application and (if desired) provide staff with recommended updates as deemed appropriate.*

ITEMS FROM STAFF

ITEMS FROM COMMISSIONERS

ADJOURN

**Next Cultural Affairs Commission Meeting
Mike Balkman Council Chambers
September 9, 2014
7:00 PM**

Upcoming Public Meetings Tentative Schedule

Date	Day	Time	Location
<i>City Council</i>			
<i>August 11, 2014</i>	<i>Monday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>August 25, 2014</i>	<i>Monday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>Parks and Recreation Commission</i>			
<i>August 5, 2014</i>	<i>Tuesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>Planning Commission</i>			
<i>August 13, 2014</i>	<i>Wednesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>August 27, 2014</i>	<i>Wednesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>Civil Service Commission</i>			
<i>August 6, 2014</i>	<i>Wednesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>Regularly scheduled meetings may be canceled and Special Meetings may be called</i> <i>Times and dates may be changed.</i> <i>Meetings may be added or changed</i> <i>The Successor Agency to the Culver City Redevelopment Agency, Culver City Housing Authority and Culver City Parking Authority meet on an as needed basis.</i>			

Compliance with Government Code Section 54957.5: Any writing determined to be a public record under subdivision 54957.5(a), which relates to an agenda item for an open session of a regular meeting of the legislative body of a local agency that was distributed less than 72 hours prior to that meeting, shall be made available for public inspection at the time the writing is distributed to all, or a majority of all, of the members of the legislative body. Such documents are available at the Office of the City Clerk, City of Culver City, City Hall, 9770 Culver Boulevard, Culver City, CA 90232 and may be inspected by members of the Public during normal business hours. Such documents may also be made available on the City's Website: www.culvercity.org

REGULAR MEETING OF THE
CULTURAL AFFAIRS COMMISSION
CULVER CITY, CALIFORNIA

July 8, 2014
7:00 P.M.

Call to Order & Roll Call

Chair Koosed called the meeting of the Cultural Affairs Commission to order at 7:00 P.M.

Present: Chair Marla Koosed
Vice Chair Regina Klein
Commissioner Len Dickter
Commissioner John B. Williams

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Pledge of Allegiance

The Pledge of Allegiance was led by Laura Boccaletti.

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Public Comment – Items Not On the Agenda

Chair Koosed invited public input.

The following member of the audience addressed the Commission:

Laura Boccaletti, Culver City Public Theatre, thanked the Commission for their support and invited everyone to attend their free performances for children and adults on Saturdays and Sundays in Carlson Park for six weeks beginning on July 12.

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Receipt of Correspondence

Christine Byers, Public Art and Historic Preservation Coordinator, reported that no correspondence had been received.

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Consent Calendar

Item C-1

Meeting Minutes

Christine Byers, Public Art and Historic Preservation Coordinator, clarified that the meeting of May 13, 2014 was a regular meeting, not a special meeting as noted.

Chair Koosed wanted the statement on page 3 indicating that Ms. Obrow devotes 20% of work hours to the Performing Arts Grants Program clarified to indicate that she spends that time on Cultural Affairs.

MOVED BY VICE CHAIR KLEIN, SECONDED BY COMMISSIONER WILLIAMS AND UNANIMOUSLY CARRIED, THAT THE CULTURAL AFFAIRS COMMISSION APPROVE MINUTES FOR THE REGULAR MEETING OF JUNE 10, 2014 AS CORRECTED.

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Action Items

Item A-1

(1) Administration of the Oath of Office to Appointed/ Re-Appointed Commission Member(s); and (2) Selection of Chair and Vice Chair

Martin Cole, Assistant City Manager/City Clerk, explained procedures.

Susan Obrow, Special Events Coordinator, administered the Oath of Office to Thomas Small.

Chair Koosed indicated that she was serving her last year on the Commission and wanted to serve either as Chair again or as Vice Chair in order to continue her work on the Foundation Board and to assist both bodies during this transition year and asked that her fellow commissioners take this into consideration.

MOVED BY COMMISSIONER WILLIAMS, SECONDED BY COMMISSIONER DICKTER AND UNANIMOUSLY CARRIED, THAT THE CULTURAL AFFAIRS

COMMISSION APPOINT CHAIR KOUSED AND VICE CHAIR KLEIN TO
CONTINUE AS CHAIR AND VICE CHAIR OF THE CULTURAL AFFAIRS
COMMISSION.

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Item A-2

(1) Dissolution of the Ad Hoc 2014 Culver City Performing Arts Grant Program, the Ad Hoc 2015 Culver City Summer Music Event Request for Proposals Subcommittee, and the Ad Hoc 2014 Community Cultural Plan Update Subcommittee; (2) Creation of the Ad Hoc 2015 Performing Arts Grants Program Subcommittee; and (3) Assignment of Commissioners to Ad Hoc and Standing Subcommittees for Fiscal Year 2014-2015

Martin Cole, Assistant City Manager/City Clerk, provided a summary of the material of record.

Discussion ensued between staff and Commissioners regarding the Performing Arts Grant Program subcommittee; the Brown Act; ad hoc subcommittees; completion of tasks; staff resources; the Ad Hoc 2015 Culver City Summer Music Event Request for Proposals subcommittee; City Council direction to consider an RFP in approximately two years when the Music Festival may move to Town Plaza; encouraging subcommittee members to attend City Council meetings when their recommendation comes up or to submit written comments to be read into the record at that meeting; the City's Centennial; the updated application; the process; starting the process six months before Town Plaza becomes available; the Community Cultural Plan; and forwarding the recommendations of the ad hoc subcommittee to those who consider the item in the future.

MOVED BY COMMISSIONER WILLIAMS, SECONDED BY COMMISSIONER SMALL AND UNANIMOUSLY CARRIED, THAT THE CULTURAL AFFAIRS COMMISSION DISSOLVE THE AD HOC 2014 CULVER CITY PERFORMING ARTS GRANT PROGRAM, THE AD HOC 2015 CULVER CITY SUMMER MUSIC EVENT REQUEST FOR PROPOSALS, AND THE AD HOC 2014 COMMUNITY CULTURAL PLAN UPDATE SUBCOMMITTEES.

MOVED BY COMMISSIONER SMALL, SECONDED BY VICE CHAIR KLEIN AND UNANIMOUSLY CARRIED, THAT THE CULTURAL AFFAIRS COMMISSION

CREATE AN AD HOC SUBCOMMITTEE WITH THE FOLLOWING LIMITED SCOPE: 2015 CULVER CITY PERFORMING ARTS GRANT PROGRAM.

Vice Chair Klein expressed concern with lost opportunities and the lack of an updated Cultural Plan and she suggested establishing a subcommittee for that.

Discussion ensued between staff and Commissioners regarding the Creative Economy Report and the Cultural Plan; City Council direction to move forward with the Creative Economy Report; establishing a subcommittee in the future; and a suggestion to create the Ad Hoc Culver City Creative Economy Report Committee.

MOVED BY COMMISSIONER DICKTER, SECONDED BY COMMISSIONER SMALL AND UNANIMOUSLY CARRIED, THAT THE CULTURAL AFFAIRS COMMISSION CREATE THE 2015 AD HOC SUBCOMMITTEE FOR THE CULVER CITY CREATIVE ECONOMY REPORT.

Discussion ensued between staff and Commissioners regarding Commissioner interest in various positions; the Standing Public Art subcommittee; a mission statement for the Creative Economy subcommittee; the Cultural Plan; establishing a Creative Directory; Town Hall meetings and outreach from the community; programming; differences between the Community Cultural Plan and the Creative Economy Report; ensuring that staffing is not cut and making Cultural Affairs a permanent part of the fabric of the City; identifying opportunities; providing an economic return to the City; creating a need statement; the community assessment of resources; participation by Foundation Board members; finding a way to involve additional Commissioners in the subcommittee; recent Foundation action to establish a subcommittee to reevaluate the purpose of the Foundation; the planning process; reports to the Commission; the evolving process; a suggestion to have Commissioner Small act as a liaison between the Commission and a group in Las Vegas; sharing of information vs. sharing of decision-making; clarification that decision-making occurs at the Commission level, not the subcommittee level; subcommittee reports to the full Commission; changing who serves on the subcommittees; and the definition of standing subcommittees.

MOVED BY COMMISSIONER WILLIAMS, SECONDED BY VICE CHAIR KLEIN AND UNANIMOUSLY CARRIED, THAT THE CULTURAL AFFAIRS COMMISSION MAKE THE FOLLOWING APPOINTMENTS:

AD-HOC 2015 CULVER CITY PERFORMING ARTS GRANT PROGRAM
SUBCOMMITTEE:
VICE CHAIR KLEIN AND COMMISSIONER WILLIAMS

AD-HOC HISTORIC PRESERVATION ORDINANCE AND PROGRAM UPDATE
SUBCOMMITTEE: COMMISSIONER DICKTER AND COMMISSIONER SMALL

PUBLIC ART SUBCOMMITTEE:
CHAIR KOOSSED AND COMMISSIONER WILLIAMS

AD-HOC 2015 CULVER CITY CREATIVE ECONOMY REPORT SUBCOMMITTEE:
CHAIR KOOSSED AND COMMISSIONER DICKTER

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Items From Staff

(Out of Sequence)

Susan Obrow, Special Events Coordinator, indicated the need to leave the meeting and received permission to provide her report at this time. She reported that schedules of performances for the 2014 Culver City Performing Arts Grant Program grantees had been distributed to the Commission; announced upcoming events; discussed the connection between the We Tell Stories performances and the library's summer reading program; thanked Commissioner Williams and Vice Chair Klein for their work on the 2015 Performing Arts Grant Program application scheduled for release at the end of July; summarized the schedule for the new grants process; discussed the Veterans Memorial Building budget; equipment purchased to enhance the building as a performing arts venue; and she announced that *Hairspray Jr.* by dee-Lightful Productions would be in Veterans Auditorium from July 9-12.

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Item A-3

Consideration of a Public Art Concept by Laurie Gross for a Development Project at 6001 Centinela Avenue (Hillside Memorial Park & Mortuary)

Christine Byers, Public Art and Historic Preservation Coordinator, provided a summary of the material of record.

Paul Goldstein, General Manager at Hillside Memorial Park & Mortuary, provided a PowerPoint presentation to illustrate the project.

Laure Gross, Project Artist, provided images of her past projects; discussed the Rotunda Floor design for the new mausoleum at Hillside; color; the concept; the influences for the window designs; materials used; the collaboration with Elizabeth Devereaux; the merger of spiritual culture and traditions.

Paul Goldstein reported that the private family rooms where the windows are to be installed would be accessible to the public during business hours.

Discussion ensued between staff, Commissioners, and Mr. Goldstein regarding educating the public about the artwork; community outreach; clarification that Ms. Gross is based in Santa Barbara, CA; hours that the facility is open to the public; a suggestion to provide outreach to public schools; lighting in the rotunda; clarification that the stained glass windows would not be lit at night; concerns with vandalism and tagging; the maintenance budget; other art at Hillside; preservation of art; the Endowment Care Fund; Hillside's 80 year plan; surrounding neighbors; distances to Time Warner and the adjacent gas station; the main entrance; and visibility.

MOVED BY COMMISSIONER DICKTER, SECONDED BY COMMISSIONER WILLIAMS AND UNANIMOUSLY CARRIED, THAT THE CULTURAL AFFAIRS COMMISSION APPROVE THE CONCEPT FOR AN ARTWORK BY ARTIST

LAURIE GROSS AS FULFILLING CULVER CITY'S ART IN PUBLIC PLACES PROGRAM REQUIREMENT IN CONJUNCTION WITH A DEVELOPMENT PROJECT AT 6001 CENTINELA AVENUE (HILLSIDE MEMORIAL PARK & MORTUARY).

Public Comment – Items Not On the Agenda

Chair Koosed invited public input.

No cards were received and no speakers came forward.

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Items From Commissioners

Commissioner Williams welcomed the two new Commissioners.

Commissioner Dickter expressed appreciation for the support of staff and the other Commissioners.

Commissioner Small felt it was an honor to be invited and a pleasure to serve.

Vice Chair Klein welcomed Commissioners Dickter and Small.

Chair Koosed received clarification that Ms. Byers would officially transition to the City Manager's Office on August 4 and she echoed the welcome to the new Commissioners.

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Adjournment

There being no further business, at 8:41 P.M., the Cultural Affairs Commission adjourned its meeting to a meeting to be held at 7:00 P.M. on August 12, 2014 in the Mike Balkman Council Chambers at City Hall.

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APPROVED _____

MARLA KOUSED
CHAIR of the Culver City Cultural Affairs Commission
Culver City, California

I declare under penalty of perjury under the laws of the State of California that, on the date below written, these minutes were filed in the Office of the City Clerk, Culver City, California and constitute the Official Minutes of said meeting.

Martin R. Cole
CITY CLERK

Date

**City of Culver City, California
Agenda Item Report**

Meeting Date: 08/12/14		Item Number: <u>A-1</u>	
CULTURAL AFFAIRS COMMISSION AGENDA ITEM: Review and Provide Feedback on the Proposed Installation of a Historic Cold-War Gatehouse that Once Resided at the Public German News Service Headquarters from 1971 to 1991 in East Berlin.			
Contact Person: B. Christine Byers / City Manager's Office		Phone Number: 310-253-6000	
Fiscal Impact: Yes ☐ No ☒			
Public Hearing: ☐		Action Item: ☒ Attachments: ☒	
Public Notification: Meetings and Agendas - Cultural Affairs Commission (Sent via E-Mail on 08/07/14); and The Wende Museum (07/24/14)			
Department Approval: N/A		City Manager's Office Approval: Martin R. Cole (08/06/14)	
<u>RECOMMENDATION:</u> Staff recommends that the Cultural Affairs Commission (CAC) provide feedback on a request from The Wende Museum (the Wende) to place a historic gatehouse from Berlin, Germany on a portion of the former Washington Boulevard right-of-way (generally between the Culver Hotel and the 9300 Culver Boulevard parking lot known as "Parcel B") from October 14 to November 2, 2014. <u>BACKGROUND:</u> The Wende is a non-profit organization that was incorporated in 2002 "to address the wholesale neglect and rampant destruction of Cold War materials from Eastern Europe and the Soviet Union that followed the fall of the Berlin Wall in 1989." The Wende is currently located at 5741 Buckingham Parkway in Culver City but is in the process of a major renovation of the former National Guard Armory located at 10808 Culver Boulevard in anticipation of relocating its administrative offices and collection to the renovated building. On November 12, 2012 the City Council approved a 75-year Memorandum of Lease Agreement (Lease) with the Wende that would allow its relocation to the National Guard Armory located at 10808 Culver Boulevard. The Lease includes an annual \$1.00 rental fee and requires the Wende to raise capital to renovate the former Armory. The Wende has submitted building permit applications that are now under review, and the first phase of their capital campaign has raised nearly all of the \$1.5 million needed to complete the Armory's renovation.¹ The Wende anticipates completing the renovations and opening by November 8, 2014, to coincide with the 25th anniversary of the fall of the Berlin Wall.			

City of Culver City, California
Agenda Item Report

The Lease requires the Wende to provide public benefits in the form of free admission days, community outreach, education and presentations, and to work cooperatively with other arts and cultural organizations. The proposed gatehouse installation will contribute toward satisfying the public benefit requirements of the Lease.²

The Wende's Gatehouse Installation Request

In March 2014, the Wende submitted a written request to use a portion of the former Washington Boulevard right-of-way (generally between the Culver Hotel and Parcel B) for the period between October 14 to November 2, 2014 to display the historic Allgemeine Deutsche Nachrichtendienst Gatehouse ("ADN" translation: The State News Service of the former German Democratic Republic – East Germany). (See Attachment No. 1).

The ADN Gatehouse was originally located at the entrance to the State News Service Headquarters from 1971 to 1992 in East Berlin.³ Its installation will celebrate the 25th anniversary of the fall of the Berlin Wall. Once the Gatehouse's temporary installation is complete, it will be relocated to its permanent home at the Wende's new location at 10808 Culver Boulevard. (See Attachment No. 2 for the site plan, images, the artists' curriculum vitae and detailed vision for the historic ADN Gatehouse installation.)

No security will be provided for the Gatehouse, which will be locked at all times. Members of the public are encouraged to go up to the Gatehouse to peer through its windows to see what's inside, and it will be illuminated at night for easy viewing.

Next Steps:

Any feedback received by the Cultural Affairs Commission will be presented to the City Council and Successor Agency Board at a future meeting when the City Council/Board consider the Wende's request. If approved by the City Council and Successor Agency Board, the Wende will launch a media campaign to promote the installation that includes international/domestic press releases, social media, e-mail blasts using the Wende's and the Goethe-Institut's distribution lists. Additionally, all of the artists involved will promote the installation through their respective galleries. KCET's Artbound will be doing a piece about the Gatehouse, and *Los Angeles Magazine* is considering doing a feature article as well.

ATTACHMENTS:

1. May 19, 2014 letter from The Wende Museum.
2. Site plan, images, the artists' curriculum vitae and detailed vision for the historic ADN Gatehouse installation.

City of Culver City, California
Agenda Item Report

MOTION:

That the Cultural Affairs Commission:

Review and provide feedback on the historic ADN Gatehouse installation.

NOTES:

¹Benedikt Taschen, who is also leading the design of the renovation, contributed \$500K toward the project. For more information, visit: <https://finance.yahoo.com/news/publisher-benedikt-taschen-takes-leading-220000682.html>

²The ADN Gatehouse installation is a collaboration between The Wende Museum and artist Friedrich Kunath of Blum & Poe, the El Segundo Museum of Art, the City of Los Angeles' District 4, the Sister Cities of Los Angeles, Villa Aurora and the Consulate General of the Federal Republic of Germany.

³For more information about the ADN Gatehouse, visit: <http://www.adn-pfoertnerhaus.de/about>

MEETING DATE: August 12, 2014

AGENDA ITEM: Review and Provide Feedback on the Proposed Installation of a Historic Cold-War Gatehouse that Once Resided at the Public German News Service Headquarters from 1971 to 1991 in East Berlin.

ATTACHMENTS

	<u>Pages</u>
1. May 19, 2014 letter from The Wende Museum.	1 - 2
2. Site plan, images, the artist's curriculum vitae and detailed vision for the historic ADN Gatehouse installation.	3 - 29



City of Culver City - City Hall
9770 Culver Blvd.
Culver City, CA. 90232

May 19, 2014

Dear Mayor and Members of the City Council,

On behalf of The Wende Museum, I am writing to respectfully request that the standard \$450 per day fee and the special event application fee of \$225 both be waived for the installation of the ADN Guardhouse project at Parcel B for two weeks from October 14 through November 2. The Wende Museum agrees to pay all other expenses related to its utilities, installation, and subsequent removal.

This project substantively furthers the Wende's commitment in Section 3A Paragraph 15(B) of their agreement with the City of Culver City to "work cooperatively with other Culver City based arts and cultural organizations to promote the various cultural opportunities in Culver City available now and in the future". The Wende Museum will act in accordance with the above agreement by collaborating with such arts and cultural organizations as *Blum & Poe* Gallery for the development of the guardhouse as a mobile artist residency site on Parcel B. The intervention of international artist Friedrich Kunath represented by *Blum & Poe* will distinguish the installation. The Wende will also be working in cooperation with the El Segundo Museum of Art, City of Los Angeles' District 4, The Sister Cities of Los Angeles, Villa Aurora and the Consulate General of the Federal Republic of Germany to bring this important cultural artifact to the City of Culver City.

This year, 2014, is an especially significant moment in which to bring the ADN guardhouse to Culver City as it is the 25th Anniversary of the fall of the Berlin Wall. The ADN Guardhouse is a central piece of the Wende's programming series as mini-exhibition space, exploring themes of media, surveillance, propaganda and the military. These two weeks in Downtown Culver City represent the final final stop for the guardhouse, starting in Berlin and traveling throughout the greater Los Angeles area, before it is permanently installed in the sculpture garden of The Wende Museum's new home at the former National Guard Armory in Culver City. Joining the official 25th Anniversary festivities, the ADN Guardhouse will be a central feature of the Wende's Gala and Community Open House on November 8th and 9th, sponsored by TASHCHEN *Verlag*, where a live feed and message photo-booth to Berlin Kulterprojekte's installation along the Berlin Wall will forge a trans-Atlantic connection between the United States and Germany.

As in 2009, when the Wende partnered with local and internationally based arts and cultural organizations to launch the "The Wall Project" for the 20th Anniversary of the fall of the Berlin Wall, which drew

attention worldwide from local and international media outlets, the ADN Guardhouse and the associated program series will garner significant media and business exposure for the host City of Culver City. In 2009, stories about The Wall Project appeared in *The New York Times*, *Los Angeles Times*, *The Wall Street Journal*, CNN.com, ARTINFO.com, *The Independent* (United Kingdom), *Die Zeit* (Germany), and *Der Spiegel* (Germany), among an estimated 1,022 print articles and online journals from more than 23 countries around the world. LA Inc., The Los Angeles Convention and Visitors Bureau, also calculated that \$2.22 million in ad revenue related to the Wall Project was generated between November 7 and 13, 2009. We expect even greater interest for this year's 25th Anniversary festivities through this program series, our synchronized efforts with Berlin Kulturprojekte's and by leveraging our 2009 successes.

The City of Culver City will have a pivotal role in this project by waiving the per day fee and the special event fee for this exciting installation that brings the arts, cultural, and historical spotlight to the heart of the Wende's hometown, Culver City and will be fully credited in all publicity. We would be honored to partner with the City of Culver City in bringing this immensely important historical artifact to Culver City. If you have questions, please do not hesitate to contact me at (310) 216-1600 x 311 or at jkim@wendemuseum.org.

Sincerely,

Joanne Kim

Project Coordinator

June 26, 2014

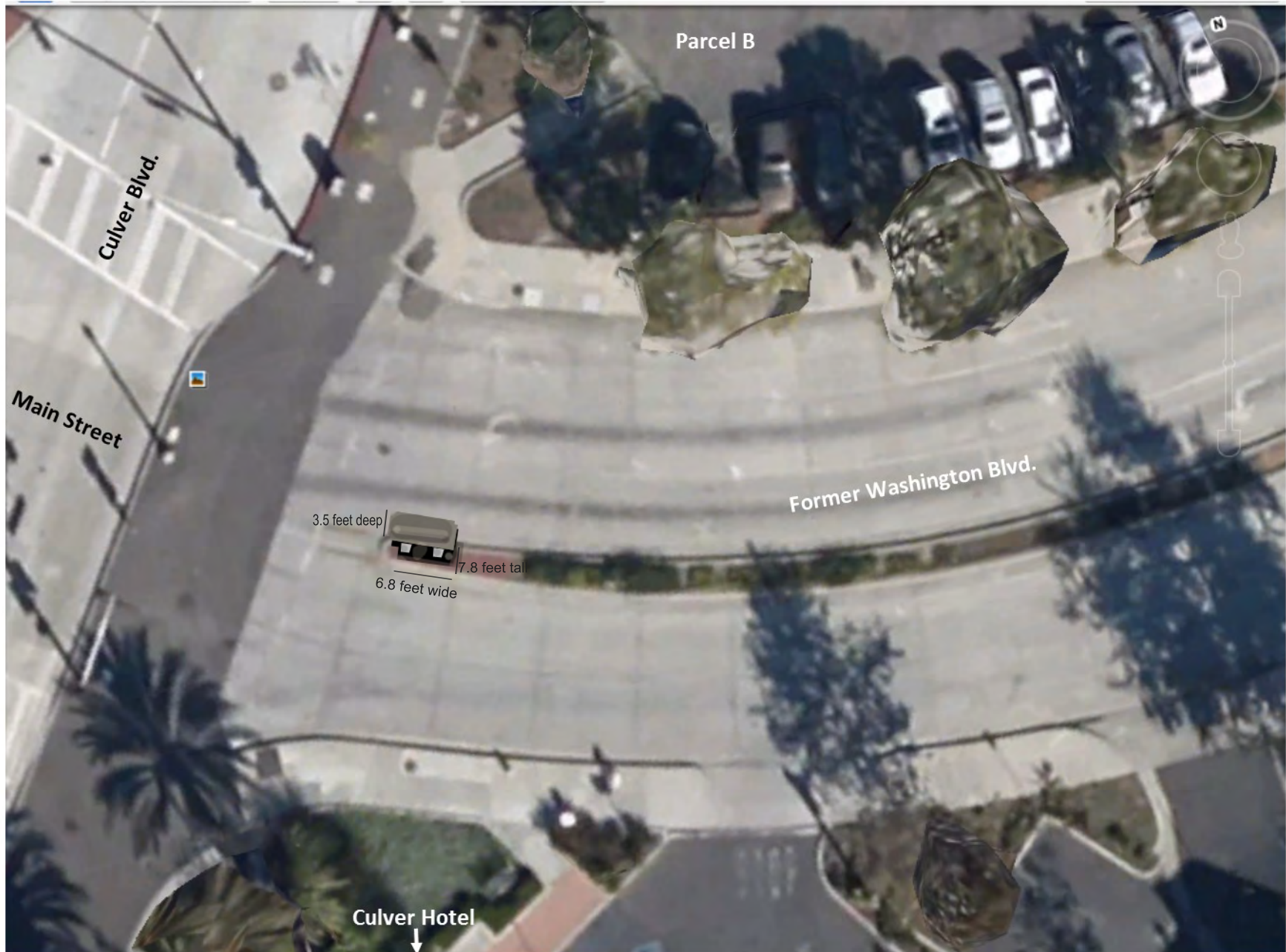
ADN Guardhouse at Parcel B – Summary

My installation for the ADN Guardhouse at Parcel B is an opportunity to reimagine a familiar political symbol through a different perspective. I was raised in East Berlin in the 1970s and experienced the collective paranoia that the guardhouse symbolizes for Germans living in the Communist era. The governing concept of my installation is to take the historical significance of the guardhouse and re-represent it through the lens of my current studio practice here in Los Angeles, where I often play with the fusion of German Romanticism and the aesthetics American pop culture.

The installation entitled, *Some power, that hardly looked like power, said I'm only perfect in an empty room*, will consist of a sculpted figure that is seated in the guardhouse, watching a monitor that plays footage of captured exotics birds. Here escapism is housed in a structure embedded in political and social anxiety. The absurdity of communism is mirrored playfully in a poetic gesture of a lonesome figure watching birds on a screen, which also harkens back to the reality of rigid border control that was integral to society in Communist Germany.

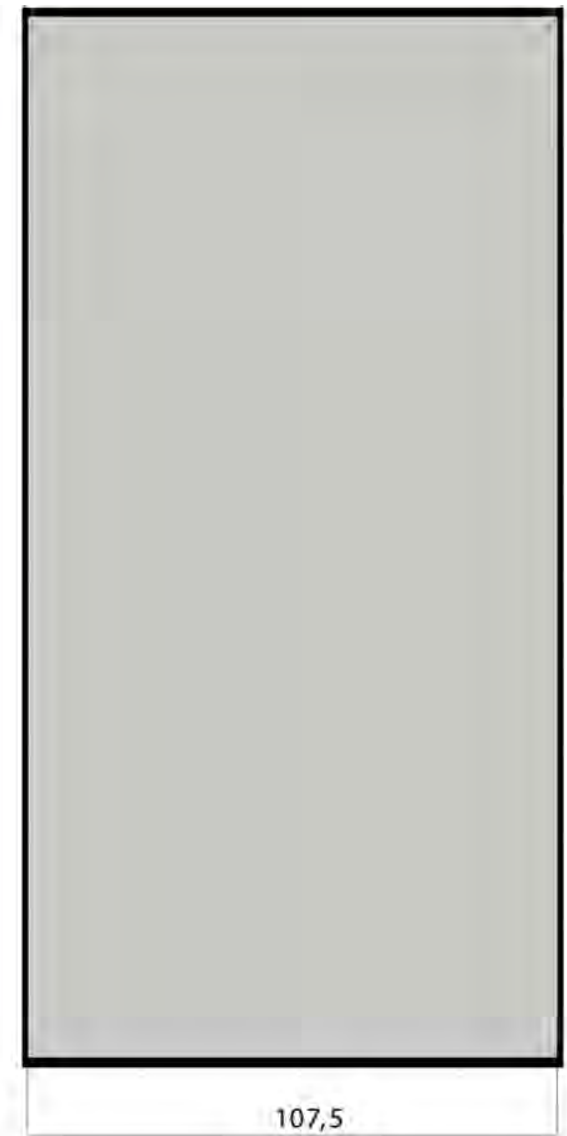
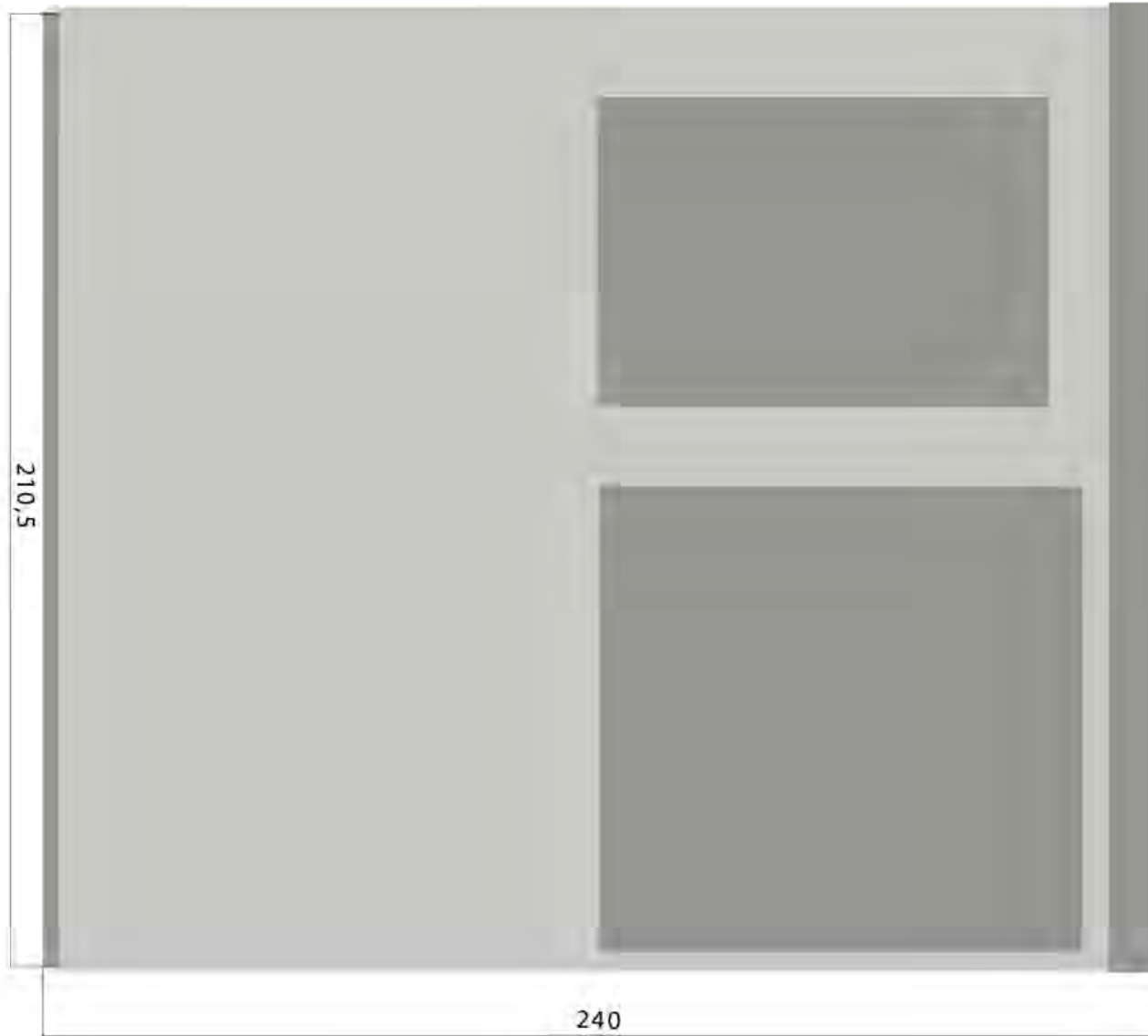
All of the sculptural elements will be produced and provided by me. The installation will be simple: requiring the placement of the sculpted figure one light source and the installation of the monitor. The monitor will also be hooked up to a DVD player, and will require an electricity to power it.

Friedrich Kunath















FRIEDRICH KUNATH

Born: Chemnitz, Germany, 1974

Education: University of Arts, Braunschweig, Germany, 1992-1998 (studied with Professor Walter Dahn)

Lives and works in Los Angeles, CA

One-Person Exhibitions

- 2014** *A Plan to Follow Summer Around The World*, Centre d'art contemporain d'Ivry – le Crédac, Ivry-sur-Seine, France
- 2013** *Raymond Moody's Blues*, Modern Art Oxford, Oxford, UK
I'm Running Out of World, White Cube, Mason's Yard, London, UK
- 2012** *Lacan's Haircut*, Blum & Poe, Los Angeles, CA
Your Life is Not for You, Sprengel Museum, Hannover, Germany
Things We Did When We Were Dead, BQ, Berlin, Germany
- 2011** *Lonely are the Free*, Schinkel Pavillon, Berlin, Germany
The Most Beautiful World in the World, White Cube, London, UK (cat.)
- 2010** *Tropical Depression*, Andrea Rosen Gallery, New York, NY
I used to be darker, but then I got lighter and then I got dark again, Kaikai Kiki Gallery, Tokyo, Japan
Friedrich Kunath, The Hammer Museum, Los Angeles, CA
Friedrich Kunath, Kunstsaele, Berlin
- 2009** *Hello Walls*, BQ, Berlin, Germany
7 x 14, Kunsthalle Baden-Baden, Baden-Baden, Germany
Home wasn't built in a day, Kunstverein Hannover, Hannover, Germany
- 2008** *Emoh*, Blum & Poe, Los Angeles, CA
Rising vs. Setting, Aspen Art Museum, Aspen, CO
- 2007** *Twilight*, Andrea Rosen Gallery, New York, NY
Kunst aus NRW in der ehemaligen Reichsabtei Aachen-Kornelimünster
BQ, Cologne, Germany
- 2006** *I have always been here before*, Blum & Poe, Los Angeles, CA
- 2005** Andrea Rosen Gallery, New York, NY
- 2004** *We Were the One Thing in the Galaxy God Didn't Have His Eyes on*, Blum & Poe, Los Angeles, CA
Our Endless Numbered Days, BQ, Cologne, Germany
- 2003** *We Are Not As Far West As We Suppose We Are*, The Bakery/Annet Gelink Gallery, Amsterdam, Netherlands
- 2002** *Welcome Home Steve Curry*, BQ, Cologne, Germany

- 2001** Bonner Kunstverein, Peter Mertes Stipendium (with Thea Djordjadze), Bonn, Germany
Friedrich Kunath: Videos, CHAUSSE 37, Berlin, Germany
- 2000** *One Day It Will All Make Sense*, The Modern Institute, Glasgow, Scotland (weekend-show with Dirk Bell)
- 1998** *Why Are My Friends Such Finks*, BQ, Cologne, Germany (with Dirk Bell) (cat.)

Group Exhibitions (selection)

- 2013** *À triple tour: oeuvres de la collection Pinault*, Centre des Monuments Nationaux, La Conciergerie, Paris, France
Set Pieces, Cardi Black Box, Milan, Italy
 The Hope of Wrecks, Museum of St Albans, Hertfordshire (September)
 More Young Americans, L'Enclos des Bernardins, Hôtel de Miramion, Paris
- 2012** *Funny*, FLAG Art Foundation, New York, NY
Other Voices, Other Rooms, Wentrup Projects, Copenhagen, Denmark
Schach Matt, Märkisches Museum Witten, Witten, Germany
The Residue of Memory, Aspen Art Museum, Aspen, CO
Death Can Dance, Townhouse, Zurich, Switzerland
 Stiftung Schloss Dyck, Juechen, Germany
 Wonderful – Humboldt, Krokodil & Polke, Die Olbricht Collection, Me Collectors Room Berlin
 You Should've Heard Just What I Seen, Riverview School, East Sandwich/Cape Cod
- 2011** *Midnight Party*, Walker Art Center, Minneapolis, MN
Herzliya Biennial, Herzliya, Israel
Gesamtkunstwerk, Saatchi Gallery, London, UK
Deserteure, Kunstpavillon, Innsbruck, Austria
Always, Sometimes, Often, Never, Gagosian, Beverly Hills, CA
MärklinWorld, Kunsthall KAdE, Amersfoort, The Netherlands
The Second Strike, 3rd Herzliya Biennial of Contemporary Art, Tel Aviv and Jerusalem
Il mondo vi appartiene (The World Belongs to You), Palazzo Grassi, Venice, Italy
Dwelling, Marianne Boesky, New York, NY
Pamphile, Deichtorhallen Museum, Hamburg, Germany
Human Nature, Los Angeles County Museum of Art, Los Angeles, CA
 Painting...EXPANDED, Berezdivin Collection - Espacio 1414, Puerto Rico
 MIAC III Away From the Horde, Miami-Dade Public Library System's, Miami
 BS-VISITE, Rebenpark, Braunschweig
 Watercolour, Tate Britain, London
- 2010** 11th Triennale für Kleinplastik (Triennial of Small-scale Sculpture), Fellbach, Germany
The Library of Babel / In and Out of Place, 176 Zabudowicz Collection, London, United Kingdom
Kurt, Seattle Art Museum, Seattle, WA
Kupferstichkabinett: Between Thought and Action, White Cube, London
Captain Pamphile #2, Städtische Galerie Waldkraiburg, Waldkraiburg
Country Music, Blum & Poe, Los Angeles
 Zabudowicz Collection, Projectspace 176, London, United Kingdom, "The Library of Babel / In and Out of Place," February 25 – June 13
 Andrea Rosen Gallery, New York, NY, "Also on View," April 8 – May 1

- 2009** *Play*, Galeria Monica de Cardenas, Milan, Italy
Grin & Bear It: Cruel Humor in Art and Life, Lewis Glucksman Gallery, University College Cork, Cork, Ireland
Inaugural Group Exhibition, Blum & Poe, Los Angeles, CA
- 2008** *The Eternal Flame*, Kunsthau Baselland, Basel, Switzerland
Life on Mars: the 55th Carnegie International, Carnegie Museum of Art, Pittsburgh, PA
Gravity in Art, Telic Arts Exchange, Los Angeles, California
Informed by Function, Lehman College Art Gallery, Bronx, New York
The Leisure Suite, The LeRoy Neiman Gallery, Columbia University, New York, NY
Vertrautes Terrain. Aktuelle Kunst in/über Deutschland, ZKM|Museum für Neue Kunst, Karlsruhe
Walker Art Center, Minneapolis, MN, "Journeys to Nowhere: Selections from the Collection"
August 14 - November 30
- 2007** *Blind Date*, Magazzino d'arte moderna, Rome, Italy
Dream and Trauma: Works from the Dakis Joannou Collection, Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria (cat.)
Learn to Read, Tate Modern, London
Seb Koberstädt / Friedrich Kunath: Förderpreisträger 2006, Kunst aus Nordrhein-Westfalen, Düsseldorf, Germany
Verwendungsnachweis, Stipendiaten der Jurgen Ponto-Stiftung 2003-2006, MMK Frankfurt am Main, Germany
- 2006** *Bonanza*, Jack Tilton Gallery, New York, NY
Nothing But Pleasure, BAWAG Foundation, Vienna, Austria
Spooky, Het Gebouw, Utrecht, Netherlands
Esquidor en el fondo de un pozo, Fundación/Colección Jumex, Mexico City, Mexico
- 2005** Avalon Art Association, Revelin Castle, Dubrovnik, Croatia
Exile: New York Is a Good Hotel, Broadway 1602, New York, NY
Fabriques du Sublime, La Galerie, Centre d'art contemporain, Ville de Noisy-le-Sec, France
The Gravity in Art, De Appel, Amsterdam, Netherlands
Looking at Words: The Formal Presence of Text In Modern and Contemporary Works On Paper, Andrea Rosen Gallery, New York, NY
Broadway 1602, New York, NY, "Exile: New York is a good hotel," July 12 – September 16
- 2004** *No One Else Can Make Me Feel the Colors That You Bring*, Temple Bar Gallery, Dublin, Ireland
Rhinegold: Art from Cologne, Tate Gallery Liverpool, Liverpool, United Kingdom
Rings of Saturn, Rockwell Gallery, London, England
Strawberry Fields, O.P.A. Guadalajara and Galeria CANAIA, Mexico City, Mexico (cat.)
- 2003** Blum & Poe, Los Angeles, CA
- 2002** *"mise en scène: Curieux VI- Friedrich Kunath: When was the first time when you realized the next time would be the last time,"* Bonner Kunstverein & Videonale, Bonn, Germany.
On the Other Hand You Have Different Fingers, Galerie Gait Nourbakhsh, Berlin, Germany
Present, Hammer Sidi, London, England
Superschloss, Städtische Galerie Wolfsburg, Wolfsburg, Germany
- 2001** *Zero Gravity*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany

1995-2001, BQ, Cologne, Germany

- 2000** *Parking Meters*, Cologne, Germany
Make My Paper Sound, Studiogalerie Kunstverein Braunschweig, Braunschweig, Germany
- 1998** *Junge Kunst im Zweiten*, Staatstheater Braunschweig, Braunschweig, Germany
Dirty Windows, Berlin, Germany
- 1995** VOXXX-Galerie, Chemnitz, Germany
 Green Room, San Diego, CA
- 1994** *The Easiest Thing to Grow in a Garden is Tired*, Galerie Peters-Barenbrock, Braunschweig, Germany

Bibliography (selection)

- 2013** Diehl, Travis. "You Owe Me a Feeling." *Art Book Review*, June 13, 2013.
 Stein, Lorin. "What We're Loving: Fires, Isolation, Whispering Gallery." *Paris Review*, February 1, 2013.
 Tylevich, Katya. "Friedrich Kunath: This Is Where the West Ends." *Elephant*, no. 13 (Winter 2012-2013): 132-43.
- 2012** Bowles, Hamish. "Testino Royale." *Vogue* 202, no. 3 (March 2012): 518-531.
 Finkel, Jori. "Friedrich Kunath's Fever Dream at Blum & Poe." *Los Angeles Times*, October 14, 2012.
 Herbert, Martin. "Now See This." *ArtReview*, no. 59 (May 2012): 30-31.
 Jacobson, Heidi Zuckerman, and James Frey. *Funny*. New York: Flag Art Foundation, 2012.
 Johnson, Vincent. "The Art of LA Based German Born Artist Friedrich Kunath." *Fireplace Chats* (blog), October 28, 2012, <http://fireplacechats.wordpress.com>.
 Kunath, Friedrich. *Things We Did When We Were Dead*. Berlin: BQ, 2012.
 Kunath, Friedrich. *You Owe Me A Feeling*. Los Angeles: Blum & Poe, 2012.
 Losk, Alice. "Flag Does Funny." *Artsicle.com* (blog), September 26, 2012.
 Poyourow, Jill. "Artist in Focus: Friedrich Kunath." *Fireplace Chats* (blog), February 14, 2012, <http://fireplacechats.wordpress.com>.
The Residue of Memory. Aspen, Colorado: Aspen Art Museum, 2012.
 "'Rheingold' Offers Contemporary Art." *Kölnische Rundschau*, April 19, 2012.
 Shaw, Michael. "Friedrich Kunath." *ArtScene* 32, no. 2 (October 2012).
 Steffen, Patrick. "Friedrich Kunath." *Flash Art* 45, no. 287 (November-December 2012): 111.
- 2011** Bourgeois, Caroline. "The World Belongs to You." *L'uomo Vogue*, no. 421 (May-June 2011): 168, 170, 177.
 Buhr, Elke. "Go West", *Monopol*, Nr.2, Februar, S. 56-65
 Hinrichsen, Jens: "Ohne Ostalgie: Friedrich Kunath rechnet in Berlin mit der DDR ab", *Monopol*, Nr. 8, August, S. 103
 Hopkins, Echo. "Friedrich Kunath at White Cube, London." *Artwrit*, no. 1 (May 2011).
 Kunath, Friedrich. *The Most Beautiful World in the World*. London: White Cube, 2011.
 Rappolt, Mark. "Friedrich Kunath." *ArtReview* September 2011: 164.
- 2010** Ackermann, Tim. "Die Bionadewerdung der Kunst," *TAZ*, January 7, 2010.
 Stoeber, Michael. "Friedrich Kunath." *Artist Kunstmagazin* (February-April 2010).
 Stoeber, Michael. "Gescheiterte Melancholie." *Kunstforum* (March-April 2010).

"The View Master" *The New York Observer* 26 October 2010.

"Q & A with Artist Friedrich Kunath" Hammer Museum, Los Angeles, CA, 12 July 2010.

2009

Berardini, Andrew. "Friedrich Kunath: EMOH." *Art Review*, (January 2009): 112.

"Friedrich Kunath: Home Wasn't Built in a Day," *KUNST Magazin* (Berlin), December 2009.

"Gescheiterte Hoffnung," *Schädelspalter*, December 2009.

Di Blasi, Johanna. "Der Duft von Denim," *Hannoversche Allgemeine Zeitung*, November 27, 2009.

Ddp. *Kunstverein Hannover zeigt Werke von Friedrich Kunath*, ddp, November 25, 2009.

Dpa. *Sehnsucht und Melancholie im Kunstverein*, DPA, November 14, 2009.

"Ausstellungen im November: Highlights," *Kultur Spiegel*, November 2009.

"Friedrich Kunath: Home Wasn't Built in a Day," *StadtKind Hannover*, November 2009.

Faguet, Michèle. "Friedrich Kunath, Galerie BQ." *Artforum* Dec 2009: 247.

Kunath, Friedrich. *7 x 14*. Baden-Baden: Staatliche Kunsthalle Baden-Baden, 2009.

Kunath, Friedrich. *Rising vs. Setting*. Aspen: Aspen Art Museum, 2009.

Kunath, Friedrich. *In someone's shadow*. Berlin: BQ, 2009.

Moldenhauer, Anna. "Friedrich Kunath: Home Wasn't Built in a Day im Kunstverein Hannover," *Kunstportal.de*, December 21, 2009.

Probst, Carsten. "Scheiternde Pop-Träume," *kultiversum.de Die kulturplattform*, November 29, 2009.

Probst, Carsten. "Schöne bunte Bilderwelt," *Deutschlandfunk*, December 5, 2009.

Prince, Mark. "Friedrich Kunath, Galerie BQ." *Flash Art* Oct. 2009: 94.

Wallentin, Susanne. "Am Anfang das Ende: Kunstverein zeigt Kunath," *Neue Presse*, November 27, 2009.

Weber, Simona. "Friedrich Kunath im Kunstverein," *h-eins-tv-0511/tv.lokal*, November 27, 2009.

Zimmer, Klaus. T-Shirt-Aufschrift: "Das ist nicht das Leben, das ich bestellt habe," *Deister – und Weserzeitung*, December 29, 2009.

2008

Cashdan, Marina. "Cruz Control." *Whitewall* (Winter 2008): 105.

Falconer, Morgan. "Friedrich Kunath." *Frieze*, Issue 112 (January/February 2008).

Fogle, Douglas. *Life on mars: 55th Carnegie International*. Pittsburgh: Carnegie Museum of Art, 2008 [cat.]

Heiser, Jorg. "55th Carnegie International." *Frieze* (September 2008): 187-188.

Jacobson, Heidi Zuckerman. "History with a Twist." *Aspen Magazine* (Summer 2008): 68.

"The Listings." *The Aspen Times Weekly*, July 13, 2008.

Rhodes, Richard. "Mars Explorer: Life I Space at 55th Carnegie International." *Canadian Art Magazine* (Fall 2008).

Stunda, Hilary. "Friedrich Kunath: The Aspen Art Museum." *ArtInfo* (September 2008).

Williamson, Damien. "AAM Exhibit Explores the Duality of Art." *The Aspen Daily News* (September 2008).

2007

Blancsubé, Michel. *Fundacion/Coleccion Jumex presents: Esquiador en el fondo de un pozo* September 4. February 2007: 124. [cat.]

Grayson, Kathy, ed. *Panic Room: Selections from the Dakis Joannou Works on Paper Collection*. July 2007: 70, index. [cat.]

Kunath, Friedrich. *Friedrich Kunath*. Cologne: BQ, 2007.

Smolik, Noemi. "Friedrich Kunath," *Artforum* (September 2007): 482.

Dream & Trauma: Works from the Dakis Joannou Collection, Athens. Vienna: MUMOK, 2007. (cat.)

Grayson, Kathy, ed. Panic Room: Selections from the Dakis Joannou Works on Paper Collection. Athens: Deste Foundation, 2007.

- 2006** Knight, Christopher. "Looking for paths of change, release," *Los Angeles Times* (March 24, 2006): E14 & E15.
Kunath, Friedrich. "Top Ten." *Artforum* (May 2006): 100.
Wood, Eve. "Friedrich Kunath." *Flash Art* (May/June 2006): 126.
- 2005** Lanavère, Marianne. *Fabriques du sublime*. Trans. Zoë Gray. Noisy-le-Sec: La Galerie Noisy-le-Sec, 2005.
- 2004** "Friedrich Kunath." *Artscenecal.com*, May 2004.
Friedrich Kunath: alles macht weiter. Cologne: BQ, 2004.
Knight, Christopher. "Kunath does odd work, but well," *Los Angeles Times* (April 16, 2004): E32.
"Strawberry Fields." *La Coleccion Jumex and Canaia* (Mexico City, Mexico) (2004): 5, 13-19. (cat.)
- 2003** Fox, Dan. "A Song in my Heart." *Frieze*, Issue 79 (November/December 2003): 60-63.
- 2002** Backhaus, Catrin. "Friedrich Kunath in der Galerie BQ." *Kunst-Bulletin* (June 2002): 55.
Kunath, Friedrich. *I Would Kill for a Noble Peace Prize*. Cologne: BQ, 2002.

Kröner, Magdalena. "Friedrich Kunath at BQ." *Flash Art* 34, no. 225 (July-September 2002): 52.
Wege, Astrid. "Friedrich Kunath." *Artforum International* (October 2002): 163-164.
- 2001** Jansen, Gregor: „Friedrich Kunath“, Ausstellungskatalog Zero Gravity, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, S. 60 (dt.), S. 106 (engl.)
Let's Not and Say We Did: Friedrich Kunath. Bonn: Bonner Kunstverein, 2001.
Löffler, Petra: „Mit offenem Ausgang“, Stadtrevue, Nr. 9, S. 86
- 1998** Kunath, Friedrich and Dirk Bell. *Why Are My Friends Such Finks*. Cologne: BQ, 1998.

Grants and Awards

Sprengel Prize for Visual Arts of the Lower Saxony Savings Bank Foundation, 2012
Grant for Young Artists of the Federal State of North Rhine, Westfalia, Germany, 2006
Grant / Scholarship of the Jürgen Ponto Foundation, Frankfurt am Main, 2005
Peter Mertes Stipendium, Bonner Kunstverein, Bonn, Germany, 2001

Public Collections

The Armand Hammer Museum of Art and Culture Center, Los Angeles
Los Angeles County Museum of Art, Los Angeles, CA
Museum of Contemporary Art, Los Angeles, CA
Museum of Contemporary Art, San Diego, CA
Walker Art Center, Minneapolis, MN
Frans Hals Museum, Haarlem, Netherlands

Moving Around Town

Christof Zwiener's Roving ADN Guardhouse Installation and Artist Residency

In collaboration with Berlin and Los Angeles artists Sonya Schönberger and Friedrich Kunath, acclaimed German performance artist Christof Zwiener appropriates a guardhouse from the East German news agency ADN as mini-exhibition space, exploring themes of media, surveillance, propaganda and the military.

On the other side of the Cold War stand-off, America's adversary, the German Democratic Republic (GDR, or East Germany) expended significant resources to counter the NATO Allies' battle for hearts and minds by promoting its own vision of the world. Their ADN (Allgemeiner Deutscher Nachrichtendienst) was the official and only news agency of the GDR, holding a monopoly on all newspapers, radio, and television. From 1971 until its closure in 1992, the ADN headquarters in East Berlin were guarded by a member of the secret service stationed in a prefabricated 20-square-foot aluminum guardhouse that controlled the entrance and exit to the parking lot of the building. One lonely guard watched the largest mouthpiece of the East German communist government at a site that combined media and defense. The site represents an eastern counterpoint to Cold War activities in Culver City, at the time home to film studios and several of the largest U.S. defense contractors.

In the wake of a rush to get rid of a dark past, Christof Zwiener rescued the ADN guardhouse from destruction and transformed it into a mobile residence for invited artists that documents and comments on perpetual social and political changes. Now an art object in its own right, the marginal light-weight structure that had lost its function with the collapse of communism has been presented in several exhibitions in Berlin (www.adn-pfoertnerhaus.de).

At the end of the roving Los Angeles installation, the guardhouse will become a permanent info box and mini-media center in the Wende Museum's sculpture garden at the Armory. It will feature two sets of headphone terminals with audio recordings ranging from historically important news reports to popular music and jazz from east and west. It will be handicap-accessible and will include 15-inch monitors with subtitles for the hearing-impaired.

Audience: Several thousand visitors and participants; all ages, all backgrounds; museum, heritage and art special interest

Christof Zwiener

Curriculum Vitae

1972 born in Osnabrück, lives and works in Berlin

1998-2004 Hochschule für Bildende Künste Braunschweig (HBK)

****PROJECTS****

June 2013 - November 2014, ADN Pförtnerhaus (www.adn-pfoertnerhaus.de)

****AWARDS AND SCHOLARSHIPS****

2014 Artist in Residence, ESMoA, El Segundo, (Los Angeles), USA

2012 Artist in Residence, Full Tilt Creative Centre, Newfoundland, Canada

2011 Artist in Residence, Foundation Künstlerdorf Schöppingen

2009 Stiftung Kunstfonds zur Förderung der zeitgenössischen bildenden Kunst

2009 Goethe-Institut, Cultural Brasileiro-Alemao, Porto Alegre, Brasilien

2009 Beethoven Fest Bonn, Filmförderung Nordrhein-Westfalen

2001-04 Studienstiftung des deutschen Volkes

****SELECTED SOLO EXHIBITIONS****

2014 „Berlin today Berlin aujourd’hui Берлин сегодня Berlin heute - II“ NorthEurope/WestGermany, Berlin

2013 „Scherben“, Werkbundarchiv - Museum der Dinge, Berlin (collaboration with Sonya Schönberger)

2013 Spor Klübü, Berlin (Wedding)

2013 „Indizien für eine mögliche deutsche Geschichte“, Kunstverein Zürich

2013 „de la creation d’un Equilibre“ Galerie Laurent Mueller, Paris

2012 „Berlin today Berlin aujourd’hui Берлин сегодня Berlin heute“ Raum für Zweckfreiheit, Berlin

2010 „L’Espace et le Regard “ SAMSA, Berlin

2009 „no bronze“, Torreão, Porto Alegre, Brasilien

2009 „you are not what you own“ Galerie Oel-Frueh, Hamburg

2008/09 „textum“, Kunstverein Langenhagen

2007 „oh yeah, searching“ Cluster, Berlin

2006/07 „starting at zero“, Bonner Kunstverein

2006 „Haus Schwartekopp und die Werksbahn“, Kunstverein Arnsberg

Moving Around Town

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In collaboration with Berlin and Los Angeles artists Sonya Schönberger and Friedrich Kunath, acclaimed German performance artist Christof Zwiener appropriates a guardhouse from the East German news agency ADN as mini-exhibition space, exploring themes of media, surveillance, propaganda and the military.

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At the end of the roving Los Angeles installation, the guardhouse will become a permanent info box and mini-media center in the Wende Museum's sculpture garden at the Armory. It will feature two sets of headphone terminals with audio recordings ranging from historically important news reports to popular music and jazz from east and west. It will be handicap-accessible and will include 15-inch monitors with subtitles for the hearing-impaired.

Audience: Several thousand visitors and participants; all ages, all backgrounds; museum, heritage and art special interest

Christof Zwiener

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1972 born in Osnabrück, lives and works in Berlin

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****PROJECTS****

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****AWARDS AND SCHOLARSHIPS****

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2009 Beethoven Fest Bonn, Filmförderung Nordrhein-Westfalen

2001-04 Studienstiftung des deutschen Volkes

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2013 „Scherben“, Werkbundarchiv - Museum der Dinge, Berlin (collaboration with Sonya Schönberger)

2013 Spor Klübü, Berlin (Wedding)

2013 „Indizien für eine mögliche deutsche Geschichte“, Kunstverein Zürich

2013 „de la creation d’un Equilibre“ Galerie Laurent Mueller, Paris

2012 „Berlin today Berlin aujourd’hui Берлин сегодня Berlin heute“ Raum für Zweckfreiheit, Berlin

2010 „L’Espace et le Regard “ SAMSA, Berlin

2009 „no bronze“, Torreão, Porto Alegre, Brasilien

2009 „you are not what you own“ Galerie Oel-Frueh, Hamburg

2008/09 „textum“, Kunstverein Langenhagen

2007 „oh yeah, searching“ Cluster, Berlin

2006/07 „starting at zero“, Bonner Kunstverein

2006 „Haus Schwartekopp und die Werksbahn“, Kunstverein Arnsberg

2006 „Monument“, Galerie Frehrking Wiesehöfer, Köln

2005 „it was because gravity made itself master over me“, Kunstverein Ulm

2004 „halbrund oder rund, je nach dem“, Kunstverein Ravensburg

2004 „Zwei Räume und die Unorte von 1975 oder 1976“, Galerie Frehrking Wiesehöfer, Köln

****SELECTED GROUP EXHIBITIONS****

2014 „Berlin today Berlin aujourd'hui Берлин сегодня Berlin heute - III“ KAI10, „Backdoor Fantasies“, Düsseldorf

2013 „Sylt“, Kreuzberg Pavillion, Berlin

2013 „Und always downtown für ein Paar günstige Hosen“, das weisse Haus, Wien

2013 „zu Gast (3) „EAST“ Vier Räume aus der Sammlung Schürmann, Kunstsäle, Berlin

2012 „Cocaine – blows my brain..“ Spor Klübü, Berlin

2012 „Secret Cabinet“, Berlin

2012 „outer space“, Full Tilt, Creative Centre, Newfoundland, Canada

2012 „I SAY WE“, deSERVICEGARAGE, Amsterdam

2011 Organhaus Art Space, Chongqing, China

2011 „Line up“ Galerie Marion Scharmann, Köln

2011 „Mögliche Systeme“, Kunstverein Zürich

2011 „STAY HUNGRY“, Kleingartenkolonie am Gleisdreieck, Berlin

2011 „Arákhnê : De fil en aiguille dans le dessin“ Galerie Laurent Mueller, Paris

2011 „nach Strich und Faden“ Fruehsorge Contemporary Drawings, Berlin

2010 „arte V“, Kunsthalle Osnabrück

2010 „Gemini“, Appartement, Berlin

2010 „Les Chants de Maldoror“, Stedefreund, Berlin

2010 „L'Espace et le Regard “ SAMSA, Berlin

2010 „lost in summer“, White Trash Contemporary, Hamburg

2010 „Beste Lage“, Galerie Weisser Elefant / Refugium 2

2009 „Tollwut“, the forgotten bar, Berlin

2009 „Piggy Bank“, SAMSA, Berlin

2009 „Zeigen“ Eine Audiotour durch Berlin von Karin Sander, Temporäre Kunsthalle, Berlin

2009 „look at Beethoven“, Kunstmuseum / Auditorium, Bonn

2008/09 Entropie zu Hause, Sammlung Schürmann, Berlin

2008 „Rendez-vous“ Musée d'art contemporain de Lyon, Frankreich

2008 „Kunst macht Schule“ Weltkulturerbe Völklinger Hütte

2008 „Parcours Interdit“, Malkastenpark Düsseldorf

2008 International Contemporary Art Triennial Prague, Nationalgalerie, Prag, Tschechische Republik

2008 „Vertrautes Terrain - Aktuelle Kunst in und über Deutschland“, ZKM Karlsruhe

2007 „Trans Video Express-Recent Video Art from Germany“, Sara Meltzer Gallery, New York

2007 „Contacts“, Le Stand, Lyon, Frankreich

2007 „Home Stories“, Stadtgalerie Kiel und Städtische Galerie Wolfsburg

2007 „zu Gast bei Freunden“, Stella Lohaus Gallery, Antwerpen, Belgien

2006 „After Cage – 24 Museums“, Künstlerinterventionen, Bonnefantenmuseum, Maastricht, Niederlande

2006 „Minimal Illunion“, Sammlung Rik Reinking, Villa Merkel, Esslingen

2006 „Totalschaden/Gregor Schneider“, Bonner Kunstverein

2006 „vom Pferd erzählen“, Kunsthalle Göppingen

2005/06 „Lichtkunst aus Kunstlicht“, MNK /ZKM, Karlsruhe

2005 „Kunststudenten stellen aus“, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn

2005 „Selfmade“, Galerie Weisser Elefant

2004/05 „upside down. Neueingerichtete Räume zur Gegenwart“, Ludwig Forum Aachen

2004 „ART Kliazma 2004“, Moskau, Russland

2004 „Contemporary Art from Germany“, EZB; European Central Bank, Frankfurt a.M.

2004 „artejuvenalemán“, Galería de la ENPEG „La Esmeralda“, Mexico City, Mexiko

2004 „So genau wollt ichs gar nicht wissen“, Galerie Olaf Stüber, Berlin

2004 „KunstlichtKongress“, Kunstraum Walcheturm, Zürich

2004 „Bridgehead I-III“, (Ausstellungsraum Taubenstrasse 13), Hotel Belville, London

Friedrich Kunath

Curriculum Vitae

Born Chemnitz, Germany, 1974

Lives and works in Los Angeles, CA

EDUCATION

1992 – 1998 University of Arts, Braunschweig, at Professor Walter Dahn

SOLO EXHIBITIONS

2014

Kunsthalle Bremerhaven, Bremerhaven, Germany, September 16 – November 2 *forthcoming*

Andrea Rosen Gallery, New York, NY, "The Temptation To Exist (May Contain Nuts), March 18 - April 26

Centre d'art contemporain d'Ivry - le Crédac, Ivry-Sur-Seine, France, "A Plan to Follow Summer Around the World," January 17 – March 23

2013

White Cube, Mason's Yard, London, United Kingdom, November 21 – January 25

Modern Art Oxford, Oxford, UK, "Raymond Moody's Blues," September 21 – November 17

2013

Modern Art Oxford, Oxford, UK, September 28 – November 24

2012

Sprengel Museum, Hannover, Germany, "Your Life is Not for You," November 20 – March 3, 2013

Blum & Poe, Los Angeles CA, "Lacan's Haircut," September 8 - October 27

BQ, Berlin, Germany, "Things We Did When We Were Dead," BQ, Berlin, Germany, April 28 – June 30

2011

Schinkel Pavillon, Berlin, Germany, "Lonely are the Free," June 9 – July 31

White Cube, London, United Kingdom, "The Most Beautiful World in the World," April 15 – June 4

2010

Andrea Rosen Gallery, New York, NY, "Tropical Depression", October 22 - December 4

Kunstsaale, Berlin. October 8 – November 5

Kaikai Kiki Tokyo Gallery, Tokyo, Japan, "I used to be darker, but then I got lighter and then I got dark again," May 13 – June 12

Hammer Museum, Los Angeles, CA, "Hammer Projects: Friedrich Kunath," April 17 – Sept 30

2009

Kunstverein Hannover, Hannover, Germany, "Home wasn't built in a day," November 28, 2009 - January 24, 2010 (catalogue)

BQ, Berlin, Germany, "Hello Walls," September 4- October 31 (catalogue)

Staatliche Kunsthalle, Baden-Baden, Germany, "7 x 14 '5. Teil der Ausstellungsreihe' 7 x 14."

2008

Blum & Poe, Los Angeles, CA, "EMOH," October 24 - November, 2008

Aspen Art Museum, Aspen, CO, "Rising vs. Setting," May 22 – August 3 (catalogue)

2007

Andrea Rosen Gallery, New York, NY, "Twilight," September 7 - October 13

Kunst aus NRW in der ehemaligen Reichsabtei Aachen-Kornelimünster, July 14 – September 2.

BQ, Cologne, Germany, "Warum," January 19 – March 10

2006

Blum & Poe, Los Angeles, CA, "I have always been here before," March 4 – April 8

2005

Andrea Rosen Gallery, New York, NY, October 14 – December 3

2004

Blum & Poe, Los Angeles, CA, "We were the one thing in the galaxy God didn't have his eyes On," April 3 – May 1

BQ, Cologne, Germany, "Our endless numbered days"

2003

Annet Gelink Gallery/The Bakery, Amsterdam, Netherlands, "We are not as far west...,"

November 28 – January 17, 2004

Art 34 Basel (under the auspice of BQ Gallery), Basel, Switzerland,

"Statements", June 18 – June 23

2002

BQ, Cologne, Germany, "Welcome Home Steve Curry,"

2001

Bonner Kunstverein, Bonn, Germany, Peter Mertes Stipendium (with Thea Djordjadze), September 22 – November 4

Chausse 37, Berlin, Germany, "Friedrich Kunath, Videos"

2000

The Modern Institute, Glasgow, Scotland, "One day it will all make sense," with Dirk Bell

1998

BQ, Cologne, Germany, "Why are my friends such finks," with Dirk Bell

GROUP EXHIBITIONS

2013

Centre des Monuments Nationaux, La Conciergerie, Paris, France, "À triple tour: oeuvres de la collection Pinault,"

October 21 – January 6, 2014

Museum of St Albans, Hertfordshire, "The Hope of Wrecks," September 13 – October 27

Gemeente Museum Den Haag, The Netherlands, "Transforming the Known: Works from the Bert Kreuk Collection," June 8 – September 29

L'Enclos des Bernardins, Hôtel de Miramion, Paris, "More Young Americans," May 16 – June 22

Cardi Black Box, Milan, Italy, "Set Pieces," February 7 – April 15

2012

Die Olbricht Collection, Me Collectors Room Berlin, "Wonderful – Humboldt, Krokodil & Polke," November 29 – August 25

Flag Art Foundation, New York, NY "Funny," curated by Heidi Zuckerman Jacobson, September 21 – December 15

Wentrup Avlskarl Projects, Copenhagen, Denmark, "Other Voices, Other Rooms," September 8 – October 26

Märkisches Museum Witten, Witten, Germany, "Schach Matt (Checkmate)," June 29 – August 26

Aspen Art Museum, Aspen, CO, "The Residue of Memory, May 11 – July 15

Stiftung Schloss Dyck, Juechen, Germany, "Orchestra Change," April 22 – October 28, 2012

Townhouse, Zurich, Switzerland, "Death Can Dance," April 13 – June 18

Riverview School, East Sandwich, MA, "You Should've Heard Just What I Seen," curated by Kelly Taxter

2011

Saatchi Gallery, London, United Kingdom, "Gesamtkunstwerk," November 24 – April 30, 2012

Berezdivin Collection, San Juan, Puerto Rico, "Collection Exhibition," curated by Marysol Nieves, November 3

Herzliya, Israel, "The Second Strike, 3rd Herzliya Biennial for Contemporary Art"

Kunsthal KAdE, Amersfoort, Netherlands, "Marklin World," September 24 – January 8, 2012

Kunstpavillon Innsbruck, Innsbruck, Austria, "Deserteure," August 25 – October 10

Palazzo Grassi, Venice, "Il Mondo Vi Appartiene – The World Belongs to You," June 2 – December 31

Marianne Boesky Gallery, New York, NY, "dwellings," January 29 – March 26

2010

Städtische Galerie Waldkraiburg, Waldkraiburg, Germany, "Captain Pamphile- nach einem Roman von Alexandre Dumas," September 24 – November 21

Museum Ludwig, Cologne, Germany, "Saw It, Loved It," August 31 – September 26

White Cube, London, United Kingdom, "Kupferstichkabinett: Between Thought and Action," July 8 – August 28

Blum and Poe, Los Angeles, CA, "Country Music," July 3 – August 21

Triennale Kleinplastik, Fellbach, Germany, "Larger than Life - Stranger than Fiction," June 12 - October 11

Seattle Art Museum, Seattle, WA, "Kurt," May 13 – September 6

Andrea Rosen Gallery, New York, NY, "Also on View," April 8 – May 1

Zabludowicz Collection, Projectspace 176, London, United Kingdom, "The Library of Babel / In and Out of Place," February 25 – June 13

2009

Blum and Poe, Los Angeles, CA, "15th Anniversary Inaugural Exhibition," Oct 3-Nov 14

Staatliche Kunsthalle Baden-Baden, "7 x 14", May 22 - May 31 (catalogue)

Galeria Monica de Cardenas, Milan, Italy, "Play," February 5 – March 14

Lewis Glucksman Gallery, University College Cork, Cork, Ireland, Grin & Bear It: Cruel humor in art and life, March 20

– July 5

2008

Walker Art Center, Minneapolis, MN, "Journeys to Nowhere: Selections from the Collection" August 14 - November 30

Kunsthaus Baselland, Basel, "The Eternal Flame," August 10 – October 5, 2008

"Vertrautes Terrain. Aktuelle Kunst in/über Deutschland," ZKM Museum for Neue Kunst, Karlsruhe, May 22 – October 12

Carnegie Museum of Art, Pittsburgh, Pennsylvania, "Life on Mars: 55th Carnegie International," May 3, 2008 – January 11, 2009 (catalogue)

Telic Arts Exchange, Los Angeles, California, "Gravity in Art," curated by Rene Daalder (in association with Theo Tegelaers), March 1 – April 30

Lehman College Art Gallery, Bronx, New York, "Informed by Function," co-curated by Claudia Calirman and Susan Hoeltzel, February 5 - May 16

LeRoy Neiman Gallery, Columbia University, New York, "The Leisure Suite", January 24 – February 14, 2008

2007

Museum für Moderne Kunst (MMK), Frankfurt, Germany, "Verwendungsnachweis," September 21 – November 18, 2007

Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria, "Dream and Trauma -Works from the Dakis Joannou Collection" curated by Edelbert Köb, Gerald Matt and Angela Stief, June 29 - October 4 (catalogue)

Tate Modern, London, England, "Learn to Read," June 19 - Sept 2

Kunst aus Nordrhein-Westfalen, Düsseldorf, Germany, "Sebastian Koberstädt /Friedrich Kunath: Förderpreisträger 2006", July 14 - September 2

Magazzino d'arte moderna, Rome, "Blind Date"

2006

Jack Tilton Gallery, New York, NY, "Bonanza," curated by Karola Grässlin, March 10 – April 22

BAWAG Foundation, Wien, Austria, "Nothing but Pleasure," June 30 - September 30

Het Gebouw, Utrecht, The Netherlands, "Spooky," curated by Hanne Hagensaars and Theo Tegelaers

Fundación/ Colección Jumex, Mexico City, "Esquididor en el fondo de un pozo"

2005

De Appel, Amsterdam, The Netherlands, "The Gravity in Art," organized by Theo Tegelaers, in collaboration with René Daalder, December 2 - January 22, 2006

Andrea Rosen Gallery, New York, NY, "Looking at Words: The Formal Use of Text in Modern and Contemporary Works on Paper," November 2 - January 4, 2006

La Galerie, Centre d'arte contemporain, Ville de Noisy-le-Sec, France, "Fabriques du Sublime," September 9 - November 5 (catalogue)

Avalon Art Association, Revelin Castle, Dubrovnik, Croatia

Broadway 1602, New York, NY, "Exile: New York is a good hotel," July 12 - September 16

2004

Rockwell Gallery, London, England, "Rings of Saturn"

La Colección Jumex and CANAIA, Mexico City, Mexico, "Strawberry Fields," curated by Patricia Martin (catalogue)

2003

Blum & Poe, Los Angeles, CA, "Inaugural Group Show," September 4 - October 4

2002

Galerie Giti Nourbakhsch, Berlin, Germany, "On the other hand you have different fingers"

Bonner Kunstverein & Videonale, Bonn, Germany, "mise en scène: Curieux VI- Friedrich

Kunath: When was the first time when you realized the next time would be the last time," September 24 - October 6

Hammer Sidi, London, England, "present"

2001

Stadtische Galerie Wolfsburg, Wolfsburg, Germany, "Superschloss," November 10 - March 24

Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany, "Zero Gravity," April 21 - June 16

BQ, Cologne, Germany, "1995-2001"

2000

Cologne, Germany, "Parking Meters"

Studiogalerie Kunstverein Braunschweig, Braunschweig, Germany, "Make my paper sound"

1998

Staatstheater Braunschweig, Braunschweig, Germany, "Junge Kunst im Zweiten,"

Berlin, Germany, "Dirty Windows"

1995

Chemnitz, Germany, VOXXX-Galerie

Green Room, San Diego, CA

1994

Galerie Peters-Barenbrock, Braunschweig, Germany, "The easiest thing to grow in a garden is Tired"

SOLO EXHIBITION CATALOGUES

Bracewell, Michael, et al. Friedrich Kunath: In My Room. Köln: Walther König, 2014.

You Owe Me A Feeling. Los Angeles: Blum & Poe, 2013.

Things We Did When We Were Dead. Berlin: BQ, 2012.

The Most Beautiful World in the World. London: White Cube, 2011.

I used to be darker But then I got lighter And then I got dark again. Tokyo, 2010.

In someone's shadow. Berlin: BQ, 2009.

Zechlin, René. Home wasn't built in a day. Hannover: Kunstverein Hannover, 2009.

Jacobson, Heidi Zuckerman. Rising vs. Setting. Aspen: Aspen Art Museum, 2008.

Friedrich Kunath. Cologne: BQ, 2007.

Alles Macht Weiter. Cologne: BQ, 2004.

I Would Kill for a Noble Peace Prize: Friedrich Kunath. Cologne: BQ, 2002.

GRANTS/SCHOLARSHIPS

2012 Sprengel Prize for Visual Arts of the Lower Saxony Savings Bank Foundation

2006 Grant / Scholarship for Young Artists of the Federal State of North Rhine, Westfalia, Germany

2005 Grant / Scholarship of the Jürgen Ponto-Stiftung, Frankfurt am Main, Germany

2001 Peter Mertes Stipendium, Kunstverein Bonn, Germany

PUBLIC COLLECTIONS

The Armand Hammer Museum of Art and Culture Center, Los Angeles, CA

Frans Hals Museum, Haarlem, Netherlands

Los Angeles County Museum of Art, Los Angeles, CA

Museum of Contemporary Art, Los Angeles, CA

Museum of Contemporary Art, San Diego, CA

Museum of Modern Art, New York, NY

Walker Art Center, Minneapolis, MN

2006 „Monument“, Galerie Frehrking Wiesehöfer, Köln

2005 „it was because gravity made itself master over me“, Kunstverein Ulm

2004 „halbrund oder rund, je nach dem“, Kunstverein Ravensburg

2004 „Zwei Räume und die Unorte von 1975 oder 1976“, Galerie Frehrking Wiesehöfer, Köln

****SELECTED GROUP EXHIBITIONS****

2014 „Berlin today Berlin aujourd’hui Берлин сегодня Berlin heute - III“ KAI10, „Backdoor Fantasies“, Düsseldorf

2013 „Sylt“, Kreuzberg Pavillion, Berlin

2013 „Und always downtown für ein Paar günstige Hosen“, das weisse Haus, Wien

2013 „zu Gast (3) „EAST“ Vier Räume aus der Sammlung Schürmann, Kunstsäle, Berlin

2012 „Cocaine – blows my brain..“ Spor Klübü, Berlin

2012 „Secret Cabinet“, Berlin

2012 „outer space“, Full Tilt, Creative Centre, Newfoundland, Canada

2012 „I SAY WE“, deSERVICEGARAGE, Amsterdam

2011 Organhaus Art Space, Chongqing, China

2011 „Line up“ Galerie Marion Scharmann, Köln

2011 „Mögliche Systeme“, Kunstverein Zürich

2011 „STAY HUNGRY“, Kleingartenkolonie am Gleisdreieck, Berlin

2011 „Arákhnê : De fil en aiguille dans le dessin“ Galerie Laurent Mueller, Paris

2011 „nach Strich und Faden“ Fruehsorge Contemporary Drawings, Berlin

2010 „arte V“, Kunsthalle Osnabrück

2010 „Gemini“, Appartement, Berlin

2010 „Les Chants de Maldoror“, Stedefreund, Berlin

2010 „L’Espace et le Regard “ SAMSA, Berlin

2010 „lost in summer“, White Trash Contemporary, Hamburg

2010 „Beste Lage“, Galerie Weisser Elefant / Refugium 2

2009 „Tollwut“, the forgotten bar, Berlin

2009 „Piggy Bank“, SAMSA, Berlin

2009 „Zeigen“ Eine Audiotour durch Berlin von Karin Sander, Temporäre Kunsthalle, Berlin

**City of Culver City, California
Agenda Item Report**

Meeting Date: 08/12/14		Item Number: <u>A-2</u>	
CULTURAL AFFAIRS COMMISSION AGENDA ITEM: (1) Review the Current Culver City Commissions, Committees and Boards Application; and, (2) If Desired, Provide Staff with Recommendations to Update and/or Tailor the Application Form Specifically for Cultural Affairs Commission Applicants.			
Contact Person/Dept.: B. Christine Byers / Phone Number: 310-253-6000 City Manager's Office			
Fiscal Impact: Yes ☐ No ☒		General Fund: Yes ☐ No ☐	
Public Hearing: ☐		Action Item: ☒ Attachments: ☒	
Public Notification: Meetings and Agendas – Cultural Affairs Commission (08/07/14)			
Department Approval: N/A		City Manager's Office Approval: Martin R. Cole (08/06/14)	

RECOMMENDATION:

Staff recommends that the Cultural Affairs Commission (CAC): (1) Review the current Culver City Commissions, Committees, and Boards Application; and, (2) If desired, provide staff with recommendations to update and/or tailor the application specifically for Cultural Affairs Commission applicants.

BACKGROUND/DISCUSSION:

The City Council is requesting that current Commission, Committee, and Board members conduct a review of the current application being used for interested applicants to submit for consideration for appointment to a Commission, Committee, or Board. This process allows for the public, and specifically those individuals who have been through the Commission, Committee, or Board application process, to provide input. Attached is the current Culver City Commissions, Committees, and Boards Application form as updated in April 2013 (Attachment No. 1). The application is available via the City's website and in a pdf format that can be filled in electronically and submitted via e-mail to the City Clerk's office.

In March 2009, the CAC reviewed the then application form for Commissions, Committees and Boards (Attachment No. 2) in conjunction with a larger conversation pertaining to the role of City commissions and made comments with regard to the content and the selection process. The CAC's comments, as summarized by staff and forwarded to the City Clerk in 2009, are attached hereto for reference (Attachment No. 3).

City of Culver City, California
Agenda Item Report

The Commission's comments, insight, and recommendations on the current application are welcome and will be transmitted to the City Clerk's Office.

FISCAL ANALYSIS:

There currently is no fiscal impact associated with the proposed actions.

ATTACHMENTS:

1. Current Culver City Commissions, Committees, and Boards Application.
2. Commissions, Committees, and Boards Application as used by the City Clerk's office in 2009.
3. Summary of the CAC's comments on the application and selection process, dated March 10, 2009.

MOTION:

That the Cultural Affairs Commission:

Review the current application and (if desired) make recommendations for updating (or tailoring) the Commissions, Committees, and Boards Application.

MEETING DATE: August 12, 2014

AGENDA ITEM: (1) Review the Current Culver City Commissions, Committees and Boards Application; and, (2) If Desired, Provide Staff with Recommendations to Update and/or Tailor the Application Form Specifically for Cultural Affairs Commission Applicants.

ATTACHMENTS

	<u>Pages</u>
1. Current Culver City Commissions, Committees, and Boards Application.	1 - 8
2. Culver City Commissions, Committees, and Boards Application form as used in 2009.	9 - 12
3. Cultural Affairs Commission Comments re Application and Selection Process, dated March 10, 2009.	13 - 14

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**COMMISSIONS, COMMITTEES, AND BOARDS
APPLICATION INFORMATION**

Thank you for your interest in volunteering your time and expertise to the Culver City community. The information contained on this application is for use by the City in reviewing candidates to fill vacancies on City Commissions, Committees, and Boards. During consideration of applicants, the City may consider the information contained in this application, any required supplemental questionnaire, and any other publicly available information. An appointment to any Commission, Committee, or Board is at the discretion of the appointing authority.

Ethics and Avoidance of Conflicts of Interest

As a reflection of the residents of the community, Culver City prides itself on the high ethical standards adhered to by its municipal government. As a prospective applicant, we want you to be informed about potential limitations that state and local law impose on individuals who serve the community, especially where they may have a financial conflict of interest. Please consider this information before submitting an application and accepting an appointment. Further information and training regarding these limitations, as well as other legal and procedural requirements when serving on these bodies (i.e. Brown Act, ethics laws, etc.), will be provided in the event you are appointed to one of the City's commissions, committees, or boards.

State law has established regulations intended to ensure that a public official does not use his or her position for personal, financial benefit.

- The California Political Reform Act prohibits a public official (including any of the City's commission, committee, or board members) from participating in any decision or deliberation that might affect the official's own financial interests. In such a situation, the official must publicly disclose the potential conflict of interest, recuse himself or herself from the item being discussed, and leave the meeting room while the matter is considered.
- Government Code Section 1090 imposes an even stricter prohibition. It prohibits a local body from "making" a contract with one of its own members (even if the member has recused him or herself), which includes all aspects of contract formation, including such actions as influencing the contract's scope or the selection of a contractor.

A community member volunteering to sit on a City commission, committee, or board should be aware of these restrictions and take them into consideration before applying for or accepting appointment to any of these bodies.

ATTACHMENT NO. 1

If you have questions about this information and how it may apply to your particular situation, please contact the City Attorney's Office at (310) 253-5660.

As you complete your application, please be aware of the following:

- You may attach a resume or other supplemental information. However, at a minimum, please ensure you submit this Application form by the applicable deadline.
- If you are applying for an office on the Landlord Tenant Mediation Board, you will be required to complete a supplementary questionnaire, which will be included at the end of the general application.

If appointed to a body, please be aware that:

- **Important:** Unless a specific exception is made by the City Council, generally individuals are eligible to be appointed to serve on only one body at a time.
- All appointees will be required to attend an Ethics and Brown Act training class, which will be offered through the City Attorney and City Clerk's Offices.
- State law and the City's Conflict of Interest Code may require you to file annual financial disclosure forms.
- Meeting dates and times of the various bodies are subject to change at the City Council's discretion, staff requirements and the availability of the meeting facilities.

**APPLICATION FOR
COMMISSIONS, COMMITTEES, AND BOARDS**

(Please type or print legibly– or use the PDF fill-in form available at www.culvercity.org)

**Please be advised this document is a public record and
information contained herein may be subject to public disclosure
as required by the California Public Records Act and any other
applicable law.**

General Information:

1. Identify the Commission(s), Committee(s), and Board(s) to which appointment is desired. Please list all appointments for which you are applying:

2. Name: _____ Telephone: _____

Address _____ Zip _____

Business: _____ Telephone: _____

Address _____ Zip _____

E-mail address: _____

3. Community Service (List commissions, committees, boards, and other organizations on which you have served or currently serve and offices held and in what city those positions were or are held.):

ATTACHMENT NO. 1

4. Employment (Include titles and duties of current and past employment):

5. Education (Include professional or vocational licenses and certificates.):

ATTACHMENT NO. 1

6. Additional Information

- a. Are you a Culver City resident? YES ___ NO ___
Number of years: _____
- b. Are you a Culver City business owner/operator? YES ___ NO ___
Number of years: _____
- c. Are you registered to vote in Culver City? YES ___ NO ___
- d. Have you ever been convicted, fined, imprisoned or placed on probation for a felony or a misdemeanor? YES ___ NO ___
- e. Have you ever worked for the City of Culver City? YES ___ NO ___
(If yes, list dates of employment and names of departments.)
- f. Are you related to any current City employees or appointed officials of the City of Culver City? (If yes, indicate name and relationship.) YES ___ NO ___
- g. Have there been, or are there now, any circumstances which might reflect adversely on the propriety of your serving as a member of any body to which you might be appointed? YES ___ NO ___
- h. How many meetings of the Commission(s), Committee(s), or Board(s), to which you are interested in being appointed have you attended in the last year? _____
- i. How much time, on a monthly basis, do you anticipate spending on preparation for attendance at meetings of the body to which you desire appointment? _____
7. Please list the reasons why you are seeking appointment to a City body. (When possible, please be specific to the body's role.)

ATTACHMENT NO. 1

8. What is there specifically in your background, training, education or interests that qualifies you for appointment?
9. How would you help the body perform its established role, objectives, and/or goals, as established by the City Council?
10. What special qualities and/or qualifications can you bring to the body(ies) to which you seek appointment(s)?

ATTACHMENT NO. 1

11. Is there anything else you'd like to add that does not fit neatly into the answers to the prior questions? (You may attach supplemental information, if desired.)

REMINDER: All information on this application will become a public record and may be subject to public disclosure as required by the California Public Records Act and any other applicable law.

By checking this box ☐ or signing below, I hereby certify that the foregoing information is correct to the best of my knowledge

Signature: _____ Date: _____

You are invited to attach additional pages, enclose a copy of your resume and/or submit supplemental information which you feel may assist the appointing authority in its evaluation of your application.

Please submit your application and any attachments no later than the final filing date as announced in the Notice of Vacancy and Request for Applications to the City of Culver City:

By Mail or Hand delivery Office of the City Clerk
9770 Culver Boulevard
Culver City, CA 90232-0507

OR

By Fax: (310) 253.6010

OR

By Electronic Delivery: city.clerk@culvercity.org

If you have questions regarding the completion or filing of this application, please contact the City Clerk's Office by fax or email, as indicated above, or by phone at (310) 253-5851.

**SUPPLEMENTARY QUESTIONNAIRE
FOR COMPLETION BY APPLICANTS TO THE
LANDLORD TENANT MEDIATION BOARD**

Name: _____ Telephone: _____

Email: _____

Please check the category(ies) for which you are applying:

- | | |
|-------------------------|--------------------------|
| Tenant Representative | ☐ |
| Tenant Alternative | ☐ |
| Landlord Representative | ☐ |
| Member At-Large | ☐ |

Please ensure you meet the below qualifications for the membership category(ies) for which you are applying.

For the Landlord and Tenant positions, please provide a copy of your rental agreement to confirm your eligibility. The rental agreement is for verification purposed only and shall remain confidential.

From the City Council approved "Organization and Implementation Guidelines for the Culver City Landlord-Tenant Mediation Board:"

Tenant Representative/Tenant Alternate: shall be tenants of residential rental property within the City of Culver City, and neither the applicant nor the applicant's spouse or dependents shall have any financial interest in residential income-producing property either in Culver City or elsewhere.

Landlord Representative/Landlord Alternate: shall either own, manage or have a residential income property interest within the City of Culver City, and shall preferably be residents of the City of Culver City.

Members at-Large: shall neither be tenants nor shall they own or have an ownership interest in any residential income-producing property in Culver City. Furthermore, preferably, neither "member-at-large" applicants or their spouse or dependents shall have any direct business or financial relationship with either landlords, property managers or real estate professionals within the City of Culver City or elsewhere. "Member-at-large" applicants shall be residents of the City of Culver City.

**Please call the Housing Division at (310) 253-5780 if you have any questions
regarding eligibility for Landlord/Tenant Mediation Board positions.**



CITY OF CULVER CITY

9770 CULVER BOULEVARD P.O. BOX 507, CULVER CITY, CA. 90232-0507

APPLICATION AND BIOGRAPHICAL DATA FOR COMMISSION, BOARD OR ADVISORY COMMITTEE MEMBERSHIP (please type or print)

The information contained on this form is for the use of the City Council in order to fill vacancies on City Commissions, Boards, Advisory Committees or Task Forces. However, all information on this form will become a public record and be available for public inspection or duplication as authorized by law.

Separate applications *must* be submitted for each body to which application is being made.

General Information

1. Identify the Commission, Advisory Committee or Task Force to which appointment is desired:

2. If applying for a position on the Landlord/Tenant Mediation Board, indicate whether you are applying as a tenant representative (____), landlord representative (____) or member at-large representative (____).

Call the Housing Division at (310) 253-5780 if you have any questions regarding eligibility for Landlord/Tenant Mediation Board positions.

3. Name: _____ Telephone () _____

Address: _____ Zip _____

Business: _____ Telephone () _____

Address: _____ Zip _____

E-mail address: _____

Answer the following: (Use additional sheets if necessary)

4. Community Service

(List boards, commissions, committees and organizations on which you have served or currently serve; offices held and in what city.)

ATTACHMENT NO. 2

Page 2 of Application

5. Employment

(Title and duties, current and past.)

6. Education

(Include professional or vocational licenses and certificates.)

Personal

7. Are you a U.S. citizen? YES_____ NO_____
8. Are you registered to vote in Culver City? YES_____ NO_____
9. Have you ever been convicted, fined, imprisoned, or placed on probation for a felony or for a misdemeanor involving fraud? YES_____ NO_____
10. Have you ever worked for the City of Culver City? (If yes, list dates and names of departments.) YES_____ NO_____
11. Are you related to any current City employees or appointees of the City of Culver City? (If yes, indicate name and relationship.) YES_____ NO_____
12. Are you aware that financial disclosure may be required annually? (e.g. sources of income, loans and gifts, investments, interests in real property.) YES_____ NO_____
13. Rules or law and ethics prohibit members from participating in and voting on matters in which they may have a direct or indirect financial interest. Are you aware of any potential conflicts of interest which may develop from your occupation or financial holdings in relation to your responsibilities as a member of the body to which you seek appointment? (If yes, please indicate any potential conflicts.) YES_____ NO_____
14. Have there been, or are there now, any business circumstances which YES_____ NO_____

ATTACHMENT NO. 2

Page 3 of Application

might reflect adversely on the propriety of your serving as a member of any body to which you might be appointed?

15. How many meetings of the Commission, Board or Committee to which you are interested in being appointed have you attended in the last year? _____

16. How much time, on a monthly basis, do you anticipate spending on preparation for and attendance at meetings of the body to which you desire appointment?

17. Why are you interested in appointment to a City Commission, Board, Committee or Task Force?

18. What is there specifically in your background, training, education or interests which qualifies you as an appointee?

19. What do you see as the objectives and goals of the body to which you seek appointment?

20. How would you recommend the objectives and goals of the body be changed or augmented?

21. How would you help achieve the body's established objectives and goals?

ATTACHMENT NO. 2

Page 4 of Application

22. What special qualities can you bring to the body to which you seek appointment?

REMINDER: All information on this application will become a public record and be available for public inspection or duplication as authorized by law.

I hereby certify that the foregoing information is correct to the best of my knowledge

Signature: _____ Date: _____

You are invited to attach additional pages, enclose a copy of your resume, or submit supplemental information which you feel may assist the City Council in its evaluation of your application.

Submit application(s) and attachments to:
City of Culver City
Attention: City Clerk
9770 Culver Boulevard
Culver City, CA 90232-0507

(310) 253-5851

OPTIONAL

In order to assist the City Council in seeking to balance appointments in terms of geographic location of residence and/or business, ethnicity, gender and age, the following information is desirable but not required for application submission or appointment.

If a City resident, for how long? _____ If a City business owner/operator, for how long? _____

Year of Birth _____ Male _____ Female _____ Ethnicity _____

S/98:jhe

ATTACHMENT NO. 3

Cultural Affairs Commission Comments re Commissioner Application

March 10, 2009

Comments on Existing Application:

- Implement an on-line application!
- Residency requirement: Having this as a requirement for Cultural Affairs Commissioner may limit area of expertise but residency does make appointees more accountable
- Why have a requirement that applicant be a registered voter?
- Question 9: Does the City perform background checks on commissioners?
- Questions 11 – 14: Important for disclosure purposes
- Question 16: Applicants should be aware of what is expected in terms of sub-committee meetings, preparation time, attendance at events, etc.
- Questions 19 & 20: Don't agree that these are enlightening and are of great value in screening applicants
- Some of the questions on the existing application are redundant
- Why is year of birth and ethnicity included on current application?

Suggested:

- Consider implementing different “chairs” for each discipline, e.g., Music Chair, Visual Arts Chair, etc. but not necessarily mandate this
- Use a panel of qualified individuals to interview candidates and make a recommendation to the City Council and/or include a City Council sub-committee in interview process
- Council should get to know each candidate before making appointments
- Should it be required that applicants show up at City Council meeting when the appointments are being made?
- Consider one general questionnaire for all commissions and then specific supplemental questionnaires for each

ATTACHMENT NO. 3

- Consider (loosely) some of the areas addressed in the Certified Local Government application (education/experience in history, architectural history, preservation planning, etc.)
- Important for CAC to be balanced -- Applicants should have either been educated or have work experience in each of the areas under the CAC's purview
- Implement a set of minimum requirements for various fields
- Add questions pertaining to:
 - o How many CAC meetings have you attended?
 - o Whether applicants are acquainted with the Cultural Affairs work plan and Community Cultural Plan.
 - o Perhaps list Cultural Affairs programs and ask which of these the applicants have attended