



Arts & History

BOISE CITY

Public Arts Program





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Cover:
Grove Street Illuminated detail
by Amy Westover
Grove Street
Photo by Otto Kitsinger

Left:
Windows in Time
by J. Amber Conger
Jullion Park

Right:
Penny Postcard: A Hometown Greeting
by Mark Baltés
Boise City Hall



A Vision for Boise's Public Art

Introduction

Citizens and visitors prize Boise's strong sense of place. Its beautiful natural mountain setting and mild high desert climate, its urban resources and relaxed demeanor make it one of the most sought after places in the country to work and live. Special features—the Boise River and its Greenbelt, the string of parks and the surrounding foothills—combine with an active downtown to create a unique urban environment.

Boise's growth since the 1990s has been substantial. In 2009 Boise became the 100th most populated city in the nation. Today the heart of downtown is an inviting, urbane arena for work and play. Higher education's collaborative community presence has increased with the growth in student populations. Boise State University has an all-time high of over 19,000 students and University of Idaho's Boise campus serves just over 1,000. The distinctive public art installed over the past thirty years is a key part of making downtown and the surrounding neighborhoods distinctive. Continuing investment in a collection of site-specific artworks in public spaces is essential to attracting and maintaining the creative class and strengthening Boise's creative economy.

In 2001 Boise City Council passed a landmark "Percent for Public Arts" ordinance, committing up to 1.4% of eligible municipal capital projects for public art. Since 2001, artists have completed nearly fifty public artworks for Boise. Capital City Development Corporation, private investors, City, County and State government have all contributed funds to commission public art in Boise. Boise City's public art collection of over eighty works is currently valued at \$2,725,000. Two-thirds of the artists hired to create public art are from Idaho and one third from out of state, providing for a diverse and high-quality collection of art.



Keepsies
by Ann LaRose
Grove Plaza

BOISE: a special place for public art

Basque History Mural

by The Letterheads
Capitol Blvd. near Grove Street



Public art invigorates residential and commercial zones, developing new places of beauty and interest. Public art has the capacity to reveal insights about our natural surroundings, cultural history, and community connections. It can encourage private investment in civic space. Art in civic environments has contributed to furthering the goals and objectives of City departments and capital projects, involving citizens in the design of public spaces. Boise's public artworks have the capacity to directly express that which is most important about Boise's history and future.

As we move forward with more exciting new projects in parks, at the Boise Airport, in downtown and other neighborhood sites, it is important to reflect and redefine our vision for public art in Boise. It is with this in mind that we bring you this Public Art Program overview and plan.

Types Of Public Art In Boise: An Overview

It is the public interaction and understanding, not always the art object itself, which constitutes public art. This document is intended as an overview for the kinds of interactions that make a meaningful public art program possible—interaction between and among the arts community, local government and business, between art, architecture and landscape; between proposed works of art and specific sites; between emerging artists and those with experience in the public realm; and between minority groups and the general populace. The following categories provide a broad structure of the types of public art in Boise.

LANDMARK ARTWORKS contribute significantly to the identity of their location and become easily identifiable meeting places. *Grove Street Illuminated & Boise Canal*, by Boise artist Amy Westover, is an example. Located on the corner of 9th and Grove Streets, it has become a key downtown landmark, identifying one of the most actively used streets in our city and inviting pedestrians to learn about the history of Grove Street. *Boise Totems*, located at 8th and Idaho is another example of an art landmark.

AESTHETIC WORKS OF PERSONAL EXPRESSION are those in which the artist addresses issues of form, compositional design, the concept of beauty or other philosophical considerations. These works may be abstract or representational but are inherently about a particular artist's vision. *Sprout Bench*, by artist Francis Fox, located in Morris Hill Park, was inspired by the sprouting of tree seeds, but also springs from aesthetic issues of interest to the artist.

Anne Frank Human Rights Memorial

Layout by Kurt Karst and RSB Construction
West of Capitol Boulevard; behind The Cabin Literary Center



SOCIAL, CULTURAL OR HISTORICAL STATEMENTS IN ARTWORK comment or reflect on places, and in the process, educate the public with their critical vision. The Basque Block design and art features, on Grove Street between Capitol Boulevard and 6th Street, reference the language, names, and traditions of the Basques who settled in Idaho. *Historical Sight: Boise Chinatown* by Dwaine Carver provides glimpses of the Chinese residents and businesses that used to populate downtown, highlighting their absence today.

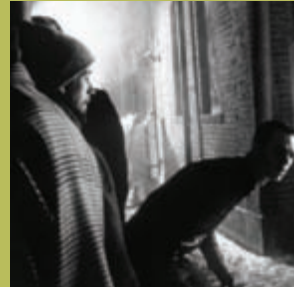
FUNCTIONAL WORKS OF PUBLIC ART are commissioned to fulfill a functional need for a specific site within a public space. *Pedals to Pages*, a bike rack, and the *Read and Ride* benches by Byron and Lynn Clercx, are located in front of the Main Library on Capitol Boulevard and serve the increasing numbers of library patrons who use prefer to bike. The architectural canopies over the entrances of the Idanha building were created as a public art project by artist Nina Yankowitz and Barry Holden. Amy Westover's *Windows into Wet Land* serves as windows and art. Westover also used recycled wastewater pipes to create water fountains and sinks at Boise WaterShed Environmental Education Center.

MEMORIALS commemorate people, places or events. Notable local examples include the bronze statue of Governor Frank Steunenberg, Idaho's governor 1897-1901, which is in front of the state Capitol. Steunenberg was assassinated in 1905 and honored in 1927 with this sculpture by sculptor Gilbert Riswold. A more recent example is *The Anne Frank Human Rights Memorial*, which is a place to contemplate and learn about human rights and reflect on the legacy of Anne Frank. In 2008 Boise dedicated a statewide memorial for fallen municipal firefighters in Riverside Park. This has become a significant gathering place for ceremonies and events to honor firefighters.



Firefighter Memorial, 2008
by Agnes Vincen Talbot
Riverside Park

Program Components



Alley Angel
by Deborah Hardee
Boise Visual Chronicle



Photo by Otto Kitzinger

River of Trees
by Judith & Daniel Caldwell
9th & Idaho Street



Be Outside Mural
by Ward Hooper
and Youth Artists
Main & 8th Street

THE BOISE VISUAL CHRONICLE COLLECTION is a permanent, city-owned collection of over 80 paintings, drawings, prints, photography and other two-dimensional works depicting life in Boise, all by numerous and diverse Idaho artists. The collection provides a rich visual document of Boise's changing landscape, people and perspectives. In addition, it is a unique portrait of the artistic vitality and evolving perceptions of the artists in the region. The collection originated in 1996. Additional works are acquired as funds are available. Since its original installation in 1996, the project has been exhibited at the Boise Center on the Grove, Boise City Hall, Capital City Development Corporation offices, and Boise Airport. As the collection grows, the works may be displayed in other public places.

PERMANENT PUBLIC ARTWORKS are created for specific sites and are maintained in perpetuity. Works may be two-dimensional, such as murals, or three-dimensional, such as a free-standing sculpture. Examples include a *River of Trees*, by Judith and Daniel Caldwell, made up of bronze leaves embedded into the sidewalk and iron tree grates around four trees on the corner of 9th and Idaho Streets, and *World War II Aviator*, a bronze statue at Boise Airport dedicated to those who flew out of Gowen Field in World War II. The design of the works takes into consideration the specifics of the location, the possibilities of vandalism and the permanence of the mediums.

TEMPORARY PUBLIC ARTWORKS can be visual or performing art. They are, by nature, relatively ephemeral, compared to a bronze statue. An example of a temporary artwork is the mural series on the plywood walls around the corner of the construction site on Main and 8th Streets, which change every six months. Another example is the chalk art street drawings, which later wear away. Temporary performance public artwork includes dance performances during a festival or large-scale puppets made for a parade. Temporary projects are typically low in budget and do not have funding allocated for ongoing maintenance. Often these projects allow the artist to be more experimental or conceptual because they do not have to consider long term viability of the work. Temporary works can also be commissioned in a larger variety of media and provide experience for artists who may not have worked previously on a public art project.

Background: History of Boise's Public Art Program

FIRST BOISE CITY PUBLIC ART PROJECTS

In 1977 Boise City Mayor Dick Eardley appointed a committee to develop a visual arts program for the newly-constructed City Hall. Out of this ad-hoc group blossomed the Boise City Arts Commission, which was created by a city ordinance in 1978 and transitioned into a full department in 2008 now known as the Boise City Department of Arts & History. From this first effort in 1977, several two-dimensional works of art created by Idaho artists were commissioned and located throughout the interior of City Hall. Boise City commissioned Dana Bousard, a regional artist from Montana, to create the wall hanging, *Through the Cottonwoods, One Could See the Games Being Played*, for City Council chambers. The work still hangs there today.

A grant for \$17,500 from the National Endowment for the Arts (NEA) allowed the commissioning of a major work for the plaza in front of City Hall by an artist of national reputation. The Boise Redevelopment Agency, now Capital City Development Corporation (CCDC), accepted a proposal to contribute \$17,500 to match the NEA grant. The Junior League of Boise joined in the consortium contributing \$5,000 for site preparation and installation. This project, which resulted in the commissioning of John Mason to create *Point of Origin* (relocated in 1990 to the grounds of Boise Art Museum in Julia Davis Park), was the beginning of many innovative public art partnerships between Boise City, CCDC, and private organizations.

In 1983 Boise City's Arts Commission organized displays featuring regional artists at Boise Airport, a precursor of the permanent and temporary art installations which would be integrated into Boise Airport in the future.

Boise City continued to periodically allocate funds for capital acquisitions. From 1991-1993 then Mayor Dirk Kempthorne allocated a total of \$60,000 for acquiring public art. These funds were used to partner with Greater Boise Auditorium District and CCDC to initiate the Boise Visual Chronicle, a city-owned collection of two dimensional works by Idaho artists about Boise. The City also provided support for a consortium-funded Basque Block Project in 2000, a competition won by local artist Ward Hooper to create artwork celebrating Basque history and culture. \$25,000 from the City was matched by CCDC in 2000 to fund permanent artist-initiated projects including Dwaine Carver's *Historical Sight: Boise Chinatown*, Francis Fox's *Portal*, and Michael Zappoini's *Cassia Park Arch*.

ADMINISTRATION

Staff at Boise City Department of Arts & History is charged with administering public art projects for Boise City as well as CCDC. In 1997 Boise City created a full-time staff position of Public Arts Manager. An assistant position created in 2001 quickly became responsible for overseeing the maintenance, conservation, and



**Through the Cottonwoods,
One Could See the Games
Being Played**
by Dana Boussard
Boise City Hall

Point of Origin
by John Mason
Julia Davis Park

Portal
by Francis Fox
8th & Broad Streets

**Historical Sight:
Boise Chinatown**
by Dwaine Carver
Grove Plaza,
Capitol & Front Street,
Capitol & Grove Street

BOISE PASSES PERCENT-FOR-ART ORDINANCE

In the past ten years, Boise City’s leaders have demonstrated a firm commitment to fund public art and integrate it into its parks, buildings, and civic sites. In March 2001 Boise City Council passed a landmark percent-for-arts ordinance, allocating up to 1.4% for public art on eligible, municipal capital projects such as library branches, fire stations, or Boise Airport. Projects are initiated in partnership with departments to further their goals and objectives. Several innovative projects have been accomplished under this program. Each department’s public art program has developed its own character through the projects that have been commissioned.

CITY DEPARTMENTS PROGRAM PROFILES

Percent-for-art allocations are appropriated from eligible capital projects when the capital budget is set during biennial and interim-year budget development. Public art staff then meets with department liaisons and commissions to determine what kind of projects will be developed with available funds within each department. Funds may remain with the site or project that triggered the allocation or they may be pooled within departments for larger projects. The percent-for-art projects have made a significant geographic impact, integrating art into neighborhoods across the city that did not have art previous to 2001.

Boise Airport

Boise Airport, which operates as an enterprise fund, hosts the largest concentration of art in a public facility in Idaho, with an investment of \$663,000 for nine permanent public artworks by local and regional artists. In 1998, prior to the percent-for-art ordinance, Boise Airport allocated \$60,000 for Boise Wings, five blue neon wings located on the parking garage, based on birds of prey. When the percent-for-art ordinance passed, Boise built a new airport and public art was integrated into the fabric of the building—the terrazzo floor, security walls, ticketing lobby and public gathering spaces. The selected art focused on the character of Southwest Idaho including imagery of maps, salmon, Boise River, and mountains. The

public education of and about the collection. With staff in place to manage the program and a growing commitment to the integration of art in public spaces, the number of proposed projects and public awareness of public art increased substantially after 2001.

CAPITAL CITY DEVELOPMENT CORPORATION

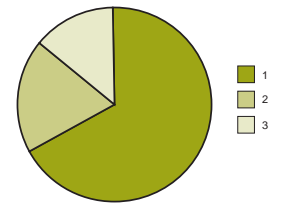
CCDC’s 1986 Central Urban Renewal District Master Plan for the eight-block downtown area established a recommendation that 1% of each capital project be set aside for commissioning art. Redevelopment districts that were formed after that—River Street/Myrtle Street, Old Boise/Eastside, River Myrtle–Old Boise and Westside Downtown—continue with this practice. These public dollars, provided on a project-by-project basis, are leveraged to secure funds encourage art investments from private developers who build in CCDC districts. In 2002 CCDC passed a Cultural Investment Policy, which established a systematic approach to CCDC’s funding of culture within its districts, including permanent public art, temporary public art, cultural facilities, and performing arts events. CCDC approved a 2007 Master Downtown Arts and Culture Plan for all districts that is a tool for planners, developers, artists and residents interested in integrating the arts into downtown Boise.

PRIVATE DEVELOPERS’ PARTICIPATION

Although there is no statutory requirement for private entities to participate in the public art program, developers have recognized that public art in the communal and pedestrian spaces of their projects adds to the site’s unique character. It also involves the citizenry and public dollars in their investment, engendering community spirit and establishing a sense of place.

In the 1990s private developers in Boise were increasingly active in furthering the cause of public art, investing space, money and other resources in this community endeavor. This is due in no small part to the funds provided from CCDC as public match. Some of the more prominent examples are Block 22 LLC (the owners and developers of Grove Hotel), Christensen Corporation (which built the 9th and Idaho Center and Banner Bank Building on 10th and Bannock Streets), Ken Howell’s Parklane, Co. (renovator of the Idanha, Union Block and Idaho Buildings) and Jim Tomlinson and Associates, the redeveloper of Plaza 121. Other contributors to Boise’s public art program are the Greater Boise Auditorium District, Ada County, the State of Idaho, and private individuals.

Boise Public Art Funding Sources



Funding Sources After 2001:

1. **Boise City**
2. **Capital City Development Corporation**
3. **Other Private and Public Entities**

The total current value of Boise City’s public art collection is approximately \$2,720,000.

From 1978 to 2001, 41% of public art funding came from CCDC, 34% from other public and private entities, and 25% from Boise City. Most art purchased during this twenty-three-year period is in downtown Boise.

After 2001, when Boise’s percent-for-art ordinance was established, until 2009, 7% of public art funding came from CCDC, 4% from other sources, and 89% from Boise City. Most artwork purchased in the past eight years is in neighborhoods outside of downtown.

From 1978-2001 (23 years) Boise City and CCDC collectively purchased \$1,126,000 worth of art—40% of the current City-owned collection. From 2001-2009 Boise City purchased \$1,717,000 of art, or 60% of the City-owned collection.

color palette of selected art worked in tandem with the new architecture. Two bronze figures guard the exterior entrance, one honoring wildland firefighters based near the airport at the National Interagency Fire Center (paid for by a volunteer organization) and the other honoring airmen who flew out of Gowen field during World War II.

Parks & Recreation Department

In the past eight years the integration of art into neighborhoods by the inclusion of public art in parks has been significant. Ninety percent of the twenty-six projects in the parks and facilities were created by Idaho artists, with all but three projects under \$30,000 each. The Parks & Recreation art collection is currently valued at \$374,000. In partnership with the Parks & Recreation Department, we created an “Artists on Contract” program, hiring up to six artists each year who were assigned projects for which they created proposals approved by the necessary bodies. This is a program innovation that has worked well, allowing us to reduce administrative time and expenses on the front end, speed up the design process on the back end, and commission high-quality artworks. Artists worked closely with neighborhood representatives, Boise Parks & Recreation commission members and other area stakeholders to create site-specific art such as scoreboards for softball fields, a reading circle and children-themed entrance archway in a neighborhood park, field markers in a sports area, an African-themed Zoo

Boise exhibit, and mural of swimmers at a pool.

Public Works Department

Boise capitalized on a unique opportunity to integrate public art into a new educational facility at the wastewater treatment plant. As directed by the Public Works Commission and staff, all Public Works public art dollars to date—\$300,000—have been pooled and directed to projects at Boise WaterShed Environmental Education Center, completed in 2008. To initiate this effort in 2002 the City contracted with artist Dwaine Carver, an artist and architect, to create an arts plan. This plan provided a blueprint for the types and potential locations of projects. Eight artworks have been com-



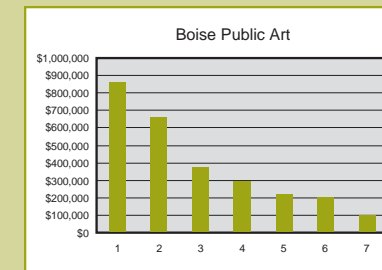
Photo by Otto Kitzinger

pleted ranging from the highly integrated—cast concrete walls, glass painted windows, a recycled tire floor, water fountains and sinks from old pipes—to a stand alone tree made of recycled pipes and a photo project featuring water. All artworks touch on content appropriate to the environmental mission of the facility. In 2009 Carver updated the Public Works art plan to help stakeholders determine how best to develop new projects going forward.

Fire Department

In 2008 Boise City dedicated a memorial plaza and bronze figurative artwork to honor Idaho’s fallen municipal firefighters in Riverside Park. All Fire Department percent-for-art dollars generated by the building of fire stations from 2001 to 2008 (approximately \$90,000) were dedicated to this \$400,000

Distribution of Public and Private Investment in City-Owned Art



1. Downtown, \$859,354
2. Airport, \$663,000
3. Parks, \$374,261
4. Public Works, \$300,000
5. Police/Fire, \$222,330
6. City Hall, \$203,432
7. Library, \$98,726

For specific information on all Boise City public artworks and locations, please contact the Department of Arts and History for a brochure or visit our website at www.boiseartsandhistory.org.

statewide partnership.

Police and Fire Department

In 2009 the Police and Fire Department moved into new headquarters at City Hall West. \$133,000 in percent-for-art funds for this location were jointly dedicated to creating historical concrete walls featuring historic police and fire badges and uniformed employees, enamel photographic panels from the departments’ past, and cast glass elements in the entrance plaza, all by Boise’s Classic Design Studios. For the inner lobby the City commissioned a local artist with a national reputation, Mark Manwaring, to do paintings featuring the two departments, as well as other nature themed works for

World War II Aviator
by Ben Victor
Boise Airport

the adjacent conference rooms.

Library!

The Main Library received a donation of an artwork from a private citizen in 1994. Idaho artist David Berry's Natural Bridge featuring the first book form—a rock petroglyph—has graced the entrance ever since. It was joined with a functional artwork encouraging alternative transportation in 2003, a bike rack spelling out *Pedals to Pages* and benches titled *Read and Ride*. With the landmark establishment of Boise's first library branches—two in renovated spaces and one built from the ground up, all in revitalized neighborhood strip malls—the City commissioned artists to create multiple works for those facilities. Site-specific collages, paintings, and glass artwork have been installed to the delight of library patrons. The total value of Library art is \$98,726.

Boise City Hall

When Boise City bought the adjacent building from Ada County percent-for-art funds were used to commission Penny Postcard: A Hometown Greeting by Boise artist Mark Baltés, dedicated in 2004. This work, valued at \$85,000, highlights historic Boise sites and functions as a welcome on the building's exterior. Inside the building citizens will see works from Boise Visual Chronicle and the Digital Art Collection, featuring Idaho artists who work in digital media.



Bus Wrap
by Jason Sievers

Art in Transit

Boise City, Valley Regional Transit, Ada County Highway District, and other partners collaborate on temporary public art projects to enhance citizens' experience of transit facilities and services. Under this program artists have been commissioned to design bus wraps, posters and murals for bus shelters, and Poetry in Motion—a series of poems installed inside buses. In 2009 the Downtown Boise Association received a Mayor's Neighborhood Reinvestment grant to wrap traffic control boxes with artist designs.

Goals

The goals of Boise's Public Art Program are to:

- Contribute to Boise's identity as a cultural destination
- Make art of enduring excellence an essential element in the development and redevelopment of Boise and its neighborhoods
- Use art to recognize the cultural diversity that is and has been part of Boise's history
- Commission and purchase artwork from local, regional and national artists who can weave diverse artistic disciplines, cultural perspectives and life experiences into the fabric of our community
- Engage residents and visitors through education and outreach programs about our public art collection
- Broaden the role of the artist in the community and create opportunities for artists to pursue creative careers in Boise
- Provide for the proper maintenance and cataloging of the public art collection.



Native American Head from "Natural Bridge"
by David Berry,
Boise Public Library



Confluence
by Amy Westover,
Boise WaterShed



Sprout Bench
by Francis Fox,
Morris Hill Park



Slipstream
by Kelly McClain,
Boise Airport

Objectives

PROGRAM DEVELOPMENT

- To facilitate partnerships and collaborative opportunities for artists to work with community organizations, public departments and agencies, private businesses and institutions
- To nurture the integration of art, architecture and landscape architecture throughout Boise
- To encourage art that is responsive to its site
- To address public art as early as possible in each project
- To provide for public participation in art selection and the celebration of completed works
- To partner with City Departments, private developers, and other public partners to include public art as integral components of their capital projects and programs
- To build a collection that represents broadly diverse styles and aesthetic attitudes

PUBLIC ART FUNDING

- To efficiently manage a robust and meaningful percent-for-art program for Boise City
- To sustain a program for CCDC sponsorship of public art in Boise's redevelopment areas
- To advocate for and facilitate opportunities for private sector sponsorship of visual art and artists such as commissioning of art, artist residencies, and opportunities to exhibit
- To identify and pursue private, business and civic sources of revenue for public art

PUBLIC ART MAINTENANCE

- To document, preserve and conserve all public art in the City's collection
- To adequately insure all City owned artwork
- To ensure proper written and visual documentation and cataloging of the Public Art Collection

WORKING WITH ARTISTS

- To create opportunities for a broad spectrum of artists through new programs and diverse public art projects
- To provide opportunities for artists, landscape architects, architects and engineers to participate collaboratively in the public art program
- To commission and work with local, regional and national artists
- To acknowledge the complexity of artists' processes and to recognize the many ways artists produce work, from the highly collaborative to the solitary
- To provide just compensation to artists for their work
- To sponsor educational workshops, lectures, and events for local artists

COMMUNITY OUTREACH AND PUBLIC EDUCATION

- To manage educational programs for the public to promote understanding and acceptance of public art including tours, podcasts, videos, and curriculum materials for K-12
- To develop, maintain and promote an effective website with informative content
- To encourage dialogue about public art and about the art selection process
- To establish opportunities for the participation of Boise youth in public art projects
- To actively promote Boise City's Public Art Program as commissioning of art, artist residencies, and opportunities to exhibit
- To identify and pursue private, business and civic sources of revenue for public art

Project Administration and Implementation

IDENTIFYING PARTNERS: SECURING FUNDING FOR PROJECTS

The first stage of any art project is to identify the stakeholders and possible funding partners. Many of Boise City projects are private/public partnerships. The public source of funds may be Capital City Development Corporation (CCDC), Boise City, Ada County or State of Idaho. The private partners may be a developer, business owner, civic group or prominent citizen with an invested interest in the site. The funding, which is always of varying amounts, is secured as the first stage of the project and determines the scale and scope of the project.

PROJECT FACILITATION

The Public Arts Manager, a full-time staff member of the Boise Department of Arts and History, is responsible for facilitating and administering public art projects. The process includes the securing of funds, issuing a "call to artists," facilitating the art selection process, preparing the contracts, working with the artists, collecting and disbursing funds, overseeing final installation, preparing the dedication and developing media attention for all projects. The manager works with the guidance of the Visual Arts Advisory Committee, the Boise City Arts & History Commission, Boise City Council, CCDC, and project partners.



Site Selection Guidelines:

Ways to Identify Signature Opportunities

In selecting a site suitable for public art, the criteria should include, but not be limited to, the following:

- Is a site publicly accessible at all times, allowing for contemplation and interaction between the public and the work of art?
- Is the site on public property or is the owner of the site a partner in the project?
- Does a site suggest art opportunities that would extend the breadth, vitality and quality of Boise's Public Art Program?
- Will art on the site enhance the pedestrian experience of the space and contribute to the visual interest of the area?
- Does the site fall within the prominent paths of circulation (an entry point, transit corridor, or plaza area), or is the site situated near a place of congregation (park, transportation center, entertainment or retail centers)?
- Is the site one that would help identify a neighborhood or district, communicating its unique characteristics to those who pass by?

Stearns Motor Car
by The Letterheads
Idaho between 6th and Capitol

CARE AND MAINTENANCE All permanent, City owned public artworks are maintained by Boise City or contract employees. Regular maintenance inspections are conducted by staff and the artist who created it or qualified personnel are contracted to do repairs as necessary. As the collection grows, so does the need for increased maintenance and care of the aging art. Artwork is evaluated annually and maintenance projections are prepared as part of the City’s biennial budget.

PROCESS FOR ACCEPTING ARTWORK DONATIONS Those who wish to donate works of art to the Boise City Art Collection are to contact the Public Arts Manager, who will facilitate the consideration of the requested donation. Works are accepted based on a review by Boise City Department of Art and History’s Commission and Visual Art Advisory Committee who consider the quality, condition, content, future maintenance requirements, site appropriateness and relevance of the work to the collection. The review process takes 2-4 months.

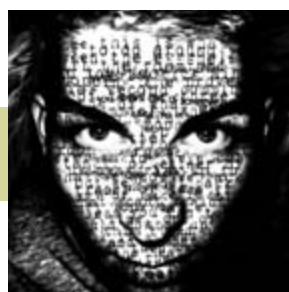
ARTIST OPPORTUNITIES There are numerous opportunities for artists to get involved in public art projects. All interested artists can register to be on the contact database so that they will receive all announcements, “Call to Artists,” and relevant notices. Artists should inform the City of all address changes.

Artist opportunities include:

- Responding to “Call to Artists” for public art projects, Boise Visual Chronicle collection, artist residencies or other opportunities
- Attending lectures, workshops and tours
- Envisioning public art projects and engaging the City staff to help identify potential, appropriate sources of funding such as Boise City Neighborhood reinvestment program, Arts & History grants, or potential private sponsors
- Showing art work in civic environments
- Volunteering to work with a committee on a Public Art Project or as a tour docent



Alley History
by Kerry Moosman
9th Street Alley between Bannock & Idaho



Written On My Face
by Cody Spanbauer
Digital Art Collection, City Hall



Photo by Deborah Hardee

Paintings from “Project Artifact”
series by William Lewis
Hillcrest Library

COMMUNITY OUTREACH AND EDUCATION Public education is a cornerstone of any successful public art program. City staff members provide walking tours and present lectures on public art for numerous elementary, high school and college classes. Staff also makes presentations for professional groups such as the American Institute of Architects (AIA), Downtown Business Association and the Rotary Club, and is available for presentations to other governmental agencies as well. Postcards, brochures, podcasts, and videos are available upon request. For more information on our education program, visit the website at www.boiseartsandhistory.org.

Outreach programs for local artists are another education cornerstone, and the staff organizes lectures and workshops for emerging artists new to public art. Boise invites prominent local and visiting artists and other art professionals with significant public art experience to conduct informative sessions, offering technical assistance and creative solutions to the problems and challenges most frequently encountered in making public art.

For more information on the current internal public art policy and administrative guidelines, contact Boise City Department of Arts and History public art staff.

Boise Public Artists

Since 1978, Boise City has commissioned new artworks from fifty-six artists to create more than eighty public artworks (some artists having completed multiple commissions). Of those artists, approximately two thirds of them are Idaho-based artists and one third are from states across the country. For many local artists, Boise City projects were their first public commissions. Following are some thoughts about public art from a few artists represented in Boise's collection.

Integrated art works are perhaps the most challenging species of public art - for the artist as well as participating designers, contractors and administrators. It is my hope that the completed integrated works [at Boise WaterShed] demonstrate the obvious worth of that extra effort. Too often art is understood to be a surplus, an object that can be added at some future date. But just as the plan encourages the artist-reader to dialectically understand the artistic attributes of engineering, the plan also asks administrators to consider art at the very beginning of engineering or design projects, not as something to be added later, but something absolutely integral from the beginning.

Dwaine Carver

Excerpt from The Boise WaterShed Arts Plan, 2009

Being a public artist is vastly different than just creating art solo in your studio. As a public artist you have to take in so many considerations. Obvious things like, permanence, weather, maintainability have to be considered but people do not realize that most of your time is spent managing the project. Someone told me once that public art is 5% inspiration and 95% perspiration. That person was right.

Amy Westover

Evolving from a traditional artist to public artist has been one of the most challenging and satisfying experiences of my career. The operative word here is "public". I enjoy working for a large and diverse public audience and creating works that become part of the streetscape. Pursuing public art has provided a vehicle for exploring the use of new techniques and materials in creating works for specific places. My work has radically changed and I feel I am maturing as an artist. Truly the most satisfying aspect of doing public art is creating art that people respond to. By virtue of its permanence, I entertain the idea that maybe some element of my work might influence other artists years from now and it may inspire some new ways of seeing the subject. This is an audience that might not have the opportunity to experience my work if it had not been commissioned for a public space.

Mark Baltes



Dwaine Carver



Amy Westover



Mark Baltes

I include place-specific content in my work either by using objects/artifacts that relate specifically to the location of the project, or by design, using pattern, color, certain materials, etc, to tell the story about a place. My work is more abstract in form, and this allows me to tell the story creatively. I also prefer leaving the finished work open to individual interpretation. Each person who visits ones of my sculptures sees a slightly different version of the same story, just like everyone remembers different things about the same place.

Amber Conger

A large distinction between the approach I take to fine art and public art is the consideration of the environment in which the piece will be displayed. In fine art, work is presented in a relatively neutral space, where as public art is more challenging. There are many visual elements that must be considered when creating and placing public art, including how the people that live and work in the area will be affected. Compared to fine art, public art is viewed by many different types of people from different walks of life. The challenge in creating public art comes from attempting to keep the work on a level that most people can appreciate while at the same time maintaining the greatest artistic integrity. I value the opportunity to communicate my views to a broad spectrum of people.

Marcus Pierce

The process of creating artwork for the Collister Library! seemed like a very fluid, natural outgrowth of my usual studio practice. It always starts with thinking and becoming aware of what I'm thinking about, and then exploring the subjects of my thoughts through a multi-layered process that alternates between open modes like improvisation and free-association, and more intentional modes like analysis, research, and writing. I felt that the right content for Collister Library! was an exploration of a subject very close to my own heart: the subject of knowledge, structures of knowledge, and the ways that the knowledge we value is encapsulated, protected and transmitted. Books (like artwork) are vehicles for the transposition of ideas through time and space, and I wanted the artwork in the library to both comment on that, and to embody it. The process differed from some of my other work in its scale and scope; and in that I had to work with a finite amount of time, when I could have envisioned working on the project for a much longer time.

Stephanie Bacon



Amber Conger



Marcus Pierce



Stephanie Bacon



Boise City Department of Arts & History

The Department of Arts and History was established by City Ordinance in March 2008 to enhance the Boise community by providing leadership, advocacy, education, services, and support for arts and history. The new Department emerged from the former Boise City Arts Commission, which was established by City Ordinance in 1978 as a nonprofit city agency to advise and assist the City Council in development, coordination, promotion and support of the arts.

VISION

The City's arts, culture, and history are integral parts of our everyday experience and a vivid expression of our diversity, depth, and dreams.

MISSION

To enhance Boise's community by providing leadership, advocacy, education, services, and support for arts and history. For more information please visit our website at www.boiseartsandhistory.org

REFERENCES

To download Capital City Development Corporation Urban Renewal District Plans, Downtown Arts & Culture Plan, Annual Reports and Strategic plan go to: <http://www.ccdco Boise.com/Downloads.aspx>

Boise City Department of Arts & History Public Art Policy & Management Guidelines, published in 2001 and updated in 2009.

CREDITS

This public art plan was crafted by Arts & History staff and the Visual Arts Advisory Committee under the direction of Boise City Council, Arts & History Commission, Boise City Department Directors, and Capital City Development Corporation board and staff.

As Boise's Public Works Director, I admit to being one of the biggest fans of the city's public art program - I consider myself a true convert. Over the last several years, Boise Public Works has been able to pool funds together to add art elements to our new environmental education center, the Boise WaterShed. These elements were designed into the facility from the very beginning, and as a result they add an engaging dimension to our educational programs while greatly enhancing the overall WaterShed experience.

Neal Oldemeyer, Director of Public Works

Windows into Wet Land

by Amy Westover

Boise WaterShed



Public art helps ground each of our libraries uniquely in its surrounding community and sparks the interest of library users. It encourages exploration and provokes questions and conversation. In a sense, public art in libraries offers an additional avenue for discovering ideas and learning.

*Kevin Booe
Boise Library Director*

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Ustick Dreaming
by Judy and Dale Collins
Library at Cole & Ustick
Photo by Otto Kitsinger