

Percent for Art

curated by David Alpert
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Percent for Art organizes exhibitions, research, programming, and educational resources in order to engage with percent for art programs and collections.

Percent for art (PFA) programs account for some of the largest art collections in the United States. Since 1934, government entities at all levels (federal, state, county, city) have adopted PFA legislation¹. This legislation requires public construction projects to allocate a certain percentage of their budget (usually one percent) to public art. As a result, over 300 government entities now hold and commission large sums of public art².

In Kansas City, Missouri, the One Percent for Arts program was passed via resolution in 1970 and was later codified in 1986². Since then, over three dozen works of art at a cost of over \$10 million have been commissioned through a Request for Qualifications (RFQ) selection process (see One Percent for Art collection). The majority of these artworks are sculptures that have been placed on or incorporated into their respective buildings.

Kansas City's One Percent for Arts program is convoluted and often times disconnected from local artists and patrons. The program is supposed to be overseen by the Kansas City Municipal Art Commission (MAC), but neither MAC nor the City have properly conserved or managed the One Percent for Arts collection or selection process.

This process has come under more public scrutiny since the announcement of the new airport project and its \$5.65 million art budget³. Recently, MAC endorsed contracting with Community Arts International (CAI) to act as the new airport's public art consultant in cooperation with James Martin, the City's new public art administrator (a position that had sat vacant for over a year)⁴.

I believe there is an opportunity for greater engagement, understanding, and connection within Kansas City's One Percent for Arts program. The new airport is bringing in the highest One Percent for Arts project budget in the program's twenty-nine-year history. That is why I am curating *Percent for Art*. I want to invite us to take a moment to study, examine, and reconsider our One Percent for Arts program.

I will commission local artists and historians to research, examine, and respond to Kansas City's One Percent for Arts program and collection (see list of artists and historians). This will culminate in an exhibition at Charlotte Street Foundation⁵. The exhibition will feature photographic documentation of the One Percent for Art collection, engagement resources from a graphic designer, an historical documentary, a scientific response, and resources from the Missouri Valley Special Collection and the LaBudde Special Collection. The space will be organized and flow around site specific installations from Cory Imig.

¹*A New Deal for Public Art in the Free State*, directed by Kara Heitz and Graham Carroll, 2019.

²*Art City: Public Art in Kansas City 1986 - 2013*, Kansas City Municipal Art Commission, 2013.

³Karash, Julius, *KCI Design and Public Art Controversies Stir Up Turbulence*, KC Studio, October 1, 2019.

⁴Karash, Julius, *Municipal Art Commission Endorses KCI Public Art Consultant*, KC Studio, January 14, 2020.

⁵<https://charlottestreet.org/>

cont.

I will invite MAC to explain the selection process, and I will invite SOM architecture and CAI to discuss how they will incorporate art at the new terminal. Programming will also include art tours, film screenings, and field trips. Prior to the exhibition and programming, I will create a publication with writings on all of the works in the One Percent for Art's collection.

Percent for Art will encourage dialogue, promote new relationships, and support artists and their work. *Percent for Art* will create a starting point for other PFA programs to engage with their patrons and collection. Kansas City is one of over 300 PFA programs. After Kansas City, the *Percent for Art* framework can be reworked and applied to other collections and programs across the country.

Timeframe

I propose to host all of the exhibitions and programming within a one month time period. This time period will maintain a level of momentum and participation. I will need six months in order to organize with all of the artists and other contributors, and to produce the publication.

Budget

The budget will include a small stipend for each artists of \$100 (total of \$1000). I am applying for additional funds (\$1,500) through an ArtsKC Inspiration Grant in order to fund the publication.

One Percent for Art Collection

- Robert Morris, *Bull Wall*, 1992
- Jay Markel, *Urban Palisade*, 1994
- Warren Rosser, *Spirit Catcher: Arrival of the Travelers*, 1994
- R.M. Fischer, *Sky Stations*, 1994
- Terry Allen, *Modern Communication*, 1995
- Deborah Butterfield, *Bonfire and Meridian*, 1995
- Garth Edwards, *Untitled*, 1996
- Joel Shapiro, *Three Figures/Fifteen Elements*, 1996
- Michele Oka Doner, *River Jacks*, 1996
- Buster Simpson, *Quenching Cup*, 1997
- Buster Simpson, *Offering Hat*, 1997
- Buster Simpson, *Illuminating Boat*, 1997
- Ken Ferguson, *The Race is Not Always to the Swift*, 1999
- Ken Ferguson, *Rabbit Hiding*, 1999
- Ken Ferguson, *Two Doves Sitting on a Branch Up High*, 1999
- Christopher Brown, *Tingmissartoq*, 2000
- Ned Smyth, *Untitled*, 2000
- Allen Winkler, *Dream Play*, 2000
- Concetta Morales, *A Man with the Certainty of a Tree and the Flair of a Fish: Tony Aguirre*, 2001
- Elwood (James Woodfill and el dorado, inc.), *Pulse*, 2002
- Michael Toombs/Storytellers Inc., *Construction Walls*, 2002-2005
- Kristin Jones and Andrew Ginzler, *Polarites*, 2002
- James Woodfill, *Deuce*, 2002
- Christian Mann, *Chandelabras*, 2002
- STRETCH, *Sunburst*, 2002
- STRETCH, *Dancing Crescents*, 2002
- STRETCH, *Dusk*, 2002
- John T. Scott, *Jazz Pantheon*, 2002
- Keith Sonnier, *Double Monopole*, 2006
- Ellen Driscoll, *Pro Patria Mori*, 2006
- Chris Doyle, *The Moons*, 2007
- Alice Aycock, *Strange Attractor for Kansas City*, 2007
- Wopo Holup, *The River*, 2007
- Jun Kaneko, *Water Plaza*, 2007
- Stuart Keeler, *Apparent Systems (gree grass)*, 2008
- Stuart Keeler, *Exposed Structures (system mapping)*, 2008
- Zhai Suikang, *Winds of Aphrodite*, 2008
- Andy Dufford, *Strange Strange Sam*, 2008
- Julia Cole and Leigh Rosser, *Inheritance*, 2008
- Matthew Dehaemers, *Seven Sentinels*, 2008
- Gordon Huether, *Red Eye*, 2009
- Michael Davis, *Salute*, 2010
- Rie Egawa and Burgess Zbryk, *Barnacles*, 2011
- Janet Zweig and el dorado architects, inc, *Prairie Logic*, 2012
- Mags Harries, Lajos Heder, *Terpischore for Kansas City*, 2012
- Gordon Huether, *Ambit*, 2012

List of Artists and Historians

- Graham Carroll, <https://www.grahamograph.com/>
- Mo Dickens, <https://charlottestreet.org/artist/mo-dickens/>
- JC Franco
- Sarah Hearn, <https://www.sarahhearn.art/>
- Eleanor Heartney
- Kara L. Heitz, <https://karaheitz.org/>
- Stuart Hinds
- Cory Imig, <https://www.coryimig.com/>
- Matt Reeves
- Mike Sinclair, <https://www.mikesinclair.com/>
- Sonié Joi Thompson-Ruffin, <https://www.kcfaa.org/sonie-joi-ruffin/>

Please note, I am not including a list of suggested works because I am asking artists to respond with new work.