

**CITY OF BERKELEY CIVIC ARTS COMMISSION
FUNDING PROGRAM APPLICATION n 2001**

Postmarked (not metered) Deadline: MARCH 19, 2001
This Application May Be Printed Legibly but Typed Preferred

1. AMOUNT REQUESTED FROM THE CIVIC ARTS FUNDING PROGRAM \$ 2,500

Funding Category (check one)

 1. Operating Support X 2. Program Support

2. APPLICANT/ORGANIZATION NAME:

Sara Frucht

Tax Status (check one)

() 501(c)(3)

Date of Incorporation

(month/year) _____

Address: 2304 Carleton St.

Berkeley, Ca. 94704

Federal I.D. # _____

email: sfrucht@webbnet.com website: kaleidoscapes.net

Contact Person: Sara Frucht (MaryAnn Merker advised me to mention that I am a visually impaired artist)

Title artist/designer

(X) Individual Artist *

Business phone (510) 845-6341

() Community Group *

* Fiscal Agent Name

Berkeley Partners for Parks

Berkeley Council District: (circle one) 1 2 3 4 5 6 7 8

(If you don't know, call the City Clerk's Office at 981-6100)

() City Agency

Total Budget (current FY) \$ 12,000

() Other _____

Primary discipline of this application:

 Dance Theater X Visual Arts (visually impaired) Literature

 Music Media Opera Multi-discipline

3. NARRATIVE DESCRIPTION OF APPLICANT

[Please limit your answers to the space provided on these pages allocated for Questions #1 through 10; you may attach ONE additional page to cover ALL “overflow” answers.]

1. Please describe your organization and its mission.

My mission is to create an immersive, interactive art piece that communicates to viewers the beauty of three-dimensional space and its inherent symmetry. I will do this by placing mirrors on the inside walls of a pyramid at particular angles in such a way that they will reflect into a three-dimensional virtual space that is many times larger than the real space. The pyramid structure will have entranceways, windows and a skylight. These negative spaces will reflect into a three-dimensional star mandala pattern that will extend throughout the inside of the virtual structure, and will completely encompass its occupants. The elements of this mandala will be a patchwork of many different views of the sky and the surrounding area. The appearance of these patches will constantly change as the sky changes, or as viewers move around inside the space.

2. [If applying for Program Support] Please provide a brief description of your project—no more than two to three sentences (or 50 words or less). The next question will give you the opportunity to elaborate. This description will be used for our grants report to City Council and for other publications.

2. A. [If applying for Operating Support] Describe your organization’s programs and activities. Please include information regarding efforts to improve program quality and involvement of artistic personnel in planning and implementation of programs.

This will be an open pyramid structure that people will be able to enter through five entranceways. It will have mirrors on the insides of the walls which will generate, in the reflections, a geometrically coherent virtual space that is twelve times the size of the real space. Occupants will have the feeling of being inside of a three-dimensional mandala.

3. [Answer only if applying for Program Support] Describe the activity you would like the Civic Arts Grants Program to support. When will it take place and where?

This will be an open and accessible art structure that will be placed in the Berkeley Community Garden at Hopkins and Peralta. Its floor will be at ground level for wheelchair accessibility. It will be in the shape of a pentagonal pyramid whose five bottom corners are truncated to provide five entranceways. There will be stainless steel mirrors on the insides of the walls. The reflections will create a virtual space in the shape of a truncated dodecahedron whose apparent size is twelve times the size of the real space. The top of the pyramid will be truncated to form a pentagonal skylight, (see page 3A)

4. [If applying for Program Support] Please list below all key artistic personnel involved in your project: their roles, background or training and whether they are paid or volunteer their skills to the project.

4. A. [If applying for Operating Support] Please list below your organization’s artistic personnel: their roles, background or training and whether they’re paid or volunteer their skills. If you use artists who are not part of your staff, please describe their qualifications.

Sara Frucht - Artistic designer. I will design all major details of the structure and do the calculations necessary to generate specifications. I will also be responsible for raising funds and doing administrative work for the project. I will get paid for my work. I graduated from Yale University in 1980 with a double major in mathematics and philosophy. After that, I worked as a computer programmer (see page 3A)

5. [If applying for Program Support] Briefly describe your organization’s arts activities over the past two years.

5. A. [If applying for Operating Support] Describe how your organization reaches beyond conventional limits of your art form, if it does. Describe any efforts to present new and original works or to utilize new or emerging artists.

I have been making proposals to museum directors, architects, nightclub owners, and people in the themed entertainment industry in order to get my (see page 3A)

6. **[If applying for Program Support]** Describe the benefits this activity will provide to the City of Berkeley and the particular community your organization serves (include, as appropriate, information of ethnicity, income levels, etc.)

6. A. **[If applying for Operating Support]** Describe your organization's contribution to the cultural vitality of the community. What sets your organization apart from others in your field?

This structure will be accessible to all people who use the Berkeley Community Garden, including those in wheelchairs. It will provide people with a beautiful immersive environment in which they will be able to relax and meditate. It will demonstrate concepts of geometry, algebra and topology in an intuitive and visually striking way and will make a good destination for class field trips.

7. **[If applying for Program Support]** Please provide an estimate of audience size. How will you reach audiences for your proposed activity?

7. A. **[If applying for Operating Support]** How many people does your organization reach annually? Briefly describe your audience, providing demographic information regarding age, ethnicity, etc. Note efforts at having performances accessible to senior citizens and disabled individuals. Do you have plans to expand your audience? Please describe.

There are 60 gardeners that regularly use the Berkeley Community Garden, plus about 100 of their relatives. For special events and openings, which occur regularly at the garden, there are 200 - 300 people. When my piece is installed, I will have an opening. I will use the established channels of the garden for inviting people, and I will also invite the press.

8. **[If applying for Program Support]** Approximately how many individuals will participate in carrying out your activity? How will you reach participants for your activity? Describe the role of volunteers in our activity.

8. A. **[If applying for Operating Support]** How are decisions made and carried out in your organization with respect to policies, management, programming and fundraising? What is the role of your board, staff, volunteers and advisory groups in this process?

The structure will be built by myself and Martin Metal. Other people will participate only as interactive viewers of the art piece.

9. Describe your long- range planning and evaluation process.

I will continue to try to get pieces built in museums, parks, theme parks, nightclubs, and meditation centers. I will find my contacts mostly on the web and through personal networking. I will design the pieces and work closely with builders to make sure that the pieces are being built correctly. I will visit the sites and talk with the people in charge to find out how the pieces are being used and received.

10. What are your organization's major challenges and goals? How will you address them?

My goal is to make larger pieces that incorporate a variety of media and technology. For example, I would like to make pieces that create mandala designs animating in space by projecting computer animation onto the backs of half-silvered mirror walls. I would also like to make pieces that incorporate such materials as stained and beveled glass, blown glass sculpture, and fiber optic lights. I would also like those these structures used for music and dance performances. My biggest challenges are raising money, and finding the right people to make my proposals to. Right now, I have a number of possible projects in the works. I figure that as I install more pieces and pursue more contacts, my success will build on itself.

Continuations of Answers

3) which, in the reflections, will appear to be a dodecahedron of sky floating at the center of the virtual space. There will be five diamond-shaped windows, one in each wall, and these will reflect into thirty diamond-shaped views of the sky arrayed symmetrically around the central dodecahedron. Because of the asymmetry of the light entering the space and the structure's particular geometric properties, thirty planes emanating out from the center of the space will be semi-visible, giving form and depth to the interior of the space.

This will be an interactive art piece that people will mainly want to sit or lie inside of for relaxation or meditation. It will give people a feeling of weightlessness, because the floor will appear on all twelve interior faces of the virtual structure, and people will see themselves reflected at many different angles. This structure should also give people a new appreciation for the connection between mathematics and art by incorporating the random and changeable light from the sky into asymmetrical design.

4) for 17 years, doing mostly computer graphics software, math education software, and algorithmic art. My algorithmic art pieces have been displayed at various raves and concerts around the Bay Area, and as an interactive exhibit at Epcot Center in Florida. For the past few years, I have been working to get my geometric mirror structures installed in various venues. I have had interactive installations in the San Jose Museum of Tech Innovation, the San Jose Children's Museum, the Long Island Children's Museum, the Montshire Museum in Vermont, and the Full Spectrum Health Center in Portland, Oregon. I will have another structure installed in the Long Island Children's Museum this fall. The Habitots Children's Museum in Berkeley has also shown interest in acquiring one of my structures.

Martin Metal - Artist and metalworker. He will build the structure and install it on the site. He will get paid for his work. Martin Metal received a BA, and then an MA in art history, from the University of Chicago in 1940. He then completed his PhD study at U.C. Berkeley in 1955. Since then, he has taught art history, sculpture, visual design and drawing at the Illinois Institute of Design, the Richmond Art Center, the San Francisco Art Institute, the California College of Arts and Crafts, and City College of San Francisco. He has designed exhibitions for the De Young Museum and the San Francisco Museum of Modern Art. He has had exhibitions of his own work at the Oakland Museum, the San Francisco Museum of Modern Art and the De Young Museum. His local work includes the gates at the Berkeley Repertory Theater, a wooden sculpture on the outside of Cody's book store, a wood tower at Berkeley High School, a ceramic and concrete sculpture at King Middle School, a climbing sculpture at New School, and an iron sculpture at Narsai's Restaurant in Kensington.

5) interactive art pieces installed in different venues. I have also been working with builders to make structures for various museums and for the Full Spectrum Health Center. For the museums, I also wrote up mathematical descriptions of the structures and sets of activities that enhance the educational value of the exhibits.

Name of applicant: Sara Frucht

Biographical Sketches of Project Participants

Sara Frucht was born in 1957 in Amityville, New York. She graduated from Yale University in 1980 with a double major in mathematics and philosophy. She moved to Berkeley, Ca. in 1980. After that, She worked as a computer programmer for 17 years, doing mostly computer graphics software, math education software, and algorithmic art. Her algorithmic art pieces have been displayed at various raves and concerts around the Bay Area, and as an interactive exhibit at Epcot Center in Florida. Her art software is also available as part of the Bliss Paint package, published by Imaja. For the past few years, She has been working to get her geometric mirror structures installed in various venues. She has had interactive installations in the San Jose Museum of Tech Innovation, the San Jose Children's Museum, the Long Island Children's Museum, the Montshire Museum in Vermont, and the Full Spectrum Health Center in Portland, Oregon. She will have another structure installed in the Long Island Children's Museum this fall. She has done extensive independent travel all over the world, and lived in Budapest, Hungary for the year 1987-1988. She speaks French and Hungarian fairly well, and speaks a small amount of Russian, Chinese and Spanish.

Martin Metal was born in Chicago, Illinois in 1918. He received a BA, and then an MA in art history, from the University of Chicago in 1940. He served in the US Navy from 1943-1945. He then completed his PhD study at U.C. Berkeley from 1949-1955. Since then, he has taught art history, sculpture, visual design and drawing at the Illinois Institute of Design, the Richmond Art Center, the San Francisco Art Institute, the California College of Arts and Crafts, and City College of San Francisco. He has designed exhibitions for the De Young Museum and the San Francisco Museum of Modern Art. He has had exhibitions of his own work at the Oakland Museum, the San Francisco Museum of Modern Art and the De Young Museum. His local work includes the gates at the Berkeley Repertory Theater, a wooden sculpture on the outside of Cody's book store, a wood tower at Berkeley High School, a ceramic and concrete sculpture at King Middle School, a climbing sculpture at New School, and an iron sculpture at Narsai's Restaurant in Kensington.

Your fiscal year begins 1/1 and ends 12/31

Organizational Fiscal History

Budget is for organization independently budgeted project

	Last Year Actual	This Year Budgeted	Next Year Projected
<u>Revenues</u>			
Earned	\$ <u>1194</u>	\$ <u>7500</u>	\$ <u>15,000</u>
Contributed	\$ <u>0</u>	\$ <u>12,000</u>	\$ <u>5,000</u>
<u>Expenses</u>			
Artistic	\$ <u>935</u>	\$ <u>3,000</u>	\$ <u>1,000</u>
All Other	\$ <u>24,800</u>	\$ <u>6,000</u>	\$ <u>6,000</u>
Accumulated Surplus/(Deficit)	\$ <u>-24,541</u>	\$ <u>10,500</u>	\$ <u>13,000</u>

Previous funding from the Civic Arts Grants Program: first time

<i>1998/99</i>		<i>1999/2000</i>		<i>2000/01</i>	
<i>Requested</i>	<i>Received</i>	<i>Requested</i>	<i>Received</i>	<i>Requested</i>	<i>Received</i>
\$ _____	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____

Complete this page only if you are applying for a Program Support Grant

Project Budget

REVENUES

Earned

Tickets/Admissions (Audience _____ x Price \$ _____)	\$	NA
Performance Fees	\$	NA
Tuition	\$	NA
Product Sales	\$	NA
Special Events	\$	NA
Other	\$	NA

SUBTOTAL \$ NA

Contributed

Government:		
Federal	\$	_____
State	\$	_____
County	\$	_____
City	\$	2,500
Foundation	\$	_____
Corporate/Business	\$	5,000
Individuals	\$	4,500
Other	\$	_____

SUBTOTAL \$ 12,000

In-Kind Contributions \$ 1,500

TOTAL REVENUES \$ 13,500

EXPENSES

Personnel

Salaried:	Artistic	\$	1,500
	Administrative	\$	500
	Tech & Production	\$	1,000
Contract:	Artist	\$	4,000
	Other	\$	_____

SUBTOTAL \$ 7,000

Administrative & Other

Advertising/Promotion	\$	_____
Office Supplies	\$	_____
Rent/Utilities (Office)	\$	_____
Rent (Performance/Rehearsal)	\$	_____
Production, Exhibits	\$	_____
Fundraising	\$	2,000
Loans, Debt Reduction	\$	_____
Other _____ materials _____	\$	3,000
Other _____	\$	_____
Other _____	\$	_____

TOTAL \$ 12,000

(Please use numbered Budget Notes to identify items that need elaboration, and attach.)

Complete this page only if you are using a Fiscal Agent; otherwise, leave blank.

5. FISCAL AGENT SUPPLEMENT

Name of Applicant: Sara Frucht

Name of Fiscal Agent: Berkeley Partners For Parks

Address: PO Box 13673, Berkeley, CA 94705

Contact Person: omitted for privacy

Phone Number: omitted for privacy

Date of Incorporation: omitted for privacy

IRS Tax I.D. Number: omitted for privacy

List any fee or percentage charged by Fiscal Agent for providing their services 0

Briefly explain the reason(s) why you are using a Fiscal Agent for your proposed project or activity.

Because I am an individual artist.

Is your fiscal agent currently receiving City of Berkeley funds? If yes, in what amount? _____

Has your fiscal agent applied for funding from the Civic Arts Grants Program? If so, in what amount? _____

(Please note: For organizations acting as fiscal agents, funds received from clients will not adversely affect their applications.)

FISCAL AGENT VERIFICATION

Submission of this grant application to the Berkeley Civic Arts Grants Program has been approved by the Board of Directors. I certify that the information contained in this application and in all attachments is true and correct.

Representative

Signature, FISCAL AGENT Authorized
Signature of Applicant

Typed Name of FISCAL AGENT Authorized Representative

Typed Name of
Applicant

6. CHECKLIST FOR SUBMITTING AN APPLICATION

From Applicant: Six copies (one signed original and 5 copies) of each of the following, in this order:

- _____ Application form
- _____ Financial Statement for the applicant's most recent fiscal year or activity
- _____ List of your organization's program activities for the 2000/2001 year (or provide brochure)
- _____ List of all projected program activities for FY 2001/2002 (or provide brochure)
- _____ IRS Letter of Determination (501(c) (3) status)
- _____ List of your Board of Directors and meeting schedule (Board list requires providing addresses and telephone numbers)
- _____ Biographical sketches of key administrative and artistic personnel

You may also provide one set of materials documenting your organization's program activity for the past two (2) years. If you are sending any audio or videotapes, include a description of the tape's contents.

For applicants using a Fiscal Agent, also include ONE COPY of each of the following:

- _____ Fiscal Agent Supplement form signed by both applicant's Board Chair (or authorized representative) and Fiscal Agent authorized representative
- _____ Letter of Agreement, signed by Fiscal Agent's authorized representative stating the organization's intent to act as Fiscal Agent and defining any fees for services
- _____ Fiscal Agent's 501(c)(3) Federal Tax Exempt Status Letter
- _____ Fiscal Agent's most recent annual financial statement

7. CERTIFICATION

I hereby certify that to the best of my knowledge and belief, the information in this application is true.

Sara Frucht Artist
Authorizing Official (Please print or type)

Title: artist

Signature

Date: March 19, 2001