Call to Artists

24 Commissions for

Permanent Two & Three Dimensional Artworks for Washington, DC Schools!

→APPLY ONLINE AT: https://dcdgs.call2artists.com

Applications Due January 5, 2022

Opportunity

The Department of General Services ("Department" or "DGS") is issuing this Request for Qualifications (RFQ) to engage individual artists and artistic teams (Artist) to respond to this Call to Artists with professional qualifications in addition to a proposal of site-specific artistic capital improvements for the renovation and additions to the following properties in Washington, DC. The Artists shall develop a new original permanent work of art made specifically for each awarded commission.

1. Goding Elementary School
2. Smothers Elementary
3. Historic Randle ECE Center

Project Goals, Themes, & Budget

This Call for Artists seeks works of art for the following spaces throughout the listed properties below. Please be very specific (referring to School and Location number) as which piece(s) of art you are responding to. There is one online application where you can just check off the commissions for which you are applying.

The total budget for each project is as follows. The indicated budget shall include ALL artists' fees and costs associated with design, fabrication, travel, transportation of work to the site, insurance, permits, installation and documentation of the artwork. No cost increases will be allowed for material price escalation, supply-chain availability issues, nights and weekend work hours or other similar situations. The artist shall determine actual final costs with both a fabricator(s) and an installer(s) prior to applying for an art commission.

Goding Elementary School

DC Only?	Loc'n #	Loc'n Description	Type	Theme	Dim	Total Cx
DC ONLY	01	Exterior North wall along rear pedestrian entrance	2D graphic, predominance of b&w, max 5% of color as accent	2, **society**	26.5' x 20'	$30,000
Open to All	02	Ground Floor at Cafeteria entrance. Wall material is laminated porcelain	2D or 3D, materials that interact w' light or visible processes, no primary colors, shall not protrude more than 4" from wall surface	1a. Linked to Reggio approach & pedagogy - **perceptive deception**	15' - 10" x 10' - 5"	$30,000
Open to All	04	1st Floor, Entrance	2D/3D or immaterial art, work on light & color processes, color shades, low or no use of primary colors, shall not extend more than 4" from wall surface	1c. Linked to Reggio approach & pedagogy - **light, making the invisible visible**	23' x 42' 10"	$75,000
Open to All	06	1st Floor Gym	2D, no primary colors	1e. Linked to Reggio approach & pedagogy - **visibility of colors**	8' - 4" x 7' - 3" + 10' - 6" x 7' - 3"	$25,000
DC ONLY	07	1st Floor, West Staircase, **A SINGLE ARTIST WILL BE COMMISSIONED FOR ALL FOUR (4) STAIRCASE LEVELS**	2D/3D or immaterial art, work on light & color processes, color shades, low or no use of primary colors, shall not extend more than 4" from wall surface	1c. Linked to Reggio approach & pedagogy - **light, making the invisible visible**	Two (2) that are 3' - 10" x 8' - 7"	$50,000
DC ONLY	08	2nd Floor, Hallway	3D tactile, children interaction, natural materials & colors, no primary colors, shall not protrude more than 4" from wall surface	1b. Linked to Reggio approach & pedagogy – **materiality**	8'3" x 5'	$16,000
DC ONLY	09	2nd Floor, West Staircase	Same as 07, 1st Floor, West Staircase	1c. Linked to Reggio approach & pedagogy - **light, making the invisible visible**	4' - 1" x 8' - 6" + 3' - 6" x 8' - 6"	incl in 07
Open to All	10	3rd Floor, Hallway	3D tactile, children interaction, wireframe, monochromatic, no primary colors, shall not protrude more than 4" from wall surface	1d. Linked to Reggio approach & pedagogy – **materiality**	9' x 5'	$16,000
DC ONLY	11	3rd Floor, West Staircase	Same as 07, 1st Floor, West Staircase	1c. Linked to Reggio approach & pedagogy - **light, making the invisible visible**	4' - 1" x 10' - 4" + 3' - 6" x 10' - 4"	incl in 07
Open to All	12	4th Floor, Hallway	3D tactile, children interaction, natural materials & colors, no primary colors, shall not protrude more than 4" from wall surface	1b. Linked to Reggio approach & pedagogy – **materiality**	9' x 5'	$16,000
DC ONLY	13.14.	4th Floor, West Staircase	Same as 07, 1st Floor, West Staircase	1c. Linked to Reggio approach & pedagogy - **light, making the invisible visible**	4' - 1" +3' - 6" x 10' - 4" & 4' - 1" +3' - 6" x 10'	incl in 07

Historical Reference for Anne M. Goding

Anne M. Goding was principal of Wilson Normal School from 1900 to 1927 which was a historic normal school in Washington, DC, founded in 1873 as the Washington Normal School. The school provided teacher training for the district's educators into the second half of the 20th century. Anne Goding elevated the level and professionalism of teacher training and pushed the Board of Education for higher and more systematic standards for teachers.

Smothers Elementary School

DC Only?	Loc'n	Description	Type	Theme	Dim	Com-mission
Open to All	01	Ext ECE Play Area	3D climbable, no sharp edges, easily climbable for ECE age, weather resistant & durable, prefer steel	Playfulness, interaction, and engagement	4' max ht and 6'x6' max width	$55,000
Open to All	02	Ext Drive Aisle Wall	2D Wall mural. Concrete substrate with steel post wall. Artist responsible for 2 coats of UV anti-graffiti coating	Smothers legacy of education from schoolhouse to today	1000SF and see Art Package, Retaining Wall Elev East 3, p7 of 12	$45,000
Open to All	03	Ext Entrance Ramp Wall	2D. Material - Tile/ Mosaic Tile, Concrete substrate	1. Smothers legacy of education from schoolhouse to today 2. Interwoven theme	See Art Package elevation, p8 of 12	$25,000
Open to All	04	Discovery Commons, Lvl 1	2D Painted/ applied graphic/ mixed media, shall not protrude more than 4" from wall surface	1. Exploration 2. Gathering	22'l x 8.5'h	$20,000
DC ONLY	05	Dining, Lvl 1	2D Painted/ applied graphic/ mixed media (elevated)	1. Healthy eating/ Nutrition 2. Food & culture	40'l x 8'h	$30,000
DC ONLY	06	Historic Entrance, Lvl 1, Neighborhood Pop Art	2D Painted/ applied graphic/ mixed media, shall not protrude more than 4" from wall surface	1. Community 2. School legacy 3. Generations	44.33'l x 8.5'h	$30,000
DC ONLY	07	Discovery Commons, Lvl 2	2D Painted/ applied graphic/ mixed media, shall not protrude more than 4" from wall surface	1. Exploration 2. Gathering	17'l x 9'h	$15,000
Open to All	08	Art Corridor, Lvl 2	2D Painted/ applied graphic/ mixed media, shall not protrude more than 4" from wall surface	1. Performing arts 2. Visual arts	33.5'l x 8.5'h	$30,000
DC ONLY	9	Discovery Commons, Lvl 3	2D Painted/ applied graphic/ mixed media, shall not protrude more than 4" from wall surface	1. Exploration 2. Gathering	17'l x 9'h	$15,000
Open to All	10	Stairway to Roof	2D Painted/ applied graphic/ mixed media, shall not protrude more than 4" from wall surface	1. Physical activity 2. Movement	11' - 7" x 12'-10" and 6' - 8" x 12' - 10"	$30,000

Historical Reference for Henry Smothers

Henry Smothers lived in Georgetown at the corner of 30th and M Streets, NW. In 1818, The Resolute Beneficial Society, a mutual aid society formed by free African Americans to provide health and burial benefits opened the first school for African Americans in the District of Columbia. After it was forced to close their free school for African American children, one of Mary Billings' African American students, Henry Smothers, opened his school in the 1820s to serve them. Mr. Smothers provided a classroom (believed to be in his own home) and taught his neighbors' children, also for free. Demand for education escalated and he soon built a school house near 14th and H St. NW. Here as many as 100 Black children were able to attend classes. Costs of the school overwhelmed Henry Smothers and another African American man, John Prout, took over the school and began charging students 12 and a half cents per month tuition. Henry Smothers' contributions to education continued into the 21st century. Henry Smothers Elementary School (4400 Brooks Street, NE) bears his name to this day.

Historic Randle ECE Center

DC Only?	Loc'n #	Loc'n Description	Type	Theme	Dim	Commission
Open to all	1A	SE planting area - between Play Area "B" and Promenade Path	3D sculpture large enough for kids to climb, inside or under	Celebrate water, riverfront ecosystem, African-American culture & history, DC heritage. School Mascot: Hornet. Target Age Group: PreK 3-5th Grade	5' x 5' x 10' MAX	$60,000
DC only	2A	Welcome Center end wall, Ground floor	Visual 3D art on the Welcome Center end wall, will be a visual ending point when entering the building. Shall not protrude more than 4" from wall surface to meet ADA	Celebrate water, riverfront ecosystem. Target Age Group: PreK 3-5th Grade	7' long x 7' tall	$20,000

Historical Reference Colonel Arthur E. Randle

Born in 1859, Colonel Arthur E. Randle was a late nineteenth and early twentieth-century real estate developer, who earned some recognition for building Congress Heights, before developing Hillcrest and other neighborhoods, east of the Anacostia River. Randle founded and invested in local streetcar companies and used his fortune to buy and develop land near what was then called the Pennsylvania Avenue Bridge. That became Randle Highlands. He expanded his development efforts, building up Congress Heights, Dupont Park, Penn Branch, and eventually Hillcrest. Moving his family into a large, Greek Revival house - later nicknamed 'The Southeast White House' - in what is, now, the Randle Highlands neighborhood, Randle encouraged more Washingtonians to follow and build grand homes, along Pennsylvania Avenue.

Notes:
2D: Two-dimensional. 2D pieces, typically wall-mounted, can be either bas relief, mixed media, painting, or printed. 2D pieces shall not protrude more than 4" from the wall surface and shall be kid-safe.
3D: Three-dimensional. Typically for exterior or interior-suspended. Works shall be child-friendly, meaning touchable (if in reach as opposed to suspended works for example), kid-safe and durable.

There are two (2) selection processes:

Request for Qualifications (RFQ), whereby an Artist and/or Team submits images of prior work demonstrating a minimum of five years of site-specific public art experience.

APPLICATION DEADLINE: January 5, 2022
SEMI-FINALISTS ANNOUNCED: February 4, 2022

The finalist for each location will be determined through an Art Selection Committee selection process. Due to the quantity of artwork being commissioned, the Selection Committee reserves the right to direct commission and/or select artists who applied for one commission location for any other location. This will be a commission for a new original permanent work of art made specifically for the site. A site visit will be conducted in concert with the architect and general contractor prior to the submittal of a site-specific design proposal and photos will be shared with out-of-town finalists, or finalists who are otherwise unable to attend the site visit.

SITE SPECIFIC DESIGN PROPOSAL DEADLINE: March 10, 2022

Site Specific Design Proposals shall include or consider the following:

- Fabricated from durable, low-maintenance material that can withstand the elements and requires minimal maintenance. This work will be permanently installed in a school and must be able to withstand a school environment with very active children.
- The work commissioned is for permanent installation and therefore should last for at least 50 years.
- Incorporate context of the local community, with sensitivity to the history, traditions and iconography that uplift the pride of the community.
- Adhere to requisite ADA and safety regulations.
- Engaging and enjoyable to individuals of all ages and backgrounds.
- DGS will prepare the site for installation, which may include blocking walls for reinforcement, concrete pads for exterior works and lighting. HOWEVER, the artist shall provide all installation, including fabrication, delivery, lifts, cabling, bolting, and other similar items. The artist shall work with DGS to confirm installation arrangements.
- We do have a list of local museum installers, rental companies and printers that can be of assistance if needed.
- Since our installations are located in very active environments (schools, shelters, recreation centers, etc.), it is crucial that your proposal consists of materials and/or coatings that are durable. For instance, for paintings and other flat surfaces, we require two (2) coats of UV/graffiti protection. For paintings, we typically have them pasted onto the surface with a simple wood frame built around it – so that if the work needs to be removed in the future, it can be saved and carefully removed from the original location. If the artwork is installed at human height level, your work should be able to withstand touching and be extremely durable and easily cleaned. These details can be fleshed out in final design but should be accounted for in your budget.
- **Three (3) References from recent projects**

Resources

Design Documents: See Attachment A

Eligibility

The competition is open to professional artists with a minimum of five years of site-specific and/or public art experience. Some categories are restricted to artists from Washington, D.C. or artists who are represented by a D.C. gallery. Artists should have demonstrated experience working with community representatives, youth, businesses and government entities. In addition, the selected artist shall actively engage and collaborate with local residents.

Selection Criteria & Process

The selection panel, representing diverse interests and expertise, will review images submitted by artists and recommend (3) three to (5) five Finalists for each project for the first (1st) round. Each Finalist will be awarded a $500 honorarium to create a site-specific design proposal that includes a rendering, an itemized budget, a project timeline, and a project narrative. For the second (2nd) round, the selection panel will review the design proposals, references will be checked and then (1) one finalist/team for the project will be recommended. Finalists will be notified by email. The artist's presentation of the site-specific proposal to the panel will be held virtually via "GoTo Meeting." Please note the Calendar and Timeline below.

Local finalists are welcome to attend the site visit (but DGS will share pictures to everyone via email)

The Public Art Evaluation Criteria used for Round 2 finalists will consider the artistic content, community engagement & impact, and capacity & sustainability

Artistic Content

The applicant's work sample and support materials (brochures, articles, letters of support, etc.) demonstrate high standards of artistic excellence within the chosen discipline(s);
Artist(s) and/or applicant's written concept exhibits high quality, innovation and creativity
Applicant has experience with site specific public art projects and uses personnel with demonstrated arts expertise (such as arts administrator, professional artists) to plan and implement artistic content;
The described project, goals and schedule of planned activities are feasible;
The applicant demonstrates a commitment to hiring DC-based artists, where applicable, to deliver artistic content (such as arts administrators, professional artists); and
Artist(s) and/or applicant demonstrate the ability to translate artistic discipline to project participants.
The Artist's portfolio of work is feasible for this particular project.

Community Engagement and Impact

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Project provides shared learning opportunities in the District that facilitate a greater participation in the arts, relative to the artistic discipline
Applicant demonstrates sensitivity to the cultural, ethnic and economic background of the participants and the residents of the District of Columbia
Project addresses significant diversity of expression;
Project addresses needs of the community;
Project location(s) and presentation(s) are accessible to persons with disabilities; and
Applicant has substantive experience working with community representatives, landscape architects, business and government entities

Capacity and Sustainability

The applicant is sufficiently stable, in terms of arts expertise, organizational capacity, and financial status to implement the proposed project;
The applicant demonstrates the internal capacity to administer the project and has appropriate financial monitoring systems in place to track expenditures
The applicant's budget information is detailed, accurate, feasible, and directly related to the project. All items are eligible expenses;
The applicant has experience in producing similar public art projects;
The work of art is designed to last for at least 50 years; and
The design proposal and the selection committee's recommendations will be forwarded to the DGS for review and final approval. The artist whose design is approved will then enter into an agreement with DGS for final design, fabrication and installation of the artwork.

The final selection is conditioned upon a positive reference check.

Project Timeline

Artist's Submission Deadline for RFQ	Wednesday, January 5, 2022		
Semifinalist Consensus Meeting(s)	Monday, January 24, 2022	to	Tuesday, February 1, 2022
Semifinalists Notified and Announced	Wednesday, February 2, 2022	to	Friday, February 4, 2022
Site Review & Share Photos With Out-of-Town Artists	Monday, February 7, 2022	to	Wednesday, February 9, 2022
Virtual Site-Specific Proposal Presentations via GoTo	Thursday, March 10, 2022	to	Wednesday, March 16, 2022
Announcement and Winning Artists Notified	Wednesday, March 23, 2022	to	Friday, March 25, 2022
Artist's Jobsite Review, or Photos Shared, Survey & Measure	Monday, March 28, 2022	to	Monday, April 4, 2022
Final Design Mtg, Contracts Issued, Process 1st Payment	Monday, April 4, 2022	to	Monday, April 18, 2022
Fabrication, Delivery & Installation	Monday, April 18, 2022	to	Friday, July 15, 2022
Installation Deadline			Friday, July 15, 2022

RFQ SUBMISSION REQUIREMENTS

1. Round One – Complete the On-line Form Located at:

https://dgs.dc.gov/page/dgs-solicitations - then choose which commission(s) for which you wish to apply. There is one on-line application this year, on which you can apply to all schools at the same time. However, you will need to download each Call to Artists to access the pdf that has art package with the floor plans and elevations for each project.

2. Round Two – Submit the Design Proposal(s)

TO SUBMIT PRESENTATION(S) FOR ROUND 2:

-PRIOR TO THE VIRTUAL SITE-SPECIFIC PROPOSAL PRESENTATION, ARTISTS SHALL SUBMIT THE DESIGN PROPOSAL(S) AND ANY DIGITAL MODEL THAT THE ARTIST MAY HAVE. DGS WILL UPLOAD THE PRESENTATION AND WILL FACILITATE THE PRESENTATION OF YOUR PROPOSAL WHEN IT IS YOUR TURN TO REVIEW BASED ON A TIME SLOT THAT DGS PROVIDES. THE PRESENTATION SCHEDULE WILL TYPICALLY ALLOW EACH ARTIST TEN (10) MINUTES EACH FOR PROPOSAL PRESENTATION (5 MINUTES FOR DESIGN AND 5 MINUTES FOR Q & A).

-THE PRESENTATION WILL BE HELD VIRTUALLY VIA GOTO MEETING, INCLUDING ANY DIGITAL MODEL THAT THE ARTIST MAY HAVE.

1. **QUESTIONS – E-mail to sandy.bellamy@dc.gov. Do NOT leave questions on voice mail. Questions and answers will be shared with all participants.**

About DGS and the Percent for Art program

The Department of General Services (DGS) began its percent for art program in 2013 as a way to support our local creative economy and complement our award-winning architecture with diverse and inspiring permanent works of art. Since inception, DGS has commissioned nearly 400 works of art for nearly 20 properties – about 75 new works of art per year for the city. Our portfolio includes schools, shelters, parks and recreation and office buildings. Note: our sister agencies – the DC Commission on Arts and Humanities has a very robust public art program, as does DC Department of Public Works Mural Program, DC Libraries and DC Department of Transportation. In addition, in D.C., the GSA and Metro also have very robust public art programs. Thus, we are honored to do our part in a vibrant network of cultural resources in Washington, D.C. to support artists and elevate our built environment.

Our commissions range from large scale exterior sculptures, installations, suspended works of art, mixed media, paintings, illustrations, graphics, photography, furniture and even poetry. The program always reserves at least 50% of its commissions to DC artists or artists represented by DC galleries to ensure that our tax dollars are reinvested back into our local community. Even artists from outside of D.C. typically contribute to our local creative economy by working with local fabricators, printers, equipment rental outfits and installers – some of whom have even taken on emerging artists as assistants for installation and as mentees. All in all, we have a profound and deep gratitude for the artists, architects, construction teams and community who contribute to each commission.

The Department of General Services (DGS) has a mission to elevate the quality of life for the District with superior construction, first-rate maintenance and expert real estate management. By building and maintaining safe and green state-of-the-art facilities which foster economic growth and elevate educational environments, our trusted and skillful employees create modern and vibrant communities across all of the District of Columbia.

The Department of General Services (DGS), a relatively newly-established District agency, provides cost-effective, centralized facility management services. In October of 2011, the agency assumed the functions and responsibilities of the Department of Real Estate Services (DRES), Office of Public Education Facilities Modernization (OPEFM), Municipal Facilities: Non-Capital agency, and the capital construction and real property management functions of several other District agencies.

DGS improves the efficiencies of basic services, while removing redundancies, to provide the most cost-effective management and ensure the best value of the District's property acquisition, construction and maintenance resources.

Attachment A:
Architectural Art Packages for Each Property/Commission