



May 2, 2016

Harvard-Allston Public Realm Flexible Fund
One City Hall Square
Boston, MA 02201

Dear Selection Committee,

Urbano Project and resident teaching artist Salvador Jiménez-Flores are pleased to submit the following application for the Harvard-Allston Public Realm Flexible Fund. Our proposed project contributes to the vision that public art positively impacts communities through dialogue and collaboration among organizations and Allston-Brighton residents.

Applicant Information

1. Name of entity(ies) applying for funding and name of project.

Urbano Project, Inc.

2. Primary contact person name, phone number, e-mail.

- Stella A. McGregor
(617) 983-1007

stella@urbanoproject.org
- Salvador Jiménez-Flores
(617) 817-0657

salvadorjimenezart@gmail.com

3. Key personnel involved in the project.

Stella A. McGregor

Urbano's Founder and Artistic Director

McGregor sets the artistic vision for Urbano and oversees the organization's administration. Stella has been an artist and cultural worker for over 25 years, working on projects in Boston, Macedonia, New Orleans, and Taiwan. As an artist, curator, and arts administrator she is interested in exploring the role of art in society, as an integral part of life, and as a catalyst for social change. As Executive Director of the Cloud Foundation (2003-2009) she developed the teen programs that became Urbano. Previously she was Program Manager for Individual Artists at the Massachusetts Cultural Council and Senior Public Art Administrator for Boston's Central Artery/Tunnel project. In 1986 she founded The Space, an award-

winning artist-run space where she produced over 200 projects with national and international artists and youth.

Salvador Jiménez-Flores

Urbano's Teaching Artist

Jiménez Flores has contributed to the Midwest art scene by producing a mixture of socially conscious installations, public art, and studio-based art. Born and raised in the small town of Jamay in Jalisco, México, Jiménez Flores moved to the U.S. with his family in 2000 when he was 15 years old. He received a Bachelors of Applied Arts in Graphic Design at Chicago's Robert Morris University and a Master's of Fine Arts from Kendall College of Art and Design in Grand Rapids, MI. Jiménez Flores has exhibited his work in numerous solo and group exhibitions in México, Nicaragua, and the USA. Since completing his Master's Degree, he has worked as a Community Arts Advocate, and a member of Next Art Chicago, in addition to continuing his own artistic practices.

Jiménez Flores primarily works with ceramics and mixed media, and is this year's artist-in-residence at Harvard University's Ceramic Program. A self-defined, "nomadic artist," he creates art that considers the concept of cross-cultural identities, cultural adaptation, and coping with transition. As an artist, Jiménez Flores considers himself an activist and is committed to creating art that helps communities flourish. Jiménez Flores is leading the Urbano Fellows program at The Urbano Project since January, 2016.

Diego Gómez-Aristizábal

Urbano's Arts Program Manager

Gómez-Aristizábal is an applied sociologist, researcher and educator specializing in urban race/class dynamics in the US and Latin America. Also a former arts curator and public health program administrator, he brings over five years of experience in non-profit management. Combining critical pedagogy and public engagement through artistic interventions, he is interested in the relationship between the built environment and cultural agency. He is affiliated faculty of liberal arts at Emerson College.

Maria Paula Garcia Mosquera

Urbano's Development Manager

Garcia is a historian and cultural promoter. Previously Garcia has worked in the Mayor's Office of Culture in Bogotá, Colombia, as the Cultural Manager and as the Grants, Awards and Funding Program Assistant. Garcia has also worked as an Account Executive for Institutional Partnerships and as the Sound Archive Cultural Manager in Colombian National Public Radio. Recently, Garcia has also spent time volunteering in museum visitor services.

4. Any partner organizations/property owners to be involved in project.

Office for the Arts at Harvard, Harvard Ceramics Program

Jiménez-Flores is the current artist of the Harvard Ceramics Program's Art Residency. Given its location in the Allston community, the Office for the Arts will be a start point to explore and outreach the adjacent resident community for the development of our project. In addition, this program offers different resources, such as a dynamic, urban studio connected to the Harvard community, which will

support the creation of the multi-media pieces that will be part of the murals designed by Jiménez-Flores, Urbano Project and the local residents.

Harvard Ed Portal

Jiménez-Flores has led a number of community art classes through the Harvard Ed Portal and plans to find ways to connect this project to the vision of the Harvard Ed Portal programming. Both organizations serve the Allston-Brighton communities through their community and arts programming, while sharing the same building. This location can serve as the local hub for the “*Walls of Us*” mixed-media murals.

5. If applicant is a non-profit organization, provide qualifications and prior history of executing similar projects.

Urbano brings together artist-mentors, local youth and community members to learn, and experiment through creative placemaking. Urbano operates a professional exhibition and studio space in Jamaica Plain, where youth enrolled in local public high schools develop working partnerships with professional artists. Urbano’s afterschool and summer offerings are project-based programs combining studio work, discussions, site visits, and production of public arts events. These projects are all rooted in the fundamental principles of collaboration, creative risk-taking, and social justice. Students learn to consider their personal artistic practice as a tool for communication and engagement with their communities. They develop an appreciation and practice of socially engaged contemporary art, as well as a strengthened sense of identity as active, powerful, and involved citizens.

Urbano evolved from founder and Director Stella McGregor’s work for over 25 years developing programs fostering partnerships between artists/mentors and local youth. Since 2009, Urbano has helped to transform the local community through participatory public art projects, while serving over 900 students aged 14-21 through its innovative core programs — **Artists' Projects**¹ and **Urbano Fellows**²— integrating creative placemaking and experiential learning.

Urbano’s core programs are united by an annual theme designed to ensure that Urbano’s work is responsive to social justice issues, and to prompt deep conceptual engagement. Our current project theme is *The Commons: Space, Place, and Public*. For the next year, staff, professional artists, and youth

¹ **Artists' Projects:** Urbano identifies and selects professional practicing artists to design and facilitate thematic projects through an annual Request for Proposals process. Curricula for the Artists' Projects are modeled on college-level arts seminars, emphasizing conceptual exploration, experimentation, revision, collaboration as well as technical skill. Urbano staff provides Teaching Artists with curriculum support, ongoing evaluation, and professional development opportunities. Each teaching artist works with 10-15 teen artists over the course of 14-16 weeks in the Spring and Fall semesters and for 6-8 weeks in the summer. Groups meet at Urbano's studio from 3:30-6:30 pm 2x/week during fall/spring and for 4 hours a day, 3x/week in summer. Youth artists receive support from a community of artists, peers, and Urbano staff as they work across many media while developing a collaborative working and idea-generation process. Students receive a stipend of \$300 at the end of each semester-long project, and teaching artists receive a payment of \$6000 per semester.

² **The Urbano Fellows** are an exemplary group of students who have participated in Artists' Projects for at least two semesters. 10-15 teens serve as peer leaders, earning \$10/hour as artist-organizers. They meet during the school year on Fridays from 3:30-6:30 pm, and during the summer three times a week, 4 hours a day. Supported by a lead artist and Urbano's Founder/Artistic Director, they research and conceptualize new ideas, produce artwork, and organize public art exhibitions. Urbano Fellows alumni are then eligible to apply for one of 5 paid teaching assistantship positions, earning \$10/hour and acquiring valuable teaching experience as they support Urbano teaching artists. Additionally, Urbano teaching artists help Fellows develop their portfolios and other college application components.

will continue to work closely with project partners. Together we explore socially engaged arts practice and creative placemaking as ways that teen artists and the people who live and work in our neighborhood and our city can define and create aesthetically, culturally, and socially rich common spaces. Past themes from 2011 to 2015 have included "Disobedience", "Narratives of Inclusion and Exclusion", "The Emancipated City: Reimagining Boston", and "Land of the Free: Gifts and Giving as Artistic Intervention".

One of our past projects around our current annual theme was *City Journalist*. This initiative was one of the Artists' Projects that Urbano Project offered in Summer/Fall 2015. In this project the interactive digital artist, Lina Maria Giraldo, worked with teens and their cellphones to interview the Egleston Square Community. *City Journalist* concentrated in the businesses of the Washington Street area. The group visited barbershops, accessories shops and restaurants among many others. They welcomed the teens with their questions about the community, their businesses and the stories they shared. Topics included gentrification, their different backgrounds, clients and rent increase. The goal as journalists was to create a digital portrait of the Egleston Community that accurately portrays their challenges, hopes and backgrounds. The final product was exhibited in the *Egleston Winter Festival*, organized by Urbano, Lina and Egleston Square Main Street, as a series of video projections located in the windows of the local businesses. Additionally, the project was documented in a blog (egleston.us) and through the hashtag #EglestonUS.

Project Information

1. Briefly describe the proposed project. Include a description of the site with a map and identify all property owners. If the applicant is not the sole property owner, please include letters of support from property owner(s).

"*Walls of Us*" is a collaborative place-making project through which artist Salvador Jiménez-Flores will address the need to capture the history and stories of long-time north Allston-Brighton residents as the neighborhood undergoes new community development. In an effort to make public art more relevant to the residents, and to ignite a sense of place identity in the rapidly changing social and cultural fabric of Allston, *Wall of Us* will consist in creating a series of site-specific murals that utilize mixed media—from ceramics and mosaic-making, to photography and painting. These murals will convert the exterior walls of participating businesses, homes, and public spaces into a neighborhood-wide gallery that will vary in degrees of permanence and as the project evolves. The murals will also serve as creative historic landmarks, personal narratives, educational tools, and a means of embracing and improving the aesthetic composition of the neighborhood with a socially conscious approach that is sensitive to both the local community and the transformative forces that are making Allston-Brighton one of the most culturally and civically vibrant places in the city.

Wall of Us will brighten Western Avenue, engage passers-by, and bring art where it is needed. Some potential sites for permanent and long-term temporary installation include the Harvard Ed Portal, the wall dividing the Smith Playground from the sidewalk, the front of the Skating Club of Boston, the front of the Days Inn Hotel, and the Speedway building. Other sites are to be determined pending our engagement with Allston Village Main Streets and Pop Allston, among other potential collaborators.

Conceptually, one can see the parallels between site-specific murals placed throughout the neighborhood of north Allston-Brighton—collecting stories, connecting the past with the present, and finding dialogue and solidarity among residents—and the many generations of immigrants from Europe, East Asia, and South America. These generations of people landed, settled, and moved around the city

and nation creating culture, transforming communities, and looking for home in a foreign land. Jimenez-Flores will use collaborative public art as a transformative tool for the Allston community. As a culmination to this project, we intend to produce a website detailing the locations and stories of murals located along Western Avenue. The compositions of these murals will emerge from participatory collaborations among Jiménez-Flores, Urbano Project, Harvard Ed Portal, Harvard Ceramics Program and members of the Allston-Brighton community. Specifically, Urbano Project —a Boston-based arts organization— will serve as fiscal sponsor and partner with Jiménez-Flores.

Today, Urbano's impact can be seen in the range of community-based projects in the Jamaica Plain neighborhood and its surrounding areas —from murals and public installations to public narrative projects and performances. By combining Jiménez-Flores unique talent and vision for the Harvard-Allston public realm, and Urbano's organizational and creative capacity for undertaking large-scale public intervention projects that incorporate youth education into its planning and implementation, we are confident in the transformative impact of this project both in terms of the built-environment and the fostering of civic engagement from the community.

Central to the creative process through which Jimenez-Flores and Urbano would develop this initiative is the incorporation of local youth into the planning and implementation of the site-specific murals and multi- medium art interventions. While Urbano is located in Jamaica Plain, our students come from all over the city, many indeed from the Allston-Brighton area. In order to ensure the participation of the community and expand on the impact of the project by training future generations of creative and civic leaders in the Allston-Brighton neighborhood, our youth education platform would bring an added asset to the public realm, inviting local youth to be part of the visioning and active transformation of the place they call home.

- Proposed Professional Artist and Creative Style

Urbano Project proposes working with Salvador Jiménez-Flores

(<http://www.salvadorjimenezflores.com>), a Chicago-based artist who was born and raised in the small town of Jamay in Jalisco, México. Since migrating to the United States with his family in 2000, Jimenez has contributed to the Midwest art scene by producing a mixture of socially-conscious installations, public art, and studio-based art. Jiménez-Flores received a Bachelor of Applied Arts in Graphic Design at Chicago's Robert Morris University and a Masters of Fine Arts from Kendall College of Art and Design in Grand Rapids, Michigan. His work has been included in numerous solo and group exhibitions nationally and internationally, and he has received much recognition including most recently, a two-year-long artist-in-residence position at the Harvard Ceramics Program, Office of the Arts at Harvard University. For his second year in this art residency he is looking to more deeply connect with the immediate neighborhood through the arts communities and fostering the different relationships that he have developed in Boston.

Salvador Jiménez-Flores work is inspired by his multiculturalism and the need to communicate the complexities of having dual identities. In his artist statement he writes, "The move from a rural town in México to a major metropolis in the United States had a tremendous impact on my life. At first, art was merely a way of coping with the transition but later, due to my limited English, art became my tool for self-expression. In my work I document this journey of adapting to living in the United States, all while looking back at what I left behind in México." He adds, "The challenge of being bicultural and bilingual is that I live concurrently in two different worlds. I have learned to adapt to live in these two worlds, but adapting involves expanding and losing part of who I am, so I often find myself in the middle of these two territories. Everywhere I live, I am a foreigner." In his work, Jiménez-Flores has always found a way of connecting and doing outreach to underserved and underrepresented areas, from his public artworks

in Chicago and his advocacy for diversity and inclusion in Grand Rapids. His life experience as an immigrant is one which, long-term residents, descendants of immigrants, temporary student residents, and migrants to Allston-Brighton can relate to.

2. Describe public benefits of the project with reference to review criteria.

- Public Benefits and Engagement Plan

Urbano Project and Salvador Jiménez-Flores believe that art can transform communities. These site-specific murals that are the centerpieces of this project will serve as the spark for a series of conversations about the future of Allston-Brighton and the opportunity to create a better connection and interactivity among Allston-Brighton and its surrounding communities. The goal for these murals is that the residents feel ownership of their changing neighborhood through documenting and expressing themselves in the form of public art. This can then attract folks from other parts in the neighborhood, city, and beyond to appreciate Western Avenue's unique art culture. In turn, this influx of visitors and resources will infuse the area with much needed economic and cultural vitality.

Audience engagement activities which may be incorporated into Urbano Project, Harvard Ceramics Program, and Harvard Ed Portal programming include the following:

These site-specific murals will serve as an initiative to start a conversation with members of the Allston-Brighton communities and voice their thoughts, concerns, and ideas for new development in the area. Ideas and concepts for murals designs will be based on these conversations and community meetings. Moreover, local youth will be included in the implementation process to connect with our educational mission.

Part of the civic engagement and a crucial element of the creative process for this project is to recognize what is already happening in the Allston-Brighton area, connecting resources, partnerships and collaborations. This dialogue will create and foster direct connections with people, businesses, and organizations in the community.

One way that cross-organizational collaboration could occur is by hosting community meetings at the Harvard Ed Portal, creating the ceramic components of the mural at the Harvard Ceramics Program, and teaching and mentoring students from Urbano Project with the creation, documentation and installation of the project. The series of murals will conclude with an exhibition/celebration of the murals as well as the process images and other forms of artwork created by the community at the Harvard Ceramics Program gallery space (located at 224 Western Avenue).

Jiménez-Flores will serve as the lead artist to turn concepts and ideas to site-specific mixed-media murals. Also, he will facilitate many of the community gatherings and will listen directly to the Allston-Brighton community regarding the ideal concepts to be captured in these public murals. Jimenez-Flores will strive to expand his connection in the Allston-Brighton area by creating partnerships with other existing businesses and activating their organization through elevating public spaces via a public art walk of the different murals along Western Avenue.

To facilitate engagement, we will create a website for the project that will incorporate a graphic identity, maps of the locations of the murals, and information on how to get involved or simply experience the project.

3. Explain why HAPRFF funding is required.

Harvard-Allston Flexible Fund will enable Urbano Project to continue developing creative placemaking initiatives throughout Boston. The HAPRFF funding will enable us to expand our geographical coverage in creating community-based public art projects and applying the lessons and best practices we have learned and developed over the years working with communities that are undergoing economic and social transitions such as Jamaica Plain and its surrounding areas. Moreover, funding for this partnership with Salvador Jiménez-Flores, whose documented experience in public art projects brings a innovative approach to social interventions and creative placemaking, will create an opportunity for expanding our networks and the communities we serve.

4. Timeline (start date, end date, milestones).

June 1 - September 1, 2016

- Develop website and stationary identity, initial meetings and outreach to different members of the Allston-Brighton communities including local residents and artists, and elected officials .
- Firm up and develop agreement with several locations for a long term temporary or permanent murals.
- Reach out to other properties owners who might be interested in hosting a mural along Western Avenue, but not limited to that area.

September 1 - December 16, 2016

- Website and project identity will be finalized. Start generating social media presence and give frequent updates of the process and information about gathering, events, etc.
- Coordinate a community visioning activity with the Allston Arts District Open Studios (November).
- After collecting enough information form residents, initial mural designs are presented to the community for feedback and comments. Location TBD
- Students from the Urbano Project and Allston-Brighton start creating the first mural, using ceramic, wood panels and paint.

December 16, 2016 to February 1, 2017

- Reach out to other property owners who might be interested in hosting a mural and provide updates to the members of the community about the process of the project.

February 1 to June 1, 2017

- Present the second phase of mural to the Allston-Brighton community for feedback and comments.
- Start working on the second phase of the murals.
- Completion and installation of the first mural (early May).

June 1 to September 1

- Complete and install second phase of murals.

- Maintain website up to date with documentation and proces.
- Create a virtual and printed map of the locations of the different murals elaborated.
- Exhibition/Celebration at the Harvard Ceramics Program Gallery

5. Project maintenance requirements, protocols, and sources of funding.

Evaluating Impact of the Project

Accessibility is at the core of Salvador Jiménez-Flores concept for this project. As a result, an important measure of the impact of the project will be the number of people it reaches as well as the number of locations (business or residential) serving as a showcase for *Walls of Us* murals. In order to access data on impact, community surveys will be conducted throug our project website as well as some of the community engagement events in the planning and implementation process.

Materials

1. Budget, including anticipated total cost and percentage to be funded by the HAPRFF.

- Anticipated Total Cost

ARTISTS' EXPENSES

Artist's fee	\$25,000.00
Urbano fellow's fee	\$10,000.00
Artist's Technical Assistant	\$5,000.00
Materials	\$15,000.00
Equipment Rental	\$2,000.00
Documentation	\$1,500.00

TOTAL	\$58,500.00
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MARKETING AND INSTALLATION

Marketing

Printing/Catalog/Publication	\$2,500.00
Web and Graphic Design	\$3,000.00
Domain and Hosting Server	\$500.00

Administration

Urbano Administration	\$5,000.00
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Opening Expenses

Food	\$1,000.00
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Supplies	\$1,000.00
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TOTAL	\$13,000.00
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TOTAL	\$71,500.00
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CONTINGENCY	\$7,150.00
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TOTAL PROJECT	\$78,650.00
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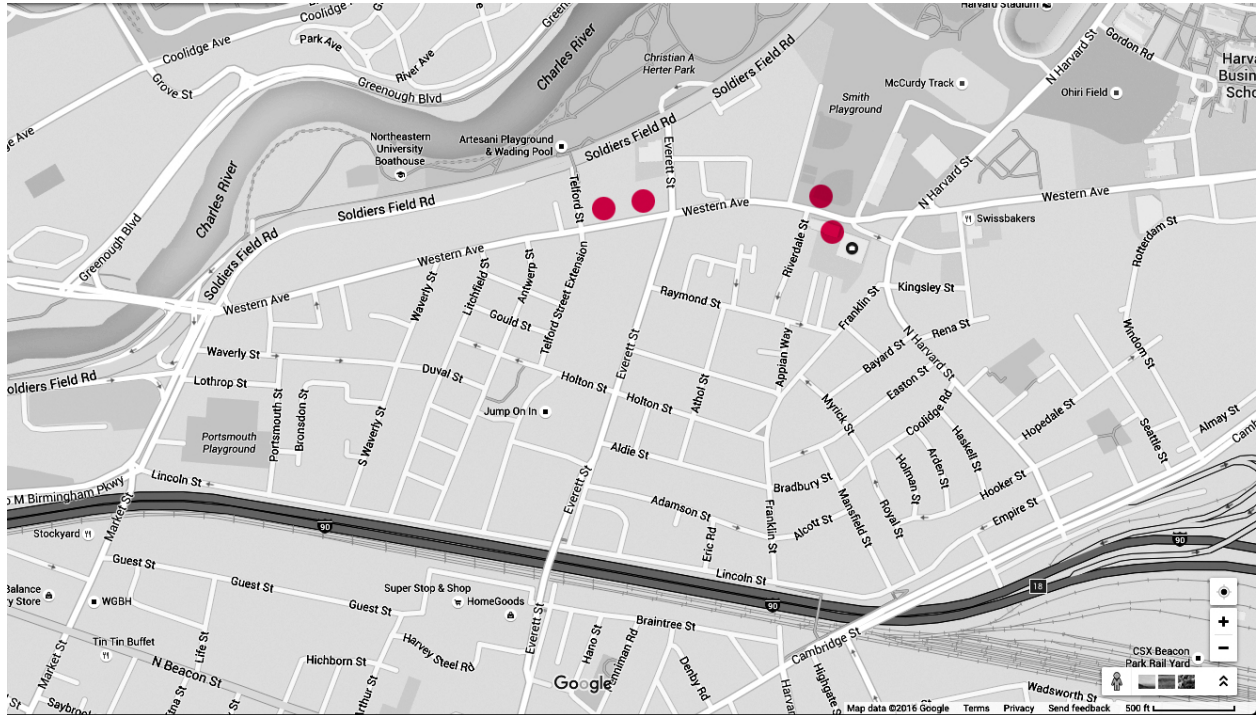
2. Other funding sources, if applicable, and amount and status (e.g. funds granted, requested, date when status will be known).

Foundation Grants	\$127,500.00	Notes
Surdna Foundation (committed)	\$50,000.00	Three-year grant
Bloomberg Philanthropies Arts Innovation Management Program (committed)	\$17,500.00	Two-year grant
Barr/Klarman Foundations Arts Capacity Building/Youth Arts Cohort (committed)	\$60,000.00	Two-year grant
Government Grant	\$16,500.00	Notes
MCC Youth Reach (committed)	\$16,500.00	
TOTAL	\$144,000.00	

3. Images, renderings, and other relevant information.

- *Walls of Us* digital sketches/mock ups (These are just examples of what the murals could look like but the ideas and concepts will come from meeting with the community)

Potential Mural Locations



Skating Club of Boston



Smith Playground



Harvard Ed Portal



- Urbano Project images and websites of previous public art interventions
City Journalist (<http://egleston.us>)

*City Journalist*_2015





Harvesting walls (<http://urbanoproject.org/portfolio/harvesting-walls-2/?portfolioID=4302>)

Harvesting walls_2013



4. Letters of support

- Letter 1
Kathy King
Director of Education
Ceramics Program, Office for the Arts at Harvard
- Letter 2
Eva Bennett Rosenberg
Arts Program Manager
Harvard Ed Portal
- Letter 3
Jaime Cortez
Program Officer
Barr Foundation
- Letter 4
Erik Holmgren
Creative Youth Development Programs Manager
Massachusetts Cultural Council



February 19, 2016

To Whom It May Concern:

I write to voice my firm support for the Urbano Project (UP). The Barr Foundation has partnered with UP since 2009, providing multiple grants to this worthy organization. Barr invests in youth arts organizations with a focus on improving and expanding pathways for youth arts mastery.

UP approaches art instruction with a cross-disciplinary, socially-engaged approach that is highly effective. UP's teaching artists provide outstanding instruction in the techniques, concepts and history of contemporary art, while supporting young people in developing and expressing their ideas about the challenges, assets, and aspirations of their communities. The arts learning at UP is both rigorous and empowering. For example, teens who have been in the program for multiple years may lead monthly skill-by-skill review sessions of their peers' art work. Through video, performance art and installations on city sidewalks and local shops, UP's youth artists spark dialogue and raise important questions about identity, Boston's diverse neighborhoods, and the city as a whole.

Barr also supports innovative practices within organizations and has established learning cohorts like Culture for Change. UP contributed richly to the Culture for Change cohort by sharing knowledge and best practices. For instance, UP staff members participated in conversations about youth arts program evaluation with peer organizations, and shared strategies for developing a logic model. Barr was pleased to highlight UP on our website, sharing "Square Roots of Boston," a video created by Urbano students juxtaposing Dudley Square in Roxbury, a largely African-American neighborhood, to downtown's more upscale Copley Square. I encourage you to view the video for yourself at the following URL: <http://www.barrfoundation.org/news/youth-make-voices-heard-and-vision-clear-through-the-arts>.

UP is a key organization in the youth arts ecosystem here in Boston, and the work they do inspires other organizations beyond our city limits. I hope that you will support and recognize this resourceful and impactful organization. Should you require any further information regarding my recommendation, I can be reached at jcortez@barrfoundation.org or (617) 854-3143.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Jaime Cortez', with a stylized flourish at the end.

Jaime Cortez

Program Officer



February 17, 2016

To Whom It May Concern:

I encourage your consideration of the application from the Urbano Project for support from the NEA. Urbano plays a unique and critical role within the City of Boston's youth arts programming. In a city rich with high-quality programs, Urbano's presentations and exhibitions of teen works from around the city provide a much-needed vehicle for young people's work to be shared more broadly, more visibly, and more professionally.

In a city rich with neighborhood isolation and turf warfare, Urbano's neutral setting provides a much-needed safe zone for young artists to collaborate across perceived boundaries of race and class. In addition, Urbano's special projects and public art partnerships offer young people a chance for specialized training and experience that becomes a visible part of public life in Massachusetts. Urbano has been funded by the MCC since 2011.

Recent panel reviews have noted that, 'Young people have opportunities to work with practicing artists and projects of various media and...youth are being introduced to cutting-edge art experiences.' Additionally, the panel identified Urbano as having 'longstanding community partners, invested volunteers, instructors, parents, and Partnerships with many high level institutions.' As a leader, Stella McGregor has a long track record of tenacity, commitment to excellence, and integrity of work with teens and is an essential contributor to Boston's landscape of youth arts excellence.

If I can be of any further assistance, please do not hesitate to contact me.

Sincerely yours,

Erik Holmgren, Ed.D.
Creative Youth Development Programs Manager
Massachusetts Cultural Council
617-858-2731
Erik.Holmgren@art.state.ma.us

Harvard Ed Portal
224 Western Ave.
Allston, MA 02134

To Whom It May Concern:

I am writing in support of Salvador Jiménez-Flores and the Urbano Project as they apply for Public Realm funding for their proposed mural project along Western Ave. As the Ed Portal's Arts Program Manager, it has been my pleasure to work with Salvador in his role as a ceramics instructor for youth over February vacation week earlier this year. The feedback from parents and children alike was so positive that I am seeking out other opportunities to hire Salvador to teach in our visual arts program. Supporting and observing his class, I was able to see first-hand how adept of a teacher he is and how creative, patient, and inclusive his working style is. Based on conversations with Salvador about his work with the Urbano Project in Boston and previously in Chicago and other areas, I know his commitment to community-driven processes in public art-making to be sincere. I am hopeful that continued development along Western Ave. will honor, include, and feature the voices and experiences of all who have a stake in the neighborhood, including residents, and I believe that Salvador has the capacity to facilitate a project that will accomplish this.

In addition to supporting the process and qualifications offered to the committee, I am particularly enthusiastic about the project proposed. The potential sites identified along Western Ave. are likely to be high-impact because they are very visible to the car and increasing pedestrian traffic along the street. The medium of ceramic murals is versatile and could work as permanent or long-term temporary installations on a variety of publicly- and privately-owned exteriors. I would be happy to work with Salvador to help identify locations and seek permissions for this project, should it be funded, as well as potentially to provide meeting space and other logistical support for the project design and outreach process.

I hope you will consider this application favorably – it is a unique intervention proposed by an artist committed to making a difference through collaborative processes in the north Allston-Brighton neighborhood. I would be delighted to work with Salvador and the Urbano Project to see the murals and attendant conversations come to fruition.

Best,
Eva Rosenberg



Office for the Arts at Harvard
Ceramics Program

Date 4/27/16

Re: Recommendation - Salvador Jiménez Flores

To Whom It May Concern:

I am writing to you today in support of Salvador Jiménez Flores as a top candidate for opportunities that support public art works and teaching in the Boston area. I first met Salvador through a teaching opportunity and was so impressed with both his spirit and his portfolio of work, I urged him to apply for our Artist in Residence program at the Ceramics Program, Office for the Arts at Harvard. Though our residency program typically serves artists working predominantly in ceramics, Salvador's approach to a multitude of mediums and his conceptual basis of social justice caused his application to rise to the top of the candidates. Salvador was invited to our program as our 2016-2017 Artist in Residence last August and, since that time, Salvador has excelled in this role. He has continued to create and exhibit his personal work including his upcoming exhibition at Urbano Project Gallery in Jamaica Plain, MA as well as exhibitions in Chicago and the Boston area.

Another role that Salvador holds within our program is that of an educator. He has taught sculpture and mixed media classes and this past semester, developed a course that worked with the Peabody Museum at Harvard entitled "Time Travel with the Vessel". He arranged for his students to visit the collections of the Peabody museum to examine ancient works to be used as inspiration for using traditional building and surface techniques in the classroom. The course was an immense success as seen in one student's comment, "Salvador is a wonderful teacher - I'm not sure anyone didn't love this class - if they did, I never heard about it. He's easygoing but clear in his expectations and procedures. He has a finely tuned sense of when to offer help, when to ask questions, and when to step back." In addition to teaching at our program, I have also called upon Salvador to teach collaborative art projects with my undergraduate course at the Massachusetts College of Art and Design in Boston at which I am a Visiting Faculty.

Through my observation of Salvador teaching at two different institutions, I would rate Salvador as a superb educator who has the ability and experience to combine technical information with conceptual development through creative project ideas and critique in the classroom. He is truly interdisciplinary in his approach to ceramics and has introduced many other materials into our classrooms in a way that has engaged the students to approach to the ceramic medium in new and exciting ways. At Harvard, Salvador will often teach a class that includes students ranging in age from 20 to 80 years old and his evaluations were excellent in regards to delivering information in a clear manner and respectful to all regardless of background or technical ability. I have also observed his ability to manage others as well through his relationship with our staff and interns. On the busiest of days, Salvador remains calm and even-tempered

and is able to delegate work to both to staff and to students in order to maintain an organized and safe environment to work in.

This past year, Salvador has immersed himself in the Boston community and has looked for opportunities to work with area youth. He has led clay classes through the Harvard Ed Portal to neighborhood children in Allston and has a continued involvement with the Urbano Project in Jamaica Plain. The Urbano Project brings together urban teens and professional artists to ignite social change through participatory works of art and performance and this description encompasses the great passion that Salvador has in affecting the community around him. We, at the Ceramics Program, hope to be able to support Salvador in any project that may involve ceramics as he continues to work with that organization and enrich the lives of Boston area youth.

I feel strongly that Salvador represents a new generation of artist/educators in this country who define themselves not solely by their medium but for their dedication to stay true to their conceptual grounding, and to then execute ideas with a mastery of their materials that best serve the work. Salvador is a strong educator that can bring both his strong work ethic and innovative teaching style to the Boston area communities. If you have any further questions regarding Salvador's qualifications, please do not hesitate to contact me.

Sincerely yours,

A handwritten signature in cursive script, reading "Kathy King". The ink is dark and the signature is fluid, with a long horizontal stroke at the end.

Kathy King
Director of Education
Ceramics Program, Office for the Arts at Harvard
224 Western Avenue, Allston, MA 02478
E. kking@fas.harvard.edu
T. 617-496-4751
C. 781-690-5055