



CITY OF HOMER GIFT/DONATION PROPOSAL APPLICATION

PLEASE TYPE OR PRINT CLEARLY AND MAKE YOUR RESPONSES COMPLETE AND THROUGH.

DATE August 4, 2020
CONTACT PERSON Asia Freeman TITLE Artistic Director
ORGANIZATION IF APPLICABLE Bunnell Street Arts Center
ADDRESS 106 West Bunnell, Suite A CITY Homer STATE AK ZIP 99602
PHONE 9072352662 FAX none CELL 9072991492
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TELL US WHY YOU WISH TO DONATE THIS TO THE CITY OF HOMER? Tuyanitun is a sculpture acknowledging Indigenous lands of the Dena'ina and Sugpiaq people at what settlers re-named Homer, Alaska about 1896. Tuyanitun aims to advance awareness, participation and visible acknowledgment of Indigenous lands with a permanent sculpture designed by a Dena'ina and Sugpiaq artist. A collaboration of Bunnell Street Arts Center, Ninilchik Village Tribe, The City of Homer and Alaska Maritime National Wildlife Refuge, Tuyanitun attests to the thousands of years of sustainable land stewardship by Indigenous people of the region since time immemorial.

PLEASE COMPLETE THE APPROPRIATE SECTIONS RELATED TO YOUR DONATION.

TITLE OF ARTWORK Tuyantun, a sculpture acknowledging Indigenous lands of the Dena'ina and Sugpiaq people at what settlers re-named Homer, Alaska about 1896.
ARTIST(S) NAME Argent Kvasnikoff
YEAR COMPLETED 2021 DIMENSIONS 12 feet wide base, approximately 12 feet tall
MATERIALS USED TO CREATE ARTWORK concrete base, cast bronze armature, acrylic "glass look" discs of 1 foot thickness, stacked in graduated sizes from 6 feet across to 2 feet across at the top.

PHYSICAL DESCRIPTION OF THE PROPOSED DONATION-

Tuyanitun resembles a traditional rock cairn trail marker of tacked rocks in "spruce tree" shape. For this sculpture, the intent is transparent discs like seaglass, stacked on a wide round base. See image attached.

NARRATIVE DESCRIPTION OF THE PROPOSED DONATION- TELL US THE STORY BEHIND THE PIECE OR SIGNIFICANCE-

Tuyantun is public art conceived for the community including surrounding Indigenous tribes, with the intention of being broadly accessible, and involving community members in the process of developing, selecting, and executing the work. Tuyanitun aims to advance awareness, participation and visible acknowledgment of Indigenous lands with a permanent sculpture designed by a Dena'ina and Sugpiaq artist. A collaboration of Bunnell Street Arts Center, Ninilchik Village Tribe, The City of Homer and Alaska Maritime National Wildlife Refuge, Tuyantun attests to the thousands of years of sustainable land stewardship by Indigenous people of the region since time immemorial.

IS THE PROPOSED PIECE ONE OF A KIND? yes IS THE PIECE PART OF A SERIES, LIMITED OR OTHERWISE? no
IF SO, AN EDITION OF HOW MANY? ---- IS THE PIECE COMPLETED? no IF NOT WHEN IS THE
EXPECTED COMPLETION DATE? September, 2021
WHAT IS THE CURRENT CONDITION OF THE PIECE? This sculpture is in the drafting stage, pending design site,
accessibility and landscape considerations at Bishops Beach Park

PROPOSED SITE OR LOCATION

DO YOU HAVE A SITE(S) IN MIND FOR THE PLACEMENT OF THE PIECE? IF SO WHERE? The intended site is at the end of the
"boardwalk" to Islands and Ocean at the south west corner of Bishops Beach parking area where there had been a set
of signs on bundled logs (recently removed) overlooking the berm and the beach, behind temporary porta potties.
IS THIS A CITY OWNED PROPERTY IF NOT WHO OWNS THE PROPERTY? yes, this is City-owned property.

WHAT IS THE RATIONALE FOR SELECTING THIS/THESE LOCATION(S)? Accessibility for all mobilities, proximity to I & O trail, and
parking area is off the berm to avoid disturbing that fragile habit, far enough from the ocean and elevated to avert damage by wave
action, high tides and storms. Use of a previous site means less disturbance to habit. Convenient to parking so you can't miss it!

ARE YOU AWARE OF ANY PERMITS OR PERMISSIONS THAT MAY BE REQUIRED? No. At this site, Islands and Ocean
previously had a signage installation on a cluster of logs that was removed as part of an effort to clean up and ready the site.

TECHNICAL SPECIFICATIONS

DESCRIBE HOW THE PIECE IS CONSTRUCTED OR MADE. PLEASE INCLUDE ANY DOCUMENTATION AT THE END OF
THIS APPLICATION. The sculpture will be elevated on a round concrete base about 2 feet above grade.
The sculpture is constructed of semi-transparent cast acrylic resin rock shapes resembling sea glass.
The rocks are connected to cast bronze armature resembling a spruce tree trunk, rising about 8 feet above the
concrete pedestal. Visually the design references both a small spruce tree and a rock cairn traditional trail marker. The elevated
pedestal improves visibility and protects the sculpture from vehicles, while providing a place for people to lay offerings found at the beach.

HOW IS THE PIECE TO BE PROPERLY INSTALLED? The piece will be anchored to the concrete base with heavy duty bolts.
The concrete base will need to be formed on site. It will be installed by a licensed professional contractor.

DOES THE PIECE REQUIRE ELECTRICITY, PLUMBING OR OTHER UTILITY HOOKUPS? Ideally, the piece will have electricity
in the base for base lighting so that it glows in dark winter evenings. Alternatively, it could be lit by solar cells.

WHO WILL BE INSTALLING THE PIECE? Bunnell Street Arts Center will be responsible for installation and we will
appreciate assistance from the City of Homer.

WHAT IS THE EXPECTED LIFETIME AND STAYING POWER OF THE MATERIALS USED IN CREATING THE PIECE? _____
The materials are expected to last at least fifty years.

WHAT MAINTENANCE IS REQUIRED AND HOW OFTEN? Lighting is the only maintenance that may be required:
maintenance of electric light bulbs at the base or solar cells for added winter visibility.

PLEASE IDENTIFY ANY SPECIFIC MAINTENANCE PROCEDURES AND OR EQUIPMENT AND THE ASSOCIATED COSTS: _____
The sculpture is designed to be maintenance free.

WHAT PRECAUTIONS HAVE BEEN TAKEN TO GUARD AGAINST VANDALISM IF ANY? _____
The sculpture is made of durable, impervious materials traditional to public art.

WHAT STEPS HAVE BEEN TAKEN TO ASSURE THIS PIECE WILL NOT PRESENT A SAFETY HAZARD? _____
The sculpture is not dangerous in any way. It is not made of fragile or hazardous materials.
It is not designed to be climbed. Signage indicating "do not climb" will be inscribed in its base.

BUDGET

| | | | |
|-------------------------|-------------------|----------------|---|
| PROJECT MANAGEMENT FEES | \$ <u>in kind</u> | INSURANCE | \$ <u>1000</u> |
| ARTIST'S FEES | \$ <u>5000</u> | UTILITY HOOKUP | \$ <u>1000</u> |
| PURCHASE PRICE PERMITS | \$ <u>0</u> | DELIVERY | \$ _____ |
| STRUCTURAL | \$ <u>2500</u> | INSTALLATION | \$ <u>2500</u> |
| ENGINEERING SITE | \$ <u>2500</u> | SIGNAGE | \$ <u>500</u> |
| PREPARATION OTHER | \$ <u>30000</u> | RECOGNITION | \$ _____ |
| COSTS NOT LISTED | \$ _____ | DESCRIPTION | \$30000 preparation = cast acrylic and bronze |

DATE PIECE WAS LAST APPRAISED? n/a

WHAT IS THE VALUE OF THE PIECE OR ESTIMATED MARKET VALUE IF NO APPRAISAL WAS DONE? 50,000

TIMELINE

WHAT IS THE TIMELINE FOR THE COMPLETION OR INSTALLATION OF THE PIECE? IDENTIFY THE DIFFERENT STAGES AND DATE GOALS TO PREPARE THE PIECE FOR DONATION _____

RESTRICTIONS

ARE THERE ANY KNOWN COVENANTS, REQUIREMENTS OR RESTRICTIONS THAT COME WITH THE PIECE? _____

WHAT EXPAECTATIONS DO YOU HAVE FOR THE CITY OF HOMER IN ACCEPTING THIS ARTWORK? _____

COMMUNITY INVOLVEMENT

WAS THERE ANY COMMUNITY OR USER INVOLVEMENT IN SELECTING THE RECOMMENDED LOCATION? _____

PLEASE INCLUDE ANY LETTER(S) OF SUPPORT FOR THE PROJECT OR PROPOSED DONATION.

APPLICANT MUST SUBMIT THE FOLLOWING SUPPORTING DOCUMENTATION WITH THIS APPLICATION.

_____ AN RESUME OR BIO FROM THE ARTIST WHO CREATED OR WILL CREATE THE ARTWORK.

_____ FIVE TO TEN IMAGES OF PAST WORK FROM THE ARTIST. THESE CAN BE PHOTOGRAPHS.

_____ THREE TO FIVE CLEAR IMAGES OF THE PROPOSED ARTWORK

_____ SCALE DRAWING/MODEL OF THE PROPOSED ARTWORK

_____ IF YOU HAVE A SITE(S) IN MIND PLEASE INCLUDE PHOTO AND DESCRIPTION OF THE SITE(S) AND A SCALED DRAWING OF THE PROPOSED ARTWORK IN THE RECOMMENDED LOCATION.

_____ A COPY OF A FORMAL APPRAISAL IF AVAILABLE

_____ TECHNICAL SPECIFICATIONS, MAINTENANCE MANUAL OR DRAWINGS/RECOMMENDATION FROM STRUCTURAL ENGINEER.

APPLICATIONS ARE TO BE SUBMITTED TO:

THE CITY OF HOMER

CITY CLERKS OFFICE

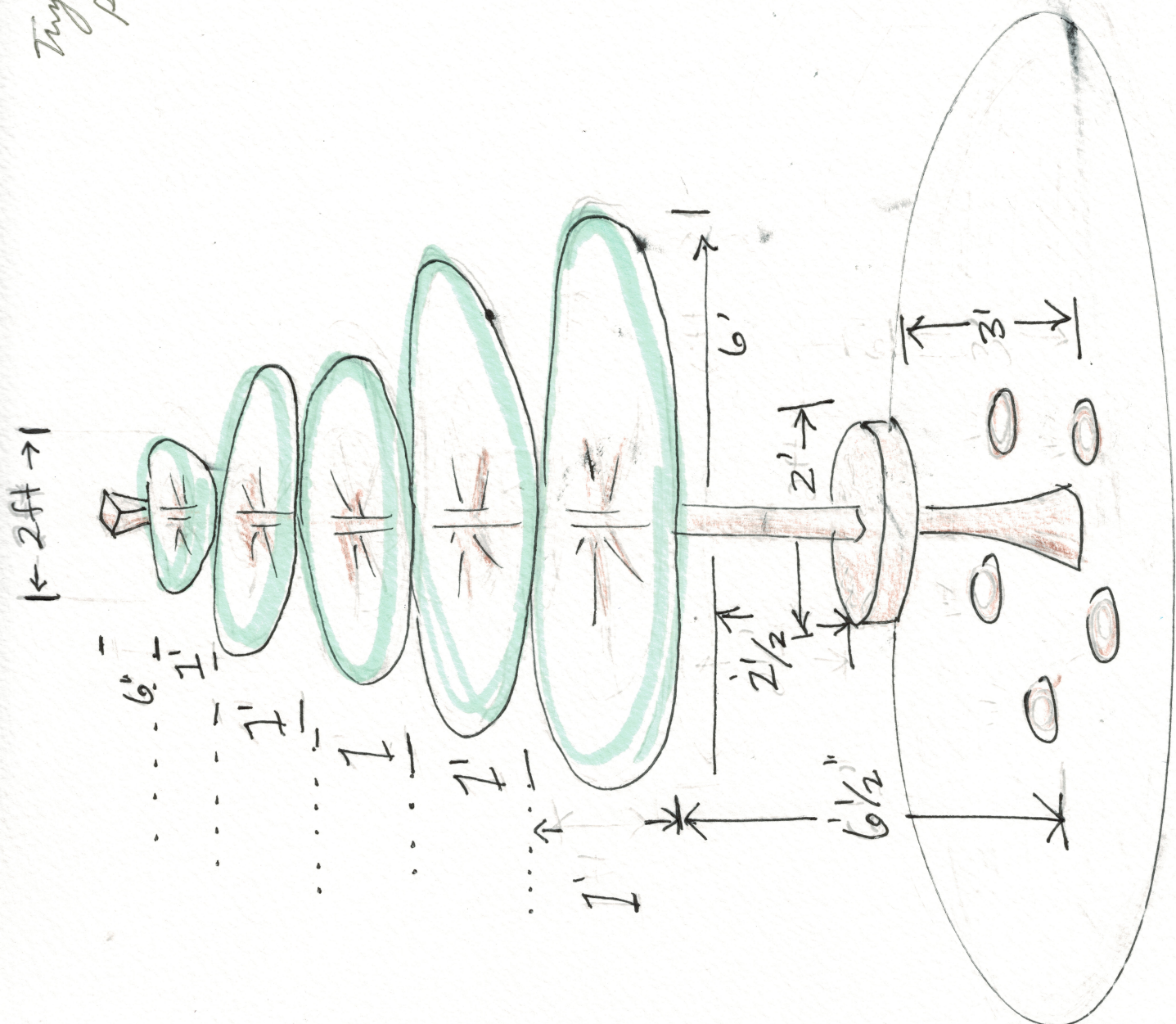
491 E. PIONEER AVENUE

HOMER, AK 99603

OR YOU MAY SUBMIT VIA FAX AT 907-235-3143 TO SUBMIT VIA EMAIL PLEASE SEND TO clerk@ci.homer.ak.us

IF YOU HAVE ANY QUESTIONS PLEASE FEEL FREE TO CONTACT THE CLERK'S OFFICE AT 235-3130.

Traynor: Trugeth
Proportional sketch 8/7/20



Tuyanitun (Central point trails)

Indigenous place name marker proposal

Argent Kvasnikoff

2019

Wayfinding and geolocation are the inspirations of my proposed design for a future series of markers that denote the indigenous Dena'ina names of places and geographical features on the Kenai Peninsula to be installed systematically over time as they are individually sourced and approved. These posts that resemble the region's iconic boreal spruce will not only be emblazoned with traditional names nearly lost from memory, but they will also act as individual parts of a larger concept that pays tribute to the ancient Dena'ina system of navigation. The knowledge of this system has only been recorded in trace oral histories and linguistic studies, but evidence of how it was used thrives today and can be found in many contemporary place names.

Before the introduction of the compass and the universally known concept of North, South, East, and West, the Dena'ina culture of today's southcentral Alaska and Cook Inlet had their own system and language for navigation and in use for centuries. Like other cultures of the continental northwest waterways were an important factor in communicating distance, however, the unique patchwork of this region's geography added more complexity. Rather than having one universal system that all communities used which could result in confusion, the Dena'ina made use of two (and possibly more) mirrored central points of navigation depending on which part of the region the locations are in that each use the same system of directional terminology.

On the Kenai Peninsula, which historically uses the Outer Inlet dialect of Dena'ina, this center point of directional origin (*Tuyan*) is at a freestanding high point in the Caribou Ridge area approximately 25 miles northeast of Homer and 16 miles southeast of Ninilchik. From this point there are five directions that extend from it and the Dena'ina language describes locations as how far things are close to or away from the point origin along one of five directional lines.

One of these directions, called *Yunch'*, is anchored to the direction of the today's Deep Creek River from Tuyan to *Tikahtnu* (Cook Inlet). It can be viewed as the "main direction" as the river is the shortest water access route to the ocean from Tuyan. The other four directions roughly radiate around the point of origin evenly in addition to *Yunch'*, which is slightly more northwest than true west. The other four directions are:

- *Yutsem*: Towards Kasilof, Kenai, and Kalgin Island, north-northwest
- *Yunit*: Towards Lake Tustumena and Sterling, north-northeast
- *Yuneq*: Towards Caribou Hills and Kenai Range, east-southeast
- and *Yudur*: Towards Homer Spit and the mouth of Kachemak Bay, south-southwest

Based on this system my proposed designs are markers composed of graduated naturalistic shapes to mimic the *ch'wala* (boreal spruce) and the *tinitun qalnigi* (stone trail markers) used to mark trails between settlements, campsites, and important spiritual places. Along with their respective place names each marker will also display the name of the general traditional direction that point is located in. To further communicate its distance relative to Tuyan, the number of bead-like layers will be equal to how many graduated 5-mile wide rings are between the marker and Tuyan.

The materials for these structures would ideally be reclaimed sources as a testament to the cultural dedication of environmental stewardship. These would include of transportation grade metals for the main metal posts, bases, caps, and round interpretive beads to honor ancient copper metallurgy, and translucent cast glass or recycled plastic acrylic for the stone shaped layers to reference sea glass beads, iconic to modern coastal culture and representational of Dena'ina seafaring and economy. These markers would also include a solar cell to power a light source either on top of or embedded within the pole to give a subtle illumination to the translucent elements in the night. This would both add an additional dimension of artistic value and a valuable safety measure, especially for vision during the long dark winters.

Argent Kvasnikoff
Biography for Tuyanitun

Ninilchik artist Argent Kvasnikoff is a member of the Niqnalchint (Ninilchik) Tribe and was born in Homer, Alaska. His art is informed by his own experiences and the studies of linguistic anthropology and art history. He works with humanist themes illuminated by his indigenous culture, with most of his work involving his culture's endangered Dena'ina language through the *Qena Sint'isis* project. The project's visual works consist of calligraphic abstractions based on a written alphabet created to correspond with Dena'ina phonology.

His work primarily consists of ink and mixed media painting and includes work in 3D printed sculptures, including the public installations *Q'es Krieyschon* at the Ninilchik Traditional Council Community Hall and *Tuggeht Janju Tets'* at the Homer Public Library. His most recent solo exhibition was *Apollo's Siheyuan* at the Bunnell Street Arts Center in Homer, Alaska in 2019. He has previously exhibited at the Pratt Museum.

Argent currently lives and works out of home in Ninilchik with his family and beloved dogs.











Ninilchik Traditional Council

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June 29th, 2020

Bunnell Street Arts Center
Asia Freeman, Artistic Director
106 W. Bunnell Ave.
Homer, AK 99603

Ms. Freeman,

Thank you for attending our regular council meeting on June 26th and presenting the Bunnell Street Art Center's initiative and proposed project addressing land acknowledgment and indigenous pathways in concert with Ninilchik tribal member and cultural ambassador Argent Kvasnikoff. The willingness of the center to become a direct ally in support of our cultural expression, history, and self-determination is a welcomed and honored gesture, and I am personally honored to be involved in this development as we all work towards mutual recognition and constructive acts of understanding.

We believe that the presented concept for the sculptural land marker in Tuggeht (Homer) will become an invaluable iconic feature of ancestral homeland. Being able to relate it to the history of traditional wayfinding will act as a gateway for wider learning and knowledge for generations to come. Its described elements and inspirations were clearly done with respect and consideration for our people's story while honoring our need to embrace our present and future.

Please keep the Ninilchik Traditional Council in contact as these projects are further developed.

Respectfully,

Ivan Z. Encelewski
NTC Executive Director