

**CITY OF SUNNYVALE**  
**RECREATION DIVISION, ARTS UNIT**

April 20, 2011

**TO:** Arts Commission

**FROM:** Kristin Dance, Visual Arts Coordinator *KHD*  
Diane Moglen, Arts Supervisor *DM*

**THROUGH:** Nancy Bolgard Steward, Superintendent of Recreation *NBS*

**SUBJECT:** 1287 Lawrence Station Road (BRE Properties)

**Introduction**

Under the City's Art in Private Development Ordinance, the development at 1287 Lawrence Station Road is required to provide public art. The procedure established for reviewing the artwork is as follows:

- 1) Review the artist's background to ensure he/she has the experience and knowledge to design, fabricate and install a large-scale artwork.
- 2) Review the artwork itself to determine whether or not the nature and style of the artwork is appropriate to the architecture and site.
- 3) Determine whether or not the proposed artwork is appropriate in scale for the overall development.
- 4) Review the location of the artwork for visibility to the public.

The purpose of this memo is to provide information about the proposed artwork and to solicit Arts Commission approval of the final design. Under the Art in Private Development Ordinance, the Arts Commission is authorized to make a final determination of the proposed artwork. The Commission's decision may be appealed by the developer to the City Council.

**Discussion**

**Project Location:** This project is located at 1287 Lawrence Station Road in North Sunnyvale. (Please refer to Attachment A – Street Map.) The site is bordered on the

North by Highway 237 and to the East by Lawrence Expressway. Across Lawrence Station Road to the West and across Elko Drive to the South are industrial uses.

The site is expected to have a high volume of vehicular traffic along Elko Drive and down Lawrence Station Road. Pedestrian traffic is also expected to be substantial due to the residents on the site and visitors utilizing the businesses on site.

**Project:** The property owner, BRE Properties, is constructing a mixed use development on this 6.63 acre site. (Please refer to Attachment B – Site Plan.) Approved plans include 336 mid-rise (four-story) condominium units and 16,000 square feet of commercial retail space.

The commercial/retail portion of the project is located at ground level on the south end of the site along Elko Drive. The majority of the retail building entrances will be oriented along the street side of the development (Elko Drive and Lawrence Expressway) and the buildings will be set back from the street approximately 20-32 feet. This setback will allow for a walkway where shoppers and visitors can walk from shop to shop, as well as allow for open space that could be utilized for restaurant seating.

Centrally located amongst the retail stores facing out to Elko Drive is a pedestrian breezeway. This breezeway will allow patrons to travel easily between the storefronts situated along the street to the public parking areas on the interior of the site or back side of the retail buildings. The site will have three vehicular entrances located along Lawrence Station Road, but the main pedestrian entrance will be through the breezeway on Elko Drive.

**Artwork Location:** The selected location for the artwork is along Elko Drive, flanking either side of the breezeway entrance into the site. The location is centrally located and will be visible to passing pedestrians, as well as to motorists traveling along Elko Drive. (Please refer to Attachment B – Site Plan.)

**Selected Artist:** The selected artist for this project is Lewis deSoto. (Please refer to Attachment C – Artist's Resume.) Mr. deSoto is an interdisciplinary artist known for his photographs, installations, sculpture and public art. He currently resides in Napa, California and is a Professor of Art at San Francisco State University.

His long artistic career includes public art projects, exhibitions and inclusion in private collections both nationally and internationally. Locally, Mr. deSoto's work can be viewed at Laguna Honda Hospital, San Francisco; The Animal Care Center, San Jose; and the San Francisco International Airport.

**Artwork Proposal:** For this project, Mr. deSoto has designed two identical, painted aluminum wall medallions entitled "Sunnyvale Mandala". (Please refer to Attachment D – Computer Rendering of the Proposed Artwork in its Location and Attachment E – Computer Rendering of Medallion Design.) Each circular medallion will be

approximately six-foot in diameter and will depict various elements of Sunnyvale's cultural identity. The background of the medallion will consist of 1/8 inch aluminum plates painted with water-based blue metallic car paint. Screened onto the blue background plates will be a circuit board pattern representative of Sunnyvale's association to the high-tech industry. At the center of the medallion will be a smaller 1/2" aluminum ring engraved with the names the city has been known by in different historical times. This background will be directly mounted onto a cast concrete wall.

Flanking the smaller aluminum ring will be two sets of water-jet cut aluminum images. The first set of images will be four pairs of black crossed bells. These bells are a well-known historical reference to the influences brought by Spanish settlers in the late 1700s and early 1800s; in particular they refer to the many Catholic Missions established along the El Camino Real.

Interspersed between the crossed bells, will be a second set of 3/8" water jet cut aluminum images. The images will be Cornucopias filled with fruit that was grown in the region during the late 1800s. Each Cornucopia will be screen printed in vibrant colors and outlined in dark black lines.

Around the outside of the medallions are 16 water jet cut 1/8" aluminum Ohlone Arrowheads. These images refer to the earliest settlers of the region, the Ohlone Indians, and will be evenly spaced around the edge to represent the rays of the sun.

Each of the water jet cut images will be attached to the flat background of the medallion creating a "layered" effect. The layering of imagery and subsequent shadows, combined with bright colors, black accents and engraving on the surfaces, will create a unique depth and texture to the pieces.

Although the Medallions will be decorative, they will also incorporate historical references and symbolic imagery. Therefore, the developer intends to provide an identification plaque that will further explain the visual and historical references displayed in the piece.

**Lighting:** The developer is proposing to mount three light fixtures above the medallions to down light the piece in a dramatic wash of light.

**Maintenance:** The medallions will be sealed and coated with a UV resistant industrial strength finish to repel dirt and graffiti. The surfaces can be cleaned periodically with soap and water and a spray nano-wax can be applied to protect the work's surface.

**Corporate Logo:** Staff has determined that the artwork bears no resemblance to the developer's, architect's or tenants' logos.

### **Staff Recommendation**

The proposed artwork meets the criteria outlined in the Art in Private Development regulation; and, therefore, staff recommends that the Arts Commission approve the artwork as it is proposed.

### **Commission Action**

The Commission is being asked to take action on the proposed artwork and its location. The Commission may vote to:

1. Approve the proposed artwork as it is proposed.
2. Not approve the proposed artwork.

cc: Robert A. Walker, Assistant City Manager

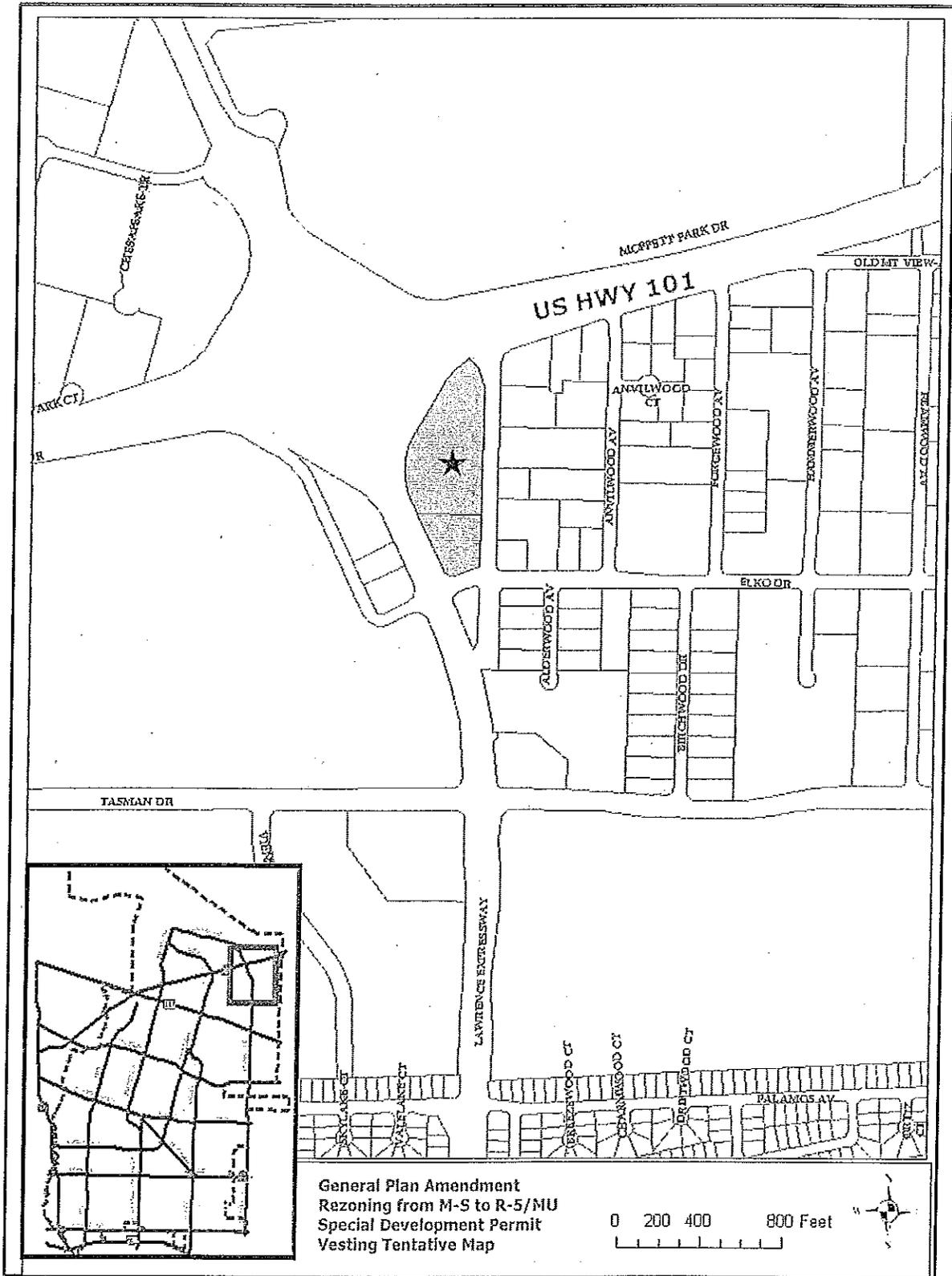
Attachment A: Street Map

Attachment B: Site Map

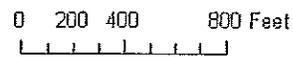
Attachment C: Artist's Resume

Attachment D: Computer Rendering of the Proposed Artwork in its Location

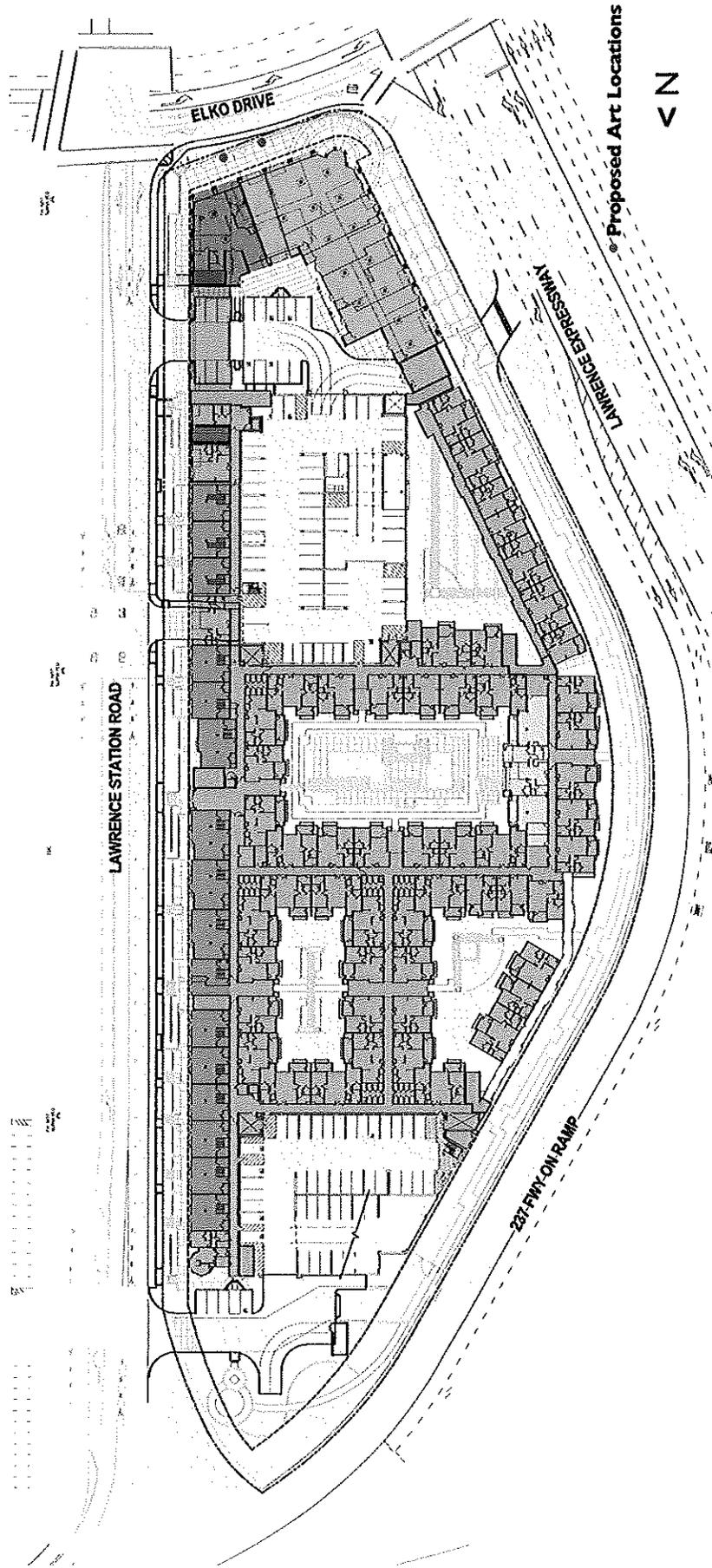
Attachment E: Computer Rendering of Medallion Design



General Plan Amendment  
Rezoning from M-S to R-5/MU  
Special Development Permit  
Vesting Tentative Map



Full Site Plan with Art Locations



## LEWIS DESOTO

**Birth:** January 3rd, 1954, San Bernardino, California, United States

**Education:**

Master of Fine Arts, Claremont Graduate School, Claremont, CA., 1981.

Bachelor of Art, (Studio Art , minor, Religious Studies), University of California, Riverside, 1978.

**Professional Positions:**

Professor of Art, Department of Art, San Francisco State University, 1988-present

**Public Projects:**

- 2010** City of New York, Roberto Clementé Plaza, South Bronx
- 2007** City of San Francisco, Laguna Honda Hospital History Project, tapestries.
- 2006** City of Oakland, Oakland Estuary Project, Design Collaboration with John Roloff, Sasaki and Associates.  
San Francisco International Airport, "Sister Cities Project," 15 light projections.
- 2004** City of San José, Animal Care Center, San José, CA., "Shelter," Frieze, sculpture and wall works.
- 2003** University of Texas, San Antonio, Downtown Campus, "Labyrinth Gateway", Sculpture.
- 2002** STart-Sound Transit Light Rail Project, First Hill Station, Seattle, Washington,  
Collaboration with Nobuho Nagasawa..
- 2000** San Francisco State University College of Creative Arts Complex, San Francisco, California, Exterior and Interior Architectural Treatments Design.
- 1999** Sony Corporation Regional Headquarters, San Jose, California, Courtyard Design and Sculpture.  
Seattle Art Commission, Seattle, WA., Sand Point Naval Station. Project Funded:  
"Liberty" Sound work for outdoor area..
- 1998** San Francisco Arts Commission, Civic Center Historic District Improvement Project, Architects: Andy Maloney, John Thomas, San Francisco Department of Public Works, Simon, Martin-Vegue, Winkelstein, Moris with Lori Olsen.  
San Francisco Arts Commission, International Airport Design Team (Artists: Vito Acconci, Jamie Carpenter and SuChen Hung Architects: Skidmore, Owings & Merrill,).  
Project funded: "On The Air", 12,000 square foot terrazzo floor.  
San Francisco Arts Commission, Court House Design Team (Architects, Mark Cavagnero, Hood/Miller, Ross/Druliss) Project funded: Jury Assembly Room.
- 1992** Phoenix Arts Commission, Phoenix International Airport, "A Lineage of Wings", 44 laser-etched glass panels spanning 760' skybridge.  
San Francisco Arts Commission, Market Street Art in Transit Program, "Crossings: Native Lives and Junipero Serra," Bus Poster, 4'x6'.
- 1989** San Francisco State University. "The Creative Presence", Digital Photo-Mural, 19'x6'  
Nine-One-One Contemporary Arts Center, Seattle, WA., August-October, Homes for Art,  
"Apparition of Passion, (St. Joan of Arc)", The Ventura House (former convent for the Immaculate Conception Church), Seattle, WA., Projection, electronics and lighting.

***Selected Solo Exhibitions:***

- 2009** Art Omi, Charles B. Benenson Gallery, Ghent, NY, March-May  
San Jose Institute of Contemporary Art, "Before After," January-March, Catalog
- 2008** Bowdoin College of Museum of Art, "Paranirvana," June-January 2009  
diRosa Preserve, Napa, California, "Tales of Power," Sculpture, May-July
- 2007** Sonoma County Museum of Art, Santa Rosa, CA., Installation, September-November
- 2006** Brian Gross Fine Art, San Francisco, California, September
- 2004** Museum of Contemporary Art, San Diego, San Diego, CA., "Paranirvana," September-November, Catalog.  
John Michael Kohler Art Center, Sheboygan, WI., "Paranirvana," , September-November, Catalog.  
Columbus Museum of Art, Columbus, Ohio, "Paranirvana," Sculpture, March-June, Catalog.
- 2003** Harn Museum of Art, University of Florida, Gainesville, FL, "Paranirvana," Sculpture, September-October, Catalog.  
Arvada Center for the Arts and Humanities, Denver, CO. "Paranirvana," Sculpture, June-August, Catalog  
Northern Illinois University Art Museum , Chicago, IL, "Paranirvana," April-May, Catalog.  
Vanderbilt University Art Gallery, Nashville, TN, "Paranirvana," February-March, Catalog.
- 2002** Samek Art Center, Bucknell University, Louisville, PA., "Paranirvana," Sculpture, Catalog  
October-November, Catalog.  
Cantor Art Gallery, Holy Cross College, Worcester, MA., "Recollection (Toward Oblivion)," Installation, September-November.  
Bill Maynes Gallery, New York, NY, "New Work," March.
- 2001** Worcester Museum of Art, Worcester, MA., "Paranirvana," September-November. Catalog  
Headlands Center for the Arts, Sausalito, CA., Installation, November.
- 2000** Bill Maynes Gallery, "Ship," Sculpture, New York, New York, September  
Museum of Contemporary Religious Art, St. Louis University, St. Louis, MO., "Paranirvana," Sculpture, April-June  
Cheryl Haines Gallery, San Francisco, CA, "Five Figures," Sculpture, January-February.
- 1999** Bill Maynes Gallery, New York, NY, "Recumbent", October-November.  
List Visual Art Center, Massachusetts Institute of Technology, Cambridge, "Recital", Installation, October, catalog.  
I-Space Gallery, Chicago, Illinois, "Kalpa", Sculpture, May.  
Christopher Grimes Gallery, "Ship", Sculpture, March.
- 1997** Bill Maynes Gallery, New York, NY, April- May  
Christopher Grimes Gallery, Santa Monica, CA., April-May  
Metronòm, Barcelona, Spain, "Dervish" Sound Installation, February-March
- 1996** Nelson-Atkins Museum of Art, Kansas City, Mi., "Tahquitz", Installation, July-September, Catalog.  
ARTPACE, San Antonio, Texas, "The Sound of the Trumpet, Installation, May-July
- 1995** Christopher Grimes Gallery, Santa Monica, CA., "Site Works 1983-86" October-November.  
Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY, "Observatory", Video Installation, September-October  
Des Moines Art Center, Des Moines, Iowa, "Four Interventions", Installations, Summer, Catalog.  
Cheryl Haines Gallery, San Francisco, California, "Interrogation", Video Installation, (for "Counterspace" Project), January
- 1994** Center for Contemporary Art, Santa Fe, N.M., "Crossing/Cruzandose", Installation, August-September, Catalog.  
Christopher Grimes Gallery, Santa Monica, CA., "Falling", Installation, January-February.
- 1993** Moderna Museet, Stockholm, Sweden, "Tahualtapa Project and Video Room", August-October Catalog.

- Centro Cultural de la Raza, San Diego, CA., "Crossing/Cruzandose", June-July.  
 Nicole Klagsbrun Gallery, New York, NY, "Killing Time", Installation, April-May.  
 California Museum of Photography, Riverside, CA., "Observatory", Video Installation, March-April.
- 1992** Cheryl Haines Gallery, San Francisco, "Alas *Time*", Installation, September.  
 Mesa College Art Gallery, San Diego, CA., "Kísh Tétayawet/Dream House/Wampkísh",  
 Installation with James Luna, August-September.  
 Wise Taylor Partnerships @ Rose Court, London, UK, "OFFICE", Installation, January-March,  
 Catalog.
- 1991** Artists Space, New York, NY., "The Language of Paradise", Installation, September-October  
 Catalog.  
 Christopher Grimes Gallery, Santa Monica, CA., "The Songs of Menil", September-October.  
 San Jose Museum of Art, "Pé Túkmiyat, Pé Túkmiyat (Darkness, Darkness);", June-July, Catalog.  
 Matrix Gallery, University Art Museum, U.C. Berkeley, "The Language of Paradise",  
 Installation, April-May. Catalog  
 San Francisco Art Commission Gallery, "Háypatak, Witness, Kansatsusha", Video Installation,  
 October-November.  
 Secession Gallery, San Francisco, CA., with Dale Kistemaker, "Garage", Audio Installation.  
 August-September.  
 Headlands Center for the Arts, Fort Barry, Sausalito, CA.,  
 "Air", Audio Installation, December,  
 "Aviary", Audio Installation, June-August,  
 "The Language of Paradise", Installation, April-May,  
 "Edison Song (Tesla Sings for a Deaf Edison)" Audio Installation, March-April.
- 1989** Silver Image Gallery, Seattle, WA., "Spectacle of the Real", June.
- 1988** University Art Gallery, California State University, San Bernardino, "Tahualtapa Project", January-  
 February.
- 1987** Jones/Troyer Gallery, Washington D.C., "Selected Work", June-July.  
 Intersection for the Arts, San Francisco, CA., "Tahualtapa Project", January.
- 1986** Nine-One-One Contemporary Arts Center, Seattle, WA., "Tahualtapa Project", October.  
 Los Angeles Municipal Art Gallery, Barnsdall Park, "Site Projects", September-October.  
 The Friends of Photography, Carmel, CA., "Heaven and Earth" (With Don Antón), March-April.  
 Oregon Gallery, Museum of Art, University of Oregon, Eugene, "Botanica", March.

### ***Selected Group Exhibitions:***

- 2009** Altered States, diRosa Gatehouse Gallery, November-January 2010  
Attempt To Raise Hell, Museum of Contemporary Art, San Diego, CA., July-September  
paper/mylar/vellum, Brian Gross Fine Art, San Francisco, CA, July-August  
Cosmologies: Anything that exists has a beginning, Vancouver Centre for Contemporary Asian  
 Art, Vancouver, B.C., July-August, Catalog
- 2008** The Missing Peace, Hillside Terrace, Shibuya, Tokyo, October-November, Catalog  
Magnolia Tapestry Project, Fort Collins Museum of Contemporary Art, June-August  
Pursuit of the Spirit, Museum of Contemporary Religious Art, St. Louis University, September-  
 December  
The Question is Known (w)here is Latin American/Latino Art?, Mission Cultural Center,  
 San Francisco, CA, April-May  
Art from the North Bay Wine Country/Muse Among the Vines, Oakland Museum of  
 California/Oakland International Airport, April-July
- 2007** There's No Place Like Here, University Art Gallery, Sonoma State University, Rohnert Park, CA.,  
 November-December  
Home Sweet Home, San Jose Insititue of Contemporary Art, San Jose, CA, June-July  
Excavations, Johansson Projects, Oakland, CA, May-June

- 2006** No Reservations, Aldrich Museum of Art, Ridgefield, Connecticut, August-February 2007, Catalog  
The Missing Peace, Fowler Museum of Cultural History, University of California, Los Angeles, June-September, Catalog. Travels.  
Never Leaving Atzlan, Museo de las Americas, Denver, CO., February-May  
Recent & Strange/Hybrid Autos I, Pacific Film Archive, University of California, Berkeley, March  
Measure of Time, University Art Museum, University of California, Berkeley, February-April
- 2005** High Five, San Francisco Art Commission/International Center for the Arts, Installation/Sculpture: CONQUEST installed at CARS Dawydiak, Franklin and Bush Streets, San Francisco, October-November.
- 2004** Barely Legal: Danger, Signal 66, Washington, D.C., September-October.  
Sound in the Landscape. Art Omi, The Fields Sculpture Park, Ghent, New York, June-May 2006.
- 2003** Time/Place/Sequences, Sonoma Museum of Visual Art, Santa Rosa, California, December-January 2004.  
Defying Gravity: Contemporary Art and Flight, North Carolina Museum of Art, Raleigh, NC., November-March, 2004, Catalog.  
Bytes and Pieces, San José Institute of Contemporary Art, February-March
- 2002** Permeable Boundaries, Wave Hill, Bronx, NY, June-September  
Organic/Mechanic, John Michael Kohler Arts Center, Sheboygan, WI., March-June  
Conceptual Color: After Albers, San Francisco State University Art Gallery, San Francisco, CA., September-October.  
Performing Photography, Henry Art Gallery, Seattle, WA., February-June  
Eureka, Too, San Jose Institute of Contemporary Art, San Jose, CA., January-March.
- 2000** Made in California, Los Angeles County Museum of Art, November-February 2001. Catalog  
Eureka Fellowship Award Artists, San Jose Museum of Art, December-February 2001. Catalog. Travels  
Double Trouble: The Patchett Collection, Sala Amós Salvador, Logrono, Spain. November-February 2000. Also at Auditorio de Galicia and Iglesia San Domingos de Bonaval, Santiago de Compostela, Spain, July-September, Museo de Monterrey, Mexico, February-April, Museo Universitario Contemporáneo de Arte, Mexico City, April-June. Catalog.  
Mir: Art In Space, Museums of the City of Bolzano, Italy, November-December, Catalog  
Bay Area Now 2, Center for the Arts, San Francisco, CA., November-February 2000, Catalog  
Noisemakers, Blackwood Gallery, University of Toronto at Mississauga, Mississauga, Ontario, Canada, October. Catalog.
- 1998** Arborescence, Paradise Ridge Sculpture Park, Santa Rosa, CA., May-February 2000, Catalog.  
Back Room Noise, Refusalon, December-January 1999  
Plugged In, Cheryl Haines Gallery, San Francisco, September-October  
Double Trouble: The Patchett Collection, Museo de las Artes and Instituto Cultural Cabanas, Guadalajara, Mexico, September-November and Museum of Contemporary Art, San Diego, June-September, Catalog.  
Paullina Cupana, Bill Maynes Gallery, New York, NY, June-July  
Dromology: Ecstasies of Speed, New Langton Arts, San Francisco, CA., May-July  
Landscape and Memory, Cheryl Haines Gallery, San Francisco, CA, May-June  
When Borders Migrate, San Francisco Art Commission Gallery, January-February  
Best of the Season: Selected Work from 1996-97 Gallery Exhibitions, Aldrich Museum of Contemporary Art, Ridgefield, CT, September-November
- 1996** Brazil-USA Exchange, Galeria Camargo Vilaça, Sao Paulo, Brazil, December-January 1997  
NowHere, Louisiana Museum of Modern Art, Humlebæk, Denmark, May-September, Catalog.  
Fragments, Museu D'Art Contemporani, Barcelona, March-May and Koldo Metxelena, San Sebastián, Spain, October-January 1997 Catalog  
Almaraz to Zuniga: Hispanic Artists from the BankAmerica Collection, A.P. Giannini

- Gallery, Bank of America World Headquarters, San Francisco, CA., May-July.  
Matters of the Heart, Cheryl Haines Gallery, San Francisco, February-March  
Points of Entry: Tracing Cultures, National African American Museum Project, Smithsonian Institution, Washington, DC, August, catalog, travels.
- 1995** Ex-Teresa Arte Alternativo ex Templo de Santa Teresa la Antigua, Mexico City, Mexico, August-September.  
Threshold/Limiaries, Fundação De Serralves, Porto, Portugal, June-August, Catalog.  
Facing Eden, DeYoung Museum, San Francisco, June-September, Catalog.
- 1994** Los Angeles Mind Quakes, DeBeyerd Center For Contemporary Art, Breda, Netherlands, July-September, Catalog  
Issues of Image, Cheryl Haines Gallery, San Francisco, July-August.  
Marking Time, Sigma Gallery, New York, New York, May-June.  
Landscape As Metaphor, Visions of America in the Late Twentieth Century, Denver Art Museum, May-September & The Columbus Museum of Art, Columbus, Ohio, October to January 1995. Catalog.  
Home Video: Redefined, Center for Contemporary Art, Miami, FL., February-March. Catalog.  
Color in the Shadows: Bay Area Cyberart, Oliver Art Center, Oakland, CA., January-March.
- 1993** Indian Territories, Renée Fotouhi Gallery, East Hampton, NY., July-August.  
Contemporary Identities, Phoenix Art Museum, August-October. Catalog.  
Bas Jan Ader, Lewis deSoto, David Deutch, Maureen Gallace, Rodney Graham, Mary Lucier, Nicole Klagsbrun Gallery, New York, NY., June-July.  
Multiple World: An International Survey of Artist Books, The Atlanta College of Art Gallery, Atlanta, GA, January-March, Catalog.  
Producing Columbus, Claremont Colleges Art Galleries, January-February. Catalog.
- 1992** The Spatial Drive, The New Museum of Contemporary Art, New York, NY., September-January 1993. Catalog.  
Turning The Map, Camerawork Limited, London, U.K., February-April (Travels through 1993). Catalog.
- 1991** Three Archaeologies, California Museum of Photography, University of California, Riverside, January-February.
- 1990** Biennial I, California Museum of Photography, University of California, Riverside, August-December. Catalog.  
Waterworks, Long Beach Museum of Art, Long Beach, Ca., July-August. Catalog.  
Earth Day 1990: Artists Respond To The Environment, Palo alto Cultural Center, Palo Alto, CA., March-May.  
Night Light, Nelson-Atkins Museum of Art, Kansas city, MI., January-February, (Travels through 1991). Catalog.  
Photographic Memory, Seattle Art Museum, Seattle, WA., September-October and Presentation House Gallery, Vancouver, B.C., January-February 1989. Catalog.  
Natural Selection: The Terrain of Southern California, Riverside Art Museum, Riverside, CA., September-October. Catalog.  
Sum of the Parts, Greg Kucera Gallery, Seattle, WA., July-August.  
Visual Paradox, John Michael Kohler Art Center, Sheboygan, WI., December-February 1988. Catalog.
- 1987** Las Americas: Hacia Una Nueva Perspectiva, Museum of the University of Puerto Rico, San Juan, May-June. Catalog.

#### ***Selected Video Screenings:***

- San Jose Institute of Contemporary Art, San Jose, California, Jan-March 2009
- San Diego Museum of Contemporary Art, November 2004
- Columbus Art Museum, Columbus, Ohio, February 2004
- Harn Museum of Art, Gainesville, Florida, September 2003

Vanderbilt University, Nashville, Tennessee, February 2003  
 -Worcester Art Museum, Worcester, MA., October 2002  
 -University of Texas, San Antonio, March 2000  
 -Art Center, Pasadena, California, March 1997  
 -Circulo des Belles Artes, Madrid, Spain, February 1997  
 -Metronom, Barcelona, Spain, February 1997  
 -Des Moines Art Center, Des Moines, Iowa, July 1995  
 -San Francisco Art Institute, April 1994  
 -Moderna Museet, Stockholm, Sweden, September 1993  
 -University of Göthenberg, Göthenberg, Sweden, September 1993  
 -Claremont Graduate School, February 1993  
 -University of California, Irvine, January 1993  
 -CalArts, Valencia, CA., November 1992  
 -Media Foundation, San Francisco, CA., February 1992  
 -Society for Photographic Education Regional Conference, Monterey, CA., November 1990.  
 -DeYoung Museum, San Francisco, CA., "Myth Into Art" Symposium, September 1990.  
 -Humboldt State University, Arcata, CA., March 1990.  
 -University of California, Riverside, March 1990.  
 -Claremont Graduate School, Claremont, CA., March 1990  
 -Cornish College of the Arts, Seattle, WA., November 1989.  
 -Headlands Center for the Arts, Sausalito, CA., October 1989.

#### ***Artist In Residence:***

-Headlands Center for the Arts, Fort Barry, Sausalito, CA., 2000: 1 month residency.  
 -List Visual Arts Center, MIT, Cambridge, MA, 1997-98  
 -Artpace, San Antonio, Texas, 3 month residency 1996  
 -Headlands Center for the Arts, Fort Barry, Sausalito, CA., 1990: 10 month residency.

#### ***Fellowships***

**2004** Flintridge Foundation Award for Visual Artists  
**1999** Eureka Fellowship, Fleishhacker Foundation, Visual Arts  
**1996-97** National Endowment for the Arts, Artist Fellowship/Other Genres  
**1992** California Arts Council Fellowship for Installation/New Genre

#### ***Publications:***

The DeSoto Conquest, Jordan Biren, Video, 21 minutes, 2005.  
Lewis deSoto: Spirit and Matter, Helaine Posner, Stephanie Hanor with forward by Dan Mills, Bucknell University Press, 48 Pages. 2003.  
Lewis deSoto: Ship, Cameron, Dan, "Total Immersion", SmartArt Press, 40 pages, 18 color illustrations, 1998  
Anthology of Artists' Writings, "Wandering," Lewis deSoto with Eve Andrée Laramée, Maurizio Pelligrin, editor, Trieste Contemporanea, Italy, 1998  
Grand Street #62 (Identity), "Kalpa [portfolio], pages 88-92, September 1997  
Tate (UK), "Heat and Cold", Artist project with Dorothy Cross, Issue 10, Winter 1996, 48-52.  
KINGDOMS, Lewis deSoto & Rebecca Solnit, 50 pages, California Museum Of Photography Press, 1993  
BLAST: Remaking Civilization, Contributor, edited and published by X-Art Foundation, New York, 1993  
Blast: The Spatial Drive, Contributor, edited and published by X-Art Foundation, New York, 1992

#### ***Selected Bibliography:***

- 2009 Smith, Paul Chaat, Everything You Know about Indians is Wrong, University of Minnesota Press, cited: "Americans Without Tears," page 69  
 Humphrey, David, Blind Handshake, Periscope Press, 239 pages, article: page 195  
 Thomas, Elizabeth with Project Projects, Matrix/Berkeley: A Changing Exhibition of Contemporary Art, University of California Press, 558 pages, cited page 297  
 Suarez De Jesus, Carlos, "World Leaders Should See the Frost Art Museum's Latest Exhibits," New Miami Times, November 5<sup>th</sup>  
 Roth, David M., "Paper/Mylar/Vellum at Brian Gross," Square Cylinder, August 10<sup>th</sup>  
 Roth, David M., "Lewis deSoto at San Jose ICA," Artweek, April  
 Goodwin-Guerrero, Erin, "Before After," Artshift, March
- 2008 Villano, Matt, "Di Rosa Preserve Shows Cars As Art," San Francisco Chronicle, July 11<sup>th</sup>  
 Paglia, Michael, "Magnolia Tapestry Project, Fort Collins Museum of Contemporary Art," Westword, June 26th
- 2007 Torres, Anthony, "Obsession, Art and Artifacts from Sonoma Private Collections," Whitehot Magazine, November.  
 Shuster, Robert, "The Icon's Icon," The Village Voice, July 31st.  
 Lentini, Lara Kristen, "No Reservations: Native American History and Culture in Contemporary Art," Art Papers, January/February.
- 2006 Hawkins, Margaret, "Dalai Lama Tribute Uneven, But Brilliant at Best," Chicago Sun-Times, December 1st.  
 Rosenberg, Randy, The Missing Peace. Artists and the Dalai Lama, 2006, 171 pages.  
 Malooley, Jake, "Artists Give Peace a Chance," Time Out/Chicago, Issue 87, Oct 26th-November 1st.  
 Artner, Alan G., "Art of Peace: 88 Views on the Dalai Lama," Chicago Tribune, November 2nd.  
 Baker, Kenneth, "Galleries, Patrick Wilson, Paintings, Lewis deSoto, Recent Works," San Francisco Chronicle, October 21st  
 Gencchio, Ben, "Visions of Native Americans in Today's World," New York Times, September 16th.  
 Cowin, Alison Leigh, "A Pile of Blankets. . .," New York Times, August 25th.  
 M.du Tan, S.A., The Missing Peace-88 Artists Consider the Dalai Lama, Coagula, June.  
 Paglia, Michael, "Turf Wars," Denver Westword, March 2nd.
- 2005 Garfinkel, Perry, "Buddha Rising," National Geographic Magazine, December, pages 88-109.  
 Wei, Lilly, Olivia Georgia, The Invisible Thread. Buddhist Spirit In Contemporary Art, Newhouse Center for Contemporary Art, 112 pages.
- 2004 Panicelli, Ida, "The Invisible Thread," Artforum International, February, page 153.
- 2003 Cotter, Holland, "Finding Surprises as They Are Turned Up by the Karma Wheel," New York Times, November 7th.  
 Polidori, Ambra, "Words Fly Away, and So Do Texts," La Pala (The Shovel), available at [www.pintomiraya.com](http://www.pintomiraya.com).  
 Macmillian, Kyle, "Inflatable Buddha (with goatee) transcends traditional sculpture," Denver Post, August 15, 2003  
 Hawkins, Margaret, "Exhibit's True Meaning is Only a Breath Away," Chicago SunTimes, April 25th.  
 Artner, Alan G., "DeSoto's Buddha dazzling and disarming," The Chicago Tribune, April 11th.  
 Pace, Linda, Jan Jorboe Russell, Eleanor Heartney, Kathryn Kanjo, Dreaming Red. Creating Art Page, Distributed Art Publishers, 320 pages.  
 Fischer, Jack, "Cutting Edge Collage," The Mercury News, March 13th.  
 Holzman, Leslie Aboud, Johnstone, Mark, Epicenter. San Francisco Bay Area Art Now, Chronicle Books, 275 pages.  
 Posner, Helaine, Lewis deSoto: Spirit and Matter, Bucknell University Press, 48 pages. With essays by Stephanie Hanor, Forward by Dan Mills.
- 2002 Fisher, Barbara, Noisemakers, Blackwood Gallery, Universita of Toronto, 46 pages.

- Rapko, John, "Lewis deSoto at the Headlands Center for the Arts," Artweek, Feb, pages 22-23.
- 2001** Duckett, Richard, "A New Face of Buddha Coming to Worcester," Worcester Telegram & Gazette, August 30.  
Dover, Caitlin, "Magic Shows," Print, July/August, pages 97-101  
Ann Lloyd Fisher, "Art Under the Arch," Art in America, July, pages 43-46 & 112.  
Bonetti, David, "Eureka Exhibition Much Improved," San Francisco Chronicle, February 1st, page E2.
- 2000** Fischer, Jack, "Artists to Keep an Eye On," San Jose Mercury News, January 10th.  
Castro, Jan Garden, "Lewis deSoto," Sculpture, December, Pages 70, 71.  
Humphrey, David, "Fax from New York," Art Issues, November, December, pages 40, 41.  
Johnson, Ken, "Matt Magee and Lewis deSoto," New York Times, September 29th.  
Daniel, Jeff, "Buddhist Concept is in the Air," St. Louis Post Dispatch, June 4, page F1.
- 1999** Pritikin, Renny, "Lewis deSoto," Bay Area Now 2, Yerba Buena Center for the Arts, page 23.  
Johnson, Ken, "Lewis deSoto," The New York Times, Friday, October 29.
- 1998** Riddell, Jennifer, Recital, Catalog, List Visual Art Center, MIT  
Sherman, Mary, "Lewis deSoto: Recital," The Boston Herald, October 18, Arts and Life; page 76  
Mattessich, Stefan, "Dromology: Ecstasies of Speed", Art Papers, November-December, page 41  
Geer, Suvan, "Installation's Expanded Field," Artscene, November  
Cohn, Terri, "Light as Medium", Artweek, October, pages 13, 14.  
Baker, Kenneth, "Racing to Keep Pace With A Restless World," San Francisco Chronicle, July 2nd, E1.  
Cameron, Dan, "Total Immersion", Lewis deSoto: Ship, SmartArt Press, 40 pages, 18 color illustrations.  
Willis, Holly, "Lewis deSoto", Artweek, May, page 25.
- 1997** Zimmer, William, "A Gallery Sampler at the Aldrich", New York Times, December 19th, page 20.  
Tromble, Meredith, "Time and the Artist", Artweek, December, pages 12,13.  
Geer, Suvan, "Knowing and Naming: The Search for Tangible Meaning," Artweek, June 1997, pages 18-19.  
Giralt-Miracle, Daniel, "La Magia de Lewis deSoto," ABC Cultural, 3.7.97  
Badia, Montse, "Els sons envoltants de Lewis deSoto," DiJous/Cultura Avui, 3.6.97  
Serra, Catalina, "Metrònom presenta una instal·lació de Lewis deSoto inspirada en los derviches," El País Catalunya, 3.4.97, page 8.  
Bufill, Juan, "Una Danza de Sonidos, Lewis deSoto: Dervish", La Vanguardia, 2.7.97, page 49.  
Solnit, Rebecca, "Walking and Thinking and Walking\*", Kunstforum, February-May 1997, pages 117-131 (\*Translated into German).
- 1996** Fioravante, Celso, "Americanos Trazem Nova Abstração", Folha de S.Paulo, 12.10.96, page 4/10.  
Chaimovich, Felipe, "O Estilo De Vida Californio Em Exposição" Jornal Da Tarde, 12.10.96, page 8C.  
Picazo, Glòria, "Photography: New Territories for Reality", catalog essay in Fragments, Museu D'Art Contemporani, Barcelona, pages 115, 120.  
Cross, Dorothy and Lewis deSoto, "Heat and Cold", tate, Issue 10, Winter 1996, 48-52. (See Publications)  
Freeman, David, "New Works: 96.2 at ArtPace", Voices of Art, July/August, Vol.4, No. 2, page 22,23  
Bowyer, Leslie, "Getting Coexistence", PitchWeekly, August 1st, pages 26,27.  
Alice Thorson, "Legends of Cahuillan Indians Come to Life in 'Tahquitz'", Kansas City Star, July 5, in "Preview", page 24.  
Sodders, Lisa, "Man-made Magic and Myths", The Capital Journal, June 30th, The Arts, page 1.  
Martin, Victoria, "'Tracing Cultures' at the Museum of Photographic Arts," Artweek, February, Vol. 27, No. 2, page 22.
- 1995** Cohn, Terri, "Points of Entry: Tracing Cultures," Afterimage, November/December, page 15.

- José Luis Brea, "Threshold", Artforum, November, pages 97, 98.
- Nusbaum, Eliot, "Art's Space", Des Moines Sunday Register, July 16, pages F1 & F5.
- Cameron, Dan, "On Crossing Boundaries. . ." Threshold/Limares, Fundação de Serralves, pages 17-29.
- Robinson, Joan Seeman, "Landscape As Metaphor", Artforum, Summer 1995, page 111
- Rapoport, Sonya, "Color in the Shadows", Leonardo, Vol. 28, No. 1, pages 77, 78.
- 1994 Hummer, Tracey C., "Landscape As Metaphor", dialogue, November-December 1994, pages 13-15.
- Litt, Steven, "Museum, Artists Explore New Vistas", Plain Dealer, November 1994.
- Hall, Jacqueline, "Landscape On Massive Scale," Columbus Dispatch, October 23rd, page 9H.
- Dickinson, Carol V., "Landscape As Metaphor," Art News, October, page 194, 196.
- Wilson, Malin, "Art Explores Religion, Culture," Journal North, September 1, page 6.
- Clemmer, David, "Lewis deSoto, Crossing/Cruzandose," THE Magazine, page 57
- Deats, Suzanne, "Tension Symbolism Permeate CCA Show," Albuquerque Journal, August 18, page E16.
- Barnet-Sanchez, Holly, "Interview with Lewis deSoto", Crossing/Cruzandose, Center for Contemporary Art, Santa Fe, 6 pages.
- Mason, Marilynne S., "Landscapes With New Vistas", Christian Science Monitor, May 16, pages 16,17
- Friedman, Martin, Visions of America. Landscape as Metaphor in the Late Twentieth Century, essays by John Beardsley, Martin Friedman, Lucinda Furlong, Rebecca Solnit, et. al., Denver Art Museum/Columbus Museum of Art, 255 pages.
- Meyers, Kingsley, Home Video Redefined: Media, Sculpture and Domesticity, Center of Contemporary Art, Miami, Florida, 24 pages.
- Hårleman, Carl-Frederik, Erik van der Heeg, Sven-Olov Wallenstein, "Kameran Som En Metafor För Livet", Material, October
- Beck, Ingama, "En Doft Av Paradiset-I Enkel Gestalt", Aftonbladet, August 29th
- Tarschys, Rebecka, "Berget Som Försvann", Dagens Nyheter, August 27th
- Lundström, Jan-Erik, Lewis deSoto, Fotografiska Museet i Moderna Museet, Stockholm, Sweden, 12 pages.
- Greenstein, M.A., "Lewis deSoto, Rebecca Solnit", New Art Examiner, September, page 34.
- Nielsen, Richard, "Exhibiting Tolerance", The Phoenix Republic, August 22nd, page E-1, E-3.
- Knaff, Devorah L., "Quiet Intelligence on Exhibit, Riverside Press Enterprise, April 4th, page G-2
- Geer, Suvan, "Said and Unsaid", Artweek, March 18, Vol. 24, No. 6, pages 10,11.
- MacNaughton, Mary, editor, The Columbian Quincentenary: A Reappraisal, Articles by Elazar Barkan, Mary MacNaughton, Dominique Blain, Rupert Garcia, Kerr + Malley, Lewis deSoto, 15 pages.
- Rinder, Lawrence, "Interview, Lewis deSoto", Shift, #14, pages 58-63.
- 1992 Cotter, Holland, "Abstractly to Zealously, a Glossary of Ways to Use Space", New York Times, October 3rd.
- Pincus, Robert L., "Artful Apartment a Collision of Cultures", San Diego Union, September 3, Night & Day Section, page 45.
- Ollman, Leah, "American Indians: Dream, Reality", Los Angeles Times, August 26, pages F1, F6 & F7.
- Lloyd, Ann Wilson, "Restoring The Mystery of Nature", Garden Design, June pages 14-17.
- Darwent, Charles, "Art Falls Through The Office Floor", Blueprint, March, page 38.
- Solnit, Rebecca, "Living Places", Artspace, January/April, cover & pages 36-40.
- Melhuish, Clare, "Perishable Goods", Building Design UK, February 7, page 20.
- Fisher, Jean, "Fragments of a Fictional Body/Lewis deSoto", Turning The Map, Camerawork Ltd., UK, 90 pages.
- 1991 Pagel, David, "Myth Modernized", Los Angeles Times, October 3, pages F-6.
- Geer, Suvan, "Lewis deSoto", ArtScene, September, Vol. 11, No. 1, pages 23, 24.
- Rinder, Lawrence, The Language of Paradise, 8 pages, Artists Space, New York.

- Burkhart, Dorothy, "Out of the Darkness", San Jose Mercury, July 7, Arts & Books, pages 16, 17, 18.
- Cohn, Terri, "Ritual Acts", Artweek, June 20, pages 10, 11.
- Mahaffey, Patrick and Rebecca Solnit, Pé Túkmiyat. Pé Túkmiyat (Darkness, Darkness), 28 pages with fold-out picture insert, San Jose Museum of Art.
- Rinder, Lawrence, MATRIX 144/Lewis deSoto, 4 pages, University Art Museum, U.C. Berkeley.
- Lazzari, Margaret, "On View/Los Angeles", New Art Examiner, pages 30, 31.
- Knaff, Devorah, "Through the Eyes of Others", Artweek, March 7, pages 13, 14.
- Pincus, Robert L., "Shots In The Dark", The San Diego Union, February 15, pages, C-1, C-13.
- Minton, Torri, "Retreats For The Artists Among Us", San Francisco Chronicle, December 19, pages B-3, B-5.
- 1990** Ianco-Starrels, Josine, Waterworks, Long Beach Museum of Art, 6 pages.
- Cohn, Terri, "Interior Destinations", Artweek, August 30, pages 15, 16.
- Ross Jeannette, "Intrinsic Value Of The Ordinary", Artweek, April 5, pages 1 & 24.
- 1989** Earle, Edward W., Biennial I, California Museum of Photography, October, 51 pages.
- Biren, Jordan, "Before Thought", Reflex, July/August, Vol. 3, No. 4, page 26.
- Davis, Keith, Night Light. A survey of 20th Century Night Photography, 26 pages, Hallmark Photographic Collection.
- 1988** Cubbs, Joanne, Visual Paradox, 72 pages, John Michael Kohler Arts Center.
- Slemmons, Rod, Photographic Memory, 16 pages, Seattle Art Museum.
- Reed, Jim, Natural Selection: The Terrain of Southern California, 38 pages, Riverside Art Museum.
- 1987** Slemmons, Rod, "Clarifying Reality", Reflex, May/June, page 19.
- Bellon-Fisher, Linda, "Documenting The Metamorphic", PhotoMetro, February, Vol. 5, Issue 46, pages 20, 21.
- Nagase Galleries (Tokyo/Osaka), "Color Photographs/Lewis deSoto" Selections 1986, pages, 84 & 85, 133 pages.

### ***Selected Collections:***

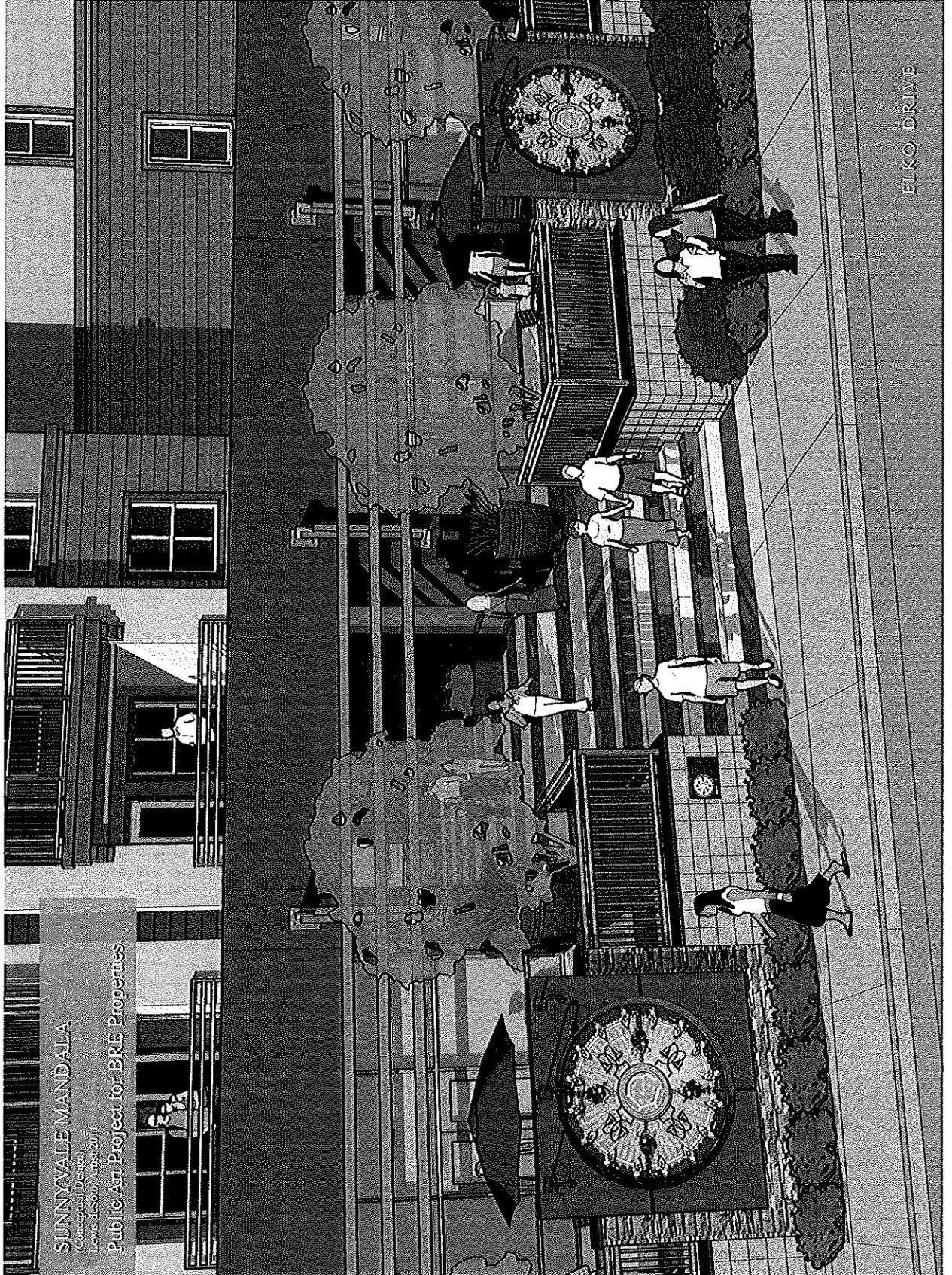
- Atlantic Richfield Corporation, Los Angeles, CA.
- Bank of America, San Francisco, CA.
- René di Rosa, Napa, CA.
- California Museum of Photography, Riverside, CA.
- Center for Creative Photography, Tuscon, AZ.
- Des Moines Art Center, Des Moines, IA.
- Hallmark Photographic Collection, Kansas City, MI.
- Los Angeles Center for Photographic Studies
- Los Angeles County Museum of Art
- Los Angeles Museum of Contemporary Art
- Long Beach Museum of Art, Video Collection, Long Beach, CA.
- Media Foundation, San Francisco, CA.
- Microsoft Corporation, Bellevue, WA.
- Joel and Sherry Mallin, New York, NY.
- Joseph and Elaine Monsen, Seattle, WA.
- Museum of Contemporary Art, San Diego, CA.
- Museum of History and Art, Fribourg, Switzerland
- Museum of Modern Art, New York
- Museum of Photographic Arts, San Diego
- David O'Mara, San Jose, CA.
- Neuberger Berman, New York
- Tom Patchett, Los Angeles, CA.
- Phoenix Arts Commission, AZ.
- Safeco Corporation, Los Angeles, CA.

- San Francisco Art Commission
- San Jose Museum of Art, San Jose, CA.
- Seattle Art Museum, Seattle, WA.
- Serralves Foundation, Oporto, Portugal
- Southern California Gas Company, Los Angeles, CA.
- Syntex Laboratories, Palo Alto, CA.
- Rafael Tous, Barcelona, Spain
- University Art Museum, Berkeley, CA.
- Weisman Museum at Pepperdine University, Malibu, CA.
- Robert Wilson, New York, NY.

Represented by  
Bill Maynes, Inc.  
55 Bethune Street 324A  
New York, NY 10014  
212.741.3318  
[www.billmaynes.com](http://www.billmaynes.com)

Brian Gross Fine Art  
49 Geary Street, Fifth Floor  
San Francisco, CA 94108  
415.788.1050  
[www.briangrossfineart.com](http://www.briangrossfineart.com)

Mandala Rendering

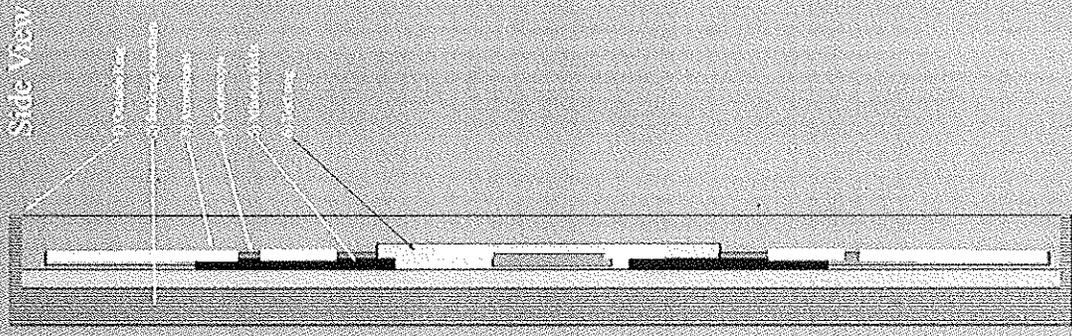


SUNNYVALE MANDALA  
(Conceptual Design)  
Levis at Soto/Artist 2011  
Public Art Project for BRE Properties

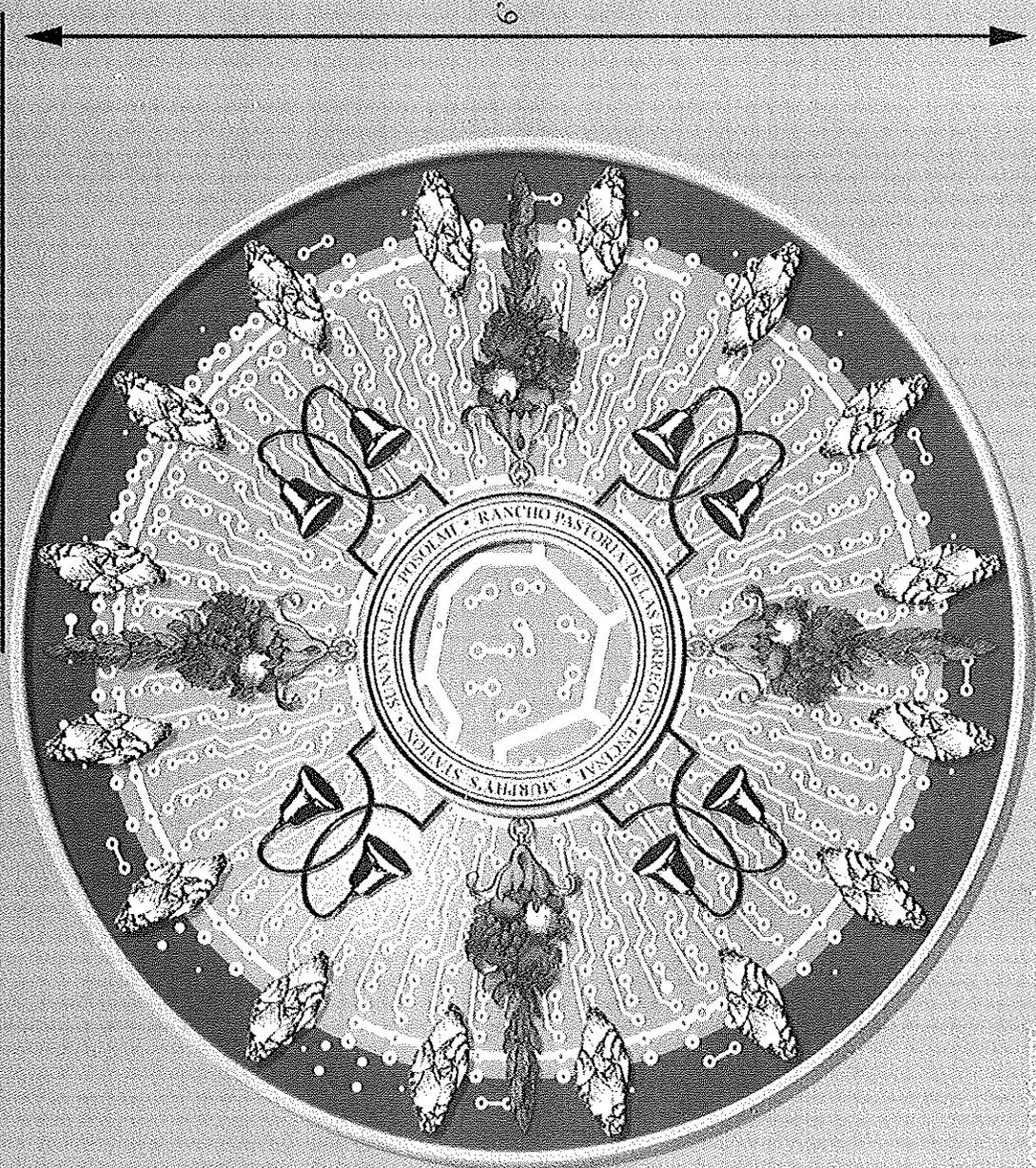
EIKO DRIVE

SUNNYVALE MANDALA  
(Conceptual Design)  
Lourdes Soto, Artist ©2016

Public Art Project for BRE Properties



4"



CONSTRUCTION NOTES

1. The artwork is to be mounted on a wall using the provided mounting hardware.
2. The artwork is to be mounted on a wall using the provided mounting hardware.
3. The artwork is to be mounted on a wall using the provided mounting hardware.
4. The artwork is to be mounted on a wall using the provided mounting hardware.
5. The artwork is to be mounted on a wall using the provided mounting hardware.
6. The artwork is to be mounted on a wall using the provided mounting hardware.