
FW: Public Arts Committee public comment

From: Ben Kinmont [REDACTED]
Sent: Tuesday, October 21, 2025 8:49 AM
To: Mary Gourley <mgourley@cityofsebastopol.gov>
Subject: Public Arts Committee public comment

Dear Ms. Gourley

I would like to comment on the Public Arts Committee Presentation of 21 Oct. 2025 and Jeff Stucker's letter to the Sebastopol City Council.

I can't understand why the City of Sebastopol would accept less than the standard 1% of a project budget to be contributed towards arts in Sebastopol. Part of the identity of our city is that it supports creativity and community engagement. These funds could be used towards that end.

There are many ways in which art projects in the public space can create community vitality. Sometimes they are as simple as works installed in public spaces; other times they are more socially engaged work that works with specific groups in the community (i.e. school children, seniors, immigrants, and so on).

Having funds available for such projects is essential to support them, especially as these broader and more community based projects are not well suited to the commercial art enterprises such as galleries. Without the availability of public funds they cannot exist. Within California, the US, and internationally there is more and more attention being given to these types of works called and they are often called "social practices."

There's no reason that they can't be supported and encouraged in Sebastopol.

There is considerable room for improvement of the arts here but funding and a city commitment is needed to make it happen.

Ben Kinmont

p.s. by way of introduction, below is my bio blurb:

Ben Kinmont is an artist, publisher, and antiquarian bookseller living in Sebastopol, California. His work is concerned with the value structures surrounding an art practice and what happens when that practice is displaced into a non-art space. Since 1988 his work has been project-based with an interest in archiving and blurring the boundaries between artistic production, publishing, and curatorial practices.

In the past few years he has taught courses in the Social Practices Program at the California College of Arts as well as organized various workshops with students from the École des Beaux-Arts in France (Angers, Bordeaux, Bourges, and Valence), Cranbrook Academy in the US, and the Rietveld Academy in Holland. Exhibitions include those at Air de Paris, MAXXI (Rome), Whitney Biennial 2014, ICA (London), CNEAI (Chatou), Kadist Art Foundation (Paris & San Francisco), the 25th International Biennial of Graphic Arts (Ljubljana), the Frac Languedoc-Roussillon (Montpellier), Documenta 11 (Kassel), Les Abattoirs (Toulouse), the Pompidou, the San Francisco Museum of Modern Art, and a traveling survey show of Kinmont's work entitled "Prospectus" (Amsterdam, Paris, New York, and San Francisco). He is also the founder of the Antinomian Press, a publishing enterprise which supports project art and ephemera (the archive of which is in the collection of drawings and prints at MOMA).

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Ben Kinmont

(he/him/his)

Ben Kinmont, Bookseller



Member of ABAA, ILAB & PBFA