

Public Art Advisory Committee
Special Meeting
Monday, May 2, 2022
5:30 - 7:30 pm

Pursuant to the Governor's Executive Order N-29-20, all members of the Public Art Advisory Committee and Cultural Affairs Division will join the meeting via phone/video conference and no teleconference locations are required.

You are invited to a Zoom webinar.

When: May 2, 2022 05:30 PM Pacific Time (US and Canada)

Topic: Public Art Advisory Committee

Please click the link below to join the webinar:

<https://us06web.zoom.us/j/87130870471>

Or One tap mobile :

US: +16699006833,,87130870471# or +14086380968,,87130870471#

Or Telephone:

Dial(for higher quality, dial a number based on your current location):

US: +1 669 900 6833 or +1 408 638 0968 or +1 346 248 7799 or +1 253 215 8782 or +1 646 876 9923 or +1 301 715 8592 or +1 312 626 6799 or 833 548 0282 (Toll Free) or 877 853 5257 (Toll Free) or 888 475 4499 (Toll Free) or 833 548 0276 (Toll Free)

Webinar ID: 871 3087 0471

International numbers available: <https://us06web.zoom.us/j/87130870471>

COMMENT: DUE TO THE SUSPENSION OF THE SUNSHINE ORDINANCE ALL PUBLIC COMMENT ON AGENDA ITEMS WILL BE TAKEN UNDER ITEM II. COMMENTS FOR ITEMS NOT ON THE AGENDA WILL BE TAKEN UNDER OPEN FORUM AT THE END OF THE MEETING.

There are three ways to submit public comments. • eComment. To send your comment directly to Public Art Advisory Committee staff BEFORE the meeting via email kzarembo@oaklandca.gov • To comment by Zoom video conference, click the “Raise Your Hand” button to request to speak when Public Comment is being taken. You will be permitted to speak during your turn, allowed to comment, and after the allotted time, re-muted. Instructions on how to “Raise Your Hand” is available at: <https://support.zoom.us/hc/en-us/articles/205566129> - Raise-Hand-In-Webinar. • To comment by phone, please call on one of the above listed phone numbers. You will be prompted to “Raise Your Hand” by pressing “*9” to speak when Public Comment is taken. You will be permitted to speak during your turn, allowed to comment, and after the allotted time, re-muted. Please unmute your self by pressing *6. If you have any questions, please email Kristen Zarembo, Public Art Program Coordinator and staff for the Public Art Advisory Committee at KZarembo@oaklandca.gov.

**Public Art Advisory Committee
Regular Meeting
Monday, May 2, 2022
5:30 - 7:30 pm
AGENDA**

- I. **Welcome/Call to Order/Roll Call**
- II. **Public Comment**
- III. **Action Item: Adopt a Resolution Determining that Conducting In-Person Meetings of the Public Art Advisory Committee Would Present Imminent Risks to Attendees' Health, and Electing to Continue Conducting Meetings Using Teleconferencing in Accordance with California Government Code Section 54953(e), a Provision of AB-361**
- IV. **Action Item: Approve Minutes from the January 10, 2022 Public Art Advisory Committee Meeting**
- V. **Action Item: Review and Approve Mural Design Proposal by Cultural Funding Neighborhood Voices Program Grantee David Burke, for the PG&E Substation located at 5143 Shattuck Avenue.**
- VI. **Action Item: Review and Approve Mural Design Proposal by Cultural Funding Neighborhood Voices Program Grantee Debra Koppman, for the True Buddha Vijaya Temple located at 3440 Foothill Blvd.**
- VII. **Action Item: Review and Approve Project Backboard Mural Design Proposal by Dan Peterson / Project Backboard with Artist Adia Millet for the Lowell Park Basketball Courts at 1180 -14th Street.**
- VIII. **Informational Item: Staff Updates on Current Projects and Program Activity**
 - a. **General Public Art Program Updates: Completed Project Updates and 2022 Planning**
 - b. **Cultural Strategists in Government (CSIG) Program Update**
 - c. **Oakland Art Murmur Public Art for Private Development Walking Tour Report**
- IX. **Open Forum**
- X. **Announcements**
- XI. **Agenda Building: Outline agenda for June 2022 meeting**
Next regular meeting: June 6, 2022 via Teleconference
- XII. **Adjourn**

♿ This meeting location is wheelchair accessible. To request disability-related accommodations or to request American Sign Language (ASL), Cantonese, Mandarin, or Spanish language interpreter, please email KZaremba@oaklandca.gov or call (510) 238-2155 Or 711 (for Relay Service) at least five (5) business days before the meeting. Please refrain from wearing scented products to this meeting as a courtesy to attendees with chemical sensitivities.

Esta reunión es accesible para sillas de ruedas. Si desea solicitar adaptaciones relacionadas con discapacidades, o para pedir un intérprete de en español, Cantones, mandarín o de lenguaje de señas (ASL) por favor envíe un correo electrónico a KZaremba@oaklandca.gov o llame al (510) 238-4949 o al 711 para servicio de retransmisión (Relay service) por lo menos cinco días hábiles antes de la reunión. Se le pide de favor que no use perfumes a esta reunión como cortesía para los que tienen sensibilidad a los productos químicos. Gracias.

會場有適合輪椅出入設施。需要殘障輔助設施，口語，班口語，粵語或國語翻譯服務，請在會議前五個工作天電郵 KZaremba@oaklandca.gov 或致電 (510) 238-4949 或 711 (電話傳達服務)。請避免塗搽氣產品，參加者可能對化學成分敏感。

Địa điểm tổ chức cuộc họp có đường dành riêng cho xe lăn. Để yêu cầu các phương tiện hỗ trợ phục vụ người khuyết tật hoặc yêu cầu thông dịch viên ASL, tiếng Quảng Đông, tiếng Quan Thoại hoặc tiếng Tây Ban Nha, vui lòng gửi email đến địa chỉ KZaremba@oaklandca.gov hoặc gọi đến số (510) 238-4949 hoặc 711 (với Dịch vụ Tiếp âm) ít nhất năm (5) ngày làm việc trước khi cuộc họp diễn ra. Vui lòng không sử dụng các sản phẩm có mùi thơm khi tham gia cuộc họp này như một phép lịch sự đối với những người tham dự nhạy cảm đối với các chất hóa học.

Cultural Affairs Division - Economic & Workforce Development Department
Public Art Coordinator – Kristen Zaremba
Phone: (510) 238-2155
Recorded Agenda: (510) 238-2386
Telecommunications Relay Service: 711

OAKLAND PUBLIC ART ADVISORY COMMITTEE

May 2, 2022 RESOLUTION NO. 1

ADOPT A RESOLUTION DETERMINING THAT CONDUCTING IN-PERSON MEETINGS OF THE PUBLIC ART ADVISORY COMMITTEE AND ITS COMMITTEES WOULD PRESENT IMMINENT RISKS TO ATTENDEES' HEALTH, AND ELECTING TO CONTINUE CONDUCTING MEETINGS USING TELECONFERENCING IN ACCORDANCE WITH CALIFORNIA GOVERNMENT CODE SECTION 54953(e), A PROVISION OF AB-361.

WHEREAS, on March 4, 2020, Governor Gavin Newsom declared a state of emergency related to COVID-19, pursuant to Government Code Section 8625, and such declaration has not been lifted or rescinded. See <https://www.gov.ca.gov/wp-content/uploads/2020/03/3.4.20-Coronavirus-SOE-Proclamation.pdf>; and

WHEREAS, on March 9, 2020, the City Administrator in their capacity as the Director of the Emergency Operations Center (EOC), issued a proclamation of local emergency due to the spread of COVID-19 in Oakland, and on March 12, 2020, the City Council passed Resolution No. 88075 C.M.S. ratifying the proclamation of local emergency pursuant to Oakland Municipal Code (O.M.C.) section 8.50.050(C); and

WHEREAS, City Council Resolution No. 88075 remains in full force and effect to date; and

WHEREAS, the Centers for Disease Control (CDC) recommends physical distancing of at least six (6) feet whenever possible, avoiding crowds, and avoiding spaces that do not offer fresh air from the outdoors, particularly for people who are not fully vaccinated or who are at higher risk of getting very sick from COVID-19. See <https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/prevention.html>; and

WHEREAS, the CDC recommends that people who live with unvaccinated people avoid activities that make physical distancing hard. See <https://www.cdc.gov/coronavirus/2019-ncov/your-health/about-covid-19/caring-for-children/families.html>; and

WHEREAS, the CDC recommends that older adults limit in-person interactions as much as possible, particularly when indoors. See <https://www.cdc.gov/aging/covid19/covid19-older-adults.html>; and

WHEREAS, the CDC, the California Department of Public Health, and the Alameda County Public Health Department all recommend that people experiencing COVID-19 symptoms

stay home. See <https://www.cdc.gov/coronavirus/2019-ncov/if-you-are-sick/steps-when-sick.html>; and

WHEREAS, persons without symptoms may be able to spread the COVID-19 virus. See <https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/prevention.html>; and

WHEREAS, fully vaccinated persons who become infected with the COVID-19 Delta variant can spread the virus to others. See <https://www.cdc.gov/coronavirus/2019-ncov/vaccines/fully-vaccinated.html>; and

WHEREAS, the City's public-meeting facilities are indoor facilities that do not ensure circulation of fresh / outdoor air, particularly during periods of cold and/or rainy weather, and were not designed to ensure that attendees can remain six (6) feet apart; and

WHEREAS, holding in-person meetings would encourage community members to come to City facilities to participate in local government, and some of them would be at high risk of getting very sick from COVID-19 and/or would live with someone who is at high risk; and

WHEREAS, in-person meetings would tempt community members who are experiencing COVID-19 symptoms to leave their homes in order to come to City facilities and participate in local government; and

WHEREAS, attendees would use ride-share services and/or public transit to travel to in-person meetings, thereby putting them in close and prolonged contact with additional people outside of their households; and

WHEREAS, on October 19, 2021 the Public Art Advisory Committee adopted a resolution determining that conducting in-person meetings would present imminent risks to attendees' health, and electing to continue conducting meetings using teleconferencing in accordance with California Government Code Section 54953(e), a provision of AB-361; now therefore be it:

RESOLVED: that the Public Art Advisory Committee finds and determines that the foregoing recitals are true and correct and hereby adopts and incorporates them into this resolution; and be it

FURTHER RESOLVED: that, based on these determinations and consistent with federal, state and local health guidance, the Public Art Advisory Committee renews its determination that conducting in-person meetings would pose imminent risks to the health of attendees; and be it

FURTHER RESOLVED: that the Public Art Advisory Committee firmly believes that the community's health and safety and the community's right to participate in local government, are both critically important, and is committed to balancing the two by continuing to use teleconferencing to conduct public meetings, in accordance with California Government Code Section 54953(e), a provision of AB-361; and be it

FURTHER RESOLVED: that the Public Art Advisory Committee will renew these (or similar) findings at least every thirty (30) days in accordance with California Government Code section 54953(e) until the state of emergency related to COVID-19 has been lifted, or the Public Art Advisory Committee finds that in-person meetings no longer pose imminent risks to the health of attendees, whichever occurs first.

Public Art Advisory Committee
(PAAC)
January 10, 2022
Zoom Teleconference
Minutes

Members Present: Charmin Roundtree-Baaqee (Co-Chair), Jennifer Kessler (Co-Chair), Eric Murphy*, Yulia Pinkusevich,
Absent: Michele Ramirez
Staff Present: Kristen Zaremba, Public Art Coordinator
Guests: J. J. Kotler, Rachel Rodi, Peter Thomas Bowyer, Liane Scott

Meeting Chair: Charmin Roundtree-Baaqee

*Indicates partial attendance

- 1. Welcome/ Roll Call / Meeting called to order at 5:40 p.m.** Information on City of Oakland Boards and Commissions public comment procedures was presented.
- 2. Public Comment:** No comment was provided.
- 3. Action Item: Adopt a Resolution Determining that Conducting In-Person Meetings of the Public Art Advisory Committee Would Present Imminent Risks to Attendees' Health, and Electing to Continue Conducting Meetings Using Teleconferencing in Accordance with California Government Code Section 54953(e), a Provision of AB-361.** Public Art Coordinator Kristen Zaremba stated that the Committee must adopt the resolution before conducting business for this and all future remote meetings until further notice. **Motion: J. Kessler moved to approve the motion. Y. Pinkusevich seconded. C. Roundtree-Baaqee Aye; E. Murphy Aye. Motion passed unanimously.**
- 4. Action Item: Review and Approve Public Art Advisory Committee Minutes from the November 1, 2021 PAAC Meeting.** J. Kessler moved to approve the minutes. Y. Pinkusevich seconded. C. Roundtree-Baaqee Aye; E. Murphy abstained (not present). **Motion passed.**
- 5. Action Item: Action Item: Adopt the Public Art Advisory Committee (PAAC) 2022 Meeting Schedule.** Zaremba noted that the schedule identifies dates for future meetings, noting that a. Y. Pinkusevich moved to approve the **2022 PAAC Meeting Calendar.** E. Murphy seconded. J. Kessler Aye; C. Roundtree Baaqee Aye. **Motion passed unanimously.**
- 6. Action Item: Oakland Fukuoka Sister City 60th Anniversary Mosaic Mural Proposal by Artists Rachel Rodi and Guy Fuerte, proposed for the Gardens at Lake Merritt.** K. Zaremba introduced the item, noting that the proposal is for a privately funded permanent mosaic artwork to be placed on City (Parks) property, and welcomed the Oakland Fukuoka Sister City

PAAC 4-4-22 Item IV

Association representative J. J. Kotler, artist Rachel Rodi and other representatives to present their proposal. Zaremba acknowledged that the representatives have diligently prepared the proposal to meet City requirements and are coordinating with Oakland Parks, Recreation and Youth Development department to present to the PRAC at a future meeting. J. J. Kotler and Rachel Rodi introduced their work and the design development process. Peter Bowyer described the work of (woodworker) artist Jay Van Arsdale (who was unable to attend) and the methodology for the assembly of the proposed free-standing mosaic and (joinery-carpentry) wood framed Western Cedar design. Similar designs have been installed in Fukuoka, Japan. Liane Scott described the activities of the Oakland Fukuoka Sister City Association. The theme is compassion, peace and community to celebrate the 60th Anniversary. Artists chose a nature-based flora and fauna design and subtle color scheme to reflect the gardens and relationship between Oakland and Fukuoka. The design includes the Black Crowned Night Heron, the official bird of Oakland, the Oakland Oak tree and Fukuoka plum blossoms. The mural will be composed of ceramics and stained glass. Representatives worked with Parks staff to identify the location near the Japanese Torii gate with new, complimentary shrubbery and confirmed that the Oakland Building Department indicated the 5-1/2 structure would not require a stand-alone building permit. Finally, Kotler noted the importance of involving youth in the assembly and programming associated with the mosaic. The work will be maintained by the Oakland Fukuoka Sister City Association and is planned for installation Summer 2022. The total overall budget is \$25,000 (and includes volunteer, in-kind donations of time). The project is funded by private donations. PAAC members complimented the designs and proposed location. They suggested the structure be anchored sufficiently to withstand impact and support the structure's weight. The mosaic will be mounted on backerboard and affixed to an interlocking lattice wooden backing with posts set three feet below grade. This is set into tampered quarry dust footings. Zaremba reminded PAAC members and project representatives that the Parks department will be responsible for final installation plans and recommended that representatives do their due diligence to avoid potential delays closer to installation. PAAC recommended sharing the review process with the youth as a professional development opportunity for emerging artists and to compensate the artists with any additional proceeds. The proposal will be made to the Parks and Recreation Advisory Commission at the February 2022 meeting. **Motion: E. Murphy moved to approve the mosaic artwork by Artists Rachel Rodi, Guy Fuerte and Jay Van Arsdale and the Oakland Fukuoka Sister City Association proposed for placement in the Gardens at Lake Merritt. J. Kessler seconded the motion. C. Roundtree-Baaqee Aye; Y. Pinkusevich Aye.**

7. Informational Item: Staff Updates on Current Projects and Program Activity

- a. General Program Updates: 2022 Planning.** Zaremba welcomed the Committee members to the first meeting of 2022 and noted that recent Cultural Affairs staff departures have caused some delays on moving projects forward. While working towards hiring staff, the Public Art Program will be working with a future Cultural Strategist (In Government) on artist outreach efforts. The deadline has been extended to allow more artists to apply and to respond to the Program Case Statement. Staff will forward the deadline extension information and encouraged PAAC members to extend

PAAC 4-4-22 Item IV

the invitation to their networks. Committee members asked for clarification on whether interested artists are receiving mentoring from the project coordinator Vanessa Whang, noting that artists that are applying may not have direct experience with public art in City government. Zarembo acknowledged that they are not required to have extensive public art experience and the intention is to work as collaborators on new methods of outreach for a new call to artists in late 2022. Staff are also working with the Planning Department the General Plan, and with the Department of Transportation on a “toolkit” for private development of public roadways between the downtown and Jack London Districts. Staff are also working on PAAC recruitment and reappointments with the Mayor’s office.

8. Open Forum:

9. Announcements:

10. Agenda Building: Cultural Funding Grantee Projects, PAAC appointments, CSIG updates, Artist recruitment

11. Adjournment: Y. Pinkusevich moved to adjourn the meeting at 7:20. J. Kessler seconded. C. Roundtree-Baaqee Aye. Motion passed unanimously.

draft

Love Letter to Oakland

a mural series by...



The Love Letter to Oakland Mural Project shines a light on the people in Oakland that have been shaping the cultural landscape in our city for decades while illustrating the critical connection to the younger generation growing up here. These cultural leaders also use their voices and resources to uplift our community in tangible ways through advocacy, activism and education.

Back in 2018, we painted the first Love Letter to Oakland mural as part of the Bay Area Mural Festival in the Jack London neighborhood. The concept for the mural was to celebrate different generations of Oakland artists, activists and leaders that establishes a visual lineage of excellence and creativity in our city. The mural depicts the act of older generations "passing the torch" to the younger generations that they inspired and influenced. This mural featured poet and performance artist Tureeda Mikell, Painter James Gayles, street artist Vanessa "Agana" Espinosa, and youth poet Samuel Getachew.

We have been laying the groundwork for the next phases of this project for almost three years. The goal is to paint five more "Love Letter" murals in different neighborhoods around the city. This project is coming from a place of love for Oakland and an admiration for the cultural leaders who are shaped by living here. Our city is blessed with incredible poets, dancers, actors, athletes, visual artists and storytellers and this project will shine a light on some of them.

City funding will be directed towards the second mural that will be painted on the street facing side of a PG&E substation in the Temescal neighborhood near Shattuck & 52nd. This mural will feature Michael Morgan, Hung Liu, Kev Choice, Elaine Chu and Marin Perez-Wong.

We will promote the community painting days that will engage the community at the beginning of each project. This will provide opportunities for local youth, community members and artists to participate in the painting of the mural and actively contribute to shaping the visual landscape of their neighborhood. The success of a mural project is not just about the finished painting on the wall. All the interactions and connections that happen with the community are part of what makes each project special, and these experiences become an important part of the history of the mural.

We are working directly with a local photographer/filmmaker who has donated his time to create a film-short that will include interviews of the people featured in the mural talking about how Oakland has shaped their practice over the years. One of the goals of the project is to trace the connections and influences between artists and culture keepers in the city.

Other people who have committed to be featured in future murals:

Dr. Ayodele Nzinga- Poet Laureate of Oakland

Boots Riley- Musician & Director

Dr. Naomi Helena Quiñonez - Poet

Rafael Casal- Actor & Writer

Alia Sharrief- Musician

Vogue- Aerosol Artist

Tongo Eisan Martin- Local Educator & current SF Poet Laureate

Andre Ward- Hall of Fame Olympic Boxer



PACIFIC GAS AND ELECTRIC COMPANY

STATION D



NO
PARKING

SWAP



City of Oakland, California

FY21-22 NEIGHBORHOOD VOICES INDIVIDUAL ARTIST PROJECTS - FY21-22 NEIGHBORHOOD VOICES For INDIVIDUAL ARTISTS

View on Screeendoor at <https://screeendoor.dob.ca.gov/of-oakland-ca/for-na/fy21-22-neighborhood-voices-individual-artists-projects/answers/15>

Name

David Burke

Email

davidburke13@gmail.com

New Applicant

Returning Applicant

Returning grantees, check years funded:

No response

Applicant Name

David Burke

Applicant Address

[REDACTED]

[REDACTED]

Website

<https://davidburke.org/Public-Projects>

Email

davidburke13@gmail.com

Please select the Council District of your residence.

District 1: Dan Kanab, CM

District 2: Nikki Fortunato Bas, CM

District 3: Carol Fife, CM

District 4: Sheng Thao, CM

District 5: Noe Gallo, CM

District 6: Loren Taylor, CM

District 7: Treva Reed, CM

Check the Arts Discipline(s) which best describes the work you/your organization produces/presents:

Dance

Visual Arts

Literary Arts

Music

Theater

Media Arts

Inter/Multidisciplinary Arts

Traditional/Folk Arts

Arts Service

Film/Video

PROJECT REQUEST SUMMARY

I am an Oakland based muralist and educator. Back in 2018, I painted a mural called "Love Letter to Oakland" in the Jack London Area. The concept for the mural was to celebrate different generations of Bay Area artists, activists and leaders that establishes a lineage of excellence and creativity in our city. The mural depicts the act of older generations "passing the torch" to the younger generations that they inspired and influenced.

I am currently in the planning stages for four more Love Letter to Oakland murals. Each mural will be painted on high profile walls in different areas of the city: J ng etown, East Oak and, West Oak and, North Oak and (Temescal) and Downtown. I am seeking funds to help pay for artist assistants and materials for this project.

The next iterations of these murals will feature Oakland and Poet Laureate Ayodele Nzinga, actor Rafael Casas, artist/educator Hung Lu, musician/director Boots Riley, SF poet laureate Tongo E. San Martin, Olympic Boxer Andre Ward, and more. I am working directly with each of the people featured in the murals to help tell a story about how working and living in the Bay Area has shaped & informed their work.

As an East Bay native and Oakland resident, I am deeply committed to working with and lifting up underrepresented populations in our city. This project is coming from a place of deep love for our city and the people who are shaped by growing up here.

Project Start Date

10/1/2021

Project End Date

12/18/2021

Request Amount

\$7000.00

Total Expenses

\$14000.00

Total number of events/activities to be funded:

2

Total number of events/activities that will be FREE to the public:

2

Total number of participants to be directly engaged in creative expression and/or direct learning through these events/activities:

75

Total number of participants to be exposed to your artistic medium(s) through these events/activities:

1000

Estimated percentage of all attendees/participants who are likely to be Oakland residents:

90

Number of paid Individual Artist Project artists who are Oakland based:

4

Number of paid Individual Artist Project artists who are Non-Oakland based:

0

Number of volunteer Individual Artist Project artists who are Oakland based:

35

Number of volunteer Individual Artist Project artists who are Non-Oakland based:

0

EVENT/ACTIVITY NAME	DATE(S)	ACTIVITY NAME/ADDRESS	COUNCIL DISTRICT
Mural Unveiling	12/18/21	TBD	6
Community Paint Days	10/5/21, 10/6/21	TBD	6

1. DESCRIBE THE PROJECT FOR WHICH YOU ARE REQUESTING FUNDING

Back in 2018, I painted a mural called "Love Letter to Oakland" as part of the Bay Area Mural Festival in the Jack London neighborhood. The concept for the mural was to celebrate different generations of Oakland artists, activists and leaders that establishes a visual lineage of excellence and creativity in our city. The mural depicts the act of older generations "passing the torch" to the younger generations that they inspired and influenced. This mural featured poet and performance artist Tureeda Mkele, Painter James Gayles, street artist Vanessa "Agana" Espinosa, and youth poet Samuel Getachew.

The goal is to paint four more "Love Letter" murals in different neighborhoods around the city. This project is coming from a place of love for Oakland and an admiration for the cultural leaders who are shaped by living here. Our city is blessed with incredible poets, dancers, actors, athletes, visual artists and storytellers. This project will shine a light on some of them.

Funding will be directed towards the next mural that will be painted on a large wall in Oakland and will feature artists and activists who have directly connected to this area. For example the East Oakland mural will feature musician and movie director Boots Riley, who spent much of his youth in East Oakland and Hung Lu who taught art at Mills College for over a decade. They will be painted with younger artists in the regard that they have paved the way for and inspired.

As part of this project, we will also be creating a short film that will include the making of the mural along with interviews of the people featured in the mural talking about how Oakland has shaped the practice over the years. I am working directly with each of the people featured in the mural to help tell a story about how working and living in the Bay Area has informed the work.

Other people who have committed to participating in the project:

Dr. Ayodele Nzinga Poet Laureate of Oakland

Rafael Casas Actor & Writer

Vogue Aerosol Artist

Asha Sharif Musician

Andre Ward Olympic Boxer who trained out of King's Gym in Oakland and will be inducted into the Boxing Hall of Fame this summer.

Tongo Eisen Martin Local Educator & current SF Poet Laureate

more to come...

2. EXPLAIN HOW THIS PROJECT BUILDS "BELONGING" WITHIN THE DYNAMIC NEIGHBORHOODS OF THE CITY OF OAKLAND

The City of Oakland serves as an amplified representation of the opportunities and challenges that come with rapid economic development layered over deeply rooted histories and cultures. Artists often find themselves at the epicenter of these pivotal points and are uniquely positioned to engage community members in the important conversations and collaborative innovations that evolve a sense of place by honoring the past while creating visions for the future. Public art serves as a tool in that process, allowing for expressions that give voice to the collective, especially those typically underrepresented. I have been working with youth and community members for over twenty years to design and paint large-scale murals in schools and public spaces. I view the role of the public artist as being a visual translator for communities that long to see themselves celebrated and represented.

During this time, I have worked with the US State Department's Bureau of Educational and Cultural Affairs (ECA), the Alameda County Arts Commission and other local public and private agencies to create community driven public artworks that celebrate local diversity and history. These experiences have shaped my understanding of public art, and the necessity that it manifests itself as a direct reflection of community where it is located.

The Love Letter to Oakland Mural Project shines a light on the people in Oakland that have been shaping the cultural landscape in our city for decades while illustrating the critical connection to the younger generation growing up here. These cultural leaders also use their voices and resources to uplift our community in tangible ways through advocacy, activism and education.

3. EXPLAIN THE REASON FOR THIS PROJECT

Over the last five years we have witnessed a renaissance of public art surrounding pressing issues of social justice, police reform, and racial equity. These issues have been central to my public work for the last twenty years and they feel more urgent now than ever.

Each mural painted in Oakland becomes part of a complex tapestry that represents the past and present and future of our rapidly changing city. They become part of the visual dialogue that takes place on the streets every day. Through considered community engagement and outreach, murals can rehabilitate blighted walls along with the localized area that surrounds the space. As an East Bay native and Oakland resident, I am deeply committed to working with underrepresented populations in our city. During a time where so many people are struggling from the pandemic and the economic fallout that is currently unfolding, I want to use my gifts and resources to create murals for the community that will be inspiring and uplifting.

Oakland is full of talented people that tap into a unique recipe of artistic expression and activism that makes them special. The Love Letter to Oakland Project will shine a light on some of these individuals and the young people that they inspire.

4. DESCRIBE HOW THIS PROJECT PROMOTES CULTURAL AND RACIAL EQUITY FOR OAKLAND AND ITS RESIDENTS

As the art director for the Oak and Superheroes mural project in West Oakland and for the last ten years, I have led and organized a series of murals that represent the dreams and visions of Oakland and youth whose families have lived here for generations. This program engages local students and guides them through the process of conceptualizing, designing and eventually painting large-scale murals. Through storytelling, community engagement, youth participation and mentoring these murals are a direct reflection of our beautiful city and the people who live here.

Over the last five years we have witnessed a renaissance of public art surrounding pressing issues of social justice and racial equity. These issues have been central to my public work for the last twenty years and they feel more urgent now than ever. One of my strengths is in bringing people of different backgrounds together to share ideas and create murals that reflect a communal vision and collective voice.

Hungry Ghost Productions was founded in 2013 and is made up of a diverse group of mural painters based in the Oakland. Our mission is to paint murals that celebrate the history and diversity of local communities, promote issues of social justice, and beautify neglected spaces that need some love. Many of us are educators and are actively engaged in working with Bay Area youth. We represent Filipino, Black, LGBTQ+, immigrant and indigenous communities. Together we have a rich history of creating large-scale mural projects that transform public spaces.

Funding for this project will create opportunities for local youth, community members and artists to participate in the painting of the mural and actively contribute to shaping the visual landscape of the neighborhood. The success of a mural project is not just about the finished painting on the wall. These projects create opportunities for new stories to unfold during the creation process. A lot of the interactions and connections that happen with the community are part of what makes each project special. These stories and experiences become embedded in that mural and the more people that are involved, the more the community understands the art and the more they respect it.

5. DESCRIBE YOUR PLANS FOR IMPLEMENTATION OF THIS PROJECT

The mural team will consist of Oakland-based artists Joevec Yeban, Pancho Pescador and Keena Romano. We have been laying the groundwork for this project for a most two years and are excited to get started on the next mural. Other local artists have also offered to volunteer to help execute these large-scale murals. Each mural will take roughly 6-8 weeks to complete. This timeline includes wall preparation and community painting days.

I am working directly with a local photographer who has donated his time to photograph the subjects for the mural. Over the last six months we have been photographing and interviewing local artists, athletes, poets and actors. We will also create a short film that includes these interviews along with the making of the mural. Interview excerpts will be released on social media leading up to the next project.

We are also in early phases of connecting with local building owners and businesses with large-scale walls that would be suitable for this project. The murals will be free of charge to the building owner. We have several promising locations around the city that will serve as large-scale canvases for the next Love Letter murals.

We will promote the community painting days to get as many people involved as possible. To get the right people to show up, connecting with the local organizations and getting the word out is key. We plan to tap into our vast array of connections with civic, cultural, and community organizations to ensure an equitable representation in the community painting days. Examples include Oakland School of the Arts, Attitudinal Healing Connection, Community Rejuvenation Project, Community Bridges, Youth Street Artwork, Youth Impact HUB Oakland, Academy of Art University and more (plus a long list of local artists who identify as one or more underserved minorities in race, religion, gender, and/or sexual orientation).

To further activate local engagement, we plan to recruit emerging artists who want to be a part of Oakland's creative future. These youth and other creatives from underrepresented communities will come together under our leadership to help implement the vision for the project.

We will utilize our vast network here in Oakland to amplify the project through social media.

Note: Please note that there is no line 17

LINE	CONTRIBUTED INCOME	TOTAL FUNDS
Line 1	CFP Artist Project Request	7000.00
Line 2	Federal Government	0
Line 3	State Government	0
Line 4	Local/Municipal Government	0
Line 5	Individuals (self-funded)	7000
Line 6	Corporate Contributions	
Line 7	Foundations	0
Line 8 (other)		
Line 9 (other)		
Line 10	Subtotal	14000

LINE	EARNED INCOME	TOTAL UNDS
Line 11	Admissions/Ticket Sales	0
Line 12	Tuition/Workshops/Fees	0
Line 13	Product Sales/Concessions	0
Line 14 (other)		
Line 15 (other)		
Line 16	Subtotal	0

Personnel Expenses

LINE	STANDING	NUMBER OF PERSONS	CITY UNDS	TOTAL UNDS
Line 18	Paid Artists	4	5000	9000
Line 19				
Line 20				
Line 21				
Line 22				
Line 23	Subtotal :		5000	9000

Project Expenses

LINE	PROJECT/RODUCT ON EXPENSES	CITY UNDS	TOTAL UNDS
Line 24	Facility Expenses/Space Rental	0	500
Line 25	Outreach/Marketing	0	500
Line 26	Production/Exhibition	0	500
Line 27 (other)	Materials	2000	3500
Line 28 (other)			
Line 29	Subtotal	2000	5000
Line 30	TOTAL EXPENSES:	(Line 23 plus Line 29)	14000

BUDGET SURPLUS (DEFICIT)

LINE 30 MINUS LINE 16
14,000

Budget Notes:

We are seeking \$7000 of the \$14000 budget for the first mural in this series. We will attempt to raise the remaining \$7000 through a crowdfunding campaign to cover the remaining costs myself.

Kind Donations:

\$10k Babu jak photography Photography & framing

\$5k Brand Made T Shirt printing for promotion

\$5k Math Department Design Web Design

Embed Code

No response

Video Title

No response

Date (if applicable)

No response

Love Letter to Oakland Mural Project

Lead artist:

David Burke

David will organize and direct the Love Letter project while also being one of the main painters.

David Burke is an Oakland based painter, muralist and educator. He is currently an instructor at the Academy of Art University in SF and the art director for the Superheroes Mural Project in West Oakland. He co-founded the Autobody Bridge Program for emerging Bay Area artists and in 2015 he was selected to participate in the flagship American Arts Incubator program. David has worked with the US State Department's Bureau of Educational and Cultural Affairs (ECA), the Alameda County Arts Commission and other local agencies to create over fifty community driven public artworks.

Lead assistants:

These artists will contribute to the artistic vision of the murals, assist with the painting of the murals and help facilitate the community paint days.

Pancho Pescador

Joevic Yeban

Keena Romano

Pancho Pescador is an Oakland-based visual artist and muralist originally from Chile. He attended Escuela de Bellas Artes in Valparaiso and Viña del Mar, where he was introduced to printmaking and other mediums. In 1995, Pescador immigrated to the Bay Area. He is a founding member of "Los Pobres Artistas", a collective of painters that organizes the ongoing "Bay Area Mural Festival". Pescador was also an active member of Community Rejuvenation Project (CRP). Together they have painted more than 200 murals in the Bay Area, Chicago, Seattle, Germany, Chile, Thailand and New Mexico. In 2015 & 2016 he coauthors the masterpiece mural "Alice street" "Art, Music & love, The Universal Language".

Joevic Yeban is an Oakland based painter and instructor at The Academy of Art University. He demonstrated an interest in drawing at a young age, influenced by his father's drawings and sketches. In 2012, Yeban received his BFA from the Academy of Art University in San Francisco, with a degree in fine arts. His paintings have been part of many group shows in the bay area and his work has been sought out by collectors throughout the country. In 2012, he was featured in Southwest Art Magazine's, "emerging artist" issue.

Keena Romano exercises her creative mind through the exploration of diverse artistic mediums as a way to engage and understand individual and collective purpose. Romano received her BFA from Pomona College then returned to her native Bay Area to pursue a career in the Arts. Her Murals can be spotted from Sacramento, California to Oaxaca, Mexico. Inspired by cultural rituals and practices, Romano combines spirituality with urban experience to produce work that draws upon the quest for a greater understanding of intersectional beauty in this world. She fuses traditional native arts with contemporary inner-city techniques to reflect a new language that encourages the healing and empowerment process between community members and their environments.

Love Letter to Oakland Mural Project

Lead Artist: David Burke
Recent Activities 2019-21

Ongoing:
Mural Director for Attitudinal Healing Connection

List of Murals

2019

Seeking Refuge Mural
1951 Coffee, Oakland, CA

Burbank Elementary Mural
East Oakland

2020

George Floyd Black Lives Matter Mural
10' x 40'
Downtown Oakland
Broadway & Grand

Cosmic Flower Bomb Murals

#1- Alameda, CA
#2- Foothill & Courtland in East Oakland
#3- Maxwell Park, Oakland

2021

Birds of the Bay Mural
2535 E 12th Street , Oakland

GrassValley Elementary Mural
Mural Director & Painter

Youth Spirit Artworks Tiny House Empowerment Village Mural
*Mural Assistant
East Oakland

Neptune Beach Mural
Coffee Cultures
Alameda, CA

Cosmic Flower Bomb #4
East Oakland, CA

Other Professional Engagements

2020-21

Instructor at Academy of Art University, San Francisco, CA

- Teaching Public Art and Mural Courses

2019

Lucid Art Foundation Residency, Point Reyes CA

SELECTED GROUP ART SHOWS

2021 *Dreams and Their Edges*, curated by John Seed for "I Like Your Work" Podcast

2020 *Migration*, Vessel Gallery, Oakland, CA

Lucid Art Foundation, Gallery Route One, Point Reyes, CA

2019 *So*, CMU Art Center, Chiang Mai, Thailand

Left Coast Annual, Sanchez Art Center, Pacifica CA

Love Letter to Oakland Supplemental Materials

Attached:
(2) Letters of Recommendation
(1) Newspaper Article

Recommendation #1: Kate Spacek

July 3rd 2021

Dear Selection Committee,

In my role as Director of the ZERO1 American Arts Incubator (AAI), I have had the opportunity to work in close capacity with David Burke for eighteen months during 2015-16. The U.S. Department of State selected David from a highly competitive applicant pool to address environmental health through community-driven public art in Vientiane, Laos.

David was responsible for teaching a weeklong workshop, producing two public events in Vientiane, creating his own large-scale public artwork, and facilitating the development of four additional community projects addressing environmental issues -- all in only 28 days, without English as a common language. Meanwhile, he provided me daily updates, coordinated with the U.S. Embassy in Vientiane, administered small grants, collected metrics, and captured documentation. Under incredibly stressful conditions already, David also was put in the tricky position of navigating the perpetual uncertainty of demands from the communist government (e.g., the ability to use a public wall for the mural was revoked). Through all of this, David became an anchor of stability and inspiration for the local participants and partner organizations. His inclusive strategies and tactful approaches literally saved the program in Laos; in fact, David somehow managed to produce the biggest public art event Laos had ever seen -- *and* cultivate key relationships amongst local NGOs and community leaders -- *and* spawn a new collaborative art-making curriculum at the National Institute of Fine Arts in Laos, based on David's process.

David's work truly changed the faces of both public art and environmental awareness in Vientiane, and potentially throughout Laos. He sought out existing organizations and individuals passionate about improving environmental health, and created platforms for them to convene and collaborate. It's a pretty big deal, though he'd never say it. The fact that the projects continue to expand and evolve today, long after David's departure from Laos, exemplifies his strong leadership, passion for the environment, and love of collaborative public art.

Recently I attended one of David's openings in Oakland; the attendance was impressive, and overhearing guests comment on the beauty and poignancy of David's work ignited in me a sense of pride and appreciation. Yes, his work *is* jaw-dropping, but it is what's behind the scenes -- innovative curiosity, dedicated integrity, undying work ethic, empathetic presence, humble leadership, and commitment to making art that matters -- that makes David Burke nothing short of an Artist Superhero.

Please receive this letter as my highest recommendation for David Burke. As a Program Director, I say with certainty that David brings none of the risk and all of the rewards to any public art project.

Kate Spacek
(415) 933-7600
Social Artist, katespacek.com
Producer, New Creatures
Mentor, Youth Impact Hub Fellowship
Equity Fellow 2019, Pathways to Equity

Recommendation #2: Lonnie Lee

July 1st 2021

Ladies and Gentlemen,

With much enthusiasm I provide this letter of recommendation for Oakland artist David Burke in support of his application.

David and I began our work together in January of 2015 when I curated his paintings into a group show at Vessel Gallery entitled "Notions of Romance." Since that time, I have included him in over five group shows, and given him two solo shows. His painting - always insightful and courageous in expressing contemporary topics, inspiring thought and action in viewers - is skillfully executed, and most importantly is deeply contemplative on acute, critical concerns that affect society at large and future generations, as well as those issues more intimately connected to his community and his family.

David is a delight to work with. Always professional and punctual, he is an artist that demonstrates integrity, and is dedicated to the civic contribution of the arts. He is an active artist engaged in various arts communities in Oakland, leading projects with mural artists through Attitudinal Healing, as well as art direction and education on mural works with Oakland youth. Vessel Gallery hosts ongoing tours throughout several districts in Oakland where multiple murals have been created. We ask David as a muralist to help lead these walking tours. Together we've guided adult, teen, and middle school groups while enjoying and learning about the diverse ideas and intent behind each of Oakland's murals on the tour. During these outings, David has demonstrated to both adults and students a deep knowledge of mural art and a natural sensitivity as an instructor, adapting his talks age-appropriately, as a skilled educator does.

Like the range and repertoire of Oakland's murals, David's work is infused with socially-minded environmental activism. David is a community connector, highlighting the naturally diverse creative forces of Oakland, some known and some lesser known, nonetheless honoring a range of both seminal and local artistic figures, giving them space and recognition in the community, exposing the conditions that our creatives have impacted, and those they still face and endure.

Through these projects and his own independent work David has developed, and displays, the skills and knowledge to deliver collaborative visionary works that engage specifically with community residents and businesses to express satisfying, compelling results. He's gifted at honoring community and playing an active part as an Oakland artist. His concerns and interests are the members who make up Oakland, the preservation of our historically creative culture, and engaging with our present-day culture shapers, making him a great fit for Vessel's programming supporting the advancement of civic and environmental progress through the arts. I am truly honored to represent him at Vessel Gallery and present this letter of recommendation.

Please let us know if we can answer any questions you may have.

With appreciation,



Lonnie Lee
Founder / Creative Director / Curator lonnie@vessel-gallery.com
"Best Gallery 2013" - Oakland Magazine
"Best Gallery of the East Bay 2012" - East Bay Express
"Best of the Bay Area 2011" - SF Magazine

Vientiane Times

Painter engages youth in mural arts



Mr David Burke addresses the workshop at the i:cat gallery in Vientiane.

Sonesavanh Souliyaphack being supported by the US Embassy in Laos, is taking place from 1pm-5pm over the four days of its duration.

A free art workshop with American artist David Burke is currently underway at the i:cat gallery in Vientiane.

The workshop, which runs from May 19-22, introduces new approaches to contemporary and public art and aims to engage young people through mural arts.

The workshop, which is

relate to environmental health in Laos.

The workshop is open to artists, designers, architects, students aged 18 and older, and all those interested in art.

The workshop uses public art to explore the social and environmental challenges that are impacting upon the lives of Lao people.

At the end of the workshop grants will be awarded to artists and groups who make a proposal for public art projects addressing these themes

David Burke is a muralist and educator based in Oakland, California. His work has been exhibited nationally and internationally.

He is currently the Art Director for the Superheroes Mural Project in Oakland, and recently co-founded the Autobody Bridge Programme for emerging San Francisco Bay Area artists.

In 2009, Mr Burke took a position as a visiting lecturer in painting at Chiang Mai University in Thailand, where he worked closely with art students and the faculty for 18 months.

Cultural Affairs Division
Economic & Workforce Development



Public Art Advisory Committee Proposal Review Form

Date MARCH 20, 2022
Artist(s) Debra Koppman
Project Contact Debra Koppman
Organization (if applicable) _____
Phone # 510/482-1818 Email debkoppman@gmail.com

City Oakland State CA Zip 94602
Proposed Site of Project (Address/Cross St. with physical details) 3440 Foot Hill Blvd
Oakland CA 94601
Name of Property Owner, Proposed Location True Buddha Vijaya Temple
City Council District of Proposed Location District 5

Attachments Checklist Attach a separate document to address the following items, bundled together in a single electronic file:

1. Review Form (this page)
2. Project Narrative
3. Artist Resume
4. Examples of Past Work
5. Visual Proposal
6. Materials and Methods Description
7. Photos of Site
8. In-Situ Mockup
9. Timeline
10. Budget
11. Maintenance Plan
12. Community Outreach / Support Documentation
13. Insurance Documentation - Covered by City - re Cultural Funding Program. but including mine as well
14. Permission(s) - Private Property Owner or City
15. N/A Waiver of Proprietary Rights for Artwork Placed on City Property (if applicable)

Project Narrative

This mural project, funded through “Neighborhood Voices,” will be sited on the long exterior façade of the True Buddha Vijaya Temple, which faces out towards a large parking lot at the corner of Foothill and 35th, a key intersection which has been plagued with numerous car crashes, trash dumping, vandalism, and gang-referencing graffiti. While the front façade of the church is beautifully decorated, this long wall is currently visually unappealing; the site is conceptually inconsistent with the values of both the Buddhist community which owns the temple, and works towards inner peace, and The Unity Council, which works really hard to keep the neighborhood clean and beautiful.

Our intention with this project is to use both the process of creating the mural, the mural itself, and a culminating celebration as an opportunity for cross-cultural gathering, communicating, and collaborative neighborhood transformation. Both of these specific communities and others occupying the Fruitvale neighborhood have been particularly traumatized by the Covid pandemic.

We conducted two brainstorming workshops and one clean-up event with community members from the True Buddha Vijaya Temple, The Unity Council, and the Meineke Auto Repair Shop which occupies the main area of the parking lot. After these events, I worked to come up with a design appropriate for this façade, which would hopefully serve to visually bridge these communities, while holding the values of the True Buddha Vijaya Temple and The Unity Council. As I listened to community members, I focused on common values, positive intentions, and visual points of connection, trying to welcome and honor all members of the community.

Master Lien, the spiritual leader of the Temple, presented an idea which would feature a pond in the center, lots of greenery, and themes of harmony, inclusion, and environmental protection. These general themes were welcomed by all participants, with each person adding ideas of specific animals, plants, birds, colors, and stories. Andre Helim of Meineke specifically expressed his interest in having an image which would have enough detail to effectively deter graffiti. I feel like the drawing I have come to represents a kind of “Magic Garden,” pulling together images and themes of protection, beauty of the natural world, and connection.

The image is flanked by two large, interestingly similar mythological creatures – a Chinese dragon on the left, and an Aztec “winged-serpent” or Quetzalcoatl on the right – to metaphorically hold and protect this space and this community. Flying above are a row of flags, which are not-exactly Buddhist prayer-flags, and not-exactly Mexican “papel picado,” but inspired by both. They contain cut-outs of the 12 images of the Chinese zodiac, interspersed with 3 stylized lotus images, in colors of the rainbow which also loosely correspond to key colors in Buddhist symbolism. Hopefully, they help to create a mood of joy and celebration. Below the flags are a row of playful, colorful, stylized clouds, like those found in paintings at the front of church, to be painted in lighter values than the flags.

The central image is of water, or a pond, to be blended into both the blue skies and the green surroundings, filled with rainbow-colored lotuses. Small rainbow-children sit smiling on the lotuses, inviting and encouraging inclusion in this garden, and in this community. The pond is surrounded by various birds, connecting to nature, to openness, to an idea of lightness and freedom. Included are the local egret, the local hummingbird – which also appears in much Mexican/Central American imagery and storytelling – a peacock – suggesting multiple positive things to multiple peoples, and beloved by all, and

two African Gray parrots, standing by to tell the story. A large Monarch butterfly, also local, connects to the theme of the necessity for the protection of the natural world, as a symbol of transformation, and as a reminder of the migratory nature of all creatures, including humans. Eighteen flowers frame the bottom of the image, including the lotus, the marigold –of symbolic importance to Mexican people, poinsettia, bougainvillea, African violet, and California poppy. Marigolds and bougainvillea appear above around the pond as well. Patterns connecting to Chinese, Mexican, and African cultures are blended into the greenery and the sky.

Roles/Responsibilities of Project Partners:

Maria Sanchez, The Unity Council: Program Director, Business Improvement District.

Maria Sanchez is constantly looking for ways to improve the aesthetics and the mood of the Fruitvale, and has been consistently collaborating with artist Debra Koppman to realize multiple mural projects. She is intimately connected with a web of business owners, residents, youth, volunteer artists, and other stakeholders, and will play a major role in encouraging as wide a range of people to participate in both the workshops and the volunteer painting opportunities. She will also be on a committee to approve the final design. She is reaching out to 2 youth programs to invite youth, who would need to be accompanied by a responsible adult, to participate to some degree in the painting of the project: The Latino Men & Boys (LMB) and the Latina Mentoring & Achievement (LMA) program are school-based, culturally-rooted programs located in selected schools in Oakland schools which work with Latinx youth ages 12-18 and their families to improve outcomes in mental and physical health, education, and career planning.

Renee Cordsen, True Buddha Vijaya Temple – Dharma Instructor, Board Member.

Renee Cordsen has been the main outreach ambassador representing the temple, reaching out to both Artist Debra Koppman, and to Maria Sanchez, and therefore has been the major instigator of this project. Renee is the major logistics director of this project, connecting all project partners, and helping to resolve all logistics issues. She has played a major role in ensuring wide participation among this Buddhist community in this project. She has headed up the approval committee and communicates with the Board of the temple and Debra as needed. Renee is also currently reaching out to the closest local Middle/High school *United for Success Life Academy* to invite student participation in the painting of the project.

Alice Lai-Bitker, True Buddha Vijaya Temple – Temple Member.

Alice Lai-Bitker served as Alameda County Supervisor for 10 years, and will lend her expertise and language skills to communicate with temple and community members as needed. She is serving on the design approval committee and will serve as temple liaison as needed.

Andre Halim, Meineke Auto – Manager.

Andre Halim should be considered a project partner; his business occupies the large parking lot where this wall faces, and is very happy we are doing this project. He will be providing daily storage/protection for the rental lift. Although he was not officially on the design approval committee, he is very happy with the image, the level of detail, and shares our hope that this will help to mitigate the ongoing graffiti problems.

Drawing for Project Proposal



Materials and Methods Description:

I will be using Nova Color acrylic paints, a high quality paint which stands up well to weather and grit, has beautiful color, and is wonderful to work with. I will seal the wall with TSW (This Stuff Works) graffiti sealer, which is highly protective against UV light, pollution, and potential graffiti damage.

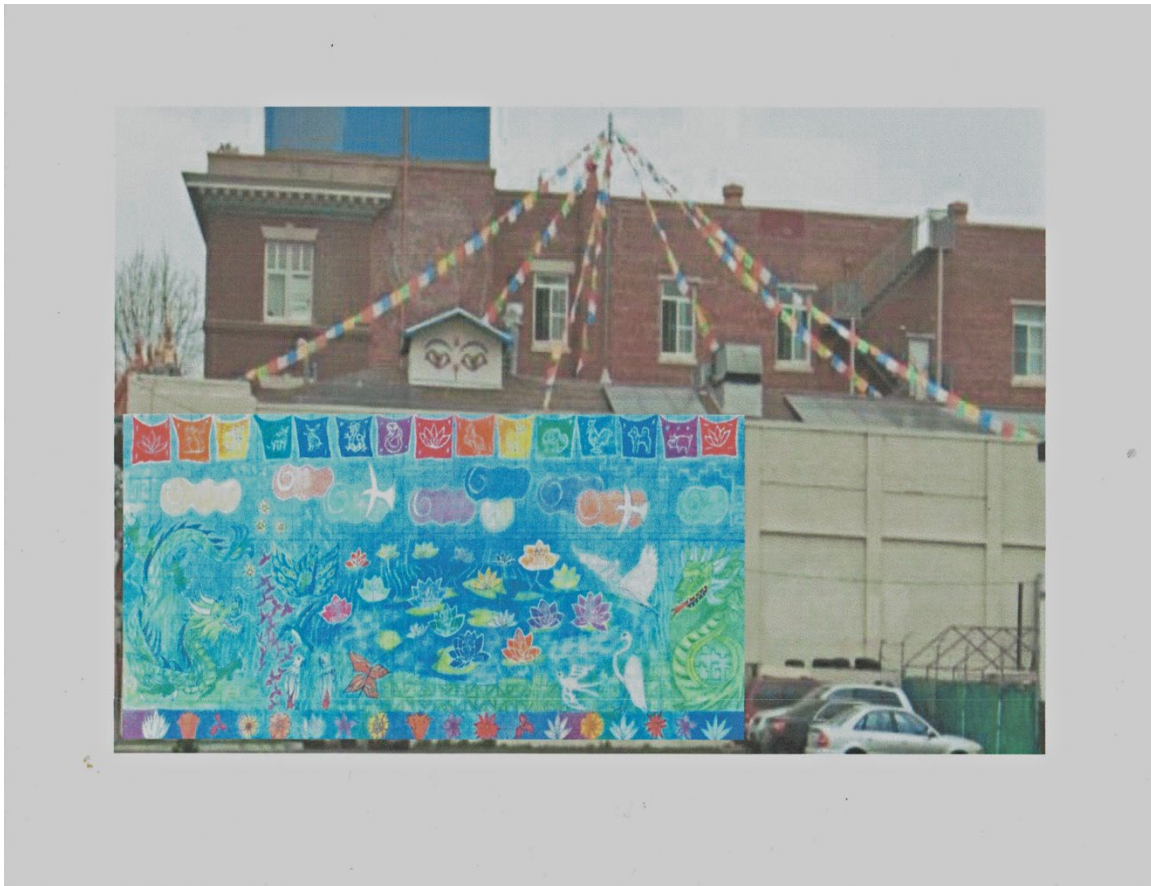
The design will be gridded out, making it fairly straightforward to follow my design. I will be working on a scissor lift, and intend to paint the wall as if it were mosaic tile. As someone who works both with paint and with mosaic tile, I feel that this approach will tie appropriately to the existing aesthetics of the Temple, as both the front façade and the interior are extremely intricately decorated. By painting the design as if it were mosaic tile, I will be able to add a level of detail in a fairly simple way; this level of detail will I hope help to serve as the most effective graffiti deterrent I can implement. Towards this end, I will have primer infused with a light gray paint sprayed on as my initial surface, and begin the gridding and drawing from there.

I expect to have some potential volunteers to work on the lower levels; community members associated with The Unity Council and the Temple have expressed interest. I will plan to outline appropriate areas for volunteers to paint starting at the ground and moving upwards. Any youth volunteers will be accompanied by a responsible adult.

Site Photos, without and with graffiti:



IN-SITU MOCKUP:



Timeline:

April 4, 2022: Hopefully receive approval from PAAC to start.

April-May 2022: Paint wall!

End of May or early June 2022: Community dedication/celebration.

Budget:

Income:

City of Oakland, Neighborhood Voices	\$ 7000
TBV Temple Board	<u>\$ 7000</u>
Total	\$14,000

Expenses:

Artist Time: @ 320 hrs @ \$30/hr \$ 9,600

Materials:

Primer	\$ 400	
Paint	\$1000	
Sealer	\$1000	
		\$ 2,400
Lift		\$ 2,000
Total		\$14,000

In Kind:

Artist:

Design Fee, Administrative Fee, Supplemental Painting Fee.

Please NOTE: This scope of this project is really larger than the available budget will cover. This is totally my doing; no-one said I needed to completely take on the full height of the wall. However, since I am really dedicated to changing the ambiance of this space, I felt that the only way to do this project with my aesthetic integrity intact was to take on the full height of the wall, which means the cost of materials and my time is greatly increased. While I generally budget my projects at \$50/hr, I have reduced my fee for this project to \$30/hr, and am therefore considering the remainder of my time to be in-kind.

True Buddha Vijaya Temple:

Cleaning of space surrounding wall.
Power-washing wall.
Storage and charging of scissor lift.
Logistical support/ Event planning.

The Unity Council:

Cleaning of space.
Logistical support.
Arranging of community meetings.
Logistical support/Event planning.

Meineke Auto: Lift storage/protection.

Maintenance Plan:

Artist Debra Koppman will work with the members of the True Buddha Vijaya Temple to assure that the artwork looks terrific for as long as possible. Koppman has created over 35 murals over the last 16 years, and has had minimal maintenance issues. She has only had to fix one serious incidence of graffiti in that time, so we have some hope that the mural itself will deter graffiti.

The mural will be coated with 4 coats of a high-quality anti-graffiti sealer, which helps make it more possible to clean graffiti easily. While it is in her interest to fix graffiti as long as she is alive and able, Koppman is recommending that the board of the temple begin to raise funds for the purpose of ongoing and long-term maintenance, to pay her or another contractor in the case of needed repairs.

The Temple will inform Koppman of any needed fixes; if the fixes are minimal, requiring 3 hours or less each incident, she will take care of them, with the help of Temple members, in as timely a manner as possible, with no compensation, for a period of 5 years. In the case of serious graffiti, during the 5 year period and beyond, which requires many hours of work to repair or repaint, Koppman will also work with Temple members, and will expect to be compensated for her time, and the cost of renting a lift, if needed.

There have been a few incidents of serious damage to this wall over the last few years, due to car crashes. In the case of more extensive damage to the wall, Koppman will not be held responsible or liable for this kind of damage, but will work with temple members to fix any damage done to the mural, and will expect to be compensated for her time.

The Temple Community is very interested in keeping this space and this mural as beautiful as possible. In collaboration with The Unity Council, we have already had one volunteer clean-up event in front of the wall and in the large adjoining parking lot. The manager of Meineke, a car repair business which occupies the rest of the lot, has been very helpful and supportive of this project; we hope the installation of this mural will continue to encourage him to help us keep the space beautiful and trash-free.

The scale of the wall is large; ideally, even without damage, it would be great to power-wash it at the 5 year mark, and to potentially re-coat it with sealer at that point. Temple members are available to power-wash the wall; monies will need to be gathered to pay for more sealer, a lift, and a person to apply the sealer. Koppman will work with Temple members to plan for this event.

Community Outreach/Support

Attachment C



Maria Sanchez, Program Manager
Fruitvale Business Improvement District
The Unity Council
1900 Fruitvale Ave. #2A
Oakland, CA 94601

510/535-6919

msanchez@unitycouncil.org

July 14, 2021

To the Cultural Funding Committee:

Please accept this very enthusiastic Letter of Support for Public Artist and Muralist Debra Koppman.

As Program Manager of the Fruitvale Business Improvement District for *The Unity Council*, located in Oakland, I am tasked with – among other things – helping over 350 small business and property owners improve their economic prospects, creating clean and safe streets, and developing projects and programs towards reducing crime and increasing citizens' sense of pride in this community. From this perspective, I am a big advocate for public murals. Artist Debra Koppman has been a major collaborator with me on my mission to fill our Fruitvale district with uplifting murals accessible to our very ethnically and socio-economically mixed population.

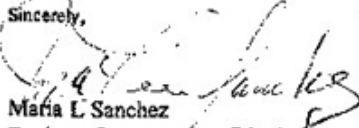
We have so far collaborated on several successful projects, starting with our *Welcome to Fruitvale!* Project on the Highway 880 Caltrans underpass, one of the major entrances to our community, completed in 2011. Debra stepped right into that project - which had been mired in multiple levels of bureaucratic complications for 7 years - and worked with us in a most professional and efficient way to get it done under what at that point became severely restricted time and funding constraints. We subsequently worked together to enable her to complete wonderful murals on two long-standing family-owned businesses: *Fiesta at La Finca!* at La Finca, a tortilla factory and grocery in our neighborhood for the past 50 years, and *Traveling on International Boulevard*, at Transmatic Transmission, also a stable community business for over 40 years.

I am always trying to find new opportunities for us to collaborate, because I want more of Debra's work in Fruitvale. I feel her work is both uplifting and accessible to all, inviting participation and conversation, creating inclusive and equitable spaces without explicitly referring to our fraught political and racial divisions. Debra interacts in a most beautiful way with everyone she encounters while working; she speaks fluent Spanish, which is especially relevant in our largely Spanish-speaking district, but she also just speaks to all people verbally and through her work in a way which makes them feel welcomed, seen, and invited to think about their own possibilities.

I would be very grateful if you would grant Debra this Neighborhood Voices Grant, and would feel that you were simultaneously gifting our Fruitvale district with her work. We, our businesses, our families, and our entire community, have been very seriously affected by this Covid-19 pandemic; a new mural created by Debra would bring this community a lot of joy at this difficult time.

Thank you so much for your consideration.

Sincerely,


Maria L. Sanchez
Business Improvement District M.



美國北加州真佛宗尊勝雷藏寺
True Buddha Vijaya Temple

3440 Foothill Blvd. Oakland CA. 94601
Tel: 510-5329888 Fax: 510-5367363



Date: 07/10/2021

Re: "Neighborhood Voices" Mural Project

To Whom It May Concern:

I am pleased to be writing a letter of support for Debbie Koppman's proposal for the Neighborhood Voices Mural Project. We strongly support this grant application and the focus on the beautification of the Fruitvale District.

The pandemic has severely affected low income neighborhoods, and ours has seen the severe consequences. Our temple has been here for over twenty years, but we have never seen so much violence and disregard for the environment around us as we have in the past year. Our temple has been crashed into by drunk drivers three times in the past year. Vandals and graffiti vandals have done as much as they can to paint our building and any available space they can find. All of this has been layered on top of the increased anxiety our temple members have felt as being targets of crime and violence due to being Asian and Chinese.

As a result, our temple Board of Directors and temple members have realized the importance of reaching out and working more with our local community. We have been in working more closely with the Unity Council and working with community members more regularly. This mural project can offer our temple a wonderful opportunity to not only beautify our neighborhood and deter graffiti on our building, but build stronger relationships with our neighbors, such as the The Unity Council's residents at Casa Velasco and the Mercy Retirement Center staff.

As an organization whose mission is to help all sentient beings find peace in their hearts and minds, we also understand the importance of helping our local community find ways to create a more peaceful and compassionate environment.

We look forward to working with you and Debbie Koppman for the Neighborhood Voices Mural Project.

Sincerely,

Dharma Instructor Renée Cordsen
True Buddha Vijaya Temple
Board of Directors

Attendance list, 1/16/22:

Master Lian Seng
Debbie Koppman
Maria Sanchez
Alice Lai-Bitker
Renee Cordsen
Carmen Alfaro
Yuet Sing Man
Phat Canh Le
Julie Tang
Irene Perez

Attendance List, 1/21/22

Renee Cordsen
Maria Sanchez
Debbie Koppman
Andre Halim
Carmen Alfaro
Sofia Huang
Alice Lai-Bitker
Phat Canh Le
Julie Tang

Attendance List, 2/26/22

Renee Cordsen
Debbie Koppman
Maria Sanchez
Andre Halim
Raquel Ruiz Garcia
Jose Herrera
Carmen Alfaro
Sofia Huang
Chao Lia
Julie Tang
Phat Canh Le
Li Erлие





CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)
03/17/2022

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

IMPORTANT: If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must have ADDITIONAL INSURED provisions or be endorsed. IF SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER Khoe & Associates 287 17th Street Ste 206 Oakland CA 94612		CONTACT NAME: PHONE (A/C, No. Ext): FAX (A/C, No): EMAIL ADDRESS:
INSURED DEBRA KOPPMAN [REDACTED] OAKLAND CA 94602		INSURER(S) AFFORDING COVERAGE INSURER A: THE HARTFORD INSURANCE INSURER B: INSURER C: INSURER D: INSURER E: INSURER F:

COVERAGES **CERTIFICATE NUMBER:** **REVISION NUMBER:**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	ADDL INSR	SUBR	WOOD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	UNITS
A	<input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR GENL AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input type="checkbox"/> PROTECT <input type="checkbox"/> LOC <input type="checkbox"/> OTHER	X			57SBMDO5848	05/11/2021	05/11/2022	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (Ea occurrence) \$ 1,000,000 MED EXP (Any one person) \$ 10,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 2,000,000 PRODUCTS - COMP/OP AGG \$ 2,000,000
	AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED AUTOS ONLY <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS ONLY <input type="checkbox"/> NON-OWNED AUTOS ONLY							COMBINED SINGLE LIMIT (Ea accident) \$ BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$
	<input type="checkbox"/> UMBRELLA LIAB <input type="checkbox"/> OCCUR <input type="checkbox"/> EXCESS LIAB <input type="checkbox"/> CLAIMS-MADE <input type="checkbox"/> COB <input type="checkbox"/> RETENTION \$							EACH OCCURRENCE \$ AGGREGATE \$
	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below							<input type="checkbox"/> PER STATUTE <input type="checkbox"/> OTHER E.L. EACH ACCIDENT \$ E.L. DISEASE - EA EMPLOYEE \$ E.L. DISEASE - POLICY LIMIT \$

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)
The City of Oakland, their respective City Council Members, Officers, Directors, Employees, and Volunteers are named as Additional Insured.

CERTIFICATE HOLDER City of Oakland, City Council Offices, Frank H. Ogawa Plaza, 2nd Floor, Oakland, CA 94612	CANCELLATION SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS. AUTHORIZED REPRESENTATIVE
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ACORD 25 (2018/03)

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DEBRA KOPPMAN, Doctor of Arts

██████████. Oakland, CA 94602, 510/482-1818 debkoppman@gmail.com

www.debrakoppman.com

EDUCATION:

DOCTOR OF ARTS, Studio Arts, New York University, 1993

Emphasis in painting, printmaking, criticism, aesthetics

MASTER OF ARTS, Fine Arts, University of California, Berkeley 1982

BACHELOR OF ARTS, Fine Arts, University of California, Berkeley 1980

SUMMARY OF EXPERIENCE: Fifteen years as a community-artist, including successful design and implementation of large-scale, exterior, collaborative murals in mosaic tile and acrylic paint in a wide range of public, public-school, and private settings. I have a proven track record of working successfully with students, community participants, contractors, administrators, and arts specialists of all ages and ethnic groups. My special interest is in the design of projects connecting sites to specific histories, cultures, and communities. My passion and joy is to create lasting and welcoming murals in which community members see themselves reflected.

SELECTED EXTERIOR PUBLIC MURALS

- 2021 WELCOME TO MILPITAS!, **Milpitas, California**
- 2021 GRAND LAKE'S HIDDEN TREASURES, (part 2) **Oakland, California**
- 2021 LET JUSTICE ROLL DOWN LIKE WATERS, (continuation from Summer 2020) **YEP – Oakland, California**
- 2021 STEPPING OUT TO THE BEAT OF CALIFORNIA AVENUE, **City of Palo Alto, Public Works**
- 2021 A QUILT OF MANY COLORS, **Sister Thea Bowman Manor, Oakland, California** (with Laurie Polster)
- 2021 WE ARE STANDING ON OHLONE LAND, **Glenview Elementary, Oakland, California**
- 2020 DIMOND LIBRARY'S MAGIC CARPET, **Dimond Library, Dimond District, Oakland, California.**
- 2020 LET JUSTICE ROLL DOWN LIKE WATERS AND RIGHTEOUSNESS LIKE A MIGHTY STREAM, **YEP, Fruitvale, Oakland, Ca.**
- 2020 THE FABRIC OF SAN PABLO, **San Pablo City Hall, San Pablo, California**
- 2019 THE FABRIC OF ST. COLUMBA, **St. Columba's Catholic Church, Oakland, California** (with Laurie Polster)
- 2019 DIMOND RIVER FLOWS TO MAPLE, **PG&E Maple Substation, Dimond District, Oakland, California**
- 2019 GRAND LAKE'S HIDDEN TREASURES, **Mixed-Use/Housing-Retail, Grand Lake District, Oakland, California**
- 2018 JAZZIN' IT UP AT SOON'S LOUNGE, **Soon's Lounge, Dimond District, Oakland, California**
- 2018 TRAVELING ON INTERNATIONAL BOULEVARD, **Transmatic Transmission, Fruitvale District, Oakland, California**
- 2017 PALMA CEIA'S MAGIC GARDEN, **Palma Ceia Park, Hayward, California**
- 2017 FIESTA EN LA FINCA! **La Finca Tortilleria, Fruitvale District, Oakland, California**
- 2017 PLANTS ON PLANTERS, **MacArthur Boulevard, Laurel District, Oakland, California**
- 2016 SAUSAL CREEK TO THAILAND, **Dimond Cafe, Dimond District, Oakland, California**
- 2016 SEQUOIA'S RAINBOW ROAD, **Sequoia Elementary School, Oakland, California**
- 2016 ENCHANIMALS! (With Sequoia Elementary School students), **Sequoia Elementary School, Oakland, California**
- 2016 THREADS OF SAN PABLO, City of San Pablo (3 panels). **San Pablo Community Center, San Pablo, California**
- 2015 WELCOME TO SAN PABLO! City of San Pablo (2 panels). **San Pablo Community Center, San Pablo, California**

- 2015 DIMOND RIVER, **Dimond District, Oakland, California**
- 2014 THE BUDDHA'S 8 FOLD PATH, **Bret Harte Middle School. Oakland, California**
- 2014 I LOVE DIMOND, **PG&E Boston Substation, Dimond District. Oakland, California**
- 2013 YOU'RE HUNGRY, EAT HEALTHY, **Bret Harte Middle School. Oakland, California**
- 2012 RAINBOW FISH, (directed 90 3rd graders) **Glenview Elementary. Oakland, California**
- 2012 SEQUOIA'S HIDDEN JEWELS, Mosaic Mural. **Dimond District. Oakland, California**
- 2011 WELCOME TO FRUITVALE, **Highway 880 & Fruitvale Avenue, 12 Pillars, Oakland, California**
- 2011 DIMOND'S HIDDEN JEWELS, in collaboration with Amanda Lockwood and Sequoia Elementary School students. **Fruitvale Avenue and MacArthur – Farmer Joe's Marketplace, Dimond District. Oakland, California**
- 2008 WHAT'S COOKIN', GOOD LOOKIN'? (With A. Lockwood, Healthy Start After-School Program, **Sequoia Elementary.**
- 2008 IMAGINE, (with 6th, 7th, and 8th grade art students) **Bret Harte Middle School. Oakland, California**
- 2007 PLANTS AND HOPES RISING, **Sequoia Elementary, Oakland, California**
- 2006 PHOENIX RISING, BRET HARTE RISING, **Bret Harte Middle School, Oakland, California**
- 2006 QUETZALCOATL, (with 6th, 7th, and 8th grade art students) **Bret Harte Middle School. Oakland, California**
- 2005 THE FOUR ELEMENTS (with 6th, 7th, and 8th grade art students) **Bret Harte Middle School. Oakland, California**

SELECTED SOLO/2-PERSON/3-PERSON EXHIBITIONS:

- 2013 SCULPTURE AND FURNITURE, 500 Howard Street, San Francisco, California
- 2013 SCULPTURE AND FURNITURE, 1111 Broadway, Oakland, California
- 2013 SCULPTURE AND FURNITURE, Union Bank, San Francisco, California
- 2012 A CHANCE TO PLAY, (with Luz Marina Ruiz), San Pablo Arts Center, San Pablo, California
- 2012 SOLO: AN EXHIBITION OF PAPER MACHÉ SCULPTURE, The Atrium: 600 Townsend Street, SF
- 2010 STORY POLES, Gymboree Lobby, 500 Howard Street, San Francisco, California
- 2009 I SAW THE STRANGEST THINGS, Humanities Center Gallery, Cal State Chico, Chico, California
- 2009 SCULPTURES, 525 Market Street, San Francisco, California
- 2008 13 WISHES FOR 13 WITCHES, 1870 Gallery, Belmont, California
- 2006 WERNER GLINKA & DEBRA KOPPMAN (2-person) Crockett Contemporary Art, Crockett, CA
- 2006 SCULPTURES AND MASKS, Destination Art, San Francisco, California
- 2006 IN THE SANCTUARY, San Jose Museum of Quilts and Textiles, San Jose, California
- 2005 MARCH OF THE TOTEMS, Marin Technology Center, Marin, California
- 2005 SCROLLS, 940 Gallery, Berkeley, California
- 2004 ROCK, PAPER, SCISSORS (3-person), Olive Hyde Gallery, Fremont, California
- 2002 CYCLES/RECYCLES (3-person), Creative Arts Center Gallery, Sunnyvale, California

2002 TOTEMS, 455 Market Street, William Torphy Fine Arts, San Francisco, California

2002 PAPER MACHÉ SCULPTURES, Green Shutter Gallery, Hayward, California

2002 A CALLING FORTH OF ALLUSIONS, Los Medanos College Gallery, Pittsburg, California

2002 REINCARNATIONS IN ART (3-person), San Pablo Art Gallery, San Pablo, California

2000 VOICES OF THE ANCESTORS, In Collaboration with ARTSHIP, Oakland, California

2000 RELIQUARIES, Windows Project, Broadway Corridor, Oakland, California

1998 WHY MOSQUITOS BUZZ IN PEOPLE'S EARS, Jack London Square, Oakland, California

1998 SPIRIT HOUSES, Windows Project, Broadway Corridor, Oakland, California

1998 SUEÑOS SUREÑOS, Peruvian/North American Cultural Institute, Lima, Peru

1998 TO THE PACHA MAMA: WORKS ON PAPER, Fulbright Commission, Lima, Peru

1995 MIXED MEDIA PAINTINGS AND SCULPTURES, Banaker Gallery, San Francisco, California

1994 MUTANT FORMS, Art Center Gallery, Clatsop Community College, Astoria, Oregon

1989 WORKS ON PAPER, Regional Museum of the State of Puebla, México

1988 NARRATIONS (3 PERSON), 1078 Gallery, Chico, California

1988 ANN FLANAGAN FELLOWSHIP AWARDS EXHIBITION (3 PERSON), Kala Institute, Berkeley, California

1987 STORIES TO TELL IN BLACK & WHITE, Creative Arts Center Gallery, Sunnyvale, California

1987 MONOTYPES, Jalapeño's, San Francisco, California

1984 MONOPRINTS, Heller Gallery, Berkeley, California

SELECTED GROUP EXHIBITIONS:

2019 MIGRATIONS (collaboration with Luz Marina Ruiz) Davis Art Center, Davis, California

2015 MAGIC CARPET RIDE, Grammatopoulou Gallery, Athens, Greece

2011 LIBERTY ARTS PRESENTS: PACIFIC RIM SCULPTOR'S GROUP, Yreka, California

2010 RUTH BANCROFT GARDENS PRESENTS: OUTDOOR SCULPTURE, Walnut Creek, California

2008 RE-USE, RE-CYCLE, RE-CREATE, Adobe Art Gallery, Castro Valley, California

2007 PAPER CUTS: THE ART OF CONTEMPORARY PAPER, Hearst Art Gallery, St. Mary's College

2005 AN ARRAY OF SMALL WORKS Crockett Contemporary Art, Crockett, California

2005 THE FACES OF ART, National Association of Women Artists, New York, New York

2005 AMERICAN CRAFT COUNCIL EXHIBITION, San Francisco, California

2005 WIT AND WISDOM Falkirk Cultural Center, San Rafael, California

2004 MAGICAL, MYSTICAL, MYTHICAL, Frank Bette Center for the Arts, Alameda, California

2004 AMERICAN CRAFT COUNCIL EXHIBITION, San Francisco, California

2004 CALIFORNIA DREAMING, Design Center, San Francisco, California

2003 GALLERY ARTISTS Virginia Breier Gallery, San Francisco, California

2003 PACIFIC RIM SCULPTORS' GROUP, Design Center, San Francisco, California

2002 PACIFIC RIM SCULPTORS' GROUP, Design Center, San Francisco, California

2002 LIGHT AND LAUGHTER Claudia Chapline Gallery, Stinson Beach, California

2001 CITY OF MIRACLES SOMA, San Francisco, California

2001 PLY AND COIL Green Shutter Gallery, Hayward, California

1999 LESSONS John F. Kennedy Arts and Consciousness Gallery

1999 WHAT IS ART FOR? Oakland Museum, Oakland, California

1999 TOTEMS AND TIMEPIECES JFK University Gallery, Berkeley, California.

1998 ARCHETYPE Quan Yin Gallery, Oakland, California.

1997 JORNADAS DE ARTE EN PAPEL Casa de Arte, Entre Rios, Argentina.

1997 KALA FELLOWSHIPS EXHIBITION The Presidio, San Francisco, California.

1997 RECEPTIVITY: AN EXHIBITION OF WOMEN ARTISTS Graduate Theological Union, Berkeley, CA.

1996 KALA FELLOWSHIPS EXHIBITION Yerba Buena Center for the Arts, San Francisco, California.

1996 INTERNATIONAL EXHIBITION OF WOMEN ARTISTS Escuela de Bellas Artes, Arequipa, Peru.

1993 PRINTED FROM WOOD Joanne Chappell Gallery, San Francisco, California.

1991 FACULTY EXHIBITION, SCHOOL OF FINE ARTS Nicaraguan Institute of Culture, Managua.

1989 ART IN PUÉBLA Nite Gallery, Puebla, México.

1989 CSP/GRAPHIC WORKSHOP EXCHANGE Brandts Klaedefabrik Museum, Odense, Denmark.

1987 BERKELEY/NEW CASTLE EXCHANGE New Castle Art Center, New Castle, Australia.

1987 IMPRESSIONS BY KALA Gensler and Associates/Architects, San Francisco, California.

1987 IMPRESSIONS/KALA INSTITUTE Art Store Gallery, San Francisco, California.

1987 MONOPRINTS Lawson Galleries, San Francisco, California.

1987 WOMAN OF SPIRIT, DISCOVERY AND PRACTICE Walker Ames Gallery, Seattle, Washington.

TEACHING EXPERIENCE:

1998 - 2016 ARTIST-IN-RESIDENCE: Sequoia Elementary School, Oakland, California

2005 - 2014 ARTIST RESIDENCY, MURAL PROJECTS: Bret Harte Middle School, Oakland, California

2012 - 2013 ADJUNCT PROFESSOR, SCHOOL OF ARTS AND SCIENCES: Teaching Visual Art
Brandman University, Walnut Creek, California

2007 - 2009 FACULTY, DEPARTMENT OF ART: Dominican University, San Rafael, California

2007 - 2009 ARTIST-IN-SCHOOLS: ALICE Project, Various Schools: Oakland, Berkeley, Hayward.

2006 - 2007	ART EDUCATION FACULTY FELLOW: PROFESSIONAL DEVELOPMENT California College of the Arts, Westlake Middle School, Sequoia Elementary
2004 – 2007	ARTIST-IN-SCHOOLS: VALA, Visual Arts, Language Arts: Richmond, Oakland
2004 – 2006	ARTIST-IN-SCHOOLS, PROFESSIONAL DEVELOPMENT: Young Audiences: San Francisco
1999 - 2005	INSTRUCTOR, University of California, Berkeley, Extension
1996 - 2010	FACULTY, DEPARTMENT OF ARTS AND CONSCIOUSNESS: John F. Kennedy University, O
1997	INSTRUCTOR, DEPARTMENT OF ART: Diablo Valley College, Pleasant Hill, California
1995	VISITING PROFESSOR, DEPARTMENT OF ART: Universidad Católica, Lima, Peru
1993 - 1997	PROFESSOR, DEPARTMENT OF GRADUATE STUDIES: Academy of Art College, SF
1993	INSTRUCTOR, DEPARTMENT OF ART: Los Medanos College, Pittsburg, California
1992	INSTRUCTOR., Kala Institute, Berkeley
1991	VISITING PROFESSOR: Escuela Nacional de Bellas Artes, Managua, Nicaragua
1987-1989	PROFESSOR, ART/DESIGN: Universidad de Las Américas, Puebla, México

FELLOWSHIPS/GRANTS/AWARDS/RESIDENCIES:

PLAYA AT SUMMERLAKE, Artist Residency, Summerlake, Oregon
CITY OF OAKLAND, GREEN WALLS FUNDING; DISTRICT 4, DISTRICT 5, DISTRICT 1, DISTRICT AT-LARGE
CITY OF OAKLAND, INDIVIDUAL ARTIST GRANTS: *I LOVE DIMOND*, *DIMOND RIVER*, *SAUSAL*, *DIMOND CAFE*, *SOON'S LOUNGE*
DIMOND IMPROVEMENT ASSOCIATION, for DIMOND'S HIDDEN JEWELS MURAL
CITY OF OAKLAND, PAY-GO FUNDS, FOR *DIMOND'S HIDDEN JEWELS* MURAL
OAKLANDISH, FOR *DIMOND'S HIDDEN JEWELS* MURAL
REACH-A-STAR FOUNDATION, FOR ARTS-IN-EDUCATION AT SEQUOIA SCHOOL
ROGERS FAMILY FOUNDATION, FOR ARTS-IN-EDUCATION AT SEQUOIA SCHOOL
UNITED PARCEL SERVICE, COMMUNITY GRANT, FOR ARTS-IN-EDUCATION AT SEQUOIA SCHOOL
CULTURAL ARTS DIVISION, CITY OF OAKLAND, ARTS-IN-EDUCATION GRANTS – MULTIPLE YEARS
CALIFORNIA ARTS COUNCIL, ARTIST-IN-RESIDENCE – MULTIPLE YEARS
OUTSTANDING OAKLAND ARTS EDUCATOR, CALIFORNIA STATE SENATE
LOCAL HERO AWARD, CITY COUNCILMEMBER JEAN QUAN'S OFFICE, CITY COUNCILMEMBER LIBBY SCHAFF'S OFFICE
PUFFIN FOUNDATION GRANT
JOSEPHINE BAY PAUL AND C. MICHAEL PAUL FOUNDATION
ELLA LYMAN CABOT CHARITABLE TRUST
FACULTY DEVELOPMENT GRANT, John F. Kennedy University
FULBRIGHT SCHOLAR LECTURING AWARD IN PERU
WOMEN'S STUDIES COMMISSION DOCTORAL DISSERTATION AWARD, New York University
ANN FLANAGAN FELLOWSHIP, Kala Institute

PUBLICATIONS:

"Artweek," Previews Editor, 2001 – 2009.

"Artweek," Reviews and Articles, 1997 – 2009.

One Step at a Time: Art and Arts Integration at Sequoia Elementary. Self-Published, 2012.

Artful Teaching. New York, Teacher's College Press, 2010. Donahue, David and Jen Stuart, eds.
Chapter entitled: "One Step at a Time."

Contemporary Issues in Art Education. New Jersey, Prentice-Hall, 2002. Chapter entitled: "Transformation, Invocation, and Magic in Contemporary Art, Education, and Criticism: Reinvesting Art With a Sense of the Sacred."

Reclaiming the Spiritual in Art: Contemporary Cross-Cultural Perspectives. Albany, New York: SUNY Press, 1999.

"America Latina 96' en el Museo Nacional de Bellas Artes," Artes Visuales, Buenos Aires, Argentina, April 1996.

"Arte Contemporaneo en Peru," Symposium on Contemporary Andean Images, Instituto Nacional de Cultura, Cajamarca, Peru, December 1995.

Mutant Forms: A Contemporary Artistic Response to Mythic Female Deities. Doctoral Dissertation, Department of Art and Arts Professions, New York University, 1993. Available through UMI Dissertation Services.

"Odyssey of Faith; Faith Ringgold--A Twenty-five Year Survey." Woman's Art Journal (Fall/Winter 1991) Vol. 12, #2.

"Precarious Balance; Can Beauty Survive the Fall?" Exhibition catalog, Hong-Juin Shieh, June 1991, Taipei, Taiwan.

CONFERENCES/TALKS:

Integrated Learning Summer Institute, "Inventing Our Future." Presenting: *Making Sense of Math through Art*, August 2013. Sponsored by Alameda County Office of Education, at the Chabot Science Center, Oakland, California.

OUSD 2013, 2014, 2015 Summer Institutes: Professional Development for Classroom Teachers: *Retelling our Stories with Puppets, Masks, and Books*. Co-presenter with Erin Cogan, English Language Arts Coordinator for OUSD, Elementary Schools.

Press Conference: Common Core State Standards Mathematics Showcase, invited speaker, alongside California Superintendent of Schools, Tom Torlakson. Hosted by California Department of Education. June 17, 2013. Broadcast on local Sacramento News.

Common Core State Standards Mathematics Showcase: *Patterns, Fractions, and Geometry: Integrating Art and Math (K-5)*,

California Department of Education, Sacramento, California, June 17, 2013. Co-presenter with Sandra Oby, Sequoia Elementary.

OUSD 2012 Summer Institute: Arts Integration Workshop Entitled *Telling our Stories with Puppets, Masks, and Books*.

"One Step at a Time – Arts Integration at Sequoia Elementary," National Art Education Association, 2011.

Arts Learning Anchor Schools Conference – Dreams Create Hope, Oakland, California, 2008.

"The Art of Paper," Hearst Art Gallery, St. Mary's College, Moraga, California, 2007.

"Art, Collaboration, and Community," Mills College, Oakland, California. 2002.

"Reclaiming Spirit: Authentic Experience in Multicultural Art Education," INSEA World Congress, 2002.

"Reclaiming Spirit: Authentic Experience in Multicultural Art Education," National Art Education Association, 2002.

Artist Talk, Green Shutter Gallery, Hayward Council for the Arts, Hayward, California, 2002.

Puppets Alive! Workshop in Collaboration with Claudia Bernardi, Catholic Worker, Oakland, California, 2001.

"Puppets Alive!" National Art Education Association, 2000.

"Art, Education, and Imagination," Oakland Museum, in conjunction with the exhibition, "What is Art For?" 1999.

"Multicultural Storytelling Arts Workshop and Puppet Theater," National Art Education Association, 1999.

"Transformation, Invocation, and Magic in Contemporary Latin American Art," College Art Association, 1999, Chair.

"Tres Mundos," College Art Association, 1999.

"Transformation, Invocation, and Magic in Contemporary Art, Criticism, and Education," NAEA Meeting, 1998

"Transformation, Invocation, and Magic in Contemporary Latin American Art," NAEA Meeting, 1997.

"Women, Art, and the Sacred," Sculpture Group Gallery, Danville, California, 1996.

"Transformation, Invocation, and Magic in Contemporary Art," Sophia Center, Holy Names College, Oakland, CA. 1996.

"Artistic Processes," Escuela de Bellas Artes, Concordia, Entre Rios, Argentina, 1996.

"Transformation, Invocation, and Magic in Contemporary Art," A series of lectures given in schools and cultural centers in Peru and Bolivia under the auspices of the Fulbright Commission, Lima, Peru, 1995-1996.

"The Subjugation of the Spiritual in Art"; Program Chair, College Art Association, 1995.

"Thou Art; The Continuity of Religious Ideology in Modern and Post modern Theory and Practice" CAA, 1995.

"Revisioning Aesthetics in a Pluralist America;" National Art Education Association, Annual Meeting; 1994.

"Multiple Visions;" The American Society for Aesthetics 51st Annual Meeting; 1993.

THEATER PROJECTS

2004 CASINO: A Production of the Glenview Performing Arts Center: Set Design.

2004 CHILDREN'S FAIRYLAND; CHILDREN'S THEATER: *La Cucaracha Martina*, Set Design.

2003 CHILDREN'S FAIRYLAND; CHILDREN'S THEATER: *Thumbelina*, Set Design, Masks, and Puppets

BOOK ILLUSTRATION

2007 ARI AMONG THE LIONS; written by Lion Koppman. Also in Spanish: ARI ENTRE LOS LEONES.

CURRENT AND PREVIOUS PROFESSIONAL AFFILIATIONS:

Artweek	Pacific Rim Sculptor's Group	College Art Association
Kala Institute	National Art Education Association	Society of Mosaic Artists
NARI – National Association of the Rebuilding Industries		houzz

LANGUAGES: Native-level fluency in Spanish, conversational in Portuguese, Hebrew.

Certified Operator, Aerial and Scissor Lifts.



Grand Lake's Hidden Jewels, Grand Ave @ Embarcadero



Fiesta at La Finca! 38th Street and Foothill Blvd



Traveling on International Boulevard, 39th St. and International Blvd.



Palma Ceia's Magic Gardens, Palma Ceia Park, Hayward

True Buddha Vijaya Temple
3440 Foothill Blvd.
Oakland, CA 94601

March 20, 2022

As the President of the Board of the True Buddha Vijaya Temple, I, Ming Chaing, have the authority to grant permission to Artist Debra Koppman to create a mural on the side of our Temple, which faces out onto the parking lot of the building at 3440 Foothill Blvd.

We are very happy to give Debra Koppman this permission, and are very excited to have this mural become part of our building.

We understand that we will work with Debra Koppman, and she will work with our community to keep this mural in excellent shape for as long as possible.

Thank you very much.



Ming Chaing
President of the Board
True Buddha Vijaya Temple

Cultural Affairs Division

Economic & Workforce Development



Public Art Advisory Committee Proposal Review Form

Date 4/10/2022

Artist(s) Adia Millet t

Project Contact Daniel Peterson

Organization (if applicable) Project Backboard

Phone # 512 492 2062 Email dpeterson@projectbackboard.org

Street Address 53 Christamon S

City Irvine State CA Zip 92620

Proposed Site of Project (Address/Cross St. with physical details) Lowell Park Basketball Court
1180 14th St, Oakland, CA 94607

Name of Property Owner, Proposed Location City of Oakland

City Council District of Proposed Location Council District 3

Attachments Checklist *Attach a separate document to address the following items, bundled together in a single electronic file:*

1. Review Form (this page)
2. Project Narrative
3. Artist Resume
4. Examples of Past Work
5. Visual Proposal
6. Materials and Methods Description
7. Photos of Site
8. In-Situ Mockup
9. Timeline
10. Budget
11. Maintenance Plan
12. Community Outreach / Support Documentation
13. Insurance Documentation
14. Permission(s)- Private Property Owner or City
15. Waiver of Proprietary Rights for Artwork Placed on City Property (if applicable)

Cultural Affairs Division

Economic & Workforce Development



Waiver of Proprietary Rights for Artwork Placed upon City Property

The provisions of this paragraph shall apply to modify Artist's rights of attribution and integrity as set out in the Visual Artists Rights Act, 17 U.S.C §§106A and 113(d) ("VARA"), the California Art Preservation Act, Cal. Civil Code §§ 987 and 989 ("CAPA"), and any rights arising under United States federal or state law or under the laws of another country that convey rights of the same nature as those conveyed under VARA and CAPA, as against the City of Oakland ("City") and its agents.

The City has the absolute right to change, modify, destroy, remove, relocate, move, replace, transport, repair or restore the [describe artwork/project: mural, sculpture, etc. and medium]:

Lowell Park Basketball Court artwork design by Adia Millet t

Entitled [title of work]:

and located at [identify site, including interior location if applicable]:

Lowell Park Basketball Courts located at 1180 14th St, Oakland, CA 94607

in whole or in part, in City's sole discretion.

Artist's Address for Notice [insert artist's name and complete address]:

Adia Millet, c/o Dan Peterson, Project Backboard, 53 Christamon S, Irvine CA 92620

Artist bears the sole responsibility for providing the City with any changes to the Artist's Address for Notice. Notice of changes must be mailed to the Public Art Program, Cultural Arts & Marketing, 1 Frank H. Ogawa Plaza, 9th Floor, Oakland, CA 94612 and the Client Department with jurisdiction over property: [Insert Address of Client Department with jurisdiction over property]:

City of Oakland Parks, Recreation & Youth Development

4/10/2022

Artist Signature / Date

City Administrator Designated Client Department Representative Printed Name / Signature / Date

This document is posted online at:

<http://www2.oaklandnet.com/Government/o/CityAdministration/d/EconomicDevelopment/s/PublicArt/index.htm>

PAAC Review Material for Lowell Court Gift Resurfacing Project

Project Narrative:

Project Backboard is an effort to ensure all communities have a safe and inviting place to play outdoor basketball. We renovate public outdoor basketball courts and collaborate with artist to create unique works of art for the surface of the court using standard court color coatings and techniques. By adding artwork to the surface of outdoor basketball courts we help parks become busier, safer, cleaner and more inviting for families, young women and girls.

Project Backboard has identified local artist Adia Millett to design the court graphic. Adia Millett, known in the art world as “Taking things apart”, is a multidisciplinary artist based in Oakland. “Her threads of art style draws on weaving threads of the African American experiences to create colorful mash-ups of the abstract and figurative. Adia’s unique freestyle process involves creating tightly refined compositions from a spontaneous beginning of paint splashes, drips, and sprays, and her layered works can be seen on public streets and in galleries worldwide.” Examples of Adia’s work can be found around Oakland and Los Angeles and at www.adiamillett.com. The statement of the design for Lowell Court is as described:

Taking Flight: This piece is inspired by the idea of communal levitation, lifting each other up, like a child lifts a kite, paper airplane, or a basketball. Traces of those objects, and an ancestral mask lay across the courts surface. The colors and shapes were chosen to evoke expansion, joy and strength!

Lowell Park is located 1180 14th Street, in the Oak Center neighborhood of West Oakland in City Council District 3. Lowell Park is considered a sports hub that includes a baseball field, softball field, soccer field, basketball courts and National Fitness Campaign fitness court. Basketball is a sport that draws individuals in the community to the park. The surface of the two existing full-courts has aged over time. The project will improve the playing surface and brighten the courts with color and new basketball standard game lines. The existing posts and backboards will be refreshed as needed and new nets will be installed following the construction. The resurfacing project will complete deferred maintenance of Lowell Park basketball courts.

Materials and Methods:

DRYCO will furnish and install all labor, material, equipment and services required to construct the court repairs at the above referenced project and as specified below.

- 4" Asphalt Pavement Replacement: Remove existing asphalt at basketball courts. Play equipment to remain. Off-haul and dispose of debris. Re-compact subbase and place tack oil at any vertical edges. Place and compact 4" of new hot-mix asphalt paving in two separate lifts.
- Re-Surface Basketball Courts: Thoroughly clean the entire court surface. Apply 1 refinement coat of slurry and sand for proper preparation. Once all preparation work is completed, DRYCO will apply two filler/base coats of full color acrylic mixed with sand to achieve the desired texture for medium play. (Court will be left at black/grey base coat for layout of artist design. Following application of artist design by others, Apply new basketball standard game lines.

Project Backboard Process

- Project Backboard to draw artwork, created by local artist, on the surface of prepared slab
- Apply sports specific color coating to court with the help of contractor, assistants and community volunteers
- Local contractor to add basketball lines to completed court
- Completed court to have same maintenance requirements and durability as any colored court in park system.

Timeline:

June/July 2022: DryCo to remove and replace existing asphalt surface which will be allowed to cure for at least 4 weeks before resurfacing and color coating court.

July/August 2022: Following the completion of DryCo's court construction, Project Backboard will install Adia Millet's court artwork.

1. Dryco: Resurface court and apply first layer of color coating product (6 weeks)
2. Draw design on surface of court using grid (1 day)
3. Paint artwork on color coating (3-5 days)
4. Dryco: Stripe court with basketball lines (0.5 – 1 day)

Budget:

Project Backboard commissioned artist, Adia Millet for \$9,000 to design court graphic based on community feedback and local historical culture. The scope of the art application per the above method after completion of court resurfacing is estimated to be \$30,000.

Description	Cost
Asphalt Repair (Mill and Overlay)	\$59,845
Resurfacing	\$32,855
Artist Commission	\$9,000
Artist Color Coating	\$30,000

Maintenance Plan:

Project Backboard art courts have the same durability and maintenance requirements of any other colored sports surface (basketball or tennis) in the park system. The estimated lifespan of standard court acrylic resurfacing should last between 3-5 years. The city is responsible for future court surface maintenance and when resurfaced the courts will not have the original art design.

Community Outreach:

Staff coordinated the community engagement in Fall of 2021 which was an open online forum for Adia to introduce herself and her practice and collect feedback from the Lowell Park community, including members of Oakland City Council. The approved design was created with that feedback in mind and it features basketball imagery, shapes inspired by traditional African masks and colors that Adia felt would connect with the community of park users while creating a bright and inviting space for the Lowell Park community to be active together. The final court artwork pays homage to the history on that community while also looking forward to current users and coming generations.

Adia Millett

Adiamillettstudio@gmail.com

www.adiamillett.com

(917) 374-9112

Education

2000 MFA California Institute of the Arts, Valencia, CA

1997 BFA University of California at Berkeley, CA

Upcoming Exhibitions

2022 A Force of Nature, Di Rosa Art Center, Napa, CA

2022 Unveiling American Genius, Kalamazoo Institute of Arts, MI

2022 Solo, Galerie du Monde, Central, Hong Kong

Current Public Commissions

2022 O'Dowd Highschool, Oakland CA

2022 Soma Hotel, San Francisco, CA

2021 Facebook, Palo Alto, CA

Selected Exhibitions

Solo

2022 Emergence, KP Project, Los Angeles, CA

2021 There is no us. There is only us, Traywick Contemporary, Berkeley, CA

2021 The Moon is Always Full, Morton Fine Arts, DC

2021 A Matter of Time, Galerie du Monde, Central, Hong Kong

2019 Infinite Edges, Traywick Contemporary, Berkeley, CA

2019 The Privilege to Breathe, San Jose Quilt and Textile Museum, SJ, CA

2019 Breaking Patterns, The California African American Museum, Los Angeles, CA

2018 Transition to Freedom, KP Projects Gallery, Los Angeles, CA

2017 Divide and Connect, State Space Gallery, San Francisco, CA

2017 The Guest House, Patricia Sweetow, Oakland CA

2016 Re-Connect, Pro Arts Gallery, Oakland, CA

2014 Objects of What Remains, Mixedgreens, New York, NY

2012 Portraits of an Escape, Mixedgreens, New York, NY

2011 The Room Inside, Jenkins Johnson Gallery, San Francisco, CA

2009 The Birth of Bardo, Mixedgreens, New York, NY

2007 Blind Premonition, Mixed Greens, New York, NY

2006 Passing Shadows, Mixed Greens Gallery, New York, NY

- 2004 Solo, Comme Ca, Manchester, UK
- 2004 Solo, Cherry Delos Reyes Gallery, Los Angeles, CA

Group

- 2022 It's My House, The Porch Gallery, Ojai, CA
- 2021 Altered Perspectives, Sugar Press Arts, Los Angeles, CA
- 2021 To Oakland With Love, The Loom/ ProArts, Oakland, CA
- 2021 Sanctuary: Recent Acquisitions, California African American Museum, Los Angeles, CA
- 2021 Black Refractions, Frye Museum, Seattle, WA
- 2020 The Option To..., Berkeley Art Center, Berkeley, CA
- 2020 Sanctuary, The California African American Museum, Los Angeles, CA
- 2019 Dust My Broom, The California African American Museum, Los Angeles, CA
- 2019 Midsummer Edit, Sarah Shepard Gallery, Larkspur, CA
- 2019 Black Refractions, Museum of African Diaspora, CA
- 2019 Water Music, DZINE Gallery, SF, CA
- 2019 Progress, San Francisco Foundation, SF, CA
- 2019 Libra Foundation, SF. CA
- 2018 Borderline, Trestle Gallery, New York ,NY
- 2018 Burning Bright, DZINE Gallery, SF, CA
- 2017 Home Economics, Woskob Family Gallery, State College, PA
- 2017 Where is Here, Museum of African Diaspora, CA
- 2015 Who is Oakland? Oakland Museum of Art, Oakland, CA
- 2014 Homeland [IN]Security: Vanishing Dreams, Dorsky Gallery, NY
- 2011 Mini Size Me, Bakersfield Museum, Bakersfield, CA
- 2011 Discovery, Stumble Upon, New York, NY
- 2011 An Exchange with Sol LeWitt, MASS MoCA, North Adams, MA
- 2011 An Exchange with Sol LeWitt, Cabinet Magazine, Brooklyn, NY
- 2010 Open Engagement Conference, Grotto Gallerie, Portland OR
- 2010 Process in Product, School of the Art Institute of Chicago, IL
- 2010 Day to Day, Martos Gallery, New York, NY
- 2010 Some Assembly Required, Craft and Folk Art Museum, Los Angeles, CA
- 2009 Some Assembly Required, Sesnon Gallery, Santa Cruz CA
- 2009 Living Beyond Our Means, UCR Sweeney Art Gallery, Riverside, CA
- 2008 Stages, Contemporary Art Center, New Orleans, LA
- 2008 Stretching The Truth, John Michael Kohler Art Center, Sheboygan, WI
- 2008 Proofs and Illusions, Contemporary Art Center of Virginia, Virginia Beach, VA
- 2007 Homegrown, David Krut Projects, New York, NY
- 2007 Swab, Barcelona, Spain
- 2007 Shaken, Not Deterred, New York, NY
- 2007 The View From Here, Skylight Gallery, Brooklyn NY
- 2006 REVOLVER, Plataforma Revolver, Lisbon, Portugal
- 2006 Beast, Finesilver Gallery, Houston, TX
- 2006 The Space Between Us, University at Albany Art Museum
- 2006 The Harlem Arts Project, Saatchi & Saatchi, New York, NY
- 2006 Harlem Postcards, Studio Museum in Harlem, New York, NY

- 2005 A Universe of Art 2005, Credit Suisse First Boston, New York, NY
- 2005 The Greater NY Show, PS1 MOMA, Queens, NY
- 2005 New stArt, Sotheby's, New York, NY
- 2005 BAM Art, Brooklyn Academy of Music, Brooklyn, NY
- 2005 Propeller, Steve Turner Gallery, Los Angeles, CA
- 2005 African Queen, Studio Museum in Harlem, NY
- 2004 Black President, Rosenthal Center for Contemporary Art, Cincinnati, OH
- 2004 Remembering, The Sweeney Gallery at UC Riverside, CA
- 2004 Seeds and Roots, Studio Museum in Harlem, New York, NY
- 2004 Black President, Barbican Art Gallery, London, UK
- 2004 Black President, Yerba Buena Center for the Arts, San Francisco, CA
- 2004 Hubris, Hyde Park Art Center, Chicago, IL
- 2004 Fade, Craft and Folk Art Museum, Los Angeles, CA
- 2003 Undomesticated Interiors, Smith College Museum of Art, North Hampton, MA
- 2003 Urban Aesthetics, California African American Museum, Los Angeles, CA
- 2003 Black President, New Museum, New York, NY
- 2003 Better Homes & Gardens, Zoller Gallery, Penn State University, PA
- 2003 Living Units, Triple Candie, New York, NY
- 2003 Off The Record, Skylight Gallery, Brooklyn, NY
- 2003 Towards A Low End Theory, Minn. Center for Photography, Minneapolis, MN
- 2003 Color, Culture, and Complexity, Museum of Contemporary Art, Atlanta, GA
- 2002 A Moments Notice, Inman Gallery, Houston, TX
- 2002 Staged/Unstaged, Riva Gallery, New York, NY
- 2002 Modern Living, Mixed Greens, Philadelphia, PA
- 2002 The Brewster Project, Brewster, NY
- 2002 Ironic/Iconic, The Studio Museum in Harlem, New York, NY
- 2002 Friends and Family, Lombard-Freid Gallery, New York, NY
- 2002 Material World, Susquehanna Art Museum, PA
- 2001 Freestyle, The Studio Museum in Harlem, New York, NY;
- 2001 Freestyle, Santa Monica Museum of Art, Santa Monica, CA

Teaching Experience

- 2017 California College of the Arts, San Francisco, CA
- 2013 Berkeley Arts Magnet, Berkeley, CA
- 2013 Museum of Children's Art, Oakland, CA
- 2011 California College of the Arts, Oakland, CA
- 2009 Cooper Union Teaching Artist, New York, NY
- 2009 First Five, Richmond, CA
- 2009 University of Santa Cruz, Santa Cruz CA
- 2008 Master Classes, Contemporary Art Center of Virginia, Virginia Beach, VA
- 2007 Cooper Union Teaching Artist, New York, NY
- 2006 Children's Museum of Art, New York, NY

- 2004 Columbia College Visiting Teaching Artist Residency, Chicago, IL
- 2004 Leadership Program, New York, NY
- 2000 Oakwood High School, Los Angeles, CA
- 2000 Armory, Pasadena, CA

Grants, Fellowships, Awards, Residencies

- 2021 Anonymous Was A Woman, NY
- 2018 Hambidge Artist Residency, GA
- 2015 Fountainhead Residency, Miami, FL
- 2010 Three Walls Artist Residency. SAIC, Chicago, IL
- 2009 The Nest, Oakland CA
- 2009 University of California at Santa Cruz, Visiting Teaching Artist, CA
- 2007 Headlands Center for the Arts, Marin, CA
- 2006 Cooper Union Teaching Artist, New York, NY
- 2004 Columbia College Visiting Teaching Artist Residency, Chicago, IL
- 2003 New York Foundation for the Arts Fellowship, NY
- 2002 Studio Museum in Harlem Residency, New York, NY
- 2001 Whitney Museum Independent Study Program, New York, NY
- 2001 Van Lier Fellowship, New York, NY
- 2000 Philip Morris Fellowship, Santa Clarita, CA
- 1997 Alumni Scholarship UC Berkeley, CA

Lectures, Symposiums, Panels

- 2021 Panel Discussion, Black Refractions, Utah Museum of Fine Arts, UT
- 2020 Artist Talk, Museum of African Diaspora, SF, CA
- 2020 Panel Discussion, Real Talk: Speaking to Soul of a Nation, FOG Art Fair, SF, CA
- 2019 Lecture, Kalamazoo Institute of Arts, Kalamazoo, MI
- 2019 Lecture, Breaking Patterns, The California African American Museum, Los Angeles, CA
- 2017 Panel Discussion, Where is Here, Museum of African Diaspora, CA
- 2008 Lecture, UC Santa Cruz, Santa Cruz, CA
- 2008 Lecture/Class, Contemporary Art Center of Virginia, Virginia Beach, VA
- 2007 Lecture, Headlands Center for the Arts, Marin, CA
- 2005 Lecture, Columbia College, NY
- 2004 Lecture, University of California at Riverside, CA
- 2004 Lecture, Albany Center Galleries, Albany, NY
- 2004 Lecture, Hyde Park Art Center, Chicago, IL
- 2004 Lecture, Penn State, University Park, PA
- 2003 Lecture, Columbia College, Chicago, IL
- 2003 Lecture, Smith College Museum of Art, MA
- 2003 Artist Speaks, New Museum, NY
- 2003 Panel Discussion, California African American Museum, CA
- 2002 Artist's Voice, The Studio Museum in Harlem, NY
- 2002 Interview, New York One, NY

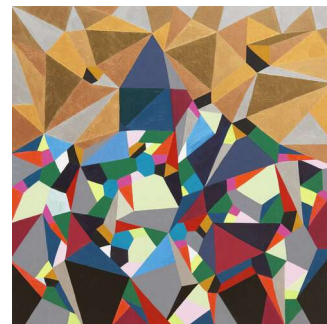
- 2001 Interview, Charlie Rose, NY
- 2001 Panel Discussion, Santa Monica Museum,

Selected Reviews, Articles

- 2022 Ojai Valley News, Celebration of collecting creativity, Porch Gallery
- 2021 Kendra Walker, Five Textile Artist Exploring Contemporary Quilting, Cultured
- 2021 Contemporary And, The Moon is Always Full
- 2021 Isabel Hou, Adia Millett, Interlocutor
- 2021 Mark Jenkins, Acronyms as content, Washington Post
- 2020 Tim Ku, Art Talk with Adia Millett, Sing Tao Daily
- 2020 Cara Chen, Time and Time Again, The Standard
- 2020 Galleries Gal, Adia Millett: A Matter of Time at Galerie du Monde, Galleries Gal
- 2020 Localiiz, Galerie du Monde Presents: “A Matter of Time” by Adia Millett, Localiiz
- 2020 Zabrina Lo, 10 Hong, Kong Art Exhibitions to See, Hong Kong Tatler
- 2019 Jessica Gelt, Artist Adia Millett, Los Angeles Times
- 2019 Eli Zeger, Broken Homes, Art in America
- 2019 Editors, Adia Millett at CAAM, Art News
- 2017 Editors, Adia Millett at State, Art News
- 2015 Rachel Howard, Diverse Voices, SF Gate
- 2015 Angela Hill, Oakland Museum asks, Who is Oakland, The Mercury
- 2015 Marchell Salgado, Lodown Magazine
- 2014 Cynthia Nadelman, Adia Millett at Mixed Greens, Art News
- 2010 Alex Hanson, Wall Drawings, Valley New
- 2010 Maura Ahern, Interview, Three Walls, Chicago
- 2009 Maureen Davidson, Some Assembly Required, Artweek
- 2009 Wallace Baine, Sesnon, Santa Cruz Sentinel
- 2008 Eric Bookhardt, Best Of New Orleans
- 2008 Betsy Dijulio, Agitation & Beautiful Illusions, Portfolio Weekly, VA
- 2007 R.C. Baker, Enjoy Every Scapula, Village Voice
- 2007 Sarah Schmerler, Domestic Brew, Village Voice
- 2007 Miguel Amado, (Re) Volver, Artforum
- 2006 Wendy Goodman, Brooklyn Style, New York Magazine
- 2006 Christopher Bollen, Craft, Domino
- 2006 Chioma Nnadi, Nobody’s Home, Fader Magazine
- 2005 Linda Yablonsky, Why Small Is Big, Art News
- 2005 Eileen Kinsella, Where the Buys Are, Art News
- 2005 Carly Berwick, Where the Scenes are, New York Magazine
- 2005 Lauren O’neil-Butler, Domestic Disturbances, Bitch Magazine
- 2005 Aram Moshayedi, Remembering, NY Arts
- 2004 Andrew Lavalley, NYPress, NY
- 2004 Leah Ollman, It’s always marching on, Los Angeles Times, CA
- 2003 Doug Ashford, Time Out
- 2003 Derek Murray, Ironic/Iconic, Art in America
- 2003 Holland Cotter, Off the Record, New York Times
- 2003 Catherine Fox, Shades of Racism, The Atlantic Journal-Constitution

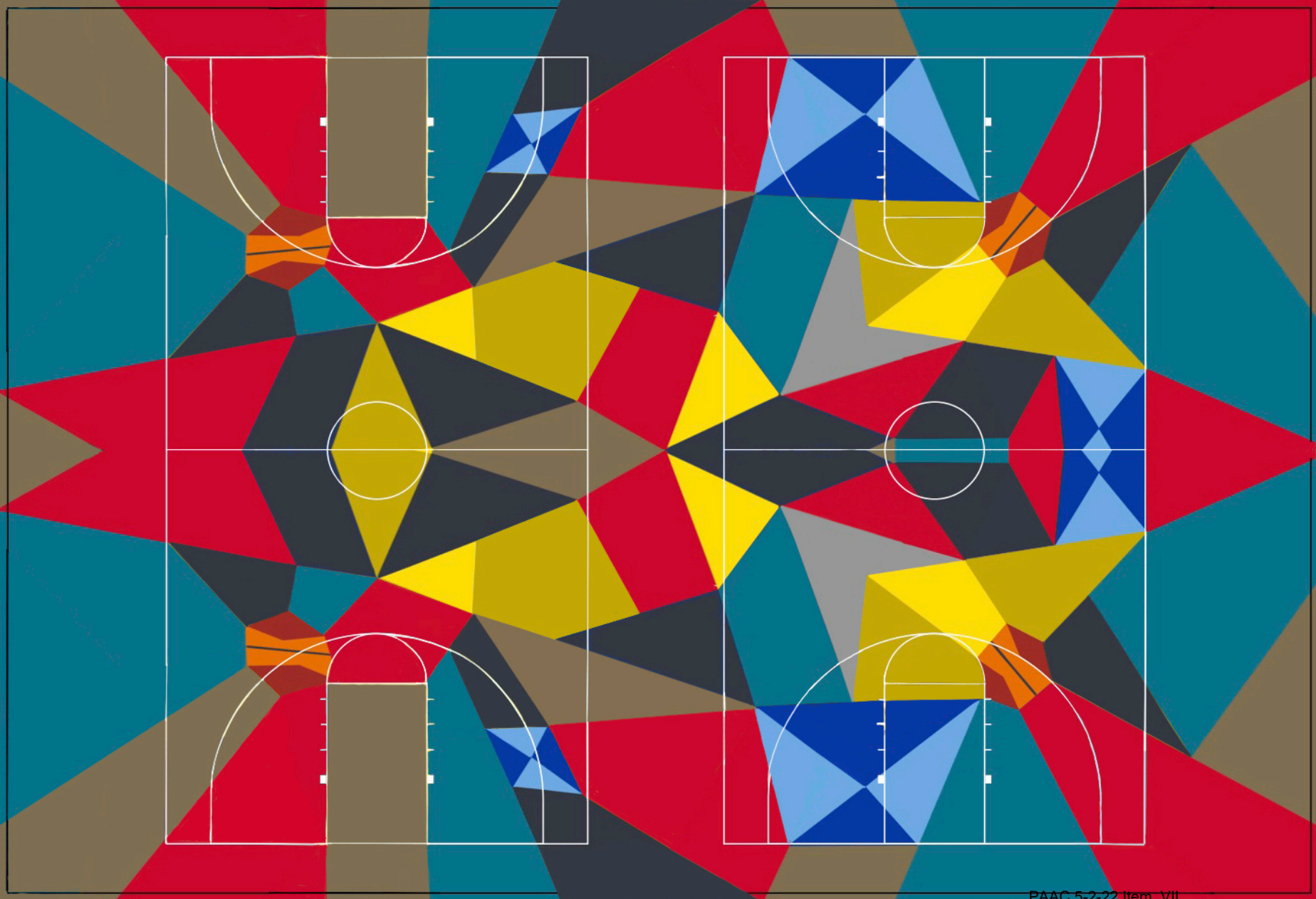
- 2003 Kelly Klaasmeyer, Memory Lane, Houston Press
- 2002 Christopher Bollen, Ironic/Iconic, Time Out
- 2002 Goings On, The New Yorker
- 2002 Holland Cotter, Ironic/ Iconic, New York Times
- 2002 Franklin Sirmans, Friends & Family, Time Out
- 2002 Tonya Foster, (Re)Direct(ing) Light, New York Foundation for the Arts, Vol. 18
- 2001 Amelia Jones, the post-black bomb, Tema Celeste, Issue 90
- 2001 Holland Cotter, A Full Studio Museum..., New York Times
- 2001 Jerry Saltz, Post Black, Village Voice

Adia Millett is an Oakland based artist working in sculpture, textiles, embroidery, painting, collage, drawing, installation and video. “Weaving threads of African American experiences with broader ideas of identity, and collective history, my work investigates the fragile interconnectivity among all living things.”



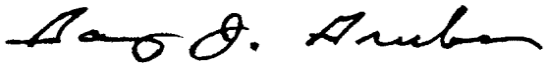
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In Witness Clause

In Witness Whereof, we have caused this Policy to be executed and attested, and, if required by state law, this Policy shall not be valid unless countersigned by our authorized representative.



President



Secretary



301 E Fourth Street, Cincinnati, OH 45202 | (800) 545-4269

Great American E&S Insurance Company

PARTICIPATION NUMBER: 780
POLICY NUMBER: 2145200 04

ITEM 1.	
Named Insured:	Project Backboard
Address: (City, State, Zip)	53 Christamon Street Irvine , CA 92620

**PARTICIPATION ENDORSEMENT
SPECIAL LIABILITY INSURANCE (SLIP) POLICY DECLARATION**

In return for the payment of the premium, we agree to provide the insurance as stated in this policy.

ITEM 2.	POLICY PERIOD	09/29/2021	09/29/2022
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ITEM 3.	LIMITS OF INSURANCE
A. Per Occurrence Limit (Coverage applies only where checked; Otherwise, no coverage is provided)	LIMIT
(1) Maximum Per Occurrence Limit for all Coverages Combined	\$1,000,000

(2) Maximum Per Occurrence Limit for any one Coverage		LIMIT	DEDUCTIBLE/SELF-INSURED RETENTION
X	a) Personal Injury (Including Bodily Injury) and Property Damage	\$1,000,000	\$1,000
	b) Owned Automobile Liability		
	c) Uninsured Motorist Coverage		
	d) Non-Owned and Hired Automobile Liability		
X	e) Nonprofit Directors and Officers Liability	\$1,000,000	\$1,000
	f) Public Officials Errors and Omissions		
	g) Broadcaster's Liability		
	h) Educator's Legal Liability		
	i) Employment Practices Liability		
	Nose Coverage		
	Retro Date		
B. Annual Aggregate Limits		LIMIT	
Products/Completed Operations		\$1,000,000	
Public Officials Errors and Omissions			
Non-Profit Directors & Officers Liability		\$1,000,000	
Educators Legal Liability			
Employment Practices Liability			

ITEM 4	POLICY FORM AND ENDORSEMENTS APPLICABLE TO THIS POLICY ON THE ORIGINAL DATE OF ISSUE:	
X	IL 7268 0921	In Witness Clause
X	GL330187 0921	Special Liability Insurance Policy Declarations
X	GL330136 0921	Special Liability Policy for Public Entities and Nonprofit Corporations
X	GL330138 0916	Additional Insured - Designated Person or Organization
X	AES 3012 0811	General Service of Suit Endorsement
X	GL330142 0911	Deductible Endorsement
X	GL330146 0918	Excess Employers Liability Coverage Endorsement
X	GL330147 0911	Fire Damage Legal Liability
	GAPS0125 0821	Anti-Stacking of Limits Endorsement
X	GL330149 0921	Employee Benefits Liability Coverage Endorsement
X	GL330151 0918	Participation Endorsement Policy Amendment
X	GL330052 0918	Primary and Non-Contributory Coverage Endorsement
X	Claims Reporting	Public Sector Division - First Notice of Loss
X	GL330179 0917	Securities and Financial Interest Exclusion
	GL330181 0918	Self-Insured Retention Endorsement
X	GL330299 0916	Subrogation
	GL330143 0918	Broadcasters Liability Endorsement
	GL330154 1211	Educators Legal Liability Endorsement
	GL330140 0911	Excess Coverage for Transit Operations
	GL330149 0911	Non-Owned and Hired Automobile Liability
	GL330178 1211	Nose Cover and Extended Reporting Periods
	GL330150 0819	Owned Automobile Liability Coverage
	GL330180 0920	Sexual Misconduct Liability Coverage Endorsement
	GL330184 1211	Uninsured/Underinsured Motorists Coverage

ITEM 4	POLICY FORM AND ENDORSEMENTS APPLICABLE TO THIS POLICY ON THE ORIGINAL DATE OF ISSUE:	
X	GA PS 01 50 04-21	CA Cancellation
	IL 12 01 11 85 TRIA 0918 Cap On Losses from Certified Acts of Terrorism	
	IL 12 01 11 85 0918	Deletion of Exclusion (V) (Terrorist Activity)
	GAI 6472 1220	Disclosure Pursuant to Terrorism Risk Insurance Act
	GL330145 0918	Exception to Exclusion (FF) (Encroachment Permits)
	GL330140 0911	Excess Coverage For Transit Operation
	GL330215 0921	Deletion of Exclusion (N) (Dam Exclusion)
	GL330153 0911	Removal of the 50 Limitation with Regards to the Railroad Spur
	GL330148 0918	Removal of the Habitational Exclusion

ITEM 5.	PREMIUM AND MINIMUM EARNED PREMIUM (Net of Surplus Lines Taxes and Fees)	\$1,000.00
	CA Surplus Lines Tax	\$30.00
	CA Stamping Fee	\$2.50

ITEM 6.	NOTICE OF OCCURRENCE CLAIM OR SUIT REPORTING LOCATION OR, IF APPLICABLE, SELF- INSURED RETENTION CLAIMS SERVICING ORGANIZATION:	
Name	Great American Insurance Group Public Sector Division	
Address	P.O. Box 1061, Cincinnati, OH 45201	
Email	publicsectorclaims@gaig.com	

This and any endorsement(s) or attached schedule (if applicable), in conjunction with the declarations and policy form issued for the **SPECIAL LIABILITY INSURANCE (SLIP) POLICY** complete the above numbered policy.

Producer Name and Address:
AmWINS Brokerage of the Midwest, LLC
An AmWINS Group Company
10 South LaSalle Street, Suite 1500
Chicago, IL 60603

California Premium: _____ **\$1,000.00**
Non-Taxable Fees: _____ **\$75.00**
Taxable Fees: _____ **\$0.00**
Surplus Lines Tax: _____ **\$30.00**
Stamping Fee: _____ **\$2.50**