

Public Art Advisory Committee Meeting
Monday, January 6, 2025
5:30 - 7:30 pm
Oakland City Hall
1 Frank H. Ogawa Plaza, Oakland CA 94612
Hearing Room 1

There are two opportunities to make a comment during meetings– Public Comment and Open Forum. Zoom participation is strictly for viewing only. Comments will no longer be accepted via Zoom or telephone. How to Make a Comment:

There are two opportunities for the public to address the Committee and City staff. The first opportunity is during the "Public Comment" period. The second opportunity is during the "Open Forum" period. Dialogue during the meeting with Commissioners, City staff, or its guest speakers is not permitted outside of the two comment periods.

RE: ZOOM PARTICIPATION + COMMENT PERIODS

All Commission meetings will be conducted in-person. The Public Art Advisory Committee is no longer accepting public comments via Zoom or telephone. Therefore, live comments must be made in-person. An alternative option is to submit a written comment by 4:00 PM BEFORE the meeting starts to kzaremba@oaklandca.gov. Any comments received via email during the duration or after the meeting may not be entered into public record but will be shared with the Committee at a later time.

Please click the link below to view the webinar. **Zoom participation is strictly for viewing only.** Comments will no longer be accepted via Zoom or telephone. Please click the link below to join the webinar:

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<https://us06web.zoom.us/j/88632456644>

Meeting ID: 886 3245 6644

- 833 548 0276 US Toll-free
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Public Art Advisory Committee Meeting
Monday, January 6, 2025
5:30 - 7:30 pm
Oakland City Hall
1 Frank H. Ogawa Plaza, Oakland CA 94612
Hearing Room 1

AGENDA

- I. **Welcome/Call to Order/Roll Call**
- II. **Land Acknowledgment**
- III. **Public Comment**
- IV. **Action Item: Adopt the December 2, 2024, Public Art Advisory Committee (PAAC) Meeting Minutes**
- V. **Action Item: Review and Approve Tyrone Carney Park Memorial Sculpture Proposal by artist Dana King**
- VI. **Action Item: Review and Approve Mosswood Community Center Artist Selection- Phase 1 Finalists Recommendations**
- VII. **Action Item: Review and Approve Deaccessioning of Shifting Topographies – BART 17th Street Gateway Public Art by artist Dan Corson**
- VIII. **Informational Item: Public Art Program Coordinator Updates**
 - a. **Cultural Affairs Division / Citywide Updates: City Elections, Budget Updates**
 - b. **Program Updates**
 - c. **Private Development Projects**
- IX. **2025 Program Priorities; PAAC Recruitment**
- X. **Open Forum**
- XI. **Announcements**
- XII. **Agenda Building for February 2025: Community-initiated projects, Mosswood artist selection, East 12th Street Private Development, General Plan Presentation to Cultural Affairs Commission**
- XIII. **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, 手語, 西班牙語, 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)。請避免塗搽香氛 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

Land Acknowledgement

On behalf of the Cultural Affairs Commission & Public Art Advisory Committee:

We want to take a moment to honor the traditions and territory we are a part of. Those of us on the land we now know as Oakland and lands all the way up to Albany are in Huichin (*Hooch-yoon*), the unceded territory of the Chochenyo (*Cho-Chen-yo*)-speaking Confederated Villages of Lisjan (*Lih-Shawn*) Ohlone. We stand with the Lisjan people and their right to legal recognition and benefits from the US Government.

Cultural Affairs Division

Economic & Workforce Development Department



Public Art Advisory Committee

(PAAC)

December 2, 2024

1 Frank H. Ogawa Plaza

Hearing Room 1

Minutes

Members Present: Sarah Miller (Co-Chair), Marcus Guillard, Kaitlin Kushner, Katerina Leventi, Mario Navasero

Excused: Eric Murphy (Co-Chair)

Staff Present: Kristen Zarembo, Public Art Coordinator; Josie de Mira, Assistant Public Art Coordinator; Lex Leifheit, Cultural Affairs Manager (Interim)

Guests: None

Meeting Chair: Sarah Miller

- 1. Welcome/ Roll Call / Meeting called to order at 5:34 p.m.** PAAC Chair Sarah Miller called the meeting to order and performed roll call.
- 2. Land Acknowledgment:** M. Guillard read the Cultural Affairs Commission/Public Art Advisory Committee Land Acknowledgment.
- 3. Public Comment:** No comment was provided.
- 4. Action Item: Adopt the September 30, 2024, Public Art Advisory Committee (PAAC) Meeting Minutes.** In response to a PAAC question, Public Art Coordinator Kristen Zarembo clarified that the project presented by the Native American Health Center to PAAC at the September 30th meeting is not located at the site of the Ghost Ship fire. **M. Guillard motioned to approve the minutes. K. Kushner seconded; S. Miller Aye; K Leventi Aye; M. Navasero Aye. Motion**

passed unanimously.

5. **Action Item: Adopt 2025 PAAC Meeting Schedule.** K. Kushner motioned to adopt the 2025 PAAC Meeting Schedule. K. Leventi seconded; M. Guillard Aye; S; Miller Aye; M. Navasero Aye. Motion passed unanimously.
6. **Informational Item: Mosswood Community Center Public Art Update** Zarembo presented site photos and described the public art location at Mosswood Community Center, which is currently under construction. The community center is part of Phase 1 of the park's Master Plan. She shared that staff has been researching fabrication methods and are reviewing artists from the Prequalified Public Art Roster to be considered for this commission. Staff is specifically looking at artists whose work can be translated to tile or glass, the agreed medium of choice by building architects. Zarembo shared that if budget allows, an interior public art component will be considered. Staff will recruit an artist selection panel that will represent City staff, community members, and a PAAC committee member. Zarembo outlined the multi-phase artist selection process and timeline that staff will facilitate for this public art opportunity. Committee members will share their availability to participate on the panel. Committee members asked about artwork themes and encouraged a connection between the exterior art and the possible interior artwork.
7. **Informational Item: Public Art Program Coordinator Updates**
 - a. **Cultural Affairs Division: Interim Cultural Affairs Manager Lex Leifheit**

Introduction Zarembo introduced Lex Leifheit to the committee. Leifheit shared her background in community arts and economic development. The PAAC members introduced themselves and warmly welcomed Leifheit. Zarembo also shared that Cultural Affairs has another new staff member, Pamela Mattera, Assistant Cultural Funding Coordinator.
 - b. **Citywide Updates: City Elections, Budget Updates and Upcoming Council Meetings** Zarembo addressed the upcoming change in leadership regarding the mayor recall and new councilmembers being sworn in. She shared that the Cultural Funding Program has been affected by significant funding cuts. Zarembo shared the importance of the Division's work during these challenging times.
 - c. **Program Updates**
 - i. **2024 Pre-Qualified Public Artist Roster Website List and Resources** Assistant Public Art Coordinator Josie de Mira displayed the new website page where the artists included in the Public Art Prequalified Artist Roster can be found. She explained the layout of the roster and answered questions from the committee members about categorization of artist information.
 - ii. **Department of Transportation (OakDOT) Streetscape Project Planning** Zarembo introduced the 14th Street Safety Project, located within the Black Arts Movement Business District (BAMBD) which includes a budget allocation for public art. Staff have initiated discussions with Oakland Department of Transportation (OakDOT) to think about what public art methodologies could be implemented. The public art will need to meet transportation funding restrictions and contracting requirements. Zarembo shared specific locations that could receive public art and that she is part of another group that includes

representatives from the Planning Department and OakDOT which is evaluating what amenities and signage should be included within the BAMBD, and how it will tie in with the public art. Zaremba briefly discussed additional streetscape projects such as **Bancroft** Avenue, the underpasses at Broadway, Webster and Franklin, and Embarcadero West. Funding for these projects is still being determined.

- iii. **Regional & State Efforts and Convenings- NorCal PAAN, PacSoCal and CA for the Arts collaborations** Zaremba provided an update on the Northern California Public Art Administrators Network (NorCal PAAN) Santa Rosa tour on October 26, 2024.
- iv. **Grantmakers In the Arts (GIA) Conference; CODA Summit; Further Triennial** Zaremba shared that she attended the Grantmakers in the Arts (GIA) conference in Chicago in October 2024. M. Guillard shared his experience at CODA Summit in Cincinnati and the public art activities of the city.
- v. **Private Development Projects**
 - **Lake Merritt BART Phase I - Senior Housing** de Mira and Zaremba gave an overview and update on the Lake Merritt Bart Senior Housing project and the planned public art installation by Civic Design Studio and Sorell Raino-Tsui, to be fabricated by One Hat One Hand. The artist team will present their designs to the PAAC at an upcoming meeting.
 - **2121 Wood Street** Zaremba provided an update on “Wood Street Arches” by artist Eric Powell, which was previously approved by the PAAC and recently installed at the project site across from Raimondi Park.
- vi. **PAAC Membership and Recruitment** Zaremba prompted the committee to think about the strengths of the Public Art Program and where there is room for change. She also addressed the need to bring on new committee members as well as a liaison member who will serve on both the Cultural Affairs Commission and the Public Art Advisory Committee. The committee members were invited to attend the upcoming Cultural Affairs Committee meeting on January 26, 2024.

8. Open Forum: No speakers

9. Announcements: Zaremba acknowledged the passing of Scott Atthowe, the founder of Atthowe Fine Arts established in 1970. She recognized him as a figurehead in the local arts community and as a fine arts installer who worked with many local arts institutions. As a former PAAC member, he was an advocate for the Public Art Program and the arts community of Oakland. K. Kushner invited all to the Studios 11 holiday party on December 6.

10. Agenda Building:

11. Adjournment: S. Miller moved to adjourn the meeting at 7:25. M. Guillard Aye; K. Kushner Aye; K. Leventi Aye; M. Navasero Aye. Motion passed unanimously.

Cultural Affairs Division
Economic & Workforce Development Department



TO: Public Art Advisory Committee
ATTN: Sarah Miller and Eric Murphy, Co-chairs
FROM: Kristen Zaremba, Public Art Coordinator
DATE: January 6, 2025
RE: PAAC 1-6-25 Item V. Tyrone Carney Park Memorial Project – Sculpture Commission Update

SUMMARY

Staff recommends that the Public Art Advisory Committee (PAAC) review and approve artist Dana King’s final conceptual designs for the Tyrone Carney Park Memorial Sculpture Project, with a recommendation to authorize staff to present the final designs and plaque content as an informational update once the artist’s final designs are finalized in summer 2025.

BACKGROUND

In 2022, renovation plans commenced for Tyrone Carney Park, a shuttered community park located in Deep East Oakland (District 7), as the result of community-based efforts to identify funding for park design improvements. Due to community-secured project grant funding requirements and a restricted schedule for the Tyrone Carney Park Project, Public Works Department (PWD) staff, Public Art staff and the contracted Project Design Consultants Dillingham Associates formed a partnership to facilitate recruitment of an artist to design a memorial to Tyrone Carney for the Park renovation project.

Multiple exterior locations within the park were identified as opportunity sites. Finalists were asked to develop preliminary concepts and to consider how they would approach working with the surrounding community and family to develop final designs prior to the panel review and finalist interviews.

At the May 1st, 2023 meeting of the Public Art Advisory Committee, Public Art Program staff presented the Tyrone Carney Park Memorial Project selection panel recommendation to award the memorial commission to Oakland-based artist Dana King. The recommendation was approved by the Parks and Recreation Advisory Commission (PRAC) in June 2023.

The artist recommendation included a conceptual design for a bronze memorial bust of Mr. Carney, with support from the community, project stakeholders, and family representatives. The designs have not changed. Final renderings and commemorative text for the sculpture base will be developed once the artist is under contract. Construction of the park is scheduled to commence in 2025 and the artist is prepared to finalize the sculpture designs through sculpting of the clay model for bronze casting Summer 2025.

Management of the project has now been assigned to Oakland Parks, Recreation and Youth Development (OPRYD). The artist’s contract, project coordination and installation will be managed by

PAAC 1-6-25 Item V

Quincy Williams, OPRYD Capital Projects Coordinator, Public Works Department staff, and the project designers Dillingham Associates. Installation will be handled by the capital project general contractor once the contract is awarded. Public Art Program staff and the City Attorney are advising on best practices for contracts and artwork installation coordination.

FISCAL IMPACT

The Tyrone Carney Park Memorial Project is funded through park capital improvement funds managed by Public Works. Once approved by the PAAC, the selected artist Dana King will be contracted for design development, fabrication and installation coordination of the final artwork through a subcontract with the project design consultants Dillingham Associates and the capital project general contractor once determined, in the amount of seventy thousand dollars (\$70,000).

RECOMMENDATIONS

Staff recommends that the Public Art Advisory Committee (PAAC) review, provide comment and approve artist Dana King's final conceptual designs for the Tyrone Carney Park Memorial Sculpture Project, with a recommendation to authorize staff to present the final designs and plaque content as an informational update once the artist's designs are finalized in summer 2025.

The artist will subcontract with Dillingham Associates for design, fabricate and coordination installation of the project for a total design and fabrication budget of \$70,000.

Respectfully submitted,



Kristen Zaremba, Public Art Coordinator

Attachments:

1. Dana King Final Conceptual Design for Tyrone Carney Park Memorial

PAAC 1-6-25 Item V.b. Tyrone Carney Park Memorial Proposal

Public Art Advisory Committee Proposal Review Form

Date: **November 5, 2024**_____

Artist(s): **Dana King**_____

Project Contact: **Quincy Williams, Oakland Parks, Recreation and Youth Development (OPRYD)**_____

Organization (if applicable): **N/A**_____

Street Address (**Artist home address redacted**)_____

City **Oakland**_____ State **CA**_____ Zip **94618**_____

Proposed Site of Project (Address/Cross St. with physical details): **10501 Acalanes Drive, at the intersection of 105th Avenue, in The Sobrante Park neighborhood, to be located within the park plaza (see map below)**_____

Name of Property Owner, Proposed Location: **City of Oakland, OPRYD, Tyrone Carney Park**_____

City Council District of Proposed Location: **District 7**_____

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)

1. Project Narrative

Tyrone Carney made an impact on the world, even though he only lived for twenty years. His name has lived on in the minds of community members, who have been planning for years to honor him with a safe space for connection and contemplation, determined to have place where Black and Brown children can learn about the young man who grew up “down the street”, looked like them, and was so important he had a statue made of his likeness! I envision a sculpture that lifts Tyrone Carney’s memory by showing people what he looked like, giving them an image to go along with the name and using bronze to ennoble his life and story. Tyrone Carney’s life is a story in two parts, neither determined by his age but rather the weight of his decisions; those made during his early years in Oakland and those made while serving his country as a Marine during the war in Vietnam. It all comes together to form an understanding of a young man who understood himself and what was his to do. There are four sides of the base that will hold a bust of Mr. Carney in bronze. The front side of the sculpture base will have the story of Mr. Carney so visitors to the park can read about his life. The back side will hold a quote of something Mr. Carney said or a comment about Mr. Carney from someone who knew him. Each side of the sculpture base will speak visually to his life. One side will show highlights and important touchstones from Mr. Carney’s experiences growing up in Oakland: church, high school, the Boy Scouts, a map of Oakland, etc. The other side will form the visual evolution of the young hero that Mr. Carney had become during his military service in Vietnam: Purple Heart and other metals, a map of Vietnam, a Marine Corp symbol, Mr. Carney's military I.D. The visuals on the sculpture base will be etched into bronze. The base color will be black and the etched design outlines and wording will be silver. The iconography will guide people to an understanding of Mr. Carney as a young man, which formed his character and molded him to be the one to serve in a war so far away, so others wouldn’t have to. His life was so remarkable that those who survive him want others to know of his kindness, good will toward others, strength of character and love. It’s that memory which I seek to magnify as a sculptor.

2. Artist Resume

Dana King is a classical figurative sculptor who creates public monuments of Black Bodies in Bronze. She studies the strength and resilience of African descendants and creates pieces made of clay with her hands that are then cast in bronze.

King’s work explores a subversive concept in a traditional form. She rescues everyday Black American heroines/heroes from unjust obscurity and then ennobles their tenacity and courage through figurative sculpture, recontextualizing a medium often used to elevate Eurocentric and white supremacist statuary.

Across countless generations African elders and their descendants have communicated culture, history, and wisdom through storytelling. Dana King continues that tradition in bronze, resurrecting love and truth from America's buried past. Intense research shapes such memories empowering King to create art that invites people to understand themselves and their lives in a connected and compelling way.

King prefers sculptures because they inhabit space and space is power. She believes sculpture provides an opportunity to shape culturally significant memories that determine how African descendants are publicly held and remembered.

King's sculptures link generations by revealing common threads: shared values, experiences, and aspirations. She knows they help those alive today compare and contrast their world with that of social pioneers, both enslaved and free, whose courage and commitment to excellence helped create modern society. Equity and justice are integral to Dana King's art practice.

Dana King **SCULPTOR**

Public sculptor of Black bodies in bronze. Research and history enthusiast who believes sculpture provides an opportunity to shape culturally significant memories that determine how African descendants are publicly held and remembered.

"TONI STONE"

2024 Bronze 68" Tall

SF Giants, Mission Rock, Port of SF, San Francisco, CA

- First woman to play professional baseball with and against men in the Negro Leagues.
- Site specific sculpture
- Participated in print and on camera interviews.
- On time and on budget.

"IDA B. WELLS"

2024 Bronze 24"x 16" X12"

Columbia University, Graduate School Of Journalism, New York, NY

- Site specific sculpture
- First sculpture of African American woman in the Graduate School of Journalism
- Participated in a half day dedication ceremony that included a panel discussion about the legacy of Ms. Wells with current and past African American journalists as well as the intersection of my work as a sculptor and former journalist.
- On time and on budget.

"PROFESSOR JOSEPH GIER"

2023 Bronze 24" X 18" X18"

University Of California, Berkeley, California

- First Black tenured professor in the entire University of California system in the 1950's.
- Site specific sculpture
- Engaged with School of Electrical Engineering and Computer Science faculty and staff.
- Managed entire foundry process and installation.
- Participated in print and on camera interviews.
- Created design that required fabrication that had never been done before of 3D printing for the entire bronze sculpture base.
- On time and on budget.

"HUEY NEWTON"

2021 Bronze 36"x28"x18" 2021

Huey Newton Foundation, West Oakland, CA

- Community engagement with elementary school students, former Black Panther Party members, family members and community activists.
- Site specific sculpture, engaged with engineers, spoke at Oakland commission meetings, managed entire foundry process and installation.
- Participated in print, radio and television interviews.
- Participated in award winning documentary on the making of the sculpture.
- On time and on budget.

"MONUMENTAL RECKONING"

2021 Steel & Vinyl Tubing

350: 48"X19"X19" 2021

Illuminate The Arts, Golden Gate Park, San Francisco, CA

- First sculptural installation in Golden Gate Park by an African American telling the story of African descendants.
- Fundraised, engaged with San Francisco city staff and elected officials, spoke at city commission meetings, contracted fabricators and engineers, purchased materials, maintained budgets, conducted community engagement, met all deadlines and continue to conduct artist talks at the site.
- Design, material procurement, fabrication and installation completed in four and a half months, commissioned by Illuminate the Arts.

"KING WILLIAM LANSON"

2020 Bronze 102"x60"x60"

The Amistad Committee and City Of New Haven, New Haven, CT

- Awarded site specific commission after national call for artists.
- Coordinated and implemented various community engagement activities, including zoom calls with students K-12 and entire Yale Police Department to assist in police/community relations.
- Researched and interviewed educators.
- Managed foundry process and installation.
- Delivered on time and on budget during height of Covid-19 restrictions.

"GUIDED by JUSTICE"

2018 Bronze, 3 Pc Sculpture

Equal Justice Initiative, National Memorial for Peace And Justice, Montgomery, AL

- One of three sculptors selected to create site specific sculpture for the Memorial
- Opening April 2018.
- Selected by and maintained robust communication with EJI Founder, Bryan Stevenson throughout process.
- Researched history of Montgomery Bus Boycott.
- Managed foundry process and installation.
- On time and on budget.

"A MAN for the PEOPLE"

2016 Bronze 84"

Byron Rumford Committee And City Of Berkeley Arts , Berkeley, CA

- Efficiently managed communication between community committee and Berkeley Arts Commission.
- Managed site, foundry process and installation.
- Interviewed family members for historical and character context.
- On time and on budget.

Awards: California Arts Council Fellow, 2021-22, Artadia 2021

Honorary Doctorate: University of SF 2022, Cal State East Bay 2022, Ferris State University 2022, Dominican University 2013

Trustee: Jim Crow Museum Expansion Project Cabinet Member 2020-current, Ferris State University Foundation Board Member 2022-Current, Illuminate the Arts Trustee 2021-Current, Oakland Museum of California Trustee & Chair of the Community Engagement Committee 2013-2022

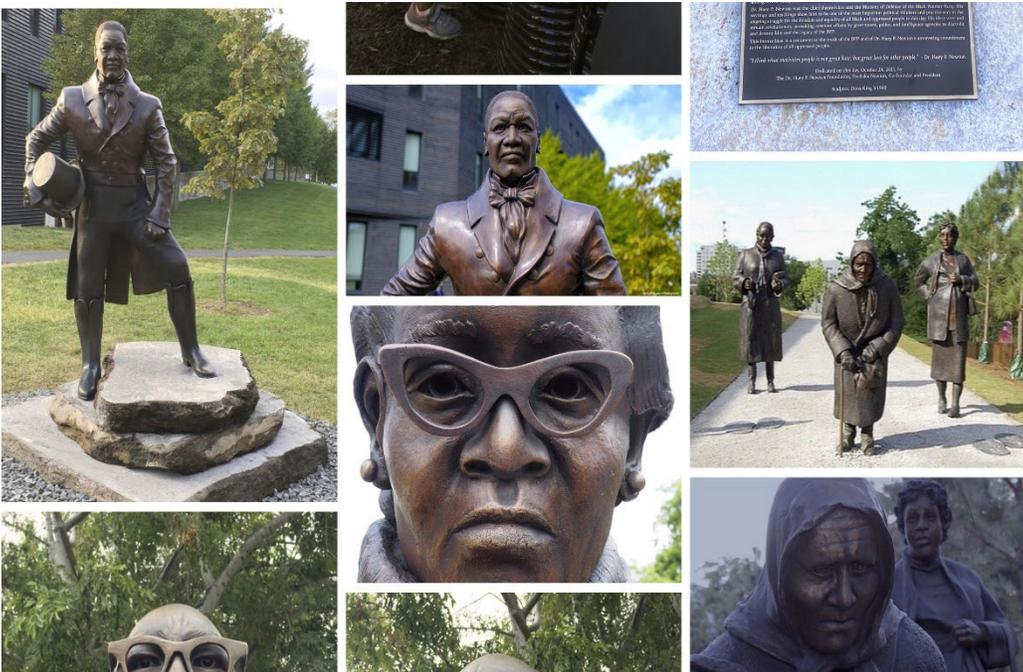
Represented by: The Thelma Harris Gallery, Oakland, CA 2010-Current

Registries: Sacramento Art Commission Registry 2021-2025, San Francisco Art Commission Bayview Artist Registry 2018-2020

Solo and Group Art Shows 2016-2020

- Svane Foundation Commission and Auction
- Imagine Freedom: Art Works for Abolition
- The Iconic Black Panther, Gregorio Escalante Gallery Los Angeles, CA
- The Black Woman is God, African American Art & Culture Complex San Francisco, CA
- Figures and Faces, Pacific Art League Palo Alto, CA
- Gallery Grand Opening, The Glass Door Gallery San Francisco, CA
- Exposed & Minuttee, and New Beginning, Thelma Harris Art Gallery, Oakland, CA
- Eve: In the Beginning, Evolve the Gallery Sacramento, CA
- The Art of Living Black, Richmond Art Center, Richmond, CA
- Working it out: The Art of Dana King: Dominican University Gallery, San Rafael, CA
- Master of Arts: Fine Arts Candidate 2008-10

3. Examples of Past Work



PAAC 1-6-25 Item V.b Tyrone Carney Memorial



Dr. Huey P. Newton
February 17, 1942 - August 22, 1989

In 1966, Dr. Huey P. Newton co-founded the Black Panther Party for Self-Defense ("BPP"). Initially, it was a grassroots organization that dispatched legally armed patrols of BPP members to observe police misconduct and inform those being arrested of their rights. The BPP evolved quickly into an international organization that served the minds, bodies, and souls of the Black community. It went on to become one of the most influential revolutionary movements of the twentieth century.

The chapters organized and ran essential "Survival Programs" as a full expression of the BPP 10-Point Program. Local programs included The Free Breakfast for Schoolchildren Program, The People's Free Medical Health Clinics, The Sickle-Cell Anemia Testing and Research Program, and The Oakland Community School, among others which served communities in Oakland and across the nation.

Dr. Huey P. Newton was the chief theoretician and the Minister of Defense of the Black Panther Party. His writings and teachings show him to be one of the most important political thinkers and practitioners in the ongoing struggle for the freedom and equality of all Black and oppressed people to this day. His ideas were and remain revolutionary, provoking constant efforts by government, police, and intelligence agencies to discredit and destroy him and the legacy of the BPP.

This bronze bust is a testament to the truth of the BPP and of Dr. Huey P. Newton's unwavering commitment to the liberation of all oppressed people.

"I think what motivates people is not great hate, but great love for other people." - Dr. Huey P. Newton

Dedicated on this day, October 24, 2021, by
The Dr. Huey P. Newton Foundation, Fredrika Newton, Co-Founder and President

Sculptor, Dana King b.1960

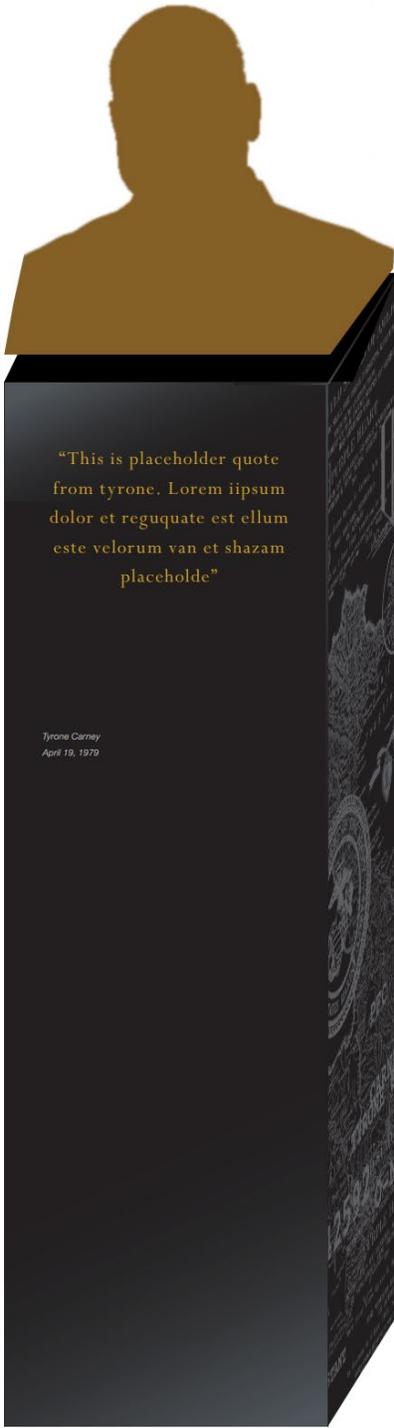
4. Visual Proposal



FRONT SIDE

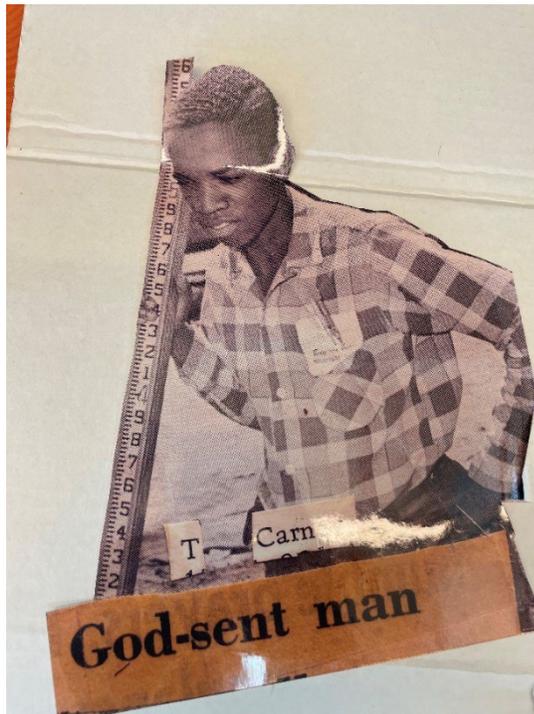
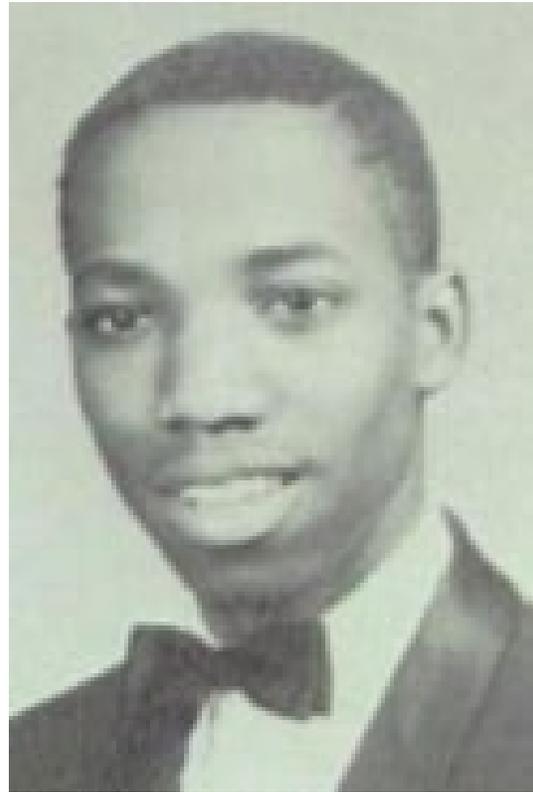
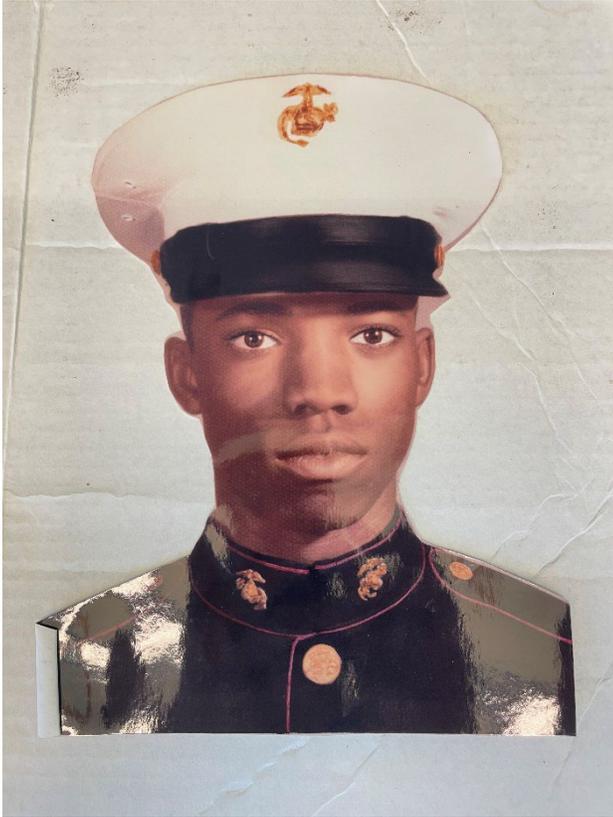


LEFT SIDE



REVERSE SIDE

Reference Photos



PAAC 1-6-25 Item V.b Tyrone Carney Memorial

5. Materials and Methods Description

The base is 48" and the bust is 18" for a total of 66"/5'5" which is average height.

FABRICATION of 18" BUST AND 54" BASE

- Mold making (bust)
- Cast, finish, patina (bust and base)
- Assembly (bust and base)
- Patina (bust and base)

PLAQUE 32" x 16"

TRANSPORTATION TO SITE

ENGINEERING/PERMITS

6. Photos of Site and In-Situ

Mockup

Park Improvements



Tyrone Carney Park Site Plan 2022

7. Timeline

- PAAC Meeting December 2, 2024.
- Concurrently, City of Oakland Parks, Recreation and Youth Development (OPRYD) will assist in completing the agreement/contract between Dana and Landscape Architect Dillingham and Associates.
- Once completed (January 2025) Dana will proceed on the clay model starting February 1, 2025. This phase will take approximately 4 months.
- The base or the sculpture will be fabricated concurrent to the creation of the bust.
- After completing the Tyrone Carney bust, it will then be submitted to Foundry late July or early August 2025.
- Foundry work will be completed Sept/October 2025.

8. Budget

TYRONE CARNEY SCULPTURE PROJECT

BUDGET: DANA KING

ARTIST FEE	\$15,000
<ul style="list-style-type: none">• Design• Meetings/emails• Fabrication mgt.• Social media posting• Mainstream media interviews• Research	
LABOR	\$27,000
<ul style="list-style-type: none">• Create 18" tall clay bust• 300 hours	
FABRICATION of 18" BUST AND 54" BASE	
<ul style="list-style-type: none">• Mold making (bust)• Cast, finish, patina (bust and base)• Assembly (bust and base)• Patina (bust and base)	\$ 2,500 15,000 5,500 400
PLAQUE 32" x 16"	3,800
TRANSPORTATION TO SITE	300
ENGINEERING/PERMITS	500
TOTAL	\$70,000

9. Maintenance Plan

Park maintenance will be provided by the Department of Public Works through ongoing funding sources. As a requirement for receiving Proposition 68 funds, the City has committed to 30 years of ongoing maintenance after the completion of the refurbished park. The Oakland City Council adopted Resolution 87823 C.M.S. to accept the Prop 68 grant and the responsibility to design and construct the renovations.

10. Community Outreach/Support Docum

BACKGROUND / LEGISLATIVE HISTORY

In 2017, a group led by community members from the East Oakland Neighborhoods Initiative (EONI) worked to develop a vision to improve the well-being and address neighborhood concerns of East Oakland residents. One of the topics the neighborhood identified was to improve and reopen parks. EONI collaborated with the City of Oakland Public Works to develop goals and design concepts for Tyrone Carney Park.

Input regarding the park improvements were designed during five community meetings hosted by the Sobrante Park Resident Action Council (SPRAC) and Neighborhood Crime Prevention Council between January and July of 2029. All meetings were held at the nearby Madison Park Academy, which is at 400 Capistrano Drive in Oakland.

The meetings resulted in a community-led grant proposal that resulted in conceptual plans, renderings, and a budget that included a complete renovation of the park, including the following features:

- Play equipment (climbing net structure and boulders);
- Memorial to Tyrone Carney;
- Plaza with ornamental paving;
- Walking paths;
- Lawn;
- Wrought iron fence around perimeter;
- Landscaping (trees and plants);
- Bike racks;
- Drinking fountain; and
- Artwork design and completed by community members.

With support from the Alameda County Probation Department, former District 7 City Councilmember, and the County Supervisor, community members filed a grant application to the

PRAC – June 14, 2023
Item# 7A

State Department of Parks and Recreation, which resulted in a \$2.46 million grant using Proposition 68 funds.

Cultural Affairs Division
Economic & Workforce Development Department



TO: Public Art Advisory Committee
ATTN: Sarah Miller and Eric Murphy, Co-chairs
FROM: Kristen Zaremba, Public Art Coordinator and Josie de Mira, Assistant Public Art Coordinator
DATE: January 6, 2025
RE: Mosswood Community Center – Public Art Project Artist Finalists Recommendation

SUMMARY

Staff recommends that the Public Art Advisory Committee (PAAC) accept the selection panel's recommendations of Demetri Broxton, Adia Millett, Sesay Muzae, Taller SANAA, Jason Jagel as finalists; and Sorell Raino-Tsui and Juan Lopez as alternates for the Mosswood Community Center Public Art Project.

BACKGROUND

The Oakland Public Art Program agreed to commission an artist, as required through Ordinance 11066 C.M.S. to enhance the Mosswood Community Center capital improvement project located at 3612 Webster Street, Oakland, CA 94609.

Staff worked with the project designers, Leddy Maytum Stacy Architects, Einwiller Kuehl Landscape Architecture, Art is Luv (community engagement); and Oakland Parks Recreation and Youth Development (OPRYD) and Department of Public Works (DPW) staff to identify public art opportunity types and sites. Multiple locations, most notably the front façade and entry of the main facility, as well as the interior stairwell and other lobby spaces within the center, were recommended for public art, as outlined in the [Mosswood Park Master Plan](#). The master plan includes multiple buildings, to be delivered in phases. For this [Phase One / main facility capital project opportunity](#), staff identified the exterior location above the building entrance, facing northward and the park fields, as the most beneficial location to elevate the building's identity and create a welcoming point of entry. The new work should successfully compliment the building's architecture and surrounding park land, while celebrating Oakland culture and the Mosswood community center's identity. A second, interior public art installation coordinated with community center staff and youth, will be implemented once the exterior project is underway.

The selected artist will develop final designs with community input in the spring of 2025, for design review by the PAAC prior to fabrication. The permanent artwork is planned for installation later in 2025, to be coordinated with the facility's opening.

SELECTION PROCESS

Artist Recruitment for the Mosswood Community Center Public Art Project was initiated using a short list of qualified artist candidates from the Oakland Pre-Qualified Artist Roster.

PAAC 1-6-25 Item VI

Previously, the Public Art Program issued a Request for Qualifications for a pre-qualified artist roster. Practicing, professional artists or artist teams living or working in California were eligible to submit their qualifications for possible commission on various projects.

The City received a total of 418 applications to the artist pool. Staff reviewed all applications and forwarded the 297 eligible applications to the selection panel. Criteria for the selection of artists are found in the Oakland 2024 Pre-Qualified Artist Roster Request for Qualifications (RFQ). The panel recommended 260 finalists.

Voting members of the pre-qualified artist pool selection panel were local arts representatives Kevin Chen, Oakland-based artist, curator, and previous Public Art Advisory Committee member; Jennifer Easton, Oakland-based BART Art Program Manager and Oakland Cultural Affairs Commission representative; and Mario Navasero, Oakland-based public artist, and Public Art Advisory Committee member. The panel was facilitated by Public Art Program staff, Public Art Coordinator Kristen Zaremba and Assistant Public Art Coordinator Josie de Mira.

For the Mosswood Center Public Art Project, a short list of fifty-one (51) eligible artists/artist teams with experience working in suitable materials (for translation to tile and mosaics or equivalent) was developed by staff to be reviewed and interviewed by a panel of City and community representatives. A community-based selection panel met on December 20th for a project orientation and on December 30, 2024, via Zoom, to review artists' credentials from the eligible pool.

The panel selected Demetri Broxton (Oakland), Adia Millett (Oakland), Muzae Sesay (Oakland), Taller SANAA (Oakland), and Jason Jagel (San Francisco) as finalists to be interviewed prior to making a final artist commission recommendation. The finalists will attend an orientation meeting prior to interviews to become familiar with aspects of the project, receive direction on how to prepare for interviews, and ask questions of City staff.

The selection panel will meet a second time in late January to interview the finalists and review preliminary concept proposals. After careful consideration and discussion of the merits of each presentation, the panel will make a final recommendation to award the commission.

Voting members of the Mosswood Community Center Public Art Project selection panel were community representatives Charmin Baaqee (Mosswood Master Plan Community Outreach consultant and previous Public Art Advisory Committee Member); Ben Campbell (community member), Ragni-Larsen-Orta (community member), William Manley (community member), and Krista Chan (community member). Advisory (non-voting) panel members included project architect Ryan Jang, OPRYD CIP Coordinator Quincy Williams and Mosswood Community Center Directors Terri Westbrook. The panel was facilitated by Public Art Coordinator Kristen Zaremba and Assistant Public Art Coordinator Josie de Mira.

FISCAL IMPACT

The Mosswood Community Center Public Art Project is funded through City of Oakland percent for art funds (per Ordinance Number 11066 C.M.S) by Measure KK and state grant funds. Once approved by the PAAC, the selected artist will be contracted for design development, fabrication, and installation coordination of the final artwork in an amount up to one hundred seventy-five thousand dollars (\$175,000). A portion of the budget, to cover installation, will be administered through a licensed general contractor, to be determined at a later time.

PAAC 1-6-25 Item VI

RECOMMENDATIONS

Staff recommends that the Public Art Advisory Committee (PAAC) accept the Mosswood Community Center selection panel's recommendations of Demetri Broxton, Adia Millett, Muzae Sesay, Taller SANAA, and Jason Jagel as finalists to receive a Design Honoria of \$500 (each) for conceptual proposals and interviews.

Respectfully submitted,



Kristen Zaremba, Public Art Coordinator

Attachments:

- A. Project Opportunity Summary

**Mosswood Community Center Public Art
November 14, 2024**

City of Oakland, Cultural Affairs Division

Public Art Program Contacts:

Kristen Zaremba; kzaremba@oaklandca.gov

Josie de Mira; jdemira@oaklandca.gov



Rendering of Mosswood Community Center provided by LMS Architects and EinwillerKuehl

Project Overview

In November 2016, the Mosswood Performing Arts and Recreation Center, built in 1953, burned to the ground. Temporary facilities were installed to house core center programs, such as after school programs, summer camp, computer lab and cooking classes, until the new Center is built.

The vision for the new Community Center is to create a vibrant destination for civic, cultural, social, educational, and recreational activities. The Community Center will incorporate sustainable design principles and the City's 'Art in Public Places' program. It will be inclusive of a diverse community of users, universally accessible, flexible in use, and thoughtfully designed.

Mosswood Park is an iconic Oakland institution and North Oakland cultural hub. The eleven-acre public park was established in 1910, and is operated by the Oakland Parks, Recreation and Youth Development Department. The park has been the home of pre-famous NBA players and decades of significant cultural events. The Community Center project has been planned and developed through an intensive community engagement process, and the design team and City staff engaged with community stakeholders throughout the design process.

The community center is currently under construction and is projected to be complete in August 2025.

Public Art Opportunity

Per the City of Oakland's [Ordinance 13562 C.M.S.](#), 1.5% of eligible capital improvement project (CIP) budgets are allocated for the commissioning of public art works and artists' services. In collaboration with [Leddy Maytum Stacy Architects](#) (LMSA), [Art is Luv](#), and the Mosswood Community Center construction team, an exterior location on the building façade has been identified for a public art installation. The location for the artwork is above the building's main entrance (see Attachments A and B) and is a flat surface measuring approximately 15ft wide and 13ft in height. The surface of the location will be prepared to support the installation of 2-D permanent artwork, such as printed tile or mosaic. The selected artist is not required to have direct skills with tile or mosaic. If the selected artist does not directly work in mediums of mosaic or tile if it preferred that they have experience working with fabricators to translate and execute the artwork.

Project Details

Budget

The budget for this project is up to \$175,00 (including all installation costs and project contingency).

Timeline

Artist Selection	November 2023 - January 2024
Final Artist Selected	February 2024
Design Review	February – June 2024
Fabrication	June – August 2024
Installation	September 2024

*Schedule subject to change

Artwork Theme

The theme of the artwork will be chosen by the selected artist through their artistic vision. We will provide the artist with themes identified through a community engagement effort completed during the pre-construction phase. The artist will be encouraged to draw inspiration from the community identified themes below:

- Community / Belonging / Culture Keeping
- Time Capsule / Capturing the history of Oakland
- Ecology / Sustainability
- Health & Wellness
- Resiliency

Link to [Mosswood Community Center Website](#)

Link to [Public Art Program Website](#)

Attachment A: Building Rendering

Attachment B: Photos of exterior public art location

Attachment C: Exterior Wall Elevations and Details

Attachment A: Building Rendering



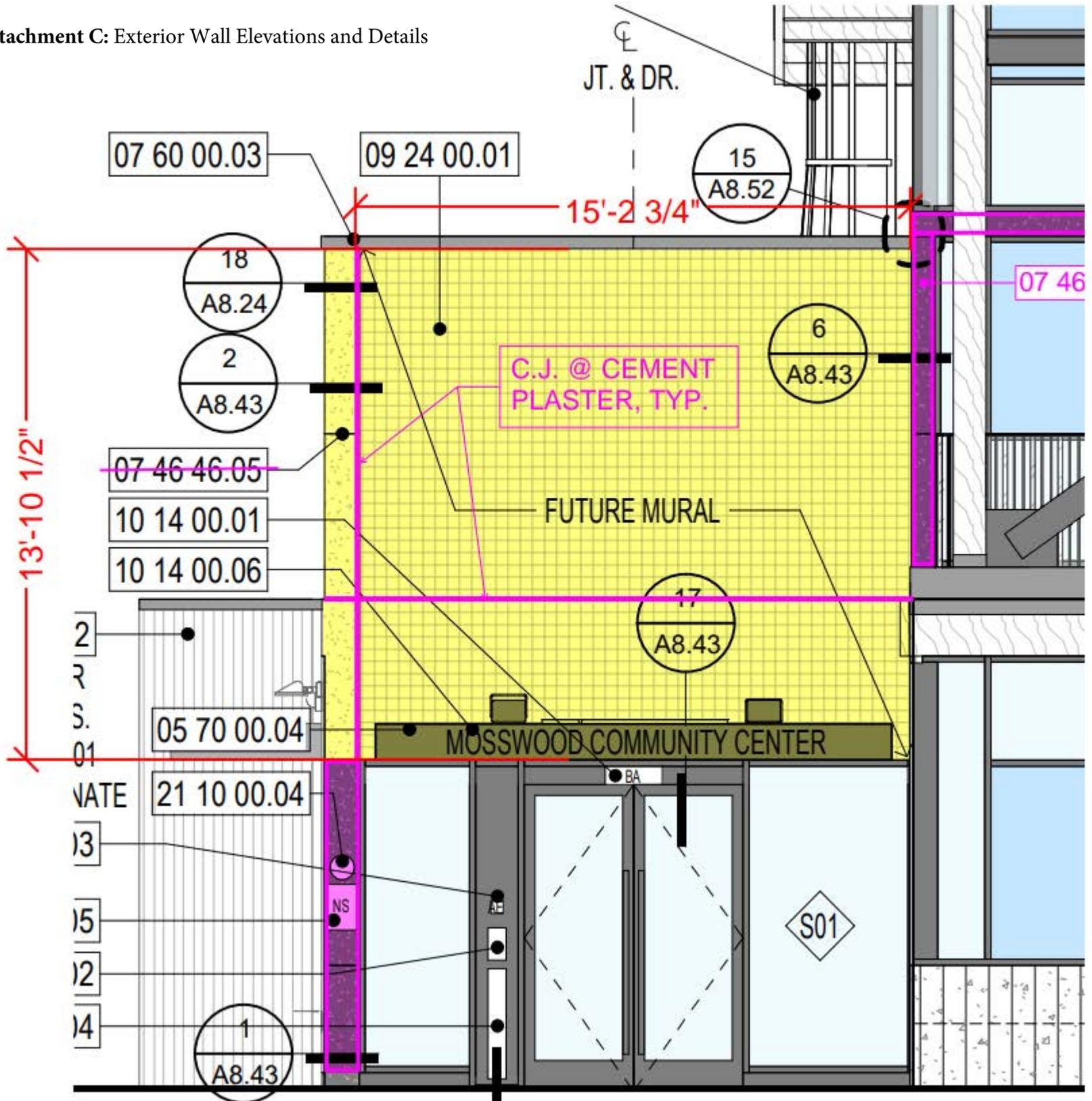
Attachment B: Photos of exterior public art location







Attachment C: Exterior Wall Elevations and Details





Cultural Affairs Division Economic & Workforce Development Department

TO: Public Art Advisory Committee

ATTN: Sarah Miller and Eric Murphy, Co-chairs

FROM: Kristen Zaremba, Public Art Coordinator

DATE: January 6, 2025

RE: PAAC 1-6-25 VIIa. Staff Report

Shifting Topographies Sculpture / BART 17th Street Gateway – Condition Update and Sculpture Deaccession Recommendation

SUMMARY

Staff recommends that the Public Art Advisory Committee (PAAC) receive a report and approve the staff recommendation to deaccession the public art installation entitled Shifting Topographies, designed by artist Dan Corson, located at the BART 17th Street “Gateway” entrance between Broadway and Telegraph Avenue.

BACKGROUND

The BART 17th Street Entrance and the associated public artwork designed by artist Dan Corson, entitled **Shifting Topographies**, located in the alley between Broadway and Telegraph Avenues, is currently the focus of much attention and effort from community stakeholders, City and Bay Area Rapid Transit (BART) officials regarding ongoing maintenance needs and project sustainability. Within this context, the Public Art Advisory Committee’s charge is to determine goals for the existing art project commissioned by the City of Oakland Public Art Program in 2010.

The PAAC is requested to receive and review this staff report including the art project’s history and current conditions, and to vote on the staff recommendation to deaccession the artwork, due to change in ownership agreements and lack of sufficient funds to restore and maintain the artwork.

The City owns the artwork, but not the property where it is installed. The lead artist, Dan Corson, maintains copyright but has transferred ownership of the artwork and its final disposition to the City, per the terms of the original artist agreement. The installation of the artwork is contingent upon ongoing permission from the private property owners of 1733 Broadway, which has transferred ownership since the artwork’s installation, and BART, which owns the stairway / escalator entrance, the ground level paving, and the station below. Based on the changing conditions and limited resources, City staff have concluded that the artwork should be removed as part of a larger, community effort to make new improvements in the passageway. Mr. Corson has been notified and concurred with the staff recommendation to deaccession the sculpture due to lack of resources to restore and maintain the artwork. To the extent feasible, Mr. Corson will continue to be consulted on any temporary changes to the artwork and disposition of the material elements during this process, per his contract.

PAAC 1-6-25 Item VII

As background for the PAAC's review and discussion, a brief history of the project is summarized below.

Historical Overview

Artwork Opportunity and Artist Selection:

The notion of an art project in the active BART 19th Street Station entrance and alleyway located between Broadway and Telegraph, near 17th Street, was first documented in 2007 as part of a Public Art Plan, entitled "Luminous Oakland," intended to identify locations and opportunities to illuminate Broadway through public art.

Initially, Sasaki Associates was selected by the City and Oakland Redevelopment Agency representatives to develop designs for improvements in the alley, including integration of new public art. The goal of the project, funded with Oakland Redevelopment dollars for the Oakland Central District, was to transform the station entrance into the Uptown Arts & Entertainment District. Nighttime arts and entertainment activity was on the upswing, including increased visitors to local restaurants and music venues, including the recently reopened FOX Theater, Oakland School of the Arts and Youth Radio headquarters.

In October 2009, Public Art Program staff issued a national Request for Qualifications (RFQ) Public Art Opportunity for \$600,000 (See Attachment 1). The public art component was intended to be the centerpiece of the improvements. The artist was selected to (1) collaborate as a member of the design team led by project architects Sasaki Associates and other stakeholders on improvements to the site and contiguous sidewalks/building façades, to enhance the overall project designs, identify art opportunities, and design and fabricate artistic enhancements which would animate the space to create a safe, inviting, exciting and engaging entry into the Uptown District; and (2) create a major, integrated light-based and/or media-based public artwork that has significant visibility from a distance and would help to draw people to the site from both Broadway and Telegraph Avenue during day and evening hours.

147 artist applications were received in response to the RFQ. A ten-member selection panel, with community arts professionals and City representatives, as well as Sasaki Associates technical advisory members, selected five artists/artist teams to interview for the project. After project orientations and artist interviews the panel recommended Seattle WA based artist Dan Corson. The PAAC unanimously approved the selection panel recommendation in February 2010, and the artist was contracted for design team services and design development.

Design Development and Project Delivery:

The artist worked with Sasaki Associates, BART representatives, City staff and community stakeholders on various design approaches before the final artwork designs were presented and approved by the PAAC in December 2010 for a total project amount of \$600,000 including fabrication and installation by specialized art fabricators. Subsequently, the Public Art Program allocated an additional \$50,000 to the project to cover waterproofing costs as part of the installation to address the property owner's concerns.

Corson's final design concept emphasized illumination and transformation of the area, by harnessing daylight and light reflection through an integrated sculptural wall design, inspired by the Oakland hills' topography and San Francisco Bay, that utilized light-refracting paint and specialized lighting projectors, to create an inviting and dynamic environment (See Attachment 2).

Design development and realization of the entire project, including the landscaping improvements and

PAAC 1-6-25 Item VII

artwork commission, took multiple years and was delayed due to a variety of factors, including BART permitting requirements, contract negotiations with the relevant property owners, and Public Works project delivery schedules. Ultimately, the project was positively received, celebrated as a major improvement to the original site conditions, and officially dedicated in March 2015.

Ongoing Maintenance and Fire Damage:

Since installation, the Oakland Redevelopment Agency has been dissolved, and staff and maintenance resources have been limited. City staff have strived to maintain the artwork through City Public Works staff and maintenance contracts with the local Business Improvement District (already under contract to provide maintenance services in the area). The obligation to maintain a space with multiple property owners and limited maintenance funds has been challenging but sustainable as long as maintenance was limited to power washing of the sculpture. Finally, in March 2020, shortly after the pandemic shutdown, the sculpture was damaged irreparably in an arson fire started in a garbage bin in the alley (see images attached).

In 2021 Economic and Workforce Development, Public Art and Public Works staff successfully contracted with consultants and on-call contractors to address the immediate safety hazards and commenced the insurance claim process for damage to the artwork. Public Art and Risk Management staff submitted an insurance claim for the artwork. Unfortunately, due to the unique design, and changes in the proprietary fabrication methods used by the sculpture fabricator, Heavy Industries, the cost to recreate the artwork has increased beyond the cost of the original commission. Additionally, without funds for ongoing maintenance and with a change in property ownership, the new property owners of 1733 Broadway have requested that the artwork be removed. Due to these ongoing challenges with maintenance of artwork on property owned by others, staff do not recommend restoration or replacement of artwork at this location.

Current Conditions and Next Steps:

Efforts to improve the space have accelerated recently with the engagement of the Uptown Business Improvement District and District 3 Council offices. Ongoing maintenance post-pandemic conditions have continued to be challenging (See Attachment 3. Before and After Images). In November 2024, in response to a written request from community stakeholders and property owners, City and BART representatives met with community members to discuss the current area conditions, the process and the timeline for potential removal of the artwork and restoration of the property to the original conditions (stucco exterior and paved ground surfaces). Staff subsequently contacted Mr. Corson in December 2024 to discuss possible deaccessioning, as required by the original commission contract, and any concerns or objections the artist had regarding the interim conditions at the project site. The artist agreed with the proposal to deaccession the work, requested that the work not be modified until its removal, and suggested the image projectors be donated to a local artist organization or school. Staff agreed to research options and to keep the artist apprised of the City's progress.

The process to remove and/or modify any elements at the project site could take several months. City staff have initiated talks to develop a scope and procure Public Works services to address the project area, specifically removal of the artwork, as a first step to address current site conditions and to enhance safety. Any efforts to modify the artwork require competitive bidding through the City's contracting process and related permitting from BART (who owns the ground plane, including the stairway and escalators adjacent to the building where the artwork is mounted).

Plans to address the other remaining City-funded elements in the alley have yet to be determined but include the possible commissioning of new murals by community representatives for the two private

PAAC 1-6-25 Item VII

properties' walls and adjacent BART-owned air shafts. Pending approval of the artwork deaccession by the PAAC, staff will proceed with coordination of removal of the artwork and disposition of any salvaged components of the project for public benefit, as requested by the artist.

RECOMMENDATIONS

Staff recommends that the Public Art Advisory Committee (PAAC) receive a report and approve the staff recommendation to deaccession the public art installation entitled Shifting Topographies, funded by the City of Oakland, and designed by artist Dan Corson, located at the BART 17th Street "Gateway" entrance between Broadway and Telegraph Avenue.

Respectfully submitted,

A handwritten signature in blue ink, appearing to read 'KZaremba', written in a cursive style.

Kristen Zaremba, Public Art Coordinator

Attachments:

BART 17th Street Gateway RFQ

Dan Corson- Shifting Topographies Final Design Proposal and Installed Project

Original and Current Project Documentation



1 Frank Ogawa Plaza, 9th Floor, Oakland CA 94612
www.oaklandculturalarts.org

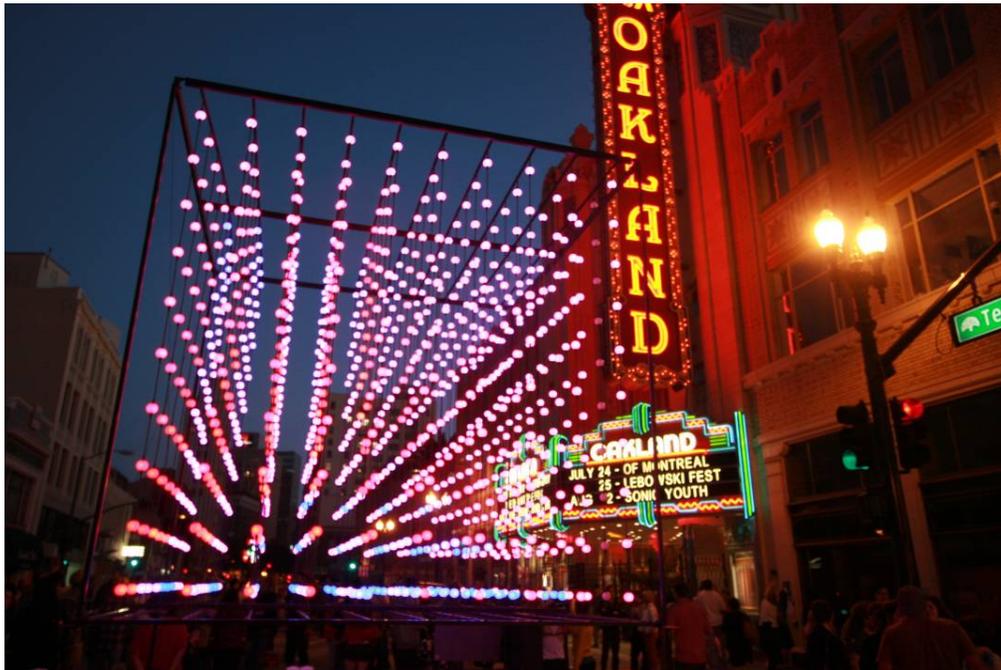
CALL TO ARTISTS: OAKLAND – BART 17TH STREET GATEWAY

An Oakland Public Art Program “Luminous Oakland” Project

Project Budget: \$600,000

Eligible: Professional artists residing in the United States

Deadline: October 26, 2009



Above: Artist Mark Lottor's Cubatron in front of Fox Oakland Theater, Uptown Unveiled event, June 2009.

Opportunity

The Oakland Public Art Program and the Oakland Redevelopment Agency are seeking an artist to collaborate on the transformation of an existing, strategically located public transportation entrance site into a memorable, distinctive arts-centered gateway for Oakland's re-emerging Uptown arts and entertainment district. The qualified applicant will have demonstrated experience working with a six- or seven-figure budget, as part of a design team, on integrated architectural design, and preferably with experience in the creation of light-based / new media art installations. The total budget for artwork project costs, including the artist's design fees, is \$600,000.

LUMINOUS OAKLAND

The project site is the 17th Street BART (Bay Area Rapid Transit) station entrance located between Telegraph Avenue and Broadway. The goal of the project is to increase awareness of and traffic to the site and to help transform the station entrance into a key gateway into the Uptown Arts & Entertainment District. The public art component will be the centerpiece of the improvements. The selected artist will (1) collaborate as a member of the design team led by project architects Sasaki Associates (www.sasaki.com) and other stakeholders on improvements to the site and contiguous sidewalks/building façades, to enhance the overall project designs, identify art opportunities, and design and fabricate artistic enhancements which animate the space to create a safe, inviting, exciting and engaging entry into the Uptown District; and (2) create a major, integrated light-based and/or media-based public artwork that has significant visibility from a distance and helps to draw people to the site from both Broadway and Telegraph Avenue during day and evening hours.

Background

Luminous Oakland

This will be the first permanent commission for the “Luminous Oakland” program, through which the City is commissioning light-based and new-media-based public art for the Uptown District. Luminous Oakland is inspired by the Uptown’s legacy as a destination for arts, entertainment, cafés/restaurants and shopping, punctuated by distinctive lit marquees and active nightlife. Projects to date include the Great Wall of Oakland, a monthly outdoor series of experimental and avant-garde film and video projections during “Art Murmur” First Fridays events, and Uptown Unveiled, a nighttime street festival in June, 2009 that featured a series of light-based artworks. The original March 2007 Media/Light Arts Corridor plan documents include a report and map of the project area:

http://www.oaklandculturalarts.org/main/documents/Uptown_sites-catalog.pdf and
http://www.oaklandculturalarts.org/main/documents/Uptown-proposedplan_11x17.pdf.



Above: Looking north toward intersection of Telegraph Avenue and Broadway, southernmost entrance to the Uptown District

The Uptown District

The Uptown District is a sub-district within Oakland’s Central Business District. In the 1930’s and 40’s, the Uptown was a thriving arts/entertainment and commercial district. However, Oakland (like most cities in the U.S.) eventually fell victim to suburbia. As people moved away, the Uptown’s theaters, stores and business closed, leaving behind blight and buildings in disrepair. Over the last decade, the Oakland Redevelopment Agency and the private sector have begun to reverse this trend by investing

LUMINOUS OAKLAND

heavily in the area. The Agency has invested over \$140 million to build new housing units in the neighborhood and to restore the historic, art deco-era Fox Oakland Theater. Momentum has been building as a host of popular new restaurants and bars have opened in recent years. A thriving and nationally recognized arts scene has emerged with the inception of the Oakland Art Murmur First Fridays gallery openings and outdoor arts activity. Today, the Uptown District is regarded as an emerging, vibrant part of Oakland.

Proposed BART 17th Street Gateway Improvements

The Redevelopment Agency, in close coordination with the City's Public Art staff and BART staff, is planning improvements to BART's 17th Street entrance, situated in an alley between 17th Street and 18th Street that links Telegraph Avenue and Broadway. The 3,244-square-foot site is owned by BART and serves as the southernmost entrance/exit for the 19th Street/Oakland BART Station. The focus on this particular site arose from the concerns of local property owners regarding the cleanliness of the site, the need for BART patrons to feel safer, and lack of sufficient signage alerting pedestrians to the existence of this entrance to the station. Potential improvements include, but are not necessarily limited to, the installation of gates on both the Telegraph and Broadway frontages to secure BART property during non-operating hours, new BART signage, informational signage in kiosks, new lighting, flatwork/paving, landscaping, benches and trash receptacles, and cleaning/treating the walls of both properties. Staff will also investigate opportunities to create an outdoor café-style seating area.

As part of an overall strategy to revitalize the Uptown District, the Redevelopment Agency is proposing improvements to the streetscape of Latham Square and Telegraph Avenue below 20th Street. For more information, including documentation of the existing conditions and plans, go to: <http://www.business2oakland.com/main/centraldistrict.htm#StreetscapeImprovementProjects>



Left: View of BART 17th Street Entrance from Telegraph; Right: Local businesses on Telegraph Avenue, adjacent to the BART Entrance

Eligibility

This project is open to professional artists residing in the United States.

Budget

The project budget of \$600,000 includes all artist fees for design-team collaboration and for artwork design, fabrication and installation; artwork integration oversight as needed, insurance, any required permits, and travel.

Estimated Timeline

▪ Project Orientation for Artists, Oakland City Hall	October 15, 2009, 5:30-6:30 PM
▪ Submission Deadline	October 26, 2009
▪ First Panel Review Meeting	Week of November 2 or 9, 2009
▪ Finalist Orientation	Week of November 9 or 16, 2009
▪ Second Panel Meeting – Finalist Interviews	Week of November 9 or 16, 2009
▪ PAAC Selected Artist Approval	December 7, 2009
▪ CAC Approval	December 14, 2009
▪ Project Design Charrette	December 2009
▪ Commence Conceptual Design with Project Architects	December 2009
▪ City Council Contract Approval	January 2009
▪ Artist Final Design/Fabrication Contract	February 2010
▪ PAAC Design Approvals	Spring 2010
▪ Fabrication / Installation	Summer / Fall 2010
▪ Project Completion	Winter 2010 / 2011

Selection Process

Submittals from artists and artist teams will be pre-screened by City staff for compliance with RFQ requirements. A selection panel of artists/arts professionals, community members, City staff, a representative from the project landscape architects- Sasaki Associates- and from the Oakland Public Art Advisory Committee will review artist application materials. Based on the selection criteria (see below), up to five artists will be selected to be interviewed. **In rating finalists, the panel will award an extra point to artists who live and/or work in Oakland.**

City of Oakland staff, BART staff and others will provide an on-site orientation to familiarize finalists with the project site, its history and related issues. The selection panel will then reconvene to conduct interviews and recommend one artist or team to the Public Art Advisory Committee, the Cultural Affairs Commission, and Oakland City Council to be commissioned for the project.

Selection Criteria

Finalists will be selected based on the following criteria:

- Professional and artistic qualifications and standards of excellence in innovation, creativity and originality as demonstrated in materials submitted;
- Appropriateness of applicant's medium and style;
- Previous experience as it relates to the project goals and setting, scale and scope; and specifically successful past experience working with other consultants in a collaborative design process.
- Familiarity with public agencies, the public review process and/or previous collaboration with local government and/or nonprofit groups; and
- Demonstrated ability to undertake and successfully execute the work in accordance with the proposed construction schedule, in a professional manner and within the project budget.

Submission Process

Applications for the 17th Street BART Gateway Project must be submitted online through the CaFÉ™ website (www.callforentry.org). There is no application fee to apply or to use CaFÉ™. Only applications submitted through CaFÉ™ will be considered; no slides or hard copy materials will be accepted.

Note: If you are still using slides and paper materials and need help converting them to digital format, please contact Kristen Zaremba, Assistant Public Art Project Coordinator at 510-238-2155 or kzaremba@oaklandnet.com.

For complete entry requirements and instructions go to: www.callforentry.org, register a username and password if you are a new user, navigate to "Apply to Calls", and search the list for "City of Oakland: BART 17th St. Gateway Project".

Additional assistance in using the CaFÉ™ system is available during regular (Mountain Standard Time) business hours by calling 303-629-1166 or 1-888-562-7232, or via email at cafe@westaf.org.

The application must include the following:

- **Artist Statement:** Briefly describe your experience, philosophy and approach to artmaking, and specifically your interest in this project and what you feel you can bring to this unique site. Please succinctly address your approach to and past experience with design team collaborations.
- **Resume:** Submit a current resume that outlines your professional accomplishments as an artist and lists completed public art projects and their budgets. Two-page maximum per application (individual or team).
- **Images of Past Work:** Submit ten (10) images of past work that demonstrate your relevant experience and qualifications for this project. Submissions shall be completed electronically through the CaFÉ™ system. (Instructions on how to format images to CaFÉ™ specifications can be found on the CaFÉ™ website under Image Prep.)
- **Descriptions of Past Work:** Submit a list of the images, including project description, sponsor, location, date, media, dimension, budget and other essential information.

Deadline

Submissions must be received as a complete application in CaFÉ™ no later than **12:00 PM (Mountain Standard Time) on Monday, October 26, 2009. We recommend submitting your complete application before 5:00 pm (Pacific Standard Time) to allow sufficient time to contact program staff regarding any difficulties.** Incomplete, non-compliant and/or late submittals will not be reviewed nor will materials not specifically requested in this RFQ.

PUBLIC ART PROGRAM POLICIES

Acceptance of Proposals

The City of Oakland Cultural Arts & Marketing Division reserves the right to reject all applications and/or subsequent design proposals.

Maquette Policy

In the event that an artist or artist team is paid to develop a maquette or other conceptual design materials for a proposal, the following policy shall apply. The Cultural Arts & Marketing Division shall:

- At its sole discretion, have unconditional rights to own maquettes or other design materials produced as a part of this selection and/or commission process.
- Have the right to display and/or reproduce any maquettes or proposal commissioned, whether selected for implementation or not.
- Require that all concepts, proposals and/or maquettes submitted are original and unique.

Americans with Disabilities Act

The selected artist(s) will be required to comply with the Americans with Disabilities Act in addition to related federal, state and local codes and will be encouraged to develop artwork(s) sensitive to programmatic as well as physical accessibility issues.

Other Requirements

The selected artist or artist team, once approved by Oakland City Council, shall be asked to enter into a contract with the City of Oakland for the duration of the project. All proposed locations and concepts for artworks are subject to approval by the City and/or other representatives. Depending on the specific scope of the project, prior to the issuance and throughout the duration of the contract, the artist may be required to secure and maintain various types of insurance, including Automobile Liability, General Liability, Fine Arts and other insurance as required by the City.

All information contained herein does not constitute either an expressed or implied contract and these provisions are subject to change.

For more information about the City of Oakland - BART 17th Street Gateway Project or the Public Art Program, please contact Kristen Zaremba, Assistant Public Art Coordinator, at kzaremba@oaklandnet.com / 510.238.2155 or Steven Huss, Public Art Coordinator, at shuss@oaklandnet.com / 510.238.4949.

This Request for Qualifications is available online on the Cultural Arts & Marketing Division's website at www.oaklandculturalarts.org.

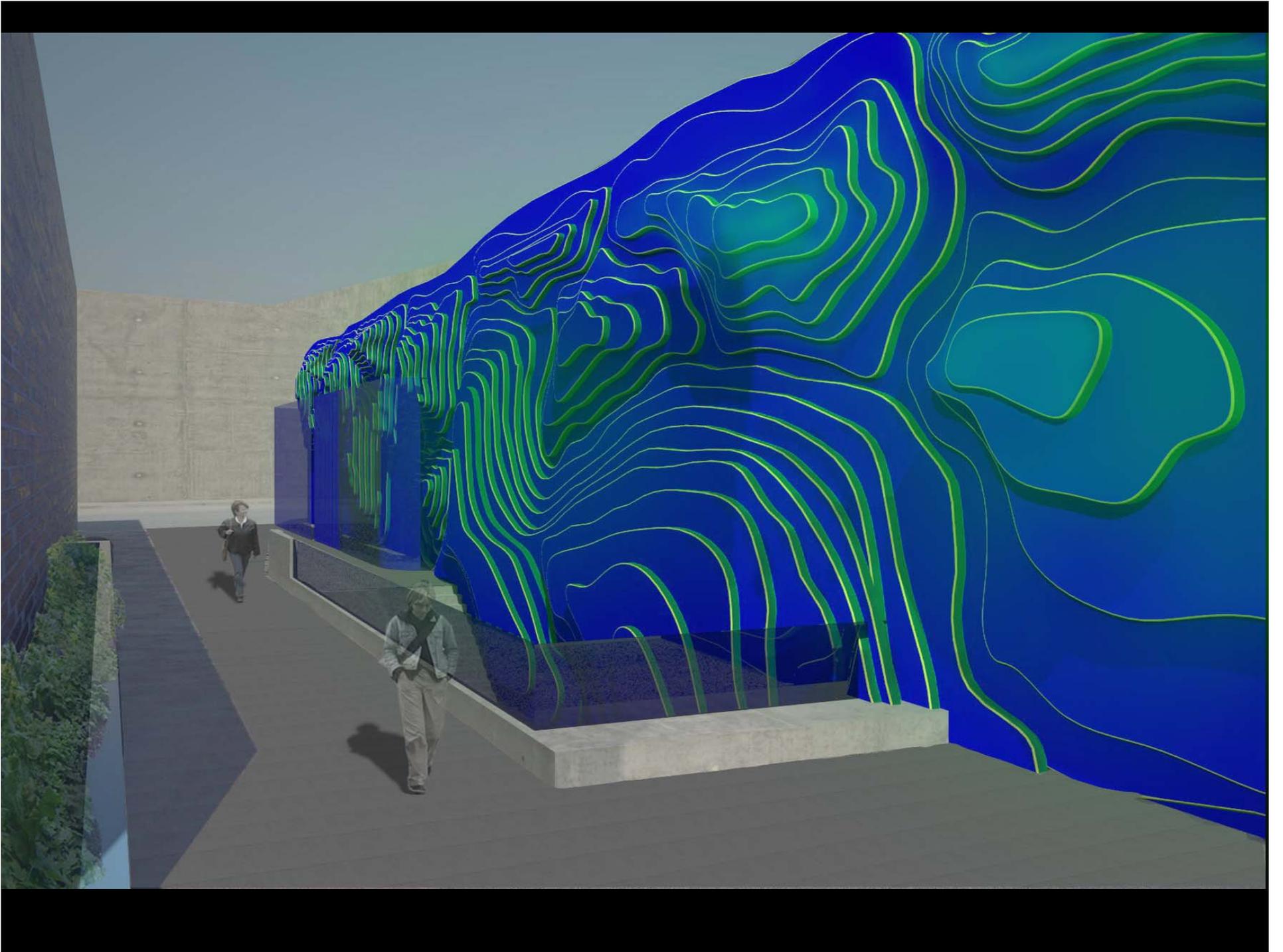
Preliminary Art Briefing-
Excerpt for January 2025
PAAC Presentation

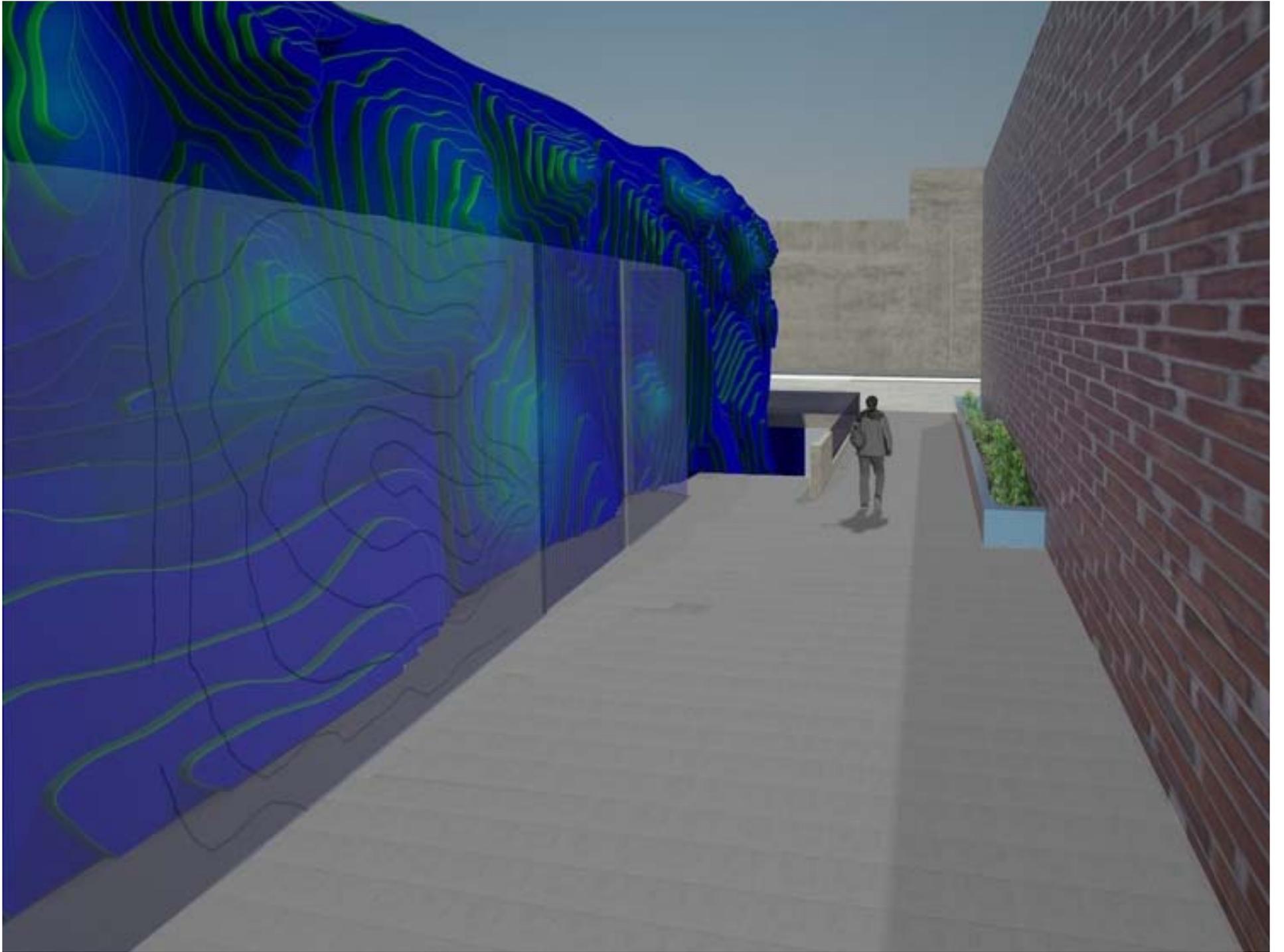
City of Oakland Public Art at
The BART 19th St Station

Corson Studios llc
October 26th, 2010



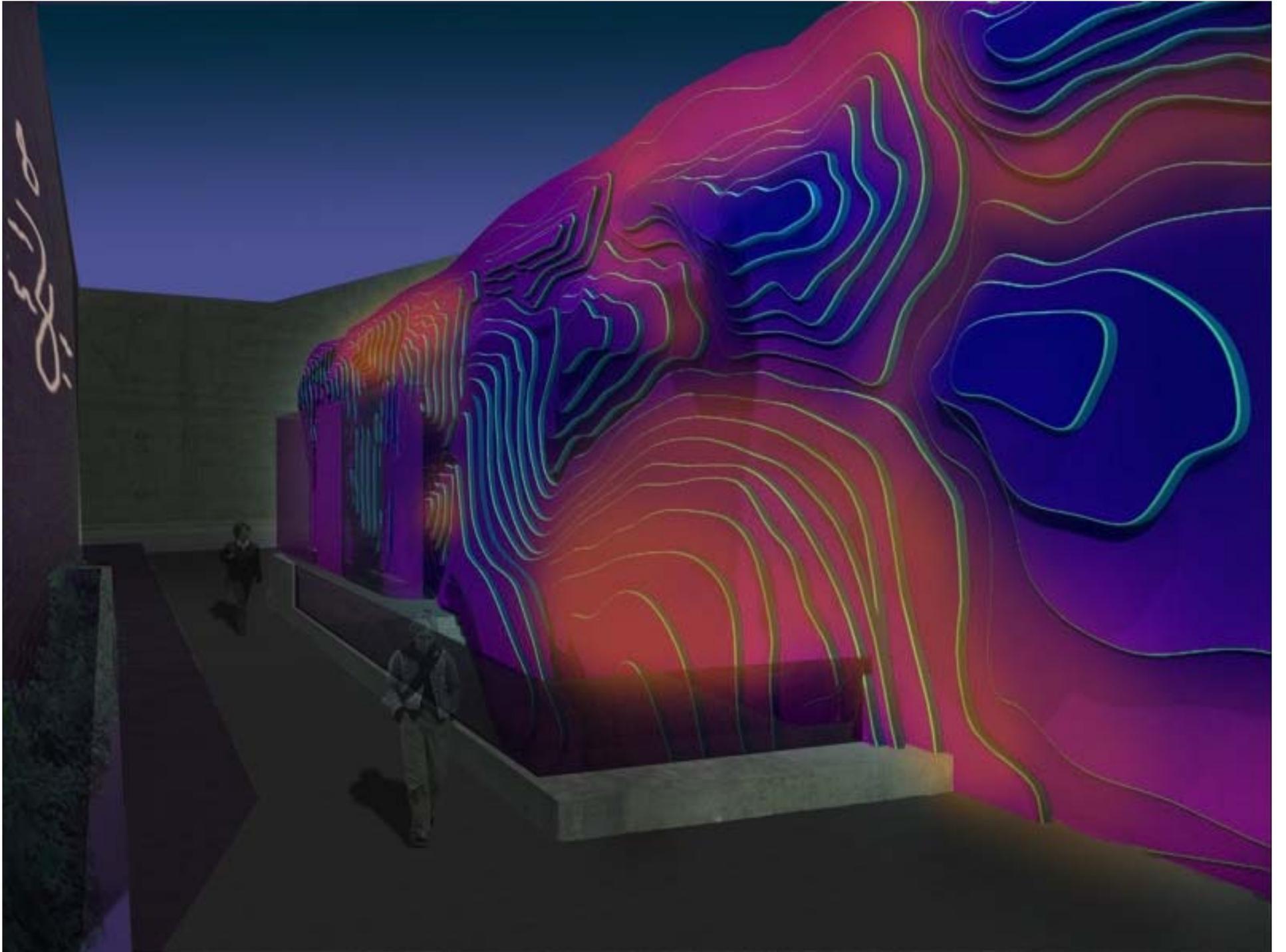








More Color-shifting examples





BART BART
19th St
19th St

