



CULTURAL ARTS AND MARKETING DEPARTMENT

Kati Casida

Empty Chairs-Missing Persons

1991

150 chairs, green ribbon

Greek Orthodox Church of the
Ascension, 4700 Lincoln Avenue,
Redwood Heights District.

Commissioned for \$4,050.



Photo courtesy of Oakland Public Art
Program.

The *Empty Chairs-Missing Persons/Empty Chairs-Green Ribbons* public art project is symbolic of the thousands of missing persons throughout the world. The chairs themselves, donated by the public, represent political prisoners, prisoners of war, abducted children, and other disappeared persons. The empty chairs are bound together with green ribbon imprinted with the names of missing persons and the places where they disappeared from. The artist choose green ribbon due to the liturgical symbolism of hope, renewal, and growth.

Ms. Casida, known for large-scale abstract sculpture, explains, “*Empty Chairs-Green Ribbons* evolved directly out of my personal experience from talking with families in Cyprus (Greece) who have missing persons. The empty chair is a common feature in Greek and Cypriot homes and symbolizes the unexplained absence of a loved one.” Ms. Casida personally witnessed the 1974 Turkish invasion of Cyprus which resulted in the disappearance of many men and boys.

Kati Casida received a Bachelor of Science in Art Education from the University of Wisconsin at Madison. Her work has been exhibited in Tokyo, Japan and throughout the Bay Area at venues such as the Oakland Museum of California and the Berkeley Art Center.

This project was a temporary, site-specific project through *Open Proposals* and was intended to generate support for those who have missing persons in their families or lives.



CULTURAL ARTS AND MARKETING DEPARTMENT

Ed Cassel

Gateway to Knowledge

1978

36' x 4' (each panel)

Acrylic paint

Oakland Main Public Library,
125 - 14th St., Downtown.

Restoration funding amount \$8,800.

Photography by Meaghan Tordsen.



Gateway to Knowledge was completed at the Main Public Library through the Alameda County Neighborhood Arts Program. The dual images relate to an ancient Arabic design consisting of seven overlapping circles. The design is intended to convey harmony and timelessness through the wide spectrum of colors employed.

In the years since its completion, the mural suffered some deterioration due to its outdoor location. A restoration was initiated in March of 1991 under the supervision of the Public Art Program. The artist performed the restoration of each façade by water-blasting and wire brushing away “scaled” areas, filling cracks with a stucco patch, priming retouched areas, and applying colors in two coats. Mr. Cassel, a Chicago Art Institute Graduate, is color blind and required some assistance with mixing the many colors. Today the mural retains its brilliant colors and serves as a great beacon for visitors to this downtown location.



CULTURAL ARTS AND MARKETING DEPARTMENT

Seyed Alavi

Words by Roads

1991

Interstate 580 underpasses at
MacArthur Blvd., High St.,
Fruitvale Ave., and Park
Blvd., Oakland, CA.



Commissioned for \$5,000.

Photo courtesy of Oakland Public Art Program.

Seyed Alavi collaborated with local teenagers in an effort to discuss through public art the social and political issues important to local youths. Sixteen students from Skyline, Fremont, and Oakland High Schools met with the artist in creative workshops to communicate ideas about the power of language, the differences between public art and art found in galleries and museums, and the social and cultural nature of public art. These students felt racism was the most important issue to comment on and decided on four phrases, **eRACISM**, **Inform(N)ation**, **D fference**, and **Invisible Colors**, to be printed on highly visible locations in their neighborhoods. These popular murals were a temporary, site-specific project through *Open Proposals*, but remain on view today.

Mr. Alavi, born in Tehran, Iran, received a Bachelor of Science in Graphic Design from San Jose State University and a Master of Fine Arts from the San Francisco Art Institute. His work is known for its use of language and space as tools to form reality. He has created site-specific public commissions for San Francisco and Los Angeles.



CULTURAL ARTS AND MARKETING DEPARTMENT

Alex Champion

Earth Maze

1992

52' dia.; 18" x 24' (paths)

Earth, grass, basalt key

Oakland's Lakeside Park,
Lake Merritt District.



Photo courtesy of Oakland Public Art Program.

Earth Maze, located opposite of the corner of Staten and Bellvue Avenues, is a one-pathway maze in the design of a circle within a cross within a circle. Such earthworks are found in England and are known as “henges.” The labyrinth design is inspired by the tile floor pattern found in the Chartres Cathedral of Notre-Dame, France. The labyrinth has been used throughout history for ceremonial purposes, and, in the artist's words, “valued for its sensual, psychological, and spiritual effects.”

This maze is intended to be used for play by children and as a meditative walk. Unfortunately, the original basalt stone bearing the key for the maze has been lost, but none of the enjoyment from wandering the labyrinth on one's own is gone.

Mr. Champion was inspired to create his first earth maze in 1988 by his interest in metaphysics and spiritual growth. He received a Ph.D. in Biochemistry from the University of California, Berkeley in 1972.

This project was a site-specific project through *Open Proposals* for \$5,585.



CULTURAL ARTS AND MARKETING DEPARTMENT

Ralph Fasanella

Welcome Home Boys

1953

31" x 71"

Oil on canvas

Oakland Main Public Library
125 - 14th Street,
Downtown.



Photo courtesy of Oakland Public Art Program.

The painting was acquired in 1990 by the Public Art Program as part of a national Public Domain Project intended to “liberate” Fasanella paints from private collectors so they may be displayed in public locations. The artist once said, “My paintings are about people and they should be seen by people, not hidden away.” *Welcome Home Boys* is displayed at the Oakland Main Public Library Art and Music Department above the doorway leading up the hallway to the Main Lobby. The painting depicts a post-World War II strike at a waterfront factory. Both men and women seek equal pay and relief of lost wages due to no strike pledges made during wartime.

Fasanella grew up in New York City in an Italian immigrant family. After fighting in the Spanish Civil War, he worked as a union organizer until the end of WWII when he became an artist known for his “primitive” or “native” style of depicting working class family life. The subject also relates to Oakland’s own history of waterfront industry.



CULTURAL ARTS AND MARKETING DEPARTMENT

Candi Farlice

Chairs of Life

“Rocking Chair” (pictured)

1993

Hardy Park, 491 Hardy Street,
Rockridge District.

Commissioned for \$5,300.

Photo courtesy of Oakland Public Art
Program.



Artist Candi Farlice created *Chairs of Life* out of a desire to work with her neighbors and together celebrate each other's differences. The chairs, five in all, each represent a separate stage of life, and as a result, are intended to generate reflection on societal positions of others. Life's early stage is represented by a highchair and the progression follows through a student desk and chair, an office chair, a rocking chair for elders, until, finally, a wheelchair stands in for the final period of life. The artist says, “I wanted to unite [my neighborhood] in some way. I wanted to make people smile, question the chairs' function, arouse curiosity, and stimulate an interest in art.” This was a temporary, site-specific project through *Open Proposals*. The installation was removed in the summer of 1999.

Candi Farlice is a graduate of the San Francisco Art Institute and the Memphis College of Art. She has exhibited widely throughout California and has experience in studio, installation, and performance art.



CULTURAL ARTS AND MARKETING DEPARTMENT

Reiko Goto

1995

Canvas, wood, stone tiles

Asian Branch Library,
338 - 9th Street, Suite 190,
Downtown/City Center.

Photo courtesy of Oakland Public
Art Program.

Commissioned for \$25,000.



The Asian Branch Library Project is an integrated design project consisting of floor tiles, wall trim, and a ceiling-suspended sculpture in the center of the library. The project was envisioned as a way to serve and reflect the diversity of Oakland's pan-Asian community. Ms. Goto incorporated her beliefs of Feng Shui, metaphysical experience, history, and science into the overall design. Light green and grey are used to promote a sense of quite and peacefulness throughout, a quality important to the library. Nine tanagram designs (Chinese puzzles made of assembling a cut-up square into various figures) represent the nine predominate languages and countries of library patrons. These designs are found in the floor tiles and wall trim. Visitors are drawn to the center of the library by a ceiling-suspended mirrored cylinder reflecting an undistorted image of a mythical figure found in Asian literature and folklore hand-stitched on canvas.

Ms. Goto, born in Tokyo, Japan, has exhibited and performed in the Bay Area. She has received public art commissions from Oakland, San Francisco, and Danville.



CULTURAL ARTS AND MARKETING DEPARTMENT

Martha Heavenston

Joaquin Miller Community Center

Fireplace

1992

Portland cement, clay, ceramic tile, glaze

3594 Sanborn Drive, Oakland, CA.



Carl Powell

Joaquin Miller Community

Center Doors and Skylights

1992

Glass

Commissioned for \$47,300.

Photos courtesy of City of Oakland.



The community center is located in the 500-acre urban forest of the Joaquin Miller Park in the northeast hills of Oakland. The park is named for Joaquin Miller, “Poet of the Sierras,” whose home, “The Abbey,” is a Registered National Historic Landmark and is found in the park. Ms. Heavenston was commissioned to create handmade ceramic tiles for the hearth, mantle, and wall surrounding the assembly room fireplace. Two sculptural figures on either side of the fireplace serve as benches. She also participated in the center’s integrated design for flooring, skylights, and handrails. Mr. Powell’s artwork consists of colored, beveled, and leaded glass panels for the entryway doors, one set of interior doors, and the center’s skylights.



CULTURAL ARTS AND MARKETING DEPARTMENT

Stephanie A. Johnson

Binding Ties

1991

Video installation

Southern Pacific 16th Street Station,
West Oakland.

Commissioned for \$9,600.

Photo courtesy of Oakland Public Art
Program.



Binding Ties was a site-specific audio/visual installation at the historic Southern Pacific 16th Street Station in West Oakland. Ms. Johnson worked in collaboration with Paris Williams, Karolyn van Putten, and Michael Sydnor to create this *Open Proposals* project which celebrated the many contributions African-American, Latino, and Chinese residents made to the railroad and the City of Oakland. Ms. Johnson interviewed former employees of the railroad in order to collect the history of the station, the neighborhood, and the residents whose lives were entwined with the railroad industry. A 45-minute slide presentation was created from family and historical photographs and projected onto the wall of the station while oral histories from former workers and an original musical score played on speakers. The installation was run on Fridays and Saturdays from October through December, 1991.

Stephanie A. Johnson is a graduate of Emerson College in Boston with a Bachelor of Fine Arts in Theater. She is known for her dramatic light sculptures, historical slide montages, as well as her work in set design and theatrical lighting.



CULTURAL ARTS AND MARKETING DEPARTMENT

Narcissus Quagliata

Untitled

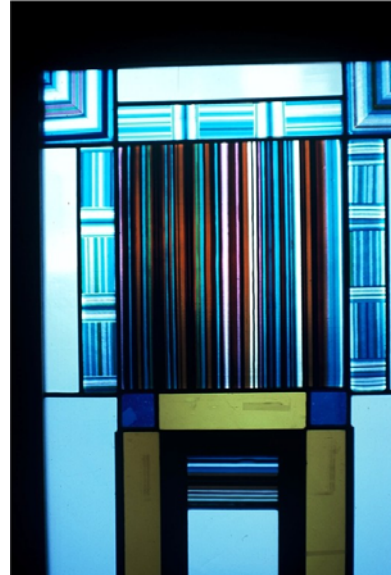
1992

Stained, beveled, leaded glass; blown glass

Malong Casquelourd Center for the Arts, formerly the Alice Arts Center
1428 Alice Street, Downtown/City Center.

Commissioned for \$35,000.

Photography by Meaghan Tordsen.



The arts center's three sets of main lobby doors were completely refashioned by Narcissus Quagliata. The artist fused stained, beveled, and leaded glass into five-foot-high striped and solid color panels for the doors. A round transom of blown glass is found centered above the three sets of doors. The glass doors play off the glass tilework of Dan Fenton, found on nearby walls, with similar striped patterns and use of vivid colors. Like the stained glass found in churches, these doors are best appreciated from the inside while bright sunlight filters through the glass.

The artist, born in Rome, Italy, began his artistic career under the tutelage of surrealist artist Georgio DeChirico (www.chronicillnet.org). He moved to San Francisco at age 20 to study at the San Francisco Art Institute for a Bachelor and Master degree. Today his primary medium is glass, and he works in the United States and Europe.



CULTURAL ARTS AND MARKETING DEPARTMENT

David Hisaya Asari

ARS, VITA, SPIRTU

1992

20' x 4' (6 banners)

Silkscreen on vinyl

Malong Casquelourd Center for the Arts, formerly the Alice Arts Center
1428 Alice Street, Downtown/City Center.

Commissioned for \$10,500.

Photography by Meaghan Tordsen.



These six banners serve as a focal point adorning the front upper level of the 1920s building. Each of the art groups housed in the center is identified through a graphic on individual banners. The facility is a multi-use cultural arts center owned by the City of Oakland and operated through the Oakland Museum of California. The center holds a 400-seat theater, dance class and rehearsal studios, office and conference spaces, and three floors of single-occupancy residences. The downtown location facilitates the busy nature of the center and provides access to many of Oakland's cultural resources.

The center underwent a name change in June 2004 from the Alice Arts Center to the Malonga Casquelourd Center for the Arts. Mr. Casquelourd was a fixture in the East Bay arts community as a master drummer and dance teacher. He was killed by a suspected drunk driver in 2003.



CULTURAL ARTS AND MARKETING DEPARTMENT

Dan Fenton

Untitled

1992

6' x 225'

Fused glass tilework

Malong Casquelourd Center for the
Arts, formerly the Alice Arts Center
1428 Alice Street, Downtown/City Center.

Commissioned for \$16,000.

Photography by Meaghan Tordsen.



Dan Fenton traced the main lobby ceiling with alternately striped glass tiles, occasionally dipping down to wrap around the several buttresses in the room. A large, 36" diameter light fixture completes the integrated design project by the glass artist at the arts center. The many colors and details of the tilework are seamlessly fused together within each symmetrically installed tile creating a beautiful overall accent for the main lobby.

Dan Fenton is a founder of the American Art Glass Movement. Mr. Fenton teaches workshops in Oakland and throughout North America and serves as the principal designer and technical advisor for Fenton Glass-Moon Mountain Studios (www.danfenton.net).



CULTURAL ARTS AND MARKETING DEPARTMENT

Mary Lovelace O'Neal

Resurrección

1992

6' x 35'

Acrylic on wood

Malong Casquelourd Center for the Arts,
formerly the Alice Arts Center, 1428
Alice Street, Downtown/City Center.



Photography by Meaghan Tordsen.

Commissioned for \$12,000.

Mary Lovelace O'Neal created several painted wooden pieces in various shapes and sizes for three upper walls in the art center's elevator lobby. The many brightly colored shapes are reminiscent of lively figures seemingly dancing across the wall surfaces. *Resurrección* successfully relates to its location at the performing arts center by reminding visitors of the diversity of arts practiced therein. Enter the center through the main entry and follow the hallway back to the elevator lobby to locate the artwork.

The artist, a painter and printmaker, received a Master of Fine Arts degree from Columbia University in 1969. Today she serves as the Department of Art Practice Chair at the University of California, Berkeley and teaches painting and drawing as faculty (<http://ls.berkeley.edu/departments/artpractice>). Works by her are held by the San Francisco Museum of Modern Art; the Oakland Museum of California; and the National Museum of Fine Arts, Santiago, Chile.



CULTURAL ARTS AND MARKETING DEPARTMENT

Hitoshi Sasaki

1992

Ceramic tile with glazes and
Epoxy paint on aluminum

Malong Casquelourd Center for the
Arts, formerly the Alice Arts Center
1428 Alice Street,
Downtown City Center.



Photography by Meaghan Tordsen.

Hitoshi Sasaki created a sense of depth out of the various disconnected shapes and columns found on the east wall of the center's main lobby. Arches and spheres float in a surreal and impossible space constructed by the artist. The receding illusion is reinforced through the repetition of columns along a strong diagonal. The artist further emphasizes the imagined depth by playfully hiding a column behind the actual lobby wall. These columns and arches perhaps recall a stage for the performing arts or the place imagination and creativity might exist.

The untitled mixed media mural was commissioned for \$16,000.



CULTURAL ARTS AND MARKETING DEPARTMENT

Daniel Glavez

Twist of Fate

1993

8' x 220'

Oil on wood, UV varnish

1 Frank Ogawa Plaza
Downtown/City Center.



Photo courtesy of Oakland Public Art Program.

Commissioned for \$5,000.

Twist of Fate was a mural created for the construction site panels surrounding City Hall during the Earthquake Repair Project repairing damage caused to the building by the Loma Prieta Earthquake in 1989. The mural depicts a history of Oakland beginning with the Native Americans who once lived in the area. An African-American female ironworker represents the war years when the shipping industry was a major economic force in the city. Twisted steel cables represent Interstate 880, which was destroyed in the earthquake. The Oakland Hills Firestorm of 1991 is related through images of new houses growing from the scorched foundations of homes lost. Oakland artists Rupert Garcia, Woody Johnson, and Sono Osato are depicted as Oakland's cultural resources. The mural was a temporary site-specific project and is no longer on display.

Daniel Glavez, a nationally recognized public muralist living in Oakland, is known for his photo realistic and colorful murals. Other murals by Mr. Glavez may be found throughout Oakland.



CULTURAL ARTS AND MARKETING DEPARTMENT

Michael Mandel
and Larry Sultan

Pool

1993

18' x 5', each façade

Ceramic tiles

DeFremery Pool
1651 Adeline St., West Oakland.

Commissioned for \$22,500.



Photo courtesy of Oakland Public Art Program.

The artists took photographs of community youth at the pool for the images in this mural commissioned through *Open Proposals*. Two local youths, Corinne Seaton and James Harrell, were selected for Oakland's first permanent photography-based public artwork. The two photographic images were translated by computer into digital pixilated images. The pixels, in turn, were translated into one-inch ceramic tiles to create the photographic quality of the building's façade.

Larry Sultan received a Bachelor of Arts from the University of California, Berkeley and a Master of Fine Arts from the San Francisco Art Institute. He is currently a professor at Oakland's California College of the Arts and a recipient of numerous grants, awards, and public commissions.

Michael Mandel is a photography teacher at the University of California at Santa Cruz and at Cabrillo College in Aptos, CA. He has also received several grants and awards for his work as a photographer and is a self-published author.



CULTURAL ARTS AND MARKETING DEPARTMENT

Anna Valentina Murch

1992

Glass, steel

Rockridge Branch Library
5366 College Avenue,
Rockridge District.

Photo courtesy of Oakland Public
Art Program.

Commissioned for \$10,000.



Anna Valentina Murch created an integrated design project at the Rockridge Branch Library consisting of twelve bay windows along the two-story reading room and Children's Library, a steel trellis along the front of the building, and landscape design. Each bay window is made of variously textured glass panels patterned with seeded, hammered, and "water" glass. These different types of glass change the appearance of the interior space in conjunction with the quality of light with the different seasons and time of day. This same glass appears soft and yellow lit from within at night.

Ms. Murch has a Master of Arts in Environmental Media from the Royal College of Art, London, and a graduate diploma in Responsive Environmental Studies from the Architectural Association, London. She works in public art emphasizing art and design elements in the natural environment, hence, the landscape component at the library is native California, drought-resistant plants.



CULTURAL ARTS AND MARKETING DEPARTMENT

Ann Sherry and
Horace Washington

1992

12' x 13'

Ceramic tiles

James Lee Court/Dignity West
Housing Development,
15th and Castro Streets, West Oakland.



Commissioned for \$9,500.

Photo courtesy of Oakland Public Art Program.

James Lee Court is named for a homeless man who died in a fire at an abandoned building in 1988. After his death, a group of homeless activists lobbied for a housing development which would provide shelter, job training, and social services. Dignity West Housing is a group of organizations who came together in response to that need and James Lee Court represents the first new construction of permanent housing executed by the organized homeless community.

The artists drew inspiration from the cultural images of the predominantly African-American neighborhood and from West African symbolism. The five, five-foot-long friezes on the building's western and southern façades include stylized frogs meant to represent a bountiful harvest, water representing rainfall and rivers, and green and brown tiles representing the Earth.

Mr. Washington is a public artist, muralist, and sculptor working in Oakland. He received a Bachelor of Arts from the San Francisco Art Institute and a Master of Arts from California State University, Sacramento. He has completed commissions for public art in cities such as San Francisco, Seattle, Sacramento, and Oakland. Today he is an active member of the City of Oakland Public Art Advisory Committee.

Anne Sherry is a freelance artist and designer who also works as a commercial designer in several mediums. She has completed numerous public and private commissions and teaches art to disabled adults.



CULTURAL ARTS AND MARKETING DEPARTMENT

Caryl Henry

*Honoring Nature—After the
Earthquake 1990*

1992

Plywood and Nova Color paint

Broadway Building
150 Frank Ogawa Plaza,
Downtown/City Center.

Commissioned for \$12,000.

No Photo Available

Photo missing from Public Art Program files.

Ms. Henry believes that community involvement is crucial to her work. The artist worked with students from five local middle schools in collaboration with East Bay Conservation Corps' Project YES! to develop the ideas and concepts for the mural. The students and artist included imagery of the natural world such as insects, animals, and plant life. The mural was commissioned to disguise blight from construction on the flat-iron Broadway Building after the Loma Prieta Earthquake of 1989. This was a temporary project removed after construction was completed.

Ms. Henry was active in local community art projects before relocating to New Jersey to start a banner design company, an idea inspired by another Oakland Public Art Program commission she received. Educated in the Bay Area, she has worked with Oakland youth to create murals, banners, and community garden projects. She previously taught at the California College of the Arts and was honored with a California Arts Council grant.



CULTURAL ARTS AND MARKETING DEPARTMENT

April Watkins, Marie Johnson
Calloway, Heather Watkins

1993

West Oakland Senior Center
1724 Adeline Street,
West Oakland.

Commissioned for \$42,500.



Photo courtesy of Oakland Public Art Program.

The team of artists includes a grandmother, Ms. Johnson Calloway, her daughter, April Watkins, and granddaughter Heather Watkins. Paying particular attention to the cultural and social backgrounds of the seniors and the center's location in the West Oakland neighborhood, the artists reflect such considerations in various aspects of the design project. A ceramic tile floor pattern in the first floor lobby area reflects a traditional design found in African artwork. The mixed-media mural found in the first floor dining area depicts a West African village and landscape full of native plant and animal life. The two murals at the entry to the multi-purpose room on the second floor also relate to this theme. Eleven exterior columns are faced in hand-painted ceramic tile, and ceramic medallions are placed around the reception area.

Ms. Johnson Calloway is a well-known Oakland artist who has exhibited her work throughout the United States and abroad. April Watkins has worked with seniors teaching art throughout the Bay Area. Heather Watkins is educated in the social sciences and teaches art and dance.



CULTURAL ARTS AND MARKETING DEPARTMENT

Steve Gillman

Vertical Parking

1993

Mixed media

San Pablo Ave. and 14th St,
Downtown/City Center.

Commissioned for \$5,000.

Photo courtesy of Oakland Public
Art Program.



This installation was placed in a real parking space in downtown Oakland. Three cars were damaged and fused together into one object then placed vertically into the parking space. A sign read “Vertical Parking Only Call 1-800-755-7665 for assistance.” The phone number referred callers to RIDES for Bay Area Commuters, Inc., a non-profit ride-share hotline. The artwork encouraged viewers to consider the one-person-one-car problem of traffic and parking congestion, and promoted the use of public transportation. The artwork’s image was widely used by public and private agencies to publicize mass-transit programs. This project was a temporary project through *Open Proposals*.

Mr. Gillman received a Bachelor of Arts from San Francisco State University and a Master of Fine Arts in Sculpture from the University of Oregon. He lives and works in Oakland and has completed other commissions for the Public Art Program.



CULTURAL ARTS AND MARKETING DEPARTMENT

Joe Sam

1993

¼" aluminum

Tassafaronga Gym
975 - 85th Avenue,
Central East Oakland.

Commissioned for \$15,000.

Photo courtesy of Oakland Public
Art Program.



The Tassafaronga Gym public art project consists of four larger-than-life figures made of brightly colored aluminum, a style the artist is known for. Mr. Sam worked closely with city staff and community representatives to develop a design which would relate to the cultural and social history of the neighborhood and to the young users of the gym. The figures represent boys and girls engaged in sports, such as basketball, played at the gym. Two pieces above the main entry to the gym are made from the negative spaces where the colored figures on the main façade were cut out from a sheet of aluminum.

Mr. Sam is an internationally recognized artist who has received public commissions from the San Francisco Arts Commission, the Los Angeles Redevelopment Agency, the Los Angeles Transportation Commission, and other private sources. Mr. Sam lives in San Francisco where he produces his well-known, brightly colored metal figures.



CULTURAL ARTS AND MARKETING DEPARTMENT

Estelle Akamine

3 Amish Quilts

1994

9' x 17'

Aluminum wire, gesso, acrylic paint
City Hall, 1 Frank H. Ogawa Plaza.



Commissioned for \$12,500.

Photography by Meaghan Torsen.

Located in Oakland City Hall's Hearing Room 1, *3 Amish Quilts* is made of six ceiling suspended panels. The artwork design, derived from Amish quilt patterns, is intended create visual interest and focus in the room. The artist wanted the work to "encourage an expansive feeling of the infinite bright blue sky" in the enclosed hearing room. The screens are woven and stitched together, much like a true quilt, with both transparent and opaque materials intended to reflect and refract natural and artificial light. The traditional quilt pattern is deliberately disrupted and fractured as the panels are staggered and overlap one another.

Ms. Akamine, born in Hawaii, has been a San Francisco resident since 1972. She received a Bachelor of Arts in Art, Craft, and Textiles as well as a Master of Fine Arts in Plastic Arts both from San Jose State University. She is known for her experimental use of industrial and recycled materials in her sculpture and wearable art as she has been Artist in Residence at Norcal/Sanitary Fill Company in San Francisco (http://www.fiberscene.com/artist/e_akamine.html).



CULTURAL ARTS AND MARKETING DEPARTMENT

Leo Hobaica

Land of Oaks with Swirls

1994

6' x 12' x 12"

Fiberglass, "Kinwashi" paper,
gold leaf, steel



City Hall, 1 Frank H. Ogawa Plaza.

Photography by Roberta Babcock.

Commissioned for \$12,500.

Located in Oakland City Hall's Hearing Room 2, *Land of Oaks With Swirls* is a free-standing screen made of handmade paper adhered to a fiberglass frame and accented with gold leaf. The screen was created specifically for the site at City Hall when a call for artworks was made to decorate the newly reopened building after the 1989 Loma Prieta Earthquake. The imagery of the screen relates to Oakland's waterways and oak trees rendered predominantly in blue and gold. While the screen adds visual interest and flair to a room utilized for city business, the design also reminds one of Oakland's diverse Asian community through the use of traditional paper and decorative screens.

Mr. Hobaica has a Bachelor's degree in literature, philosophy, and religion and Master's degree in Fiber/Mixed-media Sculpture. He has studied in Japan and the Bay Area. His work has exhibited internationally, and he has created projects for public and private commissions. Currently he teaches art appreciation and color and design at CalArts in Los Angeles.



CULTURAL ARTS AND MARKETING DEPARTMENT

Patricia Ravarra

Vermillion Bird

1994

Nine panels, each 8'3" x 33"

Monofilament, plexiglass

City Hall, 1 Frank H. Ogawa Plaza.

Commissioned for \$40,000.



Photography by Roberta Babcock.

Ms. Ravarra created *Vermillion Bird* by dyeing monofilament fiber and weaving it by hand into a series of nine overlapping panels. The piece is hung on the southern lobby wall of City Hall framed by the building's ceiling and wall architecture, making use of the natural light from the large skylight above. The artwork can be viewed from below on the first floor or viewed level and from behind on the second floor of City Hall.

Ms. Ravarra received this commission when City Hall was due to reopen after construction repaired damage to the building from the Loma Prieta Earthquake. The artist incorporated this knowledge into her artwork by giving it a title which refers to the legend of the Phoenix. Oakland and its citizens had risen from the ashes, so to speak, of the destruction and devastation of nature's forces, just as the Phoenix is reborn from fire. Daylight is reflected and refracted by the fibers creating an ever changing brilliant and fiery effect.

Ms. Ravarra has exhibited nationally and in Europe and Asia. She is a Fulbright scholar and serves on the boards of several arts organizations in California. She received both a Bachelor of Arts and Master of Arts degree in Art from San Francisco State University.



CULTURAL ARTS AND MARKETING DEPARTMENT

John Toki

Blue Currents

1994

5' 4" x 14'

Stoneware and porcelain clay, pigments

City Hall, 1 Frank H. Ogawa Plaza,
Downtown/City Center.

Commissioned for \$35,000.



Photography by Meaghan Tordsen.

This large clay piece is mounted by the stairwell in the northern lobby of City Hall. The artist used his own blend of clays mixed with pigments added directly to the clay body. These additional colors provide depth to the dry pigments ultimately applied to the surface resulting in a complex work of colors, textures, and shapes. The artist intended *Blue Currents* to “evoke a sense of movement as if it could levitate and move through the interior space” of the lobby. Indeed, the artwork seems to suggest ocean tides and currents floating in space despite its 850 pounds. The commission was for the reopening of City Hall after construction to repair damage from the Loma Prieta Earthquake.

Mr. Toki’s work has been exhibited nationally and in Europe. He has received many public and private commissions including a 2003 acquisition by the City of Berkeley. He is currently an adjunct professor at the California College of the Arts in Oakland.



CULTURAL ARTS AND MARKETING DEPARTMENT

Gail Smithwalter

Firestorm Tile Mural

1994

12' x 31'

Ceramic tiles

Rockridge BART Station, exterior wall.

Commissioned for \$2,000.



Photography by Meaghan Torsden.

The tile mural grew out of the desire to commemorate and honor those who experienced the 1991 Oakland Hills Firestorm. The mural honors the communities affected and their strength and spirit to rebuild after such devastating loss. Community members and actual victims of the firestorm participated in the mural's creation by designing and fabricating their own tiles. Tiles are endowed with images, poems, and statements about experiences, feelings, and hopes for the future. Some tiles serve as remembrances for lost pets and loved ones. The mural wraps around three sides of the wall and is a truly stunning visualization of so many people's memories. President Bill Clinton contributed a tile as a gesture of support to the victims. The Rockridge BART site was chosen due to its location near the base of the affected Oakland Hills.

The project was funded through a 1993 *Community Partnership* program initiated as a means for community organizations to apply for grants to support smaller public art projects. Pro Arts Gallery worked with the Oakland Community Foundation in the administration of this project.



CULTURAL ARTS AND MARKETING DEPARTMENT

Amana Johnson

Holding Tomorrow's Heart

1995

66" x 24" x 36"

African basalt from Zimbabwe

Oakland Zoo, Knowland Park,
9777 Golf Links Road.

Commissioned for \$30,000.

Photography by Meaghan Torsden.



Holding Tomorrow's Heart is a stone sculpture, depicting an African medicine man embracing a child, meant to show masculine nurturing. The artist emphasized the nurturing principles in relationships with fathers, sons, and brothers. The sculpture is but one aspect of Ms. Johnson's integrated design work at the Knowland Park Zoo's \$2.3 million *African Savanna Area* revitalization project completed in 1998.

Ms. Johnson researched traditional African art, architecture, and iconography for the design of the new educational center, gift shop, and concession and restroom buildings. The result is a realistic-feeling *Kikuyu* savanna village of three structures constructed with traditional materials. One building, serving as the educational center and exhibiting East African cultural artifacts, represents the *Nyumba* or a dwelling. The other structures are a food concession and a roofed shelter for visitor use.

The area is landscaped with native plants, a living archway of trees and shrubbery, boulders serving as benches, and the striking basalt sculpture. Along the roofline of the restrooms, the artist applied a hand-painted trim designed from Kikuyu dance shields. These various elements create the overall sense of the space, and, as the artist explains, "It was my intent not to replicate but to represent the feel" of a village.

Ms. Johnson works primarily with stone but also in printmaking, painting, and wood sculpture. She is a researcher of the music, folklore, symbolism, and design of various areas of Africa. She once spent eight months touring Eastern and Southern Africa for the purpose of studying stone carving techniques of the *Shona* and *Ndebele* masters.



CULTURAL ARTS AND MARKETING DEPARTMENT

Robin Myers

Fire Station 24 Public Art Project

1996

15 1/4" x 15 1/4" (16 bronze plaques)

Canvas, acrylic, bronze, cast colored concrete, epoxy-based paint

5900 Shepard Canyon Road,
Montclair District.

Commissioned for \$27,000.



Photography by Meaghan Torsen.

The artist wanted to create art both inside and outside of the station to delight visitors. The exterior of the fire station presents 16 bronze plaques each depicting a story of historical importance to the Oakland Fire Department. The driveway is interspersed with two types of bricks cast with the images of a 1930s-era open-cab fire truck and a fireman's axe. The corners of each window and the brickwork details above the front entry arches are embellished with red colored-concrete tiles carved with a relief water droplet and flame-rosette pattern. Inside the station is a hand-stenciled frieze with the same water/fire design from the tiles and the Oakland Fire Department seal in an alternating pattern. Ms. Myers says she "felt it was important to create enduring images that would expand and heighten the awareness and perception of the public to fire fighting." Additionally, an antique "ball-top" fire hydrant was restored and transported to the station to be incorporated into the station's front landscaping.

Ms. Myers is a graduate of the Art Institute of Chicago, Western Michigan University, and Interlochen Arts Academy. Among her past public commissions, in addition to the City of Oakland, is a project for the East Bay Municipal Utilities District.



CULTURAL ARTS AND MARKETING DEPARTMENT

Kim Anno and Marsha Gale

Fruitvale District Banner Project

1997

54" x 30" (24 banners)

Polyester fabric, brass grommets

East 14th Street between Fruitvale Avenue and 38th Avenue, Fruitvale District.

Commissioned for \$6,500.

Photography by Meaghan Torsen.



The Fruitvale District Banner Project was funded with support from the Spanish Speaking Unity Council and the City of Oakland Neighborhood Revitalization Program. The project was created to bring history and art together through silkscreen portraits of people from the Fruitvale District who have made important contributions to the neighborhood, the arts, or culture. Many of the images came from the archives of the Del Monte factory where many past neighborhood residents once worked. Other photographs were taken by Ms. Anno.

Ms. Anno is an Oakland resident who has produced her art in the city for many years. She has been involved in public art since 1986 and has exhibited locally and internationally. Currently she is a painting and drawing advisor at the California College of the Arts.

Marsha Gale, an urban/landscape designer, has over 20 years of experience in painting and design. She has completed many streetscape improvement projects in several historic urban districts. Ms. Gale holds Master degrees in City and Regional Planning and Landscape Architecture from the University of California, Berkeley.



CULTURAL ARTS AND MARKETING DEPARTMENT

Michael Brown and Chris Jacobson

What Once Was

1997

Various sizes: 43"-84" x 64"-72"

COR TEN steel, native grasses and rush

Two median strips on Mountain Blvd. at Scout Rd., Montclair District.

Commissioned for \$37,000.



Photography by Meaghan Tordsen.

Michael Brown, a sculpture artist, and Chris Jacobson, a landscape architect, proposed this project would recreate life in the Montclair area before the changes brought on by European settlement. Mr. Jacobson carefully chose native California oaks, rushes, and bunch grasses for planting on the medians. Such grasses were the original forage for the antelope, bison, elk, and deer which once were found in the area. Mr. Brown explained how the life-sized profiles of the extinct Tule Elk, Grizzly Bear, and Pronghorn Antelope are meant to be viewed from moving cars as if these animals were “silhouettes from a shadow world reminding us of all that has been lost.”

Michael Brown is a visual artist who has executed numerous public art projects incorporating artistic elements and landscape design. Previous commissions include those for San Francisco, San Rafael, and Dallas.

Mr. Brown is a graduate of Humboldt State University in Arcata, CA. Chris Jacobson is a landscape architect/artist. His “art gardens” have been recognized for his use of “climate appropriate” landscape design for over 30 years. His gardens have also been featured in numerous books and magazines, and he has won several awards for his design work.



CULTURAL ARTS AND MARKETING DEPARTMENT

Caryl Henry

Laurel District Community Banner
Project

1996

7' x 30" (43 banners)

Acrylic paint, polyester fabric, brass
grommets

MacArthur Blvd. between 35th Avenue
and High Street, Laurel District.

Commissioned for \$21,000.

Photo courtesy of Oakland Public Art
Program.



Caryl Henry continually stresses how crucial community involvement is to all her work. She worked with the East Bay Conservation Corps' Project YES at a local Laurel District elementary school for this banner project. She attended meetings of the Laurel District Merchants Association during the planning process to brainstorm visions for the area. Students from Calvin Simmons Middle School in Oakland were invited to generate ideas for the banners. Lastly, Ms. Henry spoke to neighborhood residents guaranteeing the community could feel satisfied it made significant contributions to the project.

The Laurel District Community Banner Project inspired Ms. Henry to start her own business, Big Bang Banners. Ms. Henry is a visual, public and community artist and an educator. Her commissions include murals, sculpture, site-specific installations, and paintings located throughout the country and internationally. Within Oakland, she has worked with community youth to create murals, banners, and community garden projects. She is a recipient of a California Arts Council grant.

The Laurel District Community Banner Project is no longer installed perhaps due to deterioration of the banners from the outdoor location.



CULTURAL ARTS AND MARKETING DEPARTMENT

Arnold White

West Oakland Youth Development
Center (WOYDC) Public Art Project

SlamDunk (pictured)

1996

7' 6" x 28" x 6"

Various materials

Poplar Recreation Center,
3131 Union Street, West Oakland.

Commissioned for \$31,000.

Photo courtesy of Oakland Public Art Program.



Arnold White was commissioned to create an integrated design project at the recreation center. His design consists of a tall assemblage sculpture, a 24-foot indoor mural, painted ocean rocks, and two outdoor benches. *SlamDunk* suggests a basketball player through its unusual combination of materials. The parquet flooring, miniature basketball, and athletic shoes clearly relate to the sport (a favorite of youths who frequent the center) while a food strainer serves as the basket. The mural, titled *From Africa to Poplar Park*, can be found in the computer room opposite the windowed wall, and the benches and painted rocks complete the front entrance courtyard area.

Mr. White was born and raised in West Oakland. A graduate of the California College of Arts and Crafts, he has exhibited throughout the Bay Area and has received numerous awards and honors. Mr. White has worked extensively in the field of arts education. He has been visiting schools since 1997 to bring his positive and influential message about art, homelessness, and drugs.



CULTURAL ARTS AND MARKETING DEPARTMENT

James Gayles

The Pioneers

1996

Four panels each 6' x 4' (12" x 12" tiles)

Ceramic tile, concrete

Bushrod Community Center,
560 – 59th St., Upper Telegraph District.

Commissioned for \$28,000.



Photography by Meaghan Tordsen.

Each panel on the community center's façade depicts a famous African-American sports legend: Ricky Henderson, Althea Gibson, Jackie Joyner-Kersey, and Gary Payton. Mr. Gayles intended the public art to serve as an inspiration to the youth who use the facility by illustrating successful athletes. Community youth are reminded of the discipline required of the athletes in a positive way. Mr. Gayles says of his artwork, "So much needs to be done to empower [the youth of our community] at the end of one millennium and the dawn of another. The implications of the need to outreach to all ages and touch an individual's development is apparent." The design includes a series of decorative tiles drawn from African art and architecture.

James Gayles is an artist, illustrator, graphic designer, and teacher. He graduated from the Pratt Institute of New York where he majored in painting. There he studied under Jacob Lawrence, Audrey Flack, and Mark Buckley. Currently he teaches fine art and computer graphics at the Online Cyberspace Prep School Academy in West Oakland.



CULTURAL ARTS AND MARKETING DEPARTMENT

Senri Nojima

Spring of Wisdom

1998

3' 3" x 6' 5"

Green granite, concrete

North Oakland Senior Center,
5714 Martin Luther King Jr. Way.

Commissioned for \$31,000.



Photography by Meaghan Tordsen.

The 9,000 lb. green granite fountain and contemplation garden was design to reflect the life experiences of the seniors who utilize the center. Mr. Nojima spoke with the seniors to gather a sense of their feelings and stories which he incorporated into the overall design. The result is four hand-carved stone sculptures placed throughout the garden symbolizing and honoring the seniors' history, wisdom, and cultural value.

"Mostly I believe that if seniors live a long life, that's a great life," explains the artist. "I wanted to make a place where people can relax and feel honored. That's my wish."

The North Oakland sculpture and contemplation garden is Mr. Nojima's first public artwork commissioned in this country. Born in Shinabara, Japan, Mr. Nojima earned a fine arts degree from Tokyo's Zokei University. After graduating, he worked as a studio assistant for Kenji Horiuchi in Japan and then was an artist-in-residence in Canada. Mr. Nojima has served as the American representative for the International Global Cultural Center based in Tokyo.



CULTURAL ARTS AND MARKETING DEPARTMENT

Donna Billick

Rock On Oakland

1998

2,400 square feet; 20' diameter

Portland cement, sand, marble aggregate, brass strips

Frank H. Ogawa Plaza, Downtown.

Commissioned for \$90,000.



Photography by Meaghan Torsen.

Rock On Oakland creates a wonderful destination site out of the forum stage area in front of City Hall. The terrazzo floor represents a stylized view of the Bay Area with Oakland as the central focus. The ocean and the Port of Oakland are found among the images along the front edge bordering the stage. Lake Merritt, historic City Hall, and the Jack London oak tree, found next to the forum, are depicted as central images. Other landmarks include San Francisco, Berkeley, Hayward, Alameda, Fremont, and San Jose. Ms. Billick did extensive research of significant Oakland events at the Oakland History Room in the Main Library. Historical records from the 1906 earthquake through WWII were consulted while she formulated ideas for the forum.

Ms. Billick sees herself as a “20th century cave painter” in her artistic expressions and endeavors. She enjoys working with materials such as terrazzo since they are durable and long lasting. The Alameda County Clerk’s Office, 1106 Madison Street, Oakland, commissioned Ms. Billick for a terrazzo floor depicting images of Bay Area industry. Presently she is a Professor of Art at California State University, Hayward.



CULTURAL ARTS AND MARKETING DEPARTMENT

Rene Yung

Hear Our Voices

1998

18" x 12' 9" x 3' 10"

Colored concrete, mosaic tiles

Public plaza at 27th and 28th Streets on
Broadway, Broadway Auto Row.

Commissioned for \$38,000.



Photography by Meaghan Torsen.

Rene Yung put together ideas and wishes for the Broadway Auto Row neighborhood expressed in interviews with local community members into a form which works within the plaza's space limitations. She wanted their ideas to reflect the relationship with one another and to the plaza space as a pedestrian might experience it and for visual impact on auto drivers. The three-dimensional banners float across a plaza patterned with a geometric design suggestive of the flowing blend of community ideas. The two texts, "SUNSHINE • BIRDSONG" and "RESTFUL SHADE" are poetic examples of what the people of the neighborhood would like as quality of life. The range of texts combines the aspects of commerce and community with function and idea.

Ms. Yung is a visual artist working with text and images in interdisciplinary installations examining culture, memory, and identity. A first-generation immigrant from Hong Kong, she has exhibited nationally and internationally, including San Francisco and at the Venice Biennale.



CULTURAL ARTS AND MARKETING DEPARTMENT

Woody Johnson

Highland Park Terrace Street Island
Public Art Project

1998

18" x 6' x 14"

Portland cement

25th Street and Highland Avenue.

Commissioned for \$7,500.



Photography by Meaghan Tordsen.

The Highland Park Terrace neighborhood applied for an *Arts Partnership* grant in an effort to improve the quality of life in their community. Artist Woody Johnson was inspired to include the neighborhood children as part of the project realizing the traffic island was intended to benefit them by slowing traffic on the street. Under the direction of artist Xochitl Guerrero, children aged 5 to 18 participated in a series of workshops at the nearby Manzanita Recreation Center. Each child cast the face of a friend to adorn the planters on the island. Finally, drought-resistant landscaping including daisies, rosemary, and lantana were planted to complete the overall effect of the neighborhood beautification effort.

Mr. Johnson studied sculpture at Lone Mountain College of San Francisco, the San Francisco Art Institute, and the California College of Arts and Crafts. An Oakland-based artist, he has received several awards such as Artist-in-Residence with the California Arts Council and the Studio Museum of Harlem in New York City.

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CULTURAL ARTS AND MARKETING DEPARTMENT

Steve Gillman

Encounter No. 2

1998

(Two sculptures) 65" x 25"; 87" x 23"

Granite

Dimond District Park, northwest corner
of MacArthur Blvd. and Lincoln Ave.



Total funding amount \$7,500.

Photography by Meaghan Tordsen.

The Dimond Business Association took advantage of the opportunity to transform the vacant triangular lot neighboring a PG&E substation into an inviting green space with an *Arts Partnership* grant. Now serving as a gateway to the Dimond District, the addition of *Encounter No. 2* completes the neighborhood revitalization. The pair of granite pillars stands at solid sentinel reinforcing the gateway impression. The rough texture and pale stone color provide a welcoming contrast to the plants and flowers surrounding the work.

“I like to characterize my work as ‘place making,’ in that the work activates the site, sometimes acknowledging its essence, sometimes by referencing its history. This provides opportunities for additional layering of experience. I like my work to invite people to linger and explore, while providing a quiet space in a public setting,” explains Steve Gillman. This is the second Oakland Public Art Program commission by Steve Gillman. He installed a temporary sculpture in downtown Oakland called *Vertical Parking*, 1993, that commented on the issue of traffic congestion in the Bay Area.



CULTURAL ARTS AND MARKETING DEPARTMENT

Rose Kelly

Grand Avenue Banners Project

1997

48" x 24" (20 banners)

Grand Avenue from Grand Lake Theater
to the Piedmont border,
Grand/Lakeshore District.

Commissioned for \$7,500.

Photography by Meaghan Torsen.



The Grand Avenue Banners Project was made possible through an Arts *Partnership* grant. The program assisted community groups with commissioning public art projects which would improve the surrounding neighborhood or environment. The Grand Avenue banners decorate the historic streetscape with images indicative of the neighborhood including its architecture, trees, and activities. The artist worked with community members in order to establish a concept for the banners that demonstrates the neighborhood's idea of their area and reflects its beauty and history.

Rose Kelly graduated from the University of California at Davis with a Bachelor of Science in Design. She has worked as a curator and as a California Arts Council Artist-in-Residence at the National Institute of Art and Disabilities. She completed a public art banner project for Richmond, CA, and has been exhibited at the Smithsonian Institution in Washington, D.C.



CULTURAL ARTS AND MARKETING DEPARTMENT

Sally Morey

Hong Fook Senior Center Zodiac
Garden

1997

(planters, two sizes) 18" x 18" x 3';
3' x 18" x 3"

Steel

275 – 7th St. and Harrison,

Downtown.

Commissioned for \$7,500.

No Photo Available

The zodiac garden at the rear of the Hong Fook Senior Center was made possible through an *Arts Partnership* grant to the Oakland Chinese Community Council. Artist Sally Morey designed the garden as a representation of the Chinese zodiac. Twelve large planters were covered in tiles on which the seniors had painted and drew designs. These tiles depict their experiences as Asian immigrants. The planters were made in two sizes to better accommodate the seniors' access to the surface of the planters during the fabrication phase. The artist worked with the seniors at the center to produce the tiles and planters. Ms. Morey envisioned a peaceful garden for the community to take pride in by contributing to it both artistically and aesthetically. Flora in the garden is representative of that which early Chinese settlers brought with them to the United States.

Sally Morey is an Oakland-based artist. She has studied art and ceramics at Merritt College and the California College of Arts and Crafts, both in Oakland.



CULTURAL ARTS AND MARKETING DEPARTMENT

Daniel Camacho

Communication Workers of America
Mural

1997

1831 Park Boulevard,
Lake Merritt District.

Commissioned for \$7,500.



Photography by Jim MacIlvaine.

The mural is found on the back wall of the Communication Workers of America office, a highly visible location facing 3rd and Wayne Avenues. Artist Daniel Camacho used imagery from the communications industry in the mural to communicate the theme of people and business working together. The communication logo is reinterpreted through depictions of technology including both rotary and wireless phones, microphone, satellite dish, telegraph key, and cable television. The artist hopes the mural defines and reflects the peoples and cultures who live in the Lake Merritt area.

The mural was made possible through an *Arts Partnership Program* grant to the Lake Merritt Business Association. The grant program was intended to commission public art that improved an area or neighborhood. The Lake Merritt Business Association hopes the mural will foster an improved image of the community and discourage graffiti, litter, and other blight.

Daniel Camacho is a native of Mexico where he studied sculpture and painting at the National Institute of Fine Arts. With his artist group *Ojos de Lucha*, or Eyes of the Struggle, he has created over 40 murals throughout Mexico. This is the first of two murals Mr. Camacho completed for community groups through the *Arts Partnership Program*. The second mural may be found on the side of Ann's Café in Oakland's Dimond District.



CULTURAL ARTS AND MARKETING DEPARTMENT

Taller Sin Fronteras

East Lake/San Antonio District
Banner Project

1998

30" x 18" (30 banners)

Canvas, mural paint

International Blvd. (14th St.) and 12th St.,
between 1st and 14th Avenues.

Commissioned for \$7,500.

Photography by Meaghan Torsden.



Taller Sin Fronteras, meaning Workshop Without Borders, is a multi-cultural, grassroots artists' group that strives to work towards social change and the promotion of visual arts as community empowerment. The group was formed in 1983 and offers free art workshops in East Bay neighborhoods. Artists involved with the East Lake/San Antonio District Banner Project were Marty Aranaydo, Andres Cisneros, Xochitl Guerrero, Katji Hubbard, Greg Morozumi, and Susanne Takehara.

The purpose of the banners is to convey a neighborhood identity that is common to all current residents and stimulates public awareness of the East Lake business district as a vibrant and unique commercial neighborhood. The banners' theme is unity through the arts, and "unity" is written on all the banners in different languages spoken in the neighborhood. Banners welcome visitors to the East Lake District in English, Spanish, Laos, Chinese, and Arabic.

The history, cultures, and interests of the residents are visually interpreted through 13 different designs. Each artist was asked to represent some area of the arts through their individual design contribution to the project. Greg Morozumi's design reflects a jazz heritage. Local youths participated in the design of the banners as well, contributing a design based on hip hop culture. The artist group coined the name "San Antonio District" for the neighborhood to further give the area a sense of identity and recognition.

In recent years, Taller Sin Fronteras has focused on work within the African-American, Asian, Native American, and Chicano/Latino communities of the East Bay. An *Arts Partnership Program* grant funded this banner project since the TSF vision and philosophy reflected the goals of the program to bring public art to underserved neighborhoods and communities in Oakland.



CULTURAL ARTS AND MARKETING DEPARTMENT

Daniel Camacho

Dimond Mural

1997

3401 – 15 Fruitvale Avenue,
Dimond District.

Commissioned for \$7,500.

Photography by Meaghan Torsen.



The Dimond District Mural, found on the south wall of Ann's Café, is the second mural by artist Daniel Camacho completed through the *Arts Partnership Program*. The first can be found on the back wall of the Communication Workers of America building in the Lake Merritt District. The Dimond Business and Professional Association was awarded the \$7,500 grant in the fall of 1996. The grant enabled the Dimond Improvement Association to commission Camacho for the project.

Ann's Café has been a neighborhood landmark for over 40 years. The location of the mural was chosen since it serves as a transition point between the Fruitvale and Dimond Districts of Oakland. The mural is dominated by a large diamond shape, a literal interpretation of the district's name. Reflected among the many planes of the gem are images which relate to the generosity and spirit of the community. These are qualities the neighborhood feels are instilled in the reputation of Ann's Café. Mr. Camacho worked with Team Oakland, a youth employment program sponsored by the City's Environmental Services agency, in the fabrication of the mural and in keeping with the theme of community involvement.

Oakland-based artist Daniel Camacho's murals can be found throughout the city. Many of these works are private commissions and can be seen in the Fruitvale neighborhood. He is a native of Mexico where he formally studied painting and sculpture. He utilizes a wide variety of media in his work, including acrylic paint, colored pencil, ink, paper maché, and found objects.



CULTURAL ARTS AND MARKETING DEPARTMENT

Michael Carey

Animal Shelter Public Art Project

1998

Bronze

Oakland Animal Shelter,
1125 – 29th Avenue, Fruitvale District.

Commissioned for \$45,000.

Photography by Meaghan Tordsen.



Artist Michael Carey created a pair of bronze sculptures and a plaque to grace the front entrance of the Oakland Animal Shelter. The human figures represent the sympathetic care and dignity animals are afforded by the shelter. Mr. Carey explains, “As we have domesticated animals and otherwise removed them from their natural roles and environments, we have taken on a responsibility to them that is often ignored or neglected. The animal shelter is a tangible expression of that responsibility.”

Michael Carey is a Berkeley-based sculptor of wood and metal who works in Oakland. He earned a Bachelor of Arts in Sculpture from California State University, Sacramento and a Master of Fine Arts in Sculpture from East Texas University in Commerce, Texas. His work often discusses the link between animal and human nature through imagery of humans behaving toward animals as a nurturer.



CULTURAL ARTS AND MARKETING DEPARTMENT

David Ruth and Chuck Splady

Oakland Emergency Operations Center

1999

Glass panels, iron rails, steel door handles

1605 Martin Luther King Jr. Way,
Downtown/City Center.

Commissioned for \$66,000.



Photography by Meaghan Tordsen.

David Ruth, a glass artist, and Chuck Splady, a metalwork artist, collaborated on the integrated design project at the new Oakland Emergency Operations Center. A map of Oakland was used as the basis for the designs of both the front entry glass doors and the interior operations room railings. Mr. Ruth used the map as a launch point into abstraction. The swirling streaks of color and sprays of soda bubbles in the glass are meant to invoke a feeling of relaxation and calm in the inherently stressful center.

Mr. Splady realized that the site for the artwork was by its nature familiar with maps as the City emergency services dispatch. He bent and forged iron into an aerial view of Oakland for the railings' form. Twisted shapes represent the curvy streets of the Oakland hills while straight bars reflect the downtown grid of city streets. The front entry doors are completed with steel door handles made by Mr. Splady. These handles indicate the exact point on the map where the EOC building is located.

David Ruth is an Oakland-based artist. He received a Master of Fine Arts from California College of Arts and Crafts and a Bachelor of Arts in American History from the University of California at Santa Cruz.

Chuck Spady works out of his studio in San Leandro. He graduated from California College of the Arts and Crafts in Oakland with a Bachelor of Fine Arts.



CULTURAL ARTS AND MARKETING DEPARTMENT

Cedric Wentworth

Bust of Frank H. Ogawa

1998

3.5' (bust only), 7.5' (with pedestal) x
26" x 16"

Bronze and granite

Frank H. Ogawa Plaza, Downtown/
City Center.

Commissioned for \$115,000.



Photography by Meaghan Tordsen.

Commissioned by the Frank H. Ogawa Foundation, the three-quarter sized bronze portrait bust rests on a granite pedestal in the northwest section of the plaza, which is also named in honor of the former City Councilmember. Four granite markers carved with narrative text describing Mr. Ogawa's life and work and illuminating the many contributions he made to the City of Oakland surround the bust.

The Frank H. Ogawa Foundation is a non-profit organization established in 1996 with the purpose of raising funds for a permanent artwork commemorating Mr. Ogawa. The foundation raised \$115,000 and commissioned artist Cedric Wentworth for the project. The bust and markers were cast in duplicate, one gifted to the City of Oakland, and the second set donated to Fukuoka, Japan, a sister city to Oakland.

Cedric Wentworth is trained in classical sculpture. He studied as an apprentice and as a studio master in Italy from 1985 to 1988. He teaches at the Academy of Art University in San Francisco. Mr. Wentworth has also completed a life-sized portrait sculpture of Jack London which may be seen at Jack London Square in Oakland.



CULTURAL ARTS AND MARKETING DEPARTMENT

Scott Constable

Spiral Bench

1999

18" x 65'; 3' diameter (table)

Concrete, Portland cement, steel, bronze,
black Mexican pebble fill, oak, cedar

1006 Amato Drive, Oakland Hills.

Commissioned for \$16,500.



Photography by Meaghan Tordsen.

The *Spiral Bench* at the North Hills Fire Station is found on the front landscaped area north of the facility. Its form is derived from an ancient ruin and from improvised labyrinths found among the hills of the East Bay. The artist hopes the addition of his concrete bench encourages gatherings between neighbors and “serves as a kind of physical and psychic anchor in the midst of a frenzy of new construction.” The fire station was built to serve as a seasonal station for the neighborhood affected by the 1991 Oakland Hills Firestorm.

Aesthetically, the cast concrete, spiraling bench suggests solid stone. Mr. Constable intended the bench and the inverted cone table to function as a compass, orienting the visitor to the site. Radial bronze castings are aligned to points on the compass, and a small hole in the center is meant for a stick or pen to be inserted creating a sundial. Along the west side of the station is a wooden bench mirroring the curve of the larger spiral bench. This second bench, constructed of solid white oak and Alaskan yellow cedar, takes advantage of the stunning view west toward San Francisco and the Golden Gate.

Scott Constable is an Oakland-based designer who works with furniture, architecture, and public art. His furniture design is exhibited internationally, noted for its structural innovation, ecological rigor, and elegant simplicity. He has studied architecture at Rhode Island School of Design, sculpture at the Art Institute of Chicago, and appropriate technology with the Peace Corps.



CULTURAL ARTS AND MARKETING DEPARTMENT

Scott Donahue

Sígame/Follow Me

1999

13' x 3'9" x 4'4"

Cast calcium aluminate, concrete,
fiberglass, epoxy-coated steel

Frank H. Ogawa Plaza (temporary),
Union Point Park, Oakland Estuary
(upon completion of park).

Commissioned for \$60,000.



Photography by Meaghan Tordsen.

The 5-ton sculpture is not a portrait of a particular woman, rather it is a composite of 20 women significant to Oakland's early history and present. The sculpture is composed of different parts fit together into a figure proportionate to the world average for women. *Sígame* gestures as she steps forward, inviting viewers to consider how her combination of parts mirrors Oakland's own multi-cultural population. The names and time periods of the women honored, some still living in the Bay Area, are cast in bronze and inset into the base of the figure with the inscription, "Sígame/Follow Me, from Oakland they came, their gifts many."

Scott Donahue is an artist and teacher who lives in Emeryville, CA. He graduated from the University of California, Davis with a Master of Fine Arts. His past public commissions include projects for the cities of Millbrae, Huntington Beach, and San Francisco. Currently, he is an instructor at the California College of the Arts.

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CULTURAL ARTS AND MARKETING DEPARTMENT

Robert W. Ellison

Regatta

2000

23' x 5' x 5'

Aluminum, enamel, stainless steel

Jack London Aquatic Center Boathouse,
Estuary Park on Embarcadero East,
Between Oak Street and 5th Avenue.

Commissioned for \$18,400.

Photography by Meaghan Tordsen.



Robert Ellison's *Regatta* sits atop the cupola of the Jack London Aquatic Center Boathouse roof. This placement, over 50 feet from the ground, proudly adorns the first municipal boathouse on San Francisco Bay. The piece is capped by a sailboat and the revolving shapes of swirling waves and driving oars spiral down the flagpole. In keeping with the nautical theme of the site, the artwork is treated with the same coating used on offshore oilrigs and tankers. *Regatta* is a playful, yet regal, addition to the boathouse.

Robert Ellison earned both a Bachelor of Fine Arts and a Master of Fine Arts at Michigan State University. His experience includes installations at the San Francisco Civic Center Plaza, Oakland City Center, and the City of Mountain View City Hall. Mr. Ellison describes the sculpture he creates as “colorful, joyous, animated, and visually interactive.” He strives to design and produce artwork that can be enjoyed by all members of a community.

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CULTURAL ARTS AND MARKETING DEPARTMENT

Bruce Beasley

Vitality

2001

30' x 11' x 9'

Bronze, stainless steel

Frank H. Ogawa Plaza, Downtown.

Commissioned for \$250,000.

Photography by Meaghan Tordsen.



The site for *Vitality* was an existing 20' diameter fountain basin, but an aesthetic element was needed for the northeast corner of Frank H. Ogawa Plaza. Bruce Beasley, and Oakland-based artist, was selected as the project artist from a national call for entries. The bronze sculpture rises out of its pedestal of water in a powerful suggestion of motion towards the sky. "The sculpture gives the feeling of uplifting and reaching for higher heights. The sculpture is proud, vital, and dynamic...Just as Oakland is," explains the artist. He sees *Vitality*'s dynamic composition as a metaphor for the City of Oakland. Just as the sculpture is created out of many shapes and planes, so too is Oakland composed of vibrant neighborhoods and districts.

Bruce Beasley is an internationally recognized artist whose work is in both public and private collections in America and Europe. He graduated from the University of California, Berkeley with a Bachelor of Fine Arts, and has since produced all of his work from his West Oakland home and studio.

1 Frank H. Ogawa Plaza, 9th floor, Oakland, CA. 94612, Public Art Program (510) 238-2155 or (510) 238-4949, (fax) 238-6341



CULTURAL ARTS AND MARKETING DEPARTMENT

Diana Pumpelly Bates

*Coming and Going From Sun Up
To Sun Down*

2002

5'6" x 60' x 16"

Stainless steel, cement

Oakland City Center BART Station.



Photography by Roberta Babcock.

Commissioned for \$172,000.

Diana Pumpelly Bates wanted to create a sense of place out of the bustling City Center BART Station where the artwork would reflect the actions of people moving as well as the diversity of the people themselves. The colored cement murals cover the restored exterior walls of three station entrances. A stainless steel sculpture, titled *Their Eyes Were Watching God*, is installed in a central location at the main entrance. The artist felt the organic wavy pattern along the bottom of the murals would be interpreted as “the soft earth beneath all of our human structures, as the uncertainty upon which we walk, the amorphous quality of living that makes every day sunrise an opportunity for discovery” or possibly the shapes of the Oakland hills. Taken as a whole, *Coming and Going from Sun Up to Sun Down* serves as both functional BART station entrances and a place in the city that all people can recognize.

Diana Pumpelly Bates is an artist living and working out of San Jose. She received a Master of Fine Arts degree from San Jose State University and continues to work in public art and exhibit her art within California.



CULTURAL ARTS AND MARKETING DEPARTMENT

Jeff Norman

*Fire Station 8 (walkway), and Timeline/
Lifeline: A Brief History of the Temescal
Community and Fire Station 8 (publication)*

2003

35' x 8'

Black granite, lithochrome paint, porcelain

463 51st Street, Temescal Neighborhood.

Commissioned for \$46,000.

Photography by Meaghan Tordsen.



Jeff Norman's history walk public art project at the new Fire Station 8 facility honors the century of service the station has provided North Oakland's Temescal neighborhood. Specially designed tiles are laser-engraved with historical photographs and text which intertwine the histories of Fire Station 8 and the Temescal community. The central axis of the pathway highlights important moments of these histories as it leads up to the front door of the facility. Other tiles are engraved with contemporary photographs, text from newspaper articles, old station logs, historical maps, and quotes. An informational publication was written and designed by the artist as a way to extend the community's experience of the history walk at greater depth. This brochure is available free at the station.

Jeff Norman is an Oakland-based artist who resides in the Temescal neighborhood. Previous public art projects of his are installed for the benefit of Temescal. *Some Local History* is a neighborhood history marker utilizing text and imagery to commemorate the history of the area near Telegraph and 55th Street in North Oakland. *PostMark Temescal* is located in front of the post office at Shattuck Avenue and 50th Street and serves as a community gathering site.

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CULTURAL ARTS AND MARKETING DEPARTMENT

Daniel Galvez and
Patricia A. Montgomery

A Journey of Promise

2003

9.4' x 13' (center); 9.4' x 9' (left and rt.)

Canvas, ink, oil paint, varnish

659 – 14th St., Downtown/City Center.

Commissioned for \$75,000.



Photography by Roberta Babcock.

Daniel Galvez, a muralist, and Patricia A. Montgomery, an artist working in weaving and quilting, collaborated on *A Journey of Promise* at the African American Museum and Library at Oakland. The three-paneled mural combines large-scale mural painting with quilting design elements to produce a majestic, yet intimate public artwork for the new museum. More than 40 individuals and events from African American history in Northern California are depicted. Historical imagery, quilt patterns, and architectural features were digitally combined, printed, and painted resulting in the spectacular mural. The Civil Rights Movement, black sailors, cotton laborers, local shipyards, jazz musicians, artists, and scenes from the 1900s are shown.

Daniel Galvez is a nationally recognized large-scale public muralist. He is an Oakland-based artist who has worked for over 25 years. He graduated from San Francisco State University with a Master of Fine Arts in Painting. This is the second public art commission for Mr. Galvez by the City of Oakland. The first was a temporary mural for City Hall titled *Twist of Fate* from 1993. Patricia A. Montgomery is an Oakland artist currently working in weaving and quilting. She has been commissioned for public artworks in Oakland before, including the *Roots of the Community* Lowell Street mural collaboration in 1995. She earned a Master of Fine Arts degree at John F. Kennedy University in Orinda, CA.