

Public Art Advisory Committee Meeting
Monday, March 4, 2024
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 Cultural Affairs Commission 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 kzarembo@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 Commission and City staff 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.

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Webinar ID: 831 8059 6949

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1 Frank H. Ogawa Plaza, Oakland CA 94612
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AGENDA

- I. Welcome/Call to Order/Roll Call**
- II. Land Acknowledgment**
- III. Public Comment**
- IV. Action Item: Adopt the Minutes from the February 5, 2024 Public Art Advisory Committee Meeting**
- V. Action Item: Review and Approve Public Art Sculptural Installations by Linda Yamane (Artist 1) and Walter Hood (Artist 2) for the Peralta Hacienda Historical Park, Lower Park, Creek Nature Area, 2465 34th Avenue (District 5).**
- VI. Action Item: Review and Approve Dimond Gateway Sculpture Proposal by artist Andrea Bacigalupo for the Dimond Gateway Garden, Northwest Corner of Lincoln and MacArthur Boulevard, Funded by Dimond Improvement Association (District 4).**
- VII. Informational Item: Public Art Coordinator Updates on Current Projects / Program Activity**
 - a. Recruitment: PAAC, Artist Updates**
 - c. CIP Program: New Projects Planning and Collections Maintenance**
 - b. Public Art in Private Development Projects**
 - d. Artist-Community Initiated Projects**
 - e. General Public Art Program Administration**
- VIII. Open Forum**
- IX. Announcements: new staff, events**
- X. Agenda Building: Outline agenda for next regular meeting: May 6, 2024***
- XI. Adjourn**

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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

Cultural Affairs Division
Economic & Workforce Development Department



**Public Art Advisory Committee
(PAAC)**

February 5, 2024

1 Frank H. Ogawa Plaza

Hearing Room 4

Minutes

Members Present: Sarah Miller (Co-Chair), Eric Murphy (Co-Chair), Kaitlin Kushner, Jennifer Kessler, Katerina Leventi, Mario Navasero

Excused: Marcus Guillard

Staff Present: Kristen Zaremba, Public Art Coordinator; Raquel Iglesias, Cultural Funding Coordinator

Guests: Quincy Williams, CIP Projects Coordinator, Oakland Parks, Recreation and Youth Development Department; Kriti Holohan, Cece Carpio, Julie Mills, Josie DeMira

Meeting Chair: Eric Murphy

*Indicates partial attendance

- 1. Welcome/ Roll Call / Meeting called to order at 5:36 p.m.** PAAC Chair Eric Murphy called the meeting to order and read the Cultural Affairs Commission/Public Art Advisory Committee Land Acknowledgment.
- 2. Public Comment: No comment was provided.**
- 3. Action Item: Adopt the Minutes from the December 4, 2023 Public Art Advisory Committee Meeting.** S. Miller moved to approve the minutes. K. Leventi seconded; M. Navasero Aye; K. Kushner Aye; E. Murphy Aye. Motion passed unanimously.
- 4. Action Item: Review and Approve Friends of Joaquin Miller Park (FoJMP) sponsored murals by artist Kristi Holohan, for the exterior restroom walls near the Big Trees (District 4).** Public Art Coordinator Kristen Zaremba referred Committee members to the submittal packet and introduced the project, while providing background on the relationship between the two murals proposals being presented at the meeting. Both will be funded privately and placed on Oakland parks property. OPRYD Capital Improvement Projects Coordinator Quincy Williams presented background on the Parks department support for the projects to be licensed for placement on City assets, noting they were both presented to and approved by the Parks and Recreation Advisory Committee (PRAC) on January 10, 2024. Friends of Joaquin Miller Park board member Julie Mills provided background on the desire to improve two of the restroom facilities within this 500 acre park. Artist Kristi Holohan presented her proposed mural designs which will cover 3 walls of the structure and are intended to inspire and educate the Oakland community through native flora and fauna -grounded compositions. Each wall will incorporate

QR codes for additional educational information. Holohan will also work with two youth interns. Staff asked the project proposers to clarify the artist fee for the project, which has been folded into the budget, noting they want to ensure that the artist is paid for their work. The artist, staff and Committee members had a follow up discussion regarding the City's standard artist notification and waiver requirements. Staff will clarify the legal requirements with the City Attorney to explore if there is a way to support ensuring longevity on privately funded projects for City property, particularly for Parks property. PAAC members and staff complimented the artist, expressed support for the project and suggested locating the QR codes in locations that can easily be maintained for longevity, in alignment with the project credit signage. **Motion: K. Leventi moved to approve the mural designed by artist Kristi Holohan for the Joaquin Miller Park restrooms, located near the Big Trees. K. Kushner seconded. M. Navasero Aye; S. Miller Aye; E. Murphy Aye.**

5. **Action Item: Review and Approve Sogorea Te Land Trust sponsored murals by artist Cece Carpio, for the exterior restroom walls near the Cascades (District 4).** FOJMP Board representative Julie Mills introduced the project, noting City staff representative Hank Phan also approved the proposed location. Artist Cece Carpio introduced the project, commissioned by the Sogorea Te Land Trust, to align with their related plans in the park land recently reclaimed from the City. Carpio presented her design compositions and background narrative. Regarding artist fees, Carpio is being compensated through auxiliary funds as an artist in residence with the Land Trust. Julie Mills noted that the Friends group will also contribute to the project budget. Committee members complimented both artists on their designs, and their extensive research and investment in the work. **Motion: S. Miller moved to approve the mural designed by artist Cece Carpio for the Joaquin Miller Park restrooms, located near the Cascades. K. Kushner seconded. K. Leventi Aye; E. Murphy Aye; M. Navasero Aye. Motion passed unanimously.**
6. **Informational Item: Public Art Coordinator Updates on Current Projects / Program Activity**
 - a. **Recruitment: Staff, PAAC, Artists.** Zaremba announced staff recruitment is complete and introduced incoming Assistant Public Art Coordinator Josie de Mira to the Committee. Zaremba provided program updates on artist recruitment; the Cultural Strategist in Government public artist recruitment program with Sorell Raino-Tsui; upcoming CIP projects; and public art for private development recently completed projects by Shawn HibmaCronan at 412 Madison; Leah Rosenberg for One Piedmont (at West MacArthur); and phase one of a two-part project by Kenturah Davis at the Marriott Residence Inn, 1431 Jefferson St. The second component, glasswork being fabricated by Franz Meyer of Munich, will be installed this spring. Staff and Committee members discussed the issues around the Federal Visual Artists Rights Act (VARA) and longevity for artworks proposed for utilitarian buildings with built-in obsolescence, and the different types of artist agreements for artwork commissioned under different conditions. Staff will raise the topic with the City Attorney's office to determine if there are more inclusive ways to support artists working in the public realm.
7. **Open Forum:**
8. **Announcements:** E. Murphy announced he will be installing an Oakland "All Stars" exhibition in City Hall mid-March and invited everyone to attend the opening reception, TBD.
9. **Agenda Building: Peralta Hacienda Historical Park and Dimond Gateway Parks proposals; Artist – Community Initiated Project proposals guidelines; PAAC recruitment plans**

10. Adjournment: K. Leventi moved to adjourn the meeting at 7:23. K. Kushner seconded. E. Murphy Aye; S. Miller Aye. M. Navasero Aye. Motion passed unanimously.

draft

Cultural Affairs Division

Economic & Workforce Development



Public Art Advisory Committee Proposal Review Form

Date 10/30/2023

Artist(s) Linda Yamane (Artist 1), Walter Hood (Artist 2)

Project Contact Holly Alonso, Executive Director

Organization (if applicable) Friends of Peralta Hacienda Historical Park

Phone # (510) 532-9142 | (510) 833-1171 Email holly@peraltahacienda.org

Street Address 2465 34th Avenue

City Oakland State CA Zip 94601

Proposed Site of Project (Address/Cross St. with physical details) _____

2465 34th Avenue, Lower Park, Creek Nature Area. Piece 2 extends to Ramp to Lower Creek

Name of Property Owner, Proposed Location City of Oakland

City Council District of Proposed Location District 5

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

1. pg. 1 Review Form (this page)
2. pg. 2 Project Narrative
3. pg. 6 Artist Resume
4. pg. 10 Examples of Past Work
5. pg. 12 Visual Proposal
6. pg. 19 Materials and Methods Description
7. pg. 20 Photos of Site
8. pg. 21 In-Situ Mockup
9. pg. 23 Timeline
10. pg. 26 Budget
11. pg. 27 Maintenance Plan
12. pg. 28 Community Outreach / Support Documentation
13. pg. 30 Insurance Documentation
14. _____ Permission(s)- Private Property Owner or City
15. pg. 33 Waiver of Proprietary Rights for Artwork Placed on City Property (if applicable)

2. Project Narrative

WRITTEN DESCRIPTION OF THE PROPOSED ART WORKS

This project consists of the following related art works about the Ohlone people and their culture and relationship to the natural world:

- a) **A story sign sequence and accompanying sculpture based on an Ohlone creation story**, designed by Ohlone artists and scholar Linda Yamane. The story tells about the Peregrine Falcon Kaknu in a contest with Body of Stone to form the boulders of the world. One stand-alone sign will describe riparian plants used in the fine art of Ohlone basketry. The elements will be fabricated and installed by Scientific Art Studio, who have already created construction drawings.
- b) **A sculpture of SII, the word for water in the East Bay Ohlone language of Chochenyo** by Walter Hood in collaboration with traditional indigenous artists of the community and Ohlone spokesperson Corrina Gould. The sculpture is made of a lattice pattern onto which community members will weave plant fibers seasonally during Peralta Hacienda programs. Hood Design Studio has already created construction drawings.

ROLES AND RESPONSIBILITIES

- **Friends of Peralta Hacienda Historical Park** initiated the project as part of an effort to decolonize the site.
- **Holly Alonso**, the organization's Executive Director, is the project director who manages the project and raised the funds to complete it.
- **Linda Yamane** is the visual artist, writer and scholar who created the artwork for the Kaknu story signs and sculpture and continues to consult for the project.
- **Scientific Art Studio** is fabricating and installing the Kaknu story sign sequence and created the graphic design and engineering drawings for the signage and mounts.
- **Walter Hood** of Hood Design Studio is the visual artist who conceived and designed the SII (Water) word sculpture in collaboration with Ohlone advisors and traditional indigenous artists from the community. Hood Design Studio will also fabricate and install the sculpture.

ARTISTS' INTENT

- **Linda Yamane**
I am looking forward to combining my extensive knowledge of Ohlone culture with my artistic skills to create new and beautiful park elements that will attract, engage, inform, surprise and delight park visitors, guiding them to see the world around them in a new way and appreciate that they are part of a long continuum of human history in the Bay Area.

The problem I am focused on in my creative work is involving and representing indigenous voices. Creating a sense of belonging for indigenous people at Peralta Hacienda, a site understood previously to be a colonial memorial of the Spanish and Mexican eras. Replacing that with a holistic sense of the Ohlone.

As an Ohlone artist, culture bearer, and tribal historian, my role is to bring an informed insider's voice and view of indigenous Ohlone life and culture, both past and present, directly from the Ohlone community to the visiting public.

Most often Ohlone interpretive material is assembled by interpretive specialists outside the Ohlone community and, in spite of their best intentions, portrays Ohlone people and culture based on their limited knowledge. The result is usually a brief and rather dry narrative of "survival on the land." Here at the Peralta Hacienda Historical Park, we have many opportunities, in a variety of indoor and outdoor settings, to feature some beautiful but little-known aspects of culture not shared in other public venues and in fact little-known by Ohlone community members themselves. It's exciting to have this opportunity to educate both the descendant community and the visiting public, showcasing some very rich and insightful traditions that can inspire us all today.

- **Walter Hood**

Maya Angelou's anthem, *Still I Rise*, is a provocation to resilience in the face of extermination and bondage. Her words encompass not only the struggles of African Americans but all marginalized and oppressed. Language is a powerful tool. When absent, culture is absent.

The Peralta Hacienda project celebrates language lost or unseen in the landscape. The Ohlone people of the Bay Area had various dialects depending on their geography. For the East Bay population, Chochenyo was the spoken dialect. Inspired by Maya Angelou's poem, *Still I Rise*, one stanza in particular encapsulates the environmental connectedness of struggle:

*Just like the moon and like suns
With the certainty of tides
Just like hope springs high
Still I rise*

The evocation of these three elements, moon, sun and water are powerful words in the Chochenyo dialect, and are a source in the daily, quarterly and yearly ritual. Gismen (sun), Kormey (moon) and Sii (water) are reimagined on the site of the Spanish colonial as heroic text that emerges from the creek which connects the bay to the land. The texts are multi-dimensional. Firstly, as semiotic monuments that are scaled as sculpture. Secondly as conduits for memory and experience, and thirdly as ritual.

VISITOR EXPERIENCE DESCRIPTION, PERALTA CREEK NATURE AREA

Visitors walk down a steep slope via switchbacks on an ADA ramp to the lower park area to visit a restored riparian landscape, immerse themselves in the Ohlone language, Chochenyo, and hear about Ohlone beliefs and stories from the community tour guide. This area conveys the millennial time scale of the Ohlone and Bay Miwok peoples—geological, eternal and human.

*The Ohlone have lived in the East Bay
for at least 4,000 years. They spoke
the Chochenyo Language.*

Visitors enter this area walking down the ADA Ramp to the creek area hearing about the 4,000-year timeline of Ohlone history, beginning in the present and ending at the bottom of the ramp in the creek area 4,000 years ago. They see a large-scale flying figure of a bird on a slender pole below in the park's Creek Nature Area. When they get to the bottom, they read the story Ohlone culture hero and Creator, Kaknu, Peregrine Falcon, on a sequence of signs.

Sun, Moon, And Water

Visitors notice the word sculptures 'GISMEN', 'KORMEY', and 'SII' on the slope and beside the creek. Signage lets them know that the words mean sun, moon and water in Chochenyo, the language spoken by the Ohlone, the original peoples of the East Bay. They learn that the designer of the sculptures, Walter Hood, talked to Ohlone leaders about how Spanish missions, U.S. boarding schools and other institutions suppressed their language, but that they are speaking their languages again today. Walter Hood wanted to make the language visible. The poem "Still I Rise" by Maya Angelou, which the visitors can read, inspired him.



The tour leader invites visitors to ask questions. They find out that the solar panels that cover the GISMEN sculpture gather energy through the day and softly illuminate KORMEY, meaning moon, by the evening. The tour leader invites them to write words for sun, moon and water in other languages, or poems or memories, and tie them to the sculpture. As part of site programming, visitors, neighbors and audience members weave the SII sculpture with plant materials in quarterly ceremonies, an activity that Indigenous culture bearers brainstormed during the NEH planning process.

At the bottom of the ramp, visitors arriving in the creek area will walk along and sit to rest on a colorful 100-foot-long bench that is part of an outdoor classroom, in a small amphitheater. They see and learn about the Indigenous textile patterns on the bench, of Ohlone, Mien, Mam, Mexica, Khmer and others who live in Fruitvale. Nearby interpretive signage identifies each pattern and explores meanings of the word "indigenous" with quotes from community members about the designs. Each visitor picks a pattern they like and shares with the group where it is from.

*Kaknu, the Peregrine Falcon, was the
Creator in Ohlone beliefs and legends.*

Ohlone Story Sequence



Visitors stroll along a series of nine story signs beside the path. They meet the creator, Kaknu, the Peregrine Falcon, and Body of Stone, who created the water and the earth in Ohlone tradition. Kaknu, a supernatural being with human and animal characteristics, is the most famous person from the mythological “Animal People” times. Linda Yamane created drawings and text based on the scholarship of adviser Bev Ortiz about Coyote, Kaknu, and Body of Stone.

Near a group of large boulders, visitors read the story of Kaknu going to the depths of the earth and having a battle with Body of Stone, thus creating all the boulders on earth, including the cluster here. Visitors learn about the rich traditional literature of the Ohlone people; this is only one of many wonderful stories. In school field trips and other programs, visitors share origin stories from other cultures. See text and illustrations in the Appendix for three of the nine story signs.

Basketry Garden

Visitors cross a bridge and walk among plants that the Ohlone use for basketry—sedge, fern and willow. Interpretive signage shows images of the baskets and amazing facts about them, such as that Ohlone artist Linda Yamane spent a whole year hand-stitching one basket with 16,000 fibers. Visitors will participate in basketry making in the park as part of special tours, on which they also learn about Ohlone land stewardship techniques such as coppicing, in which plants are cut at the base and regrow. Program participants will use this technique on the plants in the basketry garden.

*The Ohlone made beautiful baskets
from the kinds of plants that are in this
garden. Ohlone artists like Linda
Yamane still make them today.*

Crossing back across the creek on another small bridge on the left, visitors see a relief map showing the contours of the Bay in 1750. They can explore with their fingers the contours of the geological history that created the waterways that the first peoples traveled.

Near this, to the left of the ADA Ramp leading to the upper area of the park, a staircase leads back to the Historic Core. Visitors discover that it has been 12,000,000 years since the East Bay hills were formed: Each of the 40 steps represents 300,000 years. Visitors physically experience the time span of the East Bay watershed, including this creek, which formed at about the 1,000,000-year mark. The creeks began to flow into the creeks, into the water table deep underground and out to the Bay and the ocean, a process that continues today.

3. Artists' Resumes

Walter Hood

3016 Filbert St #2, Oakland, CA 94608
(510) 595-0688 (510) 595-1486 fax
walter@hooddesignstudio.com

Walter Hood is a Professor at the University of California, Berkeley's Landscape Architecture and Environmental Design Department, and chaired from 1998 to 2002. His Oakland, California-based studio, Hood Design, has been engaged in architectural commissions, urban design, art installations, and research since 1992. Earlier projects located in Oakland such as the Lafayette Square and Splash Pad Parks are regarded as transformative designs for the field of landscape architecture. Hood Design is also the designer for the gardens and landscape of the new De Young Museum; the new landscape for the California African American Museum in Los Angeles; and new Sculpture Terrace for the Jackson Museum of Wildlife Art in Jackson, Wyoming. Recently, Hood won design competitions for the Center for Civil & Human Rights in Atlanta, GA; Garden Passage, a public artwork in Pittsburgh, PA; and a 1.1-megawatt photovoltaic array within the campus landscape at the University at Buffalo. In 2009–10 Walter Hood received the Cooper-Hewitt National Design Award for Landscape Design, and in 2010 was bestowed the title, Master of Design, by *Fast Company* Magazine.

Hood has worked in a variety of settings including architecture, urban design, community planning, environmental art, and research. He was a fellow at the American Academy in Rome in Landscape Architecture in 1997. He has exhibited and lectured on his professional projects and theoretical works nationally and abroad. Hood also participated in the San Francisco Museum of Modern Art's "Revelatory Landscapes" Exhibition 2000-1. In 2010, Hood participated in Art Institute of Chicago Museum's "Learning Modern" exhibition, and was featured prominently in the February 2010 issue of "Art in America". This spring Hood was a selected winner for the Venice Biennale, Venice Italy and exhibited two projects: a green street and plaza for Center Street in Berkeley, California, and the Greenprint, an urban landscape vision for the Hill District in Pittsburgh, Pennsylvania.

Walter Hood has several publications that illuminate his unique approach to the design of urban landscapes. His published monographs: *Urban Diaries and Blues & Jazz Landscape Improvisations* won an ASLA Research Award in 1996. In 2001 Walter's essay "Macon Memories" was featured in Princeton Architectural Press's *Sites of Memory: Perspectives on Architecture and Race*. His work has been featured in exhibitions and publications including *Open: New Designs for Public Space*; Van Alen Institute; *The New York Times*; and *Metropolis* and *Dwell* magazines. Hood is currently researching and writing a book entitled *Urban Landscapes: American Landscape Typologies*. His teachings of the American Urban Landscape are intertwined with his design work creating a didactic approach to the design of urban landscapes.

Linda Yamane

1585 Mira Mar Avenue, Seaside, CA 93955 (831) 905-5915
rumsien123@yahoo.com

Linda Yamane is a California Indian basketweaver, artist, author and tribal scholar who traces her ancestry to the Rumsen Ohlone, the native people of the Monterey area. Born in San José in 1949, she has spent more than 35 years researching Ohlone history and reviving Rumsen language, song, folklore, basketry, and other traditions. In 2013, she was awarded the California Indian Heritage Preservation Award by the Society for California Archaeology.

"Of central importance to my life and identity is my Rumsen Ohlone heritage. It is around my cultural roots that my artwork and my life's work has revolved and evolved. Cultural research has led me to the discovery of our language, stories, songs, basketry, dance and other traditions—all of which infuse my life and art with a deep connection to both of the worlds in which I live. When we sing our songs, speak our language, tell our stories and weave our baskets, we bring their beauty back into the world and bring honor and respect to our ancestors."

Published Works

Linda is the author of *Weaving a California Tradition* and co-author of *In Full View—Three Ways of Seeing California Plants*. She also researched, compiled, and illustrated two collections of Ohlone stories: *When the World Ended* and *The Snake That Lived in the Santa Cruz Mountains*.

She was editor of *A Gathering of Voices—The Native Peoples of the Central California Coast* and her writings are included in the anthologies *The Sweet Breathing of Plants—Women Writing on the Green World*; *The Green Book of Language Revitalization in Practice*; *The Way We Lived*; *The Ohlone: Past & Present*; *Seaweed, Salmon & Manzanita Cider—A California Indian Feast and First Coastal Californians*.

Basketry

Linda was a founding board member of the California Indian Basketweavers' Association and was the editor of its newsletter "Roots & Shoots" for more than 15 years.

She has earned a reputation as a master California Indian basketweaver who has nearly singlehandedly brought back the ancient tradition of Ohlone basketweaving. Over a period of more than thirty years, she has worked to learn the intricate details of traditional Ohlone basketry styles, native plant materials and weaving techniques. Her workmanship has been recognized by numerous state, federal and local agencies who have invited her to both exhibit and demonstrate Ohlone basketry in parks, museums, and public programs.

She was invited to demonstrate Ohlone basketry at the Smithsonian's 2006 Folklife Festival in Washington, DC, where she was part of the "Carriers of Culture—Living Native Basket Traditions" program. Her baskets have been exhibited at The Huntington Library, the Santa Barbara Museum of Natural History, University of San Francisco (2021), Monterey Museum of Modern Art, Pacific Grove Museum of Natural History, Bundeskunsthalle in Bonn, Germany:

“California Dreams—San Francisco, a Portrait,” (2019), the exhibit “California’s Remarkable Women” at the California Museum for History, Women & the Arts in Sacramento (2004-2005), and elsewhere.

In 2012, she completed two feathered and Olivella-beaded Ohlone ceremonial baskets, the first to be made in about 250 years. One was commissioned by the Oakland Museum of California for permanent display in their California History Gallery. The other was supported by a grant from the Creative Work Fund. In 2014, she created a similar basket for the San Francisco Presidio’s Officers’ Club Museum, as well as several ceremonial regalia items. The Santa Barbara Museum of Natural History commissioned a unique Ohlone seed-roasting basket; the de Saisset Museum (Santa Clara University) commissioned several Ohlone work baskets for interpretive display; the Sanchez Adobe Interpretive Center in Pacifica commissioned a basket and other significant Ohlone cultural display items.

Education

Master’s Degree in Art, with a specialty in crafts, from San José State University, 1978
BA in Liberal Studies from San José State University in 1974.

Exhibit Curator

She was co-curator of the exhibit “Continuing Traditions—California Indian Basketweavers” at the Museum of Art and History in Santa Cruz (1996) and curator of “Weavers of Tradition—California Indian Basketry” at the Monterey Museum of Art (1999–2000).

Interpretive Text and Design

Linda has written Ohlone interpretive text and collaborated on design for exhibits at the Lands End Lookout Visitor Center in San Francisco, San Francisco Presidio Visitor Center, Don Edwards San Francisco Bay National Wildlife Refuge Environmental Education Center in Alviso, Pacific House in Monterey’s Custom House Plaza, Pacific Grove Museum of Natural History, Carmel Valley History Center, and elsewhere.

Educator

For twenty-five years, she taught classes and workshops in Ohlone traditional skills for school children and the public in schools and parks throughout the San Francisco and Monterey Bay areas.

Ohlone Language

Linda has been actively working to revive the Rumsen Ohlone language of the Monterey area and has created a comprehensive Rumsen dictionary, in database format, in order to share her work with the Rumsen Ohlone Tribal Community.

John P. Harrington Fieldnotes

Linda has been studying the John P. Harrington unpublished field notes for nearly forty years, gleaning valuable language and Ohlone cultural information from their pages.

Tule Canoes

Over the past thirty-five years, Linda has made more than thirty traditional tule canoes, several of which are in museum exhibits such as the Oakland Museum, The California Museum for

History, Women and the Arts in Sacramento, the Aptos Chamber of Commerce, the Environmental Education Center at the Don Edwards National Wildlife Refuge in Alviso, the de Saisset Museum on Santa Clara University campus, the Carmel Valley History Center, and the Palo Corona Regional Park Discovery Center in Carmel. Several were created for the Monterey Bay Aquarium's summer deck program "Turning the Tide."

Ethnographic Consultant

Linda has served as ethnographic consultant to numerous museums and agencies, including: California State Department of Parks & Recreation, Monterey State Historic Parks, National Park Service—Golden Gate National Recreation Area, San Francisco Maritime National Historic Park, San Francisco Bay National Wildlife Refuge, Santa Clara County Department of Parks & Recreation, Pacific Grove Museum of Natural History, History San José, Monterey Maritime and History Museum, Santa Cruz City Museum of Natural History, Santa Cruz Museum of Art and History, Oakland Museum of California, the California Museum in Sacramento, San Francisco PUC, Army Corps of Engineers, San Mateo County Historical Association, Monterey Peninsula Regional Park District, East Bay Regional Parks District.

Artworks

Her drawings have been part of interpretive exhibits at Mt. Diablo State Park Visitor Center, and the Monterey County Agricultural and Rural Life Museum (King City), Chitactac-Adams County Park (Gilroy, CA), the Pacific House (California State Historic Park Museum, Monterey), Land's End Lookout Visitor Center in San Francisco, Garland Ranch Regional Park Visitor Center (Carmel Valley), Palo Corona Regional Park (Carmel), and elsewhere.

Art Exhibits

California Indian Basketweavers Showcase, California Indian Basketweavers Gatherings, 1993–2012 • California Indian Basketweavers—Continuing Traditions, February 13–May 18, 1996, Museum of Art & History, Santa Cruz, CA • Chaw'se Native American Invitational Art Show 1996, August 23–September 29, 1996, Indian Grinding Rock State Historic Park, Pine Grove, CA • First People: Animals in Native Californian Art, Santa Barbara Museum of Natural History, March 10–May 28, 1996 • Chaw'se Native American Invitational Art Show 1995, August 25–September 24, 1995, Indian Grinding Rock State Historic Park, Pine Grove, CA • Weaving Contemporary Ceremony I & II—Native Women of California Print Exhibition, American Indian Contemporary Arts, San Francisco, January 6–April 1995 • Artist of the Month, Jesse Peter Native American Art Museum, Santa Rosa, March 1995 • Chaw'se Native American Invitational Art Show 1994, August 26–September 25, 1994, Indian Grinding Rock State Historic Park, Pine Grove, CA • Traditional/Contemporary Native American Voices, April 14–June 18, 1994, Sun Gallery, Hayward, CA • Weaving Contemporary Ceremony I: Keepers of Tradition, Lassen County Arts Council Gallery – Susanville, CA, November 1993 • Shared Experience/Personal Interpretations: Seven Native American Artists, February 23–March 21, 1993, University Art Gallery – Sonoma State University • Indigenous California Women's Conference, UC Santa Cruz, February 1992 • People at the Edge of the World, September 11–October 18, 1991, Inter-Cultural Center Gallery – Sonoma State University, and others.

4. *Examples of Past Work*

Walter Hood



Witness Walls, Nashville TN



Symbiotic Village, Shenzhen China



Abraham Lincoln Brigade, San Francisco CA

Linda Yamane



Ear Ornaments



Tule Boat



Basket with Photo of Grandmother

5. Visual Proposal

Artist Walter Hood: Rendering of Word Sculpture Sii (Water) In The Peralta Creek Nature Area

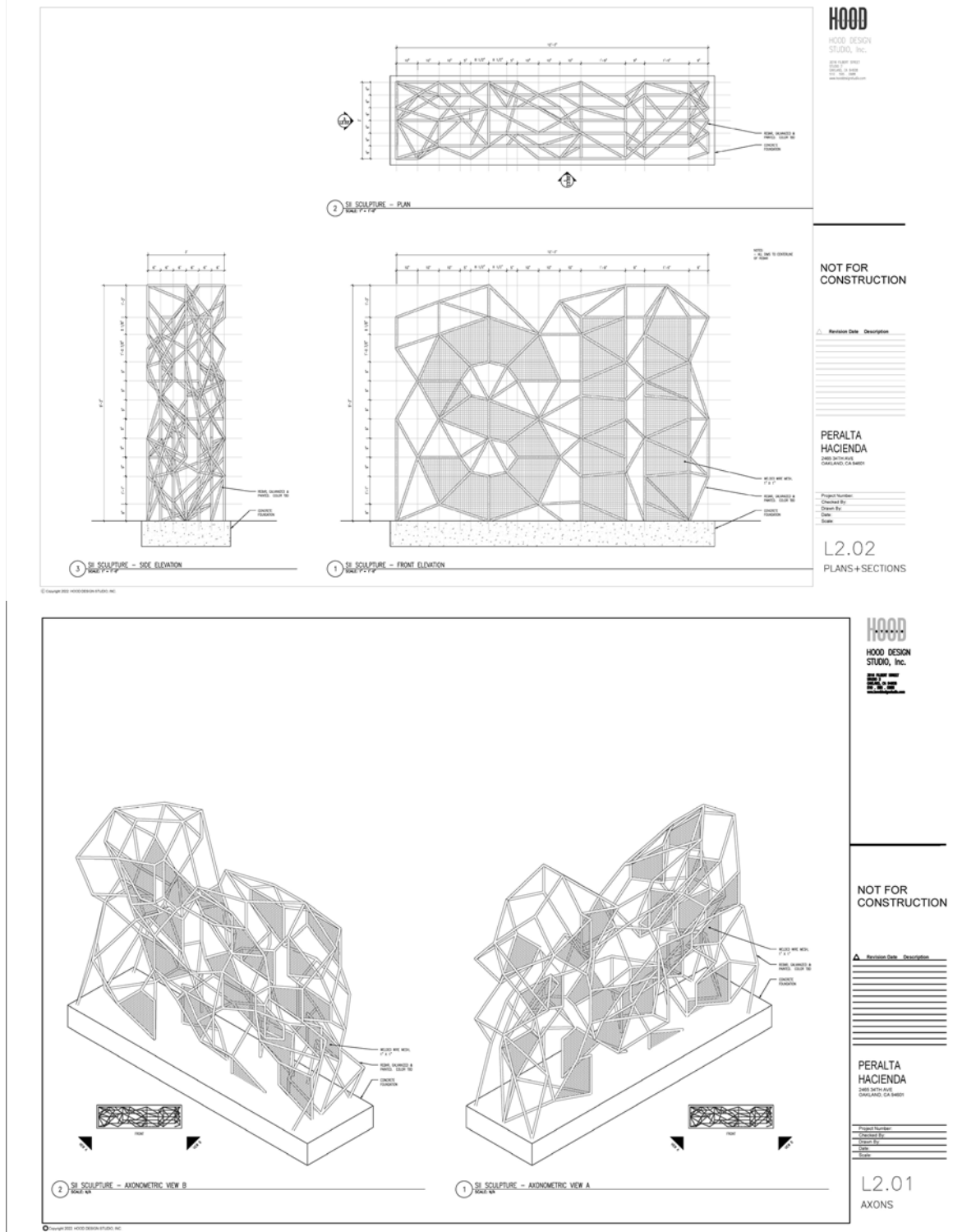
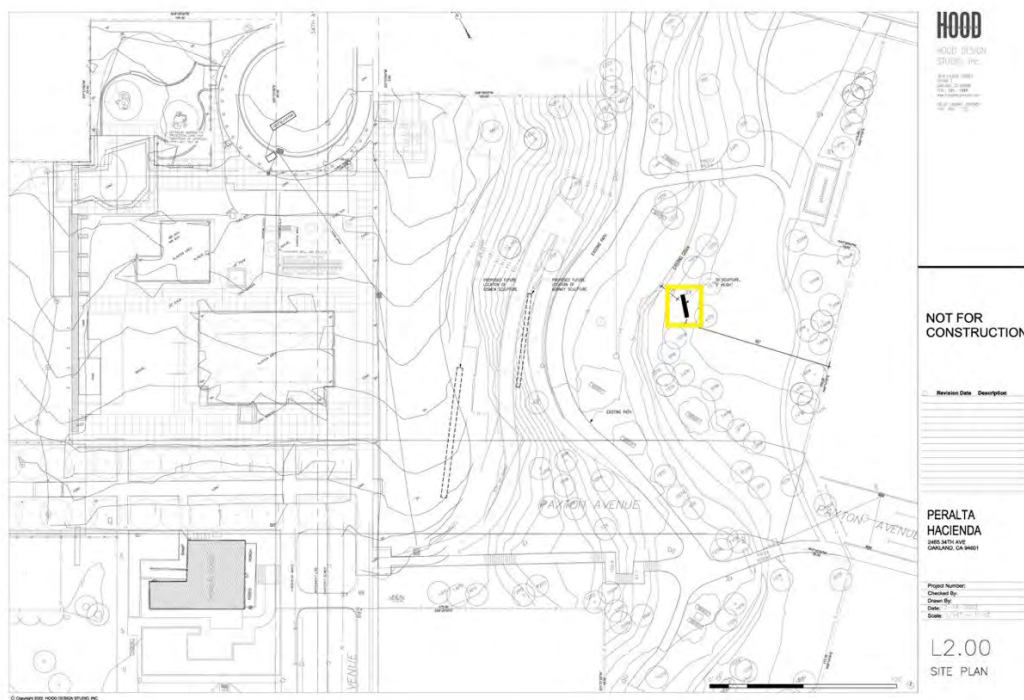
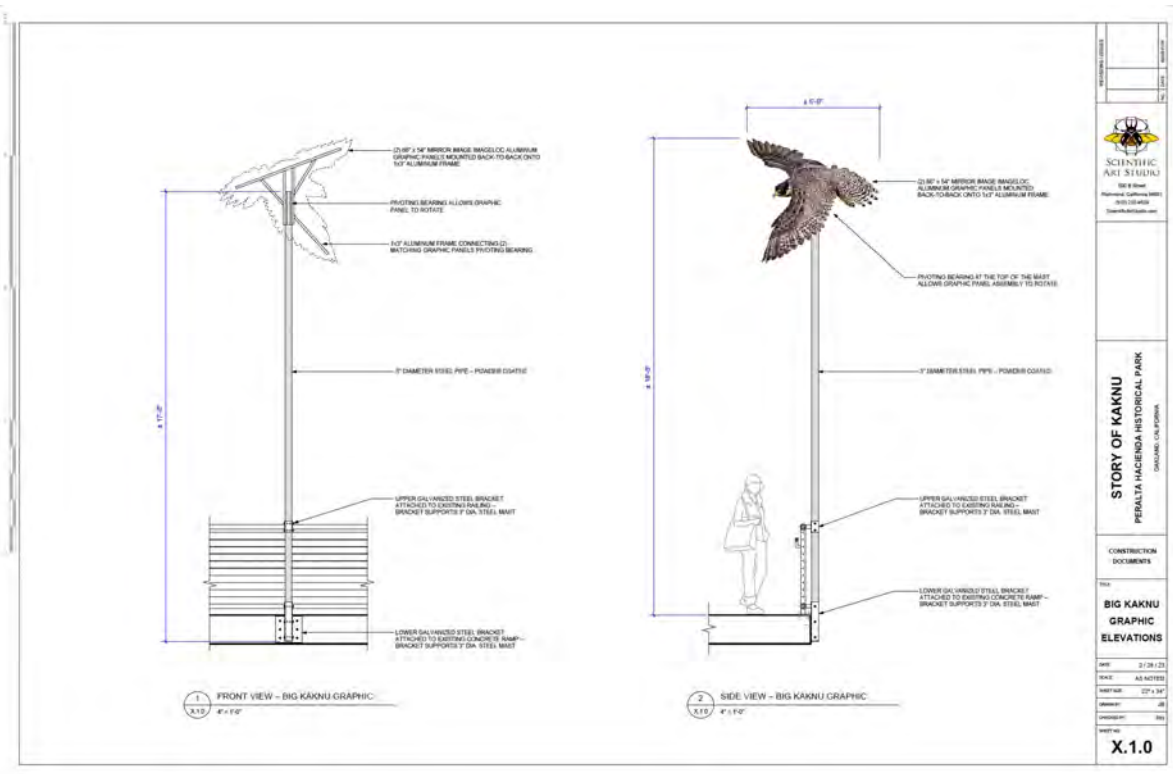


Diagram showing location of Word Sculptures in the Peralta Creek Nature Area



Artist Linda Yamane: Kaknu Story Sign Sequence and Sculpture Mockup of Kaknu sculpture display by Scientific Art Studio



Kaknu Story Signs

Descubre a Kaknú el héroe de la gente

Kaknú, el halcón peregrino, es el héroe de muchas historias tradicionales Ohlone del Area de la Bahía. Kaknú, y su abuelo Coyote, vivieron aventuras emocionantes y a veces peligrosas, que sobrevivieron gracias a las historias que fueron contadas por los Ohlone del Area de la Bahía durante miles de años.



Kaknu – Muwekma wetreš

Kaknu-Peregrine Falcon-wetreš 'irihte Ohlone nuunu. Kaknu 'at waaka paapa, mayyan, wayentikne 'alšip 'at 'iččašte 'išuniččan. Kikne Ohlone muwekma 'irihte warepkma

Meet Kaknú The People's Hero

Kaknú – Peregrine Falcon – is the hero of many traditional East Bay Ohlone stories. Kaknú and his grandfather, Coyote, had exciting and sometimes dangerous adventures that were kept alive through the telling of their stories by East Bay Ohlone people over thousands of years.



Hittiš muwekma 'uyyakiš

Miččiš Ohlone nuunu, hittiš muwekma heeme
wareptak 'uyakani muwekma hiswikne.
'Uyakani, hittiš heyyekne nonwente hossi
muwekma. Meene tappesin Kaknu, 'ayšit
maaŋo winnaikma 'at šottokma.

La Gente Animal de Hace Mucho Tiempo Atrás

Según antiguas historias tradicionales indígenas
de California, Gente Animal habitaba la tierra
mucho antes de que los humanos fueran creados.

Durante ese tiempo, los animales poseían
habilidades tanto humanas como animales.
En las historias que siguen, aprenderás acerca de
uno de estos personajes tan especiales: ¡un pájaro
que podía volar Y disparar con un arco y flechas!

The Animal People of Long Ago

According to ancient California Indian traditional stories, Animal
People inhabited the earth long before humans were created. During
that time, animals had both human and animal abilities. In the stories
that follow, you'll learn about one of these very special people — a
bird who could fly and shoot with a bow and arrows!

2

Mayyan – Wetreš

Maayan wetrešikne, waaka 'ene hašše, 'at heššekne Chochenyo nonwente' Ohlone.
Waaka harakne 'uypi 'i-čoččo Kaknu.

Coyote El Creador

El coyote era *Wetésh* - el creador del mundo - para los Ohlone del Area de la Bahía en el pasado. Muchas veces, él ofrecía consejos a su nieto Kaknú, tratando de calmar su naturaleza impulsiva.



Coyote The Creator

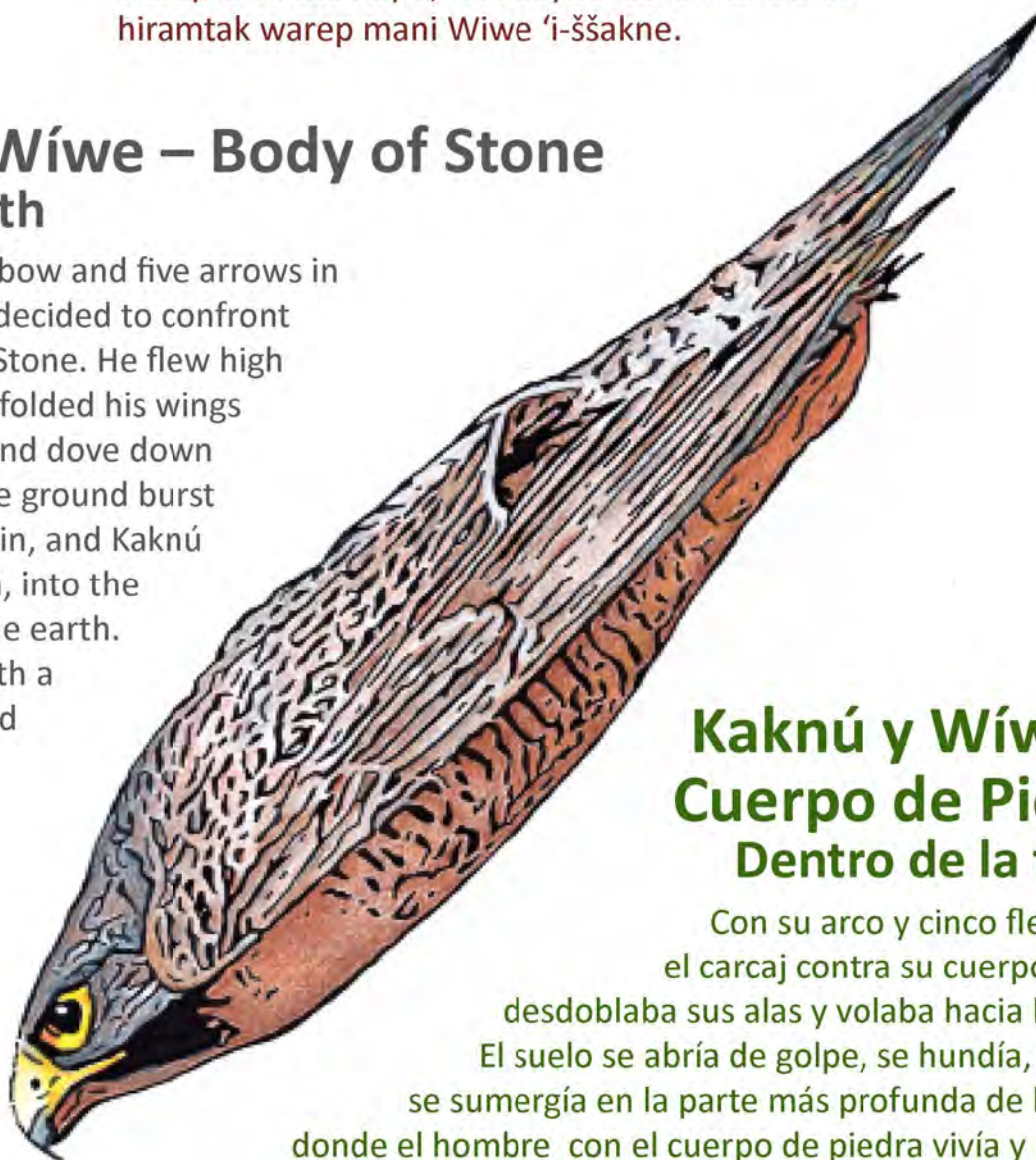
Coyote was *wetésh* — Creator of the world — for the East Bay Ohlone People of the past. He often offered advice to his grand-son Kaknú, trying to calm his impulsive nature.

Kaknu 'at Wiwe – Wareptak

waakamu tanuka 'at miššur hutti šonnoktak,
Kaknu čupru waaka wirak 'at hokšekne wareptak.
warep watkitte hayki, 'at haayite 'at Kaknu wattiš
hramtak warep mani Wiwe 'i-ššakne.

Kaknú & Wíwe – Body of Stone Into the Earth

One day, with his bow and five arrows in his quiver, Kaknú decided to confront Wíwe — Body of Stone. He flew high into the sky, then folded his wings against his body and dove down into the earth. The ground burst open, then caved in, and Kaknú went down, down, into the deepest part of the earth. There the man with a body of stone lived and ruled.



Kaknú y Wíwe el Cuerpo de Piedra Dentro de la tierra

Con su arco y cinco flechas en el carcaj contra su cuerpo, Kaknú desdoblaba sus alas y volaba hacia la tierra. El suelo se abría de golpe, se hundía, y Kaknú se sumergía en la parte más profunda de la tierra, donde el hombre con el cuerpo de piedra vivía y reinaba.

Kaknu 'at Wiwe Muwekma

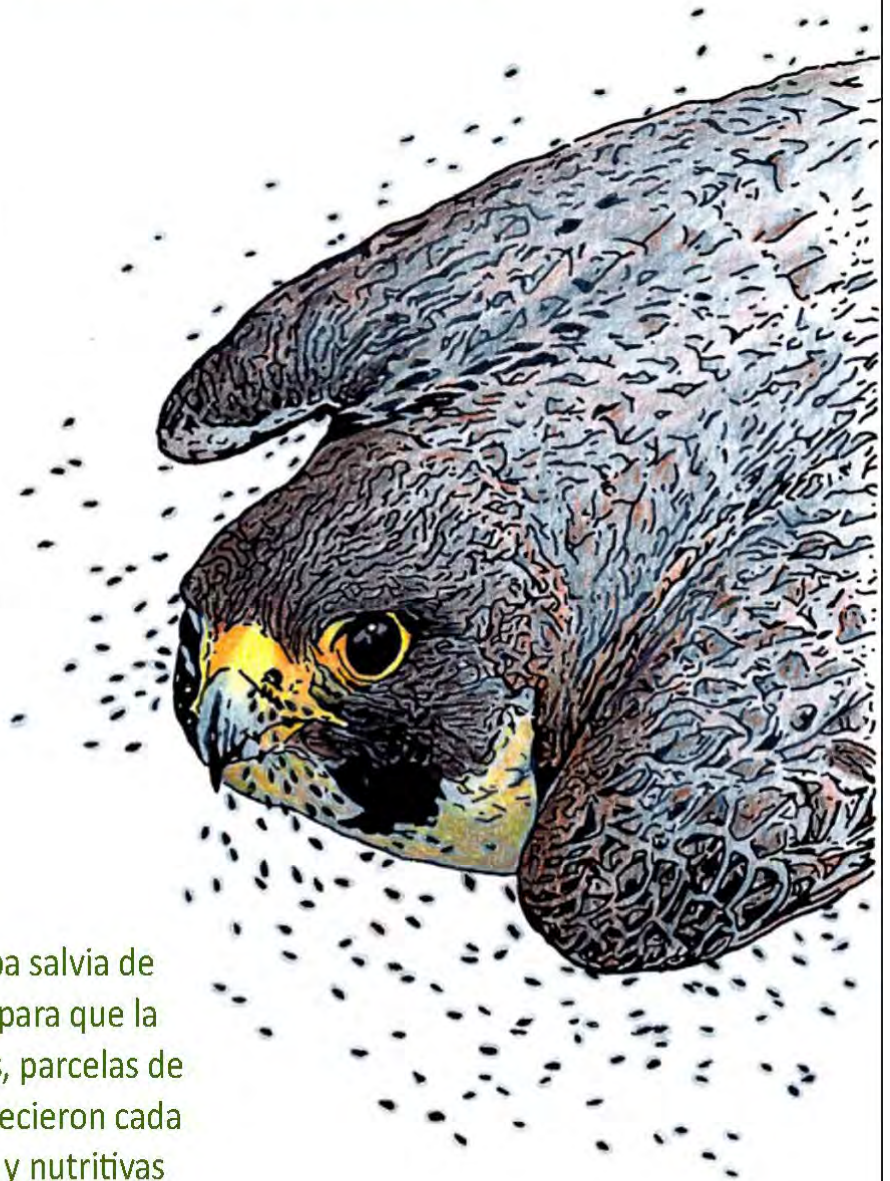
Waakamu tanuka 'at miššur hutti šonnoktak, Kakwarep watkitte hayki, 'at haayite 'at Kaknu wattiš hiramtak warep mani Wiwe 'i-ššakne. Wiwe nimiikne hemmen 'akkoy waaka ruuwa, neppe tuuhi Kaknu winnakne tuupentak, mani Wiwe 'at hemmen'i-muwekma roote. muwekma hiitkne Kaknu 'at Wiwe hayakne.

Kaknú Gives Chia Sage to the People

Going from place to place, Kaknú threw chia seeds from his nose, saying "These are for the people to eat." From then on, patches of chia sage (*Salvia columbariae*) grew each year, producing delicious and nutritious seeds to feed the People.

Kaknú y Wíwe el Cuerpo de Piedra

Yendo de un lugar a otro, Kaknú tiraba salvia de chia de su pico, diciendo: "Estas son para que la gente las coma". Desde ese entonces, parcelas de salvia de chia (*Salvia columbariae*) crecieron cada año, produciendo semillas deliciosas y nutritivas para alimentar a la gente.



6. A. Materials and Methods Descriptions

Art Work # 1 by Walter Hood, Hood Design Studio

This Public Art Sculpture, "SII" will be installed in the Peralta Hacienda Historic Park, East of the Peralta Creek. When viewed from the side, the welded wire mesh panels will form the work SII, an Ohlone word for water. The overall sculpture will be approximately 9 feet tall, 3 feet wide, and 12 feet long. It consists of an irregular, three-dimensional web of reinforcing steel. While mostly open, welded wire mesh will be installed in several of the spaces formed by the reinforcing steel. The materials, reinforcing steel and metal wire mesh, will be treated to resist corrosion, rust, and age. The connections shall be ground flush welds, and the sculpture is to have no sharp edges. The sculpture will be anchored directly to a concrete footing. The concrete footing will be site cast. The steel sculpture will be fabricated off site and will be anchored to the site cast concrete footing. All elements will be reviewed by a structural engineer.

Art Work # 2 by Linda Yamane, fabricated by Scientific Art Studio

Signs will be Gopher Sign Company ImageLOC® graffiti-resistant aluminum and steel graphic panels, bolted to steel or concrete structures.

Supporting Structures for the graphic panels will be steel frames, panels and posts embedded into concrete footings or bolted onto existing concrete structures. Steel will be finished with high-durability powder coat paint or industrial Tnemec paint.

Vandal Proof Hardware will be utilized. Stainless steel bolts with low-profile, tamper-proof heads and threads will be typical, such as Torx Security style or Snake Eyes spanner-style heads with nylon-insert or Loctite

7. Photos of Site



8. *In-Situ Mockup.*

Art Work #1: Ohlone word sculpture:



Art Work #2: Story Sign Sequence and Flying Bird Sculpture:



9. Timeline

COMMUNITY OUTREACH AND DESIGN:

2010 to 2021

Visitor feedback collection: Peralta Hacienda reached out via evaluation forms for park visitors. On these forms, the most frequent questions were about the Ohlone and requests for more representation of the Ohlone.

6-1-2021 to 9-1-2021

Brainstorm with stakeholder communities: We first held two six-hour meetings with seven historians, park neighbors and Indigenous culture bearers and leaders to brainstorm themes and priorities. They chose main themes such as the scale of Ohlone history (4,000 years), devastation of language loss in the missions and after the Gold Rush, the relationship of the Ohlone to the natural world, and the need to awaken public awareness of the rich culture of the Ohlone people, nearly erased from consciousness in the contemporary world. We had the meetings transcribed and gave the transcriptions to the artists.

9-1-2021 to 12-31-2021

Meeting of artists and staff: Ohlone artist Linda Yamane, sculptor and landscape architect Walter Hood, Project Director Holly Alonso and Marketing Director Miguel Lopez met. In light of input from the conferences, Yamane and Hood proposed two interrelated art works in close proximity that would revive awareness of the Ohlone language and represent Ohlone culture, leading visitors to the creek area, and better integrate the lower park area with the upper Historic Core area.

Artists meetings with Ohlone: Walter Hood met with Ohlone culture bearers who stated their wish to make the public aware of their language, for the language to be visible in the landscape. Linda Yamane had an additional meeting with Ohlone culture bearers, in which they exchanged life stories. After becoming aware of her heritage through visiting California missions where her ancestors were buried, she was motivated to become a scholar and artist of the Ohlone people. Corrina Gould told about her ancestors being forced to speak Spanish in the missions, and in the later American period, of her great-grandmother being put into a boarding school and forced to speak English rather than Spanish. Her mother was forcibly taken away from her grandmother by the authorities and raised by others, further diluting the Ohlone heritage.

1-1-2022 to 4-1-2022

Hood conceptual design and Ohlone review: Walter Hood created a conceptual design focusing on the Chochenyo words for Sun, Moon and Water, inspired by the Maya Angelou poem "Still I Rise," linking to the resilience of Black and Indigenous peoples and the profound Ohlone connection to the natural world. He created an elevation, which the Ohlone consultants reviewed and commented on; they stated the importance of

surrounding the word sculptures with native California vegetation and also that the sculptures be interactive.

Yamane conceptual design: Linda Yamane’s focus was language and culture through story. She and Holly Alonso worked to find a story that related to the space. Ohlone stories were only available in early 20th-century fragments of oral histories published in *Ohlone Past and Present*. Yamane met with Corrina and Deja Gould, Ohlone spokespeople for the East Bay area. Working with Alonso, they chose the Ohlone story of Kaknu Peregrine Falcon in his battle with Body of Stone to create the boulders of the world, with the help of Coyote the Creator. Boulders by the creek would evoke this story. The creek area is a bird sanctuary in this community, with frequent sightings of owls, hawks, and even the rare Western Tanager. Yamane created a flowing text from the narratives and illustrated them.

5-1-2022 to 9-1-2022

Word sculptures construction drawings: Hood completed construction drawings of the three word sculptures.

Word sculptures interactivity brainstorm: Hood held brainstorming sessions with community members to imagine how to make the sculptures interactive. Solutions were: the Sun sculpture would be covered in solar panels and have scaffolding at the back to which visitors can pin stories. The Moon sculpture would be connected to the Sun sculpture and gradually begin to glow at night. There would also be an interpretive sign with the Angelou poem. The SII sculpture would be woven with plants seasonally.

Hood had a meeting with traditional indigenous weavers to discuss how to make the SII sculpture easily “weavable.” The traditional weavers chose the lattice pattern that Hood used in the design. He adjusted the construction drawings for the SII/Water Sculpture.

Translation of stories into Chochenyo and field testing: Alonso worked with Deja Gould on the Chochenyo translation of the text that had been culled from early 20th-century oral histories of the Ohlone. Deja Gould rendered the story in Chochenyo, the original Ohlone language of the Oakland area for the sequence of signs, with editing by Alonso in consultation with Gould. The stories and drawings were field-tested in educational programs during the summer.

10-1-2022 to 1-31-2023

Signage design: Scientific Art studio created graphic design and construction drawings for the signage including also Spanish and English translation curated by Alonso and held a mock-up of the signage in the park’s Creek area. After public comment, they made final adjustments. This completed the design phase of the Yamane and Hood art works.

2-1-2023 to 5-31-2023

Feedback collection: Peralta Hacienda held five gatherings under a grant from the Othering and Belonging Institute of indigenous participants in festival events the previous year to get feedback on the plans for the text and visual art.

Permissions: Alonso began the permissions process for construction with Oakland Department of Parks, Recreation and Youth Development, writing reports on the project to date for the Parks and Recreation Advisory Commission and the Public Art Commission.

1. SII Word Sculpture: *Design process is complete.*

Conceptual design and construction drawings were completed under grants from the National Endowment for the Arts, the Rainin Foundation and the East Bay Community Foundation for the SII word sculpture.

2. Kaknu Story Signs: *Design process is complete.*

Scientific Art Studio designed the graphics and structure of the signage mounting and field-tested with community members under grants from the Rainin Foundation, East Bay Community Foundation, and Institute for Museum and Library Services

In process

City reviews: Reviews are in process; the timeline is dependent on their administrative capacity.

To be scheduled

Fabrication and Installation: Fabrication and installation can begin once City reviews are complete. The SII Word Sculpture will require six weeks for fabrication and one week for installation. The Kaknu Story Sign Sequence and Sculpture's final design, fabrication and installation sequence will span four months.

10. Budget

The itemized budget below (to ensure sufficient financial resources for completion of project) includes all anticipated review fees, in-kind donations, maintenance costs, and insurance

Item	Expense	Income	Income Sources
Story Signs and Bird Sculpture			
Design, Fabrication and Installation	\$29,625	\$29,625	Rainin Foundation, East Bay Community Foundation, Institute for Museum and Library Services and Museum Grant Program (State of CA)
Review fee, est,	\$2,500	\$2,500	City of Oakland Operational grant and individual donations annually
Insurance and maintenance, est.	\$250	\$250 est.	City of Oakland Operational grant and individual donations annually
Word Sculpture			
Design	\$20,000	\$20,000	National Endowment for the Arts
Fabrication and Installation	\$70,000	\$70,000	National Endowment for the Arts, Institute for Museum and Library Services and Museum Grant Program (State of CA)
Review fee, est,	\$2,000	\$2,000	City of Oakland Operational grant and individual donations annually
Insurance and maintenance, est.	\$250	\$250 est.	City of Oakland Operational grant and individual donations annually
TOTALS	\$124,625	\$124,125	

11. Maintenance Plan

Art Work #1: Word Sculpture:

Maintenance:

- The materials, steel and metal mesh, will be treated with epoxy to resist corrosion, rust, and age. Clean every six months with solution of Orvus WA Paste or other non-ionic cleaning agent and warm distilled water. Remove cleaning solution with distilled water and let dry. Do not power wash. If the epoxy becomes scratched or damaged, clean with a 3M Scotch-Brite pad and reapply epoxy per manufacturer's instructions.

Parties Responsible for Maintenance:

- Friends of Peralta Hacienda Historical Park staff.

Anticipated Lifespan of the Art Work:

- 20 years

Art work #2: Story Signs and Bird Sculpture:

Maintenance:

- All work will be covered by the standard Scientific Art Studio warranty for a period of 12 months from date of completion.

Parties Responsible for Maintenance:

- Peralta Hacienda will have an annual maintenance contract with SAS. Repair and maintenance training will be available by contract.

Anticipated Lifespan of the Art Work:

- 20 years

12. Community Outreach/Support Documentation

May 2020

Conference of historians and Ohlone culture bearers

This conference discussed the themes of the project and how to represent them visually and in programming.

Attendees:

- Corrina Gould
- Bev Ortiz
- Alex Saragoza
- Andrés Reséndez
- Mary Jo Wainwright

October 2020

Conference of archaeologist, historian and Ohlone and other Native culture bearers

This conference continued the discussion of themes of the project and how to represent them visually and in programming.

Attendees:

- Corrina Gould
- Janeen Antoine
- Albert Gonzalez
- Bev Ortiz

February 2021

Seven Zoom meetings were held to discuss what community wanted to see in the park to represent specific Indigenous histories and cultures:

Mexica indigenous

Attendees:

- Frank Cortes
- Teresa Cortes
- Ernesto Cortes
- Hermelinda Sanchez
- Mario Sanchez
- Abad Leyva

Mayan Mam indigenous

Attendees:

- Brendi Calmo
- Henry Sales
- Francisco Pablo

Ohlone indigenous*Attendees:*

- Linda Yamane
- Corrina Gould
- Janeen Antoine

Mexican indigenous*Attendees:*

- Teresa Cortes
- Ernesto Cortes
- Hermelinda Sanchez
- Mario Sanchez
- Abad Leyva

Mexico Negro y Querido*Attendees:*

- 150 attendees
- 12 participants in Q and A
- Sasha Rizit Hernandez and others were videotaped

Mexican Indigenous*Attendees:*

- Teresa Cortes
- Ernesto Cortes
- Laura Cedillo
- Four additional participants

Textile artists

This Zoom meeting discussed how the artists who painted the indigenous textile bench mural want to activate Indigenous history and culture through the park's art works.

Attendees:

- Leslie Lopez
- Angelica Lopez
- Keena Romano
- Yazmin Madriz
- Cece Carpio

13. Insurance Documentation

Art Work #1: Kaknu Story Sequence

Page 37: Certificate of Insurance for Scientific Art Studio

Art Work #2: SII (Water) Word Sculpture

Page 38 :Certificate of Insurance for Hood Design



CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)

09/27/2023

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PRODUCER DHW Insurance Brokers License #: 0281413 1211 Newell Avenue, Suite 130 Walnut Creek CA 94596	CONTACT NAME: Cheryl Castano PHONE (A/C, No, Ext): (650) 858-2375 E-MAIL ADDRESS: ccastano@dhw-ins.com FAX (A/C, No): (650) 856-1023																					
INSURED Scientific Art Studio, Inc. 500 B Street Richmond CA 94801	<table><tr><th colspan="2">INSURER(S) AFFORDING COVERAGE</th><th>NAIC #</th></tr><tr><td>INSURER A:</td><td>Admiral Insurance Company</td><td>24856</td></tr><tr><td>INSURER B:</td><td>Mercury Insurance</td><td>38342</td></tr><tr><td>INSURER C:</td><td>Insurance Company of the West</td><td>27847</td></tr><tr><td>INSURER D:</td><td>Allied World Surplus Lines Ins. Co.</td><td>24319</td></tr><tr><td>INSURER E:</td><td></td><td></td></tr><tr><td>INSURER F:</td><td></td><td></td></tr></table>	INSURER(S) AFFORDING COVERAGE		NAIC #	INSURER A:	Admiral Insurance Company	24856	INSURER B:	Mercury Insurance	38342	INSURER C:	Insurance Company of the West	27847	INSURER D:	Allied World Surplus Lines Ins. Co.	24319	INSURER E:			INSURER F:		
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INSURER D:	Allied World Surplus Lines Ins. Co.	24319																				
INSURER E:																						
INSURER F:																						

COVERAGES**CERTIFICATE NUMBER:** 23-24 All**REVISION NUMBER:**

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

INSR LTR	TYPE OF INSURANCE	ADDL INSD	SUBR WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
A	<input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR GEN'L AGGREGATE LIMIT APPLIES PER: <input checked="" type="checkbox"/> POLICY <input type="checkbox"/> PRO-JECT <input type="checkbox"/> LOC OTHER:			CA000045487-02	03/05/2023	03/05/2024	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (Ea occurrence) \$ 500,000 MED EXP (Any one person) \$ 15,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 2,000,000 PRODUCTS - COMP/OP AGG \$ 2,000,000
B	<input checked="" type="checkbox"/> AUTOMOBILE LIABILITY <input checked="" type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED AUTOS ONLY <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS ONLY <input type="checkbox"/> NON-OWNED AUTOS ONLY			BA040000073950	06/03/2023	06/03/2024	COMBINED SINGLE LIMIT (Ea accident) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$
A	<input checked="" type="checkbox"/> UMBRELLA LIAB <input checked="" type="checkbox"/> OCCUR <input type="checkbox"/> EXCESS LIAB <input type="checkbox"/> CLAIMS-MADE DED RETENTION \$			GX000005494-02	03/05/2023	03/05/2024	EACH OCCURRENCE \$ 5,000,000 AGGREGATE \$ 5,000,000
C	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below	Y / N <input type="checkbox"/>	N / A	WPL 5040112 05	03/05/2023	03/05/2024	<input checked="" type="checkbox"/> PER STATUTE <input type="checkbox"/> OTH-ER E.L. EACH ACCIDENT \$ 1,000,000 E.L. DISEASE - EA EMPLOYEE \$ 1,000,000 E.L. DISEASE - POLICY LIMIT \$ 1,000,000
D	Errors & Omissions			0306-5857	03/05/2023	03/05/2024	Limit: \$2,000,000 Retention: \$5,000

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)

RE: Insured's Operations.

CERTIFICATE HOLDER**CANCELLATION**

Peralta Hacienda Historical Park 2465 34th Ave. Oakland CA 94601	SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS. AUTHORIZED REPRESENTATIVE
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CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)

9/10/2023

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PRODUCER AssuredPartners Design Professionals Insurance Services, LLC 3697 Mt. Diablo Blvd, Suite 230 Lafayette CA 94549	CONTACT NAME: Shannon Campos PHONE (A/C, No, Ext): 714-824-3910 E-MAIL ADDRESS: CertsDesignPro@AssuredPartners.com	FAX (A/C, No):
License#: 6003745 HOODES-01	INSURER(S) AFFORDING COVERAGE	NAIC #
INSURED Hood Design Studio Inc. 510-595-0688 Walter Hood 3016 Filbert Street, Suite 2 Oakland CA 94608	INSURER A: Sentinel Insurance Company	11000
	INSURER B: Certain Underwriters at Lloyd's	85202
	INSURER C:	
	INSURER D:	
	INSURER E:	
	INSURER F:	

COVERAGES**CERTIFICATE NUMBER:** 274129093**REVISION NUMBER:**

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

INSR LTR	TYPE OF INSURANCE	ADDL INSD	SUBR WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
A	<input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR <input checked="" type="checkbox"/> Contractual Liab <input type="checkbox"/> Included GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input checked="" type="checkbox"/> PRO-JECT <input checked="" type="checkbox"/> LOC <input type="checkbox"/> OTHER:	Y	Y	57SBMBI3361	3/6/2023	3/6/2024	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (Ea occurrence) \$ 1,000,000 MED EXP (Any one person) \$ 10,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 2,000,000 PRODUCTS - COMP/OP AGG \$ 2,000,000 \$
A	<input checked="" type="checkbox"/> AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED AUTOS ONLY <input type="checkbox"/> SCHEDULED AUTOS <input checked="" type="checkbox"/> HIRED AUTOS ONLY <input checked="" type="checkbox"/> NON-OWNED AUTOS ONLY	Y	Y	57SBMBI3361	3/6/2023	3/6/2024	COMBINED SINGLE LIMIT (Ea accident) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$ \$
A	<input checked="" type="checkbox"/> UMBRELLA LIAB <input checked="" type="checkbox"/> OCCUR <input type="checkbox"/> EXCESS LIAB <input type="checkbox"/> CLAIMS-MADE <input type="checkbox"/> DED <input checked="" type="checkbox"/> RETENTION \$ 10,000	Y	Y	57SBMBI3361	3/6/2023	3/6/2024	EACH OCCURRENCE \$ 9,000,000 AGGREGATE \$ 9,000,000 \$
	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? <input type="checkbox"/> Y/N (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below		N/A				<input type="checkbox"/> PER STATUTE <input type="checkbox"/> OTH-ER E.L. EACH ACCIDENT \$ E.L. DISEASE - EA EMPLOYEE \$ E.L. DISEASE - POLICY LIMIT \$
B B	Professional Liability Professional Liability Excess			B0621PHOOD000323 B0621PHOOD000823	8/28/2023 8/28/2023	8/28/2024 8/28/2024	\$2,000,000/Per Claim \$1,000,000/Per Claim \$2,000,000/Aggre. \$1,000,000/Aggre.

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)

Umbrella Liability policy is a follow-form underlying General Liability/Auto Liability/Employers Liability. Insured owns no company vehicles; therefore, hired/non-owned auto is the maximum coverage that applies.
Project: Peralta Hacienda Historic Park (Still I Rise)

CERTIFICATE HOLDER**CANCELLATION 30 Day Notice of Cancellation**

Peralta Hacienda Historic Park
Attn: Holly Alonso
2465 34th Ave
Oakland CA 94601

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.

AUTHORIZED REPRESENTATIVE

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Cultural Affairs Division

Economic & Workforce Development



Waiver of Proprietary Rights for Artwork Placed upon City Property*

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

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

1. Sequence of small signs and flying bird figure on a pole
2. Metal sculpture

Entitled [title of work]:

1. Ohlone Creation Story: Peregrine Falcon and Body of Stone and
2. Chochenyo Ohlone word sculpture for Water

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

Peralta Hacienda Historical Park Creek Nature Area

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

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

Artist 1: Linda Yamane, 1585 Mira Mar Ave., Seaside CA 93955

Artist 2: Walter Hood, Hood Design, 3016 Filbert St. #2, Oakland CA 94609

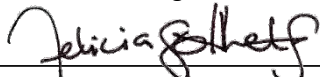
Fabricator: Scientific Arts Studio, 500 B St., Richmond CA 94801

Project Manager: Friends of Peralta Hacienda Historical Park, PO Box 7172, Oakland CA 94601

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

Oakland Parks, Recreation and Youth Development: 250 Frank H. Ogawa Pl. #3330, Oakland CA 94612

Linda Yamane	08/24/2023
Walter Hood	08/24/2023

Artist First and Last Name /	Signature	/	Date
Felicia Gotthelf			10/31/2023

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

*** NOTE: Projects receiving funding from the City will be required to agree to similar artist's proprietary rights terms in a related City contract agreement and do not need to complete this form.**

This document is posted online at: <https://www.oaklandca.gov/topics/public-art-in-oakland>

March 1, 2023

Checklist for Project Proposal — *Ellipse* by Andrea Bacigalupo

1. PAAC Proposal Review Form

Follows this page

2. Project Narrative

The artwork proposed for Dimond Gateway Peace Park is a 6' x 4' x 4" concrete sculpture titled "Ellipse" by me, Andrea Bacigalupo.

My intent with the sculpture is to enhance the park and to contribute art to the Dimond neighborhood. The sculpture is for everyone, including passersby, neighbors, friends — everyone.

That the sculpture is for everyone speaks to my process and goals. Two of the themes of my work are democracy and the freedom of movement. The sculpture, placed in the park, would be available to all. The park, situated on the corner where it is, is a point of transit where there is nearly constant movement.

In terms of the roles and responsibilities of the project partners — I would need more information to provide an answer.

3. Artist Resume

Follows this page

4. Examples of Past Work

Follows this page

5. Visual Proposal

Follows this page

6. Materials and Methods Description

Requesting additional information

7. Photos of Site and In-Situ Mockup

Follows this page

8. Timeline, Budget, Maintenance Plan, Community Outreach/Support Documentation (DIA, Dimond Improvement Association) will be provided, Insurance Documentation, Permissions, and Waiver of Proprietary Rights — all to be provided.

Cultural Affairs Division

Economic & Workforce Development



The project proposal shall include the following. All submittals should be bundled into a single electronic Microsoft Word or PDF (digital) file for public distribution:

1. **Public Art Advisory Committee (PAAC) Proposal Review Form.** Attached below.
2. **Project Narrative.** A written description of the proposed artwork, including the artist's intent, process and project goals, and the roles and responsibilities of all project partners.
3. **Artist Resume.** The artist's resume and/or other supporting material relevant to the artist's experience with similar projects.
4. **Examples of Past Work.** 3-5 images of the artist's completed projects of a quality, style and scale similar to the proposed work.
5. **Visual Proposal.** Adequate visual representation, in color, of the proposed artwork, in drawing(s) and/or three-dimensional model(s), with scale indicated.
6. **Materials and Methods Description.** A detailed description of the proposed materials and methods of installation deemed suitable for the site conditions.
7. **Photos of Site.** Photographs/digital images of the existing site, including scale and dimension for reference.
8. **In-Situ Mockup.** A scale drawing or digital photographic mockup depicting the proposed work as it will be sited.
9. **Timeline.** A project timeline that includes community outreach, the design process, all City reviews, and installation.
10. **Budget.** An itemized budget (to ensure sufficient financial resources for completion of project) that includes all anticipated review fees, in-kind donations, maintenance costs, and insurance (see #13).
11. **Maintenance Plan.** A written plan for ongoing maintenance of the proposed work, identifying the parties responsible for maintenance, anticipated lifespan of the artwork in years, etc.
12. **Community Outreach/Support Documentation.** Demonstration of community notification/outreach and support for the proposed project (letters of support, meeting attendance lists, neighborhood surveys, etc.).
13. **Insurance Documentation.** Provide evidence of insurance or a quotation for insurance coverage sufficient to indemnify the City of Oakland during project development, fabrication and installation, up through final acceptance of the artwork.
14. **Permissions.** Written permission for use of the proposed site, including acknowledgment of individual parties' rights and responsibilities (artist/sponsor, property owner, City departments if applicable, and review bodies). Please allow sufficient time to obtain appropriate permissions.
 - a. **Private Property:** Written permission or Memorandum of Understanding (MOU).
 - b. **City of Oakland Property:** Written permission must be obtained by the applicant from the department head (or his/her designee) with jurisdiction over the project site, e.g. Oakland Parks and Recreation, or Public Works; and plan for a City Administrator authorized agreement addressing maintenance and artists' rights, including:
15. **Waiver of Proprietary Rights for Artwork Placed on City Property.**

NOTE: Consult the Federal Visual Artists Rights Act (VARA) and California Art Preservation Act (CAPA) guidelines posted on our Public Art Program website for more information: <http://www2.oaklandnet.com/Government/o/CityAdministration/d/EconomicDevelopment/s/PublicArt/index.htm>

Cultural Affairs Division

Economic & Workforce Development



Public Art Advisory Committee Proposal Review Form

Date February 19, 2023

Artist(s) Andrea Bacigalupo

Project Contact Andrea Bacigalupo

Organization (if applicable) Dimond Improvement Association

Phone # 510-703-0851 Email andrea.c.baci@gmail.com

Street Address Laguna Avenue

City Oakland State CA Zip 94602

Proposed Site of Project (Address/Cross St. with physical details) Dimond Gateway Garden
Northwest corner of Lincoln Avenue and MacArthur Boulevard

Name of Property Owner, Proposed Location City of Oakland, Owner

City Council District of Proposed Location District 4

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

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

Cultural Affairs Division

Economic & Workforce Development



Waiver of Proprietary Rights for Artwork Placed upon City Property

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

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

Sculpture, 6' x 4' x 4", medium is concrete and pigment

Entitled [title of work]:

Ellipse

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

Proposed location; Dimond Gateway Garden, corner of Lincoln Avenue and MacArthur Boulevard in the Dimond District

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

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

3635 Laguna Avenue, Oakland, CA 94602

andrea.c.baci@gmail.com, 510-703-0851

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

Andrea Bacigalupo

February 19, 2023

Artist First and Last Name / Signature / Date

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

This document is posted online at:

<https://www.oaklandca.gov/topics/public-art-in-oakland>

Andrea Bacigalupo
Oakland, CA
andrea-bacigalupo.com

Awards and Residencies

- 2020 California Contemporary Sculptors, Solo Show Award, Chico Art Center
- 2018 La Macina di San Cresci, Greve in Chianti, Italy
- 2014 Headlands Center for the Arts, Affiliate Artist, 2013-2014, Sausalito, CA
- 2013 Headlands Center for the Arts, Affiliate Artist, 2013-2014, Sausalito, CA
- 2010 Travel Grant, Canada, California College of the Arts, San Francisco, CA
- 2002 Kate Millet's The Women's Art Colony Farm, Poughkeepsie, NY
- 1997 Gamblin Prize in Painting, San Francisco Art Institute, San Francisco, CA

Selected Exhibitions (2011-2022)

- 2022 Chico Art Center, Solo exhibition, Freedom to Roam, Chico, CA
- 2021 Chico Art Center, California Contemporary Sculpture, Chico, CA
- 2020 Silicon Valley Sculpture Exhibition, Menlo College, Menlo Park, CA
- 2018 Emeryville Arts Show, Emeryville, CA
- 2017 Roam, Solo Show Dominican University, San Marco Gallery, San Rafael, CA
- 2017 Emeryville Arts Show, Emeryville, CA
- 2016 Present Ground, Hayes Valley Art Works, San Francisco, CA
- 2016 Arcsine for Agave, Oakland, CA
- 2015 Material Turn On, 341 Lexington, San Francisco, CA
Spark Arts, San Francisco, CA
- 2014 Stumbling Block, Tmoro Projects, Santa Clara, CA
Headlands Center for the Arts, Sausalito, CA
- 2013 Headlands Center for the Arts, Sausalito, CA
(Un)Formalisms, Needles and Pens, San Francisco, CA
ArtPad 2013, San Francisco, CA
- 2012 I'm So Goth I'm Dead, Queen's Nails Annex, San Francisco, CA
CCA MFA Thesis Show, San Francisco, CA
John Baldessari: Class Assignments, (Optional), Wattis Institute for Contemporary Art,
San Francisco, CA
- 2011 Contemporary Italy, North/South Gallery, Oakland, CA

Teaching

- 2021 California Sculptor's Symposium, Concrete Workshop, Central Coast of California
- 2011 California College of the Arts, Teaching Assistant, Screenprint I, Oakland, CA
- 2008 Ecole Bilingue de Berkeley, Printmaking, Berkeley, CA
- 2007 Ecole Bilingue de Berkeley, Printmaking, Berkeley, CA

Education

MFA California College of the Arts, San Francisco, CA
BFA San Francisco Art Institute, San Francisco, CA
BA Santa Clara University, Santa Clara, CA

Press

2020 The Mercury News, “Art makes a comeback at outdoor Silicon Valley Sculpture Fair,”
2019 The Artistic Time 10, La Macina di San Cresci, Greve, Italy
2014 Photo Feature: Headlands Center for the Arts Spring Open Studio, SF Art Enthusiast
2013 Review: “(Untitled) Formalisms” by Leora Lutz, SFAQ
2012 Play Dead, a review by Natasha Boas in SFAQ
What can Goth do for Politics, a review by Julia Glosemeyer in Daily Serving

Affiliations

2019 Founder The Sparks, a monthly meeting group for women artists
2019 Co-Director, The Painting Salon











Dimond Gateway Garden Sculpture Proposal

By Andrea Bacigalupo



