

**Public Art Advisory Committee
Regular Meeting
Monday, January 6, 2020
Oakland City Hall
Hearing Room 4
1 Frank Ogawa Plaza
5:30 - 7:30 pm**

AGENDA

- I. **Welcome/Call to Order**
- II. **Open Forum**
- III. **Approval of Minutes: December 12, 2019 meeting**
- IV. **Action Item: Review and Approve or Provide Feedback on Conceptual Proposal for a Temporary Project at Frank H. Ogawa Plaza, "Field," by Artist Supermrin and Pro Arts Gallery and Commons.**
- V. **Informational Item: Cultural Affairs and Public Art Program Legislation Update**
- VI. **Informational Item: Staff Updates on Pending Projects and Program Activity**
 - a. **Measure DD: Gardens at Lake Merritt Gates- Installation and Dedication Plans**
 - b. **Mosswood Community Center and Park Master Plan**
 - c. **2020 CIP Project Plans**
 - d. **Public Art in Private Development- Update on Various Projects**
 - e. **Artist-Community Initiated Projects**
- VII. **PAAC Nominations and Matrix**
- VIII. **Announcements**
- IX. **Agenda Building: Outline agenda for February 2020 meeting**

Next regular meeting: February 3, 2020 Hearing Room 4, Oakland City Hall
- X. **Adjourn**

Oakland Cultural Affairs - Public Art Program, 1 Frank H. Ogawa Plaza, 9th fl. Oakland, CA 94612 www.oaklandculturalarts.org

**Cultural Affairs Division
Economic & Workforce Development Department**



**Public Art Advisory Committee
(PAAC)
December 2, 2019
Minutes**

Members Present: Bryan Cain (co-chair), Jennifer Correia, Charmin Roundtree-Baaqee, Jennifer Kessler, Eric Murphy*, Michele Ramirez *, Patricia Cariño Valdez *

Excused: Yulia Pinkusevich, Chris Treggiari

Absent:

Staff Present: Kristen Zarembo, Public Art Coordinator; Roberto Bedoya, Cultural Affairs Manager*

Guests:

Meeting Chair: B. Cain

*Indicates partial attendance

1. Meeting called to order at 5:40 p.m.
2. **Open Forum**
3. **Minutes: J. Kessler moved to approve the minutes of the October 7, 2019 Public Art Advisory Committee meeting. C. Baaqee seconded. Motion passed unanimously.**
4. **Action Item: Review and approve Public Art Advisory Committee 2020 Meeting Calendar. Motion: C. Baaqee moved to approve the PAAC 2020 Meeting Calendar. J. Kessler seconded. Motion passed unanimously.**
5. **Informational Item: Cultural Affairs and Public Art Advisory Committee Legislation Update. No Action Required. Item Tabled to allow additional time for review of materials.**
6. **Informational Item: Staff Updates on Pending Projects and Program Activity**
Public Art Coordinator Kristen Zarembo presented an overview of the work completed by the Public Art Program in 2019, the 30th anniversary of the program since its establishment in 1989. In addition to revising the ordinance to clarify the roles and responsibilities of the PAAC, work completed in 2019 includes permanent projects by artists Johanna Poethig and Peter Richards for the Rainbow Recreation Center; the artist team Wowhaus' commission and relocation of the Three Sisters sculpture at Snow Park (Lakeside Green Streets); the MacArthur Gateway Arches by Eric Powell; the soon to be installed gates for the Gardens at Lake Merritt, by Shawn Lovell; and facilitation of an assortment of temporary installations and initiatives with the Exploratorium, Pro Arts and others for Frank Ogawa Plaza. Zarembo noted several new projects funded through the private percent for art ordinance have been or will soon be installed, and need to be documented in 2020. To realize these projects, program

PAAC 1-6-20 Item III

staff rely on cultivating strong partnerships with other City departments, resilient and capable artists, and support of the PAAC. Zaremba thanked the Committee members for their ongoing work and noted that 2020 will bring new work to the PAAC. Specific project updates were presented out of sequence as follows:

- a. **Mosswood Community Center and Park Master Plan.** Zaremba and Charmin Baaqee, as a project community consultant, provided a progress update on the community outreach process for the master plan. Baaqee described the methodology for the community meetings and reported that the next phase will occur January – February of 2020. The public art opportunities have yet to be established, and Zaremba noted that the Public Art Prequalified Pool will be updated before an artist is selected for the project.
- b. **Cultural Affairs Update:** Cultural Affairs Manager Roberto Bedoya provided an update. The reactivated Cultural Affairs Commission is moving forward; candidates are being interviewed before the Mayor’s office makes appointment recommendations to the City Council in early 2020. The Commission will include a PAAC liaison/ representative and one other member with public art experience. Bedoya noted that the Commission members will serve as ambassadors and advocates for the Cultural Affairs Division and the Cultural Plan, to advocate for resources needed to support the Public Art and Cultural Funding (grants) programs, as well as the growing needs of the special events and festivals communities. Bedoya concluded by thanking the PAAC’s volunteer committee members for their service.
- c. **MacArthur Gateway Arches.** K. Zaremba presented images of the completed artwork, installed on schedule over seven days late October through early November. The successful community dedication occurred on November 8, 2020 with representatives from Districts 6 and 7 Council offices and PAAC co-chairs B. Cain and C. Baaqee, who spoke at the dedication on behalf of the Committee. Zaremba noted artist Eric Powell’s substantial efforts during installation, working as a subcontractor under General Contractor Rays Electric. Zaremba acknowledged the supportive coordination from the contractor and Public Works staff, while noting that installation costs to meet the City requirements for a project of this nature are significant and must be taken into consideration on future projects. Committee members complimented the artist’s work and the project investment in supporting East Oakland as a welcoming community.
- d. **Measure DD: Gardens at Lake Merritt Gates – Installation Schedule Update.** Installation is now scheduled for early December under a contract with Western Specialty. The gate components have already been transferred from the artist’s studio for storage on site and the posts and foundations are in place. As noted previously, a dedication will be planned with the Friends of the Gardens, supporters of the project, but in early 2020.
- e. **2020 CIP Projects Plan.** Zaremba noted that in addition to Mosswood, De Fremery and Measure DD Projects, 2020 will be the year a proposed plan is presented to support temporary projects and maintenance needs of the program, utilizing funds contributed by private development.

- f. Public Art in Private Development: Update on Various Projects.** Staff continue to advocate for local artists and best practices in the development of projects, as well as development of maintenance agreements and permits for PAAC approved artwork designs. The work is going well and is necessary, but takes significant resources to develop the agreements with the City Attorney, Planning and Building and Department of Transportation staff.
- g. Artist-Community Initiated Projects.** No current projects are in place. A temporary project proposal with Pro Arts will be presented in January.
- 7. Announcements:** Committee members discussed possible goals for 2020, including more artist training and possible residencies; the Rainin Foundation Open Spaces Symposium, and a James Gayles book release at Oak Stop.
- 8. Agenda Building: Updates on current projects. PAAC Ordinance and Matrix. Nominations.**
- 9. Adjournment: J. Correia moved to adjourn the meeting at 7:30. J. Kessler seconded. Motion passed unanimously.**

FIELD

Frank H. Ogawa Plaza, Oakland, CA

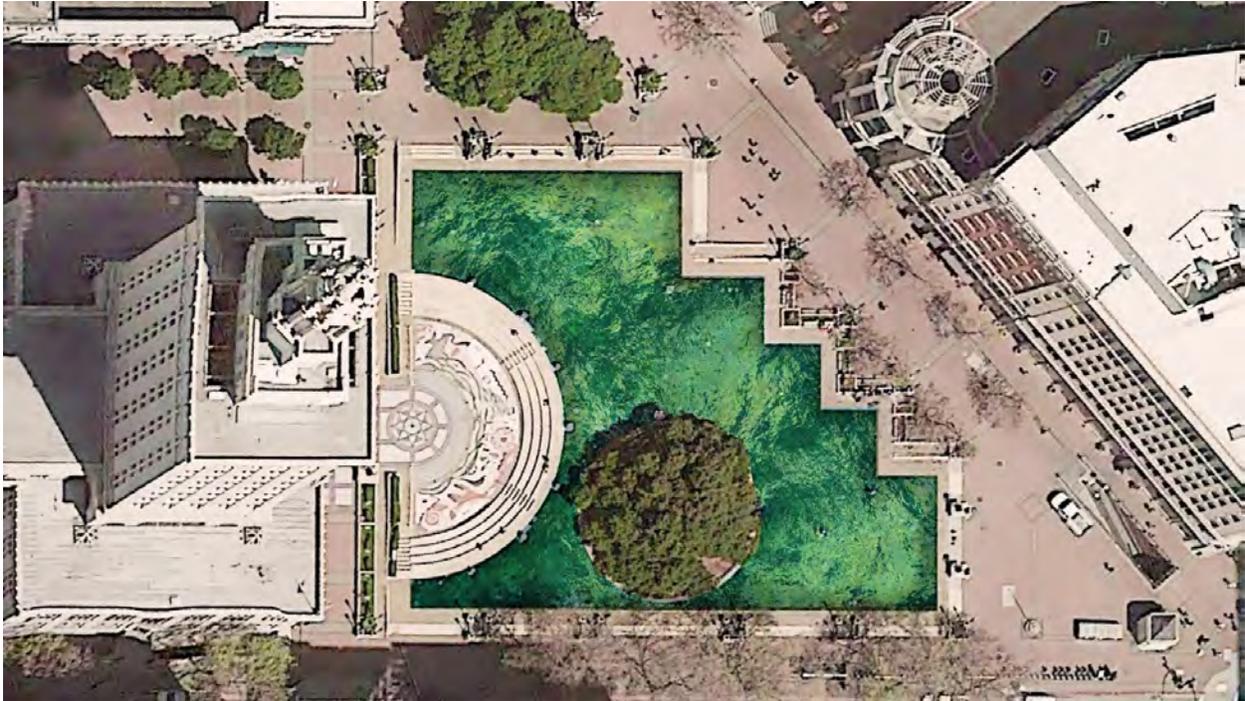
Proposal by Supermrin and ProArts Gallery & COMMONS

April-August 2020

www.streetlight.space

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Field is a research-led landscape intervention at the Frank H. Ogawa Plaza in Downtown Oakland. The project reframes the plaza's most prominent natural feature, its manicured grass lawn, as an affective, speculative and experimental site for public gathering. Confronting the Plaza's heavily modernist urban re-design and place-making schemas, *Field* is a call to tenderness, subjectivity, mutualism, and expanded ecology within public life.

From April to August 2020, in collaboration with city workers from the Departments of Parks and Recreation and Economic and Workforce Development of the City of Oakland, we will temporarily pause the routine mowing and fertilizing of the public lawn. The resulting cycle of growth and decay in the living grass field will generate unexpected encounters amongst people, birds, animals, weeds, grasses, flowers, and bushes, creating a transitory zone of interaction between natural and constructed systems within this dense urban space. Through a series of collective and shared inquiries into these ambiguous ecologies, we will subtly alter the perceptual field of the Plaza to create opportunities for personal, poetic and shared experiences of this public land.

CASE STUDIES



Row 1: Native species bloom in Bay Area springtime.

Row 2: Brooklyn Naval Cemetery “no-mow” wildflower meadow. Mowing a grass lawn only a few times a year allows plants, grasses, and wildflowers to re-inhabit the landscape.

Below: Artist rendition of grass growth on the plaza.



CONTEXT



The Plaza is a historic space surrounded by a number of privately and publicly owned landmark buildings, and is adjacent to the Oakland City Hall, the first civic skyscraper in the United States. Historically, the plaza was a part of a vibrant arts ecosystem, and city buildings hosted over 200 artist studios and exhibition spaces. Today it is situated within the city's new financial center and business district. It is the locus of a variety of grassroots social justice movements, and has been the site for numerous protests such as Occupy Oakland (2012) and the Women's March (2016).

In July 2019 I was invited to spend 3 weeks on residency at ProArts Gallery & COMMONS at the Frank H. Ogawa Plaza. Over the course of my observations, and through many conversations with various plaza occupants, I began to notice how people seldom traversed the span of the lawn, preferring to inhabit its periphery instead. I became interested in the way in which the architecture of this space controls both actions and bodies.

Standing in the civic lawn can be an odd, unnerving experience. We are exposed. The formidable City Hall building confronts us, with its neoclassical facades, two American Eagle sculptures perched atop raised balconies, and the elongated exterior of the old jail tower the building is known to contain. An isolated tree centers the park - the 100 year old Jack London Oak, symbol for the City. (All the younger trees around it were eliminated when the plaza was redesigned in the early 90s in an attempt to enhance the formal character of the space.) Gazing around me, I observe the 25 cameras that surveil the space, inhibiting, categorizing, segregating. Everywhere, repeating themes of uniformity, simplification, and modernist abstraction inscribe the design.

During my residency, I accessed city archives to engage with this history. One of the documents I encountered was the 'Report of the City Hall Plaza Redesign Committee'. Created in 1983 by a Committee of City Planners and Architects, this report provided a brief to the architects for the redesign of the Plaza in subsequent years. Brief documents such as this one are standard mechanisms through which objectives are laid out in the design of civic spaces. In many ways though, the brief *is* the design. It sets up the framework through which design outcomes are measured. The Plaza brief is a well-crafted and concise document for its type, with goals, issues, and concerns clearly laid out in columns through a series of short texts and diagrams.

And yet, from the very first paragraph, the brief reveals its fundamental premise. Hierarchies are pre-established between architecture and landscape in which landscape is experienced as a “backdrop” for built form. “A ‘formal, understated, neoclassical’ landscape that dresses the ‘front yard’ of City Hall,” the brief reads. In this moment, we see how everything else in the space came to be constructed. The binary hierarchies between the built and the unbuilt, the state and its subjects, establish themselves through civic use and public order. The plaza itself is a symbol or a stand-in. Its image has been prioritized over its experience.

Within this formal space, homogeneity, legibility, and visibility are prioritized over diversity, obscurity, or privacy. The manicured civic park here (a backdrop for City Hall) re-articulates this language of precision. Repeated acts of mowing smooth over and homogenize the field. “Weeds” are eradicated. Genetically modified seeds ensure lawn grasses never flower, are “pest” resistant, and inhibit biologic diversity or difference. A billion dollar industry stands at the ready with mechanized mowers, trimmers, seeders, irrigators, armed with an array of sprays and colorants that can enhance the natural tones of our grasses, hide imperfections or discoloration, and eliminate variation. Lawn “care” becomes a veiled metaphor for the management and control of social order. Countless online videos (typically produced by machine-fetishizing suburban men) offer a dizzying list of ways to “dominate” your neighbors lawn: “grow your grass half an inch taller than theirs, consider the effects of lawn stripes, and most importantly, trim edges at sharp perpendiculars to the curb”.

In responding to this history, my proposed intervention is a slow halting of heavy mechanics of modernist urbanism.

What affective spaces may open up if we left things be? Would wildflowers bloom in the springtime? Would we pause too? Would we watch the grasses grow?



8. Construction date: 1868; rem
 Estimated _____ Factual 1911-14,
 1954

9. Architect Unknown

10. Builder Unknown

11. Approx. property size (in feet)
 Frontage 307 Depth 119 (Avg)
 or approx. acreage .55 acre
 (approx)

12. Date(s) of enclosed photograph(s)

167-21 City Hall Plaza
 12-83



Postcard view of "City Hall and Memorial Plaza. Oakland, California Circa 1930.

Above: Changing landscapes of the civic park through time.

TIMELINE

Jan 11-16, 2020

Informal meetings and interviews with lawn stakeholders, info sessions.

Informal meetings with Plaza architects, and other 'experts'.

Monday, April 6, 2020

Meeting with lawn workers/teams, facilitated by Supermrin and team

Group discussion around project concept,

Info sessions to learn about grass care, maintenance, costs, procedures etc.

"No-mow" lawn begins. Signage will be installed at the plaza.

Thursday, June 4, 2020

Field, Opening reception, Frank H. Ogawa Plaza

Discussion and dinner, invited panelists.

June-August, 2020

Call and Response Artist Collaborations

Artists from across the Bay Area will be invited to respond to the space through performance, video, installation and other works.

Thursday, August 20, 2020

Closing ceremony

Lawn is mowed, grass sculpture created from clippings. TBD.

SAFETY AND LOGISTICS

1. The "no-mow" lawn is proven to be an ecologically effective solution to mono-culture lawns. There is much literature and evidence describing this process, including information specific to Bay-Area climate.
2. Supermrin will take counsel from a host of landscape consultants to create the project, and also take advice from a number of city partners.
3. Landscape will be pruned and adjusted if specific species need to be removed. Routine maintenance such as de-littering of the plaza, irrigation etc. will continue. The only activity that will be curtailed is the mowing.
4. The lawn is not expected to grow above 10" height in the duration of the exhibition. No new material will be introduced to the lawn. Pathways may be mowed as required.
5. Outdoor signage will be installed as per city specifications.

6. It may be that many things grow, it may be that very few things grow. This is the experiment. However, Supermrin has conducted similar experiments with the lawn at Pratt Institute, Brooklyn, where the lawn grew at a half inch per two weeks during cold weather.

BUDGET

Travel Expenses - \$1000
Signage - \$1000
Invited Artists Fees - \$1000
Total - \$3000

Supported by the Pratt SEED Grant 2019-2020.

Field and Surge is made possible with support from ProArts Gallery and COMMONS, Oakland's Cultural Funding Program, the Public Art Program, the National Endowment for the Arts (NEA), the Department of Parks and Recreation, and the Department of Economic and Workforce Development for the City of Oakland. Additional support has been provided by Pratt Institute where the first grass field is being developed.

If you would like to participate in this collaborative public project, or for more information, please contact Natalia Mount at gallery@ProArtsGallery.org.

Artist Bio

Supermrin is an Indian artist working at the intersections of architecture, art and design. Supermrin has an MFA degree from the San Francisco Art Institute and an undergraduate degree in Exhibition and Spatial Design from the National Institute of India. Her work has been exhibited at the Headlands Center for the Arts, Sausalito, The Old Mint Building, San Francisco, Root Division, San Francisco, The First Presbyterian Church of New York, New York, and ChaShaMa, Space to Present, New York amongst other venues. She is the recipient of the Association of Independent Colleges of Art and Design Fellowship (2018-19), the New York Foundation for the Arts Immigrant Artist Mentoring Program (2019), the Graduate Fellowship Residency Award at the Headlands Center for the Arts, Sausalito (2017), and the Emerging Arts Professionals Fellowship in San Francisco (2017). Supermrin worked with Abaxial Architects, New Delhi, India for 8 years before moving to California. She is the founder of Streetlight, a critical spatial research and design laboratory for decolonizing public space. She presently teaches Drawing and Sculpture at Pratt Institute, Brooklyn, NY.

Artist Statement

I am an Indian artist working at the intersections of architecture, sculpture, and landscape. Through research-based, speculative, and site specific interventions, I construct space as living host and embodied nurturance, one that is experienced both as interiority and as infrastructure.

My work responds to the hegemonic histories of urban development projects within contemporary cities. I believe that urban landscapes are gendered and fragmented spaces, often leaning towards 'masculine' efficiencies that deny the complexities of inner life and human emotion. Much of my inquiry stems from non-western, non-dual modalities for being and perception. Most specifically, I am interested in conceptions of reality, pleasure, and nature, within occult Eastern practices.

A recent installation, *As Though it Rained from Stars*, was produced at the Headlands Center for the Arts and exhibited in the Project Space in May 2018. The work is inspired by the starry domed roof of a 15th C Islamic bathhouse in the abandoned city of Mandu, India. Centuries ago, hot water flowed upwards through the double wall of the *hamam* (bathhouse), and fell through the concentric star-shaped holes cut within the stone roof. The sheer speculative poetry of it all - this human impulse of making rain fall from inside a star - amazed and astonished me. The historic bathhouse, with its imperial and symbolic functions, became a way to consider human longing and desire within the landscape of contemporary capitalism. 7500 cilia-like micro-forms made in oil-based rubber, connect through an interiority that echoes and reflects that frozen, raining star. *As Though it Rained from Stars* is both a tribute and a reckoning to the beauty, power and darkness of our frenzied collective desires today.

Select Works



Willing

2017, 30' x 50', Acrylic, Thread

Headlands Center for the Arts

Willing is an installation inspired by an essay in the Indian epic, the Mahabharata, a story about the evolution and destruction of human life over time.



Distance

2017 50' x 8', wallpaper

courtyard, San Francisco Mint Building

Distance is an installation that considers the relationships between interior and exterior spaces. Using auto-stereograms, a technology made famous in the 90s by the Magic Eye book series, the work examines how far apart things appear and how deeply entangled they can be.



Encounters at the end of the World

2017, Wood, Dry Ice, Sound, Performance

Collaboration with Tom Loughlin & Lucien Jeanpretre

The Original Disruptors, San Francisco Art Institute

Encounters at the End of the World is a site-specific installation that references Werner Herzog's film on Antarctica by the same name. The project elaborates on perception of volume, measurement, and scale. Architecture and art offer two simultaneous images that mirror and echo each other.



As Though it Rained from Stars
2018 8' x 16'
Headlands Center for the Arts, Sausalito
Wood, Rubber

As Though it Rained from Stars is a site-specific installation inspired by the starry dome of a 15th century Islamic bathhouse in the abandoned city of Mandu, India. Themed around questions on desire and longing, the work is both a tribute and a reckoning to the poetry, beauty, power and darkness of the stimulating and frenzied moment we live in.

MRINALINI AGGARWAL

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Website: www.streetlight.space

Phone: 267 638 8811

EDUCATION

- 2017 MFA, San Francisco Art Institute, CA.
- 2010 GDPD, Exhibition & Spatial Design, National Institute of Design, India.
- 2008 Spatial Design, Ecole Supérieure des Arts Appliqué, Paris, France.

SITE-SPECIFIC INSTALLATIONS & PUBLIC INTERVENTIONS

- 2020 *Field*, Frank H. Ogawa Plaza, ProArts Gallery and COMMONS, Oakland, CA.
- 2019 *Field, Site-in-process*, DeKalb Gallery, Pratt Institute, New York, NY
- 2019 *Lapse (Willing)*, First Presbyterian Church of New York, New York, NY.
- 2019 *Bloom (As Though it Rained from Stars)*, Chashama, New York, NY.
- 2018 *As Though it Rained from Stars*, Headlands Center for the Arts, Sausalito, CA.
- 2018 *Distance*, Black Serum Gallery, San Francisco, CA.
- 2017 *Willing*, Headlands Center for the Arts, Sausalito, CA.
- 2017 *Distance*, San Francisco Mint, San Francisco, CA.
- 2017 *Encounters at the End of the World*, San Francisco Art Institute, CA
- 2016 *Roommates*, Diego Rivera Gallery, San Francisco, CA.
- 2016 *Things in Color, Shaking*, Swell Gallery, San Francisco, CA.
- 2016 *Willing*, Diego Rivera Gallery, San Francisco, CA.

SELECT RESEARCH & SYSTEMS ENGAGEMENTS

- 2019-2020 ***Field / Site in Process*** is an action research, collaborative studio, and curatorial engagement for decolonizing pedagogy within higher education.
- 2017-ongoing ***Interventions for the Imagination of Non-Annexed Territories (INAT)*** is a research-based speculative fiction and space-making project rooted in the history of the Non-Aligned Movement within the Global South.
- 2009-2010 ***Traces in the Art of Design*** is a critical research on contemporary design pedagogy for Spatial Design, National Institute of Design, India.
- 2008-2010 ***Membrana, Revisiting the Intersections between Nature and Urbanity*** is an urban study of the River Yamuna in Delhi, to outline best practices for development within the floodplain.

TEACHING EXPERIENCE

- 2018-present Association of Independent Colleges of Art and Design (AICAD) Post Graduate Teaching Fellowship, Pratt Institute, New York, NY. Courses taught - *Sculpture 1, Drawing 1, Drawing 2, Drawing in the Expanded Field 1, Drawing in the Expanded Field 2, Big Impact - Artists & Designers working in a Globalized Age.*
- 2016 Teaching Assistant, BFA New Genres, San Francisco Art Institute, CA.
- 2015 Teaching Assistant, BFA Sculpture, San Francisco Art Institute, CA.
- 2015 Visiting Artist, National Institute of Design, Ahmedabad, India.
- 2015 Thesis Advisor, Exhibition & Spatial Design, National Institute of Design, India.

CURATORIAL PROJECTS & PUBLIC PROGRAMS

- 2018-20 Curatorial Committee, Pratt Manhattan Gallery, NY.
- 2018-20 Pratt Fine Arts Public Programs Committee, Pratt Institute, New York, NY.
- 2019 *Field*, Faculty Learning Community, Center for Teaching and Learning, Pratt Institute, NY.
- 2019 *Field / Site-in-Process*, Dekalb Gallery, Pratt Institute, New York, NY.
- 2018 *Long Table on Safe Space*, Dekalb Gallery, Pratt Institute, NY.
- 2018 *Long Table on Safe Space*, Fine Arts Gallery, Pratt Institute, NY.
- 2017 Artists critique group, California College of the Arts, San Francisco, CA.
- 2017 Diego CoLabs, funding & exhibition platform to foster collaborative arts practices at the San Francisco Art Institute, San Francisco, CA.
- 2017 Exhibitions Assistant for public participatory programs including *A Living Thing*, Mel Ziegler, Walter & McBean Galleries, San Francisco, CA.
- 2016 Co-director, Diego Rivera Gallery, San Francisco, CA.
Curated +30 group shows & artist talks.

RESIDENCIES & FELLOWSHIPS

- 2019 ProArts Gallery and COMMONS, Summer Residency, Oakland, CA.
- 2019 New York Foundation for the Arts, Immigrant Artist Fellowship, New York, NY.
- 2018 Association of Independent Colleges of Art and Design Fellowship, New York, NY.
- 2018 Graduate Residency Award, Headlands Centre for the Arts, Sausalito, CA.
- 2017 Fellow at Emerging Arts Professionals, Bay Area, San Francisco, CA.

AWARDS & COMMISSIONS

- 2019 Pratt SEED Grant Award 2019/2020
- 2018 Artist commission for “Emergence 2018”, Root Division, San Francisco, CA.
- 2017 Commission for the “The Original Disruptors”, SFAI Fundraising Gala, CA.
- 2017 Graduate Fellowship Award, San Francisco Art Institute, San Francisco, CA.
- 2012 Travel Grant, Abaxial Architects, New Delhi, India.
- 2008 Merit Scholarship, Embassy of France, Paris, France.

WORKSHOPS & PUBLIC LECTURES

- 2020 Artist Talk, Fine Arts Gallery, Pratt Institute, NY.
- 2020 Speaker, ‘Schools of Thought’ Pedagogy in Architecture Conference, University of Oklahoma.
- 2020 Speaker, Pratt Research Open House, 2020, Pratt Institute, NY.
- 2020 Panel Discussion, City Hall, Frank H. Ogawa Plaza, Oakland, CA.
- 2019 Guest Speaker, Bicoastal Carpool, Radio Show, New York, NY.
- 2019 Artist Talk, Dekalb Gallery, Pratt Institute, NY.
- 2019 Guest Speaker, Panel Discussion, Climate Collaborative, 3x3 Design, NY.
- 2019 Artist Talk, Design for India, Pratt Institute, New York, NY.
- 2019 Lightening Talks, Fall Forum, Pratt Institute, NY.
- 2019 Artist Talk, ChaShaMa Gallery, New York, NY.
- 2019 Speaker, AICAD Conference, School of Art Institute of Chicago, Chicago, IL.
- 2018 Public Lecture, Fine Arts Gallery, Pratt Institute, New York, NY.
- 2018 Public Lecture & Workshop, “As Though it Rained from Stars”, California Academy of Sciences, San Francisco, CA.
- 2017 “As Though it Rained from Stars”, Open House, Headlands Center for the Arts, CA.
- 2017 Artist Talk, Headlands Center for the Arts, Sausalito, CA.
- 2016 Workshop facilitator, “Audible Landscapes of Mehrauli”, Delhi, India.
- 2015 Public Lecture on Architecture, National Institute of Design, Ahmedabad, India.
- 2012 Workshop Facilitator on Design Thinking, Abaxial Architects, New Delhi, India.

VISITING CRITIC & JURY APPOINTMENTS

- 2019 Invited Critic, MFA Integrated Practices, Pratt Institute, New York, NY.
- 2019 Invited critic, B.Arch, Design Studio, Pratt Institute, New York, NY.
- 2019 Invited critic, BFA Sculpture, Pratt Institute, New York, NY.
- 2019 Invited Panelist, Visual Arts Panel, San Francisco Arts Commission, CA.
- 2018 Invited critic, MFA Integrated Practices, Pratt Institute, New York, NY.
- 2018 Invited critic, MFA Sculpture, Pratt Institute, New York, NY.

- 2018 Invited critic, BFA Integrated Practice, Site-Specific Installation, Pratt Institute, New York, NY.
- 2018 Invited critic, BFA Drawing, Pratt Institute, New York, NY.
- 2018 Invited critic, BFA Sculpture, Pratt Institute, New York, NY.
- 2018 Invited critic, Senior Surveys, BFA Drawing & Painting, Pratt Institute, NY.
- 2018 Invited critic, B.Arch. Design Studio, Pratt Institute, New York, NY.

ARCHITECTURE & DESIGN PROFESSIONAL EXPERIENCE

- 2017-2018 Academic Partnerships Manager, Architecture & Design, California College of the Arts, CA.
- 2017 Art consultant for Tom Loughlin, Signal, Treasure Island, San Francisco, CA.
- 2017 Exhibition design for Facebook artist-in-residence exhibition at The Lab, San Francisco, CA.
- 2008-2015 Head of Research & Design, Abaxial Architects, New Delhi, India.
Select projects include:
 - 2014 Designed the arts acquisition strategy for the Ashoka University, Sonipat, India.
 - 2013 Exhibition design for *Akshara, Crafting Indian Scripts*, UNESCO, Paris.
 - 2012 Exhibition design for *Akshara, Crafting Indian Scripts*, Visual Arts Gallery, Delhi.
 - 2011 Exhibition design for *India at 100*, India Habitat Center, Delhi.
 - 2011 Site-specific light installations for 8,000 sf ft atrium, World Trade Centre, Manesar, India.
- 2010 Participatory architecture design of orphanage for Salaam Baalak Trust, Delhi.
- 2009 Established firm's design research department, creating 30+ research-informed brief documents & publications that directly informed architectural response for large-scale commercial & institutional developments.