

**Public Art Advisory Committee
Regular Meeting
Monday, February 4, 2019**

**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 3, 2018 meeting**
- IV. **Action Item: District 4 Anti-Graffiti Mural Project for 2971 MacArthur Boulevard, by artist Deborah Koppman- Design Review**
- V. **Informational Item: Oakland Museum of California: Channel - Estuary Park Sculpture Installations**
- VI. **Informational Item: MacArthur Gateway Arches Public Art Project – Artist Eric Powell Presentation Update**
- VII. **Informational Item: Staff Updates on Pending Projects and Program Activity**
 - a. **Measure KK Bond Program: Rainbow Recreation Center**
 - b. **Measure DD Bond Projects- Garden Gates, Lakeside Green Streets, Estuary Park**
 - c. **Public Art in Private Development – Hanover Properties- HYBYCOZO Installation**
 - d. **Projects for Caltrans Property- 4th & Madison Private % for Art Project**
- VIII. **Announcements**
- IX. **Agenda Building: Outline agenda for March 2019 meeting**
Next regular meeting: March 4, 2019, 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 3, 2018
Minutes**

Members Present: Bryan Cain (co-chair), Allison Cummings (co-chair), Patricia Cariño Valdez, Yulia Pinkusevich
Excused: Jennifer Kessler, Charmin Roundtree-Baqqee, Jennifer Kessler, Chris Treggiari
Absent:
Staff Present: Kristen Zaremba, Public Art Coordinator
Guests: Jennifer Correia, Shifra de Benedictis-Kessner, Temescal BID

Meeting Chair: A. Cummings

*Indicates partial attendance

1. Meeting called to order at 5:50 p.m.
2. **Open Forum.**
3. **Minutes: Patricia Carino Valdez moved to approve the minutes of the October 1, 2018 Public Art Advisory Committee meeting. Y. Pinkusevich seconded. Motion passed unanimously.**
4. **Action Item: Review and Adopt the 2019 PAAC Proposed Meeting Calendar. B. Cain moved to approve the 2019 PAAC meeting calendar. Y. Pinkusevich seconded. Motion passed unanimously.**
5. **Action Item: Review and Make Recommendation on the Temescal BID Utility Box Project Designs, Phase 2.** Public Art Coordinator Kristen Zaremba introduced the second phase of a project previously approved by the PAAC. Temescal BID Executive Director de Benedictis-Kessner provided background on the proposed designs, which were developed by the same artist for this phase, Eduardo Valadez. De Benedictis-Kessner noted that this phase included fewer boxes, at three locations, due to a smaller and more informed budget prepared to anticipate the costs for surface preparation and anti-graffiti coatings. Committee members expressed support for the proposal, and suggested a few refinements to create greater clarity and unification overall, including: 1) 4001 Broadway: Encourage the artist to more creatively interpret the oak tree image, 2) 3936 Telegraph: Add text or some other illustrative elements to convey the "Temescali" image reference to sweat lodges, and 3) 501 West MacArthur: add blue to both designs to unify the two boxes. **Motion: Y. Pinkusevich moved to approve the Temescal BID Phase 2 Utility Box design proposal. B. Cain seconded. Motion passed unanimously.**

PAAC 2-4-19 Item III

6. Informational Item: Staff Updates on Pending Projects and Program Activity

- a. Measure KK Bond Program: Rainbow Recreation Center.** Public Art staff successfully coordinated with the artist, contract compliance and public works staff to develop an installation scope of services for an approved specialty tile installer to execute the glass tile mosaic installation under the general contractor's supervision. The artwork should be on site and ready for installation late December – early January.
- b. Measure DD: Gardens Gates Project; Lakeside Green Streets; Estuary Park.** City staff are still working on securing quotes and alternative approaches to cover installation costs for the Garden Gates and Lakeside Green Streets projects. Estuary Park conceptual planning is moving forward. Community meeting participants have expressed strong interest in preserving open space and waterfront access, as well as new programming for special events and temporary art, in addition to preservation of the existing amenities. Another meeting will be held in January. In the interim, the PAAC co-chairs A. Cummings and B. Cain, met with Zaremba and Oakland Museum staff to discuss plans for the sculptures along the Channel and at Estuary Park. The artworks are on loan to, or owned by, the City as artwork assets under the purview of the museum. The PAAC needs to consider whether there is a public interest and benefit in conserving and retaining the Michael Heizer sculpture at Estuary Park. Oakland Museum staff will attend the next PAAC meeting for further discussion.

Motion: B. Cain moved to extend the meeting for 10 minutes. P. Carino Valdez seconded. Motion passed unanimously.

- c. Projects for Caltrans Property- 4th & Madison Private % for Art Proposal Update.** Community stakeholders continue to advocate for the realization of the project proposed for the Madison Street underpass. Public Art staff are currently preparing agenda documents to take the recommendation to City Council in the next month, depending on the Council meeting agenda schedule. The proposal will still require negotiations between the funders, Carmel Partners, the City and Caltrans, before the project can be approved or realized. Caltrans estimates a twelve-month review and approval process. Committee members acknowledged the advocacy for the project, and restated the need for more staff to administer and provide meaningful support to the program.
 - d. Public Art in Private Development- Standard and Alternative Compliance.** Tabled.
 - e. MacArthur Gateway Arches Project.** Public Art staff will be meeting with Public Works Project Delivery staff later this month to determine next steps for installation.
- 7. Announcements:** Jennifer Correia, a current PAAC nominee, was introduced to the Committee members. Jennifer will take over Allison Cummings seat once appointed by Council.
- 8. Agenda Building: Oakland Museum presentation.**
- 9. Adjournment: Y. Pinkusevich moved to adjourn the meeting at 7:40. B. Cain seconded. Motion passed unanimously.**



Cultural Arts Programs

Economic & Workforce Development

Public Art Advisory Committee Proposal Review Form

Date December 14, 2018
Artist(s) Debra Keppman
Project Contact SAME AS ABOVE
Organization (if applicable) _____
Phone # 510/402-1818 Email dehkeppman@gmail.com
Street Address 2307 Damuth St
City Oakland State CA Zip 94602
Proposed Site of Project (Address/Cross St. with physical details) _____
2971 MACARTHUR BLVD | CROSS ST MAPLE
Name of Property Owner, Proposed Location PG+E
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. N/A Waiver of Proprietary Rights for Artwork Placed on City Property (if applicable)

This wall is approximately 35 feet long, by 10 feet high, and fairly nondescript. It sits just off the corner of Maple and MacArthur, and has been repeatedly tagged with graffiti, making this small mini-business district look uncared for and abandoned. (At the moment, the graffiti has been cleaned up, but it does periodically get tagged.)

This project is intended to help to create a visual connection between this outer point of the Dimond District with already existing murals within the main Dimond Business District. This wall will specifically highlight and amplify elements found in the "*I Love Dimond*" mural on the PG & E Boston Substation wall on MacArthur near the corner of Lincoln, and the *Dimond River* mural on Champion Street. Cultural patterns reflecting the cultural diversity of the neighborhood's residents will be highlighted, in an abstracted image referencing both the nearby Sausal Creek, as well as the energy provided by PG & E. The cultural patterns referenced were originally developed in collaboration with members of the Dimond community in the development of the "*I Love Dimond*" mural. The image designed for this PG & E Maple Substation wall is essentially an enlargement of those patterns, as the *Dimond River* continues its flow out to Maple Street. (A working title is for now: "*Dimond River Flows to Maple*.")

The wall consists of one wooden door, flanked by 2 brick walls. The image will flow over the entire length of the wall, with the door being painted, and the brick walls being mosaic tiled.

Art students from the nearby Bret Harte Middle School will be involved in the tiling of the mural, creating the tiles on mesh which I will later install. The art teacher at Bret Harte, Shardie Thomas-Ezell, adopted me as her mentor several years ago, worked with me on several mural projects, and used our work together with Middle School students as her Masters' thesis topic. On her own, she has limited resources for creating murals with her students, and is highly appreciative of the possibility for her students to be involved in the process of working with a professional artist on this project. The hope is to help empower her to work on additional murals with her students, in which they could potentially be more involved in the design process. Students will be given credit for their participation, will come to see the final piece, and will be invited to the dedication.

DEBRA KOPPMAN, Doctor of Arts
2307 Damuth St. Oakland, CA 94602, 510/482-1818 debkoppman@gmail.com
www.debrakoppman.com

EDUCATION:

DOCTOR OF ARTS, Studio Arts, New York University, 1993
Emphasis in painting, printmaking, criticism, aesthetics

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

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

SUMMARY OF EXPERIENCE: Wide variety of cultural settings has influenced all aspects of work as a painter, printmaker, sculptor, teacher, writer, and community artist. Investigations in multicultural aesthetics in Mexico, Guatemala, Nicaragua, Ecuador, Bolivia, Peru, Brazil, Spain, Portugal, Israel, India, Thailand, Turkey, and Morocco have inspired artistic work and formed the bases for writing about and working with diverse people. Extensive work in Oakland Public Schools includes ongoing collaboration and professional development for classroom teachers, as well as development of arts integrated curriculum. Ongoing community work includes successful implementation of large-scale mural projects, involving students and other community participants.

SELECTED PUBLIC MURALS

- 2018 SOON'S LOUNGE, Oakland, California
- 2018 TRAVELING ON INTERNATIONAL BOULEVARD, Oakland, California.
- 2017 PALMA CEIA'S MAGIC GARDEN, Hayward, California.
- 2017 FIESTA EN LA FINCA! La Finca Tortilleria, Oakland, California.
- 2017 PLANTS ON PLANTERS, Laurel District, Oakland, California.
- 2016 DIMOND CAFE, Dimond District, Oakland, California.
- 2016 SEQUOIA'S RAINBOW ROAD, Sequoia Elementary School, Oakland, California.
- 2016 ENCHANIMALS! (With Sequoia Elementary School students), Oakland, California.
- 2016 THREADS OF SAN PABLO, City of San Pablo (3 panels). San Pablo, California.
- 2015 WELCOME TO SAN PABLO! City of San Pablo (2 panels). San Pablo, California.
- 2015 DIMOND RIVER, Dimond District, Oakland, California.
- 2014 THE BUDDHA'S 8 FOLD PATH, Bret Harte Middle School. Oakland, California.
- 2014 I LOVE DIMOND, Dimond District. Oakland, California.
- 2013 YOU'RE HUNGRY, EAT HEALTHY, Bret Harte Middle School. Oakland, California.
- 2012 RAINBOW FISH, (directed 90 3rd graders) Glenview Elementary. Oakland, California.
- 2012 SEQUOIA'S HIDDEN JEWELS, Mosaic Mural in collaboration with the Sequoia Elementary School community. Dimond District. Oakland, California.
- 2011 WELCOME TO FRUITVALE, 880 & Fruitvale, 12 Pillars. Oakland, California.
- 2011 DIMOND'S HIDDEN JEWELS, in collaboration with Amanda Lockwood and Sequoia Elementary School students. Fruitvale Avenue and MacArthur, Dimond District. Oakland, California.
- 2008 WHAT'S COOKIN', GOOD LOOKIN'? Designed and facilitated, in collaboration with Amanda Lockwood. Healthy Start After-School Program, Sequoia Elementary. Oakland, California.

- 2008 IMAGINE, (with 6th, 7th, and 8th grade art students) Bret Harte Middle School. Oakland, California.
- 2007 PLANTS AND HOPES RISING, Sequoia Elementary, Oakland, California.
- 2006 PHOENIX RISING, BRET HARTE RISING, Bret Harte Middle School, Oakland, California.
- 2006 QUETZALCOATL, (with 6th, 7th, and 8th grade art students) Bret Harte Middle School. Oakland, California.
- 2005 THE FOUR ELEMENTS (with 6th, 7th, and 8th grade art students) Bret Harte Middle School. Oakland, California.

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

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

- 2002 PAPER MACHÉ SCULPTURES
Green Shutter Gallery, Hayward, California
- 2002 A CALLING FORTH OF ALLUSIONS
Los Medanos College Gallery, Pittsburg, California
- 2002 REINCARNATIONS IN ART (3-person)
San Pablo Art Gallery, San Pablo, California
- 2000 VOICES OF THE ANCESTORS (SCULPTURES TURNED PUPPETS)
Puppets for Performances in Collaboration with ARTSHIP, Oakland, California
- 2000 RELIQUARIES
Windows Project, Broadway Corridor, Oakland, California
- 1998 WHY MOSQUITOS BUZZ IN PEOPLE'S EARS (SCULPTURES TURNED PUPPETS)
Jack London Square, Oakland, California
- 1998 SPIRIT HOUSES
Windows Project, Broadway Corridor, Oakland, California
- 1998 SUEÑOS SUREÑOS (SOUTHERN DREAMS): WORKS ON PAPER
Peruvian/North American Cultural Institute, Lima, Peru
- 1998 TO THE PACHA MAMA: WORKS ON PAPER
Fulbright Commission, Lima, Peru
- 1995 MIXED MEDIA PAINTINGS AND SCULPTURES
Banaker Gallery, San Francisco, California
- 1994 MUTANT FORMS
Art Center Gallery, Clatsop Community College, Astoria, Oregon
- 1989 WORKS ON PAPER
Regional Museum of the State of Puebla, México
- 1988 NARRATIONS (3 PERSON)
1078 Gallery, Chico, California
- 1988 ANN FLANAGAN FELLOWSHIP AWARDS EXHIBITION (3 PERSON)
Kala Institute, Berkeley, California
- 1987 STORIES TO TELL IN BLACK & WHITE
Creative Arts Center Gallery, Sunnyvale, California
- 1987 MONOTYPES
Jalapeño's, San Francisco, California
- 1984 MONOPRINTS
Heller Gallery, Berkeley, California

SELECTED GROUP EXHIBITIONS:

- 2015 MAGIC CARPET RIDE
Grammatopoulou Gallery, Athens, Greece
- 2011 LIBERTY ARTS PRESENTS: PACIFIC RIM SCULPTOR'S GROUP
Yreka, California
- 2010 RUTH BANCROFT GARDENS PRESENTS: OUTDOOR SCULPTURE
Walnut Creek, California

2008	RE-USE, RE-CYCLE, RE-CREATE Adobe Art Gallery, Castro Valley, California
2007	PAPER CUTS: THE ART OF CONTEMPORARY PAPER Hearst Art Gallery, St. Mary's College, Moraga, California
2005	AN ARRAY OF SMALL WORKS Crockett Contemporary Art, Crockett, California
2005	THE FACES OF ART National Association of Women Artists, New York, New York
2005	AMERICAN CRAFT COUNCIL EXHIBITION, San Francisco, California
2005	WIT AND WISDOM Falkirk Cultural Center, San Rafael, California
2004	MAGICAL, MYSTICAL, MYTHICAL Frank Bette Center for the Arts, Alameda, California
2004	AMERICAN CRAFT COUNCIL EXHIBITION San Francisco, California
2004	CALIFORNIA DREAMING (John Toki, juror) Design Center, San Francisco, California
2003	GALLERY ARTISTS Virginia Breier Gallery, San Francisco, California
2003	PACIFIC RIM SCULPTORS' GROUP (Steven Oliver, juror) Design Center, San Francisco, California
2002	PACIFIC RIM SCULPTORS' GROUP (Karen Tjusimoto, juror) Design Center, San Francisco, California
2002	LIGHT AND LAUGHTER Claudia Chapline Gallery, Stinson Beach, California
2001	CITY OF MIRACLES SOMA, San Francisco, California
2001	PLY AND COIL Green Shutter Gallery, Hayward, California
1999	LESSONS John F. Kennedy Arts and Consciousness Gallery
1999	WHAT IS ART FOR? Oakland Museum, Oakland, California
1999	TOTEMS AND TIMEPIECES JFK University Gallery, Berkeley, California
1998	ARCHETYPE Quan Yin Gallery, Oakland, California
1997	JORNADAS DE ARTE EN PAPEL Casa de Arte, Concepcion de Uruguay, Entre Rios, Argentina
1997	KALA FELLOWSHIPS EXHIBITION Presidio, San Francisco, California
1997	RECEPTIVITY: AN EXHIBITION OF WOMEN ARTISTS Graduate Theological Union, Berkeley, California
1996	KALA FELLOWSHIPS EXHIBITION Yerba Buena Center for the Arts, San Francisco, California
1996	INTERNATIONAL EXHIBITION OF WOMEN ARTISTS Escuela de Bellas Artes, Arequipa, Peru

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

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

1989 ART IN PUÉBLA Nigte Gallery, Puebla, México

1989 CSP/GRAPHIC WORKSHOP OF FUNEN EXCHANGE EXHIBITION
Brandts Klaedefabrik Museum, Odense, Denmark

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

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

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

1987 MONOPRINTS
Lawson Galleries, San Francisco, California

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

TEACHING EXPERIENCE:

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

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

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

2007 - 2009 FACULTY, DEPARTMENT OF ART AND PATHWAYS PROGRAM
Dominican University, San Rafael, California

2007 - 2009 ARTIST-IN-SCHOOLS, Arts and Literacy in Children's Education
ALICE Project, Various Schools: Oakland, Berkeley, Hayward, California

2006 - 2007 ART EDUCATION FACULTY FELLOW: PROFESSIONAL DEVELOPMENT
California College of the Arts, Westlake Middle School, Sequoia Elementary

2004 - 2007 ARTIST-IN-SCHOOLS
VALA, Visual Arts, Language Arts: Various Schools: Richmond, Oakland

2004 - 2006 ARTIST-IN-SCHOOLS, PROFESSIONAL DEVELOPMENT
Young Audiences of Northern California: Various Schools: San Francisco

1999 - 2005 INSTRUCTOR
University of California, Berkeley, Extension

1996 - 2010 FACULTY, DEPARTMENT OF ARTS AND CONSCIOUSNESS
John F. Kennedy University, Orinda, California

1997 INSTRUCTOR, DEPARTMENT OF ART
Diablo Valley College, Pleasant Hill, California

1995 VISITING PROFESSOR, DEPARTMENT OF ART
Universidad Católica, Lima, Peru

1993 - 1997 PROFESSOR, DEPARTMENT OF GRADUATE STUDIES
Academy of Art College, San Francisco, California

1993 INSTRUCTOR, DEPARTMENT OF ART
Los Medanos College, Pittsburg, California

1992 INSTRUCTOR
Kala Institute, Berkeley

1991 VISITING PROFESSOR
Escuela Nacional de Bellas Artes, Managua, Nicaragua

1987-1989 PROFESSOR, DEPARTMENT OF ART AND DESIGN
Universidad de Las Américas, Puebla, México

FELLOWSHIPS/GRANTS/AWARDS:

CITY OF OAKLAND, INDIVIDUAL ARTIST GRANTS, for *I LOVE DIMOND, DIMOND RIVER* Murals
DIMOND IMPROVEMENT ASSOCIATION, for DIMOND'S HIDDEN JEWELS MURAL

CITY OF OAKLAND, PAY-GO FUNDS, FOR *DIMOND'S HIDDEN JEWELS* MURAL
OAKLANDISH, FOR *DIMOND'S HIDDEN JEWELS* MURAL
REACH-A-STAR FOUNDATION, FOR ARTS-IN-EDUCATION AT SEQUOIA SCHOOL
ROGERS FAMILY FOUNDATION, FOR ARTS-IN-EDUCATION AT SEQUOIA SCHOOL
UNited PARCEL SERVICE, COMMUNITY GRANT, FOR ARTS-IN-EDUCATION AT SEQUOIA
SCHOOL

CULTURAL ARTS DIVISION, CITY OF OAKLAND, ARTS-IN-EDUCATION GRANTS
CALIFORNIA ARTS COUNCIL, ARTIST-IN-RESIDENCE
OUTSTANDING OAKLAND ARTS EDUCATOR, CALIFORNIA STATE SENATE
LOCAL HERO AWARD, CITY COUNCILMEMBER JEAN QUAN'S OFFICE
PUFFIN FOUNDATION GRANT
JOSEPHINE BAY PAUL AND C. MICHAEL PAUL FOUNDATION
ELLA LYMAN CABOT CHARITABLE TRUST
FACULTY DEVELOPMENT GRANT, John F. Kennedy University
FULBRIGHT SCHOLAR LECTURING AWARD IN PERU
WOMEN'S STUDIES COMMISSION DOCTORAL DISSERTATION AWARD, New York
University

ANN FLANAGAN FELLOWSHIP, Kala Institute

PUBLICATIONS:

"Artweek," Previews Editor, 2001 – 2009.

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

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

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

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

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

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

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

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

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

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

CONFERENCES/TALKS:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Tres Mundos," College Art Association, 1999.

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

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

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

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

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

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

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

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

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

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

THEATER PROJECTS

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

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

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

BOOK ILLUSTRATION

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

CURRENT AND PREVIOUS PROFESSIONAL AFFILIATIONS:

Artweek	Pacific Rim Sculptor's Group	College Art Association
Kala Institute	National Art Education Association	Society of Mosaic Artists

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

Examples of Past Work



Dimond's Hidden Jewels (detail) Farmer Joe's Marketplace, Fruitvale/MacArthur



Dimond Café, Fruitvale, near MacArthur



Dimond River, Champion Street, Dimond District



I Love Dimond, Lincoln Avenue/MacArthur Boulevard, Dimond District



Threads of San Pablo, San Pablo Community Center

Proposal Drawing



Materials and Methods

This project, approximately 300 square feet, is broken up into 3 portions, in the form of 3 contiguous walls. The two outside walls are brick; these two walls are connected in the center by an open-fold wooden door. This structure is very similar to the PG&E Boston Substation near the corner of Lincoln on MacArthur Boulevard. The mural to be installed here at the Maple Substation will be created and installed in a very similar process.

The two outside walls will be installed with mosaic tile; the central wooden door will be painted. The mosaic tile sections will be initially created off-site, at Bret Harte Middle School, with Art Students in Shardie Thomas-Ezell's classes. Each square will be tiled onto mesh; when all the squares are completed, they will be installed at the site.

The middle section will be primed, painted, and sealed, using high-quality Nova Color paints. Four coats of the Anti-Graffiti sealer will be applied.

Photograph of the Existing Wall



In-Situ Mockup



Timeline

The project is budgeted to take approximately 150 artist hours, including time working with Bret Harte students, installing and grouting tile, and painting and sealing the mid-section. If I were able to work 40 hours/week on the project, it would take approximately 2 months to complete; due to the fact that I will need to co-ordinate with the Art teacher at Bret Harte, and will also need to contend with weather, and negotiate other on-going projects, I am going to allow 5 months to complete this project. This timeline will start upon receipt of this funding, with the hope of receiving funding by February 2019.

If I am able to start February 2019, then the project will be completed May 2019. This would be the most hoped-for outcome, in order to ensure completion in time for the 8th graders to participate in the inauguration celebration.

Budget

Artist Time = approximately 150 hrs @ \$25/hr = \$3750

Materials (tile, paint, cement, grout) = \$1250

Total = \$5000

Maintenance Plan

Debra Koppman promises to jointly work together with P G & E to insure that the mural is well-maintained. Debra Koppman will stay in contact with Tom Guarino, her public relations contact at PG&E, to stay informed in the case of tagging or damage.

Other murals in the Dimond neighborhood, including painted and mosaic tiled murals, have not had any serious tagging problems. The longest-standing mural in Dimond done by Debra Koppman, on the wall of Farmer Joe's Marketplace, has been in good shape for 7 years, with only the slightest maintenance needed. Other murals have not been tagged, even when the neighboring spaces and sidewalks have been severely tagged.

The other PG&E wall done by Debra Koppman in 2014, the Boston Substation on MacArthur near the corner of Lincoln, has not had any tagging at all. There is one very small crack in the wall, which has caused barely visible damage to the tile, which Koppman has fixed. This Maple Substation PG&E wall itself appears to be reasonably solid, with no or minimal drainage problems, so that the tile itself should hold up over a long period of time.

--
Julie Johnson
Dimond Improvement Association, Treasurer
Dimond Public Art, Chair
Art In The Street, Chair
dimondnews.org
Involvement Builds Community
510-375-3571



DIMOND IMPROVEMENT ASSOCIATION

Involvement Builds Community

P.O. Box 27355
Oakland, CA 94602
dia@dimondnews.org
www.dimondnews.org

February 6, 2017

To PG&E, At-Large Councilmember Rebecca Kaplan, and the Public Art Commission:

We understand local artist Debbie Koppman is working with P G & E, to create a new mural project on the front of P G & E's Maple Street Substation, close to the corner of Maple on MacArthur Boulevard.

We are very excited about this new project. We are very happy with the "I Love Dimond" project at P G & E's Boston Substation, and are pleased at the possibility for her work to continue down MacArthur Boulevard to the sometimes forgotten stretch of homes and businesses which runs between the Dimond and Laurel neighborhoods.

Debbie has successfully completed several mural projects in our neighborhood, and completed several more at our local elementary school. We are happy to offer our strong support for this project, which will contribute to our ongoing Dimond neighborhood improvement, and will help to link the Dimond and Laurel neighborhoods.

We ask P G & E, Councilmember Rebecca Kaplan, and the Public Art Commission to give their strong support to this project as well.

Thank you so much.

Sincerely,

Julie Johnson
Dimond Public Art
Dimond Improvement Association



*Pacific Gas and
Electric Company*

September 20, 2018

Debbie Koppman
2307 Damuth Street
Oakland, CA 94602

RE: License Agreement for a mural installation at PG&E's Maple Substation,
2971 MacArthur Boulevard, Oakland – SBE No. 135-01-028-2, LD# 2301-03-
10026

Dear Debbie Koppman:

Enclosed is a copy of the fully executed License Agreement for you to install and maintain a mural on the exterior of the above referenced PG&E owned property. Please keep this document for your reference.

If you have any questions, you can contact me at (925) 459-3710 or via email at nicole.ashwell@pge.com.

Sincerely,

A handwritten signature in blue ink that reads 'Nicole Ashwell'.

Nicole Ashwell
Land Agent
1850 Gateway Boulevard., #7045C
Concord, CA 94520

MURAL AGREEMENT

LD: 2301-03-10026

This Mural Agreement (this "Agreement") is made and entered into as of the latest date set forth in the signature blocks below (the "Effective Date") by and between DEBRA KOPPMAN, an independent artist ("Artist") and Pacific Gas and Electric Company ("PG&E").

RECITALS

A. PG&E owns the building located at 2971 MacArthur Boulevard, Oakland, Assessor's Parcel Numbers 028-0916-024, State Board of Equalization No. 135-01-028-2 hereinafter called the "Property", located in the City of Oakland, County of Alameda, State of California.

B. Artist desires to install a mural on the Property and PG&E has agreed to support this project upon the terms and conditions set forth herein.

The parties agree as follows:

1 Creation of Artwork. Artist has designed a work of visual art entitled Dimond River Flows Toward Laurel ("the Artwork"). The Artwork shall be installed on the exterior of the Property and consists of mosaic tile on 2 brick walls and acrylic paint on the wooden doors.

2 Artist Agreement: Ownership. Artist agrees to waive and does hereby waives voluntarily all rights to attribution and integrity with respect to the Work and any and all claims as may arise under the Visual Artists Rights Act of 1990, 17 U.S.C. §§106A and 113(d) ("VARA"), the California Art Preservation Act (California Civil Code §§987 and 989) ("CAPA"), or any other local, state, foreign or international law, as currently drafted or as may be hereafter amended, that conveys the same or similar rights ("Moral Rights Laws"), with respect to the Work, its display, removal from display, exhibition, installation, conservation, storage, study, alteration and any other activities conducted by PG&E.

(a) PG&E shall own the Artwork and shall have the royalty-free right to publicly display the Artwork;

(b) PG&E shall have the non-exclusive, worldwide, perpetual, and royalty-free right to make reproductions of the Artwork in whole or in part, and to distribute and publicly display such reproductions in print, over the internet or through any other means now existing or hereafter invented solely for the purpose of promoting their respective businesses, and to use the Artist's name and biographical information in connection with all such uses;

(c) Subject to the foregoing, the Artist shall retain the copyright in the Artwork;

(d) The Artist represents and warrants that the Artwork (and the public display thereof) will not infringe or misappropriate any copyright, trademark, right of publicity or privacy or other right of any third party, and will not contain any defamatory, libelous or other unlawful matter;

(e) An acknowledgement by the Artist that there is no promise or guarantee regarding the duration of the display.

3 Artwork Approval. Artist shall obtain PG&E's approval of the Artwork prior to its installation. Unless otherwise notified by PG&E in writing, Artist shall obtain such PG&E approval from the PG&E Area 2 Public Affairs Manager. PG&E will not unreasonably withhold its approval of the Artwork and will use reasonable efforts to respond to requests in a timely manner.

4 Installation. Artist shall be responsible at its sole cost and expense for the installation of the Artwork. PG&E shall make a portion of the walls of the Property available for the display of the Artwork. PG&E will grant all necessary access rights, including without limitation, the non-exclusive and non-possessory privilege for Artist and its representatives, agents and contractors use the real property as necessary for the purposes contemplated by this Agreement. Artist shall ensure that the placement of the Artwork complies with all current and future federal, state and local laws and regulations.

5 Maintenance and Repair. Artist shall be responsible for maintaining the Artwork at Artist's sole cost and expense. Artist shall promptly remove or repair any Artwork that has become damaged or worn.

6 Removal. PG&E may request in its sole discretion that Artist remove the Artwork. Upon receipt of such a request, Artist will promptly (and in any event within 10 days) remove the Artwork. In connection with the removal of the Artwork, Artist will repair and patch any damage to the Property in accordance with specifications provided by PG&E. Removal of the Artwork and the repair and patching of any damage shall be at Artist's sole cost and expense. Should Artist fail to remove the Artwork as requested, or in the case of an emergency or any other circumstances that may expose PG&E to potential liability, PG&E may elect to remove the Artwork. Artist agrees to pay the reasonable removal costs incurred by PG&E.

7 Performance of Work. Artist represents and warrants that all work required of Artist hereunder shall be performed by qualified contractors appropriately licensed in the State of California in conformance with generally accepted professional standards and in accordance with all specifications and instructions and all applicable federal, state and local laws, rules and regulations. Artist and each contractor engaged shall comply with the insurance requirements set forth on Exhibit A. Artist shall obtain all necessary governmental approvals and permits prior to commencing any work hereunder and thereafter Artist shall comply with such approvals and permits during the course of the work.

8 Indemnity. Artist shall indemnify, hold harmless and defend PG&E, its affiliates, subsidiaries, parent company, officers, managers, directors, agents, and employees, from and against all claims, demands, losses, damages, costs, expenses, and liability (legal, contractual, or otherwise), which arise from or are in any way connected with any: (i) injury to or death of persons, including but not limited to employees of PG&E or Artist; (ii) injury to property or other interests of PG&E or Artist or any third party; (iii) violation of local, state, or federal common law, statute or regulation; (iv) strict liability imposed by any law or regulation or (v) the creation, installation, display or removal of the Artwork or the exercise of PG&E license rights

hereunder; so long as such injury, violation, or strict liability (as set forth in (i) - (v) above) arises from or is in any way connected with Artist's performance of, or failure to perform, this Agreement, however caused, regardless of any strict liability or negligence of PG&E, whether active or passive, excepting only such loss, damage, cost, expense, liability, strict liability, or violation of law or regulation that is caused by the sole negligence or willful misconduct of PG&E, its officers, managers, or employees. Artist shall, on PG&E's request, defend any action, claim, or suit asserting a claim that might be covered by this indemnity. Artist shall pay all costs and expenses that may be incurred by PG&E in enforcing this indemnity, including reasonable attorney's fees.

9. Term and Termination. This Agreement shall commence on the Effective Date and shall continue until terminated by either party. Either party shall have the right to terminate this Agreement on written notice to the other party. Provided, however, that PG&E may terminate this License Agreement, at any time, for any reason or no reason, including, without limitation, pursuant to the provisions of General Order No. 69-C of the California Public Utilities Commission (the "CPUC"), upon written notice to Licensee. In such event, Artist shall remove all of the Artwork within 30 days in accordance with the terms of this Agreement and restore the Property as nearly as possible to the condition that existed prior to Artist's entry hereunder to PG&E's satisfaction. The term of this Agreement shall terminate upon the completion and PG&E's written approval of such removal work. The provisions of sections 2, 8 and 10 shall survive termination of this Agreement.

10 Miscellaneous

10.1 Choice of Law. This Agreement shall be governed by, and construed and enforced in accordance with, the laws of the State of California and the federal laws of the United States, without reference to principles of conflicts of law.

10.2 Entire Agreement. This Agreement contains the entire agreement between the parties hereto with respect to the subject matter hereof.

10.3 Amendment. This Agreement (and any plans or specifications contemplated by this Agreement) may not be released, waived or amended except in a writing signed by each of the parties.

10.4 Notices. Any notice given by either party under this Agreement will be in writing to the other parties as follows and shall be deemed to be given upon receipt:

If to Artist:

Debra Koppman
2307 Damuth Street
Oakland, CA 94602
Tel. 510-482-1818
Email: debkoppman@gmail.com

If to PG&E:

Pacific Gas and Electric Company
1330 Broadway, Suite 1535
Oakland, CA 94612
Attn: Tom Guarino
Tel. 510-437-2552
Email: TGG3@pge.com
Fax: 510-437-2557

10.5 Severability. In the event any term or provision of this Agreement shall for any reason be invalid, illegal or unenforceable in any respect, such invalidity, illegality or unenforceability shall not affect the validity of any remaining portion which shall remain in full force and effect as if the invalid portion was never a part of this Agreement when it was executed. Should the severance of any such part of this Agreement materially affect any other rights and obligations of the parties hereunder, the parties hereto will negotiate in good faith to amend this Agreement in a manner satisfactory to the parties.

10.6 Remedies. The parties hereto shall have all remedies for breach of this Agreement available to them provided by law or equity. Without limiting the generality of the foregoing, the parties agree that, in addition to all other rights and remedies available at law or in equity, the parties shall be entitled to obtain specific performance of the obligations of the other party to this Agreement and immediate injunctive relief and that in the event any action or proceeding is brought in equity to enforce the same, no party will urge, as a defense, that there is an adequate remedy at law. The pursuit by any party of any one remedy will not be deemed an election of that remedy to the exclusion of any other remedies available at law, in equity or granted under this Agreement.

10.7 No Partnership. This Agreement does not create a partnership or joint venture between or among the parties hereto.

10.8 Force Majeure. Neither party shall be considered in default in the performance of its obligations under this Agreement to the extent that the performance of any such obligation is prevented or delayed by any cause, existing or future, which is beyond the reasonable control of the affected party. In the event either party claims that performance of its obligations was prevented or delayed by any such cause, that party shall promptly notify the other party of that fact, and of the circumstances preventing or delaying performance. Such party so claiming a cause-delayed performance shall endeavor, to the extent reasonable, to remove the obstacles which preclude performance.

10.9 Limitation of Damages. NEITHER PARTY SHALL BE LIABLE UNDER ANY CIRCUMSTANCES, WHETHER IN CONTRACT, TORT, EQUITY OR OTHERWISE, FOR ANY INDIRECT, INCIDENTAL, CONSEQUENTIAL, SPECIAL, PUNITIVE OR EXEMPLARY DAMAGES (EVEN IF SUCH DAMAGES ARE FORESEEABLE, AND WHETHER OR NOT THE PARTY HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES), INCLUDING, WITHOUT LIMITATION, DAMAGES

FOR LOSS OF PROFITS, OVERHEAD EXPENSE, OR COMMITMENTS TO THIRD PARTIES.

10.10 Section Headings. Section and subsection headings appearing in this Agreement are for convenience of reference only and shall not modify, define, expand or limit any of the terms or provisions hereof.

10.11 Counterparts. This Agreement may be executed in two or more counterparts and by facsimile, each of which shall be deemed an original, but all of which taken together shall constitute one and the same instrument.

IN WITNESS WHEREOF, the undersigned, being the duly authorized representatives of the respective parties, have executed and delivered this Agreement effective as of the date set forth below.

Artist

By: Debra Koppman

Name: Debra Koppman

Title: Independent Artist

Date: 9-9-18

Pacific Gas & Electric Company

By: Robert L. Jones

Name: Robert L. Jones

Title: Manager, Land Rights

Date: 9.12.18

EXHIBIT A



APN 028-0916-024, SBE No. 135-01-028-2

EXHIBIT B
Insurance Requirements

Each person performing work hereunder shall procure and continuously maintain and pay for the following insurance and comply with the other terms and conditions set forth below:

(a) Workers' Compensation insurance or self-insurance indicating compliance with any applicable labor codes, acts, laws or statutes, state or federal, in the location where work is performed pursuant to this Agreement.

(b) Employers' Liability insurance with limits not be less than \$1,000,000 for injury or death each accident.

(c) Commercial General Liability insurance with coverage at least as broad as the Insurance Services Office (ISO) Commercial General Liability Coverage "occurrence" form, with no coverage deletions and with a limit not less than \$1,000,000 each occurrence/\$2,000,000 aggregate for bodily injury, property damage and personal injury. The commercial general liability insurance shall by "Additional Insured" endorsement add as insureds PG&E, its affiliates, subsidiaries, and parent company, and PG&E's directors, officers, agents and employees with respect to liability arising out of or connected with the work to be performed pursuant to this Agreement (ISO Form CG2010 or equivalent is preferred). In the event the commercial general liability policy includes a "blanket endorsement by contract," the following language added to the certificate of insurance will satisfy PG&E's additional insured requirement: "PG&E, its affiliates, subsidiaries, and parent company, and PG&E's directors, officers, agents and employees with respect to liability arising out of the work performed by or for the insured are additional insureds under a blanket endorsement." The commercial general liability insurance shall also be endorsed to specify that the insured's insurance is primary and that any insurance or self-insurance maintained by PG&E shall not contribute with it.

(d) Business auto insurance at least as broad as the Insurance Services Office (ISO) Business Auto Coverage form covering Automobile Liability, code 1 "any auto," with a limit not less than \$1,000,000 each accident for bodily injury and property damage.

Before commencing performance of work under this Agreement, PG&E shall be furnished certificates of insurance and endorsements of all required insurance. The documentation shall state that coverage shall not be canceled except after thirty (30) days prior written notice has been given to PG&E. The documentation must be signed by a person authorized by that insurer to bind coverage on its behalf and shall be submitted to:

Pacific Gas and Electric Company
Insurance Department - B24H
Post Office Box 770000
San Francisco, CA 94177

A copy of all such insurance documents shall also be sent to PG&E at the addresses for notices set forth in the Agreement. PG&E may inspect the original policies or require complete certified copies at any time. The insured shall require and is responsible for its subcontractors maintaining sufficient limits of the appropriate insurance coverage. Upon request, the insured shall furnish PG&E the same evidence of insurance for its subcontractors as that required by the insured.

DEBRA KOPPMAN, Doctor of Arts
2307 Damuth St. Oakland, CA 94602, 510/482-1818 debkoppman@gmail.com
www.debrakoppman.com

EDUCATION:

DOCTOR OF ARTS, Studio Arts, New York University, 1993
Emphasis in painting, printmaking, criticism, aesthetics

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

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

SUMMARY OF EXPERIENCE: Wide variety of cultural settings has influenced all aspects of work as a painter, printmaker, sculptor, teacher, writer, and community artist. Investigations in multicultural aesthetics in Mexico, Guatemala, Nicaragua, Ecuador, Bolivia, Peru, Brazil, Spain, Portugal, Israel, India, Thailand, and Turkey have inspired artistic work and formed the bases for writing about and working with diverse people. Extensive work in Oakland Public Schools includes ongoing collaboration and professional development for classroom teachers, as well as development of arts integrated curriculum. Ongoing community work includes successful implementation of large-scale mural projects, involving students and other community participants.

SELECTED MURALS

- 2018 TRAVELING ON INTERNATIONAL BOULEVARD, Oakland, California.
- 2017 PALMA CEIA'S MAGIC GARDEN, Hayward, California.
- 2017 FIESTA EN LA FINCA! La Finca Tortilleria, Oakland, California.
- 2017 PLANTS ON PLANTERS, Laurel District, Oakland, California.
- 2016 DIMOND CAFE, Dimond District, Oakland, California.
- 2016 SEQUOIA'S RAINBOW ROAD, Sequoia Elementary School, Oakland, California.
- 2016 ENCHANIMALS! (With Sequoia Elementary School students), Oakland, California.
- 2016 THREADS OF SAN PABLO, City of San Pablo (3 panels). San Pablo, California.
- 2015 WELCOME TO SAN PABLO! City of San Pablo (2 panels). San Pablo, California.
- 2015 DIMOND RIVER, Dimond District, Oakland, California.
- 2014 THE BUDDHA'S 8 FOLD PATH, Bret Harte Middle School. Oakland, California.
- 2014 I LOVE DIMOND, Dimond District. Oakland, California.
- 2013 YOU'RE HUNGRY, EAT HEALTHY, Bret Harte Middle School. Oakland, California.
- 2012 RAINBOW FISH, (directed 90 3rd graders) Glenview Elementary. Oakland, California.
- 2012 SEQUOIA'S HIDDEN JEWELS, Mosaic Mural in collaboration with the Sequoia Elementary School community. Dimond District. Oakland, California.
- 2011 WELCOME TO FRUITVALE, 880 & Fruitvale, 12 Pillars. Oakland, California.
- 2011 DIMOND'S HIDDEN JEWELS, in collaboration with Amanda Lockwood and Sequoia Elementary School students. Fruitvale Avenue and MacArthur, Dimond District. Oakland, California.
- 2008 WHAT'S COOKIN', GOOD LOOKIN'? Designed and facilitated, in collaboration with Amanda Lockwood. Healthy Start After-School Program, Sequoia Elementary. Oakland, California.

- 2008 IMAGINE, (with 6th, 7th, and 8th grade art students) Bret Harte Middle School. Oakland, California.
- 2007 PLANTS AND HOPES RISING, Sequoia Elementary, Oakland, California.
- 2006 PHOENIX RISING, BRET HARTE RISING, Bret Harte Middle School, Oakland, California.
- 2006 QUETZALCOATL, (with 6th, 7th, and 8th grade art students) Bret Harte Middle School. Oakland, California.
- 2005 THE FOUR ELEMENTS (with 6th, 7th, and 8th grade art students) Bret Harte Middle School. Oakland, California.

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

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

- 2002 PAPER MACHÉ SCULPTURES
Green Shutter Gallery, Hayward, California
- 2002 A CALLING FORTH OF ALLUSIONS
Los Medanos College Gallery, Pittsburg, California
- 2002 REINCARNATIONS IN ART (3-person)
San Pablo Art Gallery, San Pablo, California
- 2000 VOICES OF THE ANCESTORS (SCULPTURES TURNED PUPPETS)
Puppets for Performances in Collaboration with ARTSHIP, Oakland, California
- 2000 RELIQUARIES
Windows Project, Broadway Corridor, Oakland, California
- 1998 WHY MOSQUITOS BUZZ IN PEOPLE'S EARS (SCULPTURES TURNED PUPPETS)
Jack London Square, Oakland, California
- 1998 SPIRIT HOUSES
Windows Project, Broadway Corridor, Oakland, California
- 1998 SUEÑOS SUREÑOS (SOUTHERN DREAMS): WORKS ON PAPER
Peruvian/North American Cultural Institute, Lima, Peru
- 1998 TO THE PACHA MAMA: WORKS ON PAPER
Fulbright Commission, Lima, Peru
- 1995 MIXED MEDIA PAINTINGS AND SCULPTURES
Banaker Gallery, San Francisco, California
- 1994 MUTANT FORMS
Art Center Gallery, Clatsop Community College, Astoria, Oregon
- 1989 WORKS ON PAPER
Regional Museum of the State of Puebla, México
- 1988 NARRATIONS (3 PERSON)
1078 Gallery, Chico, California
- 1988 ANN FLANAGAN FELLOWSHIP AWARDS EXHIBITION (3 PERSON)
Kala Institute, Berkeley, California
- 1987 STORIES TO TELL IN BLACK & WHITE
Creative Arts Center Gallery, Sunnyvale, California
- 1987 MONOTYPES
Jalapeño's, San Francisco, California
- 1984 MONOPRINTS
Heller Gallery, Berkeley, California

SELECTED GROUP EXHIBITIONS:

- 2015 MAGIC CARPET RIDE
Grammatopoulou Gallery, Athens, Greece
- 2011 LIBERTY ARTS PRESENTS: PACIFIC RIM SCULPTOR'S GROUP
Yreka, California
- 2010 RUTH BANCROFT GARDENS PRESENTS: OUTDOOR SCULPTURE
Walnut Creek, California

2008	RE-USE, RE-CYCLE, RE-CREATE Adobe Art Gallery, Castro Valley, California
2007	PAPER CUTS: THE ART OF CONTEMPORARY PAPER Hearst Art Gallery, St. Mary's College, Moraga, California
2005	AN ARRAY OF SMALL WORKS Crockett Contemporary Art, Crockett, California
2005	THE FACES OF ART National Association of Women Artists, New York, New York
2005	AMERICAN CRAFT COUNCIL EXHIBITION, San Francisco, California
2005	WIT AND WISDOM Falkirk Cultural Center, San Rafael, California
2004	MAGICAL, MYSTICAL, MYTHICAL Frank Bette Center for the Arts, Alameda, California
2004	AMERICAN CRAFT COUNCIL EXHIBITION San Francisco, California
2004	CALIFORNIA DREAMING (John Toki, juror) Design Center, San Francisco, California
2003	GALLERY ARTISTS Virginia Breier Gallery, San Francisco, California
2003	PACIFIC RIM SCULPTORS' GROUP (Steven Oliver, juror) Design Center, San Francisco, California
2002	PACIFIC RIM SCULPTORS' GROUP (Karen Tjusimoto, juror) Design Center, San Francisco, California
2002	LIGHT AND LAUGHTER Claudia Chapline Gallery, Stinson Beach, California
2001	CITY OF MIRACLES SOMA, San Francisco, California
2001	PLY AND COIL Green Shutter Gallery, Hayward, California
1999	LESSONS John F. Kennedy Arts and Consciousness Gallery
1999	WHAT IS ART FOR? Oakland Museum, Oakland, California
1999	TOTEMS AND TIMEPIECES JFK University Gallery, Berkeley, California
1998	ARCHETYPE Quan Yin Gallery, Oakland, California
1997	JORNADAS DE ARTE EN PAPEL Casa de Arte, Concepcion de Uruguay, Entre Rios, Argentina
1997	KALA FELLOWSHIPS EXHIBITION Presidio, San Francisco, California
1997	RECEPTIVITY: AN EXHIBITION OF WOMEN ARTISTS Graduate Theological Union, Berkeley, California
1996	KALA FELLOWSHIPS EXHIBITION Yerba Buena Center for the Arts, San Francisco, California
1996	INTERNATIONAL EXHIBITION OF WOMEN ARTISTS Escuela de Bellas Artes, Arequipa, Peru

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

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

1989 ART IN PUÉBLA Nigte Gallery, Puebla, México

1989 CSP/GRAPHIC WORKSHOP OF FUNEN EXCHANGE EXHIBITION
Brandts Klaedefabrik Museum, Odense, Denmark

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

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

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

1987 MONOPRINTS
Lawson Galleries, San Francisco, California

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

TEACHING EXPERIENCE:

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

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

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

2007 - 2009 FACULTY, DEPARTMENT OF ART AND PATHWAYS PROGRAM
Dominican University, San Rafael, California

2007 - 2009 ARTIST-IN-SCHOOLS, Arts and Literacy in Children's Education
ALICE Project, Various Schools: Oakland, Berkeley, Hayward, California

2006 - 2007 ART EDUCATION FACULTY FELLOW: PROFESSIONAL DEVELOPMENT
California College of the Arts, Westlake Middle School, Sequoia Elementary

2004 - 2007 ARTIST-IN-SCHOOLS
VALA, Visual Arts, Language Arts: Various Schools: Richmond, Oakland

2004 - 2006 ARTIST-IN-SCHOOLS, PROFESSIONAL DEVELOPMENT
Young Audiences of Northern California: Various Schools: San Francisco

1999 - 2005 INSTRUCTOR
University of California, Berkeley, Extension

1996 - 2010 FACULTY, DEPARTMENT OF ARTS AND CONSCIOUSNESS
John F. Kennedy University, Orinda, California

1997 INSTRUCTOR, DEPARTMENT OF ART
Diablo Valley College, Pleasant Hill, California

1995 VISITING PROFESSOR, DEPARTMENT OF ART
Universidad Católica, Lima, Peru

1993 - 1997 PROFESSOR, DEPARTMENT OF GRADUATE STUDIES
Academy of Art College, San Francisco, California

1993	INSTRUCTOR, DEPARTMENT OF ART Los Medanos College, Pittsburg, California
1992	INSTRUCTOR Kala Institute, Berkeley
1991	VISITING PROFESSOR Escuela Nacional de Bellas Artes, Managua, Nicaragua
1987-1989	PROFESSOR, DEPARTMENT OF ART AND DESIGN Universidad de Las Américas, Puebla, México

FELLOWSHIPS/GRANTS/AWARDS:

CITY OF OAKLAND, INDIVIDUAL ARTIST GRANTS, for *I LOVE DIMOND, DIMOND RIVER Murals*
 DIMOND IMPROVEMENT ASSOCIATION, for *DIMOND'S HIDDEN JEWELS MURAL*
 CITY OF OAKLAND, PAY-GO FUNDS, FOR *DIMOND'S HIDDEN JEWELS MURAL*
 OAKLANDISH, FOR *DIMOND'S HIDDEN JEWELS MURAL*
 REACH-A-STAR FOUNDATION, FOR ARTS-IN-EDUCATION AT SEQUOIA SCHOOL
 ROGERS FAMILY FOUNDATION, FOR ARTS-IN-EDUCATION AT SEQUOIA SCHOOL
 UNITED PARCEL SERVICE, COMMUNITY GRANT, FOR ARTS-IN-EDUCATION AT SEQUOIA SCHOOL
 CULTURAL ARTS DIVISION, CITY OF OAKLAND, ARTS-IN-EDUCATION GRANTS
 CALIFORNIA ARTS COUNCIL, ARTIST-IN-RESIDENCE
 OUTSTANDING OAKLAND ARTS EDUCATOR, CALIFORNIA STATE SENATE
 LOCAL HERO AWARD, CITY COUNCILMEMBER JEAN QUAN'S OFFICE
 PUFFIN FOUNDATION GRANT
 JOSEPHINE BAY PAUL AND C. MICHAEL PAUL FOUNDATION
 ELLA LYMAN CABOT CHARITABLE TRUST
 FACULTY DEVELOPMENT GRANT, John F. Kennedy University
 FULBRIGHT SCHOLAR LECTURING AWARD IN PERU
 WOMEN'S STUDIES COMMISSION DOCTORAL DISSERTATION AWARD, New York University
 ANN FLANAGAN FELLOWSHIP, Kala Institute

PUBLICATIONS:

"Artweek," Previews Editor, 2001 – 2009.

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

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

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

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

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

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

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

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

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

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

CONFERENCES/TALKS:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Tres Mundos," College Art Association, 1999.

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

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

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

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

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

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

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

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

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

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

THEATER PROJECTS

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

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

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

BOOK ILLUSTRATION

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

CURRENT AND PREVIOUS PROFESSIONAL AFFILIATIONS:

Artweek	Pacific Rim Sculptor's Group	College Art Association
Kala Institute	National Art Education Association	Society of Mosaic Artists

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

REFERENCES:

Maria Sanchez
The Unity Council
1900 Fruitvale Avenue
Oakland, CA 94601
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City of Oakland, Cultural Funding Program
1 Frank H. Ogawa Plaza
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Cultural Affairs Division
Economic & Workforce Development Department



TO: Public Art Advisory Committee
ATTN: Allison Cummings and Bryan Cain, Co-chairs
FROM: Kristen Zaremba, Public Art Coordinator
DATE: February 4, 2019
RE: Oakland Museum of California Channel Estuary Sculpture Status Report

SUMMARY

The Public Art Advisory Committee (PAAC) is asked to receive a report and comment on the Oakland Museum of California (OMCA) Channel – Estuary Sculpture plans for 2019. All sculptures currently sited along the Channel and Estuary, on City of Oakland property, are either on loan to or owned by the OMCA.

BACKGROUND

The OMCA is currently evaluating existing conditions and plans for all exterior sculptures sited both on and off their museum campus. Many if not all works under evaluation were originally installed as loans for the 1982 OMCA sculpture exhibition and International Sculpture Conference. While budget was allocated for their installation, no budget was provided for ongoing maintenance or purchase of the works.

The role of Public Art Program staff and the PAAC is to review and comment on the OMCA's plans and their alignment with City of Oakland policy, procedures and standards for public art.

FISCAL IMPACT

The plans have no direct financial impact to the Civic Art Collection as currently proposed.

RECOMMENDATIONS

Staff recommends that the Public Art Advisory Committee review and provide preliminary comments, including any consideration for retention of existing sculptures or plans for future installations along the Channel and Estuary Park.

Respectfully submitted,

Kristen Zaremba, Public Art Coordinator

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Channel and Estuary Park Sculpture list and images 2-1-2019

Artwork	Location	Status
A82.97 Bruce Johnson Red Bluff	Channel Park	Current two year loan agreement in place, artist would like return this spring 2019
A82.91 Steve Gilman In Time	Channel Park	Current two year loan agreement in place, artist planning for relocation (2020?)
IN2018.12 Del Geist Triplate	Channel Park	Current two year loan agreement in place, artist planning for relocation (2020?)
A82.96 Andrew Harader Site Development 5	Channel Park	Seeking updated loan agreement and return
IN2018.22 Jean Ward There exists a basic...	Channel Park	To be auctioned (2020?)
A82.123 Peter Forakis Jack London	Channel Park	Deaccessioned, estate contacted, anticipate auction
A78.231 Betty Gold Holistic Monumental	Estuary Park	Relocate to OMCA campus, 4th level
A80.109 Michael Heizer Platform	Estuary Park	In contact with artist's representatives

A82.97
Bruce Johnson
Red Bluff



A78.231
Betty Gold
Holistic Monumental



A82.96
Andrew Harader
Site Development 5



A82.91
Steve Gilman
In Time



No #
Jean Ward
There exists a basic...



No #
Del Geist
Triplate



A82.123
Peter Forakis
Jack London



A80.109
Michael Heizer
Platform

