

## Rengstorff Park Maintenance and Tennis Buildings Top Five Artists Q&A

March 2022

Harumo, Sato

Question: Can you please provide details on how you have engaged with the community in past public art projects?

Answer: I am currently making public art in San Mateo. In order to create a visual design which is appropriate to Indigenous tribes, I contacted Ramaytush Olone members, built a design after having several discussions with them about what type of messages they want to convey and how they would like to be treated in the context of the history in the Bay Area. I did a similar approach when I created a ceiling design for University at Buffalo. I collaborated with Indigenous study department and figured out what is the best pattern design to describe their culture. When I created a mural in San Jose to celebrate Vietnamese culture, I studied their cultural icon, had discussions with my Vietnamese American friends, and translated it into the modern design. Additionally, while I was painting the mural, the owner of the wall, who runs a Vietnamese restaurant there, claimed their strong desire not to have a huge black painted area because, according to Vietnamese culture, black means death. Therefore, I added a lot of colorful bubbles to the area where they had concerns. The design became more vibrant, the owner felt he participated in the design process.

Martinez, Fernanda

Question: Can you please provide details on how you have engaged with the community in past public art projects?

Answer: I have previous experience working with large projects/murals where the community was engaged. The best example is "The Ford st. Mural in Jingletown Oakland" (2020). The project was completed in 3 different stages with me as a leading muralist. I did the outreach to recruit some neighbors and muralists to help to complete it. The community not only engaged with this project by providing meals, materials and labor, but they also built a small garden in front of the mural where neighbors grow their own herbs and vegetables. I found support in local organizations that helped us to spread the word about this project: [Oakland Art Murmur](#) and [333 Arts](#) (previously Dragon School Mural Project). Attached are some photos of the mural process and how people engaged with this project. I will be a leader Muralist in a community project in Oakland, organized by [333arts](#) at [Flax Art & Design](#). In March (1501 Martin Luther King Jr. Way, Oakland) . I will soon be a leader Muralist in a community Mural at [Goodness Village](#), Livermore, organized by [Onlyup Team](#). on March 11th.

Also, check out these links:

[https://www.instagram.com/p/CE-bHR5hJza/?utm\\_medium=copy\\_link](https://www.instagram.com/p/CE-bHR5hJza/?utm_medium=copy_link)

[https://www.instagram.com/p/CIW4oMTh3RM/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/p/CIW4oMTh3RM/?utm_source=ig_web_copy_link)

[https://www.instagram.com/p/CFGjLyNB5xX/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/p/CFGjLyNB5xX/?utm_source=ig_web_copy_link)

Sakellariou, Martha

Question: Can you please provide details on how you have engaged with the community in past public art projects?

Answer: All of my works promote public engagement in many different ways. Two related examples where the community contributes/participates to the content or the process:

For the City of Palo Alto Public Art “The Cubberley Project” I invited members of the community and campus visitors to participate in workshops, interviews, photoshoots and offer active storytelling that formed a series of murals, interactive boards and audio stories.

<http://marthasakellariou.com/the-cubberley-project>

<https://www.paloaltoonline.com/news/2019/06/13/the-cubberley-project-celebrates-community-voices>

For the city of Los Altos 30F mural “200 Main street” residents were invited through a local press call to contribute content that was relevant to their life and connection to their city as their home. Over 100 items from private collections were photographed and incorporated in the final mural.

<http://marthasakellariou.com/200-main-street>

<https://www.mv-voice.com/news/2021/06/23/everyday-life-becomes-history-in-new-mural-celebrating-los-altos>

Koppman, Debra

Question: Can you please provide details on how you have engaged with the community in past public art projects?

Answer: In the course of creating large-scale mosaic and painted murals, I have engaged children, youth, and community members in a variety of ways. I worked directly with both Elementary and Middle School children in the design and implementation of murals which were very large-scale projects guided by me, but driven by their abilities and drawings. Secondly, I have worked on several projects on sites which were not accessible to children, due to scale, height, or location, in which I engaged both Elementary and Middle School students by working with them to create drawings which I then used as inspiration during my painting process. I have worked with multiple community groups in various ways as well. For one project in my local diverse Oakland neighborhood, residents were invited to come and share pieces of their culture, in the form of photographs, cultural patterns, significant objects. I then used many of these same patterns to design public art. Several recent projects funded by the City of Oakland, called “Neighborhood Voices,” have community engagement as a foundational principle. For these projects, community members have been invited to workshops in which I offer the possibility for people to draw, to share ideas with me, and to tell me their stories. I listen, sit with everything they’ve given me, work on designs, go back to them to see if I’ve gotten the core of what they hope to see reflected of their community.

Reisin, Sasha

Question: Is the artist residing in Argentina?

Answer: My primary residence is in Oakland, California. I am currently in Mexico City doing a mural project here, I come every few months, but I live in Oakland as my main residence.

Question: Can you please provide details on how you have engaged with the community in past public art projects?

Answer: You can see pictures of this process in my website, which illustrates many of the actions we've done in the past: [https://sashaprimo.com/?page\\_id=1788](https://sashaprimo.com/?page_id=1788)

My approach deals with collective memories, historical landmarks, daily culture and local identities of places and people. I share specific public art techniques that encourage family participation, and promote creative skills that can spark new interests and future professional careers. To achieve this, I conduct extensive secondary research organizing public meetings, 1:1 interviews with strategic actors, and participatory workshops with the community. I consider different engagement methods that include all the voices during the process and help to build an embodied experience. My purpose is to improve public spaces, all in service of people developing a sense of belonging with their environment.

#### Questions for Staff:

Question: Can we split the commission and give area 3 to one person and area 1/2 to another?

Answer: Yes

Question: How should we factor in cost? Generally speaking, our budget would cover murals for all three areas and a mosaic (or tiles/plates) would cover 1-2 areas (assuming a 2% budget).

Answer: If we get the 2% budget, this will be the breakdown for the murals:

- Tennis Building Wall 1: \$10,500 for the left side of the tennis building, 4'x10'.
- Tennis Building Wall 2: \$12,600 for the right side of the tennis building, 4'x12'.
- Maintenance Building: \$23,100 for the maintenance building, 4'x32'.