

# FROM FERTILE GROUND - ART AND INNOVATION

Proposal submitted by  
Priscilla Birge

City of Emeryville Bus Shelter Temporary Art Program  
FROM FERTILE GROUND - ART AND INNOVATION

LETTER OF INTEREST

PROPOSAL

I propose to develop full view (60"x45") plant based digital work in celebratory colors with the goal of producing a sense of wonder and delight in bus shelter users and viewers.

I was inspired to respond to this call for proposals after encountering words such as "metaphorical" "rotten city", "celebrate", "transformation" and "delight". My art practice studio was established in Emeryville in 1974 and I have witnessed the transformation of this city from "rotten" to one with a cultural district! I recall the days when we had bumper stickers reading "Emeryville the Art Capital of the World" proclaiming a future we hoped to see. With our recent designation as a cultural district we may be well on the road to an art destination if not a capital. I find this hugely impressive.

Wanting to share something of my great satisfaction and pleasure with this well deserved recognition I am responding to this request for proposals.

For the past seven years I have made large scale photo based digital fine art work on paper with decorative grasses as a base image. For the Bus Shelter project I have created digital work using a plant officially called *Phormium colensoi* 'Tricolor' but commonly known as Mountain Flax – continuing the 'flora' theme and taking the plant image through a metamorphosis of its own. Several of these over sized, heavy leaved, plants grew along a sidewalk close to my studio where I photographed them.

I have developed 5 images which inhabit a space somewhere between the recognizable and the abstract, in which both children and adults can find something they understand or relate to and which could serve as a metaphor for joy, renewal, regeneration and exuberance which I have experienced through witnessing the extraordinary transformation of our City over the last several decades.

My interest in public art began after seeing commissioned tile work in subway stations in New York and Boston in the 70s. I have greatly admired the Berkeley and Oakland art on utility boxes projects. And, of course, my respect and enthusiasm for Emeryville's public art projects is ongoing. At last, the Bus Shelter platform provides a venue for work on paper and is one of several reasons I decided to apply.

The images, following the biographical information, should provide you with a basic idea of where I want to go with this theme of celebration, renewal, regeneration and transformation.

## BIOGRAPHICAL AND CONTACT INFORMATION

### BIO

I am primarily a photo based artist, and was born in New York City, raised in New England, and moved to Berkeley, to continue my art education at the San Francisco Art Institute (then the California School of Fine Art) as well as U.C. Berkeley where I earned an M.A. in painting. I received a B.A. in art history from Brown University before studying briefly at the Corcoran School of Art in Washington, D.C.

Many of my photo based images become abstracted in the creation process and live in a mixed media, shallow space environment. I use watercolor, graphite, oil pastel, collage, and assemblage, as well as traditional and non-traditional printmaking processes including digital. My work has been shown nationally and internationally and I have pieces in both private and public collections including the County and City of San Francisco, Brown University, Fresno Art Center and Museum, Mills College, and Cornell University.

### NAME

Priscilla Birge

### STUDIO ADDRESS

4250 Horton St. no 3, Emeryville, CA 94608

### PHONE

510.610,1861

## IMAGES

As the City has moved from a 'rotten' place to a thriving community, the base photo images will experience a transformation from plant (not a bad place) to celebratory poster (a very good place). The process is somewhat analogous to that of a caterpillar acquiring a new identity as a butterfly. In this case, it is *Pbirmium colensoi* 'Tricolour', a non-native of the agave family that becomes reborn symbolizing the population diversity that has come to Emeryville over the last several decades.

To give you an idea of what this looks like here is one photo used in this proposal.



The photos serve as a jumping off point for the creation of new images related to but different from the source photographs which relinquishes their identity in the process of renewal. This activity, for me, is one of play in the fertile ground of the imagination as well as in innovative processes of 'image manipulation' as it contains strong elements of randomness and surprise.

The proposed images are designed to be printed with a viewing area of 60" high by 45" wide.



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IMG\_4132\_aed\_p





IMG\_4130\_!5aab\_p





IMG\_5169abcd\_p





## EXPERIENCE

My experience producing public art has been informal, infrequent, and in two cases, self-motivated.

mid '50s

My first adventure was spontaneously creating an abstract snow sculpture with a nod to Henry Moore on a lawn in Providence RI while in college.

1977

(H)eratta

Participated in a one day pop up event on Angel Island organized by Lynn Hershman.

1979

Drive By Piece

I initiated a one person out door slide show in San Francisco at two sites, One site had an enormous flat building façade and the other was a one story building with a walk way of about 20 feet from the edge of the building to the door. Images slid into that walkway area. Scale and movement were the topic of the evening.

Selected Exhibitions - Group continued:

San Francisco Museum of Art, San Francisco, CA.  
"National Drawings" 1969  
California State College, Hayward, CA. "Drawings"  
1969  
E.B. Crocker Art Gallery, Sacramento, CA. 1967  
California State College, Hayward, CA. "Small  
Images". 1965  
Fukuoka, Japan. "Art From Oakland". 1964  
Mills College, Oakland, CA. 1964  
Western Washington State College. "Drawings".  
1963.  
Richmond Art Center, Richmond, CA. "Watercolor  
and Graphics". 1962

Events:

"Art Spaces". Emeryville, CA. 1984 & 1986  
"Eat Your Art Out". U.C. Berkeley Art Museum. 1983  
— "Drive By Piece" Large scale out door slide piece.  
San Francisco, CA. 1979  
"Artist's Soap Box Derby" San Francisco, CA. 1978  
— "(H)errata". Installation. Angel Island. CA. 1977.  
"Intrusion". Museum of Conceptual Art. San Francisco,  
CA. 1973

Institutional Collections:

Brown University, Providence, R.I.  
Fresno Art Center and Museum. Fresno, CA.  
Herbert F. Johnson Museum, Cornell University,  
Ithica, New York.  
Mills College, Oakland, CA.  
The Oakland Museum, Oakland, CA.  
The City and County of San Francisco.

Selected Reviews and Publications:

The Sunday Herald, (Monterey, CA.), April 1, 1990.  
"American Artists". American References. 1990.  
"Art, the Other Industry". 1989.  
"L'Object Cultuel". Arts d'Aujourd'hui aux Premontres.  
France. 1985  
"The Art of California". The Oakland Museum Art Depart-  
ment and Chronicle Books. 1984  
The I.S.C.A. Quarterly. 1986, 1985, 1984.  
"Color Xerox Annual" Published by Barbara Cushman.  
1984.  
"California Artists Cookbook. San Francisco Museum of  
Modern Art. San Francisco, CA. Abbeville Press.  
1982.

## LETTER OF INTEREST

### ARTIST STATEMENT

*All my Art try to express in the possible the topic of "The Inclusion". The Social, Economic, Cultural, Politics, Physic and Spiritual Inclusion. The Inclusion in its more high and excelse expression. Through Art Designs using different elements in quality, form and nature in a sole composition or seeing the inclusion as metaphor of a hypotenuse, as the sum of all the sides (or different elements) of a rectangle triangle (our world and society) in the space through the Art Design of Pythagorean trees.*

*Our Art Studio supports and encourages all kind of media that is sustainable and eco-friendly for the expression of the beauty. We are responsible as plastic artist of support a Resilient Art Design that can speak more loud than us about the Global Climate Change and our responsibility as citizens and with our world. For this reason, and first of all, We need be the change that we want to see in the world.*

**URL: <https://cruglezstermann.com/artist-statement>**

We are as Art Studio have participated of differents kind of public arts projects : doing Art Designs for Traffic Signal Box Wraps or doing pieces for be on display at City Halls. Also we have participated in Civic Works doing collaborating canvas with cancer patients par example or donating pieces for a Hospital Guest House where the cancer patients that live far can stay while are receiving medical treatment for its condition. We like participate in projects that use the art as a tool of learning or as a metaphorical representation of high values and principles. What excite us to participate in this project is the Theme of the Project that appeal to high values of : Rebirth, Hope for the future, The necessity of take care of our environment and our ecosystems and the beauty of the nature of Emeryville. Our Art takes as inspiration the "*Emeryville's Mudflats*" and the thematic of the "*Environmental Resilience*", because we consider that the Mudflats are the iconic nature ecosystem of Emeryville of transformation ,renaissance and the environmental resilience . Thanks to the creation of the Regional Sewage Treatment, the Mudflats today are completely cured and clean.

**CONTACT INFO:**

**Name:** Rosa Cruz

**Artist Name:** Rosa Cruglez

**email:** [cruzgonzalez.associates@gmail.com](mailto:cruzgonzalez.associates@gmail.com)

**Phone:** 414-204-5742

**Address:** 3815 San Pablo Ave, Apt. #14, Emeryville, CA, 94608

**website:** <https://cruglezstermann.com/>







## BUS SHELTER ART PROPOSAL

Ana Lisa Hedstrom  
1420 45<sup>th</sup> St. studio 44  
Emeryville, Ca. 94608

510-654-4109  
analisa@analisahedstrom.com

Who doesn't love paper airplanes? These objects were once ubiquitous in schools, offices, and on our streets. Have they been forgotten in our digital age? I would hope that my art series, FOLDED AND FLAT: REVEALING THE GEOMETRY OF PAPER AIRPLANES, would bring back mischievous memories for many viewers and perhaps inspire younger viewers to make their own paper planes...although I certainly wouldn't advocate an invasion on the streets of Emeryville!

I have been working with folds in my textile art, and it was inevitable that I would look at a paper airplane and have an eureka moment. I had no idea how many ways there were to make these flying objects, and I decided to play. By wrapping and dyeing the folded planes in natural indigo, I was delighted to discover the many geometric patterns that were revealed in the variety of folds.

By arranging the individual modular papers into designs, whole new patterns emerged as positive and negative spaces were juxtaposed.

I propose to display 4 compositions for the bus shelters. I would include with the text a small photograph showing each particular airplane and the corresponding pattern.





## **ANA LISA HEDSTROM**

**EDUCATION:** Mills College, Oakland, Ca. BA in Art

**SOLO EXHIBITIONS:** San Luis Obispo Museum of Art, 2017;  
Fiberscene.com on line exhibit 2009, Fresno Art Museum, Fresno, Ca., 2008;  
Leedy Voulkos Gallery, Kansas City, SDA Conference, 2005; University of  
North Texas, 2005; Robert Hillstad Gallery, University of Nebraska, 2004;  
Bowling Green State University, Ohio, 2004; Musee Marsil, Montreal, Canada,  
2001; Galerie Smend, Cologne, Germany, 1999

### **SELECTED GROUP EXHIBITIONS:**

ART TEXTIL: SHADES OF MEMORY, 2018, Museum Sursilvan, Trun,  
Switzerland; FUSION- DIFFUSION, 2018: Tama Art University, Tokyo, Japan;  
ART QUILTS ELEMENTS, 2018, Wayne Art Center, Pa.; THE BOX PROJECT:  
THE COTSEN COLLECTION, The Textile Museum, 2017-2018; The Fowler  
Museum UCLA, 2016, QUILT NATIONAL, Athens Ohio, 2017; BREAKOUT:  
QUILT VISIONS 2016, Visions Art Museum, San Diego; FOCUS: FIBER 2016,  
Kent State University Museum; QUILT NATIONAL 2015, Athens Ohio;  
MATERIALS HARD AND SOFT, Denton Texas, 2014-2015; RESIST DYE ON  
THE SILK ROAD: CONTEMPORARY ART, China National Silk Museum,  
Hangzhou, China , 2014; MNEMONIKOS, Jim Thompson Art Center, Bangkok,  
Thailand, 2013-2014; TO DYE FOR, De Young Museum , 2010 FIBERART  
INTERNATIONAL, 2010: Pittsburgh Center for the Arts, Pittsburgh, Pa.;  
STRUCTURE SURFACE EXPRESSION: QUILT DIRECTIONS TODAY:  
Southeastern Center for Contemporary Art, 2008. ART WEAR: FASHION  
AND ANTI-FASHION: Legion of Honor, San Francisco, 2005. QUILT  
NATIONAL, Ohio, 2005 and 2003; GENERATIONS/TRANSFORMATION:  
AMERICAN FIBER ART, American Textile History Museum, Lowell, Ma. 2003;  
IRONIC TO ICONIC,  
Oakland Museum, Oakland, Ca. 2003; FIBERART INTERNATIONAL,  
Pittsburgh, Pa. 2001; ART, IMAGE AND IDENTITY, Los Angeles County  
Museum, L.A. Ca. 2001; SHIBORI, S.F. Craft and Folk Art Museum, 2001

**SELECTED PUBLICATIONS:** CRAFT IN AMERICA, Jo Lauria,  
CONTEMPORARY QUILT ART, Kate Lenkowsky; SILK, Mary Schoeser; ART  
WEAR; FASHION AND ANTI FASHION, Melissa Leventon; MEMORY ON  
CLOTH: SHIBORI NOW, Yoshiko Wada; SHIBORI, Wada, Rice and Barton;  
FIBERARTS BOOK OF WEARABLE ART; Katherine Aimone; THE BOOK OF  
SILK, Phillipa Scott; THE KIMONO INSPIRATION, Wada, Dale & Corwin

**SELECTED AWARDS:** Emeryville City Purchase Award, 2008;  
American Craft Council Fellow, 2003;  
National Endowment of the Arts Craftsman Grants, 1988, 1982  
Ideacomo Award; Third International Textile Competition, Tokyo, 1988



**SELECTED TEACHING:**

Instructor, S.F. State University, 2002-2006

Instructor, CCA, 2005-2996

Instructor; University of Minnesota Summer Program, 1994-2008

Workshop Instructor and Lecturer; conferences in Australia, Chile, England, Japan, India, Canada, and the US.

**SELECTED COLLECTIONS:**

US Embassy, Brunei; Emeryville City Hall Purchase Award, The Museum of Art and Design, N. Y. The Philadelphia Museum of Art,

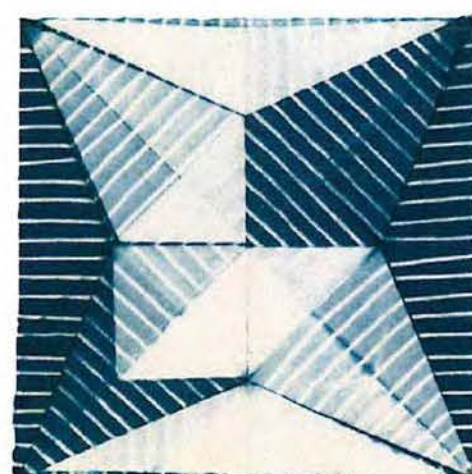
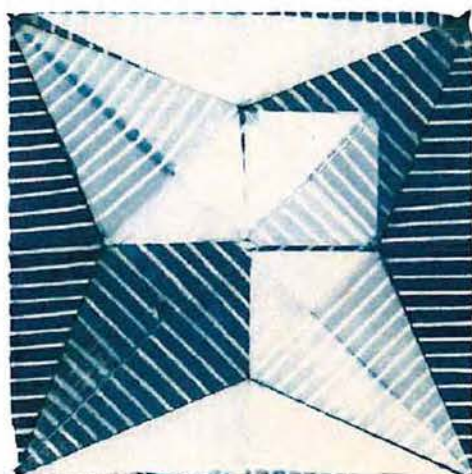
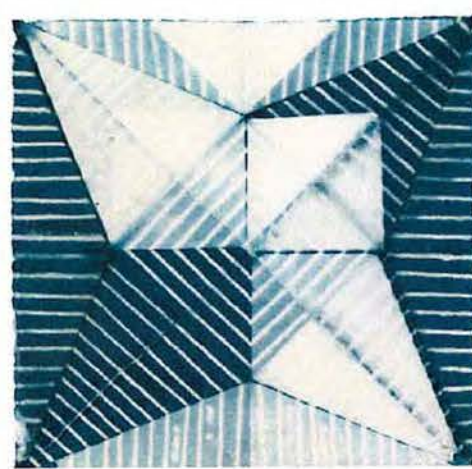
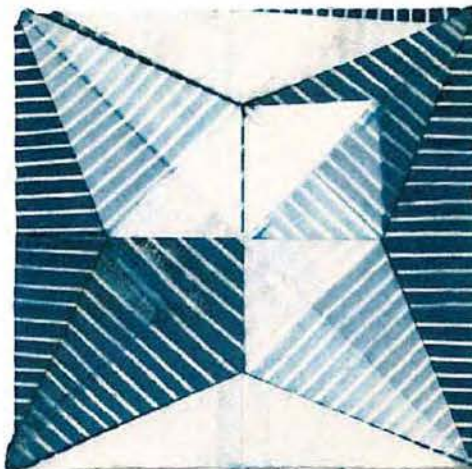
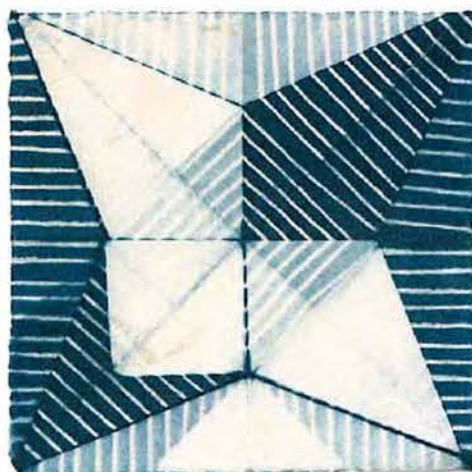
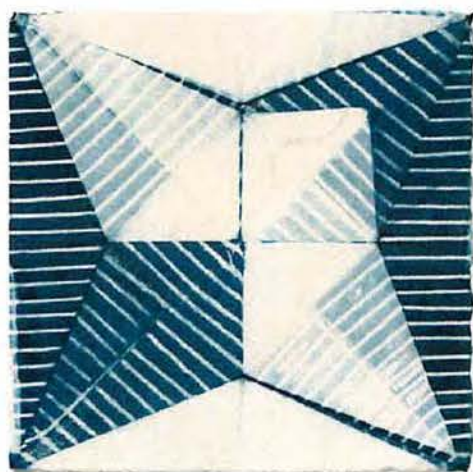
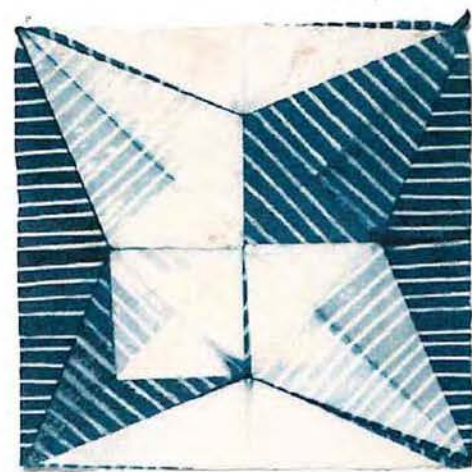
The Smithsonian Cooper Hewitt Museum, N.Y., The De Young Museum,

S.F., Ca., The Oakland Museum, Oakland Ca., The Racine Museum,

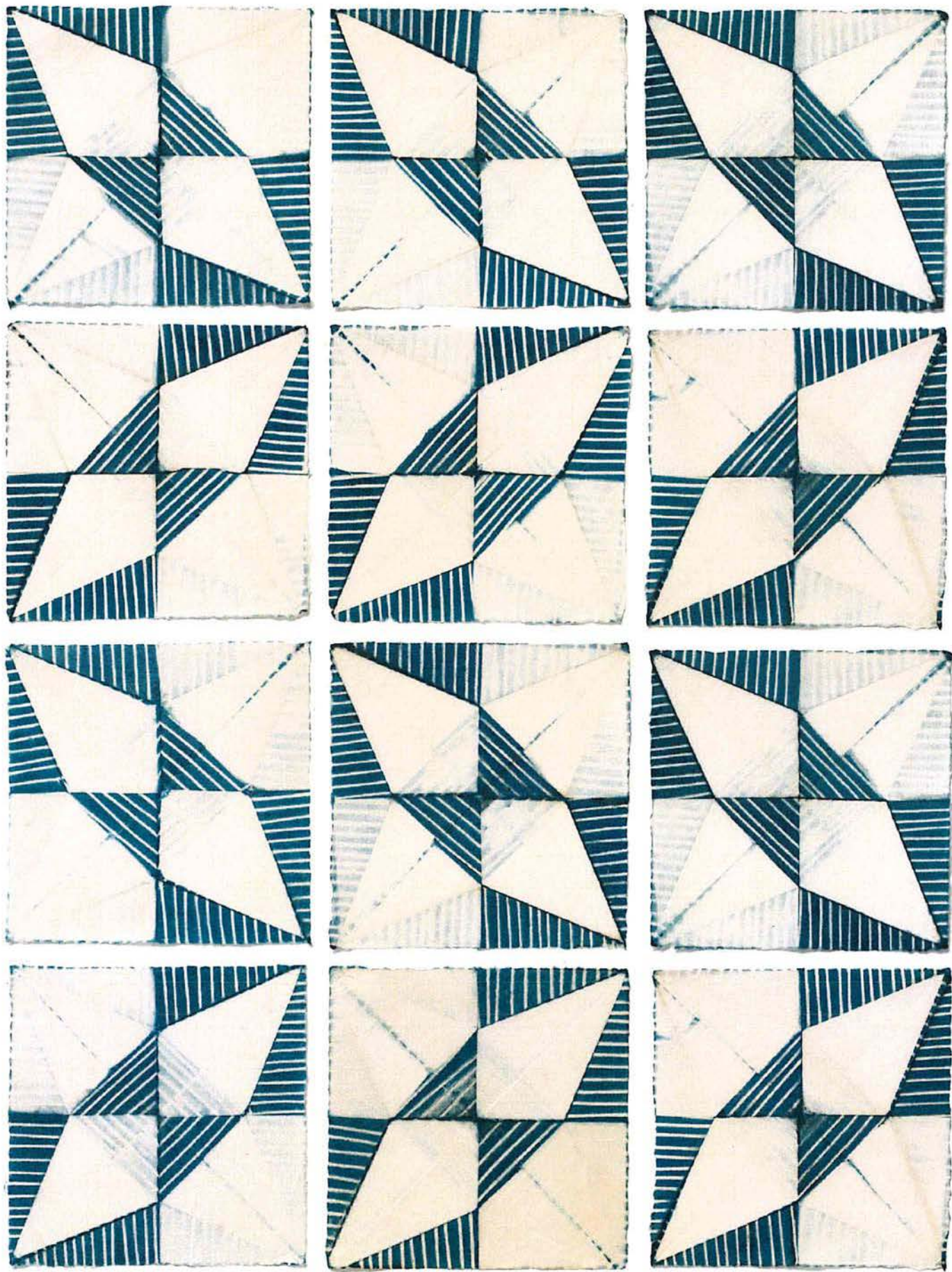
Racine, Wisconsin, Takeda Kahei Shoten, Arimatsu, Japan;

Aiichi Shibori Archive, Nagoya, Japan; Lloyd Cotsen Collection , Los Angeles, Ca.

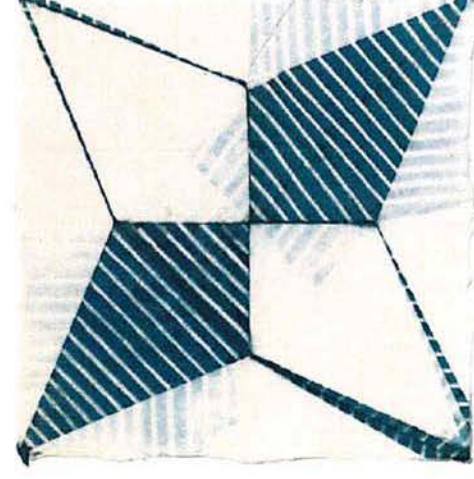
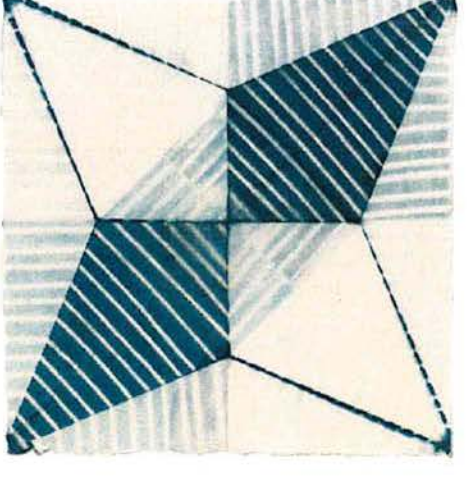
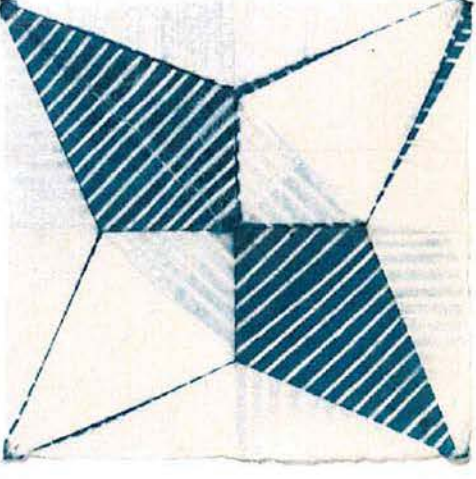
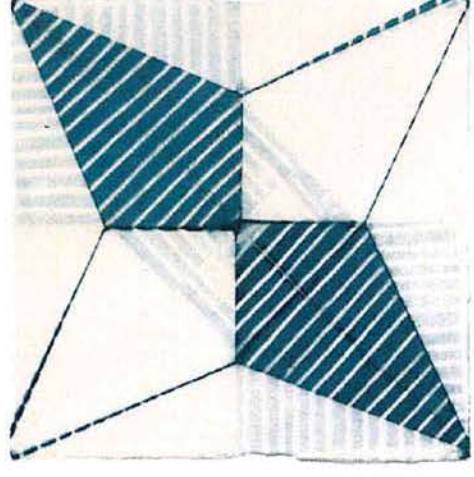
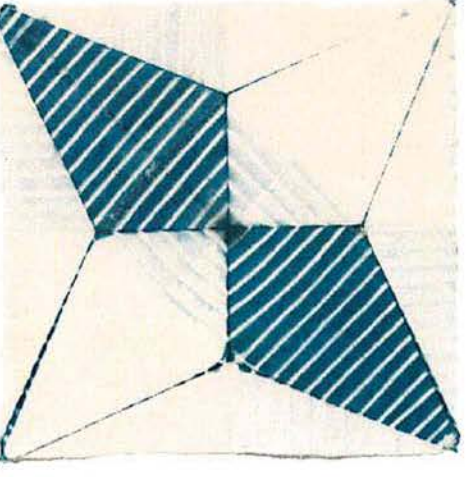
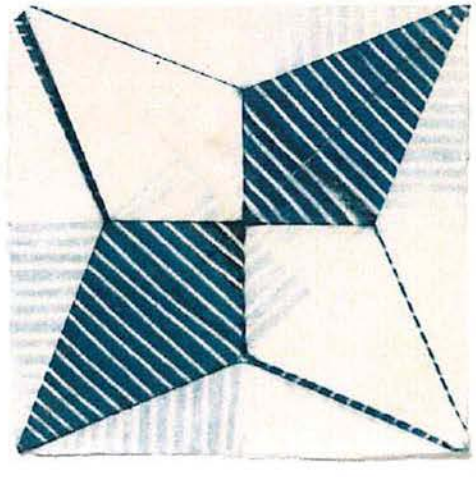
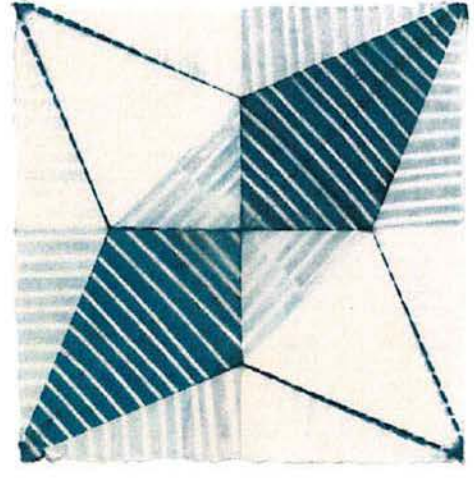
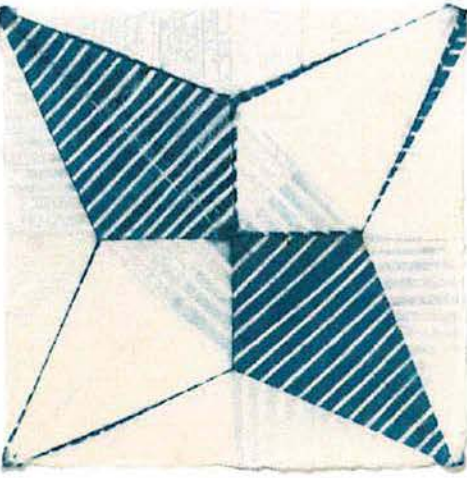
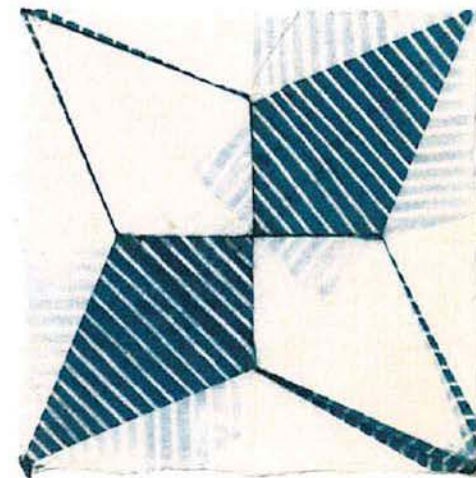
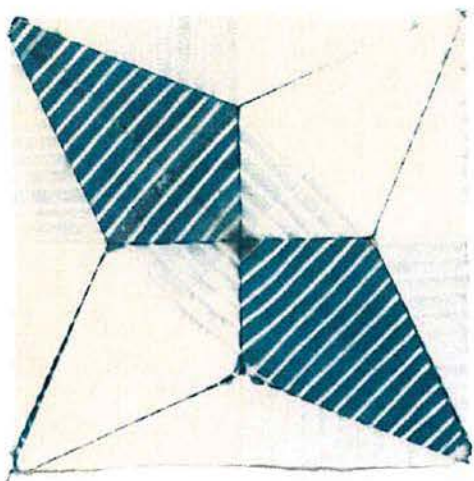
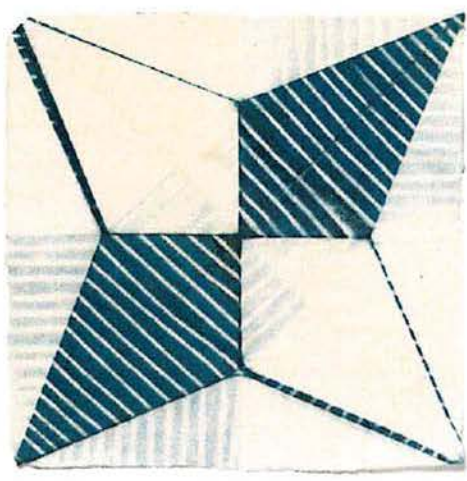
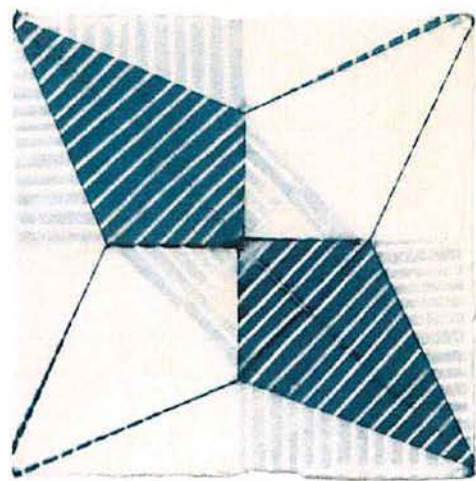




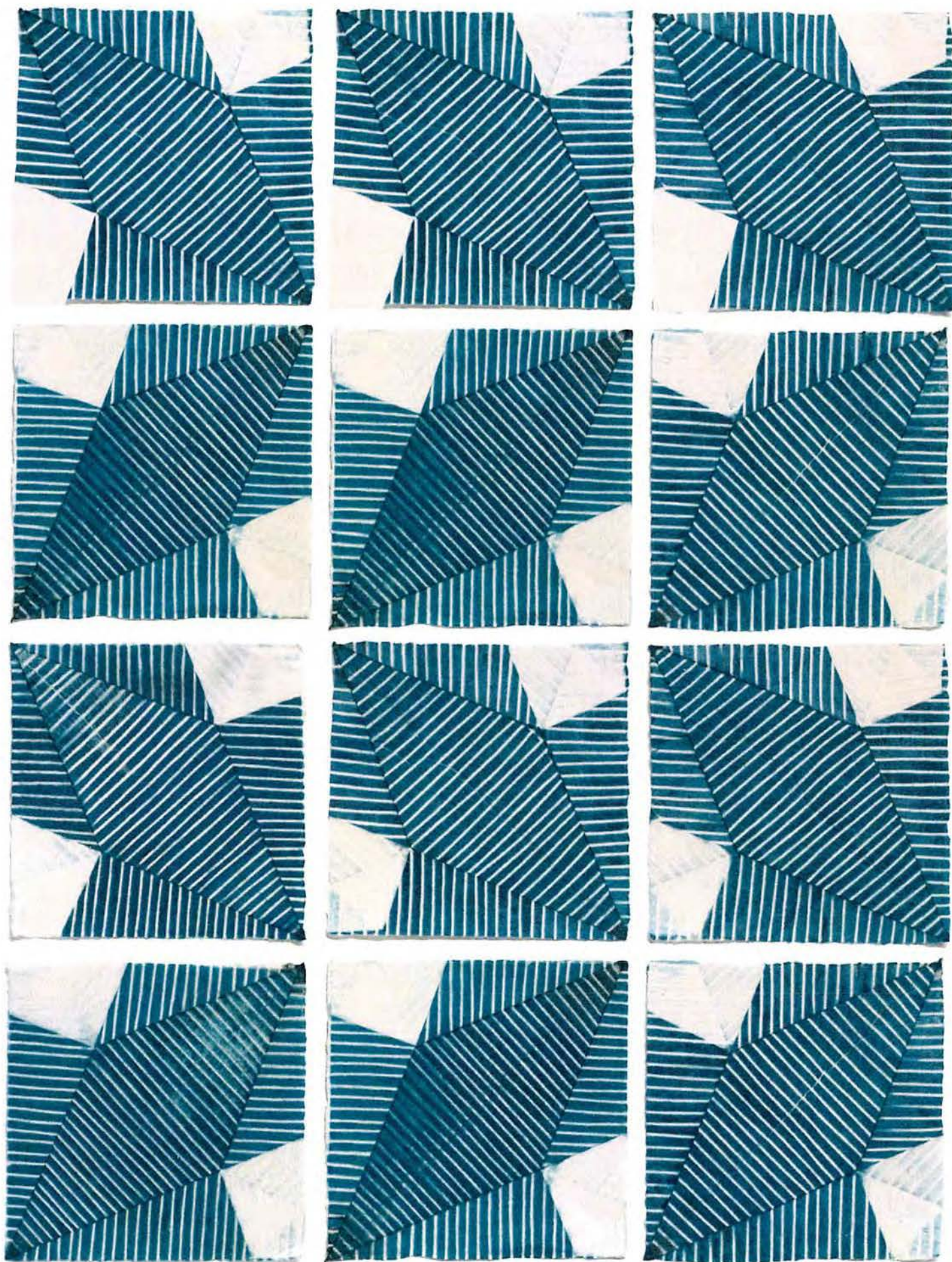






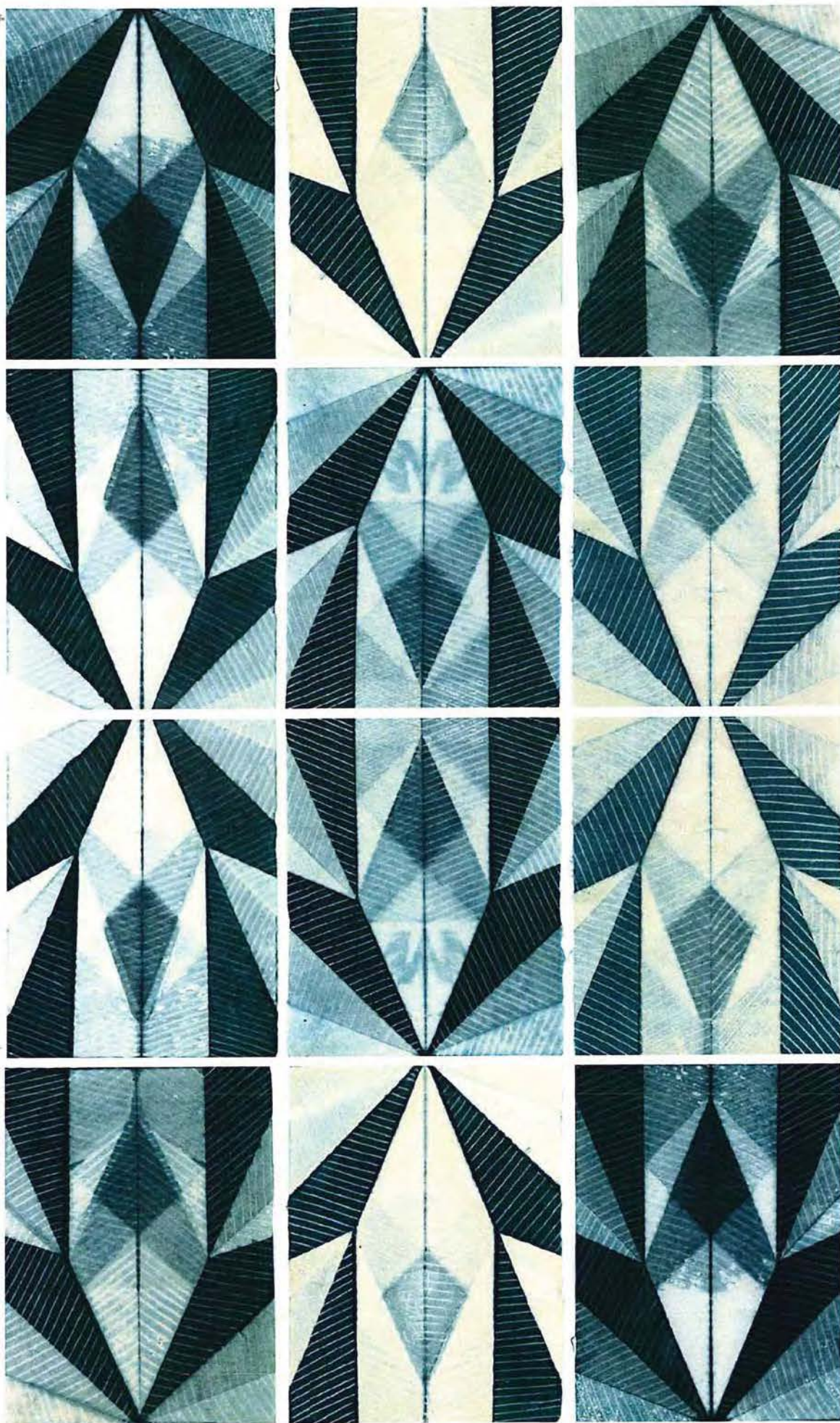








suggested  
proportions





## **ANN HOLSBERRY | Letter of Interest and Proposal**

1420 45<sup>th</sup> Street, Studio 32, Emeryville, CA 94608

Email: [ann@annholsberry.com](mailto:ann@annholsberry.com)

Website: [annholsberry.com](http://annholsberry.com)

Telephone: 510.333.1388

August 28, 2018

Attn: Amber Evans

**Re: Bus Shelter Temporary Art Program, Phase V**

Dear Members of the Bus Shelter Selection Panel,

I am writing to propose a project for Phase V of the Emeryville Bus Shelter Program. As a member of the 45th Street Artists Cooperative for over 30 years, my creativity has been nurtured and supported by the vibrant art community of Emeryville. Creating art for bus shelters allows me to express my appreciation for being part of this community with its storied background.

### Public Art:

I am inspired to create art for public spaces to provide visual enjoyment, enhance the quality of urban life, and increase awareness of the local arts community. Accordingly, I was very pleased to have my art chosen to be displayed in Emeryville bus shelters in 2013. More recently, several of my artworks have been chosen for the new UCSF Cancer Treatment Center in San Francisco to provide uplift and comfort to patients, families, and members of the public who visit the facility. I have also had the pleasure of showing my work in the annual Emeryville Celebration of the Arts exhibition, and have participated in the creation of the Public Art Master Plan for Emeryville.

### Sources of Inspiration:

My current work uses the archaic photographic process of cyanotype. I work in collaboration with the forces of nature, using outdoor sunlight to develop works on paper, and often involve plants and other elements from nearby surroundings in the exposure. These works are further developed by the addition of ink, silkscreen, and embroidery. As I work outdoors with these materials that are responsive to the elements, I feel a deep engagement with localized ecosystems on both a microscopic and a macroscopic level, and I seek to represent the vast and the infinitesimal as a unified whole in my work.

### Proposal for Bus Shelters:

The new bus shelter theme, "From Fertile Ground - Art and Innovation", provides the basis for new work related to the following ideas: local flora and fauna, regional ecology (including the ecosystem of the Emeryville shoreline), and the transformative energy embodied by the Rotten City Arts District.

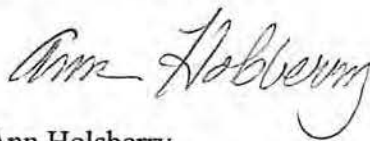
I propose using four of the following eight submitted images:

- Botanicals printed in the garden of the Artists Cooperative building on 45th Street using indigenous plants and weeds that grow on reclaimed industrial land. (Images 1 and 2: *Lost Bouquet 4* and *Lost Bouquet 7*)
- Imagery related to the larger regional ecology, as well as the ecosystem of the city's shoreline on the Bay which includes the following: trees, plants, birds and their migratory pathways, microscopic underwater life, and flotsam on the shoreline. (Images 3,4,5 and 6: *Palms and Radiolarians*, *Southward 2*, *Falling Feathers*, and *Tidal Glitter*)
- Cosmologies which contain both macro and micro webs of energy/information and suggest the flourishing creative spirit of the Rotten City Cultural District. (Images 7 and 8: *Cosmology 8* and *Cosmology 9*)

Images 3, 4, 5, 6, 7 and 8 are recently completed works in the correct aspect ratio and are ready to be photographed by the City's designated photography lab. In Image 4, *Southward 2*, I will substitute a map of the Emeryville shoreline printed on acetate as background for the flying birds. Images 1 and 2 are also in the correct aspect ratio. They were printed in 2015 and serve as examples of possible botanical pieces I will create if the committee requests more current work.

I appreciate your consideration, and I accept the terms of the City's public art contract.

Yours Sincerely,



Ann Holsberry



## **ANN HOLSBERRY | Image List**

annaholsberry.com | ann@annaholsberry.com | 1420 45<sup>th</sup> Street, Studio 32, Emeryville, CA 94608 | 510.333.1388

1. *Lost Bouquet 4*, 2015, cyanotype and crochet on paper, 15 x 11 inches.
2. *Lost Bouquet 7*, 2015, cyanotype and embroidery on paper, 16 x 11 inches.
3. *Palms and Radiolarians*, 2018, silkscreen on paper, 26 x 20 inches.
4. *Southward 2*, 2018, cyanotype, gouache, and ink on paper with navigation chart on acetate, 38 x 30 inches.
5. *Falling Feathers*, 2018, cyanotype and acrylic on paper, 30 x 22 inches.
6. *Tidal Glitter*, 2017, cyanotype, ink, embroidery, and silkscreen on paper, 24 x 19 inches.
7. *Cosmology 9*, 2018, cyanotype and ink on paper, 30 x 22 inches.
8. *Cosmology 8*, 2018, cyanotype, gouache, and ink on paper, 30 x 22 inches.

## **ANN HOLSBERY | CV**

annholsberry.com | ann@annholsberry.com | 1420 45<sup>th</sup> Street, Studio 32, Emeryville, CA 94608 | 510.333.1388

### **EDUCATION**

University of California at Berkeley, Berkeley, CA  
Cornell University, Ithaca, NY, MRP (Design) and JD  
Randolph-Macon Woman's College, Lynchburg, VA, AB (Fine Arts)  
Sarah Lawrence College, Summer Art Studies, Paris, France

### **SELECTED SOLO EXHIBITIONS**

- 2017 *New Navigation*, Morris Graves Museum of Art, Eureka, CA  
*Interconnections*, Olive Hyde Art Gallery, Fremont, CA  
*On View at Kala: Ann Holsberry*, Print Gallery, Kala Art Institute, Berkeley, CA  
Fabric Collaboration with Erica Tanov and Solo Art Exhibitions, Erica Tanov, Berkeley and Larkspur, CA
- 2016 *New Navigation Pop Up Show*, Emeryville, CA
- 2014 *New Passages*, de Saisset Museum of Art, Santa Clara University, Santa Clara, CA
- 2014 *Migration*, Los Medanos College Art Gallery, Pittsburg, CA
- 2013 *Flora & Fauna*, Public Art Commission, Bus Shelters, City of Emeryville, CA
- 2011 *Atelier Kulo*, Paris, France
- 2010 *Domaine des Grands Devers*, Paris and Valreas, France

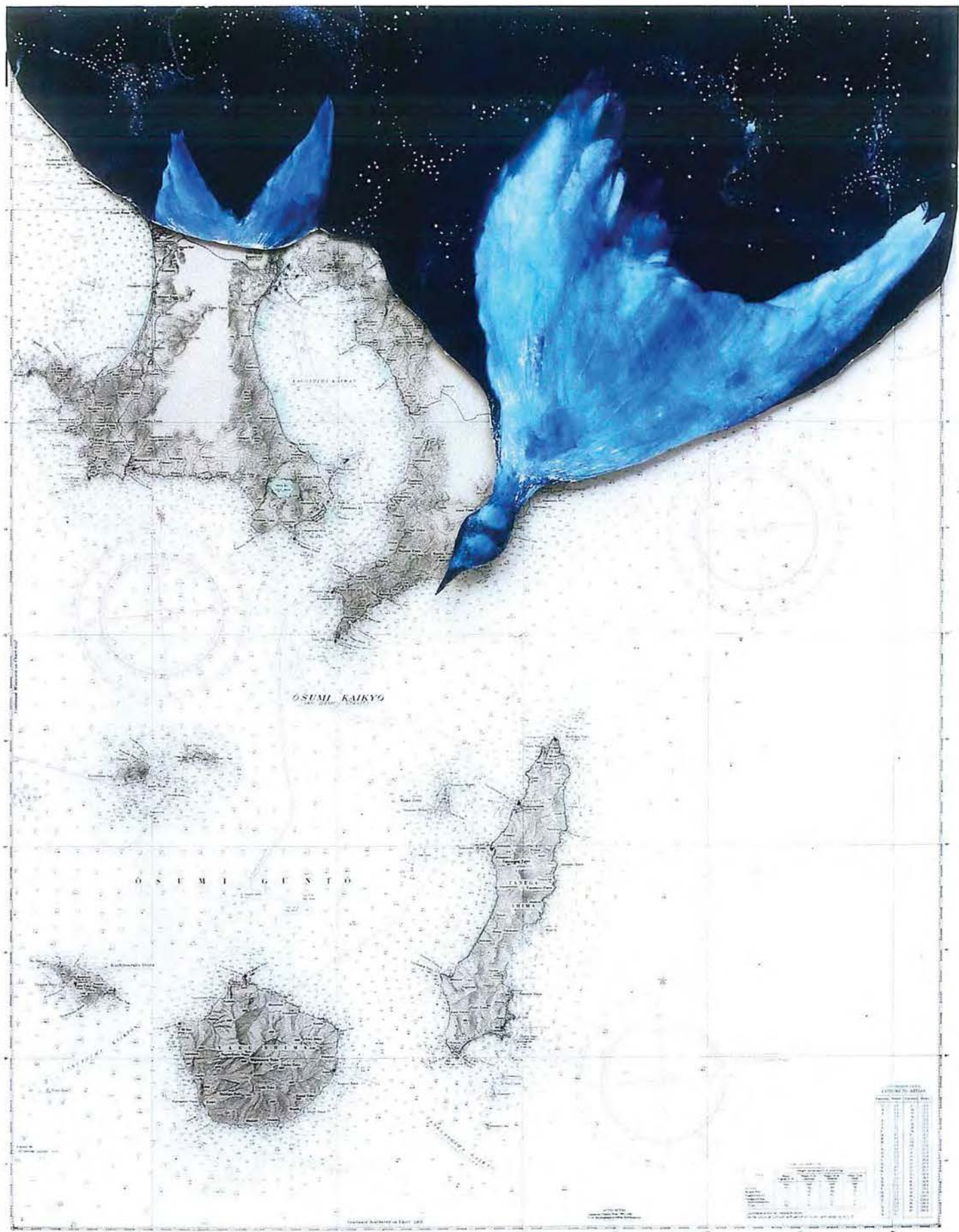
### **SELECTED GROUP EXHIBITIONS**

- 2018 *Civic Center Art Exhibition*, Juried Exhibition, Civic Center Building, Berkeley, CA
- 2017 *Bluets: to fall under a spell*, Juried Exhibition, GearBox Gallery, Oakland, CA  
*Mapping as Source – the Personal Cartography of Art Maps*, Juried Exhibition, Arts Benicia, Benicia, CA  
Kala Booth, Art Market San Francisco, Fort Mason Center, San Francisco, CA  
*Emeryville Celebration of the Arts (2009 - 2017)*, Juried Exhibition, Emeryville, CA
- 2016 *Summer National*, Juried Exhibition, Marin MOCA, Novato, CA
- 2015 *Pierogi Gallery Flat Files* (ongoing), Pierogi Gallery, New York, NY
- 2013 *50-50 Show V*, Juried Exhibition, Sanchez Art Center, Pacifica, CA  
*Vessels*, Arts Benicia, Benicia, CA  
*Left Coast*, Juried Exhibition, Sanchez Art Center, Pacifica, CA
- 2012 *Kala Artists Annual Juried Exhibition*, Berkeley, CA  
*The Gift of Art (2008 - 2012)*, Cecile Moochnek Gallery, Berkeley, CA  
*Wax: Contemporary Encaustic Works*, Juried Exhibition, Pajaro Valley Arts Council, Watsonville, CA
- 2011 *Artist Annual*, Cecile Moochnek Gallery, Berkeley, CA
- 2010 *Speaking of Solitude*, Juried Exhibition, Marin MOCA, Novato, CA  
*Galerie Terres d'Aligre*, Paris, France
- 2009 *Working in Wax*, Juried Exhibition, Bedford Gallery, Walnut Creek, CA  
Mendocino Art Center, Juried Exhibition, Mendocino, CA
- 2008 Administrative Offices, City of Berkeley, Berkeley, CA

### **PUBLICATIONS & AWARDS**

- 2018 Tanov, Erica, *Design by Nature*, Ten Speed Press, 2018
- 2017 Lee, Lloyd, "Civic Center Art Exhibition", *The Daily Californian*, 12.25.17  
"Painter Shows Work at Museum of Art", *Eureka Times-Standard*, 7.20.17  
Gupta, Seema, "Artists Share Interconnections", *Tri-City Voice*, 5.16.17
- 2014 Artist in Residence, Los Medanos College, Pittsburg, CA  
"De Saisset at Santa Clara University Explores Themes of Time and Travel", *Fort Mill Times*, 4.22.14  
Davis, Ryan, "At de Saisset, New Exhibitions of Bay Area Artists", *The San Francisco Examiner*, 4.7.14  
Cheng, Dewitt, "The de Saisset Museum Highlights the Power of the Handmade Artifact", *The Stanford Daily*, 5.9.14  
Morris, Elise, "Ann Holsberry Interview", *The Studio Work*, 5.23.14
- 2013 Nash, Catherine, *Authentic Visual Voices—Contemporary Encaustic and Paper*, E-book, 2013  
Art Commission, Bus Shelters, City of Emeryville, Emeryville, CA

*Ann Holsberry's art is in public and private collections throughout the United States and Europe, including the new UCSF Cancer Treatment Center in San Francisco's Mission Bay.*

















Packard Jennings  
510.593.0741  
Bus Shelter Posters - Letter of Interest

These illustrations playfully merge Emeryville's past, present and "future" to create a whimsical Utopian vision that has its source in actual history. Based on research from the Oakland Library's History room, the Emeryville Historical Society, and late 19th century newspapers, the Utopic fantasy scenes imagine a historical trajectory where people, animals, and plants learn to live in an idyllic harmony.

The odd images each contain actual quotes from historic documents about the depicted events. The hope is to spark enough interest in a casual observer that they investigate elements of Emeryville's fascinating and often peculiar past.

The illustrations depict Emeryville's history of: grizzly bear presence and lassoing by cowboys and vaqueros, greyhound racing with monkey jockeys, Ohlone communities with traditional huts, Old Time, present and future newspaper advertising, and the guerrilla artistic endeavors on the mud flats. These strange stories are true and found in the periodicals of the 1860's about Emeryville.

The Grizzly and Vaqueros image has been colored, and while the image is not completely finished, it gives you a good idea how all the images will be finished (although the rest of the scenes will take place during the day). I've inked the Greyhound and Monkeys illustration and the rest are simply pencil sketches with notes. I've included an image that is not for consideration, but simply to give you an idea about how the final images and colors will look. All of them will have relevant historic quotes from old newspapers (1860's), or excerpts of memories gathered from the Emeryville Historic Society publications.

I first used this process of research leading to fanciful images in 2007 for the Market Street Posters through the San Francisco Arts Commission, which looked at different visions by experts on how to re-imagine the city. There was enough excitement and interest in our posters, that we organized a panel discussion at CCA with "our experts," who spoke with each other and the public about progressive urban planning.

See more about this project in my CV.

I'm excited about this project. If selected, I can be ready with the final images within a month.

Thank you for your consideration,

Packard Jennings



Packard Jennings  
Biographical and Contact Information

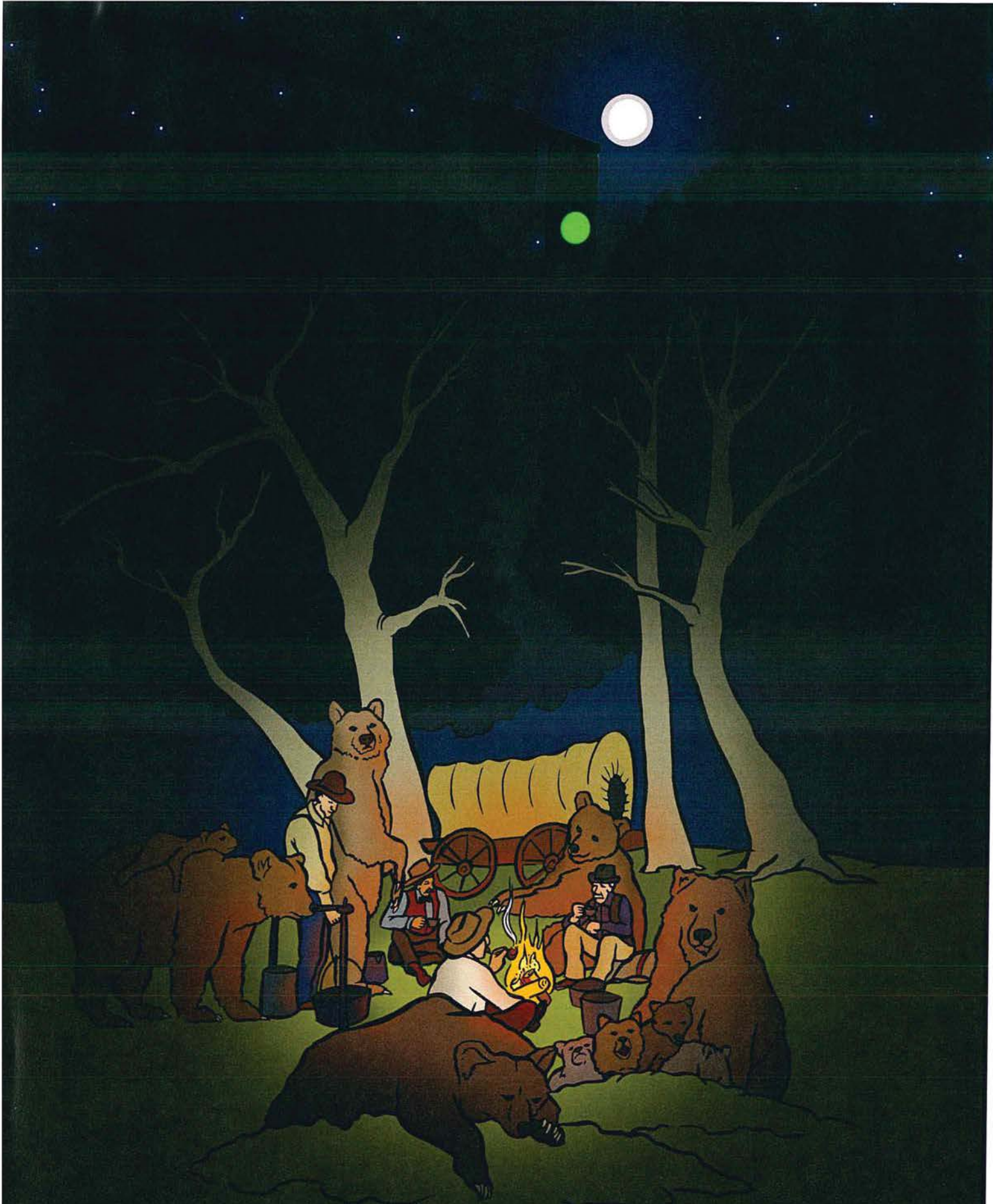
Packard Jennings  
4250 Horton Street, #12  
Emeryville, CA  
94608  
510.593.0741  
[packardjennings@gmail.com](mailto:packardjennings@gmail.com)

Bio:

Packard Jennings is a multi-disciplinary artist who uses humor and research to explore the dynamics of public spaces. Over the past twenty years he has built a practice that employs conceptual work, performance, collaboration, and social practice to engage the public and semi public spheres. He combines these contemporary methods while incorporating the more traditional mediums of sculpture, illustration, installation and video.

Although he primarily works in public spaces, his work has been shown in galleries and museums in throughout the U.S. and internationally in Geneva, Turin, Paris, Stuttgart, Madrid, Ljubljana, Vancouver and Barcelona. His work has been published in several books, including *Art and Agenda*, *Urban Interventions*, the *BLDG BLOG* book, and *We Own the Night*. His work has garnered critical media attention in The Boston Globe, Artforum, Flash Art, the Believer, Adbusters, New American Painting, the Washington Post, and the front page of the New York Times.

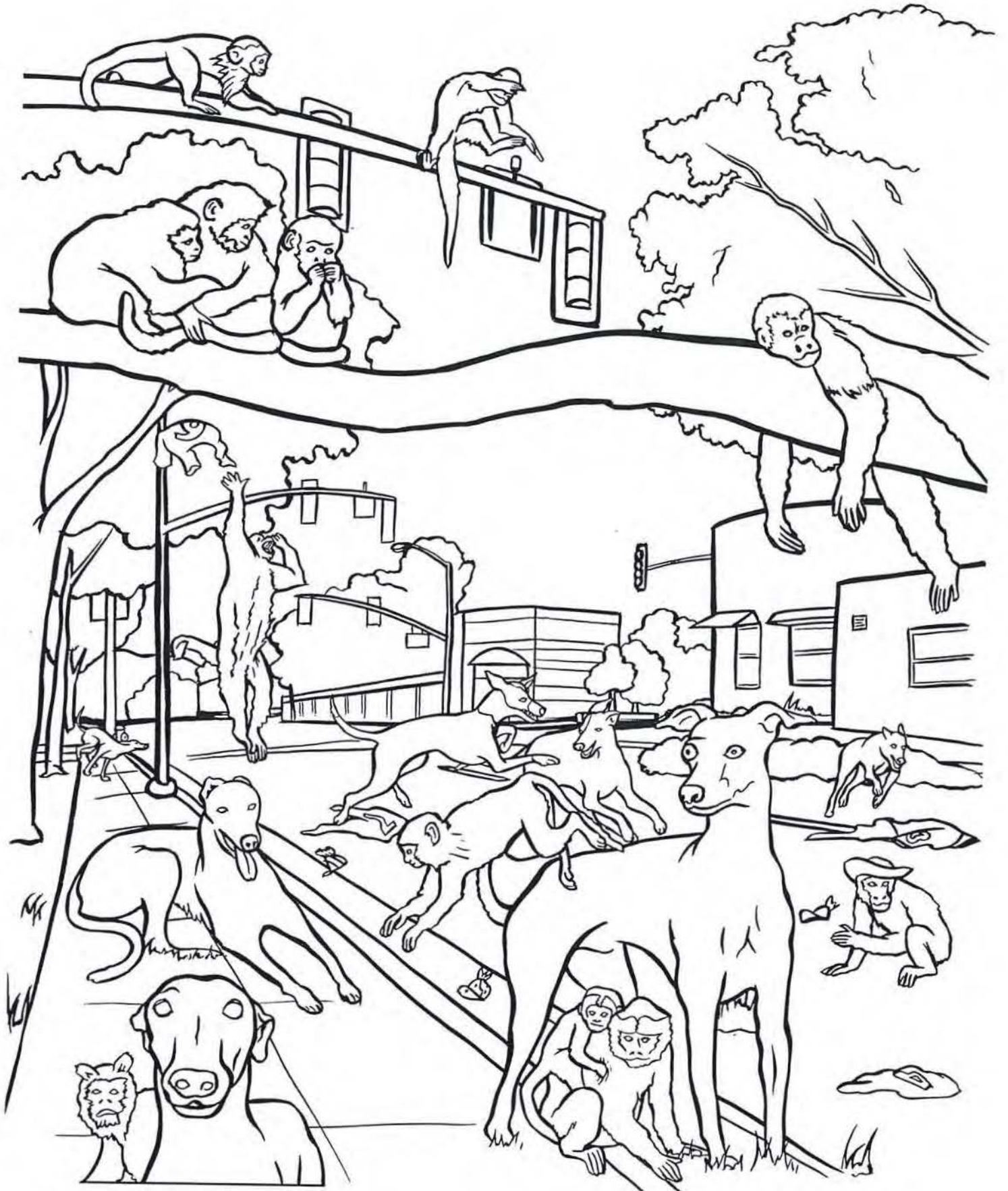
He received his BA from San Francisco State and his MFA from Alfred University in New York. He lives and works in Oakland, California.



WIDE WEST NEWSPAPER, 1854

"WE LEARN, THAT A LARGE NUMBER OF OUR FELLOW-CITIZENS WERE THROWN INTO A MOST INTENSE STATE OF EXCITEMENT LAST WEEK BY THE REPORT THAT A HIDEOUS GRIZZLY BEAR HAD BEEN BROUGHT TO BAY IN A DENSE THICKET. AT LENGTH THE SIGNAL TO ADVANCE IS GIVEN—ALL CLOSE IN AROUND THE THICKET WHICH CONTAINS THE GRIZZLY MONSTER, EACH ONE RESOLVED TO DO OR DIE IN THE STRIFE - NOW FOR IT, BRAVE HEARTS!--STRIKE, STRIKE, STRIKE! WHAT SOUNDS ARE THOSE? A BILLY-GOAT, BY ALL THE DELICIOUS ODORS OF TIME AND SENSE!-- A LITTLE, DIRTY, RANK OLD BILLY-GOAT! "OH, WHAT A FALL WAS THERE, MY COUNTRYMEN!"



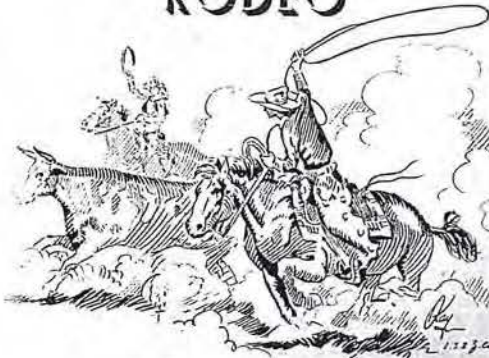




"Historic Quote here about the Ohlone from the Emeryville Historic Society"



Emeryville  
**GOLDEN JUBILEE  
RODEO**



AUGUST 17 and 18, 1946 \* 2:15 P.M.

Oakland Baseball Park

OFFICIAL SOUVENIR PROGRAM 25c

Emeryville's 28th  
**Publicly Owned Housing Tower!**  
Free units available this fall!

Royal makes the food pure,  
wholesome and delicious.



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Ride the new bike  
only HWY 80!  
10 lanes of bicycle  
riding (skateboards  
ok.)

**Joseph Emery Skate Park**  
Emery Street. Open daily!



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Apply into the nostrils. It is quickly absorbed. 80  
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ELY BROTHERS, 60 Warren St., New York City.

**BRUNS' HOTEL** EMERYVILLE  
STATION

First-Class Board and Room  
AT REASONABLE RATES.

Fine Wines, Liquors and Cigars,

**FOLLOW THE CHAMPS**



**The Golden Lion,**

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Fine Wines, Liquors & Cigars

CLUB ROOMS ATTACHED.

Huton St., Near Race Track Entrance  
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Feeding those in  
Need for 38 Years!

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Park Avenue and Haven St.,  
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Finest Brands of Wines, Liquors & Cigars

Steak and Lager on draught.

Hot Drinks a Speciality.

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**Prescription Druggist.**

San Pablo and Park Aves.

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RENTED  
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Two High Class Tandems  
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**J. E. JOHNSON.**

South Side Stanford Ave.  
Opposite Golden Gate Station.



A Model Costume.

**Books!**

BOUGHT, SOLD AND EX  
CHANGED at CITY PRICES.

Finest Lines of Stationery, Notions, &c.

WOOD BROS.,

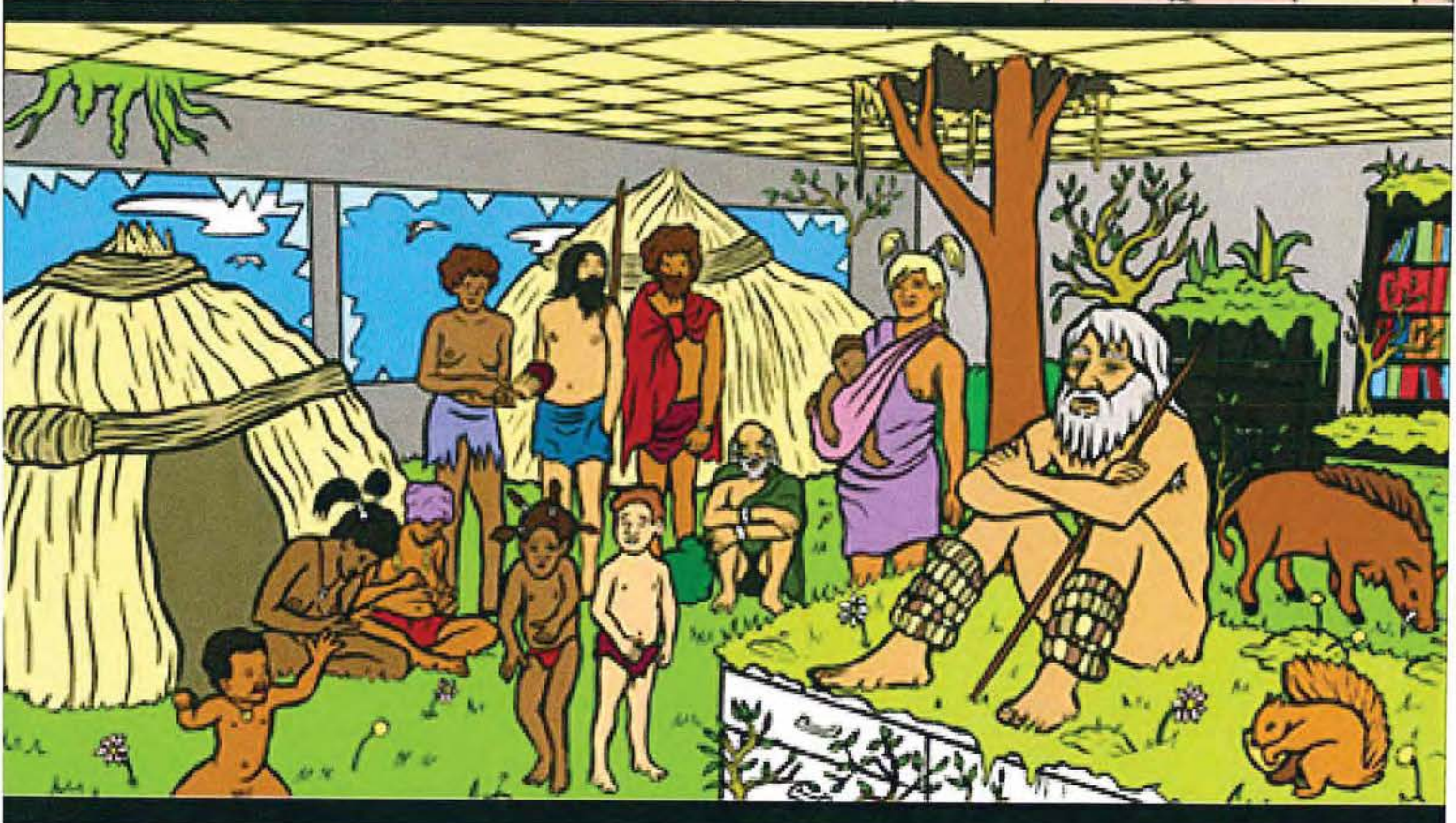
Golden Gate Station.

All hand illustrated, w/ added illustrations of the  
included fake ads. Exact layout may change





Not submitted for poster consideration  
Examples of finished color palette





Packard Jennings  
510.593.0741  
Experience / CV

While I have done a number of funded, public illustrative projects that involve research, the most applicable is my 2007 Art on Market Street poster series in collaboration with Steve Lambert. Steve and I asked architects, city planners and transportation engineers, "What would you do if you didn't have to worry about budgets, bureaucracy, politics - or physics?" Ideas from these conversations were then merged, developed and exaggerated to create this poster series funded by the San Francisco Arts Commission for the Art on Market Street Kiosk Poster Series.

#### EDUCATION

2000 Masters of Fine Art (Sculpture), NYSCC at Alfred University, Alfred, New York  
1996 Bachelors of Art, San Francisco State University, San Francisco, California

#### TEACHING - Courses Instructed

2017 Waterways. San Francisco Art Institute, San Francisco, CA  
Street (not 'Reclaim' course), Advanced Interdisciplinary Studio. California College of the Arts, Oakland, CA  
2016 Graduate Tutorial. San Francisco Art Institute, San Francisco, CA  
Reclaim the Street III, Advanced Interdisciplinary Studio. California College of the Arts, San Francisco, CA  
2015 Street (not 'Reclaim' course), Advanced Interdisciplinary Studio. California College of the Arts, Oakland, CA  
Installation Art, San Francisco Art Institute, San Francisco, CA  
2014-15 Reclaim the Street, Reclaim the Street II, California College of the Arts, San Francisco, CA

#### SELECTED GROUP EXHIBITIONS

2017 *10th International Design Biennale*, Saint-Étienne, France  
*Residency*, SOMA, Mexico City, Mexico  
*Museum of Capitalism*, FICTILUS, Oakland, California  
*Situationists*, Pro Arts, Oakland, California  
*Talkies*, Roxie Theater, San Francisco, California  
2016 *Open Engagement - Power*, Oakland Museum of California, Oakland, California  
*Welcome to the Left Coast*, Luggage Store Gallery, San Francisco, California  
*Charlie James Gallery*, Seattle Art Fair, Seattle, Washington  
*Art of Dissent*, Palomar College, San Marcos, California  
2015 *Corporacy*, Station Museum of Contemporary Art, Houston, Texas  
*Hardly Strictly Mini*, Bolinas Museum, Bolinas, California  
*Tongue in Cheek*, Di Rosa Preserve, Napa, California  
*Resistance & Revolution*, Gund Gallery at Kenyon College, Gambier, Ohio  
2014 *Unrest: Art, Activism, and Revolution*, Helen Day Art Center, Stowe, Vermont  
*Save the LAB*, The LAB, San Francisco, California  
*Sunshine Alliance* (performance), Mills College Art Museum, Oakland, California  
2013 *Charlie James Gallery*, Aqua, Miami, Florida  
*Sunshine Alliance*, (Wonderment Consortium), KQED + SFMOMA, San Francisco, California  
2012 *Conflux 2012*, NYU, New York, New York  
*Required Reading*, Center for Book Arts, New York, New York  
2011 *Zombie-Proof House*, di Rosa, Napa, California  
*Charlie James Gallery*, Pulse, New York, New York  
*Shadowshopping Network*, (improv performance/webcast), SFMOMA, San Francisco, California  
2010 *Vito Acconci at Shadow shop*, (special commission), SFMOMA, San Francisco, California  
*The Secret Society*, BAM, Berkeley, California  
*The Drawing Room*, Catharine Clark 14th St. Studio, New York, New York  
2009 *Show Off*, with Analix Forever, Paris, France  
*Market Forces 2009*, Piemonte Share Festival, Museo Regionale di Scienze Naturali, Torino, Italy



- One Every Day*, Elizebeth Foundation for the Arts, New York, New York  
*Paper Trail - Serial Material*, Gallery Atsui, Vancouver, British Columbia  
 2008 *The Western Front*, Charlie James Gallery, Los Angeles, California  
*La Nuit des 1001 Videos*, Analix Forever Gallery, Geneva, Switzerland  
*Gold Rush*, City Museum of Ljubljana, Vžigalica Gallery, Ljubljana, Slovenia. Exhibition to travel to  
 Gallerie OP-Nord, Stuttgart, Germany; The Lab, San Francisco, California  
*Vital Signs*, curated by Gary Sangster, Newcomb Art Gallery, Tulane University, New Orleans, Louisiana  
*Noise*, Anton Gallery, Monterey, California  
 2007 *Interruption of Hierarchies*, Mary Porter Sesnon Art Gallery, University of California, Santa Cruz,  
*Artist in Residence Exhibition*, Kala Institute, Berkeley, California  
*Bay Area Currents*, curated by Aimee Chang, Oakland Art Gallery, Oakland, California  
*Graphic: New Bay Area Drawing*, di Rosa Preserve: Art & Nature, Napa, California  
*Gold Rush*, OpNord, Stuttgart, Germany  
 2006 *Fresh*, Kala Institute, Berkeley, California  
*Four Freedoms*, Martin Art Gallery, Baltimore, Maryland  
*New Acquisitions*, di Rosa Preserve: Art & Nature, Napa, California  
*Project Placement*, Analix Forever, Geneva, Switzerland  
*SoEx Offsite Project*, Southern Exposure, San Francisco, California  
*OP nord*, Goldrush, Stuttgart, Germany  
*Shoptopping*, The New Gallery, Calgary, Canada  
*Cronyism*, Mission 17 Gallery, San Francisco, California  
*Illegal Art*, Art and Culture Center of Hollywood, Hollywood, Florida. Exhibition traveled to Pacific Northwest  
 College of Art, Portland, Oregon  
 2005 *Plagiarism*, La Casa Encendida, Madrid, Spain. Exhibition traveled to Espai Barcelona de Obra Social, Barcelona  
*Social Insecurity*, Catharine Clark Gallery, San Francisco, California  
*E-bay Painting Project*, WORKS, San Jose, California  
*Art at the Dump: A Retrospective*, Steven Wolf Gallery, San Francisco, California  
*Anti-Advertising Agency*, San Francisco Art Institute Gallery, San Francisco, California  
*Shoptopping*, Pond, San Francisco, California  
 2004 *The Presidency*, Exit Art, New York, New York  
*Denver International Film Festival*, Starz Theater, Denver, Colorado  
*Paper Bullets*, Intersection for the Arts, San Francisco, California  
*Spoonful of Sugar*, Luggage Store Gallery, San Francisco, California  
 2003 *From the Collection*, North Spring Street Gallery, Los Angeles, California  
*Illegal Art*, In These Times, Chicago, Illinois. Exhibition traveled to Gaea Foundation Resource Center for Activism  
 and Arts, Washington DC; Art and Culture Center of Hollywood, Hollywood, Florida.  
 2002 *No War*, Luggage Store Gallery, San Francisco, California  
*Element of the Temporary*, Southern Exposure, San Francisco, California  
 2001 *Musings: Contemporizing Tradition*, Gallery 312, Chicago, Illinois  
*Hip Hop*, Yerba Buena Center for the Arts, San Francisco, California  
 1999 *Culture Jamming*, CBGB's, New York, New York

#### SELECTED SOLO EXHIBITIONS

- 2014 *AIR*, Cannonball, Miami, Florida  
 2010 *Circular Time*, Intersection For the Arts Theater, San Francisco, California  
 2009 *Becalmed*, Creative Time (on-line), New York, New York  
 2008 *The Pitch of Dissent*, Catharine Clark Gallery, San Francisco, California  
 2007 *USA Today*, 3-Walls, Chicago, Illinois  
 2006 *Packard Jennings*, Catharine Clark Gallery, San Francisco, California  
 2004 *Cultural Quarantine (Part Three)*, North Spring Gallery, Los Angeles, California  
 2003 *Cultural Quarantine*, Sanitary Land Fill Company, South San Francisco, California  
 2002 *Man on Horse*, Jack Hanley Gallery, San Francisco, California

#### AWARDS & HONORS

- 2014 Cannonball Residency, Miami, Florida  
 Djerassi winter residency, Woodside, California  
 2012 Present Prize - The Present Group, Oakland, California  
 2010 Irvine Residency - Montalvo Arts Center, Saratoga, California  
 Tools and Equipment Grant - CCI

- Alternative Exposure Grant - Southern Exposure, San Francisco, California  
 Masterminds 2010, SF Weekly, San Francisco, California  
 2009 College of Tactical Culture, Eyebeam, New York, New York  
 2007 Artist in Residence, Kala Institute, Berkeley, California  
 Artist in Residence, 3-Walls, Chicago, Illinois  
 2006 Project Commission, SoEx Offsite, Southern Exposure, San Francisco, California  
 Creative Capital/Marin Headlands Professional Development Grant  
 2005 Artist in Residence, Cite Internationale des Arts, Paris, France  
 2003 Artist in Residence, Sanitary Land Fill Company, South San Francisco, California  
 2002 Artist in Residence, Headlands Center for the Arts, Sausalito, California  
 Artist in Residence and Fellowship Recipient, Djerassi Resident Artists Program, Woodside, California

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## **Letter of Interest** by Yuzo Nakano

I moved to Emeryville early in the 1980s. Emeryville gave me the impression that it was a lonely town with the warehouse and the vacant building standing side by side. In the evening, the day-time inhabitants left for other towns, and Emeryville seemed deserted. In this empty town with little taste of the arts or fragrance of culture, I resided in a spacious live/work studio.

Art for me begins with nothing. I think ideas, thoughts, skills and arts arise from nothingness. From nothing we cultivate, nurture, inherit, and lead ideas to become culture and tradition.

Moving to the city of Emeryville threw me into a vast space, an infinite blank canvas.

After I had lived here a while, I became aware that every night, I hear the sound of a train, and I feel nostalgic. I also became aware of a foghorn. And between those sounds, silence visited. One day, some nails slipped from my hand to the concrete floor. The sound of the nails dropping on the floor moved me as it rang forth with stunning beauty. I experimented with dropping various nails onto the floor: small nails, large nails, a single nail, many nails at once. After one such drop, inspired by it or not, suddenly the crickets began to squeal. I thought it was mere chance, and I dropped nails onto the floor again. The crickets sang again. When I dropped nails, the crickets sang. The mixed sounds resonated in the empty interior of the room. Fascinated, I continued dropping nails onto the floor throughout the night with excitement and wonder at the beauty of sounds unlike any I had ever heard. I heard birds chirping. I noticed the dazzling lights emerging in layers one after another. Dawn surprised me.

That night of experiment began a deep awareness and influence of sound in my art. The experiments with nails and crickets in my Emeryville studio inspired me to make a book called "Evolution of Light". Emeryville's desolate space was exactly the starting point of my art. The traffic lights in those days were few. Over 30 years later, Emeryville now has one at almost every corner. Large buildings stand up and spread in every direction. I hardly hear the nostalgic sound of the passing trains over the noise of the automobiles coming and going. The morning birds are no longer as loud as before. However, the condensed emotional essence persists and breathes. I think that such a process is called development. I am submitting 5 sample works themed on "Emeryville - 30 years of development", the development I feel within me.

1. **Sunshower:** Background images were inkjet print created base on my original paintings.
2. **Drizzling Rain:** Background images were inkjet print created base on my original paintings and I added collage with photographs and drawings.
3. **Late Autumn:** Background images were inkjet print created base on my original paintings and I added collage with photographs and drawings.
4. **The Spring Equinox:** Background images were inkjet print created base on my original paintings and I added collage with photographs and drawings.
5. **On Horizontal Line:** Background images were inkjet print created base on my original paintings and I added collage with photographs and drawings.

Today, at sunset, a group of crows appear on the roof of my studio. They bring fruit- or seed-like objects to my skylights and roll them over the top and poke at them and play. Then, in a flock, the crows suddenly fly away somewhere. I wonder if this phenomenon comes from the fertile natural form surrounding the city of Emeryville.

## **Biographical and contact information**

Name of Artist: Yuzo Nakano

Address: 1420 45th St. #35  
Emeryville, CA 94608

Email: [yuzo35409@gmail.com](mailto:yuzo35409@gmail.com)

Phone: (510) 333-5010



## YUZO NAKANO

I studied printmaking at Atelier 17 in Paris under S.W. Hayter in 1970-73, then moved to USA and founded Kala Art Institute with Archana Horsting in Berkeley, CA. I created a large number of black and white etchings and mixed media works using a photo etching technique. In the 1980s, I produced multimedia performances and paintings that were the abstract extension of the music scores. In 1993, I founded the Electronic Media Center at Kala Institute and developed the digital intaglio method for large inkjet printers.

### **Selected Solo Exhibitions (Painting, Printmaking, Artist's Book)**

- 2018 Coos Art Museum (2 persons show), Coos Bay, OR.
- 1985 Painting and Works on Paper, Vorpai Gallery, San Francisco, CA.
- 1982 Printmaking, Galerie Autonon, Berlin, West Germany.
- 1981 "Evolution of Light," Installation, Kala Institute, Berkeley, CA.
- 1979 Mixed Media Works, Soker-Kaseman Gallery, San Francisco, CA.
- 1976 Printmaking, Takamiya Gallery, Osaka, Japan.

### **Selected Performances and other Activities**

- 1997 Secret Memory: The metaphor for the brain interaction in the three worlds, Internet Art, URL: <http://www.yuzonakano-secretmemory.com>
- 1992 Virtual Reality Event, "Renaissance Perspective,"  
VR MUSEUM: Collaboration work with Carnegie Mellon University.
- 1985 "Randrum," video inload, Multimedia Performance, directed design and composed music at Theater Artaud, San Francisco, CA.  
"Who from Where," Multimedia Performance, directed design and composed music, at St. Andrews Church, Marin City, CA.
- 1984 "Noh One Knows," Multimedia Performance, Directed design and composed music, at Outside Theater, Fort Cronkite Beach, Marin, CA.
- 1983 Solo Music Concert (invitation), University of California, Santa Cruz, CA "A Zone of Silence", directed design and composed music.

### **Selected Group Exhibitions**

- 2018 "International Contemporary Print Making Exhibition/Forum 2018", Luxembourg City, Luxembourg.
- 2017 "Japanese Works on Paper," Don Soker Contemporary Art, San Francisco, CA.
- 2007 "Cultivating Creativity," Yerba Buena Center for the Arts, San Francisco, CA.
- 2004 "Kala in Uzbekistan", Center of Modern Art, Tashkent, Uzbekistan.
- 2002 "Artists from Kala Art Institute," The National Museum of Belarus, Minsk, Belarus.
- 2000 "High Touch/High Tech Conference and Exhibition" at Oakland Museum of California, Oakland, CA and at Kala Art Institute, Berkeley, CA.
- 1998 "The Sixth Annual New York Digital Salon, Travel Exhibition, Visual Arts. Museum; New York, Madrid, Barcelona Spain and Milano.
- 1996 Yerba Buena Center for the Art, San Francisco, CA.
- 1994-95 "Printmaking Possibilities: A 20-Year Retrospective from the Kala Art Institute" at the University of California at Berkeley Museum, Blackhawk, Danville, CA.
- 1993 "Exchange Show" at Atlantic Press, New York, NY.
- 1988 "6 From Kala," Painting Exhibition, BONAPARTE, Milan, Italy.
- 1986 "Kala Exchange Trace," Foyer international d'Accueil de Paris, France.

**Education**

1987-1989 Studied computer Graphics and Videography - KTVU channel 2, Oakland, CA.

1980-1986 Studied computer music, Kala Art Institute, self-taught, Berkeley, CA.

1971-1973 Studied printmaking, under Stanley W. Hayter, Atelier 17, Paris, France.

1965-1969 Studied painting under Ichiro Fukuzawa, Tokyo Gendai Art Institute, Tokyo, Japan.

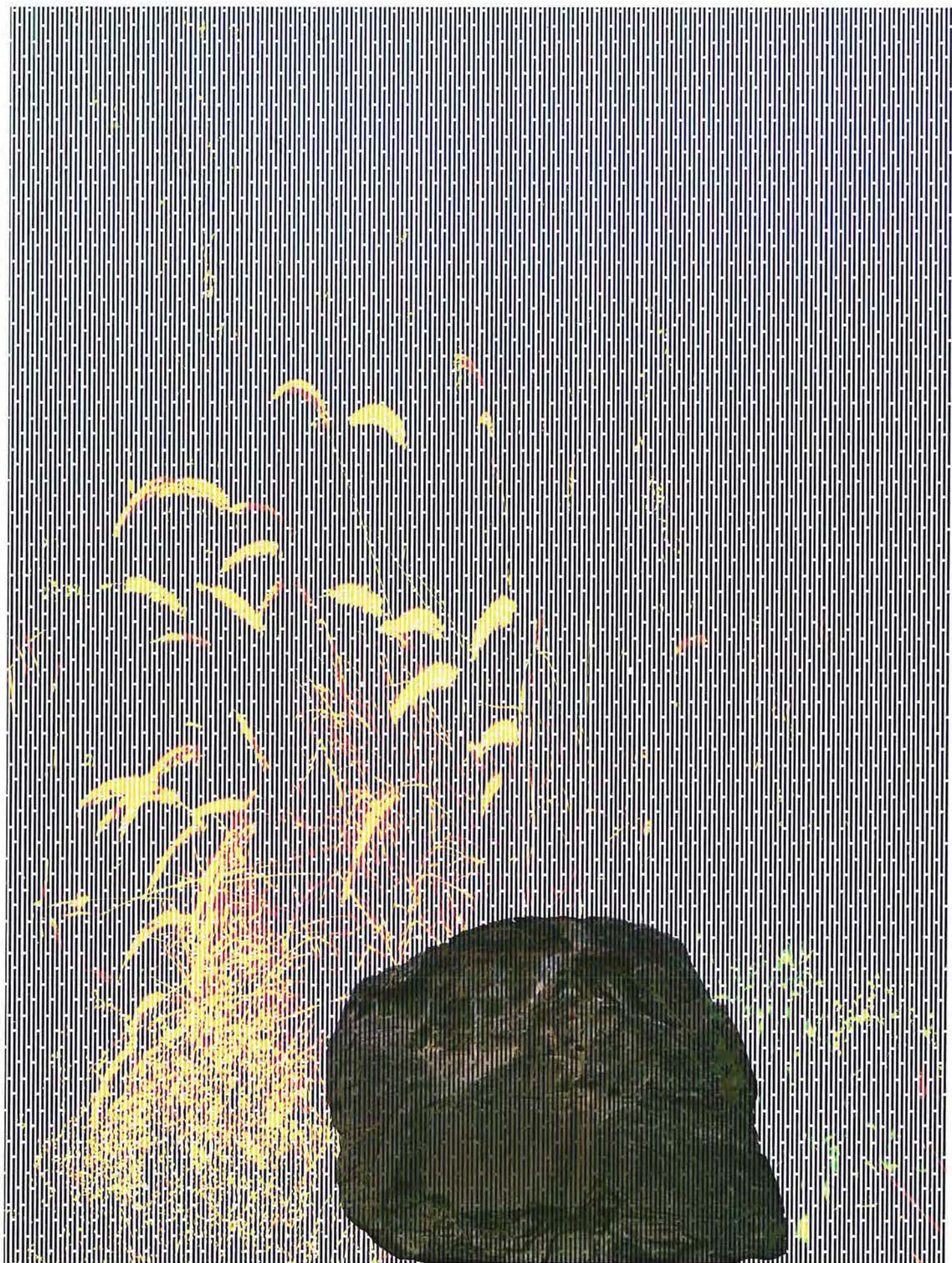
1961-1963 Studied Russian Literature, University of Foreign Language, Tokyo Japan.



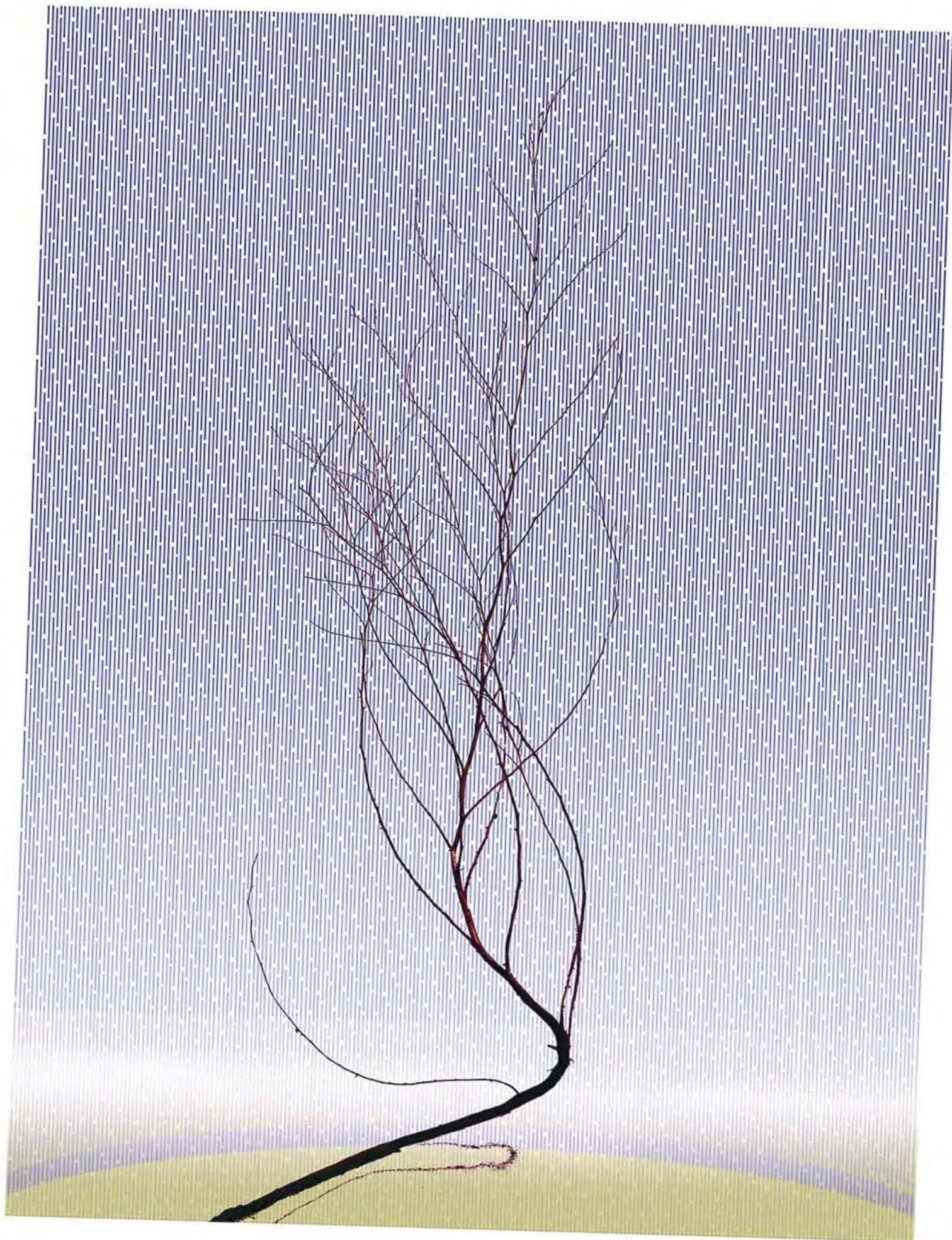


2. Drizzling Rain



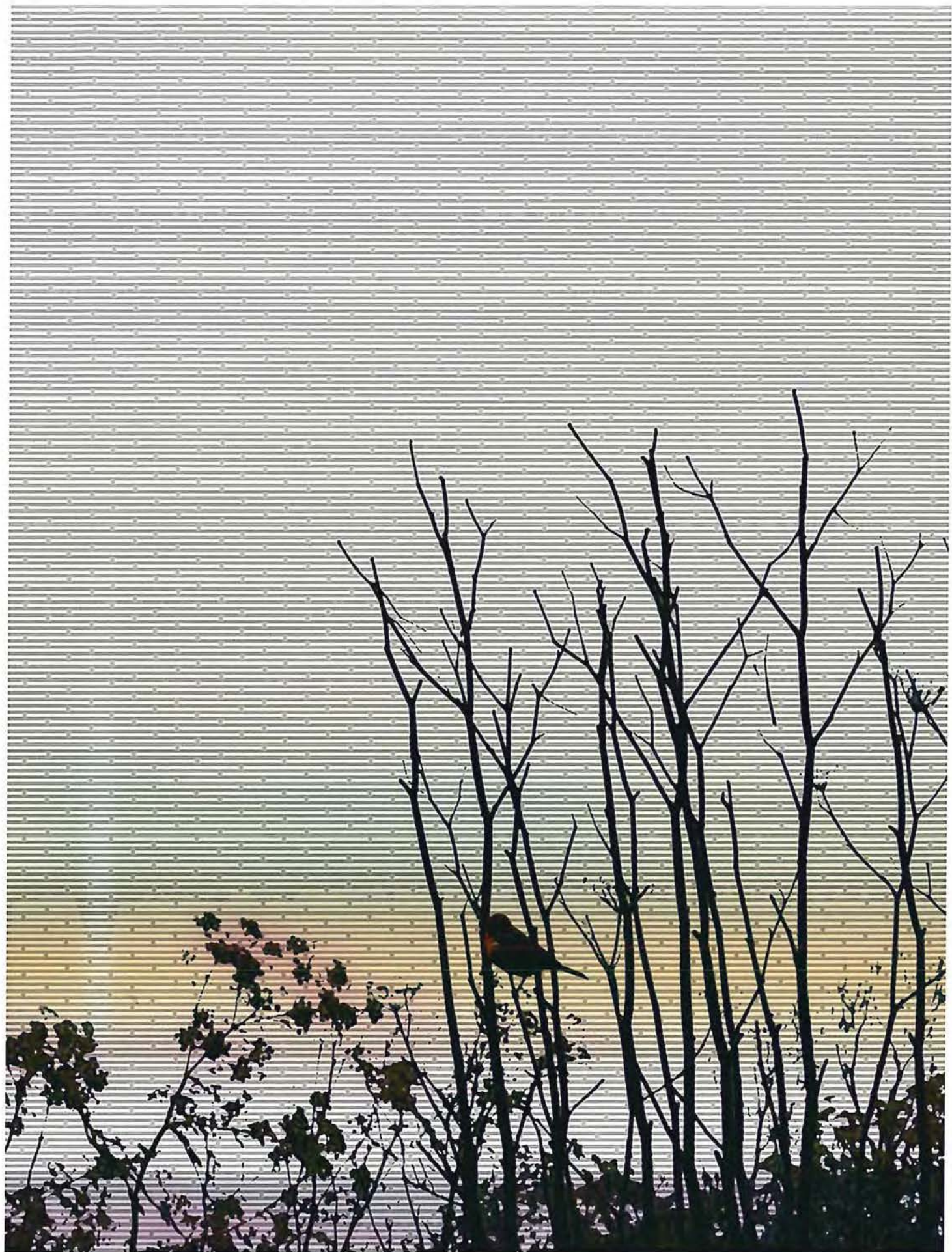






4. The Spring Equinox







## **"Entering Emeryville"**

Letter of Interest for Phase V of

Emeryville's Bus Shelter Temporary Art Program, 2018

Steve Skaar

Emeryville's Bus Shelter Temporary Art program, which as a resident I have greatly enjoyed, is a great match for my recent series of paintings depicting urban fauna. As an active painter in the City for some thirty-five years, I've had the privilege to have some fringe encounters with our wildlife over time, and the result are these whimsical images. I appreciate the committee's consideration for Phase V of the program. Here are the images and their stories:



### **"Entering Emeryville"**

That night I stayed late in Berkeley then walked home to Emeryville from the BART station around 11 pm. Ahead a light that partially illuminated the sidewalk blinked off, bushes and buildings suddenly sinister. But it was nothing. I passed solitary across MLK Boulevard and down a neighborhood street. And then they were there, stepping out of the shadows, crossing the street to block my way. "Hey buddy, got any food?"



### **"Cats, Pigeons, Bay Bridge"**

Near work, on the bay front, wild cats eye wary pigeons



## **"Spider Summer"**

Summer brought an abundance of golden orb spiders to our yard. I photographed them and their webs endlessly, marveling at their complex forms. In this painting, ontology recapitulates phylogeny in a side-on view.



## **"Skronked"**

Skronked by an azure wave, the artist crawls to shore in a haze of brown pelicans.



**Stephen M. Skaar  
3618 Peralta Street  
Emeryville, CA 94608  
510-655-7374**

<http://earlyposthuman.com>

For the first decade after we moved to Emeryville I was in the habit of early morning wildlife tours around the neighborhood with my dog Jackie. Things were much sparser in the early 80s—a railroad line ran where 40<sup>th</sup> street now takes us over the railroad tracks to IKEA, we picked blackberries in the field where the Best Buy now stands. We would look up when the occasional automobile would pass our front door on Peralta Street.

During all the changes that have occurred while we've lived and worked in Emeryville, urban nature has changed and evolved too. Along the way, I've reflected some of this in my many paintings. In addition to the four fauna images contained in "Entering Emeryville," my attached portfolio contains several other artworks inspired by life in our City.

--September, 2018



**"Entering Emeryville"**

**Steve Skaar**





"Spider Summer"

Steve Skaar

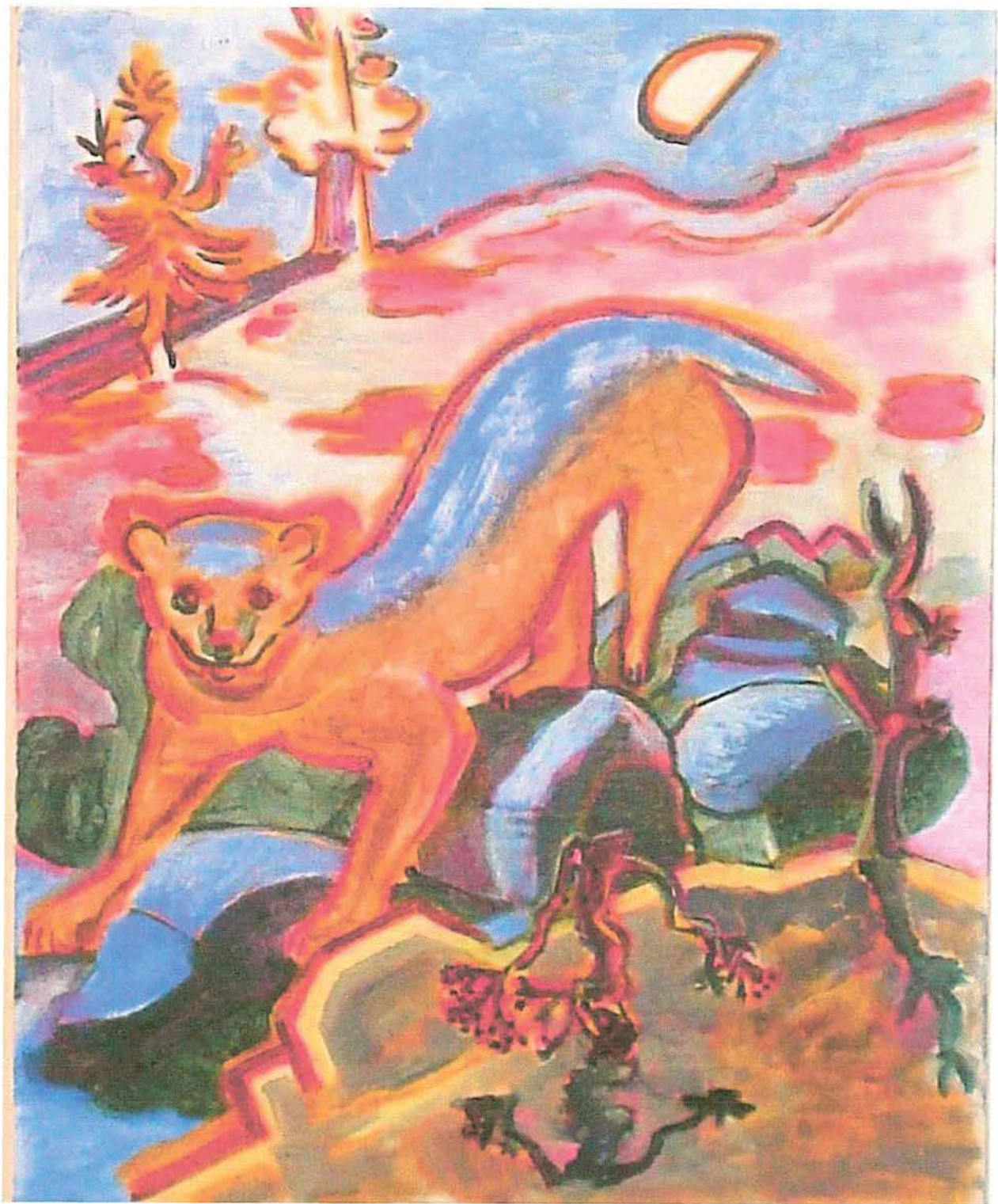




**"Black & White"**

**Steve Skaar**





"The Marten"

Steve Skaar

Claudia Tennyson  
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Last spring, I began taking slow walks around my Emeryville studio to explore the lay of the land and what might be growing there. A collage of lush landscaping, planned green spaces and scruffier, weedy patches soften the geometry of architecture that runs from old brick warehouses to towering high rises. Looking more closely, I was intrigued by the persistence of the tiniest of plants: miniature fern gardens growing between bricks, seeds planted by birds in unexpected places, weeds emerging from cracks in pavement following the path of wind or winter rain.

Drawn to the fragile and haphazard nature of this ecosystem, I started a series of photographs composed of small 'landscapes'. I began to look down at my feet more, to pay attention to how sunlight and shadow framed and exaggerated parts of these compositions. I played with the use of scale by including edges of pavement and architectural details; sometimes finding evidence of plants paint-tinged from recent construction or road maintenance.

For the bus shelter project, I have included images that stem from this initial photo series, embellishing these working sketches with elements of collage such as paper scraps, tape, found objects, pressed local weeds and small touches of embroidery. Much of my previous work as an artist has been informed by concepts of temporality and 'wabi sabi', the Japanese approach to beauty found in the commonplace. This layering of process and use of simple materials struck me as a vehicle that might convey the fragility of ecosystems as well as some of the 'collage'- like character and diversity of Emeryville.

The final images are then photographed a second time, creating a vignette that maintains the documentary integrity of the photograph but playfully asks the viewer to take a second look—both at the image and what might be revealed between the cracks in the sidewalk where they stand.

My intention in applying for this project is to create four new images in this vein that reflect the subtle seasonal changes of the urban landscape, seen up close.

Claudia Tennyson

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### **Education**

- 1995** M.F.A. California College of the Arts, SF, CA  
Areas of specialization: textiles, sculpture and installation
- 1986** John F. Kennedy University, Orinda CA, Expressive Arts Therapy
- 1981** B.A., University of California, Santa Cruz

### **Selected Exhibitions**

- 2018** *32<sup>nd</sup> Annual Emeryville Art Exhibition, Emeryville, CA*  
*Natural Systems, Chandra Cerrito Contemporary, Oakland, CA*
- 2017** *31<sup>st</sup> Annual Emeryville Art Exhibition, Emeryville, CA*
- 2016** *Pulling Threads, Root Division, San Francisco, CA*  
*Not Your Run of the Mill, Chandra Cerrito Contemporary, Oakland, CA*  
*30<sup>th</sup> Annual Emeryville Art Exhibition, Emeryville, CA*
- 2015** *Common Thread, San Jose Museum of Textiles, San Jose, CA*
- 2014** *Wabi Sabi, Alterspace, San Francisco, CA*
- 2013** *Edible Ephemera, Root Division, San Francisco, CA*
- 2011** *Domicile Tendencies, Chandra Cerrito Contemporary, Oakland, CA*  
*Murmurama, Chandra Cerrito Contemporary, Oakland, CA*
- 2010** *Non-Mart, y2y Gallery, San Francisco, CA*
- 2009** *Terroir: a Sense of Place, the Cheese Factory, Pt. Reyes, CA*  
*Back in Five Minutes, Micro Climate Gallery, (solo exhibition) San Francisco, CA*
- 2008** *Domestic Insecurity, Chandra Cerrito Contemporary, (solo exhibition) Oakland, CA*  
*2nd Skin, the Exploratorium, San Francisco, CA*  
*Taste, Root Division, San Francisco, CA*  
*Stop & Go, Electric Works, San Francisco, CA*  
*What Comes Around, Arts Benicia, Benicia, CA*
- 2007** *Artists of Invention: A Century of CCA, Oakland Art Museum, Centennial Exhibition, California College of the Arts, Oakland, CA*



*Lucky Seven*, Lincart Gallery, San Francisco, CA

- 2006** *The Dust Never Settles*, San Francisco Arts Commission Gallery  
*Reconsidered Materials*, the Exploratorium, SF, CA
- 2005** *Off-Site*, Fresno Metropolitan Museum, (solo exhibition)  
Fresno, CA  
*Repair Work*, Southern Exposure, (solo exhibition) SF, CA
- 2005** *Consume(d): Acts of Creative and Critical Resistance*,  
International Actual Art Convention, Tbilisi, Georgia  
*Dress*, Richmond Art Center, Richmond, CA  
*Open for Repair*, Nelson Gallery, (solo exhibition) U. C. Davis, CA
- 2004** *Roadside Elixir*, Headlands Center for the Arts, Sausalito, CA
- 2003** *Four in a Row*, Yerba Buena Center for the Arts, SF, CA
- 2002** *The Element of Temporary*, Southern Exposure, SF, CA
- 2001** *Interact*, Moxie Building, SF, CA
- 2000** *The Glitter Reminder*, Nexus Gallery, Berkeley, CA  
*The Arch Preserver Shoe Project*,  
Bemis Center for Contemporary Art, Omaha, NE
- 1998** *Repair/Oprava*, Soros Center for Contemporary Art,  
Prague, Czech Republic

## **Awards**

- 2007** Djerassi Resident Artists Program, Woodside, CA
- 2006** S.F. MOMA SECA award nominee
- 2003-2006** Headlands Center for the Arts Affiliate Studio
- 2001** San Francisco Arts Commission Cultural Equity grant
- 2000** Bemis Center for Contemporary Art, residency, Omaha, NE
- 1998** Top Hat Shine Project, residency, Vienna, Austria  
Arts Link Collaborative grant, Prague, CZ
- 1994** Helen Pope Woods Scholarship
- 1993** Toni R. Lowenthal Scholarship

## **Lectures**

2009-2014 John F. Kennedy University

guest artist lecture:

'Community Collaborations' by invitation of Sharon Siskin

2006-2009, California College of the Arts

semester-length interdisciplinary course taught in collaboration with Ellen Babcock

2007 Mills College, Sculpture Department lecture, by invitation of Bernie Lubell

California College of the Arts, Textile Art Department by invitation of

Deborah Valoma

2007 U.C. Berkeley, guest lecture Intro to Sculpture class taught

by Scott Oliver

2005 Yerba Buena Center for the Arts, Bay Area Now:

*Momentary Academy: The Lost and Found Society* with Joseph del Pesco and Alex Burke

California College of the Arts, Textile Art Department, by invitation of Carol Beadle

California College of the Arts, Sculpture department, invitation of Scott Oliver

U.C. S.F. Fine Arts Department by invitation of Sharon Siskin

2004 California College of the Arts, guest lecture for interdisciplinary arts class, by invitation of Peggy Chung and Deborah Greene

## **Bibliography**

Fresno Bee, November 2005, article with photos/review of Off-Site, Fresno Metropolitan Museum, by Felicia Coussart Matiosz

Southern Exposure exhibition catalog, 2005, text by Emily Clark

Kitchen Sink, volume 152005, *Claudia Tennyson's Repair Work*, article by Tara Goe, photo portfolio

*Beyond Stereotypes*, International Actual Art Convention catalog, Tbilisi, Georgia  
Artist statement and photos

Turning Ten, *Four in a Row* exhibition catalog, Yerba Buena center for the Arts, October 2003, text by Rene de Guzmán

San Francisco Chronicle, November 2003, *Four in a Row* exhibition announcement with photo

San Francisco Chronicle, December 2003 column with text and photo on *Four in a Row*, by Leah Garchik

SF Weekly, Nov./Dec. 2003, article by Hiya Swanhuyser on *Four in a Row*



Eye of the Art, Discovering Local Art, review of *Four in a Row: the Repair Project*, Yerba Buena Center for the Arts by DeWitt Cheng, Nov./Dec. 2003  
<http://www.eyeoftheart.com>

Atelier, Journal of Contemporary Art, September 1998, review of 4<sup>th</sup> Annual Public Art exhibition, Prague CZ, with text by Jana Smejkalova, photo by Jaroslav Koran



