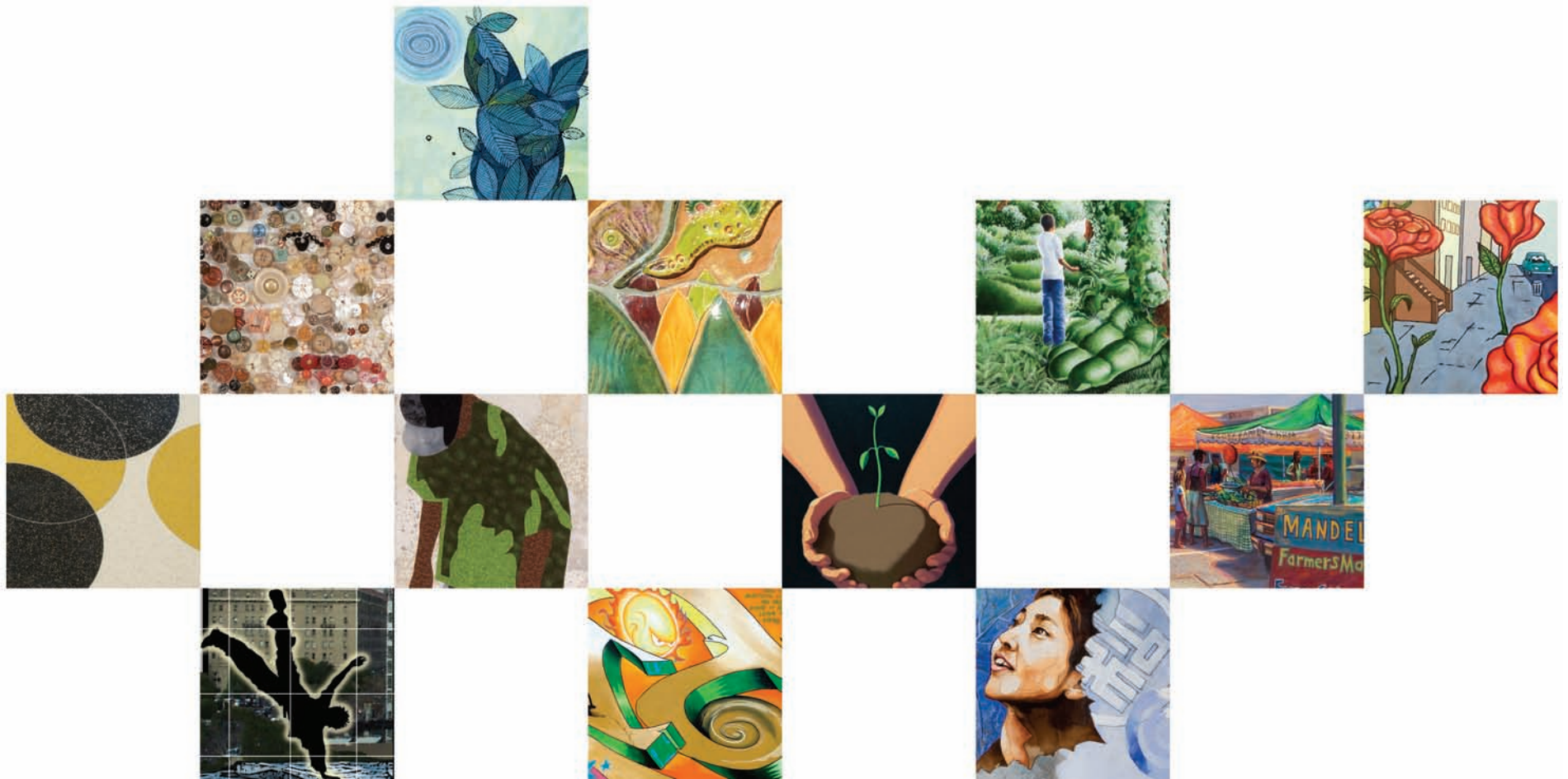


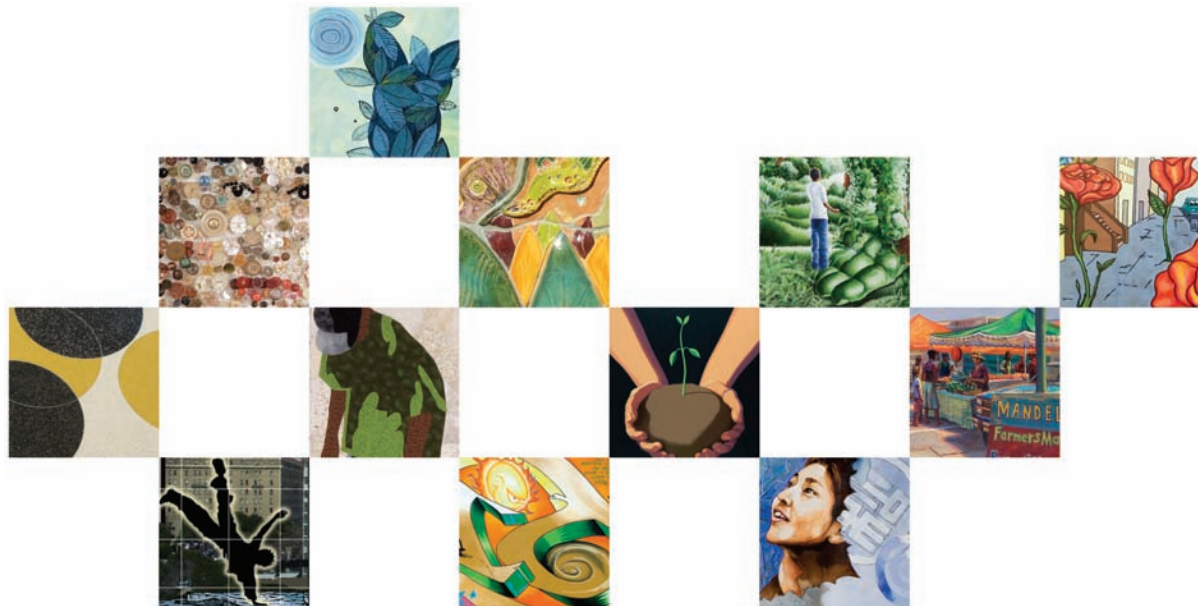
ALAMEDA COUNTY ARTS COMMISSION PUBLIC ART PROGRAM

ALAMEDA COUNTY JUVENILE JUSTICE CENTER



ALAMEDA COUNTY ARTS COMMISSION PUBLIC ART PROGRAM

ALAMEDA COUNTY JUVENILE JUSTICE CENTER



MAJOR SITE-SPECIFIC ARTWORKS

Susan Dannenfelser and Kirk Beck
Entry Plaza

Joe Saxe
Lobby Feature Wall

Renee Petropoulos
Terrazzo Floor

Daniel Galvez and Jos Sances
Main Corridor

James Morgan, Raymond M. Patlán, and Anna Vaughan
Outdoor Recreation Field Wall

SITE-SPECIFIC MURALS

in the 12 Living Units

Thea Becker
Miranda Bergman
Catalina Gonzalez
Keba Konte
Estria Miyashiro
Isis Rodriguez

FRAMED ARTWORKS

created by 13 Alameda County Artists

Rocky Baird	Lisa Kokin
Marion Coleman	Mariana Garibay R
Kriss De Jong	Seiko Tachibana
Nancy Mizuno Elliott	Umi Vaughan
James E. Gayles Jr.	Fan Lee Warren
Wylie Gerst	Jian Wu
Anthony Holdsworth	

ALAMEDA COUNTY ARTS COMMISSION PUBLIC ART PROGRAM AT THE JUVENILE JUSTICE CENTER

The Alameda County Arts Commission is proud to present this catalogue featuring the artworks created for the Alameda County Juvenile Justice Center, located in San Leandro, California. This facility, containing 379,000 square feet, opened to the public in April 2007. The Alameda County Juvenile Justice Center (ACJJC) offers youth and their families best-practices care and comprehensive services, aiming always to ensure community safety and steer at-risk youth toward productive lives. This state-of-the-art complex integrates treatment, education, and court services under one roof in a central location that is accessible from all parts of Alameda County. The complex exemplifies the County's commitment to environmentally friendly construction while meeting the latest earthquake safety standards. Programs emphasize daily reflection, academics, health education, behavioral services, and the arts.

The art program has three main components: a diverse group of site-specific permanent artworks placed throughout the building; framed wall-mounted artworks created by Alameda County artists; and a new arts education program, scheduled to begin in the Fall of 2007. The artworks include thirteen large, hand-painted murals, extensive handmade ceramic tile installations, a twenty-foot-tall low-relief wall sculpture containing six oil paintings, a 165-foot-long digital tile mural, and an artist-designed terrazzo floor of 8,100 square feet, plus forty-five other framed artworks including quilts, oil paintings, photographs, and mixed-media pieces.

The Alameda County Arts Commission set three major goals for the Public Art Program at the ACJJC. The first goal was to create a positive and supportive environment for the detained youth, their families, and all other visitors to the Juvenile Justice Center. The second goal was to involve the detained youth in reviewing and commenting on the development of the artwork, and to create a new arts education program at the Center. Third, the Arts Commission endeavored to feature a diverse range of original artworks created by recognized professional local artists who believe in the importance of artwork placed within public service facilities. We believe this program has met these goals and will contribute to the success of this new facility.

For this program, the Office of the Alameda County Arts Commission conducted an open-call competition, inviting regional professional artists to become involved in the project. Artist applications were reviewed by six art selection panels, each comprised of community members, County staff, artists, and arts professionals. At their first meeting, the art selection panels reviewed all of the artists' applications and selected three to five semifinalists for each project. The Office of the Alameda County Arts Commission, in partnership with the Probation Department, conducted a roundtable discussion with detained youth and the semifinalist artists at the old Juvenile Hall. This created an informative and inspirational dialogue between the youth and the artists, which resulted in many of the artists' concepts that are now seen in the artwork at the ACJJC site. The semifinalists then submitted written and visual project proposals that were presented in the Juvenile Hall. Comments from youth and staff about the proposals were collected and presented to the art selection panels. At the second convening of the panels, members reviewed the project proposals and related materials, interviewed the semifinalists, and chose finalists for each project site. The art selection panels' recommendations of twenty-four artists and teams of artists to create new unique artworks for the site were then reviewed and approved by the Alameda County Arts Commissioners, the Public Art Advisory Committee members, and the Alameda County Board of Supervisors.

The Alameda County Arts Commission is dedicated to improving the quality of life in Alameda County by nurturing a thriving environment for the arts and for cultural activities; promoting economic opportunities for Alameda County's artists and arts organizations through programs such as arts grants, public art, and arts education; encouraging public participation in the arts; and actively advocating for the arts. The public art program is based on the belief that the arts are an essential part of every successful and thriving community. Viewing and creating artwork can help all young people, families, and community members understand diverse perspectives and common experiences as well as imagine individual transformation and future opportunities.

— Rachel Osajima, Executive Director and Public Art Program Manager
— Amy Stimmel, Public Art Program Coordinator

ABOUT THE ALAMEDA COUNTY ARTS COMMISSION

The Alameda County Arts Commission was established in 1965 by an ordinance of the County Board of Supervisors. The commission board acts in an advisory capacity to the Board of Supervisors concerning the arts and the cultural environment in the county. The Arts Commission is comprised of fifteen citizens appointed by the board of supervisors, and seven ex-officio members representing three County Departments and four leading educational and cultural institutions. The ACAC administers the Public Art Program with guidance from the Public Art Advisory Committee, a body of nine citizens appointed by the Arts Commission. Established in 1994 by the Alameda County Board of Supervisors through the approval of Alameda County's "2% for the Arts" ordinance, this program provides for public art elements connected to capital improvement projects undertaken by Alameda County. As directed by this ordinance, the ACJJC public art program was financed with 2% of the Juvenile Justice Center construction budget. The total budget for the Juvenile Justice Center's Public Art Program was \$2,381,340. The budget for the commissioning of the artwork and other directly related costs was \$1,666,940.

ABOUT ALAMEDA COUNTY JUVENILE JUSTICE CENTER

By approving the Alameda County Juvenile Justice Center in 2003, the Board of Supervisors gave impetus to this project designed to transform the County's approach to helping its most at-risk youth. The Alameda County Juvenile Justice Center combines court facilities, county services, and residential detention services. The facility is a state-of-the-art complex utilizing the latest construction techniques to heighten security, maximize natural light, and meet the most stringent seismic safety standards. It qualifies for national certification as a "Green Building." Construction was made possible through a \$33.1 million Federal Construction Grant awarded by the State of California in 2001. Construction began in October 2004 in the hills of San Leandro, where the complex replaced Alameda County's outdated juvenile hall that includes buildings dating back to 1939. The total budget for the Juvenile Justice Center was \$176 million. The ACJJC service providers strive to reduce the effects of neglect, abuse, and juvenile crime; restore victims; and strengthen families in a humane, secure, and cost-effective manner.

The new Juvenile Detention Center has a final capacity of 360 youth. It will open with 300 beds and expand, as needed, for more capacity. It is a short-term, secure, residential facility for youth, where the average length of stay is less than a month. The design provides a normalized living environment that promotes learning and the acquisition of social skills for youth in detention, thereby furthering their rehabilitation and reducing recidivism. Living units are designed with bedrooms surrounding a central gathering area where programming, meals, studying, and socializing take place. The day-to-day regimen is built on youth development principles including daily reflection, academics, health education, behavioral services, and the arts. Youth also will be prepared for the inevitable transitions they face: reuniting with their families, moving on to additional treatment, or being placed in group homes or other outside facilities. Twelve living units are available to group youth based on their age, maturity, behavior, and needs. Services are decentralized on six maximum-security units, with classrooms, medical examination rooms, mental health and counseling facilities, and visiting rooms on each unit. Youth assigned to six medium-security units will attend school in common classrooms. Additionally, the facility has a gymnasium and several outdoor exercise areas.

The opening of the Juvenile Justice Center provides Alameda County with the opportunity to set national standards in serving our community's most vulnerable and troubled youth. These standards are driven by a commitment to therapeutic principles and alternatives to detention, as well as to unprecedented interagency collaboration stressing a carefully articulated continuity of care.

SUSAN DANNENFELSER AND KIRK BECK ENTRY PLAZA

The Juvenile Justice Center Entry Plaza artwork is titled *World Tree of Life*. The plaza is the entry and exit point for all visitors to the facility. The artists designed and created the artwork placed throughout the courtyard. The interrelated components include two large sculptures plus handmade ceramic, slate and glass elements placed on three large seating walls, two tree rings, a low wall, and the courtyard walkway.

Possibilities: Tree of Life Gateway
2007

high-fired ceramic, slate, glass, and
concrete/steel structure
14 feet and 4 inches x 12 feet x 3 feet and 6 inches





Hope: Destination Sculpture
2007

high-fired ceramic, slate, glass, and concrete/steel structure
7 feet x 3 feet and 6 inches x 3 feet and 6 inches

Top left image:

High-fired ceramic, slate, and glass placed on concrete seating wall

Middle left image:

High-fired ceramic and slate placed on concrete tree ring

Bottom left image:

Detail of *Possibilities: Tree of Life Gateway*

The purpose of the *Possibilities: Tree of Life Gateway* and the *Hope: Destination Sculpture* is to symbolically offer the viewer an alternative path in life, using universal symbols to talk about the similarities of the world's peoples at a time when much is made of our differences. Our goal was to create a sculptural environment that would beckon the visitor with inviting, colorful imagery that would also be accessible and engaging.

The *Gateway's* focal point is the powerful life-giving force of the sun, and the *Destination Sculpture* celebrates the powerful life-giving force of water. Both pieces use life-affirming, uplifting symbols from nature — flowers, birds, and trees — to talk about life's passages. Both also have a reflective central "portal," an opening that extends the piece beyond its concrete borders, symbolically leaving its meaning open to individual interpretation. This subject matter is in keeping with the rest of our sculptural work, which addresses the commonality of all life forms and, therefore, their inherent interdependence.

— Susan Dannenfels and Kirk Beck

JOE SAXE

LOBBY FEATURE WALL



The House That Joe Built

2006

oil paint on canvas, wood, acrylic latex house paint, Plexiglas, steel
19 x 17 feet

I was invited to a roundtable discussion, organized by the Arts Commission office and the Probation Department, with youth who were detained at the old Juvenile Hall. The artists were able to ask the youth questions about what they'd like the artwork for the new Juvenile Justice Center to look like. Among the answers that stuck out for me were that the youth wanted the artwork to represent "freedom." When asked what symbolized freedom, a couple of youth said, "home... just being in your own house, and being able to do what you want." Comments like these planted the seed for my artwork concept.

— Joe Saxe

RENEE PETROPOULOS

TERRAZZO FLOOR



Is It Possible
2006
terrazzo
8,100 square feet

Images above are views of the floor in the corridor. Right image is a view of the lobby floor from the balcony.



Through the use of “unofficial” texts keyed to the circles on the floor of the Alameda County Juvenile Justice Center, Renee Petropoulos’ *Is it Possible* countermands the use of language in institutional space. Government buildings of the last century were usually graced with grandiose quotes about justice, democracy...words taken from speeches by presidents, poets, philosophers. Meanwhile, another language was spoken behind the closed doors of the courtroom...dates, times and infractions; evidence, testimony...the highly specific words of the law. But what is everyone thinking as they pass through these halls? Our own words are never official, and where do they lead? Petropoulos’ floor can be experienced as a game that lets us physically experience the rhythms that grind through our minds while we wait. *But, it wasn’t ... I just wanted ... Is it possible?*

Each of the black circles on the lobby floor represents a word taken from Rainer Marie Rilke’s *The Notebook of Malte Laurids Brigge*. Published in 1910, it was the poet’s first book, and his only novel. In it, a young Danish man living in Paris questions himself about the truths hidden behind ordinary situations and “things.” He can’t get over his own outrage at how people’s highest ideals and brilliant ambitions are thwarted. When he asks *Is it possible?*, he’s really asking: *How can this be?* The yellow circles represent Rilke’s words broken down into syllables. Do syllables turn words into music? How can words change through their utterance? Shoulders of words, heads of words, words dragged out like shuffling feet. The open circles — black around white — stand for questions Petropoulos recorded while designing this piece. She listened to boys and girls just before their cases were heard in the Juvenile Court, and asked them what they were thinking. *Why did I have to end up here? Is there an end? Will the judge give me one more chance? How do people see me?*

— Chris Kraus
Editor, *Semiotext(e) Native Agents* and author of *Torpor*



JAMES MORGAN, RAYMOND M. PATLÁN, AND ANNA VAUGHAN

OUTDOOR RECREATION FIELD WALL



Stay Solid
2006
acrylic paint on concrete
30 x 70 feet

Recreation is the theme of our mural, which is composed of four figures — all engaged in a sport or exercise activity — linear design elements, and phrases and lettering designed by youth detained at the old Juvenile Hall. Rather than present specific individuals, we designed the figures to represent people of various cultures playing and exercising together, activities that will take place in the recreation field. The bright colors, arrows, and linear elements define an active space, and the diagonal lines accentuate the building's architectural qualities. The phrases, like the directional arrows based on traffic signs, present positive, inspirational messages. We hope the viewers, the detained youth, will feel the joy of exercise as a way to stay healthy in any situation.

— James Morgan, Raymond M. Patlán, and Anna Vaughan

SITE-SPECIFIC MURALS IN THE 12 LIVING UNITS

The juvenile living units are designed with bedrooms surrounding a central gathering area where programming, meals, studying, and socializing take place. Twelve living units are available to group the youth based on their age, sophistication, behavior, and needs. Each unit contains an outdoor courtyard. Six artists were commissioned to create a unique site-specific mural for each unit.



Interior of Living Unit 6 with views of outdoor courtyard and mural, *Transformation*, created by Miranda Bergman.

THEA BECKER

LIVING UNIT 1



The World in Creation, 2006, acrylic paint on concrete, 9 x 40 feet

The World in Creation carries many symbols from a myriad of cultures around the globe. The sea represents the source of creation, the emotions, the unconscious. Turtles represent Mother Earth, sometimes Heaven and Earth, and the feeling of being completely comfortable with oneself. Whales symbolize the awakening of ancient and sacred knowledge, while hummingbirds remind us not only to sip the nectar of life, but also of our potential to achieve the seemingly impossible. The lizard is the keeper of dreamtime, and the wolf is the epitome of the wild, free Spirit. The eagle connects us to our Higher Self, and the swan reminds us of the ugly duckling's transformation to a glorious and graceful swan. The butterfly is also a symbol of growth and transformation. A golden heart, a peace dove, and a symbol for infinity require no explanation. It is my hope and prayer that this work assists youth on a pathway of Balance, Wisdom, Courage, Power, Joy, Beauty, and Love.

— Thea Becker

MIRANDA BERGMAN

LIVING UNITS 6 AND 11



Transformation, acrylic paint on nonwoven media, 9 x 40 feet
Located in Unit 6.



Express Yourself, acrylic paint on nonwoven media, 9 x 40 feet
Located in Unit 11.

The creative imagination is a gift and a tool we all have — a gift that needs to be encouraged and developed...Art builds self-esteem and helps youth find their own voices. Art making is accessible to everyone: Even with just a pencil on a scrap of paper, whether in prison or under conditions of extreme poverty, all around the world, art can and is being made. My hope is to inspire and encourage.

— Miranda Bergman

CATALINA GONZALEZ

LIVING UNITS 3 AND 10



Ebb and Flow of Healing Waters, 2006, acrylic paint and charcoal on concrete, 9 x 40 feet
Located in Unit 3.



Dream of Redwood Trees, 2006, acrylic paint and charcoal on concrete, 9 x 40 feet
Located in Unit 10.

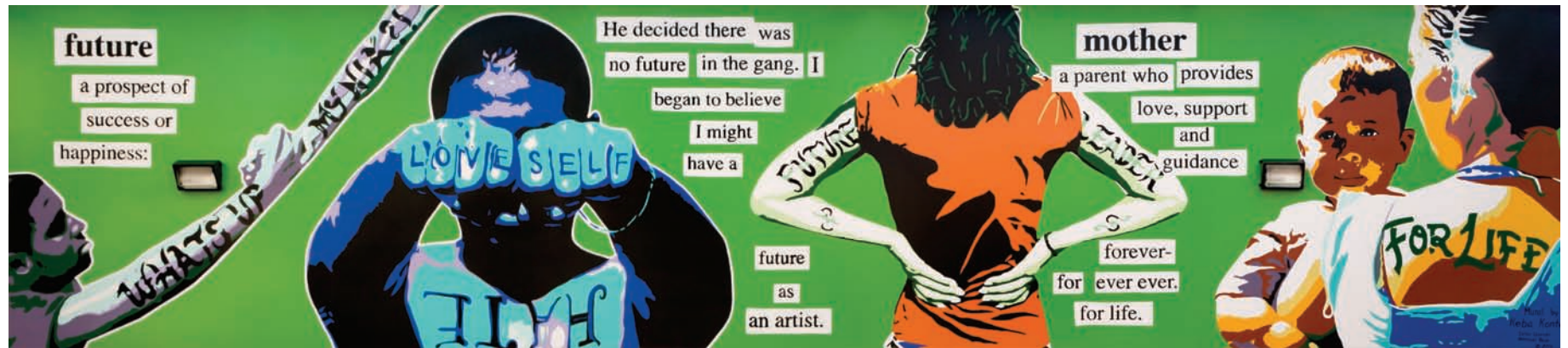
Ebb and Flow of Healing Waters illustrates water as a healing element. It is dreamy, soothing, wet, nurturing, and cleansing. Water connects us to the earth as the basic element to sustain life. The youth in the mural are swimming; they are floating with each stroke, and a sunrise is in the background. A baseball game is seen onshore, and messages of hope from the detained youth ripple through the water.

Dream of Redwood Trees is a meditation of hopeful things to come, and is based on a detained youth's dream that I learned about at the roundtable discussion with the youth. In the mural, a youth is dreaming of a rock submerged in a redwood forest. Words and images written by detained youth during my workshops at the old Juvenile Hall snake through the mural and speak to the viewer. A dream box travels along the trail, and inside, a youth sleeps at home and dreams of a beautiful night sky while two youth bike along the trail.

— Catalina Gonzalez

KEBA KONTE

LIVING UNITS 4 AND 9



RethInk: Green, 2006, acrylic paint on non-woven media, 9 x 40 feet
Located in Unit 4.



RethInk: Purple, 2006, acrylic paint on non-woven media, 9 x 48 feet
Located in Unit 9.

Tattoos are ancient, international, cultural icons. They are very familiar to detained youth due to their omnipresence in popular culture. It is not unusual for today's teenager to have a parent who bears a tattoo. These murals serve as a powerful medium to convey thought-provoking ideas such as parenthood, self-respect, and sacrifice. Each individual who sees these words and phrases will have a different interpretation of them based on his or her own personal experiences. My hope is that the youth living with these murals will gain a deeper understanding of the words and their concepts as time passes.

— Keba Konte

ESTRIA MIYASHIRO

LIVING UNITS 2, 7, AND 12



Dream-Achieve, 2006, acrylic paint on nonwoven media, 9 x 40 feet
Located in Unit 2.



Unity, 2006, acrylic paint on nonwoven media, 9 x 40 feet
Located in Unit 7.



Be the Leader, 2006, acrylic on nonwoven media, 9 x 40 feet
Located in Unit 12.

The mural is one of the few mediums controlled by the common people, the primary reason it has a long history of political content. My belief is that we must paint public art that is relevant to what the people think and feel, yet that is conscious of, and free from, the brainwashing messages prevalent in mass media. With young graffiti artists, it is important to guide them to become voices for their community instead of feeling disconnected from it. I also believe it is critical to build community. For this reason, I invite many people to participate in creating my murals; for me, the most amazing point of this project is that some parts of the murals were painted by youth at the old Juvenile Hall. In creating public art, my intention is to shift the social consciousness toward building a sustainable people's movement, with awareness and respect for all people.

— Estria Miyashiro

ISIS RODRIGUEZ

LIVING UNITS 5 AND 8 (GIRLS UNIT)



Lil' Mo' Education, 2006, acrylic paint on concrete, 9 x 55 feet
Located in Unit 5.



Kenya, 2006, acrylic paint on concrete, 9 x 55 feet
Located in Unit 8 (Girls Unit).

The cartoon medium is readily understood and accepted by youth. It can be used to comfort those who are experiencing turmoil and transitions in their lives. Many of the young men detained in this facility are searching for empowerment and a male support system. In *Lil' Mo' Education* I focused on a story of how a young man finds freedom through a book and through the support of his friends.

Kenya tells a personal story, through a simple comic-strip format, of a teen undergoing difficult changes. I was inspired to create the lead character by listening to detained young women and reading *The Beat Within: A Weekly Publication of Writing and Art from the Inside*. During the roundtable discussion with the detained youth at the old Juvenile Hall, many of the young women expressed their love of predatory cats like tigers and panthers. Their stories and opinions about their lives reminded me of my own painful adolescence. I took my pain, fused it with theirs, and decided to create a hopeful comic strip of a tiger girl named Kenya who overcomes her insecurity about becoming a woman.

— Isis Rodriguez

FRAMED ARTWORKS

CREATED BY 13 ALAMEDA COUNTY ARTISTS

In addition to the commissioning of the site-specific artworks, thirteen Alameda County Artists were commissioned to create forty-five framed, wall-mounted artworks for the facility. This small-scale works commission program will continue, and by 2009, over 125 pieces will have been created for the Juvenile Justice Center.

ROCKY BAIRD



Comfort, 2006, acrylic on canvas, 30 x 40 inches

I hope that through these artworks, viewers will recognize nature's healing aspects, its compassion and resilience, and consider a cooperative existence. I want the viewer to be aware that we ourselves are nature.

— Rocky Baird

MARION COLEMAN



Concrete Masters, 2006, quilted textile, 40 x 43 inches

By using my sewing skills and improvisational techniques, I make quilts — fiber art that represents my view of the world. There is joy and pride in showing the beauty around us. All of my artworks are designed and created to show the colors, rhythms, and experiences of life. Fiber is an integral part of our existence from birth to death, and here serves as a stabilizing “thread” of calm and beauty for families caught in tumultuous times.

— Marion Coleman

KRISS DE JONG



Playing to Be Heard, 2006, pigment and acrylic paint on panel, 36 x 24 inches

In this artwork the figures are reaching to improve their situation; they are struggling and going to great lengths to make themselves heard. They are dancing with antenna, a symbol of finding a positive way, through artistic endeavor, to raise their voices. Catching larger-than-life figures in the urban landscape, I reveal these monsters in their photographed environs.

— Kriss De Jong

NANCY MIZUNO ELLIOTT



Bee Wisdom, 2006, watercolor, mixed media, 30 x 38 inches
(Text: "To An Artist" by Lucille Lang Day)

Bee Wisdom is based on the poem "To an Artist" by an Alameda County poet, Lucille Lang Day. The artwork asks the viewer to live passionately and forsake "coolness."

— Nancy Mizuno Elliott

*Why not make love with the real world
Wrap your arms and legs around it;
give and take as much pleasure
as you can. Smile at the neighbors,
give your boss a daisy, laugh often, cry if you have to,
caress the new-mown grass.*

— Excerpt from "To an Artist"

MARIANA GARIBAY R



Blue Tree, 2006, mixed media monoprint on paper, 22 x 15 inches

This series is a collection of still-frames, a catalogue of random impressions that stand out against the data of everyday life. In these works, the lines between living and nonliving forms, nature and technology, dream and reality, blend together. I draw inspiration from the organic world, science, and the mystery of the unknown, as well as from everyday objects and cityscapes...I believe that art is something to be enjoyed. Through my work I celebrate life, human discoveries, and imagination. I hope that the viewer sees new perspectives of the world, and in the process, becomes his or her own scientist, magician, and dreamer.

— Mariana Garibay R

JAMES E. GAYLES JR.



Diversity/Identity #2, 2006, mixed media on board, 39 x 44 inches

I feel an inexplicable urgency to create art. As far back as I can remember this urge has always been present. For me it's more than just a profession, it's a way of life. Rather than treating my art as exercise to master the medium, I view each undertaking as a fantastic journey. I begin with a vague idea of what I envision the outcome to be, but I find it invigorating to let the medium dictate the process. In this way the end result always exceeds my expectations. This becomes especially true when I run into problems or so-called "mistakes." Working out the solution to these problems often takes the work to another level. The general theme for this series of work is the beauty of diversity and the hope for the future.

— James E. Gayles Jr.

WYLIE GERST



Think, 2006, museum board, glue, and spray paint, 18 x 60 x 3 inches

My goal is to develop a new direction for street writing; to bring graffiti into the sculptural world by defining the technique's physical form. In emphasizing positive themes, I hope to create an empowering experience for the viewer, and contradict the larger society's negative stereotypes.

— Wylie Gerst

ANTHONY HOLDSWORTH



Mandela Farmer's Market, 2006, oil on canvas,
50 x 60 inches

The theme of my artwork is always the same: to bring the viewer into direct contact with the places and the people who occupy them, and to break down stereotyping and alienation by sharing experience of these places. In the painting *Mandela Farmer's Market*, I hope that viewers will be intrigued and heartened by the presence of a down-home, organic farmer's market flourishing in West Oakland. The empty street between West Oakland BART and "Trucker's Friend" gas station is filled on Saturdays with a vital mix of neighborhood activities, which includes the presence of the Scott Family, organic farmers from Fresno. Getting to know the family while working on this painting was one of the highlights of the project. You can see them waiting on customers beneath their canopy in the foreground.

— Anthony Holdsworth

LISA KOKIN



Don't be Afraid to Speak Up (Portrait of Fred Korematsu), 2006, buttons, beads, wire, found objects and chicken wire, 35 x 34 inches

As a young man, Fred Korematsu (1919-2005) refused to report for detention in a concentration camp for Japanese Americans during World War II, and challenged the legality of the detention for decades. His legal actions resulted in an apology and reparations from the federal government, and a formal recognition of the egregious violations of Japanese Americans' civil rights that occurred during that period. My portrait of Korematsu hangs from a piece of chicken wire, meant to evoke the barbed wire that enclosed the camps. Silver beads sewn onto the wire spell out a quote from Korematsu: "If you have the feeling that something is wrong, don't be afraid to speak up."

— Lisa Kokin

SEIKO TACHIBANA



Connection p-n-c (green) 3p-a, 2006, charcoal, etching, ink, acrylic medium, paper and wood panel, 21 x 28 inches

Much of my artwork features references to familiar natural and organic objects as thematic elements. About five years ago, I began to draw circles as a metaphor for cells, and noticed with fascination the way those cell-circles seemed to move and join together to form new creations, much like the biological cells they were intended to represent. That revelation led to an interest in DNA and the process of genetics. In exploring and reflecting upon these themes, I came to imagine that, through my genetic inheritance, my ancient forbearers may have, across centuries of time, found a voice in my art.

— Seiko Tachibana

UMI VAUGHAN



Dance!, 2006, photo quilt on canvas
32 x 32 inches

This series of artwork shows youth images of their peers — young people who are white, brown, black, energetic, intelligent, and capable just like them — who have made choices and focused their energy toward positive outcomes. The work also encourages families and staff to continue to do their best to support the development of these young people.

— Umi Vaughan

FAN LEE WARREN



Maybe I'll be a Model, 2006, acrylic, pigment and pastel on paper, 37 x 31 inches

In the artwork *Maybe I'll be a Model*, a young boy is seated on a golden spiral of life with a grid of male and female models in the background. The boy is dreaming of being a model like his brother and mother. Perhaps modeling will pay for his college education if he starts now. I want the viewer to think about encouraging young children to dream and to set goals.

— Fan Lee Warren

JIAN WU



City Overview, 2006, oil on canvas, 48 x 36 inches

The buildings and streets in this series of paintings are not realistic depictions of particular locations in a recognizable city, but a combination of buildings and streets from cities in Alameda County with a few recognizable landmarks. The creative objective of the artwork is to expand the viewer's vision and to inspire our youth, their families, and the general public to focus on the bigger picture of our everyday lives.

— Jian Wu

ART SELECTION PANELS

For this program, the Office of the Alameda County Arts Commission conducted an open-call competition, inviting regional professional artists to become involved in the project. Artist applications were reviewed by six art selection panels, each comprised of community members, County staff, artists, and arts professionals. At their first meeting, the art selection panels reviewed all of the artists' applications and selected three to five semifinalists for each project. The Office of the Alameda County Arts Commission, in partnership with the Probation Department, conducted a roundtable discussion with detained youth and the semifinalist artists at the old Juvenile Hall. This created an informative and inspirational dialogue between the youth and the artists, which resulted in many of the artists' concepts that are now seen in the artwork at the ACJJC site. The semifinalists then submitted written and visual project proposals that were presented in the Juvenile Hall. Comments from youth and staff about the proposals were collected and presented to the art selection panels. At the second convening of the panels, members reviewed the project proposals and related materials, interviewed the semifinalists, and chose finalists for each project site. The art selection panels' recommendations of twenty-four artists and teams of artists to create new unique artworks for the site were then reviewed and approved by the Alameda County Arts Commissioners, the Public Art Advisory Committee members, and the Alameda County Board of Supervisors.



Detail of mural, *Unity*, created by Estria Miyashiro.

EXTERIOR ENTRY PLAZA ARTWORK SELECTION PANEL

Dr. Barbara Cannon, Past Chairperson, Juvenile Justice/Delinquency Prevention Commission
Rafael Colon, Institutional Supervisor I, Alameda County Probation Department
Rita Coury, Visual Artist and Community Representative, Oakland
Nancy Mizuno Elliott, Visual Artist and Educator, Oakland
Miguel Fernandez, Principal, Camp Sweeney
Michael Harris, Institutional Supervisor II, Alameda County Probation Department
John Toki, Visual Artist and Educator, Oakland; Owner, Leslie Ceramic Supply
Vicki Ward, Court Administrator, Superior Court of California, Alameda County
Hershell West, Visual Artist and Educator, El Sobrante; Board of Directors President, Pro Arts Gallery
Unnamed Youth Resident, Camp Sweeney

LOBBY FEATURE WALL ARTWORK SELECTION PANEL

Anna Edwards, Visual Artist and Educator, San Leandro
Sandra Hemsworth, Visual Artist, Fremont; Curator, Olive Hyde Gallery, Fremont
Michael Holloway, Alameda County Deputy Probation Officer, Family Preservation Unit
Carol Ladewig, Visual Artist, Oakland; Executive Director, Oakland Art Gallery
Karen Li, Alameda County Office of Education
Denise Martinez, Court Manager, Superior Court of California, Alameda County
Jean Prasher, Community Representative, Livermore
Rosa Valdez, Visual Artist, Community Activist, and Arts Administrator, Oakland

TERRAZZO FLOOR ARTWORK SELECTION PANEL

Reverend Sally Bystroff, Chairperson, Juvenile Justice/Delinquency Prevention Commission
Sherwood Chen, Former Arts and Culture Program Fellow, The San Francisco Foundation
Rafael Colon, Institutional Supervisor I, Alameda County Probation Department
Kamilah Crawford, Community Youth Representative, Oakland; Student, Oakland Technical High School
John Randolph, Installation Artist, Industrial and Architectural Designer; Owner, John Randolph Designs
Virginia Rigney, Visual Artist, Richmond; Former Arts and Culture Division Manager, City of Richmond
Sandra Scott, Court Manager, Superior Court of California, Alameda County

MAIN CORRIDOR ARTWORK SELECTION PANEL

Randolph Belle, Visual Artist, Oakland; Director, Support Oakland Artists
Craig Emmons, Alameda County Deputy Probation Officer
Newell Erwin, Juvenile Justice/Delinquency Prevention Commissioner
Dawn Griffey, Division Secretary, Confidential, Superior Court of California, Alameda County
Amana Harris, Director of Children's Programs, Attitudinal Healing Connection of Oakland
Rae Louise Hayward, Visual Artist, Pinole; The Art of Living Black Co-founder
Stephanie Violet Juno, Performing and Visual Artist, Oakland; Art IS Education Coordinator, Alameda County Office of Education
Susan Martin, Artist and Educator, Oakland

MURALS IN JUVENILE LIVING UNITS AND OUTDOOR RECREATION FIELD WALL ARTWORK SELECTION PANEL

Lorraine Bonner, Visual Artist and Community Representative, Oakland
Amanda Bornstein, Former Berkeley Civic Arts Commissioner; Berkeley Public Art Committee Member
Robert Calvin, Institutional Supervisor II, Alameda County Probation Department
Peggy Chung, Visual Artist and Educator; Former Chair, Alameda County Public Art Advisory Committee
Olga Cortez, Group Counselor, Juvenile Hall, Alameda County Probation Department
Kamilah Crawford, Community Youth Representative, Oakland; Student, Oakland Technical High School
Jacqueline Foster, Juvenile Hall Placement Unit Supervisor, Alameda County Probation Department
Stephanie Violet Juno, Performing and Visual Artist, Oakland; Art IS Education Coordinator, Alameda County Office of Education
Jasmine Polar, Division Secretary, Superior Court of California, Alameda County
Elizabeth Summers, Playwright and Director, San Francisco; Director, Expressive Arts Program, YTEC Program, San Francisco Youth Guidance Center
Mark Thompson, Visual Artist; Chair, Sculpture Department, California College of the Arts

ALAMEDA COUNTY ARTISTS COMMISSION PROGRAM, SMALL-SCALE WORKS ARTIST SELECTION PANEL

Rafael Colon, Institutional Supervisor I, Alameda County Probation Department
Veronica Dondero, Executive Director, Hayward Area Forum of the Arts/Sun Gallery
Naomi Kawamura, Visual Artist, San Francisco; Director of School Programs, Museum of Children's Art
Clarence Traywick, Division Chief, Superior Court of California, Alameda County
Karen Tsujimoto, Curator, Oakland Museum of California
Svea Lin Vezzone, Visual Artist, Oakland; Director, Swarm Gallery, Oakland

ALAMEDA COUNTY ARTS COMMISSION

Appointed Members

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Theodore Bresler, Fremont

Rudolph Johnson, Pleasanton

Representing Supervisorial District 2

Veronica Dondero, Hayward

Joanne Gordon, Hayward

Valerie Snart, Hayward

Representing Supervisorial District 3

Tomyé Neal-Madison, Oakland

Lisa Piatetsky, Alameda; Chairperson

Svea Lin Vezzone, Oakland

Representing Supervisorial District 4

Chester Elmore, Castro Valley

Lazane Jobe, Oakland

Ravi Sodhi, Dublin

Representing Supervisorial District 5

Conway Jones, Jr., Oakland

Brian Laczko, Oakland; Vice-Chairperson

Karin C. Nelson, Albany

Ex-Officio Members

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Alameda County General Services Agency

James Sorensen, Director

Alameda County Community Development Agency

Daniel Woldesenbet, Director

Alameda County Public Works Agency

Lori Fogarty, Director

Oakland Museum of California, Oakland

Michael S. Roth, President

California College of the Arts, Oakland

Damien Gossett, Assistant Deputy Director

Community Development Agency (designee representing the CDA)

Drew Johnson, Curator of Photography

Oakland Museum of California (designee representing the OMC)

Ann Wettrich, Associate Director of Education, Center for Art and Public Life

California College of the Arts (designee representing the CCA)

Vicki Winston, Management Services Administrator

Public Works Agency (designee representing the PWA)

PUBLIC ART ADVISORY COMMITTEE

List includes current and past members who worked on the planning and oversight of the JJC Public Art Program

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Lynne Baer

Peggy Chung

Lauren Elder

Steve Jones

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Susan Rose

Francis Rush

Nancy Selvin

Elizabeth Sher

Sharon Wilchar

ALAMEDA COUNTY ARTS COMMISSION STAFF

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Executive Director and Public Art Program Manager

Amy Stimmel

Public Art Program Coordinator

Rosa Valdez

Program Administrative Assistant

Steven Huss

Former Executive Director and Public Art Program Manager

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Facilitator for Youth Roundtable and Artwork Proposal Review

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Alameda County Board of Supervisors:
Scott Haggerty, President, District 1
Alice Lai-Bitker, Vice President, District 3
Gail Steele, District 2
Nate Miley, District 4
Keith Carson, District 5
County Administrator: Susan S. Muranishi
Alameda County Administrator's Office
Alameda County Probation Department
Alameda County General Services Agency
Alameda County Auditor-Controller's Agency
Alameda County Public Works Agency
Juvenile Justice Facility Steering Committee
Juvenile Justice Center Dedication Planning Committee
Juvenile Justice Delinquency Prevention Commission
Superior Court of California, Alameda County
Alameda County Office of Education and Alliance for Arts Learning Leadership
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The Beat Within: A Weekly Publication of Writing and Art from the Inside

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Sincerely,
Rachel Osajima, Executive Director and Public Art Manager
Amy Stimmel, Public Art Program Coordinator



Detail of mural, *Lil' Mo' Education*, created by Isis Rodriguez

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