

MANDELA STATION AFFORDABLE (T3)

Public Art Update

September 30, 2026



ART IS *love* 

Overview

- Welcome
- Project Background
- Laying the groundwork for future public art
- Timeline
- Artist Presentation
Demetri Broxton
- Guided Public Art Discussion
- Closing

Project Background

- **City of Oakland's Percent for Art Ordinance**
- **Project Significance**
Cultural relevance with historical context honoring placekeeping, community activism, and/or arts and business corridors
- **Artist Selection**
RFQ/RFP, selection committee, and community feedback
- **Laying the groundwork for future public art opportunities at Mandela Station**

Art Opportunities

Total Budget - \$200k

- **Art Wall #1**

**Location: Southeast corner
exterior wall of the affordable
housing development**

- **Art Wall #2**

**Location: Building's main
entrance facade located at the
corner 5th and Chestnut Streets**

Project Schedule and Key Deliverables thru February 2027

- 50% Design - **Complete**
- Community Check in and Design Review - **9/30/26**
- 90% Design Development - **Mid Nov 2026**
- PAAC Review - **Dec 2026 (TENTATIVE)**
- Final Design - **Mid to Late Jan 2027**
- Fabrication begins - **Mid Feb 2027**

Art Opportunities

- Art Wall #1

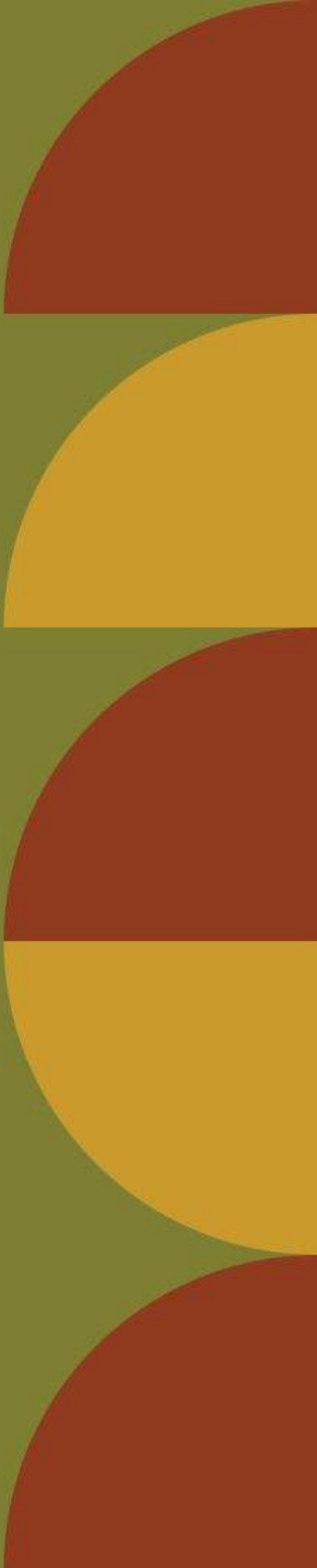


Art Opportunities

- Art Wall #2



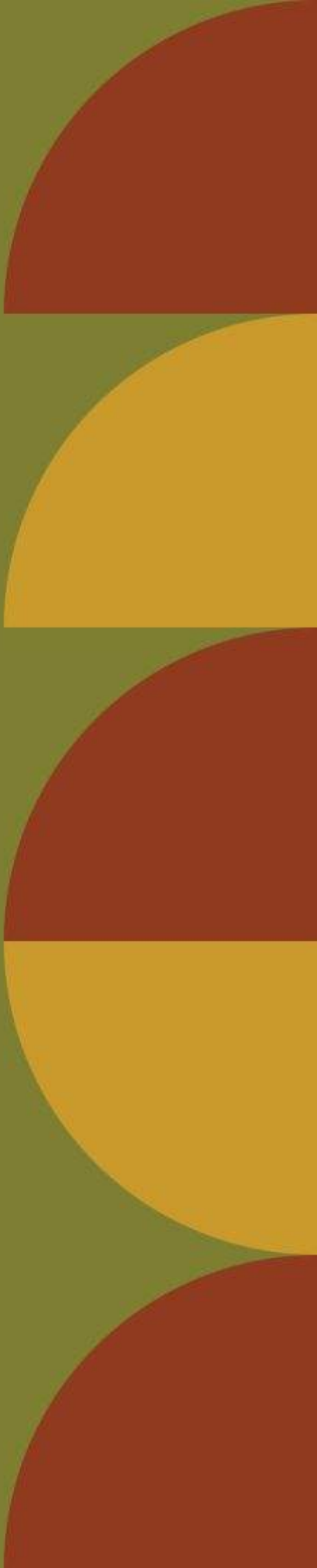
Q&A Pause



Artist Presentation -
Demetri Broxton



**Q&A Pause + Guided
Discussion**



Public Art Next Steps

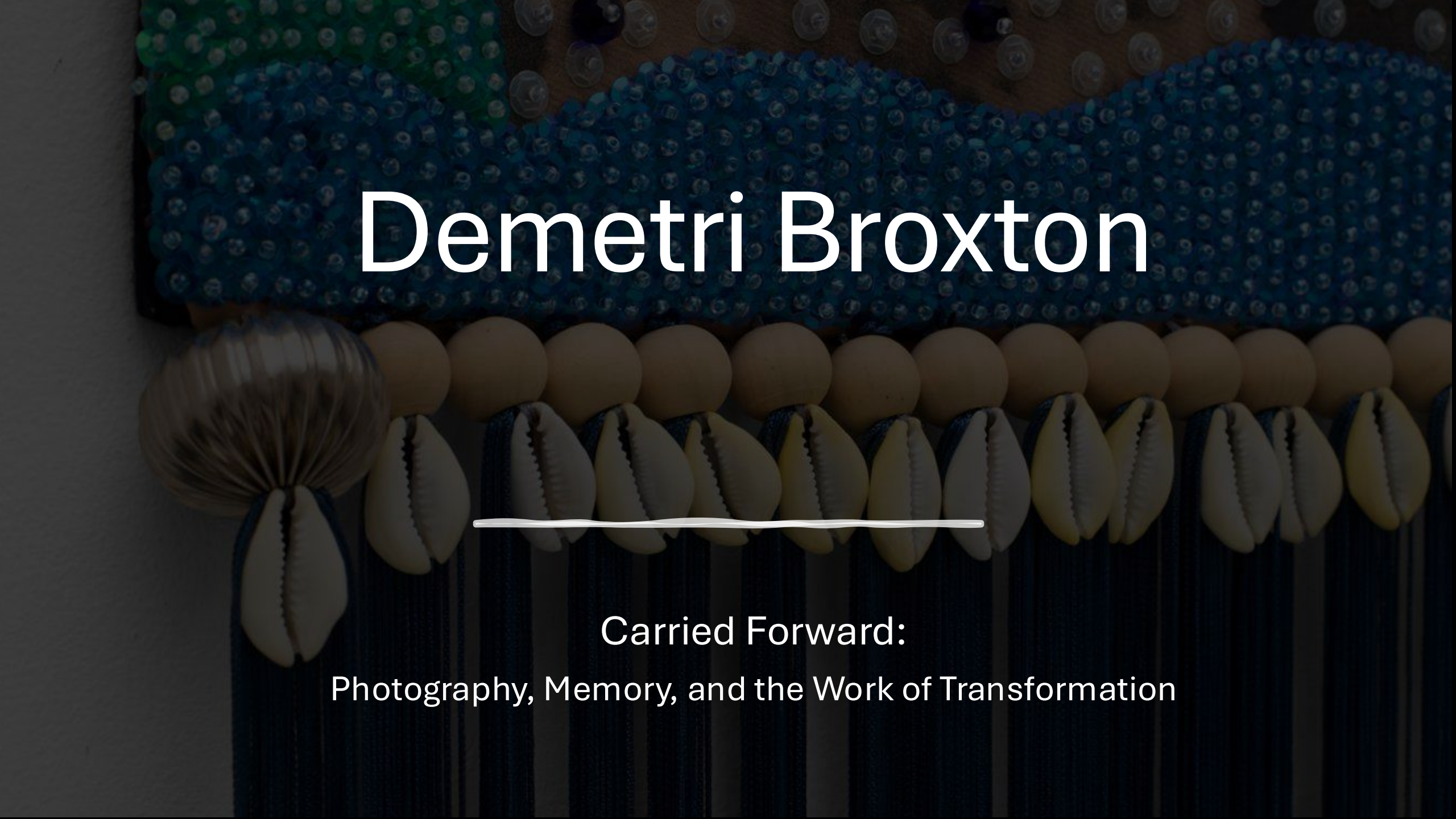
- Design Development
- Ownership and Development
Partner Review and Approval
- PAAC Review
- Design Revisions if Needed
- Design Finalization
- Fabrication

- **Additional Project Updates**
- **Next Community Meeting**
- **Questions?**



Thank you!!



The background of the slide is a close-up photograph of a textile. The top half features a dense pattern of small, round beads in shades of blue and green. Below this, there is a horizontal row of cowrie shells. The shells are primarily white with yellowish-orange interiors. A single, larger, brownish shell is positioned on the left side of the row. The bottom half of the image shows dark, vertical stripes, possibly from a curtain or another part of the textile.

Demetri Broxton

Carried Forward:
Photography, Memory, and the Work of Transformation









MOAD
EMERGING ARTISTS PROGRAM
PRESENTS

DEMETRI BROXTON

ANCESTRAL ECHOES

Demetri Broxton: Ancestral Echoes traces the subtle efferecences left by our ancestors, the quiet residues that persist beyond record, beyond image, beyond certainty. Working with archival family photographs whose subjects are often unnamed or only partially known, Broxton approaches ancestry not as fixed history, but as something sensed, carried, and continually reconstituted across time.

The Strange moves through the American South and into Baltimore, shaped by migration, displacement, and the fragile transmission of knowledge. In the wake of these ruptures, the work traces forward other ways of knowing, drawing from African diasporic spiritual traditions and the material intelligence embedded in the family's regenerative past. The artist moves between research and ritual through gathering, cultivating, stitching, and assembling, for materiality is a language through which memory is not only witnessed, but protected and transformed.

Figures emerge cut from their original contexts, lifted from the conditions that once contained them. They are reconstituted through materials, colors, words, images, and textures that function as both adornment and armor. Each becomes a site of resonance, where absence opens into space for remapping.

An after appears within the exhibited, featuring a living balance plant grown by the artist. It operates as offering and conduit, linking body, land, and spirit across time.

Demetri Broxton is a multidisciplinary artist based in Baltimore, Maryland. His work explores themes of identity, memory, and the African diaspora. He is the recipient of numerous grants and awards, including the Moad Emerging Artists Program. His work has been exhibited internationally.

MOAD
10TH ANNIVERSARY
EMERGING ARTISTS PROGRAM

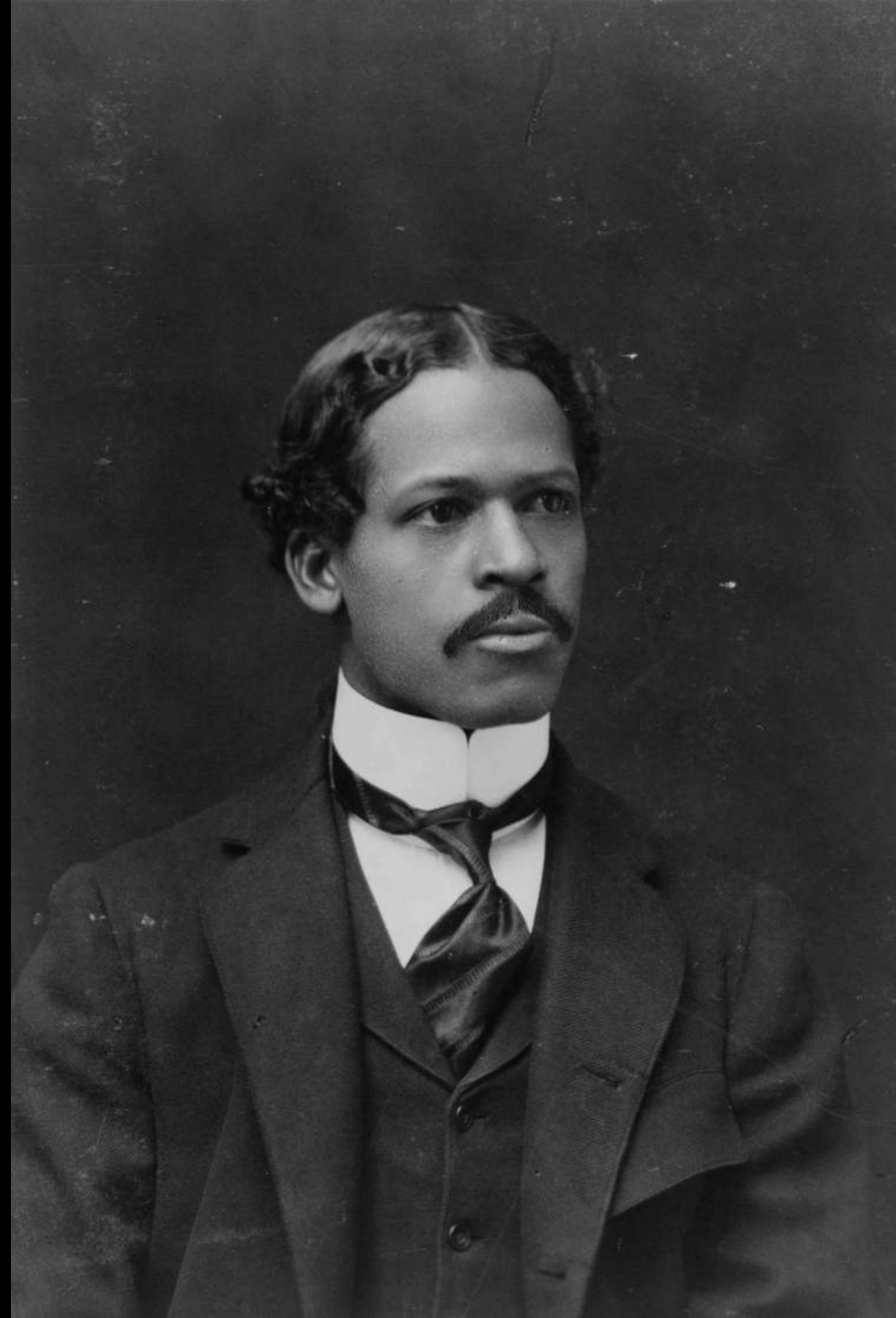
The Emerging Artists Program is made possible by generous support from the Bernard Osher Foundation, Karen Jenkins-Johnson and Kevin Johnson, Robine Riccitiello, and the Westridge Foundation.

In removing the photographic ground, the artist refuses to let the conditions that once circumscribed his subjects define them.

What remains is the figure, carried forward and reimagined. Beads, cowrie shells, sequins, and cultivated herbs operate as adornment and protection, transforming each figure into a site of reverence. The altar extends this field, positioning ancestry not as a distant past, but as an active, living presence shaped through care, intention, and making.















Listening Sessions

Deepak Jagannath – Neighborhood Community Member

Marcus Johnson – Prescott Neighborhood Council

Ronnie Stewart – West Coast Blues Society (pending)

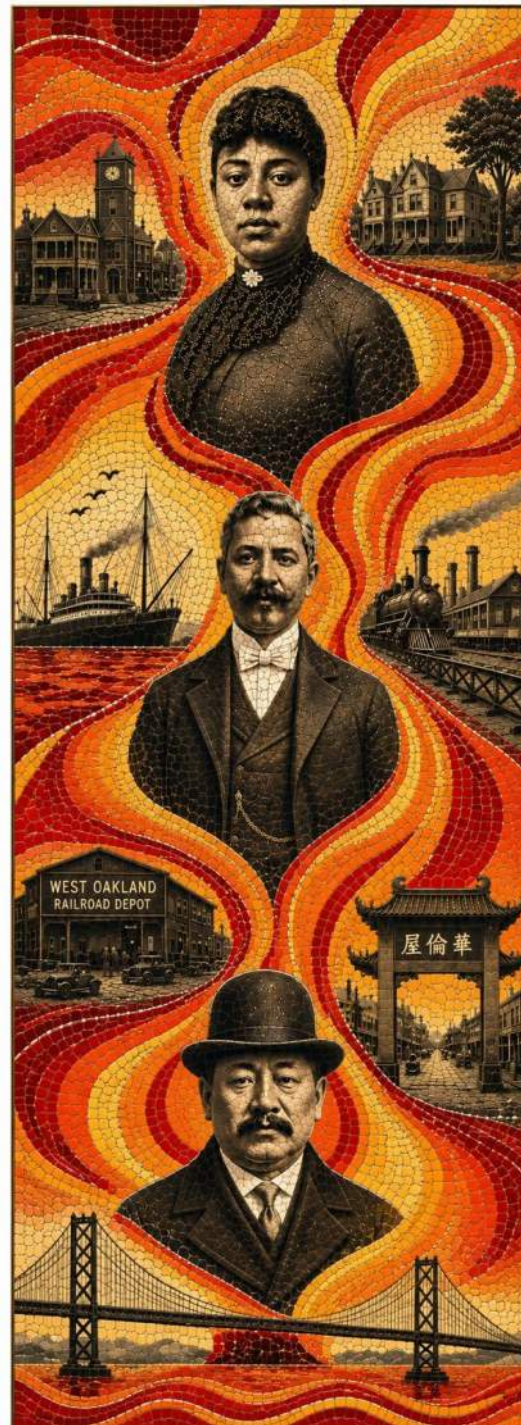
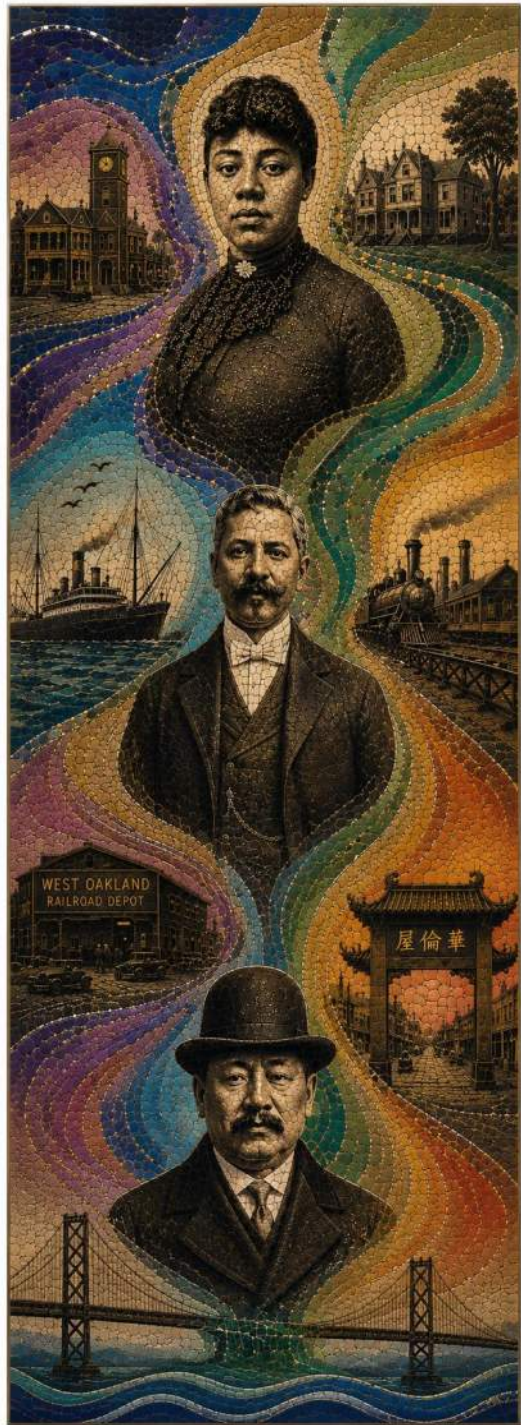
Sabine Dabady – 7th St. Thrives / EBPREC

Dorothy Lazard – writer and former Head Librarian, OPL History Center

* We would love to speak with a few more folks!



Leaders of Industry:
Lydia Flood Jackson, William T. Shorey, Lew Hing



Beth Eden
Church,
1901



Railroad Exchange Hotel,
1894 (7th & Bay St.)

William T.
Shorey's
whaling bark



Southern Pacific
Train, 1909

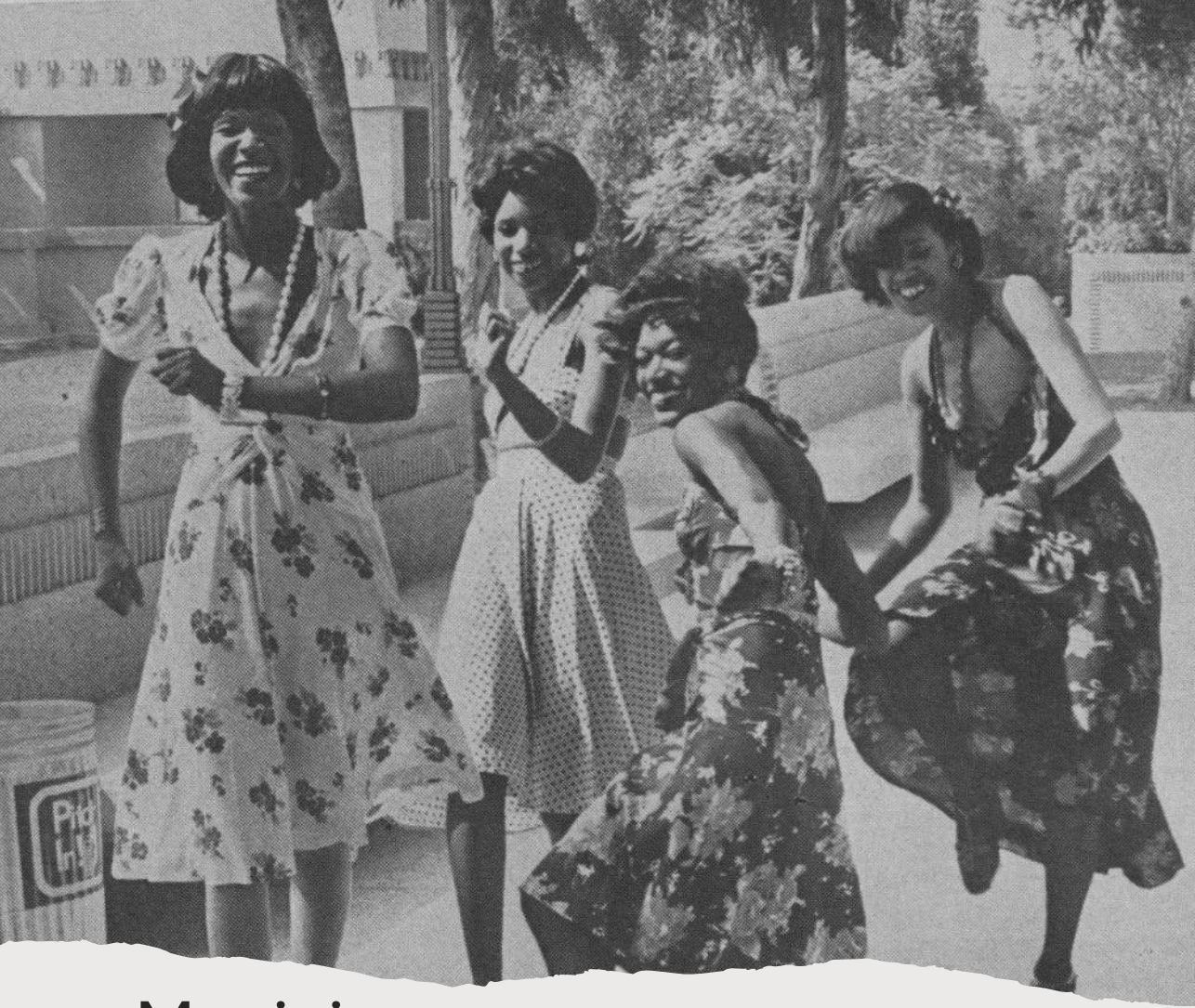
Pacific Coast
Cannery



The Jack
London Oak



Alternative: 16th St. Train Station



Musicians:
Pointer Sisters, Saunders King

Ruth
Beckford





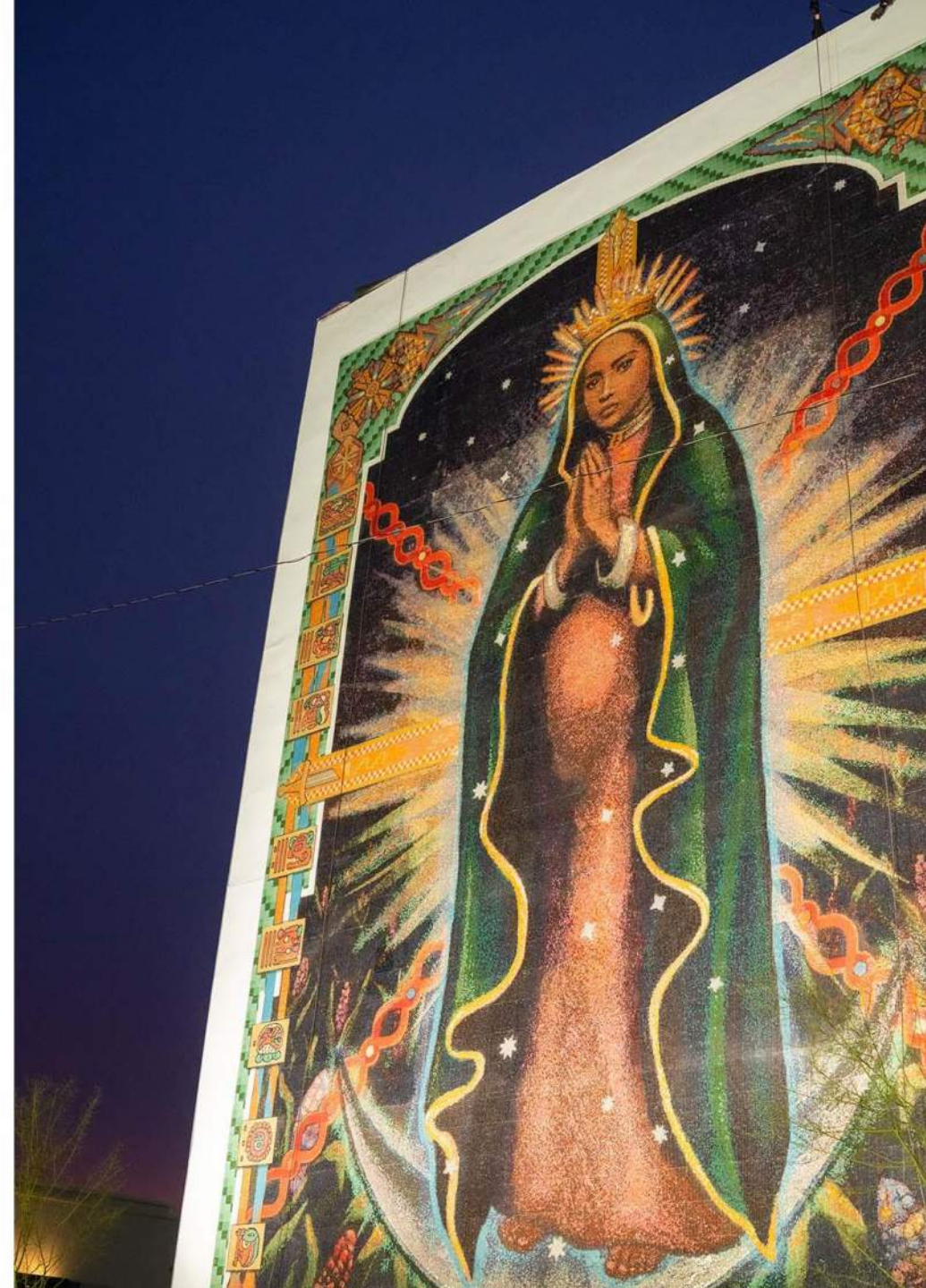
E.F. Joseph





WORKING CAPITOL

LAW CENTER

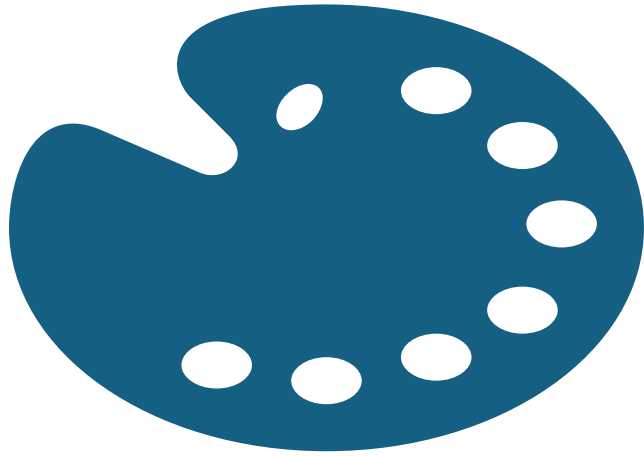




Question 1

What do you recognize in the artwork, either visually or through the stories and history it brings to mind?

Question 2



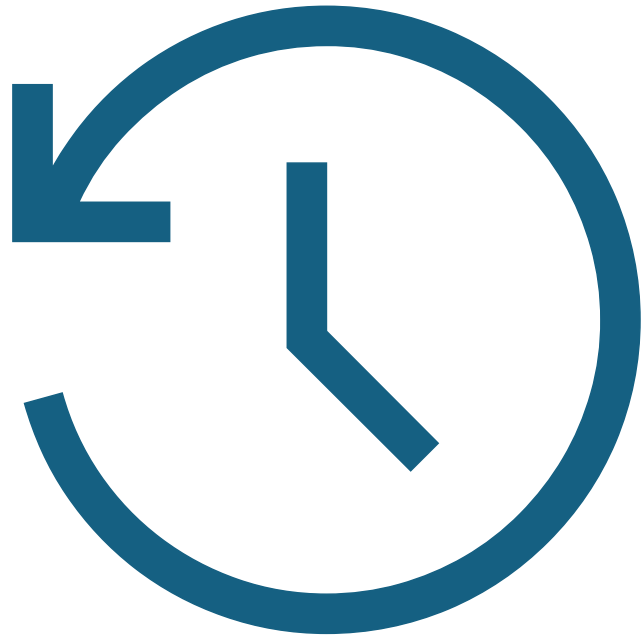
How does the color palette feel in relation to the energy and character of West Oakland?

Are there colors you'd like to see more or less of?

Question 3



After hearing about the people and places represented, which stories or figures stand out most strongly, and what feels important about their connection to 7th Street?



Question 4

This artwork is intended to provide a historical grounding, while future permanent and rotating artworks will add other stories and perspectives.

As I continue refining this piece, what would you want me to carry forward from tonight?

Email

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- Charmin Roundtree