



CITY HALL • ONE CITY HALL PLAZA • OAKLAND, CALIFORNIA 94612

Office of the Mayor

(510) 238-3141  
FAX (510) 238-4731  
TDD (510) 238-3254

Letter of Reappointment

March 4, 2025

Dear President Pro Tempore Gallo and members of the City Council:

Pursuant to City Charter Section 601, the Mayor has reappointed the following persons as members of the following board or commission, subject to City Council confirmation:

**Public Art Advisory Committee**

**Marcus Guillard**, to serve a three year term on the Public Art Advisory Committee beginning October 1, 2024 and ending September 30, 2027, filling a seat previously held by himself.

**Mario Navasero**, to serve a three year term on the Public Art Advisory Committee beginning October 1, 2024 and ending September 30, 2027, filling a seat previously held by himself.

**Katerina Leventi**, to serve a three year term on the Public Art Advisory Committee beginning October 1, 2024 and ending September 30, 2027, filling a seat previously held by herself.

**Sarah Miller**, to serve a three year term on the Public Art Advisory Committee beginning February 1, 2024 and ending January 31, 2027, filling a seat previously held by herself.

Thank you for your assistance in this matter.

Sincerely,

Mayor Kevin Jenkins

## Profile

Marcus

First Name

Guillard

Last Name

Middle  
Initial

Email Address

Street Address

City

Suite or Apt

State

Postal Code

Primary Phone

Alternate Phone

One Hat One Hand

Employer

Owner

Job Title

## Which Boards would you like to apply for?

Public Art Advisory Committee: Appointed

## Interests & Experiences

### Please tell us how your qualifications and participation will relate to the requested board and/or commission's mission.

As an artist deeply committed to my studio practice and a passionate advocate for the arts in Oakland, California, I find immense joy and purpose in exploring the creative process and its profound impact on our communities. Residing in the vibrant Shadetree artist community land trust, I take pride in contributing to the artistic tapestry of our city. My journey as a working artist has given me a comprehensive understanding of the artist's pursuit and the challenges that come with crafting compelling proposals. Engaging actively in this process has further honed my sensitivity to the obstacles artists encounter, fostering empathy and a strong desire to support fellow creators. With a background as the owner of One Hat One Hand, I have dedicated over 15 years to the design and fabrication of art, both public and private, varying in scale from monumental to intricate. I believe my expertise in producing art and navigating the logistical intricacies of delivery and installation make me a valuable resource for the PAC. As a proud partner in LMNL Studio, a placemaking agency, my focus extends to designing and executing captivating placemaking strategies for diverse commercial projects. My involvement spans interior and exterior spaces, environmental graphics, wayfinding, and the integration of public art, all aimed at creating vibrant and memorable experiences. Through my multifaceted roles, I am wholly dedicated to advancing the arts, enriching our urban landscapes, and fostering a thriving creative ecosystem in Oakland. I firmly believe that art has the power to ignite positive change and connectivity within our cities, and I am committed to making a lasting artistic impact on the world around us.

**Please submit your resume or curriculum vitae. You may upload a document. (A Word format is preferred.) Alternatively, you may paste the text of your resume in the field provided below.**

[Marcus\\_Resume\\_2023.pdf](#)

Upload a Resume

**Please paste the text of your resume or curriculum vitae below.**

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**Please click the acknowledgement below.**

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**Service on City of Oakland boards, commissions, and committees may require filings of the FPPC's Statements of Economic Interest (Form 700). Upon appointment and determination of filing status, I will comply with all filing obligations.**

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I Agree \*

# MARCUS GUILLARD RÉSUMÉ



Over the decades my artistic practice, professional career, and creative community has grown inextricable and serve to bring people together, to create art, that brings people together.

Marcus Guillard is a collaborative installation artist and photographer with an emphasis on interactive and improvisational theatrics who runs a successful, 14 years in operation, design and fabrication business, [One Hat One Hand](#), in San Francisco, CA. He resides at Shade Tree, a creative living space in Oakland, CA, where he is Board President.

## WORK

2008 - Present

### **One Hat One Hand**

Co-Founder & Creative Director

[One Hat One Hand](#) is an award-winning design and fabrication studio specializing in big public art, architectural placemaking, workplace design, product prototyping, experiential design and installation.

2022 - Present

### **LMNL**

Co-Founder

[LMNL](#) is an experience design studio specializing in spatial solutions for workplace, retail, cultural institutions, and municipalities.

2016 - 2019

### **Minerva Company**

Principal Owner

Stage Design and Event Production Company with a focus on wildly creative stages and theatrical productions.

2006-2016

### **Interview Magazine, Elle Magazine**

Photographer, Advertising and Editorial NYC

## EXHIBITIONS & NOTABLE WORKS

2017	The Fringe Theater Stage
2015 - 2017	ManTease Stripping Container
2012	Peralta Junction Project
2010 - 2017	Psychedelic Friendship Bingo
2009 - 2012	M.T. Pockets Traveling Midway of Curiosities & Delights
2006	Bandshell, Venice Biennale

## EDUCATION

1992 - 1996	BFA in Fashion Design/Merchandising and Photography Virginia Commonwealth University
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## WORKS IN PROGRESS

### **2022** **Polymorphic Duo**

Polymorphic Duo, a collaboration between Artist Marcus Guillard and the artist Shrine takes viewers on a journey inspired by geodesic form, crystalline geometry, and decorative ornamentation. Viewers standing within the temple-like structures will marvel at how light travels through colorful handmade crystal and resin panels. 14'x 14' 36'  
Steel, Glass, Cast Resin

### **2012** **Envisage**

Redwood City

Envisage welcomes visitors to the building with a sense of wonder and optimism. The transparent design allows the viewer to see the connections between humans and nature. While we relate to the human form, we often tend to consider ourselves separate from nature. As one walks around the figure, the colors and shapes of the surrounding architecture and landscape are framed by the intricate structure of polygons.  
6' x 8' 12' Steel

### **Recognized by CODAworx**

CODAmagazine Placemaking with Intention Top 25, November 2022

### **2022-2023** **DNA of Color**

In Fabrication

Spiral fabrication is nearly complete. This piece will reside in a public art location for the majority of 2024 and then be displayed at Burning Man 2024. Steel 12' x 12' 26'

**Profile**

Mario A Navasero  
First Name Middle Initial Last Name

Email Address

Street Address

City

Suite or Apt

State

Postal Code

Primary Phone

Alternate Phone

Self Employed Art Contractor, Framing, Studio Manager  
Employer Job Title

**Which Boards would you like to apply for?**

Public Art Advisory Committee: Appointed

**Interests & Experiences**

**Please tell us how your qualifications and participation will relate to the requested board and/or commission's mission.**

I'm an artist that has consistently shown in the Bay Area for yrs and have built relations to other artists, curators and gallerists. I have 11 yrs of involvement in the Bay Area art scene from showing art, curating, art installing, fabrication and substrate making and art assisting. Lastly I'm from Oakland and have lived there most of my life and want to help keep an integrity for it.

**Please submit your resume or curriculum vitae. You may upload a document. (A Word format is preferred.) Alternatively, you may paste the text of your resume in the field provided below.**

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Upload a Resume

**Please paste the text of your resume or curriculum vitae below.**

**Please click the acknowledgement below.**

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I Agree \*



# MARIO NAVASERO

## Summary

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Accomplished and passionate artist that has extended myself over the years to include art show curation, event coordination and project installation. Experienced with managerial work past and present improving operations and efficiency. A constant museum and gallery goer that has amassed a great and wide artist and gallerist network in the Bay Area and beyond. Worked with many people in the artist community and helped organize and assist with events. Accumulating these experiences has let me consult artists and galleries with how to advise their career paths and business approaches.

## Skills

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- Creative direction
- Contemporary art instruction
- Art gallery management
- Art exhibition displaying
- Reliable and trustworthy

## Experience

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Self-employed | Oakland, CA

### Visual Artist

09/2012 - Current

Self taught visual artist with a variety of styles and mixed media usage. Resident studio artist at Faultline Artspace. Primarily an abstract artist working from smaller studio work to wall murals. I mostly show locally in the Bay Area to Sacramento. I have consistently shown at various galleries in group and solo shows for the past nine years.

Faultline Artspace | Oakland, CA

### Art Studio Manager

07/2013 - Current

General assistance with resident studio artists, incoming artists and overall operations. More duties include helping with the physical maintenances within studio spaces, communal areas and some clean up. Also including customer service for interested studio rentals and art sales.

Faultline Artspace | Oakland, CA

### Wood Shop Manager /Panel Builder

07/2013 - Current

Oversee wood shop and it's operations. Order materials, supplies and parts to operate and maintain machinery. Handle orders and sales. Build artist's wood panels to maintain inventory and for custom panel orders. Cut and mill down wood planks and sheets to construct panels. Construct stretcher bars and stretch canvas.

Faultline Artspace | Oakland, CA

### Gallery Curator

08/2017 - Current

Meet with gallery owner and organize show details. Come up with themes, create event content, contact media outlets and generate promotional material. Assemble various artists to be represented in gallery shows. Coordinate with artists to ship, drop off and collect artworks. Photograph artworks, interview artists and post show content on social media. Video and host virtual shows and interviews.

Palette SF Gallery | San Francisco, CA

### Gallery Art Installer

10/2019 - Current

Work with curator to install and uninstall 2D and 3D artworks. Help assist and arrange hanging composition. Patch and paint surfaces to prepare for installations.

Sanchez Contemporary | Oakland, CA

### Gallery Curation

Procure artists through my network for art show. Create promotional material for flyer and social media. Communicate with the artists and gallery

03/2019 - 05/2019

Self-employed | Oakland, CA  
**Art Framer / General Carpentry**  
06/2014 - Current

owner. Install artworks and handle sales inquiries.

Framing - Make various styled frames for gallery shows and individuals.  
Work with artists to design specific frame types. Mill wood materials, stain, seal framing and attach hanging devices.  
Carpentry - General woodworking projects like shelving, interior builds and fixing.

## Education and Training

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Saint Mary's College High School | Albany, CA  
**High School Diploma**  
06/1993

## Profile

Katerina

First Name

Leventi

Last Name

Middle  
Initial

Email Address

Street Address

City

Suite or Apt

State

Postal Code

Primary Phone

Alternate Phone

Employer

Job Title

## Which Boards would you like to apply for?

Public Art Advisory Committee: Appointed

## Interests & Experiences

### Please tell us how your qualifications and participation will relate to the requested board and/or commission's mission.

My interest in joining the Public Art Advisory Committee stems from my interdisciplinary background combining Architecture, City Planning, and hands-on Studio Art, all valuable in reviewing public art within its urban, historical, and cultural context. I have both creative and technical knowledge of materials and methods that along with maintenance, and code compliance, often guide a successful art installation. Oakland has been my home since 2005 and I consider myself a local that has followed East Bay's Art Community and events for the past 18 years. Being an immigrant to this country I identify with many Oaklanders. I find myself fortunate to be living where I do but I also understand what growing up without permanent housing means and how the importance of public space is elevated because of that. Growing up a Greek-Cypriot refugee on the divided island of Cyprus I have experienced war and displacement as my family tried to find permanent housing throughout my childhood. During those years, public spaces and parks became my backyard and happiest time of play and inspiration. I tried to retain those memories and use them in the way I have approached architecture and planning projects in Athens, New York City, Galveston, TX, San Francisco, and Oakland. Fulfilling the need for spatial remembrance and the creation of a special bond to a place is important. I believe that Public Art has the power to create that special bond and I would be happy to serve in this Committee.

***Please submit your resume or curriculum vitae. You may upload a document. (A Word format is preferred.) Alternatively, you may paste the text of your resume in the field provided below.***

[Leventi Resume\\_PAAC.pdf](#)

Upload a Resume

**Please paste the text of your resume or curriculum vitae below.**

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I Agree \*

# KATERINA LEVENTI

## PROFILE

A creative professional in the fields of Architecture, Urban Planning and Visual Arts. I have a 10-year experience working for Architecture Firms as a Designer, Project Designer and Project Manager. This work includes Civic, Educational, Housing and Historic Preservation projects as well as Master Planning. My passion and interest in the Arts has propelled me towards Art practice and Architectural Independent Consulting. I have been an Oakland resident since 2005.

## EDUCATION

**University of Florida, Gainesville - 2000**  
Master of Architecture (M. Arch)

**UC Berkeley Ext, Berkeley CA - 2013**  
Certificate in Sustainable Design

## CONTACT

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████████████████████  
████████████████████

## SKILLS

AutoCAD  
Revit  
ADOBE Creative Suite  
SKETCH-UP  
Painting/Mix Media/Photography

## OTHER

NCARB #106099  
US Citizen since 2011  
Oakland Resident since 2005

## ARCHITECTURE EXPERIENCE AND PROJECTS

**Independent Consultant and Artist – Oakland, CA 2004 and 2013-2022**  
Residential Projects and Studio Art

**Mark Cavagnero Associates, Architects, San Francisco / Designer (2005-2007)**  
Marin Horizon School, Mill Valley, CA - DD/CD/Specs  
Community Foundation Santa Cruz County - SD  
SF Jazz Center - SD  
Trinity School Enrichment Center, Menlo Park - SD  
Whole Foods Market, Chicago IL - DD

**MGA Architects, Galveston TX / Designer and Project Manager (2000-2003)**  
Galveston Natatorium Proposal - SD  
Davis Circle Development, Atlanta, GA - Project Manager/CD  
Texas A & M University Wetlands Master Plan - Planning  
UTMB –John Sealy Hospital Entrance-Lobby - SD/CD  
Dow School Renovation Houston TX - Master Plan and as-built  
Jeff Davis Hospital Historic Renovation - Feasibility study  
MGA New Office Space - SD/CD  
Galvez Hotel E. Wing Expansion - Model/Feasibility Study  
Galvez Hotel North Parking - Manager/SD/DD/CD  
St. Augustine Church - Historic Renovation - Master Plan  
Butterrow Apartments - Historic Interior Renovation - CD  
Berlocher Apartments Historic Interior Renovation - SD/CD  
Hildebrand Residence - CD  
Villiard/Thompson Beach House - Project Manager/SD/DD/CD  
Stewart Mansion Master Plan - Master Plan and Design

## OTHER DESIGN EXPERIENCE AND ABROAD

**Philip Johnson, Ritchie and Fiore Architects, New York City - Designer**  
Glass House Estate - Gate House building, CT - Computer Graphics  
Homewood Alzheimer's & Related Dementia Unit, Altoona PA -  
Assisting Project Architect  
Riva Point Residential Complex, NJ - Assisting Project Architect  
Riverside South Residential Tower C, NYC - Interior Planning  
One Beekman Place - Renovation for the British Embassy, NYC - On-site work and Drawings

**Nikitaidou & Associates Architects, Athens, Greece / Design Associate**  
Redevelopment of PIER-A Thessaloniki Harbor Thessaloniki, Greece.  
Ferry Terminal in association with Aldo VanEyke for the organization:  
"Thessaloniki Cultural Capital of Europe 1997" - Design/Drawings

**Manos Perakis Architect, Athens, Greece / Design Support**  
(Firm specializing in theater design around Greece)  
**Dimitri Fatouros Architect, Athens, Greece (Part time)**  
«Chloe» - Villas on the island of Aegina - Drawings

## TEACHING EXPERIENCE University of Florida, Gainesville

Architecture Design Studios - Graduate TA  
Architectural History and Theory - Graduate TA  
Architectural History General Elective - Graduate TA

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## Profile

Sarah

First Name

M

Middle  
Initial

Miller

Last Name

Email Address

Street Address

City

Suite or Apt

State

Postal Code

Primary Phone

Alternate Phone

Mills College at Northeastern  
University

Employer

Associate Adjunct Professor

Job Title

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## Which Boards would you like to apply for?

Public Art Advisory Committee: Appointed

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## Interests & Experiences

### Please tell us how your qualifications and participation will relate to the requested board and/or commission's mission.

I am an art historian with a longstanding interest in the politics of monuments and public art. I have deep familiarity with the debates surrounding these genres--and driving change within them--since the 1960s. My knowledge scope is international, but focused on the U.S. I'm especially conversant with feminist critiques and revisions of "public art" and the "public sphere," as well as more recent Black and Indigenous-led interventions into the traditional forms and functions of monuments. I can therefore offer the committee historical perspective on the evolution of political and social values associated with public art, and how they drive both artistic gestures and audience desires & demands.

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***Please submit your resume or curriculum vitae. You may upload a document. (A Word format is preferred.) Alternatively, you may paste the text of your resume in the field provided below.***

[SARAH MILLER\\_cv\\_Fall2022.pdf](#)

Upload a Resume

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**Please click the acknowledgement below.**

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I Agree \*

# SARAH M. MILLER



## EDUCATION

- Ph.D. 2009 **University of Chicago, Department of Art History**  
*Areas of specialization:* history and theory of photography; American art and cultural history; modern art; modern architecture and urbanism.  
*Dissertation:* “Inventing ‘Documentary’ in American Photography, 1930-1945.” *Committee:* Joel Snyder (Art History), Martha Ward (Art History), Bill Brown (English Language & Literature).
- M.A. 1999 **Tufts University, Department of Art History**  
with Graduate Certificate in Museum Studies  
*Areas of specialization:* Modern and contemporary art, history of photography, museum history and theory.
- B.A. 1994 **University of Michigan-Ann Arbor, Residential College**  
Major: Arts and Ideas in the Humanities  
Honors; Angell Scholar; Phi Beta Kappa

## SELECTED EMPLOYMENT AND FELLOWSHIPS

- Jan. 2018  
- present Mills College, Oakland, CA [Mills College at Northeastern University since July 2022]  
Associate Adjunct Professor of Art History, Department of Art & Visual Culture (full-time)
- Jan. 2017-  
Dec. 2017 California College of the Arts, Oakland/San Francisco CA  
Adjunct Professor, Departments of Visual Studies and Photography
- Jan. 2017-  
May 2017 San Francisco State University, San Francisco CA  
Lecturer, School of Art
- Sept. 2015-  
June 2016 University of California-Santa Cruz, Santa Cruz CA  
Lecturer, History of Art and Visual Culture Department
- August 2014-  
May 2015 San Francisco Art Institute, San Francisco CA  
Visiting Faculty, Photography Department
- July 2010-  
June 2013 University of Chicago, Chicago IL  
Terra Foundation Postdoctoral Scholar in American Art, Department of Art History, and Lecturer in the College
- March 2009-  
June 2009 University of Chicago, Chicago IL  
Lecturer, Department of Art History
- October 2002-  
July 2003 The Art Institute of Chicago, Chicago IL  
Rhoades Curatorial Fellow, Photography Department
- Sept. 1998-  
August 2000 Harvard University Art Museums, Cambridge MA  
Werner and Maren Otto Curatorial Fellow, Busch-Reisinger Museum

## **PUBLICATIONS**

### **Books**

*Documentary in Dispute: The Original Manuscript of Changing New York by Berenice Abbott and Elizabeth McCausland* (Toronto/Cambridge, MA: Ryerson Image Centre/The MIT Press, in partnership with Museum of the City of New York, 2020).

- Winner, Alfred H. Barr Jr. Award of the College Art Association, 2022
- Winner, Photography Network Book Prize, 2021

*From Modern Art to “Degenerate Art”: German Culture, Politics, and the Avant-Garde, 1910—1948. A Guide to Teaching with Art from the Permanent Collection of the Busch-Reisinger Museum.* (Cambridge, MA: Harvard University Art Museums, 2002).

### **Essays and Articles**

“The Test of Documentary: Ansel Adams at Manzanar.” Work in progress, planned submission to *American Art*.

“Document.” *The Art Institute of Chicago’s Field Guide to Photography and Media* (Art Institute of Chicago/Yale University Press), forthcoming 2022.

“Jennifer Brandon + Andréanne Michon: Colliding.” Exh. cat., SF Camerawork, 2019.

“‘Simplicity and Directness’: How Documentary Was Born from Writing Photography’s History in the 1930s,” in *Subjective/Objective: A Century of Social Photography*, eds. Donna Gustafson and Andrés Mario Zervigón (New Brunswick/Munich: Zimmerli Art Museum/Hirmer, 2017).

“Berenice Abbott,” entry in the *Routledge Encyclopedia of Modernism*, ed. Stephen Ross (London: Routledge, 2016).

“Littoral/Literal,” in *Fields of Abstraction: Freddy Chandra, Paul Clipson, Jesse Gottesman, Meghann Riepenhoff*, ed. Justin Charles Hoover (Hong Kong: Galerie du Monde, 2015).

“‘Dynamic Equilibrium’: Berenice Abbott’s History of the Now,” in *Berenice Abbott: Photographs*, ed. Gaëlle Morel, exh. cat. (Paris/Toronto: Hazan/Jeu de Paume/Ryerson Image Centre, 2012).

“The Home of a Rebel Sharpshooter,” in *The Folio Society Book of the 100 Greatest Photographs*, ed. Mark Haworth-Booth (London: The Folio Society, 2006).

“Franz Marc, *Grazing Horses IV (The Red Horses)*”; “John Heartfield, *His Majesty Adolf*”; and “Marcel Breuer, *Chaise Longue*,” in *A Decade of Collecting: Harvard University Art Museums Bulletin 7:2* (Spring 2000).

### **Reviews**

“*The New Woman Behind the Camera* by Andrea Nelson,” in *History of Photography* (Spring, 2022).

“‘The Politics of Portraiture’ at Jessica Silverman Gallery,” in *Artforum* (November, 2016).

“*Disillusioned: Victorian Photography and the Discerning Subject* by Jordan Bear,” in *Critical Inquiry* vol. 42, no. 4 (Summer 2016) and online, November 5, 2015.

“*Why Photography Matters* by Jerry L. Thompson,” in *caa.reviews*, March 20, 2014.

“‘Roman Vishniac Rediscovered’ at ICP,” in *Photography & Culture* vol. 6, no. 2 (July 2013).

“*Seeing is Believing (Observations on the Mysteries of Photography)* by Errol Morris,” in *Études Photographiques* No. 31 (Spring 2014; in French), and online (January 2013; in English).

## **Interviews**

“Walker Evans, Hero of the Vernacular Style,” Interview with Clément Cheroux, *Aperture Online*, January 3, 2018.

“The Inspiring, Contested Legacy of Dorothea Lange,” Interview with Drew Johnson, *Aperture Online*, May 23, 2017.

“Central Valley: Katy Grannan in conversation with Sarah M. Miller,” in *Aperture #226: American Destiny* (Spring 2017). Republished in *Aperture Conversations*, ed. Melissa Harris (New York: Aperture, 2018).

## **CONFERENCE PAPERS**

- February 2019 College Art Association Annual Conference, New York  
“Photography as Experience, or, The Conditions of Possibility”
- March 2012 Cultural Studies Association Annual Conference, La Jolla, CA  
“Material Culture in the Classroom: Fostering Interdisciplinary Pedagogies,” session co-chair and speaker.
- October 2009 “Feeling Photography” Conference, University of Toronto  
“Instrumental Images: Bodies, Cities, Empires,” session chair.
- April 2008 “Photographic Proofs” Conference, Yale University  
“‘Dynamic Equilibrium’: The Strategic Documentary of Changing New York.”
- February 2004 College Art Association Annual Conference, Seattle  
“Inventing ‘Documentary’ in American Photography: Toward a New History of Ideas.”

## **INVITED LECTURES AND PROGRAMS**

- February 2020 Poetry Project, New York City  
*The Unseen Document: Berenice Abbott and Muriel Rukeyser*. Invited lecture and moderated panel discussion.
- March 2017 Rutgers University, New Brunswick, NJ  
*Reinventing Documentary Photography in the 1970s: International Perspectives*. Symposium co-organizer with Drew Sawyer, sponsored and hosted by The Zimmerli Museum, Developing Room, and Rutgers Center for Cultural Analysis with support of Andrew W. Mellon Foundation.
- April 2016 Reed College, Portland  
“New Photographies, New Politics?” Invited lecture and guest teaching.
- February 2013 University of Illinois, Urbana-Champaign  
“Stranger Intimacies: Rethinking the Ethics Problem in Documentary Photography of the American Thirties.” Invited lecture, workshop, and guest teaching.
- May 2012 Ryerson University, Toronto  
“Practicing Documentary, Publishing Documentary: The Contest of Urban Experience in 1930s New York.” Invited lecture in conjunction with exhibition *Berenice Abbott: Photographs*, Art Gallery of Ontario & Ryerson Image Centre.
- February 2012 Karla Scherer Center for the Study of American Culture, University of Chicago  
“Stranger Intimacies: Rethinking the Ethics Problem in Documentary Photography of the American Thirties.” Invited lecture.

- October 2010 Amon Carter Museum, Fort Worth  
 “Photography is getting more-or-less out of bounds”: Setting Standards and Disarming Documentary at the Museum of Modern Art.” Invited lecture in conjunction with exhibition *American Modern: Abbott, Evans, Bourke-White*.
- April 2006 Center for Creative Photography, University of Arizona  
 “The Brady Myth: Civil War Photography and the 1930s Contest to Define Documentary.” Public research presentation and workshop.
- 1999-2000 Harvard University Art Museums  
*Close-Up: Study Room Collections in the Busch-Reisinger Museum*, public seminar series.
- Spring 2000: “‘Degenerate Art’ in the Busch-Reisinger Museum,” and “Working in Exile: Art after ‘Degenerate Art.’”
  - Fall 1999: “Performance/Art: Visual Engagements with Theater,” and “Modern and Contemporary Portraiture.”
  - Spring 1999: “The Bauhaus Archive,” “Postwar Photography,” and “The Multiples of Joseph Beuys.”

## TEACHING

### Mills College / Mills College at Northeastern University

*Contemporary Art & Theory* (graduate MFA seminar)  
*Object Studies & Thing Theories* (graduate MFA seminar)  
*Critical & Theoretical Approaches to the History of Art* (senior methodology/thesis seminar)  
*Monuments, Memory, Politics* (upper undergrad seminar)  
*Photography & American Cultural Memory* (upper-level seminar)  
*Gender & Sexuality in Contemporary Art* (upper-level seminar)  
*History of Photography* (intermediate survey)  
*Visual Arts of the United States, 1828-1945* (intermediate survey)  
*Contemporary Art* (intermediate survey)  
*Modernism & Modernity* (intermediate survey)  
*Modern Art & Design* (intermediate survey)  
*Introduction to Western Art II: 1600 – present* (introductory survey)

### California College of the Arts

*History of Photography 1839-1980* (undergraduate survey for Photography majors)  
*Documentary Photography* (undergraduate Visual Studies seminar)  
*Protest & Print Culture* (undergraduate Visual Studies seminar)

### San Francisco State University

*Object Cultures: Materiality and Thing Theory* (graduate MFA seminar)

### University of California-Santa Cruz

*Modern Art: Realism to Cubism, 1848-1914* (intermediate survey)  
*America in Art* (intermediate survey)  
*Portraiture 1400-1990* (senior research seminar)

### San Francisco Art Institute

*History of Photography, 1830s-present* (survey for Photography majors)  
*Thinking Through Landscape in American Photography* (seminar for Photography majors & MFA students)

## **University of Chicago**

- The Visual Arts in American Culture, 1830-1945* (intermediate survey)  
*American Material Culture* (introductory writing-intensive seminar)  
*The 1930s as Culture Laboratory* (introductory writing-intensive seminar)  
*Photography & American Cultural Memory* (upper-level undergrad/graduate seminar)  
*Sexuality Studies in American Art* (upper-level undergrad/graduate seminar)  
*Documentary: New Histories in Progress* (graduate seminar)  
*Photography and Conceptual Art, 1960s-1980s* (directed graduate reading course)

## **EXHIBITIONS**

### **Curated**

- 1998 Tufts University Art Gallery  
*Picturing American Identity: Photography 1930 – 1990.*

### **Co-curated**

- 2003 The Art Institute of Chicago  
*Regarding Seas and Skies: Photographic Seascapes by Gustave Le Gray, Hiroshi Sugimoto, and DoDo Jin Ming.*
- 2000 Harvard University Art Museums  
*A Decade of Collecting: Recent Acquisitions by the Busch-Reisinger Museum*

### **Research Assistant/Contributor**

- 2003 The Art Institute of Chicago  
*The Human Form Divine: The Body as Seen by the Camera*
- 1999 Harvard University Art Museums  
*Multiple Configurations: Presenting the Contemporary Portfolio*
- 1998 Harvard University Art Museums  
*A Laboratory of Modernity: Image and Society in the Weimar Republic*
- 1998 DeCordova Museum and Sculpture Park  
*Photography in Boston 1955-1985*  
*On the Ball: The Sphere in Contemporary Sculpture*

## **HONORS and AWARDS**

- 2021-23 Eugene E. Trefethen Jr. Endowed Professorship in Art History, Mills College
- 2020 Graham Foundation for Advanced Studies in the Fine Arts Publication Grant
- 2020 Wyeth Foundation for American Art Publication Grant
- 2019 Faculty Research Grant, Mills College
- 2016 UC-Santa Cruz Division of Undergraduate Education, Certificate of Outstanding Mentorship
- 2014 Ryerson Image Center, Doina Popescu Research Fellowship
- 2011 National Endowment for the Humanities, Summer Scholar Fellowship
- 2007-08 University of Chicago, Whiting Foundation Dissertation-year Fellowship
- 2006-07 Henry Luce Foundation/ACLS, Dissertation Fellowship in American Art
- 2006-07 Smithsonian American Art Museum, Frost Pre-doctoral Fellowship (declined)
- 2006 Center for Creative Photography, University of Arizona, Ansel Adams Research Fellowship
- 2004-05 Council on Library and Information Resources, Andrew W. Mellon Foundation Fellowship for Primary Source Research in the Humanities
- 2003-04 University of Chicago, Joel Snyder Fellowship for dissertation research
- 2002-03 University of Chicago, Joseph Shapiro Fellowship for pre-dissertation research
- 2002-03 University of Chicago, Rhoades Fellowship for internship at The Art Institute of Chicago
- 2000-04 University of Chicago, Humanities Division full scholarship and stipend award

1996-97 Tufts University, Graduate School of Arts & Sciences partial scholarship award  
1994 University of Michigan, Virginia Voss Senior Honors Thesis Competition, 1st prize

## **SELECTED PROFESSIONAL SERVICE**

### **Peer review**

*American Art, Rutgers Art Review, Getty Research Journal, Princeton University Art Museum*

### **Juries**

Photography Network Book Prize, 2022

### **Dissertation Committees**

Lauren Johnson, Art History, University of Illinois-Urbana Champaign (2016-2019)

### **Scholarly Consulting for Museums**

Princeton University Art Museum and Museum of Fine Arts Boston, March 2017  
Consulting Scholar to exhibition *LIFE Magazine and the Power of Photography*.

Smart Museum, University of Chicago, May 2013  
Consulting Scholar to exhibition *The Land Beneath our Feet: American Art at the Smart Museum*.

The Museum of Modern Art, New York, August-December 2012  
Consulting Scholar to the Thomas Walther Collection Curatorial and Conservation Research Project, Department of Photographs.

San Francisco Museum of Modern Art, April 2010  
Blog contributor to "Is Photography Over?" symposium and research project.

### **Teacher Trainings**

Smart Museum, University of Chicago, August 2003  
"American Photography in the 1930s." Seminar designed and led for high-school teacher training institute *Art In Context: America in the 20<sup>th</sup> Century*.

Facing History & Ourselves [curricular organization], July 2000  
"Teaching Art in Teaching History." In-gallery seminar designed and led at Harvard's Busch-Reisinger Museum for Facing History & Ourselves' National Program Associates Training.

## **SELECTED COLLEGE SERVICE**

At Mills College: Mellon Grant Working Group on DEAI Initiatives, Dept. of Art & Visual Culture; Faculty Coordinator for Bay Area Undergraduate Art History Symposium; Rotating Organizer of Jane Green Endowed Lecture in Art History; Provost-appointed Adjunct Faculty Working Group; Faculty Committees in Undergraduate Studio Art; Written Thesis Advising in MFA Studio Art Program; Undergraduate Academic Advising.

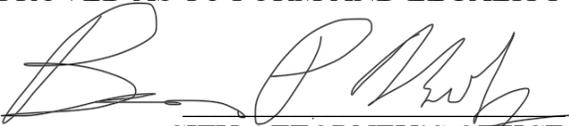
## **LANGUAGES**

Fluency in French; reading proficiency in Italian and German.

## **PROFESSIONAL AFFILIATIONS**

College Art Association, American Alliance of Museums, FOCUS, Photography Network

APPROVED AS TO FORM AND LEGALITY



CITY ATTORNEY'S OFFICE

**OAKLAND CITY COUNCIL**

**RESOLUTION NO. \_\_\_\_\_ C.M.S.**

**INTRODUCED BY MAYOR KEVIN JENKINS**

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**RESOLUTION CONFIRMING THE MAYOR'S REAPPOINTMENT OF  
MARCUS GUILLARD, MARIO NAVASERO, KATERINA LEVENTI, AND  
SARAH MILLER AS MEMBERS OF THE PUBLIC ART ADVISORY  
COMMITTEE**

**WHEREAS**, Section 601 of the City Charter provides that members of City boards and commissions shall be appointed by the Mayor subject to confirmation by the affirmative vote of five members of the City Council; and

**WHEREAS**, Ordinance No. 11086 C.M.S., amended by Ordinance No. 13562 C.M.S., establishes the Public Art Advisory Committee as a professionally qualified citizen committee responsible for advising the City regarding its public art program; and

**WHEREAS**, the Public Art Advisory Committee consists of nine members serving three-year terms with no more than two consecutive terms; and

**WHEREAS**, the Honorable Mayor Kevin Jenkins has reappointed Marcus Guillard, Mario Navasero, Katerina Leventi, and Sarah Miller to serve three-year terms on the Public Art Advisory Committee subject to confirmation of the City Council; now, therefore, be it

**RESOLVED:** That the City Council hereby confirms the Mayor’s reappointment of the following individuals to the Public Art Advisory Committee as set forth below:

**Marcus Guillard**, to serve a three-year term on the Public Art Advisory Committee beginning October 1, 2024 and ending September 30, 2027, filling a seat previously held by himself.

**Mario Navasero**, to serve a three-year term on the Public Art Advisory Committee beginning October 1, 2024 and ending September 30, 2027, filling a seat previously held by himself.

**Katerina Leventi**, to serve a three-year term on the Public Art Advisory Committee beginning October 1, 2024 and ending September 30, 2027, filling a seat previously held by herself.

**Sarah Miller**, to serve a three-year term on the Public Art Advisory Committee beginning February 1, 2024 and ending January 31, 2027, filling a seat previously held by herself.

IN COUNCIL, OAKLAND, CALIFORNIA,

PASSED BY THE FOLLOWING VOTE:

AYES - BROWN, FIFE, HOUSTON, KAPLAN, RAMACHANDRAN, UNGER, AND PRESIDENT PRO TEMPORE GALLO

NOES –

ABSENT – COUNCIL PRESIDENT JENKINS (serving as Mayor pursuant to Charter Section 303)

ABSTENTION –

ATTEST: \_\_\_\_\_

ASHA REED  
City Clerk and Clerk of the Council of the  
City of Oakland, California