

To: Visual Arts Committee

From: Lynne Baer and Lisa Lindenbaum
Public Art Advisors

RE: 600 7th Street – A mixed use development

Background

Mercy Housing California (MHC) is developing an 8-story supportive residential development in the Mid-Market neighborhood of San Francisco. The development will consist of a new 221-unit rental apartment building with two wings, one for family housing and one for supportive housing linked by community and service spaces. There will be ground floor spaces dedicated to commercial uses. Due to the funding of the development by the Mayor's Office of Housing and Community Development (MOHCD), MHC is required to provide art equal to 1% of that portion of the development's construction cost to be paid for with public funding from the City of San Francisco, and to provide the art to be installed and maintained in areas on the site of the building and clearly visible from the public sidewalk or open space feature.

The surrounding neighborhoods are designated as the Filipino Cultural District and the Leather & LGBTQ Cultural District. Six or seven active, local, community advocacy groups have expressed interest in being part of the design process. Over 100 languages are spoken in the South of Market with Filipino as the largest immigrant sector.

The development will represent a significant investment to the community and the creation of public art is an essential element. The development team was interested in introducing innovative and dynamic artwork into the project that will have a positive impact to the building's inhabitants, the local SoMa community and greater San Francisco.



600 7th Street (corner of Brannan and 7th Streets)

Lynne Baer

Public Art Advisor

1403 Lake St. San Francisco, CA 94118, 415 819-8376, lynnebaer@comcast.net

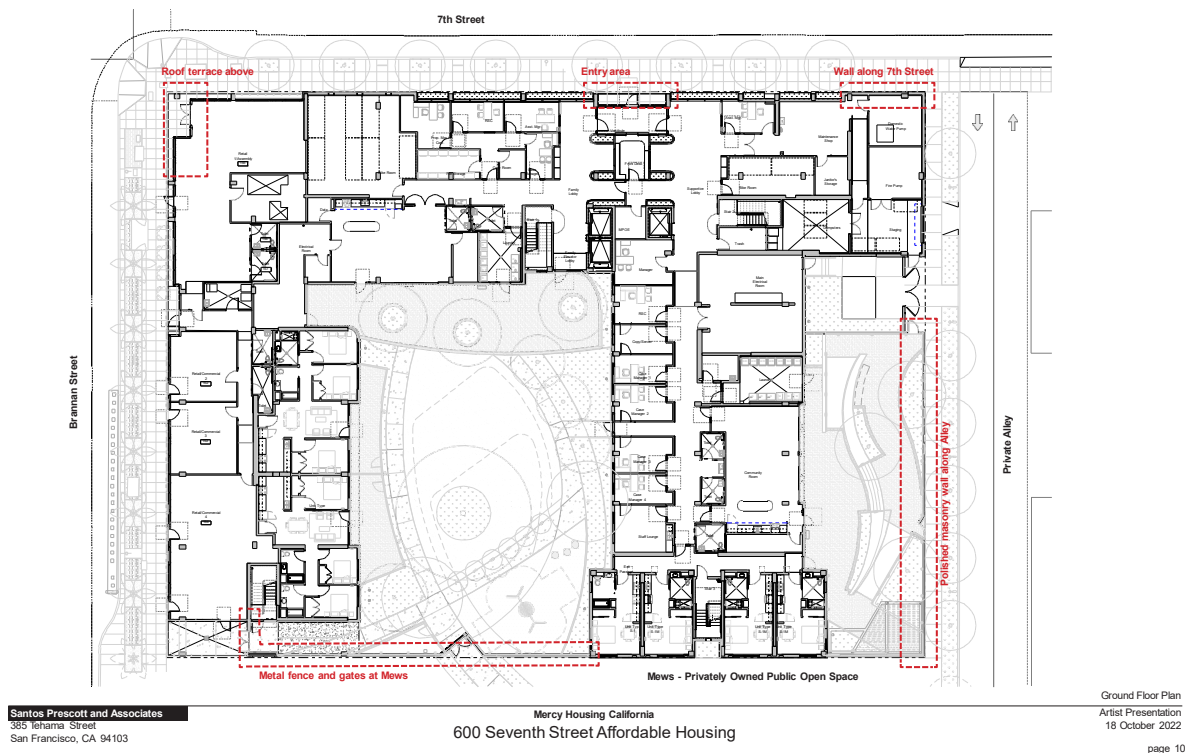
www.baerartprojects

Artist Selection Process and Community Involvement

Lynne Baer and Lisa Lindenbaum were selected as the Public Art Advisors and an Art Selection Committee was formed consisting of representatives from MHC, the architects, and members from the surrounding community including Soma Pilipinas, and the SF Leather District, and Rene de Guzman, an independent art curator.

Twenty artists and artist groups were reviewed by the Selection Committee and six artists were selected to submit proposals. Santos Prescott and Associates, the architects, had tentatively identified various locations suitable for art and their desire as well as the surrounding community was the artists collaborate to create artworks that will be integrated into the fabric of the project. The finalists were encouraged to contact local organizations in creating their proposals. While no public meetings were conducted, community members of the Selection Committee took the proposals to their organizations for their comments.

The three artists selected are Ranu Mukerjee, Edie Fake, and Arlene Correr Valencia.



Suggested Art Locations in Red

Lynne Baer

Public Art Advisor

1403 Lake St. San Francisco, CA 94118, 415 819-8376, lynnebaer@comcast.net

www.baerartprojects

Proposals

7th Street Wall: *Home and the World*

Artist: Ranu Mukerjee

- A series of four relief sculptures that function as lanterns to be installed on the vertical wall facing 7th street- on the front of the building
- The forms are based on different lantern designs, two inspired by the Amsterdam School, one by the Filipino parol lanterns and one by vintage railroad/tolle lanterns.
- The lanterns will be made of stainless steel and powder coated to bring both color and light to the building façade. Patterns cut into them are derived from pina cloth, art deco, Ikat weaving, and Irish lace. These pieces will be colorful during the day and create light and pattern at night.



Ranu Mukherjee (born 1966, Boston) is a multi-disciplinary artist of Indian and European descent based in San Francisco, California. Mukherjee received her B.F.A. in Painting, from the Massachusetts College of Art, Boston, MA in 1988, and her MFA in Painting at the Royal College of Art, London, UK in 1993. Ranu taught at the California College of Art (CCA) and recently was appointed the Dean of the School of Film/Video at the California Institute of the Arts (CalArts) in Los Angeles. Mukherjee's practice includes painting, installation, sculpture, video art, performance, hybrid films, works on paper, and collaborative projects.

Best known for creating strongly colored large scale installations that combine mediums such as print, paint, and drawings, her work focuses on topics such as colonialism, feminism, and ecology. Her work has been the subject of solo exhibitions at the 18th Street Arts Center, Los Angeles (2022-2023) de Young Museum, San Francisco (2018-2019); the Asian Art Museum, San Francisco (2016; among others. Her immersive video installations have been presented in numerous group exhibitions internationally. Mukherjee has been the recipient of many awards, most recently the 16th annual San Francisco Bay Area Artadia Awards (2023); Her work is in the permanent collection of the Asian Art Museum, San Francisco; De Young Museum, San Francisco; the the Kadist Foundation, San Francisco and Paris; and the San Francisco International Airport, among others.

Lynne Baer

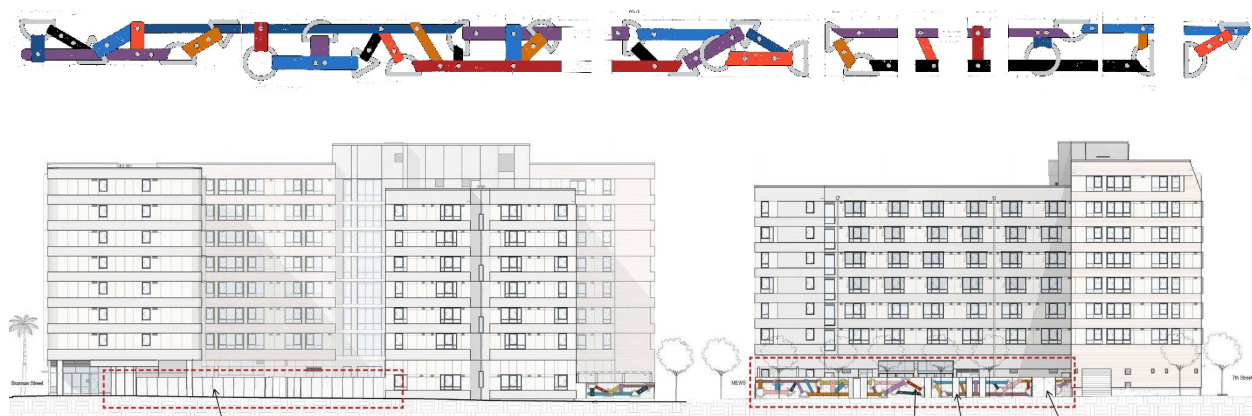
Public Art Advisor

1403 Lake St. San Francisco, CA 94118, 415 819-8376, lynnebaer@comcast.net

www.baerartprojects

Exterior of masonry courtyard wall facing the alley off 7th Street: *Leather Walk*

Artist: Edie Fake



Leather Walk is a proposal for a flat metal sculpture that wraps around the polished masonry courtyard wall along the alleyway. Paying tribute to the neighborhood's proximity to the heart of San Francisco's Leather & LGBTQ Cultural District, *Leather Walk* Junta playfully clothes the wall in forms that reference the straps and hardware of iconic leather gear. The forms of the sculpture create a visual tension across the various spans of the masonry wall, mirroring the way a leather harness rests on a body. Using an eccentric rainbow of colors for these forms brings a celebratory feeling to the piece and references the role of the Leather Scene in a larger LGBTQ+ context.

Edie Fake (b. 1980, Evanston, IL) is a painter and visual artist whose work examines issues of trans identity in queer space, through the lens of architecture and ornamentation. Fake received a B.F.A. degree in Film, Animation and Video (FAV) from Rhode Island School of Design (RISD) in 2002. Fake's work has been exhibited in solo shows at Berkeley Art Museum and Film Archive; Everson Museum of Art, Syracuse; Providence College Galleries, Rhode Island; in New York City at The Drawing Center, Broadway Gallery, and Marlborough Gallery, and recently exhibited publications, paintings and a large wall installation in "Chicago Comics: 1960s to Now" at the Museum of Contemporary Art in Chicago. Fake's work is held in the collections of the Billy Ireland Cartoon Library & Museum, Columbus; Des Moines Art Center, Iowa; RISD Museum, Providence; KADIST, San Francisco; Nerman Museum of Contemporary Art, Kansas; and the Santa Barbara Museum of Art, California. His work has been written about and featured in *artforum*, *Art in America*, *The New York Times*, *The Paris Review*, *Art News*, *Art 21*, *Juxtapoz*, and *The Los Angeles Review of Books*. Fake currently lives and works in Twentynine Palms, California.

Lynne Baer

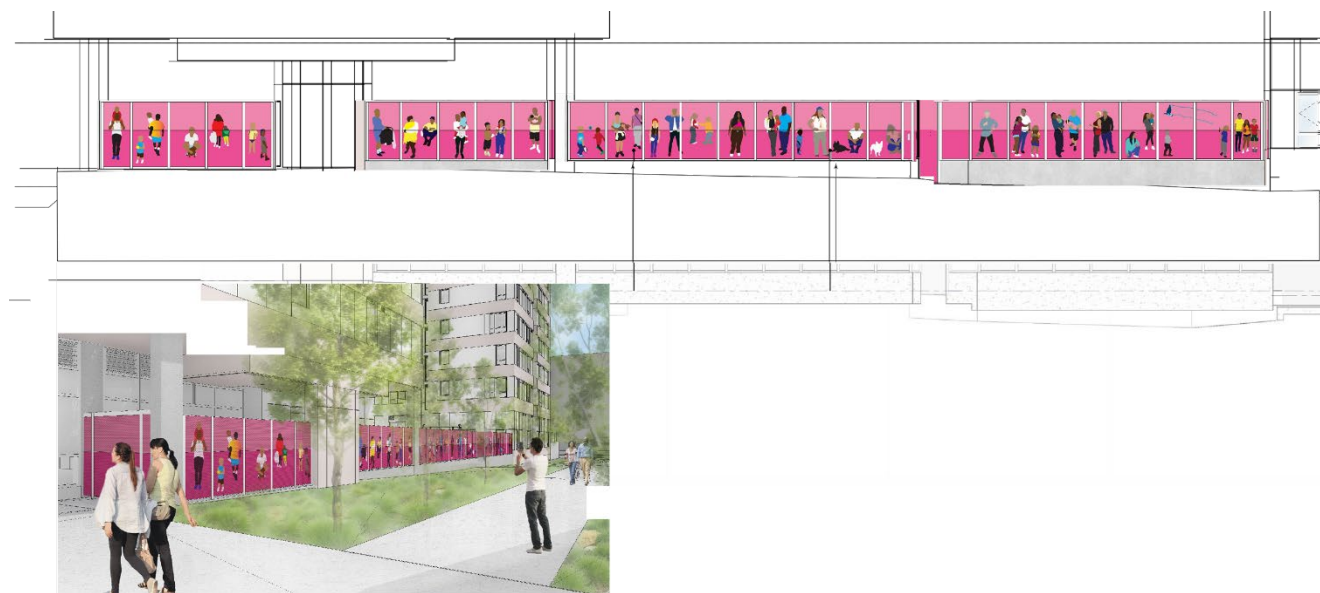
Public Art Advisor

1403 Lake St. San Francisco, CA 94118, 415 819-8376, lynnebaer@comcast.net

www.baerartprojects

Gate and metal fence along the Mews: *Juntos/Together*

Artist: Arleene Correa Valencia



Film on perforated metal fence

Arleene's Statement

During a trip to Mexico, I became deeply inspired by Luis Barragán's use of the color pink. Fascinated by its ability to bring brightness, joy and love to familial spaces I created the Brannon St Gates and Mews fence wanting to replicate an inviting environment. Divided by a slight variation in tone the lighter color of pinks serves as a reference point that replicates the horizon and allows for open possibilities. This division is crucial to me in terms of thinking of lines and borders as positive breaks in which two things and or people have the opportunity to meet, come together and find community. The people in the mural are diverse members of our community that stand together to share this moment. Kids play, parents hug their children, some sit down for a moment of rest, while others embrace their pets. I imagine that each figure is both unique and can make residents feel represented and visible.

Based in Napa Valley, California, **Arleene Correa Valencia** (b. 1993, Michoacán, Mexico) is an inaugural recipient of the Bay Area Fellowship at Headlands Center for the Arts and received a regional Emmy award for her feature *REPRESENT: Portraits of Napa Workers: Arleene Correa Valencia* by KQED Arts. In 2023, Correa Valencia was also named a Eureka Fellow by the Fleishhacker Foundation. Arleene received her MFA from California College of the Arts. One of four children originally from Arteaga, Michoacán, Mexico, Correa Valencia is a beneficiary of DACA (Deferred Action Childhood Arrivals) and is on a path to becoming a naturalized citizen of the United States. The Correa Valencia family fled to the United States in 1997 and found home in California's Napa Valley. Arleene's work has been featured in exhibitions at the Pacific Northwest College of Art, Oregon, San Francisco Arts Commission, Lower Manhattan Cultural Council in New York City, and Alfred University, New York.

Lynne Baer

Public Art Advisor

1403 Lake St. San Francisco, CA 94118, 415 819-8376, lynnebaer@comcast.net

www.baerartprojects