

The logo for the San Francisco Arts Commission (SFAC) is displayed on a red square background. It features the lowercase letters 'sfac' in a white, bold, sans-serif font. The 's' and 'f' are connected, and the 'a' and 'c' are also connected. Below the 'sfac' text, the words 'san francisco' and 'arts commission' are stacked in a smaller, white, lowercase sans-serif font.

sfac

san francisco
arts commission

San Francisco Arts Commission Meeting

October 3, 2022

Item 1: Call to Order, Roll Call, Agenda Changes, Land Acknowledgement

- Call to order
- Roll call / Confirmation of quorum
- Agenda Changes
- Ramaytush Ohlone Land Acknowledgement



Public Comment via WebEx:

- Hover over your name in the attendee list and click on the hand icon to raise your hand.
- You will be placed in the queue once your hand is raised.
- When are unmuted by the host, you will see a request to unmute window pop up.
- Click “unmute” and you will be prompted to speak.

Public Comment via Phone:

- Dial 415-655-0001.
- Enter the Access Code: **2487 640 8530** followed by #.
- Enter the Numeric Meeting Passcode: **SFAC103 (7322103)** from phones) then #.
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Land Acknowledgement

The San Francisco Arts Commission acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone who are the original inhabitants of the San Francisco Peninsula. As the indigenous stewards of this land and in accordance with their traditions, the Ramaytush Ohlone have never ceded, lost nor forgotten their responsibilities as the caretakers of this place, as well as for all peoples who reside in their traditional territory. As guests, we recognize that we benefit from living and working on their traditional homeland. We wish to pay our respects by acknowledging the ancestors, elders and relatives of the Ramaytush Community and by affirming their sovereign rights as First Peoples. As a department dedicated to promoting a diverse and equitable Arts and Culture environment in San Francisco, we are committed to supporting the traditional and contemporary evolution of the American Indian community.



Antone Family (Tohono O'odham), 2019, Photo by Hulleah Tsinhnahjinnie
Left to right: Christine [seated], Melanie, Michelle and Arianna

Item 2: AB 361 Legislation Impact

Discussion and Possible Action

Discussion and possible action to adopt a resolution setting forth findings required under Assembly Bill 361 that would allow the Arts Commission and its subcommittees to hold meetings remotely according to the modified Brown Act teleconferencing set forth in AB 361.



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Item 2: AB 361 Legislation Impact

Motion to adopt a resolution setting forth findings required under Assembly Bill 361 that would allow the Arts Commission and its subcommittees to hold meetings remotely according to the modified Brown Act teleconferencing set forth in AB 361.

Item 3: Approval of Minutes

Discussion and Possible Action

Motion to approve September 12, 2022 Minutes



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Item 3: Approval of Minutes

Motion to approve September 12, 2022 Minutes

Item 4: General Public Comment

Discussion

(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the committee's consideration.)



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Item 5: Director's Report

Discussion

Staff Presenter: Deputy Director of Finance and Administration Rally Catapang

Presentation Time: 10 minutes



World Cities Culture Summit
Helsinki, Finland | October 5-7, 2022

Item 5: Director's Report

Recent Highlights



La Rose des Vents



La Rose des Vents Dedication Ceremony
Thursday, September 15

EVENT

Opening Celebration for Juanita: 30 Years of MORE!



Juanita MORE! at Pride 2018. Photo by Gooch



Item 5: Director's Report

MMAC Updates

SHARE YOUR FEEDBACK ABOUT

SAN FRANCISCO MONUMENTS & MEMORIALS

Take the Monuments and Memorials survey, available now through October 31.

Send your comments via email: monumentsandmemorials@sfgov.org

Leave a voicemail by calling: 415-252-2214


Join a virtual public feedback session via Zoom on: SAT October 15, 10 a.m. – 12 p.m. or WED October 19, 5:30-7:30 p.m.

To learn more and share your feedback, scan the QR code or visit bit.ly/sfacmmac






Sculpture: Florence Nightingale, 1938, by Peter David Edstrom. Photo by Nicole Bollaux/The Chronicle



SAN FRANCISCO
monuments & memorials survey



San Francisco Monuments and Memorials Survey

Like many communities across the country, San Francisco is reckoning with the legacy of white supremacy, patriarchy, and colonialism reflected in public spaces, specifically in monuments and memorials that are part of San Francisco's Civic Art Collection. Many of the monuments and memorials in the collection do not reflect the diversity of San Francisco, intentionally erase stories of communities of color, and reinforce inequities in race, gender, and culture.

The San Francisco Arts Commission [SFAC] envisions a San Francisco where the transformative power of art is critical to strengthening neighborhoods, building infrastructure and fostering positive social change. In order to achieve this vision and create public spaces where diversity is celebrated, inclusion and equity are fostered, and white supremacy, patriarchy, and colonialism are dismantled, SFAC is committed to building upon existing community work that studied the collection's monuments and memorials, and to develop guidelines to determine the future of each monument and memorial in the collection. SFAC is responsible for managing the entire Civic Art Collection, including the 98 monuments and memorials.

In partnership with the Human Rights Commission and the Recreation and Park Department, the San Francisco Arts Commission has been working with Forecast Public Art to convene the Monuments and Memorials Advisory Committee of community members to develop evaluation guidelines. This process also includes community feedback in the form of two community listening sessions and the following survey.

Definitions:
Civic Art Collection: The Civic Art Collection is comprised of artworks that have been accessioned by the Arts Commission on behalf of the City and County, or are otherwise under the jurisdiction of the Commission. [You can view the monuments and memorials in the Civic Art Collection at this link.](#)

Monuments: Structures, sculpture or other objects erected to commemorate a person or an event. A monument is a type of memorial.

Memorials: Something established to remind people of a person or event. This could be an object, a day, an event, or a space, but is not always a monument.

**San Francisco Monuments and Memorials Survey:
Open through October 31, 2022**



SAN FRANCISCO
HUMAN RIGHTS
COMMISSION

sfac

san francisco
arts commission



MONUMENTS & MEMORIALS
advisory committee

Public Feedback Session #1:
Saturday, October 15
10:00 a.m.-12:00 p.m.

Public Feedback Session #2:
Wednesday, October 19
5:30-7:30 p.m.

Item 5: Director's Report

Community Investments Updates



**Cultural Equity Grants
Program**

For additional information, visit:
sfartscommission.org/grants

Item 5: Director's Report

Public Art Updates



India Basin Shoreline Park Project
Call for Artists | RFQs are due on
October 14, 2022.



San Francisco
Water Power Sewer

Southeast Community Center Grand Opening

Block Party!

Come see what's new in the Bayview!
October 22, 11 - 2 • 1550 Evans Ave.

UBSS Elouise Westbrook



Southeast Community Center
Grand Opening Celebration | October 22, 11-2 p.m.

Item 5: Director's Report

Gallery Updates

Juanita



30 years of
MORE!

sfac
galleries

Juanita

30 years of
MORE!

September 30–November 12, 2022

Curated by Marcel Pardo Ariza

PLANNED PUBLIC PROGRAMMING

MORE! Imposters

Thursday, October 6, 7:00 p.m.

SFAC Main Gallery

An evening of drag performances
by Juanita MORE! lookalikes.

Juanita MORE! Birthday Bash

Friday, October 28, 7:00 p.m.

SFAC Main Gallery

You only turn 30 once. Come out and
celebrate 30 Years of MORE!
Halloween attire required.

Naked Dinner Life Drawing Class

Wednesday, October 12, 7:00 p.m.

SFAC Main Gallery

The next best thing to attending
one of Juanita's famous Naked
Dinner parties is a naked dinner
life drawing class.

Item 5: Director's Report

HR Updates



Dominic Cheng
Galleries
Program Associate



Lorena Moreno
Operations Manager



Candace Diaz
Community Investments
Program Officer

Item 5: Director's Report

Discussion

Staff Presenter: Deputy Director of Finance and Administration Rally Catapang

Presentation Time: 10 minutes



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Item 6: Committee Reports and Committee Matters

Discussion

Item 6, Subitem 1

Civic Design Review Committee Report

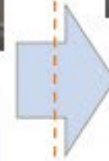
Discussion

Report from the Civic Design Review Committee regarding activities of the Committee and the Program.

Presenter: Commissioner Schnair

Presentation Time: Approximately 5 minutes

DESIGN OPTIONS:



SELECTED FOR
FURTHER
DEVELOPMENT

PROPOSED SCHEME

SAN FRANCISCO PUBLIC WORKS
BUREAU OF ARCHITECTURE

SF DEPT OF PUBLIC HEALTH CHINATOWN PUBLIC HEALTH CLINIC RENOVATION
CIVIC DESIGN REVIEW – CONCEPT PHASE 9.9.2022

EXISTING DRAGON RELOCATION STUDIES



SAN FRANCISCO PUBLIC WORKS
BUILDING DESIGN + CONSTRUCTION

SF DEPT OF PUBLIC HEALTH CHINATOWN PUBLIC HEALTH CLINIC RENOVATION
CIVIC DESIGN REVIEW – CONCEPT PHASE 9.9.2022

Item 6, Subitem 1

Civic Design Review Committee Report

Discussion

Report from the Civic Design Review Committee regarding activities of the Committee and the Program.

Presenter: Commissioner Schnair

Presentation Time: Approximately 5 minutes



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Item 6, Subitem 2.1

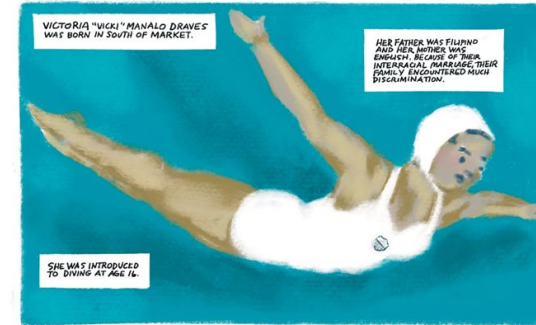
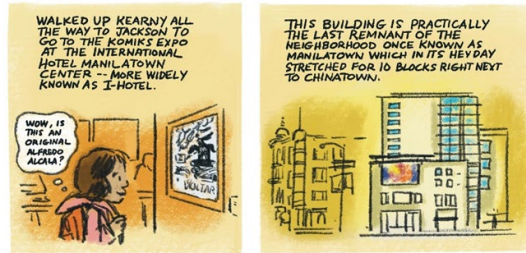
Visual Arts Committee Report

Discussion

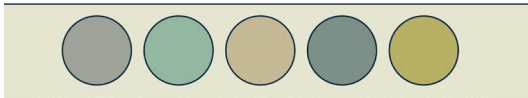
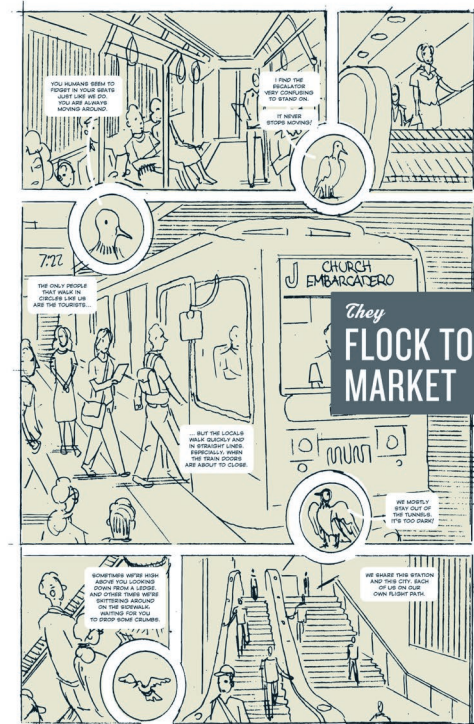
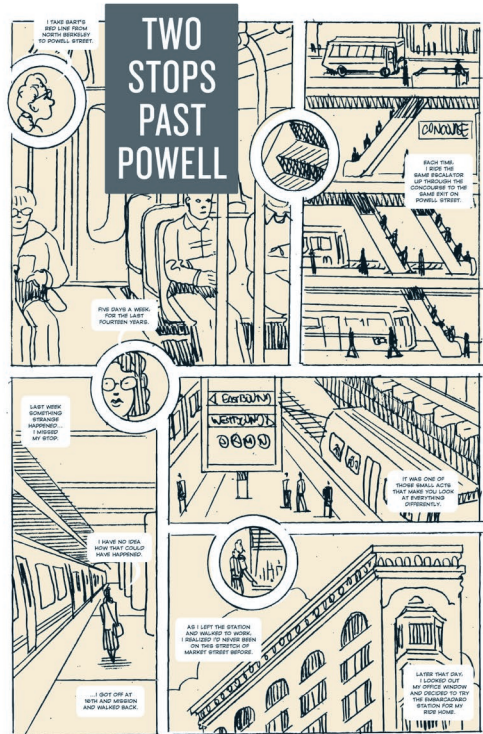
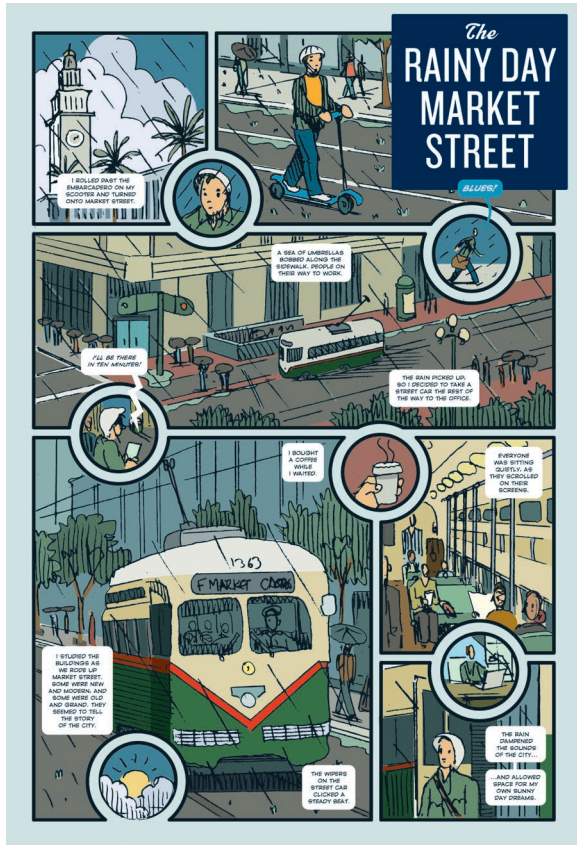
Report from the Visual Arts Committee regarding activities of the Committee and the Program.

Presenter: Commissioner Ferras

Presentation Time: Approximately 10 minutes



Rina Ayuyang
Filipinos, Forever Not Forgotten



Peter + Maria Hoey
Market Street Crossroads

Daughter

Student

Citizen

Mother

Teacher

Artist

Ruth Asawa

KNOW HISTORY, KNOW SELF Learn more about us at [www.sfac.org](#), and follow us on [Facebook](#), [Twitter](#), and [Instagram](#).

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Ruth Asawa was a trailblazing sculptor, educator, and mother who dedicated her life to art and education.

Born in 1926, Asawa spent her childhood working on her family's farm. In 1942, the Asawa family were among the 120,000 Japanese citizens and immigrants incarcerated during World War II.

Unbroken by this experience, Asawa went on to study at Black Mountain College, where she blossomed under the guidance of teachers Buckminster Fuller and Josef Albers.

In 1950, Asawa moved to San Francisco, where she would spend the rest of her life teaching and making art.

Asawa passed away in 2013.

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Kaisik Wong

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Kaisik Wong was a queer fashion designer who pioneered handmade wearable art. Supporters of his work included Salvador Dalí, Tina Turner, and Elton John.

Born in 1950 in San Francisco's Chinatown, Wong spun psychedelic inspiration with his own cultural sensibilities.

Wong once claimed,

"I think the whole body should be a jeweled, radiating beauty."

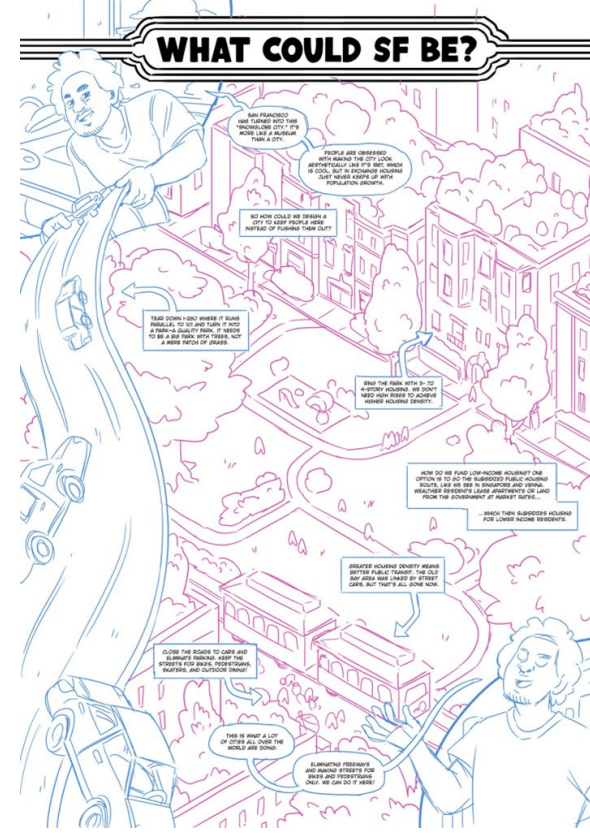
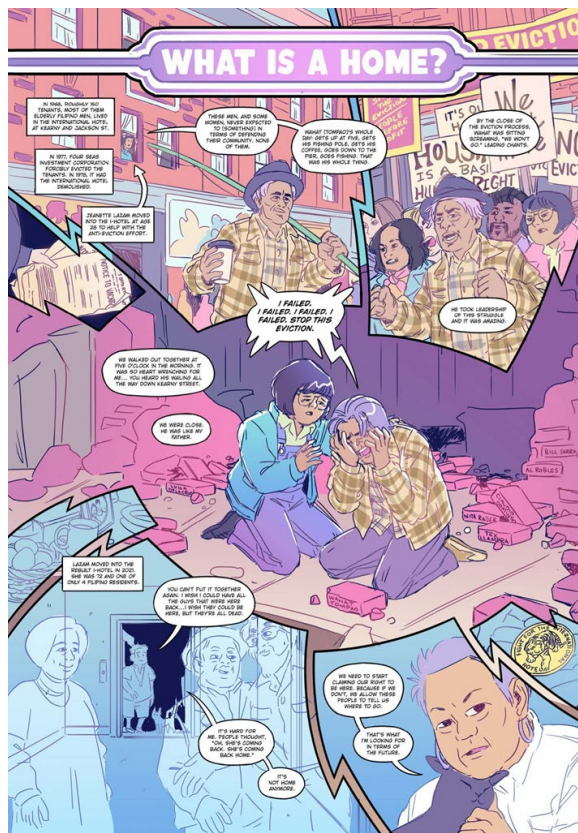
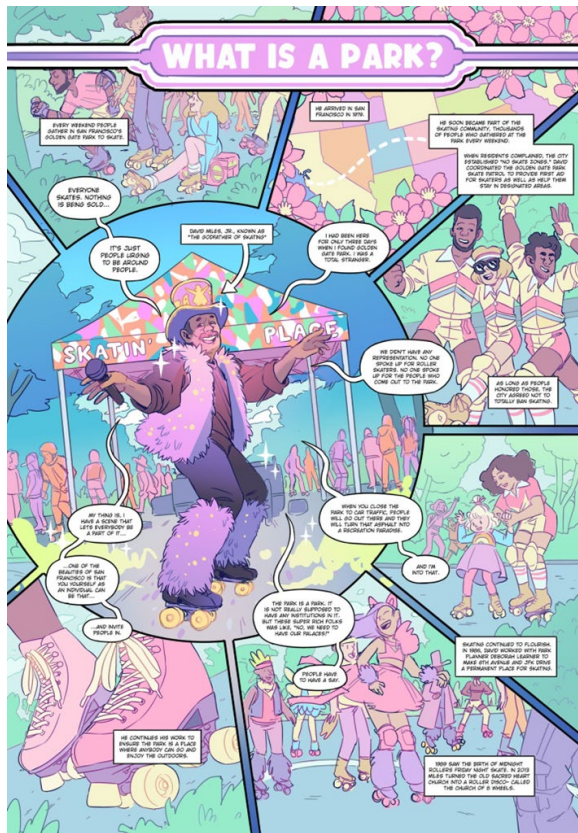
His fashion aimed to manifest a more subversive and non binary world.

Wong died of leukemia in 1990.

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Minnie Phan
Know History, Know Self



**Triple Dream Comics
Who is San Francisco?**



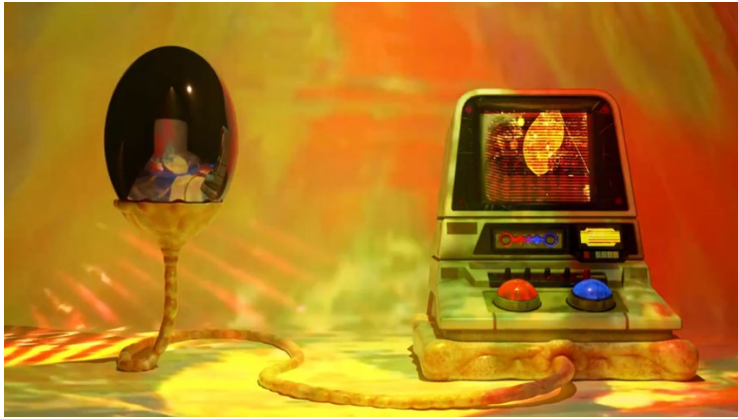
Miguel Arzabe



Zeina Barakeh



Susana Barron



David Bayus



Kota Ezawa



Chitra Ganesh



Patrick Gibson



Aron Kantor



Lindsay Rothwell



Jeremy Rourke



Selina Trepp



Pier 27 Cruise Terminal

Item 6, Subitem 2.1

Visual Arts Committee Report

Discussion

Report from the Visual Arts Committee regarding activities of the Committee and the Program.

Presenter: Commissioner Ferras

Presentation Time: Approximately 10 minutes



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Item 6, Subitem 2.2

2022 Art on Market Street Poster Series

Discussion and Possible Action

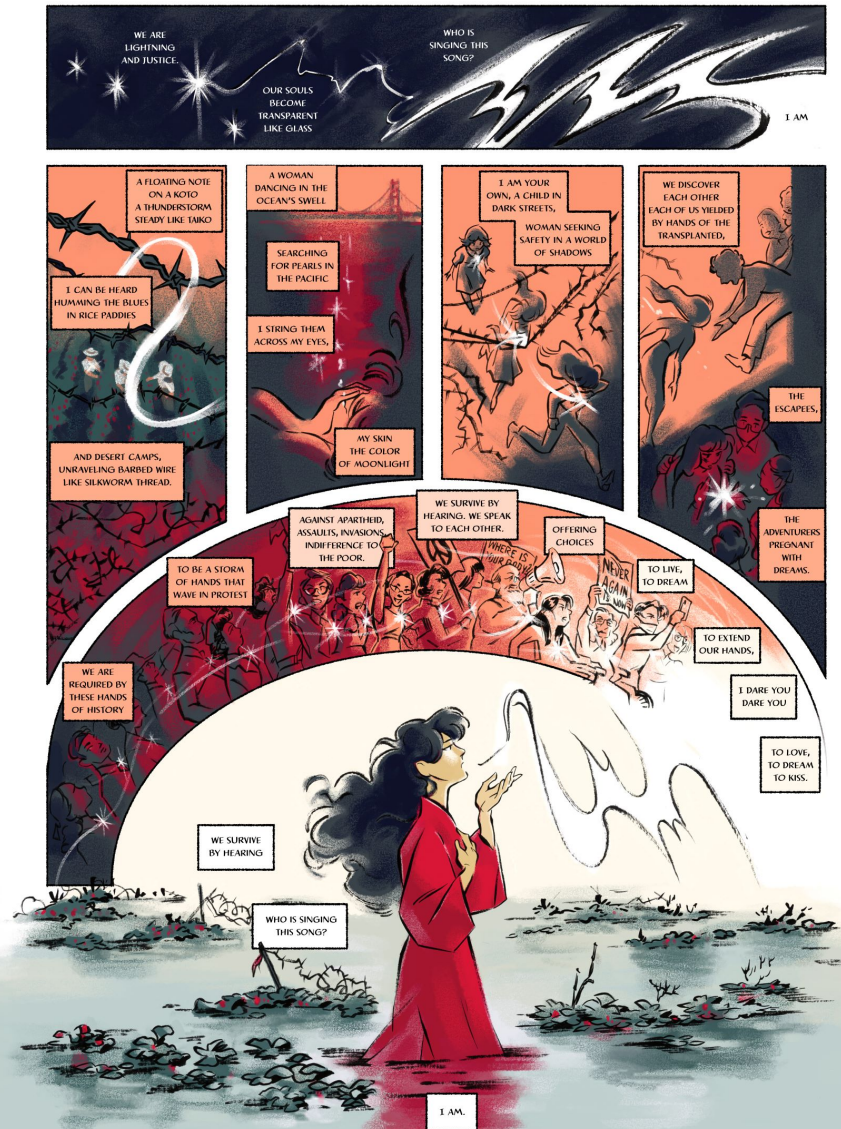
Discussion and Possible Action: to approve the 12 final designs by A.C. Esguerra for the 2022 Art on Market Street Kiosk Poster Series.

Presenter: Commissioner Ferras

Presentation Time: Approximately 10 minutes

A.C. Esguerra

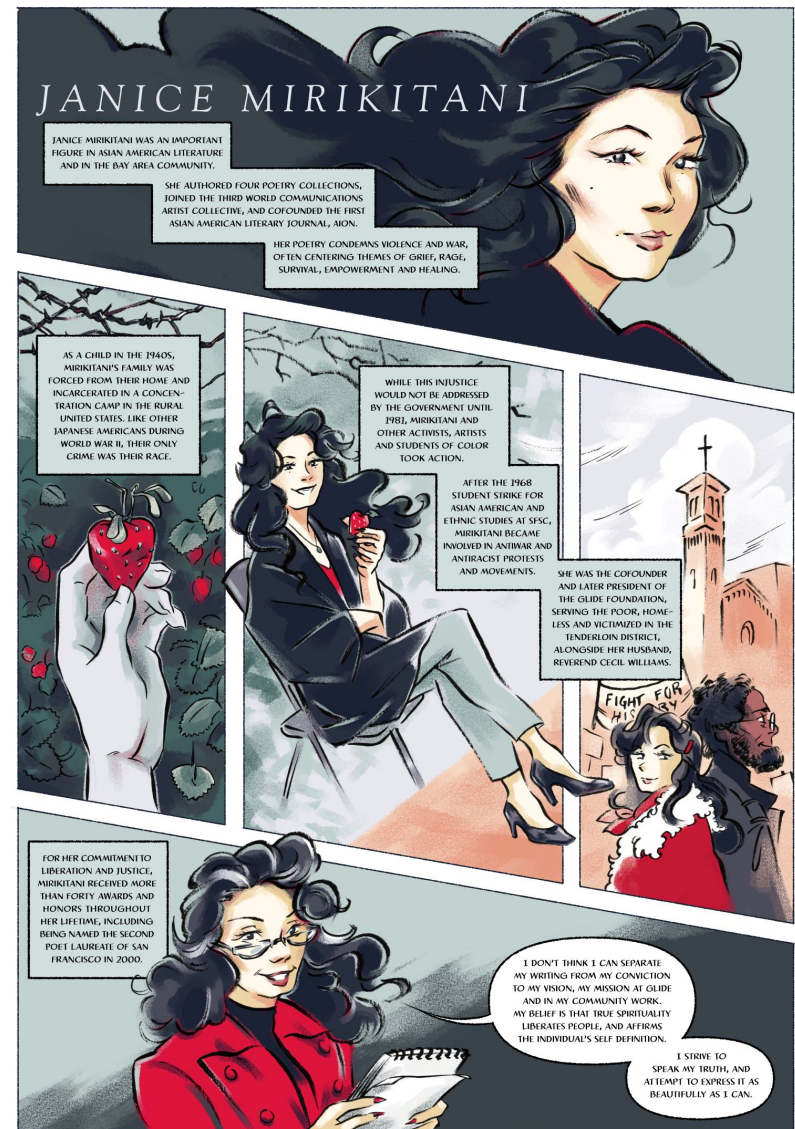
San Francisco: The City of Poets



sfac

The Art on Market Street Poster Series is a project of the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.

Poetry by Janice Mirikitani, from "Who Is Singing This Song?" and "Breaking Silence", Shedding Silence, 1997. Art © A.C. Esquerre 2022 | blueludebar.com | @blueludebar



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Poetry by Janice Mirikitani, from "Who Is Singing This Song?" and "Breaking Silence", Shedding Silence, 1997. Art © A.C. Esquerre 2022 | blueludebar.com | @blueludebar



I WILL NOT WALK POLITELY ON THE PAVEMENTS ANYMORE

AND THIS IS DEDICATED IN PARTICULAR TO THOSE WHO HEAR MY FOOTSTEPS OR THE INSUBSTANTIAL RATTILING OF MY GROCERY CART

THEN TURN AROUND SEE ME AND HURRY ON

HOW MANY OF MY BROTHERS AND MY SISTERS WILL THEY KILL

BEFORE I TEACH MYSELF RETALIATION?

I READ THE PAPERS PREACHING ON THAT OIL AND OXYGEN THAT REDWOODS AND THE EVERGREENS THAT TREES THE WATERS AND THE ATMOSPHERE COMPILE A FINAL LISTING OF THE WORLD IN SHORT SUPPLY

AND AS I WATCH YOUR ARM/YOUR BROWN ARM

JUST BEFORE IT MOVES

I KNOW

ALL THINGS ARE DEAR THAT DISAPPEAR

AND IF I EVER LET LOVE GO BECAUSE THE HATED AND THE WHISPERS BECOME A PHANTOM DICTATE I O-

"SENTENCE ME, PLEASE, TO A LONG LIFE LONG ENOUGH SO'S I GETS TO MEET WHAT'S COMIN AFTA (THIS MESS)"

BEY IN LIEU OF IMPULSE AND REALITIES (THE BLOSSOMING FLAMINGOS OF MY WILD MIMOSA TREES) THEN LET LOVE FREEZE ME OUT.

I MUST BECOME A MENACE TO MY ENEMIES.

MEANIN' YOU

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The Art on Market Street Poster Series is a project of the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.

Poetry by June Jordan, from "I Must Become A Menace to My Enemies"; "On A New Year's Eve"; and "For Elizabeth"; "The Things I Do in the Dark, 1977." Art © A.C. Esquivas 2022 | blueludebar.com | @blueludebar



JUNE JORDAN

JUNE JORDAN WAS A JAMAICAN AMERICAN POET, PLAYWRIGHT, ESSAYIST AND TEACHER. A PROLIFIC WRITER ACROSS MANY GENRES, FROM CHILDREN'S LITERATURE TO POLITICAL ESSAYS, SHE WAS WIDELY PUBLISHED AND HIGHLY REGARDED AS ONE OF THE MOST INFLUENTIAL ARTIST-ACTIVISTS OF HER TIME.

JORDAN'S WRITING IS DEEPLY PERSONAL, USING ANECDOTES FROM HER EVERYDAY LIFE AND EXPANDING THEM INTO ELUQUENT, SEARING POEMS ABOUT IDENTITY, RACIAL INEQUALITY, LOVE AND COMMUNITY.

SHE OFTEN WROTE IN— AND TAUGHT COLLEGE CLASSES ON—BLACK ENGLISH. IN HER ESSAY "NOBODY MEAN MORE TO ME THAN YOU AND THE FUTURE LIFE OF WILLIE JORDAN", SHE ASSERTS:

BLACK ENGLISH IS A SYSTEM CONSTRUCTED BY PEOPLE CONSTANTLY NEEDING TO INSIST WE EXIST.

WHILE TEACHING AT UC BERKELEY, JORDAN COINED POETRY FOR THE PEOPLE (PFP), AN ARTS AND ACTIVISM PROGRAM THAT BRINGS THE WORK OF OVERLOOKED WRITERS TO TEENS AND YOUNG PEOPLE ACROSS THE BAY AREA, TEACHING AND EMPOWERING THEM TO USE THEIR VOICES TO WRITE AND PERFORM THEIR OWN POETRY.

THAT WE ARE PRESENT.

JORDAN HERSELF PERFORMED AMAZING POETRY READINGS AT MANY SCHOOLS, INCLUDING AT SFSL. A VERY MOVING AND PASSIONATE RECORDING FROM 1977, PICTURED HERE, IS AVAILABLE TO WATCH THROUGH THEIR POETRY CENTER'S DIGITAL ARCHIVES. IT INSPIRED THIS COMIC POSTER SERIES.

JORDAN WAS COMMITTED TO JUSTICE AND A WORLDWIDE SOLIDARITY MOVEMENT FOR HER WHOLE LIFE. SHE PASSED FROM CANCER IN 2002, IN HER HOME IN BERKELEY.

THE POET'S ROLE IS TO WORK WITH WORDS, TO BE AS HONEST AS POSSIBLE. THEN THE TASK OF A POET OF COLOR, A BLACK POET, IS TO RALLY THE SPIRIT OF YOUR FOLKS.

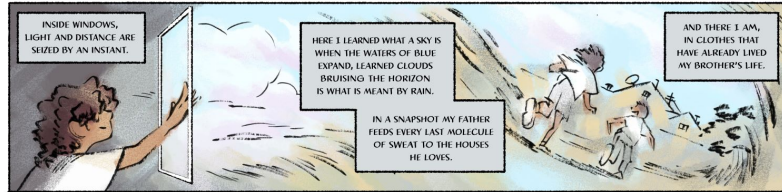
I HAVE TO GET MYSELF TOGETHER AND FIGURE OUT AN ANGLE, A PERSPECTIVE, THAT IS AN OFFERING, THAT OTHER FOLKS CAN USE TO PICK THEMSELVES UP.

...OR EVEN BETTER, TO JUMP HIGHER TO REACH MORE EXTENSIVELY IN SOLIDARITY WITH EVEN MORE VARIETIES OF PEOPLE TO ACCOMPLISH SOMETHING. I FEEL THAT IT'S A SPIRIT TASK.

sfac

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Poetry by June Jordan, from "I Must Become A Menace to My Enemies"; "On A New Year's Eve"; and "For Elizabeth"; "The Things I Do in the Dark, 1977." Art © A.C. Esquivas 2022 | blueludebar.com | @blueludebar



VICTOR MARTINEZ





I ASKED A WATERBUFFALO WHAT'S UP WATCHING IT GATHER UP SHREDS OF MANILA/TOWN DREAMS

WHERE ARE ALL THE MANONGS?

"THEY'RE DEAD AND GONE, NONE OF THEM LEFT!"



HERE AND THERE ARE TRACES OF FISH IN BROWN HANDS HANG ON

I MADE IT TO MANILA/TOWN THE PEOPLE HERE CAN NAME EVERY FISH BACK HOME

THEY SANG SONGS ALL NIGHT WAITING SO LONG FOR THE INTERNATIONAL HOTEL



...I AM KEARNY STREET & THE BROWN FEET OF MANONGS TREADING POOL HALL DREAMS—EMPTY POCKETS OF ECHOING SADNESS IN THE PIT OF LONELY CARABAO BELLIES—I AM INTERNATIONAL-ST. PAUL—SIESTA ROYAL HOTEL TOMATO SARDINES UNDER WARM AUNT TRESSES—AKO AY PILIPINO—I AM PILIPINO—

SLICK BLACK HAIR COMBED STRAIGHT BACK WITH A LITTLE WAVE TO CATCH THE PINAY'S EYE—PERFUMED WITH NELSÓN'S POMADE—THE FLORENSE'S SHOES POLISHED REFLECTING THE PINAY'S POMPADOUR—AKO AY PILIPINO—I AM PILIPINO—ON THE DANCE FLOOR WITH BLACK-GRAY PINSTRIPES SUITS STRETCHED OUT SLICK & COOL—AKO AY PILIPINO—

DIMAS ALANG—AT THE CHRISTENING ADOBÓ & PANSI & ISDA—LICK THE LEMON ON THE FISH...DANCE TO THE FACES & EYES & FEET OF PILIPINO CHILDREN...DANCE TO ETANG, ETANG, ETANG STROKING MY HAIR FILLED WITH CARABAO TAE—DANCE TO MY NANAY IN THE PILIPINO SKY—DANCE TO THE PILIPINO STRUGGLING IN THE CITIES & FARMS OF AMERICA—AKO AY PILIPINO—I AM PILIPINO



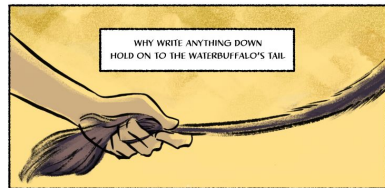
WHO COULD HAVE CAUSED THE MANONGS SUCH PAIN?

I REMEMBER THE RAINS RUNNING DOWN THEIR FACES

OH, HOW THEY CAN LAUGH OH, HOW THEY CAN LAUGH

THEY NEVER HAD TIME FOR BOOKS YET THEY CAN READ THE WATER RAINS

WHAT IS THIS PLACE THEY CALL HOME

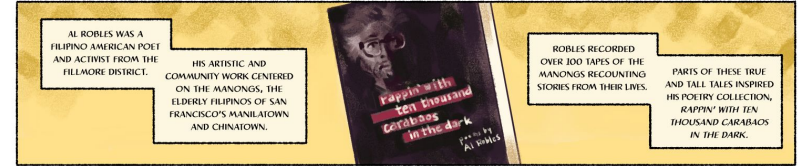


WHY WRITE ANYTHING DOWN HOLD ON TO THE WATERBUFFALO'S TAIL



BEFORE IT SLIPS AWAY.

All Robbles

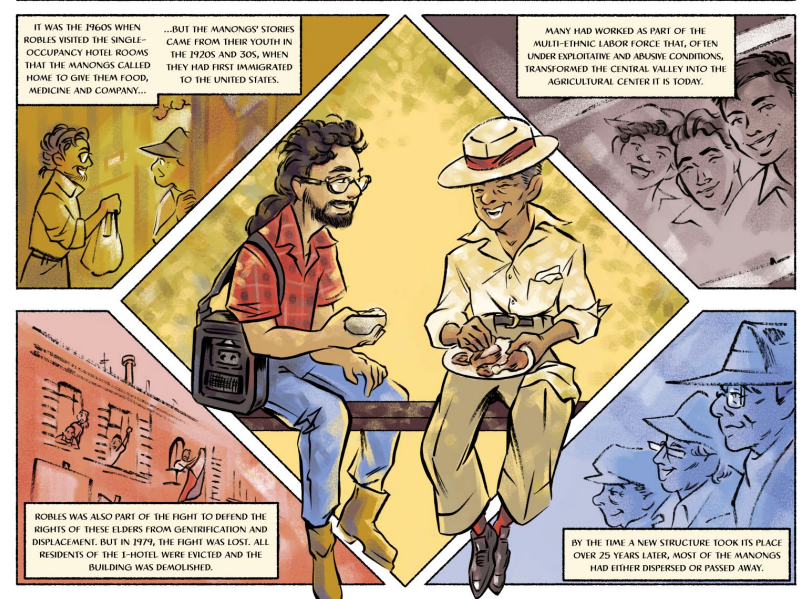


AL ROBLES WAS A FILIPINO AMERICAN POET AND ACTIVIST FROM THE HILMORE DISTRICT.

HIS ARTISTIC AND COMMUNITY WORK CENTERED ON THE MANONGS, THE ELDERLY FILIPINOS OF SAN FRANCISCO'S MANILA/TOWN AND CHINATOWN.

ROBLES RECORDED OVER 100 TAPES OF THE MANONGS RECOUNTING STORIES FROM THEIR LIVES.

PARTS OF THESE TRUE AND TALL TALES INSPIRED HIS POETRY COLLECTION, RAPPIN' WITH TEN THOUSAND CARABAO IN THE DARK.



IT WAS THE 1960S WHEN ROBLES VISITED THE SINGLE-OCCUPANCY HOTEL ROOMS THAT THE MANONGS CALLED HOME TO GIVE THEM FOOD, MEDICINE AND COMPANY...

...BUT THE MANONGS' STORIES CAME FROM THEIR YOUTH IN THE 1920S AND 30S, WHEN THEY HAD FIRST IMMIGRATED TO THE UNITED STATES.

MANY HAD WORKED AS PART OF THE MULTI-ETHNIC LABOR FORCE THAT, OFTEN UNDER EXPLOITATIVE AND ABUSIVE CONDITIONS, TRANSFORMED THE CENTRAL VALLEY INTO THE AGRICULTURAL CENTER IT IS TODAY.



ROBLES WAS ALSO PART OF THE FIGHT TO DEFEND THE RIGHTS OF THESE ELDERLY FROM GENTRIFICATION AND DISPLACEMENT. BUT IN 1979, THE FIGHT WAS LOST. ALL RESIDENTS OF THE 1-HOTEL WERE EVICTED AND THE BUILDING WAS DEMOLISHED.

BY THE TIME A NEW STRUCTURE TOOK ITS PLACE OVER 25 YEARS LATER, MOST OF THE MANONGS HAD EITHER DISPERSED OR PASSED AWAY.



THE WAY THIS GENERATION OF SURVIVORS ENDURED HARDSHIP AND MADE THEMSELVES ANEW IN AMERICA, ALL WHILE REMEMBERING THEIR ROOTS, IS DOCUMENTED AND MYTHOLOGIZED IN AL ROBLES' POETRY.

HIS WORDS FLOW FREE AND WILD, LIKE JAZZ MUSIC, A RIVER, OR MEMORY ITSELF.

THE BEST PART OF OUR POETRY IS OUR STRUGGLE, AND THE BEST PART OF OUR STRUGGLE IS OUR POETRY.

WE HAVE A PERSONAL RESPONSIBILITY TO OUR PEOPLE, AND A COMMITMENT TO STRENGTHEN THE WORLD THEY LIVE IN, BY CREATING SOMETHING NEW—THROUGH POETRY.



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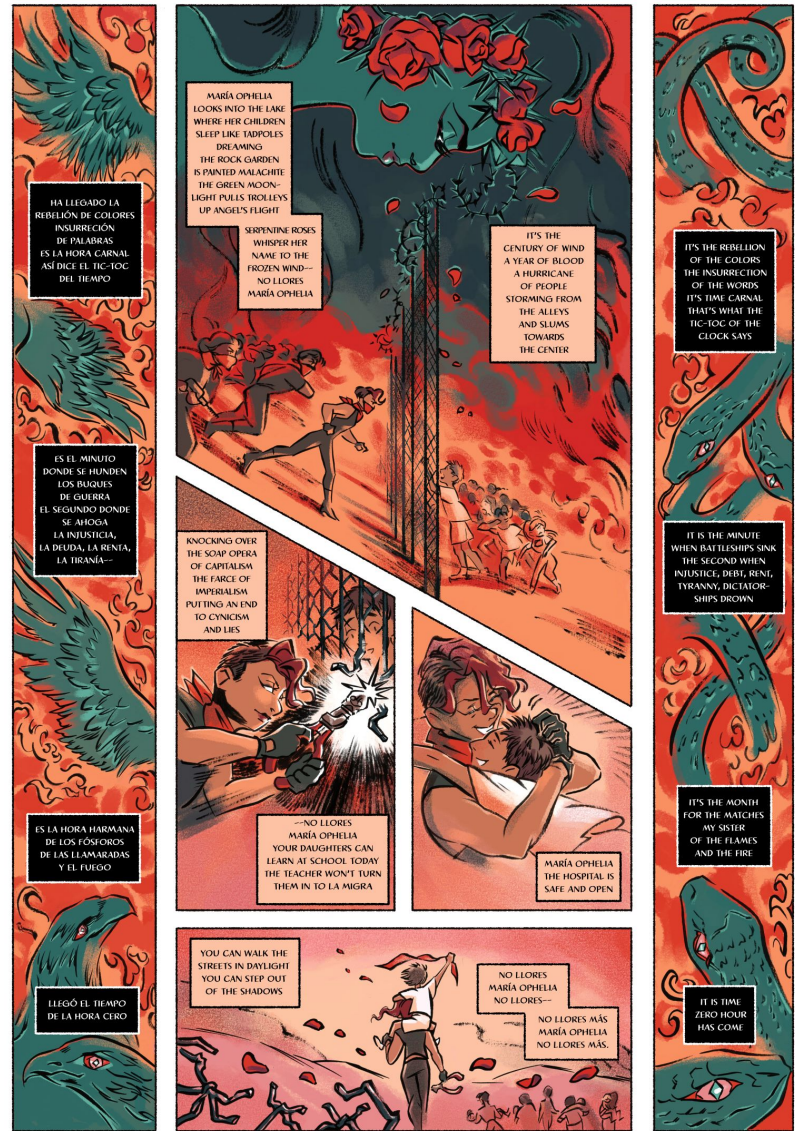
Poetry by Pat Parker, from "Legacy (for Anastasia Jean)" and "I [from cavities of bones]". The Complete Works of Pat Parker, 2016. Art © A.C. Esquerro 2022 | blueludebar.com | @blueludebar



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HA LLEGADO LA REBELIÓN DE COLORES INSURRECCIÓN DE PALABRAS ES LA HORA CARNAL ASÍ DICE EL TIC-TOC DEL TIEMPO

ES EL MINUTO DONDE SE HUNDEN LOS BUQUES DE GUERRA EL SEGUNDO DONDE SE ARDE LA INJUSTICIA, LA DEUDA, LA RENTA, LA TIRANÍA—

ES LA HORA HERMANA DE LOS FÓFOROS DE LAS LLAMARADAS Y EL FUEGO

LLEGÓ EL TIEMPO DE LA HORA CERO

MARÍA OPHELIA LOOKS INTO THE LAKE WHERE HER CHILDREN SLEEP LIKE TADPOLES DREAMING THE ROCK GARDEN IS PAINTED MALACHITE THE GREEN MOON-LIGHT PULSES TROLLEYS UP ANGELS FLIGHT

SERPENTINE ROSES WHISPER HER NAME TO THE FROZEN WIND— NO LOORES MARÍA OPHELIA

IT'S THE CENTURY OF WIND A YEAR OF BLOOD A HURRICANE OF PEOPLE STORMING FROM THE ALLEYS AND SLUMS TOWARDS THE CENTER

IT'S THE REBELLION OF THE COLORES THE INSURRECTION OF THE WORDS IT'S TIME CARNAL THAT'S WHAT THE TIC-TOC OF THE CLOCK SAYS

KNOCKING OVER THE SCAM OPERA OF CAPITALISM THE FARCE OF IMPERIALISM PUTTING AN END TO CYNICISM AND LIES

IT IS THE MINUTE WHEN BATTLESHIPS SINK THE SECOND WHEN INJUSTICE, DEBT, RENT, TYRANNY, DICTATORSHIPS DROWN

—NO LOORES MARÍA OPHELIA YOUR DAUGHTERS CAN LEARN AT SCHOOL TODAY THE TEACHER WON'T TURN THEM IN TO LA MIGRA

MARÍA OPHELIA THE HOSPITAL IS SAFE AND OPEN

IT'S THE MONTH FOR THE MATCHES MY SISTER OF THE FLAMES AND THE FIRE

YOU CAN WALK THE STREETS IN DAYLIGHT YOU CAN STEP OUT OF THE SHADOWS

NO LOORES MARÍA OPHELIA NO LOORES—

NO LOORES MÁS MARÍA OPHELIA NO LOORES MÁS.

IT IS TIME ZERO HOUR HAS COME

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Poetry by Alejandro Murguía, from "Ahora Fuego/Fire Now" and "María Ophelia". Story Poems, 2014. Art © A.C. Esquerre 2022 | blueuldebar.com | @blueuldebar

ALEJANDRO MURGUIA



AS A CHILD, ALEJANDRO MURGUIA MOVED FROM NORTH HOLLYWOOD TO MEXICO CITY, TIJUANA AND BACK TO SOCIAL MOVING BETWEEN COUNTRIES GAVE HIM "LINGUISTIC SHOCK"—A SPEECH IMPEDIMENT.

BUT HE WAS ENCOURAGED TO READ A LOT AND, IN TIME, RECOVERED THE ABILITY TO SPEAK.

POETRY IS HOW I STAY ALIVE, HOW I NAVIGATE THE DARK HOURS OF THE NIGHT.

I COME TO POETRY OUT OF NECESSITY IN A WAY, OUT OF AN URGENT NEED TO DEFINE WHO I AM BUT ALSO AS A WAY TO GIVE VOICE TO MY COMMUNITY.

MURGUIA ARRIVED IN SAN FRANCISCO IN THE 1970S, WHEN HE WAS AROUND 20 YEARS OLD. A POET AND A CULTURAL WORKER, HE ORGANIZED READINGS WITH THE THIRD WORLD COMMUNICATIONS WRITERS COLLECTIVE AND ALSO HELPED TO START THE MISSION CULTURAL CENTER, BECOMING ITS FIRST DIRECTOR IN 1976.

LIKE OTHER MISSION ARTISTS OF THAT TIME, HE WAS INFLUENCED BY THE GENERATION OF LATIN AMERICAN WRITERS CALLED "THE BOOM" AND STRONGLY BELIEVES THAT POETRY CAN GENERATE SOCIAL AND POLITICAL CHANGE.

HE PUBLISHED THE SOUTHERN FRONT, A BOOK ABOUT HIS TIME AS A SOLDIER IN NICARAGUA...

...AND THIS WAR CALLED LOVE: LOVE STORIES IN THE MISSION, BOTH WON, THE NATIONAL BOOK AWARD.

HE BECAME A PROFESSOR OF LATIN AMERICAN LITERATURE AT SESU AND EVENTUALLY THE 12TH POET LAUREATE OF SAN FRANCISCO—THE FIRST ONE TO BE LATINO AND BILINGUAL, WRITING IN BOTH ENGLISH AND SPANISH.

YOU DON'T NEED A PROFESSOR OF LITERARY THEORY TO DECONSTRUCT ANY POETRY FOR YOU. IT DOESN'T GIVE A LINGUAL OR LINGUA HOW IT EXPRESSES ITSELF AS LONG AS IT REMAINS TRUE TO THE WORD.

NEVER FORGET THAT SAN FRANCISCO IS THE CITY OF POETS—

THEREFORE, EACH AND EVERY ONE OF YOU IS A POET UNTIL PROVEN OTHERWISE.

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Poetry by Alejandro Murguía, from "Ahora Fuego/Fire Now" and "María Ophelia". Story Poems, 2014. Art © A.C. Esquerre 2022 | blueuldebar.com | @blueuldebar



Public Comment via WebEx:

- Hover over your name in the attendee list and click on the hand icon to raise your hand.
- You will be placed in the queue once your hand is raised.
- When are unmuted by the host, you will see a request to unmute window pop up.
- Click “unmute” and you will be prompted to speak.

Public Comment via Phone:

- Dial 415-655-0001.
- Enter the Access Code: **2487 640 8530** followed by #.
- Enter the Numeric Meeting Passcode: **SFAC103 (7322103** from phones) then #.
- When prompted, dial ‘*’ then ‘3’ to be added to the speaker line.
- You will receive a request to unmute yourself. Press “*6” to be unmuted. You will hear, *“Your line has been unmuted.”* This is your time to speak.

Participants who wish to speak on other public comment periods may stay on the line and listen for the next public comment opportunity. For further inquiries, please contact: art-info@sfgov.org.

Item 6, Subitem 2.2

2022 Art on Market Street Poster Series

Motion to approve the 12 final designs by A.C. Esguerra for the 2022 Art on Market Street Kiosk Poster Series.

Item 7: Consent Calendar

Action



Public Comment via WebEx:

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Item 7: Consent Calendar

Motion to approve the consent calendar items.

Item 8: New Business and Announcements

Discussion

(This item is to allow Commissioners to introduce new agenda items for consideration.)



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Item 9: Adjournment

Questions?



Answering the Call, Monica Magtoto, 2019

Thank You!

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