

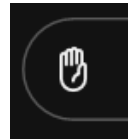
September 21, 2022
Arts Commission
Visual Arts Committee

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

- Call to order
- Roll call
- 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: **2483 232 9374** followed by #.
- Enter the Numeric Meeting Passcode: **VAC921 (822921** 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.

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.

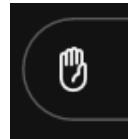
Item 2: General Public Comment

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 3: Consent Calendar

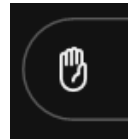
Action

Consent Calendar

1. Motion to approve *Cuvier Commons*, a mural design by Amos Goldbaum. The mural will be installed at 2 Cuvier St. at San Jose Ave. in District 8. The mural measures approximately 32 ft. by 95 ft. The project is funded by a Community Challenge Grant. The artwork will not become part of the Civic Art Collection.
2. Motion to approve *India Basin Shoreline Park Mural*, a mural design by Nina Fabunmi. The mural will be on the basketball court and the adjacent Spiral Plaza in India Basin Park, at 400 Hunters Point Blvd. in District 10. The mural will measure approximately 94 ft. by 50 ft. and 50 ft. by 50 ft., respectively. The project is funded by India Basin Waterfront Park. The artwork will not become part of the Civic Art Collection.

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Item 4: 2022 Art on Market Poster Series

****TABLED****

Item 5: 2023 Art on Market Poster Series

Action

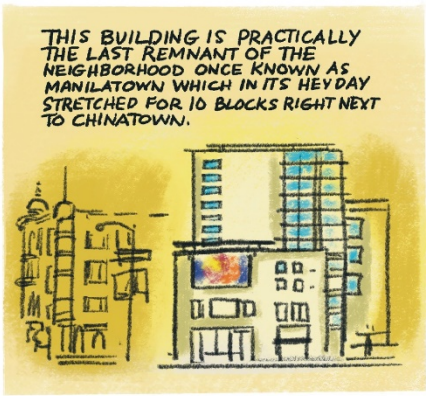
Staff Presenter: Program Associate Craig Corpora

Presentation Time: 5 Minutes

**2023 Art on Market Street Poster Series
Comics 2.0**

Rina Ayuyang

Filipinos, Forever Not Forgotten



VICTORIA "VICKI" MANALO DRAVES WAS BORN IN SOUTH OF MARKET.

HER FATHER WAS FILIPINO AND HER MOTHER WAS ENGLISH. BECAUSE OF THEIR INTERRACIAL MARRIAGE, THEIR FAMILY ENCOUNTERED MUCH DISCRIMINATION.

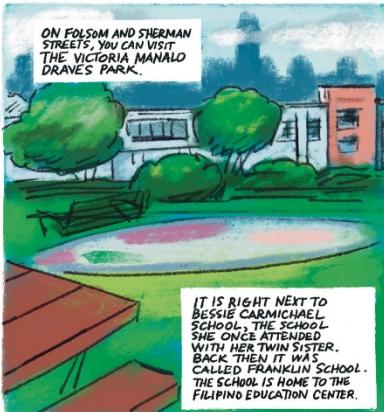
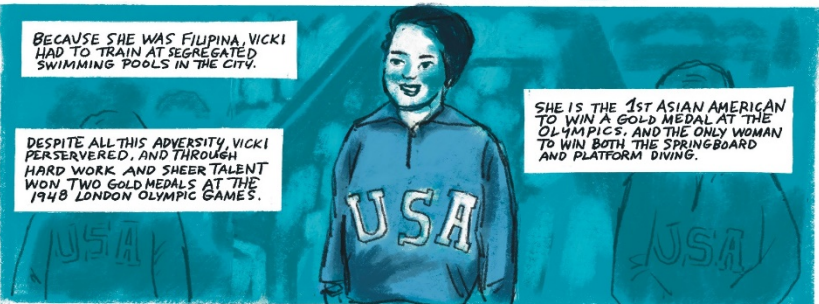


SHE WAS INTRODUCED TO DIVING AT AGE 16.

BECAUSE SHE WAS FILIPINA, VICKI HAD TO TRAIN AT SEGREGATED SWIMMING POOLS IN THE CITY.

DESPITE ALL THIS ADVERSITY, VICKI PERSISTED, AND THROUGH HARD WORK AND SHEER TALENT WON TWO GOLD MEDALS AT THE 1948 LONDON OLYMPIC GAMES.

SHE IS THE 1ST ASIAN AMERICAN TO WIN A GOLD MEDAL AT THE OLYMPICS, AND THE ONLY WOMAN TO WIN BOTH THE SPRINGBOARD AND PLATFORM DIVING.



ON FOLSOM AND SHERMAN STREETS, YOU CAN VISIT THE VICTORIA MANALO DRAVES PARK.

IT IS RIGHT NEXT TO BESSIE CARMICHAEL SCHOOL, THE SCHOOL SHE ONCE ATTENDED WITH HER TWIN SISTER. BACK THEN IT WAS CALLED FRANKLIN SCHOOL. THE SCHOOL IS HOME TO THE FILIPINO EDUCATION CENTER.



THE CENTER WAS FOUNDED IN THE 70'S TO HELP NEWLY IMMIGRATED FILIPINO CHILDREN LEARN ENGLISH, AND GET ACCLIMATED TO LIFE IN AMERICA.

TODAY, THE CENTER WHICH VICKI ADVOCATED LETS STUDENTS LEARN TAGALOG AND FILIPINO CULTURE WHILE PURSUING THEIR OWN DREAMS.

Peter + Maria Hoey
Market Street Crossroads

The RAINY DAY MARKET STREET



I ROLLED PAST THE EMBARCADERO ON MY SCOOTER AND TURNED ONTO MARKET STREET.



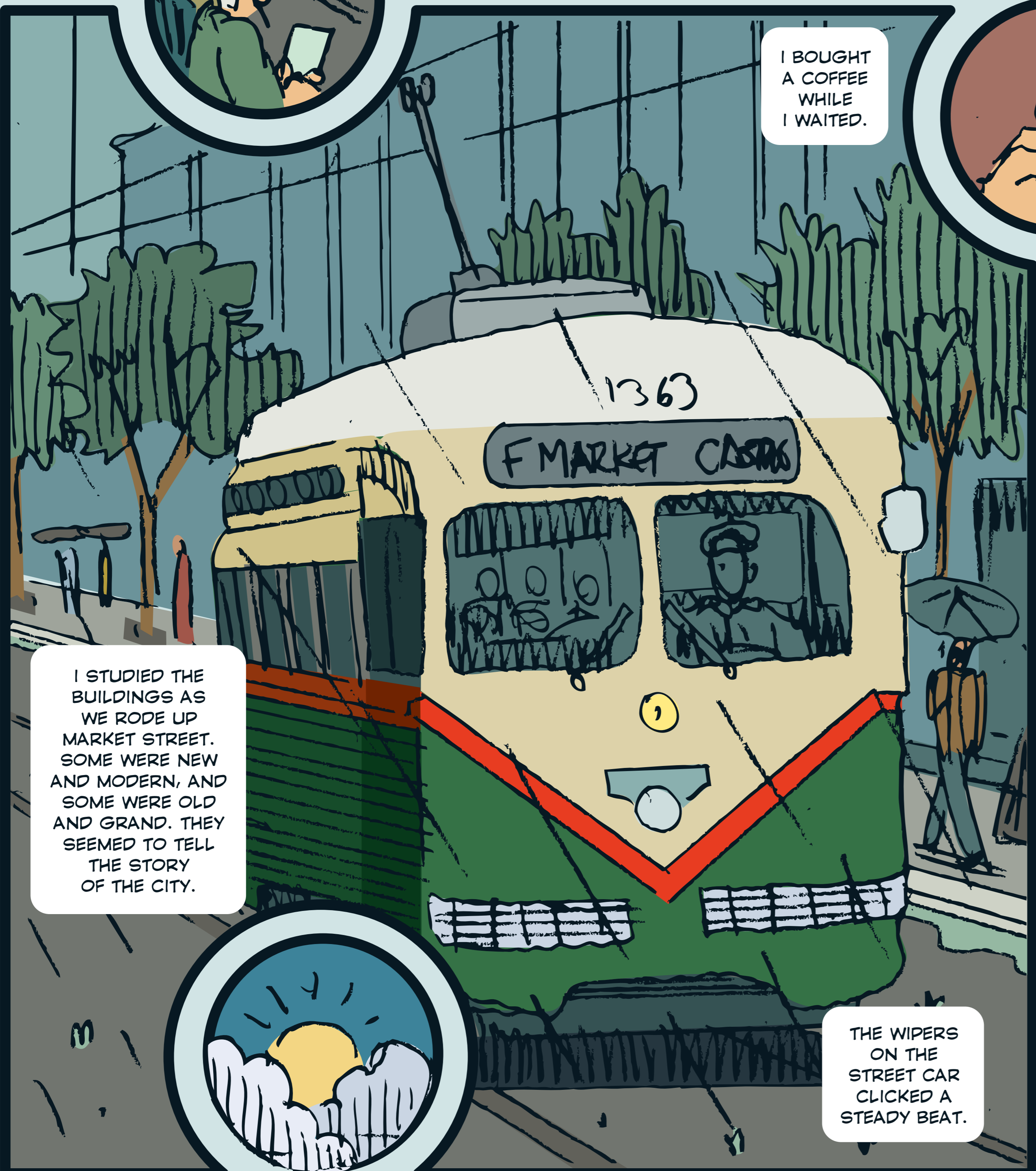
BLUES!



A SEA OF UMBRELLAS BOBBED ALONG THE SIDEWALK. PEOPLE ON THEIR WAY TO WORK.

I'LL BE THERE IN TEN MINUTES!

THE RAIN PICKED UP, SO I DECIDED TO TAKE A STREET CAR THE REST OF THE WAY TO THE OFFICE.



I BOUGHT A COFFEE WHILE I WAITED.



EVERYONE WAS SITTING QUIETLY, AS THEY SCROLLED ON THEIR SCREENS.

I STUDIED THE BUILDINGS AS WE RODE UP MARKET STREET. SOME WERE NEW AND MODERN, AND SOME WERE OLD AND GRAND. THEY SEEMED TO TELL THE STORY OF THE CITY.



THE WIPERS ON THE STREET CAR CLICKED A STEADY BEAT.

THE RAIN DAMPENED THE SOUNDS OF THE CITY...

...AND ALLOWED SPACE FOR MY OWN SUNNY DAY DREAMS.

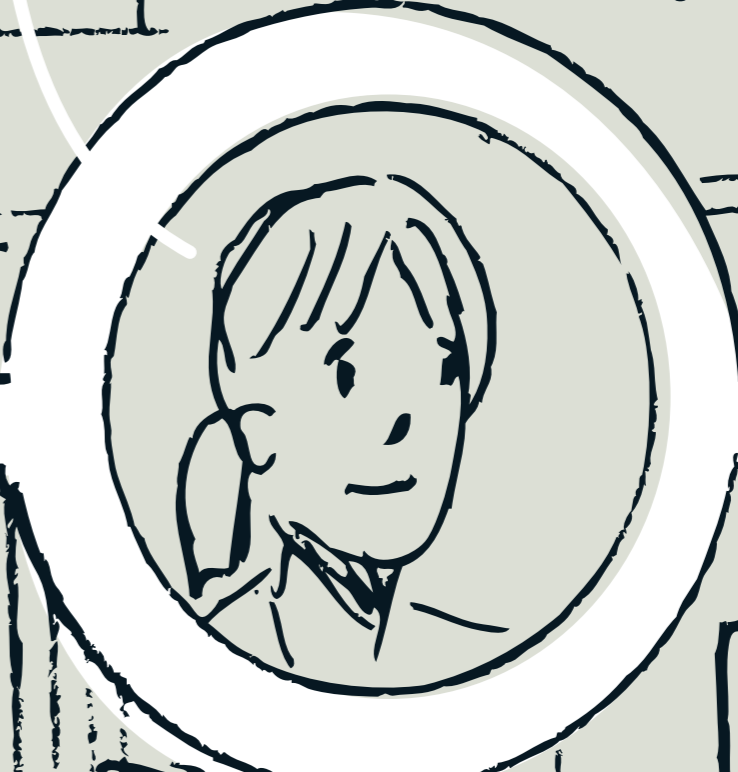




MOST NIGHTS, I WALK HOME FROM WORK. USUALLY THAT TAKES ME UP MARKET STREET.



CROWDS OF PEOPLE ARE GATHERED OUTSIDE THE THEATER. THE NIGHTTIME CITY IS COMING ALIVE.



THE EARLY EVENING IS MY FAVORITE TIME OF DAY. THE BUILDINGS HAVE THEIR LIGHTS ON, THE SHOPS ARE OPEN, AND THERE'S A LOT OF PEOPLE OUT ON THE STREET.

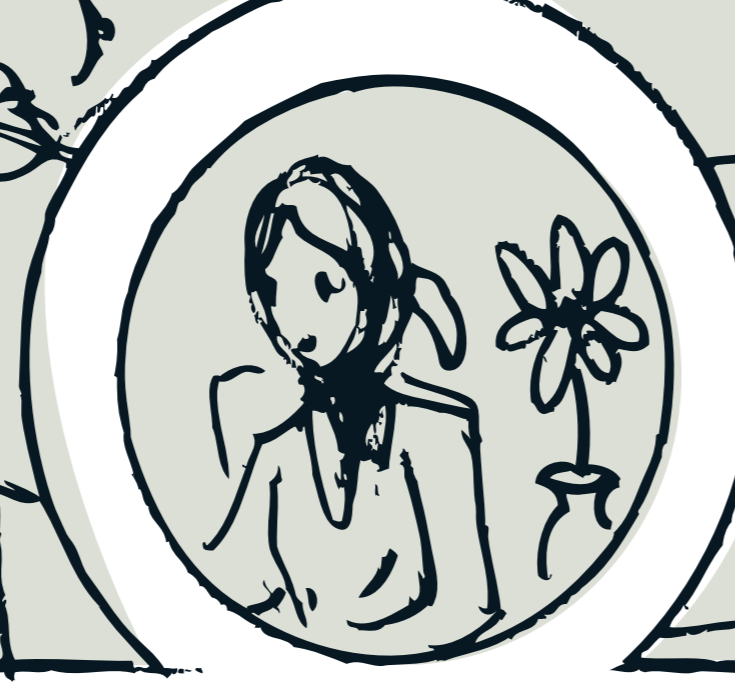
I SOMETIMES STOP AT THE FLORIST ON MY WAY HOME.



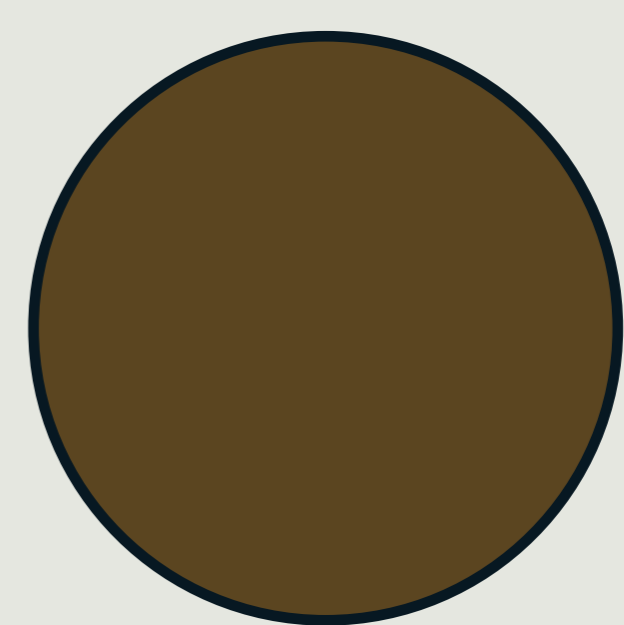
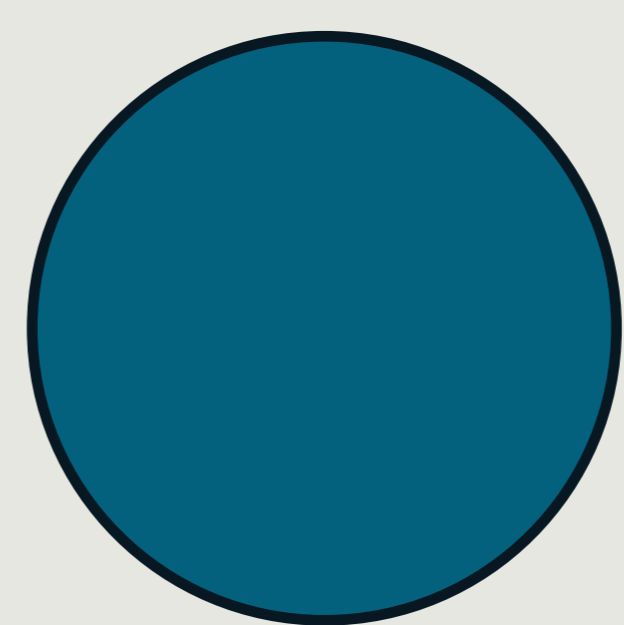
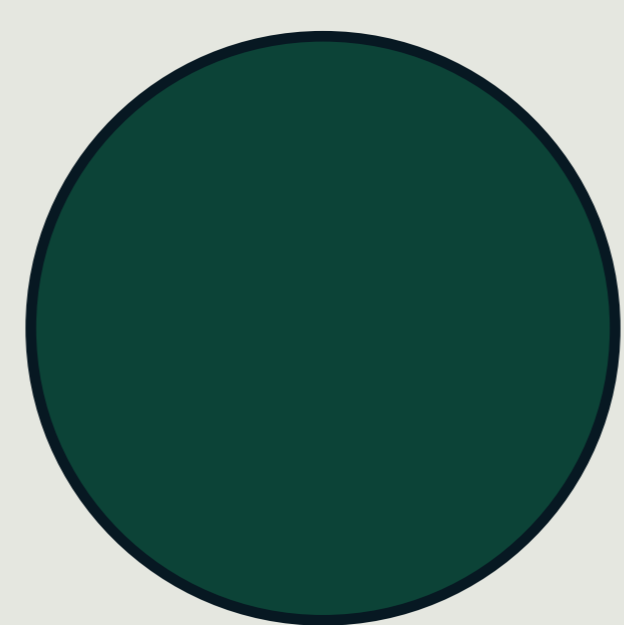
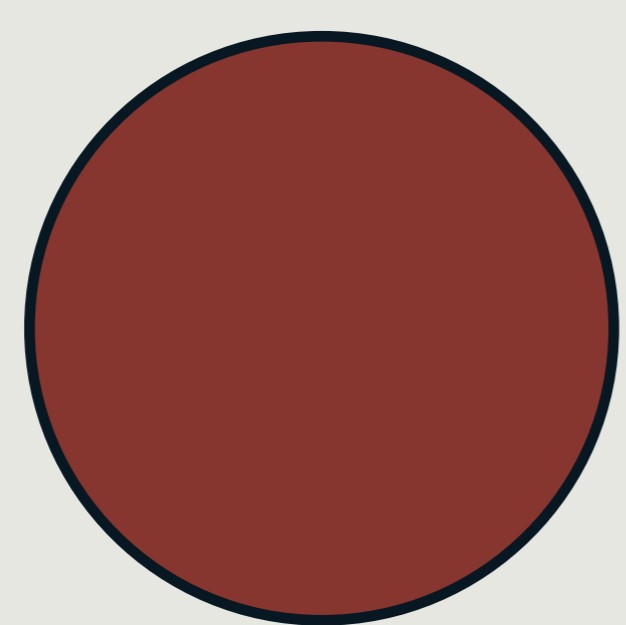
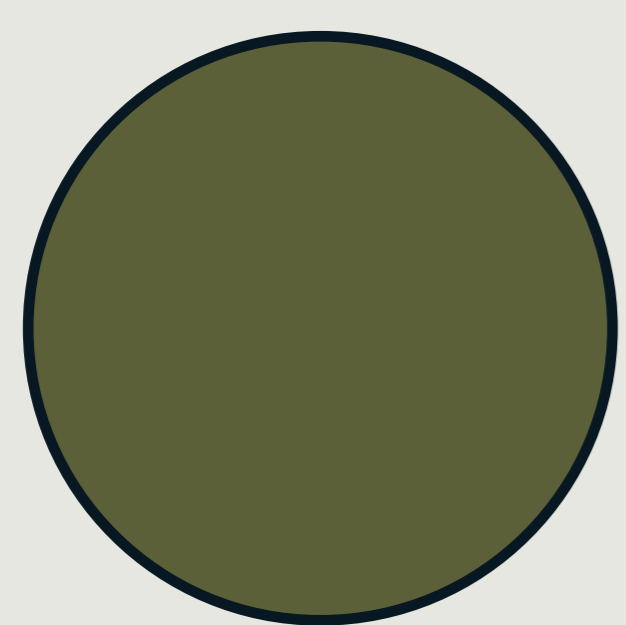
The NIGHT WALK ON MARKET STREET

THE HISTORIC STREETLIGHTS ON MARKET STREET DATE BACK TO 1915.

PEOPLE HURRY BY ON THEIR WAY OUT FOR THE EVENING.



WHEN THEY WERE INSTALLED, THE CHRONICLE'S HEADLINE DECLARED: "SAN FRANCISCO'S NIGHT NOW DAY."





YOU HUMANS SEEM TO FIDGET IN YOUR SEATS JUST LIKE WE DO. YOU ARE ALWAYS MOVING AROUND.

I FIND THE ESCALATOR VERY CONFUSING TO STAND ON.

IT NEVER STOPS MOVING!



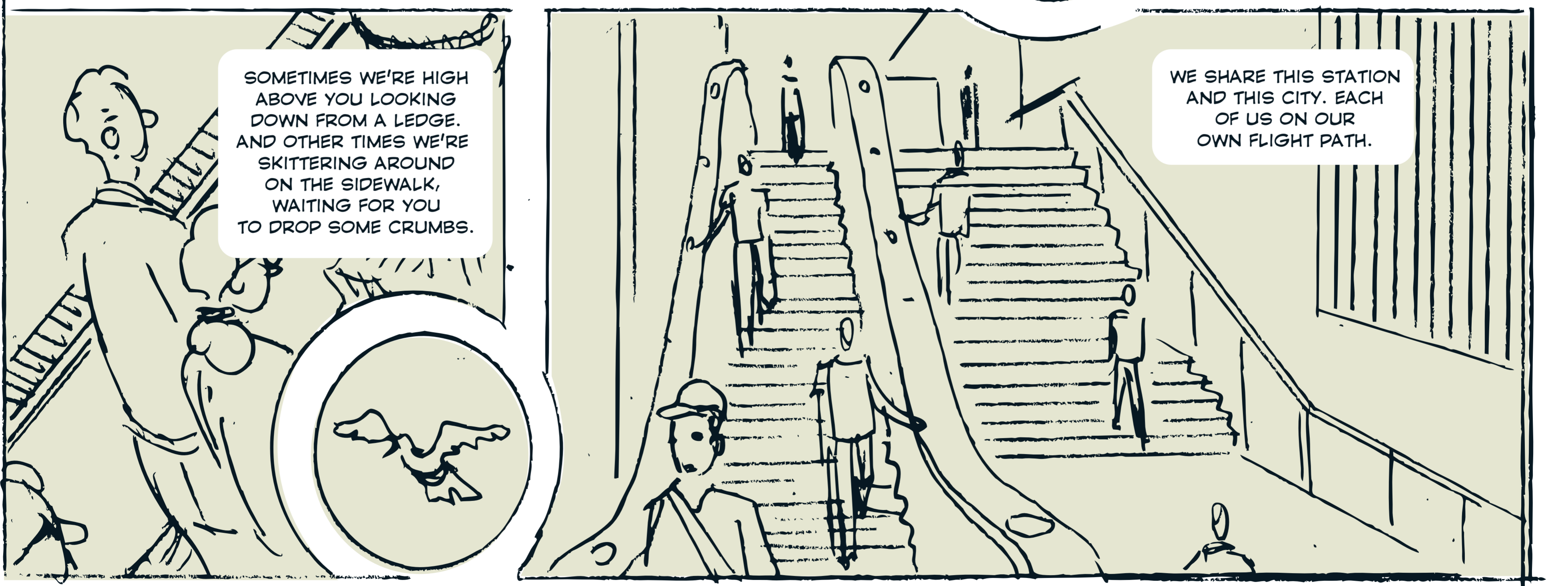
7:22

THE ONLY PEOPLE THAT WALK IN CIRCLES LIKE US ARE THE TOURISTS...

... BUT THE LOCALS WALK QUICKLY AND IN STRAIGHT LINES. ESPECIALLY, WHEN THE TRAIN DOORS ARE ABOUT TO CLOSE.

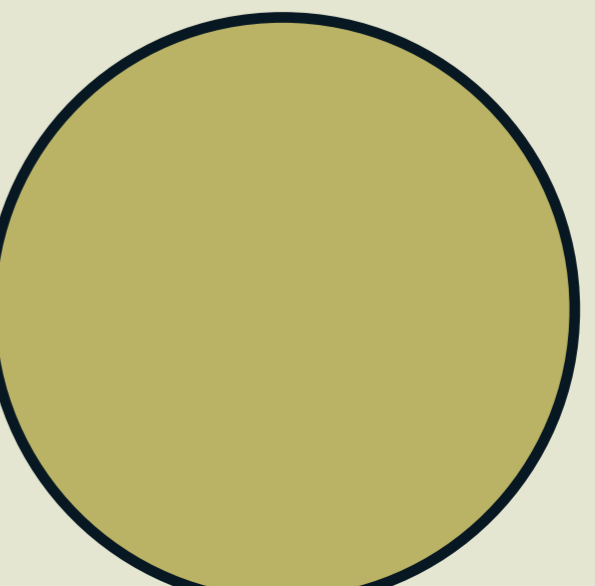
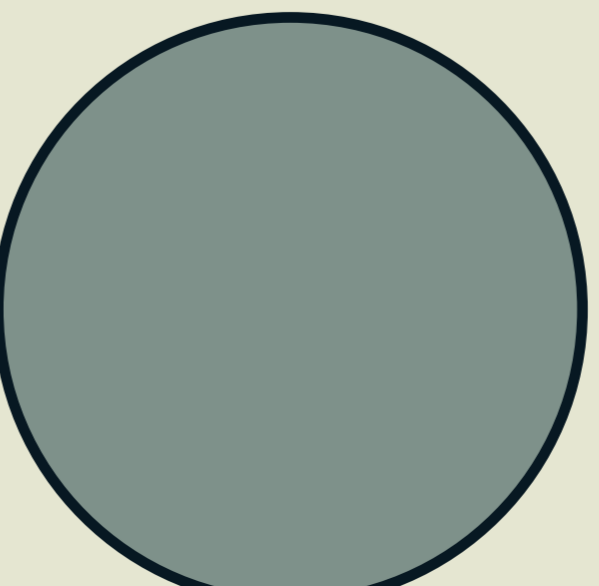
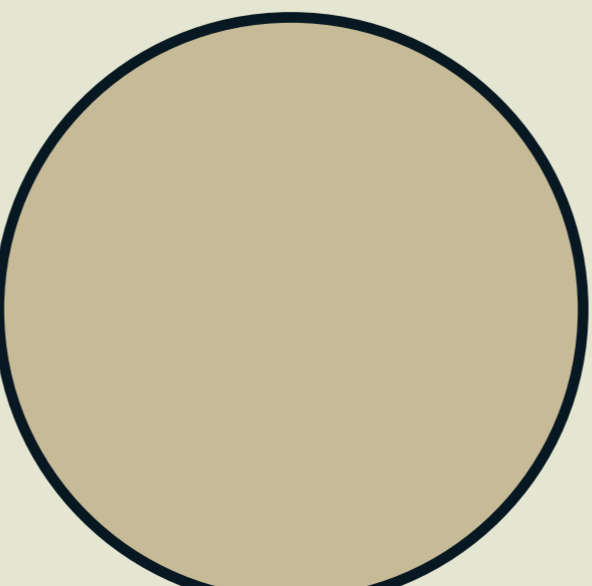
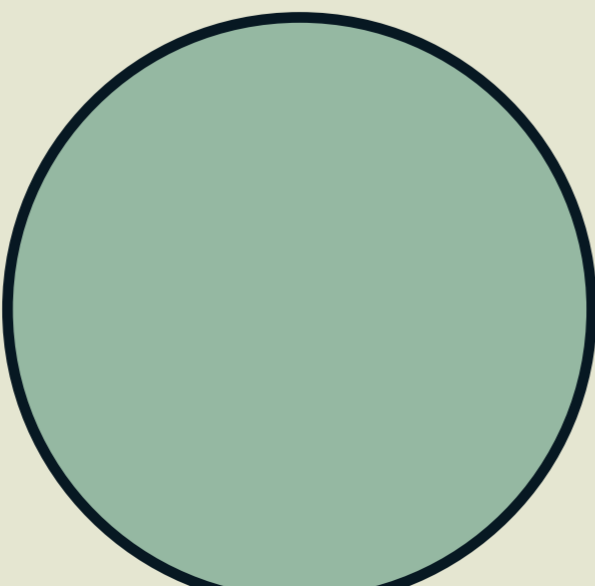
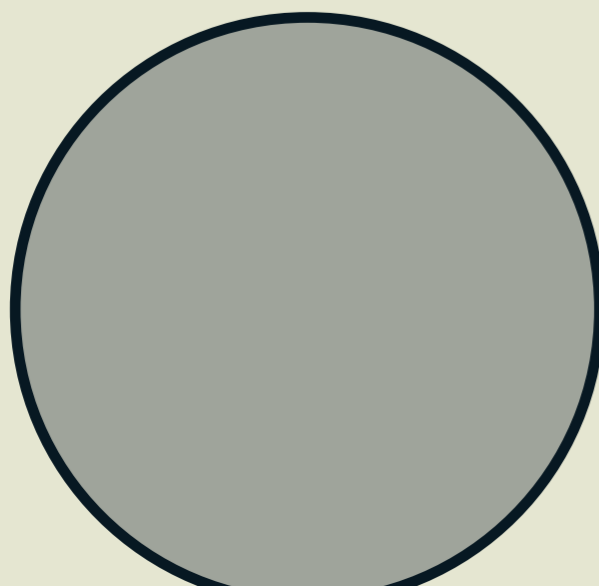
They FLOCK TO MARKET

WE MOSTLY STAY OUT OF THE TUNNELS. IT'S TOO DARK!



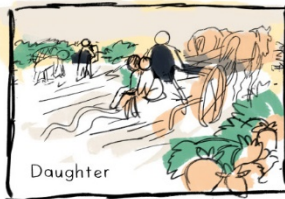
SOMETIMES WE'RE HIGH ABOVE YOU LOOKING DOWN FROM A LEDGE. AND OTHER TIMES WE'RE SKITTERING AROUND ON THE SIDEWALK, WAITING FOR YOU TO DROP SOME CRUMBS.

WE SHARE THIS STATION AND THIS CITY. EACH OF US ON OUR OWN FLIGHT PATH.



Minnie Phan

Know History, Know Self



Daughter



Sister



Citizen



Mother



Teacher



Artist

Ruth Asawa



KNOW HISTORY, KNOW SELF Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod
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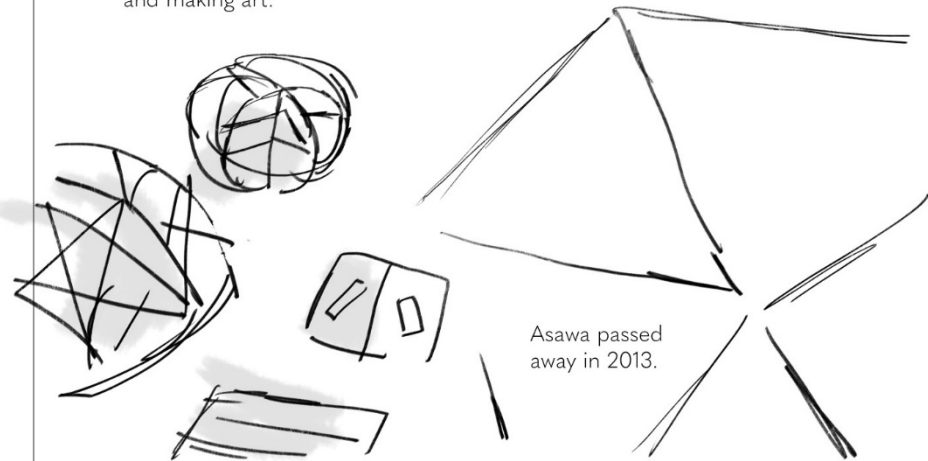
Born in 1926, Asawa spent her childhood working on her family's farm. In 1942, the Asawa family were among the 120,000 Japanese citizens and immigrants incarcerated during World II.

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.



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



Asawa passed away in 2013.



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Kaisik Wong



KNOW HISTORY, KNOW SELF

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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.



KNOW HISTORY, KNOW SELF

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Bernice
Bing



KNOW HISTORY, KNOW SELF

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Bernice Bing was a queer abstract painter and the first Executive Director of SOMArts.

Born in San Francisco's Chinatown in 1936, she led a life driven by art and spirituality.



Orphaned at the age of five, Bing survived abuse at multiple foster homes throughout her girlhood.



She dedicated her life to exploring the unconscious and her obscured heritage. Isolated without a sense of belonging, Bing once said,

"Drawing was the thing that kept me connected".

Bing passed away in 1998.



KNOW HISTORY, KNOW SELF

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Triple Dream Comics
Who is San Francisco?

WHAT IS A PARK?

EVERY WEEKEND PEOPLE GATHER IN SAN FRANCISCO'S GOLDEN GATE PARK TO SKATE.

EVERYONE SKATES. NOTHING IS BEING SOLD...

IT'S JUST PEOPLE URGING TO BE AROUND PEOPLE.

DAVID MILLS, JR., KNOWN AS "THE SCORPION OF SKATING"

I HAD BEEN HERE FOR ONLY THREE DAYS WHEN I FOUND GOLDEN GATE PARK. I WAS A TOTAL STRANGER.

WE DIDN'T HAVE ANY REPRESENTATION. NO ONE SPOKE UP FOR ROLLER SKATERS. NO ONE SPOKE UP FOR THE PEOPLE WHO CAME OUT TO THE PARK.

AS LONG AS PEOPLE HONORED THOSE, THE CITY AGREED NOT TO TOTALLY BAN SKATING.

WHEN YOU CLOSE THE PARK TO CAR TRAFFIC, PEOPLE WILL GO OUT THERE AND THEY WILL TURN THAT ASPHALT INTO A RECREATION PARADISE.

AND I'M INTO THAT.

SKATING CONTINUED TO FLOURISH. IN 1986, DAVID WORKED WITH PARK PLANNER DEBORAH LEARNER TO MAKE 8TH AVENUE AND 37th DRIVE A PERMANENT PLACE FOR SKATING.

PEOPLE HAVE TO HAVE A SAY.

1989 SAW THE BIRTH OF MIDNIGHT ROLLERS FRIDAY NIGHT SKATE. IN 2013 MILLS TURNED THE OLD SACRED HEART CHURCH INTO A ROLLER DISCO—CALLED THE CHURCH OF 8 WHEELS.

HE ARRIVED IN SAN FRANCISCO IN 1979.

HE SOON BECAME PART OF THE SKATING COMMUNITY. THOUSANDS OF PEOPLE WHO GATHERED AT THE PARK EVERY WEEKEND.

WHEN RESIDENTS COMPLAINED, THE CITY ESTABLISHED "NO SKATE ZONES." DAVID COORDINATED THE GOLDEN GATE PARK SKATE PATROL TO PROVIDE FIRST AID FOR SKATERS AS WELL AS HELP THEM STAY IN DESIGNATED AREAS.

MY THING IS, I HAVE A SCENE THAT LETS EVERYBODY BE A PART OF IT...

...ONE OF THE BEAUTIES OF SAN FRANCISCO IS THAT YOU YOURSELF AS AN INDIVIDUAL CAN BE THAT...

...AND INVITE PEOPLE IN.

HE CONTINUES HIS WORK TO ENSURE THE PARK IS A PLACE WHERE ANYBODY CAN GO AND ENJOY THE OUTDOORS.

IN 1968, ROUGHLY 160 TENANTS, MOST OF THEM ELDERLY FILIPINO MEN, LIVED IN THE INTERNATIONAL HOTEL, AT KEARNEY AND JACKSON ST.

THESE MEN, AND SOME WOMEN, NEVER EXPECTED TO (SCREAMING) IN TERMS OF DEFENDING THEIR COMMUNITY. NONE OF THEM.

WHAT? (TOMPOLO'S WHOLE BODY GETS UP AT FIVE, GETS HIS FISHING POLE, GETS HIS COFFEE, GOES DOWN TO THE PIER, GOES FISHING. THAT WAS HIS WHOLE THING.

BY THE CLOSE OF THE EVICTION PROCESS, WHAT WAS SITTING SCREAMING, "WE WON'T GO." LEADING CHANTS.

JEANETTE LAZAM MOVED INTO THE I-HOTEL AT AGE 28 TO HELP WITH THE ANTI-EVICTION EFFORT.

I FAILED. I FAILED. I FAILED. STOP THIS EVICTION.

WE WALKED OUT TOGETHER AT FIVE O'CLOCK IN THE MORNINGS. IT WAS SO HEART WRENCHING FOR ME... YOU HEARD HIS WAILING ALL THE WAY DOWN KEARNEY STREET.

WE WERE CLOSE. HE WERE LIKE MY FATHER.

LAZAM MOVED INTO THE REBUILT I-HOTEL IN 2021. SHE WAS 72 AND ONE OF ONLY 4 FILIPINO RESIDENTS.

YOU CAN'T PUT IT TOGETHER AGAIN. I WISH I COULD HAVE ALL THE GUYS THAT WERE HERE BACK... I WISH THEY COULD BE HERE, BUT THEY'RE ALL DEAD.

IT'S HARD FOR ME. PEOPLE'S THOUGHT, "OH, SHE'S COMING BACK. SHE'S COMING BACK HOME."

IT'S NOT HOME ANYMORE.

WE NEED TO START CLAIMING OUR RIGHT TO BE HERE, BECAUSE IF WE DON'T, WE ALLOW THESE PEOPLE TO TELL US WHERE TO GO.

THAT'S WHAT I'M LOOKING FOR IN TERMS OF THE FUTURE.

IT'S A BASIC RIGHT. NO ONE CAN TAKE IT AWAY FROM YOU.

WE TOOK LEADERSHIP OF THIS STRUGGLE AND IT WAS AMAZING.

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WHAT IS WORK?

THE LUSTY LADY OPENED IN NORTH BEACH IN 1976.



IT WAS A PEEP SHOW. PATRONS PAID. THE SHUTTER WENT UP. STRIPPERS DANCED BEHIND GLASSES...



...WORKING ALONGSIDE EACH OTHER-AND HAVING EACH OTHER'S BACK.



IT CHANGED MY LIFE IN THE BEST WAY POSSIBLE. BECAUSE I FOUND MY PEOPLE, RIGHT?

THEY WERE KIND OF LIKE MOTHERLY FIGURES... AND AS I BECAME THE OLDEST STRIPPER, I WOULD BE THAT TO ALL THE YOUNGER ONES AS WELL.

"ONAWON?" "SINNAWON" "LASSANA"

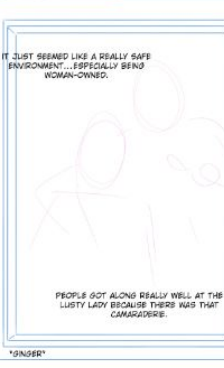


IN THE 1980S, THE BUSINESS WAS PLAGUED BY RACIST AND EXPLOITATIVE PRACTICES. IN RESPONSE, THE DANCERS, JANITORS, AND CASHIERS DECIDED TO UNIONIZE.



I THINK IT WAS A LOT OF FOLKS THAT WERE DOWN FOR IT, BECAUSE YOU NEED TO HAVE FOR WORKING MAMAS, YOU KNOW?

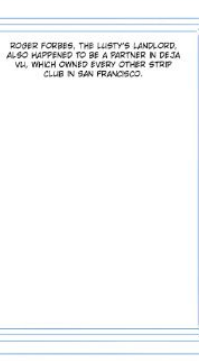
THEN IN 2003, THE EMPLOYEES BOUGHT THE BUSINESS, TRANSFORMING THE LUSTY INTO A WORKER CO-OPERATIVE.



IT JUST SEEMED LIKE A REALLY SAFE ENVIRONMENT... ESPECIALLY BEING WOMAN-OWNED.

PEOPLE GOT ALONG REALLY WELL AT THE LUSTY LADY BECAUSE THERE WAS THAT CANAGADERE.

"SINSEP"

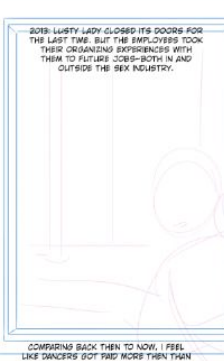


ROGER FORBES, THE LUSTY'S LANDLORD, ALSO HAPPENED TO BE A PARTNER IN DEJA VU, WHICH OWNED EVERY OTHER STRIP CLUB IN SAN FRANCISCO.



WE GOT AN EVICTION NOTICE. THE LANDLORD WOULD NOT NEGOTIATE RENT, AND WE GOT KICKED THE FLICK OUT.

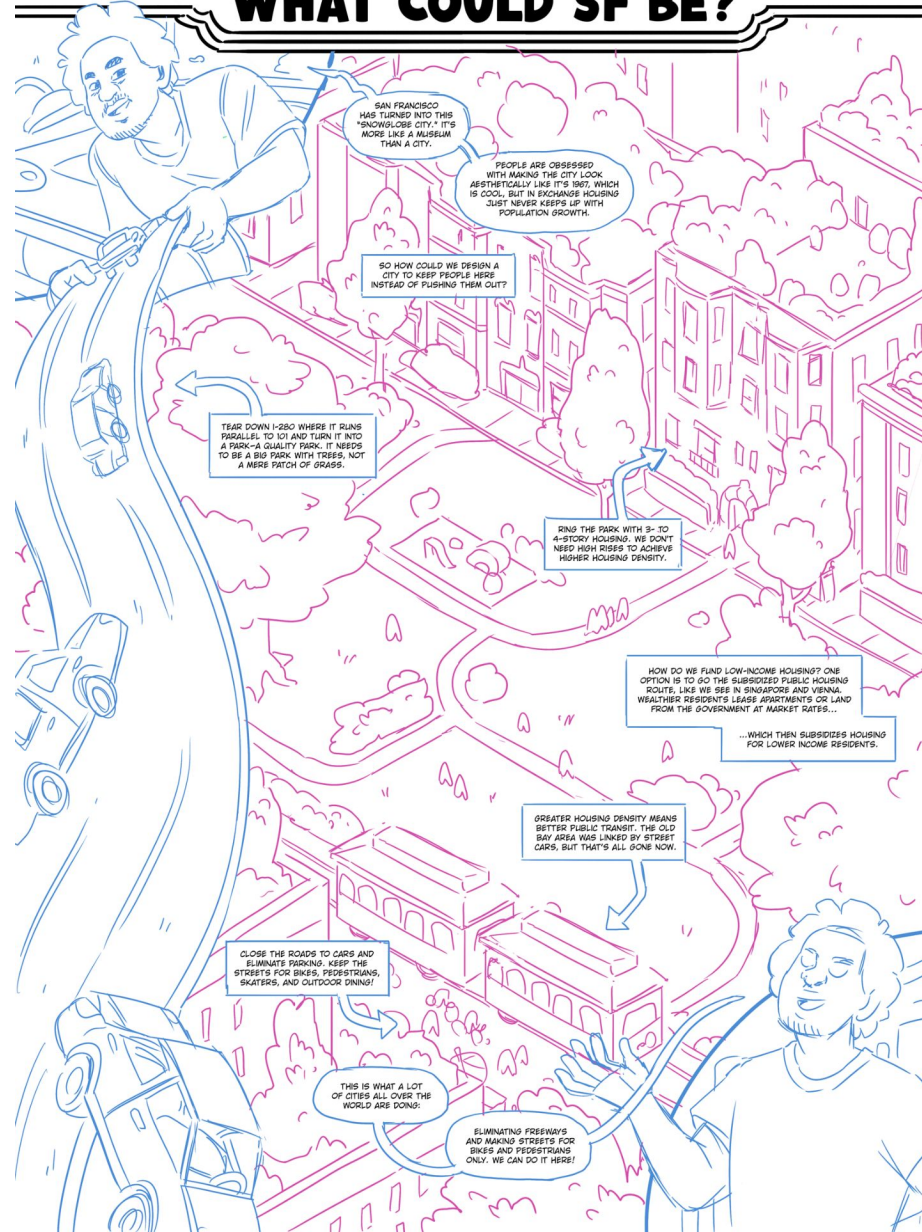
IT'S VERY DIFFICULT AS A CO-OP AND A UNION TO FIGHT AGAINST CORPORATE AMERICA STRIP CLUBS.



2018: LUSTY LADY CLOSED ITS DOORS FOR THE LAST TIME. BUT THE EMPLOYEES TOOK THEIR ORGANIZING EXPERIENCES WITH THEM TO FUTURE CO-OPS-BOTH IN AND OUTSIDE THE SEX INDUSTRY.

COMPARING BACK THEN TO NOW, I FEEL LIKE DANCERS GOT FRED MORE THEN THAN THEY DO NOW. AND SEX WORKERS ARE GIVING AWAY MORE, SPECIFICALLY DANCERS.

WHAT COULD SF BE?



SAN FRANCISCO HAS TURNED INTO THIS "KNOWLEDGE CITY." IT'S MORE LIKE A MUSEUM THAN A CITY.

PEOPLE ARE OBSESSED WITH MAKING THE CITY LOOK AESTHETICALLY LIKE IT'S 1967, WHICH IS COOL, BUT IN EXCHANGE HOUSING JUST NEVER KEEPS UP WITH POPULATION GROWTH.

SO HOW COULD WE DESIGN A CITY TO KEEP PEOPLE HERE INSTEAD OF PUSHING THEM OUT?

TEAR DOWN I-280 WHERE IT RUNS PARALLEL TO 101 AND TURN IT INTO A PARK-A QUALITY PARK. IT NEEDS TO BE A BIG PARK WITH TREES, NOT A MESS PATCH OF GRASS.

FINN THE PARK WITH 3- TO 4-STORY HOUSING. WE DON'T NEED HIGH RISES TO ACHIEVE HIGHER HOUSING DENSITY.

HOW DO WE FUND LOW-INCOME HOUSING? ONE OPTION IS TO GO THE SUBSIDIZED PUBLIC HOUSING ROUTE. LIKE WE SEE IN SINGAPORE AND VIENNA. WEALTHIER RESIDENTS LEASE APARTMENTS OR LAND FROM THE GOVERNMENT AT MARKET RATES...

...WHICH THEN SUBSIDIZES HOUSING FOR LOWER INCOME RESIDENTS.

GREATER HOUSING DENSITY MEANS BETTER PUBLIC TRANSIT. THE OLD BAY AREA WAS LINKED BY STREET CARS, BUT THAT'S ALL GONE NOW.

CLOSE THE ROADS TO CARS AND ELIMINATE PARKING. KEEP THE STREETS FOR BIKES, PEDESTRIANS, SKATERS, AND OUTDOOR DINING!

THIS IS WHAT A LOT OF CITIES ALL OVER THE WORLD ARE DOING.

ELIMINATING FREEWAYS AND MAKING STREETS FOR BIKES AND PEDESTRIANS ONLY. WE CAN DO IT HERE!



MEL

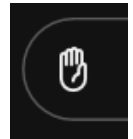
KATIE

CURTIS

LAUREN

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Item 5: 2023 Art on Market Street Posters Series

Discussion and Possible Action: to approve artists Rina Ayuyang, Peter Hoey (Peter + Maria Hoey), Katie Longua Illustration (Triple Dream Comics), and Minnie Phan and their conceptual proposals for the 2023 Art on Market Street Kiosk Poster Series, as recommended by the artist review panel.

Discussion and Possible Action: to authorize the Director of Cultural Affairs to enter into contracts with Rina Ayuyang, Peter Hoey (Peter + Maria Hoey), Katie Longua Illustration (Triple Dream Comics), and Minnie Phan for an amount not exceed \$12,000 each for the 2023 Art on Market Street Kiosk Poster Series.

Item 6: 49 South Van Ness Video Wall

Action

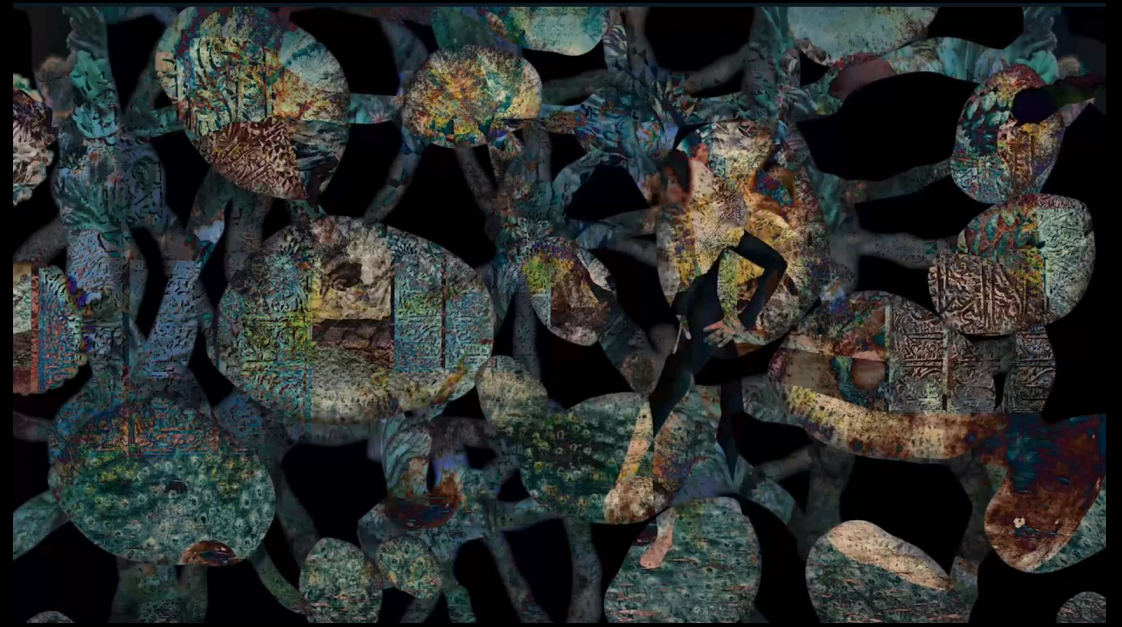
Staff Presenter: Program Associate Craig Corpora

Presentation Time: 5 minutes

49 South Van Ness Video Wall Artists



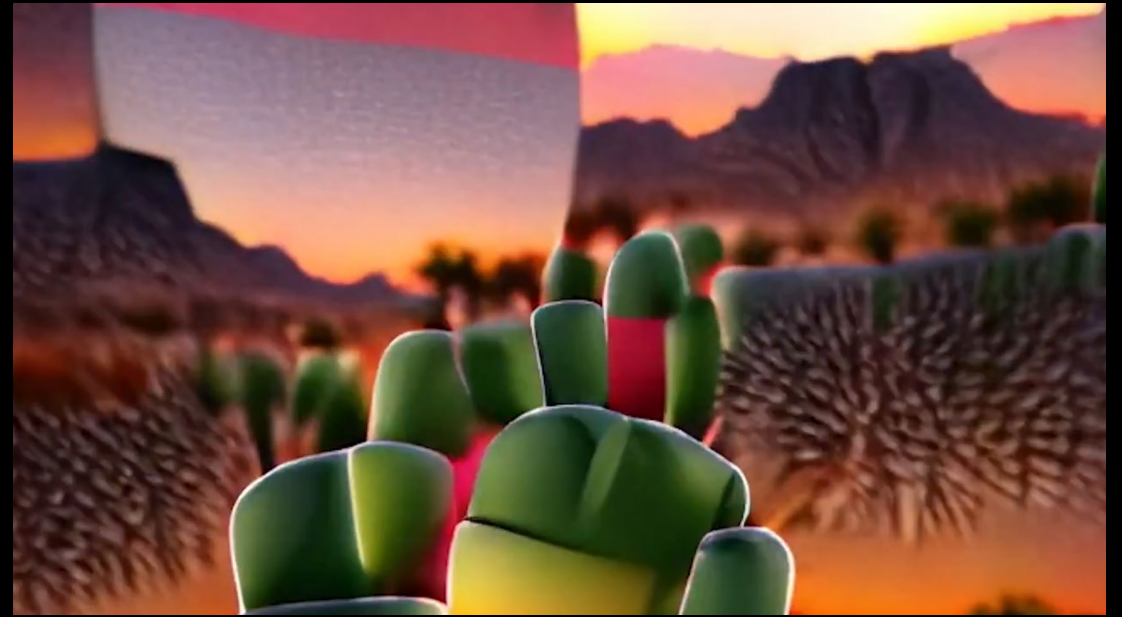
Miguel Arzabe



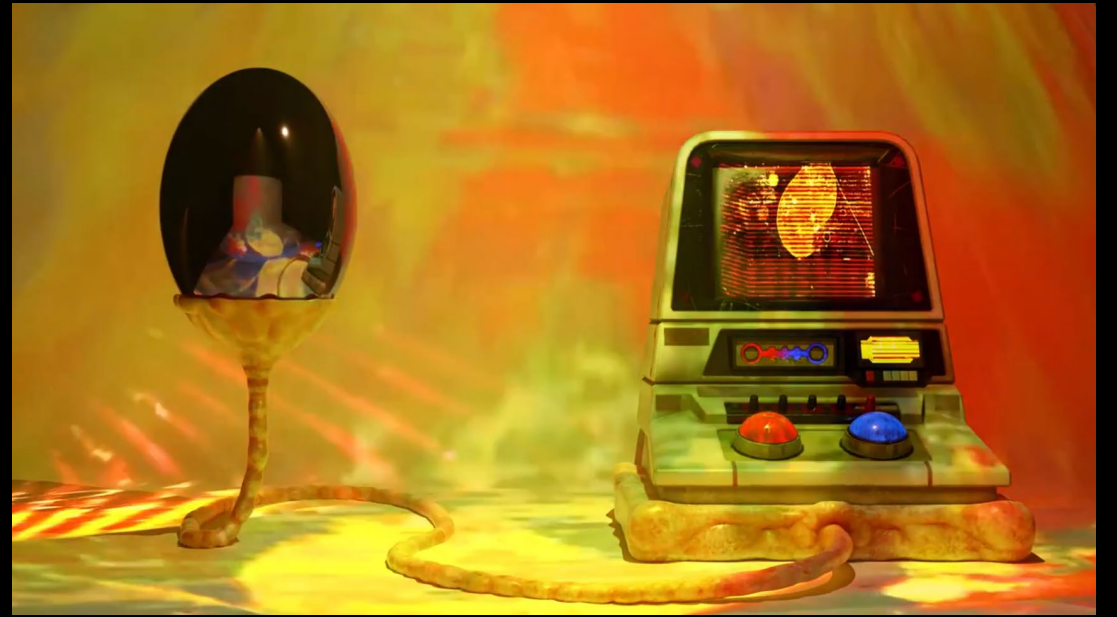
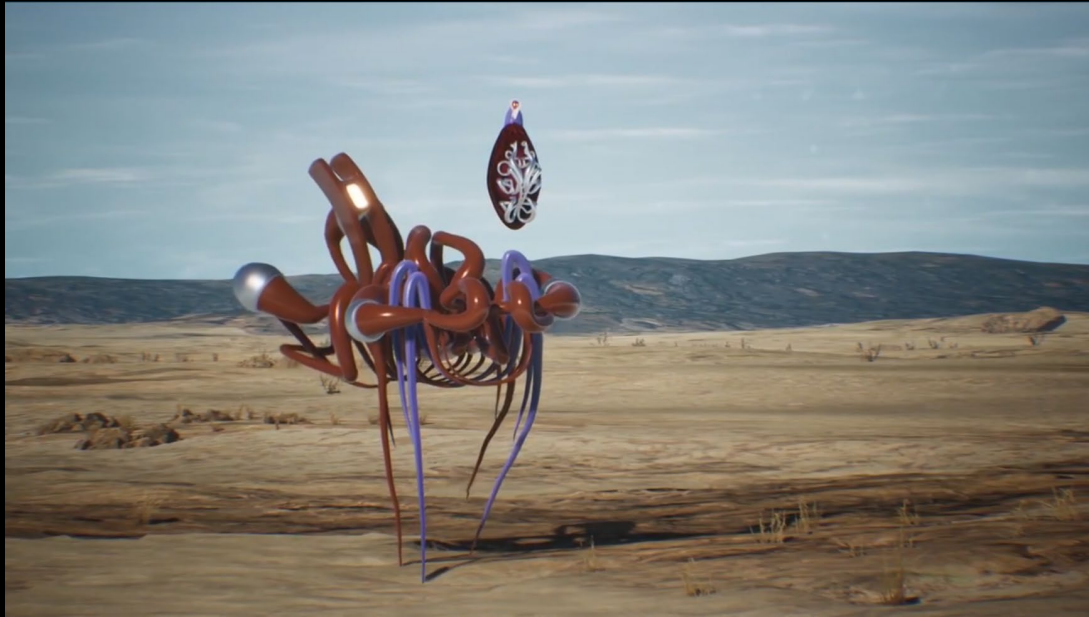
Zeina Barakeh



The future of cars will vary.



Susana Barrón



David Bayus



Kota Ezawa



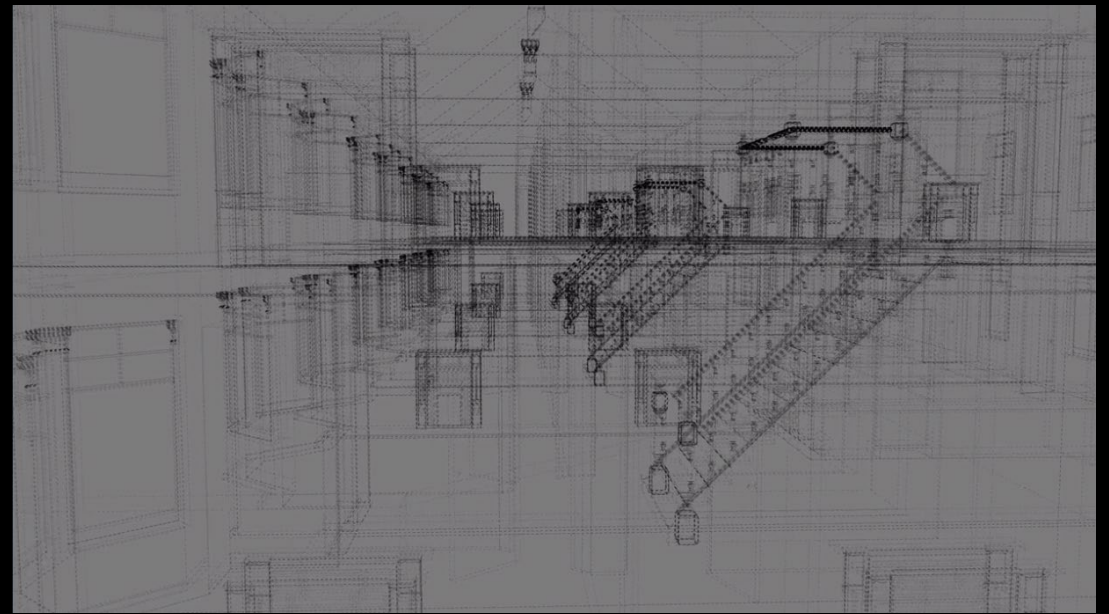
Chitra Ganesh



Patrick Gibson



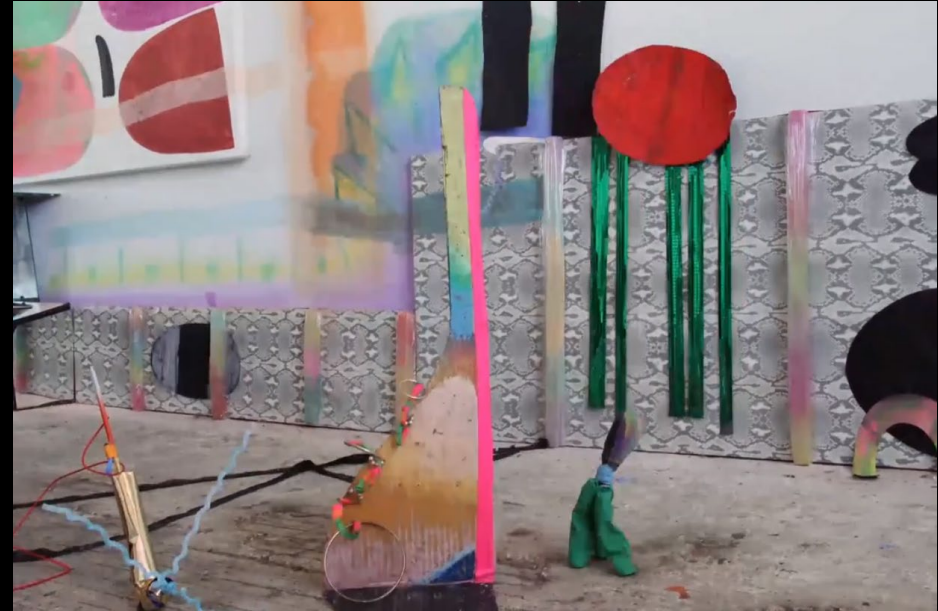
Aron Kantor



Lindsay Rothwell



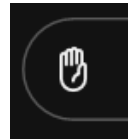
Jeremy Rouke



Selina Trepp

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Item 6: 49 South Van Ness Video Wall

Discussion and Possible Action: to approve the following finalists for the 49 South Van Ness Video Wall Project, as recommended by the artist review panel:

Miguel Arzabe	Zeina Barakeh	Susan Barron
David Bayus	Kota Ezawa	Chintra Ganesh
Patrick Gibson	Aron Kantor	Lindsay Rothwell
Jeremy Rourke	Selina Trepp	

Discussion and Possible Action: to authorize the Director of Cultural Affairs to enter into contracts with the following recommended finalists for an amount not to exceed \$10,000 each for the 49 South Van Ness Video Wall Public Art Project:

Miguel Arzabe	Zeina Barakeh	Susan Barron
David Bayus	Kota Ezawa	Chintra Ganesh
Patrick Gibson	Aron Kantor	Lindsay Rothwell
Jeremy Rourke	Selina Trepp	

Item 7: SFPD Traffic and Forensic Services Division

****TABLED****

Item 8: Pier 27 Cruise Terminal Project

Action

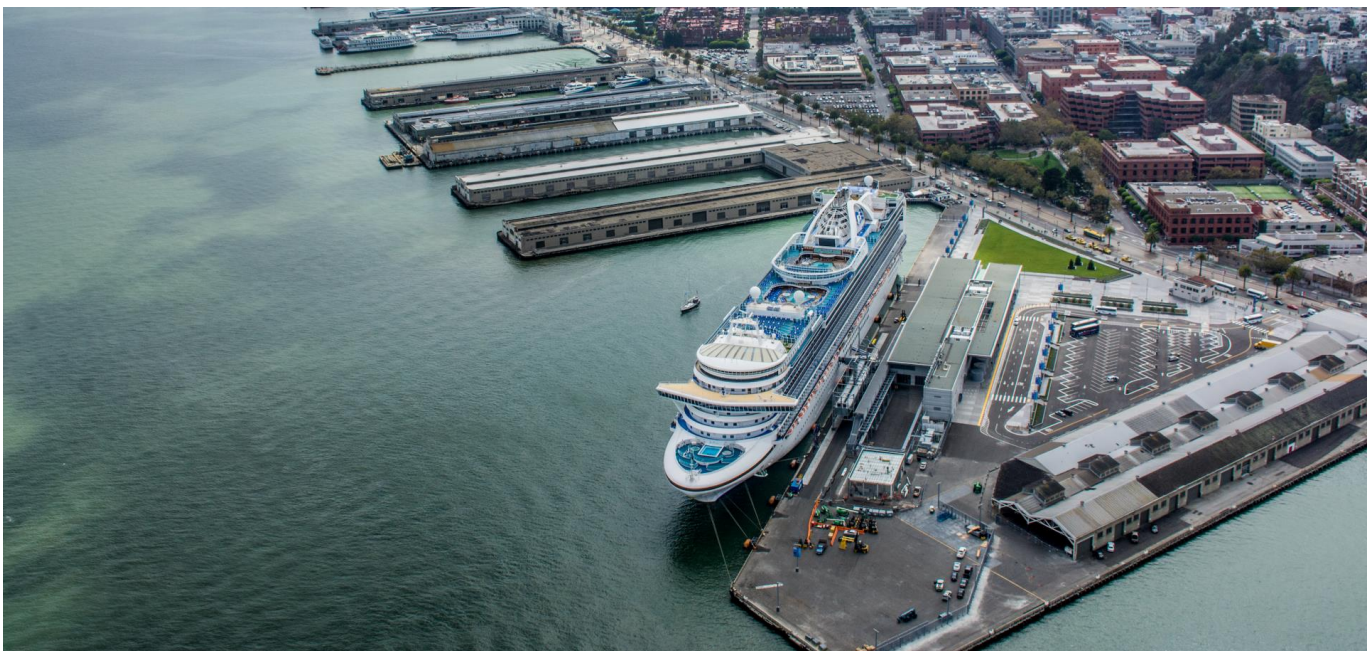
Staff Presenter: Project Manager Marcus Davies

Presentation Time: 5 Minutes

sfac san francisco arts commission

PIER 27 CRUISE TERMINAL PUBLIC ART PROJECT PLAN

For presentation to Visual Arts Committee September 21, 2022



BACKGROUND

Built in 2014, the Port of San Francisco's James R. Herman Cruise Terminal at Pier 27 hosts cruise ships year-round and doubles as an indoor/outdoor event center on non-cruise days. Located on the northern waterfront of the Embarcadero between Chestnut and Lombard streets, the terminal is accessible by private vehicle, public transit, and on foot.

ART OPPORTUNITY

- A sculpture, or series of smaller sculptures, located within the cruise terminal plaza adjacent to the Embarcadero pedestrian entrance.

PROJECT GOALS

- Artwork should be positioned to invite visitors, but not impede paths of circulation.
- Artwork should be visible from points north and south on the Embarcadero.
- Artwork should embrace and highlight its visual connection to the Bay, and consider geographic, cultural and/or historic relationships to the site and surrounding areas.
- Artwork should be universally accessible and accommodating, and appropriately scaled to the site.

- Artwork should be fabricated with consideration of sustainable materials and constructed as permanent and maintainable within an urban and marine environment.

ART ENRICHMENT AND ARTWORK BUDGET

Total Art Enrichment Amount: \$330,000

Artwork Budget: \$136,000, inclusive of all artist’s fees, as well as associated expenses for artwork design, fabrication, insurance, and transportation.

Site Work and Installation Allocation (managed by SFAC): \$83,700

ARTIST RECRUITMENT APPROACH AND ELIGIBILITY

Arts Commission staff will issue an RFQ for this specific opportunity. Professional practicing artists residing in the United States are eligible to apply.

ARTIST SELECTION PROCESS

After the application deadline the Arts Commission staff will screen applications to establish the pool of artists meeting the minimum eligibility requirements, which are professional practicing artists who reside in the United States. The eligible applications will be presented to an Artist Qualification Panel consisting of two arts professionals and one SFAC staff member who will review and score the applications to identify the short list of qualified artists to be considered for the project opportunity.

The list of qualified artists will be presented to the Pier 27 Cruise Terminal Project Artist Review Panel consisting of one staff representative from the Port, one representative of Pier 27 design team, one representative of Bay Conservation and Development Commission, one community member, 3 arts professionals, and one Arts Commissioner. The panel will identify three finalists who will be invited to develop conceptual site-specific proposals after attending an orientation session with the project team and key stakeholders. These finalists will be paid an honorarium of \$2,000 plus travel reimbursement for development of a proposal.

Pier 27 Cruise Terminal Project Artist Review Panel will reconvene to consider the finalists’ proposals in an interview format and will select one artist for recommendation to the Arts Commission.

COMMUNITY INVOLVEMENT

- A community representative will serve on The Pier 27 Cruise Terminal Plaza Selection Panel and will participate in the Artist Orientation
- The finalists’ proposals may be on display for public comment near the project site pending appropriate location and on the SFAC website for two weeks prior to the final selection panel meeting
- All selection panels, Visual Arts Committee (VAC) and Commission meetings are open to the public.

TIMELINE (Subject to change)

Project Plan Approval (VAC)	September 21, 2022
RFQ Issued	October 2022
RFQ Deadline	December 2022/January 2023
Qualification Panel	January 2023
First Project Artist Selection Panel	February 2023
Port Commission Approval of Artists Selected	February/March, 2023
Artist Finalist Orientation	March 2023
Finalist Proposals Due	April 2023

Final Project Artist Selection Panel	May 2023
Port's Northern Advisory Committee Review	May/June, 2023
VAC Approval	May/June, 2023
Arts Commission Approval	June/July, 2023
Port Commission Approval	July/August, 2023
Artist Under Contract	July/August 2023

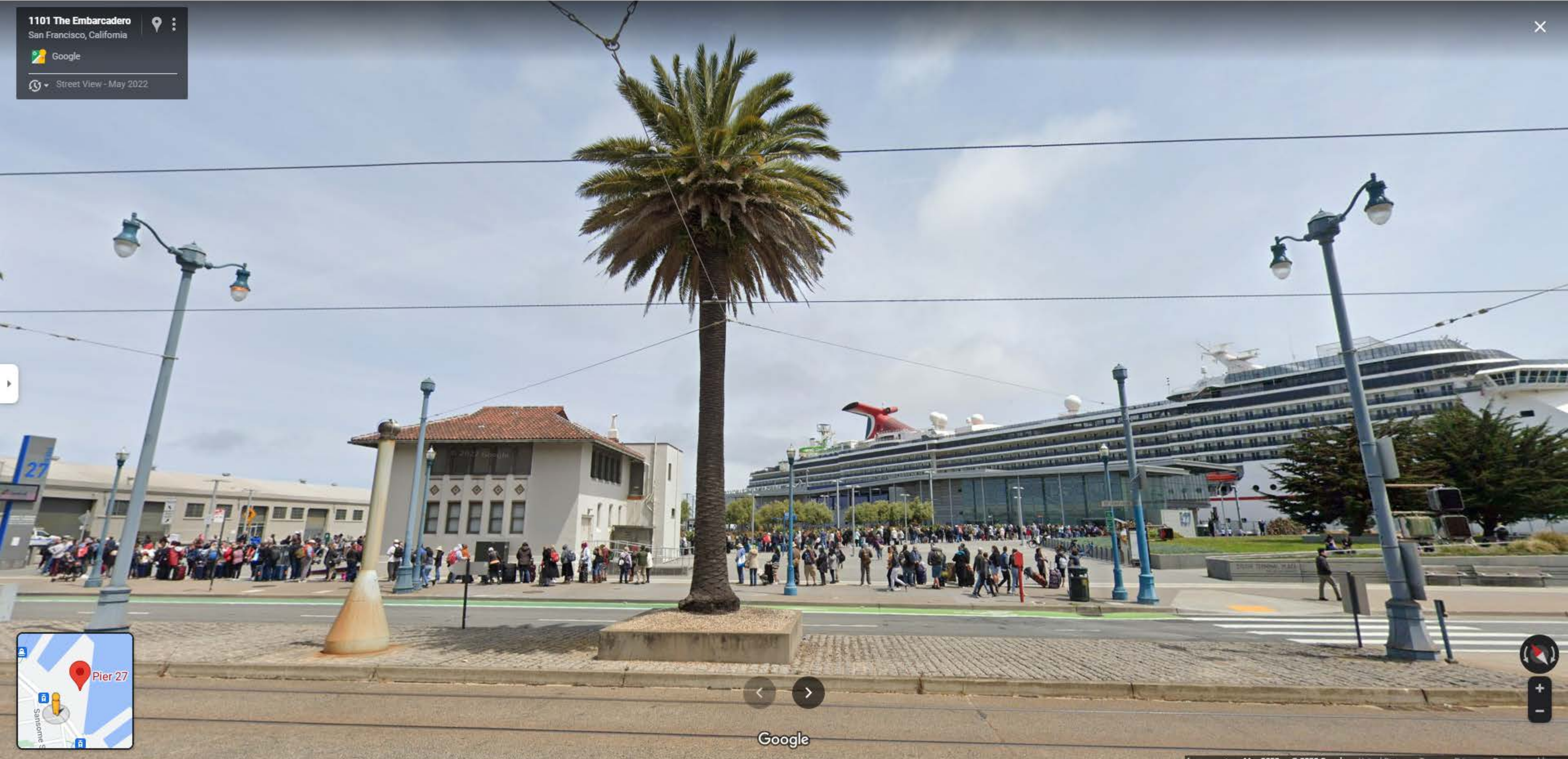
FURTHER INFORMATION

Contact Marcus Davies, Public Art Project Manager at (415)252-2232 or by email at marcus.davies@sfgov.org.

1101 The Embarcadero
 San Francisco, California

Google

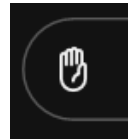
Street View - May 2022



Google

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Item 8: Pier 27 Cruise Terminal Project

Discussion and Possible action: to approve the Project Plan for the Pier 27 Cruise Terminal public art project.

Item 9: Staff Report

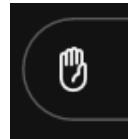
Discussion

Staff Presenter: Civic Art Collection and Public Art
Program Director Mary Chou

Presentation Time: 5 Minutes

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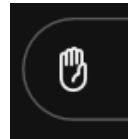
Item 10: New Business and Announcements

Discussion

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

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Item 11: Adjournment