

The logo for the San Francisco Arts Commission, featuring the lowercase letters 'sfac' in a white, stylized, sans-serif font on a red square background.

san francisco  
arts commission

# San Francisco Arts Commission Meeting

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**December 14, 2022**

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

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- 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: **2489 306 5721** followed by #.
- Enter the Numeric Meeting Passcode: **VAC1214** (**8221214** 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.

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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: General Public Comment**

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### *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

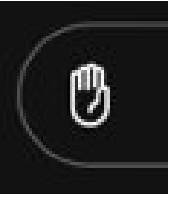
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## *Action*

1. Motion to approve *Burnside Steps*, a mosaic design by Aileen Barr and Colette Crutcher. The mosaic will be installed at the 59 Burnside Avenue cul-de-sac in District 8. The mosaic will be installed across 69 steps, 5 flights, 6 landings, the step's dimensions average approximately 6.5 in. tall by 11 in. wide. The project is funded by private donations and a SFAC Special Projects Grant. The artwork will not become part of the Civic Art Collection.
2. Motion to amend Resolution Number 1003-22-181 to reflect a change in name of Contractor from Miguel Arzabe to Studio Miguel Arzabe LLC.

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## **Item 3: Consent Calendar**

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**Motion to approve the consent calendar items.**

## Item 4: SFAC Gallery 2023 Exhibitions

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### *Discussion and Possible Action*

**Discussion and Possible Action:** for the Director of Cultural Affairs to approve a curator honorarium in the amount of \$5000 to Art with Elders for their participation in the 2023 SFAC Galleries City Hall exhibition (title to be determined) on view February 3-August 25, 2023.

**Discussion and Possible action:** for the Director of Cultural Affairs to approve a curator honorarium in the amount of \$5000 to Ann Jastrab for their participation in the spring 2023 SFAC Galleries Main Gallery exhibition (March 3-April 29, 2023).

**Discussion and Possible Action:** for the Director of Cultural Affairs to approve the artist honorarium in the amount of \$5,500 to Arleen Correa Valencia and \$5,500 to Georgina Reskala for the research and development of artwork for a SFAC Galleries exhibition in the Main Gallery on view March 3-April 29, 2023.

**Presenter:** Jackie Im

**Presentation Time:** Approximately 10 minutes

## Item 4: SFAC Gallery 2023 Exhibitions

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**Discussion and Possible Action:** for the Director of Cultural Affairs to approve a curator honorarium in the amount of \$5000 to Mark Harris for their participation in the spring 2023 SFAC Galleries Main Gallery exhibition (May 19-July 8, 2023).

**Discussion and Possible Action:** for the Director of Cultural Affairs to approve artist honorarium in the amount of \$5,500 to Mark Harris, \$5,5000 to Raymond L. Haywood, and \$5,500 to Bryan Keith Thomas for the research and development of artwork for a SFAC Galleries Main Gallery exhibition (May 19-July 8, 2023).

**Discussion and Possible Action:** for the Director of Cultural Affairs to approve a curator honorarium in the amount of \$5,000 to Marco Antonio Flores for their participation in Juana Alicia solo exhibition in the SFAC Galleries Main Gallery in summer 2023 (July 28-September 23, 2023).

**Presenter:** Jackie Im

**Presentation Time:** Approximately 10 minutes

# **SFAC Galleries**

## **2023 Exhibitions**

# Art with Elders: The Power of Creativity and Community

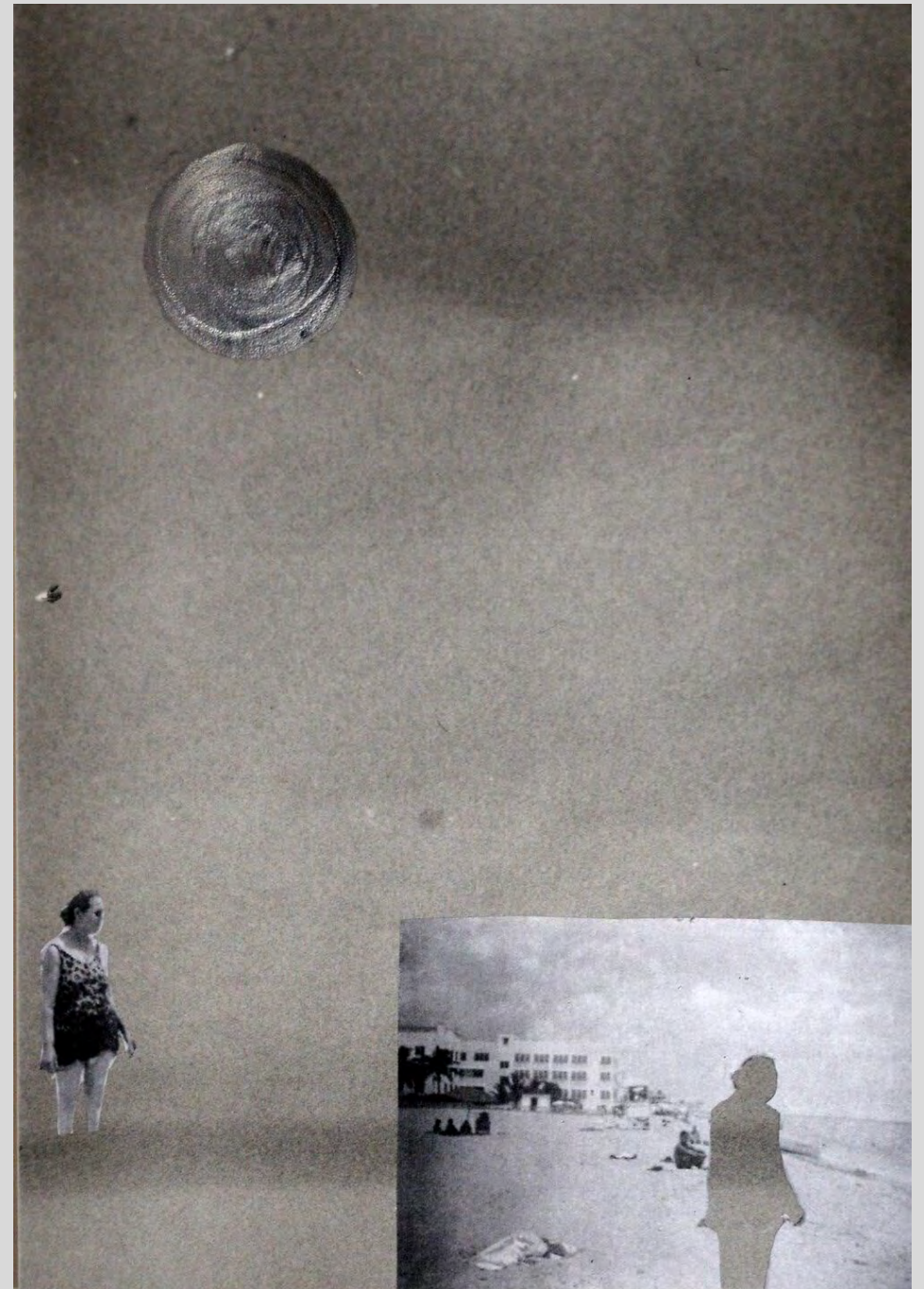
San Francisco City Hall  
February 3 – August 25, 2023







SFAC Main Gallery  
*Borderless*  
March 3 – April 29, 2023





Arleene Correa Valencia



Georgina Reskala



## About the Curator: Ann Jastrab



Ann Jastrab is the Executive Director at the Center for Photographic Art (CPA) in Carmel, California. The organization strives to advance photography through education, exhibition and publication.

Prior to her time at CPA, Jastrab was the gallery director of RayKo Photo Center for 10 years. In addition to the many exhibitions curated at CPA and at RayKo, Jastrab has also juried, curated, and organized numerous exhibitions for other national and international venues outside of the San Francisco Bay Area. Besides being a curator and an educator, Ann is a writer and editor, and she a fine art photographer.

Jastrab has curated five exhibitions for SFAC Galleries at City Hall, including *The Valley: Photo-essays from California's Heartland* in 2014 and *McNair Evans: In Search of Great Men* in 2016.



Raymond L. Haywood



Bryan Keith Thomas



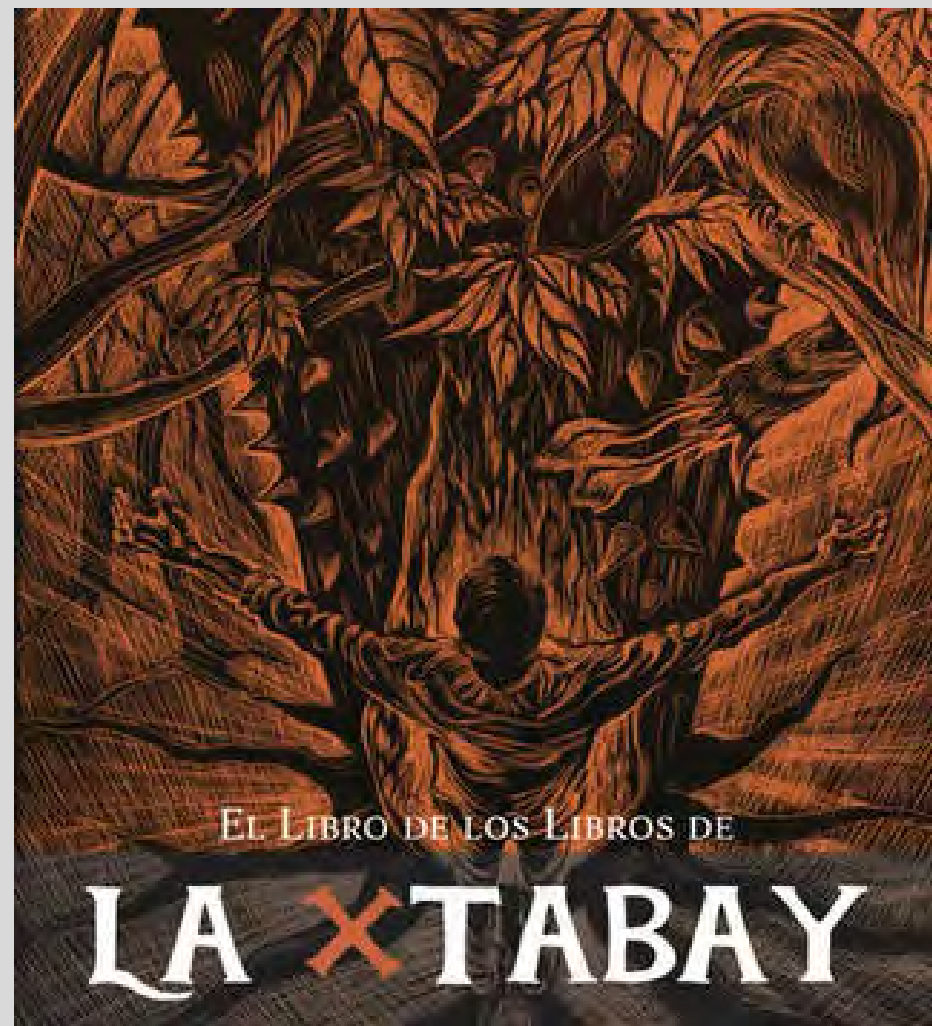
Mark Harris



SFAC Main Gallery  
Juana Alicia Solo Exhibition  
July 28 – September 23, 2023









## About the Curator: Marco Antonio Flores



Marco Antonio Flores is a doctoral student at Stanford University where he specializes in modern and contemporary art of the United States and Latin America. He has taught at Stanford University, Williams College, and the University of California, Berkeley. He recently taught a seminar at San Francisco State University titled *Mexican Muralism and Its Legacy in the Americas* which featured Juana Alicia's murals.

Flores has most recently curated *staring at the sun*, a solo exhibition featuring rafa esparza at Mass MOCA. He has also worked on projects with Cherríe Moraga, Guillermo Gomez-Peña, Celia Herrera Rodríguez, Favinna Rodríguez, and Julio Salgado. Flores has curated exhibitions and performances at Galería de la Raza, Brava Theater, and in partnership with La Pocha Nostra.

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# Item 5: San Francisco International Airport: Harvey Milk Terminal 1 - Meet and Greet

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## *Discussion and Possible Action*

**Discussion and Possible Action:** to approve Design Development Phase deliverables (revised design) by Suzanne Husky for the San Francisco International Airport: Harvey Milk Terminal 1 - Meet and Greet Area.

**Presenter:** Aleta Lee

**Presentation Time:** Approximately 5 minutes

Initial location  
and proposal



William Keith

Landscape with Mount  
Shasta





William Keith (1838-1911)

San Francisco based painter

Painting resolution insufficient for  
blow up.







Artist's signature and date: "Artist's name" 2014

**Albert Bierstadt** (January 7, 1830 – February 18, 1902)

The publicity generated by his Yosemite Valley paintings in 1868 led a number of explorers to request his presence as part of their westward expeditions.

Some critics have regarded his work as gaudy, oversized, extravagant champions of Manifest Destiny. Others have noted that his landscapes helped create support for the conservation movement and the establishment of Yellowstone National Park.



# Layers

## Tests on canvas

- Primed canvas
- Gesso
- Light Print
- Model making specko
- Gesso
- Print
- Final touches











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## *Discussion and Possible Action*

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# Item 6: 2023 Art on Market Street Poster Series

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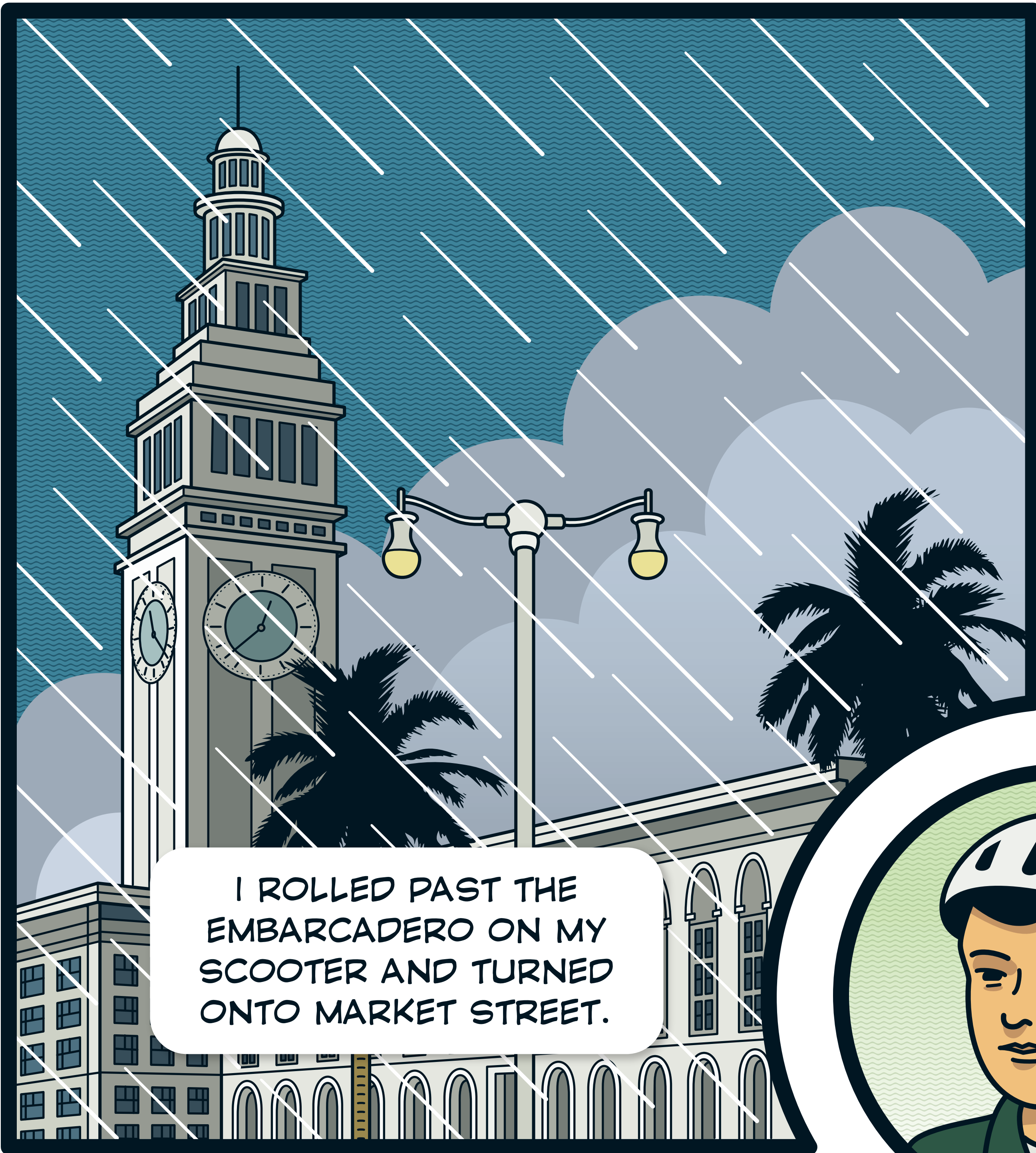
## *Discussion and Possible Action*

**Discussion and Possible Action:** to approve the 6 final designs by Peter and Maria Hoey for the 2023 Art on Market Street Kiosk Poster Series.

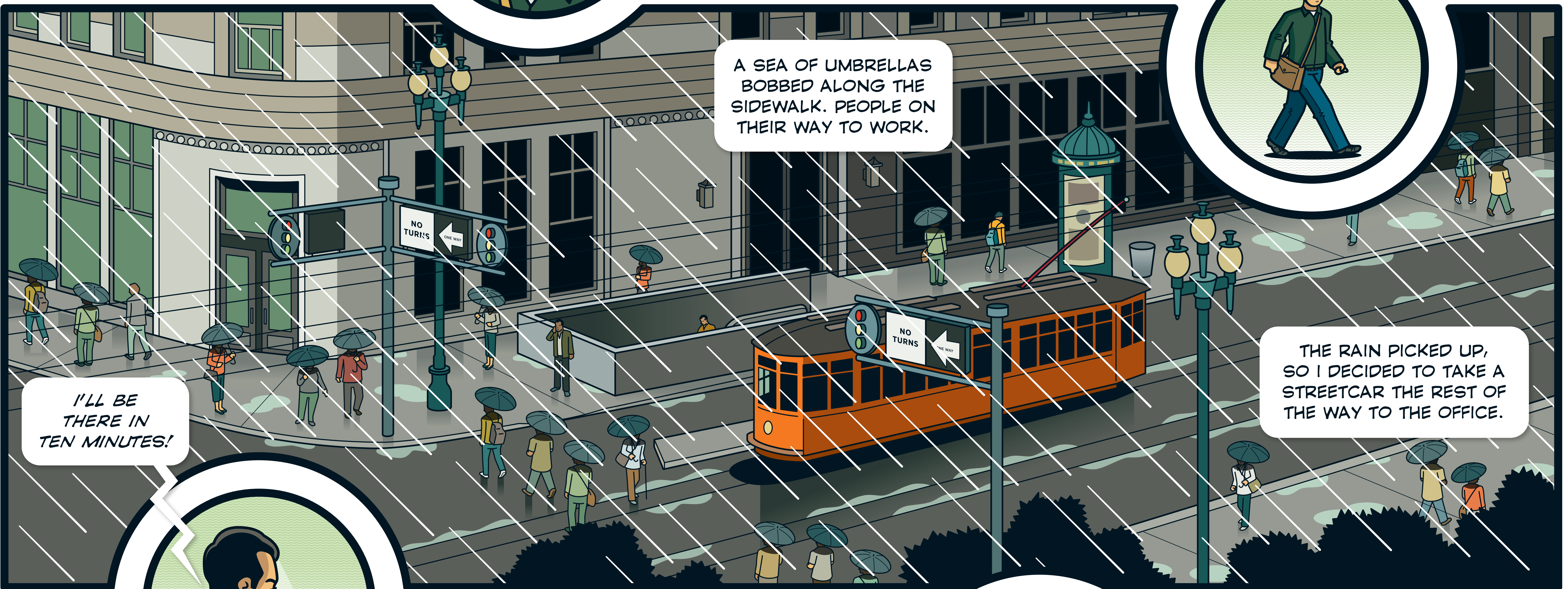
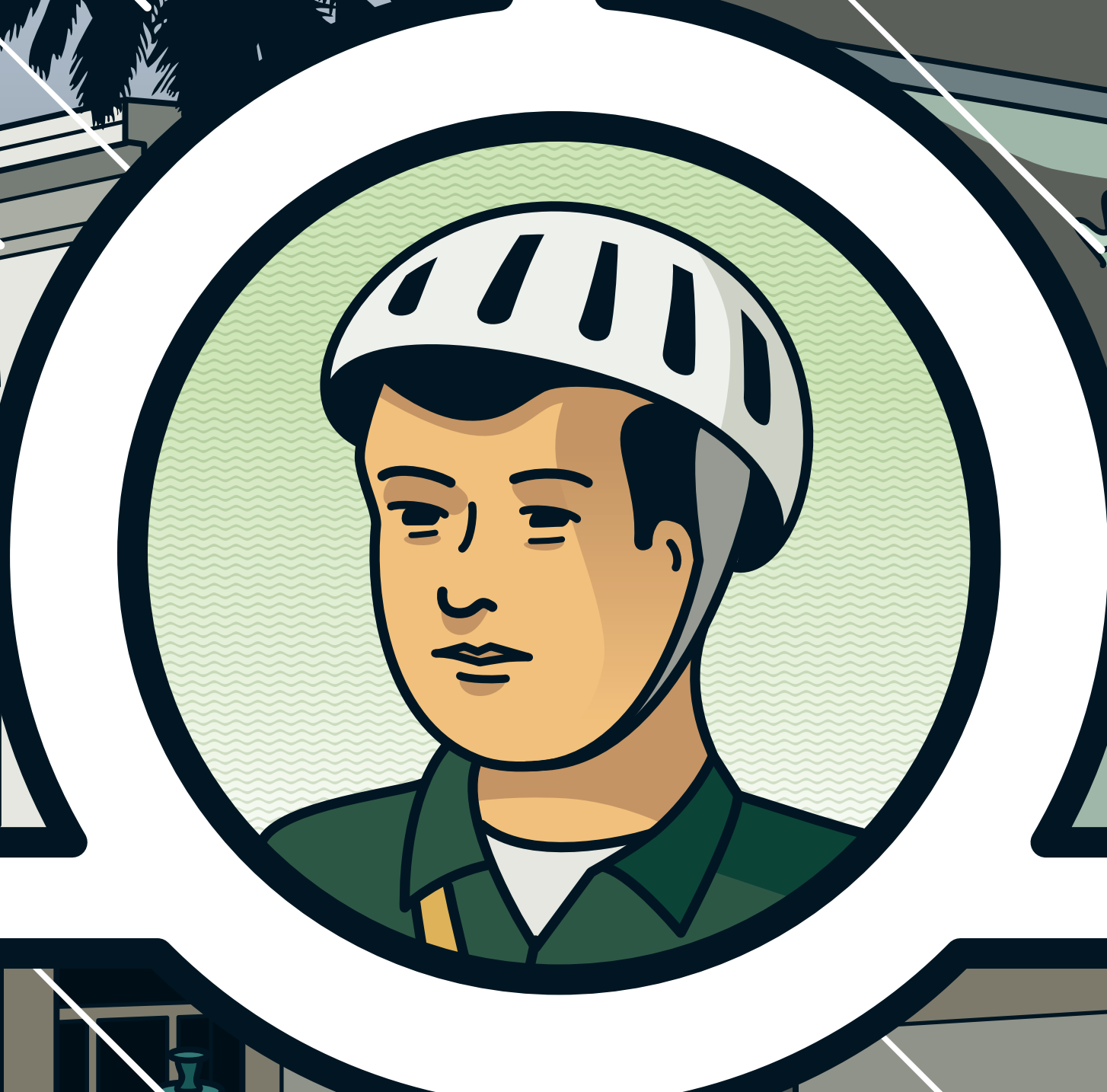
**Presenter:** Craig Corpora

**Presentation Time:** Approximately 5 minutes

# RAINY DAY MARKET STREET BLUES



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

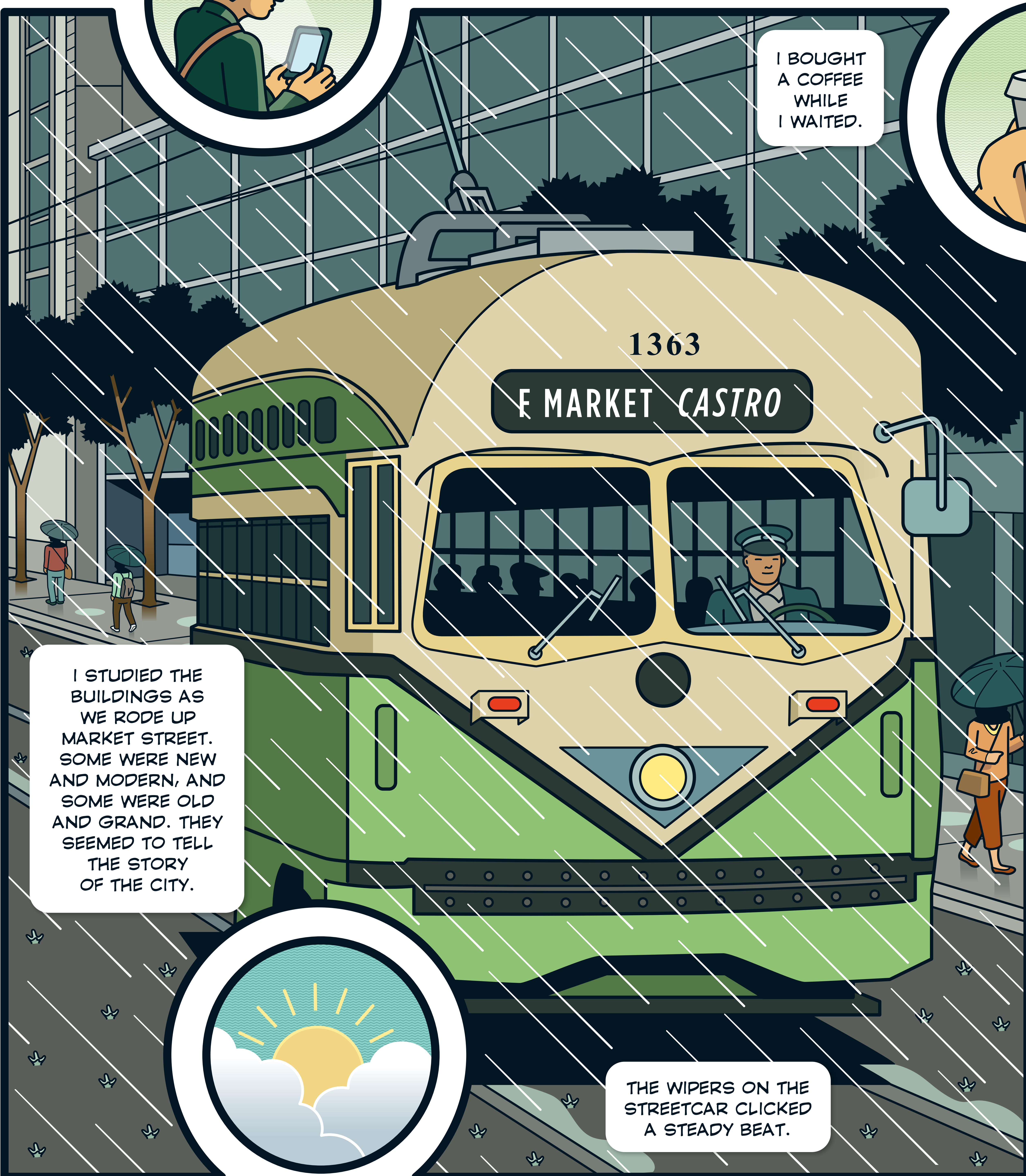


A SEA OF UMBRELLAS BOBBED ALONG THE SIDEWALK. PEOPLE ON THEIR WAY TO WORK.



I'LL BE THERE IN TEN MINUTES!

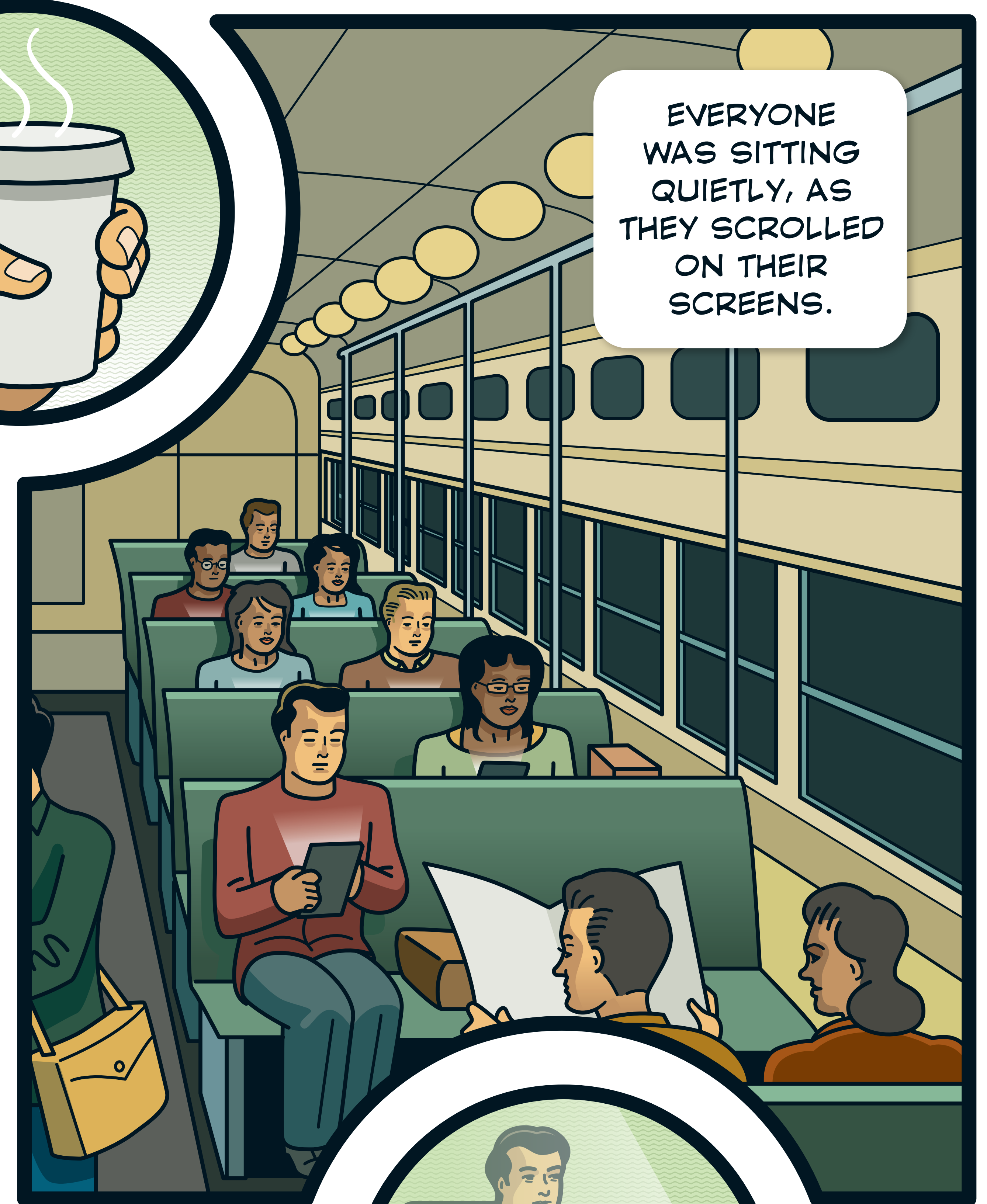
THE RAIN PICKED UP, SO I DECIDED TO TAKE A STREETCAR THE REST OF THE WAY TO THE OFFICE.



I BOUGHT A COFFEE WHILE I WAITED.



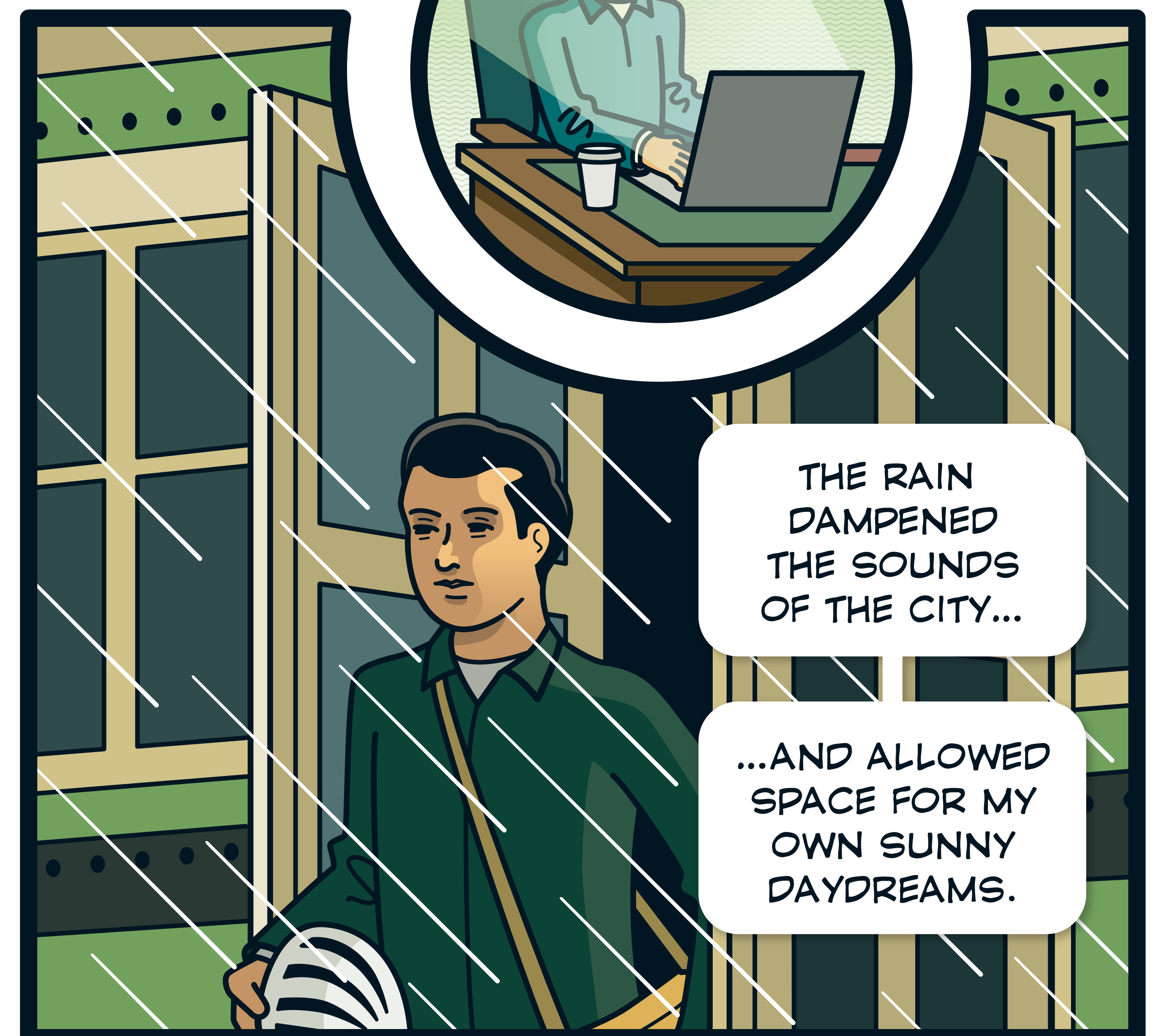
EVERYONE WAS SITTING QUIETLY, AS THEY SCROLLED ON THEIR SCREENS.



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 STREETCAR CLICKED A STEADY BEAT.



THE RAIN DAMPENED THE SOUNDS OF THE CITY...

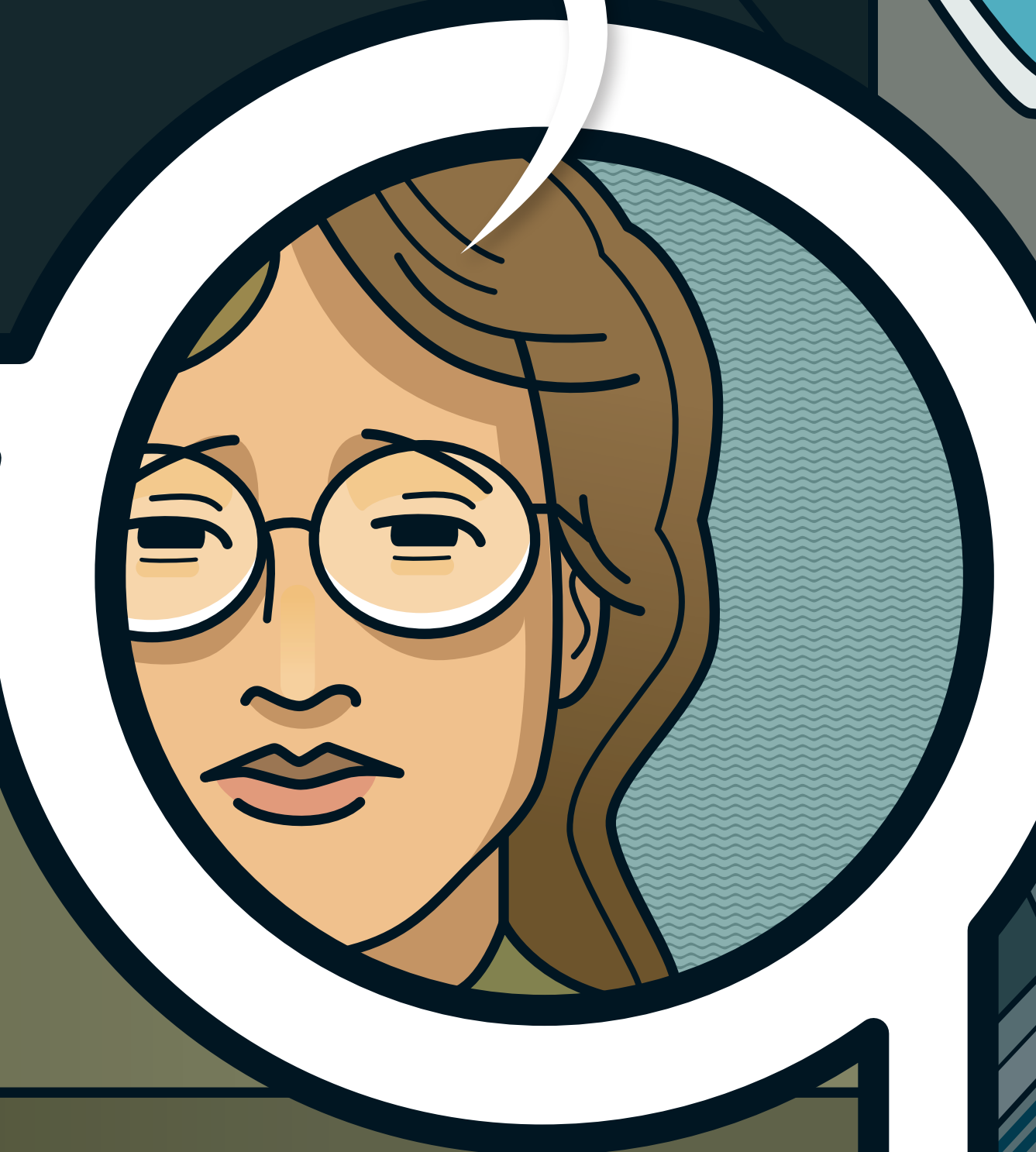
...AND ALLOWED SPACE FOR MY OWN SUNNY DAYDREAMS.

# TWO STOPS PAST POWELL

I TAKE BART'S RED LINE FROM NORTH BERKELEY TO POWELL STREET.



FIVE DAYS A WEEK, FOR THE LAST FOURTEEN YEARS.



LAST WEEK SOMETHING STRANGE HAPPENED... I MISSED MY STOP.

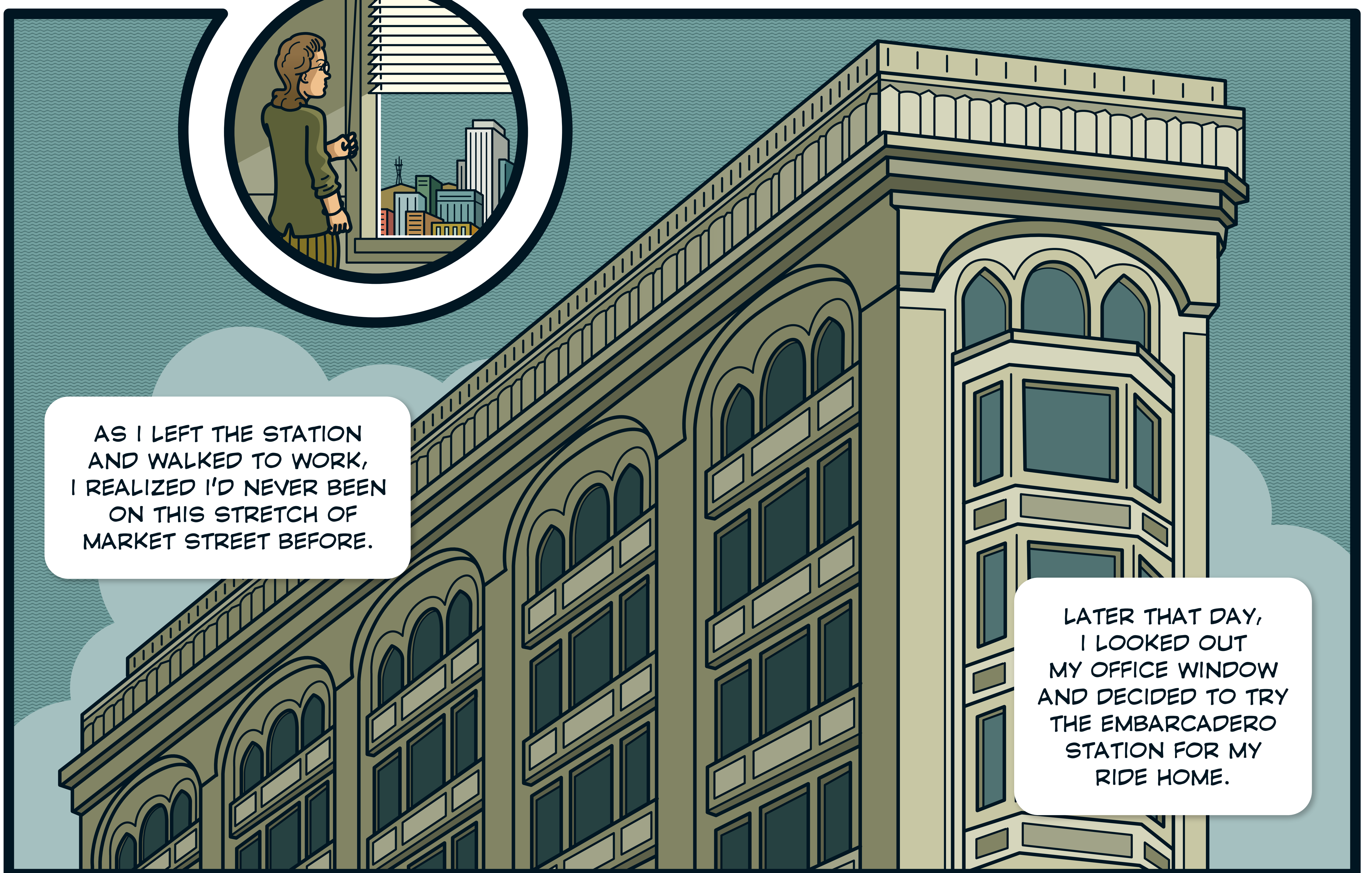


I HAVE NO IDEA HOW THAT COULD HAVE HAPPENED.

...I GOT OFF AT 16TH AND MISSION AND WALKED BACK.

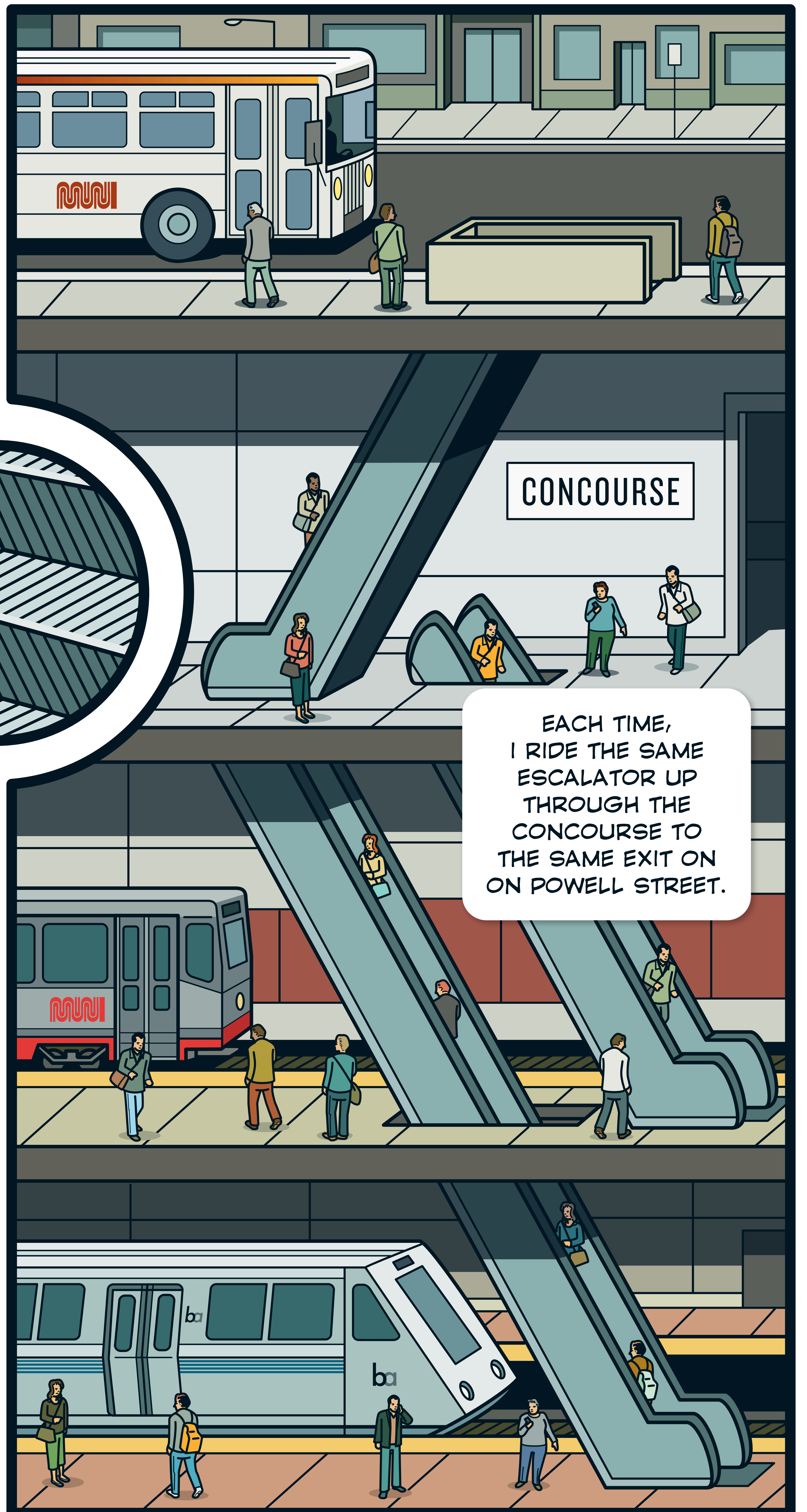


IT WAS ONE OF THOSE SMALL ACTS THAT MAKE YOU LOOK AT EVERYTHING DIFFERENTLY.

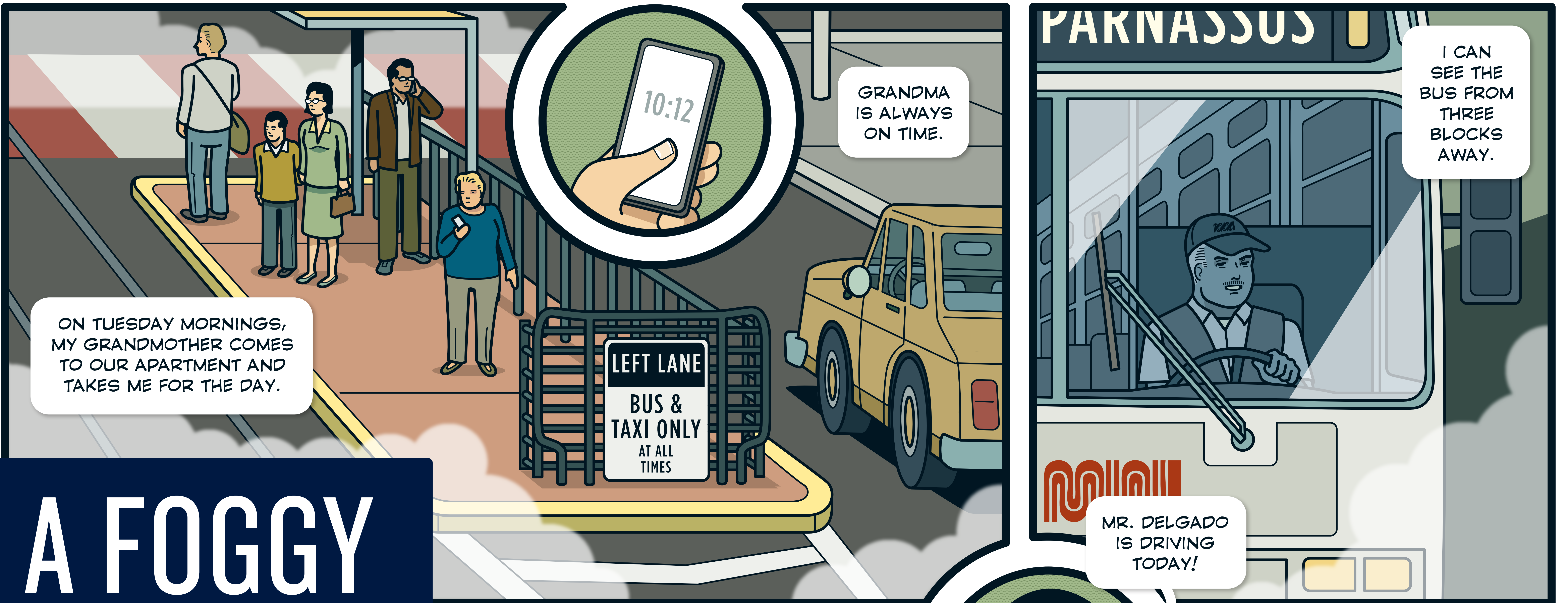


AS I LEFT THE STATION AND WALKED TO WORK, I REALIZED I'D NEVER BEEN ON THIS STRETCH OF MARKET STREET BEFORE.

LATER THAT DAY, I LOOKED OUT MY OFFICE WINDOW AND DECIDED TO TRY THE EMBARCADERO STATION FOR MY RIDE HOME.



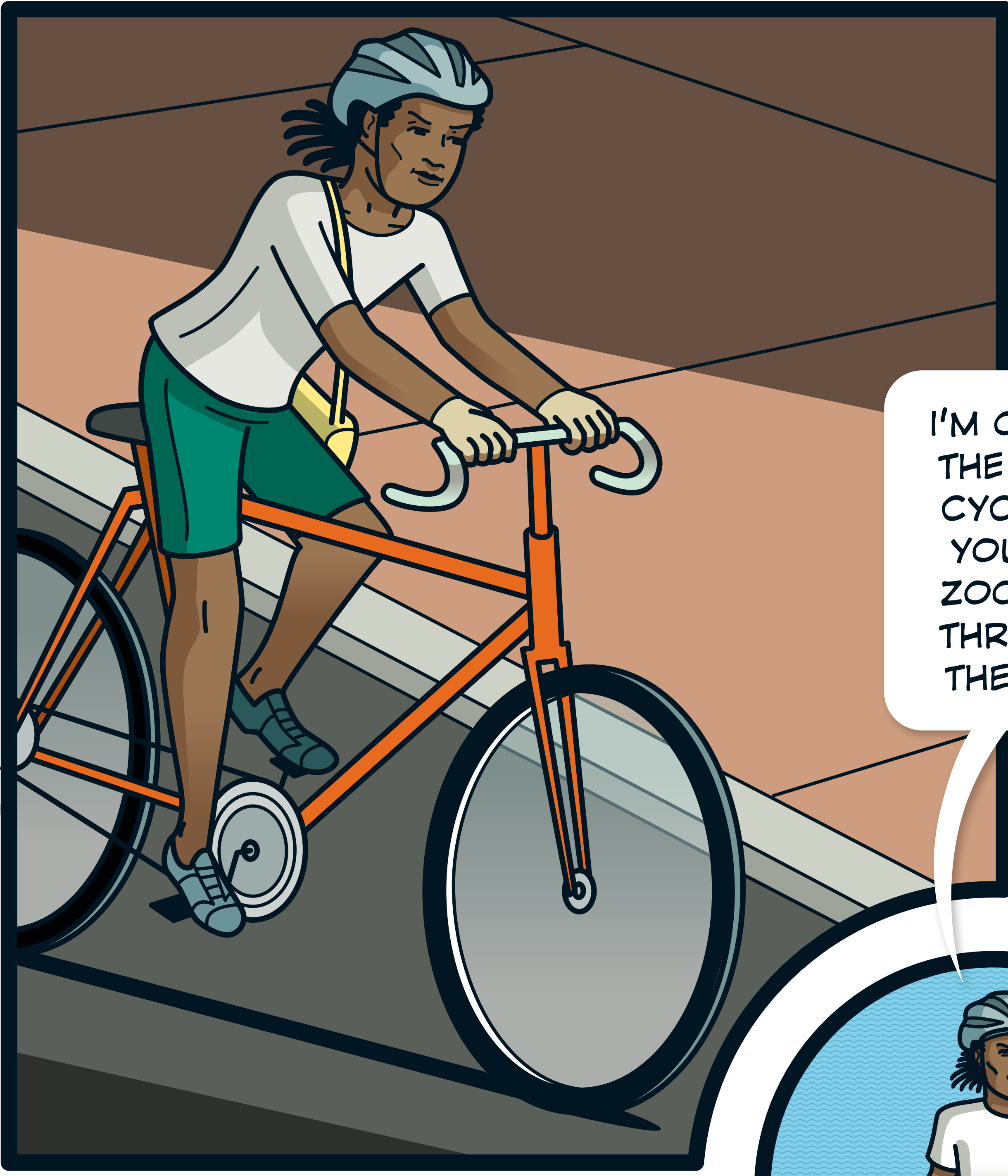
EACH TIME, I RIDE THE SAME ESCALATOR UP THROUGH THE CONCOURSE TO THE SAME EXIT ON ON POWELL STREET.



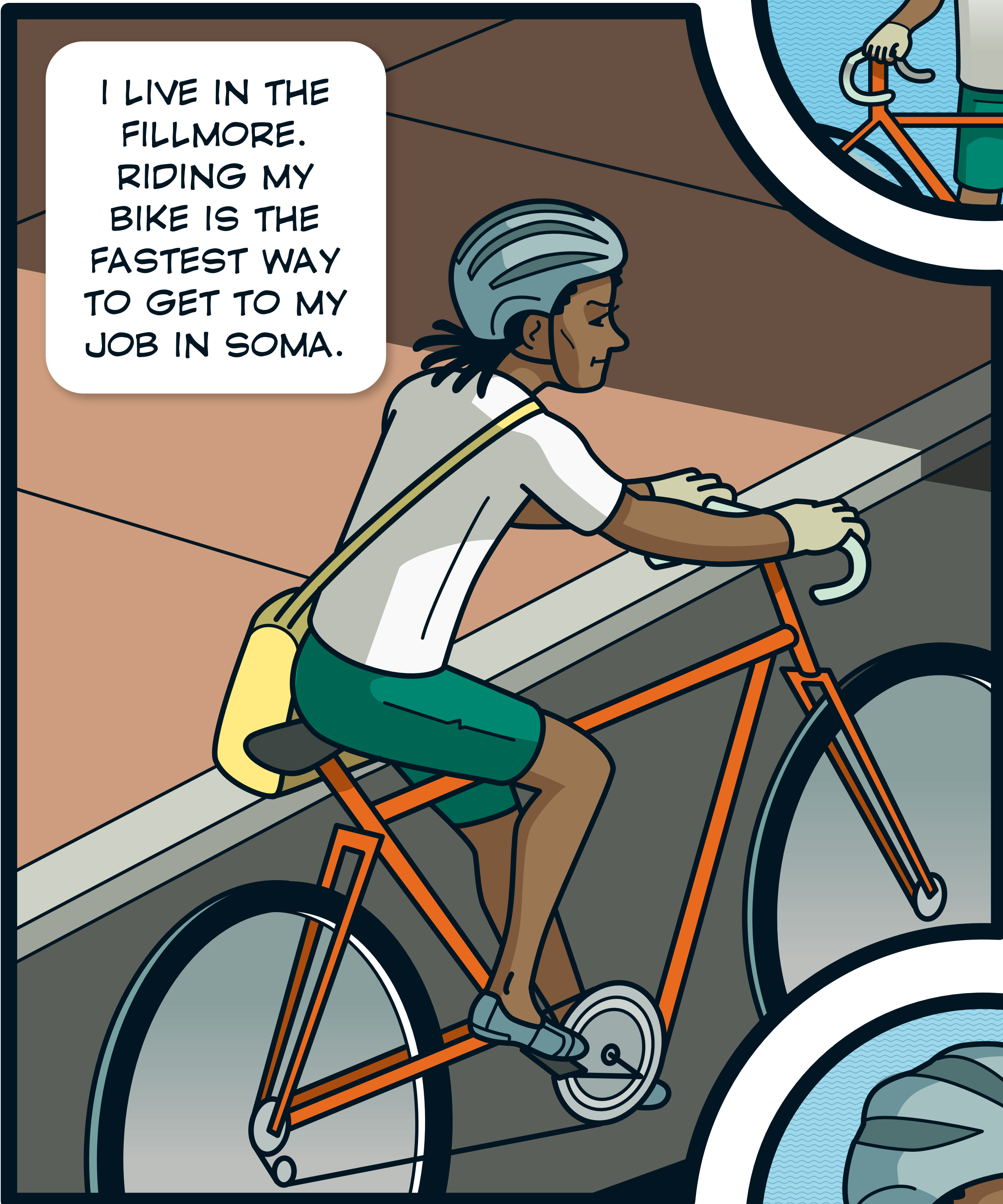
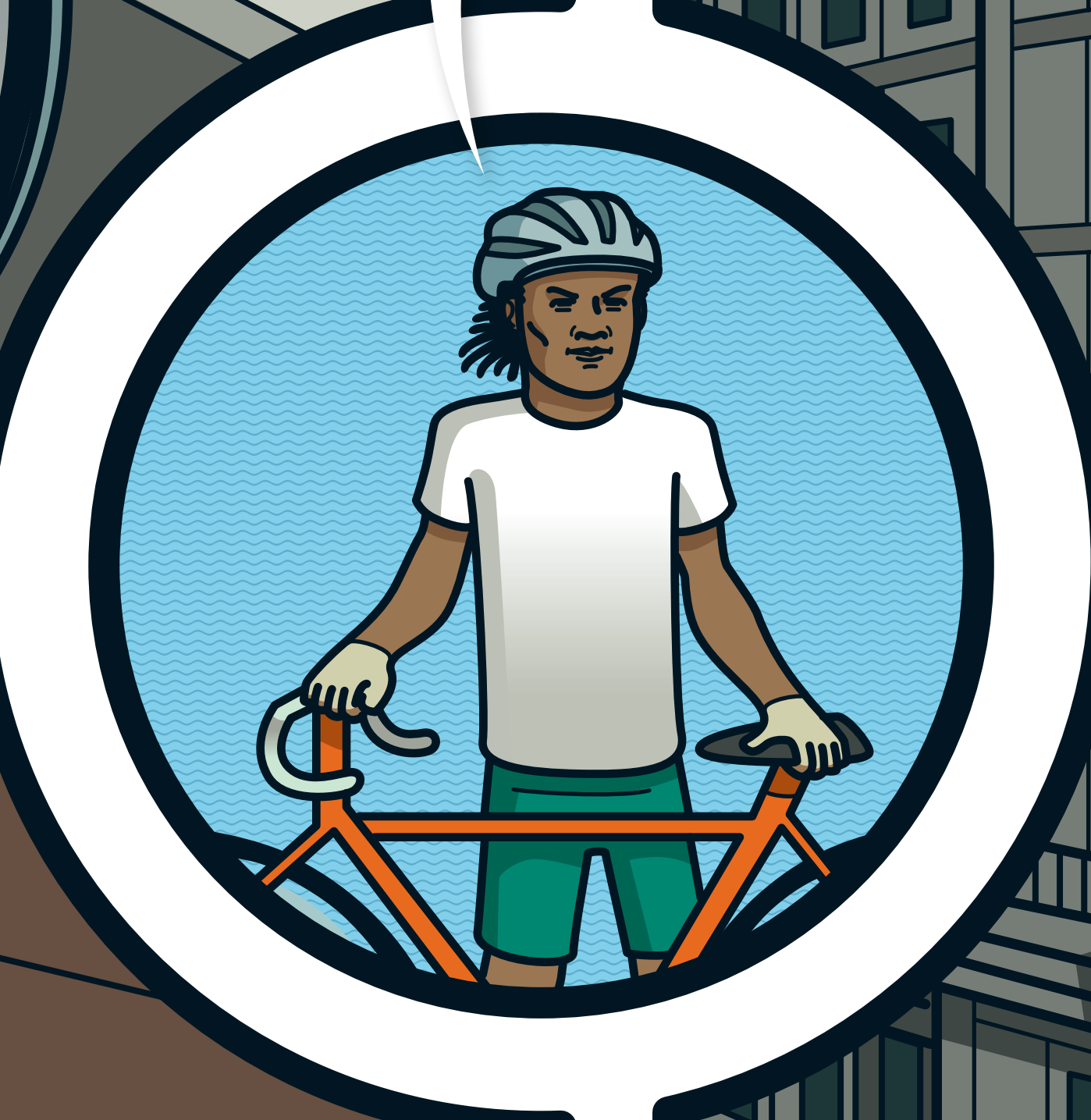
# A FOGGY BUS RIDE



# FLYING IN THE CITY

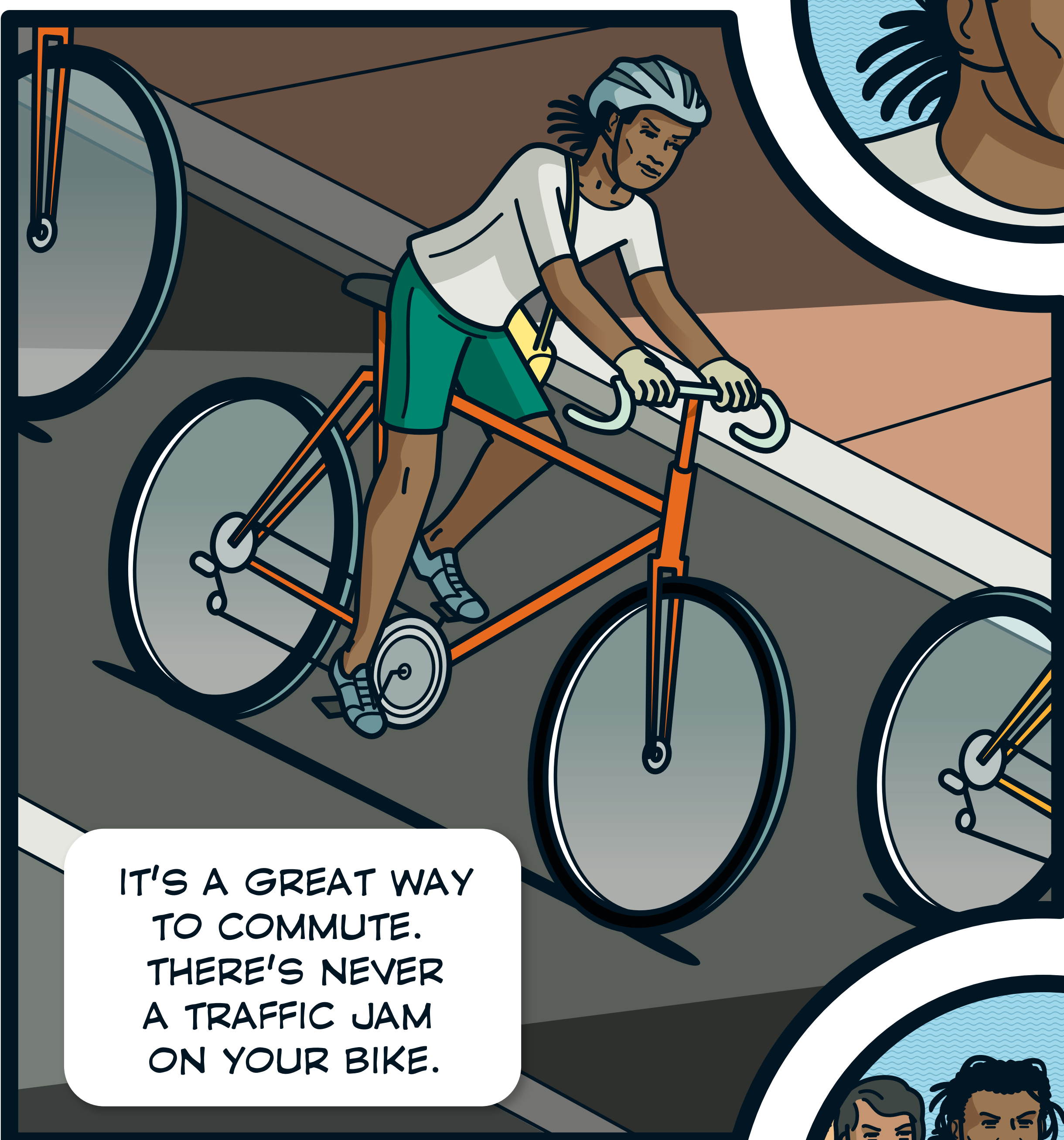


I'M ONE OF THE MANY CYCLISTS YOU SEE ZOOMING THROUGH THE CITY.



I LIVE IN THE FILLMORE. RIDING MY BIKE IS THE FASTEST WAY TO GET TO MY JOB IN SOMA.

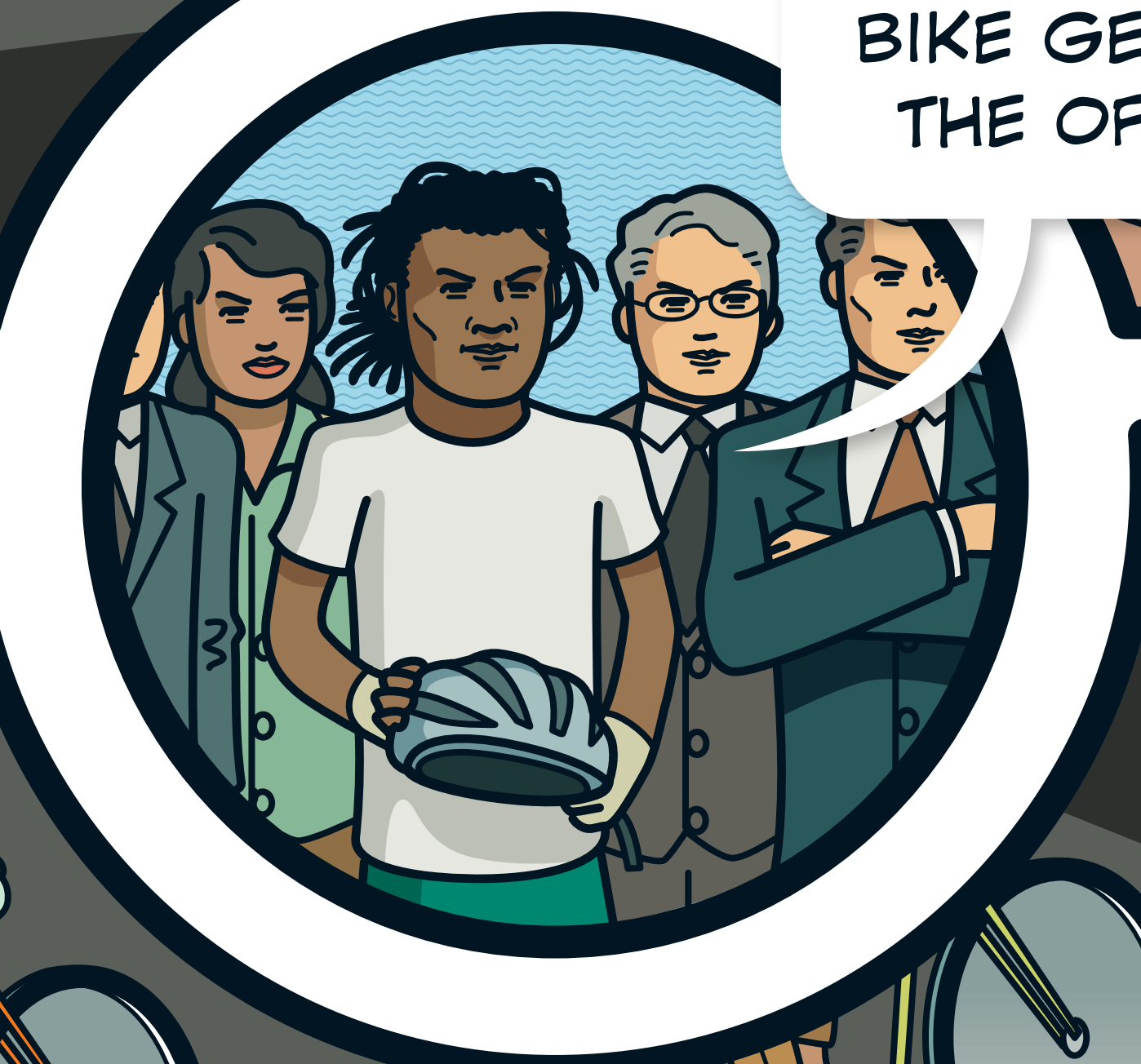
ALWAYS WEAR A HELMET!



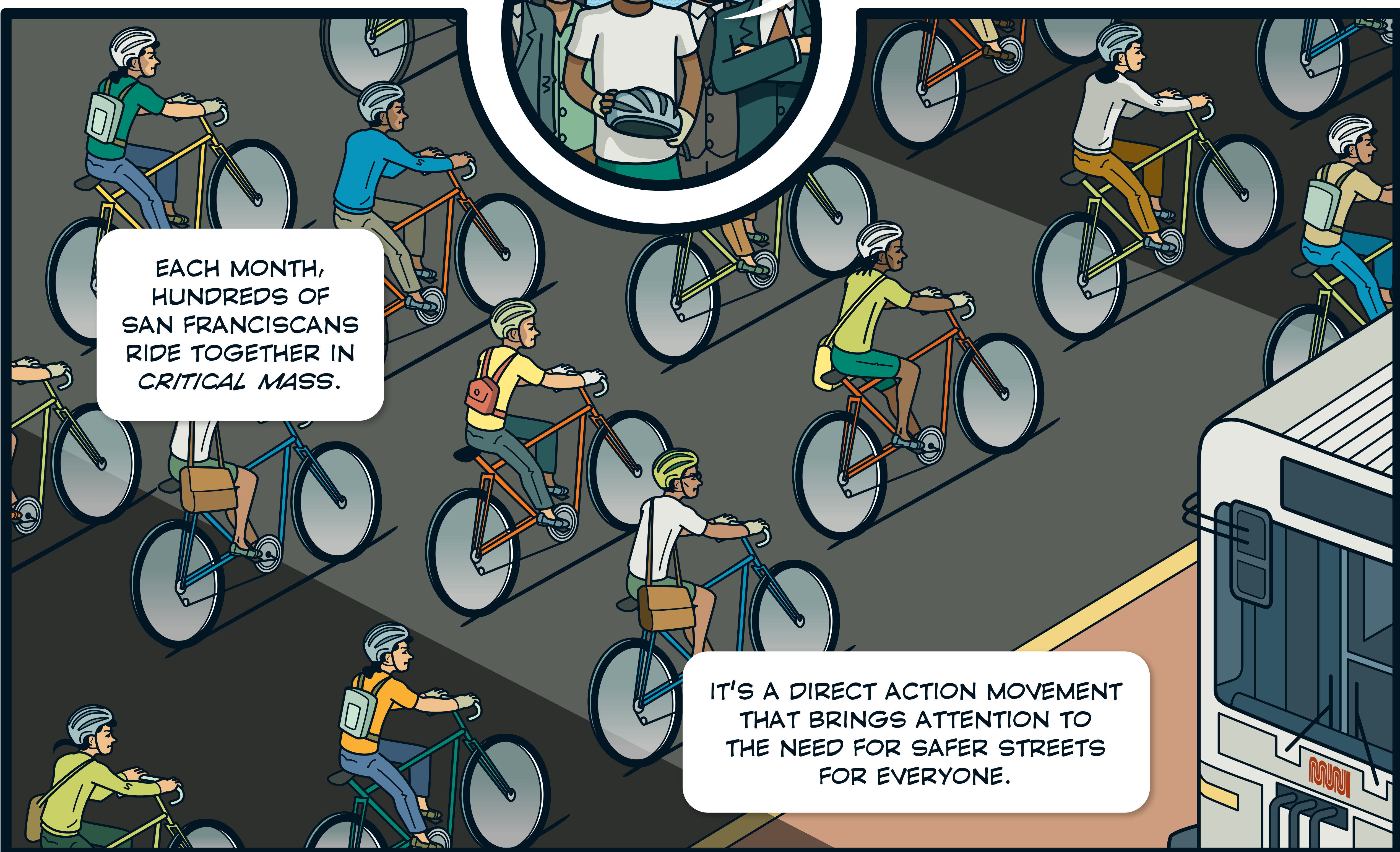
IT'S A GREAT WAY TO COMMUTE. THERE'S NEVER A TRAFFIC JAM ON YOUR BIKE.

I LOVE RIDING MY BIKE EARLY IN THE MORNING. THE WAY THE SUNLIGHT STREAMS DOWN MARKET STREET TO THE BAY MAKES ME SMILE.

I CHANGE OUT OF MY BIKE GEAR AT THE OFFICE.



MY RIDES LEAVE ME ENERGIZED AND FOCUSED.



EACH MONTH, HUNDREDS OF SAN FRANCISCANS RIDE TOGETHER IN CRITICAL MASS.

IT'S A DIRECT ACTION MOVEMENT THAT BRINGS ATTENTION TO THE NEED FOR SAFER STREETS FOR EVERYONE.

SEEING THE CITY FROM A BICYCLE IS TRULY THE ONLY WAY TO FLY.



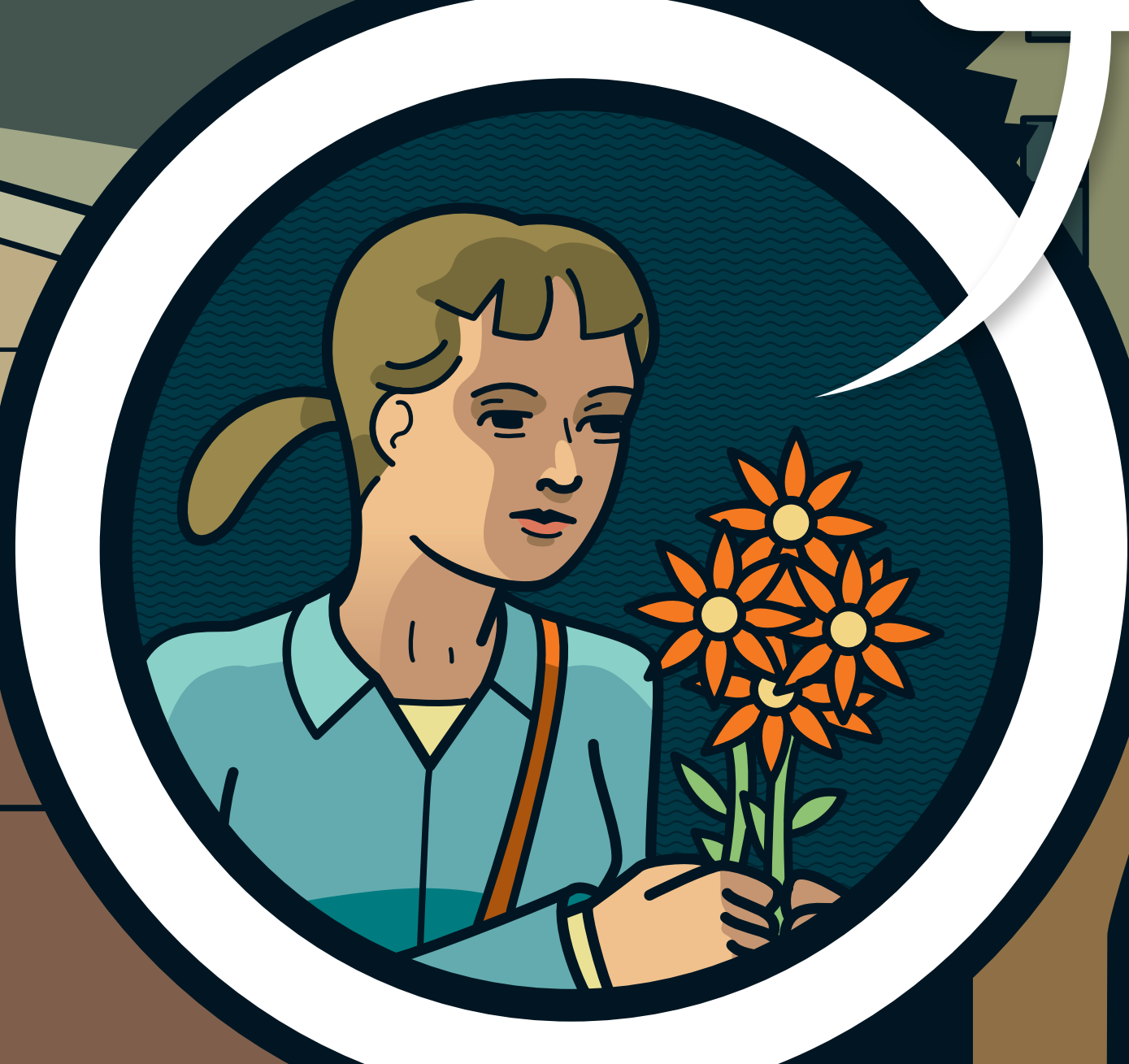
MOST NIGHTS, I WALK HOME FROM WORK. USUALLY THAT TAKES ME UP MARKET STREET.

THERE ARE CROWDS OF PEOPLE 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 ARE A LOT OF PEOPLE OUT ON THE STREET.

I SOMETIMES STOP AT THE FLORIST ON MY WAY HOME.



# NIGHT WALK ON MARKET STREET

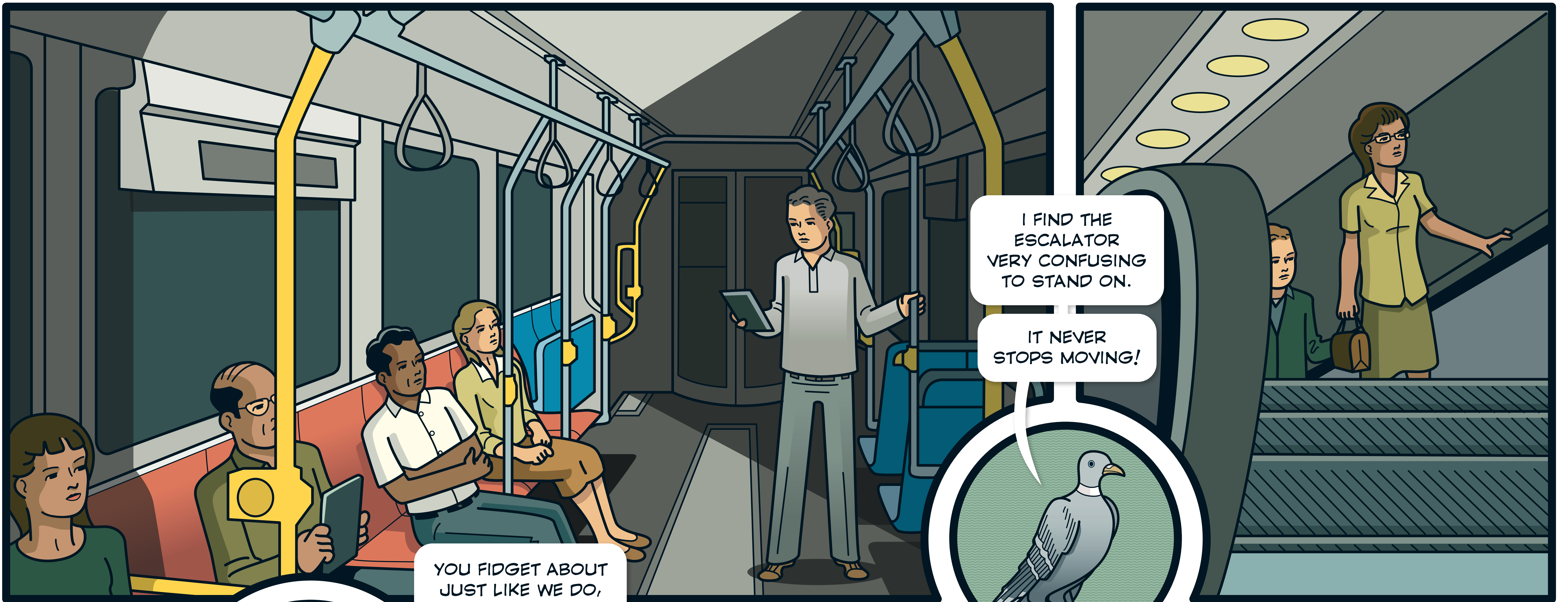
THE HISTORIC STREETLIGHTS ON MARKET STREET DATE BACK TO 1916.

PEOPLE HURRY BY ON THEIR WAY OUT FOR THE EVENING.



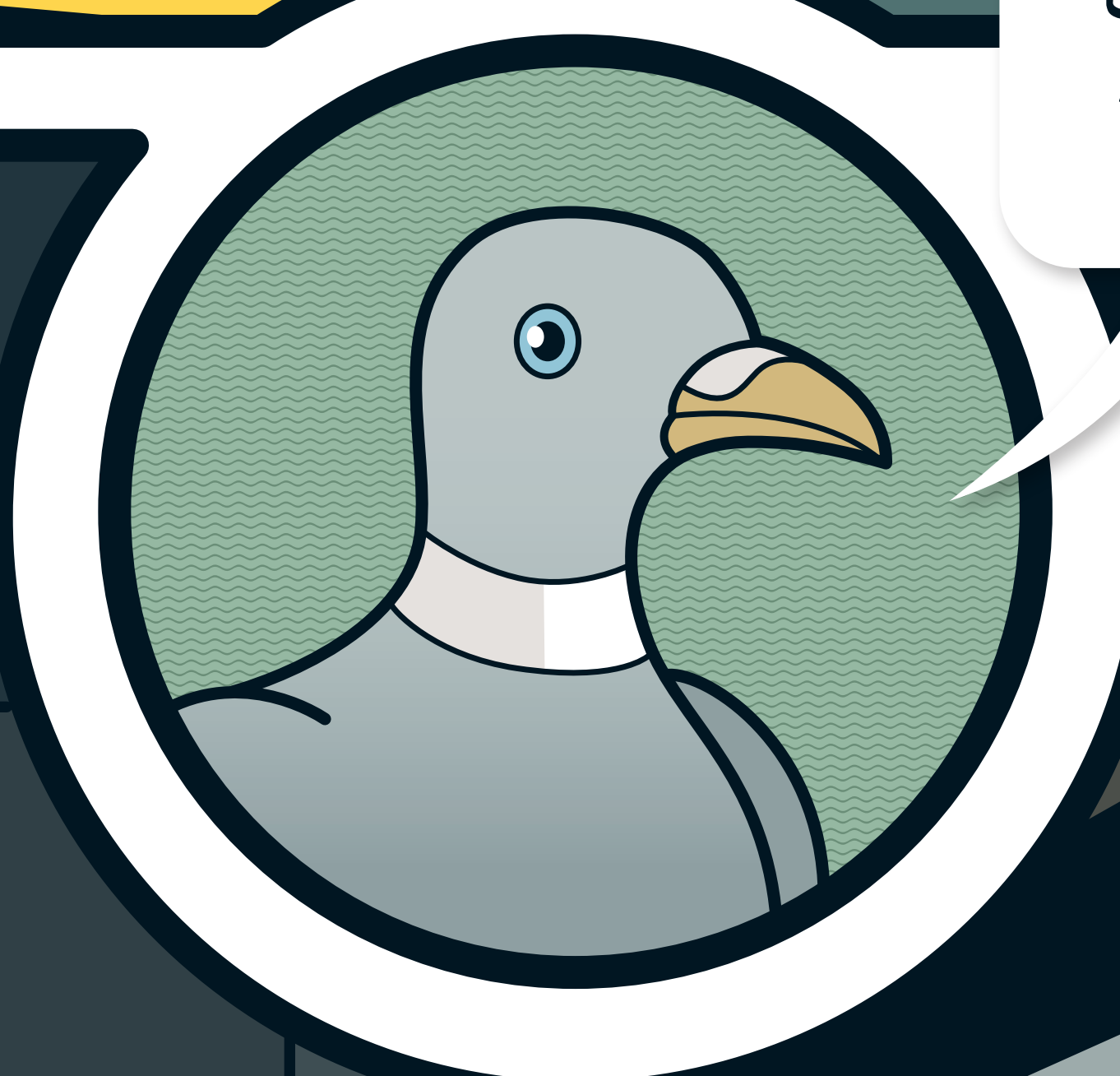
WHEN THEY WERE INSTALLED, THE CHRONICLE'S HEADLINE DECLARED: "SAN FRANCISCO'S NIGHT NOW DAY."





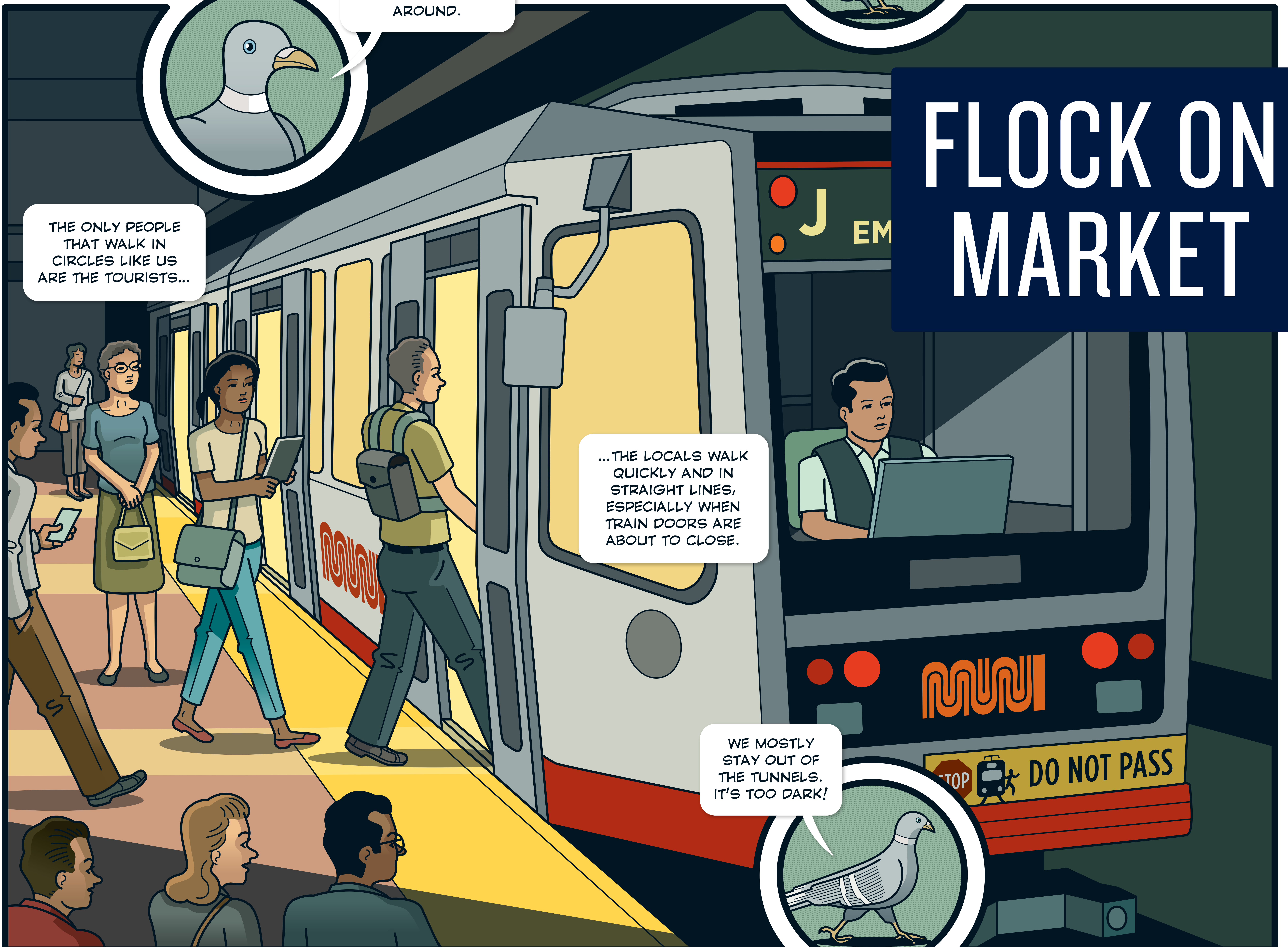
I FIND THE ESCALATOR VERY CONFUSING TO STAND ON.

IT NEVER STOPS MOVING!



YOU FIDGET ABOUT JUST LIKE WE DO, ALWAYS MOVING AROUND.

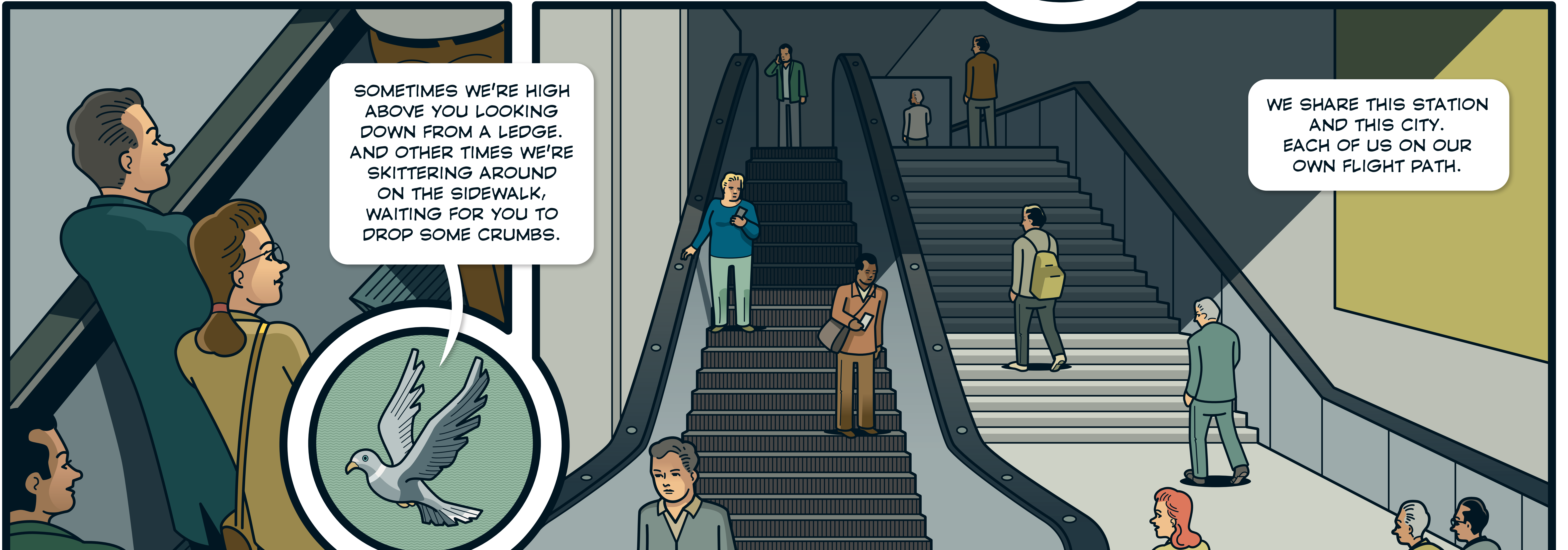
# FLOCK ON MARKET



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

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

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.



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# Item 6: 2023 Art on Market Street Poster Series

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## *Discussion and Possible Action*

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# Item 7: Treasure Island Public Art Program

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*Discussion*

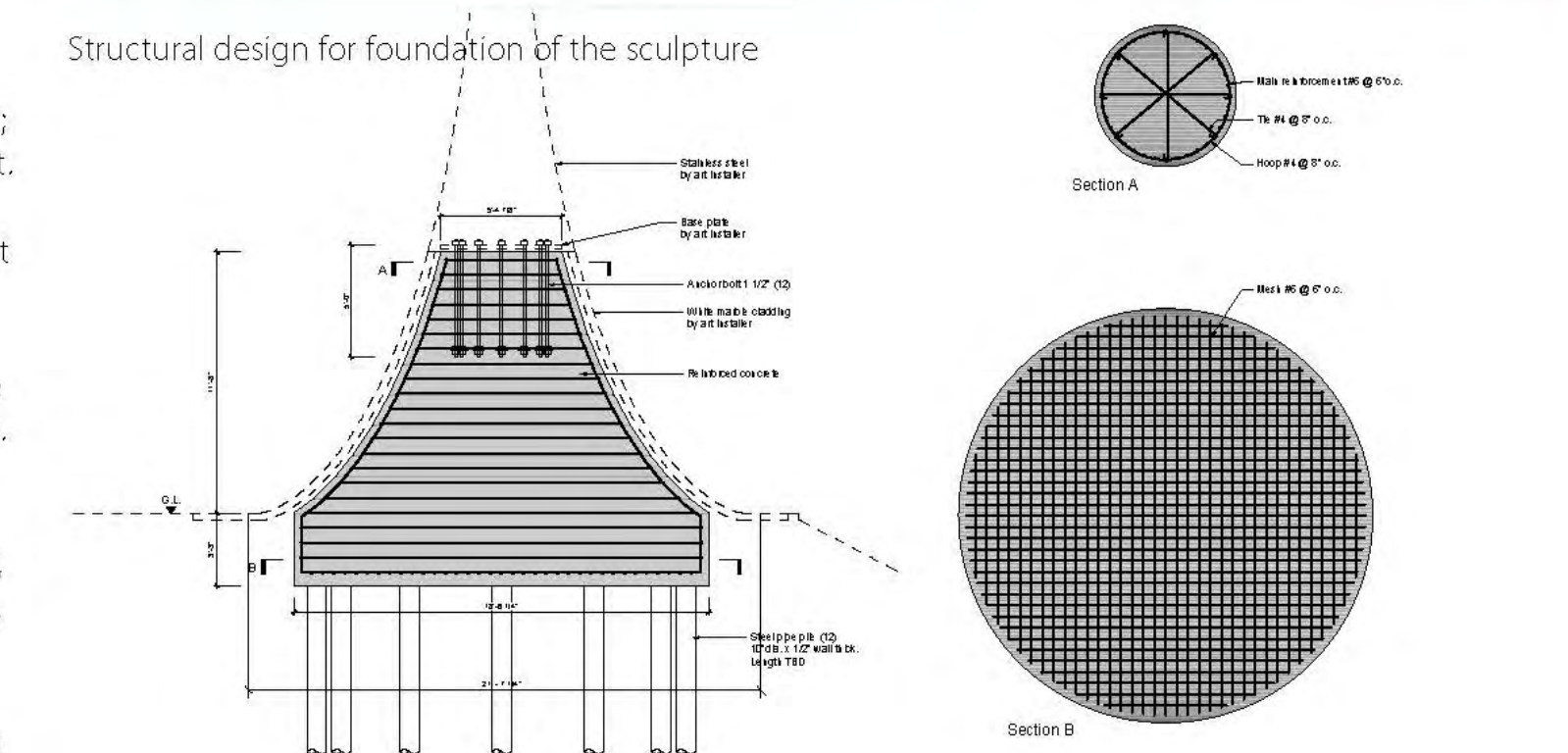
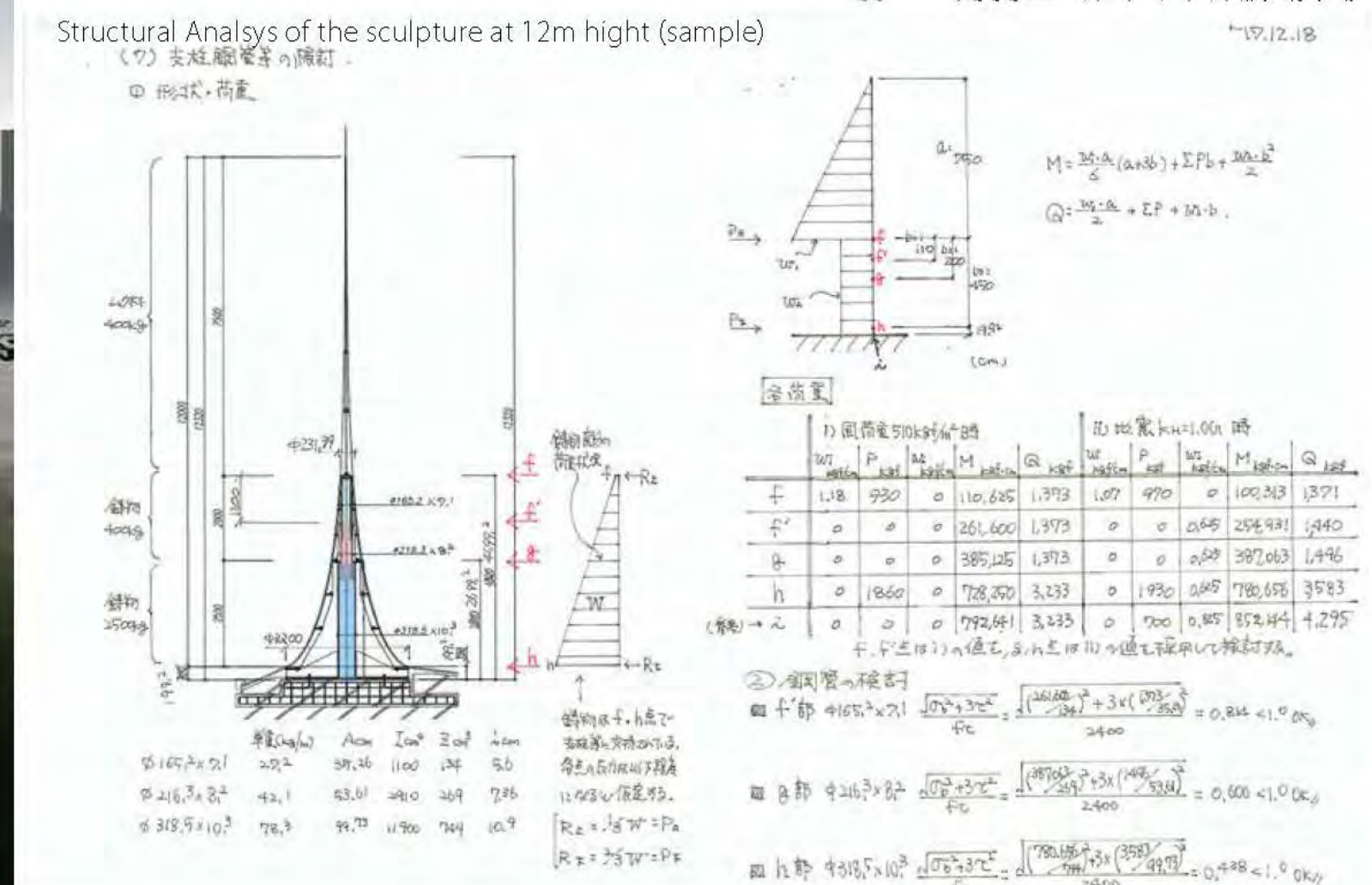
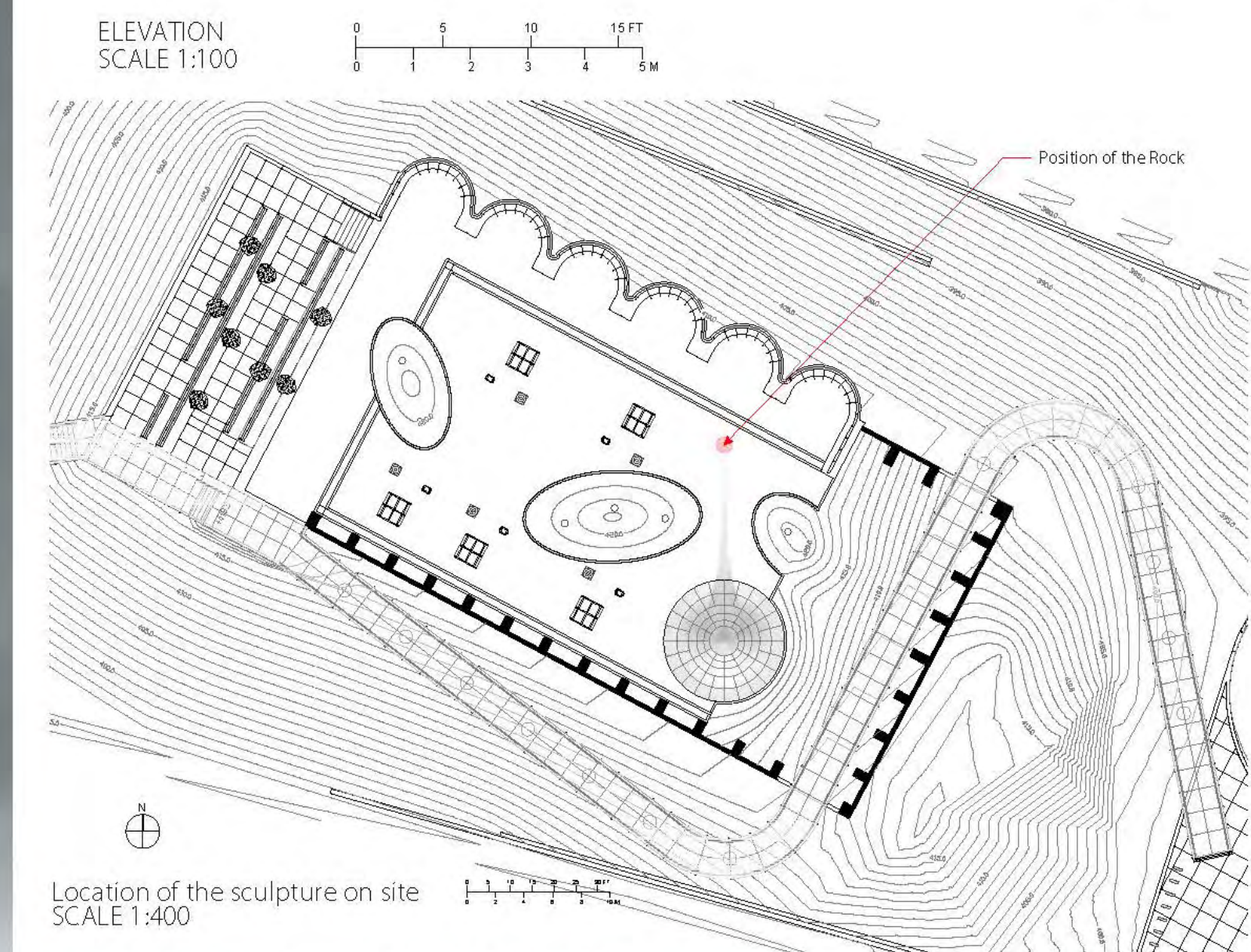
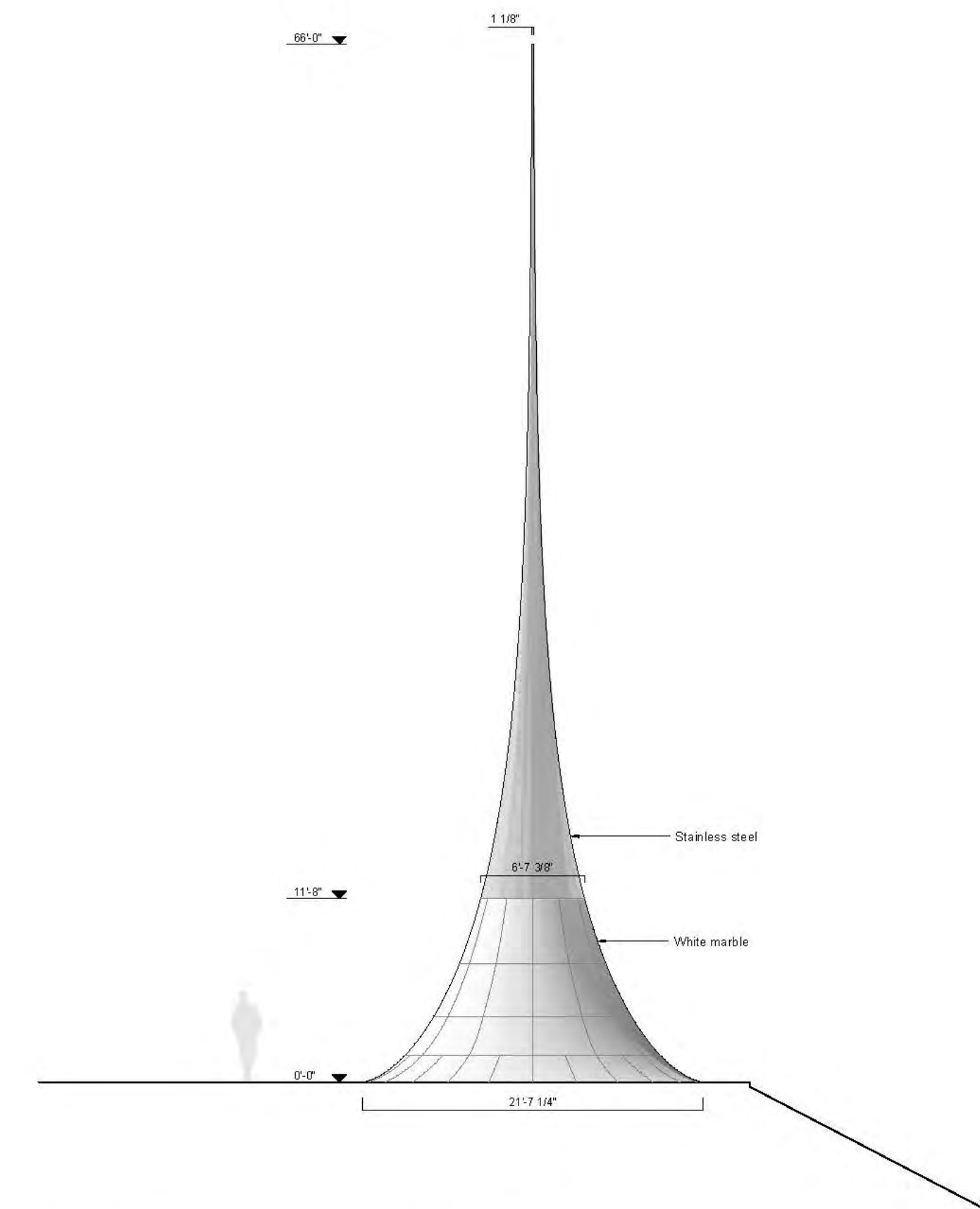
**Presenter:** Jill Manton

**Presentation Time:** Approximately 5 minutes

# HIROSHI SUGIMOTO

## POINT OF INFINITY

Proposal for Yerba Buena Island Hilltop Park



- Hiroshi Sugimoto

<p>坂本 誠 建築事務所 SUGIMOTO ARCHITECTS</p>	<p>1998年 設立 〒100-0001 東京都千代田区千代田1-1-1 TEL: 03-5561-1111 FAX: 03-5561-1112 E-MAIL: info@sugimoto-architects.com</p>	<p>1998年 設立 〒100-0001 東京都千代田区千代田1-1-1 TEL: 03-5561-1111 FAX: 03-5561-1112 E-MAIL: info@sugimoto-architects.com</p>	<p>1998年 設立 〒100-0001 東京都千代田区千代田1-1-1 TEL: 03-5561-1111 FAX: 03-5561-1112 E-MAIL: info@sugimoto-architects.com</p>
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### POINT OF INFINITY

Art that is chosen (or given) rather than made. This idea of Marcel Duchamp has an ever-greater weight in my creative output of recent years. The starting point for my proposal for the Treasure Island Arts Master Plan was not to "make" a sculptural shape but to ask myself what should be "given" to this very specific place. There is such a thing as place memory. Treasure Island was the site of the 1939 World's Fair. The Bay Bridge, which connects San Francisco with Treasure Island, Yerba Buena Island, and Oakland, was completed in 1936. Going further back in time, there was the Great San Francisco Earthquake of 1906, the gold rush of 1848, and the arrival of the Spanish settlers in 1769. Back beyond that, humans first moved from the Eurasian to the American continent 15,000 years ago.

My task, I feel, is to delve into humanity's past memories and to revisit the actual place where human consciousness was born. Its origins are shut away in the primordial darkness of eternity. Humanity's destination, meanwhile, seems to extend into the future as far as infinity. I therefore felt that the challenge I had been "given" by the place was of a hyperbolic curve that would suggest both infinity and eternity: two converging curved lines, getting closer and closer but never meeting, whose shape is expressed by the following cubic formula.

$$x = \frac{\cos u}{\cosh v}$$

$$y = \frac{\sin u}{\cosh v}$$

$$z = v - \tanh v$$

$(0 \leq u < 2\pi, 0 \leq v < \infty)$

Surface of revolution with constant negative curvature



Conceptual Forms 010: Surface of revolution with constant negative curvature

The concept of infinity is a human invention. The point of infinity is a paradox, but should it exist in the natural world, it must be in a faraway place beyond the edge of the universe; or maybe it is no more than an illusion born inside the human brain. Nonetheless, ever since its birth, the human race has persisted in seeing this illusion. We call it art.

In the material world, it is physically impossible to make a point that reaches all the way to infinity. What I can do, however, is suggest infinity by making an approximate point that can exist in the material world, as a mathematically modeled structure with a 1 1/8-inch-wide tip.

This mathematical model, to be placed on Yerba Buena Island in the center of San Francisco Bay, will act as a monumental sundial, while evoking the Tower of the Sun from the 1939 World's Fair. From the longitude and latitude of its position, I can calculate where the tip of the shadow of the tower will fall at noon on the vernal and autumnal equinoxes. A large stone will be placed at that particular spot with vertical grooves carved into its polished flat surface for precise observation of the position of the noon shadow.

Rather like a rotating top, the Earth's axis is actually wobbling very slightly. Five thousand years from now, that wobble will reach its greatest magnitude. But ten thousand years from now, I predict that the axis will revert to where it is today. This tower will allow future civilizations to observe these changes. The creation of the pyramids is shrouded in mystery. By contrast, this tower will act as a symbol expressing humanity's yearning for the infinite even 50 centuries in the future.





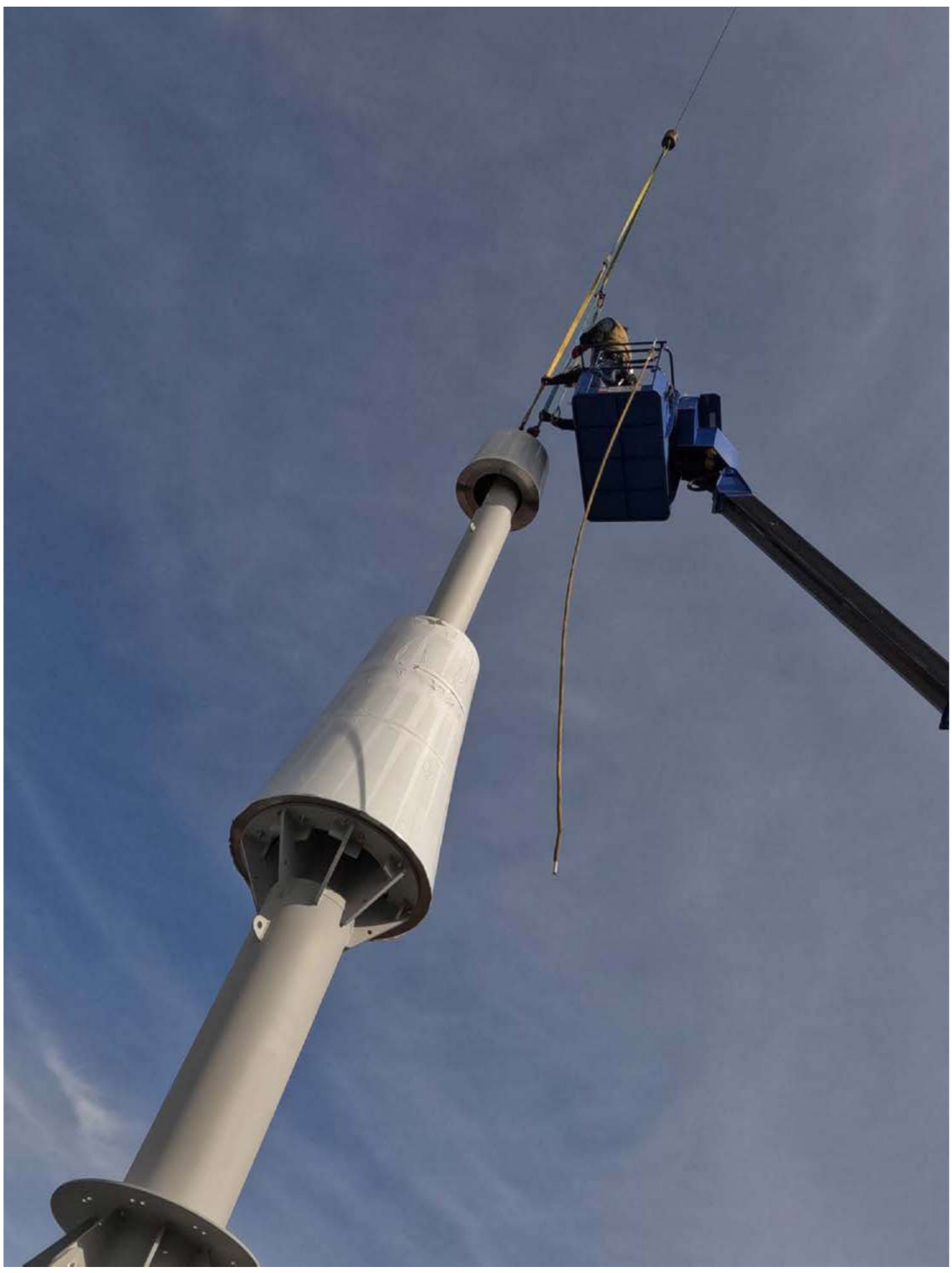






























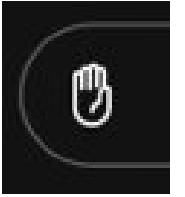






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- Click “unmute” and you will be prompted to speak.



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# Item 7: Treasure Island Public Art Program

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*Discussion*

# Item 8: Staff Report

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## *Discussion*

Presenter: Jackie von Treskow

Presentation Time: Approximately 5 minutes

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# **Item 9: New Business and Announcements**

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## *Discussion*

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

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## **Item 10: Adjournment**

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# Thank You!

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