San Francisco Arts Commission
Meeting

March 15, 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.
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- Click “unmute” and you will be prompted to speak.

Public Comment via Phone:
- Dial 415-655-0001.
- Enter the Access Code: 2591 761 2580 followed by #, #. You will hear: “You are muted.”
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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.
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

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

1. Motion to approve *Dahlia Field*, a mural design by Christine Weibel. The mural will be installed at Havelock Street Bridge, West Entry support wall at 200 Havelock Street, between Circular Avenue and Edna Street. The mural measures approximately 6 ft. by 40 ft. The artwork is funded by District 7 Participatory Budgeting and will not become part of the Civic Art Collection.

2. Motion to approve *Ledyard Alley Mural*, a mural design by Liv Losee-Unger. The mural will be installed in Ledyard Alley, between Ledyard St. and Waterville St. in District 10. The mural measures approximately 3-6 ft. by 200 ft. The artwork is funded by Community Challenge Grant and will not become part of the Civic Art Collection.
Item 3: Consent Calendar

Action

3. Motion to approve *Water Flow*, a mural design by Claudio Talavera-Ballón. The mural will be installed on the sidewalk on Kenny Alley, between London St. and Mission St. The mural measures approximately 100 ft. by 6 ft. The artwork is funded by the Kenny Alley Fundraising Accounting and will not become part of the Civic Art Collection.

4. Motion to extend formerly approved RESOLUTION NO. 0912-22-138 for another six months until October 3, 2023: Motion to approve a new initiative of the Recreation and Park Department on JFK Promenade in Golden Gate Park, extending from Kezar Drive to Transverse Drive for a period of six months, which will initially feature a series of temporary art installations, including murals painted on the asphalt roadway by Paint the Void and sculptures selected by Illuminate the Arts, with the possibility of other artists and organizations participating in the future and to authorize the Director of Cultural Affairs to review and approve the individual art projects proposed.
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Item 3: Consent Calendar

Motion to approve the consent calendar items.
Item 4: Relocation of *Sentinels*, by Aristides Demetrios on City College Ocean Campus

*Discussion and Possible Action*

**Discussion and Possible Action:** to temporarily remove from public display *Sentinels*, 1973 by Aristides Demetrios, located on the City College Ocean Campus, to make way for the construction of a new student center.

**Discussion and Possible Action:** to approve the proposed new location for *Sentinels*, 1973 by Aristides Demetrios on the City College Ocean Campus, at the corner of Frida Kahlo Way and Ocean Avenue at the completion of construction of a new student center.

**Presenter:** Allison Cummings

**Presentation Time:** Approximately 5 minutes
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Item 5: India Basin Shoreline Park

Discussion and Possible Action

Discussion and Possible Action: to approve artist Kristine Mays and proposal for the India Basin Shoreline Park Public Art Project, as recommended by the artist review panel.

Discussion and Possible action: to authorize the Director of Cultural Affairs to enter into a contract with Kristine Mays for an amount not to exceed $212,300 for the design, engineering, fabrication, transportation and installation consultation of an artwork for the India Basin Shoreline Park Public Art Project.

Presenter: Jackie von Treskow
Presentation Time: Approximately 5 minutes
INDIA BASIN SHORELINE PARK
ARTIST REVIEW PANEL TWO SUMMARY

MEETING DATE
March 13, 2022

VOTING SELECTION PANELISTS
Kimberley Acebo Arteche, Co-Director, Berkeley Art Center
JD Beltran, Art Commissioner
Demetri Broxton, Director of Education, MoAD
Azzurra Cox, Designer, GGN
Omar Davis, Landscape Architect and Urban Planner, San Francisco Recreation and Park
Melorra Green, Co-Executive Director, African American Art & Culture Complex

PROCESS
Four artist finalists presented their proposals for the India Basin Shoreline Park Public Art Project. The Artist Review Panel discussed the finalists’ proposals and scored each artist on the following criteria (1 = low score):

Artistic Merit (1-7)
Relevant Skills and Experience (1-3)
Meets Project Goals (1-6)
Feasibility and Maintainability (1-4)

RESULTS
Kristine Mays 118
Cheryl Dericotte 101
William Rhodes 100
Michael Arrechea 94

ARTS COMMISSION APPROVAL

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joy personified
Proposal for the India Basin Shoreline Park

"Joy Personified" is a celebration of community.

concept
There is a rhythm, a way of being, a certain communication that happens within black community that not everyone understands. The glances, eyebrow raises, and mere sounds exchanged between black folk that say it all without saying much of anything. This exchange is universal among black people. The way we can dance, laugh and enjoy one another in the midst of struggle. The way we enter a room and look for one another. The way we move as a group and know that our ability to spark change is birthed in community. "Joy Personified" is a celebration of community.

The richness of the Bayview is that black folks from a variety of places came together and started a life here. It is indeed the embodiment of the black diaspora. We came together and realized our similarities bound us like the richest most decadent gravy. Together we have lived and thrived, struggled, persevered and continued onward. My collection of sculptures celebrates, acknowledges, and seeks to recognize this indescribable sense of community.

Through translating my wire works into permanent public works, I am giving honor to both living and dead, making the invisible - visible. Whether in the bright morning sunlight, or in the late afternoon fog coming from the Bay, this work of art will serve as a beacon for hope, strength and liberation. The creation of this monumental work of art comes from a very personal place. It is created with love and a deep sense of legacy as I offer my talents toward the preservation of the spirit of African Americans and African American life in San Francisco. May the ancestors celebrate along with those among us. Here is to the past, present and future!

Kristine Mays

logistics
Seven life-size sculptures will be created and mounted onto concrete slabs. Two of the installations will rest on concrete pads that are 8-10 inches above ground. The girls jumping rope will be presented on concrete pedestal that will be 3-4 feet above ground, allowing the viewer to look up at it as well as see it from a distance.

The figures range in size from six feet tall to four feet, eleven inches. The figures will be fabricated out of a series of thicker diameter carbon steel bars (approximately 1/2") to resemble the original look of Kristine’s wire work and to provide durability for the outdoors. A process called hot dip galvanization will offer corrosion resistance and then the works will be powder coated. The sculptures will be painted a shiny copper color, which will shimmer in the bright sun, evoking thoughts of brilliant brown skin against an incredible lush green topography.
family

my father

me
the beauty of a couple dancing, the woman’s skirt swaying
black boy joy
as kids run and play
three girls engaging in double dutch jump rope
#1 girls on jump rope near the front of the park between a fork in the rode

#2 couple dancing - placed on the way towards the water

#3 boys playing near the play area
example of steel rods to be used to produce sculptures

shiny copper color to be used on sculptures
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Item 6: 49 South Van Ness Video Wall

Discussion and Possible Action

Discussion and Possible Action: to approve the conceptual design by Studio Miguel Arzabe LLC for the 49 South Van Ness Video Wall project.

Discussion and Possible Action: to approve the conceptual design by Susana Barrón for the 49 South Van Ness Video Wall project.

Discussion and Possible Action: to approve the conceptual design by David James Bayus for the 49 South Van Ness Video Wall project.

Discussion and Possible Action: to approve the conceptual design by Chitra Ganesh for the 49 South Van Ness Video Wall project.

Presenter: Craig Corpora
Presentation Time: Approximately 5 minutes
Item 6: 49 South Van Ness Video Wall

Discussion and Possible Action

Discussion and Possible Action: to approve the conceptual design by Patrick Sean Gibson for the 49 South Van Ness Video Wall project.

Discussion and Possible Action: to approve the conceptual design by Lindsay Rothwell for the 49 South Van Ness Video Wall project.

Discussion and Possible Action: to approve the conceptual design by Jeremy Rourke for the 49 South Van Ness Video Wall project.

Presenter: Craig Corpora
Presentation Time: Approximately 5 minutes
49 South Van Ness
Video Wall
Miguel Arzabe
Susana Barrón
Possible scenes
David Bayus
Polis (“city” in greek) Is a 3 min animated short depicting shapes and movements observed in San Francisco.

Buildings expand and contact, build themselves up and tear themselves down. Figures are depicted simply, with an emphasis on motions that describe the routine of daily life (commuting, working, taking out the garbage, etc)
Ive been taking pics of my neighborhood architecture (excelsior) as references for models
I spent most of the winter developing characters and modeling buildings based on SF neighborhoods, I started animating in February and am on track to have the piece completed by end of spring.
(Test render)
The muscular figures seen throughout the piece are based on figure drawings by the Hungarian-American socialist activist and artist Hugo Gellert. A depiction of constructive and destructive labor, the figures can be seen throughout the piece demolishing walls, sawing wood, pushing and pulling people through the streets.
At different moments in the piece, we will be presented with these figures called “drolatics” these are based on medieval characters of people in positions of power and are considered some of the first political cartoons
We will also be brought into interior scenes depicting domestic labor and the shapes of domestic crisis (arguments, chores, etc). These shots are still very early in development.
So far I have 42 seconds of completed animation, I hope to have another minute of footage completed by the end of the month. I've attached a .mp4 of the first 42 seconds of footage.
Chitra Ganesh
Patrick Sean Gibson
PATRICK SEAN GIBSON'S

49 South Van Ness Video Wall Project Overview Document

(CURRENT PROJECT NAME IS “UN T ITLED”)
WATERCOLOR ANIMATION EXAMPLES

Shown below are some example images of Patrick's past watercolor animation work. All of these frames are hand-painted and taken from a music video project that he directed for the band No Vacation and their hit song “Yam Yam”. The video features over 1,000 hand-painted watercolor animation frames and has over 900,000 views (and counting) online. The music video was produced by Little Moving Pictures.

More examples from this project are featured in the following pages.
ONE SECOND OF FOOTAGE IS EIGHT PAINTINGS

EACH FRAME IS UNIQUE, MADE FOR ONE CLIP

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THE COLOR PALETTE TELLS A STORY

For each animated portrait, a uniquely assigned color palette will help accompany the aesthetic story of the person featured. For example, shown below is the color palette for Margaret Kilgallen, a famed painter of the Mission School art movement. The colors shown in the mock below are taken from her popularized color palette she used in various paintings (photo of said palette is shown in the circle on the bottom-right of this page). The portrait is not of Margaret, it is used as a placeholder. An example for Willie Mays would be the colors of the 1960’s San Francisco Giants. Each person featured will have five colors assigned. All colors will be watercolor animation, shown below is a digital mock that does not evoke the aesthetic properties of watercolor paintings in motion. The colors will animate and loop and vibrate to create energy.
Jeremy Rourke
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Item 7: 2023 Art on Market Street Poster Series

Discussion and Possible Action

Discussion and Possible Action: to approve the 9 final designs by Rina Ayuyang for the 2023 Art on Market Street Kiosk Poster Series.

Presenter: Craig Corpora
Presentation Time: Approximately 5 minutes
2023 Art on Market Street
Rina Ayuyang
WALKED UP KEARNY ALL THE WAY TO JACKSON TO GO TO THE KOMIKS EXPO AT THE INTERNATIONAL HOTEL MANILATOWN CENTER -- MORE WIDELY KNOWN AS I-HOTEL.

WOW, IS THIS AN ORIGINAL ALFREDO ALCAS?

THIS BUILDING IS PRACTICALLY THE LAST REMNANT OF THE NEIGHBORHOOD ONCE KNOWN AS MANILATOWN WHICH IN ITS HEYDAY STRETCHED FOR 10 BLOCKS RIGHT NEXT TO CHINATOWN.

THERE'S SO MUCH HISTORY OF AN ENTIRE COMMUNITY WITHIN ITS WALLS.

IT'S BEEN THE HOME TO MANY FILIPINOS WHO CAME TO THE U.S. AS FAR BACK AS 100 YEARS AGO.

IN 1977, ITS TENANTS WERE FORCIBLY EVICTED AND THE BUILDING WAS DEMOLISHED TO MAKE ROOM FOR A PARKING LOT. IT TOOK COMMUNITY ORGANIZING AND ACTIVISM TO RECLAIM AND REBUILD I-HOTEL IN ITS CURRENT ITERATION.

I THINK ABOUT THE FILIPINOS WHO LIVED IN THIS NEIGHBORHOOD IN THE 20S-30S. DID THEY DARE TO DREAM THAT THEIR GRANDKIDS WOULD SOMEDAY GET TO CALL MANILATOWN THEIR HOME TOO?
FINDING FILIPINO in the Park

Victoria "Vicki" Manalo Draves was born in South of Market.

She was introduced to diving at age 16.

Since she was Filipino, Vicki had to train at segregated swimming pools in the city.

Her strength, determination, and perseverance led her to two gold medals at the 1948 London Olympic Games.

In fact, she is the first Asian American to win gold in any Olympics, and the first woman to win both springboard and platform diving events.

My family are sports fans, and whenever we discover that an athlete is Filipino, we immediately feel empowered and inspired.

It is exciting to see us represented in an industry that you typically don’t see Filipinos (especially in the States).

I think of my teenage nephew who participates in local basketball and baseball leagues in the city...

...and how an opportunity to make it to the NBA, major leagues, or the Olympics doesn’t have to be a fantasy.

On Folsom and Stieran Streets, you can visit The Victoria Manalo Draves Park.

It’s right next to the Besse Carmichael School, named after the principal of the former Franklin Elementary School, which Vicki and her sister attended in their youth. Besse Carmichael School is also the home of the Filipino Educational Center.

The center was founded in the 70s to help newly immigrated Filipino kids learn English, and get acclimated to life in America.

Today, the center, which Vicki advocated for, lets students learn Tagalog and Filipino culture, while giving them a chance to make their dreams a reality.

The Art on Market Street Poster Series is a project of the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.
DURING THE DOT-COM DAYS, I WOULD TAKE THE OLD 495 BUS TO GET TO MY JOB AT A SOFTWARE START-UP ON 3RD STREET. I WOULD WALK OVER TO SOUTH PARK FOR LUNCH.

THIS TINY CIRCLE OF GREEN HAS BEEN HERE OVER 110 YEARS, BUT IT IS NOW SURROUNDED BY SLENDER TOWERS OF STEEL, CONCRETE, AND GLASS.

THERE IS A BUILDING QUIETLY HELD BETWEEN A CROWDED CAFE AND RESTAURANT BOTH FRIENDLY TO ENGINEERS WHO WORK FOR THE SOFTWARE AND WEB DESIGN AGENCIES NEARBY.

THE BUILDING ONCE HAD AN IRON GATE AND ART-DECO STYLE THAT ALMOST STOOD OUT TO ME.


BECAUSE FILIPINOS WERE BARRED FROM BUYING HOUSES, FILIPINO MERCHANTS BORROWED RENTED, AND EVENTUALLY BOUGHT THE BUILDING AS A HOTEL TO LIVE NEAR THEIR JOBS.

THEIR MASONIC TEMPLE ACROSS THE PARK WAS USED FOR MEETINGS, CULTURAL CELEBRATIONS, AND FOR HARMONIZING THEIR COMMUNITY. IT WAS THE FIRST FILIPINO MASONIC LODGE IN THE UNITED STATES.

THROUGH THE YEARS AND THE ENDLESS RUSH HOUR TRAFFIC SURROUNDING THEM, THEY HAVE BEEN ABLE TO KEEP THIS TINY BLOCK OF SAN FRANCISCO THEIR HOME.

... EVEN AS TECH COMPANIES AND TRENDY BUSINESSES COME AND GO, AND THE NEIGHBORHOOD CONSTANTLY CHANGES AROUND THEM.

The Art on Market Street Poster Series is a project of the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.
ON I-101, YOU CAN SEE A HUGE MURAL CASCADING ALONG THE SIDE OF A TALL APARTMENT BUILDING.

IT’S LIKE A BEACON MARKING THE EXISTENCE OF THE FILIPINO COMMUNITY IN SOUTH OF MARKET.

WHO WERE THESE FIGURES DEPICTED ON THE CONCRETE WALLS.

AT THE FOOT OF THE BUILDING, THE BLOCK OF STREETS ARE RENAMED AFTER REVOLUTIONARY HEROES.

BETWEEN FREEWAY ON-RAMPS AND CONVENTION CENTERS, SOMA PILIPINAS RECLAIMS A PIECE OF FILIPINO EXISTENCE IN THE HEART OF THE CITY.

AS THE EYES OF THOSE WHO CAME BEFORE LOOK DOWN ON THEM.

THEY CONTINUE THE STORY THROUGH ART, MUSIC, DANCE, AND WRITING.

SAYING, “HERE WE ARE. HERE WE THRIVE. HERE WE STAY.”
MISSION ST. STRETCHES FROM DOWNTOWN TO NEIGHBORING DALY CITY AND THERE ARE GLIMPSES OF FILIPINO NEIGHBORHOODS ALONG THE WAY.

MOVIE THEATERS IN THE EXCELSIOR DISTRICT LIKE THE GRAMADA AND AMAZON THEATERS SHOWED POPULAR FILIPINO FILMS IN THE 1970'S AND 80'S. THE AMAZON THEATER WAS NAMED THE APOLLO THEN. IT'S NOW A WALGREEN'S, BUT PIECES OF THE OLD MARQUEE STILL PEER THROUGH.

WHEN MY PARENTS ARRIVED IN AMERICA, THEY STAYED AT THEIR AUNTIE'S APARTMENT OFF MISSION. EVERY MORNING, MY MOM WOULD SEE MY DAD WALK TO THE 14 BUS STOP FOR WORK.

MY MOM WAS PREGNANT WITH MY OLDER SISTER AND WENT TO THE MISSION BRANCH LIBRARY TO STUDY FOR HER COURSES.

DECADES LATER, MY MOM IS NOW A LOLA (GRANDMOTHER). STILL ENJOYING THE COMFORTS OF HOME FROM THE VARIOUS FILIPINO BUSINESSES ON MISSION STREET.

THOUGH SOME OF THEM HAVE MOVED AWAY OR JUST CALLED IT A DAY, THEY HAVE MADE THEIR MARK IN THE VIBRANT, THRIVING THOUGHFARE.
FINDING FILIPINO at S.F. State

MANY MOONS AGO, I WENT TO SAN FRANCISCO STATE UNIVERSITY. EVERYDAY I WOULD SIT AT THE S.F. STATE MUNI STOP UNDER THE METAL ROOF SHAPED LIKE A DRAGON. I WAS ALWAYS LOST IN MY THOUGHTS, WAITING FOR THE M TRAIN TO ARRIVE.

I GOT TO TAKE CLASSES ALONGSIDE OTHER FILIPINO STUDENTS WHO WANTED TO KNOW MORE ABOUT THEIR HISTORY, CULTURE, AND HERITAGE. I WAS INTRODUCED TO AUTHORS AND ARTISTS WHO EMBRACED BEING ASIAN AND FILIPINO.

IN OUR IMAGE

STRANGERS FROM A DIFFERENT SHORE

ASIAN IN AMERICA

AMERICA IS IN THE HEART

MAKING WAVES

HERE, I LEARNED THAT I WAS MORE THAN A "MODEL MINORITY" THAT I COULD BE AN ARTIST, A WRITER, AN ATHLETE -- ANYTHING I WANTED TO BE.

ON STRIKE!

THESE CLASSES WOULD HAVE NEVER BEEN AVAILABLE WITHOUT THE WORK OF THE BLACK STUDENT UNION AND THE THIRD WORLD LIBERATIONFRONT PROTESTING FOR A COLLEGE THAT TRULY REPRESENTED AND SERVED THE CITY’S DIVERSE POPULATION.

SHUT IT DOWN!

THEY LED A STUDENT STRIKE THAT LASTED FOR FIVE MONTHS, THE LONGEST AT ANY COLLEGE. THEIR PERSEVERANCE LED TO THE CREATION OF A BLACK STUDIES PROGRAM AND THE FIRST EVER COLLEGE OF ETHNIC STUDIES IN THE NATION.

NOWADAYS, STUDENTS CAN GET LOST IN THEIR THOUGHTS RIGHT OUTSIDE THE ETHNIC STUDIES BUILDING, ADMIRING "THE GARDEN OF REMEMBRANCE" DESIGNED BY RUTH ASAWA.

AT THE CESAR CHAVEZ STUDENT CENTER, THEY CAN LOOK AT THE MANY MURALS FOR INSPIRATION. EACH ONE COMMENORATES GROUPS THAT CAME TOGETHER TO FIGHT FOR SOCIAL CHANGE AND EDUCATIONAL REFORMS THAT WOULD IMPACT THE REST OF THE COUNTRY.
WHENEVER WE'D VISIT SAN FRANCISCO, WE WERE ALWAYS INVITED FOR DINNER AT OUR AUNTIES' HOME NEAR GEARY.

ALL I KNEW WAS THAT MY AUNTIES MADE THE MOST UNFORGETTABLE FILIPINO MEALS, AND THEY HAD A DOG NAMED COGAT, NAMED AFTER THE BIG BAND LEADER.

WHAT I DIDN'T KNOW WAS THAT THEIR HOME WAS A HUB FOR MANY RELATIVES JUST ARRIVING FROM THE PHILIPPINES.

MANY FILIPINOS CREATED INFORMAL SOCIAL CLUBS TO HELP RELATIVES AND FRIENDS GET ACCLIMATED TO LIFE IN AMERICA BOTH SOCIALLY AND FINANCIALLY.

THIS CONTINUED INTO THE 1970'S DURING THE FOURTH WAVE WHICH INCLUDED MY PARENTS. THEY CREDIT MY AUNTIES FOR MAKING THEIR BEGINNINGS IN THE BAY AREA LESS LONELY AND INTIMIDATING.

MANY GAMES OF MAJONG WERE PLAYED.

AND MANY DINNER PARTIES WERE HELD FOR YEARS TO COME.

100 YEARS LATER, THE HOUSE IS PROBABLY A LITTLE MORE QUIET NOW...

...BUT PERHAPS THERE IS STILL THE FAINT WHISPER OF GENERATIONS PAST REVERBERATING THROUGH ITS WALLS.
FINDING FILIPINO in Yerba Buena

Every year, the Filipino community converges on Yerba Buena Gardens for Pistahan to celebrate our culture and history. Filipino businesses, community organizations, artists, musicians, and food vendors participate in the festivities.

The first Pistahan was in 1994.

Coincidentally, that was the first year I attended Pistahan. I was fresh out of high school, and had just moved from a suburb in Pennsylvania.

Is that Jose Rizal?

The simple act of eating Filipino food outside of my house or cooked by someone who wasn't my relative was thrilling!

In fact, it was the first Filipino festival I attended ever in my life.

Just to see anything and everything Filipino in the spotlight was so empowering!

Today it is not lost on me that thousands of Filipinos were displaced to make room for this venue where we come to celebrate our very existence.

But Filipino festivals like Pistahan remind us of the community that came before and motivate us to make our presence felt more than ever.
WHEN I WAS A KID, THE ONLY TIME I SAW A FILIPINO PAROL WAS WHEN MY DAD DECIDED TO MAKE ONE OUT OF THE BLUE. IT WAS DEFINITELY A LOT OF WORK, BUT THE END RESULT WAS AMAZING AND STOOD MAJESTICALLY ON OUR PORCH NEXT TO THE SANTA DECORATIONS.

SAN FRANCISCANS ARE LUCKY! THEY GET A CHANCE TO SEE PAROLS AND LEARN HOW TO MAKE THEM AT THE PAROL LANTERN FESTIVAL EVERY YEAR.

IT'S ONE WAY, ESPECIALLY DURING THE HOLIDAYS, THAT FILIPINOS HOLD ONTO AND TREASURE TRADITIONS TO BRIDGE THE TWO COUNTRIES THAT THEY CALL HOME.

EVEN THOUGH FILIPINO IMMIGRANTS HAVE MADE A NEW LIFE IN AMERICA, THEY NEVER FORGET ABOUT THEIR FAMILY BACK IN THE PHILIPPINES.

GO INTO ANY ASIAN SUPERMARKET IN THE CITY AND YOU'LL SEE STACKS OF CARDBOARD BOXES READY TO BE ASSEMBLED AND PACKED TIGHT WITH TREATS, GIFTS, ESSENTIALS, AND GIFTS TO LOVED ONES ACROSS THE OCEAN.

THIS REMINDS ME OF MY DAD'S PROCESS FOR PACKING BALIKBAYAN BOXES FOR OUR COUSINS IN THE PHILIPPINES.

HURRY! TELL ME WHAT THE SCALE SAYS!

AND THEN I THINK ABOUT THE TIMES I'D MEET MY DAD AND MOM FOR LUNCH AT THE INTERNATIONAL FOOD COURT ON BUSH STREET.

THERE WAS A FILIPINO FOOD STAND AND OF COURSE THEY HAD THE MOST AMAZING CHICKEN ARROBO.

MY DAD WOULD ALWAYS STRIKE UP A CONVERSATION WITH THE COOK JOINER, AS IF THEY WERE COUSINS TOO.

I REALIZE THAT HOME IS WHERE YOU MAKE IT, AND AS LONG AS FILIPINOS NURTURE A SENSE OF COMMUNITY IN THIS CITY THEN THE FEELING OF HOME WILL NEVER BE FAR AWAY.

Copyright 2022 © Rina Ayvong
IG: @rinyay
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: 2591 761 2580 followed by #, #. You will hear: “You are muted.”
• To raise your hand to speak, press *3.
• You will be unmuted when it is your time to speak, and muted when your time to speak has elapsed.

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.
Discussion and Possible Action

Discussion and Possible Action: to approve the 9 final designs by Rina Ayuyang for the 2023 Art on Market Street Kiosk Poster Series.
Item 8: Ambulance Deployment Facility

Discussion and Possible Action

**Discussion and Possible Action:** to approve as installed the completed artwork titled *Serving the City, 2023*, by Michael Bartalos for Fire Station 49 (Ambulance Deployment Facility) at 2241 Jerrold Avenue. The artwork, installed at the station’s Jerrold Avenue entrance and McKinnon Avenue exit, consists of twenty-one cut and painted steel panels. The overall artwork dimensions are 10 ft. high by approximately 114-½ ft. wide.

**Presenter:** Marcus Davies
**Presentation Time:** Approximately 5 minutes
Public Comment via WebEx:
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Public Comment via Phone:
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Item 9: Judah Streetscape

**TABLED**

Discussion and Possible Action: to approve final design revisions of an artwork by Jesse Schlesinger for the Judah Streetscape public art project.
Item 10: Civic Art Collection FY2022 Annual Report

Discussion

Presenter: Allison Cummings
Presentation Time: Approximately 7 minutes
Civic Art Collection Annual Report
Fiscal Year 2022

Buoyant Bay by Owen Smith, 2021 (detail) at Rossi Pool.
Collections Total Need: Calculated over a 10-year period (as reported to the Controller and based on calculations using our Cost Modeling System) our total need is approximately $1.8 Million annually.

Average CPC Project Funding: Detailed in the chart above. Our need historically exceeds our allocation. As of February 2020, staff anticipated total CPC funding at $936,227 for FY21. As a result of the city’s budget deficit due to the pandemic, actual total CPC funding was $111,227 for FY21. Over the next 3 years our total estimated impact to the collections budget is -$1,644,439 as a result of pandemic related shortfalls.
Summary of Civic Art Collection Care Expenditures

<table>
<thead>
<tr>
<th>Year</th>
<th>Capital Funds</th>
<th>Other Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY19</td>
<td>$744,618.49</td>
<td>$628,231.84</td>
</tr>
<tr>
<td>FY20</td>
<td>$1,211,203.19</td>
<td>$221,311.85</td>
</tr>
<tr>
<td>FY21</td>
<td>$471,894.55</td>
<td>$267,242.84</td>
</tr>
<tr>
<td>FY22</td>
<td>$220,774.18</td>
<td>$272,112.37</td>
</tr>
</tbody>
</table>

Capital Funds = CAC’s annual allocation from Capital Planning. These funds should be spent within the fiscal year they are allocated but can carry over for larger projects.

Other Funds = Various other sources of funding for collections care projects. This can include the up to 10% Art Enrichment set-aside for conservation, project funds to relocate existing works on construction sites, work orders from other departments, add-backs, donations, and grants.
Expense Detail FY22
All Accounts = $492,886.55
Conservation Projects

- *First Responder Plaza, 2015* by Paul Kos at the Public Safety Building
- *We Will Walk Right Up to the Sun, 2019* by Sarah Cain SFO
**Conservation & Relocation**

*Red Gothic, 1986* by Aristides Demetrios located at Muriel Leff Mini Park in the Richmond District.

- Sculpture conserved and relocated within the newly re-landscaped park.
Dewey Monument, 1901 by Robert Ingersoll Aitken located in Union Square.

- Determined to be structurally stable. Conservation project (pending funding) scheduled FY24.
Conservation Assessments

*Santuario, 2000* by Juana Alicia and Emmanuel Montoya, located in the International Terminal at SFO

- Treatment scheduled for Fall 2023

---

Figure 1: Overall view of mural situated over desk and doors for departure gate G97.

Figure 2: Detail of upper right side of mural with carved birds.

Figure 3: Overall view of mural, note consistent cracking around panels at beams (see red arrows) as well as the mural's exposure to direct sunlight (see yellow arrow).

Figure 4: Horizontal cracking of plaster at panel perimeter.

Figure 5: Intersection of four panels where the plaster is cracking.

Figure 6: Detail of plaster loss at intersection of four panels.

Figure 7: Detail of plaster loss at intersection of four panels. Note the perimeter of the panels appear to be framed within metal strips, see red arrow.
Vandalism Abatement
Completed 29 Treatment Projects

- Ball Thower Golden Gate Park
- Genesis I at Moscone Center
- Other Usual Suspects: ALB Monument, Hidalgo Monument, Washington Square, McKinley Monument, Ashurbanipal, Domestic Seating, Broadway Seating (Auspicious Clouds)
Art Enrichment Projects

Collection’s staff involved in all AE projects, from proposal to installation.

High volume of AE projects complete in FY22 & FY23.

- **Buoyant Bay** by Owen Smith at Rossi Pool
- **Bow** by Walter Hood at Fire Station #35
- **A Celebration of Interspecies Friendships** by Favianna Rodriguez at Animal Care & Control
- Southeast Family Health Center
- Central Subway projects
- Multiple projects at SFO
Collection Management & Administration FY22

ACCESSIONS
12 Artworks completed (commissions and purchases) during FY22.
77 Archive records created and managed in EmbARK for these works, ephemera, and new projects.

MOVEMENT
Staff administered multiple loan and relocation projects, including the Mayor’s Office Suite at City Hall, documenting and relocating 116 artworks from both the portable and sited collections.

RESEARCH & REPORTING
Staff responded to 45+ research and photo requests regarding works in the Civic Art Collection.

PROFESSIONAL DEVELOPMENT
- Senior Registrar represented SFAC at the bi-annual Association of Registrars and Collections Specialists 2021 Virtual Conference presenting on “Political Risks for Cultural Institutions”.
- Senior Registrar represented SFAC at the Rainin Foundation’s Open Spaces Workshop, “Producing in Public Space: Partnering with City Agencies”.

FY23 Looking Forward...

Continue active conservation and maintenance projects, utilizing a triage approach that takes into account funding levels.

Fill Civic Art Collection Project Manager and temporary part-time Associate Registrar positions.

Complete Monuments & Memorials Advisory Committee report and initiate recommendations.

Continue to advocate for collections care funding, and support efforts to re-establish pre-pandemic thresholds.
• Anticipated total CPC funding at $936,227 for FY21. Actual total CPC funding was $111,227 for FY21. This was a difference of $825,000 – an 88% decrease.
• Anticipated total CPC funding at a similar level (in the absence of the pandemic crisis) for FY22. Actual total CPC funding is $366,788 for FY22. A difference of approximately $569,439.
• Anticipated total CPC funding at $747,628 for FY23. Actual total CPC funding is $497,628 for FY23. A difference of approximately $250,000.

TOTAL ESTIMATED IMPACT: -$1,644,439 as a result of pandemic related shortfalls
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Item 11: Public Art Program FY2022 Annual Report

Discussion

Presenter: Mary Chou
Presentation Time: Approximately 10 minutes
## SUMMARY OF ART EXPENDITURES

<table>
<thead>
<tr>
<th>Direct Art Costs</th>
<th>Expense</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selection Costs: Online application, honorariums, printing and copying</td>
<td>$70,794</td>
</tr>
<tr>
<td>Artwork Design and Fabrication: Artist Contracts, Purchases, Loans, Fabrication</td>
<td>$3,348,433</td>
</tr>
<tr>
<td>Art Handling and Site Costs: Installation, transportation, storage, site preparation, permit fees</td>
<td>$493,650</td>
</tr>
<tr>
<td>Design professionals and other consultants</td>
<td>$126,842</td>
</tr>
<tr>
<td>Photography and signage</td>
<td>$27,755</td>
</tr>
<tr>
<td>Other: Staff field expenses</td>
<td>$4,045</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$4,071,518</strong></td>
</tr>
</tbody>
</table>

* Based on accounting of art costs received in Quickbooks.
## NEW COMMISSIONS

<table>
<thead>
<tr>
<th>Project</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2022 Art on Market 1</td>
<td>Frederick Noland</td>
</tr>
<tr>
<td>2022 Art on Market 2</td>
<td>Gaia Weise</td>
</tr>
<tr>
<td>2022 Art on Market 3</td>
<td>Kayan Cheung-Miaw &amp; Vida Kuang</td>
</tr>
<tr>
<td>2022 Art on Market 4</td>
<td>A.C. Esguerra</td>
</tr>
<tr>
<td>Mission Branch Library</td>
<td>Juana Alicia Araiza</td>
</tr>
<tr>
<td>Mission Creek Park Extension</td>
<td>Ricardo Gouveia (Rigo 23)</td>
</tr>
<tr>
<td>Southeast Treatment Plant Construction Fence 1</td>
<td>Nancy Cato</td>
</tr>
<tr>
<td>Southeast Treatment Plant Construction Fence 2</td>
<td>Ata'ataoletaeao McNealy</td>
</tr>
<tr>
<td>Herz Recreation Center</td>
<td>Sanjay Vora</td>
</tr>
</tbody>
</table>
Art Proposal for the MISSION BRANCH LIBRARY PUBLIC ART PROJECT

NOPAL DE LA MISIÓN

Artist: Juana Alicia

“As a glowing window at the center of the library’s world of words, the nopal will tell a story, combining both legend and literature”

My vision for the window in the Main Reading Room of the Mission Library is that of a monumental nopal or prickly pear cactus, full of both flowers and fruit. As a glowing window at the center of the library's world of words, the nopal tells a story, combining both legend and literature. The powerful cactus has many meanings for people all over the world, but particularly for those of Mexican heritage. The nopal is central to Mexican history and is a symbol of resistance under difficult conditions. A flower that blooms in the desert, cactus flowers deliver seeds and nutrients to the soil, and regenerate easily. In the window design, I pay homage to the Oaxaca Vizcalena variety of the nopal, which is a beautiful violet color. It will bring the vibrant life of the nature native to the library’s region, offering its yellow flowers with red, yellow, and orange centers to the creative, intellectual, and community-oriented space of the reading room.

Because we live in the West, one of my goals is to explore making the artwork accessible through contemporary elements to the Western audience possible. I would investigate creating an online guide that is accessible through QR codes, so that viewers could learn and engage with this nopal, some of the flower details, the tiny seeds on the fruit and other details.

Proposed window design, “Nopal de la Misión”, Juana Alicia ©2021

Color palette
Unflagging Presence:
The California Grizzlies of Mission Creek

is a sculptural tribute to the original wildlife present within the area known today as Mission Creek Park.

In 1871, famed naturalist John Muir wrote, "Beasts are made of the same dust as we, and breathe the same winds and drink of the same waters. And whether he at last goes into our stampy heaven or not, he has terrestrial immortality."

To this day, the Grizzly Bear continues to be one of California's most visible and enduring symbols, adorning both the state flag and coat. However, by the time the California Grizzly Bear is designated official state animal, in 1953, it had been extinct in the state for over two decades.

With these larger-than-life Grizzlies (50% actual size), I aim to call upon the kind of proximity the animal world shared with the human world at the time of the Chumash, pre-California. This relationship would be underscored by the Native plant and animal life restoration area within which the sculptures exist.

I also aim to remind our contemporaries that the survival of even such a majestic and powerful animal, as the Grizzly Bear, is dependent foremost on the actions of us humans. The tender care and fierce protection of the bear mother alone is not sufficient to guarantee the survival of her cubs.
SANJAY VORA

REFLECTION & PROJECTION
Art Proposal for the Herz Recreation Center Public Art Project

STATEMENT OF INTENT
The artwork is a mixed media installation that transforms a visible landscape into an interactive experience for the users of the recreation center. The design incorporates various elements such as mirrors, reflective surfaces, and interactive installations that encourage visitors to engage with the artwork. The project seeks to create a space that promotes social interaction and community engagement.

KEY POINTS
- Emphasis on sustainable materials
- Interactive and immersive experience
- Integration of technology and movement
- Artistic expression that appeals to diverse audiences
- Interactive elements for user engagement
- Reflective surfaces that enhance the environment
- Aesthetic appeal that resonates with the community

ARCHITECTURAL INTEGRATION
The artwork is designed to complement the architectural features of the recreation center. The installation is integrated into the existing structure, ensuring a seamless transition between the artwork and the building.

SUSTAINABLE DESIGN
The artwork is designed with sustainability in mind. The use of eco-friendly materials and energy-efficient systems is incorporated to ensure minimal environmental impact.

CONSEQUENCE
The artwork aims to create a unique identity for the recreation center, attracting visitors and fostering a sense of community. The design encourages exploration and interaction, making the space a vibrant hub of activity.

SPRING 2022
• Artists complete voluntary demographic survey as part of application package and self identify gender and race. In accordance with state law, neither race nor gender may be used in consideration for awarding contracts.

• Funding amounts listed are based on artist fees, not total project budget costs to allow for a more equal comparison between projects awarded.
# NEW PROJECTS: DEMOGRAPHICS

## GENDER

<table>
<thead>
<tr>
<th></th>
<th>Commissions (#)</th>
<th>% of Total (#)</th>
<th>Commissions ($)</th>
<th>% of Total ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female Artists</td>
<td>4</td>
<td>44%</td>
<td>$73,875</td>
<td>29%</td>
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<tr>
<td>Male Artists</td>
<td>3</td>
<td>33%</td>
<td>$154,000</td>
<td>61%</td>
</tr>
<tr>
<td>Non-binary or non-</td>
<td>2</td>
<td>22%</td>
<td>$24,000</td>
<td>10%</td>
</tr>
<tr>
<td>conforming</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9</strong></td>
<td><strong>100%</strong></td>
<td><strong>$251,875</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
## New Projects: Demographics Race

<table>
<thead>
<tr>
<th>Race/Group</th>
<th>Com (#)</th>
<th>% of Total (#)</th>
<th>Com ($)</th>
<th>% of Total ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian American</td>
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<td>33%</td>
<td>$59,000</td>
<td>23%</td>
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<tr>
<td>Black/African American or African</td>
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<td>22%</td>
<td>$34,000</td>
<td>13%</td>
</tr>
<tr>
<td>Black/African American or African</td>
<td>White/Caucasian</td>
<td>biracial</td>
<td>1</td>
<td>11%</td>
</tr>
<tr>
<td>Black/African American or African Pacific Islander</td>
<td>Afro-Pasefika</td>
<td></td>
<td>1</td>
<td>11%</td>
</tr>
<tr>
<td>Latinx</td>
<td>1</td>
<td>11%</td>
<td>$17,875</td>
<td>7%</td>
</tr>
<tr>
<td>White/Caucasian</td>
<td>European Latino</td>
<td></td>
<td>1</td>
<td>11%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9</strong></td>
<td><strong>100%</strong></td>
<td><strong>$251,875</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
# NEW PROJECTS: ARTIST LOCATION

<table>
<thead>
<tr>
<th>Location</th>
<th>Commissions (#)</th>
<th>% of Total (#)</th>
<th>Commissions ($)</th>
<th>% of Total ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>San Francisco Artists</td>
<td>3</td>
<td>33%</td>
<td>$56,000</td>
<td>22%</td>
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<tr>
<td>Bay Area Artists</td>
<td>4</td>
<td>44%</td>
<td>$76,875</td>
<td>31%</td>
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<tr>
<td>California</td>
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<td>22%</td>
<td>$119,000</td>
<td>47%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9</strong></td>
<td><strong>100%</strong></td>
<td><strong>$251,875</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
COMPLETED PROJECTS
FY 2022
CONTINUOUS CITY, CARTER LYNCH, SFO
LONG ARC OF DAY, KIM ANNO, SFO
HERE YOU ARE / ARE YOU HERE, PAUL MADONNA, SFO

Artist: Catherine Wagner
MAYOR ED LEE BAS RELIEF PORTRAIT, ANTONIO MENDEZ, SFO
FLOURISH, ALLISON SAAR, SFO
UNTITLED, JORGE PARDO, VAN NESS BRT
CLEAR THE AIR, MALIK SENEFERU, PUC
ART ON MARKET 2022: COMICS

San Francisco Black History

The Tale of Daisy & Gaia
A FAMILY HISTORY & MEMOIR COMIC

The Art Market in San Francisco

Created by SFAC and the San Francisco Arts Commission

The Tale of Daisy & Gaia

© Gaia Wkyu

Story continues on other side
ART ON MARKET 2022: COMICS
Public Comment via WebEx:
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Item 12: Staff Report

Discussion

Staff Presenter: Mary Chou
Presentation Time: Approximately 5 minutes
Public Comment via WebEx:

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Item 13: New Business and Announcements

Discussion

(This item is to allow Commissioners to introduce new agenda items for consideration.)
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Item 14: Adjournment
Thank You!

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