

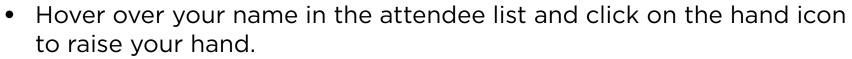
San Francisco Arts Commission Meeting

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







- 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.
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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

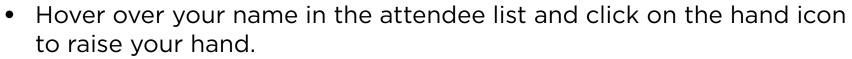


Item 2: General Public Comment

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

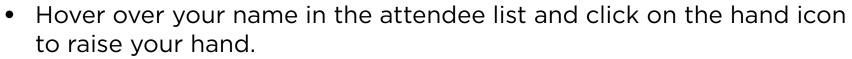
- 1. Motion to approve Dahlia Field, a mural design by Christine Weibel. The mural will be installed at Havelock Street Bridge, West Entry support wall at 200 Havelock Street, between Circular Avenue and Edna Street. The mural measures approximately 6 ft. by 40 ft. The artwork is funded by District 7 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.

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Presenter: Allison Cummings

Presentation Time: Approximately 5 minutes



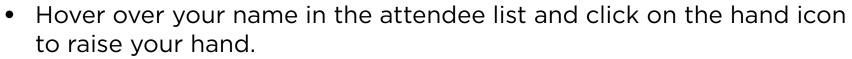


MONUMENT SIGN AND SENTINEL LOCATIONS



CITY COLLEGE OF SAN FRANCISCO | March 2023







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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 Derricotte 101 William Rhodes 100 Michael Arecega 94

ARTS COMMISSION APPROVAL

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"Joy Personified" is a celebration of community.











to be used to produce sculptures



shiny copper color to be used on sculptures

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!

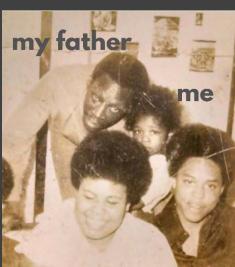
logistics

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.

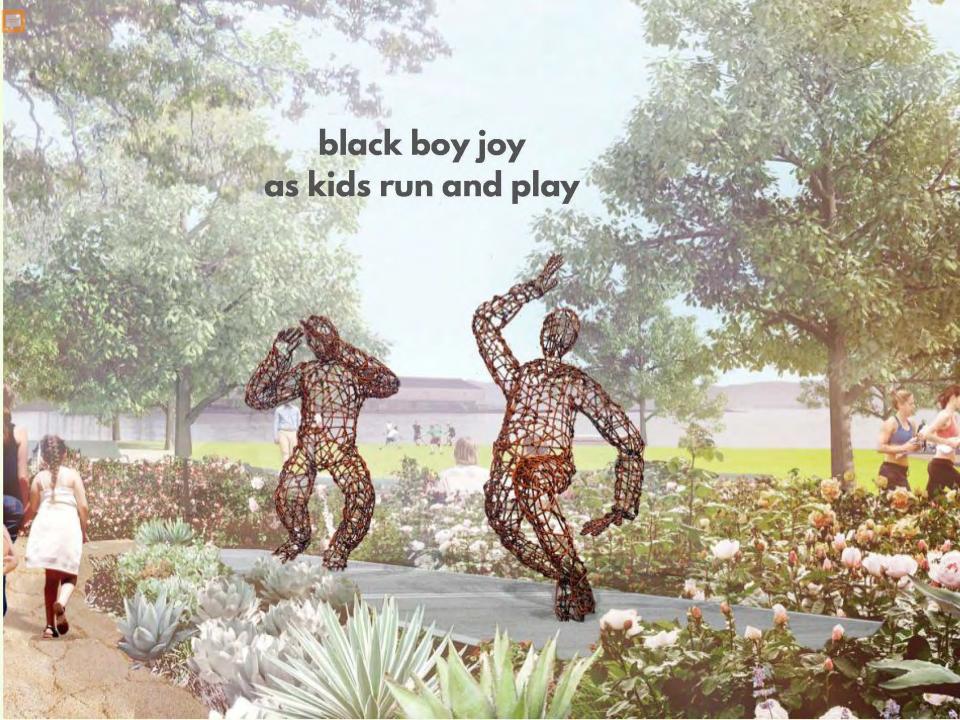
















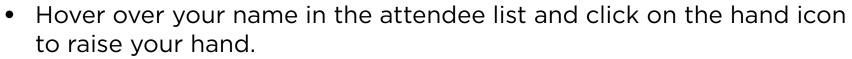




example of steel rods to be used to produce sculptures



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



Process Photo No. 1



Process Photo No. 1

Possible scenes





David Bayus

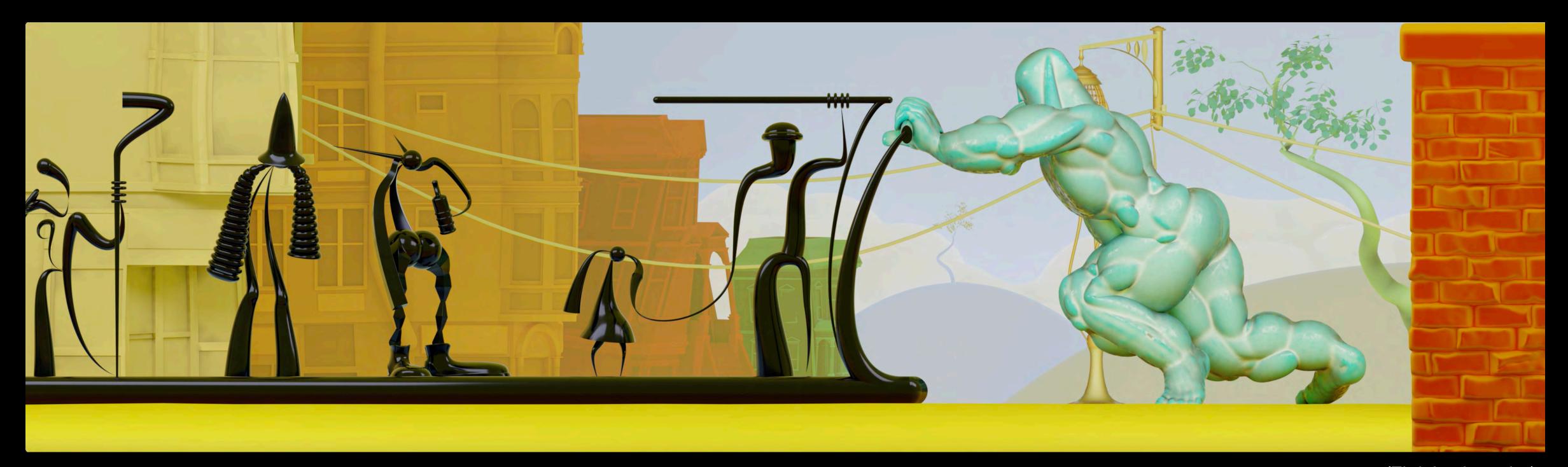
Polis

Early concepts, & rough cut of completed footage

(Finished render)



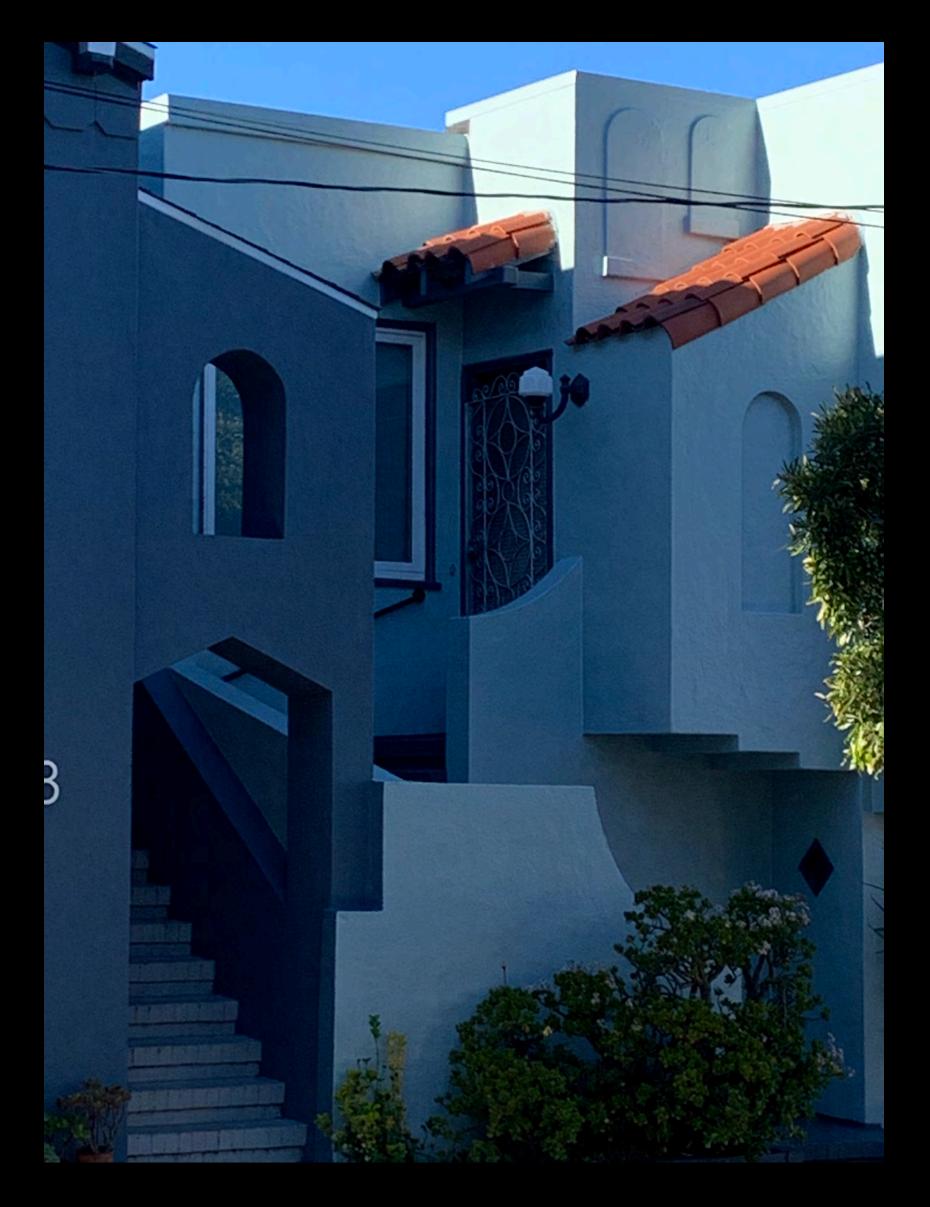
Bayus SFAC commissioned work Update 1 3/3 2023

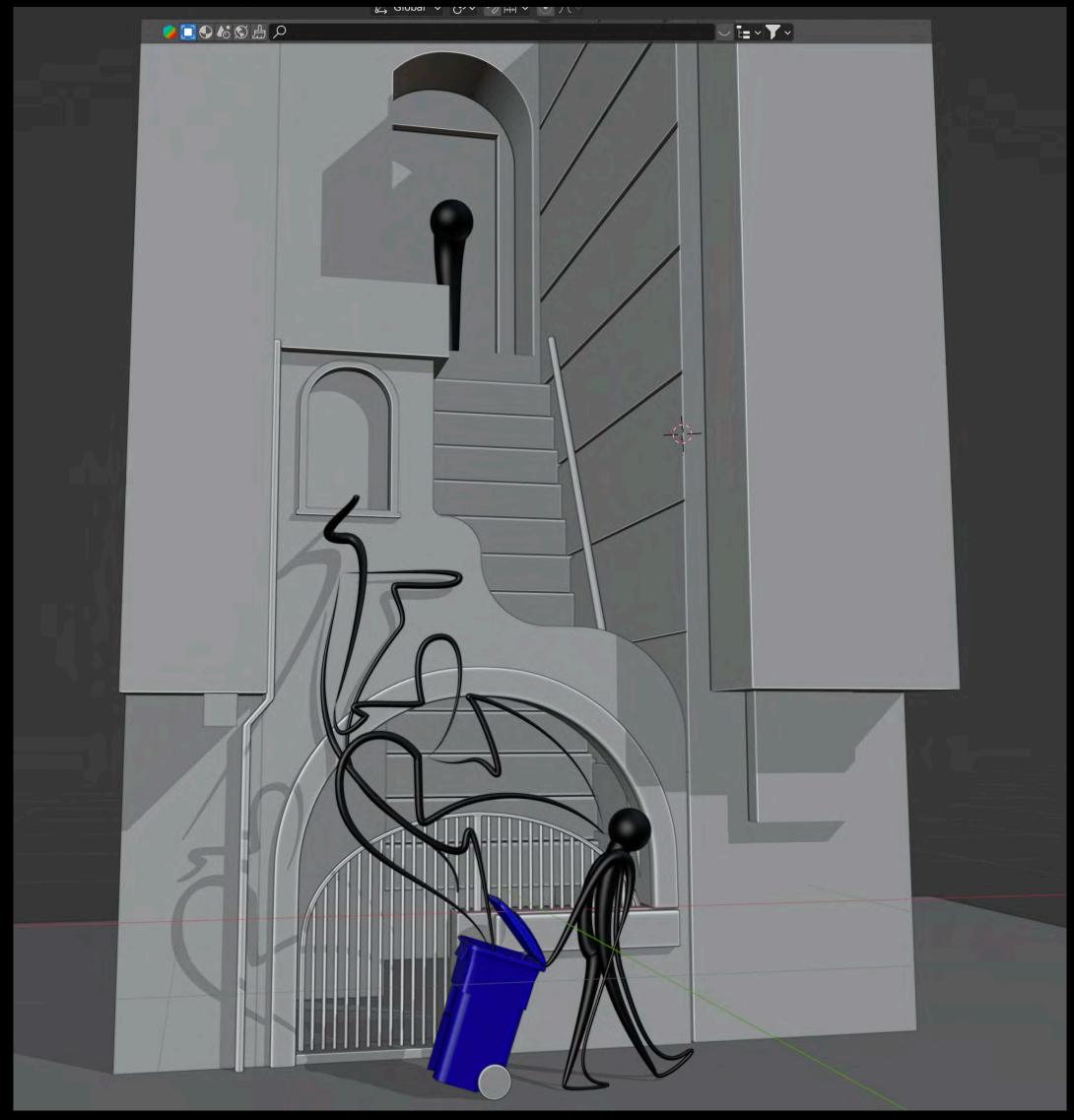


(Finished render)

Polis ("city" in greek) Is a 3 min animated short depicting shapes and movements observed in San Francisco.

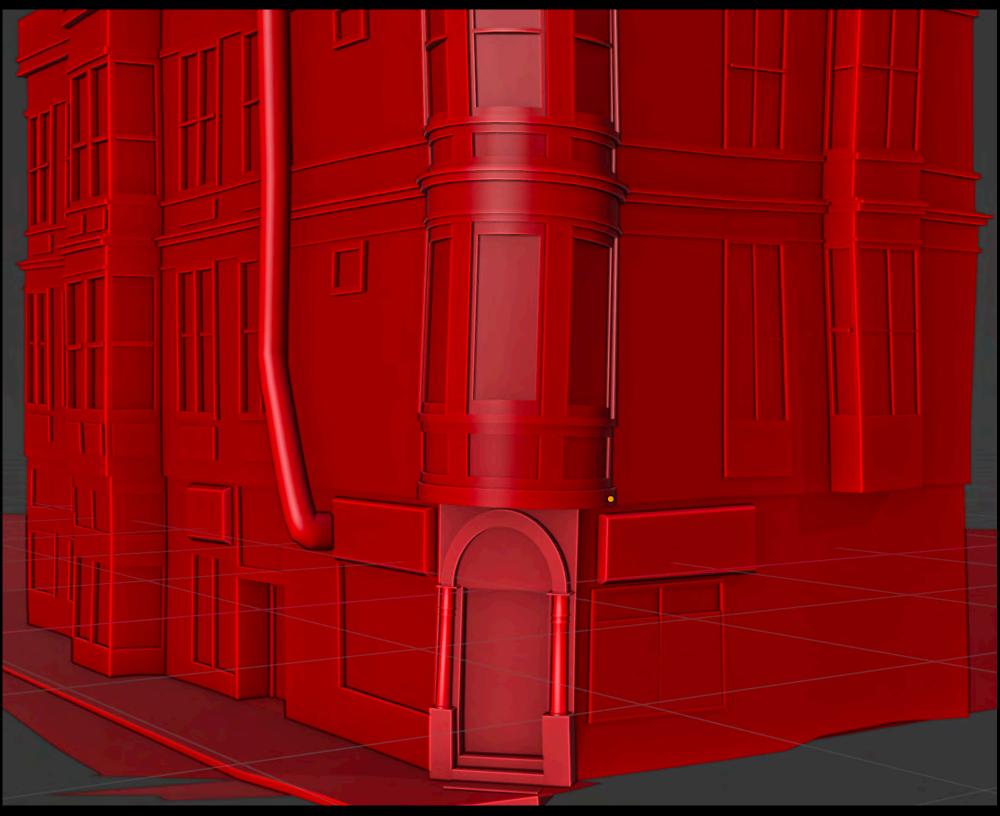
Buildings expand and contact, build themselves up and tear themselves down. Figures are depicted simply, with an emphasis on motions that describe the routine of daily life (commuting, working, taking out the garbage, etc)

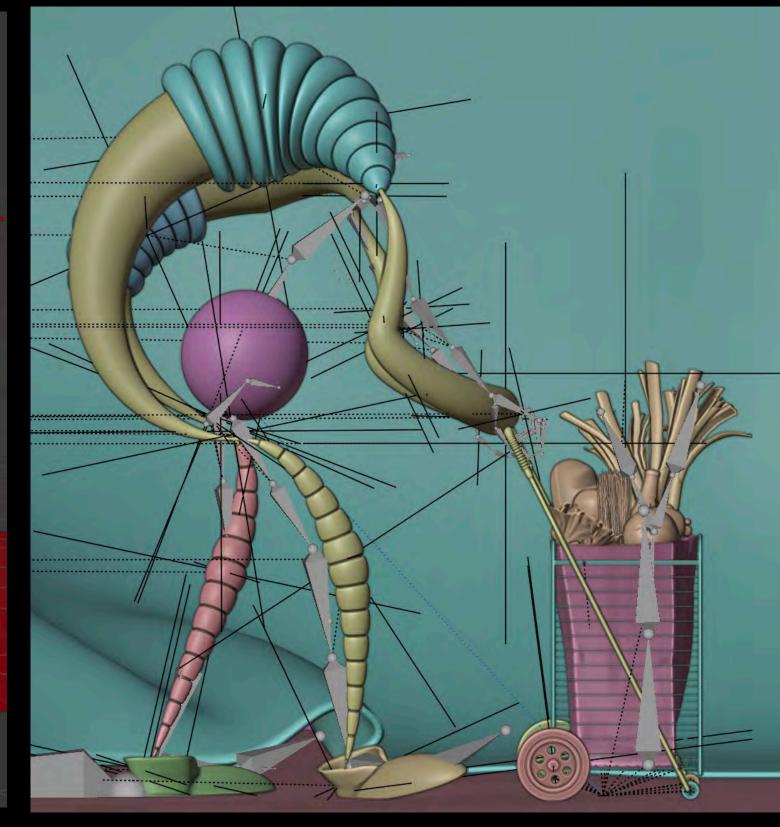




Ive been taking pics of my neighborhood architecture (excelsior) as references for models





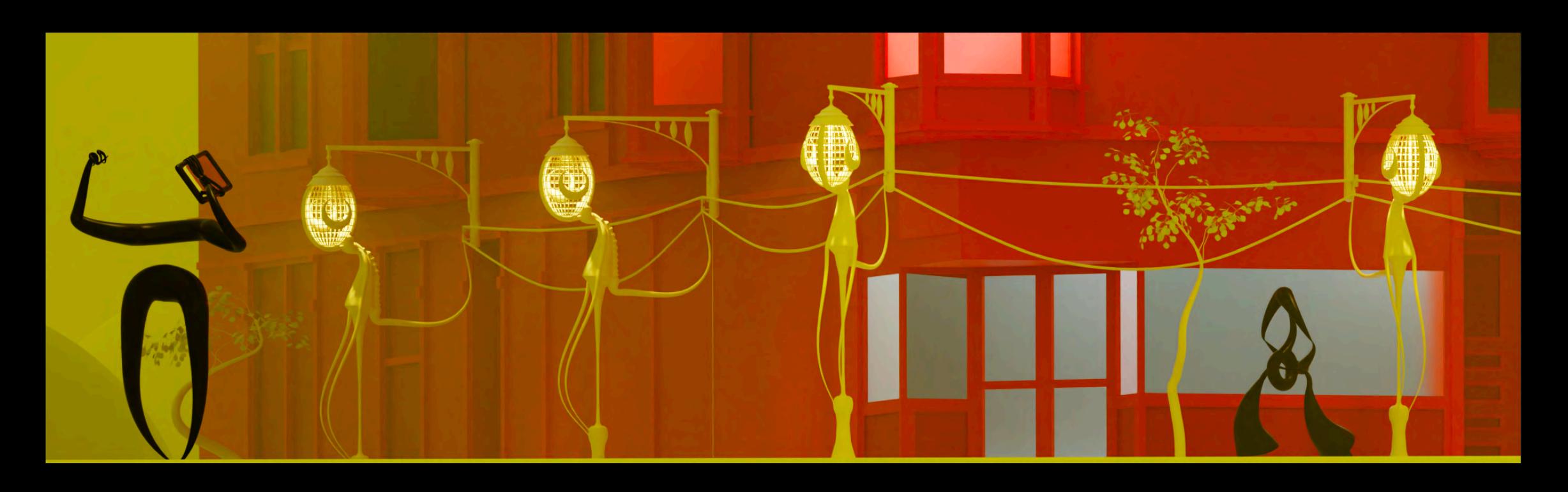


(In project screenshots)

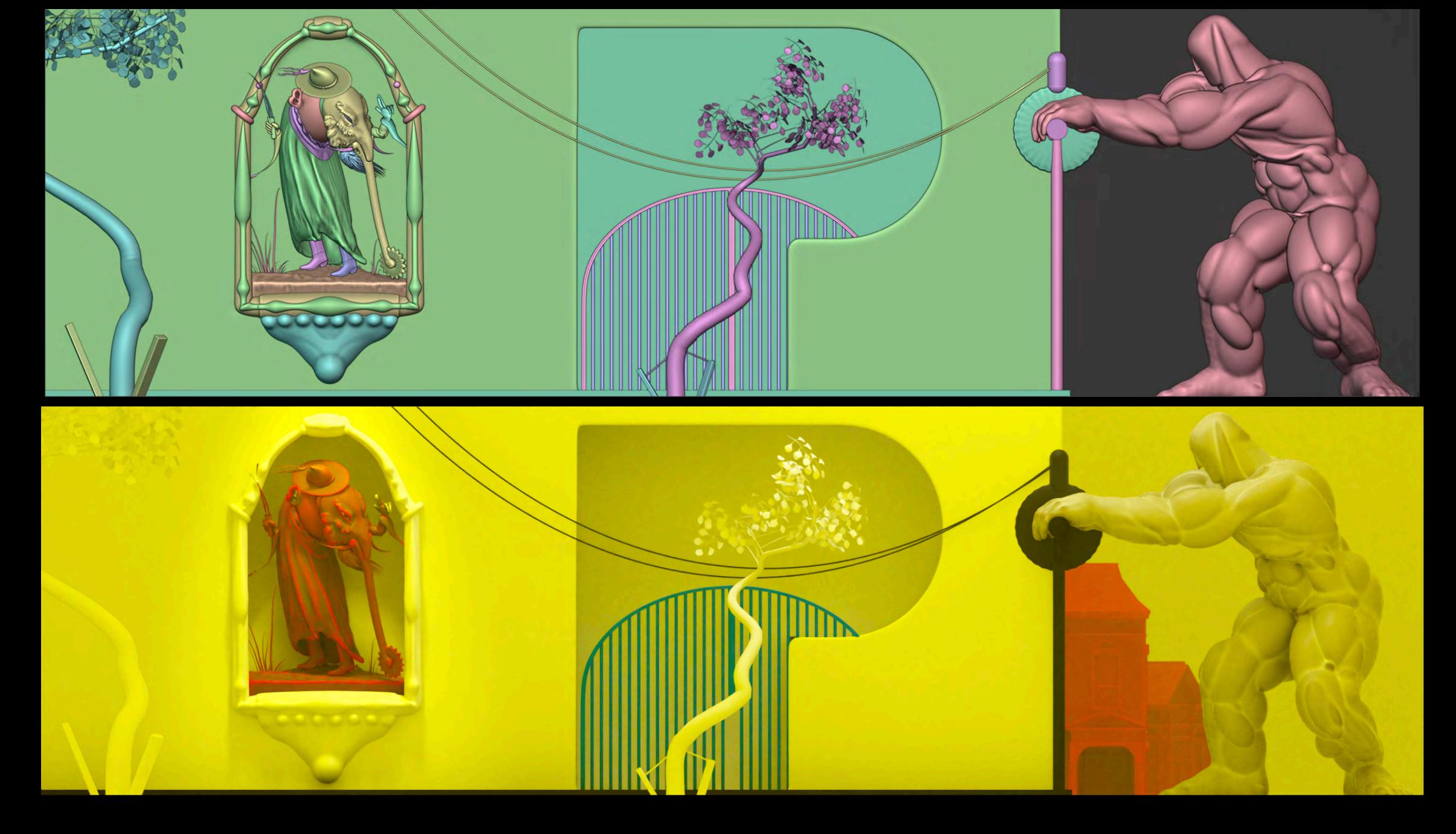
I spent most of the winter developing characters and modeling buildings based on SF neighborhoods, I started animating in February and am on track to have the piece completed by end of spring

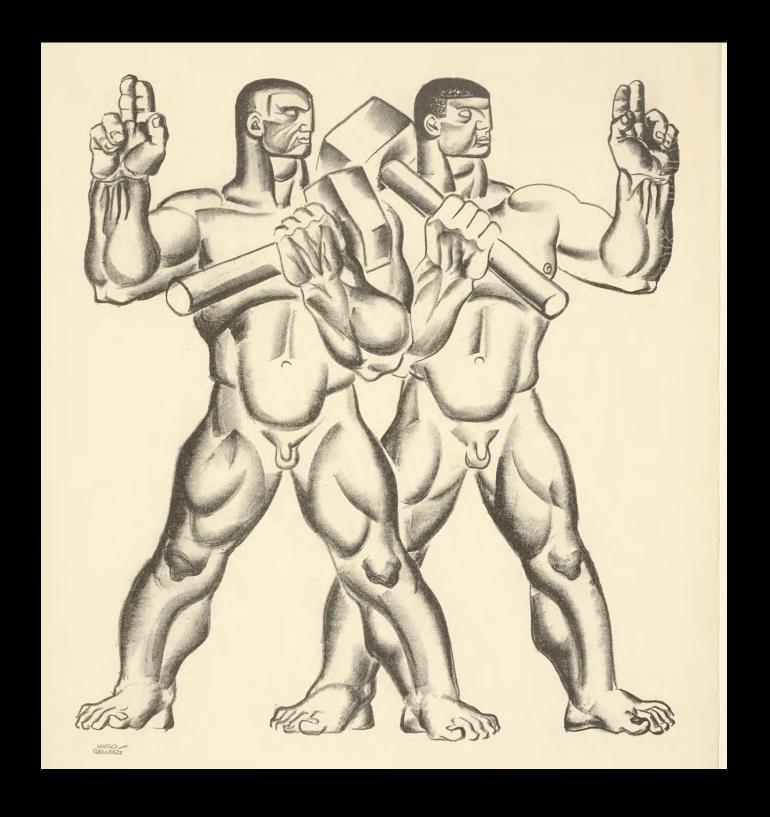


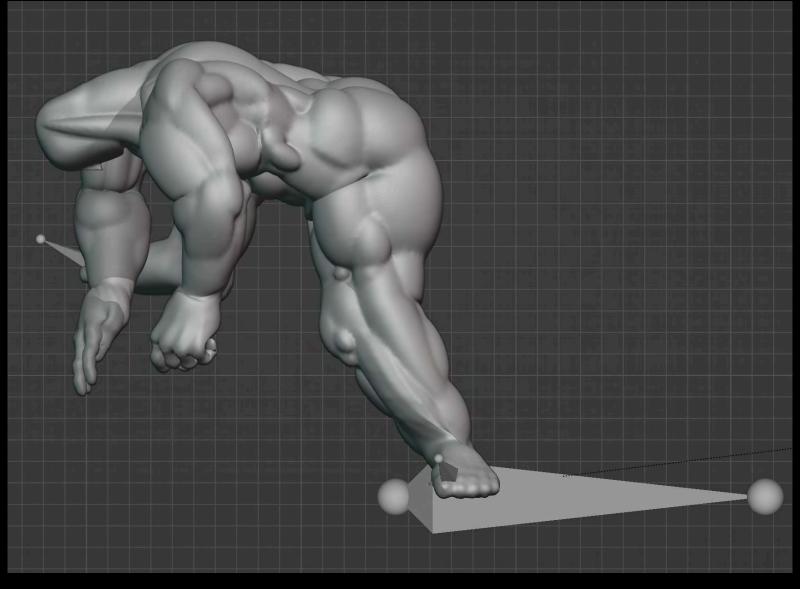




(Test render)

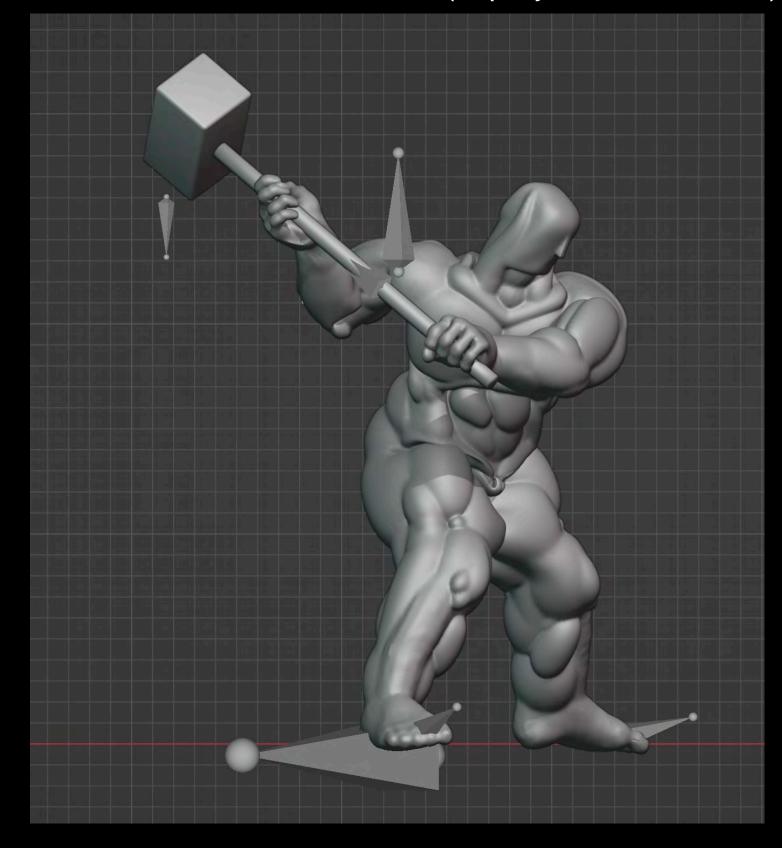








(In project screenshots)



The muscular figures seen throughout the piece are based on figure drawings by the hugarian-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.



(Early test render screenshot)







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





(Early test render screenshot)



(Test animation)



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. Ive 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

(GHRENT PROJECT NAME IS "HNTITLED")

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WATERGOLOR 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.



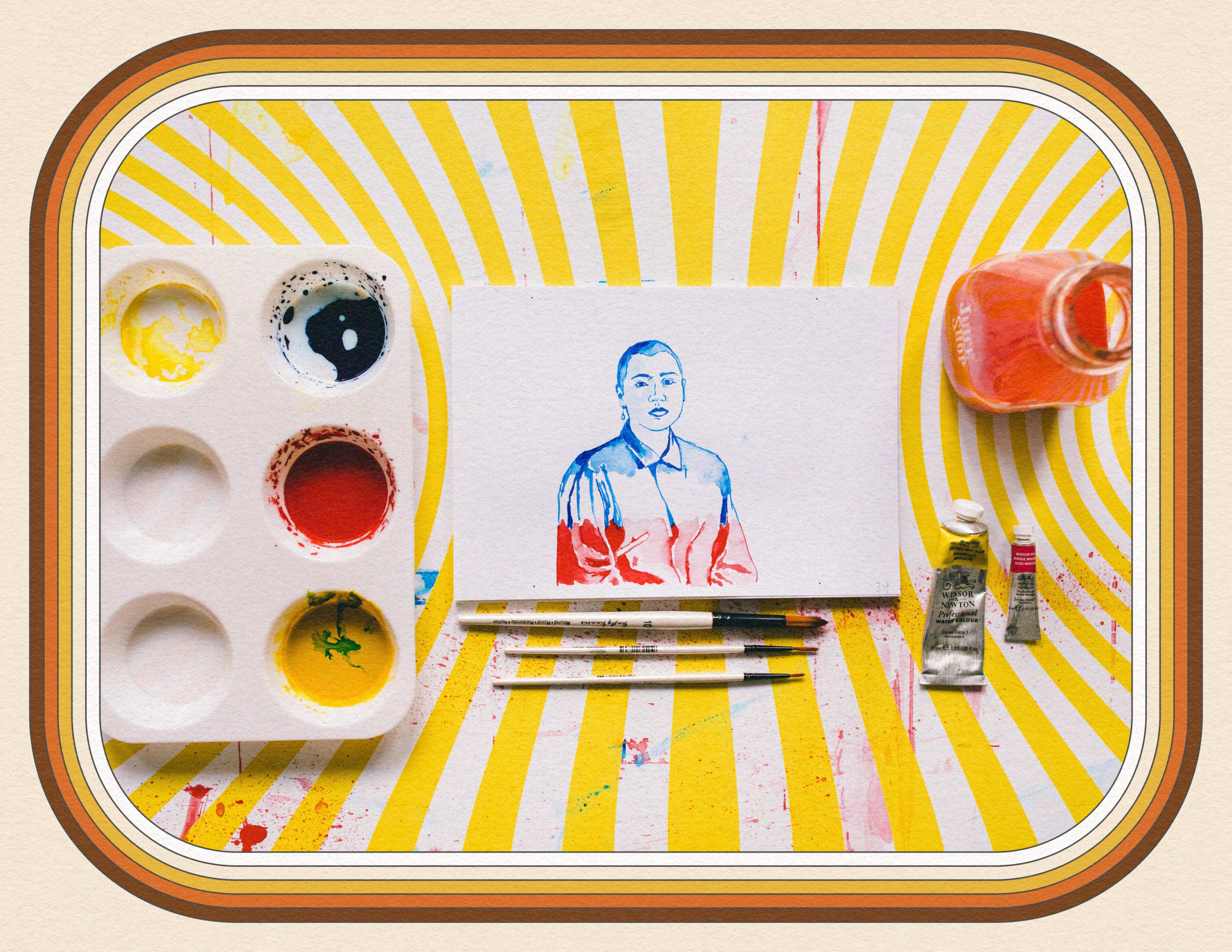




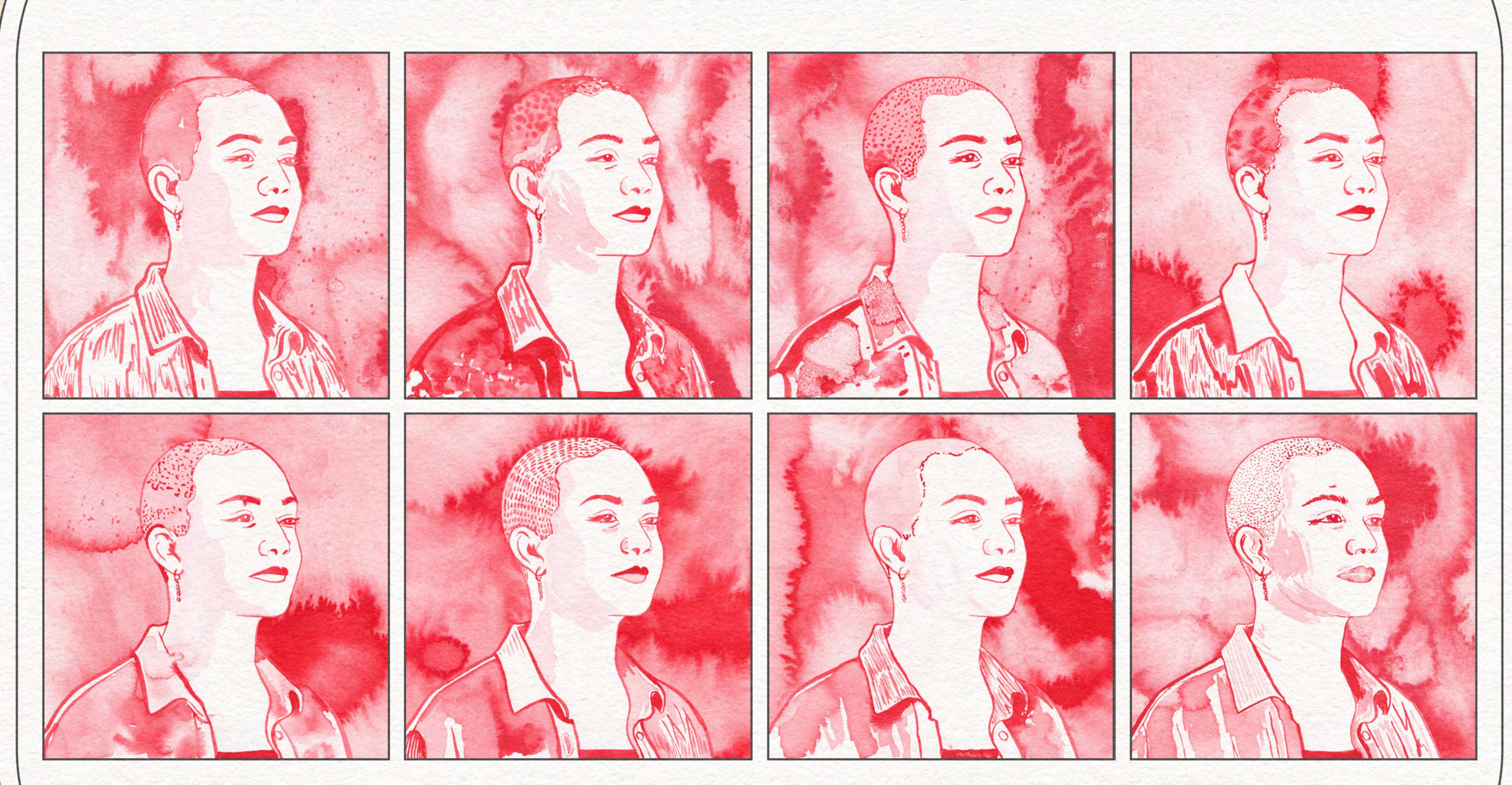
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one second of footage is eight paintings



each frame is unique, made for one cup

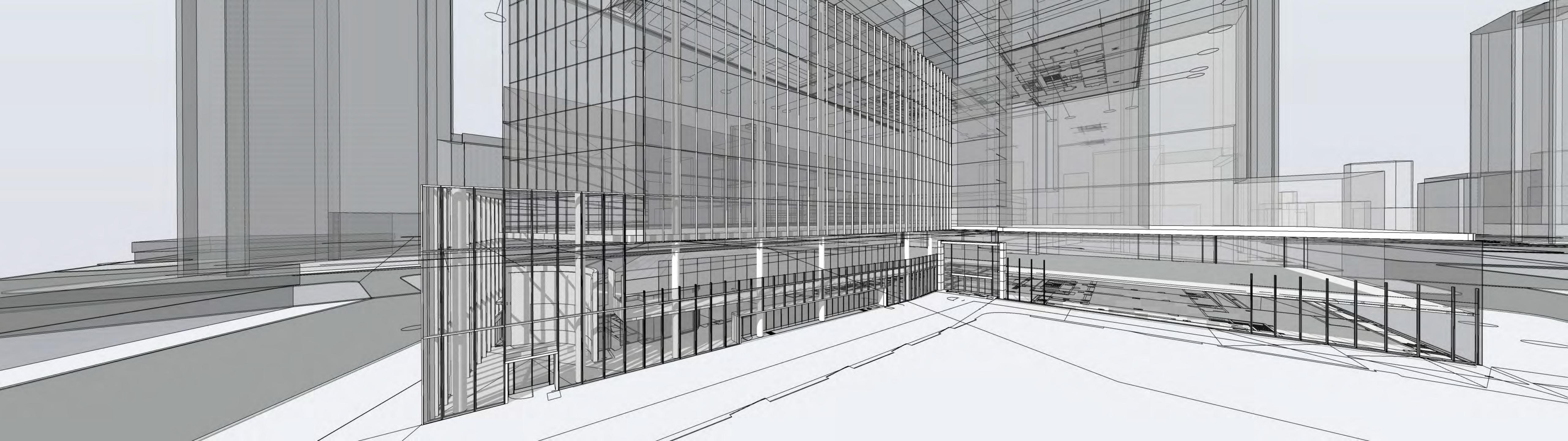
COLLECTION OF THE CITY AND COUNTY OF SAN FRANCISCO · 415 · SFC · 7X7 · 49

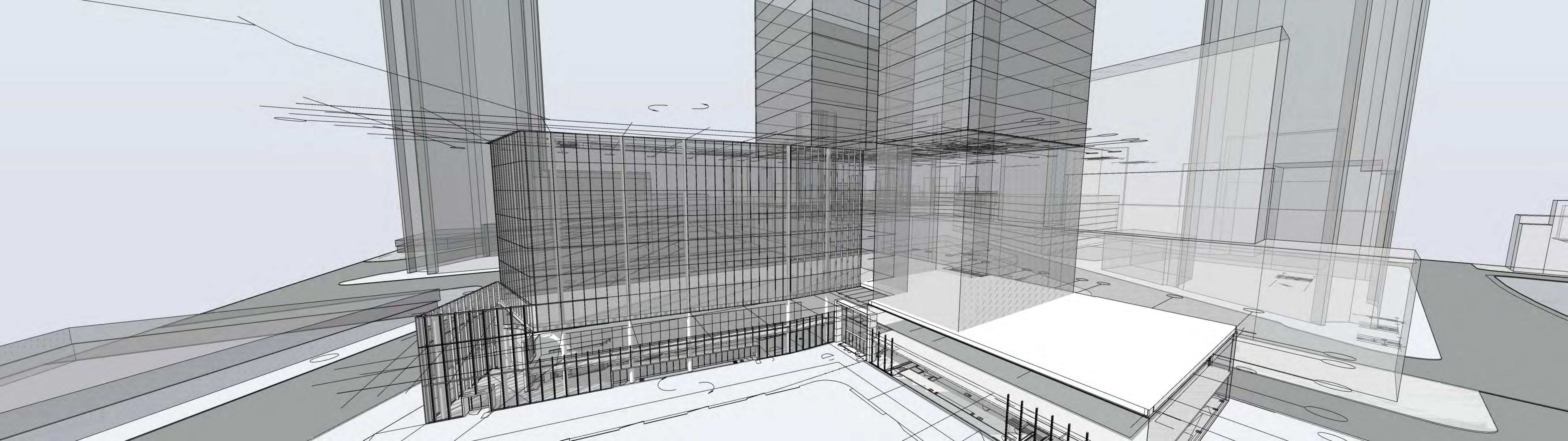
THE GOLDR PALISHED TOLLS A STORY

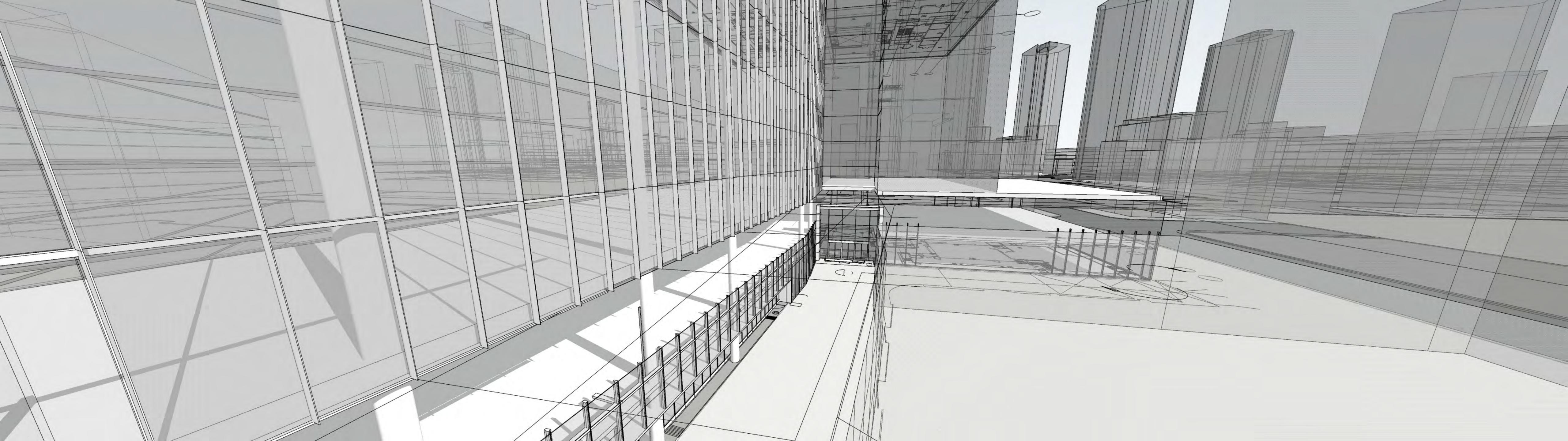
For each animated portrait, a uniquely assigned color palette will help accompany the aesthetic story of the person featured. For example, shown below is the color palette for Margaret Kilgallen, a famed painter of the Mission School art movement. The colors shown in the mock below are taken from her 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.

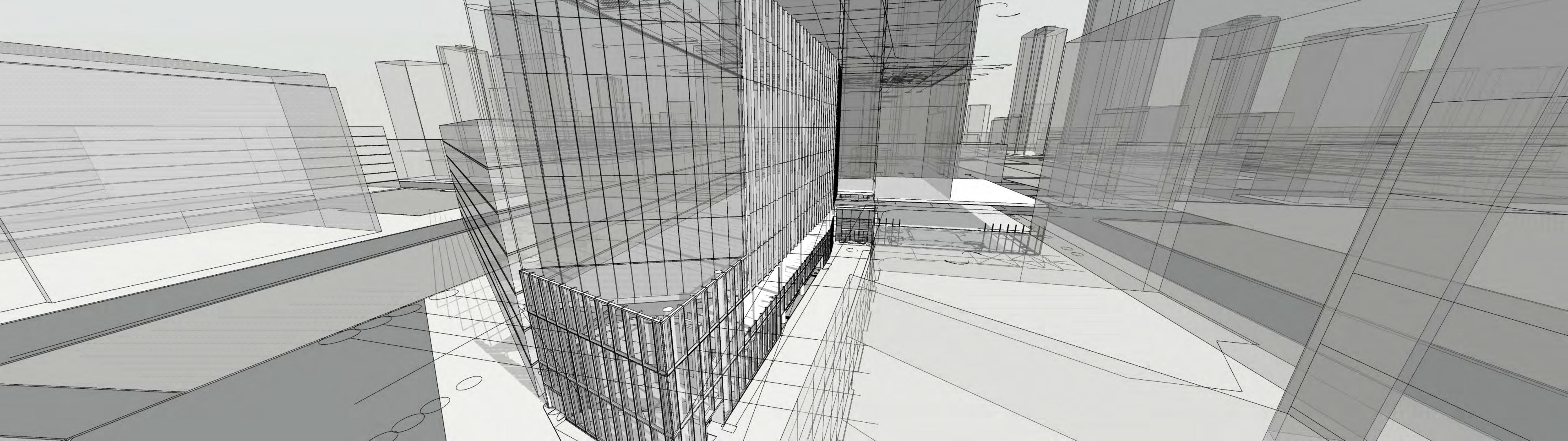


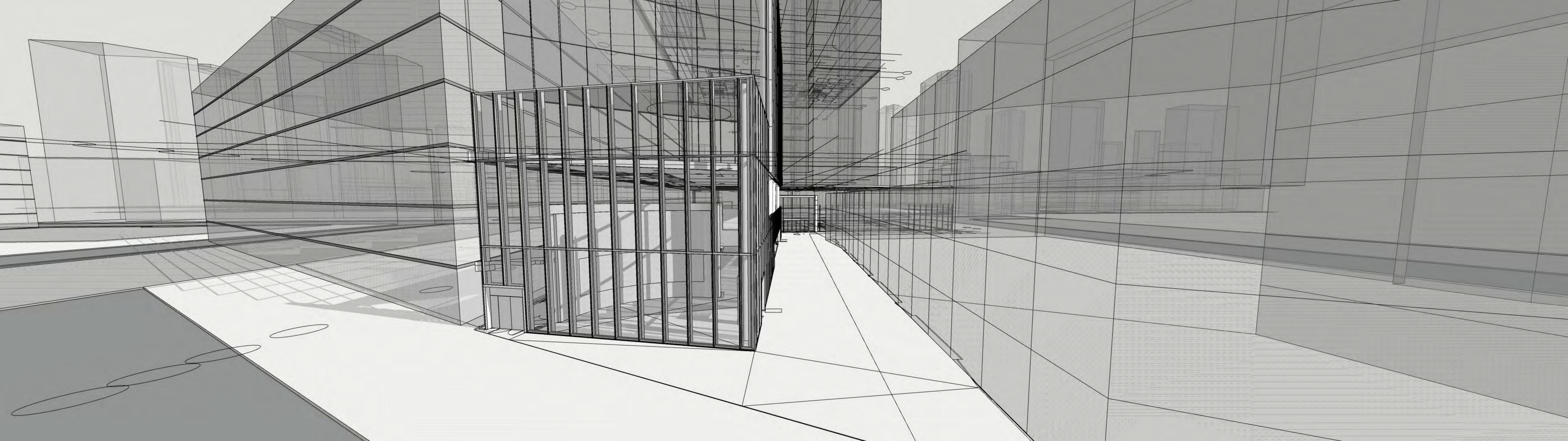
Lindsay Rothwell



















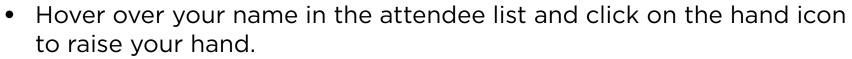






Jeremy Rourke

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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

FD, GFLP, On Kearny St.

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.



THIS BUILDING IS PRACTICALLY THE LAST REMNANT OF THE HEIGHBORHOOD 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.

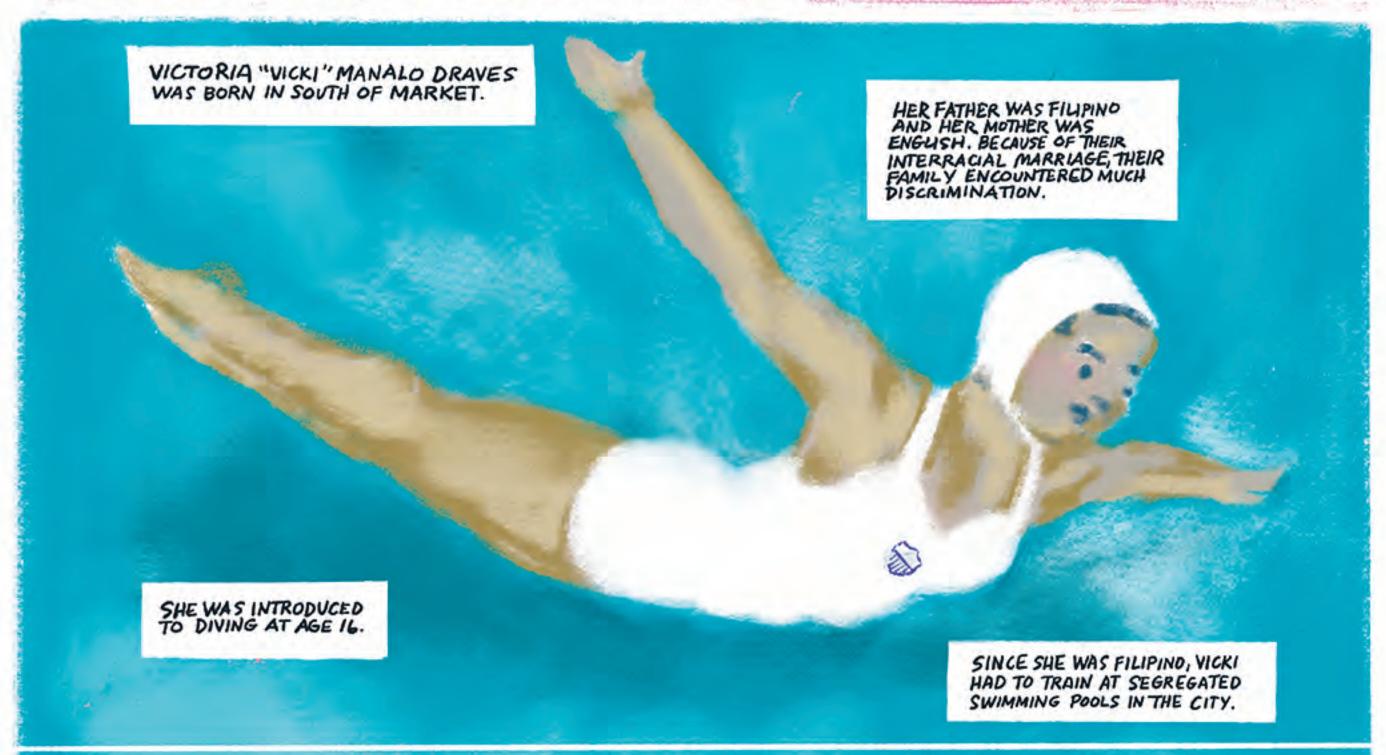
IN 1977, ITS TENANTS WERE FORCIBLY EVICTED AND THE BUILDING WAS DEMOLISHED TO MAKE ROOM FOR A PARKING LOT. IT TOOK COMMUNITY ORGANIZING AND ACTIVISM TO RECLAIM AND REBUILD I-HOTEL IN IT'S CURRENT ITERATION .





FINDINGFILIPINO

in the Park









IT IS EXCITING TO SEE US REPRESENTED IN AN INDUSTRY THAT YOU TYPICALLY DON'T SEE FILIPINOS (ESPECIALLY IN THE STATES).

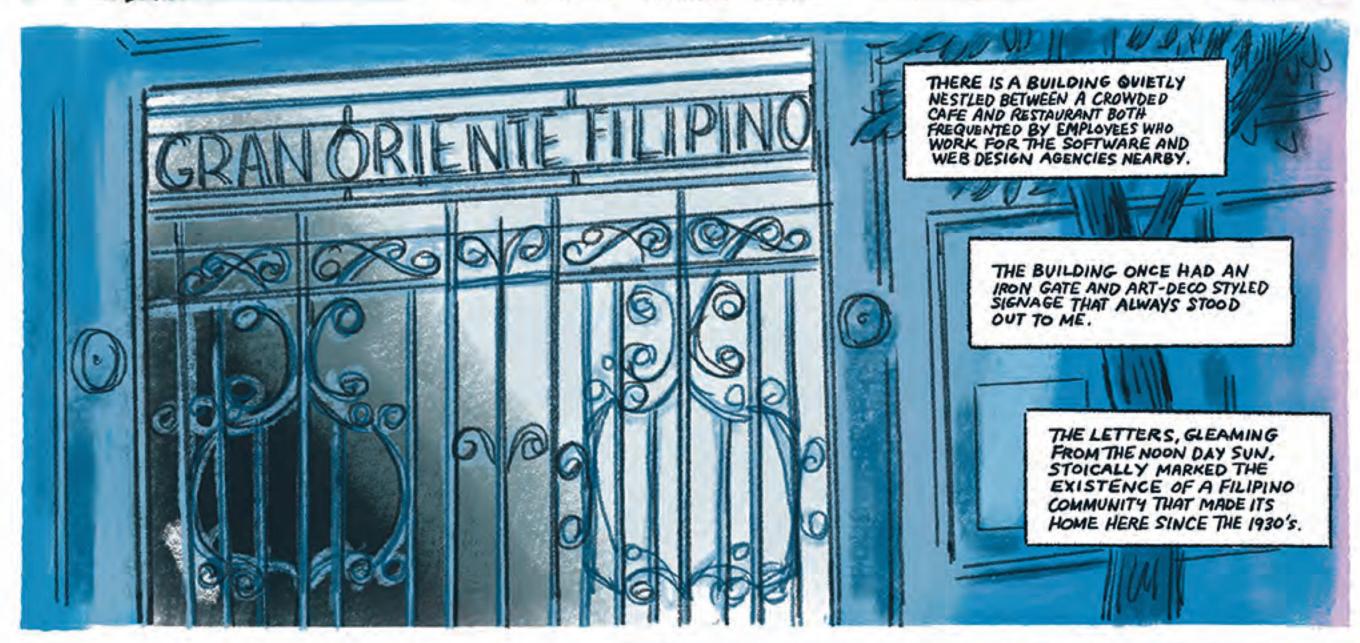


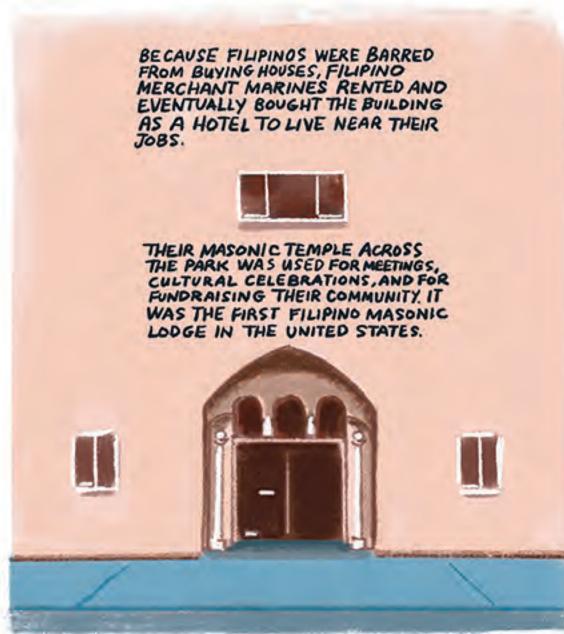




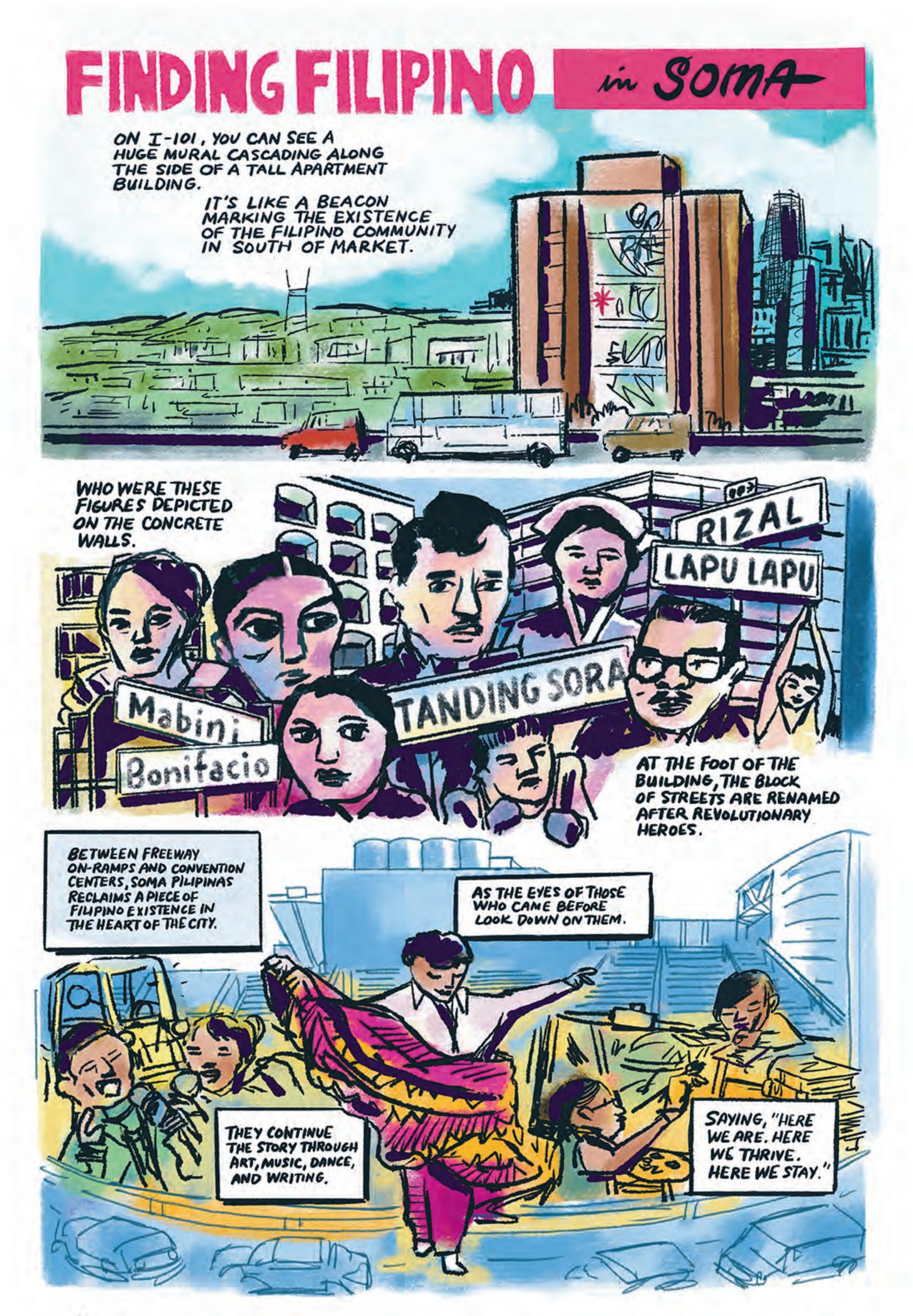
FIDNEFILP I'm South Parks













FINDING FILIPINO at State



F I D G F L P NO in Avenues



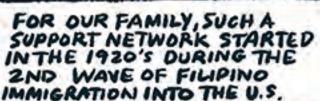
ALL I KNEW WAS THAT MY AUNTIES MADE THE MOST UNFORGETTABLE FILIPING MEALS, AND THEY HAD A DOG NAMED CUGAT, NAMED AFTER THE BIG BAND LEADER.



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.



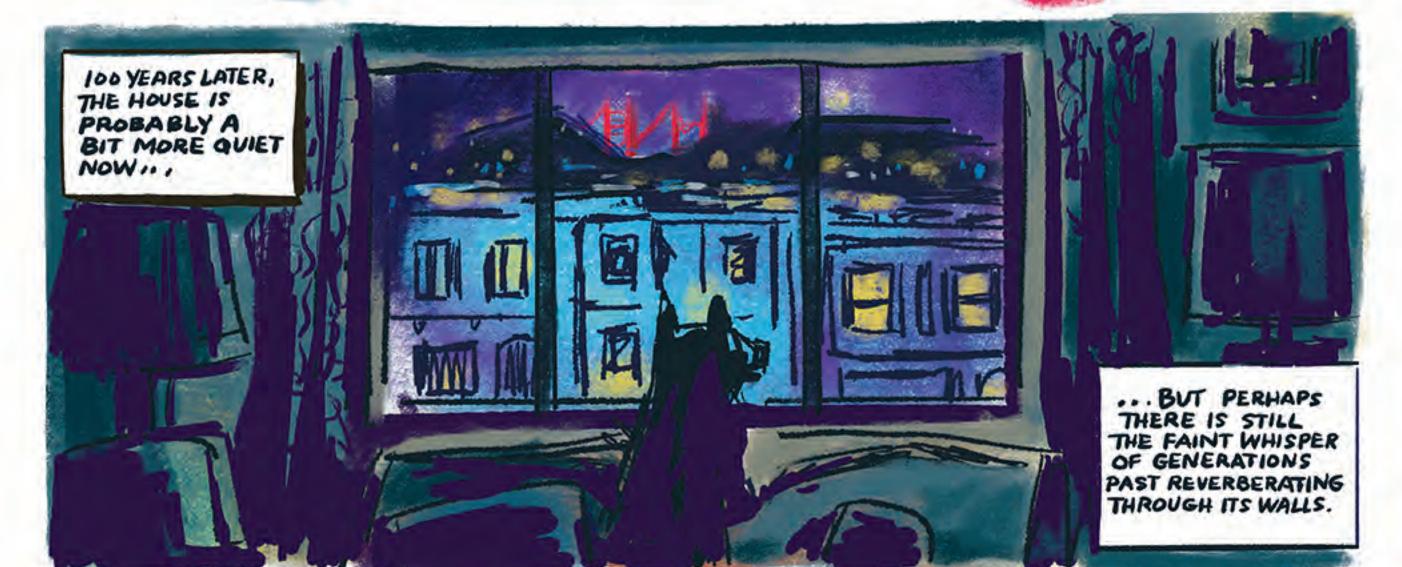
THIS CONTINUED INTO THE 1970'S DURING THE FOURTH WAVE WHICH MY AUNTIES FOR MAKING THEIR BEGINNINGS IN THE BAY AREA LESS LONELY AND INTIMIDATING.







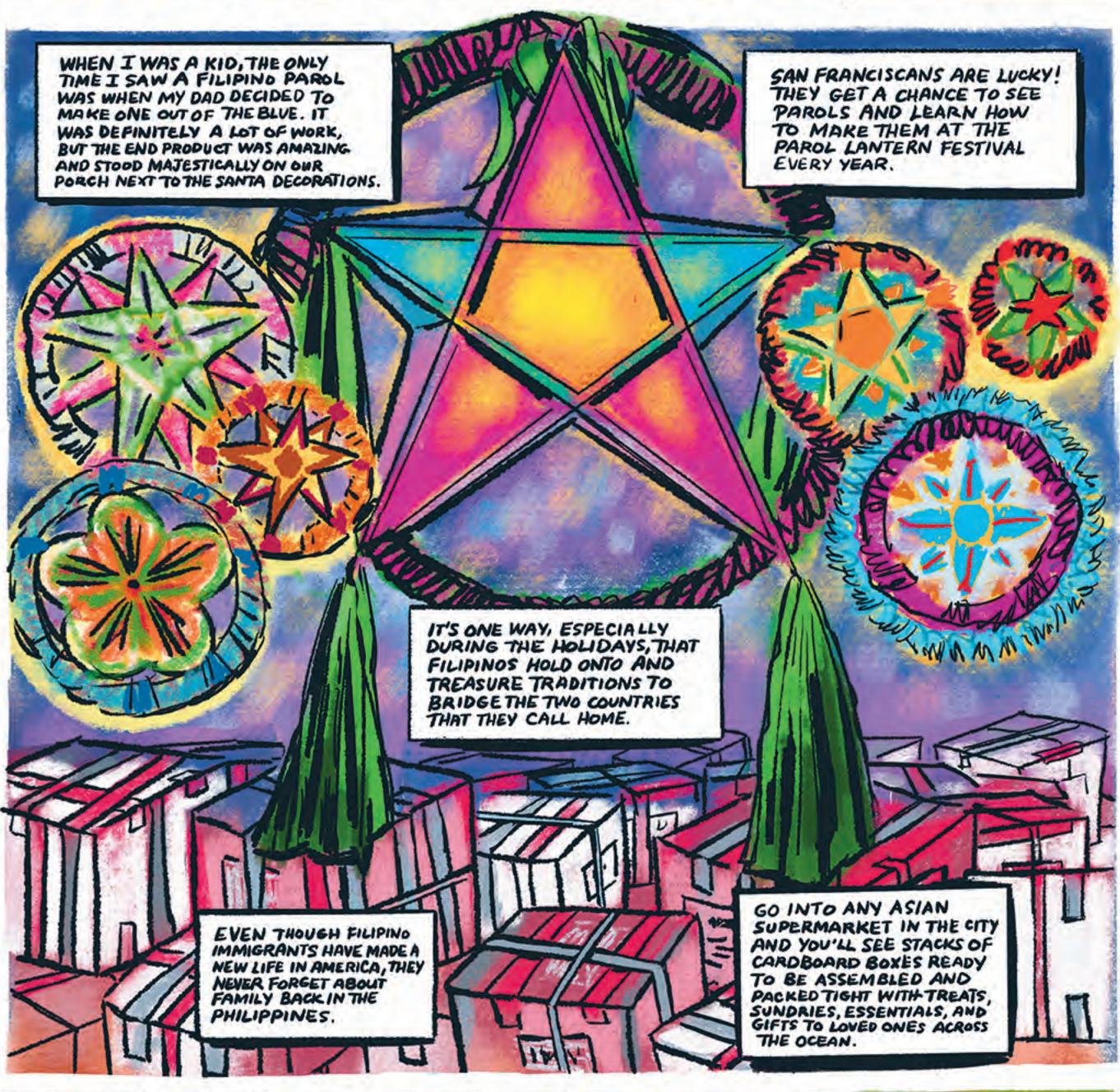




FINDING FILIPINO in Buena



FINDING FILIPINO #FiDi





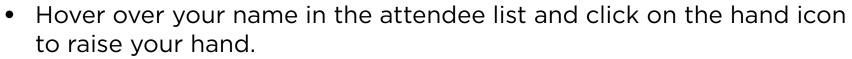




THERE WAS A FILIPINO



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Item 7: 2023 Art on Market Street Poster Series

Discussion and Possible Action

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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 114-1/2 ft. wide.

Presenter: Marcus Davies

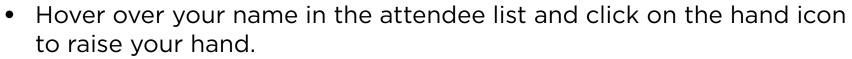
Presentation Time: Approximately 5 minutes







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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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- You will be unmuted when it is your time to speak, and muted when your time to speak has elapsed.

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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 114-1/2 ft. wide.



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

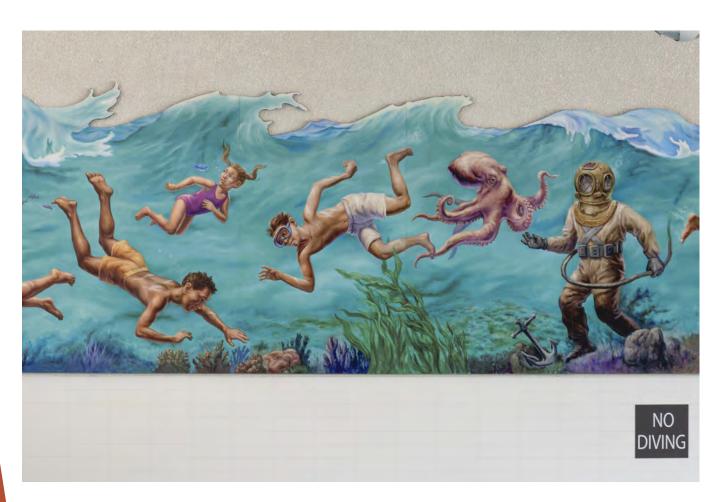
Presenter: Allison Cummings

Presentation Time: Approximately 7 minutes



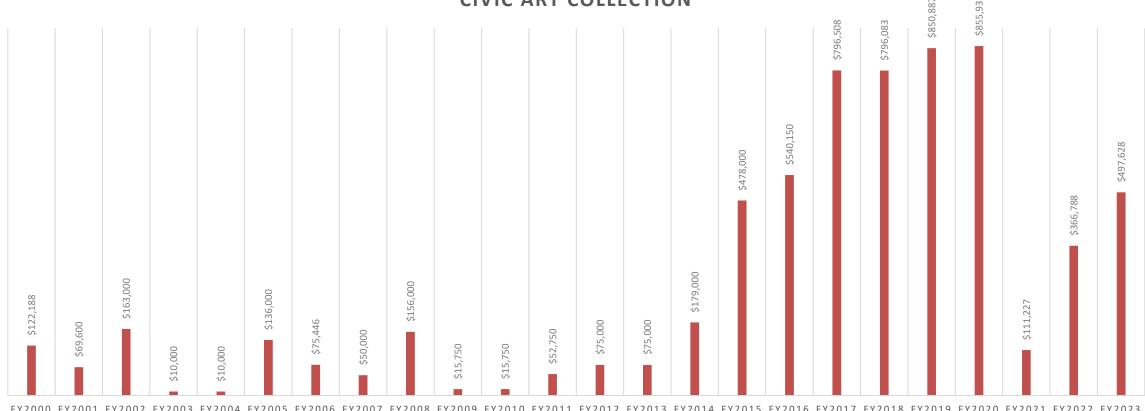


Civic Art Collection Annual Report Fiscal Year 2022



Buoyant Bay by Owen Smith, 2021 (detail) at Rossi Pool.

CAPITAL BUDGET ALLOCATIONS CIVIC ART COLLECTION



<u>Collections Total Need</u>: 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

FY22 CAPITAL FUNDS	\$220,774.18
FY22 OTHER FUNDS	\$272,112.37
	\$492,886.55

<u>Capital Funds</u> = 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.

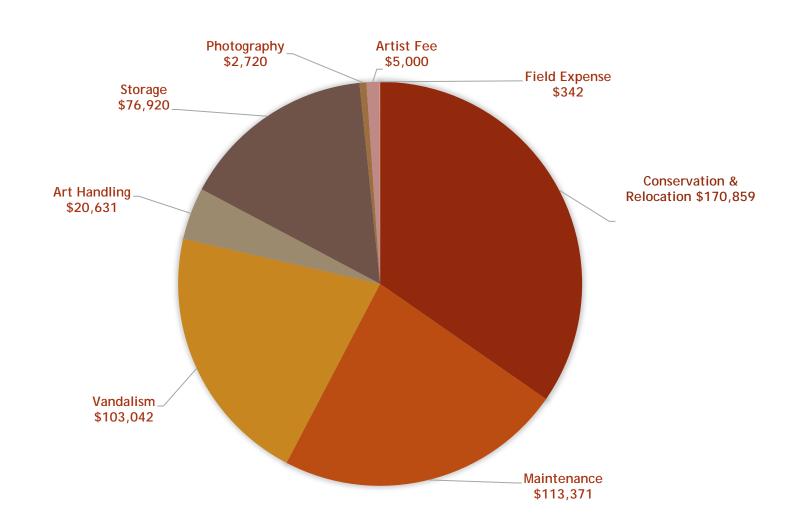
FY21 CAPITAL FUNDS	\$471,894.55
FY21 OTHER FUNDS	\$267,242.84
	\$739,137.39

FY20 CAPITAL FUNDS	\$1,211,203.19
FY20 OTHER FUNDS	\$221,311.85
	\$1,432,515.04

	\$1,372,850.33
FY19 OTHER FUNDS	\$628,231.84
FY19 CAPITAL FUNDS	\$744,618.49

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





FY22 Project Highlights

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.





Overall View Side 1 Before Treatment Showing Concrete Base, and Overhanging Tree (Left) and After Treatment (Right)

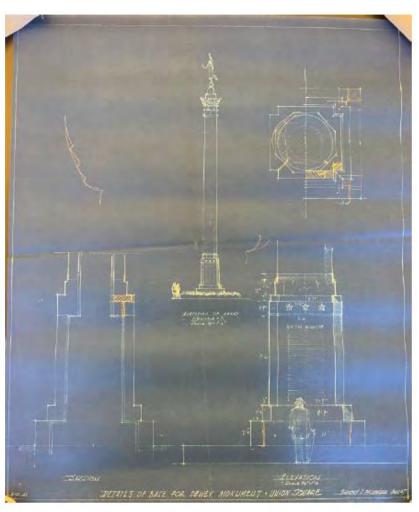


Overall View Signature Side Before Treatment (Left) Showing Biogrowth, Chalking of the Paint, Losses to the Paint and Corroded Metal on the Lower Areas and After Treatment (Right)

Conservation Assessments

Dewey Monument, 1901 by Robert Ingersoll Aitken located in Union Square.

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



Snapshot #3 - Details of Base for Dewey Monument dated June 21, 1941

Drone Survey

The bronze figure was assessed by an aerial drone which was operated by technicians from SF Drone School. The bronze figure appeared to be in overall fair condition. Soiling, biological growth and bird droppings were present on the surface of the bronze. Additionally, the presence of small holes or voids were observed on the figure's shoulders and garments. The figure has developed a green and mottled patina, no visible signs of bronze disease (bright green color) were observed from the images taken by the aerial drone.



Image 1: Detail of bio-growth and general soiling on the bronze figure.



Image 2: Detail of bio-growth and general soiling on the bronze figure.



Image 3: Detail of bio-growth and bird droppings on the bronze figure.

ARG CONSERVATION SERVICES, INC. | LIC. #799537



Image 4: Overall photo of the bronze figure.

Conservation Assessments

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

► Treatment scheduled for Fall 2023



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

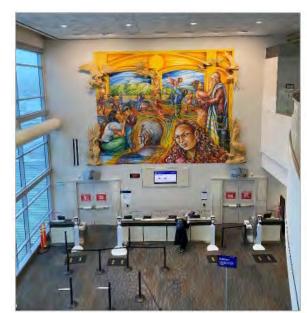


Figure 1: Overall view of mural situated over desk and doors for departure gate G97.



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



Figure 4: Horizontal cracking of plaster at panel perimeter.



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



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



Figure 7: Detail of plaster loss at intersection of 4 panels. Note the perimeter of the panels appear to be framed within metal strips, see red arrow.

Vandalism Abatement

Completed 29 Treatment Projects







Figure 41: Overall view of the monument after cleaning

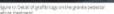


Figure 42: Detail during the application of paint removal products



- 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)













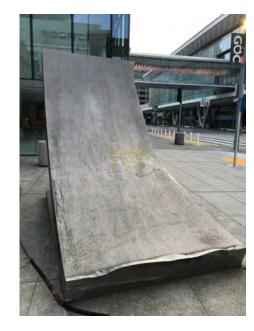














Art Enrichment Projects

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



Monuments & Memorials Advisory Committee

Monuments and Memorials in the Civic Art Collection

Monuments &
Memorials Advisory
Committee meetings
commenced January
2021. The Committee
held 7 public meetings
and 2 public listening
sessions through
November 2022. Final
report anticipated
Spring 2023.



WHAT DO YOU THINK ABOUT THE MONUMENTS AND MEMORIALS IN SAN FRANCISCO'S CIVIC ART COLLECTION? SHARE YOUR FEEDBACK!

Send your comments via email: monumentsandmemorials@sfgov.org

Leave a voicemail by calling: 415-252-2214

MMAC Meetings
Scheduled MMAC meetings have concluded. Recordings of past meetings are available to view below.



Click here to view a full size version of the Monuments and Memorials map. View the additional information about San Francisco's Monuments and Memorials in the Civic Art Collection here.

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 <u>116</u> artworks from both the portable and sited collections.

RESEARCH & REPORTING

Staff responded to <u>45+</u> 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".

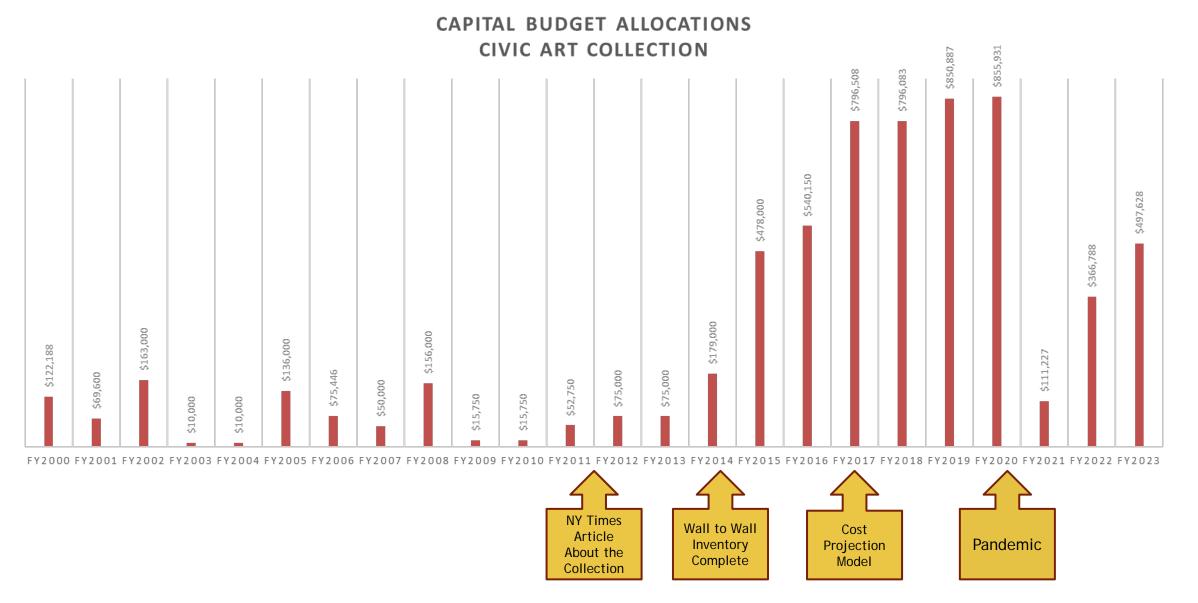
FY23 Looking Forward...

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.

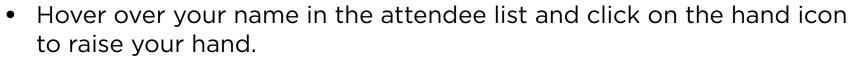
Complete Monuments & Memorials Advisory Committee report and initiate recommendations.

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

Public Comment via WebEx:





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Item 11: Public Art Program FY2022 Annual Report

Discussion

Presenter: Mary Chou

Presentation Time: Approximately 10 minutes





Public Art Program

Annual Report FY 2022

SUMMARY OF ART EXPENDITURES

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

^{*} Based on accounting of art costs received in Quickbooks.

NEW COMMISSIONS

2022 Art on Market 1	Frederick Noland
2022 Art on Market 2	Gaia Weise
2022 Art on Market 3	Kayan Cheung-Miaw & Vida Kuang
2022 Art on Market 4	A.C. Esguerra
Mission Branch Library	Juana Alicia Araiza
Mission Creek Park Extension	Ricardo Gouveia (Rigo 23)
Southeast Treatment Plant Construction	
Fence 1	Nancy Cato
Southeast Treatment Plant Construction	
Fence 2	Ata'ataoletaeao McNealy
Herz Recreation Center	Sanjay Vora

MISSION BRANCH

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"



Original stairs

My vision for the window in the Main Reading Room of the Mission Library is that of a monumental nopal or prickly peacatus, 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 tree has many meanings for people all over the world, but particularly for those of Mexican heritage. The nopal is a central element in our origin story; it is a symbol of resistance under difficult conditions, a tree that blooms in the desert, serves as delicious and nutritious sustemance and regenerates easily. In the window design, I pay homage to the Optunia Violacca variety of the nopal, which is a beautiful violet color. It will bring the vibrant life of the natural world to the library environment, offering its yellow flowers with red, star-shaped centers to the creative, intellectual and community-oriented space of the reading

The five panes of the window will be made of fused glass layers that are baked in a kiln to produce highly saturated, refractive and textured surfaces. The layers are both painted and "collaged" with cutout pieces, like the fruit or tunas of the nopal, some of the flower petals, the tiny seeds on the fruit and other details.

Because we live in the tech center of the country, I would like to explore making the activork accessible through contemporary channels to the widest audience possible. I would investigate creating an online audio tour, accessible through QR code, so that the glass mural and its meanings would be available to low-vision or blind individuals, as well as the general public.



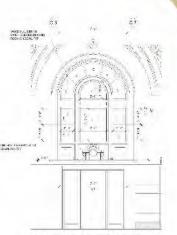






Proposed window design, "Nopal de la Misión", Juana Alicia ©2021

Color palette



Architect's rendering of window Mission Branch Library



Artist's concept of window design

MISSION CREEK

RIGO 23 - Art Proposal for The Mission Creek Park Extension

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, "Bears are made of the same dust as we, and breathe the same wirids and drink of the same waters. And whether he at last goes into our stingy 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 (lag and seal. 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.

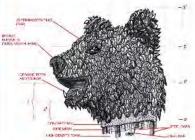
With these larger-than-life Grizzlies (150% actual size), I aim to call upon the kind of proximity the animal world shared with the human world at the time of the Ohlones, pre-California. This relationship would be underscored by the Native plant and animal life restoration area within which the sculptures 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 love and fierce protection of the bear mother alone is not sufficient to guarantee the survival of her cubs.



CUB IS 6 FEET TALL









HERZ RECREATION

SANJAY VORA

SPRING 2022

REFLECTION & PROJECTION

Art Proposal for the Herz Recreation Center Public Art Project





STATEMENT OF INTENT

STATEMENT OF INTENT

Headout fire, year pilly arrors at limity and commonly lave been anneal to the frames operation. In the fire the control control

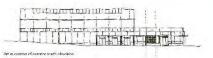
KEY POINTS

- . Extremely durable materials
- . Very low maintenance
- . Graffiti and all-weather resistant materials.
- Visual integration with existing architecture
- . Worant colors and playful geometric design
- · Interactive mimor play
- . Concept reflects joy amongst a diverse community.
- . Design fabrication and installation under one entity

ARCHITECTURAL INTEGRATION

Significant to the creation of the mandle design is the Sign fraction the creation of the interfel closing is the soliding demands or the rectangle file clothing amounting the please measuring 6 wide by 24 high Demand from those climateness, for these prespected transpose of committees of metal first the any personal control of the control of th







Ceramic Tile

Estremely darable, used in many executor architectural and public art applications globally



Stateless Steel Tile

Non-directional, marine grade minor polished stainless shed Dozene durability and all weather resistant, can be re-builed easily for poliching

DEMOGRAPHICS METHODOLOGY

- 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

	Commissions (#)	% of Total (#)	Commissions (\$)	% of Total (\$)
Female Artists	4	44%	\$73,875	29%
Male Artists	3	33%	\$154,000	61%
Non-binary or non-				
conforming	2	22%	\$24,000	10%
Total	9	100%	\$251,875	100%

NEW PROJECTS: DEMOGRAPHICS RACE

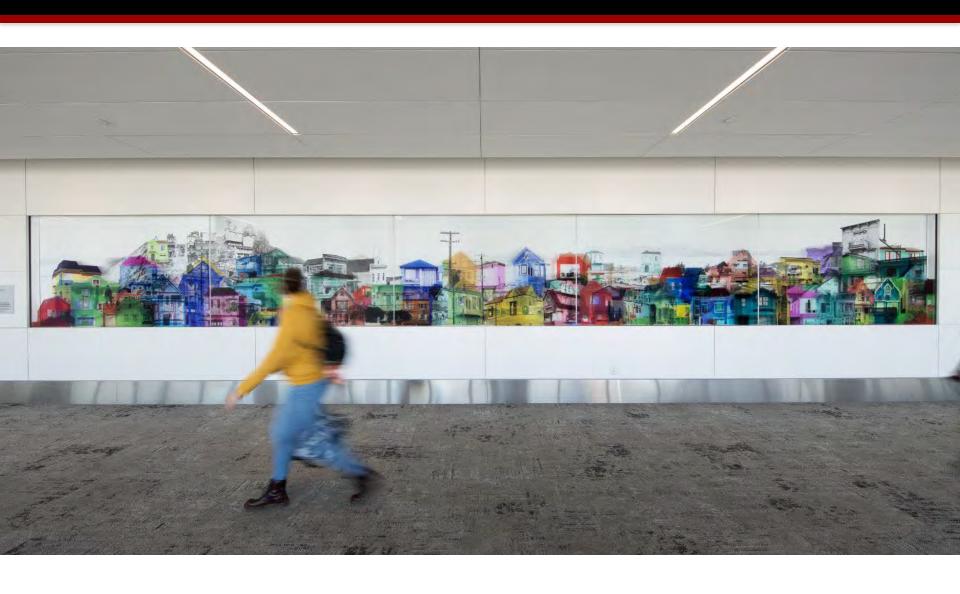
	Com (#)	% of Total (#)	Com (\$)	% of Total (\$)
Asian American	3	33%	\$59,000	23%
Black/African American or African	2	22%	\$34,000	13%
Black/African American or African				
White/Caucasian biracial	1	11%	\$12,000	5%
Black/African American or African				
Pacific Islander Afro-Pasefika	1	11%	\$22,000	9%
Latinx	1	11%	\$17,875	7%
White/Caucasian European Latino	1	11%	\$107,000	42%
Total	9	100%	\$251,875	100%

NEW PROJECTS: ARTIST LOCATION

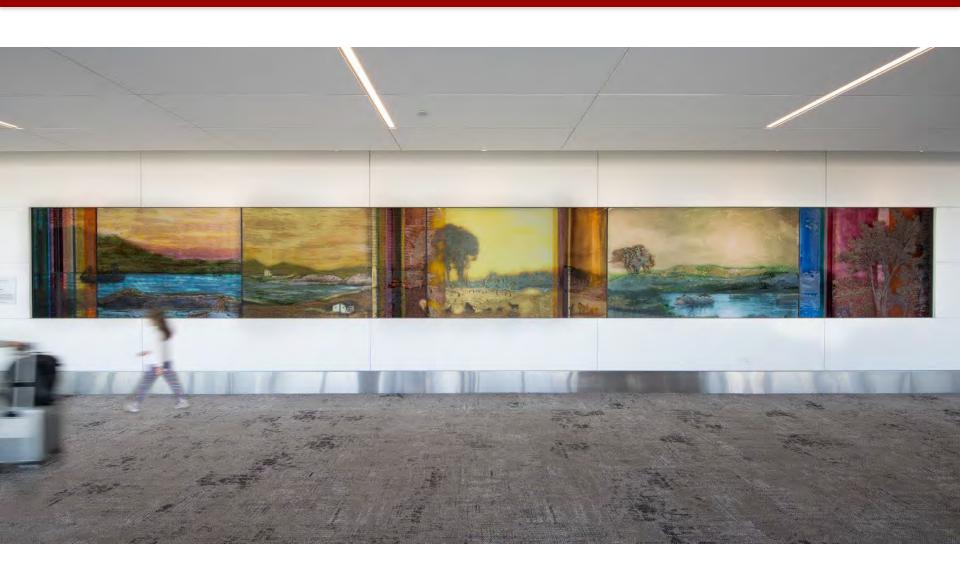
	Commissions (#)	% of Total (#)	Commissions (\$)	% of Total (\$)
San Francisco Artists	3	33%	\$56,000	22%
Bay Area Artists	4	44%	\$76,875	31%
California	2	22%	\$119,000	47%
Total	9	100%	\$251,875	100%

COMPLETED PROJECTS FY 2022

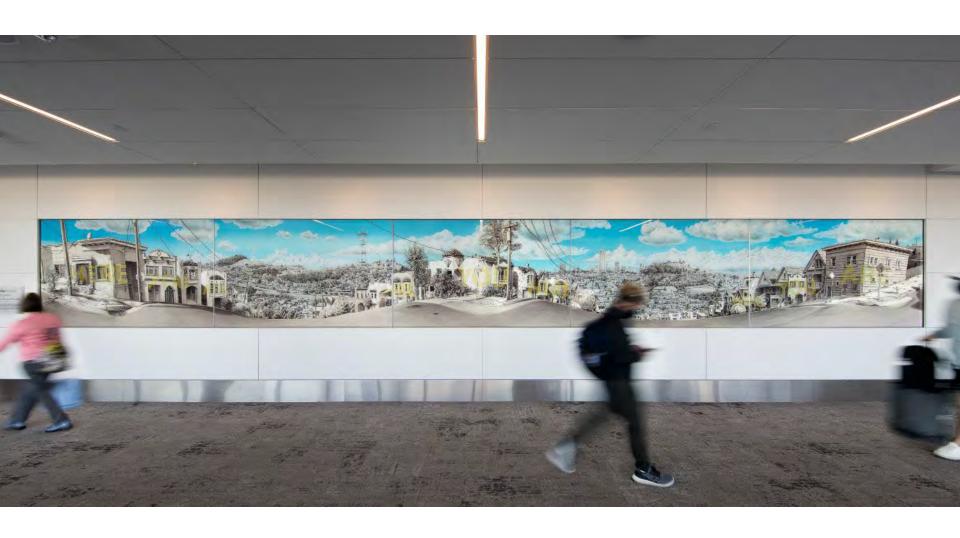
CONTINUOUS CITY, CARTER LYNCH, SFO



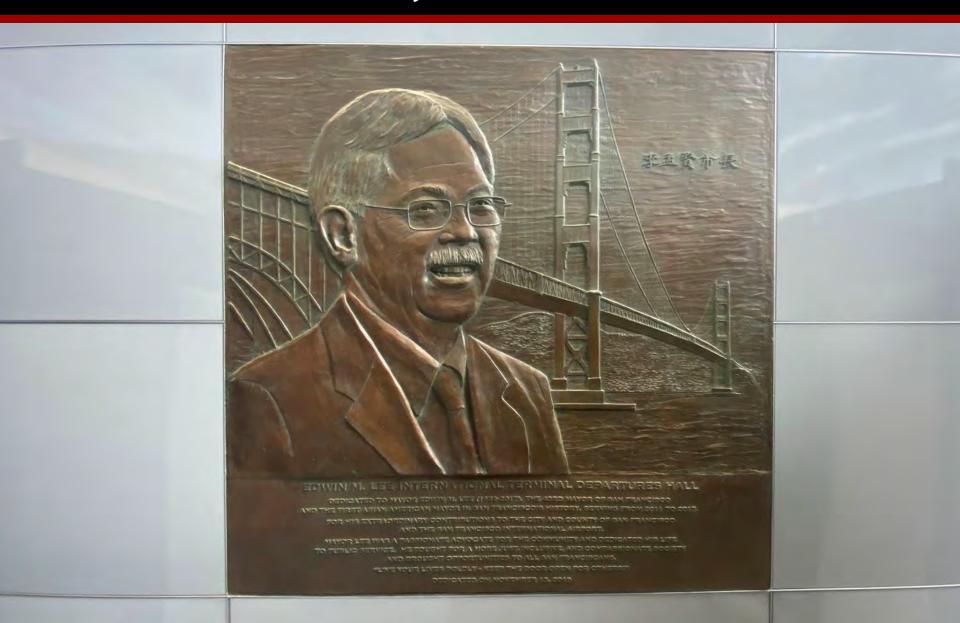
LONG ARC OF DAY, KIM ANNO, SFO



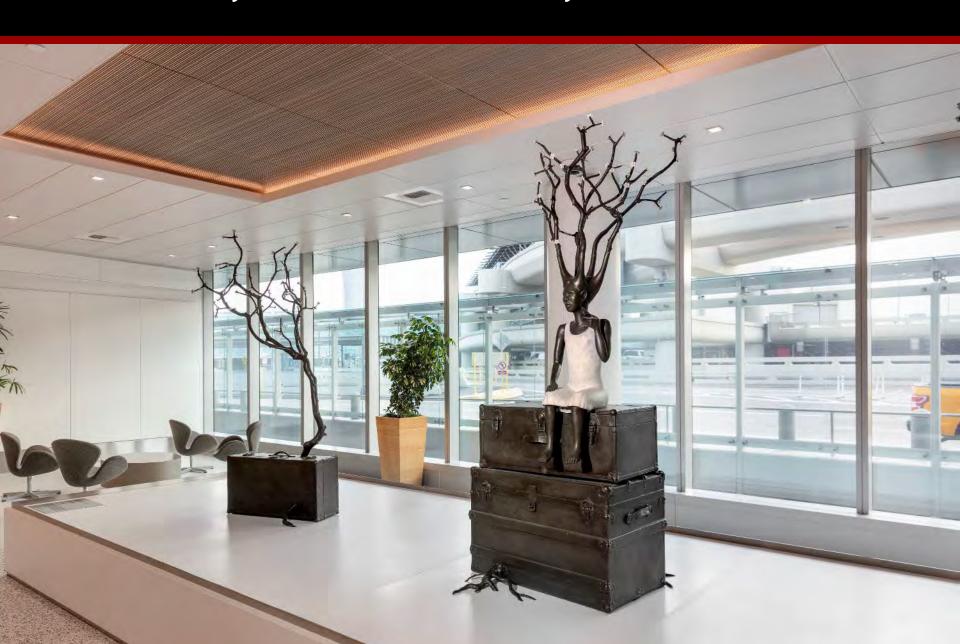
HERE YOU ARE / ARE YOU HERE, PAUL MADONNA, SFO



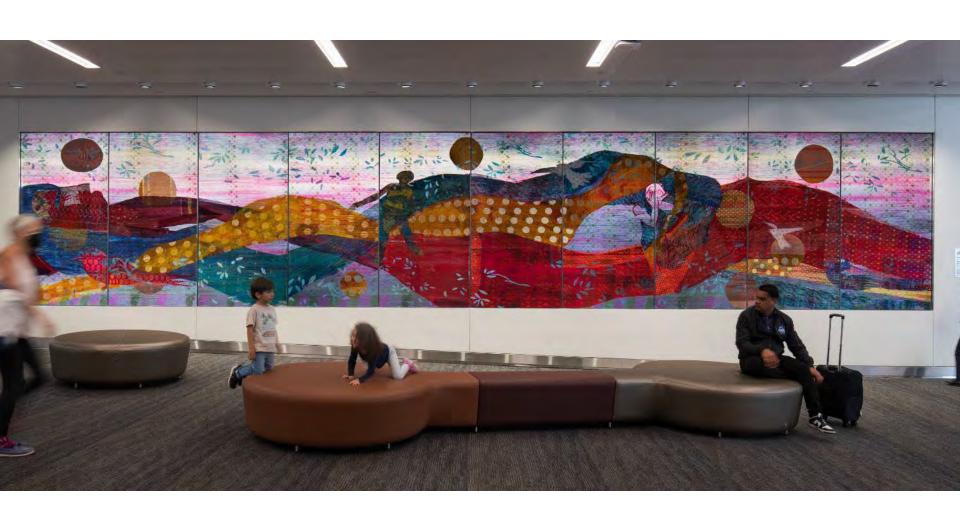
MAYOR ED LEE BAS RELIEF PORTRAIT, ANTONIO MENDEZ, SFO



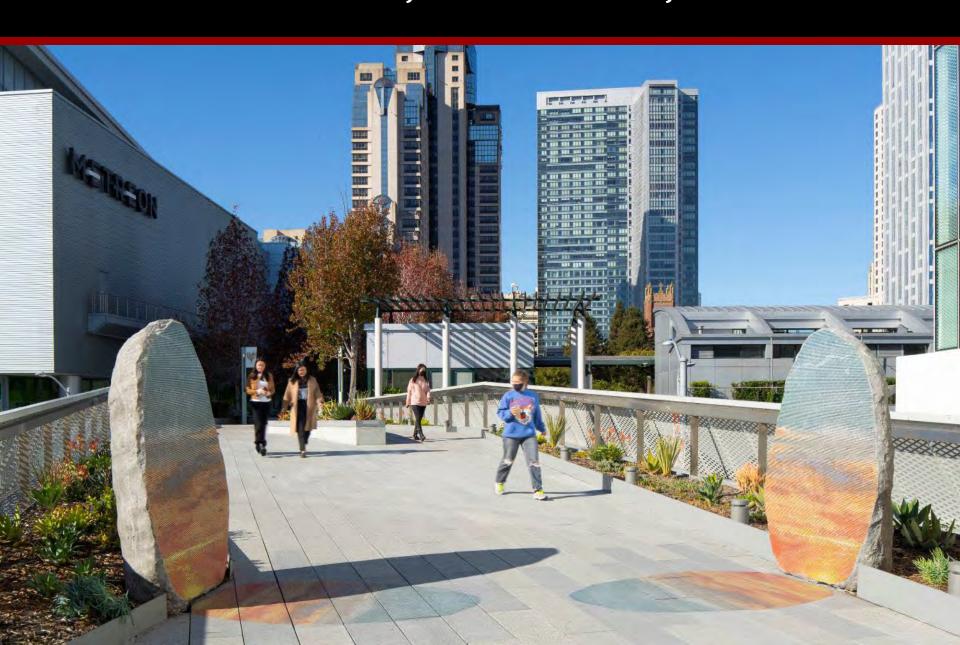
FLOURISH, ALLISON SAAR, SFO



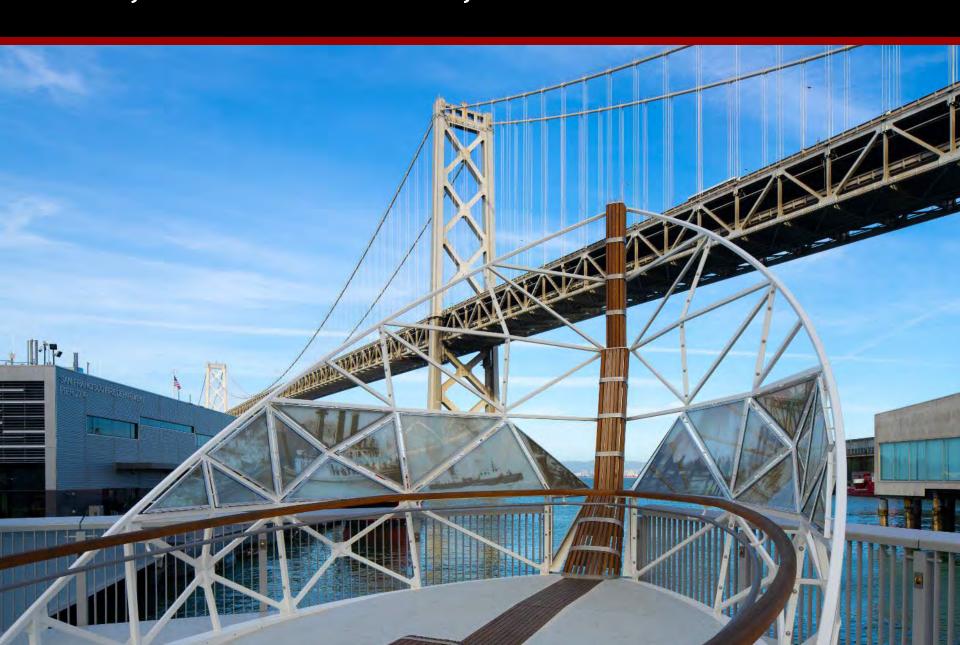
WHEN THE PATH THROUGH THE ATMOSPHERE IS LONGER, RANU MUKHERJEE, SFO



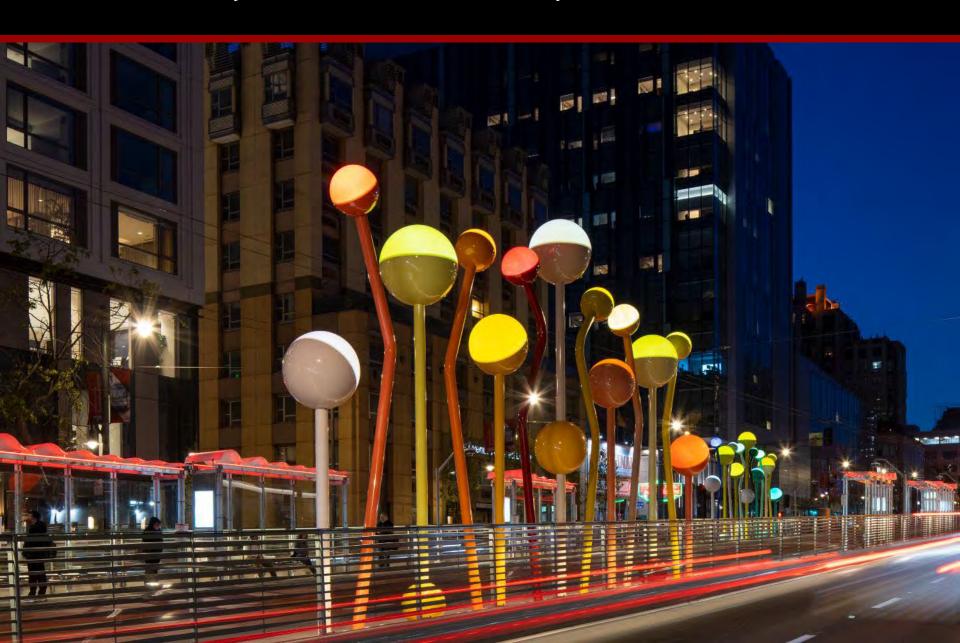
DOUBLE HORIZON, SARAH SZE, MOSCONE



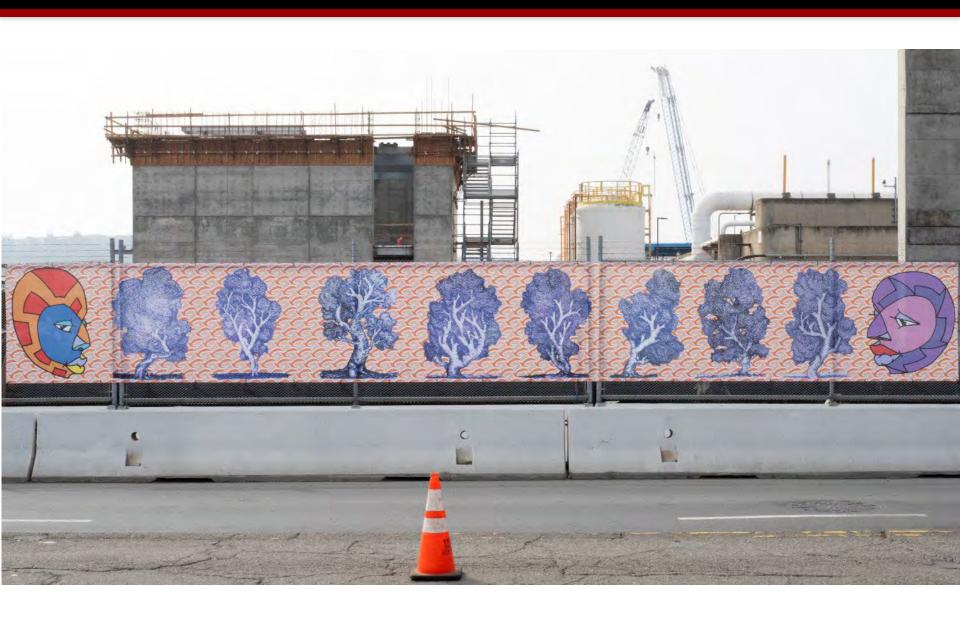
BOW, WALTER HOOD, FIRE STATION #35



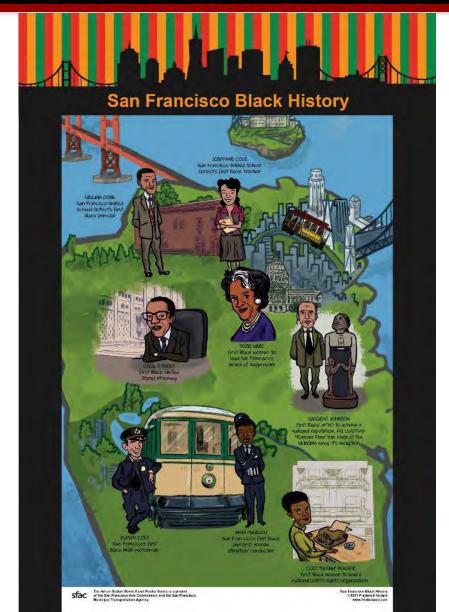
UNTITLED, JORGE PARDO, VAN NESS BRT

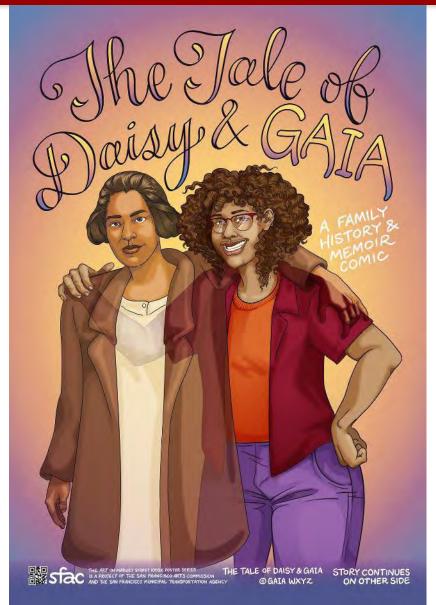


CLEAR THE AIR, MALIK SENEFERU, PUC

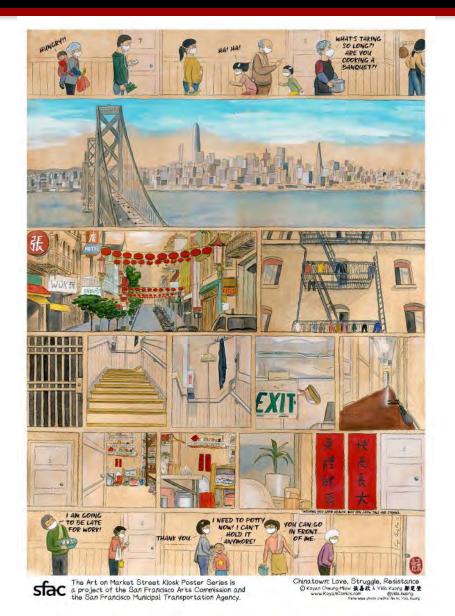


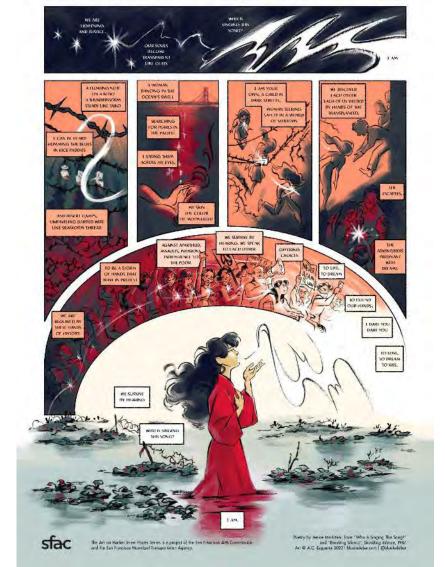
ART ON MARKET 2022: COMICS





ART ON MARKET 2022: COMICS

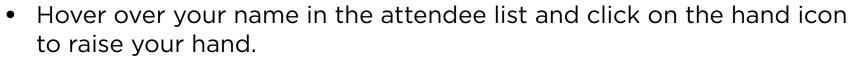




SAN FRANCISCO - THE CITY OF POETS

No. 1

Public Comment via WebEx:





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Item 12: Staff Report

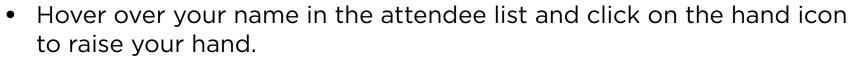
Discussion

Staff Presenter: Mary Chou

Presentation Time: Approximately 5 minutes



Public Comment via WebEx:





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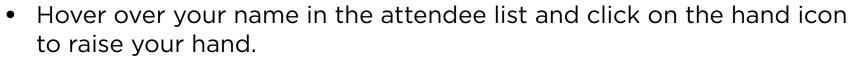
Item 13: New Business and Announcements

Discussion

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



Public Comment via WebEx:





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Item 14: Adjournment



Thank You!



www.sfartscommission.org | ART-info@sfgov.org



