San Francisco Arts Commission Meeting

May 17, 2023
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 public speaker queue once your hand is **raised**.
• When you are unmuted by the host, **click** “unmute”.
• Then you will see a **request** to be unmute window.
• **Click unmute** and you will be prompted to speak.

Public Comment via Phone:
• Dial 415-655-0001.
• Enter the Access Code: **2595 715 5995**
• Then **press # twice**.
• Then you will hear, “You are muted.”
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The San Francisco Arts Commission acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone who are the original inhabitants of the San Francisco Peninsula. As the indigenous stewards of this land and in accordance with their traditions, the Ramaytush Ohlone have never ceded, lost nor forgotten their responsibilities as the caretakers of this place, as well as for all peoples who reside in their traditional territory. As guests, we recognize that we benefit from living and working on their traditional homeland. We wish to pay our respects by acknowledging the ancestors, elders and relatives of the Ramaytush Community and by affirming their sovereign rights as First Peoples. As a department dedicated to promoting a diverse and equitable Arts and Culture environment in San Francisco, we are committed to supporting the traditional and contemporary evolution of the American Indian community.
Item 2: General Public Comment

Discussion

(This item is to allow members of the public to comment generally on matters within the Committee’s purview as well as to suggest new agenda items for the committee’s consideration.)
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**Item 3: Consent Calendar**

*Action*

1. Motion to approve *Paradise, Forest, Jungle, and Wonderland* four mural designs by Amanda Lynn. The murals will be installed on four Bike Hangar structures at two locations: 121 4th St. and 2nd and Howard St. both in District 6. Each mural measures approximately 4.36 ft. tall by 8.36 ft. wide. The artwork is funded by Yerba Buena Community Benefit District and will not become part of the Civic Art Collection.

2. Motion to approve Pastor *Cecil Williams and Janice Mirikitani Mural Dedication*, a mural design by Wes Marks Wong. The mural will be installed at 330-331 Ellis St. in District 5 and measures approximately 48 ft. by 36 ft. wide. The artwork is funded by a grant from the San Francisco Arts Commission and will not become part of the Civic Art Collection.
3. Motion to approve First Responders “We Can Be Heroes,” a mural design by Rigel “Crayone” Juratovac. The mural will be installed at 550 Turk St. in District 5 and measures approximately 20 ft. by 80 ft. wide. The artwork is funded by a grant from the San Francisco Arts Commission and will not become part of the Civic Art Collection.

4. Motion to approve Leather District Pole Banners Project, designed by Shannon Leigh Associates. The banners will be installed at 66 locations in the South of Market area in the Leather Cultural District in District 6. Each banner measures 72 in. by 35 in. The artwork is funded by an MOHCD grant and will not become part of the Civic Art Collection.

5. Motion approve the temporary installation of an interactive public art installation titled Middleground, which is a privately funded project of the Exploratorium which will be installed adjacent to the Fulton Street façade of the San Francisco Main Public Library. The project will be installed for a period of one year commencing on July 1, 2023 through July 1, 2024.
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Item 3: Consent Calendar

Motion to approve the consent calendar items.
Item 4: 180 Jones Street—Phillip Hua

**TABLED**

**Discussion and Possible Action:** to approve the design of the artwork Drawn To The Light, We Are Home For A Change by Phillip Hua to be installed at 180 Jones Street, located at the corner of Turk Street. The artwork is funded by MOHCD. Tenderloin Neighborhood Development Corporation (TNDC) will be responsible for ongoing maintenance. The work will not become part of the Civic Art Collection.
Item 5: Treasure Island Waterfront Plaza

**Discussion and Possible Action**

**Discussion and Possible Action:** to enter into a Memorandum of Understanding with Kehinde Wiley to develop a site-specific proposal for a sculpture for Waterfront Plaza on Treasure Island for a total amount not to exceed $10,000 which will cover all costs associated with the proposal, a site visit, a preliminary interview with the Treasure Island Art Steering Committee, and the presentation of the proposal.

**Presenter:** Jill Manton  
**Presentation Time:** Approximately 5 minutes
1. ART PLAZA
2. PROMENADE
3. CITY VIEW ESPLANADE
4. CYCLE TRACK
5. WATERFRONT LOUNGE
6. BIKE PARKING
7. BIKE SHARE
8. BIO-RETENTION AREAS
9. UTILITY ENCLOSURE
ART PLAZA 3D VIEW - CALIFORNIA AVE (Phase 1)
Kehinde Wiley (b. 1977, Los Angeles US)

In 1999, Kehinde Wiley earned a BFA from the San Francisco Art Institute and an MFA from Yale University in 2001.

He is best known for creating heroic portraits of young African American men whom he encountered on the streets. In recent years, Wiley has begun to incorporate bronze sculpture into his practice. He has recently shown these sculpture at the Musee d’Orsay in Paris and de Young Museum in San Francisco in a duet with his paintings. His sculpture have also been publicly displayed in Times Square and the Virginia Museum of Fine Arts.

In 2017, the National Portrait Gallery announced that Wiley and fellow visual artist Amy Sherald had been chosen to paint official portraits of former President Barack Obama and First Lady Michelle Obama. Wiley's portrait of President Barack Obama was unveiled in February 2018.

Wiley currently resides in New York and Beijing, China. In 2014, he founded Black Rock Senegal, a multi-disciplinary residency program for visual artists, writers, and filmmakers.
KEHINDE WILEY
KEHINDE WILEY
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Item 6: 49 South Van Ness Video Wall

Discussion

**Presenter:** Craig Corpora
**Presentation Time:** Approximately 5 minutes
<table>
<thead>
<tr>
<th>Miguel Arzabe</th>
<th>Zeina Barakeh</th>
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<tr>
<td>Susan Barrón</td>
<td>David Bayus</td>
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<td>Kota Ezawa</td>
<td>Chitra Ganesh</td>
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<td>Patrick Gibson</td>
<td>Aron Kantor</td>
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<td>Lindsay Rothwell</td>
<td>Jeremy Rourke</td>
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Item 6: 49 South Van Ness Video Wall

Discussion
Item 7: Monuments and Memorials Advisory Committee

Discussion and Possible Action

Discussion and Possible Action: to approve the recommended edits to the Policies and Guidelines for the Civic Art Collection of the City and County of San Francisco Under the Jurisdiction of the San Francisco Arts Commission.

Discussion and Possible Action: to approve the findings and recommendations in the San Francisco Monuments and Memorials Advisory Committee Final Report, May 2023.

Presenter: Mary Chou and Allison Cummings
Presentation Time: Approximately 15 minutes
I have asked the Arts Commission, the Human Rights Commission, and the Recreation and Parks Department and its Commission to work with the community to evaluate our public art and its intersection with our country’s racist history so that we can move forward together to make real changes in this City.

Mayor London Breed
June 2020
OVERVIEW

Mayoral Directive  
Civic Art Collection  
MMAC Process  
Community Input  
Application of Findings  
Recommendations  
Policies & Guidelines  
Thank You
Civic Art Collection

There are approximately 98 Monuments & Memorials in the Civic Art Collection, defined for the purposes of this review as artworks that were created with the intent of honoring either a person or an event. The entire working list with photos can be found on SFAC’s website.

1. Latte’s Fountain
2. Benjamin Franklin
3. James A. Garfield
4. General Henry W. Haleck
5. Francis Scott Key
6. Ball Thrower
7. Thomas Starr King
8. Pioneer Monument
9. Native Sons Monument
10. Robert Louis Stevenson
11. Goethe and Schiller
12. Mechanics Monument
13. The Dewey Monument
14. California Volunteers
15. Neil McAllister
16. William McKinley
17. Sun Dial
18. Padre Junipero Serra
19. Robert Bums
20. General Ulysses Simpson Grant
21. Portals of the Past
22. Luise Tetrazzini
23. Raphael Wall
24. Pioneer Mother
25. Giuseppe Verdi
26. Miguel Cervantes
27. George Washington
28. Frederick Funston
29. Robert Emmet
30. James M. Seawel
31. The Three Shades
32. Dennis T. Sullivan
33. General John J. Pershing
34. Ignatz and Sigmund Steinhart
35. Abraham Lincoln
36. Father William D. McKinley
37. Felix H. Wheeler
38. William Shakespeare
39. Edward Robeson Taylor
40. Rodolfo Amundsen
41. Dougboy
42. California Theater Plaque
43. Volunteer Fireman Memorial
44. Sun Yat-Sen
45. James Ralph, Jr.
46. James D. Phelan
47. Carl G. Larson
48. Head of St. Francis
49. Florence Nightingale
50. Diogenes Marconi
51. Sarah B. Cooper Memorial
52. Edmund Godchaux
53. Andrew Furuseth
54. Edmon
55. Leonardo da Vinci
56. William C. Robinson
57. John McLaren
58. Angelo J. Rossi
59. Ludwig Van Beethoven
60. Frank Marini
61. Christopher Columbus
62. St. Francis of Assisi
63. Kevin Mary Monument
64. Miguel Hidalgo Y Castille
65. Juan Bautista de Anza
66. St. Francis of the Guns
67. Saint Francis
68. Hagwara Family
69. Statue of King Carlos III
70. Movement: The First 100 Years
71. Peace Monument
72. Simon Bolivar
73. The Holocaust
74. Redding School, Self-Portrait
75. Bust of George Moscone
76. Untitled
77. International Longshoremen’s & Warehousemen’s Union
78. Salute to Liberty
79. Ashurbanipal
80. Mahandas K. Gandhi
81. Goddess of Democracy
82. John F. Shelley
83. George Moscone
84. Into the Light
85. Dianne Feinstein
86. Michael M. O’Shaughnessy
87. Willie L. Brown
88. Abraham Lincoln Brigade
89. Harvey Milk
90. Swimmer’s Waves
91. What’s Missing?
92. Adolph Sutro
93. Seal of Gratitude
94. First Responder Plaza
95. “Comfort Women’s” Column of Strength
96. Bust of Gavin Newson
97. Bow
98. Maya Angelou

*Numbered locations on map are approximate.

Approximately 98 Monuments & Memorials in the Civic Art Collection
The top 5 most liked monuments/memorials in the Civic Art Collection.*
The top 5 least liked monuments/memorials in the Civic Art Collection.*

*Based on survey results. See page 17.
PARTNER AGENCIES

MMAC CO-CHAIRS

RALPH REMINGTON
Director of Cultural Affairs

SHERYL DAVIS
Executive Director

PHIL GINSBURG
General Manager
MMAC MEMBERS

DENISE BRADLEY-TYSON
CLAUDINE CHENG
CHUCK COLLINS
MORNING STAR GALI
LISBETH HAAS

ROBERTO HERNANDEZ
LIAN LADIA
APRIL MCGILL, M.P.A.
ATA’ATAOLETAEAO MCNEALY (AFATASI)
LYDIA SO

SHARAYA SOUZA
KIYOMI TAKEDA
REV. ARNOLD TOWNSEND
MMAC PROCESS
GROUNDING PRINCIPLES

1 POWER

- Recognize that there is power in making decisions, showcasing stories through public art, monuments and memorials, and in diverse community involvement.
- Acknowledge that because of the dominance of colonialism, white supremacy and patriarchy, there has been an uneven distribution of power in monuments and memorials and related processes in San Francisco.
- Actively work to rectify the power imbalance embodied through monuments and memorials that have caused harm and disempowerment to communities that have been gentrified, historically marginalized and underrepresented, people of color, and American Indian and African American communities.

2 COMPLEXITY

- Surface truth and create space for the complexity of many perspectives of histories through honest, rigorous, and corrective history.
- Acknowledge and address the complex histories and representation of monuments and memorials.

3 JUSTICE

- Recognize the inequities of historical storytelling and the erasure of people and culture through monuments and memorials.
- Intentionally create opportunities for historically oppressed groups to tell their stories from their perspectives.

4 REPRESENTATION

- Acknowledge why the monuments and memorials in the current collection currently overrepresent white, colonial, straight, cisgender, ableist, and dominant culture-centered stories, and why this needs to be remedied.
- Include monuments and memorials that represent the diverse communities and cultures of San Francisco, starting with those who have specifically been left out of larger historical narratives and city processes; to actively prioritize the stories of people who have been excluded and suppressed.
- Involve diverse communities in processes related to monuments and memorials.
COMMUNITY ENGAGEMENT
RECOMMENDATIONS

1 REVIEW AND EVALUATE
   a. Develop a funding strategy to carry out the plan’s recommendations.
      i. Formalize conversations about a “monuments and memorials reparations program” where San Franciscans and institutions can calculate a tax that goes into a fund for most affected community members to develop projects. (This is one strategy for funding this kind of work. There is a need to identify additional funding strategies.)
   b. Conduct an equity audit of monuments and memorials in the Civic Art Collection.
      i. The equity audit should include information about where artworks are located, the artist who created the artworks, the content of the artworks/stories featured, their social, cultural, and historical implications in a contemporary context, materials used, the communities represented, and the year it was made. This work should include a historical analysis with a vigilance for any harmful impacts of white supremacy, patriarchy, and colonialism; and works that have received sustained public reaction for two years or more. It should also include site information as related to sacred sites of Native and/or Indigenous peoples.
      ii. Conduct a comprehensive assessment of what stories and representations are missing from the monuments and memorials in the Civic Art Collection.

2 ENGAGE AND BUILD AWARENESS
   a. Publicly acknowledge the pain these monuments and memorials have imposed on communities. Share the work SFAC is doing to change that, and how the community will be involved. Develop a standardized communications process with community members, including an emergency communications process.
   b. Share information and build awareness with members of the public about the complexities of the monuments and memorials in the collection, utilizing a trauma-informed lens.
   c. Actively work with diverse communities to reimagine what monuments and memorials can do and be. The recommendations to engage and build awareness are based upon research from the proposed equity audit recommended in the Review and Evaluate section (1b), and takeaways from community engagement.
      i. Develop an engagement plan and process with community members, which may include listening sessions with diverse communities or temporary art projects that explore the possibilities of monuments and memorials. Look to community engagement processes compiled by CHART (Santa Fe) and Paper Monuments (New Orleans) as examples.
      ii. Implement engagement plan and process with community members. Gather feedback on current monuments and memorials in the collection and understand what stories are important to them to be uplifted.
      iii. Develop a list of stories that are not currently being told through the collection but have been shared through the community engagement process.

3 RECTIFY POWER IMBALANCE
   a. Rectify the power imbalance within the collection as related to communities reflected, stories being upheld, stories intentionally erased, locations of monuments and memorials, and the artists who are creating the artworks.
      i. Utilizing the equity audit report, develop a priority list of monuments and memorials that need to be addressed. Prioritize works removed from view in June 2020.
      ii. Gather feedback on this priority list from community members who have been involved in this work and who have been most negatively affected by the artworks. This feedback will inform how SFAC prioritizes the existing works to be addressed.
      iii. Critically define the origin and significance of a monument or memorial, and whether it is still relevant and/or appropriate today and will be in the future.
   b. Possible scenarios: No action, Re-contextualization, Relocation, New work (counter-piece): Removal.
      1. Re-contextualization
         a. Invest in and develop sustained educational initiatives around the monuments and memorials in the collection, their status, community input, and decisions being made about them.
      2. New Works
         a. Dedicate funding to new permanent artworks, contextualization of existing monuments and memorials, and temporary projects that, instead of centering white supremacy, patriarchy, and colonialism, center voices and stories that have been shared through community listening sessions and have not been historically prioritized by the collection but are important to the history and identity of San Francisco.
         b. Based on the Recommendations, follow existing City processes/policy/guidelines.

4 SUSTAINED FUTURE ENGAGEMENT
   a. Establish an interagency City task force to actively audit monuments and memorials in the Civic Collection on a prescribed basis.
      i. Conduct sustained community engagement based on experience with engagement plans created in Educate and Engage.
      ii. Use community feedback to continue the evaluation of current guidelines, existing monuments, and future monuments and memorials.
This document establishes policies and procedures for the acquisition, placement, care and management of works of art for the art collection of the City and County of San Francisco. All artworks owned by the City and County of San Francisco are under the jurisdiction of the San Francisco Arts Commission, whether acquired through the Art Enrichment Ordinance, Gifts or Bequests or by any other method and are governed by the following policies.

POLICIES and GUIDELINES for the CIVIC ART COLLECTION of the CITY and COUNTY of SAN FRANCISCO UNDER THE JURISDICTION OF THE SAN FRANCISCO ARTS COMMISSION

APPROVED RESOLUTION #0406-15-121

CONTENTS

1. DEFINITIONS
2. CHARTER RESPONSIBILITIES OF THE SAN FRANCISCO ARTS COMMISSION
3. ACQUISITION OF ARTWORKS THROUGH ART ENRICHMENT, PUBLIC ART TRUST, OR OTHER SOURCES OF FUNDING DEDICATED TO THE PURPOSE OF ACQUIRING ARTWORK FOR THE PURPOSE OF PUBLIC DISPLAY
4. PUBLIC ART PROGRAM GUIDELINES
   5. ACQUISITION OF ARTWORKS THROUGH GIFTS (Including guidelines for gifts of commemorative plaques)
   6. COLLECTIONS MANAGEMENT: ROLES AND RESPONSIBILITIES
   7. COLLECTIONS MANAGEMENT: DEACCESSION, REMOVAL, ALTERATION, AND DESTRUCTION POLICIES AND PROCEDURES
   8. COLLECTION MANAGEMENT: CIVIC ART COLLECTION LOANS

Introduction:

In accordance with the City Charter Section 5.103, the San Francisco Arts Commission is charged to...
THANK YOU

Monuments & Memorials Advisory Committee

monumentsandmemorials@sfgov.org
www.sfartscommission.org
QUESTIONS?
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**Discussion and Possible Action:** to approve the findings and recommendations in the San Francisco Monuments and Memorials Advisory Committee Final Report, May 2023.
Item 8: Central Subway: Yerba Buena/Moscone Station – Roxy Paine

Discussion and Possible Action

Discussion and Possible Action: to approve as installed *Node* (2023) a stainless steel sculpture by Roxy Paine for the Central Subway: Yerba Buena/Moscone Station. The artwork, installed at the station’s main entrance plaza, measures 103 ft. tall, 70 in. at the base, and ½ in. at its peak.

**Presenter:** Jackie von Treskow  
**Presentation Time:** Approximately 5 minutes
Roxy Paine
Node, 2023
Stainless steel
102' x 4' x .5"

Photo: Ethan Kaplan
Roxy Paine
Node, 2023
Stainless steel
102’ x 4’ x .5”

Photo: Ethan Kaplan
Roxy Paine
Node, 2023
Stainless steel
102' x 4' x .5"

Photo: Ethan Kaplan
Roxy Paine
*Node, 2023*
Stainless steel
*102′ x 4′ x .5″*

Photo: Ethan Kaplan
Roxy Paine
Node, 2023
Stainless steel
102’ x  4’  x  .5”

Photo: Ethan Kaplan
Roxy Paine
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102' x 4' x .5"

Photo: Ethan Kaplan
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Photo: Ethan Kaplan
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**Item 9: Mission Creek Park Extension**

*Discussion and Possible Action*

Discussion and Possible Action: to approve Final Design and Construction Document Phase deliverables by Rigo 23 for the Mission Creek Park Extension public art project.

**Presenter:** Jackie von Treskow  
**Presentation Time:** Approximately 5 minutes
Process to Date

- June 2021: RFQ Issued
- August 2021 – January 2022: Artist Selection
- January 18, 2022: Rigo 23 and Proposal Approved by VAC
- March 2022: Artist Under Contract
- April 2022 – Present: Artwork Design Development
Rigo 23

The Mission Creek Grizzlies
Artwork Conceptual Design
The Mission Creek Grizzlies
PROPOSED ARTWORK LOCATION

DIMENSIONS: MAMA BEAR IS 13 1/2 FEET TALL
CUB IS 6 FEET TALL
Rigo 23
The Mission Creek Grizzlies
Artwork Final Design
1. ROUGHEN CONCRETE SURFACES OF CONSTRUCTION JOINTS TO 1/4 INCH AMPLITUDE AND CLEAN OF LAITANCE, FOREIGN MATTER, AND LOOSE PARTICLES.

GENERAL REQUIREMENTS

1. MATERIALS AND WORKMANSHIP TO CONFORM WITH THE 2019 EDITION OF THE

ARCHITECTURAL DRAWINGS

1. LOCATE AND PROTECT EXISTING UTILITIES TO REMAIN DURING AND/OR AFTER

CONSTRUCTION, SUBJECT TO REVIEW BY THE OWNER'S REPRESENTATIVE.

2. PROVIDE CURING WHERE FORMS ARE REMOVED IN LESS THAN 7 DAYS.

3. SEISMIC DESIGN: SITE CLASS F

4. CONTRACTOR SHALL MAINTAIN THE STREETS AND ANY OTHER PUBLIC

5. THE GEOTECHNICAL REPORT PREPARED BY LANGAN DATED 24 NOVEMBER 2020 IS

DISPOSE OFF SITE.

6. PROVIDE PRIMERS, STAIN AND DEWATERS TO CONFORM TO THE RECOMMENDATIONS

OF THE MANUFACTURER FOR USE WITH THE MATERIALS AND SYSTEMS.

7. INFORMATION SHOWN ON THE DRAWINGS RELATED TO EXISTING CONDITIONS

REPRESENTS THE PRESENT KNOWLEDGE, BUT WITHOUT GUARANTEE OF ACCURACY. REPORT CONDITIONS THAT CONFLICT WITH THE CONTRACT DOCUMENTS TO THE CONTRACTOR FOR OBSERVATION OF ALL FOUNDATION STEEL, EXCAVATIONS AND FOOTING EXCAVATIONS AND PREPARATION OF SUBGRADE SHOULD BE PERFORMED THROUGHOUT THE PERFORMANCE OF THE CONTRACT.

8. ALL EXISTING HAZARDOUS MATERIALS SHALL BE REMOVED AND DISPOSED OF IN

ACCORDANCE WITH LOCAL AND STATE CODES. NOTIFY OR EXISTING 

CONSTRUCTION SHALL CONFORM TO OR PREVIOUS MATERIALS

shall be moved from the critically damaged and existing concrete

shall be completed within the time specified by the architect, engineer, or building official.

shall be removed from the job site in accordance with the current edition of the American National Standards Institute (ANSI) "Code for the Protection and Storage of Concrete and Reinforcement from Damage, Displacement Due to Formwork, Construction, or Concrete Placement Operations (ACI 347-13)."

shall be provided at least 48 hours advance notification following observation of all foundation steel, excavations and footing excitations and preparation of subgrade.

shall be performed at the satisfaction of the engineer. corrective work has been completed, and that construction proceeded without delay.

shall be the following:

shall be reported to the engineer prior to backfilling. the engineer shall be notified in writing of all foundation steel, excavations and footing excitations and preparation of subgrade.

shall be provided to the engineer prior to backfilling. the engineer shall be notified in writing of all foundation steel, excavations and footing excitations and preparation of subgrade.

shall be performed at the satisfaction of the engineer.

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MAMA BEAR STRUCTURAL DIAGRAM
scale: n.t.s.

MAMA BEAR PIPES
SEGMENT CENTERLINE LENGTH
1 40.154"
2 35.521"
3 45.733"
4 91.833"
5 89.102"
6 17.807"
7 18.166"
8 21.256"
9 28.217"
10 18.166"
11 22.158"
12 17.807"
13 18.166"
14 18.166"
15 22.158"
16 17.807"
17 19.833"
18 5.222"
19 5.222"
20 22.158"
21 18.166"
22 18.166"
23 18.166"
24 12.064"
25 7.936"
26 19.370"
27 16.673"
28 15.921"
29 18.353"
30 23.453"
31 17.582"
32 6.739"
33 9.475"

LEGEND
PIPE SPECIFICATION
HSS 8.875 X 0.500"
HSS 3.500 X 0.313"
HSS 2.375 X 0.218"

CUB STRUCTURAL DIAGRAM
scale: 1:1

CUB PIPES
SEGMENT CENTERLINE LENGTH
1 17.266"
2 11.257"
3 16.796"
4 18.158"
5 11.806"
6 10.964"
7 12.064"
8 37.682"
9 5.857"
10 8.410"
11 11.973"
12 9.012"
13 11.176"
14 12.554"

LEGEND
PIPE SPECIFICATION
HSS 3.500 X 0.313"
HSS 2.375 X 0.218"

MISSION CREEK GRIZZLIES

CLIENT REVIEW 11/4/2022
CLIENT REVIEW 04/28/2023
CLIENT REVIEW 05/04/2023

SEE 18/S1.2 FOR TOP CONDITION

LIFTING POINT ON SHOULDER, COORDINATE W/ ATTWHRE
LIFTING POINT ON HEAD, COORDINATE W/ ATTWHRE
THE MISSION CREEK GRIZZLIES

SKETCH SHOWING SCULPTURES ON SITE
BOULDERS: Rip Rap (12"-24" x 12"-24")

GROUND PLANE RECOMMENDATION: Fine Gravel / Decomposed Granite

Reference Images: Rip Rap, San Francisco Waterfront
Reference Image: Decomposed Granite
Reference Image: Various Color/Size Options, SDI Recommendations in...
Tree: Actostaphylos 'Dr Hudd'

Foundation Grasses + Shrubs: Lomandra, Briza maxima, Cistus purpurea

Coastal Meadow Groundcovers: Agrostis spp., Salvia clevelandii, Lavandula angustifolia 'Hidcote'

Groundcovers: Erigeron glaucus, Verbena bonariensis, Agastache 'Blue fortune', Penstemon heterophyllus 'Margarita Bop', Salvia spathacea

Other species: Echinacea purpurea, Achillea millefolium, Iris douglasiana, Eschscholzia californica, Liriope 'Monroe's white'
Public Comment via WebEx:
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Item 9: Mission Creek Park Extension

Discussion and Possible Action

Discussion and Possible Action: to approve Final Design and Construction Document Phase deliverables by Rigo 23 for the Mission Creek Park Extension public art project.
Item 10: 2024 Art on Market Poster Series

Discussion and Possible Action

**Discussion and Possible Action:** to approve the project plan and theme for the 2024 Art on Market Street Poster Series.

**Presenter:** Craig Corpora

**Presentation Time:** Approximately 5 minutes
2024 ART ON MARKET STREET KIOSK POSTER SERIES
PUBLIC ART PROJECT OUTLINE

BACKGROUND
The Art on Market Street Kiosk Poster Series has commissioned new artwork by artists on an annual basis, since 1992. Each year, the Program commissions four artists to create a new body of work that responds to a theme specific to San Francisco. Each poster series is on view for approximately three months and consists of at least 6 unique images that are printed at 68 inches high by 47 ¼ inches wide and installed in 18 bus kiosks on Market Street between Steuart St. and Hyde St.

2024 POSTER SERIES THEME
San Francisco Bay Area Native Peoples

The 2024 Art on Market Street Poster Series will be devoted to San Francisco Bay Area Native Peoples. In 2024, artists will have the opportunity to create original artwork recognizing the history, culture, and legacy of Bay Area Indigenous peoples. Possible approaches may be but are not limited to: illuminating historic narratives, events, groups, or individuals; highlighting contributions to the San Francisco Bay Area's cultural landscape, past and present; and/or envisioning the future of Bay Area Native People.

ARTWORK BUDGET
The total budget for the design of the poster series is a not-to-exceed amount of $12,000 for each selected artist. This amount includes the artist fee, design and all preparation work necessary to complete all at least six poster designs to the printer’s specifications.

ARTIST SELECTION PROCESS
Arts Commission staff will issue an RFQ on May 19, 2023.

Applications will be reviewed by a panel consisting of three arts professionals of the San Francisco Bay Area Native community and an Arts Commissioner. The panel will directly select four artists for the opportunity based on their past work and their meaningful connection to the San Francisco Bay Area Native community. The four artists will then be presented to the Visual Arts Committee for approval.
We are proposing a direct select approach because of the benefit of working closely with San Francisco Bay Area Native community to ensure accuracy and sensitivity of the project and the reduced selection timeline.

**PROJECT SCHEDULE** (subject to change)

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>RFQ Issued</td>
<td>May 19, 2023</td>
</tr>
<tr>
<td>Application Deadline</td>
<td>June 19, 2023</td>
</tr>
<tr>
<td>Artist Review</td>
<td>End of May 2023</td>
</tr>
<tr>
<td>Visual Arts Committee Approval of Artists</td>
<td>July 19, 2023</td>
</tr>
<tr>
<td>Full Commission Approval</td>
<td>August 7, 2023</td>
</tr>
<tr>
<td>Project Artists under Contract</td>
<td>September 2023</td>
</tr>
</tbody>
</table>

Anticipated installation dates for each Poster Series is as follows:

- January 1–March 30, 2024
- April 1–June 30, 2024
- July 1–September 30, 2024
- October 1–December 31, 2024

*All dates subject to change

**FURTHER INFORMATION**

Contact Craig Corpora, Public Art Program Associate at (415) 252-2249 or by email at craig.corpora@sfgov.org.
Public Comment via WebEx:
• Hover over your name in the attendee list and click on the hand icon to raise your hand.
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Item 10: 2024 Art on Market Poster Series

Discussion and Possible Action

Discussion and Possible Action: to approve the project plan and theme for the 2024 Art on Market Street Poster Series.
Item 11: Francisco International Airport: Harvey Milk
Terminal 1: Proposed Artwork Relocations

Discussion and Possible Action: to approve the revised relocation of the painting *Zenith (VII)* by Ala Ebtekar to Departures Level, Terminal 1, Boarding Area C, North Transition Hall, pre-security.

Discussion and Possible Action: to approve the revised relocation of two sculptures: 2007.3 *Martha H.* by Richard Shaw and 2005.8 *Cardboard Kore* by Michael Stutz to Departures Level, Terminal 1, Boarding Area C, North Inglenook, pre-security.

Discussion and Possible Action: to approve the relocation of 1977.37 *Untitled* by Dewey Crumpler to Departures Level, Terminal 1, Boarding Area C, North Inglenook, pre-security.

**Presenter:** Aleta Lee
**Presentation Time:** Approximately 7 minutes
Harvey Milk Terminal 1
BAC & T1 Artwork Relocation DRC

April 10, 2023
Ebtekar, Ala
Artwork Size: 77 1/4 (H) x 150 1/8 (W) x 4 (D) inches
Artwork is framed

Neri, Manuel
Artwork Size:
69 3/4 (H) x 22 3/4 (W) x 10 1/2 (D) inches
Vitrine size: 75 (H) x 36 (W) x 26 (D) in.
Base size: 42.5 (W) x 30 (D) inches
Artwork materials: carrara marble
Base has a corian wall to support the weight of the sculpture

Zajac, Jack
Artwork Sizes:
95 (H) x 8.5 (W) x 8.5 (D) inches
Vitrine size: 105 (H) x 30 (W) x 30 (D) inches
Base size: 15 7/16 (H) x 30 (W) x 30 (D) inches
Base sits 4' from the wall
Artwork material: bronze w/silver gilding patina

location has not been updated since last DRC, see appendix for more information on the artwork
PROPOSAL
- artwork sits in a 8” deep niche (depth to be confirmed)
- niche material: xorel Strie 6423 W801
- niche height: 13’-0”. Datum chosen by adding another compact panel seam height above.
- Ebtekar is centered 6’-9 1/2” AFF
- Neri sits 6” from the wall and the base has a corian backwall to support the sculpture
- PT-01 gyp above with sstl base
- ceiling height: 25’-0”
- standard white ceiling tile
Noguchi, Isamu
Artwork Size: 61(H) x 21.5 (W) x 15.25 (D) inches
Vitrine size: 75 (H) x 36 (W) x 30 (D) inches
Base size: 15 7/16 (H) x 42 1/2(W) x 30 (D) inches

Shaw, Richard
Artwork Size: 63 (H) x 21 (W) x 16 (D) inches
Vitrine size: 75 (H) x 36 (W) x 26 (D) inches
Base size: 42 1/2 (W) x 30 (D) inches
Artwork materials: porcelain

Stutz, Michael
Artwork Size: 68 (H) x 20 (W) x 18 (D) inches
Vitrine size: 75 (H) x 36 (W) x 30 (D) inches
Base size: 42 1/2 (W) x 30 (D) inches
Artwork materials: cardboard

Crumpler, Dewey
Artwork Size: 48 (H) x 74.5 (W) inches
Vitrine size: max 5.5 (D) inches
Artwork materials: painted board
North Inglenook Artwork & Materiality

**ARTWORK**

A. Noguchi

B. Shaw

C. Stutz

D. Crumpler

**MATERIALS**

- WA-11 Xorel behind artwork
- carpet
- blackened steel
- main art base corian - Deep Espresso
- art base kick board corian - Deep Titanium
- leather chairs
- terrazzo
NORTH INGLENOOK PROPOSAL / ARTWORK PLACEMENT
- altered right-hand side of the blackened steel to complement the sculpture
- removed light along curve of the blackened steel
- blackened steel depth: 6”
- Crumpler’s vitrine depth: 5 1/2”
- Shaw and Stutz sit 6” from the wall
- Noguchi sits 4’-0” from the wall
- Xorel wall covering behind artwork (WA-11)
- Ceiling height: 12’-0”
- height of Petit Repos (low back chair): 29.75”
- height of Grand Repos (high back chair): 45”
- signage for artwork information to the left of Crumpler
Meet & Greet Art Relocation

Bankston, John
Artwork Sizes (2): 40(H) x 30(W) inches
Vitrine size: requested a optium frame, SFAC will provide details and final specs. Artwork sits in a 2'-7" deep niche

Museum Collection Image
Artwork Size: TBD - Preference is to have the image large on the wall to feel immersive

SF Imagery
Woodline in the Presideo

furniture layout in progress
bench in front of Bankstons is subject to approval by SFO Ops
Meet & Greet
panorama of Woodline in the Presideo
Meet & Greet
panorama of *Woodline* in the Presideo
Public Comment via WebEx:
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Item 11: Francisco International Airport: Harvey Milk Terminal 1: Proposed Artwork Relocations

Discussion and Possible Action:

**Discussion and Possible Action:** to approve the revised relocation of the painting *Zenith (VII)* by Ala Ebtekar to Departures Level, Terminal 1, Boarding Area C, North Transition Hall, pre-security.

**Discussion and Possible Action:** to approve the revised relocation of two sculptures: 2007.3 *Martha H.* by Richard Shaw and 2005.8 *Cardboard Kore* by Michael Stutz to Departures Level, Terminal 1, Boarding Area C, North Inglenook, pre-security.

**Discussion and Possible Action:** to approve the relocation of 1977.37 *Untitled* by Dewey Crumpler to Departures Level, Terminal 1, Boarding Area C, North Inglenook, pre-security.
Item 12: Staff Report

Discussion

Staff Presenter: Mary Chou
Presentation Time: Approximately 5 minutes
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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!

Stay Connected

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