

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

san francisco
arts commission

San Francisco Arts Commission Meeting

October 18, 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: 2660 083 5439
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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.

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 Resolution Number 0401-13-099 to reflect a change in name of Contractor from Roxy Paine Studio LLC to Metagabbro LLC (aka Roxy Paine).
2. Motion to retroactively approve and accept into the Civic Art Collection *Red Cadmium Giant*, 2019, by Mark Handforth. The suspended sculpture of painted aluminum, cast aluminum, fluorescent lights; measure 204 in. by 168 in. by 144 in. It was commissioned for the San Francisco International Airport, Harvey Milk Terminal 1, Boarding Area B and was previously approved as installed under Res. No. 0805-19-219.
3. Motion to retroactively approve and accept into the Civic Art Collection *Number 69S*, 2010, by Leonardo Drew. The mixed media installation measures 180 in. by 420 in. It was commissioned for the San Francisco International Airport, Harvey Milk Terminal 1, Boarding Area B and was previously approved as installed under Res. No. 0805-19-218.
4. Motion to retroactively approve and accept into the Civic Art Collection *Hyper-Natural Bay Area*, 2019 by Robert Minervini. The Ceramic tile, glass, and marble mosaic mural measures 108 in. by 360 in. It was commissioned for the San Francisco International Airport, Harvey Milk Terminal 1, Boarding Area B and was previously approved as installed under Res. No. 0805-19-221.
5. Motion to retroactively approve and accept into the Civic Art Collection *The Author & Her Story*, 2019 by Jason Jägel. The mosaic and custom glazed ceramic tile mural measures 108 in. by 456 in. It was commissioned for the San Francisco International Airport, Harvey Milk Terminal 1, Boarding Area B and was previously approved as installed under Res. No. 0805-19-220.

Item 3: Consent Calendar

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6. Motion to retroactively approve and accept into the Civic Art Collection *Unfolding Space (in Gold)*, 2020, by Andrew Vogt. The wall sculpture consists of Architectural bronze 385 2” tubing and measures 132 in. x 540 in. It was commissioned for the San Francisco International Airport, Harvey Milk Terminal 1, Boarding Area B and was previously approved as installed under Res. No. 0306-23-032.

7. Motion to retroactively approve and accept into the Civic Art Collection *Terra-Techne*, 2019, by Liz Glynn. The suspended sculpture of six “tectonic plates,” each representing a different continent, consists of cast stainless steel, plywood, and terra cotta tile. It was commissioned for the San Francisco International Airport, Harvey Milk Terminal 1, Security checkpoint and was previously approved as installed under Res. No. 0805-19-222.

8. Motion to retroactively approve and accept into the Civic Art Collection *Four Corners*, 2020, by Emily Fromm. The byzantine smalti mosaic mural consists of four panel vignettes of San Francisco life from four neighborhoods; Castro, Chinatown, Bay Bridge and the Mission. Each panel measures 96 in x 96 in. It was commissioned for the San Francisco International Airport, Harvey Milk Terminal 1, Departures Level and was previously approved as installed under Res. No. 1102-20-193.

9. Motion to retroactively approve and accept into the Civic Art Collection *Bay Bridge, Castro Street, Chinatown, and Mission*, 2019 by Emily Fromm. The four acrylic on canvas paintings measure 30 in by 30 in. each and were the studies for the mosaic mural Four Corners at San Francisco International Airport, Harvey Milk Terminal 1, Departures Level. The paintings were purchased under the contract approved under Res. No. 1002-17-275.

Item 3: Consent Calendar

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10. Motion to retroactively approve and accept into the Civic Art Collection *MMXX*, 2021 by Alicia McCarthy. The glass artwork measures 90 in. by 264 in. It was commissioned for the San Francisco International Airport, International Terminal, Boarding Area A and was previously approved as installed under Res. No. 0306-23-033.

11. Motion to retroactively approve and accept into the Civic Art Collection *When the Path Through the Atmosphere is Longer*, 2021, by Ranu Mukherjee. The artwork is comprised of UV inkjet print, silk and cotton sari cloth, laminated glass and aluminum composite and measures 92 in. by 480 in. It was commissioned for the San Francisco International Airport, International Terminal, Boarding Area G and was previously approved as installed under Res. No. 0404-22-082.

12. Motion to retroactively approve and accept into the Civic Art Collection *River*, 2021, by Linda Geary. The wall mural is comprised of ceramic tile and glass mosaic and measures 108 in. by 324 in. It was commissioned for the San Francisco International Airport, International Terminal, Boarding Area A and was previously approved as installed under Res. No. 0104-21-016.

13. Motion to retroactively approve and accept into the Civic Art Collection *Long Arc of Day*, 2021 by Kim Anno. The artwork is comprised of pigment, glass and aluminum composite and measures 60 in. by 480 in. by 1 1/8 in. It was commissioned for the San Francisco International Airport, Terminal 3 Connector and was previously approved as installed under Res. No. 0110-22-018.

14. Motion to retroactively approve and accept into the Civic Art Collection *Here You Are/Are You Here*, 2021 by Paul Madonna. The artwork is comprised of glass and aluminum composite and measures 60 in. by 480 in. It was commissioned for the San Francisco International Airport, Terminal 3 Connector and was previously approved as installed under Res. No. 0110-22-019.

Item 3: Consent Calendar

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15. Motion to retroactively approve and accept into the Civic Art Collection *Continuous City*, 2021 by Carter-Lynch. The artwork is comprised of glass and aluminum composite and measures 60 in. by 480 in. It was commissioned for the San Francisco International Airport, Terminal 3 Connector and was previously approved as installed under Res. No. 0110-22-017.

16. Motion to retroactively approve and accept into the Civic Art Collection *Coding*, 2019, by Johanna Grawunder. The illuminated artwork consists of computer-controlled color-changing RGB LED light fixtures, glass, painted steel panels in the elevator bank and measures approximately 1102 in. by 530 in. It was commissioned for the San Francisco International Airport, Long Term Parking Garage and was previously approved as installed under Res. No. 0805-19-200.

17. Motion to retroactively approve and accept into the Civic Art Collection *Cultural Fabric (Bay Area)*, 2019, by Miguel Arzabe. The archival ink on paper two-dimensional artwork measures 90 in. by 67 in. It was commissioned for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-308.

18. Motion to retroactively approve and accept into the Civic Art Collection *Winter/Spring, Standing in Claremont Canyon*, 2019 by David Wilson. The artwork consists of 40 individual Sumi ink on Kozo rice paper sections that create a panoramic landscape view together and measures 96 in. by 156 in. It was commissioned for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-307.

19. Motion to retroactively approve and accept into the Civic Art Collection, *We will walk right up to the sun*, 2019, by Sarah Cain. The stained and fused glass window mural measures 117 in. by 1728 in. It was commissioned for the San Francisco International Airport, AirTrain Grand Hyatt Station and was previously approved as installed under Res. No. 1104-19-302.

Item 3: Consent Calendar

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20. Motion to retroactively approve and accept into the Civic Art Collection *California (1)*, 2018, by James Chronister. The oil on canvas two-dimensional artwork measures 72 in. by 50 in. It was purchased as part of the two-dimensional artwork program for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-309.

21. Motion to retroactively approve and accept into the Civic Art Collection *Psychscape 73 (Downs, Mount, CA)*, 2017, by Terri Loewenthal. The archival pigment print two-dimensional artwork measures 40 in. by 30 in. It was purchased as part of the two-dimensional artwork program for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-309.

22. Motion to retroactively approve and accept into the Civic Art Collection *Psychscape 18 (Banner Ridge, CA)*, 2017, by Terri Loewenthal. The archival pigment print two-dimensional artwork measures 42 in. by 56 in. It was purchased as part of the two-dimensional artwork program for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-309.

23. Motion to retroactively approve and accept into the Civic Art Collection *November Evening Cloud 4.6*, 2017, by Miya Ando. The dye on aluminum two-dimensional artwork measures 48 in. by 72 in. It was purchased as part of the two-dimensional artwork program for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-309.

Item 3: Consent Calendar

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24. Motion to retroactively approve and accept into the Civic Art Collection *Cabrillo Highway at Pescadero Creek Road, Variation 4*, 2017, by John Chiara. The Camera Obscura Ilfochrome photograph artwork, measures 58 in. by 71 in. It was purchased as part of the two-dimensional artwork program for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-309.

25. Motion to retroactively approve and accept into the Civic Art Collection *Born in 1717*, 2017, by Klea McKenna. The gelatin silver photogram artwork, measures 43 in. by 50 in. It was purchased as part of the two-dimensional artwork program for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-309.

26. Motion to retroactively approve and accept into the Civic Art Collection *So much more than this*, 2018, by Natalya Burd. The acrylic, mirror, and Plexiglas artwork, measures 47 in. by 94 in. It was purchased as part of the two-dimensional artwork program for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-309.

27. Motion to retroactively approve and accept into the Civic Art Collection *underground, 'stuck in between'*, 2016, by Crystal Liu. The collage, gouache, ink and watercolor on paper artwork, measures 47 in. by 104 in. It was purchased as part of the two-dimensional artwork program for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-309.

Item 3: Consent Calendar

Action

28. Motion to retroactively approve and accept into the Civic Art Collection, *Golden Gate Bridge, 2.27.00, 4:55 pm, 2000*, by Richard Misrach. The pigment print work on paper measures 60 in. by 74 in. It was purchased as part of the two-dimensional artwork program for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-309.

29. Motion to retroactively approve and accept into the Civic Art Collection, *Golden Gate Bridge, 4.17.00, 4:01 pm, 2000*, by Richard Misrach. The pigment print work on paper measures 60 in. by 74 in. It was purchased as part of the two-dimensional artwork program for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-309.

30. Motion to retroactively approve and accept into the Civic Art Collection, *Golden Gate Bridge, 3.4.01, 7:30 pm, 2001*, by Richard Misrach. The pigment print work on paper measures 60 in. by 74 in. It was purchased as part of the two-dimensional artwork program for the San Francisco International Airport Grand Hyatt Hotel and was previously approved as installed under Res. No. 1104-19-309.

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Item 3: Consent Calendar

Motion to approve the consent calendar items.

Item 4: SFAC Galleries Winter 2024 Exhibition

Discussion and Possible Action

Discussion of Possible Action: for the Director of Cultural Affairs to approve a curator honorarium in the amount of \$3000 to Nancy Lim for the research and development of the winter/spring 2024 SFAC Galleries Main Gallery exhibition Conversation 8: Harry Dodge & Alicia McCarthy (January 26 - April 27, 2024).

Discussion and Possible Action: for the Director of Cultural Affairs to approve the artist honorarium in the amount of \$2000 to Harry Dodge and \$2000 to Alicia McCarthy for the research and development of artwork for Conversation 8: Harry Dodge & Alicia McCarthy on view at the SFAC Main Gallery January 26 - April 27, 2024.

Presenter: Carolina Aranibar-Fernandez

Presentation Time: Approximately 7 minutes

SFAC Galleries
Winter 2024 Exhibition

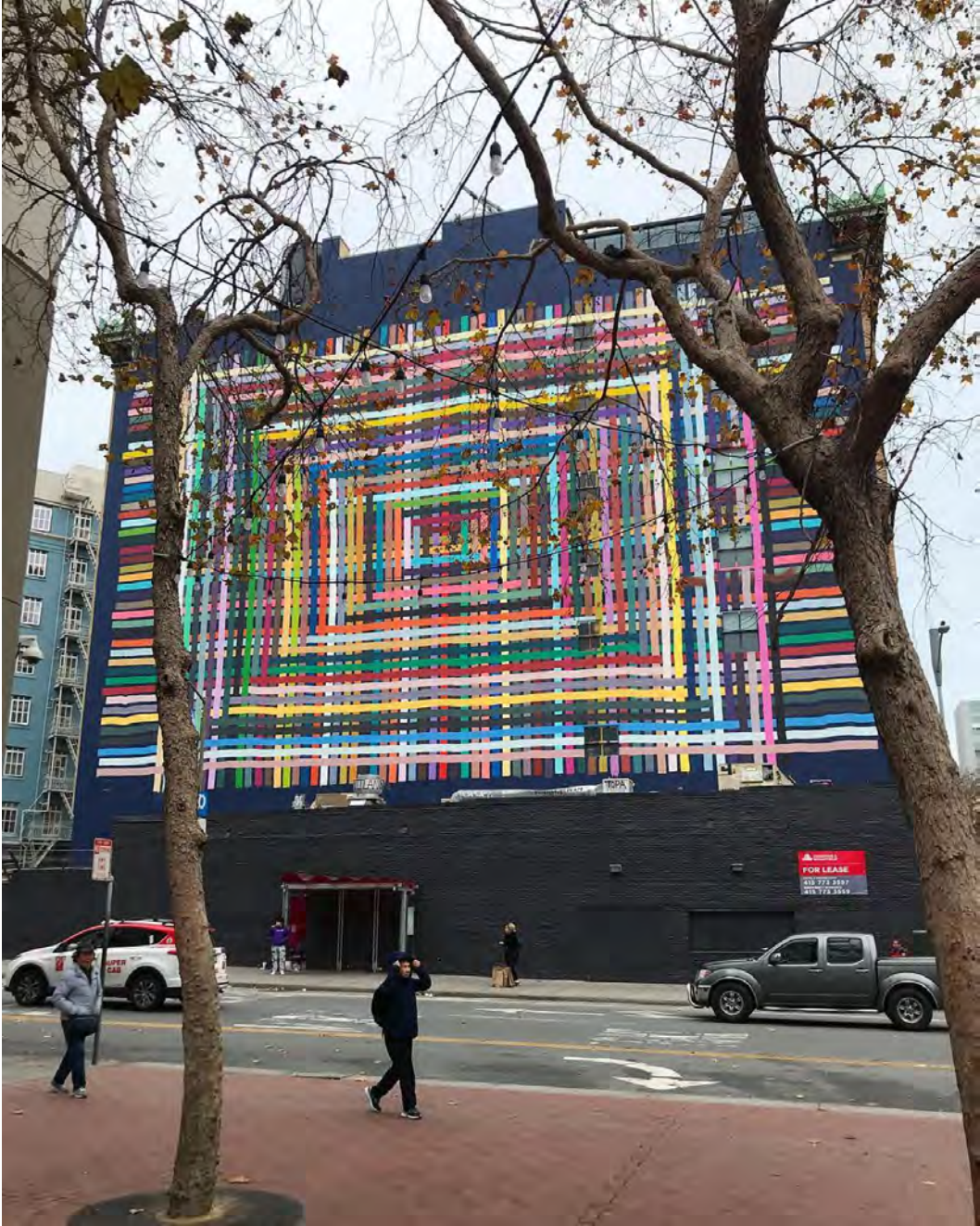
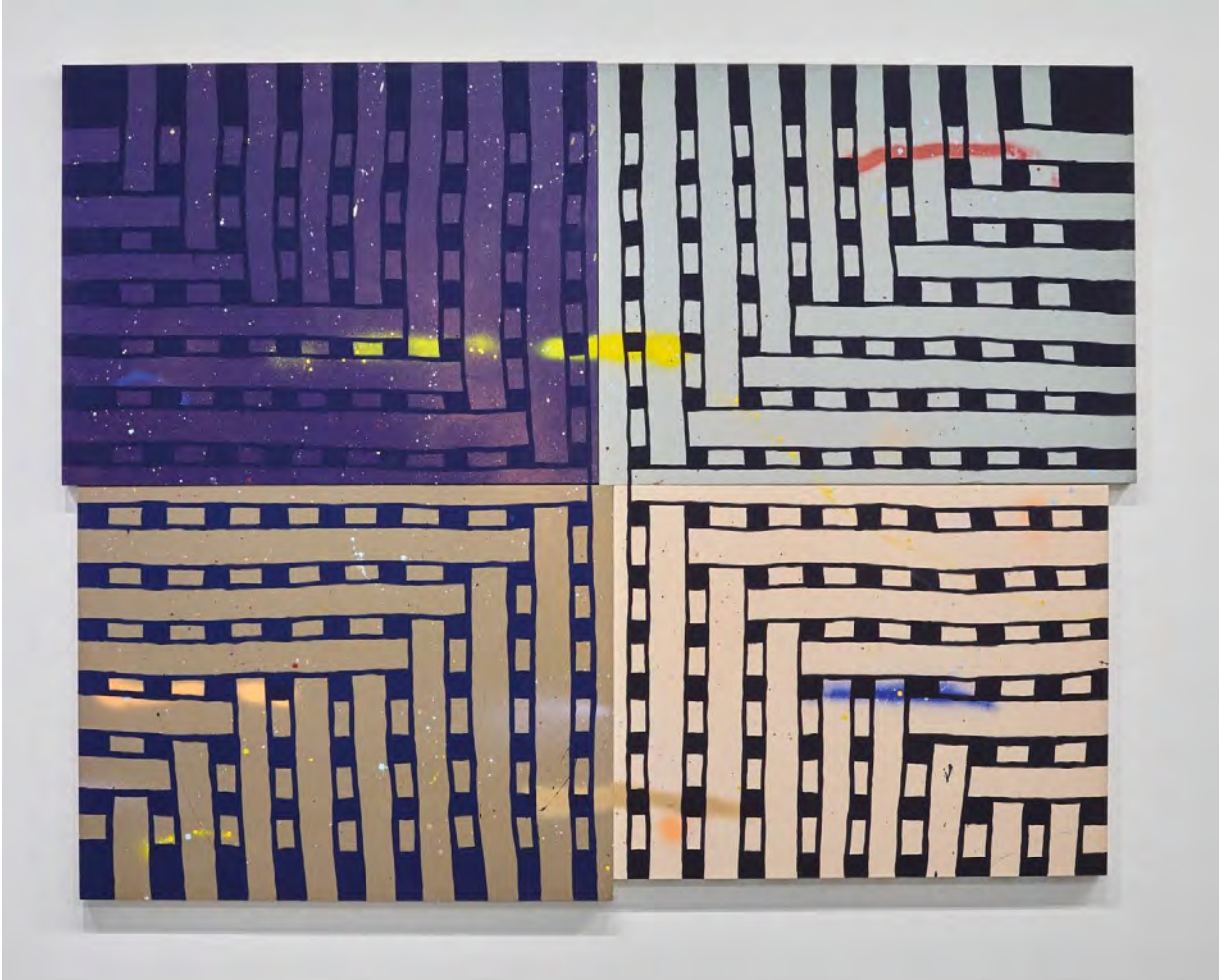
Conversation 8: Harry Dodge and Alicia McCarthy
SFAC Main Gallery
January 26 – April 27, 2024
Curated by Nancy Lim



Harry Dodge



Alicia McCarthy



About the Curator:

Nancy Lim is an Associate Curator in Painting and Sculpture at the San Francisco Museum of Modern Art where she focuses on postwar and contemporary California art. She previously served as Asian Art Curatorial Fellow at the Guggenheim Museum and as Curatorial Assistant in the Department of Painting and Sculpture at the Museum of Modern Art, New York.

Recent projects include the Joan Brown retrospective at SFMOMA, the Vija Celmins retrospective at SFMOMA, Mythos, Psyche, Eros: Jess and California, and the 2019 SECA Art Award exhibition.



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Item 4: SFAC Galleries Winter 2024 Exhibition

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Discussion and Possible Action: for the Director of Cultural Affairs to approve the artist honorarium in the amount of \$2000 to Harry Dodge and \$2000 to Alicia McCarthy for the research and development of artwork for Conversation 8: Harry Dodge & Alicia McCarthy on view at the SFAC Main Gallery January 26 - April 27, 2024.

Item 5: Gift of Ed Lee Bust and Removal of James Phelan Bust

Discussion and Possible Action

Discussion and Possible Action: to approve the gift of a bust of former mayor Ed Lee to the City from ArtCare, a nonprofit organization.

Discussion and Possible Action: to remove and place in storage the bust of James D. Phelan (1861-1930), 1936, by Haig Patigian, located at the eastern entrance vestibule to City Hall, in a niche on the east side of the building. This action is taken after completion of the process described in Section 7 of the Guidelines of the Civic Art Collection of the City and County of San Francisco, regarding “Collections Management: Removal, Alteration, Destruction and Deaccession Policies and Procedures,” upon determination that removal of the artwork is appropriate under the criterion that the work “upholds tenets of white supremacy, patriarchy, and/or colonialism.”

Presenters: Mary Chou and Allison Cummings

Presentation Time: Approximately 10 minutes

Edwin Mah Lee, 1952 – 2017
43rd Mayor of San Francisco 2011 – 2017
City Administrator 2005 – 2011

(Official Portrait, 2011)



Artwork: *James D. Phelan (1861-1930), 1936*

Artist: Haig Patigian (1876-1950)

Medium: Bronze and sandstone

Dimensions: 9 ½ ft. (H) x 2 ½ ft. (W) x 2 ft. (D) / Weight (bust)

Approx. 300 lbs. / Weight (sandstone pedestal)

Approx. 800 lbs.

Credit Line: Collection of the City and County of San Francisco

Location: Public Display : Civic Center : City Hall : 1st floor,

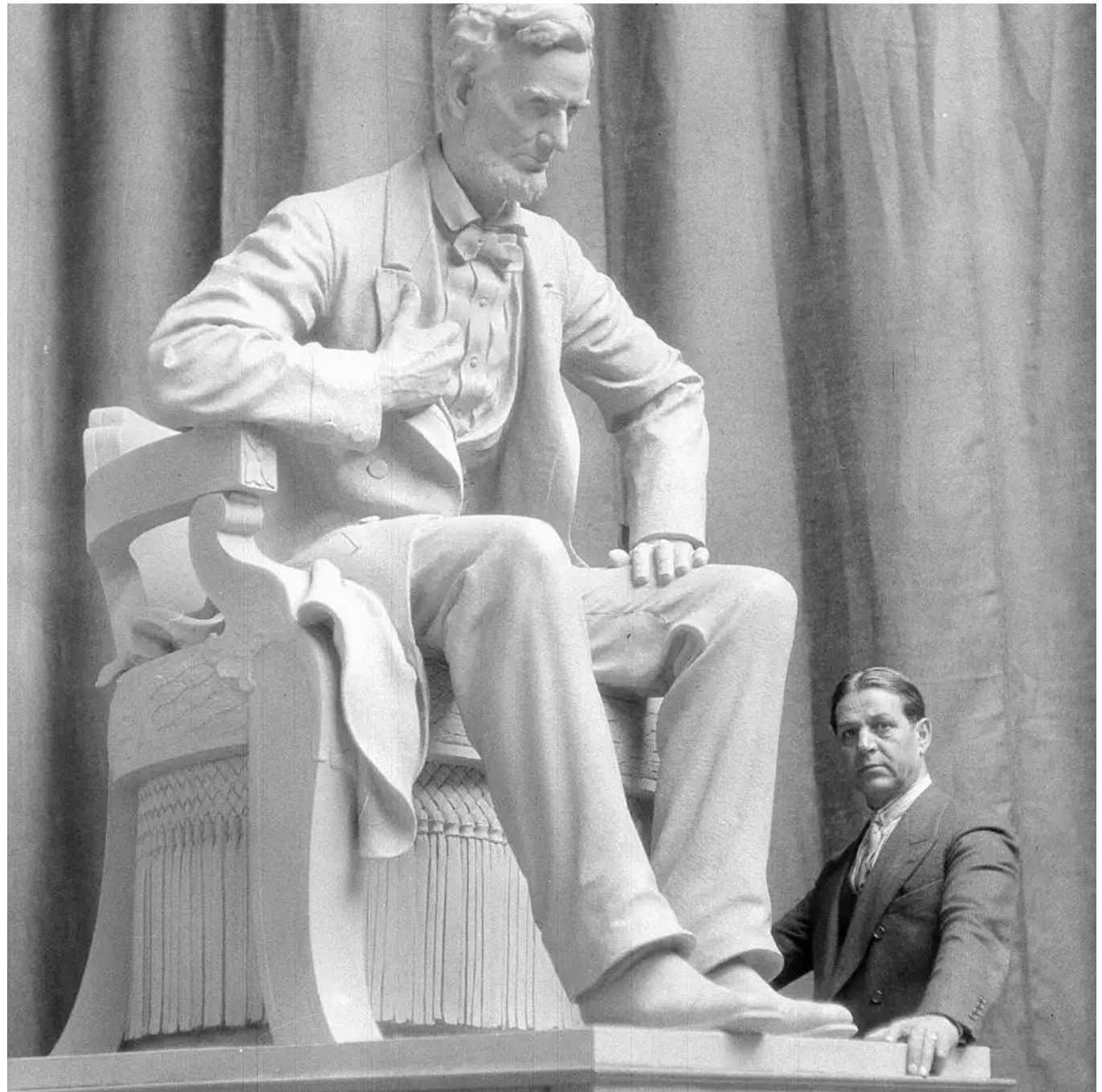
Goodlett lobby : District 6

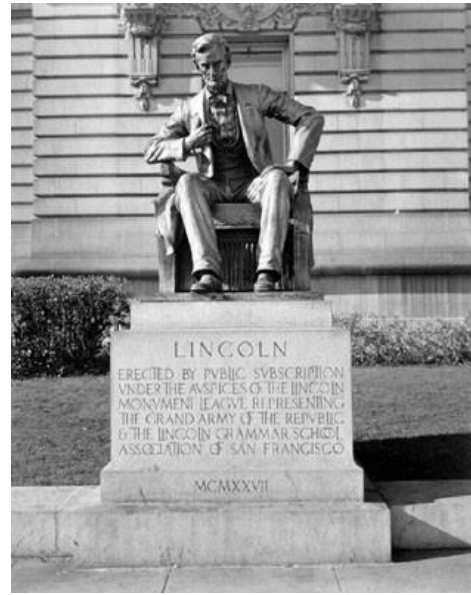
Accession #: 1937.3



Haig Patigian with his sculpture of Abraham Lincoln that stands outside San Francisco's City Hall.

(Heritage Art/Heritage Images via Getty Images)





Luiza Tetrazzini plaque, 1910, located on Lotta's Fountain (upper left)

Abraham Lincoln, 1926, located outside City Hall (above)

Volunteer Fireman Memorial, 1932, located in North Beach (right)

Sculptural Pediment for 600 Stockton Street, now the Ritz-Carlton Hotel, 1920, located in Nob Hill (left)



James D. Phelan, 1861 – 1930
Mayor of San Francisco 1897 – 1902
U.S. Senator 1915 – 1921



The Case Against the Chinaman

By James D. Phelan, Mayor of San Francisco



Mayor Phelan at his desk in the City Hall

THE Exclusion act, on May 8 next, of the Geary Exclusion Law has again brought before the country the consideration of the Chinese question. That law and the treaty with China embodying its provisions, dated May 8, 1884, exclude Chinese laborers and admit merchants, students and travelers.

The reason why Congress limited the duration of the Exclusion Law was, no doubt, to observe the future of the people affected and to be guided thereby in its future action. Taking advantage of this, the Chinese Minister at Washington, Mr. Wu Ting-fang, and the Chinese Consul-General at San Francisco, Mr. Ho Yow, have inaugurated an extra-diplomatic movement whose object is to influence public opinion and the deliberations of Congress against the re-enactment of the expiring law.

Seeing, therefore, the necessity of taking immediate action, the municipal authorities of San Francisco called a convention for November 21 last, which met in San Francisco to express the sentiments of the United States asking delegates from county boards, municipal bodies, labor unions and commercial and civic associations assembled, and after two days' discussion, without a dissenting voice, memorialized the President and the Congress of the United States asking them to re-enact the Geary Exclusion Law and to continue the present treaty with China.

The Menace of Coolie Invasions

It may be recalled that in 1868 the Burlingame treaty was negotiated, and under its protection 75,000 Chinese coolies had, before the year 1880, found their way to California under contracts for work. The State was aghast with indignation when it realized that the white population had been thus driven out of employment, and that men, women and children were marching the streets of the cities, hungry for bread. Kearnyism, which stood simply for vigorous opposition to Chinese coolieism, swept the State, carried the new constitution and elected the Mayor of San Francisco.

In 1882 Congress passed the first Exclusion Law, which was re-enacted in 1892 and is now again before Congress. The effects of exclusion have been satisfactory and beneficial. According to the census of 1900 the Chinese population of California in 1880 has been reduced to 45,000. Industrial conditions have greatly improved and a desirable Caucasian population has flowed naturally into the State.

The people, of course, want a continuation of a policy that has brought them prosperity and population. They object to the Chinese on the ground that they are a non-assimilative race, and claim that the experiences of the last thirty-five years have demonstrated it. For twenty years, or ever since the passage of the first Exclusion Act, the Chinese have not been disturbed. They have taken employment freely in every branch of industry, and yet they are the same sullen, non-assimilative people that they were at that time and have maintained their racial peculiarities intact. In fact, Ho Yow admits in a recent article that they work more cheaply than the white man; they live more cheaply; they send their money to China; most of them have no intention of remaining in the United States. They do not adopt American manners, but live in colonies and not after the American fashion. He might have said that they are governed by their own laws; that they have tribunals of their own; that in most cases they are not free agents, but exist and find employment under the patronage, if not the ownership, of the Six Chinese Companies; that they are slaves to the opium habit; that the vast majority of them are single men who sleep on shelves in crowded cellars or rooms, subsisting principally on rice; that as members of Tongs they wage war upon one another after the manner of the Corsican vendetta; that Highbinders, professional blackmailers and extortioners are paid for protection and to execute revenge; that the Chinese breed disease, and that the unsanitary condition of their quarters is a constant menace to the public health.

The Impossibility of Americanizing the Mongol

The San Francisco Board of Health says, in a recent report, that there is no remedy for the evils of opium apart from its utter demolition. Its vices, its gambling, its female slavery and its opium joints make a police problem most difficult of solution. Fines amounting to upward of \$3000 a month are collected from Chinese; the jails and prisons are full of them, and still the conditions remain which give contributing force to the conclusions of the Board of Health.

The Chinese do not bring their wives in their immigration because they intend, when a competency is earned, to return to their native land. Until this year no statute had been passed by the California Legislature forbidding the intermarriage of whites and Chinese, and yet very few such marriages have ever taken place. The issue of them develop the virtues of neither race, but exhibit the vices of both.

The Chinese cannot, therefore, be moulded, as are other nationalities, into the American stock, the composite of many assimilative peoples. The Chinese have been and are a permanently foreign element, and, like every foreign substance in the body or the body politic, yield no nourishment, derange the system, produce disease, and unless excysted, as in the case of the San Francisco Chinatown, will ultimately imperil the life.

We are therefore presented with a simple question, whether we shall admit the Chinese coolies in unlimited numbers, first to overrule California, the most exposed and accessible State, and then to inundate the rest of the country. The Chinese work incessantly. They possess a certain imitative ability which enables them to enter all skilled employment. They take no holidays, their hours for labor are unlimited, and they are willing to work for the lowest wages. The consequences of their immigration are therefore inevitable—they will drive the American laborer and artisan out of employment, displace the sons and daughters of the pioneer, and, by their presence, arrest the settlement of the country by a desirable population.

There is nothing new or local in the policy of Exclusion. The Federal immigration laws to-day exclude the contract and pauper labor of Europe, and the coolies coming from the best of the Chinese lands, the Canton Province, whence most immigration so far has come, are both contract and pauper labor.

The Perils of Cheap Coolie Labor

"Cheap labor" is the only defense made for the Chinaman. It is urged that cheap labor is a good thing for a country and that it contributes largely to the production of wealth. But America is not solely concerned in the production of wealth. It has other interests and duties. Its per capita productive energy to-day is, however, greater than any other country—due to the invention and improvement of machinery, which has been made for the most part by its own intelligent workmen. Progressively will the productive capacity of the people increase. At the rate of twelve per cent. per decade of growth, this country, one hundred years hence, will have a population of two hundred and thirty millions. Production and population will advance together, and the home market, to which Chinese labor does not contribute, will be preserved. Do we therefore need to stimulate our production by letting down the bars to the immigration of non-consuming and non-assimilative coolies? Is it not, after all, a question of holding this continent for development by Caucasians, who have so far succeeded so well? Regarded solely as a laboring class, are you would look upon the slaves of the South prior to the war, the Chinese are, no doubt, entitled to consideration; but can we, in conformance with our institutions, segregate a labor class and regard it simply by its capacity for work? If so, the Chinese meet nearly every requirement. They work for low wages, and they are not concerned about their political, religious or social condition.

But America has dignified labor, has invested its people with political rights and civic duties. In fact, the Government is controlled by majorities, and the majority of the people of this country, were Chinese immigration unlimited, would be directly and most harmfully affected. The effect would be disastrous. It would be putting an army of single men, helpless and unsubmitting toil, content with the longest hours and the lowest wages and the most meagre food, without wives, appetites or aspirations, in competition with the American citizen, who has been bred by our civilization to family life and civic duties. The result would be either he would come down to the Chinese standard or be destroyed; or, again, after long suffering, during which our people of Government, dependent upon an intelligent and prosperous suffrage, would be shaken to its foundations, he would rise up and, perhaps outside the forms of law, resist the invasion.

I am, however, absolutely convinced that as soon as the question is understood, if it be not fully understood now, the majority of our countrymen, who would thus be directly affected, will give, as they have given in the past, their support to the peaceful and wise remedy now proposed, namely, the re-enactment of the Chinese Exclusion Law.

Why Yellow Citizens are Undesirable

This country has been warned by the experience of the South and knows the bitterness of slavery. Slavery is a privilege conferred by the several States upon citizens where it is believed that its exercise will be for the benefit of the State. The Chinese, having no appreciation of the blessings of liberty and not being attached to our institutions, socially and physically non-assimilative, mere contract laborers, subject to the orders of their masters, could not be safely intrusted with the right to vote. And yet, Ho Yow intimates blandly that they, not only should be admitted freely, but should be admitted to all the privileges of citizenship. There are four hundred millions of human beings in China. They are attached to their land by a superstitious bond, and, when they are dead, their bones must repose in their native land. They are Celestial Kingdomers. They make incursions into other lands; spoil-seekers, but never permanent residents.

In Hawaii to-day there are 25,000 Chinese. They receive good wages according to their standard. At home they are

paid no more than two dollars a month for farm work, and there they are paid thirty dollars, but they cannot be induced to remain after they have accumulated \$7000, which they consider a fair competency.

So, far from seeking an asylum, offering allegiance and understanding our institutions, necessary prerequisites to citizenship, they are not even bona-fide settlers; they are automata wound up for work. They make no contribution to the country's enduring interests. In the contemplation of the Constitution they are mere machines. This is a republic of men. They come along after the country has been discovered, wrested from desolation, made free, opened up, settled by the pioneer and occupied by his posterity, to participate in the prosperity which liberty, invention and industry have developed and civilization has crowned.

The only thing they can offer in exchange is their labor; but the labor is already provided by those of our own household. Chinamen can make no contribution to citizenship, and, if their services are accepted, those who are capable of doing the work, supporting our schools, churches and institutions, recruiting our free population and fighting our battles, are crowded out. We abandon our fields and our factories to a servile class.

The Mongolian Immigrant a Social Parasite

The question before the country to-day is not so much the increase of mere wealth as the equitable distribution of the great wealth we produce. The reorganization of labor and capital must be on lines of greater sympathy and better understanding, and the introduction of the Chinese, a race so alien to our own, would permanently prevent the improvement of the relations between the employer and the employed. Industrial monopoly, taking a short-sighted view, might be able, in the presence of a vast Chinese population, to coerce labor and reduce the standard of wages, hours and living. In fact, the tendency of unenlightened selfishness would be to give preference in employment to the Chinese themselves. Land monopoly, which destroyed Rome, when slaves tilled the soil and drove the farmer to the capital, would find an easy means of repeating history under conditions which the presence of the Chinese would create.

The brotherhood of man is a doctrine which deters many a well-meaning American from taking advanced grounds against the exclusion of undesirable peoples; but the East has shut out the pauper and contract labor of Europe, and the West demands only the same treatment of the aliens who are pressing for admission at her gates. The brotherhood of man can be best served by the Chinese realizing that they have a great industrial destiny in their own country; that, under the stimulus of American ideas, energy and invention, they can improve their own conditions. Then, merchants, travelers and students may come here as before and carry back the benefits of our improvements and our progress when they have more merchants and more travelers and more educated men, our gates shall be opened to them as guests, but not as parasites. The Chinese coolie, by every test, are parasitical. They live off the body on which they alight, because their wages, instead of being reinvested, are taken out of the country. They are neither a necessary nor desirable part of our American system. The policy of protection, which guards us against the trade, logically should also guard us against the man.

The Old Solution of the Problem the Best

There have been timid protests against exclusion on the ground that our commerce with China and the friendly relation produced by our island possessions, and our participation in Oriental affairs, should be encouraged. Granted. But since 1880 exclusion has had no interference with our Chinese commerce. Indeed, it has increased fifty per cent. during that period. We stand second to Great Britain alone in the volume of our export and our import trade, according to the Consular Reports of August, 1907. Our diplomatic relations with China have never been more cordial than Chinese commerce. Indeed, it has increased fifty per cent. since 1880.

So, as a race, labor, trade and political question, there seems to be no good reason for departing from the solution which we have already found, or from the policy which we have based upon it.

Europe, in the last two thousand years, has been frequently exposed to invasion by Asiatic hordes, which, had it not been resisted by force of arms, the civilization which we enjoy to-day and of which we are a part would have gone down in barbarism.

A peaceful and insidious invasion from China would constantly reduce the standards which have been established by American civilization, and what force could not accomplish in past centuries might ultimately be accomplished on this free continent under the fostering influences of mistaken and foolishly generous laws.

The duty before this country is the betterment of man. It is by the improvement of political conditions and not by their debasement through the infiltration of inferior races that we shall succeed. Let us accept the settled law of the country with respect to Chinese Exclusion. Let us keep our standards higher and more important things. Let our influence radiate over the world, and for that purpose, if brotherhood be one of our objects, let us keep the patriotic fires burning and not suffer them to be dimmed.



Keep California White



RE-ELECT
James D. Phelan
United States Senator

Artwork: *James D. Phelan (1861-1930), 1936*

Artist: Haig Patigian (1876-1950)

Medium: Bronze and sandstone

Dimensions: 9 ½ ft. (H) x 2 ½ ft. (W) x 2 ft. (D) / Weight (bust)

Approx. 300 lbs. / Weight (sandstone pedestal)

Approx. 800 lbs.

Credit Line: Collection of the City and County of San Francisco

Location: Public Display : Civic Center : City Hall : 1st floor,

Goodlett lobby : District 6

Accession #: 1937.3



Public Comment via WebEx:

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- When you are unmuted by the host, **click** “unmute” .
- Then you will see a **request** to be unmute window.
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art-info@sfgov.org.

Item 5: Gift of Ed Lee Bust and Removal of James Phelan Bust

Discussion and Possible Action

Discussion and Possible Action: to approve the gift of a bust of former mayor Ed Lee to the City from ArtCare, a nonprofit organization.

Discussion and Possible Action: to remove and place in storage the bust of James D. Phelan (1861-1930), 1936, by Haig Patigian, located at the eastern entrance vestibule to City Hall, in a niche on the east side of the building. This action is taken after completion of the process described in Section 7 of the Guidelines of the Civic Art Collection of the City and County of San Francisco, regarding “Collections Management: Removal, Alteration, Destruction and Deaccession Policies and Procedures,” upon determination that removal of the artwork is appropriate under the criterion that the work “upholds tenets of white supremacy, patriarchy, and/or colonialism.”

Item 6: Potrero Gateway Project

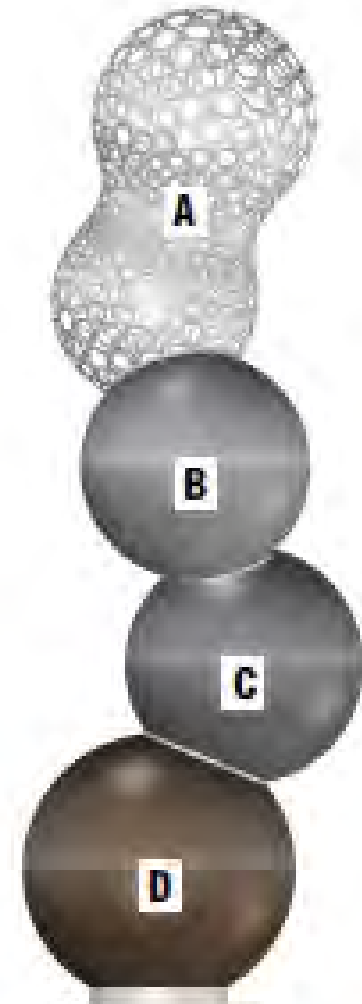
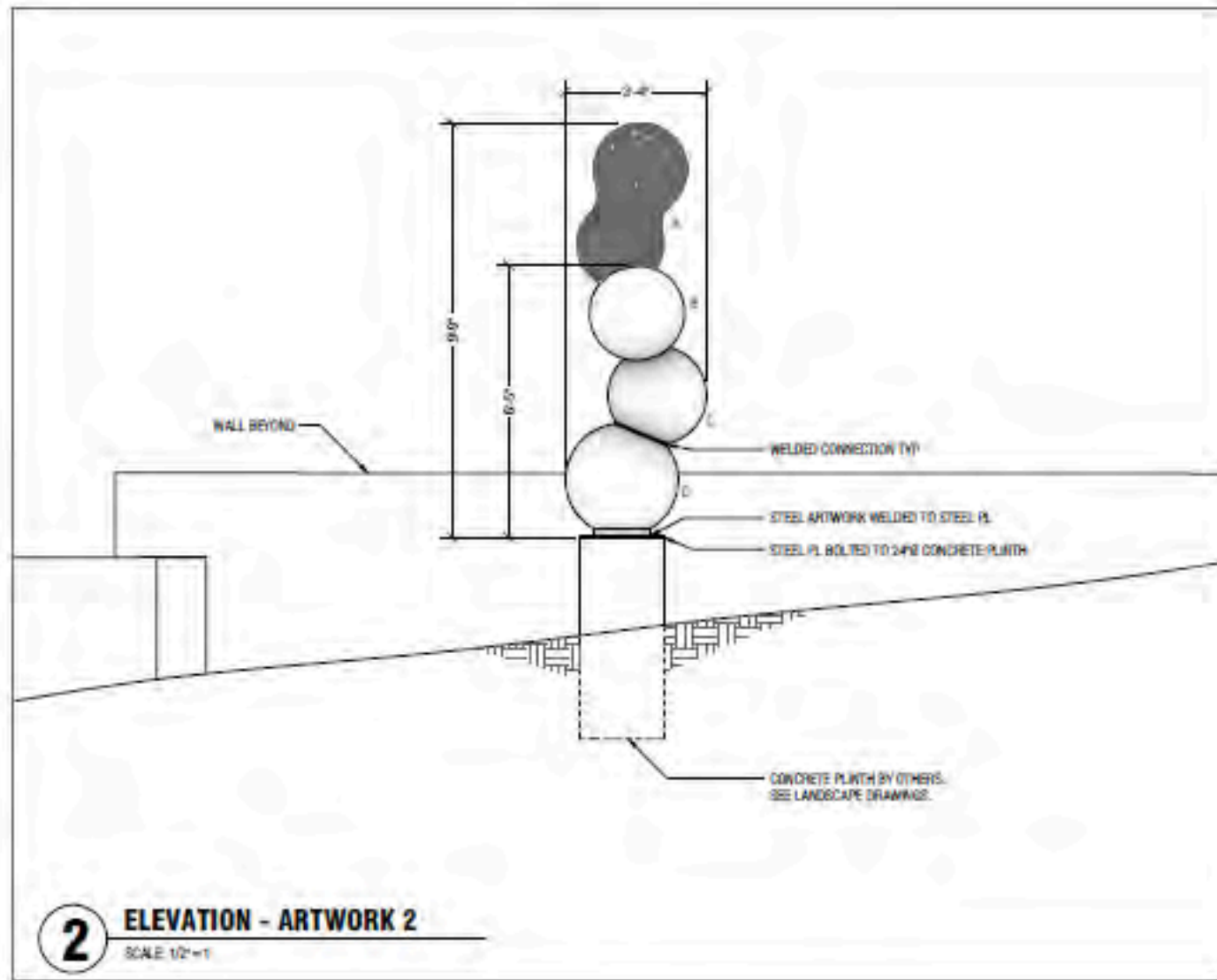
Discussion and Possible Action

Discussion and Possible Action: to approve the Construction Document Phase deliverables (final mock-up) by FutureForms for the Potrero Gateway Project.

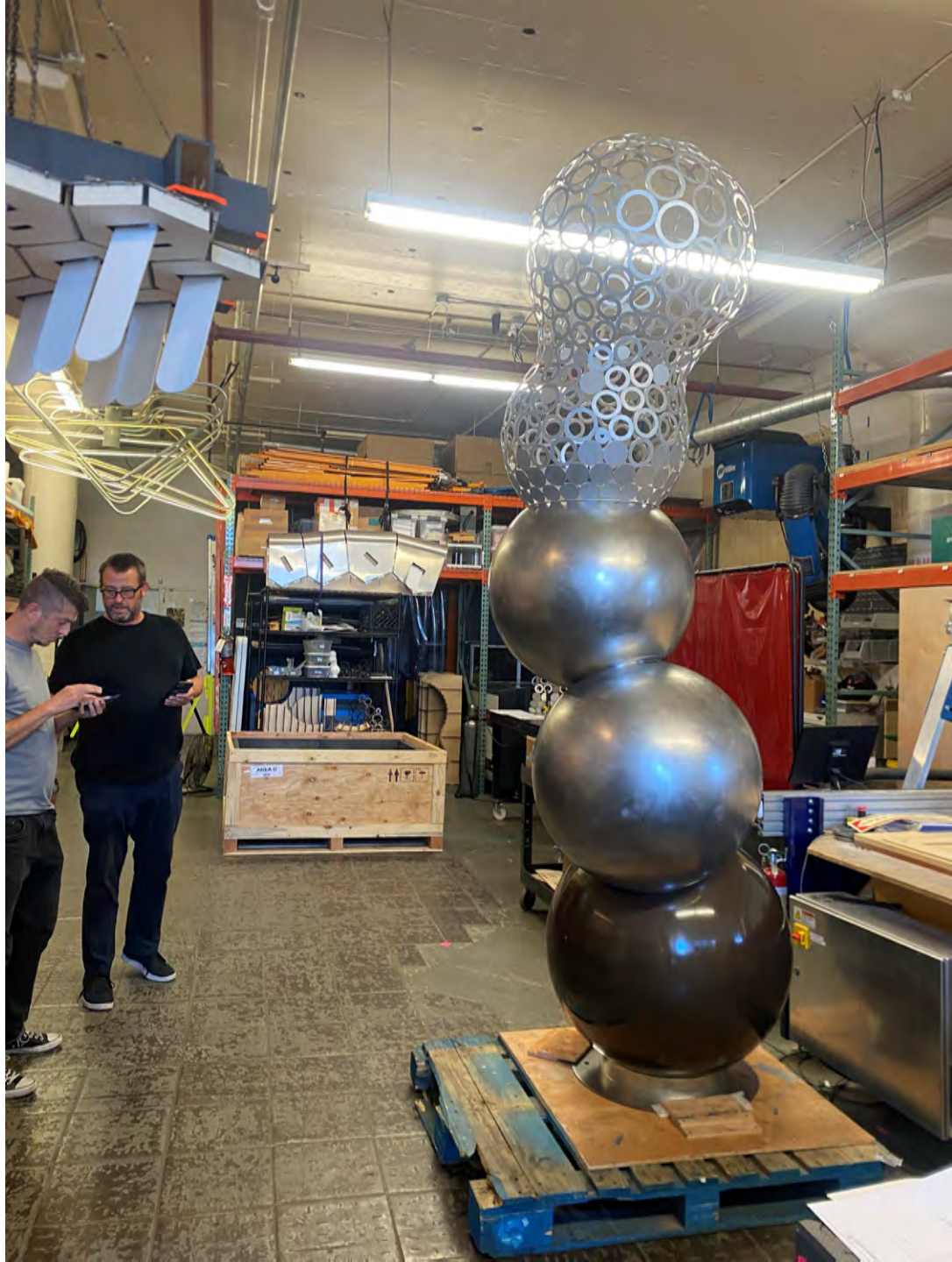
Presenters: Aleta Lee

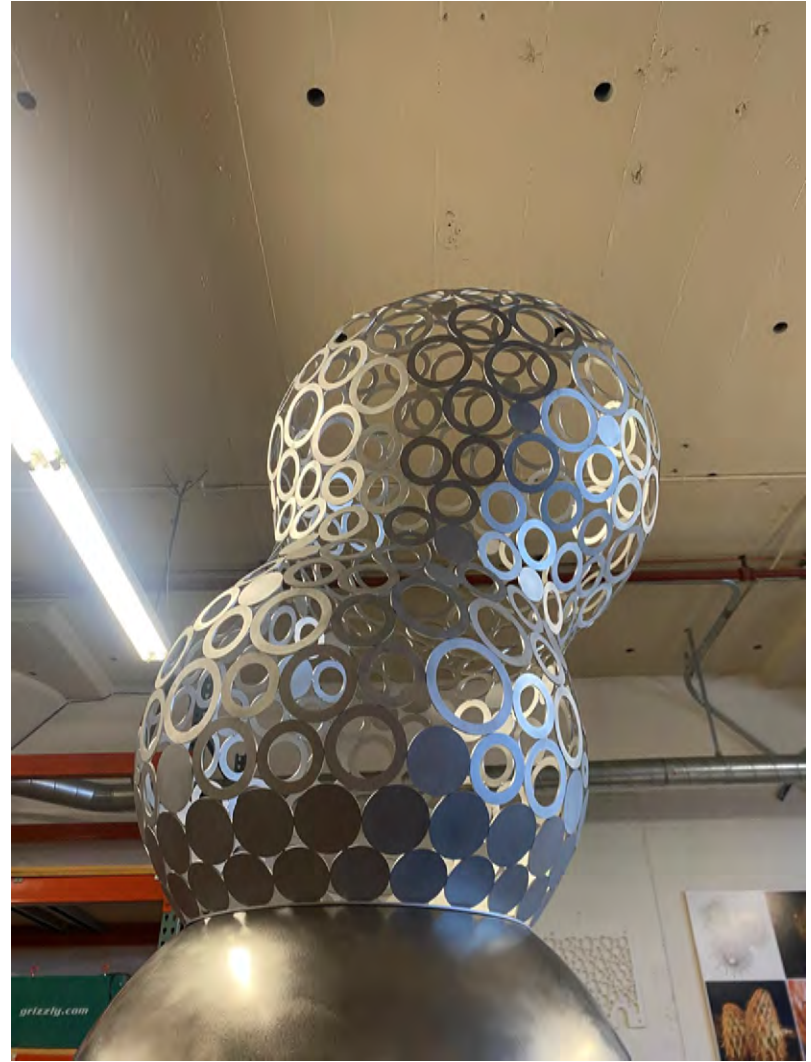
Presentation Time: Approximately 7 minutes





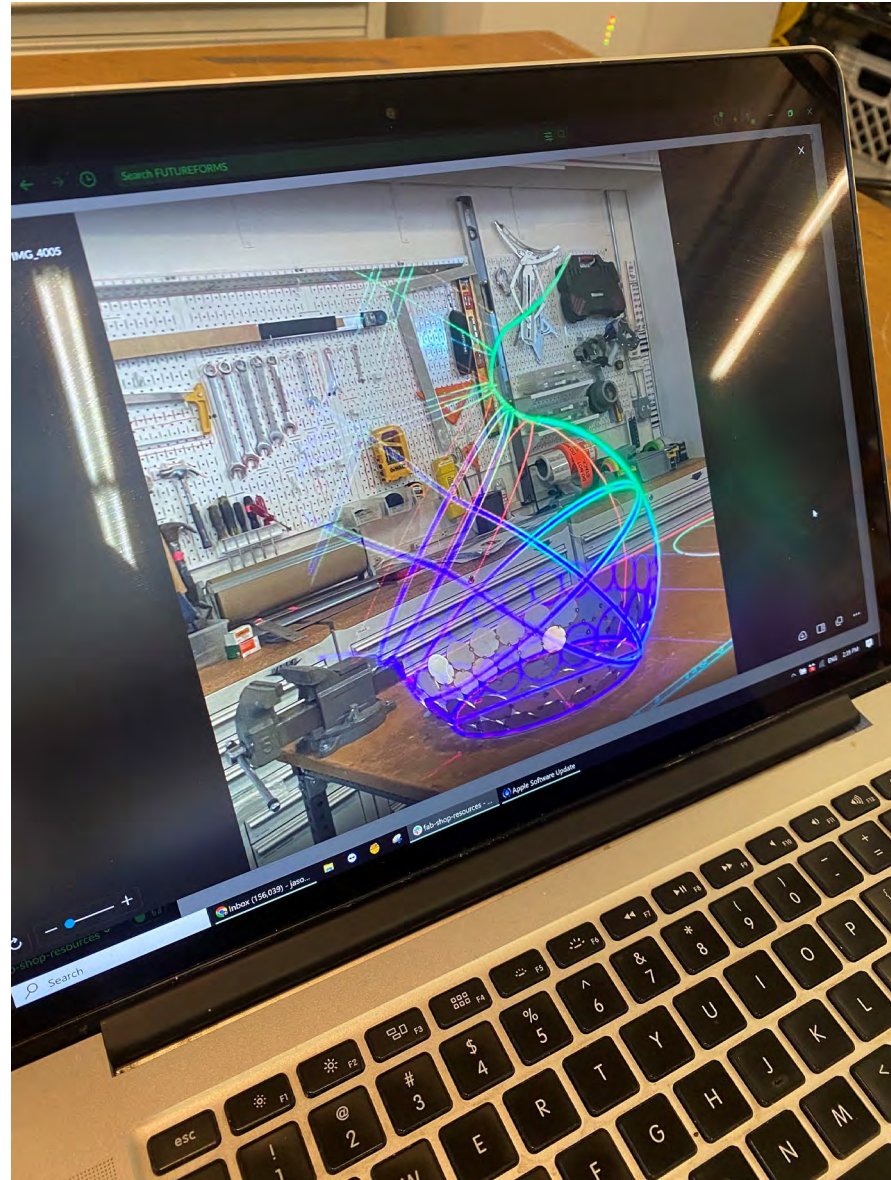
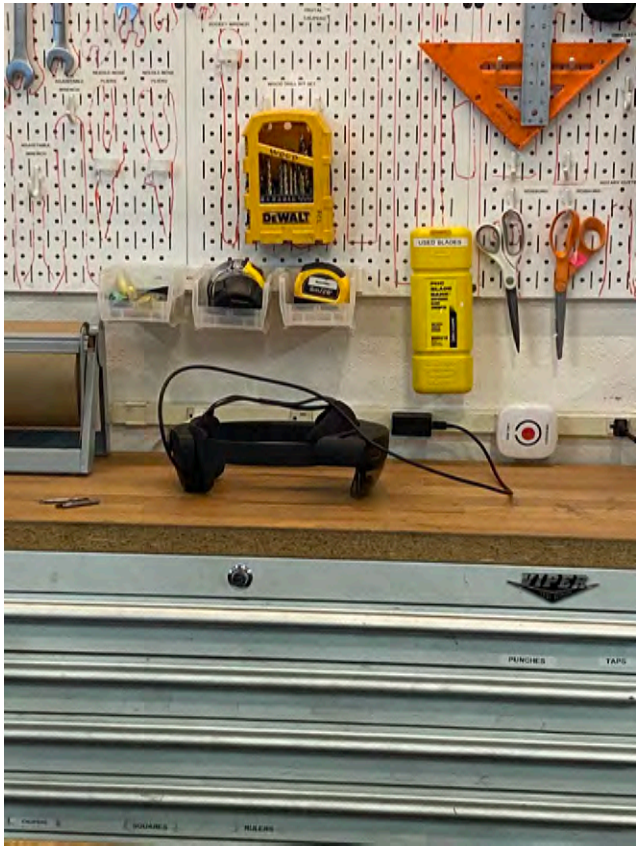
ARTWORK 2

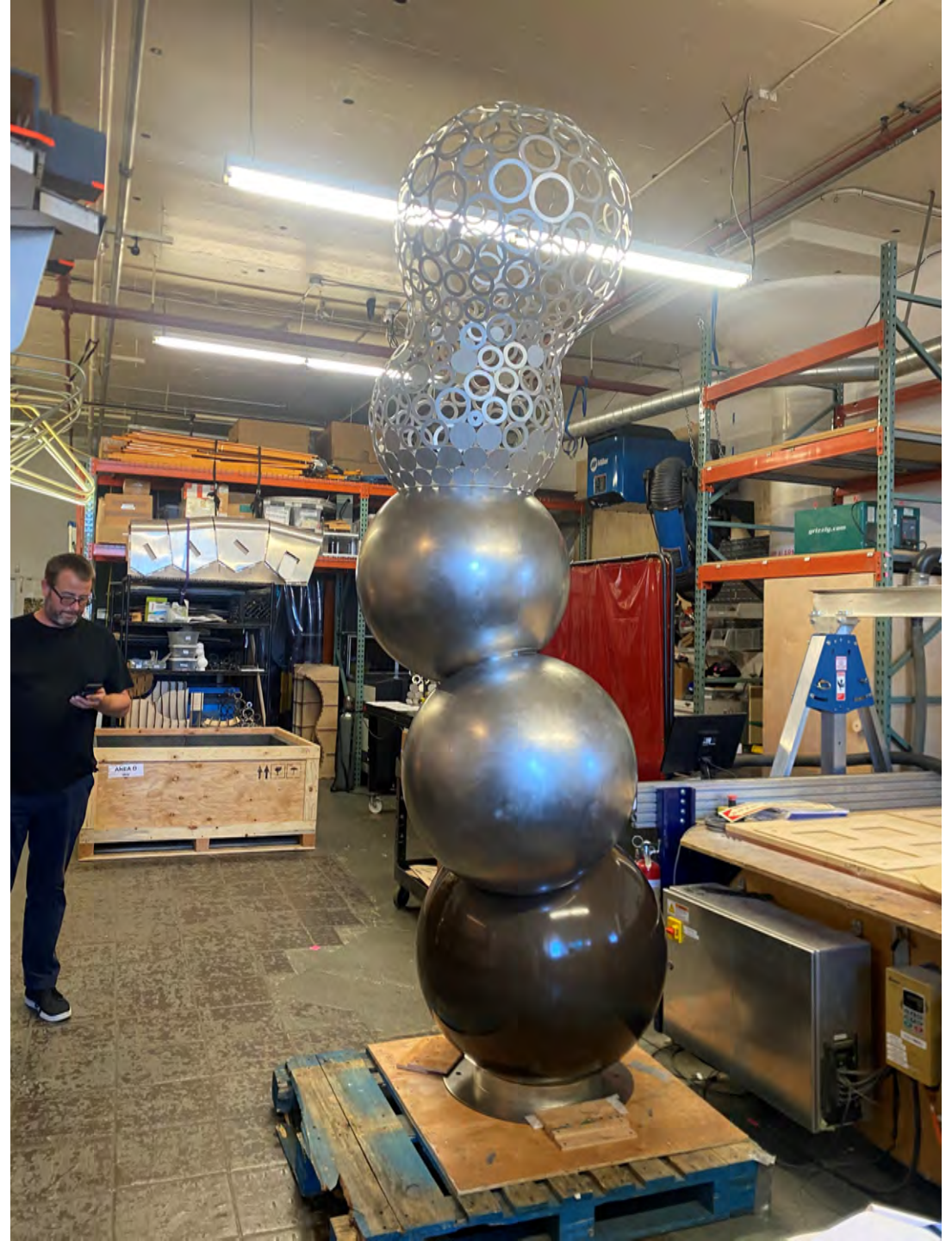




Close-Ups







Video

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art-info@sfgov.org.

Item 6: Potrero Gateway Project

Discussion and Possible Action

Discussion and Possible Action: to approve the Construction Document Phase deliverables (final mock-up) by FutureForms for the Potrero Gateway Project.

Item 7: Potrero Yard Modernization Project

Discussion and Possible Action

Discussion and Possible Action: to approve the Project Plan for the Potrero Yard Modernization public art project.

Presenters: Jackie von Treskow

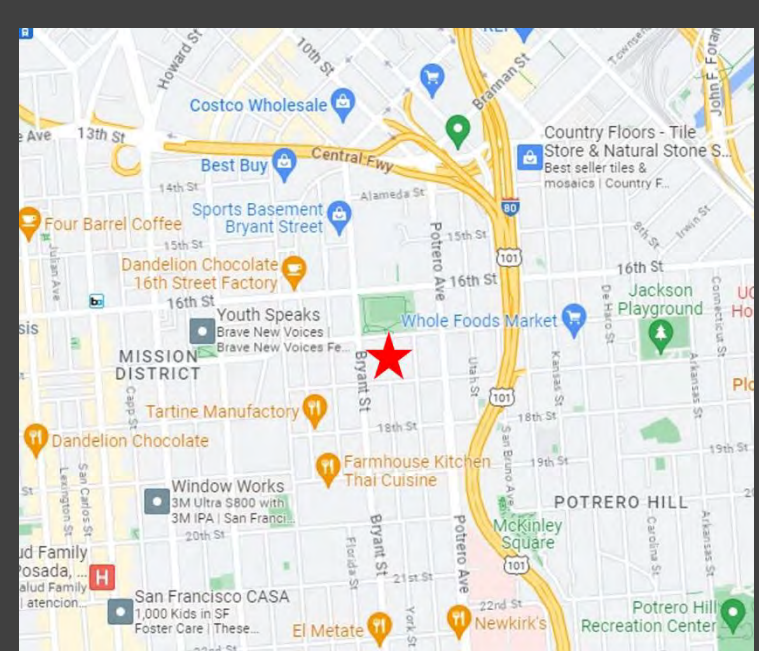
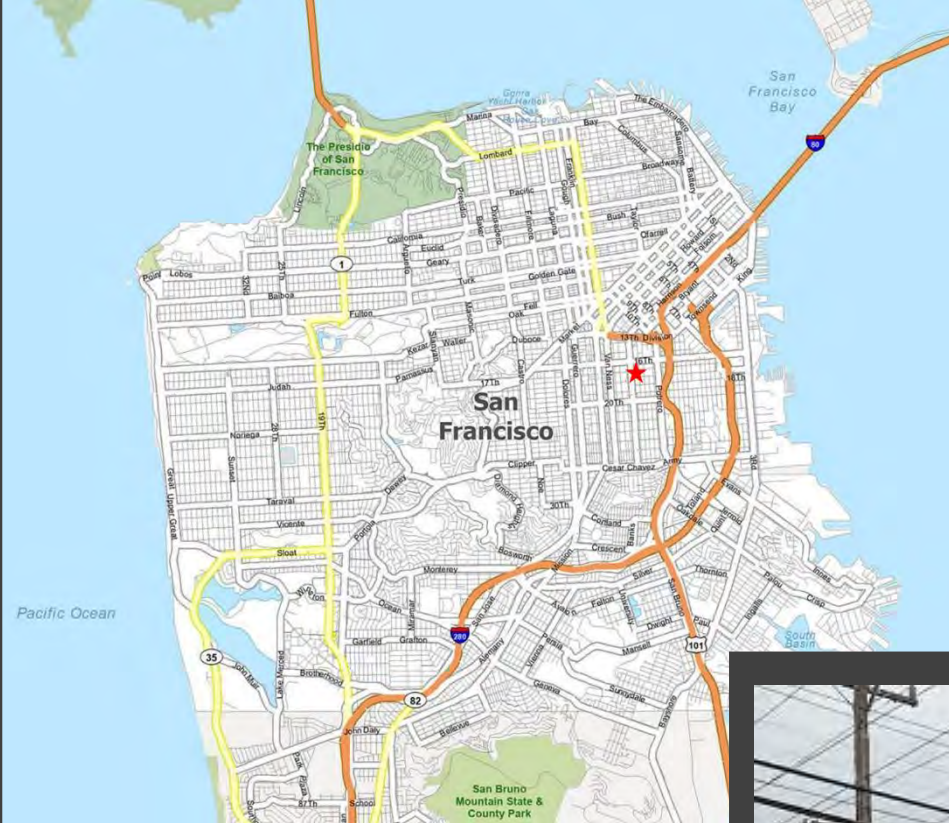
Presentation Time: Approximately 10 minutes



POTRERO YARD MODERNIZATION PROJECT PUBLIC ART PROJECT PLAN

OCTOBER 18, 2023
VISUAL ARTS COMMITTEE MEETING

sfac



The **Potrero Yard Modernization Project** will replace an obsolete, century-old bus yard with a modern, three-story, efficient bus maintenance and storage facility, equipped to serve the San Francisco Municipal Transit Agency's (MTA) growing fleet as it transitions to electric buses.





Franklin
Square

Potrero
Yard

KQED





View from Mariposa Street



View from Corner of 17th and Hampshire Streets

Potrero Yard Modernization Project

The project's lead developer is the Potrero Neighborhood Collective (PNC). The PNC bus yard design includes a modern, three-story bus storage and maintenance transit facility that will address critical transportation issues and improve:

- Efficiency: Repair buses faster, improving Muni's reliability
- Sustainability: Provide the green infrastructure needed for an all-electric fleet
- Future Growth: Accommodate fleet as it grows – room for 54% more buses at the yard
- Work Conditions: Improve environments, amenities and safety conditions for 800+ SFMTA staff



17th Street between Hampshire and Bryant Streets

Potrero Yard Modernization Public Art Project

- Architecturally integrated glass artwork on the bus ramp on 17th Street, facing Franklin Square.
- Large-scale tile artwork on the corner of 17th and Bryant Streets
- Architecturally integrated glass artwork on a multi-story stairwell located on Mariposa Street at York Street.



17th Street Bus Ramp | Architecturally Integrated Glass | ~11,000 sq. ft.



Mariposa at York Street | Architecturally Integrated Glass | ~3,800 sq. ft.





17th and Bryant Street | Ceramic Tile | ~3,000 sq. ft.



17th and Bryant Street | Porcelain Tile | ~3,000 sq. ft.



Budget

| | |
|------------------------------------|--------------------|
| Total Art Enrichment Amount | \$4,013,264 |
| Total Artwork Budget | \$2,280,000 |

| | |
|------------------------|------------------|
| 1. Tile Artwork | \$740,000 |
|------------------------|------------------|

Inclusive of all artist's fees, as well as associated expenses for artwork design, fabrication, insurance, transportation, and installation.

| | |
|--|--------------------|
| 2. Glass Artwork #1 (Bus Ramp)* | \$1,130,000 |
|--|--------------------|

| | |
|-----------------|----------|
| Artist Contract | \$70,000 |
|-----------------|----------|

Design only, and is inclusive of all artist's fees, as well as associated expenses for design and consultation during fabrication and installation.

| | |
|---|------------------|
| 3. Glass Artwork #2 (Stairwell)* | \$410,000 |
|---|------------------|

| | |
|-----------------|----------|
| Artist Contract | \$40,000 |
|-----------------|----------|

Design only, and is inclusive of all artist's fees, as well as associated expenses for design and consultation during fabrication and installation.

| | |
|-----------------------------|------------------|
| Site Work Allocation | \$200,000 |
|-----------------------------|------------------|

Managed by SFAC under separate contract.

**An estimated architectural credit of \$121 per square foot will be applied to the glass artwork fabrication budget in areas where the artwork replaces the existing architectural glass, with installation to be covered by the Capital Improvement Project budget.*

Project Goals

- Illuminate and celebrate the people, history and diverse cultures of the Potrero Hill and Mission neighborhoods, and adjacent American Indian and Calle 24 Latino and Cultural Districts.
- Highlight SFMTA's mission to promote environmental stewardship and provide reliable, safe, and affordable transportation for all.

Community Involvement

- SFAC staff presented an overview of the public art project to the Potrero Yard Neighborhood Working Group on December 6, 2022
- In partnership with PNC, SFAC circulated a Potrero Yard Public Art Survey in Spring 2023, which received 120 individual responses from community stakeholders.
- SFAC presented an overview of the public art project at the Potrero Yard Virtual Community Meeting on May 17, 2023.
- SFAC staff presented the draft Potrero Yard Modernization Project Public Art Project Plan to the Potrero Yard Neighborhood Working Group on June 6, 2023.
- SFAC staff presented the final Potrero Yard Modernization Project Public Art Project Plan to the Potrero Yard Neighborhood Working Group on August 8, 2023.
- SFAC participated in two Potrero Yard community open house events on March 18 and September 20, 2023 to provide an overview of the Potrero Yard public art program and artist selection process.
- Representation on Artist Review Panel.
- Participation during Artist Orientation meetings.
- Rigorous outreach during proposal comment period, including presentation to Potrero Yard Neighborhood Working Group.



Placekeeping with Vibrant Public Art



San Francisco's Art Enrichment Ordinance (the 2%-for-art program) was enacted in 1969 to provide a guaranteed funding mechanism for the acquisition of artwork for new public facilities and civic spaces.

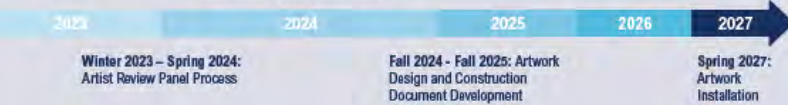
PROJECT GOALS

Illuminate and celebrate the people, history and diverse cultures of the Potrero Hill and Mission neighborhoods and adjacent American Indian and Calle 24 Latino Cultural Districts

Highlight SFMTA's goals to promote environmental stewardship and provide reliable, safe, and affordable transportation for all

PROJECT SCHEDULE*

| | | | |
|---|---|-----------------------------------|--|
| Fall 2023: Artist Request for Qualifications Posted | Summer/Fall 2024: Arts Commission Approval of Recommended Artists/Proposals | Fall 2024: Artists Under Contract | Winter 2025 – Fall 2026: Artwork Fabrication |
|---|---|-----------------------------------|--|



*Subject to change

BE INVOLVED!

- Sign up for the San Francisco Arts Commission newsletter and follow SFAC social media channels for updates about the project and upcoming public meetings.
- Share the Request for Qualifications with artists in your communities.
- Listen in on the Artist Review Panel meetings (held virtually on WebEx)
- Provide your feedback on the artist conceptual design proposals when they are posted for public comment. Artist Review Panelists will take these comments into consideration when scoring the artists' proposals.



Subscribe to the newsletter:



www.sfartscommission.org

For more information about the public art for Potrero Yard:
 Jackie von Treslow
 Senior Program Manager, Public Art
 San Francisco Arts Commission
 E: Jackie.vontreskow@sfgov.org
 P: (415) 252-2225

ART OPPORTUNITIES OPORTUNIDADES PARA EL ARTE



17TH STREET



1. Architecturally integrated glass artwork on the bus ramp on 17th Street, facing Franklin Square
2. Large-scale ceramic tile or mosaic artwork on the corner of 17th and Bryant Streets
3. Obras de arte en vidrio arquitectónicamente integradas en la rampa de autobús en la calle 17th Street, frente a Franklin Square
4. Azulejos de cerámica a gran escala o obras de arte en mosaico a gran escala en la esquina de las calles 17th St y Bryant

MARIPOSA STREET



3. Architecturally integrated glass and/or metal screen artwork on the multi-story stairwell on Mariposa at York Street
4. Obras de arte de vidrio y/o pantalla metálica integrada arquitectónicamente en una escalera de dos pisos ubicada en las calles Mariposa Street y York Street

INSPIRATION IMAGES / IMÁGENES DE INSPIRACIÓN



1. Mural of Peace, Mural by Juana Alicia, Miranda Bergman, Edythe Boone, Susan Kelle, Conventina, Meera Desai, Yvonne Llatifian and Jesse Perez
2. Carnitas, Mural by Daniel Galvez, Dan Fontes, Keith Stas, Jaime Morgan, Eduardo Pineda and Jan Shellid
3. Once Upon a Time in the Mission District, Mural by Precilia Eyes Mural Arts Center
4. Mural of Peace, Mural by Juana Alicia, Miranda Bergman, Edythe Boone, Susan Kelle, Conventina, Meera Desai, Yvonne Llatifian and Jesse Perez
5. Carnitas, Mural by Daniel Galvez, Dan Fontes, Keith Stas, Jaime Morgan, Eduardo Pineda y Jan Shellid
6. Once Upon a Time in the Mission District, Mural del Centro de Artes Mural de Precilia Eyes

Artist Recruitment

- Open to all professional artists in the United States
- Recruitment to focus on local artists with connection to Potrero and Mission neighborhoods and communities, and adjacent American Indian and Calle 24 Latino Cultural Districts.
 - Artist Review Panel scoring criteria to include artist's meaningful connection to site.
- Pre-application technical assistance workshop(s) will be offered during RFQ period.
- Virtual project manager office hours will be offered weekly for duration of RFQ.

Artist Selection Timeline

| | |
|----------------------------|-------------------------|
| RFQ Issued | October 23 |
| RFQ Deadline | December 11 |
| Qualification Panel | Week of January 8, 2024 |

Glass Artworks

| | |
|-----------------------------|--------------------|
| Artist Review Panel One | Week of January 22 |
| Artist Finalist Orientation | Week of February 5 |
| Finalist Proposals Due | April 5 |
| Artist Review Panel Two | Week of May 20 |
| VAC Approval | May 15 |
| Arts Commission Approval | June 3 |
| Artist Under Contract: | July 2024 |

Tile Artwork

| | |
|-----------------------------|----------------------|
| Artist Review Panel One | Week of May 20, 2024 |
| Artist Finalist Orientation | Week of June 3 |
| Finalist Proposals Due | July 26 |
| Artist Review Panel Two | Week of September 9 |
| VAC Approval | September 18 |
| Art Commission Approval | October 7 |
| Artist Under Contract | November 2024 |

Public Comment via WebEx:

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Item 7: Potrero Yard Modernization Project

Discussion and Possible Action

Discussion and Possible Action: to approve the Project Plan for the Potrero Yard Modernization public art project.

Item 8: Southeast Treatment Plant Construction Fence

Discussion and Possible Action

Discussion and Possible Action: to approve the final design of Ata'ataoletaeao McNealy's (Fatasilima) artwork for the Southeast Treatment Plant Construction Fence along Evans Avenue. Artwork will be on display for one year beginning in November 2023.

Presenters: Jackie von Treskow

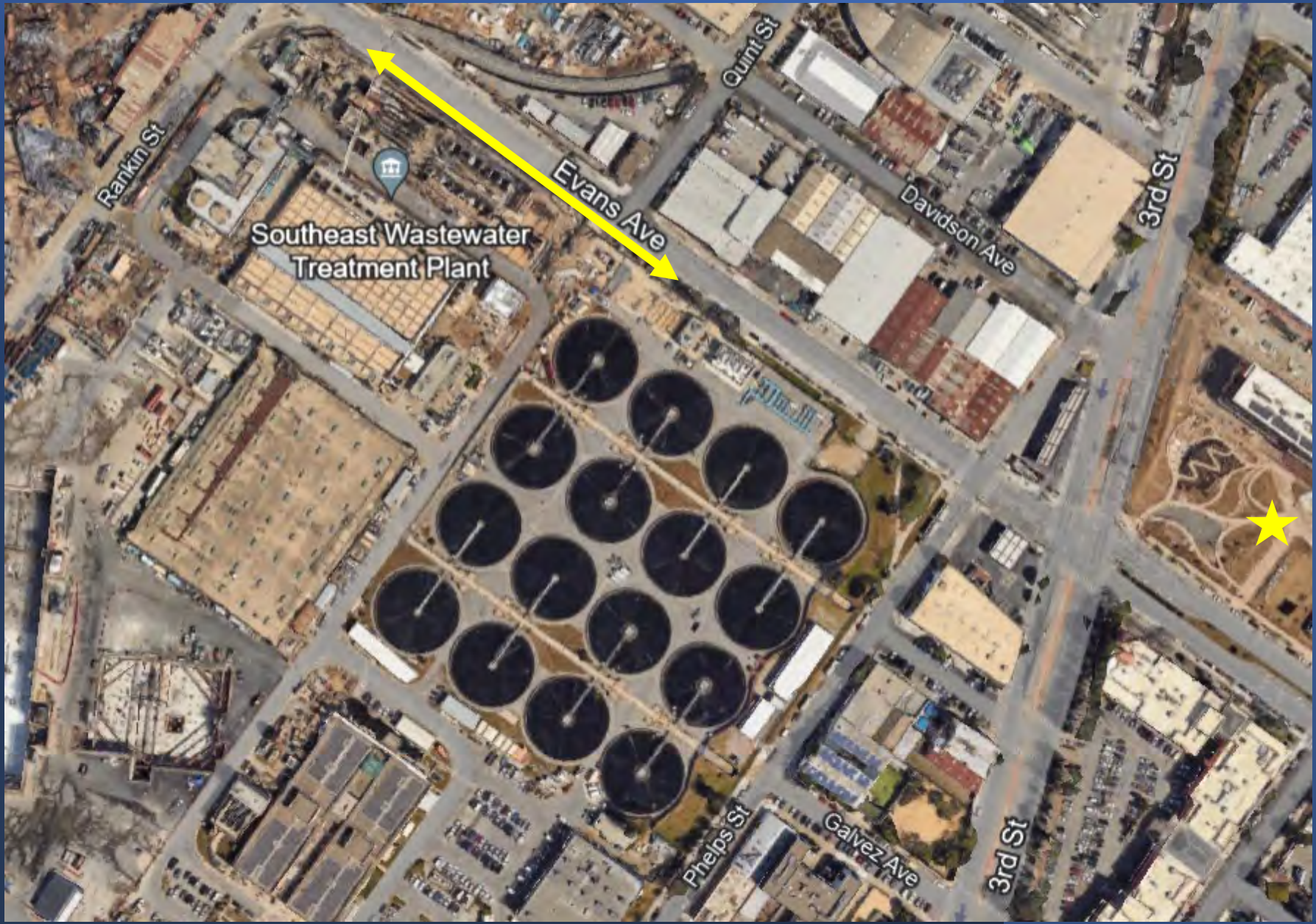
Presentation Time: Approximately 7 minutes



**SOUTHEAST TREATMENT PLANT
CONSTRUCTION FENCE
TEMPORARY ARTWORK PROGRAM**

FALL 2023 – FALL 2024





Southeast Wastewater Treatment Plant





Sirron Norris
*The Illustrated History of
Bayview-Hunters Point (2020)*



Malik Seneferu
Clear the Air (2021)





Nancy Cato
Jamari's Journey (2022)



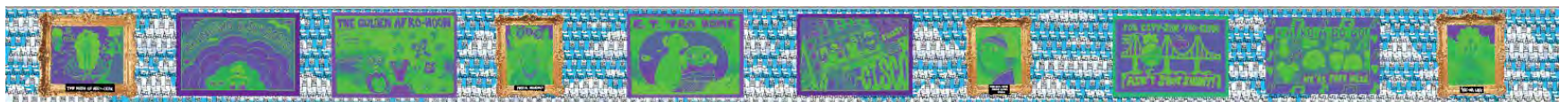
AFATASI THE ARTIST

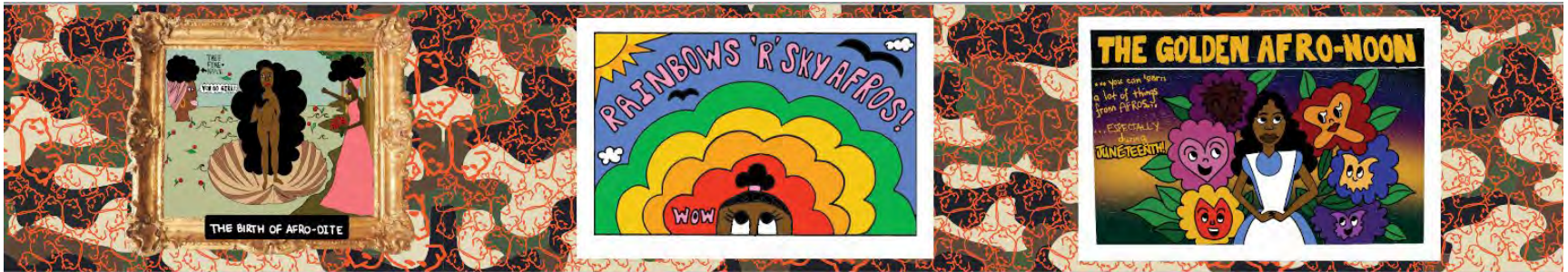
SEP FENCE 2023 - 2024



AFATASI THE ARTIST

MODALITIES & MOTIFS







THE BIRTH OF AFRO-DITE



THE GOLDEN AFRO-MOON



FREDA KUHLERO



E. T. 'FRO HOME



AFRO-CISCO

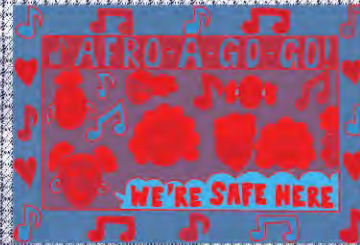


THIS GIRL WITH PEARLS IN HER HAIR



FOG CITY-JAN 'FRO-CISCO

AIN'T SH*T SUNNY!



AFRO-REGGAE

WE'RE SAFE HERE

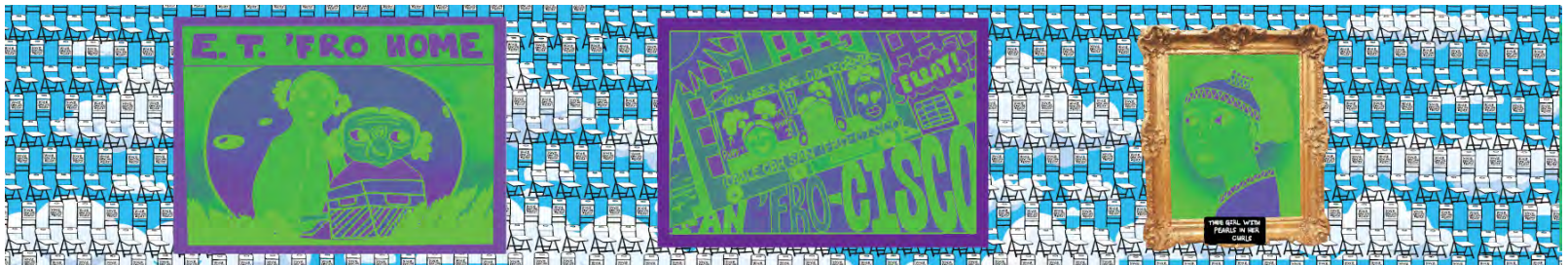


'FRO-NA LISA



FADE IN THE WATER (MONTGOMERY RIVERFRONT BRAWL)





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Item 8: Southeast Treatment Plant Construction Fence

Discussion and Possible Action

Discussion and Possible Action: to approve the final design of Ata'ataoletaeao McNealy's (Fatasilima) artwork for the Southeast Treatment Plant Construction Fence along Evans Avenue. Artwork will be on display for one year beginning in November 2023.

Item 9: 2023 Art on Market Street Poster Series

Discussion and Possible Action

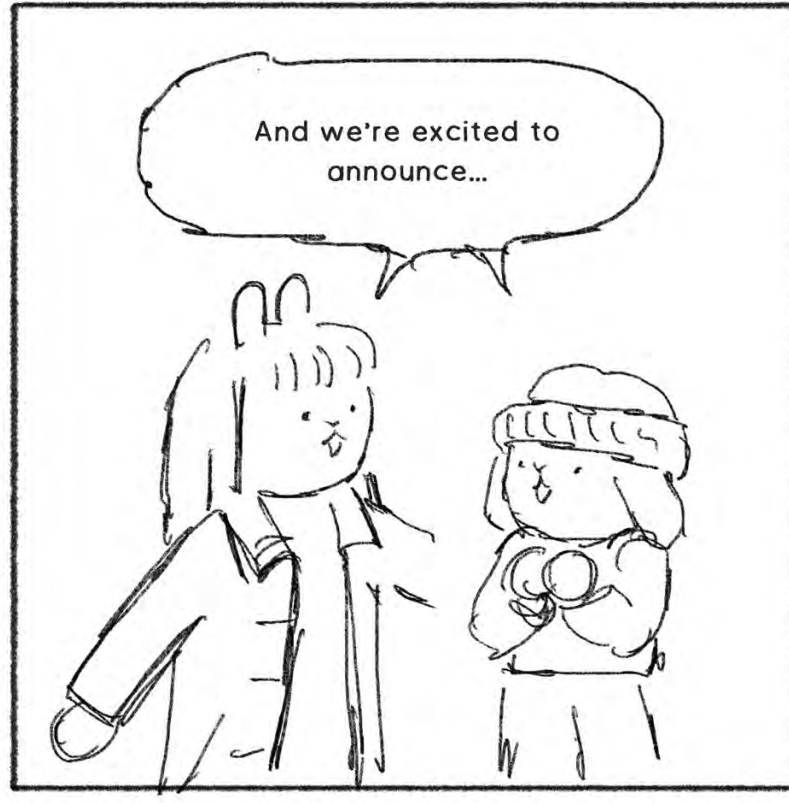
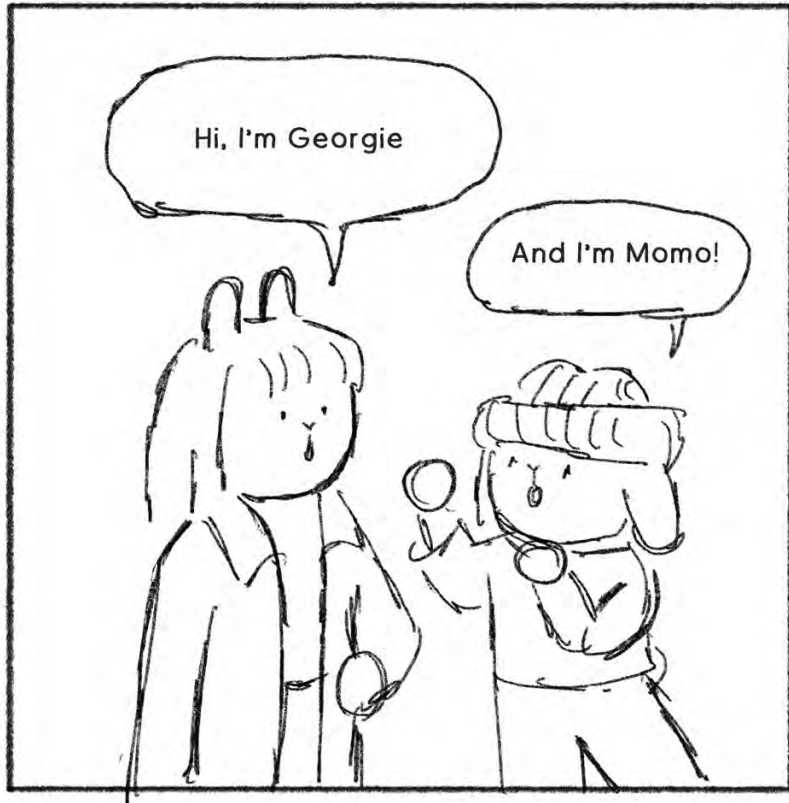
Discussion and Possible Action: to approve the 12 final designs by Minnie Phan for the 2023 Art on Market Street Kiosk Poster Series.

Presenters: Craig Corpora

Presentation Time: Approximately 7 minutes

Minnie Phan





A poster series written and illustrated by Minnie Phan

And sponsored by the SFAC and SFMTA*

In KNOW HISTORY, KNOW SELF, we'll be exploring six Asian American trailblazers in art and culture whose life was tied to the city of San Francisco

We hope you enjoy this series, which will be viewable in downtown San Francisco from November 1st - December 31st

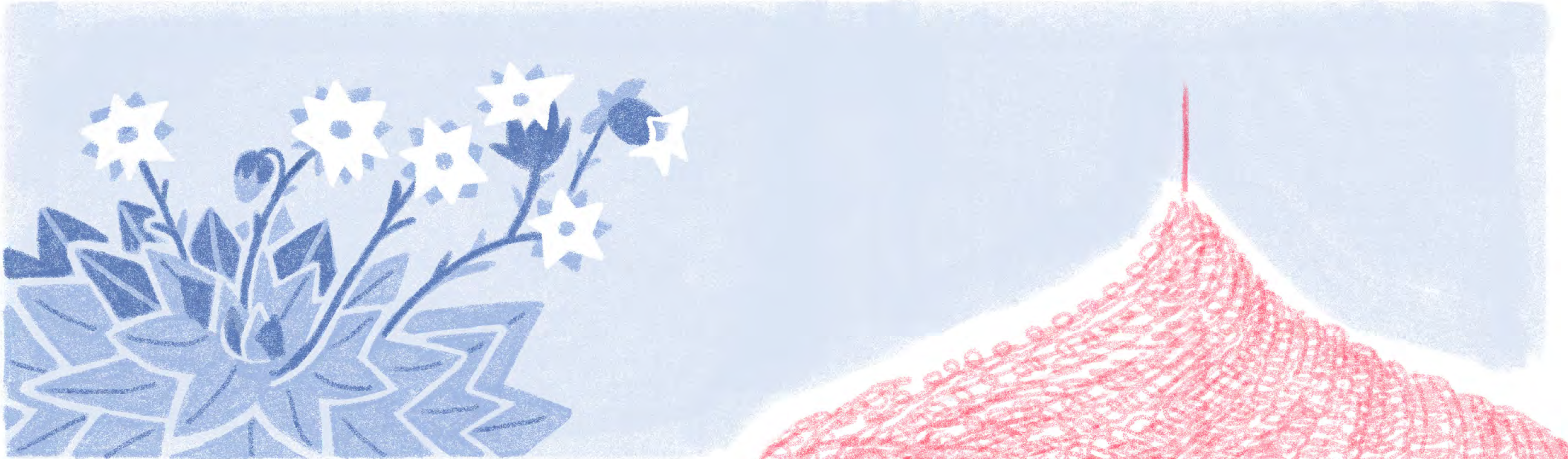
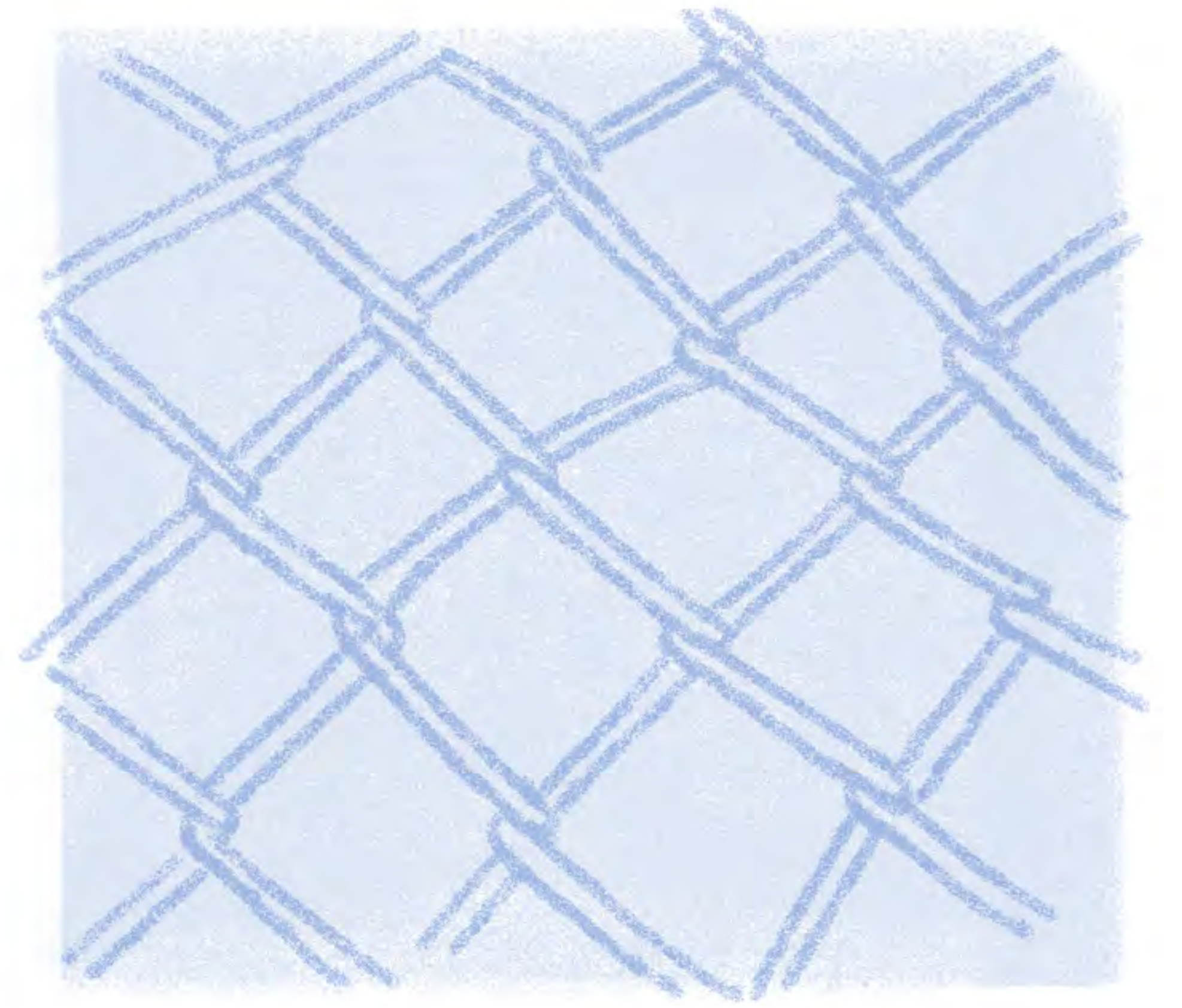
and maybe longer if lucky!

Art students

*San Francisco Arts Commission and the San Francisco Municipal Transportation Agency

Thank you for reading!!





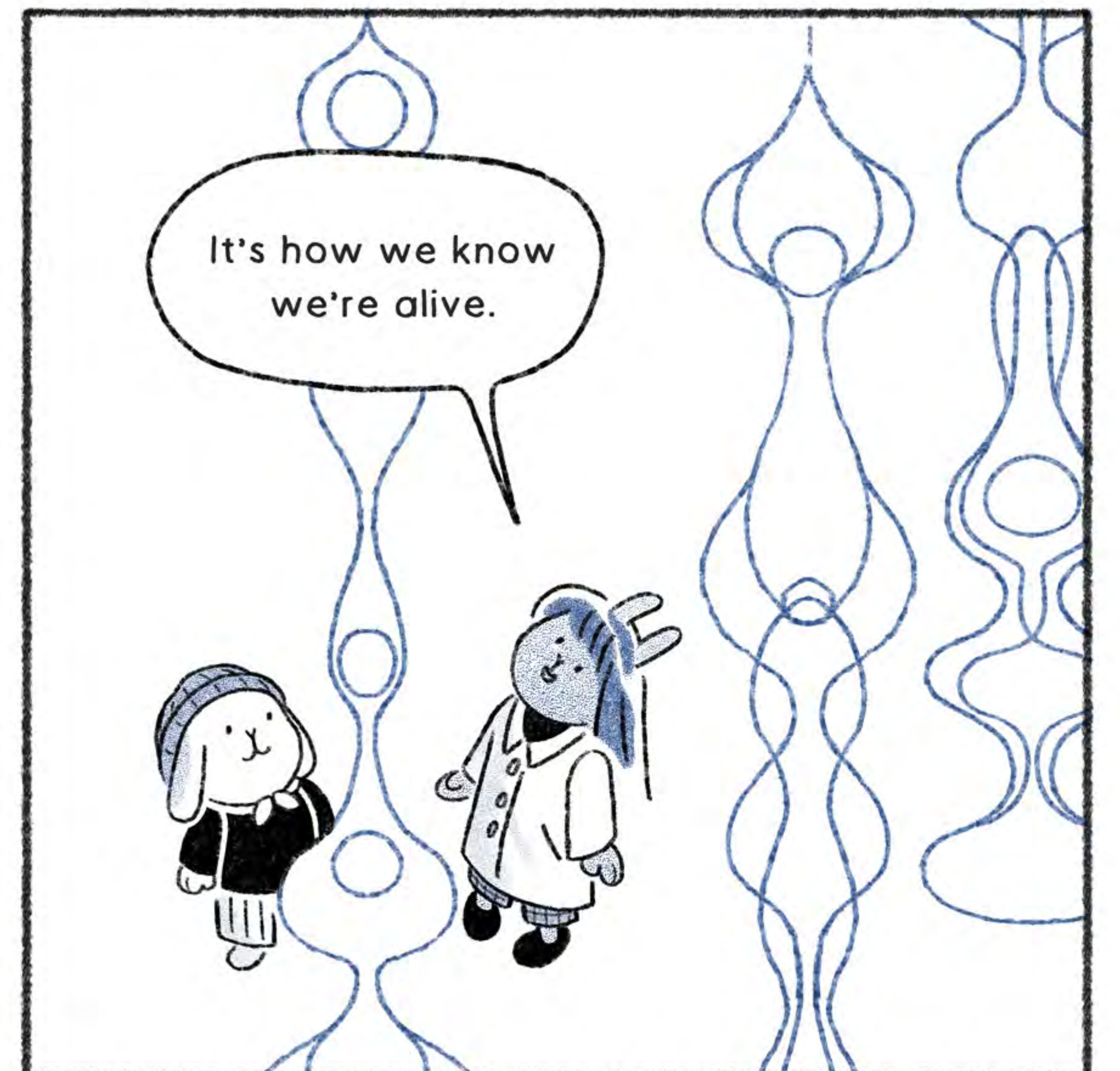
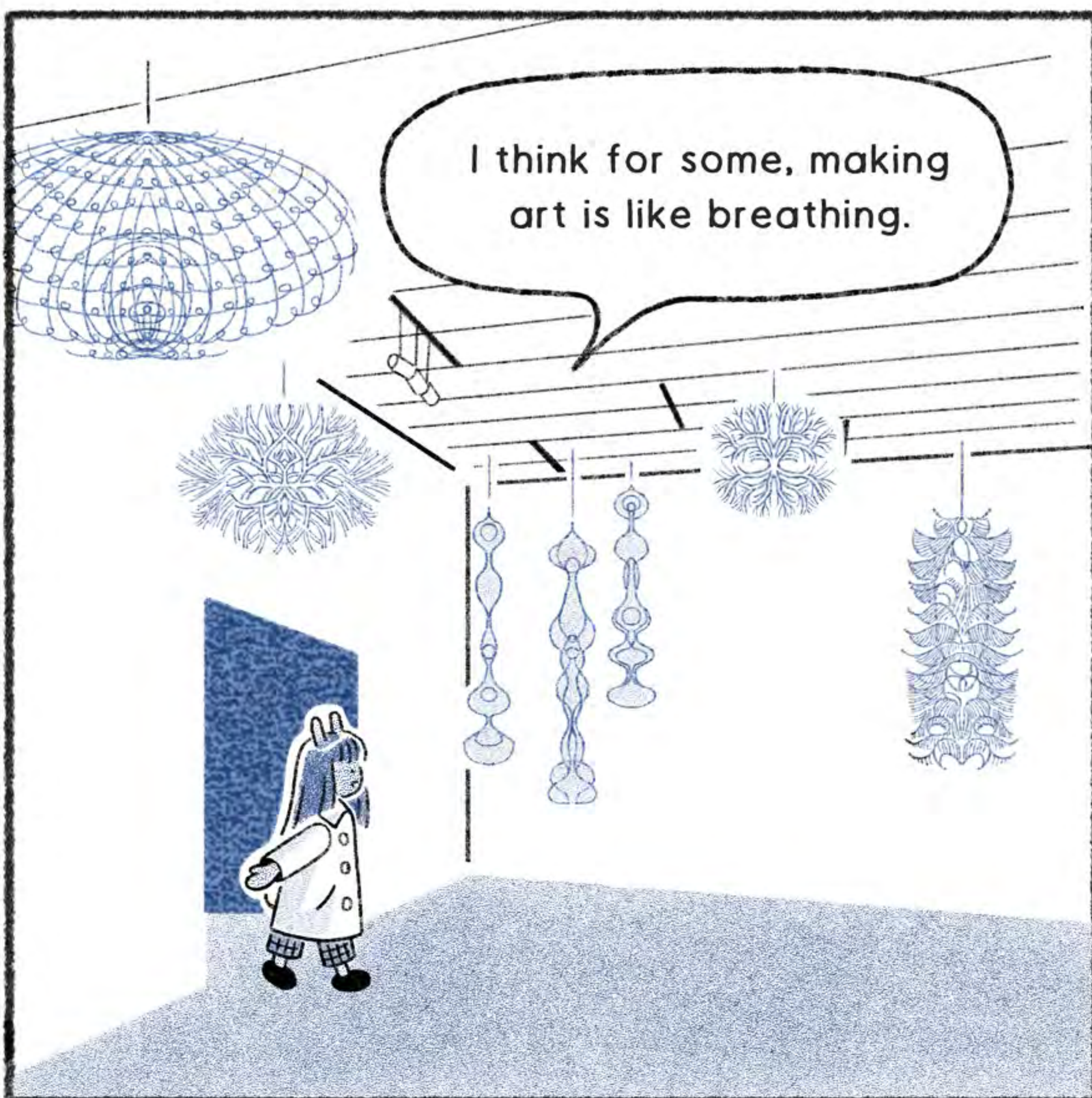
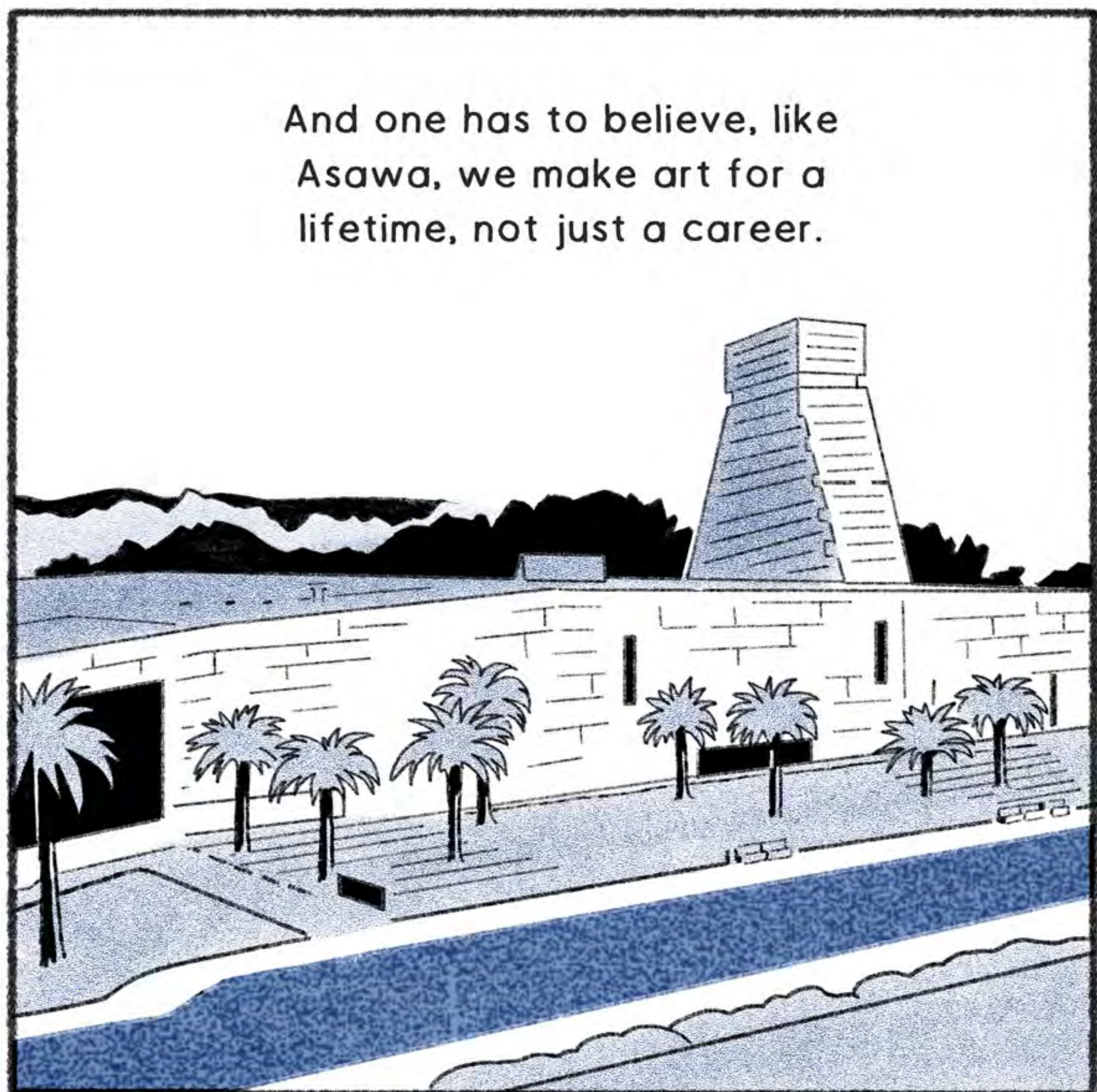
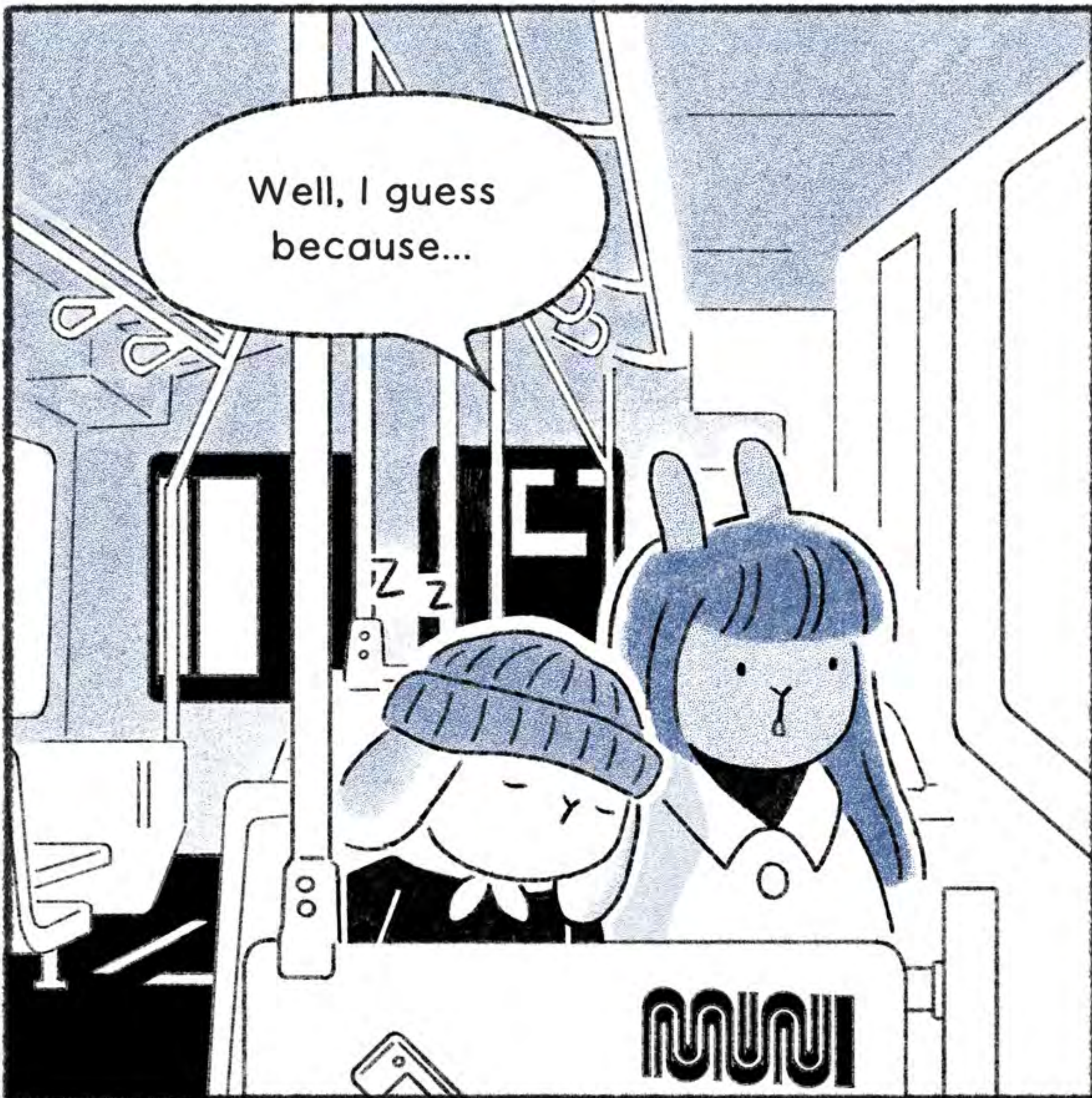
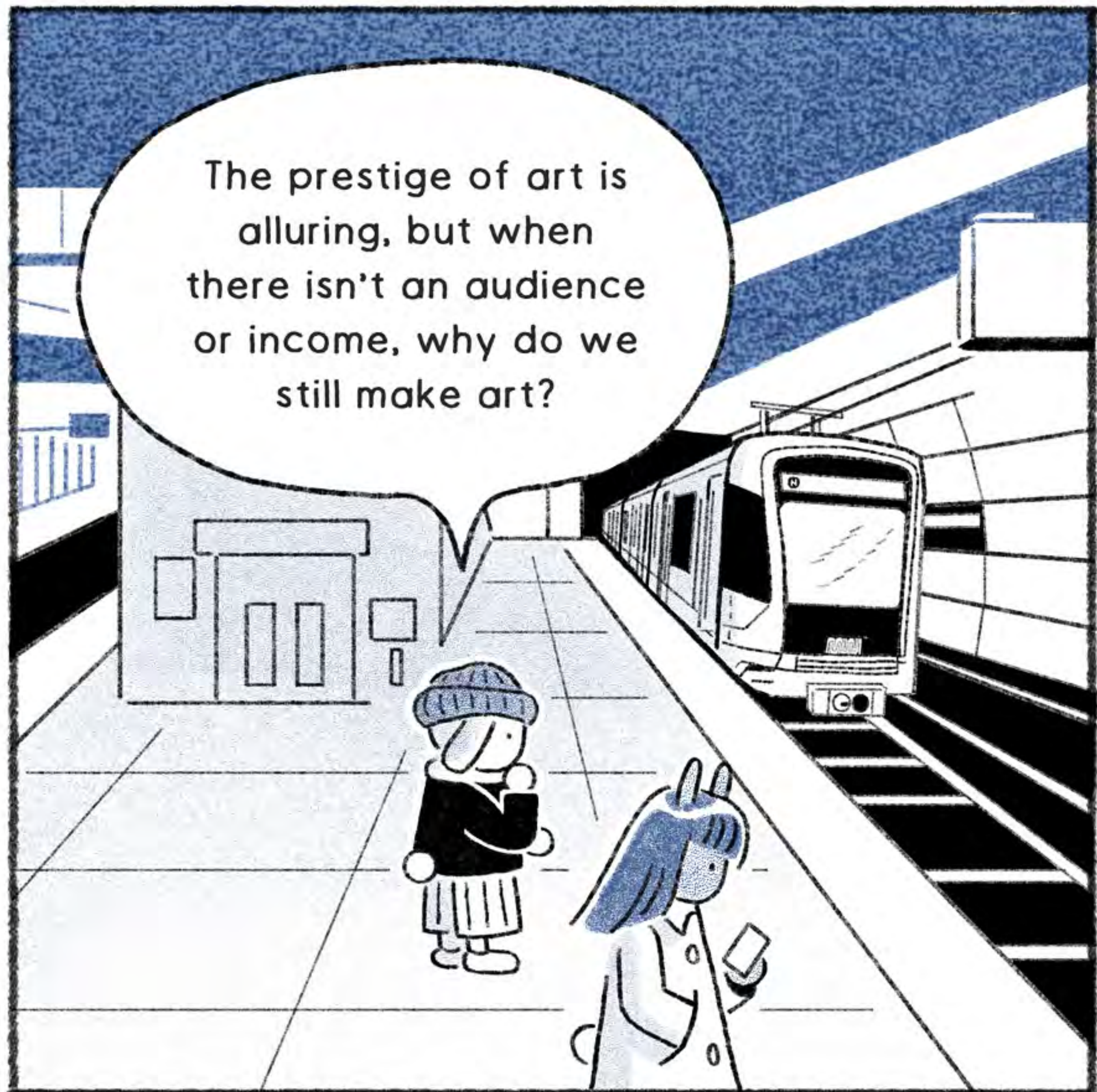
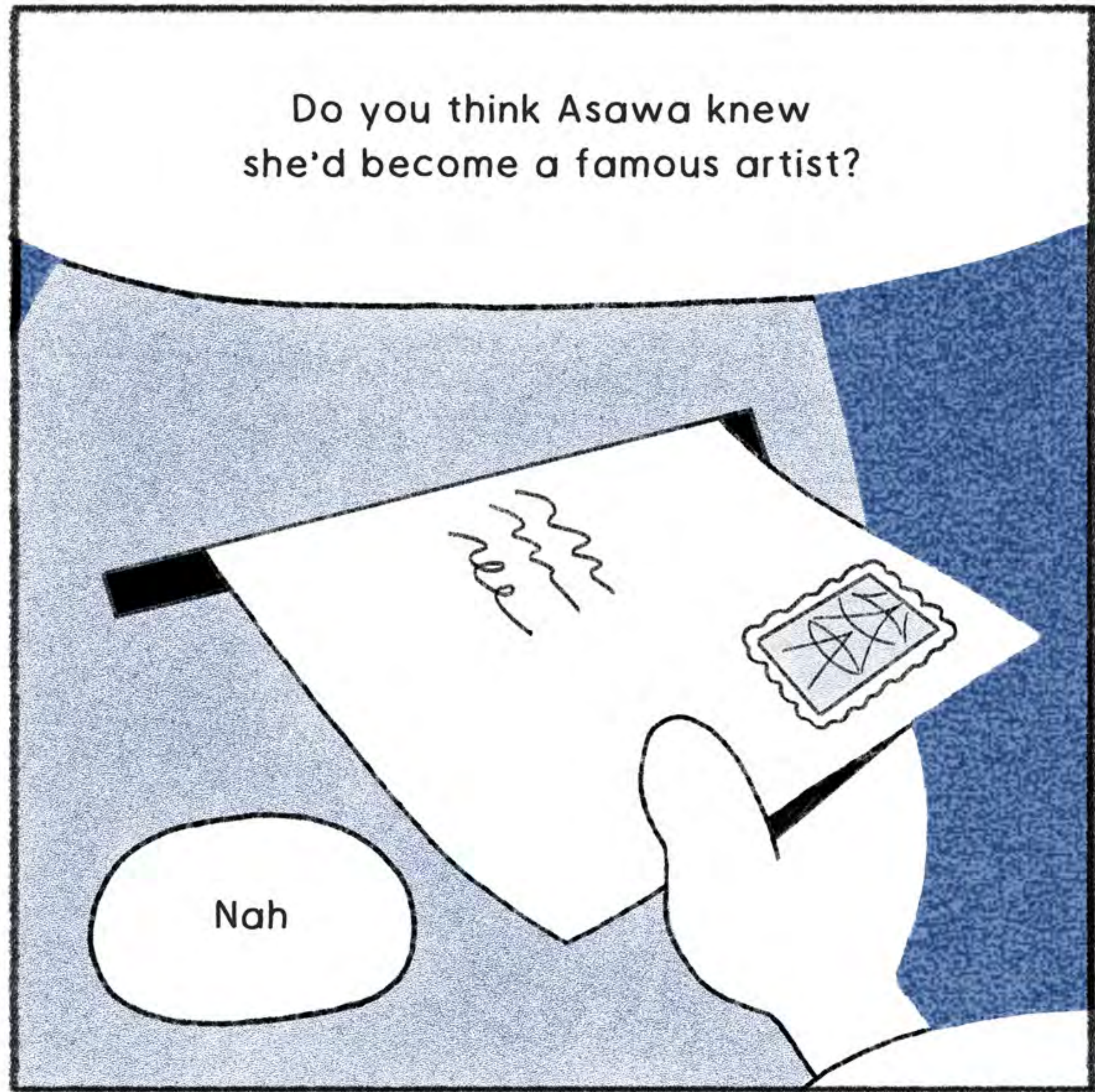
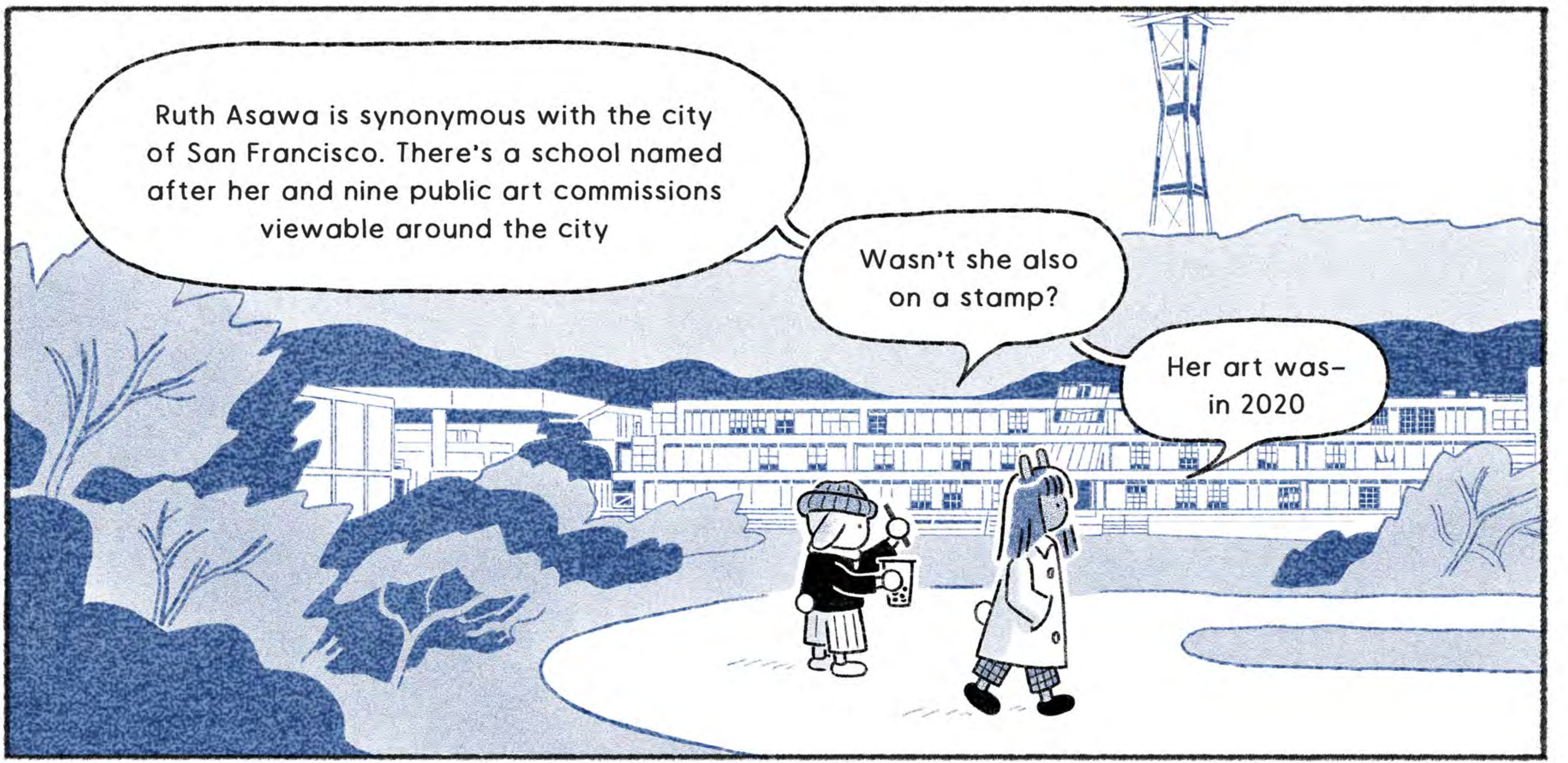
RUTH ASAWA

was a sculptor, educator,
and mother best known for
weaving wire into elaborate
flowing forms.



RUTH ASAWA

(1926-2013)



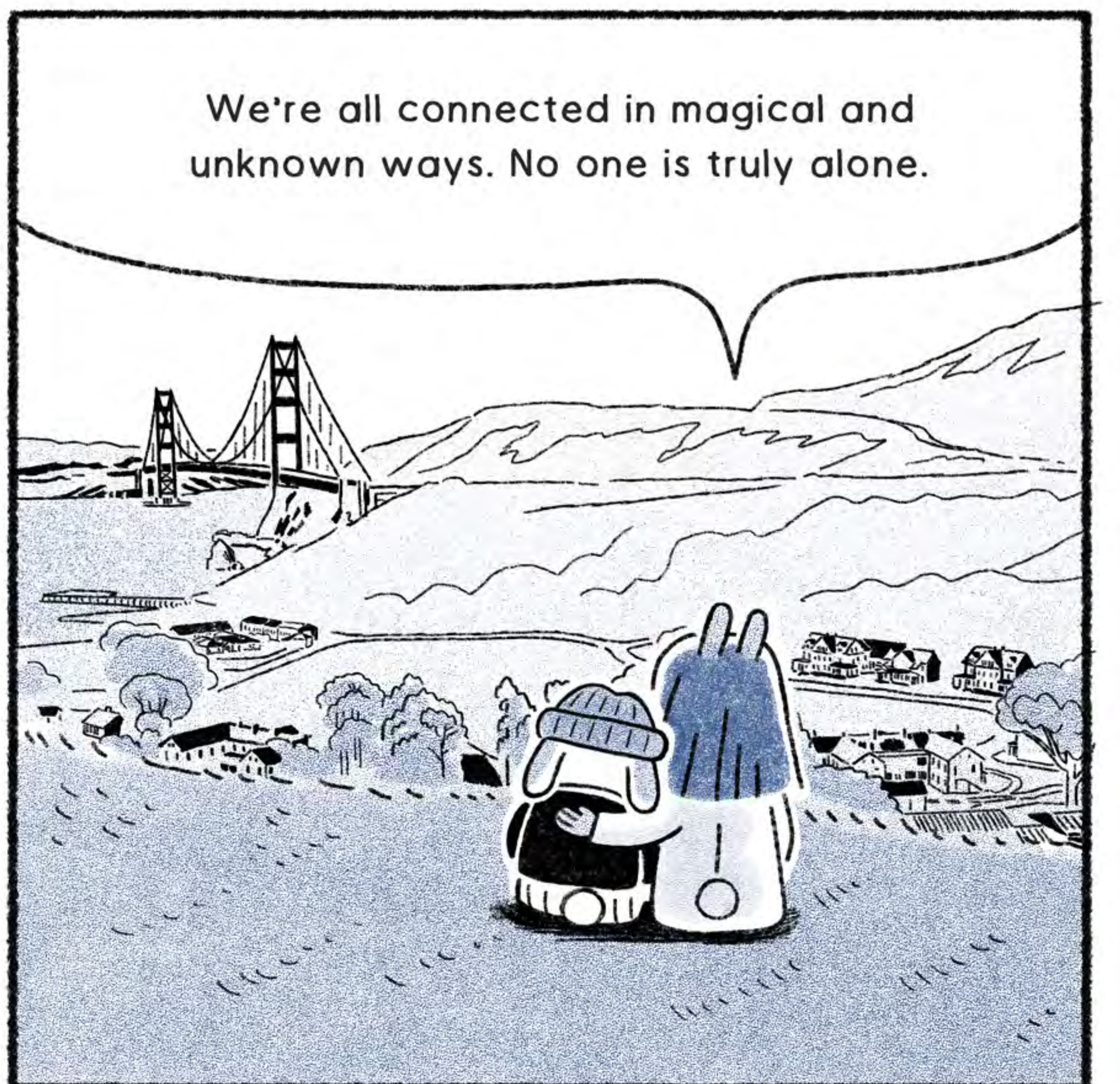
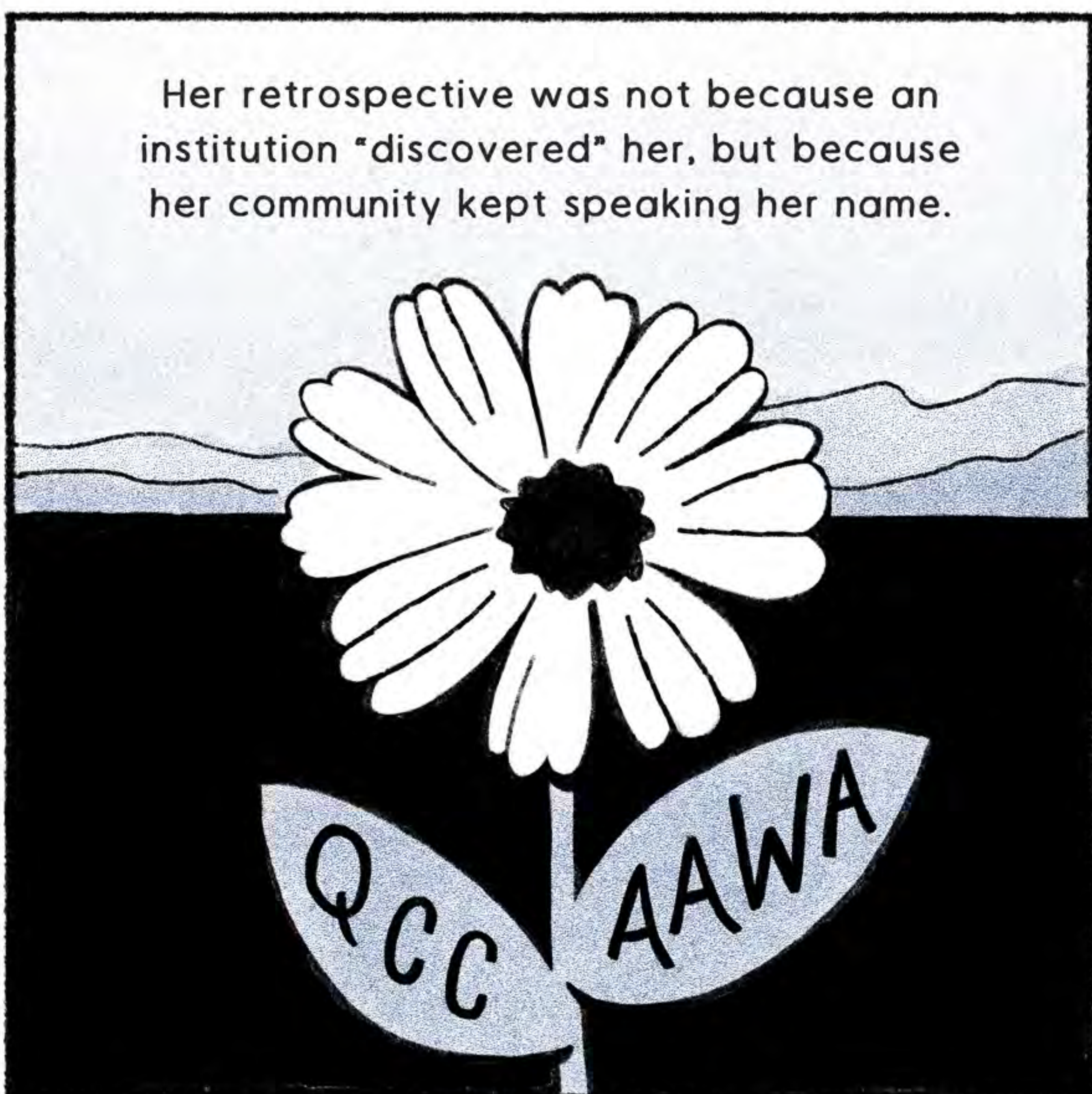
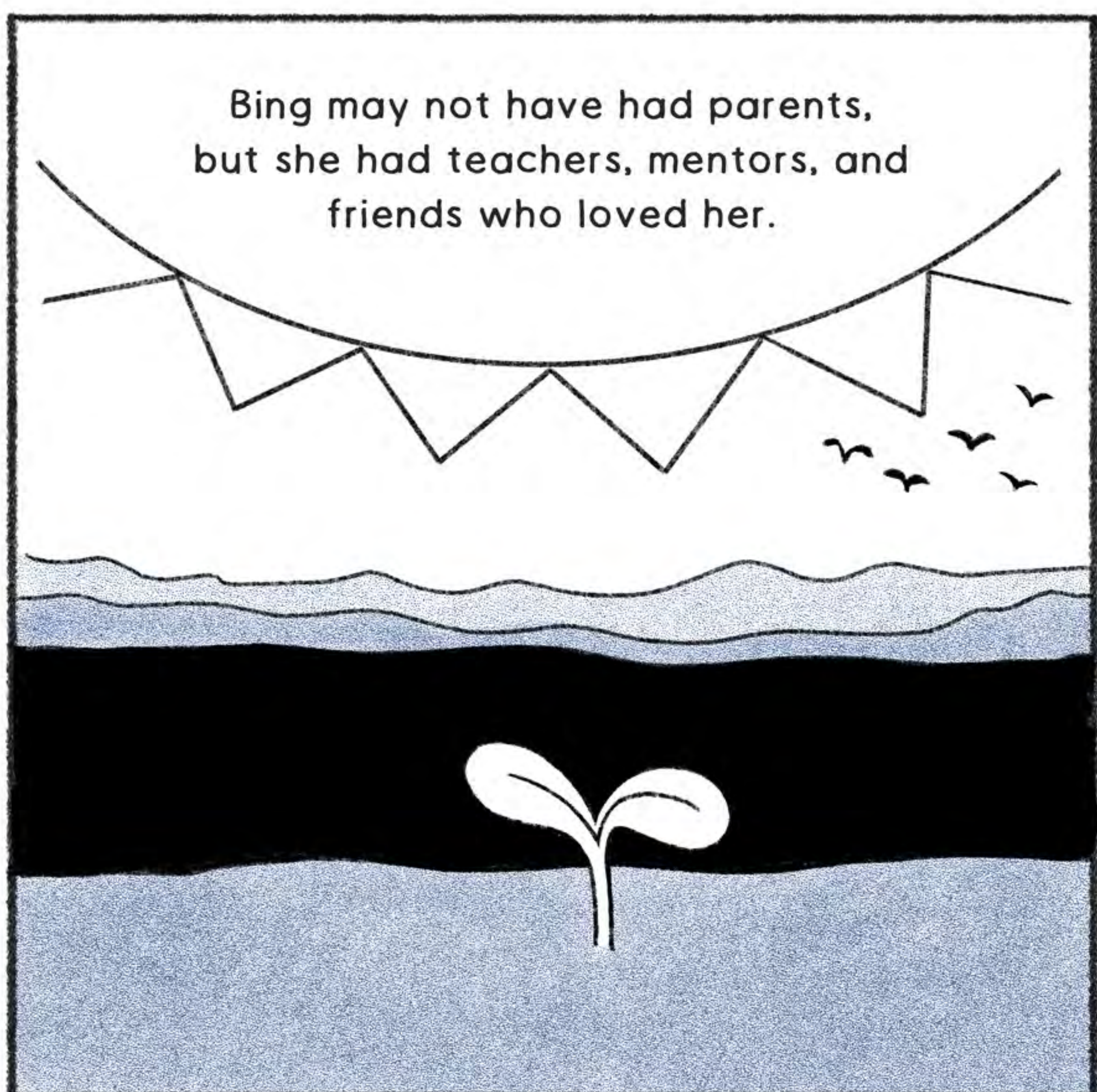
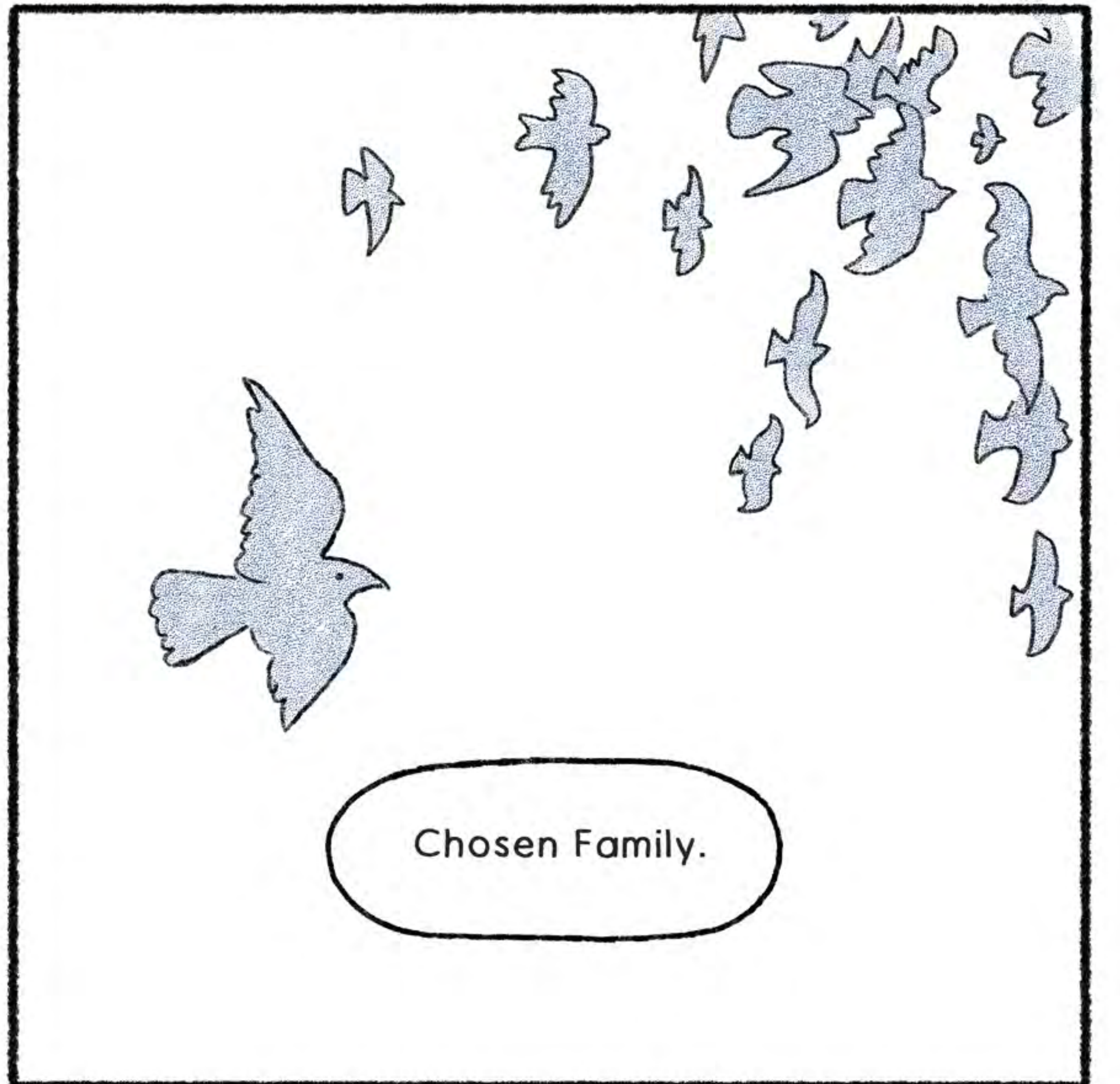
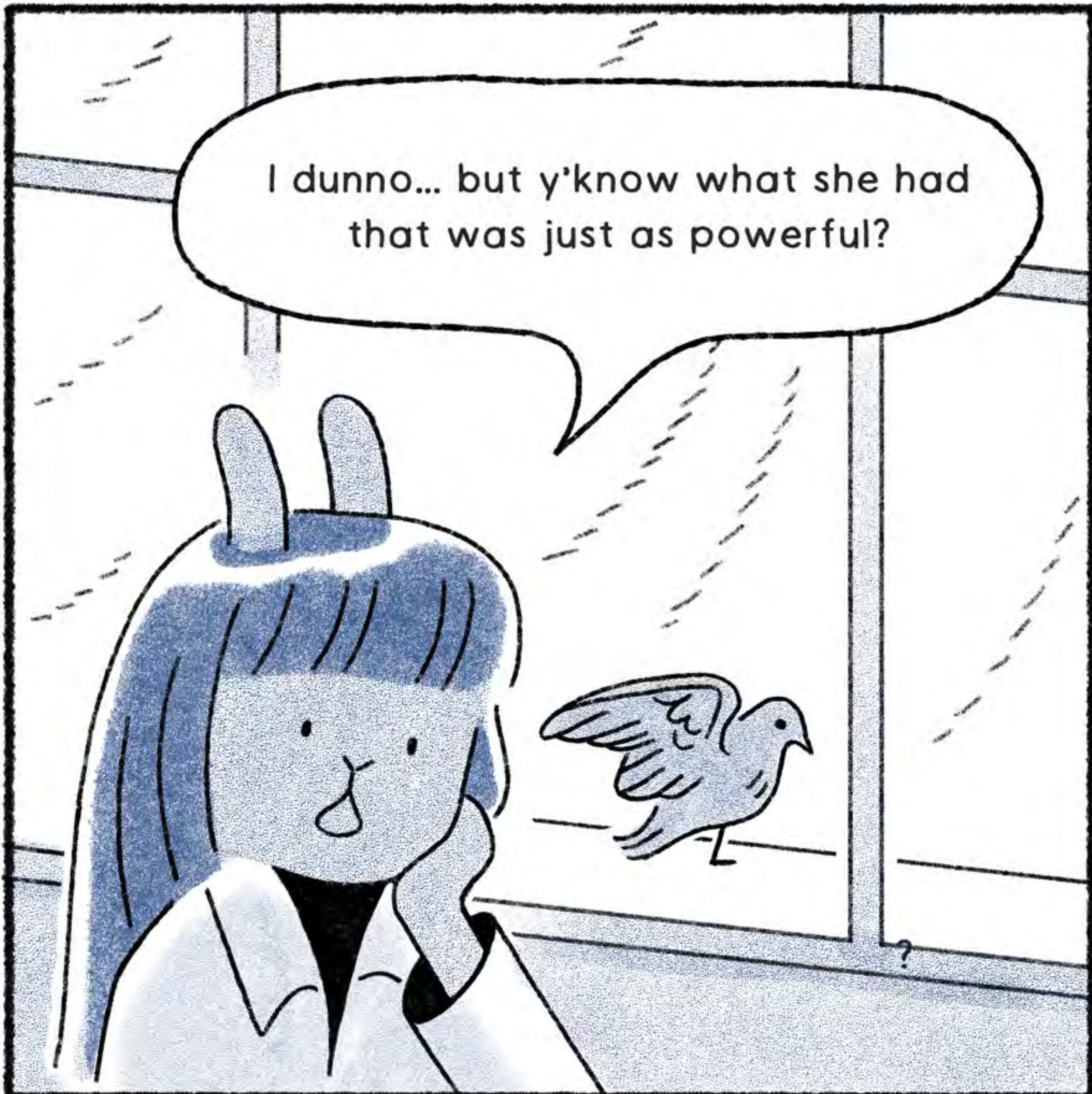
BERNICE BING

was a queer painter from San Francisco Chinatown, a co-founder of SCRAP-SF, and the first Executive Director of SOMArts.



BERNICE BING

(1936-1998)





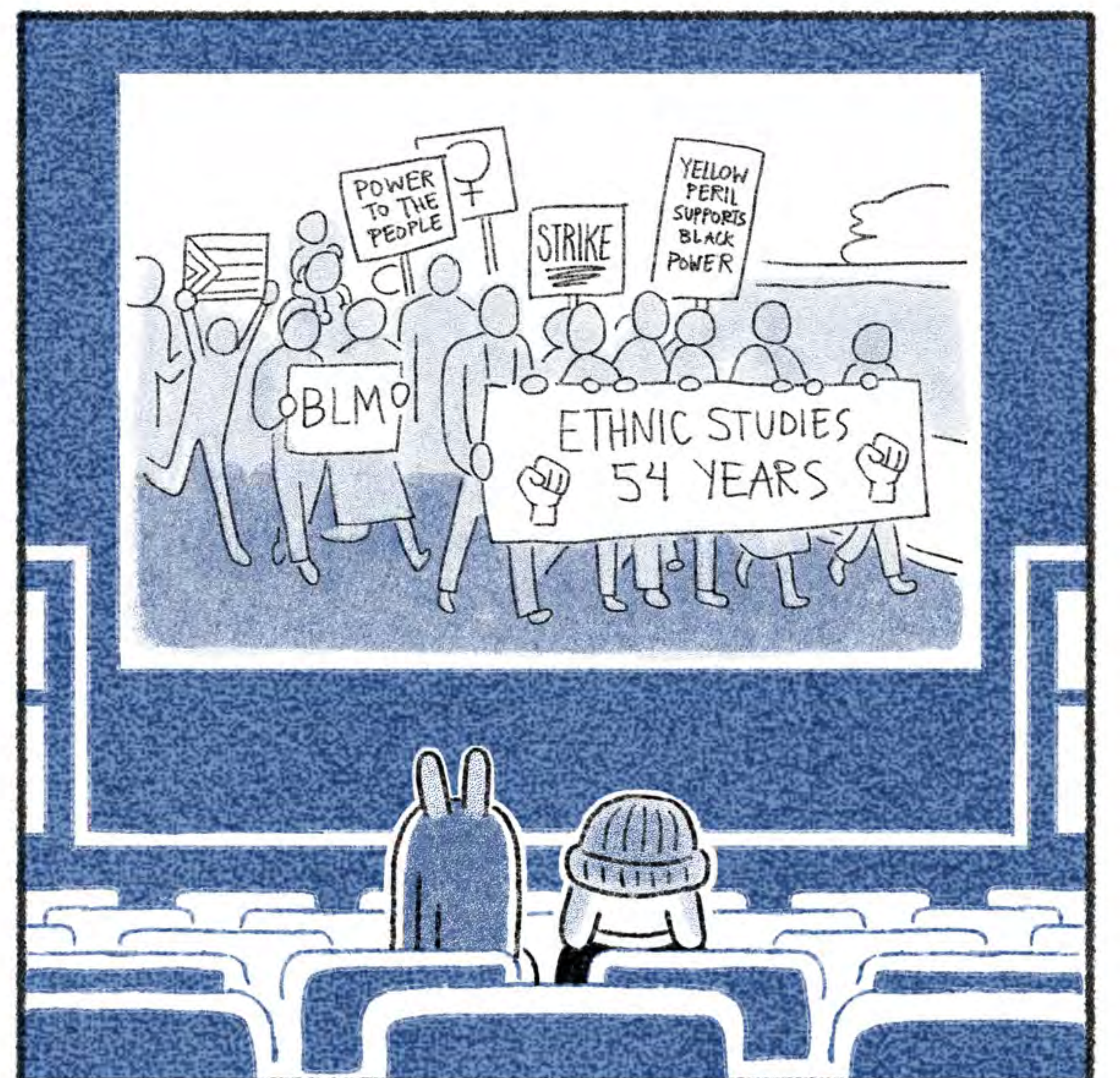
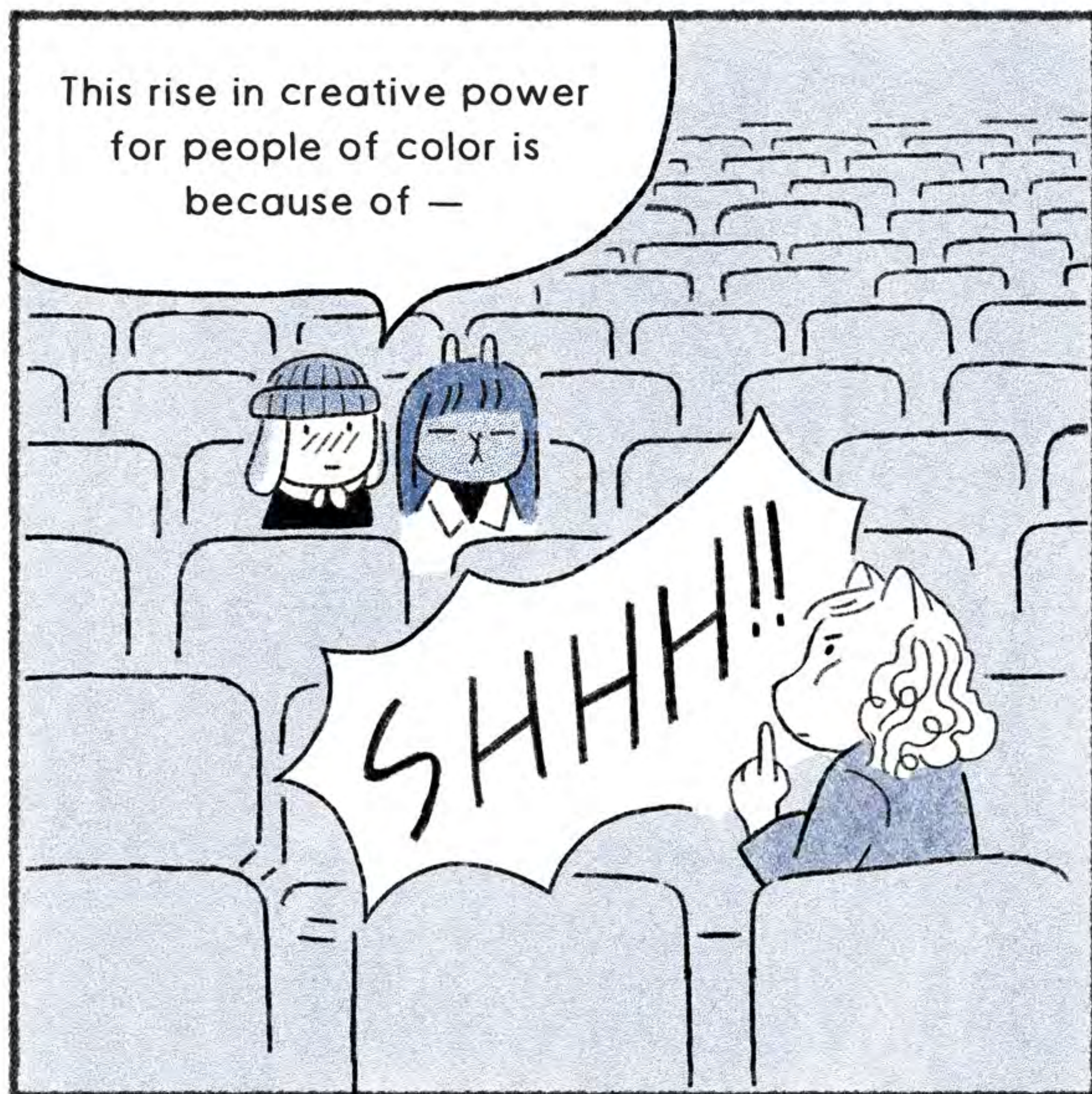
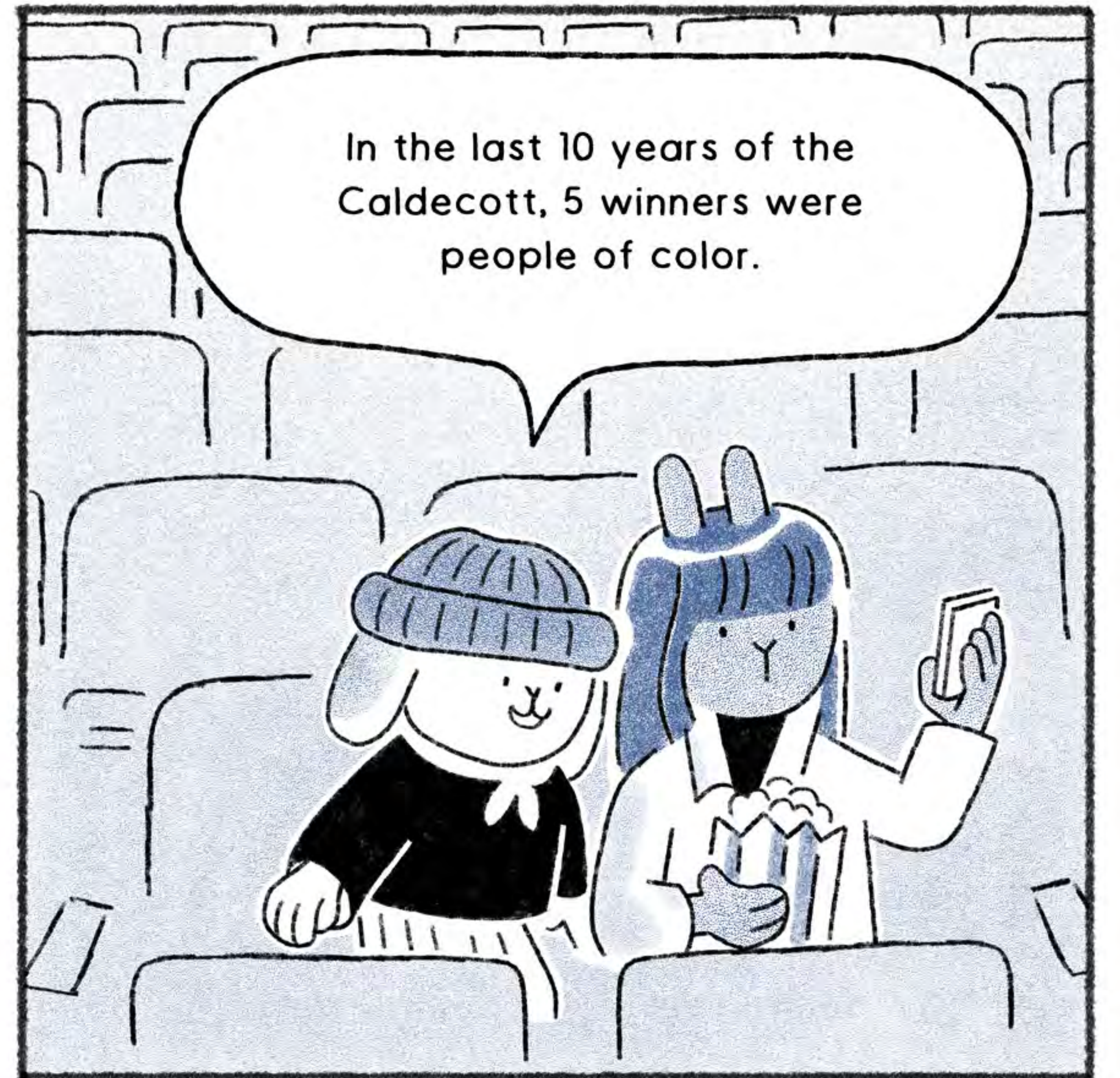
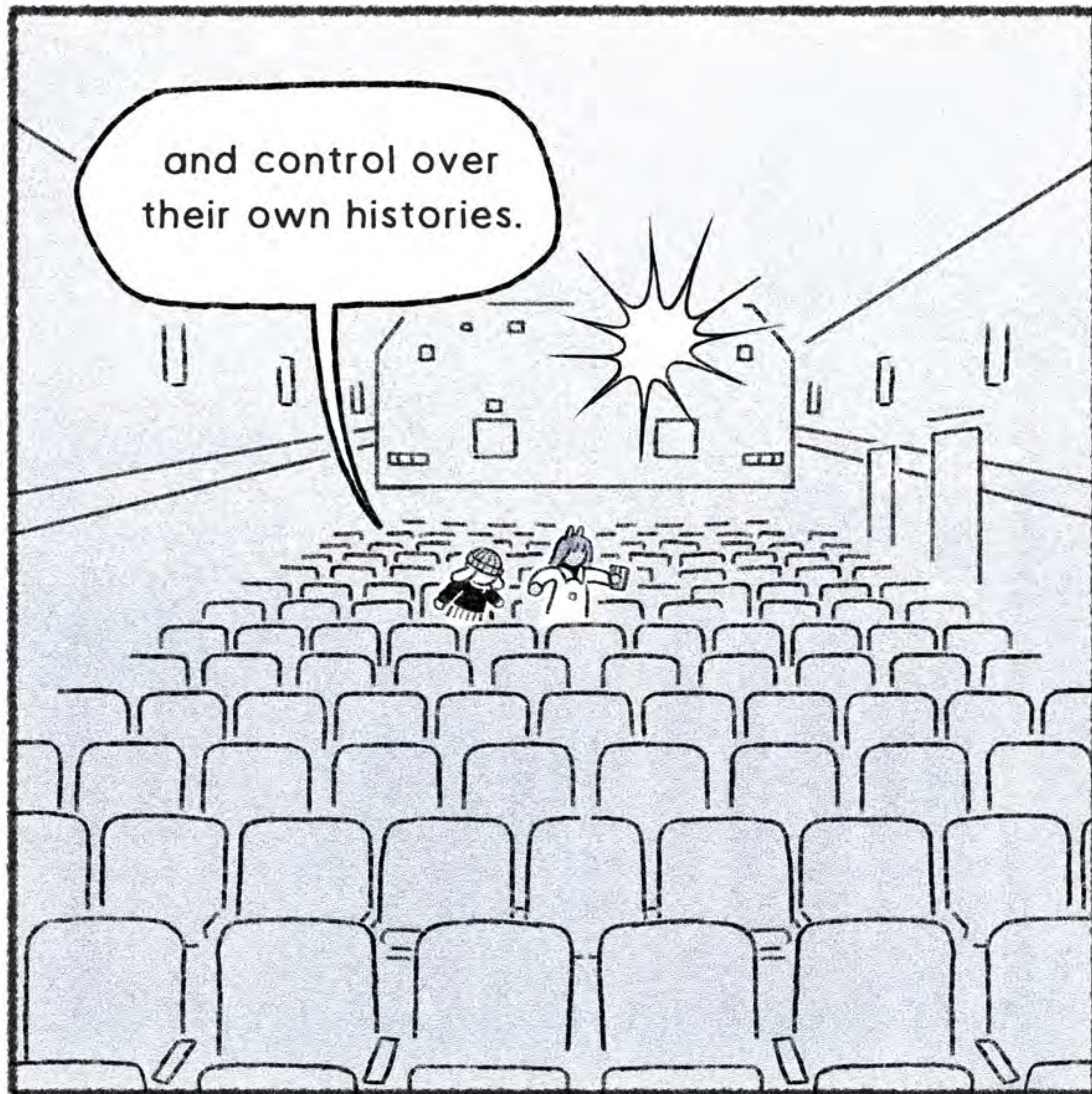
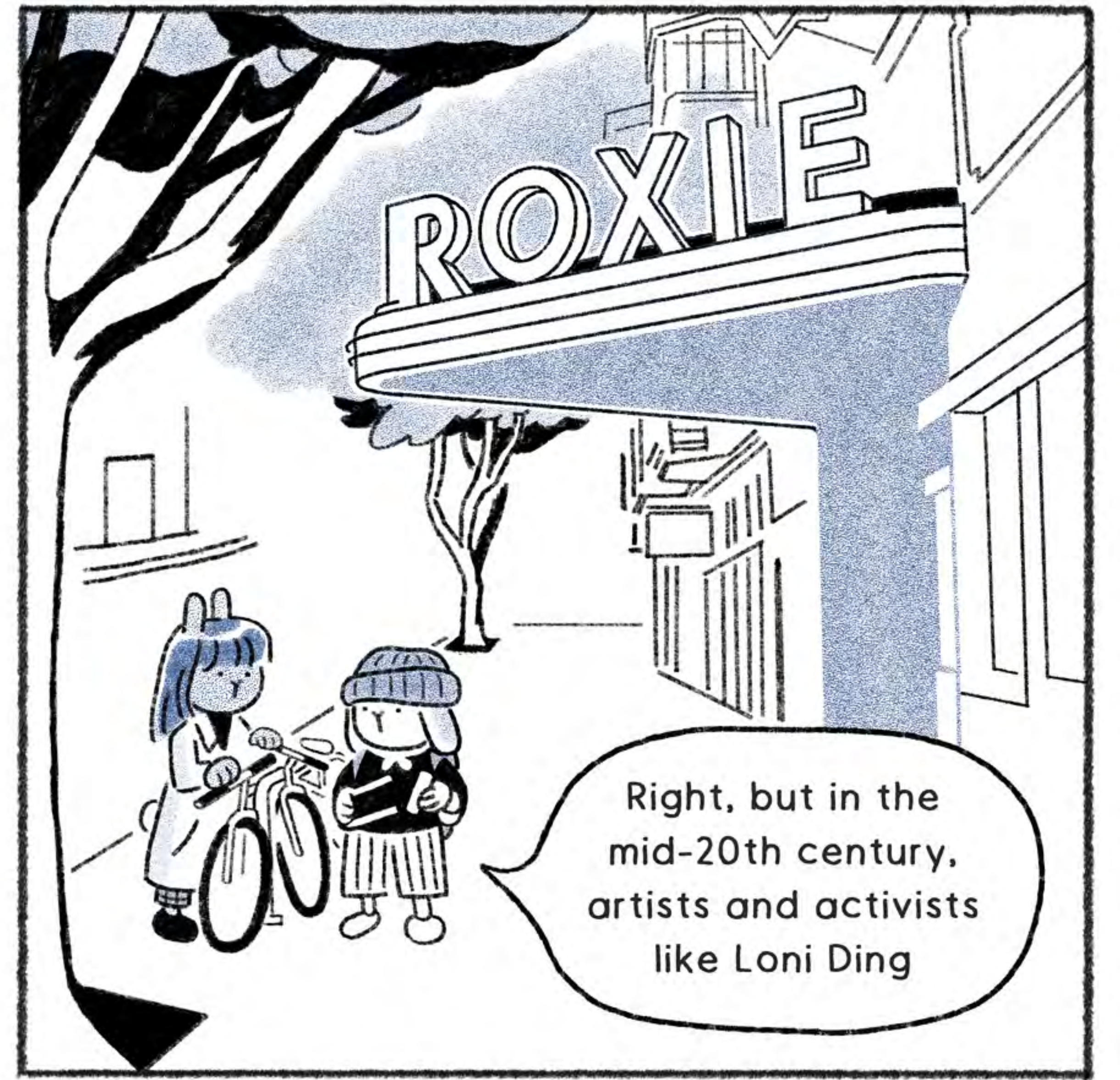
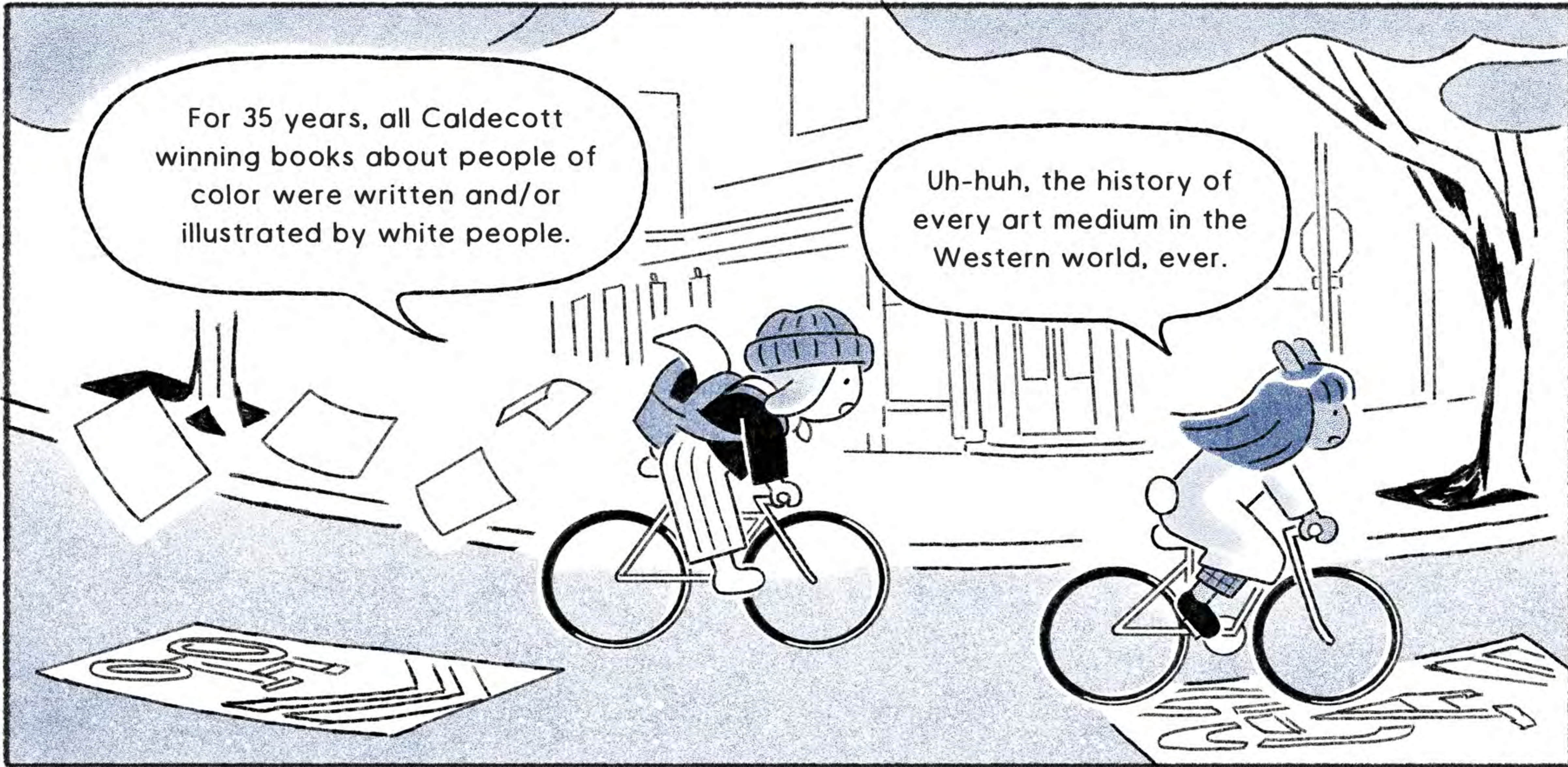
LONI DING

was a filmmaker, educator, and activist whose work influenced the passage of the 1988 Civil Liberties Act granting reparations to Japanese Americans interned during WWII



LONI DING

(1931-2010)



JAMES LEONG

was an abstract artist,
Fulbright Scholar, and
Guggenheim Fellow
born in San Francisco's
Chinatown



The Art on Market Street Posters Series is a project of the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.

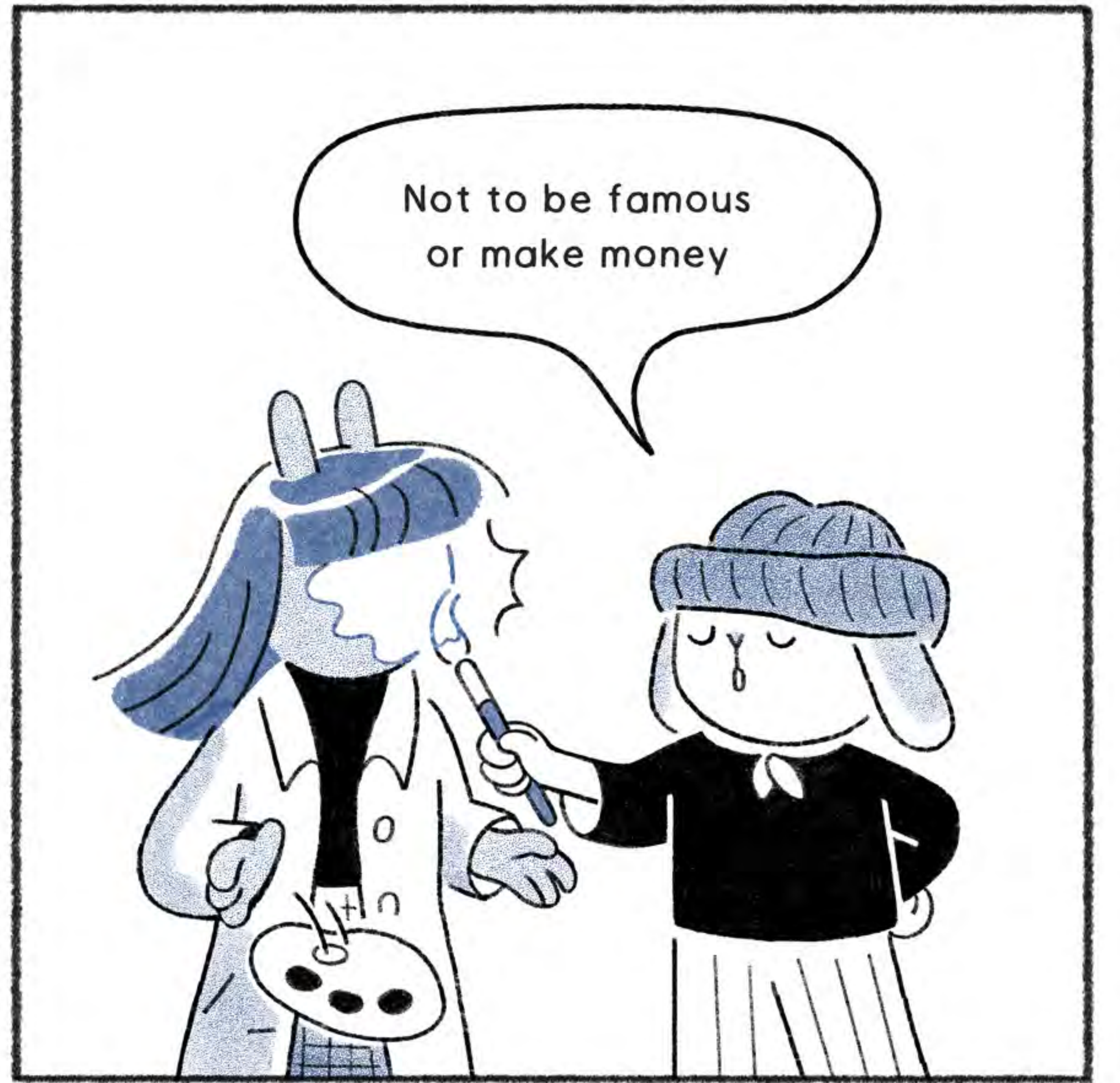
KNOW HISTORY, KNOW SELF

© 2023 Minnie Phan. Scan the QR to learn more or visit www.minniephan.com/know-history-know-self

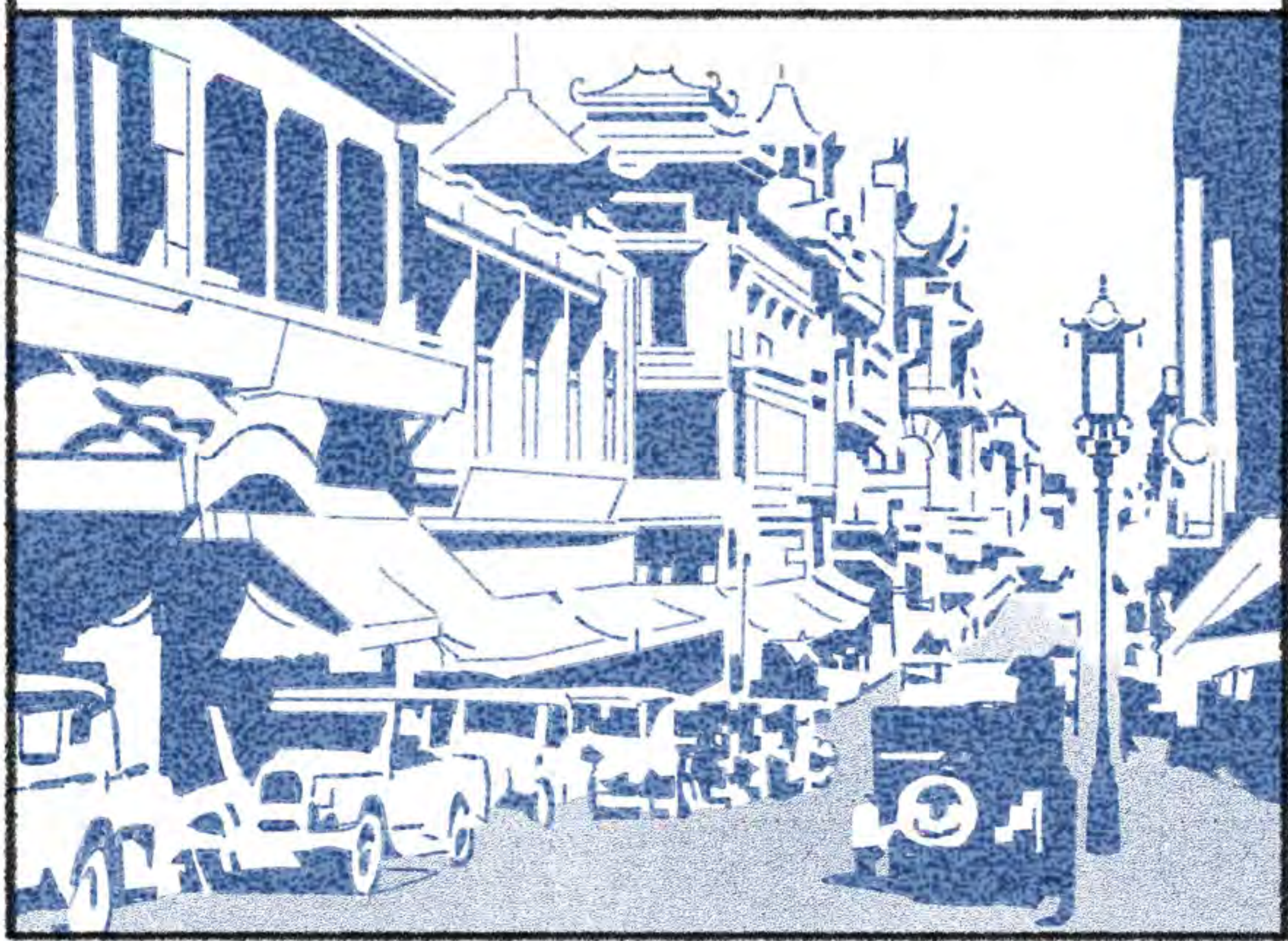


JAMES LEONG

(1929-2011)



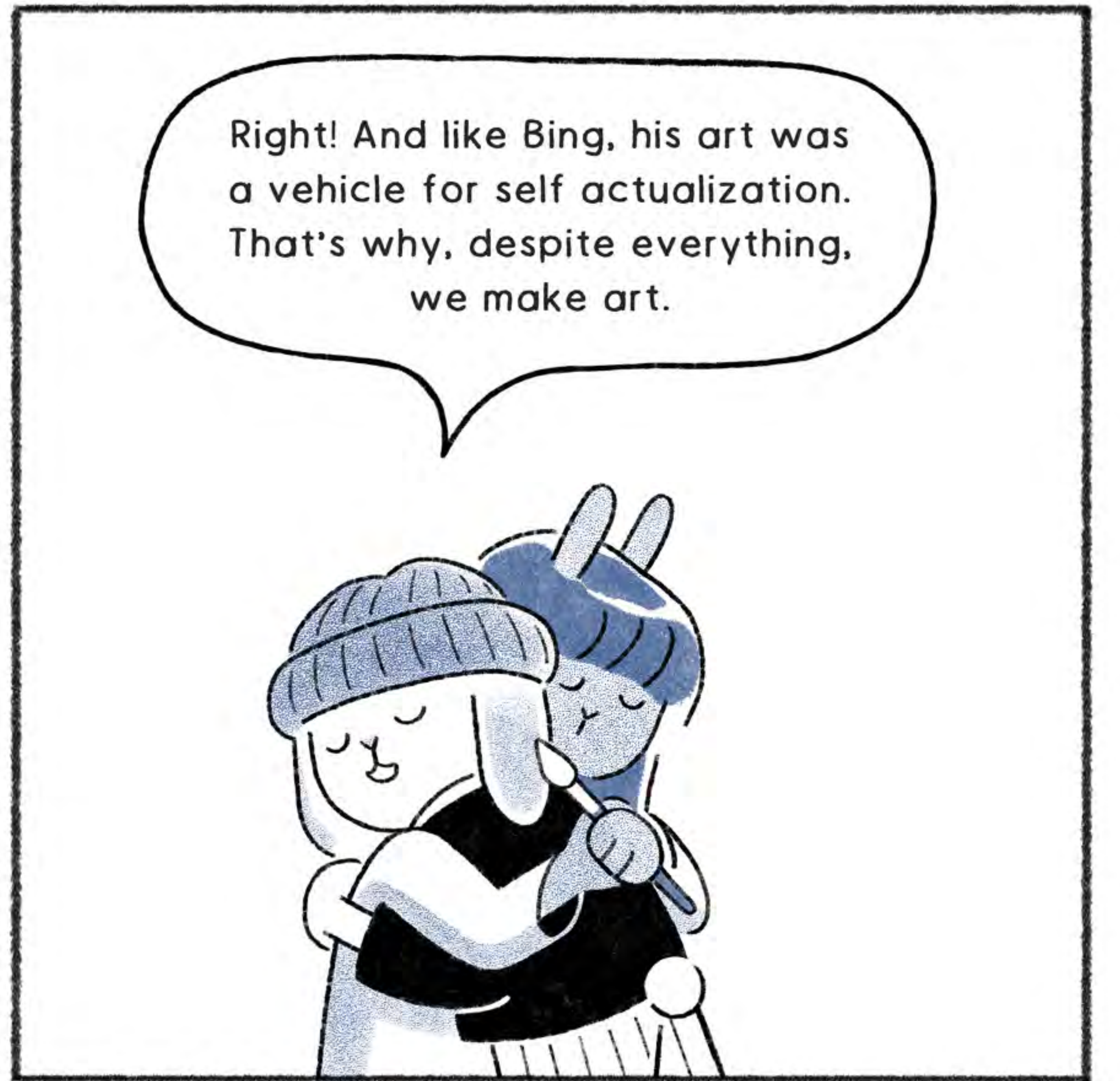
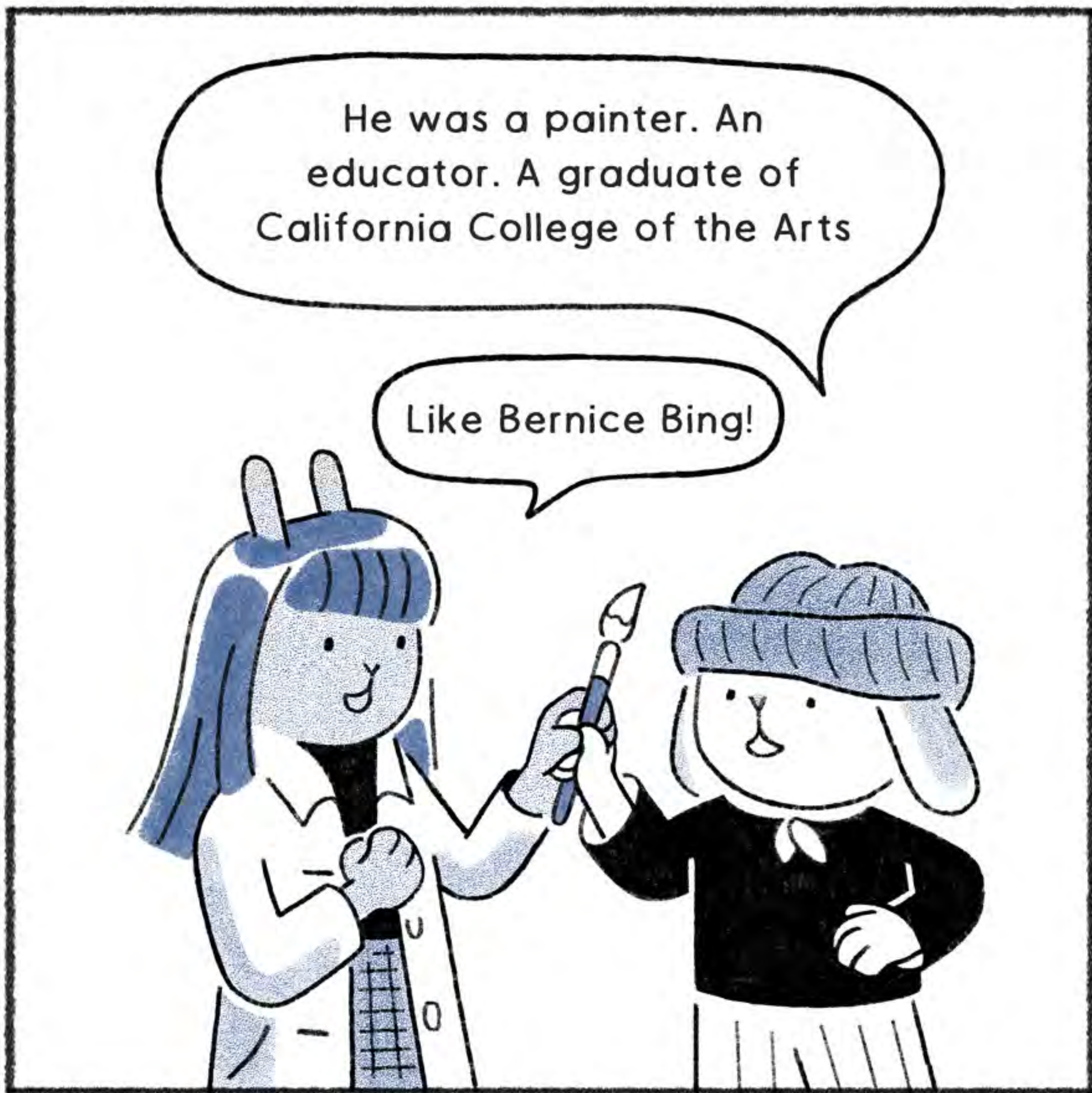
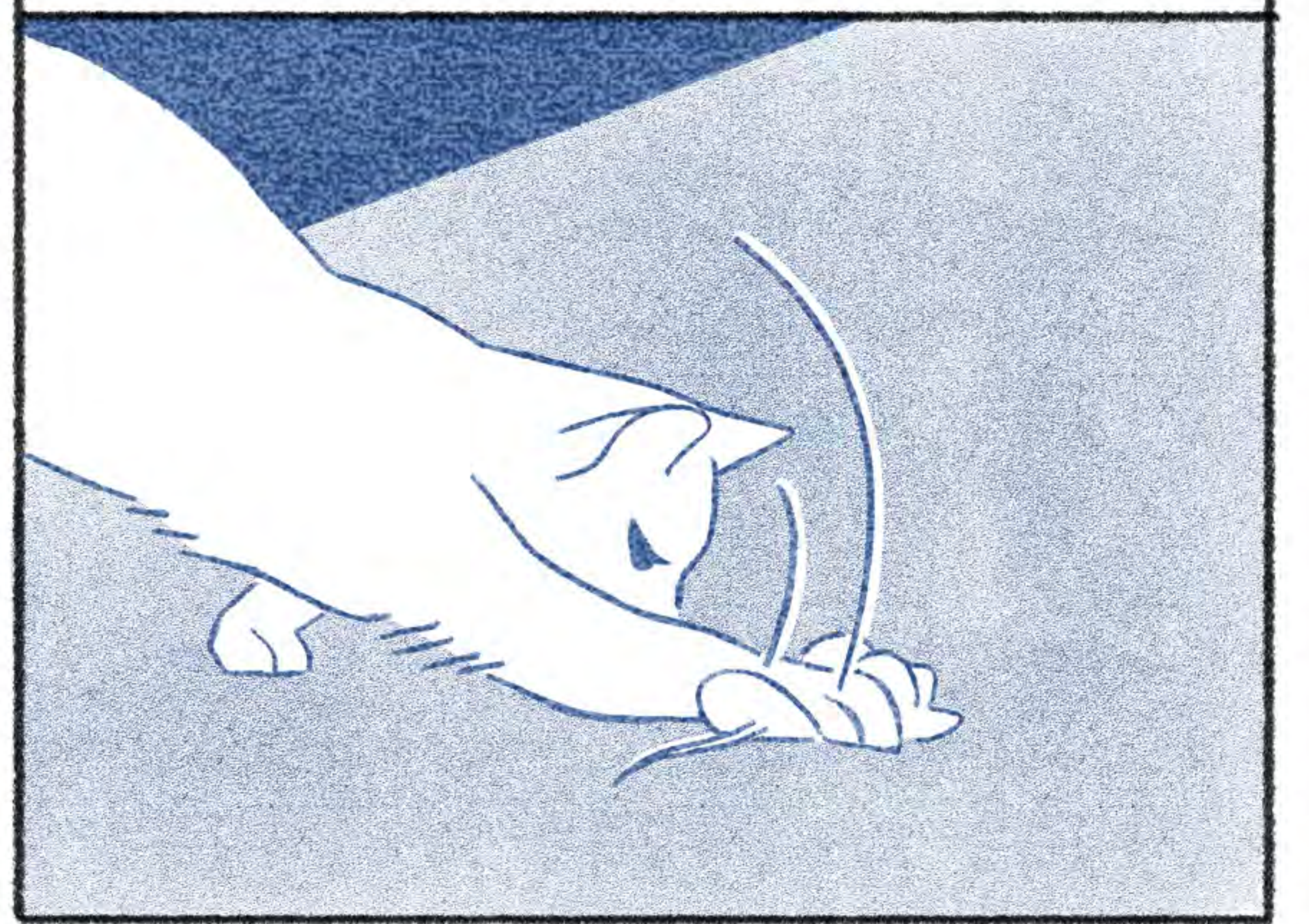
Think about James Leong. He was raised in San Francisco's Chinatown during the Great Depression and World War II.

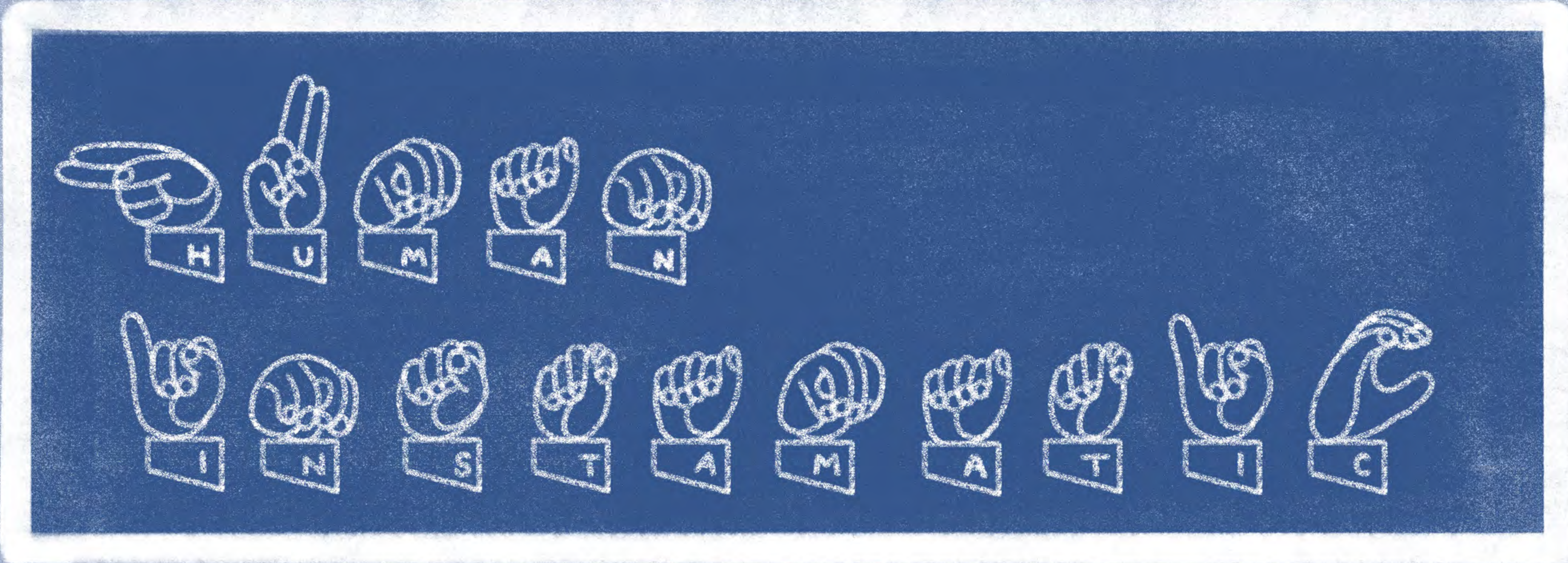


Neighboring children often chased and beat him for a badge he was required to wear that labeled him Chinese.



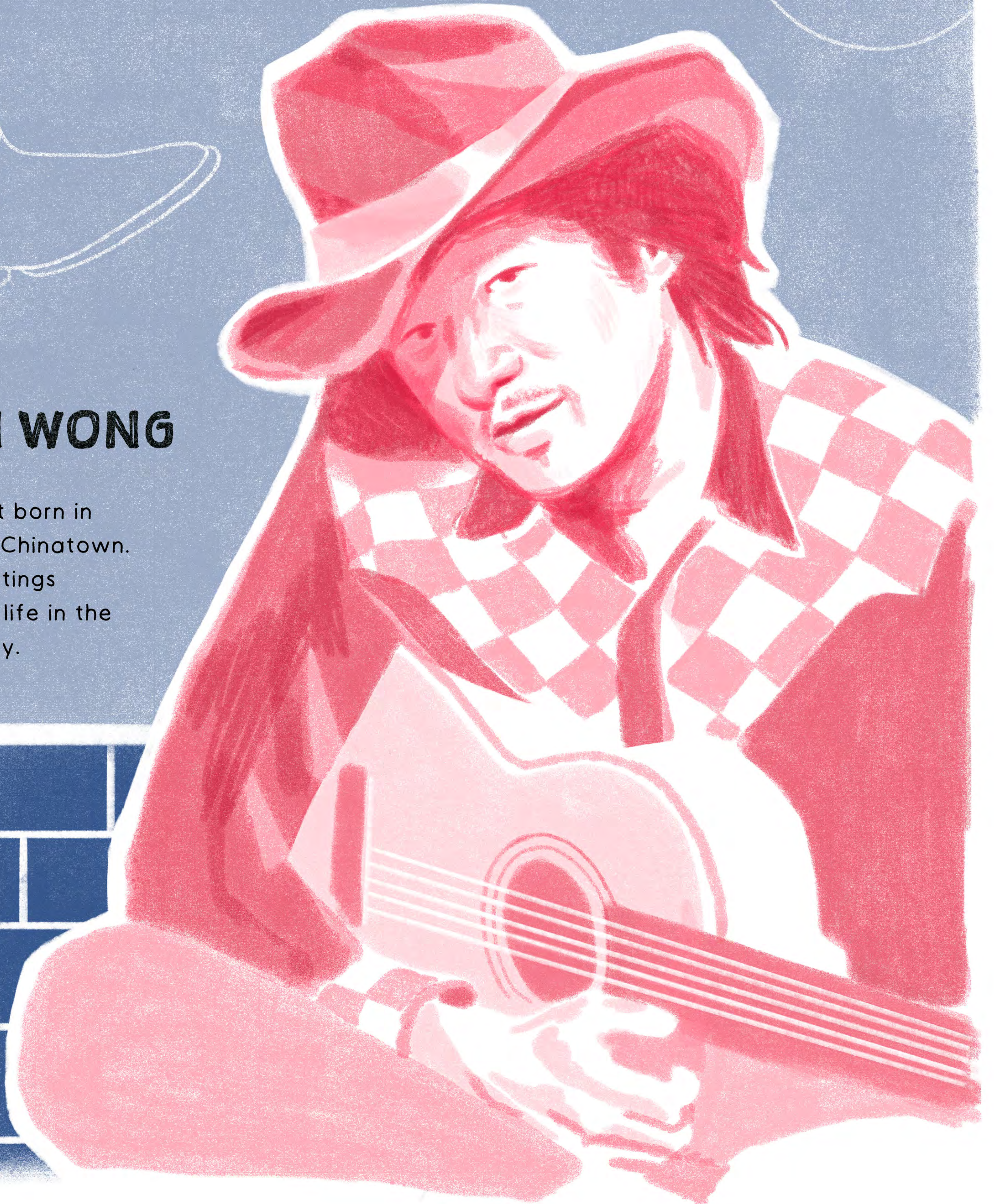
If he lost the badge, his mother also beat him because each replacement was expensive. Leong's childhood was hard.





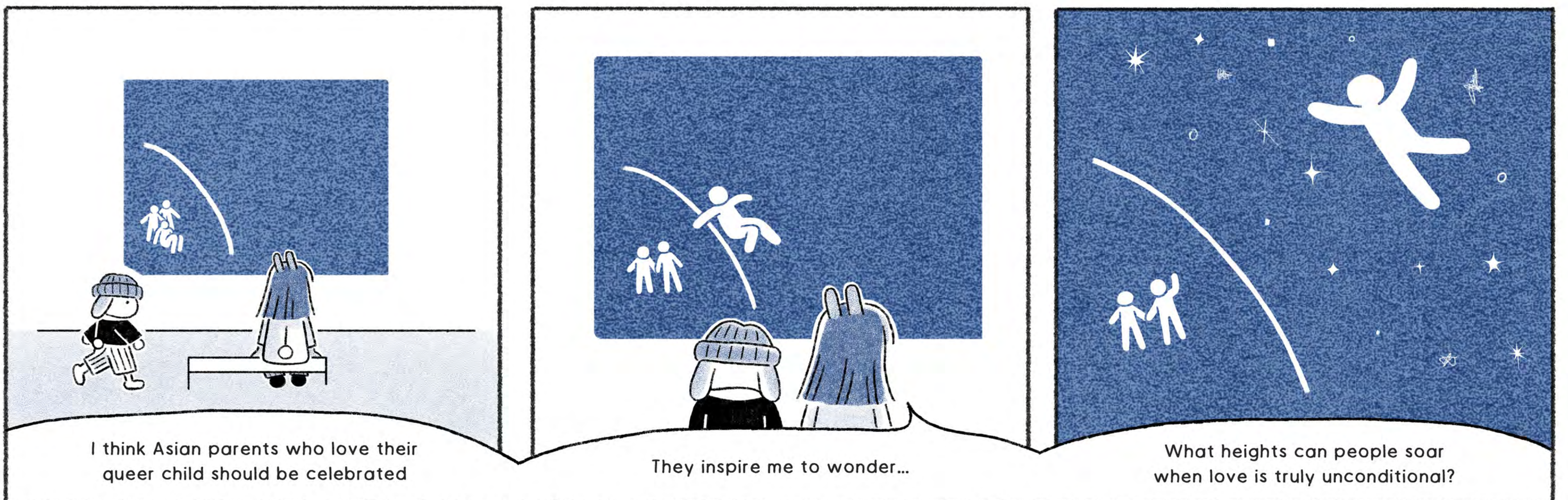
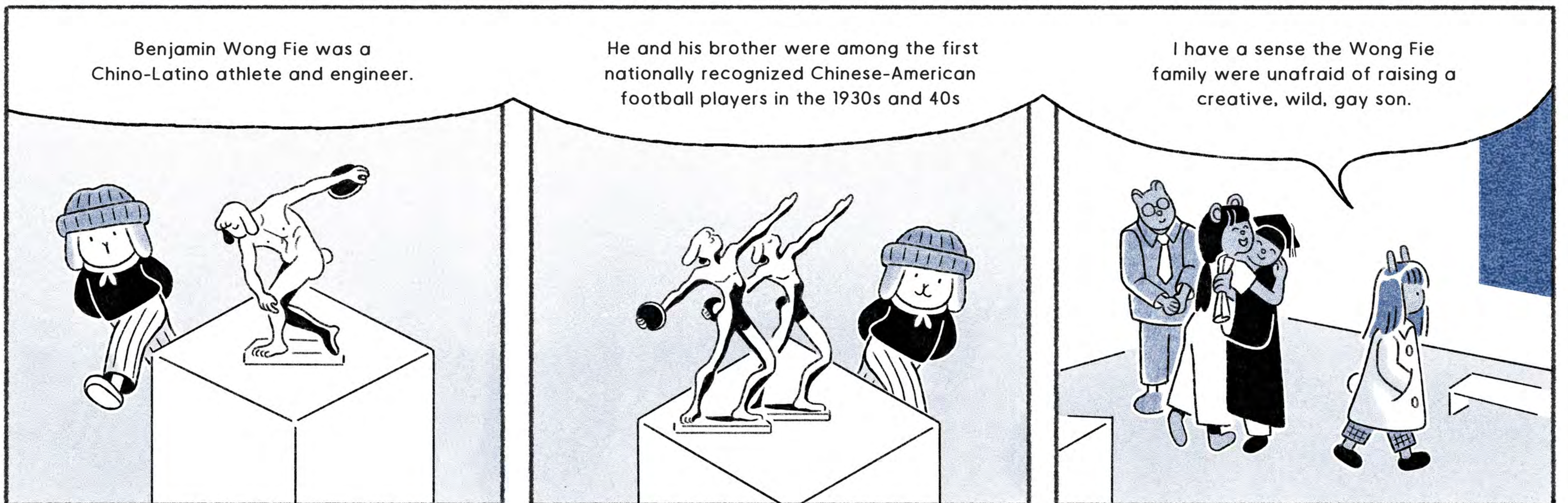
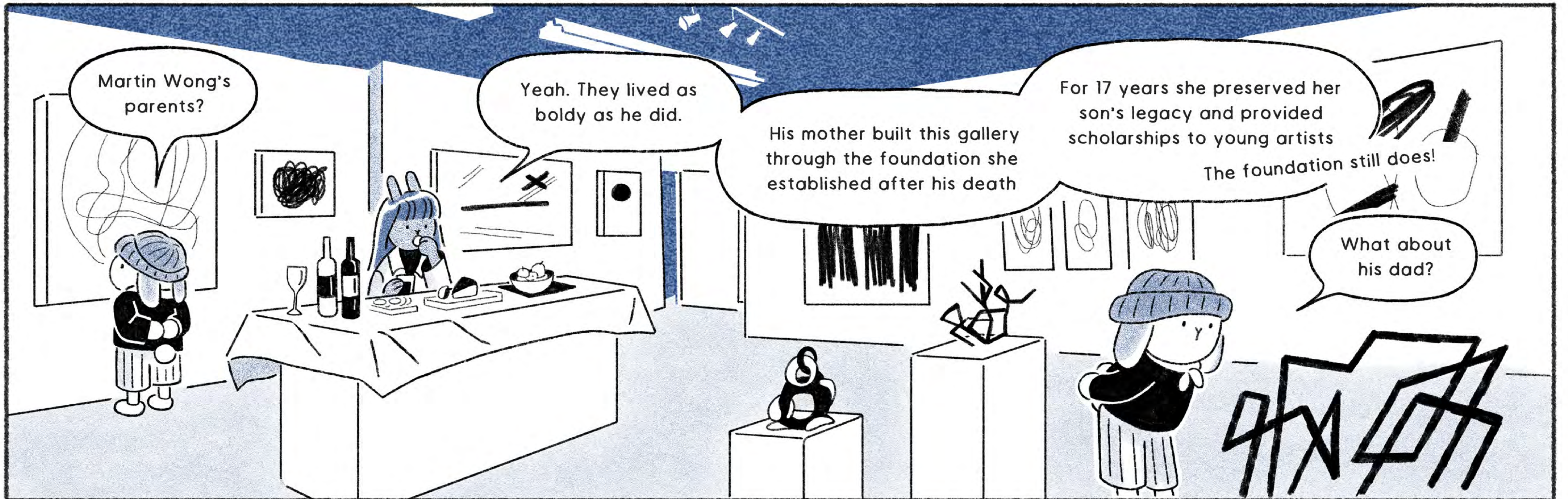
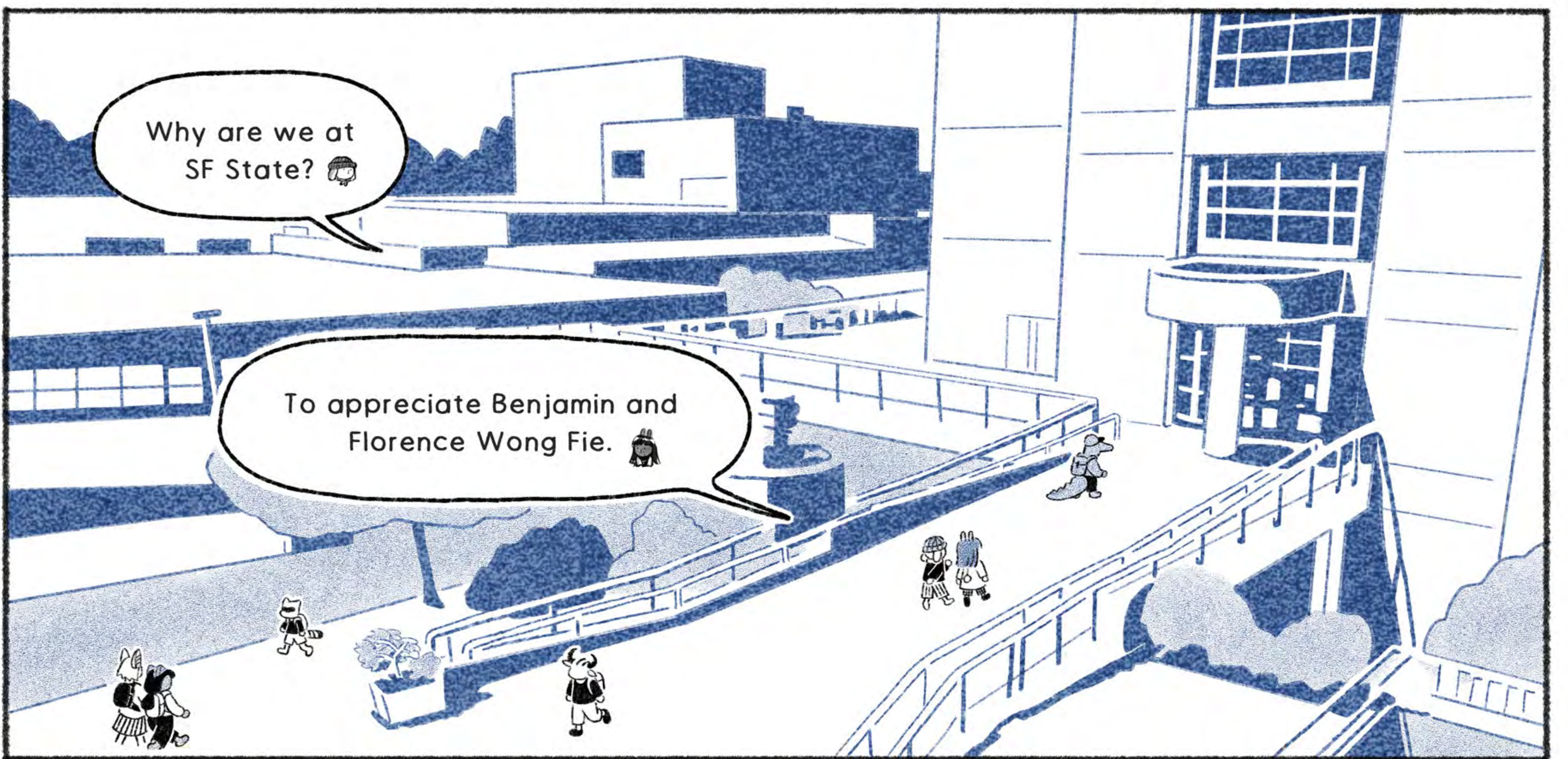
MARTIN WONG

was queer artist born in San Francisco's Chinatown. His visceral paintings captured urban life in the late 20th century.



MARTIN WONG

(1946-1999)



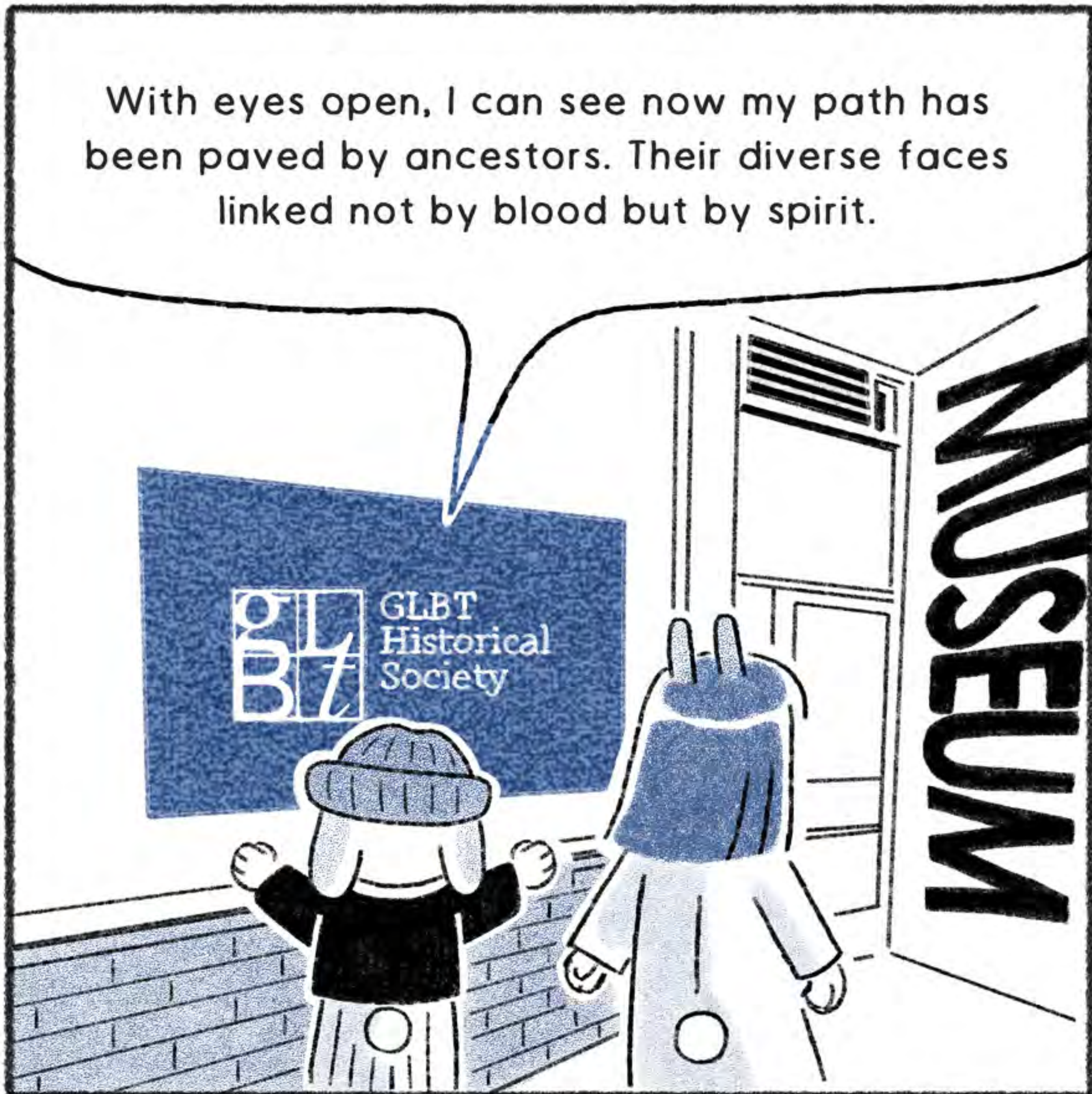
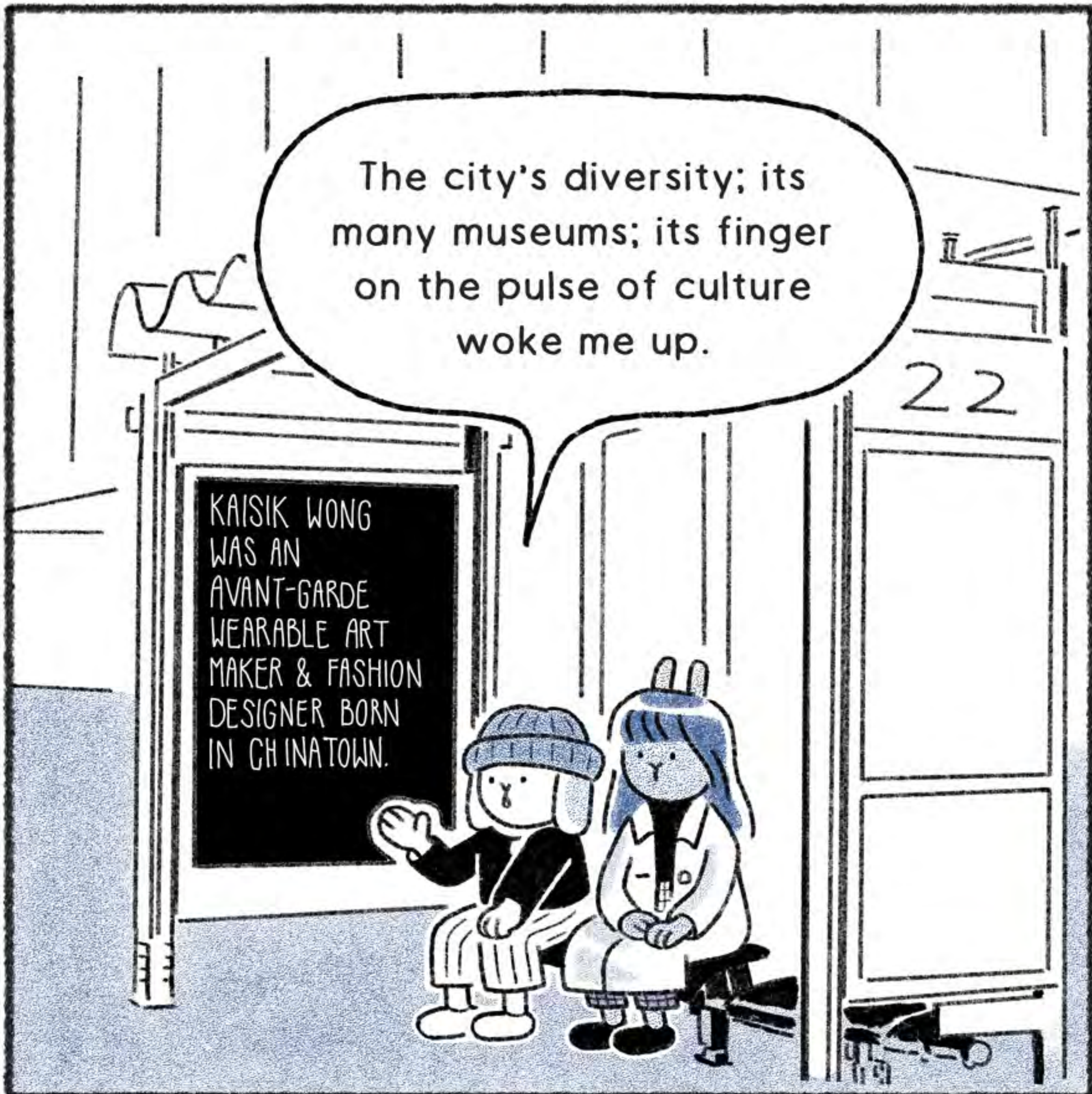
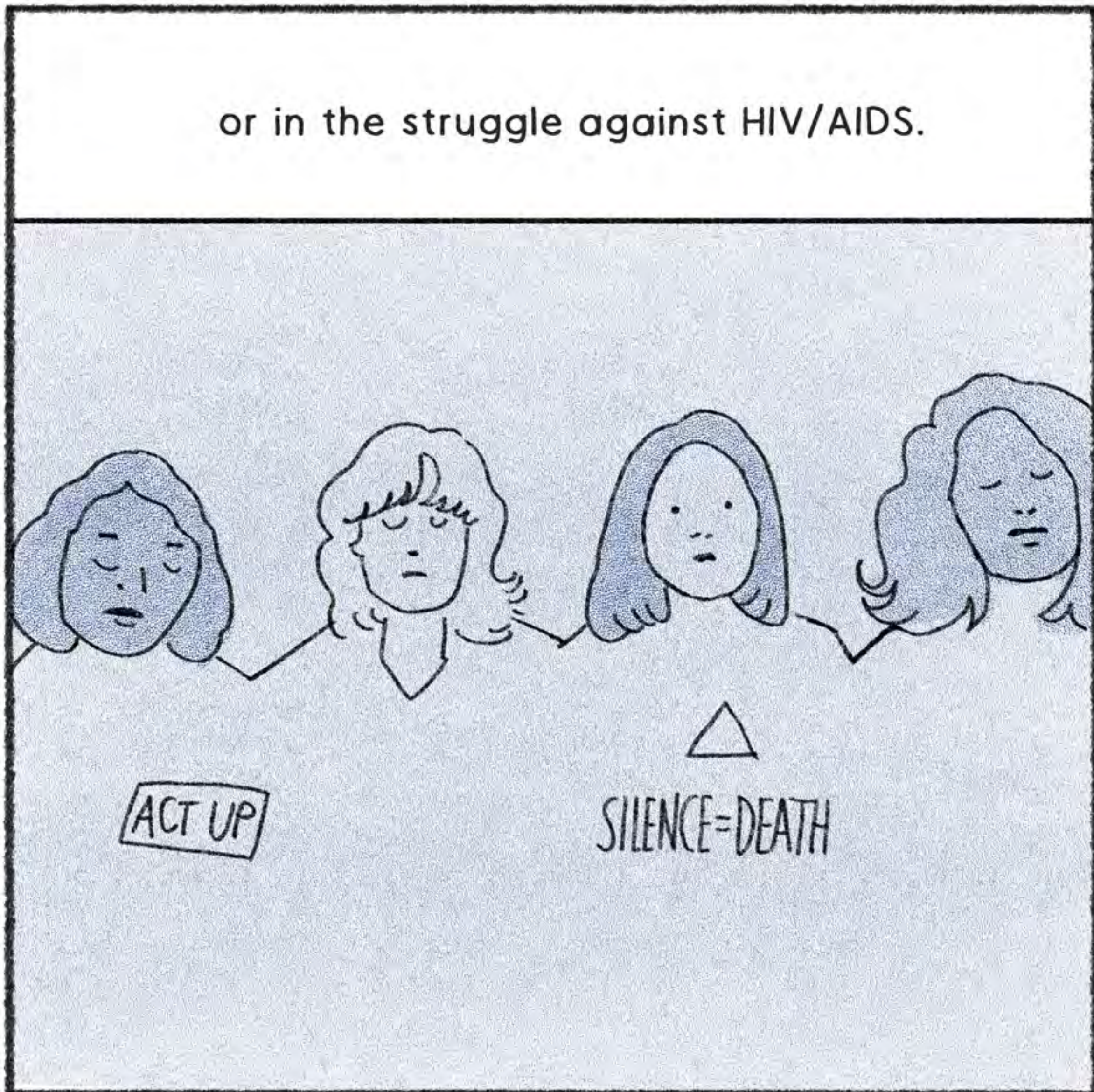
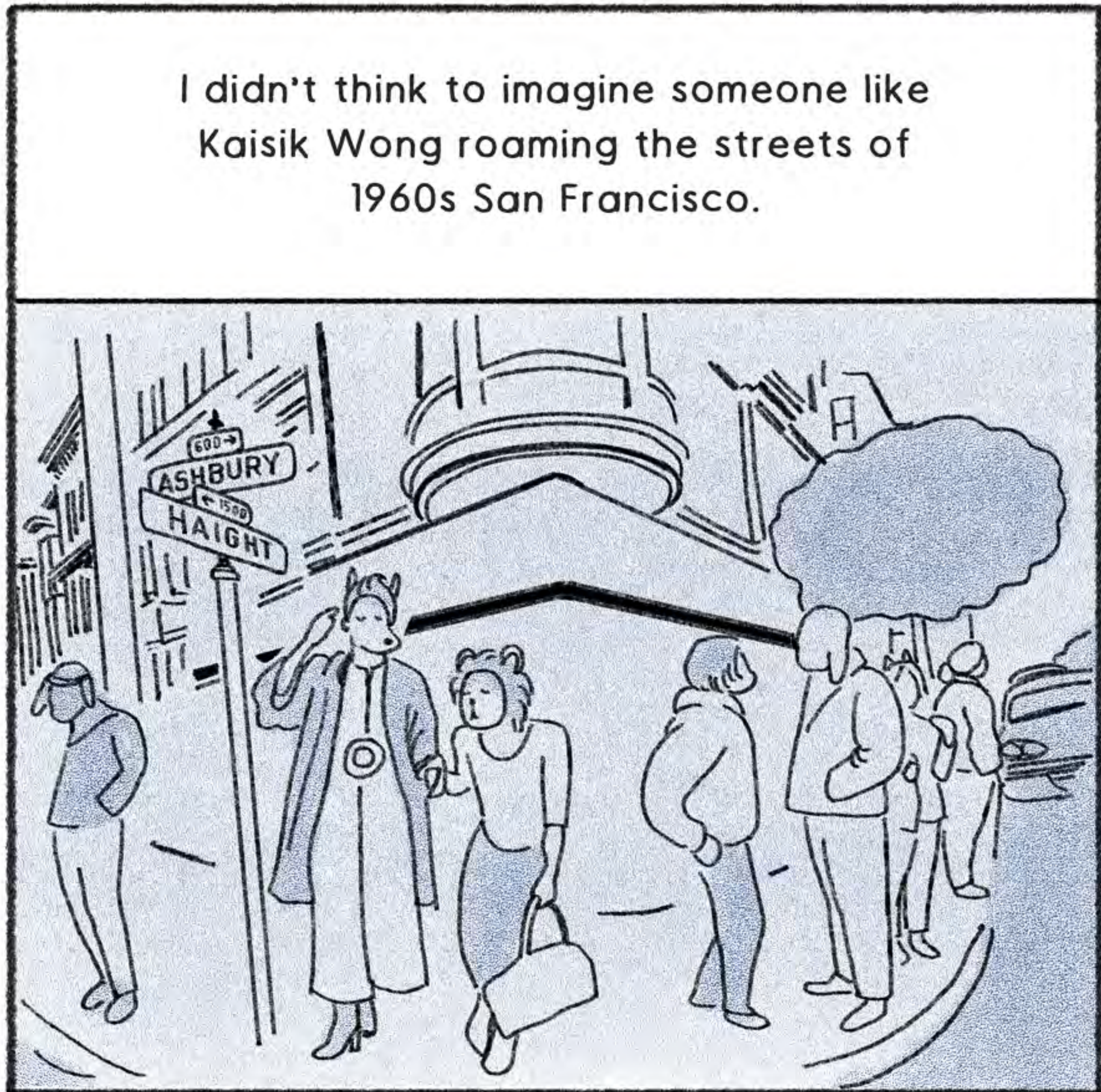
KAISIK WONG

was a fashion designer who pioneered handmade wearable art and designed clothing for Salvador Dali, Tina Turner, and Elton John.



KAISIK WONG

(1950-1990)



QR CODE WEBSITE

Know History, Know Self



series showcasing Asian American trailblazers whose life was tied to the city of San Francisco. This is part of *The Art on Market Street Posters Series*, a project of the San Francisco Municipal Transportation Agency.

San Francisco is home to Asian American and Pacific Islander history: our Chinatown is the largest in the United States; ethnic studies originated on our campus; and the city helped popularize use of the term 'Asian'. In 1960, just 8% of city residents identified as Asian. In 2020, that number has grown to 34%. San Franciscans of diverse ethnic Asian backgrounds. Asian Americans have contributed to many aspects of our culture (there are more Chinese restaurants in the United States than McDonald's, KFCs, Pizza Hut, and Wendy's combined). However, Asian Americans are often overlooked (and stereotyped) in our history and culture. The goal of this project is to amplify Asian American artists who came before and help future artists recognize their place in a long interwoven history of movers, shakers, and torch bearers.



Ruth Asawa

Born in 1926 in Norwalk, California, Ruth Asawa was a sculptor, educator, and mother.

In 1942, the Asawa family were among the 120,000 Japanese citizens and immigrants incarcerated during World War II. Unbroken by this experience, Asawa went on to study at Black Mountain College, where she blossomed under the guidance of teachers Buckminster Fuller and Josef Albers.

In 1950, Asawa moved to San Francisco, where she spent the rest of her life teaching and making art. Fifteen of Asawa's sculptures were on public display at the De Young Museum for 15 years.

Asawa passed away in 2013 at the age of 87.

Learn more at ruthasawa.com.



Bernice Bing

Born in 1936 in San Francisco's Chinatown, Bernice Bing was a queer abstract painter.

Bing was the first Executive Director of SOMArts, a Fulbright Scholar, and a co-founder of SCRAP-SF. A documentary about her life titled "The Worlds of Bernice Bing" is viewable on the 6th floor of the main branch of the San Francisco Public Library.

In 2023, The Asian Art Museum held a major retrospective of her career, featuring 20 paintings and works on paper.

Bing passed away in 1998 at the age of 62.

See Bing's community in action: Read **comics** and **zines** about her life, and explore these detailed **articles** and **archives**.



Loni Ding

Born in 1931 in San Francisco's Chinatown, Loni Ding was a filmmaker, educator, and activist.

Ding co-founded The Center for Asian American Media (CAAM) and taught at the University of California, Berkeley. Her films assisted the passage of the 1988 Civil Liberties Act which granted reparations to Japanese Americans interned during WWII. She was awarded several Emmys, a Rockefeller Fellowship, Guggenheim Fellowship, and American Film Institute Director's Fellowship.

Her film *Ancestors in the Americas* can be viewed with a library card on Kanopy.com

Ding passed away in 2010 at the age of 79.

Learn more at the Center for Educational Telecommunications.



James Leong

Born in 1929 in San Francisco's Chinatown, James Leong was an abstract artist and educator.

In 1956, Leong was awarded a Fulbright



Martin Wong

Born in 1946 in San Francisco, Martin Wong was a visionary queer artist.

Before moving to New York City in 1978, Wong frequently collaborated with the free theater



Kaisik Wong

Born in 1950 in San Francisco's Chinatown, Kaisik Wong was a queer fashion designer who pioneered handmade wearable art.

Wong frequently collaborated with filmmaker

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: **2660 083 5439**
- Then **press # twice**.
- Then you will hear, **"You are muted."**
- In order to be added to the speaker line you must first **raise** your hand to speak.
- To raise your hand, dial *** 3**
- You will be **unmute** when it is your time to speak. **THIS IS YOUR TIME TO SPEAK**
- Once your time has **expired**, your phone line will be **muted**.

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.

Item 9: 2023 Art on Market Street Poster Series

Discussion and Possible Action

Discussion and Possible Action: to approve the 12 final designs by Minnie Phan for the 2023 Art on Market Street Kiosk Poster Series.

Item 10: 2024 Art on Market Street Poster Series

Discussion and Possible Action

Discussion and Possible Action: to approve Kirti Bassendine, Calixto Robles, and Jesse Hernandez for the 2024 Art on Market Street Poster Series.

Presenters: Craig Corpora

Presentation Time: Approximately 7 minutes

2024 Art on Market Street Poster Series

Kirti Bassendine



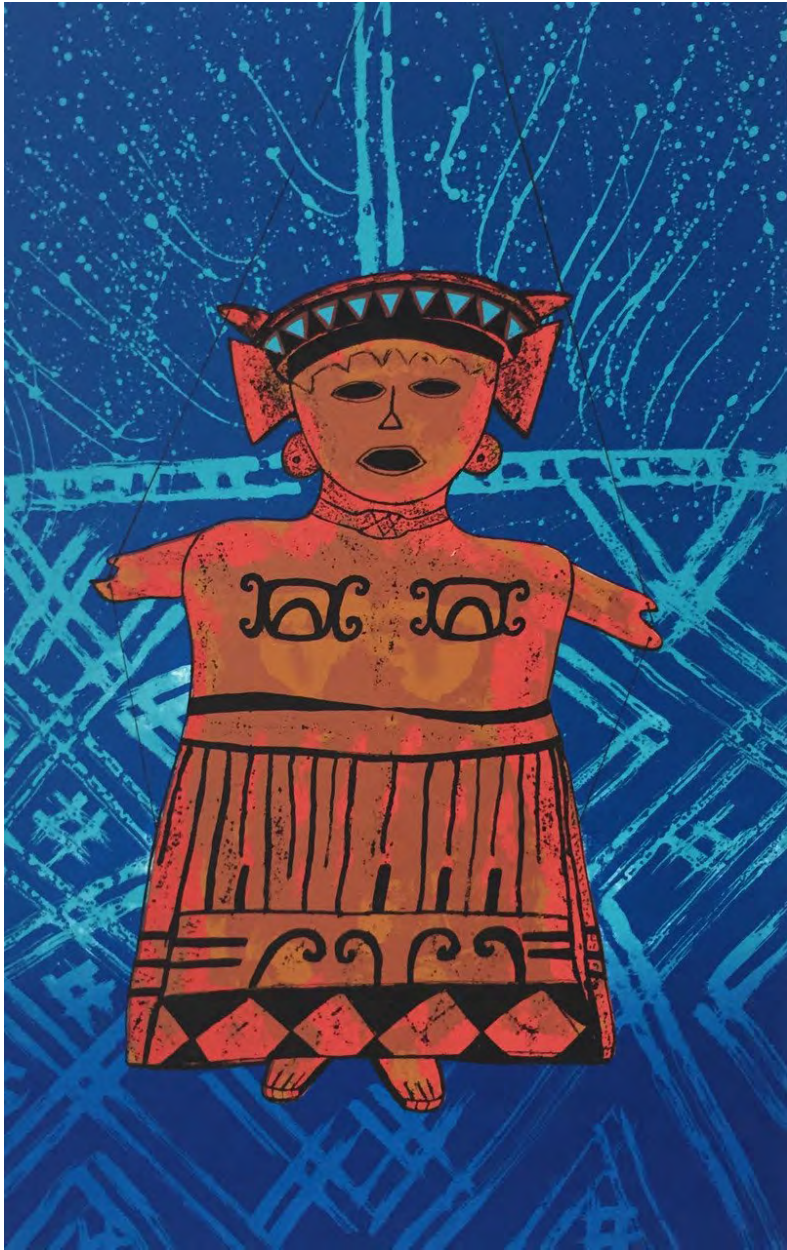
Jesse Hernandez





Calixto Robles





Public Comment via WebEx:

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art-info@sfgov.org.

Item 10: 2024 Art on Market Street Poster Series

Discussion and Possible Action

Discussion and Possible Action: to approve Kirti Bassendine, Calixto Robles, and Jesse Hernandez for the 2024 Art on Market Street Poster Series.

Item 11: Treasure Island Photography Documentation Project

Discussion

Presenters: Jill Manton

Presentation Time: Approximately 5 minutes

Media Contacts:

Coma Te

Director of Communications
San Francisco Arts Commission
coma.te@sfgov.org

Bree-Constance Huffin

Public Relations Officer
Treasure Island Development Authority
bree-constance.huffin@sfgov.org

P.J. Johnston

Principal, PJ Johnston Communications
Treasure Island Community Development
pj@pjcommunications.com

**CAPTURING TREASURE ISLAND – NEW ALFRESCO
PHOTOGRAPHIC EXHIBITION NOW ON VIEW AT JCDECAUX
KIOSKS AROUND SAN FRANCISCO**

*Forty Larger Than Life Photographs Document Treasure Island’s Growth and Evolution
Through The Lens of Five Bay-Area Based Photographers-In-Residence*



Posters of Five Photographers Documenting Treasure Island and Yerba Buena Island by Photographers
Cody Andresen, David Alan Boyd, John Chiara, Janet Delaney, and Mido Lee.

SAN FRANCISCO, October 11, 2023 – Treasure Island is in the midst of momentous change to become San Francisco’s newest neighborhood. The San Francisco Arts Commission (SFAC) and the Treasure Island Development Authority (TIDA) are pleased to present a special outdoor exhibition of forty unique poster prints of images of Treasure Island and Yerba Buena Island captured by five Bay Area-based photographers: Cody Andresen, David Alan Boyd, John Chiara, Janet Delaney, and Mido Lee.

[The posters](#) are now on view and accessible 24-hours a day through November 30, 2023 at [various locations throughout San Francisco](#) on JCDecaux Kiosks. These captivating images highlight the growth and change taking place on Treasure Island.

An integral part of the island’s redevelopment includes a robust public art program that envisions Treasure Island as a new destination for the arts. Over the next 20 years, there will be multiple permanent and temporary art works commissioned.

“The Arts Commission is thrilled to present the stunning photographs taken by the five Photographers-in-Residence,” said **Ralph Remington**, Director of Cultural Affairs. “Each photographer brings a unique and thoughtful approach to the way they documented the island. Their diverse points of view beautifully capture and convey a previously unseen perspective of the islands to share with the public.”

“With over 220 new homes completed, nearly 750 homes under construction and a cumulative total of 8000 new housing units on the horizon, Treasure Island and Yerba Buena Island are undergoing once-in-a-generation transformations,” said City Administrator **Carmen Chu**, who oversees TIDA. “I want to thank the Treasure Island Development Authority and SF Arts Commission for collaborating on this visual exhibition. Projects like these are important because they help document our City’s history and they help capture moments in time that express the City’s spirit of adaptation, opportunity and forward motion.”

A curated selection of the photographers’ work that were captured between 2022-2023 as part of the [Treasure Island Photo Documentation Project](#) will be exhibited in forty JCDecaux advertising kiosks located at various locations around the City’s downtown core, including along Market Street, Fisherman’ Wharf, and the Embarcadero, for a period of two months.

“I am very pleased that we have selected five Bay Area photographers, each with their own unique style and artistic vision, to document Treasure Island as it is in transition,” said **V. Fei Tsen**, President of the Treasure Island Development Authority Board of Directors. “This particular year has seen a rapid transformation of Treasure Island and it is important to document the island for a future audience. Whether the photographs evoke a sense of what has been or what is in the process of changing, or even what is timeless - we will have an artistic and photographic story of our island that has been captured at this particular moment of time.”

As part of the Treasure Island Photo Documentation Project, five photographers were selected to document changes taking place on Treasure Island – from the landscape, to vistas, to architecture and construction. There are many things to highlight and honor, both natural and architectural. Many structures and buildings will be removed and replaced. New parks and ample new open spaces will be constructed. The views and vantage points from Treasure Island and Yerba Buena Island are boundless with the bay and sky as a backdrop and the vistas of the City, the Golden Gate and Bay Bridges, Alcatraz, Angel Island and more. Bright sunlight and intense periods of fog and wind create a changing and dramatic environment of contrasts. The possibilities to reveal and document seem endless.

“This photography series is a marvelous way to see what’s really been happening out on the islands in recent years, and that is the evolution of a vital new neighborhood with thousands of new homes at all income levels, dazzling new parks and open space, and a brand new ferry service connecting the islands to downtown in the space of 10-minutes,” said **Chris Meany**, principal for Treasure Island Community Development, the city’s private-sector partner that is building all the new infrastructure.

JCDecaux, in a partnership with the San Francisco Arts Commission and Public Works, allocates space on forty of the advertising kiosks along Market Street for public service campaigns and for display of public art posters by local artists.

"We are honored to continue this partnership with the City and County of San Francisco to provide a platform to showcase works by local artists," said **Francois Nion**, Chief Operating Officer of JCDecaux San Francisco.

ABOUT THE PHOTOGRAPHERS

Janet Delaney: Janet Delaney uses research, interviews and photography to record the untold stories of cities in transition. Both honest and poetic, her approach straddles the line between documentary and fine art. Delaney received her MFA from the San Francisco Art Institute in 1981. She has taught widely and held a faculty position at the University of California, Berkeley for 15 years. (IG @janet_delaney)

John Chiara: Chiara developed a process that is part photography, part sculpture, and part event. It is an undertaking requiring invention in his tools and patience in using them. He creates one-of-a-kind photographs in a variety of hand-built cameras, the largest of which is a 50" x 80" field camera that he transports on a flatbed trailer. Once he selects a location, he situates, and then physically enters, the camera, and maneuvers in near total darkness a sheet of positive color photographic paper onto the camera's back wall. Throughout each exposure, his instinctive control limits the light entering the lens. John Chiara received his B.F.A. in Photography from the University of Utah in 1995, and his M.F.A. in Photography from the California College of the Arts in 2004. (IG @john.chiara)

David Alan Boyd: David Alan Boyd is a digital multimedia artist who works primarily in the media of photography, video, and audio; thematically focused on the human relationship to the

built and natural environment. His work is characterized by experimentation and innovation with the capabilities of digital cameras and processing, an expansive view of what constitutes a photograph, and a visual storytelling approach that looks for formal expression in the nature of the subject.

Cody Andresen: As an artist and photographer, with a background in urban planning, Cody is consumed with light and its relationship with structures and surrounding landscapes. He photographs small and large structures, urban infrastructure, and the natural environment that surrounds and supports these areas. Cody received his Bachelor's of Environmental Design in Urban Planning from the University of Colorado at Boulder. (IG @studiopercolate)

Mido Lee: Mido Lee is a Taiwanese photographer, now living in the SF Bay Area working with environmental, historical, and feminist themes in photography and installation. She works in digital and film, videography, and interactive installation. Lee obtained her MA degree in photography from Edinburgh College of Art and an MFA in photography from the San Francisco Art Institute.

The kiosk posters were designed by Ellen Christensen, a designer and Assistant Professor of Visual Communication Design at San Francisco State University, and printed by Electric Works, a renowned contemporary fine-art press located in San Francisco.

[View an interactive map of poster locations.](#)

[View posters on Flickr.](#)

###

ABOUT THE SAN FRANCISCO ARTS COMMISSION

The San Francisco Arts Commission is the City agency that champions the arts as essential to daily life by investing in a vibrant arts community, enlivening the urban environment and shaping innovative cultural policy. Our programs include: Civic Art Collection, Civic Design Review, Community Investments, Public Art, SFAC Galleries, and Art Vendor Licensing. To learn more, visit sfartscommission.org.

About the Treasure Island Arts Program

The [Treasure Island Arts Program](#) is a partnership among the San Francisco Arts Commission, the Treasure Island Development Authority, and Treasure Island Community Development. It is a long-term project focused on developing the island's public art program and establishing a permanent art collection. The Arts Program is funded by 1% of the island's redevelopment costs. These funds are used exclusively for the enhancement and activation of the public realm with art programming on both Treasure Island and Yerba Buena Island.

About Treasure Island Development Authority

The Treasure Island Development Authority (TIDA) is the public entity that is overseeing the implementation of the Master Plan for the redevelopment of Treasure Island and Yerba Buena Island. As a part of the master plan, Treasure Island and neighboring Yerba Buena Island are

being transformed into a new, environmentally sustainable, 21st-century San Francisco neighborhood featuring 8,000 new homes – including approximately 2,200 permanently affordable homes – and new restaurants and shops. Located in the middle of San Francisco Bay and featuring 300 acres of parks, trails and open space, public art installations, and exciting events, this visionary redevelopment will be a regional recreational destination as well as a reimagined neighborhood. More information is available at sf.gov/TIDA.

About Treasure Island Community Development

Treasure Island Community Development (TICD) is the master developer for Treasure Island — a partnership of Stockbridge Capital Group, Wilson Meany, and Lennar Corp. Learn more about Treasure Island at TISF.com and Yerba Buena Island at YerbaBuenalIslandSF.com.

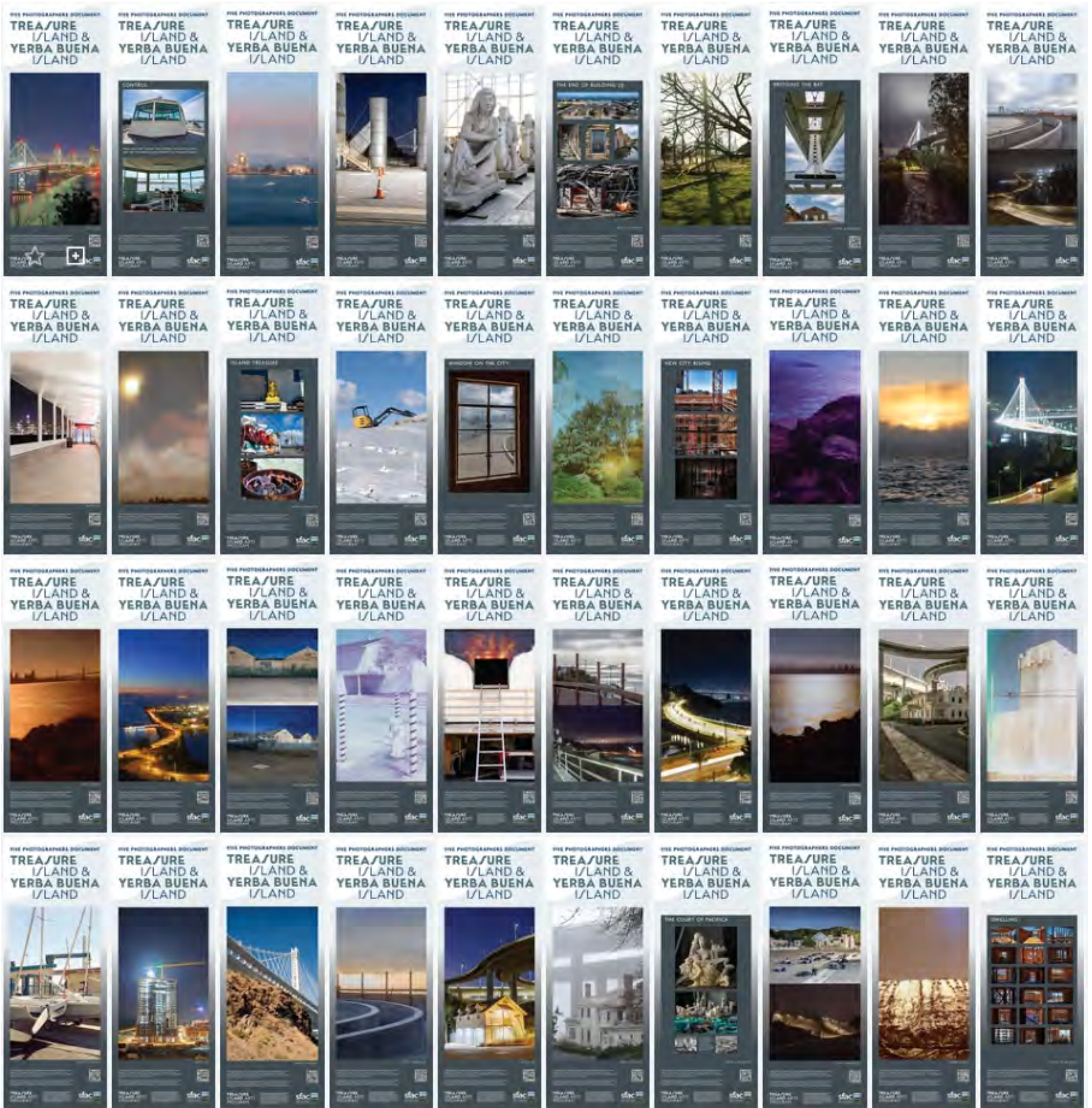
About Wilson Meany

Wilson Meany is a boutique San Francisco-based developer of mixed-use, residential, retail, office and master plan urban infill properties. Among Wilson Meany's signature projects are the historic San Francisco Ferry Building, the Art Deco icon of 140 New Montgomery, the massive Bay Meadows redevelopment and the former Hollywood Park racetrack. Visit wilsonmeany.com to learn more.

FIVE PHOTOGRAPHERS DOCUMENT
TREASURE
ISLAND &
YERBA BUENA
ISLAND

sfac
san francisco
arts commission





MIDO LEE

FIVE PHOTOGRAPHERS DOCUMENT
TREASURE ISLAND & YERBA BUENA ISLAND



MIDO LEE

Treasure Island is in the midst of an exciting transformation to become San Francisco's newest neighborhood. The island's redevelopment includes a robust art program that envisions Treasure Island as a new destination for the arts. Over the next 20 years, there will be multiple permanent and temporary art works commissioned.



During this period of change and transition, the San Francisco Arts Commission and the Treasure Island Development Authority engaged five local photographers: Cody Andress, David Alan Boyd, John Chars, Janet Delaney and Mido Lee to document the evolution of the island.

TREASURE ISLAND ARTS PROGRAM

The Treasure Island Arts Program is a partnership among the San Francisco Arts Commission, the Treasure Island Development Authority, and Treasure Island Community Development. It is a long-term program of public art, temporary art, and cultural activities. The Arts Program will be funded by 1% of the island's redevelopment bond. The program will be managed by the San Francisco Arts Commission and the Treasure Island Development Authority.



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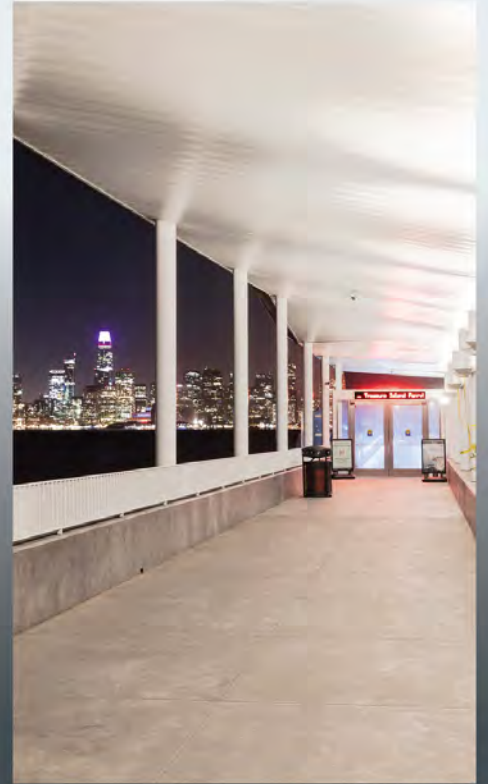
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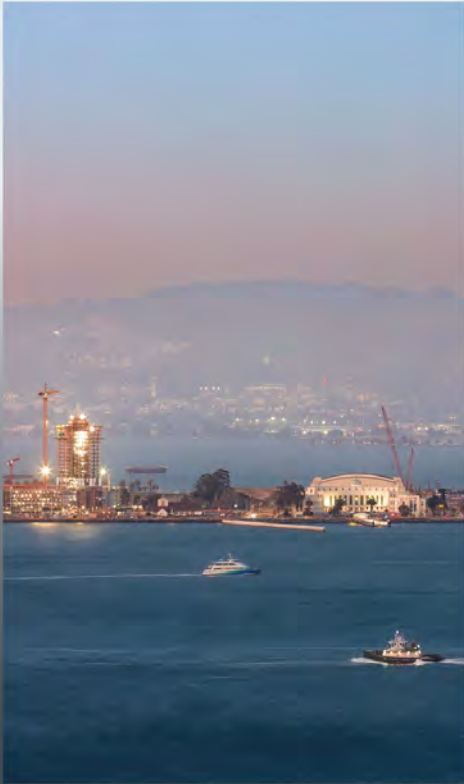


sfac
 san francisco
 arts commission



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FIVE PHOTOGRAPHERS DOCUMENT
TREASURE ISLAND & YERBA BUENA ISLAND



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DAVID ALAN BOYD

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NEW CITY RISING



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WINDOW ON THE CITY



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BRIDGING THE BAY



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ISLAND TREASURE



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THE END OF BUILDING 29



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CONTROL



FROM HERE THEY GUIDED THE CLIPPERS, THE PACIFIC FLEET,
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DWELLING



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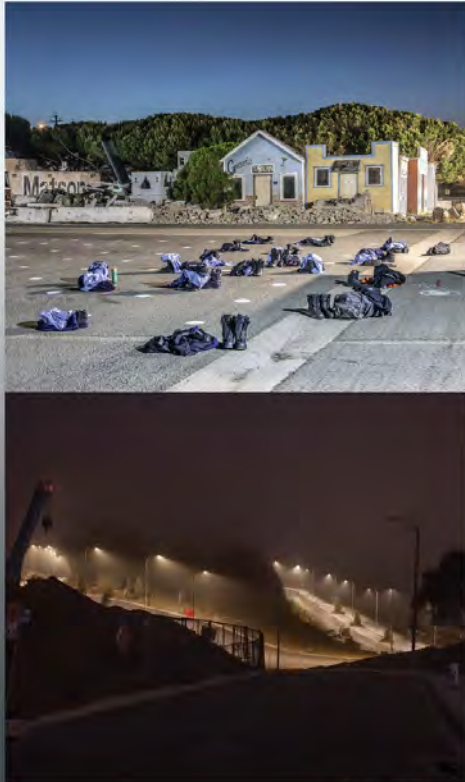
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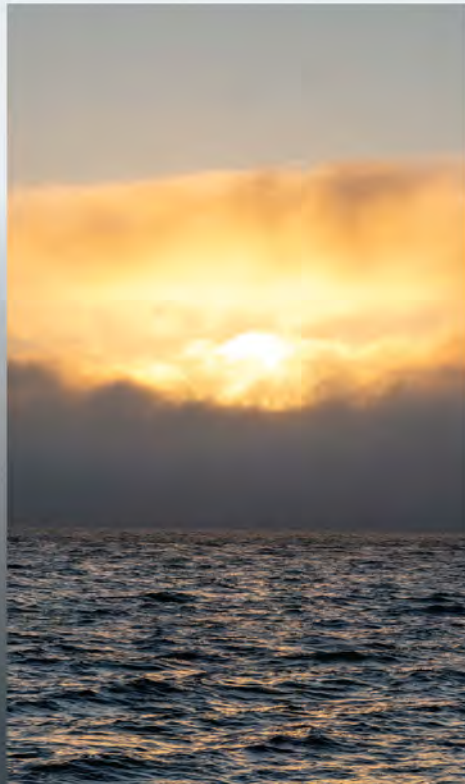
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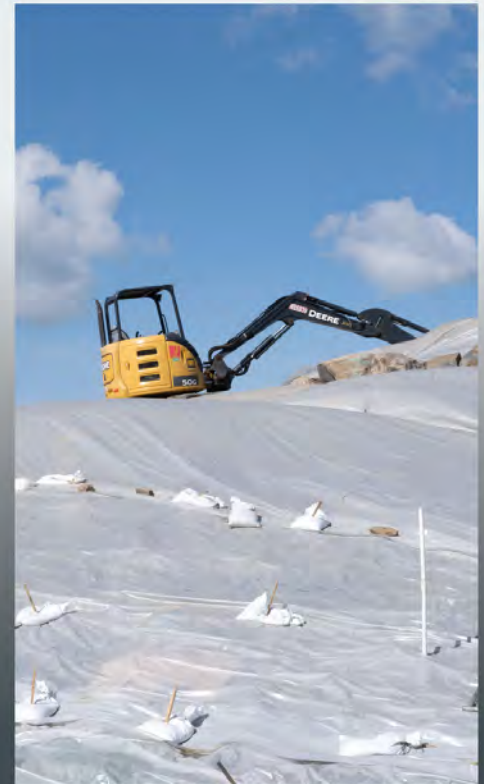
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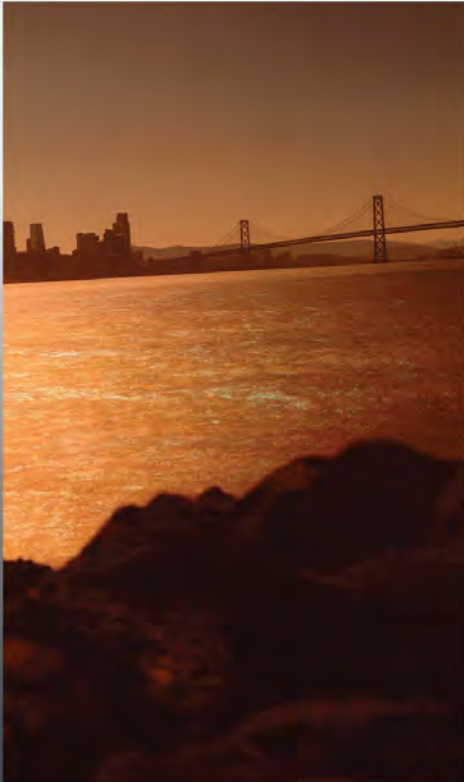


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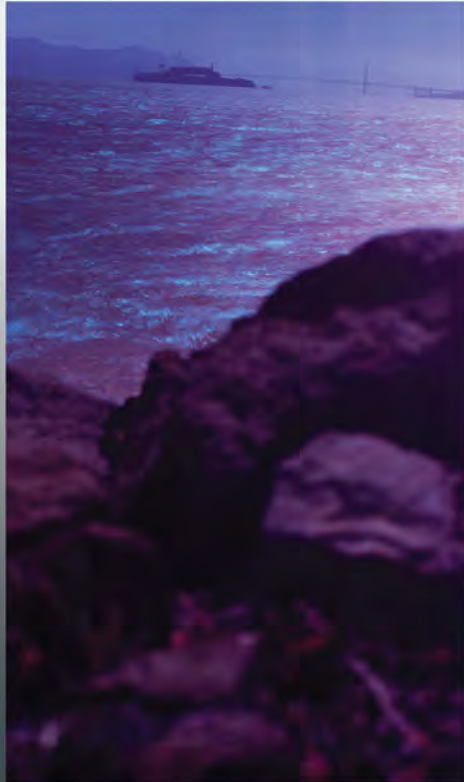
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The Treasure Island Arts Program is a partnership among the San Francisco Arts Commission, the Treasure Island Development Authority, and Treasure Island Community Development. It is a long-term program to commission, install, and maintain public art and sculpture. The Arts Program will be funded by 1% of the island's redevelopment bond. The program will also receive funding from the permanent fund and other sources of public funds. For more information, visit www.treasureislandarts.com.



FIVE PHOTOGRAPHERS DOCUMENT TREASURE ISLAND & YERBA BUENA ISLAND



JOHN CHIARA

Treasure Island is in the midst of an exciting transformation to become San Francisco's newest neighborhood. The island's redevelopment includes a robust art program that envisions Treasure Island as a new destination for the arts. Over the next 20 years, there will be multiple permanent and temporary art works commissioned.



During this period of change and transition, the San Francisco Arts Commission and the Treasure Island Development Authority engaged five local photographers: Cody Andresen, David Alan Boyd, John Chiara, Janet Delaney and Fido Lee to document the evolution of the island.

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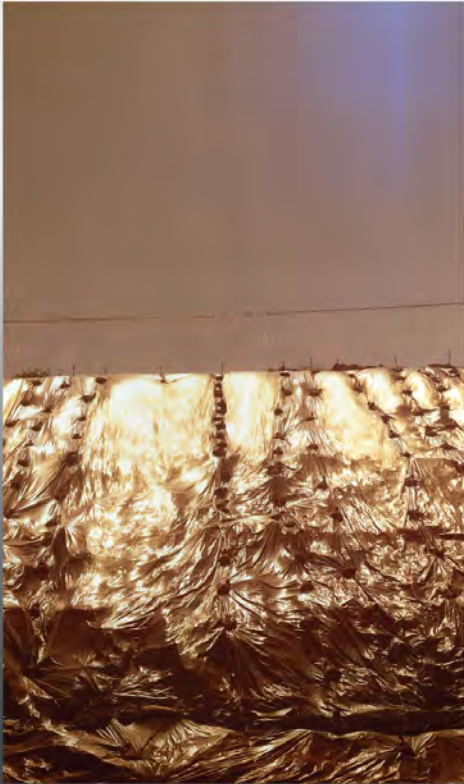


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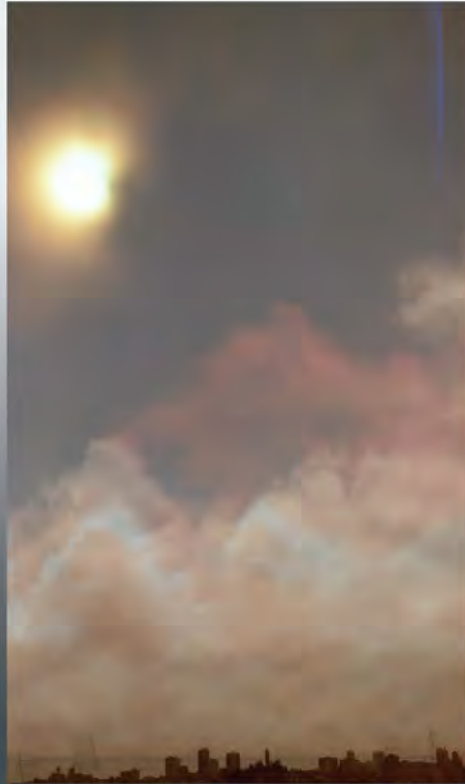
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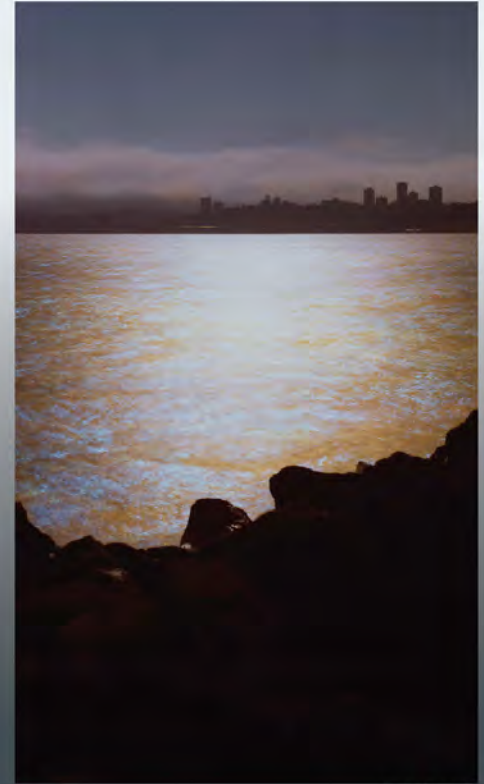
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Public Comment via WebEx:

- 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: **2660 083 5439**
- Then **press # twice**.
- Then you will hear, **"You are muted."**
- In order to be added to the speaker line you must first **raise** your hand to speak.
- To raise your hand, dial *** 3**
- You will be **unmute** when it is your time to speak. **THIS IS YOUR TIME TO SPEAK**
- Once your time has **expired**, your phone line will be **muted**.

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.

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!

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