



MEETING OF THE VISUAL ARTS COMMITTEE

Wednesday, October 18, 2023

3 p.m.

Hybrid Meeting

Draft Minutes

Commissioner Ferras called the meeting to order at 3:10pm.

1. Call to Order, Roll Call, Agenda Changes, Land Acknowledgment

Commissioners Present:

Suzie Ferras, Chair

JD Beltran

Mahsa Hakimi

Jeanne McCoy

Abby Sadin Schnair

Commissioners Absent:

Nabiel Musleh

Yiying Lu

Commissioner Ferras called for changes to the agenda.

2. General Public Comment

(0:05:18)

There was no public comment.

3. Consent Calendar

(0:06:18)

1. Motion to amend 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.

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.

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.
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.
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.
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.
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.

There was no public comment.

Moved: Beltran/Schnair

The motion unanimously carried by the following vote:

Ayes: Ferras, Beltran, Hakimi, McCoy, Schnair

4. SFAC Galleries Winter 2024 Exhibition

(0:07:46)

Director of Galleries and Public Programs Carolina Aranibar-Fernandez presented *Conversation 8: Harry Dodge and Alicia McCarthy*, curated by Nancy Lim. *Conversation* is an exhibition series that started in 2005 and features a local artist alongside an artist based outside of the Bay Area.

Harry Dodge is an artist and writer based in Los Angeles. His visual practice uses materiality and the surreal to explore thresholds, multiplicity, and the social strains and paradoxes of having a physical body. Dodge has exhibited widely including at the New Museum in New York, the Hammer Museum in Los Angeles, and the Whitney Museum in New York. He is originally from San Francisco and was one of the founders of the community-based performance space The Bearded Lady, a touchstone in the queer DIY literary and arts scene.

Alicia McCarthy is an Oakland-based artist whose work engages with the immediate world around her and uses a decidedly focused color palette on mixed-media panels. Using repetitive mark-making, McCarthy's motifs are deeply personal and the works often include an indication of physical presence, such as the ring left by a coffee cup, print from a boot or a note written by the artist.

McCarthy has exhibited at the Wexner Center for the Arts in Columbus, OH; the Berkeley Art Museum, Yerba Buena Center for the Arts, and was the recipient of the SFMOMA SECA Art Award in 2017.

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.

There was no public comment.

Motion: 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).

Motion: 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.

Moved: Beltran/Schnair

The motions unanimously carried by the following vote:

Ayes: Ferras, Beltran, Hakimi, McCoy, Schnair

5. Gift of Ed Lee Bust and Removal of James Phelan Bust (0:15:32)

Civic Art Collection and Public Art Director Mary Chou presented the gift of the bust of late Mayor Ed Lee, the 43rd mayor and first Asian American mayor to the City and County of San Francisco. The proposal is to remove the bust of James D. Phelan from its current location at the eastern entrance to City Hall and to install the bust of Mayor Ed Lee in its place. The Arts Commission has coordinated with ArtCare, the family of Mayor Lee, the Mayor's Office, and the City Administrator regarding this proposed placement. The bust of Phelan would be moved to storage.

ArtCare Board Member Eric Tao stated their role in soliciting donations for the work and will coordinate with artist to ensure the work meets the requirements for display at City Hall and be in contact with the Lee family to make sure the bust is an appropriate representation of former Mayor Lee.

Senior Registrar Allison Cummings gave a detailed description and thorough history of the James D. Phelan commemorative bust, and the symbolism of its location within City Hall. Allison Cummings then gave an extensive biographic history of James D. Phelan and his political accomplishments both locally and nationally. Despite his contributions, James D. Phelan's white nativist ideology has caused controversy and remains his legacy, which merits the removal of the bust in its current location.

If the location and design of the Lee bust is approved, the next steps is the removal of the Phelan to identify the location of the existing pins that currently secure the bust to the pedestal. The bust of Lee would then be designed and fabricated so that the pins that secure the Lee bust to the pedestal do not overlap the pins of the Phelan bust. With this process it is anticipated that the pedestal would not have a bust for a period of 6—12 months to allow for time to complete the design and fabrication of the Lee bust.

Commissioner McCoy asked to include an educational opportunity to address the reasons why the Phalen bust is being removed and why now.

There was no public comment.

Motion: to approve the gift of a bust of former mayor Ed Lee to the City from ArtCare, a nonprofit organization.

Motion: 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.”

Moved: Beltran/Schnair

The motions unanimously carried by the following vote:

Ayes: Ferras, Beltran, Hakimi, McCoy, Schnair

Commissioner Beltran recused herself from Items 6 and 7 and left the meeting at 3:51pm.

**6. Potrero Gateway Project
(0:38:44)**

Project Manager Aleta Lee presented the final Mock-Up by artists FutureForms for the Potrero Gateway project as part of the Construction Document Phase deliverables. The project is located at Potrero Gateway Park on 17th Street between Vermont Street and San Bruno Avenue. FutureForms’s artwork is titled *Metamorphosis* which originates from Ancient Greek meaning “transformations.” The sculpture consists of two pairs of stacked spherical figures that precariously transform, evolve and dematerialize as they grow towards the sky. The material of the artwork is stainless steel, with certain spheres painted with a “Brown Bronze” Fluoropolymer based metallic coating Tnemec paint. FutureForms has prepared one sculpture in its full form – standing at almost 10 feet high and about 3 ½ feet wide.

There was no public comment.

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

Moved: Schnair/Hakimi

The motions unanimously carried by the following vote:

Ayes: Ferras, Hakimi, McCoy, Schnair

7. Potrero Yard Modernization Project **(0:56:10)**

Senior Program Manager Jackie von Treskow presented the project plan for the Potrero Yard Modernization public art project. SFMTA's Potrero Yard is located at Bryant and Mariposa streets on the border of San Francisco's Potrero Hill and Mission neighborhoods, adjacent to the American Indian and Calle 24 Latino Cultural Districts. The Potrero Yard Modernization Project will replace the century-old bus yard with a modern, three-story, efficient bus maintenance and storage facility, equipped to serve MTA's growing fleet of electric buses. There are three significant artwork opportunities for this project: an architecturally integrated glass artwork on the bus ramp on 17th Street, an architecturally integrated glass artwork on a multi-story stairwell, located on Mariposa Street at York Street, and a large-scale tile artwork on a building, located on 17th Street at Bryant Street.

There was no public comment.

Motion: to approve the Project Plan for the Potrero Yard Modernization public art project.

Moved: Schnair/Hakimi

The motions unanimously carried by the following vote:

Ayes: Ferras, Hakimi, McCoy, Schnair

Commissioner Beltran reentered the meeting at 4:38pm.

8. Southeast Treatment Plant Construction Fence **(1:27:30)**

Jackie von Treskow presented the final artwork design by Afatasi the Artist for the fourth and final installment of the Southeast Treatment Plant construction fence temporary public art program. Afatasi the Artist's work is informed by her deep concern of the continued population decline of her community; affirming them through mixed-media textile, metalwork, and research, used as vehicles of disruption, exploration, and future-dreaming.

For her project, *Modalities and Motifs*, Afatasi has created a series of motifs that she is deploying as a mode of visual storytelling, highlighting various facets of her community's experience, history, and cultural identity. The distinctive patterns that repeat across the background of each mural section seek to honor Afatasi and her community's unique lineage and history both locally and nationally; deep appreciation and respect for their ancestors, elders, and architects of freedom. She honors the continued fight for human rights in the United States; "Black-American" culture and beauty created under extreme duress; and the understanding that everything in the past, present and future is connected.

Jackie von Treskow introduced Afatasi the Artist, who then gave a thorough overview of the iconography of the design and informed the committee that when the work comes down, she will reuse them as "textiles" to create wearable art.

Arts and Education Program Manager at the Public Utilities Commission Blair Randall thanked the Arts Commission, artists, and specifically Afatasi the Artist for their incredible work on the Southeast Treatment Plant Construction Fence project.

There was no public comment.

Motion: 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.

Moved: Schnair/Hakimi

The motions unanimously carried by the following vote:

Ayes: Ferras, Beltran, Hakimi, McCoy, Schnair

9. 2023 Art on Market Street Poster Series (2:00:13)

Program Associate Craig Corpora presented the twelve final poster designs from Minnie Phan for the project “Know History, Know Self.” This is the final series of 2023 and the last in two years of comics posters.

“Know History, Know Self” is a poster series showcasing Asian American trailblazers in art and culture whose life was tied to the city of San Francisco. 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 cultural history of San Francisco. Six posters will depict a deceased individual who resided in San Francisco and briefly highlight their legacy. An additional six posters will feature two characters discussing the life of each artist. The characters are anthropomorphic rabbits named Momo and Georgie, who are two young art students living in the city. Featured artists include: Ruth Asawa, Bernice Bing, Loni Ding, James Leong, Martin Wong, and Kasik Wong.

There was no public comment.

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

Moved: Beltran/Hakimi

The motions unanimously carried by the following vote:

Ayes: Ferras, Beltran, Hakimi, McCoy, Schnair

10. 2024 Art on Market Street Poster Series

(2:09:28)

Craig Corpora presented the artist finalists for the 2024 Art on Market Street poster series. The 2024 Art on Market Street Poster Series will be devoted to San Francisco Bay Area Native Peoples. Artists will have the opportunity to create original artwork recognizing the history, culture, and legacy and future of Bay Area Indigenous peoples.

On Monday, October 16th the artist review panel met and evaluated the qualifications of the artist, who applied to the 2024 Art on Market Street Poster Series open call. The artists who were selected by the panel are:

Kirti Bassendine, who is a Bay Area photographer and documentarian. She is intrigued by human relationships and how they impact the discovery of identity within one's culture and the wider world. She places importance on reconnecting with indigenous cultural roots, passing on culture to the next generation and human-ecological relationships. Her work focuses on the telling indigenous cultural histories through three waves of genocide in California.

Jesse Hernandez, whose artwork honors the strength, resilience, and beauty of the Indigenous American cultures. His work is meant to preserve and shine a light on traditions through a modern style. This theme continues across all mediums from murals, animation, poster design, and sculpture.

And Calixto Robles, who is an indigenous migrant from Oaxaca, Mexico and came to California in 1983. He is a printer, painter, and ceramic sculptor who uses joyous themes and references iconography of his Indigenous heritage. He wants to inspire people to respect the earth and engage in social justice. Topics that interest him include climate change, immigrant rights, voting, women's rights, and missing and murdered indigenous women.

There was no public comment.

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

Moved: Beltran/McCoy

The motions unanimously carried by the following vote:

Ayes: Ferras, Beltran, Hakimi, McCoy, Schnair

11. Treasure Island Photography Documentation Project (2:17:48)

Public Art Trust and Special Initiatives Director Jill Manton presented Treasure Island Photography Documentation Project. Five photographers

were selected to document changes taking place on Treasure Island. A curated selection of the photographers' work that were captured between 2022-2023 are exhibited in forty JCDecaux advertising kiosks located at various locations around the City's downtown core, including along Market Street, Fisherman's Wharf, and the Embarcadero, for a period of two months. The photographers include Janet Delaney, John Ciara, David Alan Boyd, Cody Andersen, and Mido Lee.

Jill Manton commended Program Associate Paris Cotz on her strong leadership skills with this project from start to finish.

There was no public comment.

12. Staff Report **(2:29:58)**

Mary Chou shared that the RFQ for the Potrero Yard Modernization public art project will be posted on Monday, October 23rd. The deadline to apply is Monday, December 11th.

Mary Chou also announced that Shipyard Open Studios was at 11am to 6pm on October 21st and 22nd. ArtSpan Open Studios run from Thursday, October 19th through Sunday, November 19th.

There was no public comment.

13. New Business and Announcements **(0:41:44)**

Commissioner Beltran stated the San Francisco State University Exhibition Design class will host a Sustainable Haunted House starting Friday, October 20th through Friday, October 27th.

Commissioner Hakimi discussed the incident involving the harassment of artist Juan Manuel Carmona and the erasure of his artwork of local drag legend Juanita More that was painted on an SFMTA utility box in the Mission District. Deputy Director Lex Leifheit relayed that Arts Commission staff are in communication with the artist and that the project was funded

through Paint the Void.

There was no public comment.

14. Adjournment

The meeting was adjourned at 5:51pm.

Posted 9/28/2023, 4:32PM CC

Archives Available

A recording of this meeting will be available online after the meeting at the following address:

Language Accessibility

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