

San Francisco Arts Commission Visual Arts Committee Meeting

February 21, 2024

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



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.)



Public Comment

Item 2: General Public Comment



Discussion and Possible Action

Presentation Time: Approximately 3 minutes



Discussionn and Possible Action

1. Motion to approve the Construction Document Phase deliverables (revised Structural Engineering Drawings) for HYBYCOZO's artwork for the Mint Plaza Project.

2. Motion to retroactively approve and accept into the Civic Art Collection 2022.16, *"Cookies not Contras," Peace, Jobs and Justice Parade (from Public Matters, 1982-1988),* 1986, archival pigment print (printed in 2018), Edition 1/7 and 2 AP, sheet dimensions H13 7/8 in. x W11 in. by Janet Delaney. The artwork is installed in the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

3. Motion to retroactively approve and accept into the Civic Art Collection 2022.17, *Dominique DiPrima on Stage (from Public Matters, 1982-1988),* 1985, archival pigment print (printed in 2021), Editon 3/7 and 2AP, sheet dimensions H14 in. x W11 in. by Janet Delaney. The artwork is installed in the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

4. Motion to retroactively approve and accept into the Civic Art Collection 2022.18, *I May Not Get There...First Martin Luther King Jr. Day Parade (from Public Matters, 1982-1988),* 1986, archival pigment print (printed in 2021), Edition 1/7 and 2 AP, sheet dimensions H14 in. x W11 in. by Janet Delaney. The artwork is installed in the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

5. Motion to retroactively approve and accept into the Civic Art Collection 2022.19, *The Carnaval Ride (from Public Matters, 1982-1988),* 1985, archival pigment print (printed in 2021), Edition 1/7 and 2 AP, sheet dimensions H13 ³/₄ in. x W11 in. by Janet Delaney. The artwork is installed in the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.



Discussionn and Possible Action

6. Motion to retroactively approve and accept into the Civic Art Collection 2022.20, *Woman with Mexican Flag (from Public Matters, 1982-1988),* 1985, archival pigment print (printed in 2018), Edition 1/7 and 2 AP, sheet dimensions H14 in. x W11 in. by Janet Delaney. The artwork is installed in the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

7. Motion to retroactively approve and accept into the Civic Art Collection 2022.21, *Young Couple at Carnaval (from Public Matters, 1982-1988),* 1984, archival pigment print (printed in 2018), Edition 1/7 and 2 AP, sheet dimensions H13 ³/₄ in. x W11 in. by Janet Delaney. The artwork is installed in the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

8. Motion to retroactively approve and accept into the Civic Art Collection 2022.43, *Zuma # 5,* 1977, archival digital color pigment print (printed 2012), edition 1/10, sheet dimensions H24 in x W 30 in. by John Divola. The artwork is for rotation at the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158.

9. Motion to retroactively approve and accept into the Civic Art Collection 2022.44, *Zuma # 12*, 1977, archival digital color pigment print (printed 2006), edition 10/10, sheet dimensions H24 in. x W30 in. by John Divola. The artwork is for rotation at the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158.

10. Motion to retroactively approve and accept into the Civic Art Collection 2022.45, *Zuma # 70*, 1977, archival digital color pigment print (printed 2006), edition 2/10, sheet dimensions H24 1/8 in. x W30 1/8 in. by John Divola. The artwork is for rotation at the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158.

11. Motion to retroactively approve and accept into the Civic Art Collection 2022.26, *At Home with the Jangs,* 1973, archival pigment print, sheet dimensions H24 in. x W30 in. by Michael Jang. The artwork is installed in the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

Sfac san francisco arts commission

Discussion and Possible Action

12. Motion to retroactively approve and accept into the Civic Art Collection 2022.27, *Chris Skiing*, 1973, archival pigment print, sheet dimensions H30 in. x W24 in. by Michael Jang. The artwork is installed in the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

13. Motion to retroactively approve and accept into the Civic Art Collection 2022.28, *Lucy Wearing Green*, 1973, archival pigment print, sheet dimensions H24 in. x W 30 in. by Michael Jang. The artwork is installed in the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

14. Motion to retroactively approve and accept into the Civic Art Collection 2022.9, *Leaf, California*, 1972, contact print on printing out paper, sheet dimensions H10 in. x W12 in. by Linda Connor. The artwork is for rotation at the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158.

15. Motion to retroactively approve and accept into the Civic Art Collection 2022.6, *Let There be Light,* 1954, silver gelatin print, measuring H7 ½ in. x W9 ¾ in. by Wynn Bullock. The artwork is for rotation at the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158.

16. Motion to retroactively approve and accept into the Civic Art Collection 2022.7, *Rocks and Waves*, 1968, silver gelatin print, measuring H7 ½ in. x W8 ¾ in. by Wynn Bullock. The artwork is for rotation at the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158.

17. Motion to retroactively approve and accept into the Civic Art Collection 2022.8, *Tree Trunk,* 1971, silver gelatin print, measuring H7 in. x W 9 in. by Wynn Bullock. The artwork is for rotation at the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158.

18. Motion to retroactively approve and accept into the Civic Art Collection 2022.48, *Boy on Bicycle, Cabrillo and 22nd Avenue,* 1950's, silver gelatin print, sheet dimensions H14 in. x W11 in., by Fred Lyon. The artwork is for rotation at the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158.

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Discussion and Possible Action

19. Motion to retroactively approve and accept into the Civic Art Collection 2022.49, *Fairmont Hotel in Fog atop San Francisco's Nob Hill,* 1950's, silver gelatin print, sheet dimensions H 14 in. x W 11 in., by Fred Lyon. The artwork is for rotation at the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158.

20. Motion to retroactively approve and accept into the Civic Art Collection 2022.50, *Arch Construction IV, George Moscone Site, San Francisco,* 1978, edition 1/3 plus 1AP, archival pigment print, sheet dimensions H2O 3/8 in. x W26 1/8 in., by Catherine Wagner. The artwork is for rotation at the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158.

21. Motion to retroactively approve and accept into the Civic Art Collection 2022.51, *Northern Vista, George Moscone Site, San Francisco,* 1978, edition 1/3 plus 1AP, archival pigment print, sheet dimensions H2O 3/8 in. x W26 1/8 in., by Catherine Wagner. The artwork is for rotation at the San Francisco International Airport, Courtyard 3 Connector, Kadish Photo Gallery. The artwork was approved as purchased under Res. No. 0712-21-158.

22. Motion to retroactively approve and accept into the Civic Art Collection 2019.03, *Survival through figurization (white),* 2016, acrylic on found wood, measuring H96 ¼ in. x W96 ¼ in., by Chris Johanson. The artwork is installed at the San Francisco International Airport, Terminal 1 Harvey Milk Terminal, Boarding Area B. The artwork was approved as purchased under Res. No. 0709-18-219.

23. Motion to retroactively approve and accept into the Civic Art Collection 2019.04, *Untitled*, 2017, Spray paint, latex paint, graphite and crayon on wood, measuring H60 in. x W60 in, by Alicia McCarthy. The artwork is installed at the San Francisco International Airport, Terminal 1 Harvey Milk Terminal, Boarding Area B. The artwork was approved as purchased under Res. No. 0709-18-219.

24. Motion to retroactively approve and accept into the Civic Art Collection 2019.05, *Untitled*, 2016, Acrylic and gouache on panel; 24 elements, measuring H78 in. x W66 in. x D2 in., by Barry McGee. The artwork is installed at the San Francisco International Airport, Terminal 1 Harvey Milk Terminal, Boarding Area B. The artwork was approved as purchased under Res. No. 0709-18-219.

25. Motion to retroactively approve and accept into the Civic Art Collection 2019.09, *Untitled*, 1998, Color sugarlift aquatint etching with chine collé, edition AP10 of 30 with 10APs, measuring H31 in. x W54 in., by Margaret Kilgallen. The artwork is installed at the San Francisco International Airport, Terminal 1 Harvey Milk Terminal, Boarding Area B. The artwork was approved as purchased under Res. No. 0709-18-220.

Sfac san francisco arts commission

Discussion and Possible Action

26. Motion to retroactively approve and accept into the Civic Art Collection 2019.19, *Beyond When the Golden Portal Can Come,* 2005, Color aquatint with hardground etching and hand coloring, measuring H34 ½ in. x W29 ½ in., by Shaun O'Dell. The artwork is installed at the San Francisco International Airport, Terminal 1 Harvey Milk Terminal, Boarding Area B. The artwork was approved as purchased under Res. No. 1001-18-324.

27. Motion to retroactively approve and accept into the Civic Art Collection 2019.20, *The Ghost Extraction Dialogue for the Followers of Blood,* 2005, Color hardground etching with aquatint and Chine-collé, measuring H36 ³/₄ in. x W29 ¹/₂ in., by Shaun O'Dell. The artwork is installed at the San Francisco International Airport, Terminal 1 Harvey Milk Terminal, Boarding Area B. The artwork was approved as purchased under Res. No. 1001-18-324.

28. Motion to retroactively approve and accept into the Civic Art Collection 2019.07, *They are Us, Us is Them,* 2017, edition S4 of 5 with one artist proof, lenticular, measuring H40 in. x W30 in., by Hank Willis Thomas. The artwork is installed at the San Francisco International Airport, Terminal 1 Harvey Milk Terminal, Boarding Area B. The artwork was approved as purchased under Res. No. 0709-18-219.

29. Motion to retroactively approve and accept into the Civic Art Collection 2019.08, *Impossibly*, 2013, edition 5 of 5 with one artist proof, lenticular, measuring H14 ¼ in. x W43 in., by Hank Willis Thomas. The artwork is installed at the San Francisco International Airport, Terminal 1 Harvey Milk Terminal, Boarding Area B. The artwork was approved as purchased under Res. No. 0709-18-219.

30. Motion to retroactively approve as installed and accept into the Civic Art Collection 2019.27.a-g, Orion (ALNILAM, ALNITAK, BELLATRIX, BETELGEUSE, MINTAKA, RIGEL, AND SAIPH), 2018, LED Lamps (filters, fixtures, LED tubes), each star measures approximately 108 in. diameter., by Spencer Finch. The artwork is installed at the San Francisco International Airport, Terminal 1 Harvey Milk Terminal, Boarding Area B, End of Pier.



Public Comment

Item 3: Consent Calendar



Action

Motion to approve the consent calendar items.



Item 4: Chinatown Branch Library Renovation

Discussion and Possible Action

Presenter: Project Manager Aleta Lee Presentation Time: Approximately 7 minutes

Discussion and Possible Action: to approve the Project Plan for the Chinatown Branch Library Renovation public art project



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FEBRUARY 21, 2024 VISUAL ARTS COMMITTEE MEETING



1135 Powell Street, between Washington Street and Jackson Street

Chinatown Him Mark Lai Branch Library Renovation Project Overview

In collaboration with the community and architects from San Francisco Public Works, the San Francisco Public Library aims to transform its Chinatown Branch into an energy efficient, safe and resilient neighborhood library while maintaining the building's inherent charm. SFPL plans to incorporate 21st Century library practices, building systems and technology into this landmarked 1921 Carnegie library.

Specific goals of this project include the restoration of the grand reading room on the upper level, developing improved paths of travel throughout the library, improving the facilities for children and teens, and improving the overall design and layout of the building.

Cross-section through building



Chinatown Him Mark Lai Branch Library Existing Public Artwork

- *Take Root* by Rene Yung, San Francisco-based Chinese artist
- Commissioned by SFAC; created and installed in 1996
- Installation materials: copper, copper leaf, aluminum, plexiglass and lighting
- Community-based project that collected and etched bilingual community poems about the library
- To be reintegrated into the new renovation of the Library



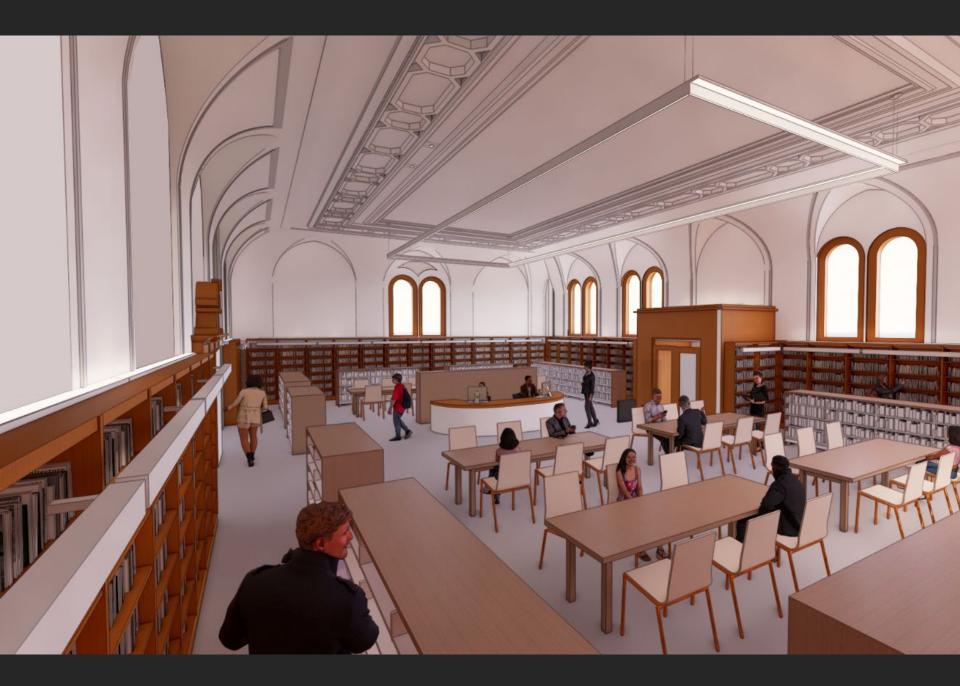




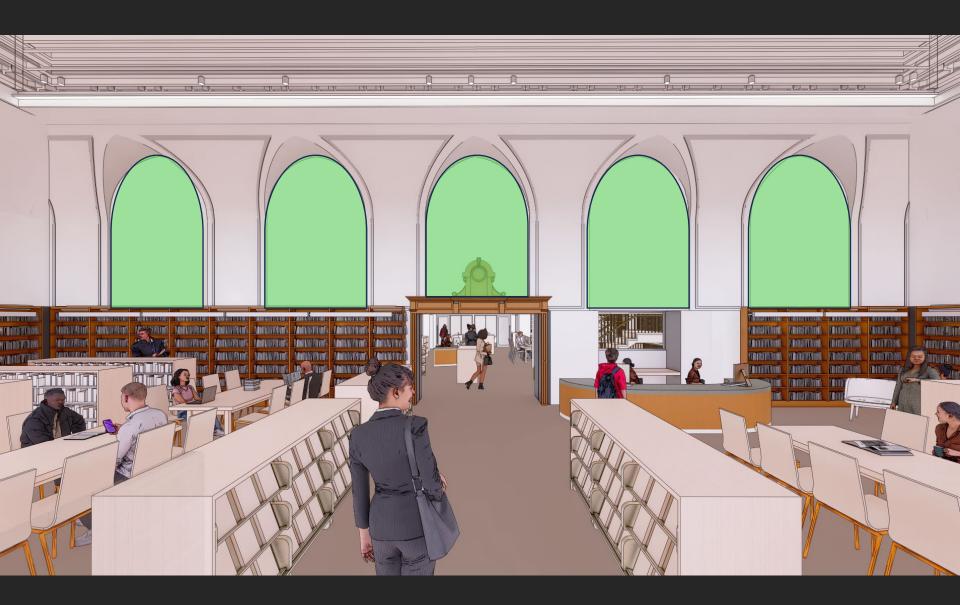
Chinatown Him Mark Lai Branch Library Renovation Artwork Opportunity

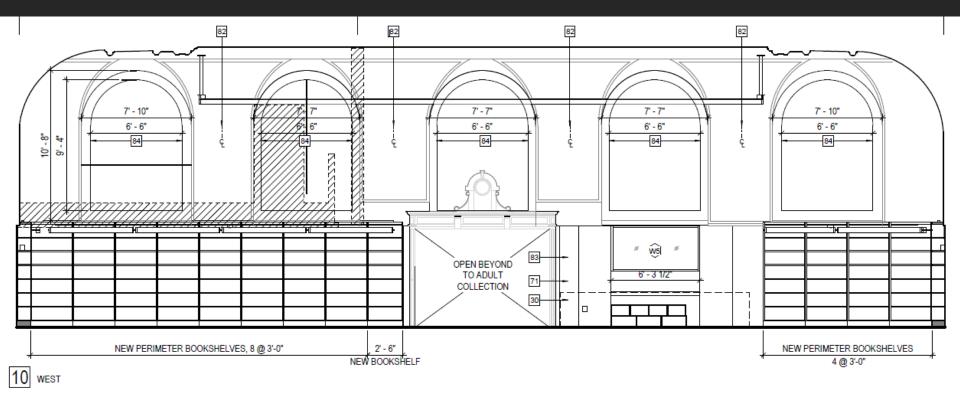
The artwork opportunity will be a Wall-Mounted Two-Dimensional Artwork. Integrated into five arched niches located along the west wall of the Library's Historic Reading Room, facing one of the main entrances into the Library. Each niche measures approximately 9'4" x 6'6", totaling approximately 300 square feet. Artwork may consist of dye-sublimated aluminum, painted canvas, textile or a similar lightweight material.

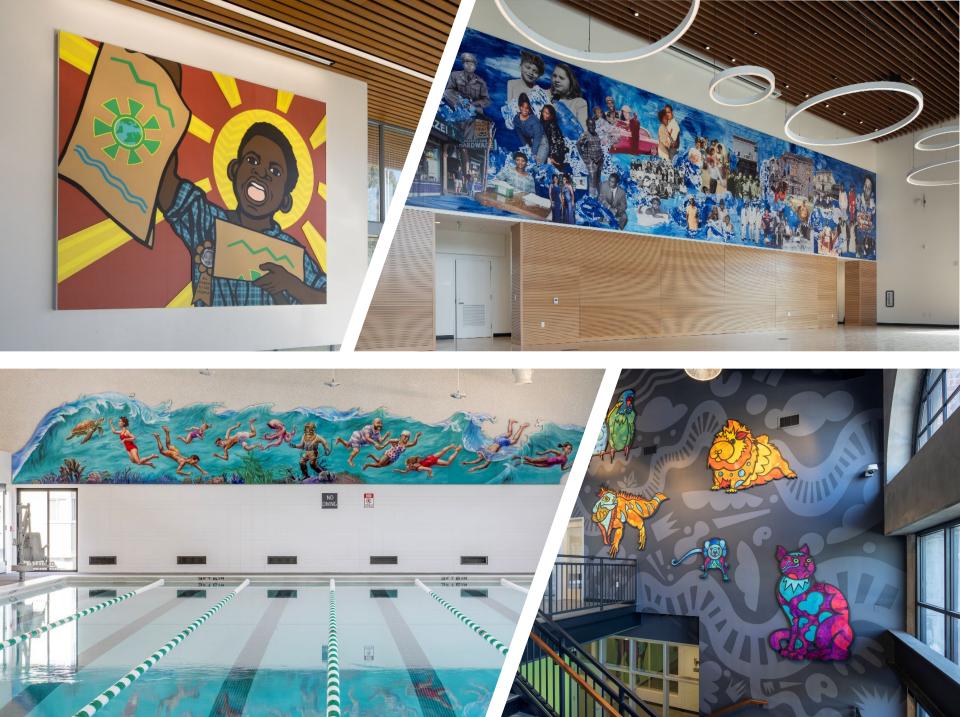
Any remaining artwork budget may go to the purchase of 2D artworks to be installed on available interior walls of the Library.











Chinatown Him Mark Lai Branch Library Renovation Public Art Project Goals

- Provide an uplifting and inspiring atmosphere for library users and staff.
- Creatively use the existing architectural features of the space.
- Be an expression of the Chinatown neighborhood culture, history, identity, and values.
- Provide a community benefit, which includes providing opportunities for artists with a meaningful connection to Chinatown

Total Art Enrichment Amount: \$350,000

Artwork Budget: \$179,000

Budget

• Artist Contract: \$160,000

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

• Installation Allocation: \$19,000

Artist Selection Timeline

Community Meeting August 19 & 22, 2023 February 21, 2024 Project Plan Approval (VAC) **RFQ** Issued April 2024 **RFQ** Deadline May 2024 **Qualification Panel** June 2024 First Project Artist Review Panel June 2024 Artist Finalist Orientation June 2024 Finalist Proposals Due August 2024 September 2024 Final Project Artist Review Panel October 2024 VAC Approval Arts Commission Approval November 2024 Artist Under Contract December 2024



Public Comment

Item 4: Chinatown Branch Library Renovation



Item 4: Chinatown Branch Library Renovation

Action

Motion to approve the Project Plan for the Chinatown Branch Library Renovation public art project



Item 5: Chinatown Public Health Center Renovation

Discussion and Possible Action

Presenter: Project Manager Aleta Lee Presentation Time: Approximately 7 minutes

Discussion and Possible Action: to approve the Project Plan for the Chinatown Public Health Center Renovation public art project.

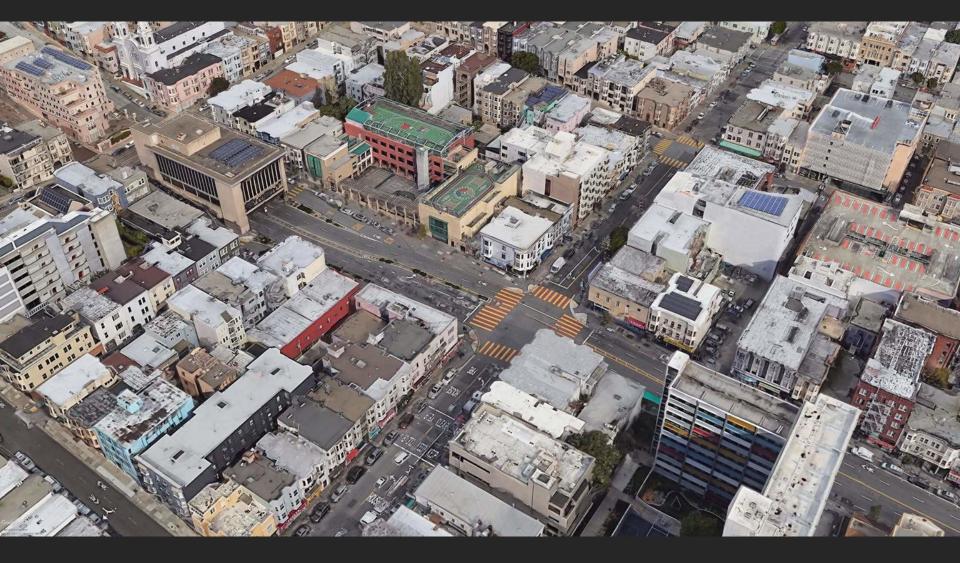


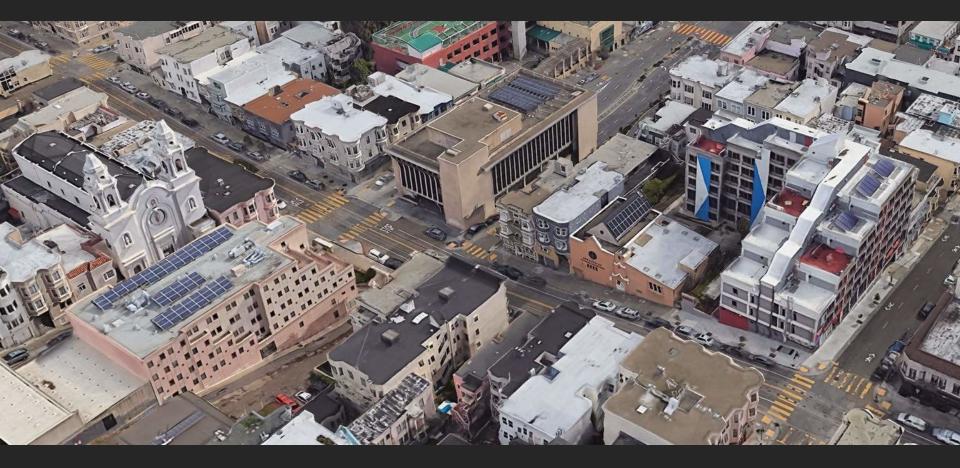
Chinatown Public Health Center Renovation PUBLIC ART PROJECT PLAN

FEBRUARY 21, 2024 VISUAL ARTS COMMITTEE MEETING









FAÇADE CONTEXT

WEST: MASON STREET

- MAIN ENTRANCE
- GARAGE ACCESS
- CABLE CAR LINE





NORTH: BROADWAY

- QUIET
- 1-WAY, NARROW STREET
- RESIDENTIAL
- UPHILL





EAST: BROADWAY

- BUSY + NOISY
- VIEW TO/FROM
- PUBLIC

SF DEPT OF PUBLIC HEALTH CHINATOWN PUBLIC HEALTH CLINIC RENOVATION CIVIC DESIGN REVIEW - CONCEPT PHASE 9.9.2022

SOUTH: BROADWAY

- QUIET
- 1-WAY NARROW STREET
- RESIDENTIAL
- DOWNHILL

SAN FRANCISO PUBLIC WORKS BUILDING DESIGN + CONSTRUCTION

Chinatown Public Health Center Renovation Project Overview

The Department of Public Health's Chinatown Public Health Center (CPHC) has served its community since 1929, offering primary care for adults and children, prenatal care, behavioral health, pediatric dentistry, community health education, and nutrition services. With no significant upgrades having been made to the building since its opening in 1968, the Department of Public Health is currently prioritizing its modernization. A full seismic upgrade will make the building safer during earthquakes, and mechanical systems upgrades are necessary to replace old equipment and improve the existing ventilation and poor air quality. The project will also remove hazardous materials from the building. The full gut and remodel of the clinic's interior spaces will create space to co-locate primary care and mental health services; increase the number of exam and consultation rooms; expand the dental clinic; make the building accessible to people with disabilities; and make the building fully electric, providing significant benefits against climate change.

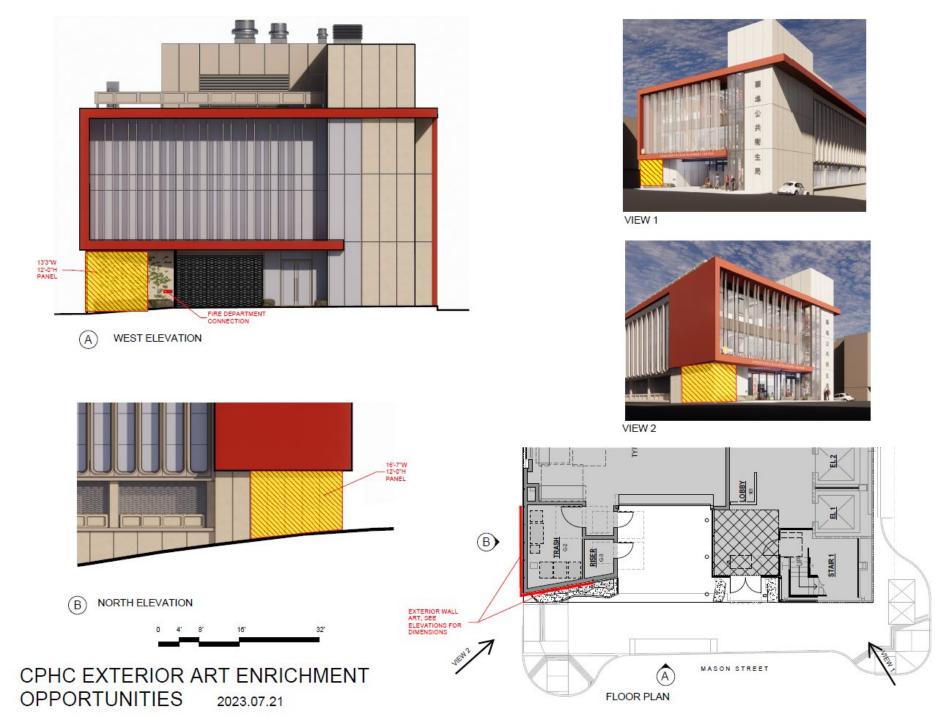




Chinatown Public Health Center Renovation Artwork Opportunity

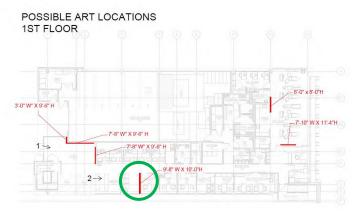
- 1. Exterior Art Wall Opportunity: Located on the building façade at street level on the corner of Mason and Broadway Streets, adjacent to the clinic entrance. Artwork will measure approximately 360 square feet and may be comprised of a durable material, such as mosaic or ceramic tile.
- 2. Interior Art Wall Opportunities: Three (3) artworks that may be comprised of mosaic or ceramic tile installed on interior walls in the following locations:
 - First floor registration area Artwork wall measures approximately 100 square feet.
 - Second floor waiting area Artwork wall measures approximately 95 square feet.
 - Third floor waiting area Artwork wall measures approximately 110 square feet.

3. **Two-Dimensional Artwork Program**: Direct purchase of existing 2D artworks to be framed and mounted along interior corridors on all three floors.



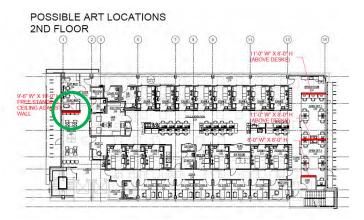


2 PATIENT REGISTRATION AREA AND WAITING





1 PATIENT WAITING AREA





2 PATIENT WAITING AREA

POSSIBLE ART LOCATIONS 3RD FLOOR











Chinatown Public Health Center Renovation Public Art Project Goals

- Provide a welcoming, stress-free, and therapeutic atmosphere for CPHC clients and staff.
- Be an expression of the Chinatown neighborhood culture, identity, and values.
- Act as a wayfinder for clients to identify and locate patient registration waiting areas.
- Provide a community benefit, which includes providing opportunities for artists with a meaningful connection to Chinatown.

Total Art Enrichment Amount: \$691,400

Artwork Budget: \$342,000

- Exterior Art Wall: \$107,000, inclusive of all artist fees, as well as associated expenses for artwork design, fabrication, insurance, transportation, and installation
- Interior Art Walls: \$165,000 (\$55,000 per wall), inclusive of all artist fees, as well as associated expenses for artwork design, fabrication, insurance, transportation, and installation
- **Two-Dimensional Artwork Program: \$70,000** for the purchase of 2D artwork, inclusive of artwork purchase, framing, and installation

Budget

Artist Selection Timeline

Community Meeting(s) F	eb 9, 2023 & Sept 13, 2023
Project Plan Approval (VAC	2) February 21, 2024
RFQ Issued	April 2024
RFQ Deadline	May 2024
Qualification Panel	June 2024
First Project Artist Review	Panel July 2024
Artist Finalist Orientation	July 2024
Finalist Proposals Due	September 2024
Final Project Artist Review	Panel October 2024
VAC Approval	November 2024
Arts Commission Approval	December 2024
Artists Under Contract	February 2025



Public Comment

Item 5: Chinatown Public Health Center Renovation



Item 5: Chinatown Public Health Center Renovation

Action

Motion to approve the Project Plan for the Chinatown Public Health Center Renovation public art project.



Item 6: 2024 Art on Market Street Poster Series

Discussion and Possible Action

Presenter: Program Associate Craig Corpora Presentation Time: Approximately 5 minutes

Discussion and Possible Action: to approve the 6 final designs by Jesse Hernandez for the 2024 Art on Market Street Kiosk Poster Series.



2024 Art on Market Street Poster Series

Jesse Hernandez





















Public Comment

Item 6: 2024 Art on Market Street Poster Series



Item 6: 2024 Art on Market Street Poster Series

Action

Motion to approve the 6 final designs by Jesse Hernandez for the 2024 Art on Market Street Kiosk Poster Series.



Item 7: Public Art Program and Civic Art Collection FY2023 Annual Report

Discussion

Presenter: Civic Art Collection & Public Art Program Director Mary Chou and Senior Registrar Allison Cummings Presentation Time: Approximately 10 minutes





Public Art Program and Civic Art Collection FY 2023

February 21, 2024 Visual Arts Committee

Mary Chou, Director of Civic Art Collection and Public Art Allison Cummings, Senior Registrar

Summary of Art Expenditures FY 2023

Direct Public Art Investments	Expense
Selection Costs: Online application, honorariums, printing and	
copying	\$60,380
Artwork Design and Fabrication: Artist Contracts, Purchases,	
Loans, Fabrication	\$2,616,748
Art Handling and Site Costs: Installation, transportation, storage,	
site preparation, permit fees	\$1,112,690
Photography and signage	\$78,647
Staff field expenses	\$4,148
Total Direct Public Art Investments	\$3,872,612
Total Direct Collections Investments	\$518,879
Total Program Investment (including staff)	\$6,269,353

NEW COMMISSIONS & PURCHASES

2023 Art on Market 1 2023 Art on Market 2 2023 Art on Market 3 2023 Art on Market 4 49 South Van Ness Video Wall Ocean Beach Climate Change Adaptation Project India Basin Shoreline Park

Rina Ayuyang Peter + Maria Hoey **Triple Dream Comics** Minnie Phan Miguel Arzabe Susana Barrón Zeina Barakeh **David Bayus** Kota Ezawa Chitra Ganesh Patrick Gibson Aron Kantor Lindsay Rothwell Jeremy Rourke Selina Trepp Mark Baugh-Sasaki

Kristine Mays

Adrian Arias	Juliana Martinez
Louisiana Bendolph	Ata'ataoletaeao McNealy
Suhas Bhujbal	Boon Heng Pang
Frida Calvo	David Pushia, Jr.
Sabrina Denman	William Rhodes
Emilio Perez Duarte	Rhonel Roberts
Rodney Ewing	Blanca Estela Rodriguez Mandujano
Nina Fabunmi	Ron Saunders
Juan R. Fuentes	Malik Seneferu
Kunta Gary	Claudio Talavera-Ballon
Miracle Hampton	Fely Tchaco
Frederick Hayes	Nga Trinh
Ivan Lopez	Ira Watkins
Derek Macario	Michelle Zhao

49 S. VAN NESS VIDEO WALL



OCEAN BEACH

MARK BAUGH-SASAKI

ART PROPOSAL FOR THE OCEAN BEACH CLIMATE CHANGE ADAPTATION PROJEC



Climate Change is shifting our environment on a global scale, as well as on a local level. Having grown up in and around the Sunset Neighborhood of San Francisco, I have witnessed this change, particularly along Ocean Beach. The watched the beach shift and erode away, closing roads and endergering infrastructure during stronger storms and higher tides. The stual and choreographed movements of heavy machinery and trucks try to resist the reshaping of the coastline. I have found that being present in the space, not develop an what has come to pass, and to focus on splutions that will make out share environment more livable, has helped me find ways to shoulder our new reality. The sculpture Listening Stores will draw on the relationship between San Francisco, its water source in the Sierra Nevada Mountains, and relating the fingibity of that system to that of sea level rise and the site. The attwork will create a contemplative space where participants can slow down, be present in, listen to, and explore their relationship to the landscape. One where the community actively listens to their sumoundings both figuratively and listelly, dawing connections between their actions and the larger environment.

The antwork will consist of eleven carved granite boulders representing the reservoirs that are a part of the Hetch Hetchy Aqueduct and will be distributed throughout the main plaza area. They will be installed to appear as if they are part of the tits. Seven of the boulders will have a cone cut through the nock pointing in different directions: south, down the coast to north, down the Great Highway, and at various angles to the vest to capture both the built and natural environments. The cones will coffect and amplify the ambien sounds of the space and enable participants to use the boulders as listening devices to have what the landcage is saying. After prototyping in the space with several different cone angles, I settled on a 20-degree opening to best gather and direct sound to the listener. The openings will be set at varying heights to accommodate participants of different heights and capabilities. The other four boulders will be cut with a flat surface. These elements of the artwork provide a contrast to the more natural forms of the seven boulders and serve as a reminder of the luman hard within the landcage. Each store element will be surrounded by a brorze ring later in the walking surface. These circles draw attention to each element and signly to the visitor that these were transported from another place. The ring design references borces survey markers found throughout the Servers designating sites of importance.

I am drawn to granite as my primary material because of its wide array of connections to San Francisco and the site. I am particularly interested in the link between the Seria Nevada Mountains and the location of the proposed antwork. Our water begins in the Toulurine Never Watershod in Yosemite National Park, is collected and stored in 11 reservoirs, and passes through a gravity fed system that brings the water to the city. Here, it inevitably passes through a pravity fed system that brings the water to the city. Here, it inevitably passes through a gravity fed system that brings the water to the city. Granite also draws connections to the ino deposite that often give Ocean Beach a black color after a big storm. The iron ore arrives on the beach from the ension of granite in the mountains, washing down the rivers, into the bag, and eventually deposited at our feat. There is something poetic about here both water and stone undergo a transformation and journey to ultimately and up in the same place. There if's important to bring attention to our relationship between water, place, and purpose as our climate changes and water becomes an ever more scarce and unpredictable resource.

My goal with this artwork is to create a space where viewers engage with the work and by doing so engage with their surroundings. Listening Stones asks visitors to contemplate their own experience, effect, and relationship to the world around us.











Cutaway view of artwork to show conical listening cone cut through granite boulder





Example of material: Cut granite with flame finish (matte)

Example of material: Bronze (natural patina).

INDIA BASIN SHORELINE















example of steel roch Color shown on a sculpture to be used to produce sculptures

joy personified

Proposal for the India Basin Shoreline Park

concept

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

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

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

Kristine Mays

logistics

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

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



DEMOGRAPHICS METHODOLOGY

- Artists complete voluntary demographic survey as part of application package and self-identify gender and race. In accordance with state law, neither race nor gender may be used in consideration for awarding contracts.
- Funding amounts listed are based on artist fees, not total project budget costs to allow for a more equal comparison between projects awarded.
- Projects include new site-specific commissions, purchases approved by resolution in FY 2023.

NEW COMMISSIONS & PURCHASES DEMOGRAPHICS: GENDER

	Commissions	% of Total	Commissions	
Gender	(#)	(#)	(\$)	% of Total (\$)
Female Artists	16	36%	\$151,410	47.1%
Male Artists	20	44%	\$144,250	44.9%
Male /				
Genderqueer	1	2%	\$10,000	3.1%
Non-binary	1	2%	\$500	0.2%
Trans	1	2%	\$500	0.2%
Prefer not to				
answer	6	13%	\$14,500	4.5%
Total	45	100%	\$321,160	100%

NEW COMMISSIONS & PURCHASES DEMOGRAPHICS: RACE AND ETHNICITY

Race and Ethnicity	Commissions (#)	% of Total (#)	Commissions (\$)	% of Total (\$)
American Indian / Alaskan Native Latinx	1	2%	\$4,000	1%
Arab/Middle Eastern American or Arab/Middle Eastern	1	2%	\$10,000	3%
Asian American or Asian	8	18%	\$93,300	29%
Black/African American or African	15	33%	\$80,860	25%
Latinx	10	22%	\$38,500	12%
Multiracial	1	2%	\$10,000	3%
Mixed race team	1	2%	\$12,000	4%
White/Caucasian	2	4%	\$22,000	7%
Prefer not to answer	6	13%	\$50,500	16%
Total	45	100%	\$321,160	100%

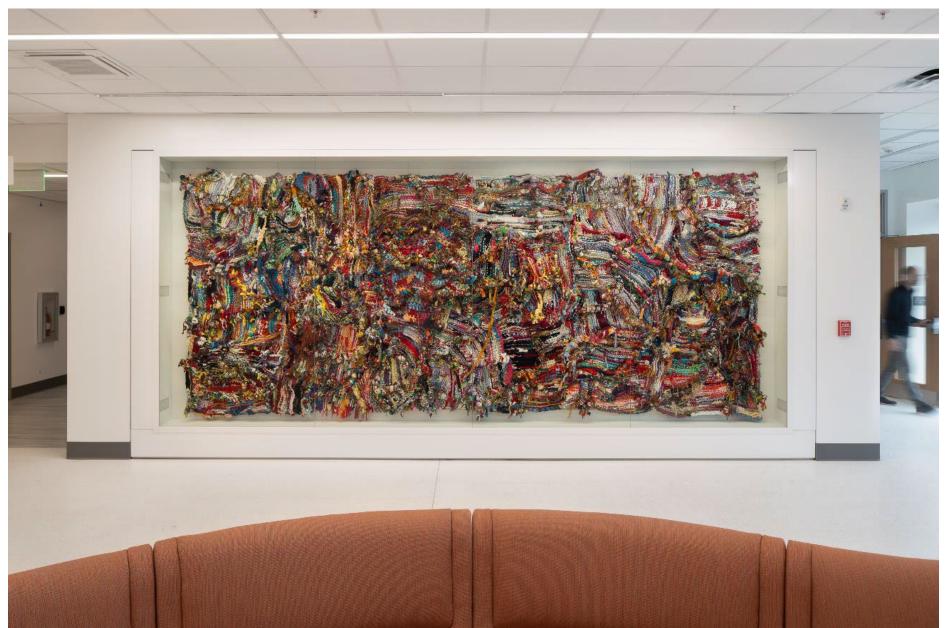
NEW COMMISSIONS & PURCHASES ARTIST LOCATION

		% of Total		% of Total
Location	Commissions (#)	(#)	Commissions (\$)	(\$)
San Francisco Artists	29	64%	\$197,560	62%
Bay Area Artists	10	22%		
California	1	2%	\$10,000	3%
National	5	11%	\$38,100	12%
Total	45	100%	\$321,160	100%

COMPLETED PUBLIC ART PROJECTS

FY 2023

WOVEN CALM, RAMEKON O'ARWISTERS, SOUTHEAST HEALTH CENTER



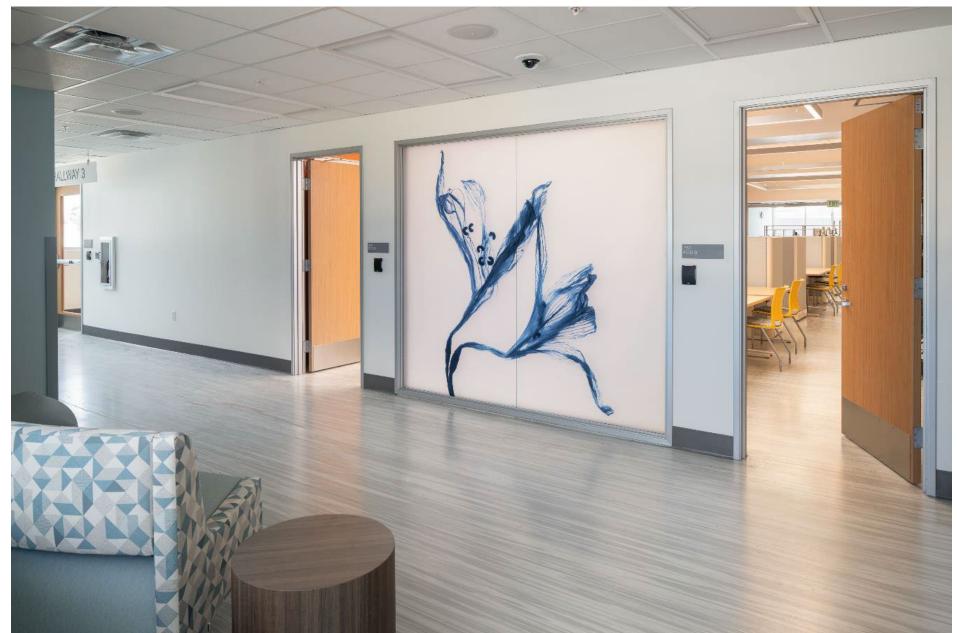
COMMUNITY HISTORY QUILTS, WILLIAM RHODES, SOUTHEAST HEALTH CENTER



AFRICAN ORIGINS: GREEN ACACIA, RON MOULTRIE SAUNDERS, SOUTHEAST HEALTH CENTER



AFRICAN ORIGINS: AMARYLLIS BELLADONNA, RON MOULTRIE SAUNDERS, SOUTHEAST HEALTH CENTER



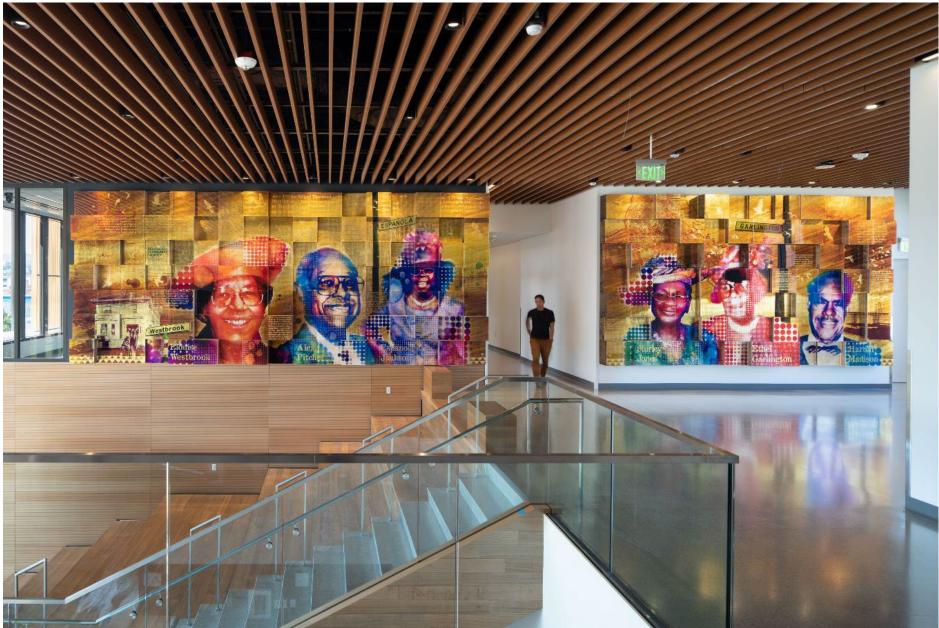
PROMISSORY NOTES, MILDRED HOWARD, SOUTHEAST COMMUNITY CENTER



NAVIGATING THE HISTORICAL PRESENT: BAYVIEW-HUNTERS POINT, KENYATTA A. C. HINKLE, SOUTHEAST COMMUNITY CENTER



BUILDING A BETTER BAYVIEW, PHILLIP HUA, SOUTHEAST COMMUNITY CENTER



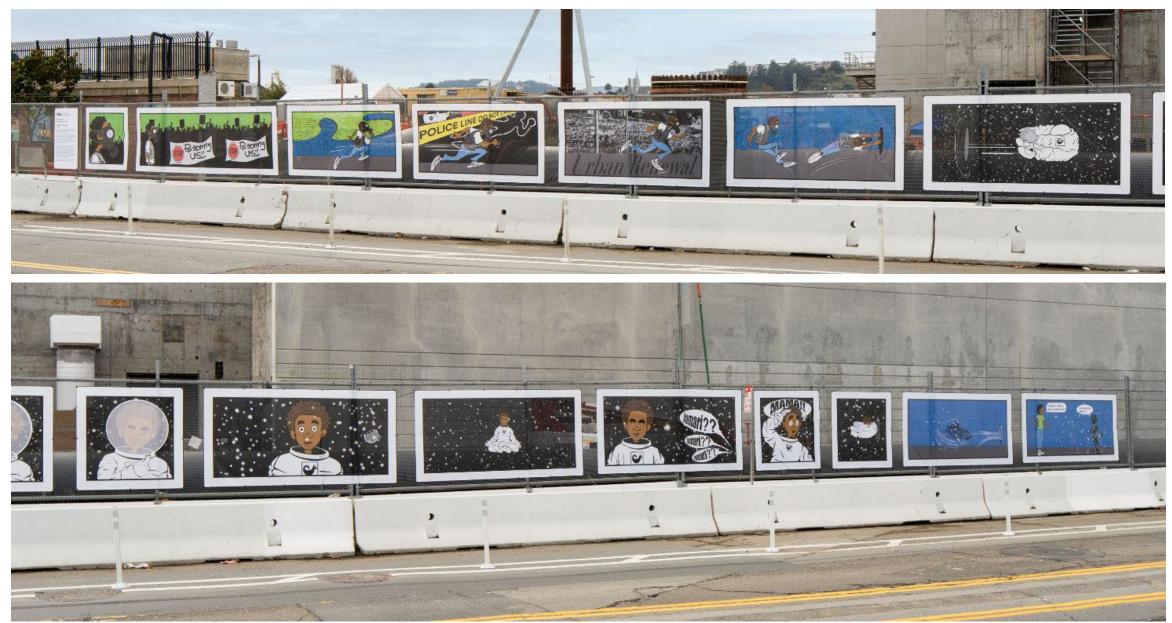
TWO DIMENSIONAL COLLECTION OF FRAMED WORKS SOUTHEAST COMMUNITY CENTER



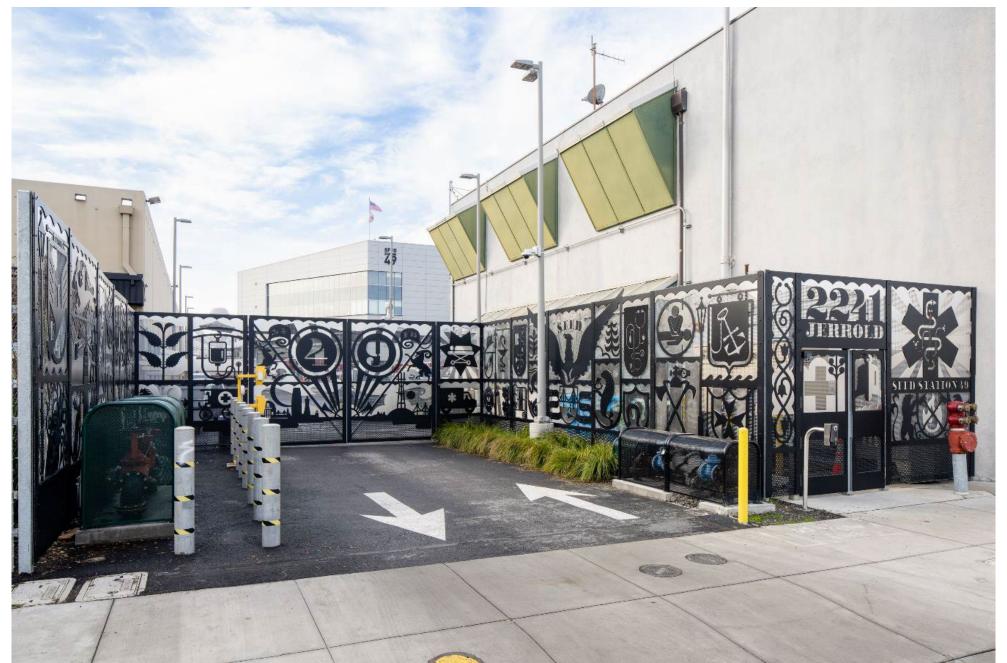
Claudio Talavera-Ballon and Juan R. Fuentes

Ira Watkins and Rhonel Roberts

JAMARI'S JOURNEY, NANCY CATO, SOUTHEAST WASTEWATER TREATMENT PLANT



SERVING THE CITY, MICHAEL BARTALOS, FIRE STATION 49



YANGGE: DANCE OF THE BRIDE, YUMEI HOU, CENTRAL SUBWAY ROSE PAK STATION



YANGGE: DANCE OF THE NEW YEAR, YUMEI HOU, CENTRAL SUBWAY ROSE PAK STATION



A SENSE OF COMMUNITY, CLARE ROJAS, CENTRAL SUBWAY ROSE PAK STATION



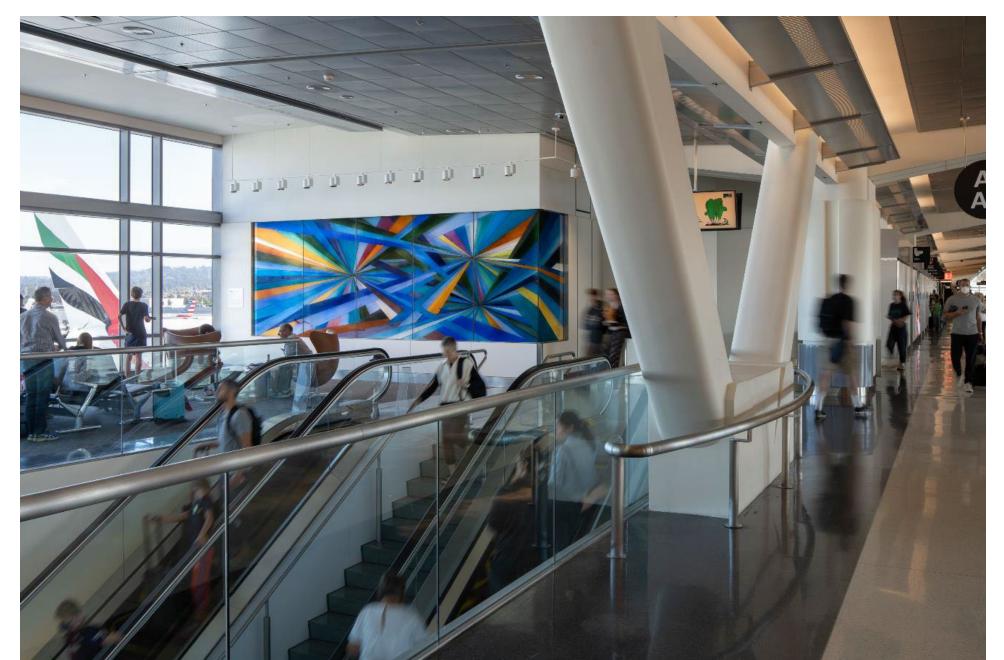
CONVERGENCE: COMMUTE PATTERNS, HUGHEN/STARKWEATHER, CENTRAL SUBWAY UNION SQUARE MARKET STATION



NODE, ROXY PAINE, CENTRAL SUBWAY YERBA BUENA MOSCONE STATION



MMXX, ALICIA MCCARTHY, SF INTERNATIONAL AIRPORT



POINT OF INFINITY, HIROSHI SUGIMOTO, TREASURE ISLAND DEVELOPMENT AUTHORITY



ART ON MARKET 2023: COM/CS 2.0



MARKET STREET CROSSROADS

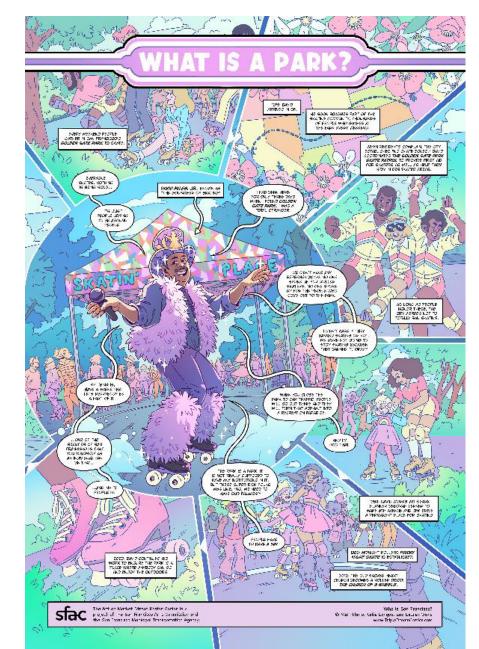
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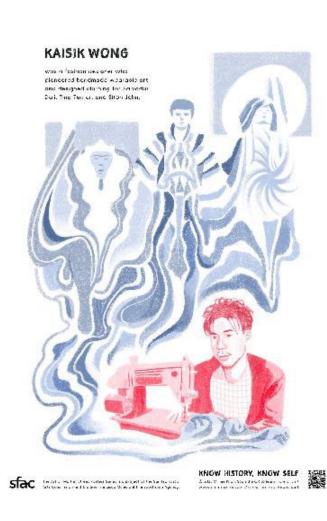
© 2020 PETER AND HOLE A HOLES

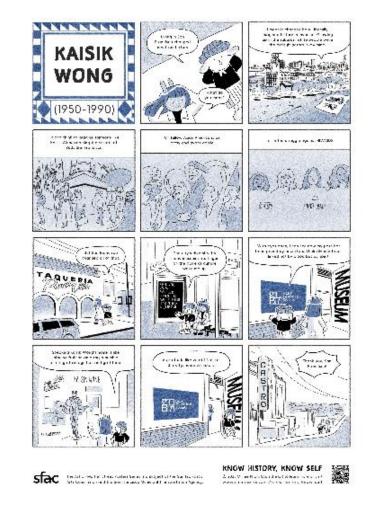


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ART ON MARKET 2023: COMICS 2.0







CATHENGE, DAVID NORMAL, PATRICIA'S GREEN IN HAYES VALLEY



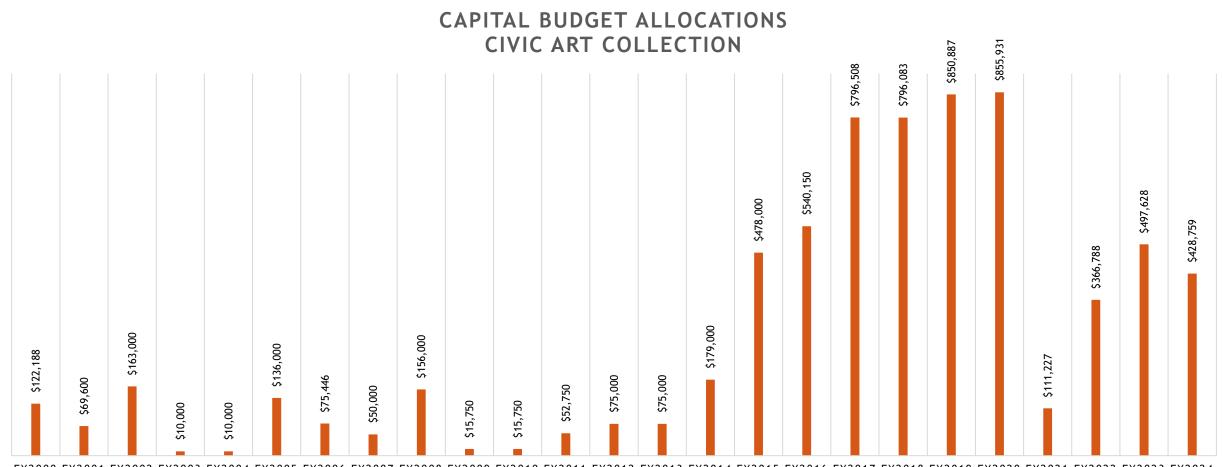
STREETSMARTS, ILLUMINARIES, UNTITLED, VICTORIA THEATRE



Civic Art Collection Projects



Look Underneath by Louisiana Bendolph, 2013. Color Intaglio Print on paper. Southeast Community Center, 2-D collection.



FY2000 FY2001 FY2002 FY2003 FY2004 FY2005 FY2006 FY2007 FY2008 FY2009 FY2010 FY2011 FY2012 FY2013 FY2014 FY2015 FY2016 FY2017 FY2018 FY2019 FY2020 FY2021 FY2022 FY2023 FY2024

<u>Collections Total Need</u>: Calculated over a 10-year period (as reported to the Controller and based on calculations using our Cost Modeling System) our total need is approximately \$1.8 Million annually.

Average CPC Project Funding: Detailed in the chart above. Our need historically exceeds our allocation. As of February 2020, staff anticipated total CPC funding at \$936,227 for FY21. As a result of the city's budget deficit due to the pandemic, actual total CPC funding was \$111,227 for FY21. Over the next 4 years our total estimated impact to the collections budget is -\$2,340,506 as a result of pandemic related shortfalls.

<u>City Budget Deficit FY25</u>: Anticipated budget deficit FY25 & FY26. Staff currently working with the Office of Resilience and Capital Planning, to build awareness around the value of restoring previous funding levels and right size future allocations.

Summary of Civic Art Collection Care Expenditures

FY23 CAPITAL FUNDS	\$349,507.17
FY23 OTHER FUNDS	\$169,371.47
	\$518,878.64

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

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

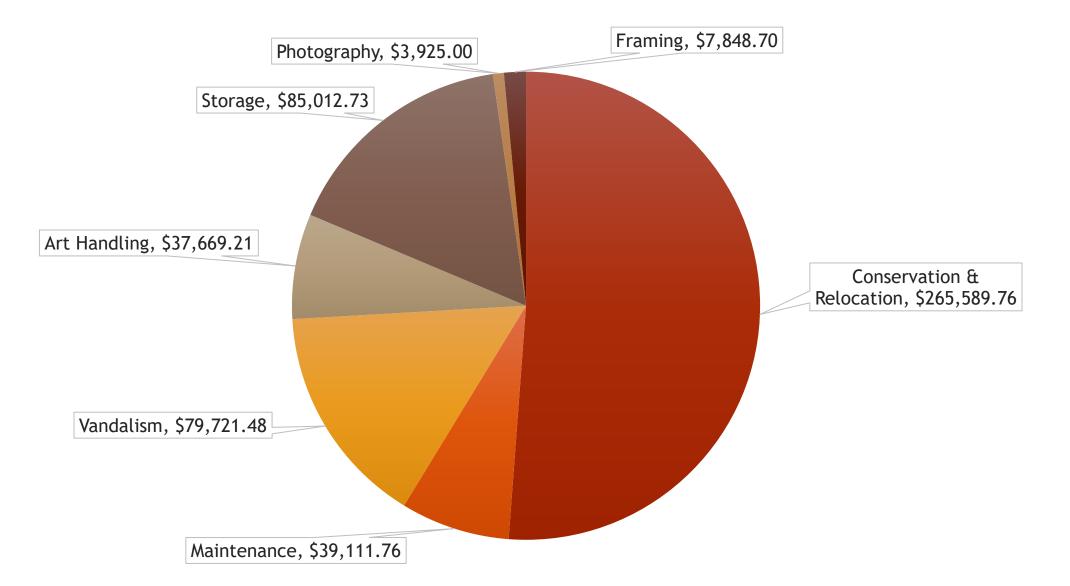
FY20 CAPITAL FUNDS	\$1,211,203.19
FY20 OTHER FUNDS	\$221,311.85
	\$1,432,515.04

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

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

<u>Other Funds</u> = Various other sources of funding for collections care projects. This can include the up to 10% Art Enrichment set-aside for conservation, project funds to relocate existing works on construction sites, work orders from other departments, add-backs, donations, and grants.

Expense Detail FY23 All Accounts = \$518,878.64



Conservation Projects

Diamond Heights Safety Wall, 1968 by Stefan Novak

Large scale conservation and restoration project partially funded via add-back from Supervisor Mandelman's office in partnership with DPW. Redwood cleaned and rotted areas restored. Backside of sculpture treated for first time. Significant community support.

Beach at Tomales Bay, 1979 by Connie Smith Siegel

Painting cleaned and damages to canvas repaired. New frame and installation at SFPUC headquarters, 525 Golden Gate.







West End After Treatment

West End Before Treatment



West End Before (Left) and After (Right) Treatment

Overall front of painting during cleaning

Relocation

Sentinels, 1973 by Aristides Demetrios

Sculpture removed to storage for conservation and relocation at CCSF scheduled for FY25 as part of bond funded construction of the new Student Success Center.





Conservation Assessments

Dragon, 1970 by Patti Bowler located at the Chinatown Public Health Center.

Assessment undertaken as function of health center renovation project. Sculpture determined to be structurally sound and relocatable pending project.



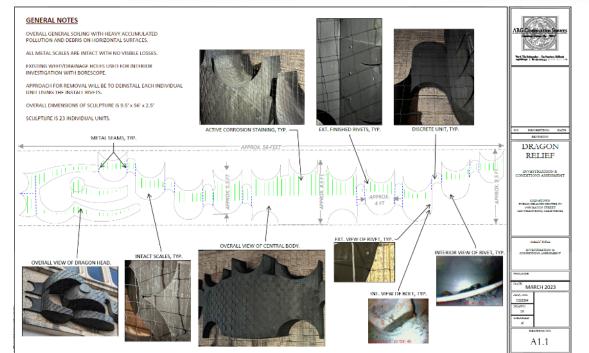
Image 4: Overall view of the sculpture, Department of Public Works, ARG/CS January 2023.



Image 5: Conservators inspecting the right (north) side of the sculpture, ARG/CS January 2023.



Image 6: Detail of the scales. Overall, it appears that the scales are well attached, ARG/CS January 2023.



Vandalism Abatement

Completed 29 Treatment Projects









Figure 87: Detail view of the monument before cleaning treatments



- Sarah Cain stained glass damage at SF
- *Dewey Monument* at Union Square, multiple abatements
- Usual Suspects: McKinley Monument, Ashurbanipal, Domestic Seating, Broadway Seating (Auspicious Clouds), *Genesis I* at Moscone Center
- New Usual Suspect: Pardo Illuminated Sculptures



Figure 30: Detail of graffiti tags on the granite pedestal before treatment.

Figure 31: Detail of graffiti tags on the granite pedestal before treatment.





FY23 Emergency Response



Figure 6: Conservator performing the final treatment step: buffing the bronze surfaces after cleaning and waxing with

Figure 5: Conservator applying microcrystalline wax after cleaning the bronze chairs.







Figure 16: Conservator cleaning the surface with graffiti removal wipes and tap water.



Figure 15: Retail of metallic marker graffiti.

FY23 Emergency Response

Emergency Removal

Storm Damage

Invocation, 2004 by Pepe Ozan

Sculpture severely damaged when a large tree fell on it during spring storms. Coordination with Caltrans to remove tree before sculpture could be moved to storage for assessment. Conservation planned for FY24.









Monuments & Memorials Advisory Committee

Monuments & Memorials Advisory Committee meetings commenced January 2021. Final report received May 2023, and accepted by Full Commission. The report resulted in amendments to the Public Art Program's Policies and Guidelines and additional recommendations.

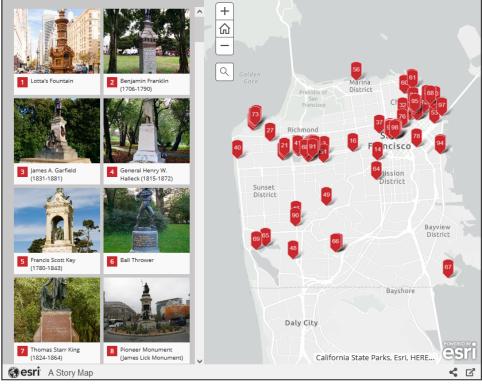
MAY 2023

SAN FRANCISCO MONUMENTS AND MEMORIALS ADVISORY COMMITTEE



San Francisco Arts Commission

San Francisco's Civic Art Collection consists of more than 4,000 art objects including: historic monuments, memorials, gifts to the city, purchases from the annual Art Festival (1946 to 1986). 98 of these art objects have been identified as Monuments & Memorials and are listed here chronologically in order of their accession into



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

Collection Management & Administration FY23

ACCESSIONS

55 Artworks completed (commissions and purchases) during FY23.

<u>930</u> Archive records created, modified, and managed in EmbARK for Civic Art Collection works, ephemera, and new projects.

MOVEMENT

Staff administered multiple loan and relocation projects, including the City Attorney's Office and Controller's Office at City Hall, documenting and relocating <u>45</u> artworks from both the portable and sited collections.

RESEARCH & REPORTING

Staff responded to <u>62</u> research and photo requests regarding works in the Civic Art Collection.

ADMINISTRATION & STAFFING

CAC was without PM for 8 months of FY23. We were able to add new staff in December 2022 (part-time temp registration support) and April 2023 (full time project manager).

Looking Forward...

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

Initiate recommendations from Monuments and Memorial Advisory Committee report through Shaping Legacy with Mellon Foundation Grant

Agency strategic plan

New commissions with major redevelopment at SFO

Continue to build awareness around value of consistent robust collections care funding, and support efforts to re-establish pre-pandemic thresholds.

Public Comment

Item 7: Public Art Program and Civic Art Collection FY2023 Annual Report



Item 8: Staff Report

Discussion

Presenter: Civic Art Collection & Public Art Program Director Mary Chou Presentation Time: Approximately 5 minutes



Public Comment

Item 8: Staff Report



Item 9: New Business and Announcements

Discussion

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



Public Comment

Item 9: New Business and Announcements



Item 10: Adjournment

Action

