



MEETING OF THE VISUAL ARTS COMMITTEE

Wednesday, June 25, 2024

2:30 p.m.

Hybrid Meeting

Draft Minutes

Commissioner Beltran called the meeting to order at 2:32pm.

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

Commissioners Present:

Suzie Ferras, Chair

JD Beltran

Yiying Lu

Nabiel Musleh

Abby Sadin Schnair

Commissioners Absent:

Mahsa Hakimi

SFAC staff in attendance: Director of Cultural Affairs Ralph Remington, Director of the Public Art Program and Civic Art Collection Mary Chou, and Program Associates Tara Peterson and Craig Corpora.

2. General Public Comment

(0:06:00)

There was no public comment.

3. Consent Calendar

(0:07:00)

1. Motion to approve *To San Francisco With Love*, a mural design by Maxfield Bala. The mural will be installed at 432 Octavia St. at Hayes St. in District 5. The mural measures approximately 16 ft. tall by 24 ft. wide. The artwork is privately funded and will not become part of the Civic Art Collection.
2. Motion to approve *Street Mural on Lyon Street*, a mural design by Matley Hurd. The mural will be installed on Lyon St. between McAllister St. and Fulton St. in District 2. The mural measures approximately 70 ft. long by 23 ft. wide. The artwork is funded by a Community Challenge Grant and will not become part of the Civic Art Collection.
3. Motion to approve *Clarendon Pedestrian Bridge Mural*, a mural design by Anthony Jimenez. The mural will be installed on the Clarendon Pedestrian Bridge base, including support posts and walls and walkway wall sections, in District 2. The mural measures approximately 400 sq. ft. across multiple surfaces. The artwork is funded by a District 7 Participatory Budget and will not become part of the Civic Art Collection.
4. Motion to retroactively approve and accept into the Civic Art Collection 2022.22, *Public Transit Areas #6*, 1979, Silver gelatin print, H35 in. x W40 in., by Anthony Hernandez. The artwork is installed at 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 2022.23, *Public Transit Areas #8*, 1979, Silver gelatin print, H35 in. x W40 in., by Anthony Hernandez. The artwork is installed at 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.

6. Motion to retroactively approve and accept into the Civic Art Collection 2022.24, *Public Transit Areas #10*, 1980, Silver gelatin print, H35 in. x W40 in., by Anthony Hernandez. The artwork is installed at 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 2022.25, *Public Transit Areas #46*, 1979, Silver gelatin print, H35 in. x W40 in., by Anthony Hernandez. The artwork is installed at 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 2022.03, *Moon and Half Dome, Yosemite National Park*, 1960, Silver gelatin print, Sheet dimensions H9 3/4 in. x W7 1/2 in., by Ansel Adams. The artwork is awaiting rotation for the Kadish Photo Gallery in the San Francisco International Airport, Courtyard 3 Connector. The artwork was approved as purchased under Res. No. 0712-21-158.
9. Motion to retroactively approve and accept into the Civic Art Collection 2022.13, *Garrapata Beach, California*, 1954, Silver gelatin print, Sheet dimensions H13 1/4 in. x W15 in., by Brett Weston. The artwork is awaiting rotation for the Kadish Photo Gallery in the San Francisco International Airport, Courtyard 3 Connector. The artwork was approved as purchased under Res. No. 0712-21-158.

10. Motion to retroactively approve and accept into the Civic Art Collection 2022.14, *China Cove, Point Lobos*, 1940, Silver gelatin print, Sheet dimensions H16 in. x W14 in., by Edward Weston. The artwork is awaiting rotation for the Kadish Photo Gallery in the San Francisco International Airport, Courtyard 3 Connector. The artwork was approved as purchased under Res. No. 0712-21-158.
11. Motion to retroactively approve and accept into the Civic Art Collection 2022.15, *Dante's View*, 1938, Silver gelatin print, Sheet dimensions H13 ¼ in. x W15 in., by Edward Weston. The artwork is awaiting rotation for the Kadish Photo Gallery in the San Francisco International Airport, Courtyard 3 Connector. The artwork was approved as purchased under Res. No. 0712-21-158.
12. Motion to retroactively approve and accept into the Civic Art Collection 2022.52, *Plasterworks*, 1927, Silver gelatin print, Sheet dimensions H13 ½ in. x W15 ½ in., by Edward Weston. The artwork is awaiting rotation for the Kadish Photo Gallery in the San Francisco International Airport, Courtyard 3 Connector. The artwork was approved as purchased under Res. No. 0712-21-158.
13. Motion to retroactively approve and accept into the Civic Art Collection 2022.10, *Log on Beach*, 1948, Silver gelatin print, Sheet dimensions H18 in. x W15 in., by Imogen Cunningham. The artwork is awaiting rotation for the Kadish Photo Gallery in the San Francisco International Airport, Courtyard 3 Connector. The artwork was approved as purchased under Res. No. 0712-21-158.

14. Motion to retroactively approve and accept into the Civic Art Collection 2022.34, *Saunders King with One of his Many Hollow-Body Guitars*, c.1970's, Archival Pigment print, sheet dimensions H22 in. x W17 in., Unknown Photographer, Saunders King Estate Collection. The artwork is installed at San Francisco International Airport, Terminal 2, C3 Connector, Harlem of the West Exhibit. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

15. Motion to retroactively approve and accept into the Civic Art Collection 2022.36, *Crowd at Texas playhouse, September 10, 1958*, 1958, Archival Pigment print, sheet dimensions H17 in. x W22 in., Unknown Photographer, Wesley F. Johnson III Collection. The artwork is installed at San Francisco International Airport, Terminal 2, C3 Connector, Harlem of the West Exhibit. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

16. Motion to retroactively approve and accept into the Civic Art Collection 2022.39, *Earl Grant on Organ, Junius Simmons on Guitar, Blue Mirror*, 1956, Archival Pigment print, sheet dimensions H22 in. x W17 in., Unknown Photographer, Wesley F. Johnson III Collection. The artwork is installed at San Francisco International Airport, Terminal 2, C3 Connector, Harlem of the West Exhibit. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

17. Motion to retroactively approve and accept into the Civic Art Collection 2022.38, *Lottie "The Body" Claiborne and her Husband Harlem Globetrotters Star Goose Tatum at a Good-Bye Party at the Texas Playhouse, Celebrating their Trip to*

Yokohama, Japan, c.1950's, Archival Pigment print, sheet dimensions H17 in. x W22 in., Unknown Photographer, Wesley F. Johnson III Collection. The artwork is installed at San Francisco International Airport, Terminal 2, C3 Connector, Harlem of the West Exhibit. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

18. Motion to retroactively approve and accept into the Civic Art Collection 2022.40, *Jam Session Inside Bop City*, unknown date, Archival Pigment print, sheet dimensions H17 in. x W22 in., by Jerry Stoll. The artwork is installed at San Francisco International Airport, 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.
19. Motion to retroactively approve and accept into the Civic Art Collection 2022.35, *Jam Session Inside Bop City, 1951*, 1951, Archival Pigment print, sheet dimensions H17 in. x W22 in., Unknown photographer. The artwork is installed at San Francisco International Airport, Terminal 2, C3 Connector, Harlem of the West Exhibit. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.
20. Motion to retroactively approve and accept into the Civic Art Collection 2022.37, *Bar Patrons Outside the Club Flamingo*, c.1940's, Archival Pigment print, sheet dimensions H17 in. x W22 in., Unknown Photographer, Wesley F. Johnson III Collection. The artwork is installed at San Francisco International Airport, Terminal 2, C3 Connector, Harlem of the West Exhibit. The artwork was approved as purchased under

Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

21. Motion to retroactively approve and accept into the Civic Art Collection 2022.33, *A Crowd at the Primalon Ballroom*, c.1950's, Archival Pigment print, sheet dimensions H22 in. x W17 in., by David Johnson. The artwork is installed at San Francisco International Airport, Terminal 2, C3 Connector, Harlem of the West Exhibit. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.
22. Motion to retroactively approve and accept into the Civic Art Collection 2022.29, *Rhythm Records, 1980 Sutter Street, 1947*, Archival Pigment print, sheet dimensions H22 in. x W17 in., by David Johnson. The artwork is installed at San Francisco International Airport, 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.
23. Motion to retroactively approve and accept into the Civic Art Collection 2022.30, *Bird's-Eye View of Fillmore Street, Looking South Towards Post Street and Geary Street*, c.1940's, Archival Pigment print, sheet dimensions H22 in. x W17 in., by David Johnson. The artwork is installed at San Francisco International Airport, Terminal 2, C3 Connector, Harlem of the West Exhibit. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.
24. Motion to retroactively approve and accept into the Civic Art Collection 2022.31, *David Robinson, The Bass Player for Roy Milton's Band, on the Floor of the Primalon Ballroom, 1223 Fillmore Street*, c. 1940's, Archival Pigment print, sheet

dimensions H22 in. x W17 in., by David Johnson. The artwork is installed at San Francisco International Airport, 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.

25. Motion to retroactively approve and accept into the Civic Art Collection 2022.32, *Dancing in a Fillmore Flat*, c.1940's, Archival Pigment print, sheet dimensions H17 in. x W22 in., by David Johnson. The artwork is installed at San Francisco International Airport, Terminal 2, C3 Connector, Harlem of the West Exhibit. The artwork was approved as purchased under Res. No. 0712-21-158 and approved as installed under Res. No. 0207-22-046.

26. Motion to retroactively approve and accept into the Civic Art Collection 2019.23.a-e, *Yale Portfolio*, 1992, etching on paper, sheet dimensions H15 in. x W16 in., by Frank Lobdell. The artwork is installed at San Francisco International Airport, Harvey Milk Terminal 1, Boarding Area B, Departures, Level 2. The artwork was approved as purchased under Res. No. 1105-18-336

27. Motion to retroactively approve and accept into the Civic Art Collection 2023.03, *Respect Mother Earth!!!*, 2023, UV acrylic ink on wood with CNC routed components, H96 in. x W120 in., by Emory Douglas. The artwork is installed at Margaret S. Hayward Playground, 1016 Laguna Street, 94102, Clubhouse, Level 2, Community Room.

28. Motion to retroactively approve and accept into the Civic Art Collection 2021.04, *Spin*, 2020, ceramic tile mosaic, H123 1/8 in. x W264 in., by Sanaz Mazinani. The artwork is installed in

Golden Gate Park, Golden Gate Park Tennis Center, GGTC Clubhouse, 50 Bowling Green Drive, 94122, Exterior South Facade. The artwork was approved as installed under Res. No. 0201-21-031.

29. Motion to retroactively approve and accept into the Civic Art Collection 2021.44, *Buoyant Bay*, 2021, dye-sublimated aluminum panels, H96 in. x W576 in., by Owen Smith. The artwork is installed at Rossi Pool, 600 Arguello Blvd., 94118, Natatorium interior. The artwork was approved as installed under Res. No. 1101-21-250.

30. Motion to retroactively approve and accept into the Civic Art Collection 2020.07, *Maiden's Dress*, 2019, paint on cement mural, H200 in. x W476 in., by Julie W. Chang. The artwork is installed Willie Woo Woo Wong Playground, 830 Sacramento Street, 94108, Clubhouse, interior south side wall.

31. Motion to retroactively approve and accept into the Civic Art Collection 2020.10, *Santuario (Sanctuary)*, 2020, glass (ceramic fritt), H1356 in. x W93 5/8 in., by Favianna Rodriguez. The artwork is installed at Garfield Pool, 1271 Treat Avenue, 94110, Natatorium Glass wall. The artwork was approved as installed under Res. No. 1005-20-158.

32. Motion to retroactively approve and accept into the Civic Art Collection 2022.57, *Bow*, 2022, steel, glass, wood and aluminum, H216 in. x W144 in. x W300 in., by Walter Hood. The artwork is installed at San Francisco Fire Department, Fire Station #35, 399 The Embarcadero. The artwork was approved as installed under Res. No. 0307-22-061.

33. Motion to retroactively approve and accept into the Civic Art Collection 2022.53, *Double Horizon*, 2018, granite, resin,

pigments, and concrete pavers, H78 1/4 in. x W219 in. x W74 in., by Sarah Sze. The artwork is installed at Moscone Convention Center, Howard Street West pedestrian walkway bridge. The artwork was approved as installed under Res. No. 0110-22-022.

34. Motion to retroactively approve and accept into the Civic Art Collection 2019.25, *GENESES I*, 2018, 316 stainless steel and cement, H351 in. x W79 in. x W13 in., by Christine Corday. The artwork is installed at Moscone Convention Center, Moscone North, North Plaza, Howard Street near 4th Street. The artwork was approved as installed under Res. No. 0304-19-081.
35. Motion to retroactively approve and accept into the Civic Art Collection 2019.24, *Point Cloud*, 2019, LED lights, custom software & electronics, anodized aluminum, mirror-polished stainless steel, L1584 in., by Leo Villareal. The artwork is installed at Moscone Convention Center, Howard Street East pedestrian walkway bridge near 4th Street. The artwork was approved as installed under Res. No. 0304-19-080.
36. Motion to retroactively approve and accept into the Civic Art Collection 2019.34, *Roll*, 2019, mineral paint, H204 in. x W1800 in, by Brendan Monroe. The artwork is installed at Moscone Convention Center, Paseo Walkway, south wall. The artwork was approved as installed under Res. No. 0805-19-224.
37. Motion to modify RESOLUTION NO. 0506-24-130 to amend the location of the sculpture: Motion to approve the loan of a 9 ft. tall bronze sculpture by Thomas J Price titled *The Distance Within*, from the Hauser & Wirth Gallery, to be placed on the Polk Street side of Civic Center Plaza. The total estimated cost is \$40,000 with funding coming from the Public Art Trust, based upon a 2018 Commission resolution approving the use of

\$300,000 for temporary public art projects, and a pledge of \$10,000 from the Civic Center Community Benefit District. The sculpture will be on display for 2.5 months from late July, 2024 through mid-October, 2024. The site has been approved by the Recreation and Park Department. The Arts Commission will be responsible for maintenance and the artwork will not become part of the Civic Art Collection.

Moved: Beltran/Schnair

The motions unanimously carried by the following vote:

Ayes: Beltran, Ferras, Lu, Musleh, Schnair

4. Civic Center Plaza Temporary Sculpture

(0:08:00)

Director of Public Art Trust and Special Initiatives Jill Manton presented the proposed installation of Shahzia's Sikander's *Witness* near the east side/Larkin Street side of Civic Center Plaza. The installation location has been approved by the Recreation and Parks Department.

Shahzia Sikander's work deals with the theme of women and justice. She is renowned for creating work that transforms and updates the tradition of Indo-Persian miniature painting. *Witness* (2023), is her first major outdoor work and features a towering skirted female figure, that is 18' x 13' x 13' weighing 2,500 pounds. The figure's appendages suggest tree roots, something the artist has likened to the "self-rootedness of the female form." In Sikander's sculpture, the allegorical figure has her eyes wide open, wearing a decorative jabot at the neckline, referring to the lace collar popularized by the United States Supreme Court Associate Justice Ruth Bader Ginsburg and the feminization of the black judicial robes traditionally worn by male justices of the court. The skirt form is inspired by the historic courtroom's stained-glass ceiling dome with its leaded lines that resemble the longitudinal and latitudinal lines on a globe, a proclamation of the figure's authority in the world.

There was no public comment.

Motion: to approve the temporary installation of *Witness*, a sculpture by Shahzia Sikander to be installed on the east side of Civic Center Plaza to be loaned by the Sean Kelly Gallery in New York City for a period of up to seven months starting in late October 2024 until mid-June 2025. The total estimated cost is \$115,000 with funding from the Public Art Trust, based upon a 2018 Commission resolution approving the use of \$300,000 for temporary public art. The location for the sculpture has been approved by the Recreation and Park Department. The Arts Commission will be responsible for maintenance and the artwork will not become part of the Civic Art Collection.

Moved: Beltran/Schnair

The motion unanimously carried by the following vote:

Ayes: Beltran, Ferras, Lu, Musleh, Schnair

5. SFAC Main Gallery (0:13:47)

Director of Galleries & Public Programs Carolina Aranibar-Fernandez presented the curators for the upcoming 2025 SFAC Main Galleries shows.

PJ Gubatina Policarpio is a curator, educator and community organizer with over 10 years of experience in arts and culture, leading innovative and rigorous initiatives that engage artists and diverse communities. He has organized exhibitions and programming in San Francisco, New York and internationally. PJ is also a co-founder of the Pilipinx American Library, an itinerant library and programming platform dedicated to diasporic Filipinx perspectives. He will research and develop an exhibition and related public programs for *Ceremonies*, which will be held at the SFAC Main Gallery from February 6 – May 3, 2025.

Elena Gross is an independent writer, curator, and culture critic living in Oakland, CA. She specializes in representations of identity in fine art, photography, and popular media. Her research has been centered around conceptual and material abstractions of the body in the work of Black modern and contemporary artists and most recently in queer artistic and literary histories of the late 20th century.

Leila Weefur is an artist, writer, and curator based in Oakland. Through film and architecture, they examine the performative elements connected to systems of belonging, present in Black, queer, gender-variant embodiment. Their research, across disciplines, explores religion, Black ecological symbols and colloquial language, Transnational Blackness, and practices of collectivity.

Gross and Weefur will develop an exhibition and related public programs for *Service Tension*, which will held at the SFAC Main Gallery from May 22 – August 23, 2025.

There was no public comment.

Motion: for the Director of Cultural Affairs to approve a curator honorarium in the amount of \$5000 to PJ Gubatina Policarpio for the research and development of the exhibition *Ceremonies* and related public programs to be held in the SFAC Main Gallery from February 6 – May 3, 2025.

Motion: for the Director of Cultural Affairs to approve a curator honorarium in the amount of \$4000 to Elena Gross and \$4000 to Leila Weefur for the research and development of the exhibition *Service Tension* and related public programs to be held in the SFAC Main Gallery from May 22 – August 23, 2025.

Moved: Beltran/Schnair

The motion unanimously carried by the following vote:

Ayes: Beltran, Ferras, Lu, Musleh, Schnair

**6. 2024 Art on Market Street Poster Series
(0:21:33)**

Program Associate Craig Corpora presented the conceptual design by Calixto Robles for his 2024 Art on Market Street Poster Series. This will be the third project for 2024 series focusing on Bay Area Native Peoples.

Calixto Robles is an indigenous Oaxacan, who migrated to California in 1983. He is a printer, painter, and ceramicist who employs joyous themes and traditional iconography of his Indigenous Mexican heritage. He wants to encourage people to respect the earth and engage in social justice. Topics that interest him include climate change, immigrant rights, voting rights, and women's rights.

The intention of Robles' is to highlight the rich legacy of the Native Bay Area Ohlone tribes with symbols that inspire peace, hope, love, resilience, compassion, unity, and resistance. Program Associate Craig Corpora will work with the artist on finalizing the design, which will be brought back to the Committee in August; the series will be installed in September.

The Commissioners recommend didactic text either as a QR Code linked to a webpage or at the bottom of the posters.

There was no public comment.

Motion: to approve the conceptual design by Calixto Robles for the 2024 Art on Market Street Poster Series.

Moved: Beltran/Schnair

The motion unanimously carried by the following vote:

Ayes: Beltran, Ferras, Lu, Musleh, Schnair

7. 2024 Art on Market Street Poster Series (0:29:49)

Program Associate Craig Corpora presented the work of Marcelo Potosi as the 4th and final artist 2024 Art on Market Street Poster Series. Marcelo is a Kichwa-Otavalo native of Ecuador and migrated to San Francisco 31 years ago. As an indigenous person, he thinks that it's important to keep in mind that we are on Ramaytush Ohlone land and acknowledge the Bay Area's ancestral roots.

His artistic interests include exploring indigenous art, culture, beliefs and mythology. In addition, his work focuses on social justice, climate change,

and unity among communities.

Marcelo Potosi just graduated from San Francisco State, with a studio art degree and is very enthusiastic about this project. Program Associate Craig Corpora will be working with Marcelo in developing his conceptual proposal and will bring this to the Committee in the coming months.

There was no public comment.

Motion: to approve Marcelo Potosi for the 2024 Art on Market Street Poster Series.

Motion: to authorize the Director of Cultural Affairs to enter into a contract with Marcelo Potosi for an amount not to exceed \$12,000 for the 2024 Art on Market Street Poster Series.

Moved: Beltran/Schnair

The motion unanimously carried by the following vote:

Ayes: Beltran, Ferras, Lu, Musleh, Schnair

8. 11th and Natoma Park Public Art Project (0:32:28)

Project Manager Arianne G. Davidian presented the selected finalists for the 11th and Natoma public art project. The artist review panel met on June 21st, reviewed a shortlist of 13 applicants, and identified three finalists, Jenifer Wofford, Richardo Estella and Ethel Revita of Creativity Explored, and Juan Manuel Carmona, to develop conceptual proposals.

Jenifer Wofford is a San Francisco-based artist and educator whose work is informed by hybridity, history and global culture. Collaboration, camaraderie and play are integral parts of her practice, and she employs a crisp visual style and a healthy appreciation for the absurd, plus lots of imagination, humor, and color.

Creativity Explored is a nonprofit based in the Mission that partners with neurodiverse artists to help create, exhibit and sell their artwork. Over 140

adult artists with developmental disabilities work in the studios with assistance from teaching artists. Many Creativity Explored artists work across many mediums and have seen their work brought to life in large-scale, public art installations. Creativity Explored is proposing two artists of Filipino heritage, Ricardo Estella and Ethel Revita, giving homage to the district's rich cultural history.

Born in Texas and raised in Mexico, Juan Manuel Carmona has spent the majority of his adult life in the US. His work is greatly informed by his binational Mexican-American heritage, his queer identity, and the intersection of the LGBTQ+ and Latino communities in San Francisco.

There was no public comment.

Motion: to approve finalists Juan Manuel Carmona, Creativity Explored, and Jenifer Wofford to create conceptual proposals for the 11th and Natoma Park Public Art Project, as recommended by the artist review panel.

Moved: Beltran/Schnair

The motions unanimously carried by the following vote:

Ayes: Beltran, Ferras, Lu, Musleh, Schnair

9. Westside Pump Station

(0:43:53)

Project Manager Arianne G. Davidian presented Jet Martinez's *Fog Lilies* as installed for the Westside Pump Station, the mural is located on the upper portion of the new pump station's façade, is viewable from multiple vantage points, and is approximately 2,800 square feet. The mural is inspired by the iconic Cala Lily, a flower that is prevalent throughout San Francisco's Sunset District. The flower's clean lines are meant to evoke a sense of purity, which references the cleansing and treatment functions that the Westside Pump Station performs as an essential city service.

There was no public comment.

Motion: to approve as installed the completed artwork titled *Fog Lilies*, 2024, by Jetro (Jet) Martinez for the Westside Pump Station Reliability Improvements Project. The artwork is a hand-painted mural, approximately 2,200 sq. ft., installed on three sides of the upper portion of the building's façade.

Moved: Beltran/Schnair

The motions unanimously carried by the following vote:

Ayes: Beltran, Ferras, Lu, Musleh, Schnair

**10. San Francisco International Airport: Harvey Milk Terminal 1
(0:56:46)**

Project Manager Aleta Lee presented the three-story mural *The Only Blue is the Sky* by Craig Calderwood as installed. The work was completed with the help of Precita Eyes Muralists, who has been a leading San Francisco mural arts organization based in the Mission since 1977. The mural spans three floors of the new Harvey Milk Terminal 1: which include the ground floor at Arrivals Level, Departures Level, and Mezzanine Level at the top. In the work, Calderwood employs a visual vernacular of dogs, flowers, fruits, potted plants, and stripes to express the diversity and exuberance of queer history and culture. The work also honors the legacy of civil rights pioneer Supervisor Harvey Milk.

Project Manager Aleta Lee also presented Suzanne Husky's *Close Encounter with the California Sublime* as installed, in Harvey Milk Terminal 1. Husky alters Albert Bierstadt's painting, *Merced River, Yosemite Valley* painted in 1866, by adding a tourist family taking a selfie with a California grizzly bear. Albert Bierstadt was a German American painter best known for his lavish, sweeping landscapes of the American West. Landscape paintings during the mid-19th Century by painters like Bierstadt, portrayed the land as verdant, wild, and magnificent. However, these paintings were often commissioned by railroad tycoons, who were profiting from western expansion. Husky's intervention asks viewers to consider how the

wilderness and its wildlife continues to be commodified in a culture centered on consumption and exploitation.

There was no public comment.

Motion: to approve as installed the completed artwork titled *The Only Blue is the Sky*, 2024, by Craig Calderwood for the San Francisco International Airport: Harvey Milk Terminal 1. The artwork is made with acrylic and measures approximately 2,300 sq. ft., consisting of seven mural walls spanning three floors. The artwork is installed at the Harvey Milk Terminal 1 Atrium, pre-security, Departures Level, Arrivals Level, and Mezzanine.

Motion: to approve as installed the completed artwork titled *Close Encounter with the California Sublime*, 2024, by Suzanne Husky for the San Francisco International Airport: Harvey Milk Terminal 1. The artwork consists of acrylic on canvas with gilded frame, measures 69 5/8 in. x 119 7/8 in. and is installed at the Harvey Milk Terminal 1 Center, Meet and Greet, pre-security, Departures Level.

Moved: Beltran/Schnair

The motion unanimously carried by the following vote:

Ayes: Beltran, Ferras, Lu, Musleh, Schnair

11. Yerba Buena Gardens Temporary Installation (1:18:00)

Project Manager Rebeka Rodriguez Mondragón presented the mural design *There is No Legacy Without Liberation* by Malaya Tuyay. Malaya Tuyay was born on Chumash land and has been based on Ohlone territory for eleven years. They are a multidisciplinary artist and an organizer with a focus on mutual aid and international advocacy. *There is No Legacy Without Liberation* is a collaborative mural that will act as an altar where people in the community are invited to share about their loved ones who have passed, and their relationship to their grief. The idea is simple, but the hope is that it provides a pause in the public's day to remember that we are more than what we have to do in a day, more than our jobs, more than our

tasks—it reminds us of our connection and responsibility to each other.

There was no public comment.

Motion: to approve *There is No Legacy Without Liberation*, a temporary installation by Malaya Tuyay. The vinyl mural measuring approximately 146 in. by 723 in. and will be located on the “Wavy Wall” at 170 3rd St. on the east side of Yerba Buena Gardens. The installation will be on display from August 6, 2024 – August 2025. The work is funded by the Institute of Museum and Library Services (IMLS) and will not become part of the Civic Art Collection.

Moved: Beltran/Schnair

The motion unanimously carried by the following vote:

Ayes: Beltran, Ferras, Lu, Musleh, Schnair

12. JFK Promenade (1:22:34)

Project Manager Rebeka Rodriguez Mondragón presented *Naga*, 25 ft. tall by 100 ft. long sea serpent by Cjay Roughgarden, Stephanie Shipman, and Jacquelyn Scott. The work will be located in Golden Gate Park at Rainbow Falls and meets current codes for earthquakes and wind speeds, is stamped by a registered structural engineer, and its aluminum scales will be painted with a non-toxic UV resistant outdoor grade paint.

Project Manager Rebeka Rodriguez Mondragón also presented *Where’s the Ball?* by Misfit Toys, which is a series of 10 large-scale replicas of jacks to that complement the scale of the LOVE Blocks on the Golden Mile. *Where’s the Ball?* will be positioned into place via earth-anchors in the grass.

Commissioners asked for additional assessment of the work proposed by Misfit Toys to determine if the work is safe for the public.

There was no public comment.

Motion: to approve *Naga*, an artwork by Cjay Roughgarden, Stephanie Shipman, and Jacquelyn Scott. The sculpture is a 25 ft. tall by 100 ft. long sea serpent, consisting of five separate sections made of a galvanized steel frame, stainless steel mesh skin, and colored aluminum scales. to be located in Golden Gate Park at Rainbow Falls; The artwork will be on display from September 2024 – September 2026 with funding from Illuminate. The work will not become part of the Civic Art Collection.

Motion: to approve *Where's the Ball?*, an artwork by Misfit Toys, pending an additional assessment to determine the work is safe for the public. The sculpture, made of galvanized steel is a series of 10 large-scale replicas of jacks, measuring approximately 2 ft. by 2 ft. each; the total installation measuring approximately 25 ft., to be located in Golden Gate Park near the Conservatory of Flowers. The artwork will be on display from September 2024 – September 2026, with funding from Illuminate. The work will not become part of the Civic Art Collection.

Moved: Beltran/Schnair

The motions unanimously carried by the following vote:

Ayes: Beltran, Ferras, Lu, Musleh, Schnair

13. Fulton Street Activations

(1:40:21)

Project Manager Rebeka Rodriguez Mondragón presented *Hip Hop on the Plaza* by Sergio Suarez. The activation will be a series of free, all-ages dance workshops celebrating the rich history and diverse artistry of Hip Hop dance in San Francisco culminating in a final event Fall 2024.

The Commissioners requested more information and visual documentation for *Surf, Rock, Skate, Roll and Read* by Susie Lundy. Project Manager Rebeka Rodriguez Mondragón will present this at July's Visual Arts Committee meeting.

There was no public comment.

Motion: to approve *Hip Hop on the Plaza, 2024* by Sergio Suarez for the

Fulton Street Activations Public Art Project, as recommended by the Fulton Street Activations review panel.

Motion: to authorize the Director of Cultural Affairs to enter into a contract with Sergio Suarez for an amount not to exceed \$57,500 for a series of free, all-ages dance workshops and culminating event for the Fulton Street Activations Public Art Project.

Moved: Beltran/Schnair

The motions unanimously carried by the following vote:

Ayes: Beltran, Ferras, Lu, Musleh, Schnair

THIS MOTION WAS AMENDED AND TABLED

Motion: to approve *Surf, Rock, Skate, Roll and Read* by Susie Lundy for the Fulton Street Activations Public Art Project, as recommended by the Fulton Street Activations review panel.

THIS MOTION WAS TABLED

Motion: to authorize the Director of Cultural Affairs to enter into a contract with Susie Lundy for an amount not to exceed \$57,500 for a series of youth and community focused activations and culminating event for the Fulton Street Activations Public Art Project.

14. Civic Art Collection Conservation Projects
(1:54:10)

Project Manager Grace Weiss presented three major conservation projects of the Civic Art Collection—Mechanics Monument, Dewey Monument, and Lotta’s Fountain.

Mechanics Monument had accumulations of soiling, areas of localized bronze corrosion, graffiti, skateboard markings, and masonry loss. The old protective coatings were removed and replaced with a hot wax application to create a barrier layer on the sculpture. The sealant on the sky-facing joints and around the base was also replaced.

Dewey Monument had oil stains on all four elevations, accumulation of soiling, bio-growths, graffiti, and areas of localized mortar deterioration. Testing a variety of poultice was conducted to determine the best poultice that would extract the containments from the granite. Treatment included: cleaning the granite base, poultice application, bronze plaque treatment, replacing masonry loss, and adding a sacrificial anti-graffiti coating.

Lotta's Fountain had a missing cast iron flower element. ARG had previously scanned the decorative elements of the fountain, so they had all the data to cast a replacement flower and back-ups for the future. Existing conditions also included graffiti, soiling, and scattered paint loss all of which were treated.

15. Staff Report **(2:06:06)**

Director of the Public Art Program and Civic Art Collection Mary Chou congratulated the staff for the breadth and depth of the work they do on a regular and non-ending basis.

Director Mary Chou reported the conservation work on the Jorge Pardo sculpture is being conducted and the spheres are currently removed for treatment and will be re-installed later this year.

Director Mary Chou updated the committee on Monuments and Memorials. We continue our steady progress on Phase I of the project with the hiring of HR&A Advisors as the Equity Audit Consultant to lead the research, analysis, public meetings, and final Equity Audit report *Shaping Legacy*. In the coming months we'll be releasing an RFP for a Community Engagement Consultant and convening circles of Artists Advisors and Cultural Leaders to guide the process. We are in the final stage of contracting with a Trauma Informed Systems consultant to provide workshop training for the *Shaping Legacy* and broader Public Art teams this summer. You will soon see the new logo and visual identity for *Shaping Legacy* in our digital presence and printed materials and we look forward to sharing a more in-depth progress report to the Committee in August. Director Mary Chou thanked Senior Program Manager Angela Carrier for all her work on the *Shaping Legacy* initiative.

There was no public comment.

12. New Business and Announcements
(2:09:41)

There was no New Business or Announcements.

There was no public comment.

13. Adjourn

The meeting was adjourned at 4:43 p.m.

Posted 7/1/2024, 12:25PM CC

Archives Available

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

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