



San Francisco Arts Commission Visual Arts Committee Meeting

August 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

Item 3: Consent Calendar

Discussion and Possible Action

Presentation Time: Approximately 3 minutes

Item 3: Consent Calendar

Discussion and Possible Action

***Please see Agenda to review the 17 motions on the consent calendar*

Public Comment

Item 3: Consent Calendar

Item 3: Consent Calendar

Action

Motion to approve the consent calendar items.

Item 4: 1939 Market Street Public Art Project

Discussion and Possible Action

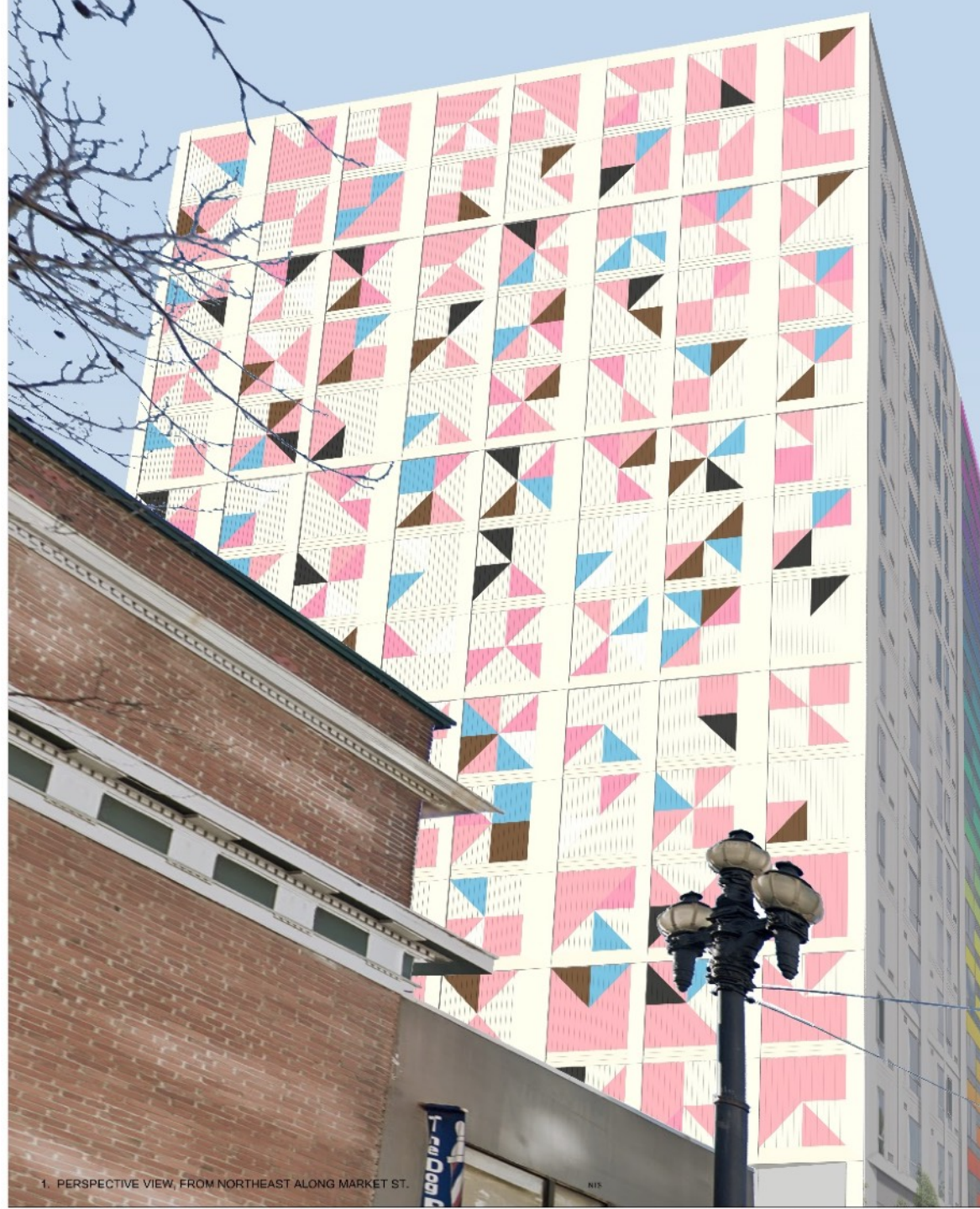
Presenter: Public Art Advisor Lynne Baer
Presentation Time: Approximately 5 minutes

Discussion and possible action to approve the artwork design *Pride Flag* by Catherine Wagner to be installed at 1939 Market Street, located at the corner of Duboce Avenue. The artwork is funded by Mercy Housing California, who will be responsible for ongoing maintenance. The work will not become part of the Civic Art Collection.

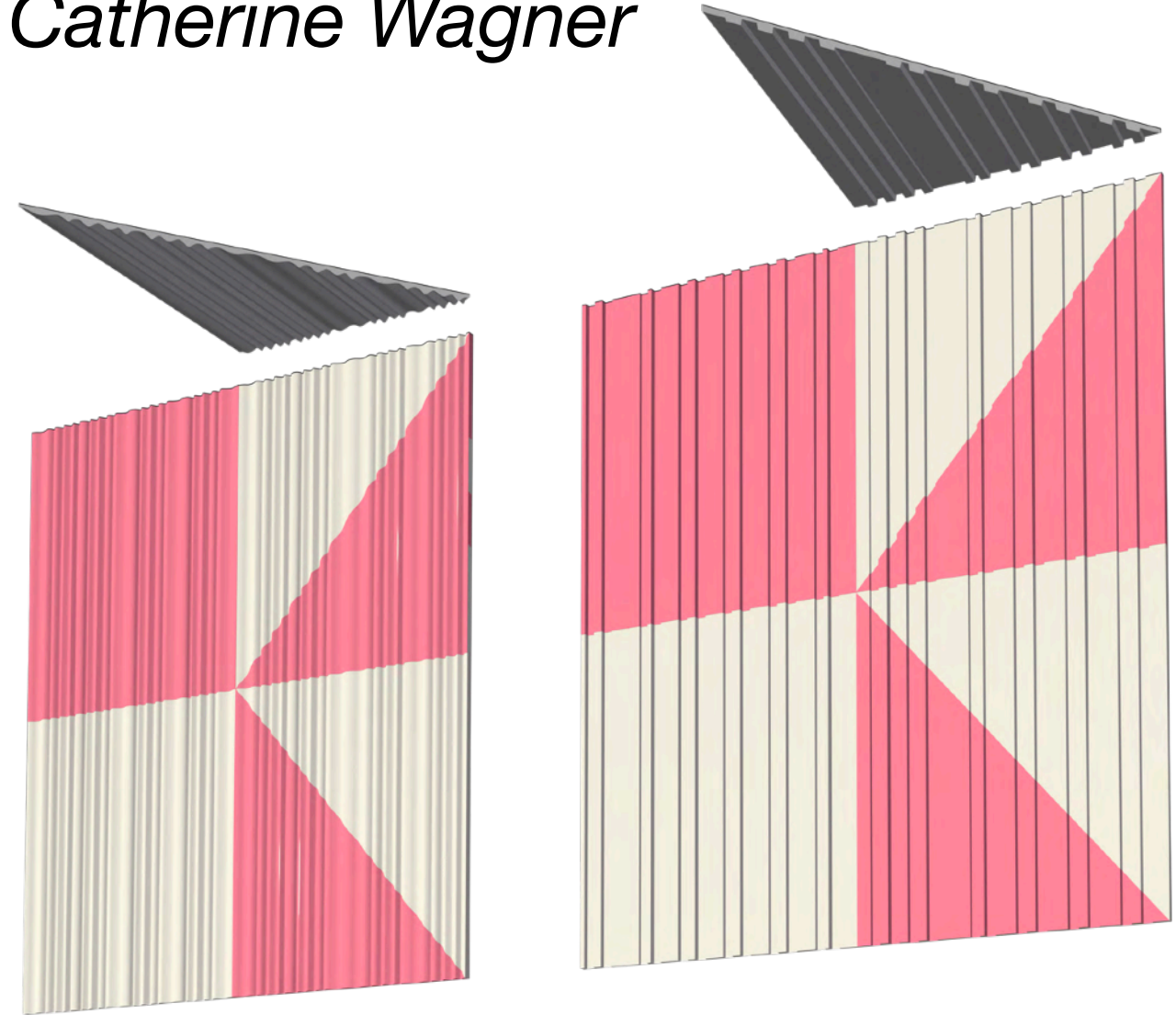
Artist Selection for 1939 Market Street



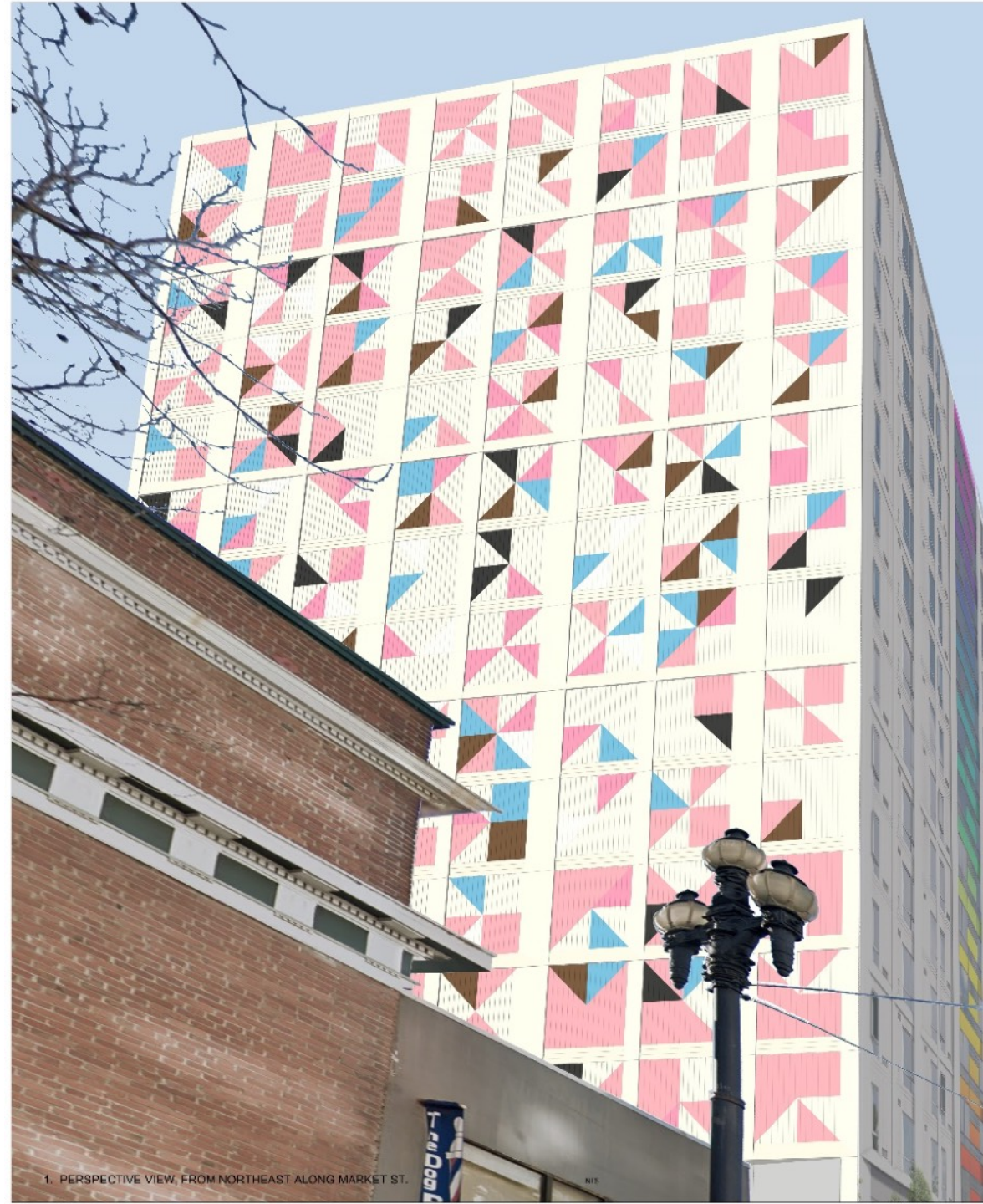
Pride Flag
Catherine Wagner



Pride Flag *Catherine Wagner*



Study of painted patterns and form liner panel.
These are GFRC (Glass fibre reinforced concrete) panels.



Pride Flag

Catherine Wagner

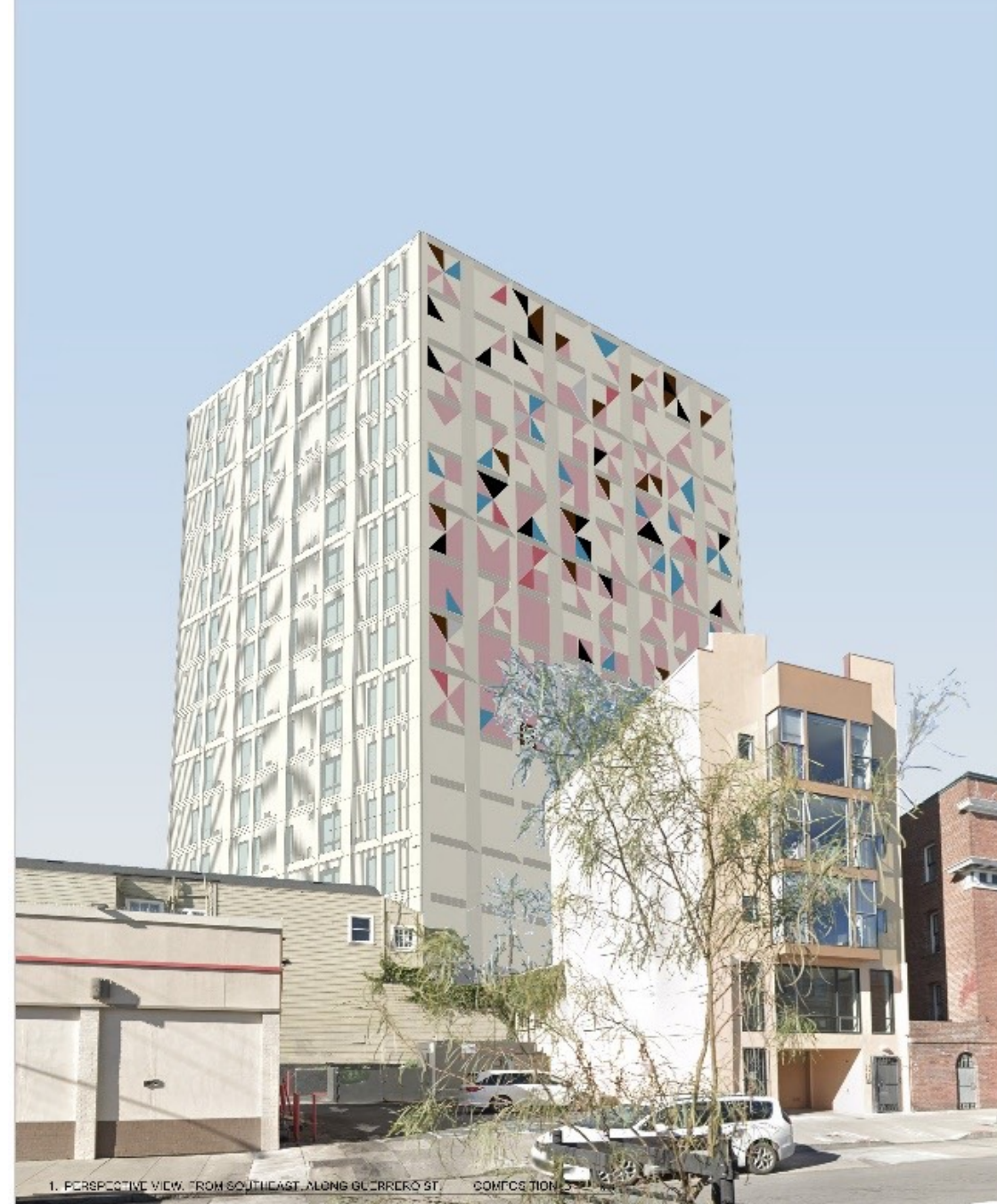
The new Pride Progress flag, which incorporates black, brown, light blue, pink, and white stripes to highlight the contributions of people of color, the trans community, and individuals living with HIV/AIDS, was a major touchstone in my approach to this public work. Referencing these colors, along with the history of the pink triangle and the AIDS memorial quilt, felt like a cohesive and thoughtful summation of where we have been and where we are going as a community. The pink triangle, in spite of its tragic origins, has long been embraced as a symbol of joyful pride, defiance, and visibility. Whenever I see representations of the pink triangle, I am moved by the icon's ability to reaffirm that "We are here, I am."

For my proposed installation on the northeast lot line exterior wall, I have distilled the classic pink triangle into a system of triangles that is punctuated by the inclusion of the black, brown, blue, and white planes derived from the Pride Progress flag. The resulting effect is an abstraction that not only seamlessly integrates into the warp and weft of 1939 Market's textile-like architecture, but also recalls the AIDS memorial quilt — often cited as the "largest community art project in history."

It is important to me that this work pays homage to identities that have been historically underrepresented in the LGBTQ community and that it is a welcoming moment of pride for the building's residents and the people of San Francisco.

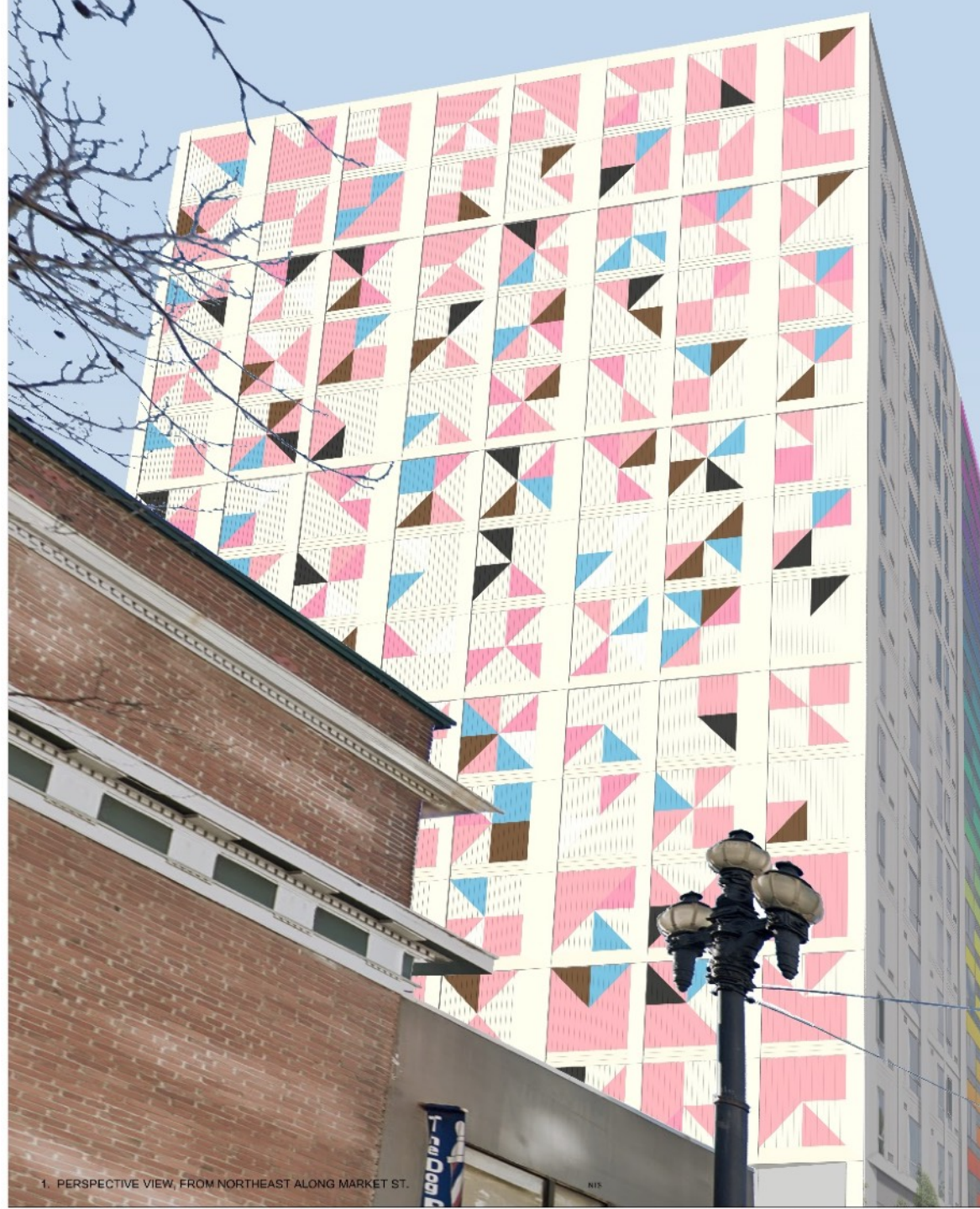


Northeast at Market and Laguna Streets



Southeast along Guerrero Street

Pride Flag
Catherine Wagner



1. PERSPECTIVE VIEW, FROM NORTHEAST ALONG MARKET ST.

Public Comment

Item 4: 1939 Market Street Public Art Project

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Action

Motion to approve the artwork design *Pride Flag* by Catherine Wagner to be installed at 1939 Market Street, located at the corner of Duboce Avenue. The artwork is funded by Mercy Housing California, who will be responsible for ongoing maintenance. The work will not become part of the Civic Art Collection.

Item 5: 600 7th Street Public Art Project

Discussion and Possible Action

Presenter: Public Art Advisor Lynne Baer

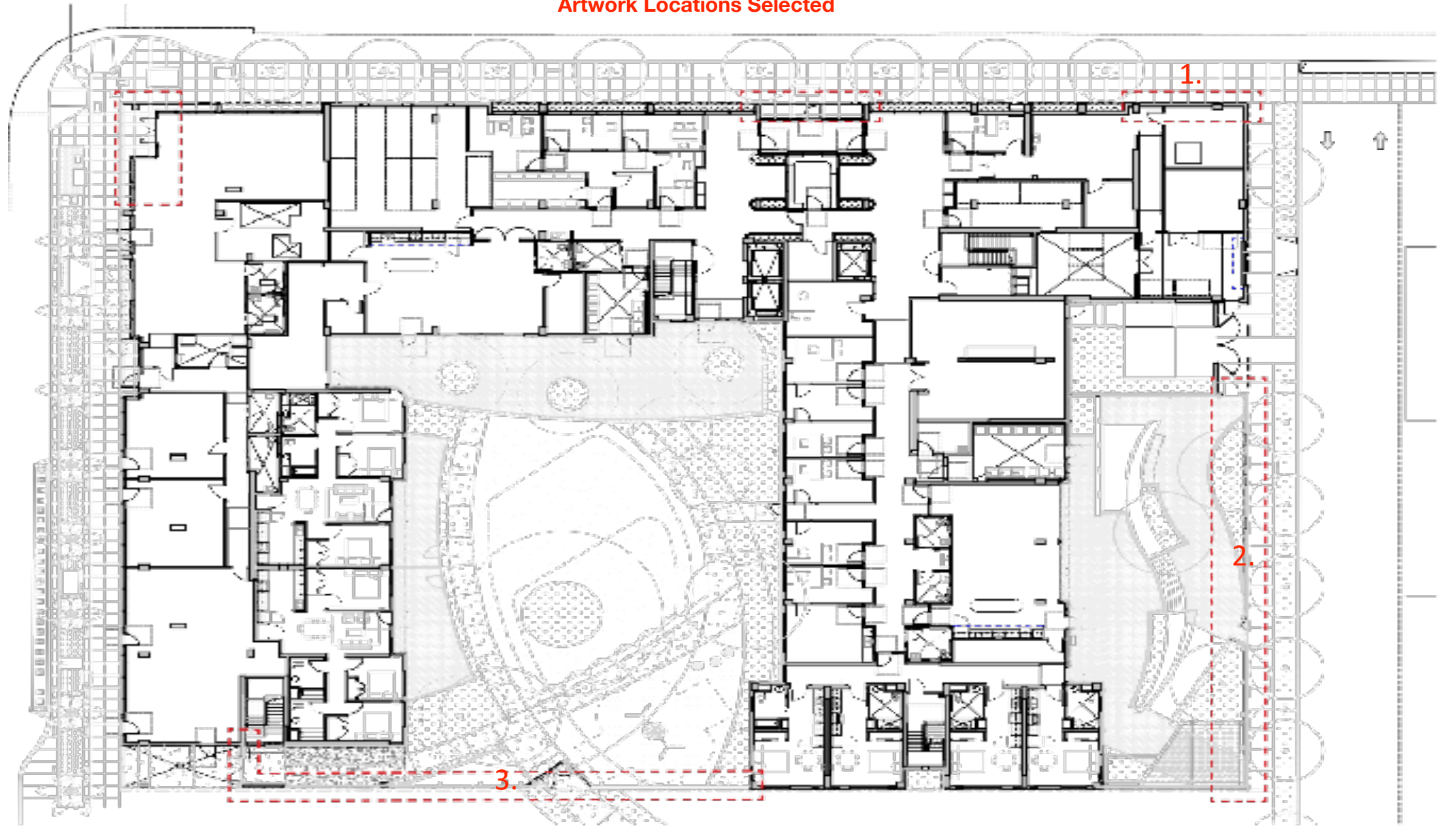
Presentation Time: Approximately 5 minutes

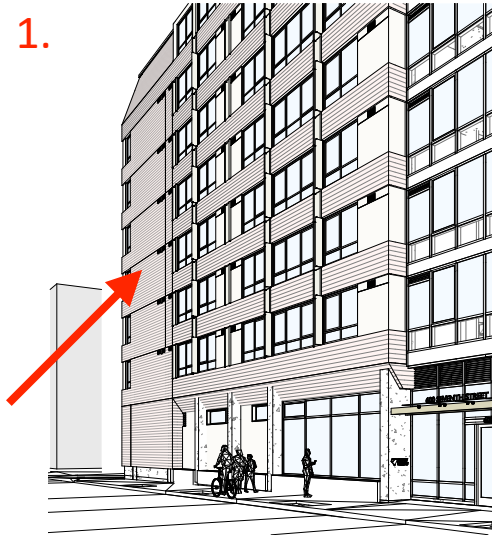
Discussion and possible action to approve the artwork design *Home and the World* by Ranu Mukerjee; *Leather Walk* by Edie Fake; and *Mews: Juntos/Together* by Arleene Corra Valencia to be installed at 600 7th Street, located at the corner of Brannan St. The artwork is funded by Mercy Housing California, who will be responsible for ongoing maintenance. The work will not become part of the Civic Art Collection.

Artist Selection for 600 7th Street



Artwork Locations Selected



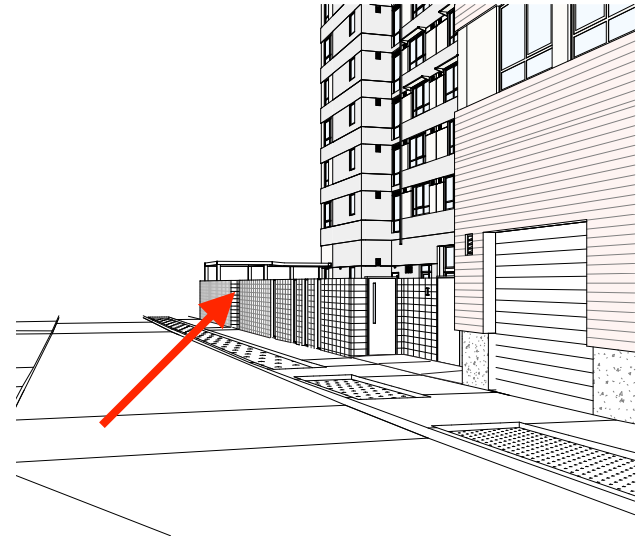


600 7th Street Affordable Housing
Mary Housing
Santos Prescott and Associates

Solid wall at Seventh Street

Solid wall at Seventh Street.

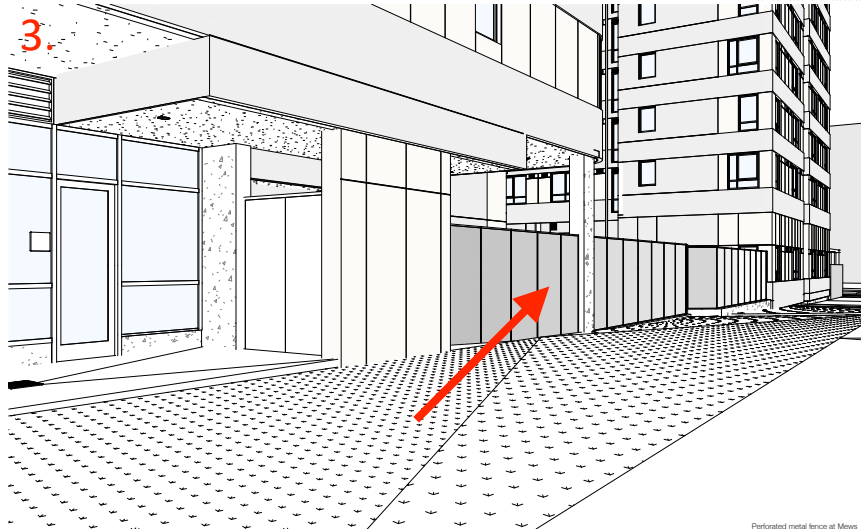
2.



600 7th Street Affordable Housing
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Polished CMU walls at Alley

Polished CMU walls at Alley.

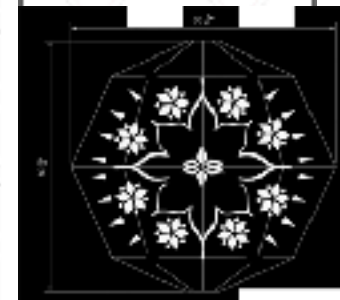
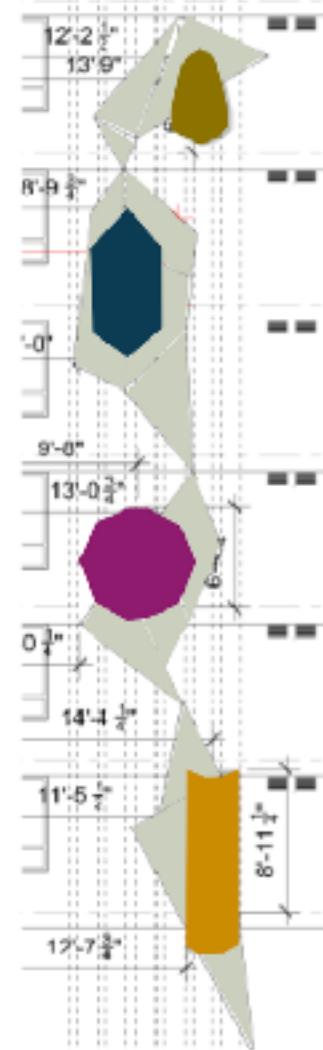
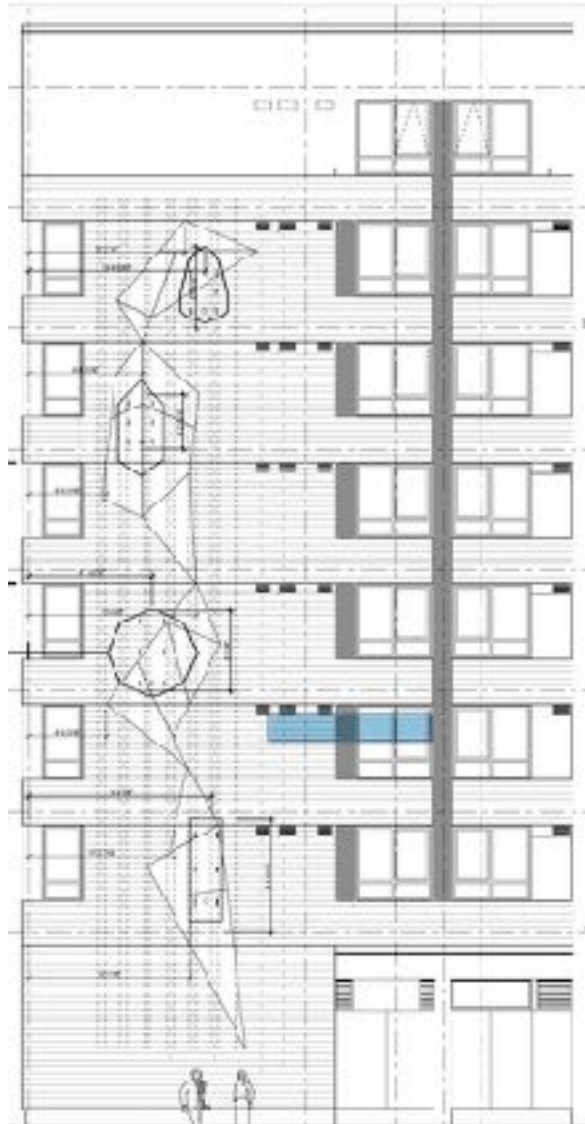


600 7th Street Affordable Housing
Mary Housing
Santos Prescott and Associates

Perforated metal fence at Mews

Perforated metal fence at Mews.

Home Ranu Mukherjee



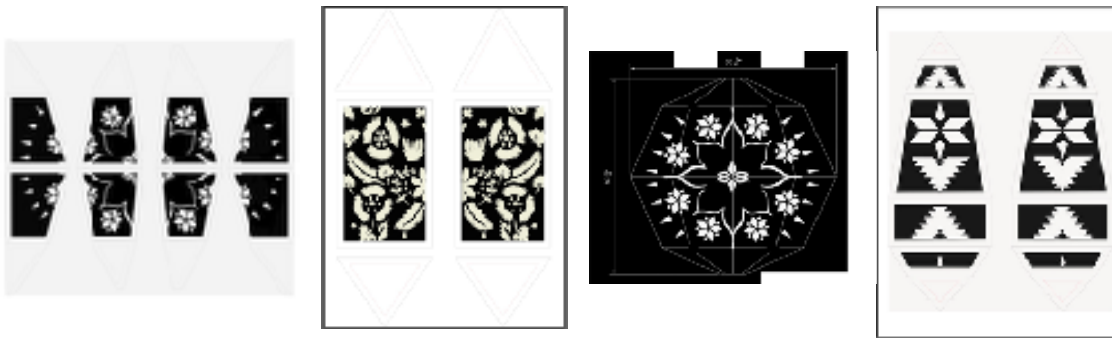
Home

Ranu Mukherjee

The lantern designs from bottom up are loosely based on:

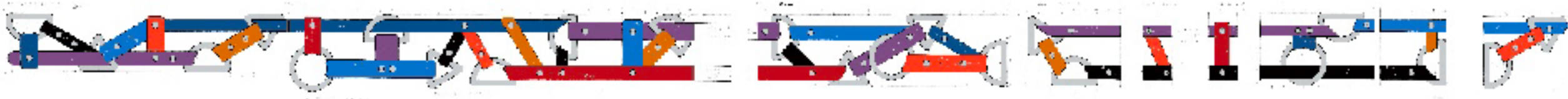
- 1- Amsterdam School Lantern , Piña Cloth pattern
2. round parol lantern, Filipino parol star design
3. railroad lantern, Irish lace pattern
4. Amsterdam school teardrop lantern, Ikat pattern

The patterns will be cut into the lanterns. They will be powder coated in the colors you see in this document.
The last slide is a sample cut from the bottom lantern.



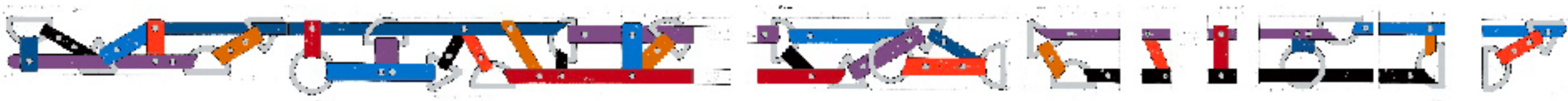
Leather Walk

Edie Fake



Leather Walk

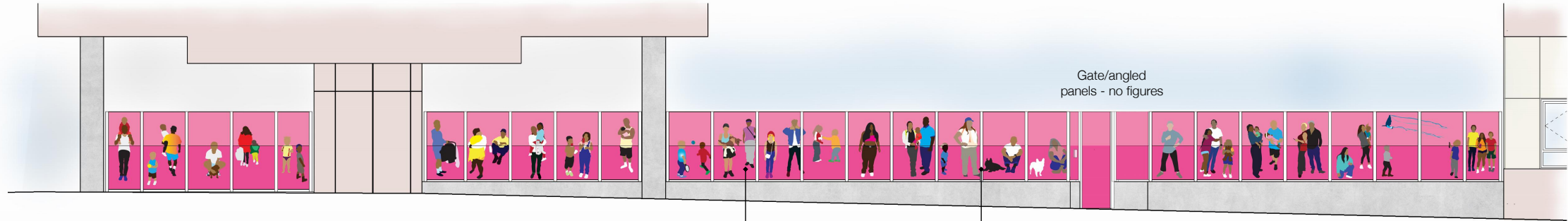
Edie Fake



Leather Walk is a proposal for a flat metal sculpture that wraps around the polished masonry courtyard wall along the alleyway. Paying tribute to the neighborhood's proximity to the heart of San Francisco's Leather & LGBTQ Cultural District, *Leather Walk* Junto playfully clothes the wall in forms that reference the straps and hardware of iconic leather gear. The forms of the sculpture create a visual tension across the various spans of the masonry wall, mirroring the way a leather harness rests on a body. Using an eccentric rainbow of colors for these forms brings a celebratory feeling to the piece and references the role of the Leather Scene in a larger LGBTQ+ context.

Juntos/Together

Arleene Herrera Valencia



Gate/angled
panels - no figures

Elevation View



Perspective view.

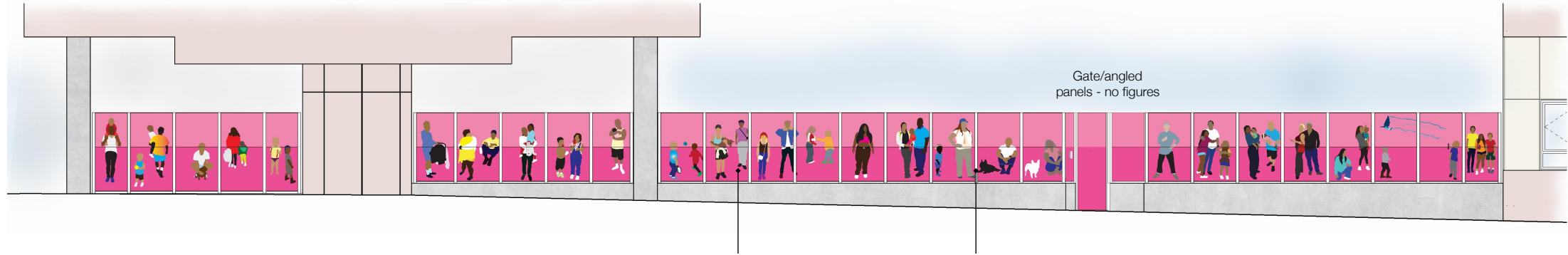
Figures painted on perforated panels
from artist's digital file.
Two colors on all panels

Support posts between gates galva-
nized and field painted per contract.

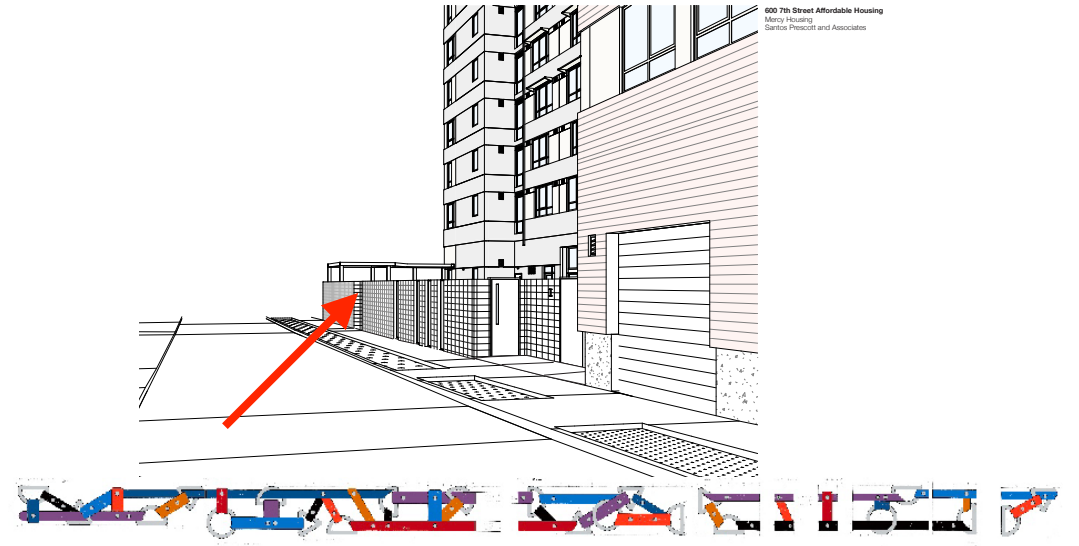
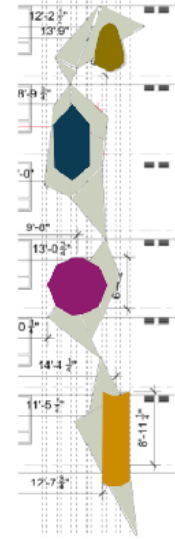
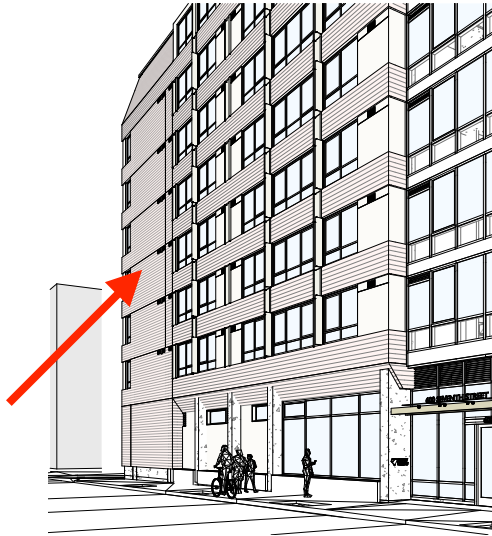
Composite by
Santos Prescott and Associates
600 7th Street
Artwork proposal by Arleene Correa Valencia
DRAFT
8-12-2024

Juntos/Together

Arleene Herrera Valencia



During a trip to Mexico, I became deeply inspired by Luis Barragán's use of the color pink. Fascinated by its ability to bring brightness, joy and love to familial spaces I created the Brannon St Gates and Mews fence wanting to replicate an inviting environment. Divided by a slight variation in tone the lighter color of pinks serves as a reference point that replicates the horizon and allows for open possibilities. This division is crucial to me in terms of thinking of lines and borders as positive breaks in which two things and or people have the opportunity to meet, come together and find community. The people in the mural are diverse members of our community that stand together to share this moment. Kids play, parents hug their children, some sit down for a moment of rest, while others embrace their pets. I imagine that each figure is both unique and can make residents feel represented and visible.



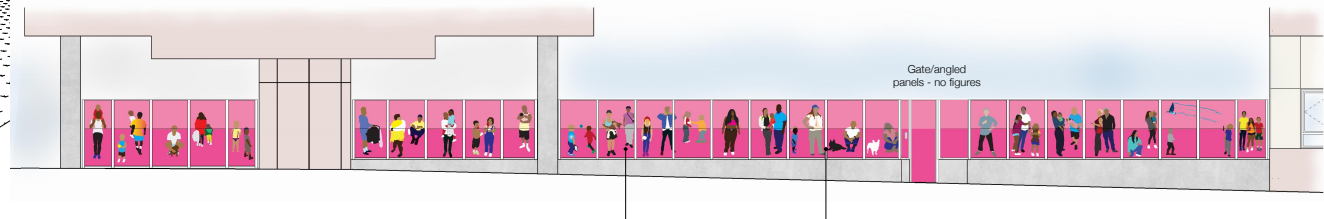
600 7th Street Affordable Housing
 Many Housing
 Santos Prescott and Associates

Solid wall at Seventh Street.

Polished CMU walls at Alley.



600 7th Street Affordable Housing
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Perforated metal fence at Mews.

Public Comment

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Item 6: SFAC Galleries

Discussion and Possible Action

Presenter: Director of Galleries & Public Programs
Carolina Aranibar-Fernandez

Presentation Time: Approximately 5 minutes

Discussion and possible action for the Director of Cultural Affairs to approve a curator honorarium in the amount of \$4000 to Khari Johnson-Ricks; \$2500 to J Rivera Pansa; \$1000 to André Singleton (Bloodstone); and \$2500 to Gericault De La Rose for the research and development of artwork for the exhibition *Ceremonies* to be held in the SFAC Main Gallery from February 6 – May 3, 2025.

SFAC Galleries
Winter 2025 Exhibition

Ceremonies

SFAC Main Gallery

**February 6 – May 3,
2025**

**Curated by PJ
Gubatina Policarpio**



Khari Johnson-Ricks



J Rivera Pansa



André Singleton (Bloodstone)



Gericault De La Rose



Public Comment

Item 6: SFAC Galleries

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Item 7: Relocation of Whales Sculpture, by Robert B. Howard on City College Ocean Campus

Discussion and Possible Action

Presenter: Senior Registrar Allison Cummings

Presentation Time: Approximately 7 minutes

Discussion and possible action to approve the proposed new location for 1940.10, *Whales*, 1939, cast stone with black granite aggregate, by Robert B. Howard on the City College Ocean Campus, in the central courtyard of the newly constructed Student Success Center.



Relocation of *Whales*, 1939 by Robert B. Howard to City College Ocean Campus, Central Courtyard of the New Student Success Center

Title: *Whales* or *Two Whales*

Date: 1939

Artist: Robert Boardman Howard

Medium: Cast stone with black granite aggregate

Dims: Approximately 10 ft. x 16 ft. x 8 ft.

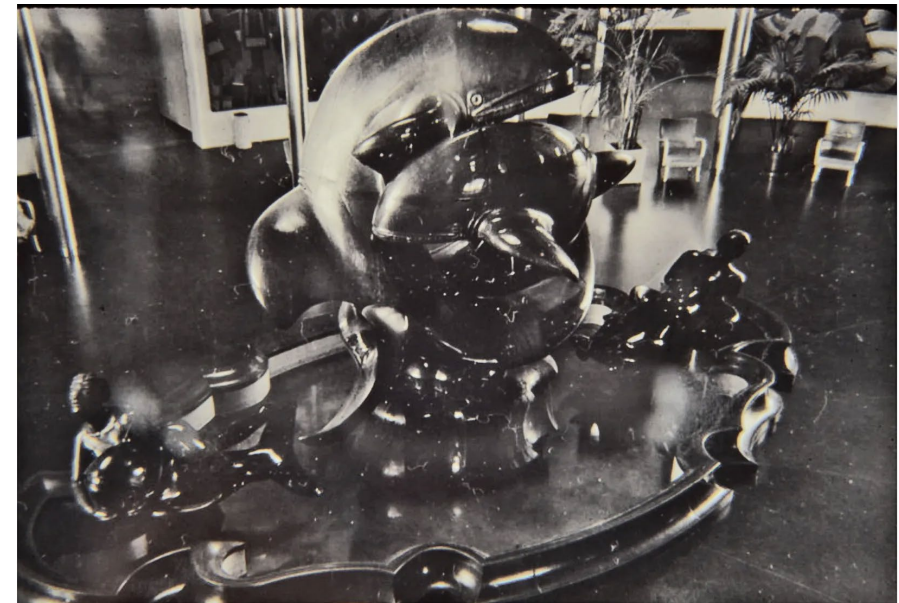
Credit: Collection of the City and County of San Francisco, Commissioned for the Golden Gate International Exposition of 1939.

Acc #: 1940.10

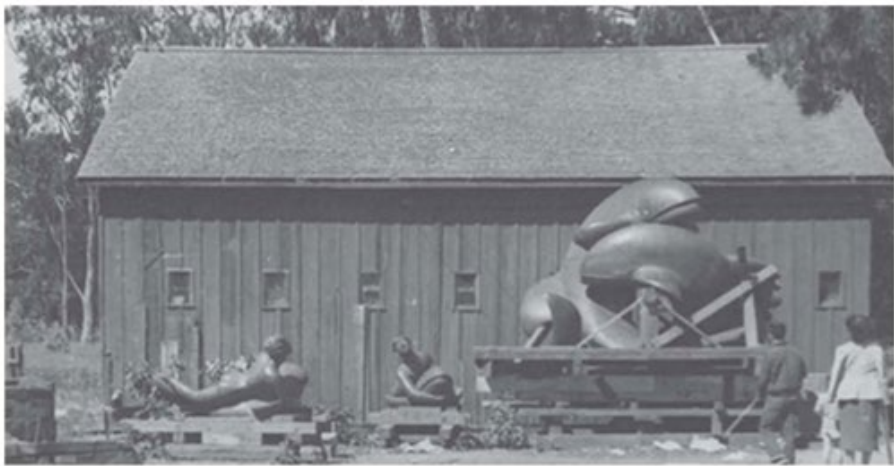
Artist Robert B. Howard sculpting the model that will be used to cast the final artwork.

GGIE, 1939

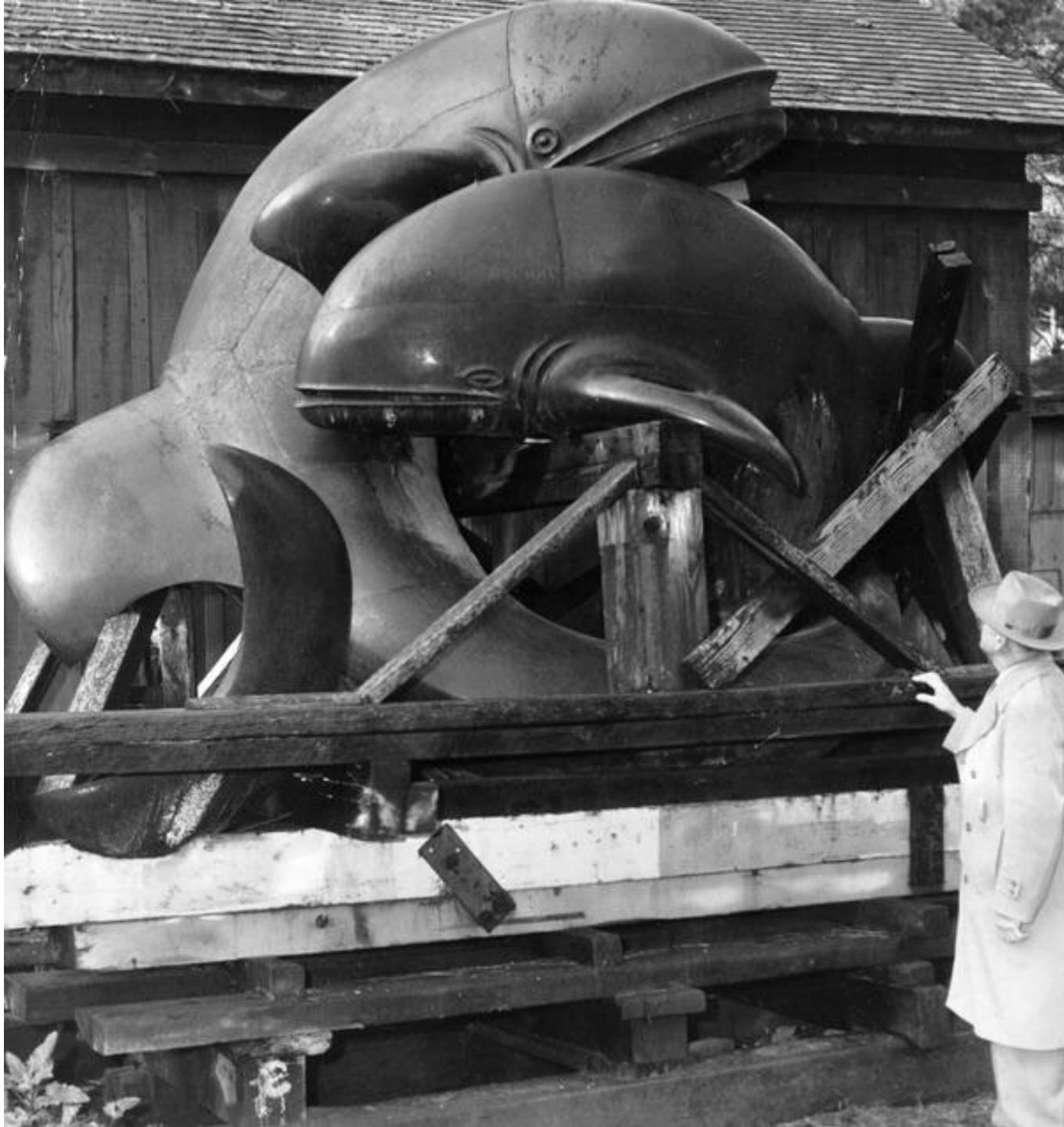
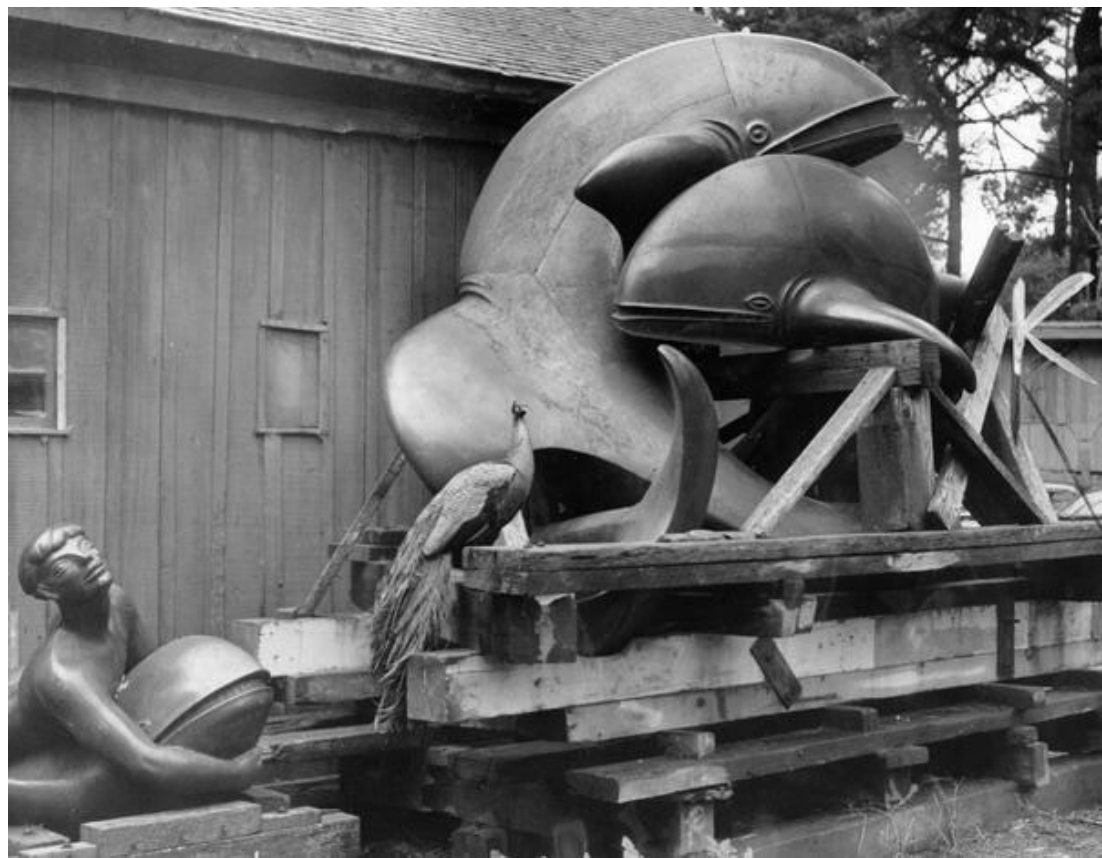
Court of the Whales, San Francisco Building, Golden Gate International



GENERAL INTERIOR VIEW — COURT OF THE WHALES
MURAL ABOVE BALCONY BY JANE BERLANDINA



Being Stored in Golden Gate Park 1947



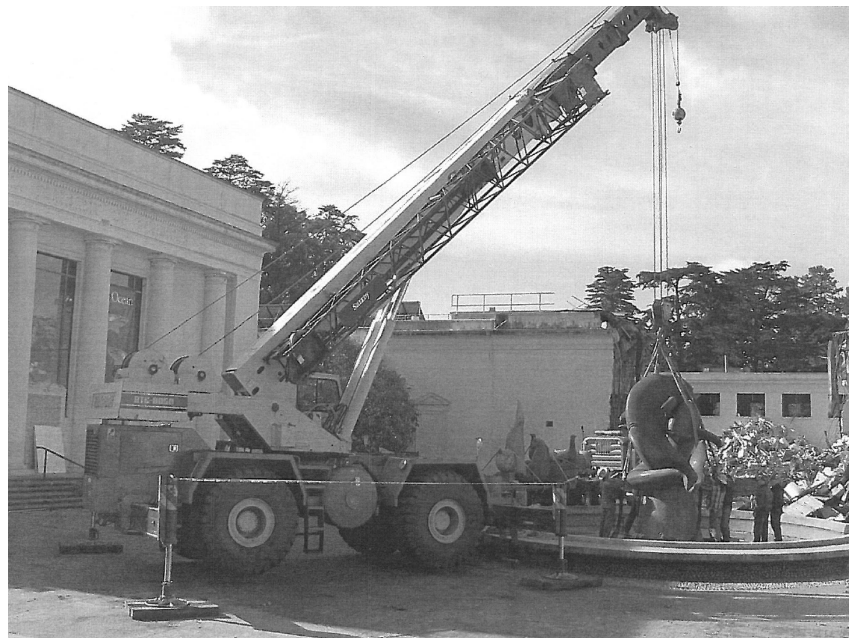


Golden Gate Park, Jul 18, 1960

Whale sculpture and fountain, "The Whales," by Robert Boardman









Diego Rivera painting the Pan American Unity mural at the Golden Gate International Exposition on Treasure Island in 1940.



Dudley Carter (left) in the Golden Gate Art-in-Action 'pit' in the process of carving 'Bighorn Mountain Ram'. Diego Rivera was at work on the scaffolding on the upper right, out of view. Also depicted is Fred Olmsted working on the Leonardo da Vinci limestone head, now located in Cloud Plaza, City College of San Francisco. The Diego Rivera Archives of CCSF.



Dudley Carter in the Golden Gate International Exposition Art-in-Action 'pit', carving 'Bighorn Mountain Ram'. 1940. RiveraMural.org

Dudley Carter with the newly restored 'Bighorn Mountain Ram' in the lobby of Conlan Hall. SF Examiner, 5 May 1983.



The year of the ram
 The artist: 90-year-old Dudley Carter. The sculpture: a 44-year-old, 1,200-pound redwood ram he carved for the World's Fair in 1939 at Treasure Island. He has stripped and restored it at San Francisco City College and it stands in Conlan Hall.



Goddess of the Forest, also by Dudley Carter at GGIE. CCSF Theater



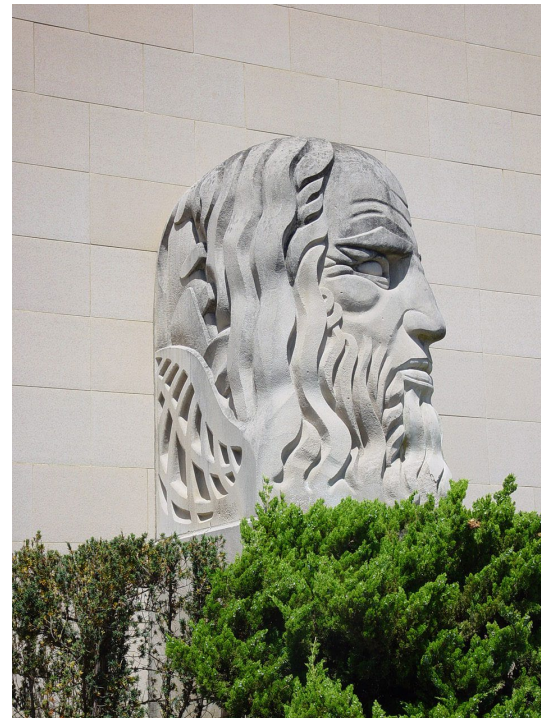
Architect Timothy Pflueger designed this first permanent building for city college in 1940. Artworks created at Art in Action at the Golden Gate International Exposition of the same year were incorporated into the building design.



These mosaics by artist Herman Volz evoke the domains of physics, chemistry, biology, and mathematics in large stylized shapes of marble. They were started at Art in Action during the GGIE in 1940 and were completed on-site after two years.



Frederick Olmsted carved Leonardo for the public at Art in Action at the GGIE in 1940. Edison completed later on site at CCSF.





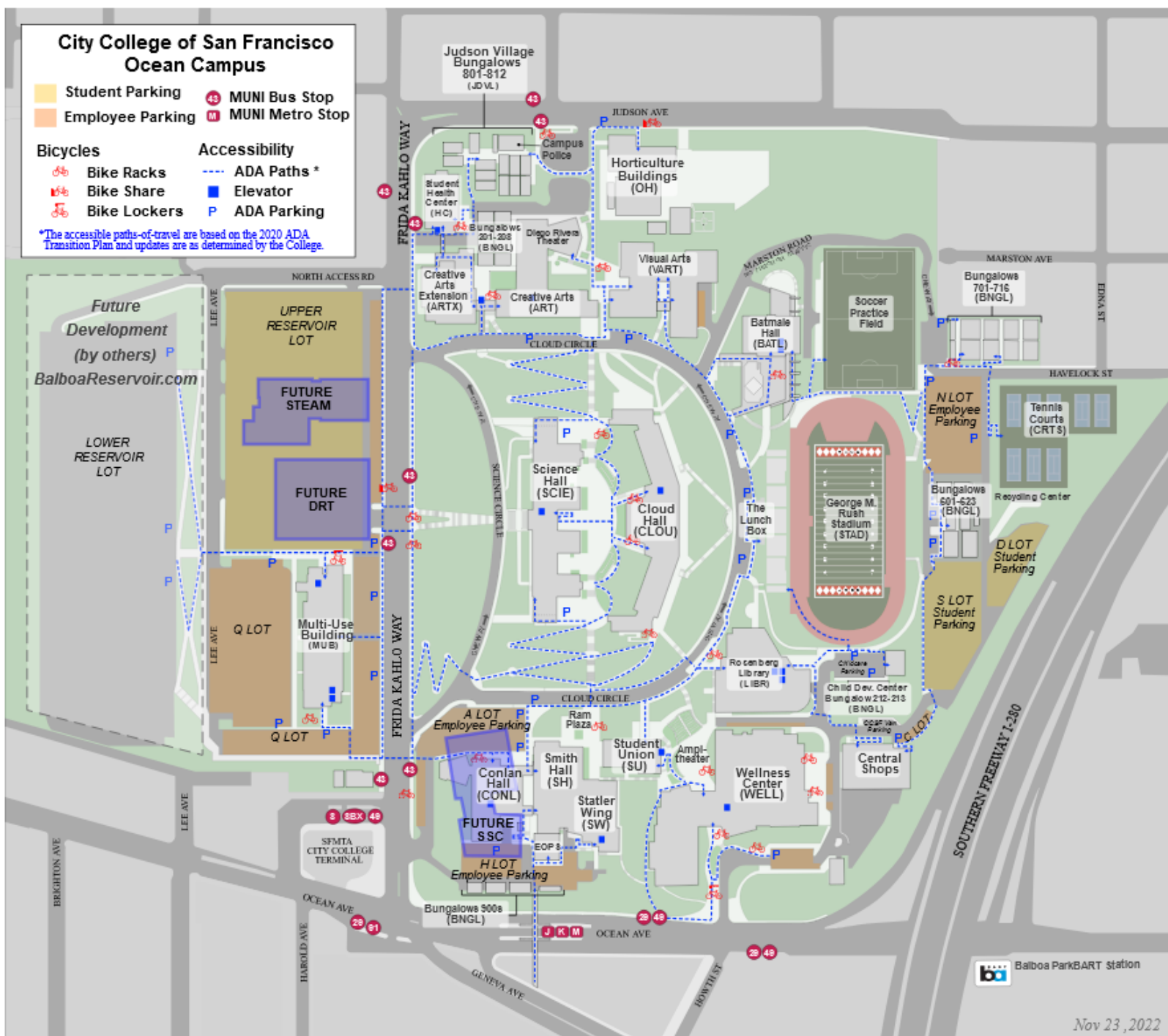
An eight-foot replica of sculptor Ralph Stackpole's Pacifica, originally 80 ft from the GGIE. Sculpture commissioned for the CCSF Campus.

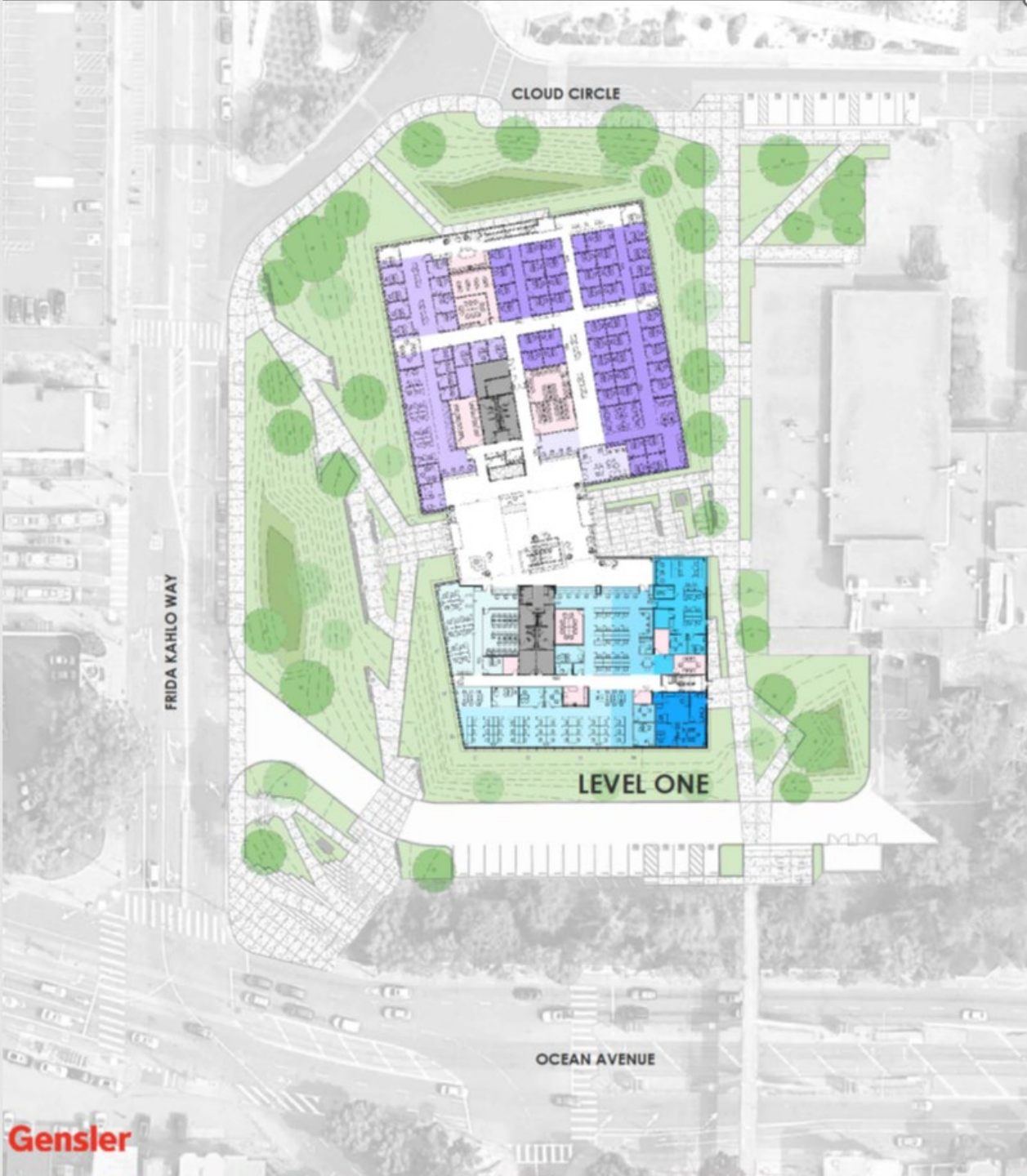


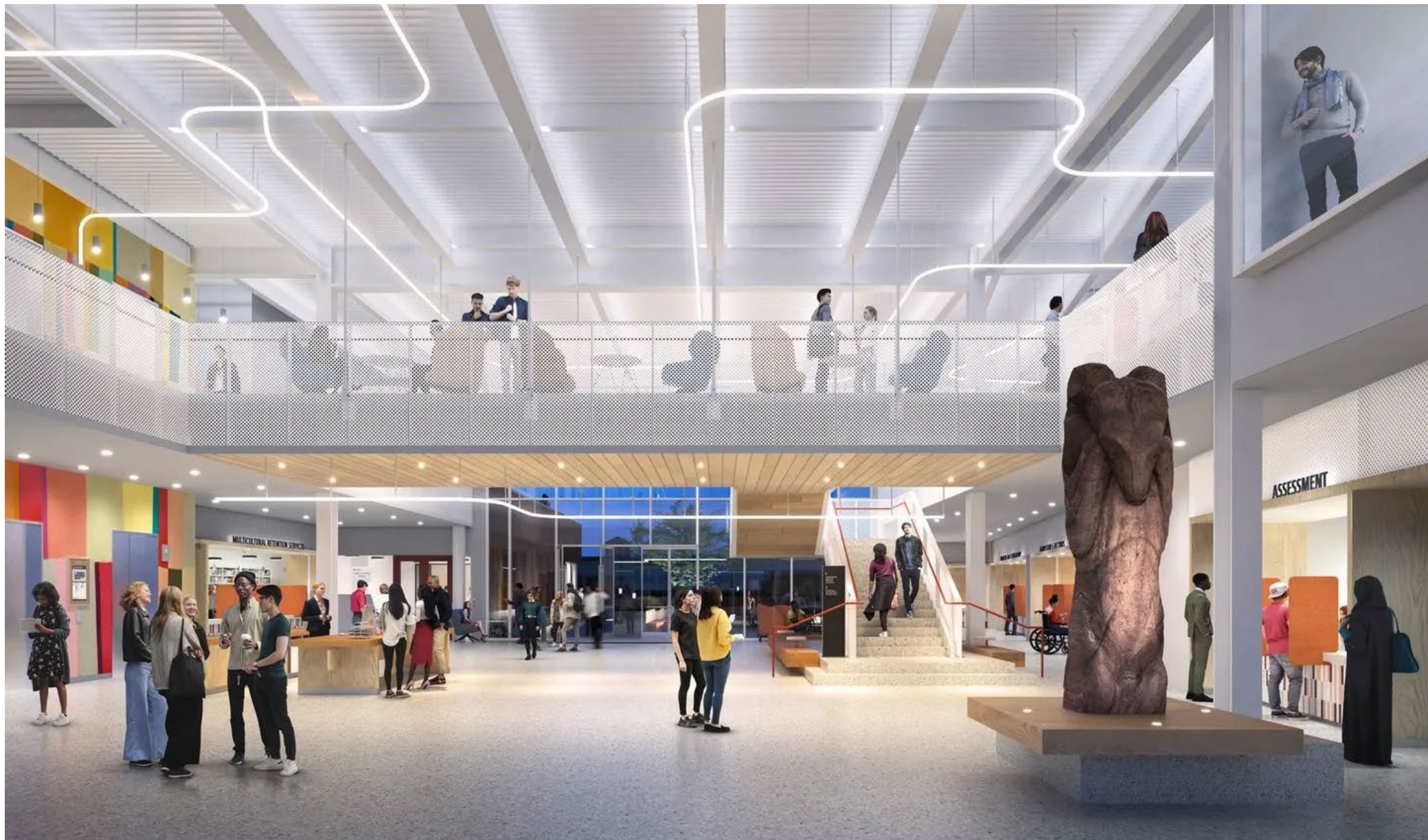
City College of San Francisco Ocean Campus

- Student Parking
- Employee Parking
- 43 MUNI Bus Stop
- M MUNI Metro Stop
- Bicycles**
- 🚲 Bike Racks
- 🚲 Bike Share
- 🚲 Bike Lockers
- Accessibility**
- ADA Paths *
- Elevator
- P ADA Parking

*The accessible paths-of-travel are based on the 2020 ADA Transition Plan and updates are as determined by the College.







Rendering of proposed relocation site for 'Bighorn Mountain Ram' by Dudley Carter, interior of Student Success Center. City College of San Francisco.

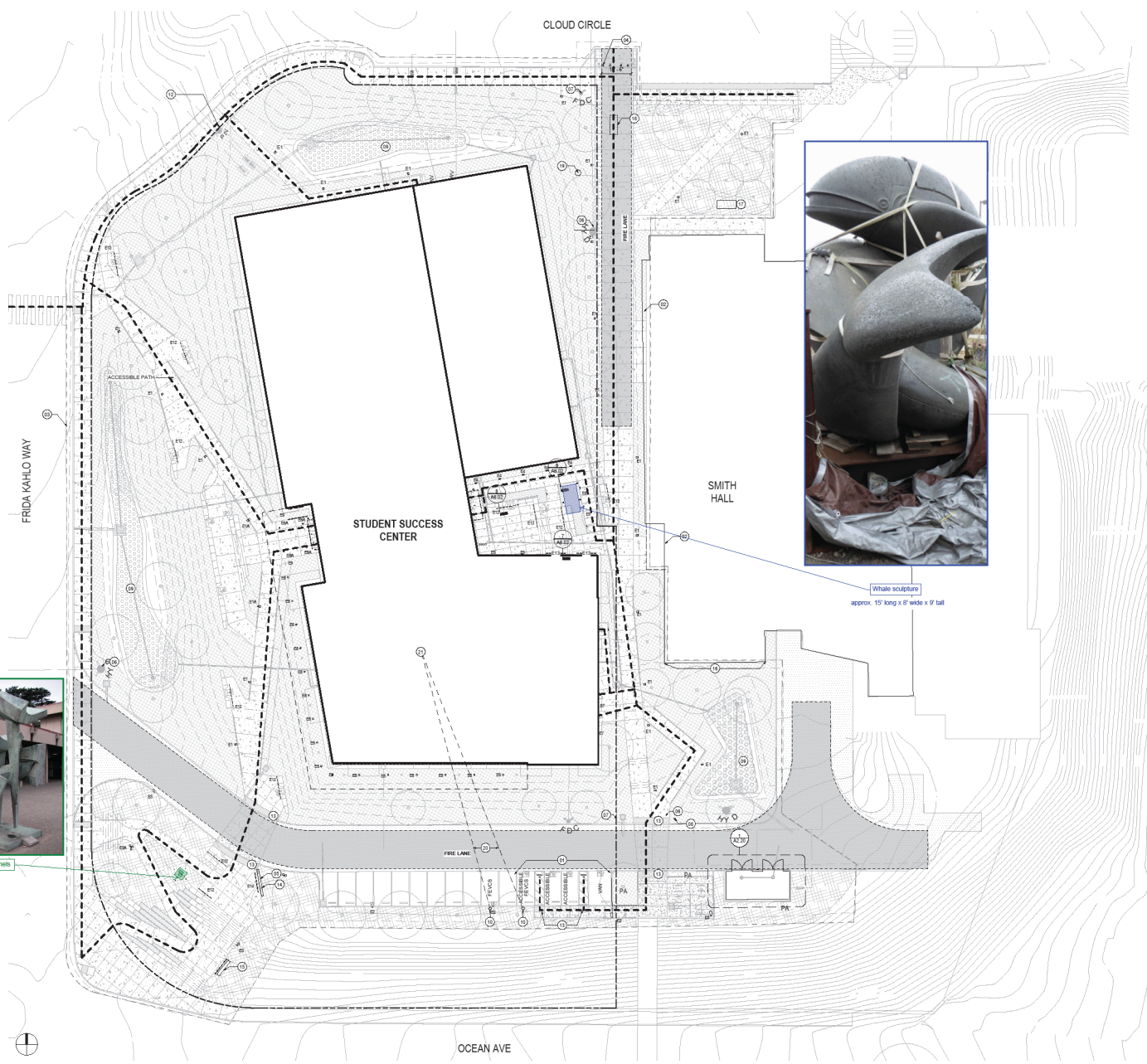


Rendering of new Gateway building at Ocean/Frida Kahlo Way. Showing proposed new location of 'Sentinels' by Aristides Demetrios. City College of San Francisco.

4/20/2022 4:23:11 PM: BM3002001493105 - CCSF Student Success Center Architecture - 01493105 - CCSF Student Success Center_2024



Sentinels



Whale sculpture
approx. 15' long x 8' wide x 9' tall

SHEET NOTES

- 1. REFER TO SHEET 01493105 FOR GENERAL NOTES.
- 2. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND ALL APPLICABLE LOCAL ORDINANCES.
- 3. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA ELECTRICAL CODE AND ALL APPLICABLE LOCAL ORDINANCES.
- 4. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA MECHANICAL CODE AND ALL APPLICABLE LOCAL ORDINANCES.
- 5. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA PLUMBING CODE AND ALL APPLICABLE LOCAL ORDINANCES.
- 6. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA FIRE CODE AND ALL APPLICABLE LOCAL ORDINANCES.
- 7. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA LAND DEVELOPMENT CODE AND ALL APPLICABLE LOCAL ORDINANCES.
- 8. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA TREE PRESERVATION ACT AND ALL APPLICABLE LOCAL ORDINANCES.
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- 11. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA ANTI-DISCRIMINATION ACT AND ALL APPLICABLE LOCAL ORDINANCES.
- 12. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA ENVIRONMENTAL QUALITY ACT AND ALL APPLICABLE LOCAL ORDINANCES.
- 13. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA PUBLIC ACCESS TO INFORMATION ACT AND ALL APPLICABLE LOCAL ORDINANCES.
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- 15. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA LABOR RELATIONS ACT AND ALL APPLICABLE LOCAL ORDINANCES.
- 16. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA LABOR CODE AND ALL APPLICABLE LOCAL ORDINANCES.
- 17. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA LABOR RELATIONS BOARD DECISIONS AND ALL APPLICABLE LOCAL ORDINANCES.
- 18. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA LABOR RELATIONS BOARD REGULATIONS AND ALL APPLICABLE LOCAL ORDINANCES.
- 19. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA LABOR RELATIONS BOARD CASES AND ALL APPLICABLE LOCAL ORDINANCES.
- 20. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA LABOR RELATIONS BOARD OPINIONS AND ALL APPLICABLE LOCAL ORDINANCES.

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LEGEND

- PROPERTY LINE
- - - LEAF SPACES
- FIRE DEPARTMENT CONNECTION
- FIRE LANE
- - - ACCESSIBILITY OF TRAIL
- BUILDING FOOTPRINT
- BUILDING
- LEAF (PLANTING)
- ADA ACCESSIBLE PARKING SPACE
- VAN ACCESSIBLE PARKING SPACE
- REVCN HYDRO-ELECTRIC VEHICLE CHARGING SPACE

Date	Description
08.25.2009	Schematic Design
02.18.2011	50% Design Development
02.28.2011	Issue For Design Development
05.28.2011	CD Progress Set
07.02.2011	50% Construction Documents
08.06.2011	70% Construction Documents
09.10.2011	90% Construction Documents
10.26.2011	DSA Increment 1 Block Check
06.13.2012	DSA Increment 2 Block Check
08.19.2012	DSA Increment 2 Block Check 2
10.23.2012	DSA Increment 2 Block Check 3
11.16.2012	DSA Conformed Set (2/24/18)

Seal / Signature

Project Name
CCSF STUDENT SUCCESS CENTER
 Project Number
01.4763.000
 Description
 ARCHITECTURAL SITE PLAN

KEY PLAN

Scale
 As indicated

A0.12



on breeds confidence. Confidence breeds hope.
Confucius
Confidence breeds peace.

ENTER



Public Comment

Item 7: Relocation of *Whales* Sculpture, by Robert B. Howard on City College Ocean Campus

Item 7: Relocation of *Whales* Sculpture, by Robert B. Howard on City College Ocean Campus

Action

Motion to approve the proposed new location for 1940.10, *Whales*, 1939, cast stone with black granite aggregate, by Robert B. Howard on the City College Ocean Campus, in the central courtyard of the newly constructed Student Success Center.

Item 8: Sonoma Valley Museum of Art Loan Request

*****THIS ITEM HAS BEEN TABLED*****

Discussion and possible action to approve the loan of 2023.2, *NOPAL DE LA MISIÓN*, 2021, watercolor and graphite on paper, by Juana Alicia to the Sonoma Valley Museum of Art for their upcoming exhibition, *Cenote de sueños: The Art of Juana Alicia*, September 21, 2024 – January 5, 2025.

Item 9: 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 six final designs by Calixto Robles for the 2024 Art on Market Street Poster Series.

Calixto Robles







sfac Calixto Robles ©2024
Resilience

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

The San Francisco Arts Commission acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone. We affirm the sovereign rights of their community as First Peoples and are committed to supporting the traditional and contemporary evolution of the American Indian community and uplifting contemporary indigenous voices and culture.



sfac Calixto Robles ©2024
Magic

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

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sfac Calixto Robles ©2024
Sacred

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sfac Calixto Robles ©2024
Unity

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sfac Calixto Robles ©2024
Ceremony

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sfac Calixto Robles ©2024
Fire

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sfac Calixto Robles ©2024 Resilience

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

The San Francisco Arts Commission acknowledges that we are on the ancestral, unceded territory of the Ramatull Ohlone. We affirm the sovereign rights of their community as they engage and are committed to supporting the traditional and contemporary expressions of the ancestral Ohlone community and uplifting contemporary Indigenous voices and culture.



sfac Calixto Robles ©2024 Fire

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

The San Francisco Arts Commission acknowledges that we are on the unceded ancestral homeland of the Ramatull Ohlone. We affirm the sovereign rights of their community as they engage and are committed to supporting the traditional and contemporary expressions of the ancestral Ohlone community and uplifting contemporary Indigenous voices and culture.

Public Comment

Item 9: 2024 Art on Market Street Poster Series

Item 9: 2024 Art on Market Street Poster Series

Action

Motion to approve the six final designs by Calixto Robles for the 2024 Art on Market Street Poster Series.

Item 10: 49 South Van Ness Video Art Program

Discussion and Possible Action

Presenter: Program Associate Craig Corpora

Presentation Time: Approximately 5 minutes

Discussion and possible action to approve as installed the eleven completed video artwork for the 49 South Van Ness Art Program:

Zeina Barakeh, *PsyClone Calafia*, 2023, 3:00 min.

Lindsay Rothwell, *Threshold*, 2023, 3:07 min.

David Bayus, *Polis*, 2023, 3:00 min.

Selina Trepp, *Nothing is forever in the constant flux of building and maintaining*, 2023, 1:10 min.

Miguel Arzabe, *Trajectory San Francisco*, 2023, 3:12 min.

Susana Barrón, *Workers at Night*, 2023, 3:00 min.

Kota Ezawa and Julian Brave NoiseCat, *Alcatraz is an Idea*, 1:30 min.

Patrick Gibson, *Legends of the 7 x 7*, 2023, 2:49 min.

Jeremy Rourke, *Flower Tower*, 2023, 2:33 min.

Aron Kantor, *Reverberations*, 2023, 3:00 min.

Chitra Ganesh, *Coherence*, 2023, 1:56 min.

49 South Van Ness Video Wall Project



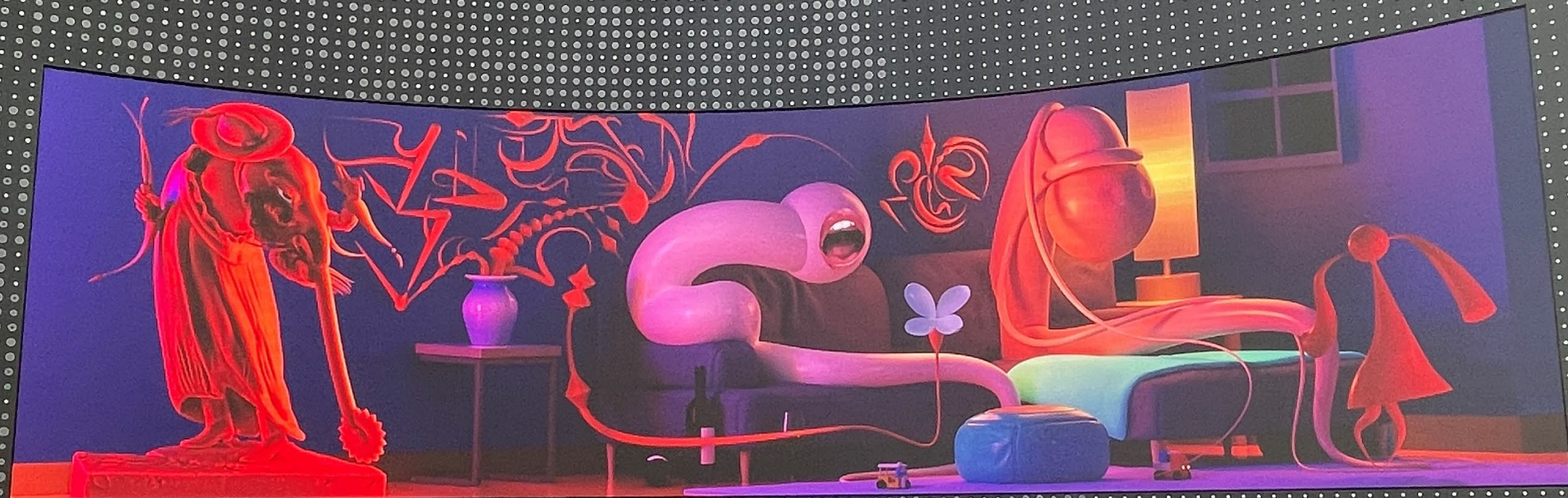




Zeina Barakeh. *PsyClone Calafia*, 2023, 3:00 min.



Lindsay Rothwell, *Threshold*, 2023, 3:07 min.



David Bayus, *Polis*, 2023, 3:00 min.



Selina Trepp, *Nothing is forever in the constant flux of building and maintaining*, 2023, 1:10 min.



Miguel Arzabe, *Trajectory San Francisco*, 2023, 3:12 min.



Susana Barrón, *Workers at Night*, 2023, 3:00 min.



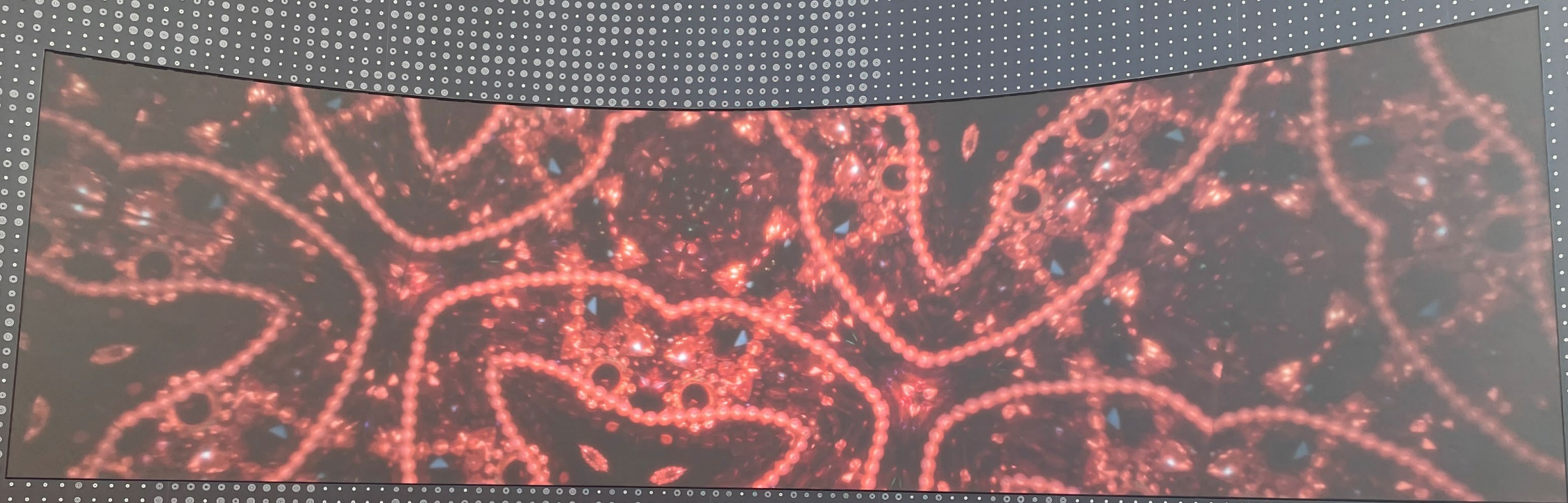
Kota Ezawa and Alcatraz Canoe Journey 2019, *Alcatraz is an Idea*, 2023, 1:30 min.



Patrick Sean Gibson, *Legends of the 7 x 7*, 2023, 2:49 min.



Jeremy Rourke, *Flower Tower*, 2023, 2:33 min.



Aron Kantor, *Reverberations*, 2023, 3:00 min.



Chitra Ganesh, *Coherence*, 2023, 1:56 min.

Public Comment

Item 10: 49 South Van Ness Video Art Program

Item 10: 49 South Van Ness Video Art Program

Action

Motion to approve as installed the eleven completed video artwork for the 49 South Van Ness Art Program:

Zeina Barakeh, *PsyClone Calafia*, 2023, 3:00 min.

Lindsay Rothwell, *Threshold*, 2023, 3:07 min.

David Bayus, *Polis*, 2023, 3:00 min.

Selina Trepp, *Nothing is forever in the constant flux of building and maintaining*, 2023, 1:10 min.

Miguel Arzabe, *Trajectory San Francisco*, 2023, 3:12 min.

Susana Barrón, *Workers at Night*, 2023, 3:00 min.

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Jeremy Rourke, *Flower Tower*, 2023, 2:33 min.

Aron Kantor, *Reverberations*, 2023, 3:00 min.

Chitra Ganesh, *Coherence*, 2023, 1:56 min.

Item 11: San Francisco International Airport: Terminal 3 West

Discussion and Possible Action

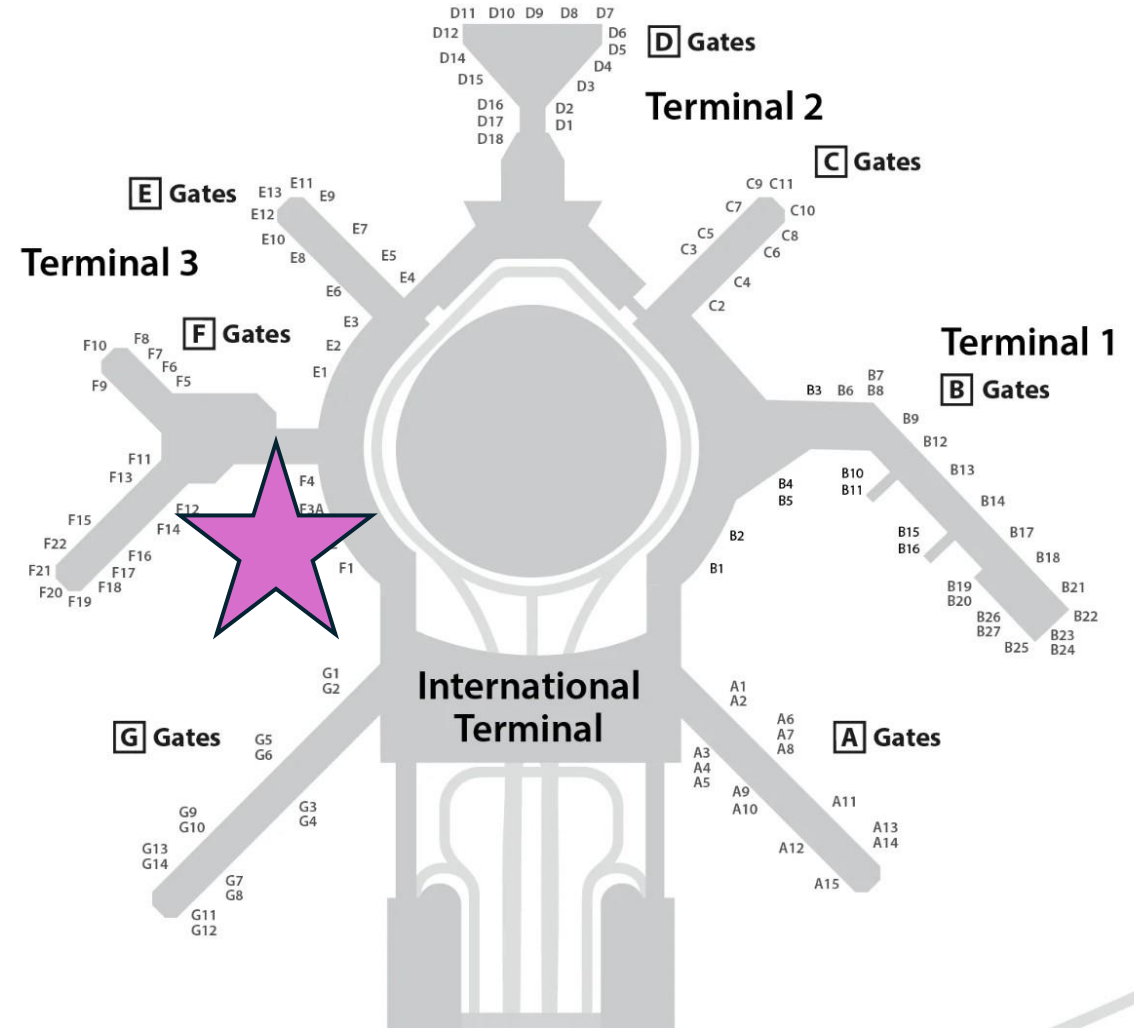
Presenter: Senior Program Manager Amy Owen

Presentation Time: Approximately 7 minutes

Discussion and possible action to approve the updated Project Plan for the San Francisco International Airport: Terminal 3 West Public Art Program.

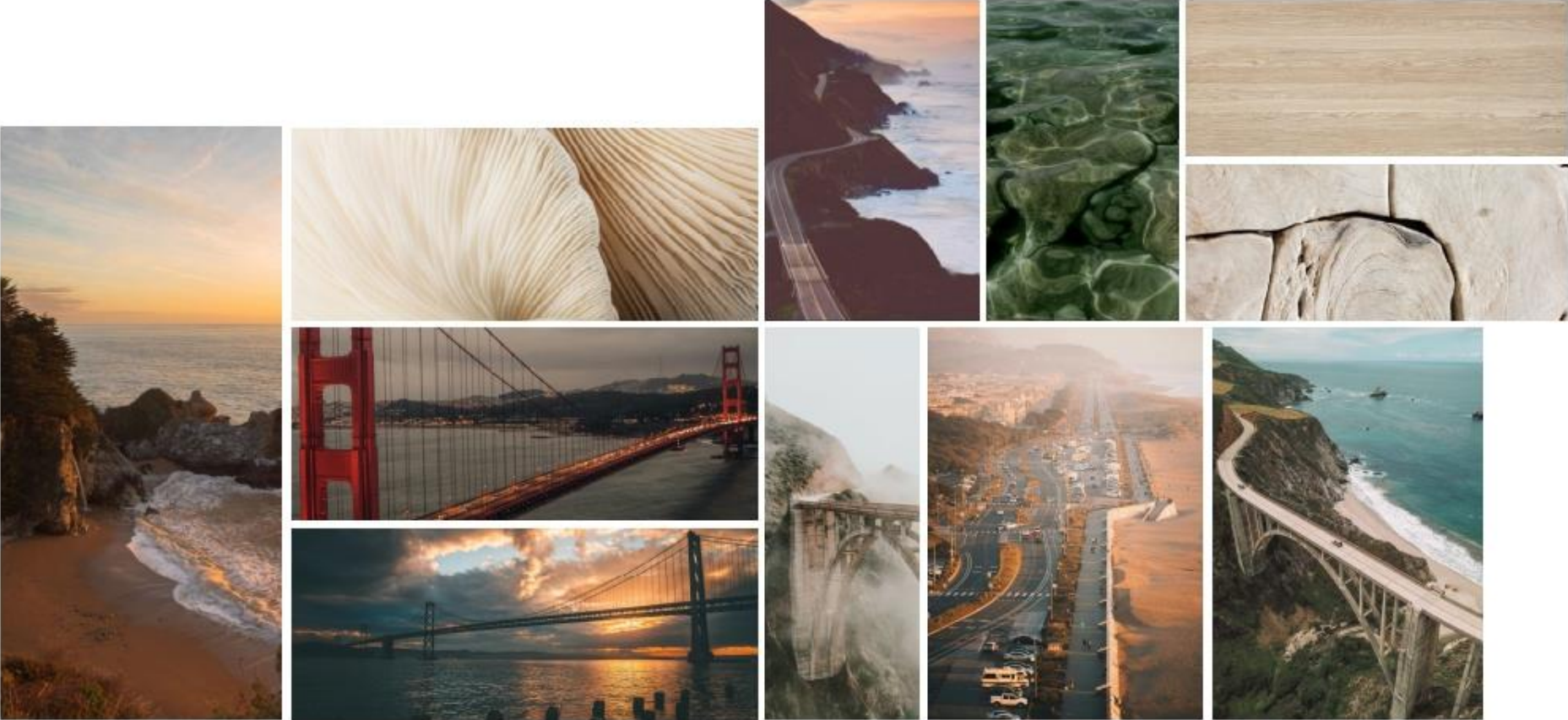
SFO Terminal 3 West

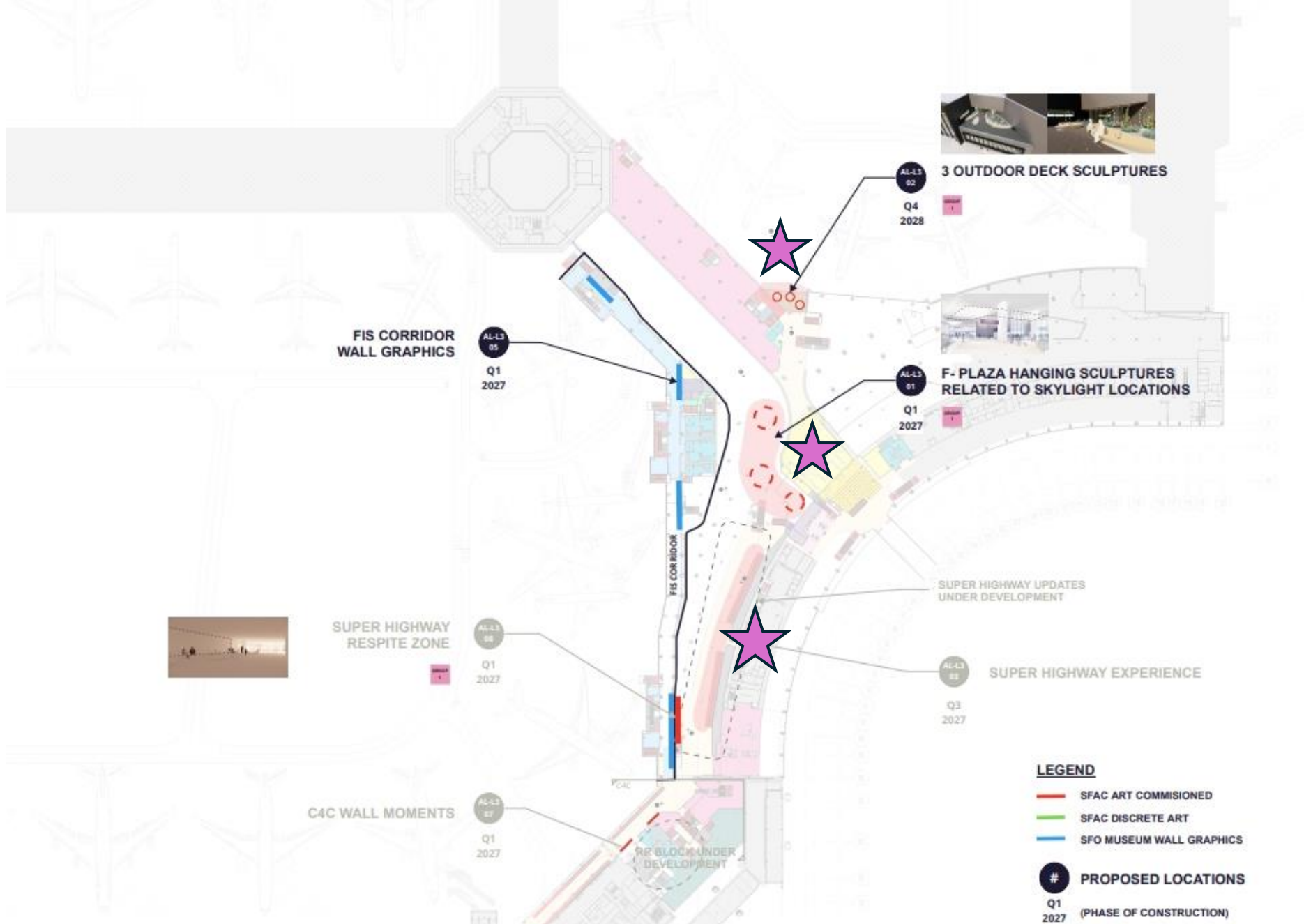
Public Art Project Plan



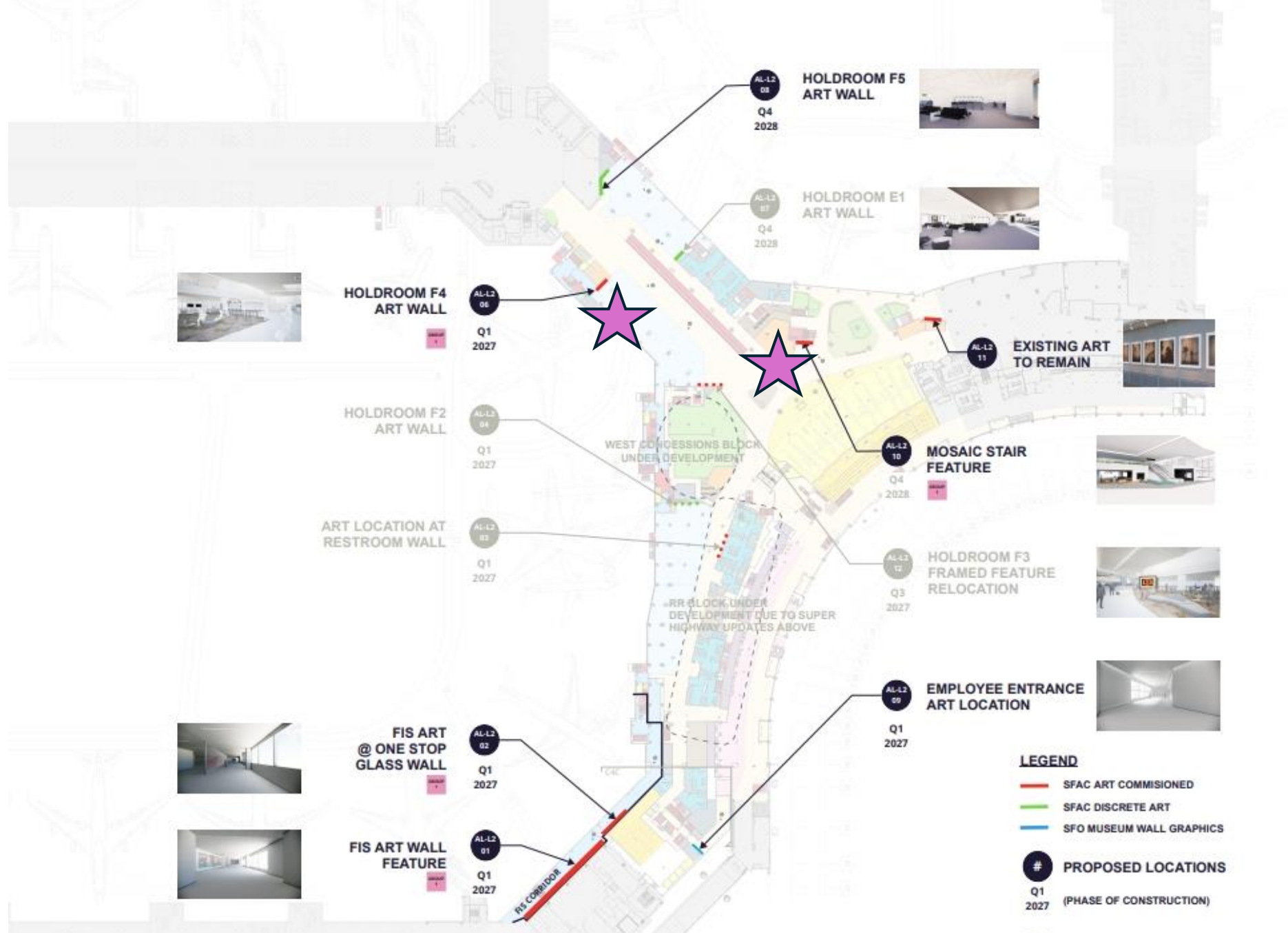
A Day in the Life

Bay Area Inspiration





SFO T3W MEZZANINE - LVL 3 - PROPOSED SFAC ART LOCATIONS



SFO T3W DEPARTURES - LVL 2 - PROPOSED SFAC ART LOCATIONS



BREAK AREA
EMPLOYEE WALL

AS-L1
03
Q1
2027

ARRIVALS ART
WALL 1

AS-L1
01
Q1
2027

EXISTING VITO ACCONCI
PIECE RELOCATION

AS-L1
02

ARRIVALS UNDER DEVELOPMENT

LEGEND

- SFAC ART COMMISSIONED
- SFAC DISCRETE ART
- SFO MUSEUM WALL GRAPHICS

PROPOSED LOCATIONS
Q1
2027 (PHASE OF CONSTRUCTION)

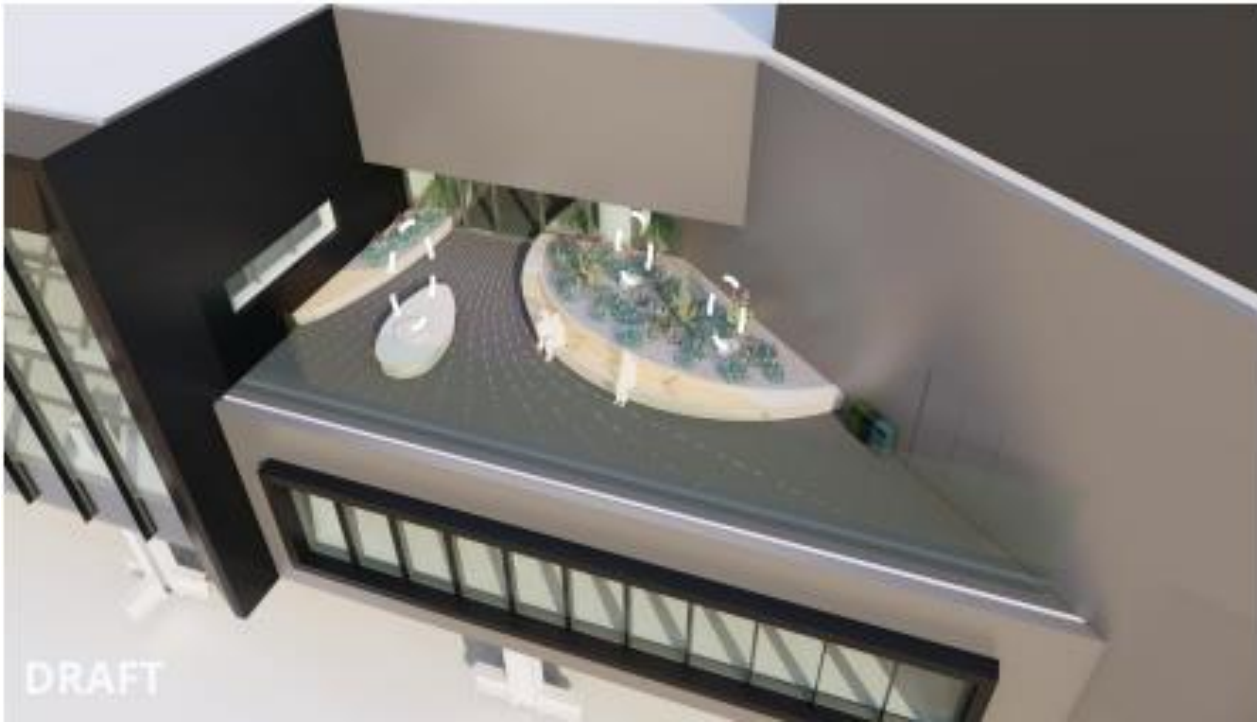
PENDING LOCATION
(ON HOLD FOR OTHER SCOPES TO SETTLE
OR PENDING PROJECT APPROVAL)

SFO T3W ARRIVALS - LVL 1 - PROPOSED SFAC ART LOCATIONS

F Plaza Skylight Suspended Sculpture



Outdoor Deck Sculpture



Super Highway 2-D Wall Art



East Stair Feature on Risers



Additional 2-D Art Opportunities TBD



Artwork Relocation Opportunities



Project Goal

- To create a continuous experience of art in Terminal 3 West by commissioning major site identity artworks supported by a collection of purchased 2 dimensional artworks that reflect and celebrate the distinct character of San Francisco and enhance and contribute to the rich Civic Art Collection holdings at SFO.

Project Budget Summary

Total Art Enrichment Allocation: \$15,676,500

Administration:	\$3,135,300
Artwork:	\$10,973,550
Conservation:	\$1,567,650

Art opportunities range from approximately \$350,000 to \$1,000,000 for integrated work with a budget in the range of \$250,000 for the purchase of about 8 to 10 two-dimensional artworks.

Artist Selection Process

Arts Commission staff will issue a Request for Qualifications (RFQ) for integrated artwork opportunities including:

- | | |
|---|-------------|
| • F Plaza suspended sculpture: | \$1,000,000 |
| • Outdoor Deck sculpture: | \$650,000 |
| • Super Highway wall based art | \$1,000,000 |
| • East Stair Feature | \$350,000 |
| • Additional integrated 2-D art opportunities TBD | \$400,000 |
| • 2-D art purchases (8-10) | \$250,000 |

*The short list of qualified artists may be used for other project opportunities.
An RFQ for the purchase of 2-D artworks will be posted at a later date.*

Artist Qualification Panel

- Two arts professionals
- One SFAC staff member
- One SFO Museum staff member

Artist Review Panel

- Three arts professionals
- One SFOM staff member
- One design consultant

Artist Selection Process

Finalists will be paid an honorarium for the development of a conceptual site-specific proposals as outlined below:

- F Plaza Skylight Suspended Sculpture: \$5,000
- Outdoor Deck Sculpture: \$3,000
- Super Highway 2-D Wall Art: \$4,000
- East Stair Feature & 2-D Works: \$3,000

The Artist Review Panel will reconvene to consider the finalists' proposals in an interview format and will select one artist for recommendation to the Art Commission for each opportunity.

Project Timeline

- Project Plan Approval (VAC) Aug. 21, 2024
- RFQ Issued Aug. 26, 2024
- AASC Approval Aug. 2024
- RFQ Deadline Oct. 7, 2024
- Qualification Panel Oct. 14 - 28, 2024
- First Project Artist Review Panel First week of Nov. 2024
- VAC Approval of Project Finalists Nov. 20, 2024
- Artist Finalist Orientation First week of Dec. 2024
- Finalist Proposals Due Feb. 3, 2025
- Final Project Artist Review Panel Week of Feb. 10, 2025
- VAC Approval of Selected Artists Feb. 19, 2025
- AASC Approval Feb. 2025
- SFO Commission Approval Feb. 2025
- Arts Commission Approval Mar. 2025
- Artist Under Contract Apr. 2025

- Design Development Phase 6 months (October 2025)
- Construction Documents 3 months (January 2026)
- BICE Approval 2 months (March 2026)
- Fabrication 1 year (February 2027)
- Installation 1 month (February 2027)

Public Comment

Item 11: San Francisco International Airport:
Terminal 3 West

Item 11: San Francisco International Airport: Terminal 3 West

Action

Motion to approve the updated Project Plan for the San Francisco International Airport: Terminal 3 West Public Art Program.

Item 12: Treasure Island Water Resource Recovery Facility Public Art Project

Discussion and Possible Action

Presenter: Project Manager Marcus Davies
Presentation Time: Approximately 5 minutes

Discussion and possible action to approve finalists Cheryl Derricotte, Ron Moultrie Saunders, Aylson Shotz, and David Wilson, to create conceptual proposals for the Treasure Island Water Resource Recovery Facility Public Art Project, as recommended by the artist review panel.



TREASURE ISLAND WATER RESOURCE RECOVERY FACILITY

ARTIST REVIEW PANEL ONE:
FINALISTS

AUGUST 21, 2024

Existing Navy
TIP Outfall

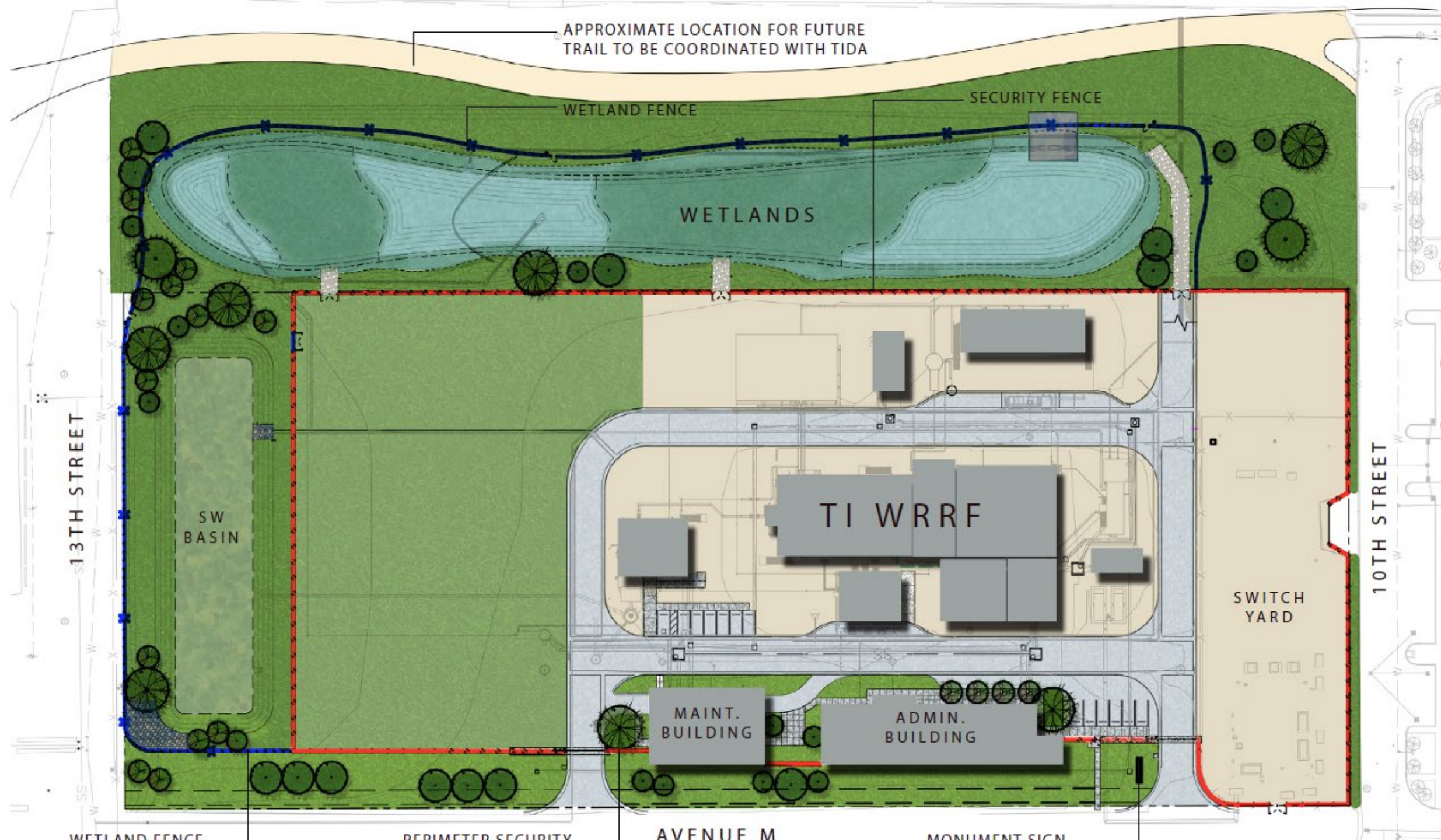


LEGEND

-  New TIWRRF
-  Existing TIP

LOCATION MAP





APPROXIMATE LOCATION FOR FUTURE TRAIL TO BE COORDINATED WITH TIDA

WETLAND FENCE

SECURITY FENCE

WETLANDS

13TH STREET

10TH STREET

SW BASIN

TI WRRF

SWITCH YARD

MAINT. BUILDING

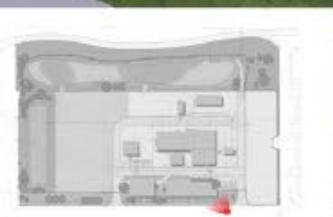
ADMIN. BUILDING

AVENUE M

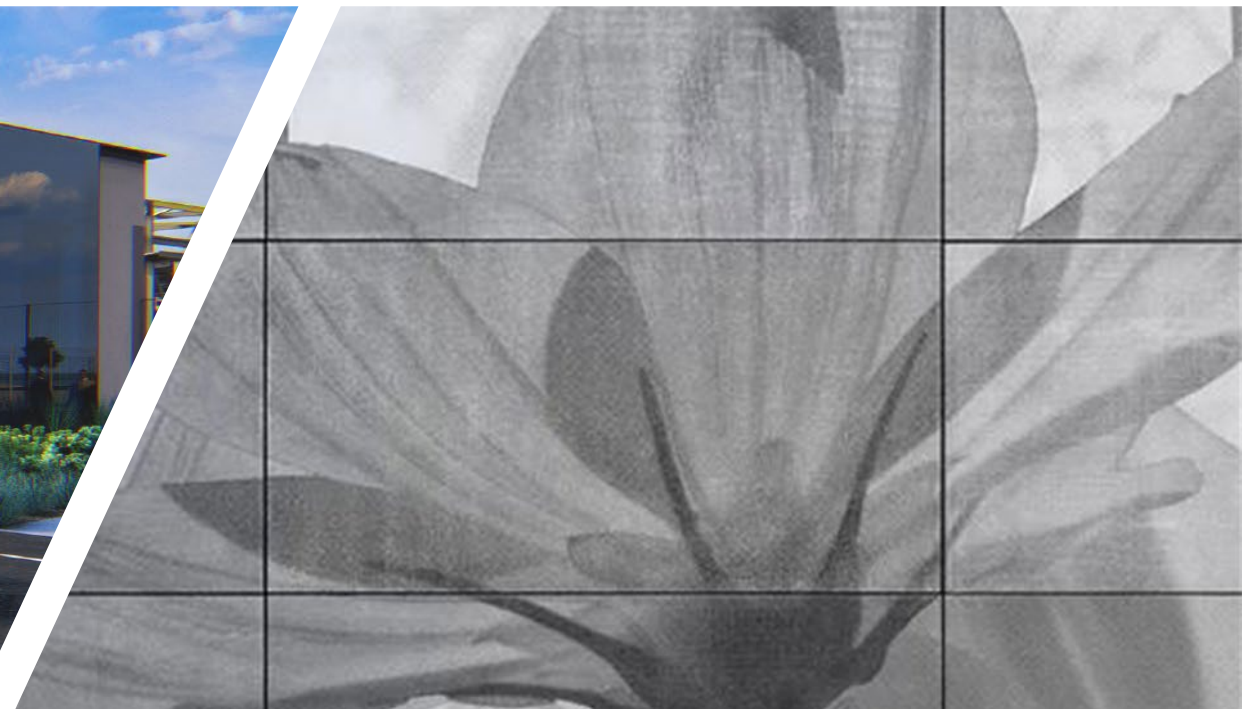
MONUMENT SIGN

WETLAND FENCE

PERIMETER SECURITY







TIWRRF PUBLIC ART PROJECT GOALS

- Connect viewers to an understanding of the flow and importance of water and wastewater in the TIWRRF, on and around the island, and throughout the Bay Area, more broadly.
- Highlight the island's history, ecology, natural and marine environments, and the environmental stewardship of the SFPUC.

PROJECT ART ENRICHMENT BUDGET

Total Art Enrichment Amount: \$1,000,000

Artwork Budget: \$610,000

Artist Contract: \$510,000

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

Installation Allocation: \$100,000

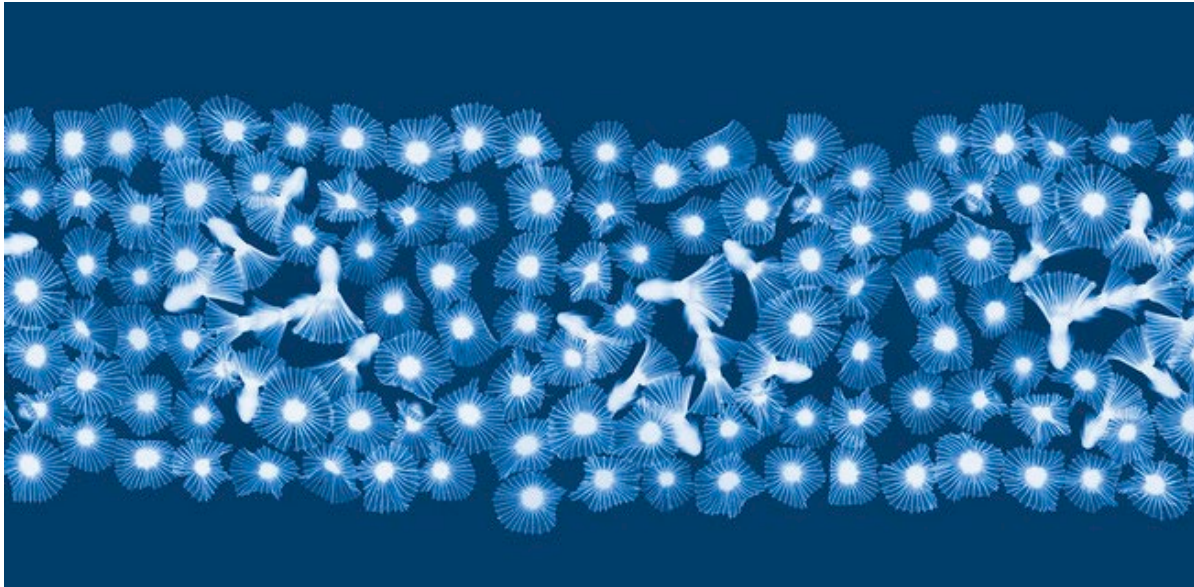
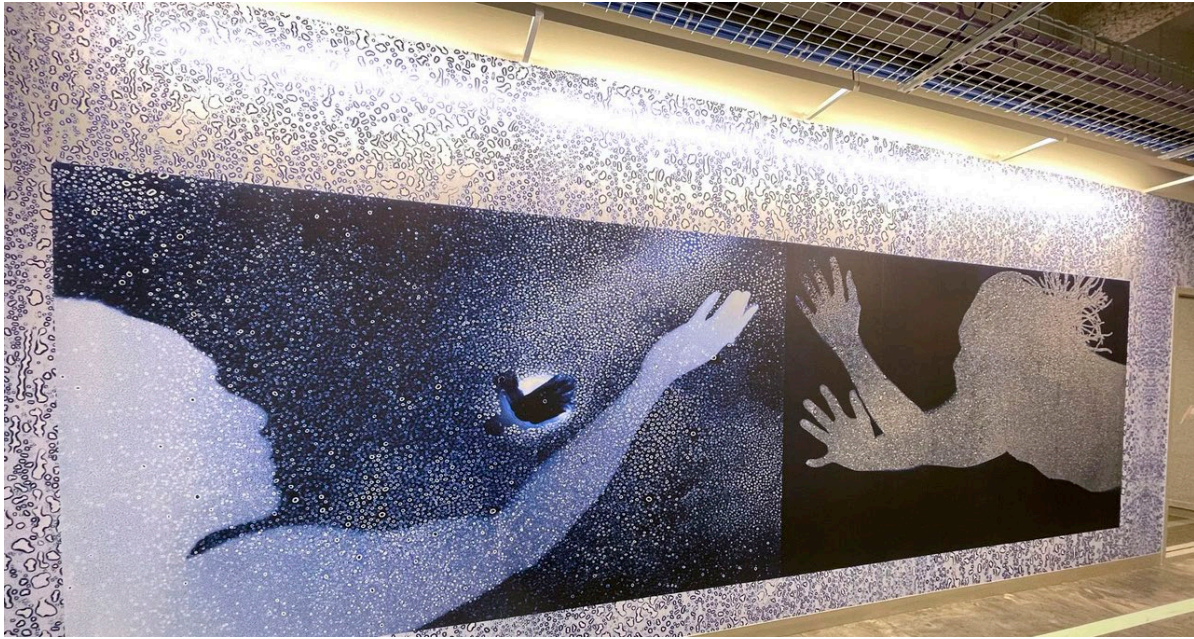
ARTIST REVIEW PANEL — July 23, 2024

- Reviewed a shortlist of 26 applicants for the Treasure Island Water Resource Recovery Facility
- Panel identified 4 finalists to recommend for Arts Commission approval to develop site-specific conceptual proposals for the project: Cheryl Derricotte, Ron Moultrie Saunders, Alyson Shotz, and David Wilson

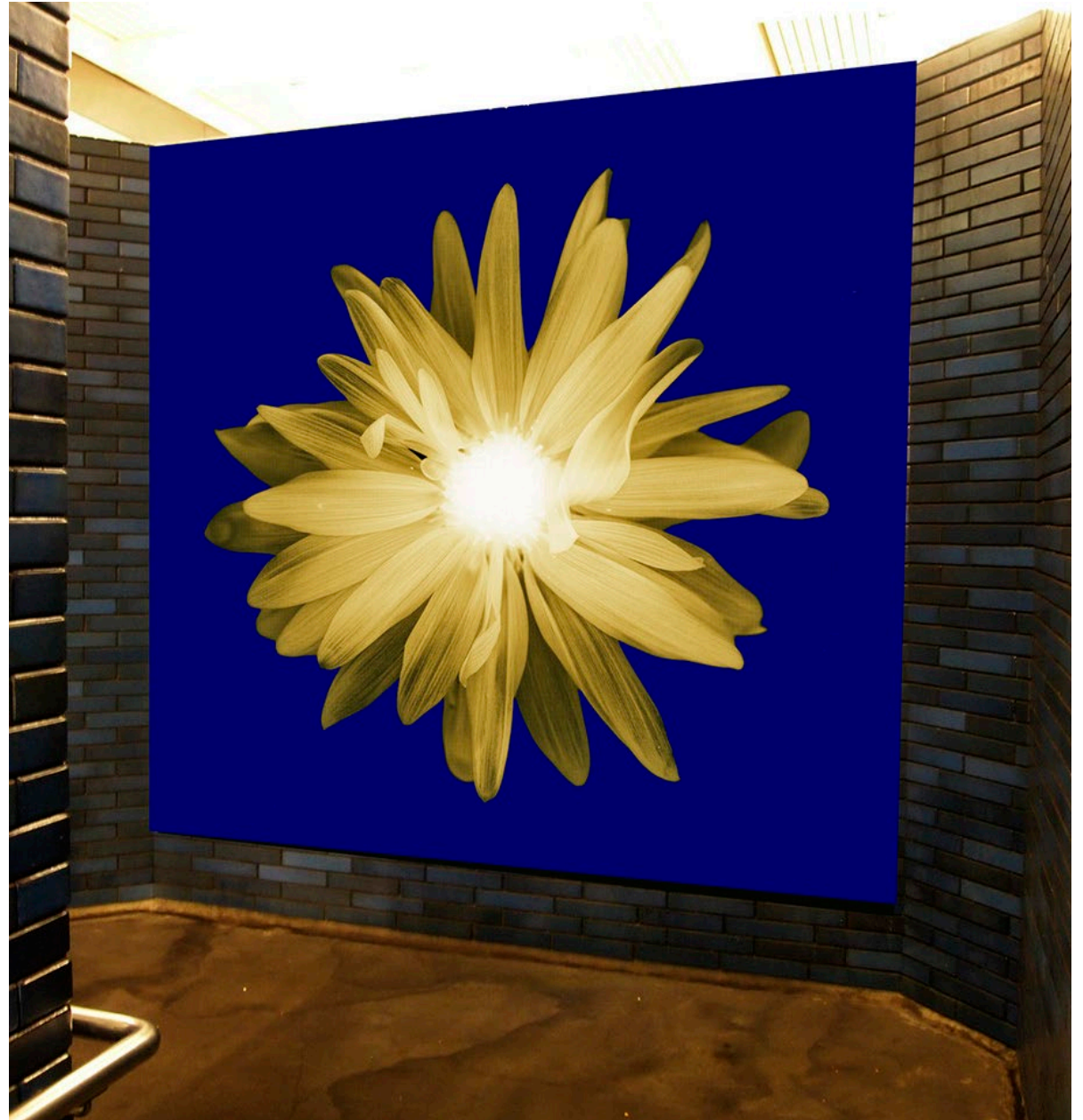


Cheryl Derricotte





Ron Moultrie Saunders





Alyson Shotz



David Wilson

PROJECT TIMELINE

Artist Review Panel One	July 23, 2024
VAC Approval	August 21, 2024
Artist Finalist Orientation Meeting	August 2024
Public Display and Comment	October 28—November 8, 2024
Artist Review Panel Two	Week of November 11, 2024
VAC Approval	November 20, 2024
Arts Commission Approval	December 2, 2024
Artist Under Contract	December 2024

TREASURE ISLAND WATER RESOURCE RECOVERY ARTIST REVIEW PANEL ONE SUMMARY

MEETING DATE

July 23, 2024

VOTING SELECTION PANELISTS

Barb Berastegui, Design Principal, Stantec

Demetri Broxton, Artist, Senior Director of Education, MoAD

Nella Goncalves, Community Representative

Nancy Lim, Associate Curator, Painting and Sculpture, SFMOMA

Sanaz Mazinani, Artist

Blair Randall, Arts and Education Program Manager, SFPUC

Mary Rubin, Senior Project Manager, San Jose Public Art Program

PROCESS

Arts Commission staff presented the qualifications of 26 artists selected from Treasure Island Water Resource Recovery Facility Qualification Panel. The Artist Selection Panel discussed the qualifications of these artists and scored each artist on the following criteria (1= low score):

- Artistic Merit (1-10)
- Relevant Skills and Experience (1-5)
- Meeting the Project Goals and Goals of the Civic Art Collection (1-5)

Voting yielded 4 finalists who will create conceptual proposals for the Treasure Island Water Resource Recovery Facility Public Art Project.

RESULTS

Ron Moultrie Saunders	121
Cheryl Derricotte	114
Alyson Shotz	107
David Wilson	107

Public Comment

Item 12: Treasure Island Water Resource Recovery
Facility Public Art Project

Item 12: Treasure Island Water Resource Recovery Facility Public Art Project

Action

Motion to approve finalists Cheryl Derricotte, Ron Moultrie Saunders, Aylson Shotz, and David Wilson, to create conceptual proposals for the Treasure Island Water Resource Recovery Facility Public Art Project, as recommended by the artist review panel.

Item 13: Mission Bay School Public Art Project

Discussion and Possible Action

Presenter: Project Manager Arianne G. Davidian

Presentation Time: Approximately 10 minutes

Discussion and possible action to approve the conceptual design proposal *Zawa Zawa Buzz Buzz* by Harumo Sato for the Mission Bay School Public Art Project, as recommended by the artist review panel.

Discussion and possible action to authorize the Director of Cultural Affairs to enter into a contract with Harumo Sato/Harumo Bakery for an amount not to exceed \$136,000 for the design, fabrication, insurance, transportation, and installation of a tile Artwork for the Mission Bay School Public Art Project.

The background is an abstract artwork featuring bold, expressive brushstrokes in shades of blue, orange, and yellow. A large, thick orange ring is prominent in the upper right. The overall style is reminiscent of mid-century modern or pop art.

**MISSION BAY SCHOOL
PUBLIC ART PROJECT**

**ZAWA ZAWA BUZZ BUZZ
PROPOSAL BY HARUMO SATO**

**August 21, 2024
VISUAL ARTS COMMITTEE MEETING**

sfac

ZAWA ZAWA BUZZ BUZZ

Proposal for the Mission Bay School Public Art Project

CONCEPT

The purpose of the artwork at the entry of the Mission Bay School is to serve as a reminder and metaphor of the rich tapestry of the diverse ecosystem within Mission Creek, San Francisco, and the Bay. The imagery highlights a selection of current marine life, symbolizing the dependence of all the creatures and plant life within this ecosystem to adapt and embrace diversity as an essential component for a stronger, more resilient life.

My artwork will transform the school facade into a body of water, representing Mission Creek and San Francisco Bay. It will depict many creatures living with the water: the California sea lion, the American avocet, seagulls, the Great Blue heron, red-eared sliders, the California halibut, bat rays, harbor porpoises, green tree frogs, Brown pelican, and the Pacific rock crab. Green and salmon colored elements will represent simplified microorganism shapes within the artwork. Black silhouettes emerging from the corners symbolize rockweed, providing shelter and food for aquatic organisms. Red and white strings represent relationships, community, DNA, and ropes - symbolizing human existence within this marine ecosystem.

The original artwork will be created with watercolor, acrylic, gouache, oil pastel, colored pencils, charcoal, and sumi ink. Then it will be digitally printed on 6"x6" high-fired tiles. The maintenance is minimal due to the high durability of the tile work.

I hope my hand-drawn artwork captures the originality of human traits such as spontaneity, tangibility and haptic communication, softness, and organic movements, which are the essence of development and individuality, emotional growth, and cognitive development.

ZAWA ZAWA

A Japanese onomatopoeia capturing the essence of many living things gathering in one spot and thus creating a murmur. "BUZZ BUZZ" is the closest onomatopoeia in English.

COMMUNITY WORKSHOP

I will set up a booth during Student Orientation at the Mission Bay School in front of the facade, inviting students and families to observe microorganisms via microscope. This will be an opportunity for students to see and experience the concept of STEM. It will offer an opportunity for students to view the artwork and microorganisms at the same time, thus broadening their understanding of the selected imagery.



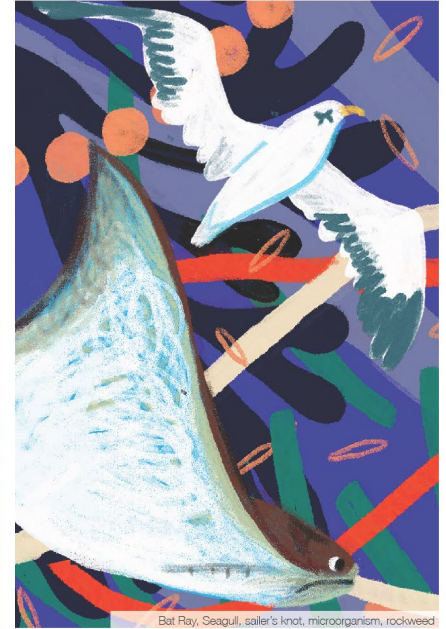
The artwork size is 332 sqft.
Total wall height is roughly 21feet.

Full scale design: Final form is digitally printed on tile.

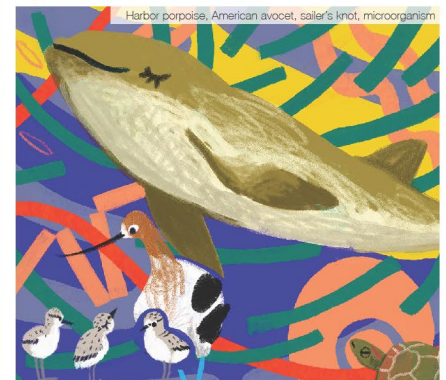


Rendering of ZAWA ZAWA BUZZ BUZZ on the school facade.
The color palettes are inspired by the school's color theme, Mission Creek, and the San Francisco Bay's landscape.

HARUMO SATO



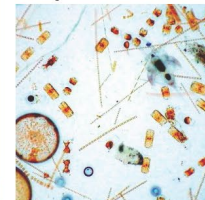
Bat Ray, Seagull, saller's knot, microorganism, rockweed



Harbor porpoise, American avocet, saller's knot, microorganism

RENDERING EXAMPLES

Microorganism



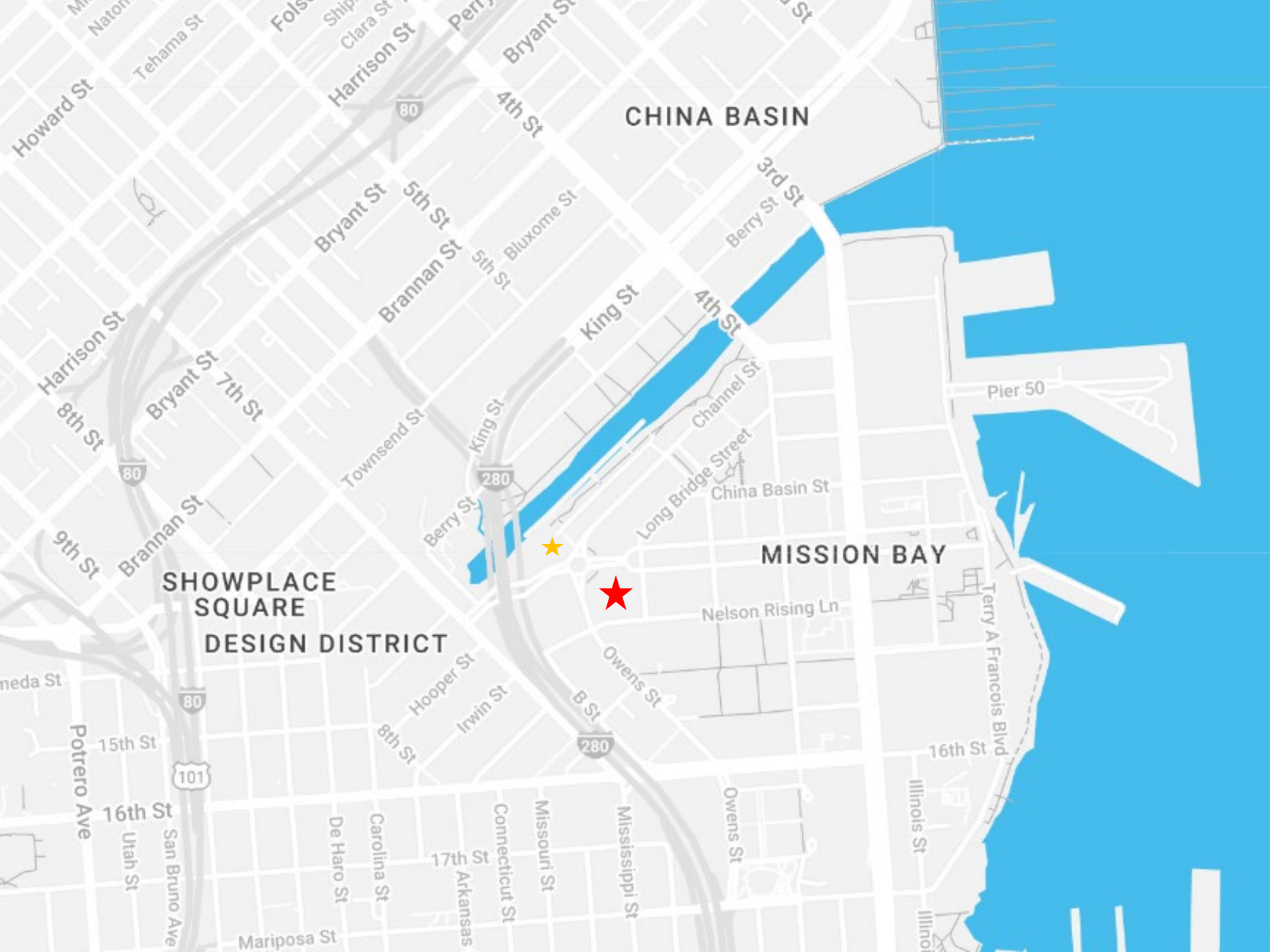
Oil pastel rendering of microorganism





MISSION BAY SCHOOL





CHINA BASIN

MISSION BAY

SHOWPLACE
SQUARE
DESIGN DISTRICT

Pier 50

Terry A Francois Blvd

80

280

80

101

280



PUBLIC ART OPPORTUNITY

A tile or mosaic artwork located on the exterior of the school's east entrance. Artwork area measures approximately 330 sf.

MISSION BAY SCHOOL PUBLIC ART PROJECT





**MISSION BAY SCHOOL
ARTIST REVIEW PANEL TWO SUMMARY**

MEETING DATE

August 12, 2024

VOTING SELECTION PANELISTS

Michael Arcega, Artist, Associate Professor, San Francisco State University

Demetri Broxton, Artist, Senior Director of Education, MoAD

Sarah Davis, Community Representative

Dakota Devos, Public Art Professional

Tiffany Gong, Project Manager, SFUSD

Licinia Iberri, Bond Program Director, SFUSD

Bolívar Puyol, Project Architect, DLR Group

PROCESS

Four artist finalists presented their proposals for the Mission Bay School Public Art Project. The Artist Review Panel discussed the finalists' proposals and scored each artist on the following criteria (1= low score):

Artistic Merit (1-10)

Meets Project Goals (1-10)

Appropriate to Site (1-5)

RESULTS

Harumo Sato 166

Pricila De Carvalho 145

Josue Rojas 119

Nico Berry 115



ZAWA ZAWA BUZZ BUZZ

Celebrating and Expanding San Francisco's Ecosystem



MISSION BAY SCHOOL



Reference list



Rockweed



Bat Ray



Seagull



Harbor Porpoise



American Avocet



Micro-organism



Red-Eared Slider



California Halibut



California Sea Lion



Bowline



Reef Knot



Great Blue Heron



Pacific Rock Crab



Green Tree Frog

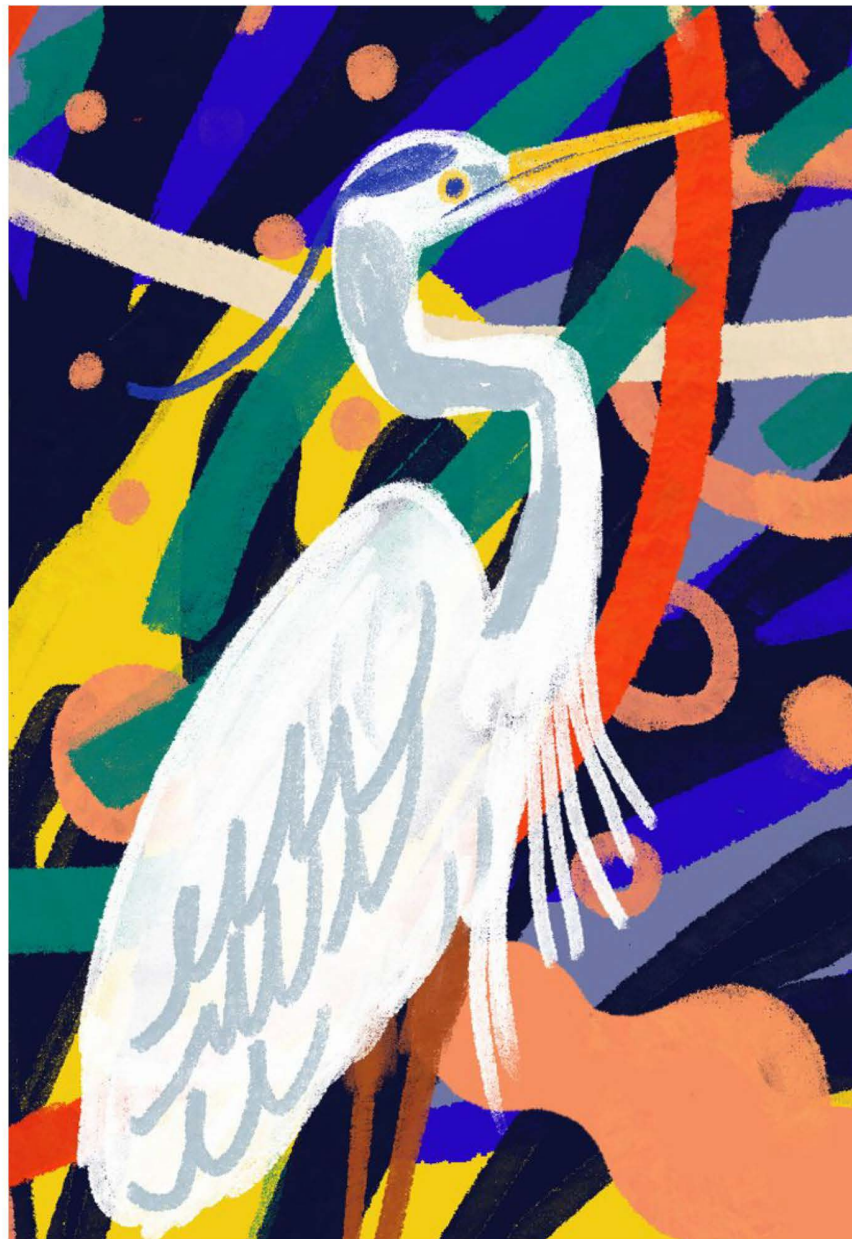


Brown Pelican

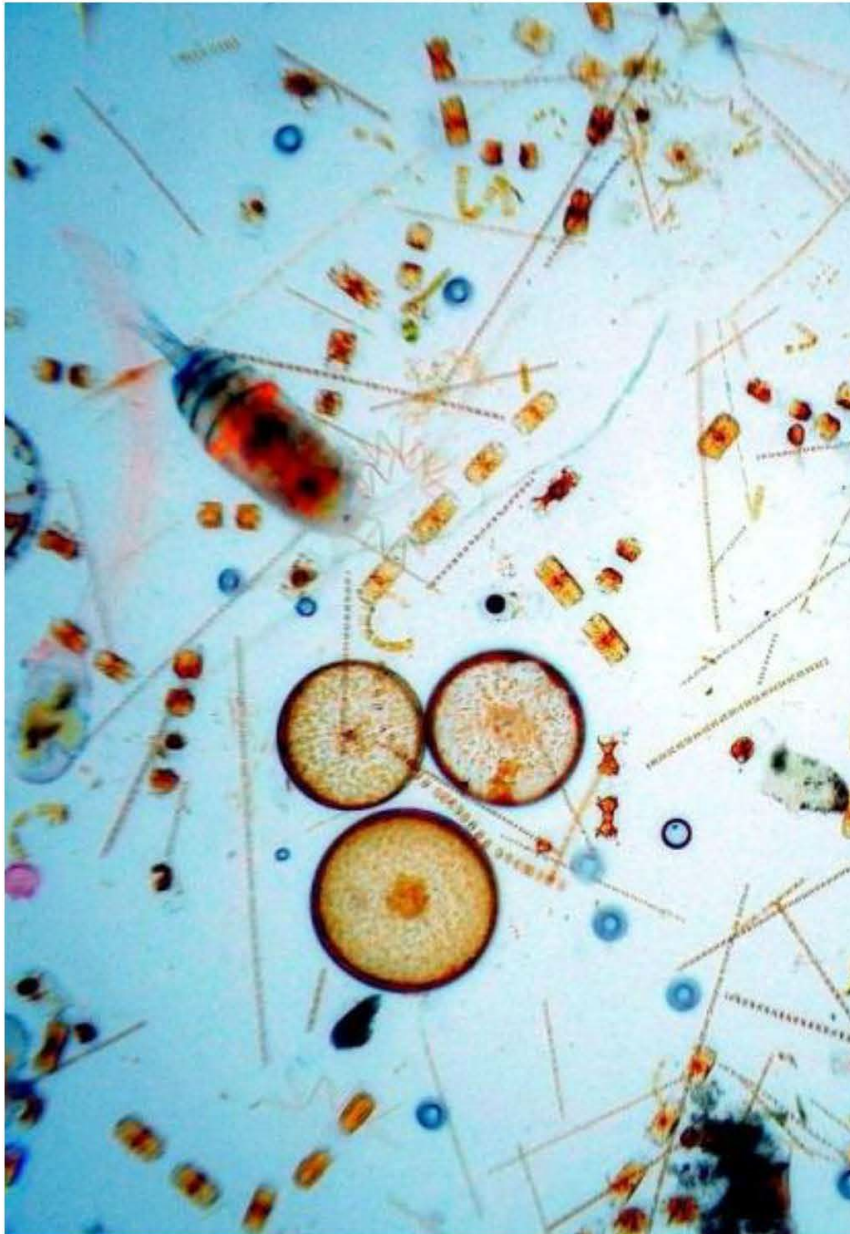
Great Blue Heron



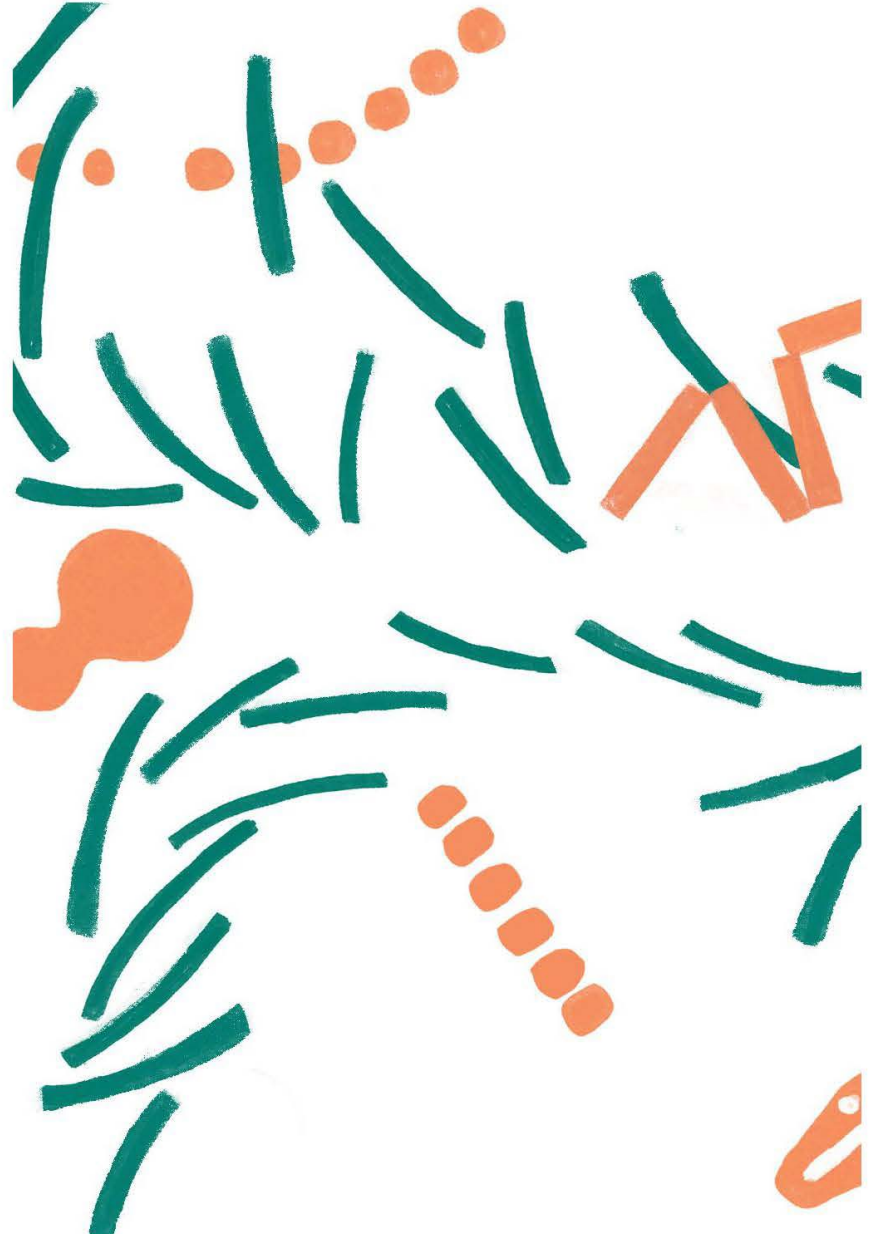
My rendering of Great Blue Heron



Microorganism



My rendering of microorganism













MISSION BAY SCHOOL



PROJECT TIMELINE

VAC + Full Commission Approvals

August – September 2024

Artist Under Contract

October 2024

Final Design Approval

Winter 2025

Fabrication

Spring 2025

Installation and Construction Complete

June - August 2025

Interim Programming

Fall 2025 – Summer 2026

School Opens

August 2026



Thank you!

HARUMOSATO

Public Comment

Item 13: Mission Bay School Public Art Project

Item 13: Mission Bay School Public Art Project

Action

Motion to approve the conceptual design proposal *Zawa Zawa Buzz Buzz* by Harumo Sato for the Mission Bay School Public Art Project, as recommended by the artist review panel.

Motion to authorize the Director of Cultural Affairs to enter into a contract with Harumo Sato/Harumo Bakery for an amount not to exceed \$136,000 for the design, fabrication, insurance, transportation, and installation of a tile Artwork for the Mission Bay School Public Art Project.

Item 14: R-Evolution, A Temporary Art Installation

Discussion and Possible Action

Presenter: Project Manager Rebeka Rodriguez Mondragón

Presentation Time: Approximately 10 minutes


Discussion and possible action to revise Resolution No. 0912-22-156 to amend installation dates: Motion to approve the temporary installation of a 48 ft. tall sculpture by Marco Cochrane, titled *R-Evolution*, fabricated from steel rod and tubing with two layers of geodesic triangles and covered by stainless steel mesh, to be installed in Union Square early February 2025 through the end of May 2025. The installation is sponsored by the Union Square Association, pending final approval from the Recreation and Park Department.

R-Evolution

By Marco Cochrane

www.marcocochranesculpture.net





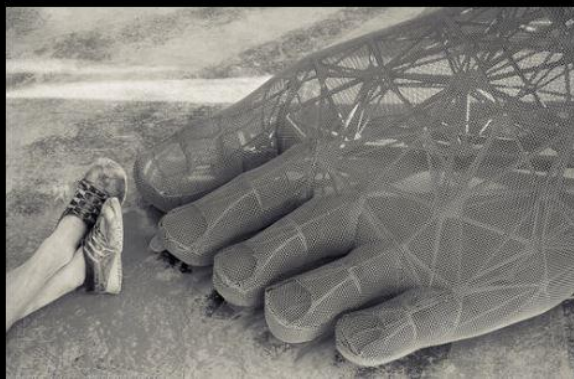
R-EVOLUTION

I am you and we are everywhere.

R-Evolution is the third and final sculpture in the series of three monumental sculptures, The Bliss Project, by Marco Cochrane of a woman, Deja Solis, expressing her humanity. At 45 feet tall, R-Evolution is debuted at Burning Man 2015. These sculptures are intended to demand a change in perspective... to be catalysts for social change. They are intended to challenge the viewer to see past the sexual charge that has developed around the female body, which has been used for power and control, to the human being. They are intended to de-objectify women and inspire men and women to take action to end violence against women, thus allowing both women and men to live fully and thrive.

Another collaboration with Deja Solis, R-Evolution is different than Bliss Dance and Truth is Beauty. There is no overt action in her expression; she is not dancing in the face of danger, she is not reaching to meet herself and find her own truth. In R-Evolution, Deja explores and expresses what she feels like when she can just be...a whole person... a woman, radiating her energy into the world calm.. just breathing. R-Evolution captures all of Deja's expression, including her breathing, through a collaboration with Matt Davis, Ziggy Drosdowski and Warren Tresveant.

Using a Pantograph – a medieval-era enlargement tool – the sculpture was built from hand by Marco using classical sculpting techniques starting with a life-size original, enlarged first to 15 foot clay version, and then to her final metal form. The completed 45 foot sculpture is made of steel rod and tubing, utilizing two layers of geodesic triangles (necessitating 55,000 welds) covered by a stainless steel mesh.









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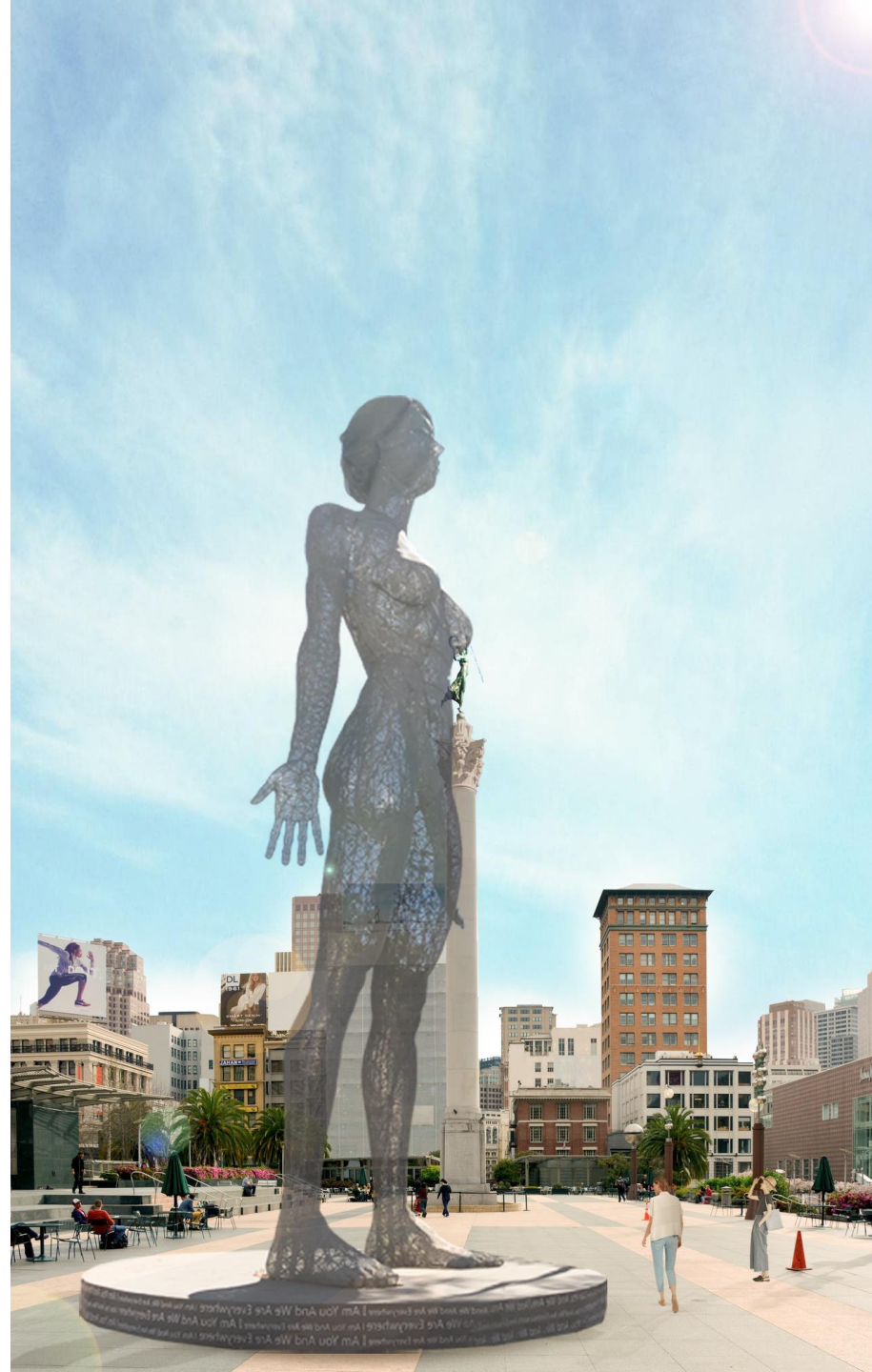
ARTIST. SCULPTOR. METAL WORKER.

Marco Cochrane was born to American artists in Venice, Italy in 1962 and raised in Northern California in the midst of the political and cultural movement of those times. As a result, Marco learned respect for oneness, balance and the imperative to make the world a better place. In particular, he identified with the female struggle with oppression and saw feminine energy and power as critical to the world's balance. In his 20s, on a dare, he explored sculpting and discovered both his ability to capture human emotion and energy and the power of art to amplify.

Self-taught, for more than 20 years Marco sculpted in clay and cast in bronze, primarily women who chose their own poses, their own expressions. In 2007 he attended the Burning Man Festival and was inspired to take his art and his message in a new direction, he just did not yet know how. In 2009 he returned, and it was then he realized how he could enlarge his sculptures to monumental proportions while maintaining their integrity, thus magnifying their impact.



Marco believes that the time we have to solve the problems that threaten our existence on this planet is running out, and that the key to finding real lasting solutions is bringing feminine energy into balance with male energy: a global shift, already underway.











Specifications

Dimensions: 48 Feet tall with a 23 foot diameter base. The base consists of two steel plates and eight (8) I-beams (with an additional connecting member below the feet and 2 diagonal braces extending from the feet area). Sculpture is 30 ft from hand-to-hand but this is at approximately 20 feet off the ground. The sculpture consists of 7 pieces that are bolted together on site.

Weight: Sculpture with base is approximately 13,000 lbs. Steel plate anchoring adds 16,000 lbs.

Materials: Constructed of steel and covered in stainless steel mesh. The base is constructed of two steel plates and radiating I-beams (two feet tall) which measures 23 feet in diameter, which can be covered by a circular wooden deck. LED lighting. There is external lighting (mounted on steel structures which would need to be anchored) and an internal lighting feature. Lighting desires/solution will need to be discussed.

Installation Requirements for Above-Ground Installation

Installation

On-Site:

1. Tell handler Fork lift (12,000 lb capacity)
2. Crane (size depends on access to installation site, the closer we can get to the site the smaller the crane)

3. 60 to 80 foot bucket lift depending on how close we can get
4. The sculpture can either be anchored in the ground in which case a Bobcat with an anchor driver will be required, or the sculpture can be mounted on 8, 2000 lb weights (steel plates) around the perimeter (hidden under the decking). (If installing on grass, protecting plastic sheets are recommended, such as EventDeck's "ArmorDeck" product, shown here: <http://www.eventdeck.com/ArmorDeck.shtml>.)
5. If lighting or breathing feature is desired, we will need electrical to the site, or could also run a generator

Installation will take 2-3 days without wooden base, 3-4 with, best to build in an additional day in case of weather or other delay. This does not include the breathing feature or lighting.

Deinstallation:

On-Site:

1. Tell handler Fork lift (12,000 lb capacity)
2. Crane (size depends on access to installation site, the closer we can get to the site the smaller the crane)
3. 60 to 80 foot bucket lift depending on how close we can get

Deinstallation will take 2-3 days, best to build in an additional day in case of weather or other delay.

Installation Experience

R-Evolution is the third in a series of sculptures called The Bliss Project. We have installed all three (3) sculptures at Burning Man (Bliss Dance in-ground, Truth is Beauty and R-Evolution above-ground). In addition, Bliss Dance was installed at two (2) other locations (one above-ground) and is now permanently installed in Las Vegas (in-ground). The Las Vegas installation was supervised by Marco and lead crew member Joe Theriault, but due to union rules installation work was completed by licensed Nevada contractor an subcontractors. Truth is Beauty was installed in San Leandro (in-ground). We have a licensed structural engineer on who will provide any calculations, etc. needed for permits.

Installation Photos/Video

Here is a link to a time-lapse video of the installation of Truth is Beauty foundation at the San Leandro Tech Campus (above-ground with ground anchors): <https://www.youtube.com/watch?v=D1gustPKpbY>

Here is a link to a video of the installation of Bliss Dance on Treasure Island (base in-ground installation with anchors): <https://www.youtube.com/watch?v=RcvIk2BGQB8&feature=share>

Here is a link to a video about R-Evolution: <https://www.youtube.com/watch?v=6L5wbqS8Qh8>

Here is a link to R-Evolution breathing: <https://www.youtube.com/watch?v=Bb0HnaYNUx4>

Additional Photos can be found here: https://www.google.com/search?q=R-evolution&rlz=1C1CHFX_enUS581US581&espv=2&biw=1280&bih=619&source=Inms&tbm=isch&sa=X&ved=0ahUKFwiXkl_I9HQAUnw1QKHdsYAW4Q_AUICcgD#tbm=isch&q=r-evolution+marco+cochrane

Public Comment

Item 14: R-Evolution, A Temporary Art Installation

Item 14: R-Evolution, A Temporary Art Installation

Action

Motion to revise Resolution No. 0912-22-156 to amend installation dates: Motion to approve the temporary installation of a 48 ft. tall sculpture by Marco Cochrane, titled *R-Evolution*, fabricated from steel rod and tubing with two layers of geodesic triangles and covered by stainless steel mesh, to be installed in Union Square early February 2025 through the end of May 2025. The installation is sponsored by the Union Square Association, pending final approval from the Recreation and Park Department.

Item 15: Shaping Legacy: San Francisco Monuments & Memorials

Discussion

Presenter: Senior Program Manager Angela Carrier

Presentation Time: Approximately 10 minutes

Update on Shaping Legacy project.



**SHAPING
LEGACY**

SAN FRANCISCO MONUMENTS & MEMORIALS

PROJECT UPDATE

VISUAL ARTS COMMITTEE MEETING

AUGUST 21, 2024

sfac san francisco
arts commission

RACIAL EQUITY STATEMENT

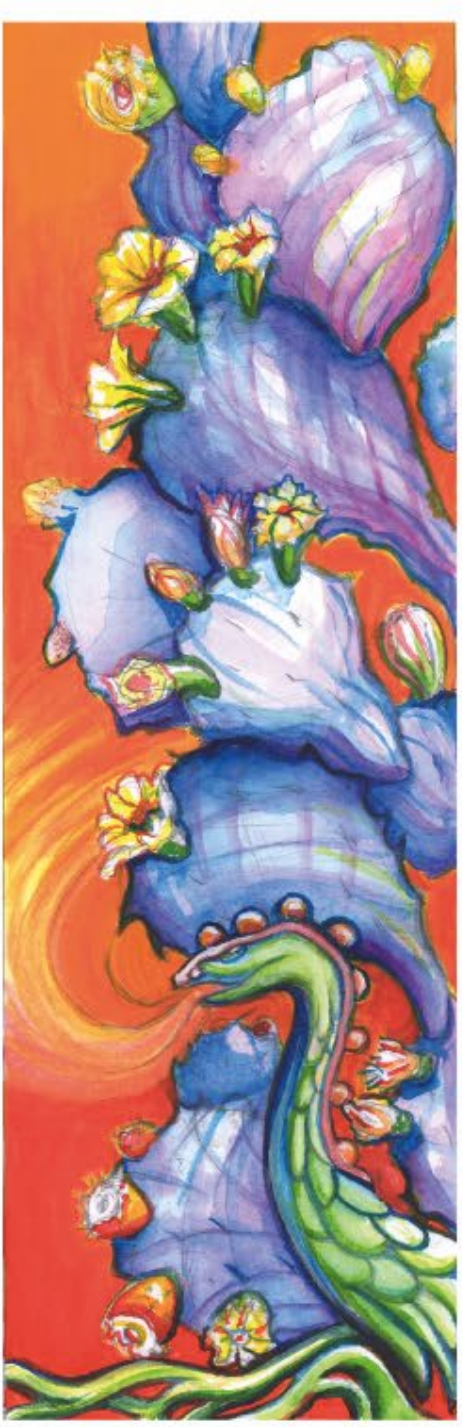
The San Francisco Arts Commission is committed to creating a city where all artists and cultural workers have the freedom, resources and platform to share their stories, art and culture and where race does not predetermine one's success in life.

We also acknowledge that we occupy traditional and unceded Ohlone land. Fueled by these beliefs, we commit to addressing the systemic inequities within our agency, the City and County of San Francisco and the broader arts and culture sector.

This work requires that we focus on race as we confront inequities of the past, reveal inequities of the present and develop effective strategies to move all of us towards an equitable future.

SAN FRANCISCO MONUMENTS & MEMORIALS

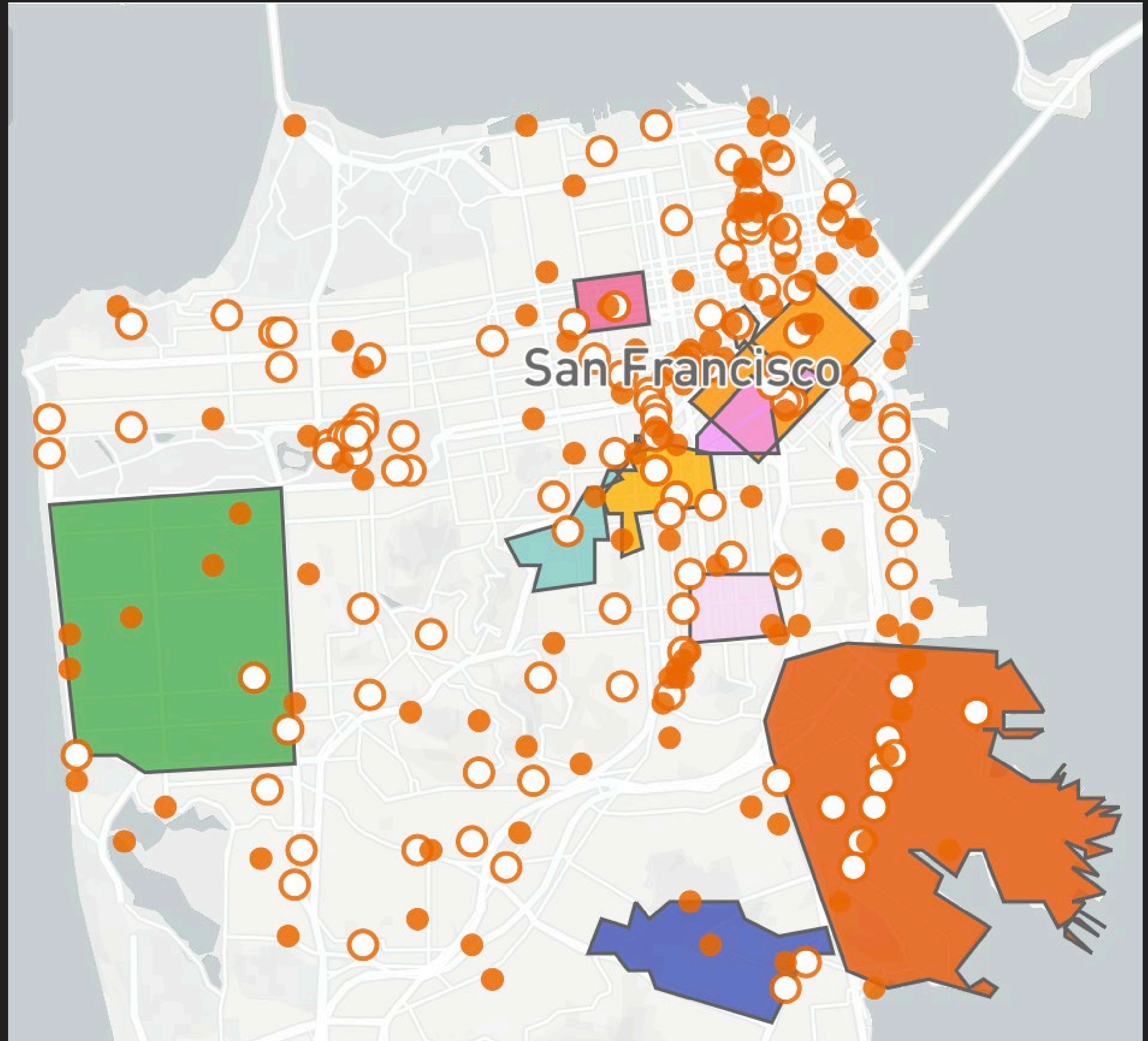
Nopal de la Misión, Juana Alicia



BACKGROUND

The Civic Art Collection is comprised of over 4,000 objects that include: historic monuments, memorials, gifts to the city, annual art festival purchases made from 1946 to 1986, and more recently, the hundreds of contemporary artworks commissioned through the City's 2%-for-art program.

SAN FRANCISCO MONUMENTS & MEMORIALS





1 Lotta's Fountain
2 Benjamin Franklin (1706-1790)
3 James A. Garfield (1831-1881)
4 General Henry W. Halleck (1815-1872)



5 Francis Scott Key (1780-1843)
6 Ball Thrower
7 Thomas Starr King (1824-1864)
8 Pioneer Monument (James Lick Monument)



9 Native Sons Monument (Admission Day...)
10 Robert Louis Stevenson (1850-1894) Memorial
11 Goethe and Schiller
12 Mechanics Monument (Peter Donahue-1829-...)



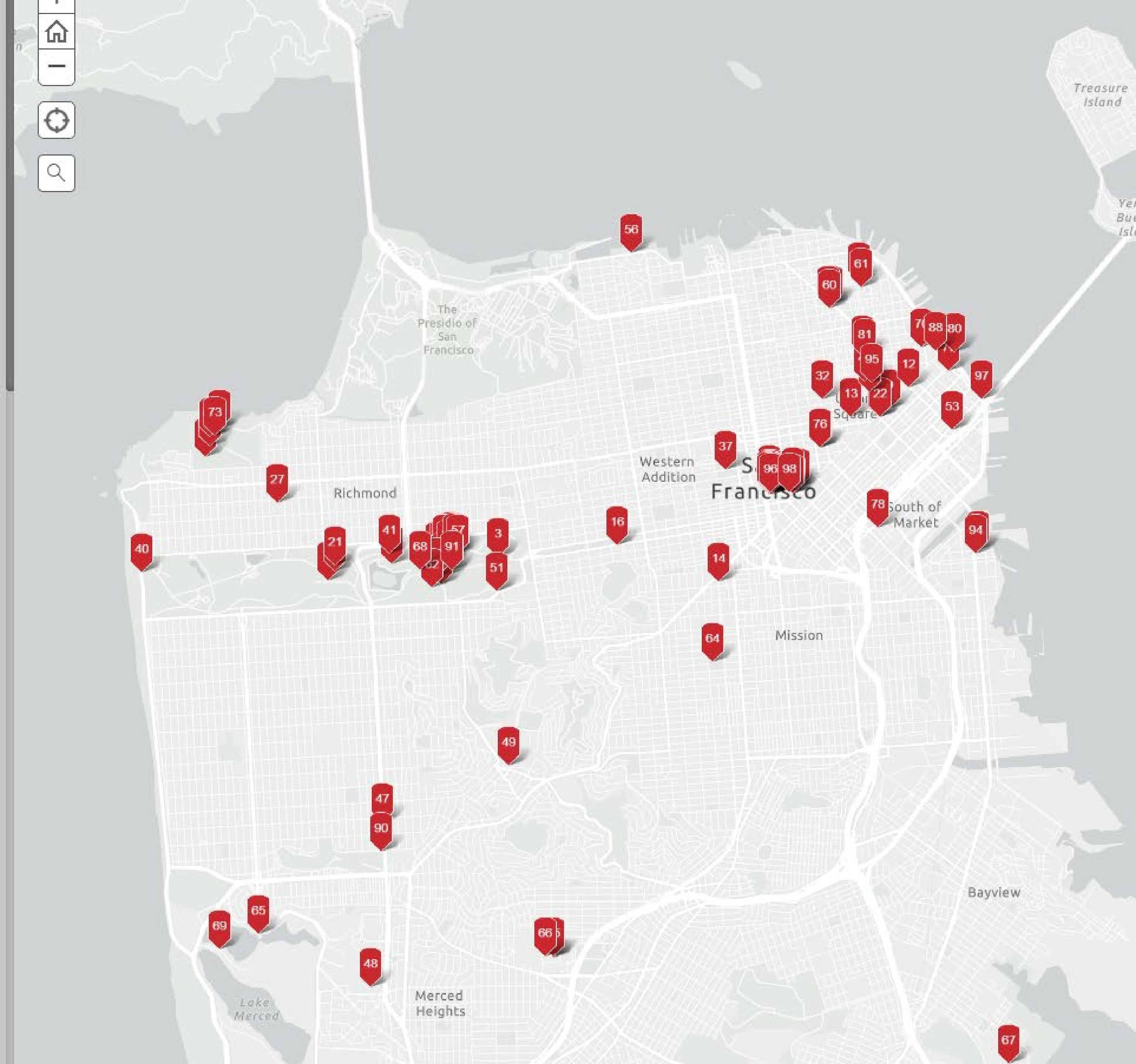
13 The Dewey Monument (Admiral George Dewey...)
14 California Volunteers, Spanish American War...
15 Hall McAllister (1829-1888)
16 William McKinley



17 Sun Dial
18 Padre Junipero Serra (1713-1784)
19 Robert Burns (1759-1796)
20 General Ulysses Simpson Grant (1822-...)



21 Portals of the Past
22 Luisa Tetrazzini (1874-...)
23 Raphael Weill (1837-...)
24 Pioneer Mother



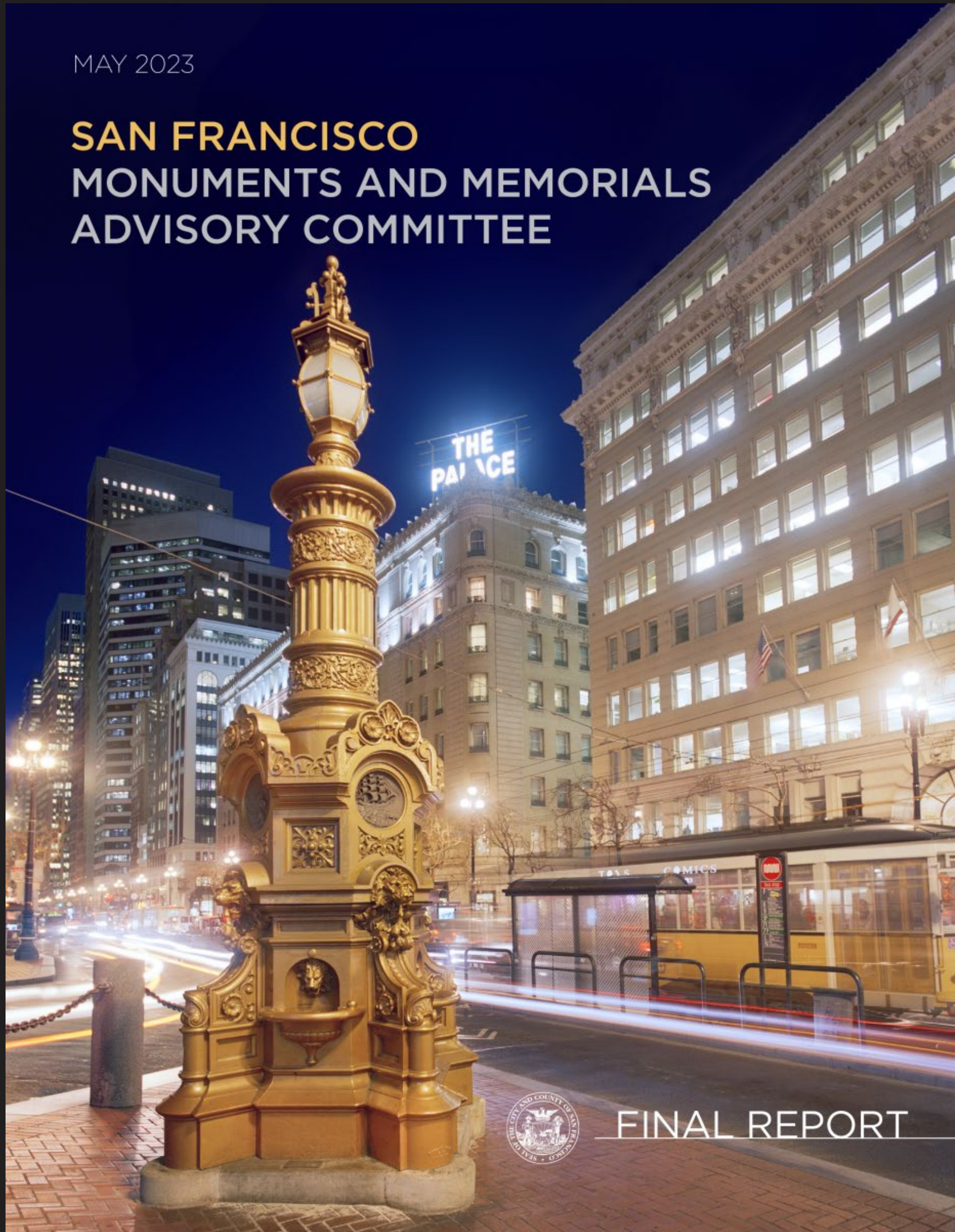


MONUMENTS & MEMORIALS ADVISORY COMMITTEE (MMAC)



MAY 2023

SAN FRANCISCO MONUMENTS AND MEMORIALS ADVISORY COMMITTEE



FINAL REPORT

KEY OUTCOMES

Guiding Principles:

1. POWER
2. COMPLEXITY
3. JUSTICE
4. REPRESENTATION

RECOMMENDATIONS:

- Rectify Power Imbalance
- Engage & Build Awareness
- Review & Evaluate
- Sustained Future Engagement

SAN FRANCISCO MONUMENTS & MEMORIALS

STRATEGY POST REPORT



Elizabeth Alexander
President

🗣️ “How can we transform our commemorative landscape so that it accurately conveys complexity of our history and the inspiration that is possible in public spaces?”

[About The Monuments Project →](#)

\$500M

The Monuments Project

A commitment to transform the nation’s commemorative landscape by supporting public projects that help represent the complexity of American stories.

[View related grants →](#)



SHAPING LEGACY
SAN FRANCISCO
MONUMENTS & MEMORIALS

Shaping Legacy is a multi-year equity-focused commitment to critically examine the monuments and memorials in San Francisco's Civic Art collection.

SFAC will engage communities that have historically been excluded from discussions, produce an Equity Audit report, create opportunities for artist-led activations in public space and support temporary installations that reimagine future monuments and memorials in our city.

BRIEF PROJECT OVERVIEW

2023/24: Phase 1 – Project Launch, Hiring Project Staff, Begin Equity Audit, Artist Advisors, Community Engagement

2024/25: Phase 2 – Equity Audit Final Report, Community Engagement, Artist Activations RFPs and Selection

2025/26: Phase 3 – Shaping Legacy Festival, Community Engagement, Evaluation & Integration, Project Sunset

PROJECT UPDATES & PROGRESS

RECTIFY POWER IMBALANCE:

- Engaged The Justice Collective to lead Trauma Informed Systems Trainings & Workshops to the expanded project team through the duration of the project.
- Convening an artist circle of advisors and community collaborators to guide and inform our process.

ENGAGE & BUILD AWARENESS:

- Designed a unique Shaping Legacy visual identity & logo.
- Prioritized presentations and outreach to the Cultural Centers Directors and Cultural Districts.

PROJECT UPDATES & PROGRESS

REVIEW & EVALUATE:

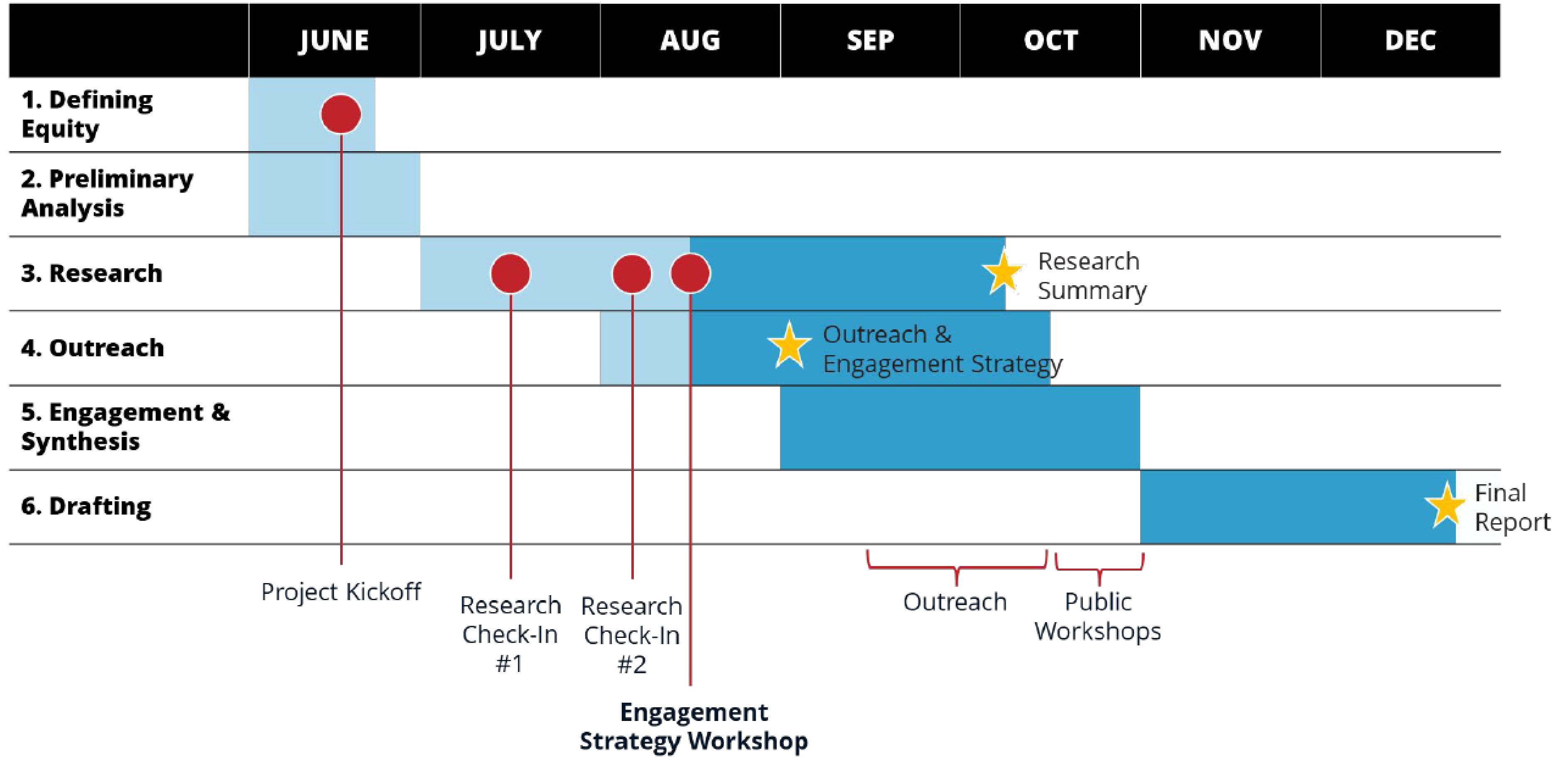
- Hired consultant HR&A Advisors to lead the research, public meetings and analysis. Findings will be synthesized and presented in an Equity Audit report.
- Currently in the research and preliminary analysis phase, preparing for workshops in October and on track for delivery of the Final Report in January 2025.

SUSTAINED FUTURE ENGAGEMENT:

- Created a dedicated Shaping Legacy webpage and email list.
- Offering ongoing moments for SFAC staff education & engagement.
- Pursuing integration with existing SFAC programs and collaboration with related initiatives at partner city agencies.

WORK PLAN REVIEW

■ Completed ★ Major Deliverable
■ Upcoming ● Milestone Meeting





INVITATIONS TO ENGAGE

Thursday, September 19th, 10am-2pm

Unveiling of Lava Thomas's monument honoring Dr. Maya Angelou, *Portrait of a Phenomenal Woman*

SFPL Main Branch, 100 Larkin Street

SHAPING LEGACY



October 2024, dates coming soon

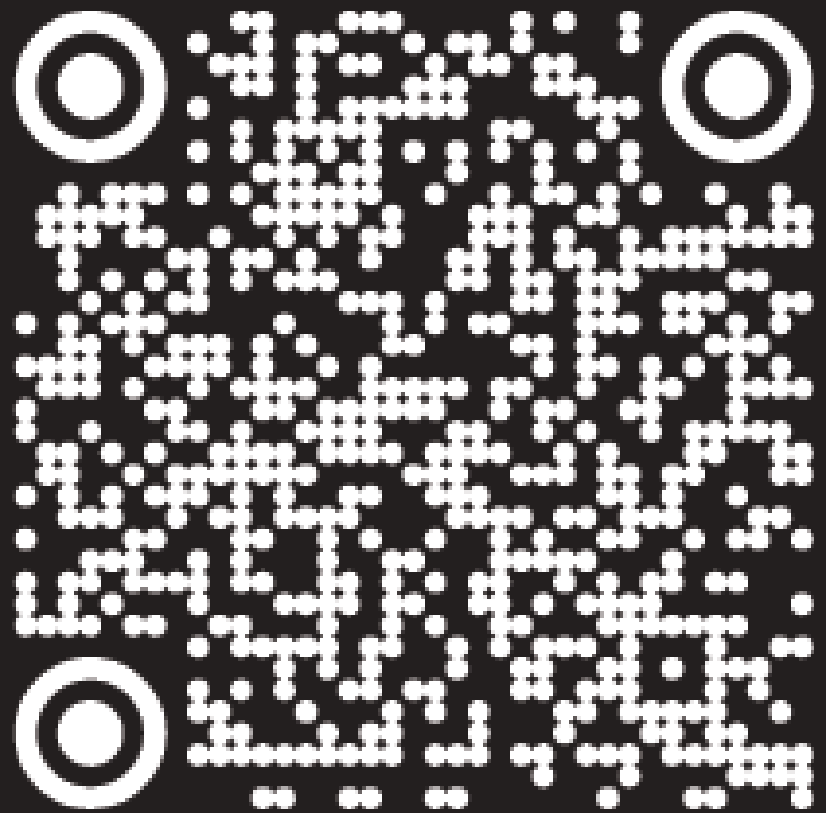
Three Community Workshops with Equity Audit Consultants

Locations pending

Sign up for Shaping Legacy updates

SAN FRANCISCO MONUMENTS & MEMORIALS

Questions?



Public Comment

Item 15: Shaping Legacy: San Francisco
Monuments & Memorials

Item 16: Staff Report

Discussion

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

Public Comment

Item 16: Staff Report

Item 17: New Business and Announcements

Discussion

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

Public Comment

Item 17: New Business and Announcements

Item 18: Adjournment

Action