

The logo for the San Francisco Arts Commission (SFAC) is displayed in white on a red square background. It features the lowercase letters 'sfac' in a bold, sans-serif font. The 's' and 'f' are connected, and the 'a' and 'c' are also connected. The 'c' has a distinctive shape with a small gap at the top.

san francisco
arts commission

San Francisco Arts Commission Visual Arts Committee Meeting

October 16, 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

***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: Dr. Maya Angelou Monument

Discussion and Possible Action

Staff Presenter: Senior Program Manager Jackie von Treskow

Presentation Time: Approximately 5 minutes

Discussion and possible action to approve as installed the completed artwork titled *Portrait of a Phenomenal Woman*, 2024, by Lava Thomas (Lava Thomas Studio) for the San Francisco Public Library—Main Branch. The artwork, which is comprised of bronze and a basalt stone base, is installed on the Library's main entrance plaza on Larkin Street and measures 109 in. x 80 in. 30 in.

VISUAL ARTS COMMITTEE

WEDNESDAY, OCTOBER 16, 2024

DR. MAYA ANGELOU MONUMENT
SAN FRANCISCO MAIN LIBRARY

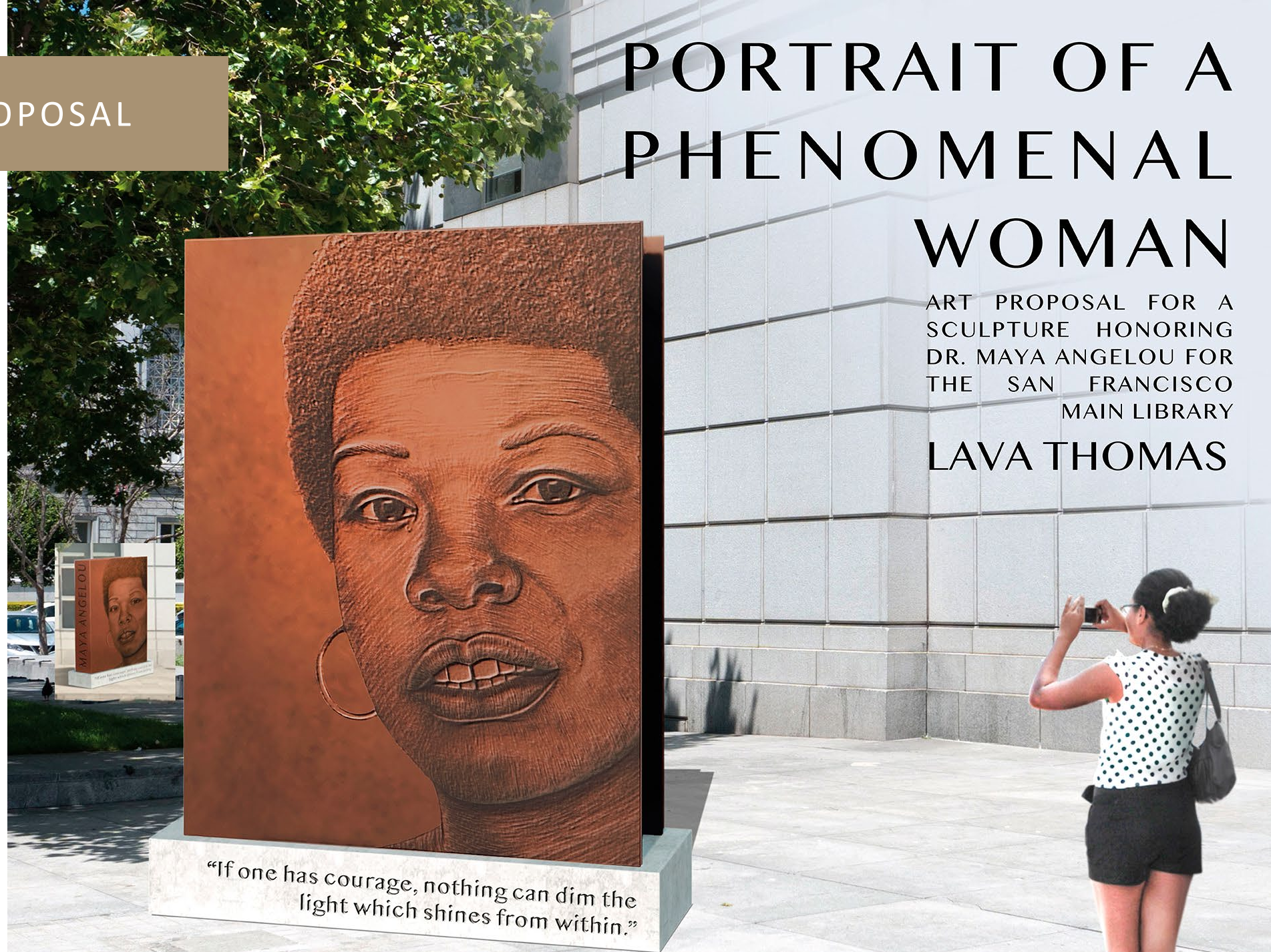


PORTRAIT OF A PHENOMENAL WOMAN

LAVA THOMAS

PORTRAIT OF A PHENOMENAL WOMAN

ART PROPOSAL FOR A SCULPTURE HONORING DR. MAYA ANGELOU FOR THE SAN FRANCISCO MAIN LIBRARY
LAVA THOMAS

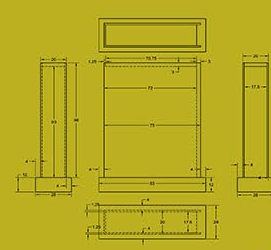
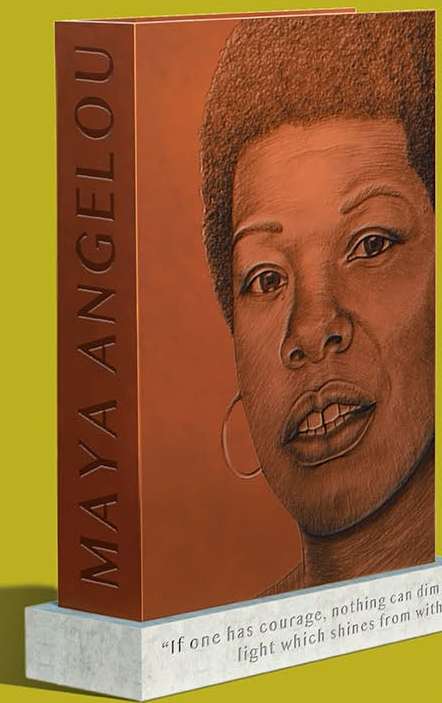
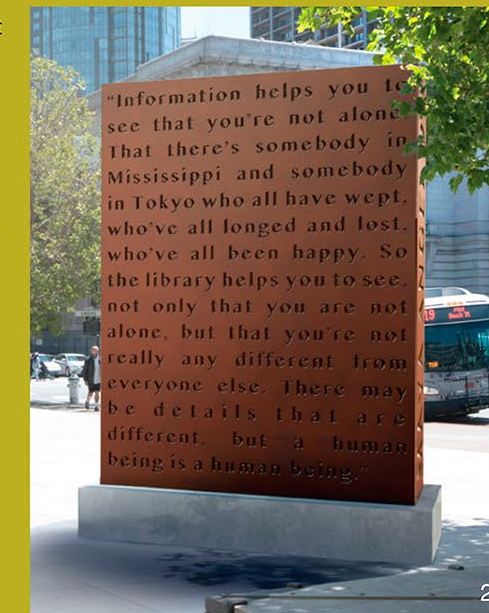


Author, poet, activist, mother, feminist, global citizen, educator and much more, Dr. Maya Angelou's extraordinary life, spirit and works are commemorated in the sculpture PORTRAIT OF A PHENOMENAL WOMAN. Its monumental scale speaks to Dr. Angelou's towering achievements in the face of adversity and celebrates her lasting impact on humanity. The sculpture takes the form of a book with a portrait of Dr. Angelou, translated in shallow relief from a drawing onto the sculpture's surface. Based on a still from a 1973 interview with the author, the portrait depicts Dr. Angelou as she discusses pressing social and political issues that still resonate today.

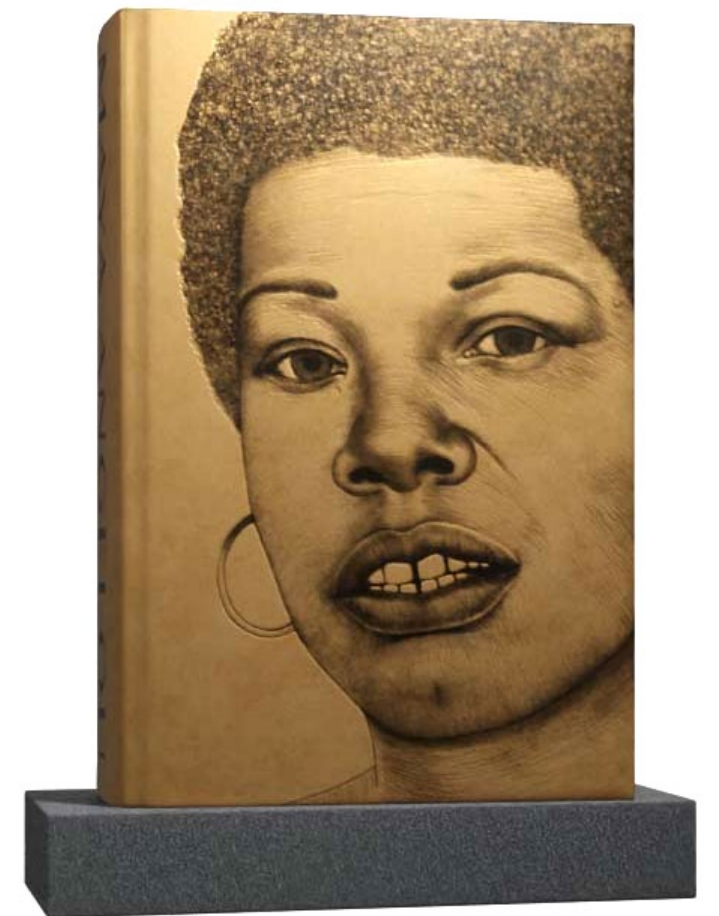
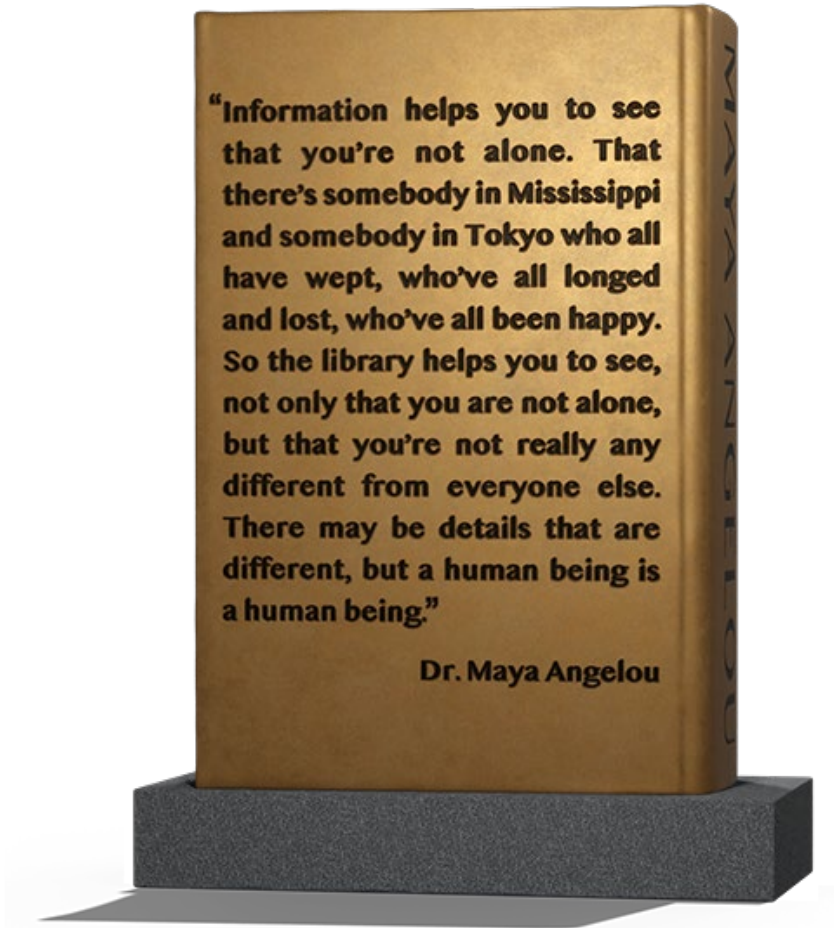
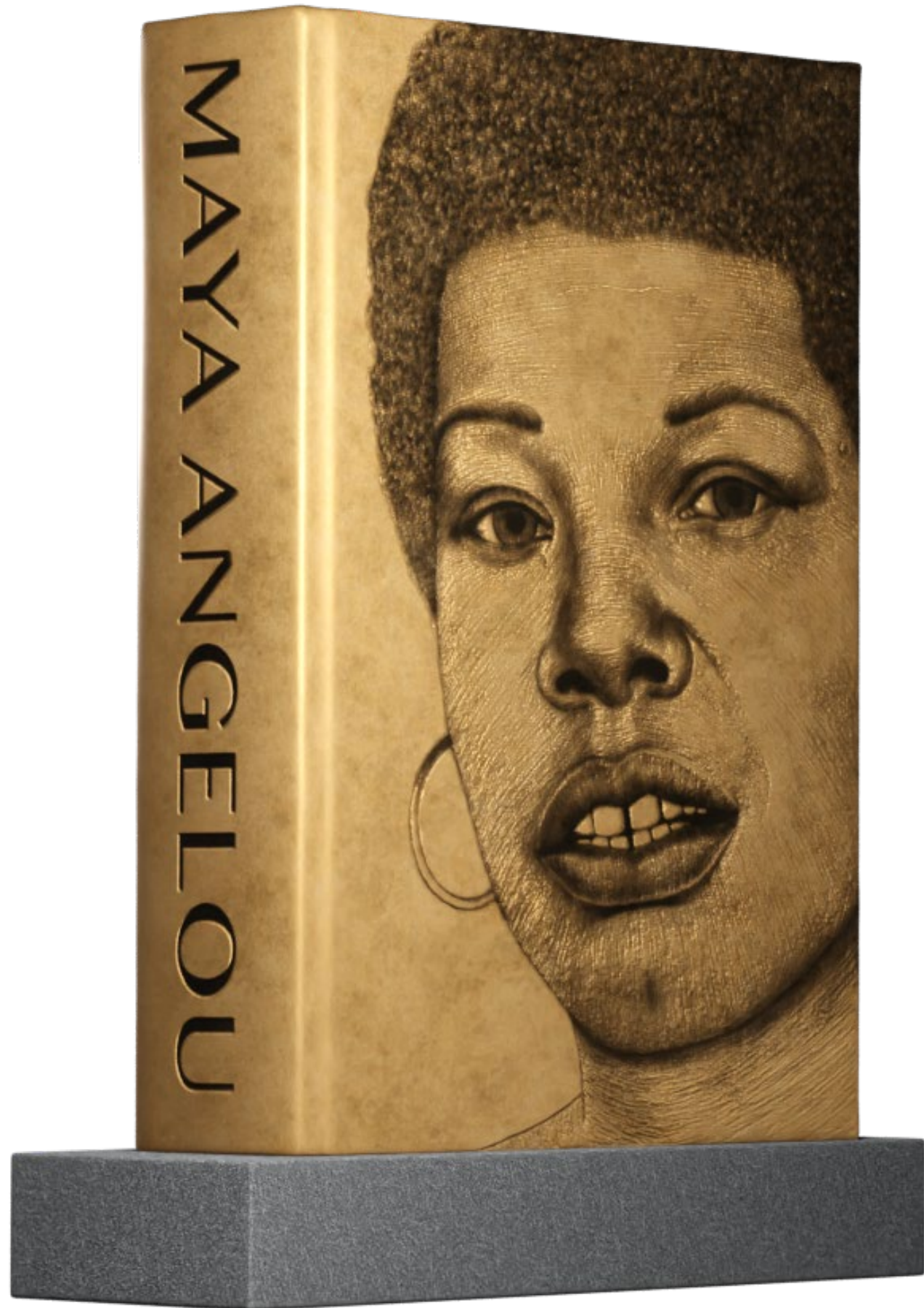
Quotations by the author are inscribed on the sculpture's base and surface, allowing her words to reach the public across time and memory. As Dr. Angelou continues to illuminate our world through her life and words, PORTRAIT OF A PHENOMENAL WOMAN creates an inspiring presence, encouraging us to find our own voice and courage while reminding us that despite our differences, we all belong to the human family.



"Information helps you to see that you're not alone. That there's somebody in Mississippi and somebody in Tokyo who all have wept, who've all longed and lost, who've all been happy. So the library helps you to see, not only that you are not alone, but that you're not really different from everyone else. There may be details that are different, but a human being is a human being."



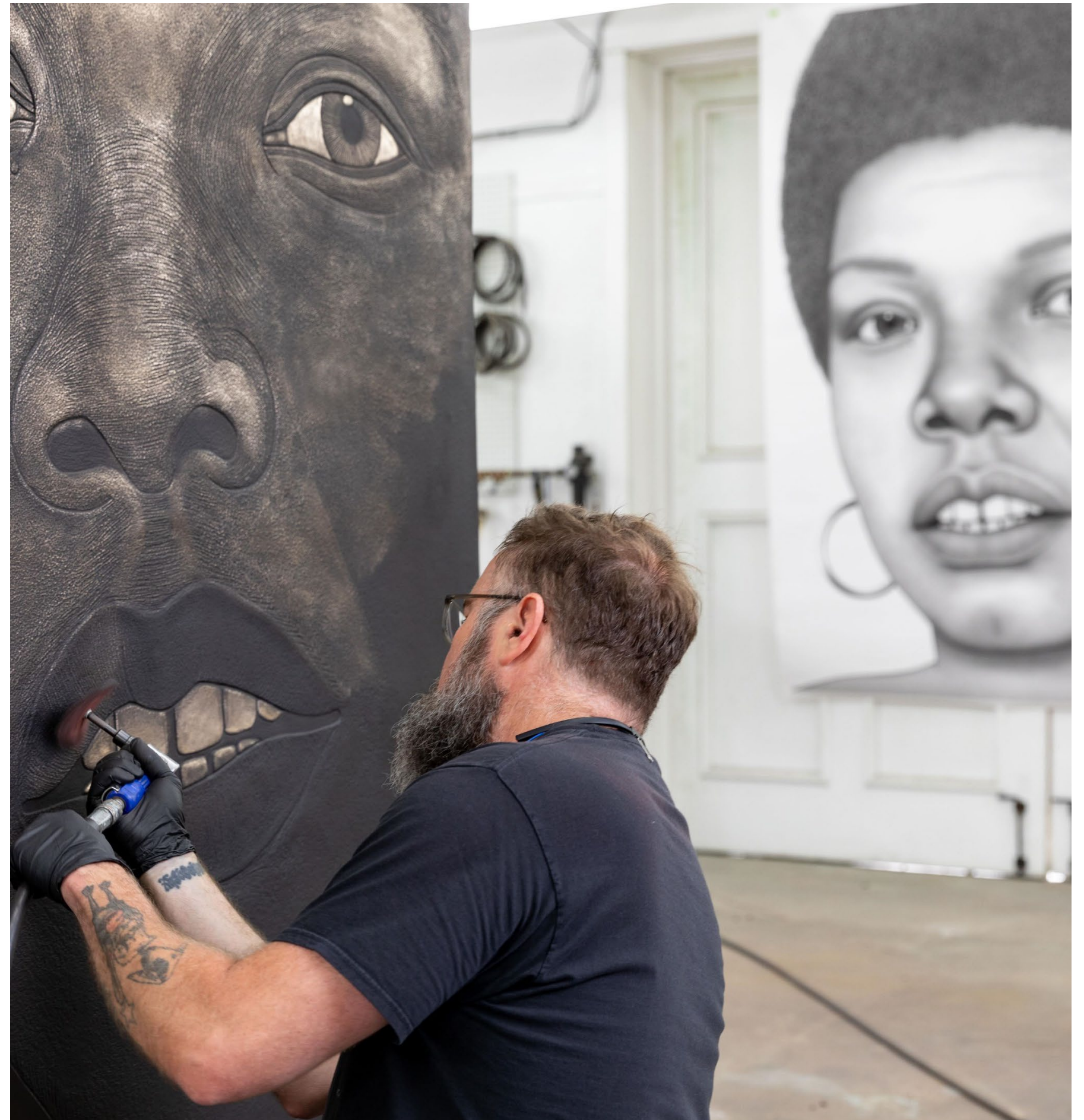
FINAL DESIGN



FABRICATION



FABRICATION



INSTALLATION



UNVEILING



AS-INSTALLED



AS-INSTALLED



AS-INSTALLED



AS-INSTALLED



MAYA ANGELOU
"STILL RISE"

S A N F R A N C I S C O P U B L I C

START HERE SF

Public Comment

Item 4: Dr. Maya Angelou Monument

Item 4: Dr. Maya Angelou Monument

Action

Motion to approve as installed the completed artwork titled *Portrait of a Phenomenal Woman*, 2024, by Lava Thomas (Lava Thomas Studio) for the San Francisco Public Library—Main Branch. The artwork, which is comprised of bronze and a basalt stone base, is installed on the Library's main entrance plaza on Larkin Street and measures 109 in. x 80 in. 30 in.

Item 5: Public Art Program and Civic Art Collection FY2024 Annual Report

Discussion

Staff Presenter: Civic Art Collection & Public Art Program Director Mary Chou and
Senior Registrar Allison Cummings

Presentation Time: Approximately 10 minutes

Presentation of the Public Art Program and Civic Art Collection's annual report for FY2024.

Public Art Program and Civic Art Collection FY 2024

October 16, 2024
Visual Arts Committee

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

Summary of Art Expenditures FY 2024

Total Program Investments	Expense
Selection Costs: Online application, honorariums, printing and copying	\$69,132
Artwork Design and Fabrication: Artist Contracts, Purchases, Loans, Fabrication, Framing	\$1,060,911
Art Handling and Site Costs: Installation, transportation, storage, site preparation, permit fees	\$230,588
Photography and signage	\$25,400
Dedication	\$10,837
Consulting (Shaping Legacy)	\$200,000
Total Direct Public Art Investments	\$1,596,867
Total Direct Collections Investments	\$910,224
Total Program Investment (including staff)	\$4,447,444

NEW COMMISSIONS & PURCHASES

2024 Art on Market 1	Jesse Hernandez
2024 Art on Market 2	Kirti Bassendine
2024 Art on Market 3	Calixto Robles
2024 Art on Market 4	Marcelo Potosi
Pier 27 Cruise Terminal (Port)	Ana Teresa Fernandez
SFWD at 2000 Marin Street (PUC)	Walter Kitundu
Gene Friend Recreation Center (RPD)	Cece Carpio

SFO T3 Connector	Sydney Cain
SFO T3 Connector	Erica Deeman
SFO T3 Connector	Adama Delphine
SFO T3 Connector	Myra Greene
SFO T3 Connector	Kenyatta A.C. Hinkle
SFO T3 Connector	Adia Millet
SFO T3 Connector	yétúndé ọlágbajú
SFO T3 Connector	Taller Sanaa
SFO T3 Connector	Eve Sandler
SFO T3 Connector	Trina Robinson
SFO T3 Connector	Keisha Scarville

SFO T3 CONNECTOR



PORT PIER 27

Ana Teresa Fernandez Mareas

“Art Proposal for the Pier 27 Cruise Terminal Public Art Project”



Mareas is a visual, vibrant and experiential gateway unto the port of San Francisco.

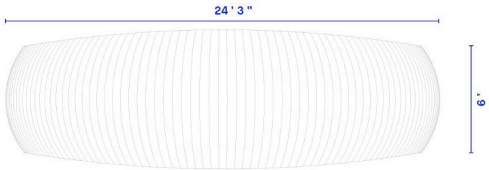
Mareas, meaning tides in Spanish, depicts the daily dance between light, color, and form, as it casts a wave of blues across the esplanade. This colorful cascade ascends and descends along with the sun’s journey from East to West across the Bay. Mareas is an invitation to have an intimate moment of reflection amidst the vastness of the port and Bay; a memorable connection to this space.

Mareas is composed of seven different tones of blues, vibrating throughout the composition horizontally instead of vertically. The number of colors is a direct relationship to the seven colors in a rainbow, and the exchange of light, water and wavelengths. The color forms are polycarbonate pieces that will be attached to stainless steel frames giving rise to a 12 foot archway, allowing for an ADA compliant experience to all visitors.

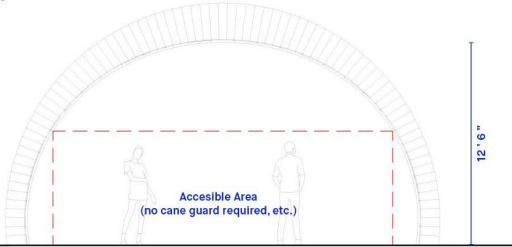
When you step onto the esplanade at the cruise terminal embankment you are met with a city-scape that has at least three phallic forms framed within its composition; Coit Tower, Salesforce Tower and the Transamerica Pyramid. Mareas is the disruptor and addition to diversity in form. San Francisco has collected a surplus of phallic structures. Mareas would be the Bay Area’s first iconic and colorful archway.



PLAN VIEW

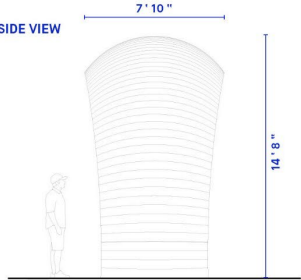


FRONT VIEW



ARCHITECTURAL VIEWS

SIDE VIEW



Summer Solstice



Winter Solstice

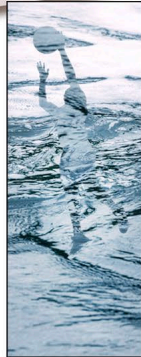


PUC SFWD 2000 MARIN

THOSE WHO CARRY WATER

An art proposal by Walter Kitundu
for the San Francisco Water Department
at 2000 Marin Street

"The water we drink, like the air we breathe,
is not a part of our body, but is our body.
What we do to one - to the body,
to the water - we do to the other."
~ Natalie Diaz



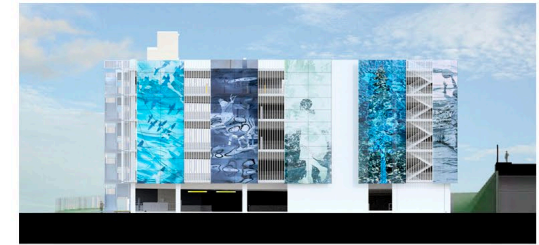
Those Who Carry Water is a site specific portrait of the water system, the people who sustain it, and the community through which the water flows. The images will be made of architectural float glass panels with brilliant enamel colors. Every image will be made from photographs of water taken at locations in the system managed or made possible by the SFPUC. From Hetch Hetchy to powerhouses, from public pools to treatment plants, Kitundu will photograph those who care for water systems, as well as the people of Bayview, whose silhouettes will appear in the glass.

The artist will be in conversation with Bayview residents and SFPUC employees to learn about their relationships with water and the water system. He will be joined in this story gathering work by long-time collaborator and member of the Bayview community, choreographer **Joanna Haigood**. They will develop an aerial dance performance for the opening of the new building to spectacularly bring the water stories of Bayview residents to life.

The idea of carrying water is an expansive way to think about our relationships with it. We carry it everyday in our cells and bones. So do the fish, birds, elk, and mountain lions of California. The SFPUC has shaped the land to carry water in the form of reservoirs. That water is sent through pipes to generate power and sustain a population that wouldn't be possible without the systems that carry water. This artwork is a monument to the truth that we are water and water is us. We have a responsibility to care for what we carry, to honor the central role it plays in our lives, without taking our easy access to it for granted. This artwork explores, honors, and shines a light on the many ways we carry water.

Selected lines from the stories we receive will adorn the images inside the garage, creating an interior poem weaving together ideas from multiple communities.

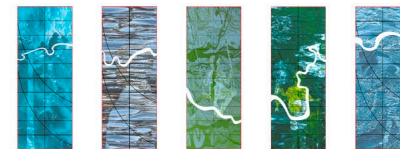
< sample images merging water with people and other beings



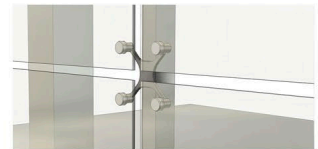
NORTH ELEVATION



WEST ELEVATION



The path of the Tuolumne River runs through the artwork. A thread that connects images from all aspects of the system



The artwork will be mounted with a secure and low profile pointed supported system.

DEMOGRAPHICS METHODOLOGY

- Artists complete voluntary demographic survey as part of application package and self-identify gender and race. In accordance with state law, neither race nor gender may be used in consideration for awarding contracts.
- Funding amounts listed are based on artist fees, not total project budget costs to allow for a more equal comparison between projects awarded.
- Projects include new site-specific commissions, purchases approved by resolution in FY 2024.

NEW COMMISSIONS & PURCHASES DEMOGRAPHICS: GENDER

Gender	Number (#)	% of Total (#)	Amount (\$)	% of Total (\$)
Female Artists	11	61%	\$171,500.00	34%
Male Artists	4	22%	\$311,000.00	61%
Non-binary	2	11%	\$17,082.05	3%
Female/Non-binary	1	6%	\$9,000.00	2%
Total	18	100%	\$508,582.05	100%

NEW COMMISSIONS & PURCHASES DEMOGRAPHICS: RACE AND ETHNICITY

Race and Ethnicity	Number (#)	% of Total (#)	Amount (\$)	% of Total (\$)
American Indian	2	11%	\$24,000.00	5%
American Indian Latinx	1	6%	\$12,000.00	2%
Asian American or Asian	1	6%	\$12,000.00	2%
Asian American or Asian Filipina	1	6%	\$52,000.00	10%
Black/British	1	6%	\$12,000.00	2%
Black/African American or African	9	50%	\$346,582.05	68%
Black/African American or African Latinx	1	6%	\$9,000.00	2%
Latinx	1	6%	\$29,000.00	6%
Mende, Bubi, and Krim descent	1	6%	\$12,000.00	2%
Total	18	100%	\$508,582.05	100%

NEW COMMISSIONS & PURCHASES ARTIST LOCATION

Location	Number (#)	% of Total (#)	Commissions (\$)	% of Total (\$)
San Francisco	4	22%	\$61,000.00	12%
Bay Area	7	39%	\$119,082.05	23%
CA Artist	1	6%	\$9,000.00	2%
National Artist	6	33%	\$319,500.00	63%
Total	18	100%	\$508,582.05	100%

COMPLETED PUBLIC ART PROJECTS

FY 2024

RUUPAYWA: SONGS OF THE WATERSHED, WALTER KITUNDU
ALAMEDA CREEK WATERSHED CENTER



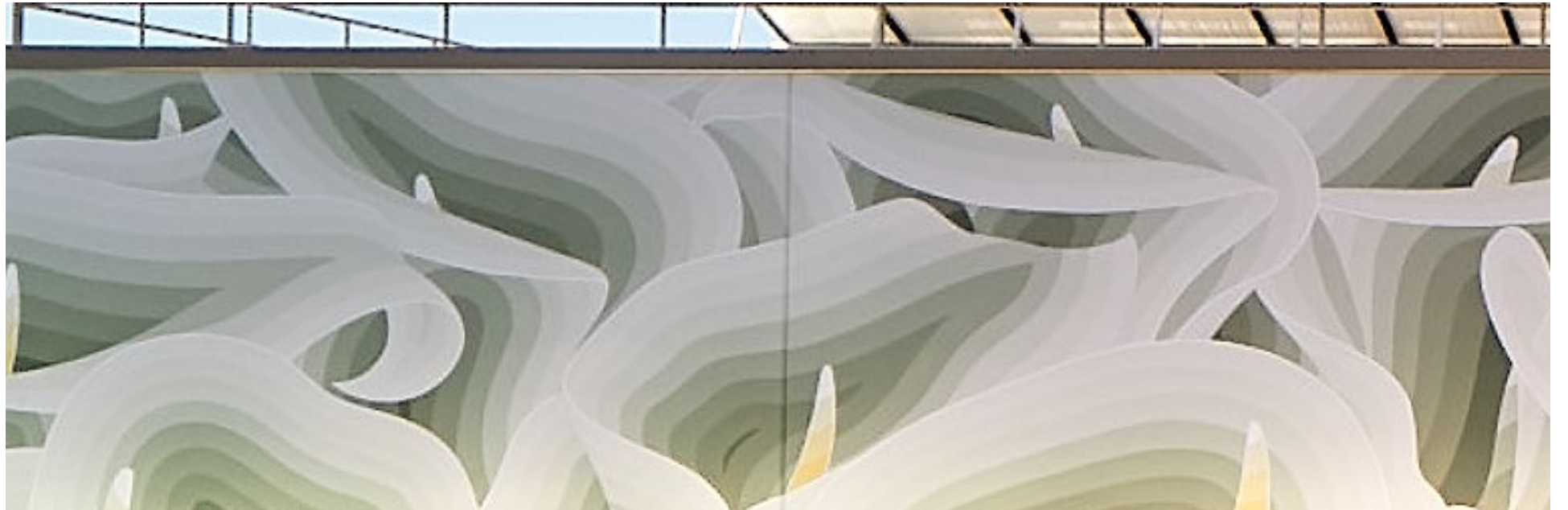
MODALITIES & MOTIFS, AFATASI THE ARTIST SOUTHEAST WASTEWATER TREATMENT PLANT



***WHORL WHIRL: OUR CIRCULAR NATURE,* NORIE SATO
HEADWORKS, SOUTHEAST WASTEWATER TREATMENT PLANT**



FOG LILIES,
JET
MARTINEZ,
WESTSIDE
PUMP
STATION



THE ONLY BLUE IS THE SKY, CRAIG CALDERWOOD
SFO HARVEY MILK TERMINAL 1



ART ON MARKET 2024: SF BAY AREA NATIVE PEOPLES



ART ON MARKET 2024: SF BAY AREA NATIVE PEOPLES



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
Unity

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

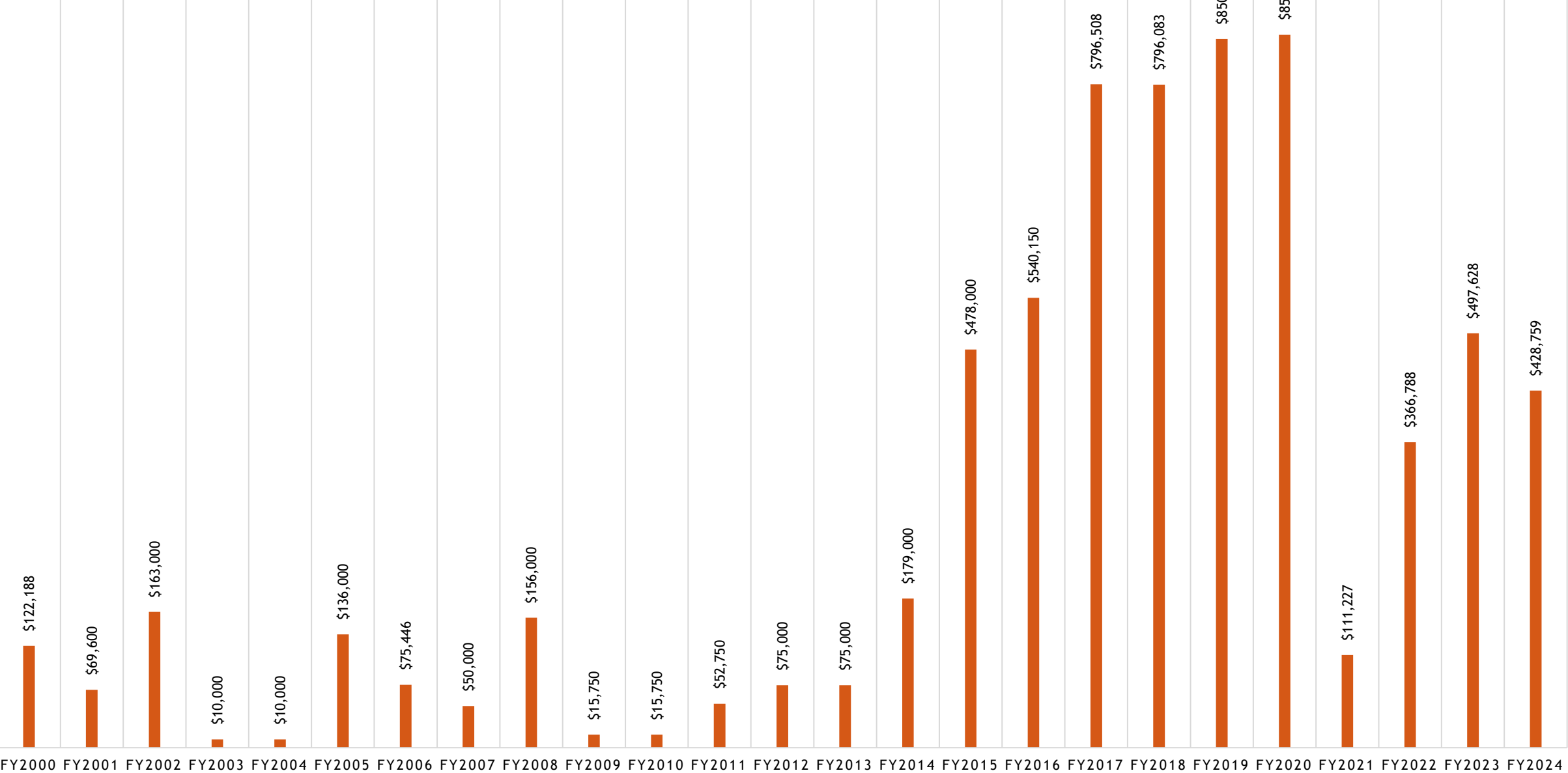
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Civic Art Collection Projects

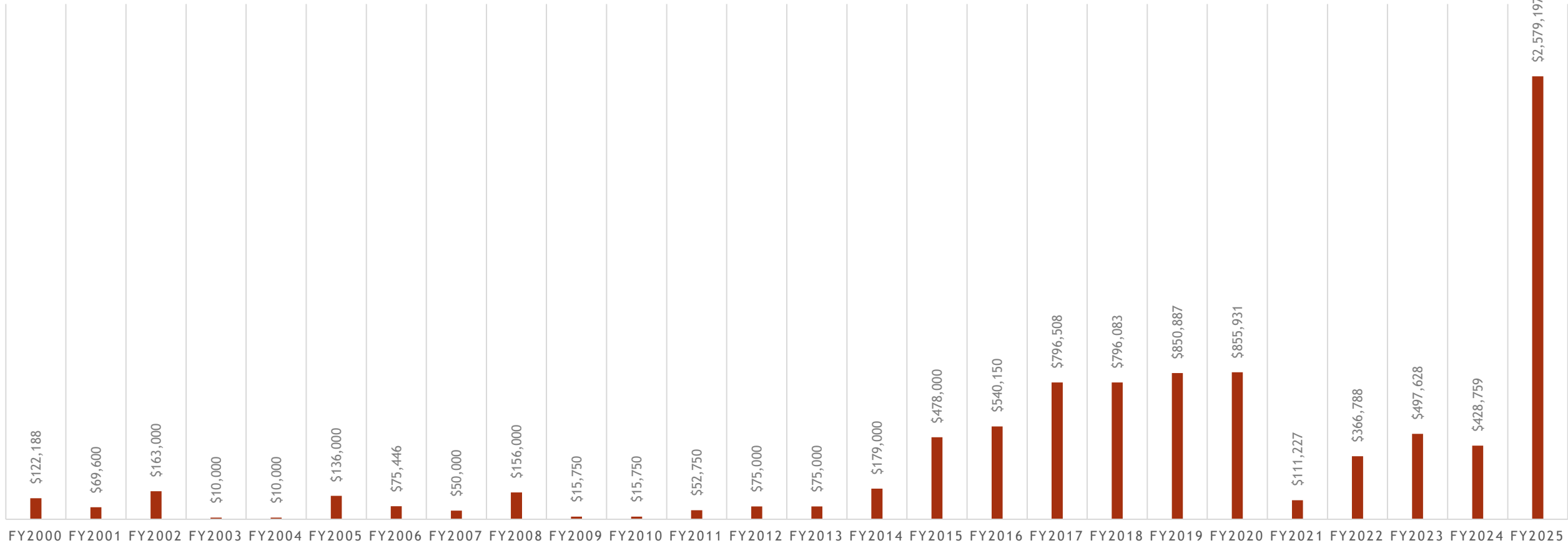


Mechanics Monument, 1901 by Douglas Tilden. Market Street.

CAPITAL BUDGET ALLOCATIONS CIVIC ART COLLECTION FY2000-FY2024



CAPITAL BUDGET ALLOCATIONS CIVIC ART COLLECTION



Collections Total Need: Calculated over a 10-year period (as reported to the Controller and based on calculations using our Cost Modeling System) our total need is approximately \$2.0 Million annually.

Average CPC Project Funding: Detailed in the chart above. Our need historically exceeds our allocation. As of February 2020, staff anticipated total CPC funding at \$936,227 for FY21. As a result of the city's budget deficit due to the pandemic, actual total CPC funding was \$111,227 for FY21. Our total estimated impact to the collections budget through FY24 is **-\$2,340,506** as a result of pandemic related shortfalls.

FY25 Capital Funding: Staff currently worked closely with the Office of Resilience and Capital Planning, to build awareness around the value of restoring previous funding levels and right size future allocations. Staff was successful in securing a right sized allocation for FY25, a significant accomplishment in a year when the city faces a budget deficit.

Summary of Civic Art Collection Care Expenditures

FY24 CAPITAL FUNDS	\$229,181.57
FY24 OTHER FUNDS	\$681,042.07
	\$910,223.64

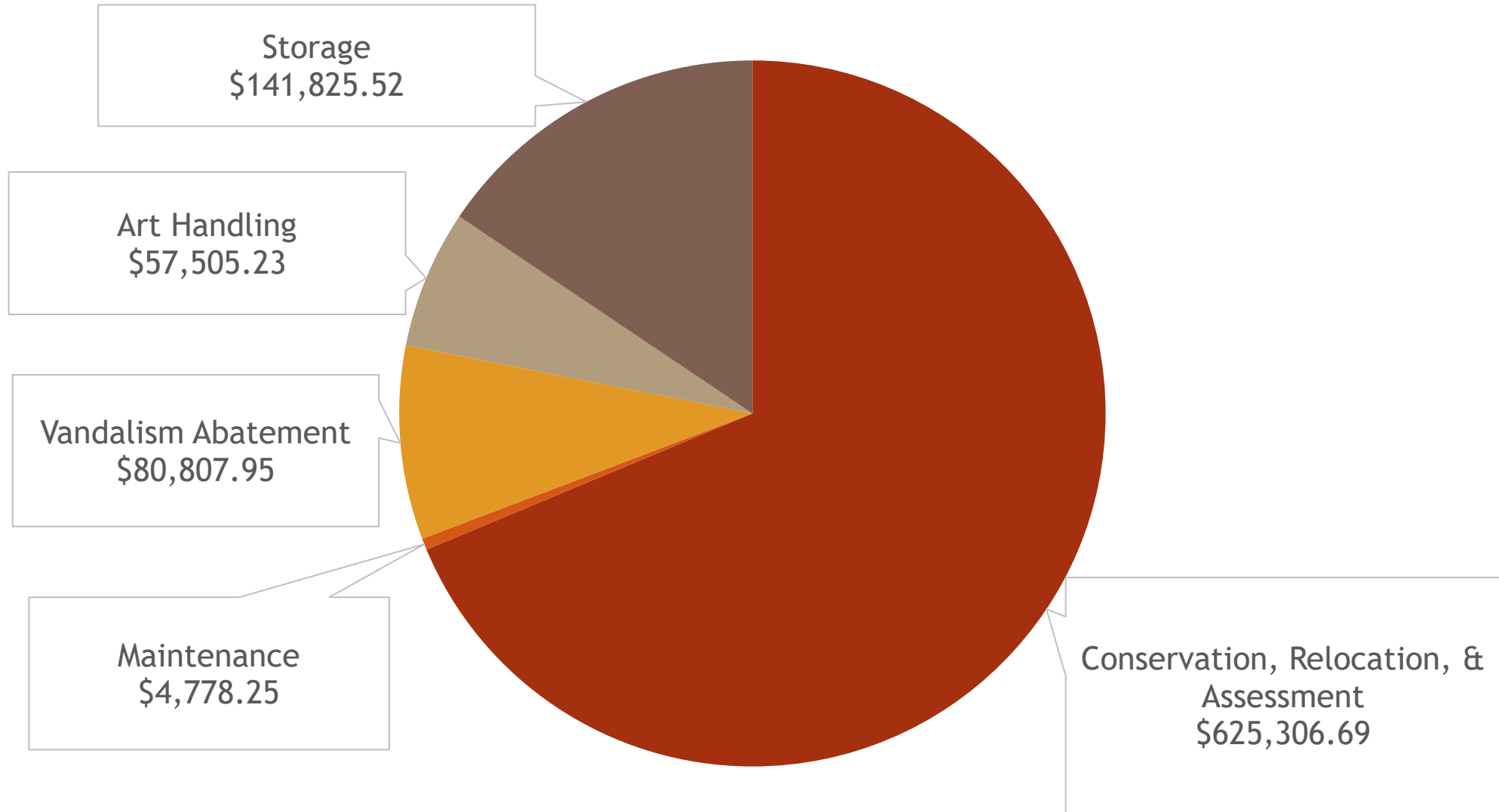
FY23 CAPITAL FUNDS	\$349,507.17
FY23 OTHER FUNDS	\$169,371.47
	\$518,878.64
FY22 CAPITAL FUNDS	\$220,774.18
FY22 OTHER FUNDS	\$272,112.37
	\$492,886.55
FY21 CAPITAL FUNDS	\$471,894.55
FY21 OTHER FUNDS	\$267,242.84
	\$739,137.39
FY20 CAPITAL FUNDS	\$1,211,203.19
FY20 OTHER FUNDS	\$221,311.85
	\$1,432,515.04
FY19 CAPITAL FUNDS	\$744,618.49
FY19 OTHER FUNDS	\$628,231.84
	\$1,372,850.33

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

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

Expense Detail FY24

All Accounts = \$910,223.64



Conservation Projects

Mechanics Monument, 1901 by Douglas Tilden

- ▶ Large scale conservation and restoration project with support from Downtown SF Partnership. Bronze cleaned and re-patinated, granite cleaned, re-pointed, and major losses replaced. Skate deterrents installed.

Three Dancing Figure's, 1989 by Keith Haring

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

Other Notable Projects: Conservation of *Lotta's Fountain* - refabrication and replacement of missing metal elements; Conservation of 3 major outdoor sculptures at ZSFGH; Cleaning and re-waxing of *Promissory Notes* by Mildred Howard at the Southeast Community Center.



Image 56: Detail of areas the Mechanics monument after treatment.



Relocation

SFO Terminal 1, Boarding Area C: Multiple Works

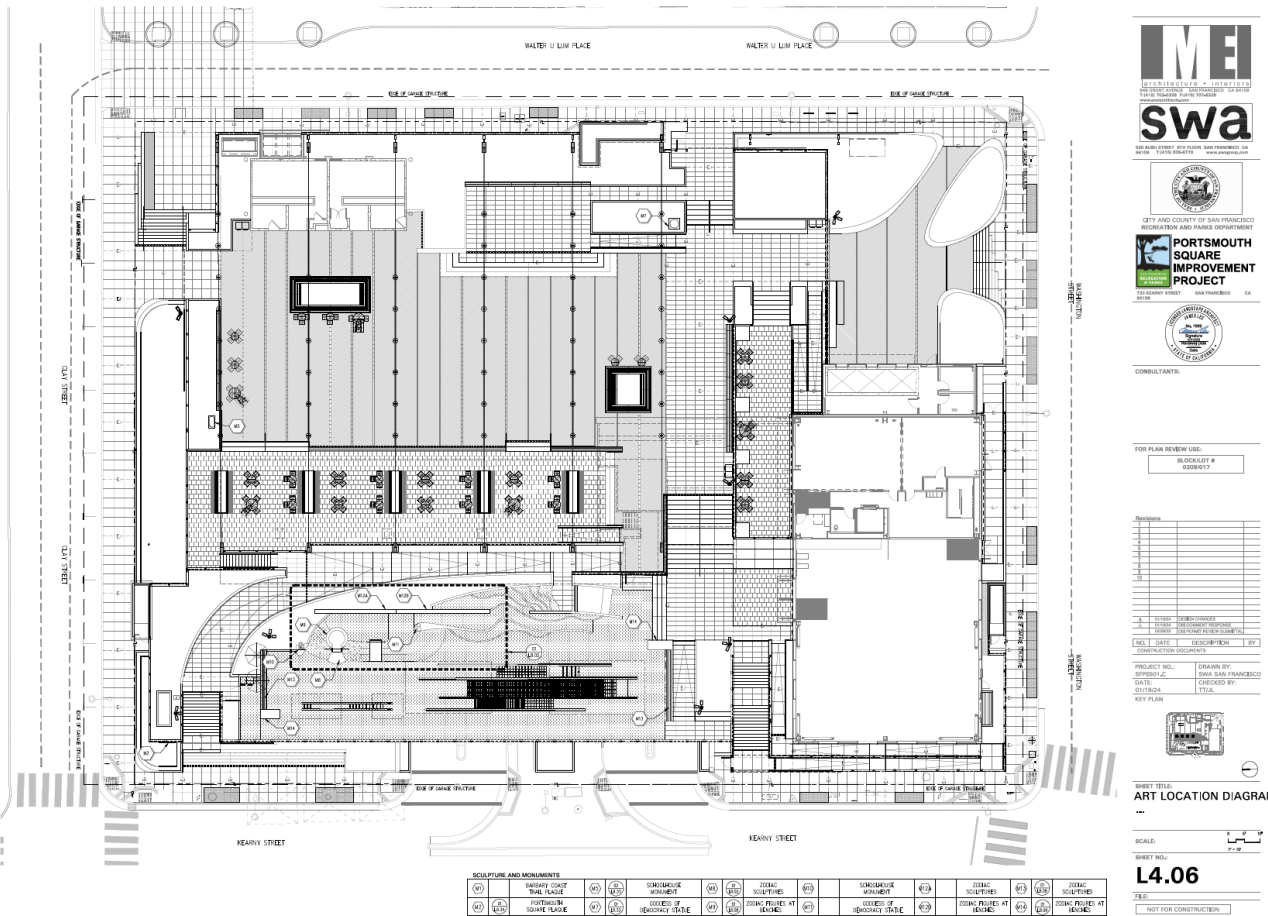
Reinstallation of multiple works from the Civic Art Collection at SFO.



Conservation Assessments

Portsmouth Square - Multiple Artworks

- Assessment undertaken as function of Portsmouth Square renovation project. Determining viability of 3 Civic Art Collection artwork relocations within new design. Assisting RPD with other historic markers within the park. Significant community engagement.



PORTSMOUTH SQUARE IMPROVEMENT PROJECT - CIVIC ART COLLECTION ASSESSMENT - SHEET L4.06 - ART LOCATION DIAGRAM - 1/24/2024

Vandalism Abatement

Completed 42 Treatment Projects



Image 3: Conservator rinsing the affected area with hot pressurized water from a scissor lift.

- ▶ *Abraham Lincoln Brigade Monument, multiple abatements*
- ▶ *Dewey Monument at Union Square, multiple abatements*
- ▶ *Usual Suspects: McKinley Monument, Ashurbanipal, Domestic Seating, Broadway Seating (Auspicious Clouds), Three Dancing Figures at Moscone Center, Pardo Illuminated Sculptures*



Vandalism Abatement



Image 2: Overall view of the red bench before treatment



Image 4: Overall view of orange bench before treatment.



Image 5: Detail view of the orange bench showing repeated impact damage with chips, scratching, and corrosion present.



Image 3: Detail view of the red bench showing exposed primer, steel, and corrosion.

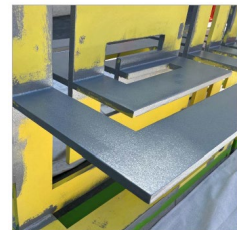


Image 2B: Detail of the yellow bench with primer applied.



Image 2C: Detail of the red bench with primer applied.



Image 3A: Detail of the blue bench with primer applied.

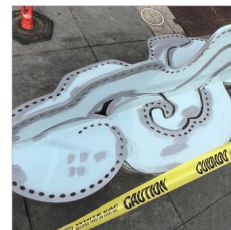


Image 3B: Detail of the white bench with primer applied.



Monuments & Memorials



SHAPING LEGACY

On the heels of the Monuments & Memorials Advisory Committee Final Report issued in May 2023, SFAC received a \$3 Million grant from the Mellon Foundation for the Shaping Legacy project. Phase 1 of the project commenced in FY24 with the Equity Audit. We anticipate completing the audit in early 2025.

San Francisco Arts Commission

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

esri A Story Map

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

Collection Management & Administration FY24

ACCESSIONS

51 Artworks completed (commissions and purchases) during FY24.

200 whole artworks accessioned into the collection (most from collections backlog).

160 motions for VAC written to accession artwork and 293 accession numbers assigned.

947 Archive records created, modified, and managed in EmbARK for Civic Art Collection works, ephemera, and new projects.

MOVEMENT

Staff administered multiple loan and relocation projects, including the City Attorney's Office and Controller's Office at City Hall, documenting and relocating 159 artworks from both the portable and sited collections.

RESEARCH & REPORTING

Staff responded to 101 research and photo requests regarding works in the Civic Art Collection.

Looking Forward...

Continue active conservation and maintenance projects, utilizing an approach that takes into account significantly increased funding levels.

Shaping Legacy project with equity audit report and community engagement

Agency strategic plan

New commissions and artwork relocations with major redevelopment at SFO; Chinatown Registry with selection for three Chinatown sites

Public Comment

Item 5: Public Art Program and Civic Art Collection FY2024 Annual Report

Item 5: Public Art Program and Civic Art Collection **FY2024 Annual Report**

Discussion

Presentation of the Public Art Program and Civic Art Collection's annual report for FY2024.

Item 6: Staff Report

Discussion

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

Public Comment

Item 6: Staff Report

Item 7: New Business and Announcements

Discussion

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

Public Comment

Item 7: New Business and Announcements

Item 8: Adjournment

Action