



OCEAN BEACH CLIMATE CHANGE ADAPTATION ARTIST REVIEW PANEL TWO SUMMARY

MEETING DATE

September 28, 2022

VOTING SELECTION PANELISTS

Kimerlin Anno, Professor, Painting and Drawing Program, California College of the Arts

Suzie Ferras, Art Commissioner

Trisha Lagaso Goldberg, Independent Curator and Public Art Consultant

John Lindsey, Community Representative

Jennifer Ly, Environmental Justice & Land Use Manager, Public Utilities Commission

Monica Scott, Project Manager, Capital & Planning Division, SF Rec & Park

Weston Teruya, Artist

PROCESS

Three artist finalists presented their proposals for the Ocean Beach Climate Change Adaptation Public Art Project. The Artist Review Panel discussed the finalists' proposals and scored each artist on the following criteria (1= low score):

Artistic Merit (1-7)

Relevant Skills and Experience (1-3)

Meets Project Goals (1-6)

Feasibility and Maintainability (1- 4)

RESULTS

Mark Baugh-Sasaki 136

Ana Teresa Fernández 105

Leo Bersamina 76

ARTS COMMISSION APPROVAL

Discussion and Possible Action: to approve artist Mark Baugh-Sasaki and proposal for the Ocean Beach Climate Change Adaptation 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 Mark Baugh-Sasaki for an amount not to exceed \$300,000 for the design, engineering, fabrication, transportation and installation consultation of an artwork for the Ocean Beach Climate Change Adaptation Project.

MARK BAUGH-SASAKI

ART PROPOSAL FOR THE OCEAN BEACH CLIMATE CHANGE ADAPTATION PROJECT



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

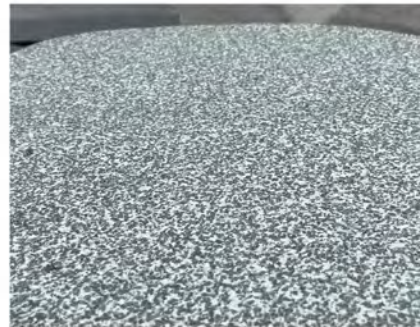
The artwork will consist of eleven carved granite boulders representing the reservoirs that are a part of the Hetch Hetchy Aqueduct and will be distributed throughout the main plaza area. They will be installed to appear as if they are part of the site. Seven of the boulders will have a cone cut through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

I am drawn to granite as my primary material because of its wide array of connections to San Francisco and the site. I am particularly interested in the link between the Sierra Nevada Mountains and the location of the proposed artwork. Our water begins in the Tuolumne River Watershed in Yosemite National Park, is collected and stored in 11 reservoirs, and passes through a gravity fed system that brings the water to the city. Here, it inevitably passes through our bodies and eventually ends up being treated at the water treatment plant next to the site, then is released back into the water cycle. Granite also draws connections to the iron deposits that often give Ocean Beach a black color after a big storm. The iron ore arrives on the beach from the erosion of granite in the mountains, washing down the rivers, into the bay, and eventually deposited at our feet. There is something poetic about how both water and stone undergo a transformation and journey to ultimately end up in the same place. I feel it's important to bring attention to our relationship between water, place, and purpose as our climate changes and water becomes an ever more scarce and unpredictable resource.

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



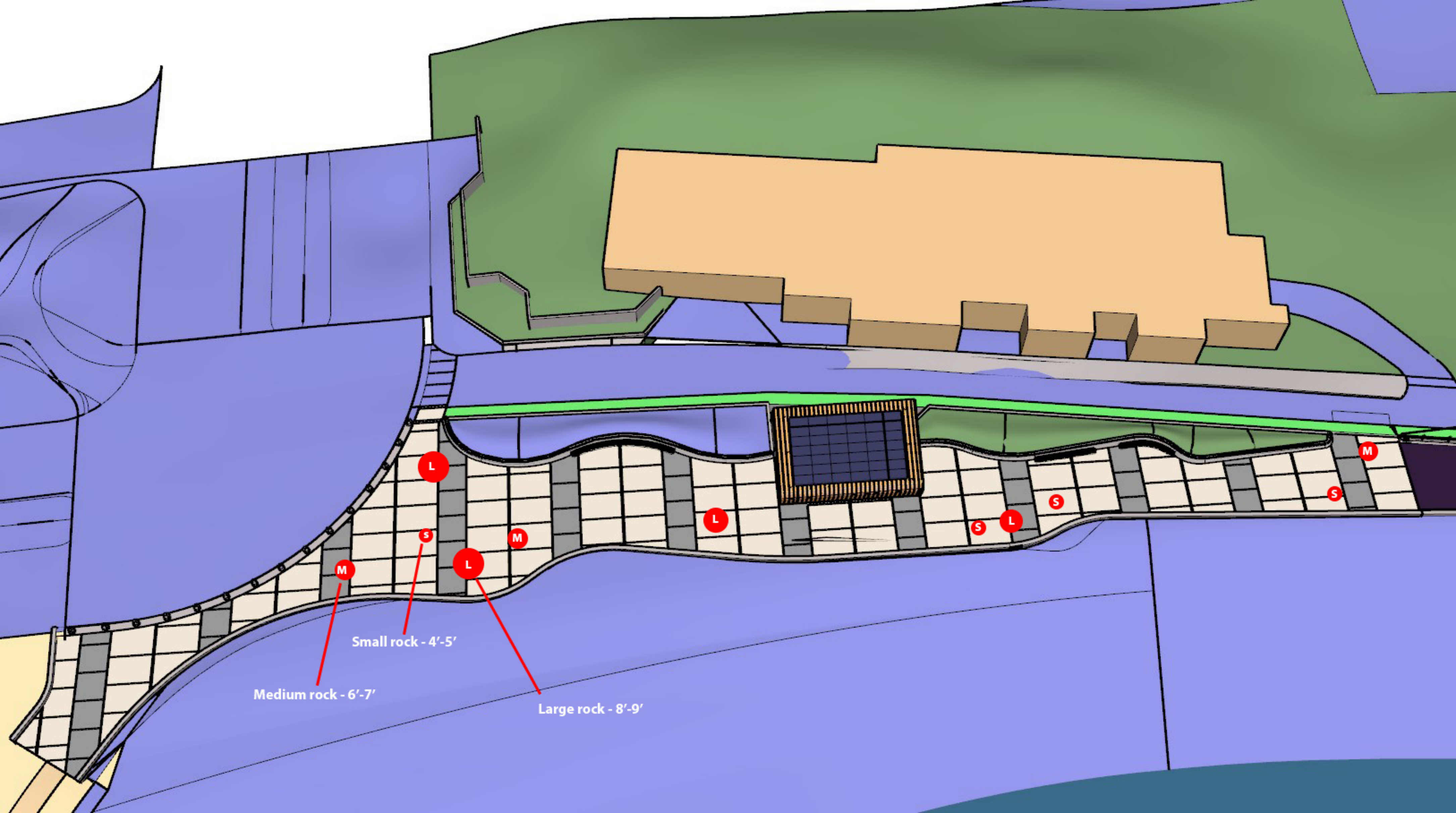
Cutaway view of artwork to show conical listening cone cut through granite boulder



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



Example of material: Bronze (natural patina)



Medium rock - 6'-7'

Small rock - 4'-5'

Large rock - 8'-9'

