

# Public Art Program and Civic Art Collection FY 2023

February 21, 2024  
Visual Arts Committee

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

# Summary of Art Expenditures FY 2023

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

# NEW COMMISSIONS & PURCHASES

2023 Art on Market 1	Rina Ayuyang
2023 Art on Market 2	Peter + Maria Hoey
2023 Art on Market 3	Triple Dream Comics
2023 Art on Market 4	Minnie Phan
49 South Van Ness Video Wall	Miguel Arzabe
49 South Van Ness Video Wall	Susana Barrón
49 South Van Ness Video Wall	Zeina Barakeh
49 South Van Ness Video Wall	David Bayus
49 South Van Ness Video Wall	Kota Ezawa
49 South Van Ness Video Wall	Chitra Ganesh
49 South Van Ness Video Wall	Patrick Gibson
49 South Van Ness Video Wall	Aron Kantor
49 South Van Ness Video Wall	Lindsay Rothwell
49 South Van Ness Video Wall	Jeremy Rourke
49 South Van Ness Video Wall	Selina Trepp
Ocean Beach Climate Change Adaptation Project	Mark Baugh-Sasaki
India Basin Shoreline Park	Kristine Mays

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

**49 S.  
VAN  
NESS  
VIDEO  
WALL**





# OCEAN BEACH



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.

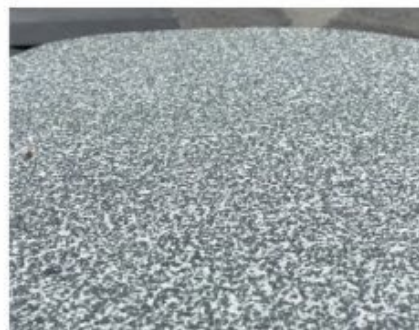
The artwork will consist of eleven carved granite boulders representing the reservoirs that are a part of the Hetch Hetchy Aqueduct and will be distributed throughout the main plaza area. They will be installed to appear as if they are part of the site. Seven of the boulders will have a cone cut through 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)



# INDIA BASIN SHORELINE



**"Joy Personified" is a celebration of community.**



#1. Three young ladies engaging in double dutch jump rope.



#2. A couple dancing.



#3. Two boys playing.



Color shown on a sculpture



example of steel rods to be used to produce sculptures



shiny copper color to be used on sculptures

## concept

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

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

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

## Kristine Mays

### logistics

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

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

# DEMOGRAPHICS METHODOLOGY

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

## NEW COMMISSIONS & PURCHASES DEMOGRAPHICS: GENDER

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



## NEW COMMISSIONS & PURCHASES DEMOGRAPHICS: RACE AND ETHNICITY

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

## NEW COMMISSIONS & PURCHASES ARTIST LOCATION

Location	Commissions (#)	% of Total (#)	Commissions (\$)	% of Total (\$)
San Francisco Artists	29	64%	\$197,560	62%
Bay Area Artists	10	22%	\$75,500	24%
California	1	2%	\$10,000	3%
National	5	11%	\$38,100	12%
<b>Total</b>	<b>45</b>	<b>100%</b>	<b>\$321,160</b>	<b>100%</b>

# COMPLETED PUBLIC ART PROJECTS

FY 2023

# ***WOVEN CALM*, RAMEKON O'ARWISTERS, SOUTHEAST HEALTH CENTER**





# COMMUNITY HISTORY QUILTS, WILLIAM RHODES, SOUTHEAST HEALTH CENTER



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





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



*PROMISSORY NOTES*, MILDRED HOWARD,  
SOUTHEAST COMMUNITY CENTER





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





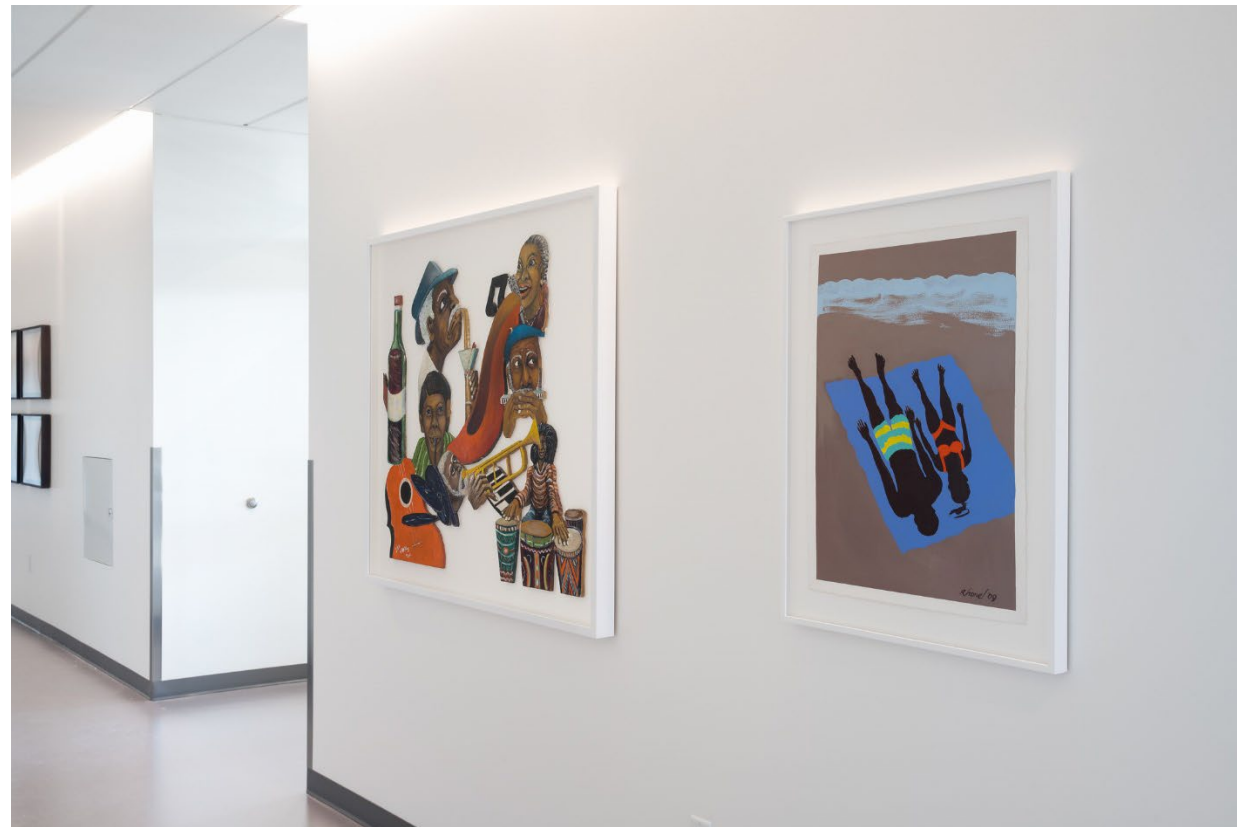
# *BUILDING A BETTER BAYVIEW*, PHILLIP HUA, SOUTHEAST COMMUNITY CENTER



# TWO DIMENSIONAL COLLECTION OF FRAMED WORKS SOUTHEAST COMMUNITY CENTER



Claudio Talavera-Ballon and Juan R. Fuentes



Ira Watkins and Rhonel Roberts



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





# *SERVING THE CITY, MICHAEL BARTALOS, FIRE STATION 49*





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





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





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





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



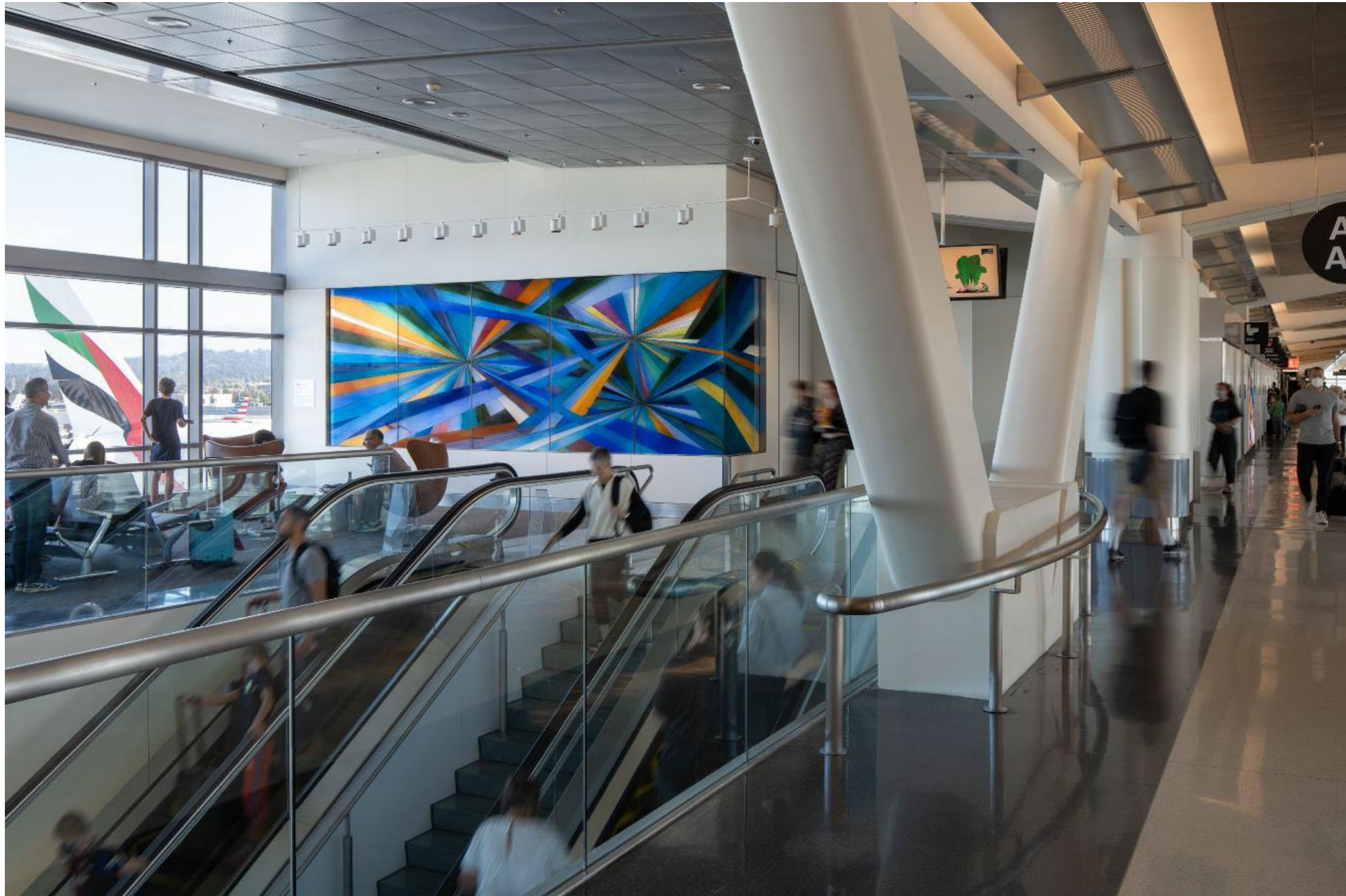


***NODE*, ROXY PAINE,  
CENTRAL SUBWAY  
YERBA BUENA MOSCONE  
STATION**





# *MMXX*, ALICIA MCCARTHY, SF INTERNATIONAL AIRPORT





*POINT OF INFINITY*, HIROSHI SUGIMOTO,  
TREASURE ISLAND DEVELOPMENT AUTHORITY





# ART ON MARKET 2023: COMICS 2.0







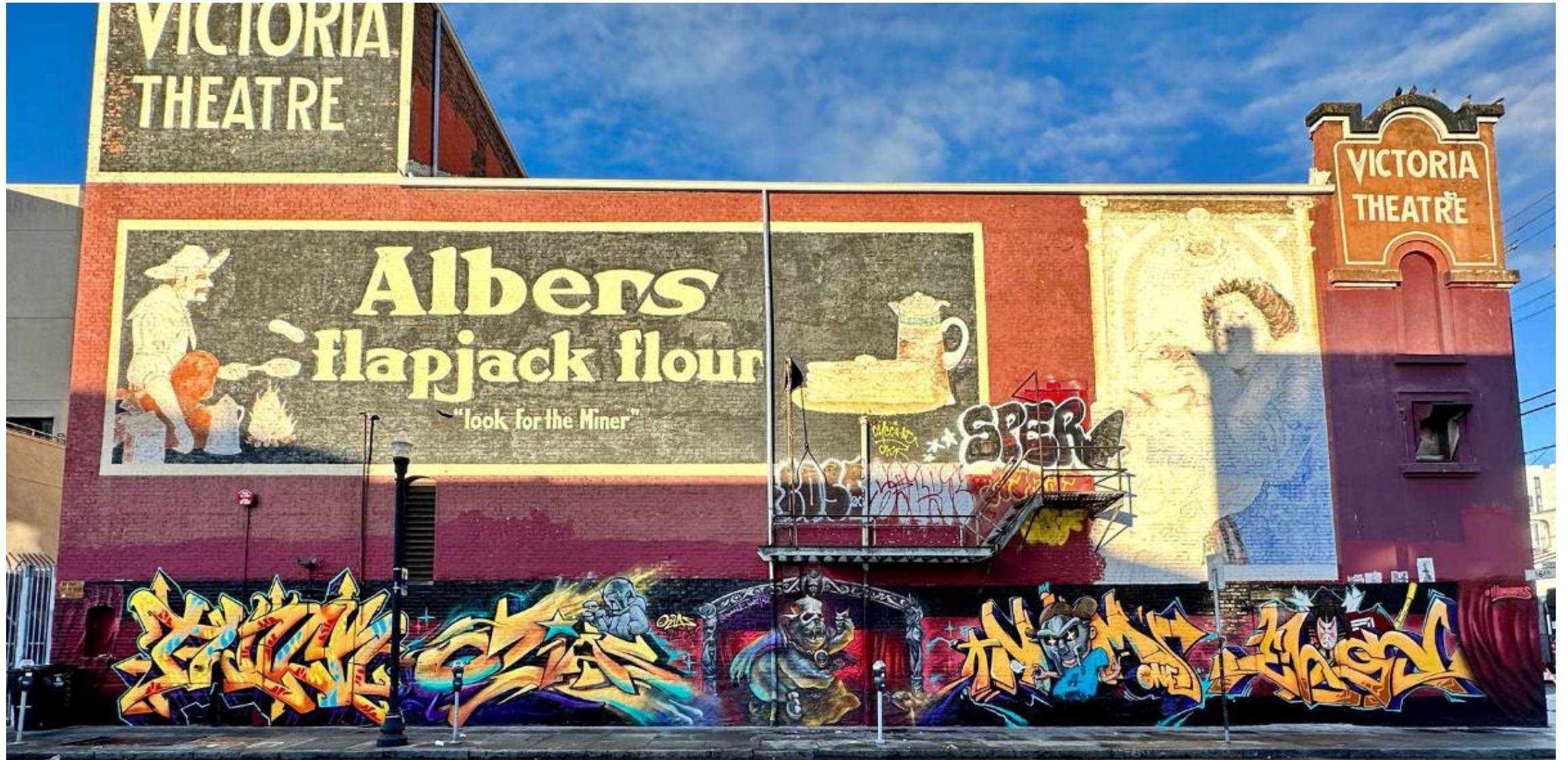


**CATHENGE, DAVID NORMAL, PATRICIA'S GREEN IN HAYES VALLEY**





***STREETSMARTS, ILLUMINARIES, UNTITLED, VICTORIA THEATRE***



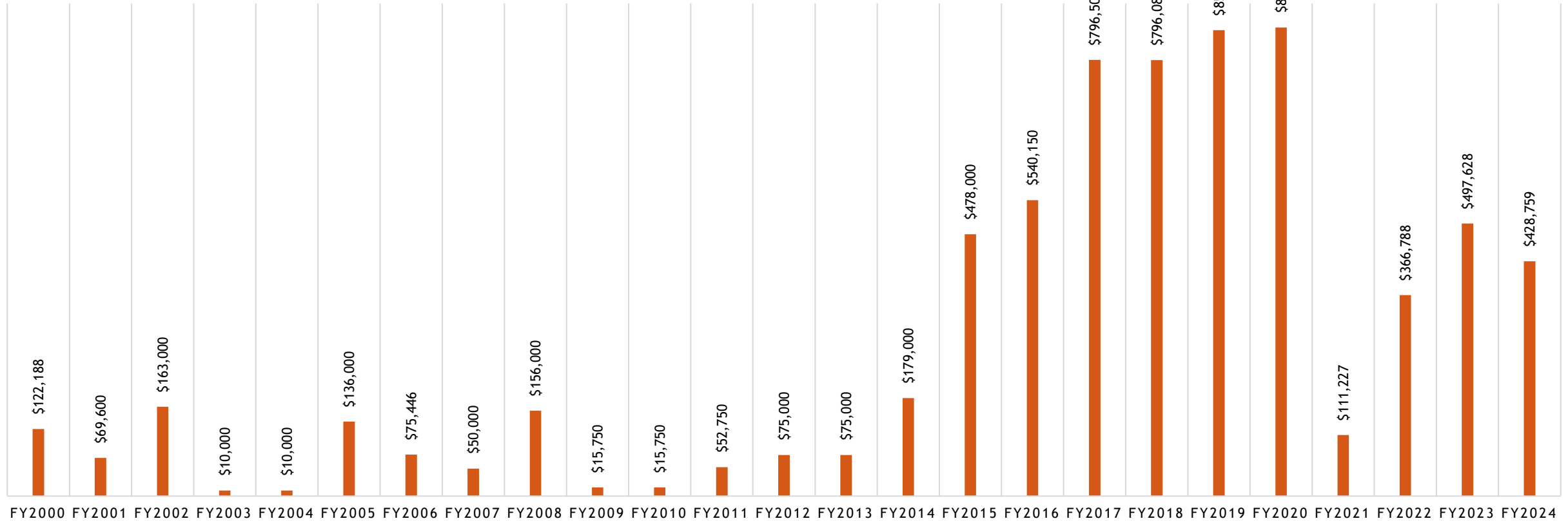


# Civic Art Collection Projects



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

# 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 \$1.8 Million annually.

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

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



# Summary of Civic Art Collection Care Expenditures

FY23 CAPITAL FUNDS	\$349,507.17
FY23 OTHER FUNDS	\$169,371.47
	<b>\$518,878.64</b>

FY22 CAPITAL FUNDS	\$220,774.18
FY22 OTHER FUNDS	\$272,112.37
	<b>\$492,886.55</b>

FY21 CAPITAL FUNDS	\$471,894.55
FY21 OTHER FUNDS	\$267,242.84
	<b>\$739,137.39</b>

FY20 CAPITAL FUNDS	\$1,211,203.19
FY20 OTHER FUNDS	\$221,311.85
	<b>\$1,432,515.04</b>

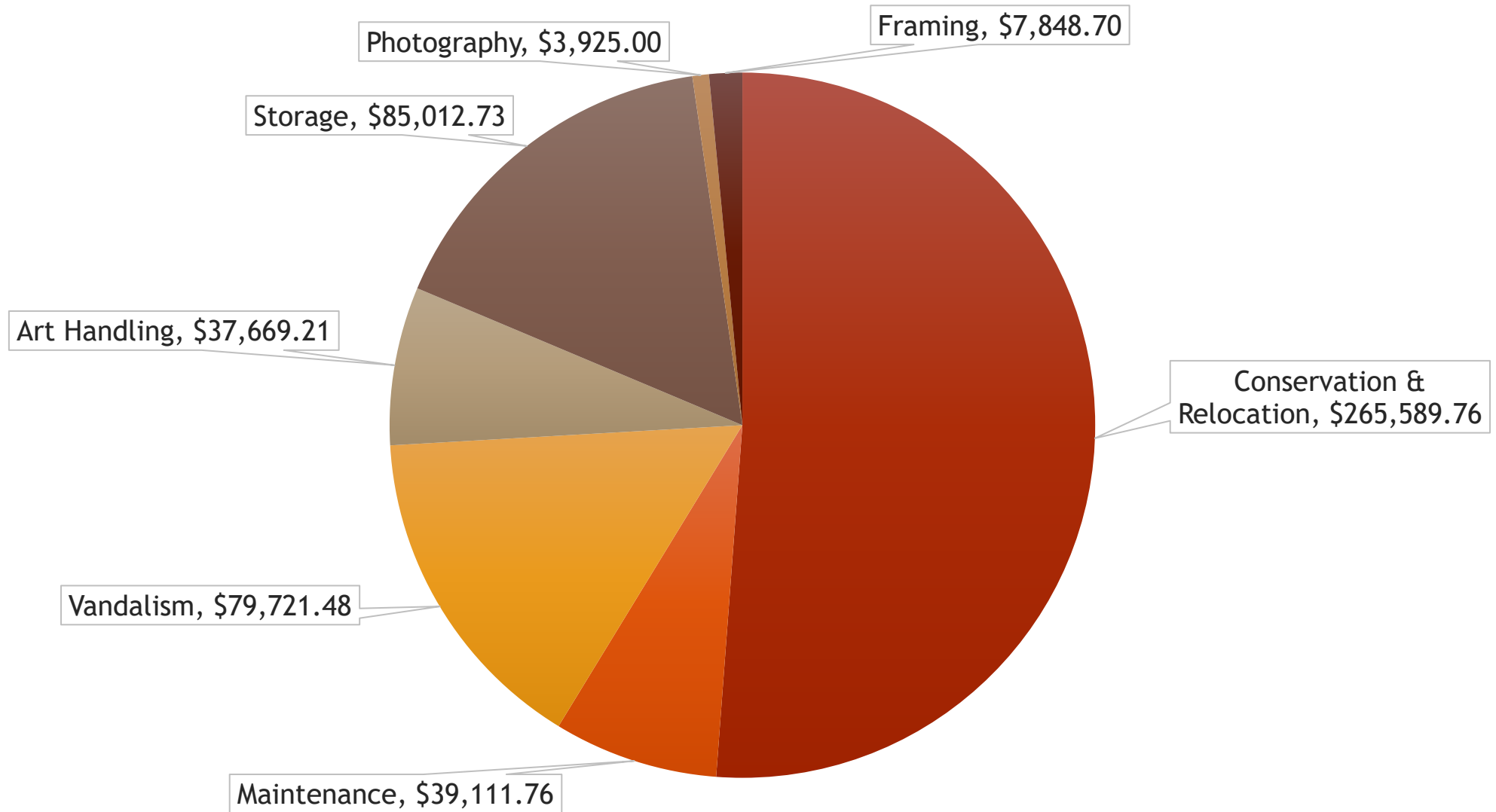
FY19 CAPITAL FUNDS	\$744,618.49
FY19 OTHER FUNDS	\$628,231.84
	<b>\$1,372,850.33</b>

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 FY23

All Accounts = \$518,878.64





# Conservation Projects

## *Diamond Heights Safety Wall, 1968 by Stefan Novak*

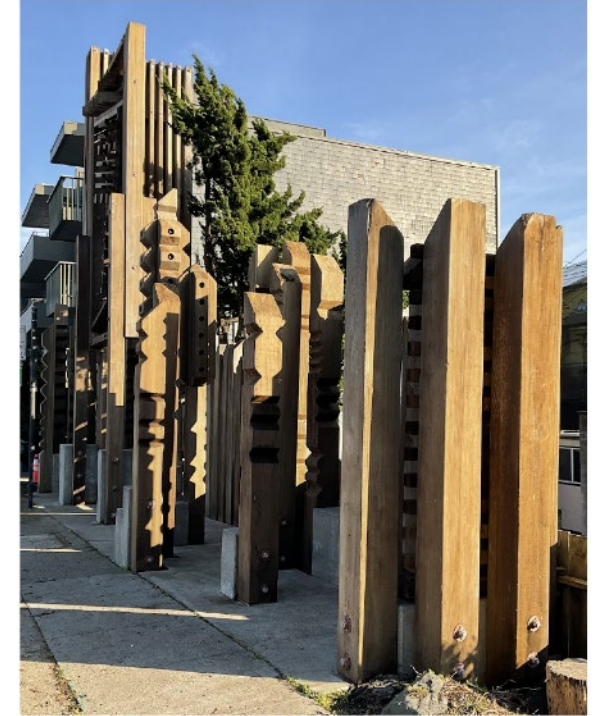
- ▶ Large scale conservation and restoration project partially funded via add-back from Supervisor Mandelman's office in partnership with DPW. Redwood cleaned and rotted areas restored. Backside of sculpture treated for first time. Significant community support.

## *Beach at Tomales Bay, 1979 by Connie Smith Siegel*

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



West End Before Treatment



West End After Treatment



Overall front of painting during cleaning



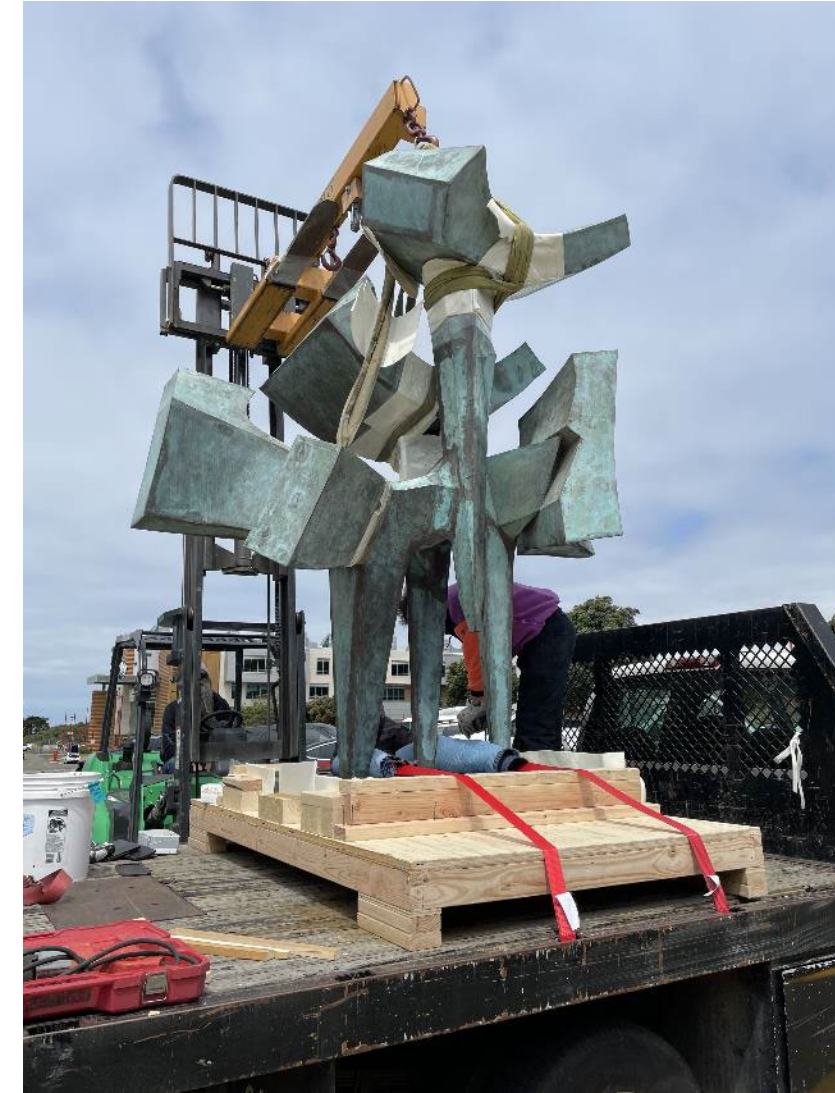
West End Before (Left) and After (Right) Treatment



# Relocation

## *Sentinels*, 1973 by Aristides Demetrios

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





# Conservation Assessments

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

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



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



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



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

**GENERAL NOTES**

OVERALL GENERAL SOILING WITH HEAVY ACCUMULATED POLLUTION AND DEBRIS ON HORIZONTAL SURFACES.

ALL METAL SCALES ARE INTACT WITH NO VISIBLE LOSSES.

EXISTING WFF/DRAINAGE HOLES USED FOR INTERIOR INVESTIGATION WITH BORESCOPE.

APPROACH FOR REMOVAL WILL BE TO DEINSTALL EACH INDIVIDUAL UNIT USING THE INSTALLED RIVETS.

OVERALL DIMENSIONS OF SCULPTURE IS 9.5' x 56' x 2.5'

SCULPTURE IS 23 INDIVIDUAL UNITS.

ARG Conservation Services  
1000 S. G Street, Suite 100  
San Francisco, CA 94103

METAL SEAMS, TYP.

ACTIVE CORROSION STAINING, TYP.

EXT. FINISHED RIVETS, TYP.

DISCRETE UNIT, TYP.

OVERALL VIEW OF DRAGON HEAD.

INTACT SCALES, TYP.

OVERALL VIEW OF CENTRAL BODY.

EXT. VIEW OF RIVET, TYP.

INTERIOR VIEW OF RIVET, TYP.

INT. VIEW OF RIVET, TYP.

**DRAGON RELIEF**

INVESTIGATION & CONDITIONS ASSESSMENT

CLIENT: PUBLIC HEALTH CENTER PH  
440 MADISON STREET  
SAN FRANCISCO, CALIFORNIA

PROJECT TITLE: INVESTIGATION & CONDITIONS ASSESSMENT

DATE: MARCH 2023

DRAWING NO.: A1.1



# Vandalism Abatement

## Completed 29 Treatment Projects



Figure 87: Detail view of the monument before cleaning treatments.

Figure 88: Detail view of the monument after cleaning treatments.

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



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



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



Figure 15: Detail of metallic marker graffiti.

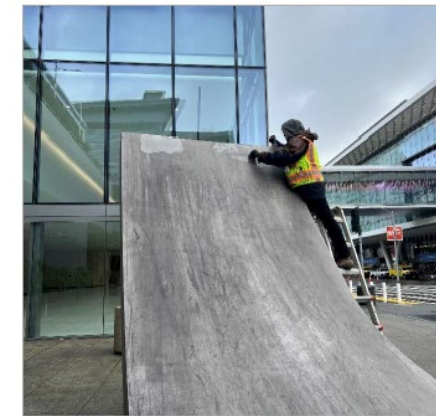


Figure 16: Conservator cleaning the surface with graffiti removal wipes and tap water.



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



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



Figure 7: Bronze chair after treatment.



Figure 8: Bronze chair after treatment.



# Emergency Removal

## Storm Damage

*Invocation, 2004 by Pepe Ozan*

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

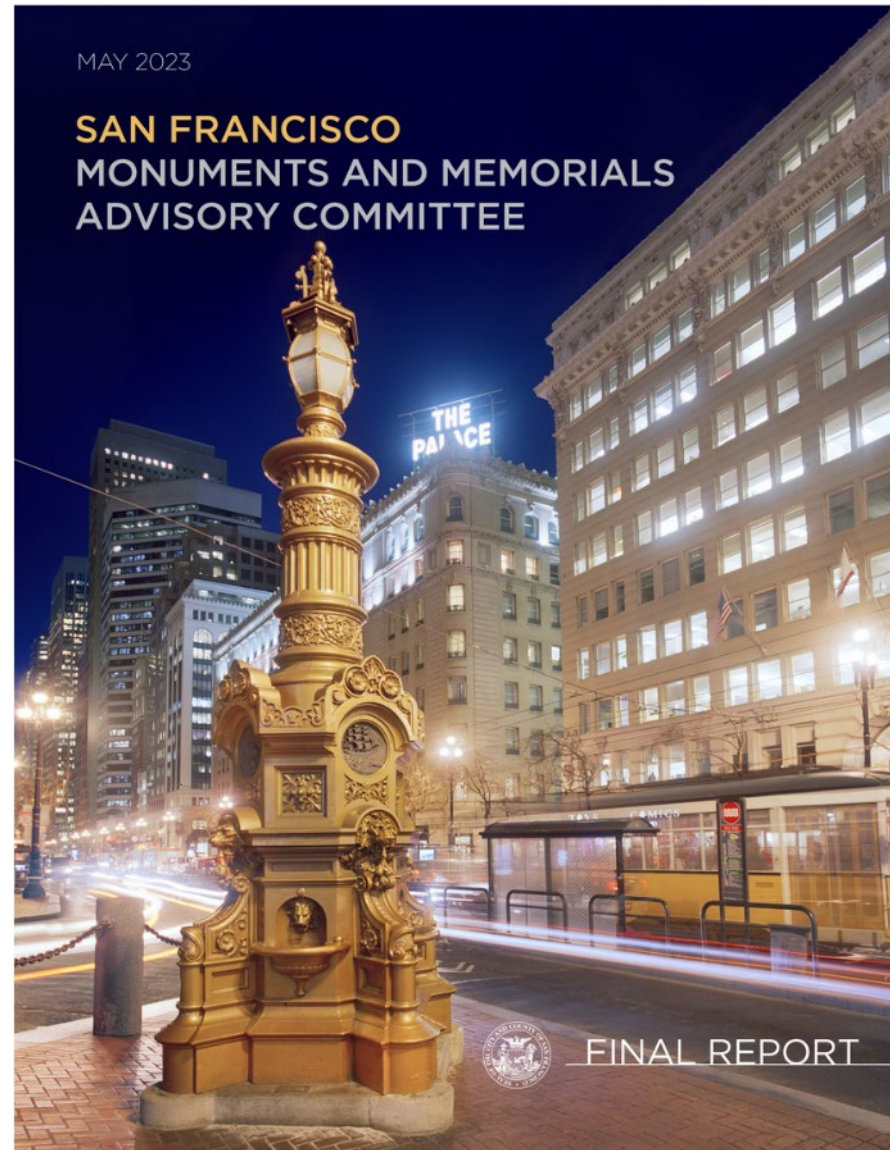




# Monuments & Memorials Advisory Committee

## FINAL REPORT

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



**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 FY23

## ACCESSIONS

55 Artworks completed (commissions and purchases) during FY23.

930 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 45 artworks from both the portable and sited collections.

## RESEARCH & REPORTING

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

## ADMINISTRATION & STAFFING

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

# Looking Forward...

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

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

Agency strategic plan

New commissions with major redevelopment at SFO

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