



Legacy Business Registry Staff Report

Hearing Date: February 26, 2024

SAN FRANCISCO CAMERAWORK

Application No.: LBR-2023-24-022
Business Name: San Francisco Camerawork
Business Address: 2 Marina Blvd., Building A
District: District 2
Applicant: Aay Preston-Myint, Executive Director
Nomination Date: January 16, 2024
Nominated By: Supervisor Catherine Stefani
Staff Contact: Richard Kurylo and Michelle Reynolds
legacybusiness@sfgov.org

BUSINESS DESCRIPTION

San Francisco Camerawork ("SF Camerawork") is a non-profit art gallery dedicated to new ideas and directions in photography. The gallery provokes discovery, experimentation, and exchange through exhibitions and experiences for all who value new ideas in photography. Since it was founded, SF Camerawork has offered exhibitions, workshops, and lectures focused on experimentation, unconventional techniques, and sociopolitical themes.

SF Camerawork was founded in 1974 by a collective of artists who welcomed experimental photography, unconventional techniques, and sociopolitical themes, and who sought to foster a range of alternative styles and approaches. The business relocated several times over the decades and moved to its current home in historic Building A of the Fort Mason Center for Arts and Culture in August 2022.

SF Camerawork offers emerging artists and the public a unique space to exhibit and experience genre-hybrid, materially experimental, and socio-politically challenging photography. Additionally, SF Camerawork hosts critiques, workshops, lectures, panel discussions, and curator-led museum and gallery tours to provide unique insight and access to San Francisco's local photography network. Having launched the careers of several prominent photographic artists, it is an integral contributor to San Francisco's position as one of the world's most important centers for creative photography.

SF Camerawork supports and grows San Francisco's photography community and its supporters. As a longstanding leader in the San Francisco arts milieu, its workshops and exhibitions also draw students and patrons from around the Bay Area and visitors from around the world.

CRITERION 1

Has the applicant operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?

Yes, San Francisco Camerawork has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years:

898 Folsom St. from 1975 to 1977 (2 years)
70 12th St. from 1977 to 1996 (19 years)
115 Natoma St. from 1996 to 2001 (5 years)
1246 Folsom St. from 2001 to 2006 (5 years)
657 Mission St. from 2006 to 2012 (6 years)

Legacy Business Program

Office of Small Business
City Hall Room 140
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
(415) 554-6680
legacybusiness@sfgov.org
www.legacybusiness.org





1011 Market St. from 2021 to 2021 (9 years)
2 Marina Blvd., Fort Mason, Building A from 2022 to Present (2 years)

CRITERION 2

Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?

Yes, San Francisco Camerawork has contributed to the history and identity of the South of Market neighborhood, the Mid-Market district, and the Fort Mason Art and Cultural Center, as well as San Francisco.

The Historic Preservation Commission recommended the applicant as qualifying, noting the following ways the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community:

- SF Camerawork is associated with the art of photography. The business supports and grows San Francisco's photography community and its supporters.
- The San Francisco Chronicle recognized SF Camerawork as "one of the city's most vital venues for photography." Since its early years, SF Camerawork has provided a launching pad for many artists' careers, supplying invaluable financial support, exhibition space, curation, and patronage. SF Camerawork was the first organization in the Bay Area to host exhibitions and lectures by controversial but ultimately highly influential artists.
- In addition to photographers Sally Mann, Robert Mapplethorpe, Susan Meiselas, Carrie Mae Weems, and Joel-Peter Witkin, SF Camerawork has presented the first West Coast exhibitions for John Chiara, Binh Danh, Erica Deeman, Jennifer Karady, Jason Lazurus, Chris McCaw, Wang Ning De, and Meghann Riepenhoff — artists who have emerged as leaders of a new generation gaining international prominence.
- Mayor Edwin Lee issued a proclamation making May 23, 2012, "SF Camerawork Day."
- The subject property is within the California Register-listed and National Register-listed Fort Mason Historic District, as well as the California Register-listed San Francisco Port of Embarkation U.S. Army Historic District.
- SF Camerawork exhibitions have continuously received attention from both local and national media, including The New York Times, CNN, National Public Radio, Art Forum, Art in America, Huffington Post, The San Francisco Chronicle, Art Practical, Frieze, and Photograph magazine.
- With regard to racial and social equity, SF Camerawork offers emerging artists and the public a unique space to exhibit and experience genre-hybrid, materially experimental, and socio-politically challenging photography. Additionally, SF Camerawork hosts critiques, workshops, lectures, panel discussions, and curator-led museum and gallery tours to provide unique insight and access to San Francisco's local photography network. Since 2020, SF Camerawork's annual benefit auction has returned a substantial portion of its proceeds to working artists, which include locally-based artists.

CRITERION 3

Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?

Yes, San Francisco Camerawork is committed to maintaining the physical features and traditions that define the organization.

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HISTORIC PRESERVATION COMMISSION RECOMMENDATION

The Historic Preservation Commission recommends that San Francisco Camerawork qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business:

- Art gallery.
- Home for provocative photography.
- Creative freedom.
- Presenting installation-based, genre-hybrid, and materially experimental work, as well as work that addresses challenging sociopolitical issues.

CORE PHYSICAL FEATURE OR TRADITION THAT DEFINES THE BUSINESS

Following is the core physical feature or tradition that defines the business that would be required for maintenance of the business on the Legacy Business Registry.

- Art gallery.

STAFF RECOMMENDATION

Staff recommends that the San Francisco Small Business Commission include San Francisco Camerawork currently located at 2 Marina Blvd., Building A in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

Richard Kurylo and Michelle Reynolds
Legacy Business Program

Legacy Business Program

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Small Business Commission

Resolution No. _____

February 26, 2024

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Adopting findings approving the Legacy Business Registry application for San Francisco Camerawork, currently located at 2 Marina Blvd., Building A.

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; or

WHEREAS, the subject business has operated in San Francisco for more than 20 years but less than 30 years, has had no break in San Francisco operations exceeding two years, has significantly contributed to the history or identity of a particular neighborhood or community and, if not included on the Registry, faces a significant risk of displacement; and

WHEREAS, the subject business has contributed to the neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on February 26, 2024, the San Francisco Small Business Commission reviewed documents and correspondence, and heard oral testimony on the Legacy Business Registry application; therefore

BE IT RESOLVED, that the Small Business Commission hereby includes San Francisco Camerawork in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

BE IT FURTHER RESOLVED, that the Small Business Commission recommends safeguarding the below listed physical features and traditions at San Francisco Camerawork.

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Physical Features or Traditions that Define the Business:

- Art gallery.
- Home for provocative photography.
- Creative freedom.
- Presenting installation-based, genre-hybrid, and materially experimental work, as well as work that addresses challenging sociopolitical issues.

BE IT FURTHER RESOLVED, that the Small Business Commission requires maintenance of the below listed core physical feature or tradition to maintain San Francisco Camerawork on the Legacy Business Registry:

- Art gallery.

I hereby certify that the foregoing Resolution was ADOPTED by the Small Business Commission on February 26, 2024.

Katy Tang
Director

RESOLUTION NO. _____

Ayes –
Nays –
Abstained –
Absent –

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Legacy Business Registry

Application Review Sheet

Application No.: LBR-2023-24-022
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Applicant: Aay Preston-Myint, Executive Director
Nomination Date: January 16, 2024
Nominated By: Supervisor Catherine Stefani

CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?

Yes No

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70 12th St. from 1977 to 1996 (19 years)
115 Natoma St. from 1996 to 2001 (5 years)
1246 Folsom St. from 2001 to 2006 (5 years)
657 Mission St. from 2006 to 2012 (6 years)
1011 Market St. from 2021 to 2021 (9 years)
2 Marina Blvd., Fort Mason, Building A from 2022 to Present (2 years)

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?

Yes No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?

Yes No

NOTES: NA

DELIVERY DATE TO HPC: January 24, 2024

Richard Kurylo and Michelle Reynolds
Legacy Business Program

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Member, Board of Supervisors
District 2



City and County of San Francisco

CATHERINE STEFANI

January 16, 2024

Katy Tang
Office of Small Business
City Hall, Room 110
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102

RE: Legacy Business Nomination for SF Camerawork

Dear Director Tang,

I am pleased to nominate San Francisco Camerawork, known as SF Camerawork, for the Legacy Business Registry. Led by Executive Director Aay Preston-Myint, SF Camerawork is a distinguished nonprofit art gallery located in Fort Mason.

The nominee has continuously operated in San Francisco for 49 years and has maintained a strong presence in the city. SF Camerawork is renowned for supporting and growing the photography community in San Francisco. From its inception, SF Camerawork has acted as a catalyst for the careers of numerous artists, offering essential financial support, gallery space, artistic guidance, and support from benefactors. Over the years, SF Camerawork has become a vital community resource, with many artists, students, and patrons drawn to the gallery from around the Bay Area and visitors worldwide.

As a historic art gallery, SF Camerawork is an essential part of the arts in San Francisco. It is my absolute pleasure to put forth SF Camerawork as a deserving candidate for the Legacy Business Registry.

The nominee can be contacted here: Aay Preston-Myint; Fort Mason Center, 2 Marina Boulevard, Building A, San Francisco, CA 94103; (415) 487-1011; info@sfcamerawork.org.

Sincerely,

A handwritten signature in blue ink, appearing to read "Catherine Stefani".

Catherine Stefani
Supervisor, District 2
City and County of San Francisco



Legacy Business Registry Application



Business Information

Business name: San Francisco Camerawork

Business owner name(s): _____

Identify the person(s) with the highest ownership stake in the business

Current business address: Fort Mason Center, 2 Marina Boulevard, Building A, San Francisco, CA 94123

Telephone: (415) 487 - 1011 **Email:** info@sfcamerawork.org

Mailing address (if different than above): _____

Website: https://sfcamerawork.org/

Facebook: https://www.facebook.com/sfcamerawork/ **Twitter:** https://twitter.com/sfcamerawork

7-digit San Francisco Business Account Number (BAN): [] [] [] [] [] [] []

Do any of these describe your business? (select all that apply)
Requires at least 51% of the business be owned, operated, and controlled by the business designation below.

- | | |
|---|--|
| <input type="checkbox"/> Immigrant-Owned Business | <input type="checkbox"/> Owned by Person with a Disability |
| <input type="checkbox"/> LGBTQ+-Owned Business | <input type="checkbox"/> Veteran-Owned Business |
| <input type="checkbox"/> Minority-Owned Business* | <input type="checkbox"/> Woman-Owned Business |

**Minority is defined as on or more of the following racial or ethnic groups: American Indian or Alaska Native; Asian; Black or African American; Hispanic or Latino; Middle Eastern or North African; Native Hawaiian/Other Pacific Islander*

Contact Person Information

Contact person name: Aay Preston-Myint

Contact person title: Executive Director

Contact telephone: (415) 487 - 1011 **Contact email:** _____

Business Location(s)

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business.

If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address.

Original San Francisco address: 898 Folsom Street **Zip Code:** 94107

Is this location the founding location of the business? (Y/N): N

Dates at this location: From: 1975 **To:** 1977

Other address (if applicable): 70 12th Street **Zip Code:** 94103

Dates at this location: From: 1977 **To:** 1996

Other address (if applicable): 115 Natoma Street **Zip Code:** 94105

Dates at this location: From: 1996 **To:** 2001

Other address (if applicable): 1246 Folsom Street **Zip Code:** 94013

Dates at this location: From: 2001 **To:** 2006

Other Address (if applicable): 657 Mission Street **Zip Code:** 94105

Dates at this location: From: 2006 **To:** 2012

Other address (if applicable): 1011 Market Street **Zip Code:** 94103

Dates at this location: From: 2012 **To:** 2021

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List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business.

If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address.

Original San Francisco address: **Zip Code:**

Is this location the founding location of the business? (Y/N):

Dates at this location: From: **To:**

Other address (if applicable): **Zip Code:**

Dates at this location: From: **To:**

Other address (if applicable): **Zip Code:**

Dates at this location: From: **To:**

Other address (if applicable): **Zip Code:**

Dates at this location: From: **To:**

Other Address (if applicable): **Zip Code:**

Dates at this location: From: **To:**

Other address (if applicable): **Zip Code:**

Dates at this location: From: **To:**

Applicant Disclosures

San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified. A business deemed not current with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for grants through the Legacy Business Program.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Name: Susan Malone

Signature:

Susan Malone

Date: 2023-08-11

SAN FRANCISCO CAMERAWORK

Written Historical Narrative

INTRODUCTION

a. Describe the business. What does it sell or provide?

SF Camerawork provokes discovery, experimentation, and exchange through exhibitions and experiences for all who value new ideas in photography. Since 1974, SF Camerawork has offered exhibitions, workshops, and lectures focused on experimentation, unconventional techniques, and sociopolitical themes. Having launched the careers of several prominent photographic artists, it is an integral contributor to San Francisco's position as one of the world's most important centers for creative photography.

b. Describe who the business serves.

SF Camerawork supports and grows San Francisco's photography community and its supporters. As a long-standing leader in the San Francisco arts milieu, its workshops and exhibitions also draw students and patrons from around the Bay Area and visitors from around the world.

c. In about 2-5 words (15-30 characters), describe what the business is known for.

Home for provocative photography.

CRITERION 1: The business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years

a. Provide a short history of the business, including locations and owners.

San Francisco Camerawork, known as SF Camerawork, was founded in 1974 by a collective of artists who welcomed experimental photography, unconventional techniques, and sociopolitical themes, and who sought to foster a range of alternative styles and approaches.

John Patrick Lamkin curated photography shows under the name "Lamkin Camerawork Gallery" in Fairfax, California from the fall of 1974 to September 1975, exhibiting the work of Tauno Pajunen, John Spence Weir, Wanda Hammerbeck, Gail Skoff, Walter Chappell, and others.¹

¹ "On the Town," *San Francisco Chronicle & Examiner*, Datebook Section, September 1, 1974, pg. 6; "Happenings," *San Francisco Examiner*, October 5, 1974, pg. 8; "On the Town," *San Francisco Chronicle & Examiner*, Datebook Section, November 10, 1974, pg. 8.

In 1975, Lamkin brought his gallery to 898 Folsom Street in San Francisco. An early exhibition of work by Philip Galgiani, Sharon Golden, John Patrick Lamkin and Donna-Lee Phillips was part of Open Studios South of Market from October to November 16, 1975.² Camerawork began offering workshops as early as February 1976, when Donna-Lee Phillips led a class on tools and techniques of graphic design for artists.³

In November 1976, Camerawork produced the influential *Photography and Language* show, organized by Lew Thomas, John Lamkin, and Carl Loeffler, and shown in partnership with La Mamelie at 70 12th Street. Critic Hal Fischer remembered *Photography and Language* as a “real survey of what was being done nationally with words and images,” and that the show’s accompanying publication was “one of the most important theoretical books for practicing photographers to have come out in the 1970s.”⁴

In late 1976, Camerawork prepared to relocate to 70 12th Street and open with the exhibition *Eros & Photography*, co-juried by Hal Fischer and Donna-Lee Phillips. Abruptly deciding to take a sabbatical, Lamkin turned the gallery and the show over to Fischer, Phillips, and volunteer Craig Morey.

In early 1977, with Lamkin symbolically selling out to the group for one dollar, Camerawork transitioned into a 501(c)(3) charitable nonprofit corporation with Hal Fischer, Lionel Glaze, and Craig Morey as incorporating directors and Morey serving as the first executive director.⁵ The organization was established with the California Secretary of State on April 8, 1977.

In 1977, SF Camerawork relocated from 898 Folsom Street to 70 12th Street. The location at 70 12th Street served as the organization’s home for almost 20 years, hosting not only a gallery, but a space for lectures, a bookstore, and a growing photography reference library and archive.⁶

In the fall of 1979, the organization changed its name to “San Francisco Camerawork.”⁷ Although still occasionally listed by the full name, the nonprofit is today known as “SF Camerawork.”

Craig Morey, the executive director from 1977 to 1981, remembered how the initial direction, photo-centeredness, and provocative approach of SF Camerawork was debated among its founders: “Because John Lamkin had come from the Wynn Bullock/Ansel Adams school of

² “New Art Exhibits,” *San Francisco Examiner*, October 18, 1975, pg. 5.

³ “Bay Calendar for the Weekend,” *San Francisco Examiner*, February 27, 1976, pg. 35.

⁴ “In Transition,” *SF Camerawork Quarterly*, Vol. 2, No. 3 (Fall 1984), pg. 17.

⁵ Sam Whiting, “Photo Gallery’s New Focus,” *San Francisco Chronicle*, May 3, 1996, pg. D1; “In Transition,” *SF Camerawork Quarterly*, Vol. 2, No. 3 (Fall 1984), pg. 15.

⁶ “New Art Exhibits,” *San Francisco Examiner*, January 18, 1977, pg. 21; *San Francisco Camerawork Newsletter*, Vol. 8, No. 2 (May 1981), pg. 2.

⁷ “Photography,” *San Francisco Chronicle & Examiner*, Datebook Section, October 28, 1979, pg. 11.

photography, there were many people who wanted Camerawork to promote a fairly traditional approach to the medium.”⁸

Ted Hedgpeth, arts critic and former contributing editor to *Artweek* and the *San Francisco Review of Books*, described in 1984 what SF Camerawork instead came to champion: “emerging artists over the already recognized, esoteric ideas over popular beliefs, and alternative processes over traditional practices.”⁹

In 1981, under the leadership of new executive director June Poster and with funding from the California Arts Council and the National Endowment for the Arts, SF Camerawork hosted a summer lecture series with Joel Peter Witkin, Henry Wessell, Jr., Shelley Rice, Judith Golden, Jim Hughes, Fred Lonidier, Robbert Flick, and Kenneth Shorr. That same summer, the organization offered a seven-week course by Ted Hedgpeth and Hal Fischer, “Criticism in Practice.”¹⁰

This was the start of SF Camerawork’s long and continuing history of educational lectures and programs featuring photographers, educators, and critics. Prominent photographers Lee Friedlander (May 3, 1982), William Wegman (September 7, 1982), and Robert Mapplethorpe (June 1984) each spoke and gave slide shows at SF Camerawork in its first decade.

To further its mission to educate and champion photography as an art, SF Camerawork began publishing a printed newsletter. This transitioned into a respected quarterly magazine featuring interviews with photographers, gallery operators, and critics while acting as a resource and directory for local shows, photographic supplies, and classes.

Notable exhibitions in the early 1980s included work by Joel-Peter Witkin and Linda Gammell (April 6-May 15, 1982) and Imogen Cunningham (“Dolls and Doubles,” June-July 1983). In addition to its gallery on 12th Street, SF Camerawork also curated exhibits in other locations. *Disability and the Arts* was on display at the relatively new Fort Mason Center for Arts and Culture, from July 20–August 14, 1981.¹¹

In the first 10 years of the organization’s existence, SF Camerawork had offered to the public and the photography community work from both the new and experimental as well as the accomplished and prominent: Robert Heinecken, Lewis Baltz, Jack Welpott, Robert Cumming, Sandy Skoglund, Judy Dater, and Robert Mapplethorpe.¹² In its mission statement, the maturing organization recognized its unique role as a nonprofit “free to exhibit the work of emerging artists and to stage exhibits of an experimental nature, with attention solely to the quality and significance of the work rather than its marketability.”¹³

⁸ Al Morch, “A Beginner’s Guide to Photography, *San Francisco Examiner*, April 4, 1981, pg. B1; “In Transition,” *SF Camerawork Quarterly*, Vol. 2, No. 3 (Fall 1984), pg. 15.

⁹ Ted Hedgpeth, “In Retrospect: A Curator’s View,” *SF Camerawork Quarterly*, Vol. 2, No. 3 (Fall 1984), pg. 7.

¹⁰ *San Francisco Camerawork Newsletter*, Vol. 8, No. 2 (May 1981), pg. 2.

¹¹ *San Francisco Camerawork Newsletter*, Vol. 8, No. 2 (May 1981), pg. 2.

¹² *SF Camerawork Quarterly*, Vol. 2, No. 3 (Fall 1984), pg. 5.

¹³ *San Francisco Camerawork Newsletter*, Vol. 10, No. 2 (June 1983).

During this pivotal period in the late 1970s until 1983, Arthur Ollman served as President of the SF Camerawork Board. Ollman left the Board to become the founding director of the Museum of Photographic Arts (MOPA) in San Diego.

In 1983, Chris Johnson, who later went on to serve as the Chair of the Photography Department at California College of the Arts, succeeded Ollman as the Board President. Under Johnson, SF Camerawork made the change from being a non-profit membership organization to the Board-governed organization that SF Camerawork is now. Johnson led the governing Board of 20 working artists, designers, writers, and educators in the field of photography.

The Johnson Board hired Marnie Gillett as executive director of SF Camerawork in January 1984. Gillett led the organization to greater levels of prominence, focused on creating, in her words, “an environment where artists, writers and curators can interact to explore and develop their visions and ideas.”¹⁴

On May 3, 1996, SF Camerawork moved to 115 Natoma Street between Mission and Howard streets as part of the burgeoning Yerba Buena Arts District. Architect Peter Pfau designed the space to include a gallery, bookstore, and reference library of more than 3,000 items, which was considered “the most comprehensive lens-based critical theory resource on the West Coast.” At the time, SF Camerawork was supported by more than 1,200 members.¹⁵

The shift to a governing Board marked a major shift away from members primarily funding the organization, and SF Camerawork therefore required a new funding mode that included sources beyond members. Gillett and attorney Marla Westover led the change and created the SF Camerawork Annual Benefit Auction as a new source of fundraising and marketing.

In late 2000, at the end of its five-year lease on Natoma Street, SF Camerawork’s annual rent was increased from \$30,000 to nearly \$200,000. The crisis was one faced by many other nonprofits located South of Market during the dotcom boom, when demand for commercial space in the neighborhood reached unprecedented levels. SF Camerawork relocated once more, sharing space with New Langton Arts at 1246 Folsom Street beginning in 2001.¹⁶

Gillett, who led SF Camerawork through two successful and tumultuous decades, succumbed to breast cancer on December 3, 2004. *San Francisco Chronicle* critic Kenneth Baker noted her impact on SF Camerawork and its resilience as an arts organization: “Unafraid of controversy, she kept a steady stream of high-powered speakers coming through the institution through all its changes and financial crises.”¹⁷

Sharon Tanenbaum succeeded Gillett as Executive Director, and during this time the SF Camerawork Board was primarily led by Thomas Meyer. Tanenbaum continued to emphasize SF Camerawork's professional development opportunities for emerging artists such as portfolio

¹⁴ Marnie Gillett, “New Directions,” *SF Camerawork Quarterly*, Vol. 2, No. 3 (Fall 1984), pg. 5.

¹⁵ Sam Whiting, “Photo Gallery’s New Focus,” *San Francisco Chronicle*, May 3, 1996, pg. D1.

¹⁶ Patrick Hoge, “Marnie Gillett—Ran SF Camerawork,” *San Francisco Chronicle*, December 12, 2004, pg. A35; David Bonetti, “Timely Art on Politics,” *San Francisco Examiner*, November 1, 2000, pg. B1.

¹⁷ Kenneth Baker, “Remembering Agnes Martin,” *San Francisco Chronicle*, December 28, 2004, pg. D1.

reviews and critiques by those knowledgeable in the field. She also focused on educational programs, in particular First Exposures, an SF Camerawork-hosted program (now its own independently run nonprofit) that exposed preteen- and teen-aged photographers to weekly mentorship with and by working photographers.

In 2006, SF Camerawork again secured its own space, at 657 Mission Street, and opened with *Ghosts in the Machine*, an exhibit of contemporary photography and digital media.¹⁸ A 2007 exhibition, *Not Given: Talking of and Around Photographs of Arab Women*, featured unexpected and perception-challenging images curated by Dore Bowen and Isabelle Massu from the Arab Image Foundation.¹⁹ In 2008 SF Camerawork exhibited *Katsushige Nakahashi: The Depth of Memory*, a photosculptural remembrance and reflection on the Pearl Harbor attack.²⁰

In 2012, Chuck Mobley became Executive Director with artist Hal Fischer as Board President, and SF Camerawork again relocated, signing a 10-year-lease at 1011 Market Street. The site had been unoccupied for 30 years, and SF Camerawork was identified to be a major contributor to a new Central Market Arts District by San Francisco's Office of Economic and Workforce Development. SF Camerawork's first major exhibition at the space was artist Eric William Carroll, who that year won SF Camerawork's Baum Award for an Emerging American Photographer.²¹

SF Camerawork exhibitions staged under executive director Heather Snider (2014-2020) occasionally extended beyond camera-based work. *Forage From Fire: Images by Norma I. Quintana* in 2018 displayed 75 prints, but also camera bodies and a typewriter burned in the 2017 Napa County Atlas Peak wildfire. *Dispersion* by Jennifer Brandon, exhibited by SF Camerawork in 2019, pushed the boundaries of alternative processes by displaying a sheet of exposed silver gelatin photographic paper that Brandon periodically altered with mirror remover over the course of the run.²²

At end of 2018, Board leadership transitioned to attorney and collector Michelle Branch. SF Camerawork rebranded its annual juried member show as *FORECAST*. The *FORECAST* 2019 show reaffirmed SF Camerawork as a lively venue for supporting and showcasing emerging artists and included artists Adrian Burrell as its first juried prize winner and also featured artists Chanel Stone and Johnnie Chatman in their first public exhibitions. In January 2020, groundbreaking work by three of SF Camerawork's founders—Hal Fischer, Donna-Lee Phillips, and Lew Thomas—were exhibited in SFMOMA's *Thought Pieces*.²³ While preparing for the show, SFMOMA Curator Erin O'Toole conducted research of the three artists' work in SF Camerawork's physical archives. SF Camerawork opened the year with the exhibition *Together*

¹⁸ "Local Events," *San Francisco Examiner*, October 5, 2006, pg. 24.

¹⁹ Tiffany Martini, "Seeing isn't necessarily believing," *San Francisco Examiner*, March 13, 2007, pg. 17.

²⁰ Kenneth Baker, "Exhibitions evoke signs of ruin, scars of war," *San Francisco Chronicle*, January 19, 2008 (SFGate website accessed July 12, 2023). Reyhan Harmanci, "'Katsushige Nakahashi: The Depth of Memory' - torpedo from photos," *San Francisco Chronicle*, January 3, 2008 (SFGate website accessed July 12, 2023).

²¹ Andrew Wallace Chamings, "Visual Arts," *San Francisco Chronicle*, May 10, 2012, 96 Hours section, pg. 14.

²² Sam Whiting, "Creation through Destruction," *San Francisco Chronicle*, April 18, 2019, pg. E4.

²³ SFMOMA website: <https://www.sfmoma.org/exhibition/thought-pieces-1970s-photographs-by-lew-thomas-donna-lee-phillips-and-hal-fischer/>

by Jamil Hellu, during which Fischer and Hellu were interviewed in conversation, showing the influence of Fischer's work on Hellu and a new generation of photographers.

From the beginning to the end of the pandemic, Branch led SF Camerawork. During this critical time, SF Camerawork sustained a vital forum for artistic communities and concentrated on pandemic financial resilience by securing long-term institutional funding and developing new partnerships. SF Camerawork renewed its commitment to showing a diverse range of photographic artists and approaches to the medium. Workshops and events moved online, which increased the number of programs offered and broadened the SF Camerawork community. Audience members attended from as far as Japan, Switzerland, and Chile. In 2020, SF Camerawork moved its annual Benefit Auction themed "See How Beautiful I Am" online and for the first time shared back up to 50% of sales with artists, helping with artist pandemic visibility and recovery.

In January 2021, challenged by the COVID pandemic and worsening conditions of the surrounding neighborhood, SF Camerawork moved out of its longtime home at 1011 Market Street. Over the course of the next 18 months, pop-up exhibitions and talks were hosted at Minnesota Street Project (1275 Minnesota Street), including *Matter in the Hot House (2022)*, a solo show by SFC Exhibition Award winner Aimee Beaubien, and *FORECAST 2021*, featuring American artists Katina Alexopulo, Trent Bozeman, Nykelle DeVivo, Christian K. Lee, Jamie Robertson, and Ashley Ross.

SF Camerawork moved to its current home in historic Building A of the Fort Mason Center for Arts and Culture in August 2022. The first exhibition was Kija Lucas' *A Taxonomy of Belonging*. Jonathan Calm was elected as Board President in November 2022, and the Board hired Aay Preston-Myint as Executive Director in January 2023.

b. Provide the ownership history of the business in a consolidated year-to-year format.

1974 to 1977: John Lamkin
1977 to 2023: San Francisco Camerawork, a 501(c) California nonprofit corp.

c. Describe any circumstances that required the business to cease operations in San Francisco for any significant length of time.

While SF Camerawork has moved numerous times within the city, it has never ceased operations since it was founded in 1974.

CRITERION 2: The business has contributed to the neighborhood's history and/or the identity of a particular neighborhood or community

a. Describe the business' contribution to the history and/or identity of the neighborhood, community, business sector, or San Francisco as a whole.

The *San Francisco Chronicle* recognized SF Camerawork as “one of the city’s most vital venues for photography.”²⁴ Since its early years, SF Camerawork has provided a launching pad for many artists' careers, supplying invaluable financial support, exhibition space, curation, and patronage. SF Camerawork was the first organization in the Bay Area to host exhibitions and lectures by controversial but ultimately highly influential artists.

SF Camerawork’s history is intertwined with that of several San Francisco nonprofit organizations, such as La Mabelle and New Langton Arts that have subsequently closed – as well as the San Francisco Museum of Modern Art. Many emerging artists started their careers with exhibitions at SF Camerawork, and many have gone on to show with prominent international and local galleries (including Haines Gallery, Casemore Gallery, Fraenkel Gallery, and Yosi Milo Gallery). Nationally, in 2011, SF Camerawork was one of the first organizations selected to participate in the Warhol Initiative of the The Andy Warhol Foundation for the Visual Arts. The award included significant financial support as well as opportunities to collaborate with other nonprofits nationwide that were part of the Initiative.

Finally, with the closure of the Rayko Photography Gallery to the public and the pending closures of Pier 24 Photography and the McEvoy Foundation for the Arts, SF Camerawork will remain among only a handful of dedicated noncommercial photography galleries in San Francisco open to the general public.

b. Is the business associated with significant people or events, either now or in the past?

In addition to photographers Sally Mann, Robert Mapplethorpe, Susan Meiselas, Carrie Mae Weems, and Joel-Peter Witkin, SF Camerawork has presented the first West Coast exhibitions for John Chiara, Binh Danh, Erica Deeman, Jennifer Karady, Jason Lazurus, Chris McCaw, Wang Ning De, and Meghann Riepenhoff — artists who have emerged as leaders of a new generation gaining international prominence.

c. How does the business demonstrate its commitment to the community?

SF Camerawork offers emerging artists and the public a unique space to exhibit and experience genre-hybrid, materially experimental, and socio-politically challenging photography. Additionally, SF Camerawork hosts critiques, workshops, lectures, panel discussions, and curator-led museum and gallery tours to provide unique insight and access to San Francisco’s local photography network. Since 2020, SF Camerawork’s annual benefit auction has returned a substantial portion of its proceeds to working artists, which include locally-based artists.

d. Has the business ever been referenced in the media, business trade publication, and/or historical documents?

SF Camerawork exhibitions have continuously received attention from both local and national media, including *The New York Times*, CNN, National Public Radio, *Art Forum*, *Art in America*,

²⁴ Kenneth Baker, “Remembering Agnes Martin,” *San Francisco Chronicle*, December 28, 2004, pg. D1.

The Huffington Post, The San Francisco Chronicle, Art Practical, Frieze, and Photograph magazine.

e. Has the business ever received any awards, recognition, or political commendations?

The City and County of San Francisco has recognized SF Camerawork's contribution to the arts and began granting funding through the Hotel Tax Fund/Grants for the Arts as early as 1981 (\$3,240).

In 2011, SF Camerawork was one of the first organizations selected to participate in the Warhol Initiative of the The Andy Warhol Foundation for the Visual Arts. The award included significant financial support as well as opportunities to collaborate with other nonprofits nationwide that were part of the Initiative.

Mayor Edwin Lee issued a proclamation making May 23, 2012, "SF Camerawork Day."

Mayor London Breed presented SF Camerawork with a Certificate of Honor on September 14, 2018, for helping San Francisco to welcome over 4,500 delegates from around the world who attended the Global Climate Action Summit. Through exhibitions, publications, and educational programs, SF Camerawork encouraged and supported crucial emerging artists to explore new ideas in the photographic arts. Through their participation in Culture for Climate, SF Camerawork supported a unique initiative that brought together 14 San Francisco arts and cultural organizations to strengthen our international commitments and realize our global climate goals.

f. How would the community be diminished if the business were to be sold, relocated, shut

In 1981, photography art exhibitions could be regularly viewed at the San Francisco Art Institute, SFMOMA, and seven art galleries specializing in photo imagery, all with photo-reference libraries for students and the curious public.²⁵ Andy Grundberg, former photography critic for the *New York Times*, said in 1996 that "San Francisco is the alternative to New York, and ahead of every other city in terms of being a center for photography."²⁶ Since then, the landscape for exhibition and support of experimental and fine arts photography has diminished in the city, with SF Camerawork one of a limited number of venues and one unique for presenting and discussing important new photography and opportunities that would not otherwise be provided by commercial galleries or museums in San Francisco.

CRITERION 3: The business is committed to maintaining the physical features or traditions that define the business

a. Is the business associated with a culturally significant building, structure, object, signage, mural, architectural detail, neon sign, or any other special physical feature that defines the business?

²⁵ Al Morch, "A Beginner's Guide to Photography," *San Francisco Examiner*, April 4, 1981, pg. B1.

²⁶ Sam Whiting, "Photo Galleries on the Move," *San Francisco Chronicle*, May 3, 1996, pg. D1

SF Camerawork is headquartered in the historic Building A of the Fort Mason Center for Arts & Culture. “A pioneer in the reuse of military bases, Fort Mason Center for Arts & Culture has been honored by the California Preservation Foundation for its efforts preserving the historic U.S. Army San Francisco Port of Embarkation.”²⁷

b. In a few words, describe the main business activity you commit to maintaining.

SF Camerawork is committed to presenting installation-based, genre-hybrid, and materially experimental work, as well as work that addresses challenging sociopolitical issues. The creative freedom encouraged by its nonprofit model, which is independent of sales revenue, will continue to offer a unique space for emerging artists to exhibit and the public to discover them.

c. What challenges is the business facing today?

With innovations in technology, the higher cost of living for artists in the Bay Area, decreased funding in the arts sector, and greater infrastructural costs for art galleries, there is increasing negative pressure on working photographic artists and those who would gain from exposure to their work. SF Camerawork remains dedicated to being a gathering space for all who love photography – providing online and physical space for working artists to develop and show their craft.

With the closure of the Rayko Photography Gallery to the public and pending closures of Pier 24 Photography and the McEvoy Foundation for the Arts, SF Camerawork will remain among only a handful of dedicated noncommercial photography galleries in San Francisco open to the general public.

Legacy Business Program staff will add the following details:

a. Features or traditions that define the business and should be maintained for the business to remain on the Legacy Business Registry.

Art gallery.

b. Other special features of the business location, such as if the property associated with the business is listed on a local, state, or federal historic resources registry.

The Planning Department Historic Resource Status of the building that houses SF Camerawork is “A - Historic Resource Present.” The building is listed on the California Register and the National Register, and it is a contributing structure to the Fort Mason Historic District.

²⁷ <https://fortmason.org/about/>

















■ ARTS & ENTERTAINMENT

'Dismantling Monoliths' imagery at SF Camerawork pushes viewers to see the light

 by Gina Gotsill, Bay City News Foundation
March 3, 2023

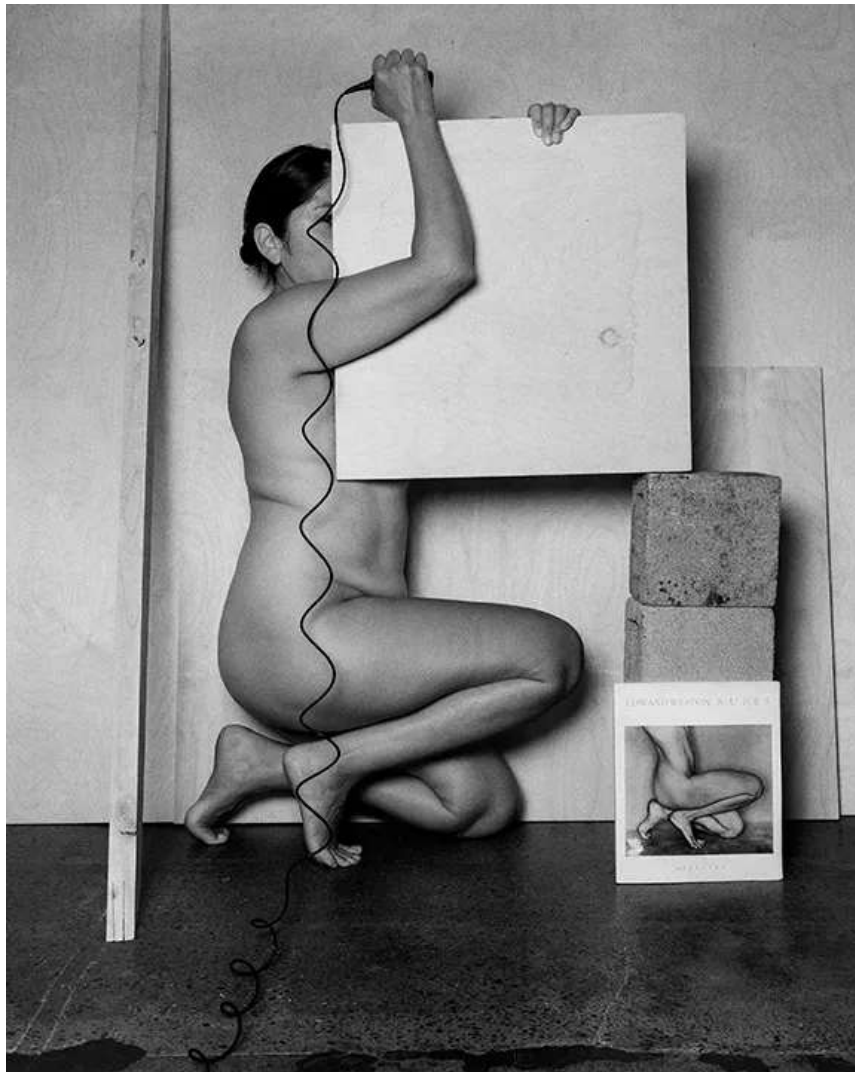


Frederick Douglass, as seen in Aaron R. Turner's "Diptych: Seen # 1, Seen #2," from 2018's "Black Alchemy: Vol. 2," redefines the notion of portraiture. (Image courtesy Aaron R. Turner)

When you arrive at "Dismantling Monoliths," you can sense relief and acceptance moving through the gallery. The exhibition's six artists are taking apart conventions around identity, culture and power dynamics that have loomed large in art history.

On view through March 25 at SF Camerawork at Fort Mason Center (the gallery's new location since September 2022), "Dismantling Monoliths" features photography, mixed-media and video, but its artists are not simply documenting what's on the other side of the lens. They have a vested interest in revealing another view, even when the imagery is familiar.

"The inspiration for this exhibition came from thinking critically about the deep desire for cultural changes and social awakening brought us by the Black Lives Matter, LGBTQI+ and #MeToo movements in recent years," says guest curator Jamil Hellu. "More than ever, artists challenge social traditions, interrogate historical biases and expand the range of identity expression."



Tarrah Krajnak, "#1 Self Portrait as Weston/as Bertha Wardell," 1927/2020 from the series "Master Rituals II: Weston's Nudes," 2020, is a reaction to Edward Weston's famous nude series. (Image courtesy Tarrah Krajnak and Galerie Thomas Zander)

Oregon artist Tarrah Krajnak, originally from Lima, Peru, takes on male-dominated storytelling with "Master Rituals II: Weston's Nudes," a series of 18 images that re-enact Edward Weston's famous nudes. Shot in 1927

and published as a series in 1977, Weston's "Nudes" are among his most iconic works. He studied the female form, mostly at rest, as an artwork in itself. Weston's execution and focus on white female beauty are among the traditions this show pushes against. Here, Krajnak stares back at the viewer and controls the shot as model and photographer.

Arkansas-based artist Aaron Turner redefines the portrait with his abstracted imagery of former slave, writer and abolitionist Frederick Douglass. The image appears to be cut up and reassembled; studying it inspires all kinds of ideas and concepts. If we are destroyed and put back together, who do we become? If we dismantle a monolith and use our own tiles, colors and shapes to build something new, what will emerge?



Alanna Fields' 2019 multimedia work "Untitled (Blue)" leaves viewers with a sense of longing. (Image courtesy Alanna Fields)

Alanna Fields, a New York-based mixed-media artist also takes us back in time. Fields uses photographic archives to explore Black queer history, and then augments the image, creating a mesmerizing effect that adds movement and texture.

In “You Lived Here Inside My Mind,” the subject smiles into the camera, frozen in a pose that appears both comfortable and staged. They’re settled, yet on their way somewhere. In “Untitled (Blue),” Fields applied blocks of encaustic material to an archival image of two Black subjects, obscuring parts of their bodies. The images leave behind a sense of longing. We have just enough visual information to connect with Fields’ subjects, and now we want to know more.

The anonymity of some of the imagery inspires curiosity and wonder.

Trans visual artist Marcel Pardo Ariza’s photographs add a special intimacy to the show. Born in Colombia and based in Oakland, Pardo Ariza shot their images during the pandemic. The COVID vaccine was available, and people were gathering again “for the first time,” Pardo Ariza recalls.



Oakland artist Marcel Pardo Ariza's works — “Lu & HH, 2021” is pictured — invoke a sense of intimacy. (Image courtesy Marcel Pardo Ariza and OCHI)

Pardo Ariza's naked subjects hold each other against a backdrop of knotted ropes. Most of their subjects' faces are obscured. Pardo Ariza captures little details that delight our senses. Tiny turquoise beads, tied into florets, rest on the nape of a neck. Another subject wears an old-school digital watch and dangles bondage gear down their back. There is power and vulnerability in the subjects' poses and props.

The show is concise, but the impact is sprawling and disruptive.

“The reactions of the show have been truly amazing and quite positive,” Hellu says. “People have specially commented on how cohesive and intellectually stimulating the exhibition is.”

Hellu and San Francisco Museum of Modern Art Assistant Curator of Photography Shana Lopes lead a walkthrough of the show at 2 p.m. March 11; to register [click here](#).

“Dismantling Monoliths” runs through March 25 at SF Camerawork, Fort Mason Center, Building A, 2 Marina Blvd., San Francisco. Hours are noon to 6 p.m. Tuesdays-Thursdays; noon to 8 p.m. Fridays and 10 a.m. to 6 p.m. Saturdays. Admission is free. Visit sfcamerawork.org.

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Proclamation

City and County of San Francisco

WHEREAS, SF Camerawork was founded in 1974 by a group of local artists with a mission of encouraging and supporting emerging artists to explore new directions in the photographic arts; and

WHEREAS, SF Camerawork's exhibitions have been internationally recognized for exploring bold ideas, creatively and conceptually, in the photographic arts; their work providing resources for our City's artists, offering public education programs and mentoring interns and youth has been a significant contribution to the vitality of San Francisco; and

WHEREAS, SF Camerawork's move to Central Market positions them among other arts organizations and a hub of technology pioneers, helping to create a thriving destination for San Francisco arts and culture; and

WHEREAS, our City takes great pride in being home to tens of thousands of small businesses that make up our diverse small business community and the backbone of San Francisco's economy; the opening of SF Camerawork's gallery space represents our City's commitment to our vibrant small business community and the vitality of the Central Market neighborhood; now

THEREFORE BE IT RESOLVED, that I, Edwin M. Lee, Mayor of the City and County of San Francisco, in celebration of its gallery opening, do hereby proclaim May 23, 2012 as...

SF CAMERAWORK DAY

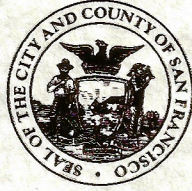
in San Francisco!



IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed.

Edwin M. Lee

Edwin M. Lee
Mayor



The City and County of San Francisco

Certificate of Honor

Presented To

San Francisco Camerawork

September 14th, 2018

WHEREAS, the City and County of San Francisco thanks San Francisco Camerawork for helping our city to welcome over 4,500 delegates from around the world who attended the Global Climate Action Summit. Through exhibitions, publications, and educational programs, San Francisco Camerawork has encouraged and supported crucial emerging artists to explore new ideas in the photographic arts. Today, through participation in Culture for Climate, San Francisco Camerawork has continued its mission and supported a unique initiative that brought together fourteen San Francisco arts and cultural organizations to strengthen our international commitments and realize our global climate goals. For this and all that you do to champion environmental values in San Francisco, San Francisco Camerawork has our gratitude and appreciation.



THEREFORE, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed.

A handwritten signature in black ink that reads "London Breed".

London N. Breed
Mayor



LEGACY BUSINESS REGISTRY EXECUTIVE SUMMARY

HEARING DATE: FEBRUARY 21, 2024

Filing Date: January 24, 2024
Case No.: 2024-000774LBR
Business Name: San Francisco Camerawork
Business Address: 2 Marina Blvd, Building A
Zoning: P (PUBLIC) Zoning District
40-X,OS Height and Bulk District
Block/Lot: 0409/002
Applicant: Aay Preston-Myint
2 Marina Blvd
Nominated By: Supervisor Catherine Stefani
Located In: District 2
Staff Contact: edgar oropeza - 628-652-7368
edgar.oroepza@sfgov.org

Recommendation: Adopt a Resolution to Recommend Approval

Business Description

San Francisco (SF) Camerawork is a non-profit art gallery dedicated to new ideas and directions in photography. The gallery provokes discovery, experimentation, and exchange through exhibitions and experiences for all who value new ideas in photography. Since 1974, SF Camerawork has offered exhibitions, workshops, and lectures focused on experimentation, unconventional techniques, and sociopolitical themes.

SF Camerawork was founded in 1974 by a collective of artists who welcomed experimental photography, unconventional techniques, and sociopolitical themes, and who sought to foster a range of alternative styles and approaches. The business relocated several times over the decades and moved to its current home in historic Building A of the Fort Mason Center for Arts and Culture in August 2022.

SF Camerawork offers emerging artists and the public a unique space to exhibit and experience genre-hybrid, materially experimental, and socio-politically challenging photography. Additionally, SF Camerawork hosts

critiques, workshops, lectures, panel discussions, and curator-led museum and gallery tours to provide unique insight and access to San Francisco's local photography network.

Having launched the careers of several prominent photographic artists, it is an integral contributor to San Francisco's position as one of the world's most important centers for creative photography.

SF Camerawork supports and grows San Francisco's photography community and its supporters. As a long-standing leader in the San Francisco arts milieu, its workshops and exhibitions also draw students and patrons from around the Bay Area and visitors from around the world.

Staff Analysis

Review Criteria

1. **When was business founded?**

The business was founded in 1974.

2. **Does the business qualify for listing on the Legacy Business Registry? If so, how?**

Yes. San Francisco Camerawork qualifies for listing on the Legacy Business Registry because it meets all the eligibility Criteria:

- a. San Francisco Camerawork has operated continuously in San Francisco for 50 years.
- b. San Francisco Camerawork has contributed to the history and identity of the South of Market and Mid-Market Districts, The Fort Mason Art and Cultural Center and San Francisco.
- c. San Francisco Camerawork is committed to maintaining the physical features and traditions that define the organization.

3. **Is the business associated with a culturally significant art / craft / cuisine / tradition?**

Yes. SF Camerawork is associated with the art of photography. The business supports and grows San Francisco's photography community and its supporters.

4. **Is the business or its building associated with significant events, persons, and / or architecture?**

Yes. The *San Francisco Chronicle* recognized SF Camerawork as "one of the city's most vital venues for photography." Since its early years, SF Camerawork has provided a launching pad for many artists' careers, supplying invaluable financial support, exhibition space, curation, and patronage. SF Camerawork was the first organization in the Bay Area to host exhibitions and lectures by controversial but ultimately highly influential artists.

In addition to photographers Sally Mann, Robert Mapplethorpe, Susan Meiselas, Carrie Mae Weems, and Joel-Peter Witkin, SF Camerawork has presented the first West Coast exhibitions for John Chiara, Binh Danh, Erica

Deeman, Jennifer Karady, Jason Lazurus, Chris McCaw, Wang Ning De, and Meghann Riepenhoff — artists who have emerged as leaders of a new generation gaining international prominence.

Mayor Edwin Lee issued a proclamation making May 23, 2012, “SF Camerawork Day.”

5. Is the property associated with the business listed on a local, state, or federal historic resource registry?

Yes. The subject property is within the California Register-listed and National Register-listed Fort Mason Historic District, as well as the California Register-listed San Francisco Port of Embarkation U.S. Army Historic District.

6. Is the business mentioned in a local historic context statement?

No, not as of the date of this Executive Summary.

7. Has the business been cited in published literature, newspapers, journals, etc.?

Yes. SF Camerawork exhibitions have continuously received attention from both local and national media, including *The New York Times*, CNN, National Public Radio, *Art Forum*, *Art in America*, *The Huffington Post*, *The San Francisco Chronicle*, *Art Practical*, *Frieze*, and *Photograph* magazine.

Racial and Social Equity Analysis

On July 15th, 2020 the San Francisco Historic Preservation Commission adopted [Resolution No. 1127](#) centering Preservation Planning on racial and social equity. Understanding the benefits, burdens, and opportunities to advance racial and social equity that proposed Preservation Planning documents provide is part of the Department’s Racial and Social Equity Initiative. This is also consistent with the Mayor’s Citywide Strategic Initiatives for equity and accountability and with the Office of Racial Equity, which required all Departments to conduct this analysis.

The Legacy Business Program is deeply intertwined with these goals. One of the primary purposes of the Legacy Business Program is to maintain San Francisco’s cultural fabric and to foster civic engagement and pride by assisting long-operating businesses remain in the city. The Legacy Business Registry was established to recognize longstanding, community-serving businesses that are valuable cultural assets of the city. These businesses, ranging from restaurants to art galleries to tire shops to community shelters, are key to sustaining the racial and social diversity in San Francisco and adding to the identity and character of our city and the many communities within it.

SF Camerawork offers emerging artists and the public a unique space to exhibit and experience genre-hybrid, materially experimental, and socio-politically challenging photography. Additionally, SF Camerawork hosts critiques, workshops, lectures, panel discussions, and curator-led museum and gallery tours to provide unique insight and access to San Francisco’s local photography network. Since 2020, SF Camerawork’s annual benefit auction has returned a substantial portion of its proceeds to working artists, which include locally-based artists.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

Current Locations:

- 2 Marina Blvd, Fort Mason, Building A (2022 – Present)

Previous (No Longer Extant) Locations:

- 1011 Market St (2012 – 2021)
- 657 Mission St (2006-2012)
- 1246 Folsom St (2001 – 2006)
- 115 Natoma St (1996 – 2001)
- 70 12th St (1977 – 1996)
- 898 Folsom St (1975 – 1977)

Recommended by Applicant

- Art gallery.
- Home for provocative photography.
- Creative freedom.
- Presenting installation-based, genre-hybrid, and materially experimental work, as well as work that addresses challenging sociopolitical issues.

Additional Recommended by Staff

- None

Basis for Recommendation

The Department recommends the Historic Preservation Commission adopt a resolution recommending the business listed above be adopted by the Small Business Commission to the Legacy Business Registry.

ATTACHMENTS

Draft Resolution

Legacy Business Registry Application:

- Application Review Sheet
- Section 1 – Business / Applicant Information
- Section 2 – Business Location(s)
- Section 3 – Disclosure Statement
- Section 4 – Written Historical Narrative
 - Criterion 1 – History and Description of Business
 - Criterion 2 – Contribution to Local History
 - Criterion 3 – Business Characteristics
- Contextual Photographs and Background Documentation



HISTORIC PRESERVATION COMMISSION RESOLUTION NO. 1376

HEARING DATE: FEBRUARY 21, 2024

Case No.: 2024-000774LBR
Business Name: San Francisco Camerawork
Business Address: 2 Marina Boulevard, Building A
Zoning: P (PUBLIC) Zoning District
40-X, OS Height and Bulk District
Block/Lot: 0409/002
Applicant: Aay Preston-Myint
2 Marina Boulevard
Nominated By: Supervisor Catherine Stefani
Located In: District 2
Staff Contact: Edgar Oropeza - 628-652-7368
edgar.oropeza@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR SAN FRANCISCO CAMERAWORK CURRENTLY LOCATED AT 2 MARINA BLVD, BUILDING A, BLOCK/LOT 0409/002.

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the City's history and identity; and

WHEREAS, the subject business is committed to maintaining the traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on February 21, 2024, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE, BE IT RESOLVED that the Historic Preservation Commission hereby recommends that San Francisco Camerawork qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby recommends safeguarding of the below listed physical features and traditions for San Francisco Camerawork.

Location(s):

Current Location:

- 2 Marina Blvd, Building A (2022 – Present)

Previous (No Longer Extant) Locations:

- 1011 Market St (2012 – 2021)
- 657 Mission St (2006-2012)
- 1246 Folsom St (2001 – 2006)
- 115 Natoma St (1996 – 2001)
- 70 12th St (1977 – 1996)
- 898 Folsom St (1975 – 1977)

Physical Features or Traditions that Define the Business:

- Art gallery.
- Home for provocative photography.
- Creative freedom.
- Presenting installation-based, genre-hybrid, and materially experimental work, as well as work that addresses challenging sociopolitical issues.

BE IT FURTHER RESOLVED that the Historic Preservation Commission’s findings and recommendations are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby directs its Commission Secretary to transmit this Resolution and other pertinent materials in the case file to the Office of Small Business on February 21, 2024.



Jonas P. Ionin
Commission Secretary

AYES: Vergara, Wright, Foley, Matsuda
NOES: None
ABSENT: Baldauf, Campbell
RECUSE: Nageswaran
ADOPTED: February 21, 2024