

Public Art Program and Civic Art Collection FY 2024

December 2, 2024
Full Commission

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

Summary of Art Expenditures FY 2024

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

NEW COMMISSIONS & PURCHASES

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

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

SFO T3 CONNECTOR



PORT PIER 27

Ana Teresa Fernandez Mareas

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



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

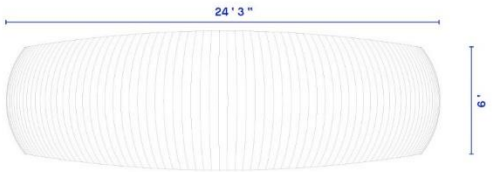
Mareas, meaning tides in Spanish, depicts the daily dance between light, color, and form, as it casts a wave of blues across the esplanade. This colorful cascade ascends and descends along with the sun’s journey from East to West across the Bay. Mareas is an invitation to have an intimate moment of reflection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

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

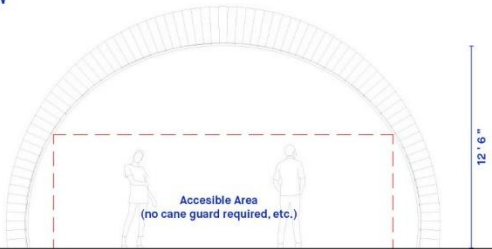
When you step onto the esplanade at the cruise terminal embankment you are met with a city-scape that has at least three phallic forms framed within its composition; Coit Tower, Salesforce Tower and the Transamerica Pyramid. Mareas is the disruptor and addition to diversity in form. San Francisco has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



PLAN VIEW

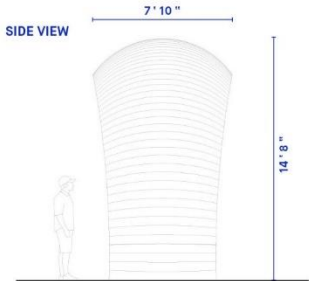


FRONT VIEW



ARCHITECTURAL VIEWS

SIDE VIEW



Summer Solstice



Winter Solstice



PUC SFWD 2000 MARIN

THOSE WHO CARRY WATER

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

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



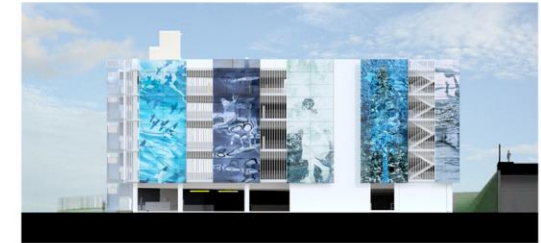
Those Who Carry Water is a site specific portrait of the water system, the people who sustain it, and the community through which the water flows. The images will be made of architectural float glass panels with brilliant enamel colors. Every image will be made from photographs of water taken at locations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

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

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

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

< sample images merging water with people and other beings



NORTH ELEVATION



WEST ELEVATION



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

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

REC PARK
GENE FRIEND
RECREATION
CENTER



Barrio Fiesta

Cece Carpio

**Art Proposal for the
Gene Friend Recreation Center**

Barrio Fiesta translates to a neighborhood celebration bringing communities together where everyone is welcome as guests and active participants. San Francisco's SOMA district was one of my first stomping grounds after migrating to the United States at twelve years old. My experience of SOMA through the decades is remarkably similar to a *Barrio Fiesta*, allowing me to explore all aspects of convergence. Personally rooted in my culture and the Bay Area, I understand this design opportunity is part storytelling and part building décor- a signature amenity that puts Gene Friend Recreation Center and *Barrio Fiesta* on the map.

This design intertwines historical, present-day, and futuristic figures to capture the vision and spirit of the SOMA neighborhood. It includes everyday people enacting evolved traditions and cultural practices celebrating the vibrancy of the SOMA district. It weaves together recognizable faces- well-known individuals, suggested by Gene Friend stakeholders -along with representations of veterans, elders, youth, Indigenous migrants, community builders, and advocates to showcase the diversity and vitality of the SOMA community. Some of the portraits depicted will change based on interviews that will be conducted with SF SOMA Community members for a more in-depth community engagement process.

The artwork's background colors are inspired by pre-colonial textiles from various regions in the Philippines. Motif designs within the end pillars that are also integrated throughout the layout are rendered patterns found in textiles and wood carvings. Due to the architectural size and design of the building, this artwork design intends to fully utilize all available space for maximum impact and visibility. A rendered Gene Friend building is inserted in the background to reflect and converge the lively activities that happen inside and outside of the center.



Previous work sample and close-up painting style example.

View of gym from 6th and Folsom Streets



Philippine textile inspirations



Contemporary Barrio Fiesta at SF SOMA district: Unexplored SF

View of artwork on north-facing wall of gym



DEMOGRAPHICS METHODOLOGY

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

NEW COMMISSIONS & PURCHASES DEMOGRAPHICS: GENDER

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

NEW COMMISSIONS & PURCHASES DEMOGRAPHICS: RACE AND ETHNICITY

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

NEW COMMISSIONS & PURCHASES ARTIST LOCATION

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

COMPLETED PUBLIC ART PROJECTS

FY 2024

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



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



FOG LILIES, JET
MARTINEZ,
WESTSIDE PUMP
STATION



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



ART ON MARKET 2024: SF BAY AREA NATIVE PEOPLES



ART ON MARKET 2024: SF BAY AREA NATIVE PEOPLES



sfac

Calixto Robles ©2024
Resilience

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

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



© Marcelo Pitol 2024
The Future of the
Ramaytush Ohlone Peoples

sfac

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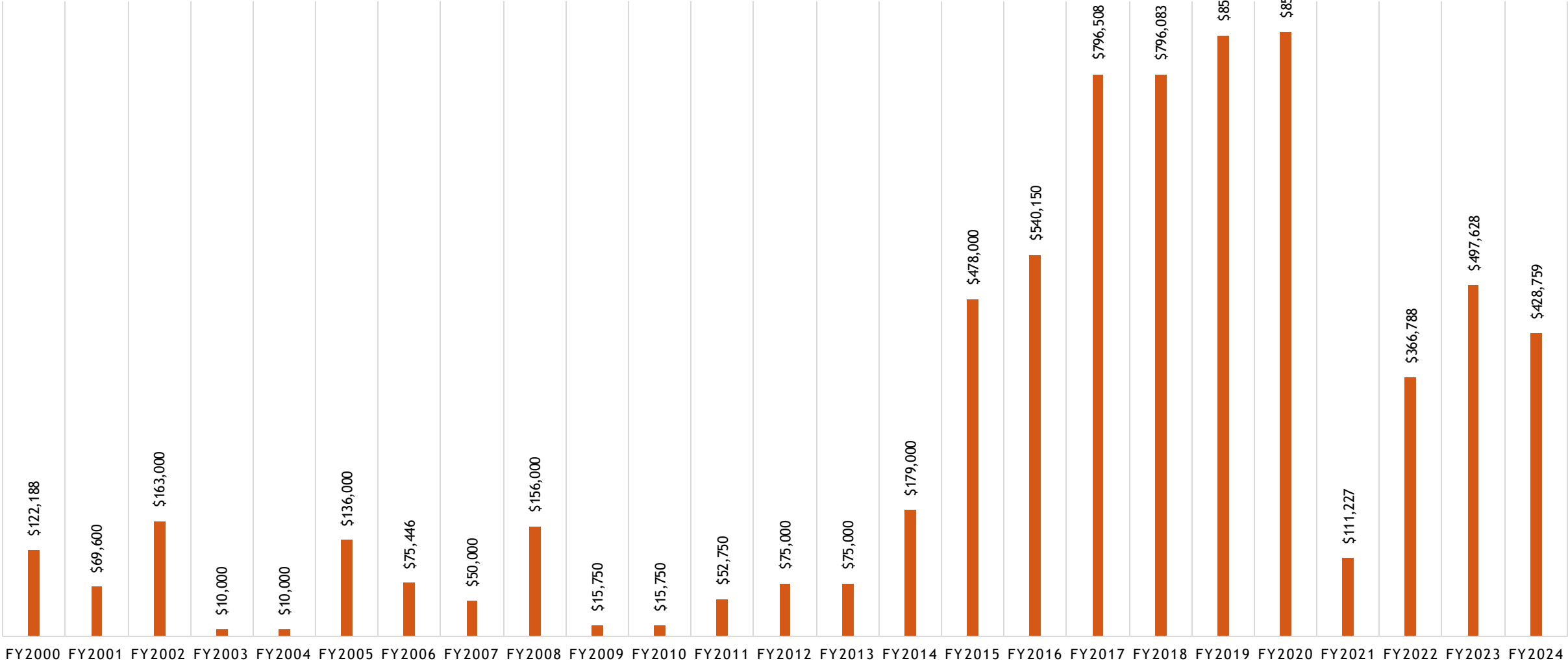
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Civic Art Collection



Mechanics Monument, 1901 by Douglas Tilden. Market and Battery Streets.

CAPITAL BUDGET ALLOCATIONS
CIVIC ART COLLECTION FY2000-FY2024



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

Average CPC Project Funding: Our need historically exceeds our allocation. The total estimated impact to our budget of pandemic related shortfalls is **-\$2,340,506** through FY24.

Summary of Civic Art Collection Care Expenditures

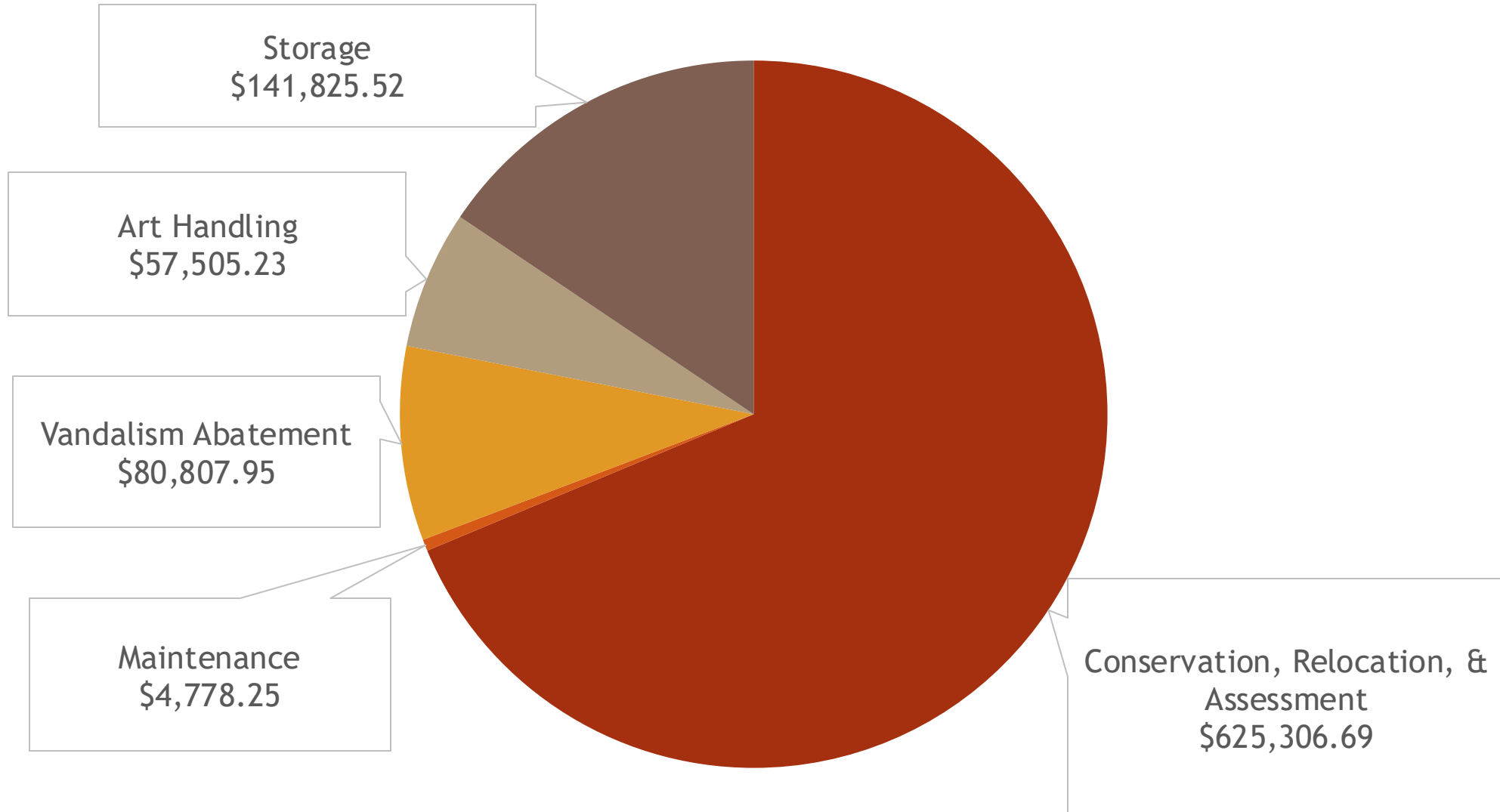
FY24 CAPITAL FUNDS	\$229,181.57
FY24 OTHER FUNDS	\$681,042.07
	\$910,223.64
FY23 CAPITAL FUNDS	\$349,507.17
FY23 OTHER FUNDS	\$169,371.47
	\$518,878.64
FY22 CAPITAL FUNDS	\$220,774.18
FY22 OTHER FUNDS	\$272,112.37
	\$492,886.55
FY21 CAPITAL FUNDS	\$471,894.55
FY21 OTHER FUNDS	\$267,242.84
	\$739,137.39
FY20 CAPITAL FUNDS	\$1,211,203.19
FY20 OTHER FUNDS	\$221,311.85
	\$1,432,515.04
FY19 CAPITAL FUNDS	\$744,618.49
FY19 OTHER FUNDS	\$628,231.84
	\$1,372,850.33

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

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

Expense Detail FY24

All Accounts = \$910,223.64



Conservation Projects

Mechanics Monument, 1901 by Douglas Tilden

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

Three Dancing Figure's, 1989 by Keith Haring

- Surface damages repaired with in-painting. Sculpture cleaned and addition skate deterrents installed.

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



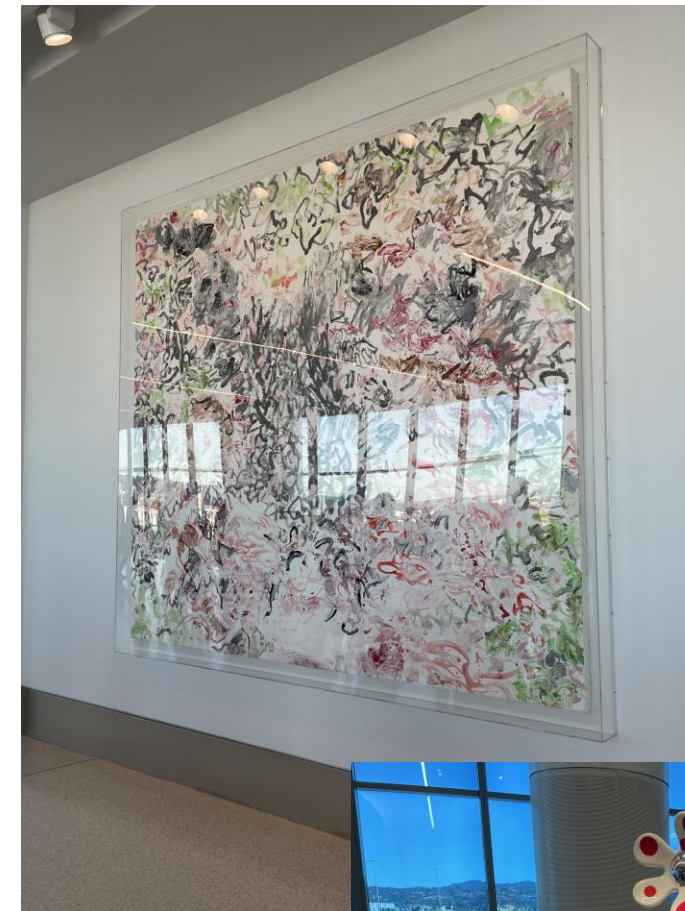
Mechanics Monument after conservation.



Three Dancing Figures before (top) and after (bottom) conservation.

Relocation Projects

SFO Terminal 1, Boarding Area C: Multiple Works
Reinstallation of multiple works from the Civic Art Collection at SFO.



*Painting 12.16.08, by
Oliver Lee Jackson*

*High Heels for Going to
Heaven, by Yayoi Kusama*

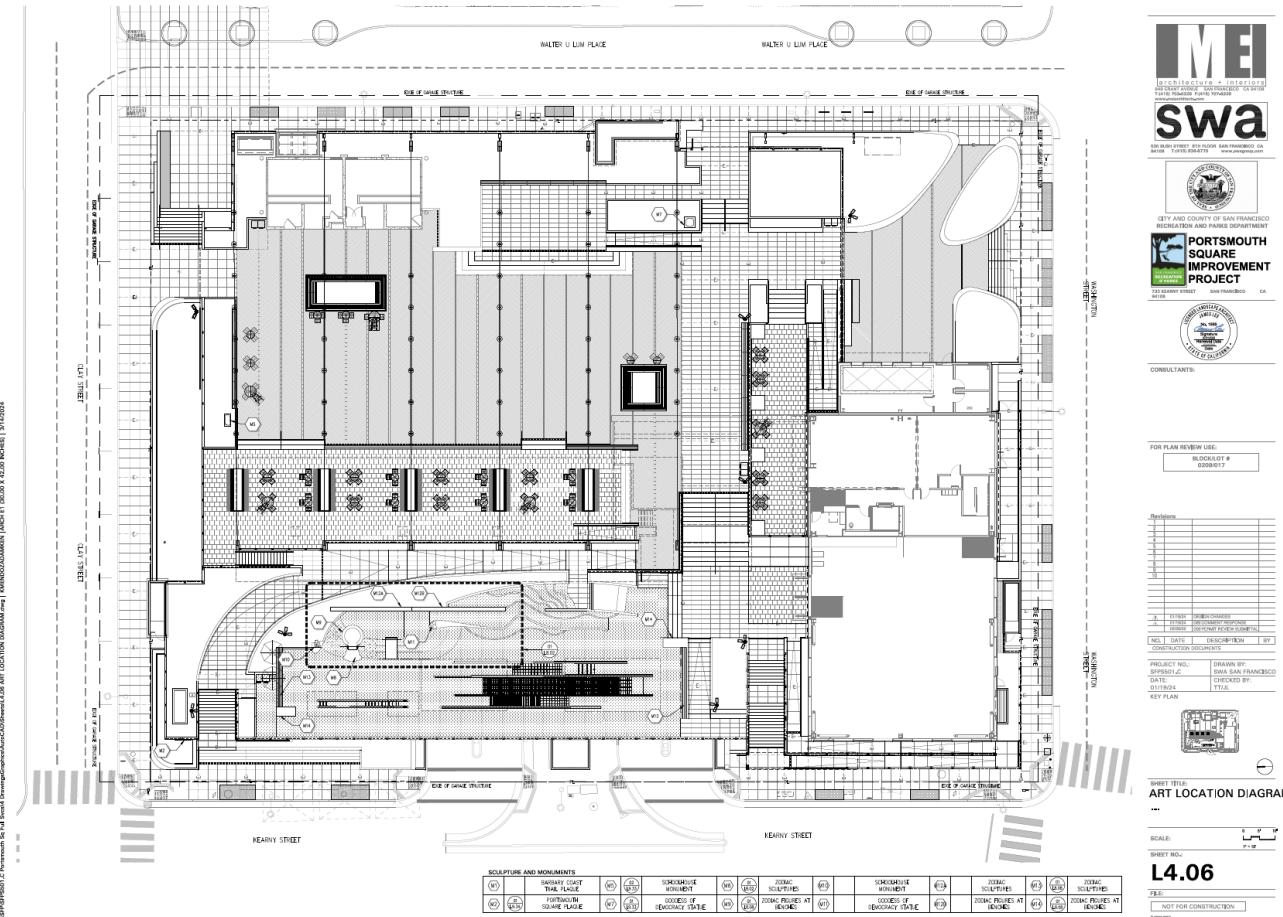


(left to right) *Untitled*, by Dewey Crumpler; *Cardboard Kore*, by Michael Stutz; *Martha H.*, by Richard Shaw.

Conservation Assessments

Portsmouth Square - Multiple Artworks

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



(left to right)
Chinese Zodiac
sculptures,
children's
playground



Robert Louis
Stevenson
monument



Goddess of
Democracy
monument



Vandalism Abatement

Completed 42 Treatment Projects

FY24 Emergency Response



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

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



Vandalism Abatement

FY24 Emergency Response



Image 2: Overall view of the red bench before treatment



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



Image 4: Overall view of orange bench before treatment.



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

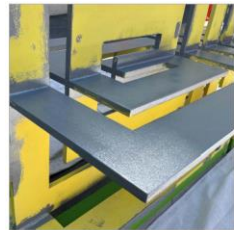


Image 6: Detail of the yellow bench with primer applied.



Image 7: Detail of the red bench with primer applied.



Image 8: Detail of the blue bench with primer applied.



Image 9: Detail of the white bench with primer applied.



Auspicious Clouds [Broadway benches] before (above), during (right), and after (far right) conservation.

Monuments & Memorials



SHAPING LEGACY

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



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

Collection Management & Administration FY24

ACCESSIONS

51 Artworks completed (commissions and purchases) during FY24.

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

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

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

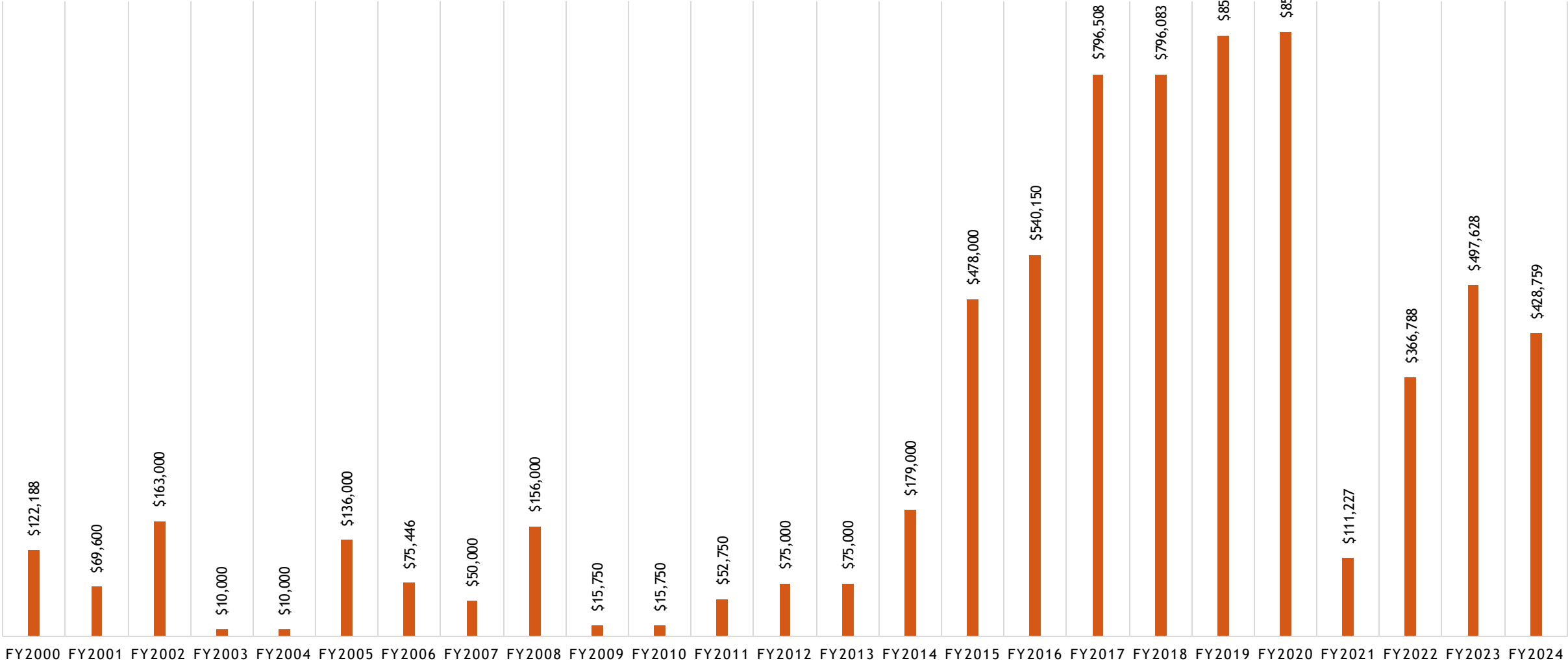
MOVEMENT

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

RESEARCH & REPORTING

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

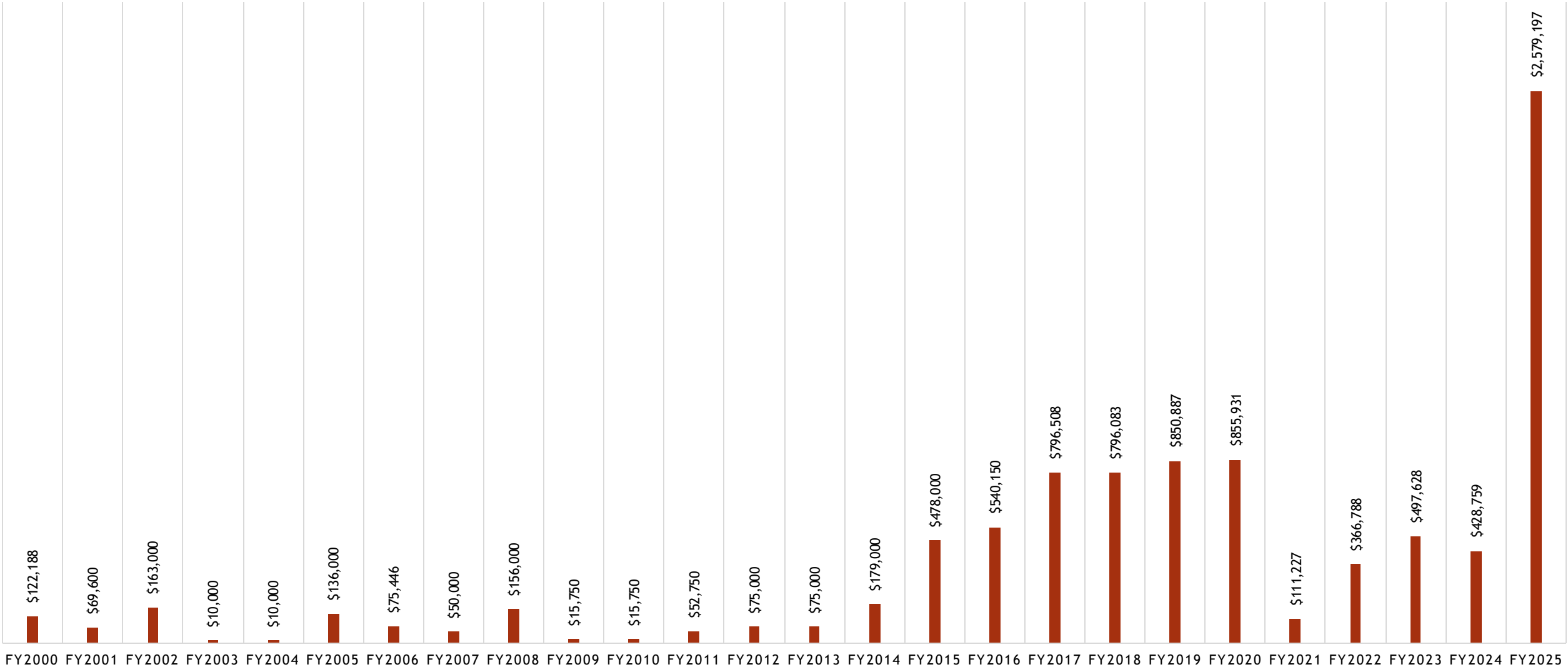
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CAPITAL BUDGET ALLOCATIONS
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FY25 Capital Funding: Staff worked closely with the Office of Resilience and Capital Planning, to build awareness around the value of restoring previous funding levels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

Looking Forward...

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

Shaping Legacy project with equity audit report and community engagement

Agency strategic plan

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