TRANSBAY BLOCK 3 PARK AND ALLEY
ARTIST REVIEW PANEL TWO SUMMARY

MEETING DATE
August 8, 2022

VOTING SELECTION PANELISTS
Mike Arcega, Artist
JD Beltran, Arts Commissioner
*Alex Ludlum, Commissioner, Commission on Community Investment and Infrastructure
*Jaimie Cruz, Commission Administrator, Commission on Community Investment and Infrastructure
Katina Johnson, Community Representative
Suzie Kantor, Associate Curator, Manetti Shrem Museum of Art
Sanaz Mazinani, Artist
Monica Scott, Project Manager, San Francisco Recreation and Parks Department

*sharing a vote

PROCESS
Four artist finalists presented their proposals for the Transbay Block 3 Park and Alley Public Art Project. The Artist Review Panel discussed the finalists' proposals and scored each artist on the following criteria (1= low score):

Artistic Merit (1-7)
Relevant Skills and Experience (1-3)
Meets Project Goals (1-6)
Feasibility and Maintainability (1- 4)

RESULTS

Mark Baugh-Sasaki	123
Cheryl Derricotte	102
Kota Ezawa	99
Terry Berlier	94

ARTS COMMISSION APPROVAL

Discussion and Possible action: to approve artist Mark Baugh-Sasaki and proposal for the Transbay Block 3 Park and Alley Public Art Project, as recommended by the artist review panel.

Discussion and Possible action: to authorize the Director of Cultural Affairs to enter into a contract with Mark Baugh-Sasaki for an amount not to exceed $135,000 for the design, engineering, fabrication, transportation and installation consultation of an artwork for the Transbay Block 3 Park & Alley Project.

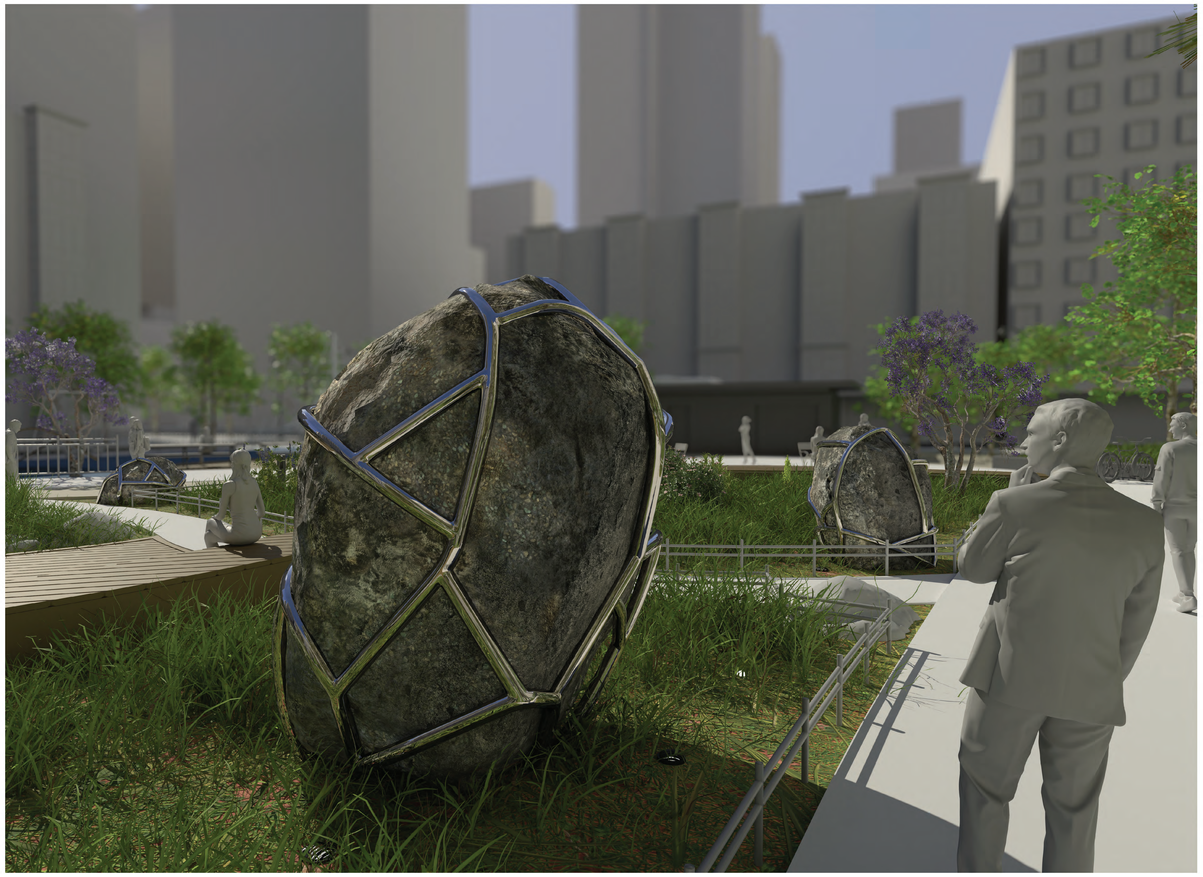
MARK BAUGH-SASAKI

ART PROPOSAL FOR THE TRANSBAY BLOCK 3 AND ALLEY PROJECT

I am drawn to granite as a primary material for this artwork because it has existed through all histories embedded in the space. Using granite and steel, I am able to explore and juxtapose a human and geologic time scale.

Across the site and the larger downtown area, granite was a key building material used in the formation of the city. It is still visible in curbs, cobblestones, and the building architecture in older sections of the neighborhood. The material was quarried in the Sierra Nevada Foothills in the mid-1800's. It acts as a conduit, tying San Francisco to the mountains and foothills, and is a symbol of events that changed San Francisco and Rincon Hill forever. Now, those elements are removed and replaced with concrete and asphalt. Their removal signifies the ever-changing nature of the site.

Currently, the site is situated amongst a forest of high-rise buildings and new construction. The artwork incorporates stainless-steel bands finished to a reflective surface, wrapping around and encompassing the granite boulders. These bands speak to the current materiality of the site, the human hand on the landscape, and the transformations that have taken place and continue to take place both in Rincon Hill and the larger built world.

In addition to addressing the human narratives in the space, the artwork also asks the viewer to reflect on their notion of what they consider to be natural. Many of the terms we use to describe environments were popularized during the mid-1800's. This period of westward expansion and rapid industrialization had significant influence over how we relate to our surroundings. The piece consists of three elements embedded within the meadow of the site. They will appear as if they have always been a part of the landscape. The hybrid forms will challenge the viewer to examine their own place and role within the environment.

Together with their arrangement in the space, the artwork will create a quiet space for visitors to reflect on the site's past, present, future and juxtaposes the hustle and bustle of downtown. It engages with the materiality of the site and its connection to natural spaces while also acting as a vessel for the accumulated histories that make the community what it is today.