

**“The City as Museum: Highlighting Works from the Civic Collection.”**

The proposal is intended to bring greater public attention to San Francisco’s extensive civic collection. The format of the standard museum or gallery card, which provides basic information and a brief description of artworks to museum-goers, has been appropriated and displaced into the urban environment. The Artist proposes to generate 36 of these texts as a color-coded series of posters, each describing a specific, individual artwork in the city’s collection.

For the most part, all the text used to create each poster will be drawn directly from the City’s own database for the collection, which adds a level of institutional reflexivity to the proposal. In some cases the Artist will make revisions and edits to enhance the descriptions of each work. The only additional piece of information, not typically necessary on conventional museum cards, will be the actual location of each work, which will function as an implicit exhortation to viewers to go seek out these artworks.

One of the Artist’s goals for this project is to generate an idea that would allow the complete set of posters to function as a single conceptual artwork. This is also a concept that is consistent with his own interests as an artist which has focused heavily on an investigation into the use of textual descriptive systems and their relationship to visual information and experience. The Artist has fused this aspect of his work with the Art Commission’s goal of heightening public awareness of the civic collection.

**LUCIEN LABAUDT**

---

French, 1880 - 1943

# *Accordion Player*

1935

Oil on board, 43" x 30 3/8"

Muted hues of brown, black and pink predominate in this surrealist composition. Our eyes are drawn to the mysterious central figure, a hallucinatory apparition that appears assembled out of tools and junk piled in a disused storage area. The head of the figure is a lamp, its torso a clock; the rest of body is composed of draped fabric, license plates, and golf clubs. The accordion referenced in the title is a leaf rake.

**Location: Office of the Public Defender, 555 Seventh Street, 3rd Floor**

**Collection of the City and County of San Francisco**

## NAYLAND BLAKE

---

American, born 1960

# *Constellation*

1996

Painted steel, glass, fiber optics

The inspiration for this work comes from the 19th century tradition of inscribing the names of well-known authors onto library exteriors, based on the location of their books inside. The work is composed of 160 glass shades, each inscribed with the name of a 20th-century author. Running along the Library's grand 5-story staircase, the shades are illuminated by fiber optics, while the position of each shade corresponds to the floor where that author's books can be found. The list of authors was selected based on community suggestions, and a desire to showcase the literary diversity of the Bay Area.

**Location:** San Francisco Public Library, 100 Larkin Street

**Collection of the City and County of San Francisco**

# WILLIAM DE LEFTWICH DODGE

---

American, 1867 - 1935

## *Gateway of all Nations*

1914

Oil on canvas, 46' x 12'

This mural was one of two Dodge created for the Panama-Pacific International Exposition held in 1915, a celebration of both the completion of the Panama Canal and the revival of San Francisco following its devastation in the 1906 earthquake. At left, laborers swing open the locks of the Canal as Neptune, monarch of the sea, leads a procession of sailing vessels from all ages and nations through the gates. At right, the spirits of Earth, Air, and Fire join the parade, while the winged form of Progress urges mankind onward.

Location: Storage, War Memorial, 401 Van Ness Avenue

Collection of the City and County of San Francisco

## GEORGE SEGAL

---

American, 1924 - 2000

# *The Holocaust*

1985

Cast/painted bronze, 66" x 144" x 144"

This sculpture consists of 11 life-size figures, cast in bronze and painted white to resemble Segal's other iconic works in plaster. The forms of seven men, two women, and a boy lie outstretched on the ground, their bodies radiating outward from a central point. The only direct reference to the concentration camp setting is a barbed-wire fence, behind which a lone figure is standing, clothed in prison garb. The figure's hand reaches out towards the wire, but does not touch it.

Location: Lincoln Park, El Camino del Mar at 34th Ave.

**Collection of the City and County of San Francisco**

**MAYA LIN**

---

American, born 1959

# *Where the Land meets the Sea*

2006

Stainless steel, 36' x 60' x 15'

The first permanent artwork by Lin in San Francisco, the sculpture depicts the topography between Angel Island and the Golden Gate Bridge. To make the hills and valleys of the terrain more visible, the actual scale of the landscape is exaggerated by five times above sea level, and by ten times below. Like a line drawing in space, or a cloud in a Chinese landscape painting, the delicate loops of steel tubing create a dynamic counterpoint to the formal and orderly geometry of the California Academy of Sciences.

**Location:** California Academy of Sciences, Golden Gate Park

**Collection of the City and County of San Francisco**