



**OFFICE OF THE CHIEF MEDICAL EXAMINER
PUBLIC ART SELECTION PANEL – INTERIOR ARTWORK
MEETING THREE SUMMARY**

MEETING DATE:

March 25, 2015

VOTING SELECTION PANELISTS:

Greg Chew, Arts Commissioner

Jack Dybas, Project Manager, KMD Architects (sharing vote with M. Ryor)

Amy Ellingson, artist

Stephanie Hanor, Director, Mills College Art Museum

Carrie Lederer, Curator of Exhibitions and Programs, Bedford Gallery

Magdalena Ryor, Project Manager, San Francisco Public Works (sharing vote with J. Dybas)

Brian Stott, Community Representative

Christopher Wirowek, Acting Medical Examiner's Administrator, Office of the Chief Medical Examiner

PROCESS:

The Panel reviewed the artwork proposals by the following artists for the Office of the Chief Medical Examiner interior public art opportunity:

Merle Axelrad

Suzy Barnard

Stephen Galloway

Ann Gardner

VOTING CRITERIA:

The panelists were asked to rank each of the artists and artwork proposals 1, 2, or 3 (1=highest rank) taking into consideration the following criteria:

- Aesthetic quality
- Appropriateness of the proposed artwork for the site and project goals
- Demonstrated feasibility of the preliminary proposal and the proposal budget
- Demonstrated maintainability and durability of the artwork's design, materials, fabrication and installation methods
- Result of reference checks

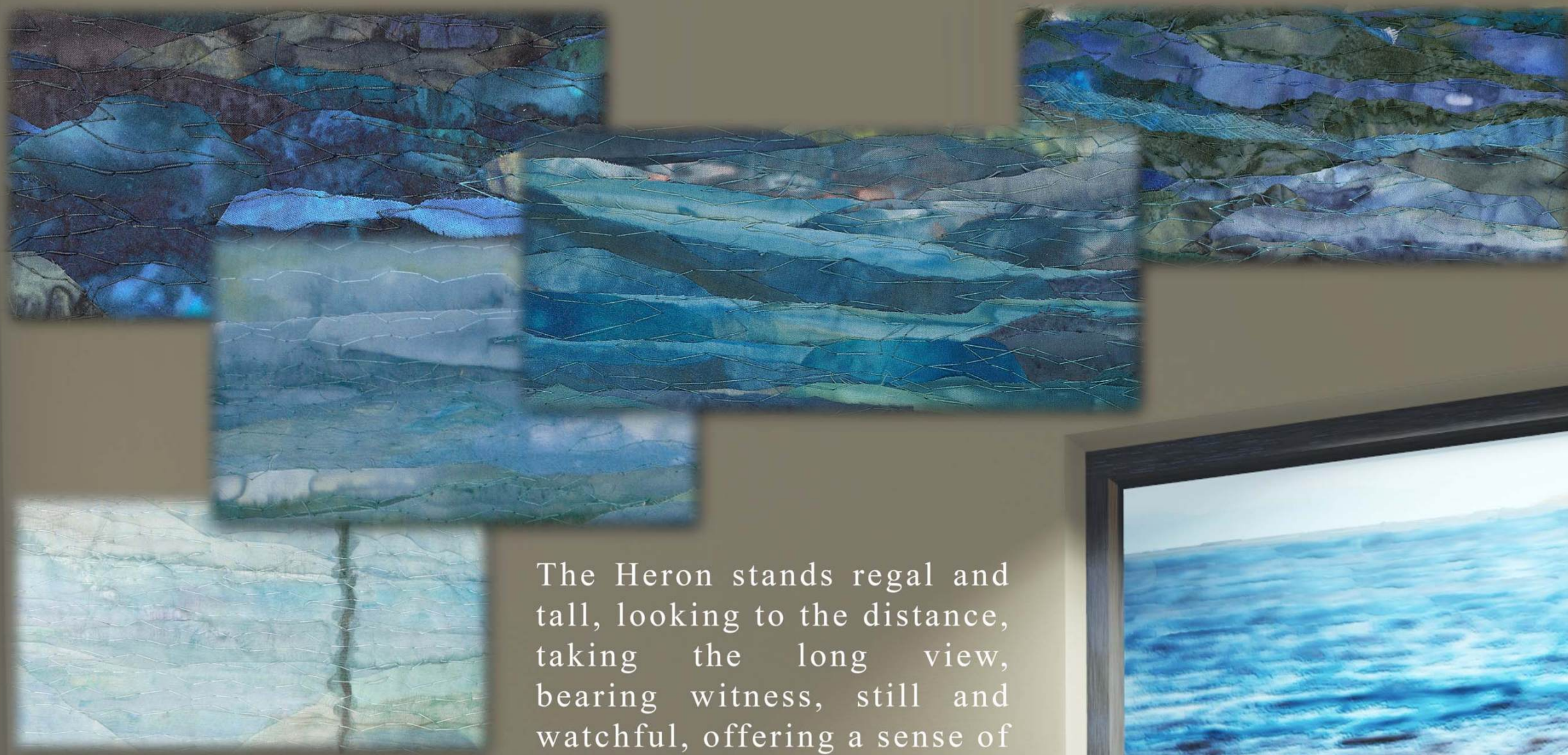
RESULTS OF VOTING TALLY:

Merle Axelrad	14
Suzy Barnard	15
Stephen Galloway	19
Ann Gardner	22

ARTS COMMISSION APPROVAL:

Motion: Motion to approve the selected artist Merle Axelrad and her conceptual proposal for an interior artwork at the Office of the Chief Medical Examiner, as recommended by the Office of the Chief Medical Examiner Selection Panel.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with artist Merele Axelrad for an amount not to exceed \$75,000 for design, fabrication, transportation and consultation during installation of an interior artwork for the Office of the Chief Medical Examiner.



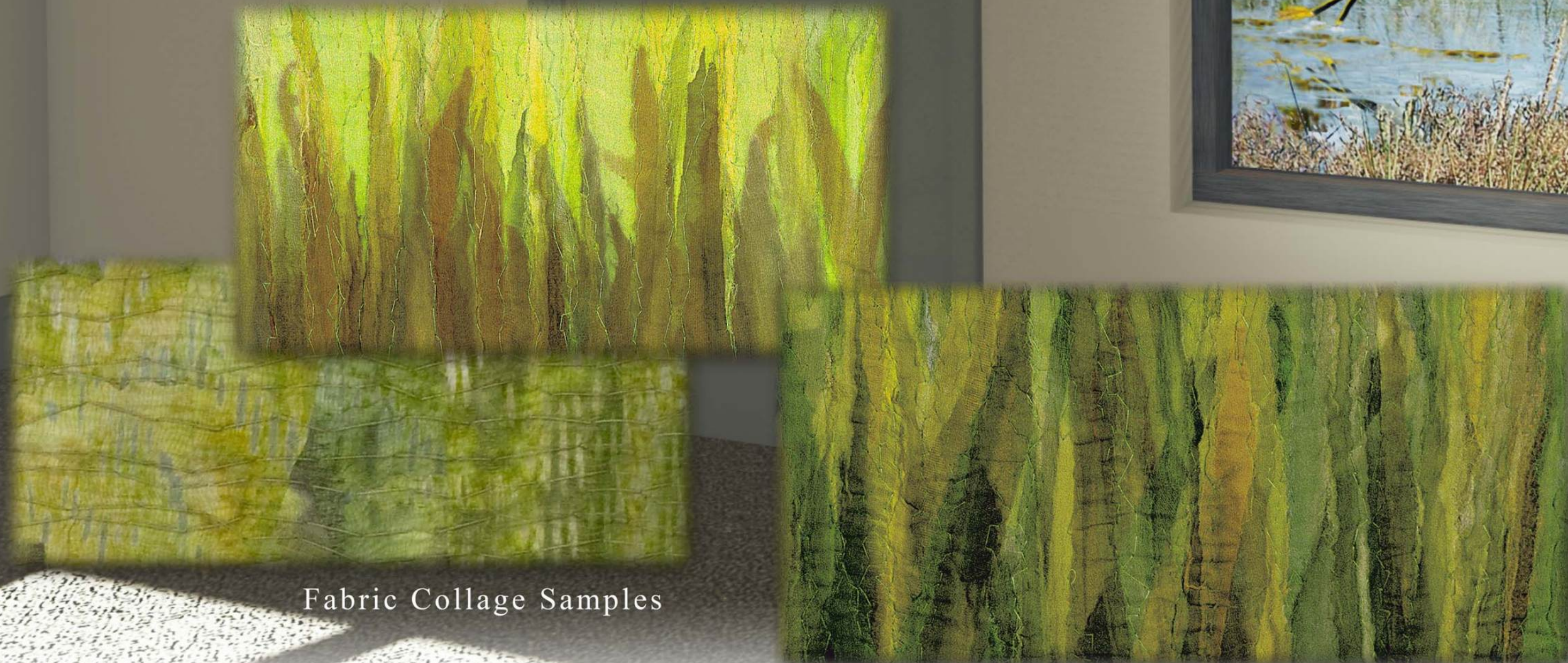
The collages are created from thousands of tiny pieces of fabric, each thoughtfully selected to make its individual contribution. Fragments of woven color and texture are carefully arranged, layered, pinned and sewn.

The Heron stands regal and tall, looking to the distance, taking the long view, bearing witness, still and watchful, offering a sense of peace and protection.

He is *The Sentinel*.



Pieces of fabric act like little three dimensional brush strokes. They are secured in place with stitching. The resulting textured surface bounces light in all different directions, making the work seem to glow and sparkle with a light from within.

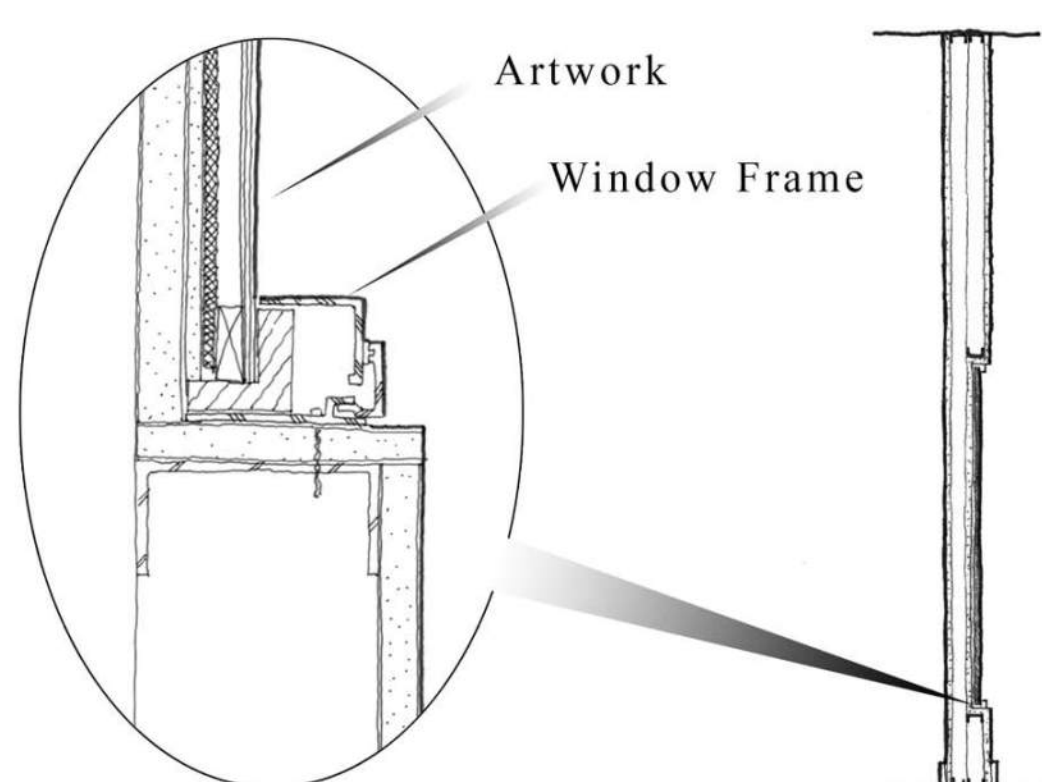


Fabric Collage Samples

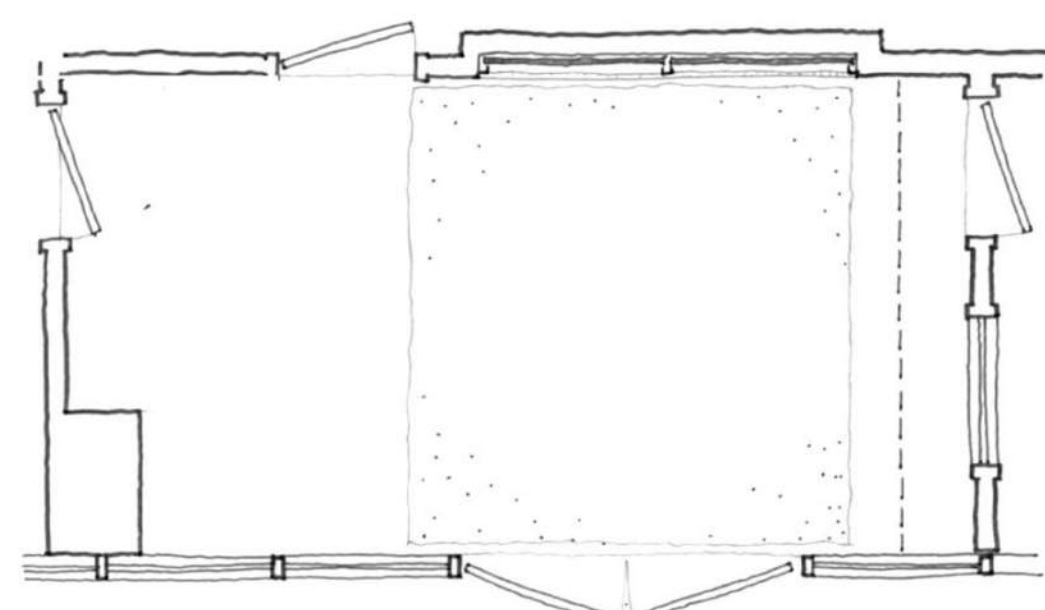
MERLE AXELRAD

FABRIC COLLAGE

Art Proposal for an Integrated Artwork at the Office of the Chief Medical Examiner Building



Artwork expands the shallow entry. Two collages, each 93" high and 42" wide, are recessed into a niche, framed to match the building's windows, creating a view of the nearby salt marshes.



The Sentinel is a diptych of two fabric collages. The viewer looks through a window, to a place of life, transition and reflection.

Merle Axelrad's fabric collages provide a sense of calm, peace and tranquility to public and staff. One is drawn from a place that focuses on death to a place that is all about life.

The salt marshes of India Basin, just beyond this building, are among the most productive ecosystems on earth, alive and active, brimming with life. Eleven million birds travel the Pacific Flyway. Seventy percent visit the Bay's salt marshes. It's a life-affirming cycle of migration.

Transitioning from ocean to land, salt marshes ebb and flow with the tide. Grasses, birds and sky reflect in the shallow waters. This building echoes that changing environment - a place of transitions and reflections.