

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

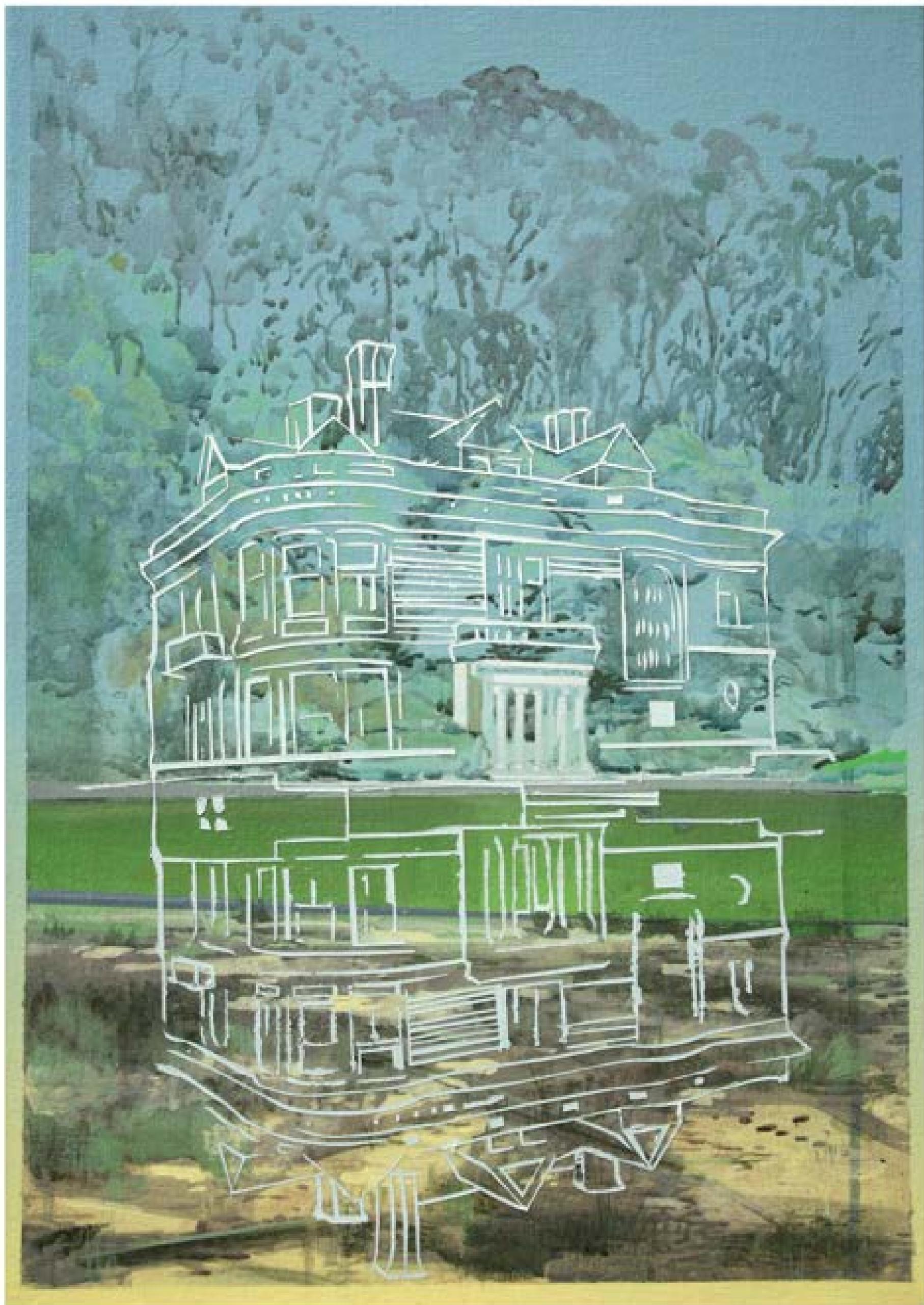
2006

Stainless steel, 36' x 60' x 15'

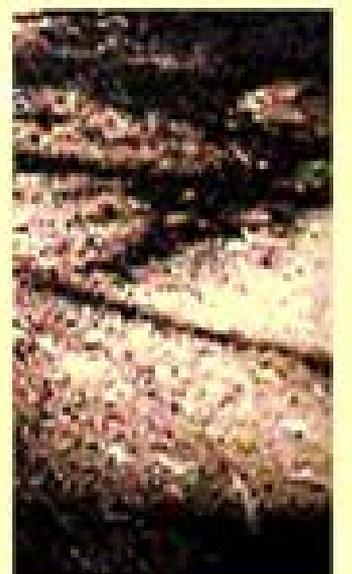
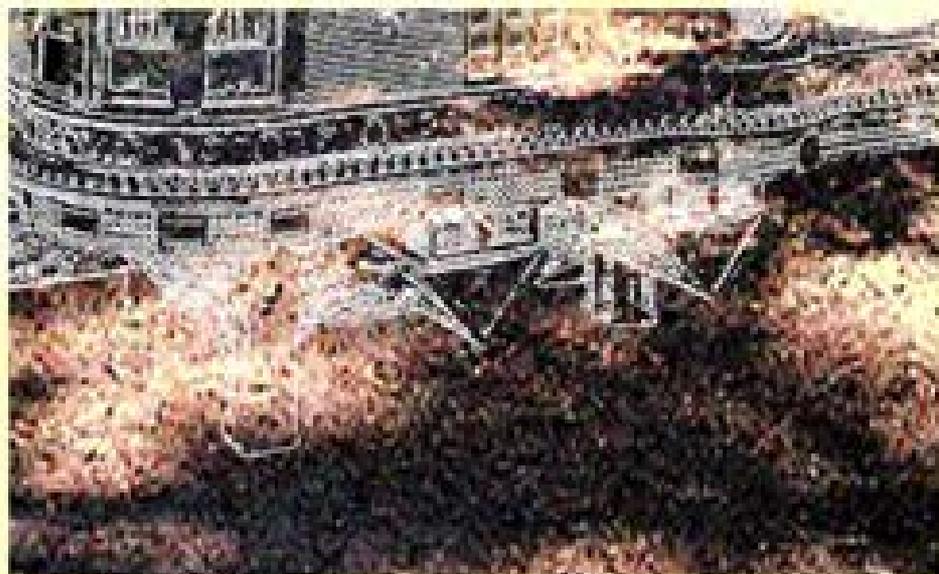
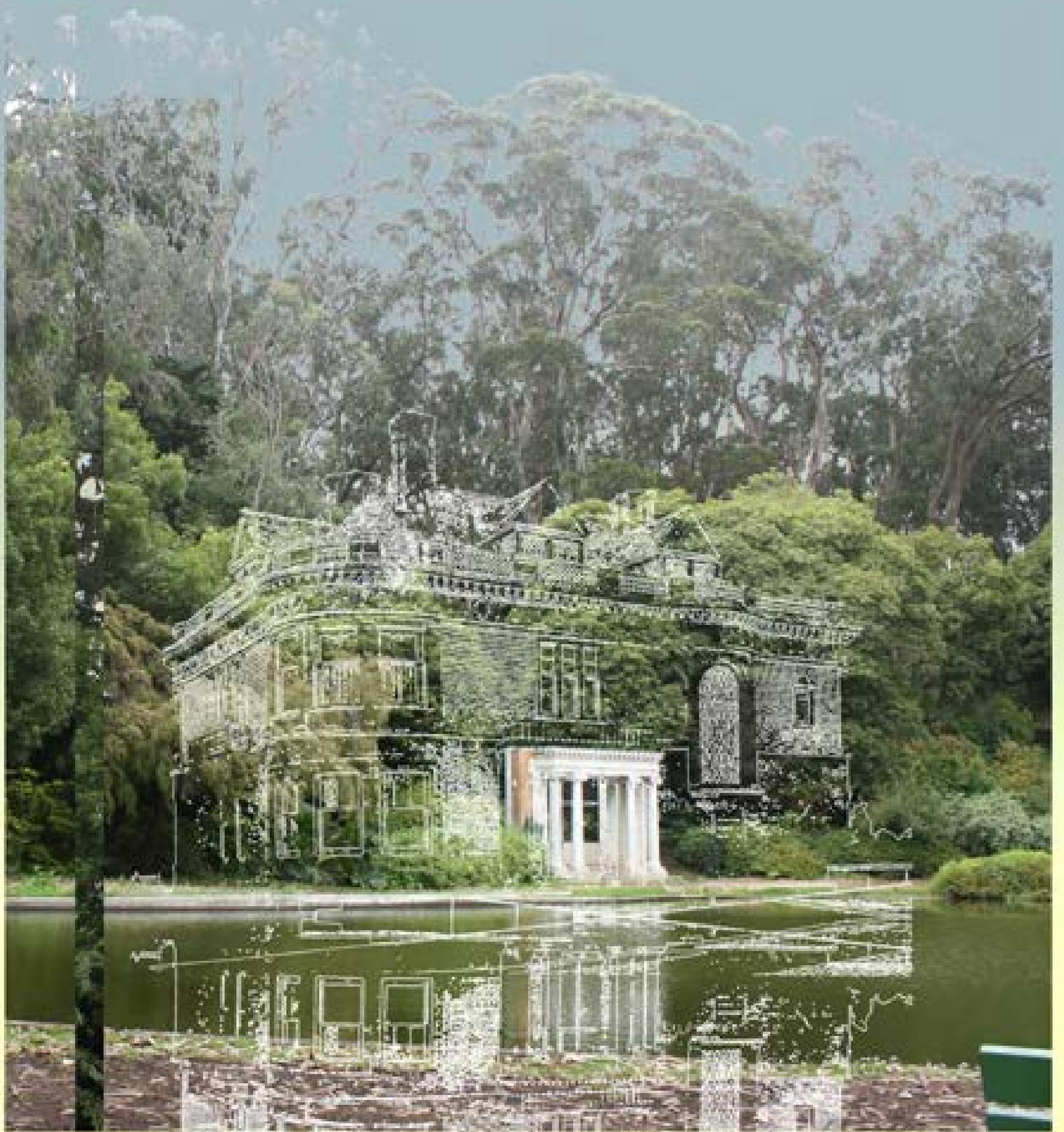
The first permanent artwork by Lin in San Francisco, the sculpture depicts the topography between Angel Island and the Golden Gate Bridge. To make the hills and valleys of the terrain more visible, the actual scale of the landscape is exaggerated by five times above sea level, and by ten times below. 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.

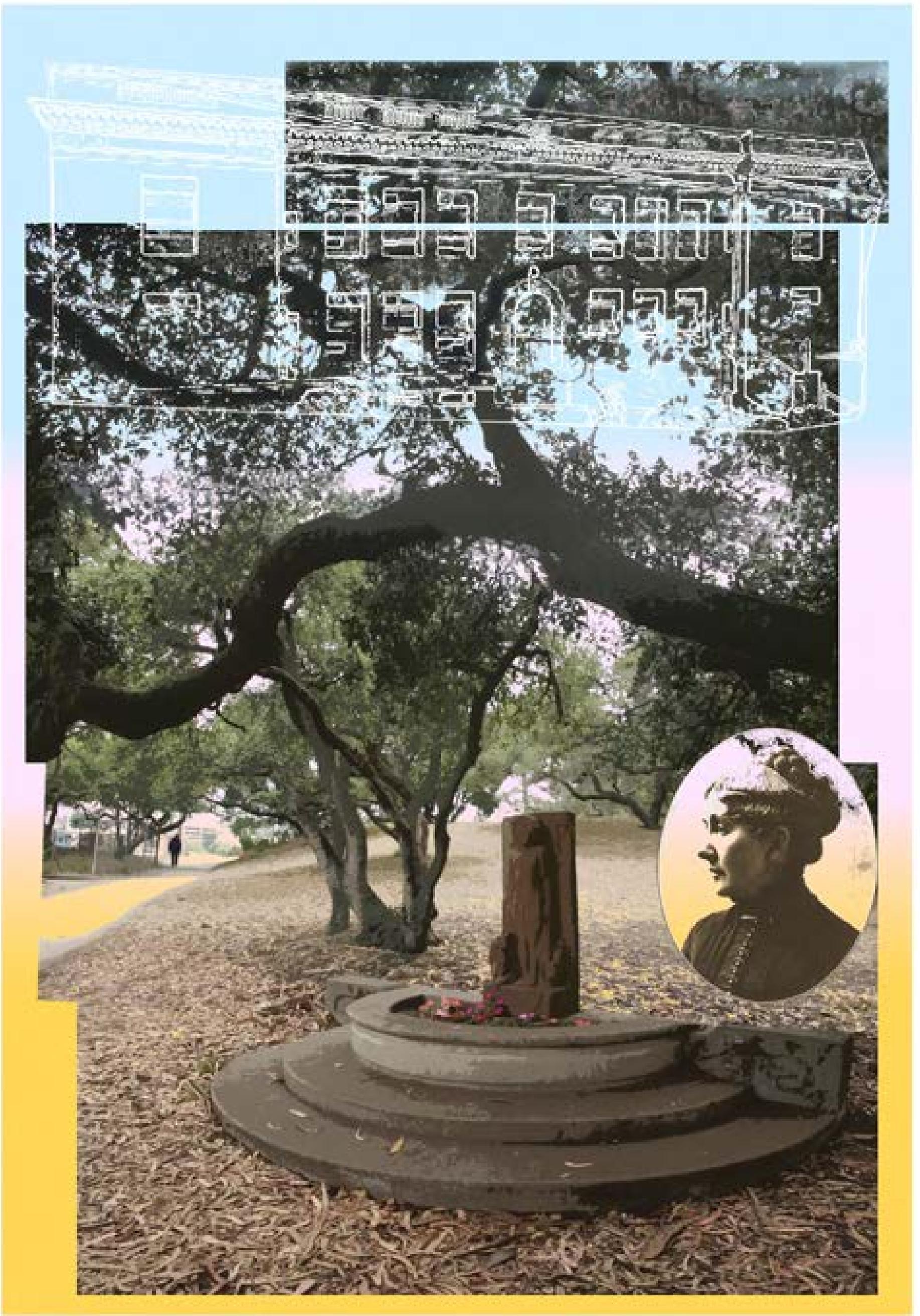
Location: California Academy of Sciences, Golden Gate Park

Collection of the City and County of San Francisco



Robert Minervini | SFAC Art on Market Street 2014/"Exposed" | Painting Study "Portals of the Past"





Robert Minervini | SFAC Art on Market Street 2014/"Exposed" | Digital Sketch "Sarah B. Cooper"



Robert Minervini | SFAC Art on Market Street 2014/"Exposed" | Digital Sketch "McLaren"



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Proposal Narrative for “Exposed,” Art on Market Street 2014

PROPOSAL BACKGROUND AND THEME

My work explores utopic/dystopic environments through multilayered paintings and public artworks. I am interested in the interplay between reality/historicity and illusion/hyper-reality. My paintings disclose hidden narratives layered with meaning and metaphor, as well as commentary regarding the passage of time, a contemporary engagement with physical domains, and humanity’s role in shaping the landscape. For these reasons, I am particularly interested in embarking on a public commission that will enable me to research a portion of San Francisco’s history via SFAC’s Civic Art Collection of public statuary.

For my proposed project, I am choosing to engage with statuary and monuments located in Golden Gate Park. I chose the park as a site because it is a space of collective ownership that is easily relatable for the general public. By focusing on specific artifacts within the park, I am interested in uncovering forgotten narratives—how the statues came to exist, what the historic relevance was to the city and its inhabitants, and what the statues’ relevance might be to a contemporary audience.

I have decided to focus on the following three monuments: *Portals of the Past* (at Lloyd Lake), the *Sara B. Cooper Memorial* (by the Sharon Building), and the *John McLaren Stature* (by the de Young Museum). I chose these works because of the personas depicted, their importance to the city’s history, and the bittersweet nature of the stories that these monuments tell. If selected for the commission, I will continue with this theme, and the design approach, for all six posters.

PROPOSAL DESCRIPTION

For my proposal, I have submitted digital sketches as well as a small painting study. I am primarily a painter, but I use photography and Photoshop to construct my compositions. I would use these digital sketches as references to create finished paintings, which would then be reproduced for the final poster designs.

My designs are suggestive and sparse in an attempt to lure the audience into wanting to learn more about what is being depicted. I would utilize the SFAC website to illustrate and elaborate on the meaning of the artworks and the historical narrative of each statue. For example, each poster would include a QR code that links to the project website where additional information, stories, and photographs could be found, creating an exciting way for the work to become interactive.

DESIGN DESCRIPTIONS

Portals of the Past (Sketch 1 & painting study) is the most complex and layered memorial of the group and notably the only monument to commemorate the 1906 earthquake. During the earthquake, a fire destroyed the family home of South Pacific Railroads' Vice President A. N. Towne, located in Nob Hill at 1101 California Street. The marble façade was all that remained of the building. This façade became widely known through an iconic photograph taken by Arnold Genthe, acclaimed San Francisco photographer. Caroline Towne donated the marble facade to the city park commission in 1909, and it was placed in its current location at Lloyd Lake where it still stands today. For this design, I superimposed the original house over the portal as a way to metaphorically reconnect the history of the object to the present.

The Sarah B Cooper Memorial (Sketch 2), located near the Sharon Art Center, is currently in disrepair, but it is one of the few monuments to celebrate a woman from San Francisco's history (reason alone to highlight this particular statue). Sarah Brown Ingersoll Cooper was a force for change in education and women's rights in San Francisco and the first person to bring a kindergarten program to the American West. The image of a public school named in her honor—the school that is presently at 940 Filbert Street—is superimposed on the statue. Cooper had a harrowing life—her family fled the South from the civil war; her youngest daughter died at the age of 3 in 1863; her husband committed suicide in 1885; and in 1896, her daughter Harriet, after struggling with depression for years, committed suicide by turning the gas on in their home, killing both Sarah Cooper (her mother) and herself. Despite this tragic past, and numerous controversies, Cooper is remembered as a philanthropist, teacher, and women's rights activist. For this design, I am working with imagery of the elementary school named after Cooper, as well as her portrait.

The John McLaren Statue (Sketch 3) is a memorial to a man who didn't want one. McLaren created Golden Gate Park and dedicated his life to the advocacy and development of the 1,017-acre park—one of the largest in the world. It has been noted that he never liked statues in parks and attempted to hide them behind shrubbery. This includes his own statue, which was made against his wishes. The statue is positioned directly on the ground (without a pedestal) to signify McLaren's connection to nature; in his lifetime, he planted two million trees. For this design, I have superimposed a map of Golden Gate Park over the image of his statue, which I have designed to be partially obscured by greenery.

The stories attached to these monuments are inspiring, often melancholic, narratives about historical figures who have shaped the cultural landscape of the city. On their own, un-contextualized and relegated to the status of "historical icon," the monuments lose significance. By reinterpreting the statues visually, integrating their history with a contemporary aesthetic, I aim to reconnect the monuments with present-day viewing audiences and to provoke inquiry regarding the influence of the past on the present.



*I hope these continue
to stand as an
informal collective
receptacle for needs,
wants and desires.*

*Public spaces like this
can become beacons and
function as a method of
communication when
technology fails us.*



This was such a unique project to be involved in, for us and for the community who instigated it. The money has come from individuals who give according to what they have and how much they care, but the end result is available to all, for free. People can actually step inot the artwork.

16th Avenue Mosaic Stairs
The mosaic on the stairs was created by the community of artists and volunteers who participated in the project. The project was funded by the City of San Francisco and the community. The mosaic is a beautiful work of art that is a testament to the power of community and the beauty of nature.



The mystery of this strange world we live in- we get used to it. We stop realizing how amazing it is because it becomes commonplace. What can I do as an artist that can gently pop people out of that state of mind, and get them to see differently or clearly, even just for an instant.