



**MOSCONE EXPANSION PROJECT
WEST BRIDGE SCULPTURES
PUBLIC ART SELECTION PANEL
PANEL TWO
SUMMARY**

MEETING DATE

January 17, 2017

VOTING SELECTION PANELISTS

Craig Hartman, Partner, Skidmore, Owings & Merrill

Dorka Keehn, Arts Commissioner

Lizzetta LeFalle-Collins, Independent curator, writer, artist (not present for meeting)

Linda Lucero, Executive and Artistic Director, Yerba Buena Arts and Events

Cathy Maupin, Executive Director, Yerba Buena Community Benefit District

*Brook Mebrahtu, Senior Project Manager, Department of Public Works (not present for meeting)

Katya Min, Curator of Public Programs, Yerba Buena Center for the Arts (not present for meeting)

*John Noguchi, Director, Convention Facilities, SF City and County

*sharing a vote

PROCESS

The following artists presented an overview of their practice and proposals for the Moscone Expansion Project, West Bridge Sculptures Public Art Project:

Nathan Lynch

Alison Saar

Sarah Sze

The panelists were asked to discuss and evaluate each of the proposals on 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

The panelist then ranked the artists 1, 2, or 3 (1 = highest rank) accordingly.

RESULTS OF VOTING TALLY

Sarah Sze	6
Alison Saar	11
Nathan Lynch	13

ARTS COMMISSION APPROVAL

Motion: Motion to approve the selected artist Sarah Sze artist's proposal for the Moscone Expansion West Bridge Public Art Project.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with artist Sarah Sze for an amount not to exceed \$400,000 for design, fabrication, transportation and installation consultation of an artwork for the Moscone Expansion West Bridge Public Art Project.

LONG VIEWS OF LIMBS AND WINDOWS

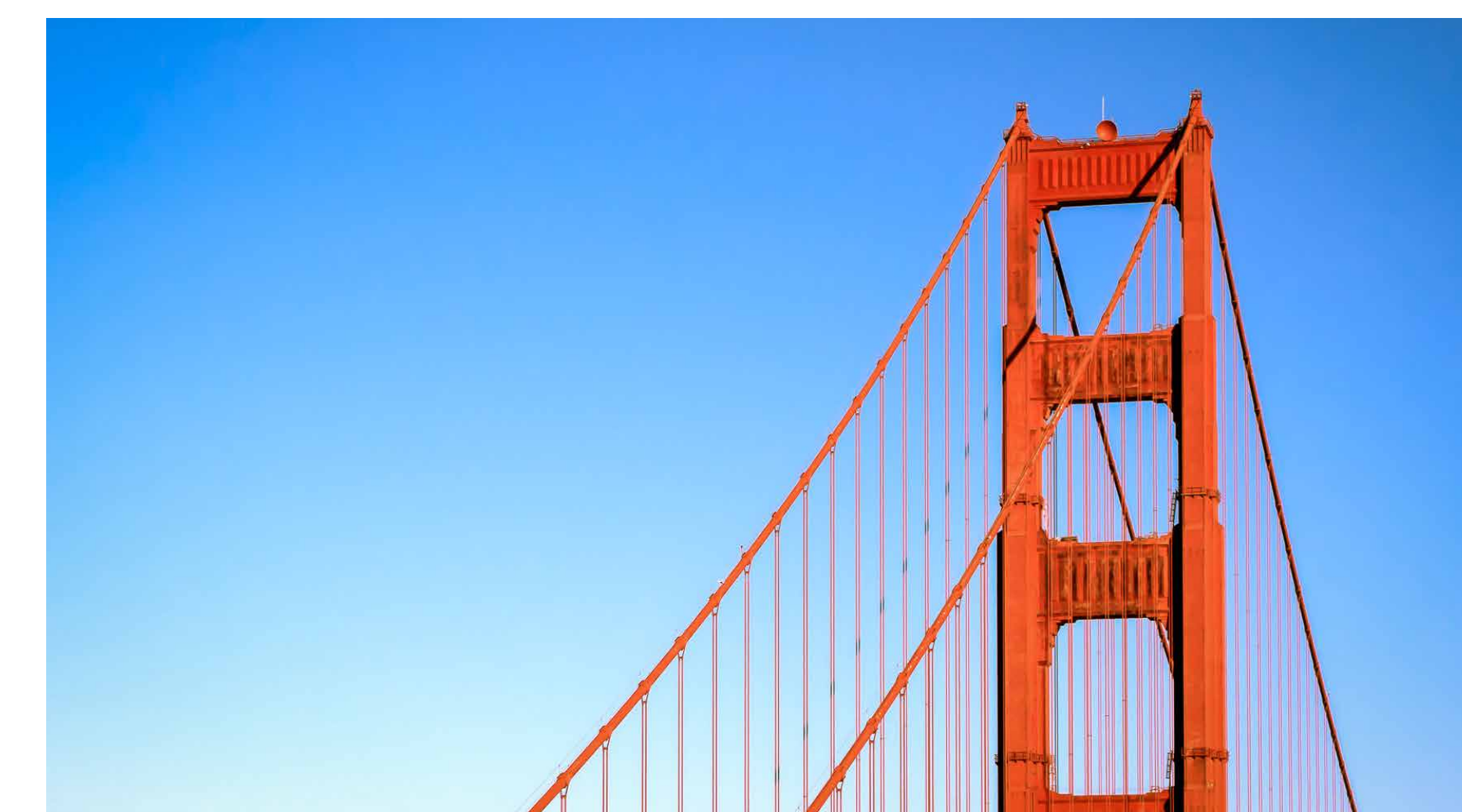
NATHAN LYNCH

For the Moscone pedestrian bridge, I propose a series of human-scale, red-orange ceramic sculptures that take formal cues from surrounding architecture, the history of San Francisco Bridges and the strength of collective action.

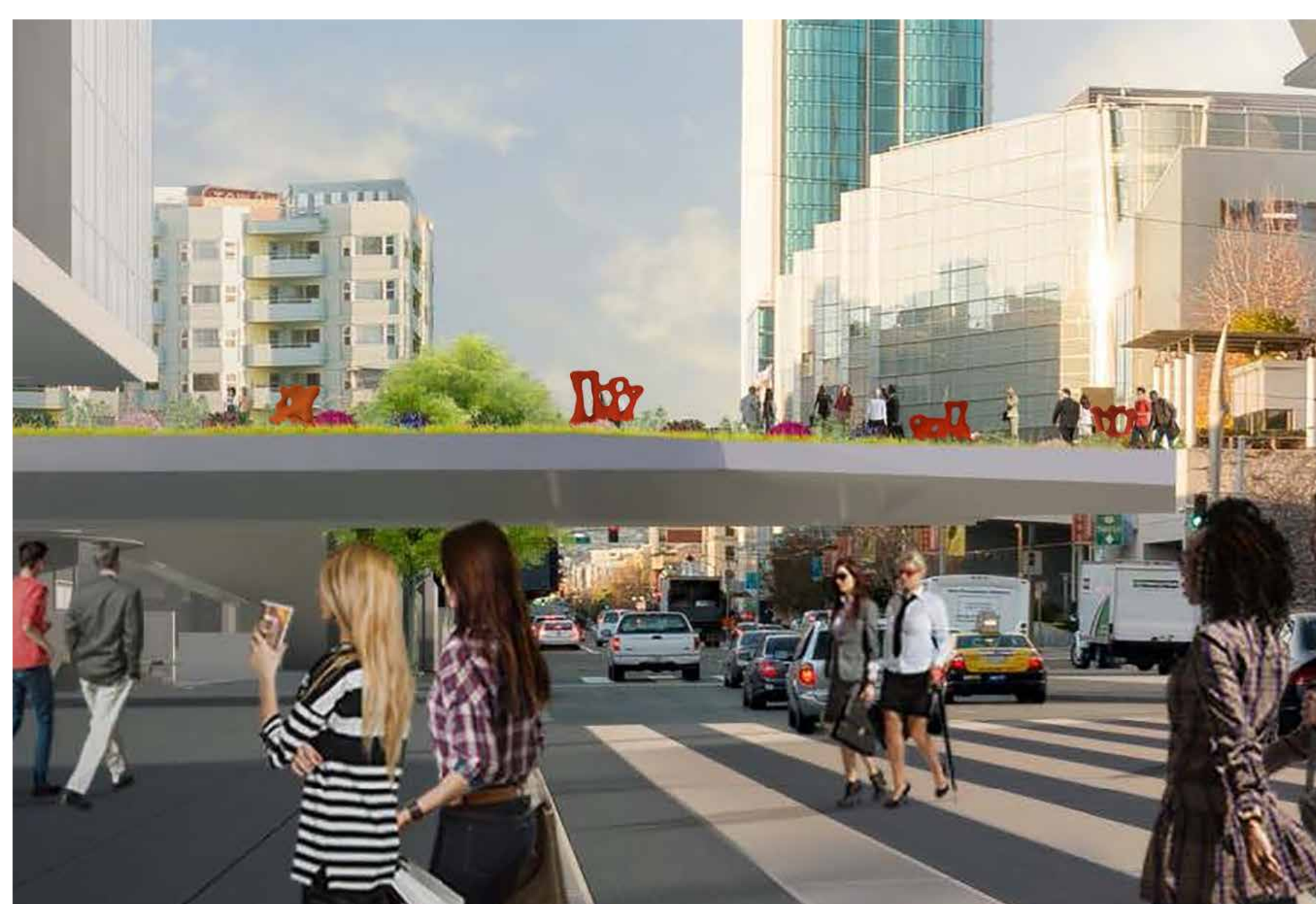
This suite of abstract sculptures celebrates bridges as sites of innovation and a symbol of connection. Negative spaces in the work become windows that frame our views of downtown San Francisco and mirror the gestures of adjacent architectural forms at Moscone South. Ranging in size from three feet to six feet tall, these sculptures invite viewers to stop, engage and even occupy windows. The idea of a bridge holds our imagination, our aspirations and our humanity.



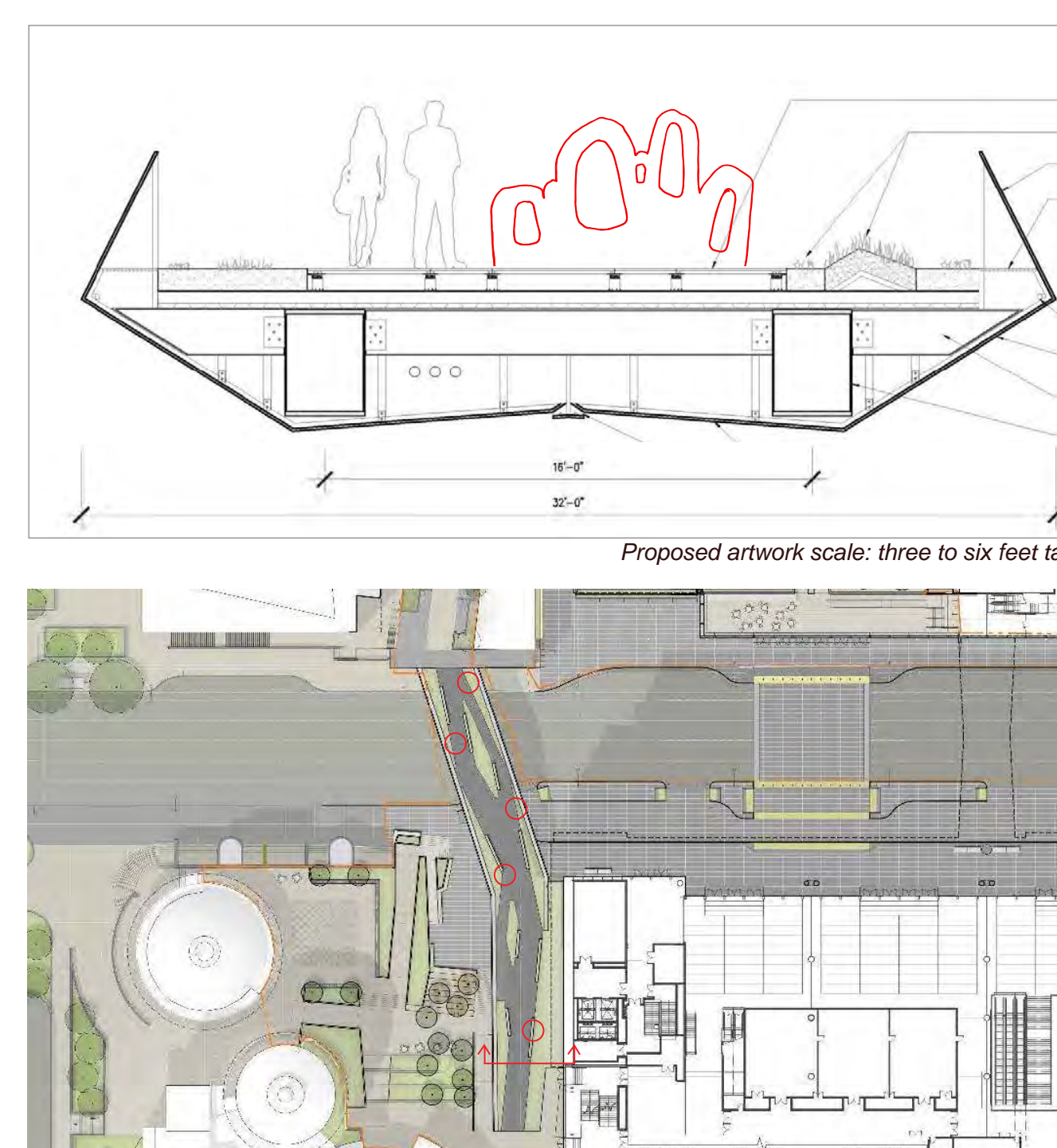
View of Moscone pedestrian bridge



Above: View of the Golden Gate Bridge; Below: Golden Gate Bridge engineering drawing, 1937

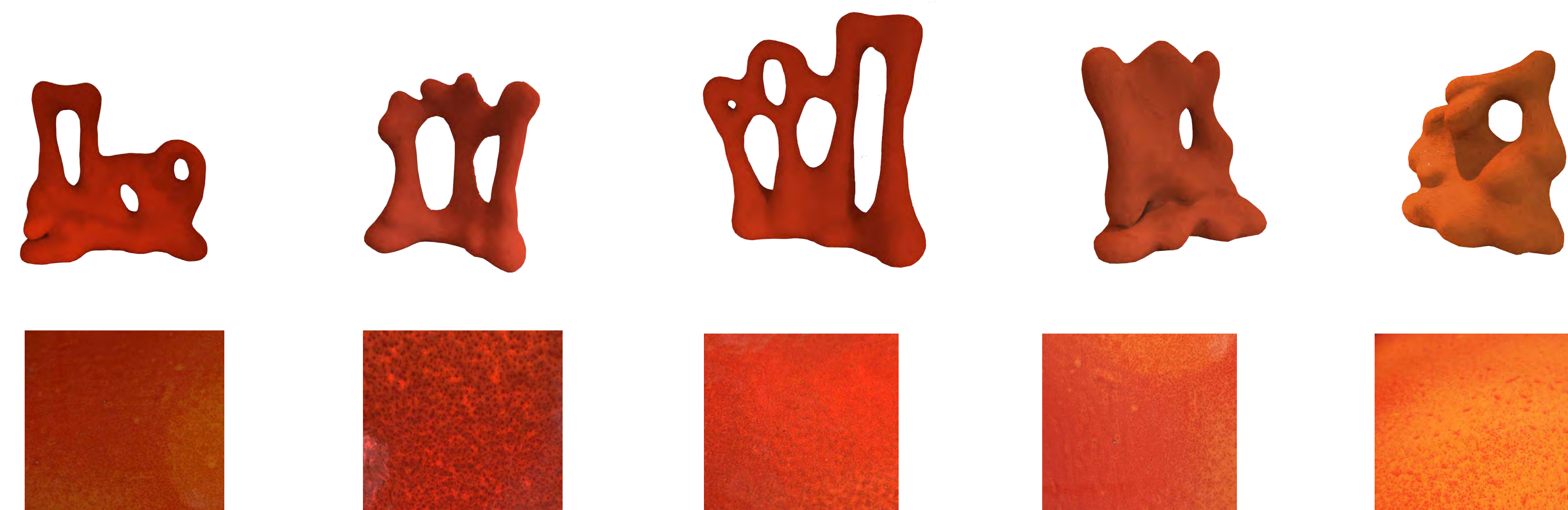


View from Howard Street



Proposed artwork scale: three to six feet tall

Prospective locations for sculptures



Five artwork maquettes with sample ceramic glaze

Art Proposal for Moscone Expansion West Bridge

Alison Saar Somnambulists

Somnambulists features a female figure standing in a dream-like state, the weight of her hair cascading to the ground. The hair then rises, whirls and descends, weaving through the length of the bridge, to eventually be gathered up by a child, standing at the opposite end of the bridge. Entangled within the masses of hair are miscellaneous objects, creating a narrative of the figures' dreams of their past, present and future. Both the figures are cast bronze with deep brown and green patinas.



Hair I



Hair II

Hair Detail



Hair III



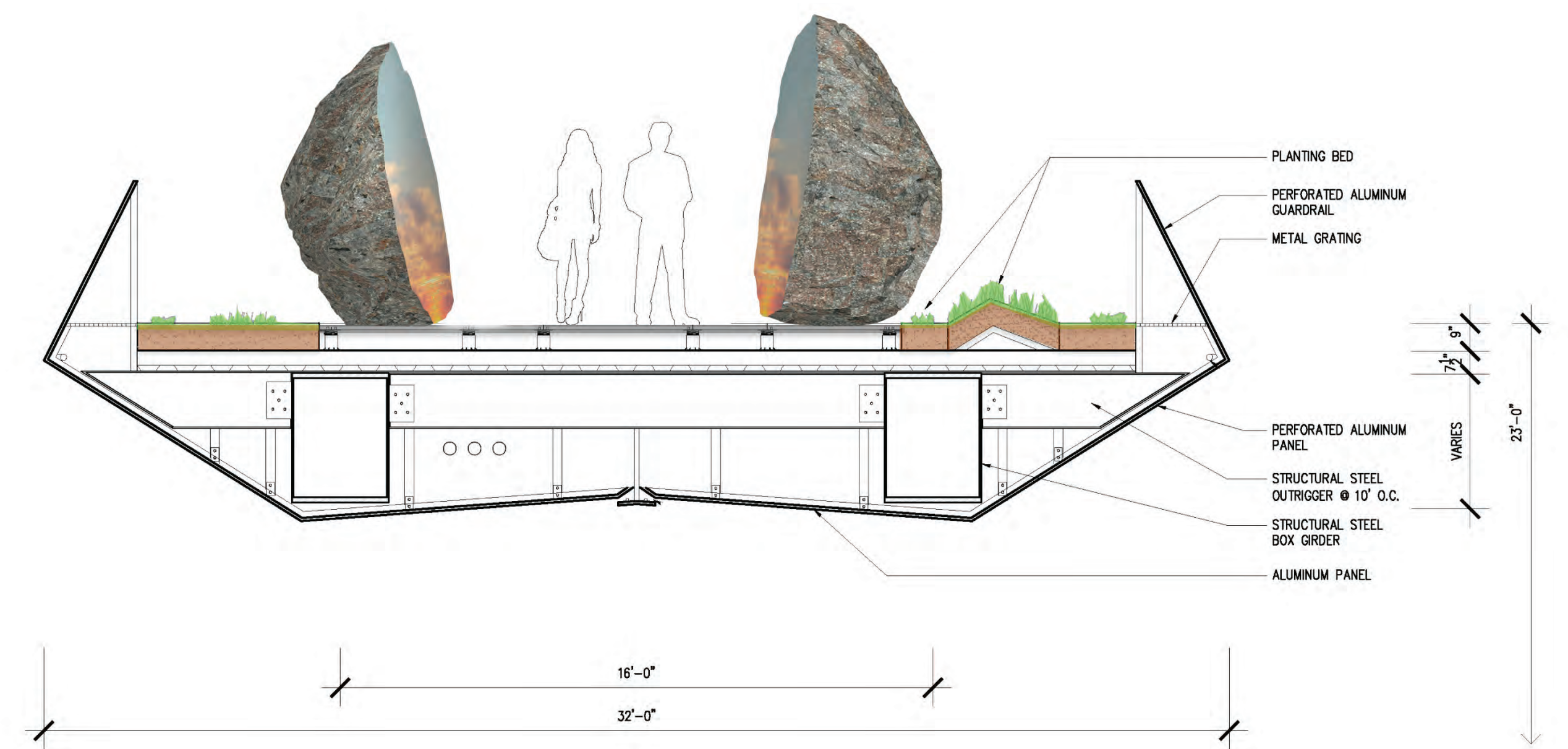
Double Horizon

Sarah Sze



Moscone Expansion West Bridge Proposal

San Francisco



Proposed Project Description

For the Moscone Expansion West Bridge project, Sarah Sze will create a series of sculptures that will draw viewers dynamically up to and across the West Bridge, and create an intimate journey of discovery along the path.

The work, titled Double Horizon will be composed of several sculptures that will be found along the pathway of the bridge, like cairns along a trail. The largest and main sculpture of the series will be a fabricated boulder, split in half and flanking the path, between which the viewer will walk. This sculpture will be the last in a trail of sculptures installed at staggered points on either side of the bridge's pathway, creating an experience of artworks that mark the crossing of the bridge.

From the road below, the largest of the fabricated boulders, approximately 10 feet in diameter, will appear silhouetted against the sky. Once on the bridge, viewers will discover that the flat inner surface of each split boulder, like a split open geode revealing a world inside, has been engraved with a highly pixelated dot-matrix ceramic tile mosaic of a full-color image of the sky at different times of day. The same image will be mirrored in the pavers of the walkway, as if the rock, functioning as a printmaking stamp, has printed on the path and fixed the image of the sky in place through force of gravity and pressure.

Traversing the bridge, viewers will have a dynamic and engaged experience with the work along the promenade—walking directly through, and over the work, surrounded by the mosaic rocks on both sides, and with the reflection of the images beneath their feet.

The overall installation will be comprised of 3-6 boulders that will ascend in scale, marking a trail that draws the public across the full length of the bridge, creating choreography of anticipation and surprise, as well as intimate moments for pause and contemplation.

The project explores the idea of landscape and image in many forms: images of landscapes; sculptures as landscapes in themselves; and the altered landscape of the Moscone Expansion Park. The project plays with landscape and sculpture, as well as painting, printmaking and the production of images. It references both the speed and ubiquity of contemporary image capture and ancient forms of mark making, bringing the painstaking process of stone engraving and a sense of physical gravity, weight, and authorship into our contemporary context, where anonymous and fleeting digital images have become a kind of debris that constantly swirls around us.

By recording images in pixels and then fixing them in stone and pigment, Sze explores the fragility of time passing and our desire for weight and permanence in the face of both overwhelming natural forces and the ubiquitous images that surround us daily.

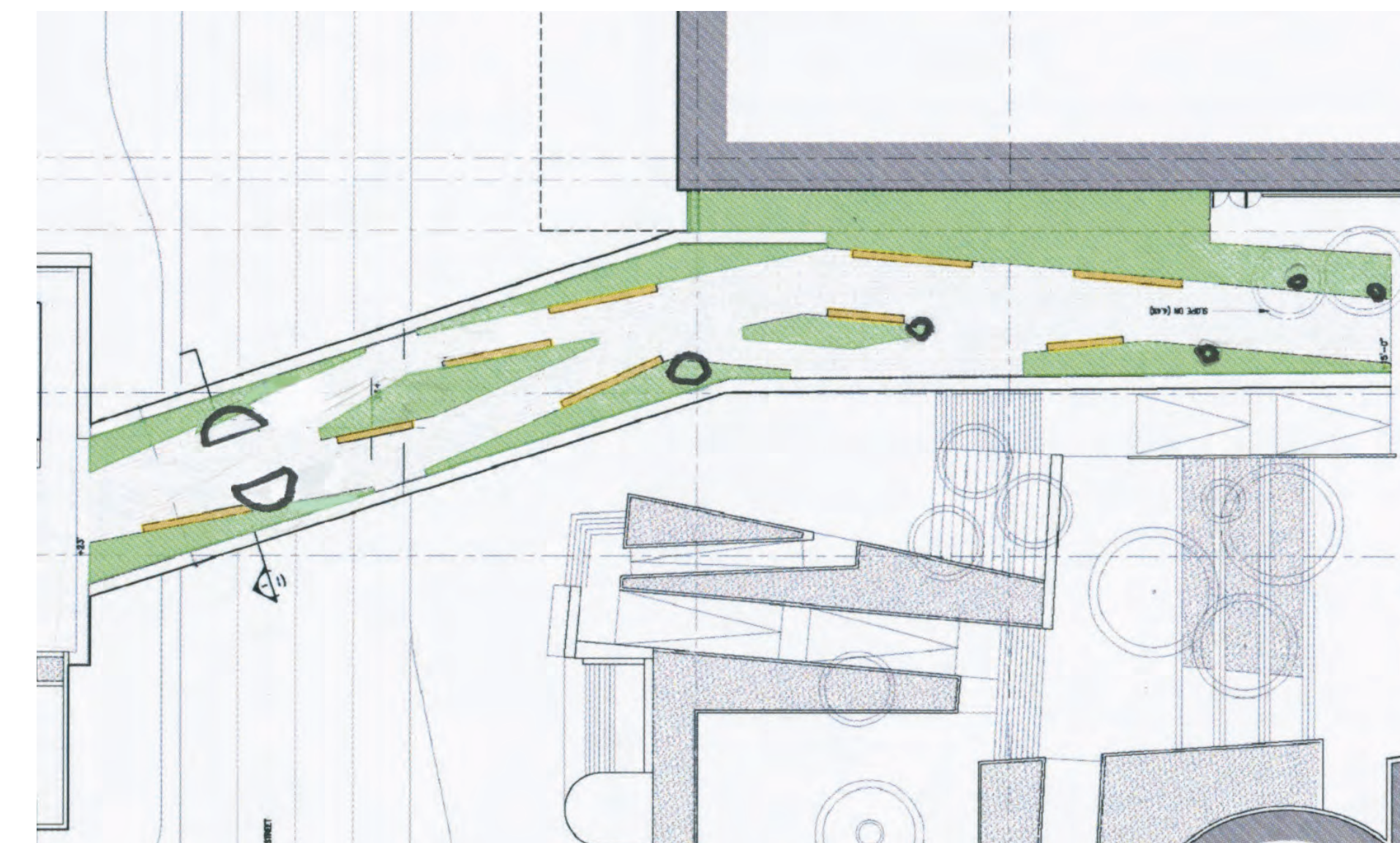


VIEW FROM STREET LEVEL

Installation and Maintenance Requirements

The fabricated boulders will be positioned across the span of the bridge. Once exact locations are determined, each boulder will be permanently anchored in place with bolts. The boulders will be fabricated using an interior aluminum armature, foam filling, and a durable outer shell comprised of a mineral aggregate, so the sculptures will be highly durable but also lightweight

The mosaic images on the interior of the fabricated boulders and on the walkway will be composed of ceramic tough-body pigmented tiles. Each tile on the interior of the boulders will be raised slightly from the surface, resembling an engraved image carved onto a woodblock. The image on the walkway will be composed of the exact same tiles, but in this location they will be embedded and completely flush to the pavers, as if the boulder had been turned and pressed onto the ground, leaving behind a completely flat ink image. Because the tiles will be comprised of tough-body pigment the color will be uniform throughout the entire tile, so as the tiles naturally wear down from use underfoot, the color will remain unchanged.



PLAN VIEW



FRONT DETAIL