



2021 ART ON MARKET STREET KIOSK POSTERS SERIES PANEL ONE SUMMARY

MEETING DATE

July 14, 2019

SELECTION PANELISTS

Michael Arcega, Arts Professional
Susie Kantor, Associate Curator, Manetti Shrem Museum
Nabiel Musleh, Arts Commissioner

PROCESS

A Request for Qualifications was issued April 6, 2020–June 1, 2020 for visual artists residing in the United States. The Arts Commission received 44 submissions total. Art Commission staff created a shortlist of 18 artists from these applications.

Round One:

Arts Commission staff presented the qualifications of 18 artists for the 2021 Art on Market Street Kiosk Poster Series art opportunity Yes/No” majority votes based on the criteria of Artistic Excellence and Appropriate to Project Goals yielded 11 artists to move to Round Two.

Round Two:

The Artist Selection Panel discussed the qualifications of the 11 semi-finalists and scored each artist on the following criteria (1= low score):

- Artistic Excellence (1-10)
- Proposed Concept Appropriate to Project Goals (1-5)

Round Two voting yielded 6 finalists to recommend to the Arts Commission.

RESULTS

The following artists were selected as finalists for the 2021 Art on Market Street Kiosk Poster Series:

| | |
|-------------------|----|
| ABD/ Skywatchers | 45 |
| Crystal Herman | 45 |
| Kimberely Arteché | 43 |
| Packard Jennings | 42 |
| Katie Dorame | 39 |
| Lindsay Stripling | 37 |

ARTS COMMISSION APPROVAL

Motion: Motion to approve the following finalists for the 2021 Art on Market Street Kiosk Posters Series Artist Selection Panel as recommended by the Artist Selection Panel: ABD/ Skywatchers (Deirdre Visser), Kimberely Arteché, Katie Dorame, Crystal Herman, Parkard Jennings, and Lindsay Stripling.

**2021 Art on Market Street
Poster Series Finalists**

**2021 Theme:
Imaginary Monuments for the Future**

ABD/Skywatchers







Kimberely Arteche







Katie Dorame







Crystal Herman







Packard Jennings



"The Emeryville Mudflat Sculptures were an anonymous folk art sculpture garden that utilized trash and driftwood as its medium for public art. Considering how it was constructed and the materials used, its power and intent were ultimately to make art by any means necessary. All these identities mingled in the mudflats to create a contemporary representation of who the people of the Bay Area were in the 1960's and 70's." In 1964, the San Francisco Chronicle asked "Is This Art?" and nationally Time Magazine called them "Derelict Sculptures." Notorious Emeryville Mayor John Locoate said "they give this town some class."

"From the Gold Rush to the 1960's, 90% of the San Francisco Bay's lowlands of mud and marsh had been filled and destroyed. The health of the Bay waters and animal habitats were in grave danger of completely disappearing. With great success, the "Save the Bay" campaign became a rally cry to preservation of the Bay and lobbied state government to form the Bay Conservation and Development Commission (BCDC). This organization's goal was to preserve the natural environments of the San Francisco Bay and it's coastline."

- Joey Enos, Selected excerpts from "Origins: Three Part Series on the History of the Emeryville Mudflat Sculptures", The E'ville Eye, 2016



"The first recognized commercial greyhound racetrack in the United States was built in Emeryville, Calif., in 1919 by Owen Patrick Smith and the Blue Star Amusement Company...[W]hat crowd there was a lively and motley one. Clothing was anything and everything from bib overalls to black suits topped off with Derby hats"

At its height, dog racing was rated the sixth most popular sporting activity in the country. Early dog racing courses - used monkeys as "jockeys"; the animals were sometimes shaken to death during performances. Greyhounds were overbred, leading to thousands being humanely destroyed by the SPCA or used for experimentation.

In 2020, dog racing also continues in the states of Alabama, Arkansas, Iowa, Texas, and West Virginia.

- Paul Horwell, *The Road From Emeryville: a History of Greyhound Racing*, 1980

- Rob Arias, *The E'ville Eye*, 2015

- Christine A. Darchak, Esq., President, GREY2K USA Worldwide

In memoriam: Smoky Wild Bill, Princess Pat, Oakland Beau, Montana Boy, Wahoo, Gold Thread, Steamship, Enzo, Lone Mountain Lass, Mr. Jiggs, Daddy Long Legs, Nubulous Nimrod, Dry Martini, Fireball, Richmond Belle, and Gypsy Queen.



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Public art and design are essential to the success of any project. The San Francisco Arts Commission is pleased to announce that it has awarded a public art commission to the San Francisco Arts Commission for the Z-Line project. The project is a public art commission for the Z-Line project. The project is a public art commission for the Z-Line project. The project is a public art commission for the Z-Line project.

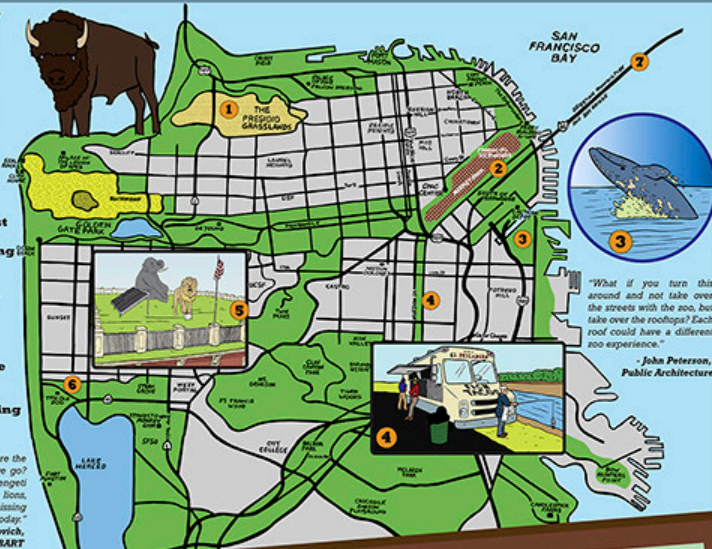


Packard Jennings and Steve Lambert, 2007

A Project of the San Francisco Arts Commission's Art on Market Street Program. | www.sartscommission.org/pubart
Funded in part by the San Francisco Municipal Transportation Agency and CBS Outdoor.

- KEY:
- NEW WILDLIFE REFUGE AREA
 - CARNIVORE'S HUNTING GROUND
 - ANTelope/DEER MEADOW
 - REDWOODS
 - GRASSLANDS

- 1 Buffalo grasslands
- 2 Market Street redwood forest
- 3 Whale breeding grounds
- 4 Mission Creek daylighting
- 5 "Zoo tops"
- 6 Animal release point
- 7 Cheetah running tube



"We can - and should - restore the landscape, but how far do we go? California was once the Serengeti of North America, with lions, mastodons, cheetahs. We're missing those large mammals today."
- Tom Radlovich, Livable City, BART

"What if you turn this around and not take over the streets with the zoo, but take over the rooftops? Each roof could have a different zoo experience."
- John Peterson, Public Architecture

SAN FRANCISCO WILDLIFE REFUGE



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Lindsay Stripling





