

PROPER

CMTL Project Manager
Office of Economic and Workforce Development
1 Dr. Carlton B. Goodlett Place
San Francisco CA 94102

September 12, 2018

Re: 1100 Market Street Mural

Dear CMTL Project Manager,

This letter confirms that I, Alex Samek, an authorized representative of San Francisco Proper Hotel, located at 1100 Market Street, approve the painting of a temporary mural by the artist Alicia McCarthy, untitled, on the west facing wall of our building.

Sincerely,



Alex Samek

Mural Design Information Form

LEAD ARTIST

ADDRESS

CITY

STATE

ZIP CODE

EMAIL

PHONE

PROJECT
COORDINATOR

ADDRESS

CITY

STATE

ZIP CODE

EMAIL

PHONE

SPONSORING
ORGANIZATION

ADDRESS

CITY

STATE

ZIP CODE

EMAIL

PHONE

FUNDING SOURCES

PROPOSED SITE

(address, cross
street)

DISTRICT

District numbers can be found at <http://sfgov.org/elections/district-citywide-maps>

MURAL TITLE

DIMENSIONS

ESTIMATED
SCHEDULE (start and
completion dates)

1. Proposal (describe proposed design, site and theme. Attach a separate document if needed).

2. Materials and processes to be used for wall preparation, mural creation and anti-graffiti treatment.

3. List individuals and groups involved in the mural design, preparation and implementation.

Attach the following documents to this form:

1. Lead artist's resume/qualifications and examples of previous work
2. Three (3) letters of community support
3. Letter or resolution approving proposal from city department **or**;
4. Letter of approval from private property owner along with Property Owner Authorization Form
5. Signed Artist Waiver of Property Rights for artwork placed upon city property **or**;
6. Signed Artist Waiver of Proprietary Rights financed in whole or in part by city funds for artwork placed upon private property
7. Maintenance Plan (including parties responsible for maintenance)
8. Color image of design
9. One image of the proposed site and indicate mural dimensions

JACK HANLEY GALLERY

Alicia McCarthy

(b. 1969) lives and works in Oakland, CA

Education

- 2005 MFA, University of California at Berkeley, CA
- 1994 BFA, San Francisco Art Institute, San Francisco, CA
- 1993 New York Studio School Program, New York, NY
- 1989-1991 California State University at Humboldt, CA

Solo and Two Person Exhibitions

- 2018 *Alicia McCarthy + Ruby Neri*, Berkeley Art Museum, Berkeley, CA (*forthcoming*)
- 2017 *Fall*, Jack Hanley Gallery, New York, NY
Alicia McCarthy, John Berggruen Gallery, San Francisco, CA
- 2015 Jack Hanley Gallery, New York, NY
Snobody, V1 Gallery, Copenhagen, Denmark
- 2014 *Alicia McCarthy + Jenny Sharaf*, Johansson Projects, Oakland, CA
- 2013 Jack Hanley Gallery, New York, NY
- 2010 Jack Hanley Gallery, New York, NY
- 2008 Jack Hanley Gallery, San Francisco, CA
- 2006 Jack Hanley Gallery, Los Angeles, CA
- 2005 RARE Gallery, New York, NY
- 2004 RARE Gallery, New York, NY
- 2003 Jack Hanley Gallery, San Francisco, CA
Midway Gallery, St. Paul, Minneapolis, MN
- 2002 RARE Gallery, New York, NY

Group Exhibitions

- 2018 *what's MY line*, Transmitter, New York, NY
Linear Abstraction, Barry Whistler Gallery, Dallas, TX
Superposition curated by Johnny Abrahams, Joshua Liner Gallery, New York, NY
Terribly Vulnerable and Terribly Hard, Cooper Cole, Toronto, CA
- 2017 *About Abstraction: Bay Area Women Painters*, Bedford Gallery, Walnut Creek, CA
SECA Art Award Exhibition, SFMOMA, San Francisco, CA
Air 5-Year Anniversary Exhibition, The Lab, San Francisco, CA
Margins, Gutters, Bleeds and Creeps, CAPITAL, San Francisco, CA
- 2016 *30th Anniversary Exhibition, Attics of My Life*, Jack Hanley Gallery, New York, NY
Invitational Exhibition of Visual Arts, American Academy of Arts and Letters, New York, NY
- 2015 *Patterned Chaos*, Cinders, Brooklyn, NY

327 Broome Street
New York, NY 10002
(646) 918 6824
jackhanley.com

JACK HANLEY GALLERY

- 2015 *Off the Grid, curated by Susette Min*, EN EM Art Space, Sacramento, CA
- 2014 *Fertile Ground: Art and Community in California*, Oakland Museum of California Art, Oakland, CA
Pierogi X X: Twentieth Anniversary Exhibition, Pierogi, New York, NY
All of Us Together, Guerrero Gallery, San Francisco, CA *Way Out West*, The Art City Project, San Francisco, CA
Looking Back: The Eighth White Columns Annual, White Columns, New York, NY
New New New Abstraction, curated by Jenny Sharaf, Toomey Tourell Fine Arts, San Francisco, CA
- 2013 *Artifacts of a Life Lived by the Living (To Live)*, The Craft and Folk Art Museum, Los Angeles, CA
Energy That Is All Around: Mission School, Water and McBean Galleries, San Francisco Art Institute, San Francisco, CA and Grey Art Gallery, New York University, New York, NY
Independents, V1 Gallery, Denmark
Final San Francisco Show, Jack Hanley Gallery, San Francisco, CA
- 2010 *A Mind Meld is a Terrible Thing to Waste*, Jack Hanley Gallery, San Francisco, CA
- 2009 *In the Fullness of Time: Celebrating Twenty Years*, The Luggage Store, San Francisco, CA
- 2007 Jack Hanley Gallery, Los Angeles, CA
Other Possibilities, Track 16 Gallery, Los Angeles, CA
1st Year Show, Worth Ryder Gallery, Berkeley, CA
- 2004 *Space is the Place*, Berkeley Art Center, Berkeley, CA
III, The Luggage Store, San Francisco, CA
San Francisco Show, New Image Art, Los Angeles, CA
SAMA-SAMA-TOGETHER, Yogyakarta, Indonesia
10 x 20 10th Anniversary Show in collaboration with Ruby Neri, Yerba Buena Center for the Arts, San Francisco, CA
- 2003 *No War*, The Luggage Store, San Francisco, CA
Goop, New Image Art, Los Angeles, CA
- 2002 *Boiled and Fried*, Pierogi, Brooklyn, NY
- 2001 *Widely Unknown*, Deitch Projects, New York, NY
Pierogi Flat Files, Yerba Buena Center for the Arts, San Francisco, CA; Dallas Museum, Dallas, TX and Studio One, Brooklyn, NY
- 2000 *San Francisco Drawing Show*, New Image Art, curated by Alicia McCarthy and Chris Johanson, Los Angeles, CA
New Work by Chris Johanson and Alicia McCarthy, RARE Gallery, New York, NY
Bay Area Now II, Yerba Buena Center for the Arts, San Francisco, CA
- 1999 *World Five*, New Image Art, Los Angeles, CA
Monster Ballads, 111 Minna Gallery, San Francisco, CA
Bricolage, The Luggage Store, San Francisco, CA
Three Open Houses, Headlands Center for the Arts, San Francisco, CA
New Image Art, Los Angeles, CA
- 1998 *Catastrophy*, Gallery Lescombe, San Francisco, CA
Where the Bitter End Meets the Rainbow, with Carolyn Cooley, San Francisco Arts Commission. Gallery, San Francisco, CA

Residencies

- 1999 Headlands Center for the Arts, San Francisco, CA
- 1995 Skowhegan School of Painting and Sculpture, New York, NY
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(646) 918 6824
jackhanley.com

JACK HANLEY GALLERY

Awards

- 2017 SECA Art Award, SFMOMA, San Francisco, CA
- 2013 Artadia Award, San Francisco, CA

Curatorial Projects

- 2000 *San Francisco Drawing Show*, curated by Alicia McCarthy and Chris Johanson, New Image Art, Los Angeles, CA

Bibliography

- 2017 S. Bogojev, "Alicia McCarthy "Fall" @ Jack Hanley Gallery, NYC", *Juxtapoz*, 14 November.
- 2015 E. Hall, "Reviews: Alicia McCarthy", *Artforum*, December.
R. Smith, "Alicia McCarthy Expands Her Illusions in New Work," *The New York Times*, 1 October.
J. Saltz, "3-Sentence Reviews: Keltie Ferris, for Starters," *Vulture*, 23 September.
K. Farr, "Alicia McCarthy," *Juxtapoz*, April.
- 2014 J. Couzens, "Alicia McCarthy and Jenny Sharaf @ Johansson Projects," *Square Cylinder*, 10 August.
M. Gavish, "Alicia McCarthy: New Paintings," *SF Art News*, 26 July.
P. Frank, "Exploring the Mythology of the Female California Artist," *The Huffington Post*, 15 July.
M.S. Chavez, "Outside/Inside: Alicia McCarthy and Jenny Sharaf at Johansson Projects," *New American Paintings*, July.
S. Weltman, "Mission School 'ENERGY THAT IS ALL AROUND' Grey Art Gallery, NYC," *ClawClaw.com*, 9 May.
K. Johnson, "Prickly but Puppyish in San Francisco: 5 Artists in 'Energy That Is All Around: Mission School,'" *The New York Times*, 24 April.
H. Vartanian, "Your 'Graffiti Looks Like Shit,' A Historic Letter to Alicia McCarthy," *Hyperallergic.com*, 21 April.
R. Smith, "Looking Back: The Eighth White Columns Annual," *The New York Times*, 13 February.
A. Russeth, "Looking Back: The Eighth White Columns Annual' at White Columns," *GalleristNY*, 22 January.
J. Hutt, "Looking Back—The 8th White Columns Annual," *Musee Magazine*, 21 January.
- 2013 D. Grant, "The Mission School Gets Cross Examined," *ArtSlant Street*, 31 October.
R. Pritikin, "Mission School @ San Francisco Art Institute," *Squarecylinder*, 29 September.
K. Baker, "Mission School 'Energy' survey at SF Art Institute," 27 September.
Trippe, "The Energy That is All Around @SFAI," *Fecal Face Dot Com*, 27 September.
K. Chun, "SFAI: Energy That Is All Around," *SFGate*, 20 September.
C. Cobb, "San Francisco Art Invades New York," *SF MoMA Open Space Blog*, 15 May.
- 2002 G. Helfand, "The Mission School," *San Francisco Bay Guardian*, 10 May.

Public Collections

- Savannah College of Art and Design, Savannah, GA
- San Francisco Museum of Modern Art, San Francisco, CA
- Millennium Iconoclast Museum of Art, Brussels, Belgium
- American Academy of Arts and Letters, New York, NY
- Facebook Headquarters, Menlo Park, CA
- Oakland Museum of California, Oakland, CA

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Alicia McCarthy | Work Samples



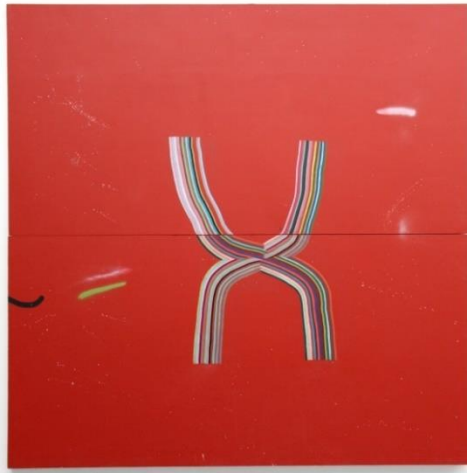
Untitled, 2015
Spray and latex paint on wood panel
29" x 41.25"

<http://www.jackhanley.com/artists/alicia-mccarthy?view=slider#4>



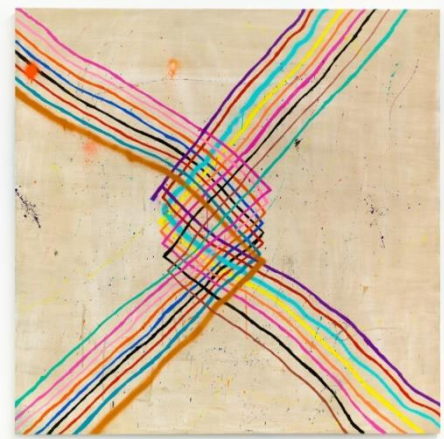
Untitled, 2017
Gouache, spray and latex paint on wood
60" x 60"

<http://www.berggruen.com/exhibitions/alicia-mccarthy?view=slider>



Untitled, 2015
Colored pencil and spray and latex paint on wood panel
96" x 96" (two panels; 48" x 96" each)

<http://www.jackhanley.com/artists/alicia-mccarthy?view=slider#7>



Untitled, 2017
Spray paint, latex paint, pencil and crayon on wood
60" x 60"

<http://www.jackhanley.com/exhibitions/alicia-mccarthy?view=slider#12>





HOTEL

August 16, 2018

Dear OEWD,

I am writing this letter of support for the San Francisco/Tenderloin based art and cultural organization, 509 Cultural Center. The mission continues to build community through the organizing of multidisciplinary arts programming and events that are accessible and reflective of the Bay Area's communities.

The 509 Cultural Center is dedicated to creating programs designed to encourage and broaden social and aesthetic networks. These networks play an important role in developing relationships and ideas that support the diverse dynamic neighborhoods within the downtown San Francisco neighborhood, the Tenderloin.

As a Bay area artist I have had the honor of working on numerous projects through 509 Cultural Center with directors, Laurie Lazer and Darryl Smith. They continue to dedicate their lives to supporting the diverse communities within this neighborhood, that include the artists and lower income people who have become vulnerable to the housing crisis, and high cost of living in the Bay Area. Laurie and Daryl are trusted leaders and mentors that have created empowered community collaborations that engage and inspire. The 509 Cultural Center provides much needed platforms in which stories reflective of the diversity of the people can be heard. All backgrounds, ages, races, sexualities, cultures and areas are represented and given the opportunity to be seen and respected. The 509 Cultural Center plays an essential role in the history of San Francisco and the Bay Area.

Please support the 509 Cultural Center as an innovator and incubator of the Arts within the Tenderloin and greater Bay Area.

Thank you,

A handwritten signature in black ink that reads "Clare E. Rojas". The signature is written in a cursive, flowing style.

Clare E. Rojas



1011 Market Street, 2nd Floor, San Francisco, CA 94103, p.415.487.1011
f.415.487.1010

August 20, 2018

Office of Economic and Workforce Development
1 Dr. Carlton B. Goodlett Place, City Hall, Room 448
San Francisco, CA 94102

Dear OEWD,

I am writing this letter in support The Luggage Store and their proposal to direct the creation of mural projects in the Mid-Market neighborhood. based on their track record and solid reputation

SF Camerawork is a non-profit arts organization supporting local and emerging artists in the field of photography. We have operated in the South of Market neighborhood since 1974 and at our current location, next door to The Luggage Store, since August of 2011.

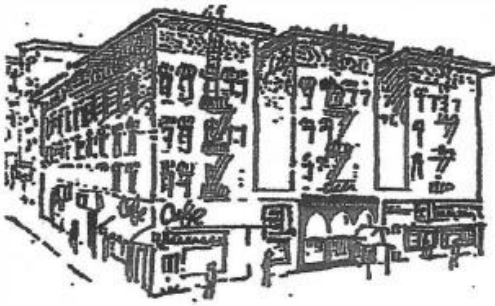
Most likely you are already familiar with The Luggage Store, as they have been an anchor and a leader of the arts community in this neighborhood for many years. The Luggage Store has already demonstrated their ability to execute projects of this nature (we enjoy the Clare Rojas mural above the Warfield every day), but with this letter we would like to add our endorsement to their newest proposal.

We strongly encourage you to support The Luggage Store's current mural proposal, please let me know if we can provide any further support or information regarding the arts and community in our neighborhood.

Thank you for your consideration,

A handwritten signature in blue ink, appearing to read 'Heather Snider'.

Heather Snider
Executive Director
SF Camerawork



reality house west

cadillac hotel 380 eddy street, san francisco, 94102, 415-673-7223

August 18, 2018

Dear OEWD,

I am writing this letter of support for the San Francisco/Tenderloin based art and cultural organization, 509 Cultural Center, whose mission is to build community by organizing multidisciplinary arts programming accessible to and reflective of the Bay Area's residents. 509's programs are designed to broaden social and aesthetic networks, and to encourage the flow of images and ideas between the diverse cultural communities that cross paths in our exceptionally dynamic downtown San Francisco neighborhood, the Tenderloin.

As a Tenderloin activist of 42 years, I am the executive director of the Tenderloin's Reality House West/Cadillac Hotel, and a proud Tour Guide and Board President for the Tenderloin Museum, and for 31 years I have been inspired every year by the events, artistic activities and exhibitions produced by the 509 Cultural Center. The 509 Cultural Center recently celebrated its 30-year anniversary, a milestone for the Tenderloin. The 509 Cultural Center has survived by being relevant, important and germane to our small but highly populated community. In the diverse San Francisco region where the cost of living is so high that artists and lower income people are being forced out, having the 509 Cultural Center, which is dedicated to affirming our diverse communities, is crucial. 509 carves out a space to tell the stories of marginalized people, whose stories can get erased by other emerging cultures in the region – especially those of technology and venture capitalism. Now more than ever, funding programs that support the underserved communities that make this region so diverse and unique is critical.

I am a non-profit executive director/activist whose work is deeply influenced by my commitment to the Tenderloin and its longtime residents. As a collaborator with several previous 509 Cultural Center projects and events, my experience working with 509 was

incredibly empowering, and I believe that these projects and events are an important and uplifting part of the history of the San Francisco Bay Area. The power and beauty of the 509 Cultural Center is in the way it's two inspiring co-Directors, Darryl Smith and Laurie Lazer, bring together the experiences of people from all backgrounds, ages, races, sexualities, cultures and areas of our neighborhood, effectively creating a unique and living historical and artistic tapestry about what it means to be of the Tenderloin. As a longtime Tenderloin activist, I can speak to the importance of these stories being unearthed and preserved.

As a collaborator, and quite frankly, great fan of the 509 Cultural Center, I have admired each exhibition – the tight organization of each event, the quality of the space, use of technology, the audience turnout, and incredible ambiance - that leaves audience members in the gallery or event space talking to their neighbor a good while.

Please support 509 Cultural Center as an innovator and incubator of Tenderloin art and culture in this continuing vibrant neighborhood of San Francisco.

Thank you,


Kathy Looper
Executive Director
Reality House West/
Cadillac Hotel