



Legacy Business Registry Staff Report

HEARING DATE NOVEMBER 28, 2016

GALERIA DE LA RAZA (GALERIA STUDIO 24)

Application No.: LBR-2016-17-023
Business Name: Galeria de la Raza (Galeria Studio 24)
Business Address: 2851 24th Street and 2857 24th Street
District: District 9
Applicant: Ani Rivera, Executive Director
Nomination Date: October 3, 2016
Nominated By: Mayor Edwin Lee
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

BUSINESS DESCRIPTION

Galeria de la Raza (Galeria Studio 24) is a community based arts organization in the Mission District that promotes, creates and preserves Chicano/Latino art from throughout the decades and creates a new space where these pieces can exist and be experienced outside of a traditional art gallery. The organization was founded in 1970 and is located on 24th Street at the corner of Bryant Street. Galeria de la Raza was established during a time when Chicano/Latino civil rights activists were making themselves known and when the Chicano movement had established a significant presence in American history. Galeria de la Raza utilized the values and ideals of the movement to become a strong supporting group and opened up a platform for Chicano/Latino artists to partake in the movement through artistic expression. By working to provide exhibitions, community art programs and cultural activities, the organization allowed the Chicano/Latino community of the Mission District to enhance their lives through experiences these accessible artistic outlets. The organization's mission is to "foster public awareness and appreciation of Chicano/Latino art and serve as a laboratory where artists can both explore contemporary issues in art, culture and civic society, and advance intercultural dialogue." The Galeria implements its mission through continuous support of Latino artists whose work explores new aesthetic possibilities in art that represent social, cultural and community ideas. Throughout its history, Galeria de la Raza has continued to be an international forum for the exploration of artistic concepts central to the Chicano/Latino experience. These concepts include: community memory, pop culture, ceremony, family, social activism and the establishment of the first community mural program in the United States in the 1970s.

CRITERION 1: Has the applicant operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?

Yes, the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years:

2851 24th Street from 1970 to Present (46 years)
2857 24th Street from 1984 to Present (32 years)



SMALL BUSINESS COMMISSION

MARK DWIGHT, PRESIDENT
REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO

EDWIN M. LEE, MAYOR

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?

Yes, the applicant has contributed to the Mission District neighborhood's history and identity.

The Historic Preservation Commission recommended the applicant as qualifying, noting the following ways the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community:

- Galeria de la Raza is associated with the art of community murals and with the tradition of promoting and exhibiting Chicano/Latino art.
- Galeria de la Raza has contributed to the Mission District community's history and identity by continuing the tradition of promoting Chicano/Latino art and artists whose work represents the ideals of the Chicano civil rights movement, present day issues and struggles of the community, and the continuous fight for equality and diversity.
- The 1895 property was previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property" that was identified as an individually-eligible historic resource through the South Mission Historic Resource Survey conducted in 2010. 2857 24th Street is currently on the Landmark Designation Work Program for its significance and association with Latino arts and artists by offering space to express cultural identity and engage in a dialogue about social justice through art. Additionally, the property is located within the community-formed Calle-24 Latino Cultural District.
- The business has been cited in the following publications:
 - SF Chronicle, 10/3/1972, "A Trio of Revolutionaries," by Thomas Albright.
 - El Tecolote, 05/2001, "In the heart of the World: The Zapatista Insurgence continues," by Marc Clarkson.
 - San Francisco Bay Guardian, 3/27/2002, "Photographic Memory and Other Shots in the Dark," by Lindsey Westbrook.
 - KQED Arts Art Review, 9/13/2008, "On the Walls," by Victoria Gannon.
 - Art Com, Winter/Spring 1982, "The Days of Wine and Moda: Perspectives on an Art experience," by Carl Heyward; Bay Area Reporter, 7/6/1995, by Roberto Friedman.
 - SF Weekly, 2/15/1995, "Art," by Glen Helfand; 9/18/1997, "Artwork outrages many in Mission."

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?

Yes, Galeria de la Raza is committed to maintaining the physical features that define its tradition of supporting Chicano/Latino art and artists.

HISTORIC PRESERVATION COMMISSION RECOMMENDATION

The Historic Preservation Commission recommends that Galeria de la Raza (Galeria Studio 24) qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business:

- 10' x 24' billboard/mural along Bryant Street (Digital Mural Project).
- Location along 24th Street.



SMALL BUSINESS ASSISTANCE CENTER / SMALL BUSINESS COMMISSION
1 DR. CARLTON B. GOODLETT PLACE, ROOM 110, SAN FRANCISCO, CALIFORNIA 94102-4681
Small Business Assistance Center (415) 554-6134 / Small Business Commission (415) 554-6481

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- Gallery space(s), meeting space(s).
- Unaltered storefronts at 2851 and 2857 24th Street that include: display windows, bulkheads, and transoms.

STAFF RECOMMENDATION

Staff recommends that the San Francisco Small Business Commission include Galeria de la Raza (Galeria Studio 24) currently located at 2851 24th Street and 2857 24th Street in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

Richard Kurylo, Manager
Legacy Business Program



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Small Business Commission Draft Resolution HEARING DATE NOVEMBER 28, 2016

GALERIA DE LA RAZA (GALERIA STUDIO 24)

LEGACY BUSINESS REGISTRY RESOLUTION NO. _____

Application No.: LBR-2016-17-023
Business Name: Galeria de la Raza (Galeria Studio 24)
Business Address: 2851 24th Street and 2857 24th Street
District: District 9
Applicant: Ani Rivera, Executive Director
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legacybusiness@sfgov.org

ADOPTING FINDINGS APPROVING THE LEGACY BUSINESS REGISTRY APPLICATION FOR GALERIA DE LA RAZA (GALERIA STUDIO 24), CURRENTLY LOCATED AT 2851 24TH STREET AND 2857 24TH STREET.

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; or

WHEREAS, the subject business has operated in San Francisco for more than 20 years but less than 30 years, has had no break in San Francisco operations exceeding two years, has significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, faces a significant risk of displacement; and

WHEREAS, the subject business has contributed to the neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on November 28, 2016, the San Francisco Small Business Commission reviewed documents and correspondence, and heard oral testimony on the Legacy Business Registry application; therefore



SMALL BUSINESS COMMISSION

MARK DWIGHT, PRESIDENT
REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO

EDWIN M. LEE, MAYOR

BE IT RESOLVED that the Small Business Commission hereby includes Galeria de la Raza (Galeria Studio 24) in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

BE IT FURTHER RESOLVED that the Small Business Commission recommends safeguarding the below listed physical features and traditions at Galeria de la Raza (Galeria Studio 24):

Physical Features or Traditions that Define the Business:

- 10' x 24' billboard/mural along Bryant Street (Digital Mural Project).
- Location along 24th Street.
- Gallery space(s), meeting space(s).
- Unaltered storefronts at 2851 and 2857 24th Street that include: display windows, bulkheads, and transoms.

I hereby certify that the foregoing Resolution was ADOPTED by the Small Business Commission on November 28, 2016.

Regina Dick-Endrizzi
Director

RESOLUTION NO. _____

Ayes –
Nays –
Abstained –
Absent –



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Legacy Business Registry

Application Review Sheet

Application No.: LBR-2016-17-023
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CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? X Yes No

2851 24th Street from 1970 to Present (46 years)

2857 24th Street from 1984 to Present (32 years)

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? X Yes No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? X Yes No

NOTES: NA

DELIVERY DATE TO HPC: October 3, 2016

Richard Kurylo
Manager, Legacy Business Program





October 3, 2016

Director Regina Dick-Endrizzi
San Francisco Office of Small Business
City Hall, Room 110
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102

Dear Director Regina Dick-Endrizzi,

I am writing to nominate Galeria de la Raza for inclusion on the Legacy Business Registry.

The purpose of the City's legacy business registry is to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City. Per ordinance, a legacy business may be nominated by a member of the Board of Supervisors or the Mayor to be reviewed, processed and approved by the Small Business Commission at a public hearing if it meets the criteria set forth.

Galeria De La Raza founded in 1970 has promoted, created and preserved Chicano/Latino Art throughout the decades, creating a space where it could exist and expand outside of traditional art galleries. It grew out of the Chicano Movement aimed to enhance the everyday lives of the Chicano community through exhibitions, community art programs and cultural activities while making art accessible to the largely Chicano/Latino population of San Francisco's Mission District.

It is an honor to recognize the legacy and contributions of Galeria de la Raza to our great city of San Francisco.

Sincerely,

A handwritten signature in cursive script, appearing to read "Edwin M. Lee".

Edwin M. Lee
Mayor

APPLICATION FOR

Legacy Business Registration

Legacy Business registration is authorized by Section 2A.242 of the San Francisco Administrative Code. The registration process includes nomination by a member of the Board of Supervisors or the Mayor, a written application, and approval of the Small Business Commission.

1. Current Owner / Applicant Information

NAME OF BUSINESS:		
Galeria Studio 24 (a.k.a. galeria de la Raza)		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
Galeria's board of Directores: Liana Molina, chair; Roberto Varela; Robert Petana; Lou Dematteis; Ed McCaughn		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
2851 1/2 28th St		(415) 826.8009
San Francisco, CA 94110		EMAIL:
		ani.galeria@gmail.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE:
www.galeriadelaraza.org	www.facebook.com/galeriadelaraza/	
APPLICANT'S NAME		
Ani Rivera <input type="checkbox"/> Same as Business Owner		
APPLICANT'S TITLE		
Executive Director		
APPLICANT'S ADDRESS:		TELEPHONE:
Same as above		(415.) 652.3406
		EMAIL:
		ani.galeria@gmail.com
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:		SECRETARY OF STATE ENTITY NUMBER (if applicable):
08021		94-2495604

BACKGROUND INFORMATION	
Founding Location: 2851 24th St., San Francisco, CA 94110	
Current Headquarters Location: Same location as the current business address	
Operating in San Francisco since: 1970	
NAME OF NOMINATOR:	DATE OF NOMINATION:

2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	DATES OF OPERATION
2851 24th St., SF, CA 94110	94110	Nov. 1970
IS THIS LOCATION THE FOUNDING AND/OR HEADQUARTERED LOCATION? (check all that apply)		
<input checked="" type="checkbox"/> Founding Location	<input checked="" type="checkbox"/> Current Headquarters	

OTHER ADDRESSES (if applicable): 2857 24th St., SF, CA	ZIP CODE: 54110	DATES OF OPERATION 1984
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION

3. Eligibility Criteria

Attach the business's historical narrative.

4. San Francisco Taxes, Business Registration, Licenses, Labor Laws, and Public Information Release

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- ☐ I am authorized to submit this application on behalf of the business.
- ☐ I attest that the business is current on all of its San Francisco tax obligations.
- ☐ I attest that the business's business registration and any applicable regulatory license(s) are current.
- ☐ I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- ☐ I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- ☐ I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.

Ani Rivera
Name (Print):

12.1.15
Date:


Signature:

Criterion 1

a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.

Founded in 1970, the Galería de la Raza | Studio 24 (**Galería**) is a community-based arts organization whose mission is to foster public awareness and appreciation of Chicano/Latino art and serve as a laboratory where artists can both explore contemporary issues in art, culture and civic society, and advance intercultural dialogue. To implement our mission, the Galería supports Latino artists in the visual, literary, media and performing art fields whose works explore new aesthetic possibilities for socially committed art. Initially, Galería operated in a storefront on 14th and Valencia streets. Then, in 1972, it moved to its current home on 24th and Bryant streets. In the 1980s, Galería launched its gift shop, Studio 24, as an alternative fundraising resource for Galería in the face of cuts in federal funds for arts, and as an experiment in community entrepreneurship.

b. Describe the ownership history when the business ownership is not the original owner or a family owned business.

Like many cultural institutions of its kind in the country, Galería was born of the legacy of cultural activism. It was founded by a group of Chicano artists and community activists in San Francisco's Mission District, which included Rupert Garcia, Peter Rodriguez, Francisco X. Camplis, Graciela Carrillo, Jerry Concha, Gustavo Ramos Rivera, Carlos Loarca, Manuel Villamor, Robert Gonzalez, Luis Cervantes, Chuy Campusano, Rolando Castellon, Ralph Maradiaga, and Rene Yanez. Peter Rodriguez gave Galería its name. René Yañez and Ralph Maradiaga later become the Galería's first artistic and administrative directors, respectively. In 1985, Humberto Cintran became the administrative director following Maradiaga's death. Enrique Chagoya succeeded Yanez in 1987 as artistic director. In 1990, Maria Pinedo became the executive director. Liz Lerma succeeded her in 1993 and was followed by Gloria Jaramillo in 1995, Bill Moreno in 1998 and, in 1999, by Carolina Ponce de Leon. In 2012, Ani Rivera became the executive director.

c. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.

At the moment there is no special historical recognition or registry designation for Galería. However, Galería is located in the recently designated *Calle 24 Latino Cultural District* of the City of County of San Francisco. Galería has contributed greatly to the history of *Calle 24*. With the support of the SF Planning Department, we are currently exploring Historic Preservation work Program. The goal is to of this designation is to increase recognition, understanding and preservation of cultural resources associated with communities that are underrepresented.

Criterion 2

a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.

From the outset, Galería defined itself as a place of cultural affirmation and self-discovery for the founding Chicano community. Throughout its history, Galería has emerged as an international forum for the examination and expression of artistic concepts central to the Chicano/Latino experience —concepts such as community memory, popular culture, ceremony, family and social activism. When Galería opened in 1970, *El Movimiento Chicano* —the Chicano civil rights movement— was its galvanizing and unifying force. The movement aimed to enhance the everyday lives of the Chicano community through exhibitions, community art programs and cultural activities while making art accessible to the largely Chicano/Latino population of San Francisco's Mission District.

b. Is the business (or has been) associated with significant events in the neighborhood, the City, or the business industry?

In the 1970s, Galería organized the first community mural program in the United States, re-introduced Frida Kahlo's work to the American public, and was at the forefront of reclaiming images and practices from popular traditions that not only reflected but formed *El Movimiento*. Another example work noting is Galería's lead in establishing the Mexican celebration of *Día de los Muertos* (Day of the Dead) as an articulation of Chicano/Latino aesthetics. Many of the works and formation of Chicano/Latino art sector has been directly influenced by Galería work and public programs.

c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, historical documents?

Galería's history is connected to the greater civil rights movements and its pioneer work is collected and part of the California Ethnic and Multicultural Archives (CEMA) is an archival institution that houses collections of primary source documents from the history of

minority ethnic groups in California. The documents, which include manuscripts, slide photographs, newspaper clippings, works of art, journals, film, sound recordings, and other ephemera, are housed in the [special collections](#) department of the UCSB Libraries at the University of California, Santa Barbara, where they are made accessible to researchers upon request. An effort is currently underway to make certain documents available online through the [Online Archive of California](#). There are many articles, books, scholarship that has been developed by studying Galería's legacy.

d. Is the business associated with a significant or historical person?

Galería has presented hundreds of Chicano/Latino artists. There is not one particular artists that represents the work and legacy but rather an array of artists that have all contributed to 46 year cultural endowment. In the effort to make this history accessible to the public in 2006 we launched the [online Archive](#). This archive is a comprehensive database of curatorial and artist media that document Galería's exhibition history since its founding in 1970. You will find exhibition images, essays, interviews, reviews, curatorial statements, artist bios and portraits and much more to come. In addition, during Galería' early years, it joined with like-minded institutions—including Centro Cultural de la Raza in San Diego, Self Help Graphics and Art in Los Angeles, La Raza Galeria Posada in Sacramento, and Kearny Street Workshop in San Francisco—to create a lively network of support for printmaking that expressed the sentiments of the movement for civil rights.

e. How does the business demonstrate its commitment to the community?

Since our founding in 1970, Galería has been conducting programs serving Latino audiences and artists. In the mid-1990s, artist and board member, Amalia Mesa-Bains, developed the **ReGeneration Project**, a program aiming to provide emerging artists with exhibition and professional development opportunities and to directly involve young Latino artists in the planning and management of Galeria activities. In recent years, performance and public event series have been developed to address the educational needs of diverse populations—seniors, adults, adolescents, and students. The *ReGeneration Project* program model – mentor/mentee – continues to provide technical and capacity building services to emerging artists. Our work focuses on providing workforce development to working artists and to continue to infuse and expand the Bay Area arts sector.

f. Provide a description of the community the business serves.

Galería's programs have served the Mission District's residents and the Bay Area's more than 1,000,000 Latinos. Our venue is located in the San Francisco census tract with the highest concentration of Latinos, who represent 17% (or 136,000) of the city's almost 800,000 residents. At least 67% of the more than 16,000 people who attend our annual programs are Latino: at least 50% are under 35 years of age; approximately half are of Mexican descent; the other half are of Caribbean, Central and South American origins. For the past decade, Galeria has organized arts education programs directed at low-income Latino youth: over 65% of youth living in the Mission between the ages of 10 and 19 are Latino (U.S. Census 2000).

g. Is the business associated with a culturally significant building/structure/site/ object/or interior?

In the 1970s, Galeria began presenting temporary painted murals on a large billboard attached to the outside wall of its venue. In the late 90s, participants of the **ReGeneration Project** project created the **Digital Mural Project**, an ongoing public art program, which replaced the painted temporary murals on our Bryant Street billboard with computer-generated images.

Galería's billboard/mural – attached to our venue on Bryant Street – is internationally known as the liberated mural. Measuring 10 ft X 24 ft, the mural has featured more than 250 murals conveying messages, telling stories, and announcing events related to the Latino/Chicano experience, the posters served as advocacy tools that were distributed and made available to the communities they addressed. Their visual narratives touched on such issues as education, public health, politics, and economic accessibility.

h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?

Our current lease situation - no lease contract in place - exposes Galería to dissolution at any given moment. In late 2015 through the summer of 2016, Galería worked with private and public support to create a letter of intent to negotiate a lease with our landlord. Unfortunately these efforts did not prove successful. Now more than ever we have embarked on the quest to find a secure and long-term home. To not have a permanent or semi-permanent home for Galería poses a threat of dissolution; this would be a loss not only to the local SF arts community but also to the larger Latin American art sector. Locally, we would like to stay connected to the Calle 24 vision; while an actual relocation might be in the near future we will work to stay as close as possible to the *Calle 24* corridor and or to maintain some presence along the *Calle 24* blueprint – most likely through the continued programming of the Digital Mural Project.

Criterion 3

a. Describe the business and the essential features that define its character.

Galería presents some of the most cutting-edge programs in the country that documents the evolving discourse of Latino art and culture. Galería **Visual Arts Program** includes five to six exhibitions annually that feature contemporary Chicano/Latino art in innovative, critical and challenging ways. Our **Digital Mural Program (DMP)** encourages the use of the latest digital technology to create innovative public art. Building on Galería's decades-long history of painting murals in San Francisco's Mission District, the DMP seeks to push the mural tradition forward through the use of new technologies to address issues confronting the Latino communities. Under the full moon, Galería host one of the only bilingual literary ritual & performance gathering known as the **Lunada Literary Lounge**. We do this with the goal to build the capacity of artists as we see them at the center of social change, we provide two technical and capacity building funding programs: **GINAA (Grantwriting for Indigenous and Native American Artists)** is a capacity-building and commissioning grant program for Native artists living in the greater Bay Area and the **ReGeneration Artist Fund** is a small grants program that seeks to provide Latino artists the grant writing and artistic program planning skills to write competitive proposals and to access government and foundation arts funding.

b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)

Galería's exhibitions also foster interdisciplinary models in which visual artists can interact and dialogue with a variety of individuals working in other fields or media such as performance artist, spoken-word, cultural activism, cultural studies, science, etc. Galería often extends its exhibition and public programs through collaborations with local, national and international organizations. Working within the local communities and beyond, we see the collaborative partnerships as the pipelines that define the work we present year after year.

c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.). Does the building occupied by the business relate to the immediate neighborhood?

We operate out of two-storefronts that were built over 100 year ago. Architecturally speaking, we have not altered the storefronts façade. The only historical signage/mural is the Digital Mural Project, which has been in under our operation since the early 70s.





Studio 24

Benjamin Moore

Benjamin Moore

Benjamin Moore

Galería de la Raza



A Trio of Revolutionaries

By Thomas Albright

Bringing the museum out to the neighborhoods has been a big and often heated issue in some parts of the country.

An encouraging venture in this kind of museum-community co-operation is now taking place with little fanfare at the Galeria de la Raza, 2851 24th street, where one may see a superb show of drawings and prints by the great triumvirate of Mexican revolutionary artists — Orozco, Rivera and Siqueiros — on loan from the permanent collection of the San Francisco Museum of Art.

Of the three, Orozco is represented in greatest breadth, with no less than 17 of his lithographs and a pair of magnificent etchings. They form a kind of mini-survey of that artist's career, from his early portrayals of rural peasants and rifle-bearing farmers — austere, sober, with a rock-like, monumental dignity — to the scathing, seething ex-

pressionistic caricatures by which Orozco later vented his disillusionment on revolutionary leaders and "the masses" alike.

IMAGE

The decline of Orozco's idealism sometimes paralleled a decline of his art into editorial cartooning, but the strongest of his late works transcend personal bitterness and remain brutal, tragic commentaries on the failure that revolutions almost invariably encounter in the face of the realities of the human animal.

Rivera is represented with a smaller group of some of his most powerful drawings, mostly drawings that concentrate on a single image — a hand, a head, a full figure or mother with child — rendered in simple, sculptural volumes and projecting an intensity that is all the more intense for its stoical restraint.

There are only three works by Siqueiros, but one is the familiar, horrendous self-portrait and a second is

an equally mesmerizing "Head." It's been a long time since most of these works have been dusted off and displayed within the museum; they take on new dimensions and even an unexpected topicality from their present location in the midst of the City's Chicano community.

The show at the Galeria de la Raza is part of the new Museum Community Inter-exchange program (MIX), which is also bringing shows from various neighborhoods of the City into the San Francisco Museum.

REGIONAL REPORT



Tortilla factory: good even as soup. ~ Uno de los alimentos más antiguos se fabrica hoy a través de métodos modernos... y se vende como pan caliente.

The truth, of course, is that this newest taste sensation is hardly new. Tortillas are almost as old as the cultivation of *maíz*. The food was recognized as a staple in Mexico's Aztec past. Many murals in Mexico's museums do not seem complete unless they show an Indian woman sitting next to a *comal* flapping a tortilla in her hands. Nor has the basic recipe changed much over millennia. Dried corn still is boiled with lime to make *mixtamal*. This mixture still can be ground on a *metate* (a stone mortar) with a *metlapil* (stone rolling-pin). And the resulting fine corn flour, or *masa*, still is flattened and cooked.

But instead of having to do all this by hand, machines now grind the corn (or wheat), shape, bake and, at times, even freeze the tortilla. The biggest producers, not surprisingly, are in Texas and California, close to large concentrations of Latinos. What is surprising is the popularity of tortillas throughout the Midwest. *Tortillerías* or *fábricas de tortillas* have sprung up from Detroit to Little Rock, Arkansas—proof of the unleavened bread's popularity with non-Latinos.

Chicago is no exception. Every day local companies with such names as La Fe, El Ranchero, El Milagro, Popocatepill, and La Mexicana, to mention a few, turn out tasty tortillas by the hundreds of thousands to fill an ever-growing demand. Many even export to other cities. Perhaps the largest local producer is Azteca Corn Products Corp. The Company's

president, Arthur A. Velásquez, estimates that his daily tortilla production is 50,000 retail packages (a dozen tortillas in each package). Though Azteca distributes the product locally to independent stores and chain operations such as Dominick's and Jewel Food Stores, it also ships tortillas to eighteen states.

None of the tortillas are frozen, Velásquez boasts. "We sell the tortillas in the barrio, right out of the factory, nice and fresh. And that is the same way we sell them to large chain stores that cater to the Anglo customer." Indeed, Velásquez is almost fanatic about freshness. "Many brands add so many preservatives that the final product tastes anything but authentic," he says with a grimace. "The Latino knows the difference, but many times the Anglo consumer doesn't."

Why have tortillas caught on with all Americans? Velásquez has an answer: "They are a finger food. We are used to finger foods like hot dogs, hamburgers and pizza." This he says, makes tortillas a "fun food."

Fun yes, but even better, tortillas are good and wholesome. They can be used in an almost infinite number of ways. To make an *antojito*, simply wrap some meat, cheese or beans in a tortilla and—presto!—an instant snack. Want a delicious dinner? Just top off flat, fried tortillas with previously-cooked spiced meat, add shredded lettuce and grated cheese

and you have *tostadas*. Latinos also know that tortillas serve not only as a food, but also as a utensil to scoop up food, and even as an edible plate. And once a tortilla loses its freshness, say in two days, it can be recycled into tortilla soup or taco chips. No wonder, then, that even etymologists have adopted it as a U.S. word. It's in the new Webster's College Dictionary, sandwiched (if you'll excuse the term) between *forte* and *fortoni*.

—Nina Navarro

THE ARTS

"OUR PEOPLE DESERVE THE BEST"

San Francisco. From the street, it does not look like much—just a modest storefront in the heart of this city's predominantly Latino Mission District. But the *Galería de la Raza* is also a center of creative energy, radiating cultural identity and dynamism. In short, it is a true (and truly successful) people's art gallery with a clear purpose: to give special recognition to Latino art and artists.

Galería de la Raza: selling the "idea" of art. ~ En un barrio Latino de San Francisco, una galería de arte sirve de eje a las actividades culturales de los artistas y vecinos, haciéndolo un verdadero "museo del pueblo".



Three Chicano Photographers

A 15' photographic exhibition dealing with a subject of unusual interest is on display at the Galeria de la Raza, 425 14th Street. It contains works by three young Chicano photographers who were among a group of local people who spent two-and-a-half months early this year harvesting sugar cane in Cuba. By and large, however, they have photographed within rather narrow bounds and missed—or declined to take advantage of—the chance to document what's happening in Cuba. In the case of Jay Ojeda, one doesn't mind, since his photographs of children, shabby houses and country roads are done with a fine, intimate feeling; moreover, he has the rare ability to make the artificial qualities of color photography work to expressive advantage.

The most unusual part of the display is a group of

posters by a Cuban artist, Rene Mederop designed for postage stamps commemorating the 80th anniversary of the birth of Ho Chi Minh. The silkscreens depict Vietnamese coolies, scenes of battle and destruction, in boldly stylized forms and patchworks of vivid, brilliantly harmonized colors and are first rate examples of poster art.

Opera Variety Theater Call

The Opera Variety Theatre of San Francisco, which has been presenting productions of locally written plays during the year, needs singers and instrumentalists.

Those interested should meet at the Opera Variety Theatre, 1265 Ninth Avenue on Sunday at 5 p.m.

Galeria de La Raza Has New Exhibit

Works by three members of the Venceremos Brigade will be exhibited at the Galeria de la Raza, 425-14th Street in San Francisco, beginning July 26 and continuing until August 26. Admission is free. Gallery hours are Tuesday through Sunday from 12 to 6 p.m.

Two of the three exhibitors are photographers -- Jay Ojeda and Robert Perez-Diaz. Both have just returned from working in Cuba as Venceremos Brigade volunteers. Ojeda's photography is currently on display in the "War Protest Exhibit" at the First Unitarian Church. The photographs in this exhibit were taken while Ojeda was working on a grant from the Eldridge Foundation to photograph in Cuba.

Perez-Diaz has exhibited in Arte del Barrio, an art show currently touring the barrios of Southern California. He has taught at Merritt College and Cal-State-Hayward.

The third exhibitor is artist Gloria Osuna, who is also a potter and an actress and has worked with Luis Veldez's Teatro Campesino. For Galeria de la Raza she will show the drawings which developed from her recent experience as a Venceremos Brigade volunteer.

In addition to Ojeda, Perez-Diaz and Osuna, Cuban silk screener Medero will also show his works.

The Galeria de la Raza is assisted by Casa Hispana de Bellas Artes and the Neighborhood Arts Program of the San Francisco Art Commission.

GALERIA DE LA RAZA -

One man show by Mexican painter Gustavo Rivera, Sept. 1-30. Everyone welcome, 425-14th Street, from 12:30 pm to 5:30 pm.

GALERIA DE LA RAZA -

Un exhibicion de un pintor Mejicano, Gustavo Rivera, el primero de Septiembre hasta el 30 de Septiembre. Bien venida todos. 425-14th Street, de 12:30 pm hasta 5:30 pm.

IV THE CHICANO ART MOVEMENT

THE FIFTH SUN: CONTEMPORARY/TRADITIONAL CHICANO & LATINO ART

University Art Museum, Berkeley

Co-sponsored by Chicano Studies, University of California, Berkeley
and Arte Popular

University Art Museum, Berkeley—October 12–November 20, 1977

Art Gallery, University of California Santa Barbara—January 4–February 12, 1978

Guest Curator, Ralph Maradiaga

Cover: Ceramic sun disk by Waldo Esteve; Photo by José Romero

Copyright © 1977 by University Art Museum, Berkeley

Interview with René Yañez

Q. The Chicano art movement started in the late 1960's, and has gained momentum from that time until now. What are your impressions of this movement? If you can project into the future, do you think that more Chicanos and Chicanas and Latinas and Latinas are going to become involved? Do you think the movement is going to get stronger, or do you think we are going to divide our energies and move into different areas?

A. The movement is growing. Possibly the movement started before the late 60's but I saw the force of the strong movement when working with Manuel Hernandez, Malaquias Montoya, Esteban Villa, and also José Montoya. A group was formed called the Mexican American Art Liberation Front. We had an exhibition in Oakland at La Causa, and after that we had a one-theme exhibition called "New Symbols for La Raza Nueva." After awhile the artists went in their own directions. Each particular person has had his own visions, his own ideas, and has gone forward. People have different visions and different ideas, yet all of those people have contributed, have sparked and fanned a fire that has reached people up and down California and all over the United States.

Where is it going? The Mujeres Muralistas in San Francisco's Mission District have given courage to a lot of Chicana artists, and we are going to see a lot of Chicana artists making strong statements in the future. We are going to see Latinos and Chicanos exchanging ideas and coming out with new art forms.

I think the movement is growing. Artists in South America and Mexico are starting to look more seriously at Chicano art, and at Latino art that is coming out of California and the rest of the United States. (Even with all of the obstacles we have had to

encounter with museums and galleries, we still have survived.) From what I have seen, we are now regarded as some of the most important people's artists of this decade.

Q. What is the importance of the Galeria de la Raza?

A. The importance of the Galeria de la Raza is that we have broken ground. The Galeria's existence has made it possible for other groups to get started. We broke the ground and through the murals, posters, and exhibitions, created an interest among the audience. There is now the Mexican Museum, and there is the Mission Cultural Center. The Galeria de la Raza has set some standards, both in installations and the quality of the work we have had in our exhibitions. Although we are unpopular with some artists whose work, due to circumstances or timing or funding, we could not show, we have served a true purpose. We explore a lot of different avenues and ideas, and even if we have to close down tomorrow, we will have left our mark.

Q. Could you explain the significance of El Dia de los Muertos, and the importance of this exhibition?

A. El Dia de los Muertos, or The Day of the Dead, is an annual national holiday in Mexico which is celebrated on November 2nd. It is a ritual time when the spirits of the dead are expected to visit the living, and are honored guests for the night. It is a traditional celebration that's celebrated in different states in Mexico. I first became aware of El Dia de los Muertos in Mexico and it's one of the few traditions that I brought to the United States, where I've worked with it in contemporary terms. I brought something I felt close to and have been exposing it here and making it grow.

In the heart of the World: The Zapatista Insurgence continues

By Marc Clarkson

El Tecolote Staff Writer

Walking among the art and photographs of the Zapatista movement at the Galería de la Raza's exhibit entitled "In the Heart of the World" one can find a text by the Indigenous Clandestine Revolutionary Committee with the excerpt:

*Behind our black mask
Behind our armed voice,
Behind our unnamable name,
Behind us, who you see,
Behind us, we are you.*

The universal appeal, the humanity of these indigenous people who are struggling for their rights against the Mexican government, most notably since 1994, is well document-

ed in 91 photographs, art and "zapatistabilia" on display through June 2.

Among the photographs there is one of who appears to be Sub-commandante Marcos and some of his lieutenants on horseback. The photographs also portray native women in multi-colored clothing, old women with their fists clenched against the Mexican soldiers, children abstractly playing in a pool without the presence of immediate danger, and all aspects of universal living in the southern state of Mexico—now well-known to most of the world as Chiapas.

The photos, in equal numbers of black and white and color, document the grassroots rebellion, as well as do videos. The free exhibit at the Galería gives enough history in depictions and images to make one familiar with the struggle of these people who have little means to struggle, but must

keep the movement popular to survive or at least maintain what they have.

"We, in a very modest scale, hope to raise some consciousness about the movement," said Carolina Ponce de León, Galería's coordinator, "especially its imagery and its poetics because it's a very special insurgency, like none other guerrilla movement in South America."

The indigenous people supported by the Zapatistas are among the poorest in Mexico with little control of natural resources or means to educate themselves. Since the time of Emiliano Zapata, from whom the insurgents have taken their name, they, being agrarians, have been promised land reform, but have been denied. With Mexico "modernizing" and entering further into the global economy, they seem to be further pushed into oblivion.

Many of the photographers are

from Mexico documenting along the way. Artists include Mariana Mor Yuriria Pantoja, Greg Ruggiero, Tin Russo, Pack Vasquez and others.

In Mexico City, more than 250,000 watched as Zapatista insurgents entered the city on March 11, 2000. Among the exhibit there is a collection of items of the like sold along the route from Chiapas to Mexico City: raise money and help popularize the movement. Among them are key chains, pins, stickers, photograph embroidery, and miniature painting.

The struggle is on, but these people are not unknown; to silence the voice would end the movement. Through works like the one at the galería their voice can be heard.

The exhibit will run until June from Tuesdays through Saturday noon to 6:00 p.m. For more information on this exhibit and others ever call Galería de La Raza, 2857 24 Street at Bryant, at (415) 826-8009.

www.eltecolote.org

Galería de la Raza

A Chicano/Latino Interdisciplinary Space for Art, Thought & Activism

2857 24th St., SF, CA • 415-826-8009 • info@galeriadelaraza.org • www.galeriadelaraza.org

SPRING 2002 EXHIBIT: **March 9 – May 11**

Photographic Memory & **Other Shots in the Dark**



A photographic exhibit featuring 14 artists from California, Chile, Colombia, Cuba, Mexico, and Uruguay. Through photographic techniques, video and computer-mediated art, they explore the intimate relationships between image and memory.

Programmed Events

- | | |
|----------------------|---|
| Sat. March 9 | 7pm Opening Party |
| Thu. March 28 | 7pm Video•Poetry•Memory
with Marc Pinate |
| Wed. April 10 | 7pm SEÑORITA EXTRAVIADA,
screening of an award
winning documentary
by Lourdes Portillo |
| Wed. May 1 | 7pm Artists Talk |

The Dark Rooms of Memory

By Carolina Ponce de León

Photography is a tool for processing memory. It can construct or reconstruct the past, capture and suspend its memory permanently, document collective histories and record personal stories. Processing memory via photographic images—whether still or moving—has become a fundamental part of our times. Nevertheless, photography, like memory, is susceptible to interpretation, intention, and context. This has become ever more present as we now witness the images and symbols that substantiate the new culture of war. Photographs are cultural mementos that can play a significant role in the manufacturing and maintenance of ideological discourse. Although this exhibition does not

address directly the visual narratives of this new era, the exhibition does explore how artists process, internalize, transform and transcend the images that forge personal and collective memory.

For decades, artists have systematically questioned the nature of representation, and consequently have turned the cultural and ideological conditioning of photographic images into critical and satirical devices. The "shots in the dark" featured in *Photographic Memory* are attempts to materialize personal and collective memory by creating photographic evidence of visions that are imperceptible to the conventional lens. Through hybrid techniques,



Pedro Lepe, *Niñez* 2000

the artists here take advantage of photography's aura of reality while bringing to light its deceptive nature.

Embodied Memory

Bay Area artist Pedro Lepe creates subtle photographic images that do not identify time, subjects, or places. However, they are an intimate reflection of a state of consciousness in which vision is only part of the picture. Lepe's photographs suggest that memory is not only associated with image, but with a full array

'Photographic Memory and Other Shots in the Dark'

Through May 11, *Galería de la Raza*

They're tramping through the wilds of suburban Los Angeles, hunting for tribal Caucasians. Well, not really, but Chicano artists Richard Lou and Robert Sanchez like to imagine themselves as intrepid scientific adventurers — à la Marlin Perkins or Steve Irwin — who track and study "the colorless." Dressed like wild-game hunters, they pose for a picture with their captured quarry. Their faces are deadpan, but the photos are intended to be humorous, and the captions are even funnier. They also raise serious questions, however: Is there something inherently racist about the way traditional anthropological documentarians use cameras to record what they do? How does this

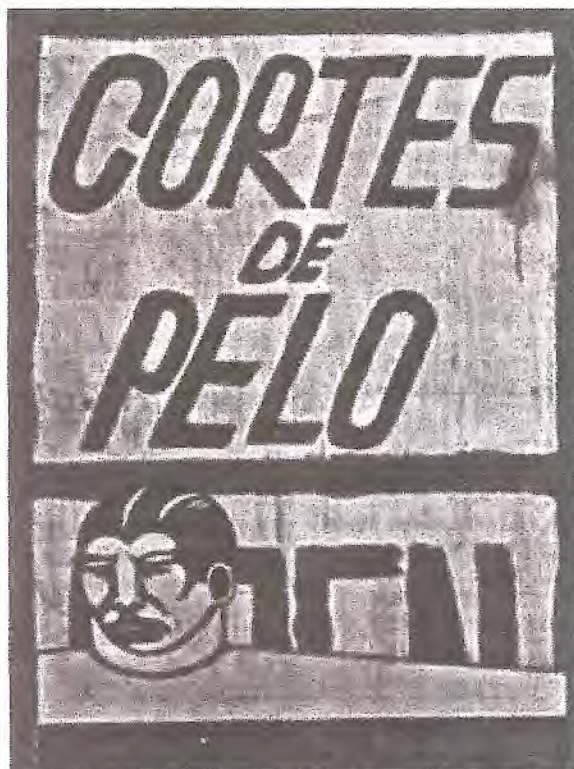
kind of picture taking reinforce established cultural power structures? And whose activities are really being documented in these pictures, anyway? Oscar Muñoz, another artist in this group show, takes a subtler but equally imaginative approach to image making in his work *Aliento* (Breath), a series of mirrorlike steel discs hanging on the gallery wall. As you gently exhale onto each surface, a latent image of a deceased person suddenly becomes visible then gradually fades away. It's a neat trick and a powerful metaphor — it feels like you're literally breathing life into these people as their faces blend with your own reflection into a spooky combination of alive and dead, present and past, warm flesh and cold steel. Look into the mirror, Muñoz seems to be saying, and you'll see not only your own image but also bits and pieces of your past and the collective memories of your culture. Also featured in the show are digital and photographic works by Bay Area artists Claudia X. Valdez, Armando Rascón, Francisco Domínguez, Pedro Lepe, and Susie Valdez. *Tues.-Sat., noon-6 p.m., 2857 24th St., S.F. (415) 826-8009. (Lindsey Westbrook)*



CAPTIVES OF FATE BY RICHARD LOU AND ROBERT SANCHEZ

Thanks for your help!
-Lindsey

DON'T MISS



"Cortes de Pelo" is among the artworks and artifacts displayed in the "Pistolitas de Azúcar" show.

:: "Pistolitas de Azúcar: Cultura, Pop, and Whimsy" :: Mexico and California collide in this exhibition that displays pop culture and politics side-by-side. Nine artists show imaginative works that include religious icons and lowrider cult depictions from the artists known as the Date Farmers to found objects from Monica Canilao to an experimental music video that pays homage to '80s Mexican pop courtesy of Juan Luna-Avin and Angelica Muro.

— Stephanie Laemola

Noon - 6 p.m. Wed. - Sat., Through June 30. Galería de la Raza, 2857 24th St., S.F., (415) 826-8009, www.galeriadelaraza.org.

Thursday May 24, 2007
96 Hours

KQED Arts

Art Review

On The Wall

Sep 13, 2008

By [Victoria Gannon](#) |



As I sat on the chair in Galeria de la Raza Saturday afternoon, a young man with an American flag scarf wrapped around his leg sat down on the floor beside me.

His questions were short, half in Spanish, half in English. "Where did you?" "Shoes?" He pointed to my sandals. Could he? He touched my sandals' soft worn straps and took off his sneakers, so hot around his bare feet. Okay, I said, he could try one on. I gave him one of my shoes and he slid his foot into it. Then we sat together, each of us with one bare foot, saying words the other one didn't understand, smiling to soften our miscomprehension.

I was at the gallery to see *On the Wall*, an exhibit featuring a large mural and video. The works, created by the Trust Your Struggle artist collective and artists from the Kearny Street Workshop, examine "the current issues of the immigration debate, such as shifting identities, cultural ownership and community building," according to the gallery's Web site.

The mural, which covers every inch of the gallery's walls, was created by four artists from the Trust Your Struggle collective over a weeklong period. When the show ends September 26, 2008 it will disappear. It is unique and ephemeral; its residence temporary. The mural's eventual demise is an obvious metaphor for migration and its attendant disruptions. We lose things when we move, it reminds us. We often do not get them back.

The mural itself consists of several scenes, some more intelligible than others. Some walls are a collage of figures and patterns, stenciled words and patches of color. A woman with long braids and a purple face bends over as though performing manual labor. Behind are painted strips of lace, mimicking the tiers of a dress. "They can't deport us," it reads in thick black type. Sprays of purple and red paint spread around the words. "1848" is written further up the wall, referencing the end of the U.S.-Mexico War, and the United States's acquisition of what is now California.

Action for Hispanics: Art in San Francisco



Hispanic colonial art on display at San Francisco's Mexican Museum

From the Mayan palaces of yesteryear to the barrio murals of today, great art has always been part of Chicano culture. Two San Francisco institutions, Galeria de la Raza and the Mexican Museum, are celebrating that heritage.

Galeria de la Raza/Studio 24

Stark black and white drawings by Chicanas depict sophisticated ladies, heroin addicts and the Virgin of Guadalupe at the Galeria de la Raza/Studio 24, a gallery and design studio in the heart of the Latino Mission district.

The Galeria was born in 1969 when 10 to 15 Latino artists joined to exhibit their own work. Out of that group evolved the present-day Galeria and community murals which now enliven the barrio streets.

In constantly-changing shows, the Galeria displays work by Chicano and other Latino artists. Occasional non-Latino shows have included a photo essay on blacks of New Orleans and a show of Filipino comic book art.

The keynote for the Galeria is community involvement. A billboard outside the studio presents changing public service messages urging barrio-dwellers to avoid junk food or to keep their community clean.

One exhibit parked elaborately-decorated low-rider cars outside the studio and hung strict low-rider creeds of behavior on the gallery walls. "It made the low-riders feel they were contributing," says Ralph Maradiaga who co-directs the gallery-studio with René Yañez, "and it shattered the 'disruptive' stereotype people have about them."

Studio 24 is the group's "first step toward self-sufficiency." It provides color and black and white copying facilities at reasonable prices. Studio artists design promotional pieces for community groups and run neighborhood art classes. Whimsical images ranging from Carmen Miranda to jalapeño peppers flash from studio-designed posters and postcards sold to support the Galeria's work.

The Mexican Museum

Paper Maché red devils with green horns and razor tongues, silver pre-Hispanic earrings that join animals and flowers in a

filigree web, and glowing abstract curves by Mexican artist Salvador Manzano grace the galleries of San Francisco's Mexican Museum. The museum exhibits exclusively Mexican and Mexican American art.

Artist Peter Rodriguez founded the museum in 1975. "I knew from my own experience that Raza artists were not getting shown in the nation's galleries. I felt it was important for Chicanos and Mexicanos to have a showcase, and for all people to know about our rich heritage," says Rodriguez today.

Dipping into a permanent collection of about 5,000 pieces, the museum maintains continuous, though changing, exhibits of Mexican folk, colonial and pre-Hispanic art. Shows by distinguished contemporary artists such as Mexico's Rufino Tamayo and Carmen Lomas Garza from Texas also pass through the museum's galleries.

Arts and crafts workshops teach children how to cut "papel picado" or to create paper maché masks. Bilingual museum tours are available. Public lectures discuss the effect of major social currents on Chicano art, the history of Mexican dancers called "Concheros," and myriad other topics. "About 50,000 adults and children have gone through our educational programs thus far," estimates Rodriguez.

The museum, which began with a grant that would barely "cover brass polish for door handles" in a city museum, now enjoys an international reputation.



Co-Director Ralph Maradiaga at the Mission District's Galeria de la Raza/Studio 24.

LOW AND SLOW ART SHOW

LOW & SLOW ARTE SHOW

by Juan Carlos Garza
with help from La Galeria Staff

On Saturday, July 28th La Galeria de la Raza de San Francisco, in cooperation with LowRider Magazine, initiated a very special art exhibit. It is the first "Low 'N Slow" arte exhibit, and nearly two thousand people came to take part in this historic arte celebration. The show is dedicated to the beauty, culture and art of Lowriders, and it has the ATM seal of approval.

For most of us, it is the first chance we had to see Teen Angel's original art. One of his sections is recent art work that has been published, and the other is made up of Angel's earlier art (the drawings that made him famous as a Lowrider Artist). Gilbert Lujan's drawings of plebe and caruchas show the

fine drawing style that has set him apart as one of Aztlan's most creative artistas. Luis Jimenez shows his versions of Nuevo Mejico Lowriders in his colorful drawing style. Ramon Cisneros' KiKi and the Cruiser are there, and they shine with class, under glass!

The photography in the exhibit is excellent. Peter Pulido, Carlos Villa and El Steven show Bay Area Lowriders at their best, and Miguel Blanco de Modesto comes across with fine color photos.

The show also includes art work from recently discovered talent like that of Sir Loco, Derrick O'Keffe, Carlos Camplis, and other up and coming young artists. The Pretenders model carclub deserves praise for presenting their miniature versions of future Lowriders. LowRider Magazine contributed with art work, magazine layouts, and a slide presentation which added to the spirit of the show.

The art is not just in the Galeria. There is an ATM "Low 'N Slow" billboard/mural right outside, and it is SO hot it even stops traffic. On the day of the reception, the street in front of the Galeria was reserved for the Low Creations Car Club. This classy Car Club made the event complete; there was a fine art show inside, and a firme car show outside. Fine summer weather and lots of beautiful people made the arte exhibit an event that will be long remembered.

La Galeria de la Raza is an organization which is dedicated to making arte part of our community, and they deserve our praise and support for doing such a fine job. If you have a chance, go see the exhibit. It will be on until September 22nd. La Galeria is on the corner of 25th and Bryant in San Francisco. For further information, please call 415-826-8009. ■

The Days of Wine and Moda:

Perspectives on an Art experience

by Carl Heyward

With emphasis on co-operation rather than competition, FASHION MODA, the cultural Mecca of the South Bronx and the City's GALERIA/STUDIO 24, in the soon-to-be-fashionable Mission District, embarked on an ambitious collaboration; a multi-cultural/interdisciplinary series of visual Art exhibitions and performance at various sites throughout the Bay Area.

From November 21st thru December 5th FASHION MODA Director Joe Lewis, GALERIA/STUDIO 24 Director Rene Yanez and I presented the work of over 150 Bay Area, East Coast, and International artists at PRO ARTS in Oakland, 80 LANGTON ST., GALERIA DE LA RAZA and performance at DANCELOFT in PROJECT ARTAUD. With the support of local media, excited individual artists, a small grant from NEA, aid from SAN FRANCISCO ART INSTITUTE and former NEA Visual Arts Program Director Jim Melchert, the quickly put together, rapid-fire project was off and running.

Lewis was on the West Coast ostensibly to lecture about MODA at SFAI, CAL ARTS, UC SAN DIEGO, L.A.I.C.A., CLAREMONT COLLEGE and other bastions of cultural academia. During the summer we talked about MODA's Expansionist Program; national and international lectures, exhibitions, exchange programs, MODA centers throughout the world. I expressed an interest in being involved in the West Coast blitz of the project, and several weeks and telephone calls later, Joe arrived in town with his guitar, plastic bags of clothing and a headful of ideas. Initially, Joe envisioned a by-appointment salon-type exhibition in my apartment, a subterranean affair about the size of two Safeway check-out lines. After the collision with this reality, I introduced Joe to Rene and an exhibition was arranged at GALERIA.

The collaboration was and remains important for several reasons; one being the spirit of spontaneity that permeated all the events. Another is the evolution of relations between Bay Area artists

who often don't know each other, much less work together. All this was very good, but as it happens with many projects, especially ones with short lead times, nerves become frayed, some promises become obscured, and as SFAI Humanities and Visiting Artist Co-ordinator Marcia Smith noted "the sense of the underbelly of artists, the hideous side, was exposed...but it was healthy to bring that out". The behind the scenes turmoil of presentations became center stage action, and the holiday season didn't help at all.

Artists said "yes" when ordinarily they would have said "no", and had to deliver on commitments given for a project whose concept they barely understood to a man they hardly knew (Joe Lewis) on the strength of the word and reputation of people who live here (Rene, myself, Louise Stanley, Marcia, Anne Milkis, etc.). Spontaneity, confusion, reconciliation, mis-understanding, surprise, laughter, opened doors, slammed doors: the collaboration in a nutshell.

Probably the most important aspect of the collaboration lies in the benefits gained by the Bay Area's artistic community. Not only did many of us get to know each other better, we also gained access to spaces that for real or imagined reasons were perceived to be closed to all except a core of favored or more established or to non Bay Area exhibitors. Some of those prejudices have to be put aside now.

PRO ARTS displayed the disturbing imagery of James Albertson (SUNDAY DINNER); black torso on a kitchen table with smiling white family in attendance...reproductions of racist postcard Art from the collection of Jan Faulkner (part of the subject matter of a major NEH grant)...the experimental silkscreen technique and color xerography of Leslie Shackelford, Bart Ross' 16 x 20 Photographs, my own mixed media television sets of contemporary scenes never seen... the political Art of SFPD Interna-

tionalist Art (Poster Brigade) and paintings by Michael Rios... all shown together without concern for traditional notions of curatorial "correctness", "theme" or balance". A true hodge-podge, just like the real world. It shook the staff at PRO ARTS, to say the least. They wanted more explanation of the MODA ideal, more participation, more court-essy.

Many of the exhibitions overlapped, with opening receptions coming on the heels of closing receptions. Many actions were not anticipated at all, such as the student inspired continuous performances at SFAI. Didier Shawinski of the school used its lawn and created sculptural camouflage pieces. The EYES & EARS FOUNDATION literally raised the FASHION MODA banner high above its offices at Folsom and 9th streets.

The GALERIA show probably was the most extensive exhibition of hung objects. The front window featured the arresting oil paintings of Ann Miran from her "Persona Series" which consisted of self-portraits with mirrors and make-up. A smaller window displayed the painted wood "stick" sculptures of Eva Bovenzi, "Tango" about six feet high and 11" wide. Also included in that GALERIA show: Morace Washington's black raku ceramic piece "Mask"; "The Resurrection of Giordano Bruno" on rope and pulley and enamel duo-lux by Roger Boyce; paintings by Robert Colescott; paper and wire sculpture from Phil Linhares; Peter Engelhart's massive percussion sculptures (Peter constructs musical instruments for many percussionists including Airto); Mary Ann Melchert's book of snapshots; work by the Mission prodigy David "Sir Loco" Jimenez; Louise Stanley's invitation for personal and public graffiti in the form of a wall-sized genre painting of gouache and butcher paper...a scene in a women's lounge; Burl Newton's romantic imagery of floating hearts and Angels; "Dog" a work of chewing gum and black paint by Jay Broom; Bob Yerber's "Rasta Capture"; 8 small drawings by Swiss artist Peter Brunner; mixed media paintings by Scot Williams; Lisa Fredenthal's "Working"; "Studio Burn", fireworks displayed in a case by Bob Jones and Katherine Hoffbaker; Carlos Villa's feather sculpture and others.

Cont'd. on pg. 47

ART COM WINTER/SPRING '82 pg. 31

Galería de la Raza/Studio 24 proudly present

**FIRST FRONT:
VANGUARD OF THE
CHICANO MOVEMENT
IN NORTHERN CALIFORNIA**

An exhibition of paintings, graphics and archival material honoring Chicano artist who launched a tidal wave of artistic expression and the cultural renaissance of the late 1960's - early 1970's.

Eduardo Carrillo • Francisco Camplis • Rupert García
José Ramón Lerma • Ralph Maradiaga • José Montoya
Malaquías Montoya • Ernesto Palomino
Peter Rodríguez • Esteban Villa • René Yañez

Poetry by Olivia Castellano • Lorna Dee Cervantez
José Montoya • Luis Omar Salinas

Archival Research - C. Ondine Chavoya
Billboard Artist - José Meza Velázquez
Exhibition Curator - Sal García

August 16-September 24, 1994

Artist Roundtable Discussion - Saturday, August 20 - 1 p.m.
followed by a reception for the artists 3-6 p.m.



From July 26 - August 27, Studio 24 introduces
AZTEC HARVESTS COFFEE, a delicious organic
specialty coffee from farmer-owned collectives in
Chiapas, Oaxaca, Hidalgo and Guerrero, México.
With documentary photographs by David Maung.

Folk Art and Fine Art Prints available in Studio 24 Galería de la Raza/
Studio 24 is open from 12-6 p.m. Tuesday-Saturday, ** (415) 826-8009

Galería de la Raza/Studio 24
2857 24th street
San Francisco, CA 94110

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San Francisco, CA

"Rubén Salazar" by Rupert García, © 1970
Acrylics on canvas, 137.2" x 122". Courtesy of the artist and Samuel Madsen-García,
Rene Bessière Gallery, Daniel Saxon Gallery and Galerie Claude Sautel.

Galería de la Raza is a community based organization that presents visual art exhibitions, multi media presentations and educational programs which promote public awareness and appreciation of Chicano/Latino art, its artists and the indigenous cultures from which it arises.

Galería de la Raza gratefully acknowledges support from: The Andy Warhol Foundation, Anheuser-Busch Companies, BANKAMERICA Foundation, The California Arts Council, Fideicomiso para la cultura/The Fund for Culture, Fondo Nacional para la Cultura y las Artes, The National Endowment for the Arts, The San Francisco Foundation, San Francisco Grants for the Arts, San Francisco Art Commission, Zellerbach Family Fund, and Business Volunteers for the Arts of San Francisco.

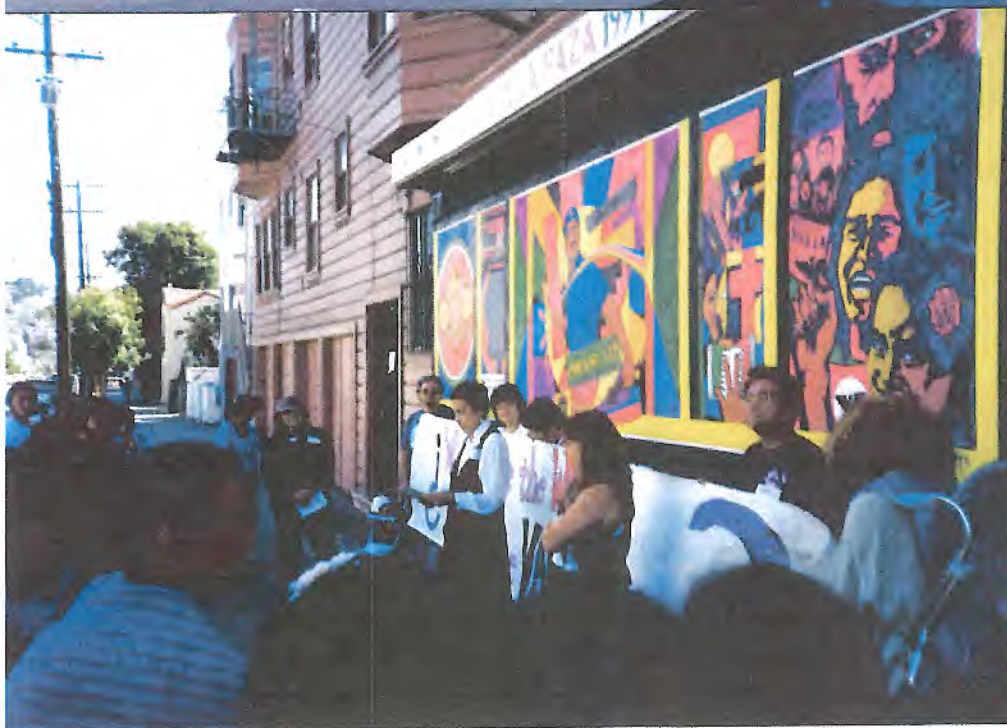


Galería de la Raza/Studio 24 proudly present
**FIRST FRONT:
VANGUARD OF THE CHICANO MOVEMENT
IN NORTHERN CALIFORNIA**

1994. FL VANGUARD.01



B



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1994. PH. Vangvard. 02

BAY AREA REPORTER

ARTS & ENTERTAINMENT

PEOPLE AND PERSONALS

VOL. XXV NO. 27 July 6, 1995



Photo: Rick Gershner

At the opening of "El corazón me dio un salto: A Queer Raza Exhibition" at Galería de la Raza. The altar piece is by Robert García and is entitled "Bless me father—have I sinned?" The artists Nao Bustamante and Eugene Rodriguez, who co-curated the show, say this is the first time the words Queer and Raza have been used together for an art show. The show includes archives from the beginnings of queer people of color movements in the '70s. It's great seeing Queer in big red letters on the storefront window of the gallery on 24th St. —*Roberto Friedman.*

BAY AREA REPORTER—July 6, 1995—

1995.ER.CORAZON.01

FEBRUARY 15, 1995 ■ VOL. XIV, NO. 1

SF WEEKLY

SAN FRANCISCO'S NEWS AND ENTERTAINMENT VOICE

Art

A quarter century into the Chicano civil rights movement, it looks as if things are getting rough again. (Think Prop. 187.) Galería de la Raza marks its first 25 years with an exhibition heralding the next generation of Chicano and Chicana artists. Titled **Lagrimas y Sonrisas** ("Tears and Smiles"), the show pulls together nearly 30 young Bay Area artists whose influences combine a vivid history of community activism with the inescapable pulse of MTV. With complex and diverse perspectives, they tackle everything from the Virgin of Guadalupe, Walt Whitman's poetry, bikers, AIDS and the specter of the Immigration and Naturalization Service. The show is the first of a series stemming from the Galería's (Re)Generation Project, a multidisciplinary

program that bands together the experiences and sensibilities of artists, activists and writers from both earlier and emerging generations. Through March 25 at Galería de la Raza, 2857 24th St, S.F.; call 826-8009.

Glen Helfand

1995. PR.
LAGRIMAS.01

The (Re)Generation Project of Galería de la Raza
presents

Lagrimas y Sonrisas

February 14 - March 25, 1995

Curated by Armando Rascon,

this is the first in a series of exhibitions organized through a model of collective organizing and inter-generational dialogue. This exhibition marks the beginning of a 25th anniversary celebration being led by the emerging generation of Chicano-a and Latino-a artists and cultural workers at Galería de la Raza.

Opening Reception: Saturday, February 18th, 5-6 pm
An Inter-generational Dialogue: Saturday, March 11th, 3 pm
Billboard and Logo Artist: Jose Jara



You are cordially invited to attend
Galería de la Raza / Studio 24's
2nd annual Celebration of
San Valentin, Amores, Amantes Y Carinos
AMOR-O-RAMA II

Saturday, February 4, 1995

Preview of art work begins at 12 noon

Live Art Auction begins at 2 pm

Music, hors d'oeuvres, no-host bar

love potions, consejos de amor & palm reading

Design: Renée Moreno Graphics and David Contreras



Galería de la Raza / Studio 24
2857 24th Street
San Francisco, CA 94110

Celebrating 25 Years

NON - PROFIT ORG.
U.S. POSTAGE
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PERMIT NO. 12428
SAN FRANCISCO, CA

Galería de la Raza is a community based organization that presents visual arts exhibitions, multi-media presentations, and educational programs which promote public awareness and appreciation of Chicana/Latina art, its artists, and the indigenous cultures from which it arises.
Galería de la Raza gratefully acknowledges support from: Anheuser-Busch Companies, The California Arts Council, Columbia Foundation, Evelyn and Walter Haas Jr. Fund, Miriam and Peter Haas Fund, Walter and Elise Haas Fund, LEF Foundation, The National Endowment for the Arts, The San Francisco Foundation, San Francisco Grants for the Arts, San Francisco Art Commission, and Business Volunteers for the Arts of San Francisco.

1995.FL.LAGRIMAS.02

<p>Celebrating 25 Years</p>			<p>Galería de la Raza presents</p>	
<p>pilar aguero george gamboa christina alvarez carolyn castaño olivia armaz ricardo miranda julia colmenares david contreras elizabeth gomez conchita villalba erika hannes jose jara</p>	<p>Lagrimas Y Sonrisas</p>	<p>christina huizar julio morales hector mendoza jacqueline leal william cavada mike moreno milena muzquiz chris palacios alex quintanilla ramon ramirez antonio tovar al lujan</p>	<p>the emerging generation exhibition February 14 to March 25 1995</p>	

► GALERIA from A-1

Artwork outrages many in Mission

Don't want to see (Mother Teresa) his way."

People get so riled up about the displays that Donis said he had gotten into shouting matches with some patrons over the content of his exhibit, which is something he didn't expect.

"I knew this work would be difficult to take, but I didn't expect to experience it firsthand," Donis said. "People were filled with rage, to the point where the (gallery officials) had to step in because they feared a fight."

The vandalism highlights the gaps that still need to be bridged in the Mission, he said. To that end, a special community meeting will be held Sunday afternoon to talk about the controversy. Donis will attend.

The installation has proved to be one of the most popular in the gallery's 27-year history, with first-week attendance the highest for any opening.

The gallery had seen some of Donis' previous work several years ago and commissioned him to do the five-week exhibit, which began Aug. 19 and ends Sept. 27. The potential controversy was not a consideration in the gallery's selection of Donis, said gallery spokesman Dino Piacentini.

Anything can be offensive

"Anything can be offensive," Piacentini said. "A lot of people think the political work we show is offensive. We don't back away from the controversy."

In fact, the gallery — located in a neighborhood of Latino families and businesses, with a church and playground close by — has had its share of controversy.

Two different shows by prominent artist Yolanda Lopez, depicting the Virgin of Guadalupe as a modern feminist, resulted in bomb threats and a broken window in 1978 and 1981. Most recently, the gallery was picketed by feminist groups for not including Latina artists in an installation showcasing the Latino art movement in

But Piacentini said no other show had generated as much controversy as the current one, which, he added, could be a good thing if it broke down taboos about homosexuality in the Latino community.

"If these works had to be sacrificed for the cause of getting people to talk, then that's a worthy way to go for a work of art," said Donis. "Hatred is a better response than not even noticing."

A plywood board outside the gallery displays the artist's words: "Freedom of expression is not a privilege but a right . . . all artistic expression must be respected and allowed a voice."

Whether or not onlookers consider the images good pieces of art, they have achieved the goal of get-

ting viewers to explore their feelings about homosexuality in relation to popular figures, said Piacentini.

Mixed reviews

Coriander Reisbord, a 33-year-old artist who lives in Potrero Hill, said she liked the exhibit and its message.

"It's an interesting show in presenting these figures that are icons from different positions and having them meet at the boundaries of sexuality," Reisbord said.

But not everyone saw it that way. Comment sheets placed out-

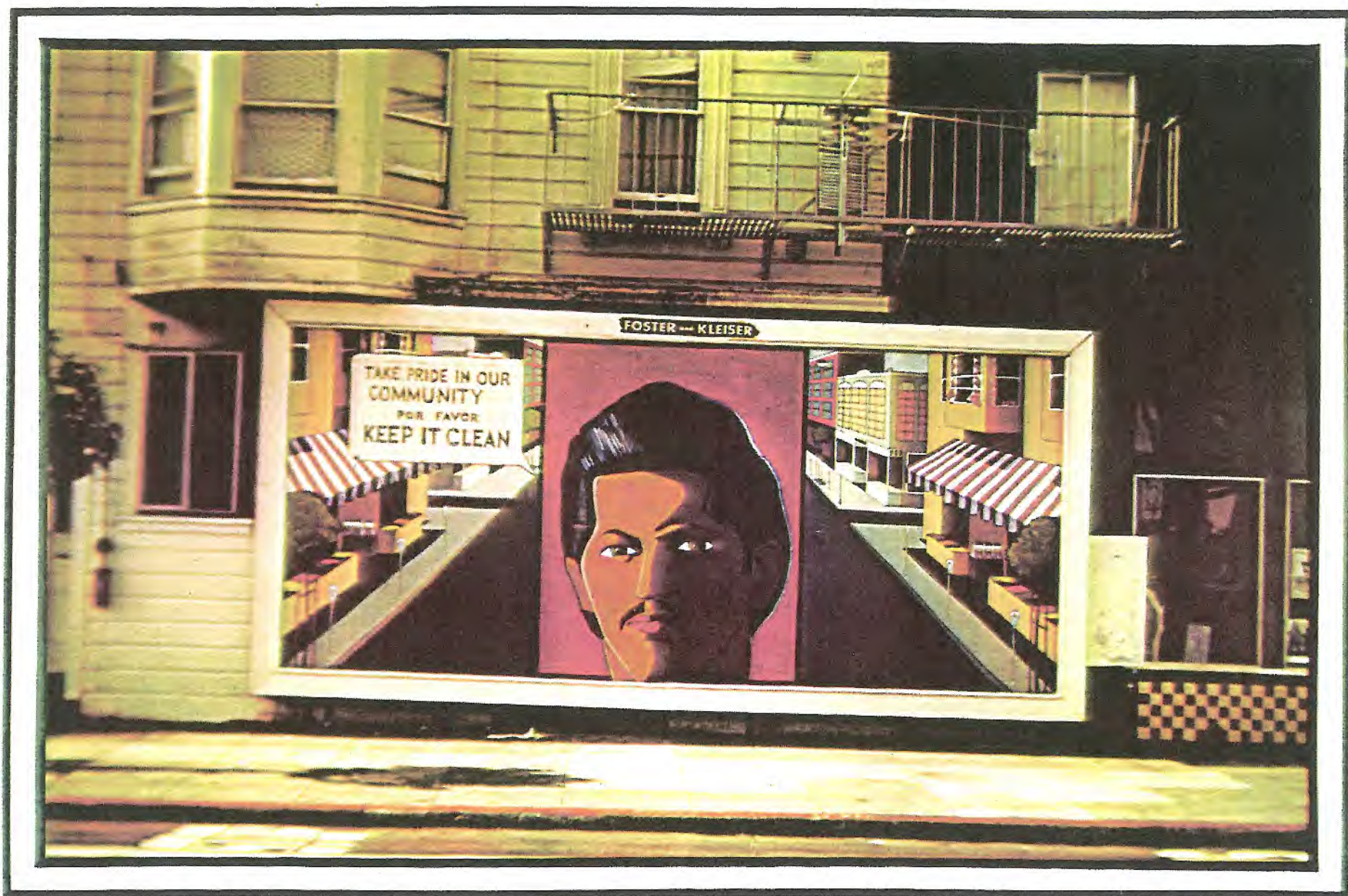
side the exhibit were filled with good and bad feedback.

"I find this exhibit to be a bit of a repressed background," one patron said. "Why would I want to put Mother Teresa Madonna? Only to shock! I am simply disillusioned that Latin American brother art is not living up to their potent

ting viewers to explore their feelings about homosexuality in relation to popular figures, said Piacentini.

San Francisco police documented the second window-breaking incident but could not classify the vandalism as a hate crime because they could not be sure that homophobia was the motivating factor, said Sgt. Pablo Ossio.

The images, painted on illuminated light boxes, show the figures embracing and kissing. Donis said he had intentionally chosen to match people who were either opposites or who could counterbal-

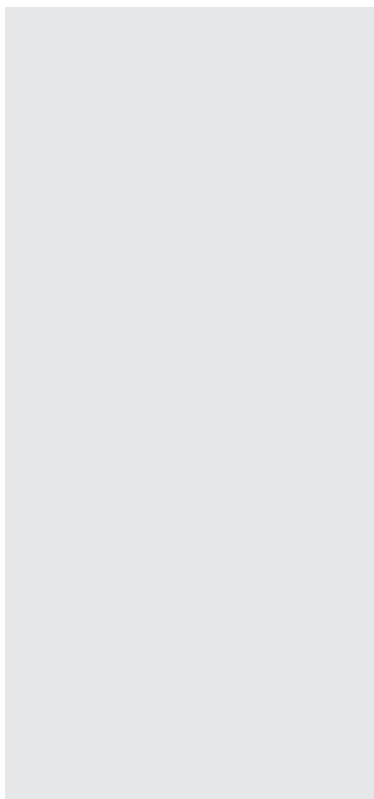


1970s PH. GENERAL GALERIA DZ

***Remezcla Gráfica/Graphic Remix*, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017**

This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive.

Image: Albert Lujan, *Evicted*, 2000 (mural installed at 24th and Bryant Streets, San Francisco)



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ADIOS *San Francisco*

EVICTED & EXILED

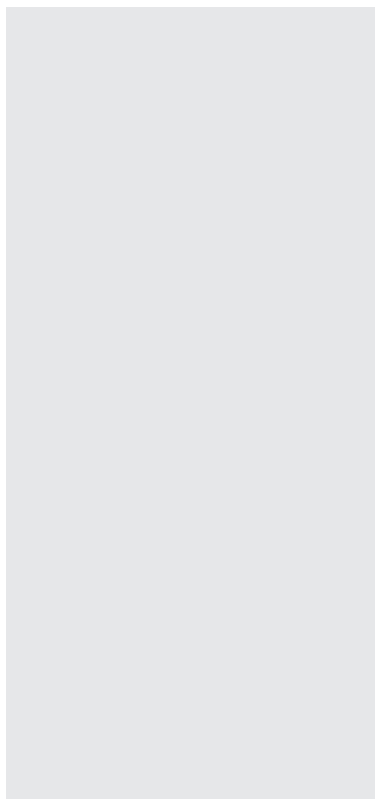
THE
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***Remezcla Gráfica/Graphic Remix*, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017**

This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive.

Image: Alma Lopez, *Heaven*, 2000 (mural installed at 24th and Bryant Streets, San Francisco)

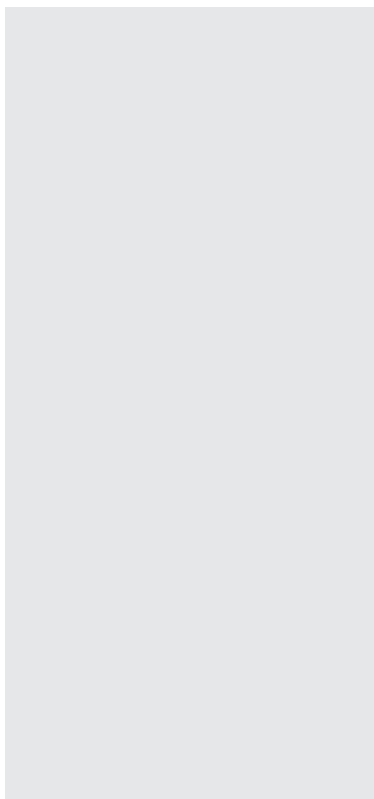




Remezcla Gráfica/Graphic Remix, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017

This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive.

Image: Faviana Rodriguez, Roberto Lovato, and Gan Golan, *NO on SB1070 We Will Not Comply Stop Juan Crow*, 2012 (mural installed at 24th and Bryant Streets, San Francisco)



STOP JUAN CROW NOW!
LEGALIZED HATE OUT OF MY STATE!



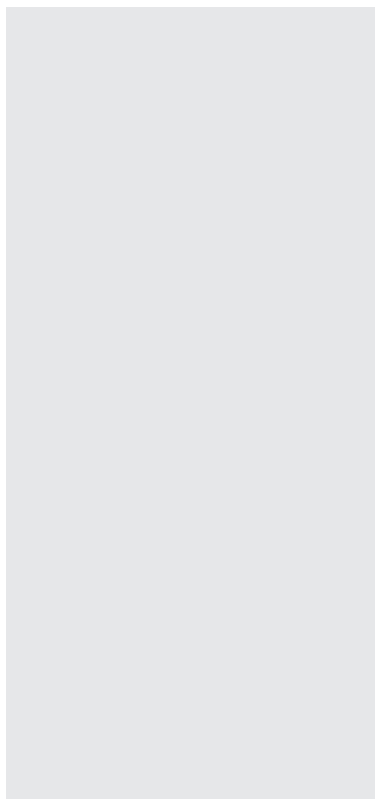
SB 1070: WE WILL NOT COMPLY

IS STOP -TOWAWAY

Remezcla Gráfica/Graphic Remix, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017

This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive.

Image: Jesse Hernandez and Victor Quiñones, *Cultura and Old Schools Ways*, 2011 (mural installed at 24th and Bryant Streets, San Francisco)



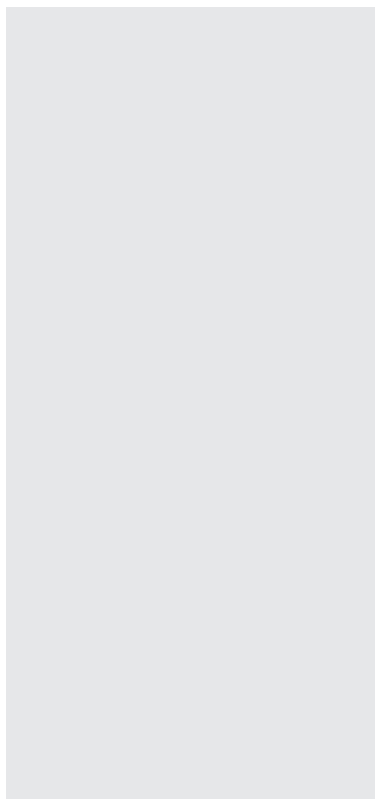
MARKAZ HERNANDEZ



***Remezcla Gráfica/Graphic Remix*, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017**

This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive.

Image: Julio Salgado, *I am Undocuqueer*, 2013 (mural installed at 24th and Bryant Streets, San Francisco)



I AM UNDOCUQUEER!

La intersección de la comunidad indocumentada y LGBTQ.

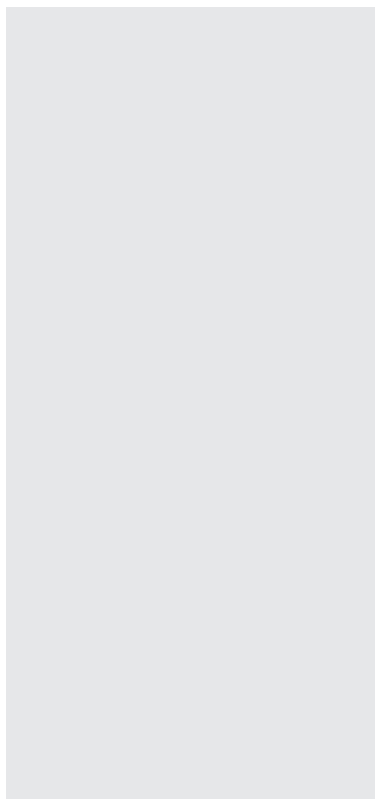
The intersection of the undocumented and LGBTQ community.



***Remezcla Gráfica/Graphic Remix*, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017**

This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive.

Image: Presente.org, *Show Me Your Papers*, 2010 (mural installed at 24th and Bryant Streets, San Francisco)



ARIZONA

NO SB1070

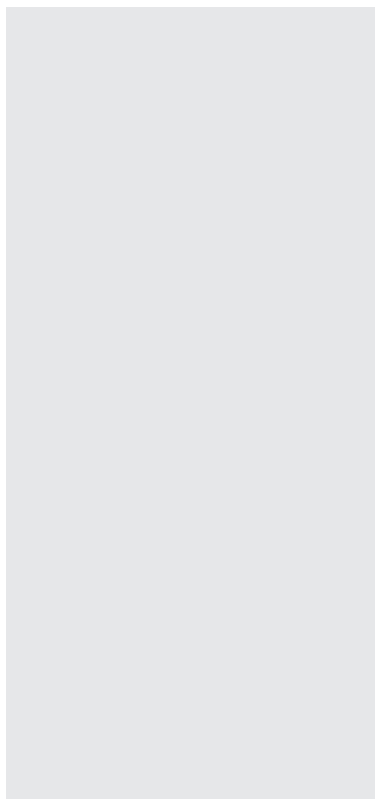
THE SHOW ME YOUR PAPERS STATE

presente.org

***Remezcla Gráfica/Graphic Remix*, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017**

This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive.

Image: Shizu Saldamando, *In Homage of the Mission District and Vida*, 2008 (mural installed at 24th and Bryant Streets, San Francisco)

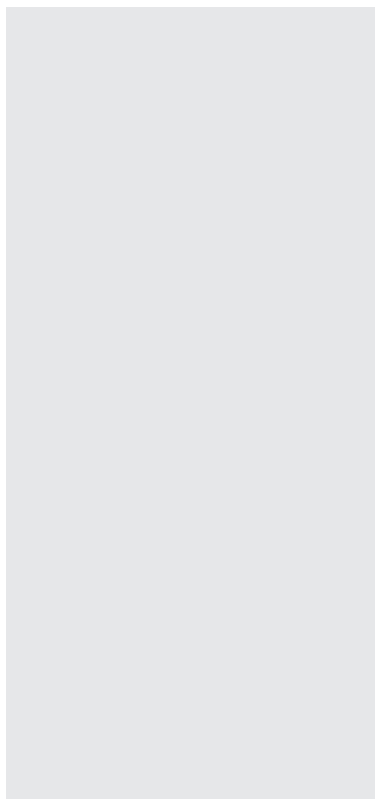




Remezcla Gráfica/Graphic Remix, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017

This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive.

Image: Victor Cartagena, *Wanted Unwanted*, 2005 (mural installed at 24th and Bryant Streets, San Francisco)





WANTED



Made in El Salvador

mano de obra barata

BUS STOP

TOWAWAY

Filing Date: October 3, 2016
Case No.: 2016-013257LBR
Business Name: Galeria de la Raza (Galeria Studio 54)
Business Address: 2851 & 2857 24th Street
Zoning: NCT (24th-Mission Neighborhood Commercial Tranist)/
55-X Height and Bulk District
Block/Lot: 4268/001
Applicant: Ani Rivera, Executive Director
2851 24th Street
San Francisco, CA 94110
Nominated By: Mayor Edwin Lee
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Galeria de la Raza is a community based arts organization founded in 1970 in the Mission District that promotes, creates and preserves Chicano/Latino art from throughout the decades and creates a new space where these pieces can exist and be experiences outside of a traditional art gallery. Located on 24th Street at the corner of Bryant Street, the organization is housed in the ground floor commercial spaces of two Stick/Eastlake style mixed use buildings both located on the same lot and constructed in 1895. The organization was established in 1970 during a time when Chicano/Latino civil rights activists were making themselves known and when the Chicano movement had established a significant presence in American history/ Galeria de la Raza utilized the values and ideals of the movement to become a strong supporting group and opened up a platform for Chicano/Latino artists to partake in the movement through artistic expression. By working to provide exhibitions, community art programs and cultural activities, the organization allowed the Chicano/Latino community of the Mission District to enhance their lives through experiences these accessible artistic outlets. The organization's mission is to "foster public awareness and appreciation of Chicano/Latino art and serve as a laboratory where artists can both explore contemporary issues in art, culture and civic society, and advance intercultural dialogue." The Galeria implements its mission through continuous support of Latino artists whose work explores new aesthetic possibilities in art that represent social, cultural and community ideas. Throughout its history, Galeria de la Raza has continued to be an international forum for the exploration of artistic concepts central to the Chicano/Latino experience. These concepts include: community memory, pop culture, ceremony, family, social activism and the establishment of the first community mural program in the United States in the 1970s.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1970

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Galeria de la Raza qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Galeria de la Raza has operated for 46 years.
- ii. Galeria de la Raza has contributed to the Mission District community's history and identity by continuing the tradition of promoting Chicano/Latino art and artists whose work represents the ideals of the Chicano civil rights movement, present day issues and struggles of the community, and the continuous fight for equality and diversity.
- iii. Galeria de la Raza is committed to maintaining the physical features that define its tradition of supporting Chicano/Latino art and artists.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes. Galeria de la Raza is associated with the art of community murals and with the tradition of promoting and exhibiting Chicano/Latino art.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

Yes. The 1895 property was previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property" that was identified as an individually-eligible historic resource through the South Mission Historic Resource Survey conducted in 2010. 2857 24th Street is currently on the Landmark Designation Work Program for its significance and association with Latino arts and artists by offering space to express cultural identity and engage in a dialogue about social justice through art.

Additionally, the property is located within the community-formed Calle-24 Latino Cultural District.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

6. *Is the business mentioned in a local historic context statement?*

No.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. SF Chronicle, 10/3/1972, "A Trio of Revolutionaries," by Thomas Albright; El Tecolote, 05/2001, "In the heart of the World: The Zapatista Insurgency continues," by Marc Clarkson; San Francisco Bay Guardian, 3/27/2002, "Photographic Memory and Other Shots in the Dark," by Lindsey Westbrook; KQED Arts Art Review, 9/13/2008, "On the Walls," by Victoria Gannon; Art Com, Winter/Spring 1982, "The Days of Wine and Moda: Perspectives on an Art experience," by Carl Heyward; Bay Area Reporter, 7/6/1995, by Roberto Friedman; SF Weekly, 2/15/1995, "Art," by Glen Helfand; 9/18/1997, "Artwork outrages many in Mission."

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 2851 & 2857 24th Street

Recommended by Applicant

- 10' x 24' billboard/mural along Bryant Street (Digital Mural Project)
- Location along 24th Street

Additional Recommended by Staff

- Gallery space(s), meeting space(s)
- Unaltered storefronts at 2851 and 2857 24th Street that include: display windows, bulkheads, and transoms



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Resolution No. 815 HEARING DATE NOVEMBER 2, 2016

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

Case No.: 2016-013257LBR
Business Name: Galeria de la Raza (Galeria Studio 54)
Business Address: 2851 & 2857 24th Street
Zoning: NCT (24th-Mission Neighborhood Commercial Tranist)/
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Block/Lot: 4268/001
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Nominated By: Mayor Edwin Lee
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR GALERIA DE LA RAZA (GALERIA STUDIO 54), CURRENTLY LOCATED AT 2851 & 2857 24TH STREET (BLOCK/LOT 4268/001).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the Mission District neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on November 2, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the Historic Preservation Commission hereby recommends that Galeria de la Raza qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby recommends safeguarding of the below listed physical features and traditions for Galeria de la Raza

Location (if applicable)

- 2851 & 2857 24th Street

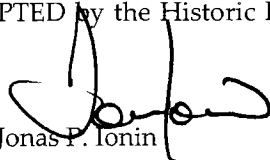
Physical Features or Traditions that Define the Business

- 10' x 24' billboard/mural along Bryant Street (Digital Mural Project)
- Location along 24th Street
- Gallery space(s), meeting space(s)
- Unaltered storefronts at 2851 and 2857 24th Street that include: display windows, bulkheads, and transoms

BE IT FURTHER RESOLVED that the Historic Preservation Commission's findings and recommendations are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby directs its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-013257LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.


Jonas P. Ionin
Commission Secretary

AYES: Johns, Hasz, Hyland, Johnck, Pearlman, Wolfram

NOES: None

ABSENT: Matsuda

ADOPTED: November 2, 2016