

8/31/17

C. May

REQUESTED CHANGES

116-10th Ave

1.Reduction of both 2nd and 3rd floors of 4 feet each

OR

Reduction of 2nd floor by 5 feet

2.Removal of 3rd floor deck

3.Removal of north-facing windows on 2nd floor

4.Reduction of 2nd floor deck by pulling railings in 5 feet from side property lines

5. Turn rooms behind garage into a small and affordable second unit

6.Clarify for the record there is no attic level deck (because while it does not show in the plans it does in the 3D drawings the sponsor sent you)

11/11/11

Received at CPC Hearing 8/31/17

N. Foster

Russian Hill Community Association

1166 Green St. San Francisco, CA 94109 510-928-8243 rhcasf.com

August 30, 2017

President Rich Hillis and
Members of the San Francisco Planning Commission
1650 Mission Street Room 400
San Francisco, CA 94103-2479

Re: 8/31/17 Planning Commission Agenda No. 12
Case No. 2017-002430CUA 948-950 Lombard Street & 841 Chestnut Street

Dear President Hillis and Members of the Planning Commission:

You need to read between the lines of the Executive Summary for the Conditional Use request for a lot merger for the above project to realize that **there has been a massive failure of the Planning process resulting in the loss of a historic resource and potential significant negative impacts on the surrounding neighborhood.**

While the history of the project is less than clearly outlined, either deliberately or inadvertently, it is worth noting that the Executive Summary Project History identifies **12 separate applications/permits**. And more are listed on the Department of Building Inspection's database. Also significant are the **litany of errors, omissions, oversights and lack of coordination between Planning and the Department of Building Inspection noted in the Project History:**

- "Building Permit Application No. 2011.11.04.8277 was filed and approved on November 4, 2011, to correct the record and validate the approved permit at both legal properties." [Project History Par. 2]
- "Planning Department Staff approved the merger of the subject lots (Lots 10 and 17) on April 22, 2015 based upon incomplete information contained within the Department of Building Inspection (DBI) Report of Residential Building Record ("3-R Report). [Project History Par.5]
- "On April 2, 2016, a complaint was filed on the property regarding work beyond the scope of permit...On June 9, 2016, building Permit Application No. 2016.06.09.9584 was issued with an engineer's notice and no plans...No changes to approved design proposed." [Project History Par. 6]
- "On June 15, 2016, building Permit Application No. 2016.06.15.9992 was submitted with one sheet of plans illustrating the full removal of all historic material... The plans were approved by DBI without Planning Department review or approval." [Project History Par.6]
- "At the time all plans were submitted, the property had been effectively demolished; all permits were filed to correct the record." [Project History Par. 6]
- "On July 6, 2016, a complaint was filed with the Planning Department ... citing the possible demolition of a historic resource without Planning Department approval...Planning Department Staff conducted a site visit on November 8, 2016, where it was determined that the building was composed of all new framing and sheathing." [Project History. Par 7]

The Russian Hill Community Association respectfully requests that the Planning Commission consider all of the facts and circumstances of this situation and deny the request for a lot merger.

Unfortunately, the stipulation in the settlement agreement requiring that all future permits be reviewed by the Planning Department and that the Project Sponsor not exceed the scope of work on approved permits does not provide the assurance that it should.

Violators of the Planning and Building Codes should not be rewarded. The requested merger of the two lots should be denied. Alternatives for access to the properties need to be explored. This is a precedent setting case and should not be addressed to simply clear the calendar. Please deny the Conditional Use request to merge two lots.

Sincerely,
Kathleen Courtney
Chair, Housing & Zoning Committee

Cc: Jamie Cherry, Jeff Cheney, RHCA; Robyn Tucker, PANA; Bob Bluhm, RHN; District 2 Supervisor Mark Farrell

From: [Richard Cardello](#)
To: [Secretary, Commissions \(CPC\)](#)
Cc: [Foster, Nicholas \(CPC\)](#)
Subject: 948-950 LOMBARD / 841 CHESTNUT -- PLANNING COMMISSION THURSDAY 08-31-2017 ITEM 12 -- #2017-002430CUA
Date: Tuesday, August 29, 2017 4:50:49 PM

Jonas P. Ionin
Commission Secretary
San Francisco Planning Department
1650 Mission Street, Suite 400
San Francisco, CA 94103
PH: (415) 558-6415 (Assistant)
PH: (415) 558-6309 (Direct)
FX: (415) 558-6409
Commissions.Secretary@sfgov.org

Nicholas Foster
(415) 575-9167
Nicholas.Foster@sfgov.org

RE: 2017-002430CUA

The fine levied for the egregious and unauthorized demolition of the Willis Polk structure seems way too small, especially when considering the estimated value of the completed project; the fine is just a relatively small, cost-of-doing-business expense.

My personal feeling is that the developer forfeited any consideration and, under the circumstances, doesn't deserve the granting of any additional benefits from San Francisco's Planning Department, such as the approval of a lot merger or a conditional use application.

Rather, the City should decide solely on the basis of what would be better for the Russian Hill neighborhood and for the City of San Francisco and rule that way; no consideration should be given to the developer's wishes nor any potential increased profit.

Richard Cardello
999 GREEN STREET NO. 903
SAN FRANCISCO CA 94133

Gen. Pub. Com

Privately-Owned
Space and Public

Consolidation of F
Bar Controls

Bicycle Parking R

Planning Study of
(Chain Stores)

Public Outreach a

Revisions to the Ir
Affordable Requir

Legacy Business Re

Development Agree

The City's General F

Complete List of Pla

PLANNING INFO
CENTER (PIC)

Questions? Start with

Email: pic@sfgov.org

Phone: (415) 558-6377

1660 Mission Street, G

San Francisco, CA 941

Hours of Operation

What is "Tantamount to Demolition"?

Any project application that proposes one or more of the following criteria is considered "Tantamount to Demolition" and subject to San Francisco Planning Code Section 317.

- ▶ A major alteration of a residential building, removing more than 50 percent of the front and rear façade (combined); ~~and~~ $\cup \cap$,
- ▶ Removing more than 65 percent of all exterior walls, or

- ▶ A major alteration of a residential building removing more than 50 percent of the Vertical Envelope Elements (defined as all exterior walls that provide weather and thermal barriers between the interior and exterior of the building, or that provide structural support to other elements of the building envelope); ~~and~~ $\cup \cap$,

- ▶ More than 50 percent of the Horizontal Elements (defined as all roof areas and all floor plates, except floor plates at or below grade) of the existing building, as measured in gross square feet of actual surface area

However, we have found that the current controls have led to project sponsors designing just short of the threshold, resulting in inferior design and/or significantly expanded projects. The current controls have led to project sponsors designing just short of the threshold, with these results:

- ▶ Allowing major additions. A project can significantly expand the size of the existing housing while still meeting the Tantamount to Demolition threshold, thus be approved administratively (*no Commission hearing required*).
- ▶ Potential for inferior design.

The Department agrees with the public that Tantamount to Demolition is not effective in respecting neighborhood

Residential Expansion

Threshold: A clear process for alterations and demolitions

If you would like Planning staff to attend an upcoming neighborhood or organization meeting, please contact

CPC.PRET@sfgov.org.

October 27, 2016

To: Planning Commission and Staff

Re: Residential Expansion Threshold Informational Hearing

Dear Commissioners and Staff:

Here is my proposal for new language to deal with Tantamount to a Demolition in Section 317 and the loss of residential housing:

"If any or all sections of the front or rear facade or wall of a structure are proposed for removal, then the project is considered Tantamount to a Demolition and must have a Conditional Use Authorization hearing. However, if a project is determined during Intake and Design Review to remove any or all sections of only the rear facade or wall of the structure for only a horizontal addition, and this horizontal addition does not exceed the rear yard requirements under Sections 134 and 136 of the Planning Code, this project will not be considered Tantamount to a Demolition, but an alteration. If a vertical addition is proposed that adds square footage, a project will be considered Tantamount to a Demolition and a CUA hearing will be required. A roof deck is considered a vertical addition. Skylights or clerestory will not trigger a CUA hearing. If any portion of the front facade is altered at any time during the construction of a project, other than replacement windows per the Planning and Building Code, a project would be considered Tantamount to a Demolition and would be subject to penalties under the Planning Code and Building Code. If a Project Sponsor wishes to add only a garage to a structure that does not currently have a garage, such an addition could be considered under the Soft Story Program and the ADU provision or a Project Sponsor may seek a Variance from the Zoning Administrator. If a Project Sponsor needs to repair a front or rear facade due to deteriorating conditions, a special Building Permit must be applied for and will be issued. This special Building Permit would require scrutiny from both the Building Department and the Enforcement Division of the Planning Department at the time of application."

I do not think you need to get rid of Section 317. The point of the revised language proposed above, is to tighten up the Tantamount to a Demolition definitions.

It has been said that the thresholds of Tantamount to a Demolition do not work as intended. Currently they are thresholds of what can be removed. The proposed RET is a threshold of what can be added.

What is the difference in getting to the goal of preserving existing housing if thresholds are the problem? What threshold do you land on under a new proposal? GSF, FAR, a Fixed number, Neighborhood Averages, etc, etc?

Tightening up Tantamount to a Demolition as I propose above, brings certainty to the process. If a project sponsor wants to do a project that would trigger Tantamount to a Demolition they know from the get-go that there will be a Conditional Use Hearing.

Also, please remove the language in Section 317 (b) (7). It is a problem because it adds to loss of housing and basically allows a unit merger.

On a personal note, Commissioners and Staff. I have been talking about this for nearly three years now. I wrote my first letter on this in January 2014. There have been many good conversations about this and I greatly appreciate the Staff's work and concern as well as the Commission's concern and interest.

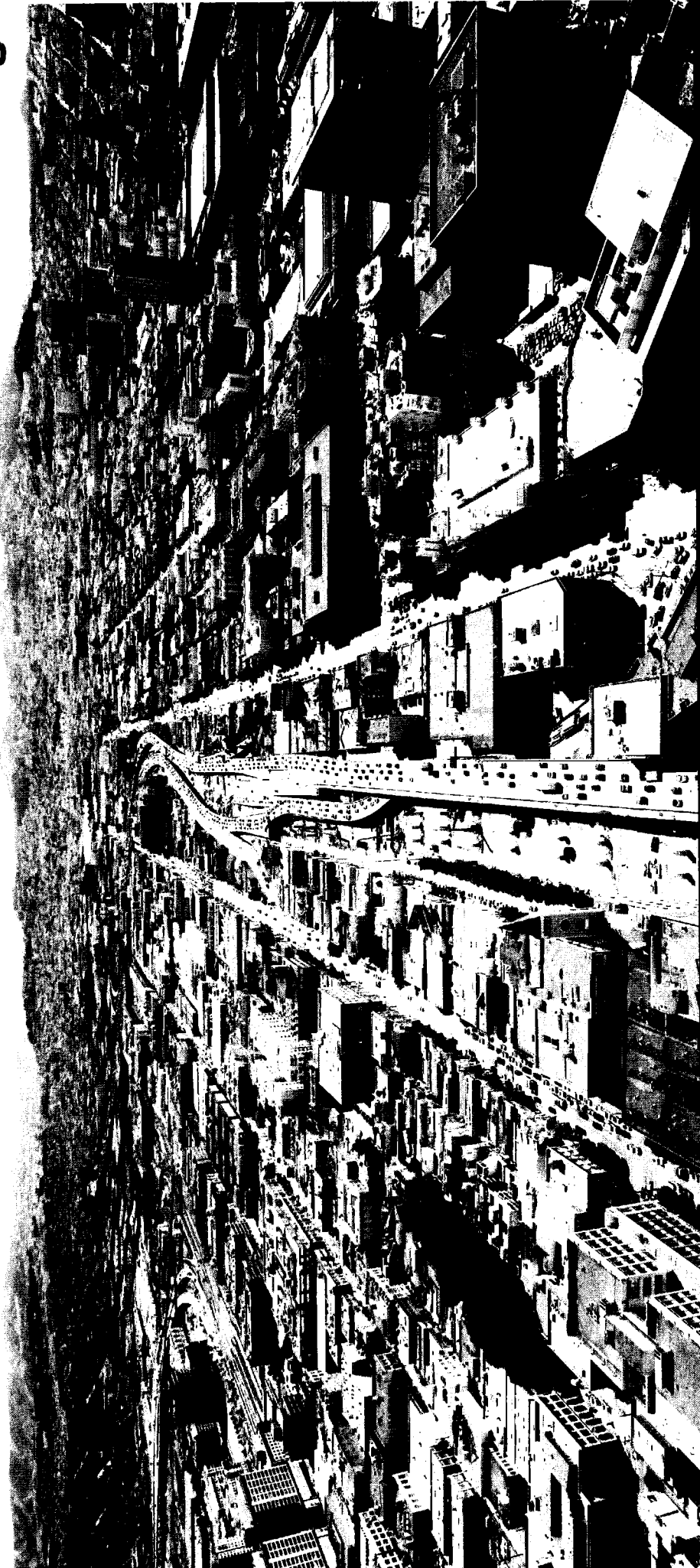
This needs quick attention. We need a better way to try and preserve existing housing. Devising a new Planning Code Section and new Review Procedures will be laborious and contentious. Please revise the definition of Tantamount to a Demolition either as I proposed above or something very similar. There is no reason it cannot be fairly simple.

Sincerely,

Georgia Schuttish

<http://centralsoma.sfplanning.org>

Received at CPC Hearing 8/31/17
S. Wirthheim
San Francisco
Planning



CENTRAL SOMA

PLAN & IMPLEMENTATION STRATEGY

Planning Commission - August 31, 2017

PLAN SUMMARY

Vision

A sustainable neighborhood

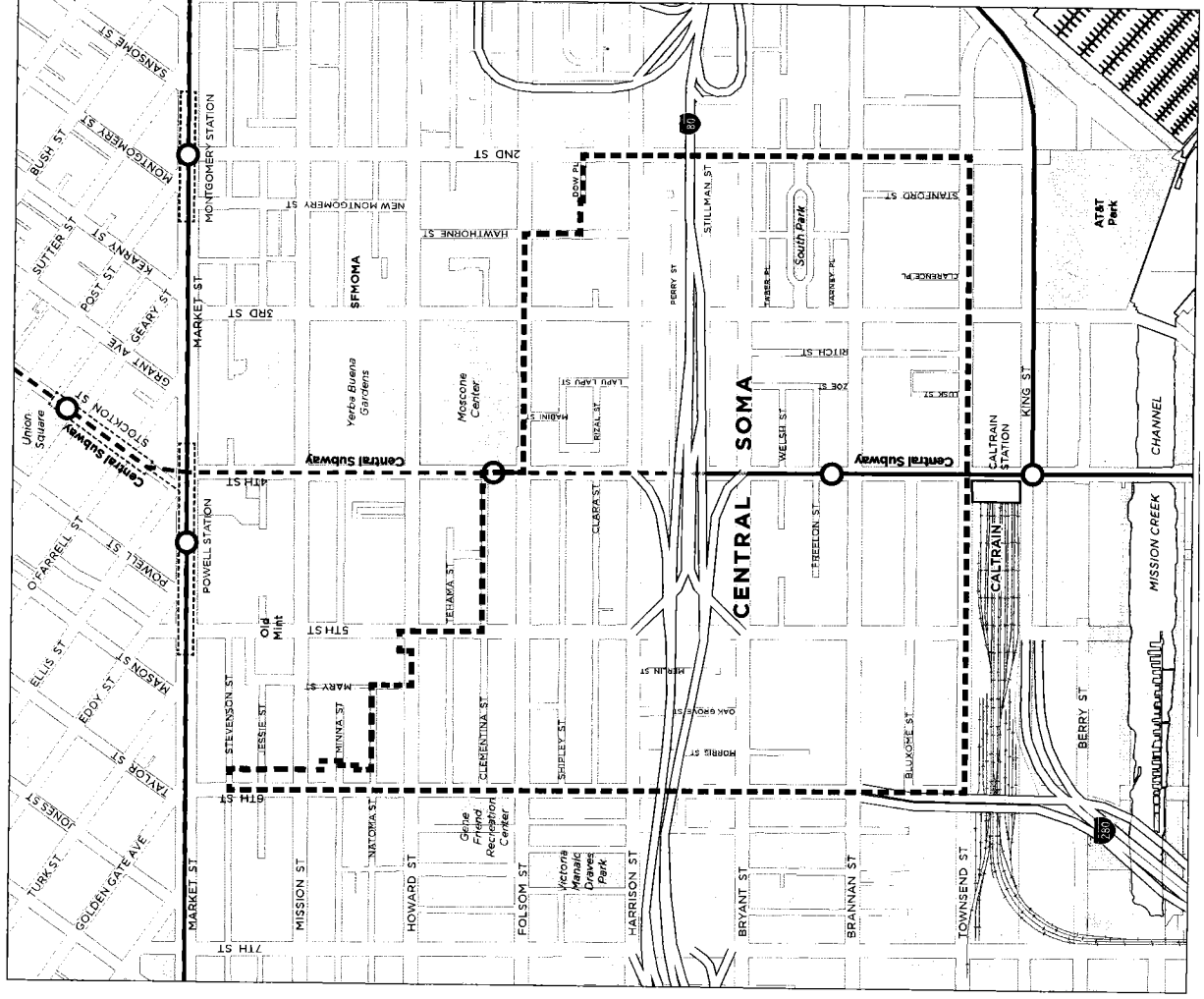
Philosophy

**Keep what's great,
fix what's not**

Strategy

- Accommodate demand**
- Provide public benefits**
- Respect and enhance neighborhood character**

PLAN AREA



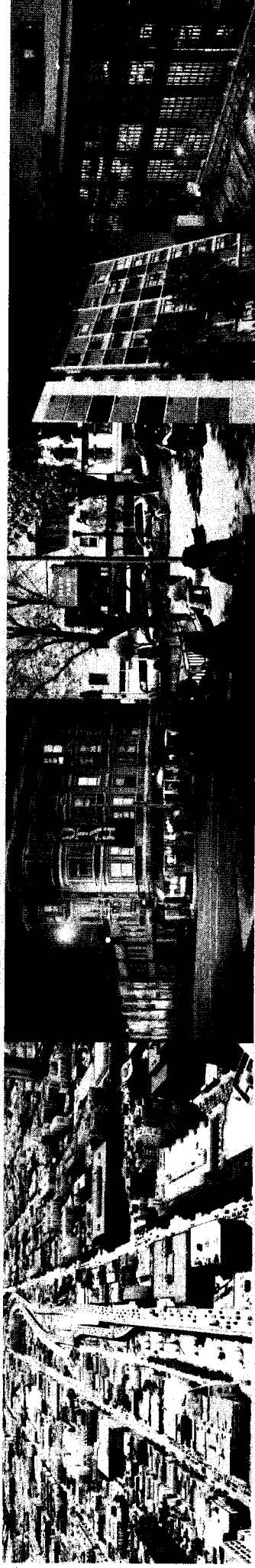
- Central Subway under construction, expected to open in 2019
- BART/Muni Metro Subway
- Muni Metro (Surface)

PLAN DETAILS

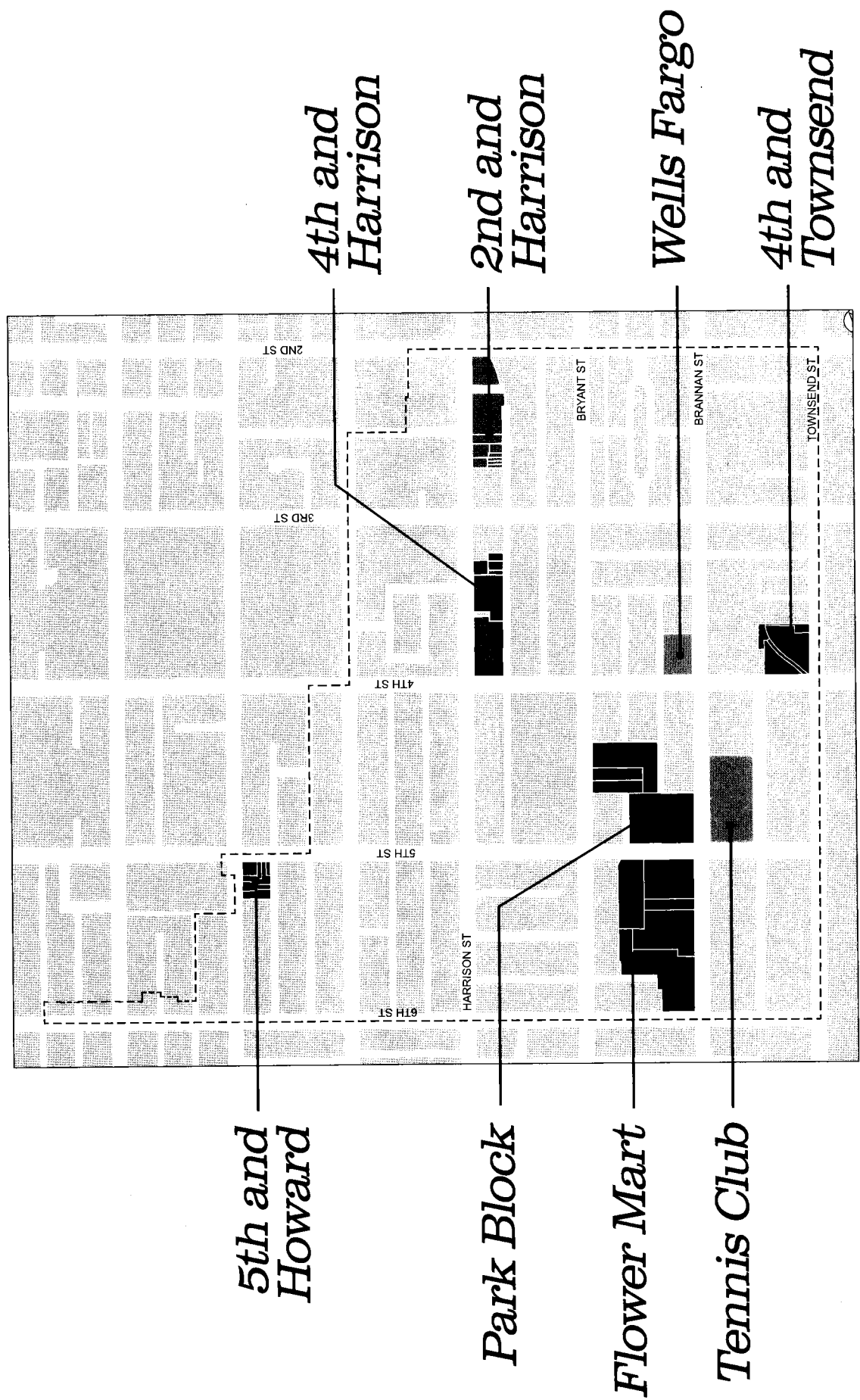


TOPIC #1

KEY SITES



KEY DEVELOPMENT SITES GUIDELINES



TOPIC #2

JOBS/HOUSING BALANCE



JOBS/HOUSING BALANCE

Housing Capacity



SAN FRANCISCO: 140,000 UNITS

CENTRAL SOMA: 7,800 UNITS

Jobs Capacity

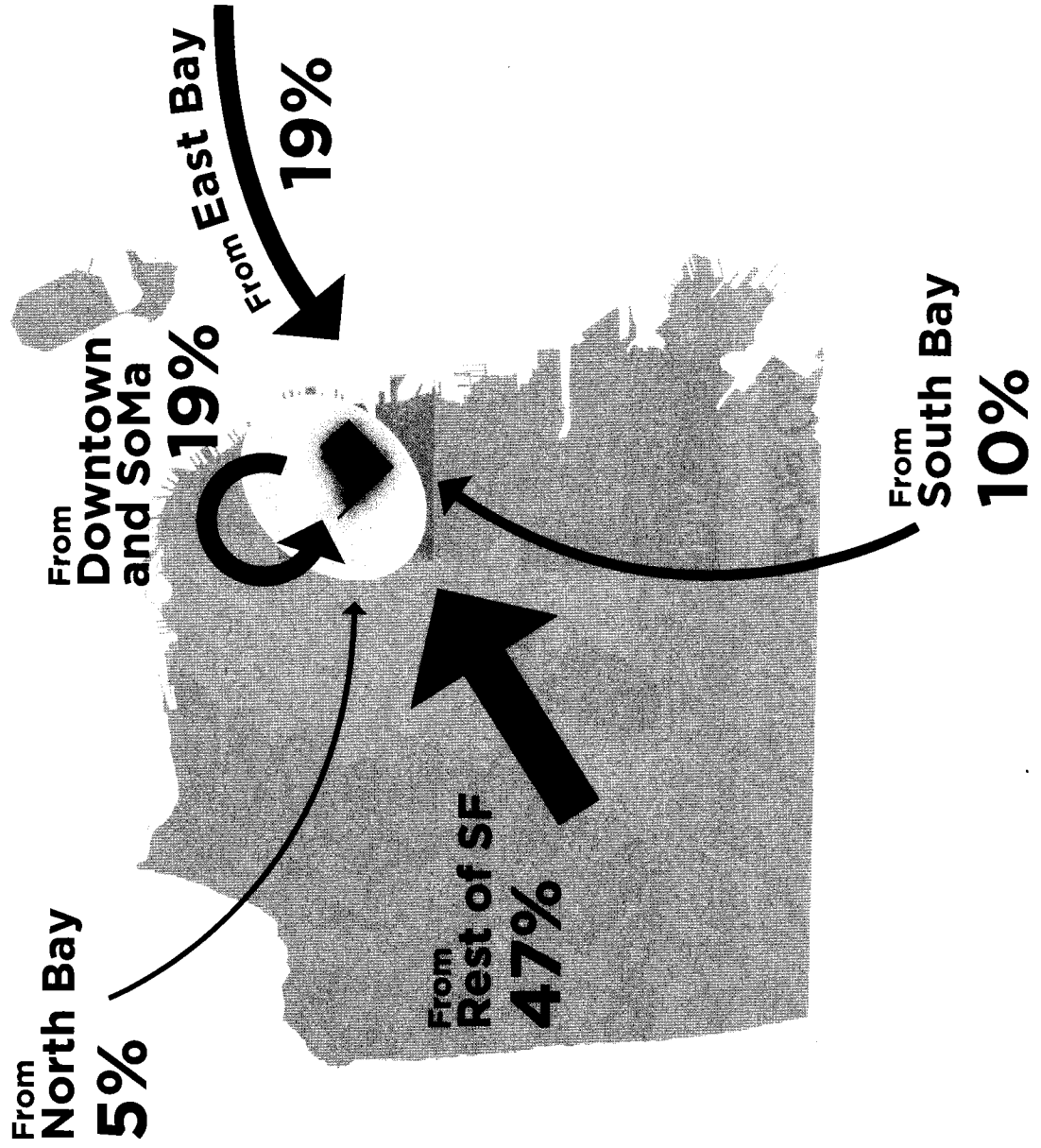


SAN FRANCISCO: 180,000 JOBS

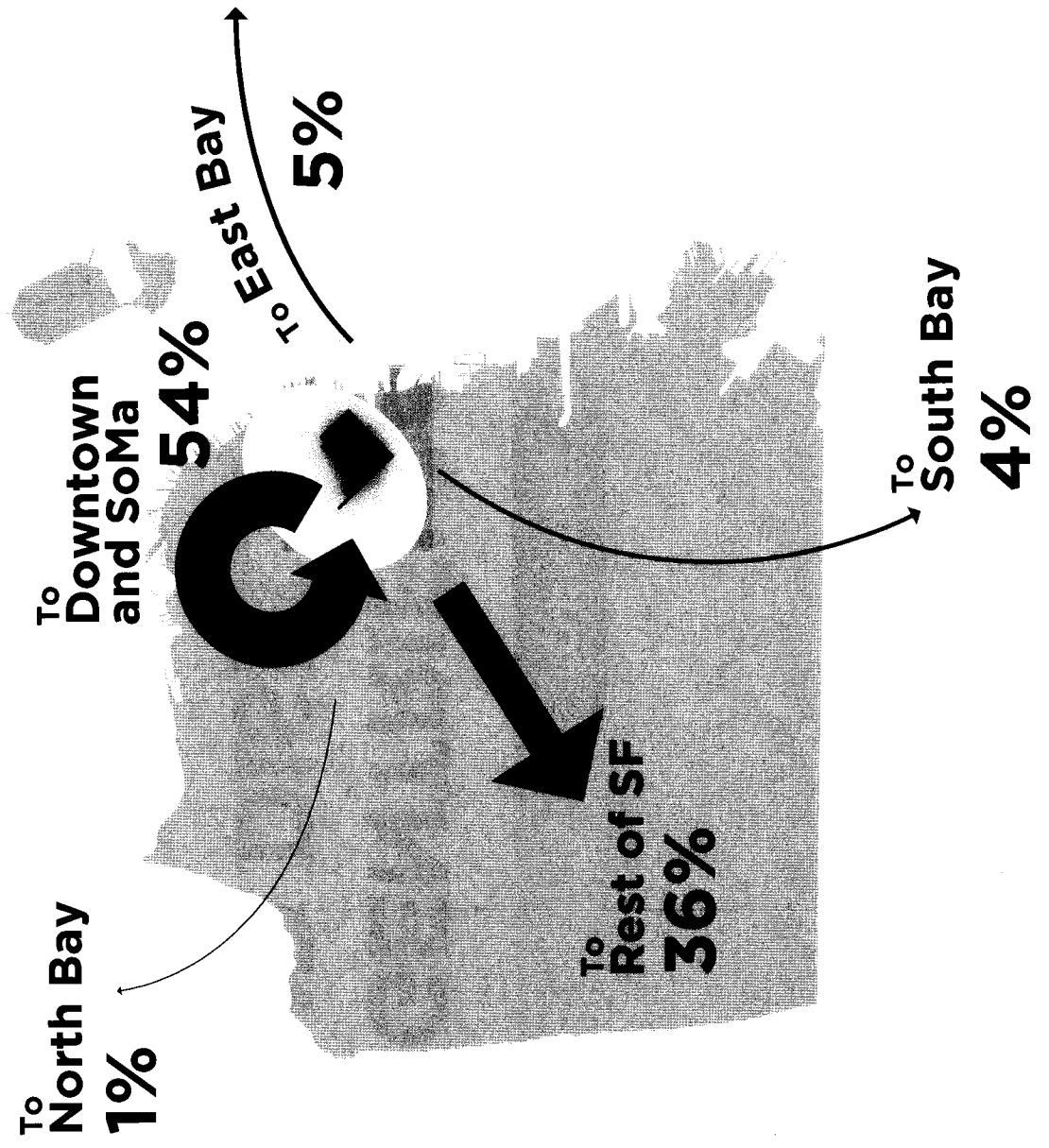
CENTRAL SOMA: 40,000 JOBS

“Capacity” reflects existing and anticipated zoning

COMMUTE PATTERNS - WORKERS



COMMUTE PATTERNS - RESIDENTS



TOPIC #3

GENTRIFICATION AND DISPLACEMENT



STABILIZED HOUSING

Other Housing	Highly Stabilized	Moderately Stabilized
3,100	1,200	1,000
12,000	8,300	3,500

Central SoMa Plan

Whole Map

Unit counts with two figures
 The first figure
 are market rate units
 The second figure
 are below market rate units

62/12



STABILIZED HOUSING

Other Housing	Highly Stabilized	Moderately Stabilized
3,100	1,200	1,000
12,000	8,300	3,500

Central SoMa Plan

Whole Map

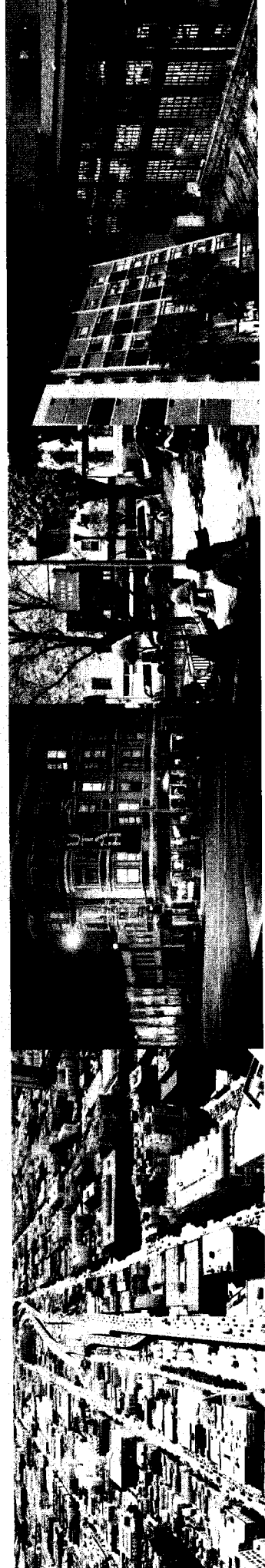


Generalized Development Capacity

- 0 feet
 - 30 - 85 feet
 - > 85 feet
- Unit counts with two figures
The first figure
are market rate units
The second figure
are below market rate units
- 62/12

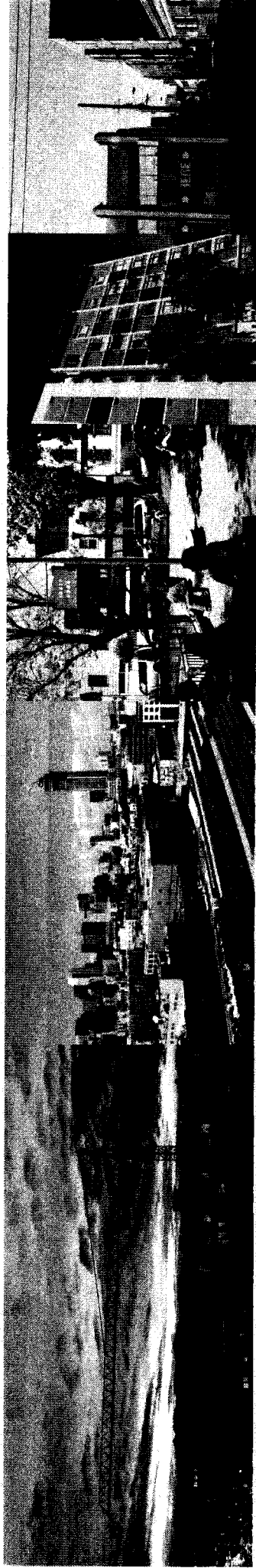
TOPIC #4

EXACTIONS AND PUBLIC BENEFITS

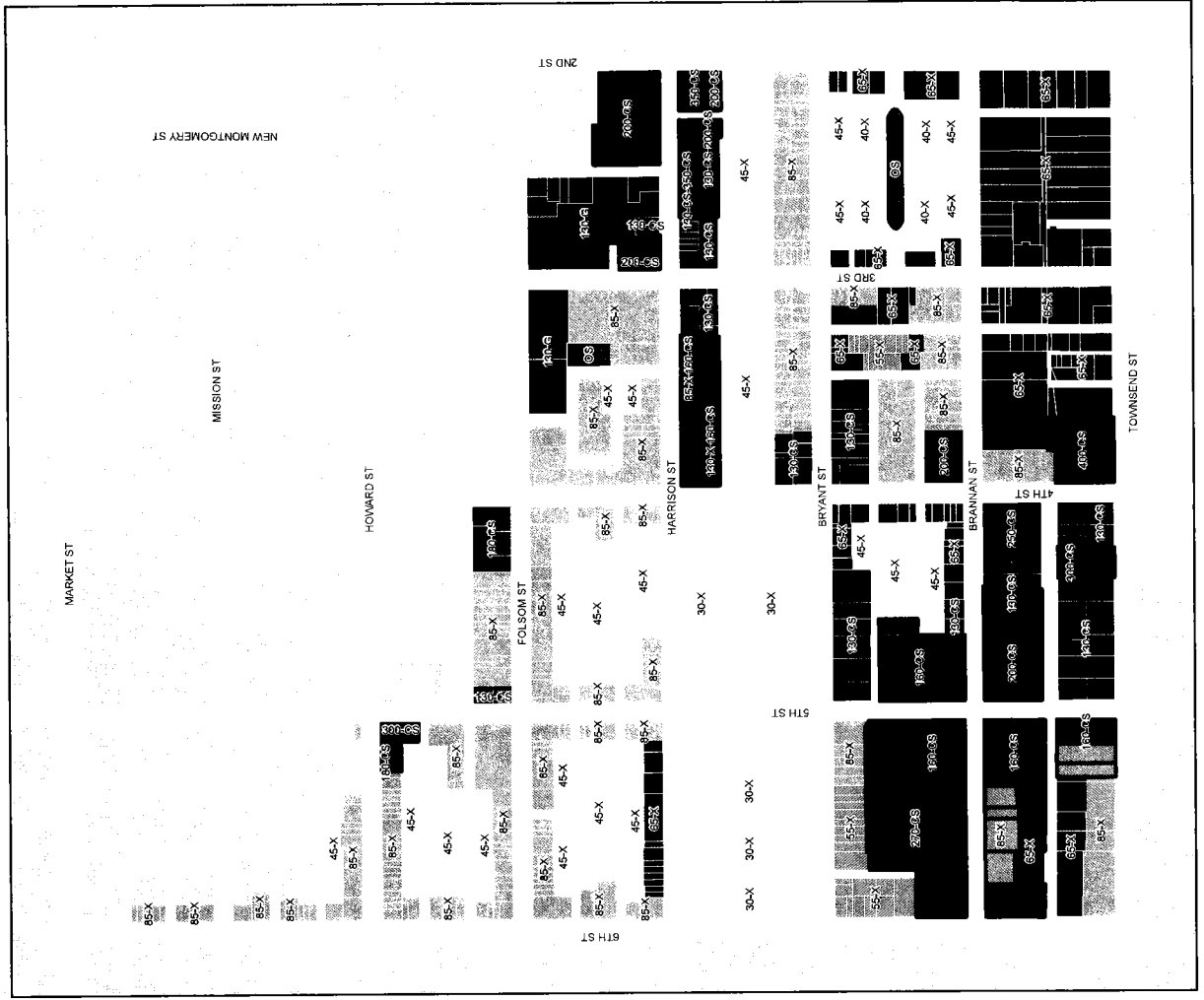


TOPIC #5

HEIGHTS



HEIGHT COMPARISON

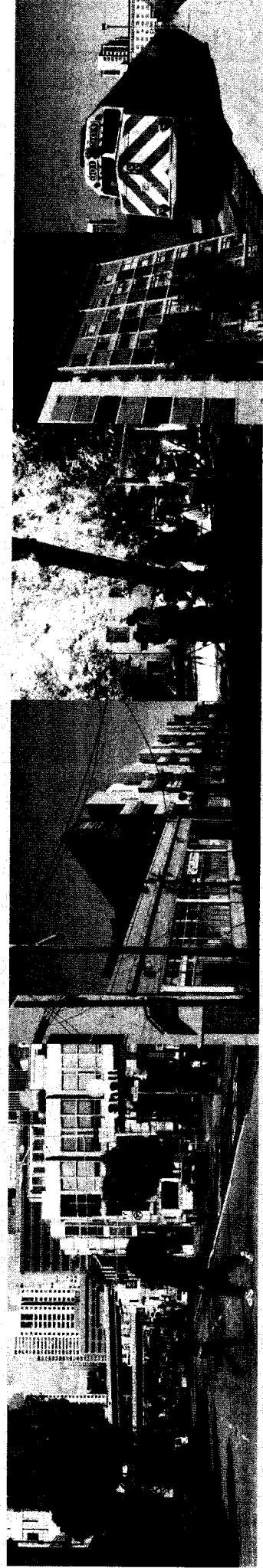


Areas where proposed Plan heights exceed 2013 Mid-Rise Alternative



TOPIC #6

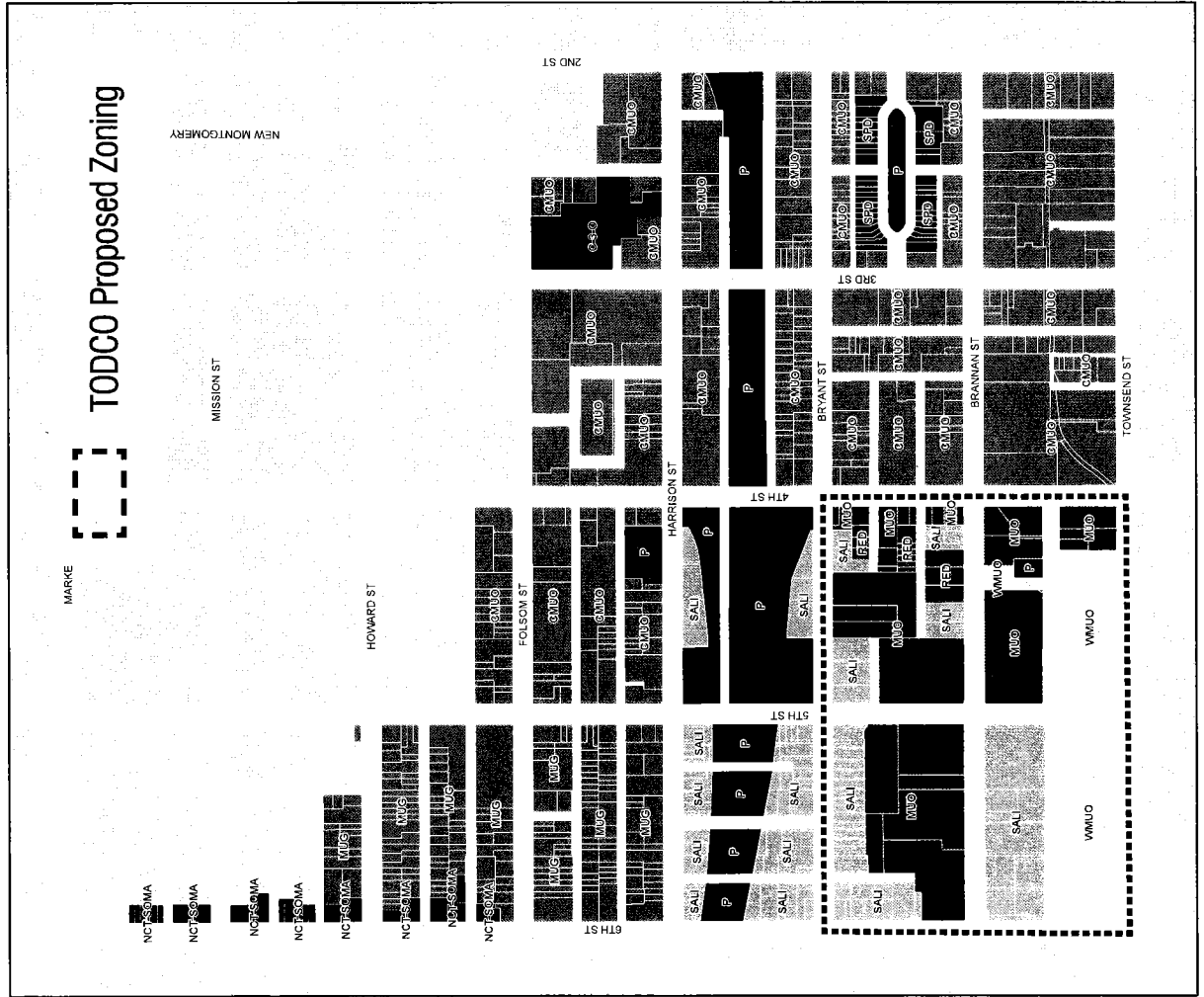
**ZONING AND
LAND USE**



ZONING

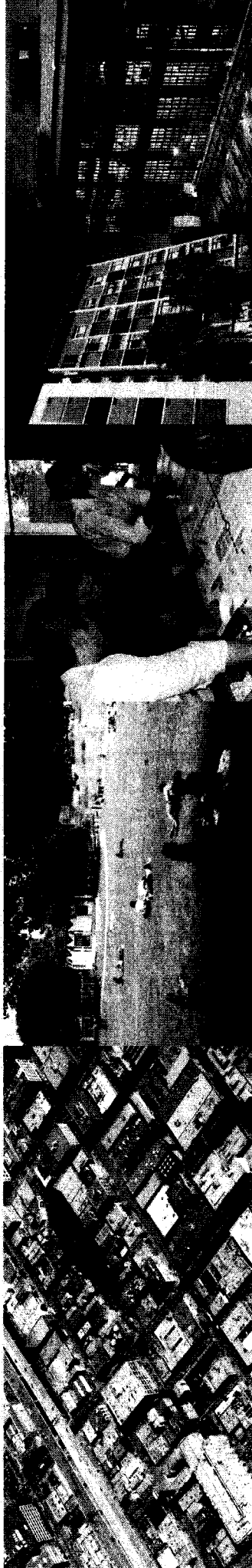
LAND USE

- Retail and Services
- Childcare
- Schools
- Affordable PDR



TOPIC #7

PROCESS



THANKS

THANKS

STEVE WERTHEIM

415.558.6612

STEVE.WERTHEIM@SFGOV.ORG

BERGGRUEN

GALLERY

Zhan Wang (Chinese, b. 1962)

Born in Beijing, Zhan Wang is an important representative figure of Chinese contemporary art in the international art scene, working in sculpture, photography, and multimedia installations. Wang's art education started at an early age, from brush painting lessons by his grandfather and sketching lessons by his uncle, to the endless games of brick building (which foreshadowed his later urban landscape series). As a sculpture major at the China Central Academy of Fine Art, Wang spent his entire college years in the atmosphere of the 85 New-Wave Movement. Between his Realist training at the Academy and the Modernist influences that came from exhibitions, conferences, and sensational events, Wang started developing his own style.

His series of stainless steel Artificial Rocks, begun in 1995, has garnered international acclaim and has been collected by institutions around the world. These works are based on an object symbolic of China's past, the scholar's rock, which was traditionally collected by the literati and placed in courtyards or other sites of private contemplation, such as studies. Zhan Wang's stainless steel reinterpretations of this form draw attention to China's shifting value systems and the reconstruction of its urban centers. These highly reflective works not only utilize the ubiquitous building material of his native country, but also reflect in a mirror-like fashion the rapid urbanization of modern-day China and its ongoing realignment with the natural world. These works are made through a painstaking handcrafted process for which the artist received a patent in 2002.

A prominent and well-respected figure in his native China and beyond, Zhan Wang's work has been widely exhibited at institutions internationally, including the Shanghai Pujiang OCT Ten Year Public Art Project, China (2016); Mori Art Museum, Tokyo, Japan (2005); Shanghai Museum of Contemporary Art, China (2006); Asian Art Museum, San Francisco, CA (2008); the Milwaukee Art Museum, WI (2011); National Museum of China, Beijing (2011); and Ullens Center for Contemporary Art, Beijing, China (2012). Selected collections that have acquired his work include the Metropolitan Museum of Art, New York, NY; the de Young Museum, San Francisco, CA; the Museum of Fine Arts, Boston, MA; the Museum of Contemporary Art, Los Angeles, CA; and the Palm Springs Art Museum, Palm Springs, CA. His works have been featured in many important international contemporary exhibitions, biennials and triennials including those in Venice, Shanghai, Singapore and Guangzhou.

BERGGRUEN

GALLERY

ZHAN WANG

1962 Born in Beijing, China

Education

1983-88 Sculpture Department, Central Academy of Fine Arts

1978-81 Beijing Industrial Arts College

Awards

2011 Award of Art China, Most Influential Artist of the Year, Beijing, China

2006 Martell Artist of the Year, China Art Museum, China

Selected Solo Exhibitions

2014 *morph*, Long March Space, Beijing, China

2012 *Form of the Formless*, Long March Space, Beijing, China
Zhan Wang: My Universe, Singapore Tyler Print Institute, Singapore
Zhan Wang: My Personal Universe, Ullens Center for Contemporary Art, Beijing, China

2011 *Voyages*, National Museum of China, Beijing, China
On Site: Zhan Wang, Milwaukee Art Museum, Milwaukee, WI
Urban Arcadia, MOT/ARTS, Taipei, Taiwan

2010 *One Hour Equals 100 Million Years: Suyuan Stone Generator*, Today Art Museum, Beijing, China
Reflection, Eslite Gallery, Taipei, Taiwan

2008 *Gold Mountain*, Haines Gallery, San Francisco, CA
Garden Utopia, National Museum of China, Beijing, China
On Gold Mountain: Sculptures from the Sierra, The Asian Art Museum, San Francisco, CA
Zhan Wang, Haines Gallery, San Francisco, CA
86 Divinity Figures, Long March Space, Beijing, China
Zhan Wang, Albion Gallery, London, United Kingdom

2006 *Zhan Wang: Urban Landscape*, Williams College Museum of Art, Williamstown, MA

2005 *Flowers in the Mirror*, Hanart Gallery, Hong Kong

2004 *Mount Everest Project -to the Summit Everest 8853.5m*

2002 *From Sweden to Taipei*, Taipei-Taichong, Taiwan

2001 *Inlay Great Wall Remnant*, Great wall of Badaling, Beijing, China
Sham Nature, Zhan Wang's Artificial Jiashanishi, Hanart Gallery, Hong Kong
Inside out, Floating Rock on Sweden, Gothenbog, Sweden

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GALLERY

- 2000 *Beyond Twelve Nautical Miles: Floating Rock Drifts On The Open Sea*, Lingshan Island Jiaonan City, Shandong Province, China
- 1994 *Kong Ling Kong- Seduction Series*, Works of Zhan Wang, CAFA Gallery, Beijing, China

Selected Group Exhibitions

- 2017 *Middle of Now | Here*, Honolulu Biennial 2017, HI
- 2015 *China 8*, Lehmbrock Museum, Duisburg, Germany
- 2014 *Fundamental Abstraction III*, Haines Gallery, San Francisco, CA
Pure Views: New Painting from China, Centre d'Art Santa Mónica, Barcelona, Spain
Passage to History—20 Years of Venice Biennale and Chinese Contemporary Art, Venetian Arsenal, Venice Italy
- 2011 *Start from the Horizon: Chinese The Emperors Private Paradise, Treasures From The Forbidden City*, Milwaukee Art Museum, Milwaukee, WI
Collecting History: China New Art, Chengdu MOCA, Sichuan, China
Monir Farmanfarmaian & Zhan Wang, Haines Gallery, San Francisco, CA
Surveyor, Albright-Knox Art Gallery, Buffalo, NY
- 2010 *Art for the World: the Sculpture Project of the EXPO Boulevard World*, Shanghai 2010, Shanghai EXPO, Shanghai, China
Great Performances, Pace Beijing, Beijing, China
- 2009-11 *Vancouver Biennale*, Vancouver, British Columbia, Canada
- 2009 *Collision, Experimental Cases of Contemporary Chinese Art*, CAFA Art Museum, Beijing, China
Sculpture in Nature, Nature of Sculpture, Foundation de 11 Lijnen, Oudenburg, Belgium
Contemporary Sculpture in the Historic, Bad Homburg Kurpark and Castle Gardens, Germany
Frieze Art Fair 2009, Sculpture Park, Regent's Park, London, United Kingdom
Exhibition of Chinese Contemporary Artists, Suzhou Museum and Suzhou Art Museum, Suzhou, China
The Paramount, A Collective Portrait of Asian Contemporary Art, Boao Asian Forum International Meeting Center, Hainan, China
Art and Rocks: Nature Found and Made, ArtFarm, Chambers Fine Art, Salt Point, NY
Universal Experience: Art, Life, and the Tourist's Eye, Museum of Contemporary Art, Chicago, IL
Contemporary Sculptures From China, Millennium Park, Chicago, IL
LandMark, Haines Gallery, San Francisco, CA
- 2008 *Material Terrain*, Haines Gallery, San Francisco, CA
Mahjong: Contemporary Chinese Art from the Sigg Collection, Berkeley Art Museum, Berkeley, CA
The Revolution Continues: New Art From China, Saatchi Gallery, London, United Kingdom
Biennial Cuvée, OK Centre of Contemporary Art, Linz, Austria
798 Art Festival, Factory 798, Beijing, China
Hypallage—The Post-Modern Mode of Chinese Contemporary Art, OCT Art and Design Gallery, Shenzhen, China
Wonder 2008: Singapore Biennale, Singapore
Accumulations—The Spirit of the East, Asia Art Center, Beijing, China
New World Order Contemporary Installation Art and Photography from China, Groninger Museum, Groningen, The Netherlands

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- Case Studies of Artists in Art History*, SZ Art Center 798, Beijing, China
SH Contemporary 08, Shanghai Exhibition Center, Shanghai, China
Hanging in the Sky, Drifting on the Surface, Linda Gallery, Beijing, China
- 2007
- Energies-Synergy*, Foundation de 11 Lijnen, Oudenburg, Belgium
Reincarnation, Doris McCarthy Gallery, University of Toronto Scarborough, Toronto, Canada
Top 10 Chinese Contemporary Sculpture Exhibition, Asia Art Center, Beijing, China
Floating: New Generation of Art in China, National Museum of Contemporary Art, Seoul, South Korea
China Onward—The Estella Collection—Chinese Contemporary Art 1966-2006, Louisiana Museum of Modern Art, Humlebæk, Denmark
Landscape & Memory II, Haines Gallery, San Francisco, CA
Recapture History, Contemporary Chinese Art From the Collection, Guangdong Museum of Fine Arts, Guangzhou, China
Net, Re-Imagining Space, Time and Culture, Chambers Fine Arts, Beijing, China
Rejected Collection, Ke Center for Contemporary Art, Shanghai, China
China Under Construction: Contemporary Art from the People's Republic, Deborah Colton Gallery, Houston, TX
Beijing Comprehensive Art Exhibition Florilegium, Museum of Art Today, Beijing, China
Escape by Crafty Scheme—Salvation from Traditional and Revolutionary Language, Square Gallery of Contemporary Art, Nanjing, China
The Power of the Universe, The Frontier of Contemporary Chinese Art, Asia Art Center, Beijing, China
The Contemporary Road of Media and Tradition Group Exhibition of Ten Leading Contemporary Sculptors, Asia Art Center, Beijing, China
Transparent Frame: Contemporary Art in Tibet, Lhasa, Tibet, China
Temptations, The Columns, Seoul, South Korea
- 2006
- 6th Shanghai Biennale - Hyper Design, Shanghai Biennale*, Shanghai Art Museum, Shanghai, China
Entry Gate: Chinese Aesthetics of Heterogeneity, Shanghai Museum of Contemporary Art, Shanghai, China
City in Progress/Live from Zhang Jiang, Zhangjiang Shanghai, China
Chineseness in Indigenous Mode: Contemporary Renaissance in Aesthetic Reconstruction, Today Art Museum, Beijing, China
The New Chinese Landscape, Arthur M Sackler Museum, Harvard University Art Museum, Cambridge, MA
Beaufort Sea Tiennium, PMK Museum of Modern Art, Ostende, Belgium
Heyri Asia Project: Chinese Contemporary Art Festival, Heyri, South Korea
Martell Artists of the Year 2006, National Art Museum of China, Beijing, China
Building Code Violations, Long March Foundation, Beijing, China
1st Annual Exhibition of Chinese Contemporary Art, Millennium Art Museum, Beijing, China
Exchange Value of Pleasure, Pusan Museum of Modern Art, Pusan, South Korea
The Festival of China, The Kennedy Center, Washington, DC
City in Progress/Live from Zhang Jiang, Zhangjiang, Shanghai, China
- 2005
- The Elegance of Silence*, Mori Art Museum, Tokyo, Japan
The Wall - Reshaping Contemporary Chinese Art, Albright-Knox Art Gallery, Buffalo, NY
Universal Experience: Art, Life and the Tourists Eye, Museum of Contemporary Art, Chicago, IL; Hayward Gallery, London, United Kingdom
Xiangeng! Chinese Avant-Garde, Museum Beelden aan Zee, The Hague, The Netherlands
Electroscope: International New Media Art Exhibition, Zhengda Museum of Modern Art, Shanghai, China
Mahjong, Chinesische Gegenwartskunst, Kunstmuseum, Berlin, Germany
The New Long March Space Inaugural Exhibition, Long March Foundation, Beijing, China

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GALLERY

- 2004 *Chinese Imagination*, Jardin des Tuileries, Paris, France
Beyond Boundaries, Shanghai Gallery of Art, Shanghai, China
Between Past and Future: New Photography and Video from China, International Center of Photography (ICP), New York, NY
Playing with the Energy, House of Shiseido, Tokyo, Japan
Stone Face BANG, Shanghai Duolun Museum of Modern Art, Shanghai, China
Dreams and Conflicts-The Dictatorship of the Viewer: 50th Venice Biennale, Venice, Italy
- 2003 China Guangdong Museum of Art/Venice - China Art Museo Arte Contemporanea di Rome, Italy
Chinese Contemporary Art, Ludwig Museum, Budapest, Hungary
A Sino-German Exhibition of Contemporary Art, 798 Space Art & Culture, Beijing, China
Open Times, Chinese Art Gallery, Beijing, China
- 2002 *The First Guangzhou triennial Rinterpretation: A Decade of Experimental Chinese Art (1990-2000)*, Guangdong Art Museum, China
China Contemporary Art, Brasileira Art Museum, Sao Paulo, Brazil
Chinart, Museum Kuppfersmuhle Sammlung Grothe, Duisburg, Germany
Beijing-Paris, Centre Pompidou, Paris, France
China Contemporary Art, Croatia Art Museum, Croatia
- 2001 *Poster Exhibition of Chinese Avant-garde*, Red Door, Beijing, China
HOTPOT kinesisk samtidskunst, Kunstnernes Hus Oslo, Norway
Dream 01, Contemporary Art of China, The Red Mansion Foundation, Atlantis, London, United Kingdom
With Complements, Cotthem Gallery, Belgium
Shanghai Biennale, Shanghai Art Museum, Shanghai, China
The West lake International Sculpture Invitational Exhibition Taiziqwan ≈ Atlantis, London, United Kingdom
- 2000 *The World of Real and Illusory*, Yunfeng Gallery, Beijing, China
Documentation of Chinese avant-garde Art in 90s, Fukuoka Asian Art Museum, Japan
Humanities Landscape, Langdao, Guilin, China
Open2000, International Exhibition of Sculpture and Installations, Venezia, Italy
Invited Exhibition on Contemporary Chinese Sculpture, Qingdao Sculpture museum, Qingdao, China
Oriental Plaza: Selected Contemporary Sculpture from China, East Square, Beijing, China
- 1999 *The Door of the Century*, Chengdu Art Museum, Chengdu, China
The Future Plan of Ecology City, Shenzhen, China
Volume & Form, Singapore International Sculpture Singapore
Transience: Chinese Experimental Art at the End of the Twentieth Century, The Smart Museum of Art, Chicago, IL
Chinese Contemporary Art, LIMN Gallery, San Francisco, CA
Cities on the Move, Louisiana Museum of Modern Art, Humlebaek, Denmark; Hayward Gallery, London, United Kingdom; Museum of Contemporary Art, Helsinki, Finland
- 1998 *Annual Exhibition of Contemporary Sculpture*, Hexiangning Museum, Shenzhen, China
Building Blocks, The Courtyard Gallery, Beijing, China
A Revelation of 20 Years of Contemporary Chinese Art Workers, Cultural Palace, Beijing, China
Cities on the Move, Museum of Contemporary Art, Bordeaux, France; P.S.1 Contemporary Art Center, New York, NY
Commemorating Life, Jinshan, Taiwan

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GALLERY

- Half a Century of Footprints*, Central Academy of Fine Arts, Sculpture Institute CAFA Museum, Beijing, China
Autonomous Action, Art Space Gallery, Auckland, New Zealand
Signs of Life: Group Exhibition of Modern Chinese Art, Modern Art Studio, Beijing, China
- 1997 *Continue*, CIFA Gallery, Beijing, China
The First Sculpture Activities in Guilin Dayanggu Art Palace, Guilin, Guangxi, China
Dream Of China '97 Chinese Contemporary Art, Yanhuang Art Museum, Beijing, China
Chinese Contemporary Art Exhibition, Watari-UM, Japan, Tokyo, Japan
Forever Return -97' Nanshan Sculpture Exhibition, Nanshan Sculpture Institute, Shenzhen, China
Cities on the Move, Vienna, Austria
- 1996 *Certificate Of Award '96 TEDA*, International Sculpture Symposium, Tianjin, China
The First Exhibition in Mountain-Forest Sculpture Park Huairou, Beijing, China
International Sculpture Wild-open Show, Fukouka Seaside Park, Fukuoka, Japan
The First Academic Exhibition Of Chinese Contemporary Artist, Hong Kong Art Center, Hong Kong
Sculpture & Contemporary Culture, The Research Report on Chinese Contemporary Art, Chongqing, Sichuan, China
Invited Works of Chinese Contemporary Sculpture, Nanshan Sculpture Institute, Shenzhen, China
Reality: Present & Future, 96 Chinese Contemporary Art International Art Place, Beijing, China
- 1995 *Degree as a Reason, Postcard Exchange*, Hangzhou, Shanghai, Beijing, China
Development Plan, Triplicate Studio 1st Exhibition, Debris of the Central Academy Of Fine Arts, Beijing, China
Woman's Here, Triplicate Studio 2nd Exhibition, Contemporary Art Gallery, Beijing, China
Open Your Mouth, Close Your Eyes, Beijing- Berlin Art Exchange Art Museum of Capital Teaching University, Beijing, China
Exhibition of Works Nomination by Critics "Jingsu Art Monthly", Jiangsu Province, China
- 1994 *Agree to 11/26 As a Reason, Postcard Exchange* Hangzhou, Shanghai, Beijing, China
Kong Ling Kong- Seduction Series, Works of Zhan Wang, CAFA Gallery, Beijing, China
- 1993 *Taiwan-Beijing Two Sides of the Straits*, Sculpture Exchange Gaoxiong Art Gallery, Taiwan & Beijing, China
- 1992 *Contemporary Youth Sculptor Invitation Exhibition*, ZIFA Gallery, Hangzhou, China
20th Century China, China Art Gallery, Beijing, China
- 1991 *New Generation Art Exhibition*, Chinese History Museum, Beijing, China
- 1990 *The First Studio Art Exhibition*, CAFA Gallery, Beijing, China
- 1986 *Beijing Youth Art Exhibition*, Chinese Art Gallery, Beijing, China

Selected Public Collections

Albright-Knox Art Gallery, Buffalo, NY
Anne Marie and Gillion Crown Foundation, Belgium
Arthur M. Sackler Museum, Harvard University, Cambridge, MA
British Museum, London, United Kingdom

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Busan Museum of Modern Art, Busan, South Korea
Changchun International Sculpture Park, Changchun, China
China Central Academy of Fine Arts Art Museum, Beijing, China
China Xichang Satellite Launch Center (XSLC) Museum, Xichang, China
ChinPaoSan Group, Taiwan
Cincinnati Art Museum, Cincinnati, OH
East West Bank Collection, Pasadena, CA
The Farm, Kaipara, New Zealand
Fine Arts Museums, San Francisco, CA
Gibbs Farm, Kaipara Harbour, New Zealand
Gothenburg City Council, Sweden
Guangdong Museum of Art, Guangzhou, China
The Guy & Myriam Ullens Foundation Collection
He Xiangning Art Museum, Shenzhen, China
Hotel Puerta America, Madrid, Spain
Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University, Palo Alto, CA
K21 Kunstsammlung, Dusseldorf, Germany
Long Museum, Chongqing, China
Long Museum, Shanghai, China
Louis Vuitton Foundation for Creation, Paris, France
M+ Museum, Hong Kong, China
The Metropolitan Museum of Art, New York, NY
The Museum of Contemporary Art, Los Angeles, CA
Museum of Fine Arts, Boston, MA
The Museum of Fine Arts, Houston, TX
National Art Museum of China, Beijing, China
National Museum of Scotland, Edinburgh, United Kingdom
Oakland Museum of California, Oakland, CA
Oriental Plaza, Beijing, China
Palm Springs Art Museum, Palm Springs, CA
Potala Palace, Lhasa, China
Quarry Bay MTR Station, Hong Kong, China
The Saatchi Gallery, London, United Kingdom
Shiodome, Tokyo, Japan
Sifang Art Museum, Nanjing, China
Smart Museum of Art, University of Chicago, Chicago, IL
Tomson Group, Hong Kong, China
Wellington Management, Inc. Collection, Boston, MA
Williams College Museum of Art, Williamstown, MA
Yuzi Paradise, Guilin, China

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Zhan Wang

Artificial Rock No. 149

2006

Edition 2 of 4

Stainless steel

305 x 152 x 147 cm (120 x 59 x 58 inches)

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Christopher Brown (American, b. 1951)

Christopher Brown was born in 1951 in Camp Lejeune, a Marine Corps base in North Carolina, where his father, Bruce, was a doctor. When he was three, his family moved to Ohio, and his interest in art began to bud. He had his mother enroll him in Saturday morning art classes in a neighbor's home; an interest in art is among Brown's earliest memories. Painting for Brown continues to be connected with the formation and sensation of memory; that moment in his childhood during the move to Ohio, when harmony was disrupted just as his conceptualization of the world began. When Brown was 13, his family moved again, this time to Illinois. His father became the student-health director at the University of Illinois in Champaign-Urbana, where Brown attended college and majored in painting. After he graduated in 1973, he went to art school at the University of California at Davis. The faculty included Thiebaud, Wiley, Roy De Forest, Robert Arneson, Manuel Neri and Roland Peterson. At Davis, Brown began to think seriously about the concept of Pop Art in Great Britain as well as in America. To Brown, this concept meant both the presence-absence of the media image, the tension between its immediacy and yet its distance from us and from the reality to which it refers. After the first year at Davis, he took a year off and went to Europe on a grant from the University of Illinois. He spent several months in Spain, visiting the Prado, settling briefly in Malaga. Brown then went to Munich, where he spent most of the winter. Brown returned to Davis, where he graduated in 1976. After his graduation Brown spent five years on the move. First he moved to Woodland, an old farming community outside of Davis, where he taught part-time at American River College in Sacramento. Then in 1978, he moved to San Francisco, where he not only painted but also wrote art criticism for Artweek magazine in Oakland. Then, with a DAAD (Deutsches Akademisches Austausch Dienst) Fellowship awarded through the Fulbright Program, he went back to Munich for a year. He returned to San Francisco after being awarded the second of his two art critic's grants by the National Endowment for the Arts and went on to teach in the studio art department of the University of California at Berkeley in 1981 where he taught until 1994, and was Department Chair from 1990-1994.

Brown currently lives and works in Berkeley, California.

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GALLERY

CHRISTOPHER BROWN

1951 Born in Camp Lejeune, NC
Present Lives and works in Berkeley, CA

Education

1973 B.F.A., University of Illinois, Champaign-Urbana, IL
1976 M.F.A., University of California, Davis, CA

Selected Solo Exhibitions

2011 *New Paintings*, Maxwell Davidson Gallery, New York, NY
2010 *A Gardener's Notebook*, John Berggruen Gallery, San Francisco, CA
2008 *Recent Paintings*, John Berggruen Gallery, San Francisco, CA
Paulson Press, Berkeley, CA
2006 *Buildings, Birds, and Box Cars*, John Berggruen Gallery, San Francisco, CA
2005 Center for Contemporary Art, Sacramento, CA
2004 Paulson Press, Berkeley, CA
Friesen Gallery, Sun Valley, ID
John Berggruen Gallery, San Francisco, CA
2002 John Berggruen Gallery, San Francisco, CA
2001 Byron Cohen Gallery, Kansas City, MO
2000 Friesen Gallery, Seattle, WA
1999 Campbell-Thiebaud Gallery, Laguna Beach, CA
1998 Edward Thorp Gallery, New York, NY
Campbell-Thiebaud Gallery, San Francisco, CA
1997 *Christopher Brown: Works on Paper*, Minneapolis Institute of Arts, Minneapolis, MN
Pasadena City College Art Gallery, Pasadena, CA
Christopher Brown: Paintings, Huntington Museum, Huntington, WV
1996 *Christopher Brown: Prints 1991-1995*, Crown Point Press, San Francisco, CA
The Birder's Log, University of Illinois I Space Gallery, Chicago, IL

Christopher Brown: Works on Paper, Fisher Gallery, University of Southern California, Los Angeles, CA
Recent Paintings and Related Prints, Campbell-Thiebaud Gallery, San Francisco, CA

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- 1995 Edward Thorp Gallery, New York, NY
Christopher Brown: Works on Paper, Palo Alto Cultural Center, Palo Alto, CA
History and Memory: Paintings by Christopher Brown, Museum of Modern Art of Fort Worth, Fort Worth, TX; traveled to San Jose Museum of Art, San Jose, CA; Museum of Contemporary Art, Honolulu, HI; Palm Springs Desert Art Museum, Palm Springs, CA; Norton Gallery of Art, West Palm Beach, FL
- 1994 *Christopher Brown: New Paintings*, Zolla-Lieberman Gallery, Chicago, IL
- 1993 *Christopher Brown: Works on Paper*, Yellowstone Art Center, Billings, MT
Campbell-Thiebaud Gallery, San Francisco, CA
Arlene Lewellen Gallery, Albuquerque, NM
- 1992 *Christopher Brown: New Paintings*, Edward Thorp Gallery New York, NY
Christopher Brown: New Pastels, Linda Farris Gallery, Seattle, WA
- 1990 *Christopher Brown, New Paintings*, Gallery Paule Anglim, San Francisco, CA
Christopher Brown: The Water Paintings, Center for Research in Contemporary Art, University of Texas at Arlington, Arlington, TX; traveled to de Saisset Museum, University of Santa Clara, Santa Clara, CA; Richard H. Reynolds Gallery, University of the Pacific, Stockton, CA
- 1988 *Christopher Brown: New Paintings*, Gallery Paule Anglim, San Francisco, CA
- 1987 Jan Turner Gallery, Los Angeles, CA
Zolla-Lieberman Gallery, Chicago, CA
- 1985-86 *The Painted Room*, Madison Art Center, Madison, WI; traveled to Matrix Gallery, University of California, Berkeley, CA; Zolla-Lieberman Gallery, Chicago, IL; University Art Museum, Santa Barbara, CA; Des Moines Art Center, Des Moines, IA; University of California, Irvine, CA
- 1985 Dart Gallery, Chicago, IL
Gallery Paule Anglim, San Francisco, CA
Matrix Gallery, University of California, Berkeley, CA
- 1984 Shasta College, Redding, CA
- 1983 Gallery Paule Anglim, San Francisco, CA
- 1982 American River College Art Gallery, Sacramento, CA
- 1980 Gallery Paule Anglim, San Francisco, CA
Second Street Gallery, Charlottesville, CA
- 1979 de Saisset Art Gallery, Santa Clara, CA
Loeb Rhodes Market Hours Gallery, San Francisco, CA
Artists Contemporary Gallery, Sacramento, CA
- 1977 *Introductions '77*, Gallery Paule Anglim, San Francisco, CA

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Selected Group Exhibitions

- 2017 *The Human Form*, Berggruen Gallery, San Francisco, CA
- 2016 *Passing Through Minnesota Street*, Berggruen Gallery, San Francisco, CA
- 2014 Friesen Gallery, Sun Valley, Idaho
- 2010 Paulson Press, Berkeley, CA
- 2009 *Volunteer Voices: Selections from the Collection of the Kemper Museum*, Kemper Museum of Contemporary Art, Kansas City, MO
Horn of Plenty, Viktor Wynd Fine Art, London, UK
California College of the Arts Faculty Exhibition, San Francisco, CA
Speak for the Trees, Andrea Friesen Gallery, Sun Valley, ID
- 2007 Edward Thorp Gallery, New York, NY
- 2005 *Artists and Mentors*, John Berggruen Gallery, San Francisco, CA
- 2004 Byron Cohen Gallery, Kansas City, MO
- 2003 John Berggruen Gallery, San Francisco, CA
- 2002 Friesen Gallery, Sun Valley, ID
Edward Thorp Gallery, New York, NY
- 2001 Paul Thiebaud Gallery, San Francisco, CA
Friesen Gallery, Sun Valley, ID
Prints from Paulson Press, San Jose Museum of Art, San Jose, CA
- 2000 *The Anderson Collection*, SFMoMA, San Francisco, CA
Prints from the Anderson Collection, Achenbach Foundation, California Palace of the Legion of Honor, San Francisco, CA
Abstraction from Raucous to Refined, Bedford Gallery, Walnut Creek, CA
The Great Novel Exhibition, Palo Alto Art Center, Palo Alto, CA
- 1999 Campbell-Thiebaud Gallery, San Francisco, CA
Edward Thorp Gallery, New York, NY
- 1997-98 *35 Years at Crown Point Press*, California Palace of the Legion of Honor, San Francisco, CA
- 1997 *Twenty-five Treasures*, Campbell-Thiebaud Gallery, San Francisco, CA
Seduced Surface: Eight Bay Area Painters, University of San Diego Art Gallery, San Diego, CA
- 1996 *Celebrating Ten Years*, Friesen Gallery, Ketchum, ID
- 1995 *Manuel Neri/ Christopher Brown*, Campbell-Thiebaud Gallery, San Francisco, CA

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San Jose Institute of Contemporary Art, San Jose, CA
Bon a Tirer: Selected Prints from Bay Area Presses, de Saisset Museum, University of Santa Clara, CA
Dealer's Choice, Kirk deGooyer Gallery, Los Angeles, CA

- 1982 *Fresh Paint: Fifteen California Painters*, SFMoMA, San Francisco, CA
- 1981 Shasta College, Redding, CA
- 1980 *Faculty Exhibition*, University of Virginia, Charlottesville, VA
Second Street Gallery, Charlottesville, VA
- 1979 *New Images, Bay Area*, Oakland Museum of California, Oakland, CA

Honors and Awards

- 1988 American Academy and Institute of Arts and Letters, Award in Art
- 1987 National Endowment for the Arts Grant in Painting
- 1986 Award in the Visual Arts given by the Equitable and Rockefeller Foundations with partial support from the National Endowment for the Arts
- 1985 Eureka Fellowship, The Mortimer Fleishhacker Foundation, San Francisco, California
- 1984 Regents Junior Faculty Fellowship, University of California, Berkeley, California
- 1981 National Endowment for the Arts Special Projects Grant in Art Criticism
- 1979 National Endowment for the Arts Special Projects Grant in Art Criticism
- 1978-1979 DAAD Grant, guest artist affiliation with the Academy of Art in Munich
- 1974-1975 Mary C. McLellan Scholarship for independent study and traveled in Europe
- 1973-1976 Regents' Fellowship, University of California, Davis, California

Public Collections

Metropolitan Museum of Art, New York, NY
Achenbach Collection of Prints and Drawings, California Palace of the Legion of Honor, San Francisco, CA
Bank of San Francisco, San Francisco, CA
Berkeley Art Museum, Berkeley, CA
Bank of America, San Francisco, CA
Chase Manhattan Bank, New York, NY
Coca Cola Corporation, Atlanta, GA
Grey Art Gallery, New York University, New York, NY
Hood Museum of Art, Dartmouth College, NH
Hughes Air West, Los Angeles, CA
Johnson County Community College Art Gallery, Overland Park, KS
Krannert Art Museum, University of Illinois, Champaign-Urbana, IL
M.H.deYoung Memorial Museum, San Francisco, CA
Merrill Lynch Pierce Fenner & Smith, Inc., Los Angeles, CA
Modern Art Museum of Fort Worth, Fort Worth, TX
New York Public Library, New York, NY
Orlando Museum of Art, Orlando, FL
Palm Springs Desert Art Museum, Palm Springs, CA
Prudential Insurance Co. of America; MN, CA and NJ
Rayovac Corporation, Madison, WI
Redding Museum, Redding, CA

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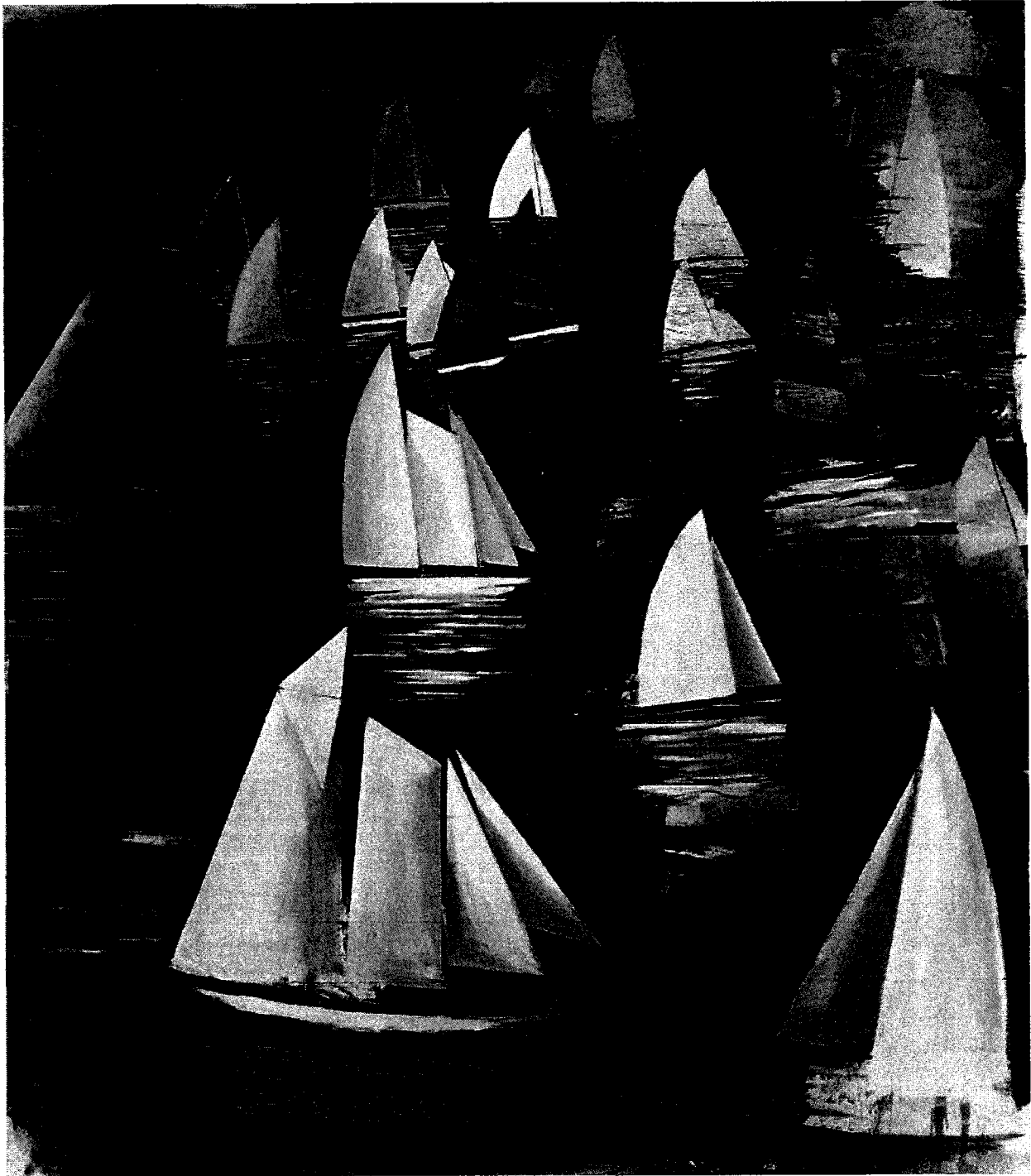
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Rosenburg Capital Management, San Francisco, CA
San Francisco Museum of Modern Art, San Francisco, CA
San Jose Museum of Art, San Jose, CA
Santa Barbara Museum of Art, Santa Barbara, CA
Security Pacific National Bank, San Francisco, CA
Sheldon Memorial Art Gallery, Lincoln, NE

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Christopher Brown

In the Tuileries, 2017

Oil on linen

90 x 80 inches

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Christopher Brown
Sails & Sea II, 2010
Oil on linen
80 x 80 inches



