Still Standing: Dance Theater Reinvents The Haas-Lilienthal House

Award-winning San Francisco dance company Joe Goode Performance Group, known for synthesizing text, song, and humor with deeply physical movement, will premiere its newest work, Still Standing, at the Haas-Lilienthal House from July 12 to August 5, 2018.
In her Foreword to Anarchist’s Guide to Historic House Museums (2016), by Franklin Vagnone and Deborah Ryan, Professor Gretchen Sullivan Sorin argues that “the traditional passive operational model for historic houses — guided tours, rooms in frozen tableaus, velvet barriers that allow visitors to step into, but not really experience, interior spaces — is not sufficiently engaging to sustain these institutions.” In advocating more experimentation at historic sites, Sorin observes: “Our visitors are not standing still. [They] are looking for entertaining experiences, interactive learning, and opportunities for active participation with other people.”

The authors of Anarchist’s Guide elaborate that “many historic house-museum visitor experiences would benefit from a far greater degree of intimacy and humanity.” They implore house museums to “encourage guests to move freely through unexpected and distinct experiences. Let them dance if they want to. Allow for discovery activities and even allow access to denied spaces, and encourage guests to sneak around the House and have a decentralized experience.”

It is in this spirit of experimentation and engagement that Heritage seized the opportunity to collaborate with Joe Goode Performance Group (JGPG) on Still Standing, the dance company’s new site-specific installation at the Haas-Lilienthal House (p. 6). In recent months rooms and spaces throughout the House have come alive as the creative process unfolds with dancers, vocalists, composers, and choreographers composing, creating, and rehearsing. Much like the Anarchist’s call to action, above, Still Standing will offer attendees an immersive, sensory, and thoroughly unexpected experience of the Haas-Lilienthal House.

JGPG’s limited performance run, from July 12 through August 5, is the boldest example yet of Heritage’s commitment to introducing programs that appeal to a demographically diverse — and decidedly local — audience. Ticket sales are brisk, so don’t delay! Visit joegoode.org/still-standing for more information.

On behalf of the entire Heritage board and staff, thank you to all those who supported and attended Soirée 2018, Lights On! Launching Historic Pier 70 (p.10). The sold-out event served as an epic grand opening for the magnificently reimagined, cathedral-like industrial buildings that form the historic core of the Union Iron Works Historic District. Extra special thanks and congratulations to Deb Grant, Heritage’s Vice President of Advancement, for gracefully orchestrating so many moving parts to create a truly memorable, kaleidoscopic experience for all.

Finally, I express my heartfelt gratitude to Nancy Gille for her boundless commitment, enthusiasm, and generosity as Heritage’s board chair over the past three years. Under her leadership Heritage has made important strides, having completed its first-ever capital campaign, reinvigorated Soirée, and forged an expansive strategic vision as we approach our 50th anniversary in 2021. As board chair emeritus, Nancy will no doubt remain active and supportive as Courtney Damkroger succeeds her, with Paul Littler now serving as vice-chair.
Innovation with Heritage at PastForward 2018

Each year PastForward, the National Preservation Conference, brings together more than 1,700 architects, planners, developers, historians, public-and-private sector professionals, and community activists, all working to save historic places. Returning to San Francisco for the first time since 1991, PastForward 2018 will take place November 13-16, 2018. Working with the National Trust and other community partners, Heritage will help showcase San Francisco as a progressive city that is tackling climate change and urban density while maintaining its cultural landscape and intangible heritage, issues that resonate with preservation practitioners across the country. Heritage will co-present the following classroom and field-study sessions:

**Overview Tour:** Join San Francisco Heritage onboard Hornblower Yachts for a water-based overview tour of San Francisco and the Bay! This two-hour cruise will include the Golden Gate Bridge, the Presidio, Alcatraz Island, the Bay Bridge, and Pier 70. Heritage will highlight the architectural and historical development of San Francisco, revisit the skyline of the 1950s, recall the magic of the Pan Pacific International Exposition of 1915, and describe the ongoing revitalization of the Embarcadero Historic District and Pier 70 today.

**Field Study — David Ireland House and Haas-Lilienthal House:** Explore the David Ireland House and the Haas-Lilienthal House — two iconic San Francisco landmarks built in 1886 that have been recently restored. After an heroic effort, the David Ireland House at 500 Capp Street opened in 2016 as the city’s first historic artist’s home. The Italianate-style home was transformed by Ireland (1930-2009) into a site-specific artwork, widely considered the centerpiece of his career. Named one of the National Trust’s inaugural National Treasures in 2012, the Haas-Lilienthal House is the city’s only intact Victorian-era residence open as a house museum, while also serving as Heritage’s headquarters. The session will provide participants with replicable models for innovative programming relevant to contemporary audiences at historic sites.

**Classroom Session — Jimi, Bruce, and the Dead — Sites of Creativity:** What do Woodstock, Asbury Park, and Haight-Ashbury have in common? They are all emblems of creative culture that have inspired efforts to preserve aspects of our nation’s intangible creative heritage. People involved in each of these sites will give tips and advice about best practices to retain creative heritage. Heritage will present on the Doolan-Larson Residence and Storefronts and its associations with the counterculture era.

**Candlelight Tour:** Organized by the Victorian Alliance, the Candlelight House Tour will take place primarily in the Alamo Square neighborhood. Participants in this self-guided tour will get an exclusive look inside several iconic Victorian-style homes and enjoy light refreshments at San Francisco’s only functioning Victorian house museum, Heritage’s own the Haas-Lilienthal House.

To learn more about PastForward, review the 2018 conference program at www.PastForwardConference.org. Registration will be online in July 2018.

Global Climate Action Summit in San Francisco

On September 12-14, 2018, 10,000 participants from around the world will convene in San Francisco for the Global Climate Action Summit (GCAS) to discuss climate-change achievements, resiliency, and effective mitigation strategies.

In conjunction with the GCAS, the California Office of Historic Preservation is hosting a two-day session, **Climate Heritage Mobilization**, focusing on the role of cultural heritage and historic preservation in climate action. This official session marks the first time that culture and heritage are “affiliated” with any global climate-change gathering.

In California, the Cultural Resources Climate Change Task Force was recently created to consider ways in which culture can play an important role in sustaining communities. Both the GCAS and National Preservation Conference in November will inform the task force’s early work in establishing goals and priorities for climate-change action in California.

As a member of the local steering committee for Climate Heritage Mobilization, Heritage aims to showcase San Francisco’s innovative cultural-heritage initiatives to the world while elevating the role of culture and heritage in responses to climate change. For more information on GCAS 2018, visit globalclimateactionsummit.org.
San Francisco Passes Groundbreaking Cultural Districts Legislation
HPC Recommends Series of Targeted Amendments

On May 22, 2018, the Board of Supervisors unanimously approved legislation co-sponsored by Supervisors Hillary Ronen and Malia Cohen to create a process for establishing cultural districts in San Francisco. Championed by a diverse coalition of activists representing existing and proposed cultural districts, the ordinance is a major milestone in the city’s longstanding efforts to document, sustain, and protect the broad array of tangible and intangible elements that define its cultural communities, including (and especially) the people who comprise them.

Although the Historic Preservation Commission (HPC) had formally requested an opportunity to comment on the ordinance, it was passed by the Board without the benefit of HPC input. The HPC, Planning Department, Heritage, and other longtime supporters of cultural districts have raised questions about how the ordinance defines “cultural heritage” and other aspects of its implementation.

As rapid changes transform San Francisco, many of its deeply rooted cultural communities are under siege. The city’s African American community has experienced steady population decline for decades and a recent city report notes a significant decrease in the Mission District’s Latino population since 2000. The institutions that represent these groups are equally at risk, as evidenced by the closure of businesses such as Marcus Books (2014), Esta Noche (2015), and Encantada Gallery (2013), among others.

In response to these pressures, San Francisco has emerged as a national leader in developing methodologies to document, sustain, and protect the broad array of tangible and intangible elements that define a community’s cultural character, encompassing buildings, plazas, parks, murals, festivals, businesses, and other traditions and institutions. The Japantown Cultural Heritage and Economic Sustainability Strategy (JCHESS), adopted in 2013, was the first city-policy document to officially endorse a holistic approach to neighborhood cultural-heritage conservation. In 2014, lower 24th Street in the Mission District was officially named the Calle 24 SF Latino Cultural District. Other cultural districts created by the Board of Supervisors include SoMa Pilipinas-Filipino Cultural Heritage District, Compton’s Transgender Cultural District, and the LGBTQ Leather District in South of Market.

There are also new proposals pending to create an African American Cultural District in the Bayview and a Castro LGBTQ Cultural District.

Problematically, all of these efforts occurred on an ad-hoc basis without a formalized or codified process for establishing a cultural
district in the city. Indeed, Heritage’s 2014 policy paper, “Sustaining San Francisco’s Living History,” highlighted the need to develop a consistent methodology for identifying and documenting cultural-heritage assets and districts in San Francisco.

The new ordinance addresses this need by allowing any member of the Board of Supervisors, the Mayor, or a city department to introduce an ordinance to establish a cultural district. The sponsor of the cultural district can require at least three city departments, in addition to the Mayor’s Office of Housing and Community Development (MOHCD), to assess a district’s assets and needs, provide recommendations on programs, policies and funding sources benefiting the district, and make other recommendations to advance cultural-district goals.

The ordinance requires MOHCD to oversee the preparation of a Cultural, History, Housing, and Economic Sustainability Strategy (CHHESS) report for existing and newly established districts. The CHHESS report will include a demographic and economic profile of the cultural district; an analysis and record of the tangible and intangible elements of a cultural district’s heritage; an identification of areas of concern that could inhibit the preservation of a cultural district’s culture; and a set of legislative, economic, or other strategies to support the cultural district. The ordinance also establishes a “Cultural District Fund” to receive moneys appropriated or donated to pay for city activities designed to support and preserve cultural districts.

At its hearing on June 6, 2018, the HPC unanimously endorsed a series of post-hoc amendments proposed by the Planning Department that aim to strengthen and clarify the ordinance. The HPC expressed concerns about the ordinance’s seemingly narrow definition of “cultural heritage,” which is limited to a “specific cultural or ethnic group that has been historically discriminated against, displaced, and oppressed.” The commission recommended broadening the definition to include cultural groups who share artistic expression, such as the Fillmore Jazz Preservation District, or traditions, such as the Garden District in Portola. Among other proposed refinements, the HPC also recommended that the ordinance be amended to allow cultural districts with overlapping boundaries to foster greater diversity in the program.

Because the ordinance does not currently prescribe a process for developing a cultural-district ordinance, the HPC recommended establishing an application process that supports and encourages a community-led process. As envisioned by the Planning Department and HPC, this process would start by creating a cultural-district working group to define broad goals for each district, such as preserving cultural assets and retaining and attracting individuals who embody the heritage of the district. The working group would also make recommendations for defining the district’s geographic boundaries, identifying existing cultural assets, and developing plans for broader community engagement.

It is unclear how or whether the HPC’s recommendations will be addressed by the Board of Supervisors. At the June 6 hearing, Supervisor Ronen’s legislative aide, Carolina Morales, testified that many of the HPC’s proposed amendments could be addressed in guidelines and policies to be developed during the implementation process.
A
ward-winning San Francisco dance company Joe Goode Performance Group (JGPG), known for synthesizing text, song, and humor with intensely physical movement, will premiere its newest work, Still Standing, at the Haas-Lilienthal House from July 12 to August 5, 2018.

The site-specific installation marks the first time that the Haas-Lilienthal House will be used by an arts organization for an extended run of public performances, made possible by recent accessibility and fire-life-safety improvements. With 25 performances scheduled over 17 nights (Thursday, Friday, Saturday, Sunday), Still Standing is expected to draw over 1,500 people in July and August. Heritage’s partnership with the JGPG on Still Standing reflects its commitment to reinventing and transcending the traditional house-museum model by hosting programs that expand and diversify the audience for the House.

Appropriately, this spirit of reinvention imbues the premise for Still Standing. As explained by Artistic Director Joe Goode, the narrative is inspired by the history of San Francisco as a place for reinvention: “The Haas-Lilienthal House embodies so much of San Francisco’s progressive spirit of innovation and resilience. It’s a survivor, a place of respite, and a symbol of reinvention. Still Standing will be a San Francisco story, or my perspective on San Francisco, that it was and is a place where people come to reinvent themselves.” In the unique
Clockwise (L-R): Guest performer Brendan Barthel works with Artistic Director Joe Goode; Guest performer Cookie Harrist; JGPG company member Damara Ganley rehearses a song; Joe Goode and guest performer El Beh rehearse a duet.

PHOTOS BY HILLARY GOIDELL

environment of the House, Goode sees an opportunity to explore that which connects audience and performer across experiences and backgrounds.

JGPG is working with a talented group of local singer-songwriters to produce an original score, including long-time collaborator Ben Juodvalkis, transgender music pioneer Shawna Virago, poet and singer Tassiana Willis, and 18-year-old prodigy Lila Blue. It promises to be a deeply moving work that will showcase the House and its unique built environment.

To produce a new piece like Still Standing, Goode starts off with smaller elements and creates a story out of them. This process — creating original choreography, scripts, and music for a finished work — usually takes the JGPG three to four months. Following this approach, Goode and members of JGPG were on-site at the Haas-Lilienthal House for a week in early April composing music, scripts, and choreography tailored to unexpected spaces throughout the House, inside and out, including the parlors, dining room, kitchen, upstairs bathroom, rear garden, tables, and even countertops. Because the House is a series of relatively small rooms decorated with original furnishings, JGPG has closely consulted with Heritage to determine which items in the collection would need to be temporarily relocated, removed, or replaced during the performance run.

Although Still Standing is not the first art installation at the Haas-Lilienthal House, it is certainly the most auspicious and publicly accessible. In 1993 the House hosted a path-breaking exhibit by artist Fred Wilson entitled “An Invisible Life: A View into the World of a 120-Year-Old-Man.” It presented a tour of the House during which the artist portrayed the fictitious Baldwin Antinious Stein, or Baldy, “a guest of the Haas family from 1906 to 1990.” The acclaimed installation raised questions about how his story is told, what is too often left out, and how audience members interact with art and history museums. And last fall the House was aglow with “Illuminating History Through Art,” a site-specific, multimedia art installation by artist Ben Wood, as profiled in the Winter 2017-2018 issue of Heritage News.

To review performance times and purchase tickets for Still Standing, please visit joegoode.org/still-standing.
Established in 1986, the Joe Goode Performance Group (JGPG) aims to promote understanding, compassion, and tolerance among people through the innovative use of dance and theater. Its namesake founder, Joe Goode, is internationally recognized as a “maverick” in the development of contemporary dance theater.

Born in 1951, Goode earned a BFA in drama from Virginia Commonwealth University, then studied dance in New York City. In 1979 he began synthesizing text, gestures, and humor with his own high-velocity dancing to create a new genre of dance-theater. In the four decades since, Goode has won innumerable commissions and awards, including a Heritage Award from the California Dance Educators’ Association.

JGPG is committed to opening audiences’ minds to the limitless potential of where and how performance can be experienced. “We want to take dance-theater out of the traditional theater setting,” explains Goode, “to place it in a more living, breathing relationship to the viewer.” In JGPG’s 2007 performance, Humansville, the audience walked through an environment of video, dance, and music. Its 2009 site-specific installation at the Old San Francisco Mint, Traveling Light, was a critical and audience success, and was remounted for four weeks in 2010. Still Standing extends JGPG’s tradition of innovative site-specific dance-theater in the most unconventional setting of the Haas-Lilienthal House.

In 2011 JGPG moved into a permanent home at the historic Project Artaud complex on Alabama Street in the Mission District. Built as an American Can Company tooling factory in 1925, a group of artists moved into the abandoned industrial building in 1971 and created Project Artaud. Today, the Joe Goode Annex is one of over 70 artists’ live/work studios in the complex. The Annex serves as rehearsal space and performance space for the company’s own smaller-scale works. It is also a community resource available to rent for classes, performances, and events.

In conjunction with its July 2018 performance run of Still Standing at the Haas-Lilienthal House, and in recognition of Goode’s three decades of cultural and creative inspiration, Heritage’s Landmark Fund program will nominate the Joe Goode Performance Group for the San Francisco Legacy Business Registry in 2018.
STILL STANDING

JUL 12 - AUG 5
Thursdays, 8pm
(includes post-show concerts)
Fridays, 8pm
Saturdays, 5:30pm & 8pm
Sundays, 3pm & 5:30pm

TICKETS: JOEGOOSE.ORG
On Saturday, May 19th, more than 500 guests celebrated the grand opening of Historic Pier 70 in fine style. Dressed in black tie and maritime-inspired attire — from ship captains to dockworkers, and sailors to steelworkers — guests reveled amidst newly restored, cathedral-like industrial spaces that form the core of the Union Iron Works Historic District.

Launching one of the most magical destinations on the San Francisco waterfront, the sold-out crowd enjoyed Maritime Melba and Ironworker specialty cocktails in the new Obscura Digital headquarters at Building 14, followed by a seated dinner in the atrium space at Building 113. The historic shipyard buildings have been transformed by Orton Development into forward-looking office, commercial, and light-industrial space while preserving the rusty beams, cranes, and pulleys that bespeak their industrial heritage.

The Piazza Party ended the night with a carnival-like atmosphere complete with stilt-walkers, hula-hoopers, and jugglers amid towering architectural projections by Obscura Digital, silent disco on the “Janky Barge,” and live “yacht rock” by Mustache Harbor. This outdoor extravaganza of San Francisco history, great food, and spirited entertainment marked the auspicious debut of Historic Pier 70’s new incarnation.

This year’s sold-out event exceeded Heritage’s sponsorship goal thanks to the generosity of many new donors and supporters as well as our loyal, devoted followers.

Mark your calendars for Soirée 2019 at The Palace Hotel on May 18, 2019!

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Top row (L-R): Everardo Mora, Will Smith, Lorena Nunez, Rebecca Hall, Grant Reid, and James Madsen; Gee Gee Platt, Peter Platt, Nancy Fee. Second row (L-R): Katherine Petrin, Anthea Hartig, Andrew Wolfram; Dara and Enrique Landa. Third row (L-R): Andy Tarantino, William Perez, Norma Perez, Gary Moss, Marc Marino, Peter Linenthal, Steven Herrais, and Philip Anasovich; Courtney Dunkroger and Roger Hansen. Fourth row (L-R): Carl and Melissa DeNigris; Annie and Moe Jamil
August 23, 2018
Making Architecture Great Again: A Histotaining Slideshow of the Good, the Bad, and the Ugly with Stephen Schafer
Location TBD

July 2018
JUL 12 - AUG 5
TIME VARIES
Still Standing
Haas-Lilienthal House
2007 Franklin Street

August 2018
THURSDAY, AUG 23
6:00 PM
Making Architecture Great Again
Stephen Schafer
Location TBD

September 2018
FRIDAY, SEPT 21
6:00 PM
Tables from the Rubble
Denise Clifton
Metropolitan Club
640 Sutter Street

October 2018
THURSDAY, OCT 11
6:00 PM
Julia Morgan’s San Francisco
Dr. Karen McNeill
Century Club of California
1355 Franklin Street

November 2018
THURSDAY, NOV 8
6:00 PM
Old U.S. Mint After 1868
Professor Stephen Tobriner
Location TBD

NOV 13-16
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