

# 2025 ART ON MARKET STREET POSTER SERIES



# **Overlapping Histories: Art on Market Street Poster Series, 1992–the present**

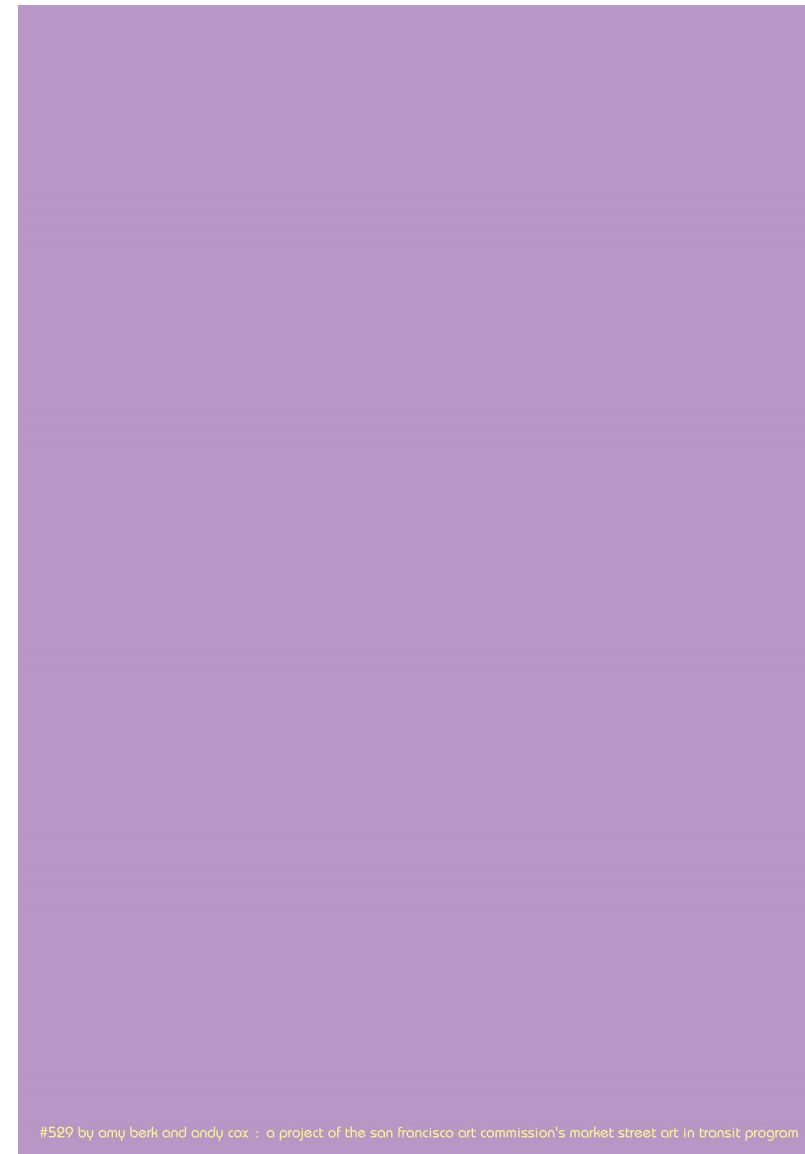
The 2025 Art on Market Street Poster Series will showcase the over 30-year history of the Program. A project team will select highlights from past poster projects for a three-month exhibition of 10 – 15 posters each, for three total rotations. The works will be curated through the lens of “People, Places, and Things,” reflecting historical events, notable individuals, art, and architecture that are significant to San Francisco’s cultural and physical landscape. This project intersects with the continued work of SFAC’s Shaping Legacy program by calling attention to underrepresented communities and overlooked histories.

A photograph of the Golden Gate Bridge in San Francisco, California, viewed from the water level. The bridge's iconic orange-red towers and suspension cables are prominent against a hazy sky. The water in the foreground is dark, and a rocky shoreline with some people is visible at the bottom. The word "THINGS" is overlaid in large, white, bold, sans-serif capital letters in the center of the image.

**THINGS**



Veraldi, Nakada, and Cavnar, “Why are there so many Pigeons,” Pigeons



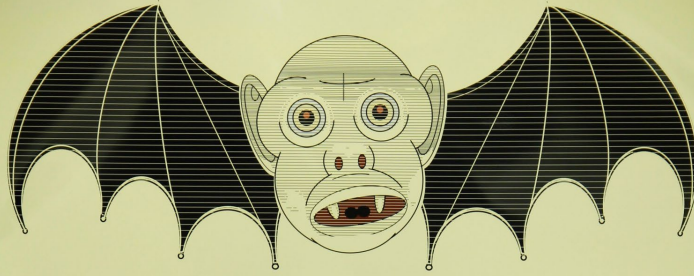
Amy Berk and Hope Cox, “#529”



Margaret Kilgallen, "Untitled"



Jon Rubin, "2012 Market Street ," Weeds



### DEMON OF MARKET STREET

In 1890 the famous **Magician Sewa Singh** gave a series of sold out performances at the American Theater on Market Street. The climax of the act was a "Show and Tell" when the Magician, majestic in tuxedo and turban, stood in front of the closed red velvet stage curtain and by arc light told a thrilling tale of traveling to the ancient ruins of the lost city of **Pur** in India and discovering and capturing the **Pale Demon of Hades**. With orchestral music building up to a climax as the curtain rose the Demon was revealed on stage chattering and howling inside a steel cage. It was alive and real, five feet tall with pale blotchy skin, leathery bat wings and a face that was hideous. Grown men were known to scream and women faint in this vile monster's presence.

One evening during a performance the "**Thing**" escaped into the audience and out on to the road. Pandemonium reigned as the creature stopped traffic as well as causing panic among the pedestrians as it frolicked and capered down the street.

At 6th and Market the authorities, led by **State Senator Tuckwillow Crabtree** (famous for burning the town down in 1851), attempted to corner and capture the beast. The Demon jumped onto the Senator's back and began to nibble and kiss his ears as Crabtree ran around screaming at the top of his lungs over and over:  
**"LORDD..OHGODDDD THIS DEVIL HAS GOT ME! SWEET JESUS DELIVER ME FROM DOOM AND I WILL FOREVER LIVE A RIGHTEOUS LIFE..."**

True to his word from that point on Crabtree became a kind and pious churchgoer who never drank whiskey, gambled, cursed or made use of a spittoon again.

**After the Demon was caught it was discovered that the monster was in fact a shaved circus monkey named "Peaches" wearing paper maché wings.**

A PROJECT OF THE SAN FRANCISCO ARTS COMMISSION MARKET STREET ART IN TRANSIT PROGRAM  
 "THE CRABTREES OF OLD SAN FRANCISCO" COPYRIGHT J.R.R. BLEVINS

J.R.R Blevins, "Demon of Market Street,"  
*The Crabtrees of Old San Francisco*

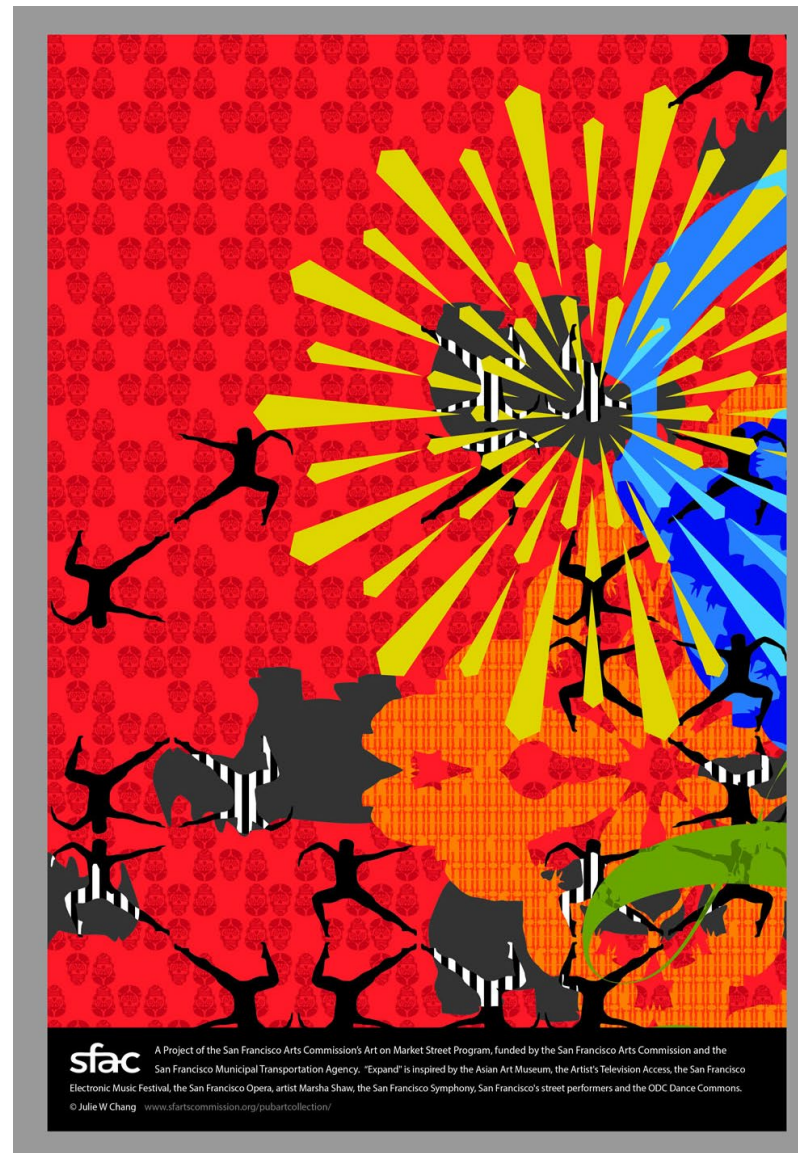


A Project of the San Francisco Arts Commission's Art on Market Street Program. **Aerial** by Robert Gutierrez. <http://sfac.sfsu.edu>

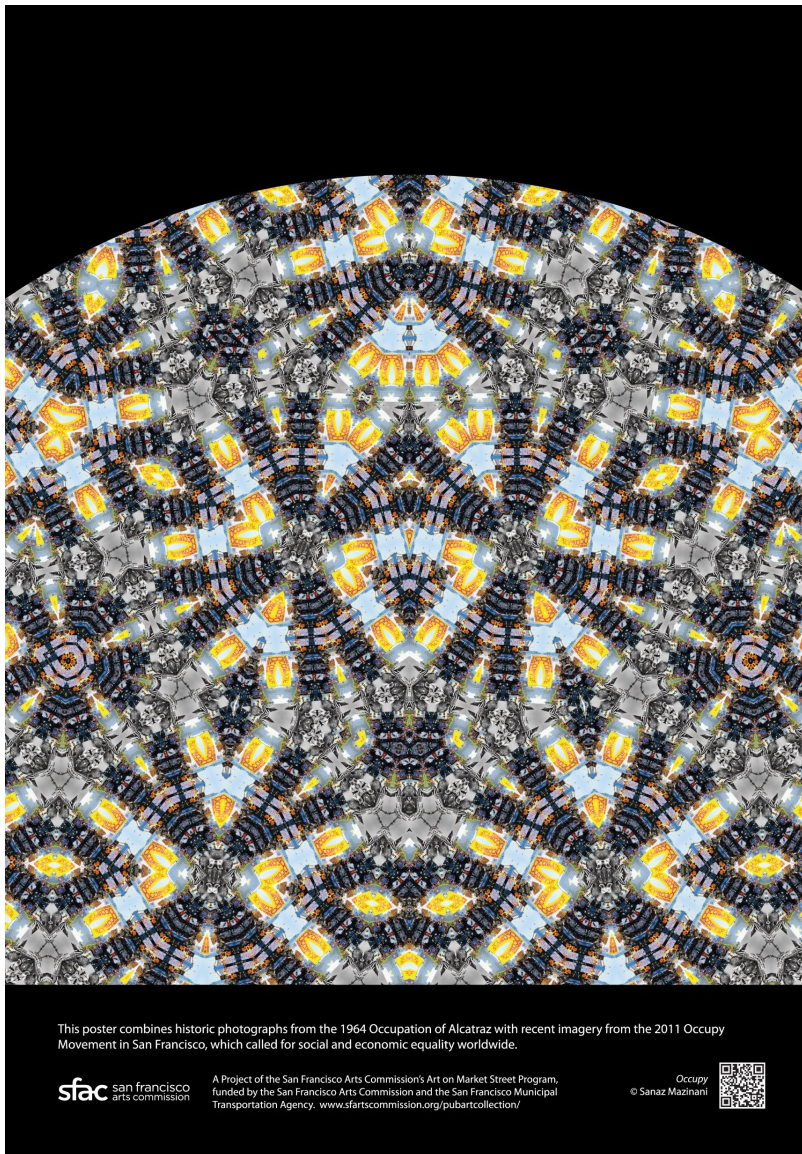
Robert Gutierrez, "Untitled,"  
*Aerial*



Elishiva Biernhoff, “Long ago - 1880,”  
*Once Upon a Time*



Julie Chang, “Expand,”  
*Transform, Reveal, Challenge, Expand, Imagine,*



Sanaz Mazinani, “Occupy”

Helen Forbes and Dorothy Wagner Puccinelli

American, 1891 - 1945; 1901 - 1974

## Noah and His Ark

1938

Egg tempera fresco

Running as a continuous frieze along the interior second story of the Mother's Building at the San Francisco Zoo, this enormous four-part mural depicts scenes from the story of Noah and the Ark. A procession of animals—baboons, bears, oxen, antelope, tigers, and zebras—is led from the forest by Noah's daughters, while in the background, his sons can be seen preparing massive logs for the Ark's construction. As the animals gather around the Ark, bearded Noah stands above them, checking off his list. After the storm has passed, flocks of pelicans and swans congregate along a rocky shoreline as the sun breaks over a calm sea. With the Ark finally safe at its destination, the animals disembark, making their way into an idyllic new landscape. The murals are executed in clean, lucid lines and a soothing palette of tans, pinks, browns, and greens, conveying the sense of an uncorrupted world in a state of harmony and equilibrium.

*Noah and his Ark* is the creation of two local artists, Helen Forbes and Dorothy Puccinelli (who frequently came to the zoo to sketch). Production of the murals was funded by the New Deal's Public Works of Art Project, a precursor to the better-known Works Progress Administration. Originally built in 1925 as a refuge for women and children, the Mother's Building was later used as the Zoo's gift shop for many years. Since 2002, the building has been closed to the public, due to structural and environmental considerations. Currently, both the structure and the murals inside are awaiting restoration.

Location: San Francisco Zoo, Mother's Building

Collection of the City and County of San Francisco

THE CITY AS MUSEUM: HIGHLIGHTING WORKS IN THE CIVIC ART COLLECTION - A PROJECT BY ANTHONY DISCENZA

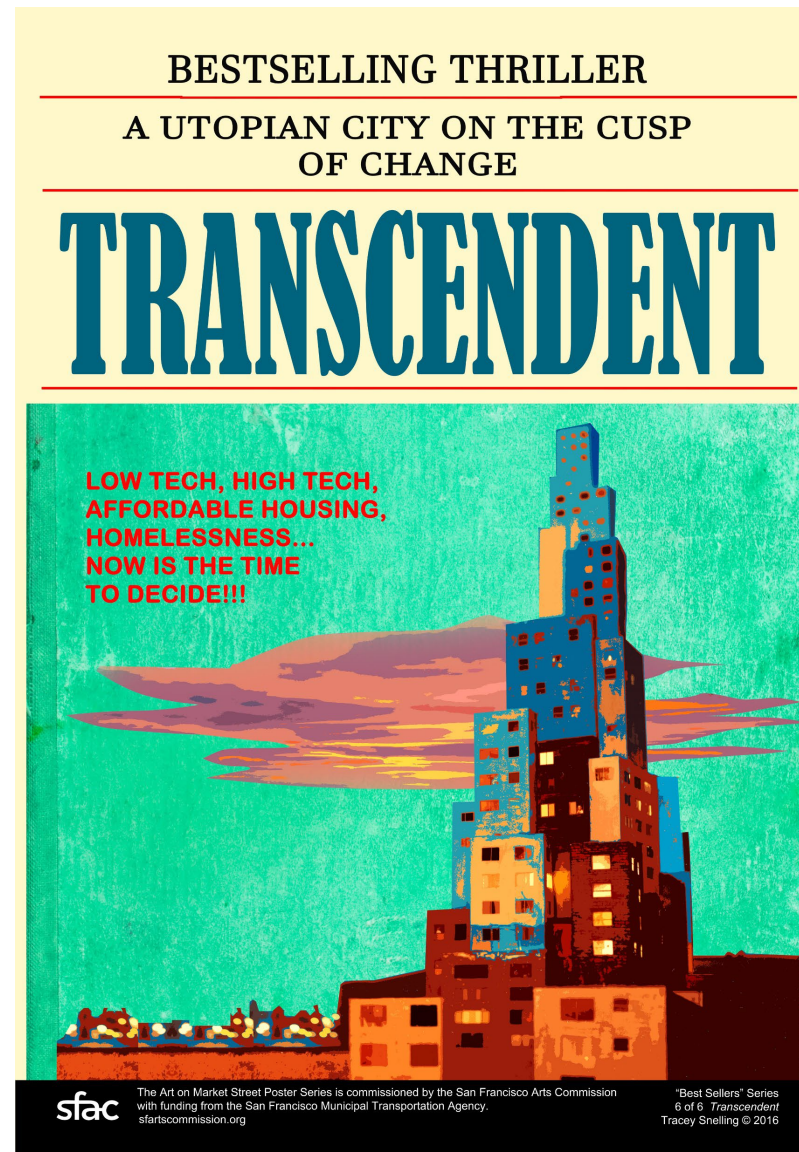
A PROJECT OF THE SAN FRANCISCO ARTS COMMISSION'S ART ON MARKET STREET PROGRAM, FUNDED BY THE SAN FRANCISCO ARTS COMMISSION AND THE SAN FRANCISCO MUNICIPAL TRANSPORTATION AGENCY. [WWW.SFARTSCOMMISSION.ORG/PUBARTCOLLECTION/](http://WWW.SFARTSCOMMISSION.ORG/PUBARTCOLLECTION/)

**sfac** san francisco arts commission

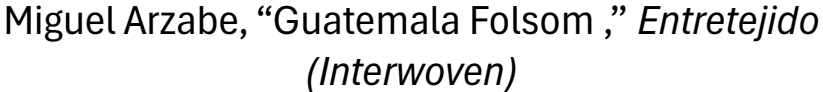
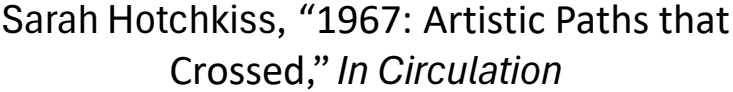
Anthony Discenza, “Noah and His Ark,”  
*The City as Museum: Highlighting Works* from the Civic Collection



Kelly Inouye, "Invasion,"  
*Invasion*



Tracey Snelling, "Transcendent," *Best Seller*





Justin Hall , “First Pride 1970,” *Marching Toward Pride*

A SELECTION OF ART ON MARKET STREET POSTERS,  
1992-THE PRESENT

OVERLAPPING HISTORIES



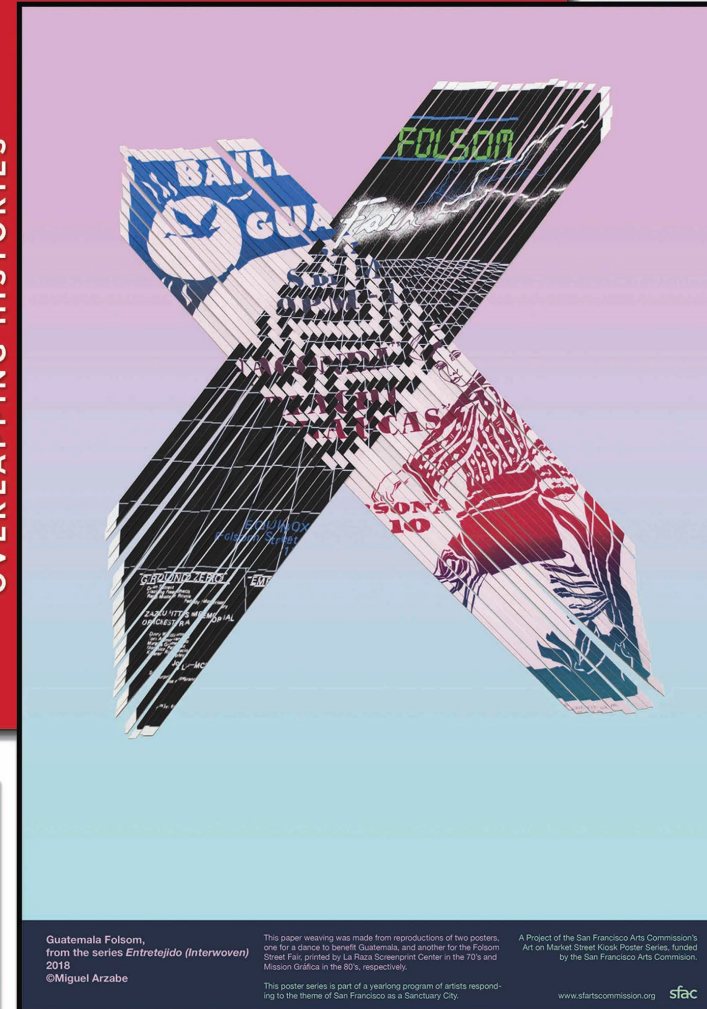
A PROJECT OF THE SAN FRANCISCO ART COMMISSION'S MARKET STREET  
ART IN TRANSIT PROGRAM.

For further information,  
please scan the QR Code.



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1992-THE PRESENT

OVERLAPPING HISTORIES



Guatemala Folsom,  
from the series *Entretejido (Interwoven)*  
2018  
©Miguel Arzabe

This paper weaving was made from reproductions of two posters,  
one for a dance to benefit Guatemala, and another for the Folsom  
Street Fair, printed by La Bata Screenprint Center in the 70's and  
Mission Gráfica in the 80's, respectively.

This poster series is part of a yearlong program of artists respond-  
ing to the theme of San Francisco as a Sanctuary City.

A Project of the San Francisco Arts Commission's  
Art on Market Street Kiosk Poster Series, funded  
by the San Francisco Arts Commission.

www.sfaccommission.org sfac

For further information,  
please scan the QR Code.



# **2025 PROJECT SCHEDULE**

*Place currently on view*  
thru August 31, 2025

*Things on view*  
September 1–December 31, 2025



THANK YOU!