

Temporary Art Intake Form

The Arts Commission must approve the temporary or permanent installation of any work of art on City and County of San Francisco (CCSF) property.

This includes proposals initiated or funded by other City departments, or by outside third party sponsors, such as individual artists, organizations or commercial enterprises. In considering approval, the Arts Commission must evaluate proposals within the context of its mission to promote a rich, diverse, and stimulating cultural environment for the city's residents, visitors and employees, and to enhance the city's image both nationally and internationally.

Email *

info@building180.com

PROJECT SPONSOR

Project Sponsor Department *

Big Art Loop

Primary Contact: Name and Title *

Catherine Roscart, Senior Producer

Primary Contact: Email *

catherine@building180.com

Primary Contact: Phone Number *

[REDACTED]

ARTIST INFORMATION**Artist Name ***

Jack Champion

Pronouns that should be used to refer to artist: *

- She/her/hers
- He/him/his
- They/them/theirs

Biography *


Please provide a written bio that concisely summarizes the artist and their practice


Jack Champion is a Northern California-based sculptor known for his large-scale, surreal installations that explore scale, perception, and narrative. His work often features monumental animal forms—most notably his signature crows—transforming familiar subjects into unexpected and immersive public encounters.

Champion began his creative path studying art shortly after high school, but chose to step away to pursue a more stable career. He spent several decades in the construction industry, developing deep expertise in structural systems, fabrication, and the assembly of complex large-scale works. This technical foundation now underpins his sculptural practice.

In 2002, after retiring with a pension, Champion returned to his original artistic ambitions and established a full-time studio practice. His work is distinguished by a balance of structural precision and imaginative storytelling, often infused with humor, symbolism, and a deep personal connection to nature. A lifelong fascination with crows continues to inform his work, inspired in part by early experiences and later reinforced through immersive encounters in environments such as Burning Man.

Resumes of all artists involved *

 Jack Champion_...

 Add file

Phone Number of Artist *

██████████

Email Address of Artist *

████████████████████

Artist Website

<https://www.instagram.com/jackchampionart/>

Please describe the relevance of the artwork/exhibition within the natural, architectural, cultural, historical, social/political or environmental context of the proposed site. *

In the Panhandle, just off Ashbury Street, crows are a constant presence. They gather in trees, move in groups and fill the air with sound, creating a layered and often overlooked rhythm within the park. An Attempted Murder by Jack Champion draws directly from this environment, transforming a familiar sight into a moment of heightened awareness.

The sculpture features two crows, Tom and Lucinda, caught in an exchange that feels both tense and recognizable. Their posture suggests disagreement, friction and possible conflict, yet they remain engaged, still facing one another, still in relationship. Traditionally, a "murder" of crows refers to a group of three or more, making this pair an attempted murder, a subtle nod that reinforces the work's tension and incompleteness. This suspended moment invites viewers to consider not just the tension itself, but the act of staying present within it.

Champion's inspiration for these crow sculptures stems from his personal history and lived experience. His fascination began in childhood, influenced by his grandmother's pet crow. Set within a site defined by movement and coexistence, the work reflects the social dynamics that unfold both in nature and in human life. The Panhandle is a place where different communities intersect, where activity is constant and where interactions, both subtle and overt, shape the experience of the space. In this context, An Attempted Murder becomes a mirror, drawing a parallel between the behavior of crows and the ways people navigate disagreement, proximity and connection.

Balancing humor with unease, the sculpture creates an entry point that is both accessible and thought provoking. Its familiarity invites recognition, while its scale and stillness encourage a deeper pause. It asks how we argue, how we listen and how we choose to remain in relationship, even when it is uncomfortable.

Does the artwork/exhibition comply with all applicable building codes and disability access requirements? *

The artwork is designed and sited in compliance with ADA accessibility standards. It does not obstruct paths of travel and maintains required clearances. The piece is safely accessible and viewable from public areas without barriers, presents no hazards, and can be experienced by all visitors, including those using mobility aids, without requiring physical interaction.

ARTWORK INFORMATION

Artwork Title *

An Attempted Murder

Artwork Date *

MM DD YYYY

08 / 22 / 2016

Medium Description *

The sculptures measure approximately 12 feet from head to tail and weigh approximately 1,000 pounds each. They are made of bronze cast and steel.

Installation Start Date *

MM DD YYYY

05 / 21 / 2026


Duration of Installation *

1 day


PROPOSAL INFORMATION

Letter of approval from the City agency having jurisdiction of over the site, or the property owner if project is funded by City fund *

 RPD Letter of Su...


 Add file


Three (3) letters of community support *


 HAMA_Letter of ...

 HSAC_Letter of S...

 NOPNA_Letter of...

 Supervisor Mah...

 Amals Deli_Lette...

 Add file

Community Engagement Checklist *

Please use this checklist to ensure that you have shared your proposed project with relevant constituents and community stakeholders. Please check all that apply.

How to identify Cultural District, Community Benefit District, and Supervisor’s Office:

Enter in your project site address and check <https://sfplanninggis.org/pim/> to see what Cultural Districts (Zoning Information), Community Benefit Districts (Zoning Information), Supervisor’s Office (Property).

How to Identify Local Arts Organizations and Cultural Centers:

If the project site is within 5 block radius of a Cultural Center, please include them in your community engagement. Please identify any visual arts organization within 5 block radius of the project site and include them in your community engagement.

We verify that we have reached out to the following:

- Cultural District
- Community Benefit District
- Local Arts Organizations
- Cultural Centers
- Supervisor's Office


Other:
 Bilal Mahmood, District 5 Supervisor, North of Panhandle Neighborhood Association (NoPNA), Haight Street Art Center, San Francisco Rec & Park, Amal's Deli and Market, Multiple Panhandle Home Owners, Haight Ashbury Merchants Association (HAMA), Haight Ashbury Arts & Cultural Preservation Society, Lower Haight Merchants & Neighbors Association (LoHaMNA), ACME Floral Co.


Scale drawing or model of the proposed project *

Scale_Drawing_A...

Add file


Image of proposed site *

 Panhandle Sign_...

 Add file

Rendering of artwork in proposed site *

 Site Render_An A...

 Add file

List of proposed materials, and description of assembly of materials. *

Please list all of the physical and 'non-physical' components (i.e., digital files, domain names, etc.) that make up the artwork. Do not include ancillary items that are not part of the artwork itself.

Bronze cast, steel. Each sculpture is fully formed in one piece. Each piece will be securely anchored using three 26-inch penetrator ground screws.

Maintenance plan for duration of display *

An Attempted Murder was built for exterior placement. For lawn placement, our team will hire independent contractors to trim the grass with a handheld weed whacker closest to the sculpture. Big Art Loop will conduct routine inspections of the artwork. Big Art Loop will handle re-sodding the lawn once the pieces are removed, and this will be included in both the Big Art Loop budget and the de-installation plan.

Signed Waiver of Proprietary Rights for Artworks Placed on City Property or Private Property *

 CAPAVARA_Waiv...

 Add file

This content is neither created nor endorsed by Google.

Google Forms

Waiver of Proprietary Rights

for Artwork Placed Upon CITY PROPERTY under VARA and CAPA

Artist has designed a work of visual art. In consideration of the City’s approval of the Artist design of visual art.

DESCRIPTION: [type, mural, medium]:

Sculpture

TITLE, DATE: An Attempted Murder, 2016

DIMENSIONS: 6’H x 12’W (x2 Crows)

ADDRESS/LOCATION: Panhandle Sign: 37.77229, -122.44741

(“the Work”) for the City artist agrees to waive and does hereby waive voluntarily all rights to attribution and integrity with respect to the Work and any and all claims as may arise under the Visual Artists Rights Act of 1990, 17 U.S.C. §§106A and 113(d) (“VARA”), the California Art Preservation Act (Cal. Civ. Code §§987 and 989) (“CAPA”), or any other local, state, foreign or international law, as currently drafted or as may be hereafter amended, that conveys the same or similar rights (“Moral Rights Laws”), with respect to the Work, its display, removal from display, exhibition, installation, conservation, storage, study, alteration and any other activities conducted by the City, its officers, employees, agents, contractors, licensees, successors or assigns. If the Work is incorporated into a building such that the Work cannot be removed from the building without physical defacement, mutilation, alternation, distortion, destruction, or other modification (collectively, “Modification”) of the Work, artist waives any and all such claims under any Moral Rights Laws arising out of or against any current or future owners of the site, and its agents, officers and employees, for Modification of the Work.

The City has the absolute right to change, modify, destroy, remove, relocate, move, replace, transport, repair or restore the Work, in whole or in part, in City’s sole discretion.

The City has no obligation to pursue claims against third parties for modifications or damage to the Work done without the City’s authorization. However, the City may pursue claims against third parties for modifications or damage or to restore the Work if the work has been modified without the City’s authorization. In the event that the City pursues such a claim, it shall notify the Artist, and Artist shall cooperate with the City’s efforts to prosecute such claims.

If the City modifies the Artwork without the Artist’s consent in a manner that is prejudicial to Artist’s reputation, Artist retains the right to disclaim authorship of the Artwork in accordance with 17 U.S.C. § 106A (a) (2).

Artist bears the sole responsibility for providing the City with any changes to the Artist's Address for Notice. Notice of changes must be mailed to the Arts Commission, 401 Van Ness Avenue, Suite 325, San Francisco, CA 94102 **AND to the City Agency with jurisdiction over the property.**

CITY AGENCY

Agency: San Francisco Recreation and Park Department
Authorized Agent: Christian Gayagoy
Address: McLaren Lodge, 501 Stanyan Street
San Francisco, CA 94117
Email: christian.gayagoy@sfgov.org
Phone: (415) 831-2700
Signed by: *Christian Gayagoy*
SIGNATURE: 2285A48758A84D5... 3/31/2026
DATE: 3/31/2026

ARTIST

ARTIST understands the effect of this waiver and hereby acknowledges that ARTIST is surrendering the rights described herein with respect to the Work.

Artist: Jack Champion
Address: jack champion
Email: [REDACTED]
Phone: [REDACTED]
SIGNATURE: [REDACTED]
DATE: 03 //31 / 2026

SAN FRANCISCO ARTS COMMISSION

SFAC Contact: Paris Cotz
San Francisco Arts Commission
Email: paris.cotz@sfgov.org
Phone: 415-539-6213

For more information regarding VARA and CAPA:

<http://www.sfartscommission.org/pubartcollection/mural-guidelines/pa05-mural-guidelines/pa05-2-visual-artists-rights-act/>

<http://www.sfartscommission.org/pubartcollection/mural-guidelines/pa05-mural-guidelines/pa05-3-california-art-preservation-act/>

CERTIFICATE *of* SIGNATURE

REF. NUMBER
KNNSU-DCMXQ-NPRPS-ST57W

DOCUMENT COMPLETED BY ALL PARTIES ON
02 APR 2026 18:24:23
UTC

SIGNER

EMAIL
JACKCHAMPIONART@GMAIL.COM
SHARED VIA
LINK

TIMESTAMP

SENT
02 APR 2026 18:15:10
VIEWED
02 APR 2026 18:20:50
SIGNED
02 APR 2026 18:24:23

SIGNATURE



IP ADDRESS



JACK CHAMPION

Cotati, California, USA | Sculptor

AREAS OF PRACTICE

- Large-scale public art installations
- Metal and resin sculpture
- Site-responsive and experiential works
- Figurative and animal-based forms

BIOGRAPHY

Jack Champion is a Northern California-based sculptor known for his large-scale, surreal installations that explore scale, perception, and narrative. His work often features monumental animal forms—most notably his signature crows—transforming familiar subjects into unexpected and immersive public encounters.

Champion began his creative path studying art shortly after high school, but chose to step away to pursue a more stable career. He spent several decades in the construction industry, developing deep expertise in structural systems, fabrication, and the assembly of complex large-scale works. This technical foundation now underpins his sculptural practice.

In 2002, after retiring with a pension, Champion returned to his original artistic ambitions and established a full-time studio practice. His work is distinguished by a balance of structural precision and imaginative storytelling, often infused with humor, symbolism, and a deep personal connection to nature. A lifelong fascination with crows continues to inform his work, inspired in part by early experiences and later reinforced through immersive encounters in environments such as Burning Man.

PROFESSIONAL BACKGROUND

Champion's prior career in construction spans several decades, where he developed expertise in fabrication, engineering coordination, and large-scale project execution. This experience directly informs his ability to design and realize ambitious public artworks with structural integrity and technical rigor.

SELECTED WORKS & PROJECTS

- An Attempted Murder – Bronze cast crow sculptures
- Homage au Dalí – Monumental elephant sculptures inspired by Salvador Dalí
- Good Fortune – Large-scale cricket sculpture in fiberglass and cold-cast resin

EXHIBITIONS & PUBLIC INSTALLATIONS

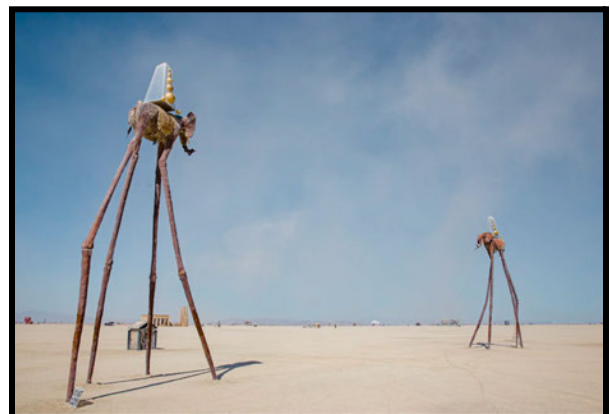
- Renwick Gallery, Smithsonian American Art Museum, Washington, DC
- Laguna Beach City Hall, Laguna Beach, CA
- Golden Triangle Neighborhood, Washington, DC
- Burning Man, Black Rock City, NV
- Various civic sites, museums, and public art programs across the United States



Good Fortune, Photo by Unknown



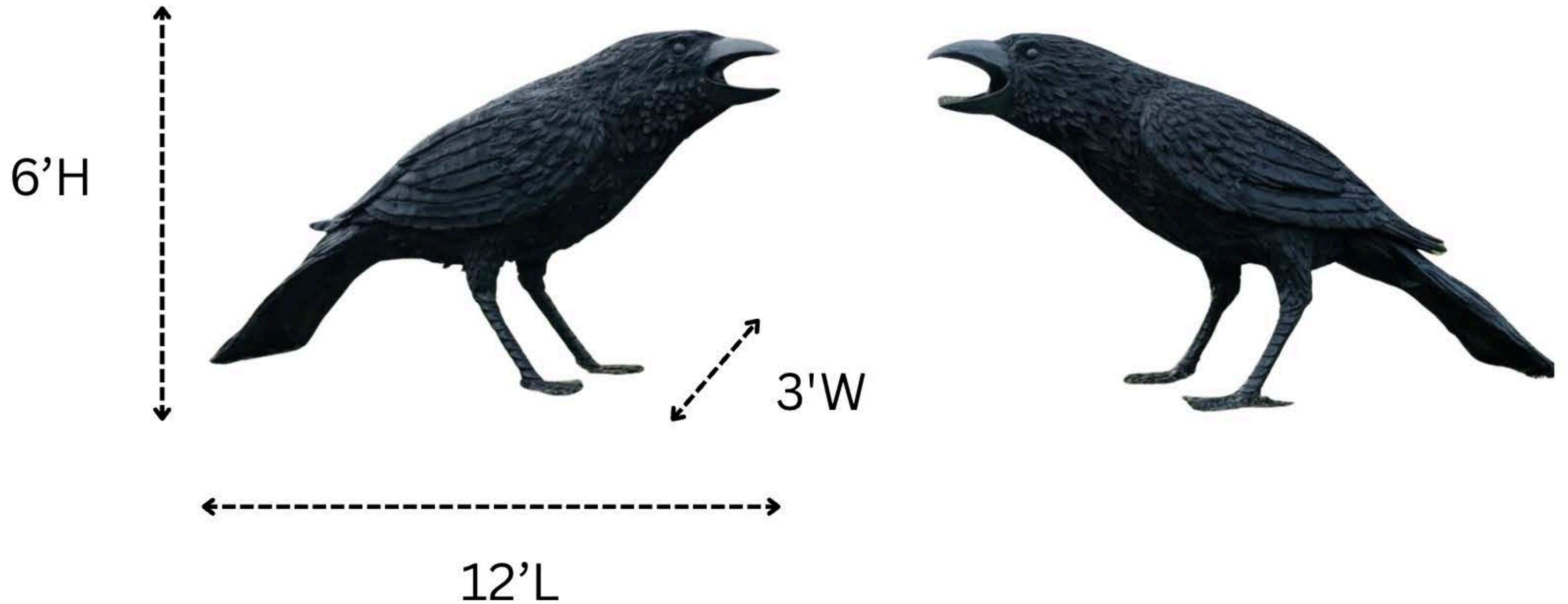
An Attempted Murder, Photo by Jeff Song

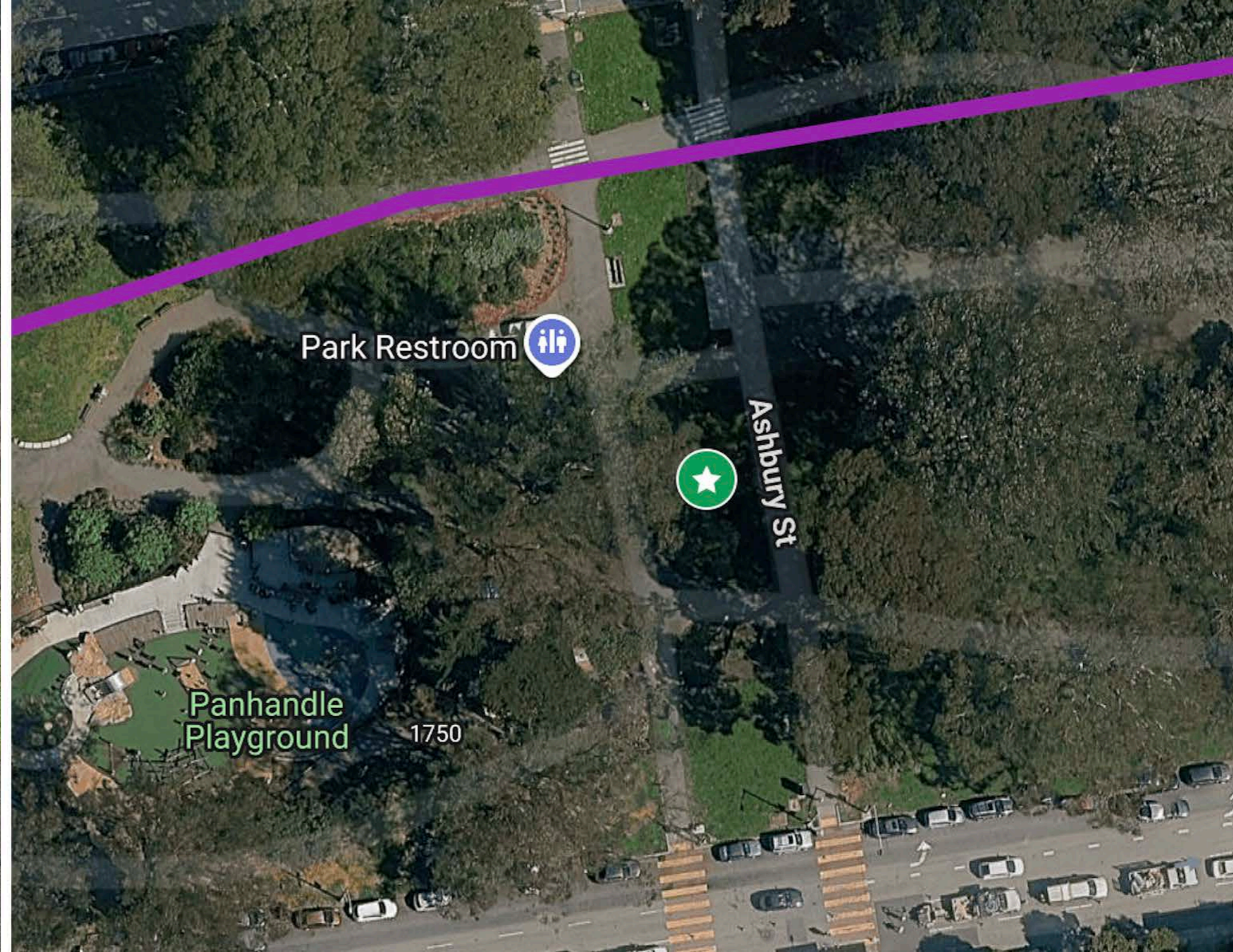


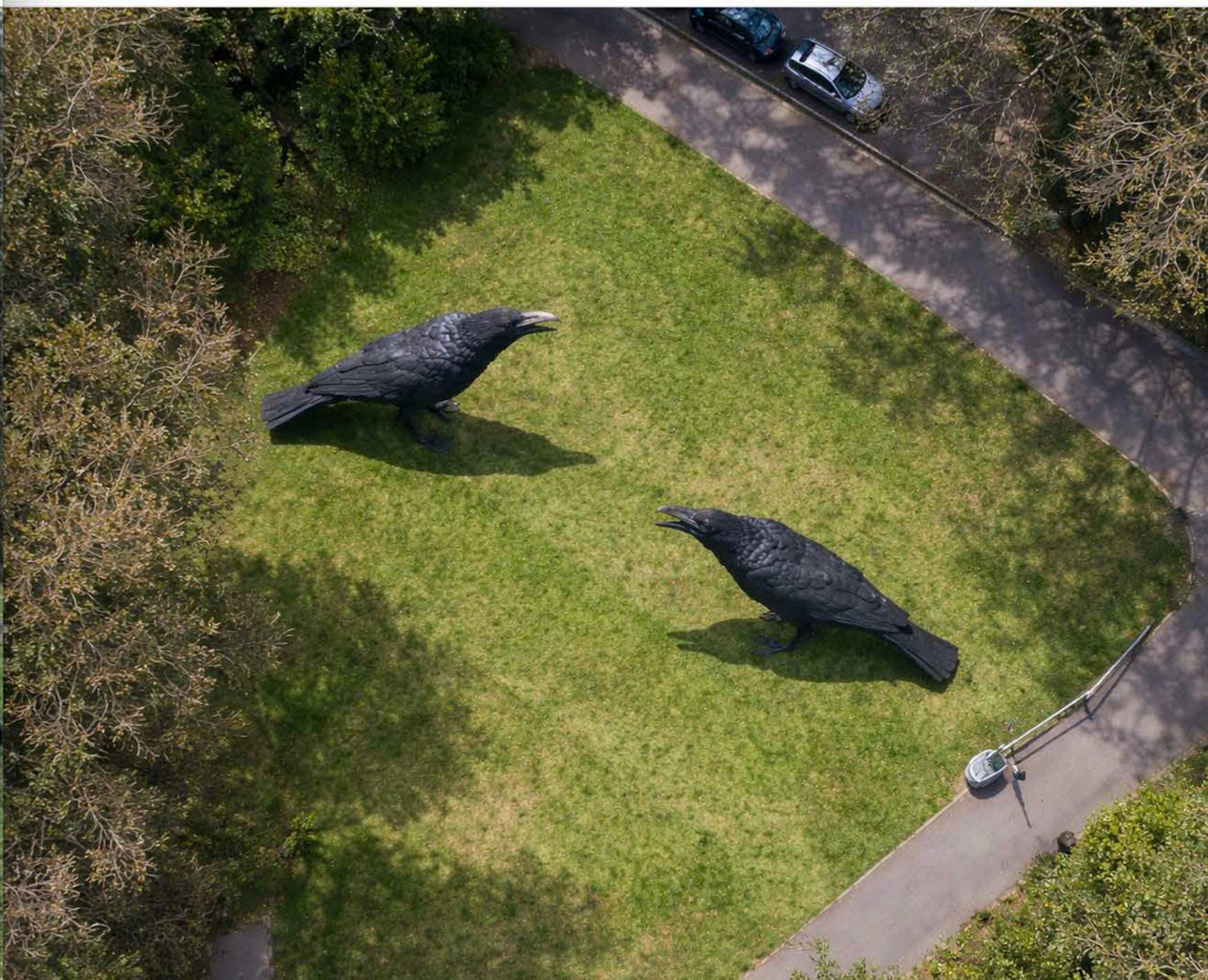
Homage au Dalí, Photo by Red Pilot

An Attempted Murder

6'H x 12'L x 3'W (2x)









San Francisco Arts Commission

401 Van Ness Avenue

San Francisco, CA 94102

April 2, 2026

Subject: Haight Ashbury Merchants Association – Support for Public Art Activation with Community-Based Principles

To the Members of the San Francisco Arts Commission,

On behalf of the Haight Ashbury Merchants Association (HAMA), I'm writing to express our support for efforts that bring thoughtful, engaging public art into San Francisco's neighborhoods as a means of driving foot traffic, supporting local businesses, and enhancing the cultural vibrancy of our commercial corridors.

We recognize the potential of initiatives like the Big Art Loop to create energy in public spaces, encourage exploration across neighborhoods, and contribute to the City's broader economic recovery. As a neighborhood that welcomes visitors from around the world, we understand firsthand the value of creating meaningful, memorable experiences that connect people to place.

We have already seen how public art can positively contribute when it is well-suited to its environment. Our merchants appreciated the sculpture "An Attempted Murder" by California artist Jack Champion Manfrina in the Panhandle, as it felt like an appropriate and engaging piece for that setting. We also valued the idea that it was created by a local artist, reinforcing the importance of supporting creative voices from within our own community.

At the same time, we believe that the long-term success of any public art initiative depends on strong alignment with the communities it reaches. In the Haight Ashbury, our identity is deeply rooted in artistic expression, cultural history, and independent creativity. With that in mind, we encourage a framework for public art that prioritizes:

Local artist inclusion, ensuring that San Francisco-based artists and makers are meaningfully represented

Neighborhood input, with early engagement from merchant groups, residents, and community stakeholders

Context-sensitive placement, where installations reflect and respect the unique character of each corridor

Ongoing coordination, so that installations complement existing businesses and pedestrian flow rather than disrupt them

We are supportive of public art as a tool for activation and economic vitality, and we welcome opportunities to collaborate in ways that strengthen both the visitor experience and the authenticity of our neighborhoods.

HAMA looks forward to continued dialogue and partnership to ensure that these efforts are successful, inclusive, and reflective of the communities they serve.

Sincerely,

Robert Emmons

President, Haight Ashbury Merchants Association

Owner, San Francisco Mercantile



**North of
Panhandle
Neighborhood
Association**

March 31, 2026

San Francisco Arts Commission
401 Van Ness Avenue
San Francisco, CA 94102

Re: Support for Integration of Temporary Public Art in the Panhandle

Dear Commissioners,

On behalf of the North of the Panhandle Neighborhood Association (NOPNA), we are writing to express our support for the continued integration of temporary public art across San Francisco's shared spaces. As a nonprofit organization made up of neighbors who care deeply about our community, our city, and our world, NOPNA is committed to fostering neighborhood unity, celebrating multi-ethnic and multi-cultural diversity, promoting safety and cleanliness, and enhancing the overall quality of life for all residents.

Within that context, we see public art as a meaningful contributor to a more connected and vibrant neighborhood. The Panhandle is a place defined by daily movement and interaction—where people pass through, gather, and share space. Thoughtfully placed artwork has the ability to enrich this rhythm, creating moments of reflection, curiosity, and connection that feel integrated into the environment.

We are especially encouraged by proposals that respond directly to this character. An Attempted Murder feels particularly well-suited for the Panhandle, engaging with the surrounding urban fabric in a way that invites interpretation and conversation. At the Panhandle West Entry, Seed of Self offers a more contemplative experience—providing a quiet moment of pause and reflection that complements the energy of the park.

Efforts like these, supported through the initiative, Big Art Loop, demonstrate how temporary, large-scale installations can activate familiar spaces in meaningful and accessible ways. They contribute to a neighborhood that feels welcoming, dynamic, and reflective of the diverse community it serves. We are in full support and look forward to more art in our city.

Sincerely,

Ryan Booth

NOPNA Board President

March 27, 2026

San Francisco Arts Commission
401 Van Ness Avenue
San Francisco, CA 94102

To the Members of the San Francisco Arts Commission,

I am pleased to express my support for the public art program led by Big Art Loop in collaboration with Building 180.

This initiative brings thoughtful, large-scale temporary artworks into San Francisco's public spaces, creating moments of connection, curiosity, and reflection for residents and visitors alike. The work adds energy to neighborhoods and invites people to experience the city in new ways.

I especially appreciate the care and intention behind this program, from the community outreach to the coordination required to bring these installations to life. It reflects a genuine commitment to accessible, site-responsive public art that enhances our shared spaces.

I respectfully encourage the San Francisco Arts Commission to continue supporting and approving this important work.

Sincerely,

Jaclyn Mendoza, Page Street Homeowner



San Francisco Arts Commission
401 Van Ness Avenue
San Francisco, CA 94102

March 30th, 2026

To the Members of the San Francisco Arts Commission,

On behalf of Haight Street Art Center we are pleased to express our support for this public art project, including installations within The Panhandle, which is so connected to the community we serve. We too believe that free, accessible public art plays an important role in shaping how people experience and connect to shared spaces.

We support efforts that bring accessible, site-responsive artwork into public spaces, enhancing both the cultural landscape and the everyday experience of residents and visitors. At Haight Street Art Center, we provide a space that bridges communities through social activism and artistic expression. We are excited to be aligned with this type of ambitious planning that centers artists, and free public engagement with their work, as essential experiences for our city.

We support the work of Big Art Loop in helping to realize these installations across the city, contributing to a more vibrant, engaging, and connected San Francisco. We respectfully encourage the San Francisco Arts Commission to continue supporting and approving this important work.

Sincerely,

Sarah Rosedale

Deputy Director, Haight Street Art Center



**North of
Panhandle
Neighborhood
Association**

March 31, 2026

San Francisco Arts Commission
401 Van Ness Avenue
San Francisco, CA 94102

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Efforts like these, supported through the initiative, Big Art Loop, demonstrate how temporary, large-scale installations can activate familiar spaces in meaningful and accessible ways. They contribute to a neighborhood that feels welcoming, dynamic, and reflective of the diverse community it serves. We are in full support and look forward to more art in our city.

Sincerely,

Ryan Booth

NOPNA Board President



San Francisco Arts Commission
401 Van Ness Avenue
San Francisco, CA 94102

March 29, 2026

To the Members of the San Francisco Arts Commission,

On behalf of the San Francisco Recreation and Park Department, we are pleased to express our continued support for Big Art Loop and the ongoing installation of temporary, large-scale public artworks throughout San Francisco.

Our partnership with Big Art Loop reflects a shared commitment to activating public spaces in ways that are thoughtful, accessible, and responsive to the communities we serve. These installations enhance parks, waterfronts, and neighborhood open spaces by creating moments of curiosity, reflection, and connection.

We are encouraged by the continued expansion of artworks across Golden Gate Park, Lake Merced, Marina Green, and McLaren Park.

Current installations include:

- An Attempted Murder – Golden Gate Park, Panhandle Sign Area
- Seed of Self – Golden Gate Park, Panhandle West Entry
- VieB – Lake Merced Natural Overlook
- Penny the Goose – Lake Merced Parking Lot
- Launch Intention – Marina Green Triangle
- The Pusher – McLaren Park Overlook

Big Art Loop has proven to be a reliable partner, navigating permitting, engineering, and installation with care and professionalism. We respectfully encourage the San Francisco Arts Commission to continue supporting and approving this important work, which contributes meaningfully to San Francisco's public realm.

Sincerely,

Dana Ketcham

Dana Ketcham
Director of Property Management, Permits and Reservations
San Francisco Recreation and Park Department



San Francisco Arts Commission
401 Van Ness Avenue
San Francisco, CA 94102

March 30th, 2026

To the Members of the San Francisco Arts Commission,

On behalf of Haight Street Art Center we are pleased to express our support for this public art project, including installations within The Panhandle, which is so connected to the community we serve. We too believe that free, accessible public art plays an important role in shaping how people experience and connect to shared spaces.

We support efforts that bring accessible, site-responsive artwork into public spaces, enhancing both the cultural landscape and the everyday experience of residents and visitors. At Haight Street Art Center, we provide a space that bridges communities through social activism and artistic expression. We are excited to be aligned with this type of ambitious planning that centers artists, and free public engagement with their work, as essential experiences for our city.

We support the work of Big Art Loop in helping to realize these installations across the city, contributing to a more vibrant, engaging, and connected San Francisco. We respectfully encourage the San Francisco Arts Commission to continue supporting and approving this important work.

Sincerely,

Sarah Rosedale

Deputy Director, Haight Street Art Center

Member, Board of Supervisors

District 5



City and County of San Francisco

BILAL MAHMOOD
馬百樂

San Francisco Arts Commission 401 Van Ness Avenue San Francisco, CA 94102

March 31, 2026

Dear Commissioners,

Supervisor Bilal Mahmood, representing District 5, submits this letter in support of temporary public art installations in San Francisco's public spaces.

District 5 includes highly active and diverse neighborhoods, where shared spaces like the Panhandle serve as important corridors for daily use and community connection. The thoughtful integration of temporary, large-scale artworks enhances these environments by supporting cultural expression, public engagement, and neighborhood vitality.

Proposals such as Attempted Murder and Seed of Self demonstrate a strong alignment with the character of the Panhandle, offering opportunities for both interaction and reflection. Initiatives like Big Art Loop further illustrate how temporary installations can activate public space in meaningful and accessible ways.

Supervisor Mahmood supports the continued advancement of these efforts as a way to foster a more vibrant, inclusive, and dynamic public realm.

Sincerely,

A handwritten signature in black ink, appearing to read "Bilal Mahmood".

Supervisor Bilal Mahmood

San Francisco Board of Supervisors

District 5

Temporary Art Intake Form

The Arts Commission must approve the temporary or permanent installation of any work of art on City and County of San Francisco (CCSF) property.

This includes proposals initiated or funded by other City departments, or by outside third party sponsors, such as individual artists, organizations or commercial enterprises. In considering approval, the Arts Commission must evaluate proposals within the context of its mission to promote a rich, diverse, and stimulating cultural environment for the city's residents, visitors and employees, and to enhance the city's image both nationally and internationally.

Email *

info@building180.com

PROJECT SPONSOR

Project Sponsor Department *

Big Art Loop

Primary Contact: Name and Title *

Catherine Roscart, Senior Producer

Primary Contact: Email *

catherine@building180.com

Primary Contact: Phone Number *

██████████

ARTIST INFORMATION

Artist Name *

Kate Raudenbush

Pronouns that should be used to refer to artist: *

She/her/hers

He/him/his

They/them/theirs

Biography *

Please provide a written bio that concisely summarizes the artist and their practice

Kate Raudenbush creates large-scale, immersive environments at the intersection of sculpture and architecture. Working primarily in laser-cut mixed metals, mirror and light, her work explores themes of human evolution, connection, and transformation through experiential, allegorical forms.


Her practice draws inspiration from empowerment rituals, mythology, textiles, and theatrical lighting, though an Art Nouveau-meets-futuristic aesthetic. Welded, intricately cut, engineered structures engage both the physical body and the surrounding environment, transforming public space into shared, immersive experiences that poetically transform with inner light as night falls.

An early career path at MTV, and then as a photographer in the theater and music worlds of New York City and Washington DC inspired a love of set design and saturated, dramatic lighting. Since finding her creative voice as part of the iconoclastic vanguard of artists evolving out of Burning Man since 2004, Kate has piloted an unconventional artistic career internationally: from embarking on a far-flung art residency near the DMZ in South Korea, to the design of a massive winged soundstage in Amsterdam for the Mysteryland festival, and, from designing red carpet sculptures for the AFI Film Festival in Hollywood, to creating a monolithic public gateway sculpture leading to the largest tech park in the USA.

Following an early break in 2007 when Guardian of Eden was collected straight from Black Rock City into the permanent collection of the Nevada Museum of Art, Kate's immersive sculptures have been shown in both Miami art fairs and civic squares in Montreal, Seoul, Tulum, Lake Tahoe, New York, Washington DC, Santiago and San Fransisco. Her art was featured in 2018's record-breaking No Spectators: The Art of Burning Man exhibition at the Renwick / Smithsonian Museum. In 2019, she received the National Citizen Artist Award from Americans for the Arts and spoke at the U.S. Conference of Mayors in DC. In 2021, her art was collected at the Boundless Space Burning Man exhibition at Sotheby's, New York City.

Based in Brooklyn, New York, Kate's most recent sculptures include: Life Force, a memorial for Steven Taylor in San Leandro, CA; Ignis Aqua, a stainless steel tidal wave holding a cloud ceiling of fire effects, in Lido Beach NY; and the public exhibition Incanto: An Oasis of Lyrical Sculpture, a collection of 5 immersive allegorical sculptures commissioned by the Lewis Ginter Botanical Garden, in Richmond, Virginia.

Resumes of all artists involved *

 Kate Raudenbus...

 Add file

Phone Number of Artist *

[REDACTED]

Email Address of Artist *

[REDACTED]

Artist Website

<https://www.kateraudenbush.com>

Please describe the relevance of the artwork/exhibition within the natural, architectural, cultural, historical, social/political or environmental context of the proposed site. *

At the western edge of the Panhandle, where the city opens into Golden Gate Park, movement is constant. Cyclists, runners, and neighbors pass through this corridor each day, creating a steady rhythm between urban life and open space. Seed of Self by Kate Raudenbush introduces a moment of pause within that flow.

Seed of Self is a meditation sculpture in the form of a glowing, monumental seed, symbolizing the life force within each of us. Split into two halves—past and future—the artwork invites visitors to sit within the threshold of the present moment. One half reflects the past through a laser-cut brass mandala surrounding a mirrored sphere, encouraging quiet self-awareness within an intimate, acoustic space. The other half gestures toward the future, formed as an open, unfinished frame.

Between them rests a wooden meditation bench, positioning visitors at the edge of what has been and what is yet to come. The sculpture becomes an experience rather than an object, offering a space to inhabit reflection and possibility simultaneously.

As day shifts to night, the work reveals another dimension. A warm, golden interior light illuminates the sculpture from within, extending its presence into the evening and transforming it into a quiet beacon along the Panhandle. This inner glow acts as a metaphor for the human life force—steady, radiant, and always present—inviting reflection not only in stillness, but across all hours of the day.

In a site defined by movement, Seed of Self offers a gentle counterpoint. It does not interrupt the flow, but instead creates an opportunity to slow down within it—holding space for reflection, renewal, and the subtle energy that connects us all.

Does the artwork/exhibition comply with all applicable building codes and disability access requirements? *

The artwork is designed and sited in compliance with ADA accessibility standards. It does not obstruct paths of travel and maintains required clearances. The piece is safely accessible and viewable from public areas without barriers, presents no hazards, and can be experienced by all visitors, including those using mobility aids, without requiring physical interaction.

ARTWORK INFORMATION**Artwork Title ***

Seed of Self

Artwork Date *

MM DD YYYY

01 / 01 / 2023

Medium Description *

Sculpture. Materials: Brass, Steel

Installation Start Date *

MM DD YYYY

05 / 13 / 2026


Duration of Installation *

1 Day


PROPOSAL INFORMATION

Letter of approval from the City agency having jurisdiction of over the site, or the property owner if project is funded by City fund *


 RPD Letter of Su...


 Add file


Three (3) letters of community support *


 NOPNA Letter of ...

 Signed_Supervis...

 The Panhandle A...

 Amal Letter of S...

 Art Support Lette...

 Add file

Community Engagement Checklist *

Please use this checklist to ensure that you have shared your proposed project with relevant constituents and community stakeholders. Please check all that apply.

How to identify Cultural District, Community Benefit District, and Supervisor’s Office:

Enter in your project site address and check <https://sfplanninggis.org/pim/> to see what Cultural Districts (Zoning Information), Community Benefit Districts (Zoning Information), Supervisor’s Office (Property).

How to Identify Local Arts Organizations and Cultural Centers:

If the project site is within 5 block radius of a Cultural Center, please include them in your community engagement. Please identify any visual arts organization within 5 block radius of the project site and include them in your community engagement.

We verify that we have reached out to the following:

Cultural District

Community Benefit District

Local Arts Organizations

Cultural Centers

Supervisor's Office

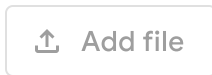
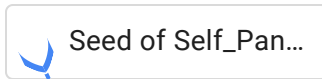
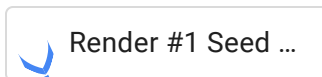
Other:

Supervisor Bilal Mahmood, District 5, North of Panhandle Neighborhood Association (NoPNA), Haight Street Art Center, San Francisco Rec & Park, Amal's Deli and Market, Multiple Panhandle Home Owners, Haight Ashbury Merchants Association (HAMA), Haight Ashbury Arts & Cultural Preservation Society, Lower Haight Merchants & Neighbors Association (LoHaMNA), ACME Floral Co.

Scale drawing or model of the proposed project *





Image of proposed site ***Rendering of artwork in proposed site *****List of proposed materials, and description of assembly of materials. ***

Please list all of the physical and 'non-physical' components (i.e., digital files, domain names, etc.) that make up the artwork. Do not include ancillary items that are not part of the artwork itself.

The sculpture is constructed of brass and steel. These materials form both the internal structure and the finished exterior surface of the work.

The artwork is fabricated as two primary physical components, designed to join together to create the complete form. Both halves are fully finished prior to arrival on site.

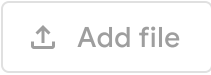
Assembly consists of positioning the two components on level ground so they align and sit securely on their integrated bases. The work is designed to be self supporting and does not require additional structural build out beyond placing and securing the two halves together.

There are no digital or non physical components that make up the artwork.

Maintenance plan for duration of display *

Routine maintenance is not required; however, Big Art Loop conducts regular inspections of all sculptures to ensure ongoing quality and safety. For lawn placement, our team will hire independent contractors to trim the grass with a handheld weed whacker closest to the sculpture.

Signed Waiver of Proprietary Rights for Artworks Placed on City Property or Private Property *



This content is neither created nor endorsed by Google.

Google Forms

Waiver of Proprietary Rights

for Artwork Placed Upon CITY PROPERTY under VARA and CAPA

Artist has designed a work of visual art. In consideration of the City's approval of the Artist design of visual art.

DESCRIPTION: [type, mural, medium]:

Sculpture

TITLE, DATE: Seed of Self, 2023

DIMENSIONS: 7' H x 11'3" W x 7' D

ADDRESS/LOCATION: Panhandle West Entry: 37.77158, -122.45307

("the Work") for the City artist agrees to waive and does hereby waive voluntarily all rights to attribution and integrity with respect to the Work and any and all claims as may arise under the Visual Artists Rights Act of 1990, 17 U.S.C. §§106A and 113(d) ("VARA"), the California Art Preservation Act (Cal. Civ. Code §§987 and 989)("CAPA"), or any other local, state, foreign or international law, as currently drafted or as may be hereafter amended, that conveys the same or similar rights ("Moral Rights Laws"), with respect to the Work, its display, removal from display, exhibition, installation, conservation, storage, study, alteration and any other activities conducted by the City, its officers, employees, agents, contractors, licensees, successors or assigns. If the Work is incorporated into a building such that the Work cannot be removed from the building without physical defacement, mutilation, alternation, distortion, destruction, or other modification (collectively, "Modification") of the Work, artist waives any and all such claims under any Moral Rights Laws arising out of or against any current or future owners of the site, and its agents, officers and employees, for Modification of the Work.

The City has the absolute right to change, modify, destroy, remove, relocate, move, replace, transport, repair or restore the Work, in whole or in part, in City's sole discretion.

The City has no obligation to pursue claims against third parties for modifications or damage to the Work done without the City's authorization. However, the City may pursue claims against third parties for modifications or damage or to restore the Work if the work has been modified without the City's authorization. In the event that the City pursues such a claim, it shall notify the Artist, and Artist shall cooperate with the City's efforts to prosecute such claims.

If the City modifies the Artwork without the Artist's consent in a manner that is prejudicial to Artist's reputation, Artist retains the right to disclaim authorship of the Artwork in accordance with 17 U.S.C. § 106A (a) (2).

Artist bears the sole responsibility for providing the City with any changes to the Artist's Address for Notice. Notice of changes must be mailed to the Arts Commission, 401 Van Ness Avenue, Suite 325, San Francisco, CA 94102 **AND to the City Agency with jurisdiction over the property.**

CITY AGENCY

Agency: San Francisco Recreation and Park Department
Authorized Agent: Christian Gayagoy
Address: McLaren Lodge, 501 Stanyan Street
San Francisco, CA 94117
Email: christian.gayagoy@sfgov.org
Phone: (415) 831-2700
SIGNED BY: *Christian Gayagoy*
DATE: 2285A48758A84D5... 3/31/2026

ARTIST

ARTIST understands the effect of this waiver and hereby acknowledges that ARTIST is surrendering the rights described herein with respect to the Work.

Artist: _____
Address: _____
Email: _____
Phone: _____
DATE: 04 / 03 / 2026

SAN FRANCISCO ARTS COMMISSION

SFAC Contact: Paris Cotz
San Francisco Arts Commission
Email: paris.cotz@sfgov.org
Phone: 415-539-6213

For more information regarding VARA and CAPA:

<http://www.sfartscommission.org/pubartcollection/mural-guidelines/pa05-mural-guidelines/pa05-2-visual-artists-rights-act/>

<http://www.sfartscommission.org/pubartcollection/mural-guidelines/pa05-mural-guidelines/pa05-3-california-art-preservation-act/>

CERTIFICATE *of* SIGNATURE

REF. NUMBER
Z5QXQ-FN35Y-HLPAK-XSZWP

DOCUMENT COMPLETED BY ALL PARTIES ON
03 APR 2026 17:38:17
UTC

SIGNER

KATE RAUDENBUSH

EMAIL
KATE.RAUDENBUSH@GMAIL.COM

SHARED VIA
LINK

TIMESTAMP

SENT
01 APR 2026 23:43:20

VIEWED
01 APR 2026 23:44:16

SIGNED
03 APR 2026 17:38:17

SIGNATURE



Kate Raudenbush

New York, NY | Contemporary Sculptor & Installation Artist

BIO

Kate Raudenbush is a New York–based artist creating large-scale, immersive sculptural environments at the intersection of art and architecture. Working primarily in laser-cut metal, light, and sound, her work explores themes of human evolution, connection, and transformation through experiential, site-responsive forms. Her installations have been exhibited internationally in public spaces, museums, and major cultural programs.

AREAS OF PRACTICE

Large-scale public art installations | Experiential and immersive sculpture | Laser-cut metal fabrication | Light-based and interactive environments | Site-responsive public artworks

SELECTED PUBLIC ART & COMMISSIONS

Incanto: An Oasis of Lyrical Sculpture – Lewis Ginter Botanical Garden, Richmond, VA

Future's Past – Smithsonian American Art Museum (Renwick Gallery, *No Spectators: The Art of Burning Man*)

Ignis Aqua – Private commission, large-scale stainless steel installation

Life Force – Public memorial sculpture, San Leandro, CA

Multiple large-scale installations at Burning Man (ongoing since 2004)

SELECTED EXHIBITIONS & INSTALLATIONS

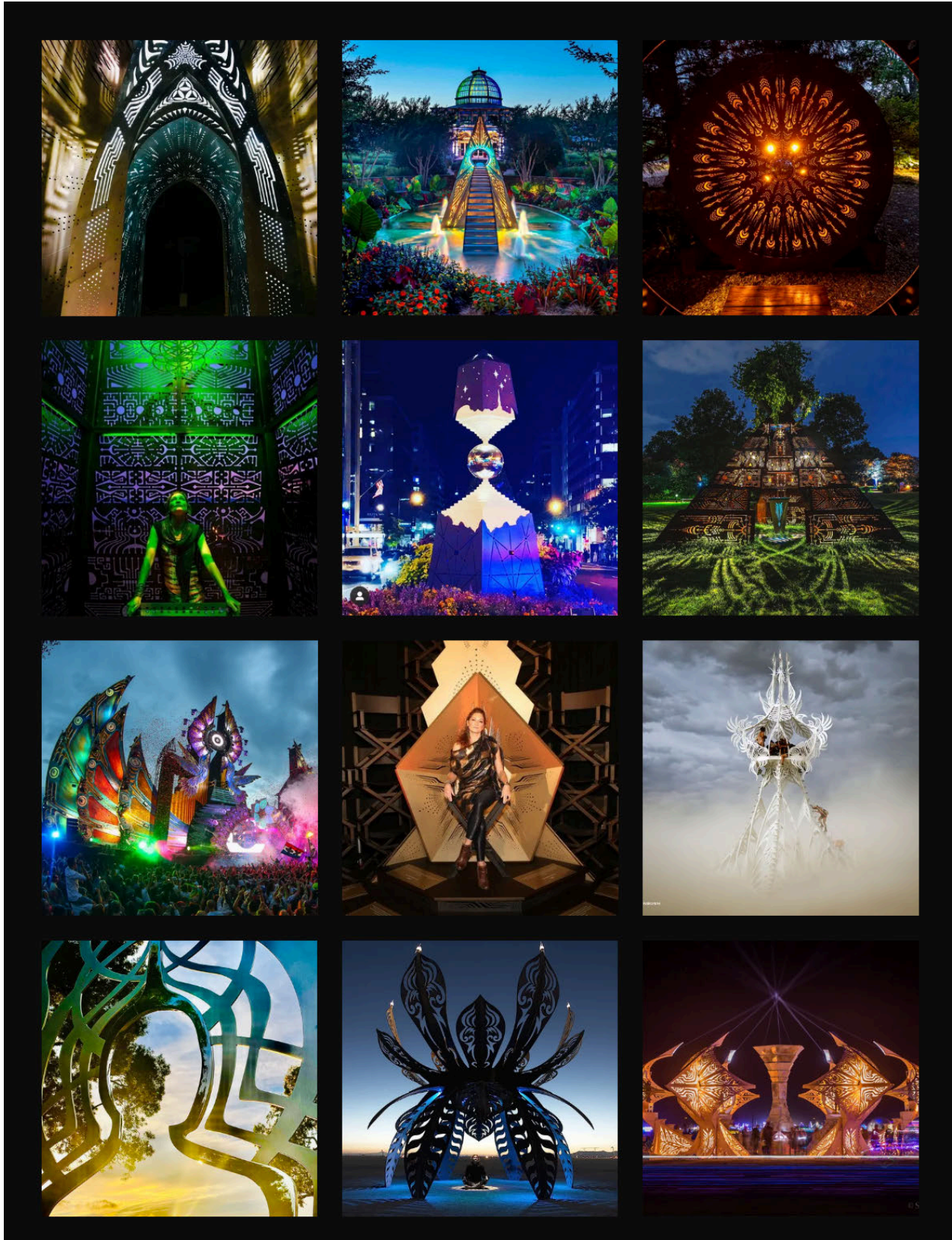
Exhibited internationally across the United States, Canada, South Korea, Mexico, Chile, and the Netherlands; presented in museums, civic plazas and public parks, international art fairs, and large-scale cultural programs.

AWARDS & RECOGNITION

National Citizen Artist Award – Americans for the Arts | Featured artist, *No Spectators: The Art of Burning Man* – Smithsonian Renwick Gallery | Sotheby's Burning Man Auction participant | TEDx Speaker (TEDxTulum)

PRESS & FEATURES

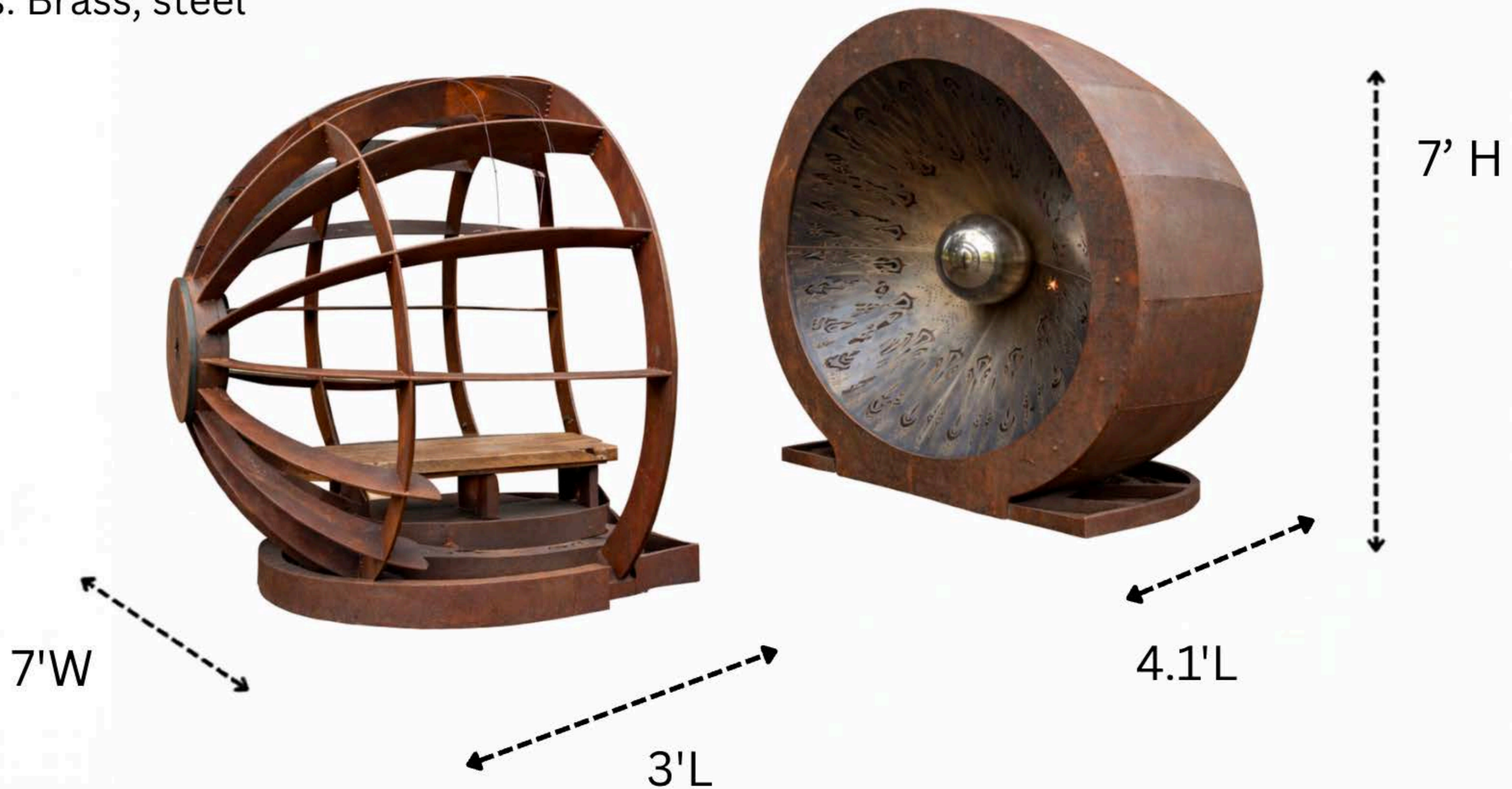
The New York Times | Smithsonian American Art Museum publications | Artsy | CODAworx | Hyperallergic

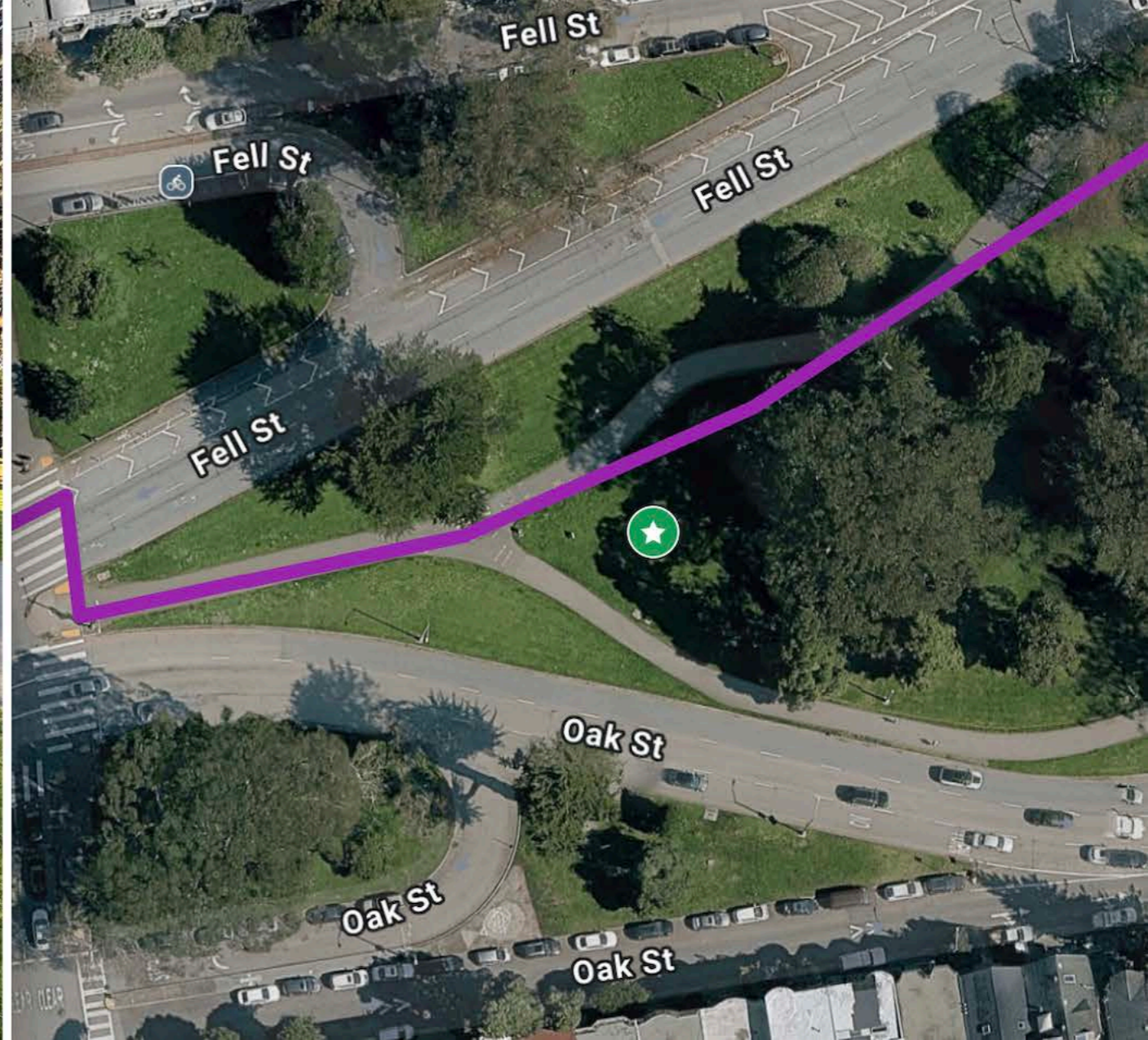


Kate Raudenbush Sculpture © Image Grid

Seed of Self

7' H x (3'+4.1') L x 7'W
Materials: Brass, steel









San Francisco Arts Commission
401 Van Ness Avenue
San Francisco, CA 94102

March 29, 2026

To the Members of the San Francisco Arts Commission,

On behalf of the San Francisco Recreation and Park Department, we are pleased to express our continued support for Big Art Loop and the ongoing installation of temporary, large-scale public artworks throughout San Francisco.

Our partnership with Big Art Loop reflects a shared commitment to activating public spaces in ways that are thoughtful, accessible, and responsive to the communities we serve. These installations enhance parks, waterfronts, and neighborhood open spaces by creating moments of curiosity, reflection, and connection.

We are encouraged by the continued expansion of artworks across Golden Gate Park, Lake Merced, Marina Green, and McLaren Park.

Current installations include:

- An Attempted Murder – Golden Gate Park, Panhandle Sign Area
- Seed of Self – Golden Gate Park, Panhandle West Entry
- VieB – Lake Merced Natural Overlook
- Penny the Goose – Lake Merced Parking Lot
- Launch Intention – Marina Green Triangle
- The Pusher – McLaren Park Overlook

Big Art Loop has proven to be a reliable partner, navigating permitting, engineering, and installation with care and professionalism. We respectfully encourage the San Francisco Arts Commission to continue supporting and approving this important work, which contributes meaningfully to San Francisco's public realm.

Sincerely,

Dana Ketcham

Dana Ketcham
Director of Property Management, Permits and Reservations
San Francisco Recreation and Park Department

3/26/26

San Francisco Arts Commission
401 Van Ness Avenue
San Francisco, CA 94102

To the Members of the San Francisco Arts Commission,

We are pleased to express our support for the public art program led by Big Art Loop in collaboration with Building 180.

This initiative brings thoughtful, large-scale temporary artworks into San Francisco's public spaces, creating moments of connection, curiosity, and reflection for residents and visitors alike. The work adds energy to neighborhoods and invites people to experience the city in new ways.

We especially appreciate the care and intention behind this program, from the community outreach to the coordination required to bring these installations to life. It reflects a genuine commitment to accessible, site-responsive public art that enhances our shared spaces.

We respectfully encourage the San Francisco Arts Commission to continue supporting and approving this important work.

Sincerely,

Amal K.

Amal's Deli (1416) Haight st.

Member, Board of Supervisors

District 5



City and County of San Francisco

BILAL MAHMOOD
馬百樂

San Francisco Arts Commission 401 Van Ness Avenue San Francisco, CA 94102

March 31, 2026

Dear Commissioners,

Supervisor Bilal Mahmood, representing District 5, submits this letter in support of temporary public art installations in San Francisco's public spaces.

District 5 includes highly active and diverse neighborhoods, where shared spaces like the Panhandle serve as important corridors for daily use and community connection. The thoughtful integration of temporary, large-scale artworks enhances these environments by supporting cultural expression, public engagement, and neighborhood vitality.

Proposals such as Attempted Murder and Seed of Self demonstrate a strong alignment with the character of the Panhandle, offering opportunities for both interaction and reflection. Initiatives like Big Art Loop further illustrate how temporary installations can activate public space in meaningful and accessible ways.

Supervisor Mahmood supports the continued advancement of these efforts as a way to foster a more vibrant, inclusive, and dynamic public realm.

Sincerely,

A handwritten signature in black ink, appearing to read "Bilal Mahmood".

Supervisor Bilal Mahmood

San Francisco Board of Supervisors

District 5

Member, Board of Supervisors

District 5



City and County of San Francisco

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Supervisor Bilal Mahmood

San Francisco Board of Supervisors

District 5



San Francisco Arts Commission
401 Van Ness Avenue
San Francisco, CA 94102

March 30th, 2026

To the Members of the San Francisco Arts Commission,

On behalf of Haight Street Art Center we are pleased to express our support for this public art project, including installations within The Panhandle, which is so connected to the community we serve. We too believe that free, accessible public art plays an important role in shaping how people experience and connect to shared spaces.

We support efforts that bring accessible, site-responsive artwork into public spaces, enhancing both the cultural landscape and the everyday experience of residents and visitors. At Haight Street Art Center, we provide a space that bridges communities through social activism and artistic expression. We are excited to be aligned with this type of ambitious planning that centers artists, and free public engagement with their work, as essential experiences for our city.

We support the work of Big Art Loop in helping to realize these installations across the city, contributing to a more vibrant, engaging, and connected San Francisco. We respectfully encourage the San Francisco Arts Commission to continue supporting and approving this important work.

Sincerely,

Sarah Rosedale

Deputy Director, Haight Street Art Center