

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 *

Valerie Theberge

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


Valerie Theberge is an American sculptor and mosaic artist based in the Washington, DC metropolitan area, known for her large-scale public art installations that transform glass and ceramic mosaics into fluid, organic forms. She studied painting and drawing at the San Francisco Art Institute before continuing her studies in China, where she focused on Chinese language, painting, and calligraphy, earning a certificate in 1992. She later lived in Hong Kong, where she trained with British artists and earned a Master's degree in Asian Studies from the University of Hong Kong in 1999.

Theberge's practice is shaped by a cross-cultural foundation developed through over a decade of work in East Asia, where her study of line, gesture, and energy continues to inform her sculptural language. Working primarily in mosaic, she explores the tension between permanence and movement, using a traditionally rigid medium to create forms that feel soft, dynamic, and alive.

Her work often engages themes of meditation, transformation, and the energy that animates the physical world. Through both sculpture and site-specific installations, she aims to shift the atmosphere of a place while inviting viewers into a more reflective and embodied experience.

Theberge has completed public and private commissions across mainland China, Hong Kong, Macau, India, and the United States. Notable projects include Continuum and Emerge in Reston, Virginia, as well as a series of independent sculptural works such as Transcendence, Totem, Talisman, and Boat. Her work frequently incorporates community engagement, integrating local context and participation into the creation process.

Resumes of all artists involved *

 Valerie Theberge...

 Add file

Phone Number of Artist *

██████████

Email Address of Artist *

██████@██████.██████

Artist Website

<http://www.valerietheberge.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 natural overlook near the meadow of Lake Merced, the landscape opens outward. Grasses shift with the wind, paths soften into the terrain and the horizon feels expansive and unbounded. 'V le B' - pronounced as three separate sounds: "vee luh bee," by Valerie Theberge enters this environment as a vertical counterpoint, a stacked form that rises gently while remaining grounded in its surroundings.

Set within the overlook, 'V le B' engages in a quiet dialogue with water, wind and sky. Its rounded, stacked forms echo the organic rhythms of the landscape, rising subtly among the cypress trees and responding to the movement of the environment rather than competing with it.

Circular openings within the sculpture frame shifting views of the lake and horizon, inviting moments of pause and reflection. As viewers move around the work, these apertures realign, creating changing compositions that mirror the experience of walking through the site itself. Rather than imposing on the landscape, the sculpture offers a moment of stillness, marking the space as one of balance, presence and connection to the natural world.

The surface of 'V le B,' composed of glass mosaic, mortar and grout, reflects and refracts the surrounding environment. Its palette draws from the tones of water, vegetation and sky, allowing the work to shift throughout the day as light changes and conditions evolve.

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

Yes. 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 *

V le B

Artwork Date *

MM DD YYYY

01 / 01 / 2025

Medium Description *

Materials: foam, fiberglass, mortar, grout, glass, steel.

V le B consists of 4 circular sections made from fiberglass and mosaics. The sections are mounted on a beam and attached to a base, which will be anchored or ballasted to the ground.

Installation Start Date *

MM DD YYYY

08 / 05 / 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 *


 Melgar - reccom...

 Pomeroy Center_...

 SF Arts Commis...

 Support for Big A...

 Cal-American_Le...

 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:

SF State University – Fine Arts Gallery, San Francisco State University – Fine Arts Programs, Parkmerced Residents Organization, Friends of Lake Merced, TPC Harding Park (Fleming Course), Paul D. Henderson, St. Thomas More School, The Brandeis School, Calvary Armenian Church, Congregation AmTikvah, Lake Merced Church of Christ, Holy Trinity Greek Orthodox Church

Scale drawing or model of the proposed project *



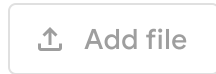
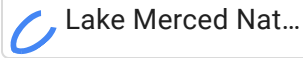
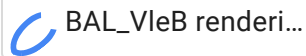


Image of proposed site *


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 composed of foam, fiberglass, mortar, grout, glass, and steel. These materials are layered and finished to create a durable exterior suitable for long term outdoor exposure.

The work is modular and fabricated as a series of individual components, each weighing approximately 70 lbs. These elements are designed to be stacked vertically over a central steel post, forming the full sculpture. The internal steel structure provides core support, while the exterior materials create the finished surface and visual form. The sculpture is secured to a steel base plate to ensure overall stability.

Assembly involves installing a central steel post into a poured in ground footing. Once the post is set, the modular components are lifted and placed sequentially to build the sculpture from base to top. No digital or non physical components are part of the artwork.

Maintenance plan for duration of display *

V le B was built for exterior placement. V le B requires no routine maintenance. It is constructed from durable, industrial-grade materials designed for long-term outdoor display. Since the sculpture will be on dirt/mulch no lawn maintenance is required. Big Art Loop will conduct routine inspections of the artwork.

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: VleB DATE MADE? 2025

DIMENSIONS: 10'H x 3.5' W x 1.5'D

ADDRESS/LOCATION: Lake Merced Natural Overlook: 37.72805, -122.48588

(“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: Valerie Theberge
Address: [REDACTED]
[REDACTED]
Email: [REDACTED]
Phone: [REDACTED]
SIGNATURE: [REDACTED]
DATE: 04/01/2026

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
L7JY7-FIJZE-YQKFP-RZQOS

DOCUMENT COMPLETED BY ALL PARTIES ON
02 APR 2026 01:57:54
UTC

SIGNER

VALERIE THEBERGE

EMAIL
VALERIE@THEBERGE.COM

SHARED VIA
LINK

TIMESTAMP

SENT
01 APR 2026 00:23:38

VIEWED
01 APR 2026 00:24:16

SIGNED
02 APR 2026 01:57:54

SIGNATURE



LOCATION
A rectangular box containing a completely blacked-out location.



Valerie Theberge

Washington, DC
www.valerietheberge.com

Artist Bio: Valerie Theberge studied painting and drawing at the San Francisco Art Institute before continuing her studies in China, where she focused on Chinese language and painting, earning a certificate in 1992. She later lived in Hong Kong, training with British artists and specializing in mosaic work, while earning a Master's degree from the University of Hong Kong in 1999. Her work spans projects across mainland China, Hong Kong, Macau, India, and the United States. She is currently based in the Washington, DC metropolitan area.

Artist Statement: Valerie Theberge's work explores the presence of energy within the physical world, translating subtle, meditative states into tangible form. Through sculpture, installation, and mural, she creates site-responsive works that invite reflection and connection. Working primarily in mosaic glass, she transforms a traditionally static medium into forms that feel fluid and dynamic. The tension between structure and movement is central to her visual language, expressed through color, line, and organic form.

Areas of Practice

- Large-scale sculpture
- Mosaic and mixed-media public art
- Site-responsive installations
- Experiential and meditative environments

Selected Sculptural Works

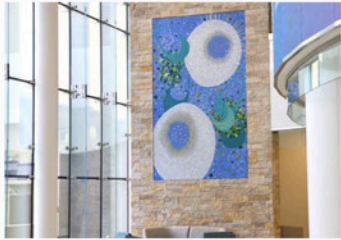
VLeB (Katzen Museum, Washington, DC)
Totem
Talisman / Talisman II
Golden Triangle: Meditative Trio
Triad
Absence and Presence

Selected Public Art & Installations

Continuum – Reston, VA
Flux – Reston, VA
Emerge – Reston, VA
Additional works across the United States and Asia

Education

San Francisco Art Institute – Painting and Drawing
University of Hong Kong – Master’s Degree
Certificate in Chinese Painting, China



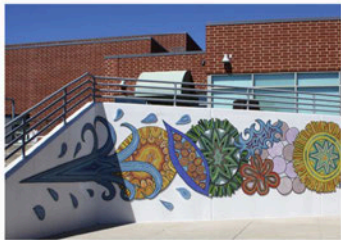
INOVA



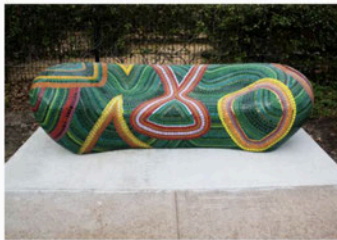
GARRISON ELEMENTARY SCHOOL, WASHINGTON
DC



BALLOU



GLENN DALE



BENCHES



BRENTWOOD



RECENT PROJECTS



YOLO



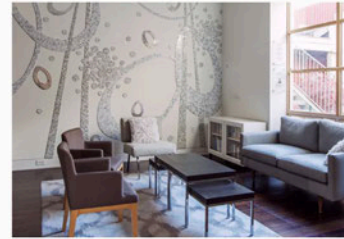
OUTDOOR SCULPTURE



SKATE PARK



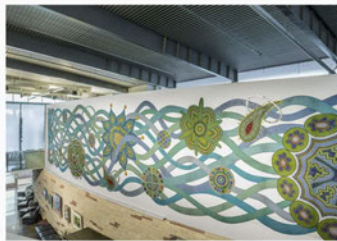
SCULPTURE



INTERIORS



STUDIO 3807



RIO VISTA



LAUREL SENIOR CENTER

Courtesy of <http://www.valerietheberge.com/>





VleB

10'H x 3.5'W x 1.5'D

Materials: foam, fiberglass,
mortar, grout, glass, steel.



3.5'W

10'H

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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 *

Lisa & Robert Ferguson

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

Mr. & Mrs. Ferguson are a collaborative artist duo whose work explores material experimentation, storytelling, and the intersection of industrial craft and visual narrative. Their practice is rooted in a shared commitment to learning through making, combining decades of experience across cinematography, welding, fabrication, and performance. Their projects reflect a deep curiosity about process, blending technical precision with creative expression to create works that are both structurally rigorous and conceptually engaging.

Lisa Ferguson is a freelance cinematographer with over 35 years of experience shooting and directing documentary, lifestyle, and reality programming. Her work spans network and cable television, film festivals, and corporate clients. Her background in visual storytelling informs the duo's artistic approach, bringing a strong sense of composition, narrative, and human connection to their work.

Robert Ferguson is the president of Ferguson Welding Service, a family business founded by his father. His company has contributed to major infrastructure projects, including pipeline systems for water districts, Caltrans projects, Tesla, and the Chase Center in San Francisco. In addition to his fabrication expertise, Robert has a background in theatre, where he built sets and performed in numerous productions across the Bay Area. He holds a degree in journalism and has worked as a radio news reporter and on-air DJ, contributing a multidisciplinary perspective to the duo's work.

Resumes of all artists involved *

 Mr_and_Mrs_Fer...

 Add file

Phone Number of Artist *

██████████

Email Address of Artist *

██

Artist Website

<https://www.mr-and-mrs-ferguson.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 Lake Merced, geese are part of the daily rhythm. They gather along the shoreline, move between water and land and exist as a constant, familiar presence within the landscape. Penny the Goose by Mr & Mrs Ferguson draws directly from this environment, transforming something ordinary into something unexpected.

By enlarging a commonly overlooked animal to a monumental scale, Penny the Goose invites a shift in perception. What is typically passed by becomes something to pause with. The sculpture reflects the character of the lake while adding a layer of humor, warmth and accessibility that resonates with a wide range of visitors.

Constructed from thousands of pennies, the work carries an additional layer of meaning. These small, everyday objects, often overlooked or discarded, are brought together to create something enduring and collective. The material echoes the themes of accumulation, value and transformation, turning individual units of currency into a shared visual experience. It also reinforces the idea that something modest can become monumental through intention and care.

Installed within the parking lot, the work operates as a point of arrival. It marks the transition between the built environment and the open, natural space beyond, creating a moment that is both grounding and playful. Rather than competing with the landscape, it complements it, echoing the presence of wildlife while offering a new way to engage with it.

There is a sense of familiarity in the work that makes it immediately approachable. It mirrors the informality of Lake Merced itself, a place shaped by routine, recreation and quiet observation. In this context, Penny the Goose becomes more than a sculpture. It becomes part of the environment's ongoing dialogue between people, place and nature.

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 ***

Penny The Goose

Artwork Date *

MM DD YYYY

08 / 01 / 2015

Medium Description *

Sculpture. Materials: Steel, pennies, epoxy. Steel and concrete with embedded pennies. Reclaimed coins are set directly into the concrete surface using a durable penny in concrete technique, with tinted and finished concrete to create depth, shading, and a feather like texture.

Installation Start Date *

MM DD YYYY

09 / 30 / 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 *


 Melgar - reccom...

 Pomeroy Center_...

 SF Arts Commis...

 Support for Big A...

 Cal-American_Le...

 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:


SF State University – Fine Arts Gallery, San Francisco State University – Fine Arts Programs, Parkmerced Residents Organization, Friends of Lake Merced, TPC Harding Park (Fleming Course), Paul D. Henderson, St. Thomas More School, The Brandeis School, Calvary Armenian Church, Congregation AmTikvah, Lake Merced Church of Christ, Holy Trinity Greek Orthodox Church


Scale drawing or model of the proposed project *

Scale_Drawing_P...


Add file


Image of proposed site *

 Lake Merced Par...

 Add file

Rendering of artwork in proposed site *

 Penny The Goos...

 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.

The sculpture is composed of steel and concrete with embedded pennies. Many of the pennies are reclaimed from the original version of the work, where they were previously adhered using epoxy. These coins are carefully removed, cleaned, and reused, preserving the original community contributions. The updated fabrication method embeds the pennies directly into the concrete surface, creating a more durable and long lasting exterior. The concrete is tinted and finished with subtle variations in tone to provide depth, shading, and a feather like texture across the form.

The artwork is fabricated in multiple components, including a steel base plate, main body, and a separate neck and head section. The base plate provides ballast and stability, while the internal steel structure supports the overall form.

Assembly is completed on site. The base plate is installed first, followed by placement of the main body, which is lifted at its engineered balance point. The neck and head section are then attached to complete the sculpture. All components are physical; there are no digital or non physical elements that make up the artwork.

Maintenance plan for duration of display *

Penny the Goose was designed for exterior installation. Since the sculpture will be on dirt, no lawn maintenance is required. Big Art Loop will conduct routine inspections of the artwork.

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

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 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: Penny The Goose, 2015

DIMENSIONS: 16'H x 19'W x 4'D

ADDRESS/LOCATION: Lake Merced Parking Lot: 37.72813, -122.49311

(“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.

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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: Lisa Ferguson
Address: [REDACTED]
Email: [REDACTED]@ [REDACTED]
Phone: [REDACTED]
SIGNATURE: [REDACTED]
DATE: 04 //01 / 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
IHPW5-Y6RJA-BBGCR-XQ4EU

DOCUMENT COMPLETED BY ALL PARTIES ON
01 APR 2026 19:14:46
UTC

SIGNER

EMAIL
LISA.FERGUSON@MR-AND-MRS-FERGUSON.COM

SHARED VIA
LINK

TIMESTAMP

SENT
01 APR 2026 00:36:06

VIEWED
01 APR 2026 00:37:16

SIGNED
01 APR 2026 19:14:46

SIGNATURE



Mr. & Mrs. Ferguson

(Lisa Ferguson & Robert Ferguson)

Artists | Fabricators | Multimedia Storytellers

Alameda, CA - www.mr-and-mrs-ferguson.com

OVERVIEW

Mr. & Mrs. Ferguson are a collaborative artist duo whose work explores material experimentation, storytelling, and the intersection of industrial craft and visual narrative. Their practice is rooted in a shared commitment to learning through making, combining decades of experience across cinematography, welding, fabrication, and performance. Their projects reflect a deep curiosity about process, blending technical precision with creative expression to create works that are both structurally rigorous and conceptually engaging.

ARTISTIC PRACTICE

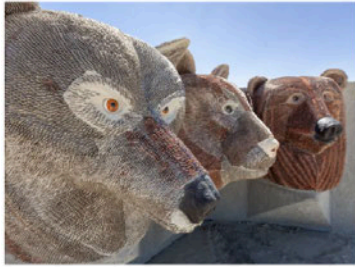
Their early works served as a foundation for exploring unconventional materials and techniques, with each project acting as an opportunity to experiment and evolve. Drawing from both industrial and cinematic disciplines, their collaborative practice bridges large-scale fabrication with narrative-driven thinking, resulting in work that feels both grounded and imaginative.

LISA FERGUSON – BIOGRAPHY

Lisa Ferguson is a freelance cinematographer with 42 years of experience shooting and directing documentary, lifestyle, and reality programming. Her work spans network and cable television, film festivals, and corporate clients. Her background in visual storytelling informs the duo's artistic approach, bringing a strong sense of composition, narrative, and human connection to their work.

ROBERT FERGUSON – BIOGRAPHY

Robert Ferguson is the president of Ferguson Welding Service, a family business founded by his father. His company has contributed to major infrastructure projects, including pipeline systems for water districts, Caltrans projects, Tesla, and the Chase Center in San Francisco. In addition to his fabrication expertise, Robert has a background in theatre, where he built sets and performed in numerous productions across the Bay Area. He holds a degree in journalism and has worked as a radio news reporter and on-air DJ, contributing a multidisciplinary perspective to the duo's work.



Rushmore



Lincoln Bear



Curious



Ursa Ravus



Ursa Novus



Ursa Mater



'Mum'



Prey



Bee or Not to Bee



Gilded



Ursa Major



Penny The Goose



Rosemary Bee



Sagebrush Bee



Fundraising for Burning Man

Photos courtesy of www.mr-and-mrs-ferguson.com

Penny the Goose

16'H

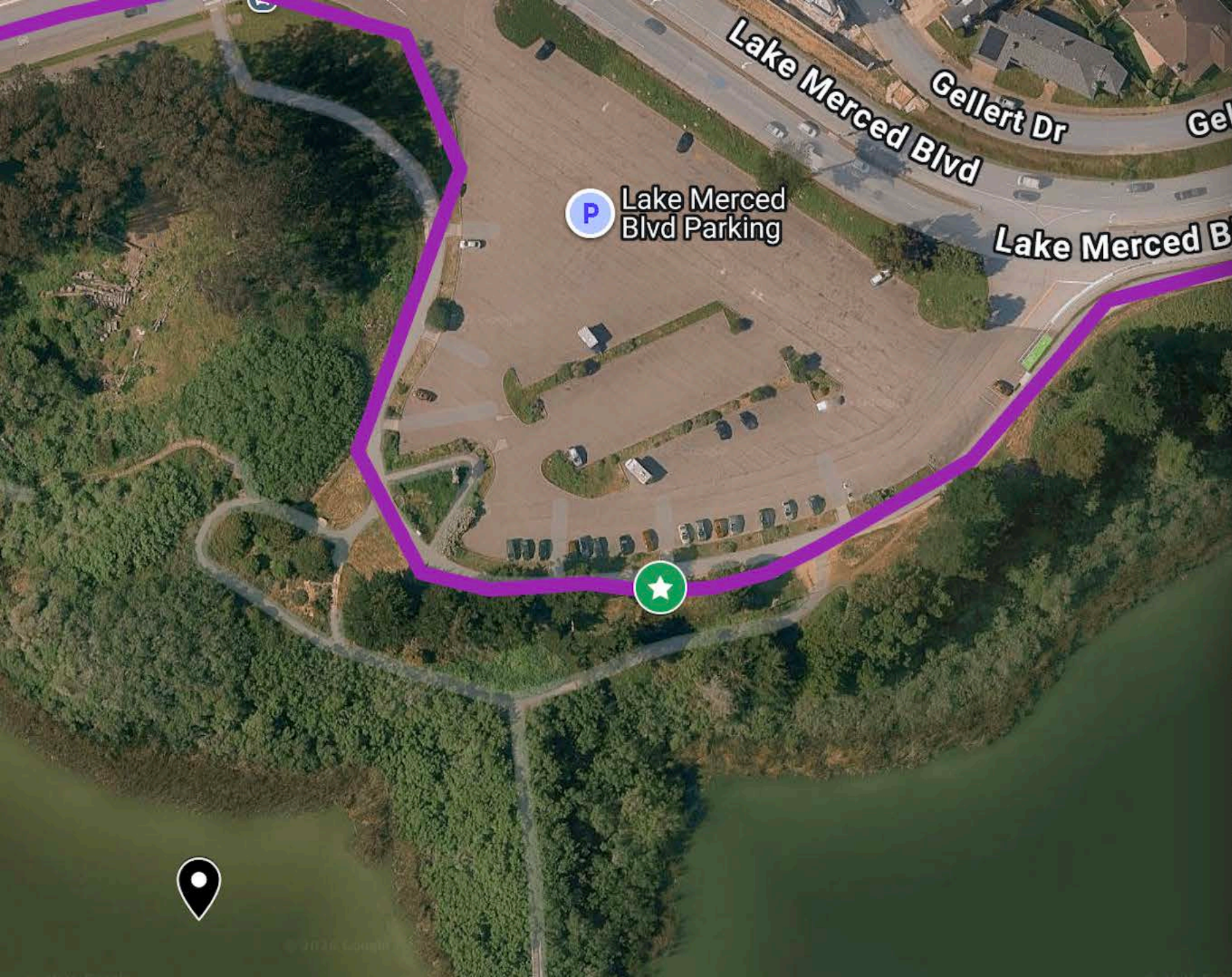
4' D

19'W

16'H x 19'W x 4' D
Materials: Steel, pennies, epoxy







Member, Board of Supervisors
District 7



MYRNA MELGAR

San Francisco Arts Commission
401 Van Ness Avenue
San Francisco, CA 94102
April 6th, 2026

Dear Commissioners,

I write to express my strong support for the proposed temporary public art installations at Lake Merced.

Lake Merced serves as a vital recreational and natural asset for District 7, offering residents and visitors a space for reflection, connection, and outdoor activity. The thoughtful integration of temporary, medium and large-scale artworks presents an opportunity to enhance this environment while preserving the integrity and character of the landscape.

The introduction of "VLeB" at the Lake Merced Natural Overlook is a well-considered addition that complements the surrounding environment and reinforces the site's quiet, contemplative nature. It encourages visitors to pause, engage more deeply with their surroundings, and experience the overlook in a meaningful and reflective way.

At the Lake Merced parking lot, "Penny the Goose" provides an approachable and engaging presence. Its scale and character create a welcoming moment for visitors, while thoughtfully reflecting the familiar presence of geese in the area.

I support the continued advancement of temporary public art initiatives at Lake Merced as a means of enhancing public space, fostering community engagement, and enriching the cultural landscape of District 7.

Thank you for your consideration.

Sincerely,

A handwritten signature in blue ink, appearing to read "Myrna Melgar".

Supervisor Myrna Melgar
San Francisco Board of Supervisors

City Hall • 1 Dr. Carlton B. Goodlett Place • Room 244 • San Francisco, California 94102-4689
• (415) 554-6516 Fax (415) 554-6546 • TDD/TTY (415) 554-5227 • E-mail:
Myrna.Melgar@sfgov.org



Chair

Scott E. Miller

San Francisco Arts Commission
401 Van Ness Avenue
San Francisco, CA 94102
April 6, 2026

Vice Chair

Mark Hazelwood

Dear Commissioners,

Treasurer

Steve Sirianni

On behalf of the Pomeroy Recreation and Rehabilitation Center, I am pleased to express our support for the continued advancement of temporary public art installations at Lake Merced.

Secretary

Seana Patankar

As an organization serving more than 150 employees and a broader community through our programs, we take an active interest in the surrounding environment and regularly engage with the Lake Merced area. In preparing this letter, I gathered input from our staff, and there is strong, consistent enthusiasm for the proposed artworks at both the Natural Overlook and the parking lot.

Board of Directors

Emily Boschetto
John Bruno
Beth Gregg
Christy Lai
Dyna Mendoza
Joe Mendoza
Jeanette Montarano
Sean O'Neill
Phillip Shamlan

For the Lake Merced Natural Overlook, VLeB emerged as the clear first choice. Staff noted that its use of color will stand out meaningfully against the landscape, particularly in a coastal environment where materials are prone to weathering. The piece offers a thoughtful visual contrast while maintaining a sense of calm that aligns with the overlook's character.

For the Lake Merced parking lot, Penny the Goose received equally strong support. Its scale, approachable presence, and photogenic quality were frequently mentioned. Many appreciated how the sculpture reflects the familiar presence of geese in the area, while also bringing a sense of movement and lightness, especially in the daily breeze and shifting sunlight.

Past Chair

Tanya Peterson

More broadly, visual arts are an important part of our work at the Pomeroy Center, and we have seen firsthand how public art can enhance daily experience and foster connection. Our team regularly walks along Sloat Boulevard toward the beach, and the recent installations along that route have already contributed meaningfully to the experience of the area.

Community Council

Giorgi Tsekavava

We support the continued integration of temporary public art at Lake Merced as a way to enrich the environment, engage the community, and strengthen the cultural landscape of District 7.

Directors Emeritus

David F. Elgart

Chief Executive Officer

David Dubinsky

Sincerely,

David Dubinsky
Chief Executive Officer
Pomeroy Recreation and Rehabilitation Center

Contributions are tax deductible, Federal ID#94-1394025. The Center is a Non-profit organization chartered by the State of California.



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 29, 2026

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Sincerely,

Dana Ketcham

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



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ՌԿՍԱՆՆԱ ՄՍՐԼԵԱՆ ՄԱՆԿԱՍՍՈՒՐ
ST. GREGORY ARMENIAN APOSTOLIC CHURCH
KROUZIAN - ZEKARIAN - VASBOURAGAN ARMENIAN SCHOOL
OVSANNA MISSELIAN PRESCHOOL

825 Brotherhood Way, San Francisco, CA 94132 • Tel (415) 586-8686 • kzvoffice@kzv.org • www.kzv.org

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

March 24, 2026

To the Visual Arts Committee,

On behalf of KZV Armenian School, we are delighted to express our strong support for the proposed Big Art Loop installations at Lake Merced.

Lake Merced holds a special place in the life of our community. For many of our students and families, it is a space associated with beauty, peace, reflection, and connection to the natural world. The introduction of thoughtful and inspiring public art in this setting would further enrich that experience, creating new opportunities for visitors of all ages to engage with the landscape in meaningful and memorable ways.

We are especially excited by the way these proposed sculptures respond so thoughtfully to the site. One invites viewers to slow down, pause, and take in the surrounding environment with fresh eyes. The other, a reimagined goose formed from coins, feels especially compelling in a setting already so alive with birds, movement, and natural beauty. It is both imaginative and approachable, while also encouraging reflection on themes of value, community, and shared human experience.

As a school deeply committed to education, culture, history, and the arts, we believe that public art plays an important role in shaping vibrant and thoughtful communities. It has the power to spark curiosity, inspire conversation, and create moments of wonder outside of traditional learning spaces. For young people especially, encountering art in everyday public settings can be both meaningful and transformative.

We are grateful for the vision behind Big Art Loop and for the continued effort to bring accessible, high-quality public art to neighborhoods and public spaces throughout San Francisco. We are proud to support these proposals for Lake Merced and believe they would make a beautiful and valuable addition to this treasured community space.

Sincerely,

Grace Andonian
KZV Armenian School
Principal



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

To the Visual Arts Committee,

Some of the most meaningful encounters with art happen when you are not looking for it.

Lake Merced is one of those rare places in San Francisco where people come not for programming or spectacle, but for air, space, and quiet continuity with the natural world. Introducing sculpture into this environment does not detract from that experience. When done thoughtfully, it sharpens awareness. It gives people a reason to pause, to notice, and to return.

The proposed Big Art Loop installations understand this balance. Each work engages directly with the conditions of the site rather than sitting apart from it.

At the overlook, one sculpture rises in soft, rounded forms that echo the movement of wind and water. Its openings frame the horizon in shifting ways, offering visitors a chance to see the landscape with renewed focus. It does not interrupt the setting. It reveals it.

Penny the Goose operates differently, but with equal sensitivity. Built from thousands of coins and shaped as a monumental Canadian goose, it reflects the life already present at Lake Merced. It is immediately recognizable, yet materially unexpected. In a place where real geese gather and migrate, the work creates a moment of recognition that evolves into reflection on value, accumulation, and shared effort.

Both works are created by women artists and expand representation within San Francisco's public art landscape. Their presence at Lake Merced reinforces the idea that cultural investment should extend beyond the city's busiest corridors and into spaces where people engage with the city in quieter, more personal ways.

Bringing work like this to Lake Merced affirms that art belongs not only where crowds gather, but where attention deepens.

I support the proposed installations and appreciate the continued effort to bring thoughtful, site aware public art to all parts of San Francisco.

Thank you for your consideration,

A handwritten signature in black ink that reads "Cassandra Costello". The signature is written in a cursive, flowing style.

Cassandra Costello
CEO & Executive Director
San Francisco Zoo & Gardens
1 Zoo Road
San Francisco, CA 94132



San Francisco Arts Commission

401 Van Ness Avenue

San Francisco, CA 94102

To the Visual Arts Committee,

On behalf of Cal-American, I am pleased to express my support for Big Art Loop and the proposed sculpture installations at Lake Merced.

The introduction of VLeB at the Lake Merced Natural Overlook feels especially well considered. Its presence complements the landscape and enhances the quiet, reflective quality that defines the overlook. It offers an opportunity for visitors to pause, take in their surroundings, and engage with the site in a more meaningful way.

At the Lake Merced parking lot, Penny the Goose brings a sense of lightness and approachability. Its scale and character will create a welcoming and memorable moment for visitors, while playfully acknowledging the geese that are so familiar to the area.

We support the continued stewardship, care, and thoughtful approach that Big Art Loop and Building 180 bring to public art in San Francisco. Their work contributes to a stronger connection between people and place, and we are excited to see these installations become part of the Lake Merced experience.

Thank you for your consideration.

Sincerely,

Jessica Vazquez

Jessica Vazquez
Regional Manager
Cal-American