

## Mural Design Information Form

LEAD ARTIST

ADDRESS

CITY

STATE  ZIP CODE

EMAIL  PHONE

---

PROJECT COORDINATOR

ADDRESS

CITY

STATE  ZIP CODE

EMAIL  PHONE

---

SPONSORING ORGANIZATION

ADDRESS

CITY

STATE  ZIP CODE

EMAIL  PHONE

FUNDING SOURCES

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PROPOSED SITE (address, cross street )

DISTRICT

|                                                                                                         |                                                                                          |
|---------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
| MURAL TITLE                                                                                             | Pintados                                                                                 |
| DIMENSIONS                                                                                              | 80' x 40' across 4 walls                                                                 |
| ESTIMATED SCHEDULE (start and completion dates)                                                         | January 2027 - August 2027                                                               |
| 1. Proposal (describe proposed design, site and theme. Attach a separate document if needed).           | This mural draws inspiration from traditional tatak drawings rendered across four walls. |
| 2. Materials and processes to be used for wall preparation, mural creation and anti-graffiti treatment. | This will use primer, spray paint, and anti-graffiti coating.                            |
| 3. List individuals and groups involved in the mural design, preparation and implementation.            | Cheyenne Concepcion<br>The John Stewart Company                                          |

**Attach the following documents to this form:**

1. Lead artist's resume/qualifications and examples of previous work
2. Three (3) letters of community support
3. Letter or resolution approving proposal from city department **or**;
4. Letter of approval from private property owner along with Property Owner Authorization Form
5. Signed Artist Waiver of Property Rights for artwork placed upon city property **or**;
6. Signed Artist Waiver of Proprietary Rights financed in whole or in part by city funds for artwork placed upon private property
7. Maintenance Plan (including parties responsible for maintenance)
8. Color image of design
9. One image of the proposed site and indicate mural dimensions

**Cheyenne Concepcion**

cheyenneconcepcion.com

[studio@cheyenneconcepcion.com](mailto:studio@cheyenneconcepcion.com) | [@cheyenneconcepcion](https://www.instagram.com/cheyenneconcepcion)

Born Los Angeles, CA, 1991. Lives San Francisco, CA.

**PROFESSIONAL****Principal**, Studio Concepcion LLC, San Francisco + New York | 2021 - Present**Engagement Consultant**, "Shaping Legacy", HR&A & SF Arts Commission | 2024 - 2025**Consultant**, Community Planning, Arts & Culture, TODCO, SF, CA | 2024 - 2026**Associate Director, Cultural Planning, Design & Placemaking** at DVDL, New York, NY | 2023 - 2024**Artistic Director** at New Monuments Taskforce, SF, CA | 2020 - 2024**Designer at Spiegel Aihara Workshop**, SF, CA | 2019 - 2021**EDUCATION**2019 Master of Landscape Architecture, University of California Berkeley, *Full-ride scholar, ELD Fellow*2014 Bachelor of Urban Studies & Planning, University of California San Diego, *Provost Honors***PUBLIC ART COMMISSIONS**2026 *Future Heirlooms, Carried Forward* at Avalon Pleasanton (*forthcoming 8/26*) | Pleasanton, CA

2025 Series of Public Art Commissions at The Sophie Maxwell Building | Power Station, SF, CA

*Future Heirlooms*, Permanent Interior, Lobby Entrance*Power in Community*, Permanent Interior, Co-working Lounge*Stacked Earth*, Permanent Interior, Lobby Elevator Terminal*Story of Sophie Maxwell*, Permanent Interior, Lobby Corridor2024 *Private Realm*, Invited Artist Commission, Shortlisted | Lighthouse Works, Fishers Island, NY2022 *Disappearing St. Malo*, Temporary Installation | Socrates Sculpture Park, New York, NY2021 *Triumph of a Woman*, Temporary Installation for Monument as Living Memory | YBCA, SF, CA**SOLO & TWO-PERSON EXHIBITIONS**2025 *FIAT LUX*, FLW Martin House | Toshiko Mori Pavillion, Buffalo, NY, October 20252023 *Cheyenne Concepcion & Estelle Maisonnott*: Quinn Emanuel Artist Residency NYC | High Line Nine Galleries, New York, NY, October 2023**AWARDS, FELLOWSHIPS, RESIDENCIES**2025 Creative Residency, *Frank Lloyd Wright Martin House* | Buffalo, New York2024 Open Studio Residency, *Haystack School of Craft* | Deer Isle, Maine2024 Public Art Residency, *MakerPark NYC* | Brooklyn, New York2023 Meantime Artist in Residence with NMTF, *ICASF* | San Francisco, CA2023 Artist in Residence, *Quinn Emanuel Arts Foundation* | New York, NY2022 Annual Fellow, *Socrates Sculpture Park* | Long Island City, NY

2022 New York Community Trust Van Lier Fellow | New York, NY

2021 Shaping the Past Fellow, *Monument Lab & Goethe Institut* | San Francisco, CA2020 Public Participation Fellow, *YBCA* | San Francisco, CA2019 National Fellow, *Monument Lab* | Philadelphia, PA2019 Excellence in Design Award, *UC Berkeley Dept of Landscape Architecture* | Berkeley, CA2019 Graduate Opportunity Fellow, Full Ride Scholarship 2016-19, *UC Berkeley* | Berkeley, CA

**GROUP EXHIBITIONS**

- 2025 Looped In, *PALLAS Gallery* | San Francisco, CA
- 2025 FIBER 2025, *Silvermine Galleries* | New Canaan, CT
- 2025 Southeast Asian Diaspora Resiliency, *Horton Art Gallery* | Stockton, CA
- 2024 ARTFWD Northern California, *MarinMOCA* | Novato, CA
- 2024 Considering January, *Patricia Sweetow Gallery* | Los Angeles, CA
- 2022 Socrates Annual: Sink or Swim, *Socrates Sculpture Park* | Long Island City, NY
- 2021 Modelando El Pasando, *Goethe Institut* | Los Angeles, CA
- 2021 New Monuments Must, *SF Urban Film Festival* | San Francisco, CA
- 2020 Public Participation Fellows Show, *YBCA* | San Francisco, CA
- 2019 Borderlands Archive at Museum of Capitalism, *Anna and Stephen Kellen Gallery* | New York, NY
- 2018 Resist, Release, *Code & Canvas Gallery* | San Francisco, California, US
- 2018 Re-reimagined, *Worth Ryder Gallery* | Berkeley, California, US

**TALKS, LECTURES, WORKSHOPS**

- 2025 *Stories About Place Lecture*, UC Davis Department of Landscape Architecture | Davis CA
- 2023 *Invited Public Art Workshop*, Rainin Foundation x Headlands Center for the Arts | Sausalito, CA
- 2022 *Emerging Designer Showcase*; WantedDesign Manhattan x ICFF | New York, NY
- 2022 *Braided Strategies for a Collective Future*; Panel Discussion, Goethe Institut | Los Angeles, CA
- 2022 *Stories About Place Lecture*, NYU AAP | New York, NY
- 2021 *Cheyenne Concepcion & NMTF*; Worlding Protocol Festival | San Francisco, CA
- 2021 *Artist talk, The Relic Report*, LitQuake Literary Festival | San Francisco, CA
- 2021 *Artists Supporting Women*, Art Builds Community | Santa Clara County, CA
- 2021 *Transformers in Public Art Series*, Detroit Cultural Planning Initiative | Detroit, MI
- 2021 *Womxn who Lead x Mujerxs en Accion*, Paseo Artistico | San Francisco, CA
- 2021 *Marble & Media Lab, Workshop Leader*, Zero1 Art + Technology | San Francisco, CA
- 2021 *Artist Talk, New Monuments Taskforce*, SF Urban Film Festival, YBCA | San Francisco, CA

**WRITING + PUBLICATIONS**

- 2025 "The SFAC Equity Audit: Monuments & Memorials," Contributing Consultant, San Francisco Arts Commission 'Shaping Legacy' Initiative
- 2024 "The Case for Destruction," NMTF Co-editor & Thought Leader Essay  
FORWARD by Forecast Public Art,
- 2020 "The Relic Report Vol. 1 & Vol. 2," Monument Lab & Goethe Institute
- 2020 "Shifting Public Spaces," Monument Lab Bulletin
- 2019 "The Borderlands Archive" Masters Landscape Architecture Thesis  
Advisor, Richard Hindle, UC Berkeley Dept of Landscape Architecture
- 2019 "Edge Conditions," Monument Lab Bulletin
- 2018 "Cataloging Connection," UC Berkeley Global Urban Humanities

**SELECTED PRESS**

- 2025 The Peacock Chair and the Black Experience. THE NEW YORK TIMES. By James Thomas.  
June, 19, 2025
- 2023 Cheyenne Concepcion is decolonizing public art through visual story telling. VOGUE  
Philippines by Celine Mallari, January 3, 2023
- 2022 Your New York November Art Guide | Socrates Sculpture Park. HYPERALLERGIC by  
Billy Anania, October 27 2022

- 2022    Staying Afloat: Socrates Sculpture Park displays five installations addressing the urgency of climate change ARCHPAPER by Trevor Schillaci, October 7, 2022
  
- 2022    Design Edit: NYC Design Finds You Should Know About NY Mag's Curbed by Diana Budds, September 23, 2022
  
- 2022    A Filipino American Designer is Reclaiming the Peacock Chair NY Mag's Curbed by Diana Budds, May 19, 2022
  
- 2022    New York Design Week, We Missed You, Here are our Faves Sight Unseen by Jill Signer, May 26, 2022
  
- 2020    Artist-Led Task Force Wants SF to Rethink Approach to Public Monuments KQED by Chloe Veltman, October 5, 2020

**FUTURE HEIRLOOMS (in-situ)**

Medium: Brass, Steel, Chain, Stone

Dimensions: 11' 6" x 5'5" x 4" (2)

Date: October 2025

Commissioning Agency: Associate Capital (renamed Fifth Space), developer of Sophie Maxwell Building

Budget: \$39,900

Shown in-situ at the entrance of the building. Future Heirlooms honors Sophie Maxwell's legacy and the three generations of San Francisco stewardship, community care, advocacy, and soft power that she and her family embody. Inspired by Sophie's impeccable personal style – a form of communication unique to her – this work translates feminine adornment into architecture.

**FUTURE HEIRLOOMS (detail)**

Medium: Brass, Steel, Chain, Stone

Dimensions: 11' 6" x 5' 5" x 4" (2)

Date: October 2025

Commissioning Agency: Associate Capital (renamed Fifth Space), developer of Sophie Maxwell Building

Budget: \$39,900

Crafted from brass, steel, chain and stone, the installation draws from feminine ornamentation to express strength that is neither loud nor domineering. Its draped forms evoke necklaces passed between generations of mothers, daughters, and granddaughters: treasures that hold stories as much as value. Here, those gestures are scaled and multiplied, transforming intimate objects into symbols of communal resilience.

**STACKED EARTH (in-situ)**

Medium: Hand Pressed Ceramic Tile, Stainless Steel

Dimensions 17' x 11'

Date September 2025

Commissioning Agency: Associate Capital (renamed Fifth Space), developer of Sophie Maxwell Building  
Budget \$30,900

Stacked Earth is a minimal and timeless reflection on the land beneath our feet – and the many histories it holds. Through a precise geometric arrangement of espresso and amber tiles, the work honors the ancestral Bay and the movement of water that once defined this shoreline. Long before the rise of industry, this site existed in the tides; over time, it was filled, shaped, and reshaped by human hands. The artwork acknowledges that transformation without erasure.

**POWER IN COMMUNITY (in-situ)**

Steel, Aluminum, Wood, Found steel wheels and gears, Paint, Archival photos

18' x 6' 8" x 4"

October 2025

Commissioning Agency: Associate Capital (renamed Fifth Space), developer of Sophie Maxwell Building

Budget \$14,700

Power in Community is a site-specific tribute to the people who built San Francisco – and to the workers who once powered this very place. Composed of found objects sourced directly from the decommissioned power plant site, alongside wood and metal replicas, the installation preserves the industrial DNA of the building and reactivates its history. Worn wheels, gears, and pulleys become visual anchors for storytelling: each object evokes the hands and trades that shaped the city from the ground up.

**POWER IN COMMUNITY (detail)**

Steel, Aluminum, Wood, Found steel wheels and gears, Paint, Archival photos

18' x 6' 8" x 4"

October 2025

Commissioning Agency: Associate Capital (renamed Fifth Space), developer of Sophie Maxwell Building  
Budget \$14,700

Embedded within several of the circular forms are archival photographs of generations of laborers – electricians, welders, engineers, and operators whose skilled work kept the lights on and the infrastructure moving. These images transform machinery into memory, connecting the building's past purpose to its present role as workforce housing. The installation underscores a deeply place-based identity: this is a home for today's workers, built on the legacy of those who came before.



## THE STORY OF SOPHIE MAXWELL

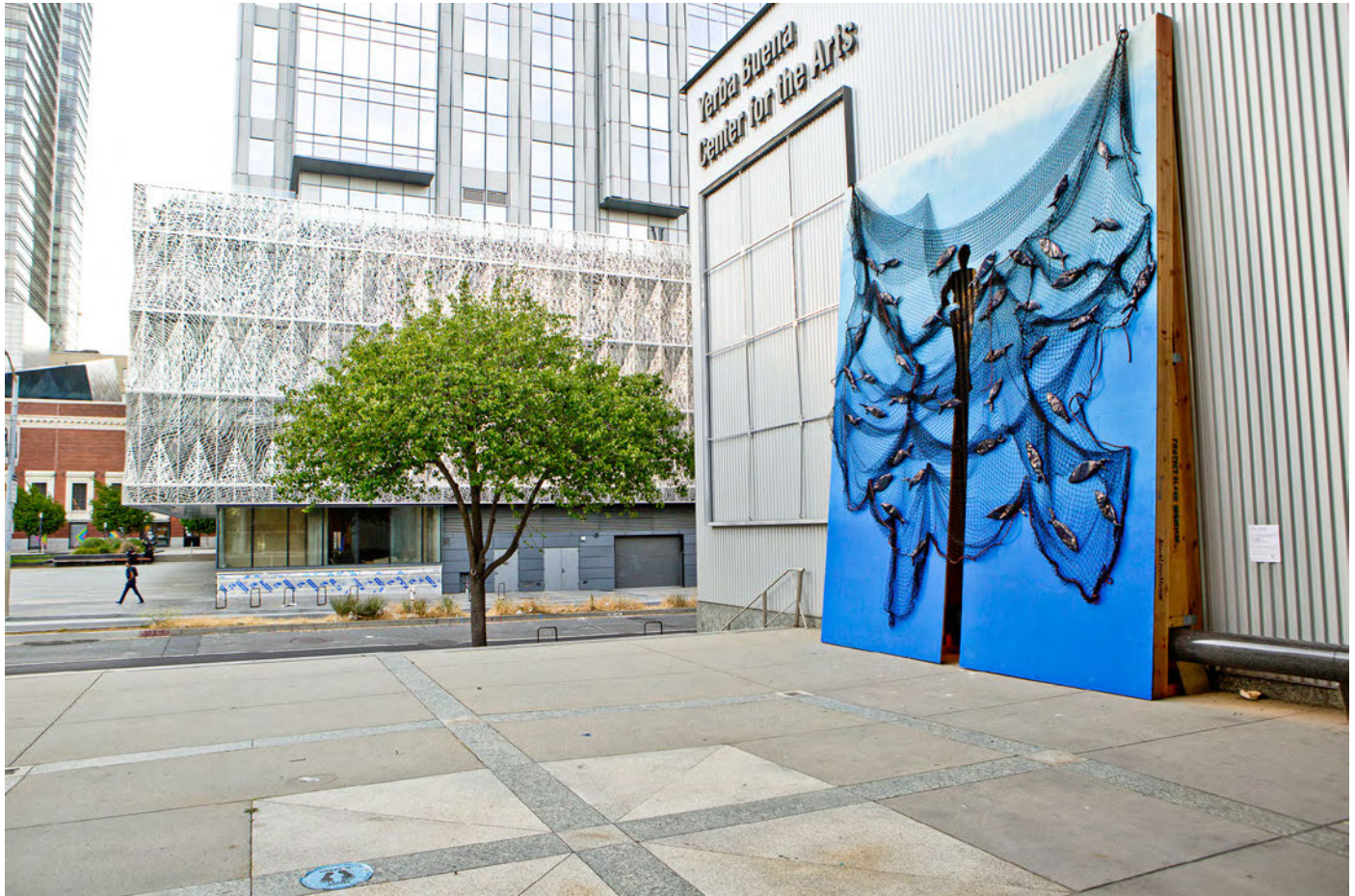
Medium: Vinyl

Dimensions: 140" x 85"

Year: 2025

Commisisoning Agency: Associate Capital (now Fifth Space), developer of Sophie Maxwell Building  
Budget \$5,000

The Story of Sophie Maxwell is a graphic mural designed to honor a leader whose advocacy transformed this site and the community surrounding it. Drawing from extensive site research, the artwork centers the history embedded in this land by incorporating a 1908 SANBORN Fire Insurance map – a document revealing the site's early life as a sugar refinery long before it became a power plant. This historic mapping becomes both backdrop and evidence: a reminder that the ground has always been shaped by industry and reinvention.



### **TRIUMPH OF A WOMAN**

Medium Woven Textile Sculpture on Wooden Board

Dimensions 25' x 40' x 8'

Date June 2021

Commissioning Agency: YBCA

Budget \$6,800

The textile sculpture makes use of an ordinary fishing net, handsewn bangus, paint, and the sun and wind to convey a softer, ephemeral, and personal testament of triumph. With this work, I speak to the need to tell our own stories as a form of resistance, of activism, of place-making, and of changing the narrative. The soft, ephemeral sculpture that uplifts a family story from my Grandmother's childhood in the Philippines. It is a story of her adventurous and playful spirit, characteristics that ultimately led to her triumph.

**FIAT LUX (in-situ)**

Medium: Cyanotype printed textiles, vinyl, wood

Dimensions: 57' x 47' x 12'

Year: 2025

Commissioning Agency: Frank Lloyd Wright Martin House

Budget \$8,200

FIAT LUX or 'let there be light' is a temporary site specific immersive installation that explores Frank Lloyd Wright's use of light as a primary medium. I immerses the audience into the composition by combining cyanotype sun-printed textiles with the enveloping motif of a Martin House original blueprint which is organized by a grid. Drawing upon my heritage, I employ the bold visual language of Binakol weaving—a traditional Filipino textile also characterized by a grid which creates geometric optical illusion patterns holding deep religious significance and a connection with light and nature, just like Wright's architecture.

**DISAPPEARING ST. MALO**

Medium Wood, Nylon Nets, Woven Mylar

Dimensions 22' x 9' x 17'

Date 2022-2023

Commissioning Agency: Socrates Sculpture Park

Budget \$18,000

Disappearing St. Malo is site-specific architectural installation that reimagines the Filipino Bahay Kubo and creates a Pinoy platform for collaborative creative exchange. As an installation, like the Manila Men before me, I construct the pavilion in the bahay-kubo style with the materials I have readily available: wood, mylar, nylon nets. The meandering silver mylar also recalls the site's industrial past and that connection to climate change.



Youtube: <https://youtu.be/5-tkiRYhw7Q?si=A4uHq8JgeA77TVVu>

**DEPARTURES AT DISAPPEARING ST. MALO: A three-act performance activation of for Filipino American History Month by Atlantic Pacific Theatre, Michael Salgarolo, Kapwa Yoga**

Social Practice, Public Art, Community Engagement

Dimensions N/A

October 2022

Institution/Agency: Socrates Sculpture Park

Occurring in three acts, Departures seeks to uplift the work of three New York based Filipino-American artists and activate Fil-Am history and stories within the installation. In Act One, historian and scholar Dr. Michael Menor Salgarolo reads St. Malo's Unexpected Legacy outlining St. Malo's radical vision. In Act Two, Atlantic Pacific Theater performs "nothing is tubig is nothing is tubig" a short play by Claro de los Reyes. To close out the program, in Act Three, Kapwa Yoga's Paul Jochico hosts a movement and mindfulness workshop centered on the indigeneous Filipino wisdom of KAPWA, or shared inner self.

967 Street LP – Public Art | JSCo, BHPMSS, MOHCD  
967 Mission St, San Francisco CA 94103

## PROFESSIONAL REFERENCES

### **Tina Chang**

Managing Director of Development, Fifth Space (Associate Capital)  
tc@fifthspace.com

Tina oversees the development strategy for the Dogpatch's Power Station development project and guided the vision for the Sophie Maxwell Building, all the way down to the art. For Fifth Space and we worked closely to develop site-specific, culturally resonant and honorable public artworks that complement the architecture while also providing public benefit and inspiration to the future workforce housing site.

### **Ryan Jang**

Principal, LMS Architects  
RJang@lmsarch.com

Ryan was the lead architect for the Sophie Maxwell Building project with LMS and intentionally carved out space for a local artist like myself. Building off what Ryan and his team created, I was able to integrate art seamlessly into the architecture to complement their vision.

### **Kerim Harmanci**

Gallery Director, 6M Community Arts / TODCO  
kerim@6mcommunityarts.org

Kerim is a former colleague who I worked closely with to establish the 6M Community Arts program and gallery at 6th and Mission in the groundfloor of the Bayanihan House. We collaborated extensively when I developed TODCO's vision and implementation strategy for their community arts program as a consultant. From idea, to creating program budgets and programming, we worked together closely on initiatives that would best serve the SOMA community and utilize arts to uplift SOMA's Sixth Street.



September 2, 2026

San Francisco Arts Commissioners:

I am writing in support of the public art piece, *Pintados*, by Cheyenne Concepcion at the new 967 Mission St building.

6M is located less than a block from the location of the artwork, and the installation of this piece will bring more visual arts engagement and cultural programming to Sixth Street, a mission our organization shares. We look forward to seeing its completion.

Thank you,

A handwritten signature in black ink that reads 'Kerim Harmanci'. The signature is fluid and cursive, with a small dot above the 'i' in 'Harmanci'.

Kerim Harmanci

Gallery Manager

6M Community Arts



September 2, 2026

San Francisco Arts Commissioners:

I am writing in support of the public art piece, *Pintados*, by Cheyenne Concepcion at the new 967 Mission St building.

This new building is just a short walk from Curry Senior Center. We look forward to seeing this building help promote wellness for seniors, a mission our organization also strives toward. This art will help seniors and all residents of the area take pride in their neighborhood.

Thank you,

A handwritten signature in grey ink, appearing to read "P. Gerson", followed by a long horizontal line extending to the right.

Phillip Gerson, MFA (He/Him)

Arts and Technology Program Manager

Curry Senior Center



September 8, 2026

San Francisco Arts Commissioners:

I am writing in support of the public art piece, *Pintados*, by Cheyenne Concepcion at the new 967 Mission St building.

SOMA Pilipinas, San Francisco's Filipino Cultural Heritage District, supports the creation of public art in SOMA, and we are pleased that this piece will further this mission.

Thank you,

Tetet Naval

Community Engagement Coordinator

SOMA Pilipinas - Filipino Cultural Heritage District



September 2, 2026

San Francisco Arts Commissioners:

I am writing in support of the public art piece, *Pintados*, by Cheyenne Concepcion at the new 967 Mission St building.

The John Stewart Company is thrilled to be building this much needed senior housing, and we are so excited to have Cheyenne beautify it with her work.

Thank you,

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

Holly Armstrong

Project Manager

The John Stewart Company



September 8, 2026

Dear Commissioners,

As the owners of 967 Mission, please accept this letter of approval and support for installation of the new mural by Cheyenne Concepcion on the side of our building. As the vice president of development at the John Stewart Company, I was asked to present this letter of support for the mural.

We are pleased to give our full permission to have this mural on the side of our building.

Best,

A handwritten signature in blue ink, which appears to read 'Catherine Etzel', is placed below the word 'Best,'.

Catherine Etzel

Vice President of Development

The John Stewart Company

## Waiver of Proprietary Rights

### for Artwork Placed Upon PRIVATE PROPERTY under VARA and CAPA

The artist, **Cheyenne Concepcion**, has designed a work of visual art ("the Artwork") as described below. The Artwork will be located at the address below, with consent from **967 Mission, LP** (hereinafter referred to as the "Property Owner").

DESCRIPTION: [type, mural, medium]:

Painted mural on side of 967 Mission senior housing building

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TITLE, DATE: Pintados, 2027

DIMENSIONS: 40' x 80' across 4 walls

ADDRESS/LOCATION: 967 Mission, San Francisco, CA 94103

As a condition of the Property Owner's approval and authorization to create the Artwork on the Property, Artist agrees to waive and does hereby waive voluntarily all rights to attribution and integrity with respect to the Artwork 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 (collectively "Moral Rights Laws"), with respect to the Artwork, its display, removal from display, exhibition, installation, conservation, storage, study, alteration and any other activities conducted by the Property Owner or any future owner of the Property. If the Artwork is incorporated into a building such that the Artwork cannot be removed from the building without physical defacement, mutilation, alternation, distortion, destruction, or other modification (collectively, "Modification") of the Artwork, Artist waives any and all such claims under any Moral Rights Laws arising out of or against any current or future owners of the Property, and its agents, officers and employees, for Modification of the Artwork.

The Property Owner, or any future owner of the Property, has the absolute right to change, modify, destroy, remove, relocate, move, replace, transport, repair or restore the Artwork, in whole or in part without prior notice to the Artist. However, if the Property Owner, or any future owner of the Property, 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).

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

Artist bears the sole responsibility for providing the San Francisco Arts Commission and Property Owner 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 Property Owner: 1388 Sutter St 11th Floor, SF CA 94109.

PROPERTY OWNER

Property Owner: 967 Mission, LP  
(or Authorized Agent):  
Address: 1388 Sutter St 11th Floor  
San Francisco CA 94109  
Email: [REDACTED]  
Phone: 415 345 4400  
SIGNATURE: \_\_\_\_\_  
DATE: \_\_\_\_/\_\_\_\_/\_\_\_\_

ARTIST

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

Artist: \_\_\_\_\_  
Address: [REDACTED]  
Email: \_\_\_\_\_  
Phone: [REDACTED]  
SIGNATURE: *Cathy Sitt* *Cheyenne Concepcion*  
DATE: 9 / 2 / 26 09/08/2026

For more information regarding VARA and CAPA:

<http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/visual-artists-rights-act>

<http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/california-art-preservation-act>

## **Pintados Mural Maintenance Plan**

### **Mural location:**

967 Mission Street

### **Responsible Party:**

Property Owner

### **Maintenance Plan:**

The property owner is responsible for cleaning the mural on an as-needed basis.

### **Graffiti Abatement:**

Anti-Graffiti coating will be applied to the finished mural. Graffiti is not expected to be an issue in this location as the mural will be placed high above the adjoining building. Should graffiti occur the John Stewart Company will work to make repairs.



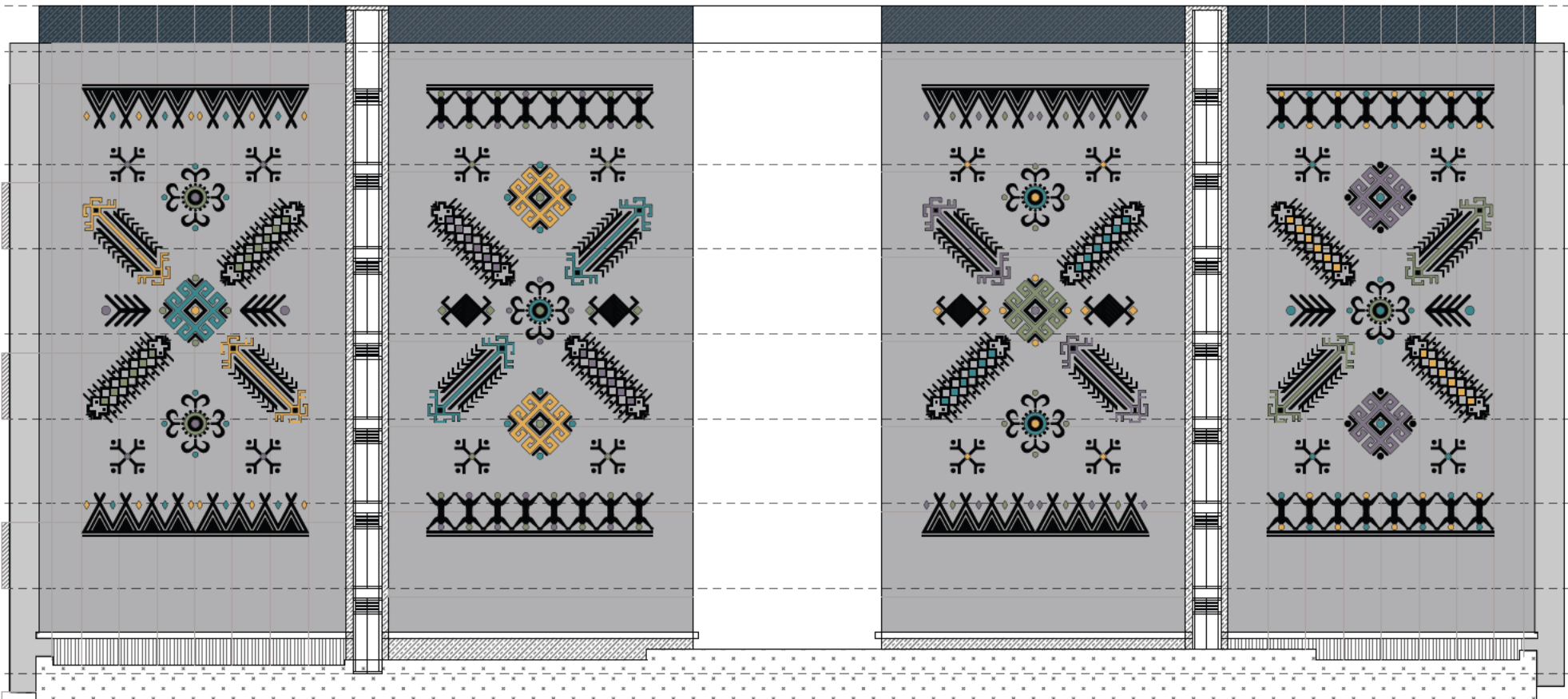
## **PINTADOS** (THE PAINTED ONES)

When Ferdinand Magellan arrived on the shores of Homonhon Island in the Eastern Visayas, on March 17, 1521, the Spanish encountered native peoples whose bodies were adorned with intricate tattoos. Mistaking them for painted skin, they called them **Pintados**—the Painted Ones. Infact before the archipelago was re-named the Philippines, the Spanish originally called the archipelago “Island of the Painted Ones” because of the unique tattooing they saw.

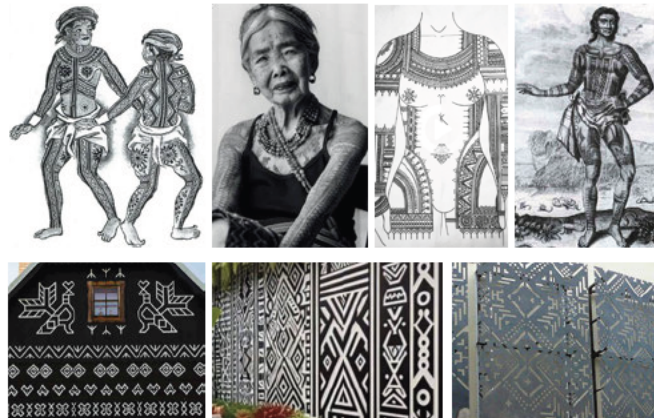
Titled, **Pintados** (The Painted Ones), my public art proposal for 967 Mission tells the story of tatak—also known as batok or batek—a rich yet often overlooked Filipino cultural practice that predates colonial contact. **Drawing upon my heritage, the work reinterprets this sacred system of markings, where tattoos communicated ones’ achievement, lineage, social standing, wisdom and spiritual protection.**

Inspired by the visual language of tatak, I translate a constellation of symbols from diverse regional tattooing traditions across the Philippine archipelago into a tapestry-like mural composition. **Together, these symbols tell a story of elders and ancestors—the wisdom they carry, the maturity they embody, and the knowledge passed from one generation to the next.** With this public artwork, I seek to honor the elders of 967 Mission, of the SOMA neighborhood, while uplifting and celebrating an extraordinary yet little-known Indigenous Filipino cultural practice. In doing so, ***Pintados celebrates aging not as decline, but as a living archive of resilience, dignity, cultural memory, and the enduring value of lives richly lived.***

967 MISSION ST



## PRECEDENTS - CONCEPT &amp; COMPOSITION



## TATAK SYMBOLS - SYSTEM OF MARKINGS



**NIPA HUT (KALINGA)**  
symbol of home, family,  
security, community &  
abundance



**CENTIPEDE (KALINGA)**  
symbol of warrior-like  
courage and protection  
from evil, harm



**CRAB (ILOCOS)**  
symbol of ancestral  
guidance, acting as a  
spiritual compass,  
navigation and  
seafaring heritage



**FLOWER (VISAYAS)**  
similar to Crab, flowers  
symbolizes the traveler  
and acts as a spiritual  
compass



**PONGO (ILOCOS)**  
plant symbol of  
wealth, prosperity,  
displays status &  
abundance



**RICE (ILOCOS)**  
plant symbol of  
wealth, prosperity,  
displays status &  
abundance



**ANCESTORS (KALINGA)**  
symbol of strong bonds of  
family & chosen family



**PYTHON (KALINGA)**  
symbol of the watchful  
presence and guidance  
of ancestor spirits



**SNAKE TONGUE (KALINGA)**  
symbol of protection, power,  
and spiritual connection

967 MISSION ST

**VISUAL APPROACH & DETAILS**

The mural is conceived as a woven tapestry of symbols that communicate stories of home, ancestral knowledge, resilience, power, and wisdom—honoring both the future residents of 967 Mission and the generations of elders who have shaped the neighborhood. Rendered primarily in black, the imagery draws inspiration from traditional tatak markings, where citrus thorns were used to permanently embed charcoal ink into the skin, transforming cultural memory into a lasting visual language.

The four colors provided by the architectural team are thoughtfully integrated throughout the composition, allowing the artwork to blend seamlessly with the building's sunshade system while creating rhythm and variation across the four walls. Each elevation features a unique arrangement of symbols, together forming a cohesive narrative that bridges Filipino cultural memory, ancestral traditions, and contemporary design.

**COLOR PALETTE**

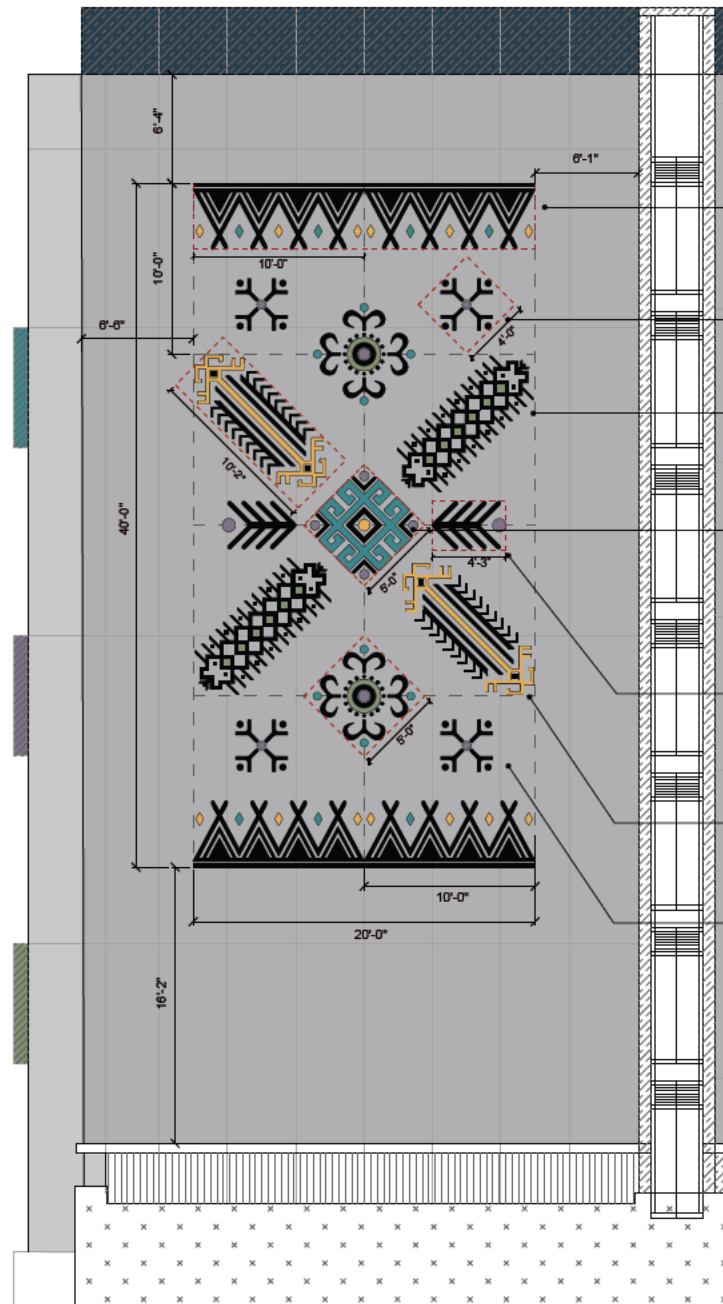
RAL 9005

RAL DESIGN 210 40 38

RAL DESIGN 130 50 40

RAL DESIGN 320 40 15

RAL 080 80 90

**SUNSHADE DESIGN**

The sunshades extend the tatak visual language, adopting the same tapestry of tatak symbols so the story of Pintados continues beyond the murals and can be experienced from within the residences themselves.

**NIPA HUT (KALINGA)**

symbol of home, family, security, community & abundance

**SNAKE TONGUE (KALINGA)**

symbol of protection, power, and spiritual connection

**PYTHON (KALINGA)**

symbol of the watchful presence and guidance of ancestor spirits

**CRAB (ILOCOS)**

symbol of ancestral guidance, acting as a spiritual compass, navigation and seafaring heritage

**PONGO (ILOCOS)**

plant symbol of wealth, prosperity, displays status & abundance

**CENTIPEDE (KALINGA)**

symbol of warrior-like courage and protection from evil, harm

**FLOWER (VISAYAS)**

symbol of traveler and acts as a spiritual compass, similar to crab

8'-0"

