



San Francisco Arts Commission Visual Arts Committee Meeting

April 15, 2026

Item 1: Call to Order, Roll Call, Agenda Changes, Land Acknowledgement

- Call to order
- Roll call / Confirmation of quorum
- Agenda Changes
- Ramaytush Ohlone Land Acknowledgement

Land Acknowledgement

The San Francisco Arts Commission acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone who are the original inhabitants of the San Francisco Peninsula. As the indigenous stewards of this land and in accordance with their traditions, the Ramaytush Ohlone have never ceded, lost nor forgotten their responsibilities as the caretakers of this place, as well as for all peoples who reside in their traditional territory. As guests, we recognize that we benefit from living and working on their traditional homeland. We wish to pay our respects by acknowledging the ancestors, elders and relatives of the Ramaytush Community and by affirming their sovereign rights as First Peoples. As a department dedicated to promoting a diverse and equitable Arts and Culture environment in San Francisco, we are committed to supporting the traditional and contemporary evolution of the American Indian community.

Pictured: Antone Family (Tohono O'odham), 2019, Photo by Hulleah Tsinhnahjinnie. Left to right: Christine [seated], Melanie, Michelle and Arianna



Item 2: General Public Comment

- Discussion

(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the committee's consideration.)

Public Comment

- Item 2: General Public Comment

Item 3: Consent Calendar

Discussion and Possible Action

Presentation Time: Approximately 3 minutes

***Please see Agenda to review the 3 motions on the consent calendar.*

Public Comment Item 3

- Item 3: Consent Calendar

Item 3: Consent Calendar

Action

Motion to approve the consent calendar items

Item 4: Big Art Loop: Panhandle, Lake Merced, Marina Green & McLaren Park

- *Discussion and Possible Action*

- **Presenter:** Program Associate Paris Cotz with Building 180

- **Presentation Time:** Approximately 12 minutes

- A) Panhandle

Discussion and possible action to approve the temporary installation of "An Attempted Murder," 2016 by Jack Champion, a pair of two sculptures that measure approximately H6 ft. by W3 ft. by L12 ft., fabricated from bronze and steel, located at Ashbury Street and Oak Street in The Panhandle. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation.

- Discussion and possible action to approve the temporary installation of "Seed of Self," 2023 by Kate Raudenbush, that measures H7 ft. by W7 ft. by L7.1 ft., fabricated from brass and steel, located at the west entrance of The Panhandle by Oak Street and Fell Street. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation.

- B) Lake Merced

Discussion and possible action to approve the temporary installation of "V le B," 2025 by Valeria Theberge, that measures H10 ft. by W3.5 ft. fabricated from foam, fiberglass, mortar, grout, glass and steel, located at the Lake Merced Meadow. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation.

- Discussion and possible action to approve the temporary installation of "Penny the Goose," 2015 by Lisa & Robert Ferguson, that measures H16 ft. by W19 ft. by D4 ft. fabricated from steel, concrete, pennies and epoxy, located at the Lake Merced Boulevard Parking Lot. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation.

Item 4: Big Art Loop: Panhandle, Lake Merced, Marina Green & McLaren Park Continued

- *Discussion and Possible Action*
- Slide continued from previous page...
- C) Marina Green
Discussion and possible action to approve the temporary installation of "Launch Intention," 2020 by Griffin Loop, that measures H10 ft. by W14 ft. by L25 ft. fabricated from steel and reclaimed and recycled material, located at Marina Green. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation.
- D) McLaren Park
Discussion and possible action to approve the temporary installation of "The Pushers," 2021 by George Mubanga, two sculptures that measure H6.5 ft. by W5 ft. by L16 ft. fabricated from stainless steel, located at McLaren Park Overlook near Wilde Overlook Tower Lawn. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop, and will be installed for a period of one year, from date of installation.

Commission's Approval Checklist for Temporary Public Art

- **Mission & Policy Alignment**
 - Promotes a rich and diverse cultural environment
 - Enhances the public experience
 - Aligns with SFAC approval criteria and guidelines
- **Community Engagement**
 - Appropriate outreach to affected community
 - Community input is reflected (when applicable)
- **Site Relevance & Context**
 - Artwork is appropriate for the proposed location
 - Scale and placement are suitable to the site
- **Artistic Merit & Public Value**
 - Demonstrates strong artistic quality
 - Contributes positively to the public realm
- **Feasibility & Sponsor Capacity**
 - Realistic timeline
 - Sponsor has capacity and experience to deliver
- **Materials, Durability & Maintenance**
 - Materials appropriate for environment and duration
 - Clear maintenance plan
 - Defined responsibility for upkeep
 - Removal/deinstallation plan included

[Temporary Public Art Guidelines](#)

THE PANHANDLE ART PROPOSAL

APRIL 15TH, 2026

BIG
ART *loop*



NOT FOR DISTRIBUTION

**AN ATTEMPTED MURDER BY JACK CHAMPION
THE PANHANDLE, "SIGN" AREA**



ARTWORK STATEMENT

AN ATTEMPTED MURDER BY JACK CHAMPION | PANHANDLE “SIGN”

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.

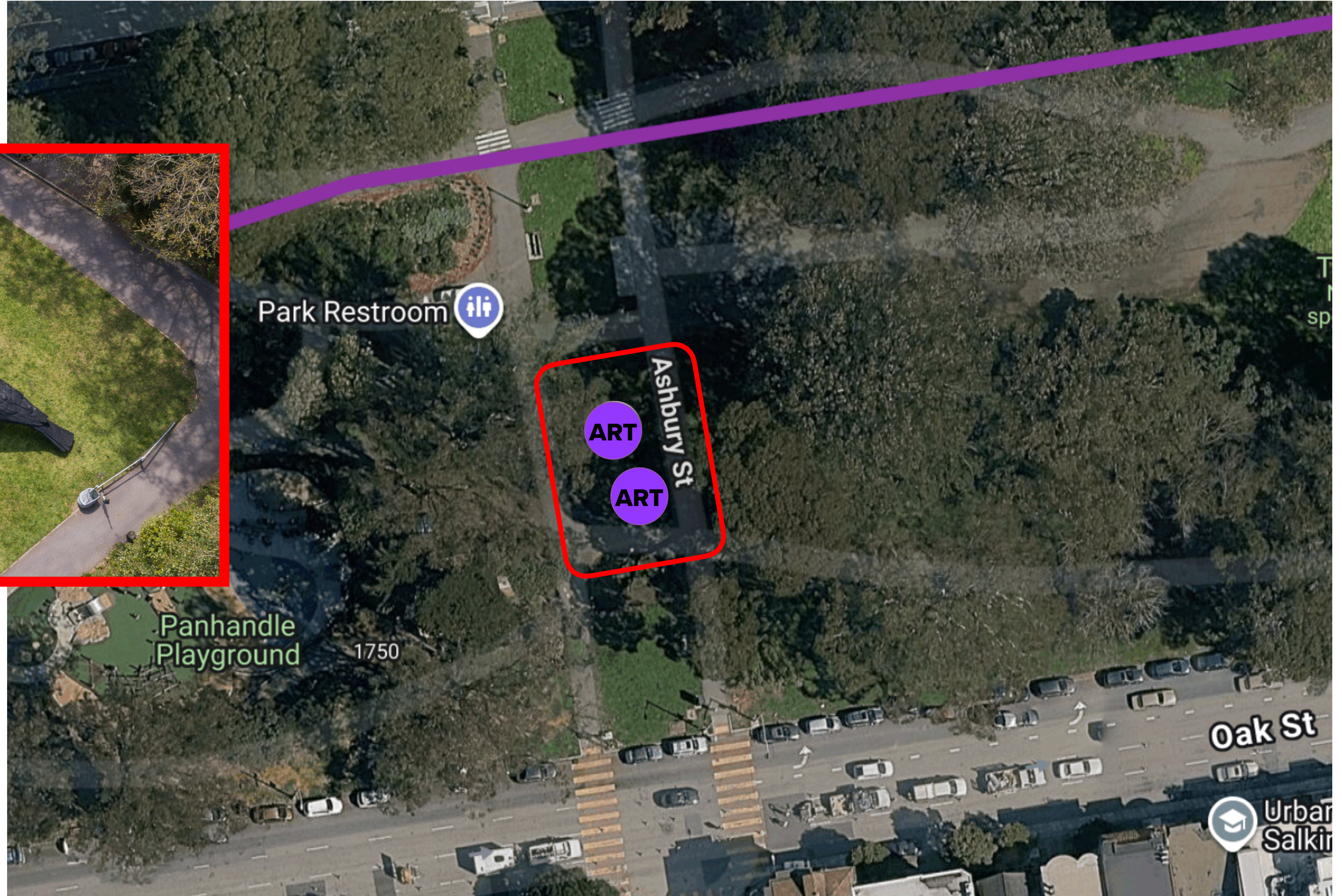
Champion’s inspiration for these crow sculptures stems from his personal history and lived experience. His fascination began in childhood, influenced by his grandmother’s pet crow. Set within a site defined by movement and coexistence, the work reflects the social dynamics that unfold both in nature 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.



ARTWORK LOCATION

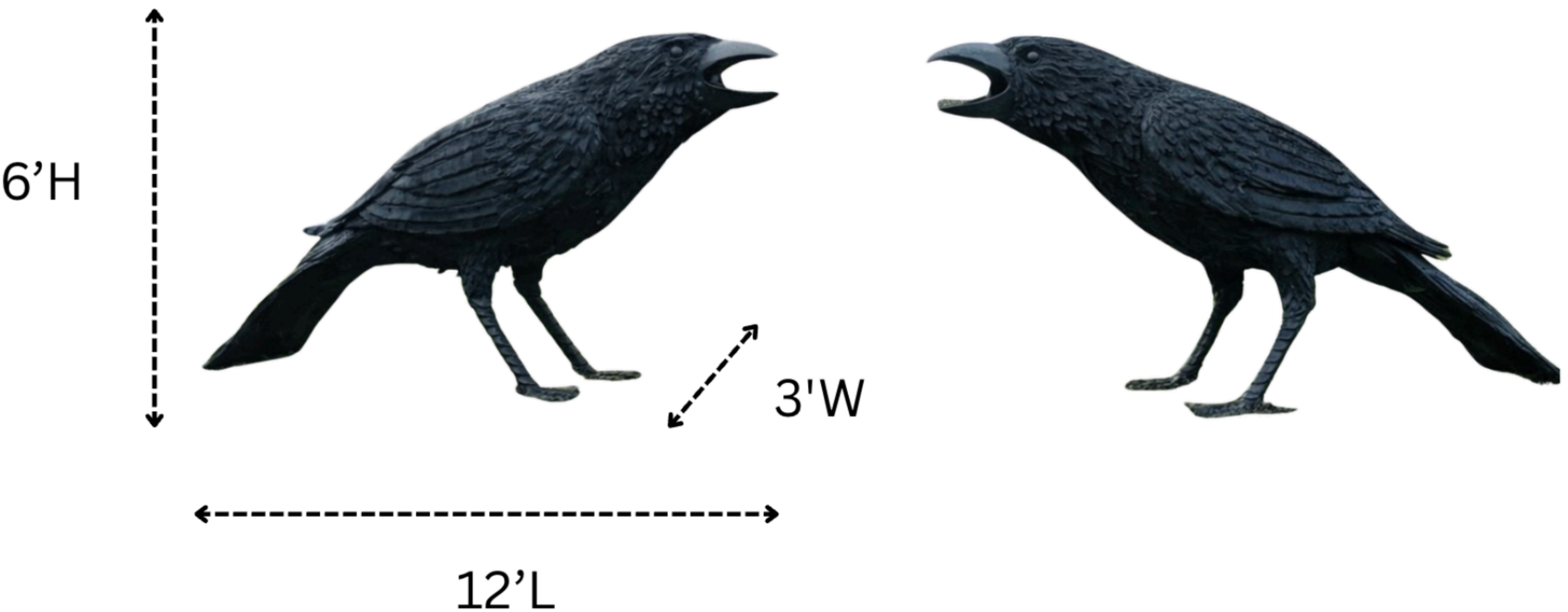
Within Panhandle near by Oak and Ashbury



An Attempted Murder

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

(2x)



SCULPTURE SPECS + INSTALL

INSTALLATION: MAY, 2026

Dimensions: 6'H x 12'L x 3'W (x2)

Weight: ~1,000 lbs. each

Materials: Bronze cast, steel

On-Site Installation:

1. Fork lift (VR) - required for installation and deinstallation — the ground will be protected with mats.
2. Sculpture anchored with ballasts or ground anchors
3. Sculpture Installation takes 1 day total.



ABOUT THE ARTIST | JACK CHAMPION | COTATI, CA

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.



NOT FOR DISTRIBUTION

**SEED OF SELF BY KATE RAUDENBUSH
THE PANHANDLE, WEST ENTRY**



ARTWORK STATEMENT

SEED OF SELF BY KATE RAUDENBUSH | PANHANDLE WEST ENTRY

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.



Incanto: An Oasis of Lyrical Sculpture, Seed of Self by Kate Raudenbush, Lewis Ginter Botanical Garden

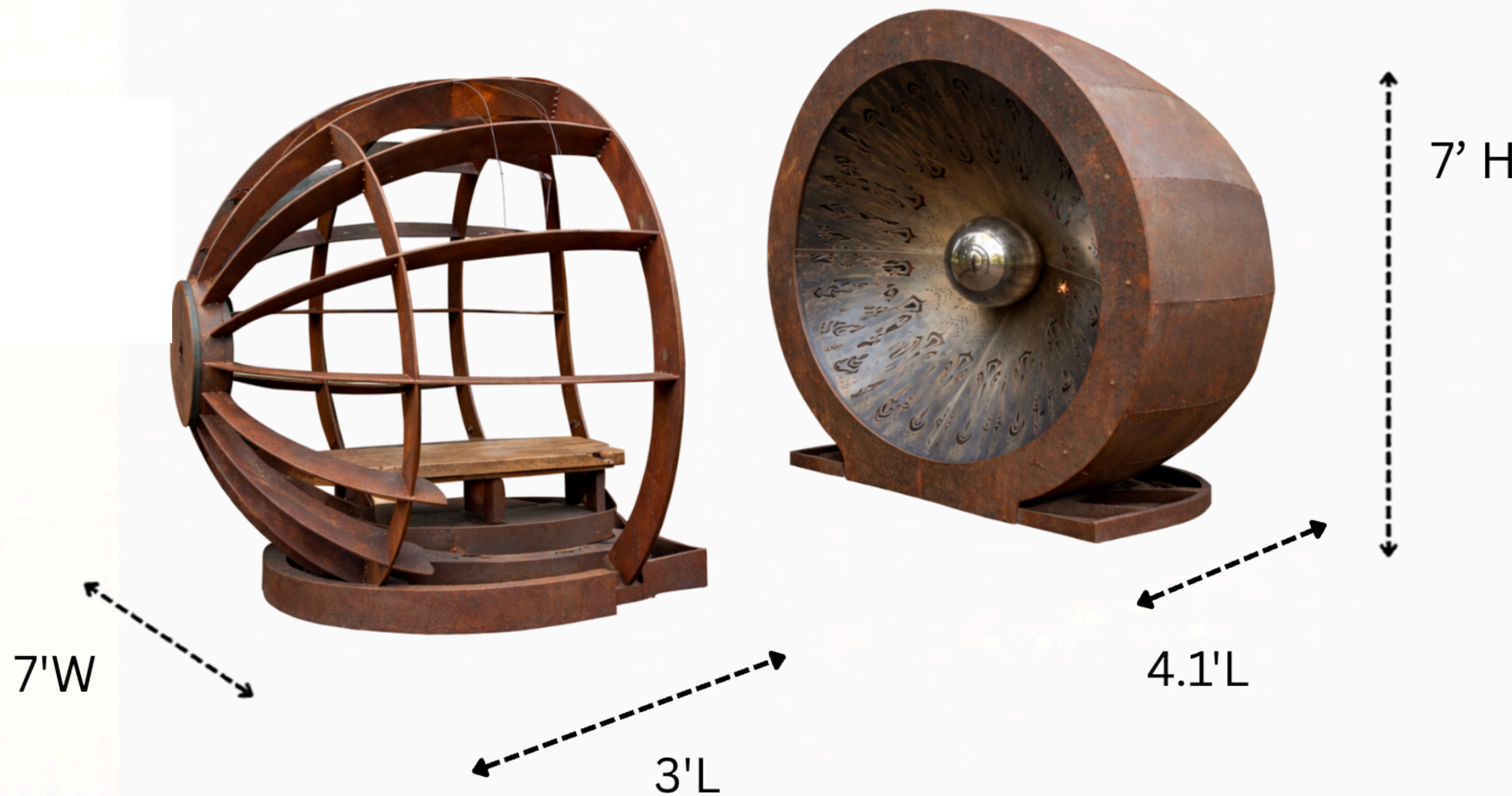
ARTWORK LOCATION

West entrance to Panhandle



Seed of Self

7' H x 11'3" W x 7'D
Materials: Brass, steel



SCULPTURE SPECS + INSTALL

INSTALLATION: MAY, 2026

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

Weight: 1,300 lbs.

Materials: Brass, Steel

On-Site Installation:

The sculpture will arrive fully fabricated in two primary halves via flatbed truck, requiring only minimal on-site assembly. Each component will be offloaded and placed using a crane or variable reach forklift (VR) with boom, under the direction of the artist's rigging team. The artwork is designed to be self-supporting and will be installed on level ground. It rests on two wide, stable bases, with no need for additional structural assembly beyond positioning and securing the two halves.

1. Variable Reach Fork lift (VR) - required for installation and deinstallation — the ground will be protected with mats.
2. Sculpture Installation takes 1 day total.



ABOUT THE ARTIST | KATE RAUDENBUSH | NEW YORK, NY

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 Francisco. 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.

COMMUNITY SUPPORT

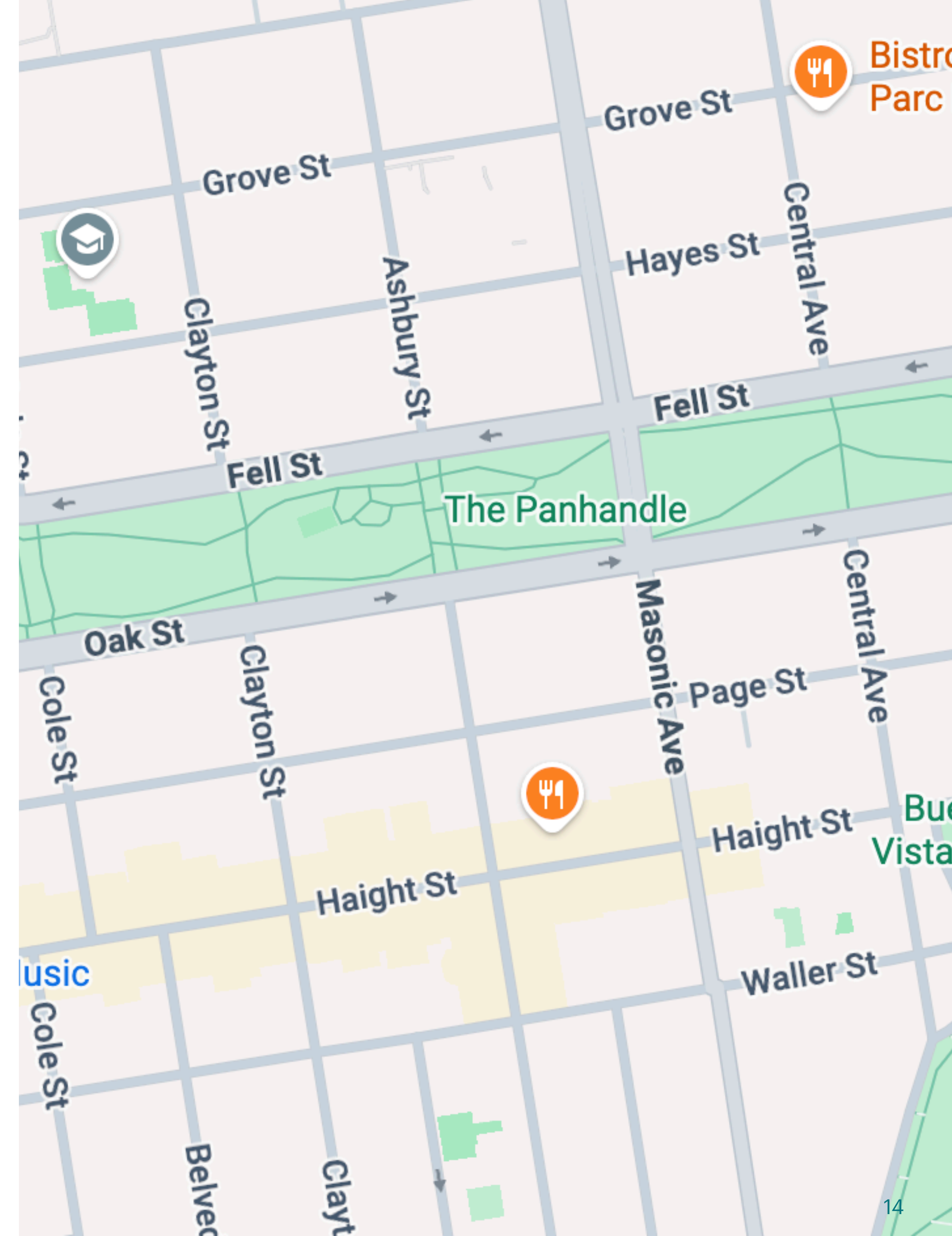
THE PANHANDLE | DISTRICT 5

LETTERS OF SUPPORT:

- 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)

ADDITIONAL OUTREACH:

- Haight Ashbury Arts & Cultural Preservation Society
- Lower Haight Merchants & Neighbors Association (LoHaMNA)
- ACME Floral Co.



THANK YOU!

LAKE MERCED ART PROPOSAL

APRIL 15TH, 2026

BIG
ART *loop*



NOT FOR DISTRIBUTION

**'V LE B' BY VALERIE THEBERGE
LAKE MERCED NATURAL OVERLOOK**



ARTWORK STATEMENT

V LE B BY VALERIE THEBERGE | LAKE MERCED NATURAL OVERLOOK

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.



V le B by Valerie Theberge, American University's Katzen Museum in 2025

VleB

10'H x 3.5'W x 1.5'D

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



3.5'W

10'H

SCULPTURE SPECS + INSTALL

INSTALLATION: AUGUST, 2026

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

Weight: ~350lbs. + base weight

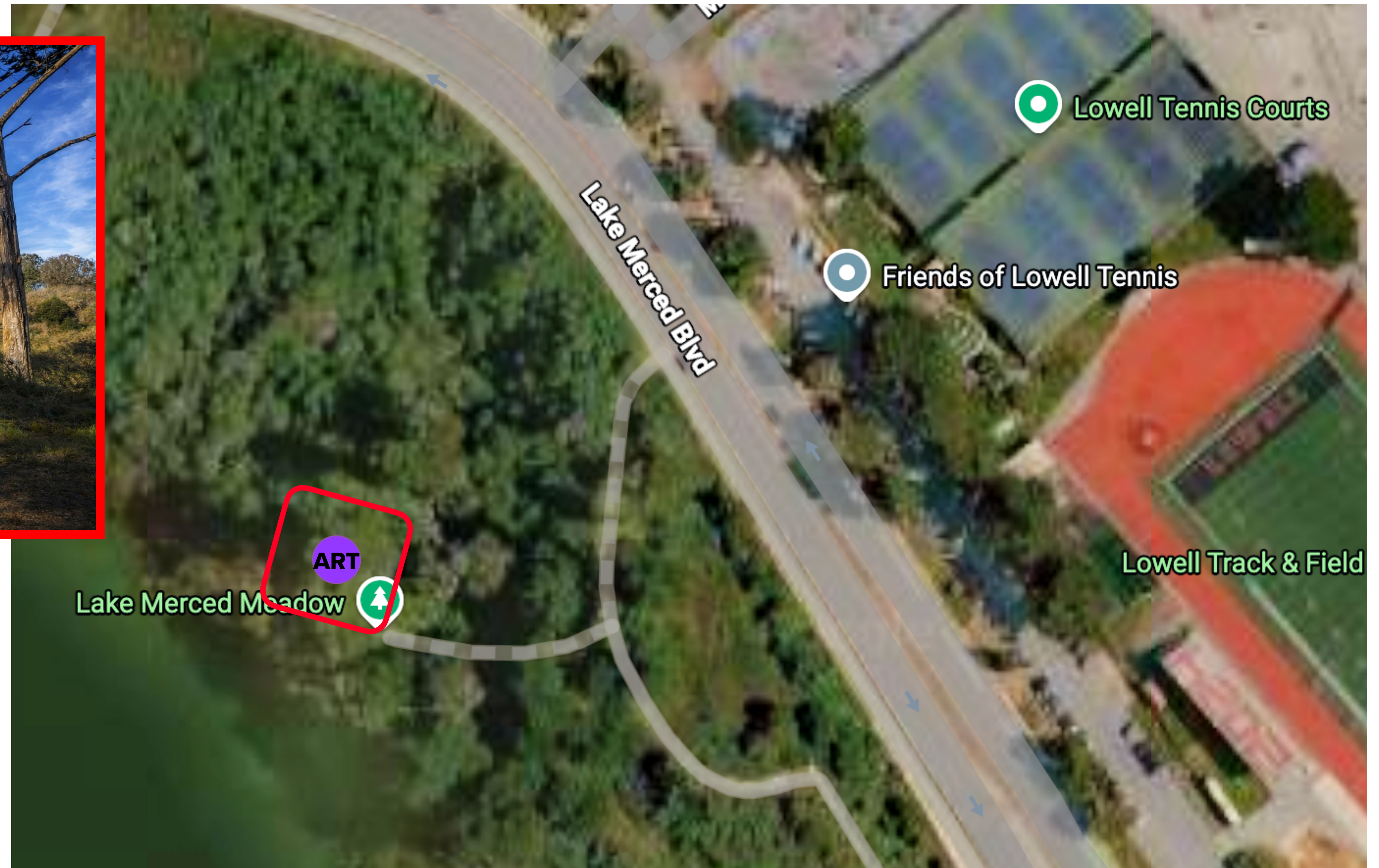
Materials: V le B consists of 4 circular sections made from fiberglass and mosaics. The sections are mounted on a beam and attached to a base, which will be anchored or ballasted to the ground.

On-Site Installation:

1. Sections can be hand-carried or carted to the installation site.
2. Sculpture Installation takes 1 day total.

ARTWORK LOCATION

Off Lake Merced Blvd down walking path to Lake Merced Meadow Overlook. Overlooking Lake Merced.





ABOUT THE ARTIST | VALERIE THEBERGE | WASHINGTON, DC

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.



NOT FOR DISTRIBUTION

**PENNY THE GOOSE BY LISA & ROBERT FERGUSON
LAKE MERCED PARKING LOT**



ARTWORK STATEMENT

PENNY THE GOOSE BY MR. & MRS. FERGUSON | LAKE MERCED PARKING LOT

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.

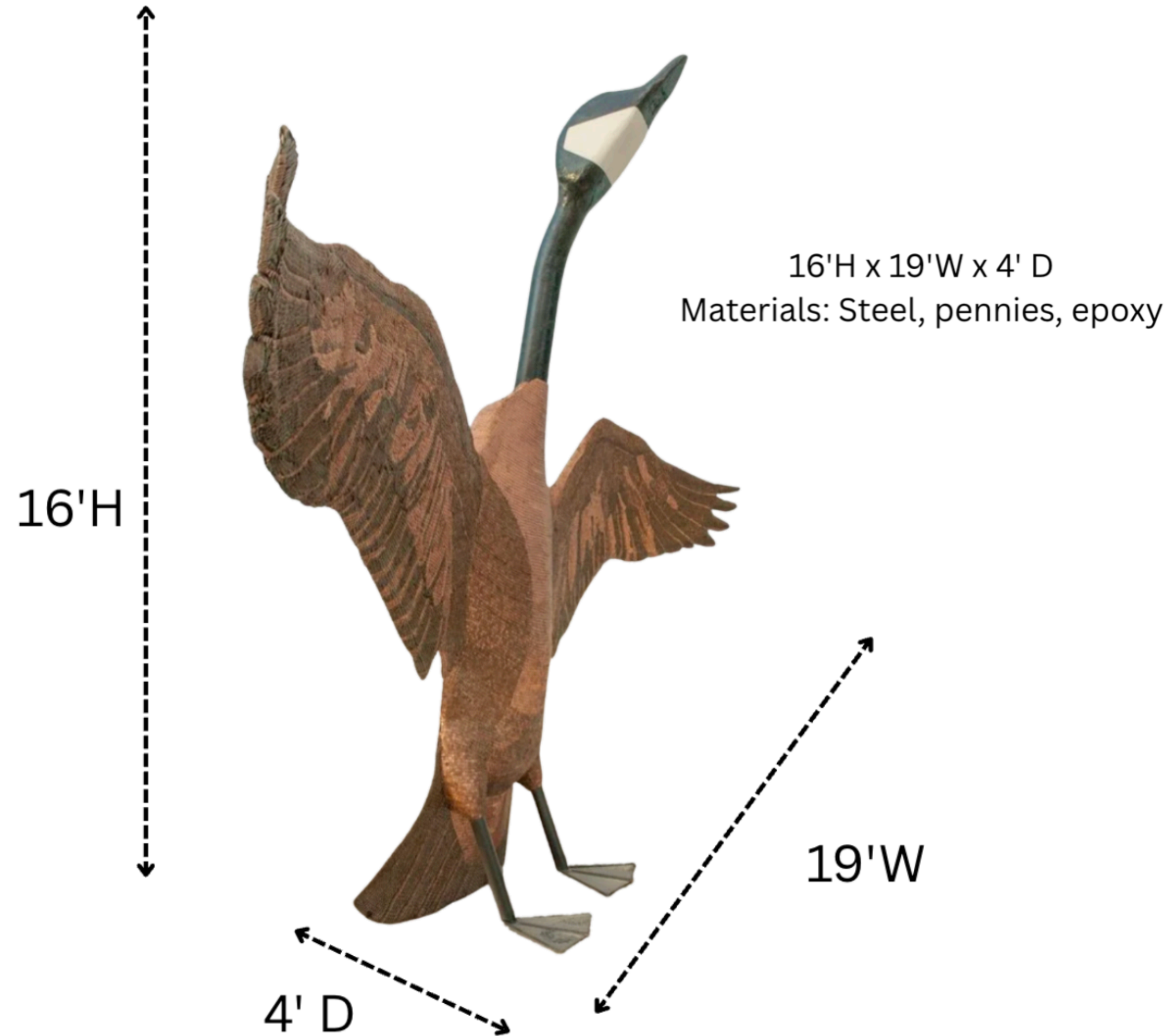


Penny the Goose, shown here in Lucerne, CA to serve as a symbol of hope and rebirth for residents affected by devastating wildfires.

info@building180.com



Penny the Goose



SCULPTURE SPECS + INSTALL

INSTALLATION: SEPTEMBER, 2026

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

Weight: 3,500 lbs.

Materials: Penny the goose is made of pennies, steel and epoxy. The artists painstakingly attaches individual pennies to the sculpture to create the desired look. The pick point on the top of body is the balance point. After installation, the neck and head section is attached.

On-Site Installation:

1. Tell handler Fork lift (VR) - required for installation and deinstallation — the ground will be protected with mats.
2. Base plates assembled, followed by body, head and neck.
3. Sculpture Installation takes 1 day total.

ARTWORK LOCATION

Lake Merced Parking Lot overlooking the lake





ABOUT THE ARTIST | LISA & ROBERT FERGUSON | RENO, NV

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.

COMMUNITY SUPPORT

LAKE MERCED PARK | DISTRICT 7

LETTERS OF SUPPORT:

- KZV Armenian School
- Cassandra Costello, SF Zoo & Gardens
- San Francisco Rec & Park
- Supervisor Melgar, District 7
- Lakewood Apartments at Lake Merced, Cal-American Corporation
- Pomeroy Center

ADDITIONAL OUTREACH:

- 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



THANK YOU!

MARINA GREEN TRIANGLE ART PROPOSAL

APRIL 15TH, 2026





NOT FOR DISTRIBUTION

**LAUNCH INTENTION BY GRIFFIN LOOP
MARINA GREEN TRIANGLE**



ARTWORK STATEMENT

LAUNCH INTENTION BY GRIFFIN LOOP I MARINA GREEN TRIANGLE

Located along San Francisco's northern waterfront, Marina Green Triangle is a site defined by openness, visibility and movement. Once a historic airfield and now home to large civic gatherings including Fleet Week, the landscape carries a legacy of flight, spectacle and collective experience. Launch Intention by Griffin Loop enters this environment as both a reflection of that history and a more intimate invitation.

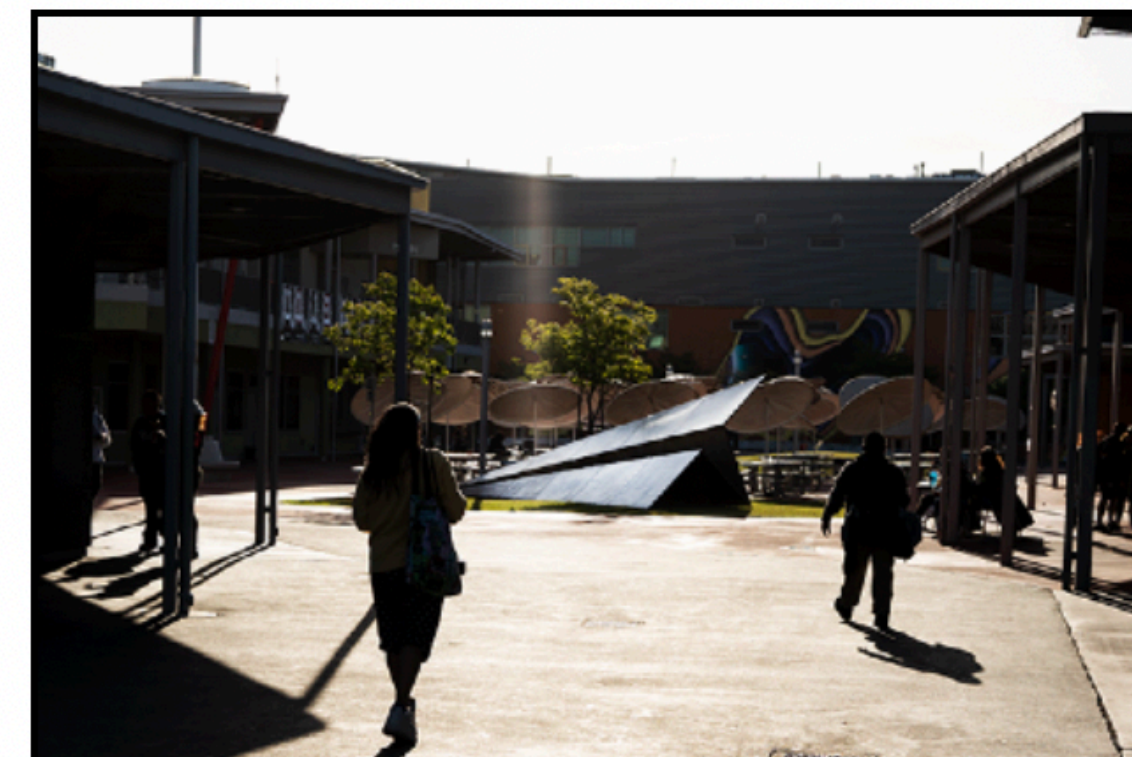
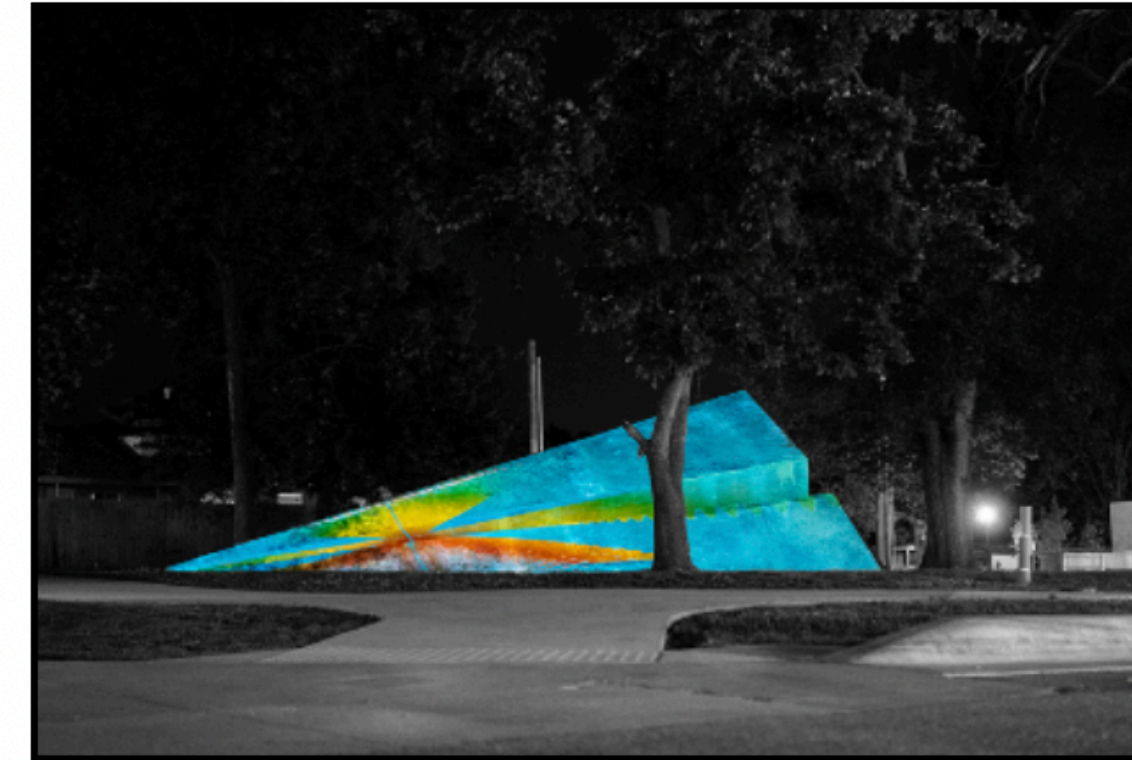
At Marina Green, where the sky is alive with motion, from birds to the aircrafts during Fleet Week, Launch Intention invites us to reconnect with a more personal act of flight. A paper airplane, a symbol of play, innocence and possibility, becomes monumental here, echoing the planes above while grounding us in the origins of our own dreams.

Positioned within the Marina Green triangle, the sculpture creates a visual anchor within an expansive field without interrupting the openness that defines the site. Its form engages directly with the sky and horizon, drawing a connection between the scale of the environment and the scale of individual experience. In a place where thousands gather to look upward, the work gently redirects that attention inward.

It asks a simple but resonant question; What are you ready to launch? In doing so, it creates space for reflection, expression and shared intention. It holds room for both personal and collective meaning, honoring the energy of the site while offering a quieter moment within it.



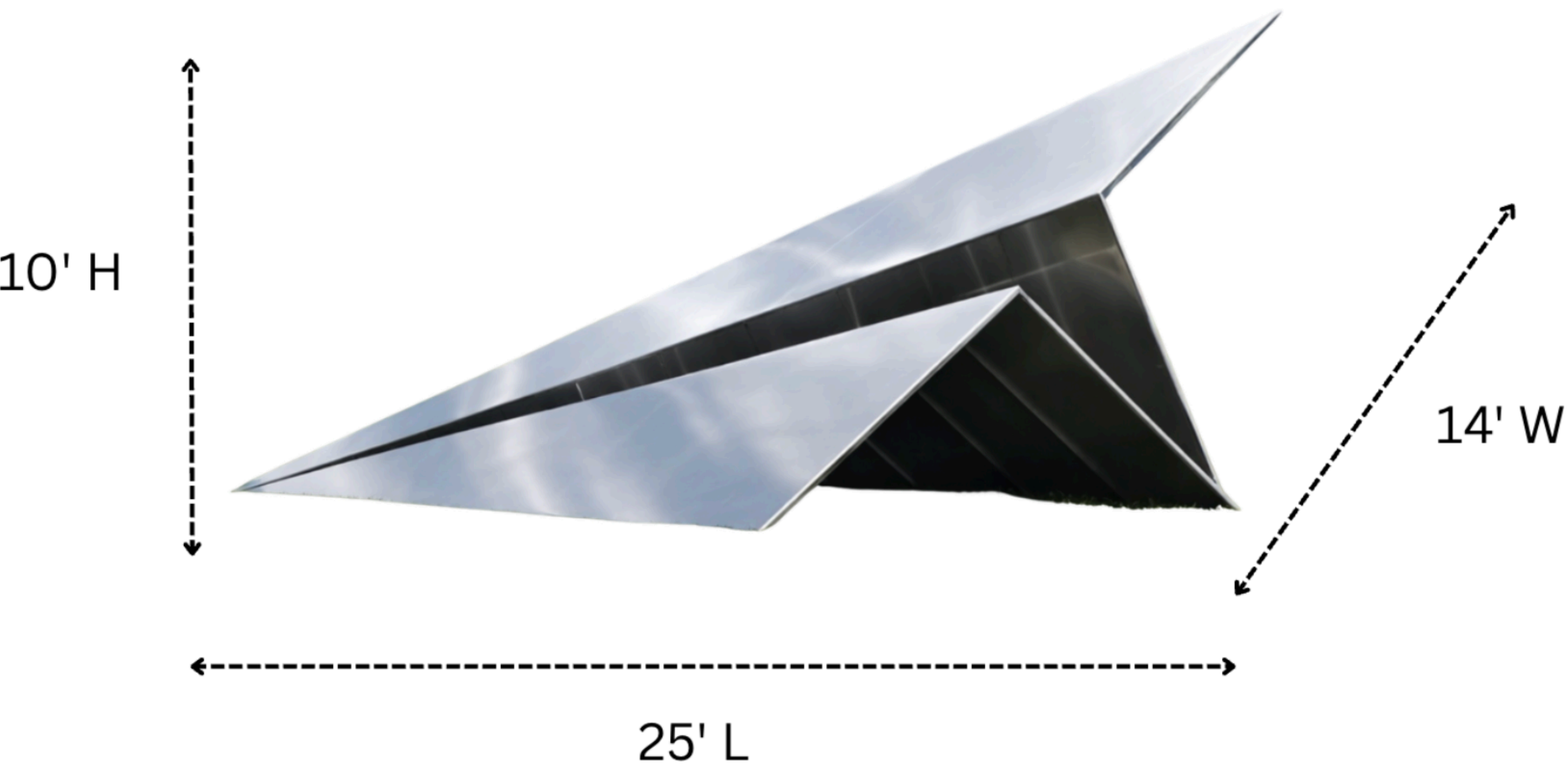
Loop's "Launch Intention", Aspen, CO, Red Brick Center for the Arts
info@building180.com



Ongoing nationwide sculpture project installed across public and private sectors. Using large-scale paper airplane installations as a platform to engage communities and youth in clarifying and sharing intention. Featured in international art fairs and on CBS Sunday Morning.

Launch Intention

25'L x 14'W x 10' H
Materials: Steel



SCULPTURE SPECS + INSTALL

INSTALLATION: MAY, 2026

Dimensions: 25'L x 14'W x 10'H

Weight: 1,100 lbs.

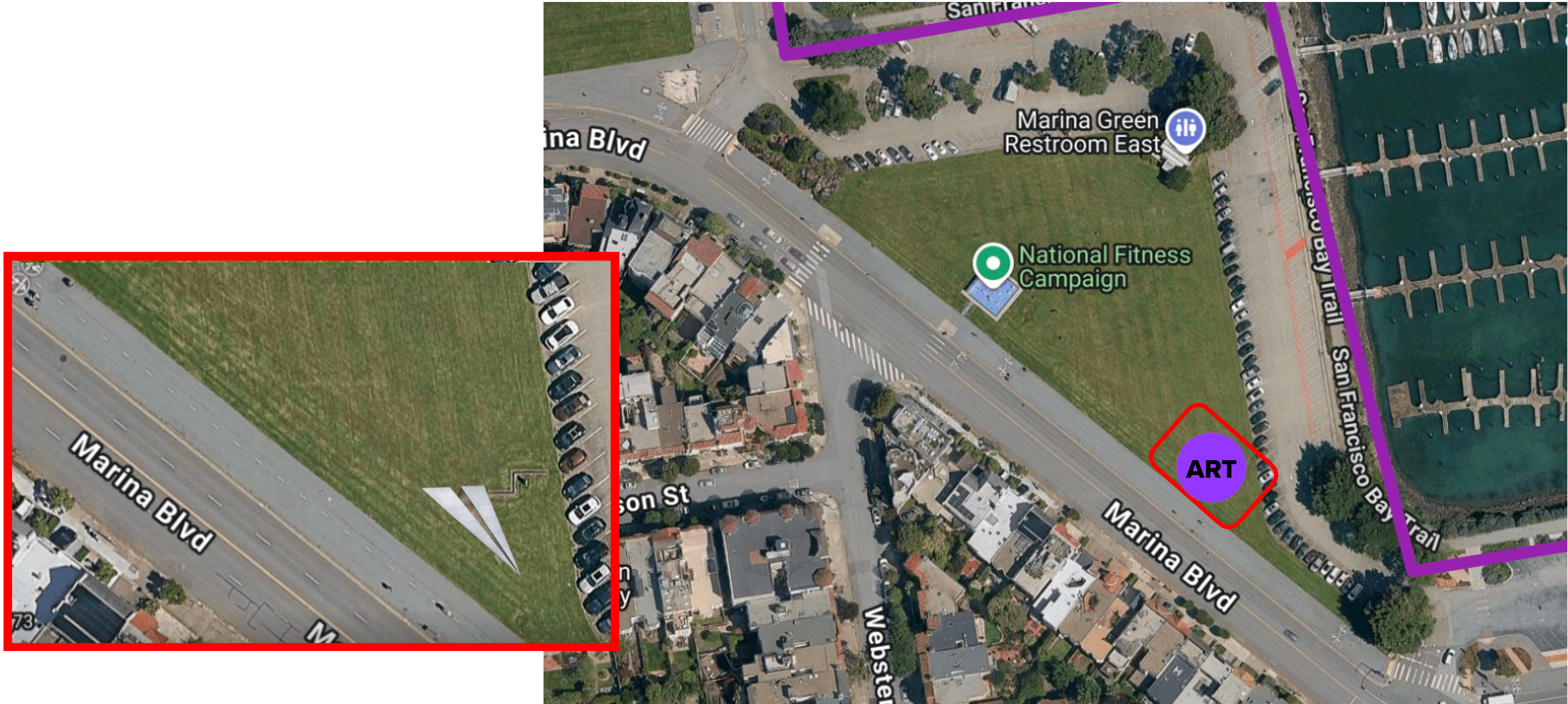
Materials: Launch Intention is made of stainless steel and is shipped in 4 sections that are assembled on site.

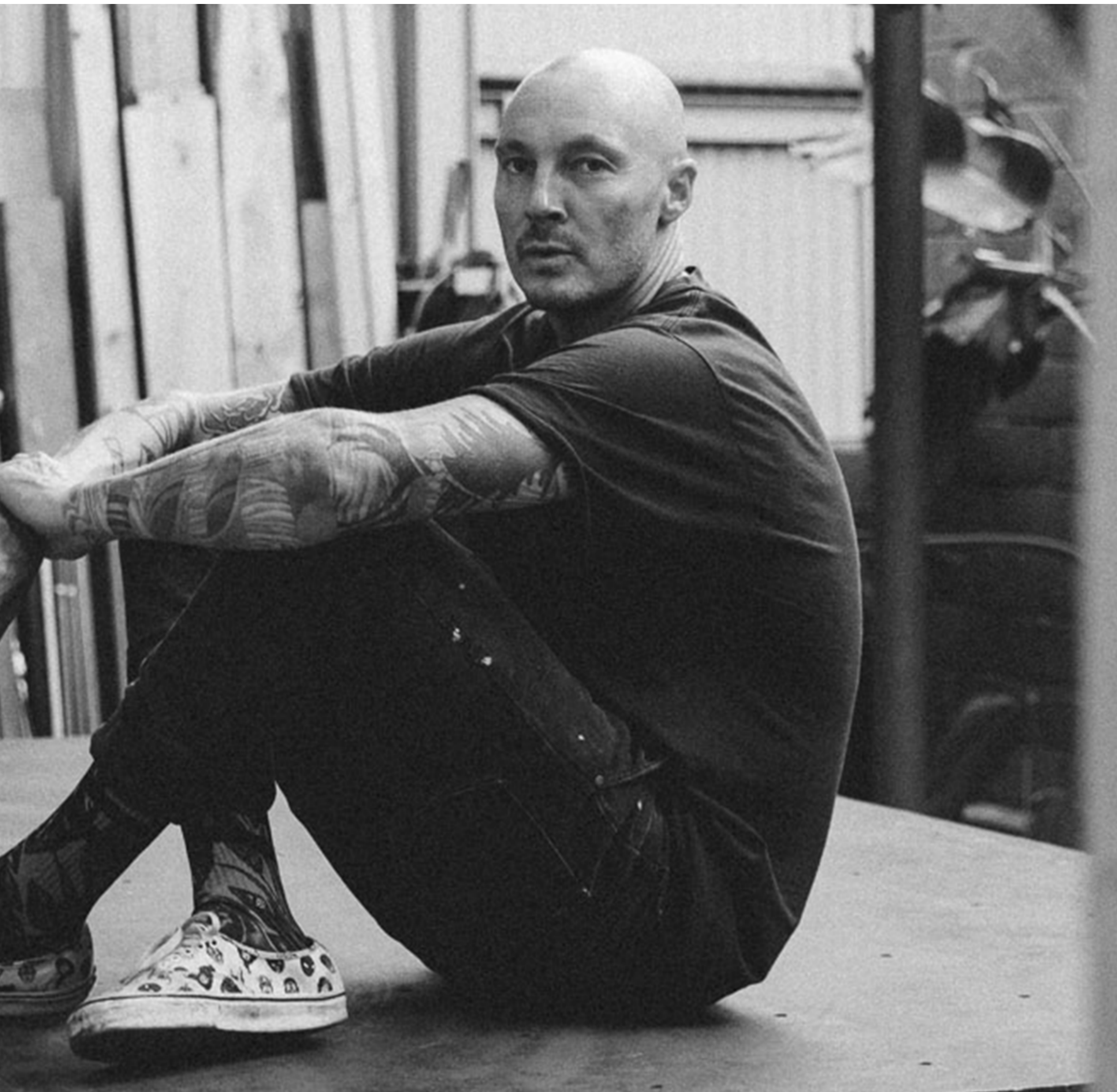
On-Site Installation:

1. Sections can be hand-carried or carted to installation location.
2. Sections are laid into approximate place and attached with bolts.
3. Sculpture Installation takes 1 day total.

ARTWORK LOCATION

Marina Green Triangle





ABOUT THE ARTIST | GRIFFIN LOOP | BROOKLYN, NY

For over a decade, Griffin Loop has created large-scale, site-specific works across the United States in both private and public sectors. His practice focuses on realizing the experiential potential of a setting - using art and design to shape how people move through and connect with space, creating lasting impressions that define identity and foster stewardship.

Each work is developed in direct response to its environment - land, architecture, and human presence - integrating seamlessly while influencing how space is perceived, navigated, and inhabited. His approach centers on guiding experience intuitively, creating moments that invite reflection and participation.

Griffin's foundation began building ski lifts alongside his father, developing a deep understanding of large-scale structural systems in extreme environments. In his twenties, he went on to design and build freestyle terrain parks and event environments for leading resorts, brands, and athletes.

In 2013, he joined Summit Series, where he designed environments to foster connection and inspiration. During this time, he created his first large-scale artwork: a 50-foot metal paper airplane titled *Launch Intention*. This work evolved into an ongoing nationwide sculpture project engaging communities, particularly youth, in clarifying and sharing intention, and has been featured at international art fairs and on CBS Sunday Morning.

Since 2016, Griffin has worked independently, collaborating with municipalities, institutions, developers, and private clients to create installations that activate space and deepen engagement.

His work is driven by the pursuit of potential within environments, individuals, and shared experience.

COMMUNITY SUPPORT

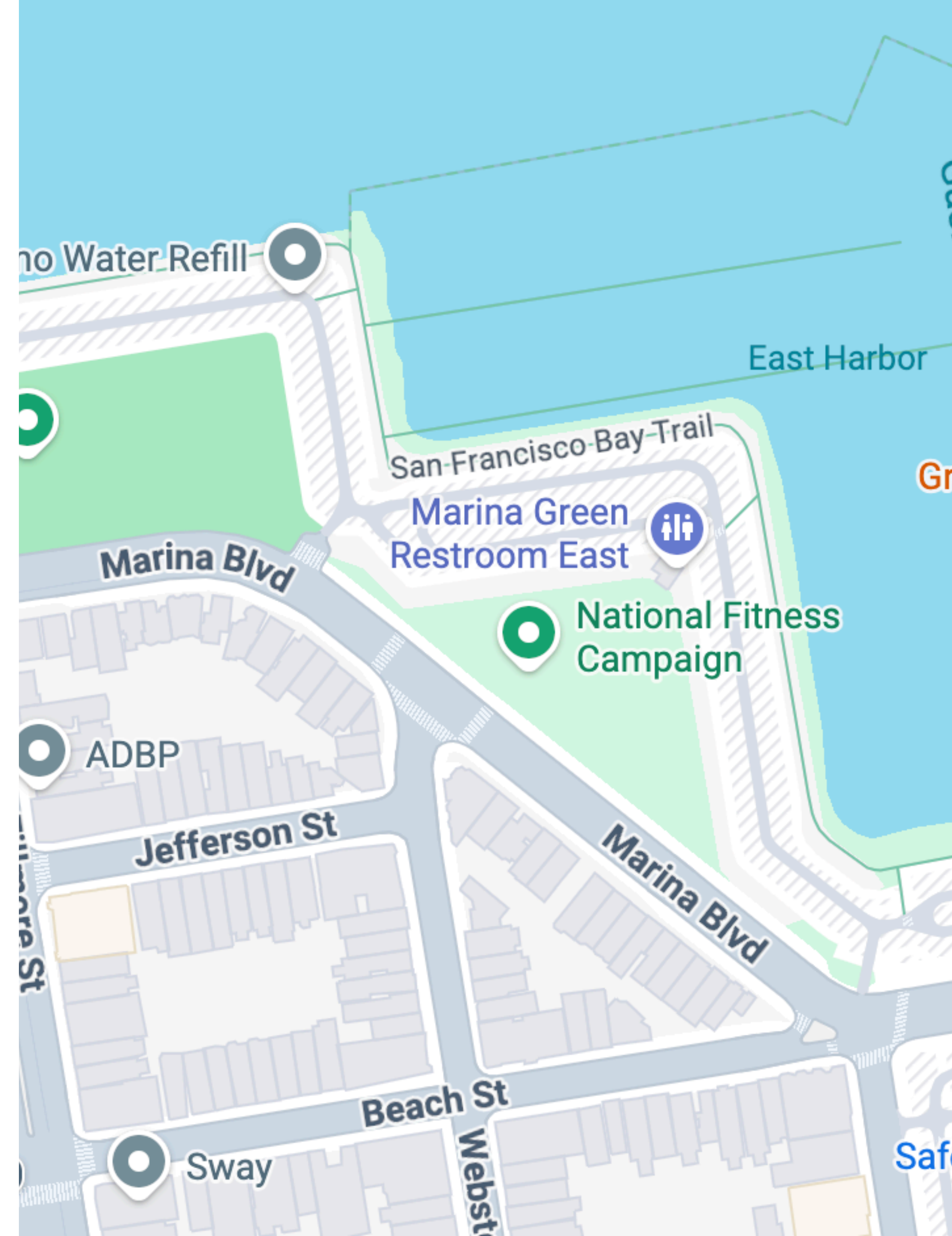
MARINA GREEN | DISTRICT 2

LETTERS OF SUPPORT:

- Elliott Robins, Marina Green Community Association
- Jack O'Hurley, Marina resident
- Bianca Friundi, Curator, Museo Italo Americano
- San Francisco Rec & Park

ADDITIONAL OUTREACH:

- Cow Hollow Association
- Fort Mason Center for Arts & Culture
- Palace of Fine Arts
- Marina Merchants Association
- Marina Green Shops/Restaurants
- Marina Yacht Harbor
- Golden Gate Yacht Club
- Fort Mason Center
- St Francis Yacht Club
- San Francisco Heritage



THANK YOU!

MCLAREN PARK ART PROPOSAL

APRIL 15TH, 2026

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NOT FOR DISTRIBUTION

THE PUSHERS BY GEORGE MUBANGA
MCLAREN PARK OVERLOOK





ARTWORK STATEMENT

THE PUSHERS BY GEROGE MUBANGA | MCLAREN PARK OVERLOOK

Located within one of San Francisco's largest and most expansive green spaces, McLaren Park is defined by movement of people, terrain and the communities that surround it. **The Pushers** by George Mubanga enters this landscape as a powerful embodiment of effort, resilience and forward momentum. *The Pushers* is amongst Mubanga's first ever sculptures created by the artist in 2021.

The sculpture's central gesture, a human figure straining to push a massive sphere, mirrors both the physical topography of the park and the emotional realities of those who move through it. McLaren's rolling hills, winding paths and layered neighborhoods require navigation, endurance and persistence. In this way, *The Pushers* becomes both a literal and symbolic reflection of the park's experience, a place where progress is not always linear but always in motion.

Constructed from reclaimed and industrial materials, the work resonates with the park's raw and less manicured character. McLaren Park holds a sense of openness and possibility, an environment where transformation feels ongoing. Mubanga's use of repurposed materials reinforces this ethos, turning what is discarded into something enduring and expressive, much like the communities that shape and define the area.

Positioned within the park's wide, open landscape, *The Pushers* invites viewers to engage not only with the sculpture but with themselves. It asks quiet but persistent questions. What are we carrying? What are we pushing toward? What does it take to keep going? In a space often used for reflection, recreation and gathering, the work offers a moment of recognition, of struggle, strength and the shared human experience of moving forward.



Mubanga's "The Pusher", Lusaka, Zambia, Emergent Art Space

The Pusher

x2 sculptures

16'L x 6.5'H x 5'W
Materials: Steel + recycled materials



SCULPTURE SPECS + INSTALL

INSTALLATION: NOVEMBER, 2026

Dimensions: 16'L x 6.5'H x 5'W (x2)

Weight: TBD - Sculpture to be partially recreated

Materials: The Pushers are made of steel and reclaimed/recycled material.

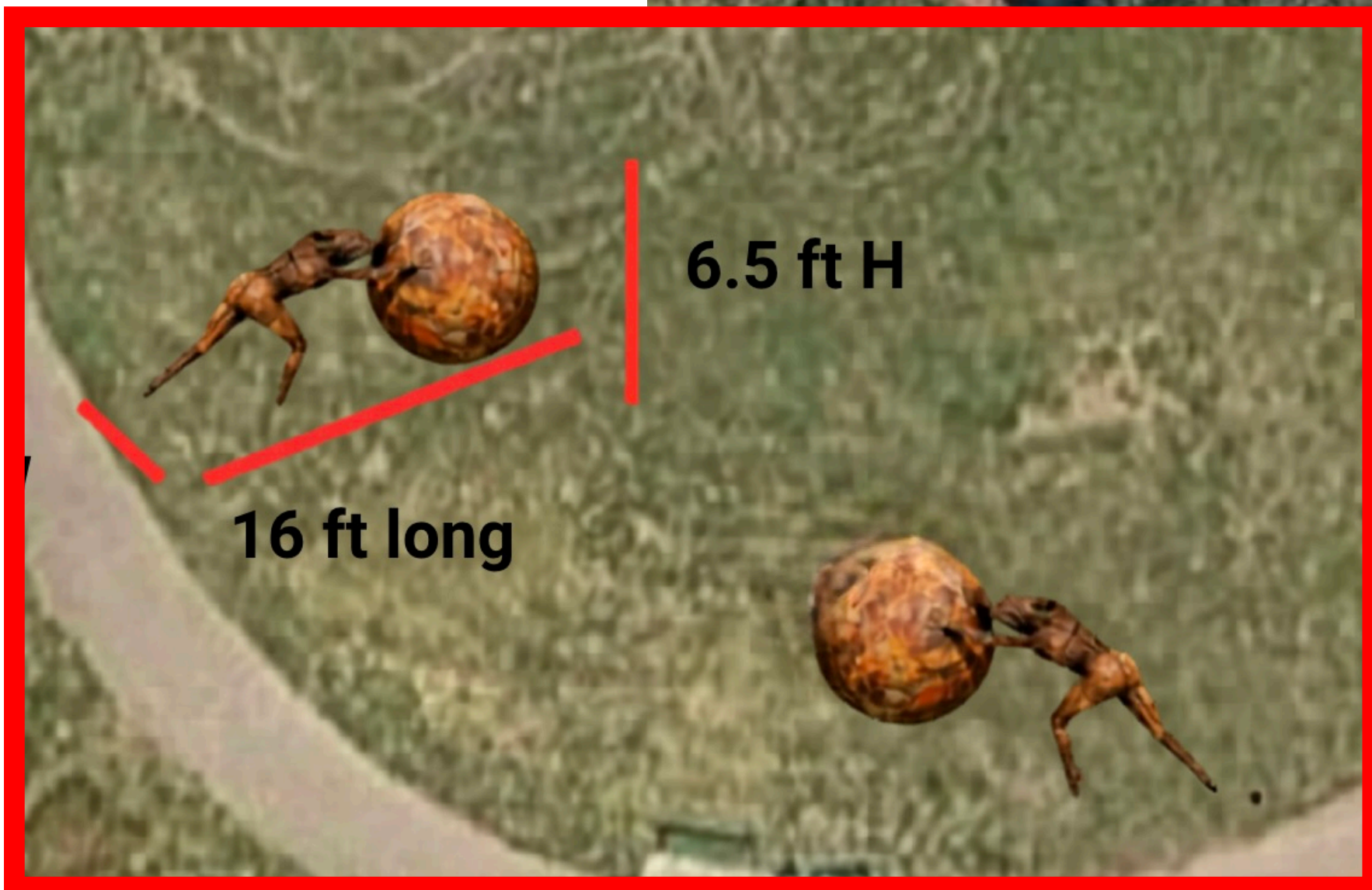
On-Site Installation:

1. Tell handler Fork lift (VR) - required for installation and deinstallation — the ground will be protected with mats.
2. Base plates assembled, followed by placing ball and body
3. Sculpture Installation takes 1 day total.

ARTWORK LOCATION

McClaren Park Overlook

Near to Wilde Overlook Tower Lawn





ABOUT THE ARTIST | GEORGE MUBANGA | LUSAKA, ZAMBIA

George Mubanga is a contemporary artist whose work explores resilience, self-motivation, and the emotional realities of modern life. With a sustained practice spanning several years, Mubanga has developed a distinct sculptural language rooted in mixed and recycled materials. His work transforms discarded elements into expressive human forms, reflecting both personal and collective experiences of perseverance, growth, and transformation. Mubanga's sculptures are driven by a deep interest in human endurance - the often unseen effort required to move through pressure, uncertainty, and change. Through layered materiality and dynamic form, his figures embody tension, movement, and introspection. Works such as *The Pusher* and *The Looker* have become central to his practice, capturing moments of both struggle and awareness while encouraging viewers to reflect on their own paths and potential. Working primarily with reclaimed and industrial materials, Mubanga's process is both resourceful and intentional. Each piece carries a narrative of transformation, turning what is overlooked or discarded into something meaningful and enduring. This approach not only reflects sustainable practices, but also serves as a metaphor for the human capacity to adapt, rebuild, and re-imagine oneself over time. His work has been shared across community spaces, public-facing platforms, and digital publications, reaching an international audience. Mubanga's sculptures are particularly well-suited for public art contexts, where their scale, texture, and emotional resonance invite engagement from diverse audiences. Through his practice, he continues to create accessible, thought-provoking work that encourages reflection, connection, and a renewed sense of possibility.

COMMUNITY SUPPORT

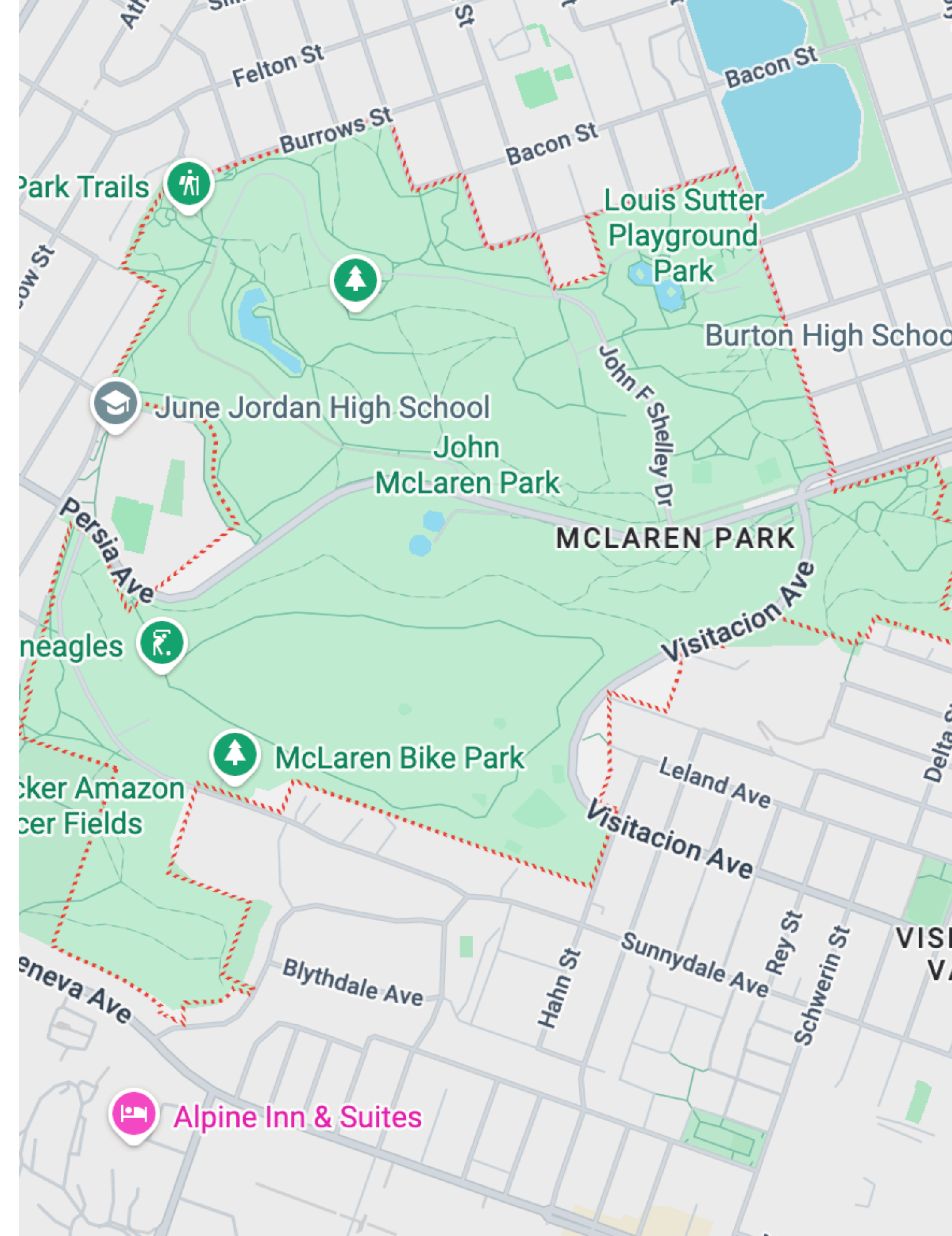
MCLAREN PARK | DISTRICT 9, 10, & 11

LETTERS OF SUPPORT:

- Sean Altman, Outward Bound SF
- Chuck Farrugia, Help McLaren Park
- Linda Liteheiser, McLaren Collaborative
- Supervisor Chyanne Chen, District 11
- San Francisco Rec & Park

ADDITIONAL OUTREACH:

- Visitacion Valley Community Center
- McLaren Park Collaborative
- Excelsior Action Group
- Pacific Islander Cultural District
- Samoan Community Development Center
- Cross Town Trail
- Friends of McLaren Park
- Supervisor Jackie Fielder, District 9
- Supervisor Shamann Walton, District 10



THANK YOU!

Commission's Approval Checklist for Temporary Public Art

- **Mission & Policy Alignment**
 - Promotes a rich and diverse cultural environment
 - Enhances the public experience
 - Aligns with SFAC approval criteria and guidelines
- **Community Engagement**
 - Appropriate outreach to affected community
 - Community input is reflected (when applicable)
- **Site Relevance & Context**
 - Artwork is appropriate for the proposed location
 - Scale and placement are suitable to the site
- **Artistic Merit & Public Value**
 - Demonstrates strong artistic quality
 - Contributes positively to the public realm
- **Feasibility & Sponsor Capacity**
 - Realistic timeline
 - Sponsor has capacity and experience to deliver
- **Materials, Durability & Maintenance**
 - Materials appropriate for environment and duration
 - Clear maintenance plan
 - Defined responsibility for upkeep
 - Removal/deinstallation plan included

[Temporary Public Art Guidelines](#)

Public Comment Item 4

- Item 4: Big Art Loop: Panhandle, Lake Merced, Marina Green & McLaren Park

Item 4: Big Art Loop: Panhandle, Lake Merced, Marina Green & McLaren Park

- *Action*
- A) Panhandle
Motion to approve the temporary installation of "An Attempted Murder," 2016 by Jack Champion, a pair of two sculptures that measure approximately H6 ft. by W3 ft. by L12 ft., fabricated from bronze and steel, located at Ashbury Street and Oak Street in The Panhandle. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation
- Motion to approve the temporary installation of "Seed of Self," 2023 by Kate Raudenbush, that measures H7 ft. by W7 ft. by L7.1 ft., fabricated from brass and steel, located at the west entrance of The Panhandle by Oak Street and Fell Street. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation.
- B) Lake Merced
Motion to approve the temporary installation of "V le B," 2025 by Valeria Theberge, that measures H10 ft. by W3.5 ft. fabricated from foam, fiberglass, mortar, grout, glass and steel, located at the Lake Merced Meadow. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation.
- Motion to approve the temporary installation of "Penny the Goose," 2015 by Lisa & Robert Ferguson, that measures H16 ft. by W19 ft. by D4 ft. fabricated from steel, concrete, pennies and epoxy, located at the Lake Merced Boulevard Parking Lot. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation.

Item 4: Big Art Loop: Panhandle, Lake Merced, Marina Green & McLaren Park

- *Action*
- Slide continued from previous page...
- C) Marina Green
Motion to approve the temporary installation of "Launch Intention," 2020 by Griffin Loop, that measures H10 ft. by W14 ft. by L25 ft. fabricated from steel and reclaimed and recycled material, located at Marina Green. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation.
- D) McLaren Park
Motion to approve the temporary installation of "The Pushers," 2021 by George Mubanga, two sculptures that measure H6.5 ft. by W5 ft. by L16 ft. fabricated from stainless steel, located at McLaren Park Overlook near Wilde Overlook Tower Lawn. The artwork will not become part of the Civic Art Collection. The artwork will be maintained by Big Art Loop, and will be installed for a period of one year, from date of installation.

Item 5: SF Recreation & Park: Buchanan Mall

- *Discussion and Possible Action*
- **Presenter:** Lauren Chavez, Project Manager, Recreation & Parks Department
Presentation time: Approximately 12 minutes
- Discussion and possible action to approve the installation of the following artworks at Buchanan Street Mall, which will not become part of the Civic Art Collection and will be owned and maintained by San Francisco Recreation and Park Department:
- Lewis Watts, "Healing & Remembrance," 2026, Digital print on aluminum, 24 total panels, H45 in. by W73 in., Buchanan Street Mall between Grove Street and Fulton Street, and Buchanan Street Mall between Eddy Street and Turk Street
- CamishaFatimah Gentry, "Healing & Remembrance," 2026, Metal paint on aluminum, 4 total panels, H18 in. by W48in., Buchanan Street between Grove Street and Fulton Street, and Buchanan between Eddy Street and Turk Street
- D'Wana Stewart, "Local Artists & Performers," 2026, Metal paint on aluminum, 4 total panels, H18 in. by W48in., Buchanan Street Mall between Fulton Street and McAllister Street
- D'Wana Stewart, Local Heroes & Cultural Icons, 2026, Metal paint on aluminum, 4 total panels, H18 in. by W48in., Buchanan Street Mall between Golden Gate Avenue and Turk Street

Item 5: SF Recreation & Park: Buchanan Mall Continued

- *Discussion and Possible Action*
- **Continued from previous slide:**
- Michael Reed Sr., "Local Artists & Performers," 2026, Metal paint on aluminum, 4 total panels, H18 in. by W48in., Buchanan Street between Fulton Street and McAllister Street
- Michael Reed, Sr., "Local Heroes & Cultural Icons," 2026, Metal paint on aluminum, 4 total panels, H18 in. by W48in., Buchanan Street Mall between Golden Gate Avenue and Turk Street
- Cliffton Hyson, "Togetherness: by Cliffton," 2026, Metal paint on aluminum, 2 total panels, H18 in. by W48in., Buchanan Street Mall between McAllister Street and Golden Gate Avenue
- Aniyah Keith, "Togetherness: by Aniyah," 2026, Metal paint on aluminum, 2 total panels H18 in. by W48in., Buchanan Street Mall between McAllister Street and Golden Gate Avenue
- Queen Sheppard, "Togetherness: by Queen," 2026, 2026, Metal paint on aluminum, 2 total panels H18 in. by W48in., Buchanan Street Mall between McAllister Street and Golden Gate Avenue
- Dyavena Sumler, "Togetherness: by Day," 2026, Metal paint on aluminum, 2 total panels H18 in. by W48in., Buchanan Street Mall between McAllister Street and Golden Gate Avenue
- Malik Seneferu, "Togetherness," 2026, Waterjet cut aluminum, 12 panels total (front and back), H73 in., by W45 in., Buchanan Street Mall between McAllister Street and Golden Gate Avenue

Buchanan Street Mall **MEMORY WALK**

Phase 1 Foundational Art

Prepared for:
San Francisco Arts Commission, Visual Arts Committee

April 15, 2026



BUCHANAN STREET MALL



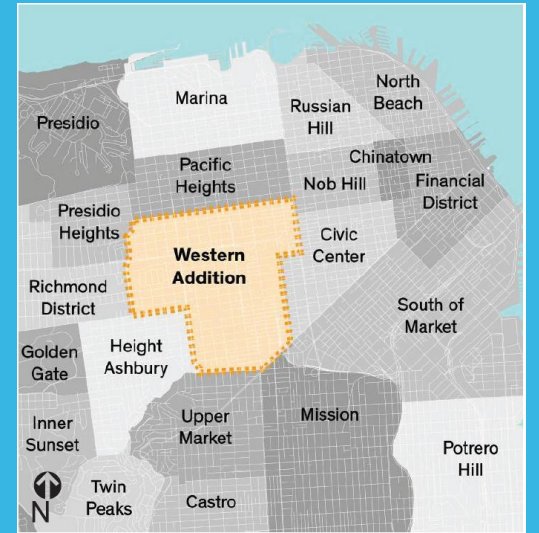
HISTORY



LEGACY



CULTURE



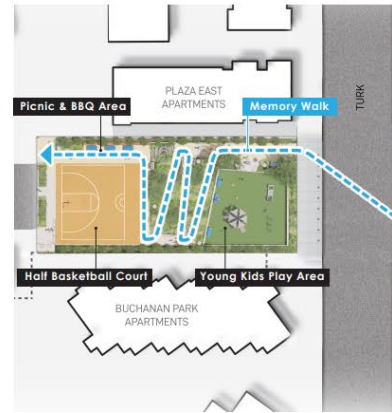
Western Addition, San Francisco



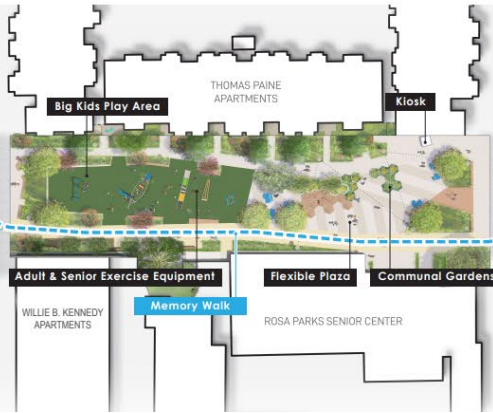
The Fillmore, "Harlem of the West"

PROJECT BACKGROUND

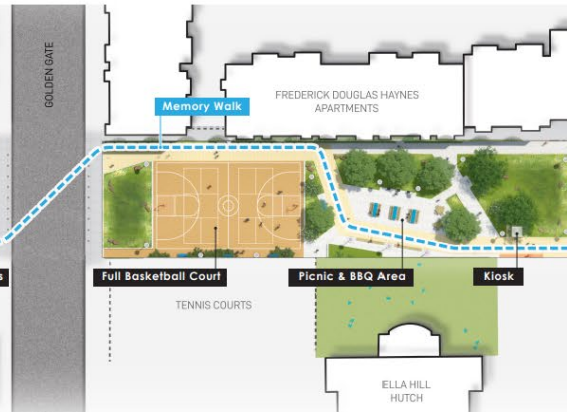
ACTIVE RECREATION



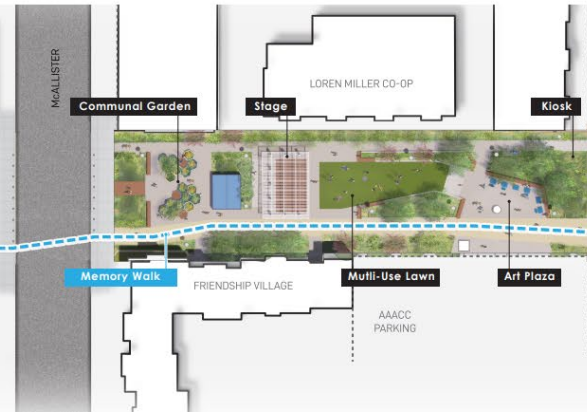
ALL-AGES PLAY



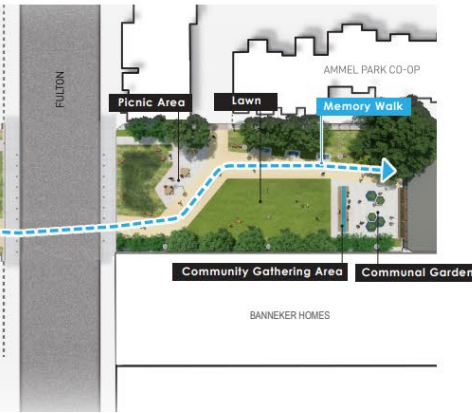
BASKETBALL & BBQ



ARTS & ENTERTAINMENT



GARDEN & GATHER



PROJECT GOALS

1. Safety, lighting, and beautification
2. Connect all blocks and unify the community
3. Tell the story of the community and the neighborhood
4. Social interaction and multi-generational recreation
5. Skills training and job creation
6. Urban greening and stormwater management

PROGRAM ELEMENTS

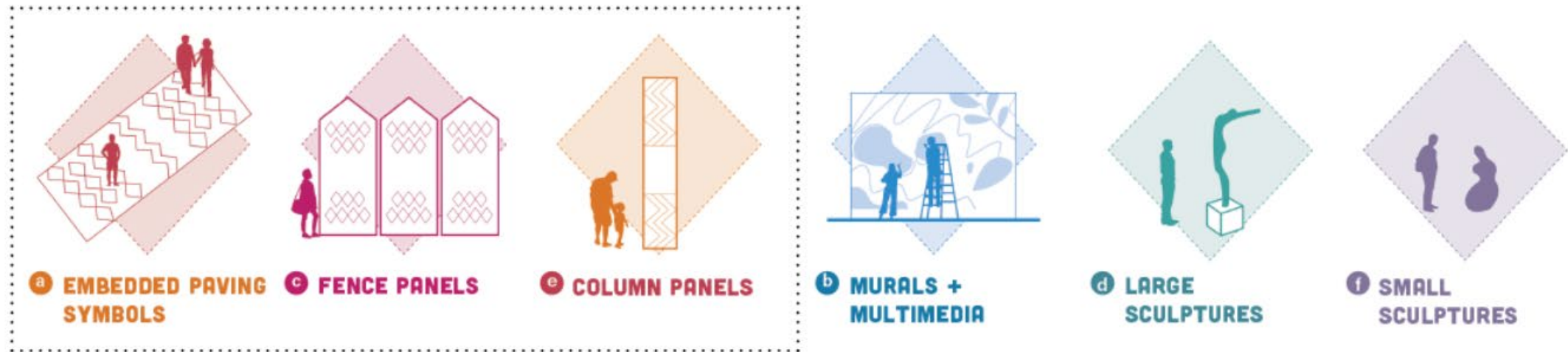
Half and full basketball courts, two playgrounds, adult and senior fitness, picnic & bbq areas, communal gardens, stage, plazas, and the Memory Walk

PARK IMPROVEMENT EQUITY ACTION INITIATIVE

Aims to strengthen the neighborhood, expand economic opportunities, and improve health and wellness for everyone

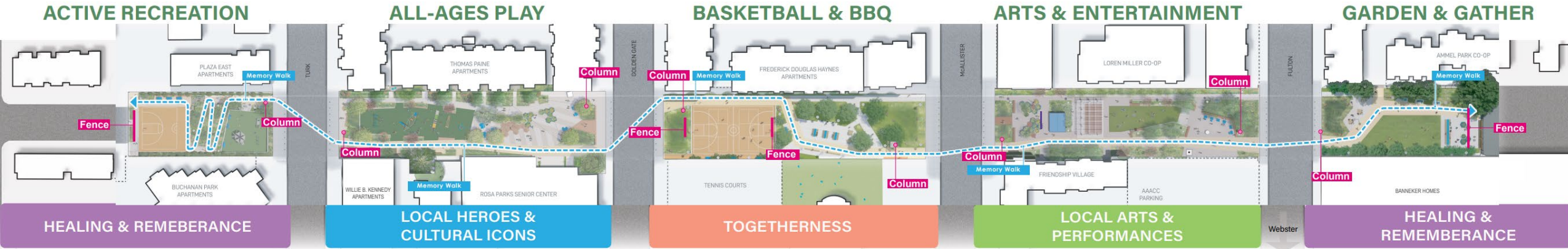
MEMORY WALK

The Memory Walk is a community-visioned pathway that connects all 5 blocks of Buchanan Street Mall, creating a sense of place and honoring community history through signage and art-based storytelling opportunities.



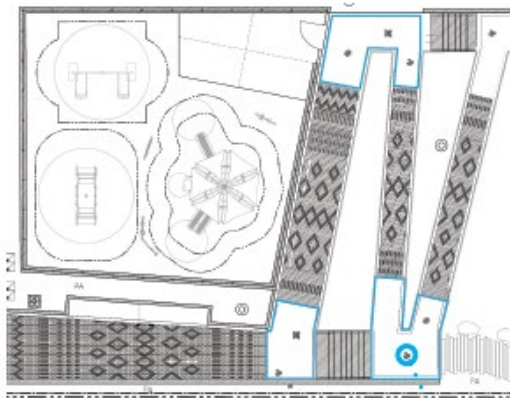
PHASE 1

MEMORY WALK FOUNDATION & PHASE 1



PAVING SYMBOLS

(10 unique – 30 total)

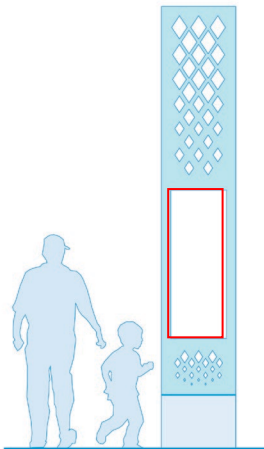


Potential community workshops for creation of meaningful symbols



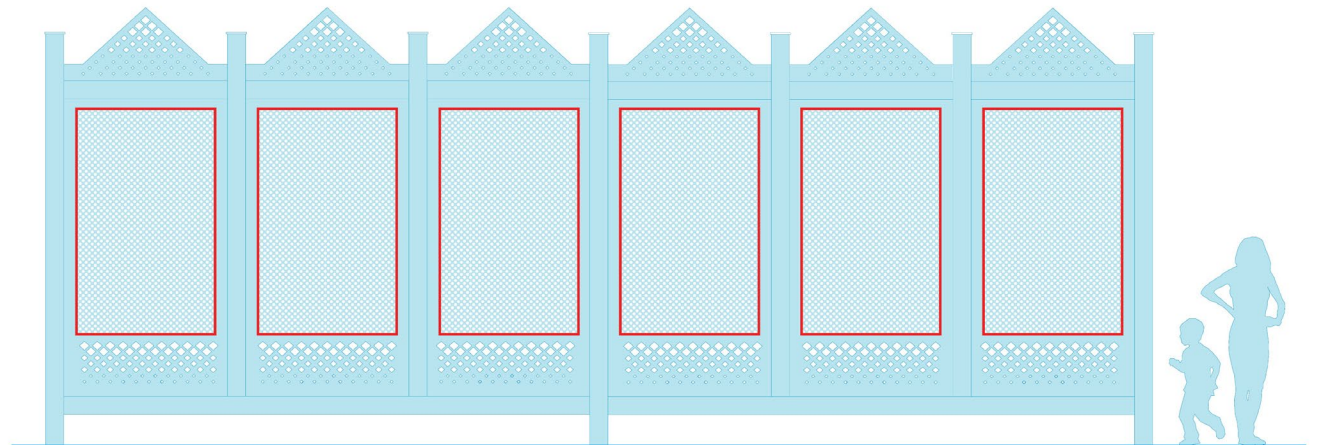
COLUMNS

(8 total; 32 panels)



FENCES

(4 total; 24 double-sided panels)



ARTIST + OPPORTUNITY

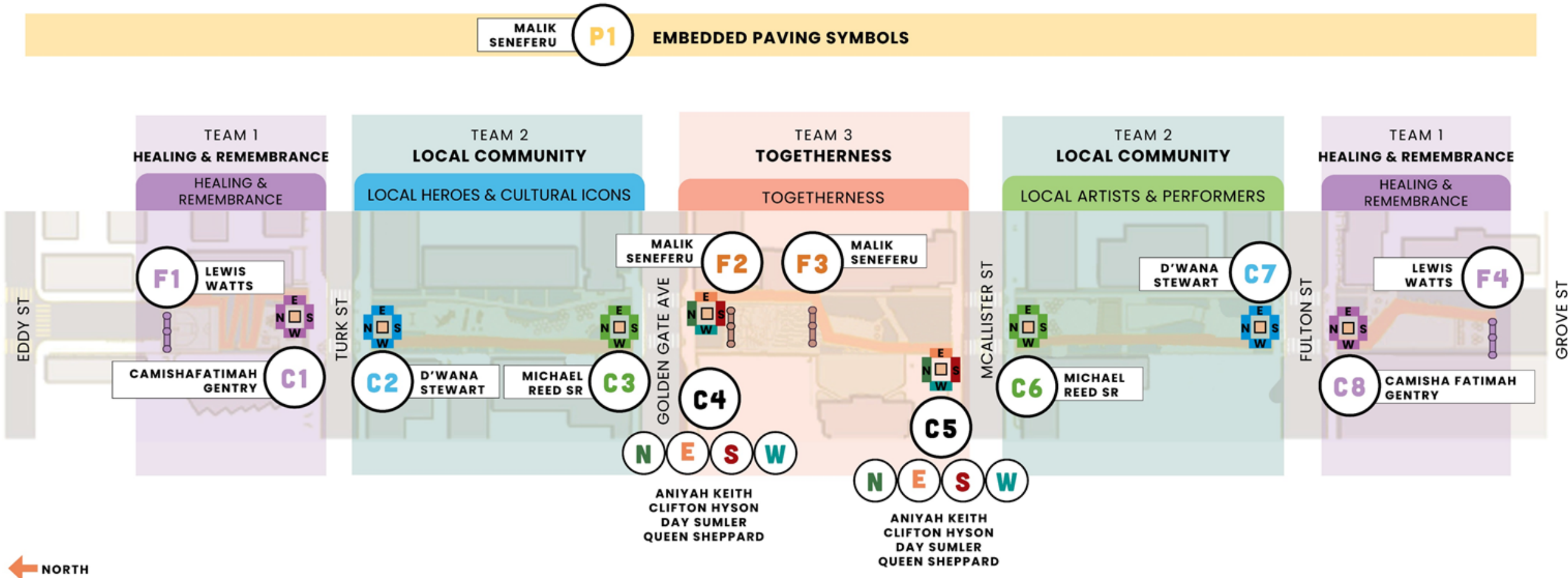
9 ARTISTS were selected through a blind review process. Applications were scored in 4 categories:

Artist Character
5 Points

Cultural Awareness
10 Points

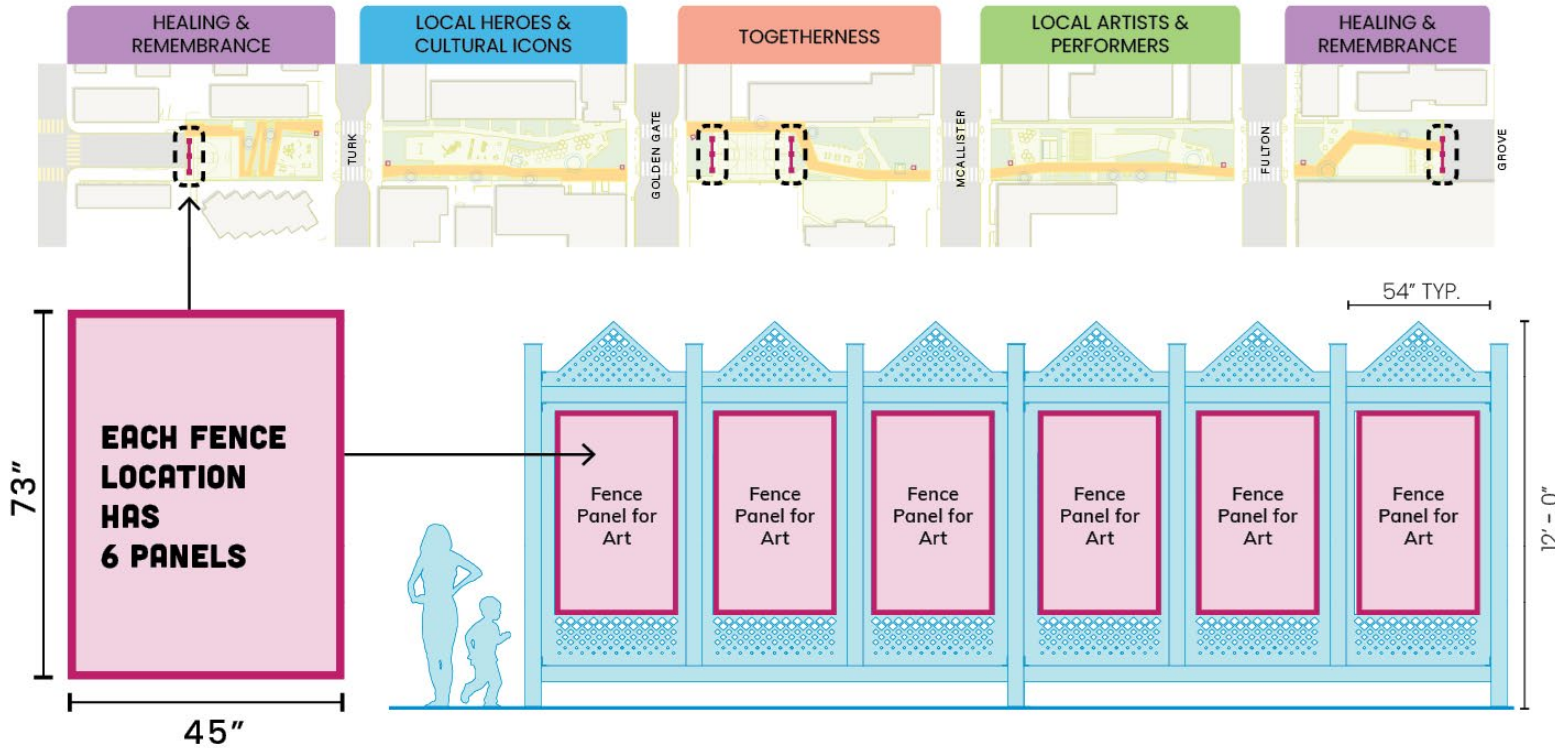
Remember & Honor History
10 Points

Artistic Merit
5 Points



GATEWAY FENCE PANELS

4 FENCES | 24 total panels



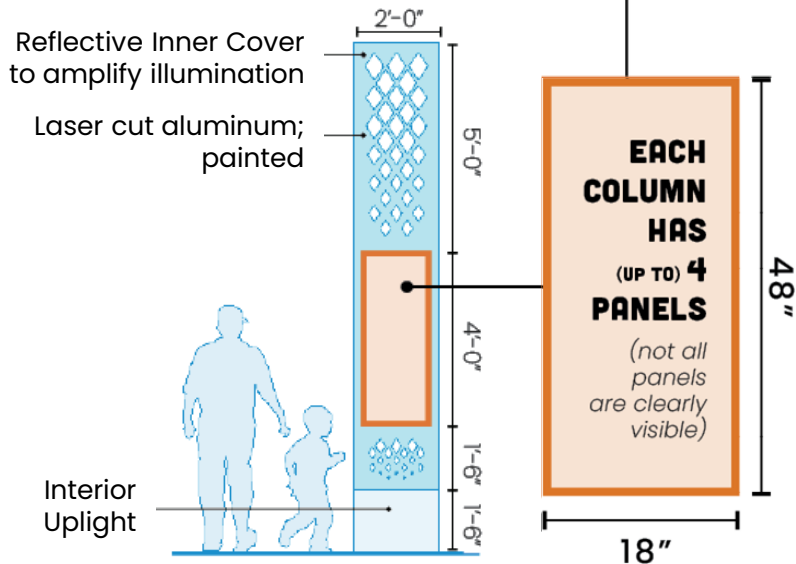
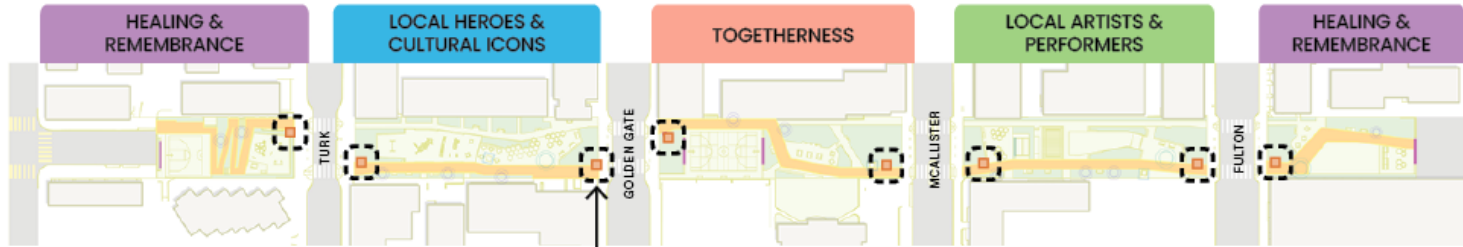
Healing + Remembrance
Lewis Watts

Togetherness
Malik Seneferu



GATEWAY COLUMN PANELS

8 COLUMNS | 32 total panels



Healing + Remembrance

CamishaFatimah Gentry

Cultural Heroes & Cultural Icons

Local Artists & Performers

D'Wana Stewart
Michael Reed Sr.

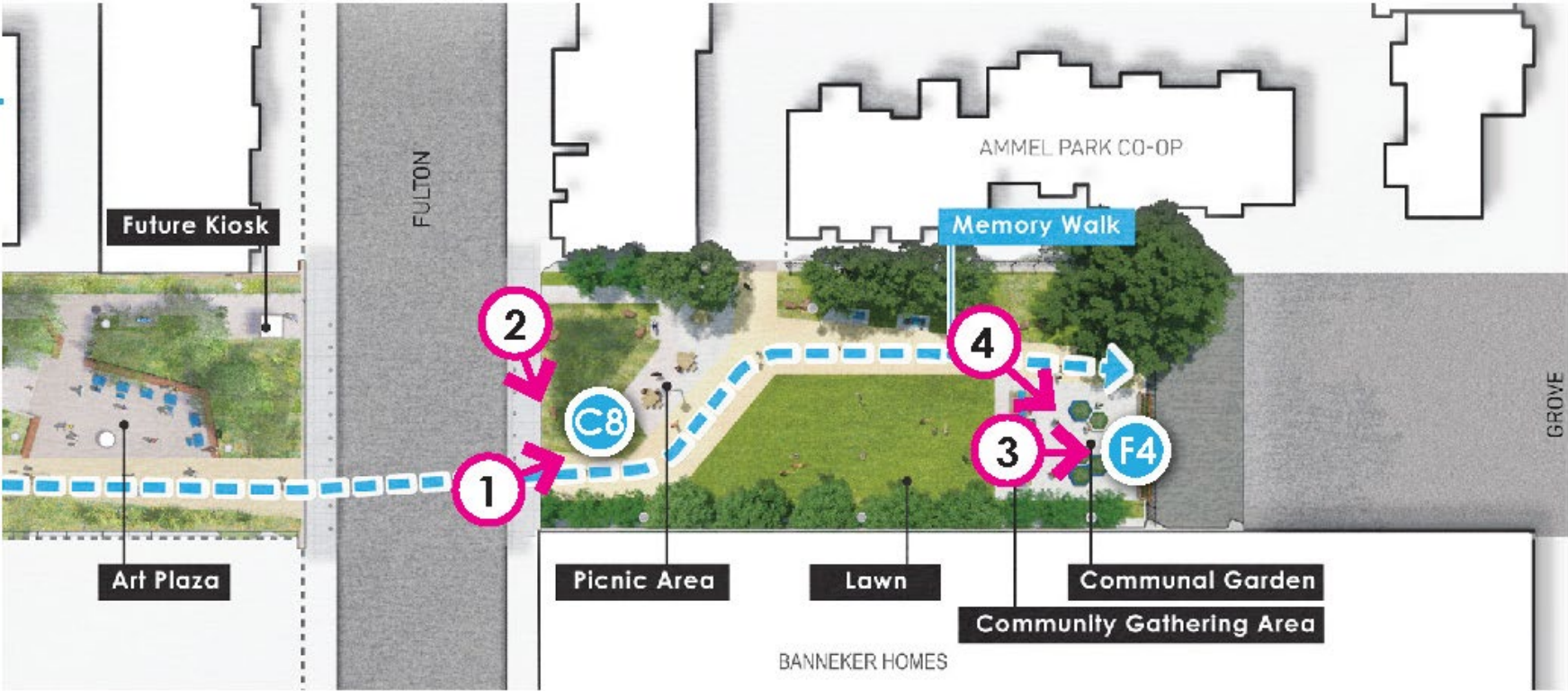
Togetherness

Aniyah Keith
Clifton Hyson
Dyavena Sumler
Queen Sheppard



P1 | HEALING + REMEMBRANCE

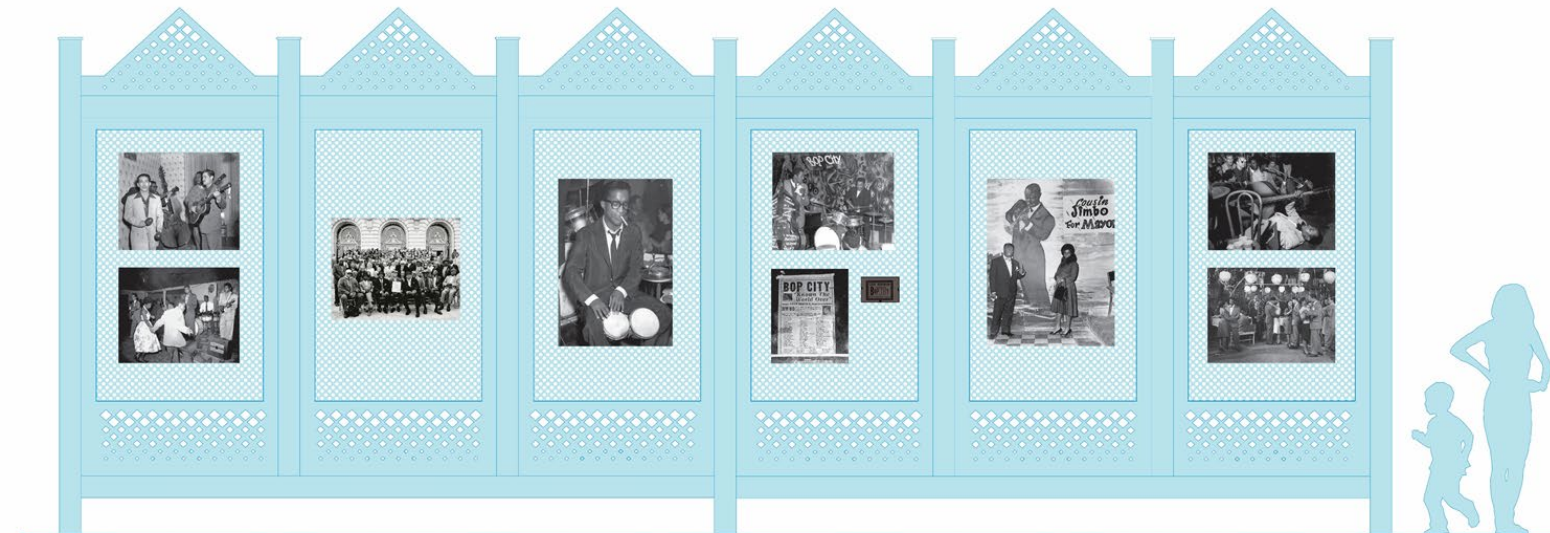
1 FENCE + 1 COLUMN



P1 | FENCE ART (F4)



Title: Love + Joy

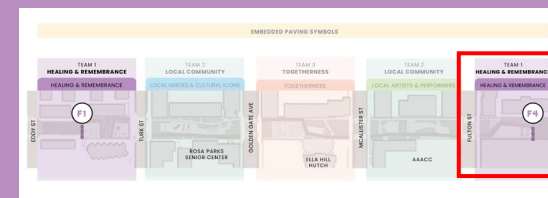


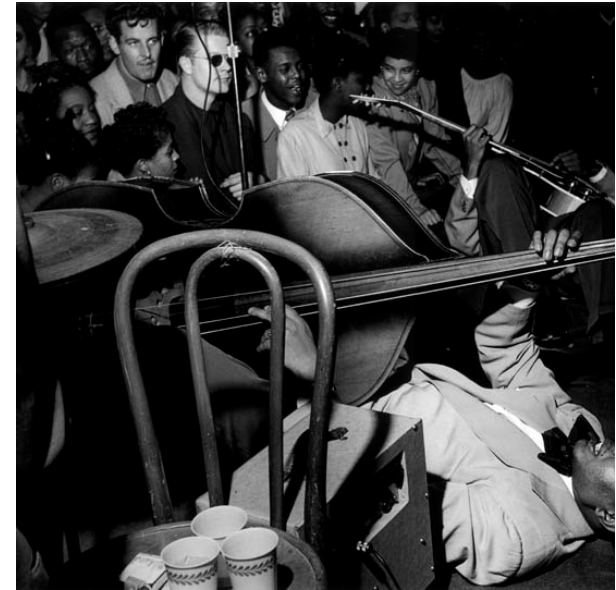
Title: Giants of Jazz

ARTIST

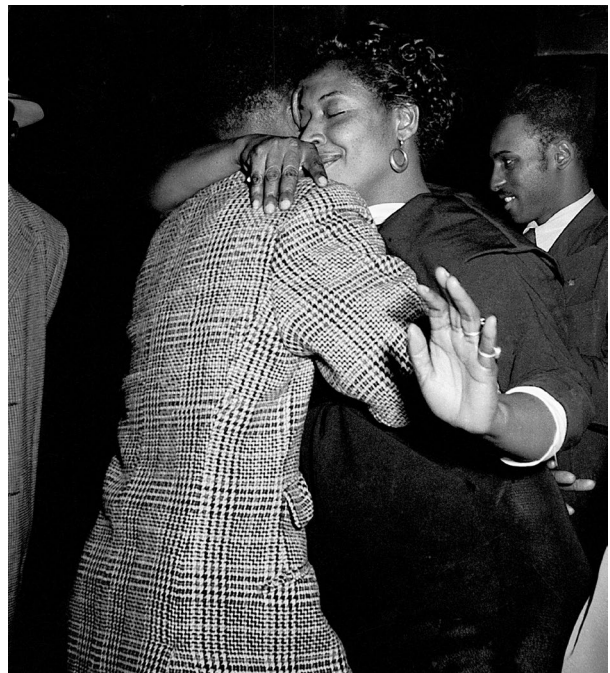
Lewis Watts

Photographer, archivist, and Professor Emeritus of Art at UC Santa Cruz whose work focuses on the cultural landscapes of African Diaspora communities, especially in the San Francisco Bay Area. Co-author of *Harlem of the West: The San Francisco Fillmore Jazz Era*, Lewis has a deep commitment to documenting and elevating African American cultural history through photography - particularly around themes of migration, music, and place.



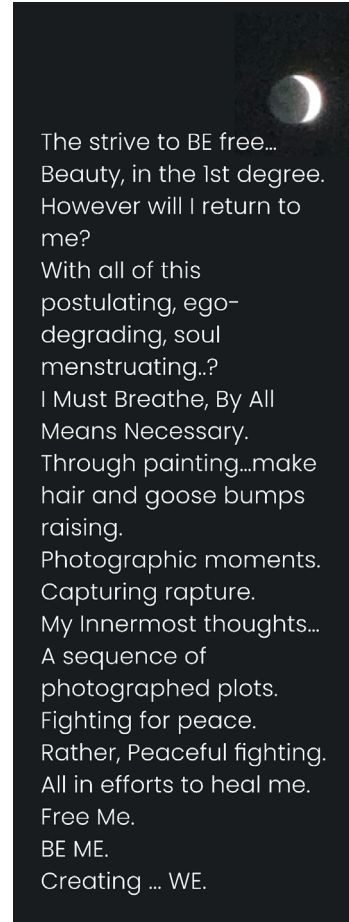
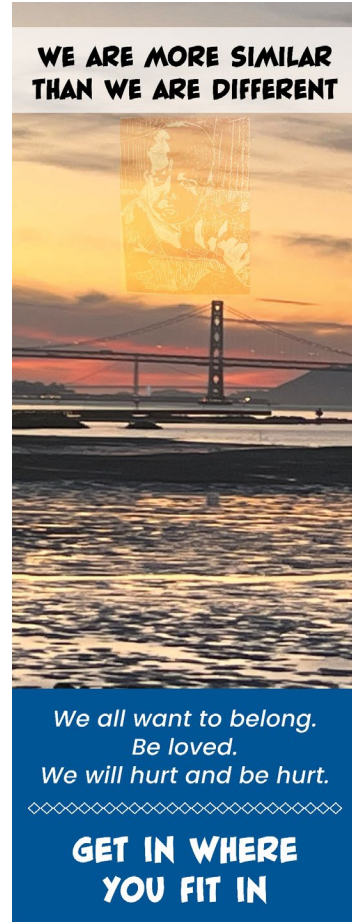


GIANTS OF JAZZ



LOVE AND JOY

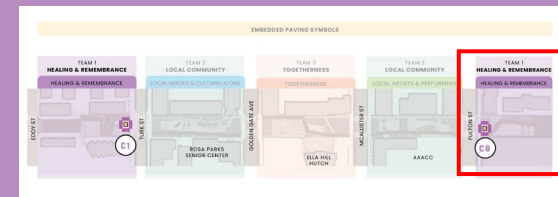
P1 | COLUMN ART (C8)



ARTIST

CamishaFatimah Gentry

San Francisco native committed to storytelling from the past, present, to the future ... in order to remember and heal while putting into action, justice for old and new community members alike. Art allows us to identify the challenges of yesterday while living in the joys of (not being the minority, but the), Global Majority ... as we figure out how to sustain the belief that we are the ones we are looking for and freedom still, and always can ring ... even in the darkest of times. Thank God Almighty we are free at last!



P1 | HEALING + REMEMBRANCE

1 FENCE + 1 COLUMN

C8 ART COLUMN

① Fulton entry looking south-east



② Fulton entry looking west



F4 ART FENCE

③ Looking south towards Grove St

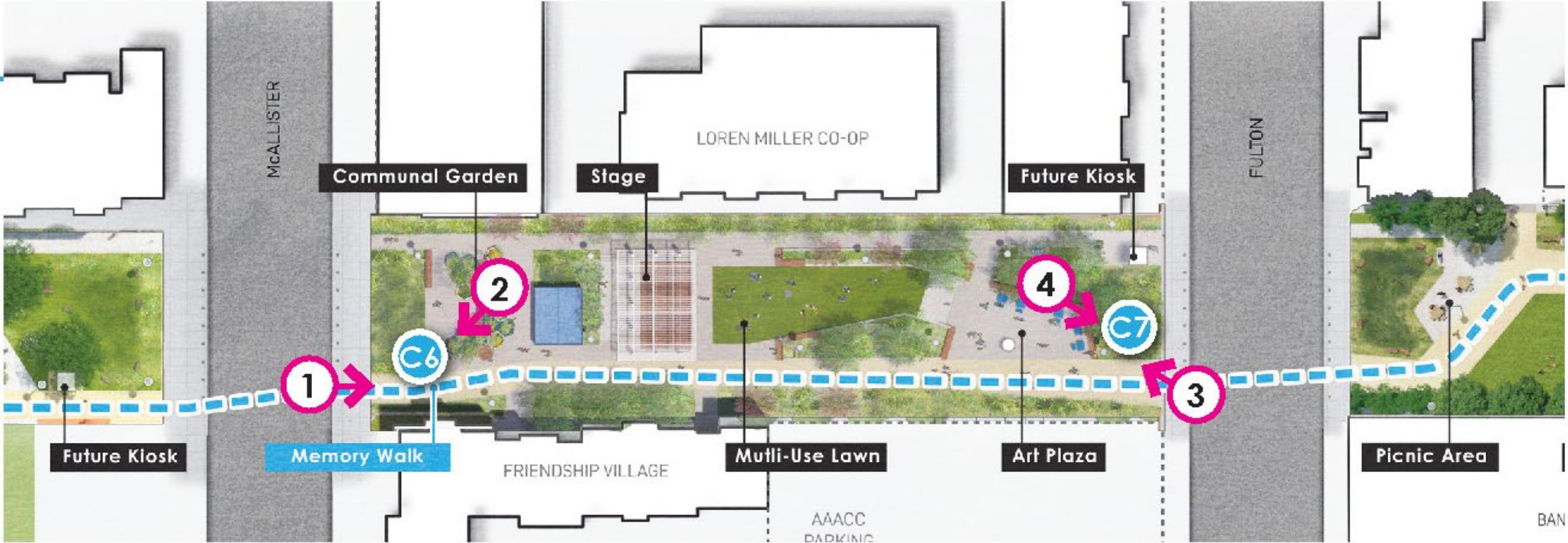


④ Looking south-west towards Grove St

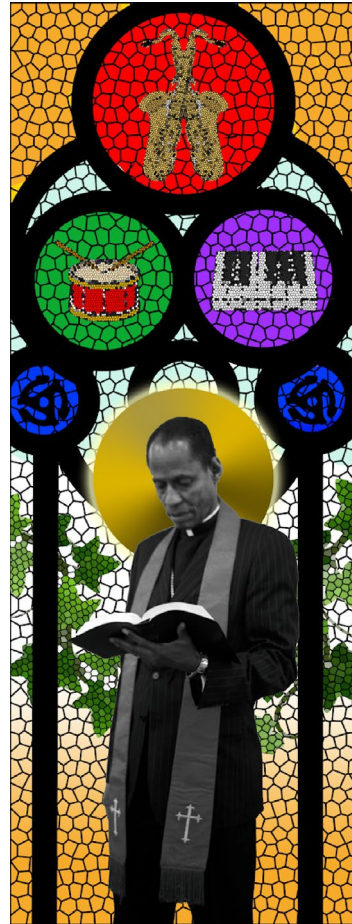


P2 | LOCAL ARTISTS & PERFORMERS

2 COLUMNS



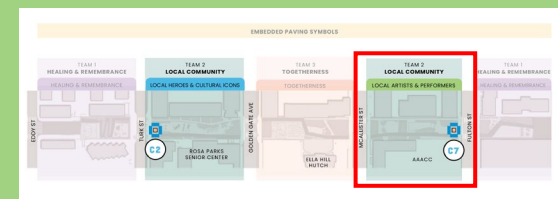
P2 | COLUMN ART (C7)



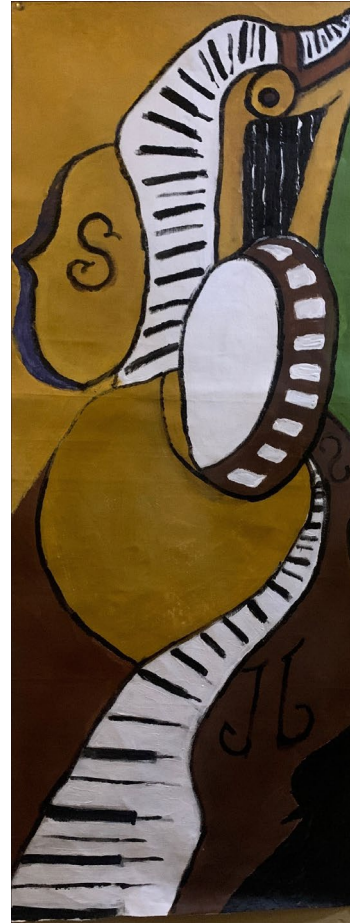
ARTIST

D'Wana Stewart

D'Wana Akilah Stewart is a San Francisco native, digital media artist, and a social justice educator. As an artist, D'Wana looks to the past to see into the future, finding new ways to learn, preserve, or celebrate. Her art style focuses a lot on her childhood nostalgia, reflecting on her life growing up in the San Francisco Bay Area. Her passion is to create art for those that will live on after us, and to imagine a world they have yet to see.



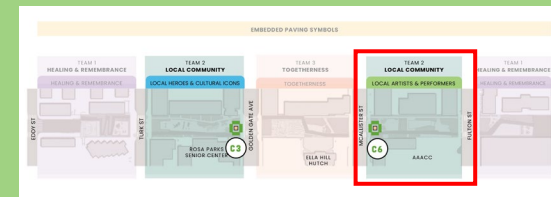
P2 | COLUMN ART (C6)



ARTIST

Michael Reed, Sr.

Michael is a self-taught artist whose abstract style captures the cultural energy and street life of the Fillmore. His work reflects his personal journey growing up in the Fillmore and serves as a way to share his story with the next generation coming up in the Fillmore. Currently completing his first artist residency at Hunters Point Shipyard, Michael is committed to continuing his creative practice and uplifting his neighborhood through art.



P2 | LOCAL ARTISTS & PERFORMERS

2 COLUMNS

C6 ART COLUMN

1 McAllister entry looking south



2 Looking north-west towards McAllister entry



C7 ART COLUMN

3 Fulton entry looking north-east



4 Looking south-west towards Fulton St



P3 | TOGETHERNESS

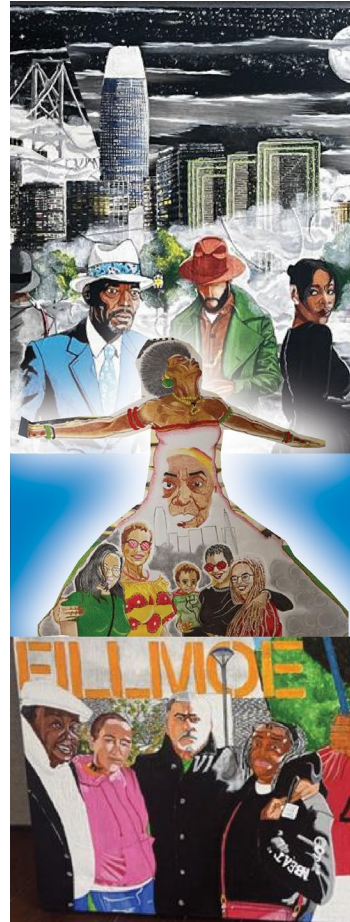
2 FENCES + 2 COLUMNS



P3 | COLUMN ART (C5)



Dyavena Sumler



Clifton Hyson



Queen Sheppard



Aniyah Keith

ARTISTS:
DYAVENA SUMLER

CLIFFTON HYSON

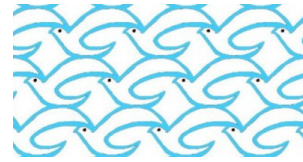
QUEEN SHEPPARD

ANIYAH KEITH



P3

FENCE ART (F2&F3)

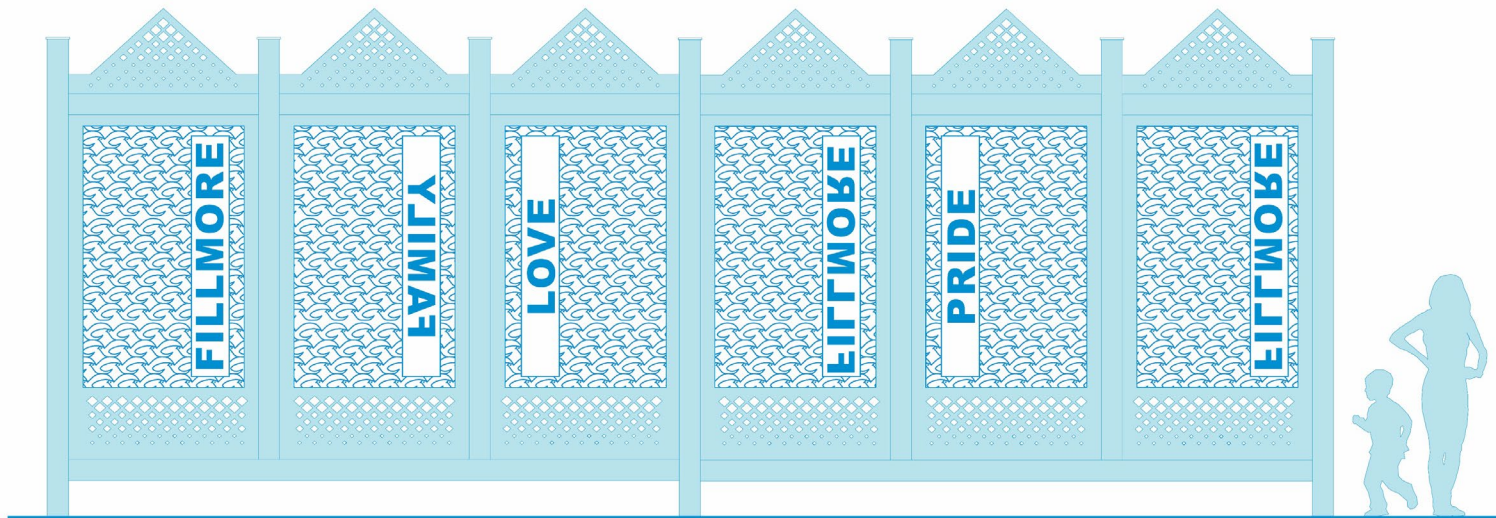
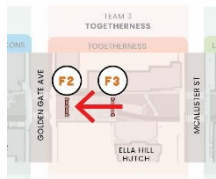
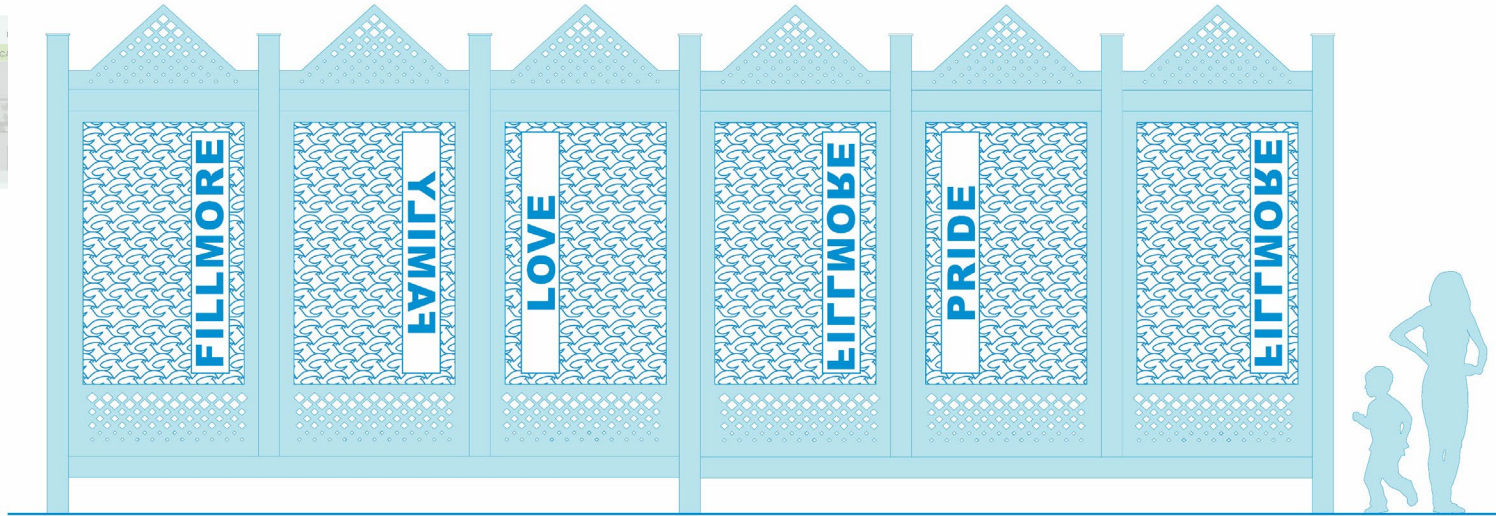


Tutu – Amur Falcon
Tessellation Pattern

ARTIST

MALIK SENEFERU

Malik is a multidisciplinary artist and cultural mentor with over 30 years of experience in San Francisco's historically Black neighborhoods. Malik considers his work to be a living archive of the Black Diaspora - rooted in ancestral memory, urban survival, and spiritual resilience. His work creates visual meditations by merging the sacred with the everyday - offerings narratives that honor Black existence as both historic and futuristic.



P3 | COLUMN ART (C4)

ARTISTS:
DYAVENA SUMLER

CLIFFTON HYSON

QUEEN SHEPPARD

ANIYAH KEITH



Dyavena Sumler



Clifton Hyson



Queen Sheppard



Aniyah Keith



P3 | TOGETHERNESS

2 FENCES + 2 COLUMNS

C4 ART COLUMN

1 Golden Gate entry looking south-west



2 Looking north-west towards Golden Gate entry



F2 & F3 ART FENCE

3 Golden Gate entry looking south-west



4 Looking south-east



C5 ART COLUMN

5 McAllister entry looking north

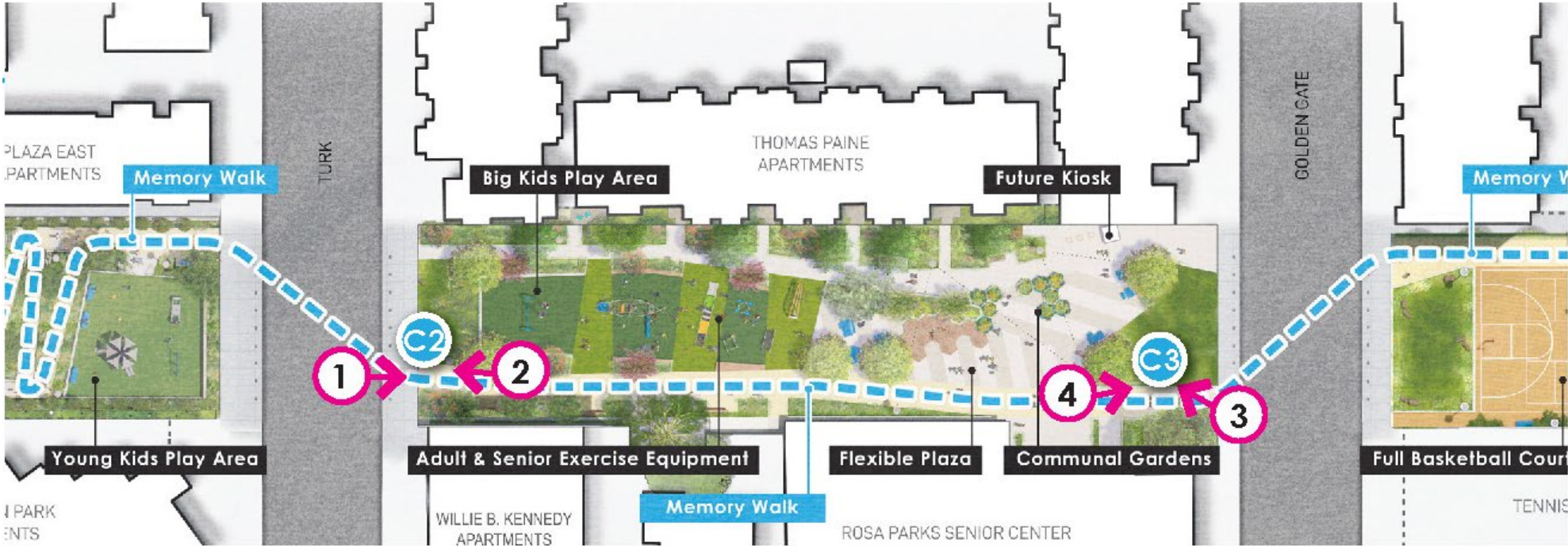


6 Looking south towards McAllister entry

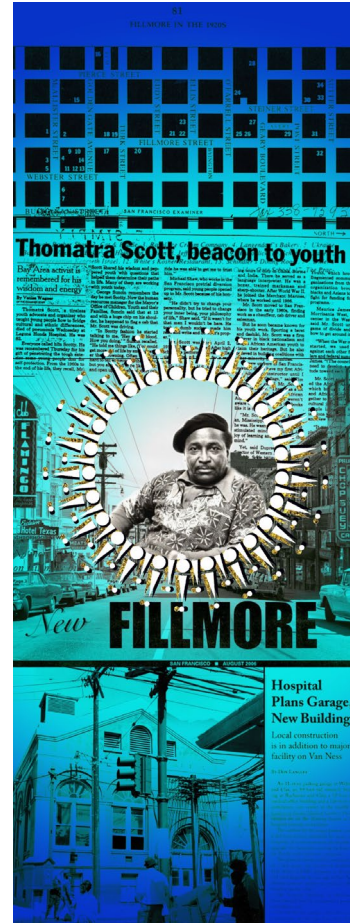
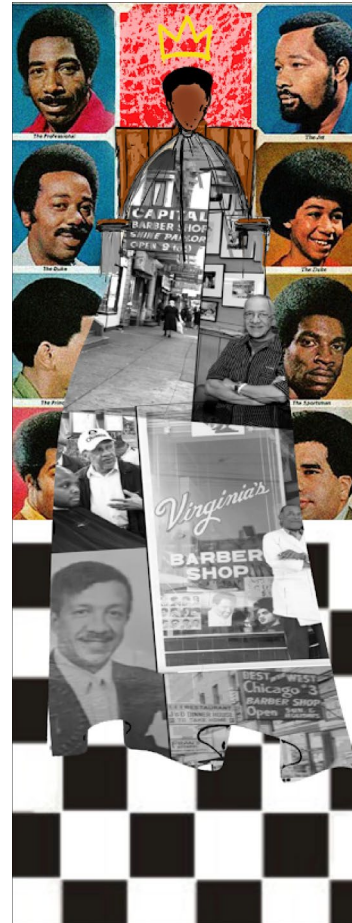


P4 | LOCAL HEROES & CULTURAL ICONS

2 COLUMNS



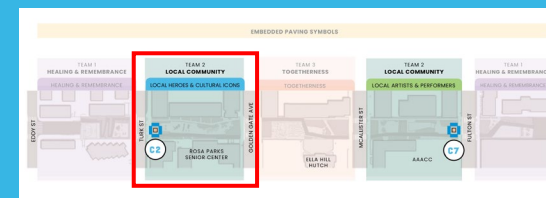
P4 | COLUMN ART (C2)



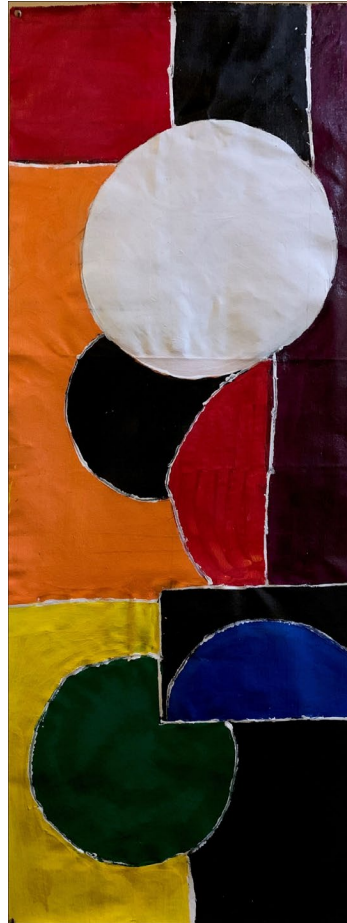
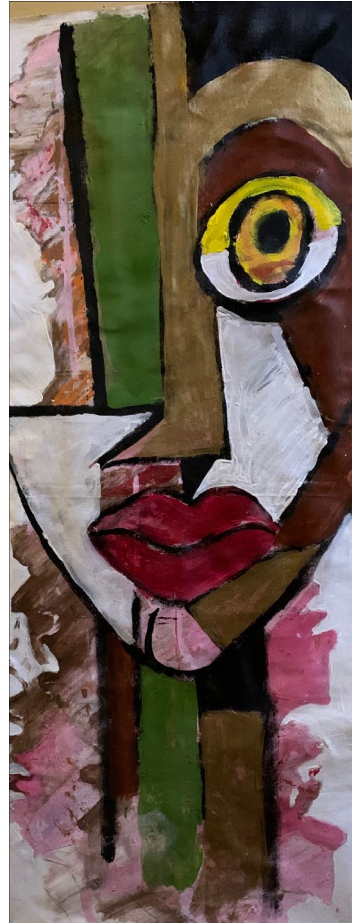
ARTIST

D'Wana Stewart

D'Wana Akilah Stewart is a San Francisco native, digital media artist, and a social justice educator. As an artist, D'Wana looks to the past to see into the future, finding new ways to learn, preserve, or celebrate. Her art style focuses a lot on her childhood nostalgia, reflecting on her life growing up in the San Francisco Bay Area. Her passion is to create art for those that will live on after us, and to imagine a world they have yet to see.



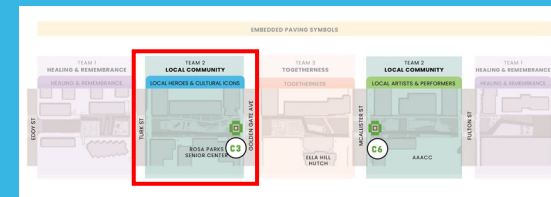
P4 | COLUMN ART (C3)



ARTIST

Michael Reed, Sr.

Michael is a self-taught artist whose abstract style captures the cultural energy and street life of the Fillmore. His work reflects his personal journey growing up in the Fillmore and serves as a way to share his story with the next generation coming up in the Fillmore. Currently completing his first artist residency at Hunters Point Shipyard, Michael is committed to continuing his creative practice and uplifting his neighborhood through art.



P4 | LOCAL HEROES & CULTURAL ICONS

2 COLUMNS

C2 ART COLUMN

① Turk entry looking south



② Looking north towards Turk entry



C3 ART COLUMN

③ Golden Gate entry looking north-east



④ Looking south towards Golden Gate entry



P5 | HEALING + REMEMBRANCE

1 FENCE + 1 COLUMN

C8 ART COLUMN

① Fulton entry looking south-east



② Fulton entry looking west



F4 ART FENCE

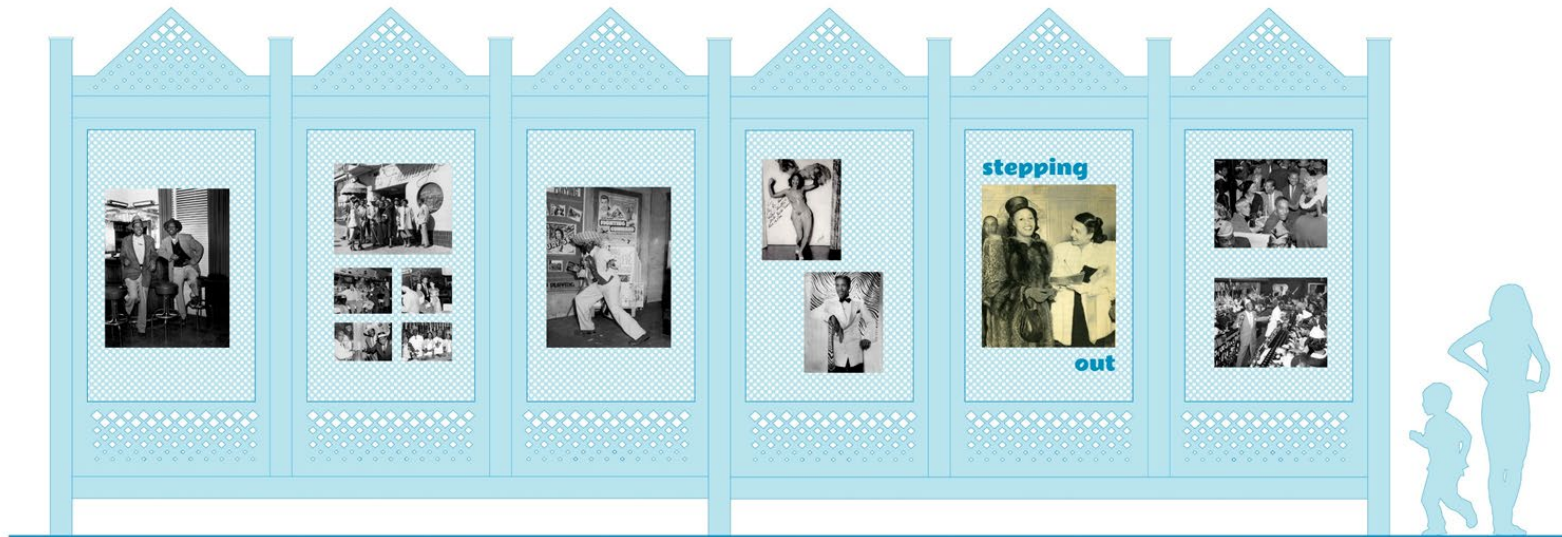
③ Looking south towards Grove St



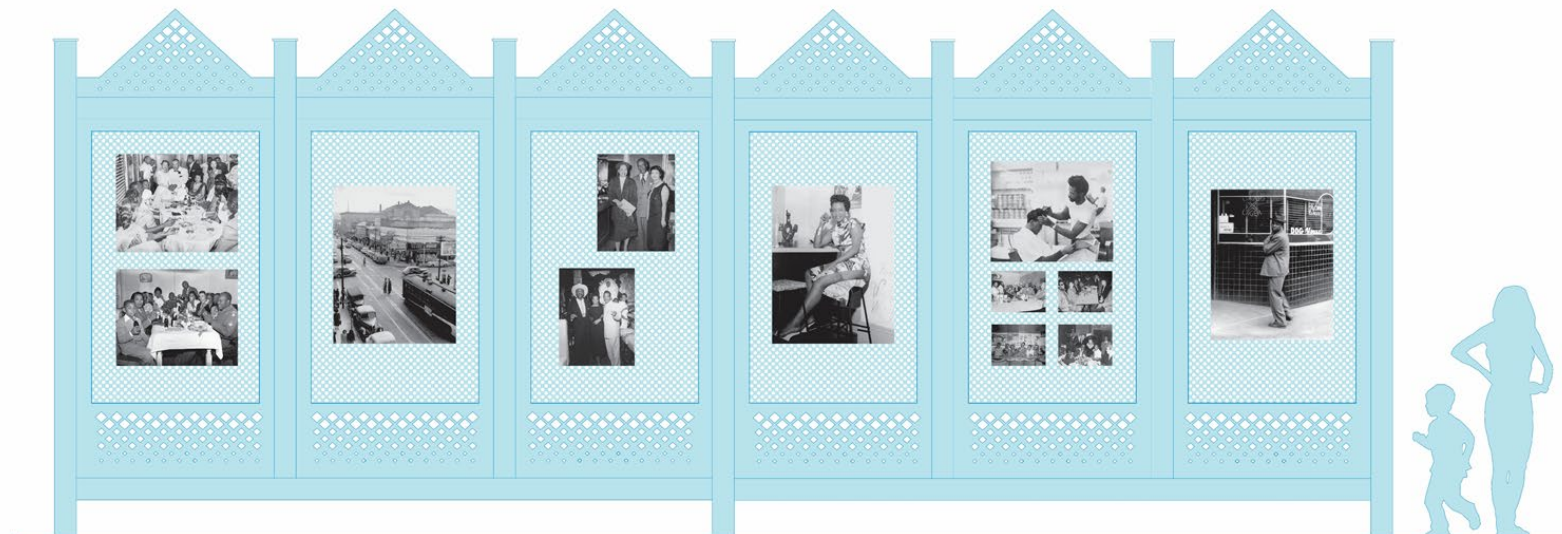
④ Looking south-west towards Grove St



P5 | FENCE ART (F1)



Title: Stepping Out

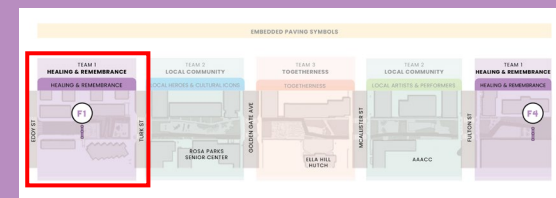


Title: Community Life

ARTIST

Lewis Watts

Photographer, archivist, and Professor Emeritus of Art at UC Santa Cruz whose work focuses on the cultural landscapes of African Diaspora communities, especially in the San Francisco Bay Area. Co-author of *Harlem of the West: The San Francisco Fillmore Jazz Era*, Lewis has a deep commitment to documenting and elevating African American cultural history through photography - particularly around themes of migration, music, and place.





STEPPING OUT



COMMUNITY LIFE

P5 | COLUMN ART (C1)

NO MATTER THE COLOR, RACE, OR RELIGION...

Jewish, Christian, and Muslims all in one family

WE CAN ALL SWIM, FLY, AND WORK TOGETHER

HOW ARE YOU WORKING TOGETHER WITH ALL OF YOUR LIFE'S PIECES?

Every painful, traumatic unjust experience is the Creator's way of giving us an opportunity to grow into a fully bloomed rose.

HOW CAN YOU TURN YOUR PAIN INTO POWER?

NO ONE BEARS THE BURDEN OF ANOTHER.

HOW DO WE GET COMFORTABLE WITH THE UNCOMFORTABLE?

BRIDGING GENERATIONS

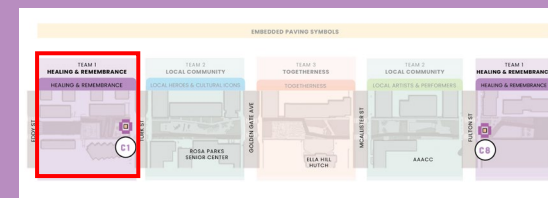
Whatever our qualms are with our families ... it is our duty to Build a Bridge and "get over it"

HOW CAN YOU LET GO TO MAKE SPACE FOR SOMETHING NEW?

ARTIST

CamishaFatimah Gentry

San Francisco native committed to storytelling from the past, present, to the future ... in order to remember and heal while putting into action, justice for old and new community members alike. Art allows us to identify the challenges of yesterday while living in the joys of (not being the minority, but the), Global Majority ... as we figure out how to sustain the belief that we are the ones we are looking for and freedom still, and always can ring ... even in the darkest of times. Thank God Almighty we are free at last!



P5 | HEALING + REMEMBRANCE

1 FENCE + 1 COLUMN

F1 ART FENCE

1 Mid-block entry looking south



2 Looking north towards Eddy St



C1 ART COLUMN

3 Turk entry looking north-east



4 Turk entry looking north



Buchanan Street Mall MEMORY WALK

Phase 1 Foundational Art

Any Questions?

Lauren Dietrich Chavez, SFRPD Project Manager

lauren.chavez@sfgov.org

628-652-6643



Public Comment Item 5

- Item 5: SF Recreation & Park Department: Buchanan Mall

Item 5: SF Recreation & Park: Buchanan Mall

- *Action*
- Motion to approve the installation of the following artworks at Buchanan Street Mall, which will not become part of the Civic Art Collection and will be owned and maintained by San Francisco Recreation and Park Department:
- Lewis Watts, "Healing & Remembrance," 2026, Digital print on aluminum, 24 total panels, H45 in. by W73 in., Buchanan Street Mall between Grove Street and Fulton Street, and Buchanan Street Mall between Eddy Street and Turk Street
- CamishaFatimah Gentry, "Healing & Remembrance," 2026, Metal paint on aluminum, 4 total panels, H18 in. by W48in., Buchanan Street between Grove Street and Fulton Street, and Buchanan between Eddy Street and Turk Street
- D'Wana Stewart, "Local Artists & Performers," 2026, Metal paint on aluminum, 4 total panels, H18 in. by W48in., Buchanan Street Mall between Fulton Street and McAllister Street
- D'Wana Stewart, Local Heroes & Cultural Icons, 2026, Metal paint on aluminum, 4 total panels, H18 in. by W48in., Buchanan Street Mall between Golden Gate Avenue and Turk Street
- Michael Reed Sr., "Local Artists & Performers," 2026, Metal paint on aluminum, 4 total panels, H18 in. by W48in., Buchanan Street between Fulton Street and McAllister Street

Item 5: SF Recreation & Park: Buchanan Mall Continued

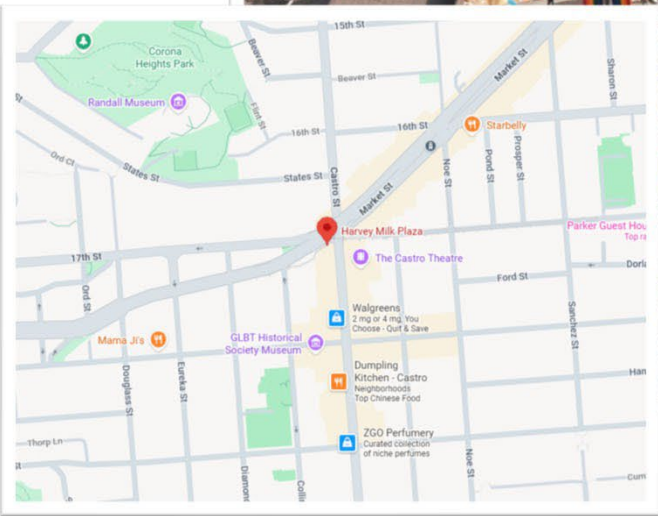
- *Action*
- **Continued from previous slide:**
- Michael Reed, Sr., "Local Heroes & Cultural Icons," 2026, Metal paint on aluminum, 4 total panels, H18 in. by W48in., Buchanan Street Mall between Golden Gate Avenue and Turk Street
- Cliffton Hyson, "Togetherness: by Cliffton," 2026, Metal paint on aluminum, 2 total panels, H18 in. by W48in., Buchanan Street Mall between McAllister Street and Golden Gate Avenue
- Aniyah Keith, "Togetherness: by Aniyah," 2026, Metal paint on aluminum, 2 total panels H18 in. by W48in., Buchanan Street Mall between McAllister Street and Golden Gate Avenue
- Queen Sheppard, "Togetherness: by Queen," 2026, 2026, Metal paint on aluminum, 2 total panels H18 in. by W48in., Buchanan Street Mall between McAllister Street and Golden Gate Avenue
- Dyavena Sumler, "Togetherness: by Day," 2026, Metal paint on aluminum, 2 total panels H18 in. by W48in., Buchanan Street Mall between McAllister Street and Golden Gate Avenue
- Malik Seneferu, "Togetherness," 2026, Waterjet cut aluminum, 12 panels total (front and back), H73 in., by W45 in., Buchanan Street Mall between McAllister Street and Golden Gate Avenue

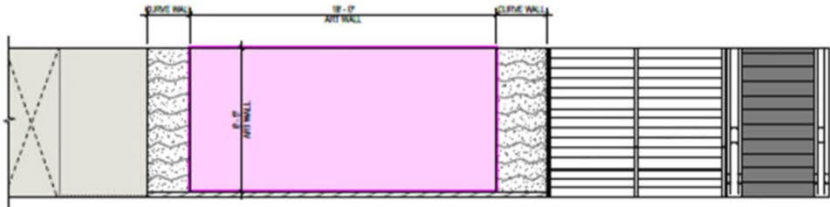
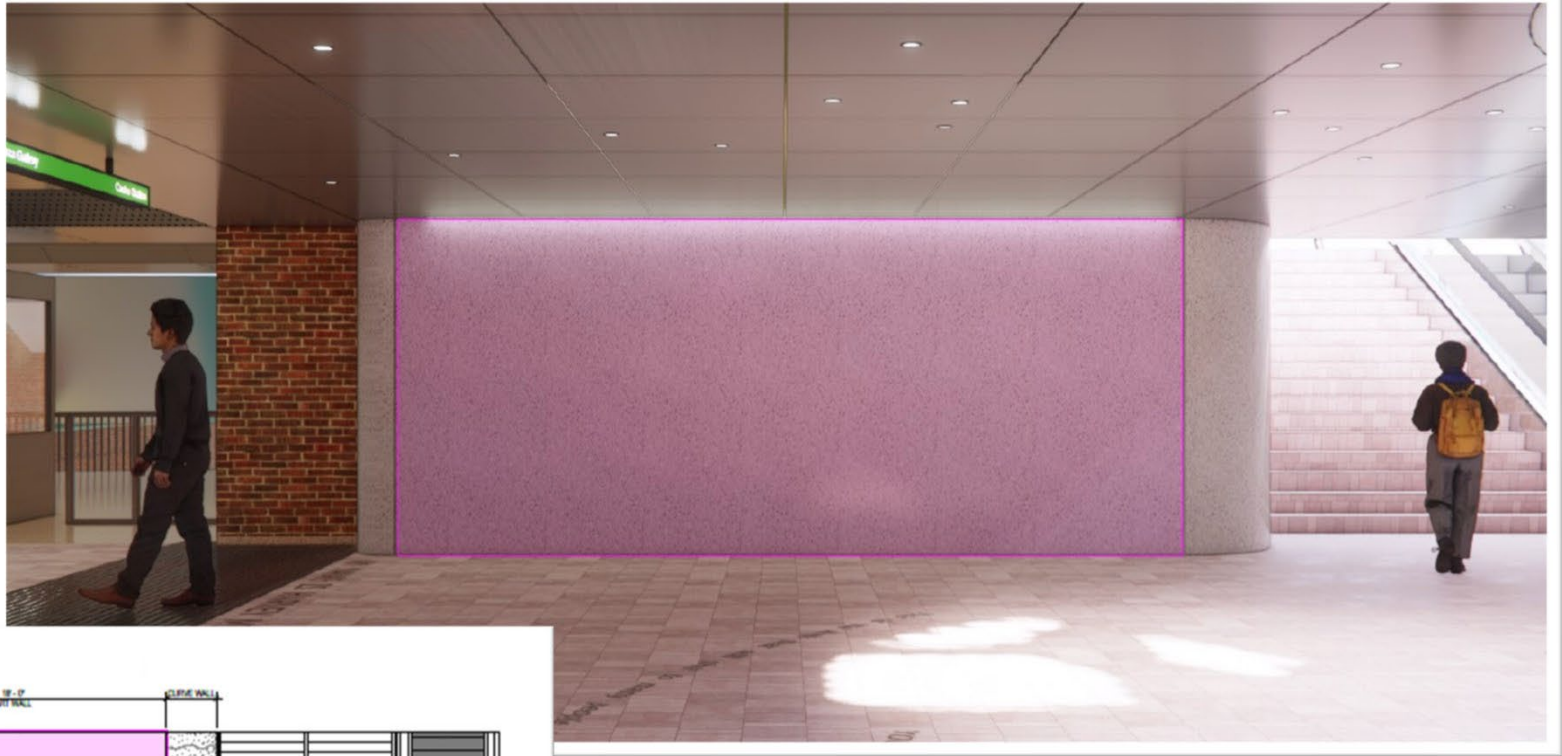
Item 6: Harvey Milk Plaza Improvements Project Public Art Project Plan

- *Discussion and Possible Action*
- **Presenter:** Project Manager Craig Corpora
Presentation time: Approximately 5 minutes
- Discussion and possible action to approve the Project Plan for the Harvey Milk Plaza Improvements Project Public Art Project.

An aerial, sepia-toned photograph of the Castro District in San Francisco. The image shows a street grid with cars and pedestrians. A large, semi-circular plaza is highlighted in the center, featuring a circular fountain with the words 'HARVEY MILK' on its base. A tall flagpole with the rainbow flag stands to the right of the plaza. A large, stylized tree is also visible. The text 'HARVEY MILK PLAZA IMPROVEMENTS PROJECT PUBLIC ART PROJECT PLAN' is overlaid in large, white, bold letters across the center of the image. On the left, a vertical sign reads 'CASTRO'. Other signs include 'HOT COCKLES' and 'THE ACCOUNTS BOOKS'. A sign on the right says 'MY NAME IS HARVEY MILK AND I WANT YOU TO LOVE ME TOO'.

HARVEY MILK PLAZA IMPROVEMENTS PROJECT PUBLIC ART PROJECT PLAN





3 INTERIOR ELEVATION - GALLERY EAST
1/4" = 1'-0"



Christina Empedocles, *The City on Film: Harvey Milk*, 2012

PROJECT GOALS

- Honor the values and legacy of Harvey Milk.
- Celebrate the history of activism in San Francisco.
- Reflect the history and culture of the Castro District and Queer Community.
- Visually enhance and complement the Harvey Milk Plaza and Castro Muni Station.

HARVEY MILK IMPROVEMENTS PROJECT ART ENRICHMENT BUDGET

Total Art Enrichment	\$ 270,000
Administration	\$ 54,000
Conservation	\$ 27,000
ART	\$ 189,000
Internal Contingency	\$ 24,500
Escalation Allowance	\$ 9,100
Artist Selection	\$ 12,500
Photography + Signage	\$ 4,500
Installation	\$ 16,000
SUBTOTAL ART EXPENSES	\$ 61,000

TOTAL ARTWORK BUDGET \$ 128,000



Vicki Sauls, *From the Heart Outwards*, 2005

ARTIST RECRUITMENT APPROACH AND ELIGIBILITY

- Arts Commission staff will post a Request for Qualifications (RFQ) which is open to professional practicing artists, who reside in the United States.
- Recruitment will focus on artists who currently reside in, have resided in, or have another significant relationship to the Castro District. Applicants will be asked to address their meaningful connection to the Castro Community, Bay Area Activism and Social Justice, and/or San Francisco Queer History and Culture. The review panel will be instructed to consider these connections as part of their scoring criteria.

ARTIST SELECTION PROCESS

- **Qualification Panel**
 - Consisting of an SFAC staff member, and 2 arts professionals, who will score qualified artists to identify a shortlist of qualified artists.
- **Artist Review Panel**
 - Consisting of a representative of PW, three arts professionals, and one community representative, who will review and score the applications and identify three artist finalist who will for the project.



Craig Calderwood, *The Only Blue is the Sky*, 2024

Project Timeline

Project Plan Approval (VAC)	April 15, 2026
RFQ Issued	April 17, 2026
RFQ Deadline	June 15, 2026
Qualification Panel	Week of June 22, 2026
First Project Artist Review Panel	Week of July 20, 2026
Artist Finalist Orientation	Week of August 31, 2026
Finalist Proposals Due	October 26, 2026
Public Comment	November 9 – 20, 2026
Final Project Artist Review Panel	Week of November 30, 2026
VAC Approval	December 16, 2026
Arts Commission Approval	January 4, 2027
Artist Under Contract	March 2027

HARVEY MILK PLAZA IMPROVEMENTS PROJECT PUBLIC ART PROJECT PLAN



BACKGROUND

Located in the heart of San Francisco’s Castro district, Harvey Milk Plaza aims to celebrate Harvey Milk’s life’s work of inclusivity and honor his mission of greater social justice. With advocacy and significant engagement from the local community, the redesigned plaza will provide space that promotes visibility for all marginalized people and offer a platform for future activism. The new Harvey Milk Plaza will welcome, represent, and celebrate all visitors as their authentic selves, honor past activism, and provide a focal point for organizing ongoing social engagement.

ART OPPORTUNITY

Located on the Concourse Level of the Castro Station, the Gallery East Art Wall Artwork will measure approximately 8’ ft. high x 18 ft. wide (144 sq. ft.) and will be comprised of a durable material, such as mosaic or digitally printed ceramic tile.

PROJECT GOALS

- Honor the values and legacy of Harvey Milk.
- Celebrate the history of activism in San Francisco.
- Reflect the history and culture of the Castro District and Queer Community.
- Visually enhance and complement the Harvey Milk Plaza and Castro Muni Station.

ART ENRICHMENT and ARTWORK BUDGET

Total Art Enrichment Amount: \$270,000
Total Artwork Budget Amount \$128,000 inclusive of all artist’s fees, as well as associated expenses for artwork design, fabrication, insurance, transportation, and artist’s consultation installation.
Installation Allocation (managed by SFAC): \$16,000

ARTIST RECRUITMENT APPROACH AND ELIGIBILITY

Arts Commission staff will issue a Request for Qualifications (RFQ) for this specific opportunity. Professional practicing artists residing in the United States are eligible to apply.

[1]

Recruitment will focus on artists who currently reside in, have resided in, or have another significant relationship to the Castro District. Applicants will be asked to address their meaningful connection to the Castro Community, Bay Area Activism and Social Justice, and/or San Francisco Queer History and Culture. The review panel will be instructed to consider these connections as part of their scoring criteria.

ARTIST SELECTION PROCESS

After the application deadline, the Arts Commission staff will screen applications to establish the pool of artists meeting the minimum eligibility requirements, which are professional practicing artists who reside in the United States. The eligible applications will be presented to an Artist Qualification Panel consisting of two arts professionals and one SFAC staff member, who will review and score the applications to identify the short list of qualified artists to be considered for the project opportunity.

The list of qualified artists will be presented to the Harvey Milk Plaza Artist Review Panel consisting of a representative of the client agency, 3 arts professionals, and a local community member. The panel will identify 3 finalists who will be invited to develop conceptual site-specific proposals after attending an orientation session with the project team and key stakeholders. These finalists will be paid an honorarium of \$3000 plus travel reimbursement for the development of a site-specific proposal.

The Harvey Milk Plaza Artist Review Panel will reconvene to consider the finalists’ proposals in an interview format and will select one artist for recommendation to the Art Commission.

COMMUNITY INVOLVEMENT

- SFAC Staff attended DPW’s Community Open House on Wednesday, March 11, 2026.
- A community representative will serve on Artist Review Panel and will participate in the Artist Finalist Orientation.
- The finalists’ proposals will be on display for public [comment](#) at the project site and on the SFAC website for two weeks prior to the final review panel meeting.
- All review panels, Visual Arts Committee (VAC) and Commission meetings are open to the public.

TIMELINE (Subject to change)

Project Plan Approval (VAC)	April 15, 2026
RFQ Issued	April 17, 2026
RFQ Deadline	June 15, 2026
Qualification Panel	Week of June 22, 2026
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VAC Approval	December 16, 2026
Arts Commission Approval	January 4, 2027
Artist Under Contract	March 2027

FURTHER INFORMATION

Contact Craig Corpora, Public Art Project Manager at (415) 819-5031 or by email at craig.corpora@sfgov.org.

[2]



THANK YOU

Public Comment Item 6

- Item 6: Harvey Milk Plaza Improvements Project Public Art Project Plan

Item 6: Harvey Milk Plaza Improvements Project Public Art Project Plan

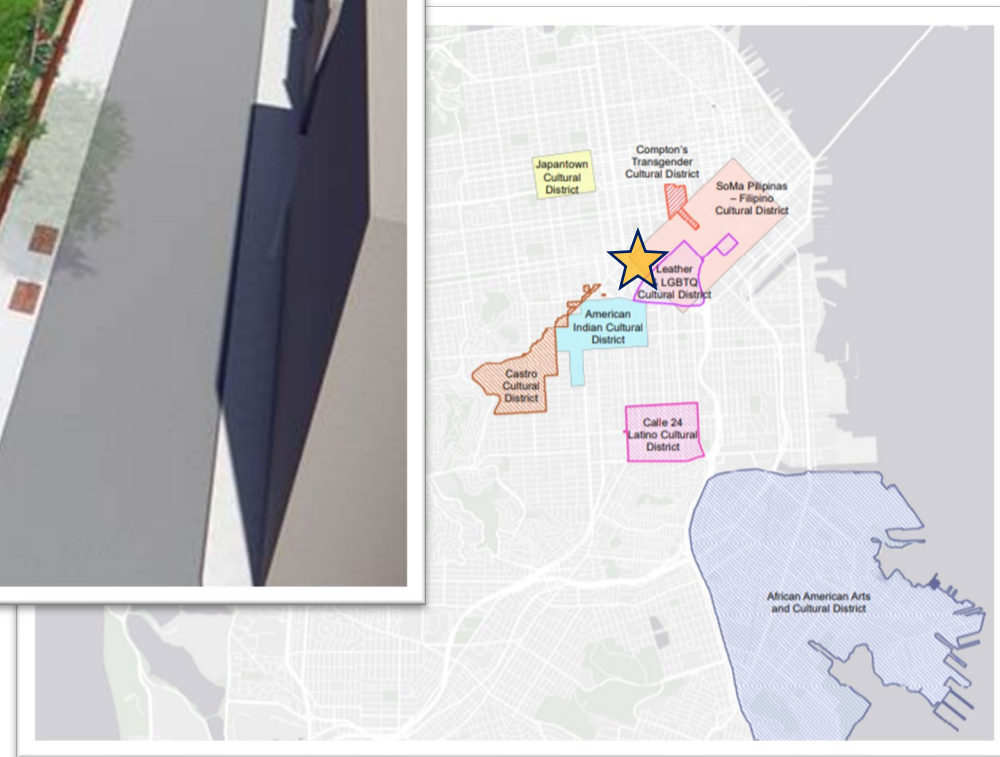
- *Action*
- Motion to approve the Project Plan for the Harvey Milk Plaza Improvements Project Public Art Project.

Item 7: 11th & Natoma (“Rachele Sullivan”) Park Public Art Project

- *Discussion and Possible Action*
- **Presenter:** Project Manager Craig Corpora
Presentation time: Approximately 5 minutes
- Discussion and possible action to approve the to approve the final fence design for the 11th and Natoma Park (“Rachele Sullivan Park”) Public Art Project.

An architectural rendering of a park area, likely a basketball court and playground, viewed from an elevated perspective. The scene is overlaid with a blue tint. The park features a basketball court with a hoop and backboard, a playground with various equipment, and several trees. The park is enclosed by a black metal fence. In the background, there are several large, rectangular buildings. The text is centered over the park area.

**11th AND NATOMA PARK
("RACHELE SULLIVAN PARK")
PUBLIC ART PROJECT**





Natomarama

Art Proposal for 11th and Natoma Park SFAC Public Art Project

Jenifer K Wofford

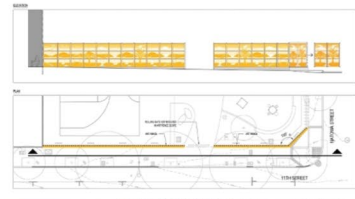
Infinite Landscape, Infinite City

Natomarama's design and title are based on the Myriorama, a classic card amusement of pictures in an infinite landscape. It also pays honor to pre-urban SOMA, and to later Filipino, leather, and queer histories of the area.



This gate design employs a series of panels stacked 3 high and arranged in various combinations to create different stories and meanings. As with a traditional Myriorama, each stack of images has multiple, consistent points of connection so that the panels are interchangeable.

A joyful warm yellow that evokes mango and ginkgo trees will complement the park's red-orange-green palette. Natomarama's color and imagery are all meant to inspire a sense of well-being and belonging, and to celebrate the diverse communities of SOMA.



Mystery, History

Fog. Mist. Bay. Birds. Marsh. Moon. Hills. Rock.

The gate's imagery and symbols refer to the natural world of the Bay and the presence of communities past and present, while other images are more mysterious, poetic and symbolic. Other images will be developed in conversation with the SOMA community.

The landscape evokes the Bay before colonization and urbanization, like the marshes that were originally present in what is now SOMA.

The ring-like moon reflects the circular motion and philosophy of the aikido dojo nearby. The portals and posts provide others gateway into dreamier realms.

The kite activates the sky further, adding lightness: it is emblazoned with a manufacturer's leather symbol as a subtle nod to SOMA's leather community.

Structures, Strength

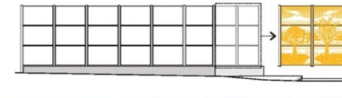
Two trees, mango and ginkgo, are featured prominently. These two trees are also showcased in the angled corner fence panels at Natoma and 11th.

Neither tree is native to the region, but both symbolize communities that have placed their roots in SOMA, and both are symbolic and mythological motifs in Philippines, Asian, queer and trans communities.

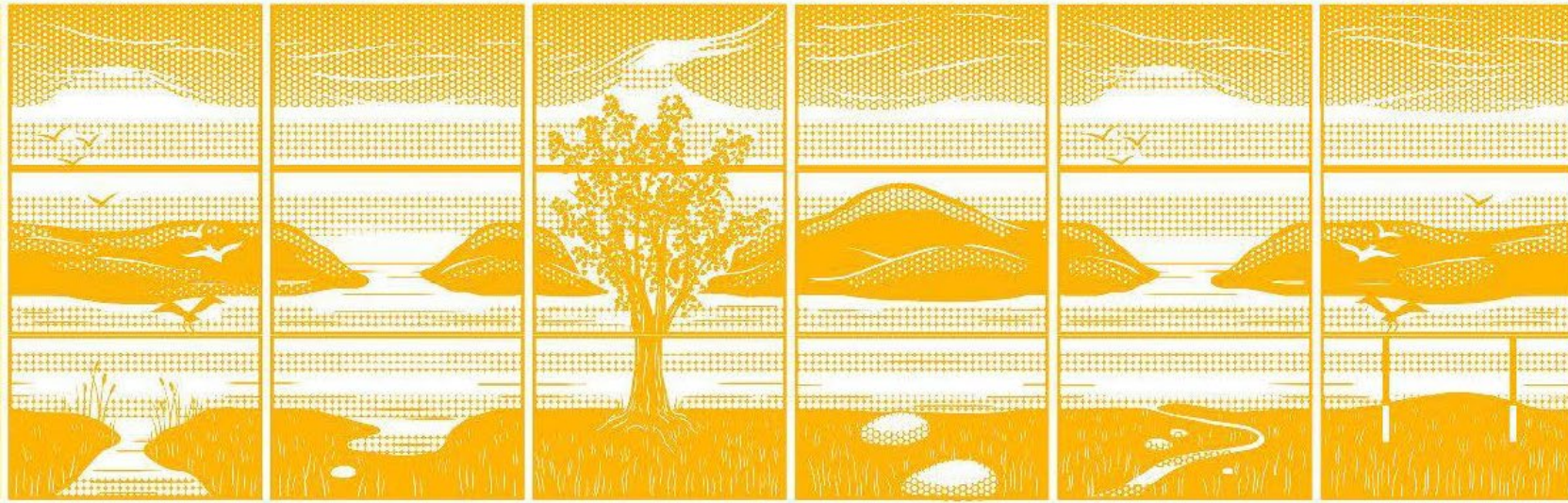
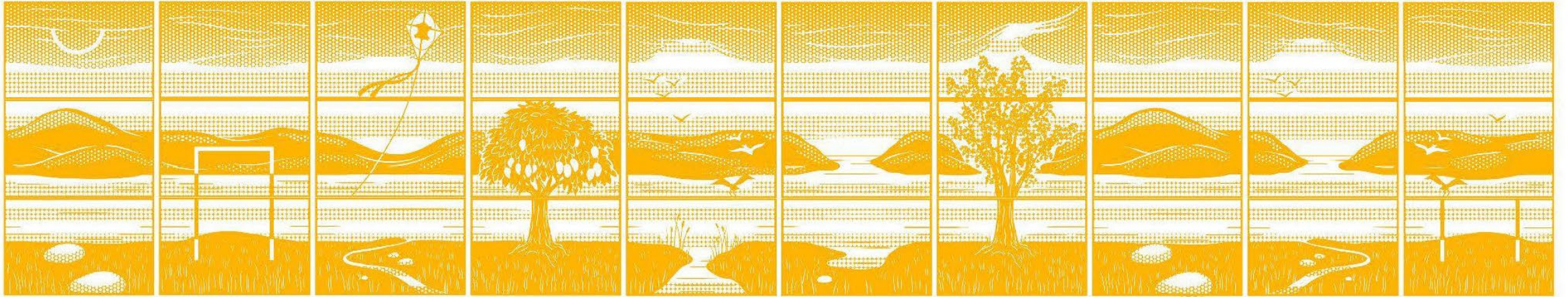
The heart-like mangos also resemble the heart-like rocks on the ground, which rest there as symbols of time and endurance.

All park gate panels will be made of strong, low-maintenance powder-coated aluminum that is very easy to clean and touch up.

Fine perforated mesh and gradient screens connect the panels, creating both transparency and structural stability.







Rachele Sullivan Park Public Art Community Meeting

Bayanihan Community Center
1010 Mission St SF
Wed March 25
5:30-7 pm



Artist Jenifer K Wofford is finalizing her art fence design for the upcoming Rachele Sullivan Park (11th x Natoma) project.

She invites SOMA community members to a short workshop and feedback session about SOMA symbols to include in the design.

All ages welcome!
Refreshments + food provided.

event supported by **SOMCAN**



Art Fence Design Workshop

What kinds of symbols represent SOMA to you now in 2026?
Use this space to write or draw about them.

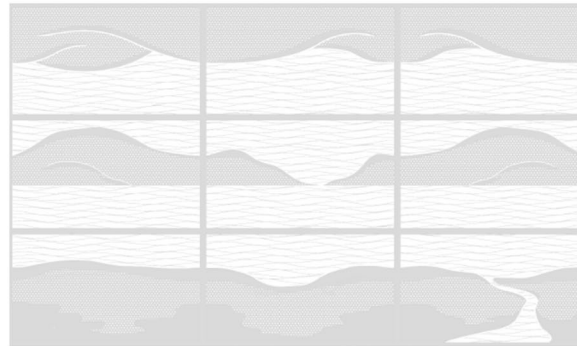
What kinds of symbols might represent SOMA in 10, 20, 50 years?
Use this space to write or draw about them.

What questions or comments do you have about our art fence?

Which of these draft images are your top 3?

- | | | |
|------------------------|-------------------|-----------------|
| Baguio pony | Ginkgo tree | Boot prints |
| Philipp/American eagle | Mango tree | Bear |
| Bahay kubo | Rocks | Boat |
| Motorcycle | St Andrew's cross | Kite |
| Seagull | Parol | Ring/moon shape |

What would you add to this landscape?



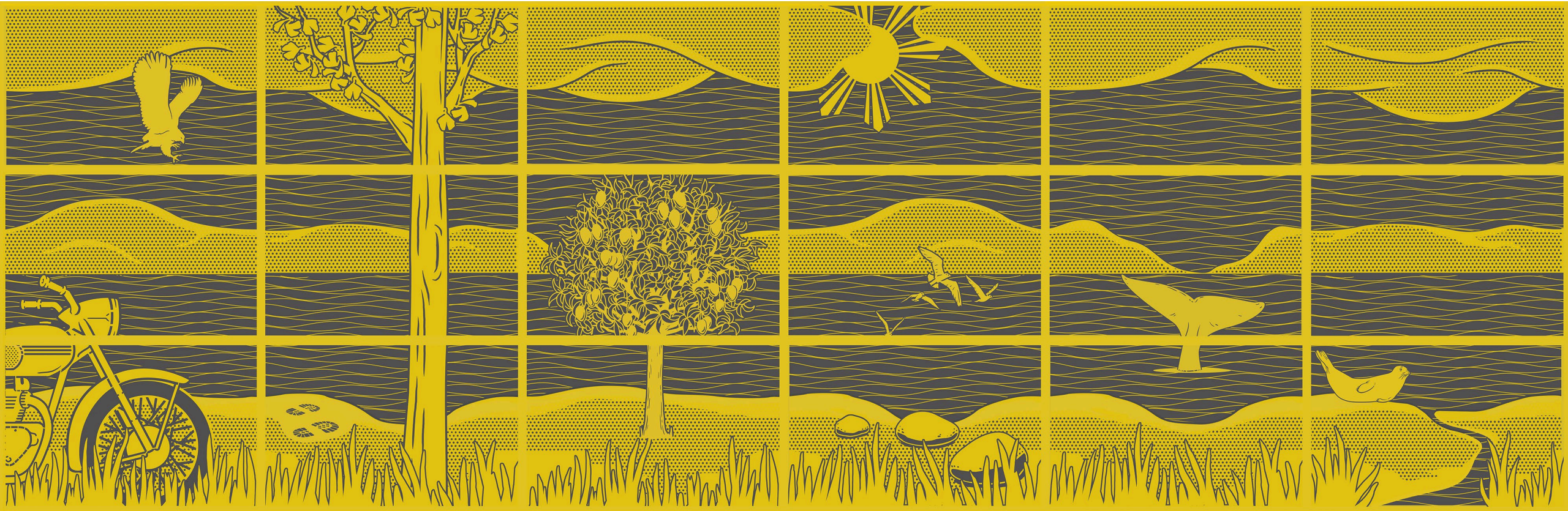
March 25 Workshop for Natomarama at Bayanihan Center

Test symbols by vote count:

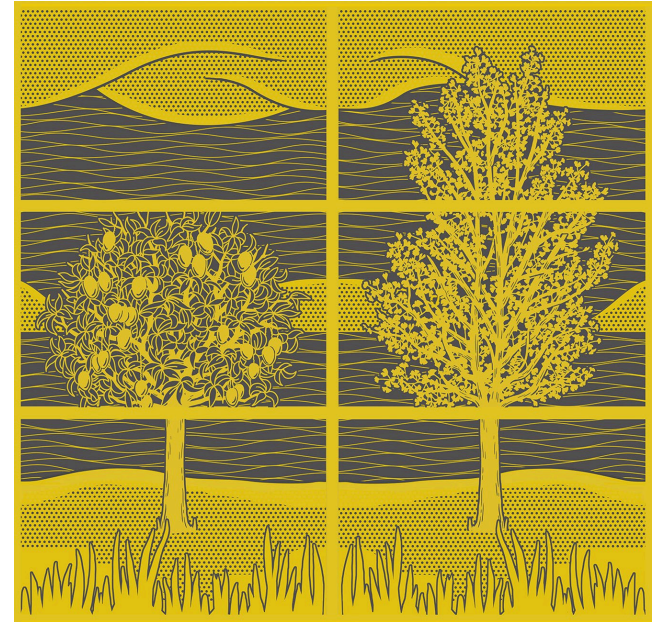
- | | | |
|----------------|----------------|----------------------|
| Parol - 12 | Ginkgo - 4 | Rocks - 1 |
| Bahay Kubo - 9 | Bear - 4 | Pony - 1 |
| Mango - 8 | Kite - 4 | Boot prints - 1 |
| Eagle - 7 | Motorcycle - 3 | St Andrews Cross - 0 |
| Boat - 5 | Seagull - 2 | Ring/moon - 0 |

New suggestions from the workshop:

- | | | |
|------------------------|---------------------------------------|---------------------------|
| Nature-centric: | Culture-Centric: | Peace symbol |
| (Philippine) Sun - 8 | Vinta/bangka Philippine boat - 4 | Megaphone |
| Carabao - 5 | Jeepney - 4 | Unicorn floatie |
| Monarch butterfly - 2 | Tricycle - 3 | Rice cooker |
| Sampaguita flower - 2 | Filipino couple in traditional barong | Megaphone |
| Bangus (fish) | Philippine embroidery | Arms linked in solidarity |
| Narra tree | Philippine flag | Weaving pattern |
| Banana tree | Leather district heart | Kissing lips |
| Anahaw leaf | Drag/platform heels | Lipstick print |
| Bamboo | Mic stand | Pabitin (kids game) |
| Sea otter | Disco ball | Skateboarder |
| Tarsier monkey | Philippine pearls | Palayok (pot) |
| Whale | Calesa (carriage) | Farmers market basket |
| Dolphin | Hankie code motif | Motorized wheelchair |
| Basketball | Tsineta (flipflops) | Other Asian symbols |
| Pelican | Lechon | Sinking galleon |
| | | Tokay gecko |









An aerial, monochromatic blue-tinted photograph of a modern urban courtyard. The courtyard is enclosed by a black metal fence and features two basketball courts. The left court has a large, stylized sunburst graphic on its floor. The right court is surrounded by trees and a playground area. In the background, several modern, multi-story buildings are visible. The overall scene is bright and clean, with a high-angle perspective.

THANK YOU

Public Comment Item 7

- Item 7: 11th and Natoma Park (“Rachele Sullivan Park”) Public Art Project

Item 7: 11th & Natoma (“Rachele Sullivan”) Park Public Art Project

- *Action*
- Motion to approve the to approve the final fence design for the 11th and Natoma Park (“Rachele Sullivan Park”) Public Art Project.

Item 8: Staff Report

- *Discussion*
- **Presenter:** Civic Art Collection & Public Art Program Director Mary Chou
Presentation time: Approximately 5 minutes
- Presentation of Civic Art Collection and Public Art Program updates.

Item 8: Staff Report: Shaping Legacy

- Saturday, April 18, 2026: **Whose Art, Which Public?** - San Francisco Art Fair Public Art Panel at 12:00pm
- Thursday, April 23, 2026: [Our History Reclaimed with SOMA Pilipinas](#) at The Dewey Monument in Union Square Plaza, 6pm-8pm
- Saturday, April 25, 2026: [Reimagining History: Coit Tower & Columbus](#) with [California Migration Museum](#) at Coit Tower, 1pm-4pm

Item 8: Staff Report: SFO

- Reclaiming Histories: Black Feminisms and Visual Art; Roundtable Discussion with artists Alison Saar, Adia Millett, Eve Sandler, Taller SANAA (Shanna Strauss and Jess Sabogal). Moderated by curator Ashara Ekundayo.
- Friday, April 24, 2026, 11:00 AM – 12:30 PM, SFO Aviation Museum & Library
- RSVP on Eventbrite
- <https://ReclaimingHistories.eventbrite.com>

Item 8: Staff Report: Art on Market RFQ

CALL FOR ARTISTS!

2027 ART ON MARKET STREET POSTER SERIES: RFQ
(MARKET STREET: THE NEXT 175 YEARS)

DEADLINE TO SUBMIT QUALIFICATIONS:
APRIL 17, 2026 BY 11:59 PM

sfac san francisco arts commission

SFMTA

SCAN QR CODE OR VISIT [BIT.LY/SFACRFQ](https://bit.ly/sfacrfq) TO LEARN MORE AND APPLY

Item 8: Staff Report: StreetSmARTS RFQ

CALL FOR ARTISTS!

STREETSMARTS MURAL PROGRAM ARTIST POOL: RFQ

DEADLINE TO SUBMIT QUALIFICATIONS:
MAY 1, 2026 BY 11:59 PM

sfac san francisco arts commission

SAN FRANCISCO PUBLIC WORKS

PROPERTY REVITALIZATION BEFORE & AFTER

SCAN QR CODE OR VISIT [BIT.LY/SFACRFQ](https://bit.ly/sfacrfq) TO LEARN MORE AND APPLY

Public Comment Item 8

- Item 8: Staff Report

Item 9: New Business and Announcements

- *Discussion*
- (This item is to allow the Commissioners to introduce without discussion new agenda items for consideration, to report on recent arts activities and to make announcements in accordance with [Prop D.](#))

Public Comment Item 9

- Item 9: New Business and Announcements

Item 10: Adjournment

- *Action*

Thank you!

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