

# San Francisco Arts Commission Visual Arts Committee Meeting

August 20, 2025

# 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.



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 19 motions on the consent calendar.



# **Public Comment**

**Item 3: Consent Calendar** 



# **Item 3:** Consent Calendar

# Action

Motion to approve the consent calendar items.



# **Item 4: SFAC Galleries Winter 2026 Exhibitions**

Discussion and Possible Action

**Presenter:** Acting Director of Galleries & Public Programs Jackie Im

**Presentation Time:** Approximately 5 minutes

Discussion and possible action for the Director of Cultural Affairs to approve the artist honorarium in the amount of \$2000 to Alexa Burrell; \$2000 to adrian clutario; \$3000 to Al-An deSouza; and \$3000 to Astria Supurak for the research and development of artwork for Dream Jungle on view at the SFAC Main Gallery January 29 - May 2, 2026.

Discussion and possible action for the Director of Cultural Affairs to approve the curatorial honoraria of \$5000 to Matthew Villar Miranda for the research and development of the exhibition Dream Jungle on view at the SFAC Main Gallery January 29 - May 2, 2026.



# SFAC Galleries Winter 2026 exhibitions





Streetcar 1092 on 24th Street near Rhode Island Street on 35 Howard Street Line | July 1903

John Henry Mentz, Photographer | SFMTA Photo Archive



Trolley Coach 712 Outside Seals Baseball Stadium at 16th and Bryant Streets Game is SF Giants vs. Philadelphia | April 29, 1958

John Henry Mentz, Photographer | SFMTA Photo Archive



Opening Day Celebration with Muni Bus and Lion Dancers for New 83 Pacific Bus Route on Pacific Avenue at Stockton | August 29, 1979

Public Utilities Commission Photographer | SFMTA Photo Archive

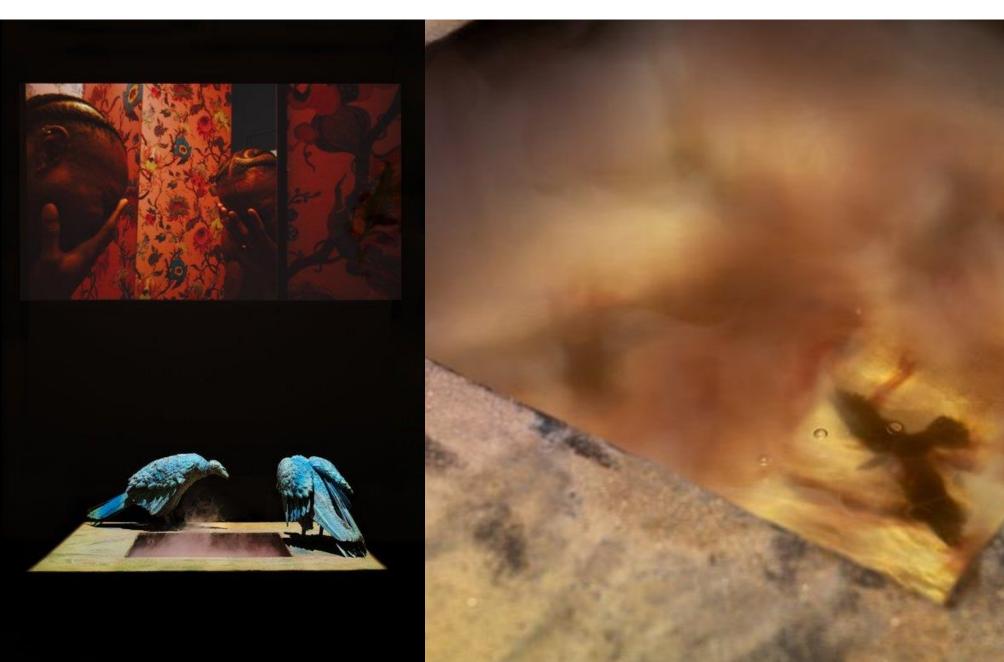


Overhead View of N Judah Stop Before Improvements | March 15, 2022

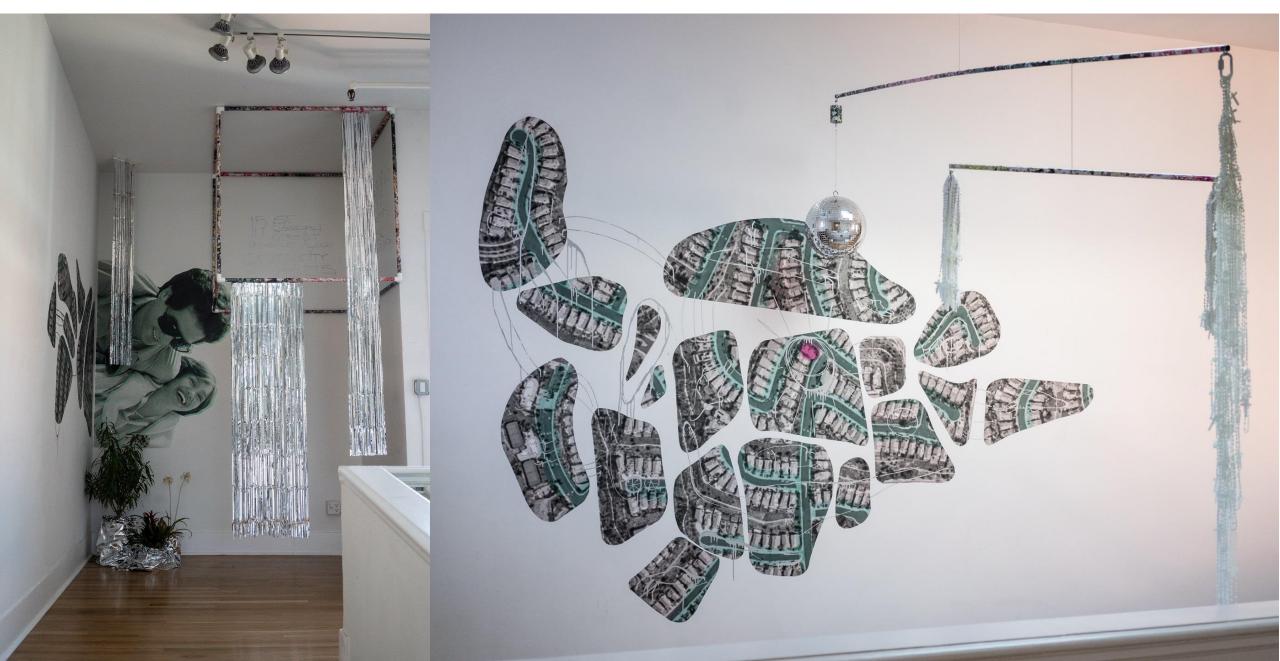
Jeremy Menzies
Photographer | San Francisco
Municipal Transportation
Agency



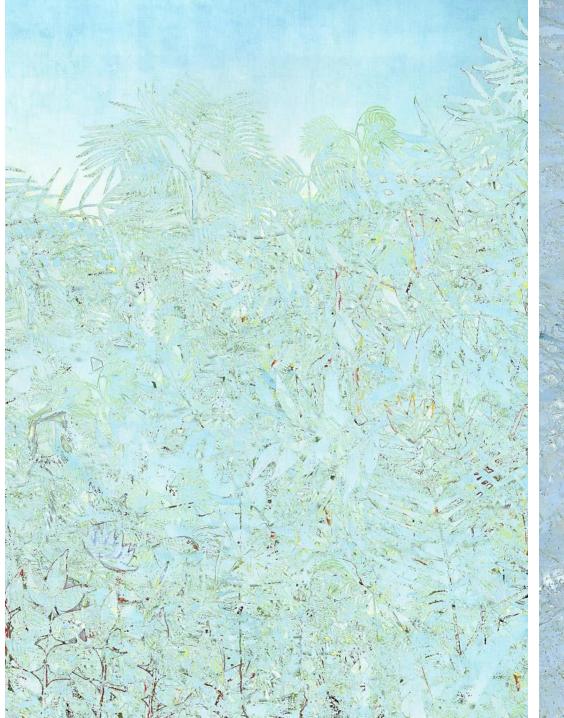
# Alexa Burrell

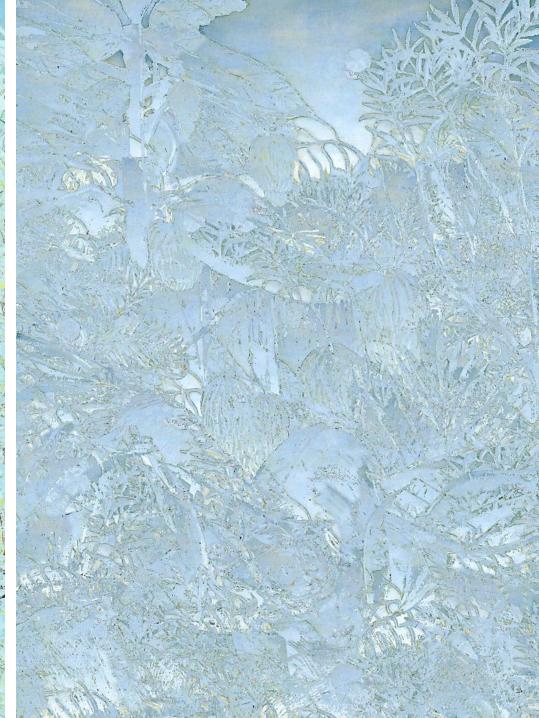


# adrian clutario



# Al-An deSouza





# Astria Supurak







# About the curator

Matthew Villar Miranda is Curatorial Associate at the Berkeley Art Museum and Pacific Film Archive, where they curated solo exhibitions featuring artists Stephanie Syjuco and Sky Hopinka. Previously, as Visual Arts Curatorial Fellow at the Walker Art Center, they contributed to exhibitions by Julie Mehretu, Paul Chan, Pao Houa Her, and Pacita Abad. Matthew serves on the Board of Stakeholders for Museums Moving Forward (MMF), a Ford and Mellon Foundation-funded initiative comprised of a cross-institutional coalition dedicated to advancing equity within art museums. In 2021, they co-curated "Undoing Time: Art and Histories of Incarceration," an exhibition at the Arizona State University Art Museum supported by the Art for Justice Fund. Matthew earned their BA in Art History from the University of California, Berkeley, and their MA as a Los Angeles County Museum of Art-ASU Fellow. In the fall, they will begin a PhD in Art History at Stanford University, where they will research queer intimacies, Indigenous knowledge systems, and decolonial interventions by artists of the imagined and material tropics, especially within the Austronesian Pacific and its diaspora.



# **Public Comment**

**Item 4: SFAC Galleries Winter 2026 Exhibitions** 



# Item 4: SFAC Galleries Winter 2026 Exhibitions Action

Motion for the Director of Cultural Affairs to approve the artist honorarium in the amount of \$2000 to Alexa Burrell; \$2000 to adrian clutario; \$3000 to Al-An deSouza; and \$3000 to Astria Supurak for the research and development of artwork for Dream Jungle on view at the SFAC Main Gallery January 29 - May 2, 2026.

Motion for the Director of Cultural Affairs to approve the curatorial honoraria of \$5000 to Matthew Villar Miranda for the research and development of the exhibition Dream Jungle on view at the SFAC Main Gallery January 29 - May 2, 2026.



# Item 5: Treasure Island Water Resource Recovery Facility

Discussion and Possible Action

**Presenter:** Senior Program Manager Amy Owen **Presentation Time:** Approximately 5 minutes

Discussion and possible action to approve artist Ron Moultrie Saunders and his proposal "Cycles of Water and Light" for the Treasure Island Water Resource Recovery Facility Public Art Project, as recommended by the Artist Review Panel.

Discussion and possible action to authorize the Director of Cultural Affairs to enter into a contract with Ron Moultrie Saunders for an amount not to exceed \$717,000 for the design, fabrication, transportation, and consultation during installation of an artwork for the Treasure Island Water Resource Recovery Facility Public Art Project.





# Treasure Island Water Resource Recovery Facility

**Artist Review Panel Two Recommendation** August 20, 2025





### SAN FRANCISCO BAY







# **ART OPPORTUNITY**

Interspersed between reflective, vertical glazed elements that connect the landscape to the sky. The façade-mounted artwork will consist of imagery on up to 4,016 square feet of precast concrete panels, which may be produced through the application of concrete, mosaic or ceramic tile, custom-formed reliefs, and/or other precast elements. The artwork will be installed by a separate contractor managed by the City.

**BUDGET** 

## **TOTAL ART ENRICHMENT ALLOCATION**

 Artwork:
 \$980,000 (70%)

 Administration:
 \$280,000 (20%)

 Conservation:
 \$140,000 (10%)

\$1,400,000

# **ART PROJECT GOALS**

- Connect viewers to an understanding of the flow and importance of water and wastewater in the TIWRRF, on and around the island, and throughout the Bay Area, more broadly.
- Highlight the island's history, ecology, natural and marine environments, and the environmental stewardship of the PUC.

## PANEL TWO PROCESS

- 1. Presentation of proposals by each finalist followed by questions from panelists.
- 2. Summary of public comment received during proposal display.
- 3. Panel discussion of each proposal, followed by scoring based on criteria.
- 4. Staff tallies scores and announces results.

## SCORING CRITERIA

### 1. Artistic Merit (1 – 10)

- a. Originality of concept and vision
- b. Degree to which work engages the viewer emotionally, intellectually, spiritually
- c. Quality of craftsmanship or mastery of skills and techniques

## 2. Relevant Skills and Experience (1 – 10)

- a. Assessed ability of artist to successfully implement a proposed project, such as the ability to work constructively with other project stakeholders, meet deadlines, willingness to resolve issues as they arise, and generally manage the demands of the project.
- b. Cultural competency and/or significant connection between the artist and the project constituency, or experience that may particularly qualify an artist to meet project goals may also be considered.

## 3. Meets Goals of the Project and the Civic Art Collection. (1 – 10)

### 4. Appropriate to Site (1 – 10)

a. Proposed artwork is appropriate for its intended display location in terms of scale, media, design or imagery and is judged to be relevant within the context of the surrounding community, and is compatible with the mission and operations of the client department

### 5. Feasibility and Maintainability (1 – 10)

- a. Artwork evaluated relative to its feasibility and evidence of the artist's ability to successfully complete the work as proposed. Factors to be considered include, but are not limited to: project budget, timeline, and the artist's experience.
- b. Due consideration shall be given to the structural and surface soundness, and to inherent resistance to theft, vandalism and weathering, and to the cost and amount of ongoing maintenance and/or repair anticipated.



# TREASURE ISLAND WATER RESOURCE RECOVERY FACILITY ARTIST REVIEW PANEL TWO SUMMARY

#### MEETING DATE

July 30, 2025

#### VOTING SELECTION PANELISTS

Barb Berastegui, Design Principal, Stantec
Demetri Broxton, Artist, Senior Director of Education, MoAD
Nella Goncalves, Community Representative
Nancy Lim, Associate Curator, Painting and Sculpture, SFMOMA
Sanaz Mazinani, Artist
Blair Randall, Arts and Education Program Manager, SFPUC
Mary Rubin, Senior Project Manager, San Jose Public Art Program

#### PROCESS

Three artist finalists presented their proposals for the Gene Friend Recreation Center Integrated Wall Artwork Public Art Project. The Artist Review Panel discussed the finalists' proposals and scored each artist on the following criteria (1= low score):

- Artistic Merit (1-10)
- Relevant Skills and Experience (1-10)
- Meets the Project Goals and Goals of the Civic Art Collection (1-10)
- Appropriateness to the Project Site (1-10)
- Feasibility and Maintainability (1-10)

#### RESULTS

Ron Moultrie Saunders 306 David Wilson 286 Cheryl Derricotte 243 Alyson Shotz 228

#### ARTS COMMISSION APPROVAL

Discussion and possible action to approve the conceptual design proposal Cycles of Water and Light by Ron Moultrie Saunders for the Treasure Island Water Resource Recovery Facility Public Art Project, as recommended by the artist review panel.

Discussion and possible action to authorize the Director of Cultural Affairs to enter into a contract with Ron Moultrie Saunders for an amount not to exceed \$717,000 for the design, engineering, fabrication, transportation, and consultation during installation of an artwork for the Treasure Island Water Resource Recovery Facility Public Art Project.

# Art Proposal for the Treasure Island Water Resource Recovery Facility Ron M Saunders





#### Cycles of Water and Light

This proposal presents a site-specific mural composed of photogram images of natural elements, to be installed on the exterior walls of the Treasure Island Water Recovery Resource Facility. The artwork celebrates the vital

role of water and ecology while visually connecting to the building's function. It is designed to inspire both visitors and staff by transforming the facility into a place of education, beauty, and reflection.

This eight-panel cyanotype mural traces the transformative journey of water-beginning in the atmosphere and ending as clean gray water ready to nourish the landscape. Using natural forms and photogram techniques, each panel serves as a chapter in a visual story that honors both the science of water treatment and the beauty of nature's design. All imagery in the mural will be created using natural materials—leaves, seeds, flowers, feathers, and other organic materials—collected from the surrounding landscape and local ecosystems. These materials will be used to make photograms, a camera-less photographic technique that captures the shadows and textures of natural forms.





Panel 1- Rain and Fog:
Rain and drifting fog inflooduce the mural, symbolizing San Francisco's coastal climate and the water's atmospheric beginning. This panel anchors the mural in place, reminding viewers about the source of all

This panel features photograms of native California plants, emphasizing the importance of nature in the water cycle. Plants absorb, filler, and rely on water—reminding us that natural systems work alongside infrastructure to sustain life.

Panel 3- Flowing Through:
Wavy horizontal water lines represent water moving through
underground infrastructure as it travels into the treatment system. The lines create a rhythmic movement, pulling the viewer forward to connect

#### Panel 4- Leaf as Network:

A leaf detail symbolizes a natural filtration system and network. The image highlights how water moves through organic and engineered pathways alike, guided by structure.

The spiral chambers of a nautilus shell symbolize the complexity and inner workings of the treatment plant. Spiraling like the shell and swirling as the facility processes the water in careful stages of transformation.

Delicate dollar seed photograms mimic bacterial forms, immersed in Delicate dollar seed photograms minic bacterial forms, immersed in misshapen, organic water shapes. Dollar seeds suggest helpful bacteria at work—cleaning and breaking down waste at a microscopic level. at work—cleaning and breaking down waste at a microscopic level. These unseen organisms are vital to renewal.

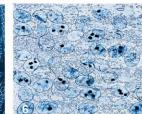
Panel 7- Light and Purification: Pincushion seeds float like bursts of UV light—representing the final cleansing phase, where water is purified before it reenters the

#### Panel 8- Return to Earth:

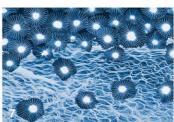
A cyan blue pond, surrounded by native California plants, closes the cycle. Dragonflies and butterflies symbolize balance and renewal. The water is now clean, ready to nourish life again.













# TREASURE ISLAND WATER RESOURCE RECOVERY FACILITY TIMELINE

(subject to change)

## **Final Artist Review Panel**

July 30, 2025

## **Panel Recommendation to Visual Arts Committee**

August 20, 2025

## **Arts Commission Approval**

September 8, 2025

## **Artist Under Contract**

September 2025

## **Design Development**

October-December 2025

## **Construction Documents**

January-March 2026

### **Fabrication**

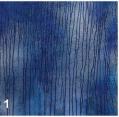
April-September 2026 (6 months)

## **Installation**

Fall 2026

# Art Proposal for the Treasure Island Water Resource Recovery Facility Ron M Saunders





#### Cycles of Water and Light

This proposal presents a site-specific mural composed of photogram images of natural elements, to be installed on the exterior walls of the Treasure Island Water Recovery Resource Facility. The artwork celebrates the vital

role of water and ecology while visually connecting to the building's function. It is designed to inspire both visitors and staff by transforming the facility into a place of education, beauty, and reflection.

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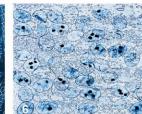
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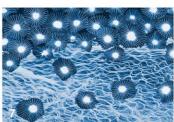
A cyan blue pond, surrounded by native California plants, closes the cycle. Dragonflies and butterflies symbolize balance and renewal. The water is now clean, ready to nourish life again.













## **Public Comment**

# Item 5: Treasure Island Water Resource Recovery Facility



# Item 5: Treasure Island Water Resource Recovery Facility

Action

Discussion and possible action to approve artist Ron Moultrie Saunders and his proposal "Cycles of Water and Light" for the Treasure Island Water Resource Recovery Facility Public Art Project, as recommended by the Artist Review Panel.

Discussion and possible action to authorize the Director of Cultural Affairs to enter into a contract with Ron Moultrie Saunders for an amount not to exceed \$717,000 for the design, fabrication, transportation, and consultation during installation of an artwork for the Treasure Island Water Resource Recovery Facility Public Art Project.



## **Item 6: Portsmouth Square Improvement Project**

## Discussion and Possible Action

**Presenter:** Senior Program Manager Jackie von Treskow

**Presentation Time:** Approximately 5 minutes

## A) Entrance Court Sculpture

Discussion and possible action to approve the conceptual design proposal "Nuwa's Hand (Fruits of Chinatown)" by Cathy Lu for the Portsmouth Square Improvement Project Entrance Court Sculpture, as recommended by the Artist Review Panel.

Discussion and possible action to authorize the Director of Cultural Affairs to enter into a contract with Cathy Lu (dba Cathy Lu Studio) for an amount not to exceed \$340,000 for the design, fabrication, insurance, and consultation during installation of a sculpture for the Portsmouth Square Improvement Project entrance court at Walter U. Lum and Washington Street.

## B) Clubhouse Integrated Art Wall

Discussion and possible action to approve the conceptual design proposal by Jenifer K. Wofford for the Portsmouth Square Improvement Project Clubhouse Integrated Art Wall, as recommended by the Artist Review Panel.

Discussion and possible action to authorize the Director of Cultural Affairs to enter into a contract with Jenifer K. Wofford (dba Jenifer Karla Wofford) for an amount not to exceed \$151,000 for the design, fabrication, insurance, and consultation during installation of an artwork for the Portsmouth Square Improvement Project Clubhouse Integrated Art Wall.























UNITY TRADITIONS RESPONSIVE EDUCATION INSPIRE

CONNECTIONS PUBLIC LOCAL LANDMARK

DIVERSITY ACTION RECOGNITION THREADS STORYTELLING

GATHERING HISTORY SITE SPECIFICITY CONVERSATION

SERVICE NEIGHBORHOOD RELATIONSHIPS PLACEMAKING

## EMPOWER COMMUNITY FORTITUDE IMPACT

ROOTS CIVIC MEANINGFUL FUTURE LIVING ROOM SAN FRANCISCO

OUTREACH EXPERIENCE ART & ACTIVISM

VISION ENVIRONMENT UNDERSTANDING LEGACY

AWKNOWLEDGMENT ADVOCACY CULTURE GUIDANCE SOLIDARITY













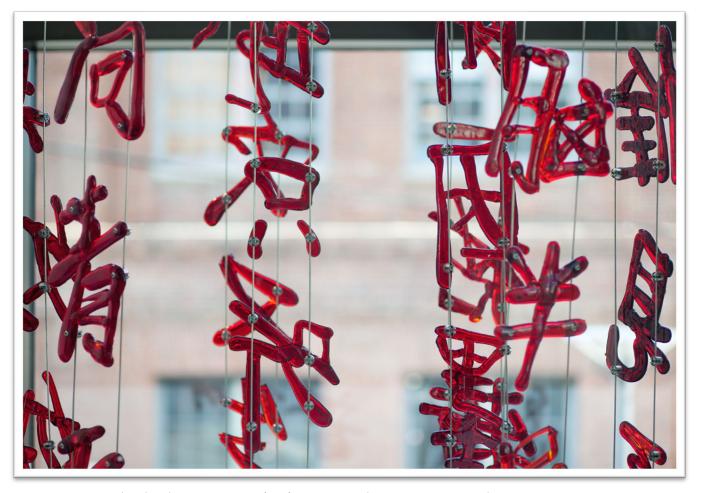


## Portsmouth Square Improvement Project Art Enrichment Budget

Art	\$ 644,700
Administration	\$ 184,200
Conservation	\$ 214,627
ART ENRICHMENT TOTAL	\$ 1,043,527

Artist Selection \$ 35,400
Field Expenses \$ 2,000
Photography + Signage \$ 5,000
Internal Contingency \$ 52,400
SUBTOTAL ART EXPENSES \$ 98,700

TOTAL ARTWORK BUDGET \$ 491,000



Shan Shan Sheng. Active Memory (2010), Betty Ann Ong Chinese Recreation Center. Photo: Bruce Damonte



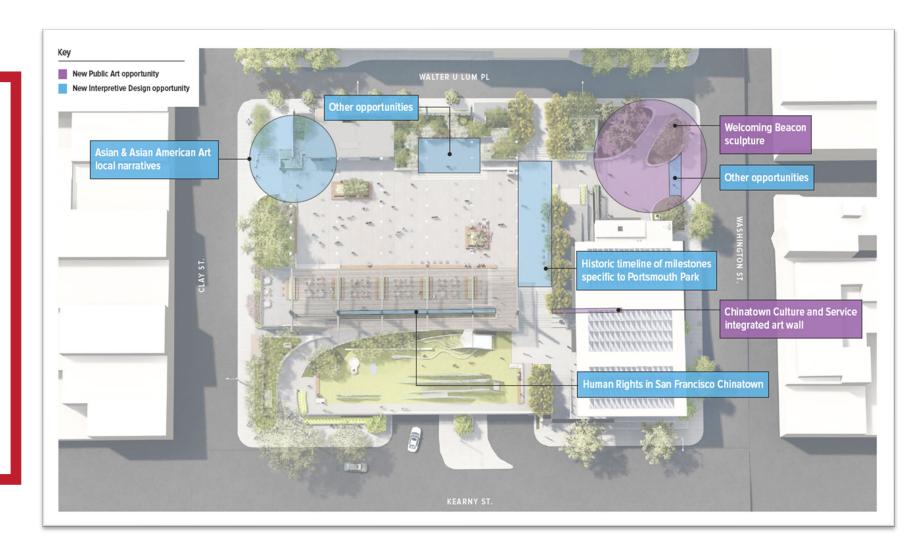
## Portsmouth Square Public Art Opportunities

## Sculpture

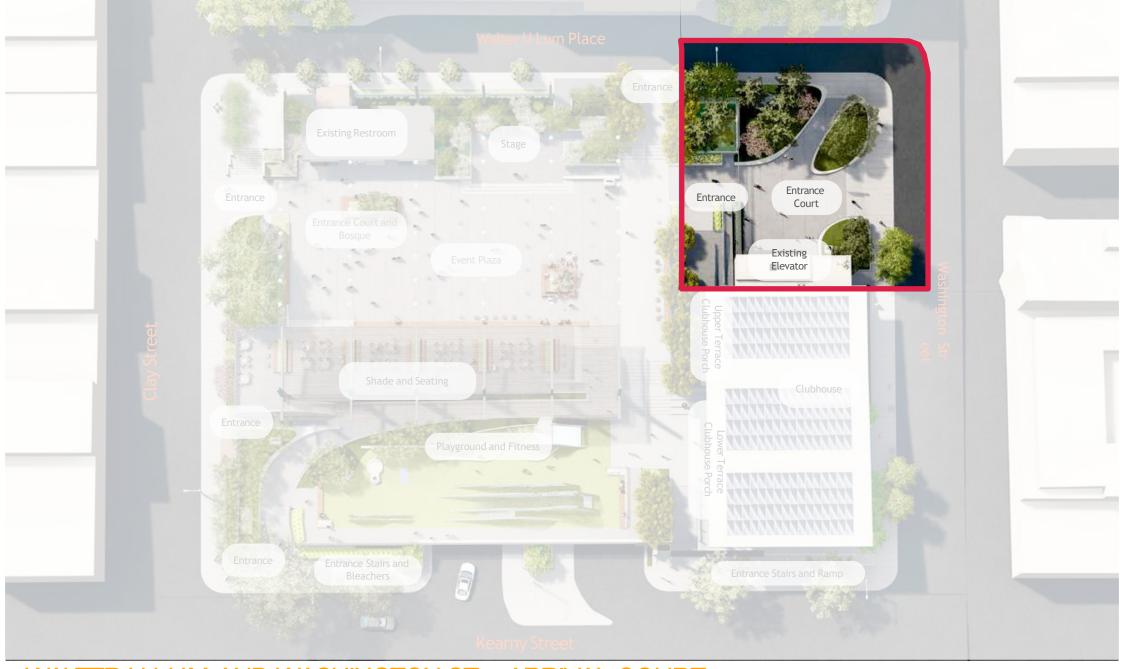
- Located at the corner entrance of Walter U Lum and Washington Street.
- Human scale and comprised of durable, sustainable materials intended for exterior use, such as stone or metal.

## Art Wall

 Located on exterior and interior of clubhouse adjacent to the building entrance from the plaza.







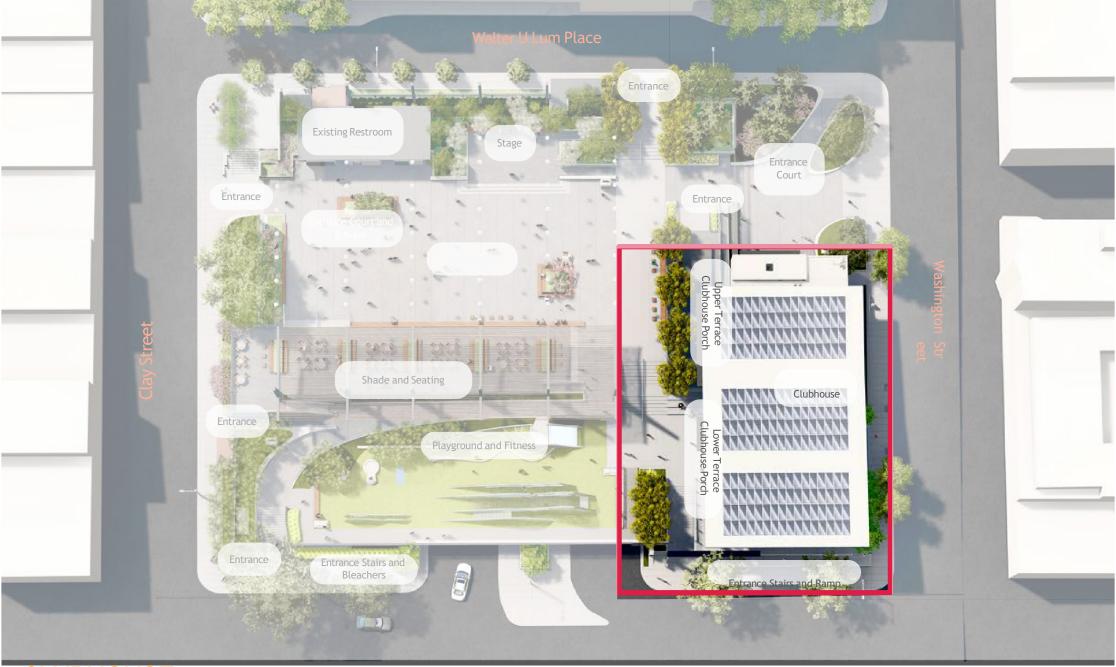
WALTER U LUM AND WASHINGTON ST - ARRIVAL COURT









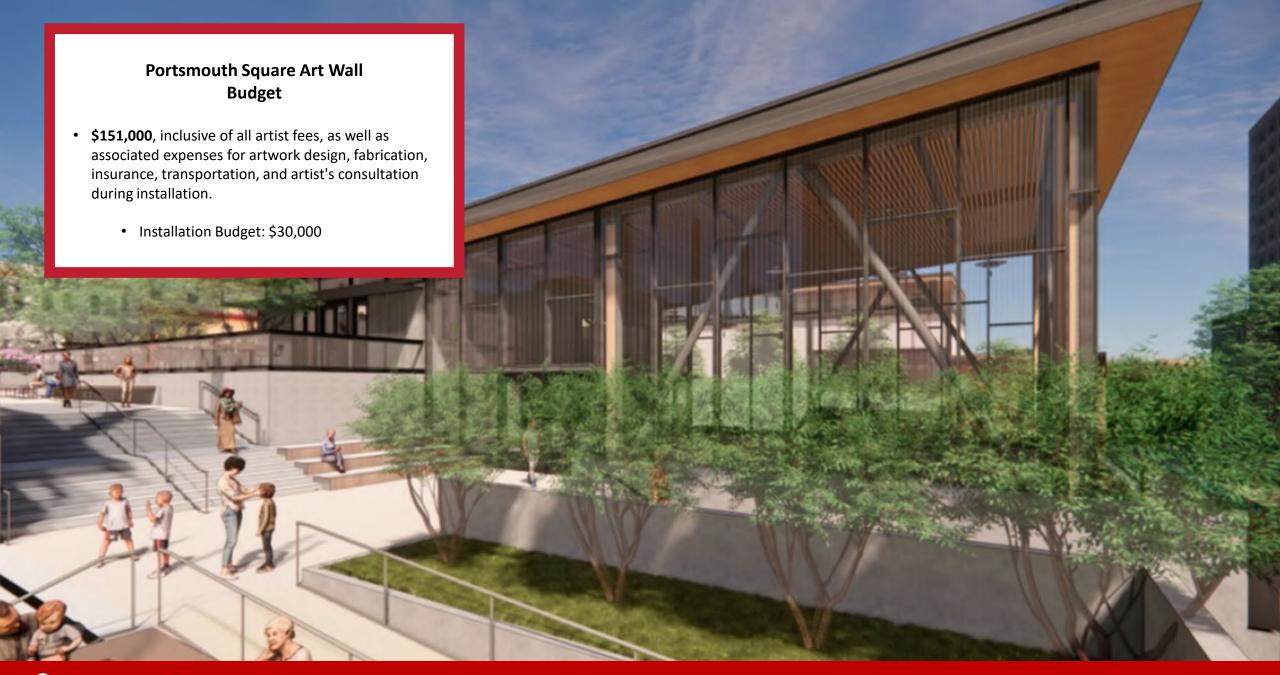














## Portsmouth Square Improvement Project Artist Review Process to Date

SFAC Public Project Plan Approval May 15, 2024

Chinatown Artist Registry Request for Qualifications
July 11 – October 7, 2024

Artist Review Panel One
January 16 and February 18, 2025

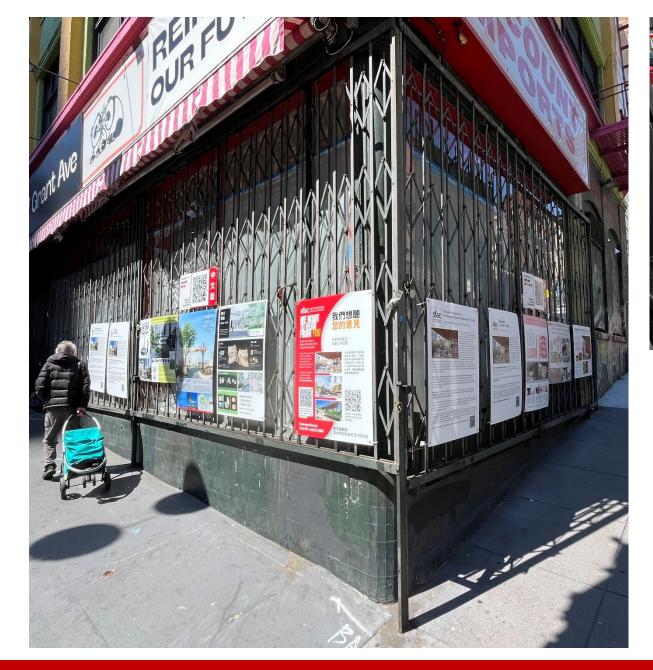
**Artist Orientation** April 4

**Conceptual Design Proposals Due** June 9

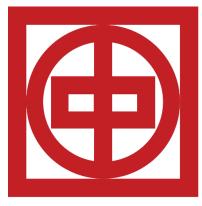
Proposal Public Comment Period June 30 – July 21

Final Artist Review Panel August 13









CHINESE C U L T U R E
C E N T E R
OF SAN FRANCISCO

舊金山中華文化中心



## PORTSMOUTH SQUARE ARTIST REVIEW PANEL

## **VOTING PANELISTS**

- Erina C. Alejo, Artist, Cultural Worker and Arts Administrator
- Caroline Cabading, Executive Director, Manilatown Heritage Foundation
- **Kevin B. Chen,** Artist, Curator at the Fine Arts Gallery at San Francisco State University
- Candace Huey, Curator, Edge on the Square
- Marci Kwon, Assistant Professor, Co-Director, Stanford University Asian American Art Initiative
- James Lee, Principal, SWA Landscape Architecture
- Noah Levy, Project Manager, Recreation and Parks Department
- Amy Zhou, Senior Planner, Chinatown Community Development Center

## **NON-VOTING PANELISTS**

- Mary Chou, Civic Art Collection and Public Art Director, San Francisco Arts Commission
- Paris Cotz, Program Associate, San Francisco Arts Commission
- Hoi Leung, Curator, Chinese Culture Center
- Jackie von Treskow, Senior Program Manager, San Francisco Arts Commission



Julie Chang, Maiden's Dress, 2019, Willy "Woo Woo" Wong Playground. Photo by James Watkins; Courtesy of San Francisco Recreation and Parks



## **PANEL TWO PROCESS**

- 1. Presentation of proposals by each finalist followed by questions from panelists.
- Summary of public comment received during proposal display.
- Panel discussion of each proposal, followed by scoring based on criteria.
- Staff tallies votes and announces results.
- Panel recommendation presented to Visual Arts Committee and Full Commission for approval.

## **SCORING CRITERIA**

## 1. Artistic Merit (1 – 10)

- a. Originality of concept and vision
- b. Degree to which work engages the viewer emotionally, intellectually, spiritually
- c. Quality of craftsmanship or mastery of skills and techniques

## 2. Relevant Skills and Experience (1 – 10)

- a. Assessed ability of artist to successfully implement a proposed project, such as the ability to work constructively with other project stakeholders, meet deadlines, willingness to resolve issues as they arise, and generally manage the demands of the project.
- b. Cultural competency and/or significant connection between the artist and the project constituency, or experience that may particularly qualify an artist to meet project goals may also be considered.

## 3. Meets Goals of the Project and the Civic Art Collection. (1-10)

## 4. Appropriate to Site (1 − 10)

a. Proposed artwork is appropriate for its intended display location in terms of scale, media, design or imagery and is judged to be relevant within the context of the surrounding community, and is compatible with the mission and operations of the client department

## 5. Feasibility and Maintainability (1 – 10)

- a. Artwork evaluated relative to its feasibility and evidence of the artist's ability to successfully complete the work as proposed. Factors to be considered include, but are not limited to: project budget, timeline, and the artist's experience.
- b. Due consideration shall be given to the structural and surface soundness, and to inherent resistance to theft, vandalism and weathering, and to the cost and amount of ongoing maintenance and/or repair anticipated.



















## **PORTSMOUTH SQUARE SCULPTURE**



### PORTSMOUTH SQUARE IMPROVEMENT PROJECT PUBLIC ART PROGRAM **ENTRANCE COURT SCULPTURE** ARTIST REVIEW PANEL TWO SUMMARY

### MEETING DATE

August 13, 2025

VOTING SELECTION PANELISTS Erina C. Alejo, Artist, Cultural Worker and Arts Administrator Caroline Cabading, Executive Director, Manilatown Heritage Foundation
Kevin B. Chen, Artist, Curator at the Fine Arts Gallery at San Francisco State University Candace Huey, Curator, Edge on the Square Marci Kwon, Assistant Professor, Co-Director, Stanford University Asian American Art Initiative James Lee, Principal, SWA Landscape Architecture Noah Levy, Project Manager, Recreation and Parks Department Amy Zhou, Senior Planner, Chinatown Community Development Center

Three artist finalists presented their proposals for the Portsmouth Square Improvement Project -Sculpture Opportunity. The Artist Review Panel discussed the finalists' proposals and scored each artist on the following criteria (1= low score):

- Artistic Merit (1-10)
- Relevant Skills and Experience (1-10)
- Meets the Project Goals and Goals of the Civic Art Collection (1-10)
- Appropriateness to the Project Site (1-10)
- Feasibility and Maintainability (1-10)

### RESULTS

44.88 Cathy Lu 40.88 Bijun Liang 39.71 lee + boles faw

### ARTS COMMISSION APPROVAL

Discussion and possible action to approve the conceptual design proposal Nuwa's Hand (Fruits of Chinatown) by Cathy Lu for the Portsmouth Square Improvement Project Entrance Court Sculpture, as recommended by the Artist Review Panel.

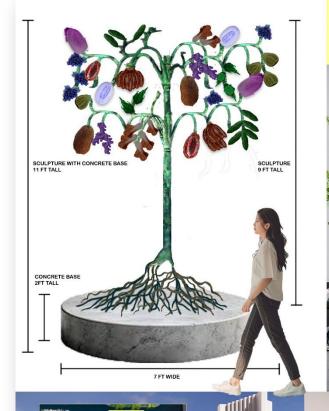
Discussion and possible action to authorize the Director of Cultural Affairs to enter into a contract with Cathy Lu (dba Cathy Lu Studio) for an amount not to exceed \$340,000 for the design, fabrication, insurance, and consultation during installation of a sculpture for the Portsmouth Square Improvement Project entrance court at Walter U. Lum and Washington Street.



## **Cathy Lu**



Cathy Lu (she/her) is a ceramics-based artist who manipulates traditional Chinese art imagery and presentation as a way to deconstruct the assumptions we have about cultural authenticity. By creating ceramic sculptures and large-scale installations, Cathy explores what it means to be both Asian and American, while not being entirely accepted as either. Unpacking how experiences of immigration, cultural hybridity, and cultural assimilation become part of American identity is central to her work. .



## **NUWA'S HAND (FRUITS OF CHINATOWN)**

PUBLIC ART PROPOSAL FOR PORTSMOUTH SQUARE CHINATOWN BY CATHY LU





Nuwa's Hand (Fruits of Chinatown) is a site specific bronze and aluminum sculpture on a concrete base in the Walter U Lum Pl. and Washington St. entrance to Portsmouth Square in Chinatown SF. It is a 9 ft sculpture of a greenish jade colored tree combining elements of Chinese mythological creation goddess Nuwa (her hand) and Fusang (a mythological sacred tree) that features the different fruits and produce of Chinatown. Colorful produce such as bok choy, jackfruit, bananas, etc. grow on the eight branches of this tree, with the base of the tree ending in Nuwa's hand

Nuwa is both a creation goddess and an artist; she is a reminder of our agency and ability to shape and change the world as we want it to be. I show her hand rooting into the ground as a way to speak to the experiences of Chinese residents fighting to maintain space despite historic and current racism and gentrification, as well as the experiences of immigrants and diasporic peoples at large making home in a new

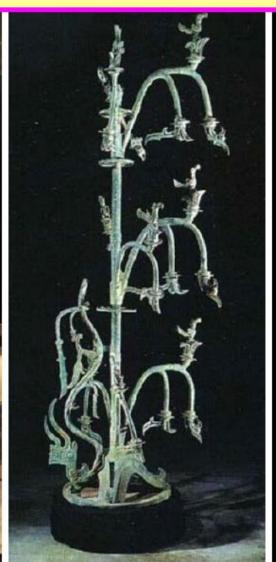
From her hand grows a spectacular tree that branches out with fruits that represent Asian diasporas. By depicting fruits that would not normally grow together, I speak to experiences of hybridity, of different peoples and cultures coming together in community. The fruits will also be depicted with their interior flesh showing as a way to show power in vulnerability. This sculpture is about the resilience of Chinatown and its people,its

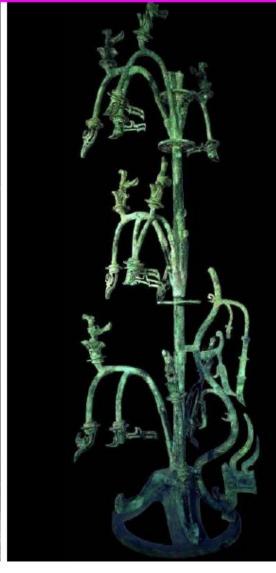


## NUWA'S HAND (FRUITS OF CHINATOWN) / 女媧之手(華埠的果實)



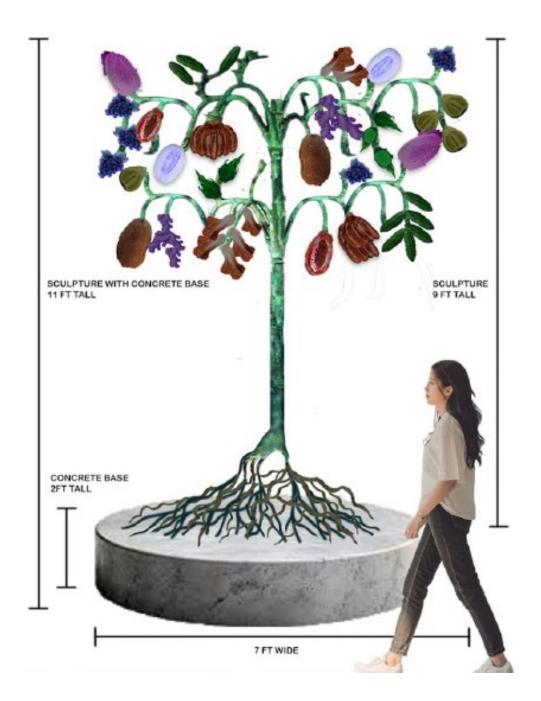






Chinese creation goddess Nuwa 女媧 (her hand) and Fusang 扶桑

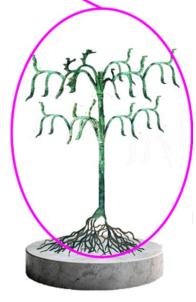




## MATERIAL: BRONZE

Roots, trunk, eight branches





## MATERIAL : ALUMINUM Fruits











# SCULPTURE WITH CONCRETE BASE 9 FT TALL CONCRETE BASE 2FT TALL 7 FT WIDE

## **NUWA'S HAND (FRUITS OF CHINATOWN)**

## PUBLIC ART PROPOSAL FOR PORTSMOUTH SQUARE CHINATOWN BY CATHY LU





Example fruits: lychees, dragon fruit, hami melon, jackfruit, pomelo, bok choy, papaya, ginger, bananas, napa cabbage, bittermelon, and grapes. Fruits are made of aluminum and coated with colorful polyurethane paint with aprotective clear coating.

Nuwa's Hand (Fruits of Chinatown) is a site specific bronze and aluminum sculpture on a concrete base in the Walter U Lum Pl. and Washington St. entrance to Portsmouth Square in Chinatown SF. It is a 9 ft sculpture of a greenish jade colored tree combining elements of Chinese mythological creation goddess Nuwa (her hand) and Fusang (a mythological sacred tree) that features the different fruits and produce of Chinatown. Colorful produce such as bok choy, jackfruit, bananas, etc. grow on the eight branches of this tree, with the base of the tree ending in Nuwa's hand rooting into the concrete base.



each branch is 3-4 ft.

Detail of tree trunk. Made of bronze with green patina. Texture resembles hand sculpted clay

Nuwa is both a creation goddess and an artist; she is a reminder of our agency and ability to shape and change the world as we want it to be. I show her hand rooting into the ground as a way to speak to the experiences of Chinese residents fighting to maintain space despite historic and current racism and gentrification, as well as the experiences of immigrants and diasporic peoples at large making home in a new land.

From her hand grows a spectacular tree that branches out with fruits that represent Asian diasporas. By depicting fruits that would not normally grow together, I speak to experiences of hybridity, of different peoples and cultures coming together in community. The fruits will also be depicted with their interior flesh showing as a way to show power in vulnerability. This sculpture is about the resilience of Chinatown and its people, its abundance, and the strength in living as part of hybrid cultures and communities.



## Generations of Love & Care

Christine Wong Yap 葉黄嘉雯 | Art Proposal for the Portsmouth Square Clubhouse Integrated Wall













Roose right Example of a subbing from a current line learn block to Burnows the current only, find a month to be deadoped.



## COMMUNITY TREASURES 社區嘅寶藏

Proposal for the Portsmouth Square Clubhouse Art Wall SFAC Public Art Project: Jenifer K Wofford

Chinatown's history, community and values are priceless treasures. Community Treasures\* will showcase the wonderful variety of these riches. Portsmouth Square's importance as the "living room" of the neighborhood, as well as the "jewel box" design of the new park, calls for artwork that makes people feel at home and feel treasures.

This mural will be a community treasure wall both inside and outside the Portsmouth Square Clubhouse. It references traditional Chinese cabinets, and their place in living rooms both large and small.

It will be grand in scale like the treasure cabinets of San Francisco's Asian Art Museum and Beiling's Imperial City, but will display additional objects that are precious to Chinatown. The history of the neighborhood is not defined by imperial acquisitions, after all: its treasures are more intimate.



Treasures are precious, but not always traditional. While this new wall will certainly include some classically beautiful ancient curios, what will set it apart is the inclusion of objects and images that speak to collective action and community on the ground level for the people that have been gathering here for decades.

The complete inventory of treasures will be co-created with the community in workshops. Two important questions for these workshops are:

What objects do you hope will remain precious in the future?



100





The basic "treasure wall" idea is fixed.

Many shelves are still blank, because the objects they contain will be developed later



## PORTSMOUTH SQUARE CLUBHOUSE WALL



PORTSMOUTH SQUARE IMPROVEMENT PROJECT PUBLIC ART PROGRAM CLUBHOUSE ART WALL ARTIST REVIEW PANEL TWO SUMMARY

### MEETING DATE

August 13, 2025

### VOTING SELECTION PANELISTS

Erina C. Alejo, Artist, Cultural Worker and Arts Administrator

Caroline Cabading, Executive Director, Manilatown Heritage Foundation

Kevin B. Chen, Artist, Curator at the Fine Arts Gallery at San Francisco State University

Candace Huey, Curator, Edge on the Square

Marci Kwon, Assistant Professor, Co-Director, Stanford University Asian American Art Initiative

James Lee, Principal, SWA Landscape Architecture

Noah Levy, Project Manager, Recreation and Parks Department

Amy Zhou, Senior Planner, Chinatown Community Development Center

### **PROCESS**

Three artist finalists presented their proposals for the Portsmouth Square Improvement Project – Clubhouse Wall Opportunity. The Artist Review Panel discussed the finalists' proposals and scored each artist on the following criteria (1= low score):

- Artistic Merit (1-10)
- Relevant Skills and Experience (1-10)
- . Meets the Project Goals and Goals of the Civic Art Collection (1-10)
- Appropriateness to the Project Site (1-10)
- · Feasibility and Maintainability (1-10)

### RESULTS

Jenifer K. Wofford 361 Christine Wong Yap 358 Kayan Cheung-<u>Miaw</u> 353

### ARTS COMMISSION APPROVAL

**Discussion and possible action** to approve the conceptual design proposal by Jenifer K. Wofford for the Portsmouth Square Improvement Project Clubhouse Integrated Art Wall, as recommended by the Artist Review Panel

Discussion and possible action to authorize the Director of Cultural Affairs to <a href="mailto:enter-into">enter-into</a> a contract with Jenifer K. Wofford (dba Jenifer Karla Wofford) for an amount not to exceed \$151,000 for the design, fabrication, insurance, and consultation during installation of an artwork for the Portsmouth Square Improvement Project Clubhouse Integrated Art Wall.



## Jenifer K. Wofford



Jenifer K Wofford is a San Francisco artist and educator whose work plays with notions of hybridity, authenticity, and global culture, often with a humorous bent. With a practice that is multidisciplinary but deeply rooted in drawing and painting, Jenifer is committed to an intercultural approach that champions a broad diversity of communities. Recent highlights include work shown at SFMOMA and Santa Cruz Museum of Art + History and public murals at the Asian Art Museum, in Chinatown, and a new housing development in the Haight.

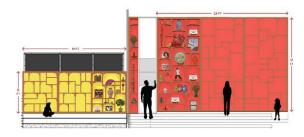
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This mural will be a community treasure wall both inside and outside the Portsmouth Square Clubhouse. It references traditional Chinese cabinets, and their place in living rooms both large and small.

It will be grand in scale like the treasure cabinets of San Francisco's Asian Art Museum and Beijing's Imperial City, but will display additional objects that are precious to Chinatown. The history of the neighborhood is not defined by imperial acquisitions, after all: its treasures are more intimate.

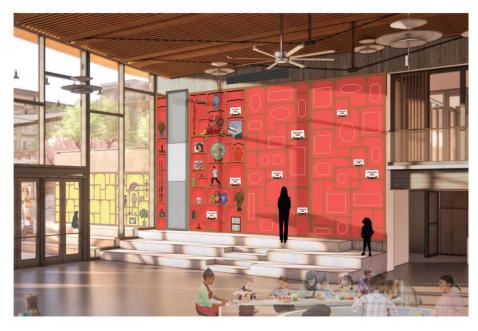


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The complete inventory of treasures will be co-created with the community in workshops. Two important questions for these workshops are:

What do you value?

What objects do you hope will remain precious in the future?







The mural will be digitally illustrated in a clean, simple style, and then printed on ceramic panels for durability and longevity.

The basic "treasure wall" idea is fixed, but certain additions are part of the plan.

Many shelves are still blank, because the objects they contain will be developed later in community workshops







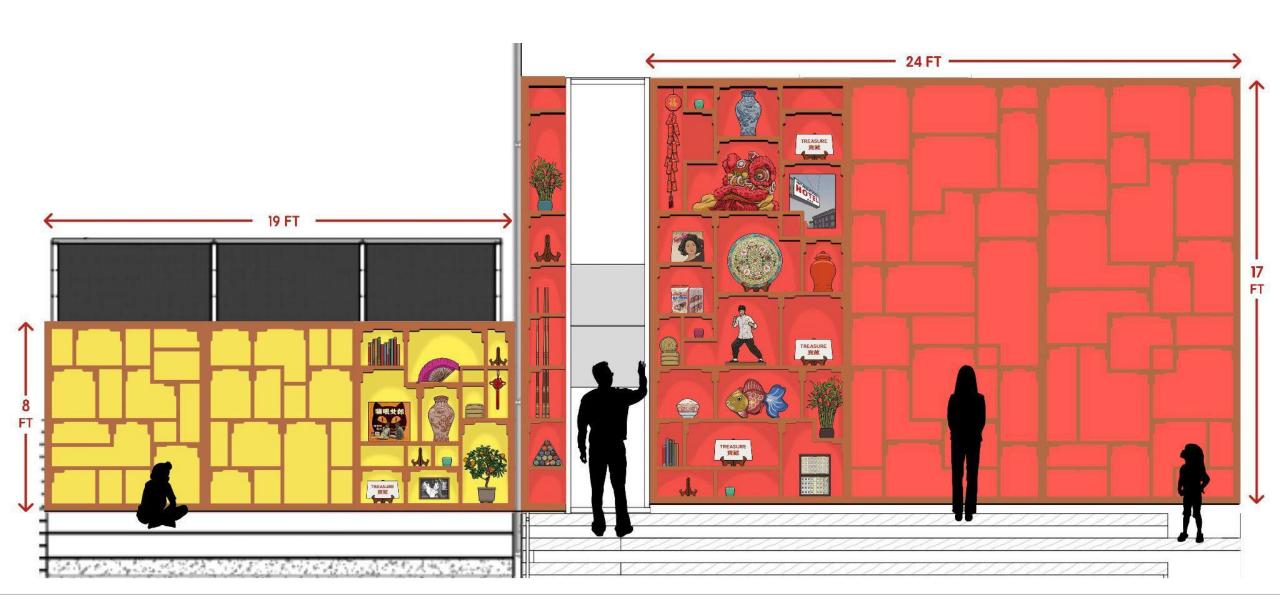






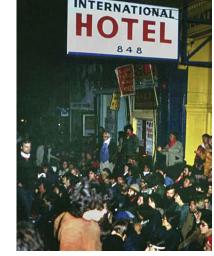








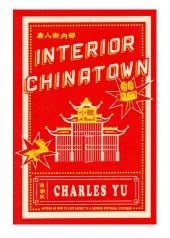


















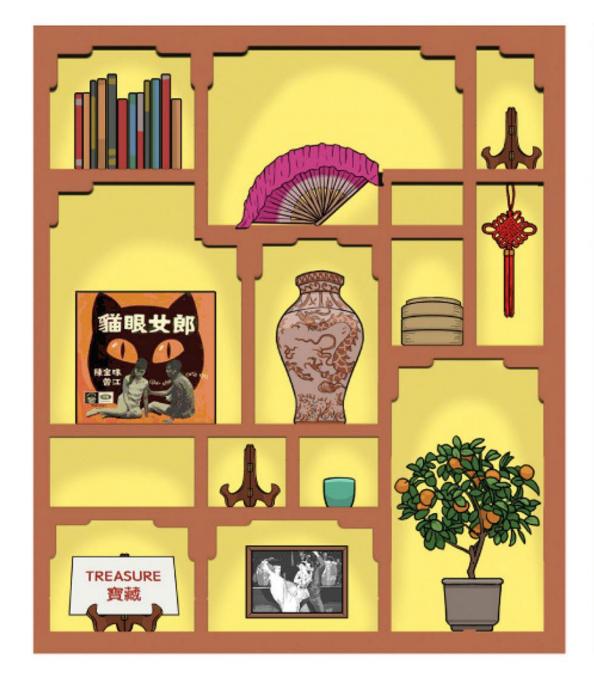














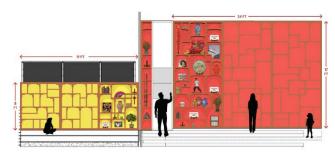
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Proposal for the Portsmouth Square Clubhouse Art Wall SFAC Public Art Project: Jenifer K Wofford

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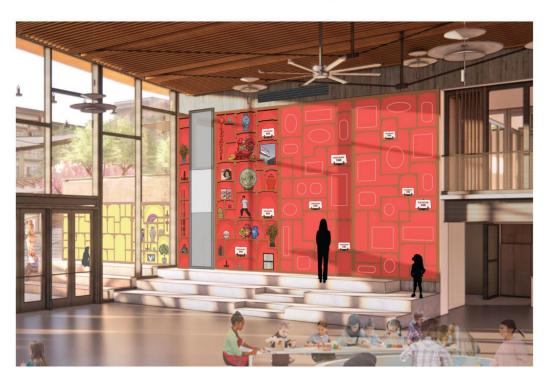
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## Portsmouth Square Public Art Anticipated Upcoming Schedule

VAC Approval of Artists/Proposals August 20

Arts Commission Approval September 5

Artists Under Contract October 2025



Michael Arcega, Auspicious Clouds | Heavy Fog, 2018, Broadway at Stockton Street. Photo by the Artist; Courtesy of the San Francisco Arts Commission



## **Public Comment**

**Item 6: Portsmouth Square Improvement Project** 



# Item 6: Portsmouth Square Improvement Project Action

## A) Entrance Court Sculpture

Motion to approve the conceptual design proposal "Nuwa's Hand (Fruits of Chinatown)" by Cathy Lu for the Portsmouth Square Improvement Project Entrance Court Sculpture, as recommended by the Artist Review Panel.

Motion to authorize the Director of Cultural Affairs to enter into a contract with Cathy Lu (dba Cathy Lu Studio) for an amount not to exceed \$340,000 for the design, fabrication, insurance, and consultation during installation of a sculpture for the Portsmouth Square Improvement Project entrance court at Walter U. Lum and Washington Street.

## B) Clubhouse Integrated Art Wall

Motion to approve the conceptual design proposal by Jenifer K. Wofford for the Portsmouth Square Improvement Project Clubhouse Integrated Art Wall, as recommended by the Artist Review Panel.

Motion to authorize the Director of Cultural Affairs to enter into a contract with Jenifer K. Wofford (dba Jenifer Karla Wofford) for an amount not to exceed \$151,000 for the design, fabrication, insurance, and consultation during installation of an artwork for the Portsmouth Square Improvement Project Clubhouse Integrated Art Wall.



## **Item 7: Civic Center Temporary Artwork Installation**

Discussion and Possible Action

**Presenter:** Senior Program Manager Jackie von Treskow

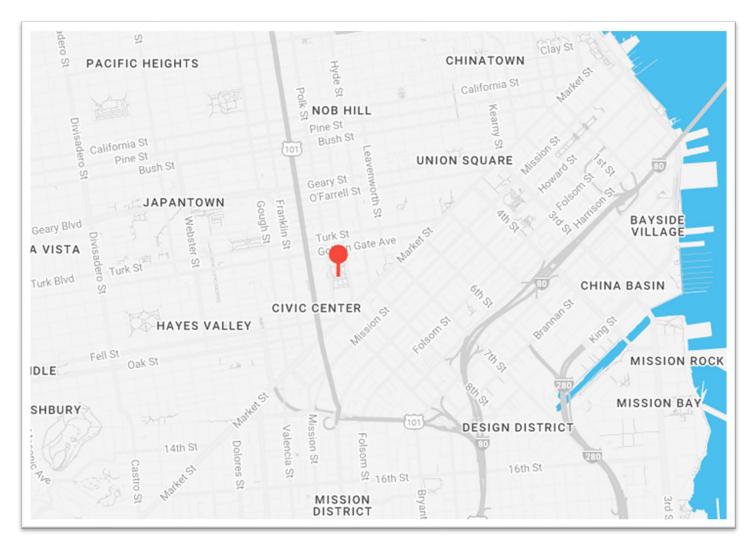
**Presentation Time:** Approximately 7 minutes

Discussion and possible action to approve the Civic Center Plaza Temporary Sculpture Installation Project Plan.



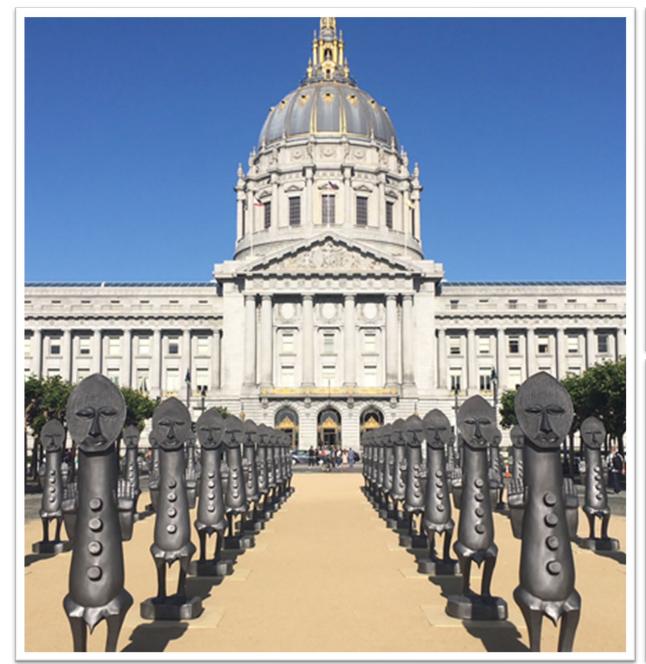
















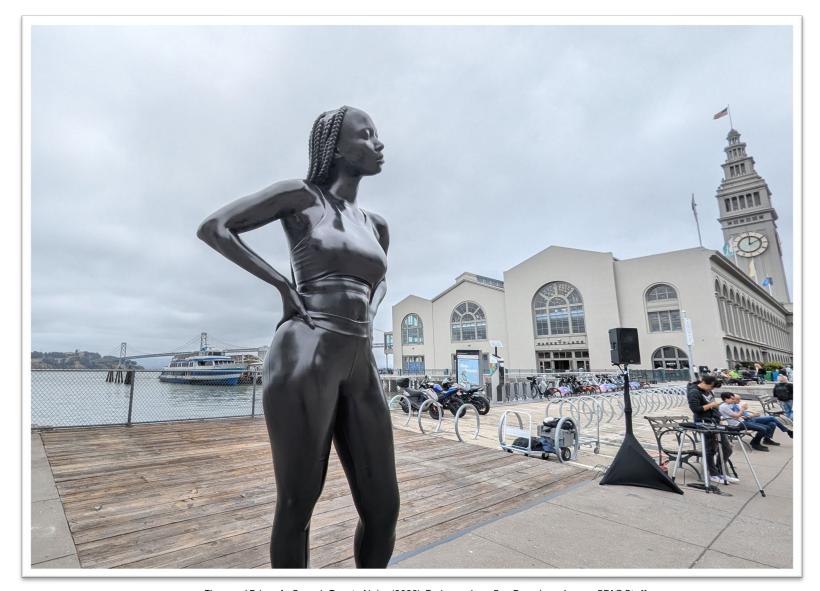


## **PROJECT GOALS**

The goals of this project align with the principles of *Shaping Legacy*, supporting a critical and creative exploration of how public monuments and memorials can reflect a more inclusive and representative civic narrative.

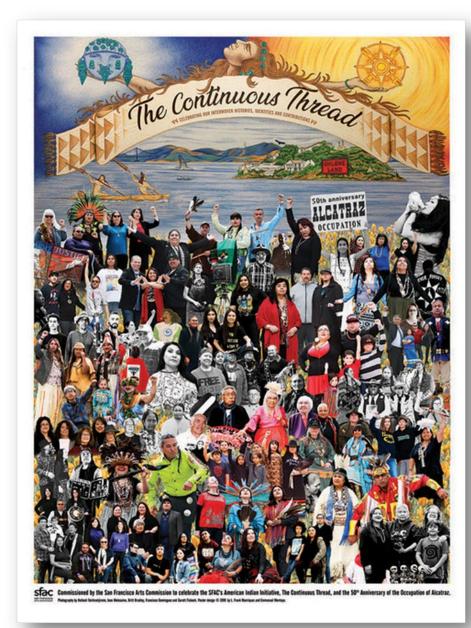
## Selected artwork should:

- Foster inclusive narratives, invite community dialogue, and contribute to an expanded understanding of public memory and civic belonging.
- Be of a prominent scale that responds to the architectural and spatial context of Civic Center Plaza, ensuring strong visual presence within this historically significant civic space.
- Be constructed from durable, lowmaintenance materials suitable for outdoor display and safe for public interaction.



Thomas J Price, As Sounds Turn to Noise (2023), Embarcadero, San Francisco. Image: SFAC Staff





#### **ARTWORK BUDGET**

 Project costs—including artwork packing, roundtrip transportation, insurance, engineering, installation, deinstallation, and maintenance for the duration of the display—will be determined based on the specific requirements of the selected artwork.

#### **ARTIST RECRUITMENT**

- Arts Commission staff will issue a Request for Proposals (RFP), open to professional, practicing artists who either reside in the United States or are represented by a U.S.-based gallery.
- Outreach and recruitment will focus on available artworks that align to the specific goals of the project

### **ARTWORK SELECTION PROCESS**

- Eligible applications will be reviewed by SFAC staff, who will identify and recommend a sculpture for the site in consultation with the Mayor's Office, San Francisco Recreation and Parks Department, and Civic Center Community Benefit District.
- Applications deemed eligible may also be considered for placement at other sites or for future public art opportunities.





Louise Bourgeois., Crouching Spider, Embarcadero (2007).

## **ARTWORK SELECTION TIMELINE**

- Project Plan Approval (VAC)
   August 20,2025
- RFP Issued September 2025
- RFP Deadline

  November 2025
- Review of Proposals December 2025
- VAC Approval January 2026
- Arts Commission Approval
   February 2026
- Artwork Loan Agreement Complete April 2026
- Artwork Installation
   Summer 2026





## CIVIC CENTER PLAZA TEMPORARY SCULPTURE INSTALLATION PUBLIC ART PROJECT PLAN



#### BACKGROUND

San Francisco's Civic Center Plaza is a prominent public space defined by its grand scale, classical architecture, and central location in the heart of the <u>City</u>. Bordered by key civic and cultural landmarks—including City Hall, the Bill Graham Civic Auditorium, and the Superior and Supreme Courts of California—the plaza reflects the City's historical and governmental legacy. Designated as a National Historic Landmark, the plaza offers a unique blend of formality and openness, serving as both a gathering place for major public events and a <u>daily commons</u> for workers, commuters, and residents. Its accessibility is enhanced by nearby BART and MUNI stations and an underground parking structure, making it a vital, active part of San Francisco's urban fabric.

As part of Shaping Legacy—a Mellon Foundation–funded initiative to critically examine and reimagine San Francisco's monuments and memorials—the San Francisco Arts Commission (SFAC) is seeking to borrow an existing sculpture, or series of sculptures, for temporary installation in Civic Center Plaza. Scheduled for Spring 2026, the one-year loan will spotlight work by a single artist or artist team whose practice engages with core themes identified by Shaping Legacy: repair and reckoning with historical harm; representation, power, and equity in public commemoration; and the complexity of untold or underrepresented histories. SFAC invites submissions of fully realized, installation-ready sculpture that embodies inclusive narratives, encourages meaningful community engagement, and enriches the collective understanding of public memory and civic identity.

#### ART OPPORTUNITIES

- A freestanding sculpture (or series of sculptures) of prominent scale for temporary display in San Francisco's Civic Center Plaza, in front of City Hall.
  - The sculpture will be on view for a period of approximately six months to one year, with the final exhibition dates established in consultation with SFAC and the artwork lender.
  - Sculpture foundations that require below-grade installation or drilling into the plaza surface are not permitted. Acceptable alternatives may include mounting the sculpture on a steel plate or on a freestanding pedestal that uses weighted ballasts for stability.

#### PROJECT GOALS

The goals of this project align with the principles of *Shaping Legacy*, supporting a critical and creative exploration of how public monuments and memorials can reflect a more inclusive and representative civic narrative. Specifically, selected artwork should:

- Foster inclusive narratives, invite community dialogue, and contribute to an expanded understanding of public memory and civic belonging.
- Be of a prominent scale that responds to the architectural and spatial context of Civic Center Plaza, ensuring strong visual presence within this historically significant civic space.
- Be constructed from durable, low-maintenance materials suitable for outdoor display and safe for public interaction.

#### ARTWORK BUDGET

Project costs—including artwork packing, roundtrip transportation, insurance, engineering, installation, deinstallation, and maintenance for the duration of the display—will be determined based on the specific requirements of the selected artwork.

#### ARTIST RECRUITMENT APPROACH AND ELIGIBILITY

Arts Commission staff will issue a Request for Proposals (RFP), open to professional, practicing artists who either reside in the United States or are represented by a U.S.-based gallery. Outreach and recruitment will focus on available artworks that align to the specific goals of the project.

#### ARTWORK SELECTION PROCESS

Eligible applications will be reviewed by SFAC staff, who will identify and recommend a sculpture for the site in consultation with the Mayor's Office, the San Francisco Recreation and Parks Department, and the Civic Center Community Benefit District. Applications deemed eligible may also be considered for placement at other sites or for future public art opportunities.

#### TIMELINE (Subject to change)

Project Plan Approval (VAC) August 20, 2025 RFP Issued September 2025 RFP Deadline November 2025 December 2025 Review of Proposals VAC Approval January 2026 Arts Commission Approval February 2026 Artwork Loan Agreement Complete April 2026 Artwork Installation Summer 2026

#### **FURTHER INFORMATION**

Contact Jackie von Treskow, Senior Public Art Program Manager, at (415) 819-1055 or jackie.vontreskow@sfgov.org.



## **Public Comment**

**Item 7: Civic Center Temporary Artwork Installation** 



## **Item 7: Civic Center Temporary Artwork Installation**

## Action

Motion to approve the Civic Center Plaza Temporary Sculpture Installation Project Plan.



## **Item 8: 2026 Art on Market Street Poster Series**

Discussion and Possible Action

**Presenter:** Program Associate Paris Cotz

**Presentation Time:** Approximately 3 minutes

Discussion and possible action to approve the final selection of artists, Adrian Arias, Amir Khadar, Colin Choy Kimzey, Vida Kuang, for the 2026 Art on Market Street Poster Series, as recommended by the Artist Review Panel.

Discussion and Possible Action to authorize the Director of Cultural Affairs to enter into a contracts with Adrian Arias, Amir Khadar, Colin Choy Kimzey (dba Colin Kimzey), Vida Kuang for an amount not to exceed \$12,000 each for the design of an artwork for the 2026 Art on Market Street Poster Series.

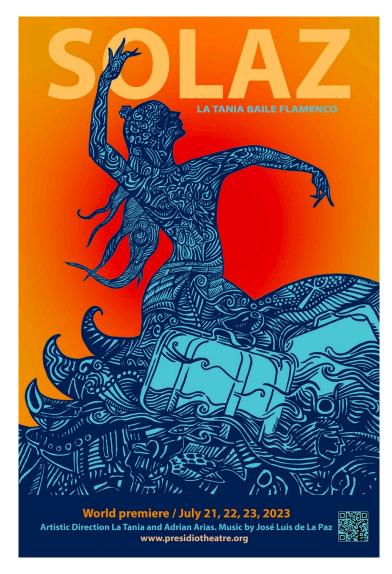


# 2026 ART ON MARKET STREET POSTER SERIES

## 2026 Art on Market Poster Series Public Art Project

The 2026 Art on Market Poster Series, titled Now & Then: Living Memories, will focus on previously unrecorded, newly unearthed & unconventional San Francisco histories. The name of the series is taken from a 2017 essay by writer, historian and activist Rebecca Solnit, in which she argues for "more history, not less". Artists are encouraged to use primary sources, such as: libraries, archives, oral histories, historical societies & museums, public records, etc. to create a cohesive series uncovering overlooked histories and memorializing new histories. This project intersects with the continued work of SFAC's Mellon-Grant funded Shaping Legacy program.

# **ADRIAN ARIAS**



Solaz, 2023, graphic design and drawing



Forever Golden Trout, 2025, watercolor, ink, and acrylic

## **ADRIAN ARIAS: PROPOSAL**

## Every step of Aztec dance awakens living roots and ancestral power.

Cada paso de la danza azteca despierta raíces vivas y poder ancestral.



#### Layers of The Mission: A Celebration of Memory and Resilience

**Xochitl**, the Aztec dancer featured in the poster, moves at the heart of a living legacy, embodying the ancestral rhythm passed down through generations, rooted in Aztec tradition and blooming in the Mission. Learn more by scanning the QR code



## Sweetness and memory in motion through the streets of San Francisco Dulzura y memoria en movimiento por las calles de San Francisco



#### Layers of The Mission: A Celebration of Memory and Resilience

**Pedro**, the ice cream vendor featured in the poster, walks the streets of San Francisco with quiet perseverance, offering more than just paletas. His daily route carries ancestral echoes—guided by tradition, care, and resilience. Learn more by scanning the QR code.



# **AMIR KHADAR**

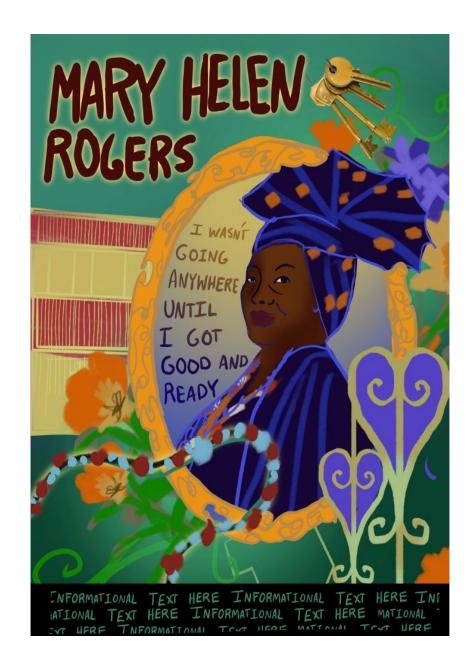


Commit to Keep Fighting, 2021, digital illustration



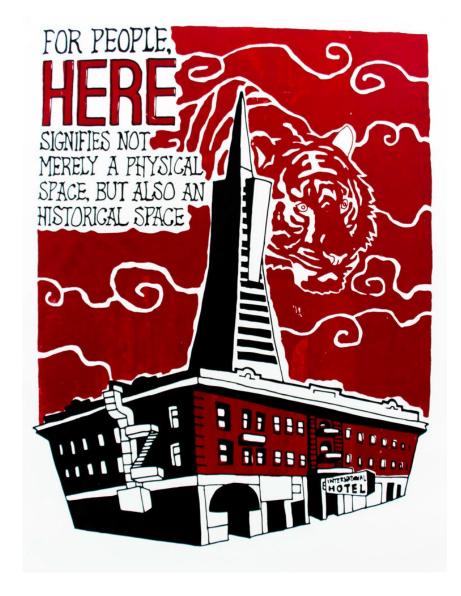
Searching..., 2022, digital illustration

## **AMIR KHADAR: PROPOSAL**





# **COLIN CHOY KIMZEY**

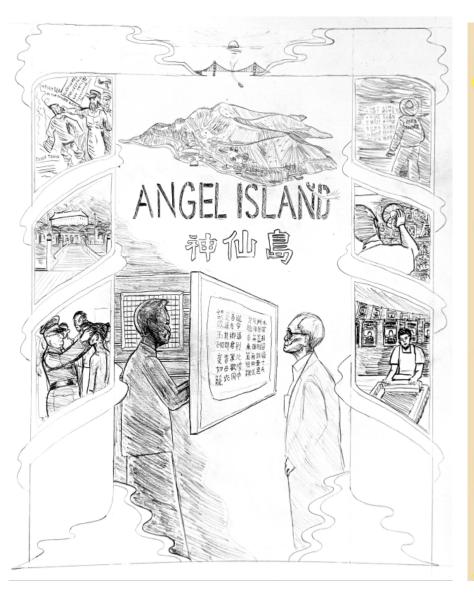


HERE SIGNIFIES, 2016, screenprint



Ever Upward the Course of Empire, 2017, digital drawing

## **COLIN CHOY KIMZEY: PROPOSAL**







Biology Grown being area in platfold 200 00 Grown being area in platfold 200 00 Grown Grown Ten Francis (1) 5 5 埃芬華人 移民歷 史展觉 Zand Gee, 1980

PENTION PENTE

Poet Genny Lim, together with historians Him Mark Lai and Judy Yung, began a project (HOC DOI—History of Kinnese Detained on Island) to collect, translate, and publicize the poems. They invited photographer Crystal K. D. Hule and other members of Kearny Street Workshop to make wall rubbings of the carvings. KSW mounted an exhibition of the Chinese experience at the immigration station at Jackson Street Gallery in 1976, which inspired members of the Chinatown community to break their silence about their own time in detention. Lim, Lai, and Yung published their interviews alongside 135 translated poems in the first edition of Island: Poetry and History of Chinese Immigrants on Annel Island, 1910-1940 in 1980.

# **VIDA KUANG**



CPA History Mural, 2024, acrylic





Chinatown Love Struggle Resistance 1, 2022, watercolor

## **VIDA KUANG: PROPOSAL**





## **Next Steps**

- Visual Arts Committee Approval of Recommended Finalist: August 20, 2025
- Arts Commission Approval: September 5, 2025
- Artist Under Contract: September 2025
- Installation of Artwork: January December 2026



## 2026 ART ON MARKET POSTER SERIES ARTIST REVIEW PANEL TWO SUMMARY

#### **MEETING DATE**

August 14, 2025

## **VOTING SELECTION PANELISTS**

Rina Ayuyang, Artist & Professor, CCA Becky Alexander, Archivist, SFAI Legacy Archive + Foundation Danielle Nanos-Luz. Artist & Archivist. Freedom Archives

## **PROCESS**

Six artist finalists presented their proposals for the 2026 Art on Market Poster Series. The Artist Review Panel discussed the finalists' proposals and scored each artist on the following criteria (1= low score):

- Artistic Merit (1-10)
- Relevant Skills and Experience (1-10)
- Meets the Project Goals (1-10)

## **RESULTS**

Vida Kuang	85
Adrian Arias	83
Colin Kimzey	83
Amir Khadar	82
Patricia Wakida	75
Thad Higa	75

## ARTS COMMISSION APPROVAL

**Discussion and possible action** to approve the final selection of artists, Adrian Arias, Amir Khadar, Colin Choy Kimzey, Vida Kuang, for the 2026 Art on Market Street Poster Series, as recommended by the Artist Review Panel.

**Discussion and possible action** to authorize the Director of Cultural Affairs to enter into a contracts with Adrian Arias, Amir Khadar, Colin Choy Kimzey (dba Colin Kimzey), Vida Kuang for an amount not to exceed \$12,000 each for the design of an artwork for the 2026 Art on Market Street Poster Series.

## **Public Comment**

**Item 8: 2026 Art on Market Street Poster Series** 



## **Item 8: 2026 Art on Market Street Poster Series**

## Action

Motion to approve the final selection of artists, Adrian Arias, Amir Khadar, Colin Choy Kimzey, Vida Kuang, for the 2026 Art on Market Street Poster Series, as recommended by the Artist Review Panel.

Motion to authorize the Director of Cultural Affairs to enter into a contracts with Adrian Arias, Amir Khadar, Colin Choy Kimzey (dba Colin Kimzey), Vida Kuang for an amount not to exceed \$12,000 each for the design of an artwork for the 2026 Art on Market Street Poster Series.



## **Item 9: Shaping Legacy Temporary Art Projects**

Discussion and Possible Action

**Presenter:** Senior Program Manager Angela Carrier

**Presentation Time:** Approximately 7 minutes

Discussion and possible action to approve the final selection of artists Caleb Duarte, Stacey Carter & Team, Ariana Martinez-Cruz, Ata'ataoletaeao (Afatasi the Artist) McNealy, and Adrian Arias for the Shaping Legacy Temporary Art Projects, as recommended by the Artist Review Panel.

Discussion and possible action to authorize the Director of Cultural Affairs to enter into contract with Caleb Duarte, Stacey Carter & Team, Ariana Martinez-Cruz, Ata'ataoletaeao (Afatasi the Artist) McNealy, and Adrian Arias for an amount not to exceed \$180,000 for the implementation of an artwork for the Shaping Legacy Temporary Art Projects.





# TEMPORARY PUBLIC ART PROJECTS



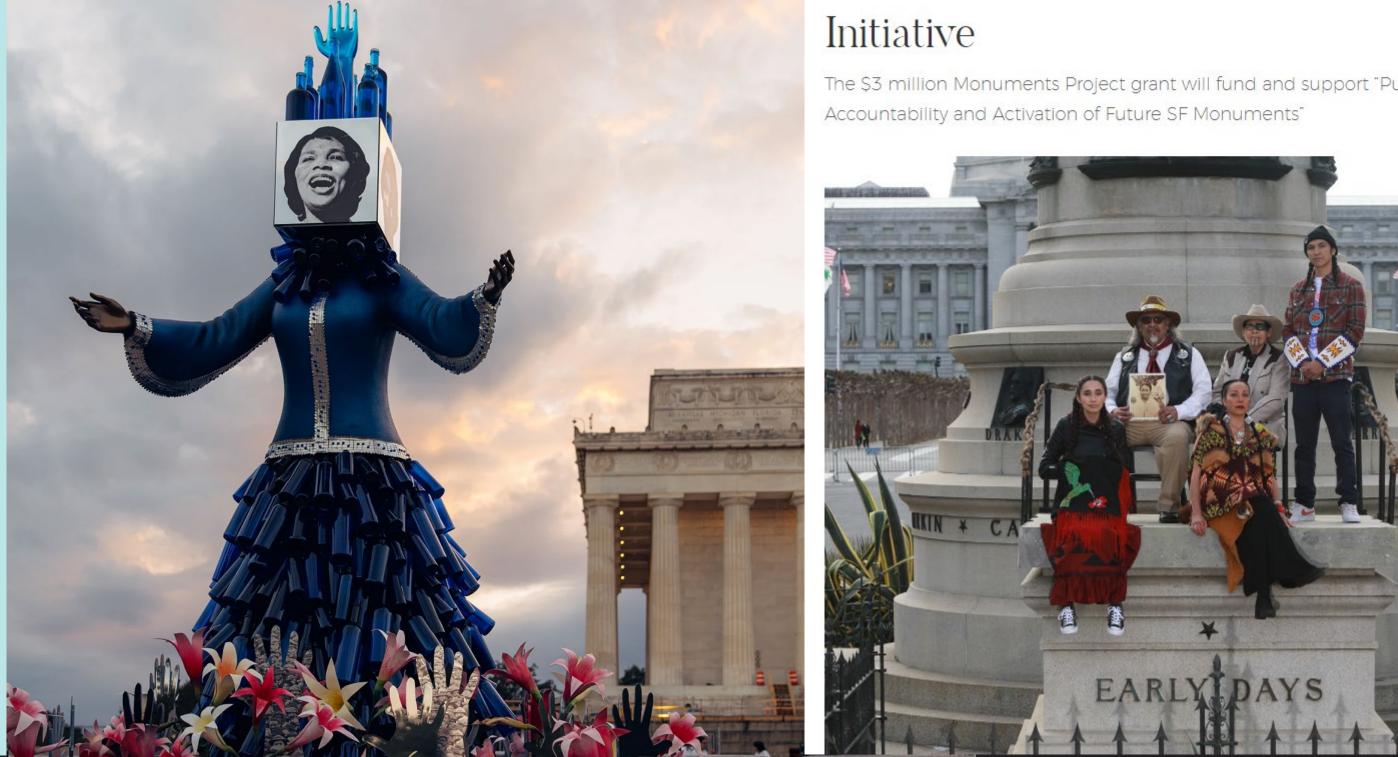


# Mellon Foundation

# \$500M

The Monuments Project

A commitment to transform the nation's commemorative landscape by supporting public projects that help represent the complexity of American stories.



Mayor London Breed Announces The San Francisco Arts Commission Is One of Nine Municipalities Nationwide That Has Received A Portion of a \$25 Million Mellon Foundation Grant to Support Its Work on Monuments and Memorials Initiative

The \$3 million Monuments Project grant will fund and support "Pulse Check: Accountability and Activation of Future SF Monuments"





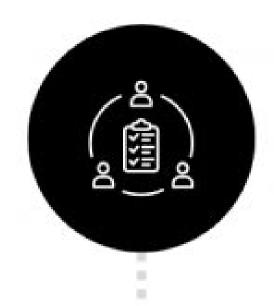
SAN FRANCISCO
MONUMENTS & MEMORIALS

Shaping Legacy is a three-year grant funded project that aims to critically examine the monuments and memorials in San Francisco's Civic Art Collection and to reimagine the future of monuments and memorial in the City.

We believe artists and their communities can guide us towards a future where monuments and memorials are spaces of inclusion, belonging and recognition of our shared humanity.

## BRIEF PROJECT OVERVIEW











#### Monuments & Memorials Advisory Committee

In June of 2020, the San Francisco Arts
Commission, Human Rights Commission,
Recreation and Parks Department were called
upon by Mayor London Breed to review and
examine the history of the monuments and
memorials within our Civic Art Collection.

#### Shaping Legacy Phase I

Project Launch, Hiring Project Staff, Begin Equity Audit, Artist Advisors, Community Engagement

#### Shaping Legacy Phase II

Equity Audit Final Report, Community Engagement, Artist Activations RFPs and Selection

#### Shaping Legacy Phase III

Shaping Legacy Festival, Community Engagement, Evaluation & Integration, Project Sunset

#### Future of San Francisco Monuments & Memorials

Implement Learnings and Recommendations

2020-2023

2023/2024

2024/2025

2025/2026

& Beyond



Monuments and Memorial Advisory Committee Final Report Released May 2023





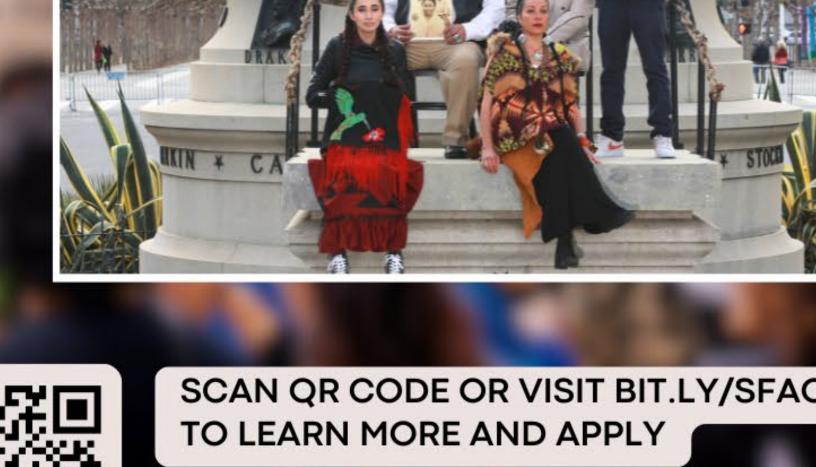
# CALL FOR ARTISTS!

SHAPING LEGACY: MONUMENTS & MEMORIALS TEMPORARY PUBLIC ART **PROJECTS** 

**DEADLINE TO SUBMIT REQUEST FOR PROPOSALS:** 

June 30, 2025 by 4:59 PM PT







SCAN QR CODE OR VISIT BIT.LY/SFACRFQ

#### TEMPORARY PUBLIC ART PROJECT GOALS

Five (5) Temporary Public Art Projects will represent a variety of art forms.

- Artwork will reimagine the future of monuments and memorials in the City.
- Artwork will be accessible and encourage opportunities for social interaction.
- Artwork will center community, collaboration, local histories and stories.
- Artists will have a meaningful connection to the San Francisco/Bay Area and/or direct experience collaborating with local communities in the development and implementation of their previous artwork design(s).
- Artists will partner directly with SFAC on the development and implementation of the artwork concept and final design.
- Selection of artworks will represent a diversity of approaches and take place in different parts of the City.

#### ARTIST REVIEW PANEL 2- FINALISTS' PRESENTATIONS

ARTIST	SCORE	SCORING CRITERIA
1 Caleb Duarte	43.5	1. Artistic Merit
2 Stacey Carter, CRANE	42.63	2. Relevant Skills and Experience
3 Ariana Martinez-Cruz	42.5	3. Meet the Project Goals
4 Ata'ataoletaeao McNealy	42.25	J. Freet the Freject Oddis
5 Adrian Arias	42.33	4. Feasibility of Conceptual Design and Budget
6 Leila Weefur	41.75	5. Maintainability and Durability of Proposed Artwork
7 Christy Chan	40.25	
8 Ciriaco Sayoc	39.25	

#### REVIEW PANEL

- Sara Moncada, Director of Native Ecology, Association of Ramaytush Ohlone
- Shamshir Virk, Executive Director, ArtSpan
- Mary Chou, Civic Art Collection and Public Art Director, SFAC
- Gerald Clark, Visual Artist and Professor, UC Riverside
- Yolanda Wisher, Senior Curator, Monument Lab

# ARTIST SELECTION & CONCEPTUAL DESIGNS



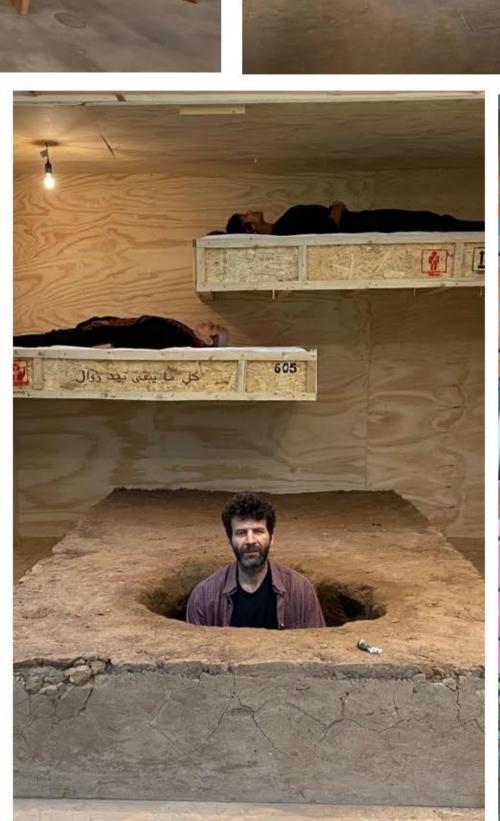


Artist: Caleb Duarte

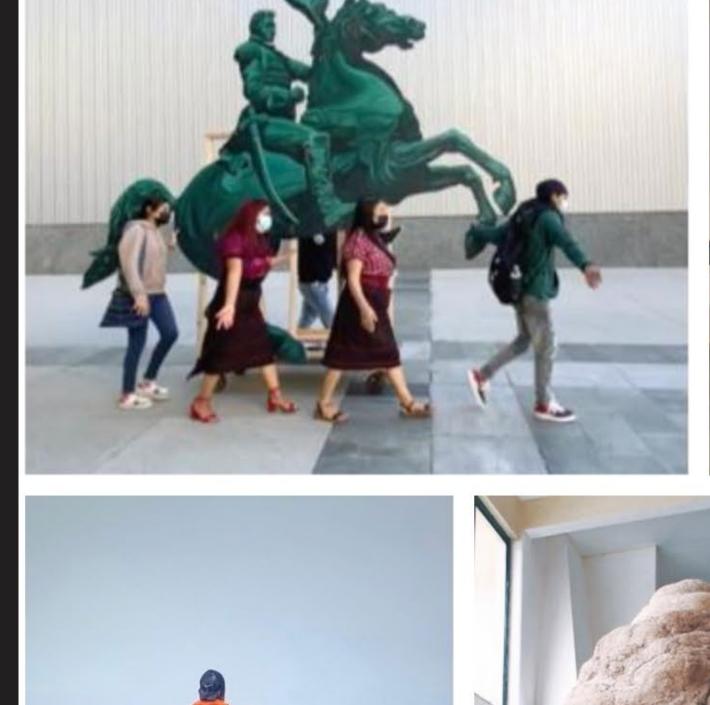
Project: Embassy of the Refugee





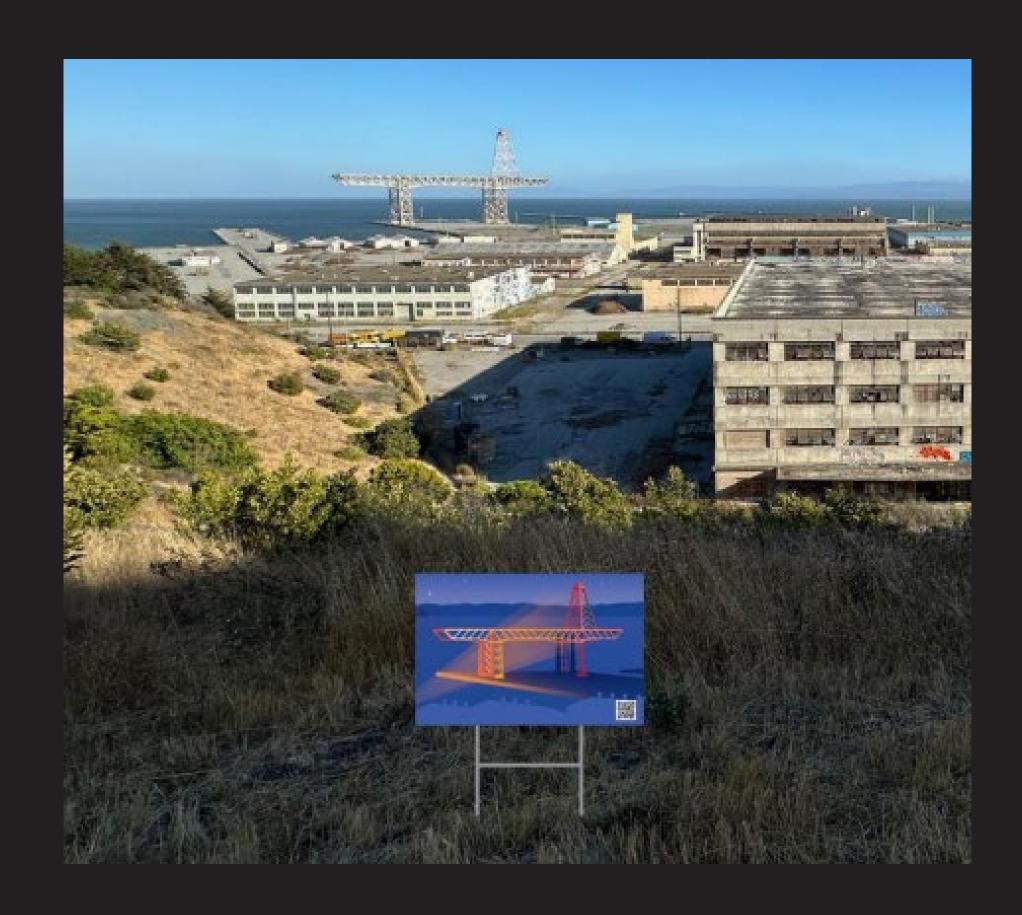


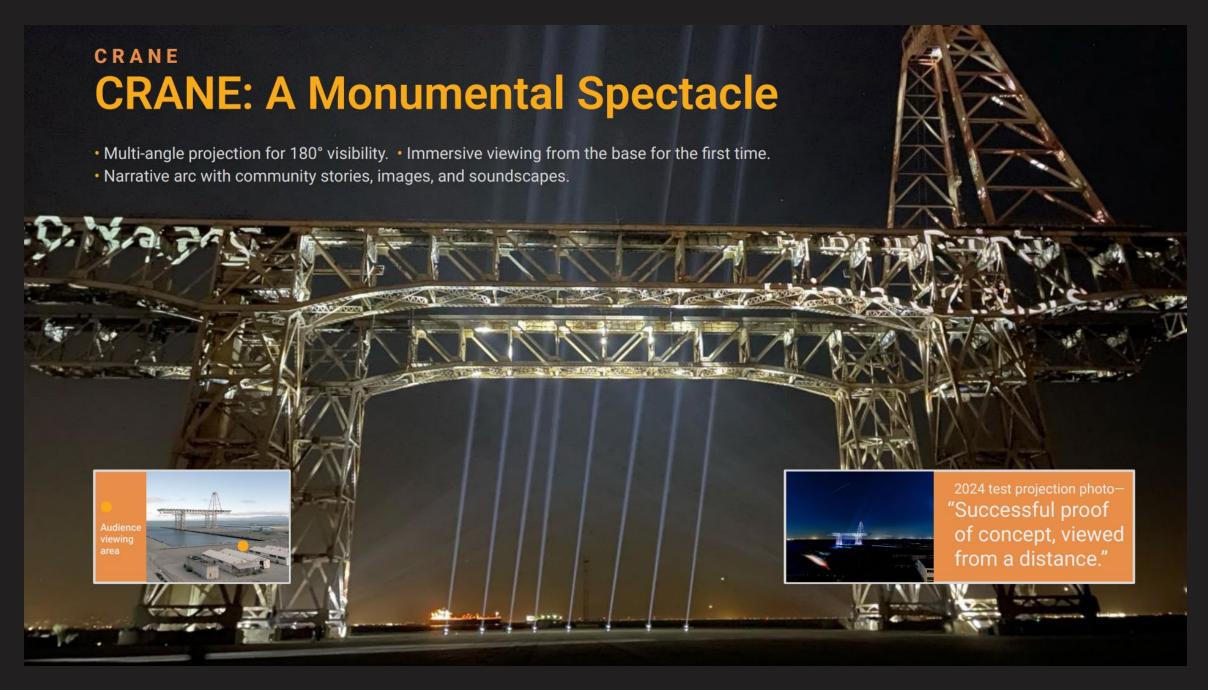












Artist: Stacey Carter / CRANE

Project: CRANE: Monument to Labor, Migration and the Atomic Age











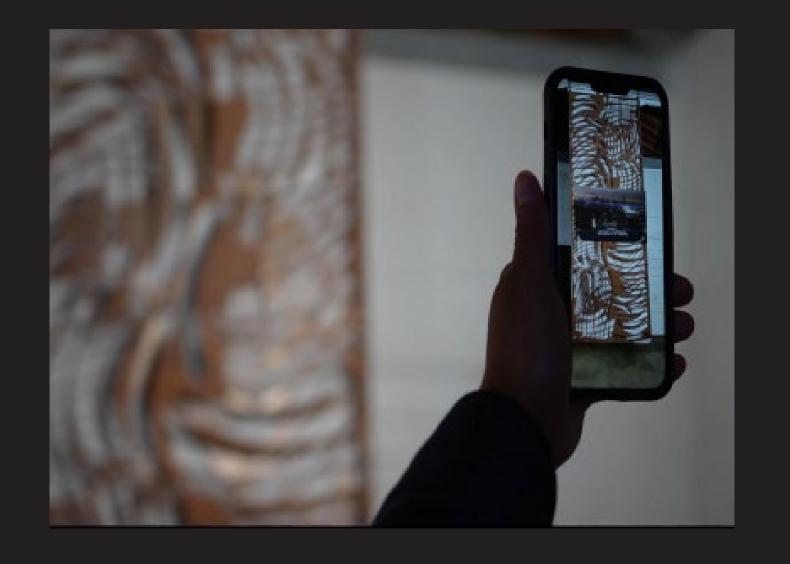
Artist: Ariana Martinez-Cruz

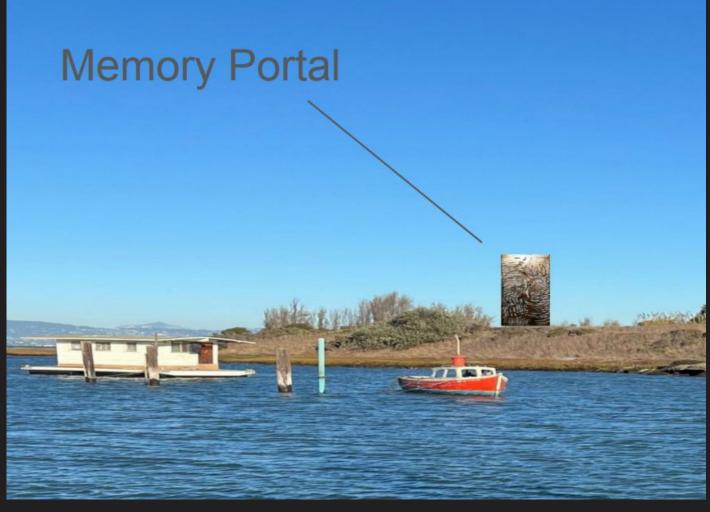
Project: Threaded Histories







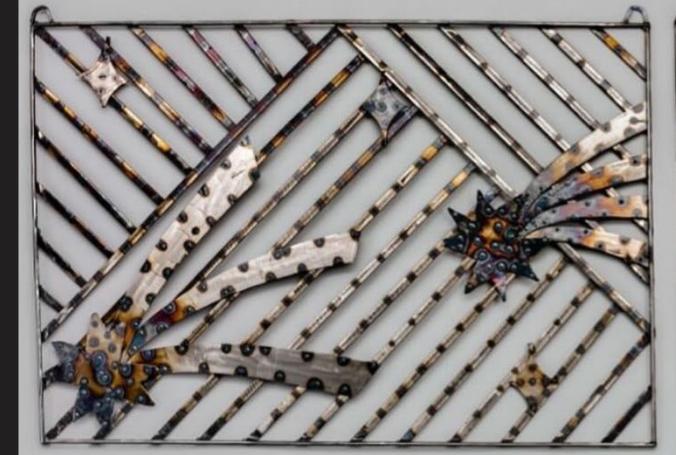




Artist: Ata'ataoletaeao "Afatasi" McNeely

Project: Memory Portal



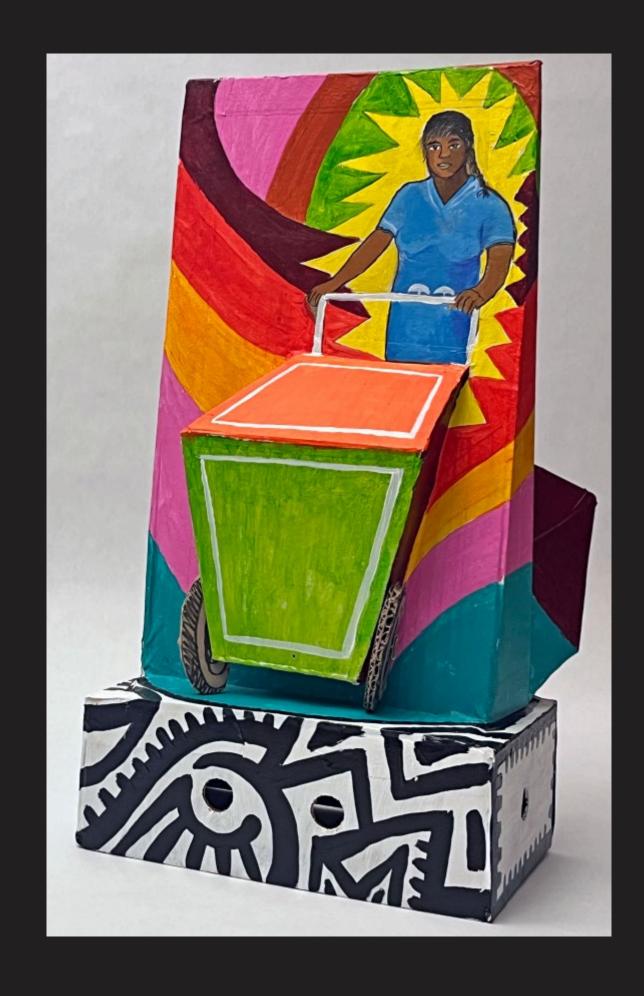




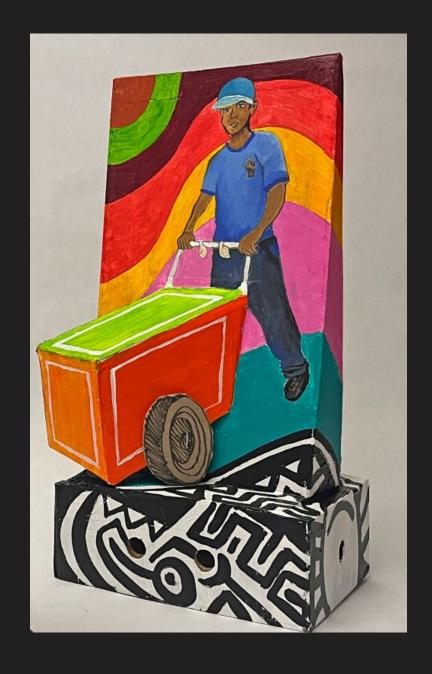












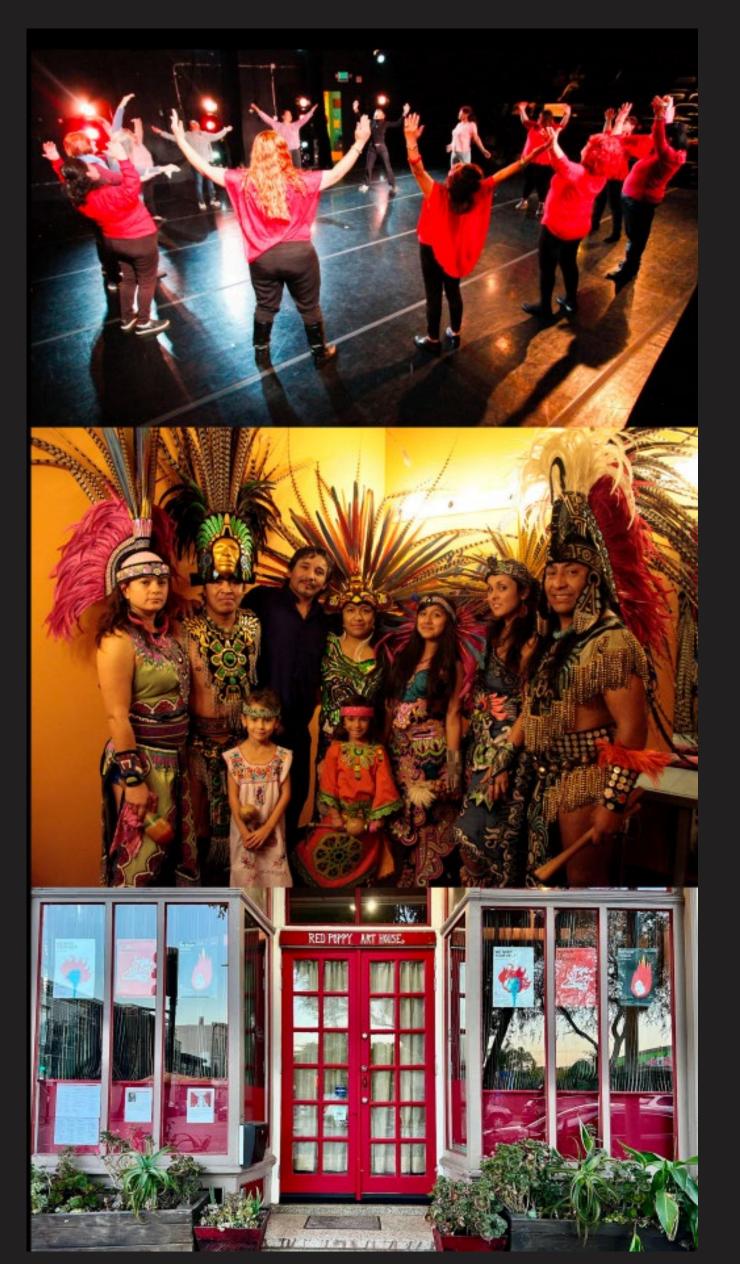
Artist: Adrian Arias

Project: Sweet Routes









### TIMELINE

VAC Approval of Recommended Artists August 20, 2025

Full Commission Approval September 5, 2025

Artists Under Agreement October 2025

Final Designs & Locations December 2025

Installations & Activations May 2026 to October 2026

Anticipated Completion October 2026

# THANK YOU

#### **Public Comment**

**Item 9: Shaping Legacy Temporary Art Projects** 



#### **Item 9: Shaping Legacy Temporary Art Projects**

#### Action

Motion to approve the final selection of artists Caleb Duarte, Stacey Carter & Team, Ariana Martinez-Cruz, Ata'ataoletaeao (Afatasi the Artist) McNealy, and Adrian Arias for the Shaping Legacy Temporary Art Projects, as recommended by the Artist Review Panel.

Motion to authorize the Director of Cultural Affairs to enter into contract with Caleb Duarte, Stacey Carter & Team, Ariana Martinez-Cruz, Ata'ataoletaeao (Afatasi the Artist) McNealy, and Adrian Arias for an amount not to exceed \$180,000 for the implementation of an artwork for the Shaping Legacy Temporary Art Projects.



#### **Item 10: "Sky" Conservation Project**

#### Discussion

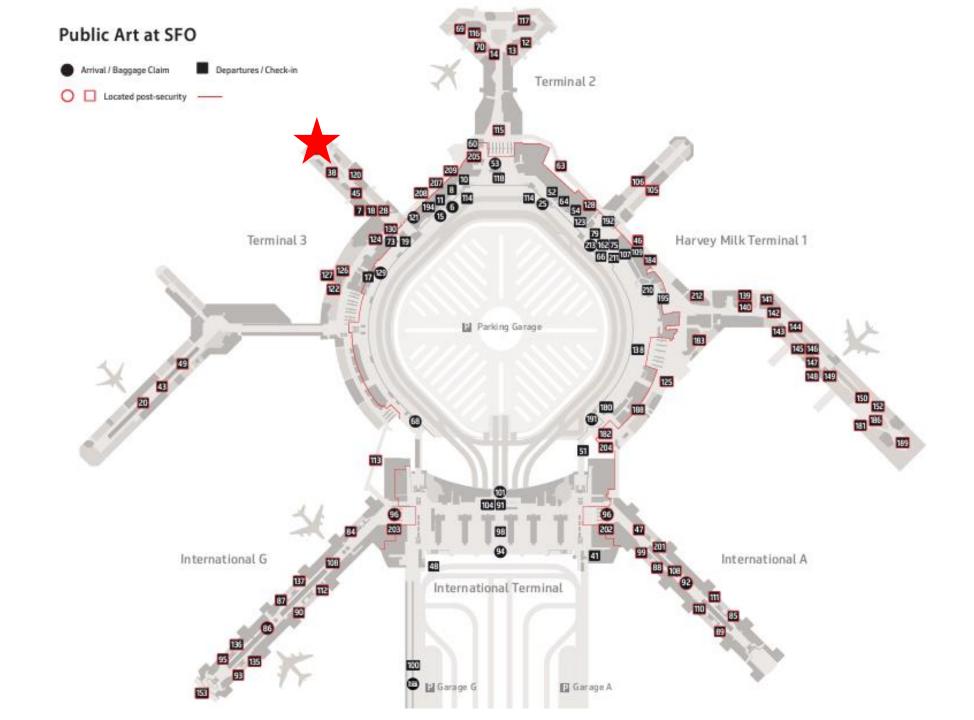
**Presenter:** Project Manager Grace Weiss

**Presentation Time:** Approximately 10 minutes

Presentation of a recently completed conservation treatment of "Sky" (2014) by Merge Conceptual Design at the San Francisco International Airport.



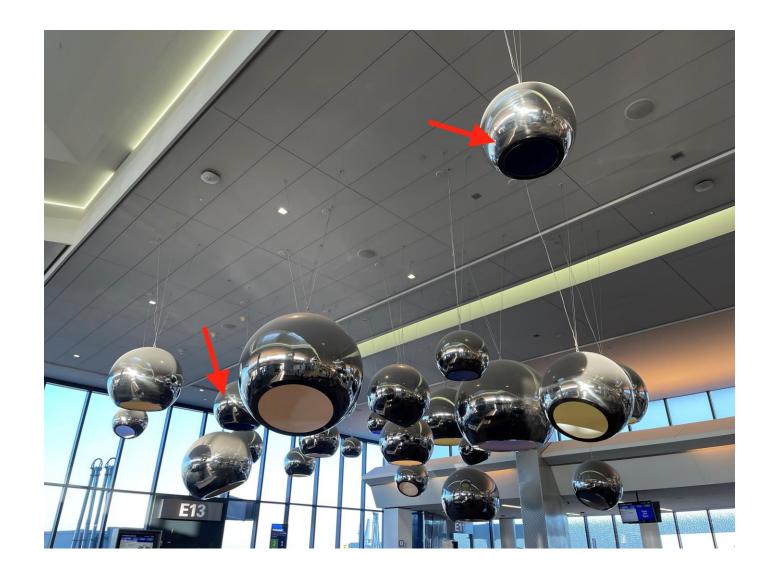


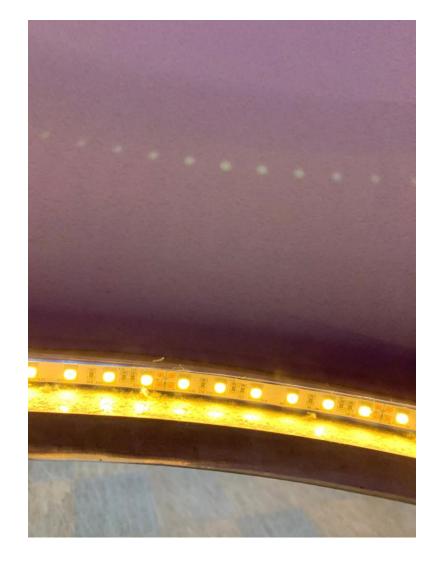


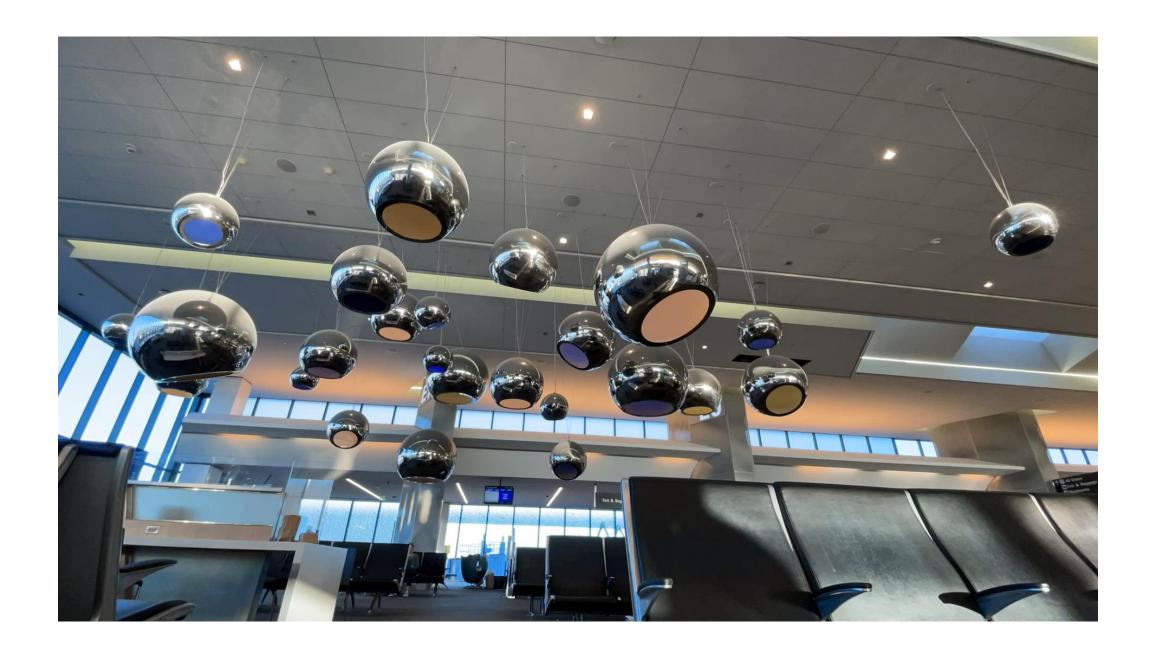


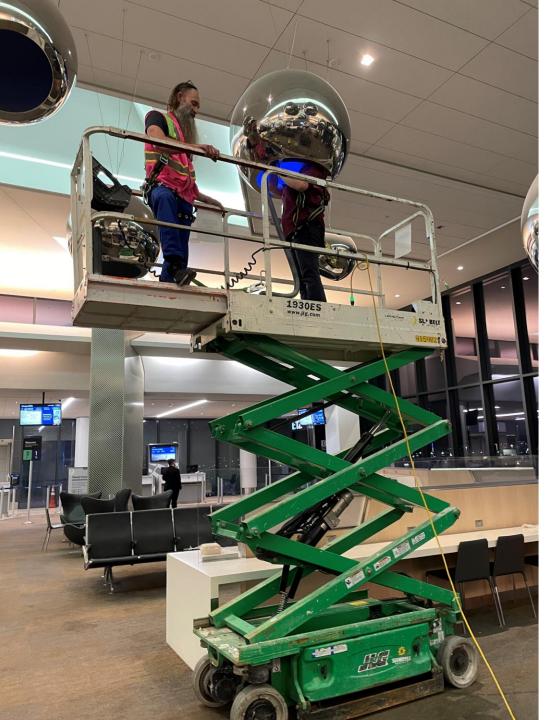
2014
Merge Conceptual Design
420 x 480 in.
stainless-steel spheres with
painted interiors and LEDs;
DMX programming and
equipment
Collection of the City and
County of San Francisco

#### **Existing Conditions: May 2023**









#### **Project Team**

San Francisco Arts Commission Grace Weiss, Project Manager

San Francisco International Airport
Claire Chisui Tsai, SFO Museum Registrar

Atthowe Fine Art Services
Ryan Malley, Project Manager
Ryan Rudie, Technician
Eric Lonowski, Technician
Darius Stein, Technician

*McMillan Electric*Darren Lafayette, Electrician

Preservation Arts
Rowan Geiger, President
Rachel Reynolds, Assistant Objects Conservator

Hellar Studios Mark Hellar, Owner

Nevertheless Design Inc. Franka Diehnelt, Owner Morgan Barnard, Consultant

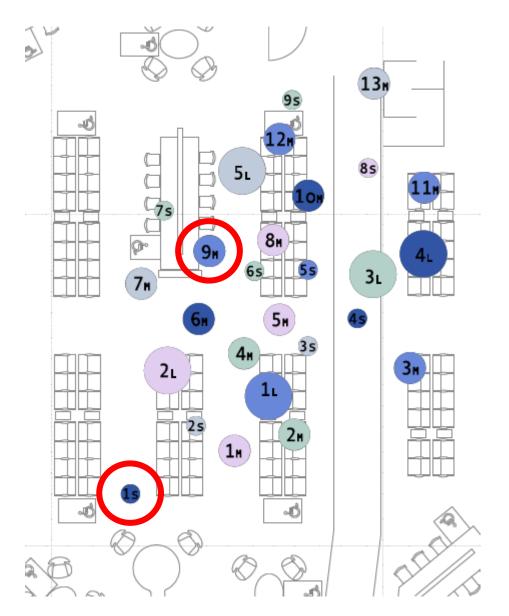
#### **Project Dates**

Phase I: July 16 – 17, 2024

Phase II: January 13 – 17, 2025 January 27 – 31, 2025

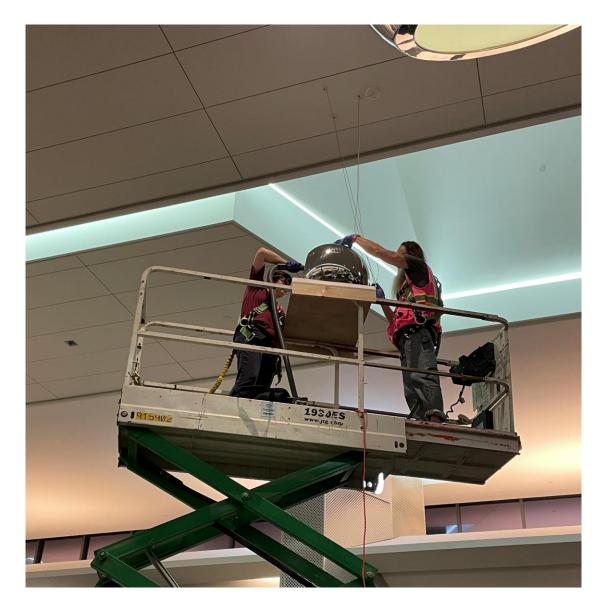
Phase III: June 2 – 6, 2025

Phase I: July 2024



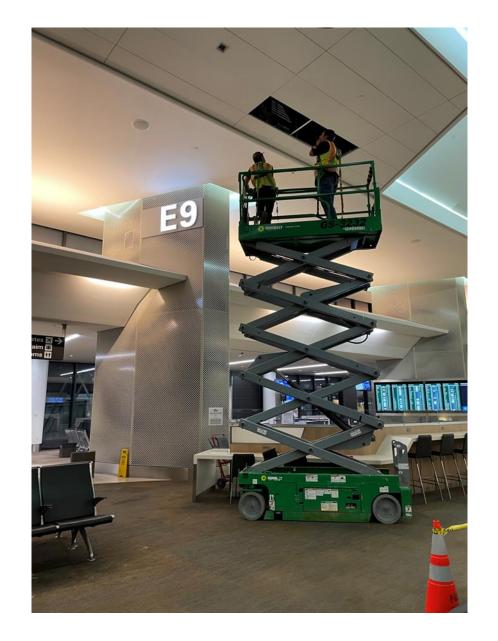


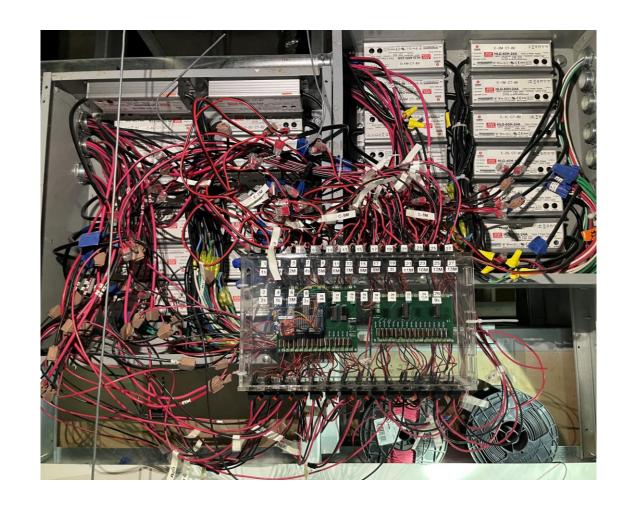
#### Phase I: July 2024



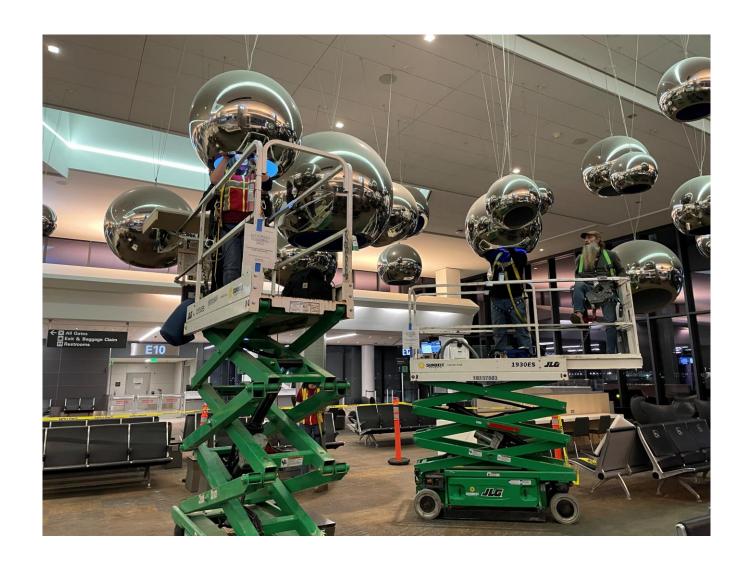


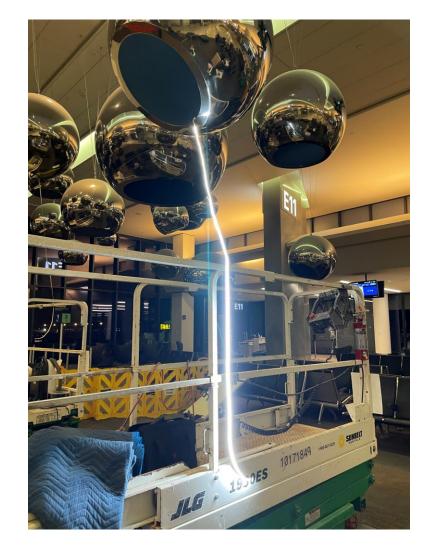
#### Phase I: July 2024



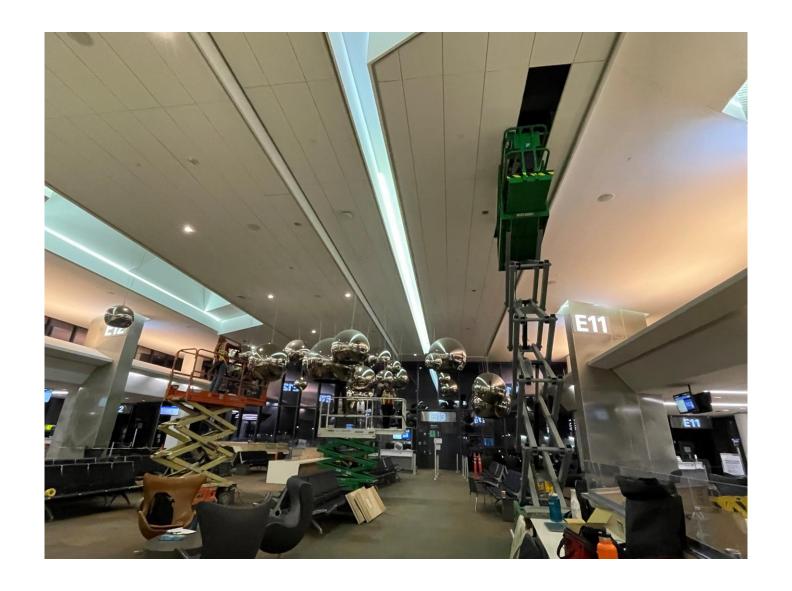


#### Phase II: January 2025





#### Phase II: January 2025

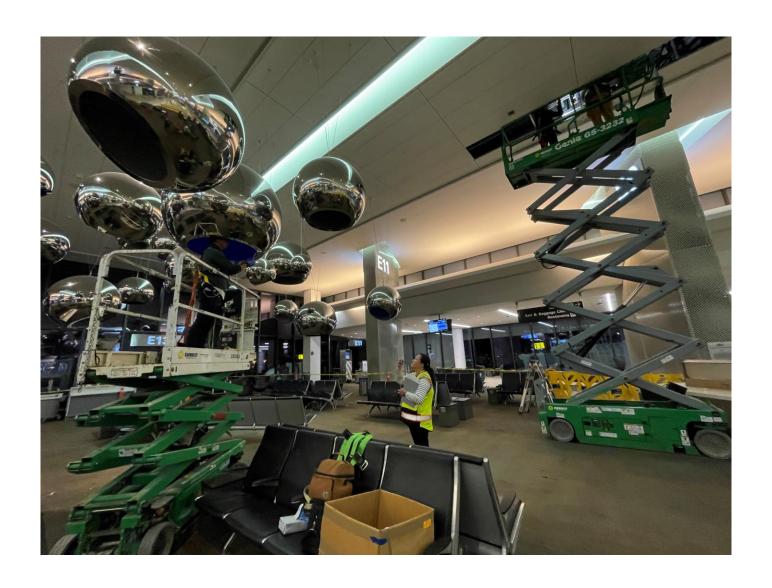






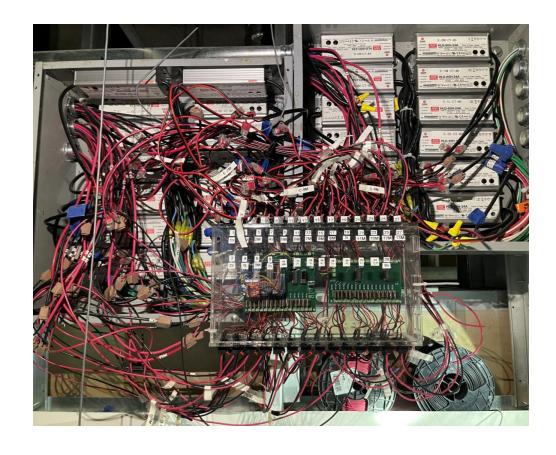


#### Phase III: June 2025

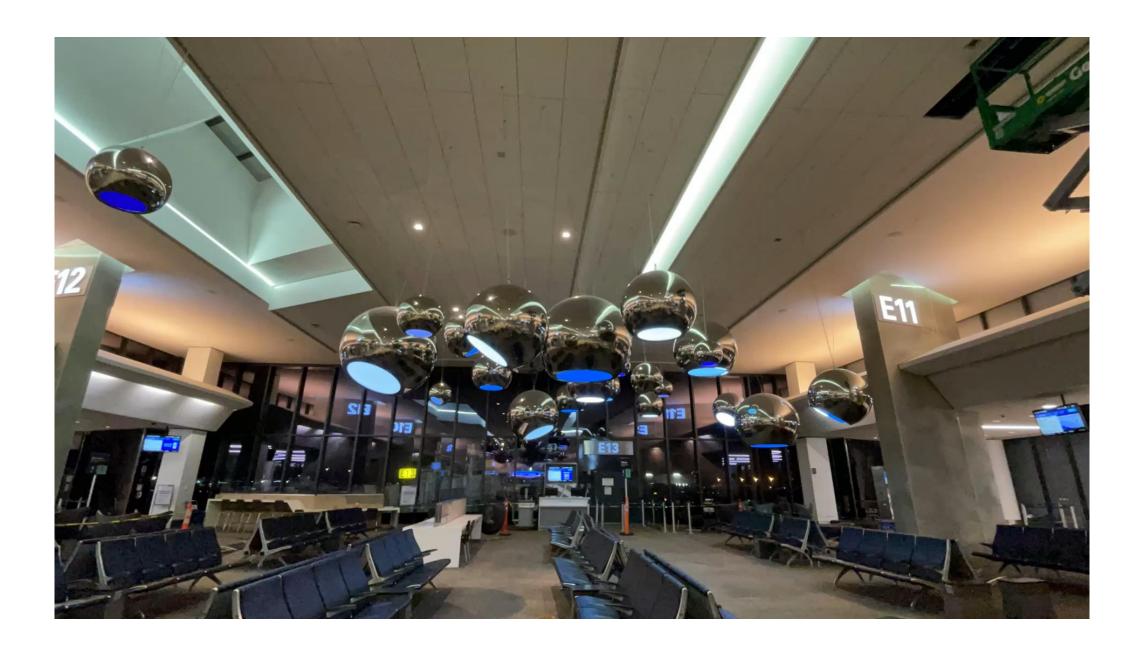




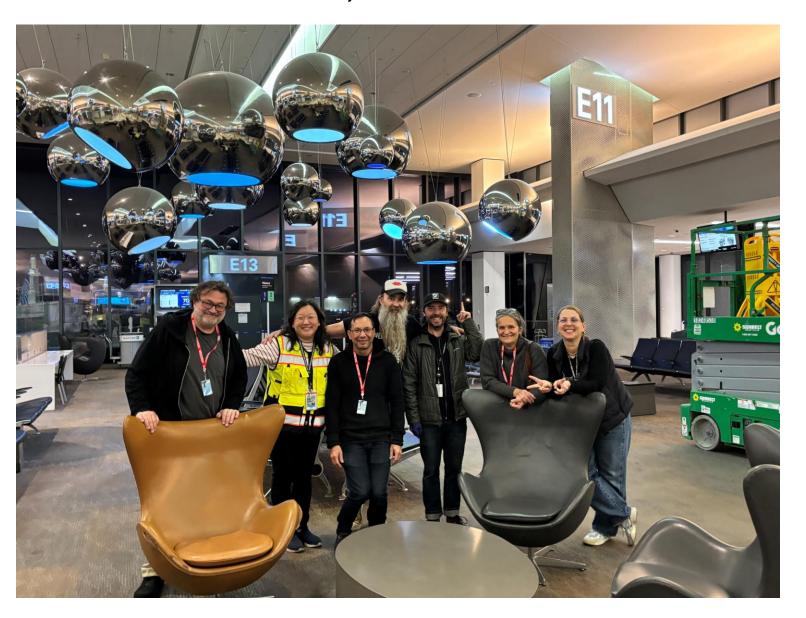
#### Phase III: June 2025







Thank you to Atthowe Fine Art Services, Morgan Barnard, Franka Diehnelt, Mark Hellar, & Preservation Arts!



#### **Public Comment**

**Item 10: "Sky" Conservation Project** 



#### **Item 11:** Staff Report

#### **Discussion**

Presenter: Civic Art Collection & Public Art Program Director Mary Chou

**Presentation Time:** Approximately 5 minutes









#### **Public Comment**

**Item 11: Staff Report** 



#### **Item 12:** Adjournment

Action

