



## MEETING OF THE VISUAL ARTS COMMITTEE

Wednesday, August 20, 2025

2:00 p.m.

Hybrid Meeting

**Draft Minutes**

Chair Ferras called the meeting to order at 2:03pm.

### **1. Call to Order, Roll Call, Agenda Changes, Land Acknowledgment**

#### **Commissioners Present:**

Susie Ferras

JD Beltran

Mahsa Hakimi

Debra Walker

#### **Commissioners Absent:**

Yiying Lu

Nabiel Musleh

SFAC staff in attendance: Public Art Program and Civic Art Collection Director Mary Chou, Deputy Director of Programs Ebon Glenn and Director of Cultural Affairs Ralph Remington.

### **2. General Public Comment**

**(0:06:29)**

*Camila Baum, Docomomo US/Northern CA*

*I represent Docomomo US/Northern California, a local non-profit.*

*Recreation and Parks has stated they have requested the Arts*

*Commission's approval to deaccession and remove the Vaillancourt Fountain to accelerate their urban redevelopment plan. The Vaillancourt Fountain is an international landmark. It is symbolic of our city's diverse history, our relationship with Canada and Quebec, and countless gatherings and activist events. We propose:*

- You immediately add to today's agenda an item to disclose RPD's petition to deaccession and remove the Fountain.*
- RPD and Planning must finalize and publish the Historic Resource Review of the Fountain prior to any SFAC vote.*
- RPD must publicly disclose to SFAC its 40+ years of undisclosed arrangements with BXP/Embarcadero Center prior to any SFAC vote.*
- Key international and national stakeholders, such as the artist, Quebec officials, TCLF, and ICOMOS, must be given ample time to attend any SFAC proceedings.*

### **3. Consent Calendar** **(00:09:18)**

1. Motion to approve *We Love Everybody*, a mural design by Deb. The mural will be installed on the corner of Liberty and Valencia in District 9. The mural measures approximately H15 ft. 4 in. by W8 ft. 7 in. The artwork is funded by a SF Shines Grant, a program of the Community Economic Development (CED) division of the Office of Economic and Workforce Development and will not become part of the Civic Art Collection; the artwork will be maintained by the artist.
2. Motion to approve *Next-Gen Sanchez: Sanchez Street Asphalt Mural*, a mural design by Hollis Callas. The mural will be installed on Sanchez Street at the intersection of 29<sup>th</sup> and Clipper Streets in District 8. The mural measures approximately a combined 600 square ft. The artwork will not become part of the Civic Art Collection. Friends of Slow Sanchez will be responsible for the maintenance of the mural, which is anticipated to fade over time unless funding is identified to repaint it.

3. Motion to approve *Consider the Flowers*, a mural design by Valerie Yee. The mural will be installed at 200 Clement Street in District 1. The mural measures approximately H20 ft. by W15 ft. The artwork is funded by a SF Shines Grant, a program of the Community Economic Development (CED) division of the Office of Economic and Workforce Development and will not become part of the Civic Art Collection. The artist will maintain the artwork for the first year, followed by Evermore, the primary tenant of the site.

4. Motion to approve *The Clappers of Mission Creek*, a mural design by Bunnie Reiss. The mural will be installed at 305 Shotwell Street and 3141 17th Street in District 9. The mural measures approximately H20 ft. by W100 ft. on the Shotwell side and H20 ft. by W49 ft. on the 17th Street side. The artwork is funded by a SF Shines Grant, a program of the Community Economic Development (CED) division of the Office of Economic and Workforce Development and will not become part of the Civic Art Collection; the artwork will be maintained by Ritual Coffee Roasters, the primary tenant of the site.

5. Motion to approve *Rainbow Over Bernal Heights*, a tile mosaic mural retaining wall and stair design by Colette Crutcher. The tile mosaic will be installed on the Prospect Avenue Stairs at 100 Cortland Ave between Prospect and Santa Marina Streets in District 9. The tile mosaic retaining wall mural measures approximately H3 ft. by W33 ft. each (two panels). Each riser of the 21 step tile mosaic stairs measures approximately H½ ft. by W6 ft. The artwork will not become part of the Civic Art Collection; the artwork will be maintained by the community gardeners and Bernal Beautiful volunteers.

6. Motion to approve *Your Help, Your Hands, and Your Hearts Are Always Needed*, a mural design by E Dyer. The mural will be installed at 835 Larkin Street at Myrtle Alley in District 5. The mural measures approximately H13 ft. by W54 ft. The artwork is funded by a Tenderloin Community Action Planning Grant, a program of SF Planning, and will not become part of the Civic Art Collection; the artwork will be maintained by Tenderloin Museum, the primary tenant of the site.

7. Motion to approve *Jimi, Janis and Jerry*, a mural design by Mel Waters. The mural will be installed at 1699 Haight Street in District 5. The mural measures approximately H12 ft. by W50 ft. and H12 ft. by W15 ft. The artwork is funded by a SF Shines Grant, a program of the Community Economic Development (CED) division of the Office of Economic and Workforce Development and will not become part of the Civic Art Collection; the artwork will be maintained by the artist.

8. Motion to approve *Precita Park Restroom Tile Mural*, a mural design by Susan Cervantes and Precita Eyes Muralists Association. The mural will be installed at Precita Park, 3200 Folsom Street, in District 9. The mural measures approximately H6 ft. 7 in. by W8 ft. 4 in. The artwork will not become part of the Civic Art Collection and will be maintained by the artists.

9. Motion to approve and accept into the Civic Art Collection *Black Flight*, 2019, by Sydney Cain, accession number 2025.01. The lithograph on paper print measures H19 5/16 in. by W14 15/16 in. Its purchase for the San Francisco International Airport, Terminal 3 Connector, two-dimensional artwork program was approved under Resolution No. 0604-24-243.

10. Motion to approve and accept into the Civic Art Collection *Journey To An Illusion*, 2023, by Erica Deeman, accession number 2025.02. The unique archival pigment print with hand-cut neutral density filter measures H36 7/8 in. by W29 7/8 in. by D3 in. framed. Its purchase for the San Francisco International Airport, Terminal 3 Connector, two-dimensional artwork program was approved under Resolution No. 0604-24-243.

11. Motion to approve and accept into the Civic Art Collection *For the Ancestors at Malaga Island #2, #4, #7, #8, #9, #11*, 2023, by Adama Delphine Fawundu, accession number 2025.03.1-6. The monoprint on silver gelatin prints measure H16 in. by W12 in. each. Its purchase for the San Francisco International Airport, Terminal 3 Connector, two-dimensional artwork program was approved under Resolution No. 0604-24-243.

12. Motion to approve and accept into the Civic Art Collection *To Tailor a Pattern*, 2022, by Myra Greene, accession number 2025.04. The hand dyed and silkscreen textile measures H30 5/8 in. by W33 5/8 in. Its purchase for the San Francisco International Airport, Terminal 3 Connector, two-dimensional artwork program was approved under Resolution No. 0604-24-243.

13. Motion to approve and accept into the Civic Art Collection *The Wig*, 2014, by Kenyatta A.C. Hinkle, accession number 2025.05. The collage on polyfilm measures H11 in. by W8 1/2 in. Its purchase for the San Francisco International Airport, Terminal 3 Connector, two-dimensional artwork program was approved under Resolution No. 0604-24-243.

14. Motion to approve and accept into the Civic Art Collection *Integrity (Portal)*, 2023-2024, by Adia Millett, accession number 2025.06. The acrylic on wood painting measures H35 15/16 in. by W35 15/16 in. by D1 3/4 in. Its purchase for the San Francisco International Airport, Terminal 3 Connector, two-dimensional artwork program was approved under Resolution No. 0604-24-243.

15. Motion to approve and accept into the Civic Art Collection *Our Shared Horizons #1, #2, #3, #4, #5, #9, #10, #11, #14, #15, #16, #20, #21, #22, #31, #32, #33, #34, #35, #46, #50, #51, #52, #53, #54, #61, #63, #72, #75, #77, #91*, 2022, by yétúndé ọlágbaajú, accession number 2025.07.1-31. The photo transfer on travertine stone artwork consists of 31 components varying in size from H3 3/8 to H10 5/8 in. and W4 1/8 in. to W11 in. Its purchase for the San Francisco International Airport, Terminal 3 Connector, two-dimensional artwork program was approved under Resolution No. 0604-24-243.

16. Motion to approve and accept into the Civic Art Collection *Crown*, 2023, by Trina Michelle Robinson, accession number 2025.08. The copper photogravure and chine colle printed on gampi mounted on handmade raffia palm paper from Cameroon measures H15 1/4 in. by W11 in. Its purchase for the San Francisco International Airport, Terminal 3 Connector, two-dimensional artwork program was approved under Resolution No. 0604-24-243.

17. Motion to approve and accept into the Civic Art Collection *Cornucopia (with Okra Pods)*, 2023, by Eve Sandler, accession number 2025.09. The synthetic hair, metal earring, metal barrettes, dried okra pods and cowrie shell artwork measures H40 in. by W8 in. by 2 in. Its purchase for the San Francisco International Airport, Terminal 3 Connector, two-dimensional artwork program was approved under Resolution No. 0604-24-243.

18. Motion to approve and accept into the Civic Art Collection *Li/mb (in two gestures)*, 2024, by Keisha Scarville, accession number 2025.10.a-b. The archival inkjet print images measure H24 in. by W36 1/16 in. Its purchase for the San Francisco International Airport, Terminal 3 Connector, two-dimensional artwork program was approved under Resolution No. 0604-24-243.

19. Motion to approve and accept into the Civic Art Collection *Serpiente de las Estrellas*, 2021, by Taller SANAA (Shanna Strauss & Jess Sabogal), accession number 2025.11. The photopolymer gravure, silkscreen, and gold leaf with chine-colle print on paper measures H31 1/8 in. by W22 1/4 in. Its purchase for the San Francisco International Airport, Terminal 3 Connector, two-dimensional artwork program was approved under Resolution No. 0604-24-243.

**Moved: Beltran/Walker**

The motion unanimously carried by the following vote:

**Ayes:** Ferras, Beltran, Hakimi, Walker

#### **4. SFAC Galleries Winter 2026 Exhibitions (0:10:38)**

Acting Director of Galleries & Public Programs Jackie Im presented the SFAC Galleries Winter 2026 Exhibitions. *Nowhere in Particular: Views of San Francisco from the SFMTA Photo Archive 1903- Now*, will be on view at City Hall from January 15 to June 19, 2026 with selected photographs



from the San Francisco Municipal Transportation Authority's photo archive.

*Dream Jungle* curated by Matthew Villar Miranda will be on view at the SFAC Main Gallery from January 29 to May 2, 2026. The group exhibition featuring four contemporary Bay Area artists, Alexa Burrell, adrian clutario, Al-An deSouza, and Astria Supurak, whose practices use theories of performance to stage counter ethnographies of the Tropics, reworking colonial scripts of desire, otherness and spectacle. Ms. Im gave a short description of each artist's practice.

There was no public comment.

**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.

**Moved: Beltran/Hakimi**

The motion unanimously carried by the following vote:

**Ayes:** Ferras, Beltran, Hakimi, Walker

## **5. Treasure Island Water Resource Recovery Facility (0:20:49)**

Senior Program Manager Amy Owen presented the Treasure Island Water Resource Recovery Facility Artist Review Panel Two results on behalf of Project Manager Marcus Davies. The San Francisco Public Utilities

Commission's Treasure Island Water Resource Recovery Facility (TIWRRF), located on the north end of the island, is a critical part of the island's infrastructure and sustainability framework. The art opportunity for the project is a façade-mounted artwork consisting of imagery on up to 4,016 square feet of panels on the exterior walls interspersed between the building's reflective, vertical glazing. The artwork will be installed by a separate contractor managed by the City. The total Art Enrichment amount for the project is \$1,400,000. This reflects an agreed upon \$400,000 increase in project funding by the PUC to address a 40% increase in the square footage of the project's art opportunity.

During the panel review, panelists heard presentations of proposals by the four project finalists: Cheryl Derricotte, Ron Moultrie Saunders, Alyson Shotz, and David Wilson. Artist Ron Saunders received the highest score. Ron Saunders' proposal, titled *Cycles of Water and Light*, is an artwork composed of cyanotype images celebrating 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.

The eight-panel work traces the transformative journey of water—beginning in the atmosphere and ending as clean 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. The final 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. The mural will be fabricated using porcelain enamel on 12-inch square porcelain ceramic substrates, ensuring long-term durability and vibrant color.



There was no public comment.

**Motion:** 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.

**Motion:** 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.

**Moved: Beltran/Walker**

The motion unanimously carried by the following vote:

**Ayes:** Ferras, Beltran, Hakimi, Walker

## **6. Portsmouth Square Improvement Project** **(0:31:55)**

Senior Program Manager Jackie von Treskow presented the artist review panel's recommendations for the two new public art opportunities at the renovated Portsmouth Square: a sculpture at the Walter U. Lum and Washington Street entrance, and an integrated clubhouse wall artwork.

Portsmouth Square is located in Chinatown at 733 Kearny Street, between Clay and Washington Streets. The park sits above the Portsmouth Square parking garage and is owned and operated by the San Francisco Recreation and Parks Department. The park will undergo a complete renovation, funded by the City's 2020 Health and Recovery Bond and the renovated park design reflects an extensive community engagement and participatory design process.

Funding for both the new and existing art at Portsmouth Square comes from a combination of sources—primarily through the City's Art Enrichment

Ordinance, supplemented by additional State and City funds. The total art enrichment allocation for Portsmouth Square is \$1,043,527. After administration, conservation, and program expenses, the total new artwork budget is \$491,000. Two distinct public art opportunities were identified for the renovated park. A human-scale sculpture, highly visible from the street, and fabricated in durable, sustainable materials such as bronze or stone at the Walter U. Lum and Washington Street entrance. The budget for the sculpture is \$340,000, inclusive of artist fees, design, fabrication, insurance, transportation, and artist consultation during installation. The second opportunity is a clubhouse art wall spanning both the exterior and interior walls adjacent to the new clubhouse entrance from the Plaza and comprised of durable materials such as ceramic tile. The budget for the wall artwork is \$151,000, inclusive of all artist fees, design, fabrication, insurance, transportation, and artist consultation during installation.

The artist proposals were made accessible in both English and Chinese at 667 Grant Avenue in Chinatown and on the Arts Commission website for three weeks, from June 30 through July 21. This outreach generated more than 270 public responses. All public comments collected during this time were provided to the artist review panelists to consider as part of their deliberations and scoring. On August 13, the final review panel met to interview all six artists, discuss and evaluate their proposals, consider public input, and score based on the published criteria: artistic merit, relevant skills and experience, alignment with project goals, appropriateness to site, feasibility, and maintainability.

The three artist finalists invited to develop proposals and present to the panel for the Portsmouth Square sculpture opportunity were Bijun Liang, Cathy Lu, and the Lee + Boles Faw artist team. The artist receiving the highest average score from the panel with 44.88 points was Cathy Lu. Cathy Lu is a San Francisco-based, ceramics-focused artist whose work explores the complexities of cultural identity, hybridity, and the diasporic experience. Lu's proposal, *Nuwa's Hand (Fruits of Chinatown)*, is an 11-foot bronze and aluminum sculpture, patinated in jade-green hues. The sculpture depicts the hand of Nuwa (Mother Goddess in Chinese

Mythology) emerging from the ground at the Walter U. Lum Place and Washington Street entrance. From Nuwa's rooted hand grows a Fusang tree, a mythological tree associated with renewal and vitality. The branches of the tree will be adorned with sculptural fruits and vegetables. The hand and trunk will be fabricated in bronze, while the fruits will be aluminum finished with a durable protective coating. Each fruit can be conserved or replaced individually if needed, ensuring straightforward maintenance and longevity.

The three artist finalists invited to develop proposals for the Portsmouth Square Clubhouse Wall opportunity were Christine Wong Yap, Kayan Cheun-Miaw, and Jenifer K. Wofford. The artist receiving the highest cumulative score, with 361 points, was Jenifer K. Wofford. Jenifer K. Wofford is a San Francisco-based artist and educator whose work explores hybridity, cultural identity, and community storytelling. Wofford's proposal for the Clubhouse wall, *Community Treasures*, draws inspiration from Chinatown's history and values, recognizing them as priceless treasures. The artwork references traditional Chinese treasure cabinets, which often serve as focal points in family living rooms. Like these cabinets, the mural will showcase a wide range of treasures highlighting the everyday, the local, and the communal. The full inventory of treasures will be co-created with community members through workshops that invite participants to reflect on two central questions: *What do you value? What objects do you hope will remain precious in the future?*

Once chosen, the objects will be hand-drawn by Wofford and digitally translated for production on ceramic tiles. These tiles—durable, UV-resistant, and designed for longevity—will form a seamless, large-scale mural with no visible grout lines. This approach provides flexibility as the digital files can be reprinted or updated over time, ensuring the mural remains a living testament to Chinatown's values, history, and community treasures.

There was no public comment.

Commissioner Hakimi inquired about the difference in the scores between the two projects. Ms. Treskow explained that for the sculpture project one of the panel members had a conflict of interest and was recused from voting, so all scores were divided by seven instead of eight. Commissioner Hakimi also praised the level of community engagement on this project.

Commissioner Ferras asked how the fruit would be connected to the tree of the sculpture. Ms. Treskow explained that it was a mechanical connection that allowed the fruit to be replaced if needed.

### **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.

**Moved: Beltran/Hakimi**

The motion unanimously carried by the following vote:

**Ayes:** Ferras, Beltran, Hakimi, Walker

## **7. Civic Center Temporary Artwork Installation (58:50)**

Ms. von Treskow presented the public art project plan for a temporary sculpture installation in Civic Center Plaza. This Civic Center project is separate from the five temporary public art projects being advanced through Shaping Legacy program; however, the two efforts are in close dialogue. Shaping Legacy's panel-recommended commissions represent newly created works developed in direct response to the citywide monuments audit, while the Civic Center sculpture loan is intended to complement that work by presenting an existing, fully realized artwork that engages with similar themes of representation, historical reckoning, and inclusive civic narratives.

The goals for this project align with the guiding principles of Shaping Legacy, to foster inclusive narratives and invite meaningful dialogue about public memory and civic belonging; to respond to the scale and context of Civic Center Plaza, ensuring a strong visual presence within its historic and monumental setting; and to prioritize durability and safety, using materials that can withstand weather, require minimal maintenance, and remain accessible for public interaction.

Because this is a loan of an existing artwork, the project budget will depend on the specific piece selected. Expenses will cover artwork packing and roundtrip transportation, insurance, engineering and site review, installation and deinstallation and maintenance for the duration of the display. These costs will be finalized once the artwork is identified and the loan agreement is in place.

A Request for Proposals will be issued September 2025, which will be open to professional, practicing artists who either live in the United States or are represented by a U.S.-based gallery. Outreach will focus on identifying existing works that align with the project's goals and the broader themes of



*Shaping Legacy.* Proposals will be reviewed by Arts Commission staff, in consultation with the Mayor's Office, the Recreation and Parks Department, and the Civic Center Community Benefit District. From this process, staff will identify and recommend a sculpture for Arts Commission approval. Works deemed eligible but not selected for Civic Center may be considered for future opportunities across the City.

There was no public comment.

Commissioners were excited about the reactivation of Civic Center. Commissioner Beltran inquired about the Budget. Civic Art Collection and Public Art Program Director Mary Chou explained that due to previously approved but cancelled Public Art Trust projects, there was up to approximately \$300,000 in the Public Art Trust available for this project.

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

**Moved: Beltran/Walker**

The motion unanimously carried by the following vote:

**Ayes:** Ferras, Beltran, Hakimi, Walker

## **8. 2026 Art on Market Street Poster Series**

**(1:08:50)**

Program Associate Paris Cotz presented the artists recommended by the Artist Review Panel for the 2026 Art on Market Poster Series titled *Now & Then: Living Memories*. The series 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 and museums, and public records 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.

The four selected finalists' artworks will be on display for four three-month periods over the course of next year, starting in January of 2026 and ending in December of 2026.

Adrian Arias' series will honor the Mission and bring to light the hidden stories and everyday heroes that often go unrecorded. The series of seven posters, each one amplifying stories rooted in the heart of San Francisco's Mission District, will include Papel picado, flower vendors, lowriders, Mission Grafica, and the housecleaners who dance after work.

Amir Khadar will create digital illustrations that honor the visionary work of San Franciscans involved in displacement resistance within the Western Addition. These pieces will primarily feature illustrated elements composed in a way that mimics collage. They will include direct quotes, historical summaries, sacred objects, and architectural elements that invoke the material culture, values, beliefs, challenges, and contexts of those depicted.

Colin Choy Kimzey's series will focus on activists in the 1970s Asian American Movement. It will consist of five pairs of posters with an illustrative image in the style of silkscreen posters in the Kearny Street Workshop (KSW) archives and a graphic-design focused didactic side explaining the history depicted on the poster. The poster themes will focus on: The Manongs, Angel Island, Third World Liberation Front, World War 2 Japanese Internment Camps, and the Combined Asian American Resource Project.

Vida Kuang's poster series will document San Francisco's history of civil

disobedience. Inspired by James Baldwin's quote, "History is not the past. It is the present," this series contrasts the zeitgeists through media headlines and quotes from activists/witnesses on how similar actions for change are historicized today. Working closely with news and media archives in SF History Center, local university libraries, and community based organizations' archives, the series will include some of the following topics: actions that have happened on bridges, anti-war student movements at SF State, the tenant movement, hotel worker strikes, and the General Strike of 1934.

There was no public comment.

**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.

**Moved: Beltran/Hakimi**

The motion unanimously carried by the following vote:

**Ayes:** Ferras, Beltran, Hakimi, Walker

## **9. Shaping Legacy Temporary Art Projects (1:18:22)**

Senior Program Manager Angela Carrier presented the artist proposals recommended by the Artist Review Panel for the Shaping Legacy Temporary Public Art Projects. SFAC is nearing the end of Phase II of a grant received from the Mellon Foundation in June of 2023 as part of the Foundation's commitment to transform the nation's commemorative

landscape by supporting projects that help represent the complexity of American stories.

The open call for the temporary project aligned with a significant project goal of the grant to create opportunities for artist-led activations in public space and support temporary installations. SFAC received 77 applications. The Qualification Panel reviewed and scored the applications resulting in a shortlist of 15 proposals. The Review Panel then scored the shortlist resulting in 8 finalists that were invited to a Panel 2 interview to expand on their proposals. The five following artists/proposals were recommended based on the scoring of the panel.

Artist Caleb Durate's proposal *Embassy of the Refugee* reimagines monuments by centering communities in movement—those displaced by violence, economic hardship, and climate change. It brings forward the histories of undocumented migrants, refugees, and underground labor forces whose contributions are often erased from collective memory. This architectural structure wraps around an existing monument, interrogating and intervening in its formal and symbolic language. It will challenge notions of permanence and cultural hierarchies by contrasting traditional materials like bronze and poured cement with temporary, humble materials such as scaffolding, plywood, refugee tents, and painted murals. Through on-site workshops, performances, and improvised rituals, the project will transform the space into a living site of memory and collective engagement. The proposed location for this work is *Pioneer Monument* in Civic Center however, the artist is open to other locations pending feasibility and review with SFAC staff.

Artist Stacey Carter and her artist team CRANE proposed *CRANE: Monument to Labor, Migration and the Atomic Age* which reimagines the Hunters Point Shipyard Gantry Crane as a temporary public monument illuminated with community stories. The Shipyard is central to the Black migration from the Jim Crow South in the 1940s, when workers arrived to support WWII efforts. The illuminated crane will feature an audio program sharing historic, personal, and educational stories. The project will

culminate in a 2-week celebration with live light and sound performances, drawing the community onto the Shipyard to witness the crane's transformation—turning a long-closed site into a shared space and beacon of legacy, resilience, and public memory. The CRANE team consists of five artists including Stacey Carter, William Rhodes, Ian Winters, Elaine Buckholtz, and Evelyn Ficarra. Together, they reimagine the crane from a forgotten landmark to a living monument through collaborative, place-based public art.

Artist Ariana Martinez-Cruz's proposal *Threaded Histories* reimagines monuments through textiles, embroidery, and collective storytelling. Rather than bronze or stone, this living memorial uses sewn textile layers and applique designs on fabric panels, and wearable art to honor the overlooked makers of San Francisco's garment workers, cultural organizers, and immigrant families whose labor, artistry, and resilience have shaped the city's identity. Inspired by the history of the Garment District, from Chinatown to the Mission, the project centers the hands and stories behind the seams. *Threaded Histories* invites the City to wear, carry, and honor the threads that bind us. Proposed locations include Chinatown, Levi's Plaza or Crane Cove Park pending feasibility and review with SFAC staff and city partner agencies.

Afatasi the Artist's proposal *Memory Portal* honors Ascendant Communities as a site-specific memorial marker and sculpture that reimagines how we engage collective memory. Drawing from their AR Stele Prototype 1, the sculpture—made of weather-resistant scrap steel—will be inscribed with augmented reality (AR) technology using Damien McDuffie's Black Terminus app. When viewed through a smart device, visitors will unlock digital layers: oral histories, soundscapes, family photos, and community-submitted films. Located near the shoreline, the marker will honor histories of labor, migration, and displacement. Proposed locations are India Basin Open Space Area and India Basin Waterfront Park.

Artist Adrian Arias' proposal *Sweet Routes: Tribute to the Ice Cream Vendors* reimagines monuments by honoring immigrant ice cream

vendors—humble workers who walk city streets bringing joy, flavor, and kindness. Often overlooked, they carry cultural memory, resilience, and dignity through their playful and generous work. The proposed structure is a 16-foot illustrated double-sided panel with portraits of vendors, and a 10-foot papier-mâché paleta. The project includes live music, storytelling, and a colorful Latinx dance inspired by vendors' bells and the invisible map they trace across the city. Vendors will co-create with performers and the public, embodying living scenes of their journeys. Proposed locations are Dolores Park, Parque Niños Unidos, and Potrero de Sol/La Raza Park.

If approved, the public activations and installations will be on display from May to October 2026.

There was no public comment.

**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.

**Moved: Beltran/Walker**

The motion unanimously carried by the following vote:

**Ayes:** Ferras, Beltran, Hakimi, Walker

## **10. Sky Conservation Project** **(1:33:24)**

Project Manager Grace Weiss presented a recently completed conservation treatment of *Sky* (2014), a suspended sculptural media installation, by Merge Conceptual Design at the San Francisco International Airport located at the end of the E gates in Terminal 3.

The suspended sculpture is comprised of 27 larger mirror-polished stainless-steel spheres with varying diameters of 5 feet, 3 feet and 2 feet. The spheres are hollow and cut open at various angles. LED lights illuminate the interior of each sphere and are programmed to dim in concert by a bespoke Arduino-Uno microcontroller. The spheres are suspended from the ceiling and are loosely arranged in a field that floats above a larger portion of the central seating area that measures roughly 35 feet x 40 feet.

In May 2023, LEDs in two suspended sculptural elements stopped functioning and were no longer illuminated. During inspection it was determined that the whole artwork would benefit from updating and cleaning. The project was divided into three phases starting in July 2024 and culminating in June 2025. Five different specialists were contracted for this project: Atthowe Fine Art Services, who provided art handling expertise and subcontracted with McMillan Electric to manage the artworks electricity-related needs; Preservation Arts, who conducted the conservation of the physical art objects; Mark Hellar, a media conservation consultant and technician; Franka Diehnelt, one of the original artists of Merge Conceptual Design, and Morgan Barnard, media artist and *Sky*'s original programmer.

Phase I took place over two nights in July 2024 and acted as the pilot for the team to test out the best workflow to exchange the artwork's LEDs and clean each sphere's interior and exterior. During Phase I, it became clear that a full software migration was also necessary.

Phase II took place over two weeks in January 2025 during which the remaining 25 spheres were cleaned and re-lamped. During the artwork's original fabrication, warm LEDs were mistakenly installed, which resulted in the purple, peach, and yellow colors instead of cool LEDs of the artists'



intended color palette, this was fixed during Phase II. Additionally, the artwork's new media system was also successfully installed during Phase II.

The team returned to the site for Phase III in June 2025 to implement a fix for the lighting control system, and to address the visibility of LED connectors in select spheres. Phase III's final system design separated 24v and 12v dimmers with individual power supplies, which resulted in the desired dimming smoothness and pattern. A newly migrated software control system was installed which synchronized the spheres' dimming with an industrial Arduino Opta, DMX programming code, and Dalcnet dimming units. Each new unit is connected to a dedicated power supply, which replaces the 27 individual power supplies that corresponded to the installation's 27 spheres in the original control system. As a result, Phase III completed the successful migration of both Sky's LEDs and media system.

There was no public comment.

## **11. Staff Report**

**(1:47:36)**

Civic Art Collection and Public Art Program Director Mary Chou announced an opening celebration Thursday August 28<sup>th</sup> of the relocation of the *Whales* sculpture by Robert B. Howard at the Student Success Center at City College of San Francisco's Ocean Campus. The sculpture was originally created for the San Francisco Building at the Golden Gate International Exposition in 1939 and was previously located at the California Academy of Sciences Steinhart Aquarium for 40 years. Gratitude was expressed to Senior Registrar Allison Cummings for this complicated conservation and relocation project.

Ms. Chou shared that Saturday September 13<sup>th</sup> would be the opening of the new Cityside Park on Treasure Island and the unveiling of Ned Kahn's sculpture, *Canopy of Sky*. The artwork is 29 feet high and composed of



7,000 translucent polycarbonate discs that move and shimmer in the wind. The work belongs to the Treasure Island Development Authority. Gratitude was expressed to former Director of Public Art Trust and Special Initiatives Jill Manton and Senior Project Manager Jackie von Treskow for managing this project.

On September 30<sup>th</sup> the San Francisco Public Utilities Commission's Headworks Facility at the Southeast Wastewater Treatment Center will open and unveil Norie Sato's artwork *Whorl Whirl: Our Circular Nature*. The artwork makes visible San Francisco's invisible sewer infrastructure using a circular vortex motif reflecting the work inside the treatment plant which purifies 80 percent of the city's wastewater.

Communications Director Coma Te has been coordinating with city partners and non-profit organizations on an event celebrating the 150th anniversary of Lotta's Fountain which was dedicated on September 9<sup>th</sup>, 1875. Event planning and dates are still underway but will be shared soon.

There is an open RFQ for the San Francisco Fire Department Division of Training. The art opportunity is for an integrated design that consists of two components; a sculpture or grouping of sculptures and approximately 120 linear feet of sculptural or two-dimensional artwork integrated into the wall niches within the bio-retention wall planter in front of the facility. The deadline has been extended to September 1<sup>st</sup>.

Director Chou shared her gratitude to the Public Art and Collections staff.

There was no public comment.

## **9. Adjourn**

The meeting was adjourned at 3:57 p.m.

**Posted 9/3/2025, 9:35am TP**

**Archives Available**

A recording of this meeting will be available online after the meeting at the following address:

[https://sanfrancisco.granicus.com/ViewPublisher.php?view\\_id=152](https://sanfrancisco.granicus.com/ViewPublisher.php?view_id=152)

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