



Public Art Program and Civic Art Collection FY 2025

July 1, 2024 - June 30, 2025

December 17, 2025
Visual Arts Committee

Mary Chou, Director of Civic Art Collection and Public Art
Allison Cummings, Senior Registrar

Summary of Art Expenditures FY 2025

Total Program Investments	Expense
Selection Costs: Online application, honorariums, translations, printing and copying	143,036.96
Artwork Design and Fabrication: Artist Contracts, Purchases, Loans, Fabrication, Framing	2,651,848.75
Art Handling and Site Costs: Installation, transportation, storage, site preparation, permit fees	261,953.70
Photography and signage	58,188.36
Dedication	10,112.93
Consulting (Shaping Legacy)	969,975.00
Total Direct Public Art Investments	4,095,115.70
Total Direct Collections Investments	1,242,506.14
Total Direct Program Investments	5,337,621.84

NEW COMMISSIONS & PURCHASES

Commission Project	Artist Name
Mission Bay School	Harumo Sato
Treasure Island - Cityside Park	Ned Kahn
Potrero Yard Modernization - Bus Ramp	Twin Walls Mural Company LLC
Potrero Yard Modernization - Stairwell	Josue Gamaliel Rojas
Rachele Sullivan Park	Jenifer Wofford
San Francisco Main Library	Maria Belen Islas Cuellar
SFO Terminal 3 West Modernization	Eamon Ore-Giron
SFO Terminal 3 West Modernization	Pae White

Gene Friend Recreation Center

Cherisse Alcantara
Kimberley Arteche
Rina Ayuyang
Leo Bersamina
Cristine Blanco
Kija Lucas
Francesca Mateo
Johanna Poethig
Jerome Reyes
Favianna Rodriguez
Charlene Tan
Mel Vera Cruz

SFUSD MISSION BAY

ZAWA ZAWA BUZZ BUZZ

Proposal for the Mission Bay School Public Art Project

CONCEPT

The purpose of the artwork at the entry of the Mission Bay School is to serve as a reminder and metaphor of the rich tapestry of the diverse ecosystem within Mission Creek, San Francisco, and the Bay. The imagery highlights a selection of current marine life, symbolizing the dependence of all the creatures and plant life within this ecosystem to adapt and embrace diversity as an essential component for a stronger, more resilient life.

My artwork will transform the school facade into a body of water, representing Mission Creek and San Francisco Bay. It will depict many creatures living with the water: the California sea lion, the American brook, seagulls, the Great Blue Heron, red-eared sliders, the California noddie, bat rays, harbor porpoises, green tree frogs, Brown pelican, and the Pacific rock crab. Green and salmon-colored elements will represent simplified microorganism shapes within the artwork. Black silhouettes emerging from the corners symbolize redwood, providing shelter and food for aquatic organisms. Red and white stripes represent relationships, community, DNA, and space - symbolizing human existence within this marine ecosystem.

The original artwork will be created with watercolor, acrylic, gouache, oil pastel, colored pencils, charcoal, and sumi ink. Then it will be digitally printed on 6'x8' high-tensile tile. The maintenance is minimal due to the high durability of the tile work.

I hope my hand-drawn artwork captures the originality of human traits such as spontaneity, tangibility and chaotic communication, offbeat, and organic movements, which are the essence of development and individuality, emotional growth, and cognitive development.

ZAWA ZAWA

A Japanese onomatopoeia capturing the essence of many living things gathering in one spot and thus creating a murmur. "BUZZ BUZZ" is the closest onomatopoeia in English.

COMMUNITY WORKSHOP

I will set up a booth during Student Orientation at the Mission Bay School in front of the facade, inviting students and families to observe microorganisms via microscope. This will be an opportunity for students to see and experience the concept of STEM. It will offer an opportunity for students to view the artwork and microorganisms at the same time, thus broadening their understanding of the selected images.



The artwork size is 300 sq ft.
Total wall height is roughly 27' tall.

Full scale design: final form is digitally printed on tile.



Rendering of ZAWA ZAWA BUZZ BUZZ on the school facade.
The color palette was inspired by the school's color theme, Mission Creek, and the San Francisco Bay's landscape.

HARUMO SATO



Oil, pencil, watercolor, gouache, acrylic, charcoal, and sumi ink.

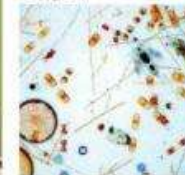


Harbor porpoise, American brook, salmon, redwood, microorganism.

RENDERING EXAMPLES

Microorganism

Oil pastel rendering of microorganism



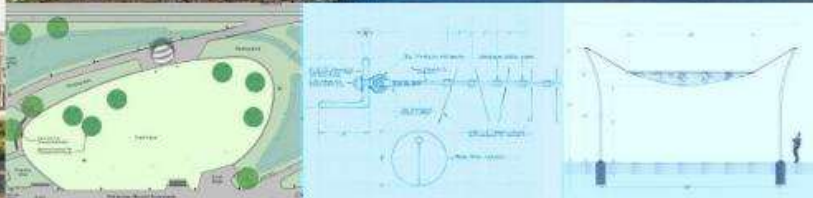
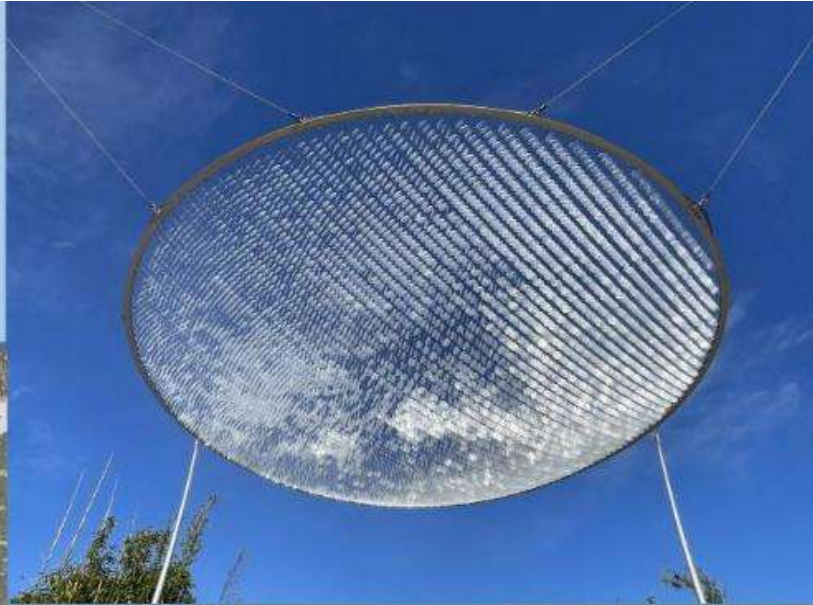
CITYSIDE PARK, TREASURE ISLAND

Canopy of Sky

Proposal for Cityside Park, Treasure Island by Ned Kahn

My intent is to create an artwork that opens people up to the magic of the river of ocean air that washes over Treasure Island and hopefully fosters a sense of stewardship towards the delicate envelope of air and water that surround this sphere of rock we call the Earth.

The proposed artwork will consist of a 20' diameter stainless steel ring suspended by cables connected to 4 curved aluminum poles. Stretched across this ring will be hundreds of stainless steel cables populated with 7000 translucent polycarbonate disks that will flutter in the wind like leaves. The translucency of the polycarbonate will capture light and shadow like the droplets of water in fog and clouds. Watching time-lapse video of the fog and clouds allows us to see the constant churning motion, the aliveness of the restless fog. My intent is to create an artwork that is as responsive to its environment, and as fluid, as a passing cloud.



MTA POTRERO YARD MODERNIZATION PROJECT - BUS RAMP ON 17TH STREET

MUNI in Motion

An ode to the routes that raised us in our city by the Bay.

TWIN WALLS MURAL COMPANY Elaine Chu and Marina Perez-Wong

Integrated Glass Artwork Proposal for the Potrero Yard Bus Ramp on 17th Street



In our 7x7 universe the city and its modes of transportation have always been reflective of cultural and political changes. Our diversity, our collective struggles and triumphs, the celebrations we share and the care we have for one another are valued in a way unlike any other part of the world. We aim to celebrate this connectivity by illustrating a woven tapestry of people and places throughout time in San Francisco, starting at Potrero Division.

Our design reads from right to left beginning with an indigenous Yelamu Ramaytush Ohlone landscape and ending with native birds soaring through a clear sky, a symbol of hope for our future and respect for our past. The five criss-cross pattern shapes that stretch across our mural are inspired by a pattern in an Ohlone basket woven by Linda Yemane, a descendant of the Ohlone tribe.

Our primary goal is to foster better stewards of this beautiful land we share as well as working on our own personal health and the healing of our communities. Connection is an important factor in creating lasting change. In many cultures weaving is an art of recognizing health and wholeness as a root and overcoming blockages of seemingly broken connections. We use lines/ cables and by extension the buses and people within them as well as elements in the natural world as visual symbols of how our collective energy is woven into the fabric, or in this case basket, of life.

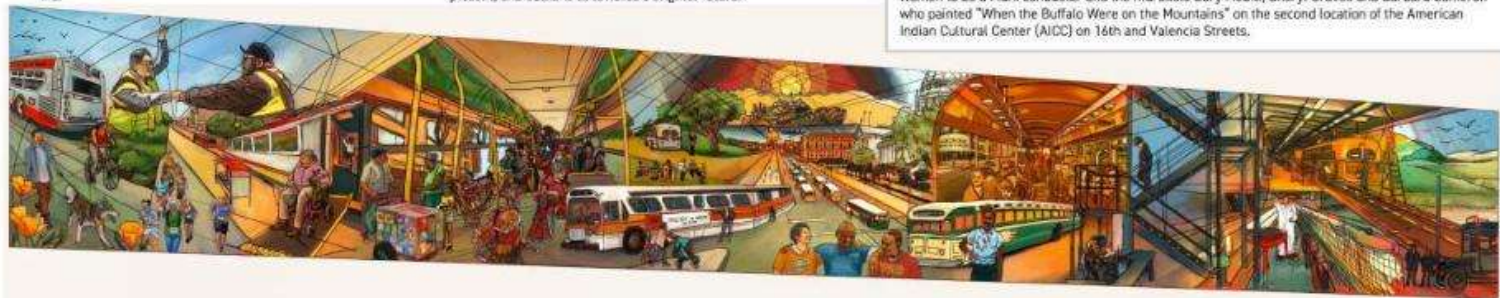
The color palate we chose consists of greens, earth tones, reds and orange hues. The greens serve to channel sustainability and healing energy. Earth tones depict the roots that provide stability and balance. The reds and oranges are a tribute to two colors most associated with our unique city and historic SF MUNI.

The heart of this mural is people; we showcase connections between passengers, bus riders, drivers and pedestrians. We celebrate our home landscape as it shifts, highlighting local communities of today and nostalgically recalling San Francisco of the 1940s up to the present across space and time.

MUNI is not just a mode of transportation for getting from place to place. It is a portal for viewing San Francisco through different lenses. It can be a place of comfort, a place of friendship, a place to rest and reflect, or a place of entertainment. One can take a bus that begins Downtown and ends in the Marina District, having passed by some of the oldest buildings in San Francisco and meeting someone who claims to have "Jammed with Santana in '75." Everyone has an unforgettable MUNI story and we are all connected through these gems. MUNI is inseparable from San Francisco and the paths it weaves through on its routes unite communities, art, and history. Our intention for this design is to capture the spirit of San Francisco, composing a visual narrative that celebrates our past, embraces our present, and beckons us towards a brighter future.



We were inspired by many artists including Diego Rivera, David Alfaro Siqueiros, Jorge Gonzalez Camarena, Dr. Maya Angelou who grew up in San Francisco and was one of the first black women to be a Muni conductor and the muralists Gary McGill, Sheryl Graves and Barbara Cameron who painted "When the Buffalo Were on the Mountains" on the second location of the American Indian Cultural Center (AICC) on 16th and Valencia Streets.



MTA POTRERO YARD MODERNIZATION PROJECT - STAIRWELL

Potrero Yard Modernization Project: **A Transfer to Tomorrow** Artist: Josué Rojas

Transfer to tomorrow is a site-specific tribute to the SF Muni workers, the East Mission Neighborhood — past present and future community and the state of the art transportation, housing and educational activities that will take place at the site. The new muni yard and housing will take shape in the context of the rich cultural & historical space that is San Francisco. In San Francisco, we hold a strong tradition of creative culture-bearing and art making. At the same time we are on the cutting edge of technology, innovation in sustainable green practices and the arts.

Transfer to tomorrow: is a celebration, a tribute and a prayer for a more responsible tomorrow.

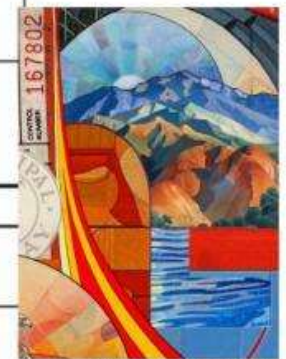
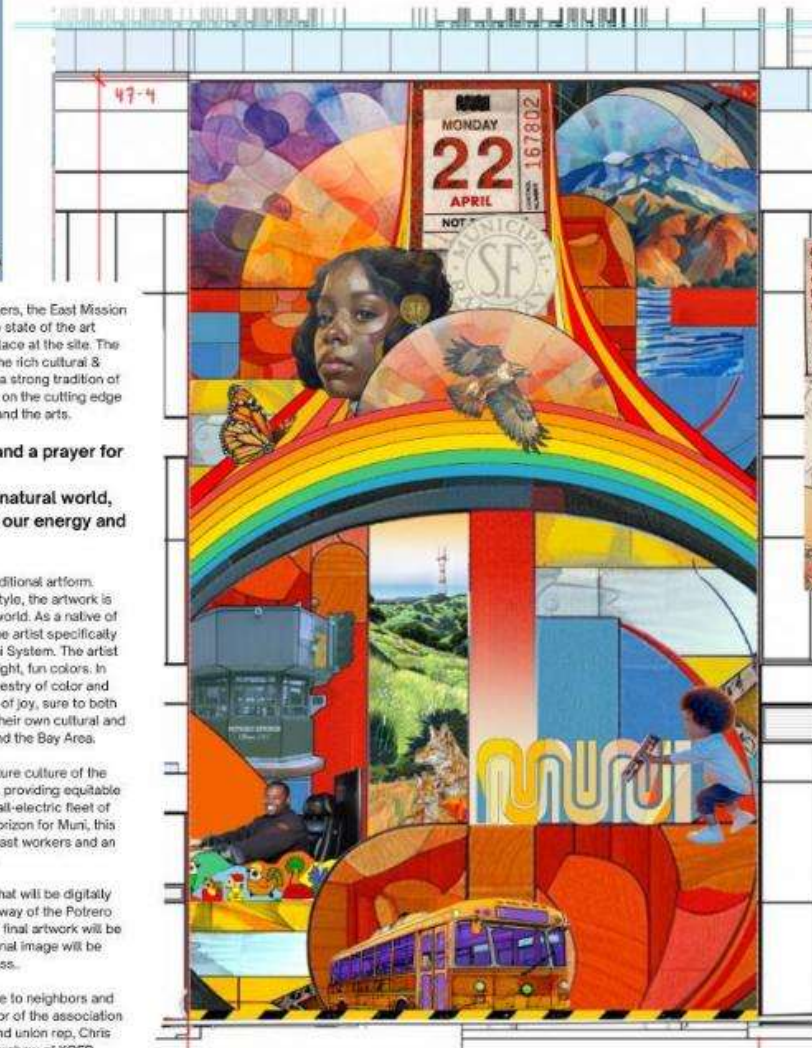
This mural invites the viewer to think about the natural world, the city of SF and where —and how— we source our energy and transportation.

Artist Josué Rojas has designed a modern approach to a traditional artform. Embarking from the Salvadoran Folk Tapestry in the La Palma style, the artwork is filled with depictions of wildlife, animals, buses and the natural world. As a native of this neighborhood and a Muni rider throughout all of his youth, the artist specifically highlights the working class employees and ridership of the Muni System. The artist utilizes both realistic and posterized imagery for delivery of bright, fun colors. In addition, abstract patterns and formations are woven into a tapestry of color and flowing rainbow — a symbol of hope. This piece is an expression of joy, sure to both tap into nostalgia and inspire young people to know more about their own cultural and natural roots, including the natural history of San Francisco and the Bay Area.

Transfer to tomorrow is inspired by the history, current and future culture of the environment and transportation innovation. Muni is a vital service, providing equitable access to mobility and is seen as a vital lifeline for the city. An all-electric fleet of buses to be housed at the site represents a new dawn on the horizon for Muni, this neighborhood and the city of San Francisco — It is a tribute to past workers and an honor for future workers and riders of Muni.

The work will be made of hand-made painting, digital artwork that will be digitally printed/ manufactured in glass and installed on the South entryway of the Potrero Modernization Yard. The mural proposal is analog and digital, the final artwork will be a combination of hand-painted with digital components. The final image will be photographed and will be digitally printed on glass.

In preparing for the design of this piece, artist Josué Rojas spoke to neighbors and stakeholders of the project — Jonathan Corder, Executive Director of the association of the Rmaytush Ohlone, Jorge Elias, veteran SF Muni worker and union rep, Chris Cuadrado of Horizons unlimited youth services, Pendarvis Harshaw of KOED 'Rightnowish' and Rodrigo Duran, Executive Director of Carnaval SF — San Francisco's largest outdoor festival.



Sustainable Power:
Hetch Hetchy



A focus on the future
& honoring memory

RACHELE SULLIVAN PARK

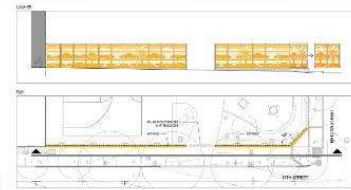
Natomarama

Infinite Landscape, Infinite City

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

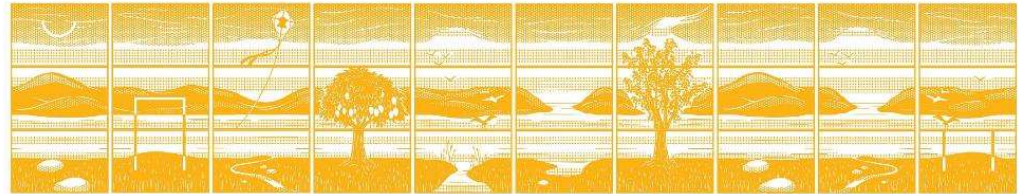
This gate design employs a series of panels stacked 3 high and arranged in various combinations to create different stories and meanings. As with a traditional Myriorama, each stack of images has multiple, consistent points of connection so that the panels are interchangeable.

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



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

Jenifer K Wofford



Mystery, History

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

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

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

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

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

Structures, Strength

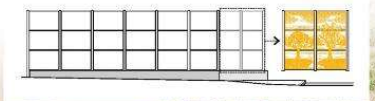
Two trees, mango and ginkgo, are featured prominently. These two trees are also showcased in the angled corner fence panels at Natoma and 11th.

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

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

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

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



SF MAIN LIBRARY

Artwork



Concept

This mural honors the Ramaytush Ohlone, the original stewards of the San Francisco Peninsula, by celebrating how knowledge is passed down across generations through storytelling, nature, play, and ceremony. Before books and libraries, knowledge lived in the land, in the spoken word, and in the rhythm of life.

Set within a natural landscape, the composition is anchored by flora and fauna native to the region, including California poppies, coast live oaks, Mission Blue butterflies, deer, and songbirds, evoking the deep interdependence between cultural knowledge and ecological heritage. Stylized visual motifs and natural patterns flow across the mural (wind, stories and songs), symbolizing the transmission of knowledge through time and space.

The mural contains a narrative arc that unfolds with movement and rhythm. At the base, an elder sits in the forest light, speaking to children, her gestures releasing symbolic forms that travel with the viewer as they move upward. Along the way, children are seen exploring, listening, dancing, and connecting, guided by community and the natural world.

At the top, one of the children has become a teacher, carrying forward the tradition of shared wisdom. This circular progression emphasizes that knowledge is alive, growing, evolving, and returning.

Ultimately, this work seeks to uplift Indigenous knowledge systems and celebrate the joy of learning as a collective, intergenerational, and deeply rooted experience. It invites all who pass by to reflect on where knowledge comes from, and how we each play a role in passing it on.

Inspiration



Art Proposal for the San Francisco Main Library Temporary Mural

By Belen Islas



Symbolic Forms



Among the visual motifs that inspired this mural are the sun, stars, rain, water, people, lizards, and many others. These symbols embody the sharing of wisdom across space and time.

Color Palette



The color palette is composed of earth tones, warm golds, and blues, and invites viewers into a welcoming space that echoes the interior calm of the library itself. By transforming the stairwell into a living story, the mural reminds us that libraries are not just places of books, but places where voices, memories, and relationships come alive.

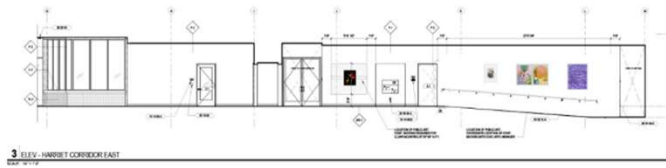
SFO TERMINAL 3 WEST MODERNIZATION, EAMON ORE-GIRON



SFO TERMINAL 3 WEST MODERNIZATION, PAE WHITE



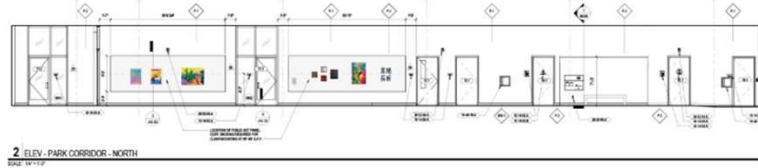
2D PURCHASES FOR GENE FRIEND RECREATION CENTER



3 ELEV - HARRIET CORRIDOR EAST
SCALE: 1/4" = 1'-0"



4 ELEVATION RAMP / HARRIET CORRIDOR
SCALE: 1/4" = 1'-0"



2 ELEV - PARK CORRIDOR - NORTH
SCALE: 1/4" = 1'-0"



Kija Lucas
Birds of Paradise 4, 2025
Archival pigment print
30h x 24w inches



Johanna Poethig
Corrugated Memories (Malate School Day), 2022
Ceramic on wood backing
18h x 14w x 2d inches



Cristine Blanco
Kapamilya Yard 1 and 2, 2021
House paint and aerosol spray on wood
42h x 57w inches



Charlene Tan
Research and Remembering, Ube 2, 2024
Ube, pigment, photo, acrylic paint, wood
48h x 37w inches



Mel Vera Cruz
Ligo Sardines, 2017
Mixed media
40h x 30w inches



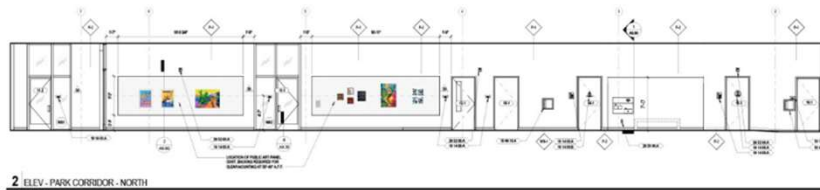
Kimberley Arteche
Untitled (Places, Icons, Situations - Memories we must not let fade), 2020
Screenprint & digital archival print
30h x 24w inches



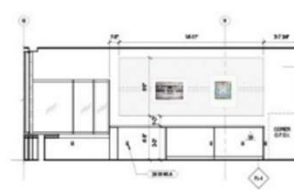
Kimberley Arteche
It Wasn't Only A Hotel, 2020
Screenprint & digital archival print
30h x 24w inches



Cherisse Alcantara
Victoria Manalo Draves Park, 2022
Oil on canvas
30h x 40w inches



2 ELEV - PARK CORRIDOR - NORTH
SCALE: 1/4" = 1'-0"



6 ELEV - RECEPTION EAST
SCALE: 1/4" = 1'-0"



Leo Bersamina
Forty-Fives, 2024, Acrylic, wood, glue, 16.5h x 13.5w inches
Woodshop I (Red), 2024, Acrylic, wood, glue, 9 h x 9 w inches
Woodshop II (White), 2024, Acrylic, wood, glue 9 h x 9 w inches
Woodshop III (Black), 2024, Acrylic, wood, glue, 9 h x 9 w inches



Favianna Rodriguez
The Sacred Garden, 2023
Collage with linoleum block elements on hanji
22.5h x 15w inches



Favianna Rodriguez
Mountain People, 2023
Collage with Linoleum Block and Phototransfer Elements
22.5h x 15w inches



Rina Ayuyang
Finding Filipino in SOMA, 2023, Print, 23h x 16w inches
Finding Filipino on Mission St., 2023, Print, 23h x 16w inches
Finding Filipino in Yerba Buena, 2023, Print, 23h x 16w inches



Jerome Reyes
the horizon toward which we move always recedes before us (Gene Friend Recreation Center), 2023
Ink, correction fluid, tape, spray paint on vellum
21.5h x 34w inches



ChiChai Mateo
Bola Ay Buhay / Ball is Life, 2024-2025
Organza, satin, acrylic, and wood
48h x 24w x 2d inches

DEMOGRAPHICS METHODOLOGY

- Artists complete voluntary demographic survey as part of application package and self-identify gender and race. In accordance with state law, neither race nor gender may be used in consideration for awarding contracts.
- Funding amounts listed are based on artist fees, not total project budget costs to allow for a more equal comparison between projects awarded.
- Projects include new site-specific commissions, purchases approved by resolution in FY 2025.

NEW COMMISSIONS & PURCHASES DEMOGRAPHICS: GENDER

Gender	Commissions (#)	% of Total (#)	Amount (\$)	% of Total (\$)
Female Artists	12	60%	\$286,400.00	45.1%
Male Artists	6	30%	\$320,200.00	50.4%
Non-binary	1	5%	\$1,500.00	0.2%
Prefer not to answer	1	5%	\$27,000.00	4.3%
Total	20	100%	\$635,100.00	100%

NEW COMMISSIONS & PURCHASES: RACE AND ETHNICITY

Race and Ethnicity	Commissions (#)	% of Total (#)	Commissions (\$)	% of Total (\$)
American Indian/Alaskan Native/Other	2	10%	\$62,000	9.8%
Asian American/Asian	5	25%	\$59,500	9.4%
Asian American/Asian and Other	6	30%	\$14,300	2.3%
Latinx	3	15%	\$245,800	38.7%
White/Caucasian	3	15%	\$250,500	39.4%
Black/African American or African White/Caucasian	1	5%	\$3,000	0.5%
Total	20	100%	\$635,100.00	100%

NEW COMMISSIONS & PURCHASES: ARTIST LOCATION

Location	Commissions (#)	% of Total (#)	Commissions (\$)	% of Total (\$)
San Francisco Artists	7	35%	\$107,000.00	17%
Bay Area Artists	10	50%	\$111,100.00	17%
California	3	15%	\$417,000.00	66%
Total	20	100%	\$635,100.00	100%

The background features abstract geometric shapes in shades of orange and brown. On the left, a dark brown shape extends from the top edge. On the right, a large orange shape is partially visible, with a thin brown line intersecting it. At the bottom right, a brown triangular shape points upwards.

COMPLETED PUBLIC ART PROJECTS

FY 2025

49 SOUTH VAN NESS VIDEO WALL, 11 ARTISTS



PsyClone Calafia, Zeina Barakeh

Threshold, Lindsay Rothwell

Polis, David Bayus

Nothing is forever in the constant flux of building and maintaining, Selina Trepp

Trajectory San Francisco, Miguel Arzabe

Workers at Night, Susana Barrón

Alcatraz is an Idea, Kota Ezawa and Julian Brave NoiseCat

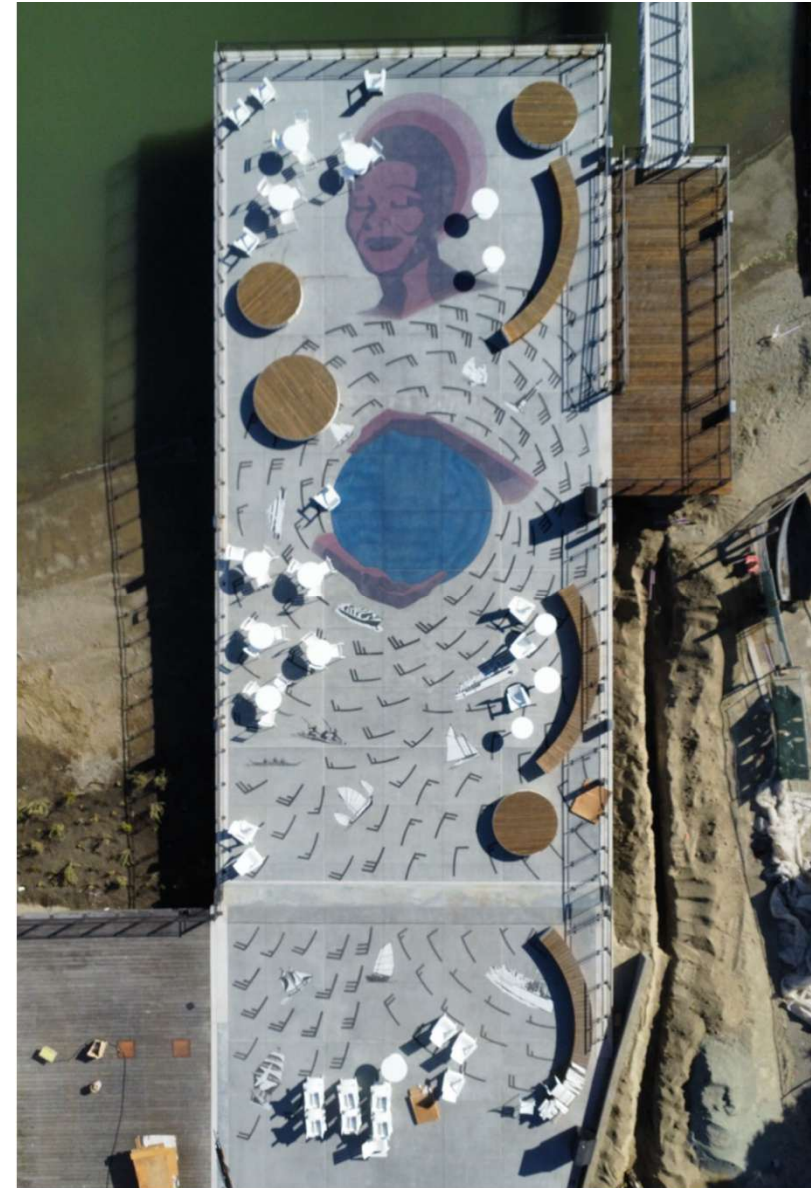
Legends of the 7 x 7, Patrick Gibson

Flower Tower, Jeremy Rourke

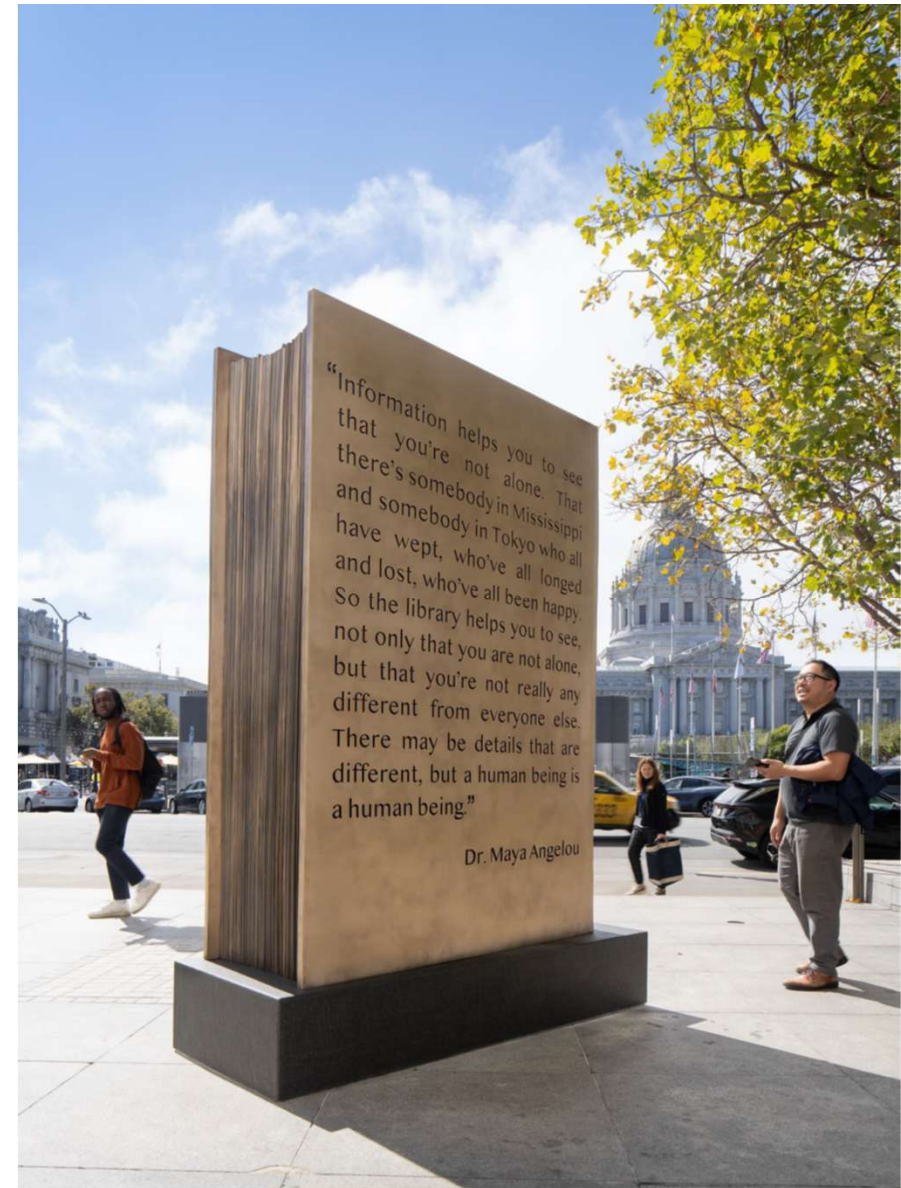
Reverberations, Aron Kantor

Coherence, Chitra Ganesh

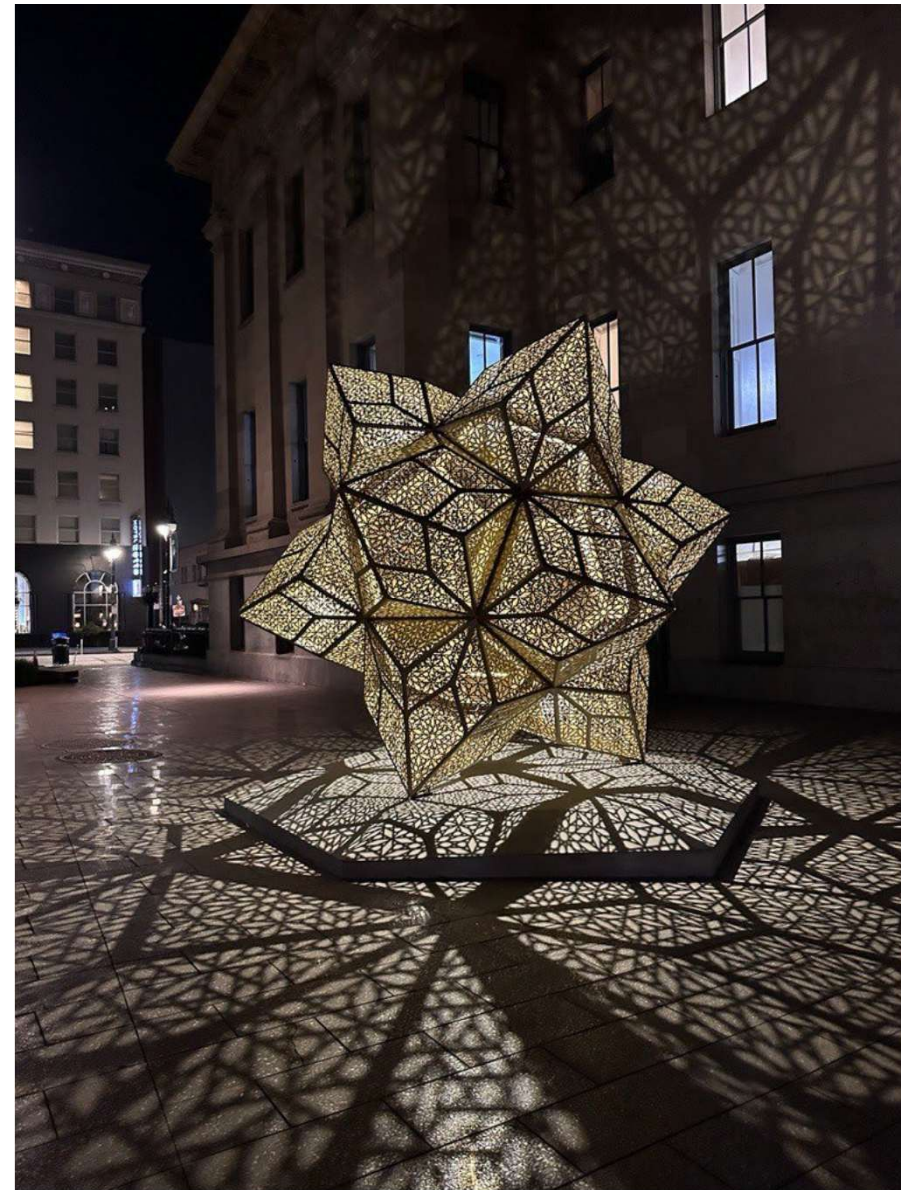
LADY BAYVIEW, RAYLENE GORUM
INDIA BASIN



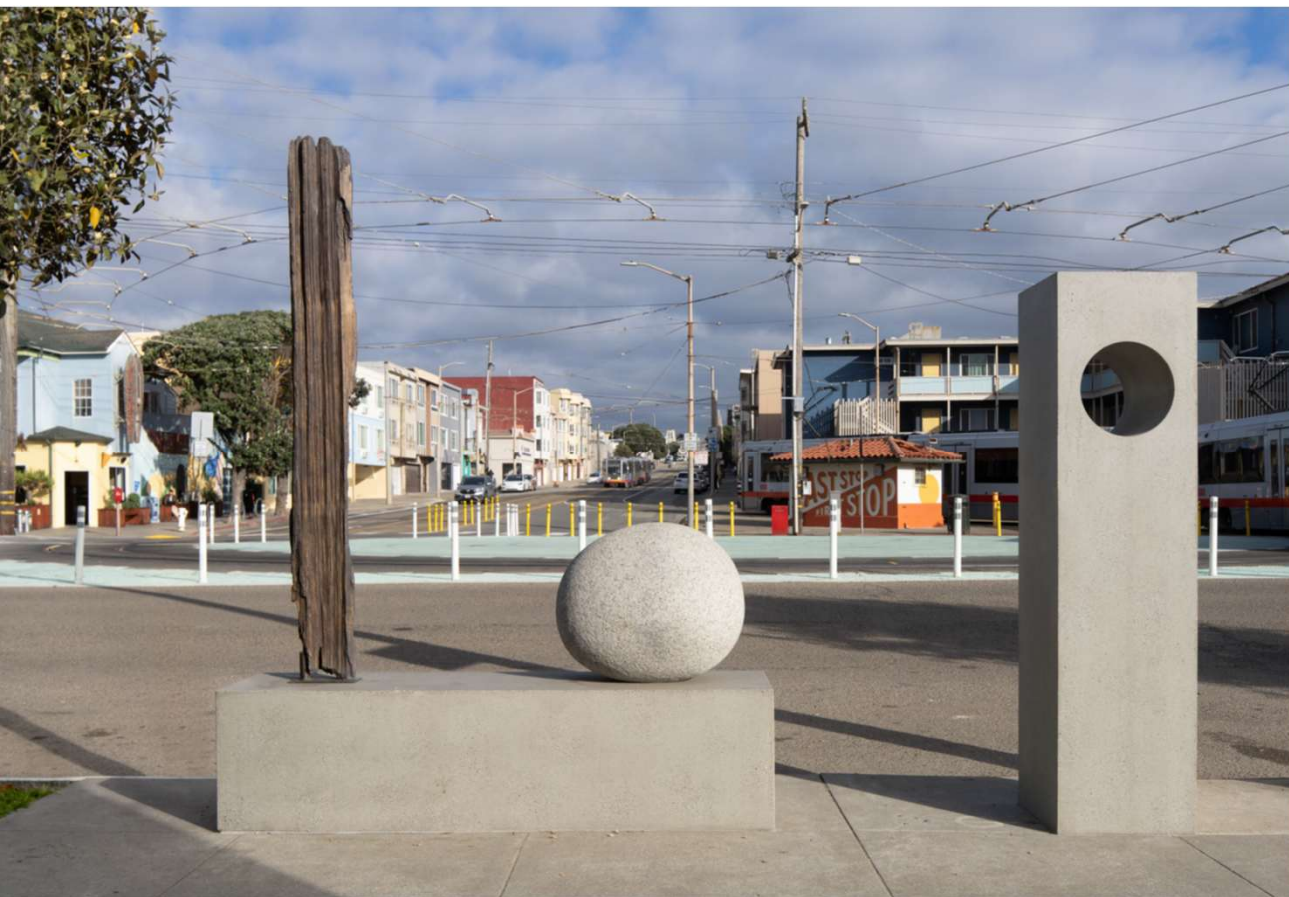
PORTRAIT OF A PHENOMENAL WOMAN, LAVA THOMAS, MAIN LIBRARY



**AURUM, HYBYCOZO (SERGE BEAULIEU
AND YELENA FILIPCHUK), MINT PLAZA**



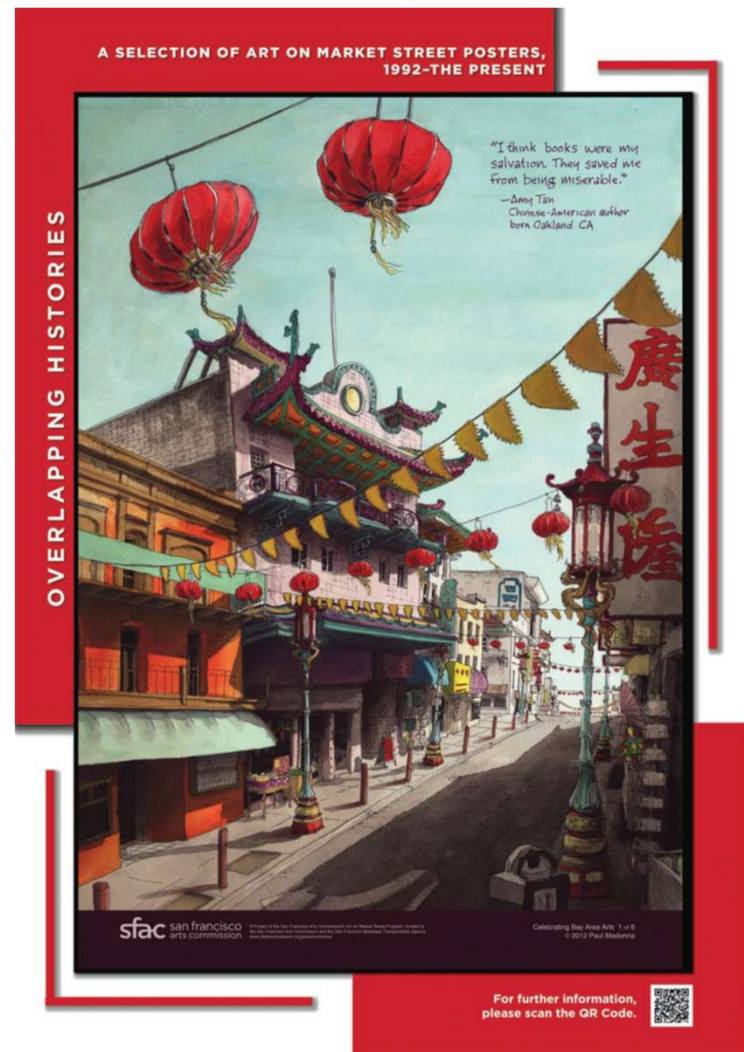
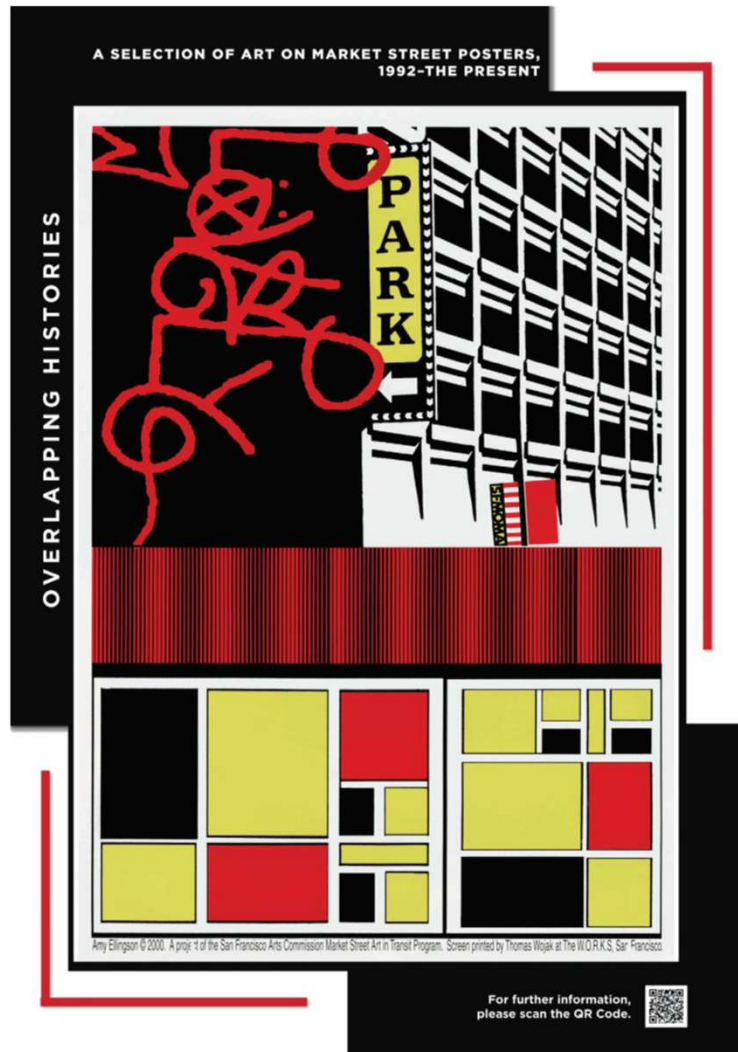
***PACIFIC TRANSIT, JESSE SCHLESINGER,
JUDAH AT LOWER GREAT HIGHWAY AND
43RD AVE.***





***METAMORPHOSIS,
FUTUREFORMS
(NATALY GATTEGNO
AND JASON KELLY
JOHNSON),
POTRERO GATEWAY***

BEST OF ART ON MARKET 2025



ARTIST CIRCLE COMMUNITY COLLABORATORS



yétúndé olabaju
Mildred Howard
Dewey Crumpler
Tricia Rainwater



Skywatchers
Ramekon O'Arwisters
Mattie Loyce
Preehti Ramaprasad



GRAY AREA

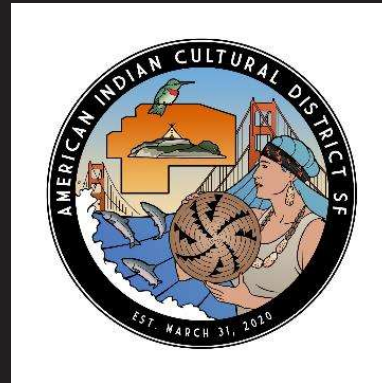
AmbroseTrataris
Lucia Gonzales Ippolito
Morehshin Allahyari
Marcrowaves



Sophia Tupuola
Spencer (SPULU) Pulu
Epi Aumavae
Leora Kava

SAN FRANCISCO MONUMENTS & MEMORIALS

COMMUNITY ENGAGEMENT & CASE STUDY COLLABORATORS



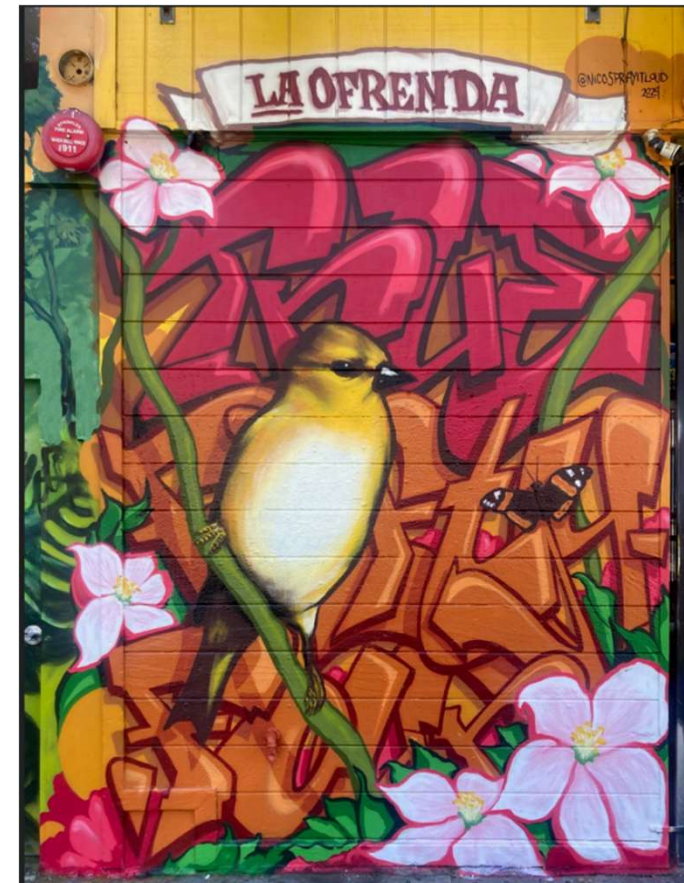
SAN FRANCISCO MONUMENTS & MEMORIALS

***AS SOUNDS TURN TO NOISE*, THOMAS J PRICE,
EMBARCADERO, JULY 2024 – JAN 2025**



STREETSMARTS MURALS

Christopher Burch, 221 Oak Street (left)
Nico Berry, 2070 Mission Street (below)

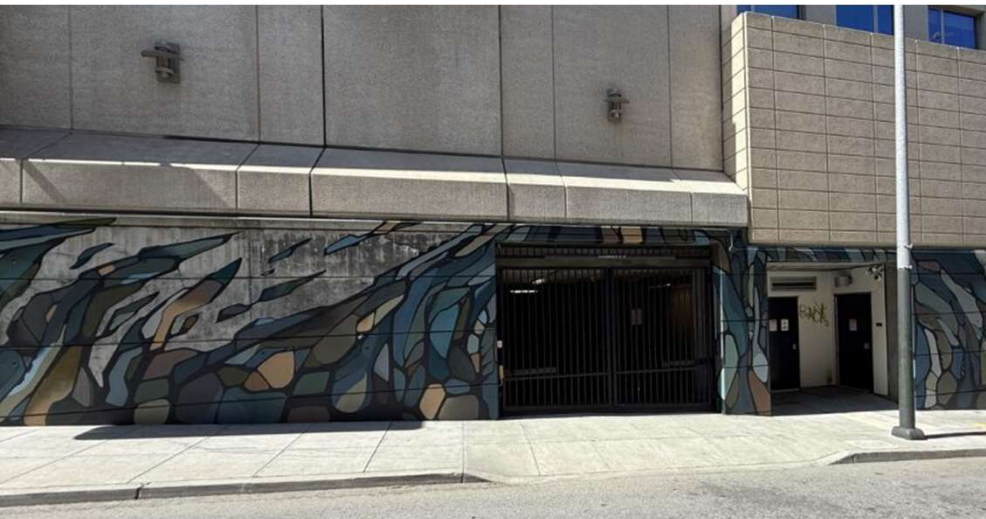


STREETSMARTS MURALS

Nathan Phelps, 1285 Sutter



Nigel Sussman, 1946 Van Ness Ave

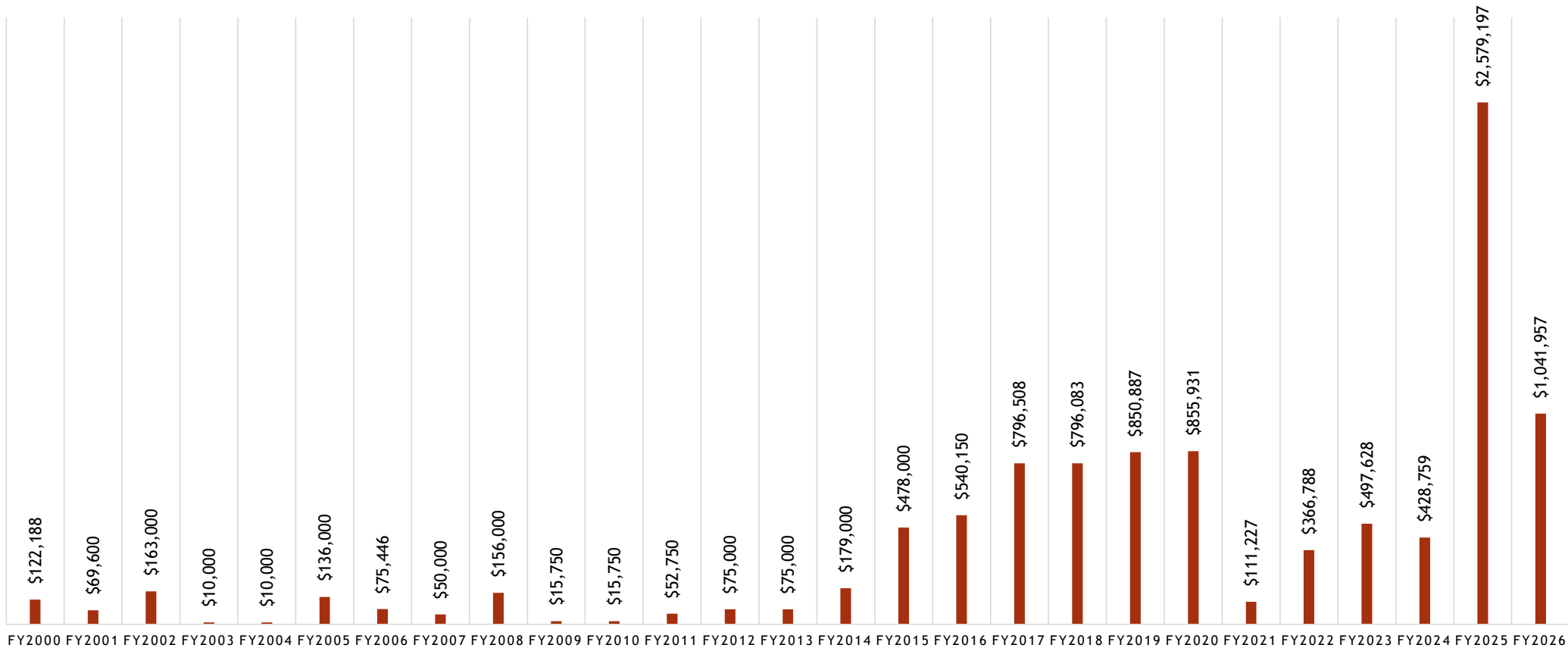


Civic Art Collection

Whales, 1939 by Robert Howard.
San Francisco City College Main
Campus, Student Success Center.



CAPITAL BUDGET ALLOCATIONS CIVIC ART COLLECTION FY2000-FY20026



Collections Total Need: Approximately **\$2.5 Million** annually. (Calculated over a 10-year period as reported to the Controller and based on calculations using our Cost Modeling System)

Average CPC Project Funding: Our need historically exceeds our allocation. The total estimated impact to our budget of pandemic related shortfalls is **-\$2,340,506** through FY24.

FY25-26 Capital Funding: Staff was successful in securing a right sized allocation for FY25. Funding restored to pre-pandemic levels for FY26. FY27 allocation unknown.

Summary of Civic Art Collection Care Expenditures

FY25 CAPITAL FUNDS	\$590,207.82
FY25 OTHER FUNDS	\$652,298.32
	\$1,242,506.14

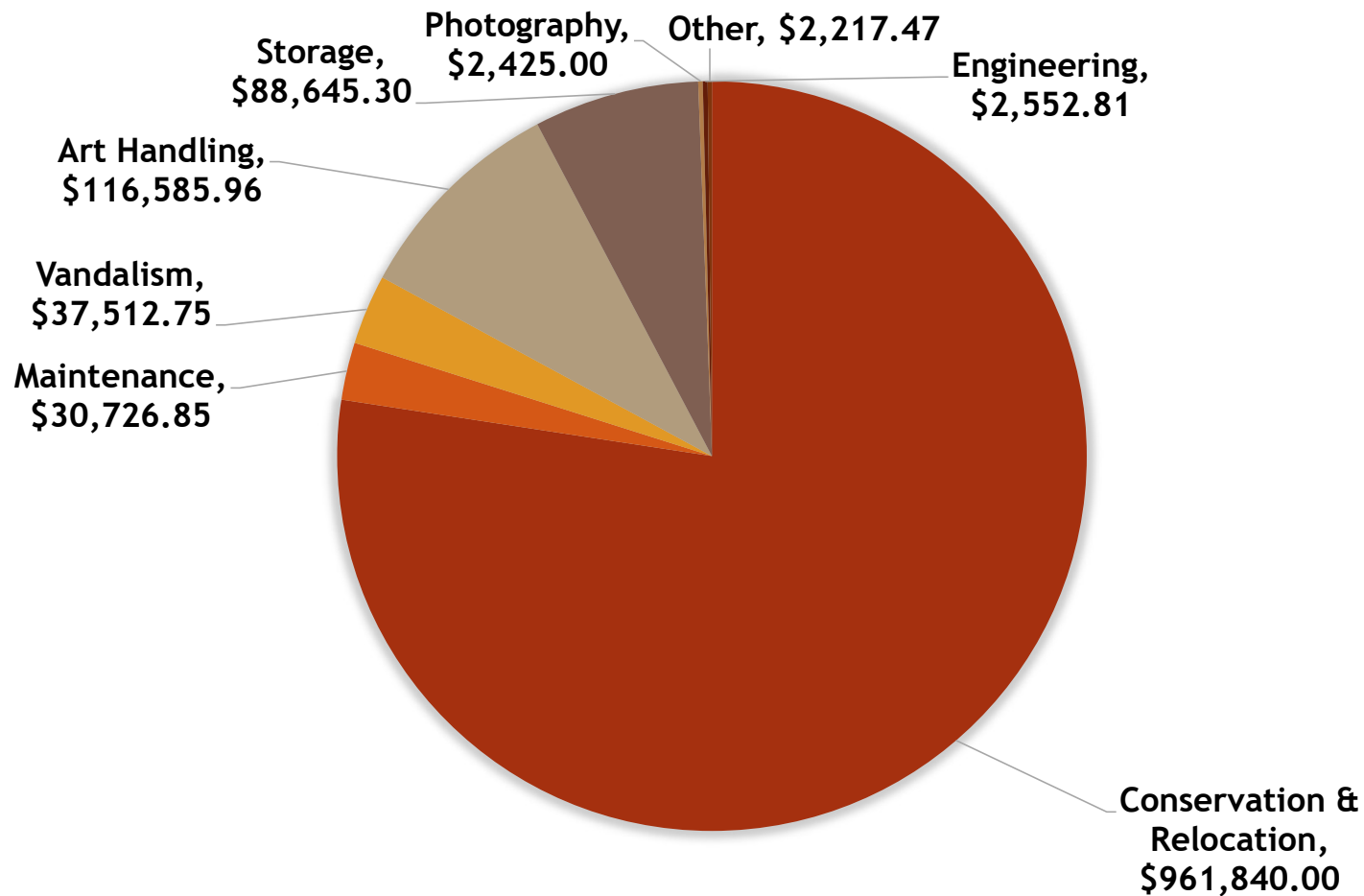
FY24 CAPITAL FUNDS	\$229,181.57
FY24 OTHER FUNDS	\$681,042.07
	\$910,223.64
FY23 CAPITAL FUNDS	\$349,507.17
FY23 OTHER FUNDS	\$169,371.47
	\$518,878.64
FY22 CAPITAL FUNDS	\$220,774.18
FY22 OTHER FUNDS	\$272,112.37
	\$492,886.55
FY21 CAPITAL FUNDS	\$471,894.55
FY21 OTHER FUNDS	\$267,242.84
	\$739,137.39
FY20 CAPITAL FUNDS	\$1,211,203.19
FY20 OTHER FUNDS	\$221,311.85
	\$1,432,515.04

Capital Funds = CAC's annual allocation from Capital Planning. These funds should be spent within the fiscal year they are allocated but can carry over for larger projects.

Other Funds = Various other sources of funding for collections care projects. This can include the up to 10% Art Enrichment set-aside for conservation, project funds to relocate existing works on construction sites, work orders from other departments, add-backs, donations, and grants.

Expense Detail FY25

All Accounts = \$1,242,506.14



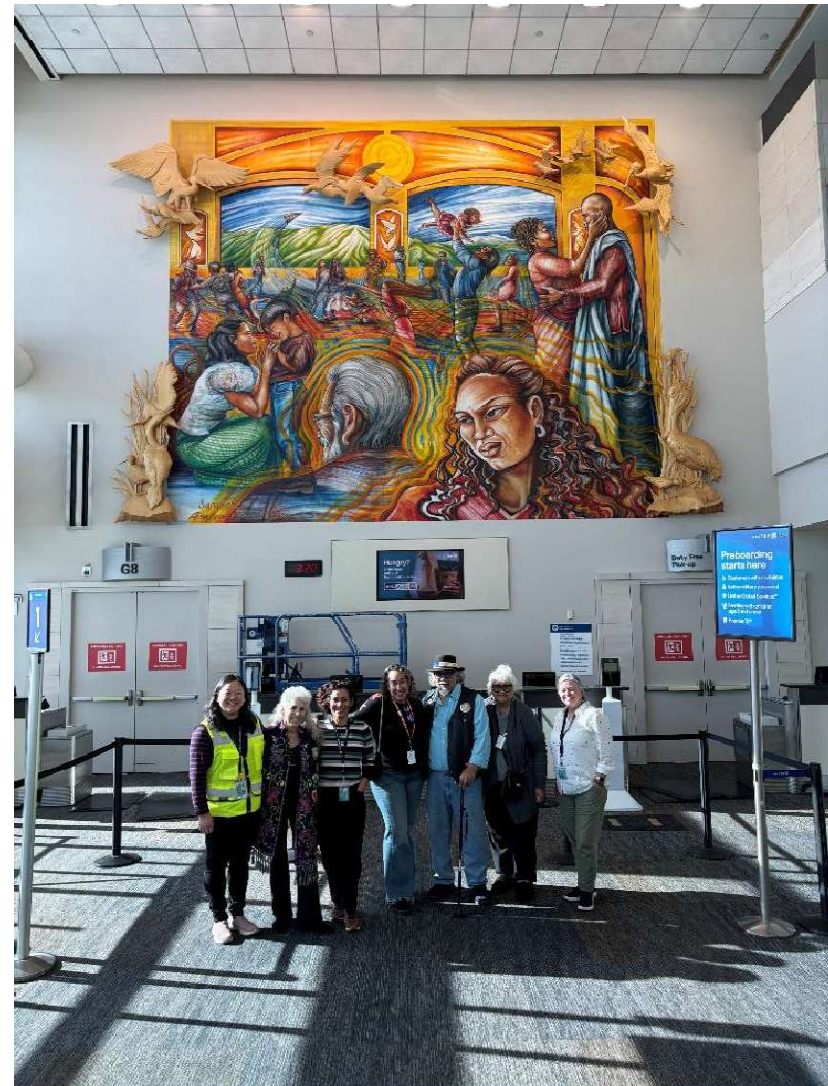
Conservation Projects

SANTUARIO/SANCTUARY, 2000 by Juana Alicia and Emmanuel Montoya

- Large scale and logistically challenging conservation and restoration project addressing plaster failure at painting joints, significant inpainting of fresco, stabilizing wood sculptural elements, and overall cleaning of artwork.



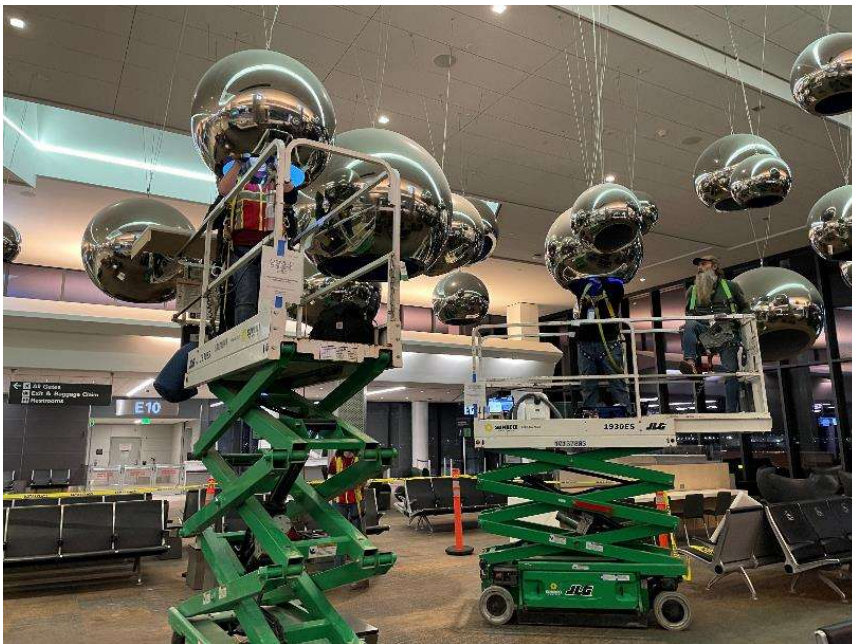
FY25 Project Highlights



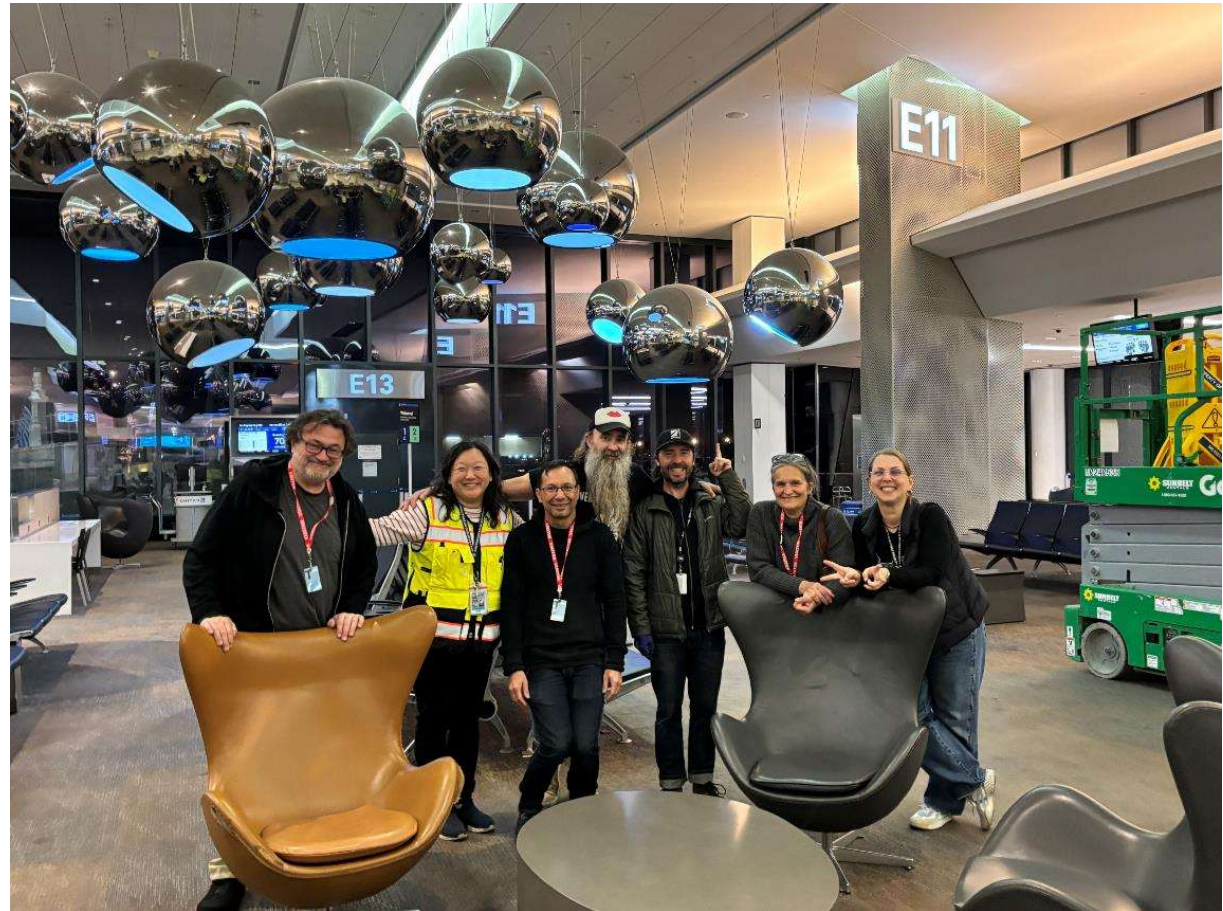
Conservation Projects

Sky, 2014 by Merge Conceptual Design

- Significant restoration project to replace and upgrade LED fixtures, migrate and improve electrical/programming systems, and clean sculptural elements.



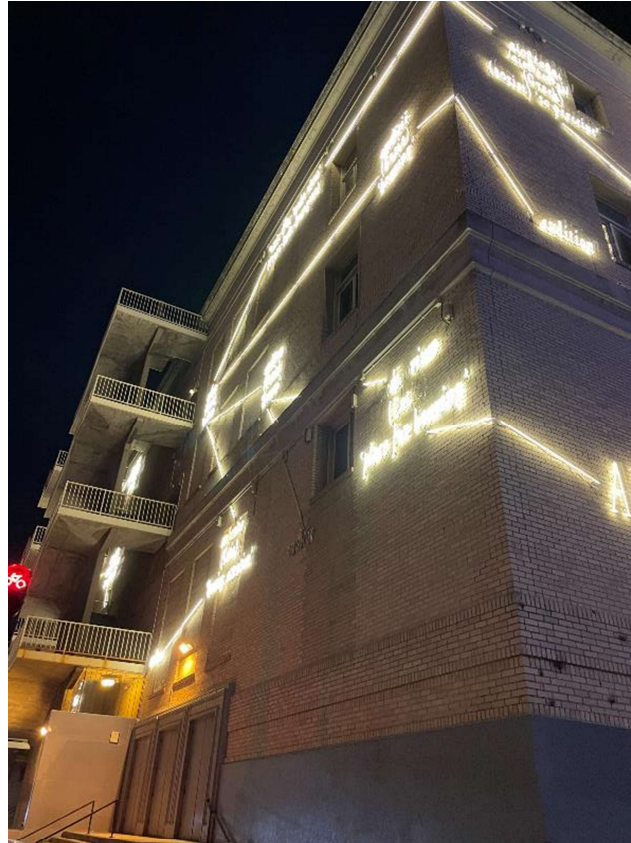
FY25 Project Highlights



Conservation Projects

Other Notable Projects:

Upgrading display systems and working with artists to complete video works at 49 South Van Ness; Completed Phase 1 of restoration of *WTF*, by Joseph Kosuth in Civic Center; Completed Phase 1 of restoration and repair of *Language of the Birds*, by Brian Goggin and Dorka Keehn in North Beach; Conservation treatments to *Genesis*, by Christine Corday at the Moscone Center; Annual treatments to outdoor sculptures at ZSFGH.



FY25 Project Highlights



Conservation & Relocation Projects

Invocation, 2004 by Pepe Ozan. Palega Recreation Center

- Restoration and relocation of sculpture that was almost destroyed in 2023 storms.



Invocation (2004.12) after tree removal



Conservation & Relocation Projects

Whales, 1939 by Robert Howard. San Francisco City College Main Campus, Student Success Center.

- Culmination of 20-year effort to relocate the sculpture previously located in Golden Gate Park at the Academy of Sciences. Sculpture re-engineered to stabilize sections, reconstructed and re-finished to original aesthetic.



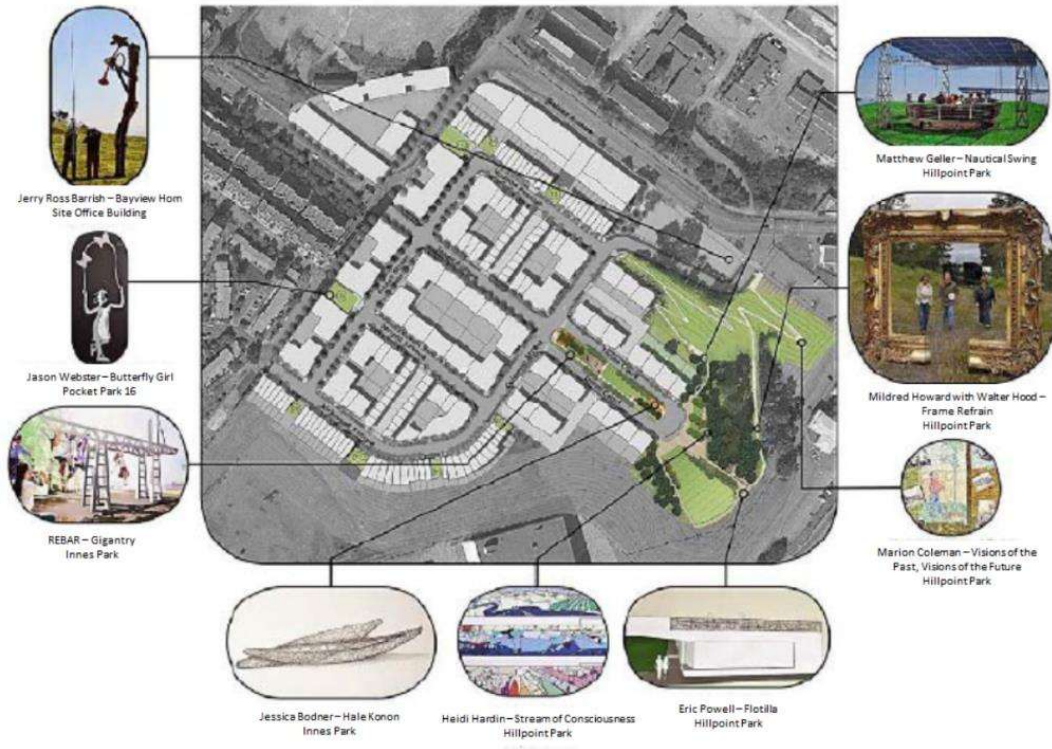
Conservation Assessments

Bayview Hunters Point Shipyard - Multiple Artworks

- Assessment undertaken as function of the park property transfer from OCII (former Redevelopment) to the city. Eight artworks commissioned in 2015 will come into the Civic Art Collection in 2026 at completion of transfer. Assessment needed to budget for artworks ongoing care.



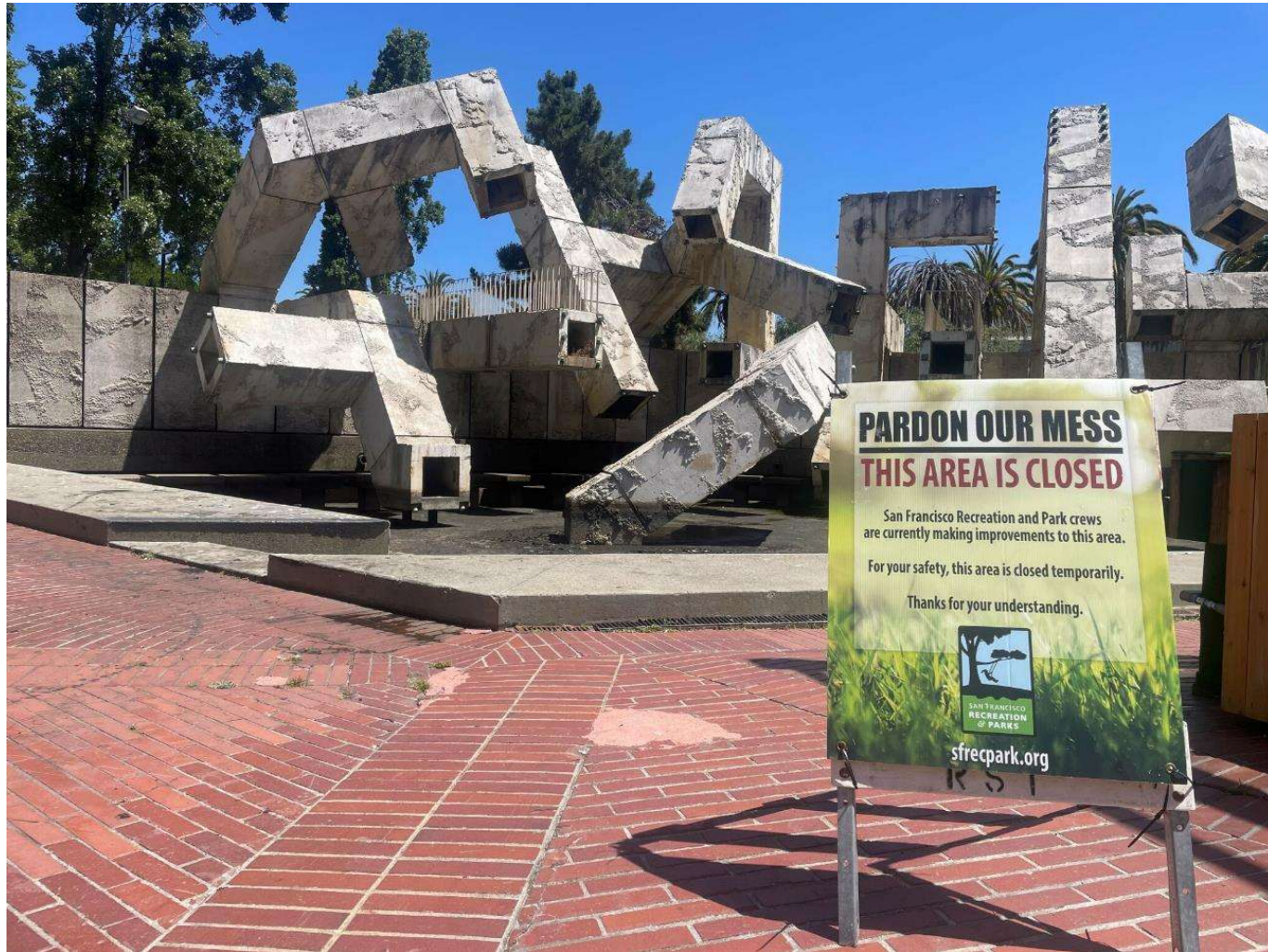
Attachment A: Facilities Maps
Public Artwork Map



Assessment & Disposition

Vaillancourt Fountain, 1971 by Armand Vaillancourt - Embarcadero Plaza

- At the request of the recreations & Parks Department in the Fall of 2024, staff began research and planning related to the Embarcadero Plaza redesign and the effects on the existing artwork in the plaza. The project moved quickly and created significant unanticipated workload for the program. This work is ongoing and continues into FY26-FY27.



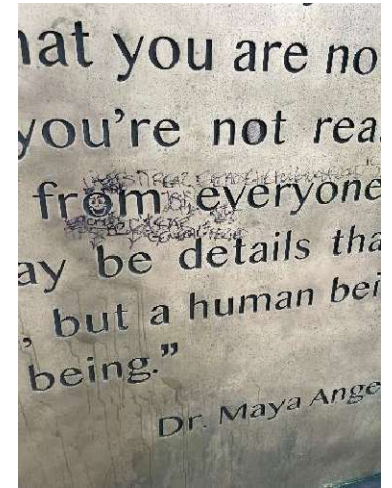
Vandalism Abatement

Completed 39 Treatment Projects



- Highlights: *Cervantes Monument in Golden Gate Park; Rolling Reflections at 49 South Van Ness; Maya Angelou Monument at SFPL Main Branch (multiple incidents)*
- Usual Suspects: *McKinley Monument, Domestic Seating, Broadway Benches (Auspicious Clouds), Three Dancing Figures at Moscone Center, Pardo Illuminated Sculptures.*

FY25 Emergency Response



Monuments & Memorials



**SHAPING
LEGACY**

On the heels of the Monuments & Memorials Advisory Committee Final Report issued in May 2023, SFAC received a \$3 Million grant from the Mellon Foundation for the Shaping Legacy project. Phase 1 of the project, The Shaping Legacy Audit, was completed in May 2025. The Audit compiled, verified, and analyzed information about each of the City's 105 monuments and memorials in a 521-page report and provides recommendations for SFAC's planning for new monuments, engagement around existing monuments, and policies and programs.

Shaping Legacy Audit Report

[DOWNLOAD THE FINAL REPORT](#)



Collection Management & Administration FY25

ACCESSIONS

132 whole artworks accessioned into the collection (most from collections backlog).

125 motions for VAC written to accession artwork and **132** accession numbers assigned.

660 Archive records created, modified, and managed in EmbARK for Civic Art Collection works, ephemera, and new projects.

MOVEMENT

Staff administered multiple loan and relocation projects, documenting and relocating

132 artworks from both the portable and sited collections.

RESEARCH & REPORTING

Staff responded to **85** research and photo requests regarding works in the Civic Art Collection.

Looking Forward...

Continue active conservation and maintenance projects, with a specific focus on Vaillancourt and on long term deferred maintenance projects, while anticipating decrease in funding

New commissions and artwork relocations with major redevelopments at SFO and in Chinatown

Installation of 5 temporary projects for Shaping Legacy and continuity of work upon grant completion

Uplift the expertise, impact and legacy of the work of the Arts Commissions through streamlining and merger process

