

Public Art Program and Civic Art Collection FY 2026

July 1, 2025 – June 30, 2026

October 21, 2026
Visual Arts Committee

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

Summary of Art Expenditures FY 2026

Total Program Investments	Expense
Selection Costs: Online application, honorariums, translations, printing and copying	\$144,654.78
Artwork Design and Fabrication: Artist Contracts, Purchases, Loans, Fabrication, Framing	\$4,507,261.96
Art Handling and Site Costs: Installation, transportation, storage, site preparation, permit fees	\$1,524,454.94
Photography and signage	\$70,373.08
Dedication	\$15,949.82
Total Direct Public Art Investments	\$6,262,694.58
Total Direct Collections Investments	\$960,877.38
Total Direct Program Investments	\$7,223,571.96

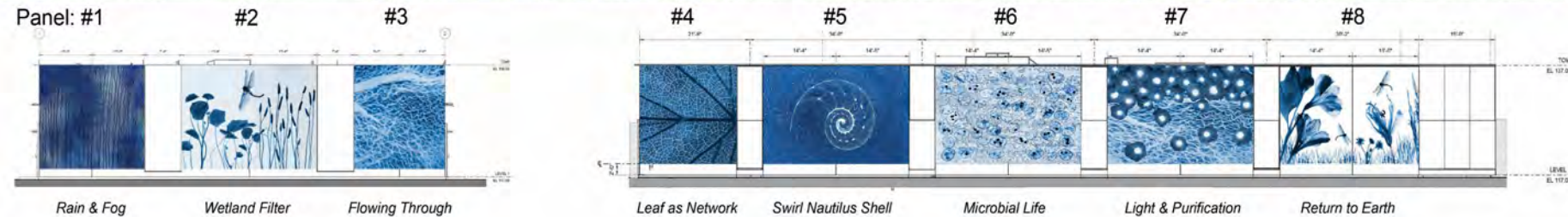
NEW COMMISSIONS

Commission Project	Artist Name
Treasure Island Water Resource Recovery Facility	Ron Moultrie Saunders
Portsmouth Square Improvement Project	Cathy Lu
Portsmouth Square Improvement Project	Jenifer K. Wofford
2026 Art on Market	Adrian Arias
2026 Art on Market	Amir Khadar
2026 Art on Market	Colin Choy Kimzey
2026 Art on Market	Vida Kuang
Shaping Legacy Temporary Art Project	Caleb Duarte
Shaping Legacy Temporary Art Project	Stacey Carter
Shaping Legacy Temporary Art Project	Ariana Martinez-Cruz
Shaping Legacy Temporary Art Project	Ata'ataoletaeao McNealy
Shaping Legacy Temporary Art Project	Adrian Arias
SFO T3 West Modernization C4C	Tomashi Jackson
SFO T3 West Modernization C4C	Muzae Sesay
SFO T3 West Modernization C4C	Teresa Baker
SFO T3 West Modernization C4C	Jenifer K. Wofford
Chinatown Public Health Center Renovation	Twin Walls Mural Company
Chinatown Public Health Center Renovation	Mikael Gaspay
Chinatown Public Health Center Renovation	Vida Kuang
Chinatown Public Health Center Renovation	Monyee Chau
Geneva Car Barn Temporary Mural Project	Claudio Talavera-Ballon

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

TREASURE ISLAND WATER RESOURCE RECOVERY FACILITY

Ron Moultrie
Saunders

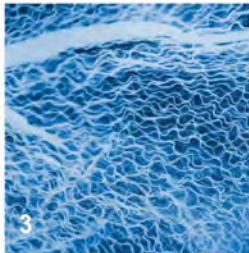


Cycles of Water and Light

Proposal Narrative

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 introduce 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 water.

Panel 2- Wetland Filter:
This panel features photograms of native California plants, emphasizing the importance of nature in the water cycle. Plants absorb, filter, 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 to panel 4.

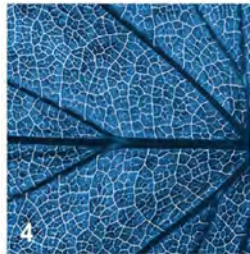
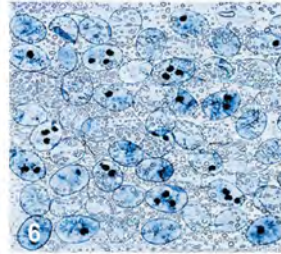
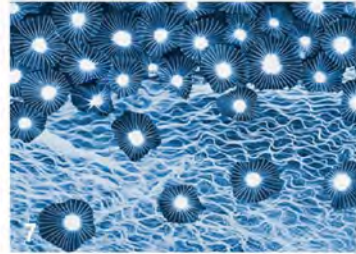
Panel 4- Leaf as Network:
A leaf detail symbolizes a natural filtration system and network. The image highlights how water moves through organic and engineered pathways alike, guided by structure.

Panel 5- Nautilus Shell:
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.

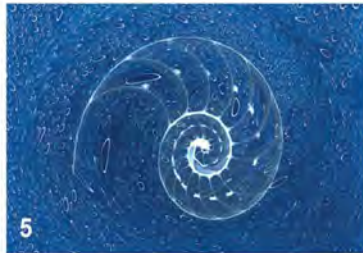
Panel 6- Microbial Life:
Delicate dollar seed photograms mimic bacterial forms, immersed in mishapen, organic water shapes. Dollar seeds suggest helpful bacteria at work—cleaning and breaking down waste at a microscopic level. These unseen organisms are vital to renewal.

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

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.

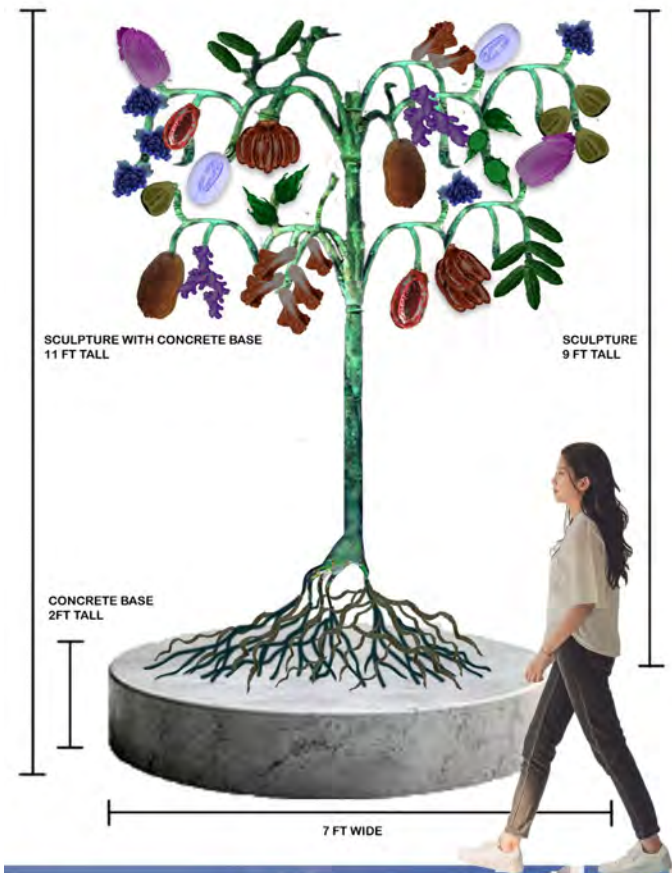


The mural will be fabricated using porcelain enamel on 12-inch square porcelain ceramic tile substrates, ensuring long-term durability and vibrant color. Rendered entirely in cyanotype blue, the artwork reinforces the theme of transformation through water. The unique visual quality of the photogram process draws the viewer in, inviting reflection and a closer connection to the often-invisible systems that sustain our environment.



PORTSMOUTH
SQUARE

Cathy Lu



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 a protective 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.

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.

PORTSMOUTH SQUARE

Jenifer K. Wofford

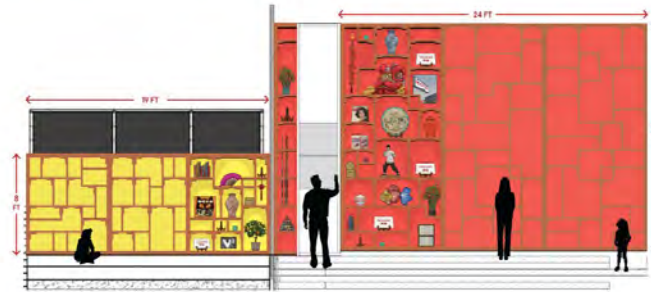
COMMUNITY TREASURES 社區嘅寶藏

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 treasured.

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.



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 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.



2026 ART ON
MARKET: Now &
Then: Living
Memories

Adrian Arias &
Colin Choy
Kimzey

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
© Adrian Arias 2025



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

The Art on Market Street Poster Series is a project of the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.

THIRD WORLD LIBERATION FRONT

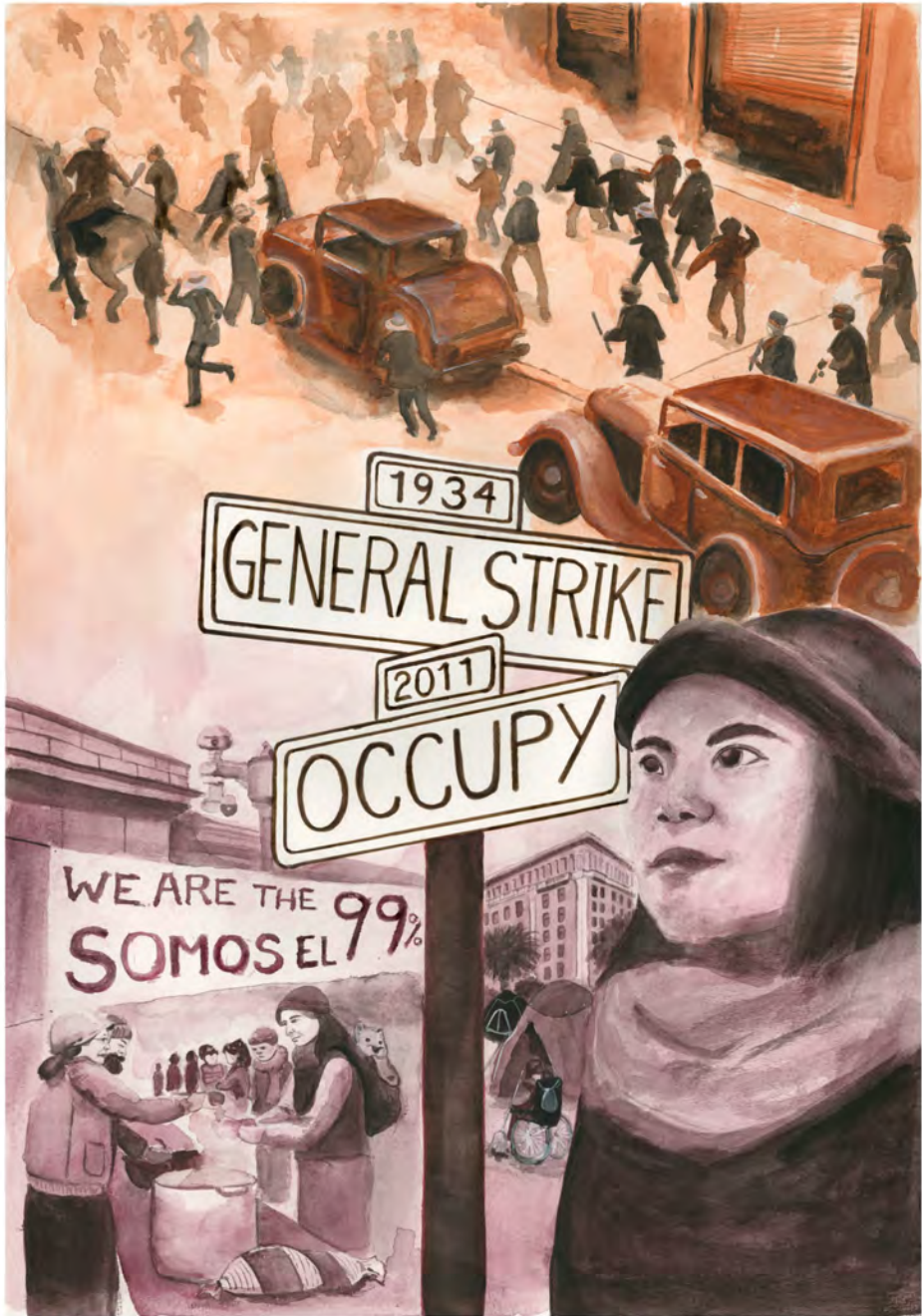


The Art on Market Street Poster Series is a project of the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.

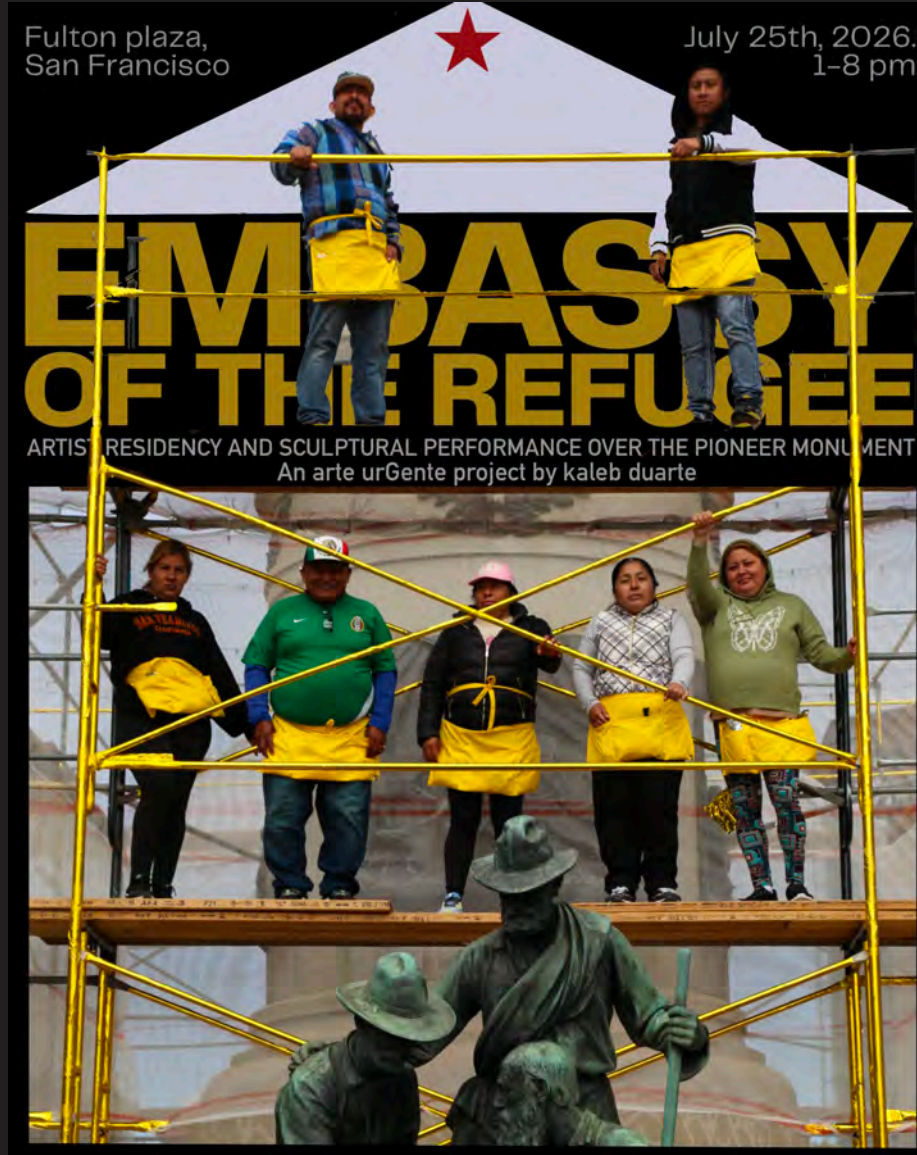
Dreaming People's History: Third World Liberation Front
© Colin Choy Kimzey 2026

2026 ART ON
MARKET: Now &
Then: Living
Memories

Vida Kuang &
Amir Khadar









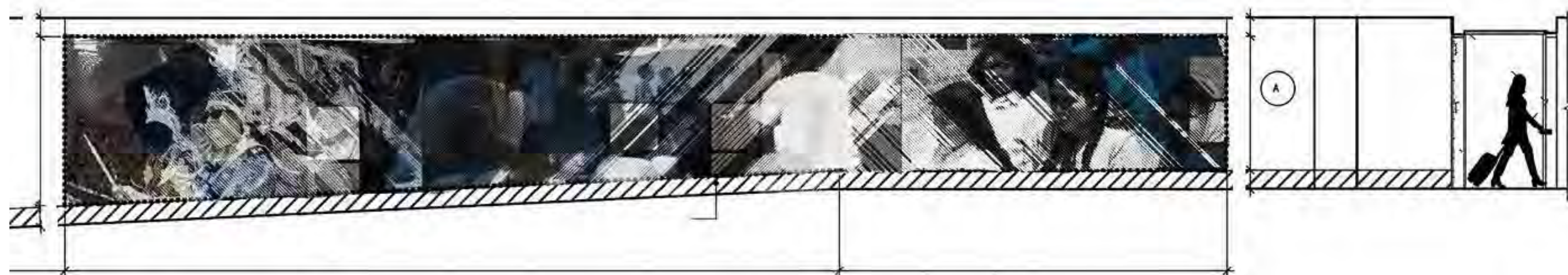




SFO – TERMINAL 3 WEST, FIS EAST ART WALL

Tomashi Jackson

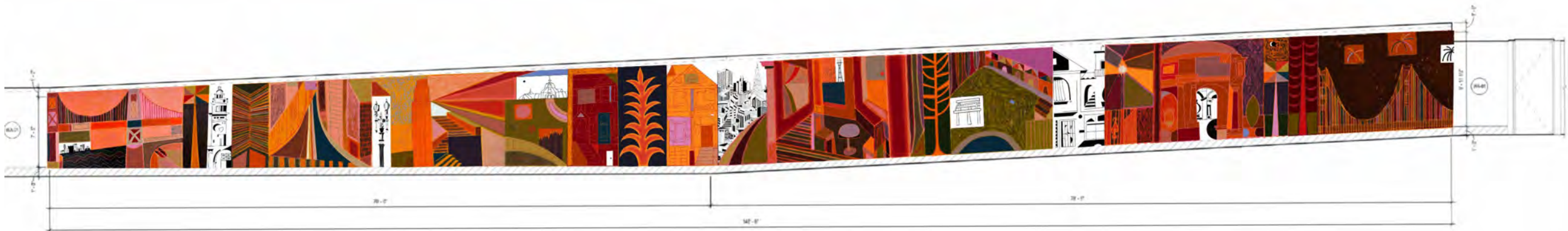
East Art Wall – Elevation and Plan



SFO - TERMINAL 3 WEST, FIS WEST ART WALL

Muzae Sesay

West Art Wall – Elevation and Plan



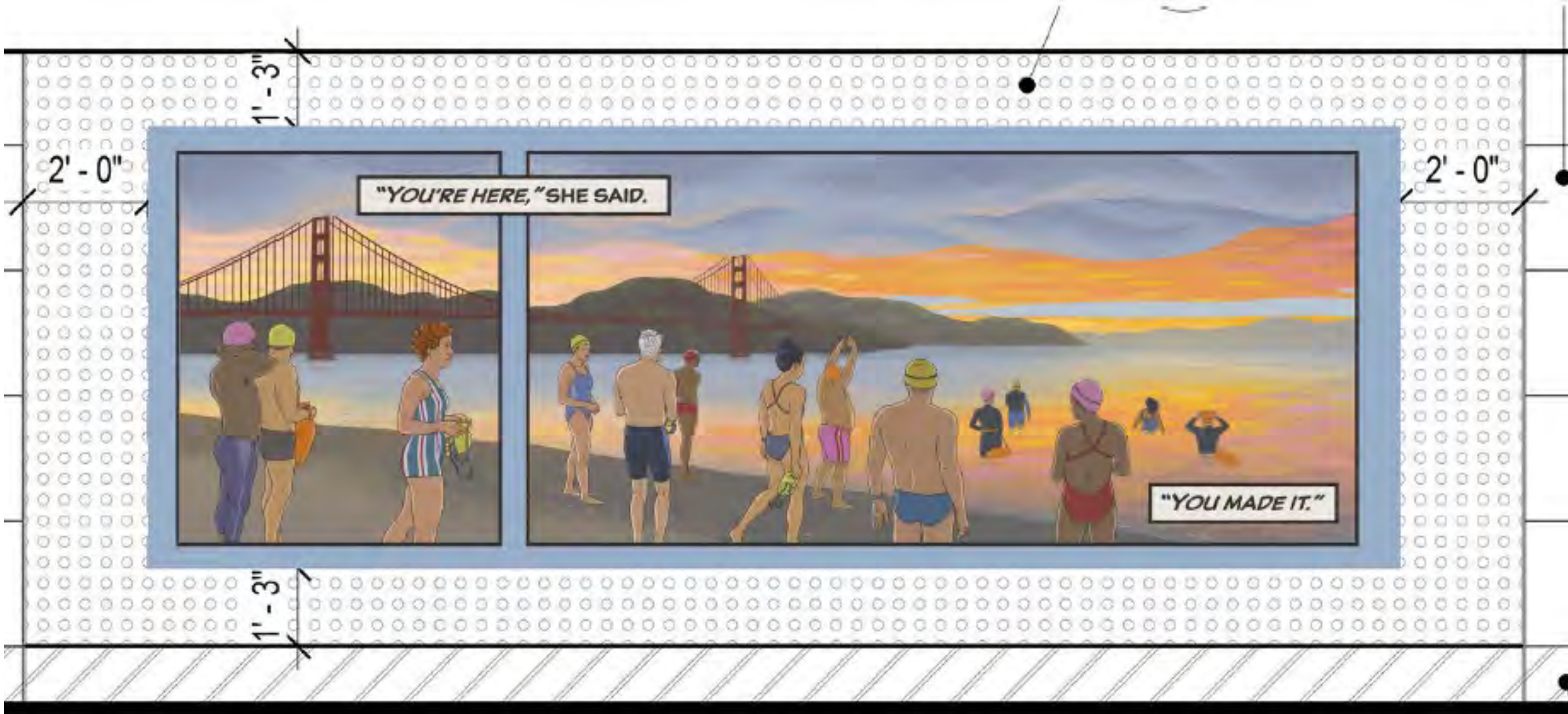
SFO - TERMINAL 3
WEST - WHEELCHAIR
LOUNGE

Teresa Baker



SFO - TERMINAL 3 WEST - ARRIVALS

Jenifer K. Wofford



NICHE

CHINATOWN PUBLIC HEALTH CENTER – EXTERIOR WALL

Twin Walls Mural Company (Elaine Chu and Marina Perez- Wong)

Happiness, Harmony, Community

**Art Proposal for the Chinatown Public Health Center Exterior Wall by
TWIN WALLS MURAL COMPANY Elaine Chu and Marina Perez-Wong**

In celebration of this unique place in San Francisco and the remodel of such an important part of the neighborhood, our design will focus on reflecting SF Chinatown's community, its visitors and the health and vibrancy that emanate from the clinic. We aim to showcase what health represents to us as individuals and what we hope for the future of Chinatown. After several discussions, we both concluded that subjects that are most important to depict in this piece are community, family, culture, tradition and active lifestyles for a diverse neighborhood.

When we dream of what Chinatown could look like in the future, we envision a community that is rooted in ancestral wisdom but continues to grow in knowledge, diversity and life force. Our mural will feature members of the community and clinic employees. If our design is selected we will collaborate with the CPHC Hospital staff or representatives as well as various Chinatown community groups to identify and influence who will be represented in the final design. Our process may involve design workshops and neighborhood surveys.

We will include symbols that will manifest the harmony, vitality, balance and overall well-being that are so vital—whether within the clinic, the neighborhood, city, or our wider environment and the world.



Our preliminary sketch displays overlapping circular shapes that move the viewer throughout the composition. These shapes symbolize moon phases (eight are featured in this design) and ultimately create an abstract Ying and Yang. The five Chinese elements that symbolize Balance and Harmony —(Water, Fire, Earth, Wood and Metal) are depicted in the four corners and the upper central portion of the mural, where both sides of the walls meet. In numerology five is a lucky number which represents five blessings — Wealth, Happiness, Longevity, Health and Natural Death. In each of the moon phase shapes we will be creating unique patterns of medicinal flowers, plants and herbs that are used to promote healing. Examples include Ginseng, Reishi, and Chrysanthemum.

Through use of the circle pattern in a spiral motion we mean to create movement and design that transcends any specific time and space. This is a representation of Chinatown which is always changing and evolving, while maintaining its historical fabric and authenticity.

An important part of our process and outcome is to create a piece that reflects the location we paint in, and for community members to see themselves depicted in a public piece which helps to give ownership to them. Although the aforementioned is an important aspect of the work, we recognize the visitors, both local, national and international who will also experience the mural. For these visitors the artwork will serve as a vehicle of inspiration to learn more about its meaning, the neighborhood, culture, and people. We are confident that this mural will provide a bridge to educate and create more dialogue while celebrating the rich and unique history of San Francisco's celebrated Chinatown.

CHINATOWN PUBLIC HEALTH CENTER – INTERIOR WALL

Mik Gaspay



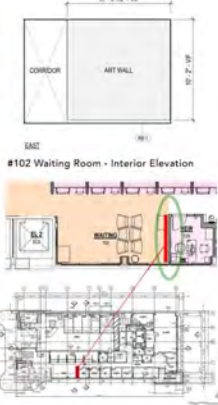
Healing Ecologies

Mik Gaspay

Art Proposal for the Chinatown Public Health Center Interior Wall



#102 Waiting room, tile artwork, 10' 5" W x 10' 6" H



1st Floor Plan detail

This project envisions an interior wall tile artwork for the San Francisco Chinatown Public Health Center that reflects both the cultural and ecological histories of healing. The piece honors the longstanding healthcare ecosystem of Chinatown, where Traditional Chinese Medicine (TCM) has flourished alongside community-led public health efforts, while also rooting the imagery in the native landscape of San Francisco.

The design draws inspiration from the drawers and jars of a traditional Chinese pharmacy—repositories of herbal knowledge and care—where each plant embodies generations of healing wisdom. Instead of showing herbs in their dried form, the artwork brings these ingredients to life through a painted collage depicting the plants themselves, growing together in a symbolic, imagined landscape that merges cultural and ecological narratives.

The creative process begins with collage and painting: hand-painted fragments, botanical sketches, and layered paper cutouts are composed into a flowing terrain. This textured composition is then digitally scanned and printed onto ceramic tile, preserving the tactile brushwork within a durable surface. The result is a meeting of materials—the warmth and spontaneity of the handmade embedded within the permanence of mosaic.

For patients and visitors in the reception area, Healing Landscapes offers a restorative visual experience. Its soft layering of color and form invites slow looking and reflection, providing a moment of calm during times of waiting. Familiar herbs and native plants connect the clinic's interior with the natural world outside, serving as a gentle reminder that healing—like art—grows through care, interconnection, and renewal.



detail of Licorice, hand painted



Example of printed tile work

CHINATOWN PUBLIC HEALTH CENTER – INTERIOR WALL

Vida Kuang



A community's health is intricately tied to each member's well-being. Apart from a person's physical health, where we live and how we connect with our communities actively determines one's wellness. Healthcare workers and scholars call these environmental factors: "social determinants of health." This understanding that one's health extends beyond oneself has deep historic roots in indigenous healing practices across the world. My mural depicts 9 social determinants of public health. I've condensed and embedded some of my own observations into the following 9 social determinants found within Chinatown: economic stability, quality education, community safety, dignified housing, healthy workplaces, supportive social networks & community engagement, access to care, gender equity, food access.

The story goes like this: one evening, a family is sitting on their rooftop. Their child opens up a storybook about a neighborhood where everyone feels healthy, with their basic needs met. Out comes a flow of stories within a story: construction workers work together with the neighborhood's children to design a play structure. A father walks with his children after work, his daughter carries the keys to a home that is spacious for them to live in. A grandfather makes an herbal tonic for his daughter who is expecting a child with her partner, they are meeting their doctor. A troupe of dancers practice square dancing at Portsmouth Square every evening, adorned with props. School children are learning about their city's history for the first time on a field trip. This is what community health can look like.

社區健康

COMMUNITY HEALTH LOOKS LIKE

Art Proposal for the Chinatown Public Health Center Interior Wall
by Vida Kuang 鄭楚瑩



access to healthcare

supportive system
& dignified housing

community safety
& third spaces to play



color palette of stories

Inspired by my own upbringing in Chinatown and health journey, I pulled together photo references taken throughout the neighborhood. These stories will be installed by ceramic tiles upon a 10' x 10' 8" wall upon the waiting room of the Registration, Dental, Woman & Infants, Education floor (first floor). Dedicated to the patients, healthcare workers, and Chinatown.

CHINATOWN PUBLIC HEALTH CENTER - INTERIOR WALL

Monyee Chau



digital draft of proposed watercolor illustration

ILLUSTRATION DESCRIPTION

Chinese myths and folk tales have such rich and vast depth, and provide context into the contemporary stories of today. In this illustration, I've incorporated many of the stories that inspired me as a child, and some that I came to learn about as an adult.

An observant **samjoko** (three legged crow who lives on a sun) sits atop the **Fusang**, the tree of life. The **jade rabbit** is working on the elixir of immortality. The **nine tailed fox** makes a grand appearance, as well as the **tortoise** that carried the one of the oldest ancient divinatory practices, the I-ching. There is a **foo dog** come to life, chasing a few butterflies from the nursery rhyme 'Hu Die', and tension between the **snake** and **crane**; a nod to the fight that inspired the theory of **Yin and Yang**, and the origin myths of practices such as **Tai Chi**. Every animal from the 'Great Race' of the Jade Emperor also makes an appearance to encompass the Lunar Zodiac, including the often excluded **cat**.

During my childhood, one of the ways I stayed connected to my roots was through the enormity of Chinese mythologies and folktales that inform so much of Chinese culture. I want this artwork to be an expansive reminder of the cultures and stories that Chinatowns often carry with them.

My hope is that this painting can bring some of these joyous, larger-than-life stories into the realm of imagination for all those who get to experience it.



Example of gouache paint texture



Site mock-up



ART PROPOSAL FOR THE CHINATOWN PUBLIC HEALTH CENTER INTERIOR WALL

MONYEE CHAU



Proposed color palette



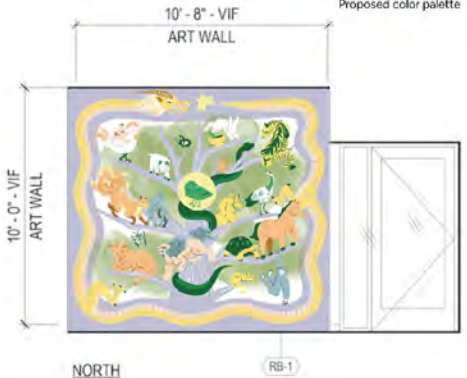
Image Reference: The Fusang tree, depicted in a rubbing from the Wu Liang Shrine reliefs, mid 2nd century.



The watercolor illustration will be printed onto ceramic tile similar to the examples above. This gentle color palette is intended to be vibrant and playful, and calming.



Image Reference: 'Boy and Ox' by Shoda Koho, 1910s-1930s.



GENEVA CAR BARN

Claudio Talavera-Ballon



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 approved by resolution in FY 2026.

NEW COMMISSIONS DEMOGRAPHICS: GENDER

Gender	Commissions (#)	% of Total (#)	Amount (\$)	% of Total (\$)
Male Artists	6	29%	\$383,000	42%
Female Artists	11	52%	\$463,000	50%
Transgender	1	5%	\$12,000	1%
Non-binary	1	5%	\$15,000	2%
Prefer not to answer	2	10%	\$48,000	5%
Total	21	100%	\$921,000	100%

NEW COMMISSIONS & PURCHASES: RACE AND ETHNICITY

Race and Ethnicity	Commissions (#)	% of Total (#)	Commissions (\$)	% of Total (\$)
Black/African American or African / and Other	4	19%	\$410,000	45%
Asian American or Asian / and Other	8	38%	\$189,000	21%
American Indian or Alaskan Native / and Other	4	19%	\$158,000	17%
Latinx	3	14%	\$92,000	10%
White/Caucasian	1	5%	\$36,000	4%
Pacific Islander American Freedman	1	5%	\$36,000	4%
Total	21	100%	\$921,000	100%

NEW COMMISSIONS & PURCHASES: ARTIST LOCATION

Location	Commissions (#)	% of Total (#)	Commissions (\$)	% of Total (\$)
San Francisco Artists	10	48%	\$345,000	37%
Bay Area Artists	5	24%	\$313,000	34%
California	3	14%	\$138,000	15%
US-based	3	14%	\$125,000	14%
Total	21	100%	\$921,000	100%

COMPLETED PUBLIC ART PROJECTS

FY 2026

MISSION BAY
SCHOOL

*ZAWA ZAWA
BUZZ BUZZ,*
Harumo Sato



PIER 27
CRUISE
TERMINAL
PLAZA

Mareas,
Ana Teresa
Fernández



CHINATOWN N-ROSE PAK STATION

Arrival,
Tomie Arai



CHINATOWN-ROSE PAK STATION

Arrival, Tomie Arai



HERZ
RECREATION
CENTER

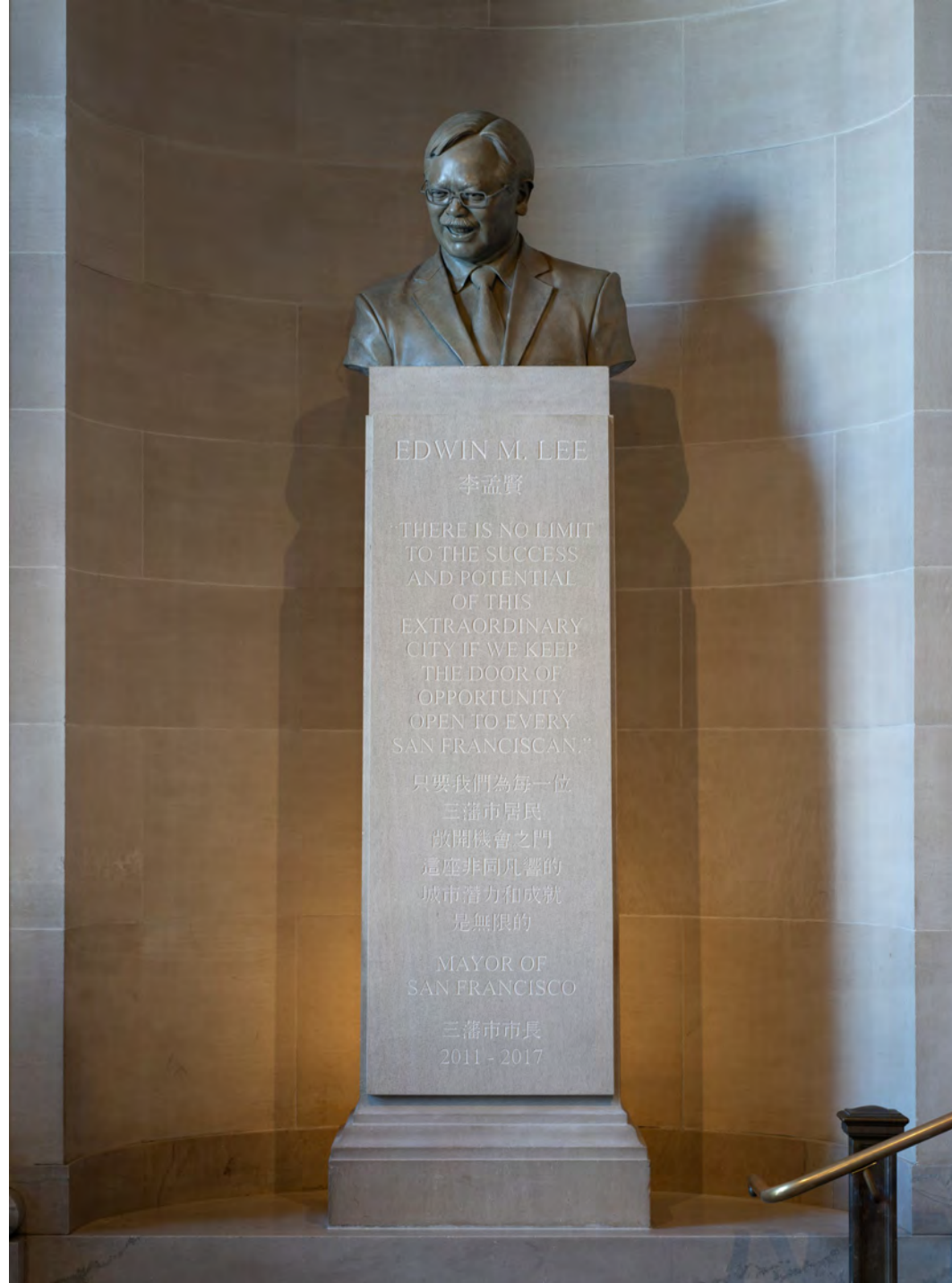
*Reflection &
Projection,*
Sanjay Vora



CITY HALL

*Bust of Mayor Edwin M.
Lee, Jonah Hendrickson
and Deborah Samia*

Gift to the City



STREETSMARTS MURAL - 198 WATERVILLE STREET

Amanda Lynn Grazier



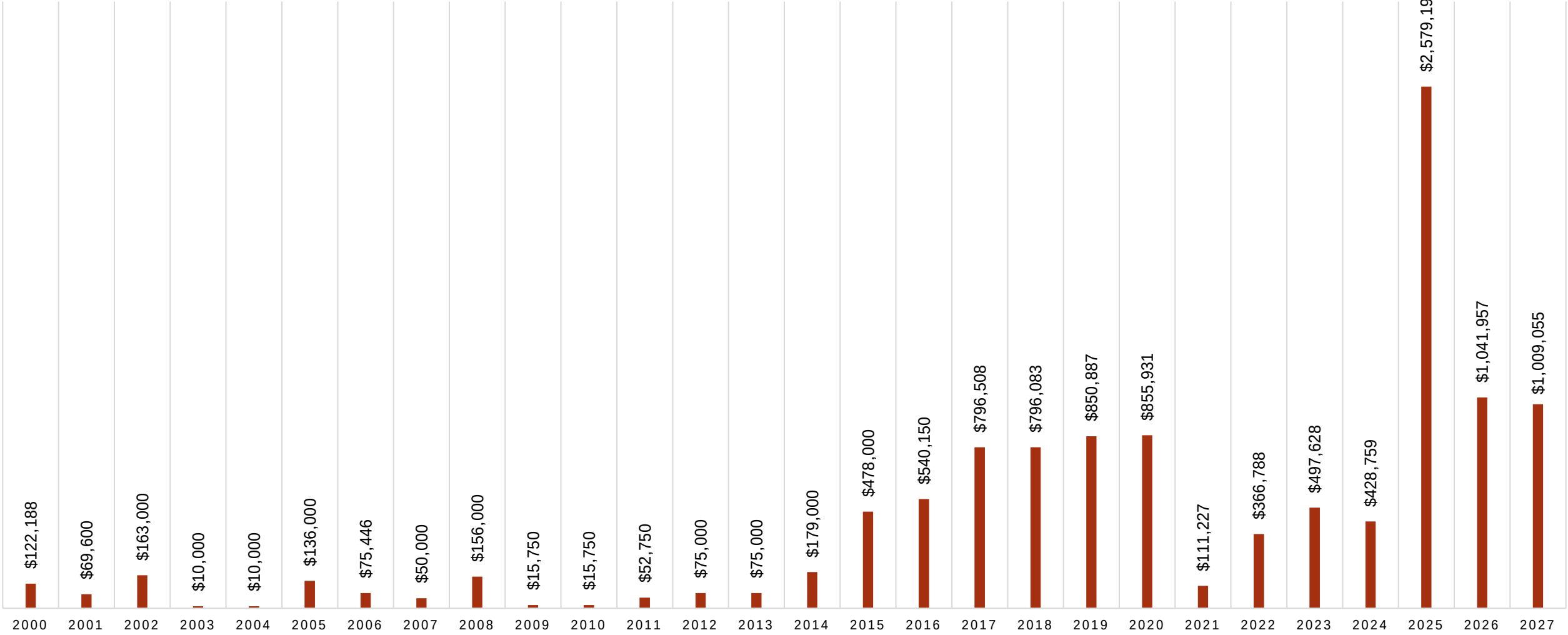
Civic Art Collection

*International Longshoremen's &
Warehousemen's Union Memorial (ILWU),
1986 by M.E.T.A.L. (Mural
Environmentalists Together in Art Labor)
Mission & Steuart Streets*



Overall view of memorial after treatment

CAPITAL BUDGET ALLOCATIONS
CIVIC ART COLLECTION FY2000-FY2027



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.

FY26-27 Capital Funding: Staff was successful in securing a right sized allocation for FY25. Funding restored to pre-pandemic levels for FY26 and now FY27. FY28 allocation unknown as the capital funding landscape remains challenging and budget deficits continue.

Summary of Civic Art Collection Care Expenditures

FY26 CAPITAL FUNDS	\$706,418.32
FY26 OTHER FUNDS	\$254,459.06
	\$960,877.38

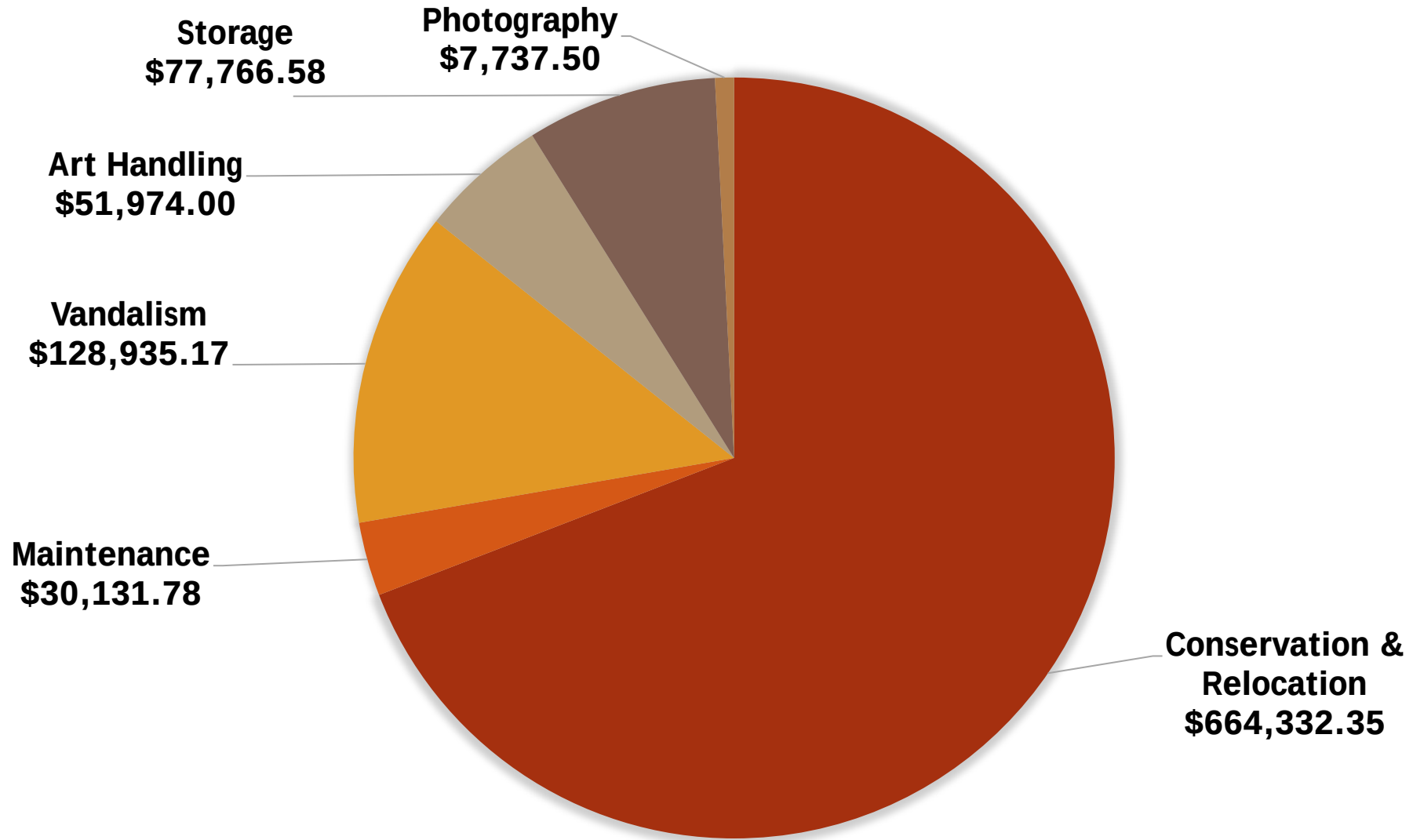
Capital Funds = CAC's annual allocation from Capital Planning. These funds should be spent within the fiscal year they are allocated but can carry over for larger projects.

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.

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

Expense Detail FY26

All Accounts = \$960,877.38



Conservation Projects

International Longshoremen's & Warehousemen's Union Memorial (ILWU), 1986 by M.E.T.A.L. (Mural Environmentalists Together in Art Labor) Mission & Steuart Streets

- ▶ Logistically challenging conservation and restoration project addressing failure of protective coating, fading of pigment, and in-painting mechanical damage and vandalism.



Overall view of memorial before treatment



Overall view of memorial after treatment

Conservation Projects

Community and Growth, 1935 by Bernard Zakheim, 45 Onondaga St.

- Removal of three layers of paint applied to 1st floor fresco in the 1970's, overall cleaning, stabilizing cracks, masonry repairs, and inpainting losses.



Figure 66: Overall view of the first-floor fresco before treatment.



Figure 20: ARG/CS conservator removing the blue paint with solvents, water, and melamine sponges.

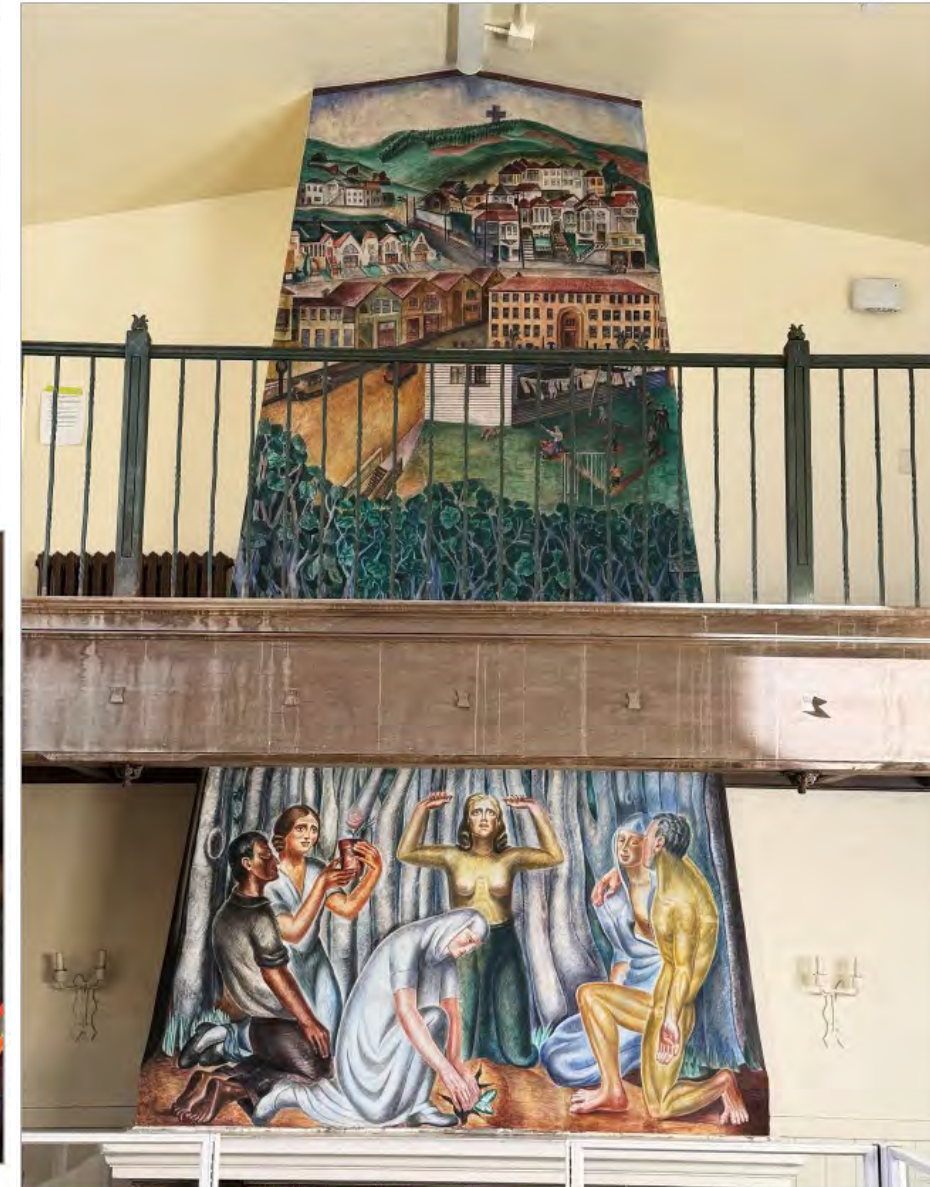


Figure 70: Overall view of the whole mural with both the first and second floor frescoes.



Figure 1: Overall view of mural with both the first-floor and second-floor frescoes. Photo taken by ARG/CS on September 27, 2016.

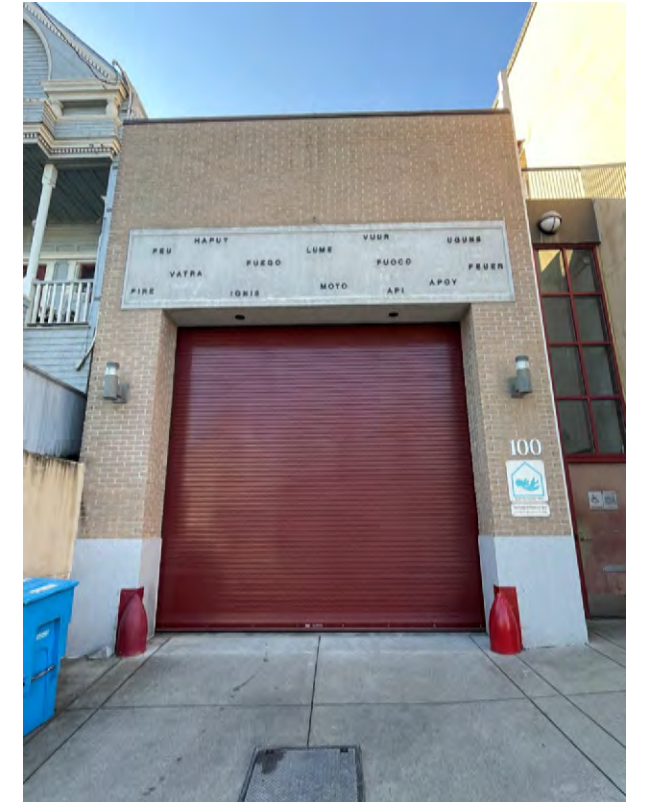
Conservation Projects

Phoenix, 1997 by Anders Barth, Station #34; Bow, 2022 by Walter Hood at Station #35; Diagonal Relief, 1996 by Elizabeth Saltos, Station #44; Fire, 1996 by Jaap Bongers, Station #24

- Conservation of 4 Fire Station artworks that included cleaning, patina of bronze elements, structural inspections, inpainting applying protective coatings, replacing missing elements. (images after treatment)



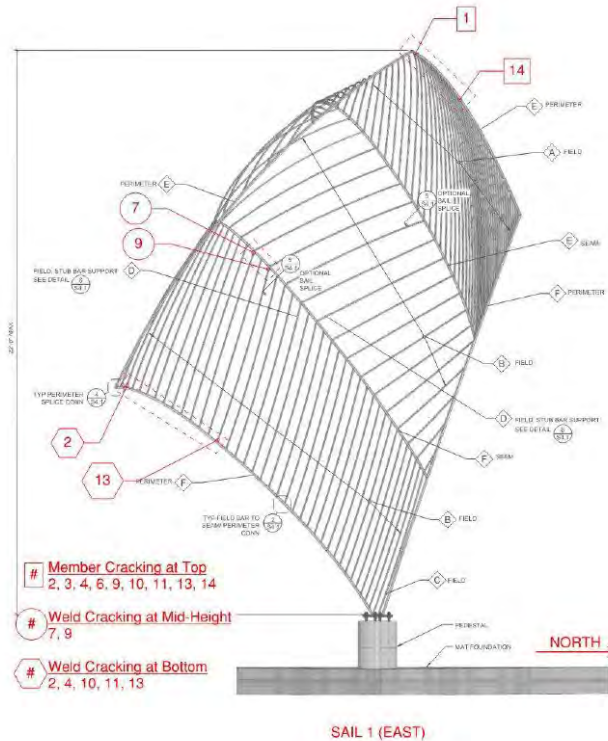
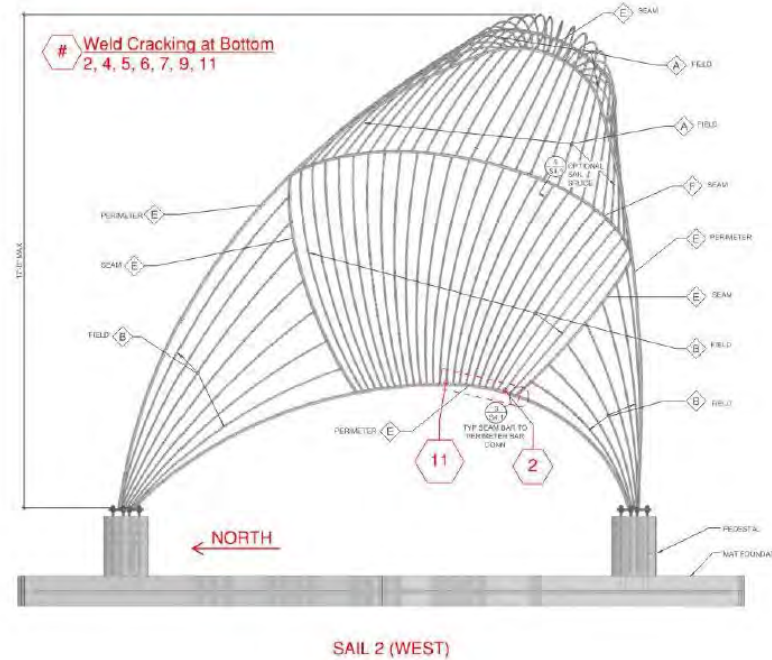
From left to right: *Phoenix*, 1997 by Anders Barth, Station #34. *Bow*, 2022 by Walter Hood at Station #35. *Diagonal Relief*, 1996 by Elizabeth Saltos, Station #44. *Fire*, 1996 by Jaap Bongers, Station #24.



Conservation Projects

Alma, 2017 by Richard Deutsch. Office of the Chief Medical Examiner

- Clean and passivate stainless steel elements to remove corrosion. Evaluation of structural stability after the discovery of small weld cracks. Sculpture is stable and we will undertake annual evaluation.

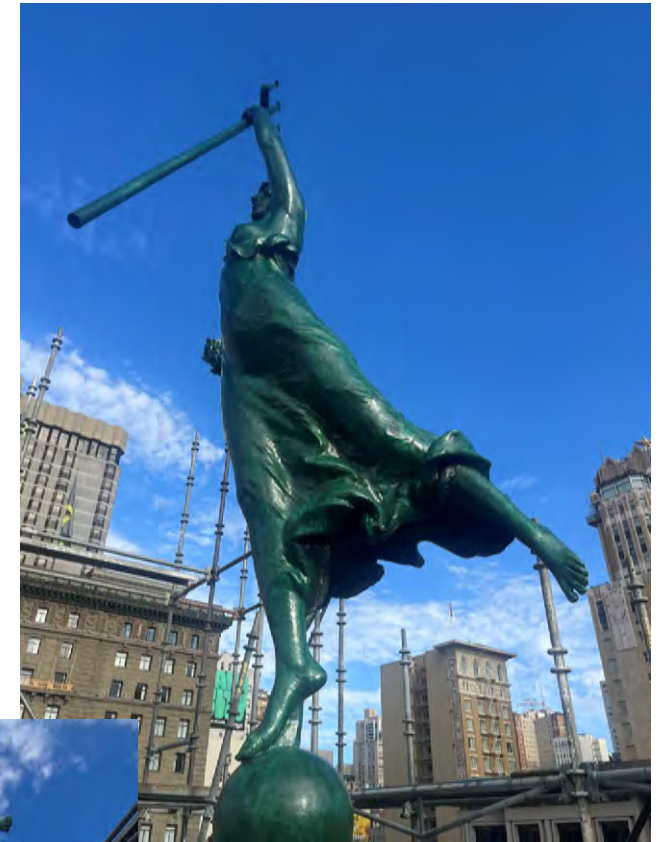


Overall View After Treatment

Conservation Projects

The Dewey Monument, 1901 by Robert Ingersoll Aitken, Union Square

- Complex conservation project focused on confirming structural stability, addressing cracks in masonry, restoring bronze patina, and protecting surfaces that are difficult to access.



Conservation & Relocation

Dancing in the Sea of Milk and African King with Animal Power, 1995 by Martha Heavenston, Tenderloin Recreation Center

- Relocation of sculptures to accommodate playground new playground design. Conservation included cleaning, reconstruction and resculpting of missing elements, and paint consolidation, as well as added structural stabilization.



Image 1: Detail view of paint drops at the front of the female figure chair.



Image 2: Detail view of areas of loss on the decorative elements at the front of the female figure chair.

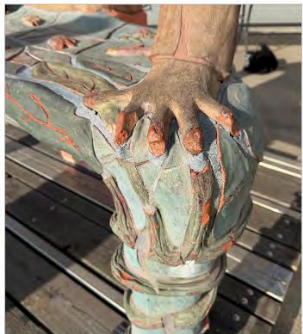


Image 3: Detail view of areas of loss on the fingers at the front of the female figure chair.

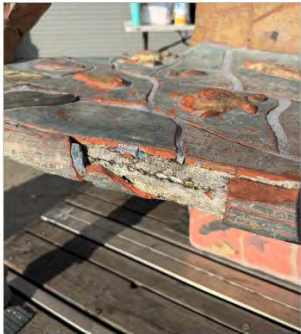


Image 4: Detail view of a missing tile at the front of the seat of the chair of the female figure element.



Image 41: Treatment sequence of the repairs performed on the missing fingers at the front of the female figure chair.

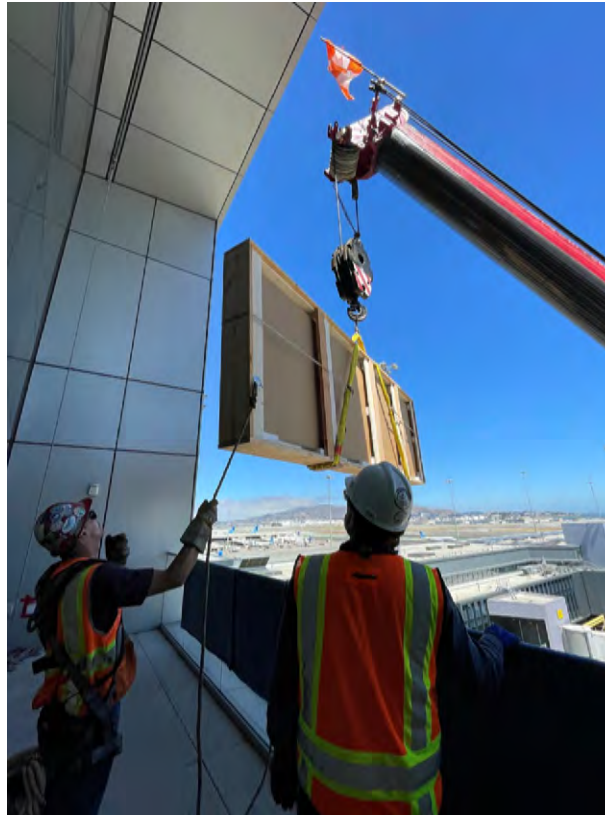


Image 59: Overall view of both sculptures installed on new concrete pads.

Framing & Installation

The Author & Her Story [Final Design Cartoon for Mosaic Mural], 2018 by Jason Jägel. Hyper-Natural Bay Area [Final Design Cartoon for Mosaic Mural], 2018 by Robert Minervini. SFO, T3 Administration Building

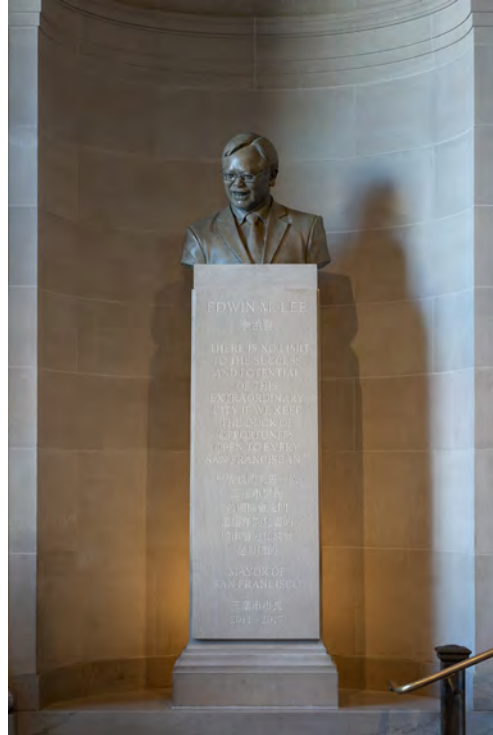
- ▶ Archival framing of two large-scale artworks for display in high traffic elevator lobby's at SFO. Required complex coordination to crane them into the building from the tarmac.



Removal & Disposition

***James D. Phelan, 1936* by Haig Patigian, City Hall**

- Removal to long term storage to prepare for installation of Mayor Lee bust.



Removal & Disposition

Vaillancourt Fountain, 1971 by Armand Vaillancourt - Embarcadero Plaza

- ▶ At the request of the Recreation & 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.
- ▶ Upon Commission approval, the sculptural elements of the fountain were removed in April – May 2026 and taken to storage.
- ▶ Plans for feasibility studies to determine disposition of the sculpture are underway and work continues into FY26-FY27.

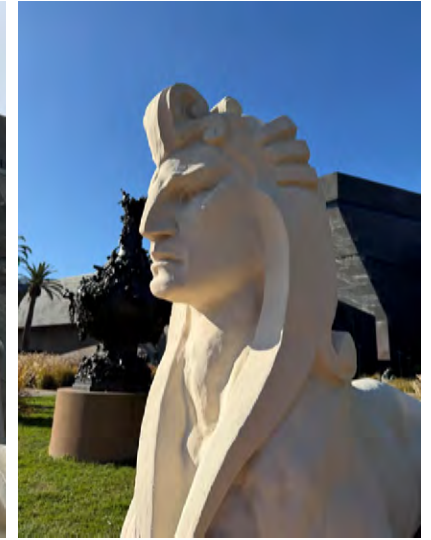


Vandalism Abatement

Completed 39 Treatment Projects

Sphinx, 1903 by Arthur Putnam, GGP

- Conservation and restoration of the Sphinx sculptures resulting from two violent vandalism incidents. Required sculpting reconstructions from images and casting new artwork molds, infilling losses, and integrating paint scheme.



FY26 Emergency Response

Vandalism Abatement

Completed 39 Treatment Projects

- ▶ Highlights & Usual Suspects: McKinley Monument, Domestic Seating, Broadway Benches (Auspicious Clouds), Pardo Illuminated Sculptures, Maya Angelou Monument, California Volunteers Monument, ALB Monument.
- ▶ PSA created by SFAC staff (linked on website) and pushed out through social media showing what a typical vandalism abatement for an artwork entails

FY26 Emergency Response



Image 41: South elevation before treatment.



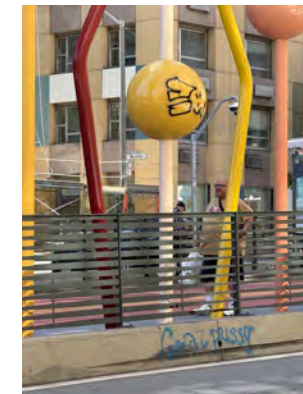
Image 42: South elevation after treatment.



Image 43: West elevation before treatment.



Image 44: West elevation after treatment.



HOW THE
SAN FRANCISCO
ARTS COMMISSION
CARES FOR THE
PUBLIC ART THAT
SHAPES OUR CITY



like McKinley monument behind me,

GRACE WEISS
Project Manager | San Francisco Arts Commission



at ARG Conservation Services.

JENNIFFER CORREIA
Principal | ARG Conservation Services

JOHANNA MORENO
Senior Conservator | ARG Conservation Services

Collection Management & Administration FY26

ACCESSIONS

27 whole artworks accessioned into the collection.

989 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, overseeing the return of **11** artworks from **5** separate city locations. **8** of these returned works were unlocated in our last inventory.

RESEARCH & REPORTING

Staff responded to **75** research, photo, and Sunshine requests regarding works in the Civic Art Collection.

PROFESSIONAL DEVELOPMENT

Senior Registrar represented SFAC at the American Institute for Conservation Annual Meeting 2026 in Montreal, Quebec, Canada presenting on “A Final home for Whales – Collaborative Conservation and Seismic Upgrade of a Public Artwork”.

Looking Forward...

- Strategic Plan
- New public art and conservation projects
- Shaping Legacy next steps

Thank you to our Amazing Team!



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Senior Program
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