



San Francisco Arts Commission Visual Arts Committee Meeting

February 18, 2026

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

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

Land Acknowledgement

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



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

Item 2: General Public Comment⁴

Discussion

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

Public Comment⁵

Item 2: General Public Comment

Item 3: Consent Calendar

Discussion and Possible Action

Presentation Time: Approximately 3 minutes

***Please see Agenda to review the 1 motion on the consent calendar.*

Public Comment

Item 3: Consent Calendar

Item 3: Consent Calendar

Action

Motion to approve the consent calendar items.

Item 4: Temporary Public Art

Discussion

Presenter: Program Associate Paris Cotz

Presentation Time: Approximately 5 minutes

Discussion and review of SFAC Temporary Public Art Guidelines.

Temporary Art Updates + Refresher

- Types of Projects that Require Approval
- Updated Guidelines
- Approval Criteria
- Review Process Refresher

Types of Projects that Require Approval

- Temporary art installed on City property
- Temporary art funded in whole or in part by City funds (regardless of its proposed location)
- This can be either/or
- Either 3D (sculpture, installation) or 2D (painting, mural)
- This includes proposals initiated or funded by other City departments, or by outside sponsors, such as individual artists, organizations, or commercial enterprises
- These projects are distinct from SFAC-initiated temporary projects

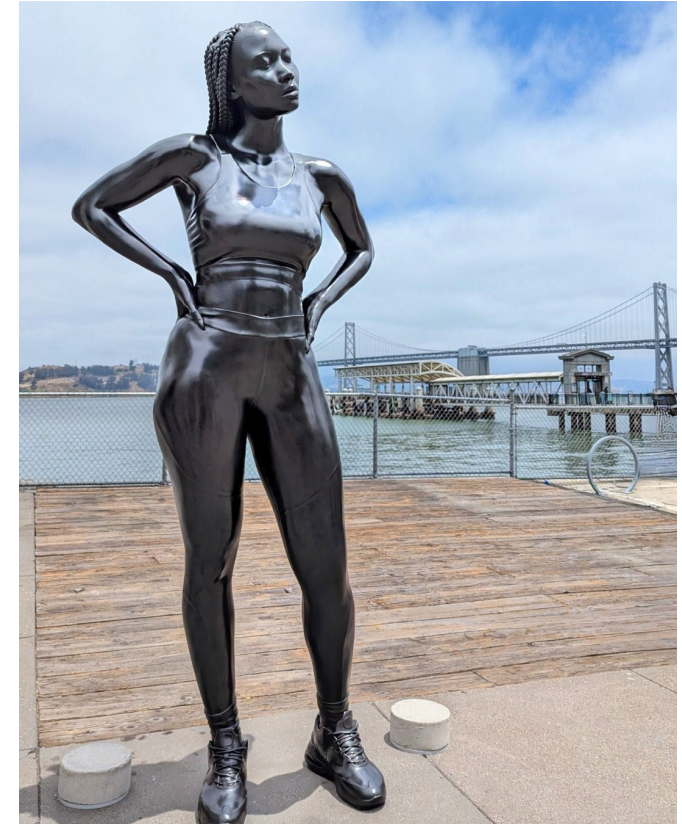
Examples of SFAC Temporary Projects: Patricia's Green, Civic Center, Public Art Trust



Oleg Lobyskin, *Talking Heads*, 2025
Patricia's Green



Zak Ove, *The Invisible Man and the Masque of Blackness*, 2018
Civic Center



Thomas J. Price, *As Sound Turns to Noise*, 2025
Embarcadero/The Port

Examples of Outside Temporary Projects



Katy Boynton, *Hearfullness*, 2025
Sponsor: Big Art Loop/Mid-Market Foundation



Cjay Roughgarden, Stephanie Shipman, and Jacquelyn Scott, *Naga*, 2024
Sponsor: Big Art Loop/Illuminate



mumu, *Sun Dome*, 2026
Sponsor: SOMA Pilipinas

Streamlined Process

- Revised submission format (fillable Google Form)
- Updated contacts for City property owners to facilitate review and site approval
- Provide examples of past presentations, community support letters, and a PDF version of the Google form, for easy reference
- Inform on structural engineering and ADA approvals but defer submittal to property owner

Temporary Art Intake Form

The Arts Commission must approve the temporary or permanent installation of any work of art on City and County of San Francisco (CCSF) property.

This includes proposals initiated or funded by other City departments, or by outside third party sponsors, such as individual artists, organizations or commercial enterprises. In considering approval, the Arts Commission must evaluate proposals within the context of its mission to promote a rich, diverse, and stimulating cultural environment for the city's residents, visitors and employees, and to enhance the city's image both nationally and internationally.

sfacpublicartandcollections@gmail.com [Switch account](#)

The name, email, and photo associated with your Google account will be recorded when you upload files and submit this form

* Indicates required question

SAMPLES AND EXAMPLES:

- [Temporary Public Art Proposal Form](#) (in PDF form, for reference)
- [Sample Presentation to Visual Art Committee, ex. 1](#)
- [Sample Presentation to Visual Art Committee, ex. 2](#)
- [Sample Presentation to Visual Art Committee, ex. 3](#)

TEMPORARY ART PRESENTATION CHECKLIST FOR VISUAL ARTS COMMITTEE

Please ensure that your presentation to Visual Arts Committee includes the following:

- How Your Project Fits the Criteria for Approval (listed above)
- Examples of Past Work / Artist Bio
- Brief Narrative Description of Proposed Project
- Scale Drawing or Model of Proposed Project
- Image of Proposed Site
- Rendering of Artwork in Proposed Site
- Materials and Methods
- Community Engagement
- Timeline
- Maintenance Plan

Other Updates to Guidelines

- Changes to time frame:
 - 1 year time limit on installation (new criteria)
 - If longer, requires justification and a status report from the project team of install/maintenance after one year
 - Installations less than 7 days may be approved by Director of Cultural Affairs and do not need to be calendared for approval
- Changes to community outreach:
 - In addition to three letters of community support,
 - also asking about their community outreach
 - Included a checklist in the submission form



Amanda Parer, *Intrude*, 2016
Civic Center

Other Updates to Guidelines

Community Engagement Checklist *

Please use this checklist to ensure that you have shared your proposed project with relevant constituents and community stakeholders. Please check all that apply.

How to identify Cultural District, Community Benefit District, and Supervisor's Office:

Enter in your project site address and check <https://sfplanninggis.org/pim/> to see what Cultural Districts (Zoning Information), Community Benefit Districts (Zoning Information), Supervisor's Office (Property).

How to Identify Local Arts Organizations and Cultural Centers:

If the project site is within 5 block radius of a Cultural Center, please include them in your community engagement. Please identify any visual arts organization within 5 block radius of the project site and include them in your community engagement.

We verify that we have reached out to the following:

☐ Cultural District

☐ Community Benefit District

☐ Local Arts Organizations

☐ Cultural Centers

☐ Supervisor's Office

☐ Other:

Approval Criteria

- Appropriate for a diverse audience.
- Compelling reason to site the exhibition on City property.
- Enhance the public's experience of the site.
- Expose the public to diverse artists and artistic styles.
- Align with City's values.
- Appropriate in scale, media and context.
- Demonstrated community support.
- Withstand outdoor conditions and be maintainable.
- Comply with building codes and ADA requirements.
- Must be feasible, with evidence of sponsor's ability.
- Must not interfere with normal site use.
- Cover all costs.



Zhang Huan, *Three Heads, Six Arms*, 2010
Civic Center

Commission's Approval Checklist

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

[Temporary Public Art Guidelines](#)

Public Comment

Item 4: Temporary Public Art

Item 4: Temporary Public Art

Discussion

Discussion and review of SFAC Temporary Public Art Guidelines.

Item 5: Big Art Loop: Embarcadero Plaza – Marco Cochrane

Discussion and Possible Action

Presenter: Program Associate Paris Cotz & Project Manager Annabelle Lee, Building 180

Presentation Time: Approximately 5 minutes

Discussion and possible action to amend RESOLUTION NO. 0303-25-028 to amend the duration of installation, to now read as: Motion to approve the temporary installation of a 48 ft. tall sculpture by Marco Cochrane, titled "R-Evolution," fabricated from steel rod and tubing with two layers of geodesic triangles and covered by stainless steel mesh, to be installed in Embarcadero Plaza from mid-March 2025 - October 9, 2026. The installation is sponsored by the Sijbrandij Foundation, pending final approval from the Recreation and Park Department.



R-EVOLUTION

EXTENSION 2026

📍 BUILDING 180

BIG
ARTloop



R-EVOLUTION AT EMBARCADERO PLAZA

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R-Evolution, a 45-foot illuminated sculpture by Marco Cochrane, debuted April 10 in San Francisco's Embarcadero Plaza.

Designed to symbolize feminine strength and visibility, the sculpture is part of a larger effort to revitalize public space and inspire civic connection.

UPDATED INSTALLATION TIMELINE

- Original install date: April 7th, 2025
- Unveiling: April 10th, 2025
- Original de-install date: April 7th, 2026
- Proposed new removal date October 5th, 2026, removed by October 9th (not to impact art vendors on weekend or Fleet Week)

The proposed extension maintains the existing footprint, orientation, and permitting conditions.



ART IS CONTROVERSIAL

“We come, writers, painters, sculptors, architects, passionate lovers of the beauty of Paris... to protest with all our strength, with all our indignation, in the name of French taste, against the erection... of this useless and monstrous Eiffel Tower.”

— *Artists’ Protest Letter*, published in *Le Temps*



“It’s a boondoggle. It’s just a big shiny thing that doesn’t belong there.”

— Chicago Sun-Times, early editorial criticism

“The public is confused and shocked. It is not art; it is propaganda.”

— Contemporary critics at the Spanish Pavilion

THE ARTIST, MARCO COCHRANE

.....



Photo by Michael Woolsey

Marco Cochrane was born to American artists in Venice, Italy, in 1962 and raised in Northern California during a period of intense cultural and political change. Growing up in this environment shaped his belief in balance, interconnectedness, and the responsibility of art to contribute meaningfully to the world. From an early age, he became deeply aware of the ways women’s bodies and identities are constrained and politicized, and he began to see feminine energy as essential to restoring balance in society.

Self-taught as a sculptor, Cochrane spent more than two decades working primarily in clay and bronze, creating figurative works of women who chose their own poses and expressions. His practice shifted in scale after attending Burning Man in 2007 and again in 2009, when he realized he could translate intimate, emotionally grounded figurative work into monumental form without losing its integrity—amplifying both its physical presence and its message.

R-evolution reflects this evolution in his practice and point of view. Modeled after Deja Solis, the sculpture expresses what it feels like to simply “be”—a whole person, calm and fully embodied. The inscription at its base, “THIS IS MY BODY,” written in twenty languages, serves as a universal declaration of personal autonomy. For Cochrane, the work is not about provocation, but about presence: a quiet, powerful assertion of dignity, balance, and humanity in the public realm.



LISTENING BEFORE EXTENDING

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As a public art agency, we are committed to understanding impact, use and reception of installed artworks. For the process, we reviewed year-long public engagement and conducted a hyper-local community survey to gauge feedback of R-Evolution at Embarcadero Plaza.



R-EVOLUTION AS A SYMBOLIC FOCAL POINT

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San Francisco Pride: Hundreds of thousands to over 1 million attendees annually across downtown parade and festival routes.

Walk for Life West Coast: Tens of thousands of participants and spectators during recent iterations in the downtown core.

25 Red Shoes: Community-based breast cancer awareness activity, including the 25 Red Shoes symbolic activation, over 150 in-person participants gathered beneath R-evolution at Embarcadero Plaza, using the site as a visible gathering and photo point for participants and supporters.

Pinkathon San Francisco: Community breast cancer awareness walk/run with hundreds of participants.

Gamma: Light Up the Sky: Large public audience drawn by a 1,000+ drone light show over the Bay and surrounding waterfront areas.

Super Bowl LX: Approximately 65,000–70,000 in-person attendees expected at the championship game, with many more visiting the Bay Area during the week of festivities.

Photo by Scott Hess

EMBRACED BY WOMEN: LOVED BY THE COMMUNITY

San Francisco resident Rebekah Edwards brought a group of youngsters from the nonprofit where she works to take in the new attraction. Edwards said she recently learned women are depicted in only 8% of statues in the United States.

She called this one “really amazing” and found it befitting of the city where it now stands after a [six-month run in Miami Beach](#). The Embarcadero Plaza exhibit is scheduled to past six months as well; there's a possible extension of the same length.



“San Francisco welcomes diversity and is on the forefront of change and also maybe accepting differences,” Edwards said. “She represents the power of women when we’re seeing a lot of negativity directed that way. It’s positive.”

“I think it’s beautiful and fun,” Allen said as she gazed at the artwork. “I really like that it’s lattice, lace-like, very airy. It doesn’t have a ponderous weight. It makes you feel like you’re lifted up.”

That was a popular opinion among the nearly dozen people, the majority of them female, who spoke to USA TODAY since the statue was unveiled April 10.



 **iwin_org and 4 others**
Original audio

 **iwin_org** Edited • 10w

Nov 25, 2025
Inspired by [@ElinaChauvet](#) — the visionary Mexican artist who originally created the Red Shoes project in 2009 and whose enduring vision has kept this movement alive around the world — and with her generous support, IWIN (Iranian Women in Network) issued a global call for Nov 25, 2025.

On Nov 25, 2025, over 1,000 red shoes filled San Francisco’s Embarcadero and more than 40 cities worldwide, becoming a shared voice against From artists to activists to universities and women’s shelters, communities across continents stood together.

From artists to activists, from universities to women's safe houses

622 19 38
November 26, 2025



Photo by Stephanie Cowan



Photo by Masaki Omori



LOCAL COMMUNITY SURVEY

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Our team conducted in-person, site-based community feedback took place directly at and around the sculpture location. Surveyed individuals included:

- Nearby local businesses
- Art vendors and site-adjacent workers
- Members of the public present in the immediate area

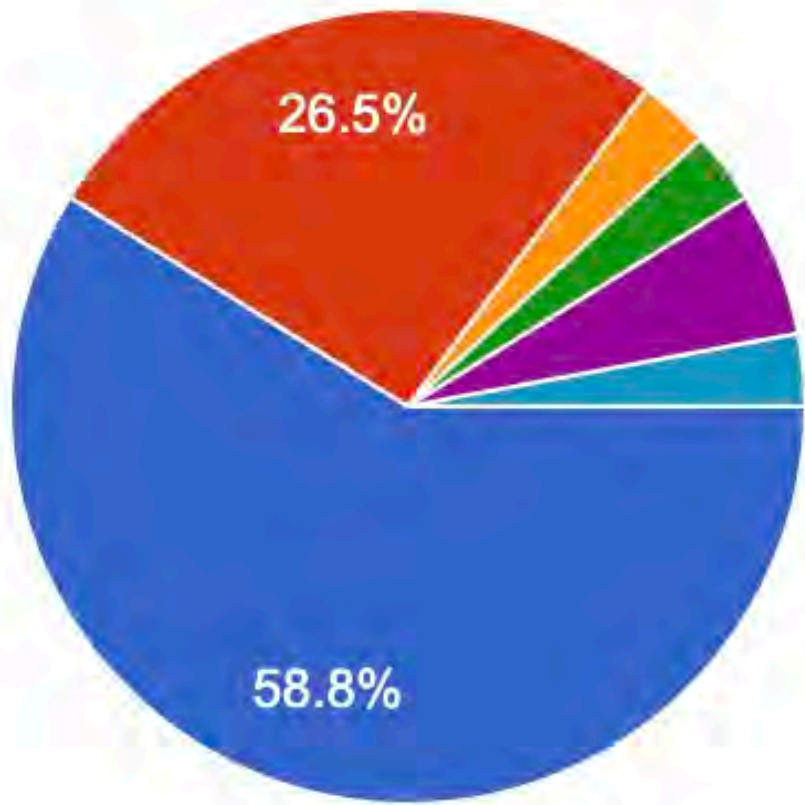
Feedback was gathered through direct conversation and a structured survey tool.

Fieldwork occurred over multiple site visits to capture a range of conditions and users.

To ensure accessibility, feedback was collected via QR code, in-person assistance, and real-time language translation when needed.

Based on your experience, how has R-Evolution affected Embarcadero Plaza?

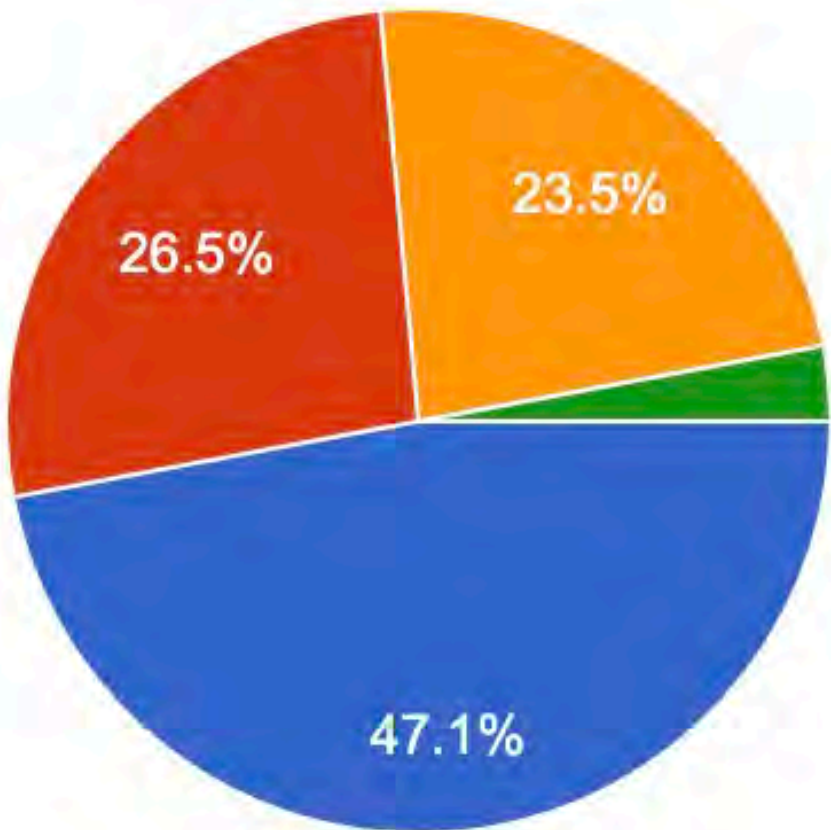
KEY SURVEY RESULTS



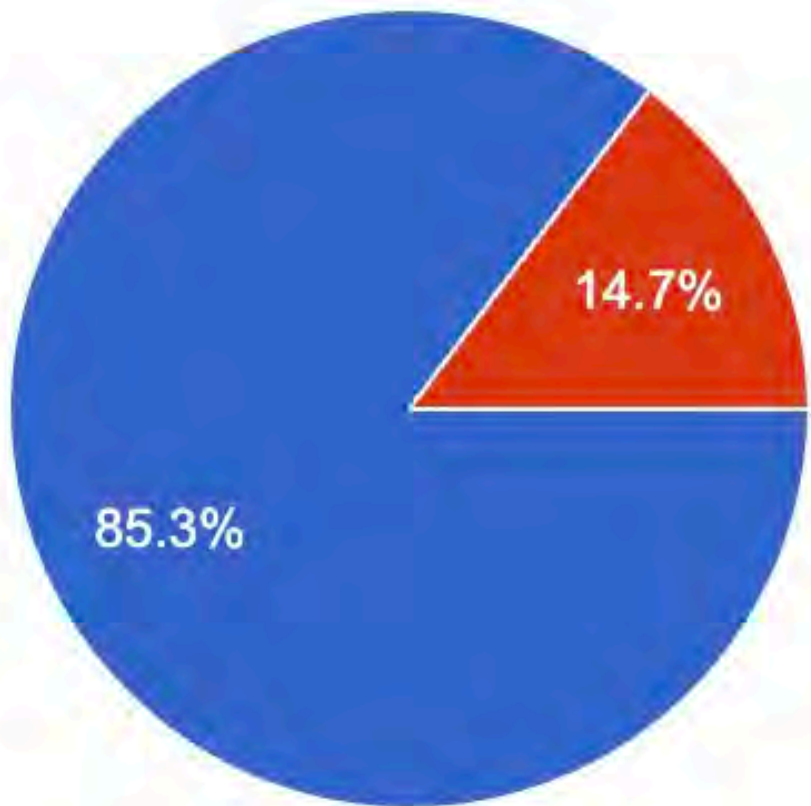
- Positively enhanced the space
- Increased interest or activity in the area
- Had little or no impact on my experience
- Made the space feel disrupted or harder to use
- Did not fit well with the character or scale of the plaza
- I think the piece is great it definitely has sparked more interest for tourists and individuals who come downtown

Would you support extending R-Evolution at Embarcadero Plaza for an additional six months (through October 2026)?

How frequently do you visit Embarcadero Plaza?



- Very frequently
- Somewhat frequently
- Occasionally
- Rarely
- Never



- Yes
- No
- Neutral / no strong opinion



BUILDING MOMENTUM FOR FUTURE ARTIST SUBMISSIONS

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- The installation of R-evolution has generated international attention and visibility, increasing awareness of San Francisco's commitment to large-scale public art.
- Since the sculpture's installation, Building 180 has seen a notable increase in artist inquiries and applications, indicating heightened interest from both local and international artists.
- Maintaining an active artwork at this site prior to the planned 2027 construction allows continued visibility and engagement during a period when installing a new work would be logistically challenging.
- Extending the current installation sustains momentum while encouraging artists to submit proposals for future opportunities, rather than pausing activity at the site.
- This installation is part of a broader initiative, with approximately 80 additional artworks planned, ensuring ongoing opportunities for many artists to present work across the city.



MAINTENANCE AND CONDITION STATUS

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- Current physical condition is excellent.
- Routine maintenance performed.
- Confirmation of no safety incidents.
- Confirmation of no major vandalism issues.
- Minor cosmetic marks are addressed immediately and logged.
- Ongoing monitoring will continue at the same cadence for the duration of the extension.



WHY EXTEND R-EVOLUTION?

- Sustained public visibility and engagement: The installation continues to attract consistent public interaction and remains highly visible within a well-used civic space.
- Ongoing relevance to site and community: The work remains compatible with the character, scale, and daily use of Embarcadero Plaza, as reflected in community feedback and observed use.
- No additional impacts introduced: The proposed extension maintains the existing footprint, operations, and conditions, without introducing new infrastructure, programming, or site impacts.
- Demonstrated stability and safety: The sculpture has performed as intended, with no safety incidents and routine maintenance confirming its continued good condition.

EXTENSION REQUEST SUMMARY

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- The installation remains in good to excellent condition, with no safety issues observed.
- Community feedback collected on site indicates overall positive response and support for a six-month extension.
- The installation continues to provide ongoing public benefit through daily visibility and use of the plaza.
- No additional impacts are introduced by the proposed extension.
- The maintenance and stewardship plan is active and effective, with routine monitoring in place.



Photo by Phil Spitler

THANK YOU!

 BUILDING 180

BIG
ART *loop*

Public Comment

Item 5: Big Art Loop: Embarcadero Plaza - Marco Cochrane

Item 5: Big Art Loop: Embarcadero Plaza – Marco Cochrane

Action

Motion to amend RESOLUTION NO. 0303-25-028 to amend the duration of installation, to now read as: Motion to approve the temporary installation of a 48 ft. tall sculpture by Marco Cochrane, titled "R-Evolution," fabricated from steel rod and tubing with two layers of geodesic triangles and covered by stainless steel mesh, to be installed in Embarcadero Plaza from mid-March 2025 - October 9, 2026. The installation is sponsored by the Sijbrandij Foundation, pending final approval from the Recreation and Park Department.

Item 6: Geneva Car Barn Temporary Mural Project

Discussion and Possible Action

Presenter: Project Manager Craig Corpora

Presentation Time: Approximately 5 minutes

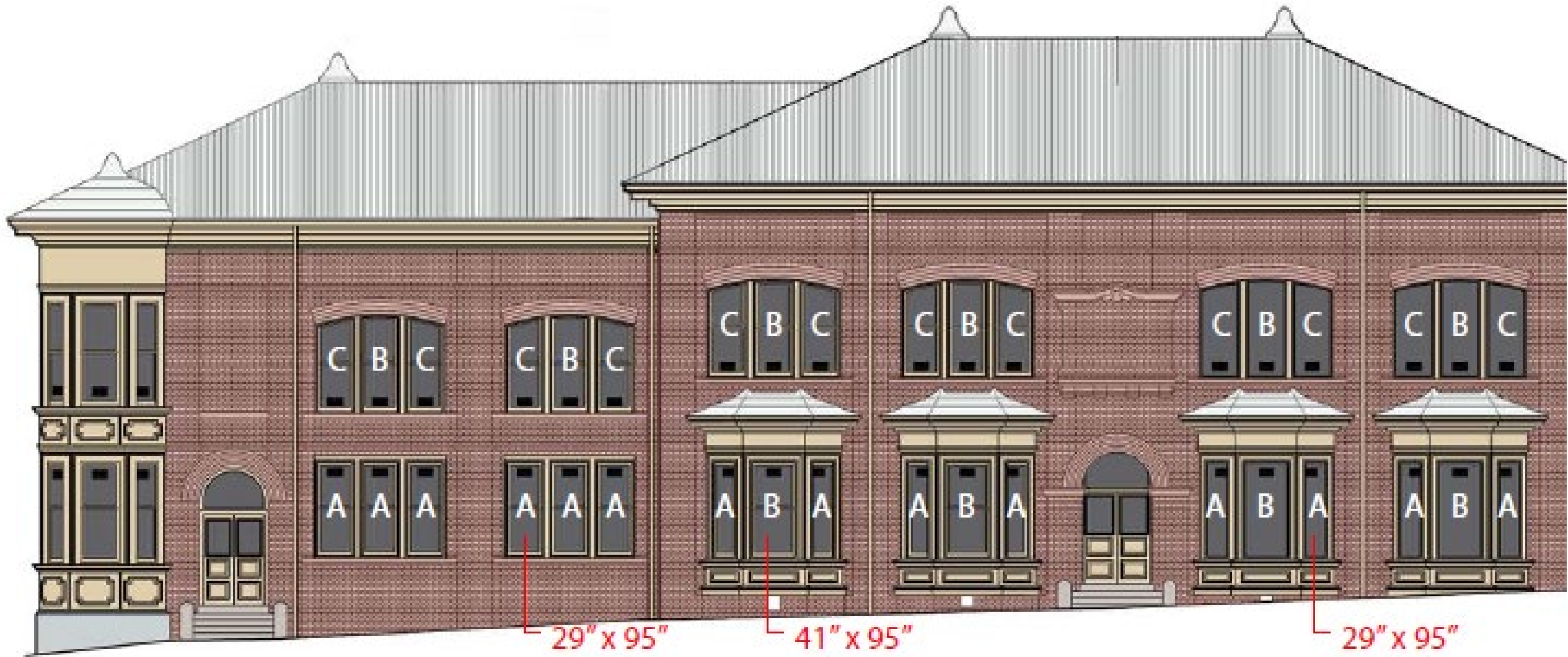
Discussion and possible action to approve the Project Plan for the Geneva Car Barn Temporary Mural Public Art Project.



GENEVA CAR BARN TEMPORARY MURAL PROJECT PLAN









PROJECT GOALS

- Honor the historic and cultural significance of the Geneva Car Barn.
- Establish the site as an art and culture center and youth arts educational hub.
- Develop the artwork through a series of community engagement activities with local community members and organizations, informing both the design and implementation.
- Provide a community benefit by supporting artist(s) with a meaningful connection to the Excelsior/Outer Mission/OMI neighborhoods.



Geneva Car Barn Temporary Mural Project Budget

Total Art Enrichment: \$130,000

- **Artist Contract: \$20,000**, *inclusive of all artist's fees, as well as associated expenses for design, community engagement activities, and consultation during fabrication and installation.*
- **Implementation Allocation: \$70,000**, *inclusive of fabrication, installation, maintenance, and deinstallation will be managed by SFAC under separate contract.*

ARTIST RECRUITMENT APPROACH AND ELIGIBILITY

- Arts Commission staff will post a Request for Qualifications (RFQ) which is open to professional practicing artists, who reside in the United States.
- Recruitment will focus on artists whose practices align to the specific goals of the project. Artists will be asked to address their artistic focus, previous experience collaborating with project partners in the development and implementation of previous artwork design(s), and their meaningful connection to the neighborhood.

ARTIST SELECTION PROCESS

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

COMMUNITY INVOLVEMENT

- SFAC staff presented an overview of the public art project to community groups.
- A community representative will serve on the Geneva Car Barn Temporary Mural Project Artist Review Panel.
- Selected artist will conduct a series of community engagement activities, which will inform the final design.
- All review panels, Visual Arts Committee (VAC), and Commission meetings are open to the public.





TIMELINE (Subject to change)

| | |
|-----------------------------|------------------------|
| Project Plan Approval (VAC) | February 18, 2026 |
| RFQ Issued | February 20, 2026 |
| Qual Panel Orientation | Week of March 30, 2026 |
| RFQ Deadline | April 6, 2026 |
| Qual Panel Results | Week of April 27, 2026 |
| Artist Review Panel | Week of May 4, 2026 |
| Artist Review Panel Results | Week of May 18, 2026 |
| VAC Approval | May 20, 2026 |
| Arts Commission Approval | June 1, 2026 |
| Artist Under Contract | August 2026 |



THANK YOU

Public Comment

Item 6: Geneva Car Barn Temporary Mural Project

Item 6: Geneva Car Barn Temporary Mural Project

Action

Motion to approve the Project Plan for the Geneva Car Barn Temporary Mural Public Art Project.

Item 7: Central Subway Chinatown-Rose Pak Station – Tomie Arai

Discussion and Possible Action

Presenter: Project Manager Arianne G. Davidian

Presentation Time: Approximately 7 minutes

Discussion and possible action to approve as installed the completed artwork, "Arrival," 2025, by Tomie Arai for the Central Subway Chinatown-Rose Pak Station Public Art Project at 943 Stockton Street. The artwork is architectural glass, approximately 726 sq. ft. installed along three walls of the street-level parapet, and approximately 548 sq. ft. installed on the North and South walls of the platform level.

CENTRAL SUBWAY
CHINATOWN-ROSE PAK STATION
PUBLIC ART PROGRAM

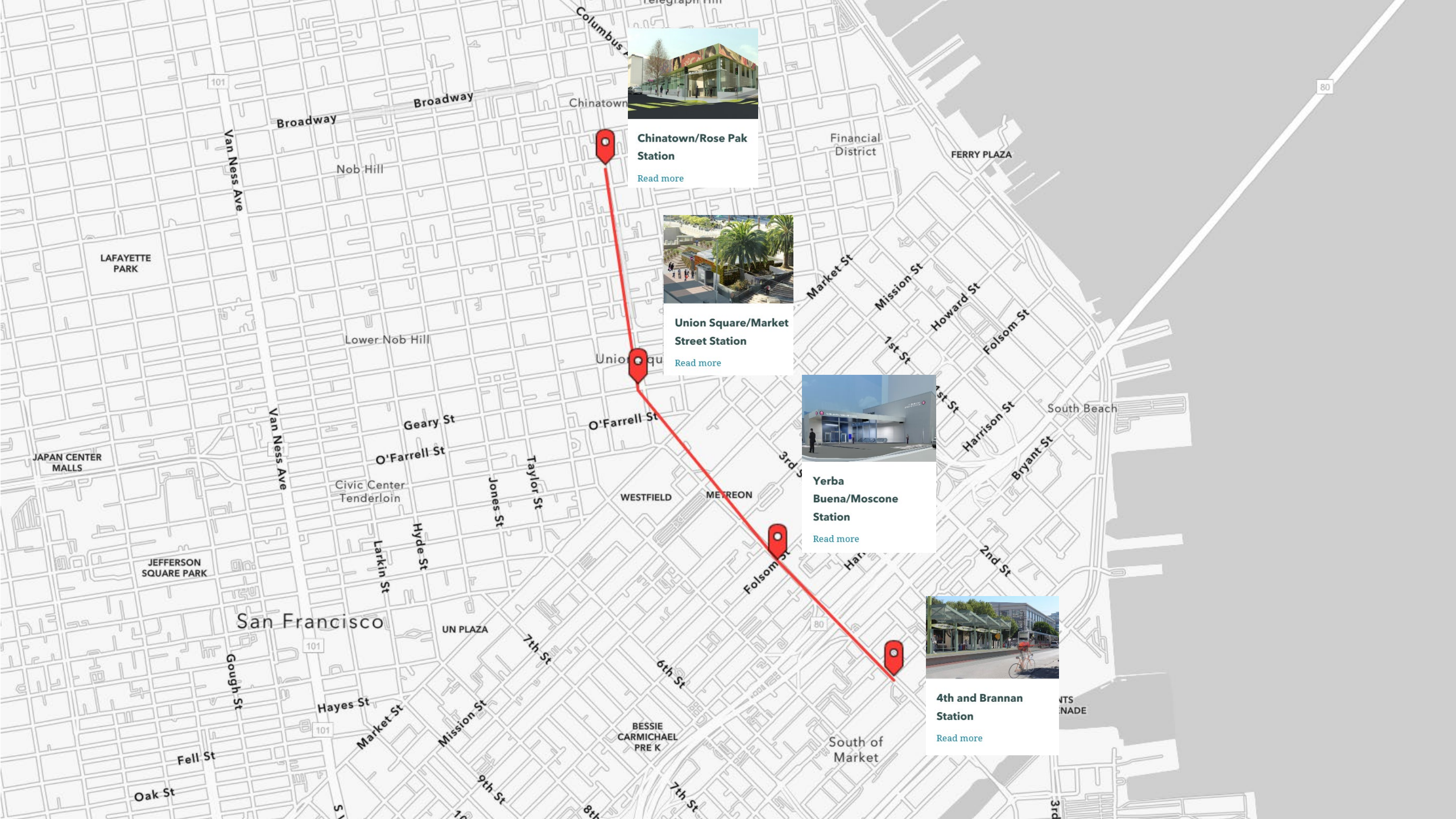
TOMIE ARAI, *ARRIVAL*, 2025
新井富江, 《到來》, 2025

AS INSTALLED

SFAC VISUAL ARTS COMMITTEE

February 18, 2026





Chinatown/Rose Pak Station
[Read more](#)



Union Square/Market Street Station
[Read more](#)



Yerba Buena/Moscone Station
[Read more](#)



4th and Brannan Station
[Read more](#)





Yumei Hou, *Yangge: Dance of the Bride* (left) and *Dance of the New Year* (right), 2022. SFMTA Central Subway Chinatown-Rose Pak Station. Photo Credit Ethan Kaplan Photography



Clare Rojas, *A Sense of Community*, 2022. SFMTA Central Subway Chinatown-Rose Pak Station.
Photo Credit Ethan Kaplan Photography



Meet the Artist

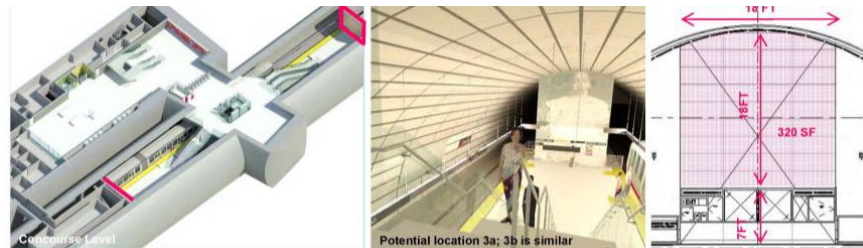
Central Subway Chinatown Station

August 7, 2014 at 4 pm

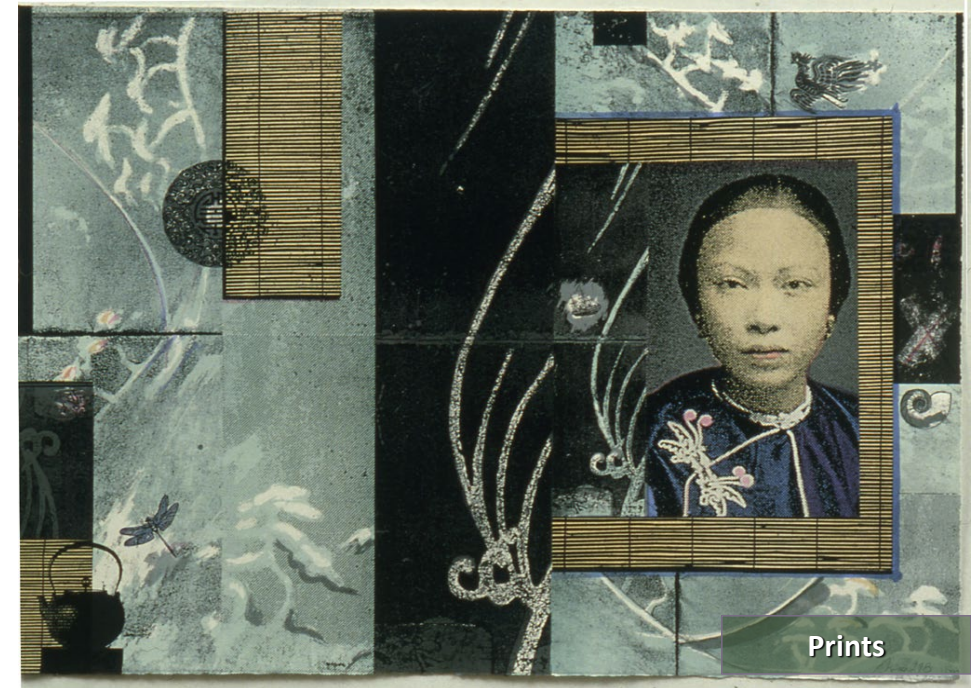
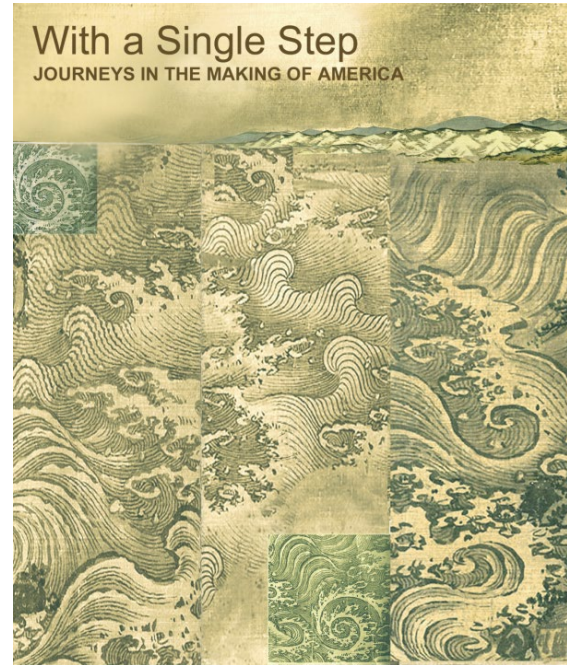
與藝術家會談

中央地鐵華埠站

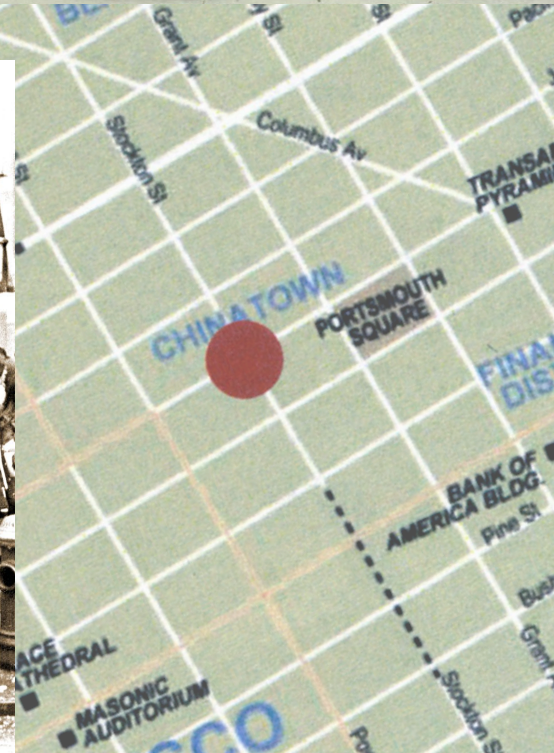
2014年8月7日，下午4時



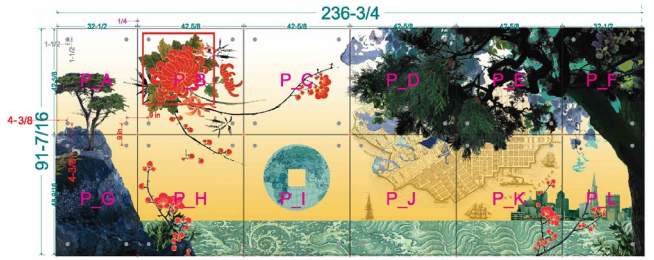
- Architectural finish is panels of Neoparies or similar glass material
- Panels may be substituted with another material if attachment system is coordinated



Prints



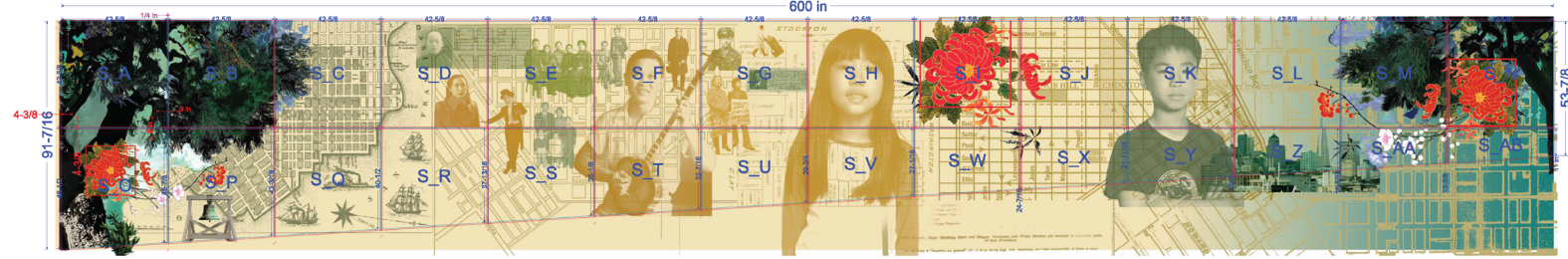
PLAZA ST.
236-3/4



Moon Shadow Glass
37350 Ruben Lane
Sandy, Oregon 97055
503.668.6184

TITLE: BP PERAPET - PLAZA STREET
LAYOUT BY: Kira Iverson / Creative Director
DATE: 12/1/12
VERSION # 1001 V1.1
NOTES: All holes are 1-1/2" and all hole placements are 4-00" from edges to center of holes

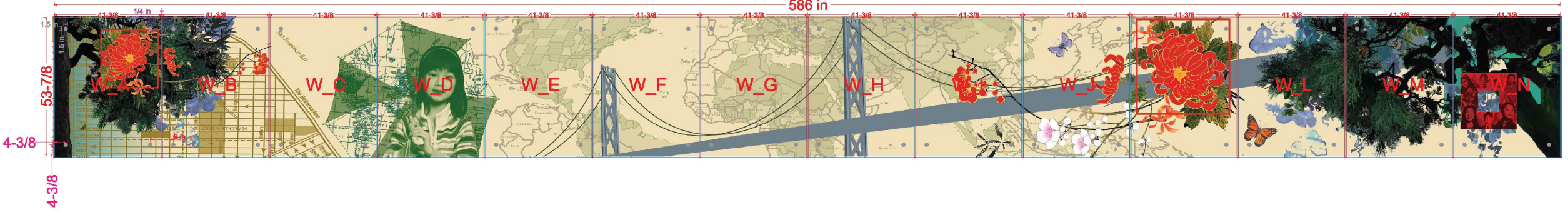
STOCKTON ST.
600 in



Moon Shadow Glass
37350 Ruben Lane
Sandy, Oregon 97055
503.668.6184

TITLE: BP PERAPET - STOCKTON STREET
LAYOUT BY: Kira Iverson / Creative Director
DATE: 12/1/12
VERSION # 1001 V1.1
NOTES: All holes are 1-1/2" and all hole placements are 4-00" from edges to center of holes

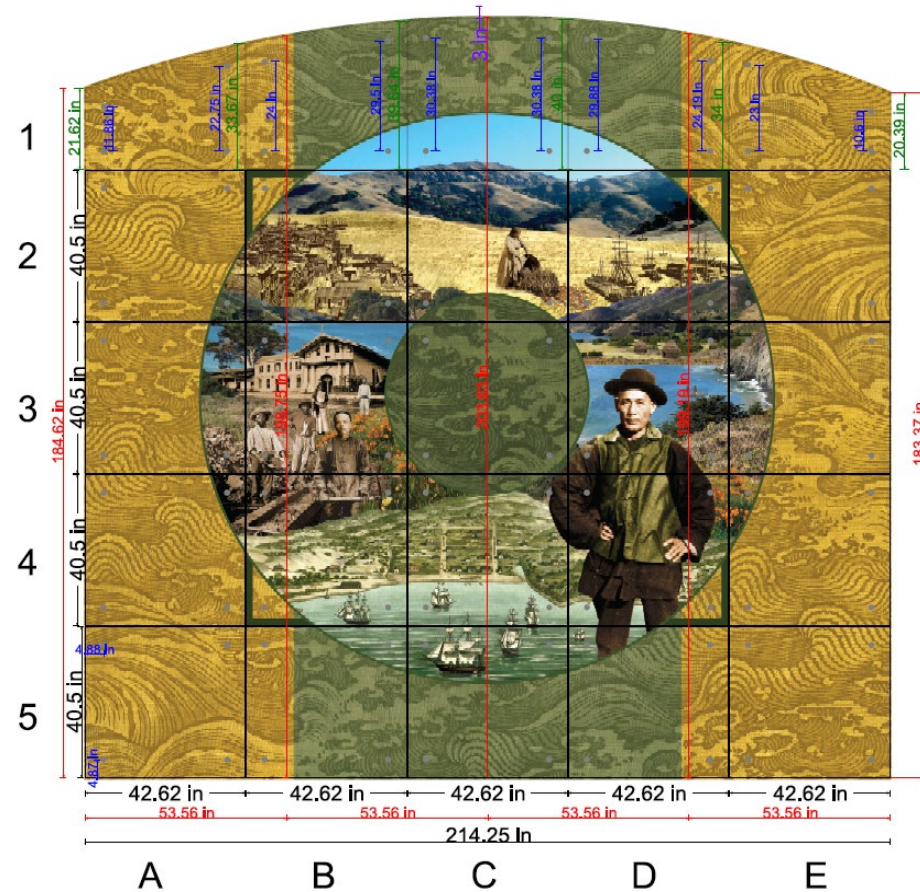
WASHINGTON ST.
586 in



Moon Shadow Glass
37350 Ruben Lane
Sandy, Oregon 97055
503.668.6184

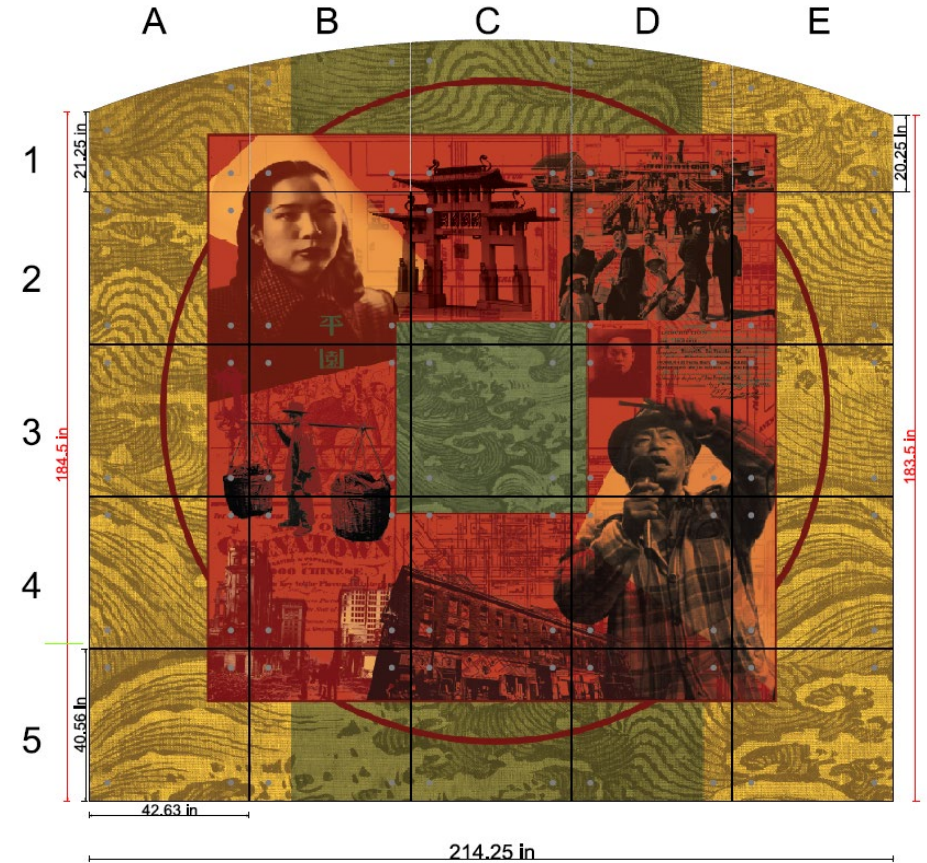
TITLE: BP PERAPET - WASHINGTON STREET
LAYOUT BY: Kira Iverson / Creative Director
DATE: 12/1/12
VERSION # 1001 V1.1
NOTES: All holes are 1-1/2" and all hole placements are 4-00" from edges to center of holes

NORTH WALL



| | | |
|--|---|--|
| | TITLE: NP TUNNEL NORTH WALL GLASS LAYOUT | |
| | LAYOUT BY: Alex Fierke / Creative Director | DATE: 6/16/2022 |
| | VERSION # 001-01.0 | NOTES: ADJUST GLASS DIMENSIONS AND FOOT TO GLASS SPOTS |
| | 37300 Ruben Lane Sandy, Oregon 97055 503.666.6184 | |

SOUTH WALL



| | | |
|--|---|--|
| | TITLE: SP TUNNEL SOUTH WALL GLASS LAYOUT | |
| | LAYOUT BY: Alex Fierke / Creative Director | DATE: 6/16/2022 |
| | VERSION # 001-01.0 | NOTES: ADJUST GLASS DIMENSIONS AND FOOT TO GLASS SPOTS |
| | 37300 Ruben Lane Sandy, Oregon 97055 503.666.6184 | |



NO RIGHT TURN
ON RED

SCHOOL

白蘭站
華埠

Chinatown - Rose Pak 華埠-白蘭站



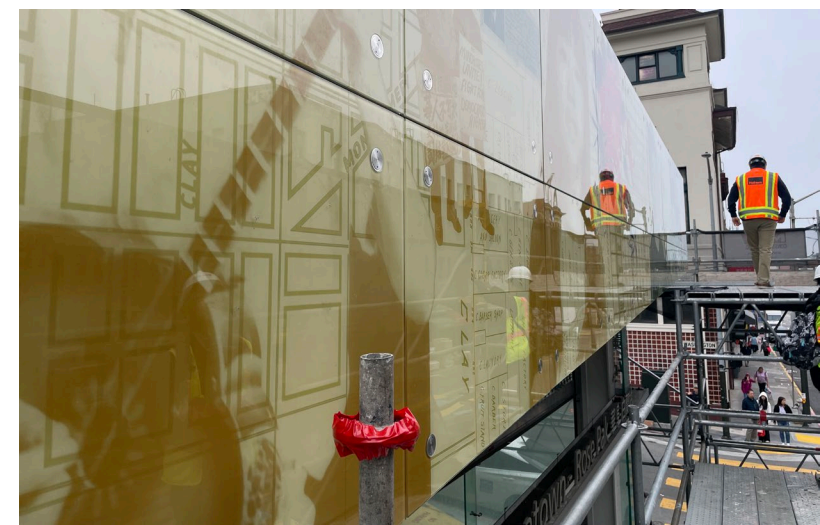
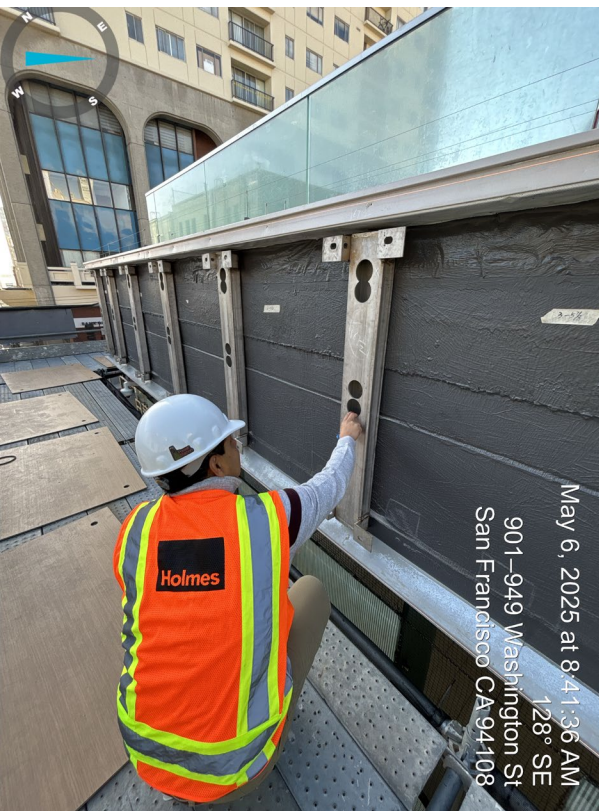


Chinatown - Rose Pak 華埠-白蘭站

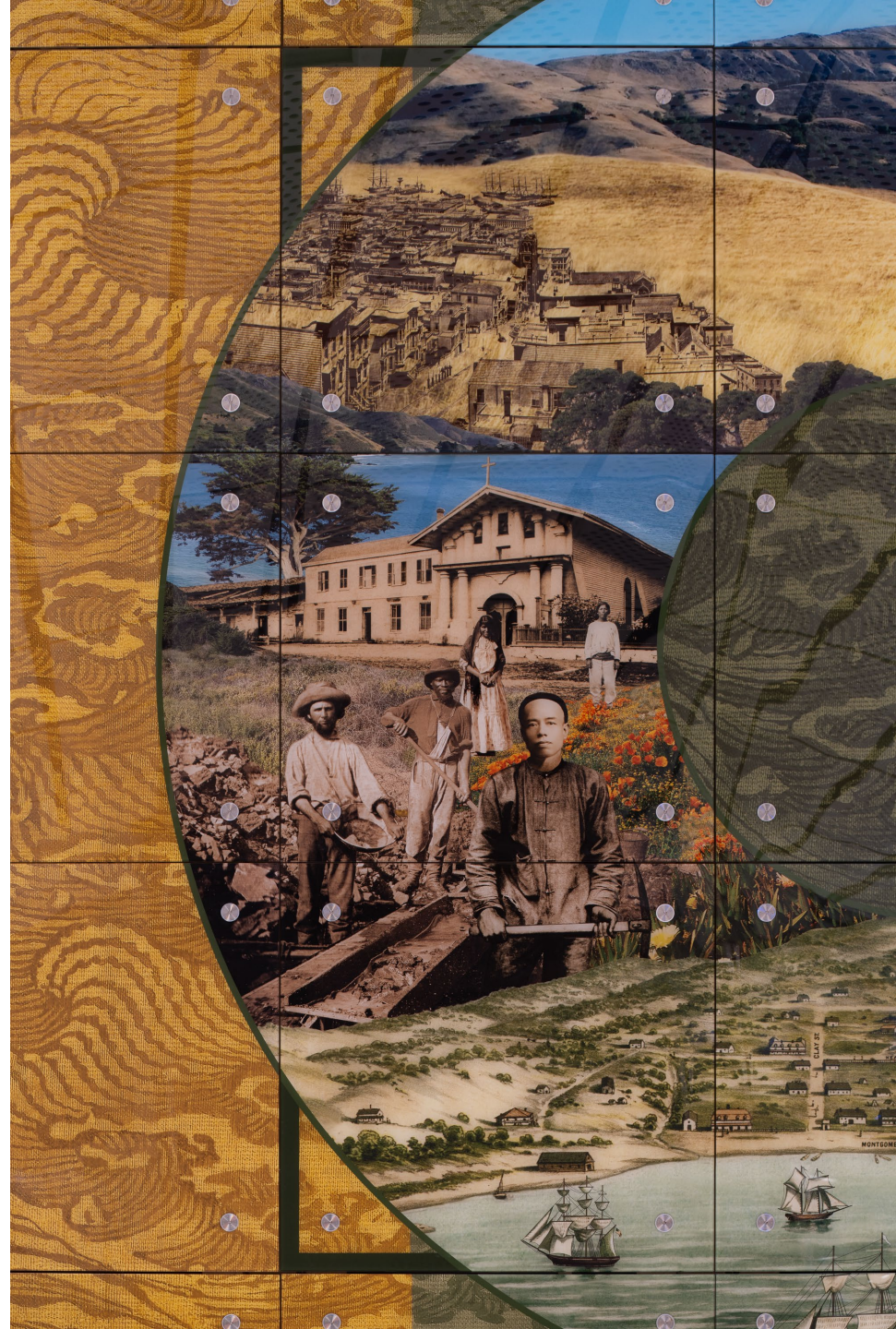
Fare Prices as of July 1, 2025

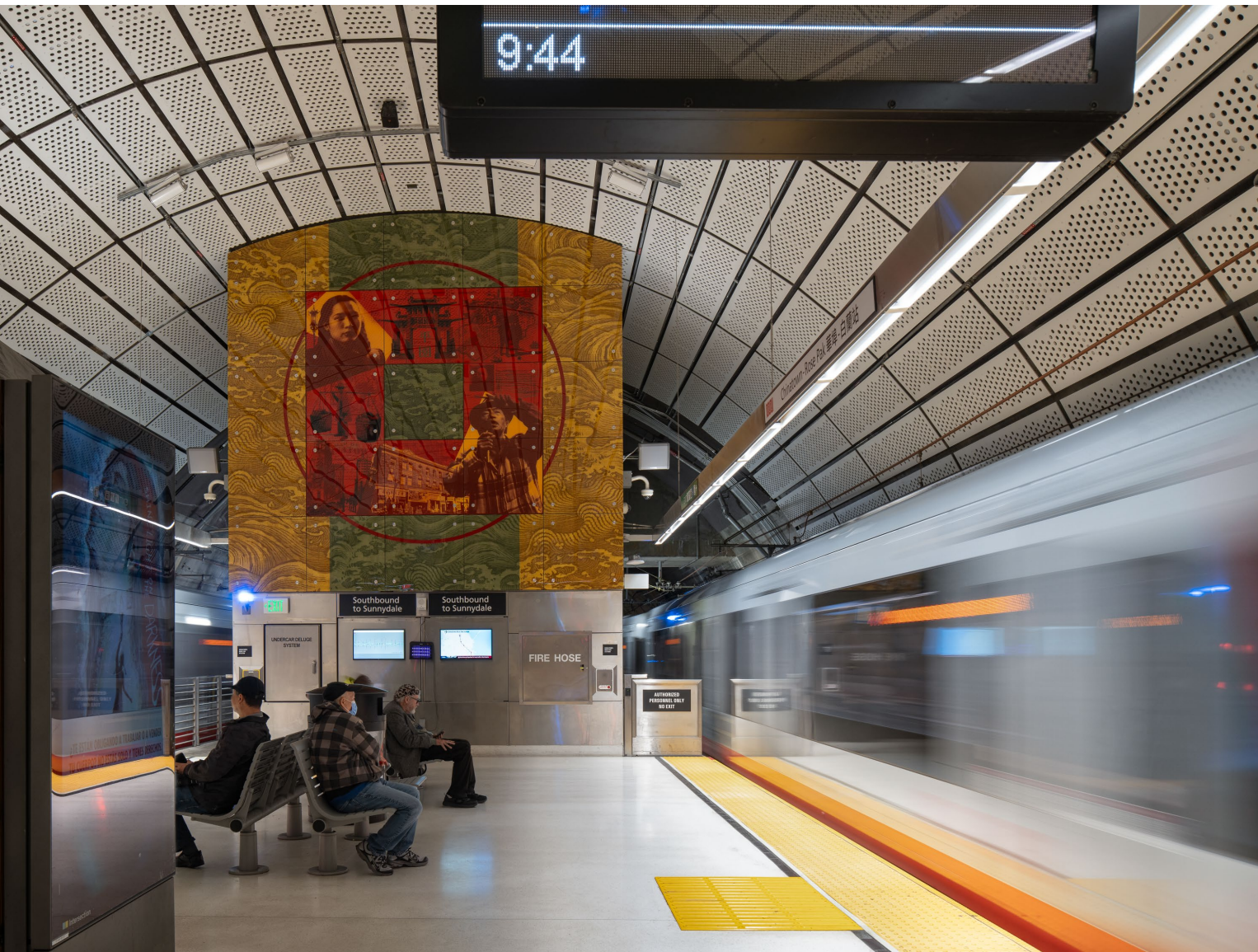
| From | To | Fare |
|------|----|---------|
| 1 | 2 | \$2.00 |
| 1 | 3 | \$3.00 |
| 1 | 4 | \$4.00 |
| 1 | 5 | \$5.00 |
| 1 | 6 | \$6.00 |
| 1 | 7 | \$7.00 |
| 1 | 8 | \$8.00 |
| 1 | 9 | \$9.00 |
| 1 | 10 | \$10.00 |
| 1 | 11 | \$11.00 |
| 1 | 12 | \$12.00 |
| 1 | 13 | \$13.00 |
| 1 | 14 | \$14.00 |
| 1 | 15 | \$15.00 |
| 1 | 16 | \$16.00 |
| 1 | 17 | \$17.00 |
| 1 | 18 | \$18.00 |
| 1 | 19 | \$19.00 |
| 1 | 20 | \$20.00 |















THANK YOU!

Tomie Arai
 Chinatown community
 + image lenders
 Mary Chou
 SFMTA + SFPW
 Moon Shadow Glass
 Holmes / Winder-Gibson
 DLR Group
 Svala Construction
 Glazzen
 MIK Construction
 Progress Glass
 Magnolia Editions



Public Comment

**Item 7: Central Subway Chinatown-Rose Pak Station –
Tomie Arai**

Item 7: Central Subway Chinatown-Rose Pak Station – Tomie Arai

Action

Motion to approve as installed the completed artwork, "Arrival," 2025, by Tomie Arai for the Central Subway Chinatown-Rose Pak Station Public Art Project at 943 Stockton Street. The artwork is architectural glass, approximately 726 sq. ft. installed along three walls of the street-level parapet, and approximately 548 sq. ft. installed on the North and South walls of the platform level.

Item 8: 2026 Art on Market Street Poster Series

Discussion and Possible Action

Presenter: Program Associate Paris Cotz

Presentation Time: Approximately 5 minutes

Discussion and possible action to approve the 10 final designs by Colin Kimzey for the 2026 Art on Market Street Poster Series.

**2026 ART ON
MARKET STREET
POSTER SERIES**

2026 Art on Market Poster Series Public Art Project

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



Here Signifies, 2016, screen print



COLIN KIMZEY



Pessimism of the Intellect, Optimism of the Will, 2022, inkjet print

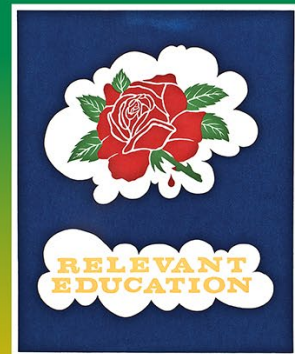
Dreaming People's History: Third World Liberation Front



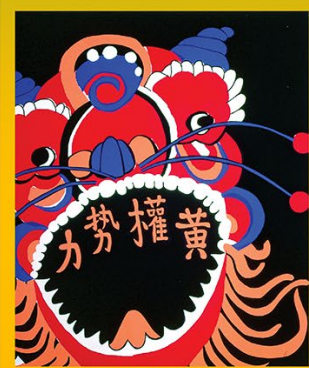
ALL POWER TO THE STUDENT REVOLT!

Asians in the US, like other people of color, did not have easy access to their history. They would have to fight for it. In fact, it required the country's longest ever student strike to establish the first School of Ethnic Studies, right here in San Francisco.

Three converging movements inspired San Francisco State College students of color to dream of their own people's histories: the Civil Rights Movement, the national liberation movements of the colonized world, and the global student movement of 1968.



Saichi Kawahara, 1968-69



Red Guard, 1968

State's Black Student Union initiated the strike in November 1968 after a year of fruitlessly negotiating for a Black studies department. It was immediately joined by the Third World Liberation Front, a multiracial coalition formed in the spring. The name of this new organization identified it with freedom struggles across Latin America, Africa, and Asia (most notably Vietnam). *Tricontinental Magazine*, published in Cuba, promoted the idea of the Third World as a revolutionary political project with vivid silkscreen posters tucked into each issue.

Silkscreen was also the emblematic art form of the other student movements that rocked the year 1968. According to Rupert García, TWLF liaison to the art department, a faculty member who had been in Paris during the famous May events recounted the silkscreen workshops that illustrated the slogans of the French student and worker uprisings. In October, México City students printed posters protesting the Olympics. The working class commuter college on the foggy edge of San Francisco was the next to start a poster brigade.

In addition to denouncing the school administration and the brutal police repression of the strike, the SF State workshop articulated a budding Third World identity. García created posters depicting Che Guevara and Emiliano Zapata; posters in Chinese declared "Yellow Power" and "China Will Be Strong" with images of dragons.

Ultimately, the central tenet of ethnic studies was to serve the people. After the victory of the strike, the students took silkscreen into their communities. García went on to cofound Galería de la Raza in the Mission; one of its first exhibitions included Cuban silkscreen posters of Vietnam. In Chinatown, poster brigade participants Jim Dong and Mike Chin cofounded Kearny Street Workshop, today the longest running Asian American interdisciplinary arts organization in existence.



Images courtesy of the San Francisco State University archives



Red Guard, 1968

Dreaming
People's
History:
CARP



sfac 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: CARP
© Colin Choy Kimzey 2026



Chester Hideo Yoshida, 1982

Scouring libraries and used book stores for Asian last names, CARP turned up a trove of all but forgotten works, which they anthologized in 1975's *Aiiieeeee! An Anthology of Asian-American Writers*: Carlos Bulosan's 1943 *America is in the Heart*; Toshio Mori's 1949 *Yokohama, California*; Diana Chang's 1956 *The Frontiers of Love*; Louis Chu's 1961 *Eat a Bowl of Tea*; and CARP's prized find, *No-No Boy*, John Okada's 1957 novel about a Japanese American war resister.

Chan came across *No-No Boy* in a used book store in Japantown in 1970 and bought it for fifty cents. CARP republished the book when no one else would, with Wong selling copies out of the trunk of his yellow Mustang and mailing out orders himself. Okada's book had been rejected by his community when he died in 1971 (just months before CARP could track him down); at the height of the Asian American Movement, the 1976 CARP edition sold out before it even went to print. The University of Washington, which had rebuffed CARP at first, took notice. Today *No-No Boy* is recognized as the first Japanese American novel, and UW has reprinted many of the works CARP brought back to light in *Aiiieeeee!*



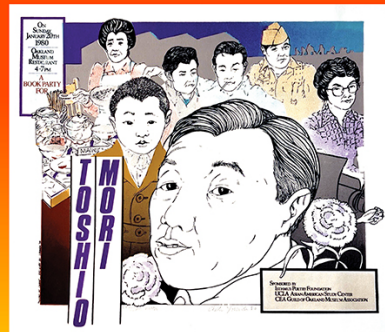
Artist Unknown, 1975

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

WE ARE NOT
NEW HERE

Images courtesy
of the Kearny Street
Workshop archives
and Nancy Wong

The Third World Liberation Front won a College of Ethnic Studies at SF State in 1969, but teachers like Jeffery Paul Chan, founding member of the College and its Asian American Studies Department, had little available material for their first classes. Chan, playwright Frank Chin, creative writing graduate student Shawn Hsu Wong, and poet Lawson Fusao Inada formed the Combined Asian-American Resources Project, or CARP, to uncover as many writings by Asian Americans as possible.



Chester Hideo Yoshida, 1980

CARP held the first Asian American Writers Conference in 1975, while Chan taught the resurrected literature of Asian America to the alumni of the Third World Liberation Front. His students went on to make their own contributions to the literature, art, and activism of the Asian American Movement.

Español
中文
Filipino



Dreaming People's History: CARP
© Colin Choy Kimzey 2026

Dreaming People's History: Manilatown Manongs
© Colin Choy Kimzey 2026

Dreaming
People's
History:
Angel
Island



THE FIRST ASIAN AMERICAN
WRITERS WORKSHOP

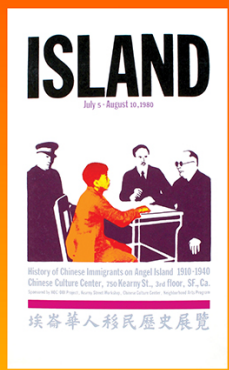
Images courtesy
of the Kearny Street
Workshop archives



Laurie J. Chan, 1975

entry or deporting them. During their imprisonment, the detainees wrote poetry about the voyage to America, their longing for home, and their treatment on the island, keenly aware that they were experiencing racial discrimination.

Poet Genny Lim, together with historians Him Mark Lai and Judy Yung, began a project (HOC DOI—History of Chinese Detained on Island) to collect, translate, and publicize the poems. They invited photographer Crystal K.D. Huie to take pictures of the carvings and other members of Kearny Street Workshop to make wall rubbings.

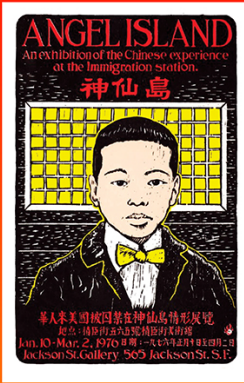


Zand Gee, 1980

WAS A
DETENTION CENTER

Asian Americans dreaming people's history found an unexpected resource in 1970: Angel Island in San Francisco Bay. The island had been converted to a state park and the old immigration station on it slated for demolition when Park Ranger Alexander Weiss discovered Chinese calligraphy carved into the walls under the paint. Unable to read the writing or convince his superiors it mattered, he reached out to George Araki, his biology professor at SF State, who had the walls photographed; the engravings were determined to be poems written by detainees held at the immigration station during the Chinese Exclusion Act.

US immigration authorities singled out Chinese migrants for medical examinations, interrogations, and long periods of confinement on the isolated island before ultimately allowing them



Leland Wong, 1976

KSW mounted an exhibition of the Chinese experience at the immigration station in 1976, showing the wall rubbings and Huie's photographs alongside their own silkscreen posters and sculptures. It inspired members of the Chinatown community to break their silence about their own time in detention. Lim, Lai, and Yung published their interviews alongside 135 translated poems in the first edition of *Island: Poetry and History of Chinese Immigrants on Angel Island, 1910-1940* in 1980.

Español
中文
Filipino

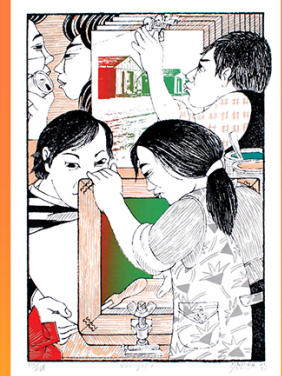


Dreaming
People's
History:
Internment



WE ARE THE
CHILDREN

Images courtesy of
the Kearny Street
Workshop archives



Chester Hideo Yoshida, 1981

In 1969, on the heels of the Third World Liberation Front strikes and the historic Southern California pilgrimage to Manzanar concentration camp, Bay Area Japanese Americans trekked to Tule Lake. Of the over 125,000 people of Japanese ancestry the US incarcerated during World War II, Tule Lake Segregation Center on California's northern border was where the government sent the dissidents, draft resisters, and "no-no boys"—those who answered "no-no" to the loyalty questionnaire asking young men to enlist in the army and swear allegiance to their incarcerator.



Wes Senzaki, 1974

If internment planted a deep shame within the Nisei (the second generation of Japanese Americans) around not only the camp experience but their heritage altogether, the stigma of Tule Lake was unspeakable. The Sansei, their children, began the pilgrimages to recover their people's history from the culture of silence and official propaganda, eventually bringing along Nisei pilgrims like Western Addition librarian and no-no boy Hiroshi Kashiwagi. On the bus ride to his onetime prison, Kashiwagi was inspired to write "A Meeting at Tule Lake" about the next generation of radicals rediscovering the site of his own idealistic youth.



Wes Senzaki, 1973

He read his poems at every subsequent pilgrimage, becoming known as the Poet Laureate of Tule Lake.

Alongside teach-ins and community forums, poems sowed the seeds for a full-blown movement for redress and reparations. Sansei poets Janice Mirikitani and Lawson Fusao Inada wrote about their childhood experiences at the Rohwer and Jerome camps, respectively, and edited major works featuring voices from camp. Inada republished Toshio Mori, author of *Yokohama, California*, in *Aiiieeeee! An Anthology of Asian-American Writers*; Mirikitani edited *Ayumi: A Japanese American Anthology*, published in 1980. In addition to writing and art by Yonsei (fourth generation), Sansei, and Nisei, Ayumi unearthed and translated work by the Issei, the first generation of Japanese immigrants to America, finally repairing a continuity broken by the concentration camps.



OF THE
CONCENTRATION CAMP

Project Schedule

- **Adrian Arias**
 - January – March 2026
- **Colin Choy Kimzey**
 - April – June 2026
- **Vida Kuang**
 - July – September 2026
- **Amir Khadar**
 - October – December 2026

Public Comment

Item 8: 2026 Art on Market Street Poster Series

Item 8: 2026 Art on Market Street Poster Series

Action

Motion to approve the 10 final designs by Colin Kimzey for the 2026 Art on Market Street Poster Series.

Item 9: 2027 Art on Market Street Poster Series

Discussion and Possible Action

Presenter: Program Associate Paris Cotz

Presentation Time: Approximately 5 minutes

Discussion and possible action to approve the Project Plan for the 2027 Art on Market Street Poster Series.

2027 ART ON MARKET

PUBLIC ART PROJECT PLAN



2027 Series Theme:

Market Street: The Next 175 Years

- Built in 1851 as the “spine” of San Francisco, Market Street has seen many transformations over its 175+ year history. What do the next 175 years hold for this major thoroughfare, from now to the start of the 23rd Century? Artists are invited to imagine what the far-distant future holds.
- This project intersects with the 2027 Further Triennial, whose mission is to “animate the cultural history and celebrate the creative present of Northern California.” Through this call, we invite artists to look *further* ahead, imagining the future of Market Street while grounding their work in the region’s legacy of “unorthodox thinking, offbeat creativity, and unconventional identities that continually seek new horizons.”



"Official Map of the City of San Francisco," created by William M. Eddy, the City Surveyor, dated January 15th, 1851

Furth3r
Triennial

2027

In 2027, visual arts organizations across Northern California will premier exhibitions and programs that explore the creative life of the region. Some will spotlight contemporary artists, others will excavate untold histories, and still others will explore resonant themes and social issues.

Project Timeline

(subject to change)

| | |
|---------------------------------|---------------------------|
| Project Plan Approval | February 18, 2026 |
| RFQ Issued | February 20, 2026 |
| Application Deadline | April 17, 2026 |
| Artist Review Panel Meeting One | May 2026 |
| Visual Arts Committee Approval | May 20, 2026 |
| Proposal Development | Mid May – Early July 2026 |
| Artist Review Panel Meeting Two | July 2026 |
| VAC Approval of Finalists | July 15, 2026 |
| Full Commission | August 3, 2026 |
| Project Artists Under Contract | September 2025 |

Anticipated Installation Dates & Budget

- January 1 – March 30, 2027
- April 1 – June 30, 2027
- July 1 – September 30, 2027
- October 1 – December 31, 2027

*All dates subject to change

- The total budget for the design of the poster series is a not-to-exceed amount of \$12,000 for each selected artist. This amount includes the artist fee, design and all preparation work necessary to complete all at least six poster designs to the printer's specifications.



Adrian Arias, *Layers of the Mission: El Paletero*, 2025

Public Comment

Item 9: 2027 Art on Market Street Poster Series

Item 9: 2027 Art on Market Street Poster Series

Action

Motion to approve the Project Plan for the 2027 Art on Market Street Poster Series.

Item 10: Staff Report

Discussion

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

Presentation Time: Approximately 5 minutes

Public Comment

Item 10: Staff Report

Item 11: New Business and Announcements

Discussion

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

Public Comment

Item 11: New Business and Announcements

Item 12: Adjournment

Action