



San Francisco Arts Commission Visual Arts Committee Meeting

June 25, 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.

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



Item 2: General Public Comment

- Discussion

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

Public Comment

- Item 2: General Public Comment

Item 3: Consent Calendar

Discussion and Possible Action

Presentation Time: Approximately 3 minutes

***Please see Agenda to review the 4 motions on the consent calendar.*

Public Comment Item 3

- Item 3: Consent Calendar

Item 3: Consent Calendar

Action

Motion to approve the consent calendar items

Item 4: Chinatown Public Health Center Renovation Public Art Project

- *Discussion and Possible Action*
- **Presenter:** Project Manager Craig Corpora
Presentation Time: Approximately 12 minutes
- **A) Exterior Art Wall**
Discussion and possible action to approve the conceptual design proposal “Happiness, Harmony, Community” by Twin Walls Mural Company (Elaine Chu and Marina Perez-Wong) for the Chinatown Public Health Center Renovation Exterior Art Wall, located on the building façade at street level on the corner of Mason and Broadway Streets, as recommended by the Artist Review Panel.

Discussion and possible action to authorize the Director of Cultural Affairs to enter into a design-only contract with Twin Walls Mural Company for an amount not to exceed \$20,000 for the design and consultation during fabrication and installation of an artwork for the Chinatown Public Health Center Renovation Exterior Art Wall.

Item 4: Chinatown Public Health Center Renovation Public Art Project (2 of 4)

- *Discussion and Possible Action*

- B) Interior Art Walls

1. First Floor Registration and Waiting Area

Discussion and possible action to approve the conceptual design proposal “Healing Ecologies” by Mikael Gaspay for the Chinatown Public Health Center Renovation Interior Art Wall, located in the first-floor patient registration and waiting area, as recommended by the Artist Review Panel.

Discussion and possible action to authorize the Director of Cultural Affairs to enter into a design-only contract with Mikael Gaspay for an amount not to exceed \$15,000 for the design and consultation during fabrication and installation of an artwork for the Chinatown Public Health Center Renovation Interior Art Wall, located in the first floor patient registration and waiting area.

Item 4: Chinatown Public Health Center Renovation Public Art Project (3 of 4)

- *Discussion and Possible Action*

- B) Interior Art Walls

2. Second Floor Waiting Area

Discussion and possible action to approve the conceptual design proposal “Community Health Looks Like 社區健康” by Vida Kuang for the Chinatown Public Health Center Renovation Interior Art Wall, located in the second floor waiting area, as recommended by the Artist Review Panel.

Discussion and possible action to authorize the Director of Cultural Affairs to enter into a design-only contract with Vida Kuang for an amount not to exceed \$15,000 for the design and consultation during fabrication and installation of an artwork for the Chinatown Public Health Center Renovation Interior Art Wall, located in the second floor waiting area.

Item 4: Chinatown Public Health Center Renovation Public Art Project (4 of 4)

- *Discussion and Possible Action*

- B) Interior Art Walls

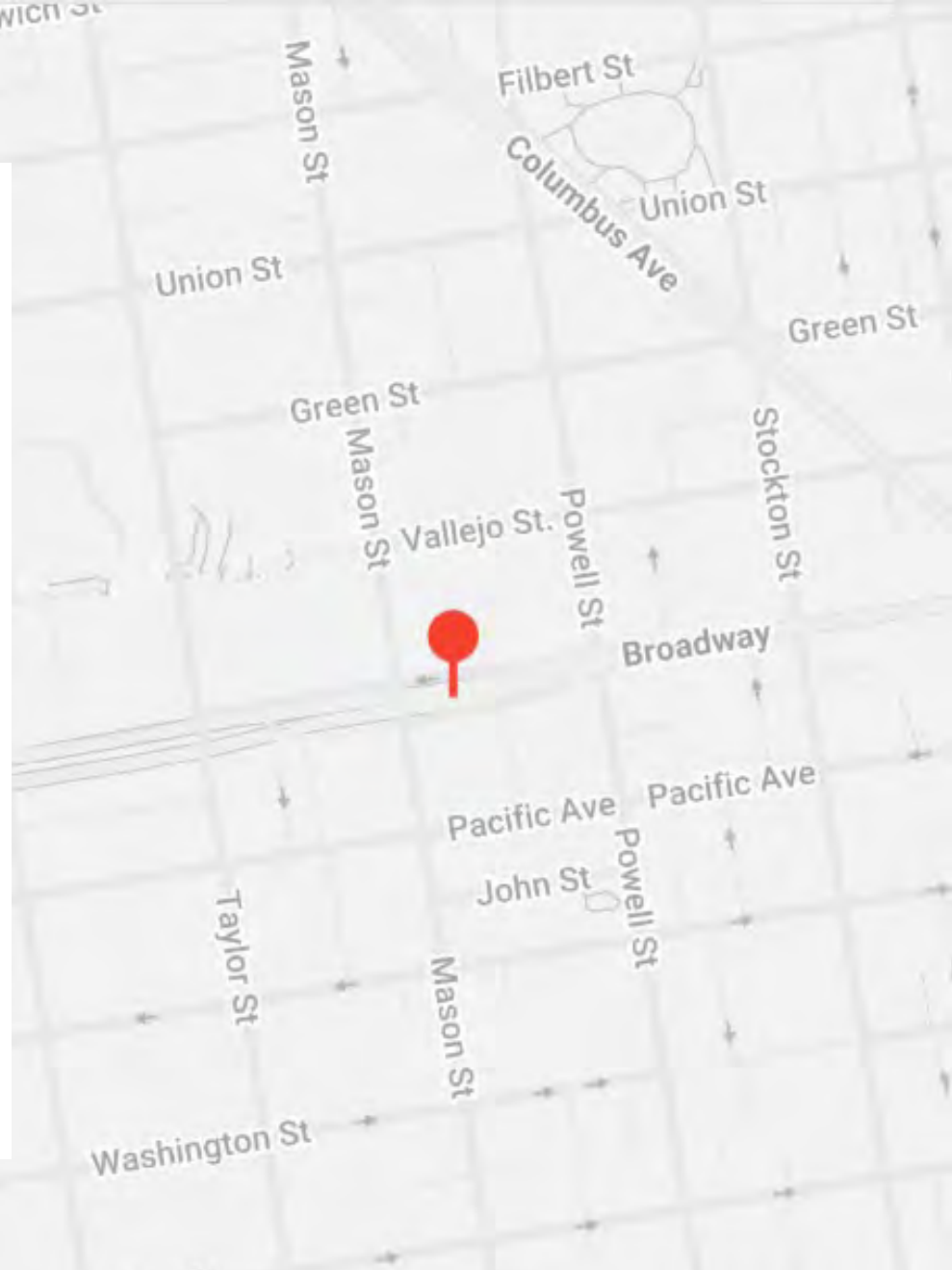
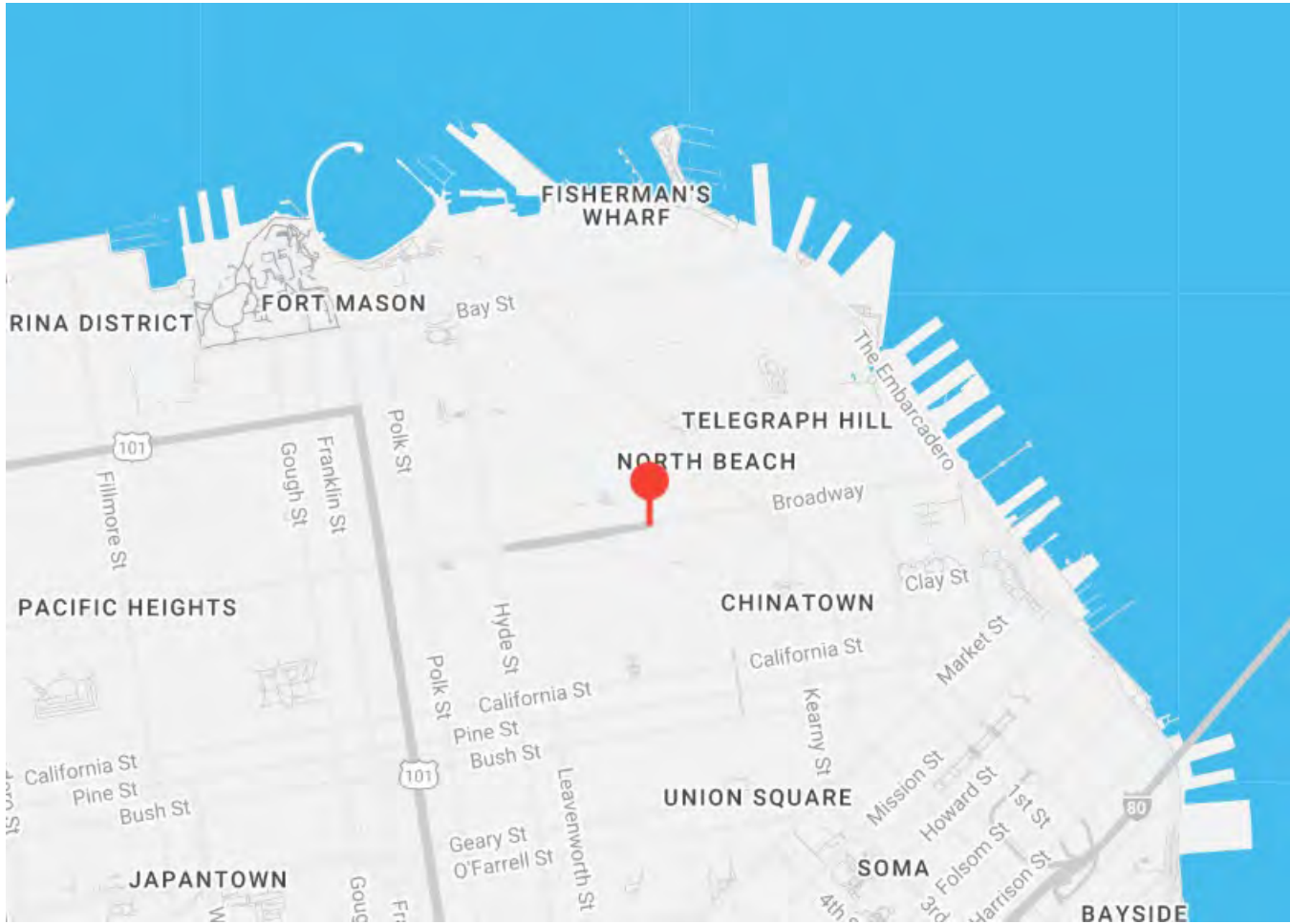
- 3. Third Floor Waiting Area

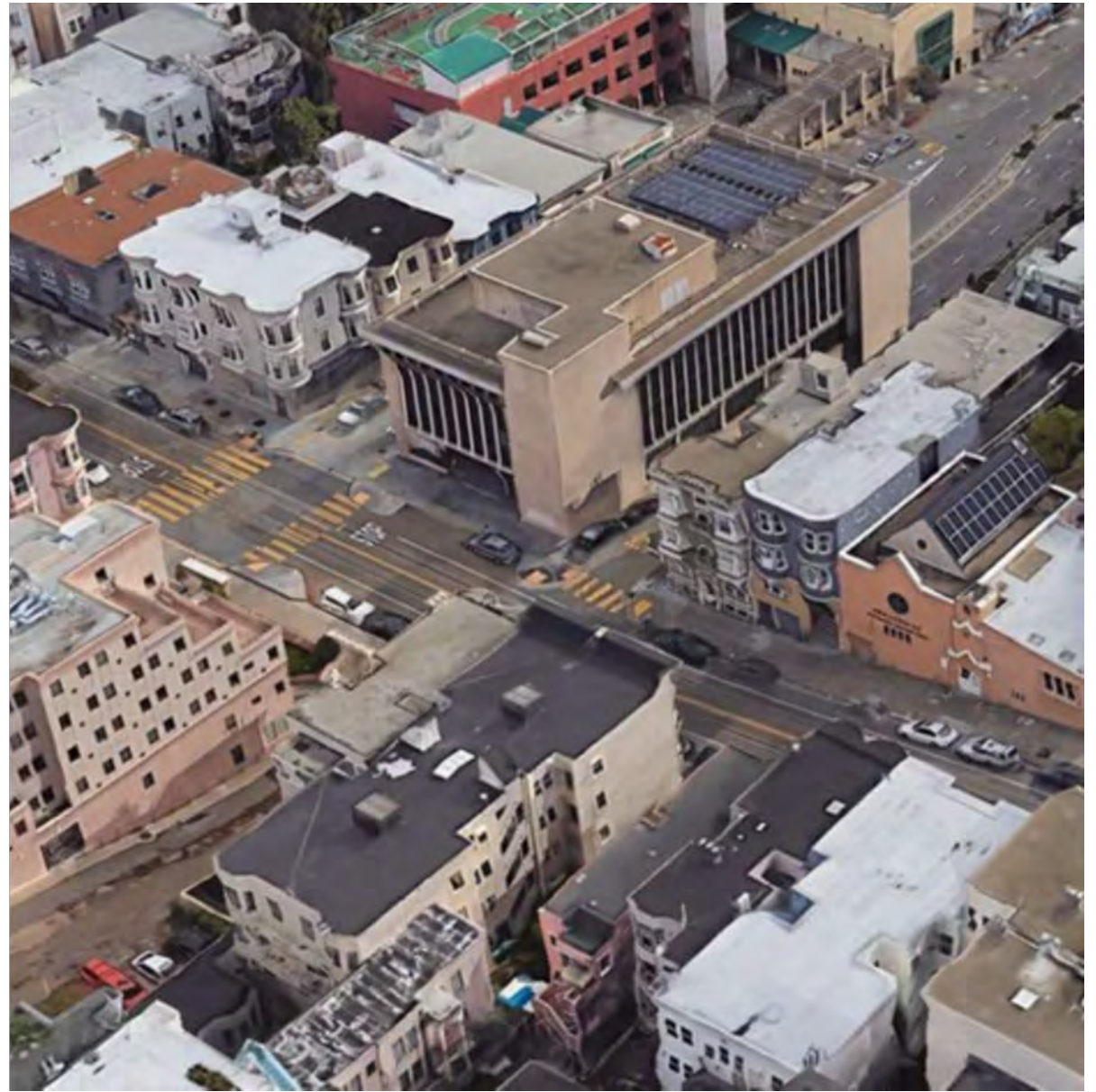
Discussion and possible action to approve the untitled conceptual design proposal by Monyee Chau for the Chinatown Public Health Center Renovation Interior Art Wall, located in the third floor waiting area, as recommended by the Artist Review Panel.

Discussion and possible action to authorize the Director of Cultural Affairs to enter into a design-only contract with Monyee Chau for an amount not to exceed \$15,000 for the design and consultation during fabrication and installation of an artwork for the Chinatown Public Health Center Renovation Interior Art Wall, located in the third floor waiting area.

CHINATOWN PUBLIC HEALTH CENTER RENOVATION PROJECT

RECOMMENDED ARTIST | VISUAL ARTS COMMITTEE | JUNE 25, 2026





CHINATOWN PUBLIC HEALTH CENTER PUBLIC ART PROGRAM

CHINATOWN PUBLIC HEALTH CENTER
華埠公共衛生局



Chinatown Public Health Center Public Art Project Goals

- Provide a **welcoming, stress-free, and therapeutic atmosphere** for CPHC clients and staff.
- Be an **expression of the Chinatown neighborhood culture, identity, and values.**
- **Act as a wayfinder** for clients to identify and locate patient registration waiting areas.
- **Provide a community benefit**, which includes providing opportunities for artists with a meaningful connection to Chinatown.



EVIDENCE-BASED ART refers to the intentional use of visual art in healthcare settings based on research showing its positive effects on health outcomes, patient experience, and staff well-being. It draws from studies in environmental psychology, neuroscience, and healthcare design to guide the selection and placement of art that supports healing and emotional comfort.

- **Reduces Stress and Supports Healing**

Artwork featuring nature, calming imagery, cultural familiarity, and themes of hope, movement, or positive distraction can reduce stress, support healing, and enhance patient well-being

- **Improves Staff Well-being**

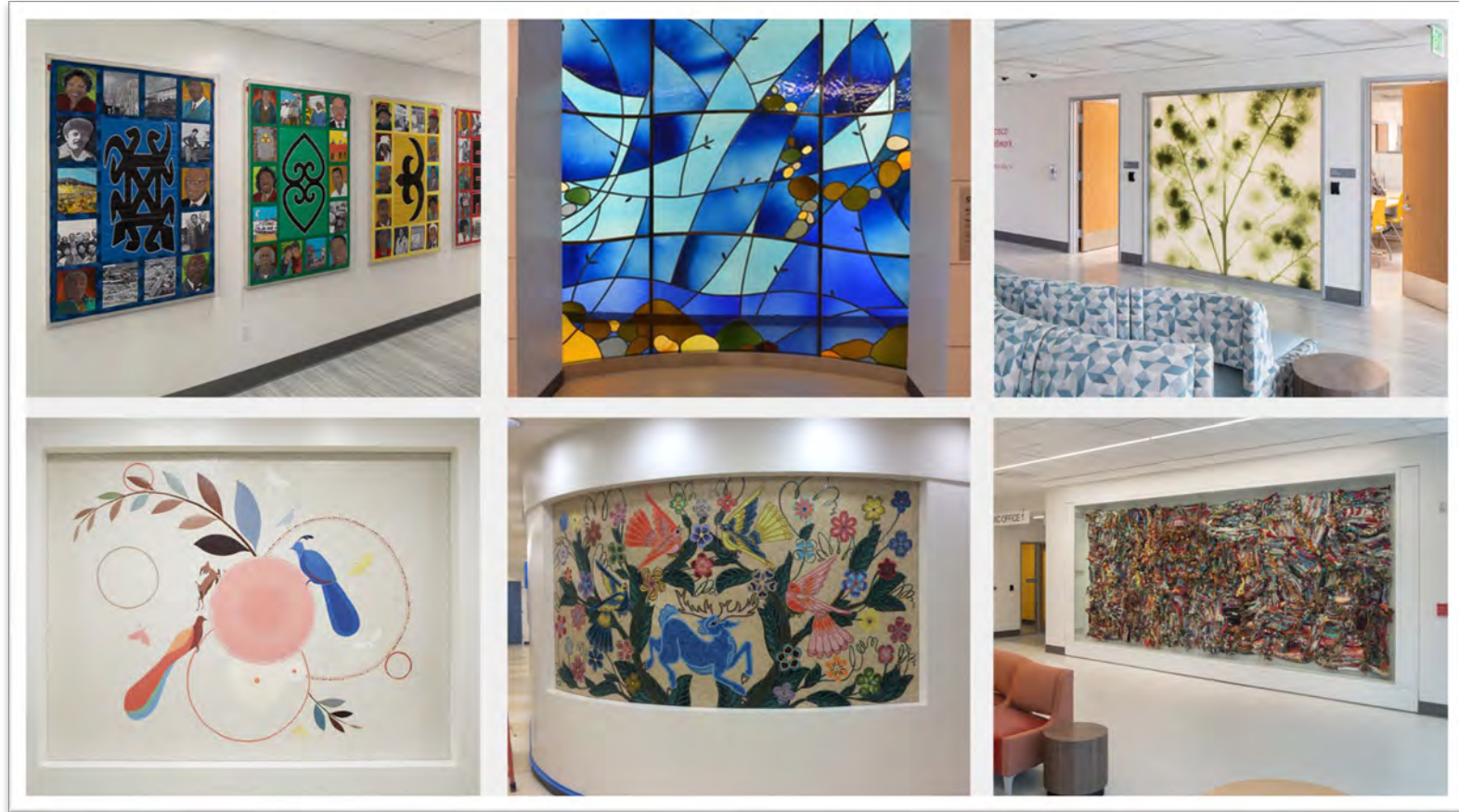
Art enhances morale, reduces burnout, and creates a more supportive workplace.

- **Enhances Navigation And Comfort**

Thoughtful placement helps wayfinding and creates a welcoming environment.

- **Reflects Community And Inclusion**

Culturally relevant, diverse art builds trust and a sense of belonging.



ARTIST REVIEW PROCESS

CHINATOWN PUBLIC HEALTH CENTER
華埠公共衛生局



About the Chinatown Artist Registry

- Used to select artists to be commissioned for a range of public art projects associated with current and upcoming construction in Chinatown, including:
 - **Portsmouth Square Improvements Project**
 - **Chinatown Public Health Center Renovation**
 - **Chinatown / Him Mark Lai Branch Library Renovation**
- Artists and artist teams residing in the United States were invited to submit qualifications.
- Artists with a meaningful connection to Chinatown—whether they currently reside, have resided in Chinatown, have a relationship with the neighborhood, share culture and values with Chinatown, or have another significant connection to Chinatown—were encouraged to apply.



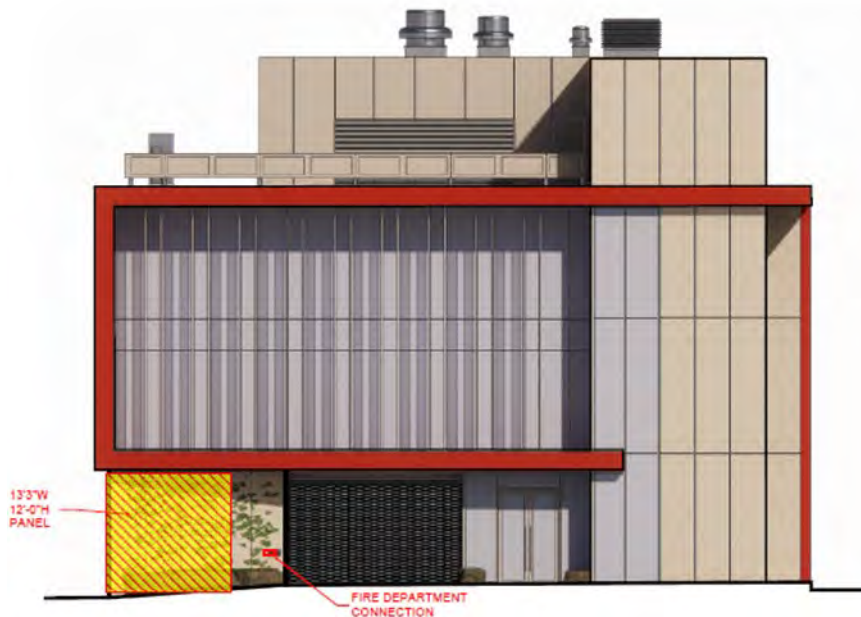


**CHINATOWN PUBLIC HEALTH CENTER
RECOMMENDED ARTIST**

CHINATOWN PUBLIC HEALTH CENTER
華埠公共衛生局

Chinatown Public Health Center Exterior Art Wall

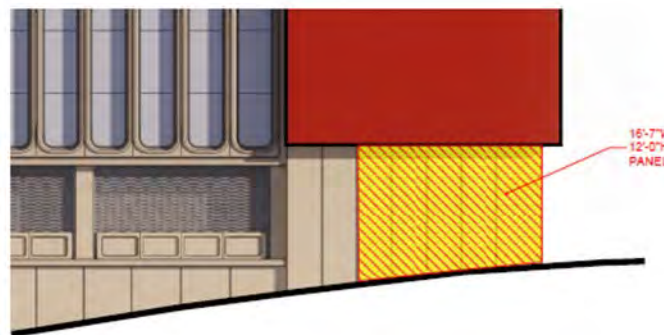
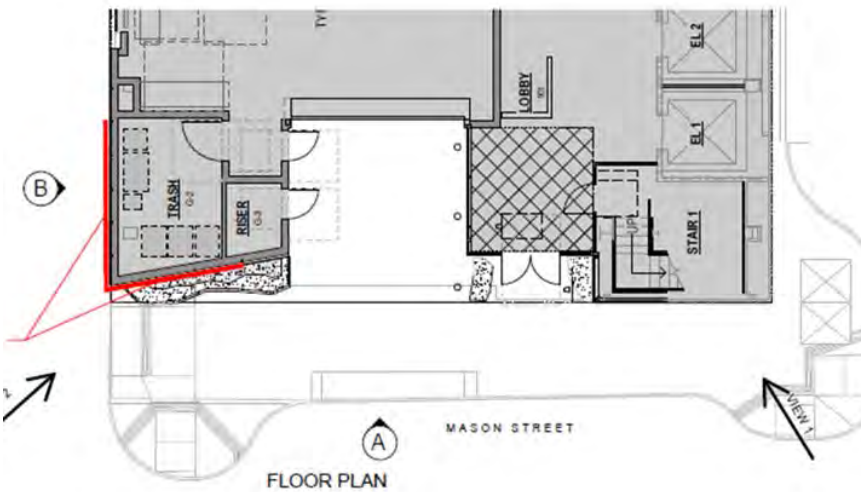
Located on the building façade at street level on the corner of Mason and Broadway Streets, Artwork will measure approximately 360 square feet.



(A) WEST ELEVATION



VIEW 1



(B) NORTH ELEVATION

EXTERIOR WALL
ART, SEE
ELEVATIONS PAGE



VIEW 2

CHINATOWN PUBLIC HEALTH CENTER: EXTERIOR WALL
ARTIST REVIEW PANEL TWO SUMMARY

MEETING DATE
March 25, 2026

VOTING SELECTION PANELISTS

Kit Chan, Retired Nurse Manager, Chinatown Public Health Center
Kay Kim, Project Manager, San Francisco Department of Public Health
Trisha Lagaso-Goldberg, Director, Programming and Engagement, Anderson Collection at Stanford University
Colin Mosher, Architect, San Francisco Department of Public Works
Jo-ey Tang, Independent Curator, Artist, Author
Sara Wessen Chang, Art and Science Specialist, University of California, San Francisco

PROCESS

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

- Artistic Merit (1-10)
- Relevant Skills and Experience (1-10)
- Appropriate to the Goals of the Project (1-10)

RESULTS

Twin Walls	159
Sorrell Raino-Tsui	150
David Young Kim	149



Twin Walls Mural Company







Chinatown Public Health Center Interior Art Walls

Three (3) artworks that may be comprised of printed ceramic tile installed on interior walls in the following locations:

1. **First Floor Registration Area**
Artwork wall measures approximately 100 ft²
2. **Second Floor Waiting Area**
Artwork wall measures approximately 95 ft²
3. **Third Floor Waiting Area**
Artwork wall measures approximately 110 ft²



1 INTAKE



2 Waiting Area Level 2



3 Level 3 Child Development Center Waiting Area

CHINATOWN PUBLIC HEALTH CENTER: INTERIOR WALLS
ARTIST REVIEW PANEL TWO SUMMARY

MEETING DATE
March 27, 2026

VOTING SELECTION PANELISTS

Kit Chan, Retired Nurse Manager, Chinatown Public Health Center
Kay Kim, Project Manager, San Francisco Department of Public Health
Trisha Lagaso-Goldberg, Director, Programming and Engagement, Anderson Collection at Stanford University
Colin Mosher, Architect, San Francisco Department of Public Works
Jo-ey Tang, Independent Curator, Artist, Author
Sara Wessen Chang, Art and Science Specialist, University of California, San Francisco

PROCESS

Four artist finalists presented their proposals for the Chinatown Public Health Center Public Art Project: Interior Walls. The Artist Review Panel discussed the finalists' proposals and scored each artist on the following criteria (1= low score):

- Artistic Merit (1-10)
- Relevant Skills and Experience (1-10)
- Appropriate to the Goals of the Project (1-10)

RESULTS

Monyee Chau	167
Mikael Gaspay	165
Vida Kuang	152
Amanda Phingbodhipakkiya	148



Mikael Gaspay





1st Floor Registration Area

Vida Kuang





2nd Floor Waiting Area

Monyee Chau





3rd Floor Waiting Area

Chinatown Public Health Center Public Art Next Steps

VAC Approval	June 25, 2026
Arts Commission Approval	July 6, 2026
Artist Under Contract	September 2026



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

THANK YOU

CHINATOWN PUBLIC HEALTH CENTER
華埠公共衛生局



Public Comment Item 4

- Item 4: Chinatown Public Health Center Renovation Public Art Project

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Item 4: Chinatown Public Health Center Renovation Public Art Project

- *Action*
- Motion to approve the untitled conceptual design proposal by Monyee Chau for the Chinatown Public Health Center Renovation Interior Art Wall, located in the third floor waiting area, as recommended by the Artist Review Panel.
- Motion to authorize the Director of Cultural Affairs to enter into a design-only contract with Monyee Chau for an amount not to exceed \$15,000 for the design and consultation during fabrication and installation of an artwork for the Chinatown Public Health Center Renovation Interior Art Wall, located in the third floor waiting area.

Item 5: Geneva Car Barn Temporary Mural Project

- *Discussion and Possible Action*
- **Presenter:** Public Art Project Manager Craig Corpora .
Presentation time: Approximately 7 minutes
- Discussion and Possible Action to approve Claudio Talavera-Ballón for the Geneva Car Barn Temporary Mural Project, as recommended by the Artist Review Panel.
- Discussion and Possible Action to authorize the Director of Cultural Affairs to enter into a contract with Claudio Talavera-Ballón for an amount not to exceed \$20,000 for the design of a temporary mural for the Geneva Car Barn.

A blue-tinted photograph of a street scene in Geneva. The main focus is a large, ornate building with a prominent bay window on the left side. The building has multiple stories and arched windows. In the foreground, two vintage cars are parked on the street. One is a dark-colored car with a light-colored top, and the other is a lighter-colored car. Several people are visible walking on the sidewalk in the background. The overall scene is set in a historical or urban environment.

**GENEVA CAR BARN
TEMPORARY MURAL
RECOMMENDED ARTIST**



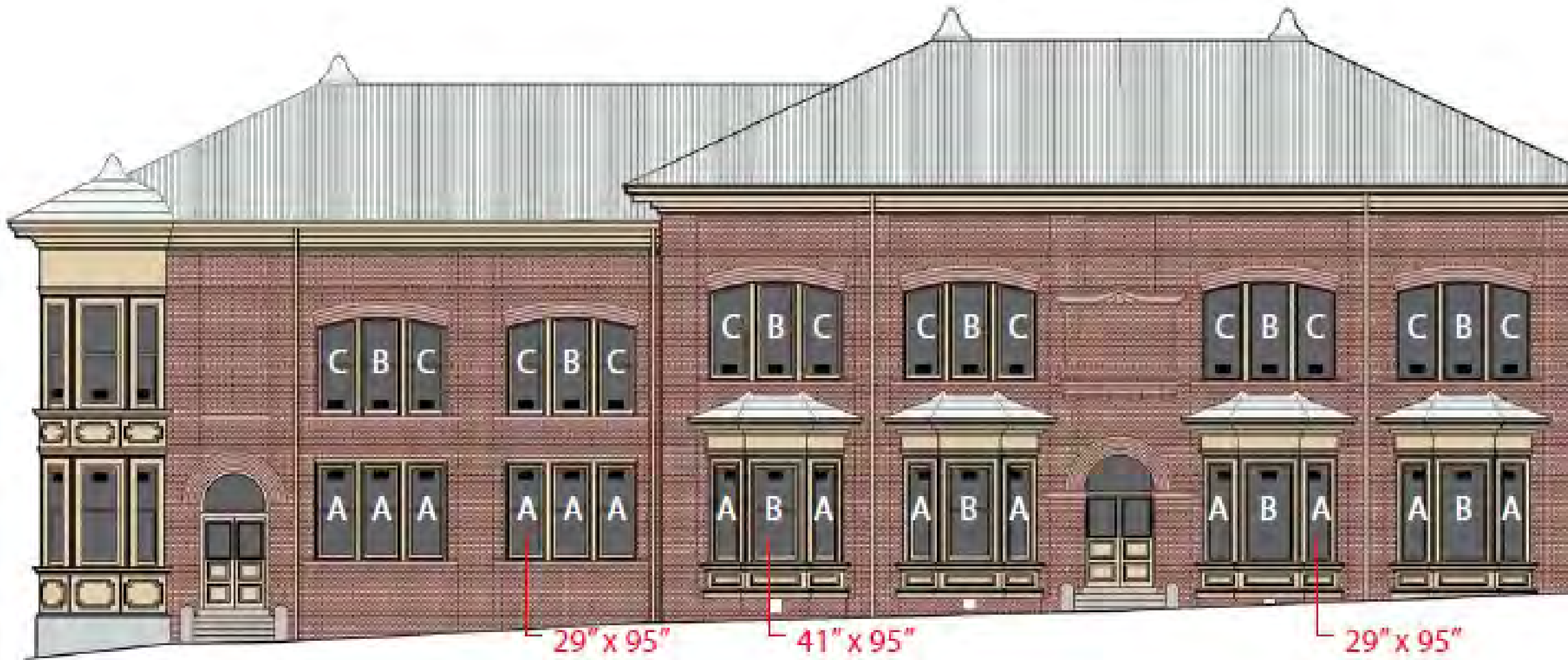


THE FUTURE OF THE
NEIGHBORHOOD STAYS
LOCAL
GENEVACARBARN.ORG

GENEVACARBARN
POWER

SAN JOSE

AMERON
BEACH
GARD



29" x 95"

41" x 95"

29" x 95"





Geneva Car Barn Temporary Mural Project Budget

Total Art Enrichment: \$130,000

- **Artist Design-only 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.*

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
ARTIST REVIEW PANEL SUMMARY

MEETING DATE

June 11, 2026

VOTING SELECTION PANELISTS

Sanjana Appachu, Assistant Project Manager, RPD
Christian Ard, Friends of Geneva Car Barn & Powerhouse
Mauricio Castro-Vargas, Senior Financial Advisor, CAST
Hien Huynh, Community Outreach Manager, Performing Arts Workshop
Jackie von Treskow, Senior Program Manager, SFAC (non-voting panelist)

PROCESS

Arts Commission staff presented the qualifications of 24 artists shortlisted from the applicants to the Geneva Car Barn Temporary Mural Project Request for Qualifications. Based on scoring criteria that considered Artistic Merit, Relevant Skills and Experience, and Meaningful Connection, the highest-scoring artist is recommended for the project, with the second and third highest-scoring artists identified as alternates.

RESULTS

Claudio Talavera-Ballon	107
Naima Blanco-Norberg	105
Venazir Hannah Martinez	104





Claudio Talavera-Ballon, *Guardianes del Café*, 2021, Acrylic.



Claudio Talavera-Ballon, Mission District Studio, San Francisco



Claudio Talavera-Ballon, *Excelsior Neighborhood History*, 2023-2024, Acrylic.





Claudio Talavera-Ballon, *Excelsior Neighborhood History*, 2023-2024, Acrylic.

PROJECT SCHEDULE

(Subject to change)

Artist Under Contract	July 2026
Conceptual Design Approval	September 16, 2026
Final Design Approval	November 18, 2026
Digital Files Submitted to Fabricator	Week of December 1
ACM Production	Week of December 14
Mural Installation	January 2027



THANK YOU

Public Comment Item 5

- Item 5: Geneva Car Barn Temporary Mural Project

Item 5: Geneva Car Barn Temporary Mural Project

- *Action*
- Motion to approve Claudio Talavera-Ballón for the Geneva Car Barn Temporary Mural Project, as recommended by the Artist Review Panel.
- Motion to authorize the Director of Cultural Affairs to enter into a contract with Claudio Talavera-Ballón for an amount not to exceed \$20,000 for the design of a temporary mural for the Geneva Car Barn.

Item 6: 2026-2028 StreetSmARTS Mural Program Artist Pool + Program Updates

- Discussion and Possible Action
- **Presenter:** Program Associate Paris Cotz
Presentation time: Approximately 7 minutes
- Discussion and possible action to approve following artists for the StreetSmARTS Mural Program Artist Pool as recommended by the Artist Review Panel. The pool will be valid for a two-year period, expiring at the end of Fiscal Year 2028: Christopher Burch, David Burke & Pancho Pescador & Jovic Yeban (Hungry Ghost Mural Productions), Amos Goldbaum, Jet Martinez, Olivia Losee-Unger, Pablo Ruiz Arroyo (Chilovia Mural Crew), Senay Dennis, Monica Magtoto, Josue Rojas, Venazir Hannah Martinez, Vladimir Cuevas & Oscar Morales - Canal Arts, Tanya Wischerath, Phillip Hua, Geraluz Lozano, Francesca Mateo, Claudio Talavera-Ballón, Richard Watts, Deirdre Weinberg, Nico Berry, Jennifer Bloomer, Nora Bruhn, Eli Lippert, Amanda Lynn, Nadya Voynovskaya, Marc Wagenseil, Erin Feller (Airy Waters), Chris Lux, Lindsey Millikan, Tim Williams, Nina Wright (Girl Mobb), Elba Martinez, Mike Ritch, Ryan Stubbs.



2026 - 2028
STREETSMARTS MURAL
PROGRAM ARTIST POOL
& UPDATES

StreetSmARTS Program Overview



Claudio Talavera-Ballon, *Los Guardianes del Café*, 2022

- StreetSmARTS is a partnership between the San Francisco Arts Commission (SFAC) and San Francisco Public Works (PW).
- Ongoing since 2010.
- Connects artists with private property owners and City Departments to create vibrant murals.
- 2026 Request for Proposals:
 - Artists were invited to apply for the next pool, eligible for 2026-2028

Budget + Site Eligibility



Kara Maria, *Blue into Black*, 2020

- Artists compensated at a rate of up to \$60 per square foot.
- Total yearly program budget \$150,000.
- Eligible mural sites may include:
 - Properties or locations subject to tagging
 - Publicly visible walls in locations that would benefit from sustained care and stewardship
 - Sites where murals may meaningfully enhance the public experience of place, contribute to neighborhood identity, or support community well-being

StreetSmARTS Process

- SFAC staff curates a shortlist of qualified artists from the pool.
- The selected artist works directly with the property owner to develop the mural design.
- The artist and property owner must agree on the final design.
- Artists contracts with Intersection for the Arts, which administers project payments and insurance.
- The Arts Commission must also approve the proposed design prior to issuing funding and moving forward with the mural.
- Murals commissioned through the StreetSmARTS program do not become part of the Civic Art Collection.



Nigel Sussman, *The Mission in Pink*, 2021

2026-2028 ARTIST POOL





Christopher Burch



Amos Goldbaum



David Burke & Pancho Pescador & Joevic Yeban (Hungry Ghost Mural Productions)



Jet Martinez



Pablo Ruiz Arroyo (Chilovia Mural Crew)



Senay Dennis



Olivia Losee-Unger



Venazir Hannah Martinez



Tanya Wischerath



Josue Rojas



Vladimir Cuevas & Oscar Morales - Canal Arts



Phillip Hua



Francesca Mateo



Geraluz Lozano



Claudio Talavera-Ballón



Monica Magtoto



Nico Berry



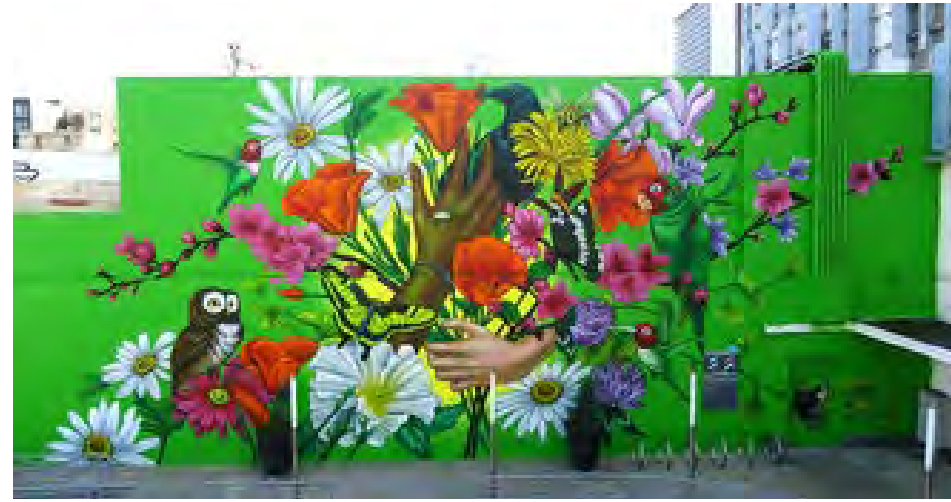
Deirdre Weinberg



Jennifer Bloomer



Nora Bruhn



Amanda Lynn



Eli Lippert



Nadya Voynovskaya



Marc Wagenseil



Chris Lux



Richard Watts



Lindsey Millikan



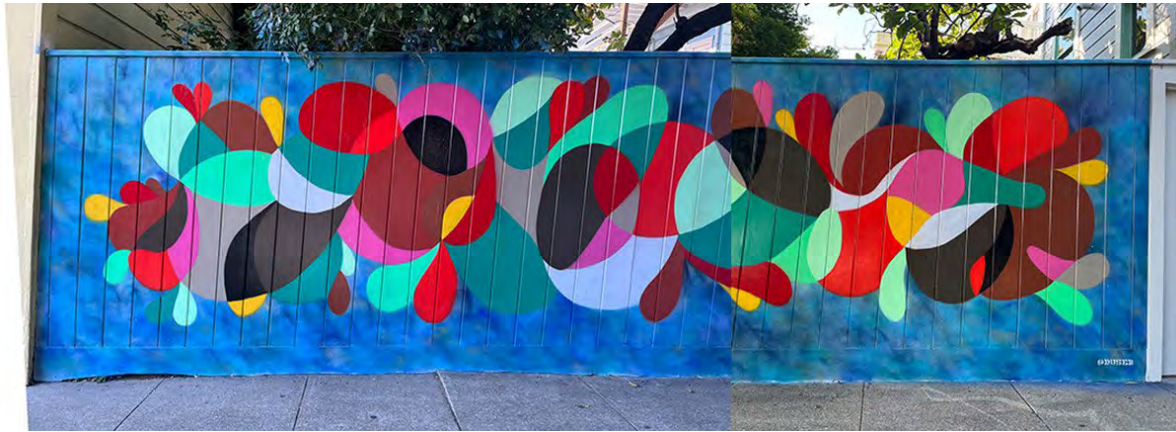
Tim Williams



Mike Ritch



Nina Wright (Girl Mobb)



Ryan Stubbs



Erin Feller (Airy Waters)



Elba Martinez



Please note that approval of mural design does not constitute acceptance into the Civic Art Collection, unless specifically commissioned by or acquired by the Arts Commission for the City and County of San Francisco.

The Arts Commission does not take responsibility for maintenance or preservation of artworks approved by this body which are not included in the Civic Art Collection.

Photographic documentation of completed projects is required for our records.

Amanda Lynn, Kinderhaus, 2025

Mural Design Approval Process

1 If your mural is to be placed on city owned property you must **obtain a letter of approval or resolution** from the appropriate city department to proceed with the project prior to submitting a proposal to the Arts Commission. The Arts Commission will not review a proposal without a permission letter from the city department with jurisdiction over the proposed site. For example, if your mural is located in a city park, then you will need approval from the Recreation & Park Commission.

2 Artists seeking funding through the **Community Challenge Grants program must receive their grant notification** before submitting any documents to the Arts Commission for approval. The Arts Commission will only review mural proposals after grantee has been notified of their CCG grant award. For more information contact the Challenge Grants Program Manager, Robynn Takayama at Robynn.Takayama@sfgov.org or at 415-624-7874.

3 Following Arts Commission staff review and recommendation for approval, the proposed mural design is placed on the consent calendar of the Visual Arts Committee, (VAC) an Arts Commission subcommittee. The VAC meets on the third Wednesday of each month, at City Hall, 1 Dr. Carlton B. Goodlett Place, San Francisco CA. The VAC will make a recommendation for approval to the full commission. The full Arts Commission meets on the first Monday of each month in City Hall. **Arts Commission approval is complete when the Commission approves the mural design by Resolution.** Mural applicants are welcome to attend the Visual Arts Committee or Full Arts Commission meetings; however, attendance is not required.

4 In determining the time frame for the approval process, **artists should allow sufficient time for the mural proposal to be reviewed a second time by the staff in the event a recommendation is made for a design revision.** Therefore, requests for approval should be received no later than 90 days prior to actual implementation of the mural.

StreetSmARTS PROGRAM

StreetSmARTS is a Public Works (PW) program, administered through the San Francisco Arts Commission. The program connects artists with private property owners and City Departments to create vibrant murals on their buildings, enhancing the character of their property and surrounding neighborhood, while deterring ongoing vandalism. Private property owners who have received Notices of Violation from PW to remove graffiti on their property have the option of participating in this program.

For more information, please contact Paris Cotz, Public Art Program Associate, at paris.cotz@sfgov.org or (415) 539-6213.



Kara Maria, Blue into Black, 2020

How It Works

1. The property owner fills out this form to determine eligibility ([view as PDF](#))
2. SFAC confirms eligibility and availability to participate in the program and will recommend artists for consideration
 - a. Eligibility is determined by the following conditions: proof of repeated vandalism; paintable surface;
3. SFAC staff will curate a shortlist of qualified artists for each mural opportunity, tailored to the neighborhood context, site characteristics, and program goals. Artists will be selected from the StreetSmARTS Prequalified Artist Pool.
 - a. SFAC will strive to support equitable artist representation, geographic distribution of opportunities, and meaningful participation by San Francisco-based artists, to the extent feasible.
4. The artist and property owner agree on the design of the mural
5. The Arts Commission approves the proposed design prior to issuing funding and moving forward with the mural
6. The artist contracts with Intersection for the Arts, who holds the insurance and manages artist payment
7. The artist signs an agreement (MOU) with the property owner ([view the MOU here](#))
8. The property owner will:
 - a. clean and prepare the wall
 - b. Provide access to restroom + water
 - c. Provide space for the artist to store materials while the mural is being created
9. The artist paints a mural
10. The artist protects mural with Anti-Graffiti Barrier Top Coat

ONE-PAGER

Do you want to paint a mural?



Working with City funding and/or City property?

YES Proceed with the mural approval process. **NO** You do not need approval from the Arts Commission.

Seeking funding?

YES SFAC commissions painted murals through the StreetSmARTS program, only. Please review program eligibility. There are multiple City grant options that we encourage you to look into, otherwise.

Searching for a site?

YES The City does not keep a list of available walls for murals. We suggest reaching out to property owners wherever you are interested in painting a mural and getting their permission first. If you pursue painting a mural on City property, then please proceed with the mural approval process.

 **STREETSMARTS**

 **MURAL APPROVAL PROCESS**

Do you want a mural painted on your property?



Is your site frequently tagged or struggling with illegal dumping?

YES You may be eligible for the StreetSmARTS program.

NO We suggest finding an alternative funding source, such as Community Challenge Grant or SF Shines. SFAC does not have funding for murals otherwise.

How do I select an artist?

Artists must be a part of the StreetSmARTS Artist Pool. After determining and confirming Streetsmarts eligibility, SFAC staff will curate a shortlist of qualified artists for each mural opportunity, tailored to the neighborhood context, site characteristics, and program goals. Artists will be selected from the StreetSmARTS Artist Pool.

Have an artist in mind?

If they are not a part of the StreetSmARTS Mural Pool, and your site is not eligible for a StreetSmARTS mural, then we suggest finding alternative funding sources.

YES

Can I select another artist, not in the pool?

Artists creating a StreetSmARTS mural must be in the Artist Pool. The pool opens up every two years.

NO

The San Francisco Arts Commission must approve all:

- Murals to be placed upon city owned property, and
- Murals financed in whole or in part with city funds even if proposed for privately owned property.

If your mural is on private property and funded with private dollars, you do not need approval from the Arts Commission.

sf.gov/departments--arts-commission



STREETSMARTS PSA

Public Comment Item 6

- Item 6: 2026-2028 StreetSmARTS Mural Program Artist Pool + Program Updates

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- *Action*
- Motion to approve following artists for the StreetSmARTS Mural Program Artist Pool as recommended by the Artist Review Panel. The pool will be valid for a two-year period, expiring at the end of Fiscal Year 2028: Christopher Burch, David Burke & Pancho Pescador & Jovic Yeban (Hungry Ghost Mural Productions), Amos Goldbaum, Jet Martinez, Olivia Losee-Unger, Pablo Ruiz Arroyo (Chilovia Mural Crew), Senay Dennis, Monica Magtoto, Josue Rojas, Venazir Hannah Martinez, Vladimir Cuevas & Oscar Morales - Canal Arts, Tanya Wischerath, Phillip Hua, Geraluz Lozano, Francesca Mateo, Claudio Talavera-Ballón, Richard Watts, Deirdre Weinberg, Nico Berry, Jennifer Bloomer, Nora Bruhn, Eli Lippert, Amanda Lynn, Nadya Voynovskaya, Marc Wagenseil, Erin Feller (Airy Waters), Chris Lux, Lindsey Millikan, Tim Williams, Nina Wright (Girl Mobb), Elba Martinez, Mike Ritch, Ryan Stubbs.

Item 7: SFO Terminal 3 West Modernization Public Art Project: Arrivals Wall

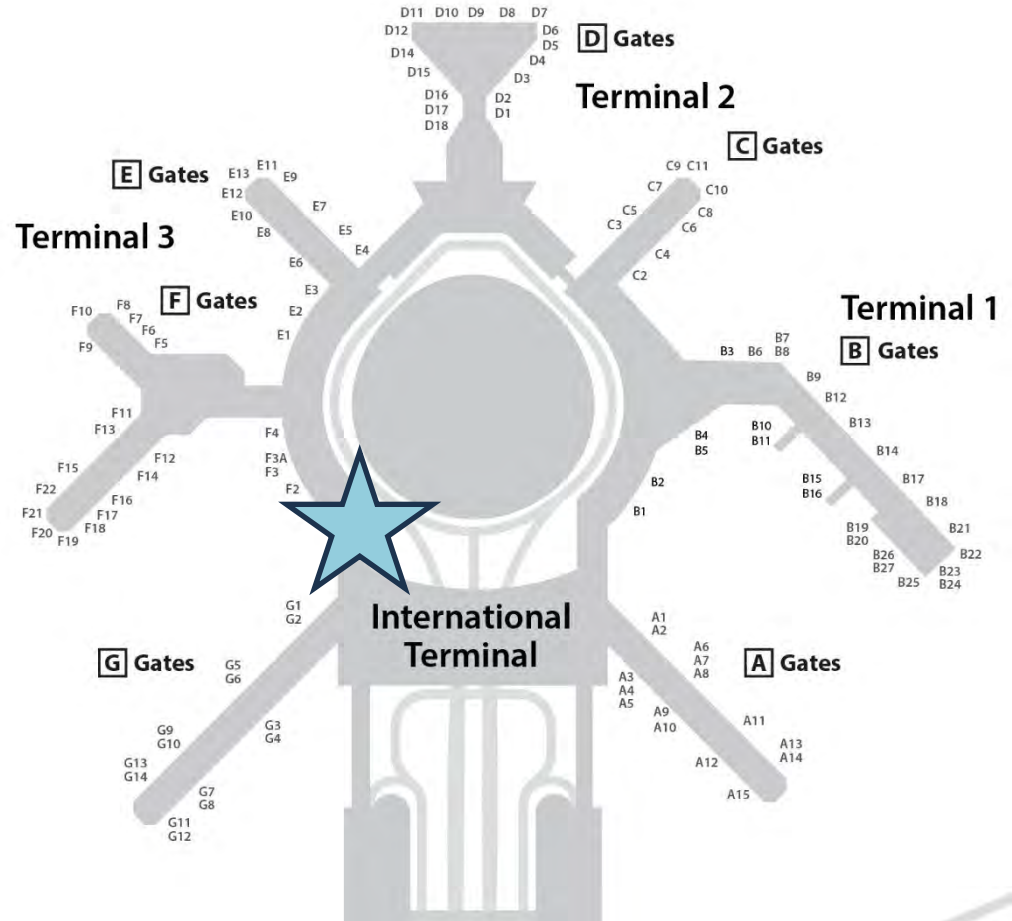
- Discussion and Possible Action
- **Presenter:** Project Manager Arianne G. Davidian
Presentation time: Approximately 7 minutes
- Discussion and possible action to approve the Final Design and Construction Documents of “You’re Here”, a mosaic tile artwork by Jenifer K Wofford, for the SFO Terminal 3 West Modernization Public Art Project, located at the Arrivals Level in Terminal 3 at San Francisco International Airport.

SFO Terminal 3 West

Arrivals Wall, by Jenifer K Wofford

**FINAL DESIGN
+ CONSTRUCTION DOCUMENT 1**

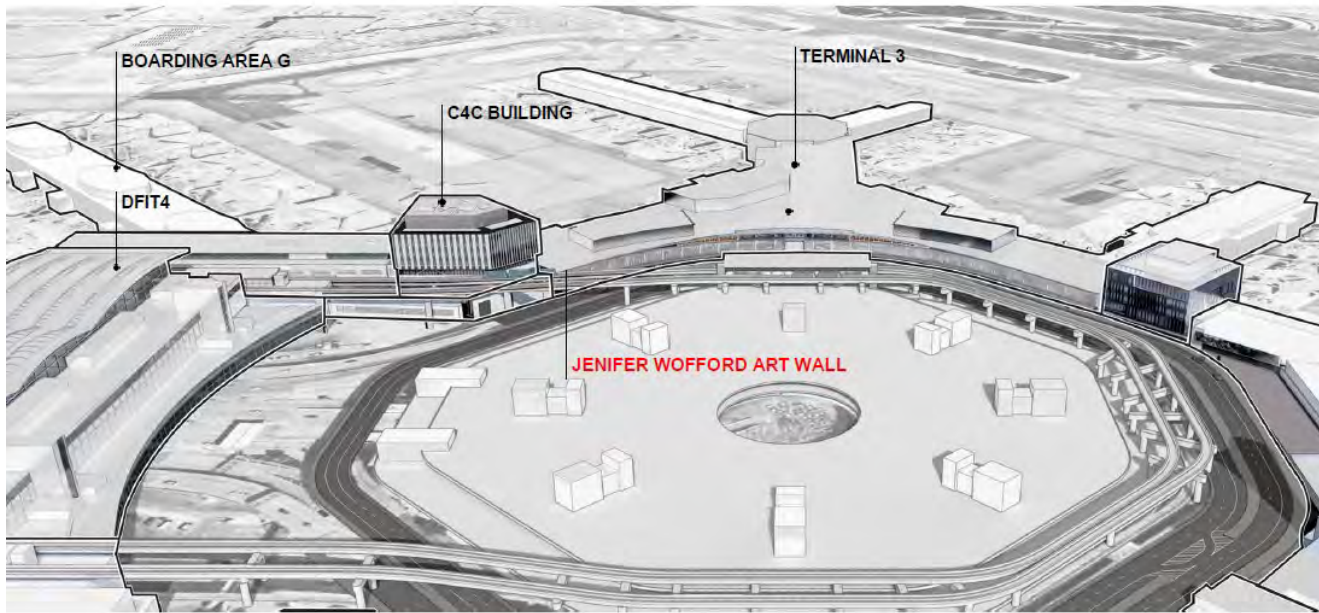
June 25, 2026



A Day in the Life in SF

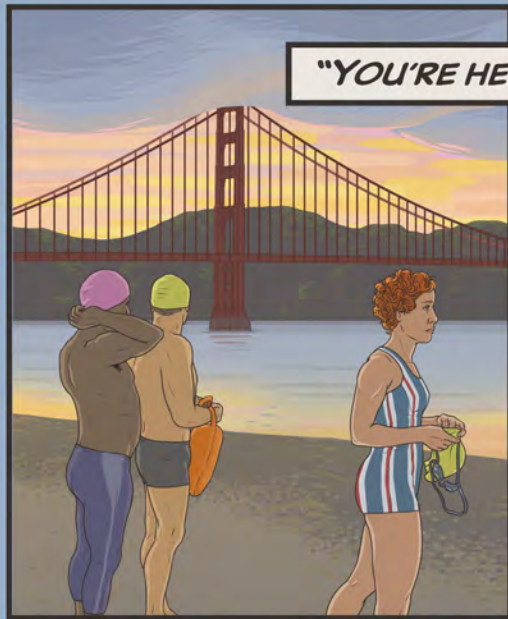
In San Francisco, the weather, sky, and light change dramatically throughout a single day and are an ever-unfolding backdrop to the theater that is our rich culture of food, art, and life. The Crosstown Trail presents a unique physical embodiment of this experience.





Jenifer K. Wofford

“You’re Here.”



“YOU’RE HERE,” SHE SAID.



“YOU MADE IT.”



artist
Joan Brown



historian
Jeff Gunderson

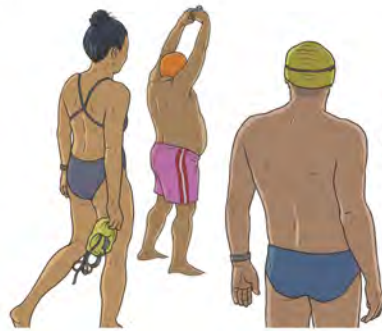
swimming
legend
Suzanne
Heim Bowen

swimming
legend
Charles
Chapman



writer
Bonnie
Tsui

writer
artist
Jaime
Cortez



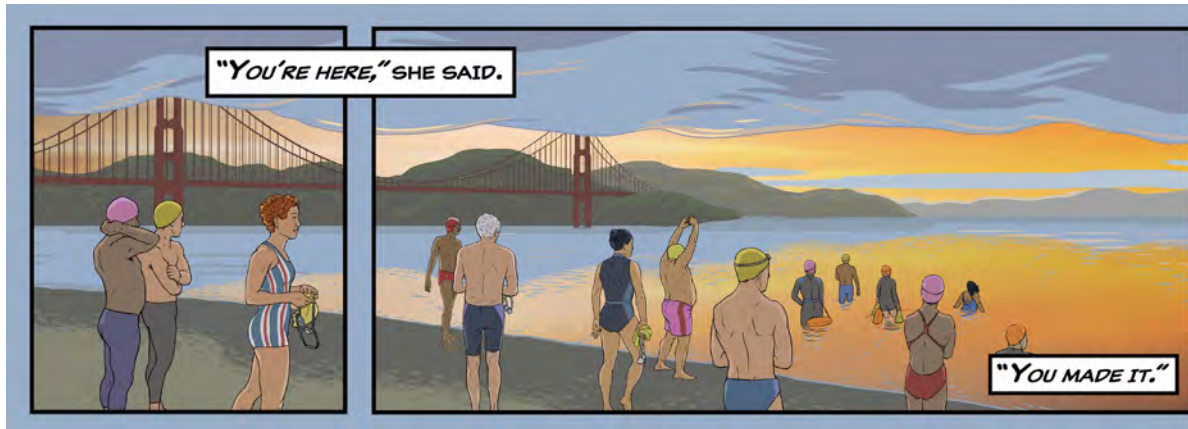
swimming
legend
Pedro
Ordenes



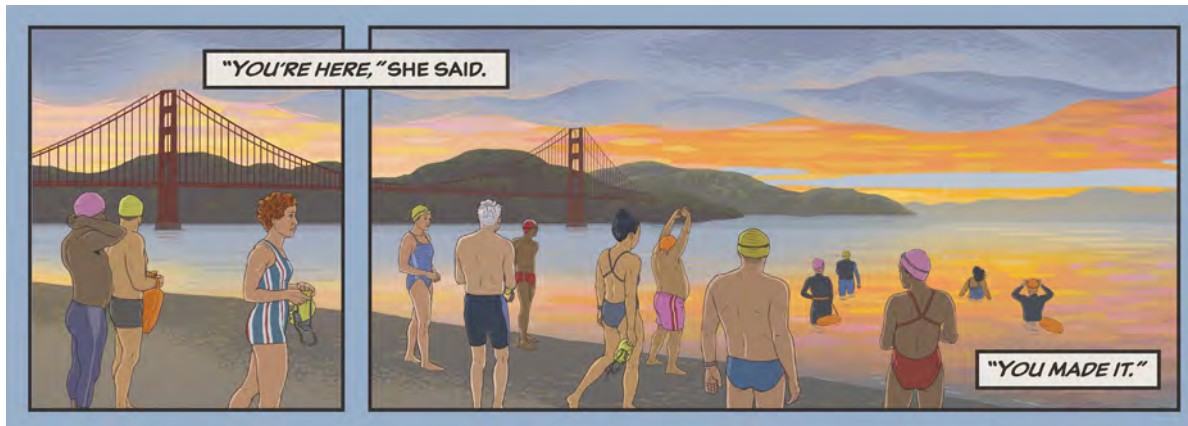
historian
artist
Taymiya
Zaman

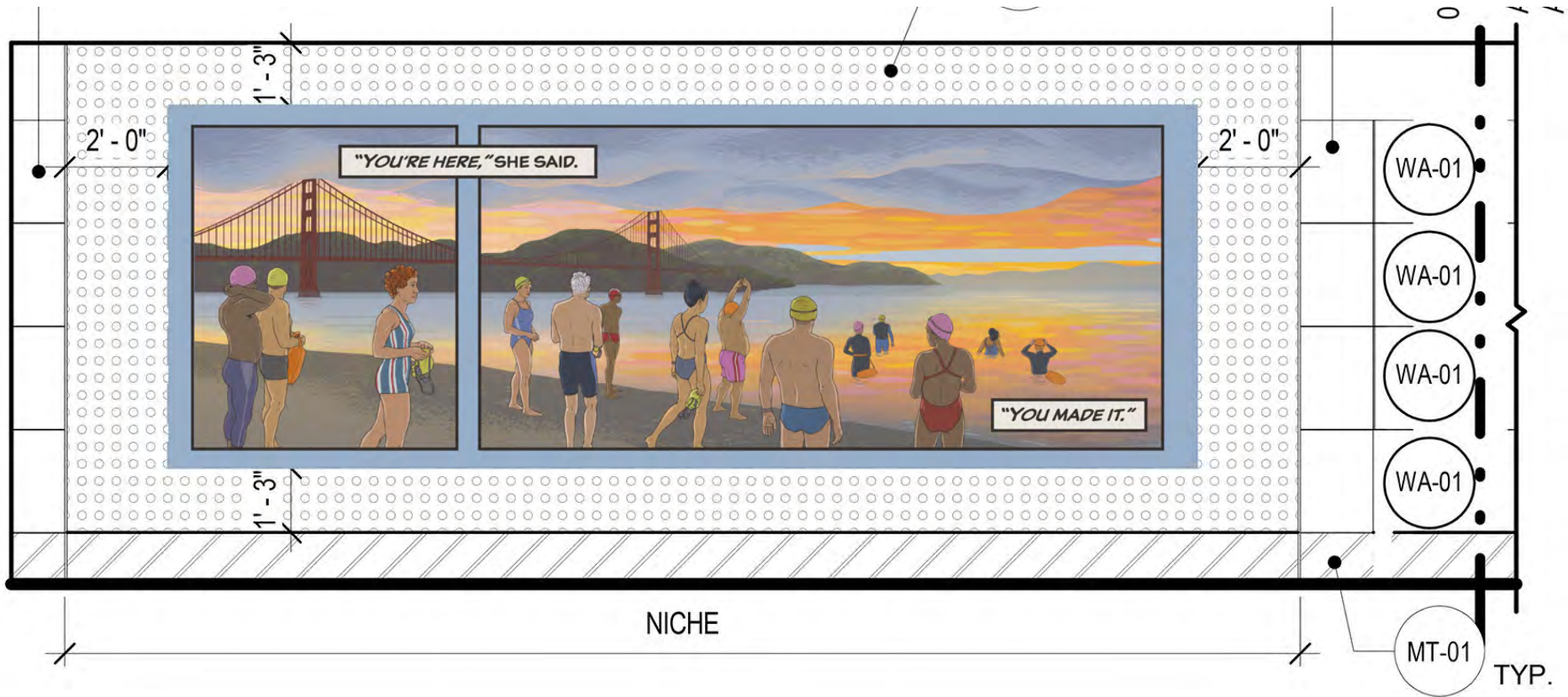


Conceptual Proposal
November 3, 2025
Resolution # 1103-25-211



Final Design
June 25, 2026
Visual Arts Committee





"YOU'RE HERE," SHE SAID.

"YOU MADE IT."

WA-01

WA-01

WA-01

WA-01

MT-01

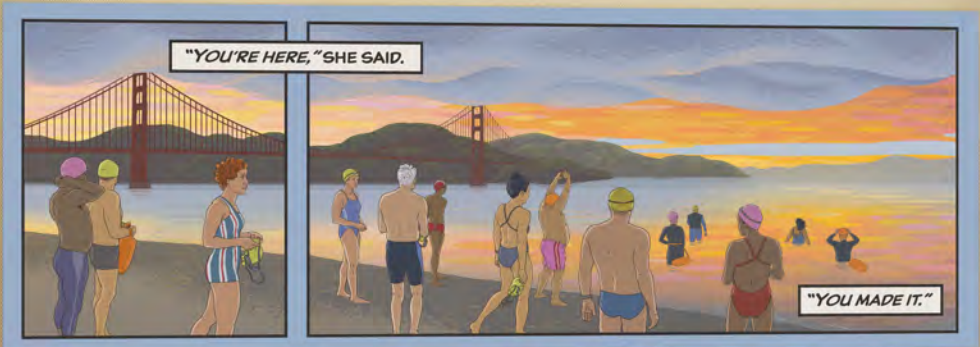
TYP.

NICHE



↑ Baggage Claim ↑ Check-in
↑ Oversized Bag Claim ↑ Restrooms







MOSAIKA

Byzantine glass smalti

The artwork is interpreted into a pattern of glass tesserae based on:

- o color
- o shape/ form/ line

Colors:

Certain colors are simply non-existent in glass smalti, for example some hot pinks and purples, and bright turquoise.

Often original artworks will need to be color-adjusted in order to accommodate this limitation; this is part of Mosaika's pre-production translation process.

This is a photograph of all the smalti colors we currently have in stock:



MOSAIKA

Mosaic Substrate Specifications:

Weight of materials: Weight of hand-glazed ceramic tile, smalti or glass mosaic with thin-set adhesive and grout is maximum 4.5 lbs. per square foot.

Wall: The wall must be structurally sound. We recommend isolating the mosaic wall from the weight-bearing structure of the building so that control and/or expansion joints do not run through the artwork. This would involve building a wall in front of the weight bearing wall, to be verified by a structural engineer.

Substrate must be cementitious:

a. Cement backer board with joints meshed using a 2" fiberglass mesh tape, and mudded with thin-set mortar in such a way that the seam is feathered smooth to the board, with minimum 8" wide troweled seams ie. 4" on each panel.

There must be no drywall compound or plaster whatsoever.

If the boards are installed directly to steel studs, we recommend a double layer of backboard (staggered so seams don't line up) to minimize deflection.

The boards should be attached with stainless steel fasteners at a minimum of every foot (12" center in all directions).

Each screw must be recessed or flush with the board.

The board should be checked to make sure that there is no deflection when pushed, especially along the edges and corners.

b. Poured-in-place or precast concrete

c. Cinder block with a skim coat thin-set mortar incorporating a crack isolating uncoupling membrane such as Schluter Ditra System if the wall is larger than 12ft and/or subject to temperature shifts, freezing, vibrations or other movements.

Tolerances:

The surface to receive the mosaic must be clean, with no plaster or drywall compound.

It must be free of paint, grease, oil, dirt, release agents, sealers, adhesives or any other contaminant that could prevent a good bond.

The wall must be smooth (but not polished) with no ripples, ridges, pitting.

The surface must be level (even board-to-board or brick-to-brick), dry, and fully cured.

*Any defects greater than 1/16" will be transferred to the surface of the artwork, as our mortar bed is very thin (approximately 1/16").



Golden Gate Sample
Woff

REJECTS

- 1. 100%
- 2. 100%
- 3. 100%
- 4. 100%
- 5. 100%
- 6. 100%
- 7. 100%
- 8. 100%
- 9. 100%
- 10. 100%

REJECTS

- 1. 100%
- 2. 100%
- 3. 100%
- 4. 100%
- 5. 100%
- 6. 100%
- 7. 100%
- 8. 100%
- 9. 100%
- 10. 100%

REJECTS

- 1. 100%
- 2. 100%
- 3. 100%
- 4. 100%
- 5. 100%
- 6. 100%
- 7. 100%
- 8. 100%
- 9. 100%
- 10. 100%

EXAMPLES OF REJECT COLOURS →





2025

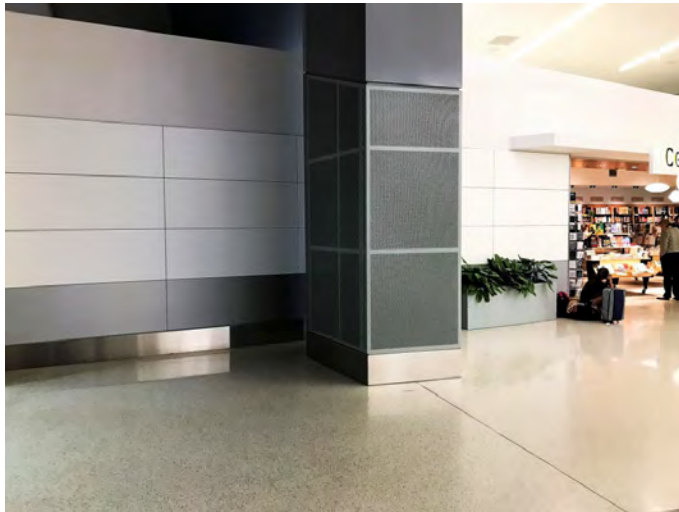


742



768





FRY REGLET

PRODUCTS SHAPE FINDER EXPLORE CONNECT

TRIMS & REVEALS > MILLWORK PROFILES

Millwork 1/4" Post Termination

Fry Reglet Millwork Post Termination with 1/4" post installs with 1/2", 3/4" or 1" millwork panels and provides a straight and uniform 1/4" post at edges of millwork panels.

DIM. A	MNUMBER
1/2"	MWPT2550
3/4"	MWPT2575
1"	MWPT25100



CLEAR ANODIZED
PERMANENT STICKY
FINISH

Carnegie

Textiles > Wallcovering > Acoustics > Markets > Resources > Support > Sustainability

Xorel Meteor

6427 | 2025

Carnegie Xorel

Additional cost may apply. Contact our Client Escalation team for quotes.

Select Use: Upholstered Wall/Panel

Spins > PDF > All Downloads > High Resolution Image

Color Number: 742

Carnegie

Textiles > Wallcovering > Acoustics > Markets > Resources > Support > Sustainability

Xorel Meteor

6427 | 2025

Carnegie Xorel

Additional cost may apply. Contact our Client Escalation team for quotes.

Select Use: Upholstered Wall/Panel

Spins > PDF > All Downloads > High Resolution Image

Color Number: 2025

Carnegie

Textiles > Wallcovering > Acoustics > Markets > Resources > Support > Sustainability

Xorel Meteor

6427 | 742

Carnegie Xorel

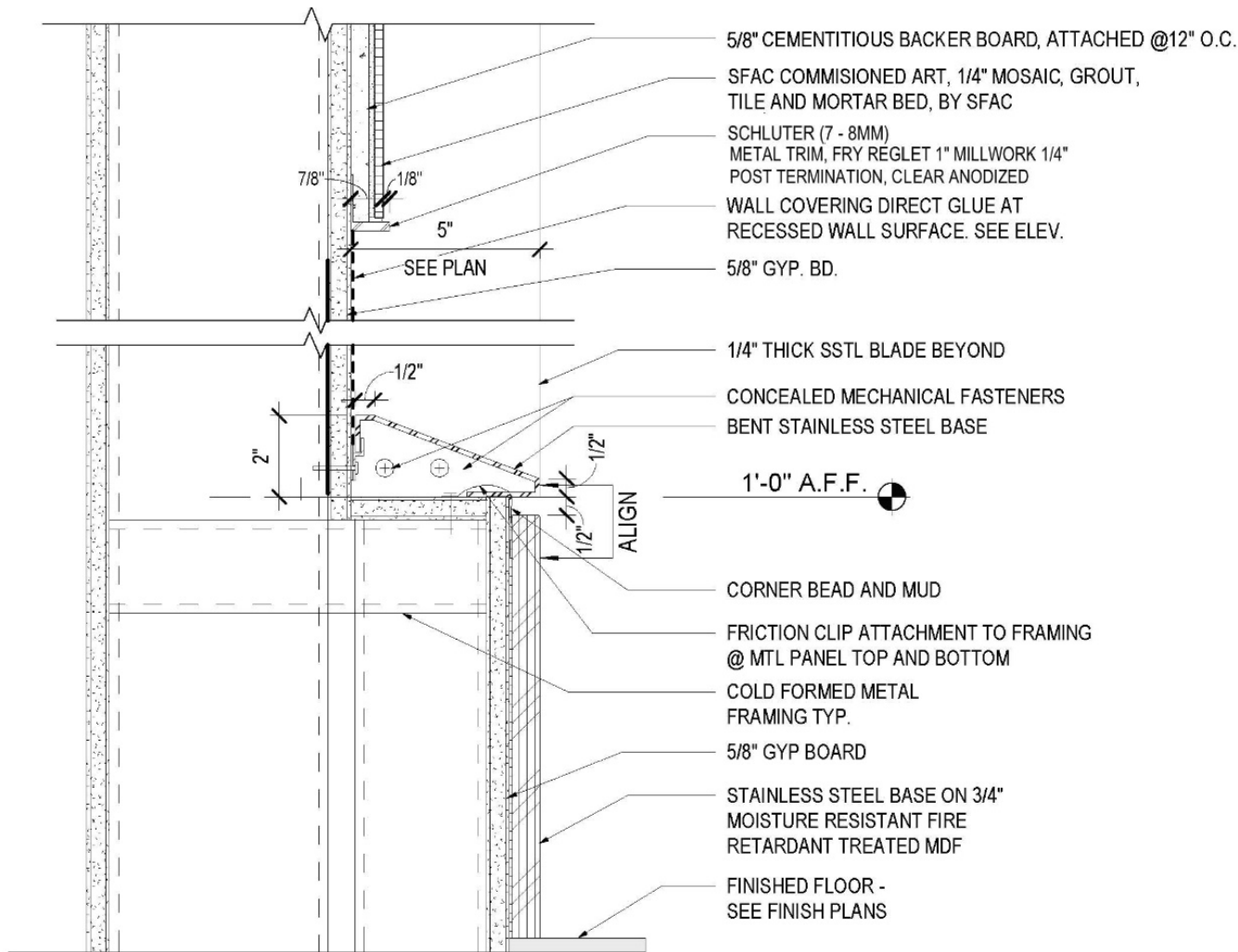
Additional cost may apply. Contact our Client Escalation team for quotes.

Select Use: Upholstered Wall/Panel

Spins > PDF > All Downloads > High Resolution Image

Color Number: 742





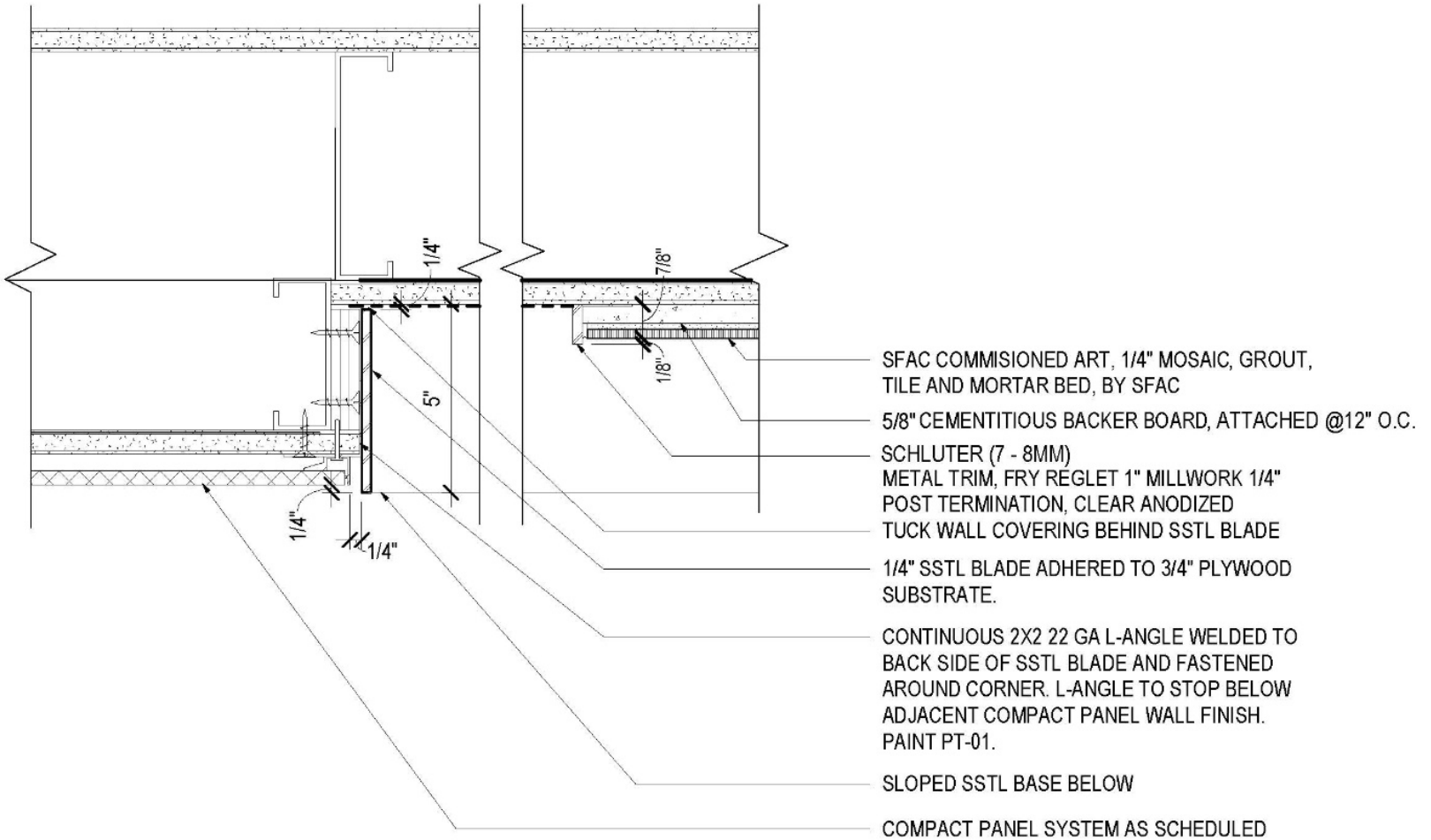
03

DETAIL - SLOPED SSSL BASE AT ART WALL

SCALE: 3" = 1'-0"

GENERAL NOTES:

1. SFAC MOSAIC ART ARRIVES ON SITE IN SHEETS AND IS INSTALLED ON CEMENTITIOUS BACKER BOARD.
2. CEMENTITIOUS BACKER BOARD IS INSTALLED BY TURNER CONSTRUCTION.
3. ESTIMATED WEIGHT OF MOSAIC ART (TILE, MORTAR & GROUT) IS 3.5 POUNDS / SQ. FOOT.
4. WALL FRAMING IS COMPLETED BY Q3 2027.



04 DETAIL - ART NICHE - SSSL BLADE

SCALE: 3" = 1'-0"

Project Timeline

Visual Arts Committee Approval

June 25, 2026

Full Arts Commission Approval

July 7, 2026

Fabrication

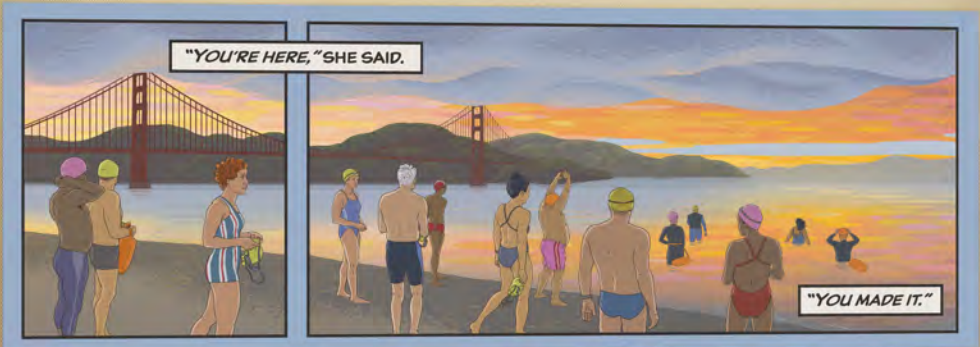
July 2026 – July 2027

Artwork Installation

Q3 September 2027

Open to Circulation

October 2027



Public Comment Item 7

- Item 7: SFO Terminal 3 West Modernization Public Art Project: Arrivals Wall

Item 7: SFO Terminal 3 West Modernization Public Art Project: Arrivals Wall

- *Action*
- Motion to approve the Final Design and Construction Documents of “You’re Here”, a mosaic tile artwork by Jenifer K Wofford, for the SFO Terminal 3 West Modernization Public Art Project, located at the Arrivals Level in Terminal 3 at San Francisco International Airport.

Item 8: Ingleside Police Station Replacement Public Art Project

- *Discussion and Possible Action*
- **Presenter:** Project Manager Marcus Davies
Presentation time: Approximately 7 minutes
- Discussion and possible action to approve the Project Plan for the Ingleside Police Station Replacement Public Art Project.



INGLESIDE POLICE STATION REPLACEMENT
PUBLIC ART PROJECT PLAN

VISUAL ARTS COMMITTEE
June 23, 2026

LOCATION

VICINITY MAP



PRECINCT MAP



SITE CONTEXT



DESIGN SUMMARY

NEW BUILDING

- ADDED PROGRAM
- COMMUNITY WELCOMING PRESENCE

HISTORIC BUILDING

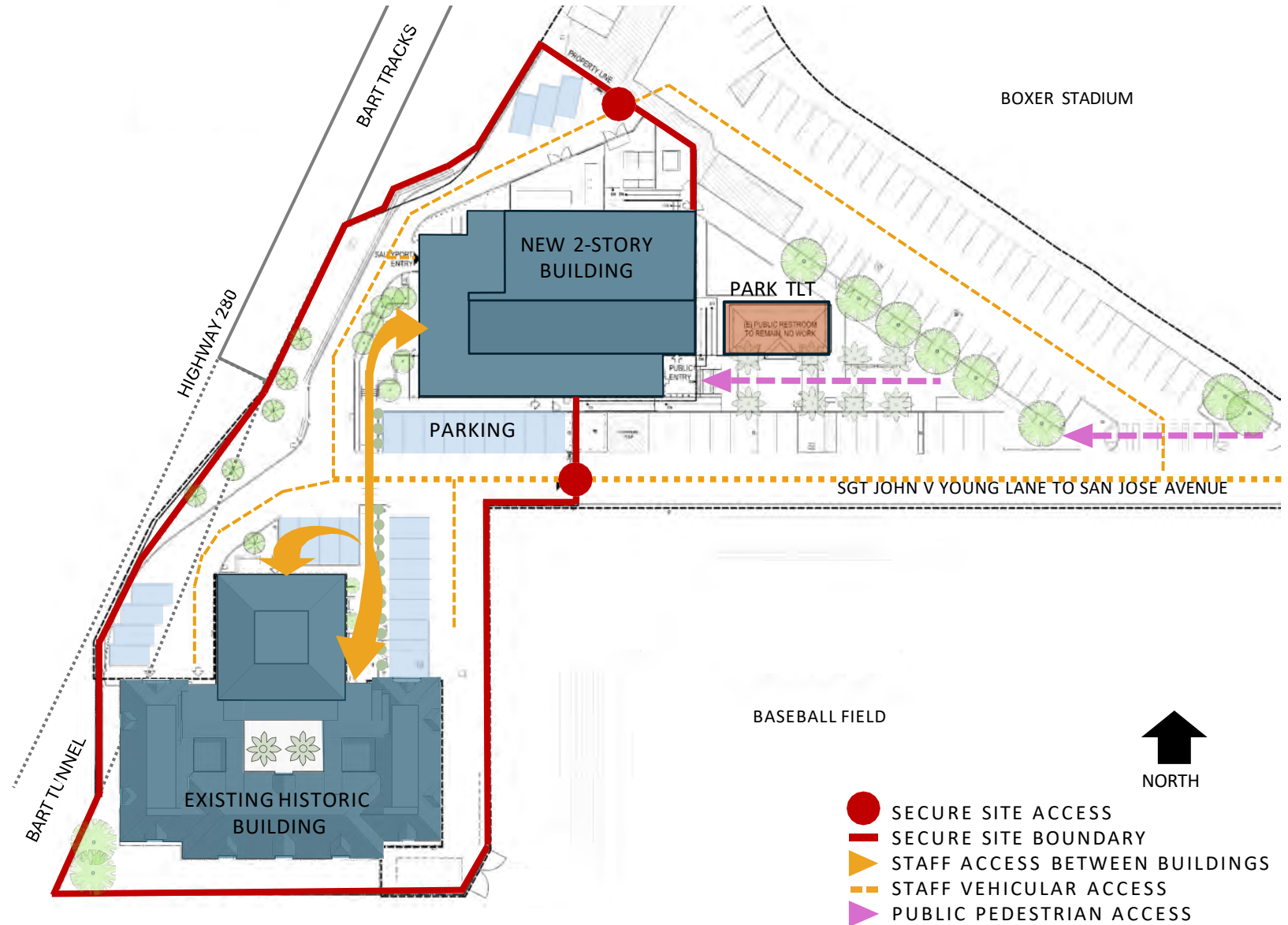
- SEISMIC UPGRADE & RENOVATION

SITE

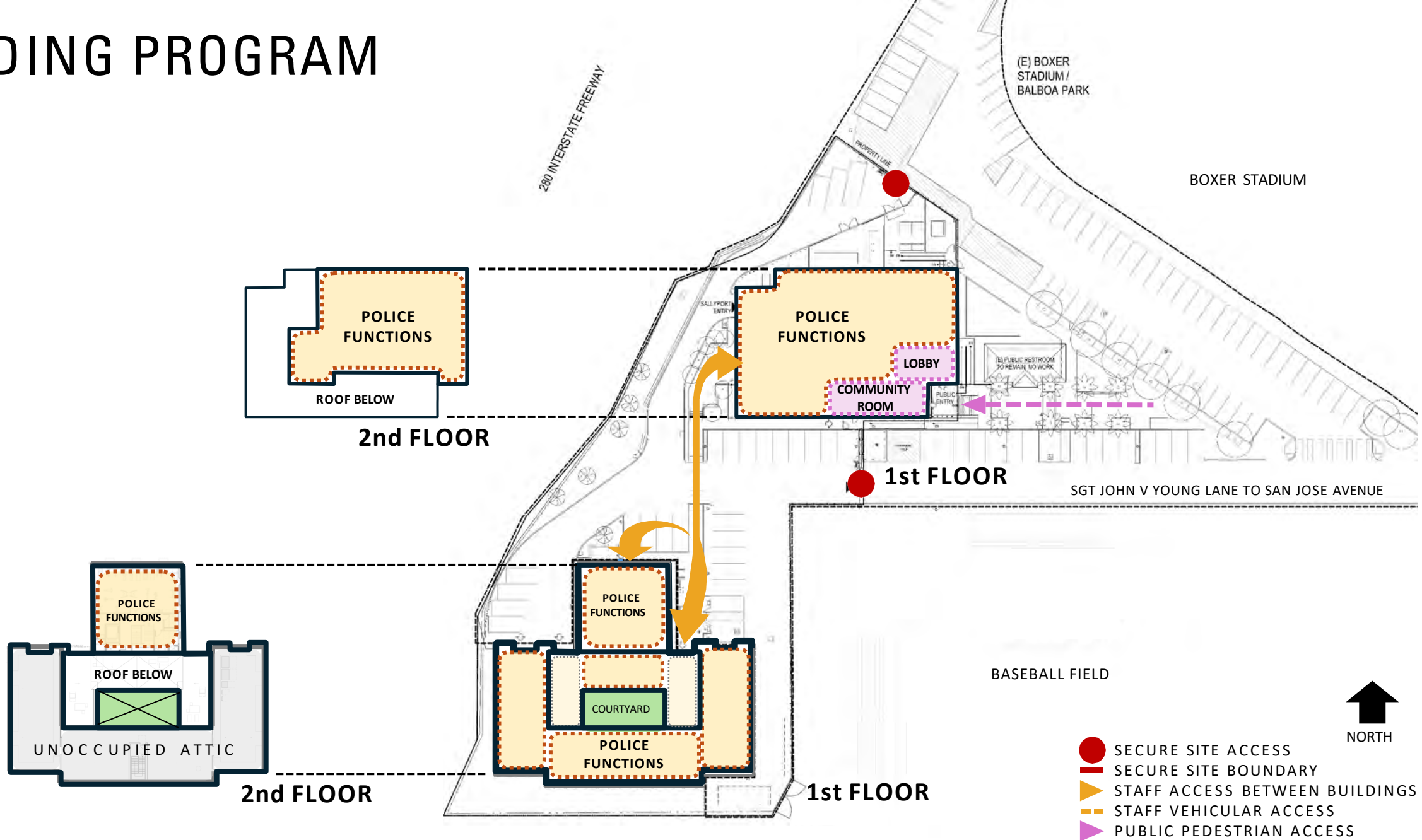
- EXPANDED SITE BOUNDARY
- NEW DRIVEWAY
- VEHICULAR THROUGH-ACCESS (NO DEAD END)

SECURE CAMPUS

- FULLY FENCED
- 2 SECURE SITE ACCESS POINTS
- SEPARATION OF PUBLIC & POLICE ACCESS
- PROTECTED STAFF CONNECTION BETWEEN BUILDINGS



BUILDING PROGRAM



- SECURE SITE ACCESS
- SECURE SITE BOUNDARY
- STAFF ACCESS BETWEEN BUILDINGS
- STAFF VEHICULAR ACCESS
- PUBLIC PEDESTRIAN ACCESS



CAMPUS VIEW LOOKING NORTHWEST



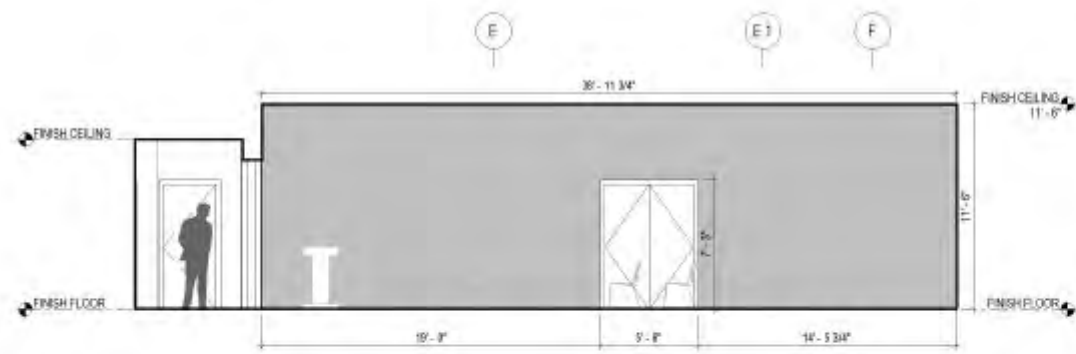
PUBLIC ART OPPORTUNITY



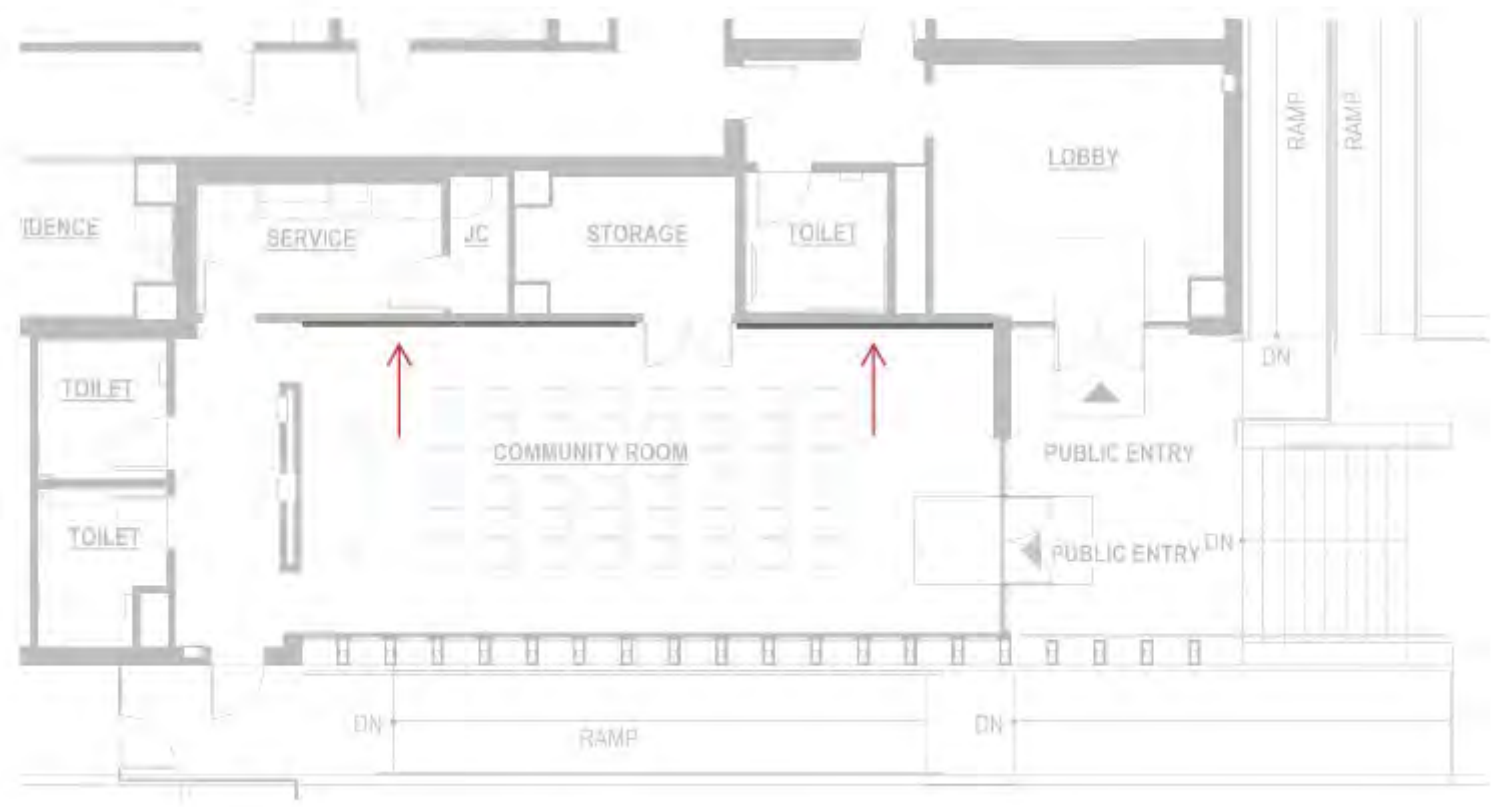
SOUTH ELEVATION
PARTIALLY PUBLIC-FACING



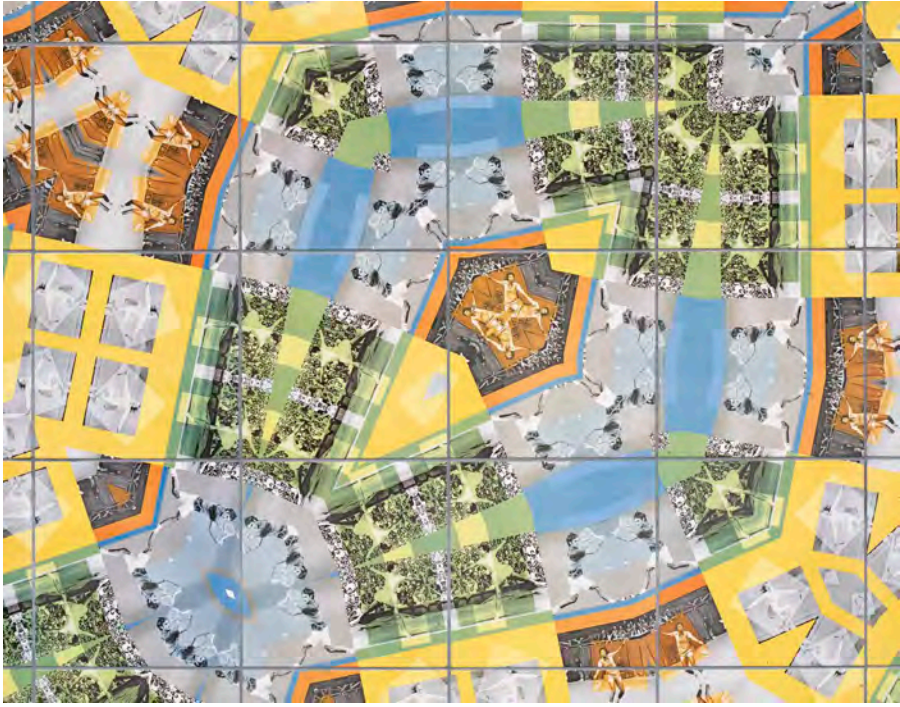
EAST ELEVATION
PUBLIC-FACING



ELEVATION



PLAN



Project Goals

- Artwork is informed by the people, history, and character of the neighborhoods and communities served by Ingleside Police Station, including Bernal Heights, Diamond Heights, Excelsior, Glen Park-Sunnyside, Holly Park, Ingleside, Merced Heights, Mt. Davidson, Oceanview, Outer Mission, Precita Park, St. Francis Woods, St. Mary's Park, and Visitacion Valley.
- Artwork supports the Community Room as a welcoming space for civic gatherings, dialogue, and public programming.

Project Budget Summary

Total Art Enrichment Allocation: \$1,060,000

Administration: \$212,000

Conservation: \$106,000

Artwork Selection and Support: \$137,050

Installation: \$50,000

Artist Contract: \$554,950

Artist Selection

Arts Commission issues RFQ and screens applicants for minimum eligibility (practicing artist residing in US). Artist Qualification Panel identifies shortlist of qualified artists. Qualification Panel will consist of:

- 2 arts professionals
- 1 SFAC staff member

List of qualified artists presented to Ingleside Station Artist Review Panel. Review Panel will consist of:

- 1 representative SFPD
- 1 representative project design team
- 4 arts professionals
- 1 community representative

Review Panel identifies three finalists who will be invited to develop conceptual site-specific proposals after attending an orientation session with the project team and key stakeholders.

Finalists will be paid an honorarium of \$3,000 plus travel reimbursement for proposal development.

The Artist Review Panel will reconvene to consider the finalists' proposals in an interview format and will select one artist for recommendation to the Art Commission

Community Involvement

- SFAC staff presented an overview of the public art project to the Ingleside Station Captain's Community Meeting on May 19, 2026
- A community representative will serve on the Ingleside Police Station Replacement Artist Review Panel and will participate in the Artist Orientation
- Finalists' proposals will be on display for public comment near the project site and on the SFAC website for two weeks prior to the final review panel meeting
- All review panels and Arts Commission meetings are open to the public

**Project
Timeline**
*(subject to
change)*

Community Meeting

May 19, 2026

Project Plan Approval (VAC)

June 25, 2026

RFQ Issued

June 29, 2026

RFQ Deadline

August 21, 2026

Qual. Panel, Review Panel One

August/September 2026

Review Panel Two

February 2027

Arts Commission Approvals

February/March 2027

Artists Under Contract

May 2027

Anticipated Artwork Installation

Summer 2029

**INGLESIDE POLICE STATION REPLACEMENT
PUBLIC ART PROJECT PLAN**

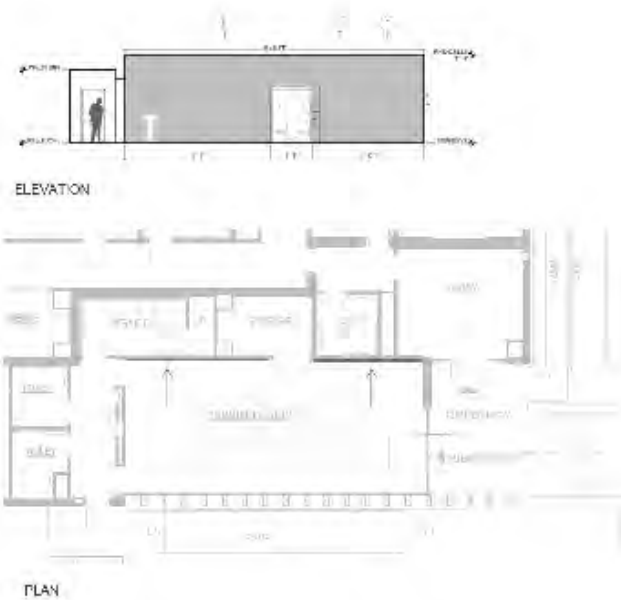


BACKGROUND (CAPITAL IMPROVEMENT PROJECT OVERVIEW)

The Ingleside District Police Station is located at 1 Sgt. John V. Young Lane, within Balboa Park. The station serves an area from Cesar Chavez Street, between Highway 101 and Faxon Avenue, to the San Mateo County line. The facility sits adjacent to Highway 280 and above a section of the BART tunnel. The existing station was built in 1910 and is a local historic resource within the Balboa Park Historic District. Funded through an Earthquake Safety and Emergency Response (ESER) bond and approved by voters in March 2020, the Ingleside Police Station Replacement project will include preservation of the existing station's historic façade, as well as construction of a new facility to meet seismic safety requirements and provide upgrades to programmatic needs, site security, and expansion options to meet expected population growth within the district. The Ingleside Police Station Replacement project will also provide a new Community Room, intended as a multi-use public amenity providing space to host community meetings, neighborhood gatherings, and public-facing programming.

ART OPPORTUNITIES

The art opportunity consists of a two-dimensional artwork or artworks located on an interior wall within the station's multiuse Community Room. Artwork will measure approximately 300 square feet, and will be comprised of durable, maintainable materials suitable for a publicly accessible, active, multi-use space, such as ceramic tile, mosaic, or similar media.



PROJECT GOALS

- Artwork is informed by the people, history, and character of the neighborhoods and communities served by Ingleside Police Station, including Bernal Heights, Diamond Heights, Excelsior, Glen Park-Sunnyside, Holly Park, Ingleside, Merced Heights, Mt. Davidson, Oceanview, Outer Mission, Precita Park, St. Francis Woods, St. Mary’s Park, and Visitacion Valley.
- Artwork supports the Community Room as a welcoming space for civic gatherings, dialogue, and public programming.

AE and ARTWORK BUDGET

- \$1,060,000 Art Enrichment
- Artwork Budget: \$742,000
 - Artist Contract: \$554,950, inclusive of all artist fees and associated expenses for artwork design, engineering, fabrication, insurance, transportation, and consultation during installation
 - Installation Allocation: \$50,000

ARTIST RECRUITMENT APPROACH AND ELIGIBILITY

Arts Commission staff will issue an RFQ for this specific opportunity. Professional practicing artists residing in the United States are eligible to apply. Recruitment will focus on artists who currently reside in, have resided in, or have other significant relationships to the San Francisco neighborhoods served by Ingleside Station. Applicants will be asked to address their meaningful connection to these communities. The review panel will be instructed to consider these connections as part of their evaluation criteria.

ARTIST SELECTION PROCESS

After the application deadline the Arts Commission staff will screen applications to establish the pool of artists meeting the minimum eligibility requirements, which are professional practicing artists residing in the United States. The eligible applications will be presented to an artist qualification panel consisting of two (2) arts professionals and one (1) SFAC staff, who will review and score the applications to identify the short list of qualified artists to be considered for the project opportunity.

The list of qualified artists will be presented to the Ingleside Police Station Replacement Artist Review Panel consisting of one (1) representative of the client agency, one (1) representative of the project design team, four (4) arts professionals, and one (1) community representative. The panel will identify three (3) finalists who will be invited to develop conceptual site-specific proposals after attending an orientation session with the project team and key stakeholders. These finalists will be paid an honorarium of \$3,000 plus travel reimbursement for development of a proposal.

The Ingleside Police Station Replacement Artist Review Panel will reconvene to consider the finalists' proposals in an interview format and will select one artist for recommendation to the Art Commission.

COMMUNITY INVOLVEMENT

- SFAC staff presented an overview of the public art project at the Station Captain's Community Meeting on May 19, 2026.
- A community representative will serve on the Ingleside Police Station Replacement Artist Review Panel and will participate in the Artist Orientation.
- The finalist proposals will be on display for public comment near the project site and on the SFAC website for two weeks prior to the final review panel meeting.
- All review panels, Visual Arts Committee (VAC) and Commission meetings are open to the public.

TIMELINE (Subject to change)

Community Meeting	May 19, 2026
Project Plan Approval (VAC)	June 25, 2026
RFQ Issued	June 29, 2026
RFQ Deadline	August 21, 2026
Qualification Panel	Week of August 31, 2026
First Project Artist Review Panel	Week of September 14, 2026
Panelist Review and Scoring	September 21 – October 2, 2026
VAC Approval of Finalists	October 21, 2026
Artist Finalist Orientation	Week of November 9, 2026
Finalist Proposals Due	January 15, 2026
Public Display of Finalist Proposals	January 20 – February 3, 2026
Final Project Artist Review Panel	Week of February 8, 2027
VAC Approval	February 17, 2027
Arts Commission Approval	March 1, 2027
Artist Under Contract	May 2027

FURTHER INFORMATION

Marcus Davies, Public Art Project Manager at (415) 310-3453 or by email at marcus.davies@sfgov.org.

Public Comment Item 8

- Item 8: Ingleside Police Station Replacement Public Art Project

Item 8: Ingleside Police Station Replacement Public Art Project

- *Action*
- Motion to approve the Project Plan for the Ingleside Police Station Replacement Public Art Project.

Item 9: Golden Gate Park Temporary Installation by Spencer Chang

- *Discussion and Possible Action*
- **Presenter:** Program Associate Paris Cotz and Spencer Chang
Presentation time: Approximately 7 minutes
- Discussion and possible action to approve the temporary installation of “Shrine to Earth (Pillars)” a sculpture by artist Spencer Chang. The sculpture is composed of miscellaneous stone, stainless steel, marine epoxy, NFC chip, that measures H18 in. and W24 in. on a set of three boulders that have a 3-4 ft. diameter each, located at Peacock Meadow in Golden Gate Park. The artwork will be maintained by the artist or a designated representative and will be installed for a period of one year, from date of installation, which is estimated to be September 2026.

Commission's Approval Checklist for Temporary Public Art

- **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](#)

Shrine to Earth (Pillars)

Computing Shrines

Spencer Chang · SFAC Visual Arts Committee · June 25, 2026



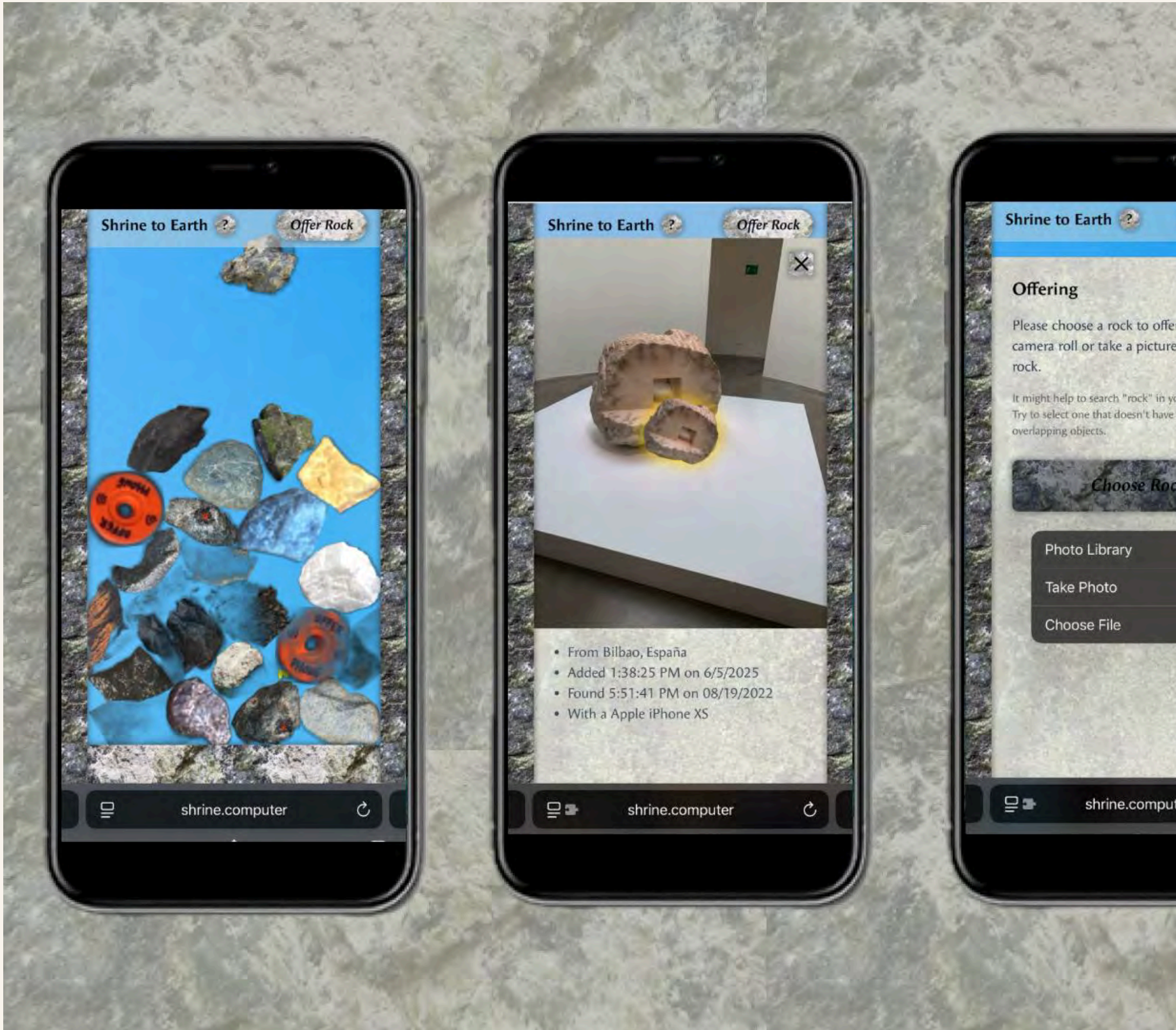
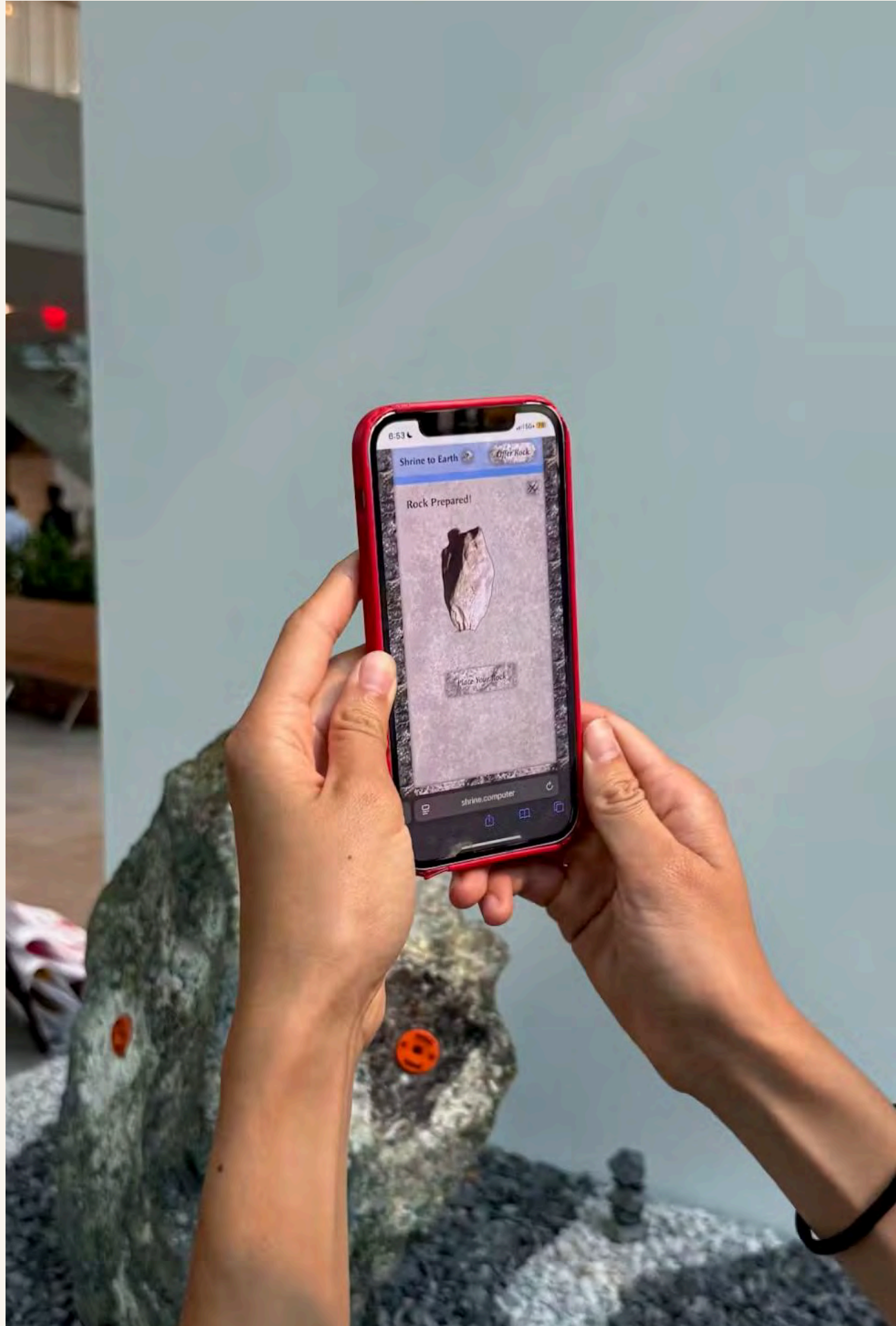
Shrine to Earth (Pillars) is a site-specific, interactive stone sculpture in GGP that fosters connection with and through our environment



Installed at Tokyo University of the Arts in Tokyo

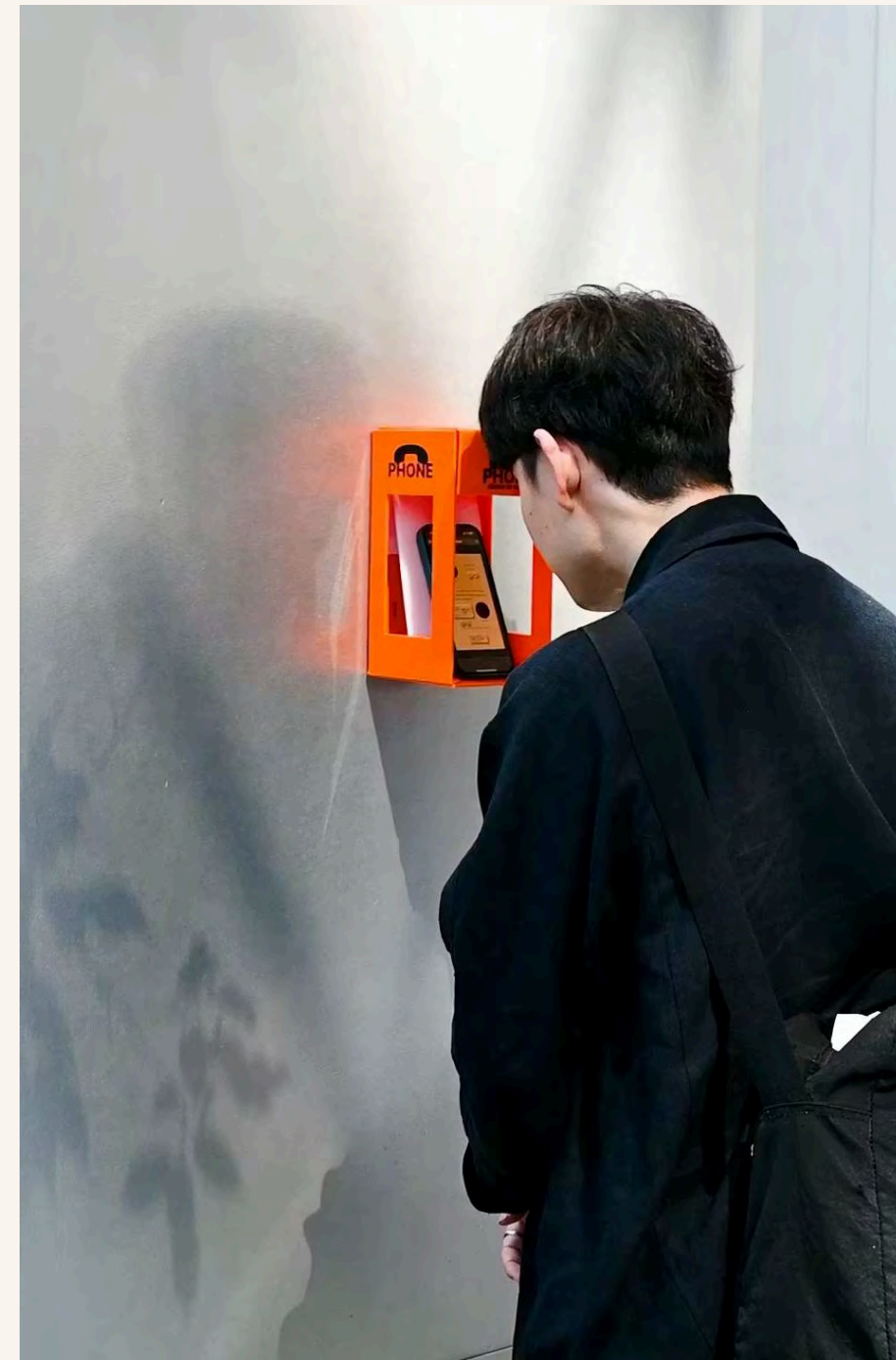
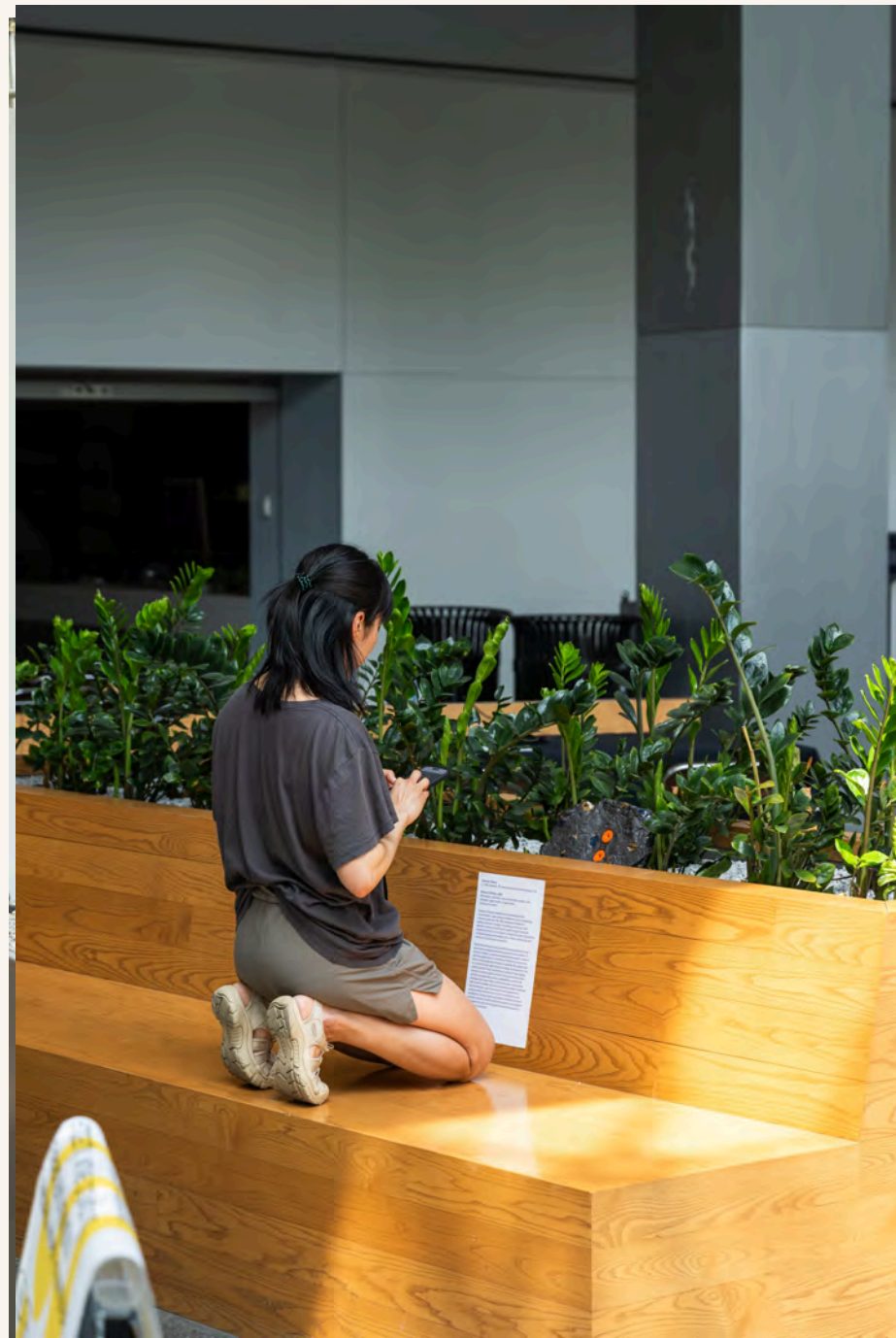


When visitors offer their phone, the sculpture's website invites them to contribute a rock from their camera roll to a shared landscape



25, 202

Computing Shrines: technology for local connection



Computing Shrines is a series of public installations embedded with websites that co-opt our devices to facilitate small, intimate exchanges among people in everyday places. Each shrine activates its website when visitors offer their phones to it, facilitating a multisensory exchange between previous and future participants.

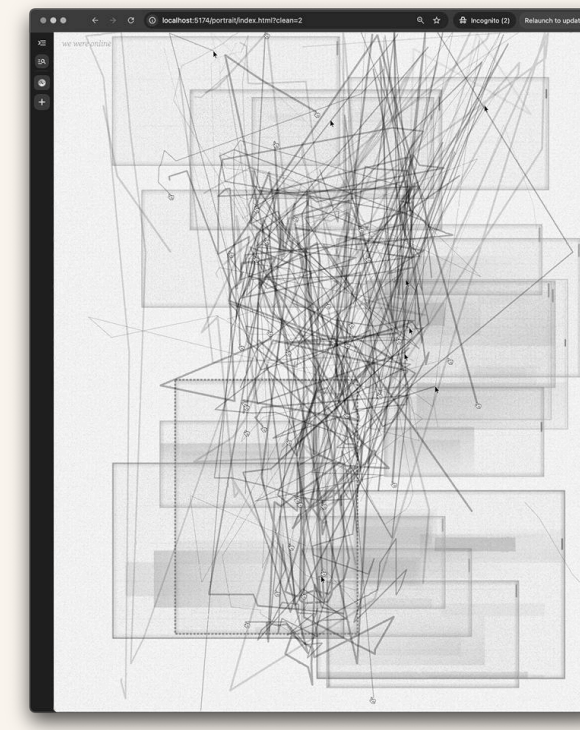
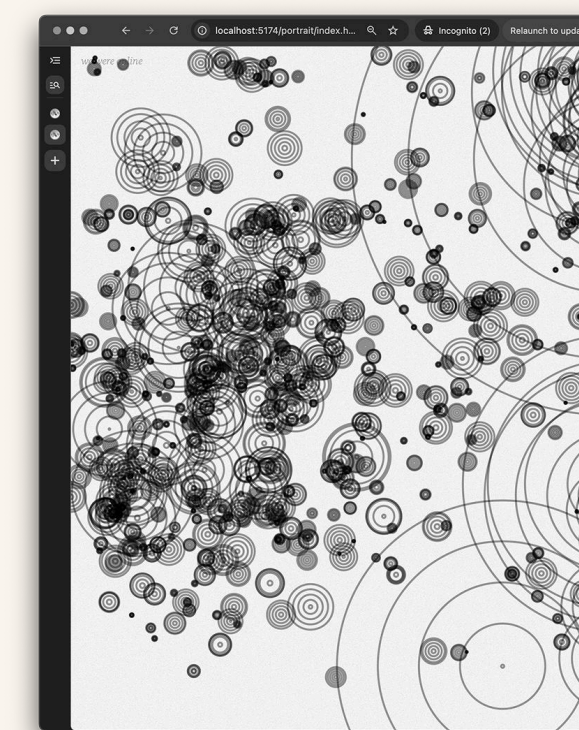
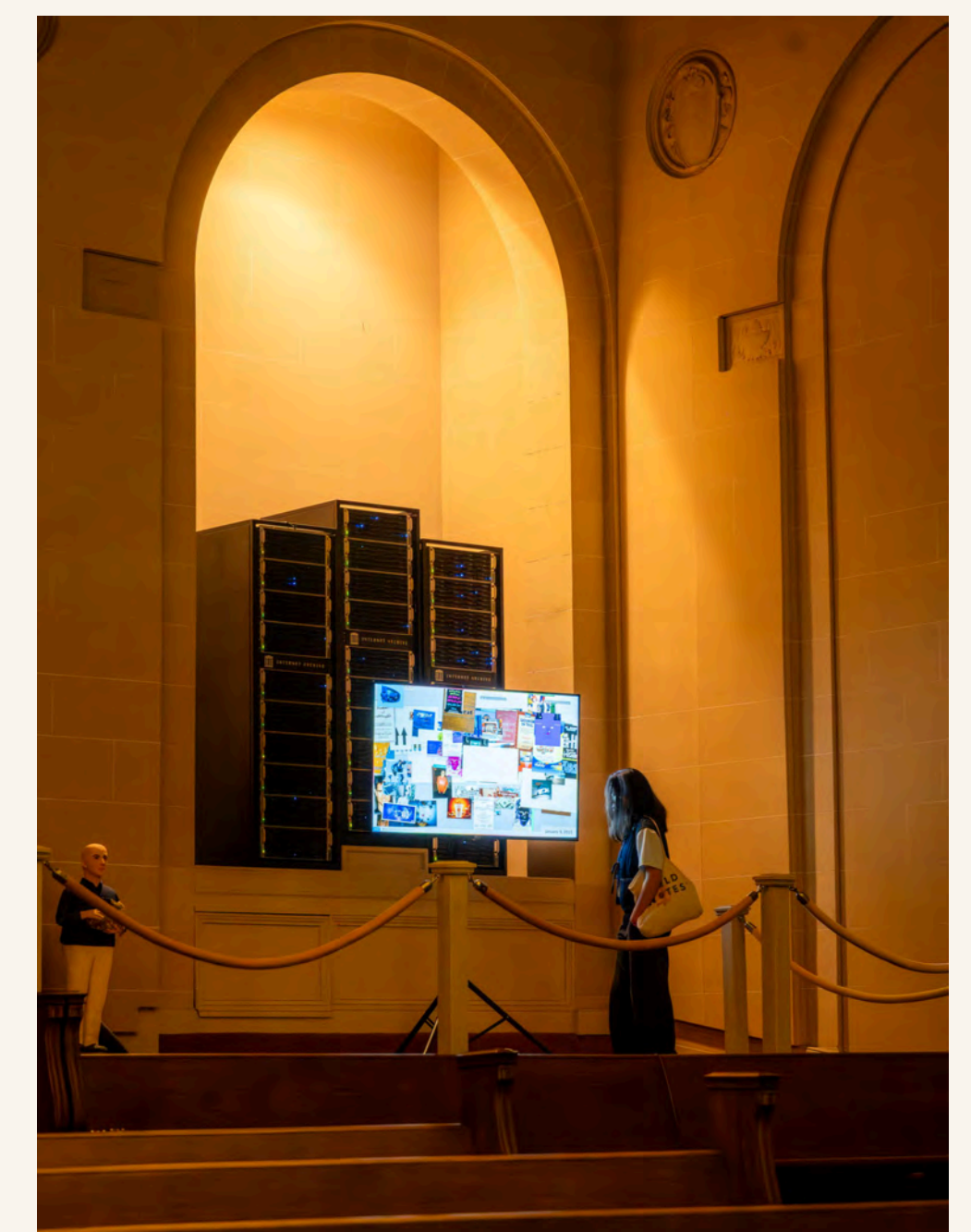
Inspired by our instinct to leave traces of ourselves in public spaces, Computing Shrines creates a venue for doing so without defacing nature or public infrastructure. The work models itself after community-led projects to foster connection within local spaces and invites others in to create and host their own versions of the project. Beyond an installation, Computing Shrines is an open protocol for public-good technology that fosters local connection rather than replacing it.

Funded by a San Francisco Artist Grant to turn into a public art installation for San Francisco.

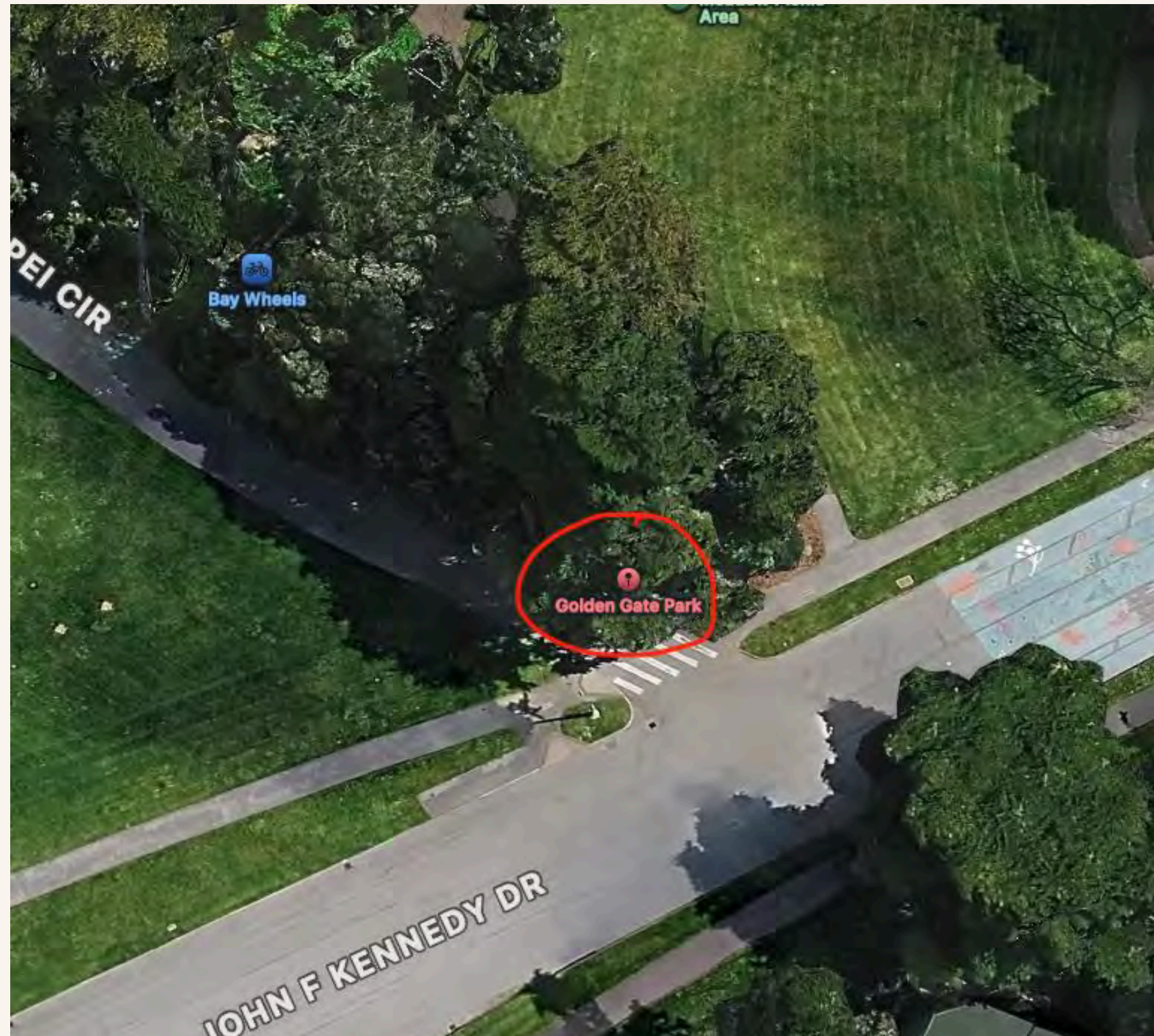
About me

Spencer Chang is an artist, engineer, and toy maker interested in the **play, creation, and care that emerge from our relationships with and through technological systems**. Working across internet spaces, interactive sculpture, and creative infrastructure, they engage with everyday practices and material to **reconstruct technology as a medium for communal flourishing**. These works leverage whimsical intimacy and critical joy to interrogate our systems, invite collective imaginations, and provide the means to reinvent them.

Chang's work has been showcased by the **Gray Area & the de Young Museum** (San Francisco), **Tokyo Geidai** (Tokyo), **Museum of the Moving Image** (New York), **Ars Electronica** (Linz), and the **National Communication Museum** (Melbourne). They have created commissions for **Hyundai Artlab**, **Alserkal Avenue**, the **Internet Archive**, and **Wikipedia** and been supported by **Rhizome**, the **San Francisco Arts Commission**, and the Ethereum Foundation. A NEW INC Y11 member, their projects have been featured in MIT Tech Review, The Cut, It's Nice That, and Frieze, and they have taught workshops internationally for institutions such as Stanford University, NYU ITP, and SFPC.



Installation

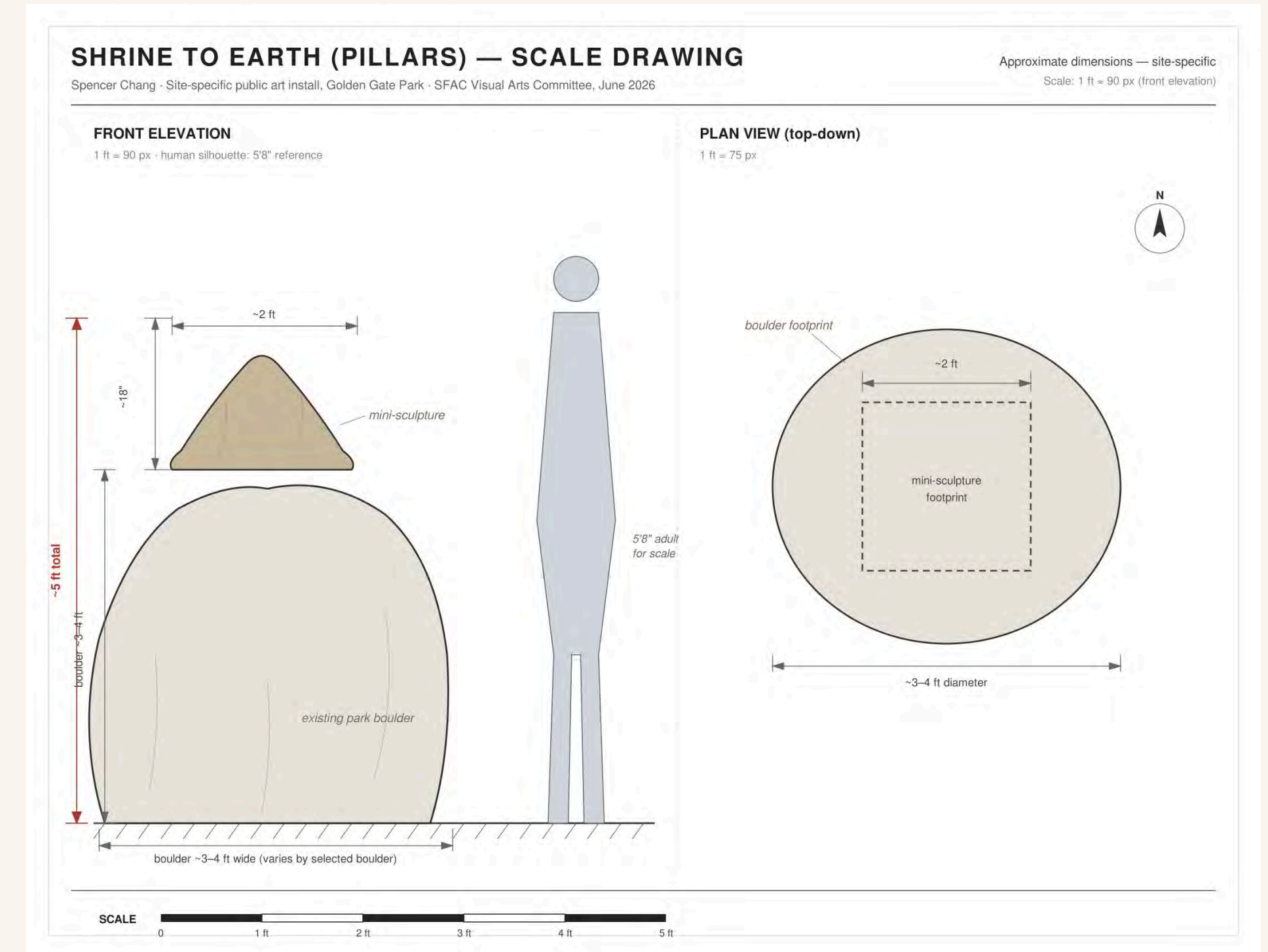


Peacock Meadow along JFK in an existing planter bed. I've been coordinating with Dave Iribarne, superintendent of Golden Gate Park, for installation.

SFREC team will help move 3 existing park boulders to the site for the installation.

Date: Sep 1, 2026 (tentative) for 12 months





Installation Process

Each shrine will be secured to its boulder using a mechanical system: several 3/8" stainless steel pins drilled into base rock and boulder surface (3" deep each) at the main bearing points. This approach is weatherproof, handles lateral force, and can be cleanly removed during deinstallation without damaging the boulder by lifting directly upwards.

1. Place boulders in designated locations and secure them in the ground
2. Install pins into boulders
3. Bring mini-sculptures for install on top of boulders
4. Install & secure mini-sculptures on top of boulders as detailed above

- **FORM** Mixed-stone sculpture, 12-16"W x 16-20"H, mounted atop park boulder (3-4' W x 3-4' D x 3-4' H)
- **TOTAL HEIGHT** ~5 ft from ground (chest height for interaction)
- **MATERIALS** Mixed stone including native Northern California varieties (serpentine, basalt, granite); embedded NFC chips in weatherproof ABS housing, stainless steel pins



Maintenance Plan

RESPONSIBLE PARTY Spencer Chang (artist) and designated representatives.

ROUTINE Bi-weekly inspection of all shrine locations throughout install. Damage and vandalism documented photographically and reported to the park team.

REPLACEMENT On-hand stock of replacement rocks, NFC chips, stainless steel pins, and marine epoxy for quick repairs.

INTERVENTION THRESHOLDS

- Minor displacement / surface vandalism — repaired within 2 weeks of discovery
- Major structural damage — removed or replaced within 4 weeks
- Damage/graffiti to boulder itself — RPD notified immediately; defer to their assessment

DEINSTALL Steel pins removed. Boulders left in place or returned to original locations per RPD.

Thank you! Questions?

Computing Shrines

Spencer Chang · SFAC Visual Arts Committee · June 25, 2026



Public Comment Item 9

- Item 9: Golden Gate Park Temporary Installation by Spencer Chang

Item 9: Golden Gate Park Temporary Installation by Spencer Chang

- *Action*
- Motion to approve the temporary installation of “Shrine to Earth (Pillars)” a sculpture by artist Spencer Chang. The sculpture is composed of miscellaneous stone, stainless steel, marine epoxy, NFC chip, that measures H18 in. and W24 in. on a set of three boulders that have a 3-4 ft. diameter each, located at Peacock Meadow in Golden Gate Park. The artwork will be maintained by the artist or a designated representative and will be installed for a period of one year, from date of installation, which is estimated to be September 2026.

Item 10: Big Art Loop: Golden Gate Park, McLaren Park and Balboa Park

- Discussion and Possible Action
- **Presenter:** Program Associate Paris Cotz and Big Art Loop
Presentation Time: Approximately 5 minutes
- **A) Golden Gate Park** Discussion and possible action to approve the temporary installation of “Beast of Burden” by Walker Babbington, that measures H32 ft. by W12 ft. by L18 ft. fabricated from reclaimed and salvaged lumber, metal, and other reclaimed materials, located in the Chain of Lakes Meadow in Golden Gate Park. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation, which is estimated to be January 2027.
- **B) McLaren Park** Discussion and possible action to approve the temporary installation of “Bird’s Eye View” by Nicki Adani, that measures H11 ft. 5 in. by W11 ft. by D5 ft. (two total), fabricated from powder coated steel, located at McLaren Park Glen Eagles Overlook. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation, which is estimated to be January 2027.
- **C) Balboa Park** Discussion and possible action to approve the temporary installation of “Big Apple” by Nicolas Synnott (LeMonde Studio), that measures H11 ft. by W14 ft. by D14 ft. fabricated from steel, located at Balboa Park Fairy Circle. The artwork will be maintained by Big Art Loop and will be installed for a period of one year, from date of installation, which is estimated to be January 2027.

Commission's Approval Checklist for Temporary Public Art

- **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](#)



BIG ART loop

100 large-scale sculptures. 34 miles of art. Free for everyone.

GOLDEN GATE PARK ART PROPOSAL

JUNE 25TH, 2026

BIG
ART *loop*



NOT FOR DISTRIBUTION

BURDEN OF THE BEAST
CHAIN OF LAKES



ARTWORK STATEMENT

BURDEN OF THE BEAST | CHAIN OF LAKES

Burden of the Beast is a monumental North American Plains bison carrying the weight of a house through its body, constructed from materials salvaged from homes damaged by climate-related events. Placed within the Chain of Lakes in Golden Gate Park, the work sits in a landscape defined by water, migration, and ecological interdependence.

The bison, once central to vast American ecosystems, appears here as both out of place and deeply symbolic, a reminder of displacement across time. The house embedded within its form evokes human presence and pressure on the land, suggesting shelter but also fragility. Composed of materials marked by climate impact, it carries the physical and emotional residue of environments under stress.

At the edge of these interconnected lakes, where water levels, wildlife, and weather patterns are in constant flux, Burden of the Beast reflects a shared condition of adaptation. It invites viewers to consider the weight of what we build, what we lose, and what we ask the natural world to carry alongside us.

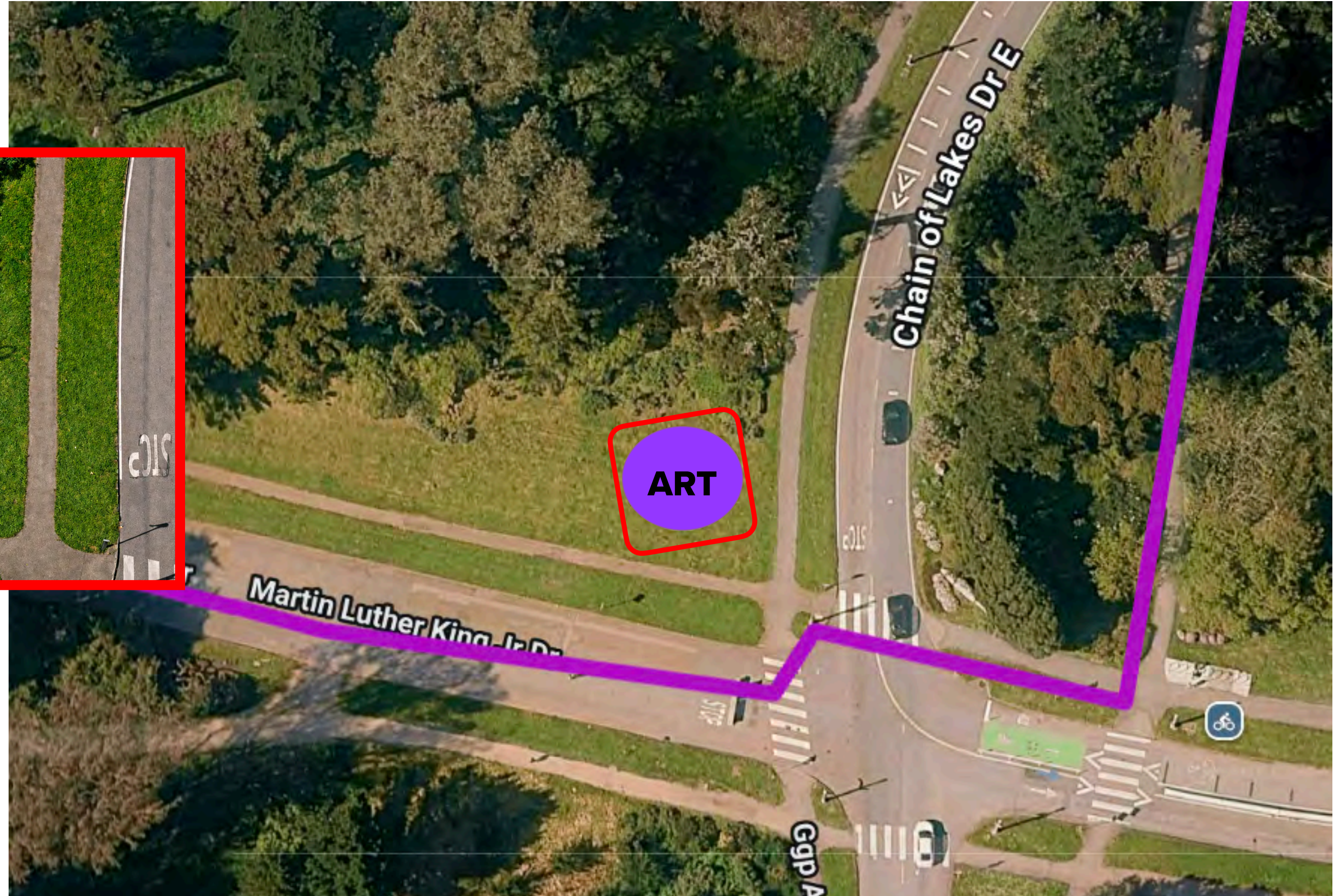
Photo by Walker Babington

Please note the balcony and ladder in previously shown photos will not be included in the Chain of Lakes placement of the sculpture.



ARTWORK LOCATION

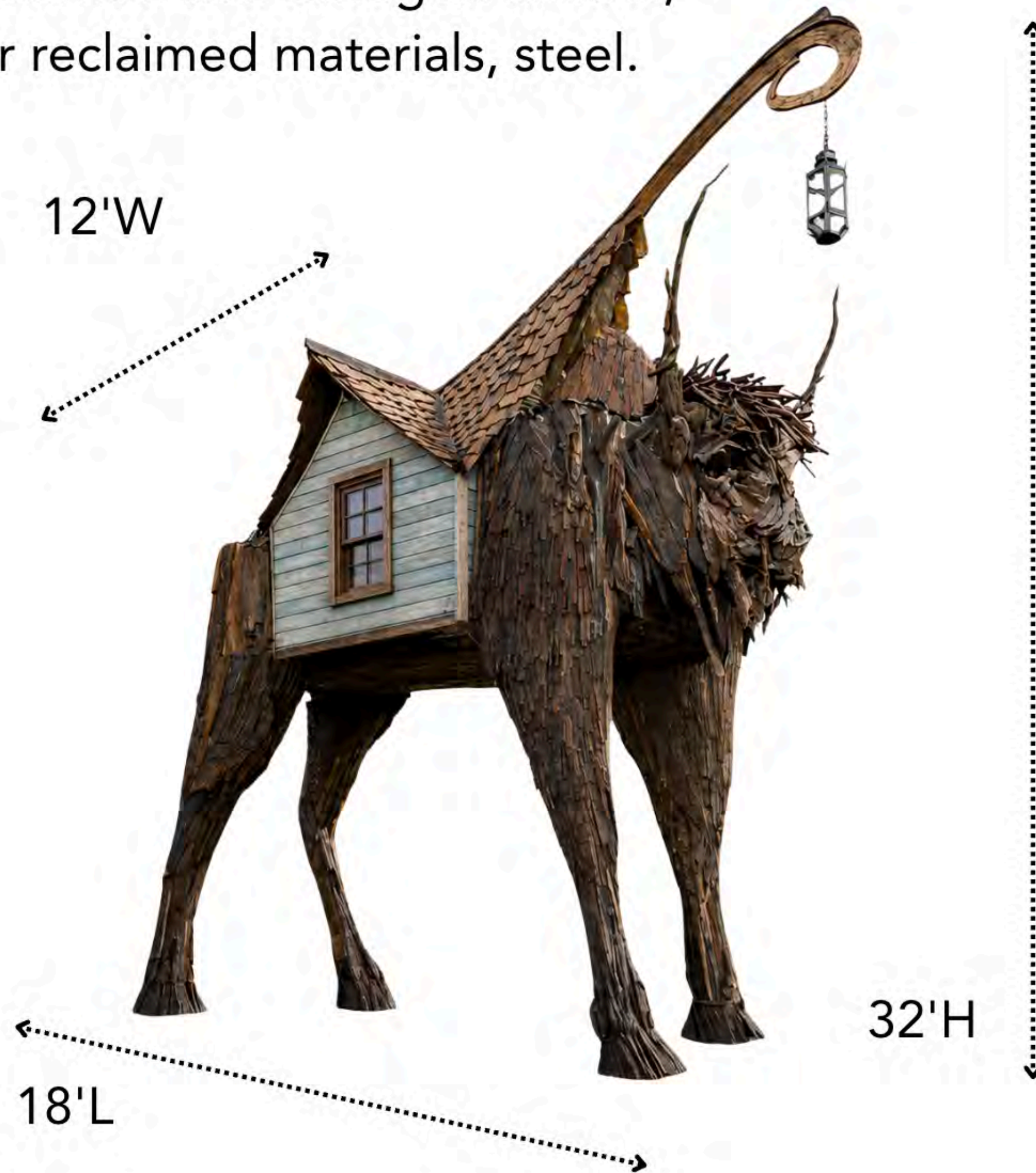
Within Golden Gate Park, Chain of Lakes
Martin Luther King Jr Dr & Chain of Lakes Dr E.



Burden of the Beast

18'L x 12'W x 32'H

Materials: reclaimed and salvaged lumber, metal, other reclaimed materials, steel.



SCULPTURE SPECS + INSTALL

INSTALLATION: One year from date of installation, anticipated to be in early 2027, Exact dates TBD pending engineering/fabrication

Dimensions: 18'L x 12' W x 32' H

Weight: 7000lbs.

Materials: Reclaimed and salvaged lumber, metal, other materials, steel.

On-Site Installation:

1. Day 1: Layout site, unload sculpture pieces with forklift, anchor legs
2. Day 2: Install next section of sculpture with forklift
3. Day 3: Install top section of sculpture with forklift and cherry picker
4. Day 4: Finalize connections and complete sculpture installment.
5. Day 5: Overflow day for final touches.



Photo by Glenn Mosley

ABOUT THE ARTIST | WALKER BABINGTON | NEW ORLEANS, LA

Walker Babington is a New Orleans based sculptor whose large scale works transform reclaimed materials into contemporary folk art. Drawing from mythology, folklore, environmental themes, and popular culture, he creates immersive sculptures that blend imagination, storytelling, and social commentary. Using salvaged storm debris, driftwood, architectural remnants, and industrial materials, Babington gives new life to objects shaped by time and human experience.

A self taught artist, his work has been exhibited at Burning Man and in public spaces and museums across the United States. His sculptures often occupy the space between fantasy and reality, ranging from monumental creatures and architectural forms to interactive works such as ZozoBot, a towering "curious clonndroid" that invites viewers to engage with questions surrounding technology, artificial intelligence, and human innovation.

His acclaimed sculpture Burden of the Beast, constructed from salvaged hurricane debris, reclaimed wood, and remnants of New Orleans carnival floats, depicts a monumental bison carrying a house on its back. The work serves as a powerful metaphor for resilience, displacement, and adaptation in the face of climate change, inviting viewers to reflect on how communities carry memory, identity, and hope through periods of transformation.

Through works that merge wonder, craftsmanship, and environmental awareness, Babington encourages audiences to engage with both the material history and future possibilities embedded within the landscapes they inhabit.

PAST WORKS & INSTALLATIONS



Zozo Bot by: Bill Tiernan at The Hermitage Museum and Gardens



BABA YAGA (2015)



CHAPEL OF YES (2017)

HOUSE OF THE RISING SUN (2025)

SNAIL BOAT (2023)



COMMUNITY SUPPORT

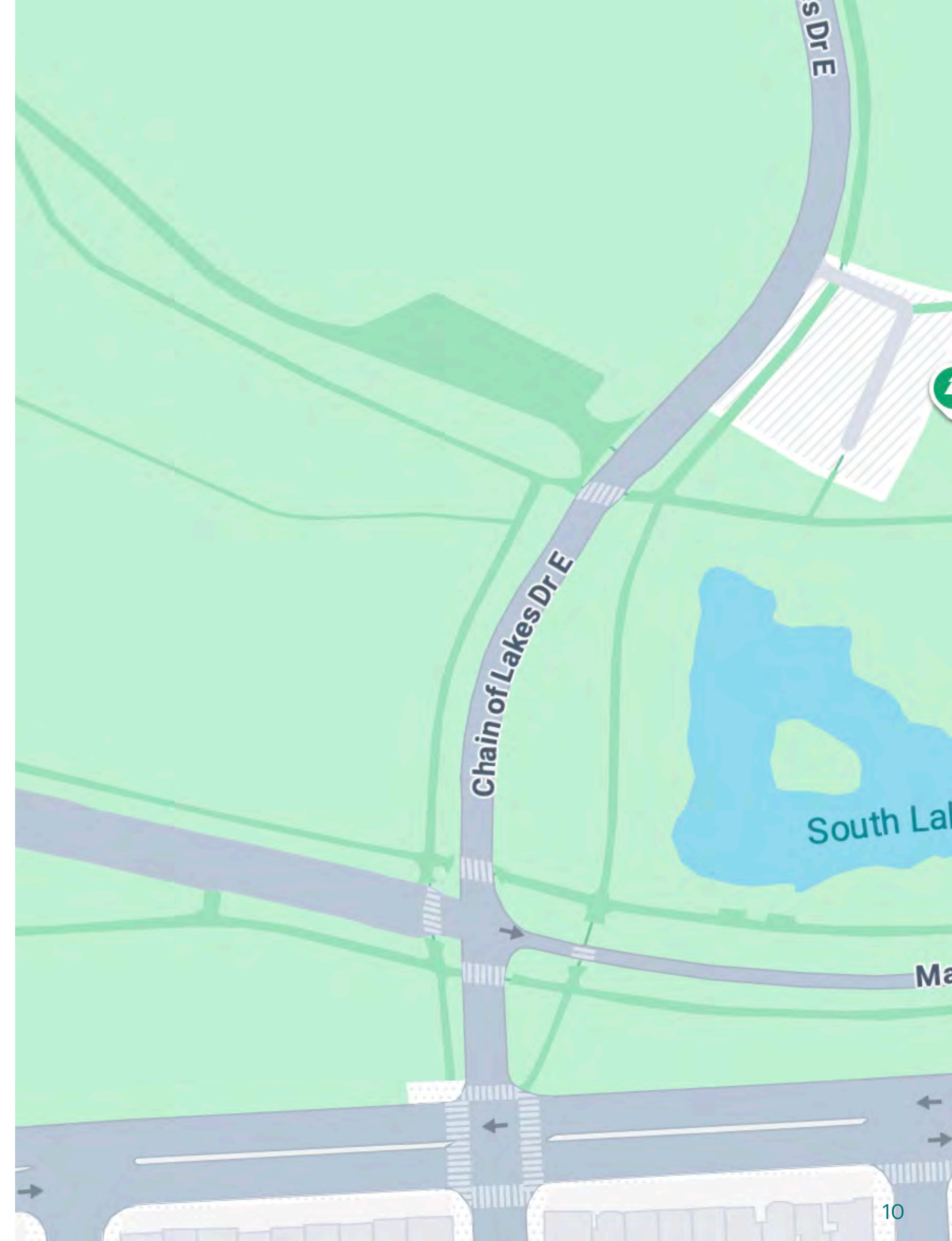
GGP CHAIN OF LAKES | DISTRICT 4

LETTERS OF SUPPORT:

- District 4 Supervisor Alan Wong
- Mid-Sunset Neighborhood Association
- Offix Edge (Local Business)

ADDITIONAL OUTREACH:

- Sunset Mercantile
- Saint Ignatius Neighborhood Association
- Outer Sunset Neighborhood Association
- GenRyu Arts
- The Great Highway Art Gallery
- Sunset Communal Arts
- Far Out Gallery
- Birdhouse Gallery SF
- Sunset Commons
- Home Coffee Roasters
- Sunset Clay House
- Greenwood Trail Forest School
- Jefferson Elementary School



BALBOA PARK FAIRY CIRCLE

JUNE 25TH, 2026

BIG
ART *loop*



**BIG APPLE BY NICOLAS SYNNOT
BALBOA PARK FAIRY CIRCLE**



ARTWORK STATEMENT

BIG APPLE BY NICOLAS SYNNOTT | BALBOA PARK

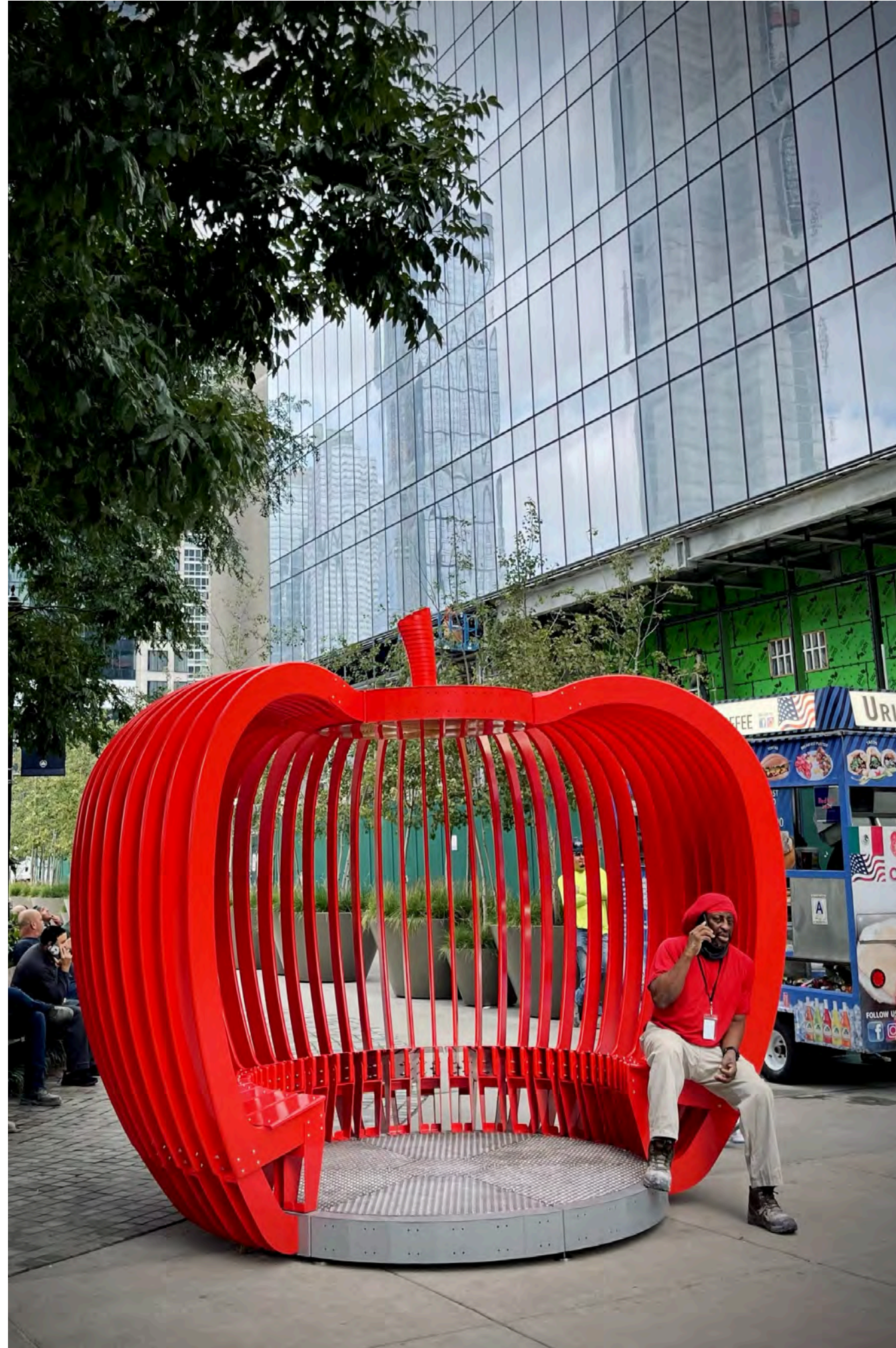
Big Apple transforms a familiar, iconic form into an open, shared space, part sculpture and part gathering place. At first glance, the work reads as a bold, oversized apple set within the landscape. As visitors approach, it reveals itself as something more intimate, a place to sit, pause, and spend time together.

Installed within Balboa Park, the sculpture aligns naturally with the rhythms of the park, where picnics, birthday celebrations, and casual gatherings unfold across the lawn. Its scale ensures there is always room inside, while the inward-facing seating gently encourages connection. Different groups can share the space at once, creating moments where interactions happen organically, whether between families, friends, or strangers.

The work functions as a piece of social infrastructure. Without directing how it should be used, it creates the conditions for people to gather, linger, and engage with one another. Children can move through it, families can settle in for a meal, and individuals can find a moment of rest while still feeling part of a larger shared environment.

By reimagining a universally recognizable form as a communal setting, Synnott invites visitors to step inside the sculpture and make it their own. Big Apple becomes a backdrop for everyday moments, a place where small celebrations, conversations, and connections take shape, reinforcing the role of public art as something to be experienced together rather than simply observed.

Photo by hykalliance.org

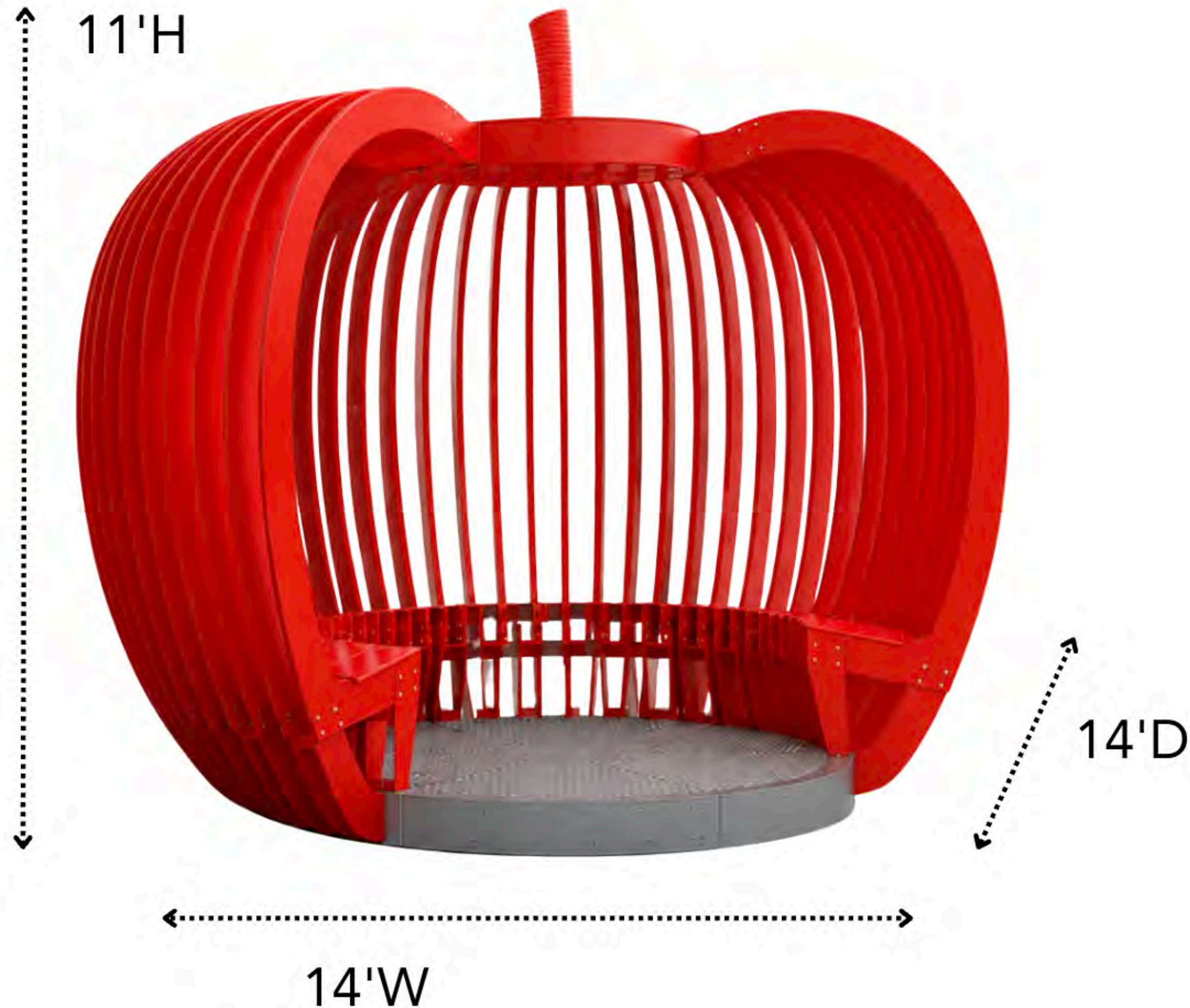


Photos by World of Marzell and the Hudson Yards Hell's Kitchen Alliance

Big Apple

14'W x14'D x11'H

Materials: Steel



SCULPTURE SPECS + INSTALL

INSTALLATION: One year from date of installation, anticipated to be in early 2027, Exact dates TBD pending engineering/fabrication

Dimensions: 14'H x 14' W x 14' D

Weight: ~1,400lbs

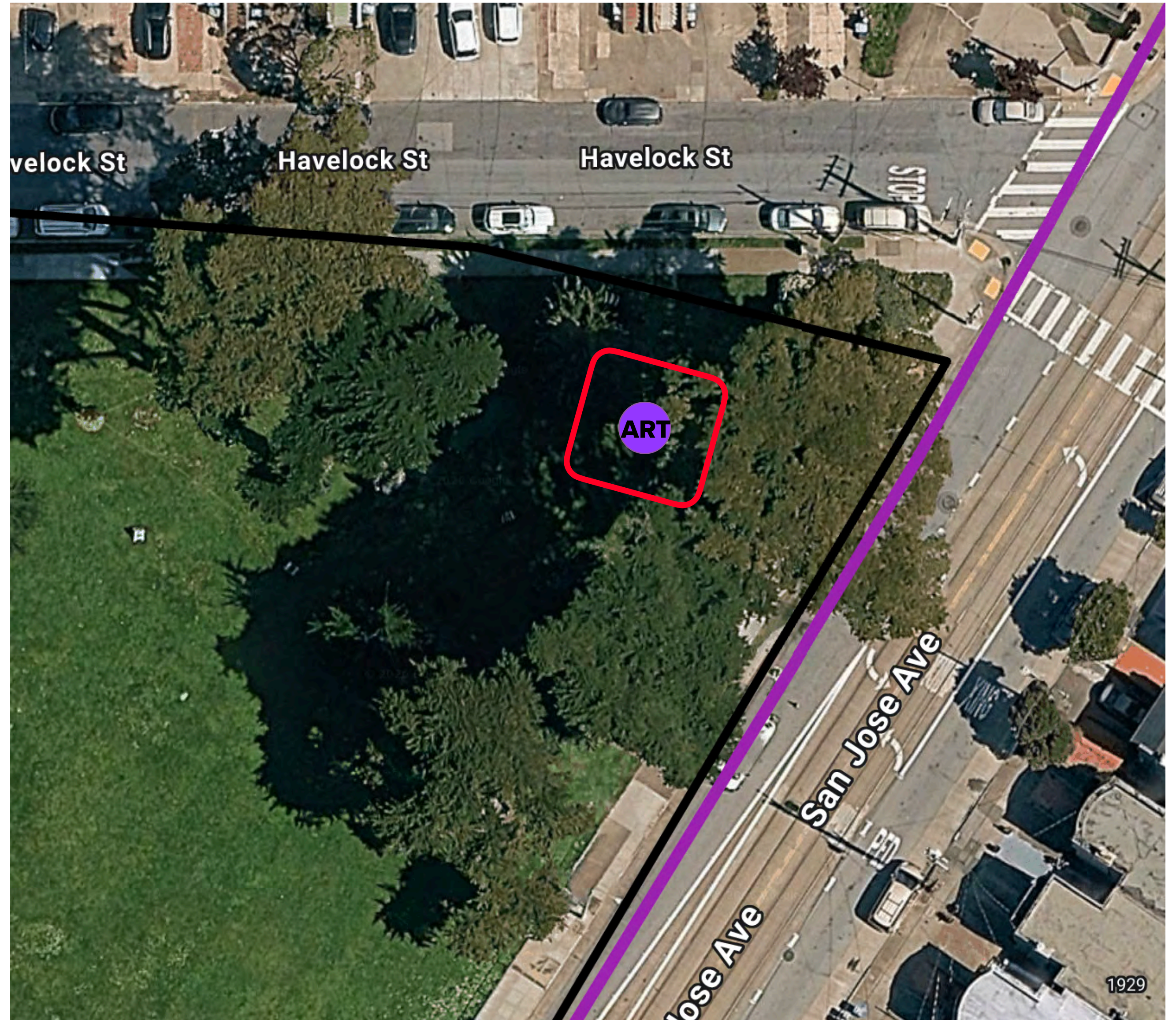
Materials: Painted steel

On-Site Installation:

1. Sculpture is hand assembled on site and bolted. Anchoring plan in coordination with RPD and engineers.
2. 3-4 crew
3. Sculpture Installation takes 1 day total.

ARTWORK LOCATION

On the corner of Havelock St & San Jose Ave



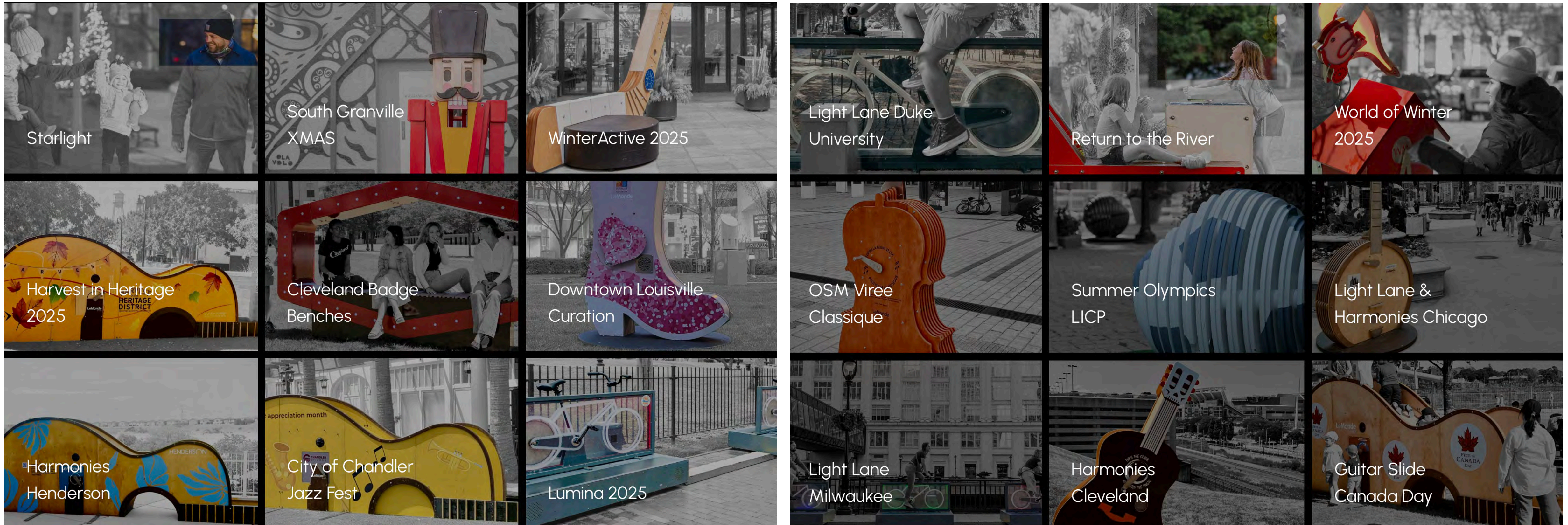


ABOUT | LEMONDE STUDIO | MONTREAL, QUEBEC CITY, NEW YORK CITY, AND AUSTIN, TEXAS

LeMonde Studio creates interactive public art and immersive experiences that bring together creative design, community engagement, and environmentally conscious technology. Working across natural environments and commercial spaces, the studio develops installations that invite curiosity, participation, and connection.

Its projects often place visitors at the center of the experience, using human-powered or green technology to explore the value of energy while creating memorable shared encounters. Designed with adaptability in mind, LeMonde Studio's works can evolve, move between locations, and respond to different communities and settings.

PAST WORKS & INSTALLATIONS



Photos taken from lemondestudio.com

Balboa Park Community Survey

Before choosing artwork for Balboa Park, we went to the people who live with it every day. In partnership with Friends of Balboa Park and neighborhood groups across District 11, we asked residents what they wanted to see in their park.

WHAT WE DID

- Translated the survey into Chinese with support from the District 11 Supervisor's office, reaching the neighborhood's large Chinese speaking community.
- Built a short, five minute survey using forced ranking, so neighbors weighed real tradeoffs instead of rating everything important.
- Let those community priorities guide our curation, which led us to Big Apple.

40+ residents responded, shaping the final selection.

IN THE COMMUNITY'S WORDS

What we heard

“

Make it a destination!

“

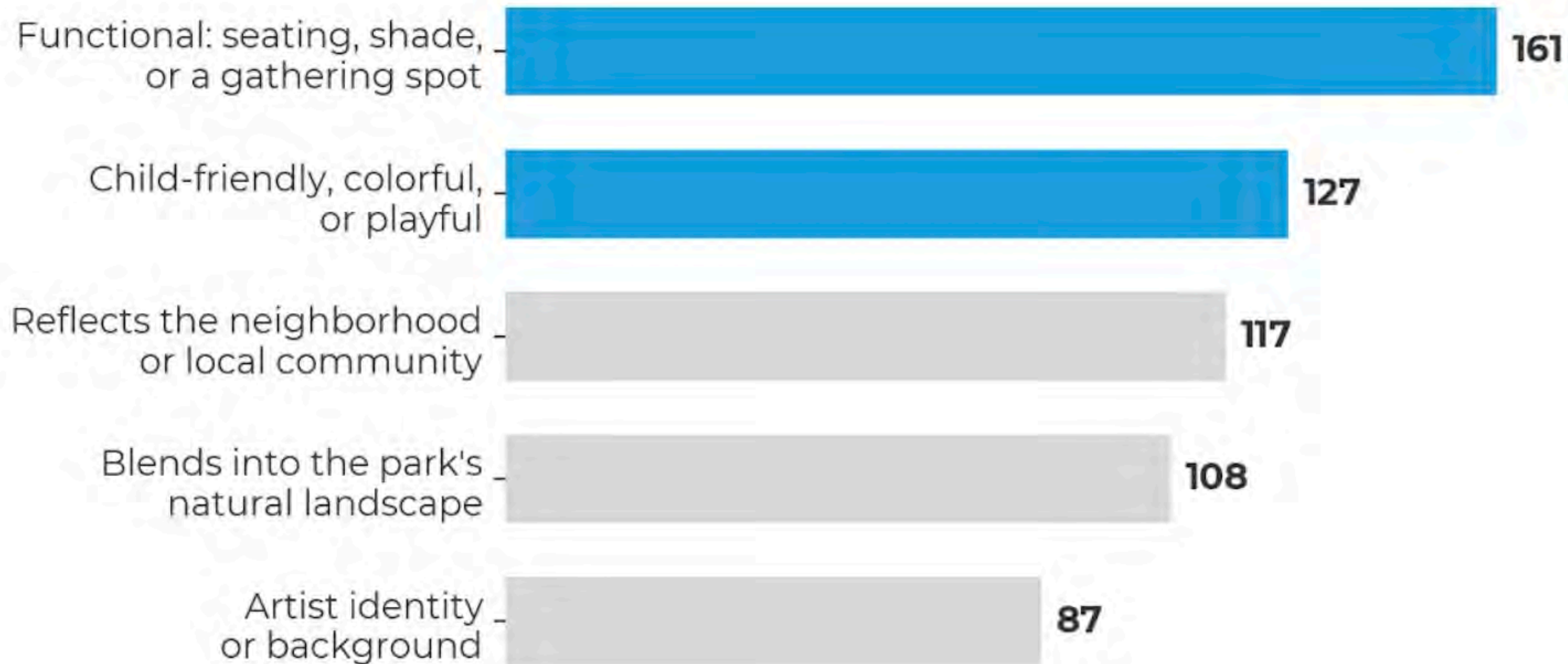
Something bright, playful and bold, to counter the concrete behemoth of the pool building.

“

An opportunity to infuse the park with focal points for curiosity, connection and creativity.

Verbatim responses from the Balboa Park public art community survey.

What the community values most in the art

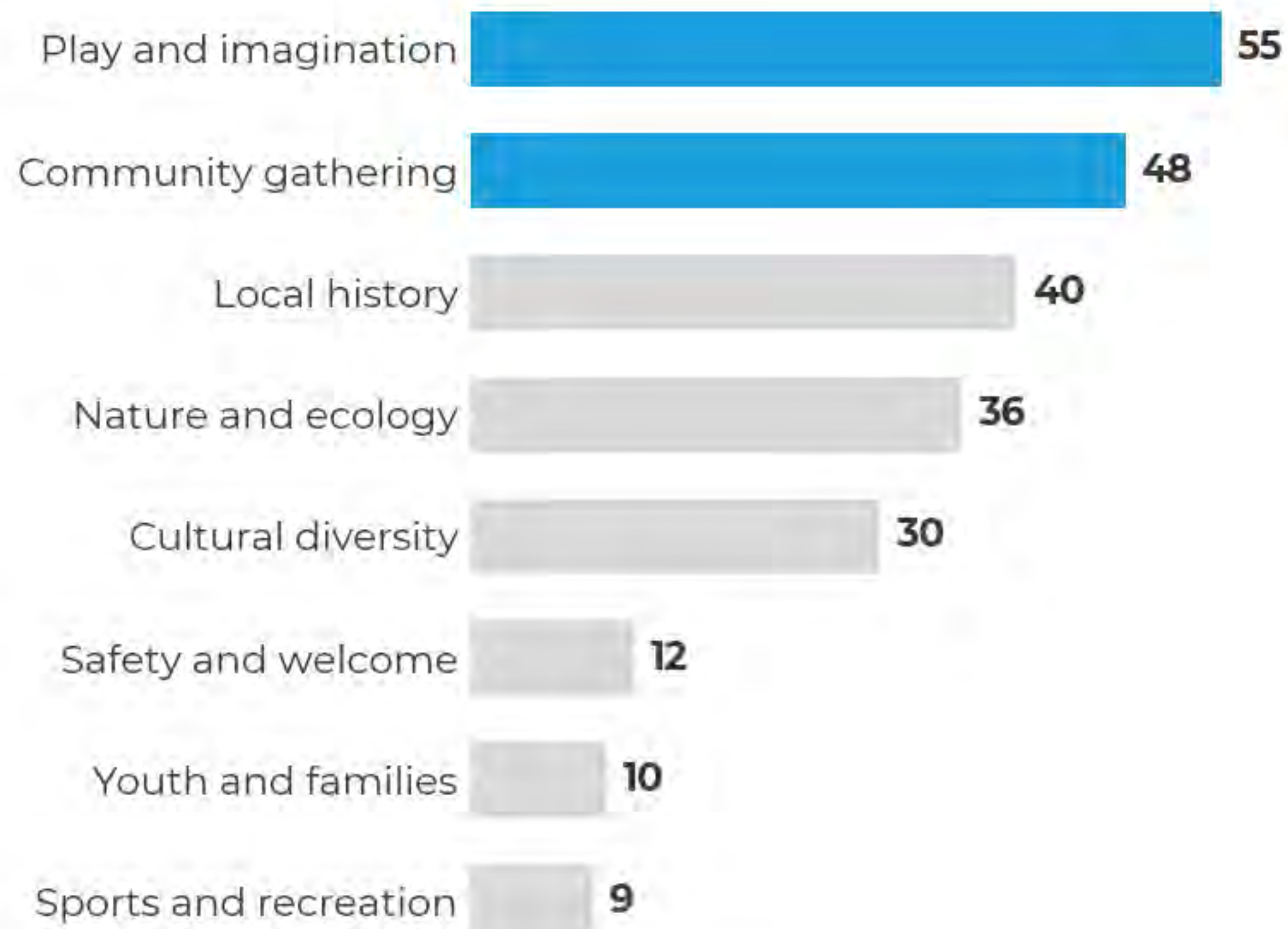


Practical and playful lead every other quality.

Weighted priority score across a ranked 1 to 5 question. Higher is more important to the community.

What the community wants, and where

Most desired themes



Where the community wants to see it



The family and gathering core of the park.

Weighted priority score across top-3 ranked questions. Higher means ranked more often and higher.

COMMUNITY SUPPORT

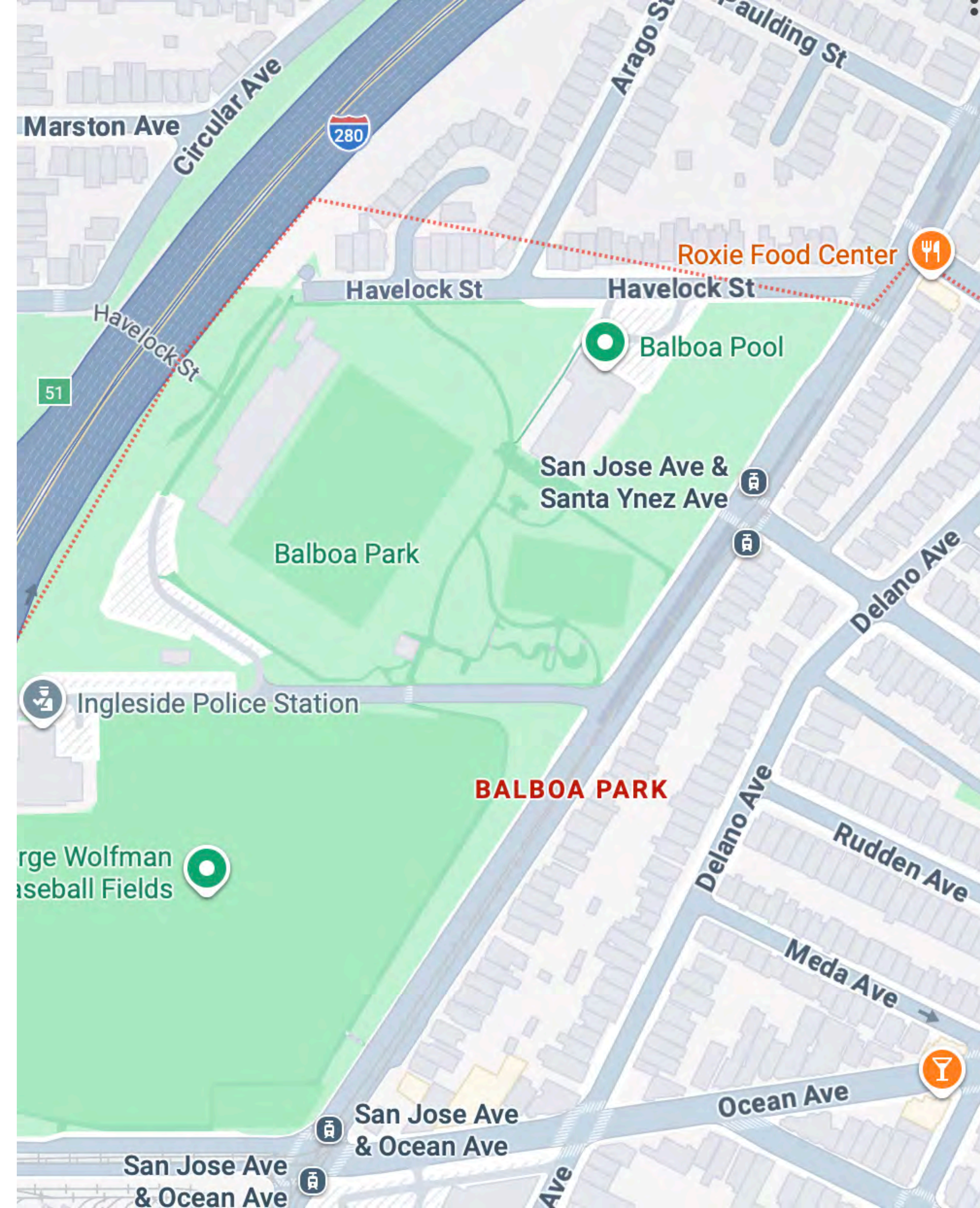
BALBOA PARK FAIRY CIRCLE | DISTRICT 11

LETTERS OF SUPPORT:

- Paul Hagen, Friends of Balboa Park
- Mel Flores, Excelsior District Improvement Association
- Nicholas McCurdy, Community Mentor

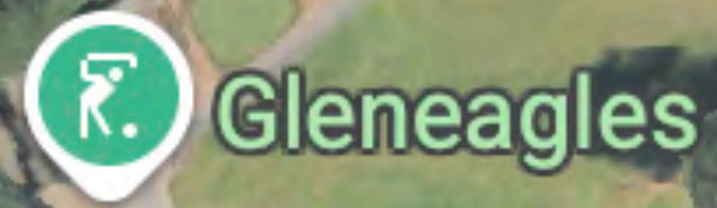
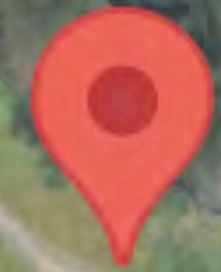
ADDITIONAL OUTREACH:

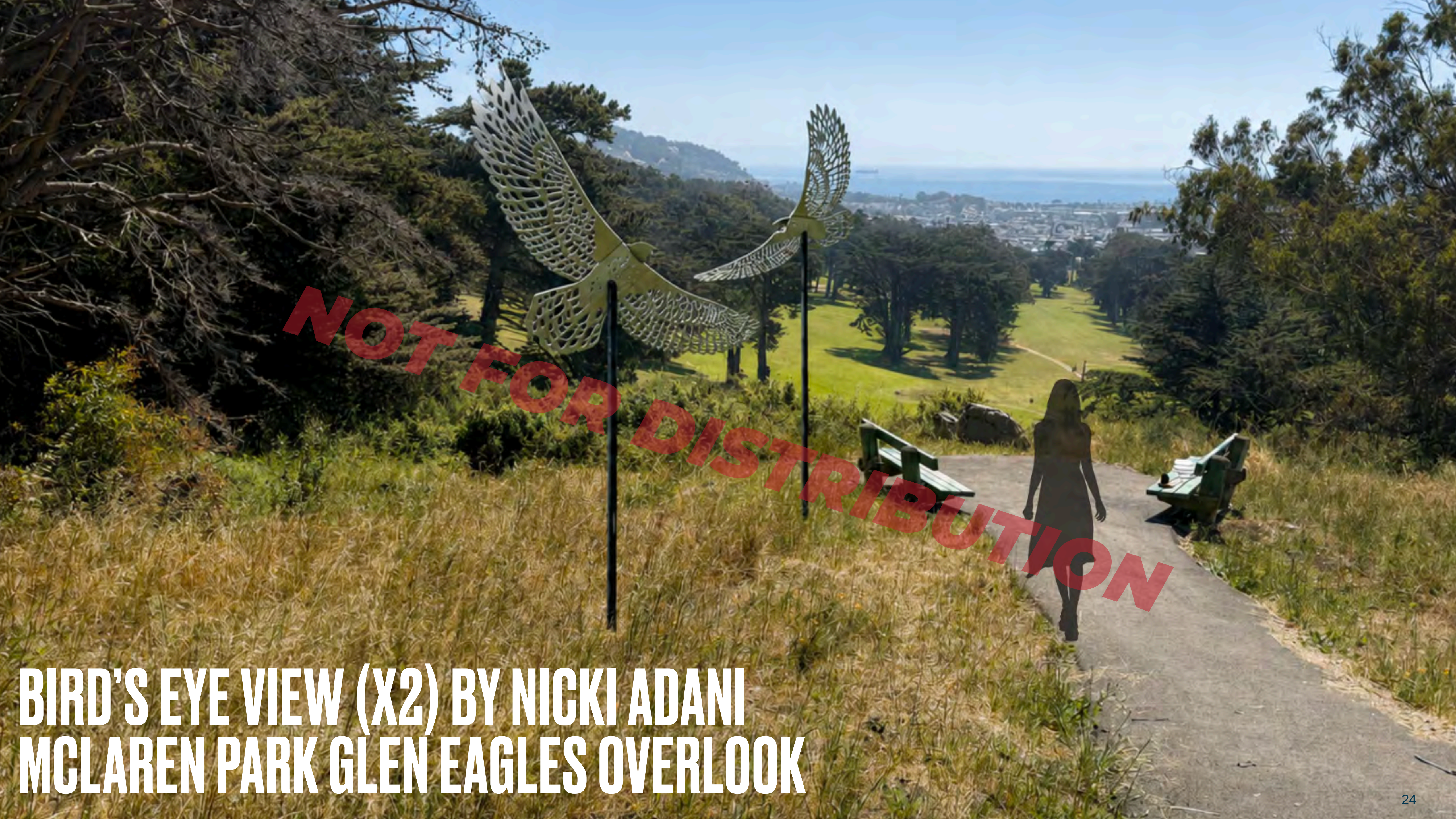
- Friends of Balboa Park
- Supervisor Chyanne Chen, District 11
- Excelsior Action Group
- Outer Mission Merchants and Residents Association (OMMRA)
- Balboa High School
- James Denman Middle School
- San Francisco Community School
- Filipino Community Center
- Excelsior Community Center
- Geneva Community Garden
- Excelsior Branch Library



MCLAREN PARK GLEN EAGLES OVERLOOK

JUNE 25TH, 2026





NOT FOR DISTRIBUTION

**BIRD'S EYE VIEW (X2) BY NICKI ADANI
MCLAREN PARK GLEN EAGLES OVERLOOK**



ARTWORK STATEMENT

BIRD'S EYE VIEW BY NICKI ADANI | MCLAREN PARK GLEN EAGLES

OVERLOOK

Bird's Eye View brings a sense of motion and lightness to the elevated landscape of McLaren Park Glen Eagles Overlook. Composed of two soaring hawks with expansive wingspans, the installation captures a moment of suspended flight, hovering just above the ground while their intricate forms cast shifting shadows below.

Positioned on a visible hillside, the sculpture reads both from a distance and up close. From across the park and along the road, the hawks appear as silhouettes in motion, drawing the eye upward. As visitors approach, the experience becomes more intimate, with the laser-cut feathers projecting detailed patterns onto the ground that move and change with the light.

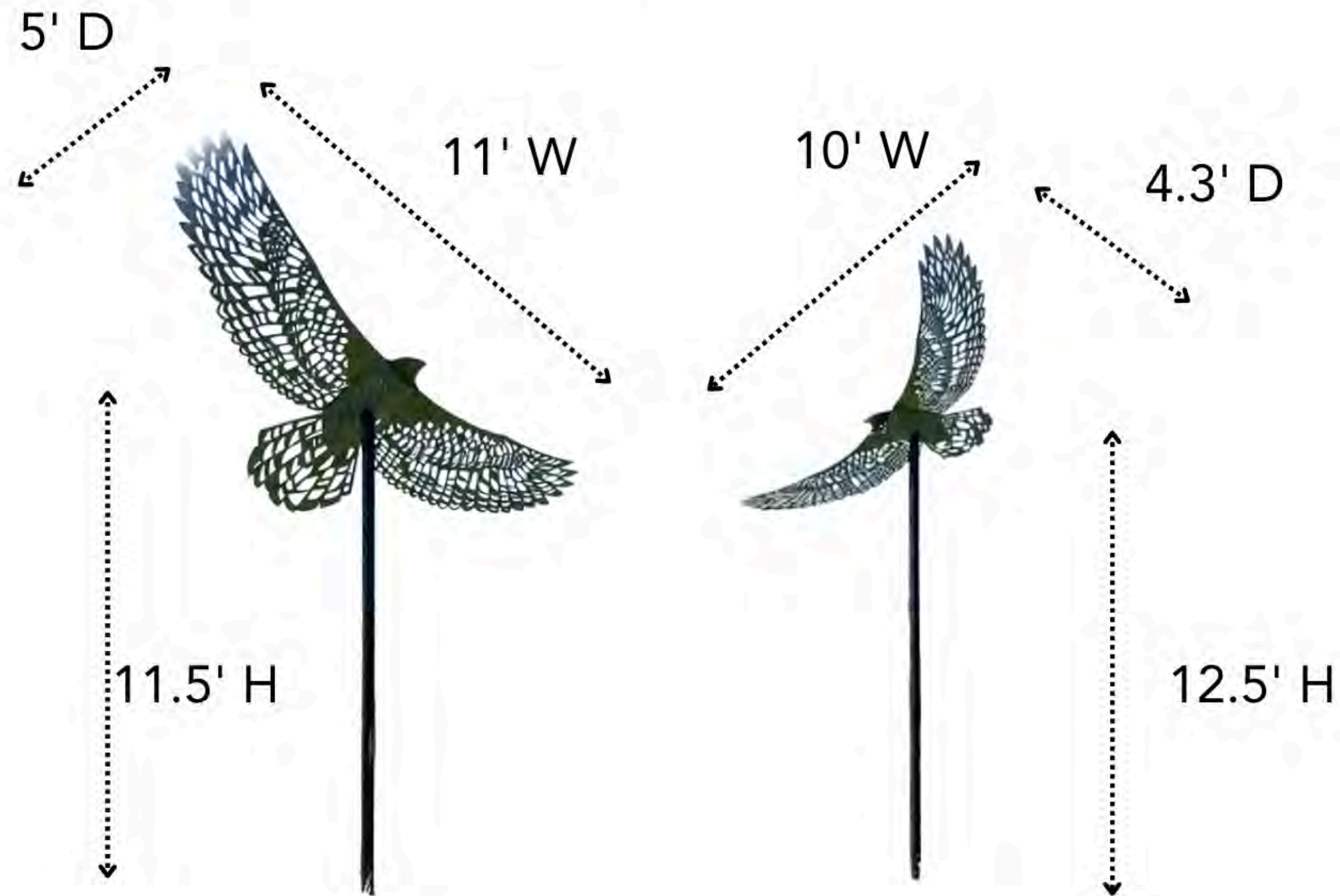
The work is activated by its environment. Sunlight, time of day, and the viewer's position all shape the experience, making the shadows an essential extension of the sculpture itself. Subtle inscriptions within the wings, "BE YOU" and "FLY FREE," emerge through both form and shadow, reinforcing the themes of freedom, individuality, and self-expression.

At Glen Eagles Overlook, Bird's Eye View functions as both landmark and atmosphere, a dynamic presence that connects sky and ground while inviting visitors into a moment of reflection, movement, and possibility.



Photos curtesy from Nickiadani.com

Bird's Eye View (x2)



SCULPTURE SPECS + INSTALL

INSTALLATION: One year from date of installation, anticipated to be in early 2027, Exact dates TBD pending engineering/fabrication

Dimensions: ~13' H x 10'-11' W x 5' D (x2)

Weight: ~300 lbs.

Materials: Aluminum, steel

On-Site Installation:

1. Unloaded, hand carried to site.
2. Sculpture assembled on the ground. Anchoring plan per engineering. Sculpture lifted by hand or VR, depending on plan established.
3. Sculpture takes half a day to install.

Hawk 1: Post height 11.5', Wingspan 11', Depth 5'

Hawk 2: Post height 12.5', Wingspan 10' x Depth 4.3'

Materials: Aluminum, steel

ARTWORK LOCATION

McLaren Park, Glen Eagles Overlook, on top of hill, near benches.





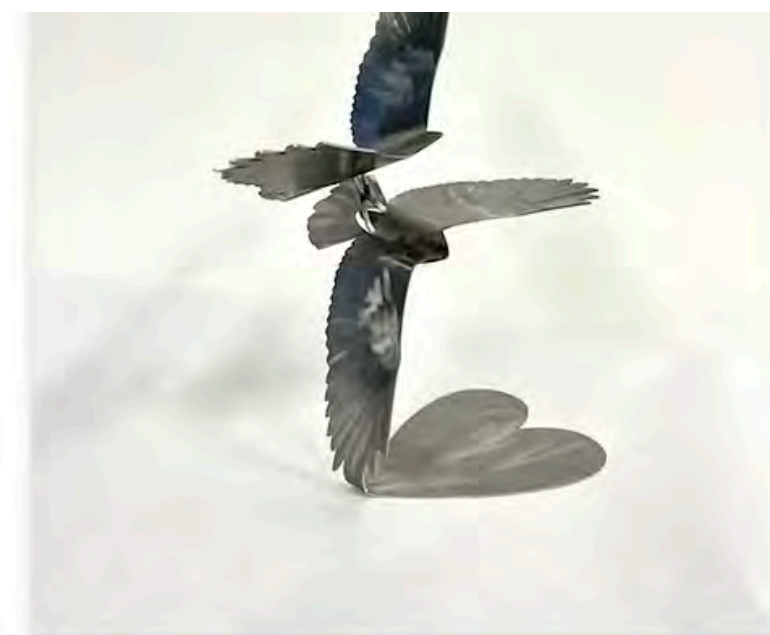
ABOUT THE ARTIST | NICKI ADANI | SAUSALITO, CA

Nicki Adani (b. 1975, Munich, Germany) is a Bay Area-based multidisciplinary artist whose practice spans sculpture, painting, mixed media, and site-responsive public art. Originally trained in fashion design at ESMOD Munich, she worked internationally in Europe, New York, and California before establishing her art practice, bringing a distinctive understanding of form, structure, and movement to works ranging from intimate studio pieces to large-scale public installations. Inspired by expansive landscapes and birds of prey, Adani creates sculptural works that explore perspective, light, shadow, and spatial experience. Through dynamic forms that shift with changing viewpoints and natural conditions, her work expands perspective and inspires a vaster sense of possibility, inviting viewers to recognize the potential within themselves.

Her public artworks include *Bird's Eye View*, commissioned for BottleRock Napa, and *Taking Flight*, an Honoraria-funded installation for Burning Man. Her work has been featured at Silicon Valley Sculpture, Petaluma Arts Center, and galleries throughout the San Francisco Bay Area, and is held in private collections. She was selected for a Sonoma ReOpening Grant collaboration funded by the National Endowment for the Arts.

Committed to collaborative and community-centered projects, Adani has contributed to David Best Temple installations presented at the Smithsonian Renwick Gallery and the Oakland Museum of California. She frequently collaborates with engineers, fabricators, and project teams to realize ambitious site-responsive works from concept through installation.

PAST WORKS & INSTALLATIONS



Photos curtesy from Nickiadani.com

COMMUNITY SUPPORT

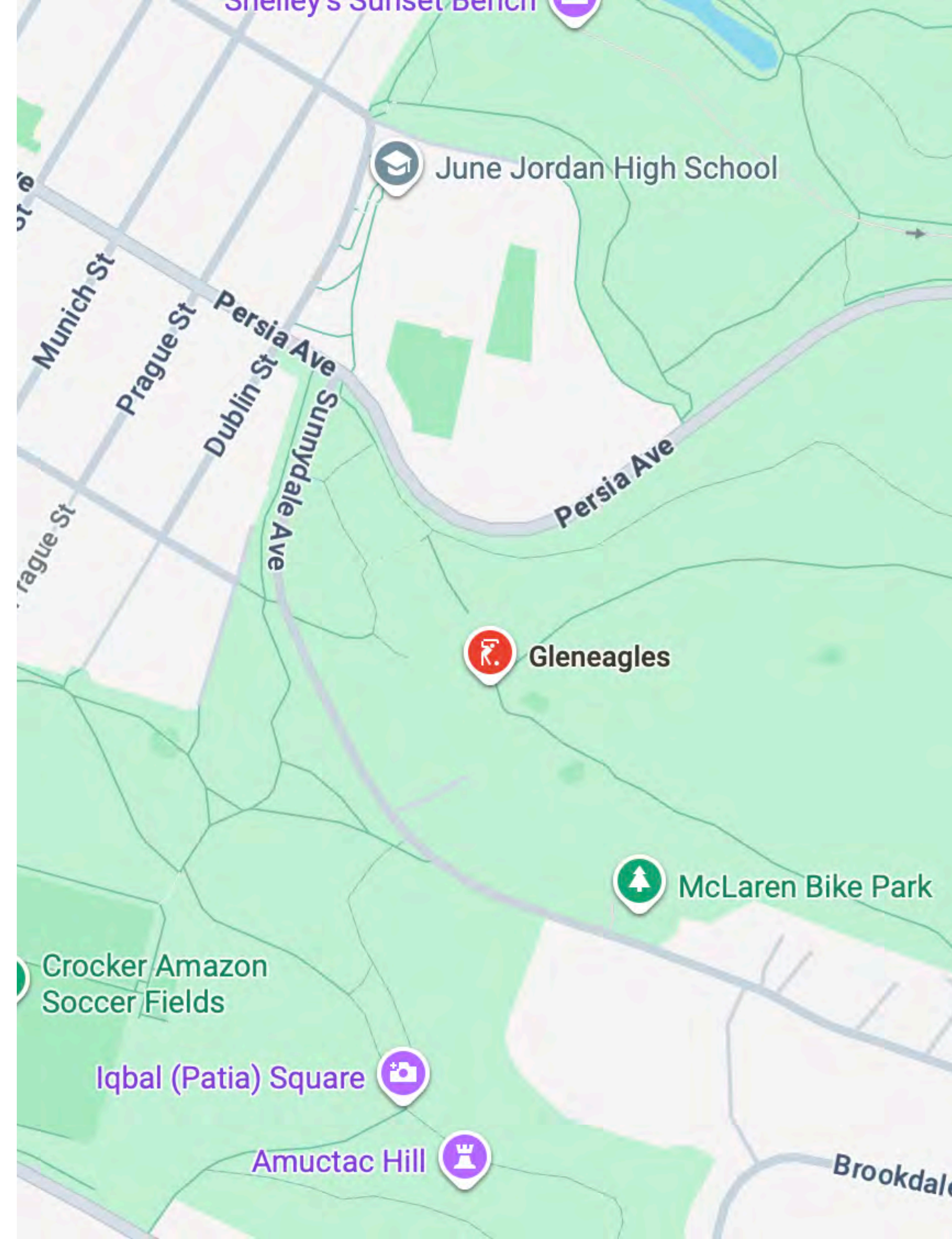
MCLAREN PARK GLEN EAGLES OVERLOOK | DISTRICT 10

LETTERS OF SUPPORT:

- Supervisor Chyanne Chen, District 11
- Supervisor Jackie Fielder, District 9
- Outward Bounds Rope Course (Sean Altman)
- TRILCE & CHARLES, Friends of McLaren Park
- Linda Stark Litehiser, Friends of AMP
- Tom Borden, McLaren Park Enthusiast

ADDITIONAL OUTREACH:

Johanna Miyaki (Crosstown Trail / KALW)
Friends of McLaren Park (Paul Hagen)
McLaren Collaborative
Supervisor Shamann Walton, District 10
Glen Eagles Golf Course
Asian Pacific Islander Cultural Center
Visitation Valley Community Center
Mission Blue Group (Ken & Kellie McCord)
Sunnydale/Vis Collaborative (Sonya Brunswick)



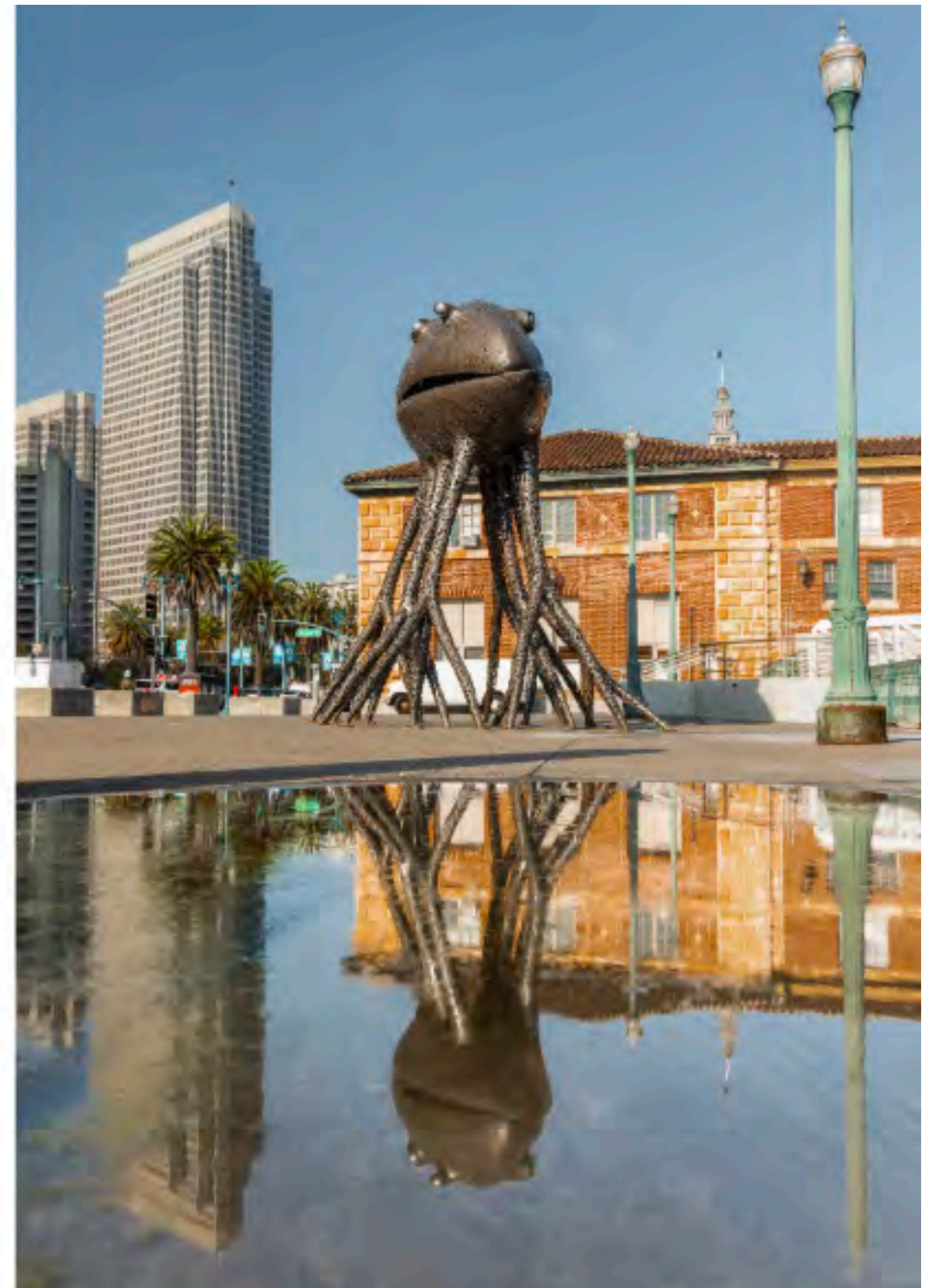


BIG ART loop

100 large-scale sculptures. 34 miles of art. Free for everyone.

Big Art Loop is the **largest urban sculpture trail in the world** — a public art initiative bringing **ambitious, large-scale sculpture into neighborhoods** across San Francisco. We **spark wonder, connect communities, and instill civic pride.**

The Loop is **walkable, bikeable**, and designed to give residents and visitors alike **new reasons to explore the city.**



Big Art Loop Theory of Change

Big Art Loop is proud to be part of the growing movement bringing renewed energy and vitality to San Francisco's neighborhoods.

Supporting Artists

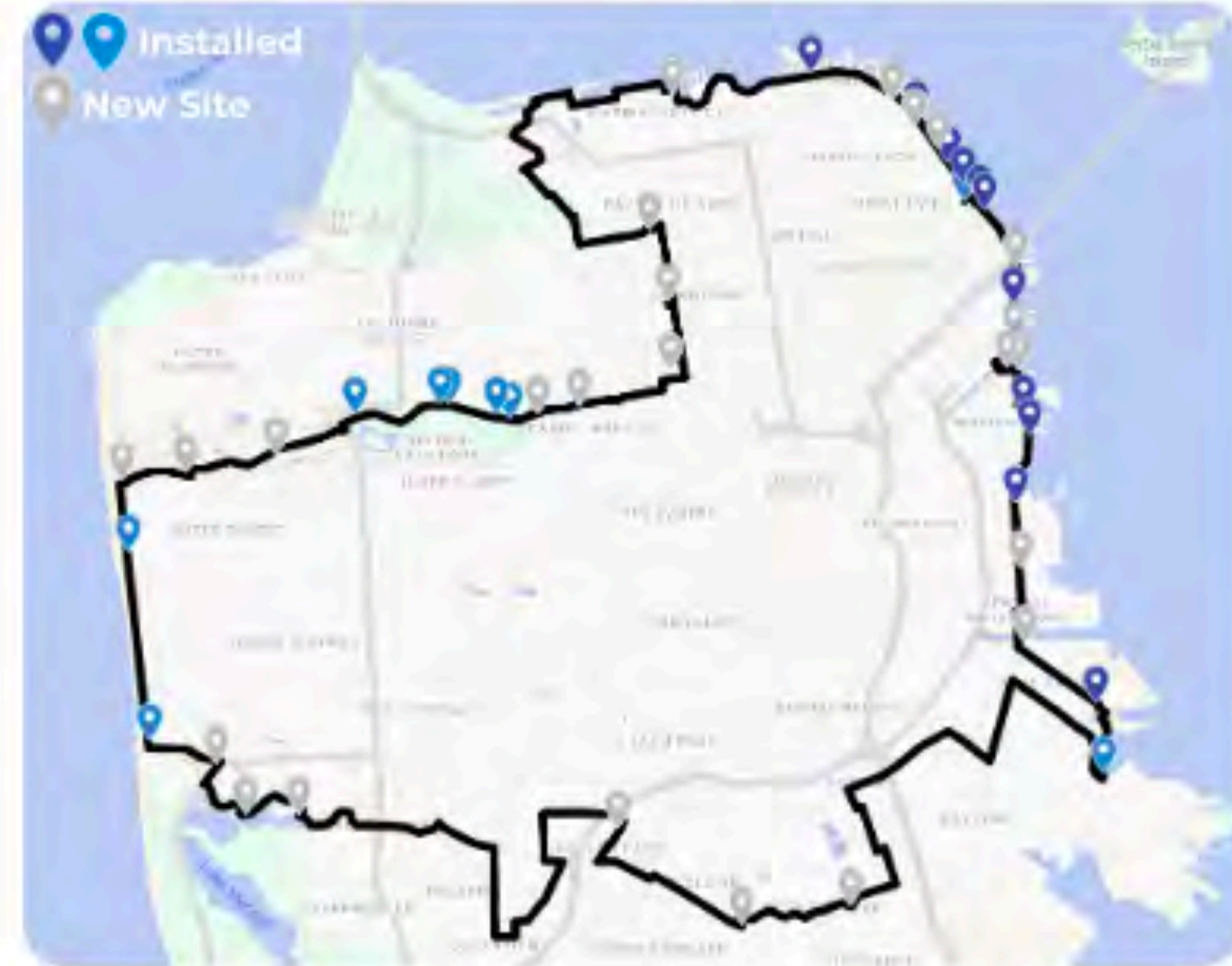
Big Art Loop invests directly in artists by placing and paying for the loan of existing large-scale works, with a strong commitment to Bay Area and emerging artists.

Strengthening Neighborhoods

By bringing ambitious public sculpture into neighborhoods across the city, Big Art Loop drives foot traffic, supports local businesses, and creates shared moments that strengthen the fabric of a community.

Inviting Exploration

A continuous, citywide art loop encourages people to explore beyond familiar routes, discover new favorite places, and experience San Francisco with fresh eyes.

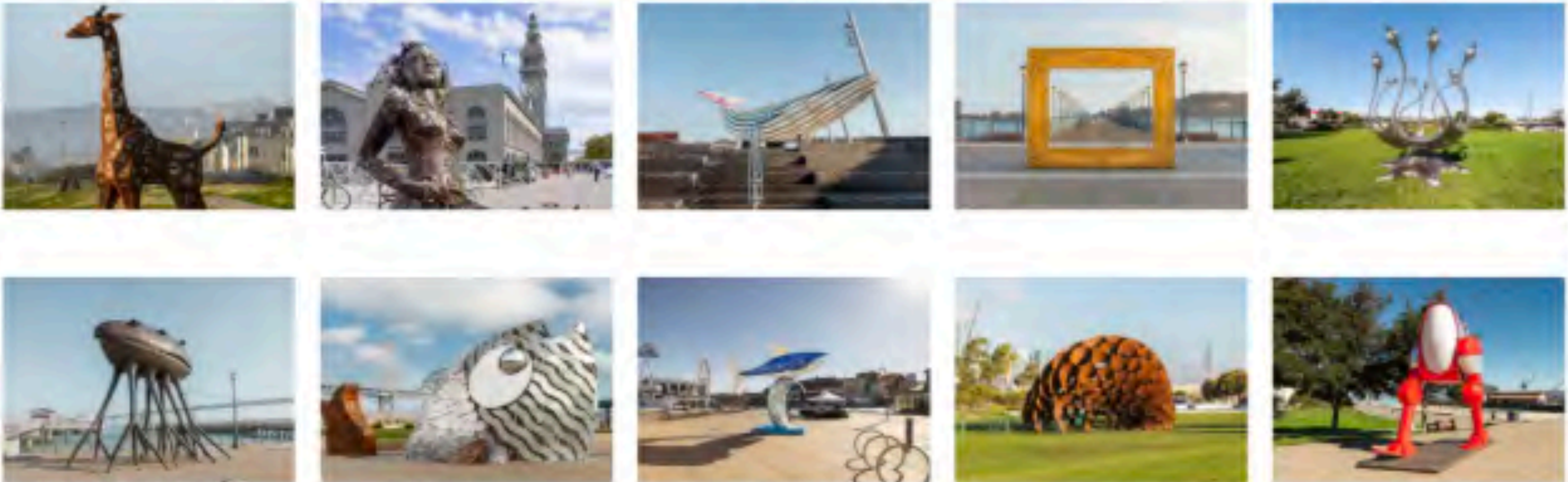


"Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired."

National Endowment for the Arts

Our Progress & Impact

>20 Temporary Installations



Community Impact



Launch with Mayor Lurie



25+ Activations





THANK YOU

QUESTIONS: INFO@BUILDING180.COM

Public Comment Item 10

- Item 10: Big Art Loop: Golden Gate Park, McLaren Park and Balboa Park

Item 11: Staff Report

- *Discussion*
- **Presenter:** Civic Art Collection & Public Art Program Director Mary Chou
Presentation time: Approximately 5 minutes
- Presentation of Civic Art Collection and Public Art Program updates.

Item 11: Staff Report: Shaping Legacy- Adrian Arias

**A SWEET ROUTE /
UNA RUTA DULCE**

The world's first monument-tribute to Paleteros /
El primer homenaje-monumento del mundo
dedicado a los paleteros

An art project by Adrian Arias
Un proyecto artístico de Adrian Arias

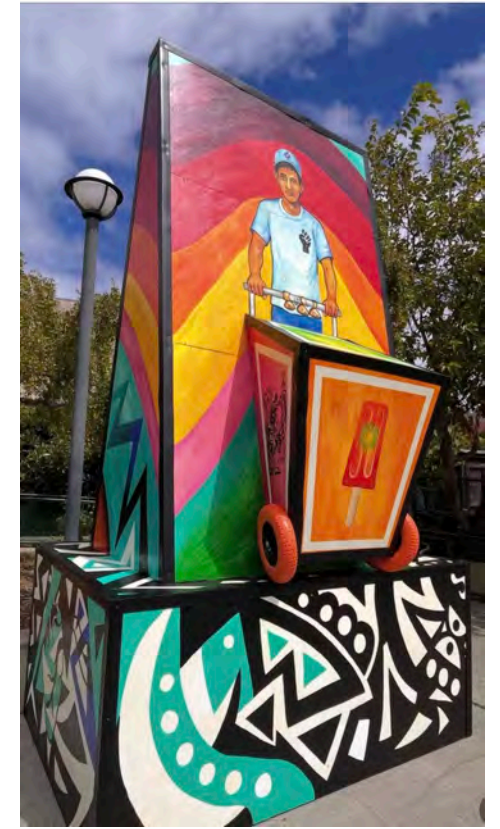
June 20, 2026 / 20 de junio 2026

- 12:00 PM
24th Street BART Plaza
Danza Azteca Mixcoatl and
Fogo Na Roupa
- 1:00 PM
Parque Niños Unidos,
23rd & Folsom
Monument Unveiling /
Inauguración del monumento
Music by Locura, releasing the "Paleter@"
song, featuring Anais Azul /
Musica por Locura, presentando la canción
"Paleter@" con Anais Azul

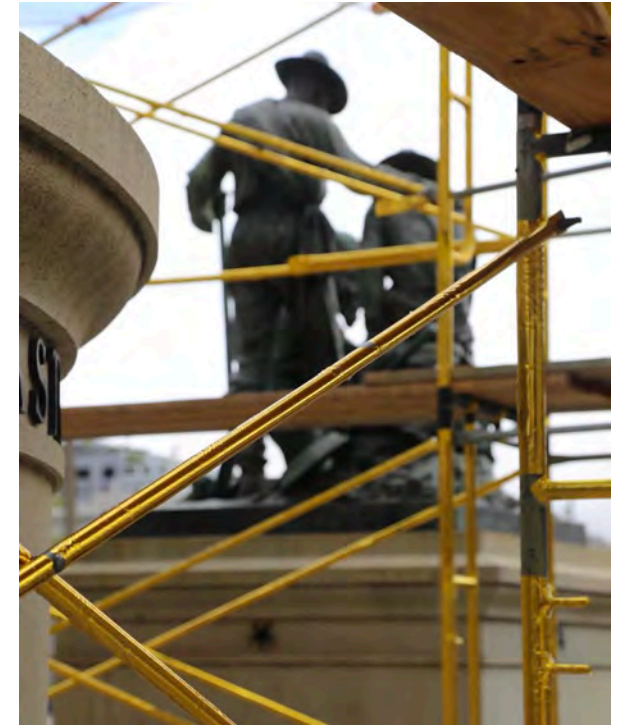
More information /
Más información



Supported by / Apoyado por:
San Francisco Arts Commission • Baldocchi Projects & Collaborations •
San Francisco Recreation & Parks • CANA • Casa Carnaval • Nomadic Project



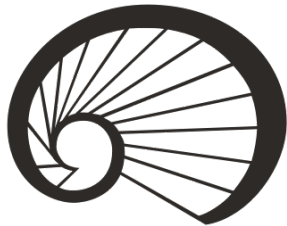
Item 11: Staff Report: Shaping Legacy – Kaleb Durate



Item 11: Staff Report: Shaping Legacy - Panel



SHAPING LEGACY
SAN FRANCISCO
MONUMENTS & MEMORIALS



*San Francisco
Public Library*



**Panel: Embassy of the Refugee—Where
the United Nations Used to Be**

Power & Public Memory: Shaping Legacy Program Series

Thursday, 7/2/2026
6:00 - 7:30

Koret Auditorium
Main Library
100 Larkin Street

Public Comment Item 11

- Item 11: Staff Report

Item 12: 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 12

- Item 12: New Business and Announcements

Item 13: Adjournment

- *Action*

Thank you!

Stay connected by visiting sfartscommission.org or emailing art-info@sfgov.org.
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