



San Francisco Arts Commission Meeting

March 03, 2025

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 4: Director's Report

Discussion

Staff Presenter: Director of Cultural Affairs Ralph Remington

Presentation Time: Approximately 10 minutes



Black History Month & Lunar New Year

Item 4: Director's Report

Recent Highlights

OPENING RECEPTION:
THURSDAY,
FEBRUARY 6, 2025, 6-8 P.M.



CEREMONIES

FEBRUARY 6 - MAY 3, 2025

J RIVERA PANSÁ

DEMÍAN DINÉYAZHÍ'

KHARÍ JOHNSON-RICKS

GERICAULT DE LA ROSE

ANDRÉ BLOODSTONE SINGLETON

Curated by PJ GUBATINA POLICARPIO



Opening Reception for *Ceremonies: Rituals to Self*



2025 Black History Month Closing Ceremony



Paul McCartney Photographs 1963-64: Eyes of the Storm



2025 Annual Arts Convening



2024
**RHODESSA
JONES**



2023
**LA POCHA NOSTRA
GUILLERMO GÓMEZ-PEÑA**



2022
**THEATRE OF YUGEN
YURIKO DOI**



2021
**ANNE BLUETHENTHAL
ABD/SKYWATCHERS**



2020
**JOANNA HAIGOOD
ZACCHO SF**

HONORING ARTISTIC LEGACY GRANT AWARDEES



SFAC FY 2023-2024 Annual Report

Item 4: Director's Report

Upcoming Events



ARTS COMMUNITY OPEN HOUSES

SHARE YOUR FEEDBACK ON OUR STRATEGIC PLAN AND HELP SHAPE
THE FUTURE OF THE SAN FRANCISCO ARTS COMMISSION



In-Person at 401 Van Ness Avenue

- Tuesday, March 4, 2025
 - 10 a.m. - 2 p.m. & 5 p.m. to 9 p.m.
- Wednesday, March 5, 2025
 - 10 a.m. - 2 p.m. & 5 p.m. to 9 p.m.



Virtual Open House

- Friday, March 7, 2025
 - 12 p.m. - 1:30 p.m.

[SFARTSCOMMISSION.ORG/STRATEGICPLAN](https://sfartscommission.org/strategicplan)



Aurum by HYBYCOTO, Mini Plaza
Civic Art Collection, City & County of San Francisco

Arts Community Open Houses: March 4, 5, and 7



Arts Community Survey: Open until 11:59 p.m. March 31, 2025

sfac san francisco
arts commission

PRESENTS

**CONSTITUTIONAL
CONVERSATIONS:**

TOWN HALL SESSION 2:
AMENDMENTS 13, 14, & 15

THE RECONSTRUCTION AMENDMENTS
AND THEIR IMPACTS ON
IMMIGRATION AND LIBERATION

sfartscommission.org/constitutionalconversations



**CONSTITUTIONAL
CONVERSATIONS:**

MODERATORS

**RALPH
REMINGTON**

**PAUL
HENDERSON**

PANELISTS

**CHUCK
COLLINS**

**CAROLINA
ARANIBAR-FERNANDEZ**

**MARK
HARRIS**

**MARY
STEPHENS**

**JORGE
RIVAS JR.**

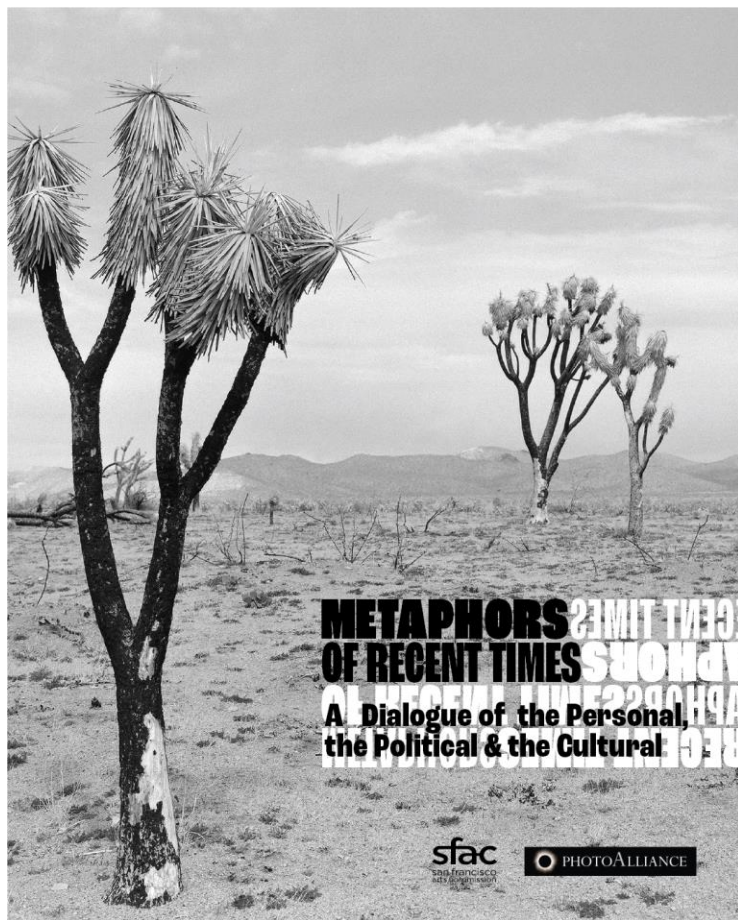
Arts Community Survey: Open until 11:59 p.m. March 31, 2025

Item 4: Director's Report

Community Investments Updates

Item 4: Director's Report

Gallery Updates



**On View at City Hall: *Metaphors of Recent Times:*
*A Dialogue of the Personal, the Political and the Cultural***

Item 4: Director's Report

Public Art Updates



Open Public Art RFQ: 2026 Art on Market Street Poster Series (Now & Then: Living Memories)

CALL FOR ARTISTS!

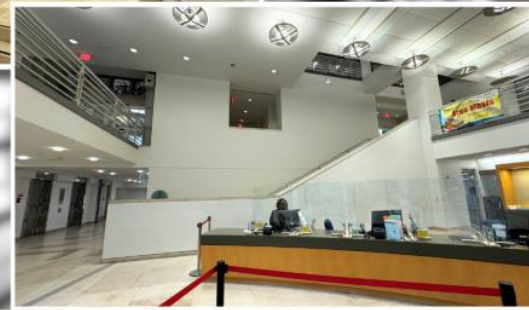
**SAN FRANCISCO
MAIN LIBRARY
TEMPORARY
MURAL PROJECT**

DEADLINE TO SUBMIT REQUEST FOR QUALIFICATIONS:

March 3, 2025 by 11:59 PM PST

sfac san francisco
arts commission


San Francisco Public Library



SCAN QR CODE OR VISIT [BIT.LY/SFACRFQ](https://bit.ly/sfacrfq)
TO LEARN MORE AND APPLY

Open Public Art Opportunities

Item 4: Director's Report

HR Updates & Other Announcements

sfac san francisco
arts commission
sfartscommission.org



WE ARE HIRING

**COMMUNITY INVESTMENTS
SENIOR PROGRAM OFFICER
(1844)**

What You Need To Know

Deadline to Apply: March 21, 2025
by 11:59 p.m.

Hours: Full-Time
Role Type: Permanent Exempt (PEX)

Reports to the Community Investments
Program Director

Salary Range: \$108,802 - \$131,404

LEARN MORE AND APPLY AT

bit.ly/sfacjobs

Job Opportunity: Community Investments Senior Program Officer
Deadline to Apply: March 21, 2025 by 11:59 p.m.



Thank You Commissioner Abby Schnair!

Item 4: Director's Report

Questions & Public Comments

Item 5: Committee Reports and Committee Matters

Discussion

Item 5.1

Civic Design Review Committee Report

Discussion

Presenter: Commissioner Schnair

Presentation Time: Approximately 10 minutes

Report from the Civic Design Review Committee regarding activities of the Committee and the Program.

Item 5.1



Rachele Sullivan Park: Phase 3

Item 5.1

SECTIONS



Rachele Sullivan
Park: Phase 3

Item 5.1

SECTIONS



C. Plaza and play area beyond

plaza: ~32'



D. Play area

play area: ~51'

~15'



Rachele Sullivan
Park: Phase 3

Item 5.2

Visual Arts Committee Report

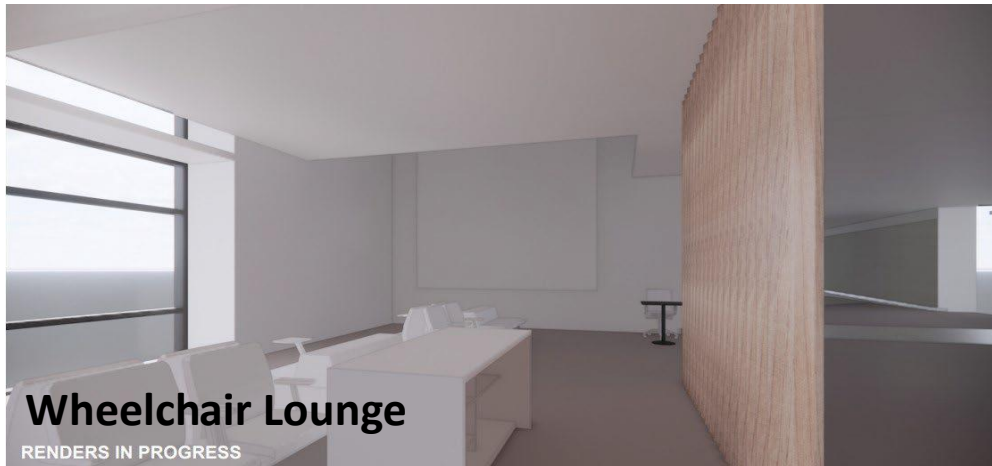
Discussion

Presenter: Commissioner Ferras

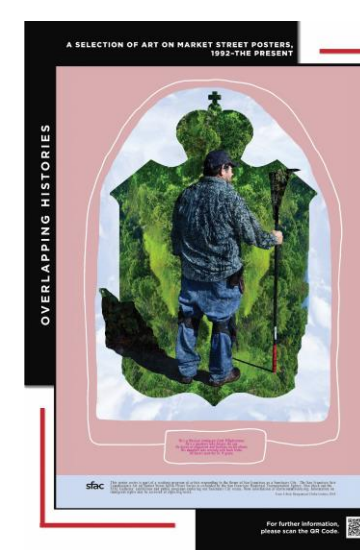
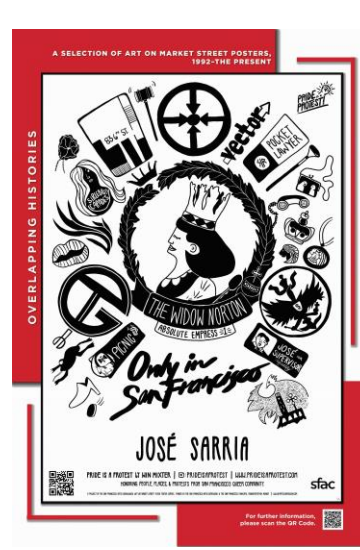
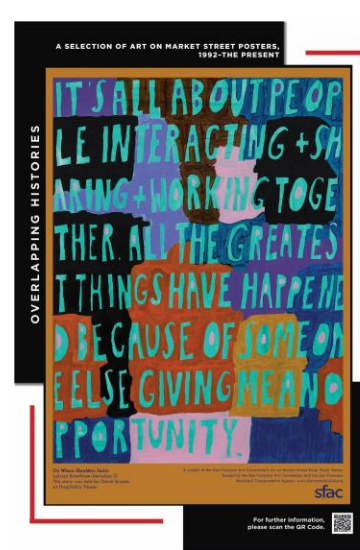
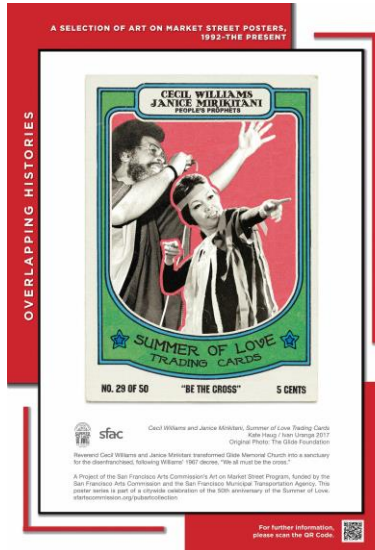
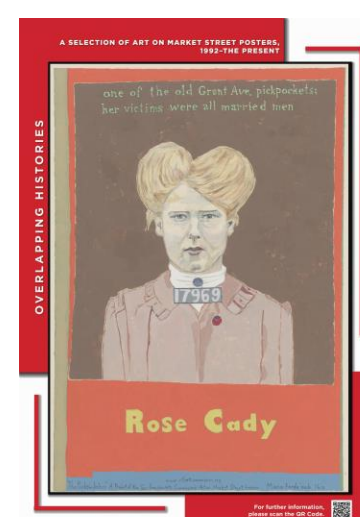
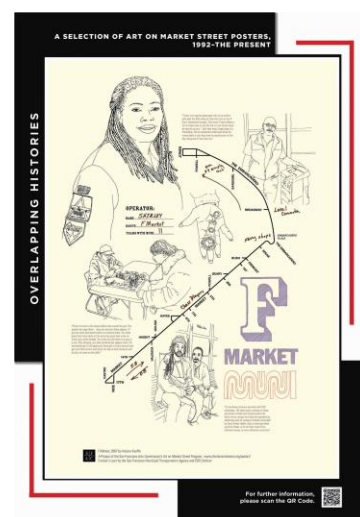
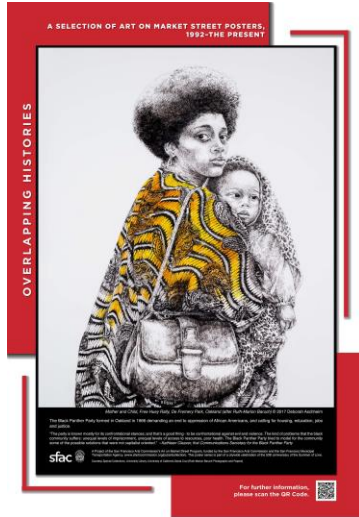
Presentation Time: Approximately 10 minutes

Report from the Visual Arts Committee regarding activities of the Committee and the Program.

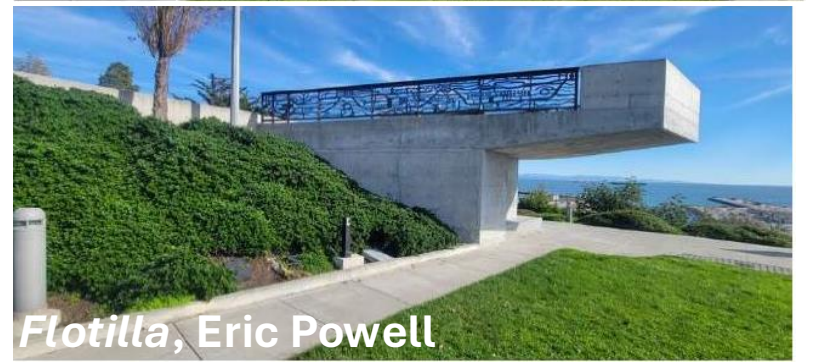
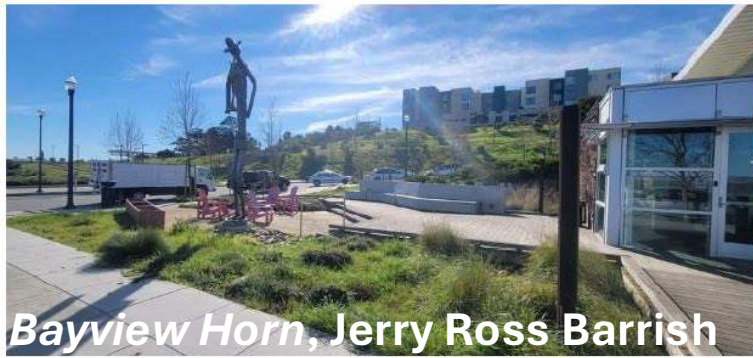
San Francisco International Airport – C4C



Art on Market Street Poster Series



Hunters Point Shipyard Phase I Artworks



Pacific Transit, Judah Streetscape Sculptures by Jesse Schlesinger



Judah at Lower Great Highway

Photo Credit: Ethan Kaplan



Judah at 43rd Avenue

Photo Credit: Ethan Kaplan

Item 6: R-Evolution, Temporary Installation at Embarcadero Plaza

Discussion and Possible Action

Presenter: Dana Ketchum, Director of Property Management, Permits and Reservations, Recreation and Parks Department Shannon Riley, CEO & Founder, Building 180.

Presentation Time: Approximately 10-15 minutes

R-EVOLUTION

BY MARCO COCHRANE

PLACEMENT AT EMBARCADERO PLAZA

⌒ BUILDING 180



ABOUT US

BUILDING 180

Building 180 is a women-led, full-service global art production and consulting agency. We deliver impactful projects to public and private spaces. We design, curate and produce unique and complex art installations from conception to completion.

Our team of curators, producers and artists are professional problem-solvers with big ideas. We collaborate across industries to identify creative solutions. Our clients include cities, sensible brands, event producers, designers and developers. We exclusively work with reliable artists and pride ourselves as safeguards of artistic integrity and freedom.

To learn more, watch our reel.



OUR NON-PROFIT PAINT THE VOID



Paint The Void is a public mural initiative, founded by Building 180 in 2020 during the onset of the pandemic.

Since March 2020, we have:

- Completed 250+ murals
- Paid 300+ Artists
- Painted 350,000 square feet
- Supported over 175 Small Businesses
- Partnered with over 45 neighborhoods
- Created over 25 Community Murals
- Worked with 2,500+ Volunteers
- Received over 3,500+ Artist Applications

Paint the Void is fiscally sponsored by a 501(c)(3) organization and funded by tax-deductible donations, government grants, and partnerships. We create both temporary and permanent murals and pride ourselves on community-engagement and culture.

Website: www.paintthevoid.org

Instagram: [@paintthevoidproject](https://www.instagram.com/paintthevoidproject)



WE REIMAGINE PUBLIC SPACES, TURNING EVERYDAY ENVIRONMENTS INTO DYNAMIC ENCOUNTERS WITH ART.



**WE INVITE PEOPLE TO ENGAGE WITH THEIR
SURROUNDINGS IN UNEXPECTED WAYS, FOSTERING
CONNECTION AND DISCOVERY.**



WE BUILD BIG ART.



An aerial photograph of a large, vibrant mural painted on the side of a building. The mural features bold, wavy, organic shapes in a variety of colors including yellow, red, orange, green, blue, and purple, all outlined in thick blue paint. A person is sitting on the mural, providing a sense of scale. The building is situated next to a paved road with white lane markings and a grassy area with trees in the background.

THE WORLD IS OUR CANVAS.

R-EVOLUTION

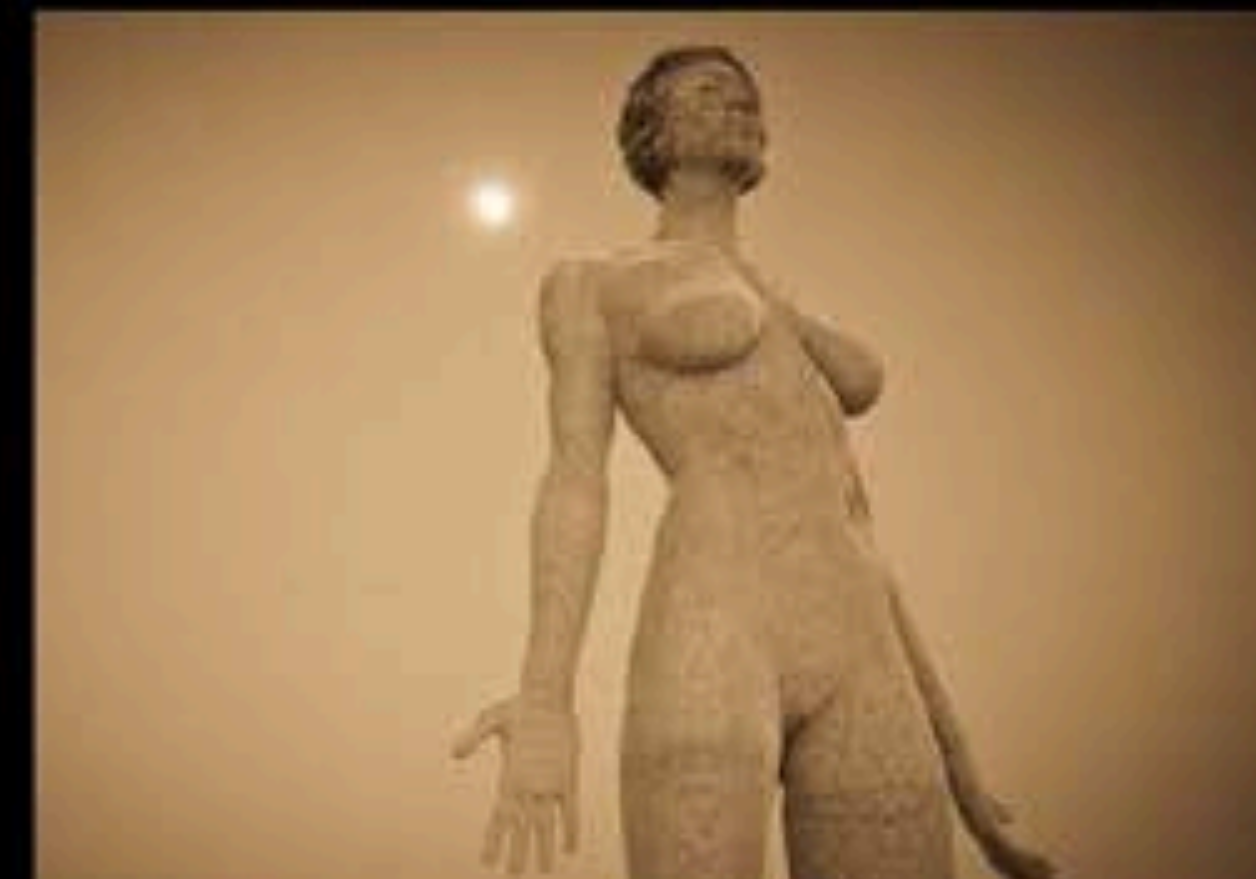
I am you and we are everywhere.

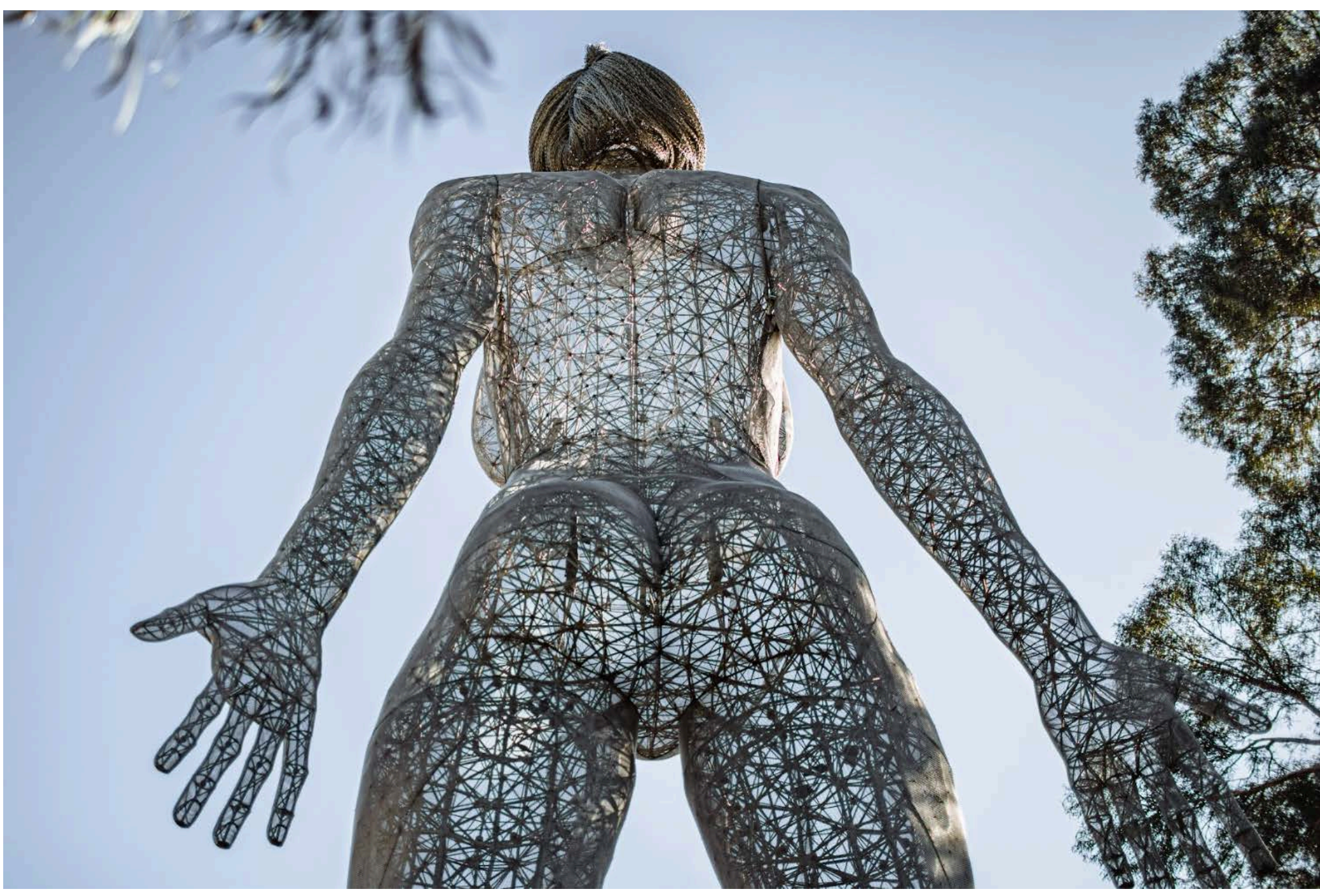
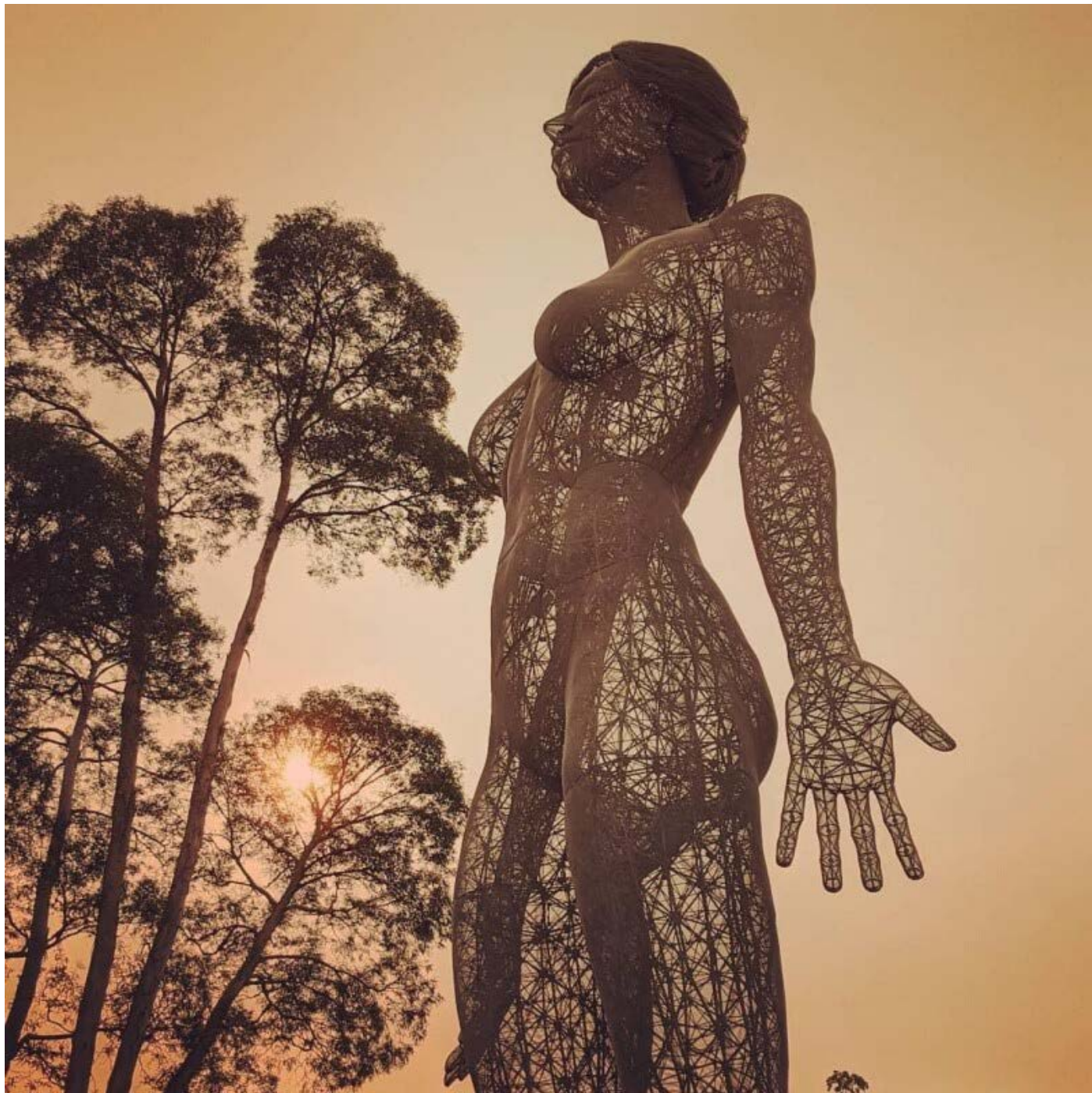


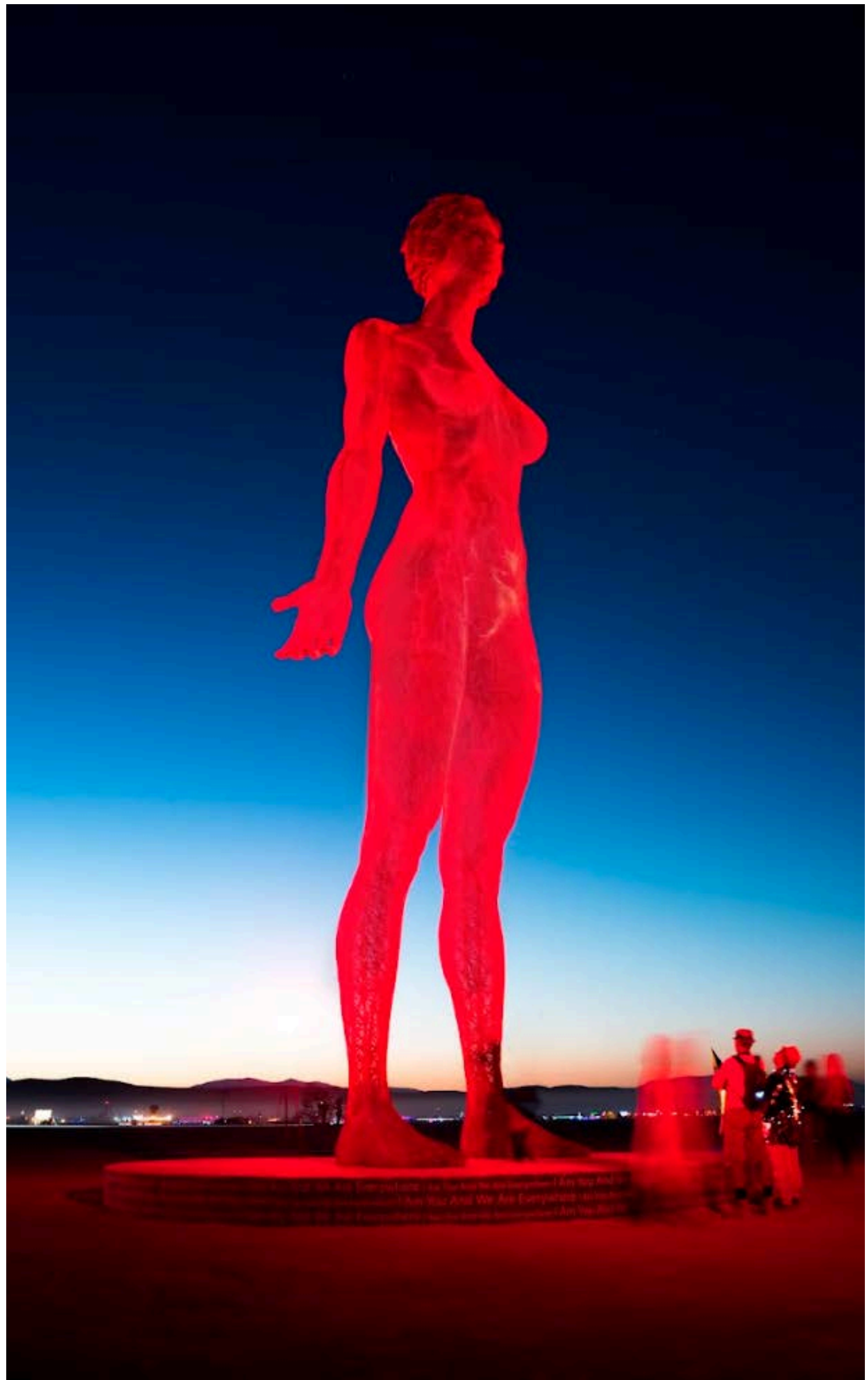
R-Evolution is the third and final sculpture in the series of three monumental sculptures, The Bliss Project, by Marco Cochrane of a woman, Deja Solis, expressing her humanity. At 45 feet tall, R-Evolution is debuted at Burning Man 2015. These sculptures are intended to demand a change in perspective... to be catalysts for social change. They are intended to challenge the viewer to see past the sexual charge that has developed around the female body, which has been used for power and control, to the human being. They are intended to de-objectify women and inspire men and women to take action to end violence against women, thus allowing both women and men to live fully and thrive.

Another collaboration with Deja Solis, R-Evolution is different than Bliss Dance and Truth Is Beauty. There is no overt action in her expression; she is not dancing in the face of danger, she is not reaching to meet herself and find her own truth. In R-Evolution, Deja explores and expresses what she feels like when she can just be...a whole person... a woman, radiating her energy into the world calm.. just breathing. R-Evolution captures all of Deja's expression, including her breathing, through a collaboration with Matt Davis, Ziggy Drosdowski and Warren Tresveant.

Using a Pantograph – a medieval-era enlargement tool – the sculpture was built from hand by Marco using classical sculpting techniques starting with a life-size original, enlarged first to 15 foot clay version, and then to her final metal form. The completed 45 foot sculpture is made of steel rod and tubing, utilizing two layers of geodesic triangles (necessitating 55,000 welds) covered by a stainless steel mesh.







ARTIST, SCULPTOR & METAL WORKER.



Photo by [Michael Woolsey](#)

Marco Cochrane was born to American artists in Venice, Italy in 1962 and raised in Northern California in the midst of the political and cultural movement of those times. As a result, Marco learned respect for oneness, balance and the imperative to make the world a better place. In particular, he identified with the female struggle with oppression and saw feminine energy and power as critical to the world's balance. In his 20s, on a dare, he explored sculpting and discovered both his ability to capture human emotion and energy and the power of art to amplify.

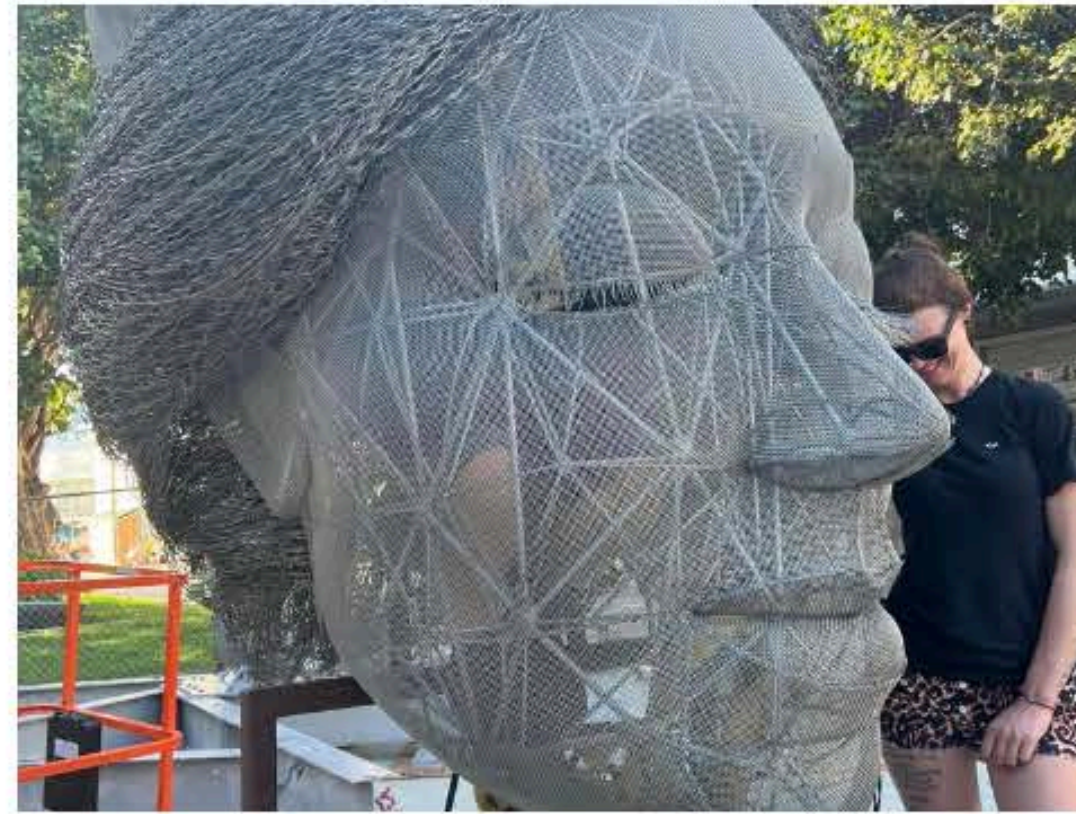
Self-taught, for more than 20 years Marco sculpted in clay and cast in bronze, primarily women who chose their own poses, their own expressions. In 2007 he attended the Burning Man Festival and was inspired to take his art and his message in a new direction, he just did not yet know how. In 2009 he returned, and it was then he realized how he could enlarge his sculptures to monumental proportions while maintaining their integrity, thus magnifying their impact.

Marco believes that the time we have to solve the problems that threaten our existence on this planet is running out, and that the key to finding real lasting solutions is bringing feminine energy into balance with male energy: a global shift, already underway.



Marco Cochrane's R-Evolution is a powerful symbol of empowerment, unity, and personal autonomy, making it a meaningful addition to Embarcadero Plaza—one of San Francisco's most dynamic public spaces. Situated along Market Street, a major artery of the city, and in front of the historic Ferry Building, the installation connects with the area's rich cultural and architectural significance.

As a site where artists regularly showcase their work, Embarcadero Plaza provides an ideal setting for R-Evolution to engage a diverse public audience. Its placement in this prominent location reinforces San Francisco's identity as a city that champions progressive values, artistic expression, and civic dialogue. Given its themes of resilience and transformation, the artwork resonates deeply within the city's social and political landscape, offering an inspiring presence at a time when public spaces are being redefined and revitalized.



Sculpture Specifications + Installation

Dimensions: 47 Feet tall (sculpture 45', base 2') with a 23 foot diameter base. The base consists of two steel plates and eight (8) I-beams (with an additional connecting member below the feet and 2 diagonal braces extending from the feet area). Sculpture is 30 ft from hand-to-hand but this is at approximately 20 feet off the ground. The sculpture consists of 7 pieces that are bolted together on site.

Weight: Sculpture with base is approximately 16,000 lbs. Steel plate anchoring adds 16,000 lbs.

Materials: Constructed of steel and covered in stainless steel mesh. The base is constructed of two steel plates and radiating I-beams (two feet tall) which measures 23 feet in diameter, which will be covered by a circular deck made of trex decking. LED lighting. There is external lighting which will be mounted on surrounding light posts and trees and an internal lighting and breathing feature.

Above-Ground Requirements

On-Site Installation:

1. Tell handler Fork lift (12,000 lb capacity)
2. Crane (70 ton)
3. 60 bucket lift
4. The sculpture will be mounted on 8, 2000 lb weights (steel plates) around the perimeter (hidden under the decking). Protecting plywood and decking will be installed under the sculpture and heavy equipment.
5. We will use the onsite electrical connections for external lighting and provide a battery for internal lighting.,

Sculpture Installation takes 2-3 days, base and testing takes 2 days, 5 days total.

Materials: Constructed of steel and covered in stainless steel mesh. The base is constructed of two steel plates and radiating I-beams (two feet tall) which measures 23 feet in diameter, which can be covered by a circular wooden deck. LED lighting.

SUPPORT



"Public art has the power to transform shared spaces, and R-Evolution by Marco Cochrane is an extraordinary example of how large-scale sculpture can engage and inspire. Embarcadero Plaza—one of San Francisco's most visible and active public spaces—is the perfect setting for a work of this scale and significance."

15

- Phil Ginsberg, General Manager of San Francisco Recreation and Park Department

"This temporary installation will not only attract visitors and support local businesses but also serve as a dynamic statement of San Francisco's commitment to innovation and artistic expression."

- Robbie Silver, President & CEO, Downtown SF Partnership

*"We understand Market Street's divine orientation—its historical and spiritual significance as the city's central axis—and believe *R-Evolution* belongs in this sacred corridor. This monumental work embodies themes of transformation, empowerment, and grace, reflecting the evolving spirit of San Francisco as a beacon of progress and human dignity."*

- Ben Davis, Founder & Chief Visionary Officer, Illuminate

THANK YOU!

Marco Cochrane Sizzle Reel: <https://youtu.be/MV0csH5bIF8>

About R-Evolution: <https://www.youtube.com/watch?v=6L5wbqS8Qh8>

Why I Do It: <https://youtu.be/5mUx6mbWARc>

Time-lapse video of the installation of Truth is Beauty foundation at the San Leandro Tech Campus (above-ground with ground anchors): <https://www.youtube.com/watch?v=D1gustPKpbY>

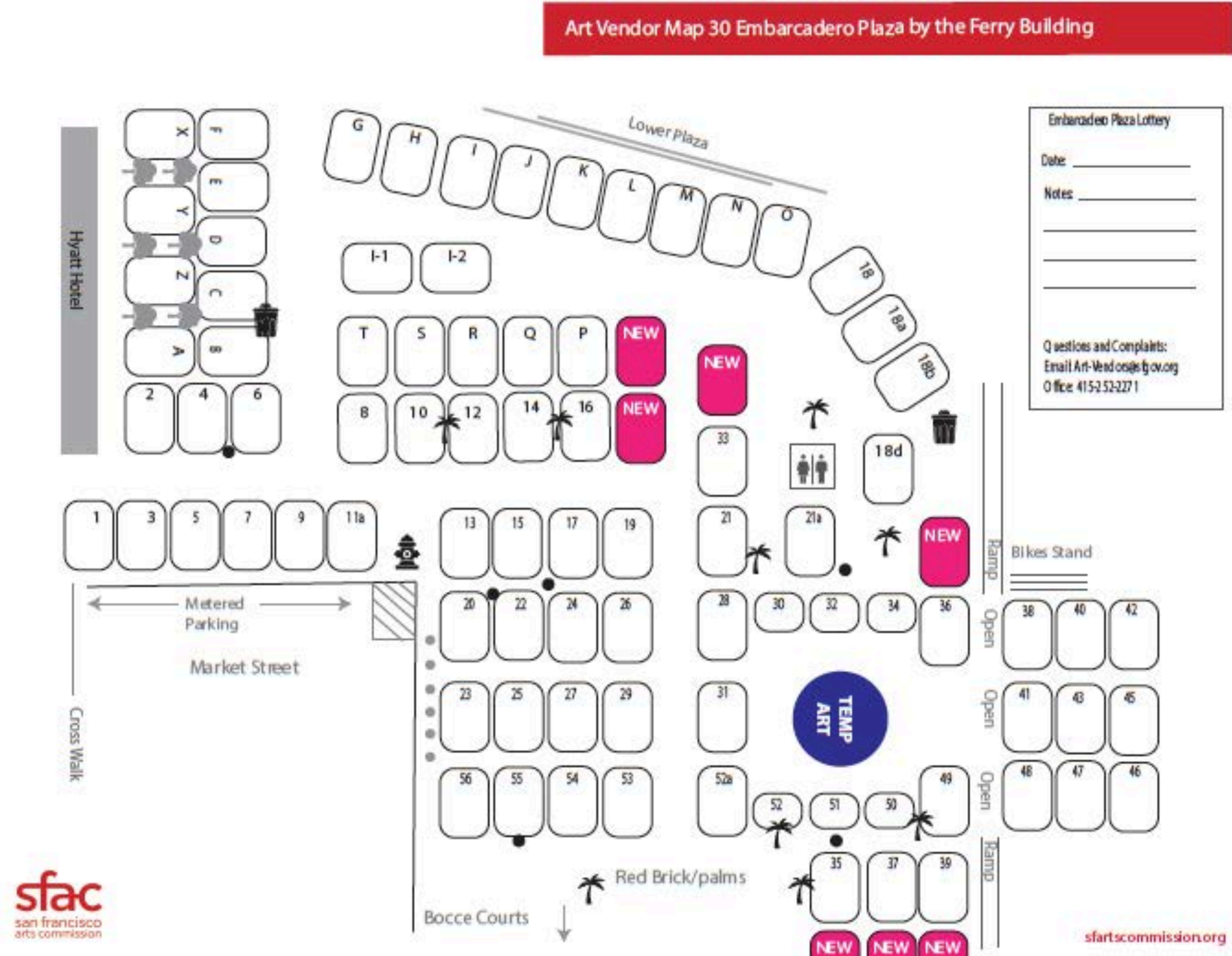
Installation of Bliss Dance on Treasure Island (base in-ground installation with anchors): <https://www.youtube.com/watch?v=RcvIk2BGQB8&feature=share>

R-Evolution breathing: <https://www.youtube.com/watch?v=Bb0HnaYNUx4>

Additional Photos can be found here: https://www.google.com/search?q=R-evolution&rlz=1C1CHFX_enUS581US581&espv=2&biw=1280&bih=619&source=lnms&tbm=isch&sa=X&ved=0ahUKEwiXkl_I9HQAUnw1QKHdsYAW4Q_AUICCGD#tbm=isch&q=r-evolution+marco+cochrane



Art Vendor Map 30 Embarcadero Plaza by the Ferry Building



Public Art & Increased Foot Traffic

- The Vessel (New York City, USA)

- Became a major tourist attraction in Hudson Yards, drawing **thousands of daily visitors**.
- Helped establish Hudson Yards as a pedestrian hub, increasing foot traffic to nearby businesses.

- Cloud Gate ("The Bean") (Chicago, USA)

- One of the most visited landmarks in Chicago, attracting **millions of tourists annually**.
- Millennium Park saw a **25% increase in foot traffic** after its installation.
- Surrounding businesses and cultural institutions benefited from increased tourism.

- The Gates (Christo and Jeanne-Claude, New York City, USA)

- Temporary installation in Central Park (2005) drew **4 million visitors in just 16 days**.
- Generated an estimated **\$254 million in economic impact** for NYC.

- Wynwood Walls (Miami, USA)

- Transformed an industrial warehouse district into a global street art destination.
- Annual visitors increased from **200,000 in 2009 to over 3 million today.**
- Real estate values in Wynwood increased by **over 200%** since the area's revitalization.

- Angel of the North (Gateshead, UK)

- Iconic large-scale sculpture by Antony Gormley, now one of the UK's most recognizable public artworks.
- Attracts **150,000 visitors annually**, significantly boosting local tourism.
- Helped reshape regional identity and stimulate local business growth.

Reframing the Narrative: Challenging the “Nude Woman” Label

1. Historical Context: Nudity in Public Art

- **Tradition of Depicting the Human Form:** Throughout history, public sculptures have portrayed the human body in the nude to symbolize ideals such as strength, beauty, and humanity.
- **Examples of Male Nude Sculptures:**
 - *Michelangelo’s David*: Celebrated as a masterpiece representing human perfection.
 - *Rodin’s The Thinker*: Emblematic of deep contemplation and intellect.
 - *The Dying Gaul*: Honors the valor and resilience of a fallen warrior.
- **Perception of Nudity:** In these artworks, nudity is embraced as a form of artistic expression, not viewed as provocative.

2. Gender Imbalance in Public Art

- **Underrepresentation of Women:** In the United States, approximately 8% of public statues depict women.
- **Disparity in Major Cities:**
 - **San Francisco:** Of 151 public art pieces, 21% represent women.
 - **New York City:** Less than 3% of public statues depict women.
- **Nature of Female Depictions:** Existing statues of women often portray allegorical figures rather than honoring real, historical women.

3. The Intent of *R-Evolution*

- **Challenging Historical Norms:** Marco Cochrane’s *R-Evolution* addresses the gender disparity by presenting a powerful, larger-than-life sculpture of a woman.
- **Empowerment and Visibility:** The artwork aims to normalize the presence of women’s bodies in public spaces, promoting themes of strength and autonomy.
- **Artist’s Vision:** Cochrane emphasizes that *R-Evolution* is about “seeing and being seen,” encouraging viewers to confront and reassess their perceptions of the female form.



Item 7: Overview of the SFO Museum

Discussion

Presenter: Jennifer McCabe, Director and Chief Curator, SFO Museum

Presentation Time: Approximately 5-10 minutes



Jennifer McCabe

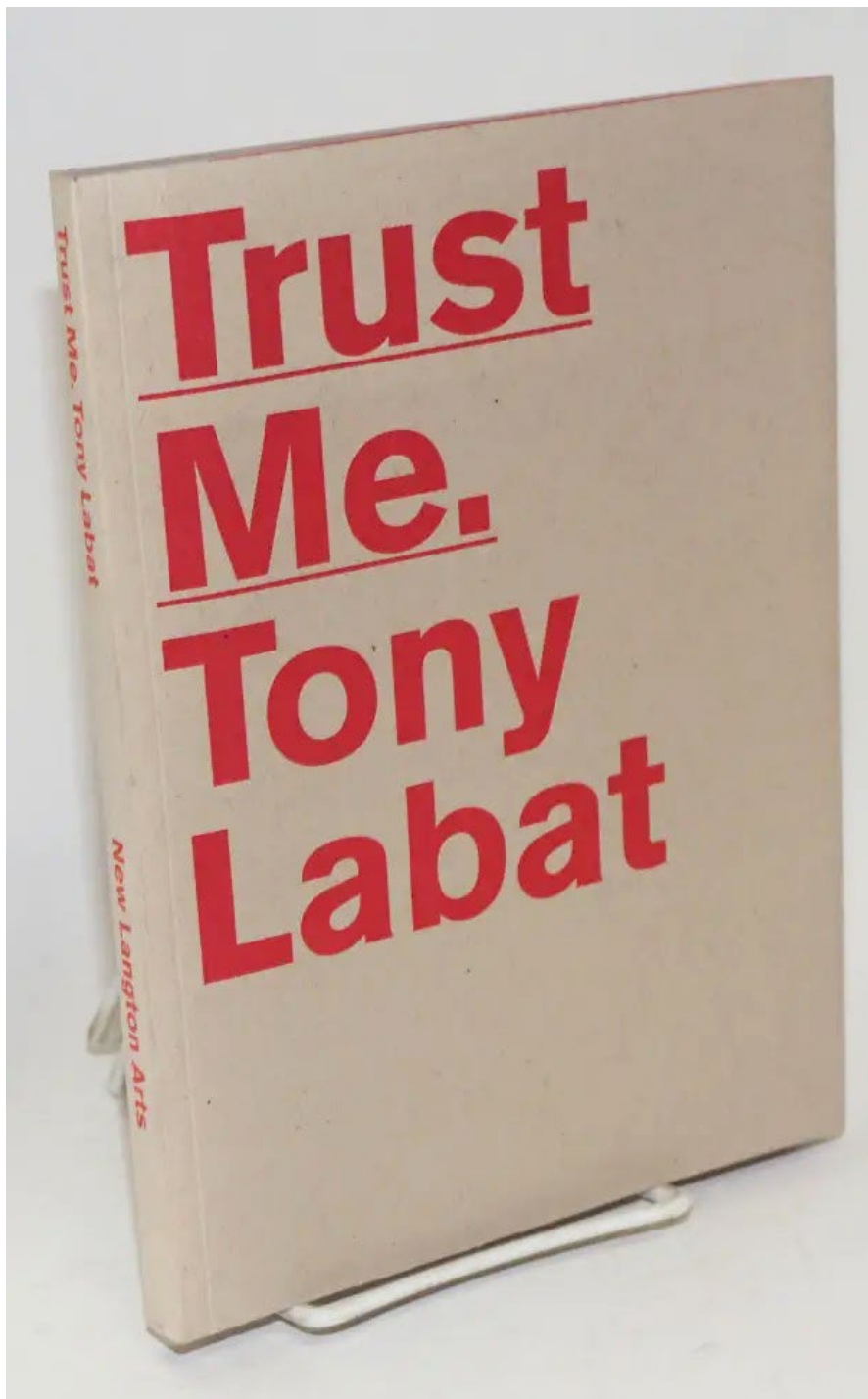
Director and Chief Curator

SFOMuseum.org
@SFOMuseum



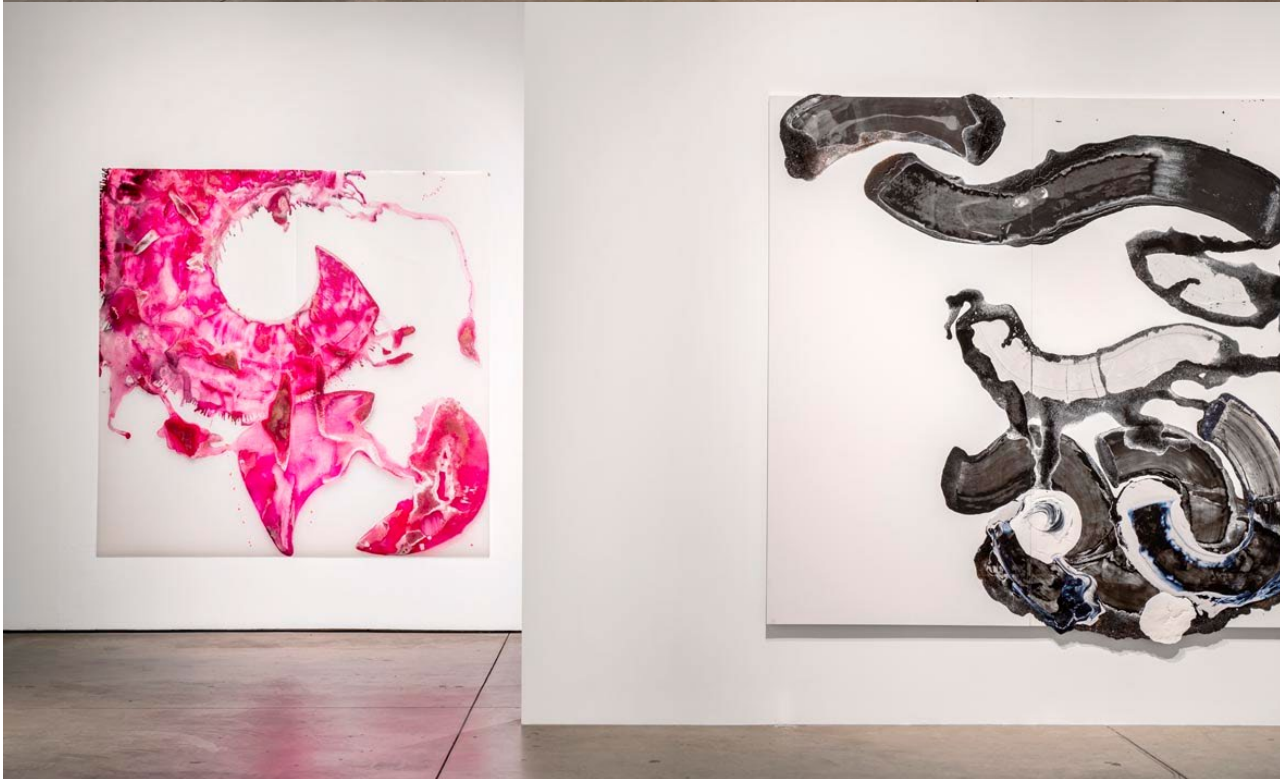














SFO MUSEUM







SAN FRANCISCO

City of the World

San Francisco, the ancestral homeland of the Ramaytush Ohlone people, was founded in 1776 as a presidio and mission during Spanish occupation. By the time of the Mexican-American War in 1846, around one thousand people, mostly sailors, fishermen, whalers, and fur trappers, lived in the city. In 1848, gold was discovered in the Sierra Nevada foothills; the following year, more than seven hundred ships arrived in San Francisco. The Gold Rush transformed the region into a bustling city of approximately twenty-five thousand inhabitants, filled with makeshift tent houses, hotels, saloons, and gambling halls. Thousands of Chinese immigrants came to San Francisco during the Gold Rush, soon establishing the oldest and largest Chinatown in California.

San Francisco flourished in the late nineteenth century. Plans for Golden Gate Park commenced in 1870, today one of the nation's largest and most visited urban parks. Smith Haulday (1836–1900) tested the first cable car in 1873 on Clay Street and service began in September that same year. Built in 1894, Adolph Sutro (1830–1902) designed the Sutro Baths building, which accommodated up to ten thousand people. By the twentieth century, San Francisco was known as the "Paris of the West"—an earthquake in April of 1906 and its resulting fires leveled the city.

San Francisco was quickly rebuilt. The city's Japanese residents established Japantown in 1906, where it remains today. During the late 1970s, the city's formerly formed Mission District along Kearny Street was restored. San Francisco restored its vibrancy and became the "City of the World" at the Golden Gate International Exposition (GGIE) in 1915.

During these early decades, numerous San Francisco landmarks, such as Coit Tower (1933), were built. An engineering marvel, the construction of the Golden Gate Bridge—the most photographed bridge in the world—was completed in 1937 and followed by the Golden Gate International Exposition (GGIE) in 1939.

San Francisco has long served as a meeting ground for diverse groups and counter-cultures. The Fillmore District was home to a large African American population and lively jazz scene in the late 1940s and 1950s. Meanwhile, literary Beats flocked to North Beach's City Lights Books. San Francisco's Latin residents began moving to the city's Mission District in the 1950s, turning it into a vibrant Spanish-speaking enclave over the next several decades. The late 1960s welcomed the hippie generation, who would gather in the "Summer of Love" in 1967. Two years later, indigenous activists occupied Alcatraz Island—awakening the public to the plight of the country's Native Americans. In 1972, San Francisco held its first large-scale Pride parade downtown—a groundbreaking event for the city's LGBTQ community. San Francisco: City of the World explores the iconic city's colorful history.

SFO Museum respectfully acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone—the original inhabitants and stewards of the San Francisco Peninsula. Please join us in recognizing and honoring Ramaytush Ohlone ancestors, descendants, and all Indigenous communities who have inhabited the Bay Area for hundreds of generations.

To receive exhibition announcements, subscribe at SFOmuseum.org

SFO MUSEUM

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Sutro Baths

The Cliff House

1906 Earthquake

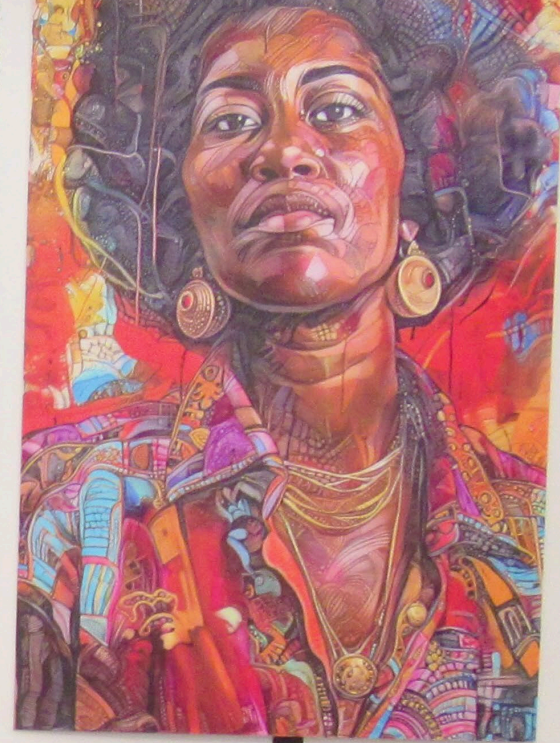




HARVEY MILK 1930-1978

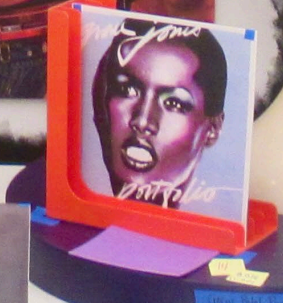






"You got to make your own worlds. You got to write yourself in. Whether you were a part of the greater society or not, you got to write yourself in."

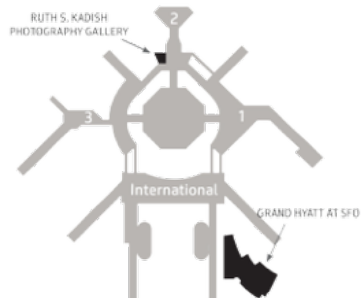
—OCTAVIA E. BUTLER, TELEVIEWED INTERVIEW, JUNE 21, 2000



International Main Hall		
48	RUFINO TAMAYO	Conquest of Space
51	JOYCE KOTZLOFF	Bay Area Victorian, Bay Area Dees, Bay Area Funk
91	IK-JOONG KANG	Gateway
94	LEWIS DESOTO	On the Air
95	JAMES CARPENTER	Four Sculptural Light Reflectors
101	VITO ACCONCI	Light Beams for the Sky of a Transfer Corridor
104	WERNER KLOTZ	Anonymous

International G		
84	SQUEAK CARNWATH	Fig. Flight, Flight
86	KEITH SONNIER	Ceiling Flood
87	RIGO 99	Thinking of Balm Alley
90	CARMEN LIMAS GARZA	Baile!
93	JUANITA ALICIA & EMMANUEL C. MONTOYA	Sanctuary/Santuario
95	RUPERT GARCIA	And Technology
96	SU-CHEN HUNG	Welcome
106	LEWIS DESOTO	Shining Paths: San Francisco's Sister Cities
112	CLARE ROUS	Blue Deer
135	ALICE SHAW	No Other Lands Their Glory Know
136	KOTA EZAWA	Moskman Meets the Beatles
137	LEAH ROSENBERG	Everywhere a Color
153	WOODY DE OTHELLO	Three, Turn and Light
203	RANU MIKHEEJEE	When the Path Through the Atmosphere is Longer

International A		
41	RICHARD MAYHEW	(located in SFO Medical Clinic) Seneca
47	ROBERT HUDSON	Horse of Another Color
85	MIKE MANDEL & LARRY SULTAN	Waiting
88	VIOLA FREY	World Collisions
89	ENRIQUE CHAGOYA	Love Letters
92	ANN PRESTON	You Were in Heaven
96	SU-CHEN HUNG	Welcome
99	MILDRED HOWARD	Salty Peanuts
106	LEWIS DESOTO	Shining Paths: San Francisco's Sister Cities
110	JOYCE HSU	Anonymous House



205 Ruth S. Kadish Photography Gallery

JANET DELANEY... selected prints from Public Matters
ANTHONY HERNANDEZ... selected prints from Public Transit Areas
MICHAEL JANG... selected prints from At Home with the Jangs
HARLEM OF THE WEST... selected prints from artists including David Johnson and Jerry Spill

GARRY WINOGRAND... selected prints from 1964
JOHN DROLA... selected prints from Zuma
LEE FRIEDLANDER... selected prints from 1963-1972
FRED LYON... selected prints from The San Francisco Portfolio
CATHERINE WAGNER... selected prints from Missions Center
EDWARD WESTON... selected prints from 1929-1940
ANSEL ADAMS... Moon and Half Dome, Yosemite National Park, CA
ROBERT ADAMS... selected prints from 1983
WYNN BULLOCK... selected prints from 1954-1971
LINDA CONNOR... Leaf, California
IMOGEN CUNNINGHAM... Log on Beach
RICHARD MISRACH... selected prints from 1983-1988
BRETT WESTON... Garopata Beach, California

111	HUNG LIU	Take Off
201	ALICIA MCCARTHY	MMXX
202	LINDA GEARY	River

Harvey Milk Terminal 1		
46	ISAMU NAGUCHI	Figure
66	JACK ZAJAC	Falling Water, Santa Cruz VII
75	MANUEL NERI	Mujer Pegada No. 4
79	LARRY KIRKLAND	Flight Patterns
105	JUN KANEKO	Untitled
106	JUN KANEKO	Untitled
107	MICHAEL STUTZ	Cardboard Core
109	RICHARD SHAW	Marta H
125	YAYOI KUSAMA	High Heels for Going to Heaven
138	LIZ GLYNN	Terra-Techné
139	SHAUN O'DELL	Beyond When the Golden Portal Can Come
140	MARGARET KILGALLAN	Ghost Extraction Dialogue for the Followers of Blood
141	TAMMY RAE CARLAND	Untitled (On Becoming: Billy + Katie 1964 #1-8)
142	MARK HANDFORTH	Red Cadmium Giant
143	HANK WILLIS THOMAS	They are Us, Us is Them and Impossibility
144	LEONARDO DREW	Number 695
145	JASON JÄGEL	The Author & Her Story
146	ALICIA MCCARTHY	Untitled
147	CHRIS JOHANSON	Survival through Figurization (white)
148	BARRY MCGEE	Untitled
149	ROBERT MINERVINI	Hyper-Natural Bay Area
150	DAVID HUFFMAN	Prisoners Repast
152	FRANK LOBBELL	Yale Portfolio
162	ALA LTBREKAR	Zenith (VII)
160	DANA HEMENWAY	The Color of Horizons
161	SUSAN O'MALLEY	Advice From My 80 Year Old Self
162	FONG CHUNG-RAY	Painting #2018-8-6
163	YORGO ALEXOPOULOS	Split
164	OLIVER LEE JACKSON	Painting (12/16/09)
165	ANDY VOGT	Unfolding Space (in Gold)
166	EMILY FROMM	Four Corners



Public Art at the Grand Hyatt at SFO

Level 1		
72	MICHAEL DVORTCSAK	Sublimis
167	ELLEN HARVEY	Green Map
169	KOHEI NAWA	Ether

Level 2		
157	RICHARD MISRACH	Golden Gate Bridge, 2:27:00, 4:55 pm Golden Gate Bridge, 3:4:01, 7:30 pm Golden Gate Bridge, 4:37:00, 4:01 pm
161	JAMES CHRONISTER	California (I)
163	DAVID WILSON	Winter/Spring Standing in Clements Canyon
164	TERRI LOEWENTHAL	Psychscape 73 (Downs, Mount, CA)
165	TERRI LOEWENTHAL	Psychscape 78 (Banner Ridge, CA)
166	MIGUEL ARZABE	Cultural Fabric (Bay Area)
196	KLEA MCKENNA	Born in 1717
198	NATALYA BURD	So Much More Than This

189	SPENCER FINCH	Orion
191	GAY OUTLAW	Bird Plane House, Intersection and Shell
192	JOHN BANKSTON	Oh?
		Setting the Scene
195	SUZANNE HUSKY	Close Encounter with the California Sublime
204	MIKE HENDERSON	Parallel Portions
210	CRAIG CALDERWOOD	The Only Blue is the Sky
211	DEWEY CRUMPLER	Untitled
212	RICHARD DIEBENKORN	#1, 4, 6, 8, 9 from Nine Drop Points and Etchings
213	GLORIA COZZO ADAMS	Cityscape #32

Terminal 2		
6	VANCE MARTIN	Untitled
8	SAM TCHAKALIAN	Midwood
10	HASSEL SMITH	Metamorphosis
11	LEE MULLICAN	The Great Transparents
12	JOAN BROWN	The Journey #2
13	ROY DE FOREST	Hommage to Zane Grey
14	LADDIE JOHN DILL	Untitled
15	WALLY HEDRICK	37 December 1903
25	WILLARD DIXON	Above Solinas Death valley II
52	SEIJI KUNISHIMA	Stacking Stones
53	DAN SNYDER	Welcome North, South, East, West
54	ARNALDO POMODORO	Climdo Constitute
60	MARK ADAMS	Pond in Golden Gate Park Garden in San Andreas Valley Garden Outside the Gate

63	FRED EVERSOLEY	Untitled
64	MARC KATANO	Greeting a Train
		Torisc
69	ROBERT RAMIREZ	Ums
70	WADE HEEFER	The Peasant's Parade
114	NORIE SATO	Air Over Under
115	JANET ECHELMAN	Every Breating Second
116	CHARLES SOWERS	Butterfly Wall

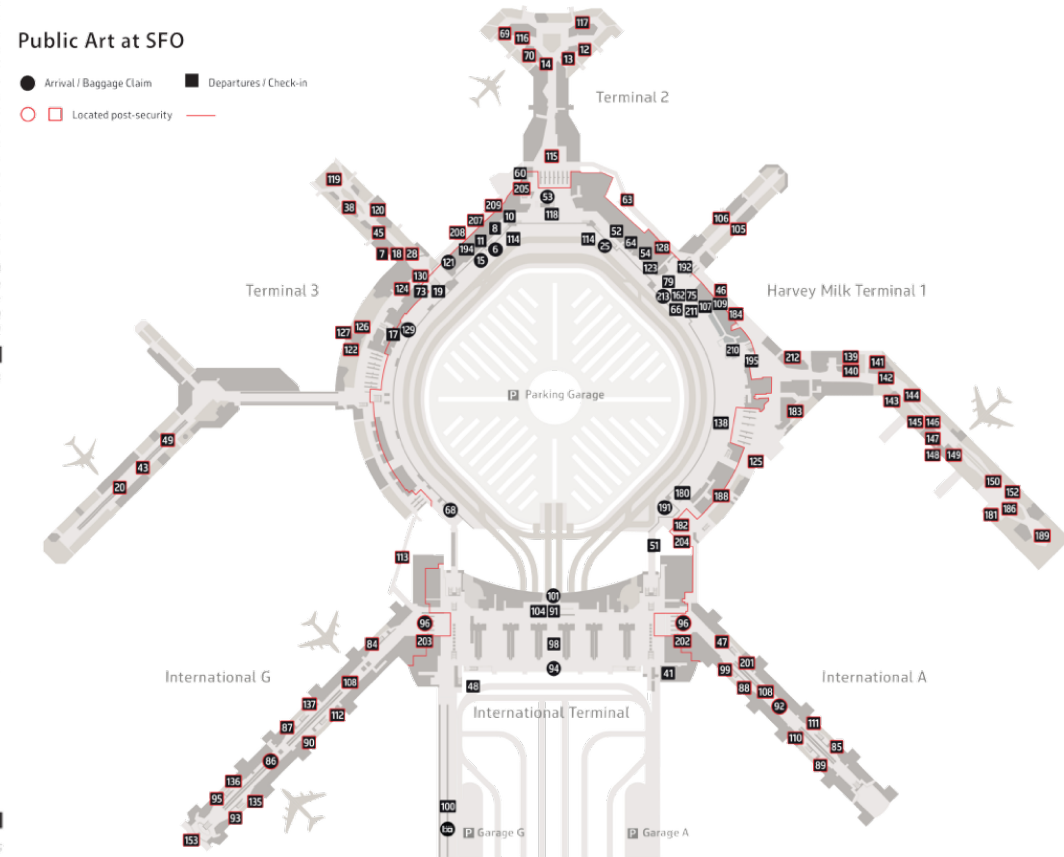
117	WALTER KITUNDU	San Francisco Bay Area Bird Encounters
118	KENDALL BUSTER	Topograph I & II
123	VAL BRITTON	Voyage
128	JIM MELCHERT	River/River
134	ALISON SAAR	Flourish
207	KIM ANNO	Long-Arc of the Day
208	PAUL MADONNA	Here You Are / You Are Here
209	CARTER LYNCH	Continuous City

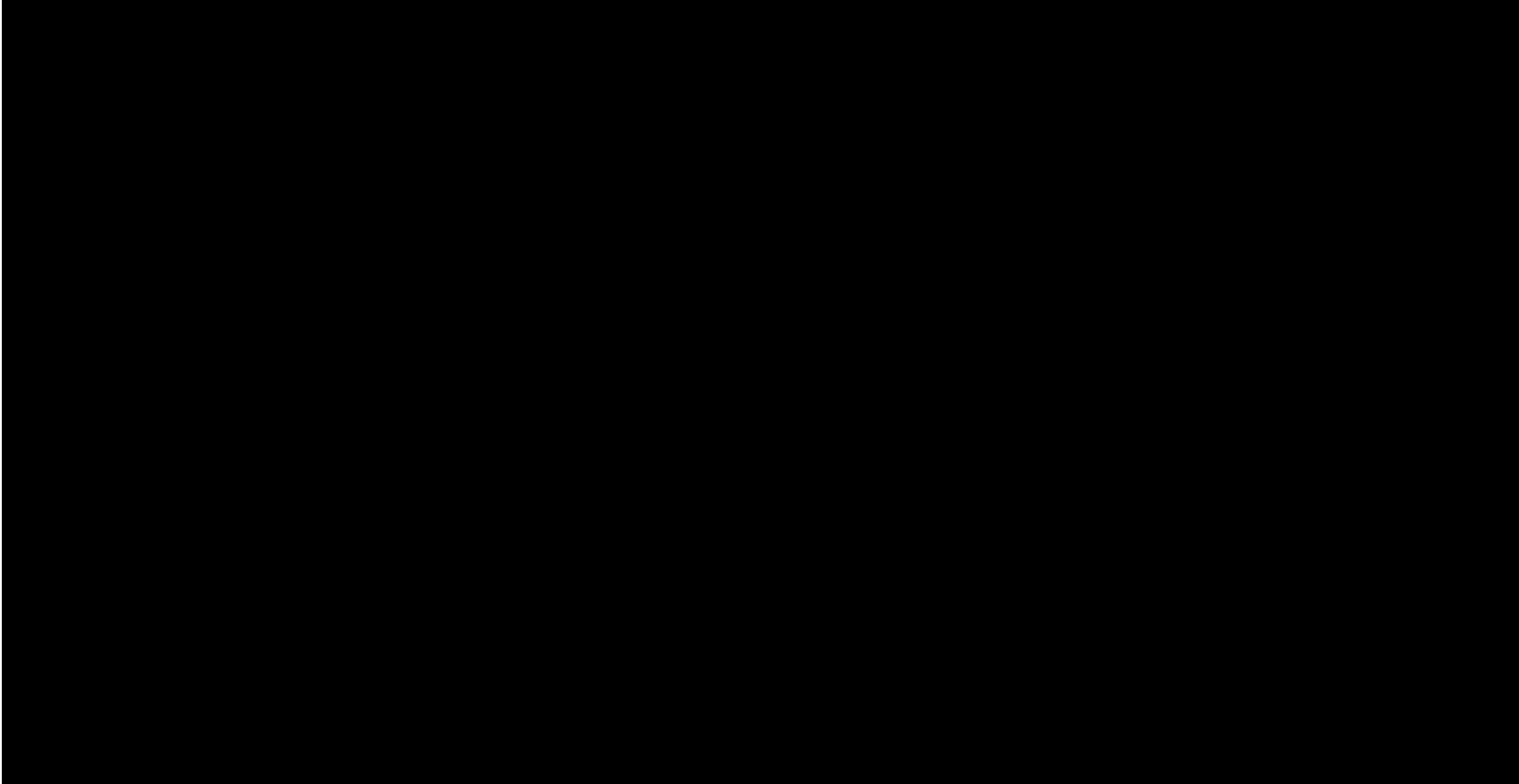
Terminal 3		
7	JAMES TORLAKSON	Behind Ted McMan's Garage
17	GUSTAVO RIVERA	Apul, Azul Y Hacer
18	WAYNE THIEBAUD	18th Street Downgrade
19	BRUCE BEASLEY	The Hesperides
20	WILLIAM T. WILEY	Void
26	ROBERT BECHTLE	San Francisco Nova
36	CARLOS LOARCA	Angulos en Todas Las Direcciones
43	SAM FRANCIS	Untitled
45	JAY DEFEO	Masquerade in Black
49	NANCE O'BANION	Billboard Series
68	VITO ACCONCI	Two Wings for Wall and Person
73	RAYMOND SAUNDERS	Letter's Missing
113	BOB ZOELL	BFLY/D
119	MERGE CONCEPTUAL DESIGN	Sky
120	ERIC STALLER	Springrate
121	DAVID SIMPSON	Storm, Stars and Stripes
122	LOUISIANA BENDOLPH	New Generation
124	AMY ELLINGSON	Untitled (Large Variation)
126	VANESSA MARSH	Everywhere At Once
127	SANAZ MADANI	Forever in the Sky
129	LORDY RODRIGUEZ	Strangerhood
130	URSULA VON RYDINGSVARD	Ocean Voices II

SFO BART Station		
100	NED KAHN	Wind Portal

Public Art at SFO

- Arrival / Baggage Claim
- Departures / Check-in
- Located post-security











Item 8: SFAC Galleries Summer 2025 Exhibition

Discussion

Presenter: Carolina Aranibar-Fernandez,
Director of Galleries and Public Programs

Presentation Time: Approximately 5 minutes

SFAC Galleries

Summer 2025 Exhibition

Service Tension

SFAC Main Gallery

**May 22 – August 23,
2025**

**Curated by
Elena Gross and
Leila Weefur**



Salimatu Amabebe



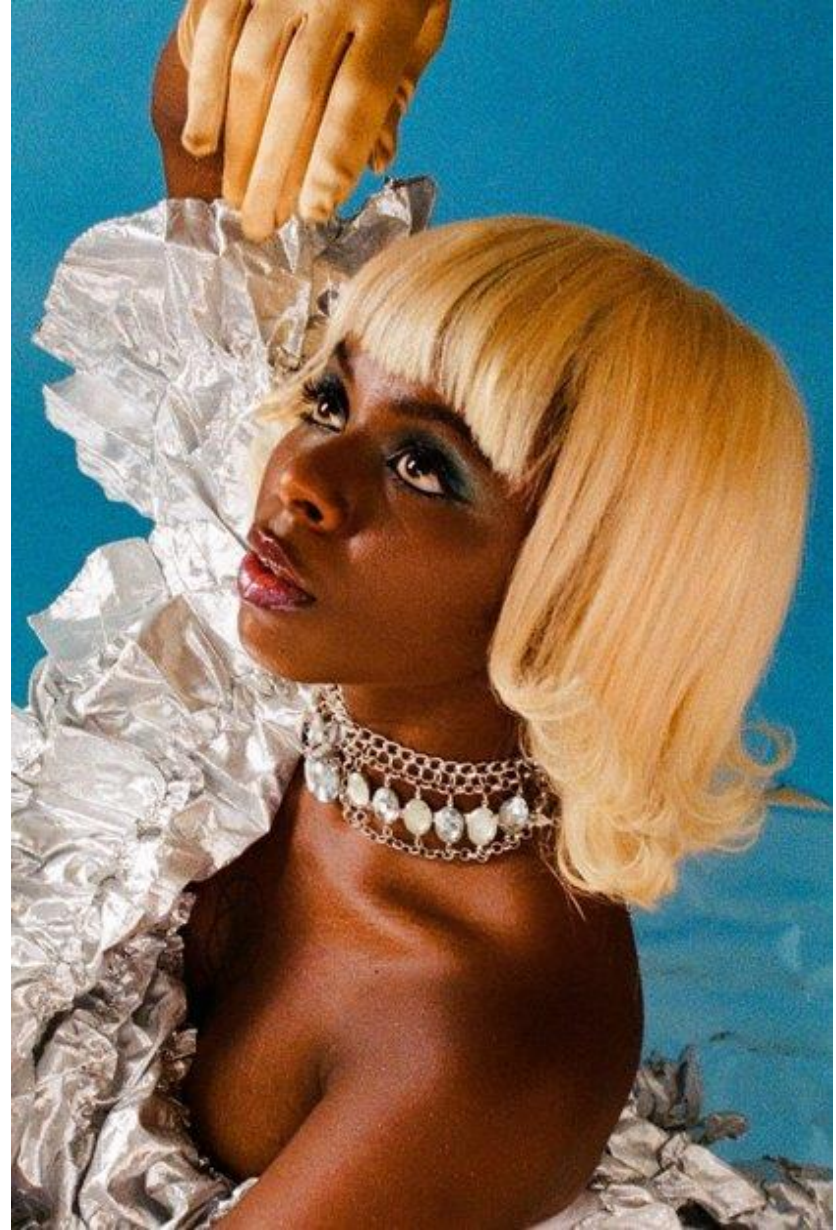
Ricki Dwyer



Xandra Ibarra



Sasha Kelley



Tiona Nekkia McClodden



Autumn Wallace



About the curators

Elena Gross

Elena Gross (she/they) is an independent writer, curator, and culture critic living in Oakland, CA. She specializes in representations of identity in fine art, photography, and popular media. Her research has been centered around conceptual and material abstractions of the body in the work of Black modern and contemporary artists and most recently in queer artistic and literary histories of the late 20th century. Elena is the co-editor, along with Julie R. Enszer, of *OutWrite: The Speeches that Shaped LGBTQ Literary Culture* (Rutgers University Press), winner of the 2023 Lambda Literary Award for LGBTQ Anthologies.



About the curators

Leila Weefur

Leila Weefur (he/they/she) is an artist, writer, and curator based in Oakland, CA. Through film and architecture, they examine the performative elements connected to systems of belonging, present in Black, queer, gender-variant embodiment. Their research, across disciplines, explores religion, Black ecological symbols and colloquial language, Transnational Blackness, and practices of collectivity.

Weefur has worked with Princeton University's Lewis Center for the Arts, the Wattis Institute of Contemporary Art, McEvoy Foundation, Berkeley Art Museum, The Kitchen, and the Museum of the African Diaspora. They are a lecturer at Stanford University.

