



san francisco  
arts commission

# **San Francisco Arts Commission Visual Arts Committee Meeting**

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**December 17, 2025**

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

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

# Land Acknowledgement

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



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

## **Item 2: General Public Comment**

### *Discussion*

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*(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

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## Item 2: General Public Comment

## **Item 3: Consent Calendar**

*Discussion and Possible Action*

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**Presentation Time: Approximately 3 minutes**

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

# Public Comment

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## Item 3: Consent Calendar

## **Item 3: Consent Calendar**

*Action*

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Motion to approve the consent calendar items.

# **Item 4: Orpheum Theater Temporary Mural by eL Seed with Building 180**

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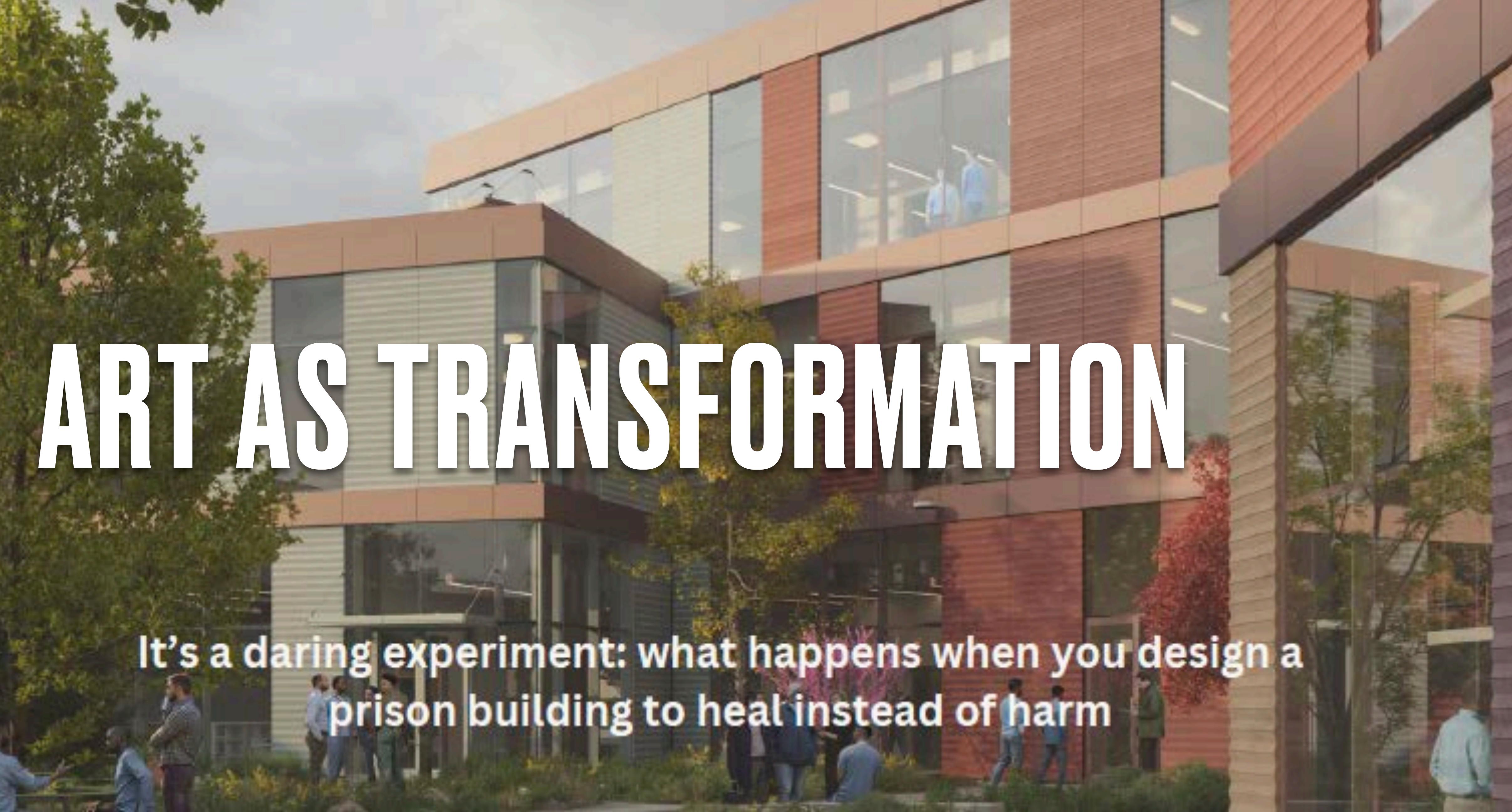
## *Discussion*

**Presenter:** Paris Cotz, Program Associate

**Presentation Time:** Approximately 5 minutes

Discussion of a painted mural, "Into Each Other's Eyes, by eL Seed", on the southern façade of the Orpheum Theater, at Hyde and UN Plaza. The mural measures approximately H75 ft. by W23 ft. in the center curved wall, H75 ft. by W107 ft. on the wall to the right, and H75 ft. by W113 ft. on the wall to the left. The mural will be up for two years, January 2026 - 2028, and will be maintained by local artists, Paint the Void, and Mid-Market Foundation. It will not become part of the Civic Art Collection.

# ART AS TRANSFORMATION



**It's a daring experiment: what happens when you design a prison building to heal instead of harm**

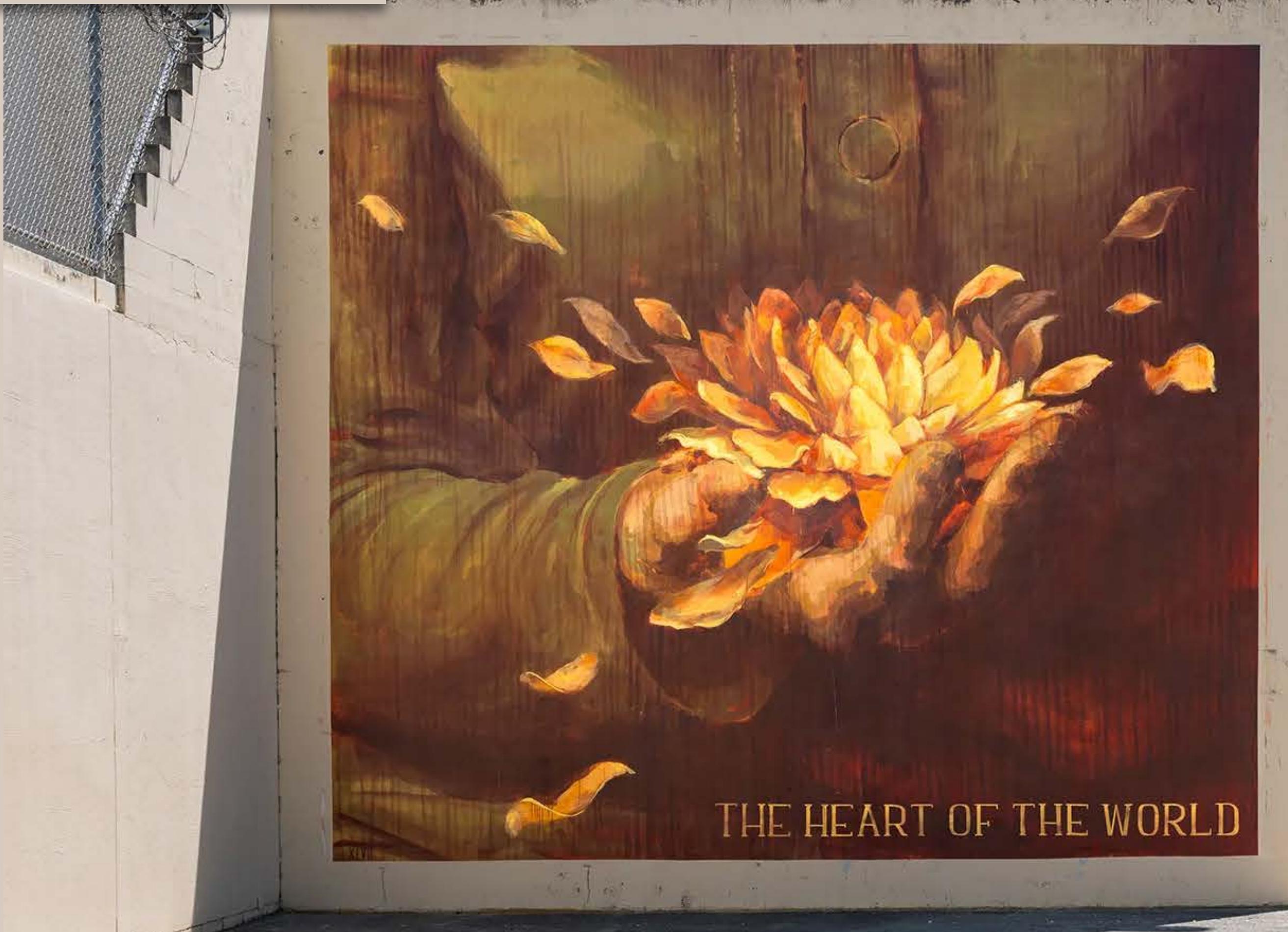


## San Quentin + Skunkworks

San Quentin is more than a prison — it is one of the most culturally significant carceral institutions in the world. Today, it stands at the center of a rare and fragile reform effort: a vision to move beyond nearly two centuries of punishment toward a system rooted in empowerment, rehabilitation, and human dignity. But that vision is precarious. Deeply embedded interests resist change, and the public wrestles with ideas of forgiveness, accountability, and second chances. What happens at San Quentin matters far beyond its walls; it will influence national conversations about what justice can look like and whether transformation is truly possible.

**The Chiaroscuro: Light Within the Shadows**, an initiative launched by Skunkworks, a nonprofit founded by incarcerated people, brings vibrant, collaborative art installations into this environment as a catalyst for hope and change. In a place long defined by monotone walls and harsh histories, the project imagines color as a symbol of joy, humanity, and renewal, the light emerging from darkness. Chiaroscuro is not just an art initiative; it is a partnership between artists, incarcerated individuals, and institutional leaders to reshape the physical and emotional landscape of the prison. Through creativity, shared vision, and lived experience, the project aims to inspire those inside, move policymakers, and spark global conversations about what true carceral reform can be.

# FAITH XLVII



# KEYA TAMA



# EL SEED



eL Seed is a contemporary artist whose work bridges painting and sculpture, blending Arabic calligraphy with the dynamism of urban art. His signature style features intricate layers of color, symbols, and flowing script that communicate universal messages of peace, coexistence, and unity. Driven by a deep respect for cultural identity, eL Seed draws inspiration from the communities he visits, often incorporating the words of local poets, writers, and philosophers. His work is rooted in connection—using language as a bridge across cultures and as a tool to amplify unheard voices. Through careful research and engagement, he embeds the wisdom and stories of these communities into his art. Recurring themes in his practice include identity, heritage, and the universal human desire for belonging. His art has been exhibited globally, including on the pyramids of Giza, the Institut du Monde Arabe in Paris, the DMZ in Korea, and Rio's favelas. His work is held in major collections like The MET, the Louvre Abu Dhabi, and the Chrysler Museum. Recognized globally, eL Seed is a TED Fellow and a Young Global Leader (WEF 2021), and has received awards from UNESCO and Foreign Policy. His Louis Vuitton collaboration further affirms his influence in contemporary art.





### ***Perception, Cairo, 50 Buildings, 3 Weeks***

In *Perception*, eL Seed confronts the misconceptions society projects onto marginalized communities by spotlighting the Zaraeeb, a Coptic community in Cairo's Manshiyat Nasr that has built one of the world's most efficient recycling systems yet is still unfairly viewed as "dirty" or segregated. Working with residents, he created a massive anamorphic mural spanning nearly 50 buildings, visible only from a single point atop Moqattam Mountain, featuring the words of Saint Athanasius: "Anyone who wants to see the sunlight clearly needs to wipe his eye first." Welcomed as family, eL Seed highlights the dignity, generosity, and resilience of a community often mislabeled as "Zabaleen," reminding the public that they do not live in garbage—they clean the city of Cairo.



# EL SEED MURAL: SAN QUENTIN AND ORPHEUM THEATER, SF

World-renowned muralist El Seed, in collaboration with San Quentin Skunkworks, a creative initiative within the prison that brings together incarcerated artists, makers, and storytellers, is proposing a landmark project that bridges the walls of San Quentin with the communities most impacted by incarceration. Together with artists inside, El Seed will co-create a mural within San Quentin, a living testament to resilience, memory, and transformation.

Outside the prison, a mirrored public mural in San Francisco will invite families, formerly incarcerated people, and community members to join in the act of storytelling, ensuring that voices from both sides of the wall are seen and heard. The dual murals are planned to debut alongside Governor Newsom's unveiling of the new San Quentin Rehabilitation Center in March, turning the moment into a cultural and human milestone as much as a policy one.

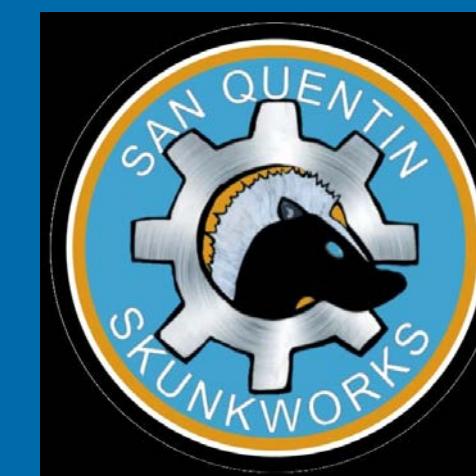
Given the symbolic and civic nature of the project, placing the public counterpart of this mural at the Orpheum Theatre in San Francisco's Civic Center deepens its meaning and impact. Situated in a district defined by cultural institutions, public dialogue, and the city's long history of social movements, the mural becomes a visible extension of the project's core intention: to bridge the emotional and societal distance between those inside San Quentin and the broader community. At this highly trafficked pedestrian corridor, the artwork transforms the Orpheum's façade into a civic gesture toward humanity, dignity, and connection—one that resonates with the city's values, aligns with statewide efforts toward prison reform, and invites the public to bear witness to the shared truth and humanity expressed by the artists on both sides of the prison walls.

eL Seed Studio

**Into each other's eyes**



≡ BUILDING 180



## Into each other's eyes

This project is built on the idea of connection between those inside the prison and those on the outside. I've been invited to create an artwork with incarcerated people and staff at San Quentin, and while I'm honored to work within the prison walls, I also feel the need to extend the conversation beyond them.

I propose to create two identical murals: one painted by the incarcerated people inside San Quentin, and the other by people outside—family members, loved ones, or individuals connected in some way to those inside. The two murals will mirror each other, as if the people painting them were standing face to face, looking straight into each other's eyes.

- The goal is to create a symbolic space where both worlds meet. By involving voices on both sides, the project opens a moment of understanding—a way to challenge stereotypes, confront distance, and recognize the person before the label.  
At the heart of this work, I will incorporate a line from Armistead Maupin's Tales of the City:

The world changes in direct proportion to the number of people willing to be honest about their lives.

As always, I will use Arabic calligraphy as my medium—messages deeply rooted in the place where I'm creating, yet written in a way that carries a universal dimension, so anyone, anywhere, can connect to them. Quoting Maupin here feels natural: his stories are inseparable from San Francisco, a city built on diversity, complexity, and the courage of people who dare to be honest about who they are. Bringing his words into San Quentin allows that spirit of the city to enter the prison walls, reminding us that truth, vulnerability, and human connection can travel across any distance.

This project isn't about erasing the reality of incarceration. It's about acknowledging the humanity of the incarcerated people living it, recognizing their stories, and offering them the right to be seen—by those who love them, and by a world that too often looks away.

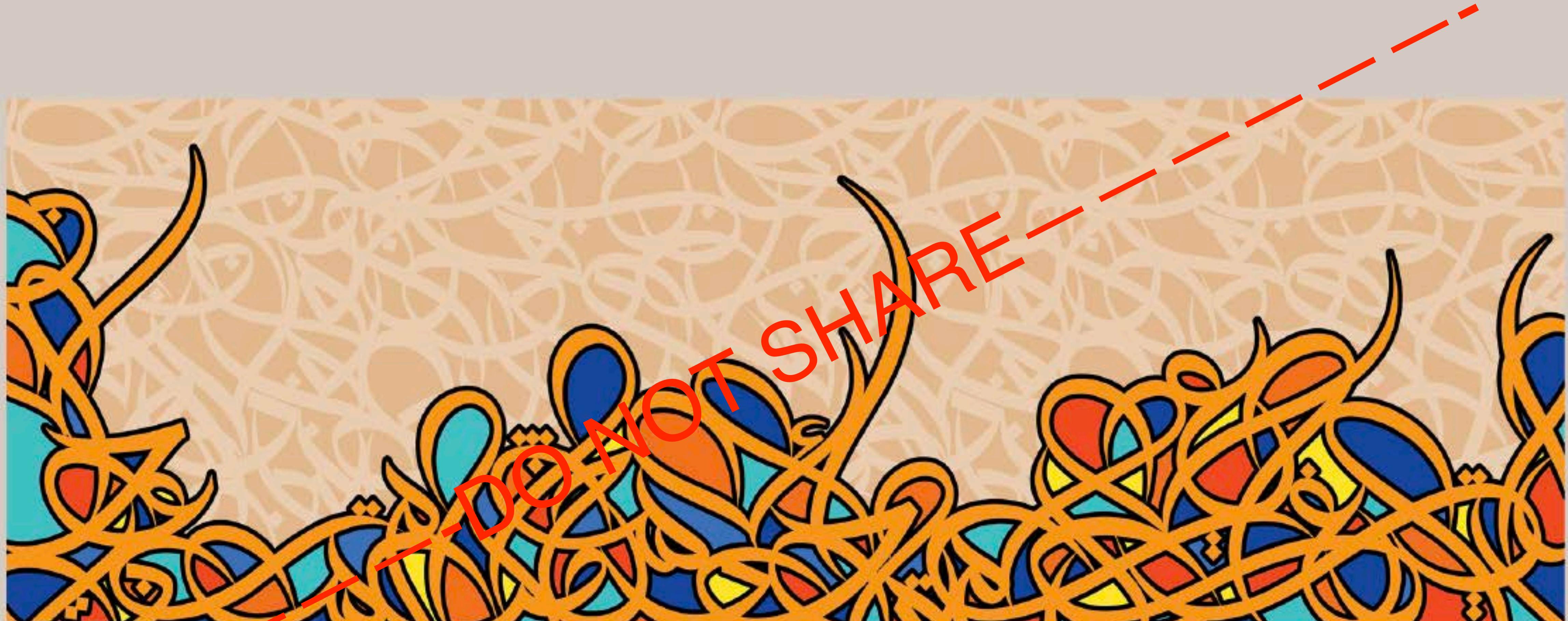
# Into each other's eyes

Sketch



# Into each other's eyes

Artwork



DO NOT SHARE

# Into each other's eyes

Orpheum Theater Wall



# SCHEDULE + COMMUNITY ENGAGEMENT

## **January 8 (Thursday)**

SQ Site Visit + Tour, Foundation-building, Orientation with the SQ team

Evening: Drive by SF Site + SF wall scouting, Boom lift delivery + material sorting (separate SF needs vs. SQ needs, ideal to do before and get through security at SQ in advance of arrival)

Possible start on SF wall if he has the energy.

## **January 9 (Friday)**

Day: First painting day at San Quentin.

Evening: Return to SF. Start Painting.

If painting continues in evening, lighting/security required (sunset at 5:15 PM).

## **January 10 (Saturday)**

Day: Continue painting at San Quentin.

Evening: Return to SF, Mural + Lodging

## **January 11 (Sun)**

Day: Continue painting at San Quentin.

Evening: Return to SF, Mural + Lodging

## **January 12 (Mon)**

Day: Continue painting at San Quentin (OPTIONAL), move to SF

San Francisco: Prep day for community engagement mural.

Wall fully prepped and ready for participation.

## **January 13 (Tues)**

Work at San Quentin — goal is to wrap mural.

Evening: Public Talk — San Francisco Public Library (Tentative Title, "Light Within the Shadows: Voices from our community and from within San Quentin, sharing lived experiences shaped by systems of social injustice.")  
Latino/Hispanic Room 6:00–7:30 PM

Promote community mural, invite public to witness the installation process.

## **January 14 (Wed)**

Day: Finish painting at San Quentin.

Evening: Prep SF Mural for Community Days

## **January 15 (Thurs) + 16 (Friday)**

SF Community Engagement Days

Recommended schedule: 12:00–4:00 PM

2-hour community engagement shifts

Sunset at 5:15 PM → final hour available for cleanup, safety, and securing the site

## **January 17 (Sat)**

Morning: SF Touch ups (Possible second SF talk coordinated with SF Art Week (TBD))

Evening: Final wrap-up at San Quentin + Group Dinner

## **January 18 (Sun)**

Final touchups + goodbyes.

Departure

# PARTNERS

1. Building 180
2. BroadwaySF
3. California Department of Corrections and Rehabilitation (CDCR)
4. Market Street Arts Initiative
5. Mid Market Business Association Foundation
6. Office of the Governor
7. Paint the Void
8. San Francisco Public Library
9. San Quentin State Prison
10. Urban Alchemy

# SKUNKWORK GOALS

## **1. Transform the Physical and Emotional Landscape:**

Introduce vibrant art installations to San Quentin, replacing the stark, monotone environment with works that foster hope, creativity, and inspiration.

## **2. Collaborate Across Boundaries:**

Foster deep collaboration between artists, incarcerated people, and stakeholders to create installations that reflect shared values, vision, and humanity.

## **3. Inspire Reform:**

Position San Quentin as a model for carceral reform by using art to inspire policymakers, staff, and visitors, amplifying the call for systemic change.

## **4. Highlight Human Potential:**

Showcase the creativity, resilience, and ingenuity of incarcerated individuals, reminding the world of their capacity for growth and contribution.

## **5. Create a Legacy of Change:**

Establish these installations as lasting symbols of the potential for transformation, serving as enduring sources of inspiration for generations to come.

## **6. Bridge Communities:**

Use the art installations to build connections between incarcerated people, artists, and the broader community, fostering empathy and understanding.

## **7. Encourage Broader Conversations:**

Use the visibility of the project to spark dialogue about the role of beauty, creativity, and reform in the carceral system, influencing change far beyond San Quentin.

# WHY NOW?



*In so many carceral environments, sensory deprivation isn't accidental — it's built into the architecture. Blank walls, muted palettes, and environments stripped of color are part of a design logic that minimizes stimulation, quiets individuality, and reinforces control. These systems often fall heaviest on populations already at the center of systemic injustices: communities disproportionately incarcerated, surveilled, and silenced. Yet even within these stark spaces, creativity has a way of cutting through the gray. Art, color, and self-expression are not decorative luxuries, they are tools of psychological stability, self-worth, and rehabilitation.*

*This is why I'm drawn to the Skunkworks project. It recognizes that creativity isn't a distraction from justice reform but a core component of it. When we restore color, agency, and imagination to people who have been deprived of them, we open pathways to healing and reintegration. Rehabilitation is not just policy, it's environment, experience, and the permission to see oneself differently. And that's the work I want to help build.*

Shannon Riley, Founder of Building 180, Co-Founder Paint the Void, Operations and Curation for Big Art Loop, Artist Liaison + PM Volunteer for Skunkworks



**— BUILDING 180**



## Public Comment

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**Item 4: Orpheum Theater Temporary Mural by eL Seed  
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### *Discussion*

Discussion of a painted mural, "Into Each Other's Eyes, by eL Seed", on the southern façade of the Orpheum Theater, at Hyde and UN Plaza. The mural measures approximately H75 ft. by W23 ft. in the center curved wall, H75 ft. by W107 ft. on the wall to the right, and H75 ft. by W113 ft. on the wall to the left. The mural will be up for two years, January 2026 - 2028, and will be maintained by local artists, Paint the Void, and Mid-Market Foundation. It will not become part of the Civic Art Collection.

## **Item 5: Big Art Loop: Sue Bierman Park - This is Loop**

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### *Discussion*

**Presenter:** Program Associate Paris Cotz

**Presentation Time:** Approximately 5 minutes

Discussion and possible action to approve "Toroid", a sculpture by artist duo This is Loop (Alan Hayes + Harriet Lumby) at Sue Bierman Park, along the Embarcadero. The sculpture is composed of mirrored acrylic, steel, aluminum and composite sheeting. The sculpture measures H13 ft. by W39 ft. The sculpture will be installed for one year and will be maintained by Big Art Loop and will not become part of the Civic Art Collection.

# TOROID

BY THIS IS LOOP



**TOROID TO DEBUT AT SUE BIERMAN PARK: A REFLECTIVE SCULPTURAL MOMENT**



## Toroid to Debut at Sue Bierman Park

**March, 2026**

Located at the threshold between San Francisco's bustling urban core and the waterfront, Sue Bierman Park is a site of daily movement, layered histories, and civic life. **TOROID** by This is Loop offers a moment of contemplative stillness within that motion: a mirrored ring that both reflects and reframes the surrounding city.

As a form found in both nature and physics, the toroid resonates with the park's setting: curved bike paths, wind currents from the Bay, loops of pedestrian traffic, and the city's cyclical rhythms. This sculpture invites visitors to pause and experience the city differently, not through the noise of transit, but through quiet reflection and spatial play.

Sue Bierman Park's flat, open lawn provides an ideal backdrop for **TOROID** to activate the space without overwhelming it. The sculpture's mirrored surface will reflect passing clouds, surrounding trees, and nearby architectural elements folding the city into itself and encouraging interaction without barriers or spectacle. Its placement here bridges the built environment with public imagination.

Culturally, **TOROID** contributes to the broader Big Art Loop vision of accessible, monumental public art woven directly into everyday experience. The work's temporary, unlit presence emphasizes sustainability, minimal infrastructure, and daytime accessibility in alignment with the park's natural ambience and community use. It honors San Francisco's identity as a city of innovation and art, while offering a universally approachable moment of beauty, belonging, and curiosity.



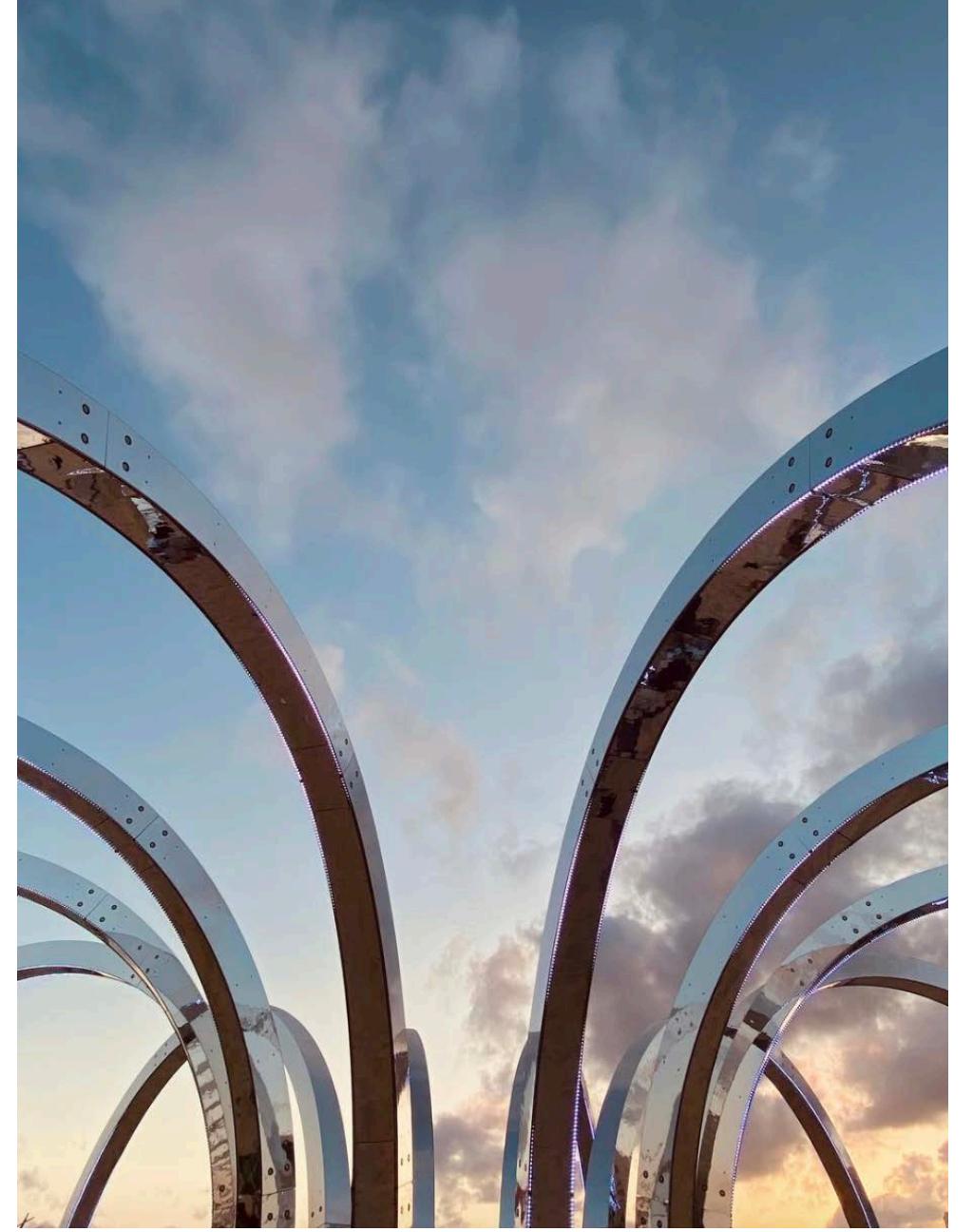
## ABOUT THE ARTISTS

This is Loop is a creative studio founded by artists Harriet Lumby and Alan Hayes and based in Somerset, UK.

Lumby and Hayes collaborate to produce large-scale, experiential installations that merge art, science, architecture, and illusion. Their work draws from scientific themes — including space, physics, and natural phenomena — to create immersive sculptures and light-based installations that invite audiences to explore, reflect, and re-envision their surroundings.

With experience in both touring works and permanent public art commissions globally, This is Loop has developed a reputation for technically sophisticated, emotionally engaging pieces that resonate across diverse audiences.

Their projects demonstrate a consistent commitment to blending cutting-edge fabrication, conceptual depth, and playful interaction, crafting works that are as intellectually engaging as they are visually arresting.



Toroid spans 39' in diameter and is 13'H. It invites visitors to navigate through the rings in a meditative fashion. Created by internationally renowned artists Alan Hayes & Harriet Lumby, known as This Is Loop, the sculpture adds to San Francisco's vibrant art scene.

Toroid will be part of the Big Art Loop Portside trail, which spans the historical waterfront.

## Vision + Impact

San Francisco has long turned to public art to create connection, foster belonging, and reinvigorate shared civic spaces. *Toroid* by **This is Loop** (Alan Hayes and Harriet Lumby) continues this legacy by transforming Sue Bierman Park into a site of wonder, interaction, and collective reflection. As part of the **Big Art Loop**, *Toroid* invites residents and visitors alike to pause, play, and connect with each other, and with the city itself.



### 1. Architectural Harmony & Site Activation

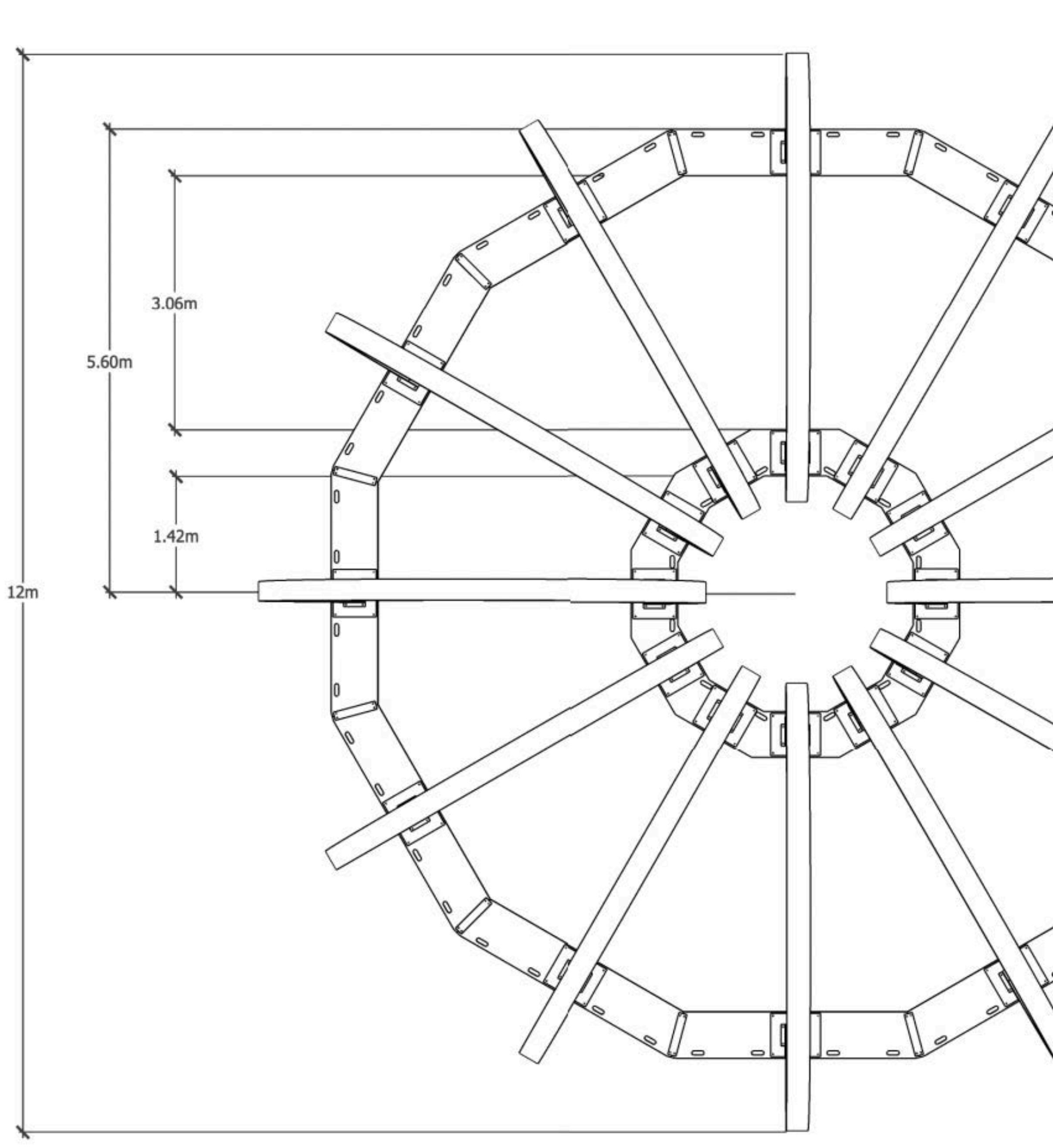
Set against the open landscape and urban edge of Sue Bierman Park, *Toroid* complements the site's circular pathways and waterfront adjacency. Its smooth, undulating form encourages movement and curiosity, echoing the natural rhythms of the Bay while offering a sculptural focal point that is both contemplative and kinetic. Its scale and presence draw people in whether on foot, bike, or passing by on transit creating an elegant moment of pause in a dynamic civic space.

### 2. Interactive & Embodied Experience

*Toroid* specializes in works that merge form with sensory interaction. *Toroid* invites people not only to look but to move around and through it. The open structure creates portals that frame the surrounding cityscape and spark a sense of play and perspective. This interactivity reinforces the importance of art as a tool for embodiment and wellness offering moments of joy, grounding, and reflection in everyday life.

### A New Ritual of Gathering

In a time when many city dwellers seek reconnection and community, *Toroid* offers a new kind of public ritual—one not tied to consumption or spectacle, but to presence. It becomes a vessel for informal gathering, a backdrop for conversation, and a platform for curiosity. Its circular geometry also speaks to cycles—natural, social, and urban—and the ways public art can continually reshape how we see and move through the city.



## SCULPTURE SPECS + INSTALL

**Dimensions:** 39'D x 13'H

**Weight:** 7,800 lbs.

**Materials:** Toroid consists of 12 hoops made from .75" ply box. The hoops are covered with a mirror surface. The hoops are mounted on a steel base plates that are connected together to form a freestanding ring.

Decomposed granite (DG) will be placed at the base of the sculpture to minimize the need for maintenance within the hoops. A metal trim will be put around the DG so as to reduce spillage.

### On-Site Installation:

1. Tell handler Fork lift (VR) - required for installation and deinstallation — the ground will be protected with mats.
2. Base plates assembled, followed by placing hoops
3. Sculpture Installation takes 2 days total.

South Beach



The Embarcadero

ART

300  
STAGING AREA



# DOCUMENTATION

Toroid Reel: <https://vimeo.com/550039566?fl=pl&fe=vl>

About Toroid: <https://thisisloop.co.uk/portfolio/toroid/>

Additional Photos: [here](#)



# SUPPORT



*“Public art plays an essential role in shaping the identity and vibrancy of our city—especially right now, as San Francisco continues its broader effort to re-energize downtown and create places that feel alive, welcoming, and connected.”*

*- Michale Seller, Founder & Principal, Collective<sup>10</sup> Impact*

*“Building 180 has been an essential partner in our shared work to activate and enhance public spaces in San Francisco. Through their creativity, professionalism, and deep commitment to community-centered design, they have brought forward projects that elevate our urban environment and enrich the daily experience of residents, workers, and visitors alike.”* -

*- Robbie Silver, President & CEO, Downtown SF Partnership*

*“Hudson Pacific Properties is pleased to offer our support for the proposed public art installation, entitled “Toroid” by artist, This is Loop Ltd. as part of the Big Art Loop. The placement of this sculpture will help bring activity to the central waterfront and represents another positive step in activating Sue Bierman Park for more public uses.”*

*- Lillian Brauner, Director Events & Programming, Hudson Pacific Properties*

# THANK YOU!

## 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](http://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.



THE WORLD IS OUR CANVAS.

## Public Comment

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### **Item 5: Big Art Loop: Sue Bierman Park - This is Loop**

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### *Action*

Motion to approve "Toroid", a sculpture by artist duo This is Loop (Alan Hayes + Harriet Lumby) at Sue Bierman Park, along the Embarcadero. The sculpture is composed of mirrored acrylic, steel, aluminum and composite sheeting. The sculpture measures H13 ft. by W39 ft. The sculpture will be installed for one year and will be maintained by Big Art Loop and will not become part of the Civic Art Collection.

# **Item 6: West Portal Branch Library Memorial Sculpture**

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## ***Discussion and Possible Action***

**Presenter:** Project Manager Craig Corpora

**Presentation Time:** Approximately 5 minutes

Discussion and possible action to approve a sculpture, "Ramos Pinto De Oliveira Memorial", created by Michael Brown and David Cole, honoring the Ramos Pinto De Oliveira family, installed in the planter bed area near the southwestern corner of the exterior courtyard of the West Portal Branch Library on a pre-existing concrete base. The memorial statue is made of bronze and concrete. The artwork is H42 in. by W24 in by D24 in. The artwork will be maintained by the Library and the artists and will not become part of the Civic Art Collection.



# West Portal Memorial

John Cunha – Facilities Director  
Alfonso Hinojosa-Chavarria - Analyst

December 17th , 2025  
San Francisco Public Library



# West Portal Memorial Location

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Façade Nested View



Stair Nested View



# West Portal Memorial, To-be Built

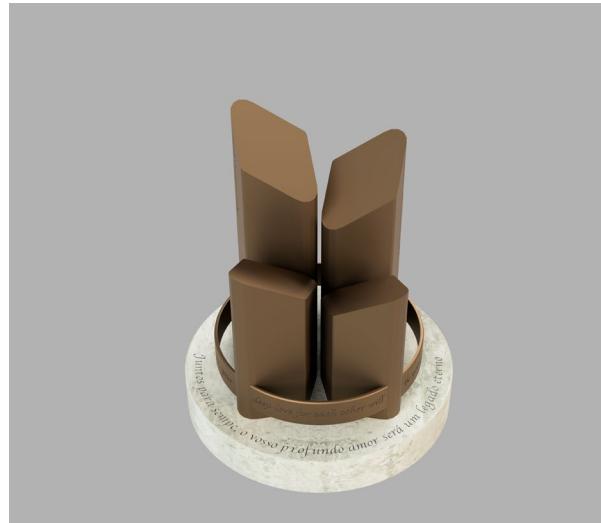
Radiating Ring Style



Front View



Left Front View



Front Upper View



Right Front View



# West Portal Memorial, Animation

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Maintenance will be handled by the San Francisco Public Library Facilities Unit, in collaboration with the artists, with funds raised by Livable City



# Acquisition of Materials

- Livable City is currently raising funds for the monument to cover the acquisition of materials, the fabrication of the monument, the installation, and the maintenance of the monument.
- Materials include bronze material, welding wire, and metal bands, which will be sculpted and fabricated by the artists.
- Once the materials are acquired, the fabrication will take 20 weeks, then 4 weeks to deliver and install.



# Artists' bio

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The team of Michael Brown and David Cole is a collaboration of passionately curious artists seeking to reveal subtle beauties and surprising insights from the world around us. We aspire to instill wonder, initiate conversations and transcend the mundane by making artwork that reconnects the viewer with their surroundings, their senses and the joys of discovery.



# Artists Current and Past Work

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Dandelions  
(WIP)



Red Oak



Solar Portals



Bicycle Trio



# West Portal Memorial Plaque

[“*Together Forever*”]

*In loving memory of*

*Diego Cardoso de Oliveira (1983-2024)*

*Matilde Moncada Ramos Pinto (1985-2024)*

*Joaquim Ramos Pinto de Oliveira (2022-2024)*

*Cauê Ramos Pinto de Oliveira (2023-2024)*

***May this stand as a symbol of  
their joy and lives together.***

*Dedicated [month] 2025*

***Artists: Michael Brown & David Cole***

*Made possible through the generosity and cooperation of:*

*Livable City, The San Francisco Public Library, Friends of the Library, The District 7 Supervisor’s Office, the local community, and the Brazilian and Portuguese Communities*



# Questions

Thank you.



# Public Comment

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## **Item 6: West Portal Branch Library Memorial Sculpture**

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### *Action*

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# **Item 7: Public Art & Collections Annual Report**

## *Discussion*

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**Presenter:** Civic Art Collection & Public Art Program Director Mary Chou and Senior Registrar Allison Cummings

**Presentation Time:** Approximately 15 minutes

Presentation of Fiscal Year 2025 Public Art and Civic Art Collection Annual Report.

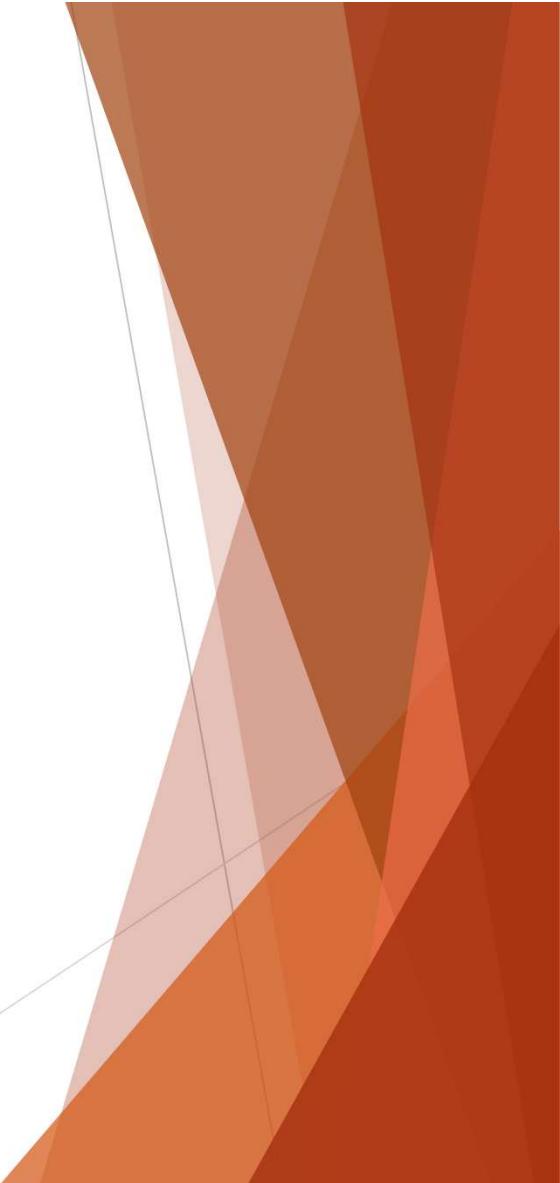


# Public Art Program and Civic Art Collection FY 2025

July 1, 2024 - June 30, 2025

December 17, 2025  
Visual Arts Committee

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



# Summary of Art Expenditures FY 2025

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

# NEW COMMISSIONS & PURCHASES

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

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

# SFUSD MISSION BAY

## ZAWA ZAWA BUZZ BUZZ

### CONCEPT

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

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

The original artwork will be created with watercolor, acrylic, gouache, oil pastel, colored pencils, charcoal, and sumi ink. Then it will be digitally printed on a 6' x 20' high-tec film. The maintenance is minimal due to the high durability of the film.

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

### ZAWA ZAWA

Auporopis chrysotoma capturing the essence of many living things gathering in one spot and thus creating a murmur. "BUZZ, BUZZ" is the clearest exomatopeia in English.

### COMMUNITY WORKSHOP

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



The artwork is 6' x 20' sqft.  
Total wall height is roughly 21'6"

### Proposal for the Mission Bay School Public Art Project

Full scale design. Final form is digitally printed on film.



## HARUMO SATO



Rendering of ZAWA ZAWA BUZZ BUZZ on the school facade.

The color palette are inspired by the school's color theme, Mission Creek, and the San Francisco Bay's landscape.

### RENDERING EXAMPLES

Microorganism

Or original rendering of microorganism

# CITYSIDE PARK, TREASURE ISLAND

## Canopy of Sky

Proposal for Citywide Park, Treasure Island by Ned Kahn

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

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



# MTA POTRERO YARD MODERNIZATION PROJECT - BUS RAMP ON 17<sup>TH</sup> STREET

## MUNI in Motion

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

TWIN WALLS MURAL COMPANY Elaine Chu and Marina Perez-Wong



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

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

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

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

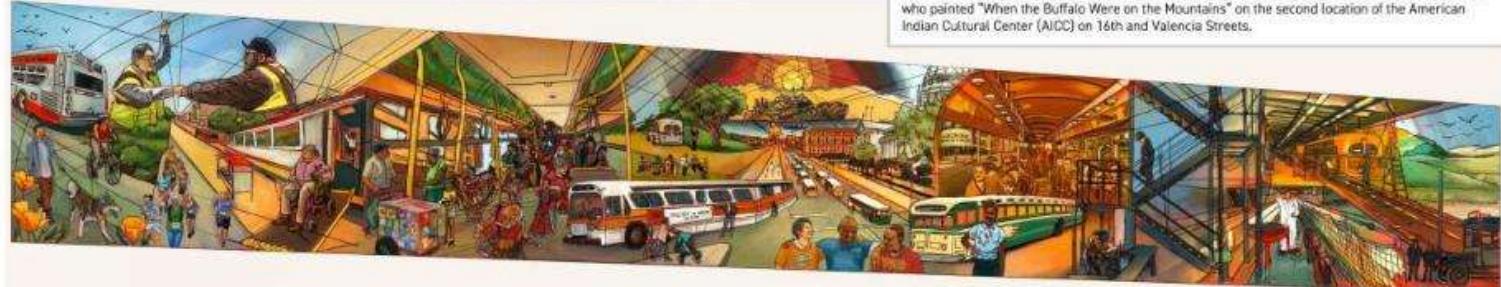
The heart of this mural is people; we showcase connections between passengers, bus riders, drivers and pedestrians. We celebrate our home landscape as it shifts, highlighting local communities of today and nostalgically recalling San Francisco of the 1940s up to the present across space and time.

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

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



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



# MTA POTRERO YARD MODERNIZATION PROJECT - STAIRWELL

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

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

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

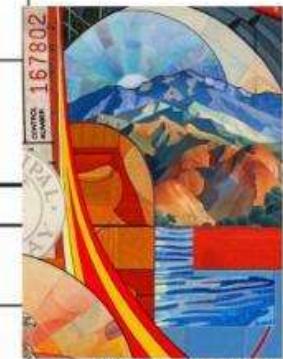
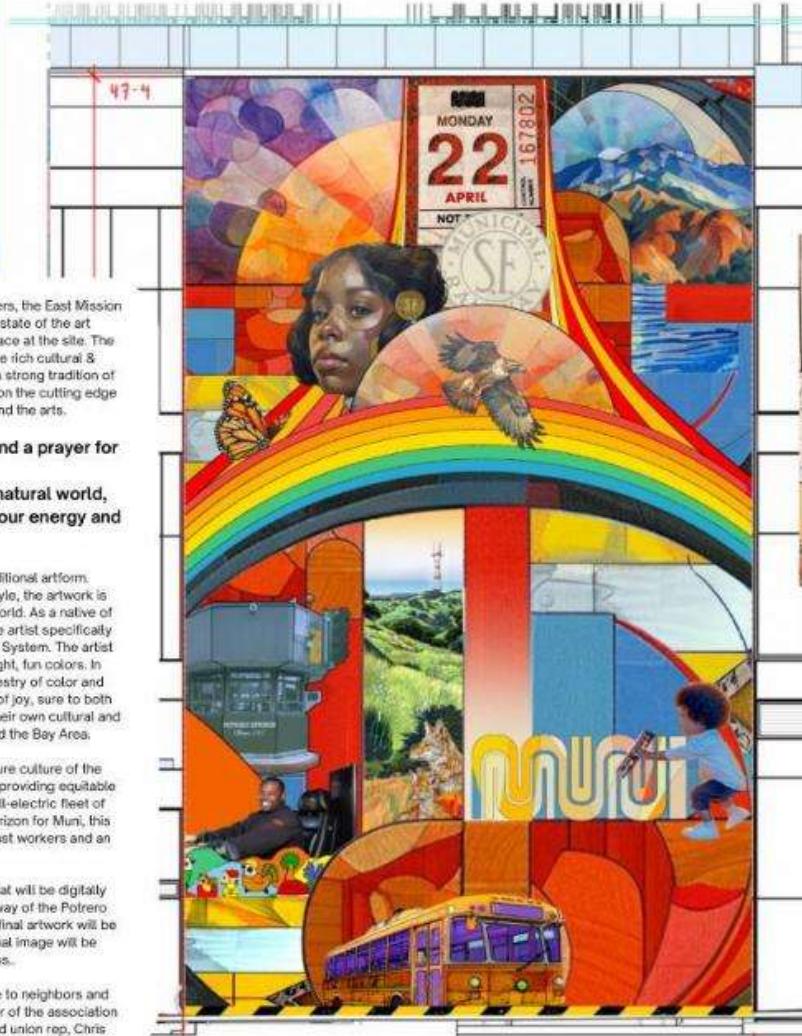
This mural invites the viewer to think about the natural world, the city of SF and where --and how— we source our energy and transportation.

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

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

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

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



Sustainable Power:  
Hetch Hetchy



A focus on the future  
& honoring memory

# RACHELE SULLIVAN PARK

## Natomarama

### Infinite Landscape, Infinite City

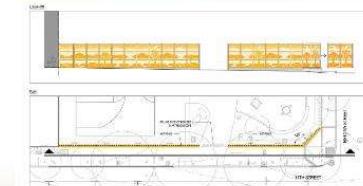
Natomarama's design and title are based on the Myriorama, a classic card amusement of pictures in an infinite landscape. It also pays honor to pre-urban SOMA, and to later Filipino, leather, and queer histories of the area.



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

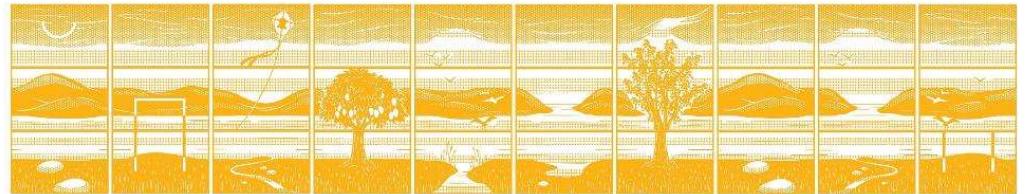
A joyful warm yellow that evokes mango and ginkgo trees will complement the park's red-orange-green palette. Natomarama's color and imagery are all meant to inspire a sense of well-being and belonging, and to celebrate the diverse communities of SOMA.

at panels park landscaping park fixtures and equipment other park fencing



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

Jenifer K Wofford



### Mystery, History

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

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

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

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

### Structures, Strength

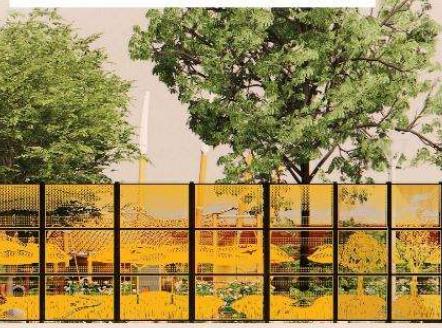
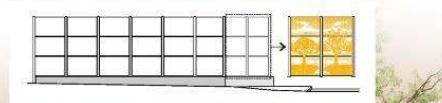
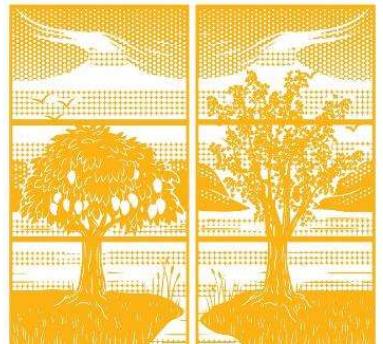
Two trees, mango and ginkgo, are featured prominently. These two trees are also showcased in the angled corner fence panels at Natoma and 11th.

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

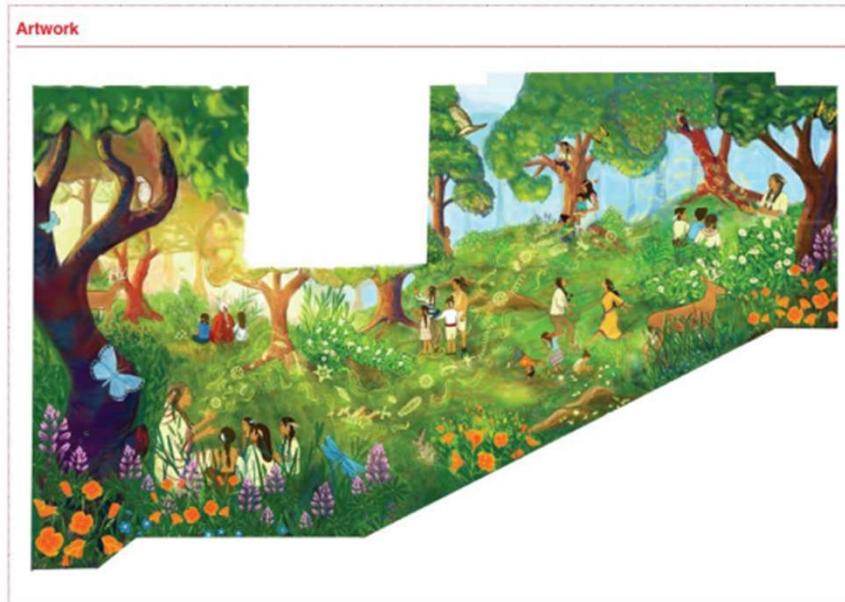
The heart-like mangos also resemble the heart-like rocks on the ground, which rest there as symbols of time and endurance.

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

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



# SF MAIN LIBRARY



## Concept

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

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

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

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

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

## Inspiration



## Art Proposal for the San Francisco Main Library Temporary Mural

By Belen Islas



## Symbolic Forms



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

## Color Palette



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

# SFO TERMINAL 3 WEST MODERNIZATION, EAMON ORE-GIRON



*Infinite Regress: Oro en Paz I, rendering*

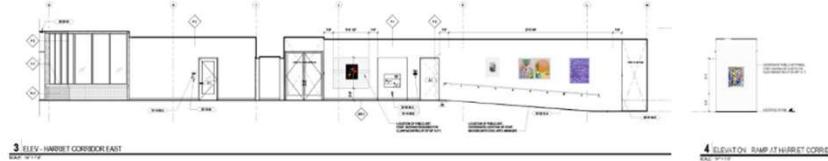


*Infinite Regress: Oro en Paz II, rendering*

# SFO TERMINAL 3 WEST MODERNIZATION, PAE WHITE



# 2D PURCHASES FOR GENE FRIEND RECREATION CENTER



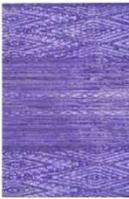
Kija Lucas  
*Birds of Paradise 4*, 2025  
Archival pigment print  
30h x 24w inches



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



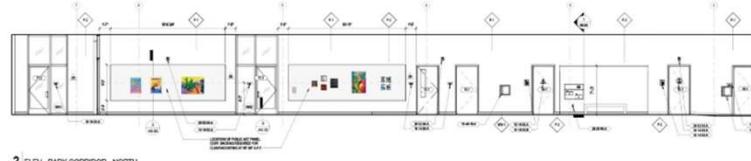
Cristine Blanco  
*Kapamilya Yard 1 and 2*, 2021  
House paint and aerosol spray on wood  
42h x 57w inches



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



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



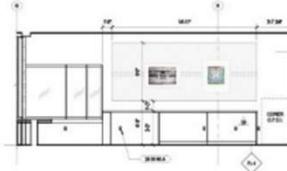
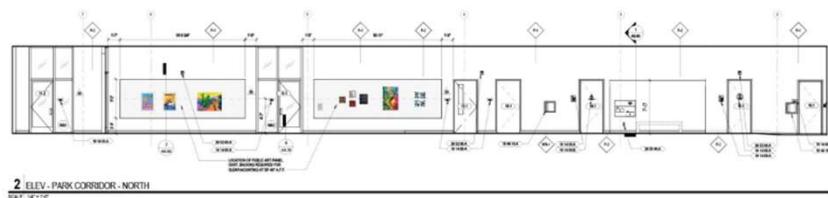
Kimberley Arteche  
*Umbrella, Icons, Stories - Memories are made out of facts*, 2020  
Screenprint & digital archival print  
30h x 24w inches



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



Cherisse Alcantara  
*Villa Mandala Draves Park*, 2022  
Oil on canvas  
30h x 40w inches



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

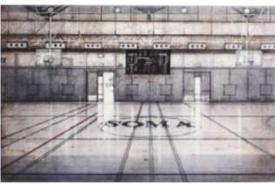


Faviana Rodriguez  
*The Sacred Garden*, 2023  
Collage with linoleum block elements on hanji  
22.5h x 15w inches



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

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



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



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

## DEMOGRAPHICS METHODOLOGY

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

## NEW COMMISSIONS & PURCHASES DEMOGRAPHICS: GENDER

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

## NEW COMMISSIONS & PURCHASES: RACE AND ETHNICITY

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

## NEW COMMISSIONS & PURCHASES: ARTIST LOCATION

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

# COMPLETED PUBLIC ART PROJECTS

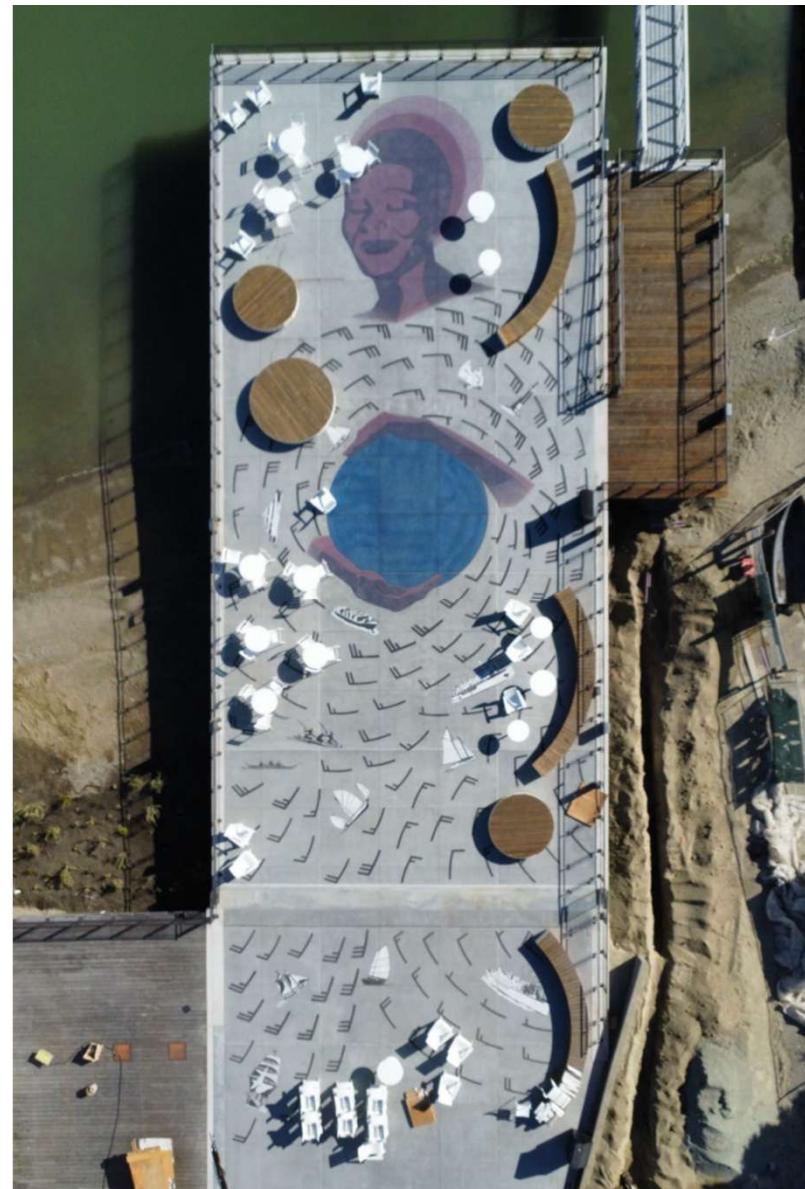
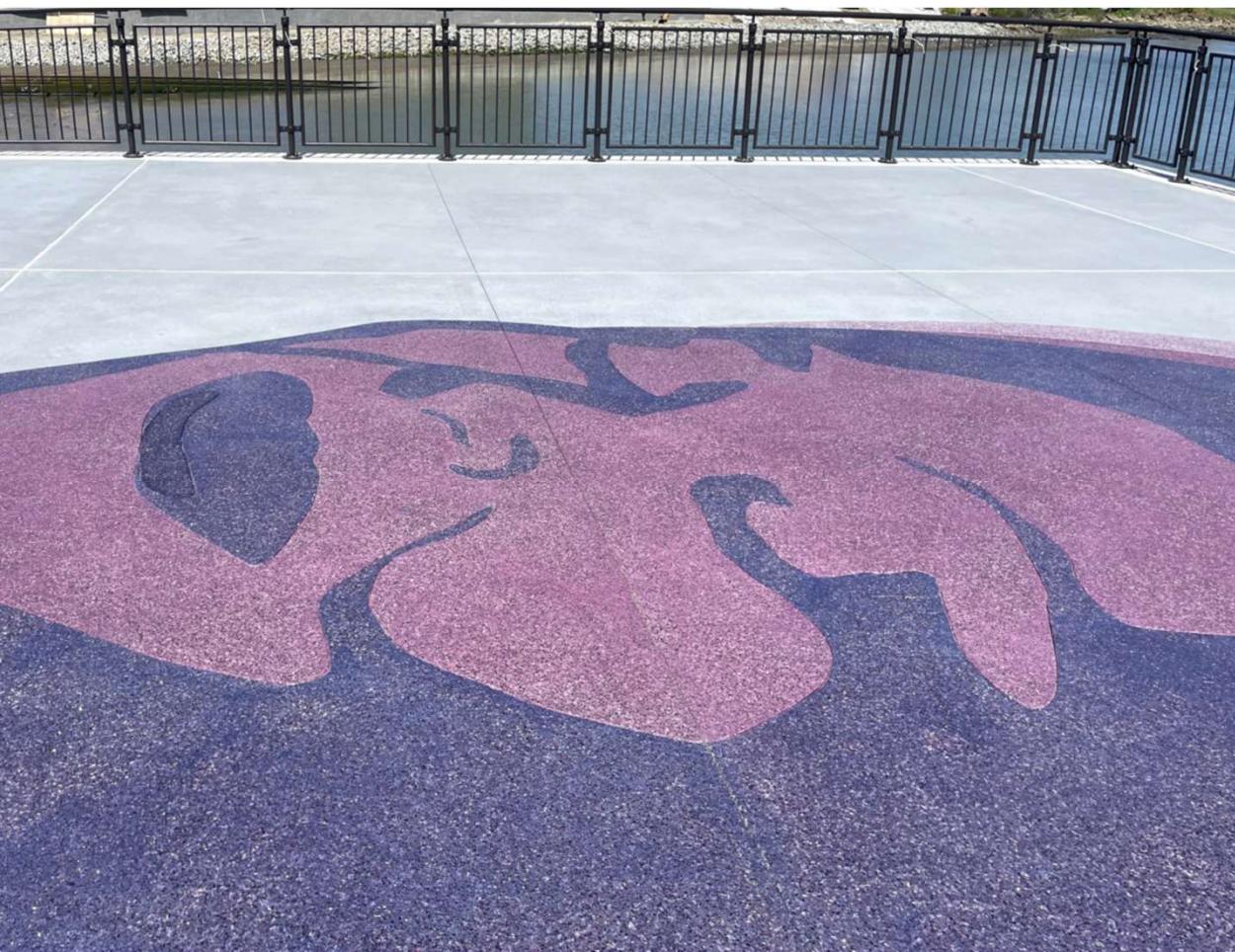
FY 2025

# 49 SOUTH VAN NESS VIDEO WALL, 11 ARTISTS

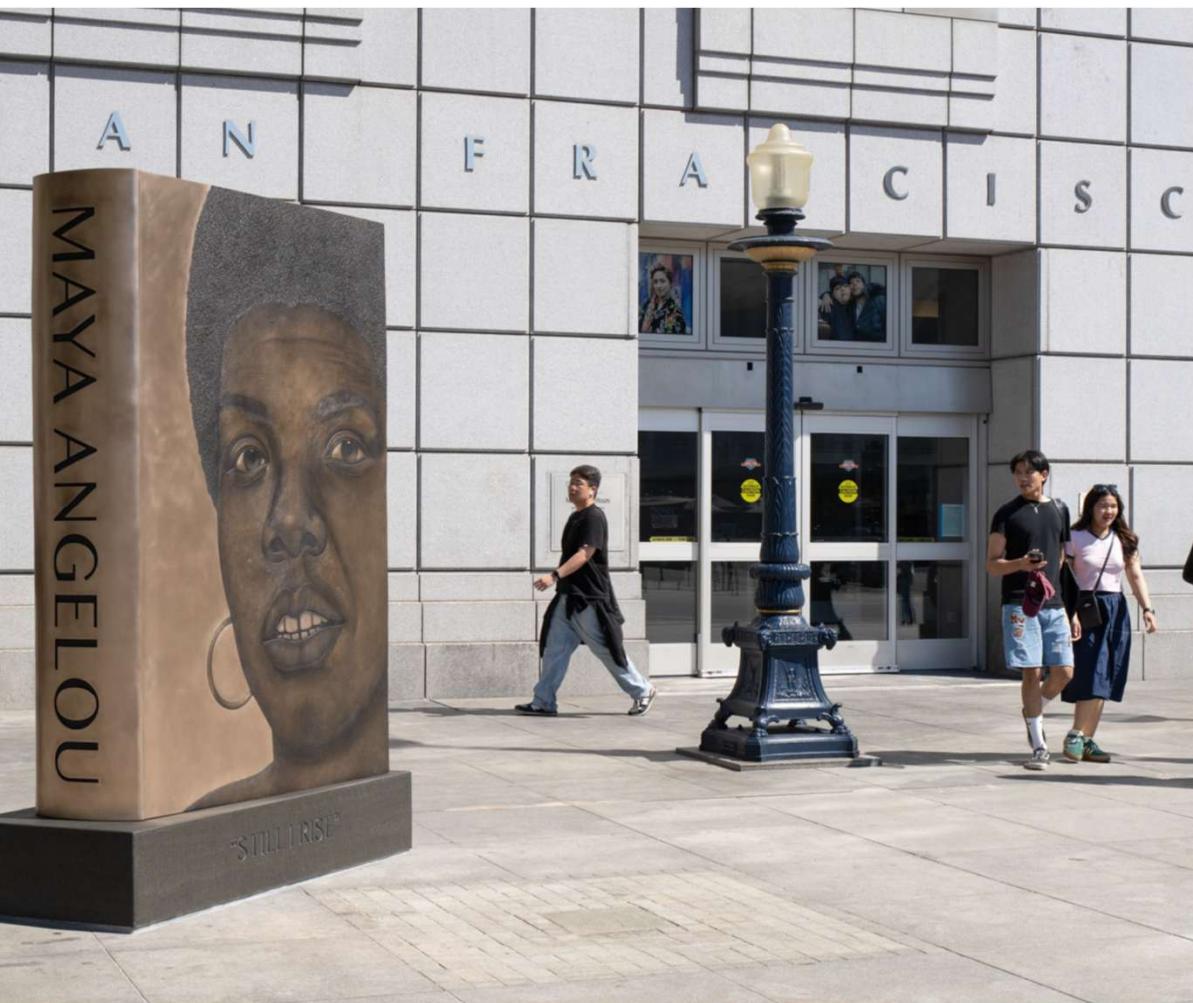


*PsyClone Calafia*, Zeina Barakeh  
*Threshold*, Lindsay Rothwell  
*Polis*, David Bayus  
*Nothing is forever in the constant flux of building and maintaining*, Selina Trepp  
*Trajectory San Francisco*, Miguel Arzabe  
*Workers at Night*, Susana Barrón  
*Alcatraz is an Idea*, Kota Ezawa and Julian Brave NoiseCat  
*Legends of the 7 x 7*, Patrick Gibson  
*Flower Tower*, Jeremy Rourke  
*Reverberations*, Aron Kantor  
*Coherence*, Chitra Ganesh

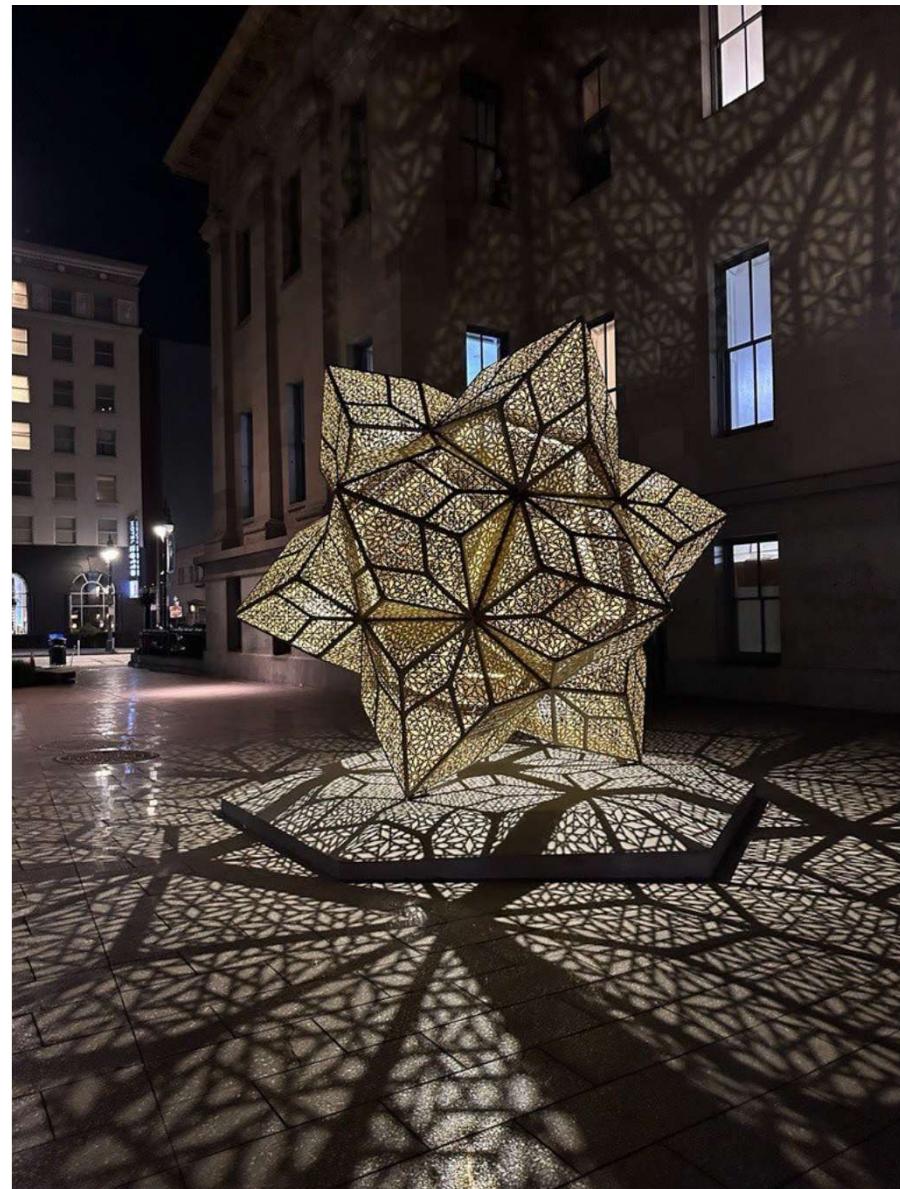
*LADY BAYVIEW, RAYLENE GORUM  
INDIA BASIN*



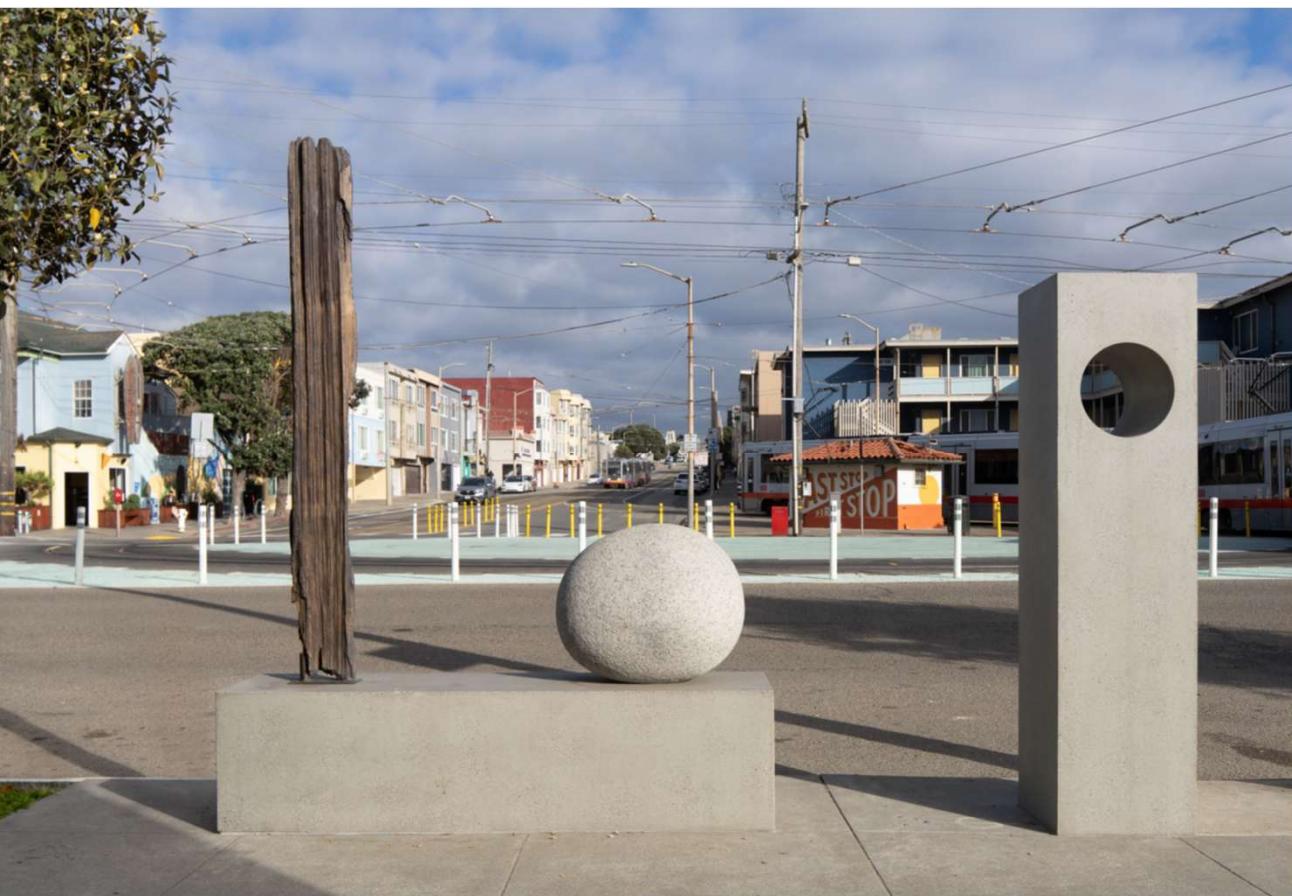
## **PORTRAIT OF A PHENOMENAL WOMAN, LAVA THOMAS, MAIN LIBRARY**



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



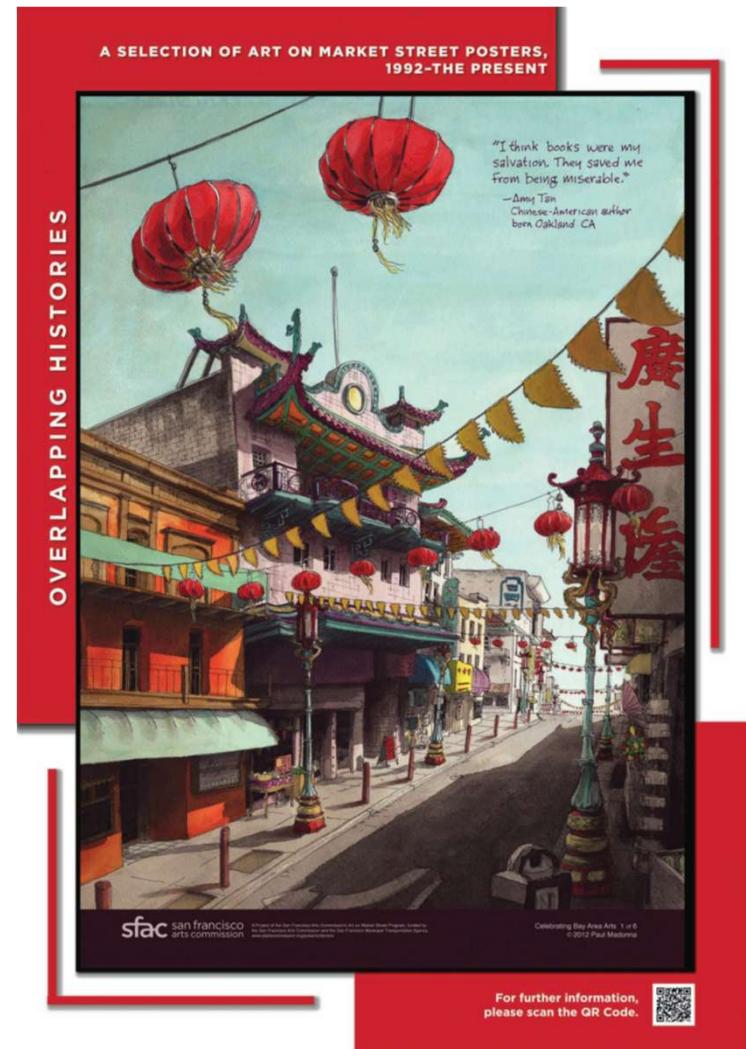
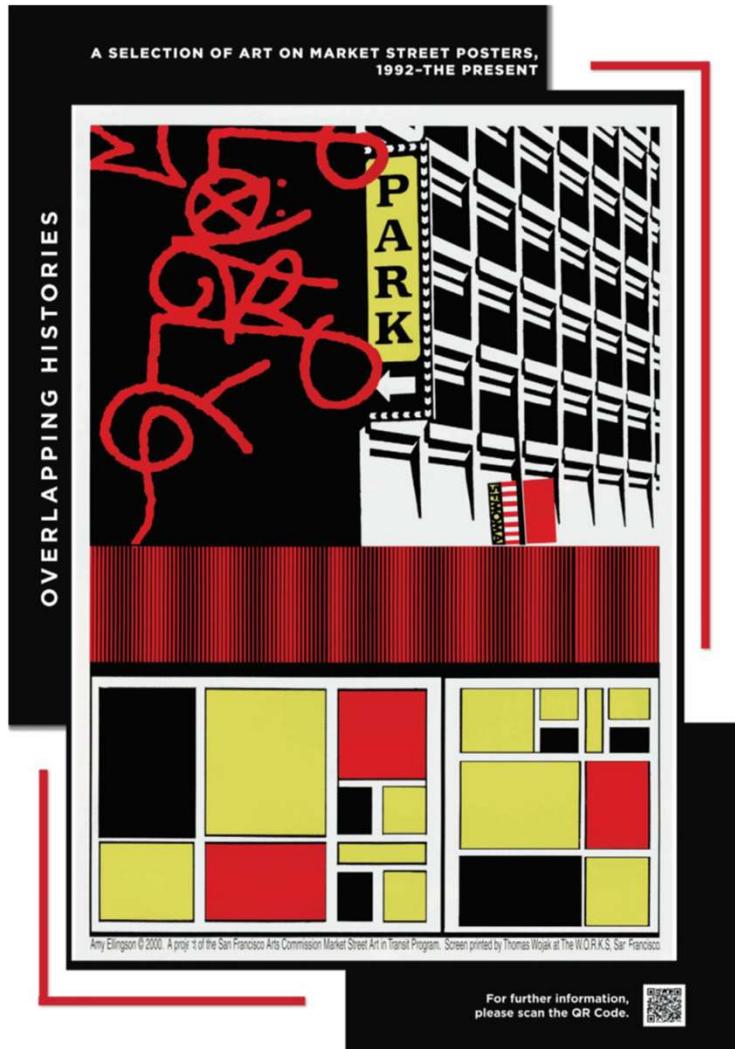
**PACIFIC TRANSIT, JESSE SCHLESINGER,  
JUDAH AT LOWER GREAT HIGHWAY AND  
43<sup>RD</sup> AVE.**





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

# BEST OF ART ON MARKET 2025



# ARTIST CIRCLE COMMUNITY COLLABORATORS



yétündé olabaju  
Mildred Howard  
Dewey Crumpler  
Tricia Rainwater

Skywatchers  
Ramekon O'Arwisters  
Mattie Loyce  
Preehti Ramaprasad



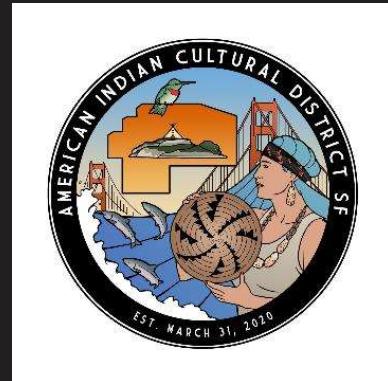
GRAY AREA

AmbroseTrataris  
Lucia Gonzales Ippolito  
Morehshin Allahyari  
Marcrowaves



Sophia Tupuola  
Spencer (SPULU) Pulu  
Epi Aumavae  
Leora Kava

## COMMUNITY ENGAGEMENT & CASE STUDY COLLABORATORS

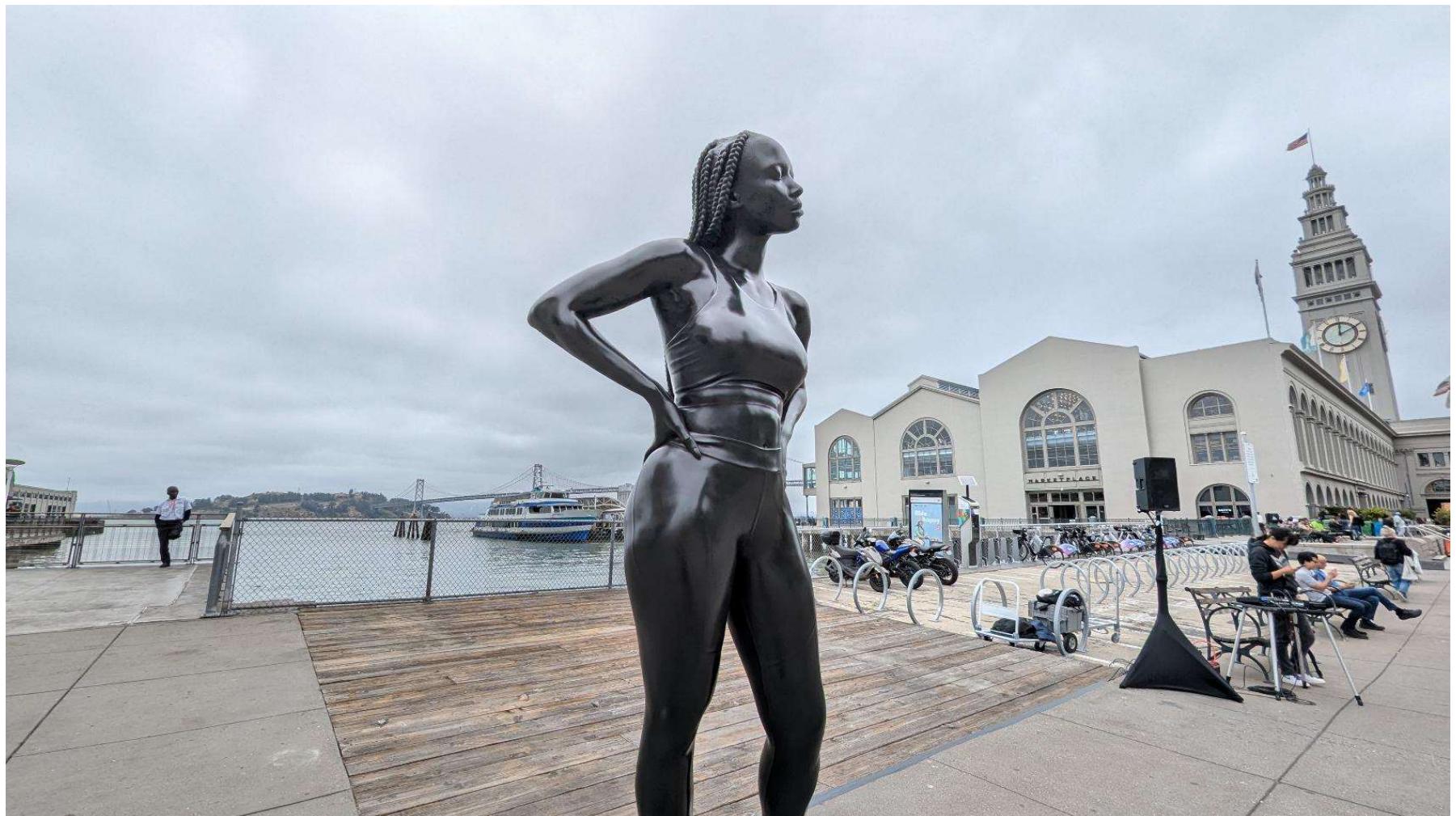


Youth  
Speaks

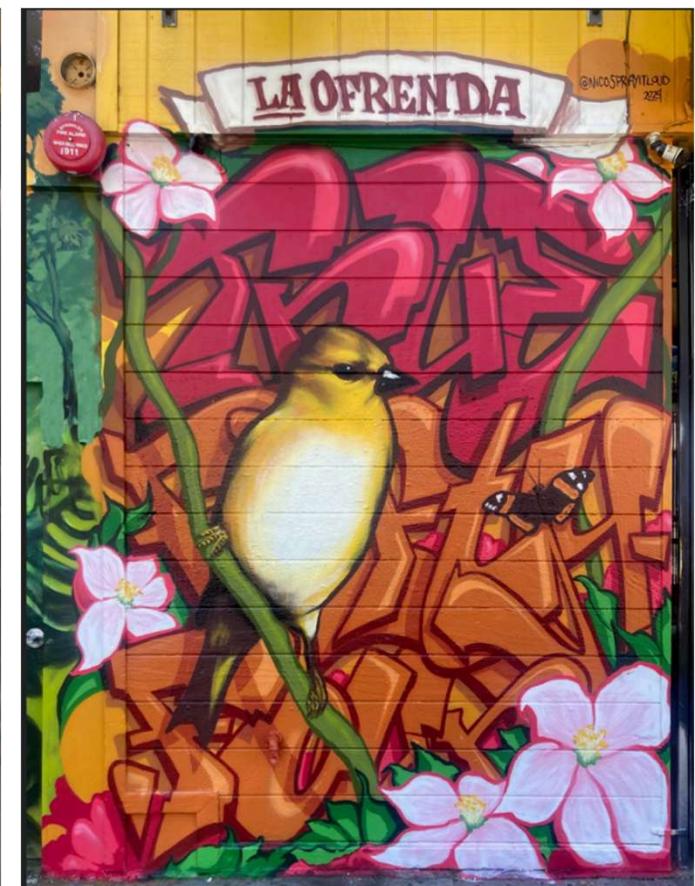
SOMA  
PILIPINAS

SAN FRANCISCO MONUMENTS & MEMORIALS

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



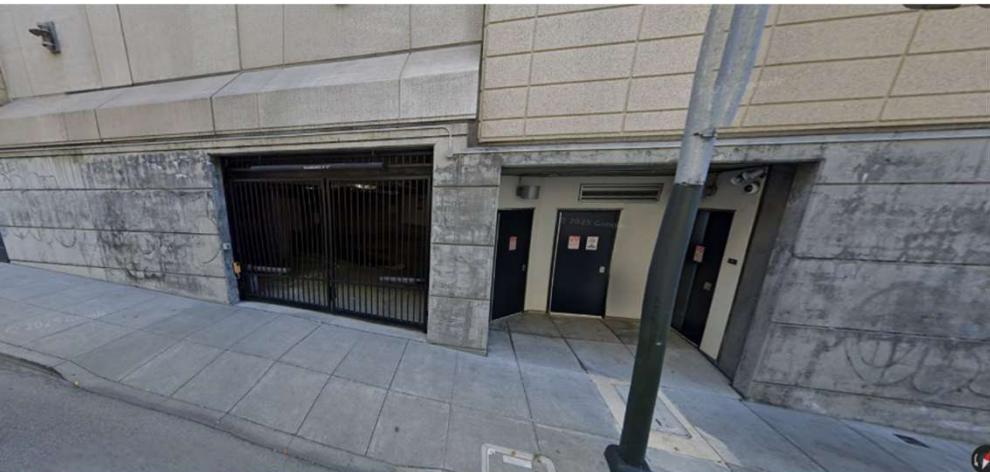
# STREETSMARTS MURALS



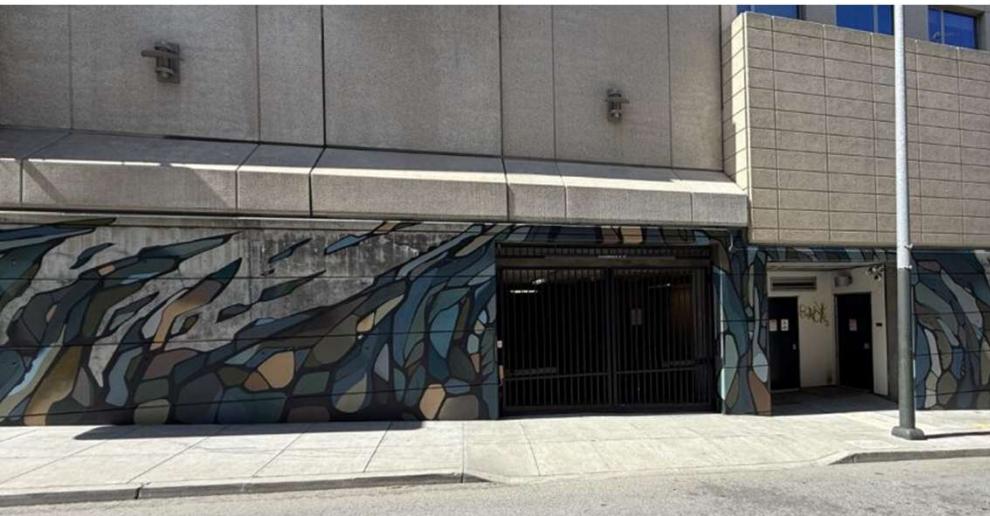
Christopher Burch, 221 Oak Street (left)  
Nico Berry, 2070 Mission Street (below)

# STREETSMARTS MURALS

Nathan Phelps, 1285 Sutter



Nigel Sussman, 1946 Van Ness Ave

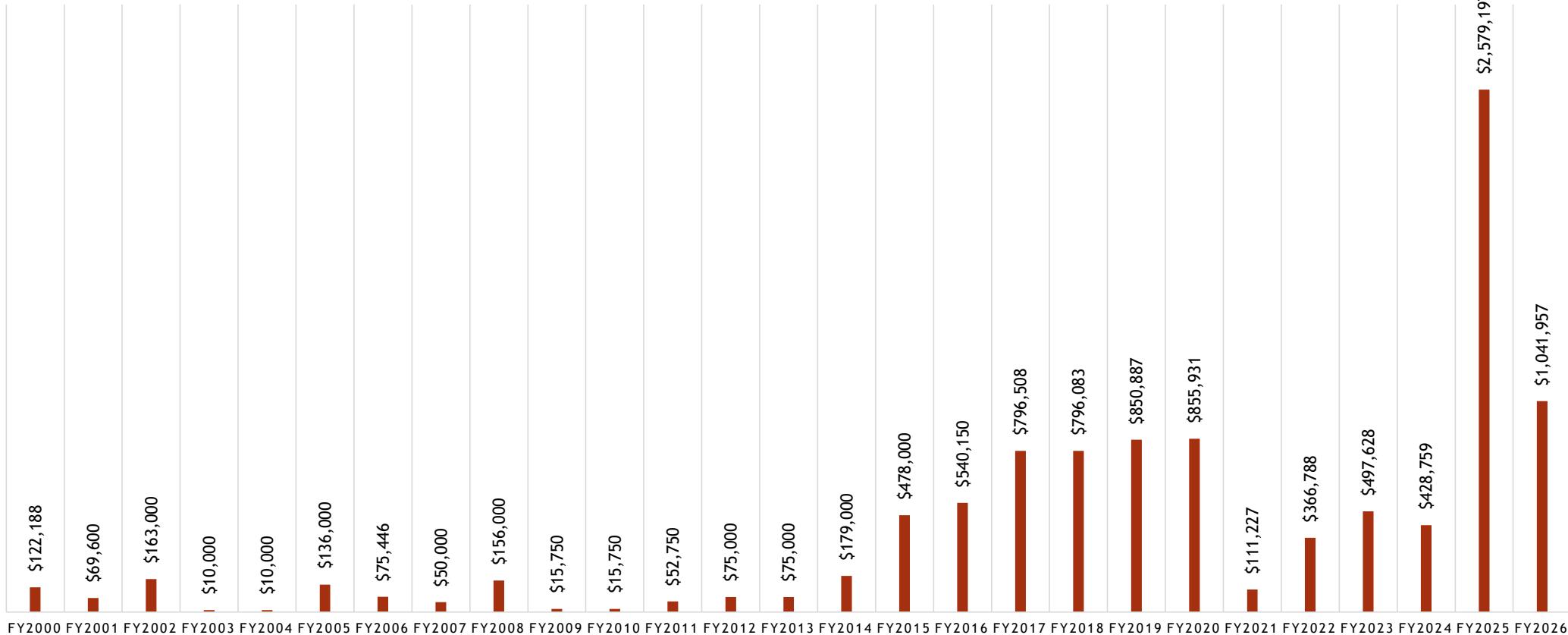


# Civic Art Collection

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



## CAPITAL BUDGET ALLOCATIONS CIVIC ART COLLECTION FY2000-FY20026



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

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

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

# Summary of Civic Art Collection Care Expenditures

|                    |                       |
|--------------------|-----------------------|
| FY25 CAPITAL FUNDS | \$590,207.82          |
| FY25 OTHER FUNDS   | \$652,298.32          |
|                    | <b>\$1,242,506.14</b> |

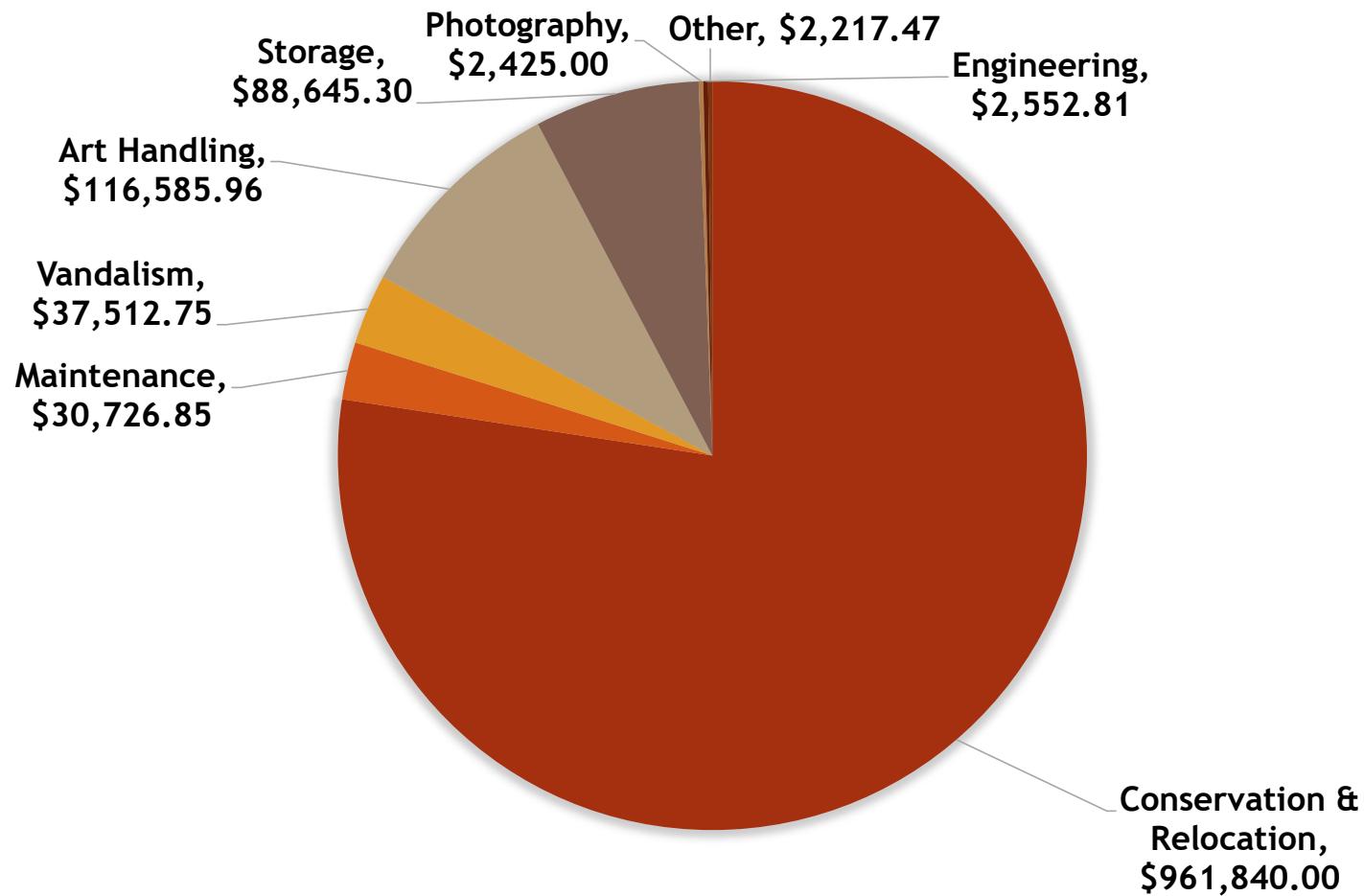
|                    |                       |
|--------------------|-----------------------|
| FY24 CAPITAL FUNDS | \$229,181.57          |
| FY24 OTHER FUNDS   | \$681,042.07          |
|                    | <b>\$910,223.64</b>   |
| FY23 CAPITAL FUNDS | \$349,507.17          |
| FY23 OTHER FUNDS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

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

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

# Expense Detail FY25

## All Accounts = \$1,242,506.14



# Conservation Projects

**SANTUARIO/SANCTUARY, 2000 by Juana Alicia and Emmanuel Montoya**

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



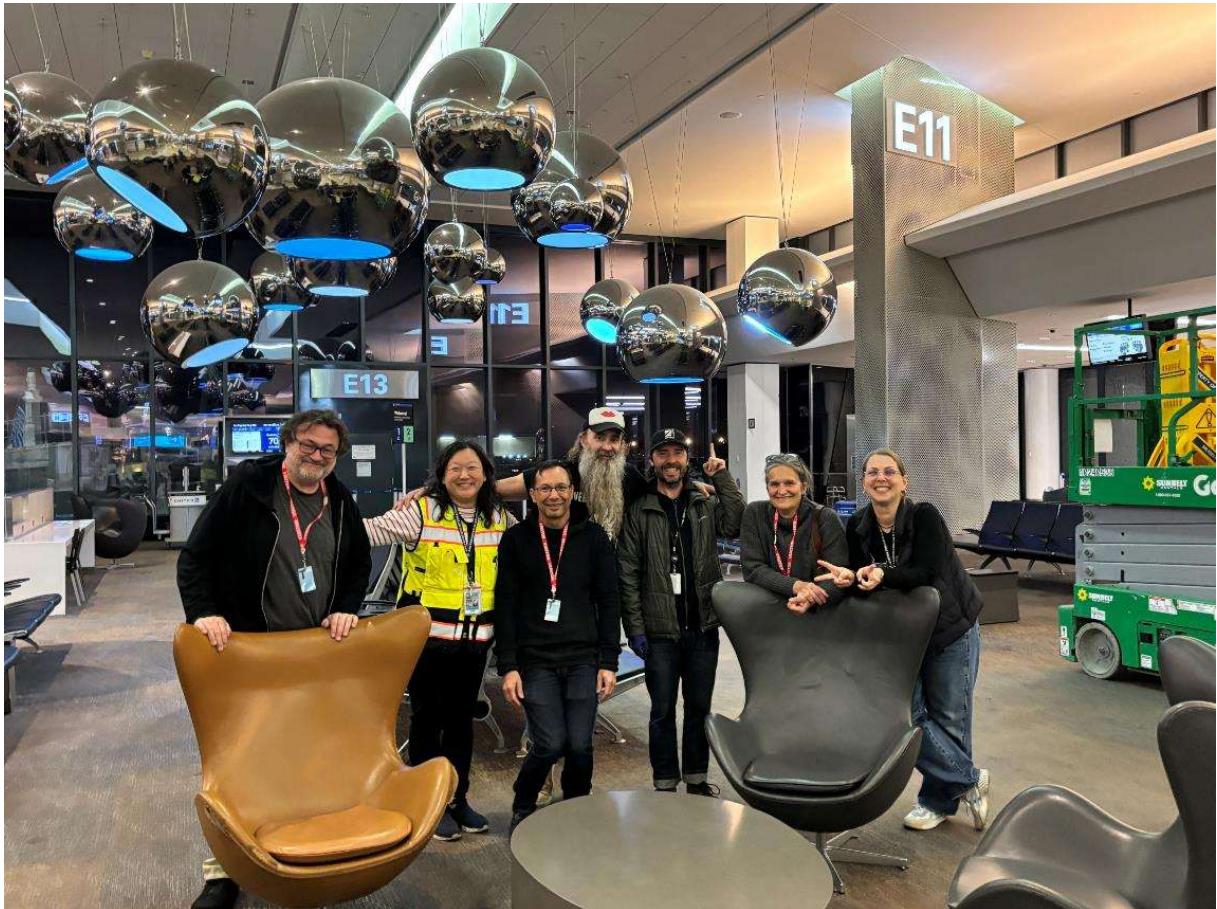
## FY25 Project Highlights



# Conservation Projects

## Sky, 2014 by Merge Conceptual Design

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

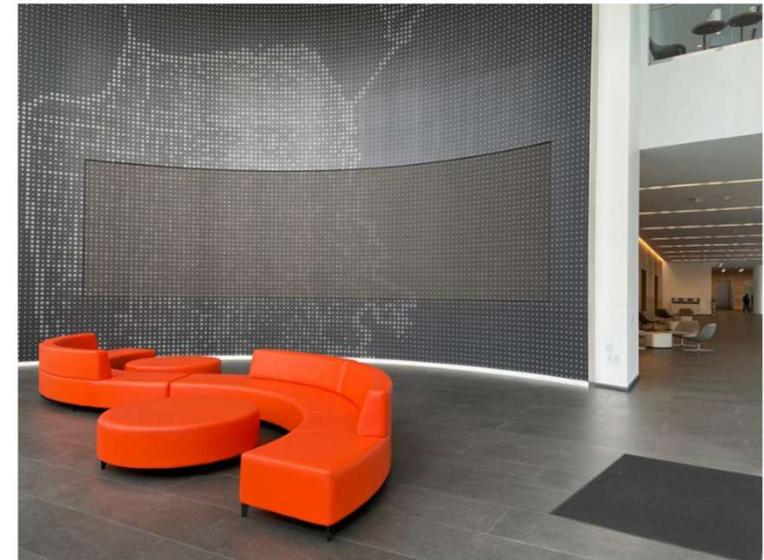


# Conservation Projects

## FY25 Project Highlights

### Other Notable Projects:

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



# Conservation & Relocation Projects

*Invocation*, 2004 by Pepe Ozan. Palega  
Recreation Center

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



*Invocation* (2004.12) after tree removal



# Conservation & Relocation Projects

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

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



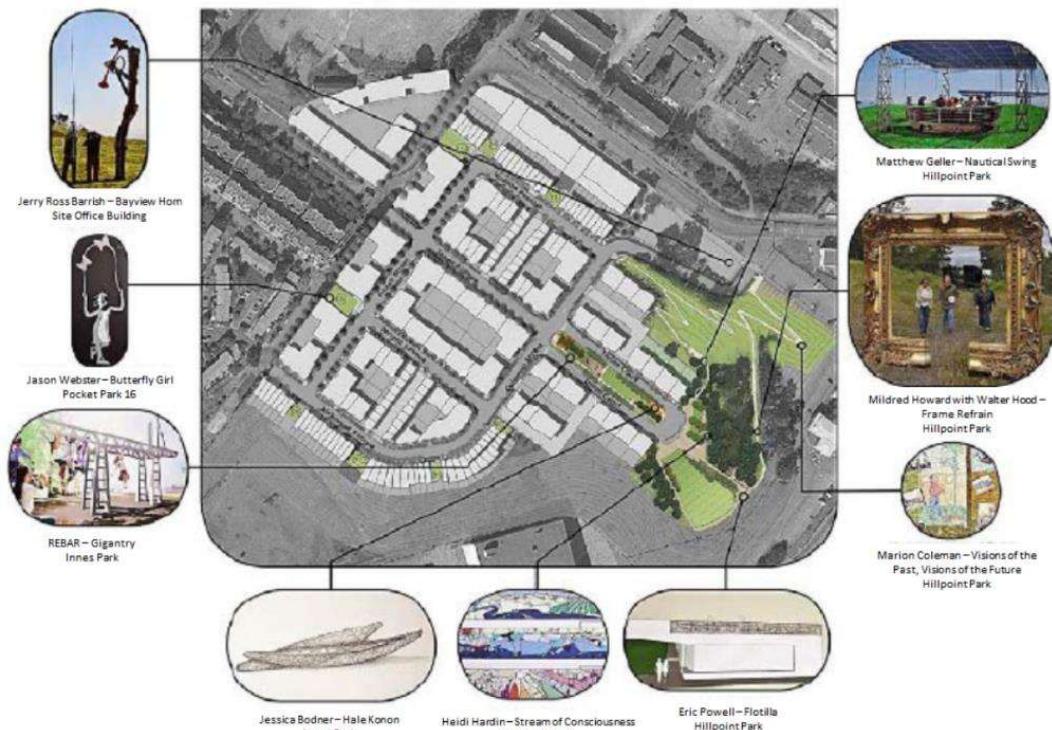
# Conservation Assessments

## Bayview Hunters Point Shipyard - Multiple Artworks

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



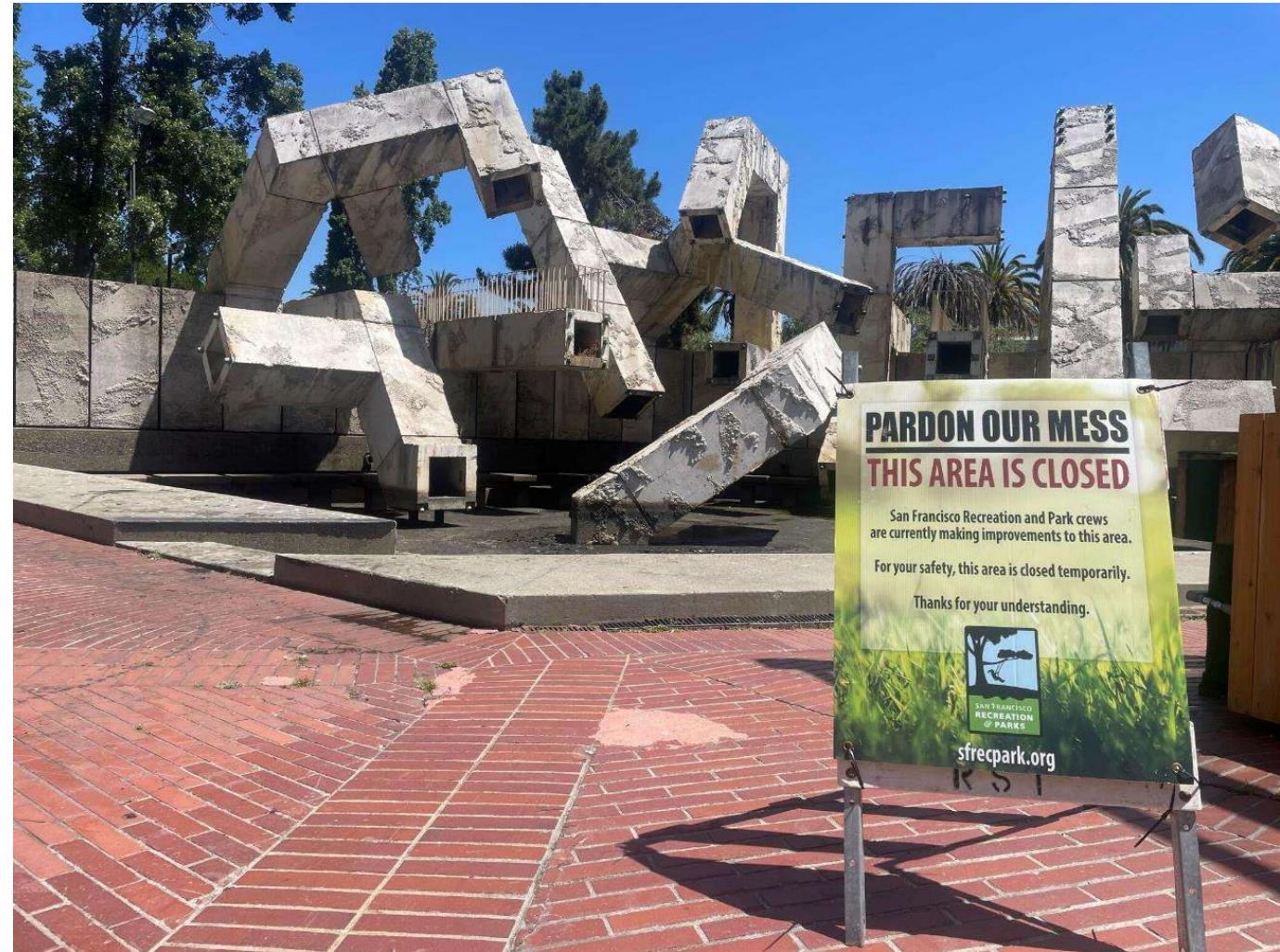
Attachment A: Facilities Maps  
Public Artwork Map



# Assessment & Disposition

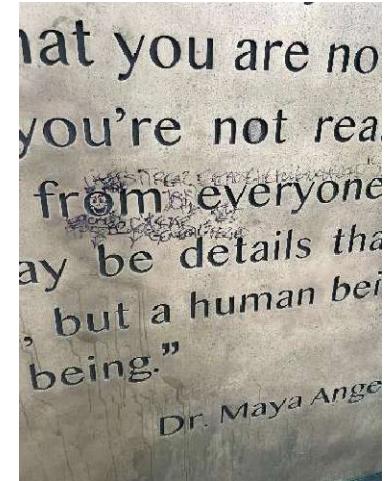
**Vaillancourt Fountain, 1971 by  
Armand Vaillancourt - Embarcadero  
Plaza**

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



# Vandalism Abatement

Completed 39 Treatment Projects



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

FY25 Emergency Response

## Monuments & Memorials



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

Shaping Legacy Audit Report

[DOWNLOAD THE FINAL REPORT](#)

[Publish for free](#)

# Collection Management & Administration FY25

## ACCESSIONS

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

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

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

## MOVEMENT

Staff administered multiple loan and relocation projects, documenting and relocating

132 artworks from both the portable and sited collections.

## RESEARCH & REPORTING

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

## Looking Forward...

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

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

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

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

## Public Comment

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### **Item 7: Public Art & Collections Annual Report**

# **Item 7: Public Art & Collections Annual Report**

## *Discussion*

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Presentation of Fiscal Year 2025 Public Art and Civic Art Collection Annual Report.

## **Item 8: Staff Report**

### *Discussion*

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

**Presentation Time:** Approximately 5 minutes

# Public Comment

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## Item 8: Staff Report

# **Item 9: New Business and Announcements**

## *Discussion*

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(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

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### Item 9: New Business and Announcements

## **Item 10: Adjournment**

*Action*

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