

The background of the entire page is a complex, repeating pattern of triangles in various shades of blue and purple. The triangles are of different sizes and are arranged in a way that creates a sense of depth and movement. The colors range from deep navy blue to light sky blue, with various tones of purple in between.

MAHAL MURAL

**SFAC PROPOSAL FOR
VENAZIR MARTINEZ**

Mural Design Information Form

LEAD ARTIST

ADDRESS

CITY

STATE ZIP CODE

EMAIL PHONE

PROJECT COORDINATOR

ADDRESS

CITY

STATE ZIP CODE

EMAIL PHONE

SPONSORING ORGANIZATION

ADDRESS

CITY

STATE ZIP CODE

EMAIL PHONE

FUNDING SOURCES

PROPOSED SITE
(address, cross street)

DISTRICT

MURAL TITLE	Pamana
DIMENSIONS	23' x 30'
ESTIMATED SCHEDULE (start and completion dates)	Sept 2026
1. Proposal (describe proposed design, site and theme. Attach a separate document if needed).	see description in attached document
2. Materials and processes to be used for wall preparation, mural creation and anti-graffiti treatment.	Wall will be power washed, refinished, and primed prior to mural installation. We will finish the wall with an anti-graffiti clear coat. The murals will be painted with a combination of aerosol and outdoor weather resistant paint. Once completed the sealed with a UV protective top coat which will act as anti-graffiti defense and weatherproofing. A separate plan for long-term maintenance is attached to the document
3. List individuals and groups involved in the mural design, preparation and implementation.	Atlix Martinez, Liz Kramer

Attach the following documents to this form:

1. Lead artist's resume/qualifications and examples of previous work
2. Three (3) letters of community support
3. Letter or resolution approving proposal from city department **or**;
4. Letter of approval from private property owner along with Property Owner Authorization Form
5. Signed Artist Waiver of Property Rights for artwork placed upon city property **or**;
6. Signed Artist Waiver of Proprietary Rights financed in whole or in part by city funds for artwork placed upon private property
7. Maintenance Plan (including parties responsible for maintenance)
8. Color image of design
9. One image of the proposed site and indicate mural dimensions

*** Please note: all the documents above must be combined into one pdf packet that is under 20mb.**

ARTIST BIOGRAPHY

Venazir is a Filipina muralist and visual anthropreneur whose practice merges community stories, research, and large-scale public art. She began painting murals in Baguio City, Philippines in 2017, where her early work helped ignite local interest in mural-making as a civic and creative force. Her larger-than-life murals translate community narratives into powerful cultural markers that explore memory, migration, identity, and belonging.

She founded a groundbreaking public art initiative that transforms urban landscapes into living narratives, weaving Filipino identities and stories from around the world. Hilabana, meaning "woven path," uses the motif of the red thread to connect the fragmented identities of diasporic communities — symbolizing an unbroken lineage of cultural pride and shared history. The red thread, central to each mural, embodies the invisible bonds that link people, families, and communities across distances, bridging past and present, local and global.

Hilabana expanded internationally, making its mark during Filipino American History Month through exhibitions across the United States. Venazir's solo showcase at the John Hope Franklin Center at Duke University and the Philippine Consulate General in San Francisco forged deep connections with diasporic Filipino communities.

Her murals — Ani – Harvested Hopes in San Francisco's South of Market District, Pandanggo sa Ilaw in Pittsburgh, Pennsylvania, Between Memory and Bloom in Flint, Michigan, and The Shaping of New York in Willets Point, Queens, New York — reflect her commitment to portraying the hopes, challenges, and aspirations of migrant communities. Each work honors the dreams of those who have journeyed to the United States, demonstrating how public art can hold individual stories within a broader, collective narrative.

In December 2024, Venazir received The Outstanding Young Men (TOYM) award, a distinguished national recognition for Filipinos aged 18 to 40 who have made remarkable contributions to their fields and communities. Organized by JCI Philippines with the support of the TOYM Foundation, this honor underscores her exceptional contributions to public art and cultural heritage.

In May 2025, she received the inaugural Dream Big Award from the National Mural Awards held in Salt Lake City, Utah, sponsored by Rust-Oleum — an accolade recognizing murals that reflect community identity, promote unity, and create lasting impact. The award honored her mural in San Francisco's SOMA Pilipinas, a Filipino Cultural Heritage District dedicated to preserving and celebrating Filipino heritage.

In 2026, Between Memory and Bloom earned her the Regional Gold Award (Region 4) and the National Bronze Award at the National Mural Awards, further cementing her standing as one of the most recognized mural artists working today.

In October 2025, she received the UP Alumni Award in Art, Culture, and Social Change from the University of the Philippines Alumni Association in America — honoring outstanding alumni whose creative vision and cultural leadership have significantly impacted society.

She has embarked on a mural tour across Michigan, Pennsylvania, Louisiana, New York, and Virginia, continuing to weave the symbolic red thread as a gift of connection among the communities she encounters. Venazir also completed an international artist residency, where she was selected to create a mural in Pittsburgh, Pennsylvania, for the Hemispheric Conversations Urban Art Project, funded by the Andy Warhol Foundation and the University of Pittsburgh.

As Hilabana continues to grow, Venazir envisions a global network of murals — each a unique yet interconnected thread in a tapestry of diverse histories and identities. These murals act as maps of the human experience, linking people across cultures and time. The movement stands as a testament to the power of art in fostering dialogue on identity, migration, and resilience, inviting individuals to explore their roots and reimagine their place within a larger, interconnected world.



VENAZIR

Muralist & Visual Anthropreneur

Venazir is a muralist and visual anthropreneur who explores the intricate relationships between human traditions and the shifting landscapes that shape them. She threads the narratives of diverse communities binding them together with a symbolic red thread.

www.venazir.com

WORK-RELATED EXPERIENCES

418 PROJECT

Mural Designer | Santa Cruz, California | April 2026

In collaboration with Lions and Rabbits Center for the Arts

Design and produce a 16ft by 20ft mural out of ACM Panels and install on site at the 418 Project, 155 River St S, Santa Cruz, CA

WILLETS POINT PROJECT

Mural Designer | Willets Point, Queens, New York City | March 2026

In collaboration with New York City Economic Development Corporation and the Queens Development Group

Design, produce, license of artwork design titled *The Shaping of New York*, 2024 for Construction Art Fences for Willets Point Project Phase One.

LIVE PAINTING FOR LOGITECH POP-UP

Live Painter | Winter Walk at Union Square San Francisco, CA | December 2025

A two-day live painting activation to design and paint a 3ft x 4ft canvas for Winter Walk at Union Square in collaboration with Logitech, featuring the new MX4 Mouse

OLD DOMINION UNIVERSITY ARTIST RESIDENCY

Muralist | Norfolk, Virginia | October 2025

Engaged in a series of artist talks and lectures. Designed and produced a community mural for a Old Dominion University honoring the legacies of Filipino Americans in Hampton Roads.

MARY BIRD PERKINS CLINICAL TRIALS MURAL WITH THE WALLS PROJECT

Muralist | Baton Rouge, Louisiana | September 2025

Designed and produced a community mural for a Mary Bird Perkins Initiative encouraging participation in clinical trials.

HEMISPHERIC CONVERSATIONS URBAN ART PROJECT (HCUAP) VISITING ARTIST RESIDENCY

Muralist | Pittsburgh, Pennsylvania | September 2025

Funding is provided by the Andy Warhol Foundation for the Visual Arts, University of Pittsburgh's Global Studies Center and Nationalities Room and International Exchange Program. Housing provided by Pedantic Artist Residency.

The residency aims to create platforms for conversation and education about urban art production (graffiti, street art, and muralism, among other genres) to explore aesthetic and historical connections between post-industrial cities.

FREE CITY MURAL FESTIVAL FLINT PUBLIC ART PROGRAM

Muralist | Flint, Michigan | September 2025

Designed and produced a mural a 38.5 ft by 14ft at the Flint Stool & Chair for Free City Mural Fest.

CULTIVATE CREATIVITY MURAL PROGRAM ROTARY CLUB OF CARO

Muralist | Caro, Michigan | August 2025

Designed and produced a mural at 200 East Frank Street, Caro, Michigan.

GODWIN MERCADO MURAL LIONS & RABBITS CENTER FOR THE ARTS

Muralist | Wyoming, Michigan | August 2025

Designed and produced a 16ft by 36ft mural for Godwin Mercado with an address of 942 Barnum St SW, Wyoming, MI 49509.

ACUGLOBAL ENDEAVORS LLC

Creative Director | San Francisco, California, USA | July, 2024

Project director, lead graphic designer, and artist responsible for events and cultural initiatives, including public art and exhibitions.

LIVE PAINTING FOR RAISING CANES CHICKEN FINGERS

Live Painter | 123 Colma Blvd, Colma, California, USA | November 19, 2024

To create a live painting at the 100th Raising Cane's location in Colma, CA, celebrating the milestone with a unique artwork that captures the essence of Raising Cane's and the Bay Area, specifically highlighting Colma, Daly City, and San Francisco.

LIVE PAINTING FOR PHILDEV GALA AND AWARDS

Live Painter | Westin SFO, Millbrae, California, USA | October 12, 2024

"Luksong Baka" and "Agimat" pieces were sold in a live auction for \$10,000, with all proceeds supporting the PhilDev Foundation's mission to uplift Filipinos through Education, Innovation, and Entrepreneurship.

LIVE PAINTING FOR LOGITECH

Live Painter | Westin SFO, Millbrae, California, USA | October 12, 2024

To create a 4ft x 4ft painting for Filipino American History Month in collaboration with Logitech

DCLA NEW YORK CITY CANVAS PROGRAM

Grantee | New York City, New York, USA | July 2024

The City Canvas program, which DCLA manages in partnership with the Department of Buildings (DOB), transforms the hundreds of miles of protective structures along New York City's streets – sidewalk sheds, construction fences, and scaffolding.

SAN DIEGO FILIPINO FILM FESTIVAL

Festival Illustrator and Muralist | San Diego, California | October 2024

Fourth Annual San Diego Filipino Film Festival, showcasing the vibrant tapestry of global Filipino stories, perspectives, and artistry through art and cinema.

YUBA SUTTER ART & HEALTH MURAL MARATHON

Muralist & Grantee | Yuba City, California | April 2024

A total of five muralists designed 21-foot-by-21-foot murals on the Church Street side of the Sutter Theater Center for the Arts in Yuba City.

WALL STREET MURAL FESTIVAL II 2nd Place

Muralist | Portsmouth, Virginia, USA | MAY, 2025

NOWART LA COMMUNITY MURAL PROGRAM

Muralist | San Jose, California, USA | March, 2025

Design a mural for Walmart in San Jose, California

LINK NYC AND PHILIPPINE CONSULATE GENERAL IN NEW YORK

Grantee | New York City, New York, USA | October 2024

The Link NYC and PCG in New York celebrated Filipino American History Month through art displays across 4,000 digital screens in New York.

PHILIPPINE EMBASSY IN THE UNITED STATES

Designer | Washington, DC, USA | November 2024

Design a Greeting Card for The Embassy of the Republic of the Philippines, Washington D.C

RENAISSANCE ENTREPRENEUR CENTER MURAL PROJECT

Muralist | Renaissance Entrepreneur Center & SOMA Pilipinas |

San Francisco, California, USA

To paint a 2500sqft mural for the exterior of Renaissance's headquarters, 275 Fifth Street at Folsom, in San Francisco's Yerba Buena/South of Market, Filipino Cultural Heritage District.

SINING ESKINITA

Founder & Head Street Artist | Baguio - PH | November - December 2021

Sining Eskinita is a multi-sensorial festival celebrating Filipino's urban art movement. It is a platform of integration, communication, and talent execution for all creative disciplines in one eskinita. It serves as a pathway for creative development of local street artists, muralists, singers, musicians, dancers, theatre performers and other notable artists.

HILABANA: CONNECTING CULTURAL COMMUNITIES THROUGH A STREET ART HUNT

Founder & Head Street Artist | Philippines | 2018 -present

Hila-bana Street Art became internationally recognized since National Commission for Culture and the Arts granted the opportunity to provide mobility for the project. The red string movement became a global catalyst for engaging the locality with interconnected street art using indigenous cultural markers as a democratized learning tool to weave the community's mindset on revitalizing one's cultural identity

ACADEMIC BACKGROUND

UNIVERSITY OF THE PHILIPPINES - BAGUIO I PH

Bachelor of Fine Arts | Cum Laude & Best Thesis Production | June 2018

TARLAC STATE UNIVERSITY LABORATORY HIGH SCHOOL

Math Science Section, Vice President of the Student Council 2015-2016 | Graduated Year 2016

FAIRLANE YOUNG ACHIEVER'S SCHOOL

Elementary School, Graduated Year 2010

AFFILIATIONS

UNITED SUCCESS GLOBAL

Member | 2026 | San Francisco, California

UNIVERSITY OF THE PHILIPPINES ALUMNI ASSOCIATION IN SAN FRANCISCO(UPAASF)

Board Member | Public Relations Officer 2024 | San Francisco, California

23 SAMPAGUITA ARTIST COLLECTIVE

Founding Member | 2020 - 2023 | Baguio - PH

FILIPINA WOMEN'S NETWORK

Affiliate Member | 2022 - Present | San Francisco, California

UNESCO CREATIVE BAGUIO CITY COUNCIL

Visual Arts Sectoral Representative | 2021 - 2023

HONOR SOCIETY OF PHI KAPPA PHI

Member | Philippine Chapter | June 2019

AWARDS | GRANTS | NOMINATIONS

NATIONAL BRONZE AWARD | MAY 2026

Presented by the board of the 2026 National Mural Awards in US

REGIONAL GOLD AWARD | MAY 2026

Presented by the board of the 2026 National Mural Awards in US

UPAAA OUTSTANDING UP ALUMNI AWARD | OCTOBER 2025

The UP Alumni Award in Art, Culture, and Social Change honors outstanding alumni whose creative vision and cultural leadership have made a significant impact on society. This recognition celebrates individuals who embody the values of the University of the Philippines while uplifting communities through art, heritage, and transformative social engagement.

THE DREAM BIG AWARD | MAY 2025

Presented by the board of the National Mural Awards and sponsored by Rust-Oleum Paints. This prestigious accolade recognizes individual artists who excel in public art, using murals to transform communities and rejuvenate neighborhoods across the US.

THE OUTSTANDING YOUNG MEN (TOYM) - ARTS & CULTURE 2024

Prestigious annual national recognition given to Filipinos aged 18 to 40 who have made significant contributions to their field or community. Organized by JCI Philippines with the support of the TOYM Foundation, the award highlights inspiring examples of selfless service to humanity.

NCCA COMPETITIVE GRANTS

Visual Arts Sector Grantee | Manila, Philippines | 2020

DON PAPA RUM ART COMPETITION

Finalist | Art Fair Philippines | 2019

WANDERLAND ARTIST

Grand prize winner | Wanderland Music and Arts Festival | 2019

DARNAY DEMETILLO ARTIST AWARD

Grand Prize Winner | University of the Philippines | 2018

TEACHING AND LEADERSHIP ENGAGEMENTS

DRAW & SIP FIGURE DRAWING LESSONS

Guest Instructor | In collaboration with the Lotus Project San Francisco Community Health Center and UCSF Alliance Health Project | November 2024

UPAASF 11TH FILIPINO CULTURAL IMMERSION SUMMER CAMP

Camp Director | St. Raymond's Church 11557 Shannon Ave., Dublin, CA 94568 | July 22 -26 2024

UPAASF SPEAKER SERIES: SIP & PAINT WITH VENAZIR

Art Teacher | Kalayaan Hall, Philippine Center, 447 Sutter Street, San Francisco | January 26, 2024

CREATED TOGETHER

Grantee | A National Assembly for Artists Working With Communities | Mural Arts Philadelphia | Philadelphia, Pennsylvania | October 2023

SIP N' PAINT

Art Teacher | Sentro Filipino: The San Francisco Filipino Cultural Center | August 2023

LIFEMOVES

Art Teacher for Filipino American History Month | 2550 Great America Way, Santa Clara, CA 95054 | October 2023

RISE VR

Guide | Metaverse Tutoring with Tom Nickel | San Francisco, California | August, 2023

SANG-AT BUGUIAS: BENGUET YOUTH AS CULTURAL BEARERS

Keynote Speaker | Buguias, Benguet, CAR, Philippines | June 2023

AUSTRALIA ALUMNI NETWORK SUMMIT

Keynote Speaker | REGENERATION in PRACTICE | Richmond Hotel, Iloilo City | May 2023

YOUTH INNOVATION CHALLENGE 2023

Speaker | Innovation for Sustainable Development | Virtual Conference | 2023

AFRICA VR CAMPUS AND CENTER

Mentor 6 African Women about the possibilities of VR as an instrument to share their truth with the world | Virtual Mentoring | April 2023

ART IN THE STREETS WEBINAR

Speaker | "Art In The Streets: The Hows & Knows of Filipino Muralists" | iAcademy | 2023

UNIVERSITY SCHOLAR'S CONVOCATION

Speaker | University of the Philippines Baguio | 2023

ART MADE PUBLIC: THE COLOR OF CHANGE

Speaker | In collaboration with Metrabank Foundation & BAYO Foundation | Harvest Community Hub- Baguio City | 2023

CUPAGWAY: SI ISKA AT ANG MALIKHAING SIYUDAD

Plenary Speaker | UP Baguio | Baguio, Philippines | 2022

TEDX TALK | LUCENA CITY @YOUTH

Inspirational Speaker | HOW STREET ART CONNECTS COMMUNITIES THROUGH A SINGULAR RED THREAD | 2022

TEDX TALK | DE LASALLE @YOUTH

Inspirational Speaker | NAVIGATING VERICITY | 2023

REDLINE CONTEMPORARY ART 48 HOURS SUMMIT

Presenter | Online | Denver, Colorado | 2021

PHILIPPINE MILITARY ACADEMY

Art Instructor | Baguio City - Philippines | October 2021

SOLO SHOWS

HILABANA: ESPASYO TEMPORAL II

International Solo Exhibition | Kalayaan Hall, Philippine Center, 447 Sutter Street, San Francisco, USA

HILABANA: ESPASYO TEMPORAL

International Solo Exhibition | John Hope Franklin Center Main Gallery, Duke University, North Carolina, USA October 6, 2023

GROUP EXHIBITIONS

ROAD TO ARTELFEST

Winter Edition of the Road to Artelfest Series
Williamsburg at 119 North 1st Street, New York, New York.
December 22, 2023

SIGAW_____(ECHO)

Collaborative Performance Art with Dr. Anna B. Gatdula |
Pearson Hall, University of North Carolina, Chapel Hill, North
Carolina | October 2023

FESTIVE FIESTA

A Holiday Pop Up Exhibition | FOBBS NYC x Project Barkada
Bushwick Generator, Brooklyn, New York | 2022

HEALING ARTS FOUNDATION

Healing Arts Benefit Weekend | Los Angeles, California | 2022

ALIMUOM CONTEMPORARY ART EXHIBIT

Ibagiw Creative Festival | Baguio, Philippines | 2021

INTERLINKED CONTEMPORARY ART EXHIBIT

Ibagiw Creative Festival | Baguio, Philippines | 2020

SUNLIFE BEYOND LIFETIMES

125th Celebration Exhibit | Sun Life Financial Ph | BGC | 2020

ART FAIR PHILIPPINES

Don Papa Rum Finalist Exhibition | The Link Carpark, Greenbelt,
Makati - Ph | 2019

MANIAM PUKAQUE 2

Museo de Tarlac | Tarlac City | 2018

MULTIMEDIA RELEASES | ARTICLES

VENAZIR MARTINEZ, BAGUIO CITY'S 'ANTHROPRENEUR'

WRITTEN BY EMMA RIVA, UP MAG - STREET ART MAGAZINE
New York, New York, United States | Released February 2023
<https://upmag.com/venazir-martinez/>

PIONEERING STREET ART IN THE PHILIPPINES WITH VENAZIR MARTINEZ

BY STEPHANIE O'BRIEN, ON SPLATRS.COM

Australia - Philippines | Released Dec 5, 2020
<https://medium.com/splatrs/pioneering-street-art-in-the-philippines-with-venazir-martinez-a2146829a31b>

VENAZIR'S PEOPLE & PLACES

LOOKING CAREFULLY AT STREET ART IN VR

BY TOM NICKEL, ON MEDIUM

San Francisco, California, US | Released Dec 5, 2022
<https://tomnickel.medium.com/venazirs-people-places-e6ab8f6eafd1>

CORDILLERA FACES ON BAGUIO WALLS

BY: VALERIE DAMIAN - @INQUIRERDOTNET

PHILIPPINE DAILY INQUIRER / 05:54 AM MARCH 31, 2019

<https://newsinfo.inquirer.net/1101552/cordillera-faces-on-baguio-walls>

SUNSTAR YOUNG BLOOD

BRENDA LEE VILLANUEVA | FABULOUS PEOPLE | FEBRUARY 21, 2020

<https://www.sunstar.com.ph/article/1845403/baguio/lifestyle/villanueva-young-blood>

THESE MURALS PROVE THAT BAGUIO IS INDEED A CITY FOR CREATIVE PEOPLE

MELO VILLAREAL | FEBRUARY 8, 2019

<https://outoftownblog.com/these-murals-prove-that-baguio-is-indeed-a-city-for-creative-people/>

TUP COED TURNS BAGUIO STREET WALLS INTO COLORFUL MURALS

BUSINESSMIRROR | MARCH 18, 2019

<https://outoftownblog.com/these-murals-prove-that-baguio-is-indeed-a-city-for-creative-people/>

STREET ART IN THE PHILIPPINES: 10 SPOTS THAT TELL STORIES AND EXPRESSIONS

TRIPZILLA.PH | JUNE 10, 2022

<https://www.tripzilla.ph/street-art-in-the-philippines/35932/>

HILA-BANA STREET ART

AWESOME WITHOUT BORDERS | SEPTEMBER 28 2020

<https://awesomewithoutborders.org/grant/hila-bana-street-art/>

SOMA'S FILIPINO-AMERICAN COMMUNITY IS TRANSFORMING THE 'HOOD INTO AN URBAN ART GALLERY.

WRITTEN BY SOSHI PARKS

San Francisco California | USA | Released October 2024

<https://www.7x7.com/soma-pilipinas-street-art-transformation-266932727.html>

A MESSAGE FROM SUPERINTENDENT FORD MORTHEL: FILIPINO/X AMERICAN HISTORY MONTH

BERKELEYSCHOOLS.NET

Australia - Philippines | Released Dec 5, 2020

<https://www.berkeleyschools.net/wp-content/uploads/2022/09/Family-Guide-for-Filipino-American-History-Month-BUSD-22-23.pdf>

PHILIPPINE STREET ART SCENE

STREETARTNEWS.NET

Released August 31, 2021

<https://streetartnews.net/2021/08/philippine-street-art-scene.html>

ON TURNING THE OTHER WALL

BAGUIO CHRONICLE

Released October 27, 2020

<https://thebaguiochronicle.com/opinion/editorial/on-turning-the-other-wall/>

ABOUT THE ARTIST

Venazir is a multi-award-winning muralist, visual anthropreneur, and founder of Hilabana — a public art initiative centered on the motif of the red thread, a symbol of unbroken lineage, diasporic memory, and collective belonging across time and place.

Since beginning her street art practice in the Philippines in 2017, Venazir has developed an internationally recognized body of work that transforms histories of migration, identity, and community into monumental public murals. Her projects have reached audiences across the Philippines and the United States—including California, Virginia, Louisiana, Pennsylvania, Michigan, and New York—and have been presented through exhibitions and residencies at Duke University, the University of Pittsburgh, and the Andy Warhol Museum as part of the Hemispheric Conversations Urban Art Project.

Rooted in rigorous community research and visual storytelling, her murals serve as living archives, translating the layered experiences of Filipino and diasporic communities into symbol-rich public spaces that invite reflection, recognition, and pride.

Venazir is the recipient of the 2024 Ten Outstanding Young Men (TOYM) Award in Malacañang Palace, the 2025 UP Alumni Award in Art, Culture, and Social Change, the 2025 Dream Big Award from the National Mural Awards, and won Gold and Bronze Awards at the 2026 National Mural Awards in the US

SAMPLE WORK











Waiver of Proprietary Rights

for Artwork Placed Upon PRIVATE PROPERTY under VARA and CAPA

The artist, **Venazir Martinez**, has designed a work of visual art ("the Artwork") as described below. The Artwork will be located at the address below, with consent from **YHB Hospitality Group** (hereinafter referred to as the "Property Owner").

DESCRIPTION: [type, mural, medium]:

 painted mural

TITLE, DATE: "Pamana", Aug 01, 2026

DIMENSIONS: 23' x 30'

ADDRESS/LOCATION: Jessie West alley @ Mission St. (wall of the Pickwick Hotel)

As a condition of the Property Owner's approval and authorization to create the Artwork on the Property, Artist agrees to waive and does hereby waive voluntarily all rights to attribution and integrity with respect to the Artwork and any and all claims as may arise under the Visual Artists Rights Act of 1990, 17 U.S.C. §§106A and 113(d) ("VARA"), the California Art Preservation Act (Cal. Civ. Code §§987 and 989) ("CAPA"), or any other local, state, foreign or international law, as currently drafted or as may be hereafter amended, that conveys the same or similar rights (collectively "Moral Rights Laws"), with respect to the Artwork, its display, removal from display, exhibition, installation, conservation, storage, study, alteration and any other activities conducted by the Property Owner or any future owner of the Property. If the Artwork is incorporated into a building such that the Artwork cannot be removed from the building without physical defacement, mutilation, alternation, distortion, destruction, or other modification (collectively, "Modification") of the Artwork, Artist waives any and all such claims under any Moral Rights Laws arising out of or against any current or future owners of the Property, and its agents, officers and employees, for Modification of the Artwork.

The Property Owner, or any future owner of the Property, has the absolute right to change, modify, destroy, remove, relocate, move, replace, transport, repair or restore the Artwork, in whole or in part without prior notice to the Artist. However, if the Property Owner, or any future owner of the Property, modifies the Artwork without the Artist's consent in a manner that is prejudicial to Artist's reputation, Artist retains the right to disclaim authorship of the Artwork in accordance with 17 U.S.C. § 106A (a) (2).

The Property Owner has no obligation to pursue claims against third parties for modifications or damage to the Artwork done without the Property Owner's authorization. However, the Property Owner may pursue claims against third parties for modifications or damage or to restore the Artwork if the Artwork has been modified without the Property Owner's or Artist's authorization. In the event that the Property Owner pursues such a claim, Property Owner shall notify the Artist, and Artist shall cooperate with the Property Owner's efforts to prosecute such claims.

Artist bears the sole responsibility for providing the San Francisco Arts Commission and Property Owner with any changes to the Artist's Address for Notice. Notice of changes must be mailed to the Arts Commission: 401 Van Ness Avenue, Suite 325, San Francisco, CA 94102 and to the Property Owner: <<85 5th St, San Francisco, CA 94103>>.

PROPERTY OWNER

Property Owner: YHB Hospitality Group
(or Authorized Agent): Ben Lawson, General Manager
Address: 85 5th St, San Francisco, CA 94103
Email: blawson@pickwickhotel.com
Phone: 415.995.5201
SIGNATURE: *Ben Lawson*
DATE: 08 / 01 / 26

ARTIST

ARTIST understands the effect of this waiver and hereby acknowledges that ARTIST is surrendering the rights described herein with respect to the Artwork.

Artist: Venazir Martinez
Address: [REDACTED]
Email: [REDACTED]
Phone: [REDACTED]
SIGNATURE: *Venazir Martinez*
DATE: 08 / 01 / 26

For more information regarding VARA and CAPA:

<http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/visual-artists-rights-act>

<http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/california-art-preservation-act>

Monday, July 27, 2026

San Francisco Arts Commission
Public Art Program
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102

Re: Letter of Support — "Pamana" (Heirloom) by Venazir Martinez, Mahal Murals, Jessie West

Dear Members of the San Francisco Arts Commission,

My name is [REDACTED] just graduated from middle school, and this year I got picked to be one of the youth jurors for the Mahal Murals program. That means part of my job is to make sure someone my age gets a say in which murals get picked. I wanted to write in about one of the murals that means the most to me: "Pamana" (Heirloom) by Venazir Martinez.

My mom, [REDACTED] used to run an art gallery in the Mission, so art has always been a big part of my life. I'm also half Filipino, and being a juror for this program has actually helped me feel more connected to that side of my family, especially the parts of the culture I don't always get to see up close.

That's a big reason "Pamana" hit me so hard. In the mural there's a mom covered in gold, holding her kids close, and above them there's this old wooden boat sailing through the sky. When I found out the boat is called a balangay, and that it's based on the boats our ancestors actually used to cross the ocean, I got kind of emotional. It made me think about my own family and everything people gave up so we could be here now.

The colors in the mural are this blue-green, like old brass jewelry that's been passed down so many times it changed color, and I thought that was such a smart way to show how love gets passed down too, from grandparents to parents to kids, kind of like an heirloom you can't actually hold in your hands. That's literally what "pamana" means, and it made total sense once I saw the mural.

Murals like this make me feel like being Filipino isn't just something in the background of my life, it's something I can actually see out in public, on a wall, in my own city. I really hope the Commission approves "Pamana." I think it's going to mean a lot to a lot of people, not just me.

Thank you for reading this and for letting a middle schooler have a say in something this important.

[REDACTED]
Youth Juror, Mahal Murals Program

Make It Mariko

447 Minna Street, San Francisco, CA 94103 · In SOMA Pilipinas Filipino Cultural Heritage District

Monday, July 27, 2026

San Francisco Arts Commission
Public Art Program
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102

Re: Letter of Support — "Pamana" (Heirloom) by Venazir Martinez, Mahal Murals, Jessie West

Dear Members of the San Francisco Arts Commission,

I am writing on behalf of Make It Mariko, the event production and community-building studio I founded and lead from our home at [REDACTED] — a few short blocks from Jessie West, where the Mahal Murals will take shape. As a woman-of-color-led business rooted in the SOMA Pilipinas Filipino Cultural Heritage District, our work depends on this neighborhood remaining a visible, thriving home for Filipino art, memory, and community life. I write to give my full and enthusiastic support to Pamana (Heirloom), the mural proposed for this site by artist Venazir Martinez.

At the heart of Pamana, Martinez paints an immigrant mother gilded in gold and dressed in a Baro't Saya, her children held close in Barong Tagalog, their skin rendered in the same gold as heirloom jewelry passed hand to hand across generations. The palette, a blue-green patina, is drawn from brass that has been touched and treasured long enough to oxidize; above the family sails a balangay, the ancient outrigger boat that carried our ancestors across open water. Martinez traces this bloodline as an inherited amulet worn in the veins, a red thread that winds through Cordillera and Mindanao textile traditions, guarded by a golden Sarimanok and blooming waling-waling orchids at the family's feet. Pamana insists that mahal, at once love and something priceless, only grows richer with time and distance — exactly the inheritance this mural project is built to honor.

Public art like this is the quiet infrastructure of a cultural district: it turns a blank wall into evidence that a neighborhood remembers its own history and intends to keep it. Make It Mariko's studio sits close enough that our clients, vendors, and neighbors will pass this mural on foot, and Pamana's message of inherited love is one I want every person walking by our door to encounter.

I urge the San Francisco Arts Commission to approve Pamana (Heirloom) as part of the Mahal Murals project. Make It Mariko is glad to serve as a resource, host, or reference as this project moves forward, and we look forward to celebrating its unveiling in our own back yard.

With gratitude,

Gina Rosales

Gina Rosales

Founder, Make It Mariko



YERBA BUENA PARTNERSHIP

Yerba Buena Community Benefit District

5 Third Street, Suite 914, San Francisco, CA 94103 · 415.509.2393 · info@yerbabuena.org

Monday, July 27, 2026

San Francisco Arts Commission
Public Art Program
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102

Re: Letter of Support — "Pamana" (Heirloom) by Venazir Martinez, Mahal Murals, Jessie West

Dear Members of the San Francisco Arts Commission,

My name is Scott Rowitz, and I serve as Executive Director of the Yerba Buena Partnership, the community benefit district responsible for the stretch of downtown San Francisco that includes Jessie West. I am writing to lend my full support, and the support of our organization, to "Pamana" (Heirloom), the mural proposed for this site by artist Venazir Martinez.

Our district has been hit as hard as any in the city over the past several years. The closure of Westfield San Francisco Centre left a visible wound at the heart of downtown, and the broader "doom loop" narrative around vacant storefronts and empty office towers has made it harder than ever to convince people that this neighborhood is worth visiting, investing in, or believing in. Recovery here will not come from any single project, but from the accumulation of reasons for people to look up, slow down, and feel something about the block they're standing on. Public art, and creative placemaking more broadly, is one of the most cost-effective tools we have for doing exactly that.

"Pamana" centers an immigrant mother rendered in gold, her children held close beside her, with an ancestral outrigger boat sailing above them and a blue-green palette drawn from heirloom brass passed down through generations. I am not Filipino myself, but I don't need to be to recognize what this piece is doing: it is telling a story of family, migration, and inheritance that a great many of the people who live, work, and shop in this district carry with them every day. A mural like this does not just decorate a wall, it tells passersby that their history belongs here, in public, at full scale.

Our support for the Mahal Murals program has gone beyond words. The Yerba Buena Partnership introduced Kultivate Labs to the property owner at this site to help make the project possible, and our Community Benefit District has committed a \$10,000 grant to support the murals' public unveiling. We do not make investments like this lightly, and we would not have made them if we did not believe this is exactly the kind of creative placemaking our district needs right now.

I urge the San Francisco Arts Commission to approve "Pamana" (Heirloom) as part of the Mahal Murals project. Our neighborhood needs more reasons for people to believe in it, and this mural is one of the best I have seen in some time.

Sincerely,
Scott Rowitz

Scott Rowitz

Executive Director, Yerba Buena Partnership

MAHAL MURALS - Long-Term Maintenance and Conservation Plan

Purpose, Stewardship, and Routine Care

Purpose

The MAHAL Murals are permanent public artworks celebrating the history, culture, and contemporary identity of San Francisco's Filipino community and the SOMA Pilipinas Filipino Cultural Heritage District.

Located on the exterior wall of the Pickwick Hotel, the murals are intended to remain a long-term public art and cultural asset. This plan outlines how the murals will be inspected, cleaned, repaired, documented, and funded to preserve their physical condition and artistic integrity.

The plan is carried out through a partnership among:

Kultivate Labs, the commissioning organization and Lead Steward;

The Pickwick Hotel, the property owner; and

The Yerba Buena Community Benefit District (YBCBD), which provides public-realm cleaning and maintenance services in the surrounding district.

Lead Steward

Kultivate Labs will serve as the primary coordinator and central point of accountability for the murals. Its responsibilities include:

Maintaining inspection, maintenance, and repair records;

Receiving and evaluating reports from project partners and the public;

Assigning or coordinating repair responsibilities;

Maintaining paint formulas, material specifications, photographs, and design files;

Coordinating with artists, conservators, contractors, and the San Francisco Arts Commission when needed; and

Confirming that repairs are consistent with the original artwork and artistic intent.

When damage affects more than one maintenance area, Kultivate Labs will coordinate a unified response.

Routine Maintenance Responsibilities

Yerba Buena Community Benefit District

YBCBD will conduct weekly visual inspections and provide routine care for the lower ten feet of the mural wall, which will primarily consist of the black-painted base below the principal artwork.

YBCBD will:

Remove graffiti, stickers, unauthorized postings, and debris;

Clean dirt, spills, residue, and other visible contaminants;

Perform minor approved touch-ups within the black base area;

Identify visible damage, moisture, staining, cracking, or paint loss; and

Report conditions requiring additional repair or assessment to Kultivate Labs.

YBCBD's nearby office allows the mural site to be incorporated into regular neighborhood maintenance activities.

Pickwick Hotel

The Pickwick Hotel will conduct weekly visual inspections of the mural area above the lower ten feet.

The hotel will:

Monitor the mural for fading, paint loss, cracking, peeling, staining, water intrusion, coating failure, or wall movement;

Report damage or deterioration to Kultivate Labs;

Perform minor approved touch-ups using original or color-matched paint;

Provide reasonable access for inspection and repair work;

Coordinate building repairs that could affect the mural; and

Address roof, drainage, façade, plumbing, or structural conditions that may damage the artwork.

Kultivate Labs will be notified before exterior building work begins if that work could affect the mural or supporting wall.

Inspections, Reporting, and Repair Standards

Weekly Inspections

YBCBD and the Pickwick Hotel will inspect their assigned areas each week.

Inspections will look for:

**Graffiti, vandalism, stickers, and unauthorized postings;
Dirt, stains, spills, residue, and surface buildup;
Fading, abrasion, peeling, bubbling, or paint loss;
Protective-coating deterioration;
Cracks, holes, moisture, water intrusion, or wall damage;
Damage caused by construction, equipment, vehicles, or pedestrians; and
Conditions that may threaten public safety or the artwork.**

Conditions requiring action will be reported to Kultivate Labs with a brief description and, whenever possible, dated photographs. Kultivate Labs will maintain a record confirming that inspections occurred, including weeks when no damage was found.

Community Reporting

Residents, businesses, visitors, and neighborhood stakeholders may report graffiti, vandalism, cleanliness concerns, or visible damage through YBCBD's established community hotline.

YBCBD will log each report and determine whether it can be handled through routine district services. Reports involving original mural imagery, upper mural areas, water intrusion, structural concerns, or substantial paint loss will be forwarded to Kultivate Labs.

Urgent matters will be reported to Kultivate Labs and the Pickwick Hotel within one business day. The hotline supplements, but does not replace, weekly inspections.

Response Priorities

Priority 1: Urgent Safety or Active Damage

Examples include active water intrusion, loose materials, structural or façade failure, spreading damage, or construction threatening the artwork.

An initial assessment and partner notification will occur within one business day. Temporary protective measures will be taken as soon as reasonably practicable, followed by coordination of a permanent repair.

Priority 2: Graffiti and Vandalism

Graffiti, offensive markings, stickers, or unauthorized postings within the lower black-painted area will have a target response time of two business days.

Graffiti affecting original mural imagery will not be cleaned, covered, or painted over without approval from Kultivate Labs. The original artist or a qualified conservator may be consulted before treatment.

Priority 3: Minor Cosmetic Maintenance

Small areas of paint loss, abrasion, fading, staining, or similar cosmetic damage will be evaluated within ten business days and, when reasonably practicable, repaired within thirty days.

Priority 4: Major Repair or Conservation

Extensive vandalism, significant fading, widespread coating failure, large cracks, substrate deterioration, water damage, or building movement will require a written repair approach.

The repair schedule will depend on the complexity of the work, access, weather, professional availability, and funding.

Paint, Materials, and Protective Coatings

Kultivate Labs will maintain a materials archive that includes available paint formulas, product information, finish specifications, coating information, reference photographs, design files, and surplus paint.

Materials will be securely stored, clearly labeled, and reviewed annually. When an original product is unavailable, Kultivate Labs will select a compatible replacement in consultation with the artist, manufacturer, mural professional, or conservator.

A professional-grade protective coating may be used when technically appropriate and compatible with the mural materials. Coatings will not be applied, removed, cleaned, or replaced without confirming material compatibility.

Conservation, Funding, and Long-Term Continuity Artist and Conservator Involvement

For major repairs or restoration of original imagery, Kultivate Labs will first make a reasonable effort to involve the original artist or artists.

If an original artist is unavailable, Kultivate Labs may retain a qualified successor mural artist, professional conservator, public-art restoration specialist, or another qualified professional.

All repair work will seek to preserve the mural's original composition, colors, scale, style, and artistic intent. When a proposed treatment could materially alter the artwork, Kultivate Labs will consult the San Francisco Arts Commission and comply with applicable artist-rights requirements.

Annual Condition Assessment and Records

Kultivate Labs will coordinate an annual assessment of the complete mural. The review will evaluate:

Color retention, fading, and paint adhesion;
Protective-coating performance;
Cracking, moisture, drainage, and wall conditions;
The effectiveness of previous repairs;
Paint and material supplies;
Maintenance costs; and
Anticipated repair or conservation needs.

A brief report with dated photographs will be added to the centralized digital maintenance record.

Records may include inspection dates, damage reports, photographs, corrective actions, materials used, service providers, costs, annual assessments, and correspondence with the San Francisco Arts Commission.

The Commission will be notified when damage substantially affects original imagery, requires material alteration, or raises significant structural, conservation, or artist-rights concerns.

Maintenance Funding

Routine care will be supported through direct and in-kind contributions from the project partners.

YBCBD will provide weekly inspections, cleaning, graffiti response, and maintenance of the lower ten-foot area through its regular district operations.

The Pickwick Hotel will provide inspections, building access, minor approved touch-ups, and property-related maintenance.

Kultivate Labs will include mural stewardship costs in its annual operating and program budgets.

Kultivate Labs will maintain an annual mural maintenance allocation of no less than \$2,500, subject to annual review.

Costs beyond this allocation may be addressed through organizational funds, property-owner participation, insurance proceeds, grants, sponsorships, or other available resources.

Insurance and Responsibility

Each partner will remain responsible for the actions of its employees, contractors, and agents.

The Pickwick Hotel will maintain customary property and liability insurance. Kultivate Labs will maintain general liability insurance appropriate to its public-art stewardship activities.

Building-related damage, including structural movement, drainage problems, façade failure, or water intrusion originating from the property, will remain the responsibility of the property owner.

Before major repair work begins, Kultivate Labs will confirm that retained artists, contractors, or conservators have appropriate insurance or coverage.

Term and Review

This plan will remain in effect for an initial ten-year term beginning on the mural completion date.

By the end of the ninth year, Kultivate Labs will convene the project partners to review the mural's condition, maintenance procedures, costs, available conservation technology, organizational changes, and any revisions needed for the next stewardship period.

The plan may be renewed or amended in writing.

Property and Organizational Changes

If the Pickwick Hotel property is sold, the current owner will make reasonable efforts to inform the successor owner about the murals and this maintenance plan. Kultivate Labs will seek written acknowledgment that the successor owner will assume the property-related responsibilities.

If those responsibilities are not continued, Kultivate Labs will consult the San Francisco Arts Commission, the artists, and the successor owner regarding preservation, modification, relocation, or deaccession.

If Kultivate Labs can no longer serve as Lead Steward, it will make reasonable efforts to identify a qualified successor organization or public-art steward. Maintenance records, design files, artist information, material specifications, and related agreements will be transferred to support continued care.

The San Francisco Arts Commission will be notified before Kultivate Labs transfers or discontinues its Lead Steward responsibilities.

Plan Administration

This plan is intended to serve as an active operating document. Administrative information, contact details, inventories, and service procedures may be updated as needed.

Material changes affecting ownership responsibilities, treatment of the artwork, the maintenance term, or the identity of the Lead Steward will be documented in writing and shared with the San Francisco Arts Commission when required.

Title: "Pamana" (Heirloom)

"Mahal" carries a double meaning in Filipino: it is both "love" and "expensive," and this mural lives inside that duality. At its center stands an immigrant family: a mother gilded in gold, draped in the Baro't Saya, her children held close in Barong Tagalog. The gilded skin is inheritance itself, the gold of our ancestors and the heirlooms that outlast centuries.

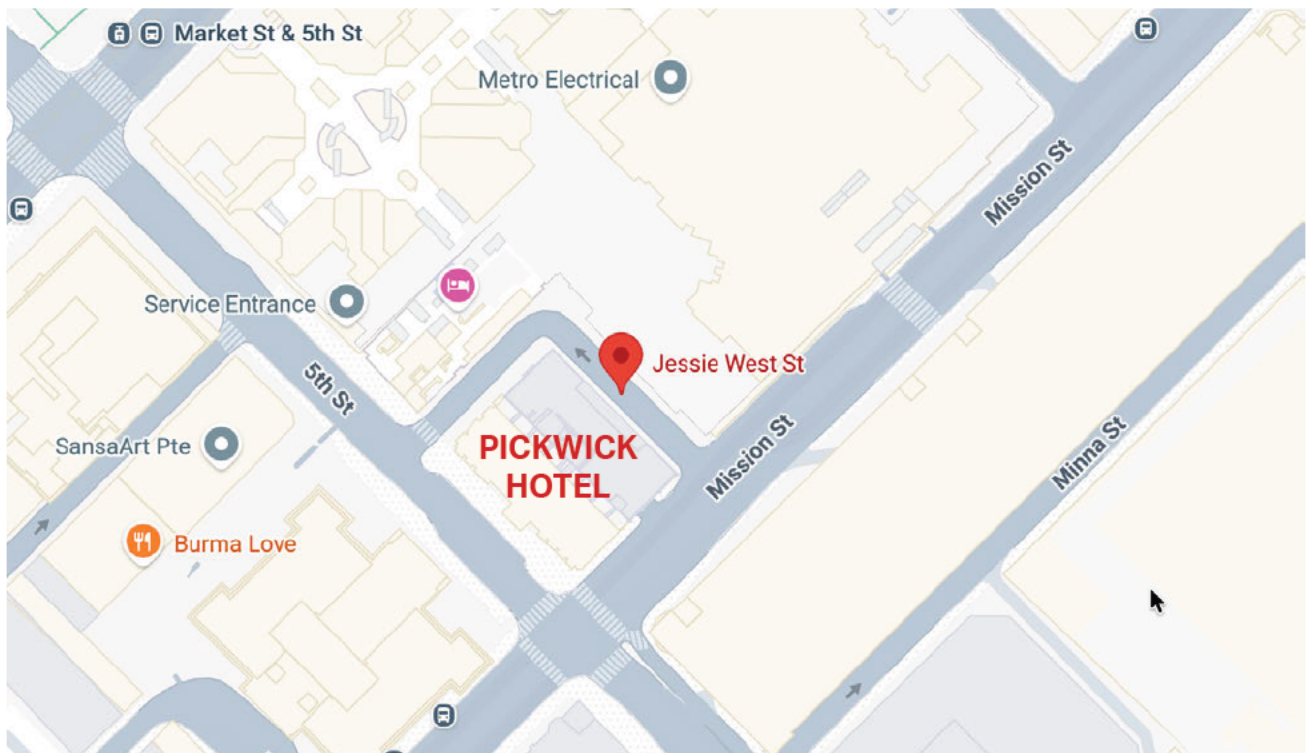
The color scheme evokes the patina on heirloom brass, the blue-green oxidation that appears only when an object has been held and passed down through generations. Like the lingling-o earrings, our families accrue their luster through generations of care. This mural is anchored in the hands that carried us: the selfless service of immigrant parents, the ultimate expression of pagmamahal. It is what makes us priceless. Above the mother sails the balangay, the ancient Austronesian boat of migration, reminding us that we descend from seafarers who crossed oceans carrying their whole worlds with them.

Running through every figure is the red thread, the bloodline binding this family to every ancestor and every descendant to come. Drawn from the phrase may agimat ang dugo ko ("my blood carries a talisman"), the thread transforms lineage into protection, an inherited amulet we wear in our veins. It winds through Cordillera and Mindanao, weaving traditions where cloth is currency, dowry, and prayer. The golden Sarimanok stands guard. The waling-waling, queen of Philippine orchids, blooms at the family's feet. Together they declare that love, like gold, only grows more valuable the longer it is kept and the further it travels.



MURAL CONCEPT

Total mural area 75' x 30',
each artist's area is ~ 23' x 30'





Mural area is ~ 23' x 30'

