

Community Investments
FY24-25 San Francisco Artist Grant (SFA)
Program Overview



San Francisco Artist (SFA) Grant Program Overview

San Francisco Artist grants support artists who are continuous residents of San Francisco for two years at the time of application. This grant funds personal artistic projects that stimulate the creation and presentation of art throughout the City's neighborhoods. Projects must include a public benefit to San Francisco, its neighborhoods and/or communities within the grant window. Applicants are encouraged to define a public benefit that best fits their project, either virtual, in person, or otherwise imagined and realized by the artist.

This category is open to all genres - encouraging cross-genre, traditional practice, folk art, and community-based artists to apply. There was a 200% increase in number of applications this year, possibly due to increase outreach efforts in partnership with the Cultural Ambassador program and Communications team. The racial equity question this year was constructed by the City Attorney to ensure compliance with relevant legislation. The multi-genre panels were able to do a deep dive into equity discussions within this framework. Staff continued to provide category specific technical assistance and a webinar focused on work samples with updated visuals from the new Smart Simple grants management system. The SFA category is excited to recommend 22 new grantees which represent 44% of the total funded applications.

Panel Composition

Five multi-genre two-day peer review panels convened virtually between March 7 and April 3, 2024, to discuss and rank the SFA applications. Panelists reviewed the applications according to the criteria published in the SFA 2023-24 guidelines.

The racial demographics of the panelists include Black, Asian, South Asian, Indian, Arab/Middle Eastern, Latinx, Mexican/Indigenous, Filipino, and white. The 24 panelists included men, women, trans and non-binary individuals who identified as bisexual, gay, heterosexual, and queer. The panelists brought expertise in visual art, media, painting, opera, theater, drag, dance, literature, music, performance, traditional arts, film, fashion, costuming, photography, burlesque, public art, fabrication, music composition, and crafts.

FY24-25 SFA Funding Recommendations

The Arts Commission received 196 SFA applications. During the eligibility check, eight applicants were deemed ineligible due to either applying without a fiscal sponsor for work with a vulnerable population or were deemed to be City employees after review in partnership with the Department of Human Resources.

Panelists reviewed 188 applications according to the stated review criteria. SFA funding recommendations include 50 applicants for a total of \$1,500,000.

Recommended projects highlight stories both personal and unique to San Francisco. A number highlight pivotal moments in the city's history, ponder deep personal journeys and uplift historically-excluded communities. Successful projects include

Community Investments
FY24-25 San Francisco Artist Grant (SFA)
Program Overview



first time applicant Biko's oral history play featuring a revolutionary love story that begins on Third Street during the 1966 riots and Conni McKenzie's "Borrowed" an interactive dance theater experience that uplifts marginalized communities impacted by climate change.

Staff once again included ASL interpretation at all five public panels without an accessibility request in advance. With panelists, staff continued to work to increase comfort and familiarity with the practice of visual descriptions for audio only listeners and hope to have additional language access in the future.

SFA applicants had an overall funding success rate of 27%. Applicants that scored lower had minimal information or did not answer the questions asked in the application. Several struggled to successfully describe their understanding of racial equity or did not demonstrate consistent commitment between their stated understanding and the application narrative.

Staff's continued work to increase accessibility to this category is reflected in the number of new grantees and the ASL interpretation at all virtual panels. Through focused outreach and carefully curated panels, staff created spaces that allowed for rich discussion and produced an exciting group of projects deeply rooted in the unique cultural narrative of San Francisco.

Community Investments

FY24-25 San Francisco Artist Grant (SFA) Funding Recommendations



Applicant Pronouns Grant Amount	Average Score	Project Description
Bryan Pangilinan He/him/his \$30,000	98.6	San Francisco Arts Commission funds will support "Bombahouse the Musical" by Bryan Pangilinan and the GAPA (GLBTQ+) Fund. This musical delves into the Filipino and A&PI queer experience in late '90s San Francisco, drawing artistic inspiration from freestyle and OPM (Original Pilipino Music). The house provided refuge for over twenty queer Filipinos from across California during a time of HIV/AIDS, partying, online dating, substance use, coming out, and community activism.
Cheryl Derricotte She/her/hers \$30,000	98.6	San Francisco Arts Commission funds will be used to create a new body of work called 36 Trees. My goal is to make one fine art print for each of the 36 neighborhoods in San Francisco. I plan to gather leaves and fallen bark to make prints. No trees will be harmed to make this work. Text will be included on the prints, to share the story of the tree and neighborhood's history.
Breanna Sinclairé She/her/hers \$30,000	98.4	San Francisco Arts Commission funds will be used to support Breanna Sinclairé in developing and performing in a new opera titled GO2 THE WILDERNESS, written by librettist, Douglas Kearney. Sinclairé will perform as lead vocalist, serve as a vocal mentor for the other singers in the piece and collaborate with composer, Jonathan Bingham, to develop the vocal components of the score.
Biko He/him/his \$30,000	97.8	San Francisco Arts Commission funds will be used to support the development and presentation of Third and Palou, a revolutionary love story that begins on Third Street during the 1966 riots. Third and Palou will be a play, oral history and visual display. Original painted sets will be portable and available for display once the play closes. The production includes a curriculum tracing the history of Hunters Point and its relation to the struggles of Black people.
DjeRae He/him/his \$30,000	97.6	San Francisco Arts Commission funds funds will support artist DjeRae Lucas in the production of 'FIVE', an audio-visual 7-song EP portraying the artist's self-empowerment and self-reclamation journey as a Black Trans-Masculine person and sexual assault survivor.
Panda Dulce She/her,He/him \$30,000	97.5	San Francisco Arts Commission funds will be used to underwrite screenwriting and film production costs for the pilot episode of my debut long-form narrative TV series: "The Rice Rockettes." Based on interviews with SF's own all-AAPI drag family, "the Rice Rockettes," this pilot follows the family as they compete against drag celebrities in an SF-wide

		competition. This pilot serves as proof-of-concept for my debut long-form narrative TV series. It will premiere at a "Screening & Drag Performance" Public Event.
Claudia Escobar She/her/hers \$30,000	97.2	San Francisco Arts Commission funds will be used to support the production, post-production, and community screenings of 'When The Cicada Sang', a documentary about Márcia Treidler, an artist, activist, and capoeira master who challenged gender norms in the capoeira world, paving the way for future generations in this art form. Marcia is a local leader who continues to touch the lives of so many San Francisco residents, as well as capoeiristas around the globe.
ET IV He/him/his \$30,000	96.8	San Francisco Arts Commission funds will be used to support Filipinx DJ, producer, and visual artist ET IV to create a short documentary film that combines oral history with archival photos, sampling, and visual collage. The project will draw connections between family, immigration, and diaspora - from the perspective of a San Francisco born-and-raised Pinoy. In centering ancestral reconnection and intergenerational healing, this film will serve as a site of mourning and honoring collective grief.
Jungyoon Wie She/her/hers \$30,000	96.6	San Francisco Arts Commission funds will be used to support the creation of a 15 to 25-minute composition for string quartet entitled "Sky Lantern."
Conni McKenzie She/her/hers \$30,000	96	San Francisco Arts Commission funds will be used to support "Borrowed," an interactive and immersive dance theater experience focused on uplifting marginalized communities and inspiring climate action such as advocacy for improved waste management systems and community gardens. It addresses the impact of climate change on communities such as Bayview-Hunters Point, offers a unique opportunity for self-discovery through nature and the arts, and ultimately aims to transform the relationship between the community and the environment.
Ava Koohbor She/her/hers \$30,000	95.6	San Francisco Arts Commission funds will be used to support research, materials, hiring another musician, hiring an assistant for circuit building, hiring a hotographer/videographer, renting a space for experimentation and performance, hiring an Audio/visual technician and equipment rentals.
Patrick Makuakāne He/him/his \$30,000	95.5	San Francisco Arts Commission funds will be used to support "KUPUKUPU," a hula dance theater production integrating a varied mix of cultural ideology, philosophy and reclaimed historical significance into songs and dance narratives which illuminate the beauty and complexity of Hawaiian culture. Featuring original music and choreography created by Patrick Makuakāne, works include traditional and contemporary Hawaiian pieces ranging from guttural melodic chants to songs exploring beloved stories of gods and goddesses with groove-induced beats.

<p>Badri Valian They/them/theirs \$30,000</p>	<p>95.2</p>	<p>San Francisco Arts Commission funds will support a workshop series for 5 different San Francisco immigrant communities (Iranian, Ukrainian, Latinx, Vietnamese, Filipino). These trauma-informed workshops combine storytelling with guided art exercises to help individuals verbalize/ visualize their displacement stories through the specific lens of clothing abandoned due to the complexities inherent in the process of immigration. Works will culminate in an exhibit, showcasing collective community empowerment and fostering change for future generations.</p>
<p>Maya Fuji She/her/hers \$30,000</p>	<p>94.75</p>	<p>San Francisco Arts Commission funds will facilitate the creation of "Irasshaimae (Welcome) - Fujimura Tobacco Shop," a solo exhibition by Japanese-American artist Maya Fuji.</p>
<p>Mohammad Gorjestani He/him/his \$30,000</p>	<p>94.75</p>	<p>San Francisco Arts Commission funds will be used to support the development of my narrative film "Bip City", a coming-of-age allegory centered on a prolific smash-and-grab car burglar crew, colloquially known as "Bippers" set in San Francisco. The film examines the systemic challenges faced by black and brown people, set in the streets of a city that is a microcosm of a modern society marked by wealth generated at the expense of people of color.</p>
<p>J Manuel Carmona He/him/his \$30,000</p>	<p>94.6</p>	<p>San Francisco Arts Commission funds will be used to create a four mural series called "The Latinx Queerness" that will be painted to create more public "art experiences" in the city. Over the course of a year (July 2024-2025), these murals will celebrate Latino LGBTQIA figures in the Mission District as well as honor the Queer history of 16th/Valencia Street Corridor. The murals that will be created in partnership with local businesses.</p>
<p>Genevieve Quick She/her/hers (Chinese Culture Foundation of San Francisco) \$30,000</p>	<p>94.2</p>	<p>San Francisco Arts Commission funds will support Planet Celadon: The Call Center; an interactive media-based installation that combines a science fiction narrative with Asian American history and cultural objects, like Scholars Rocks and the Chinese Telephone Exchange. The work prompts viewers to record multi-lingual voicemail messages to our real and imaginary ancestors, children, and communities. The work operates as a speculative telecom system and archive, expanding communication beyond our Earthly reality.</p>
<p>Afatasi She/her/hers \$30,000</p>	<p>93.8</p>	<p>San Francisco Arts Commission funds will be used to support the creation of a futuristic, wearable-art collection for a Black History Month Fashion Show at the Ruth Williams Bayview Opera House in San Francisco's Bayview-Hunter's Point neighborhood. This wearable art collection will showcase both metal and textile elements inspired by Afro-Futurism, and feature community stakeholders and members of San Francisco's only shrinking demographic.</p>
<p>Diana Lara She/her/hers \$30,000</p>	<p>93.8</p>	<p>San Francisco Arts Commission funds will be used to support a multidisciplinary performance that combines dance, film and 3D mapping, focused on the Honduran Lenca indigenous culture and practices around water protection and ancestry. The project will explore water protection activities and rituals to create movement, choreographic</p>

		structures, and visual language. The project seeks to share the value of indigenous wisdom to contribute to a broader understanding of Honduran culture in San Francisco.
Laurus Myth Decline to state. \$30,000	93.8	San Francisco Arts Commission funds will be used to support a mobile public sculpture. "The Junction Keep" will generate 12 performances and 4 events across SF Cultural Districts, rebuilding work lost in a wildfire. The artist creates this 'Social Magic' performance to engage walkers, bikers, and drivers to address public safety through an art-inspired awareness campaign. With vibrant LEDs illuminating the streets, we share community stories while interacting with SF "collision corridors."
Kathy Nguyen She/her/hers \$30,000	93.6	San Francisco Arts Commission funds will be used to support my book project, a novel based on my family's journey from Vietnam to San Francisco after decades of colonialism and war. The book draws from my family's experiences in refugee camps in the Philippines, Guam, and Camp Pendleton after the war. It tells the story of my parents' intergenerational trauma and struggles to rebuild their lives in America, where they face another kind of war--poverty, racism, and discrimination.
Jadu She/her,They/Them (Embodiment Project) \$30,000	93.4	San Francisco Arts Commission funds will support development of a 3-part project including solo work activated in participation with the house and youth dance communities. The process involves work-in-progress showings at a weekly house dance event informing the direction of a solo performance debuting at the Seeds Community Showcase alongside an evening-length show for the SF-based youth company. The revised solo work will then be debuted as part of the Yerba Buena Gardens Festival in June 2025.
Arturo Mendez-Reyes He/him,They/them \$30,000	93.4	San Francisco Arts Commission funds will support arts producer Arturo Méndez-Reyes in the research, design, and production of 'Leyendas Otomíes/Otomi Legends', a collection of 6 art installations (storytelling, design, music, and AR), based on indigenous knowledge, to be showcased in multiple venues in SF. Along the multimedia pieces, I will design and print 1000 copies of a children's coloring Zine in order to make indigenous knowledge available to the public of SF in the Summer of '25.
MK Wong He/him/his \$30,000	93.25	San Francisco Arts Commission funds will be used to support the creation of a graphic novel memoir about the healthcare challenges that Asian American elders with limited English proficiency face, as seen through the eyes of a caregiving son for his mother.
Lyzette Wanzer She/her/hers \$30,000	93.25	San Francisco Arts Commission funds will be used to support the writing of Building A Career as a Literary Artist of Color, a professional development workbook for BIPOC creative writers who're eager to advance their writing careers in a #PublishingSoWhite industry. This work stems from my workshops of the same name that I designed during the racially fraught summer of 2020. Students habitually ask, "Where's your book so we can continue what we've learned?"

<p>Donna Mae Foronda She/her/hers \$30,000</p>	93	<p>San Francisco Arts Commission funds will be used to support production for the independent feature film "Big Rhonda." These resources will help secure Bay Area-based cast and crew, filming locations, and essential equipment rental expenses. This social thriller story seeks to address the challenges faced by San Francisco's unhoused community due to city changes, including rising costs linked to the tech industry.</p>
<p>Lenora Lee She/her/hers (Asian Pacific Islander Cultural Center) \$30,000</p>	93	<p>San Francisco Arts Commission funds will support the creation and SF premiere of "A Bridge to Now" culminating in six dance performances at Dance Mission Theater April 24-27, 2025. It will feature seven dancers, multimedia design, original recorded music by saxophonist Francis Wong, and research on Chinese migration to SF and Lima, Peru, cross migration between North and South America, and cultural integration and support within Chinese and Peruvian communities, spanning historical and contemporary times.</p>
<p>Naomi Garcia Pismanick She/her,They/Them (Independent Arts & Media) \$30,000</p>	93	<p>San Francisco Arts Commission funds will be used to support Naomi Garcia Pismanick on the production and post-production of Olas de recuerdo, a mid-length documentary film that explores memory and immigration as it relates to the identity of this San Francisco filmmaker.</p>
<p>Antony Fangary He/him/his \$30,000</p>	92.6	<p>San Francisco Arts Commission funds will be used to support the development of a poetry book exploring the impacts of colonialism in Egypt: Ya Kharabi. The book will function as an investigation of Coptic diaspora and the psychological nuances engraved in historically persecuted people. It is an interweaving of Egyptian history, Coptic Prayers, and more. My work will change harmful narratives about Arabs and function as a mirror for folks in the diaspora.</p>
<p>Nina Limón She/her/hers (Independent Arts & Media) \$30,000</p>	92.5	<p>San Francisco Arts Commission funds will be used to support Andreína Maldonado in creating a socially-engaged music album featuring six original songs written by domestic workers and day laborers from the 2022 hit musical "Our Work, Our Dignity." This project amplifies the voices of Latinx low-wage workers, provides new economic opportunities, and showcases Maldonado's commitment to community empowerment. SFAC's grant covers studio costs, artist fees, and distribution, contributing to inclusivity and equity for these workers and collaborating artists.</p>
<p>Monica Magtoto She/her,They/Them \$30,000</p>	92.5	<p>San Francisco Arts Commission funds will be used to support an installation featuring several large paintings and hand made objects forming a Day of the Dead style "ofrenda" (offering) to the Spirit of the city of San Francisco, from the perspective of two third generation San Francisco sisters. This project will explore our devotion to the city and our complex relationship to its ever changing urban landscape.</p>

<p>Nancy Cato She/her/hers \$30,000</p>	<p>92.25</p>	<p>San Francisco Arts Commission funds will be used to support Tomboy - a book, art exhibit and community dialogue exploring the ways Black queer/lesbian/ gay/dyke/butch women defied heteronormative expectations even as children. Participants will see themselves anew, alight with possibilities and with freedom, and expressing the fullness of the Black experience, of the lesbian experience, of the working class experience, all populations that are being pushed out of San Francisco.</p>
<p>Alexandru Salceanu He/him/his (Somarts) \$30,000</p>	<p>92.2</p>	<p>San Francisco Arts Commission funds will be used to support "Witness," a long-term collaborative video project that involves immigrant communities who create autobiographical video portraits. Through an intentional methodology, participants tell their own story in the language of their choice, are involved throughout the creative process, and have ownership over composition, audio narrative, edits, and all subsequent iterations. The goal of "Witness" is to create an open/democratic/publicly-accessible visual and oral history archive.</p>
<p>Ariel Mihic She/her/hers \$30,000</p>	<p>92</p>	<p>San Francisco Arts Commission funds will be used to support a 3-day performance intensive for pre-professional BIPOC acrobats under the artistic direction of a local BIPOC circus director. Training in dynamic partner acrobatics, hand-balance, contact improvisation, and dance will develop acrobats' act creation skills. A public performance showcasing acts created during the intensive alongside acts by invited SF BIPOC circus performers will further acrobats' professional development via networking and full production experience.</p>
<p>Niloufar Talebi She/her/hers \$30,000</p>	<p>92</p>	<p>San Francisco Arts Commission funds will support the writing of "Home Proxy Home," an essay collection that weaves together my immigrant journey and intricate ties to my ancestral land, Iran. This project explores identity and belonging through the lens of cultural, economic and psychological displacement. Sparked by my travels in the Caucasus, the essays delve into themes of home and heritage, illuminating the mosaic of dreams and unspoken desires that whisper in the diasporic consciousness.</p>
<p>SeQuoia He/him/his \$30,000</p>	<p>91.4</p>	<p>San Francisco Arts Commission funds will be used to support the further development of De Mangangá, a movement and music-driven retelling of the folklore of Besouro Mangangá, an early 20th century Brazilian capoeira legend who fought social injustice and became a symbol for resistance to oppression.</p>
<p>Vanessa Sanchez She/her/hers \$30,000</p>	<p>91.4</p>	<p>San Francisco Arts Commission funds will be used to support the research, development and presentation of "El Ahualulco (working title)," a percussive dance and music exploration of the historical and cultural connections between Veracruz, Mexico and Cuba.</p>
<p>Ami Molinelli She/her/hers \$30,000</p>	<p>91.2</p>	<p>San Francisco Arts Commission funds will be used to produce, record, mix and master a full length album and two concerts plus workshop titled, "Raizes: Choro & Samba" (Roots of Choro and Samba) at San Francisco State University (+workshop) and Red Poppy Art House, San Francisco. In addition, I will compose one instrumental samba as well as a five</p>

		part percussion composition. The project will illustrate the music connections between Brazilian instrumental choro and samba.
Megan Kurashige She/her/hers \$30,000	91	San Francisco Arts Commission funds will be used to support the creation of a new dance theater piece that explores how stories and dreams offer keys to survival in the face of inevitable change. Building on collaboration with a third-generation Japanese-American farmer, the piece will be structured in modular sections conceived specifically for immersive, site-responsive performance.
Nancy Wang She/her/hers \$30,000	90.75	San Francisco Arts Commission funds will support Strong Like Bamboo, an evening-length production exploring discrimination and violence against Asian Americans/ Pacific Islanders (AAPI). I will develop and perform my original work at this event, as well as commission and assist six professional AAPI storytellers of Korean, Japanese, Chinese and Filipino descent to develop original pieces. All seven stories will be performed twice in June 2025 at the Chinese Cultural Center in Chinatown.
Melody Takata She/her/hers (Nihonmachi Little Friends) \$30,000	90.25	San Francisco Arts Commission funds will be used to support In Their Footsteps: The Legacy of Issei Women and the Japanese YWCA, a project that will incorporate the works of poetry, dance, music and multimedia artists. Melody Takata will guide the creative process and perform with an ensemble of BIPOC artists to tell the story of resilience and activism within the Japanese American community through performances with projection mapping, original compositions, spoken word and choreography.
Sherene Melania She/her/hers \$30,000	90.2	San Francisco Arts Commission funds will be used to support the creation of a full length version of Unbreakable: Honoring the Women of Iran. My goal is to expand the one act piece that premiered in May. I hope to add a multimedia component, capturing the stories of Iranian women's oppression over the past 44 years, as well as the history of women's roles dating back to ancient Persia.
Ana Teresa Fernández She/her/hers (Intersection for the Arts) \$30,000	90	San Francisco Arts Commission funds will be used for Bodies in Water, a project that supports awareness, joy, action and agency about the ocean and sea level rise to LatinX and Black communities by providing them with access to four surfing, poetry, and art workshops. And a culminating all-day engagement at Crane Cove with the temporary installation On the Horizon that will serve as a stage for the youth and professional artists to perform on.
Maria Breaux She/her/hers \$30,000	89.25	San Francisco Arts Commission funds will be used to support the writing of a creative nonfiction book centered around my brother David Breaux, who was the victim of a serial killer in Davis, California in April 2023. The title will be Compassion Guy, which David was affectionately called for his 14 years of collecting definitions of this word from passersby on a street corner in Davis, and around the country during his 2014-2015 Compassion Tour.

Eric Garcia He/him,They/the m (Dancers Group) \$30,000	89	San Francisco Arts Commission funds will be used to support The Water Will Come, a site-responsive production that explores the tenacity, interdependence, and imagination of San Francisco's QTBIPOC community to build and protect sanctuary spaces amidst attack and adversity. The production blends devised theater, contemporary dance, and drag, creating a fully immersive, theatrical experience that places artists and audiences into the heart of queer resilience, hope, and abundance.
George McCalman He/him/his \$30,000	89	San Francisco Arts Commission funds will be used to support NAACP award-winning artist George McCalman's Illustrating Black History, a vivid, vital celebration of Black men and women who achieved greatness over the course of centuries in this country, culminating in a San Francisco exhibition of 300 original portraits of Black cultural pioneers.
Kevin Simmonds He/him/his \$30,000	89	San Francisco Arts Commission funds will be used to support "The Nudists: Scoping Public Nudity in San Francisco," a hybrid literary performance inspired by interviews with Bay Area locals. For a century before the 2013 ban, San Francisco law was the most permissive in the nation regarding public nudity. How has nudist/naturist life changed in SF? How has San Francisco's loss of this controversial right and expression reverberated elsewhere?
Marcel Pardo Ariza They/them/theirs (Galeria Studio 24) \$30,000	88.5	San Francisco Arts Commission funds will be used to support Ahora, Nosotres, a social practice art project that will uplift San Francisco trans immigrants through community conversations, the development, creation and presentation of multimedia works and a poster art campaign.
Amihan She/her,They/Th em (Filipino- American Development Foundation) \$30,000	87.8	San Francisco Arts Commission funds will be used to support the composition, production and writing stages of a concept album entitled Kali-to honor my brother Kali Diwa who passed this year. I will be conceptualizing new versions of the music of Diskarte Namin-our father's band-which was the soundtrack to our childhood. The 8-10 track project will be an oral history of collective struggle and resistance by Filipino communities in SF told through hiphop flows and neo soul melodies.
Kayl Johnson He/him/his \$30,000	87.8	San Francisco Arts Commission funds will be used to support Kayl Johnson's visionary project, "Expressions of Freedom". This initiative aims to empower individuals through a series of visual art-based workshops for the community, integrating art, music, textiles, skating & movement as tools for personal liberation. In this world filled with constraints and limits Kayl aims to empower freedom in one's inner self through creation. Fostering a sense of freedom & empowerment through artistic exploration.



FY24 SFA Panelist Bios

SFA I Panelists:

Jocquese Whitfield (they/them) Jocquese “SirJoQ” Whitfield is a dancer/performer/choreographer/MC born and raised in San Francisco. They are the first Vogue instructor of San Francisco and has been teaching their Vogue & Tone classes since 2010. Starting their career steeped in the improvisation of freestyle hip-hop, Jocquese has added modern, classical, and Diasporic dance traditions over the last several years.

Jocquese is currently signed to Molly House Records and has opened for as well as performed alongside internationally recognized artists and organizations such as: Zebra Katz, M.I.A., TT the Artist, Charli XCX, Big Freedia, MikeQ, Perfume Genius, Princess Nokia, Swagger Like Us, Double Duchess, Honey Mahogany, Leiomy Maldonado (Amazon Mother, Legendary), Stern Grove Festival, The Asian Art Museum, The Museum of African Diaspora, Benefit Cosmetics, San Francisco Symphony, The Berkeley Art Museum, Levi Strauss & Co., The New York Times, and the San Francisco Giants.

Facebook: <https://www.facebook.com/sirjoq>

Instagram: @sirjoq

Twitter: @SirJoQ

TikTok: @sirjoq

Jada Imani (she/her) Jada Imani Carter is Hip Hop Artist and community curator whose extensive catalog of music is influenced by Black American genres such as Soul, Funk, and Jazz, and is guided by the wisdom of liberatory thinkers across generations.

She currently serves as a Creative Organizing Coordinator at Youth vs Apocalypse, a board member at BAY-Peace, a Patient Advisor with California Surgeon General ACES Aware campaign and on the planning team for Bioneers conference. Her community work seeks to shift culture, and heal collective trauma.

Jada’s journey into art and activism began at age 15, creating spaces for community engagement and creative expression at Oakland’s First Fridays, Oakland Museum of California, Life is Living Festival and other local cafes to community centers. She loves to collaborate with partners in the movement, as the camaraderie helps her stay in love with the work.

CieraJevae Gordon (she/her) CieraJevae, Oakland-born, Richmond-raised, I’ve served as a community artist, mentor, performing, past poet laureate, and currently

work as the Spoken Arts Director at a performing arts high school. Previously, I worked as the Media, Arts, and Culture Manager for 5 years at RYSE, a youth-centered afterschool program. In terms of sitting on arts-based grant panels, I've worked with the Lewis Prize for Music as well as the Community Vision: Performing Arts Acquisition fund.

Alice Wu (she/they) Alice Wu is an artist, administrator, and consultant. Alice has exhibited throughout the U.S. and abroad, including at Southern Exposure in SF, MAK Center/Schindler House in LA, Exit Art in New York City, Hanna Gallery in Tokyo, Santa Fe Art Institute, and The Bronx Museum. Alice's costumes for dance and theater have appeared at diverse venues such as Yerba Buena Center for the Arts, Dance Theater Workshop, and ODC.

Alice co-founded Feral Childe (2002-2015), a clothing line that retailed worldwide, and often cited as an early leader in the sustainable fashion movement.

Alice's past roles at San Francisco Arts Commission Galleries, Kala Art Institute, and NIAD Art Center include public programs, exhibitions, art sales, fundraising, development. Alice has curated exhibitions for Legion Projects and Chinese Culture Center. Alice also teaches, mentors, and coaches artists in professional practices, taking a values-focused approach to creating sustainable and thriving careers in the arts.

Inés Ixierda (she/they) Inés Ixierda is a queer disabled half Bolivian interdisciplinary visual artist and media maker in Oakland, CA, unceded Ohlone land.

Her visual work and installations have shown at Oakland Museum of California, SomaArts, the National Queer Arts Festival, Sanchez Contemporary, Virago Gallery, and Yerba Buena Center for the Arts.

Inés has been an arts educator and cultural worker working in urban Indigenous communities for nearly two decades, organizing with creative collectives including Art as Resistance, Queer Magic Makers, DIY MFA, Corazones Diasporicos and CNTRL/SHFT. She is the creative director at Sogorea Te' Land Trust and a member of Real Time and Space.

SFA II Panelists:

Zoe Ani (she/they) Zoe Ani is a visual artist based in the Dogpatch neighborhood of San Francisco. They studied painting at the Art Students League in New York City and Penland School of Crafts in North Carolina. They articulate their practice from the lens of their Hawaiian and indigenous cultures. Leaning on their studies in Traditional Chinese Medicine, they explore the concept of balance inspired by patterns in nature, stories, memories, dreams and music. They have exhibited both locally and internationally, most recently in San Francisco City Hall, the Napa County Library, and

the 2023 deYoung Open. They are a 2024 grant recipient from the Cenote Foundation.

Sydette Harry (she/her) Sydette Harry is a researcher, writer and strategist concentration on mass communications, informational health, people centered technology. Currently she is working on how race, tech and gender intersect to influence and create modern informational, performance, and civic economies especially around Black and immigrant women. She was Community Lead for the Coral Project, a Senior Civic Media Innovation Fellow with USC Annenberg. She has spoken at the UN, Code for America, Google Newsgeist and Open News. Her work has appeared in Wired, The Rockaway Advocate, Wired, Salon, among others.

Monique Jenkinson (she/her) Monique Jenkinson is a choreographer, performer and writer. Her work dwells at the intersection of contemporary dance and cabaret and considers the performance of femininity as a powerful, vulnerable and subversive act. Her alter-ego Fauxnique made herstory as the first cis-woman ever, anywhere, crowned as a pageant-winning drag queen, and her performance works have toured nationally and internationally in wide-ranging contexts from nightclubs to theaters to museums.

She engaged in public conversation with superstar philosopher Judith Butler and RuPaul bestie Michelle Visage within days of each other. She has created space for children to design gowns for drag queens and has created college curricula. Honors include residencies at Headlands Center for the Arts, Tanzhaus Zürich and Atlantic Center for the Arts, an Irvine Fellowship and residency at the de Young Museum, GOLDIE and BESTIE awards and generous foundation support. Her memoir, *Faux Queen* is out now on Amble Press.

Susie Hara (she/her) is a San Francisco theater artist and fiction writer. Her first novel, *Finder of Lost Objects*, was a finalist for a Lambda Literary Award and a recipient of an International Latino Book Award. Her second novel, *The House on Ashbury Street*, was published in 2024. As an actor, she has performed with El Teatro de la Esperanza and Word for Word. She has written and directed performance pieces and plays that have been produced at Z Space Studio, SOMArts, and the Marsh, and her play “Lost and Found in the Mission” received a Best Ensemble Award at the San Francisco Fringe Festival.

Cain Ramirez (he/him) Hailing from Santa Cruz, California, Cain Ariel Ramirez(he/him) is a first-generation Chicano whose artistic journey serves as a vivid expression of his cultural heritage. A classically-trained Tenor, Cain demonstrates a seamless integration of creativity and technical expertise in both composition and arrangement. Currently residing in the Financial District of San Francisco, Cain’s most recent pursuit involves scoring and directing a 22-piece jazz orchestra—a heartfelt homage to 20th-century popular music.

SFA III Panelists:

Sophia Shen (she/her) I am a composer, sound artist and pipa performer based in the San Francisco Bay Area. My music engages in cross-cultural multidisciplinary collaborations with musicians, choreographers, multimedia artists, experimental music instrument builders from different cultures. I have performed internationally at music festivals and programs including SXSW, BBC Radio 3, ICMC (International Computer Music Conference), San Francisco Tape Music Festival, Edinburgh Festival Fringe, SF Performances PIVOT Festival, EcoSono Environmental Music and Sound Art Festival, SEAMUS (Society for Electro-Acoustic Music in the United States), Other Minds Festival, among others. As a composer, I have been commissioned by many distinguished ensembles and organizations including the San Francisco Asian Art Museum, Headlands Center for the Arts, Montalvo Arts Center, EcoSono Institute and Thingamajigs. I have an MFA in Electronic Music and Recording Media from Mills College, a BA in Music with High Distinction and a BA in German from the University of Virginia.

Sam Martinez - Tran (she/they) Personally I'm classically trained on the clarinet, run a sticker shop, do graphic design, and am a spoken word artist. In my job I use theater of the oppressed with middle school to college age students to start conversations of race, poverty, gun violence and making it transformative. A lot of the work I do is in liberation arts or community-based art practices.

Bianca Hernandez (she/her) I've been creating crafty things since I was a child, but recently jumped into fashion school, earning a Presidential Scholarship to Academy of Art this year. While my me-time is all about crafts and sewing, I went to school for film at USC many moons ago and have worked in editorial spaces for 15+ years. I currently work as a marketing director for an indie publisher in SF.

Samia Zaidi (she/they) Samia Zaidi, a Queer Muslim writer/director from the East Bay Area and Los Angeles, found her passion for storytelling while finishing her undergraduate degree in Anthropology at UCLA. She founded Pitch, Please, a design and consulting firm specializing in directors' treatments, mood boards, and pitch decks for motion content, photography, and experiential design. Brand highlights include ACLU, Audi, Budweiser, Disney, Ferrari, Google, Gwen Stefani, Harley-Davidson, Jennifer Lopez, Kenzo, Lady Gaga, Louis XIII, MTV, Netflix, Shakira, Warner Brothers, Porsche and over 500 more.

Samia recently made waves with her mesmerizing music video for a rendition of Depeche Mode's "Personal Jesus" by post-metal band SOM and received an award for "Outstanding Music Video" at the Micheaux Film Festival. Her ability to weave music with captivating visuals reflects her talent for translating emotions into resonant artistic expressions.

Madeline Howie (she/her) Madeline Howie aka RedBone has been dancing, teaching, performing & curating for over 20+ years. Internationally known, Minnesota grown RedBone has featured at Viva Las Vegas Rockabilly Weekend 2019 Burlesque Showcase, is the 2019 reigning 'Princess of Burlesque' of The Burlesque Hall of Fame

Weekender in Las Vegas and is a 21st Century Burlesque Magazine Top 50 Most Influential Industry Figures 2016-2023!!

Owner of Cyclone Enterprises, a production company focused on Black, Brown & Queer Fringe Arts Entertainment, producing Moist - An All Black Erotic Cabaret at Oasis SF. She is also co-founder of The Nudie Nubie's Show -- An Amateur Reveal designed to support & elevate the 4 years and under generation of teasers. Since 2014, RedBone has made it a priority to glamorously & naturally hydrate the skin of humans across the globe with her product Glam Jam, an all-natural glitter lotion stick aka "Glo-tion For Your Motion".

SFA IV Panelists:

Autumn Bailey (they/them) Autumn is an art consultant and exhibitions curator in Oakland, CA. After a career as Art Director for a commercial art publisher they now work directly with clients on collection development in corporate and commercial sectors. Deeply committed to uplifting the creative community, Autumn brings not only experience and business understanding to each project, but also a dedication to prioritizing the work of artists whose identities are often underrepresented in corporate collections.

Danny Echeveria (he/him) Danny Echevarria is an audio engineer, producer, and educator currently based in Idyllwild, CA. His work includes original composition, collaborations with other artists, and audio postproduction for video media.

Joshua Icban (he/him) I have been a working musician/artist/educator in the Bay Area for many years. I have worked as a musician, composer, and sound designer with nonprofit cultural arts groups such as Kulintang Arts, Bindlestiff Studios, APICC, SoMA Pilipnas, Brava for Women in the Arts and Counterpulse. Being a part of those projects and meeting many different artists and leaders of these communities educated me to the reality of arts funding and the critical work necessary to keep the arts world accountable to the needs of its served communities.

Michal 'MJ' Jones (he/they) Michal 'MJ' Jones is a poet & parent in the Bay Area, CA. MJ serves as the Editor-In-Chief of Foglifter Press, a premier journal publishing trans and queer writers. Their poems have appeared in Anomaly, Kissing Dynamite, TriQuarterly Review, & RHINO Poetry, wildness. They received their MFA in Creative Writing - Poetry from Mills College. They founded & currently facilitate Litany!, a workshop for a cohort of Black queer poets. They have a debut full-length poetry collection HOOD VACATIONS from Black Lawrence Press, and a chapbook, SOFT ARMOR, from Nomadic Press. <http://michal-jones.com>

SFA V Panelists:

Marian Wallace (she/her) Marian Wallace earned her MFA degree from San Francisco Art Institute and has produced and shown films with the »NoNothing« group for over 40 years. Her films have a hand-made and surrealist aesthetic, and center on the process of creation, involving paintings by herself and other artists as well as soundscapes that aim to cause psychological shifts in the audience. Curating numerous film shows over decades, she helped to establish venues for experimental and underground films. She has worked as a sound rerecording mixer, film editor, and film editing instructor, all of which require collaboration.

After joining forces with V. Vale of RE/Search Publications in the early 1990s, Wallace collaborated with V. Vale, documenting interviews with Punk and Industrial musicians and other cultural and countercultural artists and thinkers. The interviews were often conducted live at events or taped for Public Access television. She now is co-publisher at RE/Search.

Devin Cunningham (he/him) I started performing at a young age in school and church plays; I wrote my first play based on the fruits of the spirits when I was 11. I studied professional acting at PCPA- Pacific Conservatory Theatre, graduating in 2016. I have worked professionally as an actor since 2016 in the San Francisco/ Bay Area and have worked with various companies such as Shotgun Players, Pear Theatre, and the Lower Bottom Playaz. I am the current Associate Artistic Director of African American Shakespeare Company. I will be making my directorial debut with the company this winter as the director of Cinderella, the company's winter show.

William Hodgson (he/him) William Thomas Hodgson is an award-winning Bay Area artist, and educator. He is the founding Co-Artistic Director of the Oakland Theater Project. He spent 4 years as a company member at the Oregon Shakespeare Festival. He received his MFA in Acting from UCSD.

Sweta Ravisankar (she/her) A Bharatanatyam performing artist, teacher, and choreographer, Sweta began her journey in this art form nearly three decades ago. Sweta holds a Masters in Bharatanatyam and is the artistic director of Sarada Kala Nilayam (SKN) in the Bay area and Oregon, where she teaches Bharathanatyam and Nattuvangam (cymbals) for the past 11 years. She performs extensively as a solo artist and freelance dancer performing with other dance companies. Sweta also trains beginner youth and adult dancers who are now growing into serious cultural arts practitioners. She believes that dance is a mode of communication, and has performed socially engaging, emotive, and rhythmic pieces at community engagement festivals throughout the West Coast of the US. Some of the themes taken up by Sweta, either as a solo or an SKN production are depression, community building during the pandemic, joy of dancing, rhythmic expressions, and principles of learning.

Blake Van Noy (he/him) All my life I have known fervid passion for artistic expression in myself and in others. I've formally and informally studied photography, design, and

filmmaking at various community colleges, and through "extension" courses at UCLA and Art Center College of Design.

I've worked as an amateur and professional filmmaker in a variety of roles, including as sound mixer, boom operator, behind the scenes photographer, key grip, gaffer, director, cinematographer, and producer. I interviewed Noam Chomsky and shot an experimental film in Siberia.

I've also done professional work as a photographer, and my photos have been selected for various student showcases.

I've written short and feature screenplays.

I worked for several years in technology as a product manager at Amazon.

My other big passion and professional area of expertise is in martial arts. I've studied a variety of disciplines for over 35 years.