

Community Investments
FY20-21 San Francisco Artist Grant (SFA)
Program Overview

San Francisco Artist (SFA) Grant Program Overview

San Francisco Artist grants (formerly Individual Artist Commissions/IAC) support artists who are continuous residents of San Francisco for two years at the time of application. This grant funds personal artistic projects that, in turn, stimulate the creation and presentation of new works of art throughout the City's neighborhoods. Projects must include some form of public presentation, either as a work-in-progress or a final piece that takes place within the grant window. This year, events could be in-person or virtual in order to accommodate COVID-19 restrictions as long as they serve a San Francisco audience.

This grant category previously considered proposals in alternating disciplines each year. In FY2020-2021, this category was opened to all genres, encouraging cross-genre, traditional practice, folk art and community-based artists to apply. Additionally, a new option was added for artists self-identifying as having five years or less experience to be reviewed by a separate panel. Staff also provided an additional technical assistance webinar focused on work samples, an area that has been historically difficult for applicants. Opening this category to all genres, highlighting the five year option for applicants and providing additional technical assistance led to an 88% increase in applications from the previous year.

Panelists reviewed the applications according to the criteria published in the SFA 2020-21 guidelines.

Panel Composition

Each five-member peer review panel convened virtually between March 8, and March 31, 2021 to discuss and rank the SFA applications.

The racial demographics of the panelists include African American, Arab Middle-Eastern, Asian American (Chinese, Japanese and Korean), Black, Filipinx, Latinx, Native American, South Asian, white, and Xicana. Panelists were fifteen women, six men and three non-binary people who identify as bisexual, gay, heterosexual, queer and trans. The panelists brought expertise in social practice, new media, cross-genre work, administration, curation, traditional arts, film, memoir, poetry, book making, music and audio production, visual art, event production, Bay Area arts funding and performance of all kinds.

FY20-21 SFA Funding Recommendations

The Arts Commission received 233 SFA applications. In the first eligibility check, a significant number of applicants did not provide adequate documentation to prove San Francisco residency. After a review of this process, staff allowed applicants to provide additional documentation and extended this deadline to accommodate individuals who might have difficulty with bureaucratic processes. After this additional support, two applicants did not pass the San Francisco residency requirement. One applicant was ineligible due to an open grant in this category. Two other applicants withdrew their applications, one due to moving out of San Francisco and one due to a professional conflict.

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Panelists reviewed 228 applications according to the stated review criteria. SFA funding recommendations include 64 applicants for a total of \$1,280,000. Recommendations per panel are listed below.

	Applications		Total Funding	
	\$	#	\$	#
SFA - Literary	\$640,000	32	\$280,000	14
SFA - Performance	\$850,000	44	\$220,000	11
SFA - 5 Years	\$1,293,855	69	\$360,000	18
SFA- Media	\$530,000	27	\$180,000	9
SFA- Visual	\$1,095,000	56	\$240,000	12
Sub-Total	\$4,408,855	228	\$1,280,000	64

**With support from the San Francisco Public Library, 5 literary applicants are included in the allocation.*

Recommended projects demonstrate cultural competency, originality, and a commitment to San Francisco and its communities. Many projects delve into family and cultural identity in the face of ongoing racial injustice. Some seek to respond to state violence. There was an increase in work focused on ancestral healing through traditional and emerging practices such as an Oracle divination deck. Successful curatorial projects include the second year of the Weaving Spirits Festival, and a two day conference on the politics of Black Women’s hair as seen through personal narrative.

The 5 Year panel was successful in targeting applicants who were producing work newer to them and those who had previously never applied for a grant. Exciting projects include a cross-genre project celebrating Asian Women Composers, a Coptic- Egyptian poetry manuscript, and a bi-lingual Zine made in and for the Chinatown community.

Projects not recommended for funding don’t necessarily reflect a lower score or quality. Many excellent projects fell below the amount of funding available from the Cultural Equity Endowment. That said, applicants that scored lower had gaps in information such as missing grant plans, ineffectively repeated information or lacked an explanation for project processes.

In summary, staff increased accessibility to this category which was reflected by the increase in volume and range of applications. Staff provided additional targeted technical assistance, carefully curated panels, extended the eligibility check for applicants, managed twice as many panels in this category as in previous years and extended outreach to panelists who had needed expertise. Staff designed the virtual panels around accessibility, and provided additional information and assistance to audience members. The recommended projects in this category reflect the rich

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cultural history of San Francisco and the exciting new artists looking to thrive in this City.

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Applicant Fiscal Sponsor Panel Grant Amount	Project Description
<p>Afatasi The Artist 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support a Black sci-fi, short film entitled, "Black Space Academy". The film will share anonymous stories and narratives from Black educators about the racism they have experienced while working in San Francisco schools in various capacities. Black educators face a completely different set of circumstances than their white counterparts; this film seeks to expose the harm that permeates spaces within the institution of education. Using helmets and space suits as navigational vehicles of space exploration within a school setting, the film will be used to shed light on the Black educator experience in San Francisco; aiming to name the harm that has occurred, then cast the harm out into the universe; releasing it from its space, and never to cause harm again.</p>
<p>Alexander Hernandez Visual \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support creating five large scale mixed-media textile exhibition showcasing 5 large body positive figurative work textile pieces of bear Latino men. The artist will use the budget to print pixelated images onto fabric that capture a variety of different body types in the bear community, gay men who embrace body hair, husky or bigger builds. The poses used in this series will reference classic nude boudoir paintings like "Venus of Urbino" or "Olympia." The fabric will then be quilted and painted on, creating a 3d effect on a 2d platform, sizing up to 4 by 4 feet each. This show aims to question unrealistic body expectations set by white cisgender homo-normative gay men and to dismantle the slim twink Latino lover trope. The show will be titled Fabul-oso, a play on Spanish words for fabulous and bear.</p>
<p>Amihan (Filipino-American Development Foundation) 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the completion of my first recorded project entitled For Our Ancestors; it will be written and produced by me in its entirety. For Our Ancestors is a concept album outlining my journey of discovering my culture and forming my identity as a Pinay growing up in San Francisco; learning about and taking action against institutional racism and sexism through performance; and eventually, becoming a community organizer. This album is an oral history of my own growth as an artist, student, and activist, as well as the narratives of the Filipinx community that raised me and therefore, that my own story is innately interwoven within.</p>

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<p>Amy Grace Lam 5 Years \$20,000</p>	<p>San Francisco Arts Commission (SFAC) funds will be used to support Unraveling, an immersive theater experience exploring intergenerational healing where the musical is the centerpiece. Audiences first interact with Buried Treasures, a lobby exhibit with local immigrant/refugees sharing their family’s buried life dreams. Audiences then experience the musical, which tells the story of Emily, a successful professor confronting institutional racism on her own terms. Politicized, fearless and articulate, she has the perfect plan. There’s only one problem. Emily’s Chinese ancestor spirits are doing everything they can to derail Emily’s plan. The ancestors are desperate to get Emily to remember who she really is, creating hilarious and heartbreaking moments that unravel her career and question her motives for fighting social injustice.</p>
<p>Andreina Maldonado Performance \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support Andreina Maldonado in the creation of a new theatrical piece directed and choreographed by Maldonado in collaboration with members of the Women’s Collective and Day Labor Program (WC/DLP), and professional artists.</p>
<p>Angela Han 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support an interdisciplinary arts project called, “Realms of Courage: Celebrating Asian Women Composers,” that strives to educate the public about Asian women composers through art inspired by their music. Twenty composers self-identifying as Asian women will be interviewed about their lived experiences navigating the field and industry of music. Analyses and reflections about their compositions will be written and, along with the composers’ life stories, used as inspirational fuel for the creation of twenty large-scale paintings honoring the composers’ lives, identities, and accomplishments. The paintings will be exhibited both online and in-person in 2022. From the inception of the project to its completion, the artist will execute intensive educational campaigns that raise awareness about these Asian composers and their work via the artist’s website, social media platforms, newsletters, and project programming which include composer discussion panels.</p>
<p>Antony Fangary 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the development and completion of my first full length collection of poetry: Complexity of the Foreigner (Auodiq il Ghoagha). The book’s title is an Upper Egyptian colloquial phrase. The book will function as an investigation of Coptic- Egyptian diaspora and the psychological nuances engraved in a historically persecuted people. Copts are %.1 of the U.S. population and visibility is non-existent. My poetry is an interweaving of family history, Egyptian colloquialisms, politics, Coptic prayers and stories, personal revelations, and more. I want my work to be a mirror for Copts in the diaspora; something that we can identify with beyond ancient Coptic texts and images of martyrs.</p>

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<p>Bongo Sidibe (Dancers' Group) Performance \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the musical development for the performance "From Cuba to Guinea"(working title), a music and dance collaboration between Bongo Sidibe, Duniya Dance and Drum Company, Susana Pedroso and her company Arenas Dance. San Francisco Arts Commission funding will specifically support Bongo Sidibe's composition and arrangement of music, focusing both on traditional Guinean music and collaborations with Cuban musicians.</p>
<p>Brittany Newell Literary \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the completion of a collection of nonfiction essays exploring the relationship between chronic pain, spirituality and BDSM. The collection tells the story of how my invisible disability and deviant body led me to two seemingly opposite worlds: the spiritual fellowship of GLIDE Memorial Church and the psychosexual underground of San Francisco's BDSM community.</p>
<p>Calixto Robles Visual \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the creation of a series of (25) art works "Prints for the People" that reflect the current times we are living in, including climate change, equal rights, immigration, homelessness, child separations, elections, and the pandemic. I will include a series of prints with portraits of people from my LatinX and First Nation people communities wearing masks as part of this body of work. My intention is to uplift the spirit of the spectator and promote spiritual and physical health. I will use images and juxtapose words and messages like Resilience, Solidarity, Compassion, Hope, Love, Peace, and Unity.</p>
<p>Dan Lau (Asian Pacific Islander Cultural Center) 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support "Sweetness," a poetry manuscript culminating with a community-generated chapbook and public literary reading. Research for this project will focus on the intersections of queerness, economies of desire, migration, and settlers colonialism, through a POC lens.</p> <p>As a third-generation Chinese American, the passage and process of my grandfather's journey across the pacific through San Francisco intrigues me. Later settling in NYC, many details of his life have been filled in with broad strokes and reductive milestones. This project will be a deep dive into each distinct part of his journey to better comprehend what it means to exist as a foreign laborer on colonized land, overlay forms of queerness and queer strategies, and tell a story of Asian pacific migration through one of the driving economies that brought him to the United States: the pineapple.</p>

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<p>Danny Thanh Nguyen Literary \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the writing of <i>_Leather Daddy Beauty Pageant_</i>, a memoir broadly examining issues of intimacy, sex, and belonging through the lens of queerness and race. More specifically, the book explores how my ethnic identity—as a mixed-Southeast Asian child of refugees—has challenged the exploration of my sexual identity as a queer kinkster, and has complicated my place in the predominantly White leather/BDSM community. Inversely, the book explores how my growing leadership as a visible kinkster has affected the ways in which I’m received within the Vietnamese and queer Asian American community.</p>
<p>David R. Molina Media \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the composition, performance, and recording of "Lost American Dream" by David R. Molina. The piece addresses ICE raids, deportation, the cruel act of separating Latino immigrant families, and the abuses they face in detention at U.S. concentration camps. I will be working with San Francisco immigrant communities, activists, and NGOs to collect testimonies of their struggles and perseverance. These stories will be the foundation of the composition of "Lost American Dream." Personal recorded voices will be woven and sampled into the score, providing the driving narrative of the piece. The result will be a cinematic soundscape, similar to an audio documentary or experimental radio play. The piece will blend the genres of experimental, ambient, sound art, jazz, and improvised "new" music. It will be an hour long and performed as a trio using stringed instruments, electronics, and percussion.</p>
<p>Éamon McGivern Visual \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support a series of oil portraits of members of the city’s transgender community and an exhibition of the work at a location within the Trans Cultural District. As a trans artist I will create paintings that focus on the quiet beauty and dignity of trans life and contain multiple figures of trans people living in community with one another. As my art practice is deeply rooted in portraiture, each painting will be in collaboration with the model with the aim to reflect how each subject wants to be seen, capturing the nuance and specificity of their lives. To highlight that the trans experience is not monolithic, I will be collaborating with the Trans Cultural District to reach out to trans people from all walks of life to be part of the project. I will also draw upon the District’s connections with local business to find a venue for the exhibition within the district, in the heart of San Francisco. From start to finish this project will be by and for trans people, with the funds going towards paying trans models, trans preparators, and collaborating with trans institutions to place and promote the project.</p>

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<p>Eric Garcia (Dancers' Group) Performance \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the premiere of UP ON HIGH, a series of dance films, live performances and panels that interrogate notions of queer legacy and our role as future ancestors for next generations. The work will be collaboratively devised by a multi-generational ensemble of QTBIPOC drag artists.</p>
<p>ET IV 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the development of Filipinx multidisciplinary artist ET IV's first visual album, CORE. Rooted in the "Pinoy Spirit" of San Francisco and its long-standing contributions to Filipino-American history - this project will find intersections in music, film, and visual art to create a unique narrative that seeks to bridge the Philippine diaspora from a second-generation Filipinx perspective. Through repurposing archived material and sampling beats, ET IV will deepen his practice of remixing - the essence of Hip Hop - to create a multi-modal interdisciplinary offering and prayer to his lineage and community that will center themes of longing, immigration, duality, and kapwa (shared identity/inner self).</p>
<p>Fernando Martí Visual \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support Visualizing Colibrí, a series of 8-12 site-specific panels connecting ancestral traditions and Latinx Futurism, highlighting urban liberatory practices and resilience in the face of gentrification, anti-immigrant xenophobia, climate change, and the COVID-19 pandemic. The images, with accompanying multilingual interpretive text, will be printed on weatherproof panels and installed in publicly-accessible locations along the entrances and pathways of Hummingbird Farm, an urban agriculture project stewarded by PODER in the Excelsior and Crocker-Amazon neighborhoods.</p>
<p>J Miko Thomas, Landa Lakes Performance \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the second year of the Weaving Spirits Festival of Two-Spirit Performance with J Miko Thomas as co-curator. Expanding on the first year's curatorial theme of basket weaving, our second year's theme asks how LGBTQT-S+ and Native American people can share our traditions and cultural ways in virtual space. Our festival will consist of two parts: first in 2021, a month-long video screening series of previous performances by festival artists w/ Q&A; then in 2022, a 2-week performance series showcasing at least four Two-Spirit artists' performance work, and several workshops/panels on various urgent community issues.</p>
<p>Javier Briones Media \$20,000</p>	<p>San Francisco Arts Commission Funds will be used to support the completion of the mid-length documentary, BORDER CROSSING THEME PARK. This film tells the story of a small Mexican town trying to stop migration, by hosting a unique tourist attraction: a five-hour participatory reenactment of an "illega" border crossing into the United States. BORDER CROSSING THEME</p>

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	<p>PARK peers behind the curtain to examine why this Mexican community built a tourist economy based on their own migration stories to survive.</p> <p>The grant will be used to pay for editing and finishing costs including sound design, music composition, mixing, color grading, mastering, distribution, and presentation.</p>
<p>Jenifer Karla Wofford Visual \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support VMD, a suite of 30-35 drawings, paintings and illustrations inspired by Filipina-American Olympic champion diver Victoria Manalo Draves (VMD), who was born and raised in San Francisco.</p> <p>These images will be rendered in a clean, illustration style, engaging VMD's legacy in an abstract, poetic way that focuses on tension points between worlds; the dreamlike world of her diving practice versus the realities of her daily life. The images will be a complementary mix of subjective, semi-abstract interpretations of Manalo Draves moving through air and water, and more literal renderings of Manalo Draves' life and experiences in San Francisco and beyond.</p>
<p>Jo Kreiter Performance \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support artistic creation as an element of transformative justice. "Sorry/Please/No: is a new aerial solo directed by Jo Kreiter that values repair over punishment, collaborating with a dancer who is a survivor of sexual violence. It brings together choreographer Jo Kreiter, dancer Sonsheree Giles, musician Maddy "MadLines" Clifford, and organization partners Community Works and Prison Renaissance. It leads with the question, well stated by activist Adrienne Maree Brown, "How do we believe survivors and still be abolitionist? And still practice transformative justice?"</p>
<p>Josh Faught Visual \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the production, development, and execution of Eternal Flame, a solo exhibition at the Wattis Institute in San Francisco. The proposed project consists of a series of hand woven, crocheted, and dyed works that articulate the often ambivalent relationships between material, language, and community. Thematically, these works revolve around concepts of time, exposure, and transition: restlessly oscillating between moods; between light and dark; between mourning, witness, and flamboyance. Central to the exhibition is the presentation of a 30 foot wide woven wall-based work: an abstraction appropriated from the candlelight flicker seen in an archival image of an AIDS vigil held in San Francisco during the late 1980s.</p>

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<p>Josie Iselin Literary \$20,000</p>	<p>The San Francisco Arts Commission funds will be used to support the research, writing, artmaking and design of a book titled, Entangled: Bull Kelp, Sea Otter, Sea Urchin, and Abalone. This project is a book length inquiry into the story of Nereocystis luetkeana, or bull kelp. Nereocystis luetkeana is the majestic kelp that grows up to sixty feet in one season, to reproduce and be washed away by winter storms each year. It is the signature species making up the vastly productive kelp forests of the northern Pacific coastline from Big Sur through Northern California, the Pacific Northwest, Alaska, and halfway through the Aleutian Islands. Each section of this coastline presents a fascinating and unique history of the interactions of primary producer (kelp), herbivores (sea urchin and abalone amongst others), and top predators, a story in which we humans compete for position.</p>
<p>Juli Delgado Lopera Literary \$20,000</p>	<p>San Francisco Arts Commission Fund will be used to support Tú Dólar Churro, a collection of personal essays exploring the linguistic phenomenon of Spanglish. Ranging from stories highlighting the language of Latinx drag queens of Esta Noche, to Spanglish at the dinner table with immigrant tías, to the signs written on stores on Mission Street, these essays destabilize the notion of language purity. The project centers immigrant language as a brilliant cultural and linguistic force.</p>
<p>Kelly Inouye Visual \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the development and exhibition of a series of large-scale watercolor paintings exploring the 1980s & 90s cultural touchstone, Music Television (MTV), in relation to power dynamics, representation and our current political climate. These paintings will be displayed in a solo exhibition at Marrow Gallery in the Sunset District and will be documented and compiled into a limited-edition artist’s book.</p>
<p>Kevin Dublin 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the production of the full-length poetry manuscript, Mural, and to produce a curated multi-media public reading. Mural is an exploration of what remains after a loss that people can find comfort in from the loss of family members, relationships, places, and fellow citizens to cultural identity and memorials. The writing will be biographical in part, speculative in part. The reading will include excerpts from the poet’s manuscript, live painters, and film poems produced by the poet that explore the theme “Mural.”</p>
<p>Kevin Seaman Media \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support “soft” (working title), an hourlong interdisciplinary media project applying a queer lens to themes of vulnerability, gentleness and soft power (using appeal or attraction rather than force). “soft” will have three developmental presentations by December 2022 with Brava! for Women in the Arts, SOMArts Cultural Center and Pacific Felt Factory (PFF).</p>

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<p>Kevin Simmonds Literary \$20,000</p>	<p>SFAC funds will be used to support "My Protest Novel," a work by San Francisco writer and musician Kevin Simmonds that spans 200 years and uses biography, memoir and poetry to trace the life of his great-great-grandfather, noted 19th-century musician, actor, politician and activist Victor Eugène Macarty (1820-1881) alongside his own.</p>
<p>Kija Lucas Visual \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support a solo exhibition at SF Camerawork titled "The Taxonomy of Belonging" containing photographs of plant clippings, rocks, and other objects I use to explore my bi-racial identity through the emigration patterns of my family and the racial taxonomy of Carl Linnaeus. This work questions how the scientific frameworks we inherited from Linnaeus mis-represents othered communities; specifically addressing the invention of race in his taxonomy of man, a racist categorization of human beings that perpetuate stereotypes used widely today. This exhibition serves as the final chapter to a 7 year long project, and funding from SFAC would allow me to create the final series of images in this body of work, and a new series of large scale vinyls for an immersive installation.</p>
<p>Kimberly Acebo Arteche (Kearny Street Workshop) Visual \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support "Kundiman ng Katawan" a performative and visual installation using S&M as a metaphor for Filipinx relationships to abusive government and family dynamics. Recontextualized through Philippine materials & history, Kundiman ng Katawan explores S&M as a reclamation of body sovereignty from colonial power dynamics. This project, by interdisciplinary artist Kimberley Acebo Arteche, will include photographs, installation, projection, and sculptural objects. The exhibition is planned for 2022 at Heron Arts, and co-presented by Tiffany Yau (the Gallery) and Lian Ladia (Yucca).</p>
<p>Kimberly Shuck Literary \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the publication and release of What unseen thing blows wishes across my surface?, a collection of my series of Quarantine Poems featuring the Stripe-al Distancing artwork series of LisaRuth Elliott created during the pandemic and inspired by the stories and landscape of San Francisco, of Yelamu and its creatures. Weaving together traditions, techniques, stories of place, I will produce a hand bound book incorporating the raw material of our collective daily works created during the earliest days of the pandemic as well as poems written in response. My project will culminate in a gallery installation combining poetry and visual art, with an official book release.</p>

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<p>Kyle Casey Chu 5 Years \$20,000</p>	<p>SFAC funds will be used to support the writing and production costs of two new episodes (Episodes 5-6) of my debut narrative film series, "Chosen Fam". The series follows "Chosen Fam", an all-Queer & Trans People Of Color (QTPOC) indy rock band, as they rise to local notoriety within San Francisco's rapidly-vanishing independent music scene.</p> <p>Based on qualitative interviews with, and featuring original music by, Bay Area QTPOC musicians, Chosen Fam explores how QTPOC found social support systems to weather toxicity in its many forms: with our families, partners, co-workers, and the larger LGBTQ+ community.</p>
<p>La Doña (Brava! for Women in the Arts) Performance \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the creation of an album that presents and amplifies the messages of radical Black and NBPOC female and non-binary artists living and working in San Francisco. As the executive producer and main composer of the this album, I will work on organizing artistic collaborations, composing the bulk of the instrumental components, buying and supplying artists with a COVID-safe mobile recording rig, providing lessons on sound engineering, mixing, and mastering, as well as recording voice, trumpet, guitar, baritone and accordion, among other instruments.</p>
<p>Lauren Andrei Garcia 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the writing and development of an original San Francisco based one woman show, written and performed by Lauren Andrei Garcia. The content of the writing directly speaks to filipinx/latinx queer experience in San Francisco by exploring three characters, almost like a split personality, three generations in San Francisco. The content aims to reveal the current oppressive narratives of power within the the intersections of the different generations of immigration in SF, the power dynamics attributed to the intersectionalities of being latinx/filipinx, and challenge them with a counterstories and perspectives.</p>
<p>Lenora Lee Performance \$20,000</p>	<p>SF Arts Commission funds will be used to support the creation and presentation of "In the Movement" is a site-responsive, multimedia, dance project on Alcatraz: 2 weekends of performances with community dialogues September 2022. It will focus on the separation of families and mass detention of immigrants as a form of incarceration, and will serve as a meditation on reconciliation and restorative justice, speaking to the power of individuals and communities to transcend.</p>

<p>Leticia Hernández-Linares Literary \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support <i>Daughters of the Volcano</i>, a work of historical fiction told through persona and free verse poems for young adult readers. This work will focus on three Salvadoran female characters: folkloric trickster, La Ciguanaba; a 1930’s Salvadoran writer and suffragist, Prudencia Ayala; and Sisi, a fictional character based on my experiences growing up as a first-generation U.S. Salvadoran. The poems give voice to each character; their interaction on the page unfolds a narrative of their imaginary conversation. How they learn to be audacious and independent despite the obstacles set up by heteropatriarchal societies provides the through line between the generations.</p>
<p>Lourdes Figueroa 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the making of <i>El Azadón & the Marimachas</i>, a poetry film that narrates a queer migratory story through the use of poems, monologues and images. The word <i>marimachas</i> is slang Spanish for dyke or lesbians, a word that I am reclaiming in the same way the word <i>queer</i> has been reclaimed with a sense of pride & love. The words <i>el azadón</i> are used by those that have worked the fields under the blistering sun. The project seeks to narrate & define migratory routes from Central America, to Mexico, to Yolo County California, to San Francisco through the life stories of womxn, specifically the migrant worker queer womxn. Connecting the city to what sustains it, specifically weaving the migrant worker into the city’s history.</p>
<p>Lyzette Wanzer Literary \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support <i>TRAUMA, TRESSES, & TRUTH: Untangling Our Hair Through Personal Narrative</i>, a book and weekend conference that grows out of my 2020 Association of Writers & Writing Programs (AWP) Conference panel on the controversial topic of Black women’s natural hair.</p> <p>Contributors in this collection, in addition to my own three creative nonfiction essays, will be African American and Afro Latina authors relating their often shocking real-life experiences through personal essays. Particularly relevant during this time of emboldened white supremacy, racism, and provocative othering, this work explores how writing about one of the still-existing systemic biases in schools, academia, and corporate America might lead to greater understanding and respect. I’ll convene a virtual San Francisco-based natural hair conference in tandem with the book, offering panels, workshops, and how-to sessions. I and my contributors will serve as speakers.</p>
<p>Marina Fukushima (Asian Pacific)</p>	<p>San Francisco Arts Commission funds will be used to support the research, development, and performance of the multi-media intergenerational dance project, “Relative Audience” examining acts of witnessing the shifting distances (geographic and immaterial) that exist in families over</p>

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<p>Islander Cultural Center) Performance \$20,000</p>	<p>time. The project will develop from family collaborations, interviews with elder Japanese Americans and text from Japanese poet Kenji Miyazawa written to his ailing sister. Observing the unique family connections, the work will reflect on the difficulties of caring for each other through varied proximity.</p>
<p>Melissa Hung 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the writing of a collection of linked creative nonfiction work about Asian American girlhood and a family's immigration history through the lens of food. An excerpt of the work will be presented in an event at The Ruby with other artists.</p>
<p>Michael Arcega Media \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the production and presentation of a documentary film featuring a Filipino traysikel (tricycle) as a personified object-immigrant. TNT traysikel was partially funded by SFAC as a cultural marker for San Francisco's SOMA Pilipinas-Filipino Cultural Heritage District. Besides functioning as a roving public artwork, for this project, TNT Traysikel will be a site for engagement and collecting stories about the Filipino Diaspora and the contribution of the Fil-Am community to the United States.</p> <p>TNT is a Tagalog acronym for Tago ng Tago that literally translates to "always hiding," often used as a codeword among Filipino immigrants for an undocumented person. In this context, we seek to uncover these stories while highlighting their important roles in the American landscape.</p>
<p>Michael Warr 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the development of an online virtual space featuring "What Not To Do...(an unfinished poem)." It is "unfinished" because the poem will continue to be regularly updated with the names of especially unarmed black boys and men who have been unjust killed by the police. The poem will spell out the circumstances under which the victims suddenly found themselves in a life and death interaction with the police and capture the way their lives were lost.</p>
<p>Monica L Magtoto Visual \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the creation of an oracle divination deck. I will create a series of illustrations incorporating symbolism and images from my own multicultural background, spiritual, and life experience, as well as different cultures around the world. The accompanying booklet will explain the meanings of the cards and how to use them for spiritual development, reflection, empowerment, and guidance. The guidebook aims to break down stereotypical, often shallow depictions of self-care/wellness language and spiritual development, with a more holistic mental health and equity lens. Historically, tarot and oracle decks and their interpretations have been fear based and use the white, able bodied, cis-hetero patriarchy as the</p>

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	framework for human experience. This deck and guidebook aims to be representative of a more diverse population and to demystify concepts and practices related to spiritual development, self-caretaking and healing.
Natasha (Tashi) Tamate Weiss Media \$20,000	San Francisco Arts Commission funds will be used to support a multimedia literary project, focused on the reclamation of ancestral shamanistic practices and land-based cosmologies of Japan. Through poetry, personal essays, and short stories, I will explore earth reverence and the sacred role of women in pre-imperial Japan, as well as the impacts of both Japanese and American imperialism on indigenous practices and worldviews. This project will be hosted on a virtual platform, where text, still and moving images, and soundscapes will be integrated on a multimedia interface, creating an immersive experience for viewers. This project centers traditional energy work, intuitive processes, dreams, and ritual as legitimate modalities of knowledge transmission.
Niloufar Talebi Literary \$20,000	San Francisco Arts Commission funds will be used to support the research and writing of the historical novel, <i>The Disinherited</i> . The protagonist, Roxana, is a Bay Area based painter who discovers family secrets dating back to her great grand mother. The novel spans 4 generations of women from Tzarist Russia to Silicon Valley.
Pamela Z (Circuit Network) Performance \$20,000	San Francisco Arts Commission funds will be used to support the creation and performance of “Simultaneous”, an intermedia performance work exploring the concept of simultaneity, through voice, electronic processing, chamber ensemble (viola, cello, English horn, and percussion), speech samples, gesture control, and (fixed and interactive) projected video.
Ploi Pirapokin Literary \$20,000	San Francisco Arts Commission funds will be used to support <i>Extraordinary Aliens</i> , a collection of essays written by Ploi Pirapokin, exploring the myths of American Exceptionalism and the damaging effects of meritocracy through the lens of an Asian nonimmigrant woman. An excerpt of this work will be read at Kearny Street Workshop, as part of a solo exhibition.
Rachel Khong Literary \$20,000	San Francisco Arts Commission funds will be used to support the writing of a short story cycle of three short stories, exploring themes of race, identity, and climate. These three stories will complete my short story collection, currently in progress, tentatively titled <i>MY DEAR YOU</i> . The collection itself is an assemblage of stories that illuminate the varied experiences of hyphenated-American women in a white-dominated America; my characters navigate coming of age, love and relationships, and professional fulfillment, and seek belonging and connection in a home that often views them as the other.

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<p>Ricki Dwyer Visual \$20,000</p>	<p>San Francisco Arts Commission Funds will be used to support a large scale textile installation and a new series of sculptural work. The funds will allow for an extended period of research, material exploration, sample development, and studio production.</p> <p>The installation will span the entire gallery activating an environment for the audience to traverse. Developed on loom, the installation will be many layers of intersecting cloth, vibrantly hand dyed. The accompanying series of smaller works will be metal and cloth assemblage, soldered and welded structures with handwoven cloth drapery.</p> <p>The installation is based on anarchist economic theory, current modalities of mutual aid, and the historic trajectory of weaving as a global industry. This grant will support ongoing research of weaving as a global cosmology myth, the production of cloth metaphorically equated to community strength.</p>
<p>Rodney L Ewing Visual \$20,000</p>	<p>The African American community has always given their children a set of social instructions about how to survive encounters with law enforcement and private citizens. However, with the escalating violence by police against Black citizens, these operating instructions are becoming obsolete.</p> <p>The San Francisco Arts Commission funds will be used to support this line of inquiry. I started this project while in residence in 2019 at The Headlands Project Space, called "The Devil Finds Work." The title is taken from a group of essays by James Baldwin on identity and racism in the American movie industry. My work will document how the Black Body has had to navigate physical, social, and psychological spaces in America, forever code-switching, adapting, and morphing. The series will include works on paper, installations, and sculptures that document Black communities' history of survival techniques, and our continued struggle for autonomy over our physical and spiritual well-being.</p>
<p>Sarah Matsui 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the completion of "Hello, Boar—You Must Be Hungry", a Taiwanese and Japanese American daughter's coming of age story.</p> <p>Structured as a four part solo performance piece, Parts I and II have already been written and performed at Stage Werx Theatre, The Fresno Fringe, The Berkeley Marsh, and The Marsh SF.</p>

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<p>Sephora Woldu Media \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the pre-production for my feature length film, "Aliens in Eritrea", a film about the Eritrean American diaspora in the San Francisco Bay Area. Set in the 1990s, the mid- 2020's, and the far off future, the story explores the upbringing of different generations where the word "alien" means a very different thing in each era. There are elements of magical realism as well, and actual aliens are introduced in a science fiction way relevant to this cultural abyss.</p>
<p>Shawna Virago Media \$20,000</p>	<p>San Francisco Arts Commission funds will support filmmaker and songwriter Shawna Virago to create a trilogy of short films set to her original songs and music: "Eternity Street: An Elegy" will interrogate the impact of gentrification on San Francisco's working and poverty class transgender and queer communities, from the first-person perspective of a 50-something transwoman as she watches her own transwoman peers displaced and erased. This trilogy of short films will each feature a new song written and performed by Shawna Virago. The "Eternity Street: An Elegy" short film trilogy will premiere at the San Francisco Transgender Film Festival in November 2022 at San Francisco's Roxie Theater.</p>
<p>Shizue Seigel Literary \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support Shizue Seigel's hybrid memoir, "What Endures." The book, based on the author's personal experiences, family stories and extensive research, traces a Japanese American family from its old-country roots as ex-samurai and farmers to the 1960s era of civil rights, Vietnam, and youthful rebellion. Each generation grapples in its own way with ideals of goodness, until intergenerational conflicts escalate into a life-threatening crisis.</p>
<p>tanea lunsford lynx Literary \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support 'I Used to Live Here' a series of free generative creative writing/creative storytelling workshops offered publicly to longtime residents of San Francisco as well as those displaced from San Francisco. These workshops, particularly centering the voices of Black people and other people of color, will focus on telling the story of neighborhoods in the city that were previously predominately Black and working class (with a focus on Lakeview/Oceanview, Fillmore, Hayes Valley, Bayview/Hunter's Point, and Visitacion Valley). Together we will address themes of healing through writing, resilience, belonging, and community building despite isolation and displacement.</p>
<p>Tania Santiago (World Arts West) Performance \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support COMUNIDADE : In Community We are One, a dance-theater-poetry work arising from weekly dance workshops I am leading on Crissy Field's East Beach during COVID. This new Folkloric and contemporary Afrobrazilian dance will be rooted in African spirituality and slave resistance and the importance of healing in community.</p>

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	<p>The performance will be produced and presented by World Arts West, producers of the San Francisco Ethnic Dance Festival.</p>
<p>Tara Dorabji (Chinese for Affirmative Action) Media \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the development, production and screening of a new documentary film, “Call Me Azadi,” which explores why people stand up to injustice. The film will be produced, directed and screened by SF-based artist, Tara Dorabji. The community screening of the film and curated panel will invite SF audiences to engage in dialogue around occupation, courage, and authoritarianism.</p> <p>Filmed in Kashmir, the world’s most militarized land, the film follows human rights activists working amidst COVID and militarization, exploring how people harness courage to stand up to injustice and authoritarianism. The film will weave together the experiences of a journalist, filmmaker, researcher and an author, who are considered to be part of the new generation of activists.</p>
<p>Tsungwei Moo 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the creation and exhibitions “Mothers and Daughters–Generations of Female Immigrants”. This project developed as a response to the political climate immigrants find themselves currently. It included seven documentary portraits describing female immigrants of Asia American, African American, and Latino American in San Francisco. Within the works to celebrate lives and honor those remarkable unknown women to uplift diverse ethnic female immigrants, inspired and empower women in our society. The exhibition venues are the San Francisco Women Artists Gallery, the Women’s Building, the National Day of Taiwan event, City Art Gallery, and the California State Building Senator’s office.</p>
<p>Vanessa F Sanchez Performance \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support Ghostly Labor: A Dance film. Featuring Tap dance, Zapateado Jarocho, Afro-Cuban dance, and original Son Jarocho sonos, this work explores the legacies of the exploitation of female labor in the US-Mexico borderlands. Choreographer and Co-Director of the dance film, Vanessa Sanchez, will conduct interviews with local domestic workers, farmworkers and laborers to develop the narrative of the work, consult with historians, collaborate with local and international musicians to develop an original sound score, work with members of her company La Mezcla to set new polyrhythmic choreography, and collaborate with a film production team made up of an experienced director of photography, a sound person to record the percussive dance and live music and an award-winning filmmaker and animator.</p>

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<p>Vero Majano Media \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the creation of Dearest Homegirl, an animated short film that tells a personal story of Latinx queer youth in San Francisco's Mission District in the 1980's. Based on the life experiences of artist Vero Majano (aka Shorty), the film evokes a Mission that no longer exists in space or time, and weaves together the complexities of trauma, cholo culture, queerness and healing.</p>
<p>Vida Kuang (Asian Improv aRts) 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the creation of Dear Chinatown, a quarterly bi-lingual printed neighborhood zine that documents arts, culture, and activism of San Francisco Chinatown. Each zine will profile working people on the frontlines of history (with a special highlight on working women of Chinatown), along with the movers and shakers that shape the community we call home.</p> <p>The zine will be led by the creative direction of Vida Kuang, in collaboration with the community leaders of members based organizations like the Chinese Progressive Association. Together, we will identify themes that respond to issues relevant to the community. Through storytelling by community based artists, zine topics may cover the following issues: organizing for economic, labor, and housing rights, language and racial justice, food history and community healing practices, and creative practices in sustainability.</p>
<p>Virgie Tovar 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the development and deployment of a 2-week virtual event in Fall 2021 tentatively titled FEAST.</p> <p>FEAST invites San Franciscans to gather around a virtual table 1 hour a day for 2 weeks with artist, Virgie Tovar. Each day Tovar will prepare a meal of personal and/or cultural significance and prepare a short essay, San Francisco foodway history lesson, story, or recipe recitation to pair with the meal. Attendees will be encouraged to bring a snack or meal of their choice.</p> <p>The event will have two parts. For the first half, everyone will be able to see each other and eat together for 30 minutes. Then participants will be encouraged to "meet" one another in virtual breakout rooms and share their meals and stories for the second half.</p>
<p>William Rhodes 5 Years \$20,000</p>	<p>San Francisco Arts Commission funds will support the creation and exhibition of two original quilts informed by the life stories and experiences of San Francisco Black seniors who are participating in the arts programs operated by Senior Centers in the Fillmore and Bayview neighborhoods.</p>

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	<p>My active and authentic partnership with the Black community will be central to my two original quilts” development. I will create the quilts after conducting oral history interviews with the seniors about how they ended up in San Francisco and their observations about the gradual displacement of San Francisco’s Black community over the past 40 years.</p>
<p>Yalitza Ferreras Literary \$20,000</p>	<p>San Francisco Arts Commission funds will be used to support the writing of a 200-300 page draft of <i>The Four Roses</i>, a novel-in-progress which follows Altagracia, a poor young artist from a small town in the Dominican Republic who immigrates to Spain to provide financial support for her family. The novela’s fulcrum takes place in Madrid in 1992, the year Lucrecia Perez, a Dominican woman working as a domestic was murdered by Spanish Neo-Nazis in a former nightclub used as a squat by unhoused immigrants. Against this backdrop, Altagracia struggles to find her voice as an artist as police crackdowns threaten her art—and her life. I will read an excerpt of <i>The Four Roses</i>, along with other writers at a virtual or in-person public event as a 2021 Brown Handler Writer-in-Residence sponsored by the Friends of the San Francisco Public Library.</p>



FY2021 San Francisco Artist Grant: 5 Years Panelist Biographies

Melvign Badiola, He/him/his

Melvign Badiola is a Filipino-American production manager, stage manager, producer, teaching artist, film, industrial, and stage actor based in Oakland, California. He currently serves as Brava Theater's Education Director. He's a resident artist at Bindlestiff Studio and served as their Production Manager from 2010 to 2013. He toured middle and high schools throughout California with NCTC's YouthAware program teaching youth about cyber harassment, self love, and mutual respect towards others. He has performed at SF Sketch Fest, SF Theater Fest, Young Playwright's Foundation, Monday Night Playground, California Academy of Science, & A.C.T. Acting credits include *Dogeaters* at Magic Theater, *The Oldest Boy* at Marin Theatre Company, & *Allegiance* at CCTC. Stage Management credits include *Mommy Queerest* (Exit), *Chasing Mehserle* (Z Space), *Tree City Legends* (SF & Philadelphia), *Spiritrials* (U.S. Tour). Film and Industrial Credits include *VDA Tape 96*, *Prinsesa*, *SFPD*, *Geneva Car Barn Project*, *Yahoo*, and *Facebook*.

PJ Gubatina Policarpio, He/him/his,They/them/theirs

PJ Gubatina Policarpio (he/him/his) is an educator, writer, curator, and community organizer with 10+ years of experience in museum education, public programming, youth development and arts administration, previously at The Contemporary Jewish Museum, Queens Museum, and The Museum of Modern Art. In 2012, he was a fellow in museum education at the Brooklyn Museum. In 2020, PJ joined the Fine Arts Museums of San Francisco as manager of youth development, where he designs and leads a dynamic portfolio of youth-centered initiatives that welcome and uplift diverse voices, perspectives, and communities. A strong commitment to social justice and equity is at the heart of his work. PJ has organized exhibitions, publications, and programs at Southern Exposure, San Francisco Museum of Modern Art, Asian Art Museum, Dixon Place, and NURTUREart. He serves on Southern Exposure's Curatorial Council and SOMA Pilipinas Cultural District's Arts and Culture Committee.

Aprill Lacey, She/her/hers

I'm originally from Redwood City, CA and lived in San Francisco from 1988-

2008. I currently live in Daly City, CA. I bring 20 years experience to the table working in artist development, management, event production, community events and concert programming. I'm an Entertainment Director and Arts Administrator for Music City San Francisco and Music City Artist Development. I'm also a board member with the Lower Polk Neighbors.

Alese Osborn, she/her/hers

Alese Osborn (she/her) is an Artist (visual, installation, social practice, performance & video), animator, poet, writer, zine/chapbook creator, host of stream of consciousness spoken word/interview podcast, corporate and private consultant, professional Tarot reader and life long advocate of marginalized people and those finding their path with mental health with a strong focus on PTSD/CPSTD.

She has worked extensively with both the general public and LGBTQTA+ & POC community.

Raised in California with a multi-parent and mult-cultural background; Osborn has a submerged focus on the lens of marginalized people and representation of under promoted voices and world views.

Denise Pate, she/her/hers

Denise Pate is currently the Cultural Funding Program Coordinator for the City of Oakland's Cultural Affairs Division. An experienced grant review panelist, Denise has served on panels for the California Arts Council, Alliance for California Traditional Arts, San Francisco Arts Commission, and MAP Fund. Past affiliations include the San Francisco Ethnic Dance Festival, California College of the Arts, Young Audiences of Northern California, and Destiny Arts Center. In 2020, she began her two-year term as a member of the Board of Trustees for Dance/USA. She received her B.A. in Dance/Movement Education from Dominican University, and MBA from University of Phoenix.



FY2021 San Francisco Artist Grant: Literary Panelist Biographies

Mary Ladd, She/hers/her

Author of *Write it Down: Pandemic Writing Prompts* and *The Wig Diaries*, illustrated by Bad Reporter San Francisco Chronicle illustrator Don Asmussen. I collaborated with Anthony Bourdain on his San Francisco appearances, contributed to the best-selling *642 Things to Write About* and *Lit Starts* books, and am a proud Writers Grotto member.

My writing has appeared in the San Francisco Chronicle, California Magazine, Playboy, and Time Magazine's Extra Crispy and I have read at Litquake, the Community of Writers and other community events. At the age of twenty-one, I had the daunting and exciting professional opportunity to manage hundreds of extras and stand-in performers for the movie *Scream*, directed by Wes Craven. I am a San Francisco native and member of the We Wai Kai Nation, and support Bay Area Young Survivors & Breast Cancer Action as a volunteer. UC Berkeley and California Culinary Academy graduate.

Preeti Vangani, She/hers/her

Preeti Vangani is a San Francisco based poet & personal essayist. She is the author of *Mother Tongue Apologize* (RLFPA Editions), winner of RL India Poetry Prize. Her work has appeared in BOAAT, Juked, Gulf Coast, Threepenny Review among other journals. She is the Poetry Editor for Glass Journal. She currently teaches poetry to under resourced youth through Youth Speaks in the Bay Area. And holds fellowships from Tin House and Kearny Street Workshop. She has curated, performed and read her work at several Bay Area reading series including Litquake, SFPL Poem Jam & The Racket Series. Preeti holds an MFA (writing) from the University of San Francisco.

Nancy (writer N. T. Arevalo), She/hers/her, They/them/theirs

Nancy's stories have appeared in *Shenandoah*, *Necessary Fiction*, *Hayden Ferry's Review*, *The Boiler*, *Hawai'i Pacific Review*, and other journals, and received a 2020 Pushcart Prize nomination and Honorable Mention in the Bevel Summers Prize Contest. She is a San Francisco State Provost Scholar and Clark-Gross Novel Award recipient, as well as a recipient of the Kathryn

A. Manoogian Scholarship for Creative Writing. Nancy is a writer and teaching artist, with experience as a former theatre arts administrator and foundation program officer--establishing, administering, applying, overseeing, and evaluating grants. She is a grantee of PEN America, the California Arts Council and National Arts & Disability Center, American Society of Journalists and Authors, and Artists Relief. After studies focused on comparative race and social policy, her previous career was as an advocate for civil rights and equity. She is a first-generation graduate and McNair Scholar, with a Master of Public Policy. More information is available at arevalossketches.com.

Michal “MJ” Jones, They/them/theirs

Michal “MJ” Jones is a writer, poet, musician, parent and earth visitor living in Oakland, CA. A curious interdisciplinary writer, MJ’s work has been nominated for the Pushcart Prize, Best of the Net, and is featured or forthcoming in Anomaly, Kissing Dynamite, Borderlands: Texas Poetry Review, Non-binary: Memoirs of Gender and Identity, Everyday Feminism, Black Girl Dangerous, The Body Is Not An Apology, Wear Your Voice Magazine, and many other venues. MJ is the recipient of fellowships from the Hurston/Wright Foundation, the San Francisco Writers Grotto, VONA - Voices of Our Nations, Winter Tangerine, and Kearny Street Workshop’s Interdisciplinary Writers Lab. MJ also serves as an Associate Poetry Editor at Foglifter, an award-winning literary home for queer and trans writers. MJ is the Community Engagement Fellow in the MFA in Poetry program at Mills College (2021), where they will focus on curating workshops for trans & gender non-conforming writers.

Diego Gómez, She/hers/her,He/him/his,They/them/theirs

Diego Gómez is a San Francisco native, a graphic design graduate of the Art Institute, drag performer and educator of Fashion at City College San Francisco. Diego is the creator of the civil rights comic book “1963 Is Not an End, But A Beginning: A Graphic History”, the fashion illustration book “The Hard-Femme Ex-Men” & “Daddy Issues” magazine. In 2012 they illustrated live at the De Young museum for the Jean Paul Gaultier exhibit and in 2012 & 2015 they were Artist-in-Resident at Providence, Rhode Island’s “AS220”. This June Diego taught a fashion illustration class at the Apple store in Union Square for “Today at Apple”. You can find them all over cyber space by using the handle @DesignNurd



FY2021 San Francisco Artist Grant: Media Panelist Biographies

StormMiguel Florez, He/him/his

StormMiguel Florez is a trans, queer Xicano filmmaker whose work includes award-winning documentaries, *The Whistle* (Producer/Director) and *MAJOR!* (Editor/Co-Producer 2015). StormMiguel is also an event and media producer, actor, and a life-long musician. He was a 2020 San Francisco Pride virtual Community Grand Marshal and a recipient of NALAC (National Association of Latino Arts and Cultures), The San Francisco Arts Commission, and Horizons Foundation grants. He's originally from Albuquerque, NM, which he very much considers to be his homeland, and has lived in the San Francisco Bay Area for over 24 years. He lives with his partner and their 3 chihuahuas.

Duygu Gun, She/hers/her

Born and raised in Turkey, my curiosity for the new cultures took me on a journey around the world. I lived in six different countries developing and launching new products and services at startups and tech giants; and expanding businesses beyond borders. I moved to San Francisco in 2012 and joined the Emerging Arts Professionals fellowship program, a network focused on the empowerment of SF Bay Area emergent arts & culture workers. As a musician, I always had the passion to build bridges between the corporate/tech world and the local arts scene to generate local equity. I founded Festywise to activate underutilized public and private spaces into performance stages and create new revenue streams for local artists. With the same goal, I recently joined SFJAZZ to spearhead the Corporate Partnerships program. I am also a 2021 resident curator at SOMArts. I am a world-citizen immigrant in SF, speaking 6 languages.

Jay Gash, She/hers/her,They/them/theirs

Jay Gash (she/they) is a queer, African American filmmaker, 3rd generation photographer, creative, and educator born and raised in Oakland, CA. Their photography explores intimacy between moments, people, places, and things. Their short films, which primarily focus on healing, self care, and empowerment, have been featured in national and international film festivals.

Jay is most passionate about photography, filmmaking, music, art, fashion,

education, business, and technology - investigating the place where they all intersect. Jay hopes to build a legacy of voice and representation for people of color through storytelling in all forms.

Jay currently manages the Bridges Fellowship and Next Gen Program at Bay Area Video Coalition where they create opportunities for underserved youth in the Bay Area to learn about video production, music production, animation, game code design, and gain valuable skills that will ready them for the professional media industry.

Michella Rivera-Gravage, She/hers/her

I am a multimedia producer/director dedicated to working with compelling stories that ignite and cultivate. I have produced evocative moving images, interactive media and participatory projects. I work with a variety of artists, nonprofits and innovative businesses to manifest their best digital selves. I earned my MFA in Digital Art/New Media from the University of California, Santa Cruz.

Muriel Leung, She/hers/her

Muriel Leung is the author of *Imagine Us*, *The Swarm*, forthcoming from Nightboat Books in 2021, and *Bone Confetti*, winner of the 2015 Noemi Press Book Award. A Pushcart Prize nominated writer, her writing can be found in *The Baffler*, *Cream City Review*, *Gulf Coast*, *The Collagist*, *Fairy Tale Review*, and others. She is a recipient of fellowships to Kundiman, VONA/Voices Workshop and the Community of Writers. She is the Editor-in-Chief of *Gold Line Press* and the Poetry Co-Editor of *Apogee Journal*. She also co-hosts *The Blood-Jet Writing Hour Podcast* with Rachele Cruz and MT Vallarta. She is a member of *Miresa Collective*, a feminist speakers bureau. Currently, she is an Andrew W. Mellon Humanities in a Digital World fellow at the University of Southern California where she is completing her PhD in Creative Writing and Literature.



FY2021 San Francisco Artist Grant: Performance Panelist Biographies

Nikoo Mamdoohi, She/her/hers

Nikoo Mamdoohi is an Iranian theater director. She is the founder of Vaahe Art Collective where she has produced and directed plays since 2008. With an MFA in Theater Directing from UMass Amherst, Mamdoohi has directed numerous plays in Iran and the United States. Presently based in Washington, DC, she creates and tours her work throughout the US and internationally.

Mamdoohi is a co-founder of Alma Theater Company, a company specializing in staging Iranian plays based in Washington, DC. With Alma, she has directed *Home* (2019), by Naghmeh Samini in the Kennedy Center, marking the first Farsi play to be performed there with an all Iranian cast. In the same year, she also directed Alma Theater Company's production of *Lost in the Ocean Waves* (2019) at Arena Stage.

Her main body of work consists of devised site-specific, immersive performances, revolving around notions of mortality and the ephemerality of life.

www.nikoomamdoohi.com

Alma Herrera-Pazmino, She/hers/her,They/them/theirs

Born and raised in the Mission District of San Francisco, Alma Herrera-Pazmiño (she/her) was brought up in spaces of community activism that used art as a tool for social change. After graduating from UC Santa Cruz she returned to serve in arts programming. She produced for local non-profits: Loco Bloco, Dance Mission, Brava for Women in the Arts and Youth Speaks. In 2017 Alma produced "On The Hill: I Am Alex Nieto", a multimedia community informed theatre piece about police impunity creating solution based dialogue around restorative justice. Hungry to create, she made the shift from Performance Arts to Film. She moved to New York and landed her first role as Assistant Editor for Barbara Kopple's Historical Documentary "Desert One" Premiered at TIFF 2019. Since then she has assisted in creating work for SFUSD, Acción Latina, PBS and Telling Pictures.

Mica Sigourney, They/them/theirs

Mica Sigourney is a white queer non-binary drag performer, choreographer and producer. They are the founder of OX (2008) a performance organization that commissions new collaborative performance in the traditional queer art form of Drag.

Mica is a member of the Stud Collective, the first worker-owned cooperative queer nightclub in the United States. The Stud Collective saved the Stud Bar from closure in 2017, and is stewarding it to its forever home. The Stud was founded in 1966 and is San Francisco's oldest Queer Bar.

In 2013 Mica attended ImpulsTanz as a DanceWEB scholar. This began their European career. They regularly collaborate with Amanda Apetrea in Sweden, and Ruairí Donovan in Ireland.

Mica serves on the board of Oaklash, the Bay Area's only drag festival, and was the Program Director in 2019 and 2020.

Through OX they offer finance for artist workshops called Making Money Making Art and free grant coaching for new-to-applying artists.

EJ Walls, He/him/his

EJ Walls (Sin Q) is a Black, Filipino & Mexican rapper/songwriter, MC, and arts educator from the Bay Area. The vibrant lyricist and entertainer uses written and spoken word to process life experiences past and present, and imagine new futures for himself and his community. As a spoken word poet and hip-hop performer, Sin Q has blazed stages across California with acts such as Casey Veggies, Travis Scott, Ab-Soul, Zion I and more, as well as internationally in Ghana, West Africa and Puebla, Mexico.

As the current Lead Poet Mentor for local nonprofit Youth Speaks, EJ facilitates writing workshops, other programs and events to foster liberating spaces for young people. He is the host and curator of Youth Speaks' MC Olympics; a tournament-style rap competition in both the Bay Area and the Brave New Voices International Youth Poetry Festival, and the Bigger Picture Project SLAM Club; an after-school, student-led arts movement space for youth to write and perform pieces that address and combat the various forms of structural violence and systemic oppression that disproportionately impact Black, Indigenous and other communities of color, including but not limited to: Type II Diabetes, the Covid-19 pandemic, climate change, police terrorism, and other public health curses.

With a B.A. in Communication, and California teaching credentials in Multiple Subjects, English and History, EJ's background as an educator and a mentor for young people have allowed him opportunities to work with other Oakland-based nonprofits as well. He co-designed and co-facilitated the Black Organizing Project's Summer Youth Podcast Internship, documenting the removal of all police agencies within Oakland Unified School District, and is co-facilitating the Kingmakers of Oakland's Kings In the Making Fellowship, a leadership development, college access and readiness initiative for black and brown high school boys.

Centering the freedom for and dignity of oppressed peoples everywhere in both his personal life's work and artistic practice, EJ enjoys exploring the relationship between genuine self-expression, purposeful and intentional action, and overall social-emotional wellness, and hopes to continue inspiring folks to create, live and love with purpose, humility and joy."

Vera Hannush, She/hers/her,They/them/theirs

VERA* is a queer Armenian American drag king, dancer, and community activist. VERA is a member and host of the Rebel Kings of Oakland, a member of SWANA Kings (South West Asian North African drag king collective), and board member of Oaklash, the Bay Area Drag Festival. (*VERA in drag, Vera out of drag)

Vera taught dance at the Downtown Berkeley YMCA and VERA has showcased choreography at Shawl Anderson Dance Center and a solo show at SF Playground SoloFest and The Body Political.

Vera is the Bay Area Development Officer for Covenant House California, the unhoused youth shelter system for Alameda County, and Lead Volunteer Trainer on the LGBT National Hotline.

Vera has previously served as Senior Grants Officer for Taube Philanthropies and two-term board president of the Pacific Center, as well as a co-facilitator of Queer Femmes and Queer SWANA Femmes at the Pacific Center.



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David Lee, He/him/his

am an Oakland based photographer that is striving to share how my various contexts are connected. Who I am in Oakland is also who I am in Yosemite, and I hope to show diverse representations where these places intersect. I like to challenge the monolithic rhetoric regarding race, gender expression, mental health, and all things deemed to be counter-cultural. I find joy in sharing outdoor spaces and bearing witness to those with who I share any space with. Thank you for taking the time to experience my journey as I grow in my humanity and as an artist.

Ryan Anthony Martinez, He/him/his

Originally from San Diego, I moved to San Francisco to complete my MFA in illustration and computer arts from the Academy of Art SF. I currently live in Oakland as a freelance/ commissioned painter & muralist while looking for community led mural opportunities/museum work/ preparatory experience. I was the Store Graphic Artist and Creative Lead for Whole Foods Market over 17 years while creating & advancing my own work and education. Pre-Covid I had just started as a teaching artist for The Museum of Children's Arts in Oakland, through which this opportunity was presented. Teaching art to three third grade classrooms was giving me the opportunity I was seeking to share my knowledge and talents with future generations and inspire them to bring their visions to fruition. I would like to take full advantage of this opportunity to learn as much as I can about grants and making public art.

Grendl Löfkvist, She/hers/her

Grendl Löfkvist, Education Director at Letterform Archive, teaches type history and theory in the year-long postgraduate Type West program in type design.

Grendl also teaches the history of graphic design, book arts, calligraphy, and letterpress printing at City College of San Francisco, as well as calligraphy and printmaking workshops at the San Francisco Center for the Book.

Grendl has ink in her veins: she was a press operator for 13 years at Inkworks

Press in Berkeley, a collectively owned, politically progressive offset printing company that recently closed its doors.

She does letterpress and printmaking work under the imprints of Red Star Agitprop and Cloven Hoof Press, and she currently serves on the Board of Directors of the American Printing History Association.

Her interests include the study of printing as a subversive “Black Art,” and she is always on the lookout for bizarre, unusual, or macabre print and type lore.

Tiffany Minaret Sakato, She/hers/her

I am a museum professional with 10+ years of experience developing exhibitions for a variety of spaces (art, science, history, memorial). I was born and raised in the Bay Area. As a child, I remember visiting museums, shows, and cultural events, mainly through class field trips and my parents. I did not grow up thinking art was a viable career field. Later I began to discover the range of opportunities and roles, and the social impact of the arts. I left the state to study in Chicago and NYC, and have worked in different places including Italy, Japan, South Africa, and DC. In 2012, I returned to SF, and have since seen a huge change to the Bay Area of my youth. My interests remain centered on how history is made and who gets to make it. I believe in the power of representation at all levels in the arts.

Elyse Marr, She/hers/her

I am Chinese American from a lineage of five generations in Northern California - immigrating during gold rush and railroad times. My father was the last born and raised in the town of Locke, California, a historical landmark where the Chinese helped build the state's economy while also enduring harmful laws like the Alien Land Act and Chinese Exclusion Act. Families were separated and denied rights such as ownership to land, which had rippling damages for generations. When I was 17, I was commissioned to make a community park and monument sculpture to commemorate our slice of American history. From that formative experience, I consider myself an art activist in spirit. Yet, I've spend my career fighting inequities — global public health, financial inclusion, and livelihoods of small scale food producers. Today, I've moved into tech, to tackle what I believe is today's largest threat to equality — data rights.