

AFD/ATCEMS Embedded Artist

# Final-Design Proposal

Title: “Two Live By A Star”

By: Angel Alcala



# Stations







## Insights:

- *Personnel see and deal with the uncomfortable and darkest parts of most things, for everyone else to be able to live in the light and comfort of a functional society.*
- The initiated become an extended family built on trust, respect, and shared pain.
- Timing & Distance are the eternal constraints that make the difference between Life and Death.

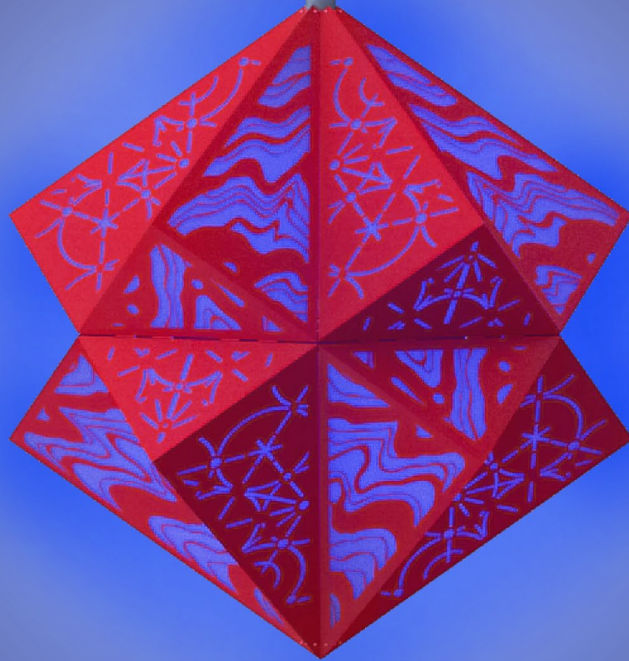
# The Inspiration & Narrative:

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- *Two organizations* united under one roof with an intersecting Duty and Service to the city.
- Creating a symbolic overlap of *Values & ideals*.
- *Time & Space* is the fundamental challenge in its many forms.



Title:  
*"Two Live By A Star"*



Side view

# Site

AFD 25/ATCEMS 10



Rendering of Renovated AFD25/ATCEMS 10 Site, seen from Duval Rd.



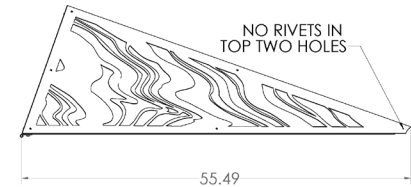
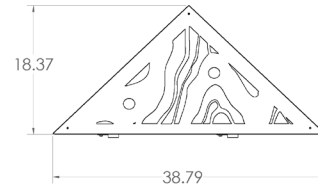
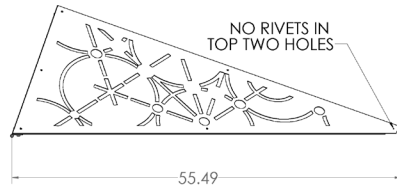
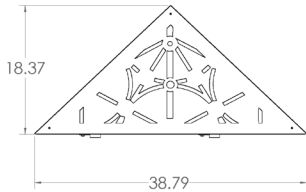
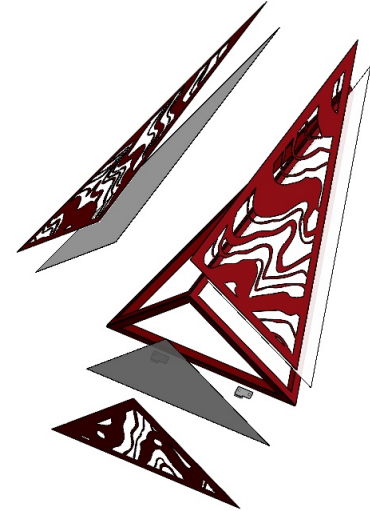
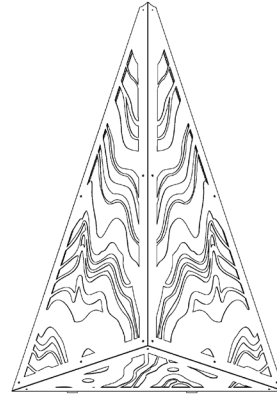
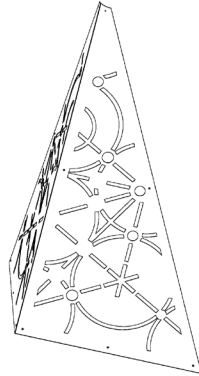
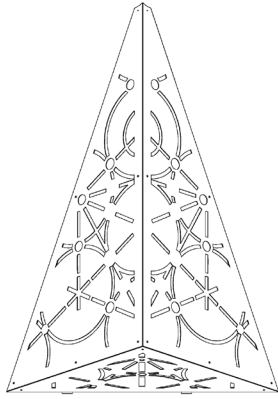
# Site

AFD 25/ATCEMS 10

- Vestibule East Window dimensions: ( 12' ft x 12'ft)
- Sculpture suspended ~15'ft from ground
- Davis Elementary Facing Window & Interior



# Dimensions

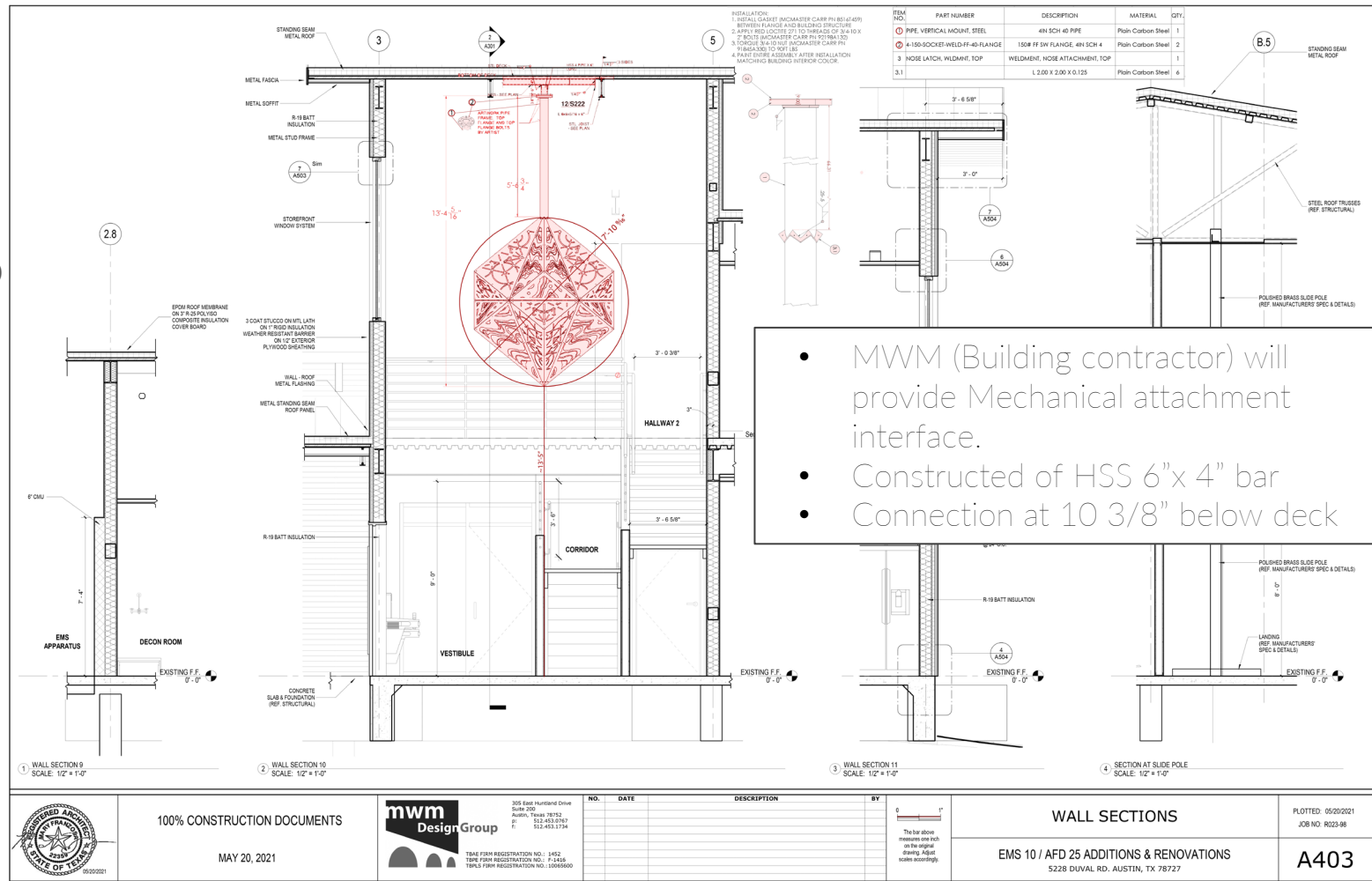


- CNC patterns on Sheet materials
  - (Polycarbonate & Aluminum)



# Attachment method

## AFD 25/ATCEMS 10 Vestibule Entrance Cross Sections



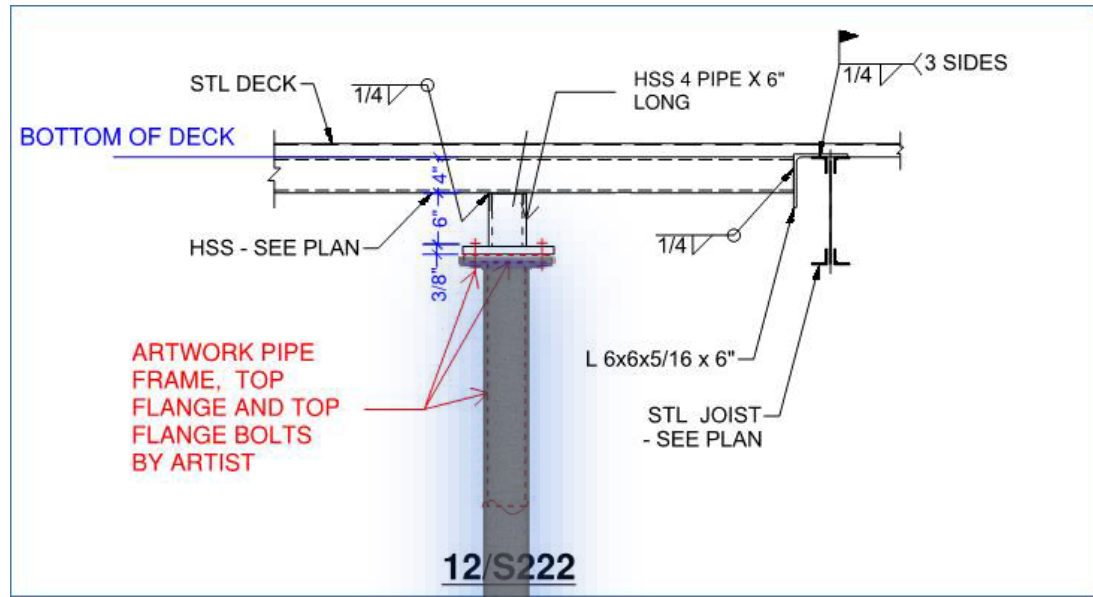
BIN 3621/10025-96-ENS-10 EPS-10 CENTRAL MODEL\_R02021.XD

# Attachment Method

-Gasket between flange and building structure

-Application red Loctite 271 to threads of 8 (3/4-10 x2") bolts  
-~78,750 lbs. combined Tensile load

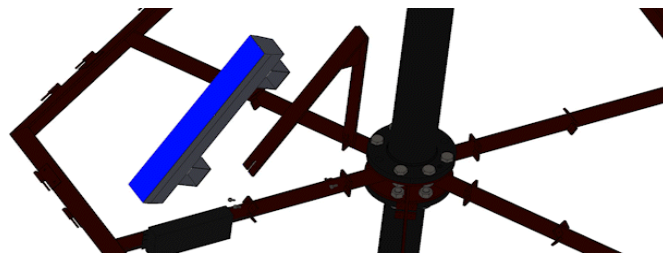
\*Chain hoist and Scissor lift will be used.





## LIGHT TO MID FRAME INSTALLATION

- Input Voltage 120v AC
- Operating voltage: 24v DC
- Protection rating: IP65
- Operation Temp. : \*20 'C to 40'C (68'F -104'F)
- Power consumption 20 watt x 12



- 12 Programmable LED arrays
  - (dedicated circuit needed)

[illegible]

# Modular Installation:





# Surface Coatings

## Aluminum Exterior:

- Anodization is a durable surface finish that is expected to last the lifetime of the sculpture.
  - If panels are not anodized but instead painted, products with aluminum compatibility have been reviewed.
  - Surface preparation prior to painting or coating will be done to ensure lifespan of the surface finish.
  - If the sculpture is not anodized but instead painted, the paint color may naturally shift over 20 years.

## Interior structures:

- It is intended to paint all surfaces that are not anodized.
  - The paint products to be used are stable on metal surfaces. (primer and paint system).

\*Galvanic corrosion between anodized aluminum and stainless-steel parts is not be expected.



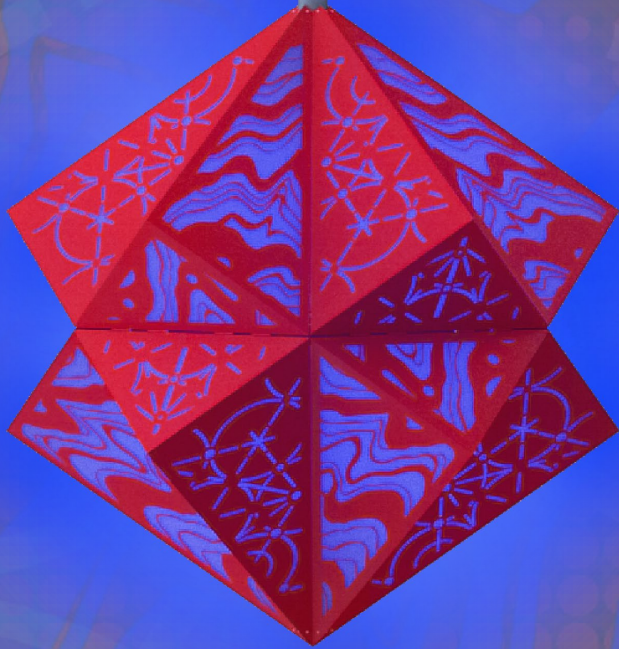
# Maintenance

- Periodically
    - Dust so that airborne particulate build-up on the panels.
    - Inspect the installation on a regular basis noting discoloration or stains.
  - Wash with soap and water
    - Use warm water, mild soap with a slightly damp soft cloth or chamois to clean.
  - Completely dry with a clean cloth.
    - Rinse surface thoroughly after cleaning with lukewarm water
    - Blot dry with soft cloth or chamois
  - Do not use chemical or abrasive cleaners:
    - Never use aggressive alkaline (basic) or acid cleaners on aluminum finishes.
    - Do not use cleaners containing trisodium phosphate, phosphoric acid, hydrochloric acid, hydrofluoric acid, fluorides, or similar compounds on anodized aluminum surfaces. Always test clean a small area if in doubt.
    - Avoid using squeegees or scrapers as they may scratch.
    - Avoid using scouring compounds or solvents such as: acetone, gasoline, benzene, carbon tetrachloride, or lacquer thinner.
    - Avoid abrasives or highly alkaline cleaners.
    - Do not use a dry cloth or a cloth of synthetic fiber such as rayon or polyester as they may scratch.
    - Do not use Windex® or Glass Plus® cleaners.
  - The sculpture will be out of reach of vandals and so vandalism would not be expected.
-



# Budget

Artist Fees		Fabrication	
Design Fee	15000	Materials	15000
Contract Administration	5000	Assembly & Finishing	45000
Operating Expenses		Professional services	
General Liability	1800	Design Engineer	1560
Studio Overhead	730	Structural engineer	3000
Site Preparation		Installation	
Structural Modification	2750	Equipment	900
Structural Fabrication	3750	Labor	3160
Contingency	2350	Total	100,000



## ***“Two Live By A Star”*** **Tentative Timeline**

Summer 2022:

Final Design Review

Winter 2022:

Fabrication Contract

Spring 2023:  
Begins

Fabrication

Summer/Fall 2023:

Artwork Installation

Thank You.

# Artists' Final Design Presentation

## Pharr Tennis Center

Rakhee Jain Desai  
& Melissa Knight

September 12, 2022





# Community Outreach

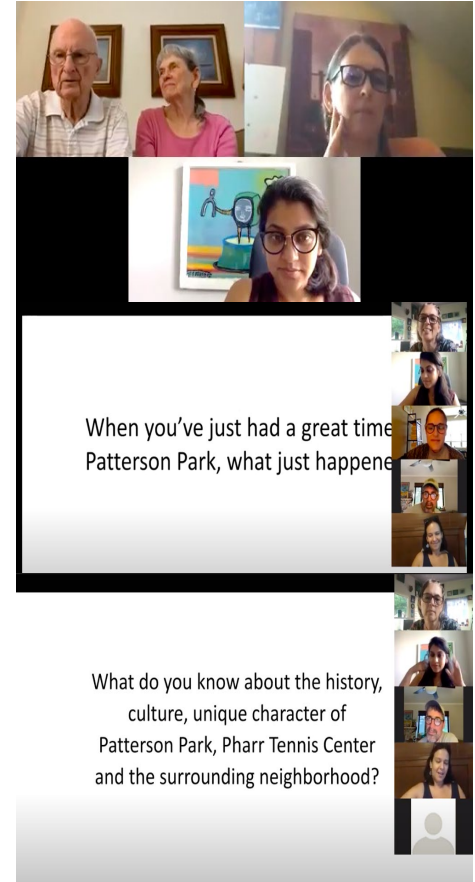
Virtual sessions conducted in Summer & Fall 2021. Written survey response from 35 players at Pharr Tennis Center

## Community Engaged:

- Pharr Tennis Community & Stakeholders
- Cherrywood Neighborhood Association
- Friends of Patterson Park
- Mueller Residents

## Insights that influenced design of the artwork:

- **Liveliness and Vibrancy of the Community**
- Intergenerational!
- Friendship Contact, Connection, Lifetime
- **Celebrating the Connection & Camaraderie of Tennis**
- Community built around camaraderie and the spirit of tennis
- Friendship, connection and liveliness of the game of tennis
- **Accessibility of Pharr** - People travel from all over Austin





## Overall Design

- Welcoming
- Viewable from the Airport Rd corridor
- A marker for the Pharr Tennis Center
- A place for connection & community

## Colors & Connection

- Liveliness of tennis
- Vibrant, playful, synergy
- Woven, continued strength of community
- Contact both for tennis and the community

## Archways

- Intergenerational
- Pillars/strength of the Pharr community

# Construction Specifications

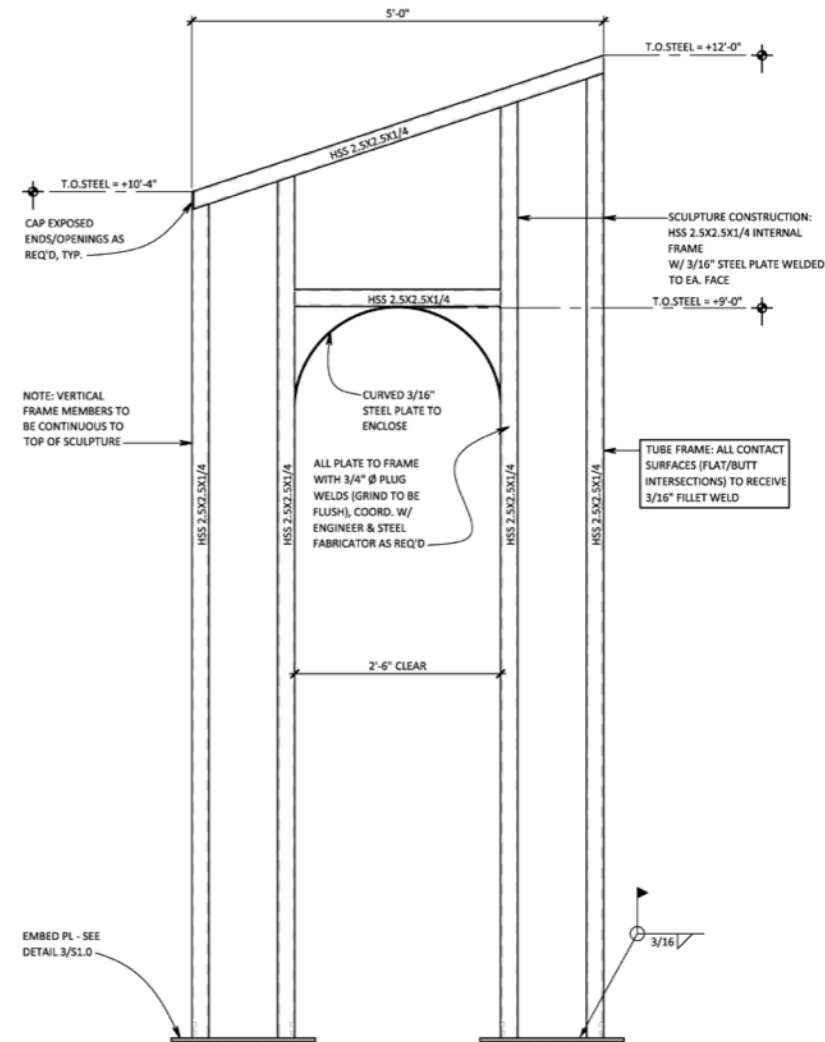
Arches are off set, width between Arches 10' 5  $\frac{3}{8}$ "

## Archway Dimensions:

- Steel Plates: H: 12' on top end of arch, on end slope of arch H:10' 4"; W: 5', D: 5/8"
- Arches: H: 8' 11", W: 2' 6"

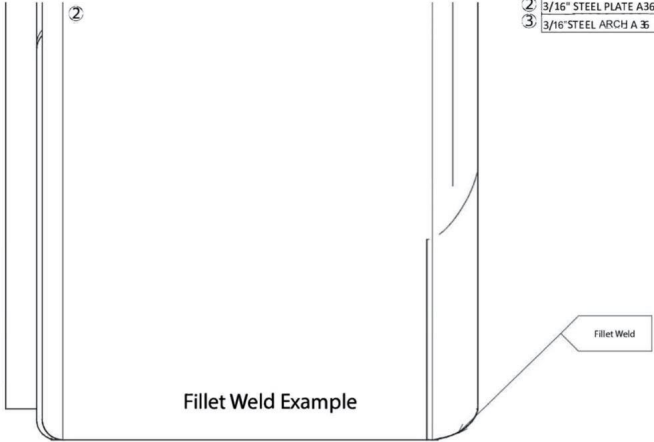
## Construction:


- 2 x 3/16" Steel Plates
- 2.5 x 2.5 x 1/4" Steel Interior Frame
- Plates attached to frame with 3/4" diameter plug welds (D11 standard grade welds), ground down to be flush to plates, fillet welded



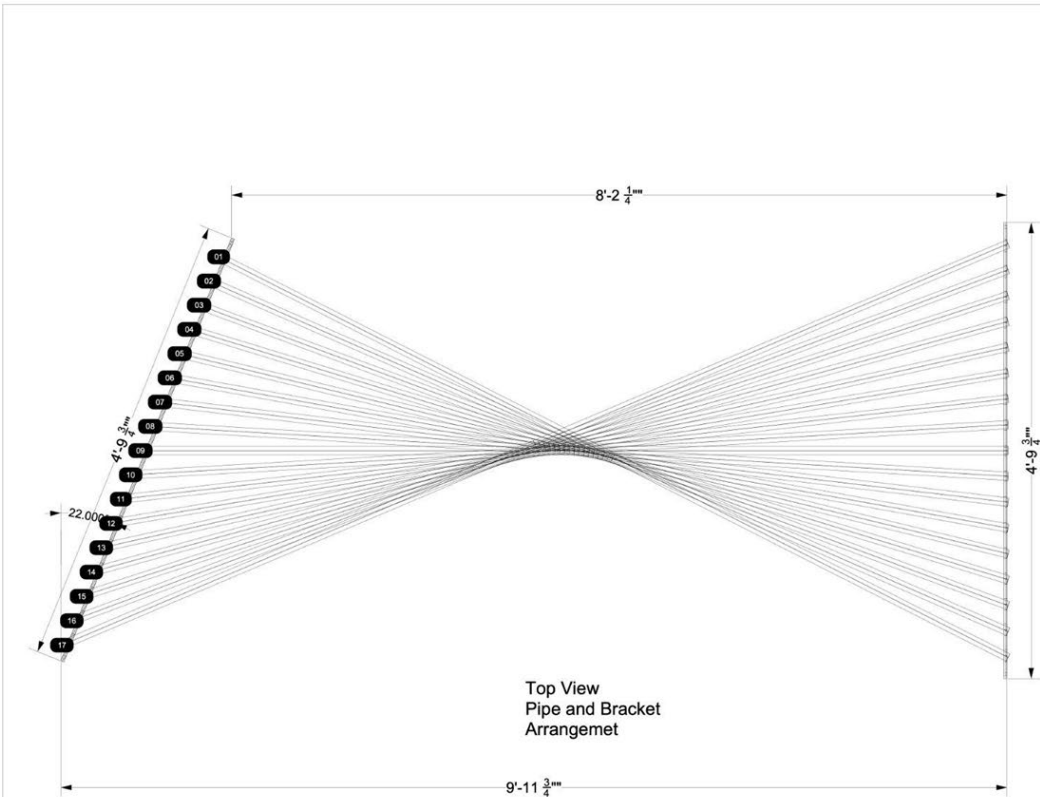


Technical drawing of a steel frame assembly. The drawing shows a cross-section of a frame with a curved plate and a steel bar. The curved plate is labeled with a circled '3' and has a callout box pointing to it with the text: "3/16\" x 18 1/2\" x 2 1/2\" Steel Plate Rolled 15° Radius". The steel bar is labeled with a circled '2' and has a callout box pointing to it with the text: "2 1/2\" x 2 1/2\" Steel Bar Notched at Specified Height to Accept Flush 3/16\" Rolled Steel Plate". Another callout box points to the frame with the text: "Attach plate to frame with 3/4\" diameter plug welds". The drawing includes various dimensions and labels for the components.



Company Uniplast Jain	Project Uniplast Jain - Phase Seven, Center 7/18/22 Rushmore Jain & Melissa Knight	Suggested Panel Assembly x (2)		
Material Listed Above	No. Of Pieces 13 x (2)	Date 6/3/2022	Page 2	
 All Seams		Overall Dimensions 12' 1/2" H x 5' 1/32" W x 2 7/8" D		

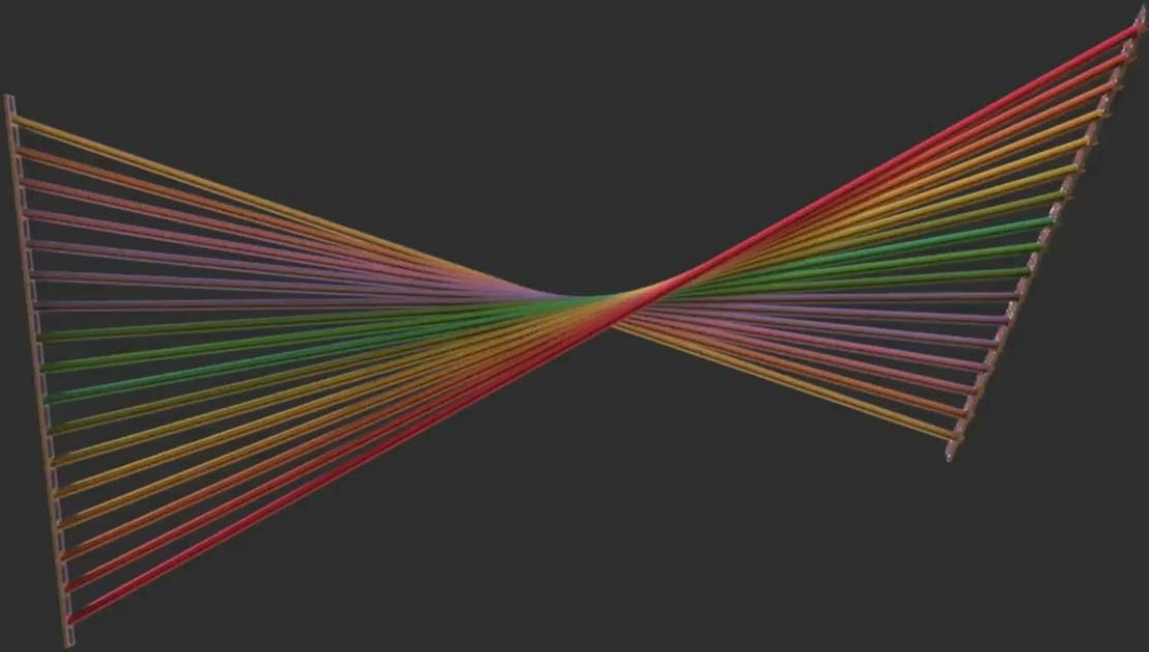
# Construction Specifications Detail - Weave



Object Count	Curve Length (inches)	Interior OD to OD Space Between	Exterior OD to OD Space Between
1	112.074	0.24	3.147
2	110.485	0.24	3.147
3	109.255	0.24	3.147
4	108.397	0.24	3.147
5	107.919	0.24	3.147
6	107.827	0.24	3.147
7	108.121	0.24	3.147
8	108.8	0.24	3.147
9	109.854	0.24	3.147
10	111.275	0.24	3.147
11	113.049	0.24	3.147
12	115.159	0.24	3.147
13	117.588	0.24	3.147
14	120.317	0.24	3.147
15	123.325	0.24	3.147
16	126.594	0.24	3.147
17	130.103	0.24	3.147
	1940.142		

Drawn: Rakhee Jain	Project: 2.008_Rakhee ris	Unplain_Jane_Pharm-Unit
Revised: 3	Pre Assembled	7/14/2022
All Seams		12" H x 10' 5 1/8" W x 4

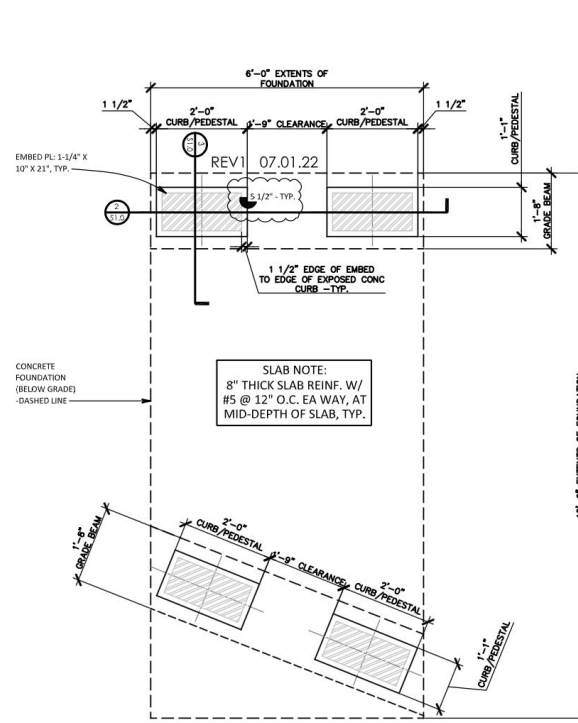
# Construction Specifications Detail - Weave



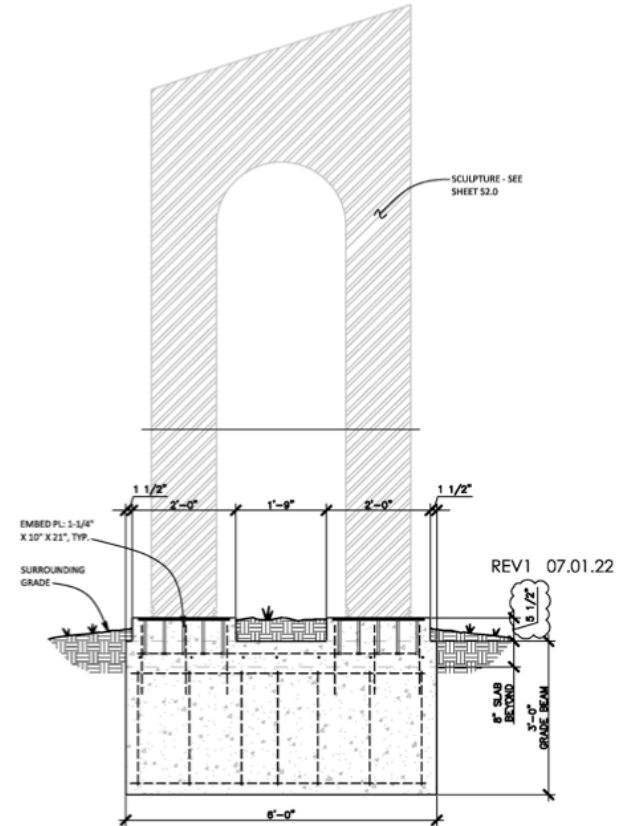


# Foundation Specifications

- Concrete Foundation (5 1/2" below grade)
- 12' x 6' slab
- 8" thick slab reinforced with #5 @ 12" O.C. each way at mid-depth of slab
- 1'-8" grade beam (width) x 3' grade beam (depth)
- Embed plates 1 1/4" x 10" x 21" (refer Fig. 3 base plate detail in engineer drawings)
- 1 1/2" edge of embed to edge of exposed concrete curb
- 2' x 1'-1" curb pedestals with 1' - 9" clearance between footings
- 8" slab beyond



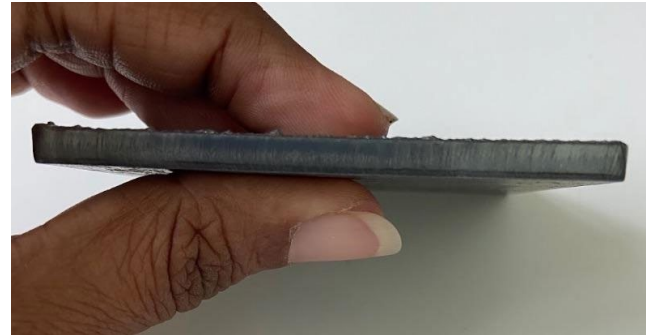
**1** FOUNDATION PLAN  
1/2" = 1'-0"



**2** FOUNDATION SECTION  
1/2" = 1'-0"

# Materials

- 2 - 3/16" Hot-Rolled Steel Plates
- 1/4 inch steel pipe frame
- 17 - 3/4 inch steel pipe
- Concrete
- Galvanized embed plates
- Rebar
- Direct to Metal Paint
- Owatrol Oil
- Bowling Alley Wax



# Fabrication

## Off Site Fabrication for Steel Tube Frames, Steel Plates Arches + Pipes:

- Plasma cut steel plates
- Attach plates with 3/4" Plug Welds
- Fillet weld plates
- Sandblast and Oxidation process - corten steel appearance
- Pipes cut to size and painted off site

**On Site:** Please note: Important for us to install well before landscaping comes in - 20 to 30 ft in radius in the work area where grass will die

- Foundation - 4 days on site for concrete/foundation/embeds, 10 days for curing concrete
- Installation - scaffolding required, 2 days for welding and install
- Pipe "weave" welded on site
- Painting - 1 day to touch up painting of pipes
- Apply Oil and Wax - 1 day (scaffolding required)

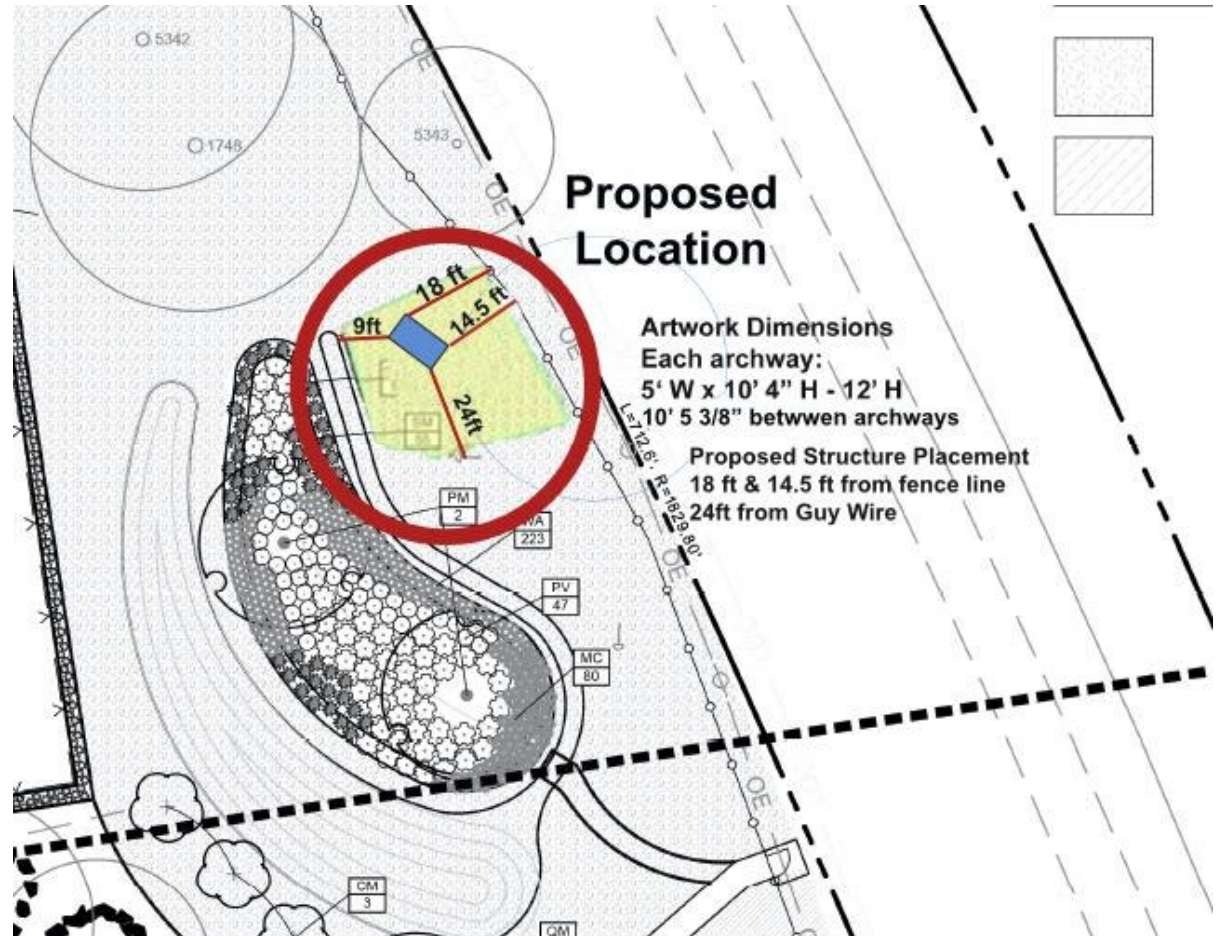
# Maintenance

- Annual hose washing
- Recoat steel plates with Owatrol Oil and Bowling alley wax annually/biannually depending on wear
- Repaint pipes as the paint fades (approx. 5-10 years).



# Proposed Location

- Viewable from the Airport Rd corridor
- Landmark for Pharr communicating Pharr's community spirit and camaraderie of tennis



# Estimated Budget

	Estimated Cost	% of budget
Materials	\$7,994.00	26.65%
Engineering	\$3,600.00	11.20%
Fabrication + Foundation + Installation	\$12,780.00	42.60%
Artist Fees	\$4,500.00	15.00%
Insurance (actual)	\$450.00	1.5%
Community Engagement Materials (actual)	\$50.00	0.17%
Contingency	\$866.00	2.89%
Total Estimated Budget	\$30,000.00	100.00%

# Schedule

Milestone	Projected Completion Date
Mid Design Review Approval	April 2022
Final Design Review Approval	September 2022
Fabrication	November 2022 - February 2023
Site Preparation	November 2022
Foundation/Concrete Pour	December 2022
Installation	February 2023
Transfer Title	March 2023
Dedication	April 2023



## Administrative Process Modification Memo to File

**Date:** September 12, 2022

**From:** Art in Public Places Program Manager — Constance Y. White

**Copy:** **Art in Public Places Panel:** Panel Chair Tammie Rubin, Vice Chair Jacob Villanueva, Arts Commission Liaison Acia Gray, and Panel Members, Stephanie Lemmo, and Sarah Carr. Panel Member J Muzacz

**Subject:** AIPP Quater 3-Launch - with Process Efficiencies

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**Background:** In an effort to create greater efficiencies for staff to manage increasing project loads, and to generate more user friendly content, we are reviewing all administrative processes. In doing so, we have identified opportunities to reduce procedural redundancies and will be eliminating (where possible) areas that overlap. Three areas that will be immediately addressed are the production of separate documents titled "Prospectus," which becomes the document used for solicitation (Request for Qualifications or Call to Artists), which also becomes transcribed onto a separate document as the Process Summary.

### According to the AIPP Guidelines:

- A. PROSPECTUS" - The preliminary statement or project outline that defines overall approach and selection process for each artwork project. **For more detailed information, see AIPP Guidelines page 9, Section F. Item 1.**

Paraphrase: The prospectus shall include *(for AIPP Panel approval)*:

1. budget
2. approach/selection process
3. a solution that will allow for the artwork

For further clarification – the prospectus and Request for Qualifications (RFQ) or (from time-to-time) the Process Summary fulfill the same purpose/definition. AIPP program will discontinue the formal titling of documents using "prospectus" since both RFQ and Process Summaries fulfill the requirements as defined in the Program Guidelines. The Guidelines state, "The site and **prospectus** are appropriately advertised; The artists selected may be asked to submit slides of past work or proposals based on the project **prospectus**; If a fee is offered, this fee shall be noted in the **prospectus** and approved by the Art in Public Places Panel and the Arts Commission."

The above is the sum of information that is currently included in RFQ and Process Summary documents as a standard AIPP program practice.

Below is a snapshot of categories that will make up a standard prospectus (RFQ/Process Summary) template going forward.

**OUTLINE OF HEADINGS**

**CALL TO ARTISTS**

**REQUEST FOR QUALIFICATIONS**

**BACKGROUND**

**IMAGES**

**PROJECT OVERVIEW**

**BUDGET**

**ELIGIBILITY**

**SELECTION PROCESS** = Local, regional, national, international, pre-qual, direct selection, etc

**SUBMISSION REQUIREMENTS**

**EVALUATION CRITERIA**

**TIMELINE**

The projects in Agenda Item #7 conform to this modified format. Additional information (as usual practice) is provided in the Backup files.

**ACTION: Approve Quarter 3-Launch of new Art in Public Places projects** including: project descriptions, selection processes and budgets for 22 unique opportunities sited at nine distinct locations and facilities.



## CALL TO ARTISTS

### Public Art Opportunity

#### City of Austin (Texas): Art in Public Places

##### Montopolis Neighborhood Park and Beverly S. Sheffield Northwest District Park Pools

Deadline for Submissions – 5:00PM CST: December 7, 2022

#### REQUEST FOR QUALIFICATIONS

The City of Austin Art in Public Places program (AIPP) of the Cultural Arts Division, Economic Development Department (EDD) seeks to commission professional visual artists or artist teams, to design and fabricate artworks for the Montopolis Neighborhood Park Pool at 1200 Montopolis Dr, Austin, TX 78741 and Beverly S. Sheffield Northwest District Park Pool at 7000 Ardath St, Austin, TX 78757.

#### BACKGROUND

An important aspect of life in Austin, is the robust network of public parks and aquatic facilities. The City of Austin Parks and Recreation Department Aquatic Division operates 22 Neighborhood pools. Most of Austin's aquatic facilities were built between 1927 and 1990. Neighborhood Pools, on average receive nearly 434,000 visitors annually. One major objective of the Aquatics Division is to bring all facilities, including associated buildings, parking, decks, etc. up to current standards and codes, such as ADA, health, safety and pool codes. Montopolis Neighborhood Pool Beverly S. Sheffield Northwest District Park Pools are currently undergoing renovation. [2018 Aquatic Vision Plan](#)

#### Montopolis Pool

On February 1, 1974, Austin Parks and Recreation Department (PARD) purchased the Montopolis Community Center while also acquiring five surrounding acres to develop into a park. In 1976, the Austin Planning Commission began emphasizing a need for swimming pools throughout all communities and expedited the construction of a swimming pool at Montopolis Park. The Montopolis Pool was championed later that year by the Parks and Recreation Board, and the development process began in December 1977. The pool opened in 1979, and has served the community for 43 years.





### Sheffield Pool

On July 28, 1956, the Northwest Pool and Bathhouse opened to the public and were dedicated with great fanfare the same year on August 9th. The original cost of construction was \$200,000. The Northwest pool was the first 50-meter regulation Olympic-sized pool in Austin, which allowed the city to qualify for national swimming meets. In its first full month of operations, attendance at the new Olympic-size pool eclipsed that of Barton Springs. The Northwest Park Bathhouse was a modern-design circular bathhouse with open-air dressing rooms. The building is eligible to be listed on the National Register of Historic Places. The name of the park and pool was later changed to honor former Parks and Recreation Director Beverly S. Sheffield. The existing pool building will be lightly renovated, and an additional pool building will be built to provide a family restroom and changing space.



### OVERVIEW OF PROJECTS

Both projects are opportunities for selected artist(s) or artist teams to work collaboratively with project stakeholders to design artwork that will connect the history of each the respective iconic places to the growth of Austin (considering old Austin and new Austin). Proposed artworks should be integrated, to the greatest extent possible, into the construction of each site. Ideally, the final artwork will also increase visibility and appeal of each place to a broader community. A range of materials and conceptual approaches are welcome

### BUDGETS

- **\$100,000** - Montopolis Neighborhood Park Pool
- **\$100,000** - Beverly S. Sheffield Northwest Pool

One commissions will be awarded per Pool project. Each project budget is inclusive of design, fabrication, installation, engineering, permitting fees, travel, shipping expenses, insurance, and other project-related costs.

### ELIGIBILITY

This opportunity is limited to professional visual Austin-based artists who reside in the seven counties of the Austin metro area (Travis, Hays, Williamson, Bastrop, Caldwell, Burnet, and Blanco counties) and who are at least 18 years of age. Applicants not meeting these eligibility requirements will be withdrawn from consideration.

Artists are ineligible if they are currently under contract with the City of Austin for a permanent public artwork commission or if they are a City of Austin full-time employee, contractor of or employed by either the Projects' Consulting firm.

**SELECTION PROCESS**

A three to five-member selection panel comprised of visual arts professionals and community representatives will review all eligible submissions. Three to five artist(s)/artists teams will be shortlisted for each project and invited to interview, *unless there is consensus to recommend one applicant and one alternate for each opportunity*. Only one applicant per site will be selected to receive a commission.

**SUBMISSION REQUIREMENTS**

- **Credentials:** CV/Resume (limit 2 pages)
- **Short responses** to the following questions and scenario (100-300 words per question):
  - o What do you find appealing about creating artwork for either Montopolis Pool or Sheffield Pool?
  - o Do you have previous experience creating public art and engaging communities?
  - o Describe any previous experience that would make you a good fit for this opportunity.
  - o How will the history and heritage of the surrounding area inform your conceptual approach?
- **Ten images** of previous work (only one image per page). Either labeled each image with the following information: title, date of completion, location, materials, art budget. For team application, please indicate the lead artist for each project; or provide an annotated image list

IMAGES OF INCOMPLETE PROJECTS, PRELIMINARY SKETCHES, or PROPOSAL IDEAS FOR THIS PROJECT WILL NOT BE REVIEWED

- **Three Professional references:** (names, phone numbers and email addresses)
- **Demographic survey**

**EVALUATION CRITERIA**

The panel will evaluate applications based on the following criteria:

- Quality and aesthetics of past work
- Experience with public art projects of a similar size and scope
- Creativity and innovation of work as presented
- Expressed interest in creating artwork within the specific community settings

Information Meeting	October 12, 2022
Submission deadline	December 7, 2022
Short-listed artists notified	December 22, 2022
Interviews	January 2023
Selected Artist under contract	June 2023
Target Installation/Project close-out	Montopolis Pool: Winter 2024 Sheffield Pool: Winter 2024

Submit all information via [www.publicartist.org](http://www.publicartist.org). Deadline to submit qualifications is December 7, 2022, at 5:00PM CST. **Submissions received after the deadline will be considered unresponsive and will not be reviewed.**

**Questions** regarding this solicitation must be directed in writing to:  
Anna Bradley, Art in Public Places [anna.bradley@austintexas.gov](mailto:anna.bradley@austintexas.gov)





## PROCESS SUMMARY

Parque Zaragoza Bathhouse

DIRECT SELECTION OF AN ARTIST

**Background:** The City of Austin Art in Public Places (AIPP) program of the Cultural Arts Division, Economic Development Department seeks to commission one artist for a design only project for the Parque Zaragoza Bathhouse, 2608 Gonzales St, Austin, TX, Parque Zaragoza (Council District 3). The project is sponsored by the Parks and Recreation Department (PARC). Planned facility renovations funded by 2018 Bonds include improvements to the following: interior of the existing bathhouse; the existing gender-specific restrooms; designated entry area; and lifeguard office space. Additionally, the interior recreation space will be improved to allow open airflow through large windows during swim season as well as other functional additions will be added to meet ADA requirements.

**AIPP Project Description:** The selected artist will be tasked to work collaboratively with PARC to design two elements that will function as porous barriers. The final design will be informed by project goals established through community engagement. The final artwork project will be fabricated by PARC contractors as fixed-in-place metal screens installed within existing archways on the Parque Zaragoza Bathhouse.

**Budget:** \$15,000

Due to the budget size, the project opportunity is limited to design only.

**Artist Selection Process:** Following AIPP Ordinance (No. 861009-A) and Guidelines: Para VI. Section F. The AIPP Panel shall, with the assistance of the AIPP Program Manager determine the method of artist selection to be used for each project. In this case: (c.) *Direct selection of an Artist(s). An artist is invited to participate in the project and may be asked to develop a proposal for the project.*

Using the local Pre-Qualified Artist Pool currently representing 163 artists, 63 met the initial evaluation criteria. After further review by AIPP staff, with support from PARC, four artists were shortlisted. Samson Barboza was recommended on the strength of his successful TEMPO 2D project, experience working at a similar budget scale, and aptitude for community engagement.

**Evaluation Criteria:** Artistic merit and technical expertise; with experience in artwork that highlights identity; experience designing digital art; demonstrate ability to successfully execute public art projects, of a similar scope, on time and on budget. Artists who currently live or work in council districts one or three were given further consideration.

**Recommendation:** Approve Direct selection of an Artist as the process for awarding the Parque Zaragoza Public Art Project commission to Samson Barboza.

**Artist Bio:** Samson Barboza has a strong background in graphic design and fine art. In 2000, he graduated from Austin Community College with an associate degree in applied architectural science. Since then, he has worked with a diverse list of clients, Disney, ESPN, X-Games, VANS, AT&T, USTA, and many local brands. Barboza has proven his ability to make large scale works and design professional quality illustrations and digital renderings. In 2019, he completed an AIPP TEMPO project, which gives us even more confidence that he will excel on this commission.

**Artist Bio:** Samson Barboza has a strong background in graphic design and fine art. In 2000, he graduated from Austin Community College with an associate degree in applied architectural science. Since then, he has worked with a diverse list of clients, Disney, ESPN, X-Games, VANS, AT&T, USTA, and many local brands. Barboza has proven his ability to make large scale works and design professional quality illustrations and digital renderings. In 2019, he completed an AIPP TEMPO project, which gives us even more confidence that he will excel on this commission.





# SAMSON BARBOZA

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## Profile

Artist with several years documented success in planning and designing production of artistic murals and graphic design.

## Skills

- Develop concepts / themes for large scale murals on exterior and interior walls.
- Held meetings with clients to discuss mural and concept design.
- Researched stakeholders interest and incorporated derived values in a professional artistic design
- Established pricing and contract negotiation.
- Planned paint supply expenses and adjusted to meet clients budget.
- Proposed ideas and worked with clients to design the best image for location.
- Created digital sketches to be approved by clients.
- Created layout, sketch, and finalized mural design.
- Established project schedules and met all project deadlines.
- Managed use and delivery of scissor lifts and scaffolding.
- Presented mural design to investors.

## Murals

- VOW (2018) - 250 sq. ft.
- Freedom Ortho (2018) - 200 sq. ft.
- Spin (2018) - Exterior 8000 sq. ft  
Interior 1500 sq. ft.
- John's Gym (2017) - 500 sq. ft.
- King Florist - (2017) - 100 sq. ft.
- Burnet Flats (2017) - 4000 sq. ft.
- Hope (2018 - 2015) - Multiple murals ranging from 50sq. ft. to 1000 sq. ft.
- SXSW (2016) - 150 sq.ft.
- True Food (2016) - 150 sq. ft.
- Blue Bonnet Studios (2016) - 150 sq. ft.
- SXSW (2015) - 150 sq.ft.
- ACL (2014) - 150 sq.ft.

## Exhibitions

- Hope Domain Group Exhibition - 2016
- "Texas" Group Exhibition, Spratx - 2016
- Vans "Screaming Hands" - 2016
- Big Canvas Group Exhibition - 2015
- La Pena art gallery - 2014

## Education

- Austin Community College - Architectural Engineering (2000)
- South Plain College - Architectural Engineering ( 1999)

**Short Answer Question 1 / Respuesta corta a la Pregunta 1**

My work for the past 15 years has used revealing aspects of history, which have had a profound impact on culture today. In the current climate, I find myself continually returning to aspects that are hidden or misrepresented. In my varied and diverse approaches to making art, installations, public, and web projects, the context of my work has an impact on the relationship to the viewer. My work ranges from the context of the street to galleries. The work takes on various forms intended to draw the viewer and witness, create new cycles of thought, and challenge one's perceptions, perspectives and assumptions.

**Short Answer Question 2 / Respuesta corta a la Pregunta 2**

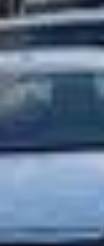
Over the past years public art has been an immense feature in my growth as a artist. I have had the privilege to produce dozens of large scale murals in the Central Texas Region, and believe the primary motivation is to enhance public places and create destinations where people may walk and gather. Studies show that public art serves as a strong economic force, attracting businesses, and qualified workforces. I take all factors into consideration and make it a priority for the community, neighborhoods, and infrastructure of all public works.

**Short Answer Question 3 / Respuesta corta a la Pregunta 3**

My practice will often represent, positive aspects of the community. When approaching concepts in my design I explore line, space, shape, form, value, color and an idea that is used to capture and convey the mood of the environment regardless of scale or materials.

**Short Answer Question 4 / Respuesta corta a la Pregunta 4**

I believe community engagement plays a crucial role in my art today. The process of public participation and involvement promotes relationship building through learning, action, and expression of needs and values. As an artist who primarily produces large scale murals, I have learned it's extremely important that you are receptive to feedback, genuine in acknowledging others' viewpoints, and have a strong commitment to making participation and development of relationships as easy as possible.













# CALL TO ARTISTS

Public Art Opportunity

## City of Austin (Texas): Art in Public Places

Austin Public Libraries – *Seven Branches*

Deadline for Submissions – 5:00PM CST: December 7, 2022



### DIRECT PURCHASE OF EXISTING ARTWORKS

The City of Austin Art in Public Places program (AIPP) of the Cultural Arts Division, Economic Development Department seeks to acquire existing artworks from up to seven visual artists or artist teams for the inclusion in the City of Austin's AIPP Collection and installed at seven distinct City of Austin Branch Libraries. Locations are listed below.

Cepeda Branch	651 N Pleasant Valley Rd, Austin, TX 78702
Little Walnut Creek Branch	835 W Rundberg Ln, Austin, TX 78758
Hampton at Oak Hill Branch	5125 Convict Hill Rd, Austin, TX 78749
Manchaca Branch	5500 Manchaca Rd, Austin, TX 78745
Old Quarry Branch	7051 Village Center Drive, Austin, TX 78731
St. John Branch	7500 Blessing Ave, Austin, TX 78752
Willie Mae Kirk Branch	3101 Oak Springs Drive, Austin, TX 78702

### BACKGROUND

In 1928, Austin voters approved \$150,000 in bonds for a permanent Library building. A temporary building was moved to Angelina Street to become Austin's first public library branch, Carver Branch. Much progress has happened since then. Today, the City of Austin operates 21 branch libraries. Each of which caters to a unique and diverse audience of residents.

### AQUISITION OVERVIEW

The Austin Public Library provides knowledge, technology and inspiration to the Austin community. Libraries offer hubs for books and education and can also be a meeting place of minds and incubators of ideas. The seven libraries above have recently completed or are currently undergoing various levels of renovations. Due to the low amount of dollars appropriated from each library renovation project for AIPP, staff determined a process to leverage AIPP opportunities while also supporting more artists through an equitable process.

Acquired artworks will be consistent with and mindful of each branch's community values. The artwork will reflect the diversity of the residents and constituent groups that use each branch. An ultimate goal is for the artwork to positively add to each respective patron's experience while also inspiring the community.

### BUDGET: Total combined budget is \$91,000

The purchase amount for seven individual artworks is \$13,000; inclusive of shipping expenses and installation costs. The total combined budget is \$91,000.

## **ELIGIBILITY**

This direct purchase opportunity is limited to local artists who are currently represented in the 2021-2023 Pre-Qualified Artist Pool. Artists are ineligible if they are currently under contract with the City of Austin for a permanent public artwork commission or if they are a City of Austin full-time employee. Applicants not meeting these eligibility requirements will be withdrawn from consideration.

## **SELECTION PROCESS**

Artists' submissions from the Pre-Qualified Local Artist Pool, who do not currently have work represented in the AIPP collection, will be reviewed for consideration. Local artists from the 2021-2023 Pre-Qualified Artist Pool will be invited to participate in this opportunity for direct purchase of artwork. Invited artists will submit existing artworks available for purchase. A five-member selection panel comprised of Austin Public Library staff will recommend a minimum of seven artworks for purchase.

## **SUBMISSION REQUIREMENTS**

Artists will submit the following information:

- 10 images of completed artwork available for purchase
- Demographic survey

## **EVALUATION CRITERIA**

The panel will evaluate applications based on the following criteria:

- Quality and aesthetics of past work
- Originality and innovation of work as presented
- Appropriateness to site(s): scale, media, subject matter

## **TIMELINE**

Application Deadline	December 2022
Artists Selected	January 2023
Artworks Purchased	March 2023
Artworks Delivered and Installed	April - May 2023

**Questions** regarding this opportunity must be directed in writing to:

Ryan Runcie, Art in Public Places at [ryan.runcie@austintexas.gov](mailto:ryan.runcie@austintexas.gov)



## **CALL TO ARTISTS**

### **Artist Residency/Public Art Opportunity**



### **City of Austin (Texas): Art in Public Places**

#### **Austin History Center/Faulk Building Project**

Deadline for Submissions – 5:00PM CST: December 7, 2022

### **REQUEST FOR QUALIFICATIONS**

The City of Austin Art in Public Places program (AIPP) of the Cultural Arts Division, Economic Development Department is seeking a Texas-based artist or artist team to participate in a Residency Project that will ultimately lead to the commission of a permanent installation sited at the Austin History Center/Faulk Building campus located at 800 and 810 Guadalupe Street in Downtown Austin, Texas.

### **BACKGROUND**

The Austin History Center was the first permanent public library building in Austin and has been open to the public since 1933. In 1955, the Austin Public Library established a small file devoted to local history called the Austin-Travis County Collection. The Austin-Travis County Collection grew from a single file folder into a separate section of the Austin Public Library's Reference department. After the opening of the John Henry Faulk Central Library, the original central Austin Public Library building became the current Austin History Center.

### **PROJECT OVERVIEW**

As the local history division of the Austin Public Library, the Austin History Center provides the public with information about the history, current events, and activities of Austin and Travis County. This Residency Project is an opportunity for an artist or artist team to engage deeply with community stakeholders, Austin History Center archivists, and other Austin Public Library Staff. It will be important, for the selected artist or artist team to daylight the resources available at the Austin History Center including the community archives and the work of the Austin History Center staff. Ultimately, the Residency Project should result in a permanent artwork that honors the history and reflects the values of the Austin Public Library.

As part of the Residency Project, the selected artist or artist team will participate in a three-month research and development phase at the Austin History Center. During this time, in addition to conducting on-site research, the artist will be expected to follow a schedule to engage community stakeholders, Austin History Center archivists, and other Austin Public Library staff. Subsequently, information gathered during the research and development phase should inform and inspire artistic expression, medium and location for the artwork or series of artworks.

### **BUDGET: \$196,000**

The project budget is **\$196,000** inclusive of design, fabrication, installation, engineering, permitting fees, travel, shipping expenses, insurance, and other project-related costs.



North-facing entrance to the Austin History Center across from historic Wooldridge Square



The public reading room and archives located on the first floor of the Austin History Center

## ELIGIBILITY

This opportunity is limited to Texas-based artists who are also represented in the City of Austin's Art in Public Places program Pre-Qualified Artist Pool. Artists are ineligible if they are currently under contract with the City of Austin for a permanent public artwork commission or they are a City of Austin full-time employee. Applicants not meeting these eligibility requirements will be withdrawn from consideration.

## SELECTION PROCESS

A five-member selection panel comprised of members of the Austin Public Library and Austin History Center staff will review all eligible submissions. Up to five artist(s)/artists teams will be shortlisted and invited to interview. Only one applicant will be awarded this opportunity.

## SUBMISSION REQUIREMENTS

- **Credentials:** CV/Resume (limit 2 pages)
- **Short responses** to the following questions and scenario (100-300 words per question):
  - o What do you find appealing about creating artwork for the Austin History Center/Faulk Building?
  - o How does research contribute to your artistic practice?
  - o Describe any previous experience that would make you a good fit for this opportunity.
- **Ten images** of previous work (only one image per page). Either labeled each image with the following information: title, date of completion, location, materials, art budget. For team application, please indicate the lead artist for each project; or provide an annotated image list

IMAGES OF INCOMPLETE PROJECTS, PRELIMINARY SKETCHES, or PROPOSAL IDEAS FOR THIS PROJECT WILL NOT BE REVIEWED

- **Three Professional references:** (names, phone numbers and email addresses)
- **Demographic survey**

## EVALUATION CRITERIA

The panel will evaluate applications based on the following criteria:

- Quality and aesthetics of past work
- Experience conceptualizing and completing public art projects
- Creativity and innovation of work as presented
- Demonstrated experience working with communities

## TIMELINE (subject to change)

Information Meeting	October 11, 2022
Submission deadline	December 7, 2022
Short-listed artists notified	December 22, 2022
Interviews	January 2023
Selected Artist under contract	June 2023
Target Residency Phase	August – November 2023
Target Installation/Project close-out	December 2024

Submit all information via [publicartist.org](https://publicartist.org). Deadline to submit qualifications is December 7, 2022 at 5:00PM CST. **Submissions received after the deadline will be considered unresponsive and will not be reviewed.**

**Questions** regarding this solicitation must be directed in writing to:  
Curt Gettman, Art in Public Places (enter preferred method of contact)

## **CALL TO ARTISTS**

### **Public Art Opportunity**



### **City of Austin (Texas): Art in Public Places**

Austin Convention Center/Palmer Events Center

Deadline for Submissions – 5:00PM CST: December 7, 2022

### **REQUEST FOR QUALIFICATIONS**

The City of Austin Art in Public Places program (AIPP) of the Cultural Arts Division, Economic Development Department seeks to commission a Texas-based artist or artist team to create a unique, free-standing sculptural artwork to be sited at the Palmer Events Center located at 900 Barton Springs Road in Austin, Texas.

### **BACKGROUND**

Operated by the City of Austin Convention Center Department, the Palmer Events Center dates back to 1940, when the City of Austin purchased an airplane hangar on the south shores of what was then called Town Lake. The hangar was converted into an all-purpose City Coliseum that opened to the public in 1949. The Lester E. Palmer Events Center that we know today was brought to life through the voter-approved 1998 bond election and completed in 2002. The Palmer Events Center is a multi-purpose venue nestled next to Butler Metro Park with scenic views of downtown Austin and Lady Bird Lake. The building features a gently asymmetrical sloping roof that forms a wrap-around porch, creating additional outdoor event space for the facility.

### **PROJECT OVERVIEW**

The mission of the Austin Convention Center (ACC) is to promote Austin as a premier destination for business and leisure. The selected artist or artist team will be encouraged to consider the mission of the ACC. Overall, the style of the artwork should conceptualize a strong design approach that respects the architecture and integrates within the exterior surroundings of the grounds. The siting for the artwork will be near the building's southwest-facing exterior with strong potential for modification or replacement of the non-operating Barton Springs Road fountain. The Palmer Events Center is a highly trafficked urban environment. All aspects of the final artwork must be durable and mindful of the function of the facility.

Interested artists are encouraged to approach this project with the public in mind and to think sincerely about a sense of place; while also contributing to a local, regional and national contemporary art dialogue. The selected artist or artist team will be required to determine how community engagement will be included as a pivotal aspect of outcomes for the final artwork.

### **BUDGET: \$430,000**

The project budget is **\$430,000**, inclusive of design, fabrication, installation, engineering, permitting fees, travel, shipping expenses, insurance, construction of any needed infrastructure, and other project-related costs.





Aerial view of the Palmer Events Center illustrating its sloping roof, park surroundings, and proximity to downtown



Southwest-facing exterior with the non-operating Barton Springs Road fountain in the foreground

## **ELIGIBILITY**

This opportunity is limited to Texas-based artists who are also represented in the City of Austin’s Art in Public Places program Pre-Qualified Artist Pool. Artists are ineligible if they are currently under contract with the City of Austin for a permanent public artwork commission or if they are a City of Austin full-time employee. Applicants not meeting these eligibility requirements will be withdrawn from consideration.

## **SELECTION PROCESS**

A five-member selection panel comprised of members of the Austin Convention Center Department and Palmer Events Center staff will review all eligible submissions. Up to five artist(s)/artists teams will be shortlisted and invited to interview. Only one applicant will be selected to receive this commission.

## SUBMISSION REQUIREMENTS

- **Credentials:** CV/Resume (limit 2 pages)
- **Short responses** to the following question and scenarios (100-300 words per question):
  - o What do you find appealing about creating artwork for the Palmer Events Center?
  - o The selected artist/artist team will be asked to collaborate with the Austin Convention Center Department and project representatives to fully develop the artwork design. Please discuss your experience collaborating with project stakeholders and other design professionals.
  - o Describe any previous experience that would make you a good fit for this opportunity.
- **Ten images** of previous work (only one image per page). Either labeled each image with the following information: title, date of completion, location, materials, art budget. For team application, please indicate the lead artist for each project; or provide an annotated image list

IMAGES OF INCOMPLETE PROJECTS, PRELIMINARY SKETCHES, or PROPOSAL IDEAS FOR THIS PROJECT WILL NOT BE REVIEWED

- **Three Professional references:** (names, phone numbers and email addresses)
- **Demographic survey**

## EVALUATION CRITERIA

The panel will evaluate applications based on the following criteria:

- Quality and aesthetics of past work
- Experience with public art projects of a similar size and scope
- Creativity and innovation of work as presented
- Demonstrated experience working with communities

## TIMELINE (subject to change)

Information Meeting	October 11, 2022
Submission deadline	December 1, 2022
Short-listed artists notified	December 22, 2022
Interviews	January 2023
Selected Artist under contract	June 2023
Target Installation/Project close-out	December 2024

Submit all information via [publicartist.org](https://publicartist.org). Deadline to submit qualifications is December 7, 2022, at 5:00PM CST. **Submissions received after the deadline will be considered unresponsive and will not be reviewed.**

**Questions** regarding this solicitation must be directed in writing to:  
Curt Gettman, Art in Public Places at [curt.gettman@austintexas.gov](mailto:curt.gettman@austintexas.gov)

## CALL TO ARTISTS

### Public Art Opportunity



### City of Austin (Texas): Art in Public Places

Austin Fire Department/Austin-Travis County Emergency Medical Services Stations

Deadline for Submissions – 5:00PM CST: December 7, 2022

## REQUEST FOR QUALIFICATION

The City of Austin Art in Public Places (AIPP) program of the Cultural Arts Division, Economic Development Department seeks to commission three artists or artist teams for three opportunities to create permanent public artwork for facilities related to fire and emergency medical services. Locations are listed below.

Loop 360 / Davenport Ranch Station	4601 Westlake Drive, Austin, TX
Goodnight Ranch Station	9600 Capitol View Drive, Austin TX
Canyon Creek Station	9804 N. FM 620, Austin, TX

## BACKGROUND

### Austin Fire Department (AFD)

The Austin Fire Department (AFD) serves a population of more than 840,000 within a 308 square mile area in Austin, TX. 1,100 AFD employees respond from 45 fire stations and seven other work sites to more than 85,000 calls a year. Like most fire departments, AFD is responsible for providing a multitude of services. This includes operations and support services, aircraft firefighting and rescue, maintenance shops, medical operations, emergency prevention, arson investigations, professional standards, community outreach, safety, special operations, and educational services. Known as a leader in the fire service, AFD is on the cutting-edge of technology and training.

### Austin-Travis County Emergency Medical Services (EMS)

Austin-Travis County Emergency Medical Services serves over 1,300 square miles, including all of Travis County and parts of Williamson and Hays Counties. Eighteen cities are included in this service area, including the City of Austin. In 2015, EMS responded to over 120,000 calls from 37 stations in the service area. As with AFD, EMS is responsible for providing a multitude of services including operations and support services, cadet training academy, emergency management preparedness for man-made and natural disasters, professional standards, special event services, emergency communications, community outreach, and educational services. EMS innovations are world recognized and play a key role in earning a nationally recognized accreditation from the Commission on Accreditation of Ambulance Services.

### Loop 360 / Davenport Ranch Station

This 13,500 square foot AFD/EMS station will serve the Loop 360 / Davenport Ranch area in west Austin. The station will feature four apparatus bays, a water treatment pond, site retaining wall, staff exterior space, a day room, kitchen, gym, gear storage rooms, and 14 sleeping rooms. The

station design is compact due to the site limitations. The site has steep, rocky terrain and is adjacent to private residences and the Westlake Apartments. This station is currently under construction and is expected to be completed by February 2023. (See rendering pg. 2)

### **Goodnight Ranch Station**

This 15,200 square foot AFD/EMS station will serve the Goodnight Ranch area in south Austin. The station will feature a training stair, four pull-through apparatus bays, staff exterior space, a day room, kitchen, gym, gear storage rooms, and 15 sleeping rooms. The station is located off East Slaughter Lane. The area nearby features single and multi-family housing units, several schools, and outdoor attractions such as the Onion Creek Metropolitan Park and Greenbelt and McKinney Falls State Park. Station construction is anticipated to take place November 2022 through November 2023. (See rendering pg. 3)

### **Canyon Creek Station**

This new AFD/EMS station is currently in design phase and will serve the Canyon Creek area in northwest Austin. Station construction is anticipated to take place September 2023 through September 2024.

## **IMAGES**



Loop 360 / Davenport Ranch Station Rendering





Goodnight Ranch Station Rendering

## OVERVIEW of PROJECTS

Each site shares in common an interest for artwork that integrates with the site, the interior or exterior architecture of the respective stations. The artists or artist teams selected for these projects will spend time observing and researching the work of Austin’s first responders. Final artworks should reflect the mission of AFD/EMS: to create safer communities through prevention, preparedness, and effective emergency response.” There is a strong desire for the artwork to be thematically relevant to the roles specific to these first responders and also that the artworks are physically and conceptually accessible as well as durable and is easily maintained.

## BUDGET

- Loop 360 / Davenport Ranch Station: **\$196,000**
- Goodnight Ranch Station: **\$240,000**
- Canyon Creek Station: **\$240,000**

One commissions will be awarded per AFD/EMS station. Each project budget is inclusive of design, fabrication, installation, engineering, permitting fees, travel, shipping expenses, insurance, and other project-related costs.

## ELIGIBILITY

This opportunity is limited to Texas-based artists and artist teams who are at least 18 years of age. Artists who have lived experience with the work of AFD/EMS are encouraged to apply. Additionally, artists who have lived experience with the surrounding communities are also encouraged to apply. Applicants not meeting these eligibility requirements will be withdrawn from consideration.

Artists are ineligible if they are currently under contract with the City of Austin for a permanent public artwork commission or if they are a City of Austin full-time employee, contractor of Austin-Travis County Emergency Medical Services or employed by the Project Consultant's firm.

## SELECTION PROCESS

A five-member selection panel comprised of members of the visual arts professionals and at least two community representatives will review all eligible submissions. Up to nine artist(s)/artists teams will be shortlisted, invited to interview and submit a proposal for a fee of \$1,000. Only one applicant per site will be selected to receive a commission.

## SUBMISSION REQUIREMENTS

- **Credentials:** CV/Resume (limit 2 pages)
- **Short responses** to the following questions and scenario (100-300 words per question):
  - o What do you find appealing about creating artwork for an AFD/EMS station?
  - o Do you have previous experience creating public art or engaging with communities?
  - o Describe any previous experience that would make you a good fit for this opportunity.
- **Ten images** of previous work (only one image per page). Either labeled each image with the following information: title, date of completion, location, materials, art budget. For team application, please indicate the lead artist for each project; or provide an annotated image list

IMAGES OF INCOMPLETE PROJECTS, PRELIMINARY SKETCHES, or PROPOSAL IDEAS FOR THIS PROJECT WILL NOT BE REVIEWED

- **Three Professional references:** (names, phone numbers and email addresses)
- **Demographic survey**

## EVALUATION CRITERIA

The panel will evaluate applications based on the following criteria:

- Quality and aesthetics of past work
- Experience with public art projects of a similar size and scope
- Creativity and innovation of work as presented
- Expressed interest in creating artwork within this community setting

## TIMELINE

Information Meeting	<b>October 12, 2022</b>
Submission deadline	December 7, 2022
Short-listed artists notified	December 22, 2022
Interviews	January 2023
Selected Artist under contract	June 2023
Target Installation/Project close-out	Loop 360 / Davenport Ranch Station: April 2024 Goodnight Ranch Station: April 2024 Canyon Creek Station: August 2024

Submit all information via [www.publicartist.org](http://www.publicartist.org). Deadline to submit qualifications is December 7, 2022, at 5:00PM CST. **Submissions received after the deadline will be considered unresponsive and will not be reviewed.**

**Questions** regarding this solicitation must be directed in writing to:  
Alex Irrera, Art in Public Places at [alex.irrera@austintexas.gov](mailto:alex.irrera@austintexas.gov)

## CALL TO ARTISTS

### Public Art Opportunity



### City of Austin (Texas): Art in Public Places

#### Mexic-Arte Museum

Deadline for Submissions – 5:00PM CST: December 7, 2022

### REQUEST FOR QUALIFICATIONS

The City of Austin Art in Public Places program (AIPP) of the Cultural Arts Division, Economic Development Department (EDD) seeks to commission one team of professional visual artists to create site-specific artwork that reflects the mission of the Mexic-Arte Museum. The Museum is located at 419 Congress Avenue at the corner of 5th Street.

### BACKGROUND

Mexic-Arte Museum was founded in 1984 by artists Sylvia Orozco, Sam Coronado and Pio Pulido in the Arts Warehouse in downtown Austin to share the art and culture of Mexico. It was designated by the 78<sup>th</sup> Legislature of the State of Texas as the Official Mexican and Mexican American Fine Art Museum of Texas. Mexic-Arte Museum is dedicated to cultural enrichment and education through the presentation and promotion of traditional contemporary Mexican, Latino and Latin American art and culture. As the Museum develops and the collection grows, their collections will be displayed to teach about culture and heritage with dignity and pride for generations to come. Constructed in 1868, only 10-15% of the original Mexic-Arte structure remains. What stands is primarily a three-sided façade held together with wooden struts and trusses. Currently a new facility is being developed for the Mexic-Arte Museum to house its priceless art and heritage collection. Additional information will be provided to the selected artists or artist teams.

### PROJECT OVERVIEW

The vision of this opportunity includes selecting one team of artists to create iconic artwork(s) that will transform the site at Congress and 5<sup>th</sup> Streets. The selected team of artists will be expected to work collaboratively with Museum stakeholders and the immediate community to propose and ultimately design, fabricate and install one or more artworks that are interactive or programmable and contribute to the site as a placekeeping icon for downtown Austin. The artworks should endow respect while celebrating and honoring the cultural contributions of Hispanic, Latino and Mexican-American heritage. Mexic-Arte website: <http://www.mexic-artemuseum.org/mexicarte/about/mission.html>





1936 PHOTO

## **BUDGET**

**\$260,000**

One commission will be awarded for this project. The project budget is inclusive of design, fabrication, installation, engineering, permitting fees, travel, shipping expenses, insurance, and other project-related costs.

## **ELIGIBILITY**

This opportunity is limited to teams of artists based in Texas with at least one artist residing in Austin. All team members must be at least 18 years of age. Selected artists must have lived experience with or relating to Mexican-American culture and heritage. Applicants not meeting these eligibility requirements will be withdrawn from consideration.

Artists are ineligible if they are currently under contract with the City of Austin for a permanent public artwork commission or if they are a City of Austin full-time employee, contractor of or employed by either the Projects' Consulting firm.

## **SELECTION PROCESS**

A three to five-member selection panel comprised of visual arts professionals and community representatives and advisors will review all eligible submissions. Up to five teams of artists will be shortlisted, invited to interview and submit a proposal for a fee of \$1,500. The selection panel reserves the right to recommend one team of artists and one alternate at the time of initial review. Only one applicant will be selected to receive a commission.

## **SUBMISSION REQUIREMENTS**

- **Credentials:** CV/Resume (limit 2 pages)
- **Short responses** to the following questions and scenario (100-300 words per question):
  - o What do you find appealing about creating permanent artwork for the Mexic-Arte Museum?
  - o Describe any previous public art experience that would align your approach with this opportunity.
  - o How does community engagement and participation inform the outcomes of your artwork?
  - o What is your team's lived experience with or relating to Mexican-American culture and heritage?
  - o Describe your relationship to or understanding of the history or heritage of the Downtown Austin and Latino/a Austin artists.
- **Ten images** of previous work (only one image per page). Either labeled each image with the following information: title, date of completion, location, materials, art budget. For team application, please indicate the lead artist for each project; or provide an annotated image list

IMAGES OF INCOMPLETE PROJECTS, PRELIMINARY SKETCHES, or PROPOSAL IDEAS FOR THIS PROJECT WILL NOT BE REVIEWED

- **Three Professional references:** (names, phone numbers and email addresses)
- **Demographic survey**

## **EVALUATION CRITERIA**

The panel will evaluate applications based on the following criteria:

- Quality and aesthetics of past work
- Experience with public art projects of a similar size and scope
- Creativity and innovation in portfolio of past work

- Expressed interest in and ability to engage and include communities specific to the artwork site

**TIMELINE (subject to change)**

Information Meeting	October 12, 2022
Submission deadline	December 7, 2022
Short-listed artists notified	December 22, 2022
Interviews	January 2023
Selected Artist under contract	June 2023
Target Installation/Project close-out	2026

Submit all information via [www.publicartist.org](http://www.publicartist.org). Deadline to submit qualifications is December 7, 2022, at 5:00PM CST. **Submissions received after the deadline will be considered unresponsive and will not be reviewed.**

**Questions** regarding this solicitation must be directed in writing to:  
Alex Irrera, Art in Public Places at [alex.irrera@austintexas.gov](mailto:alex.irrera@austintexas.gov)



## **CALL TO ARTISTS**

### **Public Art Opportunity**

#### **City of Austin (Texas): Art in Public Places**

##### **Dougherty Arts Center (DAC)**

Deadline for Submissions – 5:00PM CST: December 7, 2022

#### **REQUEST FOR QUALIFICATIONS**

The City of Austin Art in Public Places program (AIPP) of the Cultural Arts Division, Economic Development Department is seeking visual artists and artist teams to design, fabricate and install one iconic artwork (\$200,000) and up to three emerging artists to design, fabricate and install smaller artworks (\$44,000 each) for the new Dougherty Arts Center (DAC) to be located between Toomey and Riverside Roads along Lamar Blvd behind the Zach Scott Theatre in Austin, Texas.

#### **BACKGROUND**

The DAC served as a U.S. Marine Corps and Navy Reserve facility in the 1940's. In 1978, the City took over the space and named it after a prominent member of the Junior League of Austin: Mary Ireland Graves Dougherty. It was originally intended to serve as an artists' training center with studio spaces, art gallery and a theater. As DAC operations grew, the building was modified to accommodate other public activities. For well over a decade, after the 75-year-old building was designated as "beyond repair," the City worked to relocate the aging Center; currently situated at 1110 Barton Springs Road. The replacement facility will be constructed on Lady Bird Lake, just a few blocks from its existing site.

#### **PROJECT OVERVIEW**

The mission of the Dougherty Arts Center is to support emerging through established artists who create, showcase, and experience the arts first-hand. The DAC considers itself Austin's cultural living room where people of all ages, races, ethnicities, abilities, genders, sexual orientations, socio-economic statuses, nationalities, and religions gather to create community through the arts. Interested artists should understand the significance of this strong multi-generational and multi-cultural, historic and education-oriented arts space. The selected artist/artist team should be mindful of the context of the surrounding nature, the architecture of the building and its authenticity to Austin as an experience. Completed final artworks should nod to the artistic and creative activities that happen in and around the building.

Although there are some preliminary recommendations for artwork sitings, final determination will be a collaborative process between the selected artists/artist teams, the community, City stakeholders and the design team.





- (1). Near the Riverside walking path (2) Near the rain garden and great lawn (3) North courtyard, primary entrance  
 (4) Inside the lobby (5) Within the South courtyard (6) South theater façade



Architectural rendering of the new Dougherty Art Center campus

## **BUDGETS:**

- **\$200,000** - Iconic Artwork

- **\$44,000** - Three Distinct Project Opportunities for emerging artists (\$132,000 total)

Each project budget is inclusive of design, fabrication, installation, engineering, permitting fees, travel, shipping expenses, insurance, and other project-related costs.

## **ELIGIBILITY**

The Iconic Artwork opportunity is open to artists who are represented in the City of Austin's Art in Public Places program Pre-Qualified Artist Pool. The three (3) emerging artist opportunities are limited to artists who live in the seven-county Austin metropolitan area (Williamson, Travis, Bastrop, Caldwell, Hays, Burnet, and Blanco counties). Artists must be at least 18 years of age. Applicants not meeting these eligibility requirements will be withdrawn from consideration.

Artists are ineligible if they are currently under contract with the City of Austin for a permanent public artwork commission, employed by the project contractor or design team, or if they are a City of Austin full-time employee.

## **SELECTION PROCESS**

A five-member selection panel comprised of local arts professionals, community representatives and advisors will review all eligible submissions. Up to three artist(s)/artists teams will be shortlisted, invited to interview and submit proposals for the Iconic Artwork opportunity. Artists shortlisted and invited to interview for the Iconic Artwork will be paid a fee of \$1500.00.

No proposal will be required for up to six artist(s)/artists teams that may be shortlisted and invited to interview for the Emerging Artists Opportunities. The Selection Panel reserves the right to recommend one artist with alternates for each opportunity during the initial review phase. Up to four applicants will be awarded a commission for the DAC.

## **SUBMISSION REQUIREMENTS**

- **Credentials:** CV/Resume (limit 2 pages)
- **Short responses** to the following questions and scenario (100-300 words per question):
  - What is your connection or interest in creating work for the Dougherty Art Center?
  - How does community engagement contribute to your artistic practice?
  - Describe any previous experience that would make you a good fit for this opportunity.
- **Ten images** of previous work (only one image per page). Either labeled each image with the following information: title, date of completion, location, materials, art budget. For team application, please indicate the lead artist for each project; or provide an annotated image list

IMAGES OF INCOMPLETE PROJECTS, PRELIMINARY SKETCHES, or PROPOSAL IDEAS FOR THIS PROJECT WILL NOT BE REVIEWED

- **Three Professional references:** (names, phone numbers and email addresses)
- **Demographic survey**

## EVALUATION CRITERIA

The Selection Panel will evaluate applications based on the following criteria:

- Quality and aesthetics of past work
- Experience conceptualizing and completing public art projects
- Creativity and innovation of work as presented
- Demonstrated experience working with communities

## TIMELINE (subject to change)

Information Meeting	October 2022
Submission deadline	December 7, 2022
Short-listed artists notified	February 2023
Interviews	April 2023
Selected Artist under contract	June 2023
Target Installation/Project close-out	Winter 2023/2024

Submit all information via [www. publicartist.org](http://www.publicartist.org). Deadline to submit qualifications is December 7, 2022 at 5:00PM CST. **Submissions received after the deadline will be considered unresponsive and will not be reviewed.**

**Questions** regarding this solicitation must be directed in writing to:  
Constance Y. White, Art in Public Places, [constance.white@austintexas.gov](mailto:constance.white@austintexas.gov)

## Artist Selection Memo to File

**Date:** September 12, 2022

**From:** **Artist Selection Panel (Jurors and Advisors)** — Lauren Serota Juror, Professional Artist Juror; Carmen Rangel, Professional Artist Juror; Brian Joseph, Professional Artist Juror; James Teasdale, HACA Community Member; Scott Sinn, PARD Project Manager; J Muzacz, AIPP Panel Member, Project Liaison

**Copy:** **Art in Public Places Panel:** Panel Chair Tammie Rubin, Vice Chair Jacob Villanueva, Arts Commission Liaison Acia Gray, and Panel Members, Stephanie Lemmo, and Sarah Carr. Panel Member J Muzacz

**Subject:** Comal Pocket Park AIPP Project

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**Background:** AIPP panel approved a Request for Qualifications for Comal Pocket Park AIPP Project on January 10, 2022. Notice of the public art opportunity was posted through usual methods as well as through Social Media channels, EDD newsletter and through publicartist.org. The submission deadline was March 31, 2022. The Artist Selection Panel shortlisted and interviewed four artists.

The Jury was supported by staff Constance Y. White, AIPP Program Manager, Curt Gettman, Sr. Project Manager, and Ryan Runcie, AIPP Project Manager

**1. Recommended Artists:** Dana Perrotti (and Raul Buitrago)

*I recommend this group as a finalist for this project based on their interview presentation and responses. I felt that they are not only connected with the community but that they value the importance of culture and history and have lived personal experience in the area. These two artists have a wide range of art experience in different mediums, and capacities, and have worked with various participants in group or community engagement activities which makes them a great fit for the project. They were also very personable and friendly which makes them a great fit for leading and educating if they choose to involve community members in the creative process.*

*Raul and Dana, through their work and presentation have:*

- clearly articulated their ability to meaningfully engage with and involve the community throughout the conceptualization and implementation of this work, and*
  - demonstrated that they can - through both their conceptual skills and experience in target mediums*
  - translate a community vision into a piece of work worthy of being in the AIPP portfolio!*
- These artists are the best fit for this project based on their proposed artistic concepts, experience, knowledge, and willingness to work with the Comal community.*

2. **Recommended Alternate:** Lindsay Palmer (Chroma Collective)

Chroma collective shared an impressive body of public artwork with a wide range of sizes and locations. They have plenty of experience co-creating artwork with communities and making sure they not only connect with those in the area but also build relationships and tell a story of history through their artwork.

Mylo, Anabel and Lyndsey have a proven approach to meaningfully engaging the community to co-create public art that is vibrant, engaging and deeply reflective a place's history and culture. Their work is deeply local and pays homage in a way that is inviting and educational. Despite the lack of mosaic work in their portfolio, I'm confident that their graphic approach could translate well into the medium with the right technical support. Lindsay and the team of artists have the potential of being successful in this project. They have the talent and passion to create a fantastic design that the Comal community would appreciate.



DANA PERROTTI

EDUCATION

- 2008 **New York University**, New York, NY  
BA Spanish and Latin American Literature, summa cum laude
- 2007 **Cuban Institute of Cinematographic Art and Industry**, Havana, Cuba  
Black and White Documentary Film Photography
- 2010-12 **Austin Community College**, Austin, TX, Art Metals + Jewelry Fabrication

AWARDS

- 2019-20 **CORE Artist Grant**, City of Austin Cultural Arts Division, ATX
- 2018 **Capacity Building Grant**, City of Austin Cultural Arts Division, ATX
- 2016 **Folk & Traditional Arts Program Grant**, Texas Folklife, ATX
- 2016 **SU CASA Residency**, Queens Council on the Arts, NYC
- 2016 **Teaching Assistant: The Pegged Sole (Shoemaking)**, Penland School of Crafts, Penland NC
- 2015 **Mentoring and Professional Development Grant**, NY Folklore Society, NYC
- 2015 **Scholarship: Slip Casting**, Greenwich House Pottery, New York, NY
- 2012 **Educational Assistant**, Arrowmont School of Art and Craft, TN

PROFESSIONAL ACTIVITIES

- 2020 **New Skin in the Game:** Organized panel discussion of young leatherworkers
- 2019 **The Cowboy Bootmakers:** Organized event showcasing Western bootmaking. Curated selection of Western boots, videos and vintage photographs.
- 2018 **Lastmaking Course:** Bespoke wooden shoe lasts course, led by master lastmakers in Eastbourne, UK
- 2018 **Handsewn Bespoke Oxford Course:** Week-long course with Master Shoemaker Janne Melkersson, Hara, Sweden
- 2016 **Bespoke Western Bootmaking Apprenticeship:** With Master Bootmaker Lee Miller of Texas Traditions, Austin, TX
- 2015 **Studio Assistant, Brick House Ceramic Arts Center**, Long Island City, NY

RAUL BUITRAGO//www.raulbuitrago.com

EDUCATION

New York University, Tisch School of the Arts — BFA Photography and Imaging, 2008

AWARDS

GNARLEANS (2019) - Blow-Up International Arthouse Film Fest Chicago, Honorable Mention at Experimental Forum

FALSE FIRES (2019) - Official Selection at Indie Visions Film Festival and Short Film Factory

GOUCH (2016) - Vimeo Staff Pick, Official Selection at Bushwick Film Festival 2016

City of Austin Capacity Building Grant (2017)

Experience

DIRECTOR, CINEMATOGRAPHER, PRODUCER AND EDITOR

DOCUMENTARY FILMS

DIRECTOR, CINEMATOGRAPHER AND EDITOR

MUSIC VIDEOS , 2013 - PRESENT

Professional References:

Lee Miller, Owner, Texas Traditions, (512) 443-4447, [texas traditions@mac.com](mailto:texas traditions@mac.com)

Charlie Lockwood, Executive Director, Texas Folklife, (512) 441-9255,  
[clockwood@texasfolklife.org](mailto:clockwood@texasfolklife.org)

Allen Quigley, Graphic Designer, (512) 565-2147, [allenfquigley@gmail.com](mailto:allenfquigley@gmail.com)

# Image List for Dana Perrotti



Perrotti01.JPG

## **Indigo Shibori Dyeing (Dana Perrotti)**

Theodora Jackson Senior Center, Jamaica, NY  
2016

Variable  
Cotton, Natural Dye  
\$10,000

Dana Perrotti served as artist in residence at the Theodora Jackson Senior Center in Jamaica, NY, sponsored by Queens Council on the Arts. During the three month residency, Dana led participants in the creation of a communal quilt. Here, participants begin the process by learning how to use shibori binding techniques with indigo dye.



Perrotti02.JPG

## **Cutting Fabric (Dana Perrotti)**

Theodora Jackson Senior Center, Jamaica, NY  
2016

Variable  
Cotton, Natural Dye  
\$10,000

Over the course of three months, participants dyed, cut, assembled and sewed fabric. Here, participants are cutting the hand-dyed fabric. Over 20 participants took part in the project.



Perrotti03.JPG

## **Topstitching the Quilt (Dana Perrotti)**

Theodora Jackson Senior Center, Jamaica, NY  
2016

4"x5"  
Cotton, Natural Dye, Photo transfers  
\$10,000

Participants topstitch the assembled quilt in the culmination of the three month artist residency. The finished quilt is on display at Theodora Jackson Senior Center in Jamaica, Queens, NY.



Perrotti04.JPG

## **Untitled (Dana Perrotti)**

Austin, TX  
2022

14"x6"x6"  
Ceramic  
\$1000

Stoneware vessel, thrown and altered. Fired in cone 10 reduction kiln with slips and glazes.



Perrotti05.JPG

## **Untitled (Dana Perrotti)**

Austin, TX  
2022

15"6"x6"  
Ceramic  
\$1000

Stoneware vessel, thrown and altered. Fired in cone 10 reduction kiln with slips and glazes.



Perrotti06.JPG

## **Community Collage Workshop (Raul Buitrago)**

Pioneer Works  
2021

N/A  
Collage  
\$5000

Raul Buitrago leading a series of free community collage workshops.



Perrotti07.JPG

## **Untitled (Interlude)**

Austin, TX  
2021  
18" x 24"  
Oil  
\$2500

Oil painting using collage reference.



## **Two Apples**

Austin, TX  
2022  
16" X 16"  
Oil  
\$1000

Still life oil painting, painted from observation.



Perrotti08.JPG



Perrotti09.JPG



Perrotti10.JPG

**Proposed Community Tile Installation (Raul Buitrago and Dana Perrotti)**

Comal Pocket Park, Austin, TX  
To Be Completed 2023

Variable  
Hand-painted Ceramic Tiles  
43,000

Sketch by Raul Buitrago of proposed mosaic tile installation at Comal Pocket Park. The installation will be a continuation of the theme began in 2002, with members of the community hand painting ceramic tiles to stretch along the horizontal walls that frame the archway.

**Slices of Squash**                      16" x 16"  
Austin, TX                                  Oil  
2022    \$1000

Still life oil painting, painted from observation.

# **Statement from Dana Perrotti**

## **Short Answer Question 1**

Raul and Dana have lived in East Austin since 2010. From 2010-2012, Dana worked for Totally Cool/Totally Arts and PARD Summer Art in the Parks. She taught visual art to youth ages 5-18 at Pan American Recreation Center, Parque Zaragoza Recreation Center, and Lorraine "Grandma" Camacho Activity Center.

Raul's expertise as a fine arts painter gives him the eye to work with the community to create a dazzling, hand-painted mosaic installation that will invite youth and families to see themselves in the park. Dana's expertise as a ceramic artist will provide the technical know-how to preserve the paintings made by community members in weather-resistant ceramic tile.

# Statement from Dana Perrotti

## Short Answer Question 2

Raul has worked as a visual artist in the community, teaching free collage workshops and serving as a mentor to youth interested in working in film. A son of Colombian immigrants, Raul enjoys giving back to the Latinx community by openly sharing his artistic expertise and practice.

Dana has worked as a Teaching Artist for over a decade. From 2010-12 she worked with Totally Cool/ Totally Arts, PARD Summer Art in the Parks and the Dougherty Arts Center. She lead youth participants in group mural painting, ceramics and photography. In 2016 she held a Teaching Artist Residency at Theodora Jackson Senior Center, in Jamaica, Queens, NY. As Resident Teaching Artist, Dana lead a group of senior citizen participants in a three month project: creating a community hand-sewn quilt made from indigo shibori dyed fabric. Dana led the participants in every aspect of the project, from hand dyeing the fabric, to cutting, assembling, and sewing the final project.



# Statement from Dana Perrotti

## Short Answer Question 3

Both Raul and Dana will serve as teaching artists, working with youth served by Pan American Recreation Center, bringing an arts-education component to the project. Participants will be invited to create a design on a bisque-fired white stoneware tile, in scale to the existing tiles created by the community in 2002, using underglazes to paint on their designs. The underglazes will be colors, chosen by Raul, to compliment the existing tile work at Comal Pocket Park (vibrant purples, turquoise, yellows, blues, oranges).

Raul will lead the students in how to create a dynamic composition, filling the entire tile with color. Dana will show students the technique of how to use the underglazes on the tiles. Dana will take the painted tiles back to her studio and glaze the surfaces in clear glaze, and finally fire them in a ceramic kiln.

The community-designed tiles will be installed in a manner that echoes the 2002 tiles; the pattern of square tile with painted design adjacent to rectangle solid color tile will be maintained. Raul will design the layout of the tile work. Both Raul and Dana will install the tiles, inviting the youth artists, their families and members of the community to join in the process.

As both Raul and Dana are fluent in Spanish, they will both be involved in community outreach on the project.

**Lindsay Palmer** (Applying as Project Manager)

16047 Fitchburg cir, Pflugerville TX 78660 (806) 787-0376 Lindsay@creativeaction.org

Education

2009 MFA Sculpture University of Colorado, Boulder, CO

2006 BFA Sculpture Texas Tech University, Lubbock, TX

Professional Experience

Director of Public Art, 2021-current, Creative Action, 1023 Bldg B, Springdale Rd, Austin TX 78721

Director of Color Squad, 2013-2020, Creative Action, 1023 Bldg B, Springdale Rd, Austin TX 78721

Solo and Two Person Exhibitions

2015 Box 13 Gallery, 6700 Harrisburg Blvd, Houston TX

2014 *If You Go You Go It Alone*, Pump Project, Austin TX

*Borderland*, Eastfield College, H100 Gallery, Mesquite TX, with Casey McGuire

2013 *Lindsay Palmer and Casey McGuire, Seeing is Believing; Transient Spaces For Home*, University of Texas, San Antonio, Satellite Space, San Antonio, TX

2011 *A Case For Tragic Optimism or Tales From The Keeper Of Knowledge*, Co-Lab, Austin TX

Group Exhibitions

2020 *The People's Gallery, 2013 Exhibition*, Austin City Hall, Austin TX

2018 *Staff Survey*, Creative Action, 1023 Springdale Rd, Austin TX

2013 *The People's Gallery, 2013 Exhibition*, Austin City Hall, Austin TX

2012 *Sculptural Narratives*, Cazenovia College, Cazenovia, NY

*New Art/Arte Nuevo*, University of Texas at San Antonio, San Antonio, TX

2011 *Structural Subjectivity*, Buckham Gallery, Flint, MI

2009 *Opið Hús*, Icebox Gallery, Skagastrom, Iceland

*Crossing 2009*, The Harwood Art Center, Albuquerque, NM, 4th Place purchase award

2008 *Space Invaders*, Museo De Las Americas, Denver, CO

Commissions and Public Works

2014 *Tempo*, Temporary public art project, City Of Austin Art In Public Places

2012 Playground Markings Project, In conjunction with Theatre Action Project and The University of Texas at Austin, Austin, TX

*The Pay Phone Revival Project*, Pump Project Art Complex, 702 Shady Lane, Austin TX (Catalogue)

### Bibliography

Mahoney, Alyssa. "Austin brings temporary public art to city parks", The Daily Texan, Web, Jan 14, 2014

Rindfuss, Brian. "Seeing Is Believing", San Antonio Current, January 2-8, pg. 16 Munoz De La Rocha, Haydee. 2013

"Review: Seeing Is Believing; Transient Spaces For Home", Art Magazine, Web, Jan 12, 2013

Asher Price, "An Artistic Focus On Climate Change." *Austin American Statesman*, November 21, 2010

**Mylo Mendez** (Applying as Lead Artist)

2009 Cheshire Dr. A, Austin TX 78723 (281) 743-2831 mendez.mylo@gmail.com

### Education

Parsons the New School for Design, New York City Master of Fine Arts in Fine Arts, May 2015

University of Texas, Austin, Texas

Bachelor of Fine Arts in Studio Art, May 2011

Bachelor of Arts in Women's and Gender Studies, August 2011

### Teaching/Pedagogical Experience

Adjunct Faculty for Integrative Studio, August 2015-May 2019 Parsons the New School for Design, New York City

Member of the Faculty Learning Community, October 2018- Present Parsons the New School for Design, New York City

Presenter at Queering the Collection workshop, February 2018 International Center for Photography, New York City

Presenter and Discussion Facilitator for Introduction to Marx Workshop, February 2013 Unity and Struggle Conference, Houston, Texas

Co-Founder/Co-Facilitator for Queer Theory Community Study Group, 2012 Austin, Texas

### Exhibitions/Screenings/Performances

2017 Screening, Queer Art Pride Shorts, Wythe Hotel, New York City

2016 Queer/Art/Mentorship 2015-2016 Annual Exhibition, Prince St. Project Space, New York City 2016  
Lips Like Sugar, Beefhaus Gallery, Dallas, TX

2015 Screening, MIXNYC 2015: Queer Experimental Film Festival, The Mix Factory, New York City

2015 Off Pink, The Kitchen, New York City

2014 Lumpy Discourses, 25 East Gallery, New York City

2012 Traditional Family Values, Visual Arts Center, Austin, TX

2011 Performance, Field Day: A Performance Event, University of Texas, Austin, TX

2010 Performance, A Fair, University of Texas, Austin, TX

2009 Performance, Camp Shame, Moose Lodge, Austin, TX

**Color Squad** (Alumni applying as Apprentice Artists)

### Commissions

-2020-2021 Four murals commissioned by Capital Metro at four bus stops, Austin TX Budget: 20,000

-2020- Mural at Native Hostel, commissioned by Facebook Open Arts, Native Hostel, 807 E 4th st, Austin TX 78702. Budget: 32,000

-2019- 1200-square-foot mural created by Color Squad in partnership with the City of Austin's Neighborhood Partnering Program, located at Barton Spring Road and Lamar. Budget: 10,000

-2018 Mural by Color Squad in collaboration with with Girl Forward, a mentoring program for young women refugees, Lott Pocket Park, 1174 Curve St, Austin TX 78702. Budget: 3,000

-2018 Mural and photo installation, People's Community Clinic, Teen Resource Room, 2909 N Interstate HWY 35, Austin TX 78722. Budget: 1,000

-2017 Mural commissioned by the Central Texas Food Bank for their new facility's volunteer center about the Central Texas food ecosystem, 6500 Metropolis Dr, Austin TX 78744 Budget: 7,500

-2015 Large scale mural completed on former Creative Action building as part of NEA Our Town grant, 2921 E 17th, Austin TX 78702. Budget: 30,000

### Bibliography

<https://www.austinmonthly.com/AM/August-2019/The-Color-Squad-Fuses-Art-and-Activism>

<https://creativeaction.org/ca-blog/kxan-new-mural-painted-by-teen-artists-unveiled-in-east-austin>

<https://www.austinmonthly.com/i-live-here-i-give-here-2021/> (page 13)

<https://www.austinchronicle.com/best-of-austin/year:2019/poll:readers/category:arts-and-entertainment/creative-action-color-squad-muralist/>

### Conferences

-Panelists and presenters, *Building Brave Spaces: Mobilizing Teen Arts Education*, ICA Boston, 2018

-Presenters, *National Young Artists Summit*, presented by the National Guild for Community Arts Education, Austin TX, 2019

# Image List for Lindsay Palmer

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## ***East Austin's Melody, 2021***

Acrylic on concrete pillar

21 ft x 8 ft

East Link Trail, Austin, TX

Budget: \$2,500



Palmer01.JPG

Mural design for upcoming November 2021 project.

East Austin's Melody is a mural dedicated to the Black community that have called East Austin their home. We hope this mural serves as a reminder to those who come after, of what East Austin once was. A self sustaining community that enjoyed getting together play music, ball and always strove for future generations. We hope to pay homage to the black community of East Austin and help acknowledge their importance to the greater Austin area.

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## ***La Collectividad, 2020***

Acrylic on brick

16 ft x 150 ft

Native Hostel, 807 E 4th st, Austin, TX

Budget: \$32,000



Palmer02.JPG



Palmer03.JPG



Palmer04.JPG



Lead Artist, Mylo Mendez, Project Manager, Lindsay Palmer

Alumni, Elle Hebert, Quinn Erickson, Aye Aye, Louisa Najar, Maxwell Wood

This public art project is presented by Creative Action, an Austin-based arts education non-profit organization, in partnership with Facebook Open Arts. The mural was created by lead artist Mylo Mendez in conversation with members of Color Squad, a collective of teenage artists who design and implement public art around issues of sustainability, community, and equity.

Mylo Mendez makes illustrations influenced by Mexican folk art, Mayan and Aztec design, and the color palettes of the Southwestern United States as a means of exploring their identity. By connecting to the past through artmaking and design, Mendez investigates contemporary Mexican American experience and its relationship to heritage, family, and politics.

### ***Take flight, 2019***

Acrylic on corrugated metal

32 ft x 15 ft

Million Air, 4801 Emma Browning Ave, Austin, TX

Budget: \$7,500



*Palmer05.JPG*

Mural commissioned by Million Air outside of their airplane hangers.

### ***United Horizons, 2021***

Acrylic on cinder block.

6 ft x 116 ft

Austin Peace Academy, Austin, TX

Budget: \$8,000



*Palmer06.JPG*



*Palmer07.JPG*



*Palmer08.JPG*

# Statement from Lindsay Palmer

## Short Answer Question 1

Chroma Collective serves as a center for young artist education, politically and socially aware community engagement, and a way to uplift diverse communities both by those who make up the collective and those who we provide art for. Our interest in Comal Pocket Park lies in its function to serve as a community gathering point and important historical marker of political and social change.

Multiple members of our collective have art practices driven by their connection to central Texas family, Mexican heritage, and deep social justice roots. Our vision of this project includes a thoughtfully researched account of the community that will be interfacing with the art daily and the historical and ecological significance of the land Comal Pocket Park sits on.

# Statement from Lindsay Palmer

## Short Answer Question 2

Chroma Collective is a group of creatives dedicated to empowering young artists, uplifting the voices of our community, and creating artworks that are dedicated to placekeeping practices. As alumni of Creative Action's teen programs these young adult artists will have had years of experience creating murals embedded with community engagement at the center, led by professional muralists.

We always tailor our engagement processes specifically to the theme or the desired outcomes of our partners. Some examples of these processes are, meeting with elders from the community to capture histories of the neighborhood, holding design charettes open to neighbors and community partners, creating a public voting/comments booth at public libraries for feedback on our designs, and having community paint days for public participation.

Chroma Collective is a program of Creative Action, whose mission is to use the arts as a medium to inspire creativity, unlock potential, and transform the lives of students of all ages.

# **Statement from Lindsay Palmer**

## **Short Answer Question 3**

Lindsay Palmer: Project Manager/team lead

Mylo Mendez: Lead designer/mentor

Arlo Kretzler: Alumni/apprentice

Mars Lee: Alumni/apprentice

Yesenia Placencia-Trejo: Alumni/apprentice

## Artist Selection Recommendation Memo to File

**Date:** September 12, 2022

**From:** **Artist Selection Panel (Jurors and Advisors)** — Isa Boonto, Arts Professional, Brownie Park Community Member; Estéban Hinojosa, Arts Professional, Brownie Park Community Member; Charles Peveto, Arts Professional, Old Austin Neighborhood Association, Duncan Park Community Member; Sierra DaSilva, Shoal Creek Conservancy, Duncan Park Community Member; Melissa Gray, Highland Park Community Member; Kate Garza, Highland Neighborhood Association and Community Member; Cristie Purple, Oertli Park Community Member; Reynaldo Hernandez, Project Manager, Parks and Recreation Department; Acia Gray, Austin Arts Commission Member

**Copy:** **Art in Public Places Panel:** Panel Chair Tammie Rubin, Vice Chair Jacob Villanueva, Arts Commission Liaison Acia Gray, and Panel Members, Stephanie Lemmo, and Sarah Carr. Panel Member J Muzacz

**Subject:** Duncan Neighborhood Park AIPP Project

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**Background:** AIPP panel approved a Prospectus for Duncan Neighborhood Park AIPP Project on April 4, 2022. Notice of the public art opportunity was posted through usual methods as well as through Social Media channels, EDD newsletter and through publicartist.org. The submission deadline was June 23, 2022. 40 local artists from the Pre-Qualified local artists pool opted to participate in the process. After review of the eligible applicants, the Artist Selection Panel shortlisted and interviewed two artists.

The Jury was supported by Parks and Recreation Department Project Managers Scott Sinn, Patrick Beyer, and James Wheeler as advisors and AIPP Program Manager Constance Y. White, AIPP Sr. Project Manager Curt Gettman, and AIPP Project Managers, Ryan Runcie and Alex Irrera.

**1. Recommended Artists:** André Fuqua

*André has a demonstrated history of carrying out large scale public artworks, many of them in three dimensions, while incorporating community input. His work is also thoughtful and interesting conceptually. André also has a lot of knowledge about constructing something that will be durable in an outdoor setting. I'd love to go to Duncan with André to look at and discuss the park's ecological features so he will plan his work with them in mind.*

*Ability to provide a durable art project including sensitivity of a public engagement process and creative abilities*

**2. Recommended Alternate:** Catie Lewis

*Catie has experience with making large-scale public murals. We thought she might have trouble coming up with something in three dimensions for the space at Duncan, but she might be able to create a mural for the limestone block surfaces in the park if they were prepared in such a way that*



*paint could be applied. I like that her previous work has considered the history of the space and also environmental conservation goals. She seemed very excited about really digging into the background of a place before planning her past works, and also about incorporating community feedback.*

*Focus on mural work as a potential option*

# André Fuqua

505 W Saint Johns Ave

Austin, Texas 78752

andre@andreishere.us | 314-221-7769

www.andreishere.us

## EDUCATION

2023 PhD (pending), Infrastructure Materials, University of Texas at Austin, Austin, TX

2018 MS, Civil Engineering, Columbia University, New York, NY

2016 P.BACC, Painting and Drawing, School of the Art Institute of Chicago, Chicago, IL

2015 BS, Civil Engineering (Minor: Architecture), Columbia University, New York, NY

## EXHIBITIONS

2020 Group Exhibition, *Make America What America Must Become*, Contemporary Arts Center New Orleans, New Orleans, LA

2020 Group Exhibition, *Occupied*, GrayDUCK Gallery, Austin, TX

2019 Group Exhibition, *The Revival – EAST 2019*, Creative Action, Austin, TX

2019 Solo Presentation, *A New Wave*, baba cool café, Brooklyn, NY

2018 Solo Presentation, *man over mechanism*, OneEyed Studios, Ridgewood, NY

2016 Group Exhibition, *De Nue*, SITE Gallery, Chicago, IL

2016 Group Exhibition, *Shared History*, South Side Community Arts Center, Chicago, IL

2016 Group Exhibition, *Black Creativity*, Museum of Science and Industry, Chicago, IL

## COLLABORATIVE PROJECTS

2020 Art in Public Places, *St. John Park Concrete Pillar*, Austin, TX (artist: Damon Moseley)

2019 FAB Fulton's ART360°, *Becoming - Window Mural*, baba cool café, Fort Greene, Brooklyn, NY

## PROFESSIONAL EXPERIENCE

2020 – Assistant to the Director, Landmarks, University of Texas at Austin, Austin, TX

2019 Project Engineer, Entech Engineering P.C., New York, NY

2015 – 2016 Studio Technician, The Art Institute of Chicago, Chicago, IL

2014 – 2015 Architectural Design Engineer, Art Research Collaboration Inc, New York, NY

## AWARDS AND SCHOLARSHIPS

2020 Thrust 2000 Fellowship, University of Texas at Austin

2019 Bill and Melinda Gates Millennium Scholarship

2017 Concrete Industry Foundation Scholar – New York City

2016 Dean's Scholarship, School of the Art Institute of Chicago

2015 King's Crown Leadership in Excellence Award, Columbia University

**TECHNICAL EXPERTISE:** Sculpture, Photography, Painting, Metalworking, Woodworking, CNC Machining, Adobe Illustrator, Adobe Photoshop, Adobe InDesign, AutoCAD, Rhinoceros, Civil 3D

## RADIO/TELEVISION

Ariel René Jackson, Interview, Cage Match Project Podcast, Austin, TX, July 25<sup>th</sup> 2020

Liberty Mason, Interview, ATX Artist Social at Native Hostel, Austin, TX, February 7<sup>th</sup>, 2020

Dora Robinson, Interview – The Revival, KAZI FM The Voice of Austin, November 15<sup>th</sup>, 2019

# Image List for André Fuqua

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## **He [003], 2016**

Steel, Steel Cable Wire, Extension Cord

22 in x 30 in x 50 in

Chicago, Illinois

Budget: \$5,000



Fuqua01.JPG

He [003] | steel, steel cable wire, extension cord | 22 x 30 x 50" | 2016

"He [003]" was fabricated in Chicago, Illinois.

This piece has been shown at the following exhibitions:

2018, man over mechanism, OneEyed Studios, Ridgewood, NY

2016, 150 Anniversary Exhibit, Art Institute of Chicago, Chicago, IL

2016, De Nue, SITE Gallery, Chicago, IL

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## **Rise to Fall , 2015**

charcoal and graphite on paper

30 in x 36 in

New York, New York

Budget: \$1,000



Fuqua02.JPG

Rise to Fall | charcoal and graphite on paper | 30 x 36" | 2015

"Rise to Fall" was fabricated in New York, New York.

This piece has been shown at the following exhibitions:

2018, man over mechanism, OneEyed Studios, Ridgewood, NY

2016, Black Creativity, Museum of Science and Industry, Chicago, IL

2016, De Nue, SITE Gallery, Chicago, IL

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## **Becoming - Window Mural, 2019**

Oil Paint, glass

11 ft x 18 ft

Baba Cool Café, Brooklyn, New York

Budget: \$1,500



Fuqua03.JPG

Becoming - Wall Mural | oil on glass storefront | Baba Cool Cafe, Fort Greene, Brooklyn | 11 x 18' | 2019

Front View



Fuqua04.JPG

Becoming - Wall Mural | oil on glass storefront | Baba Cool Cafe, Fort Greene, Brooklyn | 11 x 18' | 2019

Window Panel Detail

"Becoming" was a window mural commissioned by the Fulton Area Business Alliance (FAB Fulton). FAB Fulton is a non-profit organization that advocates for and collaborates with small businesses and property owners along Fulton Street in Brooklyn's neighborhoods of Fort Greene and Clinton Hill to maintain a safe, clean, and welcoming community while securing resources and partnerships for initiatives that enhance and promote the district.

I was commissioned to complete a live painted window mural for Baba Cool Café at 64-B Lafayette Avenue.

# **Statement from Andr Fuqua**

## **Short Answer Question 1 / Respuesta corta a la Pregunta 1**

I have built a strong studio practice that has gifted me the opportunity to showcase my work both locally and nationally. I communicate with artists, art historians, and fabricators to build creative projects and community initiatives. I have been working professionally as an artist since 2016. I received both my bachelor's and master's degrees in Civil Engineering from Columbia University. I studied studio art at the School of the Art Institute of Chicago, where I obtained a graduate certificate in Painting and Drawing. My practice is rooted in sculpture, photography, and design. I use construction materials like steel, wood, and concrete to create art that explores symbolism, identity, and cultural privilege. I use photography as a tool to communicate hidden narratives and untold stories. I have strong interests in material ethos, the built environment, and the American South. I have exhibited in spaces across the US, most notably the Museum of Science and Industry in Chicago, IL and the Contemporary Arts Center, New Orleans.



# **Statement from Andr Fuqua**

## **Short Answer Question 2 / Respuesta corta a la Pregunta 2**

I have had the opportunity to collaborate with many artists, designers, linguists, engineers, and their sponsors to realize small scale and large scale arts projects. As an Architectural Design Engineer for Art Research Collaboration, I shadowed land artist Betty Beaumont in the creation of “Lost Cultures, Found Voices”, a large scale geometric public art sculpture. As an Assistant at Landmarks, the public art program at UT Austin, I have had the opportunity to organize the installation of “EON” a site specific video artwork by Jennifer Steinkamp as well as “An Interval of Time” by Monika Bravo. My experiences have given me firsthand insight on the execution of art projects from the design phase to on site installation, and speaks towards my preparedness to design and fabricate a work of art crafted for the public eye.

To me public art is about creating equity, inclusivity, and accessibility. These are values that I aim to uphold in my practice. In a city like Austin, that is constantly evolving, it is important to cling tight to these values when creating new public art for the city.

# **Statement from Andr Fuqua**

## **Short Answer Question 3 / Respuesta corta a la Pregunta 3**

I was born in St. Louis, MO and raised between the Midwest and the Black Belt region of Alabama. Living life between the rural South, suburban Midwest, and urban epicenters, I have experienced the physical and psychological changes associated with migration in America. Pulling from remnants of my southern heritage, my work explores visibility, space, otherness, and power. I use raw construction materials like concrete, steel, and wood to comment on social structures and the built environment.

Through the manipulation of motifs, my work explores erasing and exposing through use of cultural symbols. I am interested in how objects and ideas are transferred from place to place, and how symbolisms are maintained or wiped away in the process. I challenge viewers to question the assumed symbolism attached to my artworks and contemplate what is visible and what is invisible.

# **Statement from Andr Fuqua**

## **Short Answer Question 4 / Respuesta corta a la Pregunta 4**

In the past, I have completed projects in communities in both Chicago and New York City. In Chicago, I was selected to be part of the group exhibition Shared History at Chicago's Southside Community Arts Center, the first Black arts museum in the United States. The goal of this exhibition was to celebrate the history of the museum and its relationship to Southside Chicago. In New York, I was chosen to be a part of FAB Fulton's ART360°. This annual event aims to showcase the cultural capital of Fort Greene, Brooklyn and supports emerging artists within the Fort Greene community. I partnered with Baba Cool Café to complete a live window mural painting on the restaurant's storefront. Both of these art projects allowed me to gain understanding of how to create art that engages and responds to the community it serves.

I feel as though community engagement is a central principle in creating art that inspires and represents the public that it serves. I moved to Austin in 2019, and since my arrival have experienced firsthand the importance of establishing connections within my community and spaces that embrace creativity and artistic expression in the city. I would like to be a part of the AIPP 2021-2023 Pre-Qualified Artist Pool to have the opportunity to create a public work of art that reflects Austin's evolving landscape and showcases the diversity that exists in the city. As an active participant in Austin's evolution and growth, I am interested in elevating new landscapes while also giving respect to spaces that continue to contribute to Austin's rich history.



Artist & Muralist

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Austin, TX

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**Catie Lewis** is a self taught artist and muralist based in Austin, TX. She began practicing art professionally in 2019 and has stretched her capabilities across many styles and mediums since then. Catie has exhibited work through Big Medium's Austin Studio Tour and participated in artist residencies with Texas based non-profits BossBabesATX and Deeds Not Words. She's painted murals for Austin businesses like EleMINT Skin and Shag Salon as well as large corporations such as Lexus.

## Exhibition History

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**2020** - *"Holiday Art Pop-Up"*, The Cathedral ATX - Austin, TX

**2020** - *"Austin Studio Tour"*, Virtual Gallery - Austin, TX

**2019** - *"East Austin Studio Tour"*, Austin Film School - Austin, TX

## Publications

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**2020- Artist Talk:** ["On Art, Money And Running A Business: A Conversation With Catie Lewis"](#), Boss Babes ATX

**2020- Interview:** ["On Pushing Yourself And Painting What You Know: Catie Lewis"](#), Boss Babes ATX

**2020- Zine:** "What We Need To Do Our Best Work", Boss Babes ATX

**2020 - Podcast Episode:** [3 | The Search for Cultural Identity and her Adoption Reunion with Catie Lewis](#), In Bold Company

**2020 - Feature:** [Artist is Residence Catie Lewis](#), Deeds Not Words

**2020 - Interview:** Calli Fleming, ["Austin's Catie Lewis Grows Her Art Career With Community"](#), Glass Staircase

**2019 -** [2019 E.A.S.T. ARTIST HIGHLIGHT | Catie Lewis](#), Austin Film School

## Image List for catie lewis

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### **70's Flowers Mural, 2019**

Paint

Dimensions Vary

Shag Salon, austin, tx

Budget: \$400



lewis01.JPG

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### **70's Stripes Mural, 2019**

Paint

Dimensions Vary

Shag Salon, Austin, TX

Budget: \$600



lewis02.JPG

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### **"Better Days Ahead" Mural, 2020**

Paint

Dimensions Vary

6th Street, Austin, TX

Budget: \$700



lewis03.JPG

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### **"Monstera" Mural, 2019**

Paint

Dimensions Vary

Austin, TX

Budget: \$800

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lewis04.JPG

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**"Path Back Home", 2020**

Oil Paint

Dimensions Vary

Budget: \$1,200



lewis05.JPG

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**"Tiny Tats ATX" Mural, 2020**

Paint

Dimensions Vary

Austin, TX

Budget: \$3,000



lewis06.JPG

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**'Huriyali' Mural, 2019**

Paint

Dimensions Vary

Charleston, SC

Budget: \$1,000



lewis07.JPG



# Statement from catie lewis

## Short Answer Question 1 / Respuesta corta a la Pregunta 1

My name is Catie Lewis and I'm a self taught artist based in Austin, TX. While I don't have traditional training in the arts, I definitely take pride in all I've learned so far in the past 2 years of my art practice. I took some time experimenting with different styles and mediums and exploring various subject matter and technique. While I like a bit of everything, I mostly specialize in realistic oil paintings, abstract line drawing and large scale murals!

My personal work draws inspiration from my Filipino heritage, people in my life and my current surroundings. Creating works that highlight women emboldened by color and elements rooted in their culture is my current concentration. Having a mix of abstract and realism and balancing those styles in one piece is challenging yet makes for a very intimate process.

I also create murals for local businesses and homes in town to help others beautify their space. My clients have included Austin businesses such as EleMINT Skin, non profits such as Deeds Not Words and large companies such as Lexus. For these, I lend my creativity to each client and their own vision- though I love these works just as much as I do my personal pieces. I love the challenge but also the playfulness of getting to use bold colors and funky designs.

# Statement from catie lewis

## Short Answer Question 2 / Respuesta corta a la Pregunta 2

I've collaborated with many organizations in the past few years to create functional murals meant to be a catalyst for public action, awareness or even support. Some projects have included my work with Texas non-profit Deeds Not Words, where I painted a portable mural spreading awareness about the 2020 Census to be used at canvassing events and encourage participation in marginalized communities as well as Austin non-profit, HOPE Campaign on their #HopeForHealth Campaign where I was commissioned to paint a mural on boarded up businesses downtown in response to the COVID-19 outbreak as a way to comfort and provide hope to locals and passerby's.

I think it's projects like these that really make my job as a muralist the fulfilling career that I find it to be. While every piece of art or client project has their own purpose, it has been the murals meant for progression, change and public engagement that tend to have the biggest impact on me and the community I belong to. I am and always have been a firm believer in art being for others and something that can be used to spark the kind of change that words cannot. Public art has been my continuous opportunity to use my skills and express this belief. Nothing is more gratifying as an artist, to me, than knowing your work has affected people. Even if just one person. That's what public art has become for me.

My practice has grown ten-fold in the past two years because of public art. The process is quite different at times than the process I use when approaching personal work. It almost becomes a mission to do the most good, which has stretched both my artistic abilities and my role as a citizen to make my environment a better place.

# **Statement from catie lewis**

## **Short Answer Question 3 / Respuesta corta a la Pregunta 3**

I think a guiding theme in my artistic practice is my identity as a woman of color in America and what it means to explore that as a young adult. My personal work consists of a lot of Filipino elements such as tropical trees, the ocean and tribal clothing. Femininity is a huge concept that I'm exploring in correlation with this- including female portraiture, native flowers, certain poses and compositions. I tend to work on larger surfaces with every project because I have more room to express my thoughts and stories. Right now, oil paint is the main medium I use to accomplish these pieces because the bold, raw color really brings a painting to life.

# **Statement from catie lewis**

## **Short Answer Question 4 / Respuesta corta a la Pregunta 4**

Working with my community at large as well as the creative community where I live has literally sparked and sustained my art practice. I give others all of the credit for the opportunities and projects that I have come across in my still-new creative career.

Before moving to Austin, I had no real practice. I had always loved art as a hobby, but it wasn't until I arrived in a city FILLED with creative people and decorated with colorful murals that I was encouraged enough to start painting again. With the abundance of opportunities for creatives of any kind and any skill, I was able to step foot into the art market community where I sold prints and apparel with my line drawings. I was able to meet so many great people and super talented artists who motivated me to expand my practice past drawing and dive into painting. With the connections I had made around town and on social media, I was asked to paint homes and businesses. People I never knew before were asking to purchase my pieces even when I, myself, didn't feel like I had the traditional art background needed to do cool things like this.

I definitely lacked a bit of confidence from being a self taught artist, and still sometimes feel that way today. But thankfully, the work I've done for community engagement and the people who have given me the space to create have really motivated me to go forward as an artist and create what I find to be beautiful. All of my combined experiences also remind me to be that helping hand for other artists I come across. It's this cycle that really benefits our community the most and allows for amazing collaboration and the further improvement & beautification of our city.