

Artist Selection Memo to File

Date: March 22, 2023

From: **Artist Selection Panel (Jurors and Advisors):** Ayla Erdener (Arts Professional), Laura Esparza (City of Austin, Parks and Recreation), Guiniviere Webb (City of Austin, Dougherty Arts Center), Caitlin Young (Arts Professional), and Kevin Johnson (City of Austin, Parks and Recreation).

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

Subject: Dougherty Arts Center Emerging Artist AIPP Projects – Selection Recommendations

Background: AIPP panel approved a Request for Qualifications for the Dougherty Arts Center Emerging Artist AIPP Projects on September 12, 2022. Notice of the public art opportunity was sent directly to eligible Austin-based artists. The original submission deadline of December 7, 2022 was extended to January 31, 2023. The Artist Selection Panel reviewed 72 artist applicants.

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

1. Recommended Artist: Ilya Pieper + Nathan Kandus

"This artist team emphasized community engagement as a part of their artist process. Their sculptural use of diverse and colorful materials will work well at the new Dougherty site. This team has proven experience in fabrication and execution of successful public art projects."

2. Recommended Artist: Veronica Ceci (Flash Collective)

"Veronica Ceci's engagement with the community was evident in her portfolio. She communicated careful attention to site specific relevance. Her bold use of color and varied artist techniques are creative and will capture the essence of the welcoming nature of the new DAC."

3. Recommended Artist: Jamal Hussain

"Jamal Hussain is a new media artist. His work with immersive digital environments will provide the new DAC with a cutting edge, inviting, and innovative public artwork. Jamal showed commitment to a community engagement process."

4. Recommended Alternate: Essentials Creative

"This group also has experience with community engagement and I like their aesthetic. Additionally, a very diverse group of artists."

5. Recommended Alternate: Victoria Marquez

“Victoria Marquez has a proven record of successfully executing large scale public artworks/murals. Her murals are inviting and welcoming, and consider the site, stakeholders, and messaging.”

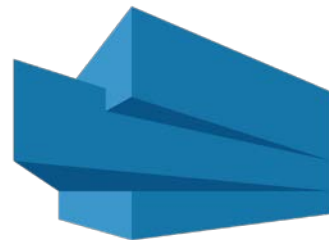
6. Recommended Alternate: Alicia Philley

“Alicia Philley's site-specific outdoor sculptures promote an awareness and appreciation of the natural world. Her use of color and shape would be beneficial to bringing art to the natural landscape the new DAC will be located in.”

Dougherty Art Center

Emerging Artists Recommendations

Art in Public Places



**Economic
Development**
CITY OF AUSTIN

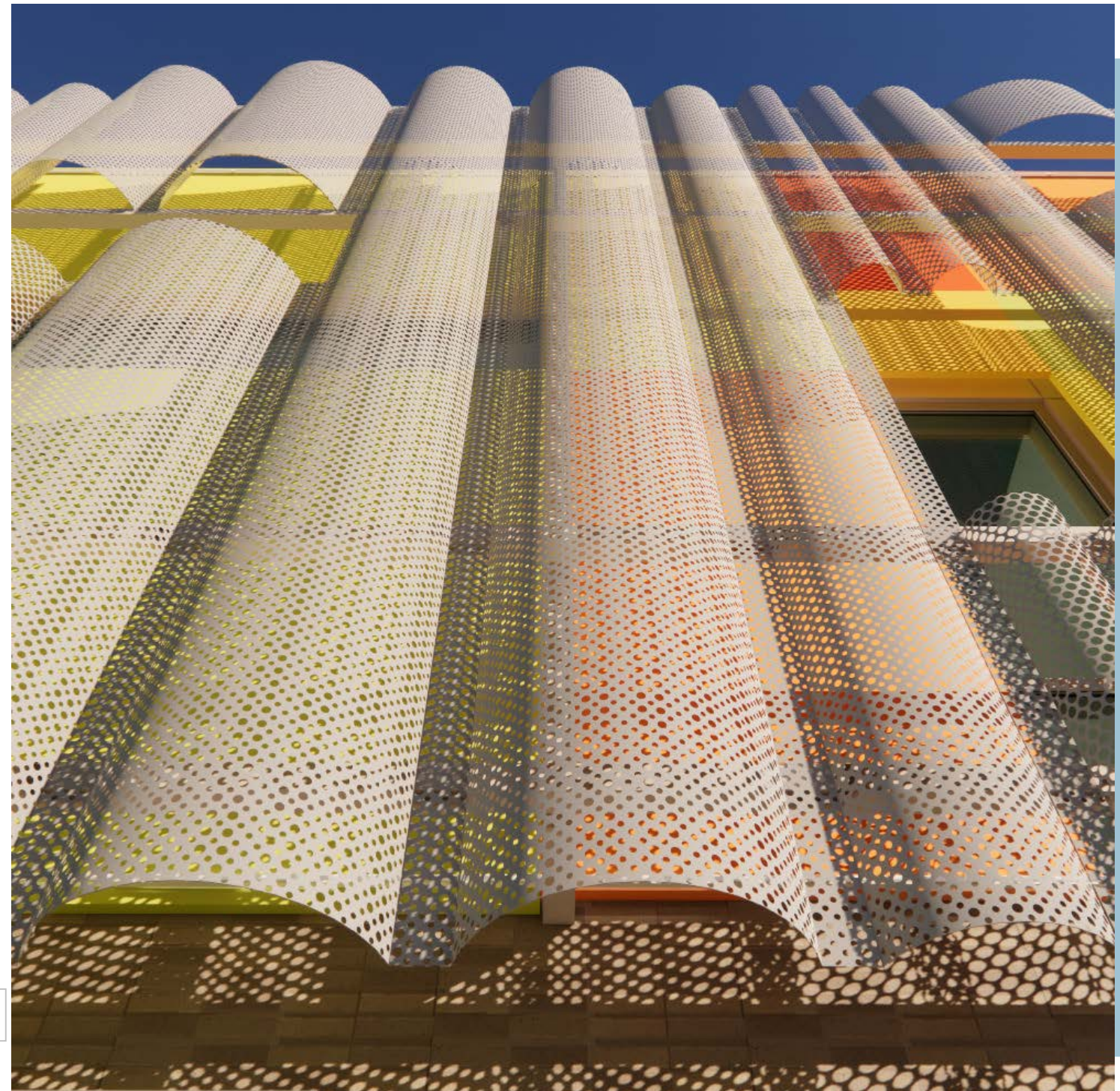
June 5, 2023

Dougherty Art Center Emerging Artists Recommendations

Seeks **three emerging artists** to design, fabricate and **install small-scaled 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.

Final sites for artworks will be a collaborative process between the selected artists/artist teams, the community, City stakeholders and the design team.

SCREEN | PERSPECTIVE



Dougherty Art Center Emerging Artists Recommendations

Voting Panelists (Jurors)

Guiniviere
Webb (she/her)
**Culture & Arts
Education Manager**
[Dougherty Arts Center](#)

Laura Esparza
Parks and Recreation
Department, Division
Manager of Museums
and Cultural Programs
City of Austin

Ayla Erdener
Visual Artist
Austin Texas

Caitlin Young
Visual Arts Coordinator
The Trail Conservancy

Non-Voting Advisory Panelists

Kevin Johnson – Parks
and Recreation
Department, Project
Management
Supervisor
City of Austin

AIPP Program STAFF
Constance Y. White
AIPP Program
Manager

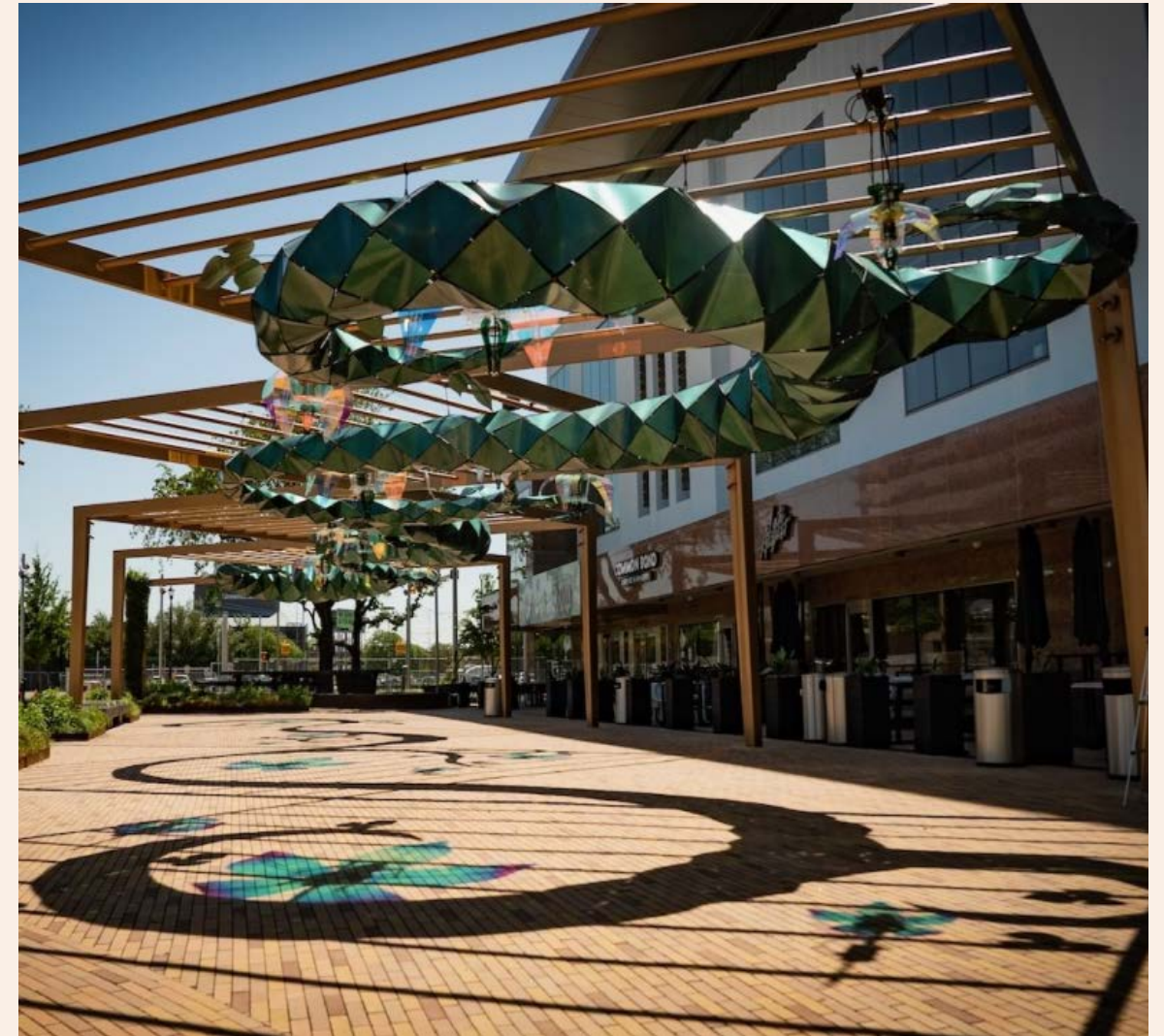
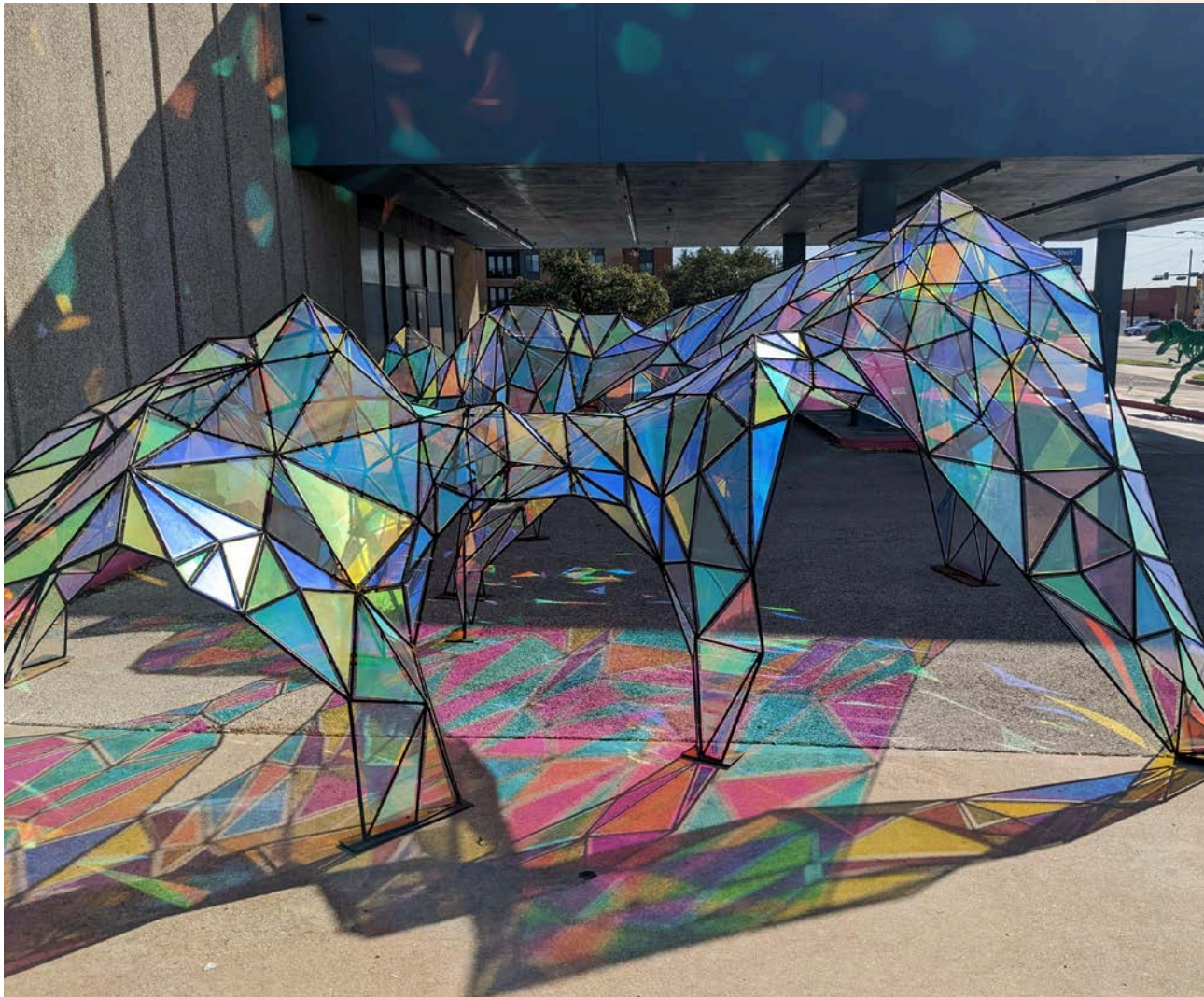
Frederico Geib, AIPP
Project Manager

Curt Gettman
AIPP Project Manager

SCREEN | PERSPECTIVE



Recommended Artists : Ilya Pieper & Nathan Kandus



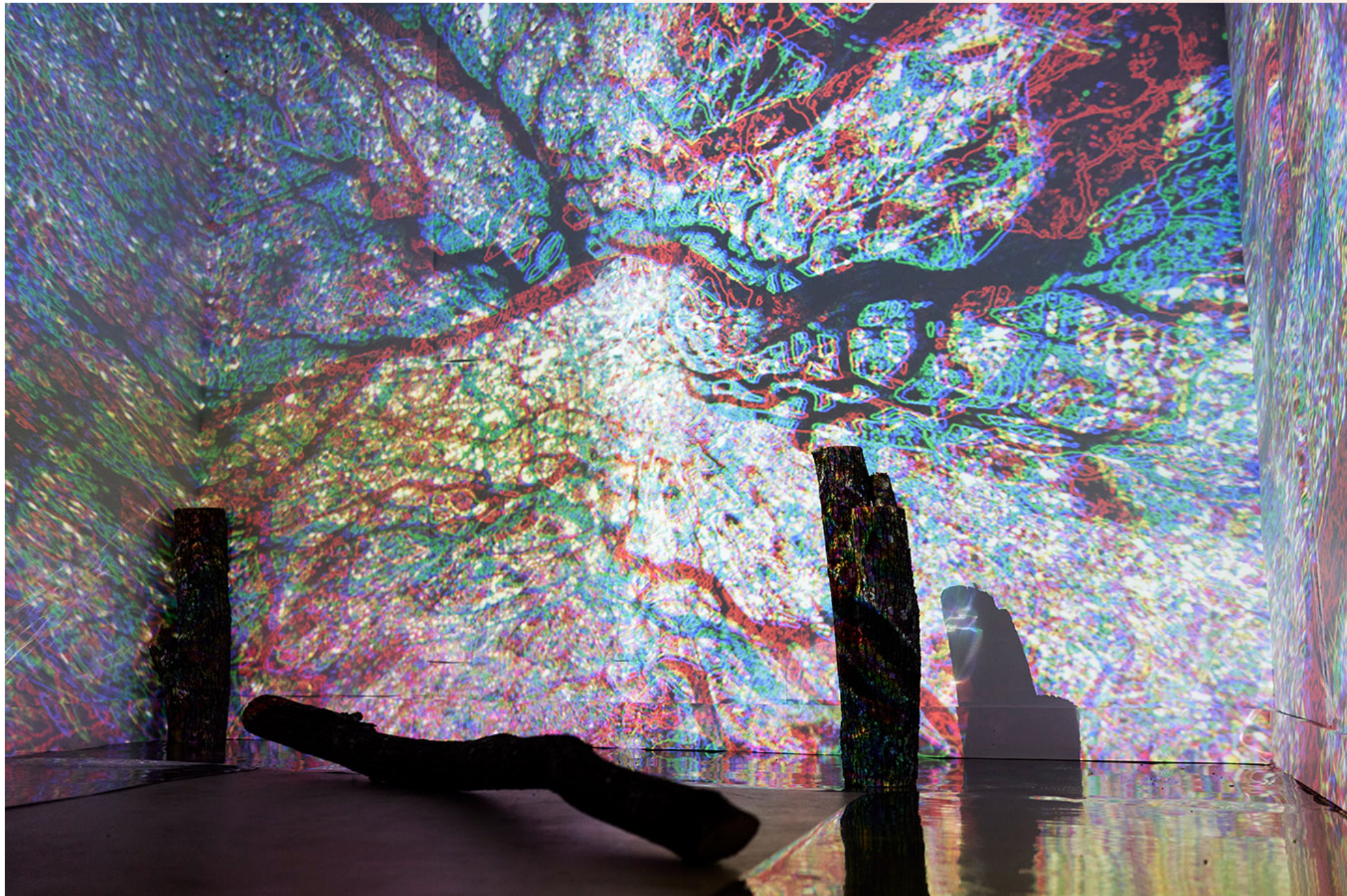
“This artist team emphasized community engagement as a part of their artist process. Their sculptural use of diverse and colorful materials will work well at the new Dougherty site. This team has proven experience in fabrication and execution of successful public art projects.”

Recommended Artists : Veronica Ceci(Flash Collective)



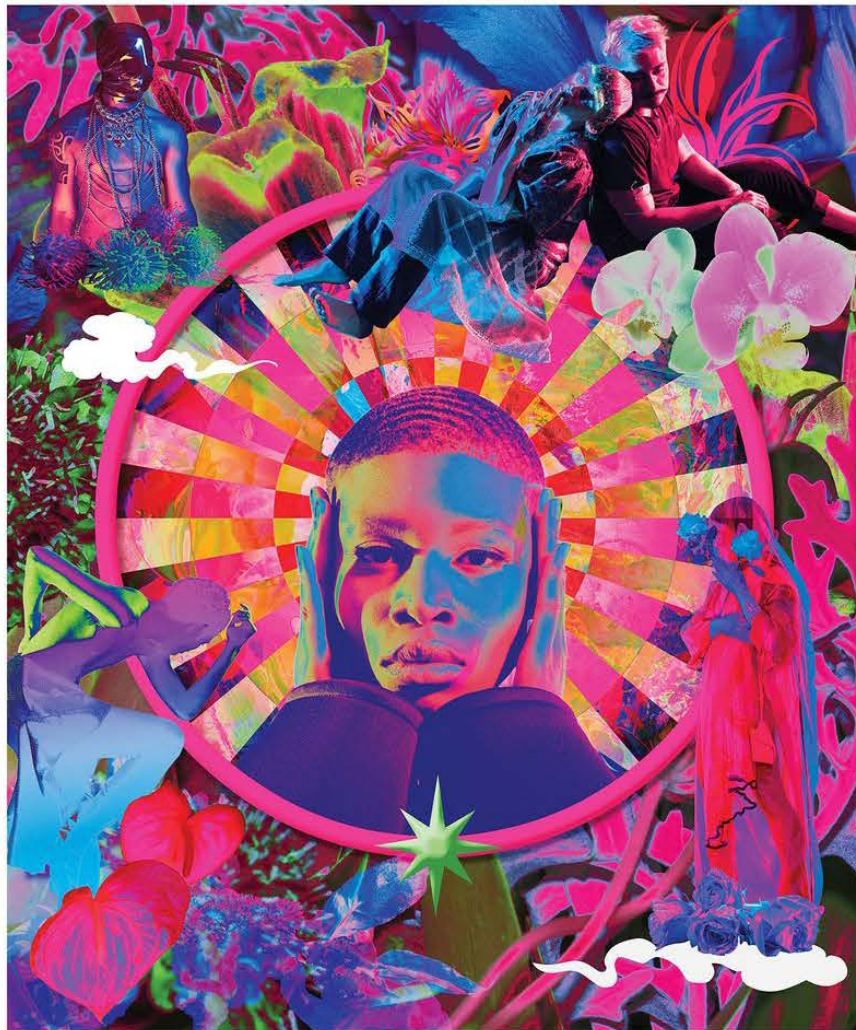
“Veronica Ceci's engagement with the community was evident in her portfolio. She communicated careful attention to site specific relevance. Her bold use of color and varied artist techniques are creative and will capture the essence of the welcoming nature of the new DAC.”

Recommended Artists : Jamal Hussain



“Jamal Hussain is a new media artist. His work with immersive digital environments will provide the new DAC with a cutting edge, inviting, and innovative public artwork. Jamal showed commitment to a community engagement process.”

Recommended Alternate: Essentials Creative



“This group also has experience with community engagement and I like their aesthetic. Additionally, a very diverse group of artists.”

Recommended Alternate: Victoria Marquez



“Victoria Marquez has a proven record of successfully executing large scale public artworks/murals. Her murals are inviting and welcoming, and consider the site, stakeholders, and messaging.”

Recommended Alternate: Alicia Philley



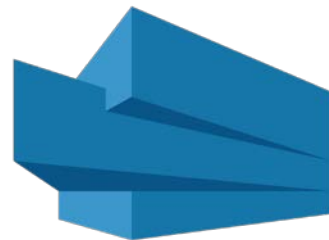
“Alicia Philley's site-specific outdoor sculptures promote an awareness and appreciation of the natural world. Her use of color and shape would be beneficial to bringing art to the natural landscape the new DAC will be located in.”

Dougherty Art Center

Emerging Artists Recommendations

QUESTIONS?

Art in Public Places



**Economic
Development**
CITY OF AUSTIN

June 5, 2023

Image List for Ilya Pieper

Altum Vita, 2023

Steel, dichroic acrylic

13 ft x 15 ft x 50 ft

301 Congress Ave, Austin , Texas

Budget: \$115,000



Pieper01.JPG

This image is of the renders in the proposal that was chose for this grant. It is a view of the side and above of the piece.



Pieper02.JPG

Altum Vita is a representation of the flowing landscapes of our hill country and the life sustaining aquifer below. Thousands of years ago, the mastodon migrated to this area for the same reasons that brought us to congregate in the Austin area: reliable source for fresh flowing water.

Ilya is lead artist and project manager for this piece. Ilya is working with an engineer and managing a team of people in fabrication and installation. This sculpture will hang in the lobby of 301 Congress. The lobby has a large glass vaulted ceiling, and reaches 4 stories. This piece will be suspended just below the 3rd story windows. The view will be from below and above on this piece. Fabrication begins October 2022 and will be installed April 2023.

Cosmic Murmur , 2022

Aluminum, Acrylic, Dichroic film, LEDs

3 ft x 50 ft x 1.5 ft

Northeast Lakeview College STEM Building, Universal City, Texas

Budget: \$45,000



Pieper04.JPG

Cosmic Murmur is the representation of a prominent building block of our universe, the Voronoi pattern. This mathematical equation is seen throughout our known universe. From the wings of a dragonfly, to the patterns of mycelium growth, to the structure of the cells within each human being, to rock formations, and drying mud. Voronoi scales them all. The shape of this piece undulates like a wavelength, representing the way our universe mimics itself from the micro to the macro. The colors transition continuously, representing the vast array this pattern presents as in nature. The colors also shift based on one's location, representing the unique perspective each and every person has in the world.

Ilya was lead artist, project manager, and lead fabrication of this piece. This was a grant received through Northeast Lakeview College for their new STEM building on their campus. Ilya designed the piece, and utilized the skills of several handpicked individuals to ensure the quality of fabrication and installation. Ilya hired Nathan Kandus with Whiptail designs to help create the CAD & CAM files. Ilya assisted in the CNC cutting and welding of the aluminum structure, hiring Van from Art Seen Alliance to lead the fabrication for the aluminum structure. Ilya then CNC cut all the acrylic panels, applied the dichroic film onto the surfaces, and installed into the structure. Ilya hired Bruce from Polis Interactive for the electronic components. Ilya assisted Bruce in assembling and installing the electronics. Ilya assembled a team, all necessary tools, and equipment to install the piece onsite, 12ft in the air.

Down the Rabbit Hole, 2020

Steel, acrylic, and dichroic film

14 ft x 5 ft x 10 ft

Hopscotch Art Museum, San Antonio, Texas

Budget: \$16,000



Pieper05.JPG



Pieper06.JPG

Down the Rabbit Hole is a visual representation of the imagination tumbling into corporeal existence. Fragmented shards and ethereal light assemble into a solid object, a representation of artistic expression being brought into physical form. Thoughts and dreams can only be actualized once we shine our light upon them and no two ideas are identical, just as the colors of the rabbit transform when viewed at new angles. Take a leap of faith and dive down the rabbit hole with this trans-dimensional bunny.

Ion Plaza, 2023

Dichroic Film, Acrylic, Steel, Motors, LEDs

Dimensions Vary

Ion Plaza, Houston, Texas

Budget: \$55,000



Pieper07.JPG

Little Picchu , 2021

Acrylic, Steel, dichroic film, paint

12 ft x 25 ft dia

Hampton Branch Public Library, Austin , Texas

Budget: \$10,000



Pieper08.JPG

Little Picchu is a 1"= 60' scale model of Huayna Picchu in Peru, to be built with steel and dichroic acrylic. This piece was inspired to bring an alternative to travel in the age of Covid. Participants are encouraged to walk through the mountain scape, and enjoy the changing light inside.

Image List for Nathan Kandus

Otherworld, 2018

Steel, Wood, Acrylic, Foam, Electronics, and more.

Dimensions Vary

Otherworld, Columbus, Ohio

Budget: \$1,400,000

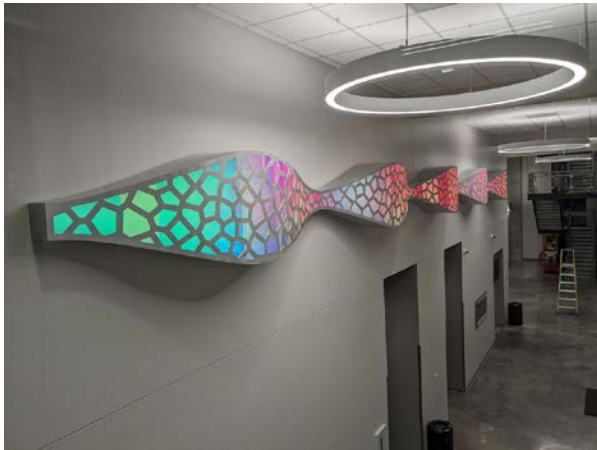


Kandus01.JPG

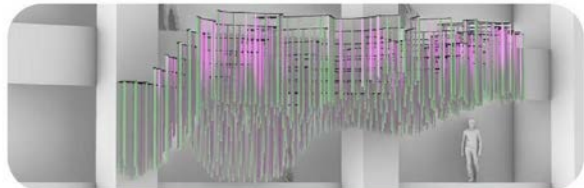
Otherworld is a 32,000 square foot immersive art installation in Columbus. Explore over 40 scenes filled with large-scale art and mixed reality playgrounds. It's an all new kind of art experience where visitors are encouraged to freely explore and interact with a surreal world of science fiction and fantasy.

You have volunteered as a beta tester at Otherworld Industries, a pioneering tech company specializing in alternate realm tourism. But upon arrival at the desolate research facility, you're left on your own... Exploring restricted laboratories inevitably leads you to discover a gateway to bioluminescent dreamscapes featuring alien flora, primordial creatures, and expanses of abstract light and geometry...

Role: Structural Design, Rendering, Fabrication, Book keeping



Congress Ave - Altum Vita



50' Dichroic Chandelier : In Progress

Design Renderings

800.800.0877
lyalrider@gmail.com



➤ EDUCATION

2012 BFA, Fine Art, Gemini School of Visual Arts, Cedar Park, Tx

➤ PROFESSIONAL EXPERIENCE

2015-Present **Wooden Nickel Carnival** Co-Owner & Artist for rental, installation and interactive performance with immersive carnival for events, Austin, TX

2014-Present **Freelance Fabrication** Design, fabricate, and install a range of products. i.e. signs, art pieces, art handling, custom furniture, CNC fabrication, CAD, etc. Nationwide

2019-Present **Polis Interactive** Designer, fabricator, and installer for interactive installations, Austin, TX

2017-2020 **Future TBD Collective** Co-Founder for an artist collective of ~30 arts who work together to create immersive interactive art experiences, Austin, TX

2021 **THRA Harm Reduction Bus** Artist and Fabricator for THRA's harm reduction mobile clinic. Austin, TX

2021 **Sporous** Fabrication lead on a permanent concrete casted sculpture designed and managed by Suzanne Wyss. Springdale General Permanent Installation via Co-Lab Projects. Austin, TX

2020-21 **Rosewood Park AIPP** Consulting on fabrication techniques, assembling final fabricated pieces, installing permanent sculpture for Polis Interactive. Austin, TX

2016-19 **Curious Customs** Manufacturing of lamps, running machines, fabrication of intricate booths to vend from, installing art and booths at events around the country, selling products. *Austin, TX*

2019 **Neon Indian** Design and fabrication of props and set backdrops for "Toyota Man" music video. Austin, TX

2018 **Otherworld** Artist and Digital Fabrication Lead of a 30,000 sqft immersive experience. In charge of correspondence with all other teams to design and fabricate all digital fabrication needs for over 15 environments. Artistic Design for unique rooms to fit the narrative of the experience. Columbus, OH

2016 **The Self Determination Project** Digital Fabrication Lead for conversion of a municipal bus into a mobile classroom for at-risk youth and adults. Oakland, CA

➤ PERMANENT COLLECTIONS

2022-Present **Altum Vita** 48'x14'x13' chandelier for 301 Congress building main lobby entrance, Austin, TX

2022 **Cosmic Murmur** 50'x3' internally lit aluminum sculpture, Northeast Lakeview College. San Antonio, TX

2020 **Hopscotch** Experience Museum, Down the Rabbit Hole chandelier, San Antonio, TX

2020 **Discopussy** Tentacle Chandelier, centerpiece of the bar, Las Vegas, NV

➤ TEMPORARY EXHIBITIONS

2023-Present **Ion Plaza** Artist design and fabrication for installation on an existing trellis structure, Houston, TX

2021-Present **TEMPO** AIPP project recipient collaborating with Suzanne Wyss. Austin, TX

2020 **The Vortex** Vision Arcade, Sign & Mutoscopes with archival clips, Austin, TX

2015-18 **Wooden Nickel Carnival** Burning Man, Black Rock City, NV - MeowWolf Outside, SXSW, Austin TX

2013-14 **Cathedral of Celestial Mathgic** Burning Man, Black Rock City, NV, Art Outside, Rockdale, TX & SXSW Eco Light Garden, Austin, TX

➤ GROUP EXHIBITIONS

2018 - **Fractalage**, MeowWolf Outside, Future TBD Collective installation, SXSW, Austin Tx

2018 - **Exobiology**, FutureTBD, West Austin Studio Tours, Austin TX

2017 - **Undetermined Origins**, FutureTBD, East Austin Studio Tour, Austin TX

➤ PRESS

Make Magazine Interview 2015

<https://makezine.com/2015/04/24/magical-musical-polyhedron/>

➤ SKILLS

Physical: CNC machining, woodworking, plastic forming, welding, prototyping, materials and process research, mold making, sculpting, integrating electronics and interactivity, mechanics

Social: Project management, Artist wrangler, Team building, Event organizer, Logistics, Designing interactivity and play within sculpture

Technological: Fusion 360, Vcarve, Adobe Suite, Several different CNC machines

NATHAN H. KANDUS

13450 Onion Creek Dr • Manchaca, TX. 78652 • (510) 761-9665

hello@whiptaildesigns.com • www.whiptaildesigns.com

SELECTED PROJECTS AND AFFILIATIONS

WHIPTAIL DESIGNS

2021-PRESENT

Owner

<https://whiptaildesigns.com>

- Produce design, rendering, build and engineering documents for projects of up to \$275,000
- Identify key goals, limitations, design requirements, budgetary constraints
- Be a liaison between clients, architects, engineers, fabricators and other stakeholders.

ART SEEN ALLIANCE

2019-2021

Structural Design, Rendering, Fabrication

<https://artseenalliance.com>

- Design for art, permanent installs, stage, and corporate events with budgets of up to \$140,000
- Prepare 3D models and drawings to be sent to fabrication team and structural engineers

OTHERWORLD

2018-2019

Structural Design, Rendering, Budgeting – Budget, \$1.4M

<https://otherworldohio.com>

- Design structural and aesthetic elements for a permanent immersive art experience
- Prepare 3D models and drawings to be sent to structural engineers
- Budget tracking and analysis

THE SELF DETERMINATION PROJECT

2016-2018

Project Build Manager – Budget, \$230,000

<http://fivekeyscharter.org>

- Identify key goals for a mobile classroom for at risk youth
- Develop and design from concept sketches while working with architects and vision holders
- Produce budget estimates, build schedules, and materials ordering documents
- Coordinate a team of 6-15 independent contractors and businesses

ACTUAL CONTACT

2014-2018

Design Consultant, Fabrication Lead – Budget, \$180,000

<http://actualcontact.com/>

- Material research, design, budgeting, and fabrication for a permanent outdoor installation
- Management of fabrication team

LA VICTROLA

2017

Structural Design, phase 2 – Budget, \$200,000

<http://www.lavictrola2016.com>

- Design consultation and build management for a 35' tall interactive gramophone sculpture
- Design of the structural support base and technical design of railing and facades
- Structural welding

BETWEEN DIMENSIONS

2014

Project Lead

<http://whiptaildesigns.com/bd>

- Research, development, design, and fabrication for an interactive fractal generator
- Timeline, financial budgeting, and acquisition of grants and other funding sources
- Direct and manage a collaborative team of scientists, artists, and fabricators

A CHAOTIC AFFAIR

2013

Project Lead

<http://whiptaildesigns.com/aca>

- Research, development, design, and fabrication of a 42'-tall rideable chaotic magnetic pendulum
- Timeline, financial budgeting, and acquisition of grants and other funding sources
- Direct and manage a collaborative team of artists

ADDITIONAL PROJECTS OF NOTE

CASA PIEDRA MONOLITH – <i>Structural Designer. Budget, \$150,000</i>	2022
ION PLAZA – <i>Co-Grantee/Designer/Fabricator. Budget, \$50,000</i>	2022
TREE SCULPTURE – <i>Designer. Budget, \$275,000</i>	2022
MODULAR BAR – <i>Designer/Fabricator. Budget, \$80,000</i>	2021
DOUBLE PENDULUM – <i>Designer/Fabricator. For Stanford and Hokkaido University</i>	2021
ROLLING ROOT ART CAR – <i>Designer. Budget, \$70,000</i>	2020
GOONIES THEME BAR – <i>Designer. Budget, \$60,000</i>	2020
GIANT LAWN GAMES – <i>Designer/Fabricator. Budget, \$8,000</i>	2018
POP-UP RESOURCE VILLAGE – <i>Design/Build Manager. Budget, \$24,000</i>	2018

SELECTED EXHIBITIONS AND AFFILIATIONS

REAL HUMAN EXPERIENCE – <i>RHB</i>	2022
EXO BIOLOGY – <i>Future TBD Collective</i>	2018
FRACTALAGE – <i>Future TBD Collective</i>	2018
ENVELOPE ENGINEERS – <i>Owner</i>	2013-2018
BETWEEN DIMENSIONS – <i>The Exploratorium, California Academy of Sciences</i>	2015
A CHAOTIC AFFAIR – <i>Burning Man, Symbiosis</i>	2013
OPEN LAB – <i>Collaborator. University of California Santa Cruz</i>	2012
ART + ASTROPHYSICS – <i>D.A.R.C</i>	2011
TRANSMUTATIONS – <i>Gray Area Foundation For the Arts</i>	2011
SONIC SENSE – <i>College of Creative Studies, UC Santa Barbara</i>	2010
UNTITLED – <i>Sesnon Gallery</i>	2008

EDUCATION

UNIVERSITY OF CALIFORNIA – SANTA CRUZ	GRADUATED JUNE 2010
<i>Bachelor's Degree in Fine Art Minors in Physics and Astrophysics</i>	3.67 GPA

Statement from Ilya Pieper

Describe any previous experience that would make you a good fit for this opportunity.

We are Ilya Pieper and Nathan Kandus, an art, design, and fabrication duo who focuses on the intersection of Art and Science through our personal and professional works. We would love to be considered for the opportunities at the Dougherty Arts Center. We have both explored the interdisciplinary bridge between the arts and sciences in our academic study and artistic practices as a means to highlight the beauty and elegance of discoveries, as well as engage with the general public in learning opportunities. With this passion, we would be honored to create an engaging and dynamic piece for this environment.

We have both been working in the professional art world for over a decade, aiming to bring about engagement and community placemaking through inquiry. Much of our work has focused on site specific interactive experiences to inspire curiosity and tell a story. Often dealing with ideas found in the field of STEAM (Science, Technology, Engineering, Art, and Mathematics), we create works which integrate and enhance the aesthetics of existing environments, highlight a space's unique history, and foster community engagement and learning opportunities by offering new and exciting perspectives.

Through our roles on previous personal and professional endeavors, from lead artist and project manager, to technical and structural design, we have successfully brought multiple six and seven figure permanent outdoor and indoor projects to fruition. We understand the process of bringing a piece to life, including initial ideation and rapid prototyping, working within budget and time constraints, a wide variety of traditional and digital fabrication techniques, team management, engineering, and installation.

Statement from Ilya Pieper

How does community engagement contribute to your artistic practice?

As a born and raised Austinite, Ilya has an intimate connection with many areas of our city, and an unwavering determination to use her skillset to help beautify this city. Watching its evolution over the past decades has provided Ilya with an understanding of how citywide growth affects neighborhoods. With the rapid growth Austin has recently experienced, we would like our contribution to reflect Austin's unique style and way of life while helping the city grow and maintain its local charm.

Nathan has worked on many projects which focus on community engagement and restorative justice. From a mobile classroom which gave children in underprivileged neighborhoods an opportunity to have an education, to pop-up structures designed as diverse multi-use platforms for community events, he has found bringing these projects to fruition is incredibly fulfilling, and hopes to continue to utilize his skill sets to uplift and support community placemaking reflective of the local culture.

Statement from Ilya Pieper

What is your connection or interest in creating work for the Dougherty Art Center?

As artists, we know that no art is created in a vacuum. Throughout our careers we have been helped by friends, philanthropic organizations, and art venues. This community of like minded individuals, who see inherent value in creativity and art, and how these things benefit a society, have been invaluable throughout our lives. Given DAC's long history of creative stewardship here in Austin, we would be honored to create a piece for the new building which pays tribute to such an organization.

For the past few years Ilya has been exploring the way light can be harnessed using dichroic film as a medium, and we would like to utilize this at DAC. We have found the use of dichroic film to be a dynamic way to play with light and breathe life into a piece. As one walks around this material, as well as when the light shifts, dichroic film changes color. The result is that the piece seems to move, even when static. Additionally both the shadows and reflections created by the film expand the piece beyond its physical structure, creating a dynamic colorscape where it is placed. We would be honored to create an engaging and dynamic piece for this environment.

Image List for Veronica Ceci

Civil, 2021

house paint and block prints directly on wall

15 ft x 25 ft

Masur Building, Lockhart, TX

Budget: \$7,000



Ceci01.JPG

Civil as seen from a distance

Civil consists of 1,300 individual 4x4" hand carved linoblocks printed directly onto the wall. The work integrates with the existing structure to activate a 15x25 foot area. The expression on the face one sees from a distance ranges from dissociative joy to intense mania as the light changes throughout the day. The expression, paired with the individual images on the block prints, captures a slice of the spectrum of thoughts and emotions women and femmes experience living in regressive and oppressive times.

Dr. Maria Rivas-Rodriguez, 2022

Various tessera and custom ceramic tile arranged as mosaic

24 in x 18 in

Budget: \$3,000



Ceci02.JPG

Detail of mosaic portrait of renowned Central Texas educator, journalist and founder of the Voces oral history project.

Commissioned by non-profit Latinitas along with Deloitte and the ATX Mosaic Workshop to produce a custom mosaic portrait of renowned Central Texas educator, journalist and founder of the Voces oral history project

Meander, 2018

Exterior latex paint on concrete wall applied via linoblocks and brush.

4 ft x 180 ft

Retaining wall on west side of 30th and Lamar, Austin, TX

Budget: \$3,600



Ceci03.JPG

Full view of Meander



Ceci04.JPG

Participants in the community workshop display their portraits of each other

Using a pattern that has roots in several Ancient cultures, Meander brings together the colors from a variety of Queer Pride flags. Throughout the mural are small block print portraits. These come from two sources. Citizens of Austin were invited to participate in free community workshops where they carved portraits of each other or memorialized someone who had passed on. For these workshops Flash Collective partnered with Austin Parks and Recreation, who graciously hosted us at the Lamar Senior Center, less than one mile from the mural site.

Others portraits of are of queer persons who have helped moved forward the cause of equality, with emphasis on those with ties to the state of Texas and specifically its capital city. These were produced by invited artists, art teachers and art students from Texas, Ohio, Pennsylvania, Missouri and Massachusetts. In the act of creating these portraits, contributing artists were educated about their subjects and the wealth of queer culture that can exist in a southern state.

These disparate elements interlock within the classic greek key pattern of the mural, emphasizing the interconnectedness of our communities. Various peoples exist within Meander in harmony, reflecting the open and loving character of the city of Austin.

Quinquagenary, 2021

laser cut acrylic, adhesive vinyl, polymer clay, light.

2.5 ft x 8 ft x 15 ft

Willie Mae Kirk Library, Austin, TX

Budget: \$7,000



Ceci05.JPG

Detail of lit up portrait of Betsey Wright



Ceci06.JPG

View of all seven portraits and title piece as seen lit up after sunset with observer for scale

Quinquagenary refers to the fifty years that have passed since the initial City of Austin Human Relations Commission (now the Human Rights Commission) Library namesake Willie Mae Kirk was one of only seven women who served on the initial 25 person commission, all of whom were referred to only by the married names (e.g. Mrs. Lee Kirk). This means that although many of these women went on to public service on the national level, their later achievements are not connected to their beginnings here in Austin. Utilizing a three-dimensional design which fully integrates with the existing structure of the library, Quinquagenary, literally illuminates this neglected history by presenting portraits of these women with their own names.

See Change, 2019

acrylic paint and blockprints on wall
8 ft x 16 ft
Smith and Hawley studio, Austin, Texas
Budget: \$2,500



Ceci07.JPG

See Change, view of full wall



Ceci08.JPG

See Change detail with deep angle, demonstrating how individual images melt into whole

Large image based on Hokusai's "Great Wave off of Kanagawa" composed of 1,152 small individual "pixels" Each pixel is a print from one of 100 linoblock portraits carved by a community members and artists who participated in either a free workshop or were invited to contribute.

The Creature, 2020

Exterior latex housepaint and oil based blockprinting ink on wooden panels affixed to existing structure.
12 ft x 26 ft
2228 S Lamar blvd, Austin, TX
Budget: \$4,000



Ceci09.JPG

View of completed mural



Ceci10.JPG

Detail of scales on The Creature

Custom piece for private client designed to work around multiple doors and windows. Creature's scales are block printed directly onto panels which comprise the mural.





Veronica Ceci

Austin, TX 512-363-0596 www.veronicaceci.com info@veronicaceci.com

Education

Master of Fine Arts,, Kent State University, Kent, OH

Bachelor of Fine Arts, Milwaukee Institute of Art and Design, Milwaukee, WI

Public Art Experience

2022 **Dr. Maria Rivas-Rodriguez** *Latinitas*, Austin, TX

Commissioned by non-profit Latinitas along with Deloitte and the ATX Mosaic Workshop to produce a custom mosaic portrait of renowned Central Texas educator, journalist and founder of the Voces oral history project. .

2021 **Dr. Teresa Lozano Long** *Austin Public Libraries*, Austin, TX

Commissioned by non-profit Latinitas along with the ATX Mosaic Workshop to produce a custom mosaic portrait of renowned Central Texas philanthropist and arts patron. Piece is in the permanent collection of Austin libraries and travels between branches.

2021 **Quinquagenary** *Willie Mae Kirk Library*, Austin, TX

Artwork features illuminated silhouette portraits, fully integrated into existing library structure, of the seven women who served on the City of Austin's first ever Human Relations Commission.

2021 **Treasures From the Gulf** *Memorial Hermann - Texas Medical Center*, Houston, TX

Worked under the supervision of lead artist Dianne Sonnenberg to help create three 8'x4' mosaic panels depicting an underwater scene for the pediatric surgical waiting area.

2020 **The Creature**, Austin, TX

Produced and installed a custom 312 sq ft outdoor mural for the Coffeesock production facility.

2020 **Gloria Anzaldúa**, Austin, TX

Created mosaic portrait of Feminist Latinx writer for series sponsored by Ghisallo Cycling.

2019 **The Gray Ghost**, Austin, TX

Work as team member with the ATX Mosaic workshop to assemble and install 14'x10' mosaic mural of Texas blues musician the Grey Ghost on an outdoor wall at 2300 E Cesar Chavez.

2018 **Meander**, Austin, TX

Start to finish concept, design and execution for 700 sq foot mural on outdoor wall at 30th and Lamar. Partnered with the Parks and Recreation department to utilize Lamar Senior Center as community engagement space, welcoming the public to contribute to finished work. Archives of the project are held in permanent collection at the Austin History Center.

Recent Solo Exhibitions

2022 *Art and Archives*, Austin History Center, Austin, TX

2022 *Keeping House*, Maude Kerns Art Center, Eugene, OR

2021 *Keeping House*, Julia C. Buttrick Gallery, Austin, TX

2020 *Keeping House*, Neon Raspberry, Occidental, CA

Selected Collections

Austin History Center, Austin, TX
Austin Public Library, Austin, TX
Autry Museum, Los Angeles, CA
Barack Obama Presidential Library, Chicago, IL
Dell Children's Hospital, Austin TX
Library of Congress, Washington, D.C.
Lawrence University, Appleton, WI
Manhattan Graphics Center, New York, NY
Middle Tennessee State University, Knoxville, TN
Museum of Texas Tech University, AP/RC Collection, Lubbock, TX
National Women's History Museum, Alexandria, VA
Zuckerman Museum of Art, Kennesaw, GA

Recent Bibliography

2022

Beatrice Baldwin and Dianne Sonnenberg, *Treasures From The Gulf*, Austin, TX: Lulu Press.
Brandon Roth, "The Toils of Female Labor" The Daily Emerald, June 3rd
Maher Qazilbash, "Revolutionary Women of Color Honored with Art Installation at Austin Public Library" Tribeza Magazine, March 4th
Jeanne Claire van Ryzin, "The Line-up: Eight exhibitions to see in January" sightlines.org, January 1st

Professional Experience

2022-Present Fabricator/Sign Painter, Central Market, Austin, TX

Create custom built signage and displays from idea to inception for retailer. Position includes ideation, pitch, sketching, fabrication of large scale three dimensional structures, research, copywriting and interpersonal communication with department heads throughout the store.

2014-Present Founder, Flash Collective, Austin, TX

Organize invitational exhibitions and community art events in a variety of formats. Flash Collective projects have been the recipient of two Community Initiatives grants and a commission from Art In Public Places. Artists participating in our events are paid for their time regardless of whether or not work sells.

2015-2020 Master Printer, Letterpress Play, Austin, TX

Complete all aspects of production work and prototyping at design studio including materials research, dying fabric, setting type, printing, machine maintenance, ink mixing/color matching, hand printing from the wood type collection and general upkeep. Train and supervise production staff. Work involved the use of several clamshell type presses, both Kluge and Chandler and Price, some hand fed and some with pneumatic feeders, as well as sheet cutter and folder. Machines range in age from 50-150 years old, making equipment maintenance a major part of the position.

Statement from Veronica Ceci

Describe any previous experience that would make you a good fit for this opportunity.

I have been creating large scale gallery works since 1999 and bring that conceptual rigor to my more nascent public art career. My public art experience commenced in 2018 with the inaugural Tempo 2-D program. Since then, I have created another city sponsored temporary piece for the Willie Mae Kirk library, and private commissions for entities like local business Coffeesock and charitable entities like Latinitas. I have also assisted on projects for other well-established artists like The ATX Mosaic Workshop and Dianne Sonnenberg.

Statement from Veronica Ceci

How does community engagement contribute to your artistic practice?

Community driven projects have been part of my practice for many years. They have taken various forms, ranging from something as simple as using a survey to drive color choices to the complexity of instructing participants in how to create small pieces of art that become part of a larger work. For these pieces the concept is posed as a generative tool. By opening up the response pool beyond myself a greater breadth of experience is represented in the final work. An immense pleasure lies in working with those who have the errant notion that they "aren't a good artist" and watching their delight as that myth is eradicated in the act of making. Involving people in the creation of a public artwork is good for all. It ensures that citizens are invested in the work and will show it care and respect. It creates a more engaged audience for art in general. It lightens my creative burden and gives me feedback on what I am doing as it is being done and still malleable.

Whether or not a community is involved directly in the making, I believe it respectful and proper to invite their input on a work they will live with for many years to come. Simply hearing the stories, art related or otherwise, of longtime residents of an area informs my sensibilities as I ponder what to create for their neighborhood.

Statement from Veronica Ceci

What is your connection or interest in creating work for the Dougherty Art Center?

I have lived in the neighborhood near the Art center since 2015, and have enjoyed it as a patron since I first moved to Austin in 2004. I have had the privilege of exhibiting there twice, once as part of a group show, and recently in a solo exhibition that garnered a feature length article published in The Texas Observer, a major milestone for me. As a neighborhood resident and Austin based artist in general, I am very very excited about the plan for the improved and expanded center. To have the chance to be part of this development that is sure to be a cornerstone of the creative life that makes our city so special is a true gift.

Image List for Jamal Hussain



Hussain01.JPG

Symbiosis

12'x12'x12'

One Earth Studio, Austin, TX <https://vimeo.com/jamalofearth/symbiosis>

11/11/22 - 12/22/22

\$4,000

'Symbiosis' is an immersive and interactive biofeedback installation. Collaborating with living flora and the combination of multiple technologies - participants can touch plants that trigger signals which are converted to an audiovisual experience. The concept rose from exploring themes of interconnectedness, not only with each other but with all the living flora which provide our breath. This project is an exploration of how we can use our current technologies to work with nature, instead of against it. By tapping into these signals, I hope to spark conversations around the relationship between humans and the planet with the hope that we can reconnect with the earth. It was a true pleasure to see many guests in awe as they interacted with the flora. It was beautiful that these interactions went beyond the connection to nature. I saw many guests connect with one another through the sounds of the pan drum and the movement of water. This a reminder that working in harmony with nature can also help us connect as humans.



Hussain02.JPG

Canopy

25'x12'x2'

ICOSA Gallery, Austin, TX

<https://vimeo.com/jamalofearth/canopy>

09/19/22 - 09/26/22

\$2,000.00

Looking up under the shade of a canopy, I see a sea of glimmering stars. As the sunlight breaks through the leaves and branches, I feel a sense of hope. An inspiration typically found in the night sky is now overshadowed by the big city lights. A reminder for us to look up and re-connect with Earth.

Canopy is a new media installation that investigates the shapes and patterns of three majestic trees in Austin that hold unique significance:

Sorin Oak — The biggest oak tree in Austin stands at 43 feet tall and is 250-300 years old.

Homeless Memorial Tree — Richard Troxell with 'House the Homeless' began the tradition 26 years ago. He planted a tree at Lady Bird Lake to honor those who died in poverty.

DaDa Lab Home Tree — A personal space for meditation.

With light and projections, I seek to manifest the energy of these trees. I'm in awe of the beautiful details that can be found within the canopy. An intricate mosaic that can only be created by nature.

This project is the spark of an exploration on what trees provide for us. Aside from the climate impacts, trees are a source of refuge and mental healing. Yet, according to the science journal Nature, approximately 42 million trees are cut down each day.

As the city of Austin expands and new developments take over natural areas, what do we stand to lose?



Hussain03.JPG

Peace With Earth

12"x12"x12"

Emma S. Barrientos Mexican

<https://vimeo.com/jamalofearth/peacewithearth>

American Cultural Center, Austin TX

\$2,000.00

11/07/22 - 12/10/22

'Peace with Earth' is a digital sculpture composed of three tablets, coal, and Spanish moss. Digitally, it incorporates satellite visuals from Nasa and Google Earth time-lapses. It explores themes of life and death, how the human touch has transformed landscapes, and the battle we've been waging with our planet. I hope to spark conversations around harmonious living with the earth.



Hussain04.JPG

Protect Life

25'x30'x15'

Willow House Residency,

<https://vimeo.com/jamalofearth/protectlife>

Terlingua, TX

\$3,000.00

08/21/22

'Protect Life' was a site-specific, immersive audio-visual piece released for the Willow House residency in Terlingua, Texas.

I captured authentic media from in and around the Rio Grande. Visuals of the beautiful patterns and signs of life that the river brings. What captured and inspired me to pursue this theme was a surreal experience I had in a previous visit to the park; walking on the bone-dry river bed where the Rio usually runs. Without being fed for many months, I felt the soil was gasping for its air - the water from the Rio Grande. The experience was far in contrast to how I and others often enjoy a flowing river, a full clear lake, or even powerful oceans. Those experiences help us stay connected to the earth through the water.

My goal was to shed light on a critical ecological crisis facing Big Bend National Park. The 'lifeblood' of the park, The Rio Grande River, is reaching record lows. If the trajectory continues, permanent aridification could take place and millions are at risk including the flora and fauna that depend on the river for life. The perfect storm of drought, climate change, invasive plant species, and human overuse (channelization, dams, and irrigation) are the causes. This issue is just a small glimpse of the greater crisis that many of the rivers and lakes in the U.S Southwest are facing amidst the current 1200-year mega-drought.

This project hopes to bring into question our daily unsustainable use of water.



Hussain05.JPG

Grow 40'x40'
 Emma S. Barrientos Mexican American Cultural Center <https://vimeo.com/jamalofearth/grow>
 \$1,000.00
 06/03/22 - 06/04/22

GROW was a three-day festival put on by XYZ atlas in collaboration with The Theorists group which is lead by Amy Diane Morrow. It was a show co-curated by activist artist Jesus 'Denver' Gonzalez. I was drawn to this powerful concept of the show... Celebrating all the Austinites. An experience of homegrown art by emerging, established, and unhoused artists supporting unhoused artists. This is something that should happen more in Austin. We were very moved by hearing the stories of the journey Denver experienced since he came to this country. My role was to present the connection that Denver shares with nature. The visual concepts I've been exploring are related to capturing interactions between elements within the environment. Whether that is the sun hitting Austin lakes and rivers or the wind moving the high tree branches and leaves. It's these subtle moments that produce beautiful and intricate patterns that can only be created by the earth. It was an amazing experience to be able to project light on the large pillars that surround Emma S. Barrientos Mexican American Cultural Center. This is an architectural beauty and I urge y'all to stop by to check out the current exhibition.



Hussain06.JPG

Bloom 30'x12'
 Dougherty Arts Center <https://vimeo.com/jamalofearth/bloom>
 04/20/22 \$2,000.00

'Bloom' was presented for one-night Dougherty Arts Center on April 20 as a part of the Prints 'n Plants event.

"Mother Earth's Plantasia (commonly referred to as simply Plantasia) is an electronic album by Mort Garson first released in 1976. The music on it was composed specifically for plants to listen to. Garson used a Moog synthesizer to compose the album."

There is an interesting and important musical history behind this track.

There is a particular symmetry that can be found in plants. I believe it's the same pattern that links us to earth and to each other. The installation reflects and highlights this pattern. Applying effects to the videos of spring flowers created intricate geometric patterns. The purpose of the installation was simply to show the beauty, yet complex order, found within the details of flowers. I was inspired by the spring bloom and the simple joy that one could feel when seeing the colors and shapes of flora in the day-to-day of our busy lives. It was a great reminder to stop, look, and appreciate.



Hussain07.JPG

Still Dreaming 100'x50'x50'
 Wilco Workspaces, Cedar Creek, TX <https://vimeo.com/jamalofearth/stilldreaming>
 \$6,000.00
 11/09/2021, 11/10/21

'Still Dreaming' is a multi-sensory, immersive, interactive media installation including narrative, physical elements, digital projection mapping, audio, and aroma immersion. We'll explore the world of conscious and subconscious dreaming. Hoping to spark conversations around the meaning behind dreams. As well as the messages they carry. By transporting the viewers into these realms, we take them far from their daily routines and connect them to something greater. Possibly, greater aspirations of what each individual has the potential to become.



Hussain08.JPG

Listen To Her

30'x30'

Laundromat Art Gallery, Miami, <https://vimeo.com/jamalofearth/listentoher2>

FL \$2,000.00

6/26/2021

Biscayne Bay has reached a tipping point. On August 10th, 2020, The Bay experienced an unprecedented fish kill. This is an alarming red flag that screams at the critical state of the bay and requires immediate intervention. 'Listen To Her' is an immersive projection mapping media installation that lives at the intersection of technology, art, and science. My aim is to creatively highlight the peace and beauty that can be found within the waters while addressing the key factors that are resulting in the death of the Bay. My purpose is to have the Miami community understand their impact on their local environment. I hope to reveal the possibilities of the climate crisis for future generations of Miami. The ultimate goal is to create a memorable, educational, and transformational experience.



Hussain09.JPG

Symbiosis

30'x30'

Buzzfest, Beecave, TX <https://vimeo.com/jamalofearth/symbiosis2>

03/03/22 - 03/05/22 \$4,000.00

'Symbiosis' is an immersive and interactive biofeedback installation. Collaborating with living flora and the combination of multiple technologies - participants can touch plants that trigger signals which are converted to an audiovisual experience. The concept rose from exploring themes of interconnectedness, not only with each other but with all the living flora which provide our breath. This project is an exploration of how we can use our current technologies to work with nature, instead of against it. By tapping into these signals, I hope to spark conversations around the relationship between humans and the planet with the hope that we can reconnect with the earth. It was a true pleasure to see many guests in awe as they interacted with the flora. It was beautiful that these interactions went beyond the connection to nature. I saw many guests connect with one another through the sounds of the pan drum and the movement of water. This a reminder that working in harmony with nature can also help us connect as humans.



Hussain10.JPG

Canopy

12'x12'x12'

DaDa Lab, Austin, TX <https://vimeo.com/jamalofearth/canopy1>

8/28/2021 \$3,000.00

Looking up under the shade of a canopy, I see a sea of glimmering stars. As the sunlight breaks through the leaves and branches, I feel a sense of hope. An inspiration typically found in the night sky is now overshadowed by the big city lights. A reminder for us to look up and re-connect with Earth.

Canopy is a new media installation that investigates the shapes and patterns of three majestic trees in Austin that hold unique significance:

Sorin Oak — The biggest oak tree in Austin stands at 43 feet tall and is 250-300 years old.

Homeless Memorial Tree — Richard Troxell with 'House the Homeless' began the tradition 26 years ago. He planted a tree at Lady Bird Lake to honor those who died in poverty.

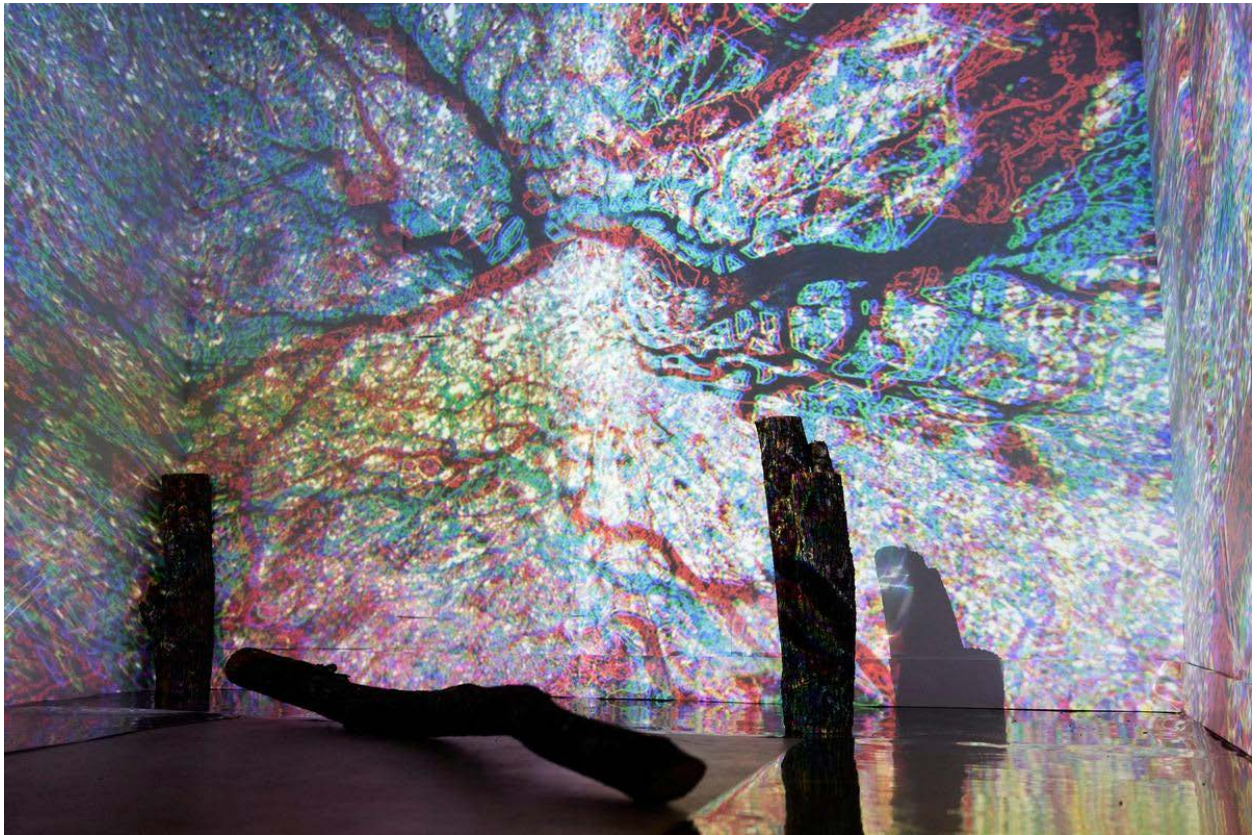
DaDa Lab Home Tree — A personal space for meditation.

With light and projections, I seek to manifest the energy of these trees. I'm in awe of the beautiful details that can be found within the canopy. An intricate mosaic that can only be created by nature.

This project is the spark of an exploration on what trees provide for us. Aside from the climate impacts, trees are a source of refuge and mental healing. Yet, according to the science journal Nature, approximately 42 million trees are cut down each day.

As the city of Austin expands and new developments take over natural areas, what do we stand to





Jamal Hussain
New Media Artist
<https://www.jamal.earth>

1984, Jeddah, Saudi Arabia
(305) 469 - 0363 | jshussain@gmail.com
One Earth Studio suite #4 2824 Real St, Austin, TX 78722

| Artist Statement

As an Environmental artist, I seek answers to understand why our unsustainable values are destroying the home which provides us with life. My awe of earth is the light that guides my creative endeavors. My immersive media installations explore the human story and its impacts on the health of the earth. The aesthetic foundation of my work involves capturing the unique visual patterns, sequences, and movements visible within nature. I then use mapping software and laser projectors to harness the power of light; communicating my messages on non-traditional surfaces. I'm passionate about playing within the gray spaces between physical and digital. I use these contemporary platforms as a way to engage, connect or interact with multiple senses of the viewer, to reach the most important one, spirit. The ethos of my work is to create experiences that reconnect us back to mother earth.

| Exhibitions

- | | |
|------|---|
| 2022 | Symbiosis, One Earth Studio, Austin, TX
Peace With Earth, Emma S. Barrientos Mexican American Cultural Center, Austin, TX
Canopy, ICOSA Gallery, Austin, TX
Protect Life, Willow House, Terlingua, TX
Canopy, 400 Studios, Columbus, OH
Grow, Emma S. Barrientos Mexican American Cultural Center, Austin, TX
Canopy, DadaLab, Austin, TX
Bloom, Dougherty Arts Center, Austin, TX |
| 2021 | Symbiosis, Buzzfest, BeeCave, TX (commission)
Symbiosis, DaDa Lab, Austin, TX
Still Dreaming, Wilco Workspaces, Cedar Park, TX
Dimensions, Hotel Vegas, Austin, TX
Living Conduits, Wilco Workspaces, Cedar Park, TX (commission) |

Build Pyramids, DaDa Lab, Austin, TX
Listen To Her, Laundromat Art Gallery, Miami, FL
Listen To Her, One Earth Studios, Miami, FL

Residencies

2022 Willow House, Terlingua, TX

Publications

2019 Climate of Art, Miami, FL

2019 Miami-Dade County resilience newsletter, Miami, FL

Volunteering

2022 [Big Medium](#), AST, Mexican American Cultural Center, Various positions

2021 [Art Austin Org](#), Austin, TX, Online, Social Media

2020 [Buddy System Miami](#), Miami, FL, Community food runs

2020 [Miami Rescue Mission](#), Miami, FL, Feeding Miami's unhoused

2019 [Catchafire](#), Miami, FL, Online, Technical/product Consultation

Professional Experience

2004-2019 Co-founder, Product Manager, CTO, Paper Street Media - Miami, FL

Drive product development, technology, vision, strategy, and execution across six teams and 15+ advertiser enablement products.

Education

2004 BA, MDCC - Miami, FL

Statement from Jamal Hussain

Describe any previous experience that would make you a good fit for this opportunity.

Over the last 24 months, I've released 16 installations that had one fundamental common factor; teamwork. What I particularly love about the medium I play in is that it requires organization, logistical coordination, and the ability to work with others that are solutions oriented to complete the single goal at hand. Large-scale experiential work cannot be done alone, especially when there is a strong social message within the work. Whether it be sourcing materials, research, and development, or concept and design - learning and building with other specialists are at the core of my morals and values. Another aspect of my previous experiences that would make me a good fit for this opportunity would be my openness to work with leaders within the arts community. I have only been able to succeed by having the guidance and insight of my mentors.

Statement from Jamal Hussain

How does community engagement contribute to your artistic practice?

Though I am fairly new to the city of Austin, community engagement has started to play a major role by educating me on the past and present of this city. This helps inform my work by helping me find my inner light which gives me the courage and hope to create a better tomorrow. Particularly in relation to environmental awareness. Though I believe that researching and reading are important factors in educating oneself on what's happening in the community, I don't think one can truly know the essence of the community unless one immerses themselves in the people and its surroundings. For me, this means being at community events, knowing and understanding the organizations that are doing positive work, and simply, asking questions to others from all walks of life within my day-to-day. The power to have open and empathic conversations is a strong first step to an open heart. Immersive art, in particular, is a vehicle for these conversations. Creating work that is experiential brings the community together to look, feel and speak with one another on the artistic expressions.

Statement from Jamal Hussain

What is your connection or interest in creating work for the Dougherty Art Center?

Dougherty Art Center was the first Austin gallery that gave me an opportunity to showcase my New Media work. Though it was just a one-night event organized by Ariel Ximenes, I was filled with joy to be part of the experience. For the times I came to run experiments and test at Dougherty, I was introduced to its grounds, the staff and was explained its history. I was very happy to learn about all the programming and community engagement events that were being held at the center. In my experience there, I have learned that Dougherty Art Center is not just a gallery but a center for culture; its significance to Austin holds much meaning. Based on how warm and welcoming Ariel Ximenes was to me, showed me that the people and DAC represented its mission statement by supporting emerging artists. Because I was not the traditional age, race, or religion that I see in the traditional fine art institutions, I felt like Austin was a city of diversity and this has made transitioning into a new city fruitful. This experience has held a special place in my heart and I wish to contribute back to its cause.

Image List for Essentials Creative



Creative01.JPG

Moksha (Heaven)

Austin
2022

53"x35"
Photography, Ink on Linen
5,000

This piece celebrates culture and diversity by exploring the afterlife and the concept of heaven. A vibrant, iridescent color scheme, combined with the bold eye graphic, alludes to a sense of otherworldliness and peaceful transcendence. The image encourages viewers to explore ideas of spirituality and hopes in a multicultural context.



Creative02.JPG

Purgatory (Purification)

Austin
2022

53"x35"
Photography, Collage, Ink on Linen
5,000

This piece symbolizes culture and diversity, showing a gateway to the afterlife where souls of all backgrounds are brought together to be purified.



Creative03.JPG

Mictlan (Underworld)

Austin
2022

53"x35"
Photography, Collage, Ink on Linen
5,000

This piece captures a stunning visual of Mictlan, an integral part of the Aztec culture which honors the journey of the deceased souls. It serves as a reminder of the importance of diversity in our world.



Creative04.JPG

Ethereal Beauty

New York
2021

48"x72"
Photography, Collage, Ink on Linen
5000

This captivating and ethereal image of Melanie Gaydos, collaged by Essentials Creative and styled by Delhacienda, celebrates culture and diversity. Photographed in a New York studio, the portrait is surrounded by swirling clouds and pearls, creating an aura of the divine and the otherworldly. The intricate details of the collage add to the overall effect, creating a mesmerizing and stylish image that is both timeless and modern. Melanie's radiant glory is highlighted in this image, conveying a powerful message of acceptance and beauty.



Creative05.JPG

Wheel of Fortune

Austin
2021

24"x20"
Photography, Collage, Ink on Paper
5000

Our series "Interwoven throughout Eternity" seeks to uncover the intricate connection between humanity and the natural world through photography. Our featured piece within this series, "Wheel of Fortune," celebrates the beauty and diversity of our subjects in a vivid, vibrant print. Through this series, we hope to demonstrate the interconnectedness of all living things and the cyclical nature of life.



Creative06.JPG

Interwoven throughout Eternity

San Antonio
2021

8'x8'
Photography, Collage, Ink on Paper
10,000

"Interwoven throughout Eternity" is an expansive multi-sided vinyl installation that explores the relationship between culture, diversity, and nature. By utilizing vivid visuals, portraits, and graphic patterns, it showcases how the three are inextricably linked and essential for sustained life.



Creative07.JPG

Death Masks

San Antonio
2022

Various Sizes
Masks, Found Objects
5000

This display brings to life Mictlan, the Aztec underworld, with its carefully chosen underworld masks, found objects, and artifacts. Every piece is a tribute to the Latinx culture and heritage, radiating an atmosphere of mystery and wonderment for the afterlife.



Quaranzine

Austin
2020

5"x8"
Risograph Ziine
5000



Creative08.JPG

Quaranzine is a collection of work by Essentials, friends, and collaborators made during the covid-19 lockdown. Contributors include Adrian Armstrong, Steven Casanova, Jane Claire, Angela Fox, Paloma Mayorga, Cynthia Muñoz, Manik Raj Nakra, Dawn Okoro, Fabian Leon Villa, Misa Yamamoto, Sixto-Juan Zavala, and Jasmine Zelaya. Featured models include T-Agé Anadi, PIO, Sierra Todd, Shasta Wonder, EVEY ONYX, Nina Hawkins, Nolan Novarro, and Maki Na. These creatives have come together from the US, the UK, Japan, and Rwanda to contribute art, text, photography, and graphics. The zine includes works of resistance, environmental awareness, frustration, and play.

The 5 x 8-inch 16-page publication is a risograph printed in a limited edition of 150 by Telepath Design in Austin, Texas, in 9 colors with gold metallic ink on the cover.



Creative09.JPG

Govalle Community Garden 8'x97'

Austin Photography, Collage, Ink on Paper
2018 5,000

Portrait and Collage Workshop for a Colorful Wheatpaste Mural

Essentials X Delhacienda: A Fusion of Fashion and Film

Los Angeles
2018

1920x1080
Fashion Film
10,000



Moksha (Heaven)



Purgatory (Purification)



Mictlan (Underworld)



Ethereal Beauty

CV/RESUME

Essentials Creative

Multimedia Artists Specializing in Exhibitions and Installations

As a multimedia collective, we produce exhibitions and installations that showcase our team's creativity and artistic abilities. Our focus on collaboration and inclusivity allows us to build a diverse community of artists and art enthusiasts. We are dedicated to experimenting with new forms of art and technology and strive to create unique and impactful projects.

Exhibited Work:

- Essentials: Afterworld, Presa House Gallery, San Antonio (October 2022)
- I AM YOUR RELATIVE, by Jeffrey Gibson at The Museum of Contemporary Art Toronto (May 2022)
- Essentials X Fusebox Festival, Austin, TX (April 2022)
- Essentials: Interwoven Throughout Eternity, Ivester Contemporary Gallery, Austin, TX (September-October 2021)
- Essentials X San Antonio Street Art Initiative (April 2021)
- Essentials X Commodore Perry Estate, Austin, TX (December 2020, 2021)
- Essentials: Mask Show 2020, San Antonio Central Library, San Antonio, TX (February 2020)
- Essentials X Canopy, Big Medium: Due East, Canopy, Austin, TX (November 2019)
- Levitation Festival, Volcom Garden, Austin, TX (October 2019)
- Tempo 2D Austin, TX (September 2019)
- Neiman Marcus Fall Fashion Show, San Antonio, TX (August 2019)
- Pump Project: Cloud Tree Studios and Gallery, Austin, Texas (August 2019)
- OTHER SIDE OF MIDNIGHT, Leona Gallery, Austin, Texas (July 2019)
- West Austin Studio Tour opening event, Big Medium: Due West, Austin Community College, Austin, Texas (May 2019)
- East Austin Studio Tour, J-Squared Studios, Springdale General, Austin, Texas (November 2018)
- Essentials: Biochromatic exhibition, Mexican Cultural Institute, San Antonio, Texas (November 2017)
- Essentials X Gravelmouth: Amexican@, Gravelmouth Gallery, San Antonio, Texas (November-December 2016)
- Young Latino Artists 21: Amexican@ Group Exhibition, Mexic-Arte Museum, Austin

Contact:

EssentialsCreative.com
essentialscreative@gmail.com
@essentialscreative

Statement from Essentials Creative

Describe any previous experience that would make you a good fit for this opportunity.

We have gained a wealth of experience in public art projects through our collaborations with Austin Art in Public Places on Tempo 2D, our curation of the Mask Show at the San Antonio Central Library, and our work on the San Antonio Street Art Initiative with Pabst Blue Ribbon. Our digital photographs and collages for the Interwoven Throughout Eternity exhibition at the Ivester Contemporary Gallery have allowed us to explore various mediums, collaborate with others, and create something special. We are sure that our experience in public art and enthusiasm for collaboration and experimentation will be an excellent asset to Dougherty Arts Center as we create projects to support underrepresented artists and break new ground.

Statement from Essentials Creative

How does community engagement contribute to your artistic practice?

As a collective, community engagement and participation plays a critical role in informing the outcomes of our artwork at Essentials Creative. We believe that by engaging with our target audience, we can gain a deeper understanding of their history, culture, and aspirations. This understanding is then reflected in the final artwork, making it more meaningful and relevant to them. To achieve this, we will reach out to individuals we have met and come to know through visiting art shows at Dougherty Arts Center and conduct interviews with them to gather their stories, experiences, and visions for a new collaborative piece. This process provides valuable insights and perspectives that inform the final artwork. Additionally, by sharing the process of creating the artwork with our target audience through the interviews, we aim to foster a sense of ownership and investment in the final piece. In short, community engagement and participation are vital aspects of our creative process.

Statement from Essentials Creative

What is your connection or interest in creating work for the Dougherty Art Center?

Our collective is passionate about making art accessible to all community members. We are excited to collaborate with the Dougherty Art Center to create a project that celebrates cultural diversity and encourages collaboration among various voices and perspectives. We believe that art is an essential part of the human experience, and we look forward to working with the Art Center to create a project that will bring the community together.

Image List for Victoria Marquez

"Watch Me" at WONZIMER, 2022

Cone 5 Clay and Glazes

Dimensions Vary

341-B South Avenue 17, Los Angeles, California 900, Los Angeles, California

Budget: \$3,000



Marquez01.JPG

Here is a photo of Me with 3 of my 5 ceramic sculptures along with my three small scale paintings in the Background.

"Watch Me" is an invitation for the viewer to participate in a woman's perception of herself.

In this group exhibition the three artists, Tiffany Adler, Elizabeth Wood, and Victoria Majesta Marquez embrace themselves as they become both the muses and creators of their individual processes. Throughout this collection of sculptures, paintings, and photographic prints, "Watch Me" champions contemporary narratives of the female gaze and reconsiders archetypes of beauty.

Adler employs her own body as sculpture, imagery, and performance in her artwork and in turn, becomes a vehicle for celebrating the countless positions women hold through their autonomy. Wood melds women and earth as one, juxtaposing mother nature and her own body to illustrate their resilience and inextricability from existence. Marquez's ceramics mimic the rawness of human flesh, her corporeal vessels redefining and investigating the ideology of an "undesirable" body. Fingerprints in clay serve as reminders of a loving touch, reenvisioning the female form as able to simply "be" rather than fit into any standard, construct, or definition.

The collective works nod to constructs that have historically plagued the female experience--their lives and bodies subjected to desperate, fear-driven grabs for control and other forms of oppression. Via material and concept, each artist actively works to address the point of contention between how they are seen and how they see themselves, making their own processes and experiences inseparable from their artwork. And while the current political climate attempts to drag women's rights backward, the artists in this exhibition reclaim their representation and punctuate what it is to be unabashedly woman.

Body Dysmorphia , 2018

materials- cone 5 clay bodies, cone 5 glazes, wood, metal brackets

Dimensions Vary

Austin, Texas

Budget: \$500



Marquez02.JPG

I wanted these ceramic pieces to aid in beautifying and redefining the ideology of an "undesirable" body. The main purpose being to reimagine the human body not as something that must fit into any standard, construct, or definition but as something that is allowed "to be".

Currently on Display at "Peoples Gallery" in Austin, Texas.

I wanted these ceramic pieces to aid in beautifying and redefining the ideology of an "undesirable" body. The main purpose being to reimagine the human body not as something that must fit into any standard, construct, or definition but as something that is allowed "to be".

Butler School of Music, 2017

Acrylic

10 x 34

2406 Robert Deadman Dr. , Austin, Texas

Budget: \$2,000



Marquez03.JPG

This mural resides in the Butler School of Music building in the MRH Hallway at the University of Texas at Austin.

The piece embodied 10 classical songs through "tone color", motion diagrams of a physical element of the song (wave of a conductors arm, back and forth of a string quartets bow, a singers mouth opening and closing), and elements of various abstract works throughout history. Such as Cy Twombly and Georgia O'Keeffe.

This mural resides in the Butler School of Music building in the MRH Hallway at the University of Texas at Austin.

The piece embodied 10 classical songs through "tone color", motion diagrams of a physical element of the song (wave of a conductors arm, back and forth of a string quartets bow, a singers mouth opening and closing), and elements of various abstract works throughout history. Such as Cy Twombly and Georgia O'Keeffe.

Cultivarte V-AiR Residency , 2021

Acrylic and Paint markers on 8in by 8in canvases

Dimensions Vary

N/A, Laredo , TX

Budget: \$1,500



Marquez04.JPG

All of the paintings combined.



Marquez05.JPG

This body of work was for Cultivarte Laredo's Virtual Artist in Residency (V-AiR). For this residency I wanted to explore scale and practice speaking about my artwork. In this residency I completed 3 artists talks, one live painting, and a series of 16 8in by 8in acrylic and paint marker on canvas paintings. The talks were about "money and making", "artistic process", and "installation versus sculpture". For the paintings I wanted to explore the notion of paintings having value based on scale. I enjoy creating intimately sized paintings and large scale murals. I wanted to produce my small works as a sort of, "school of fish" so that the combined paintings became a large painting. They have subtle markings and textures that cross into one another. They are also "strong" on their own. I also continued by practice of utilizing the surrealist process of "decalcomania" to generate my pieces. I enjoy creating work that ties human anatomy with landscapes. Imagery of intestines, veins, and bacteria dance with images of corals, mountains, and flowing water in my work. I want to show a "breathing" that nature has in the pieces.

This body of work was for Cultivarte Laredo's Virtual Artist in Residency (V-AiR). For this residency I wanted to explore scale and practice speaking about my artwork. In this residency I completed 3 artists talks, one live painting, and a series of 16 8in by 8in acrylic and paint marker on canvas paintings. The talks were about "money and making", "artistic process", and "installation versus sculpture". For the paintings I wanted to explore the notion of paintings having value based on scale. I enjoy creating intimately sized paintings and large scale murals. I wanted to produce my small works as a sort of, "school of fish" so that the combined paintings became a large painting. They have subtle markings and textures that cross into one another. They are also "strong" on their own. I also continued by practice of utilizing the surrealist process of "decalcomania" to generate my pieces. I enjoy creating work that ties human anatomy with landscapes. Imagery of intestines, veins, and bacteria dance with images of corals, mountains, and flowing water in my work. I want to show a "breathing" that nature has in the pieces.

Digital Fabrication & Ceramics, 2018

PLA plastic, cone 5 clay bodies, cone 04 glazes, gypsum powder, resin, wood

Dimensions Vary

Austin , Tx

Budget: \$500



Marquez06.JPG

A series of objects that introduce a conversation on conflicting situations and outcomes through opposing materials and process interactions.

A series of objects that introduce a conversation on conflicting situations and outcomes through opposing materials and process interactions.

Keep Laredo Beautiful, 2021

NovaColor Acrylic

10 x 50

North Central Park- 10202 International Blvd, Laredo, Texas

Budget: \$11,000



Marquez07.JPG

This mural was for the City of Laredo's "Keep Laredo Beautiful- Call for Artists: Environment Conscious Public Art Installation North Central Park/ Manadas Creek" project.

My mural was intended to bring the cities attention to the color, movement, and patterns found in nature. I was heavily inspired by corral reefs, mountains, water, foliage, gravity, outlandish colors and sunsets. It was a pleasure to be in partnership with the City of Laredo to create a piece to help bring awareness too and prevent pollution to the Manadas Creek.

This mural was for the City of Laredo's "Keep Laredo Beautiful- Call for Artists: Environment Conscious Public Art Installation North Central Park/ Manadas Creek" project.

My mural was intended to bring the cities attention to the color, movement, and patterns found in nature. I was heavily inspired by corral reefs, mountains, water, foliage, gravity, outlandish colors and sunsets. It was a pleasure to be in partnership with the City of Laredo to create a piece to help bring awareness too and prevent pollution to the Manadas Creek.

Paintings, 2020

Acrylic on canvas

Dimensions Vary

Austin, Texas

Budget: \$1,000



Marquez08.JPG

Acrylic on Canvas. 11in by 14in

Transitioning from the self to the surrounding due to quarantine, the importance of mental health and remaining in the present came to the forefront. The works became a study of fluidity, repetition, color, surreal, and the uncontrollable. The unforeseen patterns and textures from pressing objects into wet paint in the initial step of the painting became a study of making something out of uncertainty.

TEMPO 2021, 2021

Nova Color Acrylics Aluminum Composite Material

8 ft x 64 ft

5500 Manchaca Rd, Austin, TX 78745, Austin, TX

Budget: \$8,750



Marquez09.JPG

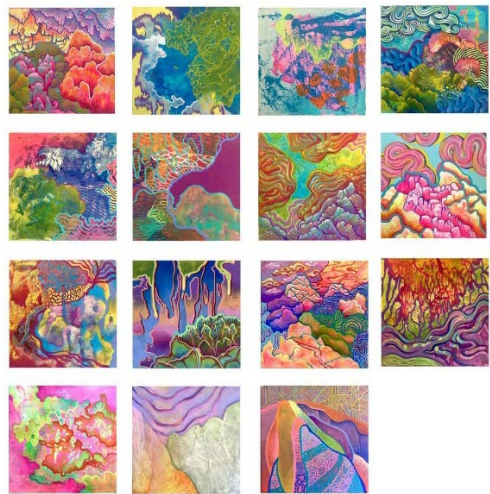
This large-scale installation is a study of fluidity, repetition, color, the surreal, and the uncontrollable. Objects pressed into wet paint in the initial step of these paintings results in unforeseen patterns and textures, exploring a way to make something out of uncertainty. The installation will be installed on painted, 4' x 8' panels and mounted onto the brick building.



Marquez10.JPG

This large-scale installation is a study of fluidity, repetition, color, the surreal, and the uncontrollable. Objects pressed into wet paint in the initial step of these paintings results in unforeseen patterns and textures, exploring a way to make something out of uncertainty. The installation will be installed on painted, 4' x 8' panels and mounted onto the brick building.

This large-scale installation is a study of fluidity, repetition, color, the surreal, and the uncontrollable. Objects pressed into wet paint in the initial step of these paintings results in unforeseen patterns and textures, exploring a way to make something out of uncertainty. The installation will be installed on painted, 4' x 8' panels and mounted onto the brick building.





Victoria Majesta Marquez CV

Education

2018 THE UNIVERSITY OF TEXAS AT AUSTIN, B.F.A. STUDIO ART, AUSTIN

Achievements & Residencies

2021 TEMPO 2021 Awardee with Austin Art in Public Places

2021 Austin Art in Public Places 2021-2023 Pre-Qualified Artist Pool

2021 V-AiR Residency with Cultivarte Laredo

2014-2018 ULN 4 YEAR SCHOLARSHIP

2017 OX BOW RESIDENCY, SAUGATUCK, MI

2017 M.K. HAGE ENDOWED SCHOLARSHIP IN FINE ARTS

2014 GATEWAY SCHOLAR

Experience

2021-PRESENT ION ART- DESIGNER, AUSTIN, TX

2021- MANCHACA ROAD BRANCH LIBRARY MURALIST, AUSTIN, TX

2019-2021 TOTALLY COOL TOTALLY ART- INSTRUCTOR, AUSTIN, TX

2021 LAREDO CENTRAL PARK- MURALIST, AUSTIN, TX

2018-2021 BLUE GENIE ART INDUSTRIES- FABRICATOR, AUSTIN, TX

2015-2018 DIGITAL FABRICATION LAB - PROCTOR, UNIVERSITY OF TEXAS AT AUSTIN, AUSTIN, TX.

2016-2019 JOHN YANCEY - STUDIO ASSISTANT, AUSTIN, TX

2017 BUTLER SCHOOL OF MUSIC- MURALIST, AUSTIN, TX

2016-2017 BRIDGE MINISTRIES OF LAREDO- T-SHIRT DESIGNER, LAREDO, TX

2016-2017 BRIDGE MINISTRIES OF LAREDO- PAINTING PARTY INSTRUCTOR, LAREDO, TX

2016 HEIGHTS ELEMENTARY- MURALIST, AUSTIN, TX

2014 LAREDO CENTRAL PARK-MURALIST, AUSTIN, TX

Group Exhibitions

2022 "WATCH ME", WONZIMER GALLERY, LOS ANGELES CA

2022 PEOPLES GALLERY, AUSTIN TX

2022 V-AIR GEN1 FIRE, TAMIU, LAREDO TX

2021 V-AIR, VIRTUAL ARTISTS IN RESIDENCE EXHIBITION, GALLERY 201, LAREDO TX

2021 BLUE GENIE ART BAZAAR, AUSTIN TX

2018 *EAST*, EAST SIDE POT SHOP, AUSTIN TX

2018 ITS NOT WHAT YOU THINK, VISUAL ARTS CENTER, AUSTIN TX

2018 UNTITLED, UNDERGRADUATE ART HISTORY ASSOCIATION, AUSTIN TX

Artist Talks

- 2022 TAMIU art panel “Strategies to Maintain an Art Practice Upon Graduation”
- 2021 Cultivarte Laredo: “Artist Talk Victoria Marquez and Emily Lee”
- 2021 Cultivarte Laredo: “Artist Talk Victoria Marquez and Connor Frew”
- 2021 Cultivarte Laredo: “Artist Talk Victoria Marquez and Clint Hofmeister”

Press

- 2022 [Watch Me at Wonzimer | Los Angeles events \(curate.la\)](#)
- 2022 [Watch Me | Widewalls](#)
- 2022 [Watch Me - Exhibition at Wonzimer in Los Angeles \(artrabbit.com\)](#)
- 2022 [Watch Me — Wonzimer](#)
- 2022 [\(2\) Flow | by Victoria Majesta Marquez - YouTube](#)
- 2021 <https://www.cultiv-arte.org/programs/2021-v-air-artists>
- 2021 <https://www.lmt online.com/lmt espanol/article/Inauguran-nuevo-mural-16158789.php>
- 2017 ARTS NEXT Fall 2017- Victoria Marquez
https://issuu.com/artsnext/docs/artsnext_fall_2017_v8_page/13
- 2017 UNIVERSITY OF TEXAS AT AUSTIN COLLEGE OF FINE ARTS, Studio Art student creates mural for the Butler School of Music
<https://finearts.utexas.edu/feature/news-showcase-diversity/studio-art-student-creates-mural-butler-school-music>
- 2014 LAREDO MORNING TIMES- Mural
<https://www.lmtonline.com/lifestyles/article/Mural-10207938.php>
- 2014 LAREDO MORNING TIMES- Antesala- Volume 4 Number 21- Victoria Majesta Marquez
- 2013 LA FRONTERA- A Publication of Laredo Community College, 2013 Issue

Statement from Victoria Marquez

Describe any previous experience that would make you a good fit for this opportunity.

I have always had a close relationship with public arts and have strived to build a practice that emphasizes accessibility, public good, and beauty. I have completed commissioned murals for the non-profit Keep Laredo Beautiful, the University of Texas' Butler School of Music, and Austin Art in Public Places, to name a few. I have extensive experience in the production of public art— for several years I worked as a Fabricator for Blue Genie Art Industries and currently as a Designer/ Laser CNC operator/ painter Ion Art in Austin, TX where I gained experience in large-scale public sculpture from design phase through production. I also taught painting courses with Totally Cool Totally Art, an after-school initiative by the Austin City Government that provides arts education for teens with collaborating local artists. My most recent achievement was a mural titled “Flow” for “Tempo 2021” with Austin AiPP

Statement from Victoria Marquez

How does community engagement contribute to your artistic practice?

Developing a design with the community that both meets their needs and satisfies my creative passions is something I really cherish. I have utilized interactive elements to help people feel embraced by the artwork, and it is always important to me that the work being produced is representative of and highlights the vibrant collective beauty of its location. Problem-solving, communication, and compromise are my strengths that flourish in a public art setting.

Statement from Victoria Marquez

What is your connection or interest in creating work for the Dougherty Art Center?

It would be an honor to contribute to a museum whose mission is to create a space where all are truly welcome. In a city like Austin, Texas where it is filled with many and all kinds of people, it is important to have spaces that truly make them all feel seen and heard. The Dougherty Art Center strives to create an all-inclusive space regardless of gender, races, sexual orientations, status, and religions. As a Latina living in Austin, I would love nothing more than to use my artistic talents to contribute to such a facility and keep furthering its reach to more people.

Image List for Alicia Philley

2 *The Seeds We Plant, freestanding, 2022*

Acrylic on birch plywood, Muralshield, Worlds' Best Graffiti Coating, welded rebar and earth anchors (hidden), steel rods
 49 in x 37 in x 39 in
 Lady Bird Johnson Wildflower Center, Austin, TX
 Budget: \$32,500



Philley02.JPG

This piece references the Trumpet Creeper and Carolina Jessamine that twist and bloom near the Wildflower Center entrance.

The colors of every artwork in this installation mimic flowers, leaves and insects I photographed during months of research at the Wildflower Center. Yet the final pieces often stand in stark contrast to their immediate surroundings. The vibrant golden to orange hues of this piece pop out against the late-summer shades of green. But during our splendid fall foliage in late November the colors blended in easily. This intentional shifting interaction serves as a reminder of the constant change happening all around us.

4 *The Seeds We Plant, dry creek bed, 2022*

Acrylic on birch plywood, coated in Muralshield and World's Best Graffiti Coating, bent steel rods, steel hanging armature
 Dimensions Vary
 Lady Bird Johnson Wildflower Center, Austin, TX
 Budget: \$32,500



Philley04.JPG

Installation view of the dry creek bed from behind.

After many months of visiting this spot and watching the light change and leaves fall and then regrow, I began referring to this section of the Woodland Trail as "the grotto." Its cathedral-like presence feels quiet and reverent. Knowing that water could flood through it only added to the story that informed the making of these works.

88" x 67" x 13" -- central piece

29" x 23" x 1.5" to 26" x 8" x 1.5" -- range of sizes for hanging artworks

The "Grotto" artworks in Autumn, view from the dry creek bed. Every art piece in this installation features color shifts from front to back. The interaction of these often contrasting colors not only draws the viewer toward a spot on the trail, they also speak to the ways our lived experiences can be simultaneously valid and very different from others.

5 *The Seeds We Plant, meadow, 2022*

Acrylic on birch plywood, Muralshield, World's Best Graffiti Coating, welded rebar and earth anchors (hidden), and steel rods
 Dimensions Vary
 Lady Bird Johnson Wildflower Center, Austin, TX
 Budget: \$32,500



Philley05.JPG

The only grassy place along the trail. I began calling this section the "river meadow." I situated the two largest artworks here because they can be seen from afar as well as up close. The forms are in conversation with the swaying trees and grasses as well as each other.

The Woodland Trail is a 1/8th mile flat, curving walk through a space that feels much like any greenbelt around Austin. Unlike most of the Wildflower Center, it is not planted with manicured flower gardens. It was the perfect space to create an experience of discovery. Each artwork leads the viewer either further down the path or guides their eye to a spot deeper into the tangled woods. Simply noticing our everyday environments in more detail, with a new sense of wonder, can have a profoundly calming affect on the nervous system. When we are calm, our hearts become open to the simple joys around us.

6 *The Seeds We Plant, crop, 2022*

Acrylic on birch plywood, coated in Muralshield and World's Best Graffiti Coating, bent steel rods, welded rebar and earth anchors (hidden),

94 in x 52 in x 33 in

Lady Bird Johnson Wildflower Center, Austin, TX

Budget: \$32,500



Philley06.JPG

Close up view of the largest artwork, with sunlight illuminating the colorful edges of cutout spaces.

This piece stands alone, at one edge of the only open meadow along the trail. It is framed by a copse of trees that often sway in the breeze. During winter, as the sun sets earlier and from a more diffused angle, the top half of those trees will glow as if on fire. The reflective paint on the creamy-white side of this artwork will similarly glow in hues of yellow, orange and red.

7 *The Seeds We Plant, agave entrance, 2022*

Acrylic on birch plywood, Muralshield, World's Best Graffiti Coating. Welded, welded rebar and earth anchors (hidden), steel rods, steel hanging armature

Dimensions Vary

Lady Bird Johnson Wildflower Center, Austin, TX

Budget: \$32,500



Philley07.JPG

Artworks installed here range from:

68" x 45 x 32" to 38" x 24" x 11"

This grouping is another one that directly responds to the surrounding nature and light. I visited this spot throughout my five months of research, pondering the long opening between the row of spruce and adjacent juniper. A fourth upright artwork is barely visible from this angle but stands out as visitors walk further down the trail.

8 The Seeds We Plant, watching over, 2022

Acrylic on birch plywood, Muralshield and World's Best Graffiti Coating, bent steel rods, earth anchors, steel hanging armature
78 in x 52 in x 44 in

Lady Bird Johnson Wildflower Center, Austin, TX

Budget: \$32,500



Philley08.JPG

The smaller hanging work in the upper left catches the late-day sunlight, creating leafy patterns that glow on the deep violet surface.

This piece is my forest spirit, tucked back into the trees and watching over saplings that almost died in the January freeze of 2021. I first considered the spot because an opening in the dense tree canopy created an unusual sun spotlight. Upon further exploration, I learned that the metal wire cages you see in the foreground were protection from deer so the staff could observe if and when those saplings would sprout again from the remaining roots. Rather than plant my artwork in front of those cages to obscure them, I chose to place the work in their midst. It was an opportunity to highlight that the Wildflower Center is not just a beautiful garden, but also a research institution.

9 The Seeds We Plant, central trees, 2022

Acrylic on birch plywood, Muralshield, World's Best Graffiti Coating, and steel hanging armatures

34 in x 27 in x 1.5 in

Lady Bird Johnson Wildflower Center, Austin, TX

Budget: \$32,500



Philley09.JPG

Hanging work photographed in mid-November, as the leaves began to turn from green to yellow. This organic shape blends into the surrounding trees along the trail, except for the times of day when sunlight causes the cutout shapes to glow in a multi-colored display.

I used color as well as arrangement to create an experience of looking. The two entrances to the Woodland Trail present the boldest hues, the most striking contrasts. As you walk along the path, the artwork becomes less obvious, more muted. The most difficult pieces to "find" create that joyful spark of discovery.

9b The Seeds We Plant, entrance, 2022

Acrylic on birch plywood, Muralshield, World's Best Graffiti Coating, and steel hanging armatures

16 x 24 x 1.5

Lady Bird Johnson Wildflower Center, Austin, TX

Budget: \$32,500



Philley10.JPG

One of five artworks hanging from a tree at the Woodland Trail entrance near the Children's Garden.

Since moving back to Austin in 2008 my work has evolved into an ongoing conversation with nature and what it can teach about perception and our awareness of change. Knowing these artworks would have a direct interaction with sunlight, I used a lot of reflective metallic and color-changing interference paints. The shifting direction and amount of sunlight throughout the day creates sometimes subtle and sometimes eye-catching effects. Here you can see a piece that is painted a deep, red orange. The late-day sun is not only producing a brighter glowing surface, but has also added a delicate leafing shadow.







Alicia Philley

aliciaphilley@mac.com • 646-263-3130

1915 Miles Ave., Austin, TX 78745

SEE MY WORK

www.aliciaphilley.com

instagram: [@alicia_philley](https://www.instagram.com/alicia_philley)

Mothership Studios, San Marcos, TX

[Women & Their Work Artist Registry](#)

[Big Medium Artist Registry](#)

STATEMENT

The subjectivity of sight and how nature affects our state of mind is at the core of my abstract art practice. With acrylic paint on wood I create a visual experience using the language of light, motion and connectivity. Precise and flowing line-work, layered over a broad expanse of color, reference shimmering creeks, swaying trees and fungal networks.

COLLECTIONS

Paintings in private and corporate collections:
Austin, Bilbao (Spain), Charlotte (NC), Cincinnati, Dallas, Ft. Worth, Houston, Ingolstadt (Germany), Ithaca (NY), Kansas City (Mo.), Los Angeles, Montreal, New York City, San Francisco and St. Paul (Minn.)

EXHIBITIONS

UPCOMING IN 2023

- **Dougherty Art Center Gallery**, solo exhibition of paintings, sculptural works, collage and digital mixed media, late May through late July
- **LBJ Ranch National Parkland Foundation**, "Cabinet Oak Project," selected from national call to create an art piece out of a historic live oak log. Charity event and auction, May

CURRENT AND RECENT IN 2022

- **Lady Bird Johnson Wildflower Center**, solo installation of sculptural paintings along the Woodland Trail. On view Oct. 2022 through April 2023
- **Women & Their Work**, "Red Dot Art Spree," Austin, group. Oct. 2022
- **Lockhart Art House Gallery**, "All in the Family," Lockhart, TX, group. Sept. 2022
- **Dorf Gallery**, "Volva," curated group show benefitting several Ukrainian charities, May 2022

continued on page 2

RECENT MEDIA COVERAGE

ARTS ECLECTIC ON KUT 90.5

Radio interview and written article by Michael Lee about "The Seeds We Plant," Nov. 14, 2022

<https://www.kut.org/2022-11-14/its-here-for-me-alicia-philley-the-seeds-we-plant-mixes-art-and-nature>

THE QUEST FOR ZEST

Studio visit/interview about "The Seeds We Plant," Oct. 2022

<https://youtu.be/9XTe8SBBifg>

ART SPIEL

Article about curated show "With the Grain," at NY-based Equity Gallery, Nov. 5, 2020

<https://artspiel.org/with-the-grain-at-new-york-artists-equity/#more-8518>

GLASSTIRE (TEXAS VISUAL ART) MAGAZINE

Five Minute Tour: "Ingrained" at Georgetown Art Center, 2020

<https://glasstire.com/2020/08/19/five-minute-tours-ingrained-at-georgetown-art-center/>

HONORS

DESERT DOOR RESIDENCY, ARTIST SHORTLIST

Curatorial panels' invitation to apply again next year stated that they are "inspired by the work you are creating", 2022

WOMEN & THEIR WORK FRESH FROM THE STUDIO

Featured artist for presentation of new work, 2021 and 2022

womenandtheirwork.org/archive/fresh-from-the-studio-11-2/

FIRST PLACE, 620 ART GALLERY

Top prize for painting "Drought Tolerant II," 2020

[Juried show "Expression Through Abstraction"](#)

GEORGETOWN ARTHOP

Juror, 2D Abstract, 2019

<https://www.georgetownartcenter.org/arthop-2019/>

ARTIST, INC. GRANT WINNER

Awarded after 8-week arts-intensive training, 2017

City of Austin, Small Biz Division and Mid-America Arts Alliance

EXHIBITIONS CONT'D

- *Icosa and Concept Animals*, "Howdy, Stranger!" curated group show during the All Austin Studio Tours. Nov. 2021
- WoArt online gallery, "Patterns in Nature," juried national exhibition. www.woartblog.com/exhibitions. Oct. 2021
- *Women & Their Work*, "Red Dot Art Spree," Austin, group. Oct. 2021
- "Equivalents," West Wing Project Space, Equity Gallery NYC, curated group (I co-curated and showed work.) July-Aug., 2021
- Vault Stone Shop, "Out the Window and Through the Trees," Austin, solo. April 2021
- Equity Gallery, "With the Grain," NYC, curated group. Nov., 2020
- Kansas City Stockyards Gallery, "Small Works Show," Kansas City, Mo. Dec.-Jan., 2020
- Jones Gallery, "Fall Show," Kansas City, Mo. Nov., 2020
- All Austin Studio Tours, online, Austin. Nov., 2020
- 620 Art Gallery, "Expression Through Abstraction," Round Rock, TX. Sept., 2020
- Georgetown Art Center, "Ingrained," Georgetown, TX. July-Aug., 2020
- Artspace111 Contemporary Texas Art, "Texas Now," Ft. Worth, TX. June-July, 2020
- Vault Stone Shop Gallery, "Mask Collection." Austin, TX. May, 2020
- Pleiades Gallery, "Altered States," National Juried Exhibition. NYC. Jan.-Feb., 2020
- "The People's Gallery," Juried Exhibition, Austin City Hall. Jan 2020- Jan 2022
- East Austin Studio Tours, in studio at Third Space Arts, Bolm Rd. complex, Austin, TX. Nov., 2019
- Link & Pin Gallery, "Sketchings," Two-Person show, Austin, TX. Sept-Oct., 2019
- "Flash Sale" at Vault Stone Shop, Group. Austin, TX. Sept. 27-Oct. 6, 2019
- Texas State University Round Rock group show. July 14-Sept 13, 2019
- Bass Concert Hall, juried group, Austin, TX. March -June, 2019
- West Austin Studio Tours, showing in my home studio, Austin, TX. May, 2019
- Women of West Go East, Group at Cloud Tree Studios & Gallery, Austin, TX. May, 2019
- Howson Public Library, Solo, Austin, TX. March - May, 2019
- Art for the People Gallery, Group, Austin, TX. Feb - April, 2019
- 6th Street Gallery by CAMIBAart, curated group, Austin, TX. Jan -Feb, 2019

- Brick Oven on 35th, Austin, TX. Nov-Jan, 2019
- Art84 Gallery, East Austin Studio Tour, group exhibition, Austin, TX. Nov, 2018
- Round Rock ArtSpace Gallery, juried group. Round Rock, TX. Oct - Nov, 2018
- Link & Pin Gallery, juried Group. Austin, TX. October 2018
- Art for the People Gallery, Group. Austin, TX. June - Oct., 2018
- Round Rock ArtSpace Gallery, Group. Round Rock, TX. June - July, 2018
- Bruegger's Bagels, Solo. Westlake, TX. July -August, 2018
- West Austin Studio Tours. Guest of EyePlay Studio, Group. Austin, TX. May 2018
- Cypress Grill, Group. Austin, TX. March 2018
- Orange CoWorking, Group. Austin, TX. Jan.-March 2018
- Workwell Austin, Solo. Austin, TX. Aug. - Nov. 2017
- East Austin Studio Tours, Group. Austin, TX. With ARTiculation ATX, Nov. 2017
- Cherrywood Coffeehouse, Solo. Austin, TX. 2010
- People's Gallery, City Hall, Group. Austin, TX. Feb. 2009
- EXPO 2008, 500X, juried group. Dallas, TX. Fall 2008
- BFA Degree Show, Hunter College Leubsdorf Gallery. New York, NY. 2006
- Student Show at Hunter College, Group. New York, NY. Fall 2004 - 2005
- Monroe Arts Center Exhibition, Group. Hoboken, NJ. Fall 2003
- Red restaurant, Elizabeth St., Solo. New York, NY. Fall 2001
- Liquids, East 10th St., Group. New York, NY. 2000
- James Fuentes Gallery, Broome St., Solo. New York, NY. winter 1998
- Cafe Loon Loon, 25th St., Solo. New York, NY. spring 1998

EDUCATION

2005-completed BFA program in painting. Hunter College, New York City

1995-BA Communications. Southern Methodist University, Dallas, TX

ONGOING EDUCATION

2021-Crit Group with Concept Animals and Icosa

2018-Making Public Art; City of Austin and Dougherty Art Center

2017-Artist Inc., City of Austin and Mid-America Arts Alliance

2016 to 2017-Sculpture and Fabrication courses for installation and outdoor art. The Contemporary Art School, Laguna Gloria in Austin

PROFESSIONAL BACKGROUND

STUDIO ARTIST

Dallas, New York City and Austin, 1998 to present

Showing regularly in Austin and New York City. Member of NY Artists Equity Group. Artist member and volunteer with Women & Their Work Gallery, Founding member of Ingrained ATX.

MAGAZINE AND WEBSITE JOURNALIST

Dallas and New York City, 1995-2002

Jobs included fact checker, staff writer, senior writer, managing editor and editor at publications ranging from weekly newspapers, monthly magazines and news websites.

Statement from Alicia Philley

Describe any previous experience that would make you a good fit for this opportunity.

You've now seen highlights of my site-specific installation, "The Seeds We Plant." This project of seventy sculptural paintings exemplifies the skills I would bring to creating a permanent artwork for the new DAC.

Project Management:

- Developed a proposal with visual renderings, description of concept showing alignment with the institution's mission, community engagement ideas, detailed financial budget and work timeline.
- Maintained regular contact with project manager, providing progress updates and requesting meetings as needed with grounds and education staff. Responded to concerns and questions in a timely and respectful manner.
- Hired an engineer to review and tweak the designs, several art students to help with different stages of work, a fabricator to weld the bases, and purchased general liability insurance.
- Completed the installation on time and as described.

Art Making:

- Mastered many of the skills needed to create a large, community-oriented artwork for either indoor or outdoor spaces.
- I've worked with a wide range of materials and techniques including brushed or sprayed acrylic paint on surfaces ranging from canvas and wood to concrete and metal; CNC and laser wood cutting; mold-making for poured resin and concrete forms; hand built-ceramics; fabric dying; screen printing; needle felting; sewing; knitting; crocheting; and assemblage.
- I can fabricate in my studio space or use the professional equipment at the Asmbly makerspace where I am a member.
- I have a community of trusted fabricators and artists to turn to if I need support.

My art practice is an ongoing conversation with the natural spaces I encounter. I am a translator of nature's visual language: Light, motion, color, and pattern. My WFC installation illustrates my ability to envision and create unique and compelling artwork that is for and about Austin's communal spaces. I would love to engage with and make art for the Dougherty's new home.

Statement from Alicia Philley

How does community engagement contribute to your artistic practice?

Community informs the creation of my work as well as how I present it, as seen through my installation “The Seeds We Plant” at the Wildflower Center (WFC.)

The WFC was a regular destination when my kids were young. I experienced how the often-empty Woodland Trail could serve as an escape from the chaos of the nearby Children’s Garden. Many years later, this fed into my idea that bright colors and unusual shapes interacting with nature could become a yield sign to slow down and let nature be a respite.

For five months after my proposal was approved, I spent as much time as I could on the WFC grounds, chronicling plants, light and communal use of the space. I tagged along on school field trips, listening to the staff and volunteers talk about pollinators, native growth, and aquifers. I saw how the education team loves the Woodland Trail. The desert plants, open meadow, and tree-lined creek bed; a microcosm of Texas’ natural diversity.

Some staff members voiced concerns about my art distracting from their education about nature. In response, I’ve developed communal activities such as mapping the trail using art and nature landmarks, and making pollinator-attracting garden art. I gave staff and volunteer tours to explain the intention behind my installation: Art in conversation with nature. I note how the paint colors are those of flowers, leaves, and insects I documented at the WFC. I point out the wire cages— which protect saplings but also partially obscure an artwork—as a choice to draw attention to ongoing research.

Today I hosted a Winter Solstice ceremony on the trail. In the spring I’ll teach classes about abstract painting in nature and envisioning pollinator-friendly gardens. Each interaction with the community teaches me more about this work I’ve created.

Statement from Alicia Philley

What is your connection or interest in creating work for the Dougherty Art Center?

My connection to the Dougherty Art Center is well-described by its mission statement: “to support emerging through established artists who create, showcase, and experience the arts firsthand.”

I created my first works of pottery at the DAC in the early 1980s as a 10-year-old “emerging” artist. Four decades later I can visualize each piece. The nearly functional cup-and-bowl set, a songbird whose beak fell off; all of it coated in yellow glaze because I couldn’t comprehend that “white paint” would turn bright blue. The DAC came to represent a key to unlocking mind-blowing secrets: Heat transforms clay into stone and chalky liquid into a colorful glassy coating.

Rediscovering the DAC in 2008, as a working artist who had just moved back to Austin, was nothing less than profound. My kids discovered their magic; I found community. By attending exhibit openings and workshops I’ve built friendships and art collaborations. As a now established artist, I continue to develop my practice with the DAC’s support. In 2018, I took the inaugural course on public art proposals. Lessons taught by AIPP and DAC staff helped me land my current exhibition at the Lady Bird Johnson Wildflower Center.

And I am honored to soon join the ranks of DAC gallery solo exhibitors. My show, which opens this summer, is an opportunity to explore the visual and conceptual ties between my painting, sculpture, digital mixed media, fabric art and collage work.

The artwork I envision for the new Dougherty campus will honor not just my experiences, but those of generations of Austinites. I will make site-specific work that speaks to the joy of discovery, to feeling creatively supported, to community. Because no matter where it is situated, the Dougherty Art Center will continue to serve as the “cultural living room of Austin.”