

Artist Selection Memo to File

Date: June 30, 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 Iconic AIPP Project – Selection Recommendations

Background: AIPP panel approved a Request for Qualifications for the Dougherty Arts Center Iconic AIPP Project on September 12, 2022. Notice of the public art opportunity was sent directly to eligible artists. The original submission deadline of December 7, 2022 was extended to January 31, 2023. The Artist Selection Panel reviewed 38 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.

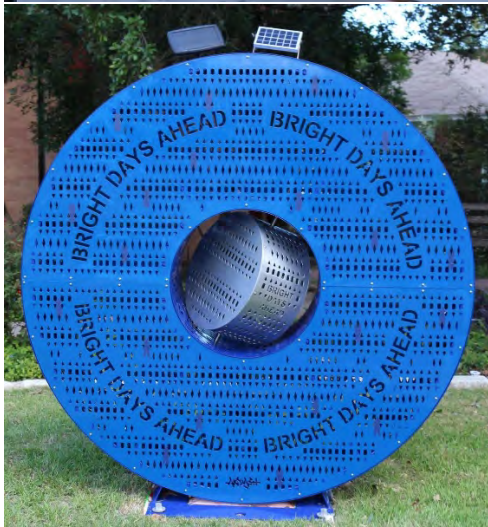
1. Recommended Artist: Olaniyi Akindiya (Akirash)

“Akirash's presentation and interview answers strongly aligned with the mission of the DAC and vision to be Austin's cultural living room. His knowledge and focus on local level messaging through form, symbology, and materials compliments the building program while also being able to stand on its own as an iconic artwork. In particular, his dedication to community engagement was clearly communicated, both in terms of how he spoke about the artistic and fabrication process, and the dialogue the completed sculpture itself will create.”

2. Recommended Alternate: Lynn Basa

“Lynn Basa's proposal was fun, lighthearted, and welcoming, and would certainly add a beautiful feature to the building program. Her use of color, shape, and thoughtfulness in terms of the fabrication and durability of materials was strong. She clearly communicated her embracement of a community process, and her many years of experience would be an asset to the project.”

Recommended Artist: Olaniyi Akindiya (Akirash)







PROPOSAL FOR DOUGHERTY ARTS CENTER ICONIC ARTWORKS



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ARTIST STATEMENT

In putting this proposal together, I considered the new building design, color arrangement, and the vision of DAC as “Austin’s cultural living room, where people of all ages, races, ethnicities, abilities, genders, sexual orientations, socio-economic statuses, nationalities and religions gather to create community through the arts.”

<https://www.austintexas.gov/department/dougherty-arts-center-redevelopment-project>

People make the community. People coming together in mutual respect despite our differences to build the path forward together. Centering equity and wisdom as the pillars for development creates opportunity for a better life. Family is beyond blood relations. Family encompasses who we share our life with as a community of neighbors. This is what DAC represents for the people of Austin and this is what inspired the sculpture design.

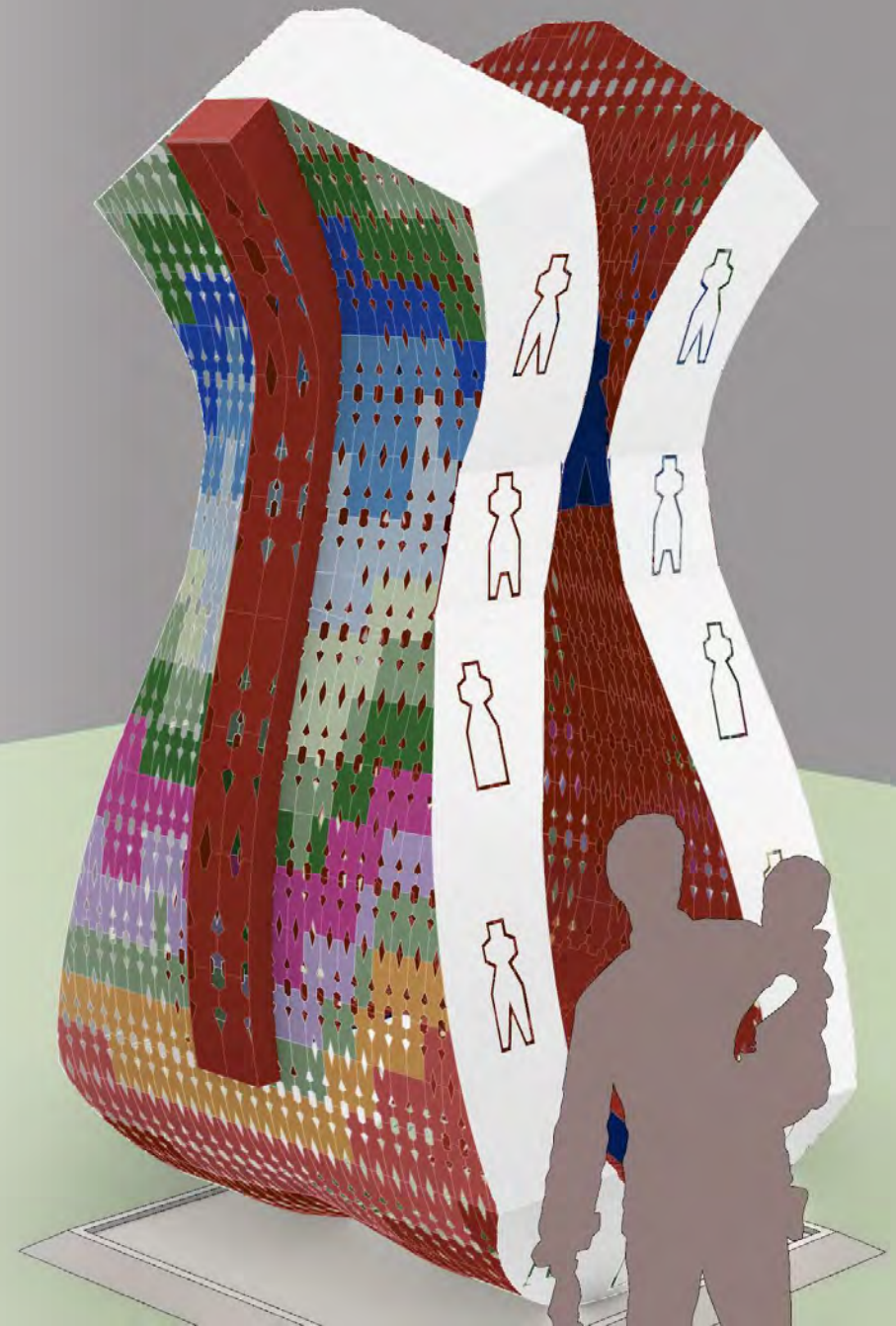


I want this artwork to serve as a refuge; to show art as a symbol of the communal. I want it to be my story, our story and your story; a symbol of our collective history, diversity of cultures and religions; a center of exploration and creativity.

The natural landscape of Austin - lakes, rivers, creeks, trees and wildflowers - inspire the shape, form and colors of the sculpture.

As Austin is known as the Live Music Capital of the World, music notes and sound waves inform the shapes in the piece.

The vision of fabric blown by wind also lends inspiration to the piece to indicate the moments in people's lives that are never constant, but always in a state of change.

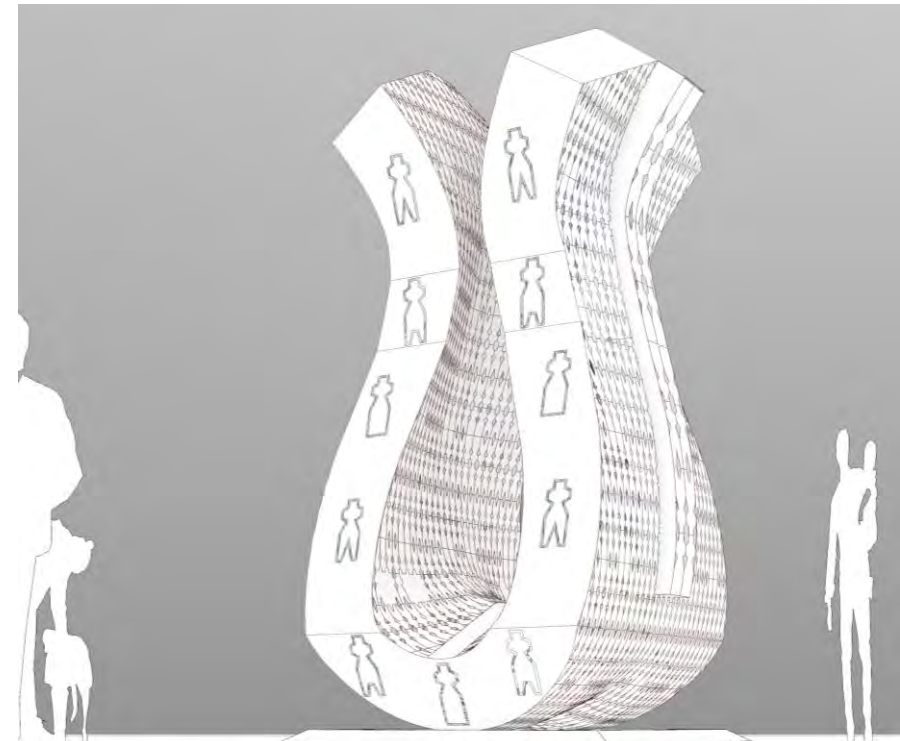


A primary form of the sculpture was inspired by two people holding hands and leaning away from each other while simultaneously supporting each other.

The form is indicative of dance, performance or exercise: art of the body and soul as well as health and wellness.

Art is one of the tools used around the world to unite people and serve as the backbone of a community.

Back of the sculpture you will see shapes inspired by the backbone or spine.

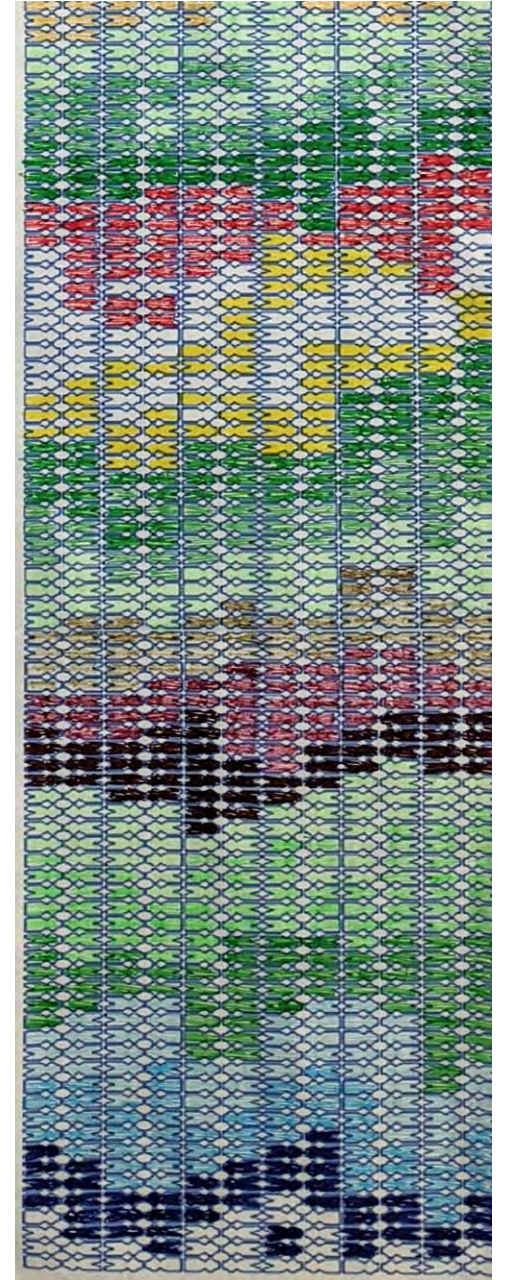


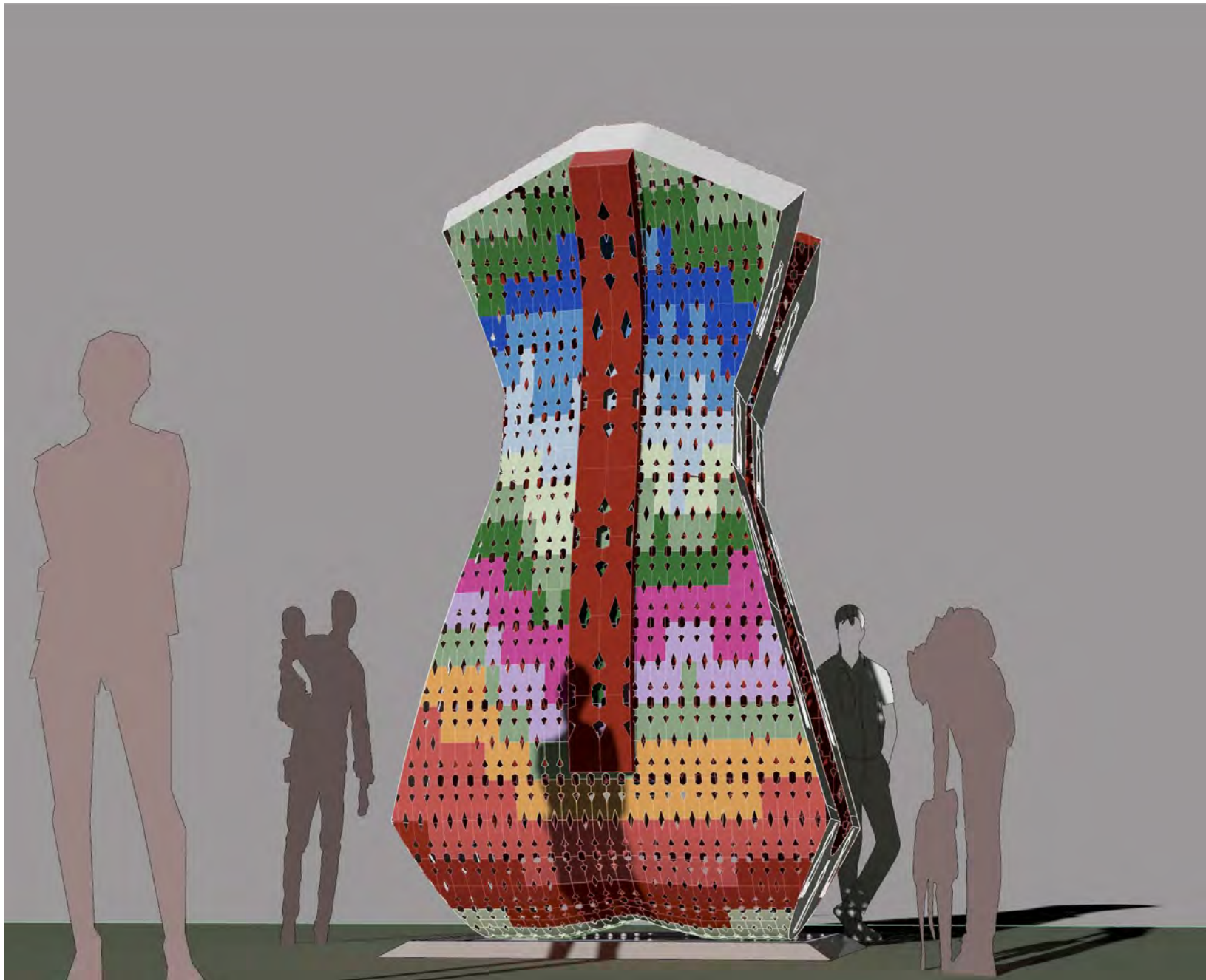


**The colors were taken from the wildflowers found around Austin:
Texas Bluebonnet, Indian Paintbrush, Fire Wheel, Black-Eyed Susan,
Drummond Phlox, Blackfoot Daisy, Engelmann Daisy and others.**

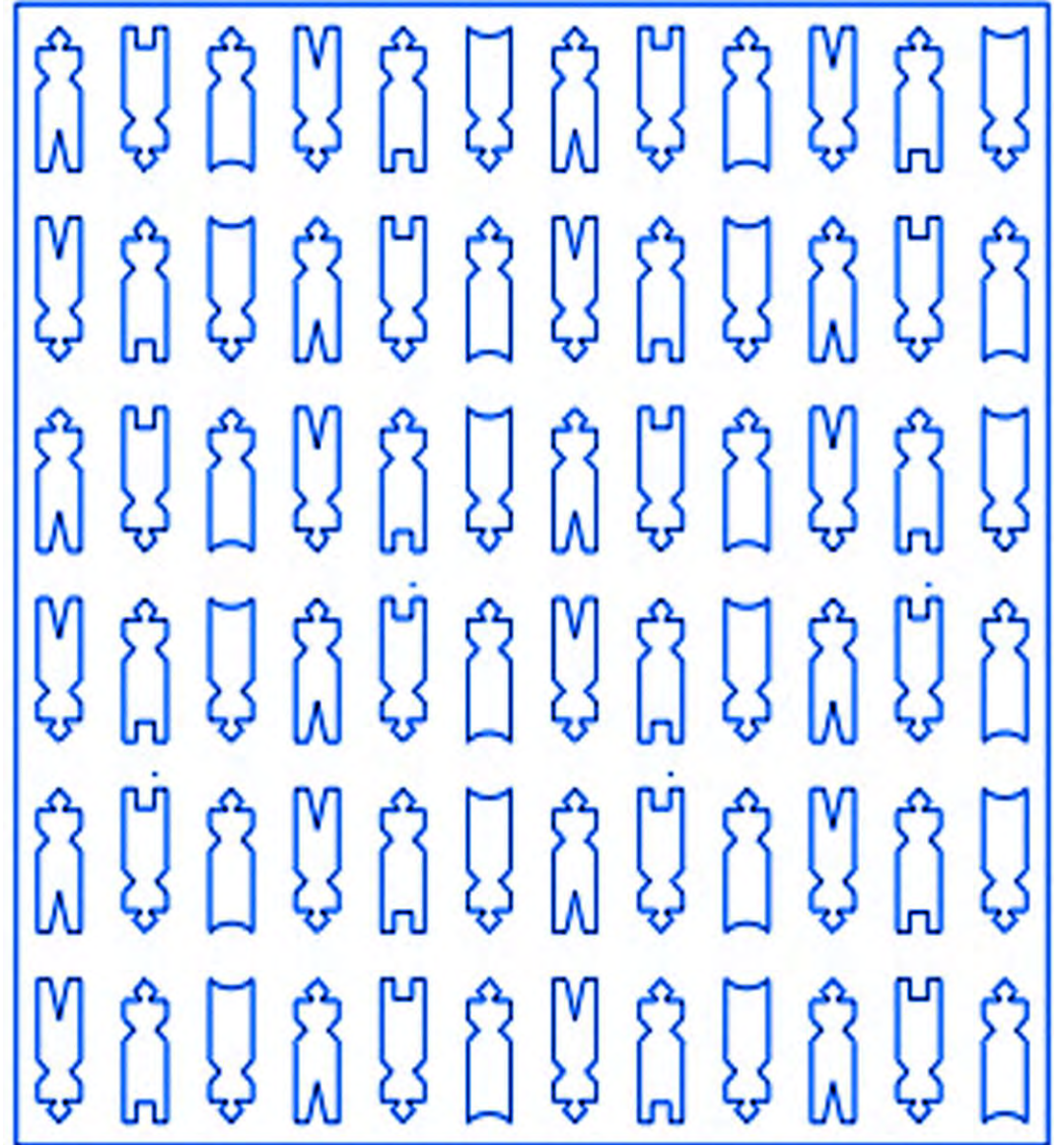


- **The colors generated from the wildflowers will be used to create patterns of abstract human figures.**
- **These designs will create the front and back of the sculpture, one on each side.**
- **The arrangement of the waves were inspired by rivers, lakes and creeks as well as by sound waves.**





The design is made patterns of abstract human figures. The numbers of figures will come from statistical data of how many people visit, Numbers of events at DAC each year.



MEANING OF THE COLORS CHOSEN

The selected colors for these projects are shades of blue, purple, yellow, red, orange, pink and white.

Each of these colors are carefully selected to suit the function of the building, objective, purpose and activities that take place in this building, to communicate and tell the stories and history of DAC.

BLUE

Blue represents both the sky and the sea and is associated with **open spaces, freedom, intuition, imagination, inspiration, and sensitivity**. Blue also represents meanings of **depth, trust, loyalty, sincerity, wisdom, confidence, stability, faith, and intelligence**.

PURPLE

Purple combines the calm stability of blue and the fierce energy of red. Purple is often associated with **royalty, nobility, luxury, power, and ambition**. Purple also represents meanings of **wealth, extravagance, creativity, wisdom, dignity, grandeur, devotion, peace, pride, mystery, independence, and magic**.

WHITE

White is the color of **purity, peace, cleanliness & Innocence**. It symbolizes **new beginnings, brings clarity** to solve problems. White is **blank page** of a notebook that waits to be written upon, is a **cold, bland** and sometime can be **unfriendly** because of its **purity**. But it is **uplifting, offering mood quietness and mental organization**.

YELLOW

Yellow is for **happiness, hope, warmth, enlightenment, creativity, and spontaneity**. Yellow is the color of the sun, smiley faces, and sunflowers. It's a happy, youthful color, full of hope and positivity. It's a color that grabs your attention and for that reason can also be used to signify caution, like red and orange.

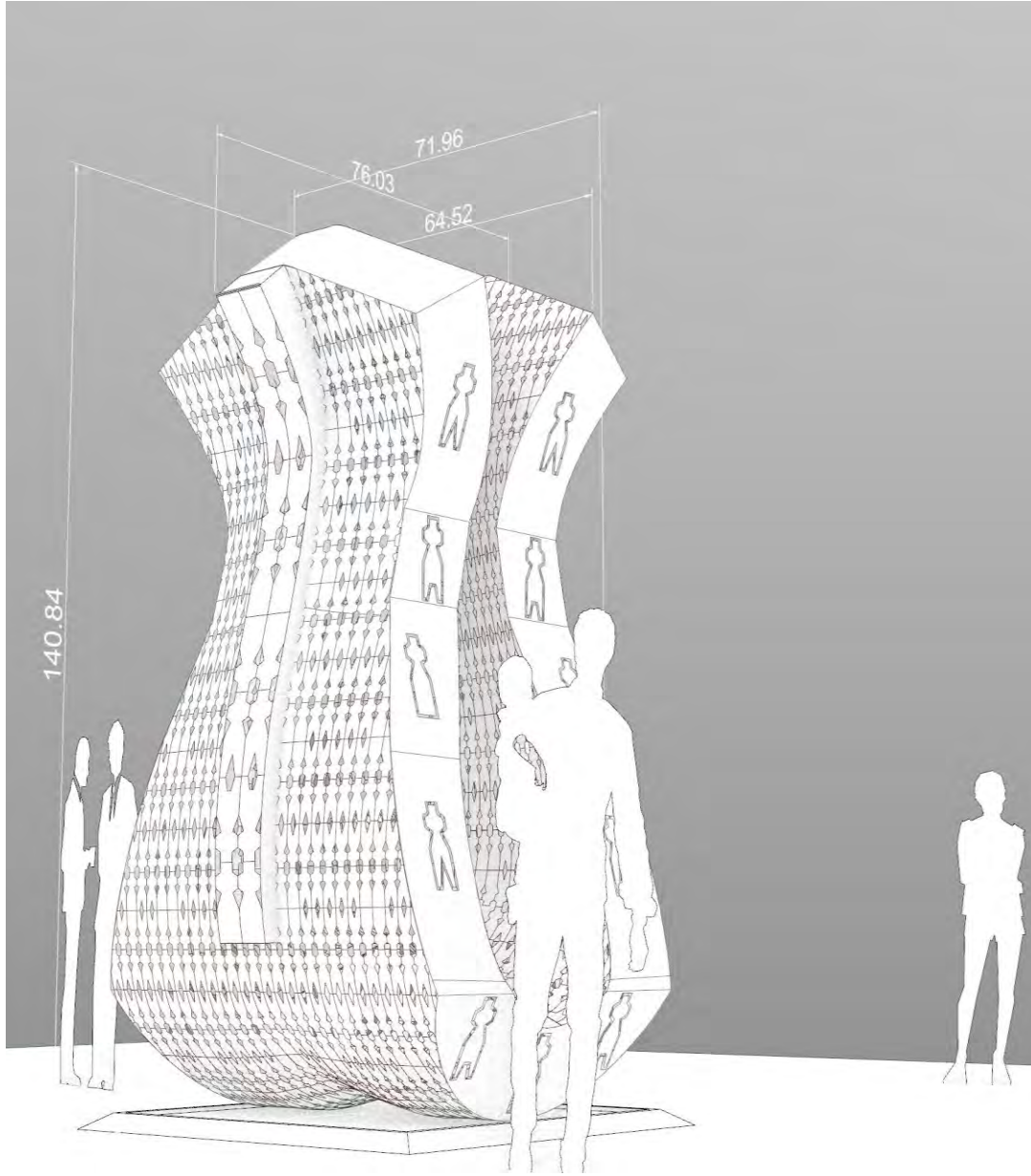
ORANGE

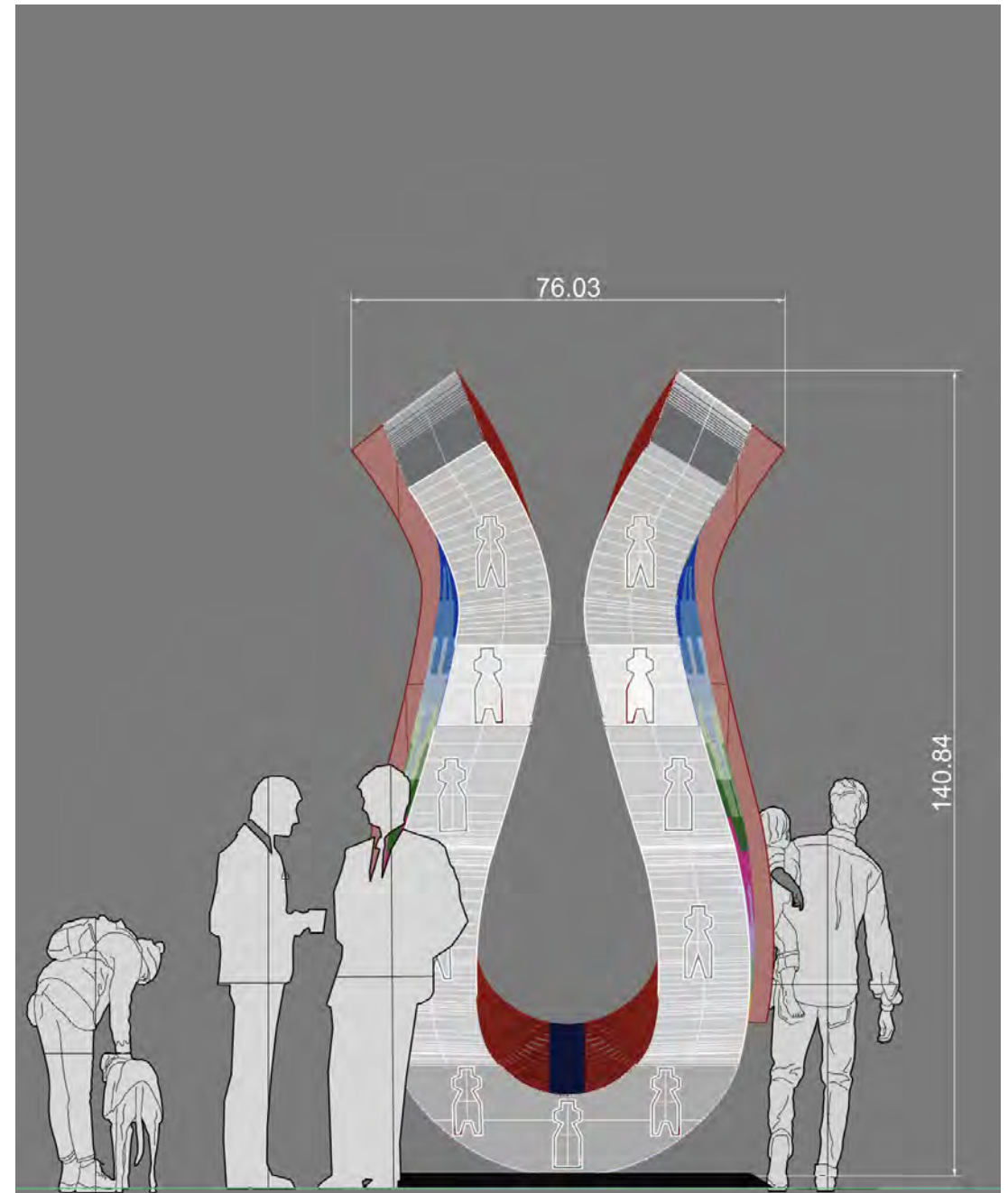
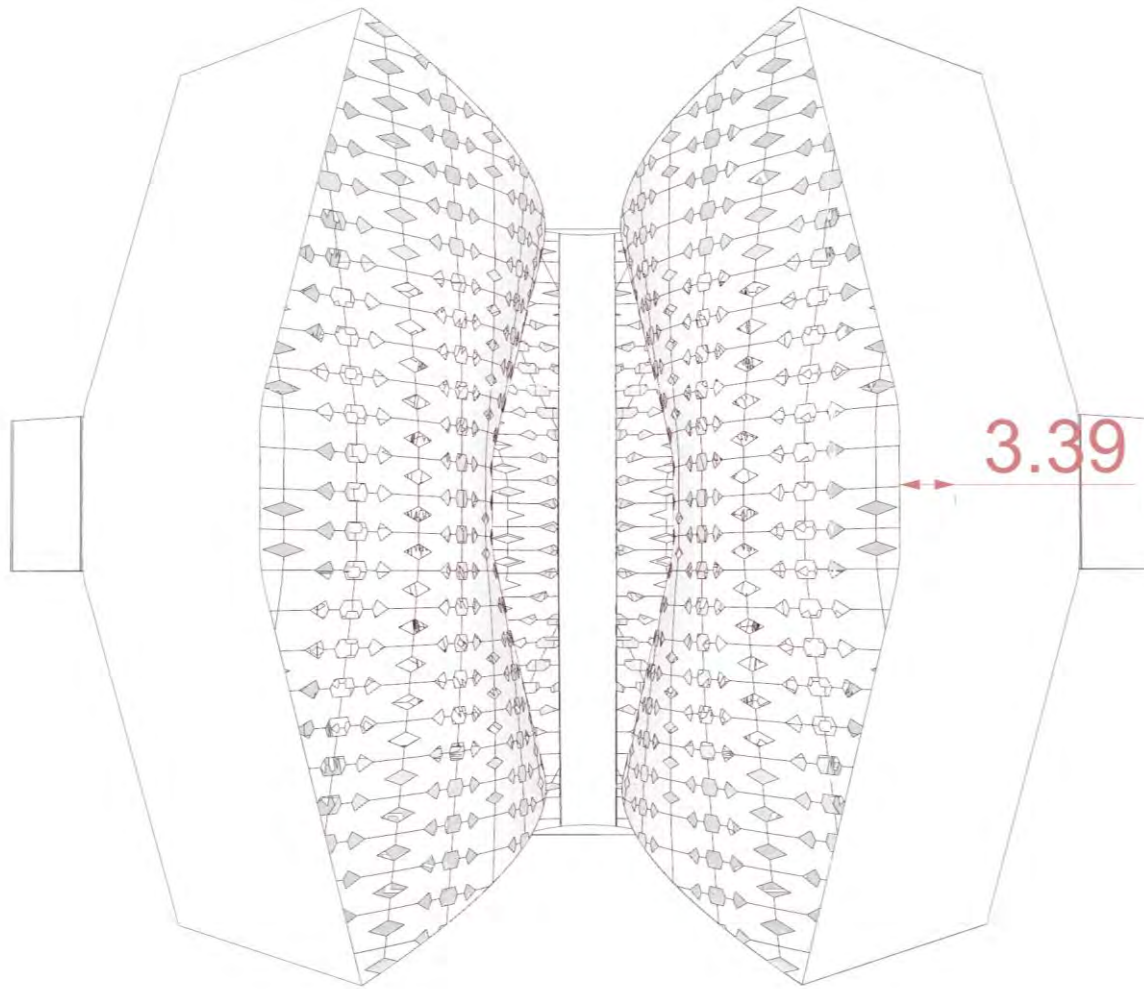
A mix of red and yellow, orange combines the passion of the former with the positivity of the latter. Bright and vibrant oranges are fun colors that burst with **youthfulness, energy, and happiness**. They inspire creativity and uplift people's moods. Orange color personality strengths tend to be witty, spontaneous, generous, optimistic, eager, and bold.

RED

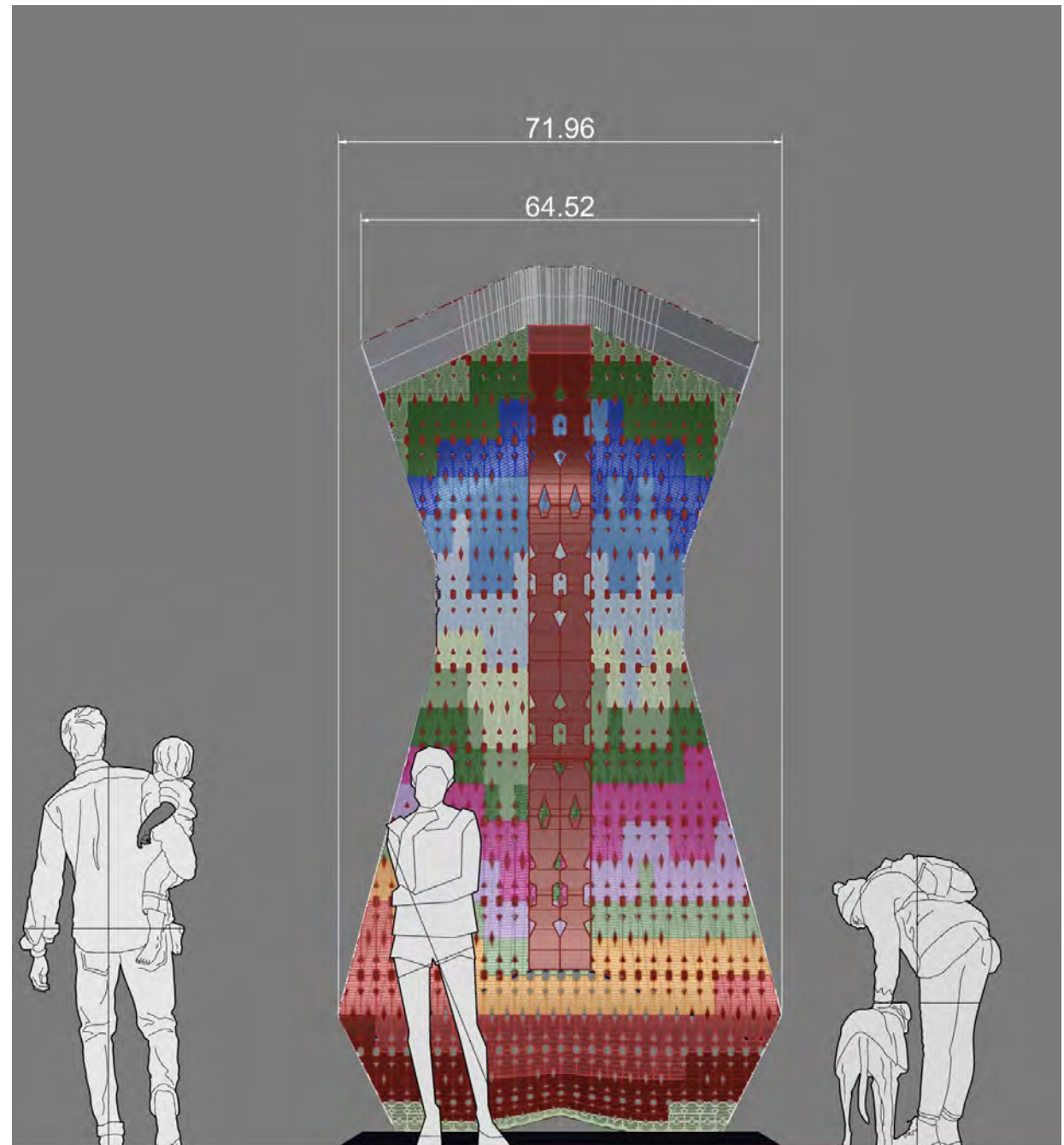
Red is romantic love, and its physical passion. Red is violence, anger, and aggression, and it frequently indicates danger. Paradoxically—for a color associated with action and energy—red is universally used as the color that means "stop." Red is used professionally to capture attention, elicit emotion, and convey confidence.

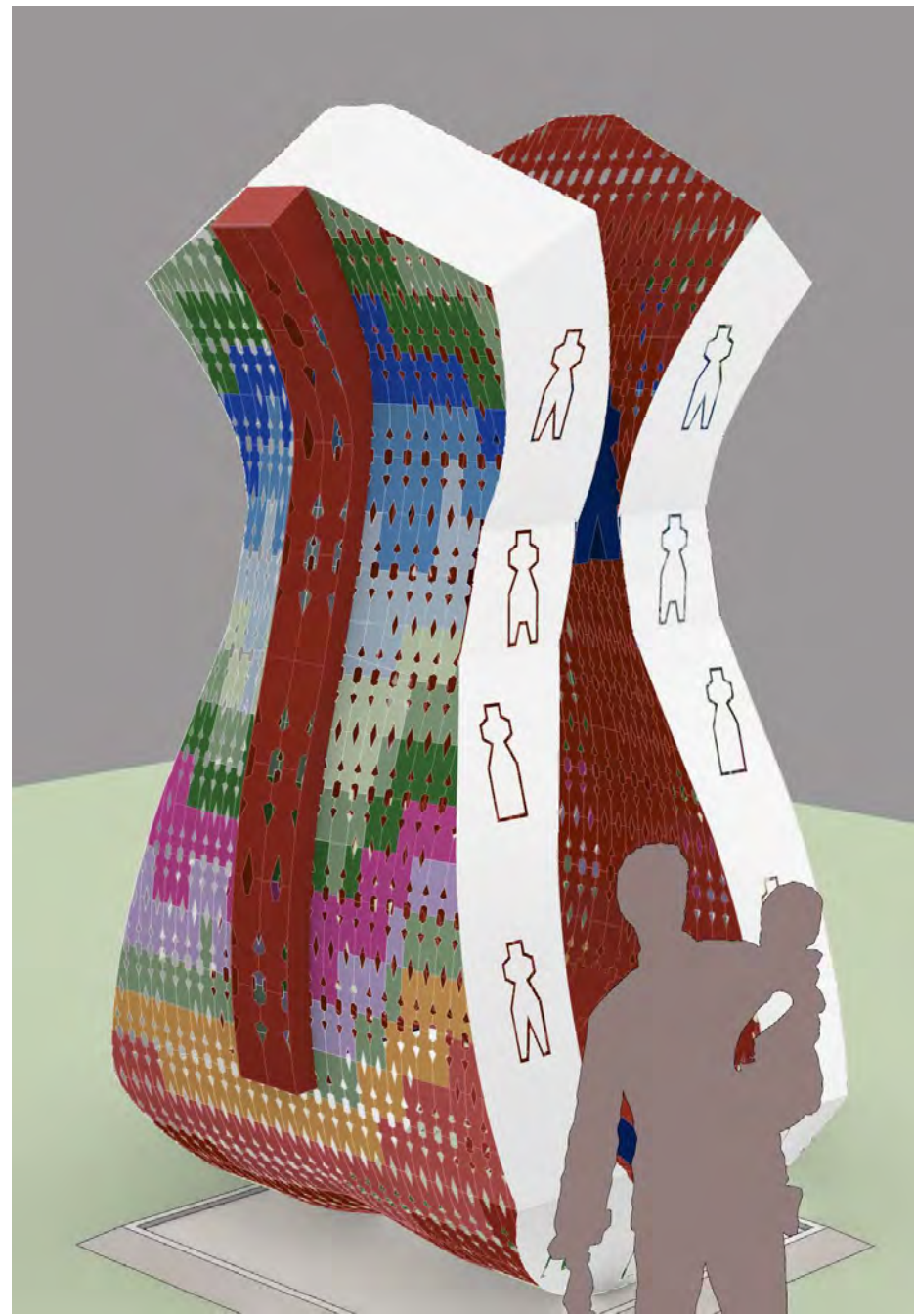
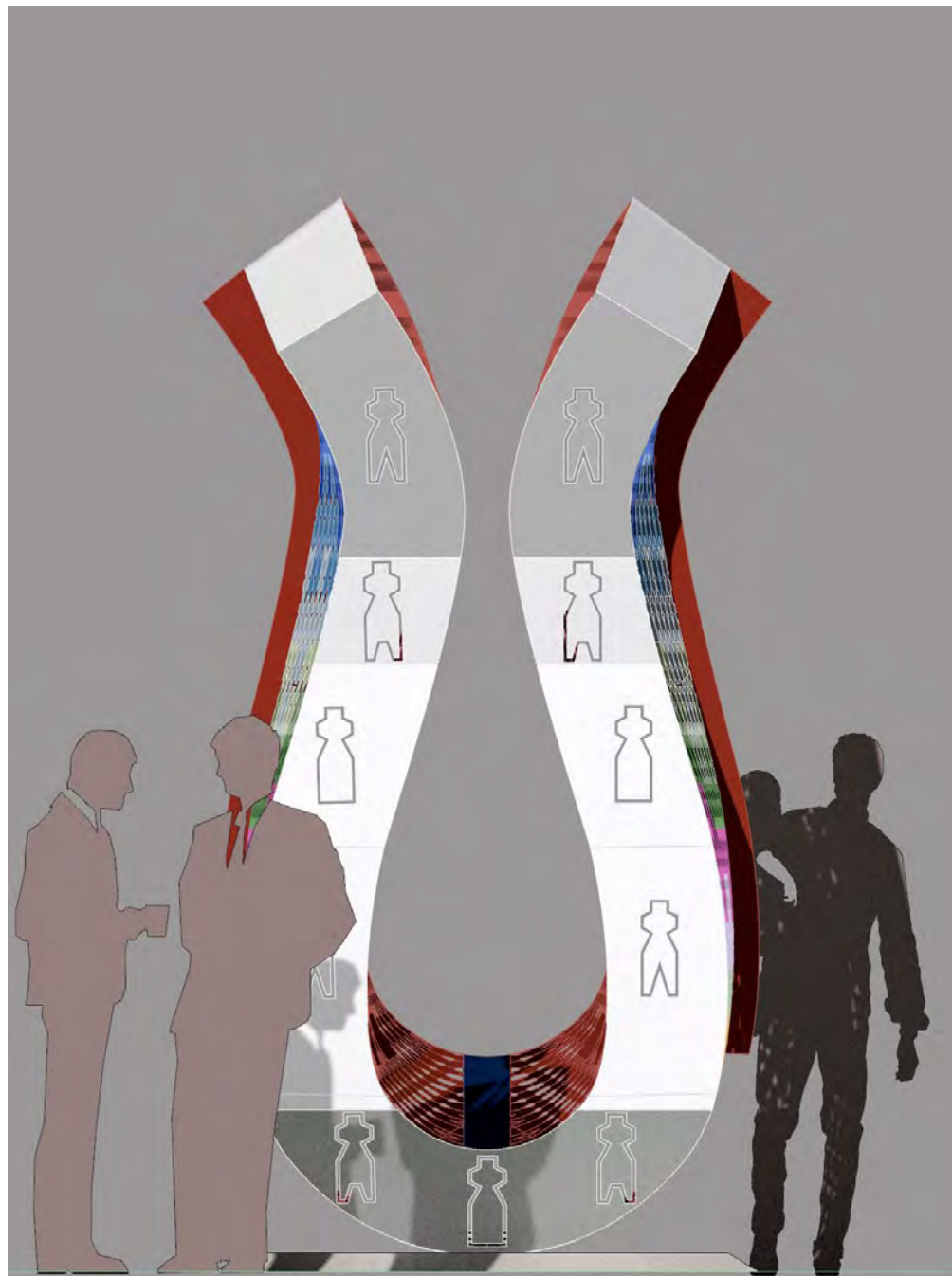
DIMENSIONS

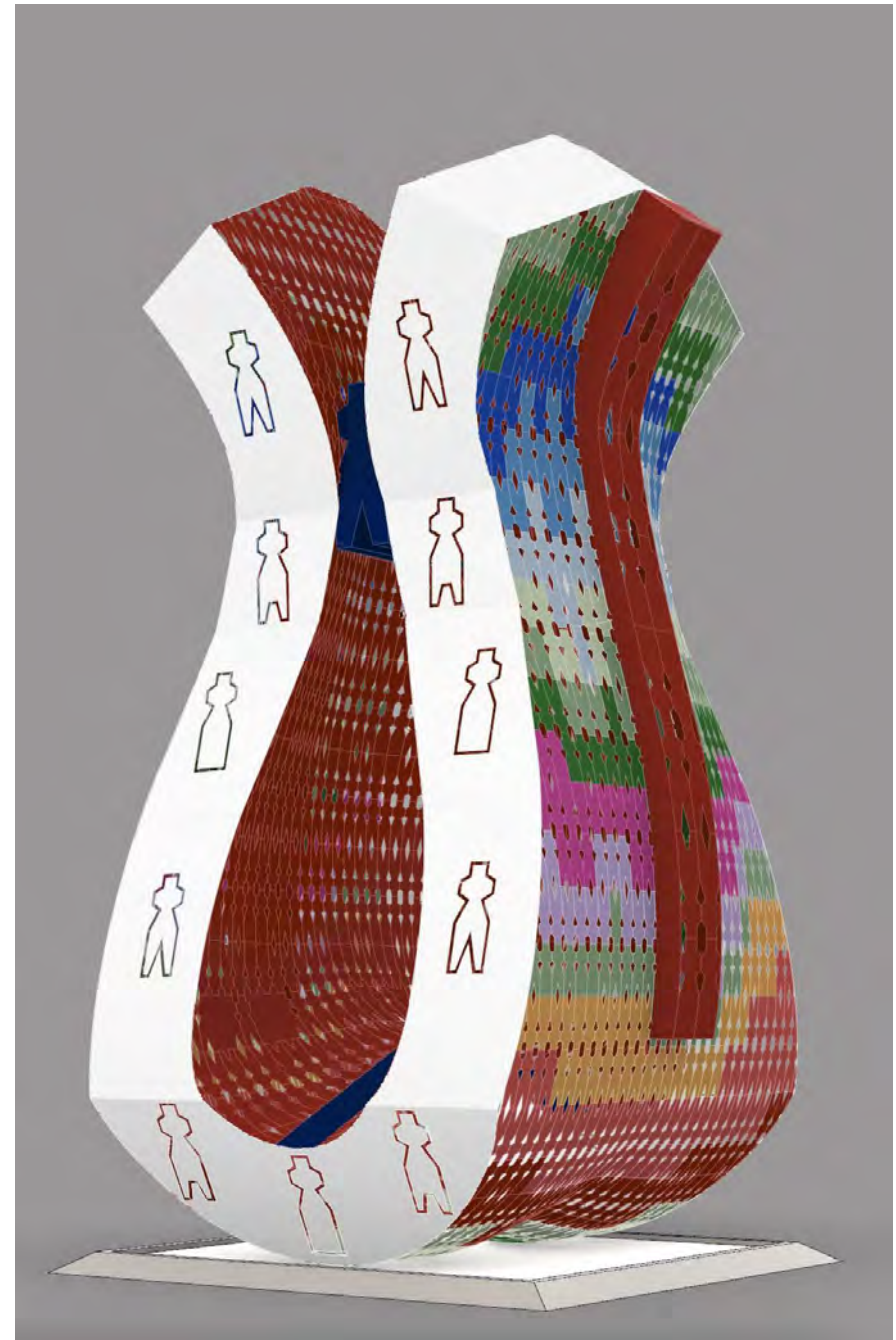
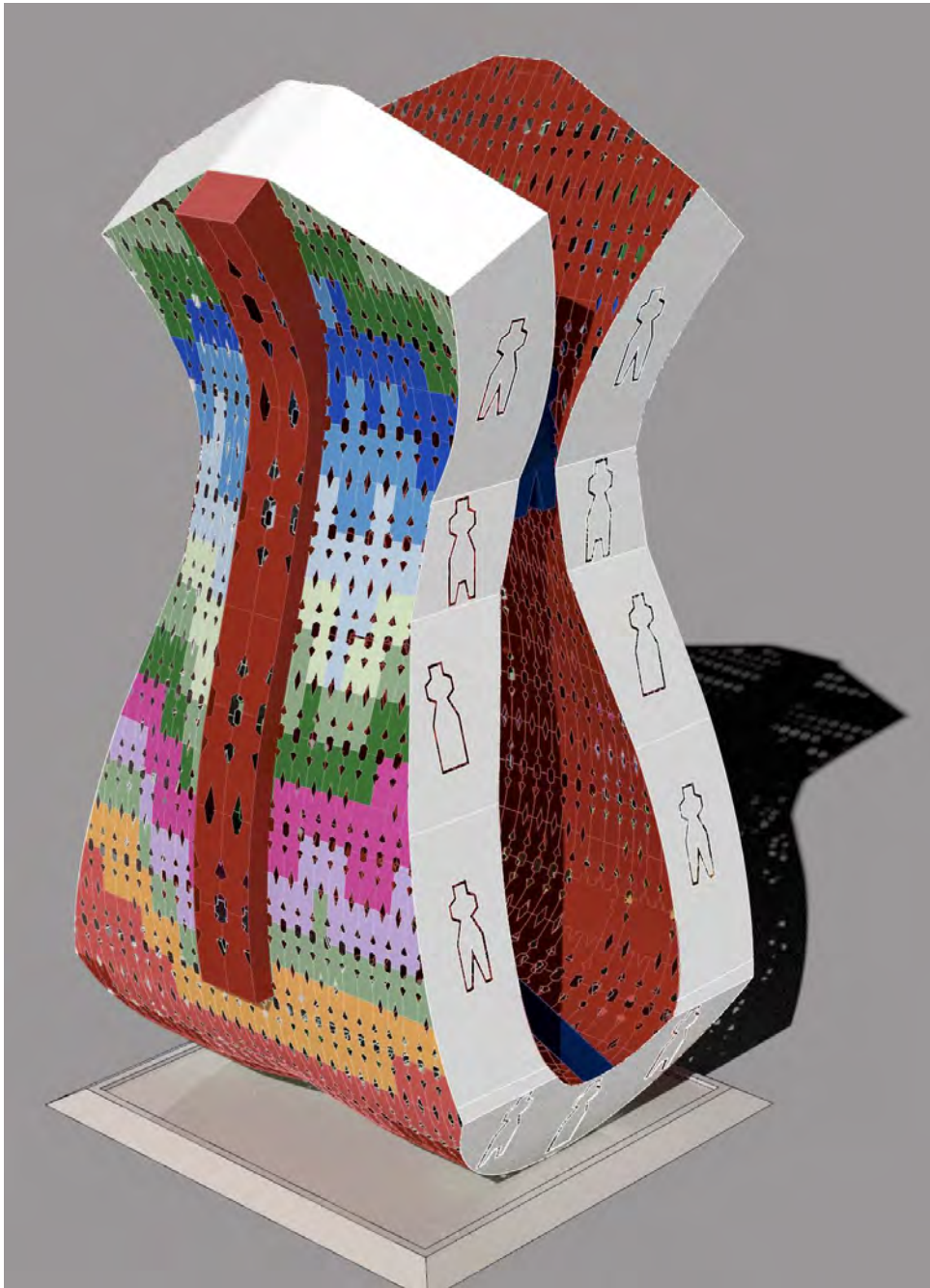


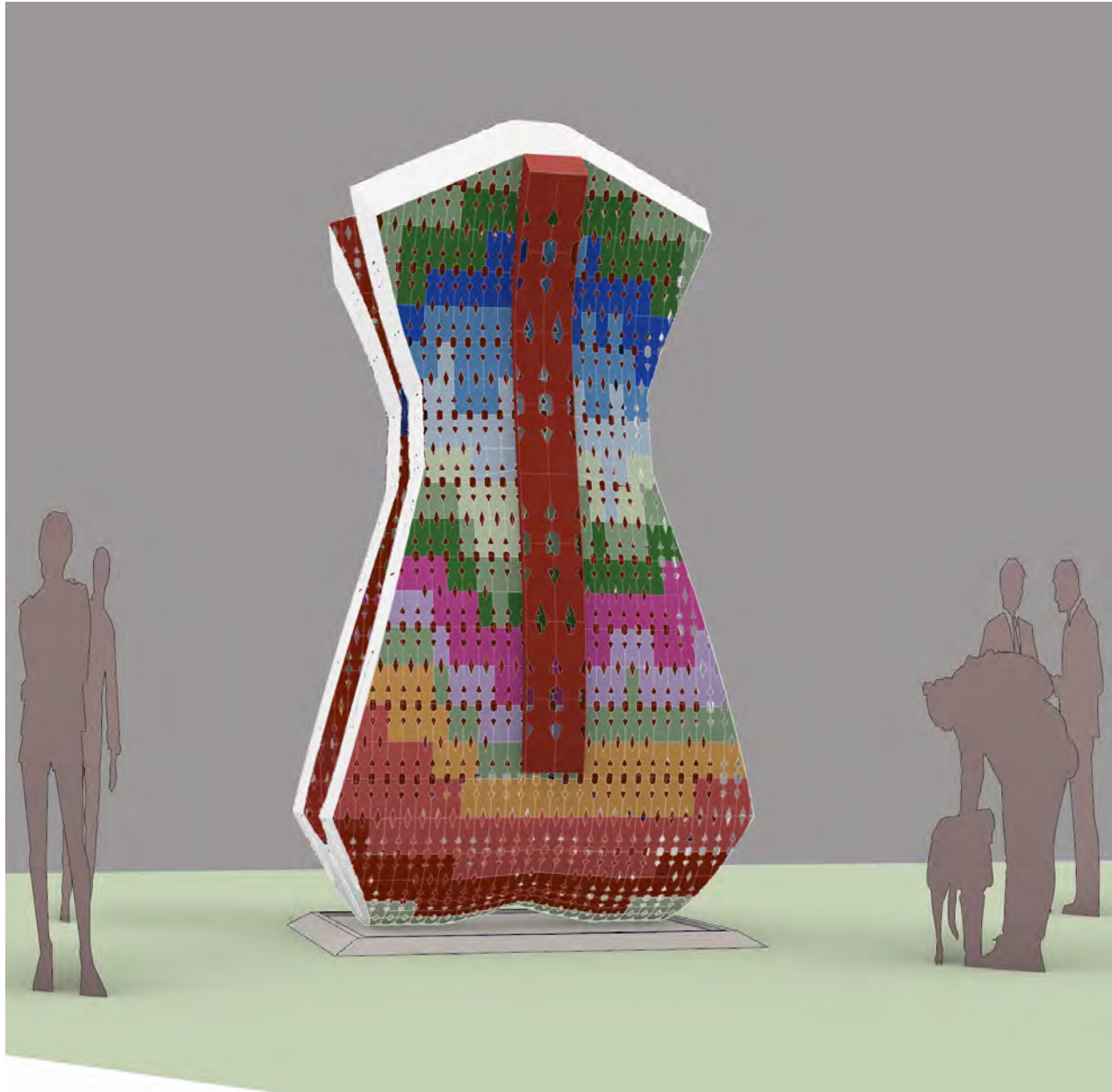


DIMENSIONS









MATERIALS

10 Gauge Steel Metal Plates

3/8 Gauge steel Metal Plates

Rectangle pipes /Angles

Auto paint

LED Lighting / Wiring / Electrical

Anchors, Screw, Bolts & Nuts, Rivet

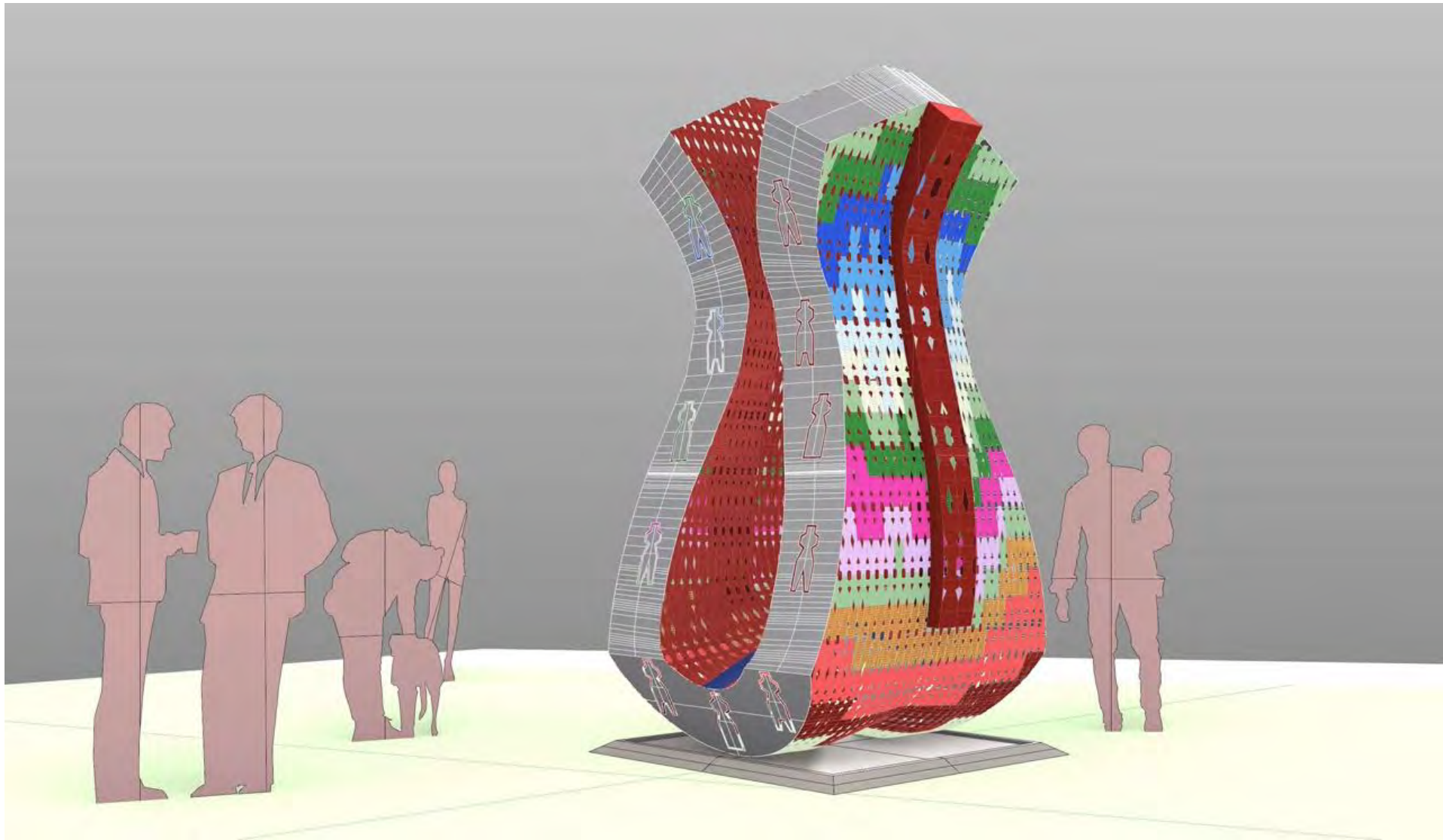
MAINTENANCE

- **The sculpture will be constructed in a way to allow access inside in case the electrical parts or LED lights need repair or to be replaced. Panels will be attached with self drilling screws to allow easy access.**
- **The sculpture will come in 3 or 4 parts to be put together on site, This will make it easy to deinstall in case any parts need to be repainted or repaired or if the sculpture needs to be moved in future.**
- **The multicolored layered areas of the sculpture that appear on both sides will be riveted and attached with self drilling screws. This will make it easy to only remove those parts which may need repair or touch up in the case of any paint damage or graffiti.**
- **The bottom of the sculpture is designed to not store or retain water incase of rain or flooding.**

TIMELINE

Baring unforeseen circumstances, we anticipate 12 months to build and install this project from the first day we receive the check and Letter of proceed on fabrication.

360 DEGREE OF THE SCULPTURE.



PRELIMINARY
BUDGET

#	CATEGORY	DESCRIPTION	PRICE
1	TRANSPORTATION		
		Car / Truck Rental / shipping	5,000.00
2	INSURANCE		
		General	500.00
		Auto	500.00
3	PROFESSIONAL SERVICES		
		Pattern computer design for the CNC Laser	5,000.00
		Engineer/ ADA Consultant	10,000.00
		City Permits	2,000.00
		CNC / Laser	19,250.00
4	MATERIALS		
		10 Gauge Steel Metal Sheets	10,000.00
		3/8 Gauge steel Metal sheet	10,000.00
		Rectangle tubes, Angels	6,000.00
		Auto painting	12,000.00
5	FABRICATION		
		ASSEMBLAGE / WELDING	36,750.00
		Lighting / Electrical / wiring	10,000.00
6	PLACEMENT/ INSTALLATION		
		Construction, Labor, Attachment Hardware, Installation Equipment's. ETC	23,000.00
8	ARTIST PAYEMENT	20%	40,000.00
9	CONTIGENCY	5%	10,000.00
	TOTAL		200,000.00

Thank you all for your time and opportunity to be part of rapids changing in how the world see art / Austin as we all contributes to be part shaping History for the future.

Image List for Olaniyi Akindiya

AR - RASHID - PROTECT & GUILD TO THE RIGHT PATH, 2022

STEEL METAL , POWDER COATED, LIGHTS.

10 ft x 13 ft x 13 ft dia

TRAVIS COUNTY CIVIL & FAMILY COURTHOUSE, AUSTIN, TEXAS

Budget: \$50,000



Akindiya01.JPG



Akindiya02.JPG

BRIGHT DAYS AHEAD, 2021

Steel metal, powder coating painting, solar & light.

6 ft x 6 ft x 16 in x 6 ft dia

HOWSON AUSTIN LIBRARY, AUSTIN, TX

Budget: \$25,000



Akindiya03.JPG

Front / back view



Akindiya04.JPG

Night view 1

This project give account of statistic and data on Covid 19 and it serves as symbols of hope, new beginning to everyone after the storm , waves that we all went through or went through us in 2020 / 2021 .

GOING WITH WINDS #1, 2022

STELL METAL

96 in x 30 in x 30 in

ARTIST STUDIO, PLUGERVILLE -TEXAS, TX

Budget: \$30,000



Akindiya05.JPG

GONE WITH THE WINDS #2, 2022

POWDER COATED ON STEEL METAL

22 in x 38 in x 68 in

ARTIST STUDIO, PFLUGERVILLE, TX

Budget: \$13,000



Akindiya06.JPG

GONE WITH THE WINDS#3, 2022

POWDER COATED STEEL METAL

33 in x 36 in x 43 in

ARTIST STUDIO, PFLUGERVILLE, TX

Budget: \$13,000



Akindiya07.JPG

Aaye- Passage, 2019

PAPER, EPOXY RESIN , BEADS, PAVEPOL, SILICON, FROZE COVER, WOOD, MONEY, STAMPS..

8 ft x 20 ft x 5 in

ABIA (Austin-Bergstrom International Airport), AUSTIN, Texas

Budget: \$23,000



Akindiya08.JPG

The ABIA Airport is an open space which welcomes everyone, a place where many people cross paths that otherwise would not. It does not discriminate on origin, religion, economic status or language. The Airport has the potential to be a place of refuge from what separates us, to allow us to just be present, in this space, at this moment. This work utilizes the power of Art to demonstrate the unity that this space brings out in everyone that steps into it.

The concept of the piece addresses the history and significance of living in this community, in this city, both enriching community connection and educating those visiting from outside Austin. While researching the project, I visited ABIA at all hours of day and night to get a deep look into what the community of ABIA entails. I observed, engaged and interacted with staff and travelers, collecting stories, materials and world currencies that will be woven into this piece.

TILL DEATH DO US PART #2, 2020

MIXED MEDIA TAPESTRY PHOTOS SLIDES CHROME SCULPTURE

105 in x 180 in x 180 in

ARTWITHAKIRASH STUDIO, PLUGERVILLE , Texas

Budget: \$100,000



Akindiya09.JPG

WORK IN PROGRESS STILL CONSTRUCTION.(NIGHT TIME WI, 2016

RE-PURPOSED CARDBOARD BOXES, THREADS, ACRYLIC PAINTS, PAPERS,

60 ft x 50 ft x 50 ft x 50 ft dia

EAST PILBARA ART CENTER, NEWMAN, WESTERN AUSTRALIA

Budget: \$40,000



Akindiya10.JPG

FOCUS ON MINERS AND MINNING

CURRICULUM VITA

NAME: OLANIYI RASHEED AKINDIYA, BRUSH NAME: AKIRASH

EDUCATION: BIO-CHEM BSC HONOR, 1991 Federal University of Agriculture. Abeokuta - Nigeria
Higher National Diploma-1995 Institute of Textile Technology Arts & Design (ITTAD).Lagos-Nigeria.

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PHONE: +1 512 693 1698,

AWARDS & COMMISSIONS

2022 2022 AR – RASHID, TRAVIS COUNTY CIVIL & FAMILY COURT SCULPTURE. AUSTIN TEXAS

2021 ARTPRIZE INSTALLATION ARTIST HONORARY MENTIONED, GRAND RAPIDS. MI

2021 CONTEMPORARY BLACK ART AWARD, GRAND RAPIDS AFRICA AMERICAN ARTS & MUSIC, MI

2021 TEMPO21, CITY OF AUSTIN- CAD. TEXAS

2019 EAST 51st STREETSCAPE, CULTURAL ART DIVISION, CITY OF AUSTIN- USA

2019 TEMPO19 2D, AUSTIN BERGSTORM INTERNATIONAL AIRPORT, COA /CAD AUSTIN – TEXAS, USA

2019 AWARD FOR ARTIST, THE OTIS & VELMA DAVIS DOZIER TRAVEL GRANT, DMA. DALLAS – TX, USA

2017 ART AT HEART, SHIRE OF EAST PILBARA- AUSTRALIA

2017/18 ARTISTIC INNOVATION GRANT BY MAAA, KANSAS CITY - MISSOURI

2017 POLLOCK KRASNER FOUNDATION /ISCP-NY FELLOWSHIP RESIDENCY NY-USA

2016 ART AT HEART, SHIRE OF EAST PILBARA- AUSTRALIA

2011 POLLOCK-KRASNER FOUNDATION GRANT- USA

2011 COMMONWEALTH CONNECTION INTERNATIONAL ARTISTS AWARD, UNITED KINGDOM

GRANTS

2021, 2020 & 2019 FOUNDATION FOR CONTEMPORARY ARTS EMERGENCY GRANTS, USA

2020 RED BULL ARTS MICROGRANTS, DETROIT, MI

2020 CERF+ THE ARTIST SAFETY NET, MONTPELIER, VT, USA

2020 BIG MEDIUM ARTIST RELIEF FUND, AUSTIN – TEXAS

2019 & 18 CORE FUNDING, CULTURAL ART DIVISION, CITY OF AUSTIN- USA

2017/18 ARTISTIC INNOVATION GRANT BY MAAA, KANSAS CITY - MISSOURI

2016/17 CULTURAL INITIATIVE AND CAPACITY BUILDING, CITY OF AUSTIN- USA

2015 THE SANTO FOUNDATION GRANT, St. LOUIS, MO -USA

2010 Go INGENIOUS AWARD, SANTA MONICA, CA - USA

FELLOWSHIPS

2015 SACATAR INSTITUTO ITAPARICA – BAHIA, BRAZIL.

2015 OKLAHOMA STATE UNIVERSITY MUSEUM OF ART, OK-USA

2014 UNIVERSITY OF TEXAS AUSTIN, USA

2014 ARTIST INC / MAAA/ CITY OF AUSTIN, TEXAS - USA

2014 KIOSKO GALLERY & INTERNATIONAL, BOLIVIA

2013 JOHN MUAFANGEJO ART CENTER, WINDHOEK - NAMIBIA.

2013 CENTRALTRAK, UNI.OF TEXAS – DALLAS. USA

2012 VYTLACIL CAMPUS THE ART STUDENT'S LEAGUE RESIDENCY. NEW YORK - USA

RESIDENCIES

2022 PRO HELVETIA & TADA RESIDENCY, SWITZERLAND & JOHANNESBURG

2018 FACEBOOK ARTISTS IN RESIDENCY PROGRAM AUSTIN – TX

2018/2019 CROSSTOWN ART, MEMPHIS – TENNESSESS. USA

2017 ART AT HEART, SHIRE OF EAST PILBARA- AUSTRALIA

2016/17 ISCP-NY FELLOWSHIP RESIDENCY NY-USA

2016 ART AT HEART, SHIRE OF EAST PILBARA – WESTERN AUSTRALIA

2015 SACATAR INSTITUTO ITAPARICA – BAHIA, BRAZIL.

2015 SANTA FE ART INSTITUTE, NEW MEXICO – USA

2014 HOT BOX AT MASS GALLERY, AUSTIN – TEXAS USA
 2014 KIOSKO GALLERY & INTERNATIONAL ARTISTS IN RESIDENCY BOLIVIA
 2013 JOHN MUAFANGEJO ART CENTER, WINDHOEK - NAMIBIA.
 2013 CENTRALTRAK, UNI.OF TEXAS – DALLAS. USA
 2012 **VYTLACIL CAMPUS THE ART STUDENT'S LEAGUE** RESIDENCY. NEW YORK - USA
 2012 TRIANGLE ART ASSOCIATION RESIDENCY, NEW YORK - USA
 2012 NAFASI/ ART SPACE RESIDENCY DANISH EMBASSY DAR ES SALAAM TANZANIA.
 2012 THUPELO /BAG FACTORY INTERN. RESIDENCY, JOHANNESBURG, SOUTH AFRICA
 2011 NIROX PROJECTS/12 DECADE ART HOTEL, JOHANNESBURG - SOUTH AFRICA
 2011 ART FARM ARTISTS RESIDENCY, NEBRASKA – USA
 2011 VERMONT STUDIO CENTER, FELLOWSHIP ARTISTS IN RESIDENCY, VERMONT – USA
 2011 GLADSTONE GALLERY/STUDIO, TORONTO – CANADA
 2010 CCA LAGOS, TRIANGLE, BRITISH MUSEUM ARTIST IN RESIDENCY, LAGOS-NIGERIA
 2010 THAMI MNYELE FOUNDATION, ARTISTS RESIDENCY AMSTERDAM – THE NETHERLANDS
 2009 SANSa TRIANGLE ART, KUMASI – GHANA.
 2008 BLUESKY PROJECT ARTISTS RESIDENCY, WOODSTOCK IL- CHICAGO – USA
 2008 ARTCROFT ARTISTS IN RESIDENCY, KENTUCKY – USA

BIENNALE

2016 12th **DAK'ART** BIENNALE 2016, DAKAR - SENEGAL
 2005 & 2007 EAST AFRICA BIENNALE (ESTAFAB), DAR SALLAM – TANZANIA

ART FAIR

2018 SPECTRUM MIAMI – FLORIDA
 2018 SOFA ART FAIR, CHICAGO- USA
 2018 CLIO ART FAIR, NY - USA
 2015 DALLAS ART FAIR, DALLAS TX – USA
 2014 DALLAS ART FAIR, DALLAS TX – USA
 2011 JOBURG ART FAIR, SOUTH AFRICA

FESTIVALS

2019 CONNECTIVITY, LUMINARIAN ART FESTIVAL, SAN ANTONIO, TEXAS, USAUSA
 2013 CHALE WOTE STREET FESTIVAL, ACCRA - GHANA
 2012 INTERNATIONAL MULTIMEDIA FESTIVAL YAGON-MYANMAR
 2012 INFECTING THE CITY FESTIVAL, CAPE TOWN SOUTH AFRICA

SOLO EXHIBITIONS

2021 FAGILEE-SIWAJU-TUNTO/CANCELED-POSTPONED-RESCHEDULED, CENTRAL LIBRARY AUSTIN TX.
 2021 IGBERIKO – Curbside, DIMENSION GALLERY, AUSTIN TX.
 2020 COMMON GROUND, COCA, ST. LOUIS MISSOURI
 2020 INFLATION, VISART CONCOURSE GALLERY, ROCKVILLE, MD
 2020 ADITTU – PUZZLE #2, AUSTIN CENTRAL LIBRARY, AUSTIN – TEXAS, USA.
 2020 BLACK GOLD, BOX 13 ART SPACE, HOUSTON TEXAS, USA.
 2020 MAJELE - VENOMOUS #1 CARVER MUSEUM – TEXAS, USA.
 2019 ASIKO – MOMENTS #2, CROSSTOWN ART, MEMPHIS – TENNESSESS - USA
 2019 OJUSE – DUTY, RO2 ART GALLERY, DALLAS-TEXAS. USA
 2018 ARA ORUN KINKIN-EGUNGUN MYTHOLOGY, LAWDALE ART CENTER HOUSTON-TX
 2018 **SASO L'OJU EGUN**-BEHIND THE MASK, BIG MEDIUM/CANOPY GALLERY AUSTIN - TEXAS
 2017 ARANPO / STITCH, DIMENSION GALLERY, TEXAS- USA
 2017 ATIBABA / Here I live now, at Hardesty Arts Center, Tulsa - OK
 2016 IMOLE / LIGHTS AT THE SHIRE OF PILBARA, WEST AUSTRALIA.
 2016 EBUN / GIFTS, RO2 ART GALLERY, DALLAS – TEXAS, USA
 2016 OJU INU/ INSIGHT, TIKHONOVA WINTNER GALLERY, HARLEM – NY
 2015 BATETELE/LIBATION, OKLAHOMA STATE UNIVERSITY MUSEUM, STILLWATER-OK
 2015 ADITTU / PUZZLES, MAC GALLERY. DALLAS –TEXAS. USA
 2014 GBAJUGBAJA / CELEBRATY, AT ART CURRENTS INSTITUTE NY-USA
 2014 SAJE NWA? / HOW IS THE MARKET? CARVER MUSEUM, AUSTIN-TX. USA

2014 Et) Et) / ENTANGLE, RO2 ART GALLERY DALLAS- TEXAS- USA
 2013 AKWATA ONDJUJHWA KOMULUNGU, NATIONAL ART GALLERY WINDHOEK NAMIBIA.
 2012 UFAHAMU: INSIGHT, NAFASI ART SPACE, DAR ES SALAAM – TANZANIA
 2012 ABAWON: STAIN FORECOURT STATION CAPE TOWN-S.AFRICA
 2012 isiCelo: PETITION, NIROX FOUNDATION @ART ON MAIN. JOHANNESBURG- S.AFRICA
GROUP EXHIBITIONS
2022 ARTPRIZE, GRAND RAPIDS, MI
2022 CRAFTTEXAS 2022, HOUSTON CENTER FOR CONTEMPORARY CRAFT, HOUSTON TEXAS
 2022 BLUE NORTHER, REDBUD GALLERY & SITE GALLERY, HOUSTON - TEXAS
 2022 NOTHING GOES TO WASTE, HOUSTON CENTER FOR CONTEMPORARY CRAFT, HOU- TX
 2021 JUSTICE-EQUALITY-RACE-IDENTITY AT AMOA, AMARILLO, TEXAS. USA
 2021 ILE ITAJA – SHOPPINGLIST AT ARTPRIZE GRAND RAPID MICHIGAN
 2021 STATE OF SCULPTURE, TSG MEMBER EXHIBITION AT SAMFA – SAN ANGELO, TX
 2020 UNESCO MEDIA ART, MOTION MEDIA ART /SXSW AUSTIN – TX, USA
 2019 ASOPOMORA – CONNECTIVITY, LUMINARIA, SAN ANTONIO – TX, USA
 2019 PEOPLE GALLERY, CITY OF AUSTIN HALL, AUSTIN - TEXAS
 2017 Art at the Heart, East Pilbara Art Center, Newman Western Australia
 2016 12TH EDITION OF DAK'ART BIENNALE, DAKAR- SENEGAL
 2016 EVERYDAY REDEFINE AT CORRIDOR GALLERY, BROOKLYN - NEW YORK. USA
 2016 BIRTH: REBIRTH AT DIMENSION GALLERY IN AUSTIN - TEXAS
 2016 BRONX - AFRICA AT LONGWOOD ART GALLERY @ HOSTOS, NY
 2015 WAKATI/HOW TIME SHAPES AFRICA ART, OSUMA, STILL WATER - OK
 2015 AURORA NEW MEDIA EXHIBITION, DALLAS – TEXAS. USA
 2015 UMOJA/COMING TOGETHER, UNIVERSITY OF DALLAS, IN DALLAS TEXAS, USA
 2015 De La TIERRA, TEXAS STATE UNIVERSITY GALLERY in San Marcos, TEXAS. USA
 2015 FUSEBOX 60 SECONDS / 60 ARTISTS, AUSTIN-TX, USA
 2014 ONSITE, TEMPORARY ART PROJECTS, SOUTHEND-UK
 2013 ART CLUSTER, GIRONA - SPAIN
 2013 PEOPLE GALLERY/CITY OF AUSTIN, AUSTIN- TEXAS, USA
 2012 LONDON INTERNATIONAL CREATIVE COMPETITION /EXHIBITION
 2012 Infecting the city, cape town-south Africa
 2012 THUPELO/BAG FACTORY, JOHANNESBURG- SOUTH AFRICA
 2011 ONEMINUTE VIDEO AMSTERDAM/TOWN GALLERY. EGYPT
 2011 SOVEREIGN ART FOUNDATION JAPAN, JOBURG ART FAIR SOUTH AFRICA
 2011 FAMILY UNITY OF THE WORLD, the Yekaterinburg Art Fund, Ekaterinburg-Russia
 2011 PAUSE THE PULSE : (PORTRAIT OF ACCRA), ACC Galerie Weimar-Germany
PERFORMANCES:
 2022 YEYE OLOOMO – MOTHER'S AFFECTION, BLANTON MUSEUM OF ART, AUSTIN – TX. USA
 2020 ETUTU – ANTONMENTS, GEORGE WASHINGTON CARVER MUSEUM, AUSTIN - TEXAS
 2020 AABO – SHIELD, FUSEBOX FESTIVAL / CARVER MUSEUM AUSTIN TEXAS. USA
 2019 ORI LA BABO – HEAD TO BE WORSHIP#3, NEW ORLEAN CONTEMPORARY MUSEUM – LA
 2019 ORI LA BABO – HEAD TO BE WORSHIP #2, CROSSTOWN ARTS MEMPHIS – TN, USA.
 2019 ARA ORUN KINKIN – MASQUARADES MYTHOLOGY, LAWNDAL E ART CENTER, HOUSTON TEXAS
 2018 OPO OTITO – TRUE TALK, CROSSTOWN ART, MEMPHIS – TENNESSESS. USA
PRESENTATIONS/VISITING ARTIST
 2022 TEXAS STATE UNIVERSITY, SAN MARCO, TEXAS. USA
 2019 MEMPHIS UNIVERSITY, MEMPHIS – TENNESSEE.
 2017 HARDESTY ARTS CENTRE, TULSA – OKLAHOMA
 2015 OKLAHOMA STATE UNIVERSITY, STILLWATER - OK
 2014 UNIVERSITY OF TEXAS IN AUSTIN, USA
 2013 UNIVERSITY OF NAMIBIA IN WINDHOEK – NAMIBIA
 2013 COLEGE OF ART / JMAC KATUTURA IN WINDHOEK - NAMIBIA



ARTWITHAKIRASH STUDIO

artistsrootsembassy@yahoo.com, artwithakirash@gmail.com
www.artwithakirash.com

REFERENCE

1. Carre Adams,

Lead Curator/Culture & Arts Education Manager,

George Washington Carver Museum, Cultural and Genealogy Center,

Email: carre.adams@austintexas.gov,

phone: 646 401 3197, mobile: 646 401 3197

2. Ndubuisi Ezeluomba,

Curator of African Art

Virginia Museum of Fine Arts, Richmond VA,

Phone: 718 795 6752

Email: Ndubuisi.ezuluomba@gmail.com

3. Gustav Kopriva

Art Critic / Curator

Redbud Gallery, Houston Texas

Phone: 713-854-4246

Email: gakopriva@aol.com

Statement from Olaniyi Akindiya

Short Answer Question 1 / Respuesta corta a la Pregunta 1

I Olaniyi was born in Lagos, Nigeria. I earned my first BSC degree in BIOCHEMISTRY from the Federal University of Agriculture Abeokuta Nigeria (1991), going on to study Fine and Applied Art at Institute of Textile Technology Art & Design Lagos (1995). I live and work in Austin Texas. I am an interdisciplinary Artist, I have been practicing for 20 years.

I am a recipient of CERF+, Red Bull Arts Microgrants 2020, Foundation for contemporary arts emergency grants 2020 & 2019, The Otis & Velma Davis Dozier Travel Grant Award From DMA 2019, the CORE Funding from Cultural Art Division Austin 2018, the Innovative Artist Award from Mid America Artist Alliance (MAAA / NEA) for 2017, Pollock Krasner Foundation Award 2016/17 & 2011, Cultural Initiative & Capacity Building Grant, Culture Alive Austin 2016/17, The Santo Foundation 2015, and The Commonwealth Connection Award UK 2011.

Throughout my career, the role of residencies and interactions with other artists has been pivotal to his work. I have been awarded residencies in the USA Residency at Facebook AIR in Austin, Crosstown Art 2018, Residency ISCP NY 2016/17, Oklahoma State University Museum of Art 2015, UT in Austin 2015, Santa Fe Art Institute Residency Award 2015, Hot box in Austin TX 2014, Centraltrak UTDallas 2013, Triangle Art Association NY 2012, The Vytlačil of Art Students League New York, Vermont studio Center 2011, Bluesky Project Woodstock – Chicago 2008, Kentucky. Internationally, Olaniyi has been awarded residencies Art at the Heart Award 2016 & 17 in Western Australia, Sacatar Instituto Residency Brazil 2015, Kiosko Gallery Residency in Bolivia 2014, John Muafangejo Art Center Namibia 2013, Nafasi Art Space Tanzania 2012, Tupelo / Bag Factory South Africa 2012, Nirox Projects Space Johannesburg- South Africa 2012, Gladstone Gallery Toronto - Canada 2011, Centre for contemporary Art Lagos- Nigeria 2010, Thami Mnyele Foundation Amsterdam-The Netherlands 2010.

Statement from Olaniyi Akindiya

Short Answer Question 2 / Respuesta corta a la Pregunta 2

I have experience and skill to take on a project of this scale. I am a recipient of RedBull Arts, CERF+, Foundation for contemporary arts emergency grants 2019, TEMPO 2D for ABIA 2019, the Otis & Velma Davis Dozier Travel Grant Award from the Dallas Museum of Art in 2019, Innovative Artist Award by CORE fund by cultural art division of Austin 2018, Mid America Artist Alliance & NEA 2017, the Pollock Krasner Foundation Award 2016 & 2011, the Cultural Initiative, Capacity Building and Culture Alive Grants from the City of Austin 2016/17, Santo Foundation Grant 2015, and the Commonwealth Connection Award UK 2011. I and i been commissioned many other works in public spaces Abroad.

Art public space has the power to illuminate the interconnectedness between our culture of systemic racism and the unfolding planetary ecological disaster. Public Art can allow communities to identify and address specific struggles, as well as to point the way toward paths forward. it give me as an artists to challege myself in other to allkow more audience to see my works, engage with it, create curiosity, debate.

With every opportunity i get , i was selected for it give me the oppotunity to grow stronger. It would be an honor to be selected to contribute to the beauty of this city that I call home.

Statement from Olaniyi Akindiya

Short Answer Question 3 / Respuesta corta a la Pregunta 3

My work focuses on moments of time, fleeting moments that can be easily forgotten or transformed. Reflecting on rural versus urban life, the accelerated pace of development and social infrastructure.

My work stands at the intersection of creative engagement that describes as transdisciplinary art, my works and performative activities play around social subjectivities of identity, Immigration, Gun Violence, Gender Equality, race, Climate Changes, Politics, History, with dramatic components, break down the conventional barriers. In my exploration of the invisible systems of power that govern everyday existence, I utilize a multitude of techniques and materials, including repurposed objects, which may manifest in mixed media painting, sculpture, installation, video, photography, sound, performance. While inscribing all these mediums in my comprehensive compositions, my works achieve an accumulative density. Choice of materials depends on theme, places where the works are going to be placed.

Ultimately, my work is designed to create comfort, peace, and solace. I believe that art can be a balm to the soul, revealing a quiet inner truth. My art is a reflection of the joys of life, directly inspired by rhythm, harmony, and the movement of daily existence.

I tell stories that address issues that affect us all around the world, or those that are at the forefront in the particular society in which I find myself. I try to expand the presentation of the artworks to educate and engage a larger audience by creating an immersive experience that explores the ideas at hand in multiple ways. When a subject is explored through a variety of media, it is inviting us in to enjoy, engage and understand what is being communicated, to dig out the truth without violence.

Statement from Olaniyi Akindiya

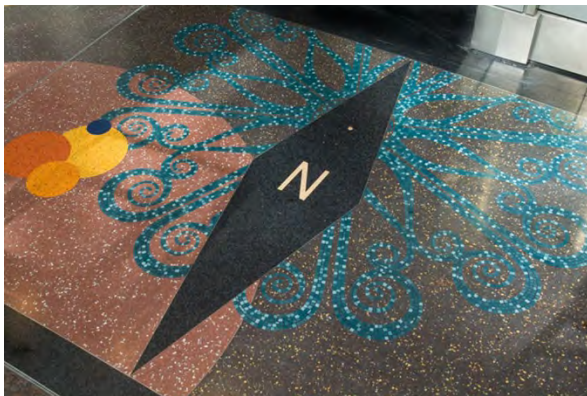
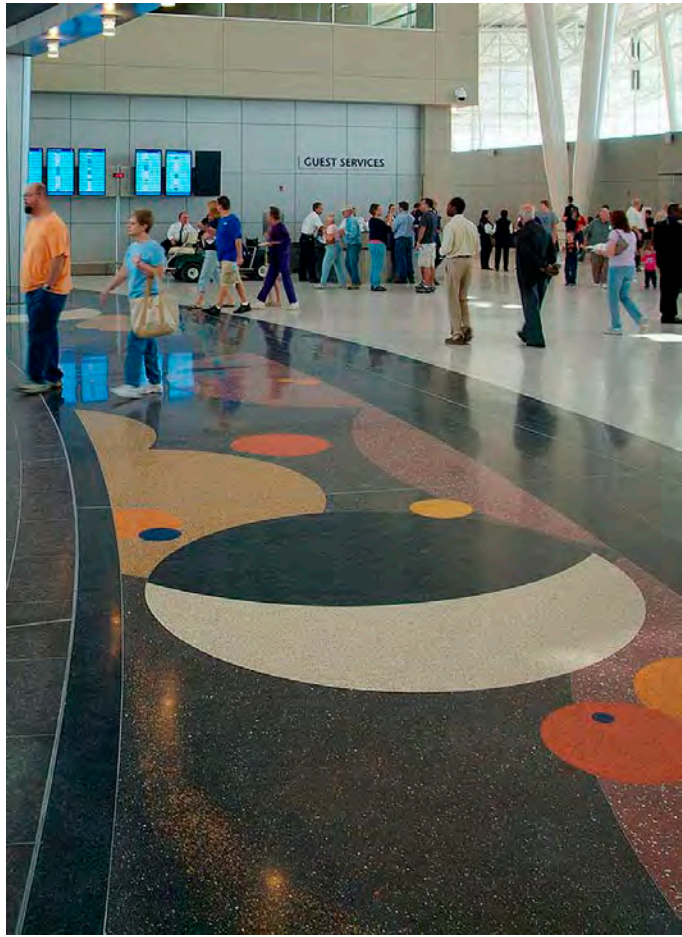
Short Answer Question 4 / Respuesta corta a la Pregunta 4

Many public art work in the past are decide for communities without get those who lived , know the this particular area, place , history to get involve, ask their oppinons, let them be part of the decisopn making from start of the project to finish.

My interest is to see how I can incorporate the neighborhood memories into the present development of the area, creating opportunity for us to dream what the future will look like, while remaining connected to the present and past. The concept of the piece will address the history and significance of living in this community, both enriching community connection and educating those visiting from outside the neighborhood, creating works that we can be proud, have meaning to us, give us hopes, light up us as we passby the art works, create debate on issues that dear to our heart, remind us of what we have, who we are and those surround us.

It very important to me to try to allow the work to be fuction in one way other, with this in my mind that the work will engage the community day after days, how to get people out of their community and engage with art, at the end of the day is me giving back to the community been sort of change agent. i want to use art to change our way of engaging with one another, i want to use art as a form of diplomacy. community is the foundation and roots of develpment and continuity.

Recommended Alternate: Lynn Basa







BLOOM

A sculpture proposal
for the Dougherty Arts Center

Lynn Basa
June 13, 2023



Bloom:

- a period of flowering
- a state or time of beauty, freshness, vigor
- a state or time of high development or achievement

Bloom rises from the earth like the sun. It is a gateway connecting the museum and rain garden. It is an iconic beacon that can be seen from the river. It is playful, cheerful and accessible.







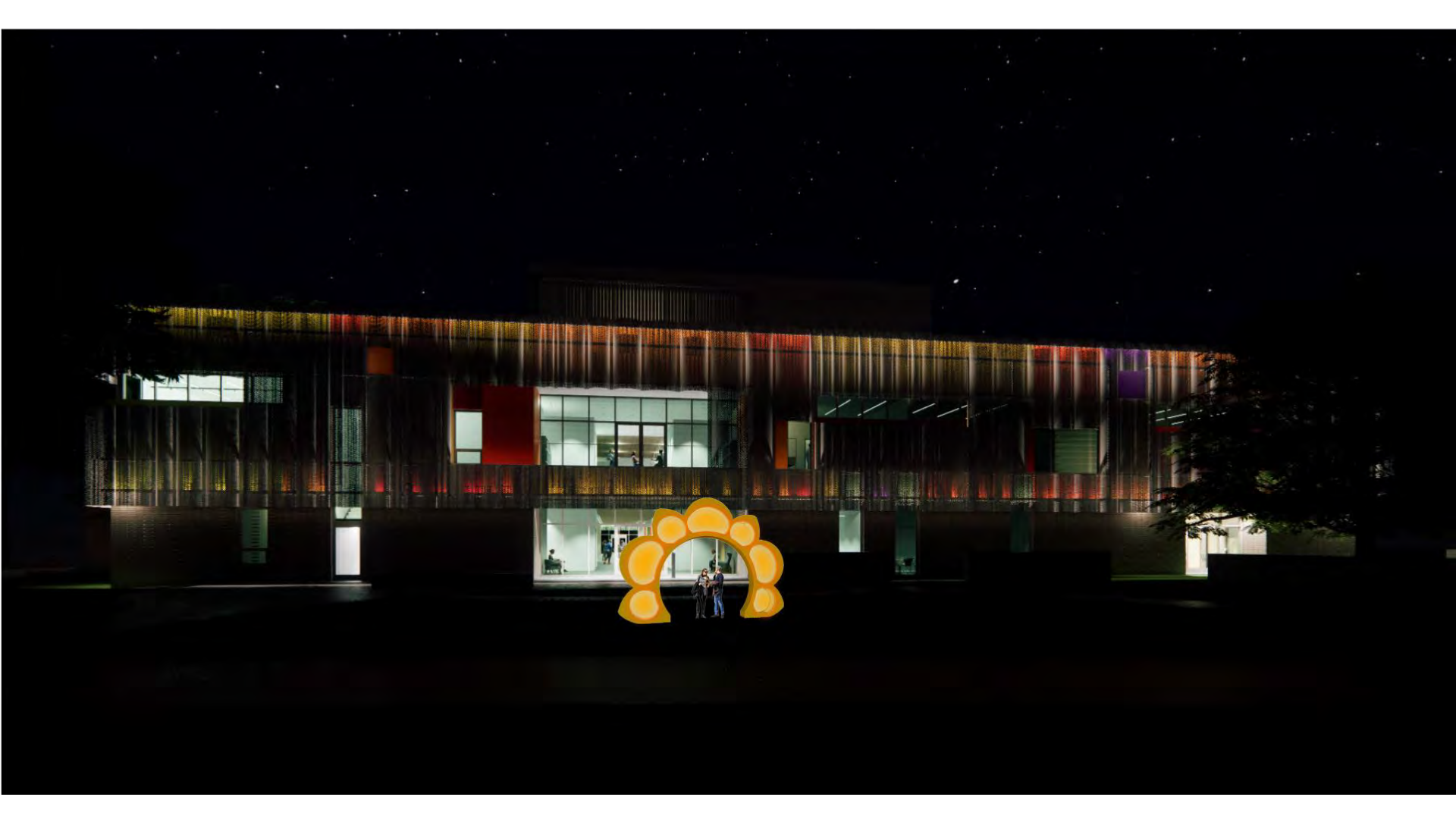


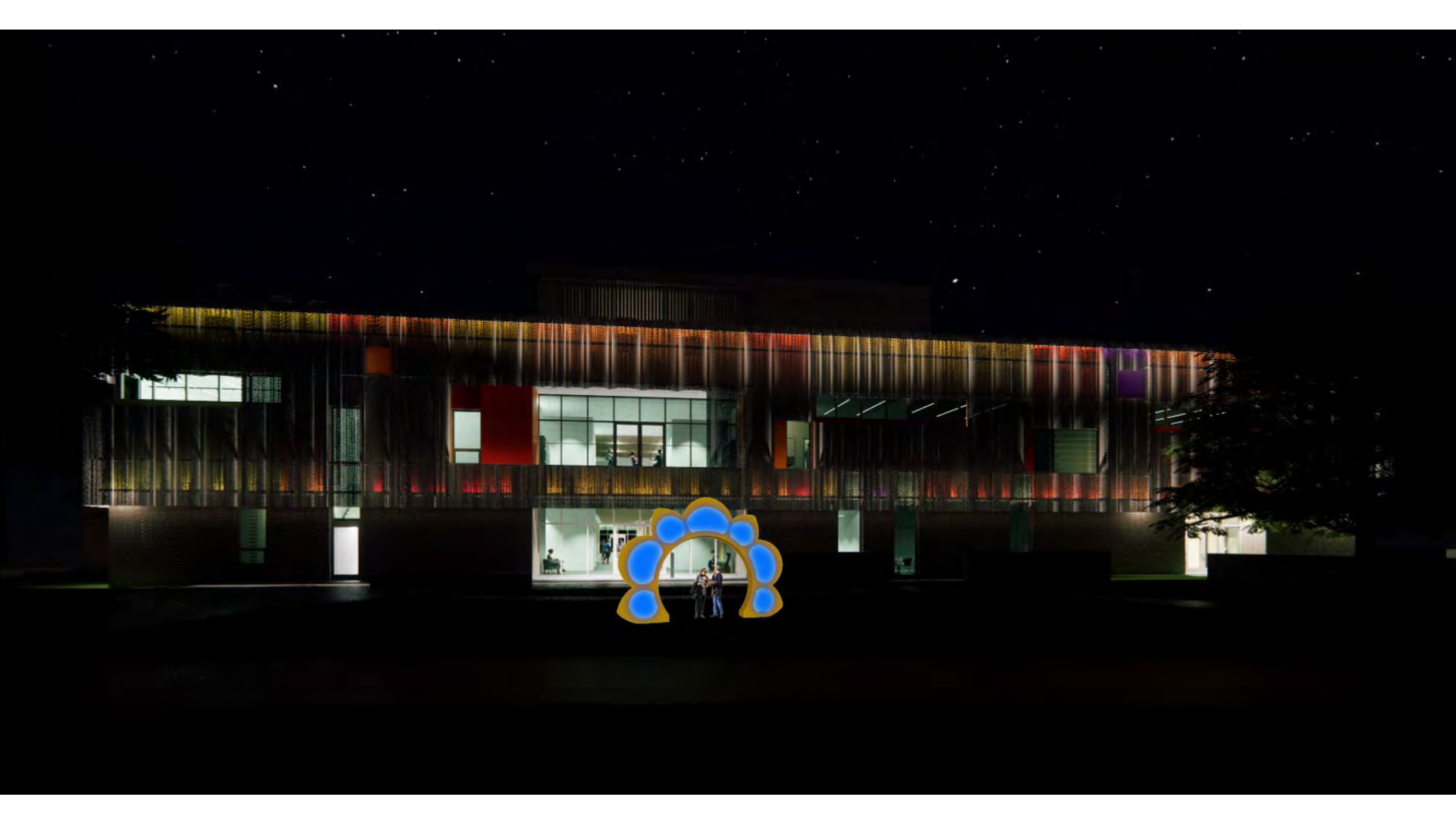


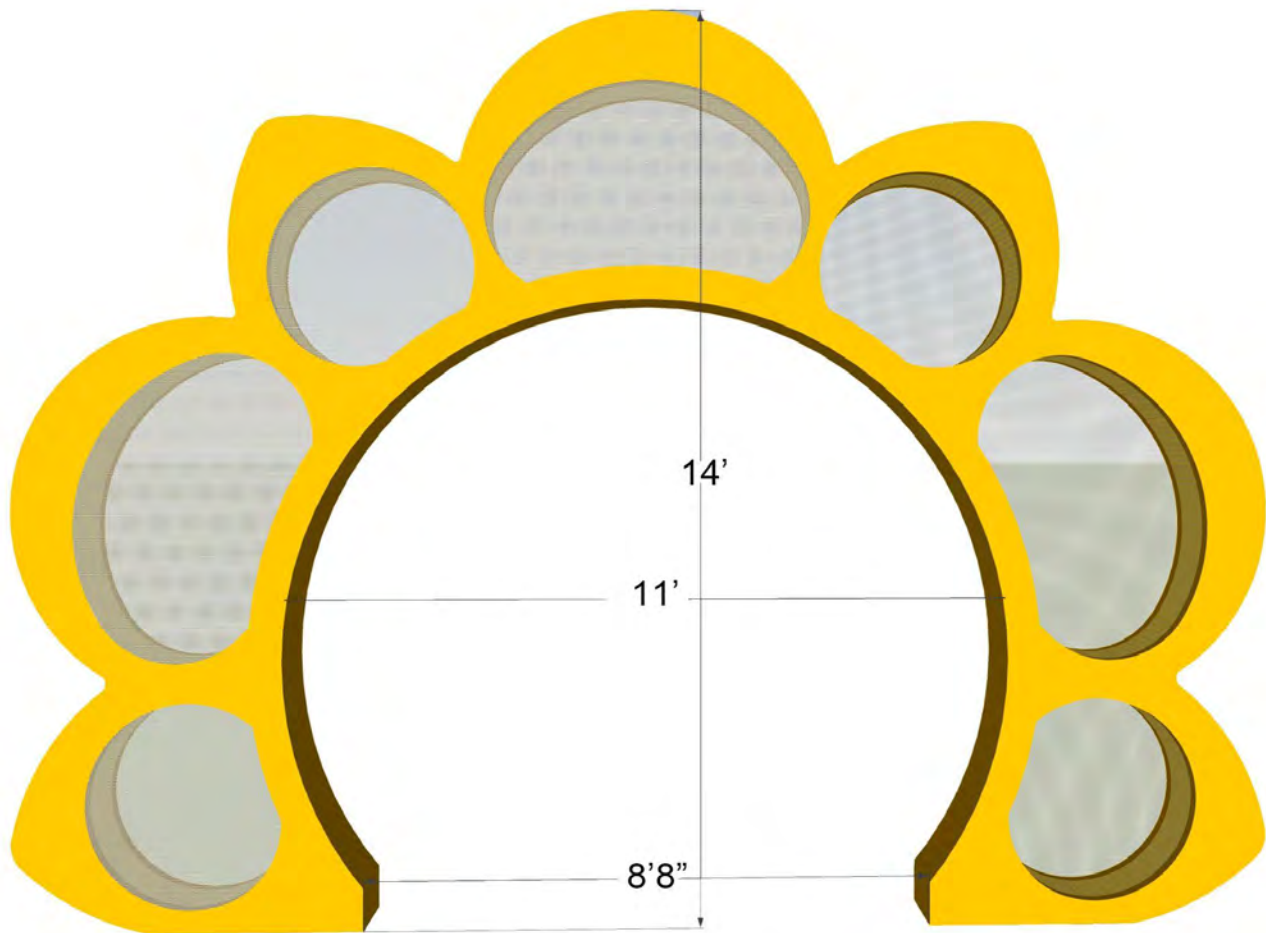




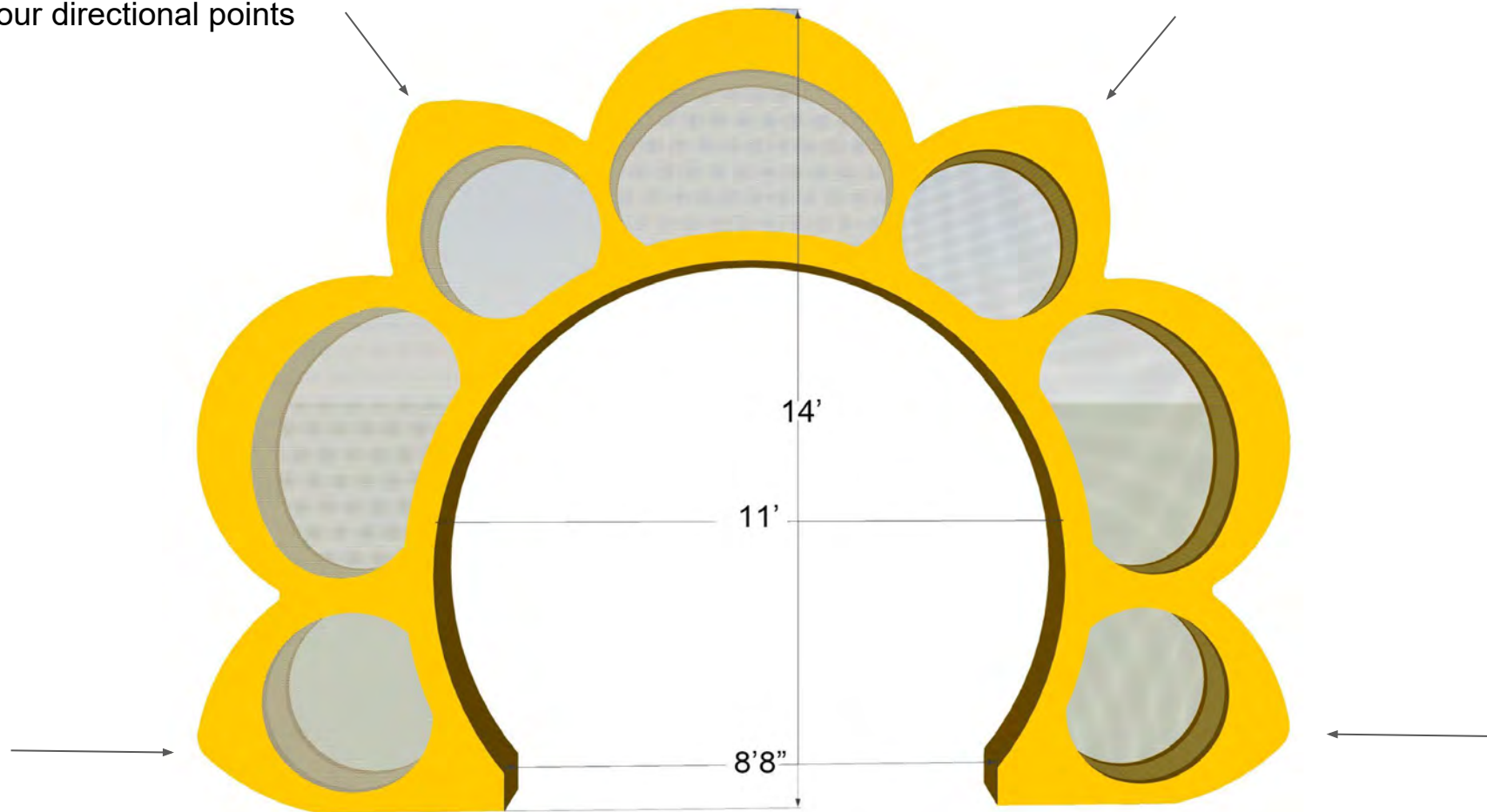






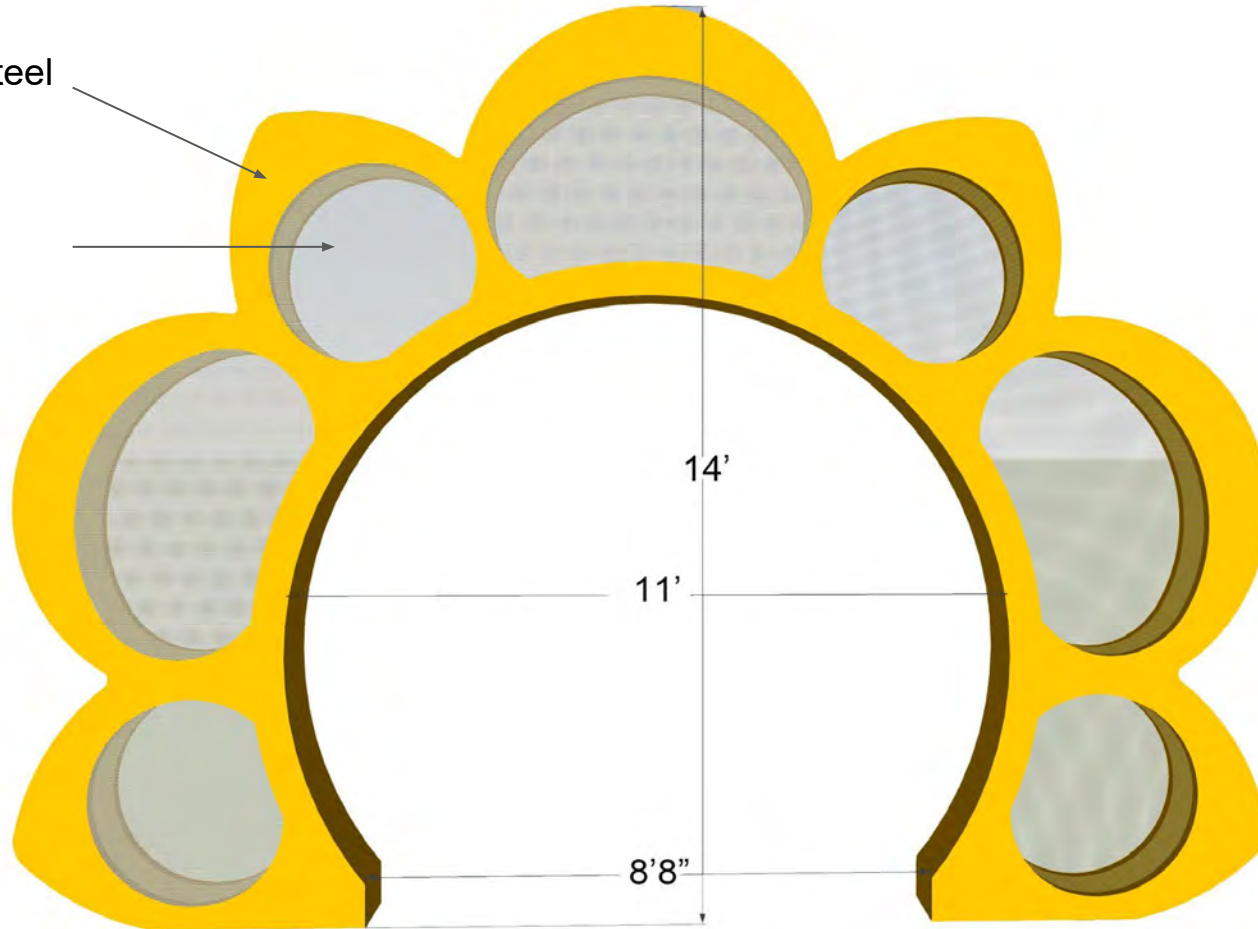


Four directional points



Painted
stainless steel

Perforated
steel or
aluminum





RETURN



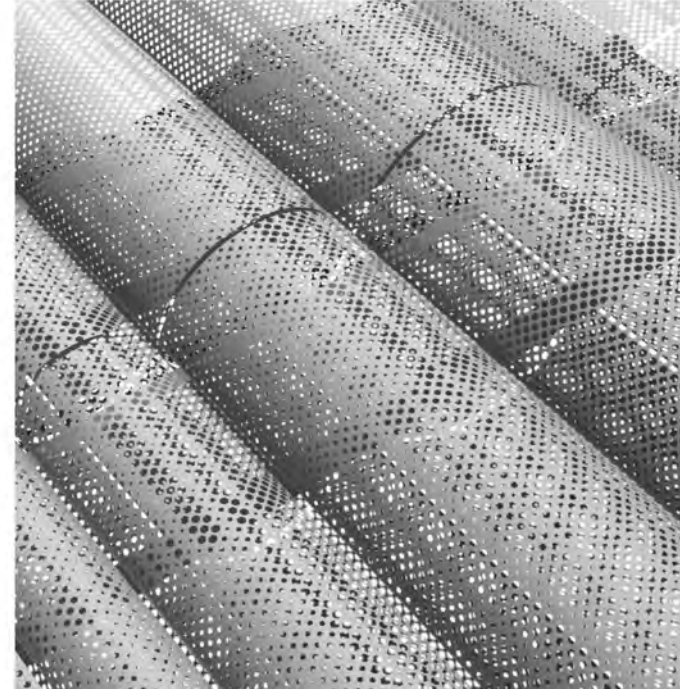
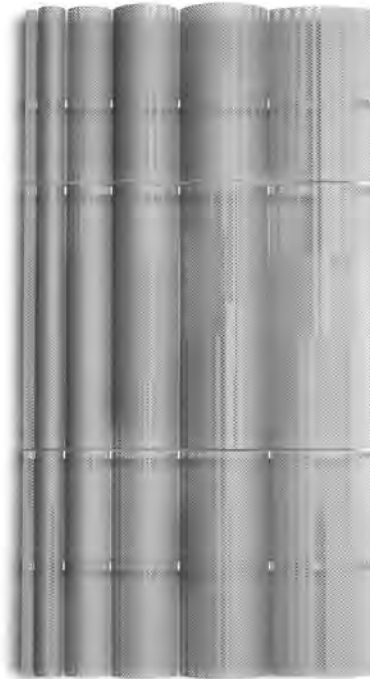
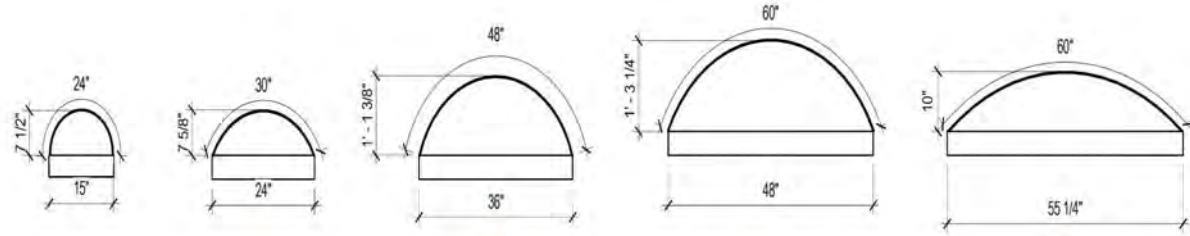
PIPELINES



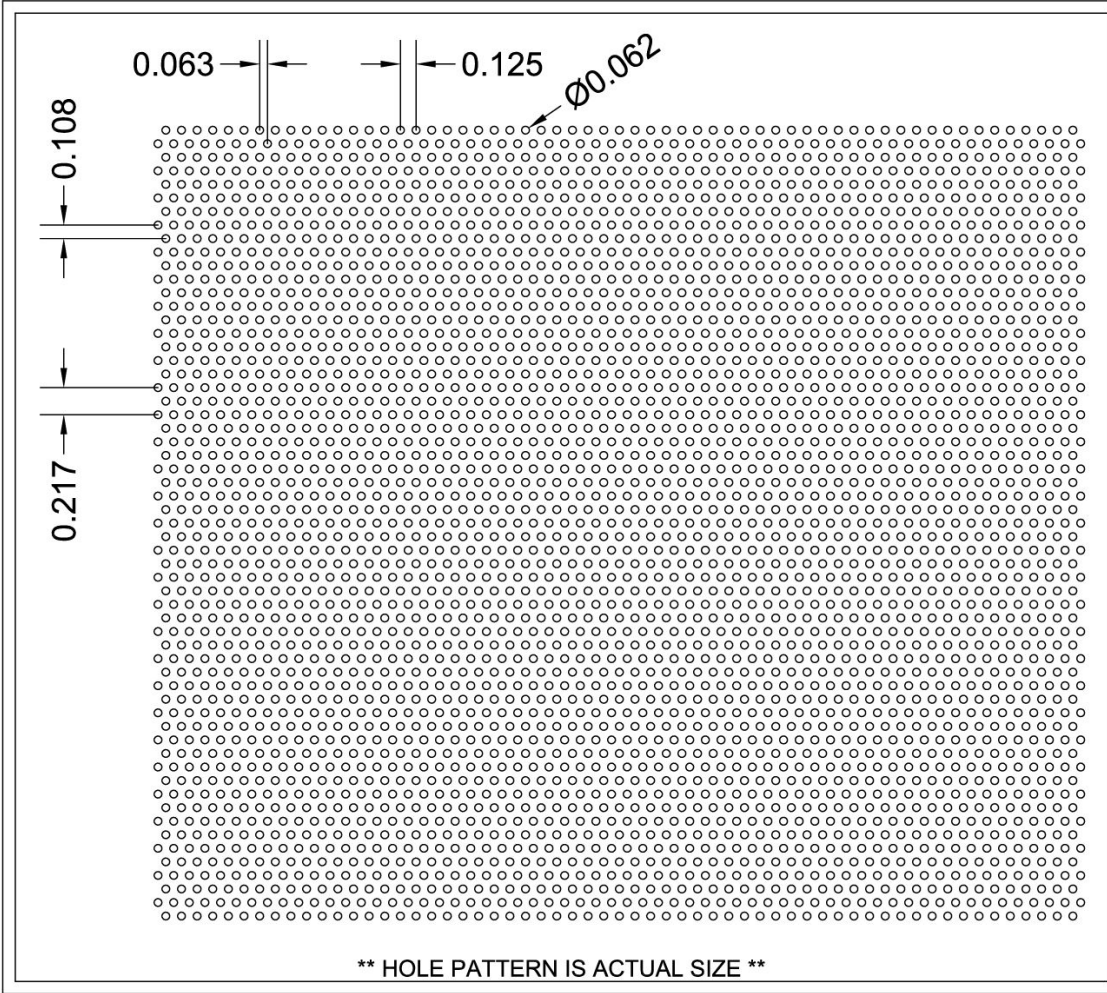
GENTLE BREEZE



The design of Bloom is a reference to the scalloped perforated cladding on the building.



Exact mesh size TBD



** HOLE PATTERN IS ACTUAL SIZE **

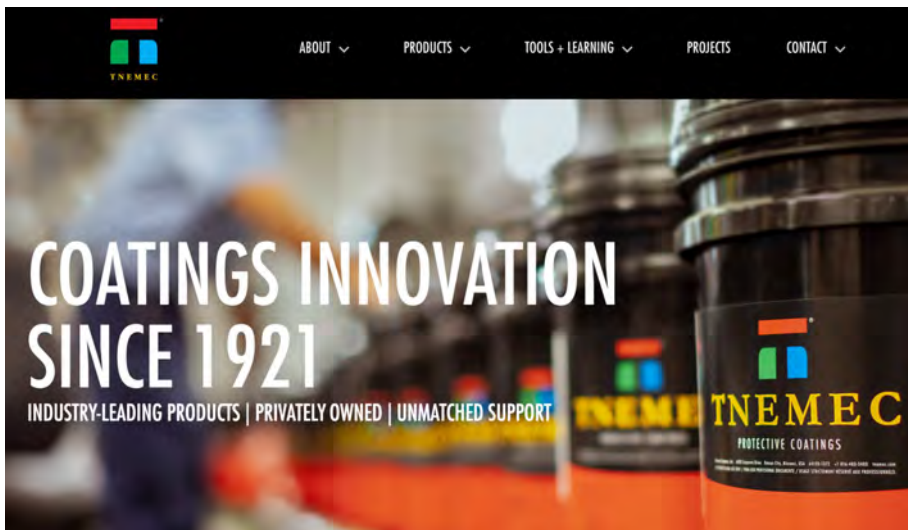


3636 S. KEDZIE AVE.
CHICAGO, IL 60632
ph) 800.621.0273
fax) 773.254.9453
www.accurateperforating.com

PATTERN TYPE	Round Staggered
SIZE x CENTERS	.062" x .125"
OPEN AREA	22 %

Tooling Notes :
48S.0035UNF
48S.0045UNF
48H.005UNF
48S.0065UNF
48H.009UNF

RS007



BRIGHT YELLOW

03SF

RGB: 231,169,20

Bloom will be lighted for a day and night presence.

HanleyLED

HanleyLED HLED-RGB2072 Spec Sheet

Peregrine Series

HLED-RGB2072



LM79 **LM80**

Features

- Strobe, flash, fade, cycle and more
- As low as 3" from sign face
- Ideal for shallow, deep and halo channel letter lighting
- Fewer modules to light up signs
- Guaranteed life over 50,000 hours
- UL Retrofit Kit Classified
- HanleyPRO Layout Creator at hanleyledsolutions.com

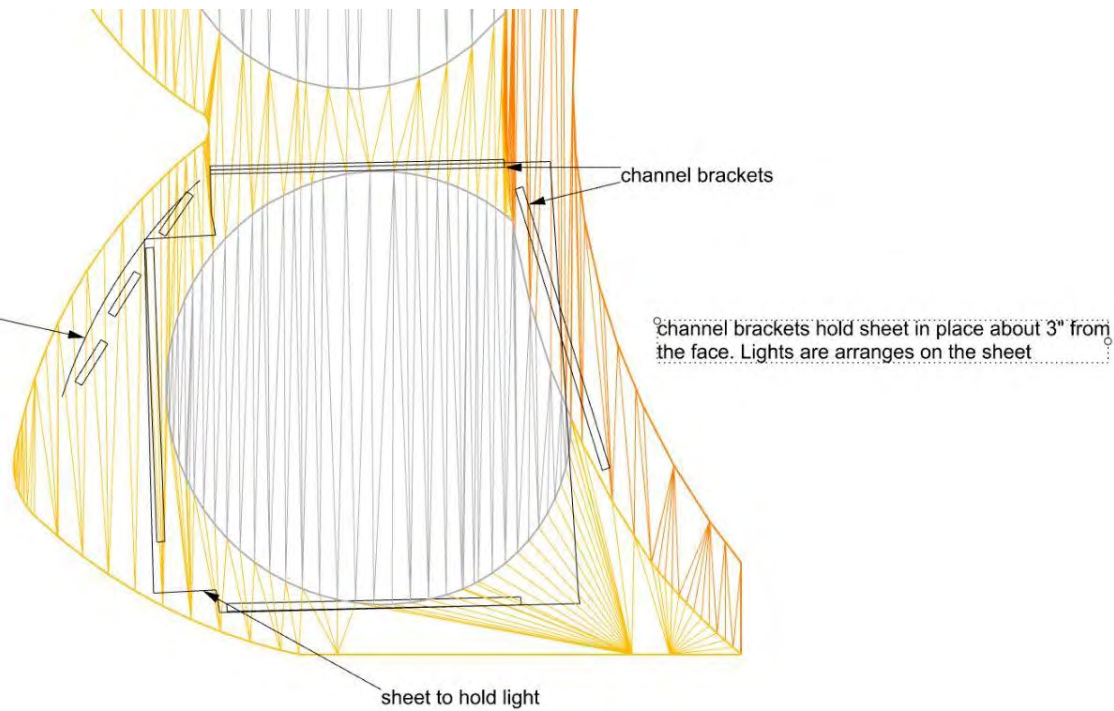
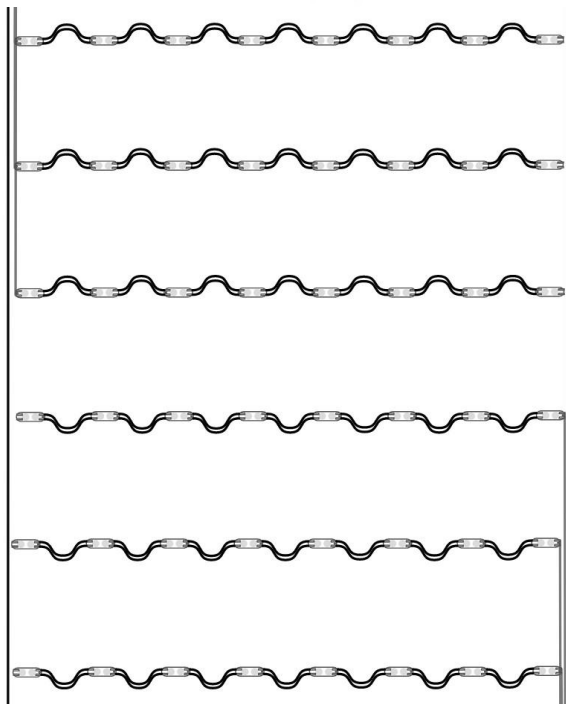
Specifications

Type	RGB color changing module
Viewing Angle	170°
Watts	.72w/mod (1.08w/ft.)
Input Voltage	12vDC
Modules/Foot	1.5/ft. fully stretched
Protection Grade	IP65
Packaging	Anti-static bag, 75 mods (50 ft)/bag
Warranty	5 Year (Product) / 5 Year (Labor)
Operating Temp.	-40 ~ +60 °C / -13 ~ +140 °F
Storage Temp.	-40 ~ +70 °C / -13 ~ +158 °F
Cascade	25 mods Single-ended Power Feed (pcs) 50 mods Double-ended Power Feed (pcs)

Color	Part#	Color Temp	Lumens
Red	HLED-RGB2072	620-625nm	5 lm/mod (7.5 lm/ft.)
Green		520-525nm	14 lm/mod (21 lm/ft.)
Blue		470-475nm	3 lm/mod (4.5 lm/ft.)
All			21 lm/mod (31.5 lm/ft.)

Diagram of LED installation

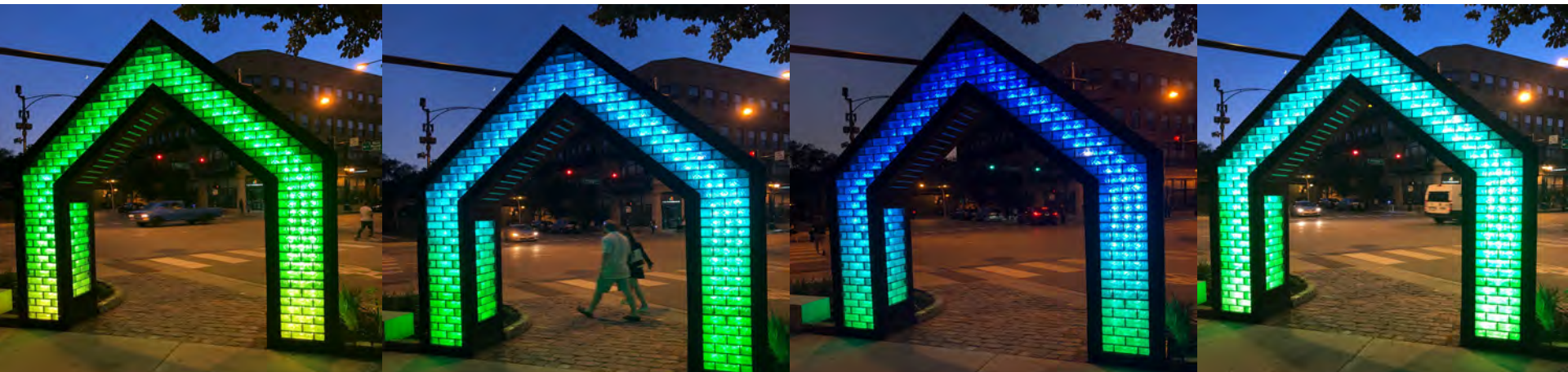
channel brackets hold sheet in place about 3" from the face. Lights are arranged on the sheet



Project using
similar lighting
system



Lynn Basa
Worker Cottage
Parklet
2018



Partial lighting program sequence

Budget

Material	42,671	
Paint	11,000	
Stamped structural drawings	16,500	Inc. Design Dev, Engineer, Shop Drawings
Concrete	11,000	Could the client cover the cost of footings and pad?
Lights	11,000	Assumes client will provide power to sculpture
Labor	56,749	
Packing & Shipping	7,500	
Install	23,500	
Travel (Junoworks)	10,000	
Artist fee	10,000	Includes travel, overhead
Total	199,920	

Schedule

Design development, structural engineering	6 weeks
Fabrication	16 weeks
Shipping, installation	2 weeks

Image List for Lynn Basa

Bower, 2012

Powder-coated steel, cast glass, LED, fiber optic

19 ft x 9 ft

University of Northern Iowa, Cedar Falls, IA

Budget: \$200,000



Basa01.JPG

Fabricators: UNI Public Art Incubator, Meltdown Glass, Byron Bewley Designs, Stone Innovations

Bower is a forest of monumental beacons scattered throughout the interior lounge and exterior plaza at the main entrance of a new residence hall complex. The building is designed with many social and activity spaces so that students can have the benefit of friendship and support. The branch motif is symbolic not only of that supportive community but of the connections they will make during college, the strong roots of knowledge that they will establish, and the growth they will experience through their education. This project is notable for the fact that it was the catalyst for UNI's new Public Art Incubator program started by Sculpture professor Tom Stancliffe. Students fabricated Bower as a summer job. It also became a revenue generator for the school because the majority of the funds for the project went back to the university for the fabrication.

Coursing Through Life, 2010

Terrazzo floor, recycled glass, mirror

25 ft x 100 ft

University of Northern Iowa, Cedar Falls, IA

Budget: \$75,000



Basa02.JPG

Coursing Through Life - Aerial

Terrazzo floor with recycled glass and mirror designed to unify main axis corridor in the renovation of Sabin Hall at University of Northern Iowa, Cedar Falls. Imagery represents the melding of ideas and communities that occur in college.

College changes people. New friends and ideas shape old ways of thinking. You're not exactly the same person who entered school by the time you leave. Coursing Through Life is about this transformation. It slices through the rigid rectangularity of the old building like a force of Nature. Like the best original thinking, there is no pattern of conformation.

Grove, 2008

Byzantine glass mosaic, laser-cut aluminum

Dimensions Vary

Downtown Claremont, Claremont, CA

Budget: \$200,000



Grove and Canopy - Long view

Basa03.JPG

Mosaic feature wall and shade canopy for a new cultural district in downtown Claremont that included the adaptive reuse of former fruit-packing plants into artist studios, museum, theater, restaurants and shops. The artwork references the area's early citrus-growing industry in a contemporary, non-nostalgic way for this small town containing four universities.

The Brain in the Mirror, 2019

Hand-glazed ceramic mosaic

9 ft x 46

University of Iowa, Brain Sciences, Iowa City, Iowa

Budget: \$160,000



Basa04.JPG

The idea of the human brain applying itself to study the human brain is so...human. We're the only animal who has the curiosity, the ability, the pure audacity, to undertake this Mobius strip of a feat. We're an enigma in search of an answer to the riddle of ourselves

The Great Circle Route, 2009

Terrazzo, mosaic

10 ft x 220 ft dia

Indianapolis Airport, Indianapolis, IN

Budget: \$400,000



Basa05.JPG

The Great Circle Route



Basa06.JPG

The Great Circle Route - Detail #2

Winner, National Terrazzo & Mosaic Association 2009 Honor Award. Encircling the public gathering plaza in the heart of the new Indianapolis Airport, The Great Circle Route references a system of navigation known to pilots and sailors while symbolically representing the journeys individuals take through their lives.

The Long Way Home - UIUC, 2016

Cor-ten steel, stone and LED lights

Dimensions Vary

University of Illinois at Champaign-Urbana, Champaign-Urbana, IL

Budget: \$280,000



Basa07.JPG

The unusual path of Wassaja's life began with him being taken as a young child from his Yavapai Apache family in the Southwest in the 1860's, being raised by an Italian photographer, entering UIUC when he was 14 years old, becoming a medical doctor, fighting for Native American rights, and finally returning to his people in his old age. "The Long Way Home," tells this story with stone from the land of Wassaja's birth and sculptures in the form of a Yavapai basket.

The unusual path of Wassaja's life began with him being taken as a young child from his Yavapai Apache family in the Southwest in the 1860's, being raised by an Italian photographer, entering UIUC when he was 14 years old, becoming a medical doctor, fighting for Native American rights, and finally returning to his people in his old age. "The Long Way Home," tells this story with stone from the land of Wassaja's birth and sculptures in the form of a Yavapai basket.

Threshold, 2012

Byzantine glass mosaic, onyx, marble, fiber optic,

8 ft x 20 ft

University of Wisconsin, School of Human Ecology, Madison, WI

Budget: \$99,000



Basa08.JPG

Threshold

Commissioned for the School of Human Ecology, Threshold symbolizes the field of study emphasizing the intricate interrelationships between humans, animals, our environment, and the systems we function in. The large orbs are backlit onyx. (Fabricators: Mosaika, Stone Innovations, Byron Bewley Design)

Untitled, 2020

Kiln-formed glass

25 ft x 70 ft x 1 in

Multnomah County Courthouse, Portland, Oregon

Budget: \$800,000



Basa09.JPG

Every crime has a ripple effect on society. People who have been incarcerated say that it took them a long time, and sometimes several stints in prison, to realize the effect their behavior had on the people who cared about them and for them to care about something beyond themselves. The composition reads from left to right. It starts out hot and in turmoil then becomes cooler and calmer. The crime and the criminal run hot. The job of the justice system is to treat that heat with cool rationality, to calm the waters. On another level, the artwork is a landscape. Living in the Pacific Northwest means living with the constant awareness that you're on top of a volcanic chain, contrasted by being surrounded by water. The Wilmette River runs next to the courthouse and, of course, there's Portland's famously rainy climate.

Worker Cottage Parklet, 2018

Glass brick, steel, programmable LEDs, cobblestones, limestone, native plants

12 ft x 25 ft x 15 ft

Wicker Park Bucktown, Chicago, IL

Budget: \$80,000



Basa10.JPG

The Worker Cottage Parklet is a tribute to the workers of the past, present and future who make their homes in the Bucktown and Wicker Park neighborhoods of Chicago. Between 1870 and 1910 thousands of "worker cottages" were built to house the Scandinavian, German, southern and eastern European immigrants who arrived for jobs in the stockyards, brick, and leather factories along the Chicago River, and to rebuild the city after the Great Chicago Fire of 1871. These cottages were the first affordable homes available to working class citizens, with modern conveniences such as indoor plumbing, kitchen apart from dining room, and separate bedrooms for children.

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lynnbasa@lynnbasa.com • www.lynnbasa.com

Education

MFA, Studio, The School of the Art Institute of Chicago
MPA, Public art administration, University of Washington
BA, Fine Art (ceramics), Indiana University

Awards

2022 Illinois Arts Council Agency Individual Artist Support Grant
2021 APWA B.E.S.T. award, Facilities category, Laguna Beach restroom renovation
2021 Illinois Arts Council Agency Individual Artist Support Grant
2020 DCASE Chicago Public Art Pre-Qualified List
2018 Illinois Arts Council Agency Individual Artist Support Grant
2012 *5th Anniversary Best in Design Feature*, CS Interiors, Chicago, IL
2011 *CAAP Grant*, City of Chicago Department of Cultural Affairs, Chicago, IL
2010 *Merchandise Mart One-of-A-Kind Award*, Art Loop Open, Chicago, IL
2009 *International Parking Institute Award of Merit*, Fredericksburg, VA
Honor Award, National Terrazzo & Mosaic Association
2008 Award of Excellence, Architectural Commission, City of Claremont, Claremont, CA
1999 *Seattle Artists Award*, Seattle Art Commission, Seattle, WA
GAP Award, Artists Trust, Seattle, WA

Public Art Commissions

2021 Bathhouse mosaic, City of Laguna Beach, (\$80,000), Laguna Beach, CA
2020 Regional Arts and Culture Council, Multnomah Court House, (\$850,000), Portland, OR
Sculpture, Purple Line, College Park Station (\$285,000), Baltimore, MD
2019 *Mystery Molecule*, College of Lake, Science and Engineering Building, (\$80,000), Grays Lake, IL
Mosaic, University of Iowa, Psychological and Brain Sciences Building, (\$150,000) Iowa City, IA
Worker Cottage, Wicker Park Bucktown Chamber of Commerce, (\$100,000) Chicago, IL
2018 Mosaic, Rhode Island State Council on the Arts, Virks Building, (\$92,400) Providence, RI
2017 Terrazzo floor artwork, University of Illinois Integrated Bioprocessing Research Lab, (\$100,000) Urbana, IL
2016 *The Long Way Home*, Wassaja Hall, (\$200,000) University of Illinois Urbana Champaign
Territory, 70 W. Madison, (\$300,000) Chicago, IL
2014 *Capriccio*, Ballet West/Capitol Theater, (\$120,000), Salt Lake City, UT
Mosaics and bus shelter windscreens for nine light rail stations, Trimet, (\$260,000), Portland, OR
Abundance, University of Kentucky Medical Center, Chandler Pavillion, (\$100,000), Lexington, KY
Epoch, (\$50,000) University of Minnesota, Itasca Biological Station, Itasca, MN
2013 *Cornucopia*, Chicago Transit Authority, (\$48,300), Chicago, IL
2012 *A Long Story*, Cambridge Housing Authority, (\$93,000), Cambridge, MA
Transit Hub artwork, Des Moines Area Rapid Transit, (\$60,000), Des Moines, IA
Downtown Theater, Design team lead artist (\$20,000), Town of Cary, NC
Bower, University of Northern Iowa, Residence Hall, (\$200,000), Cedar Falls, IA
Threshold, University of Wisconsin, School of Human Ecology, (\$99,000), Madison, WI
2010 *Grove Alta*, Alta building, Chicago, IL
Learning Curve, Kingsport Center for Higher Education, (\$75,000), Kingsport, TN
Coursing Through Life, University of Northern Iowa, Sabin Hall, (\$80,000), Cedar Falls, IA
2009 *The Grand Lake Map*, Grand River Dam Authority EcoEducation Center, (\$57,000), Langley, OK
2008 *Glendale History Walk*, Downtown Parking Structure, (\$200,000), Glendale, AZ

2007 *The Great Circle Route*, Indianapolis International Airport, (\$440,000), Indianapolis, IN
 2007 *Grove*, Downtown Parking Structure, (\$200,000), Claremont, CA
 2004 *N=10*, University of Washington/Bothell Community College, (\$30,000), Bothell, WA
 2003 *Untitled*, Highland Hospital, (\$60,000), Oakland, CA

Museum Collections Iowa State University, Ames Museum of Arts and Design, New York North Carolina State University Museum Rhode Island School of Design Museum Spencer Museum, University of Kansas Tacoma Art Museum, Tacoma Washington	Selected Public Collections King County Arts Commission, Seattle University of Washington Medical Center Washington State Arts Commission City Lights Collection, Seattle, WA <i>Numerous private collections (partial list available on request)</i>
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Publications as Author (selected)

Author, *The Artist's Guide to Public Art: How to Find and Win Commissions*
 (New York: Allworth Press) 2008; second edition, 2020. ISBN 158115-501-8

Teaching

2020 Teaching Artist, Hyde Park Art Center
 2013 Visiting instructor, Hyde Park Art Center jointly with University of Chicago, Graham School
 2006 – 2012 Instructor, School of the Art Institute of Chicago, Sculpture Dept.

Curatorial

2017 - present Founder and director, The Corner Project, Chicago
 2014 – 2017 Founder and director, Corner Gallery, Chicago
 1988 – 1999 Founding director and curator, University of Washington Medical Center Art Program

Selected Committees/ Juries

2020 Chair, Logan Square SSA Advisory Committee
 2019-present President, Milwaukee Avenue Alliance
 2016 Community representative, 35th Ward participatory budgeting committee
 Navy Pier Public Art Focus Group, Chicago IL.
 2011- 2013 Bloomingdale Trail Mayor's Design Advisory Committee, Chicago, IL.
 2008- 2009 Chair, 1st Ward Milwaukee Avenue Task Force, Chicago, IL.
 1999- 2001 Chair, Public Art Committee, Seattle Arts Commission, Seattle, WA.
 1996- 1998 Co-Chair, Metro Public Art Committee, King County, WA.

References

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 TriMet Public Art Manager
 1800 SW First Avenue, Suite 300
 Portland, OR 97201
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 Regional Arts and Culture Council
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pkendellen@gmail.com

Lynn Basa – CV

References

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(312) 742-1160

Linda Norbut Suits
Art-in-Architecture Coordinator
State of Illinois
(217) 494-7271
Linda.Norbut.Suits@illinois.gov

Statement from Lynn Basa

Short Answer Question 1 / Respuesta corta a la Pregunta 1

I've identified as an artist since I was old enough to have a sense of self. I started studying art intentionally in the 7th grade and continued on to get an undergrad degree in ceramics. I eventually transitioned to working with fiber and then painting and public art. I have an MPA in public art policy and management and an MFA from the School of the Art Institute of Chicago. Until I was able to support myself as an artist full-time I was the curator of the Safeco Insurance art collection, and the founding director and curator of the University of Washington Medical Center's art program. I wrote a book called *The Artist's Guide to Public Art* based on a course I developed and taught in the Sculpture department at SAIC. In 2014 I turned the storefront of my studio into an installation space for artists whose work is relevant to daily life.

Statement from Lynn Basa

Short Answer Question 2 / Respuesta corta a la Pregunta 2

I've often tried to figure out why I'm drawn to public art. It's a combination of things: Getting to work in a larger scale than what I can make in my studio; being part of a team rather than working in isolation; the thrill of competing. Most of all it comes from the satisfaction of problem solving. To go into a place I don't know anything about, research its history, talk to its people, understand its function, and then figure out how to make something that visually represents all of that while creating a legit work of art is challenging. It gives me great pleasure knowing that I've made something that has meaning to the people who are going to have to look at it every day.

My practice has grown over the years in that I the work is getting simpler and the materials more basic. I'm creating spaces with multiple functions that will encourage social interactions, rather than anything monumental. Light has become a feature in my work. I'd like to work with dry stacked stone and rammed earth, but the opportunity hasn't presented itself yet. I want to make something that looks like it is naturally-occurring and has been there forever.

Statement from Lynn Basa

Short Answer Question 3 / Respuesta corta a la Pregunta 3

I keep returning to the idea of journey. Even when we're with others in the same public space at the same time, we're each experiencing it in our own way. As many people as we're with, we're essentially alone with ourselves. While our lives intersect for a moment, our life paths are separate. That's why I prefer sites where I can make art that transforms as it is experienced over time and distance. Beacons are a recurring form, protective sentinels that help people find their way home to warmth and safety.

The similarity between macro- and microcosmic forms, fluid dynamics, geologic formations are my inspirations for my painting compositions that are the basis for the mosaics. Things that are untouched by human hands but speak volumes of a natural event out of our control. I'm always trying to make accidents happen with materials by letting it do its thing. It's an exercise in futility, though, because my human factor is always there.

Scale is a big factor in my work. I want to make things that can be seen from far away and experienced up close. Large work also provides more space opportunities to tell a story and for people to interact with the artwork. I always want to give the public their money's worth.

Statement from Lynn Basa

Short Answer Question 4 / Respuesta corta a la Pregunta 4

I'm very involved in a social practice experiment I began in 2016 called The Corner Project. I created it to see what I could do with what I had by, for, and with the four blocks of the disinvested neighborhood main street where my storefront studio is located in Chicago. It has evolved into a non-profit organization with a network of over 300 neighbors working with our 11 arts organizations, property and business owners, and elected officials to support our immigrant, legacy small businesses. Working iteratively like this, in a community-driven process, has led us into nearly every issue that effects neighborhood all over Chicago and beyond, from a plague of storefront vacancies, to housing insecurity, to gentrification vs and, of course, racial inequity.



CALL TO ARTISTS

Public Art Opportunity

City of Austin (Texas): Art in Public Places

Dougherty Arts Center (DAC)

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

REQUEST FOR QUALIFICATIONS

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

BACKGROUND

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

PROJECT OVERVIEW

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

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



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



Architectural rendering of the new Dougherty Art Center campus

BUDGETS:

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

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

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

ELIGIBILITY

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

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

SELECTION PROCESS

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

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

SUBMISSION REQUIREMENTS

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

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

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

EVALUATION CRITERIA

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

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

TIMELINE (subject to change)

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

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

Questions regarding this solicitation must be directed in writing to:

Constance Y. White, Art in Public Places, constance.white@austintexas.gov