

Artist Selection Memo to File

Date: March 25, 2023

From: **Artist Selection Panel (Jurors and Advisors):** Chris Taylor (Arts Professional); Lynn Osgood (Arts Professional); Terrence Moline (Arts Professional); Miguel Santana (Arts Professional); Xochi Solis (Arts Professional); Travis Timm (AFD representative); Chelsea Caloia (AFD representative); chief Eric Jakubauskas (EMS representative); Michelle Noriega (Capital Delivery Services).

Copy: **Art in Public Places Panel:** Chair Stephanie Lemmo: Vice Chair J Muzacz: Arts Commission Liaison Monica Maldonado: Panel members Sarah Carr, Taylor Davis, Kristi-Anne Shaer, Lisa Woods.

Subject: 3 AFD/EMS Loop 360 Stations AIPP Project – Selection Recommendations for AFD52/EMS41 (Davenport); AFD53/EMS42 (Goodnight Ranch) and AFD54/EMS43 (Canyon Creek).

Background: AIPP panel approved a Request for Qualifications for the 3 AFD/EMS Loop 360 Stations 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 56 artist applicants.

The Jury was supported by staff Constance Y. White, AIPP Program Manager, Frederico Geib, AIPP Project Manager, and Ryan Runcie, AIPP Project Manager.

1. Recommended Artists:

- Adrian Aguilera and Betelhem Makkonen for AFD52/EMS41 (Davenport);
- RE:Site Studio for AFD53/EMS42 (Goodnight Ranch);
- Rudy Herrera for AFD54/EMS43 (Canyon Creek).

"Aguilera/Makonnen Previous AIPP/TEMPO project in 2018, demonstrates ability to fulfill expectations. Portfolio demonstrates professional quality of work that expresses creativity. Their presentation fully demonstrated their intention for a site-specific work that reflects the mission of AFD/EMS, as well as one that specifically speaks to the themes of the roles of first responders. I also appreciated their sensitivity to social themes and storytelling making them a compelling candidate that stood out amongst all others."

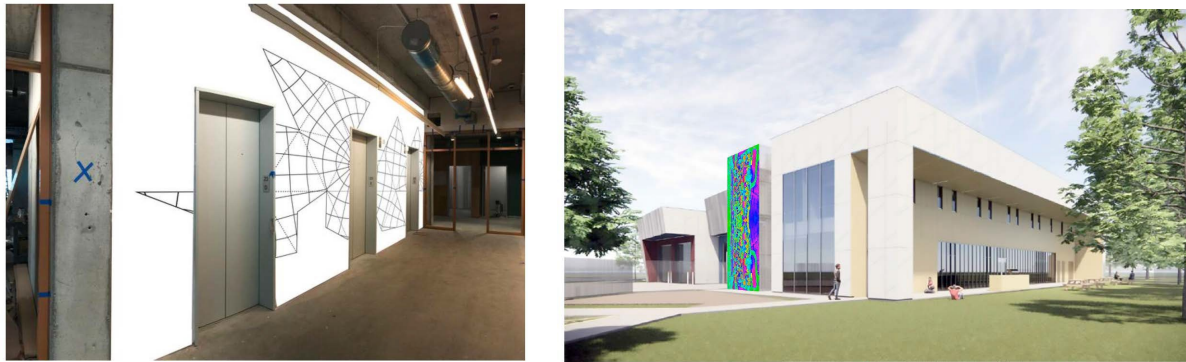
"RE:Site Studio More than 10 years of experience working as a collaborative design studio have done so many monuments around the country, but their eagerness to fully immerse themselves in a project's location and spend time with stakeholders left an indelible mark on me and overall really sold the proposal. The scale of their studio allows them access to a network of contractors to acquire the best materials for the project. I particularly enjoyed that their art is meant to be interactive and durable enough to play in and around."

"Rudy Herrera Portfolio of large-scale murals demonstrates ability to effectively utilize the public art sites in the brief. Ex: [The Last Parade]. Commitment to community and art experiences being part of the everyday. I enjoy his perspective and emphasis on creating cultural spaces with storytelling at its heart. I believe this to be essential for creating a work that belongs to the community at large vs one specific group of people. I appreciated his curious nature and willingness to grow his concept alongside the projected site. The addition of creating seating in a traditional style of concrete work to encourage lingering with the mural was well-considered. You got a real sense that he thrives in collaboration and I am excited to see where he takes his vision."

2. Recommended Alternates (in order): 1. Hollis Hammonds. 2. Candy Yu Yen Kuo.

1. *"Hollis Hammonds Hammonds portfolio of large-scale mixed media/multi-sensory sculptural environments demonstrates ability to effectively utilize the public art sites in the brief. Work is immersive and evocative. Hammond is educator and well trained in ability to negotiate multiple perspectives. I enjoyed Hammonds approach and use of sustainable materials in their proposal and their interest in playing with the light of the built environment. I also felt like Hammonds spent time considering the longevity of their art intervention which demonstrated a high level of professionalism, especially for their very first public art work. "*
2. *"Candy Yu National portfolio of mural works demonstrates ability to work with scale and budget. Comfortable working with a team to complete large scale projects with multiple stakeholders makes them a good candidate."*

Recommended Artist: Adrian Aguilera and Betelhem Makkonen



CURRICULUM VITAE

Adrian Aguilera

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adrianaguilera.com
themuseumofhumanachievement.com

Education

2004 BFA - Bachelor of Visual Arts, The Autonomous University of Nuevo Leon, Mexico

Selected Solo and Two-Person Exhibitions

2022 *How Soon Is Now??*, Co-Lab Projects, Austin, TX

East: Sun - Rise Augmented Reality Intervention, Community Initiatives, City of Austin Cultural Arts, Austin, TX

2021 *in the co-confluence of the civilizations in the americas*, ARTPACE, San Antonio, TX

2020 *people the We*, Adrian Aguilera and Betelhem Makonnen, Prizer Arts & Letters, Austin, TX

Apex to Base 2.0, Fusebox Festival 2020 Virtual Edition, Black Mountain Project, Austin, TX

2019 *constant escape*, Adrian Aguilera, Betelhem Makonnen, Tammie Rubin, Carver Museum, Austin, TX

2017 *yo soy aquí / i am here* - Adrian Aguilera and Betelhem Makonnen, ICOSA Collective, Austin, TX

2015 *Landscapes*, Leun'un ArteHabitación, Programa de Arte Contemporaneo, San Pedro Garza Garcia, Mexico

Selected Group Exhibitions

2022 *Open Space: BIPoC Residents*, Cohen Gallery, Alfred University, Alfred, NY

2021 *CRIT Group Reunion Chapter 1: Facing the World*, The Contemporary Austin, Austin, TX

Stations to Stations, CEC ArtsLink, Unlisted Project, Museum of Human Achievement, Austin, TX

Ludicy: An Evening of Para-Pandemic Liberation, w/ Betelhem Makonnen & Claudia Hart, Mozilla Virtual Hub

From the Limitations of Now, w/ Betelhem Makonnen, Philbrook Museum of Art, Tulsa, OK

2019 *MediaArt*, UNESCO, SXSW, and City of Austin, w/ Betelhem Makonnen, Austin Central Library, Austin, TX

TransIT, HabitableSpaces, Kingsbury, TX, and Berlin, Germany
 2018 *TEMPO*, w/ Betelhem Makonnen, Art In Public Places, COA, St. John Public Library, Austin, TX
CRIT Group, The Contemporary Austin, GrayDuck Gallery, Austin, TX
Primitivo Fallido, Los14, Mexico, CDMX
Natural 20, TSALA and Montevista Projects, ICOSA Collective, Los Angeles, CA
Boundless, w/ Betelhem Makonnen, Central Features, Albuquerque, NM
 2017 *From Eden to Oblivion*, ICOSA Collective, Austin, TX
 2016 *ICOSA Collective Part 1*, ICOSA Collective, Austin, TX
 2015 *From Mountains To Sea*, Art.Science.Gallery, Austin, TX
ICOSA Collective: Inaugural Exhibition, EAST, ICOSA, Austin, TX
 2014 *EAST - East Austin Studio Tour HQ*, Big Medium, Austin, TX
 2008 *Sierra Madre Artist Showcase*, Instituto Cultural de Mexico, Paris, France

Collaborative Projects

2020 *Rock Standard Time*: Betelhem Makonnen, Tito's Vodka Prize Exhibition, Big Medium, Austin, TX
 2019 *SoundSpace: Word/Matter*, w/ Betelhem Makonnen, The Blanton Museum of Art, Austin, TX
 2018 *Selfie Gauntlet*, w/ Betelhem Makonnen, Museum of Human Achievement, Austin, TX
Black Mountain Project, founder member of a POC project platform, Austin, TX
 2017 *Non-Visual Show*, Open Marfa, Museum of Human Achievement, Marfa, TX
Art of the Brew, Friends & Allies Brewery, Co-Lab Projects, Fair Market, Austin, TX
 2016 *Sew Wasted*, w/ Jay Byrd & los Outsiders, Fusebox Festival, Mexican American Cultural Center, Austin, TX
Art of the Brew, Zilker Brewery, Co-Lab Projects, Fair Market, Austin, TX
EAST: By the Pound, Museum of Human Achievement, Austin, TX
 2015 *ICOSA Collective*, founder member of an artist-run non-profit exhibition space, Austin, TX

Curatorial Projects

2022 *Station to Station Season 2*, EAST, Museum of Human Achievement, Austin, TX
Curses: Hiba Ali, "It's NOT fair", Fusebox Festival, Black Mountain Project, Austin, TX
 2020 *In-Kinship Artist Relief Fellowship*, Community Initiatives, Black Mountain Project, City of Austin, Austin, TX
 2019 *The Vegetal Other*, EAST, Black Mountain Project, Austin, TX
 2019 *BMP Video Room: Short Takes/Long Views*, Black Mountain Project, Austin, TX
 2019 *BRIM*, Vladimir Mejia, Fusebox Festival, Black Mountain Project, Austin, TX

Curatorial Projects (Cont.)

2018 Black Mountain Project, w/ Betelhem Makonnen and Tammie Rubin, BMP, Austin TX
 2016 *Bread and Butter I*, ICOSA Collective, Austin, TX
 2013 *Everyone is a Potential Provocateur*, Jessica Lopez, Polyglot Gallery, Austin, TX

Residencies and Programs

2022 Art Prospect Network Residency - Fall, CEC Artslink, State Silk Museum, Tbilisi, Georgia
 BIPOC Residency School of Art and Design - Summer, Alfred University, Alfred, NY
 2021 International Artist-in-Residency - Spring, ARTPACE, San Antonio, TX
 2018 CRIT Group, The Contemporary Austin, Austin, TX
 2015 PARAC, Programa de Arte Contemporáneo, San Pedro Garza Garcia, Mexico

Press and Periodicals

2022 Glasstire staff, "Glasstire's Best of 2022," December 13
 Aracelis Girmay "on Marwa Helal's Ante body," ARTFORUM, December 1
 Glasstire staff, "Top Five," September 29
 Alexandra Macon, "Inside Sophia Bush and Grant Hughes's Tulsa Wedding," Vogue, July 14
 Glasstire staff, "Art Dirt: Discussing Recent Exhibitions about America," July 3
 2021 Vivie Behrens, "Are You Local?," The Austin Chronicle, November 19
 Caitlin Greenwood, "It's good among friends: 'Crit Group Reunion,'" SightLines, October 26
 Glasstire Staff, "CRIT Group Reunion," September 2
 Jessica Baran, "From the Limitations of Now," ARTFORUM, September 1
 Nickolas Calabrese, "Can a Tulsa Art Show Help Remake the Heartless Heartland?," The Believer, August 4
 Michelle Johnson, "Art as a Catalyst for Conversations," Los Angeles Weekly Times, July 15
 Christopher Blay, "For Independence Day: Six American Flags by Texas Artists," Glasstire, July 4
 Christopher Blay, "For Flag Day: AA and BM's 'Untitled (a flag for John Lewis)...'," Glasstire, June 14,
 James D. Watts Jr., "Artists create lapel pin of John Lewis flag," TulsaWorld, May 24
 Tess Thackara, "It's About Time. Museums Make Bids for Their Communities," The New York Times, May 21
 Lillie-Beth Brinkman, "Art helps to illuminate our painful past," The Journal Record, March 30
 ArtDaily News, "Artpace reopens just in time for Spring 2021 International Artists-in-Residence," March 25
 Glasstire staff, "Artpace Reopens for In-Person Visits; Unveils New Work by Residents," March 24
 Kelly Nelson "Artpace's Spring 2021 Artists-in-Residence unveil exhibitions," San Antonio Current, March 23
 Rich Fisher, "Now at Philbrook: From the Limitations of Now," Public Radio Tulsa, March 16
 Tara Rittler, "From the Limitations of Now: New Philbrook exhibition," TulsaKids, March 11

2020 Lauren Moya Ford, "Visions for a New America," Frieze, December 22
Glasstire staff, "Five-Minute Tours: Adrian Aguilera and Betelhem Makonnen," November 20
Lauren Moya Ford, "Adrian Aguilera and Betelhem Makonnen: 'people the We,'" SightLines, November 4
Christopher Blay and Christina Rees, "Top Five," Glasstire, October 29
2019 Robert Faires, "Co-Lab Projects' "Texas Toast" Dishes Up a Heapin' Helping," The Austin Chronicle, Nov 29
Robert Faires, "Freedom when?," The Austin Chronicle, June 14
Kaila Schedeen, "Trying to get present," Texas Arts & Culture, reprint with permission of SightLines, May 1
Sean J Patrick Carney, "Dark Eco-Comedy: Austin's Fusebox," Art in America, May 7
Kaila Schedeen, "Trying to get present," SightLines, April 27
Philip Townsend, "constant escape interview," Fusebox Festival, April 21
Brandon Zech, "Top Five," Glasstire, March 14
2018 Cindy Widner, "Art in the wild," Curbed Austin, October 4
Tatiana Ryckman, "CRIT Group 2018," The Austin Chronicle, August 24
Lindsey Reynolds, "Growth Spurt," SightLines, August 27
2017 Christina Rees and Brandon Zech, "Top Five," Glasstire, October 26
Jessi DiTillio, "Q+A," Conflict of Interest, October 13
2014 Seth Orion Schwaiger, "The nature of the [b]EAST," Arts and Culture Texas, October 26

Collections

2022 State Silk Museum, Tbilisi, Georgia
Alfred University, Alfred, NY
2021 Philbrook Museum of Art, Tulsa, OK
2020 Aldo Chaparro Collection, CDMX, Mexico
2019 Aldo Chaparro Collection, CDMX, Mexico
2017 Deborah Roberts Collection, Austin, TX
2008 Reforma Group Collection, CDMX, Mexico

Adrian Aguilera

Art Preparator and Art Registrar
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adrian@adrianaguilera.com
adrianaguilera.com

Education

2004 BVA - Bachelor of Visual Arts, The Autonomous University of Nuevo León, México

PERSONAL SUMMARY

More than 10 years of experience in art exhibition coordination, collections management, exhibition design, and art handling for museums, cultural organizations, and universities in the United States and Mexico. In art registration for international and domestic exhibitions including management of contracts, budget department, exhaustive condition reports, and insurance documentation, as well art logistics in Mexico, Canada, Spain, Bolivia, Germany, and the US.

ACCOMPLISHMENTS

- Registered and catalogued 3,000 2D artwork from UMLAUF Sculpture Garden & Museum
- Coordinated art logistic in four countries for the exhibition of Rosemarie Trockel in collaboration with the Institut für Auslandsbeziehungen in Berlin, Germany
- Coordinated, couriered and registered the exhibition *Abu Ghraib* by artist Fernando Botero in collaboration with the The University of California, Los Angeles and The American University Museum, Washington, DC
- Art Conditioned and updated database of Nuevo Leon State collection of 2,500 2D & 3D artworks

PROFESSIONAL EXPERIENCE

Art Preparator, The Visual Art Center at the Collage of Fine Arts, The University of Texas

August 2015 – Present Austin, TX

- Assisted on preparing spaces, fabrication, installation, packing, and provide technical assistance to undergraduate and graduating artists from the Collage of Fine Arts at The University of Texas in Austin, as well the following artists: Carolina Caycedo, Ann Hamilton, Lisa Lapinisky, Carmen Argote, Kenneth Tam, Nancy Lupo, Lan Tuazon, Maria Magdalena Campos Pons, and Larry Bamburg

Art Preparator, The Contemporary Austin

January 2014 – December 2020 Austin, TX

- Assisted on preparing spaces, fabrication, installation, packing, and shipping for the following exhibitions: Abraham Cruzvillegas, Jim Hodges, Monika Sosnowska, Mark Mothersbaugh, Strange Pilgrims, Robert Therrien, Tom Sachs, Do Ho Suh, Jim Hodges

Art Registrar, UMLAUF Sculpture Garden & Museum

December 2017 – December 2018 Austin, TX

- Sole art registrar responsible of accession an art collection containing over 3,000 works of art – including works on 2D and sculpture
- Registered for all aspects of in-coming and out-going loans, permanent collection and exhibition records, including condition reports, organization of storage facilities, accessioning, cataloging, and tracking of collections, as well, packing, crating, shipping and couriering
- Coordinated with contractors on installation of artworks at indoor and outdoor locations, – including 1000 - 2000 lbs sculptures for art in public places
- Implement best standards and practices of collections care in exhibitions including condition reporting, security, and environmental climate monitoring

Art Preparator, Blanton Museum of Art, The University of Texas

August 2015 – July 2017 Austin, TX

- Assisted on preparing spaces, fabrication, installation, packing, and shipping for the following exhibitions: *La línea continua: Impressionism and the Caribbean; Moderno: Design for Living in Brazil, Mexico, and Venezuela 1940–1978; Xu Bing: Book from the Sky; Goya: Mad Reason; Warhol by the book*; assisted with the re-installation of permanent collection 2017, *Nina Katchadourian: Curiouser*, and *Open Road*

Art Preparator & Art Registrar, John L. Warfield Center, The University of Texas

September 2015 - December 2016 Austin, TX

- Assisted on preparing spaces, fabrication, installation, packing, and art registration for the following for the following exhibitions: Eto Otitigbe's *Patience of a Monument*; Angelbert Metoyer's *Wrestling History: Points Along a Journey of Dis/covery Hidden*

Exhibition Assistant, ESB-Mexican American Cultural Center

August 2013 – March 2014 Austin, TX

- Assisted with exhibition management, including all aspects of registration: coordination, fine art insurance, crating, domestic transportation, and installation
- Researched emerging Latinx artists to create reference pool for future exhibitions

Exhibition Coordinator, Centro de las Artes II, CONARTE

February 2009 – November 2009 Monterrey, México

- Coordinated installation and provided curatorial assistance for exhibitions such as Carol Brown Goldberg: *Abstraction of the New Millennium*; Rosemarie Trockel: *Draws*, objects and video; Francisco Larios' *Continuum*
 - Completed all art registration for domestic and international loans, including coordination, fine art insurance, crating, and domestic and international transportation
 - Managed exhibitions including floor plan design, construction and installation
 - Created and managed exhibition budget with Deputy Director
- Collection & Exhibition Coordinator, Centro de las Artes II, CONARTE**
- July 2007 – July 2008** Monterrey, México
- Coordinated installation and provided curatorial assistance for *X Biennial Monterrey FEMSA*; Rene Derouin's *Salt and Gold* and *Principio de Incertidumbre* for the Forum Universal de las Culturas Monterrey 2007
 - Managed art registration for Fernando Botero's *Abu Grahb* in collaboration with University of California at Berkeley and American University Museum, Washington, DC
 - Conducted condition assessment of 5,000-pieces of permanent collection for the Nuevo Leon State Collection, which entailed managing record completion for majority of works to document current condition and metadata; also developed new storage systems, coordinated and assisted with object cleaning and database maintenance

Exhibition Designer & Preparator, Medicis

June 2006 – July 2007 Monterrey, México

- Designed floor plans and special displays with in-house curator and installed works at MARCO, Museo de Arte Contemporáneo for exhibitions of Claudio Bravo, Frida Kahlo, Julio Galán, Rodolfo Morales, Francisco Toledo, Javier Marín and Ricardo Mazal

Exhibition & Collections Manager, Bibliotheca Raul Rangel Frias, The Autonomous University of Nuevo León

January 2006 – June 2006 Monterrey, México

- Coordinated logistics, registration and provided curatorial assistance for Vicente Rojo's Retrospective exhibition at the Alfonsino Festival at the Universidad Autónoma de Nuevo León
- Developed policies, procedures and guidelines for collections management, including extensive preparation and management for *Certification ISO 9001:2007* for cultural institutions that is the equivalent to the AAM Certification

Head Preparator, Mexican History Museum, Museo de Historia Mexicana

March 2005 – September 2005 Monterrey, México

- Managed and maintained permanent exhibition and temporary exhibitions
- Oversaw an art handler crew and workshop; oversaw of supply and material inventory

REFERENCES:

Adrian Aguilera

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References

Andrea Mellard - Shield Ranch Foundation
andreamellard@gmail.com
(512) 799-2678
Ron Berry - Fusebox Festival
ron@fuseboxfestival.com
(512) 569 6129
Zac Treager - The Museum of Human Achievement
zac@themuseumofhumanachievement.com
(262) 880-6982

ANSWERS to QUESTIONNAIRE:

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

The works I make always stem from a relational vision and meaning that we prioritize connections above all else between the work, the audience and the environment. The conceptual aspects of my projects are in conversation with my own lived-in histories, an immigrant's perspective of constant translations and multiple realities. My hope is that any experience that I create, expands the potential for connections, provokes thinking, and creates unexpected opportunities to help people coming from completely different experiences to identify with one another. I firmly believe that experiencing art collectively, civic gatherings centered around culture, is a proven methodology to connect people to people and people to places.

Do you have previous experience creating public art or engaging with communities?:

My previous community and civic art projects experience included untitled (these united states), a temporary public art installation commissioned by the 2018 Austin Art in Public Places TEMPO Project sited at the St John Library. The experience of the work was conceived in relationship to its site, including the specific demographics and history of the neighborhood. This project encompassed public engagement programming with a specific interest to invite the neighbors of the library as well as the public at large, with the creation of a special Reading Nook in the St John Library with a collection of books (selected from the library's collection) of poetry books and books related to the relationship between symbols and collective national identity. The public programming for untitled (these united states) also created community through a public poetry reading event held on site in conversation with the work.

My art platform Black Mountain Project is another means through which mobilize art to create shared civic oriented events. In addition to gatherings and happenings that can take form as film screenings, art exhibitions and installations, BMP has also hosted a well received panel discussion on the intersection of depression and art making to specifically address the often untalked-about subject of mental health within the creative community. The panel created a shared vulnerable space to collectively discuss and share available resources on depression and other mental health issues.

What do you find appealing about creating artwork for an AFD/EMS station?:

I consider myself as part of an incredible local arts community that is committed to contributing to the cultural wealth of the city and not just studio artists creating in a vacuum. I inhabit this distinction on several fronts, be it my individual practice, my collaborative projects or through my art platform, Black Mountain Project. I seek to activate encounters that activate unexpected points of encounter to continually expand perceptions of identity, community, and practice. I work to bring together the many to create a multiplicity of layers, always acknowledging difference without separability.

I am drawn to the AFD/EMS station for its core interest in bringing artists and communities to work together. I firmly believe that making and experiencing art within the context of community expands the potential for connections, provokes thinking, and creates unexpected opportunities to help people coming from completely different experiences to identify with one another. My practice is very much rooted in perennially expanding the public, as well as my own understanding of artwork, as well as activating art's powerful potential to impact our perception of the world and ourselves. Public artworks, most especially, interest me due to their ability to make public spaces visible and relevant by humanizing over-built or neglected environments that don't attract interest or curiosity.

Recommended Artist: *RE:site Studio*

Vessels | Texas State University



Rising Star | Richardson Public Safety Complex, Richardson, TX



Norman Lee Co-founder, Partner, RE:site,
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EDUCATION

The University of Texas at Austin, Master of Arts, 2000
The University of Houston, Bachelor of Arts, 1997
The University of Texas at Austin, Bachelor of Arts, 1994

FEATURED CIVIC ART

2022 Cosmic Perception, Science Museum of Virginia, Richmond, VA
2022 Chromatic Passage, Green Bay Botanical Garden, Green Bay, WI 2022 Eternal Vigilance, Coral Gables Public Safety Memorial, Coral Gables, FL
2022 Rays of Remembrance, Kansas City, MO 2022 Germination, Purple Line Art in Transit Adelphi-UMUC/UMD Station
2022 Cambium, Federal Way Link Kent/Des Moines Station, Des Moines, WA 2021 Meadow of Light and Shadow, First Responder Tribute, Redwood City, CA 2021 Common Threads, MLK Blvd. and I-20 Underpass, Atlanta, GA
2021 Cocoon Grove Fire Memorial, Boston, MA 2021 End of Massive Resistance, Norfolk City Hall, Norfolk, VA
2021 Vital Rhythms, National Western Center, Denver, CO 2021 Resonance, University of Illinois, Urbana-Champaign, IL
2020 From Absence to Presence, St. Mary's College, St. Mary's City, MD 2020 Lyrical Journeys, Nashville International Airport, Nashville, TN
2020 Perpetual Flux, Allen Event Center, Allen, TX 2020 Nested Hive, Eastway Regional Recreation Center Pavilion, Charlotte, NC
2019 Durham Police Department, Woven Shield and Sewing Peace, Durham, NC 2019 Seed Spire, Texas Live Center, Arlington, TX
2019 Fire Station 3 Artwork, Richardson, TX
2019 Radiant Shield, Public Safety Complex, Richardson, TX
2019 Wreath of Honor, Fallen Five Memorial, Chattanooga, TN
2019 Sunburst, Arizona State University, Scottsdale, AZ
2018 Raining Reeds, Mayo Clinic Mangurian Building, Jacksonville, FL
2018 Prevailing Winds, Generation Park, Houston, TX
2018 Crystal Clouds, Financial Institution, Austin, TX
2018 River Spire, Minnesota Veterans Home, Minneapolis, MN
2018 Luminous Stratum, Dallas Love Field Airport, Dallas, TX
2017 Kindred Connection, Texas A&M Veterinary School, College Station, TX
2017 Chromatic Harvest, Arvada Ridge Station, Arvada, CO

2017 Vessels, Texas State University, San Marcos, TX 2016 Never Forget, Cornelius 9/11 Monument, Cornelius, NC
2016 Synthesis, Oregon State University, Corvallis, OR 2016 Sectio Aurea, Brooklyn Park Library, Brooklyn Park, MN
2016 Woven Waves, Tampa Riverwalk, Tampa, FL 2016 Radiance, El Paso International Airport Public Art, El Paso, TX
2015 Time in Motion, Hobby Airport History Public Art, Houston, TX
2015 Dog + CATenary, BARC Adoption and Animal Shelter, Houston, TX 2012 Memory Cloud, Texas A&M Memorial Student Center Sculpture, College Station, TX
2010 Wall of Honor, American Quarter Horse Hall of Fame and Museum, Amarillo, TX
2003 Finalist, World Trade Center Site Memorial Competition, New York, NY AWARDS 2017 People's Choice Award CODA Awards
2021 SEG D Vanguard
2021 CODAworx Creative Revolutionaries

Shane Allbritton RE:site |
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EDUCATION

The University of Arizona, Bachelor of Fine Arts, 1997

FEATURED CIVIC ART

2022 Cosmic Perception, Science Museum of Virginia, Richmond, VA
2022 Chromatic Passage, Green Bay Botanical Garden, Green Bay, WI
2022 Eternal Vigilance, Coral Gables Public Safety Memorial, Coral Gables, FL
2022 Rays of Remembrance, Kansas City, MO
2022 Germination, Purple Line Art in Transit Adelphi-UMUC/UMD Station
2022 Cambium, Federal Way Link Kent/Des Moines Station, Des Moines, WA
2021 Meadow of Light and Shadow, First Responder Tribute, Redwood City, CA
2021 Common Threads, MLK Blvd. and I-20 Underpass, Atlanta, GA
2021 Coconut Grove Fire Memorial, Boston, MA
2021 End of Massive Resistance, Norfolk City Hall, Norfolk, VA 2021 Vital Rhythms, National Western Center, Denver, CO
2021 Resonance, University of Illinois, Urbana-Champaign, IL
2020 From Absence to Presence, St. Mary's College, St. Mary's City, MD
2020 Lyrical Journeys, Nashville International Airport, Nashville, TN
2020 Perpetual Flux, Allen Event Center, Allen, TX
2020 Nested Hive, Eastway Regional Recreation Center Pavilion, Charlotte, NC 2019 Durham Police Department, Woven Shield and Sewing Peace, Durham, NC
2019 Seed Spire, Texas Live Center, Arlington, TX
2019 Fire Station 3 Artwork, Richardson, TX
2019 Radiant Shield, Public Safety Complex, Richardson, TX 2019 Wreath of Honor, Fallen Five Memorial, Chattanooga, TN
2019 Sunburst, Arizona State University, Scottsdale, AZ
2018 Raining Reeds, Mayo Clinic Mangurian Building, Jacksonville, FL
2018 Prevailing Winds, Generation Park, Houston, TX
2018 Crystal Clouds, Financial Institution, Austin, TX
2018 River Spire, Minnesota Veterans Home, Minneapolis, MN
2018 Luminous Stratum, Dallas Love Field Airport, Dallas, TX
2017 Kindred Connection, Texas A&M Veterinary School, College Station, TX
2017 Chromatic Harvest, Arvada Ridge Station, Arvada, CO
2017 Vessels, Texas State University, San Marcos, TX
2016 Never Forget, Cornelius 9/11 Monument, Cornelius, NC

2016 Synthesis, Oregon State University, Corvallis, OR 2016 Sectio Aurea, Brooklyn Park Library, Brooklyn Park, MN

2016 Woven Waves, Tampa Riverwalk, Tampa, FL

2016 Radiance, El Paso International Airport Public Art, El Paso, TX

2015 Time in Motion, Hobby Airport History Public Art, Houston, TX

2015 Dog + CATenary, BARC Adoption and Animal Shelter, Houston, TX

2012 Memory Cloud, Texas A&M Memorial Student Center Sculpture, College Station, TX GALLERY

EXHIBITIONS 2018 2017 2016

2015 Wild Blue Yonder, group exhibition, 1940 Air Terminal Museum, Houston, TX

Suspended Memory exhibition, Houston Art League, Houston, TX

Coasting, art installation, Silos on Sawyer, Houston, TX

Hazy Yet Vivid exhibition, Fresh Arts Gallery, Houston, TX

AWARDS

2017 People's Choice Award CODA Awards

2021 SEG D Vanguards

2021 CODAworx Creative Revolutionaries

REFERENCES:

-Drema Chávez, Public Art Program Manager City of Dallas Office of Cultural Affairs 1925 Elm Street, Suite 400 Dallas, TX 75201 Drema.Chavez@dallas.gov 214.670.3284

-Jennifer Seay, President Art + Artisans Consulting 2401 E. Sixth Street, Suite 2018 Austin, TX 78702 jennifer@artplusartisans.com 512.419.7975

-Melissa LeBaron Davies, Project Coordinator City of Tampa, Art Programs Division 306 E. Jackson Street Tampa, Florida 33602 Melissa.Davies@tampagov.net 813.274.8531

ANSWERS to QUESTIONNAIRE:

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

We are currently fabricating a commission for the new Coral Gables Public Safety Building. Eternal Vigilance is stacked glass water feature work evoking three interwoven eternal flames, representing the police, fire, and communications center. The motif of a flame within a vessel also harkens back to the lanterns that were used by both police and firefighters in American history.

We completed three works of public art for the City of Richardson's Public Safety Complex. The project includes exterior sculptures for city's police and fire departments. Radiant Shield is inspired by the Richardson Police badge. The radiant lines of the shield emblem not only represent to us a protective gesture, but also evokes how the police department infuses the community with a welcoming light. Rising Star features a vertical, twisting form that will function as a sculptural beacon celebrating the public safety institutions of the City of Richardson. The sculpture is composed of numerous stainless-steel panels that will express a dynamic "woven" quality and dramatically illuminated from within.

We created two works for the new Durham Police Department Headquarters in North Carolina. Woven Shield speaks to the concept of stitching together or healing in the context of the historical tensions that have existed between the police and the African-American communities of Durham. Colorful rods evoke linear fibers pulled through a loom and converging together. Also, Sewing Peace, features a portion of the Oath of Office envisioned as a rigid heddle where differently colorful fibers pass through and converge together. In the craft of weaving, the heddle is a threshold that individual strands of fiber must pass through to become part of a larger, beautifully intricate fabric. For the police, the Oath of Office is, in many ways, is also a threshold.

Do you have previous experience creating public art or engaging with communities?:

We have extensive experience with community engagement. Throughout our over more than 10 years of creating public art, where we have sought out input from different groups within a community, we discover that many of the perspectives are dramatically different. But when the perspectives intersect, they intersect in very unexpected and interesting ways. It is these intersection points that become the inspirational springboards for our work. We do not have only one method of community engagement, but rather various approaches that we could incorporate into a design process. One approach is what we term "listening sessions," where we go into a project with a purposeful blank slate, allowing the community to dialogue with us prior to conceptual ideation. Another approach is going into community engagement after developing a conceptual design and eliciting general or specific feedback and suggestions. Here are two examples of past projects where community engagement was an essential part of our design process:

Woven Shield and Sewing Peace
Durham Police Department Headquarters

The thematic challenge of this project was to create artworks that spoke to the concept of healing in the context of the historical tensions that have existed between the police and the African-American communities of Durham. As Durham now has one of the most racially diverse police departments in the nation, most of whom are African-American, the artworks were envisioned to be imbued with a very interesting and complex narrative. After being selected for the commissions, we conducted three community meetings – one for police leadership, one for police staff, and one for surrounding community members. In each of these workshop-driven meetings, we posed the question of “What does peace look like in Durham?” This question, which is intentionally conceptually expansive, was meant to elicit responses that were both specific and broad.

What do you find appealing about creating artwork for an AFD/EMS station?:

Shane Allbritton and Norman Lee, co-founders of RE:site, explore notions of community, identity, and memory in the context of public space. The Austin Fire Department/Austin-Travis County Emergency Medical Services Stations Public Art Opportunity is a natural extension of our innovative approach to honor those in our society that keep us safe. Also, we do not ascribe to a certain formal style, which has enabled us to create works that integrate into a variety of site contexts, featuring many plaza-based sculptures. We explore a variety of media to shift how people experience public space. We would be honored to create works of art that create a warm, welcoming, and transformative experience for people visiting or working at the Austin Fire Department/Austin-Travis County Emergency Medical Services Stations. Our approach would be radically site-specific, celebrating those who answer the call to serve and protect the great city of Austin.

Recommended Artist: Rudy Herrera



CURRICULUM VITAE:

• 1

Rudy Marco Herrera
2047 W. Huisache Ave □ San Antonio, Texas 78201
Phone: 210.896.9304 □ E-Mail: rudymherrera@gmail.com
<https://www.instagram.com/cholotears>

Education & Affiliations:

San Anto Cultural Arts:
Lead Muralist, Youth Organizer, Volunteer, Workshop Coordinator. 2120 El Paso St. San Antonio, Texas. 2017 - present.

B.A. Creative Writing, University of Houston. 2011.

High School. Northside Excel Academy, San Antonio, Texas. 2002.

Experience Publications •

La Masa and the Pollution Fighters, Vol 1. Published comic. San Anto Cultural Arts. San Antonio, Texas. 2017

Exhibitions & Presentations •

Dreamhour Speaker Series: The Descendant Series. Guest Speaker. video:

<https://www.youtube.com/watch?v=jdRMztmEfk8> •

“Same as Today, Same as Yesterday.” Woodblock print. El Segundo de Febrero: 172 Years of Continuing History, Centro Cultural Aztlan. San Antonio, Texas. •

Printmaking Workshop, lead artist and instructor. San Anto Cultural Arts. San Antonio, Texas. •

Uniting Artists Through Crime. Downtown. San Antonio, Texas. January 2021 February 2020 2018 May 2007

Collections & Commissions •

Today Parade. Lead Muralist. Centro de Artes. Kress Building. San 2021 •

Freelance Art Worker •

Executive Art Director, Empty Stomach Group • Bakery Lorraine 2016 - present 2015 - 2016 2011 – 2015 Antonio, Texas. Budget \$90,000. •

Entre Todas las Mujeres: Vanessa Guillen Mural. Assistant Muralist to Adriana M. Garcia & Ana Laura Hernandez. 1600 S. Laredo. San Antonio, Texas. •

In the Steps of Our Ancestors, with the Same Hope. Lead Muralist. Bubble Bath Carwash, 3934 Fredericksburg Road. San Anto Cultural Arts. Budget \$15,000. •

Lush-Flavored Kisses. Lead Muralist. Little Death Wine. 2327 N. St. Mary’s. San Antonio, Texas. Budget \$17,000. •

Claudia. 1811 S. Laredo Street. Assistant Muralist to Ana Hernandez and Rhys Munro. San Anto Cultural Arts.

Budget \$21,000. •

“The Old and New Break the Same Way.” Woodblock print. Henry Ford Academy Alameda School of Art & Design. San Antonio, Texas. •

Love is Eastside: San Antonio Tricentennial Mural. Lead Muralist. Southwest Worker’s Union. Public Arts San Antonio. •

Color Shapes. Lead Muralist. 17619 La Cantera Parkway. San Anto Culture Arts. Budget \$22,000. •

¡CHISME! Lead Muralist. Chisme/Empty Stomach Restaurant Group. San Antonio, Texas. Budget \$7,000. •

East v. West. Lead Muralist. Hot Joy/Empty Stomach Restaurant Group. Dallas, Texas. Budget \$35,000. •

La Masa and the Pollution Fighters. Lead Artist & Instructor. San Anto Cultural Arts. Budget \$8,000. •

Dead Gods. Lead Muralist. Hot Joy/Empty Stomach Restaurant Group. San Antonio, Texas. Budget \$9,000. •

Paper Tigers. Lead Muralist. Paper Tiger/Empty Stomach Restaurant Group. Budget \$12,000. 2020 2019 2018 2018

2018 2018 2018 2017 2017 2017 2016 2016 Honors & Awards •

NALAC Acto de Confianza. San Antonio, Texas. •

SACares4Art Grant. San Antonio, Texas. 2020 2020

REFERENCES:

Andi Rodriguez
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Andy Benavides
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Chad Carey
Empty Stomach Restaurant group
owner
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ANSWERS to QUESTIONNAIRE:

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

i have done many large scale and meaningful murals for those that serve the community and always consider there input. I often hold several community meeting as well as meet with leader before I compose an image.

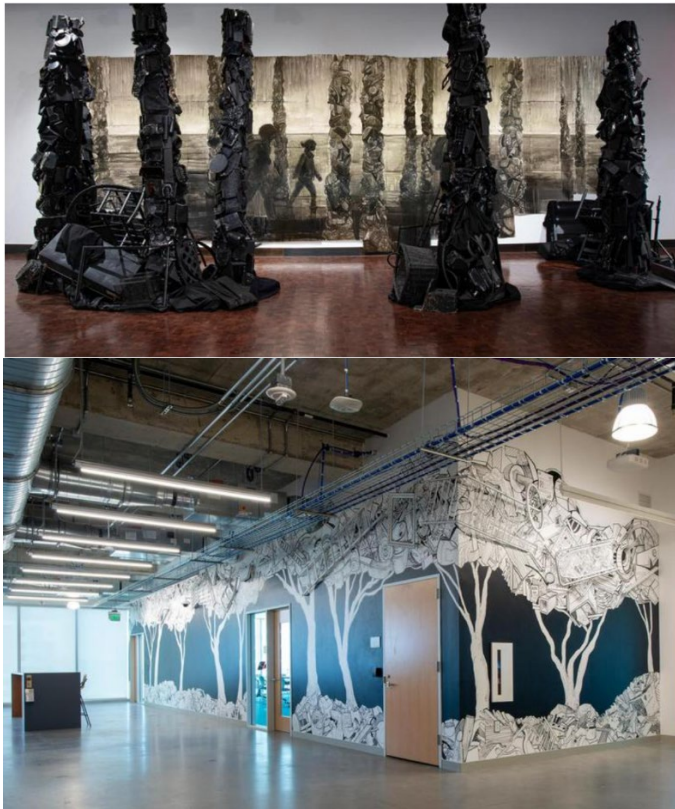
Do you have previous experience creating public art or engaging with communities?:

I have lots of experience with both. in my process I organize meeting to get a feel for what the community feels as well as independent research on past and present situations and culture.

What do you find appealing about creating artwork for an AFD/EMS station?:

the appeal is to showcase the local community and show creatives a away people like me can honor people like us. I would like to show that a brown person can participate in ideas and imagery that are very American institutions and show others that there is space for us even if we have to make it.

Recommended Alternate: *Hollis Hammonds*



CURRICULUM VITAE

EDUCATION

MFA 2001 University of Cincinnati, 2D Studies;
BFA 1998 Northern Kentucky University, Drawing

PROFESSIONAL EXPERIENCE

2019-present - Professor of Art, St. Edward's University, Austin, TX 2013-present - Chair, Department of Visual Studies, St. Edward's University, Austin, TX

SELECT EXHIBITIONS

2022 Awake in the Dark: Hollis Hammonds & Sasha West, Beeler Gallery, Columbus College of Art & Design, OH (11/17-12/7)
2022 Awake in the Dark: Hollis Hammonds & Sasha West, CAM Gallery, College of the Mainland, Texas City, TX (4/7-5/4)
2021 Awake in the Dark: Hollis Hammonds & Sasha West, Austin Central Library Gallery, Austin, TX (11/1-12/2)
State of Sculpture, San Angelo Museum of Fine Arts, juried by Johannah Hutchison, San Angelo, TX (7/15-9/12)
A Dark Wood Grew Inside Me, invited to create a video for the 5 minutes of drawing project, Design Research Group at The School of Belas-Artes at The University of Lisbon, Portugal
2020-2021 The Femme Abstract, curated by Moya McIntyre, Springdale Station, Suite 123, Austin, TX (12/31/20-1/31/21)
2020 A Dark Wood Grew Inside Me, works by artist Hollis Hammonds and poet Sasha West, Wright Gallery at TAMU College Station, TX, (10/26-12/3)
2019 Homecoming, Northern Kentucky University Fine Arts Gallery, Highland Heights, KY (8/19-9/20)
New Works / Alumni Three, Hollis Hammonds, John W. Love, Jr., and Susannah Mira, McColl

Center for Art + Innovation, Charlotte, NC (Curator: Marisa J. Pascucci 6/6-8/24)
 2017 The Beginning of the End of Home..., University of Wisconsin Marathon County, Wausau, WI,
 (11/6-12/8) Drawn From, Lina Dib, Hollis Hammonds, Leigh Anne Lester, Lorraine Tady, Sam Houston State
 University, TX
 (10/23-11/21) Hollis Hammonds, Cecilia Coker Bell Gallery, Coker College, Hartsville, SC
 (10/23-11/17) Good Mourning Tis of Thee, DEMO Gallery, Co-Lab Projects, curated by Alyssa Taylor Wendt and
 Sean Gaulager, Austin, TX
 (10/13-11/2) Fountain: sculptural musings of the readymade, SEU Fine Arts Gallery, Austin, TX
 (9/22-10/12) Utopia/Dystopia, Gallery 2, Washington State University, Pullman, WA
 (5/1-7/1) What a Bloody Mess: Hollis Hammonds, Jenn Hassin & Claude Van Lingen, grayDUCK Gallery,
 Austin, TX
 (4/7-5/7) The Space Between: Believing and Forgetting, Cannon Gallery of Art, Western Oregon University, OR
 (2/22-3/24) Foundation Drawing: Melissa Cooke, Hollis Hammonds, & Joan Linder, Weeks Gallery, Jamestown
 Community College, NY
 (2/6-3/15) AWARDS & HONORS 2021 Selected as the Alternate for Barton Springs Bathhouse AIPP project,
 Austin, TX 2020 Artpace Virtual Studio Visit with Guest Curator Gilbert Vicario
 (12/5), and with Lauren Cross (8/6) 2018 Nominated for the USA Fellowship New American Paintings, West
 edition, #138
 2017 Grand Prize award for "Domestic Brutality," Dave Bown Projects, 14th Semiannual Competition

ANSWERS to QUESTIONNAIRE

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

Hollis Hammonds: My work has been strongly influenced by a fire that burned my family home to the ground when I was 15 years old. I believe this personal experience will allow me to connect with the staff and communities involved. As a multimedia artist working in drawing, sculpture, video and installation, I believe I'll be an asset to our collaborative team. My experience as an arts educator will also be useful as we engage with stakeholders in various ways.

Nick Enghardt: As a professional photographer who is also an active firefighter and first responder, I will be able to offer a great deal to this collaboration. I can relate to the staff, understand the pressures they face, and will leverage my experience to develop an exciting and relevant project! I'm also a licensed drone operator, and would love to bring both still drone photography as well as video as potential aspects of our work.

Do you have previous experience creating public art or engaging with communities?:

Hollis Hammonds: Yes, I've created some murals in the past, including my 2019 project at Facebook, "Future Forest," represented in my images. I was a team member on a community mural project in Covington, KY in the 1990's which included a series of community workshops. That was my first experience working with various stakeholders in collaborative brainstorming events. Since then I've gone on to become an educator and administrator. In both roles I have experience working with a wide range of community members engaged in idea generation and problem solving.

Nick Enghardt: No, but I've often worked with clients as part of my experience as a professional photographer. In addition, I have done a lot of documentary photography since 2005.

What do you find appealing about creating artwork for an AFD/EMS station?:

Hollis Hammonds & Nick Enghardt: We are excited to collaborate together on a project that we both have an interest in, and look forward to producing new and unexpected works of art that will be experienced on a daily basis. We both feel a connection to the important role firefighters and first responders play in society and in our local communities. We want to celebrate their essential work.

REFERENCES:

Alex Robinson
 St. Edward's University
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Bill Kennedy
Saint Edward's University
Professor Emeritus
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Sharon Nell
St. Edward's University
Dean of the School of Arts and Humanities
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Recommended Alternate: *Candy Yu Yen Kuo*



CURRICULUM VITAE

Candy Yu-Yen Kuo Muralist & Designer

2112 Tranquilo Trl Austin, TX 78744 (956)371-6045

candystatuskuo@gmail.com

BIO

Candy is a Taiwan-born visual artist and muralist currently based out of Austin, Texas. With a background in fashion studies and music, her pieces often feature strong female portraiture, playful depictions of local flora and fauna, as well as influences from pop culture and musical inspirations. She blends styles and motifs from her experiences growing up in Taiwan and the Rio Grande Valley, creating an East meets West style. She has been painting murals professionally since 2016. Her main focus is with acrylic, ink, and aerosols, though she works in a variety of mediums, spanning from traditional oils and watercolors to textile art. Her primary focus for the last 6 years has been murals and large-scale

installations, traveling for festival installations, and collaborating with communities in urban renewal initiatives across the country.

EXPERIENCE Candy has an extensive portfolio of publicly and privately commissioned art projects across the country. Many of these large-scale installations are permanent fixtures in local establishments, and range from individual projects to full-scale installations that often require collaborating with other artists, designers, and agencies. From initial design to final execution, Candy has extensive experience working on each facet of the mural fabricating process. Her skills include painting on many different conditions of interior as well as exterior surfaces, prepping work areas and surfaces, operating scissor and boom lifts, executing the design, and integrating the client's needs and vision for the space to best fit the branding, culture, or mission. She has worked with companies such as Bumble, Austin City Limits, Downtown Austin Alliance, the Arrive Hotel, Waterloo Greenway, and Misfit Collectibles.

Live Painting Events & Mural Commissions

ReCREATE, Austin, TX - 2016,

2017 Rock & Recycle at ACL, Austin, TX - 2017, 2019, 2021

Meeting of Styles, Houston, TX - 2017

Blast the Walls, Houston, TX - 2017

Urban Walls, San Antonio, TX - 2018

Art From The Streets Mural, Austin, TX - 2018, 2019

Citymarx Mural, Ximen, Taiwan - 2019

Hope for Health Campaign Mural, Austin, TX - 2020

Cheba Hut Austin Mural, Austin, TX - 2020

Bumble Mural, Austin, TX - 2020

The Walls Artpark Summer Jam, Waverly, TN - 2021

Paint Memphis, Memphis, TN –

2021 Looking Up Mural Festival, Austin, TX –

2021 Contents Under Pressure, San Antonio, TX –

2021 Walls Unite, Austin, TX - 2021 Beaumont Mural Festival, Beaumont, TX –

2022 Mural Fest 66, Miami, OK –

2022 Cryptic Mural Festival, Poughkeepsie, NY –

2022 Mural Mania Mural Festival, South Bend, IN –

2022 Bolm Road Mural Project, Austin, TX –

2022 Plaza Walls, Oklahoma City, OK –

2022 YWCA Dia de los Muertos Mural, Austin, TX – 2022

REFERENCES:

J Muzacz
Mosaic Workshop
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Luis Angulo
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Raasin McIntosh
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ANSWERS TO QUESTIONNAIRE

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

I am a visual story-teller who paints with themes exploring people's relationship with nature; as a first-generation immigrant, my work often seeks to express my dual cultural identities.

I have called Austin home since 2006, and painted murals professionally since 2016. I have extensive experience with large-scale installations, regularly working every step from conceptualization to installation. A collaborative project for Bumble last year required the use of boom lifts and was 35' tall and 84' wide. It was completed in less than 3 weeks with a team of two other artists. Another recent 500 sq ft solo mural was completed in about 3 days.

In the last six years, I have completed over 80 mural projects and been featured in press and festivals across the country. These have included numerous residential as well as commercial murals, and I was recently selected to be featured in the inaugural mural festivals for both the city of Austin as well as Beaumont, a city in East Texas.

My murals are often more than just stagnant images. As a child I wanted to be a writer. Murals are now my poetry. As a pianist, murals are also music to me. As a mother, my murals are modern story-telling. All of these skills give me the ability to tell a story without words, evoke feelings without sound, and express movement without motion.

Having the platform to create a piece of art for the city I call home would be an unfathomable honor, to have a permanent love

letter for Austin, calling for creativity and shared joy! In the last few years, I have found myself drawn more to creating pieces that can add value and light to a community. I want to create pieces that matter. I hope to collaborate with everybody to make that a reality!

Do you have previous experience creating public art or engaging with communities?:

In recent years I have worked with various organizations and nonprofits in different capacities to activate creative spaces through art installations and events intended to uplift a community. It is so imperative to include enough community engagement in the design process from the people and surrounding neighborhoods. I like to be conscious of creating meaningful pieces and installations to significantly represent what the community envisions.

Over the summer I was selected by the city as one of the artists for the Bolm Road Beatification Mural Project. Selected artists worked closely with the community to pinpoint themes that were important to their narratives and highlighted the history of environmental justice issues in East Austin. Many of the themes addressed the detrimental effects of past industries on the east side. For another project, I worked closely with an organization to design and install a piece that visually represented their mission statement and core values of spreading kindness.

Recently, I worked in collaboration with a chapter of the YWCA of Austin to paint a mural in celebration of Dia de los Muertos, and to bring awareness to their mission of providing mental health resources and advocating for sisterhood and community. Often times with these projects, the message is emotion-driven and laden with meaning. Through sharing stories and getting to know the people in the communities, the artwork emerges and that is when the collaborative work begins between the artist and the public. With artwork I believe it is important to convey positive messages and engage the viewer to think beyond the image.

What do you find appealing about creating artwork for an AFD/EMS station?:

As a long time resident of Austin, it is always exciting to have the chance to propose important artistic endeavours to the city. These opportunities are not only crucial to growing as an artist, but they offer the community a way to collaborate on large projects, many of which would not be possible without the resources available through these public art commissions.

While the creative aspects of art have its own merits, there are some rare opportunities where the art itself can be more than just a beautification project. It can be also be both educational as well as culturally impactful. This project would be a unique collaborative opportunity to provide a visual representation of the important role the AFD/EMS have in our communities, and explore the stories and challenges they have faced through the years. It would be an honor to create a visual legacy to highlight the part these heroes play every day in our city!

It is more important now than ever to highlight the rich stories and different definitions of what makes a place home through art and color, and hope to be able to aesthetically represent the sense of what this means through visual story-telling and community. I would love the chance to propose this collaboration with the city and the AFD/EMS departments to plan for an exciting addition to the landscape of public art!

