



# PUBLIC ART SERVICES

creative project management

capabilities statement





*Jackson, Donald Lipski, 2010, Reno, Nevada*

AT PUBLIC ART SERVICES  
WE WORK WITH ARTISTS  
AND CLIENTS TO BRING  
THEIR CREATIVE VISION TO  
LIFE PROVIDING SUPPORT  
EVERY STEP OF THE WAY.

WHETHER YOU'RE AN  
ARTIST WORKING ON A  
PROPOSAL OR A CLIENT  
LOOKING TO INTEGRATE  
PUBLIC ART INTO YOUR  
PROJECT, YOU CAN RELY  
ON PUBLIC ART SERVICES.

*"I'd be lost without John! For any artist making public or large-scale works who needs help or advice—with any part of the process—John Grant is the ideal resource. He combines practical knowledge and experience with curiosity, openness, delicacy and care. He loves art like a curator, but with the eye of an artist."*

**DONALD LIPSKI, ARTIST**



## PROVIDING CREATIVE PROJECT MANAGEMENT AND PUBLIC ART MASTER PLANNING SERVICES FOR ART IN PUBLIC AND PRIVATE SPACES.

Public Art Services was founded by John Grant in 2000. Since then we've helped to bring countless works of monumental public art to life. As a Creative Project Management Firm, we offer services to artists, Public Art Programs, and developers, advocating for our clients from project submission to installation and project close-out. Through partnerships with skilled fabricators, engineers, and consultants in all fields, we are able to offer services worldwide. Our mission is to preserve your creative vision and provide support every step of the way.



Grant Street Pier, Larry Kirkland, 2018, Vancouver, Washington

*“Over my years creating artworks for public spaces I have relied upon many collaborators. None have brought as much value as working with John Grant and his team. John knows how to realize my vision, encourages me to make it better, all within the time and budget constraints that define each commission opportunity. And we have a lot of laughs while working together!”*

**LARRY KIRKLAND, ARTIST**





# PROJECT MAP

Since 2000 we've aided in the successful completion of a myriad of monumental public art projects throughout North America.

Our office is located in the Denver metro area, our collaborators span the globe.



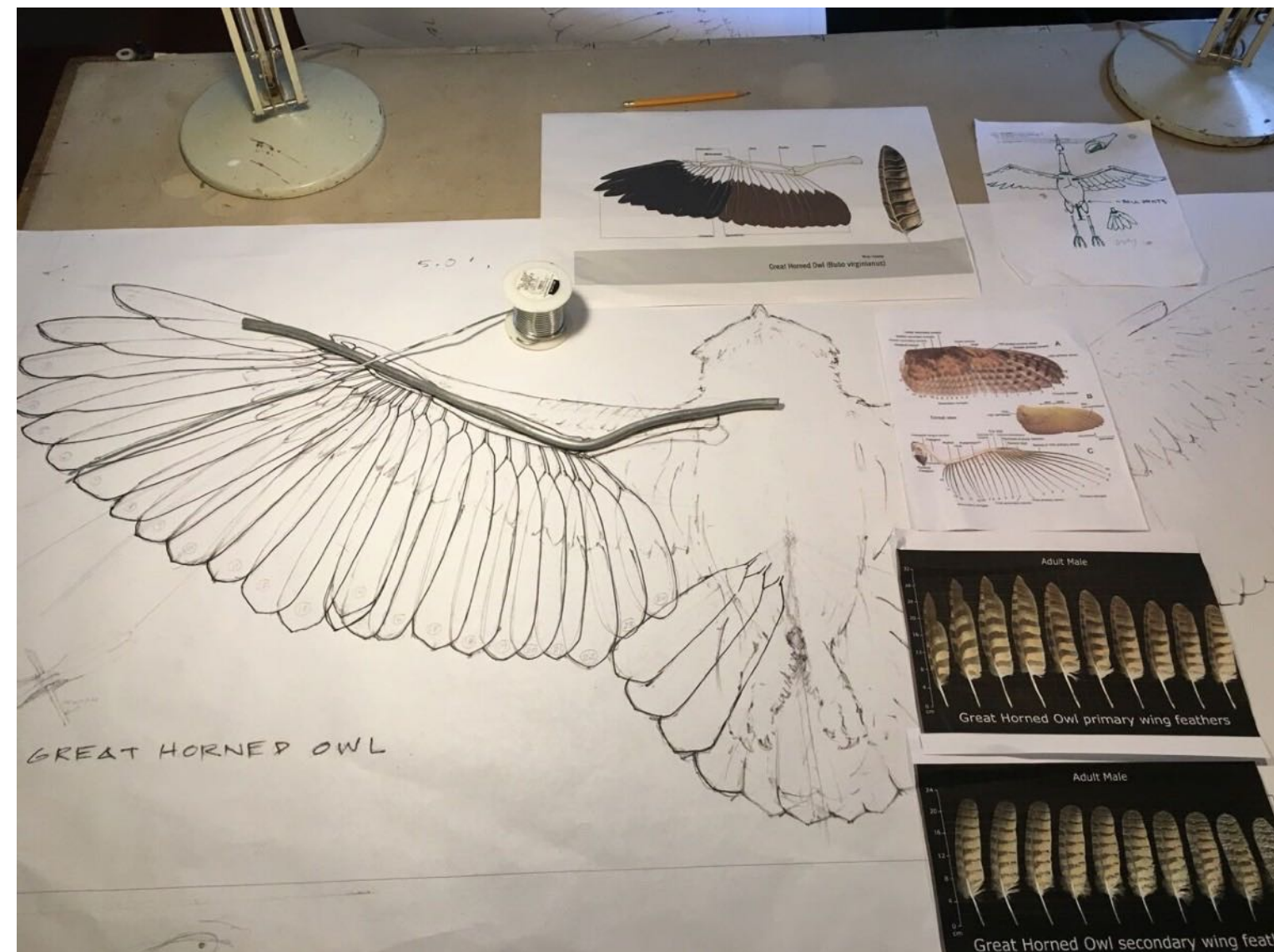
# OUR SERVICES



# CREATIVE PROJECT MANAGEMENT

## WORKING ALONGSIDE ARTISTS

At Public Art Services we provide assistance early on in a project's design development offering proposal review and advice, contract review, budget development, and design review. Along with our team of skilled collaborators, we'll work with you to develop the right approach for your specific project putting your artistic vision first. Once a plan is in place we oversee the entire process from engineering to fabrication all the way through installation and project close-out. Having overseen over 200 successful public art installations across North America over the past three decades we know what it takes to get the job done on time and on budget with stunning results.



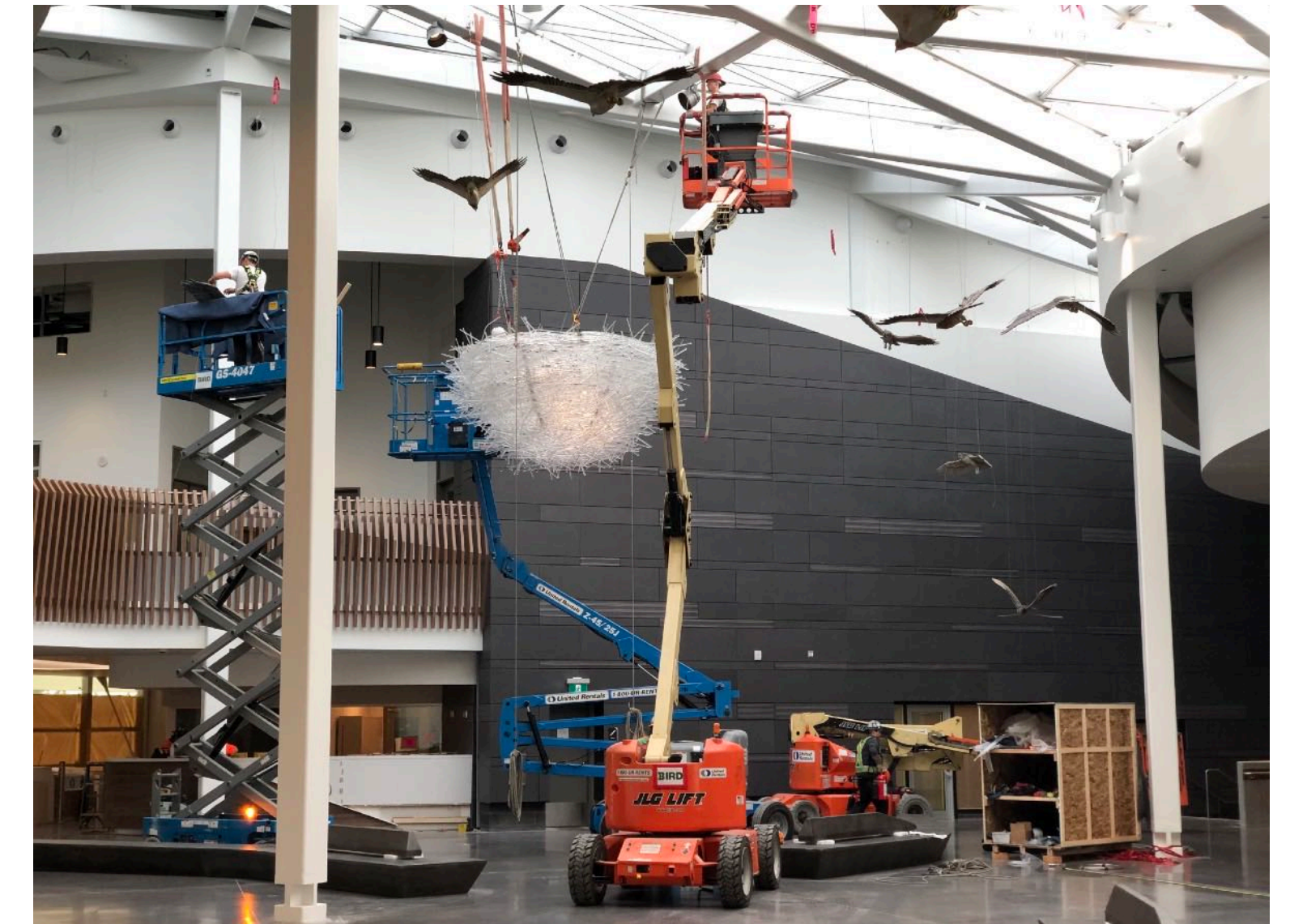
## ART & PRIVATE DEVELOPMENT

Developers looking to add public art to their projects can benefit from our twenty-plus years of creative project management experience. Our team can assist in the creation of an art integration strategy specific to your site. With experience working in both interior and exterior environments, we'll help you identify the right artist/s for the site and oversee the project from the initial proposal phase through fabrication, installation, and project close-out. We help you tell the story of your project through public art integration.



## SERVICES

- RFP/RFQ application review and development
- Contract review
- Budget development
- Design development and review
- Engineering oversight
- Contract deliverables submission
- Fabricator bid process
- Fabrication and oversight
- Scheduling
- Shipping
- Complete installation services
- Maintenance plan development
- Project close-out



*The Nest, Donald Lipski, 2018, Calgary's Brookfield Residential YMCA at Seton, Alberta, Canada*



# PUBLIC ART MASTER PLANNING

## MUNICIPALITIES & PRIVATE DEVELOPMENTS

Whether you're looking to integrate a series of sculptural works into a pocket park, creating a vibrant campus full of artwork that engages the public and sparks conversation, or developing a long term public art plan for a municipality, Public Art Services is here to help. Through the planning process we'll work with you to determine possible locations for public art integration, and develop a theme for the site that builds upon the unique stories and histories of the place. Research and community engagement strategies are vital in successful placemaking. A comprehensive plan will serve as a roadmap to the future of your site, building on the placemaking experience. Once the plan is complete we offer a full suite of Creative Project Management services to ensure the successful execution of the creative vision.

## SERVICES

Research and Development, Establish long-term public art strategies, Civic Engagement, Cultural Map Development



Art Integrations for 9+CO, Denver, Colorado pictured left to right: *The Mischief Makers*, Kevin Sloan, 2019 | *Untitled (Picnic with Flowers)*, Daisy Patton, 2019 | *Modulated 31 (#1) and (#2)*, Andrew Huffman, 2020



# OUR PROJECTS



# BESSIE & ROXEY

DONALD LIPSKI

For the newly renovated Long Island Rail Road (LIRR) Mineola Station in New York, Donald Lipski created a monumental 20' 6" tall sculpture that celebrates Bessie & Roxey, two extraordinary figures whose stories of courage and determination have often gone untold. Their connection to Mineola, and ties to early 20th-century transportation, will be forever preserved in their shared local history.

In 1910 Bessica Raiche, a physician became the first woman in the United States to pilot an airplane solo. The biplane was built by Bessie and her husband in their Mineola home. She holds Roxey, a free-spirited pooch who in 1901 made his way onto the LIRR. He was adopted and cared for by the railroad crew and lived out his life on the train for many years. He was much beloved.





# HOME

MATTHEW MAZZOTTA

For the Central Terminal of the Tampa International Airport artist Matthew Mazzotta has designed a massive flamingo that appears to be dipping its head under the surface through the wave-like ceiling tiles. This site-specific installation speaks to the idea of home while celebrating one of the most iconic animals of Florida, the flamingo. For years this beautiful bird was thought to be non-native, however recent research has changed the story of the flamingo's home, tracing its roots to Florida and causing excitement among researchers and residents alike.

The immersive scale of this work gives travelers from all over the world the time and space to take a deeper look at the bird whose image is found all over Florida. However, this artwork at its core is about the story of home, not about whether someone or something is originally from here or not. In Mazzotta's words, *"The exaggerated scale of the flamingo in HOME puts the lives of these birds in the focus, and puts us, as humans, in awe as they tower above us, reminding us that we all share the same home."*

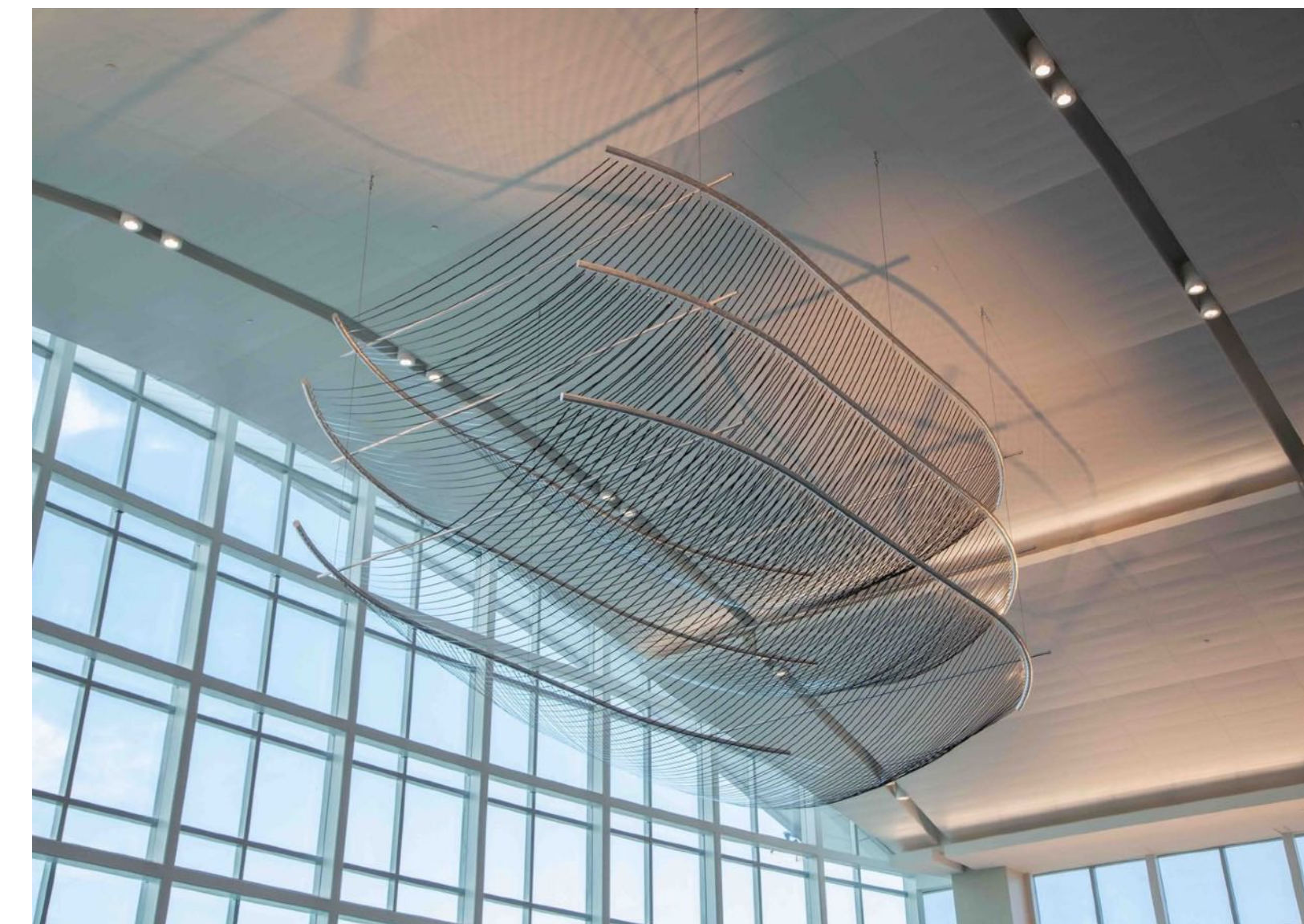
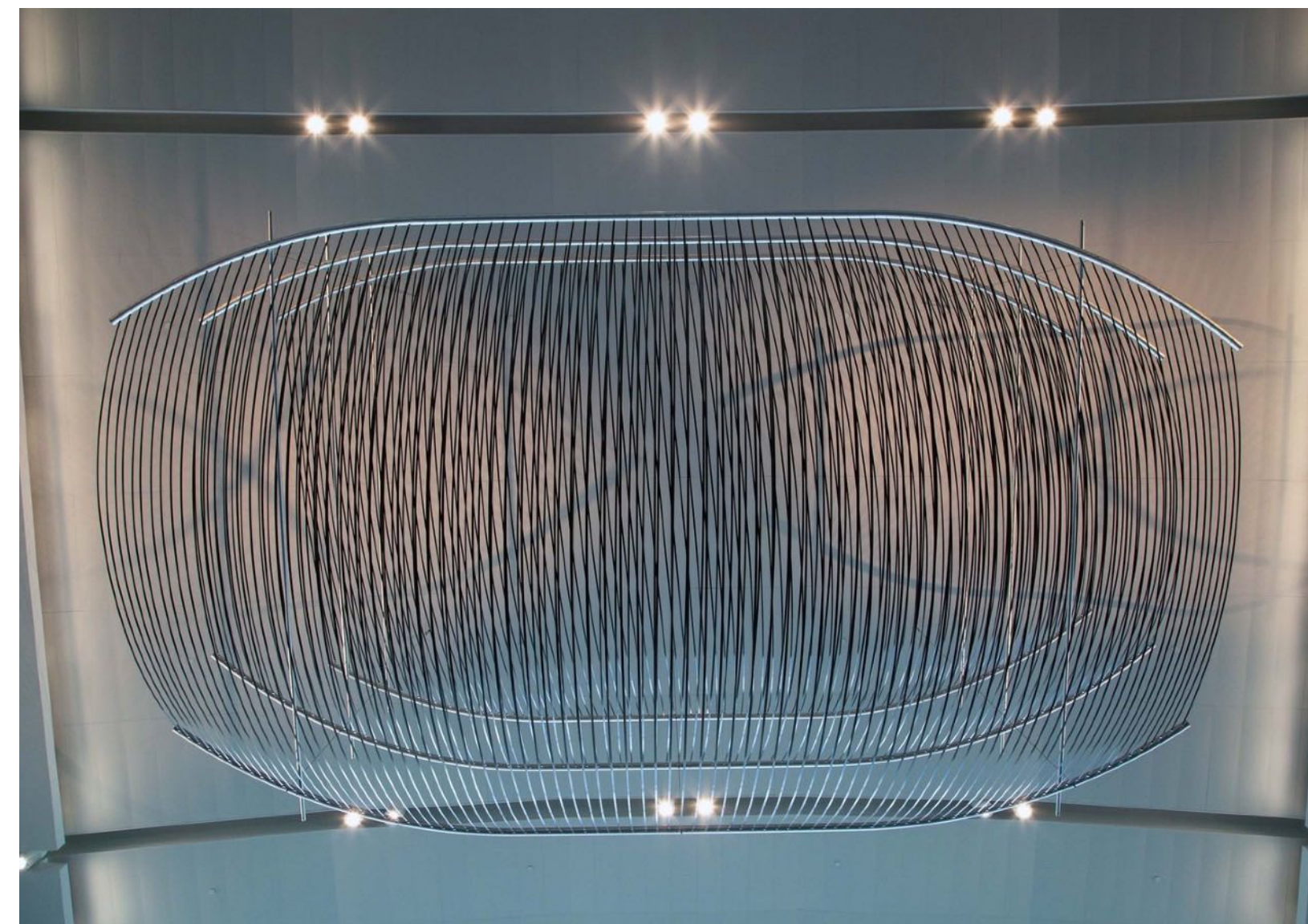
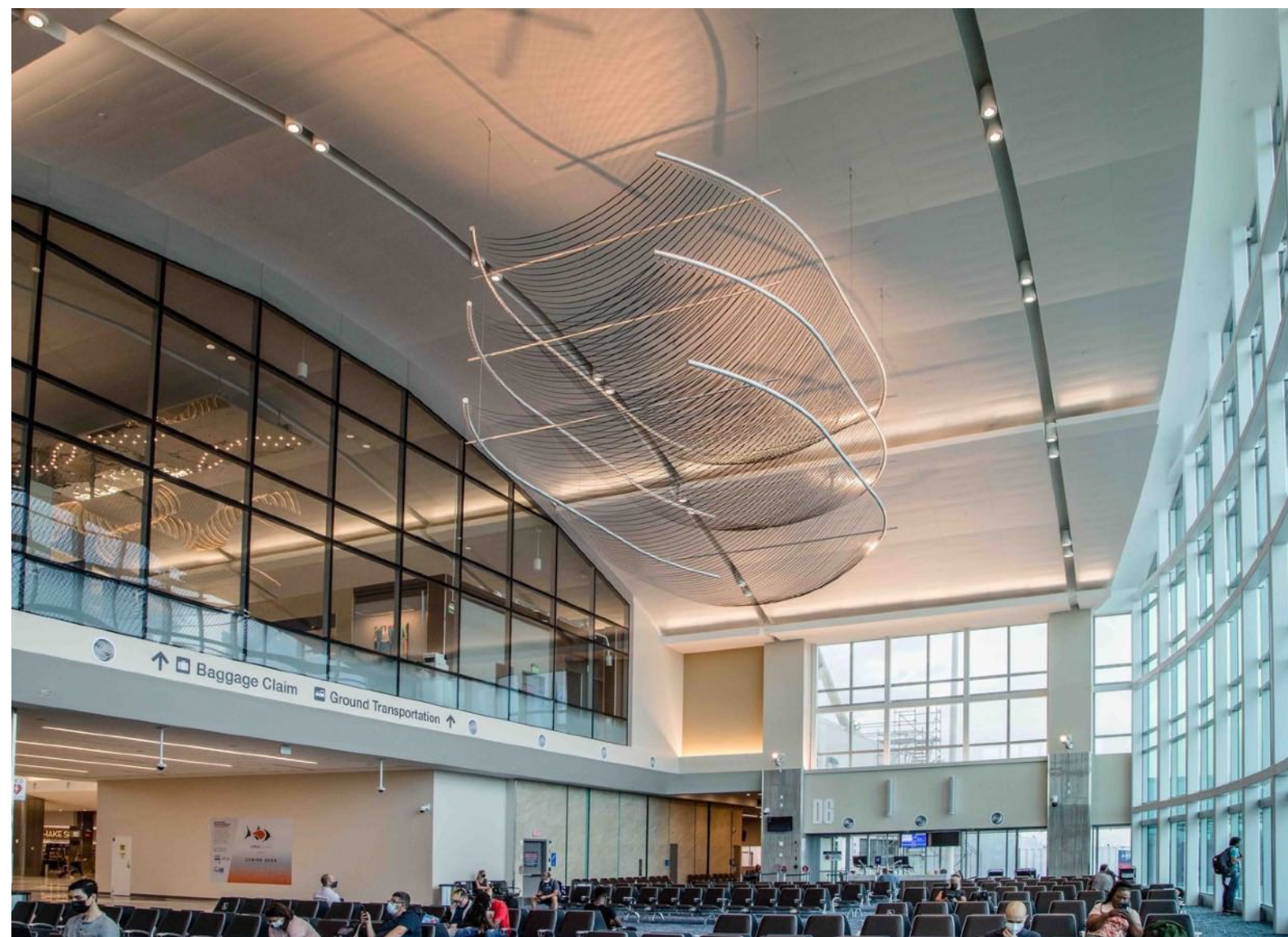
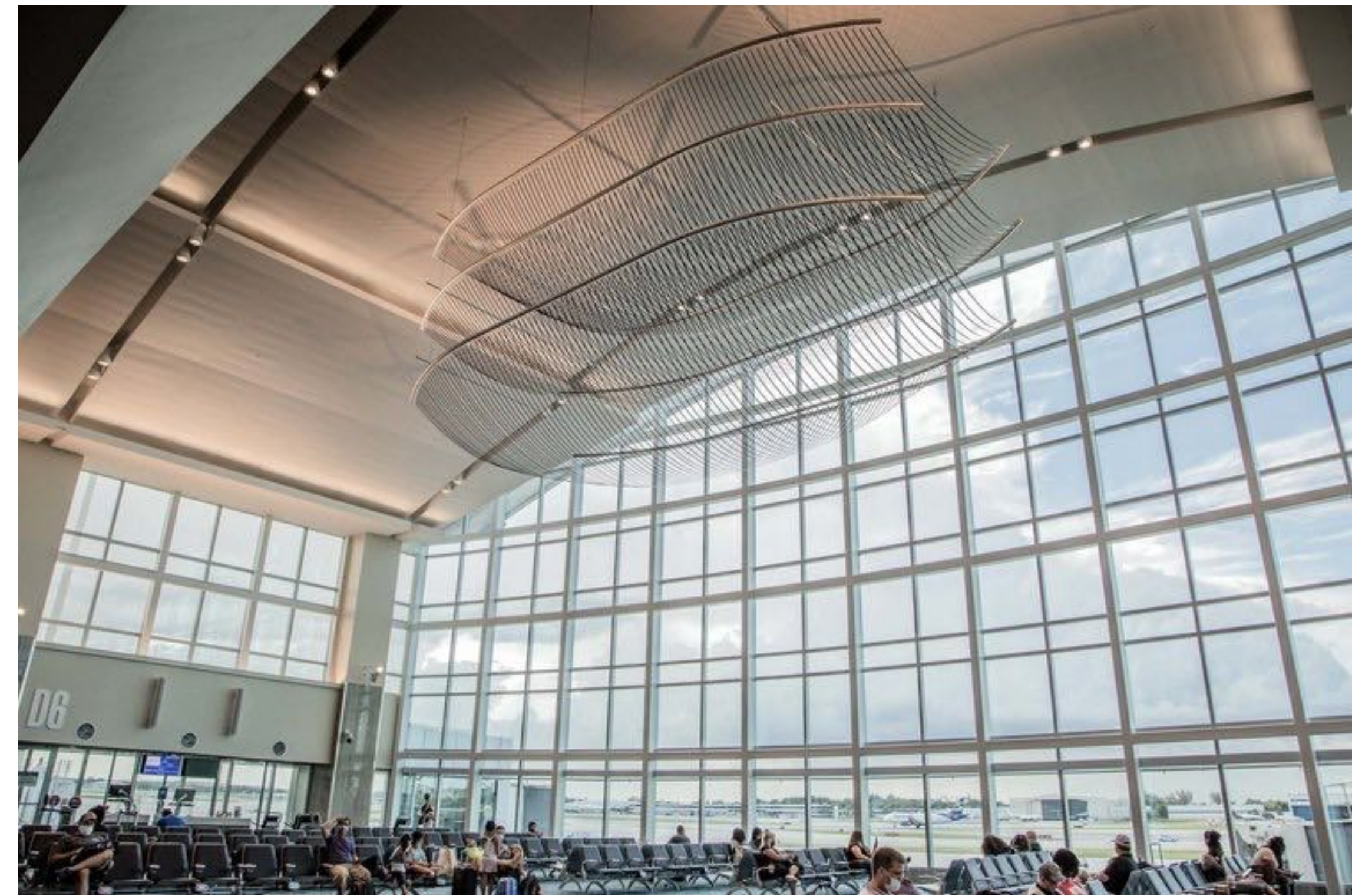




# CIRRI

PATRICK MAROLD

For the new Terminal 2 of the Fort Lauderdale-Hollywood International Airport artist Patrick Marold created *Cirri*, a suspended sculpture that fills the vertical space. Composed of over 5,000 feet of black steel strap and structural aluminum, *Cirri* presents an expansive and spatially integral composition of layered lines drawn into the volume of the architecture, augmenting the public's perception of scale and dimension. The sweeping bodies maintain a lightness and a delicate response to gravity that enforces a dynamic presence, referencing cirrus clouds. The three layers nest within each other and activate a moire effect that enhances the viewer's movement and visual experience from below. The various perspectives available in the terminal allow for unique visual experiences, as does the changing light conditions throughout the day.





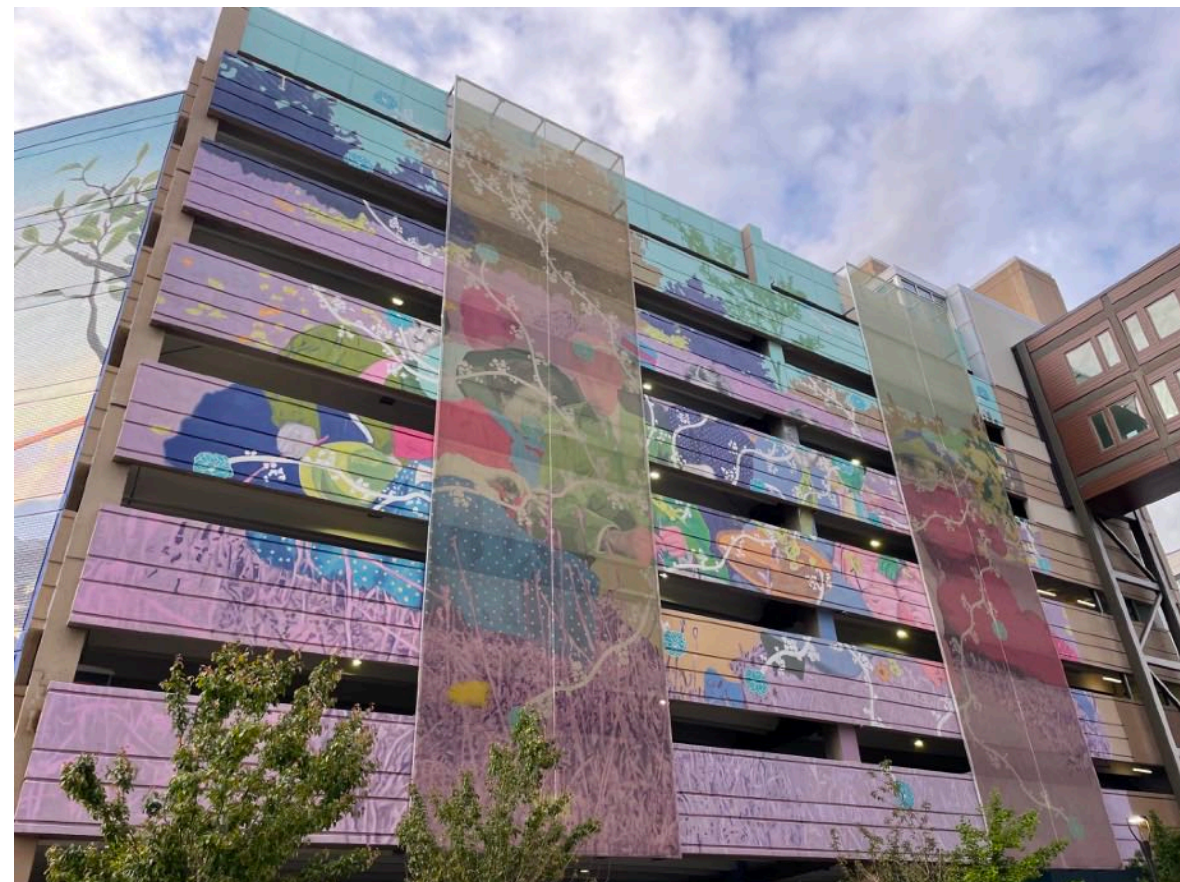
# 9 + CO

## KEVIN SLOAN, DAISY PATTON, AND ANDREW HUFFMAN

In 2018 we began working with our client Continuum Partners to develop a vision for the art programming for their redevelopment project at 9th Ave & Colorado Blvd in Denver, CO. This redevelopment project reintegrates the former 26-acre University of Colorado School of Medicine campus into the surrounding neighborhood fabric by blending apartments and townhomes with retail, offices and new public green spaces.

Our first three public art projects on the campus highlight the work of three Denver-based painters. For Block 7 Kevin Sloan created an original composition for the facade of the parking structure adjacent to the Theo Apartments on an exterior wall that angles towards northbound traffic on Colorado Blvd. The mural entitled *The Mischief Makers* was completed by a local mural team in order to enlarge the artist's original painting to a massive 65' x 65' mural. Daisy Patton's original composition *Untitled (Picnic with Flowers)* was translated into two mediums, a hand-painted mural and printed Structurflex panels, that come together to create the massive 70' - 3" x 94' - 4" composition which spans the south facade of the Block 7 parking structure adjacent to the Theo Apartments.

For the parking structure at Block 4 Andrew Huffman's original paintings entitled *Modulated 32 (#1)* & *Modulated 32 (#2)* were enlarged on printed Structurflex panels and serve as way-finding elements for the North and East entrances to the parking structure at Block 4.



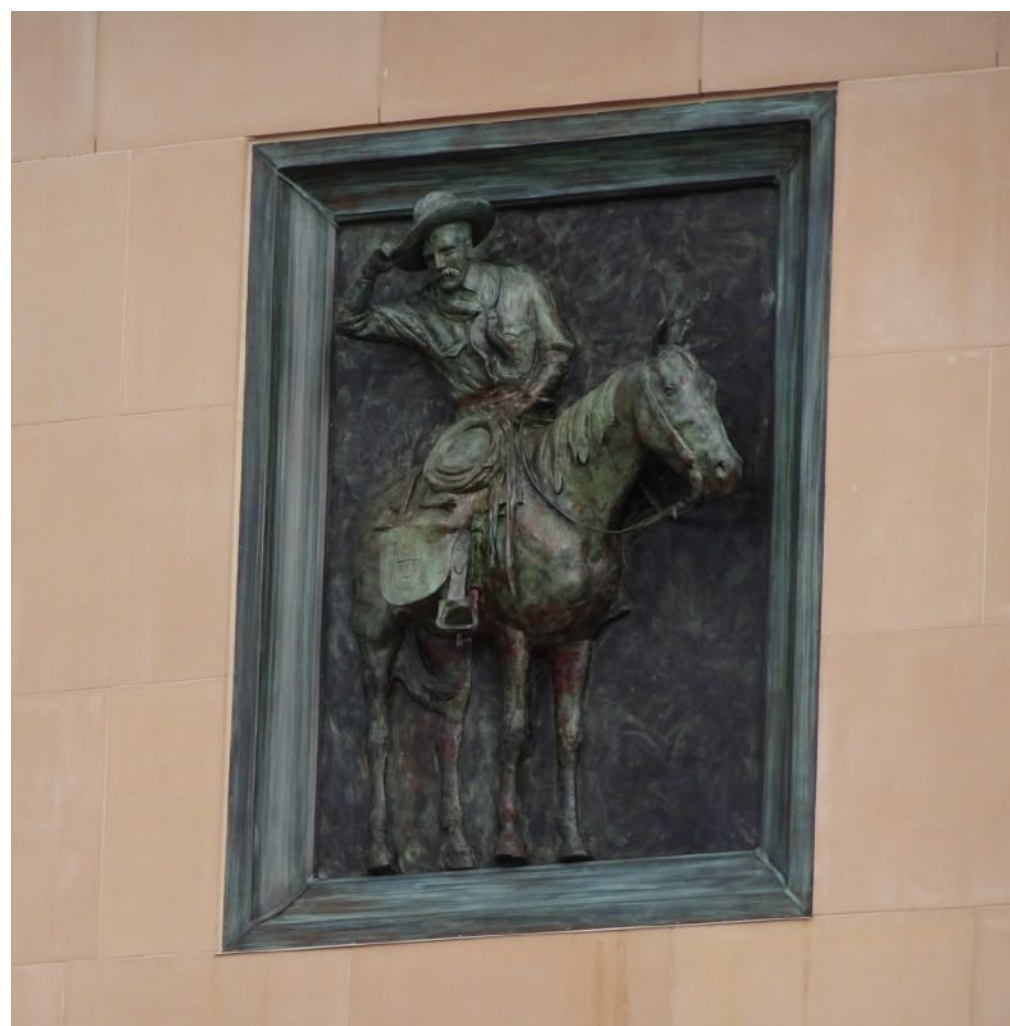


# LOS CABALLOS

## WILLIAM MATTHEWS

*Los Caballos* commemorates the horse, first brought by the Spanish and now an enduring symbol of the American West, whose introduction to North America transformed the Great Plains and the West for both Native Americans and American pioneers. Our team worked with Denver-based painter William Matthews' to create his largest work to date, an eye-catching 63' x 12' 2" mosaic smalti tile mural that sits above the south entrance of the 14,000-seat, 230,000 square foot Dickies Arena, adjacent to the Will Rodgers Memorial Campus in Fort Worth, Texas.

We worked with the celebrated female-owned studio Mosaicos Venecianos in Cuernavaca, Mexico, where artisans pieced together more than 600,000 hand-cut glass tiles of 570 different colors to realize Matthews' original watercolor painting with remarkable richness and vibrancy. The mural is flanked by two bronze bas-relief sculptures, further celebrating the significance of the horse in the history of the American West. The two 12' 2" tall works were conceived from Matthews' original composition drawings and sculpted by Texas-based artist Buckeye Blake, a member of the Cherokee Nation. On the left is a depiction of an early-day cowboy of the American West, skilled and confident. On the opposite side is a Comanche, considered the "Lord of the Plains" and master of the horse culture, brave, and graceful. Both figures, seated on horseback, serve as welcoming ambassadors to all visitors.





# COLUMBIA RIVER WATERSHED

## LARRY KIRKLAND

*Columbia River Watershed* is an interactive water feature that is both a place to play as well as learn and contemplate the Columbia River, its tributaries, and the vast land area that makes up its watershed. The Headwaters serves as the starting point of the water feature where water flows over the etched granite surface depicting the Columbia watershed into the pool symbolizing its many tributaries. Each line was hand-cut into the granite surface between rounds of sandblasting to achieve the desired depth and dimension.

On the other side of the Headwaters is a bronze casting of a topographic map which displays the source of the Columbia at Lake Columbia in British Columbia and is mounted to a Coast Green Granite slab from Brazil. Encompassing this bronze casting is an essay written by award-winning author Teresa Jordan who Kirkland partnered with to try and capture the importance of the Columbia River both to its natural environment and the people who have been sustained by it. The water feature officially opened to the public Friday, August 9th, 2019.

The Columbia River Watershed is one of two placemaking projects we worked on with artist Larry Kirkland as part of the redevelopment of the Vancouver Waterfront Park.





# THE AVIATORS

**DONALD LIPSKI**

For the new John S. McCain III Terminal 3 at the Phoenix Sky Harbor International Airport, artist Donald Lipski created a giant pair of aviator sunglasses, aptly named *The Aviators* that celebrate Arizona's rich history of civil and military aviation.

*The Aviators* consists of three parts: an enormous pair of mirrored aviator sunglasses measuring 25' x 9' and weighing in at 2,000 lbs, which hover in front of a 90' wide oil-on-canvas painting of a sky with clouds, which is framed in a traditional wooden frame, which houses lighting. The massive mirrored lenses reflect the arrivals atrium creating a unique meeting place for travelers.





# AS ROSE AS RAIN

**MATTHEW GELLER**

For the Colorado School for the Deaf and Blind in Colorado Springs artist Matthew Geller designed *As Rose as Rain*, a hybrid of a park bench, a porch swing, a gazebo, and a playground spring rider. In Geller's words, "With my public artwork, I set out to engage the public and foster a sense of community. The works are spirited, accessible, and very often unexpected. By using industrial materials and disparate elements in functional and playful ways, my artwork aims to encourage engagement with the site, the work, and among the public themselves."

For this unique site, Geller created a work of outdoor art that engages multiple senses combining strong visual elements with user participation and movement. The circular bench seats up to a dozen people at a time and is supported by four large compression springs which allow the interactive work of art to rock and sway based on the movement of those seated on the bench. This movement can also vary based on how many people are seated on the bench and how their weight is distributed. This artwork serves as a community gathering place on the campus for students and faculty to come together. The sloped canopy features nine brightly colored, translucent polycarbonate panels that move with the bench, projecting color onto the ground that mimics the movement of the bench. The canopy also serves as a passive water feature, collecting rainwater that drains through a hole into a circular gravel-filled drain.





# SPOT

## DONALD LIPSKI

For NYU Langone's new Hassenfeld Children's Hospital in New York, Donald Lipski has designed a sculpture sure to capture the hearts and imaginations of the patients and families who enter this new state-of-the-art facility. Lipski wanted to make something so astounding it would distract even those arriving for the most serious procedures, and so lovable that young patients coming back again and again with chronic conditions would see SPOT! as an old friend.

*"I like to think that the parents, the doctors, the nurses, the staff, and the neighbors, will all be smitten by this playful, heroic young dog doing the impossible. Art has actual healing power,"* says Lipski when describing the 2 1/2 story tall Dalmatian balancing a taxi cab on its nose. The Hassenfeld family, which started the Hasbro toy company, were major donors for the newly constructed hospital which influenced Lipski's thinking, *"I wanted it to be about toys and play in some way."*

The taxi is a Prius, which Toyota gave Lipski for the piece. The car has no engine, tranny, seats, etc., but the lights work, and when it rains the wipers work as well. The massive Dalmatian is made of fiberglass. In April of 2020, Lipski created a digital mock-up of SPOT adorned with a face mask, reminding everyone that SPOT wears her mask to protect you. In June of 2020, it became a reality and SPOT was fitted with a custom mask



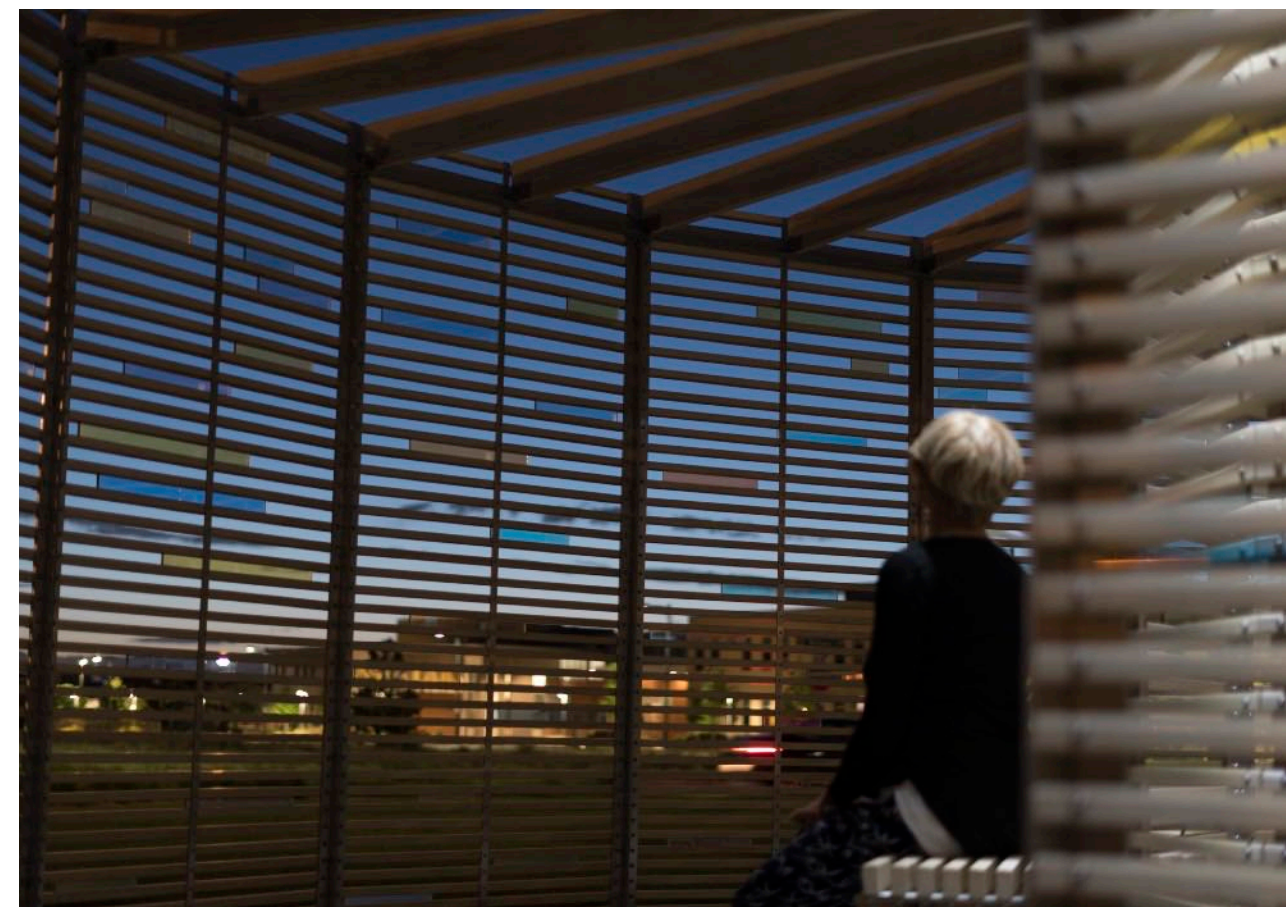


# WOVEN LIGHT

CATHERINE WIDGERY

Located in Northfield's Uplands Park in Stapleton, CO, Catherine Widgery's *Woven Light* was welcomed into the Denver Public Art Collection in 2018. *Woven Light* is an outdoor room; you are inside and outside at the same time and the shadows, light and projected color make you more conscious of the sun and the breeze than if you were standing in the open. When seen from the outside, the dichroic glass between the slats reflects the sky and surrounding trees. Inside is like being in a kaleidoscope of moving colored lights on the darkened interior as the sun shifts angle.

We can look through the openings or through the glass that changes the color of the landscape like a lens. Endlessly changing patterns of crisscrossing shadows and reflected light within and on the ground dematerialize the structure and make a rich shadow on the ground extending the impact of the art beyond its physical boundaries. *Woven Light* is a shady refuge from the intensity of the prairie light. The angle of the slats will always cast shadow somewhere in the structure no matter where the sun. Seating along the curved walls inside encourages people to stay and ponder the light and space. *Woven Light* is a structure through which we discover the beauty that surrounds us: the sky, mountains in the distance, sunlight and leaves on the nearby trees moving in the wind.





# GRANT STREET PIER

## LARRY KIRKLAND

Larry Kirkland's Grant Street Pier is the focal point of the Vancouver Waterfront Park, Vancouver's largest infill development to date. The redevelopment of Vancouver's Waterfront Park is a design solution that unites the waterfront with the surrounding community for the first time in 100 years. The massive cable stay structure is suspended 90 feet over the Columbia River and features a 75 foot tall beam intended to mirror the mast of a passing sailboat.

Structural engineering details for the project are etched into the bases of the massive cable stay structure that support the pier, giving the viewer a behind the scenes look into the inner workings of the project. In addition to the structural engineering details, one of the bases is etched with an image of the American ship Columbia Rediviva which in May of 1792 entered the Columbia River that now bears its name. The pier is meant to be a gathering place and an opportunity for people to experience the power of the Columbia River in a new way.

This project was awarded the 2019 Engineering Excellence Project of the Year Award as well as the People's Choice Award.



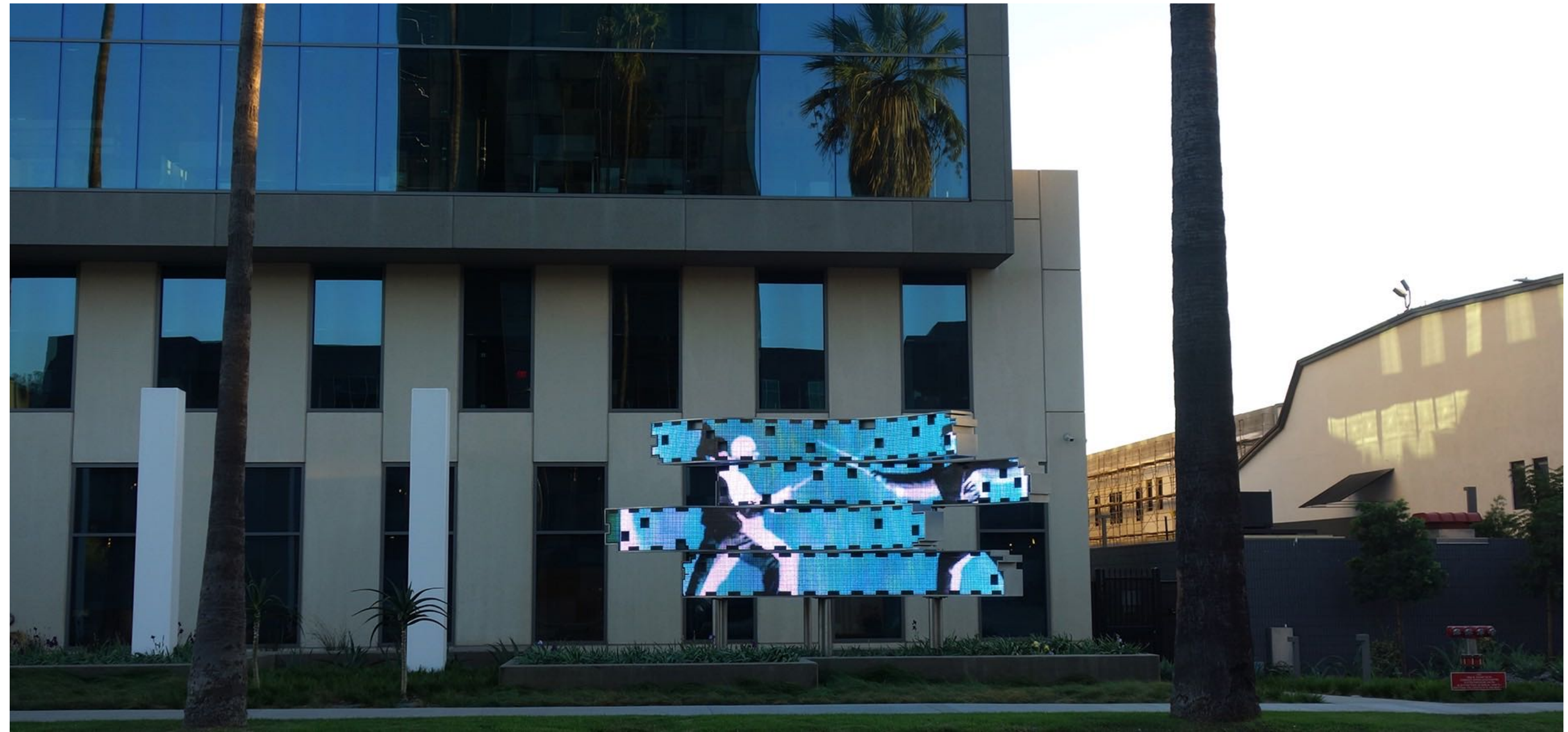


# THAT CHILD OF FLEETING TIME

KYUNGMI SHIN

For the Netflix headquarter building on Sunset Blvd in Los Angeles we worked with artist Kyungmi Shin to create *That Child of Fleeting Time* a video based sculpture that commemorates the site's historic landmark location as Warner Brothers' original LA Location. The stainless steel sculpture gives the appearance of four curved film strips with media screens on the front skin that play thousands of clips lasting 6 seconds in duration each, shuffled randomly, resulting in a work of art that is always in motion and is never the same.

These clips were created from early technology test films including animation of the sound technology used for the *Jazz Singer*, the first talkie created at the site, color tests done by Thomas Edison and Kodak, and movement studies by Muybridge, among others. Analog noises were added by distorting the original footages to create colorful abstract sequences that refer to the digital future while looking back at the history of the film industry's technological evolution. The video screen consists of 50,000 LED bulbs and the final work measures 30' x 6' x 15'.



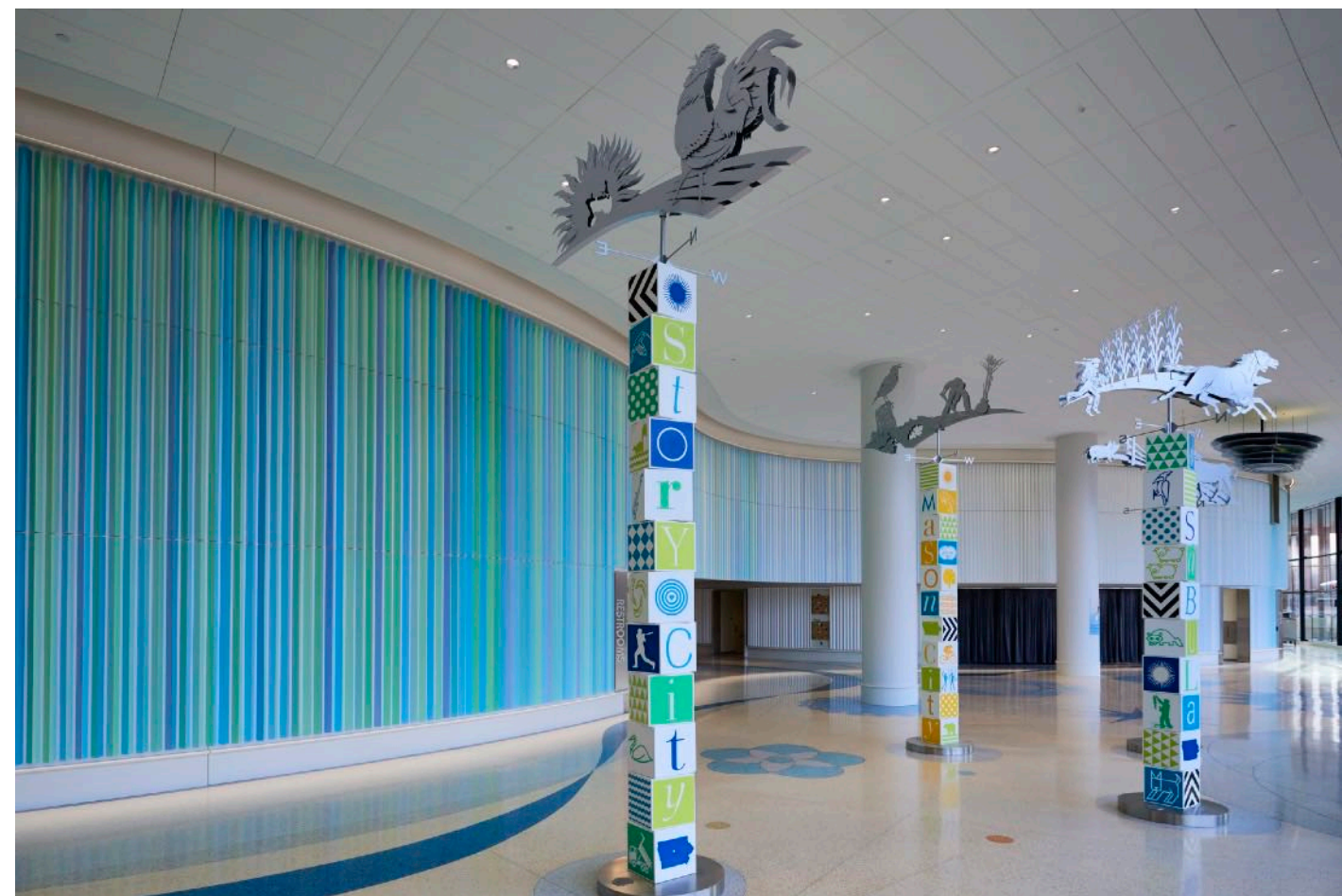


# UNIVERSITY OF IOWA CHILDREN'S HOSPITAL

## LARRY KIRKLAND

The 30,000 square foot 22' tall lobby for the University of Iowa Children's Hospital has 14,000 square feet of open space that is open day and night for the patients, families and staff of the facility. The goal was to make an environment that was welcoming and a place to investigate and discover. From working on several other children's hospitals Kirkland knows that one goal is to create distractions for those families dealing with a seriously ill child. The building was the design of Foster+Partners and the interiors by Zimmer Gunsul Frasca Partnership. Kirkland was brought into the project by ZGF to focus on the lobby.

The collaboration touched every surface and resulted in a bright joyful adventuresome space. The DISCOVERY FLOOR of terrazzo uses a twisting ribbon motif filled with a variety of patterns, images of toys, tools, animals and birds intertwined like puzzle pieces. In addition, Spirograph patterns mark the larger gathering spaces within the lobby. Six MY TOWN wind vanes rotate overhead. Stacks of inlaid Corian alphabet blocks spell out the names of geographically dispersed Iowa towns. Images associated with these places enliven the blocks. The wind vanes suggest a visual narrative and recall the rural roots of the state. The six LET'S SEE vitrines link two sides of the lobby with small scale three dimensional cases. Using alphabet blocks, toy animals and other found objects, the art pieces are perfect for exploring hidden words and math challenges as a place to distract and discover.





# THE PASSAGE

LARRY KIRKLAND

*The Passage* is located at the National Center for Civil and Human Rights in Atlanta, Georgia. Conceived, commissioned, constructed and installed in less than eight months, this fast track water sculpture was a thrilling creative experience.

The two leaning glass and stainless steel structures create a gateway to the museum. The texts engraved into the glass by Nelson Mandela and Margaret Meade address the essence for the worldwide struggle of civil and human rights. The water flowing over the glass suggests a third quote by Dr. Martin Luther King: "Let justice roll down like waters and righteousness like a mighty stream." This work measures 36' x 24' x 24'.





# ART THE DALMATIAN

## WILLIAM JOYCE AND BRANDON OLDENBURG

*Art the Dalmatian* is located at the Central ARTSTATION in Shreveport, LA. The sculpture is the brainchild of the Academy Award Winning duo William Joyce and Brandon Oldenburg of Moonbot Studios, who presented the design as a “commemorative housewarming” gift to the Shreveport Regional Arts Council. Public Art Services oversaw the design coordination and fabrication of *Art the Dalmatian* through a generous gift from the national foundation, Educational Foundation of America, who awarded a grant to the Shreveport Regional Arts Council for the design that transformed the Central Fire Station to the Central ARTSTATION. *Art the Dalmatian* guards the renovated and repurposed fire station from his post on Crockett Street, outside of the Engine Room doors of Central ARTSTATION. *Art the Dalmatian* stands 19.5’ tall and is designed as a tribute to the Dalmatian that has become iconic to Fire Fighters; With a nod to the performances that will emanate from the Engine Room in the Central ARTSTATION, *Art the Dalmatian* is solid white fiberglass and is covered in iconic “dots” that each light up when the “dot donor’s” name is selected from a keyboard. *Art* performs a programmable “light show” each evening. “What a better way to celebrate SRAC’s new beginnings than with our new pal, *Art the Dalmatian*. By day, you might think that *Art* is an albino Dalmatian; but, you’ll soon learn that at night he is a brilliantly dotted Dalmatian. Our hope is that everyone will enjoy the fantastic light show before and after events at the new Central ARTSTATION,” said Brandon Oldenburg and William Joyce.





# QUESTION MARK

## R&R STUDIOS

In 2013 the Madison Public Library in Madison, WI added a new third floor and 25,000 square feet of space to the existing 95,000 square-foot building, originally constructed in 1965. The Central Library showcases art created by local, national, and international artists including this commissioned work by R&R Studios, *Question Mark*. The sculpture is meant to provoke all kinds of questions that library patrons can search for the answers to within the library. The two-story-tall aluminum light sculpture contains 372 LED lights.





# OUR CLIENTS

AIMCO Development Group  
The Benson Hotel & Faculty Club  
Catherine Widgery  
Continuum Developers  
City of Denver  
Denver Metro District  
Donald Lipski  
Grand Peaks  
Houston Art Alliance  
Jacobs Engineering  
Larry Kirkland  
Mamoru Sato  
Matthew Geller  
Matthew Mazzotta  
Michael Clapper  
Michael Stutz  
Milender White  
National Western Center  
Patrick Marold  
R&R Studios  
Riverfront Park Community Foundation  
San Antonio River Foundation  
Shreveport Regional Arts Council  
Sujin Lim  
William Matthews  
Wisconsin Center District



# AWARDS

*HOME*, Matthew Mazzotta, CODAwards Top 100 2023 and CODAwards winner 2023

*Parkside*, Arts + Business Connection Award by the Aurora Chamber 2022

*As Rose as Rain*, Matthew Geller, CODAwards Top 100 2021

*Spot*, Donald Lipski, CODAwards Top 100 2020

*Deterministic Chaos*, Catherine Widgery, CODAwards Top 100 2020

*Grant Street Pier*, Larry Kirkland, Engineering Excellence Project of the Year Award and People's Choice Award 2019

*Deterministic Chaos*, Catherine Widgery, CODAwards Top 100 2018

*That Child of Fleeting Time*, Kyungmi Shin, Americans for the Arts Public Art Network (PAN) Year in Review 2018

*The Cloud*, Donald Lipski, Americans for the Arts Public Art Network (PAN) Year in Review 2017

*The Ziz*, Donald Lipski, Americans for the Arts Public Art Network (PAN) Year in Review 2009

*Leaves of Grass*, Donald Lipski, Americans for the Arts Public Art Network (PAN) Year in Review 2008

*Got Any Jacks*, Donald Lipski, Americans for the Arts Public Art Network (PAN) Year in Review 2006

*Intimate Apparel & Pearl Earrings*, Americans for the Arts Public Art Network (PAN) Year in Review 2006



**OUR TEAM**





## JOHN GRANT

### Creative Design & Project Manager

John Grant is a fine arts curator and project manager for the production and installation of monumental works of art. A graduate of Pratt Institute in New York, John started his career in 1987 as an art dealer in New York City. After moving to Denver in 1991, John opened Grant Gallery where he curated 59 highly acclaimed fine art exhibitions. Concurrently, John established the Denver Center for Fine Photography boasting the largest photography curriculum in the Rocky Mountain region. In 1996 John became the Director of Denver's Public Art Program. During his tenure, he oversaw the installation of 147 permanent artworks for the City's collection, re-vamped the collection maintenance procedures, established an annual budget for maintenance, normalized the public art contracting processes, and brought the City's collection to national attention for excellence. In 2000 John started J Grant Projects, which would later become Public Art Services, working directly with artists to create monumental works of public art around the country. In February 2006, John became Director of Special Projects for the Museum of Contemporary Art | Denver. His first project for the museum was to oversee the construction of the Museum's new 27,000 square foot building designed by noted British architect, David Adjaye. In May of 2007, John was appointed Deputy Director for the Museum of Contemporary Art | Denver where he worked on the curatorial team and with artists to propose and initiate exhibitions for the new museum. In 2009 John began working full time on Public Art Services, a unique creative consultancy that works with clients from ideation to installation to help realize monumental projects that engage communities, define spaces, and encourage dialogue.





## **BECKY WAREING STEELE**

Research, Communications, & Project Coordinator

Becky Wareing Steele is an artist and consultant with a background in curation, collections management, and community organizing. While enrolled at Colorado State University, she was the first student director of the Curfman Gallery and managed the art collection and exhibition spaces for the Lory Student Center. After graduating from CSU in 2006, she became the Volunteer Coordinator at the Museum of Contemporary Art | Denver, overseeing a group of 200 plus committed volunteers who saw to the daily operations of the Museum and were the first point of contact for visitors in the gallery spaces. In 2009 Becky, along with a group of local artists, founded a non-profit organization that provided education outreach, exhibition opportunities, and support for artists working in all media in the greater Denver area. In 2018 she began working with Public Art Services and has aided in the creation of 25 works of public art. Becky holds a BA in Art History from Colorado State University with a focus on Intuit Art.





## TREY DUVALL

### Project Coordinator

Trey Duvall is an artist, fabricator, and consultant with broad experience in the industry of creative production, and vast materials knowledge. Beyond overseeing production and installation of all works coming out of his studio practice, Trey has experience managing all levels of artwork execution for a wide range of artists working across varying mediums and scales. As founder and curator of SITE Gallery Houston, in Houston, TX, Trey transformed a decommissioned complex of 34, 88-foot tall cylindrical rice silos into one of Texas' most impactful venues for exhibiting site-specific installation art. As a start-up, not-for-profit gallery, Trey managed all aspects of SITE Gallery Houston and worked directly with artists in all phases of production to bring their ideas to life in this unique and challenging location. In 2022 Trey began working with Public Art Services bringing his expertise in materials, fabrication, and creative production to the team. Trey holds a BA in K-12 Art Education and Studio Art from Fort Lewis College and an MFA in Fine Art from the University of Houston.



# CONTACT US

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