

Title	0009	02/03/2024
	by James Dinh in Call for Artists - Sky Vista Roundabout Public Art	id. 45433516
	12723 Park St. Cerritos, California 90703 CA United States (562) 841-2512 james@studiofolia.com	

Original Submission

02/03/2024

Score	n/a
Notice of Public Record	Please be advised that all information contained in this application is part of the City of Reno’s public record and is available for public review. Once submitted, this document may become part of a permanent record and cannot be removed.
Name	James Dinh
Address	12723 Park St. Cerritos CA 90703 US
Phone	+15628412512
Email	james@studiofolia.com
Website	www.studiofolia.com

Please upload a current professional resume or curriculum vitae (CV), detailing professional artistic accomplishments, including bio and artist address, email, and phone number. Submit information for all team members.

[Resume_Studiofolia.pdf](#)

Work Samples	In the fields below, please upload 5-10 images of recent previously completed artwork. Include title, year completed, materials/media, client, location, budget, and description of work.
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Image 1 of Previous Work

2.2.jpg

Title Of Two Lineages

Year Completed 2017

Materials/Media Steel, powder-coated aluminum panels, concrete, landscape

Client Vietnamese American Cultural Alliance

Location City of Westminster, CA

Budget \$200,000

Description of Work Located in the heart of the largest Vietnamese community in the U.S., the artwork is a contemporary re-telling of a traditional Vietnamese origins legend. The artwork conveys the hopeful story of the building of a new community from the tragedies of war. At night the sculpture is illuminated from within like a lantern, symbolizing the resiliency and hopes of the community. Surrounding the central sculpture are benches that showcase 100 portraits of everyday Vietnamese Americans, a collaborative project with the Vietnamese American Oral History Project of the University of California, Irvine.

Image 2 of Previous Work

2.3.jpg

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Image 3 of Previous Work

7.5.jpg

Title T.I.E. (Transformation, Illumination, Effort)

Year Completed 2022

Materials/Media Painted steel

Client University of Nebraska

Location College of Education, University of Nebraska, Lincoln, NE

Budget \$100,150

Description of Work Located in front of the new College of Education, the sculpture encapsulates ideas that are often associated with learning and education, namely transformation, illumination, and effort. To create a three-dimensional artwork that embodies the process of change and growth, a flat plane is conceptually cut and folded. As light is a universal metaphor for the acquisition and dissemination of knowledge, both sunlight and night-time illumination are incorporated into the artwork. Depending on the time of day and how sunlight hits the sculpture, the resulting light and shadow patterns created by the circular perforations on the sculpture change throughout the day.

Image 4 of Previous Work

7.6.jpg

Title T.I.E. (Transformation, Illumination, Effort)

Year Completed 2022

Materials/Media Painted steel

Client University of Nebraska

Location College of Education, University of Nebraska, Lincoln, NE

Budget \$100,150

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Image 5 of Previous Work

10.4.jpg

Title Daisy Garland

Year Completed 2023

Materials/Media Bronze, brick, powder-coated aluminum panels, landscape

Client University of North Carolina

Location University of North Carolina, Greensboro

Budget \$170,000

Description of Work The artwork pays tribute to the years when the school was known as the Woman's College. The graduation tradition of the stitching together a garland made of real daisy flowers—the Daisy Chain—was one of the school's earliest customs. The project creates a community space that—like the Daisy Chain—connects the past to the present and future and people to place. The tribute has two main elements: the “garland walls” and a central sculpture. As three seating elements that create a circular space, the “garland walls” visually connect people to the legacy of the past through historic photographs and also to each other. Similar to how the College played a transformative role in changing the lives of women, the narrative of the “garland walls” is metaphorically transformed into a sculpture of a woman's face--Astera. The sculpture is the embodiment of the aspirations of all the women who passed through the educational halls of the Woman's College. “Woven” from strips of bronze, the sculpture references Greensboro's once-prominent textile industry and was fabricated by sculptor Michael Stutz.

Image 6 of Previous Work

10.2.jpg

Title Daisy Garland

Year Completed 2023

Materials/Media Bronze, brick, powder-coated aluminum panels, landscape

Client University of North Carolina

Location University of North Carolina, Greensboro

Budget \$170,000

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Image 7 of Previous Work

11.5.jpg

Title Union at the End of the Tunnel

Year Completed 2023

Materials/Media Steel, powder-coated aluminum panels

Client City of Santa Clarita

Location Metrolink Station, Santa Clarita, CA

Budget \$44,500

Description of Work September 5, 1876 marked the “wedding of the rails”, when the northern and southern rail lines met at Lang Station, in what is now the City of Santa Clarita, Los Angeles County. Located at a new train station not far from the former one, the artwork is inspired by this significant historical event, notably the considerable contributions of Chinese workers. Their story has often not been told. The artwork can be broken down into three components or stories: 1) Rails - the literal and the symbolic lines that connect people, communities, and places; 2) mountains - the San Gabriel Mountains are such a prominent defining feature of Santa Clarita and of the “wedding of the rails” story. Mountains can also symbolize barriers that people face; and 3) union - the “wedding of the rails” is about the union of north and south, of east and west, of the contributions of many people from different cultures who worked together.

Image 8 of Previous Work

11.2.jpg

Title Union at the End of the Tunnel

Year Completed 2023

Materials/Media Steel, powder-coated aluminum panels

Client City of Santa Clarita

Location Metrolink Station, Santa Clarita, CA

Budget \$44,500

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Image 9 of Previous Work

4.1.jpg

Title Memorial to Deceased Students

Year Completed 2022

Materials/Media Granite and cast glass

Client University of St. Thomas

Location University of St. Thomas, St. Paul, MN

Budget \$60,000

Description of Work Four stone panels intersect to form a cruciform, symbolizing the earth and the corporeal body. In contradistinction, glass discs inset into the stone panels evoke an ephemeral lightness with their translucency. Their circular form symbolizes the heart and the eternal soul. Both loss and renewal are made visible through with this void that captures light. The gradient of materials—from rough to smooth—creates a sense of revealing.

Image 10 of Previous Work

4.3.jpg

Title Memorial to Deceased Students

Year Completed 2022

Materials/Media Granite and cast glass

Client University of St. Thomas

Location University of St. Thomas, St. Paul, MN

Budget \$60,000

Description of Work Four stone panels intersect to form a cruciform, symbolizing the earth and the corporeal body. In contradistinction, glass discs inset into the stone panels evoke an ephemeral lightness with their translucency. Their circular form symbolizes the heart and the eternal soul. Both loss and renewal are made visible through with this void that captures light. The gradient of materials—from rough to smooth—creates a sense of revealing.

Letter of Interest

Based in Los Angeles County, I founded the collaborative design practice Studiofolia in 2010 with the simple mission of designing public art spaces that connect people to memory and place. Because the context and requirements of each project are different, my design process is based on an approach rather than a singular style. This focus on site-specificity is reflected in the diversity of my built projects in many communities across the country. As an artist of color, I believe it is important to tell stories that often don't make it to history books but which nevertheless are crucial chapters in the larger American narrative. I am interested in the Sky Vista roundabout public art project because of the opportunity to work with the community to envision an artwork that is both iconic and celebrates the aspirations of the community.

Last year I completed a large wall-mounted artwork titled, "Union at the End of the Tunnel", which honors the history of the "wedding of the rails", when in 1876 the northern and southern railroad lines met at Lang Station, in what is now the City of Santa Clarita, Los Angeles County. Located at a new train station not far from the former one, the artwork is inspired by this significant historical event, notably the considerable contributions of Chinese workers. Their story has often not been told.

In 2017, I completed a public art project in Little Saigon, Orange County, California, the heart of the largest Vietnamese community in the U.S. As my family had come to this country as refugees from Vietnam, this project was very close to my heart. A contemporary re-telling of a traditional Vietnamese origins legend, the artwork conveys the hopeful story of the building of a new community from the tragedies of war. I worked with the Vietnamese American Oral History Project at the Uni. of Calif. Irvine to gather 100 photographic portraits, which were then incorporated into the artwork's seating element. At night the central sculpture is illuminated from within like a lantern, symbolizing the resiliency and hopes of the community.

Many of my projects have also included community engagement. In 2022, I worked with high school students for a public art project for an affordable housing development in Westminster, California. With the goal of fostering communication and connection between youth and older generations, students were first taught how to take oral histories of their families. The second workshop showed students how to use phones as a photographic tool, with the goal of encouraging students to "look" for things that made their community special. In the third workshop, students incorporated what they produced in the previous workshops to create mixed-media artworks. The students' works ultimately served as inspiration for the public art project at the affordable housing complex.

Understanding that the Sky Vista roundabout public art project will require working with a range of project teams, I will leverage my past experiences working with different stakeholders and diverse communities. Thank you for your consideration.

REFERENCES

Please list two professional references from past public art projects similar in scope.

Reference 1

Name	Erik Qvale
Title	Public Art Manager, Los Angeles Metro
Email	QvaleE@metro.net
Phone Number	+12139993336
Public Art Project	Projects: Of Two Lineages, Circles of a Ripple

Reference 2

Name	Katherine Nestved
Title	Arts and Events Coordinator
Email	KNestved@santa-clarita.com
Phone Number	+16615650588
Public Art Project	Project: Union at the End of the Tunnel

Open Meeting Law Waiver	WAIVER OF NOTICE REQUIRED UNDER NRS 241.033(1) TO ALLOW THE RENO ARTS & CULTURE COMMISSION AND THEIR REVIEW COMMITTEES TO CONSIDER CHARACTER OR COMPETENCE OF PERSON TO BE COMMISSIONED FOR THE CREATION OF ARTWORK FOR THE CITY OF RENO * The Reno Arts & Culture Commission and their review committees will be considering on a future posted agenda your application for this public art opportunity for the City of Reno. Pursuant to NRS 241.033(1), in order to consider the professional competence of an applicant, notice need be provided to that person of the time and place of the meeting in compliance with such statutory provisions. By agreeing below, it is confirmed that I have been provided notice of the meeting at which my application will be considered by the Reno Arts & Culture Commission and their review committees. Further, I knowingly and voluntarily am waiving my rights to all written notice requirements under NRS 241.033(1) pertaining to my qualifications, competence, and character to complete this commission and consent to the evaluation of my character and competence by the Reno Arts & Culture Commission and their review committees in a public meeting.
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I Agree	checked
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James Dinh

Resumé

12723 Park Street
Cerritos, CA 90703
562.841.2512
james@studiofolia.com
www.studiofolia.com

EDUCATION

- 2002 Master of Landscape Architecture
University of California, Berkeley
- 1997 Master of Public Health, with a concentration in epidemiology
University of California, Los Angeles
- 1991 Bachelor of Science in Biological Sciences
University of California, Irvine

WORK EXPERIENCE

- 2010 – present Principal
Studiofolia, Cerritos, CA

PUBLIC ART COMMISSIONS

- 2024 Higuera Adobe public art, Milpitas, CA – currently in fabrication
Baltimore County COVID-19 Memorial, Baltimore, MD – currently in fabrication
Willie Henderson Sports Complex public art, San Diego, CA – currently in design development
Oakey Dog Park public art, Las Vegas, NV – commissioned artist with Michael Stutz
September 11 Memorial, Indio, CA – commissioned artist
Leinberger Memorial Center public art, Woodland, CA – commissioned artist
Reserve Forces Training Area Camp Parks public art, Dublin, CA – commissioned artist
- 2023 Kahului Community Park mural, Maui, HI – completed with Thinh Nguyen
50th Anniversary sculpture, Cedar Park, TX – completed
Vista Canyon Multi-Modal Center public art, Santa Clarita, CA – completed
Woman's College tribute, Uni. of N. Carolina, Greensboro – completed with Michael Stutz
Commemorative public art, Frankfort, KY – completed with Landon Crowell
Sports Park mural, Tustin, CA – completed
Allegheny Park Women's Walk of Fame public art, City of Los Angeles, CA – finalist
August 6 Memorial, Dayton, OH – finalist with Landon Crowell and Amy Deal
- 2022 St. Thomas University student memorial, St. Paul, MN – completed
University of Nebraska public art, Lincoln, NE – completed
Westminster Crossing affordable housing art, Westminster, CA – completed with Thinh Nguyen
- 2021 Evergreen Cemetery Veterans Memorial, Gainesville, FL – completed
Montgomery County Law Enforcement Memorial, Dayton, OH – currently in design development
- 2020 Equity Fountain public art, Helena, MT – completed with Michael Stutz
- 2018 Art in Transit Program, bus shelter public art, San Antonio, TX – completed
National Native American Veterans Memorial, Smithsonian, Washington D.C. – finalist
- 2017 Of Two Lineages public art, Westminster, CA – completed
- 2016 David & Margaret Youth and Family Services Public Art, La Verne, CA – completed



2015 LA County Sheriff's Memorial, LA County Arts Commission – commissioned artist

2014 Circles of a Ripple public art, Hacienda Heights Community Center– completed

SYMPOSIUMS / LECTURES

2023 Webinar: *Representation: the Crux of Public Space*, World Heritage USA
The webinar pushes the activism of creators into the forefront, featuring guest speakers from the United States of America and Afghanistan.
<https://www.youtube.com/watch?v=MmYqfaggZng>

EXHIBITIONS & WORKSHOPS

2018 *Viet Stories: Recollections & Regenerations*, Richard Nixon Library, CA – exhibition designer

2017 *Impress*, Orange County Center for Contemporary Art – participating artist

2016 Coastal Communities Cancer Center Temporary public art, Ventura, CA – commissioned artist

2015 Earth Day Temporary Public Art Installation, City of Garden Grove, CA – commissioned artist
40 Hues Between Black & White, Orange County Center for Contemporary Art – participating artist
Re:Imagine Garden Grove, Garden Grove, CA – participating artist for community workshop
Vietnamese Focus: Generations of Stories, Santa Ana, CA – exhibition director and designer

2012 Noche de Altares, Santa Ana, CA – participating artist for community workshop

AWARDS

2019 Orange County Arts Awards Honoree: Achievement Award for Arts Leader

2017 American for the Arts Convention Scholarship

2006 Post-Katrina New Orleans East Design Residency, New Orleans, LA

















