

Temporary Art Guidelines

The Temporary Art Program offers vital opportunities for emerging and local artists to develop their portfolios and gain experience.



A ceramics demonstration by David Bradley for SOMBRA: Nana's Garden at the Maryvale Community Center.

Providing vital opportunities to local artists.

Temporary Art Guidelines

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Introduction



Phoenix Chinese Week, Chinese Festival, 2025. www.phoenixchineseweek.org/.

Established in 1986, the Phoenix Office of Arts and Culture’s Public Art Program collaborates with local and national artists to create a more beautiful and vibrant city.

As a pioneer in the public art field both locally and nationally, the Public Art Program has garnered numerous awards for design excellence, including Design for Transportation Awards from the U.S. Department of Transportation and Public Art Network Year in Review Awards from Americans for the Arts. In 2024, Phoenix received a \$1 million grant for temporary public art from Bloomberg Philanthropies through the Public Art Challenge.

built environment. Since its inception, the program has completed more than 200 major projects, including airport terminals, community centers, streetscapes, parks, canals, transit centers, bridges, underpasses, recycling centers, and public safety buildings.

Annually, the Public Art Program develops a five-year Public Art Plan that outlines how percent-for-art funding will be spent. In 2024, the plan totaled over \$25 million, with more than \$1 million allocated for temporary artwork. The plan is available online at www.phoenix.gov/arts.

By ordinance, one percent of Capital Improvement Program (CIP) funds is allocated to enhance the design and experience of public buildings, infrastructure, and spaces within the City of Phoenix. By fostering collaborations among artists, engineers, architects, landscape architects, urban planners, and other creative thinkers, public art improves the appearance, atmosphere, and functionality of the

Phoenix's History of Temporary Art



Citizen Eyes by Lew Alquist, 2004.

The Public Art Program prioritizes public art as a means of embodying the community's cultural identity while promoting social connectivity. The Temporary Art Program supports public art projects displayed for a limited time.

These projects have featured a variety of artistic displays, engaging a diverse community of artists from multiple disciplines. Historically, programming efforts have included initiatives such as the 7th Avenue Streetscape and INFLUX, a multi-city collaboration.

Artists' Initiative: In 2003, the Artists' Initiative was developed as an opportunity for Arizona artists to provide feedback and suggestions for the development of temporary and permanent public art projects in the City of Phoenix. Over time, the initiative evolved to include professional development opportunities for artists, such as free workshops and lectures, and temporary art project commissions. The commissioned projects were designed to allow artists to obtain project documentation that could enhance their

competitiveness in the public art selection process for larger-scale, more permanent work. Temporary projects included murals, sculptures, artistic interventions in the streetscape, projections, and performative installations.

7th Avenue Streetscape at Melrose Curve: Beginning in 2004, this project has included a changing outdoor gallery for the display of work by visual artists and poets. Double-sided Lexan panels display the artwork and are backlit for night viewing. The project was designed to provide artists with the opportunity to gain experience with public art. Since its initiation, the rotating exhibition has featured more than 30 Arizona artists and over 25 Arizona poets. The artists' works are displayed for approximately one to two years.



INFLUX: A multi-city collaboration named INFLUX was launched in 2010 by Scottsdale Public Art. INFLUX grew to include organizations in Phoenix, Chandler, Gilbert, Peoria, and Tempe. Over the years, the Phoenix Public Art Program commissioned 41 temporary projects. The series originally served to fill vacant storefronts with temporary artwork. Focused on providing opportunities for Arizona artists, it supported numerous site-specific temporary artwork installations in a wide variety of locations throughout the Valley. In 2023, INFLUX concluded, and some organizations pursued their own temporary art programs.

Artists to Work: Phoenix's Artists to Work series supports the creation and presentation of original,

Initiating sustainable arts and culture investments.



new, or in-process artistic work by practicing Phoenician artists. Awarded artists are required to complete a public presentation inside the City of Phoenix boundaries that primarily benefits Phoenix residents. In 2023, the Office collaborated with a local arts and culture organization, Sagrado Galleria, to produce and curate a reception and showcase at the Rio Salado Audubon Center. This included artwork from 20 local artists with a range of temporary artwork including performances, installations, multimedia, mixed media, visual art, poetry, and music. Presentations on the process were made by individual artists and headshot services were provided.

Arts + Culture Presents: In partnership with the Phoenix Public Library, temporary artwork and performances were presented free of charge at the Pulliam Auditorium at the Burton Barr Central Library from October 2023 to April 2024. Many of these artworks were commissioned as part of the INFLUX program which brought together art, economic development, and property management organizations throughout the greater Phoenix area; however, they were not



The Re-Birth of Venus by Eric Boos, 2015.
IN FLUX Cycle 5 Photography by Sean Deckert

publicly shown due to the pandemic. This initiative has evolved to create a series of temporary art collaborations with arts and culture organizations within libraries throughout Phoenix.

Phoenix Flash Projects: This program supports arts and cultural organizations, groups, and individual artists for specific projects within underinvested areas of Phoenix. Examples of support include artist fees, production fees, and marketing expenses for projects that engage Phoenix residents, including temporary art performances. These projects have the potential to initiate sustainable arts and culture investments in targeted areas of the city.

Artist-in-Residence: An education-based artist-in-residence program was launched in spring 2022 in collaboration with local education agencies based in Phoenix. The program uses the arts, including creative writing, visual arts, and other disciplines, to engage students in learning. Working closely with teachers, district specialists, and department staff, local artists create lesson plans, develop training, and provide in-person instruction to help students achieve district standards and goals. In 2023, the initiative resulted in a mural at Heatherbrae Elementary, designed in collaboration with students, elementary staff, and the Cartwright School District board members.

The Importance of Temporary Artwork



Look Up: Cloud Cots by Erin V. Sotak, 2014. IN FLUX: Cycle 4.

Temporary artwork serves to engage and inspire the community by showcasing a diverse range of creative ideas within the public realm. The primary goal of temporary art programming is to provide equitable opportunities for artists throughout Phoenix.

A variety of art forms are featured, which may include sound art, interactive installations, performance art, cultural events, sculptures, and murals. Opportunities may be designed to reflect the unique cultural identity of an area or the explicit values of a community.

Temporary artwork can activate underutilized public spaces, promote social interaction, and engage residents with current issues that affect their communities. It also provides critical opportunities for emerging artists to build their portfolios and gain experience working with government institutions. Such programming plays a vital role within the community through its capacity to:

1. Activate and Enhance Public Spaces:

Temporary artwork can aesthetically enhance public infrastructure, such as parks, plazas, and streets. It can transform underutilized spaces or objects into engaging environments that highlight site-specific community features. By transforming these often-overlooked public spaces, residents can see their environment in a new light.

2. Foster Community Engagement: Temporary artwork creates opportunities to bring residents together, fostering a sense of community identity. The artwork may be developed in collaboration with specific community groups or organizations to create unique opportunities for collaboration and problem-solving.

3. Provide Professional Development Opportunities for Emerging Artists: The temporary nature of the artwork creates portfolio-building opportunities that enable artists to expand creative community networks, gain recognition, and develop their artistic practice. These opportunities are especially important for artists seeking to gain entry into the public art field.

4. Boost Local Economies: Temporary artwork boosts local economies by attracting visitors, generating pedestrian traffic for businesses, and creating jobs for creative or technical professionals. Additional arts spending may be utilized to hire local contractors and vendors for events, creating further economic benefits for local businesses.

5. Create Community Dialogue: Temporary artwork fosters a more engaged and informed public and artistic community by sparking conversations and increasing citizen engagement with the urban and natural environment.

The benefits of a robust temporary artwork program are numerous. The Public Art Program's temporary artwork program serves to support artists who are interested in building their professional portfolios to broaden their artistic careers while ensuring arts programming is accessible to a wide range of audiences at minimal cost. The temporary artwork program also serves as an opportunity to reflect the current values and priorities of communities.



Phoenix Chinese Week, Chinese Festival, 2025.

Supporting artists who are interested in building their professional portfolios to broaden their artistic careers while ensuring arts programming is accessible.

Types and Opportunities



Five predominant themes for temporary artwork have been identified: ephemeral art, sculpture and multi-disciplinary installations, outdoor murals, cultural events, and artist residencies.

These themes are driven by two collaborative directives: community-focused programming and professional development initiatives.

Community-Focused Programming
Community-focused programming enables collaboration with residents and organizations to develop temporary artwork opportunities that reflect and respond to the unique character of each community. This approach uses temporary art as a tool to engage and empower communities by responding directly to specific needs or aspirations. Projects developed through this process can improve or augment existing cultural infrastructure and community events. By collaborating with community groups and individuals, specific ideas and needs are identified with the goal of creating projects that are accessible, relevant, and responsive to local desires or concerns.

Professional Development Initiatives
Professional development initiatives pair emerging artists with professional public artists, public art project managers, or arts and culture organizations, providing relevant career experience, mentorship, and support. These initiatives focus on offering emerging artists from underrepresented communities the opportunity to develop essential skills needed for a successful public art career. Professional development programs enable emerging artists to collaborate with established arts organizations or arts professionals while producing portfolio artwork for use in future opportunities. By creating new networking opportunities for artists, the temporary art program fosters further career development. Examples include casual meet-and-mingle events, artist-led workshops, and public art 'speed dating' events.



Artist-in-Residence



Cultural Festivals



Ephemeral Art



Murals



Sculpture and Multi-Disciplinary Installations



Documentation of Temporary Artwork

Thorough documentation of temporary art programming enables preservation of a record of the work's existence after its removal while providing opportunities for local photographers and videographers. Due to the public nature of the program, professional documentation of temporary projects is essential to ensure the work remains accessible to the public after its disappearance. Generally, temporary projects last from one day to one year.

Artist-in-Residence

Artist residencies respond to pre-existing community needs while collaborating with local organizations or groups to create career-building opportunities for artists. These initiatives, often centered on community building, provide meaningful opportunities for artists to produce artwork in new environments or contexts.

The establishment of



affordable studio and exhibition spaces for artists, with public access and logistical assistance, bolsters the presence and retention of local artists within the community. With a predominantly local focus, this platform connects artists locally, nationally, and internationally. Support for artists at all career stages includes physical spaces to create and operate, along with logistical and professional assistance. Logistical support includes marketing and communications throughout the residency, assistance with moving and installing artwork, and community engagement support.

Cultural Festivals

Cultural festivals offer an excellent opportunity for residents and visitors to come together and celebrate shared heritage. They provide a platform for artists, musicians, and performers to showcase their talents and creativity to a broad audience. At



these events, people can experience diverse cultural practices, art forms, and traditions. These events also boost the local economy and may increase cultural tourism, supporting the City of Phoenix's economic development goals.

Ephemeral Art

Ephemeral art invites viewers to experience art in a fleeting and transitory way, often created as a short-lived experience. The theme of impermanence may be a feature of the artwork itself. This transitional nature enables artists to experiment with new concepts and mediums.

Ephemeral art can take many forms, including pop-up installations, civic interventions, performances, street art, new media, projection art, and augmented reality. Its versatility attracts a greater diversity of voices and art mediums to the City of Phoenix Municipal Art Collection, a stated goal in the Public Art Plan.

These initiatives, often centered on community building, provide meaningful opportunities for artists to produce artwork in new environments.



Ground Cover by Ann Morton, 2013.

Murals

Outdoor murals, a community favorite, provide opportunities for bold artistic and cultural expression. Community engagement may involve diverse groups or residents in creating the mural or developing its design concept. Muralists often collaborate directly with community members to create designs that reflect the community’s history, culture, and identity. Murals can be accomplished through publicly funded opportunities on public property, public-private partnerships, or privately funded opportunities on private property.

While the Public Art Program focuses on commissioning murals on public property, it provides best practices and guidelines, including a pre-qualified roster of local artists, for private property owners to commission outdoor murals. The Outdoor Mural Guidelines compile best practices for mural installation in Phoenix.

Additionally, a mural registry will enhance artwork visibility, cultural exploration, and economic vitality. The registry, a programmable GIS map usable across devices with navigation capabilities, will increase access. This tool will serve as a digital archive, enabling artists and citizens to research and study the collection of outdoor murals in the city. The pre-qualified muralist list, updated every three years, highlights local, practicing artists currently accepting commissions in Arizona. The list includes a variety of technical capabilities, such as hand-brushed, spray can, and contemporary poly-tab applications, and represents artists at various career stages, including emerging, mid-career, and established.



Botanical Canopy by Bobby Zokaites, 2025.
¡Sombra! Experiments in Shade.



Sculpture and Multi-Disciplinary Installations

A temporary sculpture and multidisciplinary installation initiative can involve curating a series of installations for a limited duration, typically six months to one year. These installations should prioritize high-visibility, high-traffic areas, such as city parks, libraries, or public rights-of-way in bustling neighborhoods like downtown or the Melrose District. Alternatively, prioritizing lower-traffic areas, like the Laveen Area Conveyance Channel, can activate underutilized spaces.

Programmable or reusable plinths, varying in size and stature, can accommodate a range of sizes and formats. Storefronts or lobby spaces can also be used to explore less durable materials. These opportunities provide a foothold for artists interested in developing their portfolios to pursue permanent public art opportunities.

Guiding Principles and Goals



“Quinceañera” choreographed by Liliana Gomez, Artists to Work Showcase, 2025.

Guiding Principles

- 1. Cultivating Artists.** Intentional environments that promote successful, foundational systems are essential for cultivating artists and promoting professional success. Programing is driven by efforts to cultivate support and a thriving arts community.
- 2. Placemaking.** Placemaking through the activation and enhancement of public spaces creates economic opportunities. Underutilized spaces or objects can be transformed into engaging and site-specific environments. This initiative prioritizes fostering the creation of artwork by local artists in the Phoenix metropolitan area.
- 3. Community Engagement.** Outlining desired outcomes and community engagement strategies at the outset of a project, program, or event should be prioritized to encourage feelings of cultural belonging through community participation.
- 4. Community Empowerment.** Community Empowerment is driven by programing and projects that create long-lasting changes that are developed in collaboration with specific community groups for the purpose of problem-solving. Promoting cultural tourism and engaging the community creates a meaningful dialogue about art and civic issues.
- 5. Accessibility.** It is important for the program to identify and eliminate barriers that prevent anyone from fully participating in the program, whether artist or community member. This includes always paying artists for their work. Publicity or exposure is not a form of payment.
- 6. Innovative Arts Destinations.** Commissioned artworks or events should cultivate curiosity, spark imagination, and bring people together to celebrate their shared humanity.



Top left: Cymatics of a City: Night, Ariana Enriquez, 2023. Top right: Perry Park Dedication, 2025. Bottom left: Talking to Stars, 7th Avenue Streetscape, 2005. Bottom right: Sarantitus and Wilson, 16th Street Murals, 2009.

Publicity or exposure is not a form of payment.

Program Goals

1. During FY2025-2026, pilot projects that meet the guiding principles using the temporary artwork types listed above. Artists can be selected through an invitational or open call process.
2. By 2025, establish reoccurring opportunities for cultural events or festivals, including application guidelines and reporting structure.
3. By 2026, establish a Temporary Art Program Plan to be formally incorporated into the Fiscal Year 2026-2031 Public Art Plan incorporating lessons learned through the pilot projects completed in FY2025-2026.
4. By 2026, establish re-occurring collaboration with the Library Department for performance-based ephemeral artwork series.
5. By 2027, establish an artist in residence program in partnership with one city department, like Parks and Recreation or Water Services.

The Process for Creating Temporary Artwork



Intersection by Alonso Parra, 2017.

Calls to Artists for temporary artwork opportunities will be announced through a variety of platforms, including the Phoenix Office of Arts and Culture website, PublicArtist.org, and the [Artlink Opportunities page](http://Artlink.org).

Artists are typically selected through Calls to Artists that outline a specific project opportunity. They can be in the form of a Request for Qualifications (RFQ) or a Request for Proposals (RFP). Occasionally, artists will be identified for projects through an Invitation to Apply or an Artist Roster. Invitations to Apply occur when a project manager, city department, or local business directly contacts qualified artists to request a proposal. Artist Roster opportunities occur when a Call to Artists is issued inviting artists to apply to become pre-qualified list, as opposed to applying for a specific project. The Artist Roster will then be later utilized to identify an artist for a specific project (examples include the Phoenix Office of Arts and Culture's Artist Roster for City Parks).

Once the application period has closed, the next step is to select an artist! This is when a selection panel is convened by the Phoenix Office of Arts and Culture. Panelists review applications and recommend an artist or artist team for the opportunity. All artists will receive a notification letter from the project manager informing them whether they were selected for the award.

The next step involves the artist and the project manager meeting to review and negotiate the contract terms for the project. The artist may also need to register as a vendor and secure any required insurance, as outlined in the contract. Once a contract is signed and executed, the artist will submit an invoice for the first milestone.. Let the project begin!

Eligibility

Eligibility requirements for temporary artwork opportunities may vary depending on the specific opportunity. However, artists residing in Arizona are strongly encouraged to apply, and some Calls to Artists will be restricted to local artists only. No prior public art experience is required—in fact, these opportunities are often designed to introduce new artists to the field of public art! Teams are eligible to apply but must designate a team lead on their application. City of Phoenix employees, Boards and Commission members, and their immediate family members, as well as selection panelists and their immediate family members, are excluded from participating. Additionally, applications submitted by artists' representatives, managers, or galleries will not be accepted.

Application Requirements

At the Phoenix Office of Arts and Culture, applications are typically submitted online via www.PublicArtist.org. We do not accept applications by mail or email. Please consider keeping a copy of your application for your records.



Intersection by Alonso Parra, 2017.



So, what are typical application requirements? Most applications require a letter of interest, a resume, and work samples. Some applications may also request references or, in certain cases, a brief proposal outlining what you would create for the project.

- 1. Letter of Interest** - Think of this as a job application where this serves as your cover letter. Be as succinct as possible. The Letter of Interest should communicate your artistic vision and relevant experience (may not need to be public art experience).
- 2. Resume or CV** - A current professional resume or curriculum vitae (CV) including the artist's name, address, email, and phone number. Teams must submit one resume or CV per team member, merged into a single PDF file.
- 3. Work Samples** - Digital images or videos of previously created work in a digital format. Do not add text to your images. We recommend using only one photograph or video per work sample. Collaging multiple images together will reduce the panelists' ability to see your work clearly. Follow the sizing guidelines at www.PublicArtist.org.

Opportunities are often designed to introduce new artists to the field of public art.

General Selection Criteria

Selection criteria may vary, as certain opportunities may use criteria specific to the opportunity. These criteria serve as the framework for selection panels to evaluate and score applications. During the evaluation process, applications may be scored based on the following general criteria:

Artistic Merit. Demonstrated artistic vision and consistency across the artist's body of work. The portfolio or work samples show how the artist's creative practice might extend to the temporary artwork opportunity.

Potential for a Successful Outcome. The artist's relevant experience is clearly stated, and the application is well-crafted in response to the Call to Artists. The application demonstrates the artist's capacity to complete the temporary artwork.

Community Engagement and Collaboration. The artist's ability or interest in collaborating with the community and city partners is evident. Experience might illustrate how the artist has collaborated with the community to develop a design, fabricate artwork, or during a dedication event.



The Creek Carves A Path by Ariana Enriquez, 2025.

Winning the Commission

Now that the artist has won the commission, what's next? There are a few topics artists will encounter once selected. Let's take a closer look:

Working with a Project Manager. A Project Manager (PM) will be assigned to the project before the Call for Artists is released. The PM plays a key role by guiding the process from start to finish. They coordinate logistics, such as timelines and budgets, while acting as a bridge between the artist, city officials, and community stakeholders to facilitate communication and collaboration. Whether it's troubleshooting issues or securing resources, the PM helps the artist keep the project on track and aligned with the project goals. The artist can expect to be in communication with the PM throughout the duration of the project. Typical phases of a public project include, in order of occurrence: artist selection, contracting, design development, final design, fabrication, and installation.

Contracts. A contract is used to clearly define the project's scope of work—what the artist will be responsible for—while setting out the expectations for both parties involved. Contracts often include key details such as the project budget, the deadline for completing the artwork, and how the artist will be paid.

Visual Artists Rights Act (V.A.R.A.). It's crucial for artists to understand their rights, especially when it comes to designing, installing, and maintaining commissioned public artwork. That's where the Visual Artists Rights Act (V.A.R.A.) comes in! For more information about the Visual Artists Rights Act of 1990 (VARA), 17 U.S.C. § 106A, you can visit the U.S. Government Publishing



Left: Sue Chenoweth. Center and Right: Mary Consie.

Office online to view the United States Code section titled “Rights of Certain Authors to Attribution and Integrity.”

General Insurance Requirements. All artists must obtain and maintain insurance until their responsibilities under the contract are fulfilled, including any warranty periods. The contract will include specific language detailing the insurance policy’s limits and requirements. This information can be shared with an insurance provider, who can help the artist secure the appropriate policy. Proof of insurance is required to receive payment.

Professional Renderings, Engineering, and Permitting. Professional renderings can be a major asset for the artist, clearly conveying the artwork’s vision to the project’s collaborators. For some projects, these renderings can help engineers create technical drawings. Stamped engineered drawings and permits may be required for sculptural installations. These requirements, should they be needed, will be created during the design development phase of the project and are typically the responsibility of the artist.

Risk Management. Risk management in public art involves identifying, assessing,

and addressing potential challenges that could impact a project’s success, safety, or budget. This process should begin early, during the design development phase, and may include ensuring the artwork is structurally sound, complies with local regulations, and is safe for public interaction. The PM and artist collaborate to mitigate risks such as weather damage, construction delays, or liability concerns by securing permits, obtaining insurance, and planning for contingencies. Effective risk management keeps the project on track while safeguarding the artist, the city, and the community.

Community Engagement. By involving residents throughout the process, artists can create works that reflect and integrate the community’s values, history, or needs, fostering a deeper sense of ownership and pride. Collaborating with the community can build support for the project, lead to a better design, and amplify its impact. Ultimately, engaging the community turns public art into a shared experience that strengthens social bonds and enhances the public space. Community engagement typically occurs during the design development phase but can also occur during the fabrication phase depending on the design of the artwork.

Engaging the community turns public art into a shared experience that strengthens social bonds.



Perry Park Dedication, Cowtown Skateboards Boards for the Barrio, 2025

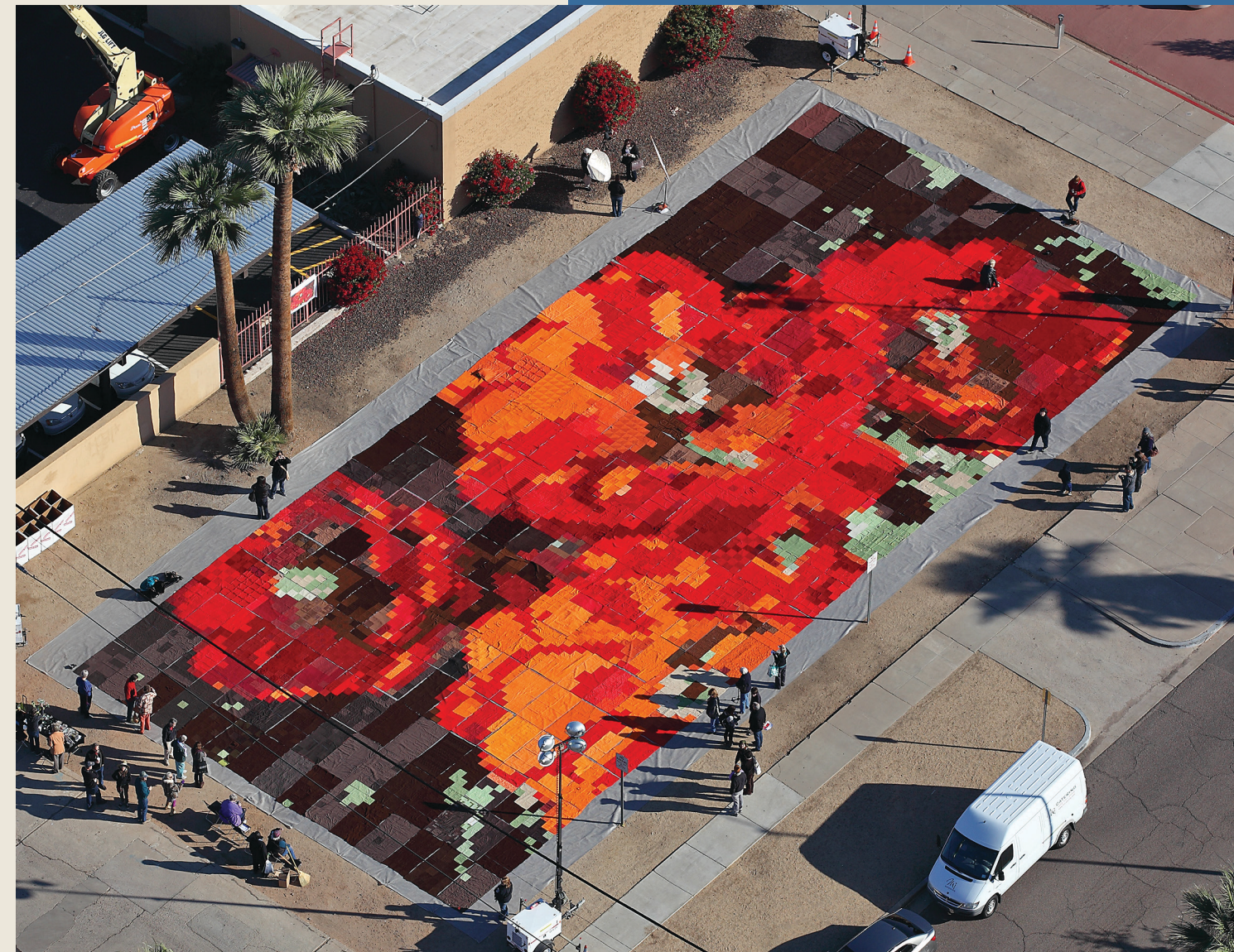
Case Studies: Ephemeral Art

Artists' Initiative in Phoenix, Arizona.

Opportunity Concept: Activate public spaces with temporary art projects to engage the local community

The Artists' Initiative is Phoenix's original temporary arts program. The program is designed to promote local artists through a variety of formats. The specific projects are frequently proposed by the artist and are designed to engage the community in a specific way.

Find out more www.phoenix.gov/arts.



Ann Morton, Ground Cover, 2013.

Case Studies: Ephemeral Art

Art in Odd Places (AiOP) in Manhattan, New York City.

Opportunity Concept: Program the urban center with visual and performing art experiences that may be incorporated into a festival framework.

Art in Odd Places (AiOP) implements unique, free-standing art happenings and an annual temporary arts festival. Programming focuses on presenting visual and performing arts in unexpected places. AiOP defines itself through the values of utilizing public space to promote diverse voices and social interactions while enabling the free exchange of ideas. "Art in Odd Places aims to stretch the boundaries of communication in the public realm by presenting artworks in all disciplines outside the confines of traditional public space. AiOP reminds us that public spaces function as the epicenter for diverse social interactions and the unfettered exchange of ideas."

Find out more www.artinoddplaces.org.



Chen-Yi Wu, Shou-An Chiang & Hsiao-Chu (Julia) Hsia, "Where Are You Today?," 2022.

Case Studies: Ephemeral Art

Encoding Futures: Speculative Monuments in Los Angeles, California.

Opportunity Concept: Augmented or virtual reality exhibitions within the urban space.

Philadelphia-based Monument Lab's OXY ARTS implemented an augmented reality exhibition that featured three new and futuristic interpretations of local monuments. Artists developed concepts through an Artist in Residence program in Los Angeles. The site-specific digital monuments were designed in speculation of how technological advancements could change the future of monuments, and how these changes could influence or change drivers of oppression. "The artists considered past and present social, economic, and cultural inequities, power imbalances, and other forms of subjection, with the hope of foregrounding a radically equitable future sited in an emergent present." The digital monuments were geo-located and viewable by the public through an app called "4th Wall."

Find out more www.oxyarts.oxy.edu/exhibitions/encoding-futures-speculative-monuments-la.



Nancy Baker Cahill, Motherboard, 2021.

Case Studies: Sculpture and Multi- Disciplinary Installations

Arts and Culture Presents in Phoenix, Arizona.

Opportunity Concept: Short-term installations that activate public spaces.

Several Arizona artists and artist teams were commissioned to create performances and installations through its Public Art and Grants & Community Engagement programs for temporary public art projects. In partnership with the Phoenix Public Library, these temporary works were presented free of charge at the Pulliam Auditorium at the Burton Barr Central Library.

Find out more www.phoenix.gov/arts.



Nicole L. Olson and Patricia Sannit, "Eternal Home: A Responsive Collaboration Between Art, Dance, and Audience", 2024.

Case Studies: Sculpture and Multi- Disciplinary Installations

Socrates Sculpture Park in Queens, New York.

Opportunity Concept: A public park as a programmable space for temporary sculpture or multidisciplinary installations.

The park was created as an accessible space for artists to present public artwork. Artists represented within the rotating and permanent exhibitions range from early to late career and are encouraged to explore different uses of scale and subject matter. In addition to public art sculpture, the park boasts a variety of cultural events and happenings throughout the year. For example, an annually held fellowship results in the competitive selection of a group of artists for "The Socrates Annual." Artist Fellows are provided a stipend, access to the Socrates outdoor studio, and administrative and technical support to help realize ambitious public art projects.

Find out more www.socratessculpturepark.org.



Miya Ando, *Ginga (Silver River)*, 2019.
Photo: Nicholas Knight Studio.

Case Studies: Sculpture and Multi- Disciplinary Installations

Sculpture in the City in London, UK.

Opportunity Concept: Utilizing public space in the urban environment for rotating temporary sculpture exhibits.

Sculpture in the City is an annual urban sculpture park set within the urban center of the city's insurance district. Every summer, the City of London partners with businesses to identify a new selection of artworks to place within the cityscape. International and emerging artists are engaged to create work meant to enliven and engage citizens, tourists, and local workers. Visitors to the outdoor exhibition may download a free app to explore the art locations and hear from the artists.

Find out more www.sculptureinthecity.org.uk.



Miya Ando, Ginga (Silver River), 2019.
Photo: Nicholas Knight Studio.

Case Studies: Sculpture and Multi- Disciplinary Installations

Land Art Exhibit in West Palm Beach, Florida.

Opportunity Concept: Collaborate with a local organization or garden to host temporary artworks built from organic materials.

Mounts Botanical Garden hosts artists who create interactive exhibits throughout the garden. Exhibits rotate annually and may include artist-led workshops for visitors. Some exhibits may involve community members to complete and install the artwork. Artist Patrick Dougherty completed his large-scale sculpture with the help of dozens of local volunteers. Together, they created a land art sculpture from 30,000 pounds of live willow branches.

Find out more www.mounts.org.



Patrick Dougherty, *Fit for a King*, 2022.

Case Studies: Murals

Utility Wraps in Phoenix, Arizona.

Opportunity Concept: Commission artists to create artwrap designs to be installed on utility objects, promoting a greater representation of different disciplines in the collection.

Artists were commissioned to create unique designs that were inspired by two different local neighborhoods. The designs were printed onto artwraps which were installed on trash cans in downtown Phoenix. This opportunity provided these artists a first-time opportunity to work within the public art realm. The project framework enables a diverse range of artists to participate, and a variety of mediums and artistic approaches can be translated into 2D wraps.

Find out more www.phoenix.gov/arts.



Kathryn Maxwell, Untitled, 2024.

Case Studies: Murals

100 Gates Project in New York City, New York.

Opportunity Concept: Hire artists to beautify an overlooked, functional object or underutilized space.

Established in New York City in 2014 by a NYC artist and professional skateboarder, the 100 Gates Project connects businesses with artists to create murals on security gates. The 100 gates have since expanded to include 360 gates. The effort serves to provide an outlet for graffiti artists while promoting the work of all arts professionals by providing unique opportunities throughout the city.

Find out more www.100gates.nyc.



GERALUZ, Untitled, Year Unknown.

Case Studies: Murals

The Wall in Paris (Le M.U.R.) in Paris, France.

Opportunity Concept: A single, highly visible location to support frequently rotating mural art concepts.

Founded in 2003 by artist Jean Reaper, The Wall in Paris is a rotating mural art experience defined by its ephemeral nature. The artwork is rotated within weeks of each installation which serves to attract continual attention from the community. Artists may engage in a variety of mediums and can choose to incorporate pop-up experiences or live performances.



Agostino Iarcuci, 2013.

Case Studies: Murals

Beyond Walls in Lynn, Massachusetts.

Opportunity Concept: A multi-dimensional mural arts festival.

Beyond Walls partners with local communities and organizations to activate underused public spaces and strengthen communities. Beyond Walls serves “people, civic leaders, and business owners who want to work together to manifest the power of art, design, and urban/city planning to tie the heritage of the past to the potential of the future.” Founded in 2019, the program has since evolved to include a large portfolio of traditional murals and multi-media projects. The award-winning program features international renown artists as well as local artists and collaborates with organizations across cities.

Find out more: www.beyondwalls.org.



Bordello II, Big Trash Animals, 2022.

Case Studies: Murals

Wynwood Walls in Miami, Florida.

Opportunity Concept:Outdoor art gallery of street art and murals.

This renowned street art museum was established in 2009. Since, the project has become globally renown. Wynwood Walls has worked to transform the definition of street art while creating a career-defining platform for participating artists. "Wynwood is one of the world's most celebrated urban revitalization projects and an oasis for cutting-edge creativity."

Find out more: www.thewynwoodwalls.com.



Logan Hicks, Untitled, Year Unknown.

Case Studies: Cultural Festivals

Cultural Coalitions, MIKIZTLI: Día de Los Muertos Festival in Phoenix, AZ.

Opportunity Concept: All ages, annual cultural festival.

Presented by the Cultural Coalition, cultural performances, live music, art vendors, food trucks, and Phoenix's largest community altar or ofrenda. The mission of the Cultural Coalition is to "connect communities and generations to ancestral knowledge and practices through artistic cultural preservation and programs that celebrate Chicano, Latine, and Indigenous heritages."

Find out more: www.culturalcoalition.com/events/mikiztli-dia-de-los-muertos-festival.



Case Studies: Cultural Festivals

2BLINK in Cincinnati, Ohio.

Opportunity Concept: A bi-annual, new media public art event.

Considered one of the largest new media public art events, BLINK boasts a variety of engagement opportunities including live performances, projection mapping, murals, interactive art, light art, tech art, and more. The event is free to the public and takes place within downtown Cincinnati. The event partners with downtown businesses to develop an assortment of unique experiences. "BLINK embodies the spirit of world building, connecting artists who craft their own unique environments within the Cincinnati cityscape. This immersion within immersion transports attendees, unlike any other event, simultaneously encouraging the seemingly impossible combination of escapism and mental presence.

Find out more: www.blinkcincinnati.com.



Antaless Visual Design, In the Middle – Memorial Hall, 2022.

Case Studies: Cultural Festivals

East Austin Studio Tour (EAST) in Austin, Texas.

Opportunity Concept: An annual, free and self-guided studio art tour which provides community members to engage with artists and visit their creative spaces.

The mission of EAST is to “provide an inclusive and accessible platform for a diverse group of artist’s to create, exhibit, and discuss their work; to increase the audience that experiences the artists work; and for that experience to create conversation and build relationships around art and the creative practice.” Founded in 2003 by artists Shea Little, Jana Swec, and Joseph Phillips, the event was designed to increase the visibility of local artists by welcoming the public into their workspace.

Find out more: www.bigmedium.org/east.



Ryan Davis in his studio, 2018.

Case Studies: Cultural Festivals

Zero1 in San Francisco, California.

Opportunity Concept: Create community-driven projects that leverage art, science, and technology to promote innovation and social change.

Zero1 implements a variety of programs designed to support their mission to leverage projects to promote social change. Projects include the topics of international exchange, arts education, public art, and partner programs. Launched in 2000 by Andy Cunningham, Zero1 was launched at the Stanford Research Institute conference.

Find out more: www.zero1.org/.



Claudia Larcher, "me, myself and I," 2022.

Case Studies: Cultural Festivals

The Italian Festival - Festál. Festál in Seattle, WA.

Opportunity Concept: Festivals that focus on and celebrate the cultural traditions of a variety of different cultures throughout the year.

This series of 25 free festivals is presented throughout the year, each with a unique cultural focus, identity, and range of engaging activities. Share in holistic experiences rooted in age-old and contemporary traditions and enjoy culture through food, music, dance, art, film and more.

Seattle Center Festal is produced in partnership between Seattle Center and the 25 cultural organizations, with support from the City of Seattle, Seattle Center Foundation, and 4Culture. Festal is also part of the ArtsFund Cultural Partners Network.

Find out more: www.seattlecenter.com/events/featured-events/festal.



Case Studies: Artist-in-Residence

Phoenix Creative Arts Curriculum in Phoenix, AZ.

Opportunity Concept: An Artist Residency that focuses on foraging collaborations between artists and community organizations.

The Creative Arts Curriculum Program is an educational Artist-in-Residence in collaboration with local Education Agencies based in Phoenix. The program uses the arts, including creative writing, visual arts, and other disciplines, to get students excited and engaged about learning. Working closely with teachers, district specialists, and department staff, local artists create lesson plans, develop training, and provide in-person instruction to help students achieve district standards and goals.

National Parks Service Artist in Residence Program.

Opportunity Concept: An Artist Residency that focuses on connecting artists with the natural world.

The National Parks Arts Foundation (NPAF) works directly with select artists and The National Park Service (and their affiliates) to create unique Artist in Residency programs within the wonders of the National Parks. This work is done in partnership with the National Park Service, connecting the parks with real working artists who are inspired by and working in the parks.

Find out more: www.nationalparksartsfoundation.org/allresidencies.

Case Studies: Artist-in-Residence

Calla Alliance Residency Program in Phoenix, AZ.

Opportunity Concept: An Artist Residency that focuses on the exchange of artists from different locations.

The CALA Alliance's residency program supports Latinx artists by providing critical resources that enable them to forage new and innovative artwork. The exchange program currently connects artists living and working in Puerto Rico to those living in Arizona. Artists from both locations work together to develop projects, creating a conversation between the two areas.

Find out more: www.calaalliance.org.



Sarah Zapata, "Beneath the breath in the sun", 2024.

Case Studies: Artist-in-Residence

City of Austin Artist in Residence Program.

Opportunity Concept: An Artist Residency that focuses on connecting artists with municipal government.

Artist Rehab Elsadek had the distinction of being the first Artist-In-Residence with the City of Austin. Embedded within the City's Watershed Protection Department, Elsadek's first order of business was to spend several weeks researching the many services provided by the WPD. Elsadek decided to create a pop-up exhibition of photographs, text, and 2D artwork, showcasing her research and the concepts she created to convey Watershed's contributions. The exhibition included collaborative works, combining the artist's visual art with text generated by WPD staff expressing their daily efforts, the services they provide, and the passion they bring to their work.

Find out more: www.austintexas.gov/page/artist-residence-program



Rehab Elsadek, 2018.



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