

KIZY ART
PRODUCTIONS

We expand our creativity and compassion through making.

Kizy Art Productions (KAP) melds artistry and technical expertise, transforming creative visions into unimaginable artworks.

Under the agile leadership of Founder/Creative Director, Sean Khales Ballo Kizy, our powerful team brings large-scale artworks to life.

Technically and operationally fluent, our expertise spans production, leadership, creative ideation, technical design, artist representation, project management, installation, and more, ensuring that every aspect of the project is executed with precision, innovation, and adherence to both aesthetic and technical standards.

With a love for artistry ourselves, we also create original artwork for both public and private commissions at Action Figure Studio, a division of KAP. We support emerging artists with our Queer BIPOC Platform and provide drafting services directly to leading fabricators under our Technical Design Workshop.

Whatever ambitious undertakings an artist, institution, or patron pursues, KAP's expert team brings the craftsmanship, joy for making, and specialists that make it possible.



The architecture of our artistry:



Art Production

HOUSE

Our primary work structures around our Art Production House where we lead our robust team of technical designers, project managers, curators, engineers, fabrication specialists, estimators, installers and many others under the guidance of our artist clients to fully realize their creative visions. The breadth of services of our Art Production House expands with every unique project we undertake.

Action Figure

STUDIO

It is in our Action Figure Studio that our team of designers and craftsmen with decades of experience place their energies into the artful making of original designs. We work on proposals and installations on a range of scales from public plazas to product designs. This incubator for material studies and formal risk taking serves and expands our services in the main House.

Queer BIPOC

PLATFORM

We are dedicated to bringing forward permanent Queer and BIPOC artwork on a large scale to our shared public spaces. Investing our time, energy, and resources to support many artists each year, we are grateful for the incredible mission work of our Queer BIPOC Platform that stands as a foundation to our company's larger practice. In this capacity we actively seek out artist to provide our full line of services at reduced rates.

Technical Design

WORKSHOP

Our technical design skills are a cornerstone of KAP's robust and forward thinking practice. We know that our strong technical abilities manifests in cutting edge material and fabrication solutions along with creative adaptations that can solve for tight budgets. It's in this resourcefulness that our Technical Design Workshop serves clients and also fabrication shops directly by supplying drafting and 3D modeling deliverables.

Our skills and services:



Engaging At The Onset With

PROPOSALS

We have a track record of winning proposals. In this phase of work, we develop artworks through material explorations, study site and client requirements, 3D model artwork concepts, conduct material research, draft preliminary detail drawings, render views and perspectives, budget projects based on initial quoting, provide supporting material for presentations, and other early phase services.

We Lead A Creative

DESIGN DEVELOPMENT

We fully design an artwork's construction with leadership from the artist through exacting technical design and material studies, advanced 3D modeling, sourcing fabricator input and completing construction drawings including material quantities and hardware specs, integration of structural and landscape requirements with contractors around site constraints, project management, permitting with city agencies, precise budget estimates, and much more.

As Expert Design Meets

FABRICATION

We partner with select KAP fabricators project-specific to an artwork and lead them directly to produce complex to simple constructions in a wide variety of materials and methods. This includes project management, shop drawing production, construction documentation review, overseeing quality control, issuing regular fabrication reports, contractor coordination, managing project budgets, maintaining project schedules, client management, planning for Installation, and many more fabrication related services.

We Deliver Through

INSTALLATION

We're fully invested in our clients and their grand scaled visions. To this end, we're there for you till the end leading installation, onsite project management, insurances and bonding, maintenance manual updates, providing touch-up materials, documenting the process with photos and videos, project close out, and more.

From our Creative Director

KP

I was born a Middle Eastern American artist come architect. Although I dreamed of a career in painting, my immigrant family encouraged me to first become trained and licensed as a professional architect, my second love. It's with these technical architectural design skills and lessons in creative business practice that Kizy Art Productions came to be. It's also how we're now uniquely positioned to serve our artists.

I'm grateful for my many years at OMA NY, SHoP Architects and UAP Polich Tallix for the intensive education and in-depth learnings that resulted in some incredible buildings and artworks rising across the world.

Knowing firsthand what it takes to design, permit, and construct a 35-story building from concept to completion has informed how we successfully manage various stakeholders while simultaneously designing and fabricating ambitious art installations. KAP's skills are comprehensive and nimble in meeting both intricate fabrication methods along with a client's specific project requirements.

Through the years, I've always stayed deeply in love with my inherited artistic instincts. I keep an active sketchbook and diary. It's fair to say that I think through images and words alike. My artistry now centers on realizing queer sanctuary via cross-medium exploration. I keep a primary studio practice in New York City while KAP stays in residency and holds an office at The Shed, though our clients and projects certainly expand worldwide.

It's been an incredible few years grounding the company after its launch over three years ago. I can't wait for the next chapter to unfold. But more, if you're reading this, I hope that you unfold with us.
With care,



Sean Ballo Kizy



Project Portfolio

While many of the photos included in the following pages were taken by Kizy Art Productions, others were contributed by our incredible artists, fabricators, and clients. Images copyright their owners and not available for reproduction unless with owner's permission. Please inquire for details.

LET ME KINDLY INTRODUCE MYSELF. THEY CALL ME MC PRINCE BRIGHTON.



Nick Cave | Princeton University Art Museum

Summer 2025, looking up at Princeton University's new museum entry court walls, your eyes will fall upon three-story tall colored glass mosaics, nine African gold symbols cantilevering up to 10' wide each, and black stained elm wood panels radiating out from a larger than life 30' tall Soundsuit figure who bends down to welcome you to the expansive new building. It has been our honor to lead the proposal phase, full production, technical design, fabrication, project management, material sourcing, client relations, engineering and installation of Nick Cave's ambitious permanent installation.

In a gesture of flamboyant humility, Cave's sculptural installation soars across 2,250 SF, rising over 32' tall and radiating with over 129 unique wood panels made from both machined and hand laid elements. With material sculpted directly from the elm trees that once stood on the museum's site, the entire sculpture feels like it's in motion. An international team of fabricators and skilled consultants were hired by KAP to realize the many desperate parts and unique material crafts that make up the artwork. 'Let me kindly introduce myself. They call me MC Prince Brighton.' has come together methodically over the course of over two years of dedicated commitment.



NORA MIRAGE



Phillip K. Smith III | Dolce & Gabbana Alta Moda Show in Sardinia, Italy

With less than a six month timeline, eleven reflective sculptures, nineteen and a half feet tall rose among the sacred ruins of Nora on the southern coast of Sardinia, Italy. Domenico Dolce and Stefano Gabbana discovered Phillip K. Smith's Palm Springs based studio and knew imminently, they needed to bring him to Italy for a site visit to create a deeply site specific work for their 2024 woman's Alta Moda couture show.

KAP was brought on-board at the onset. We accompanied Smith on the first visit to Sardinia with the Dolce Gabbana fashion team and Balich Wonders Studio luxury events team. The initial visit inspired Smith's site sketches, which KAP immediately began to translate into 3D models while in Italy. A presentation in Milan to Mr. Dolce led to an ever increasing scaled installation that you see above and in the following pages as Nora Mirage. Each perspective of the art installation brings splaying reflections alongside refraction of light and sky turned upside down.

Creative Director Sean Billy Kizy personally led the artist studio's oversight of the installation in Sardinia for four consecutive weeks. They worked hand in hand with 50+ team members from D&G, Balich Wonders Studio, several staging teams, lighting specialists and four archaeologists who protected and maintained the historical ruins celebrated and amplified by Smith's monumental field.





Eleven monoliths seemingly reach upwards from the depth of the ground as if their full length is buried a dozen or more feet below. Their proportions and siting embedded in the Roman, Phoenician and Nuragic ruins speaks to a time long past. Their faceted geometry and reflective mirror surfaces conjure futuristic architecture. In both readings, the historic is reflected in the present along with refracting shards of light on visitors and the site alike.

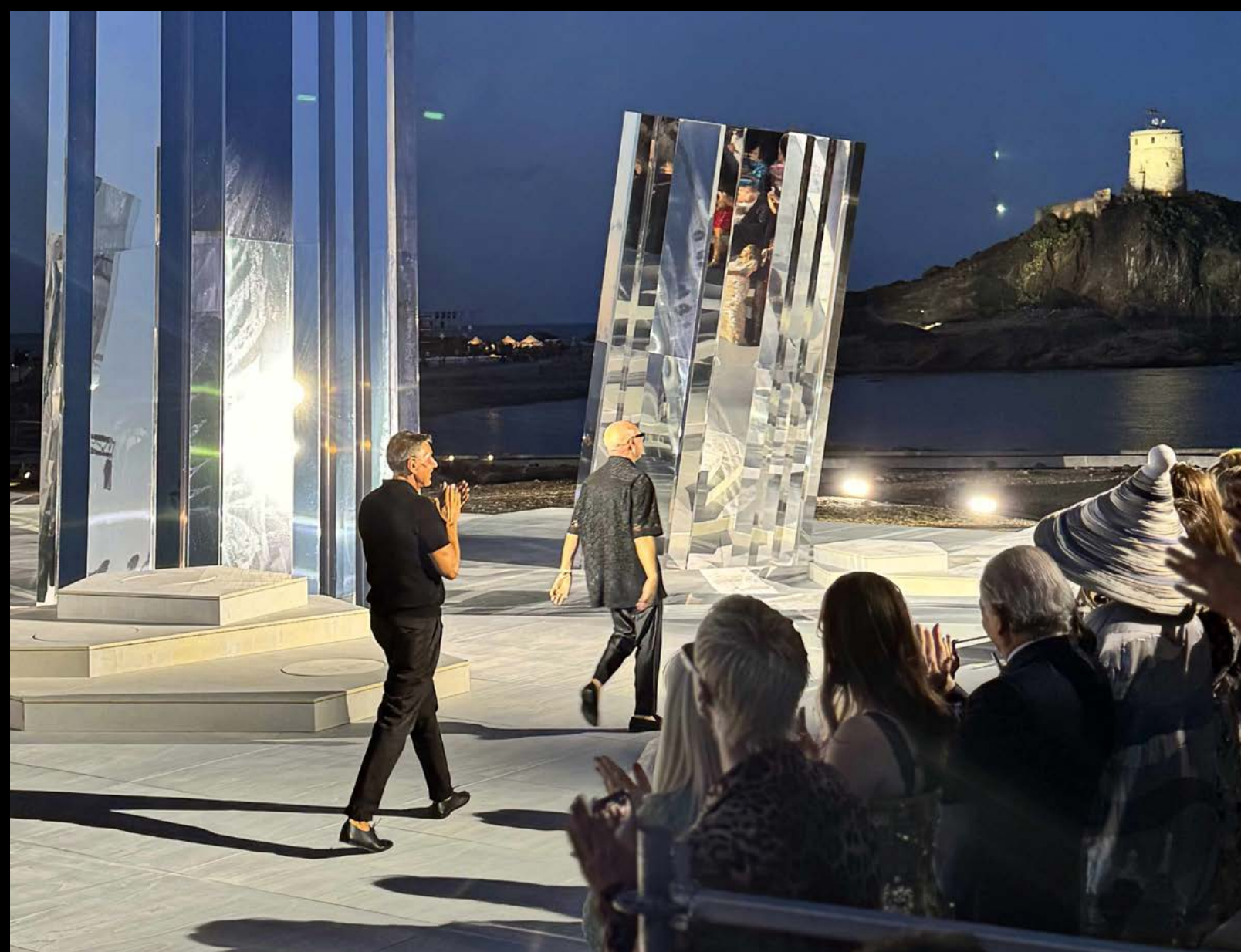


Kizy Art Productions prepared material samples, models and renderings ahead of joining artist Phillip K. Smith in Milan to present the concept to Domenico Dolce and his full team.

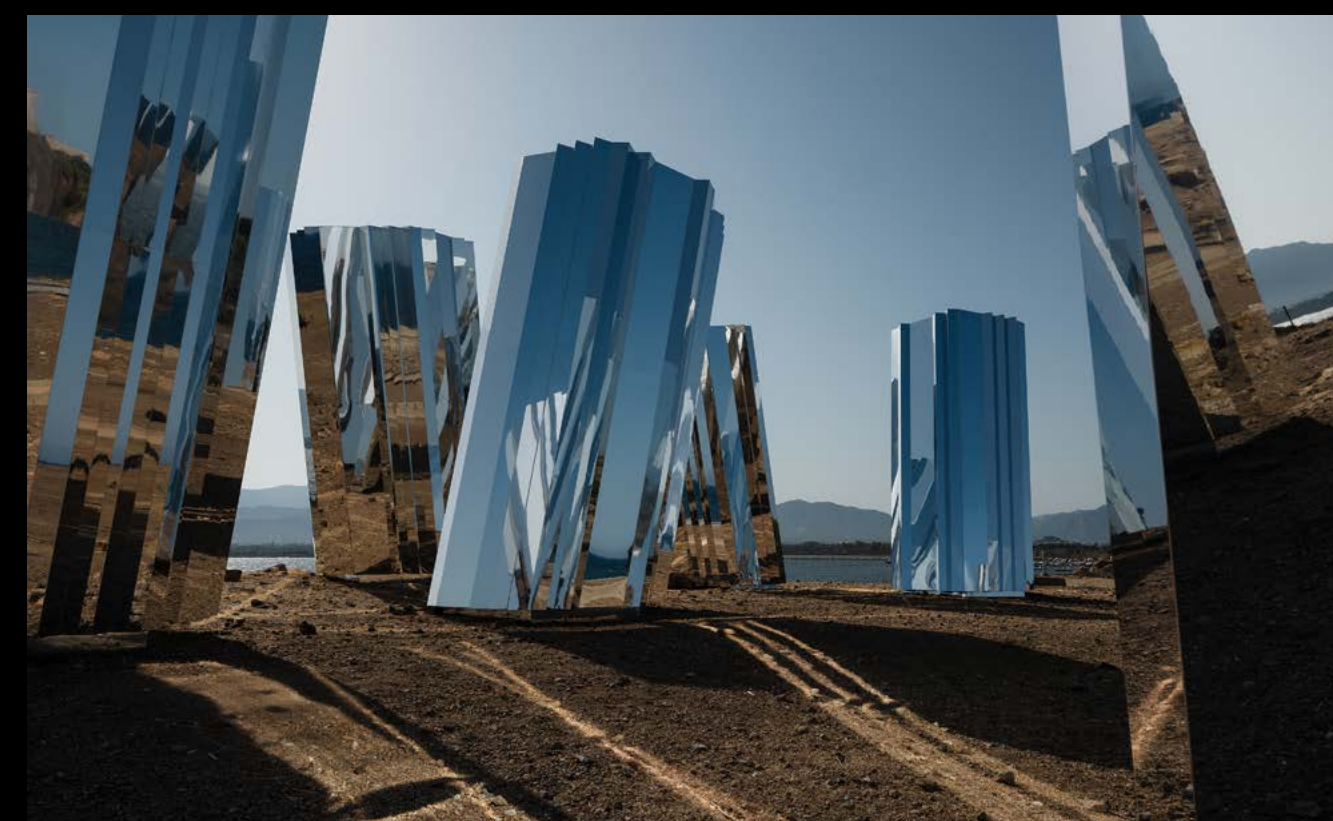


An early site visit to the incredibly rich historical ruins inspired a thoughtful artistic device where the mosaic laden ground lifts into the sky. KAP provided photography and technical consultation to the studio in production team meetings while in Sardinia. 3D model studies were completed within 24 hours that led to the final design.





The night of the Dolce & Gabbana Alta Moda couture runway show was a spectacular evening that began at sunset. Over the course of the show, the installations' surfaces reverberated with the models garments along with the ever shifting colors of the sky.



The reflective mirrored sculptures rose like monuments in themselves, always at 10 degree angles, but rotated at various degrees. These simple adjustments streamlined the monoliths' fabrication as identical editions, while appearing unique in every instance due to their various rotations and sitings. The proximity of one monument to the next allowed for refraction of light across their jagged edges and also allowed the viewer to find and search for their own selves inside the installation.

Each sunrise and sunset created a distinct coloration and vibrancy to the site. The mirrored surfaces brought the sky to the ground and the ground to the sky in an unpredictable pattern that shifted as you moved through the space. The installation remained open following the show during Nora's full summer season for visitors across the world to witness it throughout the many events hosted by the poetry and archaeological foundation.



THE YANOMAMI STRUGGLE



Claudia Andujar & Amazonian Artist | Foundation
Cartier pour l'art Contemporain & The Shed, NYC

Multiple institutions partnered, several contractors engaged, more than one curator at the helm, and dozens of staff from France, to Brazil to the exhibitions site in New York City in order to bring this international exhibition to life in a whole new space. The Shed needed leadership and reached out to our Founder and Creative Director Sean Kizy directly to steer the interwoven relationships along with managing contractors on site. As installation was only months ahead, Kizy Art Productions was brought on as Senior Project Management to coalesce and facilitate the converging teams.

On site from beginning to end, KAP created the scaffolding and groundwork for all parties to successfully collaborate together. This included creating daily work schedules, overseeing and updating a master schedule for Cartier, The Shed, the fabricators, staff, registrar, and more, negotiating terms of work, navigating conflicts between parties, and oversight of installation and de-installation.

It was a privilege to support the many teams and talented directors, curators, fabricators, registrars, and many other staff needed to create this dynamic project. Larger than any one of us, it brought attention to a critically threatened culture and brought global leadership from the UN among others in direct dialogue together in the space.



The exhibition brought together original artworks from the Yanomami people side by side for the first time with photographer Claudia Andujar's original photography. Narrated in several spaces and taking over the entire second floor of The Shed's sprawling floor plan, its images were paired with audio and video installations that brought the complex works to life.



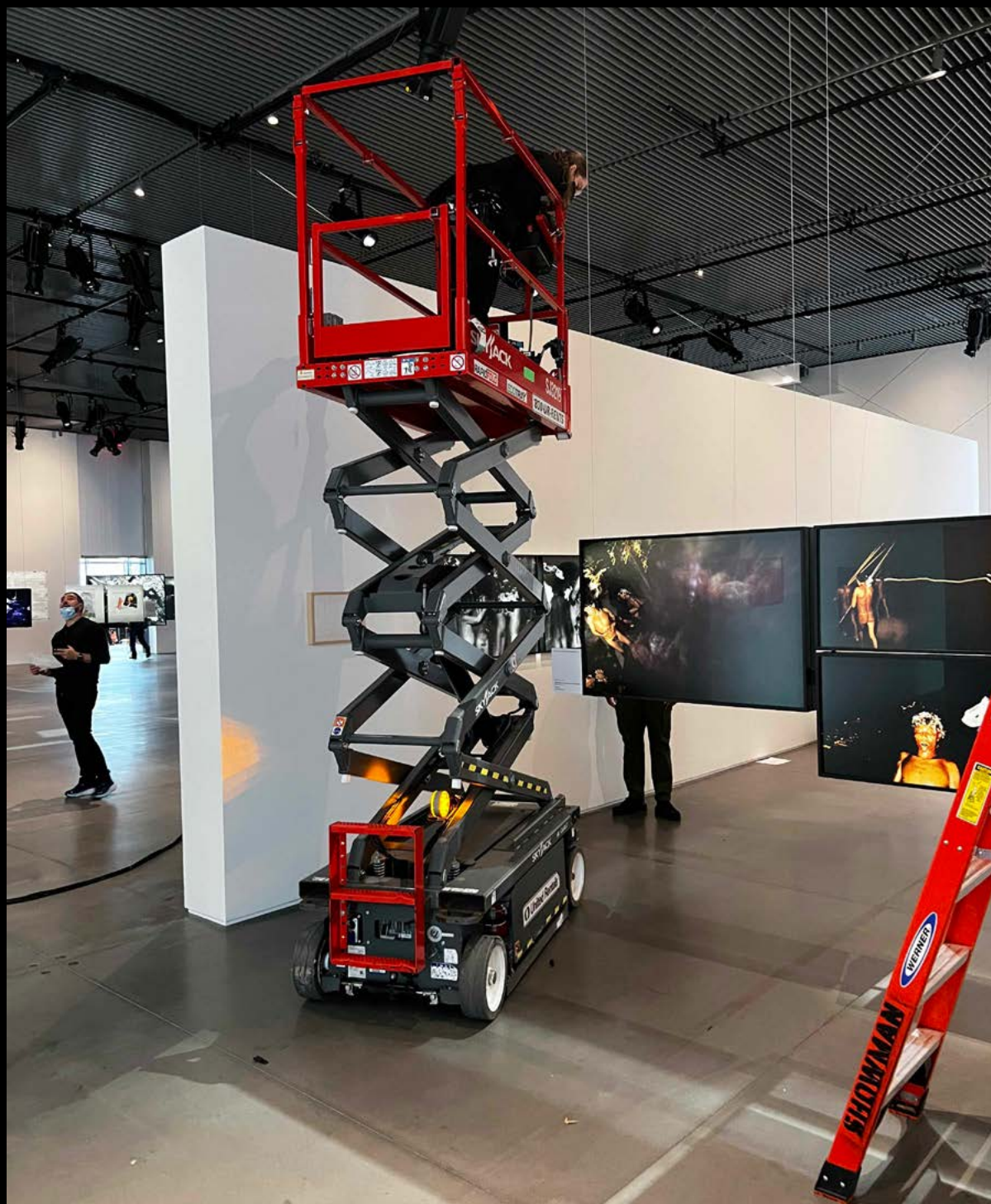


Crates arrived from Paris just weeks ahead of opening night. Team members worked around the clock to document and position the works in the rooms with changes each day.



Our audio visual team coordinated the projections across a dozen vertical screens that would tell the story of the Yanomami Struggle in images.

A vitrine at left shares a chronological narrative of the Yanomami people through publications. The room was dimly lit with lights oriented strictly on the artwork.



Four large sized gallery spaces in addition to the video room comprise the full exhibition. Hundreds of down lights were located and positioned above works that were laminated inside suspended frames.



Original drawings by the Yanomami people were showcased for the first time in the exhibition. A history of grounded beauty was made parallel with a distraught past and future laid bare before us. Diplomats from the United Nations were brought to the space in conversation with photographer Claudia Andujar and several Yanomami tribe members to bring attention to immediate decrees and laws controversially making progress in Brazil.



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FROM ONE COMES ALL

Studio Action Figure | The Shed, NYC



Following the successful opening of the major Yanomami Struggle exhibition where we represented the Shed as their Senior Project Management, we were invited to produce their 2023 Summer Sway installation. Summer Sway is the community based activation by The Shed in their grand public plaza at Hudson Yards revealed every year when the three story vaulted structure nests with the skyscraper above and reveals the plaza to the open sky.

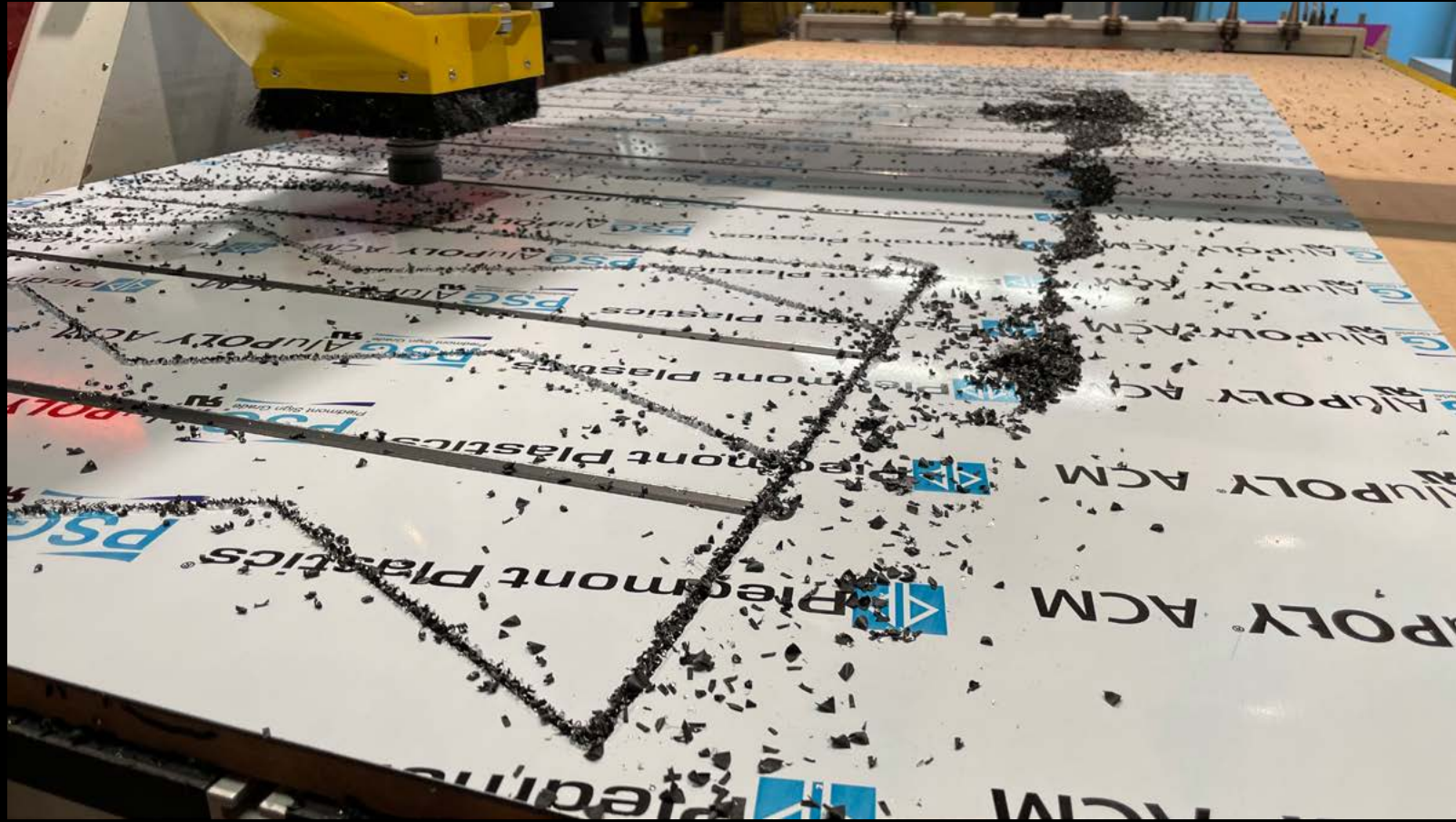
Kizy Art Productions designed, fabricated and oversaw installation when The Shed team was under a tight budget constraint. Utilizing an architectural method of modular units varying only in height, we found economies of scale to fabricate the units affordably and colorfully. The triangular form allowed for a plethora of arrangements to active the large scaled space.

During the summer months in NYC, dj's brought the plaza to life among our installation. The public came to rest as this site leads directly into a main entrance of the High Line park. And children found building blocks that they would stack, move and slide down in unexpected play that brought joy to our designers and client alike.





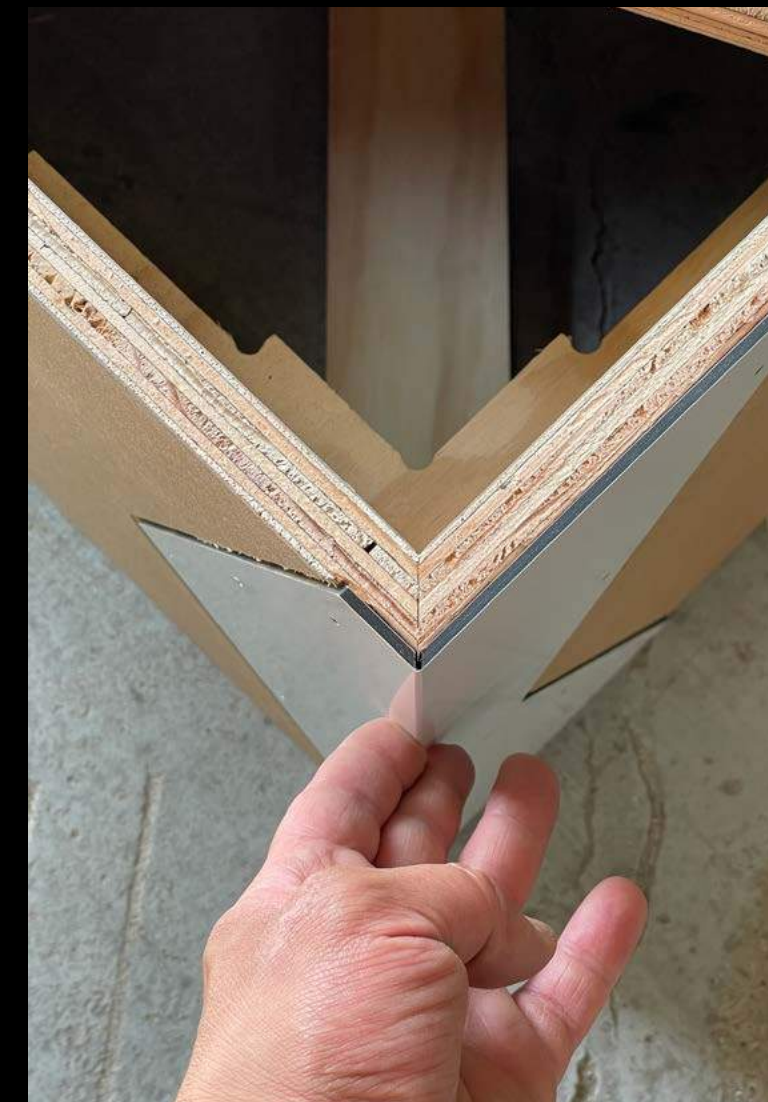
Like origami folding its paper leaves, the triangular units of From One Comes All unravel into unique shapes across the plaza. The groupings offer an array of configurations for the public to engage and commune together.



CNC milled aluminum composite metal (ACM) was folded at the plywood edges to protect them and add robust corners for these outdoor elements. The interior structure was also reinforced with plywood bracing at several elevations within the units.



To prevent injury and allow for seamless joinery between triangular elements, the CNC milled ACM was inset the same depth as its thickness. The materials were durable to last through the summer season of weather and wear from the public at this highly active site.





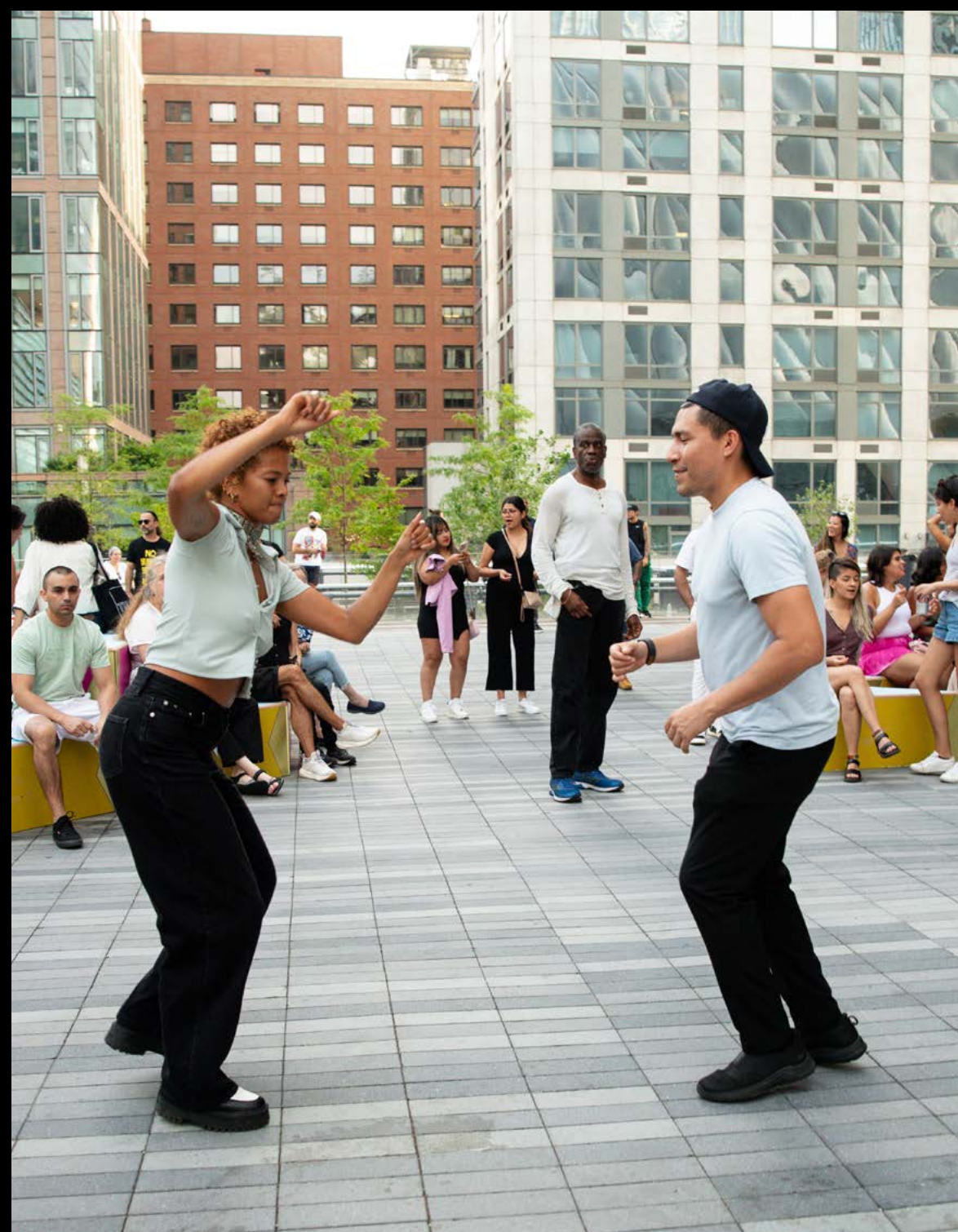
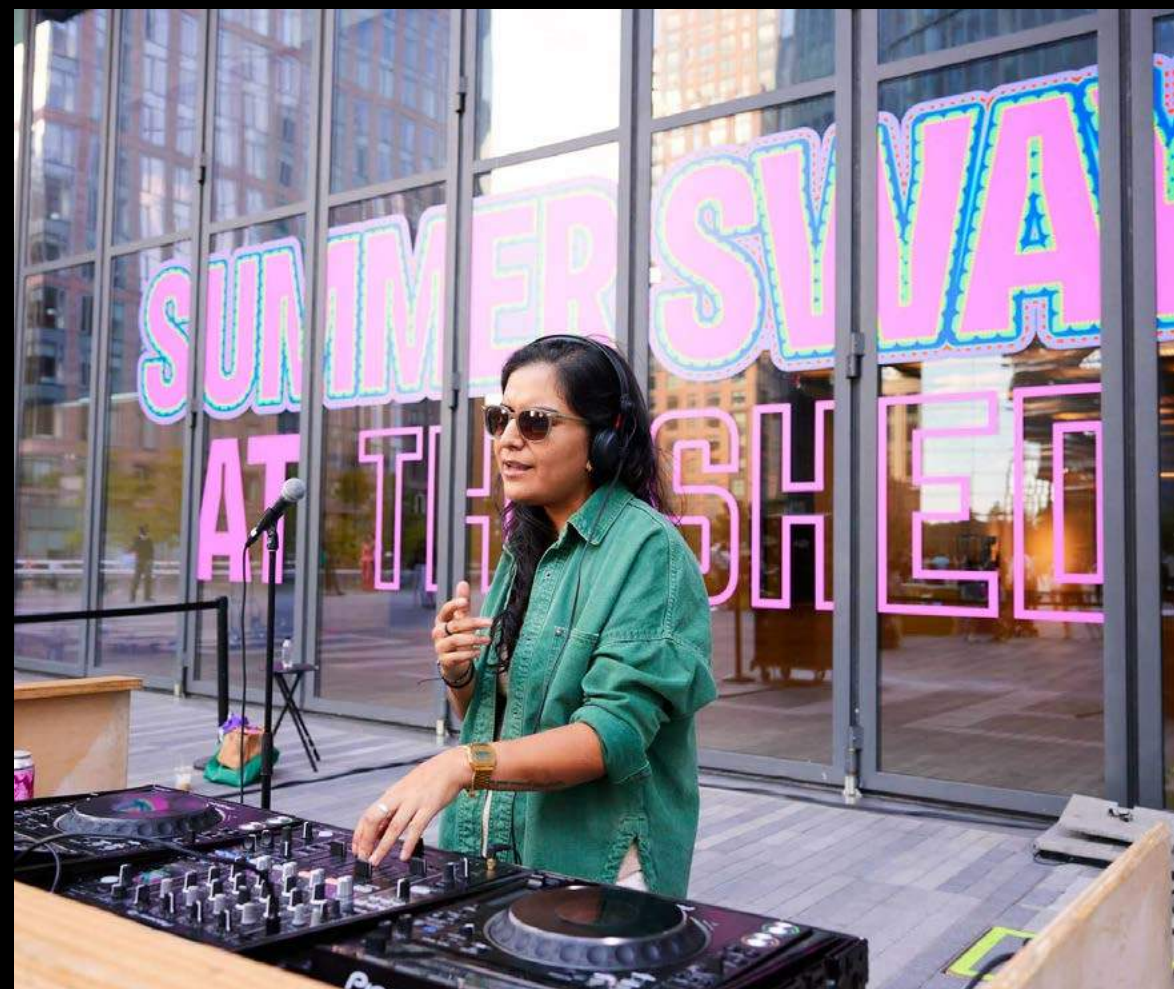
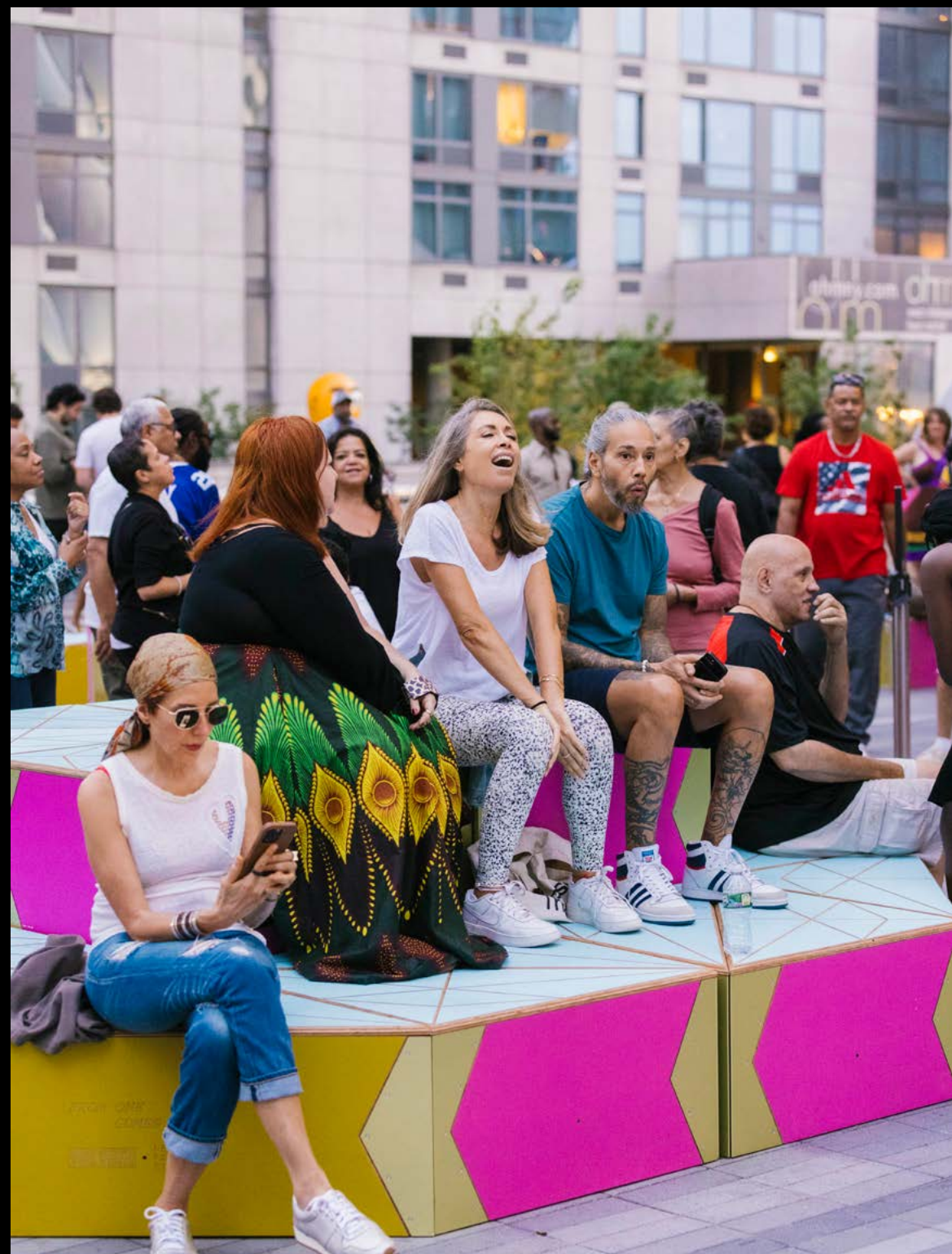
The Shed team was involved in choosing finishes that reflected the institutions branding. Magenta, yellows, golds, and blues add a lively character that also allowed for naming to be engraved with the wood grain revealed.



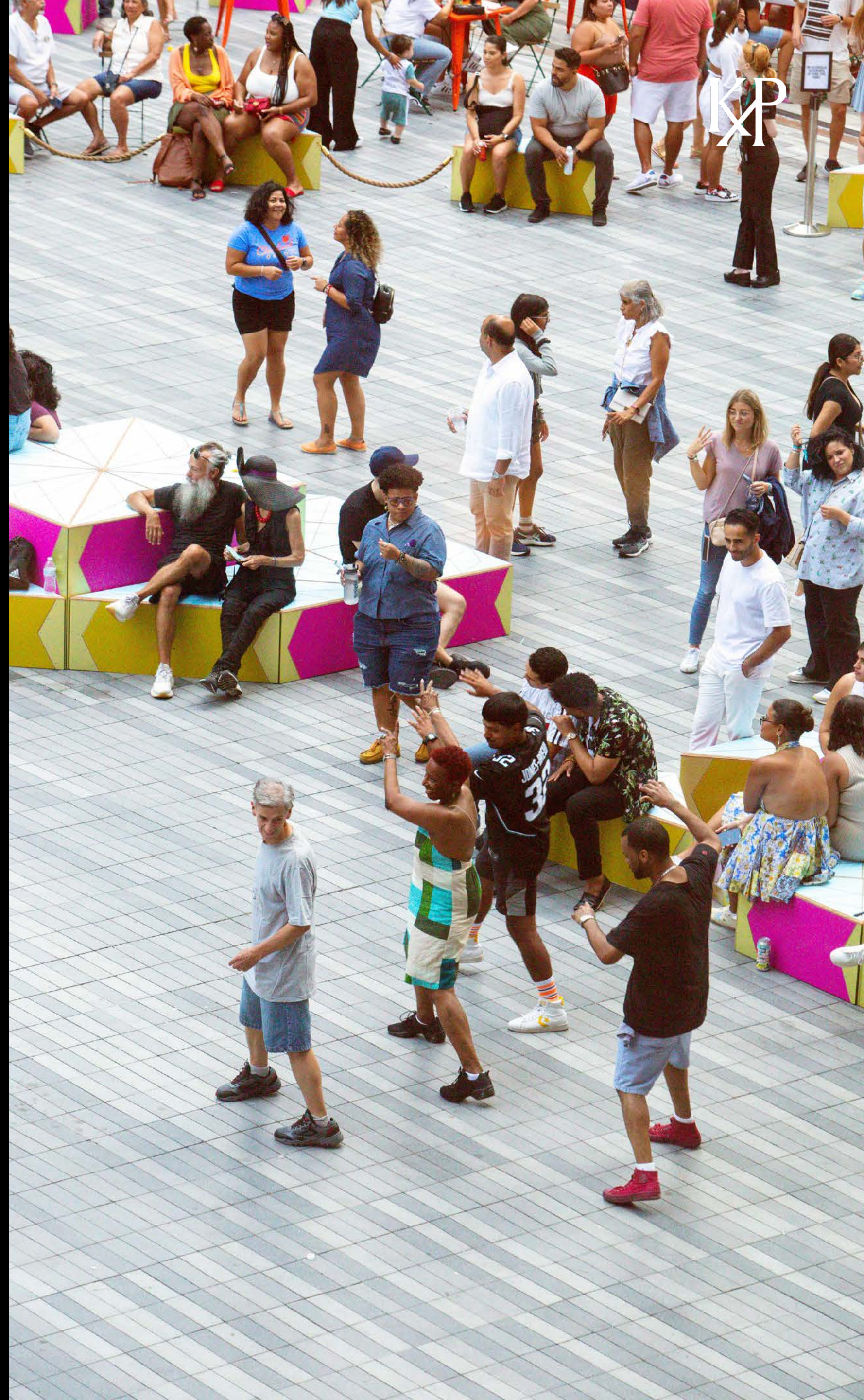
Cedric's bar and eatery were included in the plaza activation. Stanchions were added to the corners of several units to provide a private area on the plaza for drinks to be served.



Curator Deja Belardo and KAP Creative Director Sean Kizy were on site and involved in installation of the dozens of triangular elements by Shed union staff. That same day the plaza was activated with its first DJ set with the public sitting down as we unwrapped.



Over the course of three months, the plaza came alive in the true spirit of NYC summer dance and music. Queer and BIPOC musicians came to site to bring color to the plaza in a wave of energy that was felt over the entire site. From line dances, to couples and kids jumping over and atop the installation, no one missed a beat. These joyful installation in our hometown of New York City set the stage for new work and community engagements that are the cornerstone to our art production practice.



TRI-HEX-CIRC

Phillip K. Smith III | Scottsdale, AZ



This sculpture was a decade in the making. Originally commissioned by Scottsdale Arts to the artist, Smith designed the sculpture when it was unexpectedly paused for many years. Without coincidence and aligning with his then forthcoming solo exhibition at the Scottsdale Museum of Arts in 2024, the sculpture came back into focus and was given life once again.

Kizy Art Productions was engaged by the artist to reinvigorate the project, build a dynamic parametric 3Dimensional model, engineer, project manage, and oversee both fabrication and installation. It would be the artist's tallest sculpture at that time, rising 50' tall.

Little did we know at the time that it would take on a life all its own. The fabrication became an in depth process with nuances at every turn. With each vertebrae tilted at an angle and having both rolled and segmented parts, it was a complex construction that required strict attention to detail. This made its success that much sweeter as it proudly rose into the sky in the Arizona desert.





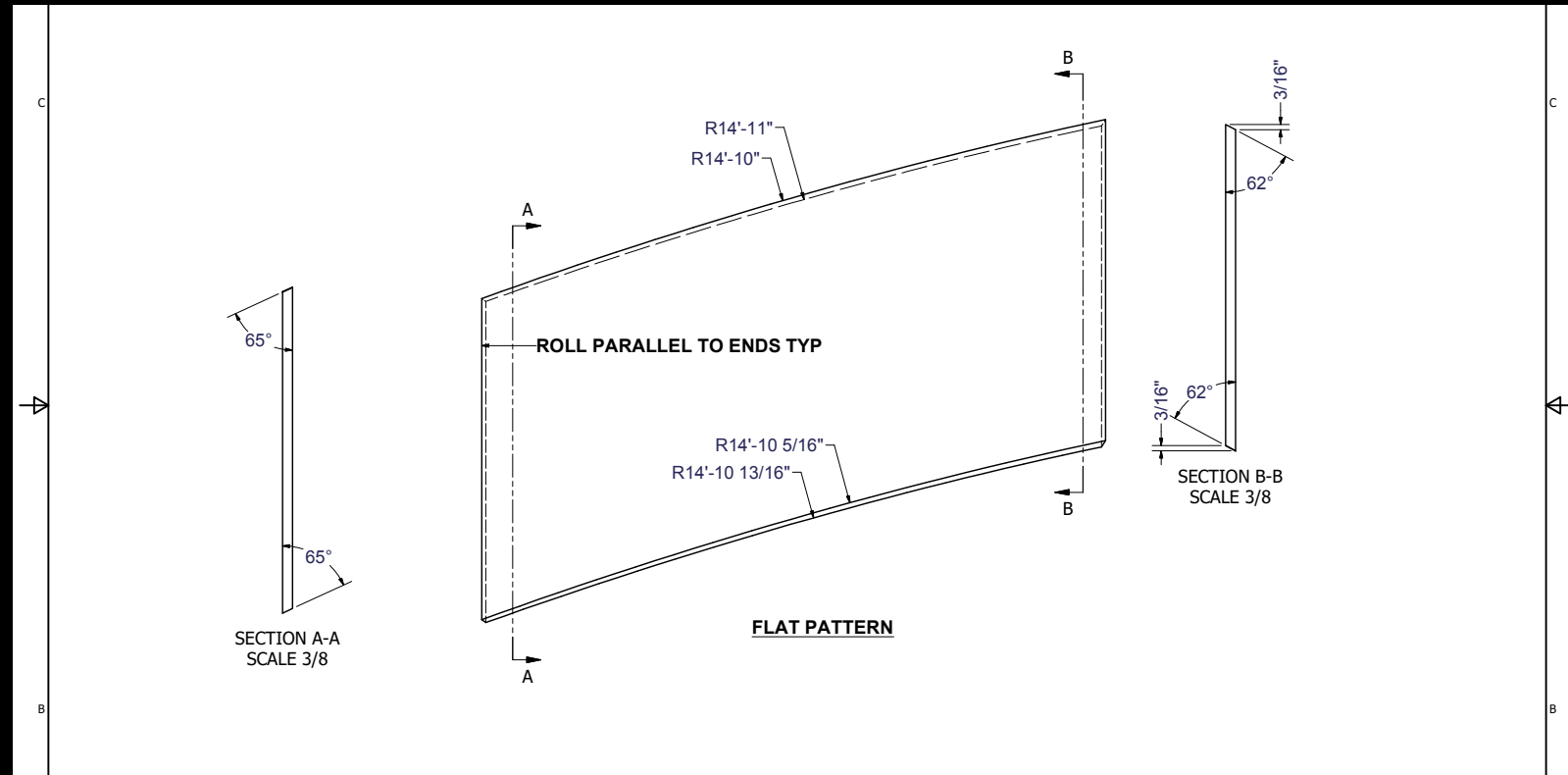
The sculpture responds to its central siting by twisting with the motion of the vehicles that circle its form. Meant to be circumambulated with speed, the form's shape shifts and rotates with the viewer in step. Seen here at dusk, the light of the sculpture contrasts at night while allowing the sky to enter its increasingly larger spacing between vertebrae at top. The sculpture responds to its central siting by twisting with the motion of the vehicles that circle its form. Meant to be circumambulated with speed, the form's shape shifts and rotates with the viewer in step. Seen here at dusk, the light of the sculpture contrasts at night while allowing the sky to enter its increasingly larger spacing between vertebrae at top.



Steel plates were cut with an additional tolerance and custom fit at angles to perfectly align each vertebrae. Lifting equipment and a team of welders worked with the steel material as it moved in tandem due to the laborious welding process necessary for the connections.



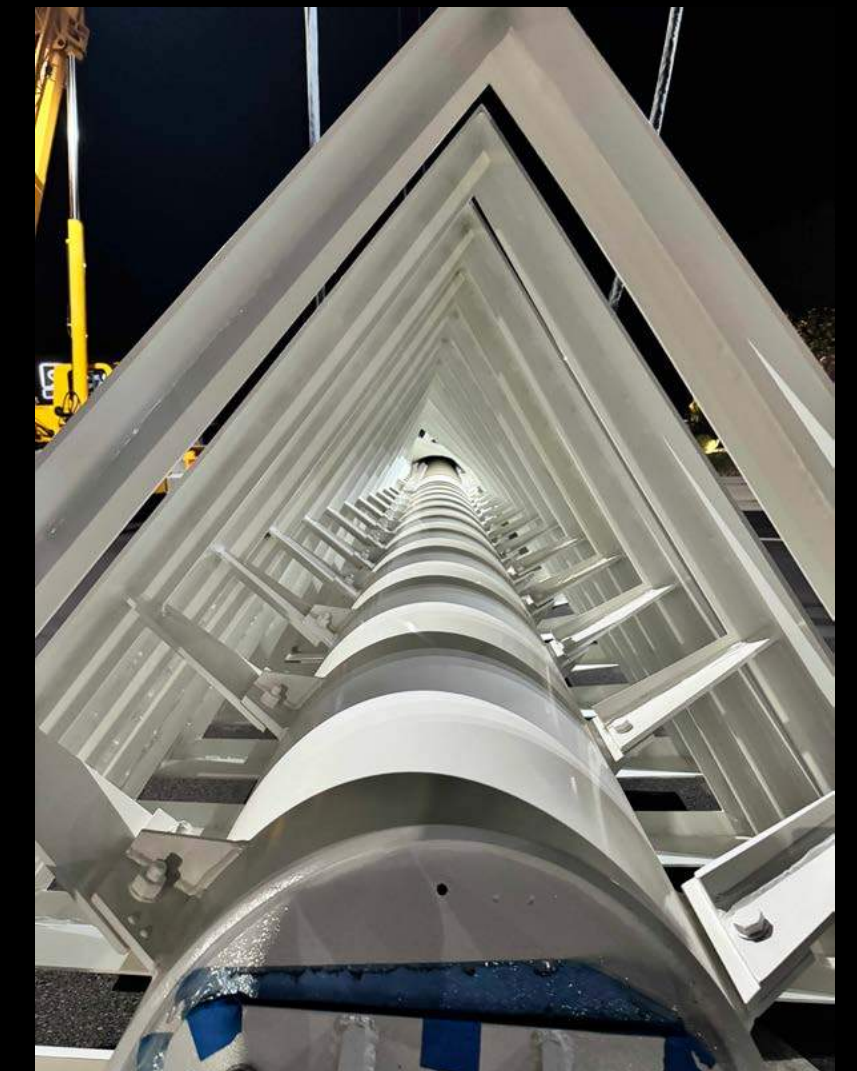
Due to their increasing size from top to bottom, vertebrae were installed sequentially, tested, and removed one after the next ahead of paint.



Rolled to bent parts come together to form the completed vertebrae pattern. A crew of eight worked over two nights to orchestrate and dismount the sculpture from the single freight truck, to the ground, rotate it vertically and subsequently anchor it into its final position.



Installation was completed in two days beginning at 9pm through 6am and 12noon the following day in order to mitigate the Scottsdale heat that rose above 110 deg during the day. The traffic circle is part of a major thoroughfare in the city that meant our two sister cranes had to unload and navigate the site in a stealthy manner to place the sculpture in the landscape's center.



Lighting for the sculpture was designed with the intention of both lighting the form but also highlighting its contrast with the shifting desert sky. Shadows move across the sculpture's faces opposite to the sun drenched sides during the day with blue sky peaking between. At night, the lighting relationship is inverted. To amplify the lighting strategy, the full sculpture inside and out was painted with a durable tnenic paint system who's semi-glossy surface allows light to infiltrate and reflect out.

No two vantage points are alike for the twisting and rotating form. At times it appears to cantilever in one direction, then turns its head the other way as you circle the sculpture. Architectural in scale, the sculpture reaches high above the many buildings it surrounds like an obelisk in an ancient city come alive in the contemporary desert.





We Love sharing what we do.
Please do not hesitate to reach out and find out more.

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