

KIZY ART  
PRODUCTIONS

# We expand our creativity and compassion through making.

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

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

Our expertise spans production, creative ideation, technical design, artist representation, project management, fabrication, vendor resources, installation, and more, ensuring that every aspect of the project is executed with craft, innovation, and exceptional aesthetic standards.

With a love for artistry ourselves, we also create original large-scale artwork for public and private commissions as part of 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, global resources and unique 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.

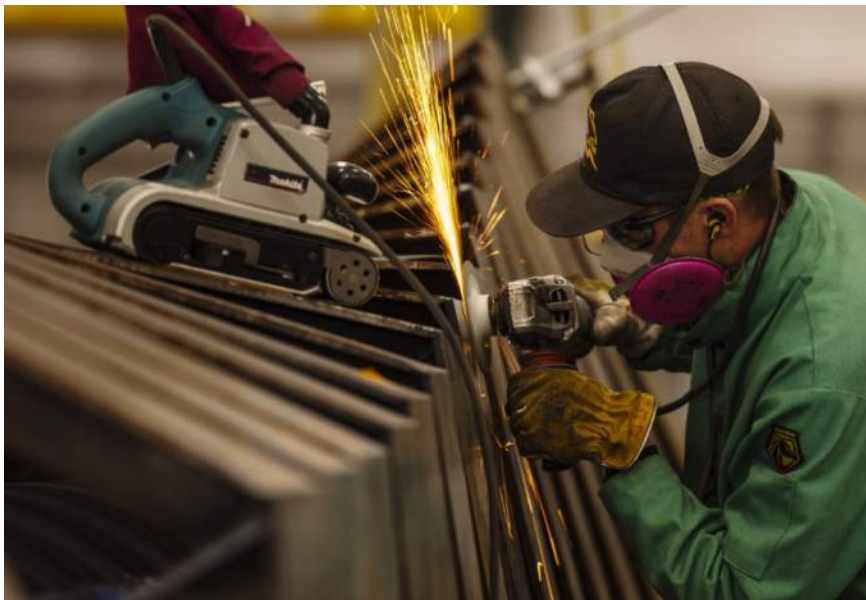
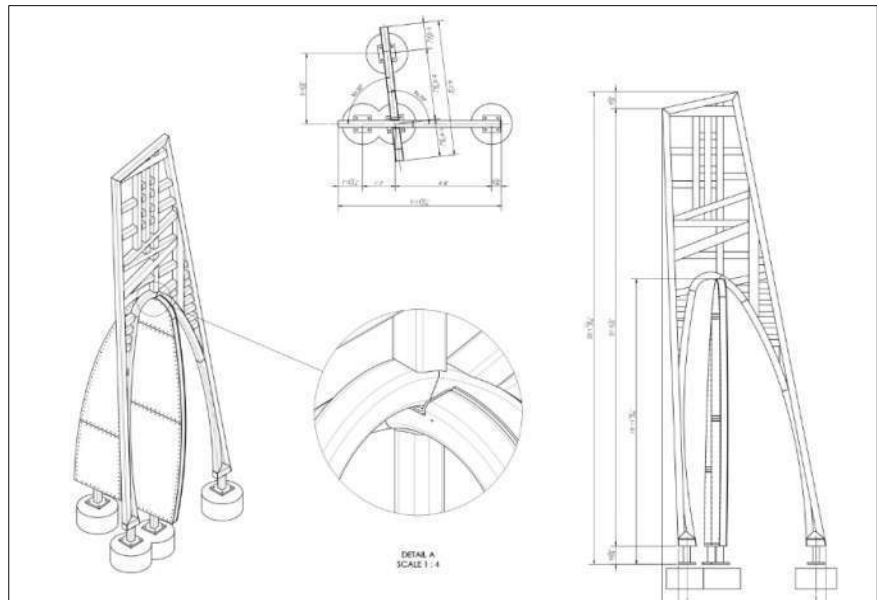
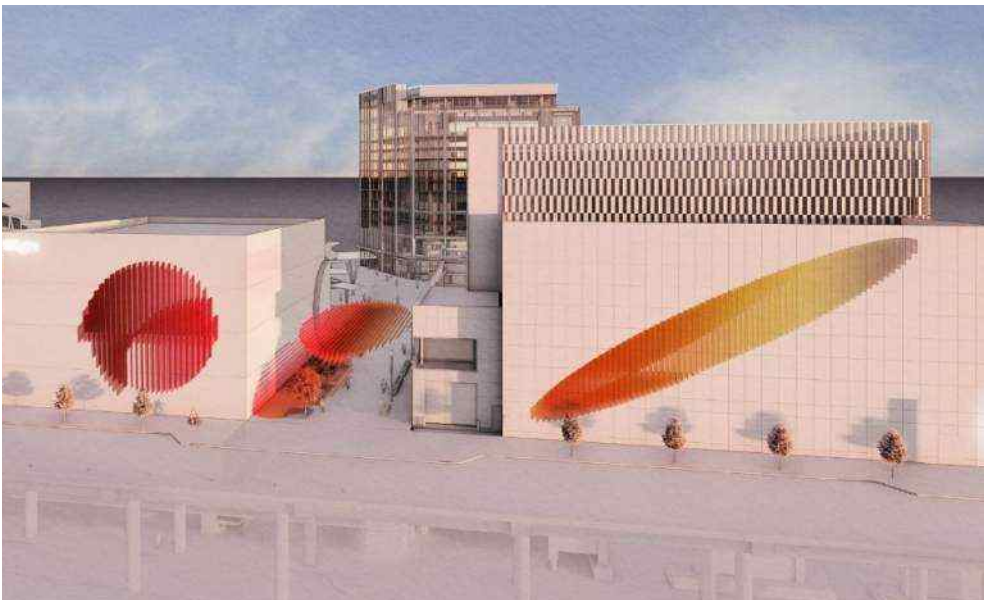
## Technical Design

### 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 process and methodology:



## DESIGN



## CONSTRUCTION

### SCHEMATIC DESIGN

- Research and Investigation** of artist's concept and exploration of materials, colors and scale
- Schematic Design** development to provide construction approach and installation methodology for preliminary construction program and budget development
- Presentation** including sketches and computer generated visualizations
- Client Review and Approval** managed by KAP with artist

### DESIGN DEVELOPMENT

- Build 3D Model** of full concept including accurate dimensions with material considerations
- Material Sampling & Prototyping** of specific artwork elements critical to artist's design intent
- Conduct material tests** and fabricate sectional maquettes
- Engage Partners** specific to the artwork's unique design and fabrication needs
- Preliminary Engineering** review with fabricator's input

- Finalize Presentation Materials** including computer-generated visualizations, elevations, sections, axonometrics, etc.
- Select Final Materials** with artist and client approval from completed sampling and prototyping
- Fabrication Quoting and Final Budget Review** with client and artist
- Client Review and Approval** of design development material in order to proceed to Construction Phase

### DOCUMENTATION

- Complete Full Construction Documentation** including material take-offs, finish schedule, BOM, etc.
- Final Engineering Review** with sealed drawings and calculations report
- Design Quality Control Document** with artist and fabricators to outline key items all parties agree will determine a successful construction
- Project Management** of project schedule and budget leading to following phases

### FABRICATION

- Fabrication & Management** of all components with one or more fabricators
- Production Coordination** of various fabricated parts, methods of assembly, and finishing
- Artist and Client Approvals** at various pre-determined milestones throughout fabrication phase
- Installation Planning** with documentation based on design development through fabrication phases

- Delivery of Production Reports** including photo documentation, video, chart of progress completion, and written updates consistently during fabrication
- Crating and Protections** of artwork ahead of delivery including precautions for transportation
- Delivery of Artwork** to site or storage of artwork as required

### INSTALLATION

- Site-Preparations** as needed including foundations ahead of artwork's arrival to site
- Installation of Artwork** based on documentation with specialized crew, KAP project management, and technical designer oversight to make sure all requirements are met and any site accommodations meet design standards
- Delivery of Maintenance Manual** with spare materials and paint as required to document client's procedures for artwork's longevity



# From our Creative Director

At KAP we hold a single pursuit, mastering the craft of large scale fine art making. And to that end, we work in all mediums.

I'm a Middle Eastern American artist come architect come large scale fine art producer. Born a painter, I simultaneously obsessed about world-making with every new building block I could invent. I quickly fell in love at an early age with the art of creation and creative destruction at once.

In time I earned my Master of Architecture degree from Rice University and became a licensed professional in NY State. My many years at OMA NY, SHoP Architects and UAP Polich Tallix provided me with in-depth, on-the-ground professional skills, unmatched by any formal education. This background laid the foundation for both formal design processes and creative business strategy that positioned me to uniquely launch KAP as experts in large-scale fine art making.

We know what it takes to bring a large-scale project across the line. Designing, permitting, and constructing a 35-story building from concept to completion has informed how we successfully manage various stakeholders in a sculptural

installation while simultaneously designing and fabricating seemingly impossible components. KAP's skills are comprehensive and nimble in meeting both intricate fabrication methods along with a client's specific aesthetic requirements.

Through the years I've relied on my inherited artistic instincts. My personal 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 with The Shed's team in Hudson Yards where we hold office space.

It's been an incredible few years grounding the company and realizing incredibly scaled works worldwide soon after our launch in 2021. I can't wait for each chapter to unfold. But more, if you're reading this, I hope that you unfold with us.

With care,



Sean Kholes Ballo Kizy





# Projects & Clients:

| 2026 (forthcoming)   |
|--|
| Phillip K. Smith III   Rancho Santa Fe Linear                                  |
| Phillip K. Smith III   AIDS Memorial Palm Springs                              |
| Jazmine Hayes   Four Installations Brownsville NY                              |
| Barbara Cooper   Pulse   |
| Dan Shaughnessy IV   Solaris   |
| 2025   |
| Nick Cave & Princeton University Art Museum   They Call Me MC, Prince Brighton |
| LaToya Ruby Frazier with Barclays Center   The Liberty Portraits               |
| Brian Perry   Spawning Salmon  |
| 2024   |
| Dolce & Gabbana with Phillip K. Smith III   Nora Mirage                        |
| Paul Pfeiffer   Vitruvian Figure Design Development                            |
| Carrie Mae Weems   Remember to Dream Proj. Dev.                                |

| 2024 Cont.   |
|--|
| Kambui Olujimi   Skully Project Development  |
| Chloe Bass   Constellation Project Development   |
| The Shed   Summery Sway Reverberations   |
| The Shed   The Effect Opening Installation   |
| Phillip K. Smith III   Concave Convex  |
| Brian Perry   Eagle Fall   |
| Brian Perry   Welcome Figures  |
| 2023   |
| The Shed with Fondation Cartier pour l'art contemporain   The Yanomami Struggle Exhibition |
| Sculpture Center with R.I.P. Germain   Avangarda   |
| Museum of Jewish Heritage   Henny's Boat   |
| The Shed   Summer Sway From One, Comes All   |
| Phillip K. Smith III   Faceted Disc  |
| David Franklin   Sun Lodge   |

| 2022  |
|---|
| Bob Faust   Wayfindings   |
| Hugh Hayden & Digital Ateliuer   Gulf Stream                        |
| Hudson Scenic with Jamestown   One Times Square Installation Design |
| Phillip K. Smith III   Tri-Hex-Circ                                 |
| Phillip K. Smith III   Gardens of Reflections                       |
| Phillip K. Smith III   Line of Land and Sky                         |
| David Franklin   Raven's Escape                                     |
| Shuli Sade   Watermarks   |
| Kate Raudenbush   Incanto   |
| 2021  |
| Rafael Lozano-Hemmer Antimodular   Voice Canopy                     |
| SPMD with Kim West   AES Kaleidoscope                               |
| UAP with Ivan Depena   Spectrum Pavilion                            |



# Select Project Portfolio

- please inquire for additional portfolio projects -

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

## Nick Cave | Princeton University Art Museum

Looking up at Princeton University's new museum entry court walls, your eyes 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.







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KP

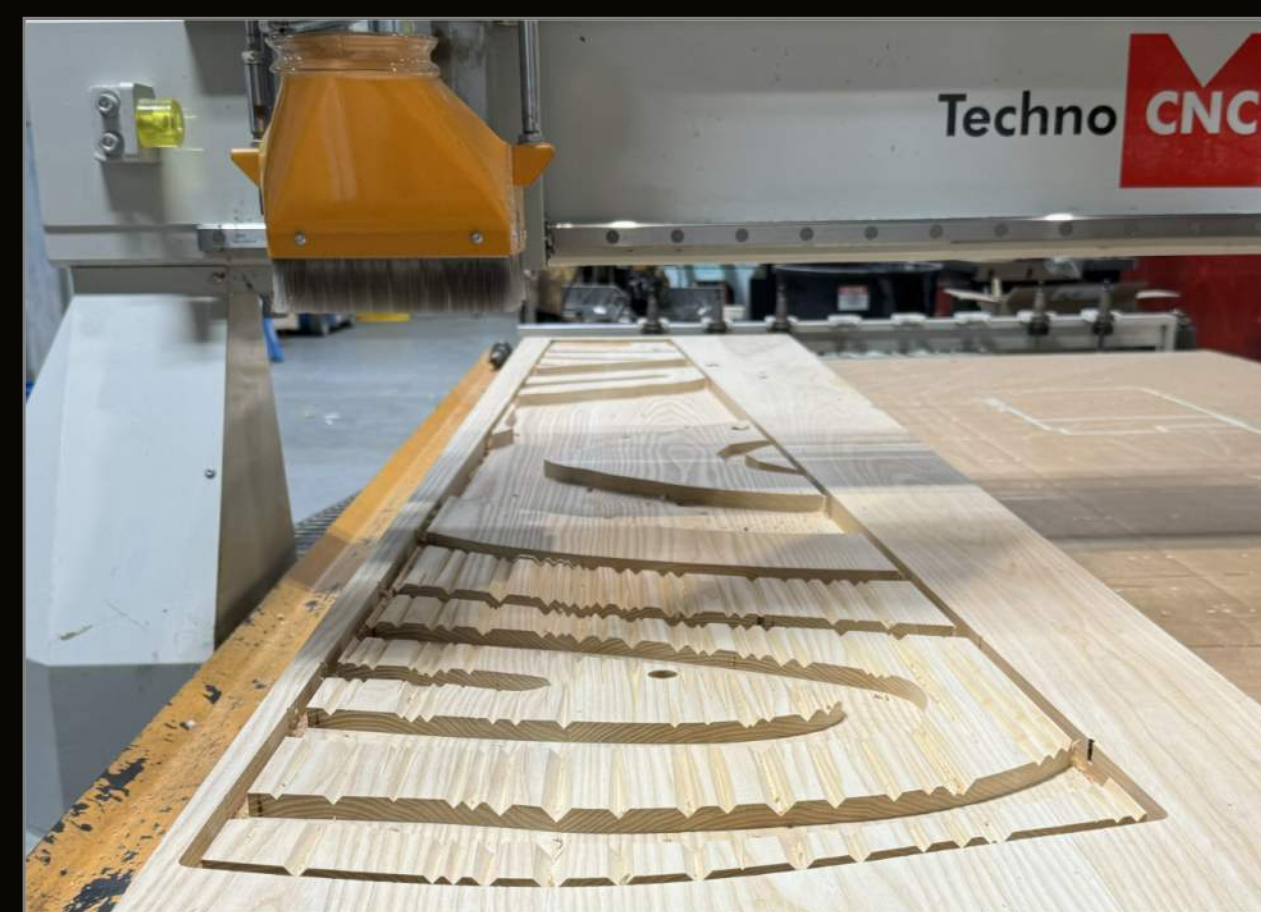
This project began with intensively detailed renderings shown here, where KAP strove to showcase Cave's dedication to craft across every material. A series of these renderings and detailed construction drawings at the early proposal stage, earned the confidence of the Princeton University Art Museum board. We garnered a financial commitment of 175% more funding than originally allocated. Visualizing a project this ambitious, our visual artist worked for several weeks detailing each tile geometry and sculpture texture to win the hearts of all involved.





A close relationship with Nick Cave and his Director of Special Projects, Bob Faust, became a cornerstone to the project's success. Here, we review the hardware connections proposed by KAP ahead of our presentation of the visual mock-up on site at Princeton University to Museum Director James Steward and the construction team. Drawings, physical samples, site visits, live 3D model reviews, and countless team meetings kept the project focused and Nick Cave Studio informed of every step of the sculpture's complex project requirements. From permitting discussions that affected materiality to hardware and joinery, finishes, sampling, a multi-year timeline and budget, KAP has prioritized personal studio communication and project oversight throughout.





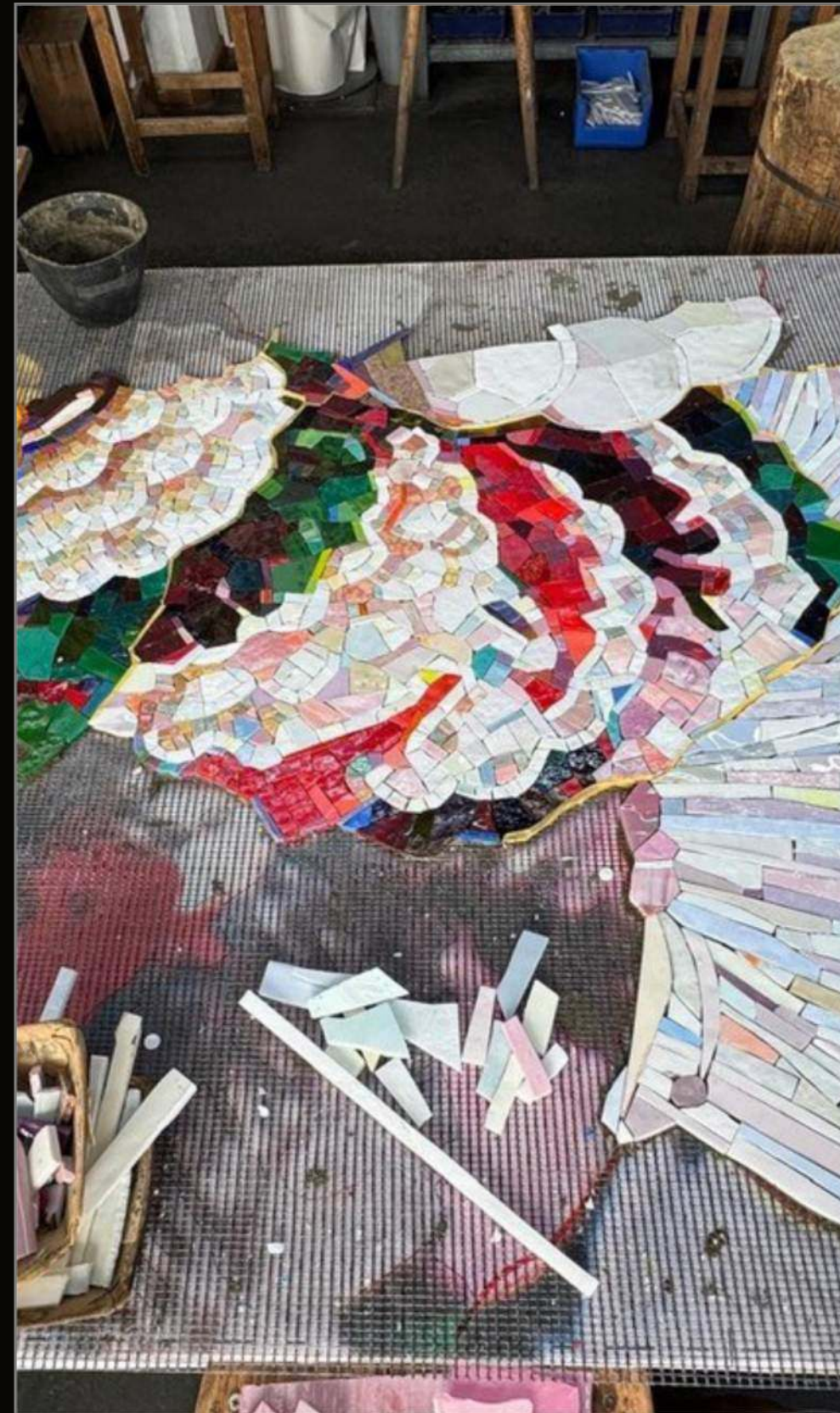
Top  
Three separate drill bits are utilized by the CNC machine to create many distinct wood patterns that were customized and parametrically designed so every inch of each 129 panels is unique.



Center  
The full-scale visual mock-up panel receive patterning before raised wood elements are placed by hand into the recessed grooves shown here.

Bottom  
Following the machine tooling work, details are hand crafted onto the boards by our dedicated fabrication team.





Our mosaic artisan team cuts and collages 1,320 SF of custom glass mosaic to adorn the exterior walls of the museum's entry court. Glass was made and sourced over three months to obtain the quantity and quality of colors needed to execute Cave's vibrant artwork. The German based team will then ship all materials in a patchwork puzzle where we will mount the glass mosaic by hand onto the facade. Site visits by the design team have allowed a seamless integration with the building's architecture with metal trim at all edges that align with window openings and concrete edges.





The permanent artwork stands as a testament to the dozens of Nick's vision that we were grateful to bring to life over the course of 2.5 years, dozens of artisans across the world, and a complex installation over five months on site to finalize every detailed element.



# 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 Khales 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. They're 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.



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.





# 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.



Please do not hesitate to reach out and find out more.

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