

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 & Principal, Sean Kholes 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 skills and services:



Engaging At The Onset Building

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 Creative

DESIGN

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.

That Meets Expert

FABRICATION

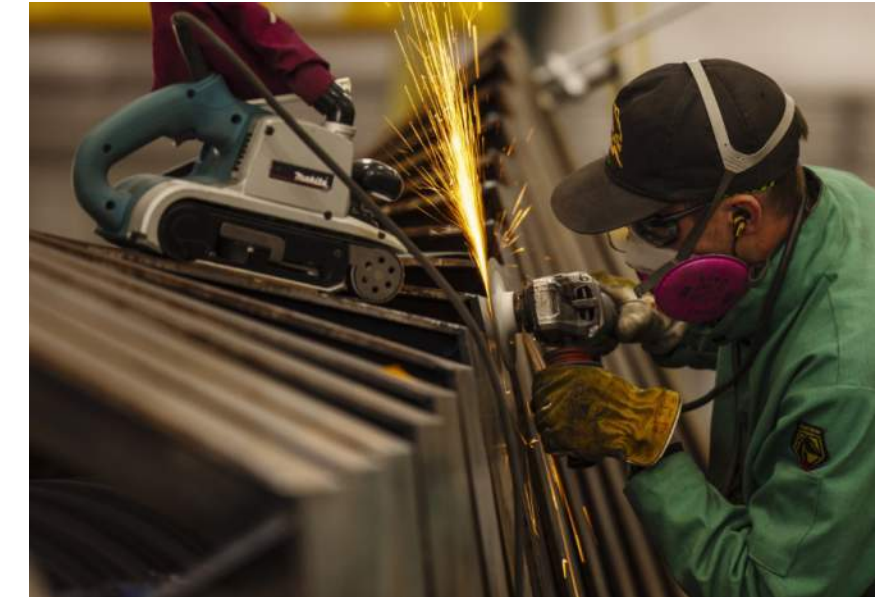
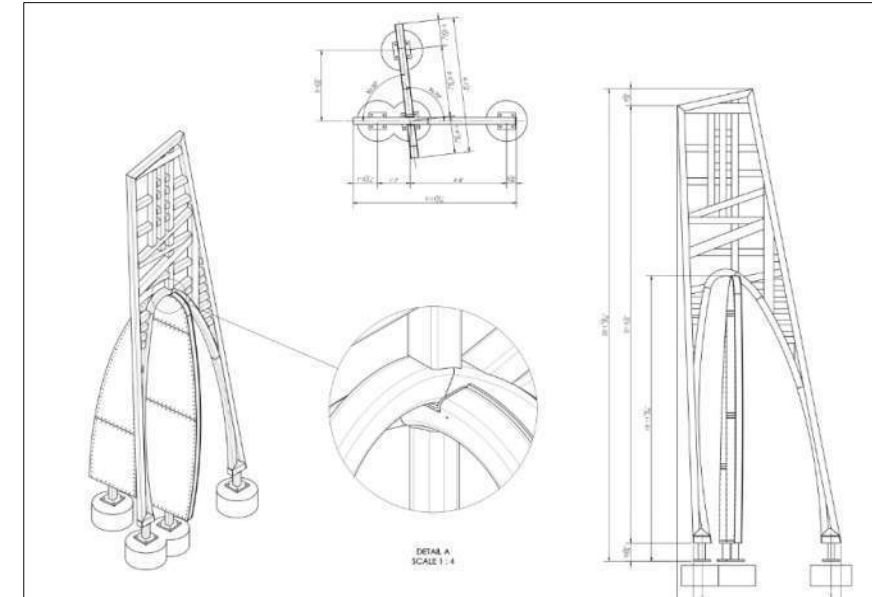
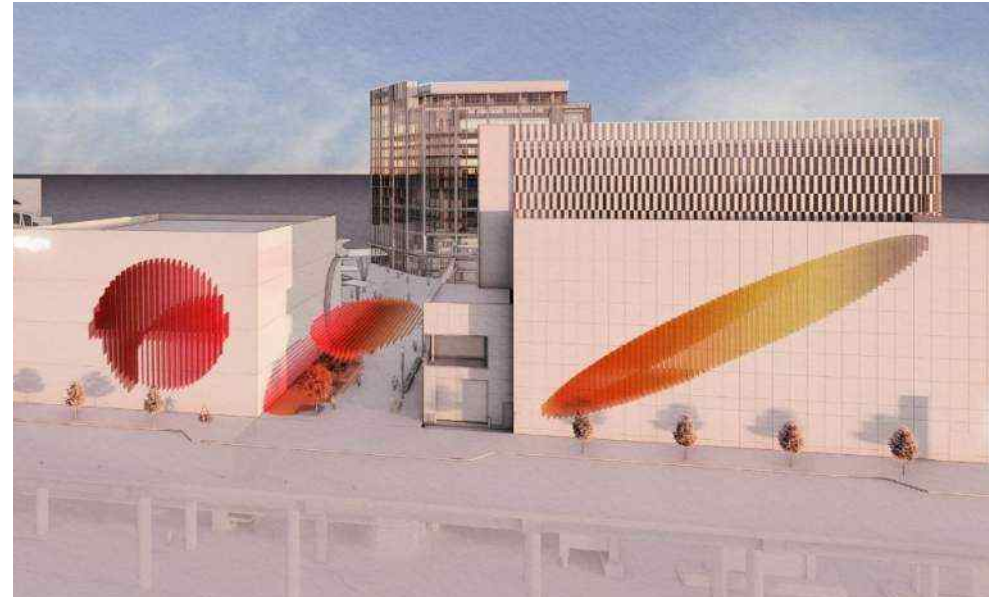
We partner with select KAP fabricators project-specific to an artwork and lead them directly to produce complex to simple constructions in a wide variety of materials and methods. This includes project management, shop drawing production, construction documentation review, overseeing quality control,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

Through Delivery And

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.

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

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

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 | Avanguardia

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

From Our Principal

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



Select Project Portfolio

While many of the photos included in our portfolio 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.

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.





KAP

KAP

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.

Nick Cave reviews the visual mock-up's raised wood inlays during our on-site presentation in the university's museum entry court.



After the machining is complete, our fabricator chisels with wood hand tools at the inner corners of the inlay recesses. Attention is made at all edges for crisp corners to align with the hand lain wood elements that follow.



One of the primary custom wood patterns is made by using a v-shaped tool bit that sweeps in circular motions. The circular sweep of the robotic arm mimics that of a human hand gouging a groove and pulling up. In this case, we are able to provide hundreds of thousands of grooves located at discrete positions across the elm panels.



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.

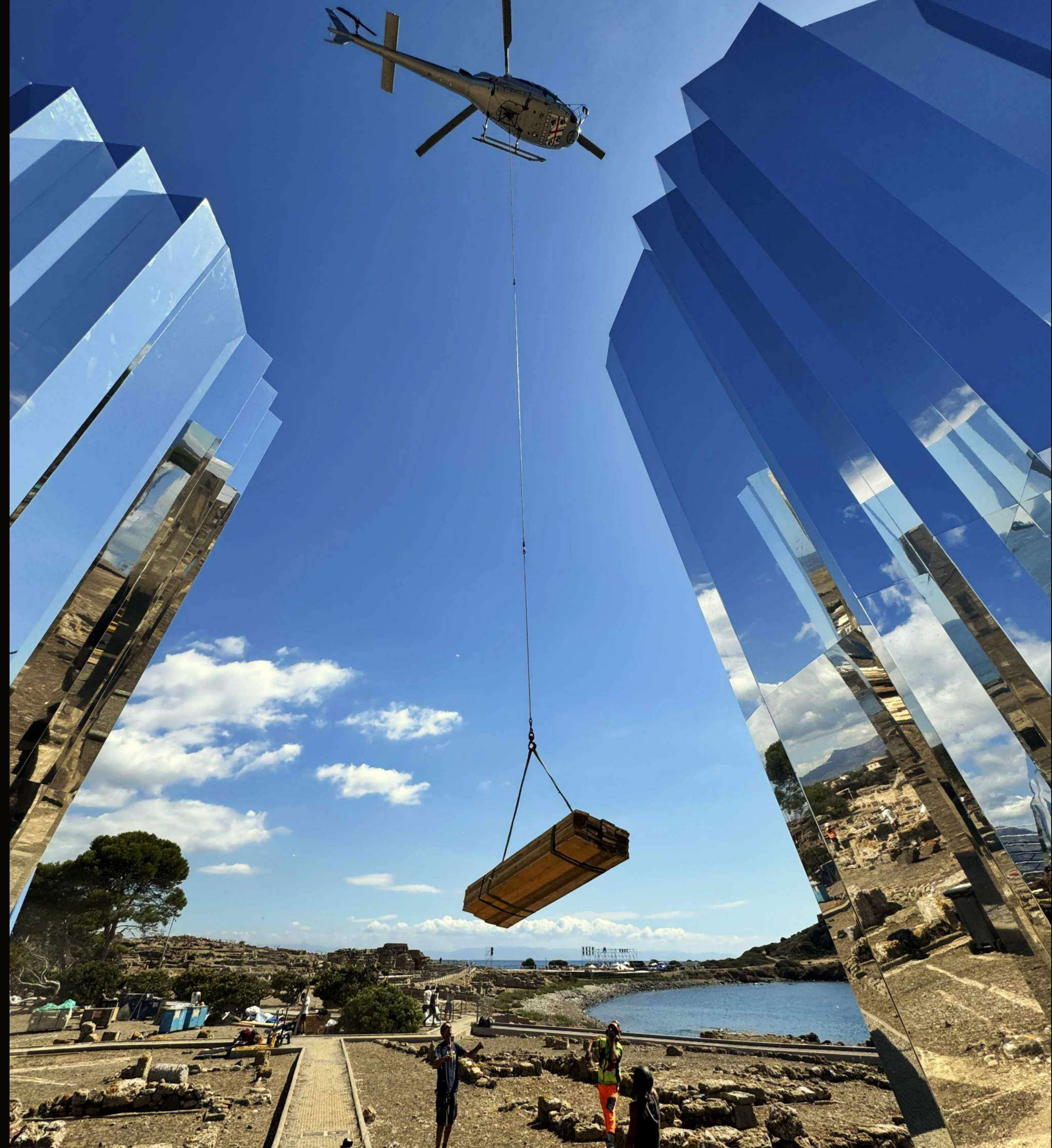
NORA MIRAGE

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.

Principal 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.



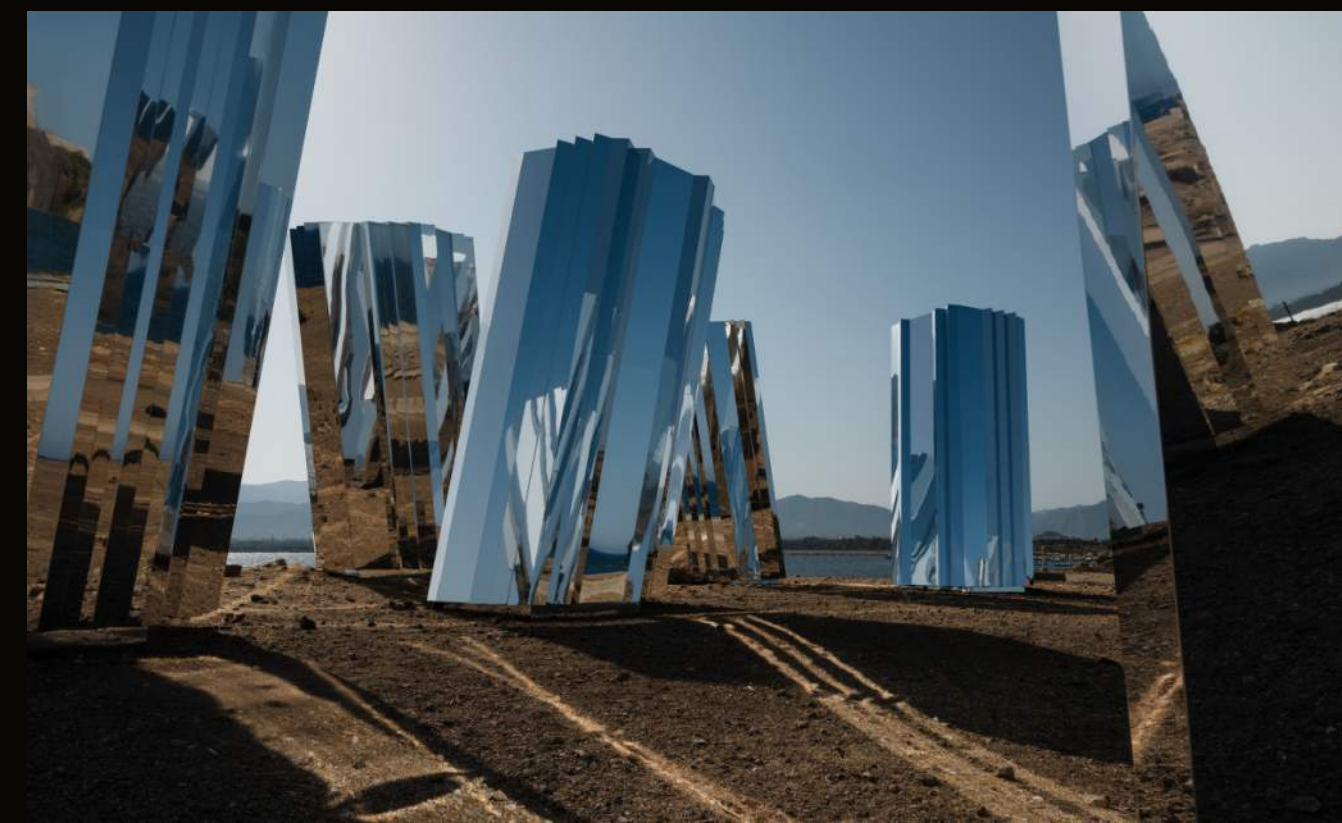
An early site visit to the incredibly rich historical ruins inspired a thoughtful artistic device where the mosaic laden ground lifts into the sky. KAP provided photography and technical consultation to the studio in production team meetings while in Sardinia. 3D model studies were completed within 24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



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.



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.





For inquiries, please contact KAP@kap.studio