

KIZY ART  
PRODUCTIONS

KAP is a creative production studio that transforms ambitious visions into large-scale, site-specific installations — partnering with artists, luxury brands, developers, and cultural institutions to bring extraordinary experiences into the physical world.

# KAP sits at the intersection of artistry and technical mastery.

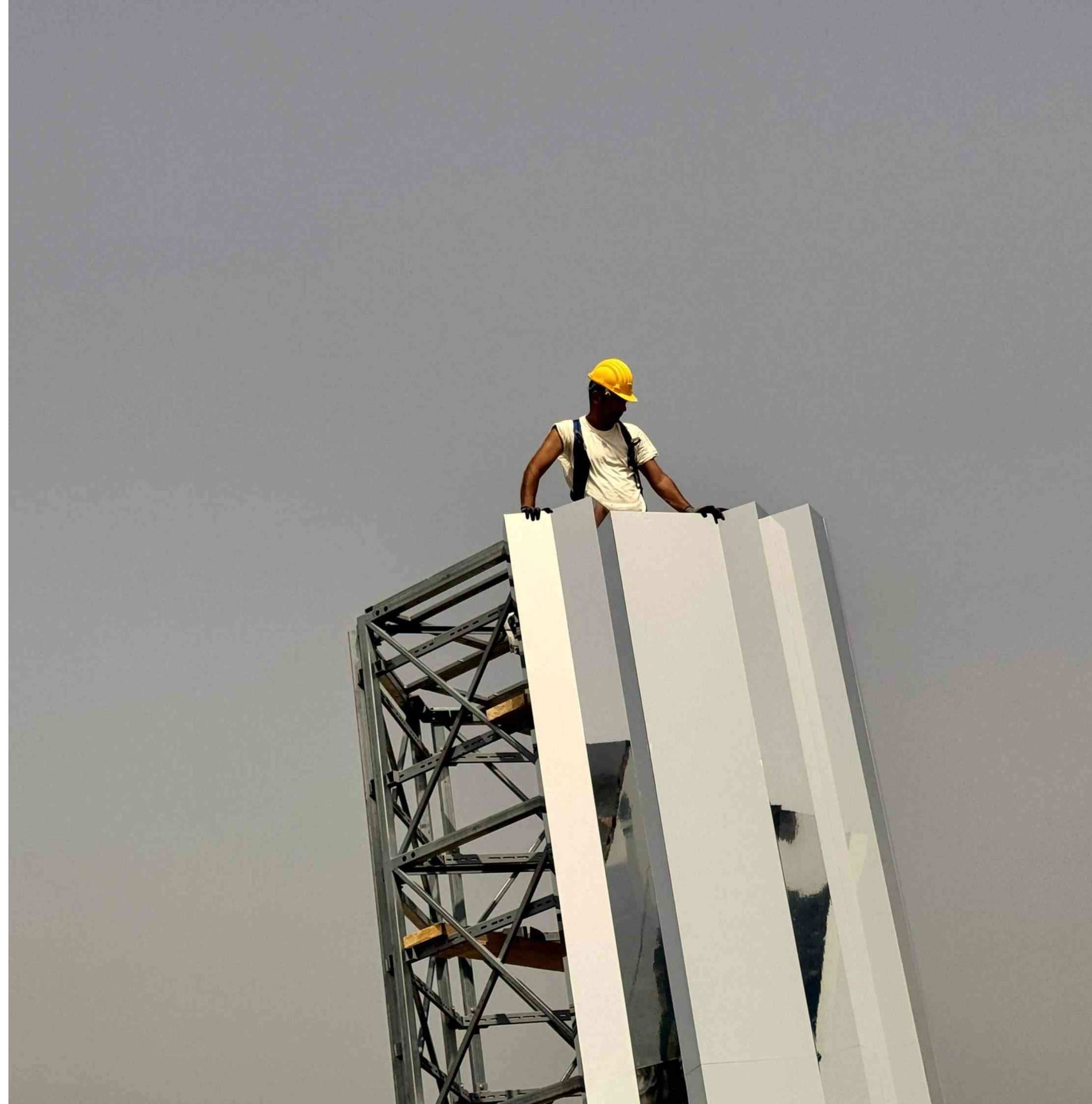
We are the creative force behind some of the world's most ambitious large-scale installations.

Founded and led by architect and artist Sean Khales Ballo Kizy, KAP partners with artists, luxury brands, cultural institutions, and developers to transform visionary ideas into extraordinary physical realities. We don't just manage the process — we shape it, from the first sketch to the final installation, bringing deep creative intelligence and exacting craft to every stage.

Our expertise spans the full arc of production: creative ideation, technical design, rendering, engineering, fabrication contracting and oversight, vendor sourcing, art collection services, installation, and beyond. Whatever the material, scale, or complexity, we assemble the right global specialists and hold the vision together from start to finish.

KAP is also a creative home in its own right. Through **Action Figure Studio**, we produce original large-scale artworks for public and private commissions. Through our **Technical Design Workshop**, we provide precision drafting services directly to leading fabricators worldwide. And through our **Queer BIPOC Platform**, we actively invest in the next generation of emerging artists — because we believe the future of making must be as expansive as the work itself.

That joy for making — combined with our global resources, rare specialist network, and uncompromising aesthetic standards — is what allows KAP to make the seemingly impossible, inevitable.



# 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.

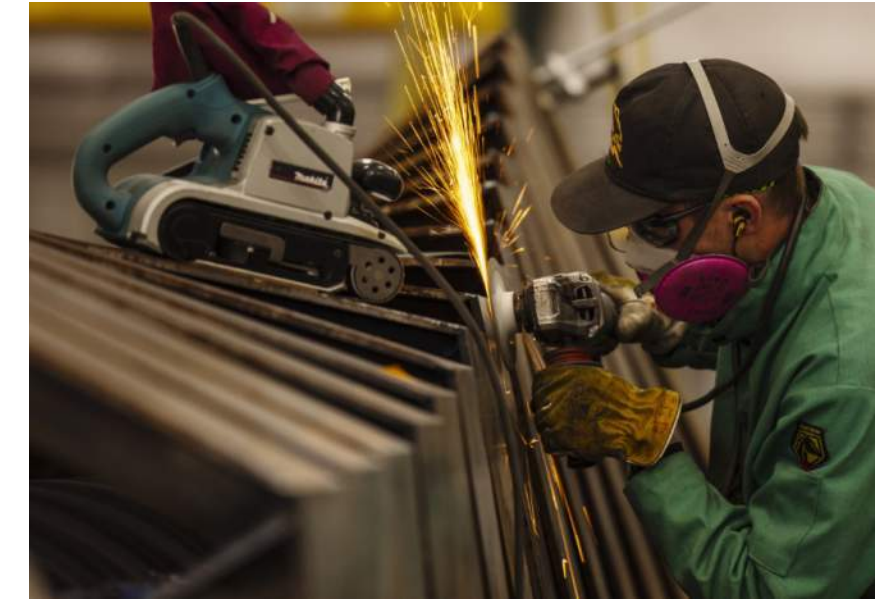
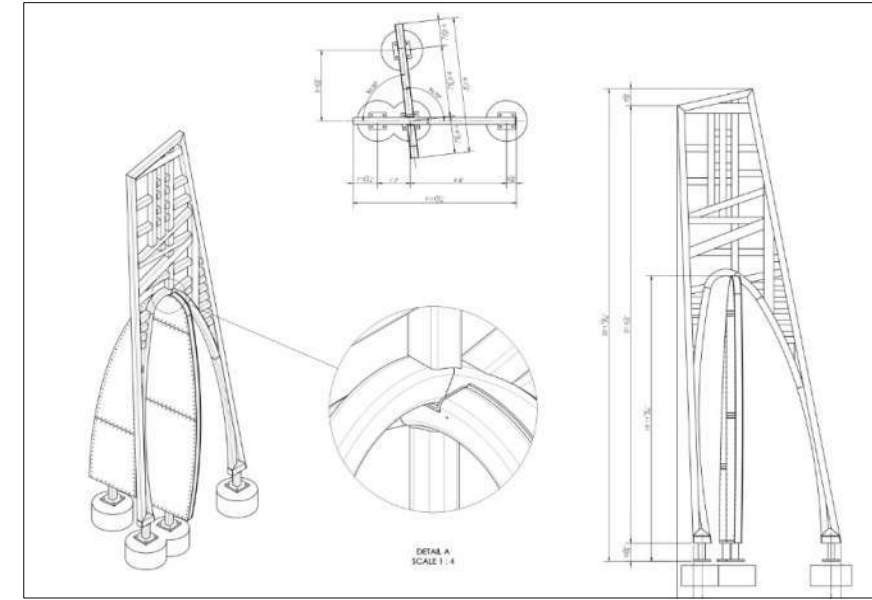
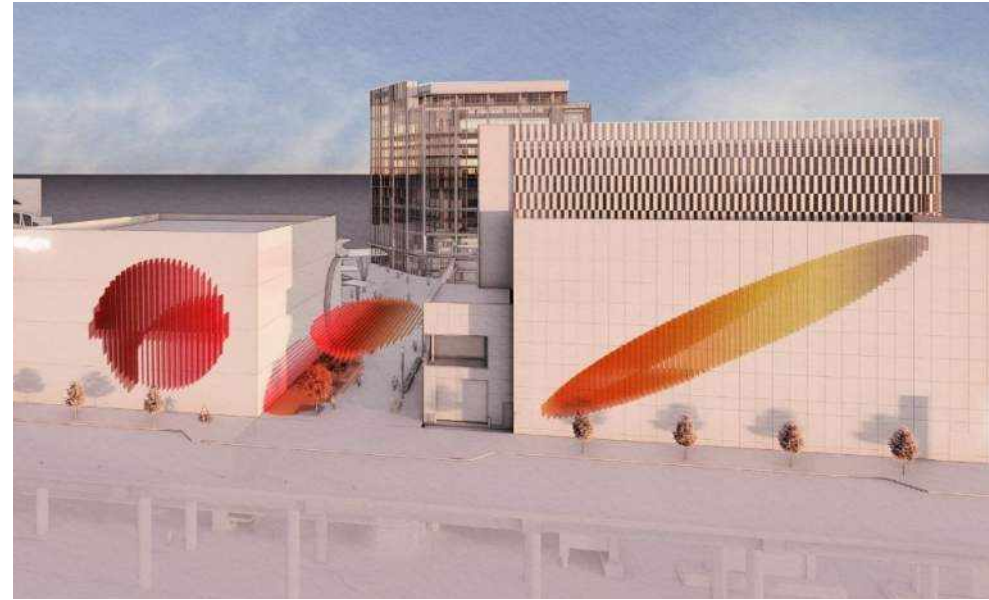
## That Meets Expert **FABRICATION**

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 (completed and forthcoming)

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Phillip K. Smith III | AIDS Memorial Palm Springs

Jazmine Hayes | Four Installations Brownsville NY

Edoardo Cozzani | Pietra Dura Fountain

Barbara Cooper | Pulse

Dan Shaughnessy IV | Solaris

Phillip K. Smith III | Rancho Santa Fe Linear

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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

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2024

Dolce & Gabbana with Phillip K. Smith III | Nora Mirage

Paul Pfeiffer | Vitruvian Figure Design Development

2024 Cont.

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Carrie Mae Weems | Remember to Dream Proj. Dev.

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 & Welcome Figures

2023

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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

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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

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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. We work in every medium necessary to get there.

I am a Middle Eastern American artist, architect, and large-scale fine art producer. I was born a painter — but from the very beginning, I was equally obsessed with world-making, inventing new building blocks just to see what they could become. I fell in love early with the art of creation and creative destruction at once. I've never been able to choose between them. I've never had to.

In time, that obsession led me to earn a Master of Architecture from Rice University and a professional license in New York State. But it was my years at OMA NY, SHoP Architects, and UAP Polich Tallix that gave me something no formal education could — the ground-level, hard-won knowledge of what it actually takes to bring an ambitious project across the finish line. Those years formed both my design instincts and my ability to build and lead a creative business at the highest level.

That foundation is what KAP is built on. Knowing how to design, permit, and construct a 35-story building from concept to completion turns out to be extraordinary preparation for leading a complex sculptural installation — managing multiple stakeholders, engineering seemingly impossible components, and holding both the technical precision and the aesthetic

vision at once. Our skills are comprehensive and nimble. We move fluidly between intricate fabrication methods and the most exacting client standards, without ever losing sight of the work itself.

My personal artistic practice runs alongside all of this. It centers on realizing queer sanctuary through cross-medium exploration — and it informs everything KAP touches. I maintain a primary studio in New York City, while KAP held residency with The Shed's team at Hudson Yards for three years and has now begun work in its own studio space.

Since our launch in 2021, we have realized extraordinarily scaled works across the world — and we are only just beginning. Each chapter has surpassed the last and I can't wait to uncover what we build next.

But more than that — if you're reading this, I hope you'll build it with us.

With care and conviction,



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.





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 Kholes 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](mailto:KAP@kap.studio)