

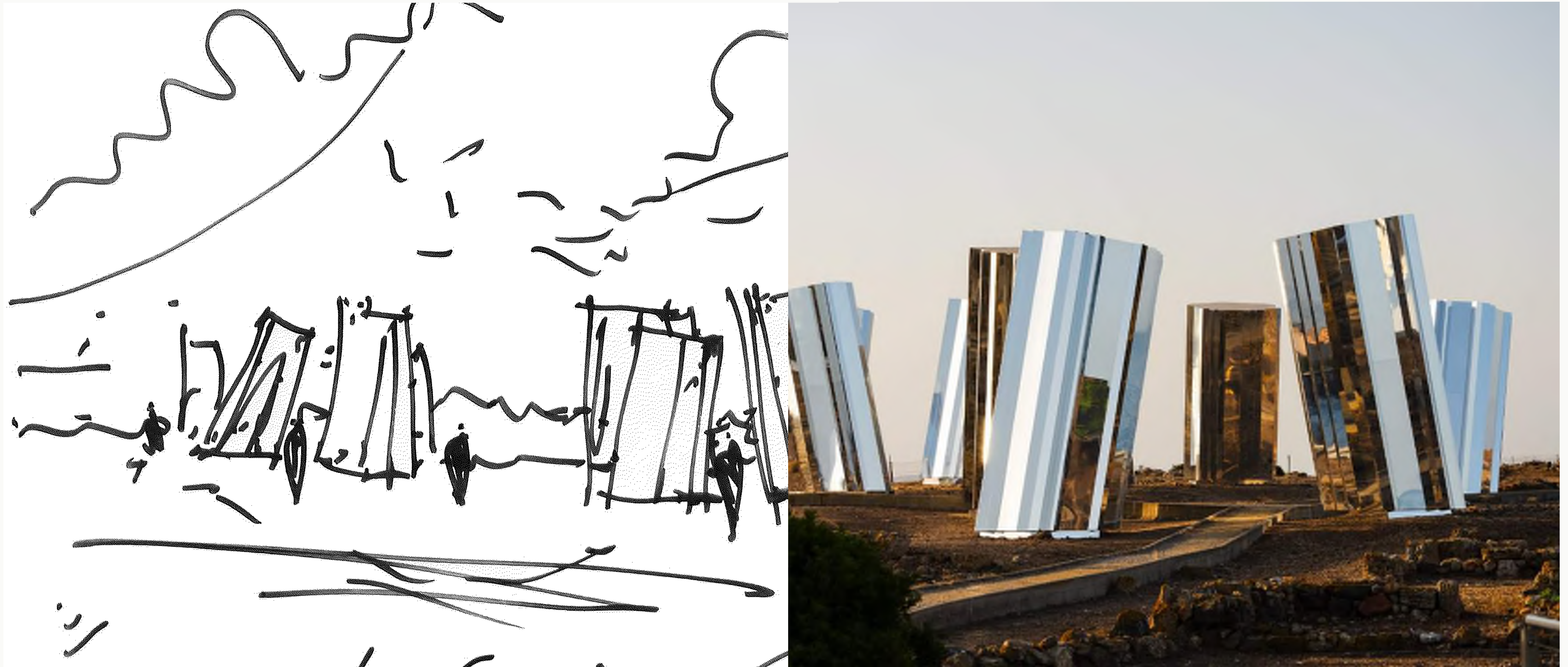


KIZY ART PRODUCTIONS

Kizy Art Productions is a specialized, design-build art production house.

We beautifully executes large scale and ornate fine artworks, providing incredible attention to detail for clients we care deeply about.

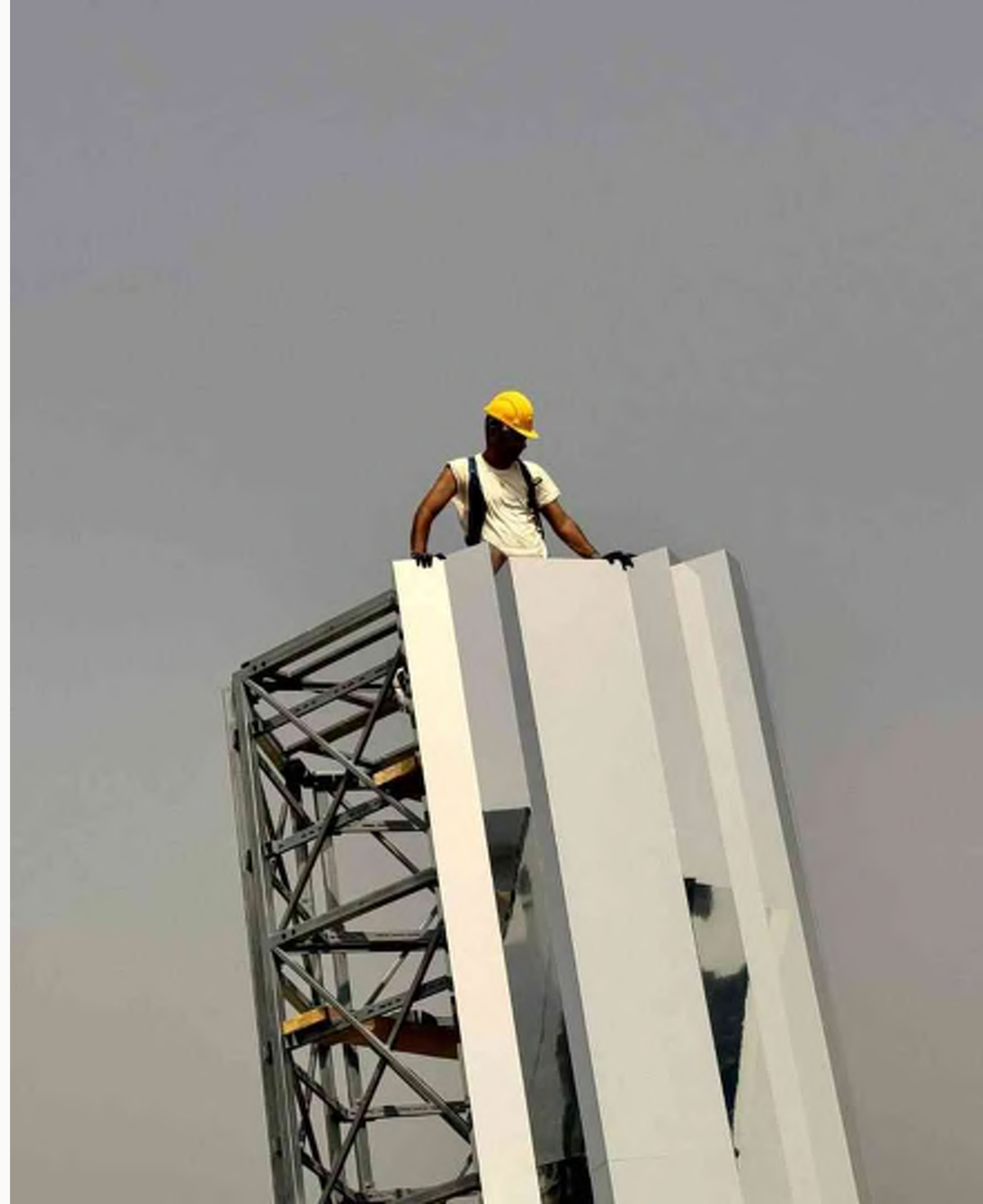
We realize artistic visions from sketches...



... to impeccably crafted fine art installations.



Kizy Art Productions has realized projects globally with artisans and local craftsmen from America to Italy, Germany to China and beyond.



We're so proud to have as clients;

Nick Cave

Phillip K. Smith III

Princeton University Art Museum

Barclays Center

LaToya Ruby Frazier

Bob Faust

Jazmine Hayes

Dolce & Gabbana

Carrie Mae Weems

Dan Shaughnessy IV

Kambui Olujimi

Rafael Lozano-Hemmer

David Franklin

Chloe Bass

Luftwerk

Barbara Cooper

Edoardo Cozzani

and more...



We carry the artistic vision forward from the first conversation through the final installation, working with artists, institutions, architects, and luxury clients who demand both artistic intelligence and absolute execution.

We do not simply build what is handed to us. We develop, refine, solve, and realize. The distinction is everything.

The architecture of our practice:

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.

Public Design

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 original 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.

Sacred Ground

PLATFORM

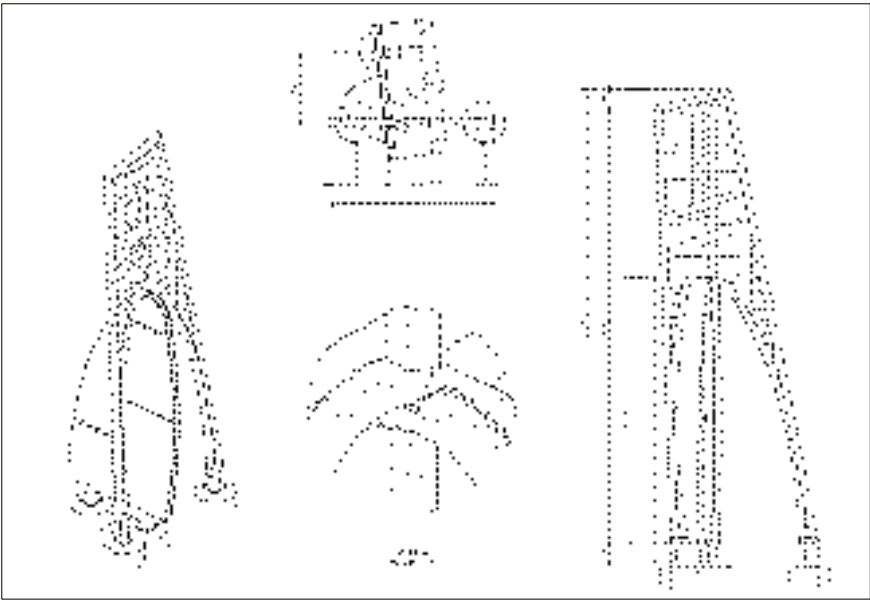
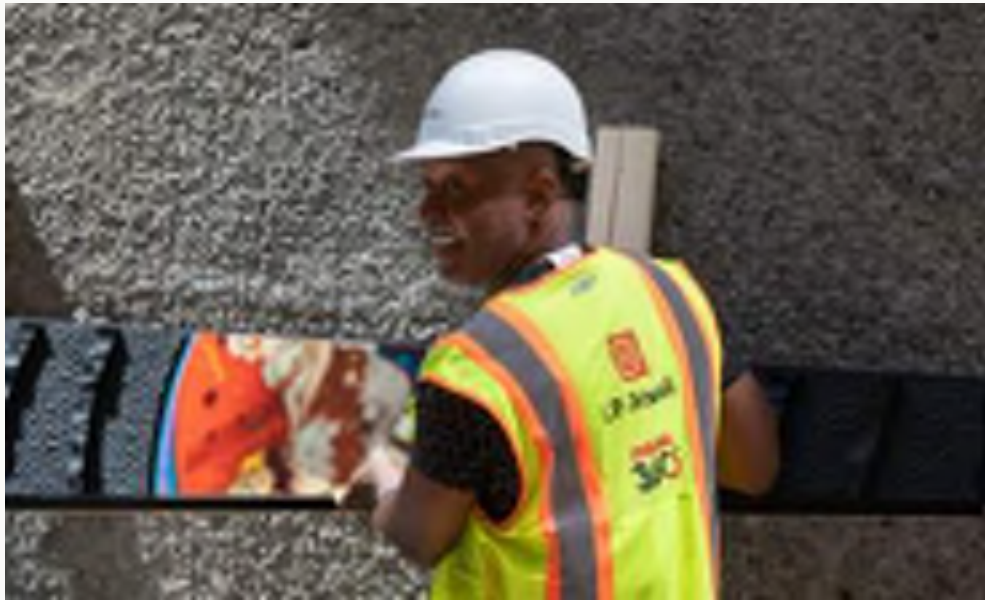
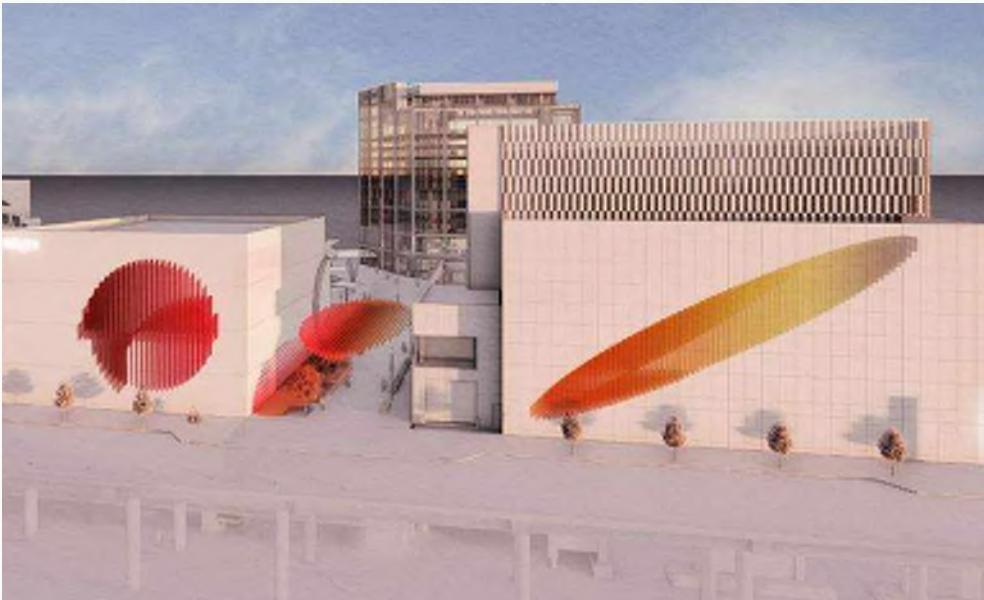
We are dedicated to bringing permanent artwork by underrepresented artists into our shared public spaces — monuments that say: you were real, you are here, this ground is yours. Investing our time, energy, and resources to support artists each year, we are grateful for the mission work of our community platform, which stands as the foundation of KAP's larger practice. In this capacity we actively seek out artists whose visions have waited too long for permanent form, offering our full line of production 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

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
- Presentations** including sketches and computer generated visualizations
- Client Review and Approval** managed by KAP with artist

DESIGN DEVELOPMENT

- Build 3D Models** 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 Maquettes**
- Engage Partners** specific to the artwork's unique design and fabrication needs
- 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 Complete Full Construction

BUILD

DOCUMENTATION

- Drawing Documentation** including material take-offs, finish shedule, BOM, etc.
- Complete Final Engineering** 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
- Production Reports** including regular progress photos, video, updates on a chart of progress complete, and written updates throughout 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 accomodations meet design standards
- Delivery of Maintenance Manual** with spare materials and paint as required to document client's procedures for artwork's longevity

Art collection services:

KAP 2026

We now provide a full-service, turnkey solution designed to seamlessly complement our existing expertise in design, project management, engineering, fabrication, and installation.

Following the successful production of Nick Cave's two-story permanent facade installation at Princeton University, Phillip K. Smith's monumental outdoor installation for Dolce & Gabbana in Sardinia, Italy, full senior project management and leadership to deliver the Yanomami Struggle fine art exhibition for The Shed and Fondation Cartier pour l'art contemporain, Kizy Art Productions is proud to provide experienced and comprehensive Art Collection Services.

As a private art services firm, we provide discreet, professional, and highly specialized support for collectors, institutions, and corporate clients who require meticulous care and management of their art assets.

Our Art Collection Services are built on the same foundation that defines Kizy Art Productions—precision, trust, and a deep understanding of both the artistic and technical dimensions of fine art. We act as a single point of coordination, ensuring that every stage of art handling and stewardship is executed with the highest level of care and professionalism.



From Our Principal:

At Kizy Art Productions, we hold a single pursuit: mastering the craft of large-scale fine art making.

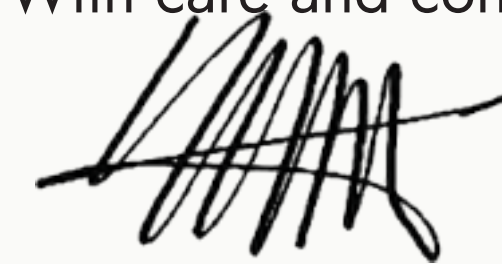
I am a Middle Eastern American artist, architect, and producer. Born a painter, I was equally obsessed from the start with world-making — with creation and creative destruction at once. I have never had to choose between them.

My years at OMA NY, SHoP Architects, and UAP Polich Tallix gave me what no formal education could: the ground-level knowledge of what it actually takes to bring an ambitious project across the finish line. Knowing how to design and construct a 35-story building turns out to be extraordinary preparation for leading a complex sculptural installation. We move fluidly between intricate fabrication methods and the most exacting client standards, without ever losing sight of the work itself.

My personal practice runs alongside all of this. I build toward a specific kind of beauty — one that does not decorate, but protects. That makes ancestral memory permanent and visible. That gives form to dreams that have never been given physical space before. I am a sacred builder. That sensibility informs everything KAP touches.

Since our launch in 2021, we have realized extraordinarily scaled works across the world. Each chapter has surpassed the last. If you are reading this, I hope you will build with us.

With care and conviction,



Sean Khaless Ballo Kizy



The world is changing. And in the middle of that change,
people are starving not for more spectacle,
but for meaning embedded in space.

We are interested in what endures.

Selected Projects

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 Kizy Art Productions to realize the many disparate 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 more than two years of dedicated commitment.



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.





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.





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





Nick Cave and Bob Faust look up into the entry court during our mock-up review and ahead of the final installation completed September 2025.



NORA MIRAGE

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

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

Kizy Art Productions (KAP) was brought on board at the onset. We accompanied Smith on the first visit to Sardinia alongside the Dolce & Gabbana fashion team and Balich Wonder Studio luxury events team. The initial visit inspired Smith's site sketches, which KAP immediately began translating into 3D models while still in Italy. A presentation in Milan to Mr. Dolce led to an ever expanding installation that you see above and in the following pages as Nora Mirage. Each perspective brings splaying reflections alongside refractions of light and sky turned upside down.

Principal Sean Kizy personally led oversight of the installation in Sardinia for four consecutive weeks, working hand in hand with more than 50 team members from Dolce & Gabbana, Balich Wonder 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.

A photograph of two men in an office setting. The man on the left is bald, wearing glasses and a black long-sleeved shirt, gesturing with his hands while speaking. The man on the right has short grey hair, wears glasses and a blue button-down shirt, and is listening. Between them is a glass display case containing a blue and white patterned fabric sample. In the background, there are framed black and white photographs on the wall, a desk with a computer monitor, a telephone, and a calculator. A third person is partially visible behind the display case.

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.

THE LIBERTY PORTRAITS

LaToya Ruby Frazier | Barclays Center, Brooklyn

A world-renowned artist, a championship sports franchise, a major cultural institution, and multiple fabrication teams all converging on a public plaza in Brooklyn with five months to realize an ambitious first-of-its-kind outdoor installation. BSE Global, parent company of the 2024 WNBA Champion New York Liberty and Barclays Center, engaged Kizy Art Productions directly to lead production from concept through completion of LaToya Ruby Frazier's *The Liberty Portraits: A Monument to the 2024 Champions*.

Kizy Art Productions (KAP) managed the full scope: designing and engineering the architectural display cases that house Frazier's nine-foot double-sided photographic portraits, coordinating fabrication, and serving as the central production liaison between LaToya Ruby Frazier's studio, Gladstone Gallery, BSE Global's facilities team, and the curatorial team. Across a compressed five-month timeline, KAP held the production together, managing schedules, negotiating terms between parties, and overseeing installation on the Barclays Center plaza from start to finish.

It was a privilege to support LaToya Ruby Frazier's first outdoor public installation and to help bring this monument to life. Referencing the heroic scale of the Statue of Liberty, the work honored ten players of the championship roster, not only as athletes, but as full human beings, and stood on the Barclays Center plaza for the duration of the 2025 WNBA season. The portraits will find a permanent home inside Barclays Center, a lasting testament to the championship team and to the power of women's leadership in Brooklyn.



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NEW YORK LIBERTY
PLAYERS
2019-2020



SIR
TNGS

NOTICE
SAFETY GASSES
REQUIRED
IN THIS AREA

NO SMOKING
MATCHES OR
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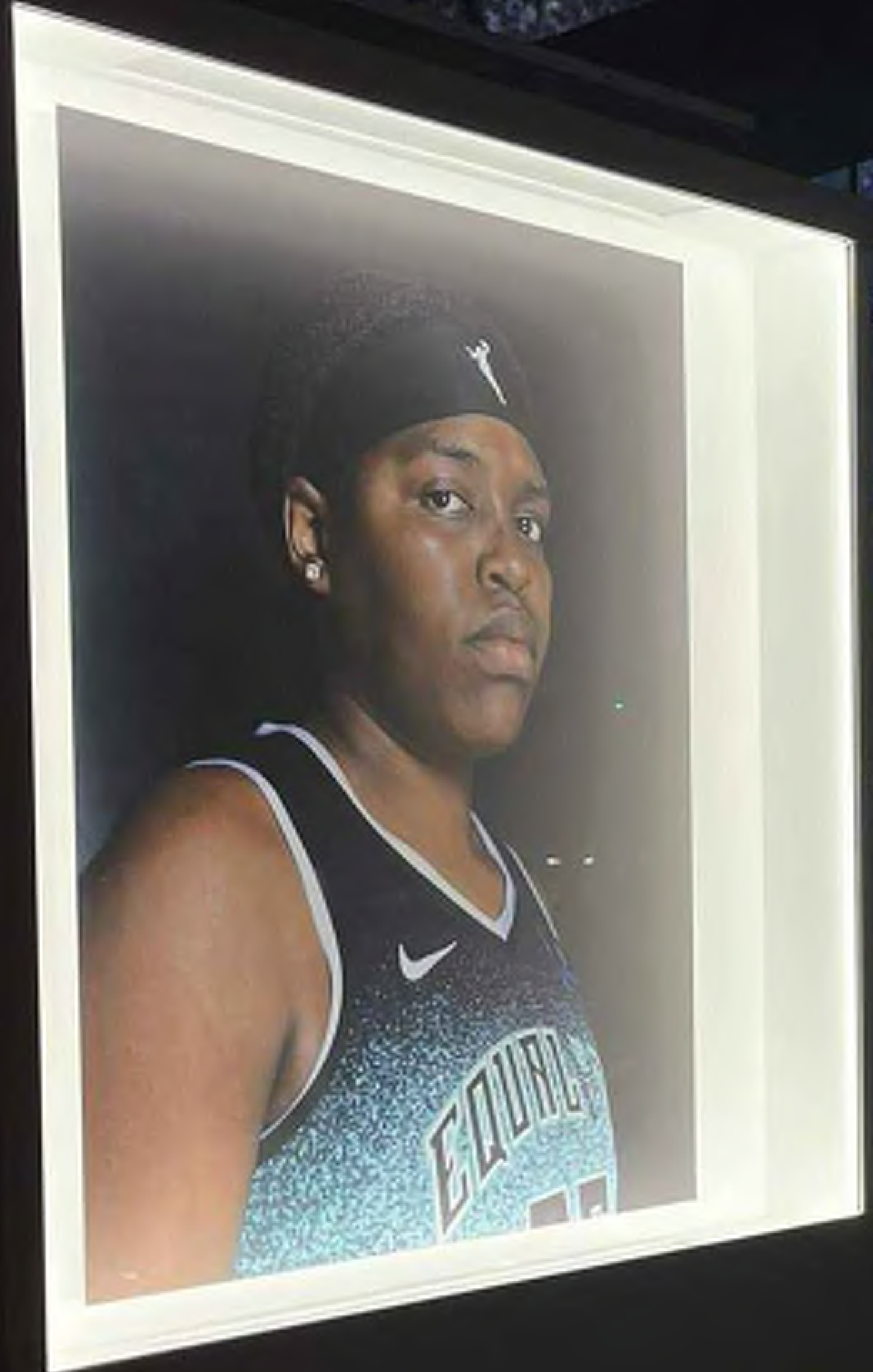


Roads | - Task is Too Small
- No Sign To See

BACK
KINET
FRICE

GORILLA LADDERS





"LIBERTY" @ SNIPES (764.737)

SNIPES

DAKCLAYS CENTER

Snipes

THE YANOMAMI STRUGGLE

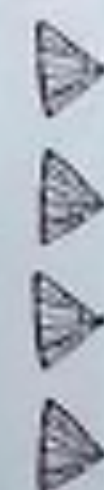
Claudia Andujar & Amazonian Artist | Foundation Cartier
pour l'art Contemporain & The Shed, NYC

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

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

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

EXIT



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.







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.





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.

TRI-HEX-CIRC

Phillip K. Smith III | Scottsdale, AZ

This sculpture was a decade in the making. Originally commissioned by Scottsdale Arts, Smith designed the work before it was unexpectedly paused for many years. Without coincidence, and aligning with his forthcoming solo exhibition at the Scottsdale Museum of Contemporary Art 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 three dimensional 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 it would take on a life all its own. Fabrication became an in depth process with nuances at every turn. With each vertebrae tilted at a unique angle and comprising both rolled and segmented parts, it was a complex construction that required strict attention to detail. That complexity made its success that much more rewarding as the sculpture proudly rose into the Arizona desert sky.

A tall, slender sculpture composed of horizontal, slightly curved slats, illuminated from within, stands prominently against a twilight sky. The sculpture is situated in a landscaped area with low-lying plants and a cactus. In the background, a road with a chevron sign and some buildings are visible.

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.

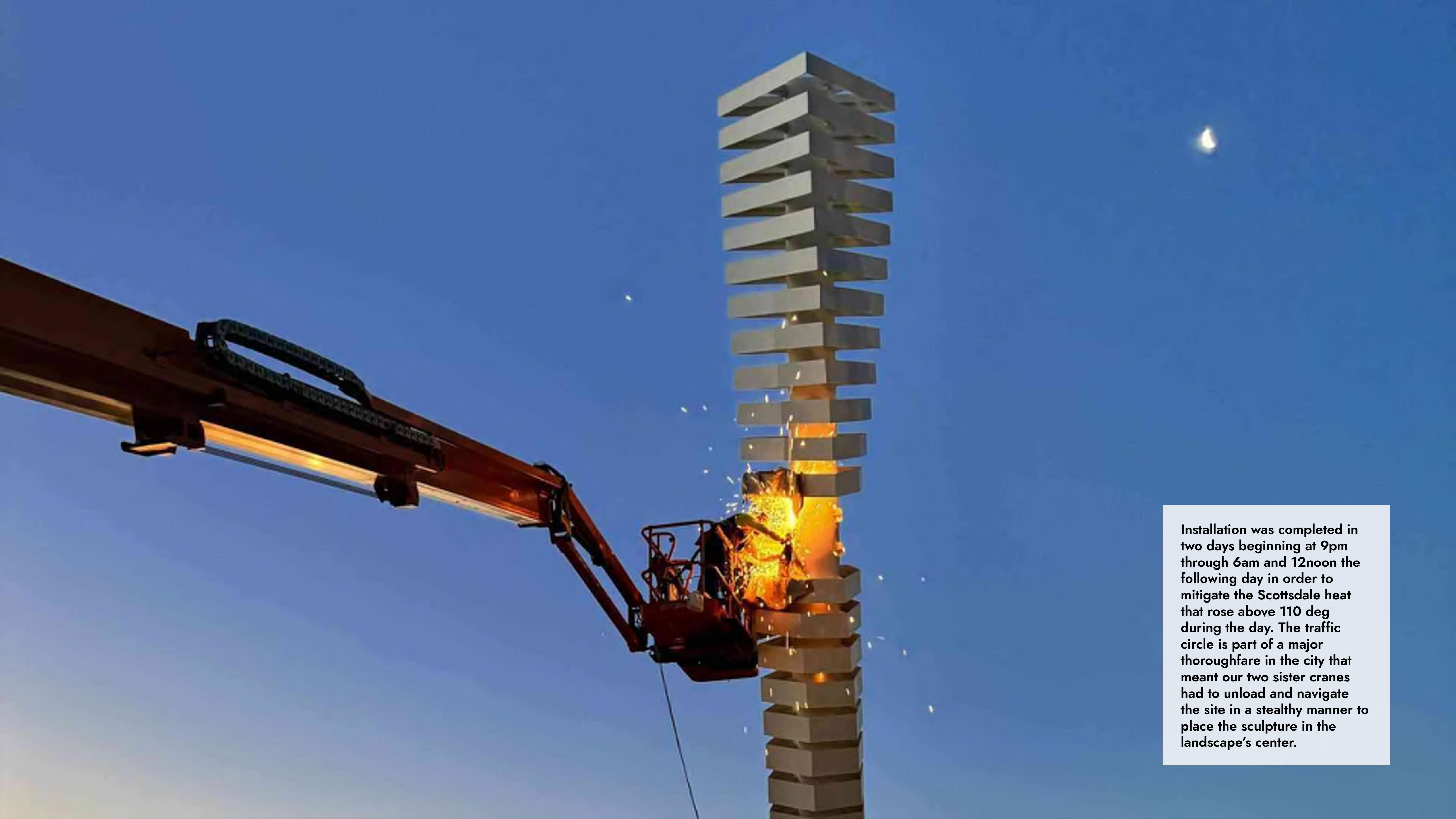




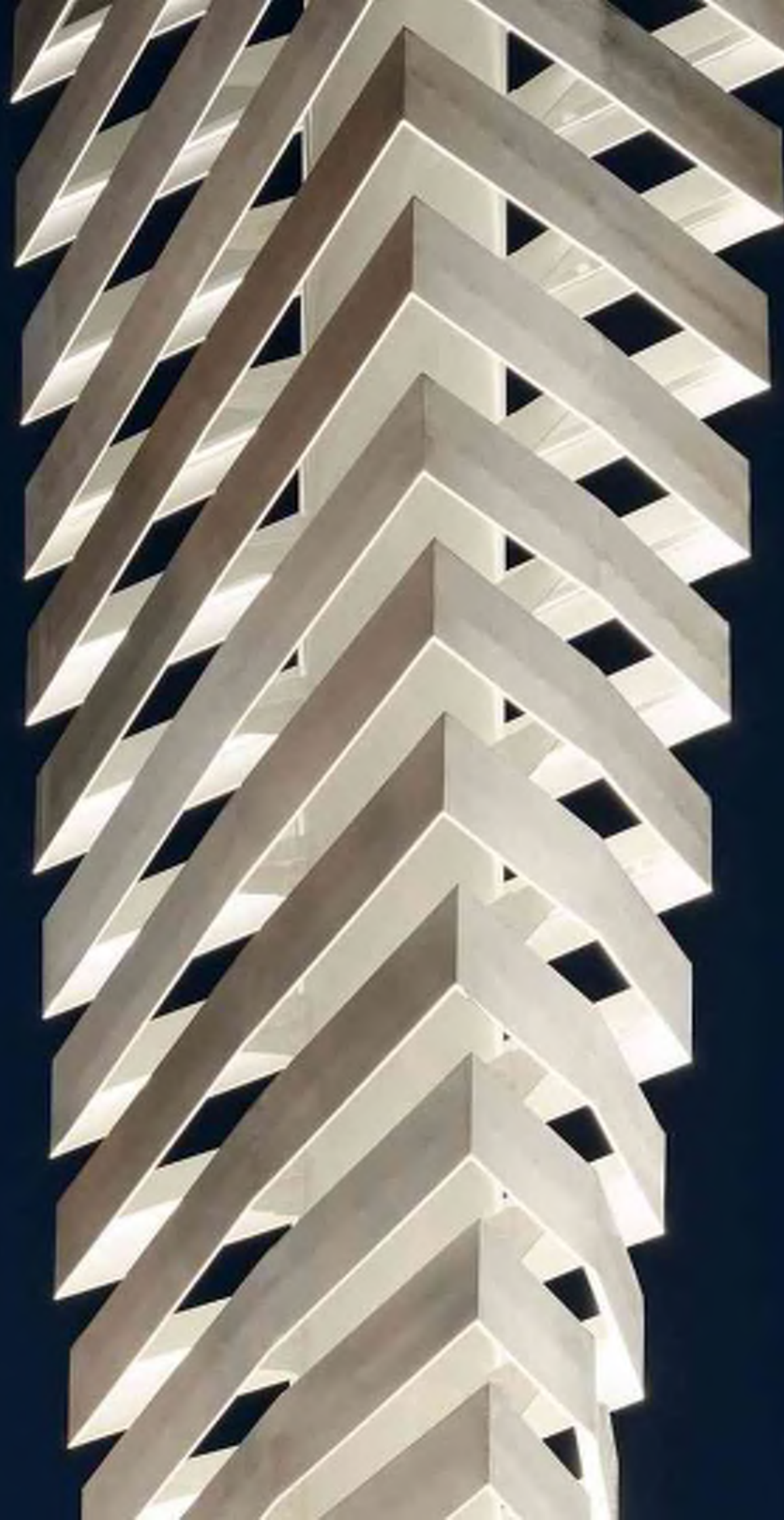
Due to their increasing size from top to bottom, vertebrae were installed sequentially, tested, and removed one after the next ahead of paint.

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.





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 tennamic 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.



WAYFINDINGS

Bob Faust | Chicago JPSTC Center

Artist and graphic designer Bob Faust brought Kizy Art Productions on board at the earliest stage of his Wayfindings proposal. Believing in his community driven ideas, we invested in the proposal phase while competing alongside several other artists. Bob had prepared photoshop files of his sculptural forms. We quickly three dimensionally modeled the paper forms, found expert fabricators local to Chicago and as far as Seattle, qualified a budget with detailed quotes, and supported him through the many city presentations. Without knowing who would win the competition, we dove into every detail and proudly became the team to bring this large scale, multi-site art installation to life.

Wayfindings is an artwork embedded in process. As Bob says, "The process IS the project." It comes through in the photographs and collage work baked into the enamel mural panels above, sourced from photos taken by community members of all ages during workshops Bob led over many months. It comes through in the thoughtful attention to color, shape and form of the graphics with their many icons. It comes through in the storytelling throughout the site, from the plaza installation to the dozens of colorful bollard caps that lead to the three dimensional mural.

An art production company's success is marked by the depth and range of our clients' voices. Wayfindings hits notes of color, symbolic forms, and graphic edges that are above all else Bob Faust's lexicon of graphics come alive in an expansive outdoor space.



SHIPHIREW



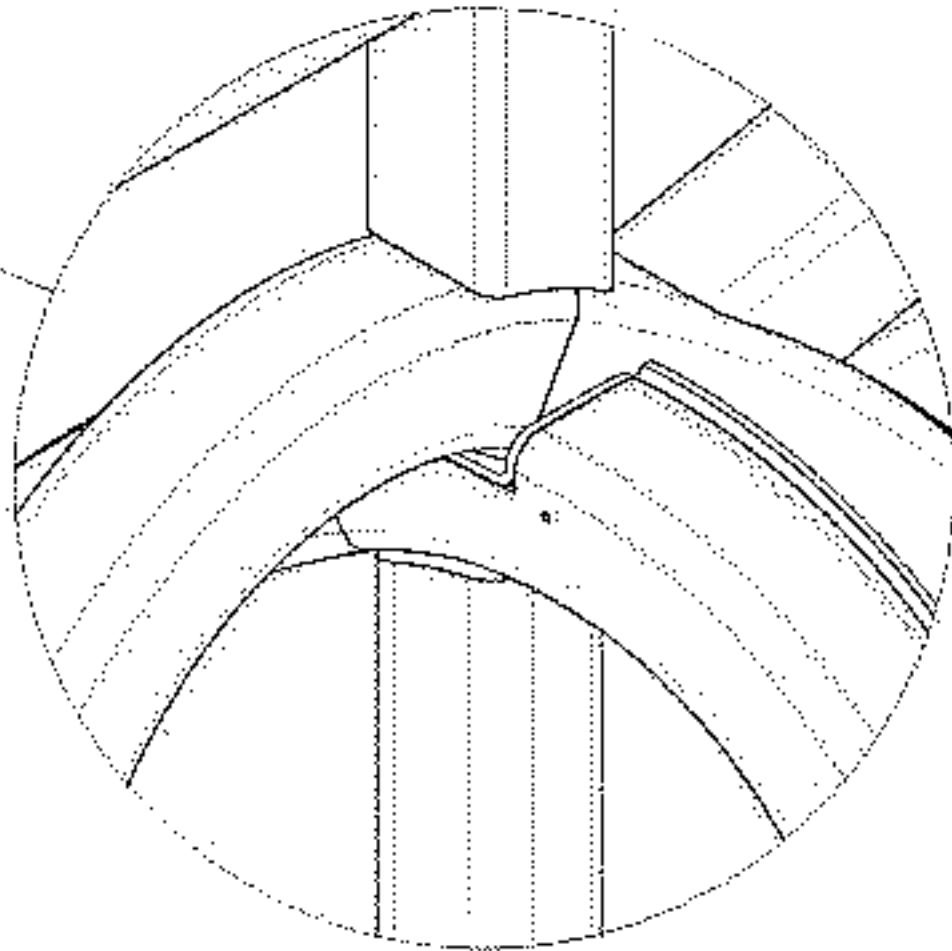
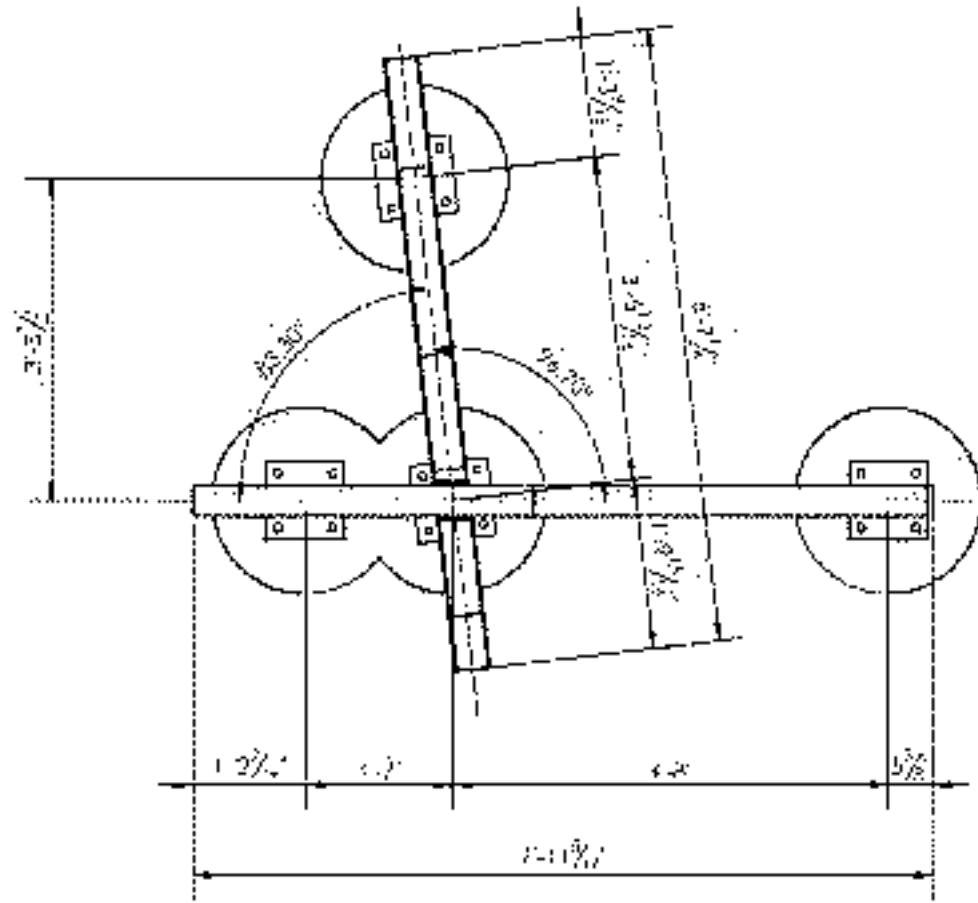
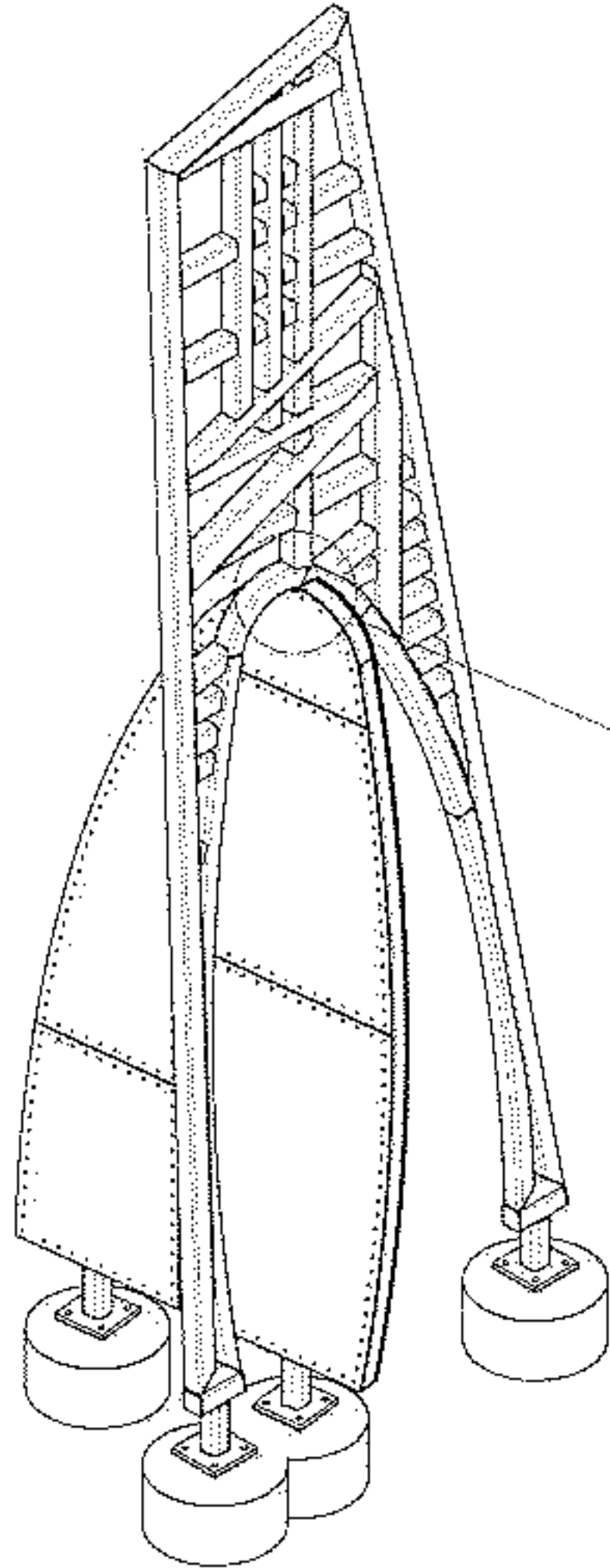
Wayfindings became an exercise in creating canvases for Bob's already robust and intricate graphic design practice. City grids, photographic prints and blocks of color come alive through simple methods of bending, cutting, rotating, and extruding material.



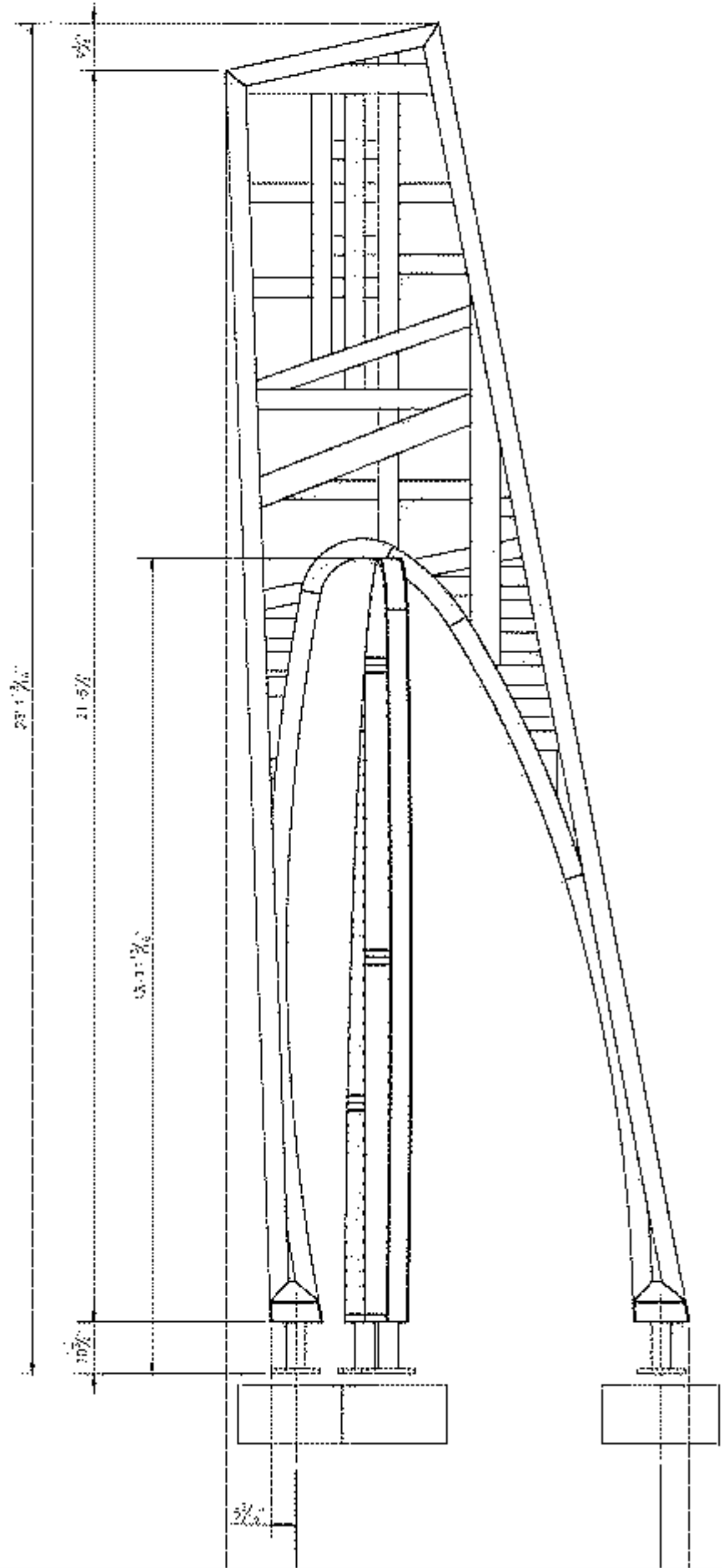




Through a series of iterative design sketches, the larger elements became portals made of steel tubes that were patterned after the Chicago neighborhood's city grid. Two square tube sizes denote streets vs. main thoroughfares. And the doorway that sits within the portal rotates at a central vertical tube location to showcase the artist's canvas.



DETAIL A
SCALE 1 : 4





Several welders at our local fabricator workshop rig and stabilize the large scale portal.

Specific attention was paid to the connection detail where tubes of various rolled radii join together in a seamless arch.

The enamel panels are made from baking a porcelain coating that permanently imprints images onto its surface. Primarily used for building signage, we guided Bob Faust as he utilized this industrial process to create fine art objects. In person reviews of color vibrancy, image fidelity, and panel alignments were completed to ensure the highest quality.





The panels were individually fabricated at a seasoned signage workshop in Washington state and sent to our structural fabricator to apply the framing needed for its installation on the outdoor concrete wall.

Artist Bob Faust and Alderman Emma Mitts cut the opening ceremony ribbon together on October 30th, 2023 following the artworks' dedication event.

WAYFINDINGS is a physical manifestation of the visual and text-based responses we received to our prompt: "What makes you feel home, safe, joyous, proud or free?" Each of the contributions is directly connected to the project concept — **RELATIONSHIPS**.

To time,
To place
To self
and most importantly
To each other.

-Bob Faust



Baked enamel panels, painted aluminum sheets, and welded tubes coated in vibrant colors bring joy to the plaza that is occupied by both children from the Boys and Girls Club along with adults at the sister building on site at the First Responders Training building.





Bob Faust celebrates the artwork's inaugural opening with his partner in the main plaza with all three sculptures.

Projects & Clients:

2026 (completed and forthcoming)

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

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.

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

The Shed with Fondation Cartier pour l’art contemporain | The Yanomami Struggle Exhibition

Sculpture Center with R.I.P. Germain | Avangarda

The Shed | Summer Sway From One, Comes All

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

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

KAP@kap.studio