

GOING PUBLIC: THE GUIDE TO CREATING ART IN PUBLIC SPACES

CHAPTER EIGHT

FINALIZATION

“MURALS ARE THE BEST EXAMPLES OF PLANNED PICTURES. THE CREATIVE PROCESS FOR PAINTING A MURAL IS LIKE WRITING A MUSICAL COMPOSITION AND THEN PERFORMING IT ON STAGE.”

WILLIAM WOODWARD

IN THIS CHAPTER

The last step in public art creation is perhaps the most fun: gifting the work to the public and putting on an event that people from the neighborhood actually want to attend. In Chapter 10, you will learn how to present take your finished work and present it to the community. The presentation creates a way for the community can to share in the final product with you and feel as though they, too, own the artwork. You will also learn how to organize an event, design flyers and develop public speaking skills so that you can enjoy the final product with the community members who helped to create it.

So your mural is painted, touched up and sealed, and the sidewalk and your bushes are cleaned up. Now, it's time to celebrate!, In order to really celebrate, you want to invite all your friends and everyone who saw you painting during the last few weeks. An event celebrating the public art project is a good way to get the community involved and even possibly make some money for future projects. It is also a way to get media attention. Successful event must be planned before the actual work on the artwork has been initiated.

JERSEY FRESH GRAFFITI JAM IN TRENTON, NJ

By Leon Rainbow

For the last five years, I have helped put together the annual “Jersey Fresh Graffiti Jam” in Trenton, New Jersey. It all started with one of my friends telling me about a young, upstart company called Terracycle. He said they were a “green company” and that they wanted to give me permission to paint their warehouse. So, I brought three of my friends (also graffiti artists) with me to talk to them and we painted a test wall inside the factory. The very next day we got permission to paint the whole factory in our own style, with the exception of one wall, on which they asked us to paint a theme reflecting their own recycling business. A few months later, with the help of Pose 2, Sew, and Base from Philly, I was able to put together the first jam. We painted the main wall only, which was 100 feet wide and 18 feet tall. We put 12 artists on the wall and rocked out. Sew painted evil worm characters to illustrate the “worm poop” recycling Terracycle does.

This venue is now a great place to hold events, bringing in artists and styles from Philly and New York. It has given many local artists a place to develop their own skills. Over the last five years, we have hosted roughly 50 artists from places like New York, Philadelphia, Florida, Massachusetts, Washington, DC, Virginia and throughout the state of New Jersey. We have had corporate sponsors such as Red Bull and Toyota fund the project. To prepare



Jersey Fresh Graffiti Jam in TerraCycle factory attracts a wide audience and transforms the industrial park into a day-long festival of creativity. Photo by Ricardo Barros

for jams/events, we use a commercial sprayer to prime the walls with 15 gallons of black house paint for the front and main walls and 20 gallons of tinted paint for the rest of the warehouse. The Terracycle themed wall does not get painted over during these jams. We have DJs spin at our events, with live performances by local bands and emcees. We also put together an after party at a local club with live performances. Terracycle helps to support these events, and the events help bring publicity to their company, as well. I challenge you to try creating your own events and I hope you'll enjoy the process as much as the product, just as we have working on Jersey Fresh.

THE 5 W'S: WHO, WHAT, WHERE, WHEN, WHY?

WHO is your audience? Before you start planning your event, think of who would want to share your celebration of the work's completion. Is this a community with a large elderly population? If so, maybe a night event with loud music is not the way to go. Or, was the work created with all teen artists? If so, your event should be age-appropriate and geared towards the interests of the teens who created the art.

WHAT type of event are you planning? Is it a mural/public art jam? A gallery show? A press conference or unveiling? An after party? A gallery talk or demonstration? There are many options to choose from when creating an event for your public art to be shared with the public; try to choose one that reflects the value

statement (see Chapter 3) and best showcases the work itself.

WHEN AND WHERE is the event going to take place? Different events require different venues, and the season or weather might affect your choices. Some events are best suited for indoors, while others (say, a mural painted on the outside of a building) should take place outdoors. For this, you've got to be aware of any potential conflicts (rain, snow, heavy traffic during a nearby parade, etc.) that might get in the way of a successful event. If you are doing a mural project, you may want to allocate a certain section of the wall for guest artists/public participation and have a "mural jam". For night events: are you going to have an after party for the event where people can socialize and network with the project participants? If so, what is the best location and time for an event that will run late? Does your venue close at a certain time? These are all things to keep in mind when deciding the time(s) and location of your project's final event.



The success of the event depends on the involvement of the audience. B-BOY BBQ is a community event that attracts large crowds of young people. Graffiti and art in public spaces are the major component of the event.

WHY are you hosting the event in the first place? Keep in mind there is no 'right' answer to this question. People host events to celebrate works of art and finished projects, to gain media attention, or to spark interest from new funders or grant makers, among many other reasons. Try to set clear goals for things like attendance, event quality and location, etc. so that you and your team can determine whether or not the event achieved its stated purpose with your team later after it is over.



Chanel Compton and other artists working on their own murals during an interactive event in Edgewood, Washington, DC. Music and performers are always a great addition to any party.

TECHNICAL REQUIREMENTS

What are your wants and needs? Does your event require liability insurance? Scaffolding? Sound equipment? A power source? Are you going to provide artists with art supplies like spray paint, acrylic, house paint, brushes, or rollers? Are you going to prime the wall? Are you going to need a commercial paint sprayer? Canopies? Live Performances? Kid's Activities? Does your event involve video or interactive installations? These are all important considerations. Brainstorm with your event planning team all of the things your event requires, then draft a budget to reflect your ideal event. Once you total the costs and in-kind donations, you might have to re-evaluate and scale back your event a little. One way to earn a bit of revenue is to sell t-shirts, a very popular event item. You can use the attached template to design your own event t-shirts.

BUDGETING

What is your event budget, including in-kind donations like space and goods (food, drinks, art supplies, etc.)? For some events, you will have a few thousand dollars in your budget (from grant money or other sponsorships), but for others you will have little to no budget to work with. The type of amenities you will have at your event is dependent on a strong budget,

with both revenues and expenses clearly thought out and accounted for. If you have a small budget, you may not be able to afford catered lunches, but perhaps you can afford cases of water to give out. Even these small touches can make your event an enjoyable one, especially on a hot summer day. You want to design an event that is as impressive and comfortable for attendees as possible. This may prove difficult if you have a small budget, so be creative!

SPONSORSHIP

How do you get sponsors for your event? If you can prove that you will draw a large enough crowd, you may be able to get corporate sponsorship for your event.

Some ways of getting sponsorship include is to findingdevelop connections with people or businesses who have an interest in your community. It's sometimes difficult if you don't have relationships with any corporate contacts, but try to see what companies are sponsoring similar events in your area, and then contact their local office to pitch your event. Local small businesses are also great sponsors. Although they may not have large promotional budgets, they often don't require the same amount of effort to secure sponsorship. If you are, or are teaming with, a non-profit organization, you may be able to offer a tax deduction in exchange for donations of cash, goods or services. Grants are another way of getting funds for events, but may take a lot more time and energy to receive. Assess your

wants and needs in your budget. For example, you might know someone who will let you borrow sound equipment or have a DJ friend that will come spin for a few hours at your event. These two in-kind donations alone could save you a lot of money (market rate for most DJs is approximately \$100-300 per set).

NAMING AND PROMOTING YOUR EVENT

Now that you've figured out all the other details, what is your event going to be called? Having a catchy name can help create interest in your event. The name and tag line should also help people understand what the event is about. Here are some examples of past Albus Cavus event names:

Streets 2k9

Raritan River Art Walk

Jersey Fresh Graffiti Jam

Edgewood Mural Jam

How will the event be promoted? The Internet has changed the way everything is promoted and many events are now promoted using blogs, social networks (Myspace,



Blackbooks and exchange of tags...

Facebook, Twitter, etc.), and e-mail blasts, in addition to standard advertising. Press releases, newspaper event calendars and distributing flyers are also useful for promoting the event, and are still widely used. You may want to hire professional designers, promoters, or advertisers to help with promotional materials if it's within your budget. If you plan on designing your own flyers, writing your own press releases, and promoting your own event, develop a plan that fits with your budget and be sure to follow it. If you follow your plan, you can also go back to it later, evaluate how effective your strategy was, and make improvements for your next project.

DOCUMENTATION

How will you document your event? As you saw will see in Chapter 8, creating a press release and inviting the media out to your event helps promote your organization and bring attention to your future events. You will also want to invite photographers and videographers to document your event. You may need to hire your own photographers or videographers unless you can work out an agreement with the photographers or videographersto use the pictures while crediting the photographers. This will also give you material for future promotional materials. This last step, documentation, is an easy one to forget. By keeping a record of your events and activities, you become the guardian of your own artistic and organizational history. You can be the storyteller of your own path, so try to remember this important step.

OTHER CONSIDERATIONS

Will there be merchandise sold or other vendors at your event? If you are in an area where there are no restaurants or food options, outside vendors can help make your event a success. In this case, it's great to have food vendors or sell some snacks and drinks yourself. Arts and craft vendors can also improve the vibe of an arts event. Depending on the amount of people and type of vendors, you can charge vendors for their space usage at the event. You may want to get t-shirts made for your staff and volunteers and also sell these special shirts at the event. If people like your shirts and buy them at the event, your t-shirt proceeds can go to supporting future events. Keep in mind that if they don't sell, you can lose money, so weigh the pros and cons before printing. Try to predict how many people you expect at the event, and don't buy more shirts than what you might need at the event. You can always take orders for t-shirts if you run out.

DESIGNING AN EVENT FLYER

Flyers are a great tool for inviting people to your events. They can be handed out or circulated electronically; on a shoestring budget, e-flyers can be a

great free marketing tool. However, they work the best as a supplement to your personal invitation, especially for VIPs like city or government officials. You might send a brief letter or e-mail saying something like, “Dear Sir, I hope that you will consider attending our event [state the purpose of the event and include all relevant details like date, time, location, etc.]. Attached is a flyer to save the date and provide you with further details. I look forward to seeing you there!”

Your flyer must contain the following information, organized very clearly so it doesn’t feel cluttered. Make sure your graphic layout is easy to read and designed in an eye-catching fashion. Remember, less is more in this case, so keep it as simple as possible. Again, rely on the “5 W’s”:

WHO? - Who is organizing/sponsoring the event? Who can attend (21 and older, free and open to the public, etc.)?

WHAT? - What kind of event is taking place? What’s the program/event breakdown/schedule?

WHEN? - What day and time does the event take place?

WHERE? - What’s the event location?

WHY? - Why are you hosting the event? To celebrate the unveiling of the 14th Street mural, for example.



Examples of flyers inviting the audience to public events

PUBLIC SPEAKING

No matter what the nature of your event is, you are almost always expected to address the crowd at some point. Standing in front of a group of people closely watching and paying attention to you can be a powerful experience, but it helps to remember a few steps to prepare yourself.

PREPARE YOUR SPEECH.

Make sure that you know who your audience is. How can you relate to the listeners? Research the topic and memorize important facts. And prepare an outline of your speech; organize your thoughts in a logical order. If your speech requires any supporting materials like a Powerpoint presentation, make sure you have them ready together with any equipment you may need (projector, laptop, speakers, etc.).

PRACTICE BEFORE THE DAY OF PRESENTATION.

Go through your speech either in front of a mirror or in front of your friends or family. Ask for criticism and suggestions. Repeat your presentation until it flows smoothly. A good trick is to memorize the first couple of sentences. Keep a positive image in your head, and envision yourself giving a presentation that knocks everyone off their feet.

RELAX BEFORE YOUR PRESENTATION.

Drink a lot of water, take a deep breath, stretch or find a quiet place so you feel relaxed for your presentation. Review your notes one last time, but try not to obsess. Everyone is looking forward to hear your presentation; that's part of why they came!

PRESENT YOUR SPEECH.

Make sure everybody can clearly hear you, and do not rush. Change your pace from time to time to keep the audience's interest. Use your voice to emphasize important points. Engage your audience. Make them answer your greeting (a simple crowd introduction can be a lively, "How's everybody doing today?"). Ask the audience personal questions; make them relate to your topic. Patiently respond to all of their questions. Repeat your most important point three times throughout your speech. When you are explaining more complex topics, imagine you are talking to a five-year-old to draft simple, direct language.

QUESTIONS:

1. What are the 5 W's? Which ones do you need to answer to put together a successful event?
2. What are some ways you can generate revenue for your event?
3. What are the benefits of having corporate sponsorship? Of local business sponsorship?
4. Why do we care about documenting our events? What purpose does it serve?
5. What are some ways you can prepare for public speaking at your event?

ACTIVITIES:

1. Make a list of up to five of the best events you attended this year. Then, try to see if you can recreate the processes that went into creating the event. How much do you think it cost? Who was involved? Was their corporate sponsorship? Where were the event sponsors? You might even try to contact the event organizer to do a brief interview or just ask some questions about how the event came together. You can learn a lot from talking to people who have already done something similar to what you want to do.
2. With a team of your choosing, design a t-shirt using crowdsourcing techniques (*see Chapter 3*).
3. Lots of websites now advertise t-shirt competitions with a cash prize. One great example is <http://www.threadless.com>. The website, Threadless, asks users to submit designs and the visitors to the site vote on the winning design. Without having your own website, could you crowdsource designs and voting? Once you agree on a t-shirt design, you could also try to find a company that would donate t-shirts for your event. This is a great exercise in articulating the 5 W's of your event to a potential sponsor. Also, you can show the sponsor that your design has been voted on and that people really want to buy this t-shirt because they helped create it.
4. With a team of your choosing, design a flyer. Follow the instructions above to see what information needs to go on the flyer. If you are an artist or have computer skills, you can design the flyer yourself. Or, you can try working with an artist to have him or her help you to make your ideas come to life for your event flyer. Working with an artist is a great way to collaborate and learn another person's work process. You might find that it to be challenging, but also a lot of fun.
5. Try writing a short speech for an event of your choosing. Then, with a partner, practice delivering your speech. Give each other feedback. After practicing a bit more, try to get a group of people together to deliver your speech again. See if the feedback is any different from the larger group than the single partner. Did you improve? Are there suggestions that keep coming up?
6. Use the attached budget template to create a sample budget. Try working in small groups to design an event budget for the same event. Compare budgets and see if other groups included expenses or revenue that you hadn't considered. Discuss any differences in your two budgets. Do you share the same vision for the event? Did you use real quotes for materials, concessions, etc.? Brainstorm as a group how you will raise the money or solicit in-kind donations.

NOTES

USE THESE PAGES FOR RESEARCH/SKETCHING

SUMMARY:

If you've spent weeks or months working on a creative project like a public artwork, hosting an event to share it with the community can be a truly rewarding experience. Of course, there are many considerations, from technical requirements to budgeting and making flyers and naming your event. But, the most important consideration for any public event is the public itself. Keep in mind the 5 W's when creating your event: who, what, where, when and why? These can serve as a guide so that the event is catered to your specific audience, from its location and time to the amenities you offer. Hosting a memorable event will bring a positive image to your group or organization, and may even garner media attention or future support from community leaders, funders or city/government officials. Don't underestimate your ability to produce an amazing gathering for the neighborhood residents and artists who participated in the project. Creativity is key; so use your ideas to wow your audience! Lastly, when it's time to give your speech or shake hands with community members, be confident and approachable. Leaving a good impression is key to your future success as a public artist or project manager. And above all else, have a great time—your hard work is finally done, so you can celebrate!

THE PRODUCTION OF THIS WORKBOOK HAS BEEN SUPPORTED BY DISTRICT OF COLUMBIA COMMISSION ON THE ARTS AND HUMANITIES AS A PART OF SUMMER YOUTH EMPLOYMENT PROGRAM IN EDGEWOOD IN SUMMER 2009. DURING THIS EXTENSIVE MURAL PROJECT, ALBUS CAVUS ARTISTS CONDUCTED WORKSHOPS FOR THE PARTICIPATING YOUNG ARTISTS AND HAVE DEVELOPED THE APPROACH TO CREATING ART IN PUBLIC SPACE PRESENTED IN THIS PUBLICATION.

“GOING PUBLIC: GUIDE TO CREATION ART IN PUBLIC SPACE” has been a community project that brought together a wonderful group of artists, teachers and young entrepreneurs who share the common goal of transforming public spaces through creative and community-building process. This effort has been coordinated by Peter Krsko. The graphic design and layout of the publication was completed by Tim Rodgers Jr.

THE FOLLOWING CONTRIBUTORS HAVE DONATED THEIR ARTICLES, PHOTOGRAPHS, WRITING AND EDITING SERVICES:

MIKA ALTSKAN is a DC-based young photographer who has been documenting DC life, art scene and all Albus Cavus projects for the last couple of years. Mika is expecting to continue his early art career upon graduation from School Without Walls at a university. His portfolio already includes shows in Art Space Shaw, Tryst, Hillyer Art Space, FotoweeKDC, Ripley Center Smithsonian Institute, Idea Society in UNICEF in Austria, Reagan National Airport, Children’s Hospital, The Phillips Collection and publications in DC Modern Luxury, DC North Magazine, The Washington Post, L.A.V.A Literary and Visual Arts Magazine.

RICARDO BARROS has been documenting NJ graffiti scene for a number of years and in 2008 he joined Concrete Alchemy Tour to preserve the art creation by Albus Cavus artists on the road. His award-winning book, Facing Sculpture: A Portfolio of Portraits, Sculpture and Related Ideas has been called by the critics psychologically honest and complex. Barros’ personal work is in the permanent collection of ten museums, including The Smithsonian Museum of American Art, Museu de Arte de São Paulo (MASP), Brazil, Museu da Imagem e do Som (MIS), Brazil, The Philadelphia Museum of Art, The Foggy Art Museum and The DeCordova Museum.

MELISSA CALABRESE strongly believes in the mission of Albus Cavus Classroom which is to empower young adults with the creative skills to improve their neighborhoods by becoming active and engaged residents. Melissa has worked with youth as a 21st CCLC program coordinator in New Brunswick, NJ and currently works closely with teens and their families in southeastern Michigan through the GEAR UP program and is an advisory board member of Albus Cavus.

MAURA CAREY, a co-founder and facilitator of Community Arts Mural Project (C.A.M.P.), is an interactive learning developer by day and a community muralist and culture worker by passion. Living and working in New Brunswick, NJ for nearly fifteen years, she has created and supported a variety of opportunities for collaborative community-building through the intersection of learning exchange and the arts.

Maura continues to develop a teaching and learning praxis that nurtures creativity as a critical function of self-determination and co-liberation.

MICHAEL CICCOTELLO is a NJ based artist and Albus Cavus board member. He has worked in a variety of media from 3D animated motion graphics to large scale, outdoor murals. He received his Bachelor of Fine Arts Degree from Mason Gross School of the Arts, where he concentrated in painting. His paintings have been utilized in marketing materials for Liquitex and Winsor & Newton. In 2007 he received the LA press Club award for best editorial comic for his illustration work on 'Schmooze or Lose'. Ciccotello has worked in broadcast design and motion graphics from 1999 – 2007 at CNN and is currently the senior 3D realtime graphics specialist for Fox Business Network.

Born and raised in Trenton, NJ, **WILL KASSO CONDRY** grew up in the city's North Ward. He is primarily known for his unique portraits and vivid aerosol-based murals. He is a pioneering force in the Trenton, NJ art scene and has worked with numerous non-profit organizations, some of which included: One Simple Wish, ALBUS CAVUS, Home Front, City Without Walls, Isles Youth Build and The Philadelphia Mural Arts Program. Along with S.A.G.E. Collective and the Vicious Styles Crew, KASSO has produced dozens of murals throughout the city of Trenton. He has also produced fine art for numerous celebrities and avid art collectors. His goal is to keep producing art by any means and to keep pushing the limits of what art can conceive and achieve.

KEVIN JAZIROCK IRVIN, originally from Baltimore is a DC-based artist, who has built a reputation through prolific art presence in the streets as well multi-thousand dollar commissions, to producing work for Red Bull and Adidas, Artomatic, Children's Hospital, Crystal City BID, US Marine Corp. He is also a permanent resident artist at the Art Whino Gallery in National Harbor, MD. As a member of Albus Cavus, Kevin shares his experience and knowledge with younger generation of artists in schools and after-school programs.

SIMONE JACOBSON was born in Phoenix, Arizona and nurtured in Washington, DC, Simone Jacobson is a performer and independent curator of artistic talent, projects and programs. She is the founding co-director of Sulu DC, a monthly showcase of Asian and Pacific Islander American performing artists in Washington, DC. Her writing has appeared in Beltway Poetry Quarterly and on multiple blogs, including IHM9to5, The Lantern Review and The Couch Sessions. Her project management in the arts spans from nurturing independent artists to advising major arts institutions. She is a proud Burmese-American gypsy currently pursuing an MA in Arts Management at American University and the managing editor for Words. Beats. Life: The Global Journal of Hip-Hop Culture.

MARK JENKINS, born in Fairfax, VA, is an artist most widely known for his street installations and his use of packing tape as a casting medium. The characters he has created include tape babies, ducks, giraffes, dogs as well as hyper-realistic human figures. His works turn the street into an absurd stage that he refers collectively to as the Glazed Paradise, an otherworldly place mentioned briefly in Li Hongzi's Zhuan Falun. He has shown his work in major cities including Moscow, LA, NYC, Tokyo,

and London. He also conducts workshop to teach his casting techniques as well as the practice of creating ephemeral installations. He currently lives in Washington, DC.

TIFFANY KIM is a non-profit in the world of public health. She works with suicide prevention curricula as a project coordinator for the Suicide Prevention Resource Center in Washington, DC. Tiffany is passionate about social justice and believes that integrating participatory community art is a vital part of the solution to many problems in urban areas. Although not an artist by trade, Tiffany enjoys many forms of art and music and is an active member of Albus Cavus and the wider DC art community.

TIFFANY DE LISIO earned a Bachelor of Arts in Art History from Vassar College and a JD degree from David Clarke School of Law. She holds a NY attorney's license and a DC real estate license. Tiffany's professional credentials include associate, analyst or contractor experience in art advertising, art publications, real estate development, leasing and sales, architectural research and design, intellectual property (drafting patents/trademarks; PTO interface), and energy and structured finance law work. She held the position of sole Counsel and Intellectual Property (IP) Director for Charmed Technology, a wireless IT company, and currently works for the federal government managing lease procurement/acquisitions for commercial real property. Tiffany enjoys hiking, biking, working on film projects, and volunteering as a docent at the National Building Museum. Through film and publication, she hopes to continue developing her interests in the symbiotic manifestation of nature/humanity/knowtech through (i) IP and 3P development of "minimum impact" oriented technology and urban agrirenewables; (ii) infodrama and minipaper civic issue framing; and (iii) metaph/sensationalist art creations.

PETER KRSKO cofounded Albus Cavus, a non-profit collective of artists, educators and visionaries who use art, science and technology to transform urban communities. Trained as a scientist, Peter is interested in biological systems and recognizes the similarities between healthy ecosystems and healthy urban communities. Peter holds a MS in Applied Physics and an interdisciplinary PhD in Biophysics and Material Science from the Stevens Institute of Technology.

SARAH MASSEY is a public relations professional who specializes in shifting the mass media conversation to include human rights, the arts, and socially responsible businesses. Sarah is the owner of the DC PR firm, Massey Media. Before launching Massey Media, Sarah served as Media Specialist for the AFL-CIO, where her campaign experience included the national campaign to raise the minimum wage, the "Show us the Jobs Tour," and Stop the F.T.A.A. Before specializing in communications and media, Sarah was an Urban Planner in New York City, where she worked with the Metropolitan Transportation Authority as a transit rider's advocate. While in New York City, Sarah worked as Communications Director for the environmental justice group WE ACT for Environmental Justice and as Communications Director for the National Employment Law Project. Sarah is also the Founder of the Fabulous Women Biz Owners DC, a networking and support group.

BERIT OSKEY is a founding partner of Affinity Lab, a 10 year old shared office space for entrepreneurs, small businesses, and non-profits with two locations in Washington, DC. Berit speaks and writes on entrepreneurialism and is also writing a young adult novel set in Washington, DC. She graduated from Smith College with a major in Art History.

PAPERMONSTER is a stencil graffiti artist whose vivid and intricate pieces explore the beauty behind the eyes and subtle facial expressions of women. Each painting contains textures and collage work covering topics of love, anger, and challenges that dive into PaperMonster's exploration of the internal stories and struggles of women. Upon hearing "PaperMonster" one imagines very masculine qualities yet one is astonished to find an ironic contrast to the name full of color and beauty. His work can be found on many surfaces as he combines pop culture icons, Asian typography, patterns and texture to present a vibrant final product. PaperMonster's stencil art pieces allow the audience to take his creations at pure face value or explore deeper into each piece.

POSE 2 is Mr. Maxx Moses - The New York City subways and the streets of Yonkers is where Pose 2 began his journey through Graffiti. SUNY Brockport College is where he obtained his education in Fine Art. Infused with the rebellion of Graffiti and the knowledge of fine art he forged his self-titled evolutionary style called Concrete Alchemy. "My work is transformational. It is purposely designed to uplift, enlighten and inspire the way people think, feel and ultimately respond to their environment. I mix the energetic shapes and colors of Graffiti together with the surrealist elements influenced by dreams and nature and incorporate them into an organic union of beauty". For Pose 2, painting big is a powerful expression and a grand opportunity to share his creative vision with the world that has formed a new movement in art. The pieces are saturated with color and imagery that invigorates people and speaks to their soul. The world in Pose 2's paintings evolves through fusion, harmoniously and smoothly, forecasting the way humanity will leap over its current evolutionary step.

KRISTEN GILMORE POWELL teaches and coordinates a research project at Rutgers University. Kristen received her MSW and is currently a doctoral candidate at Rutgers University, School of Social Work. Her research interests include mental health, substance abuse, community organizing, and empowerment. Besides work, Kristen enjoys documenting through photographs and looking at art!

LEON RAINBOW creatively combines graffiti, street art and other artistic forms into innovative projects and events. He reaches out to wide audience, from galleries to the walls of inner cities. As Debra Miller points out, "Despite his tribal descent, he embraces the city and its cosmopolitan population in a contemporary style." Art is Leon's channel for deeper expression. He combines fine art composition and principles with bold graffiti style to react and visually educate on social issues and current events. His students and young audience relates to his style and absorbs Leon's powerful spiritual message. Currently, Leon serves as the executive director of Albus Cavus in NJ and every year he curates two interactive art festivals and teaches several workshops with the Trenton After-School Program.

TIM RODGERS JR. has received BFA in graphic design at Virginia Commonwealth University. He has provided his talent and time to organize the content and bring this book to its final form. Tim is an artist and designer who currently works as the Marketing Coordinator for Little Lights Urban Ministries. This non-profit organization in Southeast DC provides services to underserved children and families in Potomac Gardens public housing. As a member of Albus Cavus he explores new ways to improve people's lives in the entire city using creative expression and art. Besides creating print materials and web content, he also teaches a weekly art class to middle school students and brings them excitement with art.

TIM CON CONLON is an artist known for large-scale murals, graffiti art, and works on canvas. CON has been featured in museums and galleries internationally, including the Smithsonian National Portrait Gallery, Art Basel, and Corcoran Gallery of Art. Conlon's work has appeared in feature films, television ads, art books and magazines, custom clothing designs, and on large street billboard advertising.

EVAN ROTH is an artist, researcher and viral media connoisseur whose work embodies the intersection of free culture and popular culture. His notable projects include L.A.S.E.R. Tag and LED Throwies (with Graffiti Research Lab), White Glove Tracking, EyeWriter, Graffiti Analysis and the first open source rap video for Jay-Z. Roth is co-founder of the Graffiti Research Lab and the Free Art & Technology Lab (F.A.T. Lab), a web based, open source research and development lab. Roth has exhibited and lectured widely in the Americas, Europe and Asia, including the MoMA (NYC), the Kunsthalle (Vienna), the Tate (London), the Fondation Cartier (Paris) and the front page of Youtube. To find Roth's work online, just google "bad ass mother #%^\$^*%".

NEIL TAKEMOTO is the founder and CEO of Cooltown Beta Communities, a leading consulting firm for crowdsourced placemaking resulting in the development of community-oriented places with significant economic, environmental and social benefit. He is the founder of Cooltown Studios, a complementary blog that attracts 50,000 unique visitors a month, and the cofounder of Bubbly, a crowdsourcing web application. The list of Neil's current project is available at crowdsourceplaces.com.

REIN TRIEFELDT'S solar environmental kinetic sculptures have been exhibited for more than twenty years internationally in Asia, Europe, and South America as well as the United States. Cirque du Soleil International, Art Integration Programs hosted a world tour of his prints and bronze kinetic sculptures. Triefeldt has received many commissions for his work, which make a powerful environmental statement. "Condor del Sol", a humanitarian earth art project in Ecuador to supply water and power to a mountain village, "Solar Tree" projects in Hillsborough, CA and Princeton, NJ; "Solar Butterfly" in Sunny Isle, FL and a solar kinetic art project at the Dutch Biennale in the Netherlands are but a few of these projects. One of the founders of the Kinetic Art Organization and Founder of the Solar Tree Foundation, Triefeldt has received several awards for his work. Rein's sculptures produce energy from the sun and are scaled to provide the power for homes, museums, sculpture parks, arboretums, vineyards and public places. His work blends a commitment to traditional sculptural elements and materials with a dedication to 21st century solar technology, allowing every project to reflect its own unique sense of character.

ASAD ULTRA WALKER is an experienced street artist and innovator that has greatly contributed to the development of the Washington DC's hip hop and graffiti art movements in the last 20 years. He has been featured in the book "Free Agents: A History of Washington, D.C. Graffiti" and recently interviewed in documentaries: "Chocolate City Burning" and "The Legend of Cool DISCO Dan". In the recent years, he has become active in the city's public art program, both as an artist and as an advocate for utilizing arts for education and community building. He has spoken at a DC City Council panel on graffiti outreach and invited to paint in the Smithsonian's S. Dillon Ripley Center. The murals he has created as a member of Albus Cavus and Midnight Forum have recently been featured in The Washington Post. He directly reaches out to the city kids through workshops, classes, MURalsDC, Summer Youth Employment Program and Incarcerated Youth Program in Washington, DC and Maryland.

ANDREW WILKINSON has worked as an artist in the arena of art and commerce as a marketing communicator for over 15 years. In London, he provided public relations and design services to clients such as Disney, Virgin Interactive, and United Artists, and in the States, he has worked for Ernst & Young LLP and Merrill Lynch. Since 2003, Wilkinson has directed Wilkinson Media, a boutique media lab. Andrew has been a working and exhibiting fine artist for over ten years, exploring both photography and sculpture. His work has been shown regionally and internationally, participating in exhibitions in Russia and Beijing. Andrew is an active member of the Arts Council of Princeton, NJ and participates in community development programs also as a member of the A-TEAM, an artist collective of patrons from the Trenton Area Soup Kitchen. More information about Andrew's work is available at www.wilkinsonmedia.net and about art at www.arwilkinson.com.



DECOY and Chanel Compton with their young artist team in August 2010 during production of the mural on Capitol Hill, Washington, DC.

