

James Dinh

Cover Letter

12723 Park Street
Cerritos, CA 90703
562.841.2512
james@studiofolia.com
www.studiofolia.com

Dear Selection Committee:

It is an honor to submit my qualifications for the Higuera Adobe Park Public Art Project. The community and cultural aspects of this project are what interests me, and as such the opportunity to use art as a placemaking and narrative tool to engage with residents and visitors.

Working at the confluence of public art and landscape architecture, I draw on the cultural landscape unique to each site so as to develop design narratives that heighten the experience and understanding of place. The themes addressed in my creative work are rooted in my family's experience of being refugees, who had to create a new home here in the U.S. after leaving Vietnam in 1975. Based in Southern California, I explore notions of community, identity, and historical narrative within the context of public space. Because I strongly believe that the context and requirements of each project inform the final form and materiality of the artwork, I do not believe in a one style fits all approach. As such, my portfolio offers a diversity of approaches, interventions, and forms. My design process involves asking questions, conducting research, seeking community input, exploring alternatives, and experimenting with different materials and methodologies.

For Higuera Adobe Park, I envision an artwork that evokes the past, speaks to the present, and looks to the future. Inspired by the ranch-like setting and the adobe building, the artwork incorporates a large granite millstone--the type that may have once been used at the Rancho--as the main sculptural element. The round millstone will stand vertically on a circular concrete pedestal. The pedestal also serves as seating and creates a gathering space. The vertical face of the concrete pedestal will have an impressed pattern reminiscent of tule reeds. José Higuera, the original owner of the land, named his property Rancho Los Tularcitos ("place of the little tules"). Tules were also an important part of the daily life of the Muwekma Ohlone Indians, the original inhabitants of the land, who used the plants to make boats and housing. The plant might have grown along the Arroyo Calera that flows near the Adobe.

The tule pattern is also echoed in a circular bronze "window" that is inset in the middle of the millstone. Laser cutting technology will be utilized to cut the pattern. This "window" invites people to look through and gaze at the historic Adobe on one side and the beautiful landscape on the other side. Metaphorically, it is a window to the past and also to the future, united in the present--a circle of time.

A breakdown of the artwork budget is as follows:

Artist fee (10%)	3000
Travel	1000
Engineering	2000
Millstone fabrication	5000
Bronze window	1000
Concrete pedestal	12,000
Delivery & crane	1000
Installation	2000
Contingency (10%)	3000
TOTAL	30,000 budget

Sincerely,

James Dinh

CIRCLE OF TIME



HIGUERA ADOBE PARK PUBLIC ART

studiofolia

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Resumé

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EDUCATION

- 2002 Master of Landscape Architecture
 University of California, Berkeley
- 1997 Master of Public Health, with a concentration in epidemiology
 University of California, Los Angeles
- 1991 Bachelor of Science in Biological Sciences
 University of California, Irvine

WORK EXPERIENCE

- 2010 – present Studiofolia
 Principal
 Los Angeles
- 2006 – present Orange Street Studio
 Associate Designer
 Los Angeles
- 2002 – 2005 R|H|A|A
 Designer
 Mill Valley & San Francisco

PUBLIC ART COMMISSIONS

- 2018 National Native American Veterans Memorial, Smithsonian, Washington D.C. – finalist
- 2018 Depot Park public art, Santa Rosa, CA – commissioned artist
- 2018 Woman's College tribute, Uni. of N. Carolina, Greensboro – commissioned with Michael Stutz
- 2018 50th Anniversary public art, Lakewood, CO – current finalist with Michael Naranjo
- 2018 Equity Fountain public art, Helena, MT – current finalist with Michael Stutz
- 2018 Center for Recreational Excellence public art, Hobbs, NM – current finalist with Michael Stutz
- 2018 Public Safety Complex public art, Dublin, CA – finalist
- 2018 Mid-Valley Performing Art Center public art, Salt Lake City – finalist with Michael Stutz
- 2018 Anson Burlingame tribute, Burlingame, CA – finalist with Michael Stutz
- 2018 Art in Transit Program, bus shelter public art, San Antonio, TX – under fabrication
- 2018 Seffer Mango Community Park public art, Seffner, FL – finalist
- 2018 Cartasia Bienalle, Lucca, Italy – finalist
- 2017 Monument to the Braceros, Los Angeles, CA – finalist
- 2017 Of Two Lineages public art, Westminster, CA – completed
- 2017 Living Bridge public art, Chinese Cultural Center, San Francisco, CA – finalist
- 2017 Central Park Entrance Gateway, City of Fremont, CA – finalist
- 2017 Oak Knoll Creekside Entry Park public art, Oakland, CA – finalist
- 2017 End of Watch Police Memorial, City of San Jose, CA – finalist
- 2016 David & Margaret Youth and Family Services Public Art, La Verne, CA – completed
- 2015 LA County Sheriff's Memorial, LA County Arts Commission – commissioned artist
- 2014 Circles of a Ripple public art, Hacienda Heights Community Center – completed
- 2014 Santa Ana Japanese American Farmer Memorial, City of Santa Ana, CA – finalist
- 2014 Utah State University Eastern Central Instruction Building public art, Price, UT – finalist

EXHIBITIONS & WORKSHOPS

2018	<i>Viet Stories: Recollections & Regenerations</i> , Richard Nixon Library, Yorba Linda, CA Exhibition designer
2017	<i>Impress</i> (exhibition of contemporary printmaking), Orange County Center for Contemporary Art Participating artist
2016	Coastal Communities Cancer Center Temporary public art, Ventura, CA Commissioned artist
2015	Earth Day Temporary Public Art Installation, City of Garden Grove, CA Commissioned artist
2015	<i>Forty Hues Between Black & White</i> , Orange County Center for Contemporary Art Participating artist for community printmaking workshop
2015	Re:Imagine Garden Grove, Garden Grove, CA Participating artist for community art workshop
2015	<i>Vietnamese Focus: Generations of Stories</i> , Old Santa Ana Courthouse, Santa Ana, CA Exhibition director and designer
2014	Re:Imagine Garden Grove, Garden Grove, CA Participating artist for community art workshop
2012	Noche de Altares, Santa Ana, CA Participating artist for community art workshop
2010	Thanatopolis Exhibition, I-Park Foundation, East Haddam, CT Land arts paper project
2010	<i>Juried All-Media Exhibition</i> , Palos Verdes Art Center, Rancho Palos Verdes, CA Ceramic sculpture
2009 & 2010	<i>Student Art Exhibition</i> , Cerritos College Art Gallery, Cerritos, CA Ceramic sculpture

AWARDS, FELLOWSHIPS & RESIDENCIES

2017	American for the Arts Convention Scholarship
2010	First Prize – Ceramic sculpture, Cerritos College Art Exhibition
2006	Post-Katrina New Orleans East Design Residency, New Orleans, LA
2002	Stone in the Landscape, stone masonry workshop hosted by Robert Murase, Gray's Bay, WA
2002	Award of Honor – American Society of Landscape Architects
2002	First Prize – Univ. of Calif. at Berkeley Dept. of Land. Arch. Thomas Church competition
2001	Runner-up – UNESCO International Fed. of Land. Arch. Student competition – team project
2001	Finalist – Metropolis Magazine Sustainable Design competition – team project
2001	Second Prize – Uni. of Calif. at Berkeley Sproul Plaza Redesign competition – team project
2001	University of California at Berkeley Graduate Division Fellowship
2001	University of California at Berkeley Beatrix Farrand Scholarship
2000	First Prize – Univ. of Calif. at Berkeley Dept. of Land. Arch. Thomas Church competition
2000	Honorable Mention – Univ. of Calif. at Berkeley AIDS Memorial competition – team project
1995	University of California at Los Angeles Graduate Division Fellowship

REFERENCES

Erik Qvale
Public Art Consultant, Los Angeles County Arts Commission
T: 213-999-3336, E: erik@eqvale.net

Michael Schneider
Principal, Orange Street Studio
T: 323-663-4949, E: michael@orangestreetstudio.com

Alicia Jao
President, Vietnamese American Cultural Alliance
T: 714-609-9368, E: alicia.jao@gmail.com