

From: [hugo.medina](#)
To: [Maria Pandazi](#)
Subject: RFP Friedman Alley Murals City of Waukesha– Hugo Medina
Date: Friday, June 5, 2026 9:45:50 PM
Attachments: [Friedman Alley Murals Thomas Press Walls proposal.pdf](#)
[Hugo Medina CV - 2026 2pg.pdf](#)

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Dear Ms. Pandazi,

Please accept my attached proposal for the **City of Waukesha Friedman Alley Murals — Thomas Press Building RFP**.

I am submitting a coordinated two-mural proposal for the Thomas Press Building in Friedman Alley:

Mural 1: *River of Stories: Friedman Alley*

Proposed for Mural Area One on the east side of the Thomas Press Building.

Mural 2: *The Current Carries Us*

Proposed for Mural Area Two on the south side of the building as a narrow vertical companion mural that visually connects with Mural Area One.

The proposal includes the required design concepts, concept drawings, narrative descriptions, materials, timeline, dimensions, budget, artist biography, examples of previous work, and confirmation that I am open to adjusting the work based on feedback from the Public Art Committee and property owner.

Attached are the following materials:

1. Friedman Alley Murals Proposal — Hugo Medina / Hugo's Art
2. Mural 1 Concept Drawing — *River of Stories: Friedman Alley*
3. Mural 2 Concept Drawing — *The Current Carries Us*
4. Artist Biography / CV
5. Examples of Previously Completed Public Art / Murals
6. References, if requested or included

I appreciate the opportunity to submit this proposal and would be honored to contribute to the continued activation of Friedman Alley as a vibrant, artistic, and welcoming public space in Downtown Waukesha.

Please let me know if you have any difficulty accessing the files or if any additional information is needed.

Thank you for your time and consideration.

Sincerely,

Hugo Medina

--

Hugo E Medina, M.A.Ed.
Public Artist | Muralist | Educator
he/him/his
602.405.4684
Hugosart.com
[Book an Artist](#)

"¿Rendirme yo? ¿Que se rinda su abuela, carajo!"

Colonel Eduardo Abaroa Hidalgo



1. Building Bridges What's Your Immigration Stor...



2. Together We Rise.jpg



3. Soluna Apartments – West Wall.jpg



4. Soluna Apartments – East Wall.jpg



5. Malinda.jpg



6. Friends Helping Friends.jpg



7. Highland Arts Academy Mural.jpg



8. Welcome to Ithaca! — 2024.jpg



9. Familia A Story of Growth and Community.jpg

HUGO MEDINA

Public Artist | Muralist | Fabricator | Educator | Community-Based Art
(602) 405-4684 | hugos.place@gmail.com | www.HugosArt.com

Friedman Alley Murals — Thomas Press Walls Proposal

Mural 1

Design Concept, Proposed Location, and Proposed Image/Drawing

Proposed Title: *River of Stories: Friedman Alley*

I am excited to propose a striking large-scale mural for the wall of the Thomas Press building, strategically positioned to face Friedman Alley. The ideal location is the prominent section of the concrete masonry wall along the alley corridor, between W. Main Street and Riverfront Street. This mural will powerfully support the City of Waukesha's vision to transform Friedman Alley into a vibrant, safe, engaging, and memorable public space that seamlessly connects the Fox River to Downtown Waukesha.

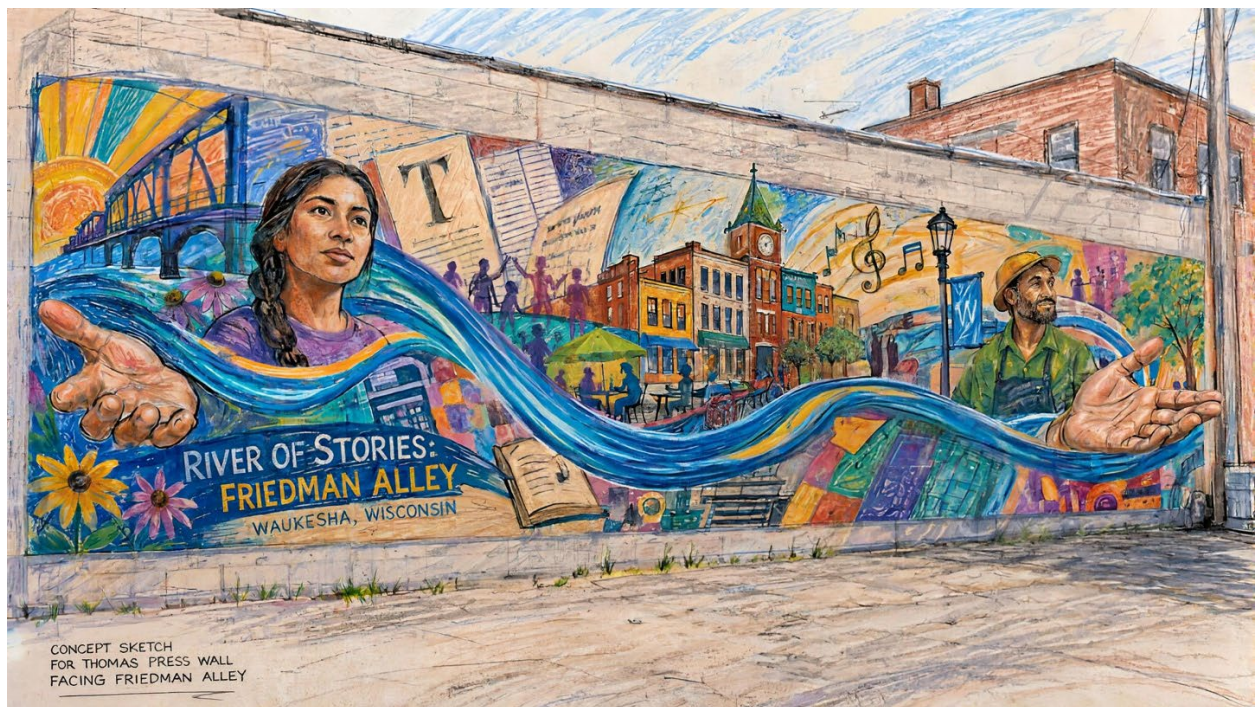
Titled "River of Stories," the mural will transform the alley into a dynamic visual passageway where movement, history, community, creativity, and local identity come together. It will feature layered imagery inspired by Waukesha's distinctive downtown architecture, the flowing Fox River, the rich texture of historic printmaking and press work, native Wisconsin flora, and representations of our diverse community. This composition will create the sensation of an illuminated corridor, guiding pedestrians through the alley and positioning the Thomas Press walls as a celebrated public landmark.

The artwork will prominently display a dynamic, flowing ribbon that symbolizes both the Fox River and the continuous movement of people throughout Downtown Waukesha. Embedded within the design will be powerful references to storytelling, printed pages, local history, music, commerce, and community gatherings. Figures and hands will be woven into the composition, underscoring my commitment to themes of community, labor, migration, family, and shared human experience. With bright colors, strong contrasts, striking large-scale portraits, and symbolic elements, this mural will ensure the alley feels welcoming, visible, and vibrant both day and night.

Drawing / Image of Proposed Work:

A preliminary concept rendering will illuminate the Thomas Press wall, featuring a flowing, river-like band of blue, teal, and gold that gracefully moves horizontally through the composition. Surrounding this central movement will be warm architectural tones, stylized native plants, printed paper textures, hands, figures, and abstract patterns that embody the vibrant energy of Downtown Waukesha. The final drawing will be refined after we confirm the exact wall dimensions and gather inspiring feedback from both the Public Art Committee and the property owner.

Note: The included concept image was AI-assisted and edited by me to visualize potential composition and theme direction. For conceptual use only.



Narrative Explaining the Design Concept and Description

The "River of Stories: Friedman Alley" mural is an exciting project centered on fostering community connections. Friedman Alley is more than a mere service passage or back-of-building corridor; it serves as a vital link among Downtown Waukesha, the Fox River, local businesses, residents, and visitors, all of whom are entwined in the city's vibrant cultural life. My vision is to transform this alley from an overlooked space into a welcoming public destination that invites exploration.

This mural design is grounded in the understanding that every community is woven from numerous overlapping narratives. The river, unique architecture, thriving businesses, talented artists, families, and hardworking individuals all contribute to Waukesha's downtown identity. By employing visual layering, the mural will reflect this rich tapestry. A dynamic, flowing river-like shape will gracefully traverse the wall, guiding viewers through the artwork and inviting them deeper into the alley.

As part of this flowing design, I will infuse the mural with symbolic imagery: open hands representing warmth and collaboration; abstract pages as a nod to Thomas Press and the evolution of communication; native plants to connect the alley to the river corridor; and figures that embody the community spirit, bringing life to downtown. This piece will seamlessly blend familiar imagery with vibrant colors, cultivating both a sense of place and a welcoming atmosphere.

My public art philosophy emphasizes that murals should resonate with the communities they serve. I strive to create art that reflects the unique character of a space with dignity, energy, and beauty, rather than merely imposing an external vision. For Friedman Alley, this mural will enhance the sense of arrival, elevate the pedestrian experience, support meaningful placemaking, and contribute to a downtown environment that feels not only safer but also brighter and more culturally enriched.

The final mural will be a bold, colorful, and enduring statement. It will be painted directly onto the concrete masonry surface using high-quality professional exterior mural materials. Ultimately, this artwork will serve as an inviting beacon into the alley, becoming a landmark that encourages people to pause, capture memories, gather with others, and explore the space filled with curiosity.

Materials

The mural will be painted directly on the Thomas Press concrete masonry wall. Materials will include:

- Professional-grade exterior acrylic paint
- Professional-grade aerosol paint suitable for exterior mural applications
- Masonry primer appropriate for concrete masonry units
- Surface cleaning and preparation materials
- Brushes, rollers, spray equipment, masking materials, and layout tools
- Lift, scaffolding, or other access equipment as required by final wall height and site conditions

Because the RFP indicates that the artist is responsible for wall preparation, I will include surface prep in the project scope. Preparation will include cleaning, scraping loose material if needed, masking surrounding areas, priming the wall surface, and ensuring the mural surface is ready for durable paint adhesion. Any significant wall repair beyond normal surface preparation can be reviewed with the City and property owner before installation.

Timeline for Completion and Installation

The following schedule assumes approval in summer 2026 and installation before the end of the year. The schedule can be adjusted to meet the City's preferred timeline, weather conditions, and property access requirements.

Phase 1 — Contracting, Site Review, and Wall Confirmation

1–2 weeks

- Confirm mural location and final wall dimensions
- Review wall condition, access, safety, and equipment needs
- Meet with City staff, Public Art Committee representatives, and property owners as needed

Phase 2 — Community / Stakeholder Input and Design Refinement

2–3 weeks

- Gather feedback from the Public Art Committee, property owner, and project stakeholders
- Refine imagery, color palette, and composition
- Prepare final scaled design for approval

Phase 3 — Final Approval and Materials Procurement

1–2 weeks

- Submit final design
- Confirm schedule, equipment, and site logistics
- Order paint, primer, coating, and installation materials

Phase 4 — Wall Preparation

2–4 days

- Clean and prepare the concrete masonry wall surface
- Mask adjacent surfaces
- Apply primer as needed

Phase 5 — Mural Installation / Painting

7–14 days, depending on final size and weather

- Transfer design to wall
- Paint mural using exterior acrylic and aerosol techniques
- Complete detail work and final adjustments

Phase 6 — Final Walkthrough

1–3 days

- Remove masking and clean work area
- Conduct final walkthrough with City/property owner
- Complete any agreed-upon punch-list items

Estimated Total Project Duration: 8–12 weeks from contract execution to completion, with on-site painting expected to take approximately 1–2 weeks.

Approximate Dimensions for Proposed Artwork or Structures

Final dimensions will depend on the selected Thomas Press wall section and field measurements. The proposal is scalable and can be adapted to one wall or multiple wall sections.

Preferred proposed mural size: approximately 20 feet high × 31 feet wide, or approximately 620 square feet.

Alternate scalable range: approximately 500–975 square feet, depending on the wall section selected and available budget.

No freestanding structure is proposed at this stage. The primary proposal is a painted mural applied directly to the concrete masonry wall. If the Committee wishes to explore dimensional additions, I am open to discussing selective low-relief or metalwork elements, but the base proposal is designed as a durable painted mural.

Cost for Design, Fabrication, Installation, and Artist Fee

Estimated total project cost: \$23,500–\$28,500

Preferred working budget: \$26,500

This estimate includes design, surface preparation, materials, equipment, travel, installation labor, assistant support, protective coating allowance, and artist fee.

Preliminary Budget Breakdown

Design development and final rendering: \$2,500

Wall preparation and priming: \$2,500

Paint, primer, supplies, masking, and coatings: \$3,500

Equipment/lift/access allowance: \$3,500

Travel, lodging, and per diem: \$3,500

Assistant/installation support: \$3,000

Artist fee/project management/painting labor: \$8,000

Estimated Total: \$26,500

This budget is based on an estimated mural size of approximately 620 square feet. If the final wall area is smaller or larger, the budget can be adjusted accordingly. The budget includes installation because the artist is responsible for installing the mural. Any extraordinary wall repair, structural remediation, or conditions not visible during initial site review may require additional discussion and approval before work begins.

Mural 2

1. Design Concept, Proposed Location, and Proposed Image/Drawing

Proposed Title: *The Current Carries Us*

Mural 2 is proposed for Mural Area Two, located on the south side of the Thomas Press Building. This wall is a long, narrow section of the building and can accommodate an artwork approximately 4 feet wide × 12 feet high, or a similar vertical format. The RFP allows this mural to be painted directly on the wall or affixed to the building with boards or similar materials, and permits the artist to use this area as part of a larger mural concept integrated with Mural Area One.

Because of the narrow vertical format, I propose that Mural 2 function as a companion marker, visual transition, and continuation piece for Mural 1, *River of Stories: Friedman Alley*. While Mural 1 will serve as the primary large-scale mural on the east side of the Thomas Press Building, Mural 2 will act as a vertical extension of that story, carrying the blue, teal, and gold current around the building and reinforcing the idea of Friedman Alley as a connected artistic corridor.

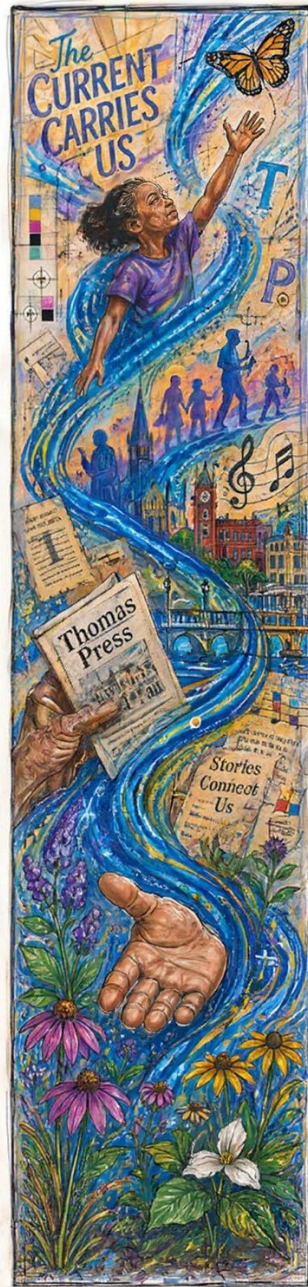
The revised concept for *The Current Carries Us* will use the limited 4-foot-wide wall as a tall, concentrated visual poem. Rather than attempting to compress a large horizontal gathering scene into a narrow space, the design will stack symbolic imagery vertically. A flowing blue, teal, and gold current will rise through the composition, visually connecting to the river ribbon in Mural 1. Within and around the current will be layered images of open hands, native Wisconsin plants, abstract printed pages, letterforms, small architectural silhouettes, and figures representing community memory and future possibility.

The central imagery will include a child reaching upward toward a monarch butterfly, representing hope, growth, and the next generation; an elder's hand holding a folded page or newspaper, referencing Thomas Press, storytelling, memory, and recorded history; and subtle silhouettes of musicians, pedestrians, and community members woven into the flowing current. Native plants will rise from the lower portion of the mural, connecting the artwork to the Fox River corridor and Wisconsin's natural landscape.

The mural will coordinate with Mural 1 through color, movement, and imagery. It will use the same family of blues, teals, golds, warm brick reds, purples, greens, and expressive skin tones. The piece will be bold enough to stand on its own while clearly reading as a continuation of the larger *River of Stories* concept.

Drawing / Image of Proposed Work:

A preliminary concept rendering will be provided showing a narrow vertical mural on the south side of the Thomas Press Building. The drawing will show a blue, teal, and gold current rising vertically through the wall, with a child reaching toward a monarch butterfly, an elder's hand holding a folded page, native plants, abstract printed textures, letterforms, musical references, and small downtown architectural silhouettes. The rendering will be developed as a rough color-pencil or painterly concept sketch in the same visual language as Mural 1, creating a unified proposal package for Friedman Alley.



Narrative Explaining the Design Concept and Description

The Current Carries Us is about continuity. If *River of Stories: Friedman Alley* introduces the alley as a flowing passage of community stories, movement, history, and connection, Mural 2 continues that current. It is a smaller work, but it plays an important role: it marks the turn of the building, extends the visual rhythm of the first mural, and reinforces the idea that Friedman Alley is not a single image but an unfolding experience.

The mural uses the metaphor of a current to represent the Fox River, the movement of pedestrians through downtown, and the passing of stories from one generation to the next. Because the south wall is narrow, the composition will move vertically instead of horizontally. The current will rise upward through the mural, carrying images of hands, pages, plants, music, and figures. This vertical movement will make the wall feel active, intentional, and connected to the larger mural environment.

The child reaching toward a monarch butterfly will represent the future of Waukesha and the sense of wonder that public art can create. The elder's hand holding a folded page or newspaper will represent memory, labor, history, and the printed word, connecting the design to the Thomas Press building. The open hand imagery will echo Mural 1's use of hands as symbols of welcome, collaboration, labor, and shared responsibility.

Native plants will grow upward from the base of the composition, suggesting both the river corridor and the resilience of community life. Abstract letterforms, registration marks, and paper fragments will be layered into the background as subtle references to printing, storytelling, and communication. Musical forms and small silhouettes will suggest the sound, movement, and cultural life of Downtown Waukesha without overcrowding the narrow wall.

Together, Mural 1 and Mural 2 will create a visual relationship between the east and south sides of the Thomas Press Building. Mural 1 will operate as the broad, panoramic story wall. Mural 2 will operate as the vertical continuation, a concentrated moment of gathering, memory, and uplift. The two works will share a common color palette and visual current, allowing them to feel connected while responding appropriately to each wall's scale and shape.

Materials

The mural will be painted directly on the Thomas Press concrete masonry wall. Materials will include:

- Professional-grade exterior acrylic paint
- Professional-grade aerosol paint suitable for exterior mural applications
- Masonry primer appropriate for concrete masonry units
- Surface cleaning and preparation materials
- Brushes, rollers, spray equipment, masking materials, and layout tools

- Lift, scaffolding, or other access equipment as required by final wall height and site conditions

Because the RFP indicates that the artist is responsible for wall preparation, I will include surface prep in the project scope. Preparation will include cleaning, scraping loose material if needed, masking surrounding areas, priming the wall surface, and ensuring the mural surface is ready for durable paint adhesion. Any significant wall repair beyond normal surface preparation can be reviewed with the City and property owner before installation.

Timeline for Completion and Installation

The following schedule assumes approval in summer 2026 and installation before the end of the year. The schedule can be adjusted to meet the City's preferred timeline, weather conditions, and property access requirements.

Phase 1 — Contracting, Site Review, and Wall Confirmation

1–2 weeks

- Confirm mural location and final wall dimensions
- Review wall condition, access, safety, and equipment needs
- Meet with City staff, Public Art Committee representatives, and property owners as needed

Phase 2 — Community / Stakeholder Input and Design Refinement

2–3 weeks

- Gather feedback from the Public Art Committee, property owner, and project stakeholders
- Refine imagery, color palette, and composition
- Prepare final scaled design for approval

Phase 3 — Final Approval and Materials Procurement

1–2 weeks

- Submit final design
- Confirm schedule, equipment, and site logistics
- Order paint, primer, coating, and installation materials

Phase 4 — Wall Preparation

2–4 days

- Clean and prepare the concrete masonry wall surface
- Mask adjacent surfaces
- Apply primer as needed

Phase 5 — Mural Installation / Painting

7–14 days, depending on final size and weather

- Transfer design to wall
- Paint mural using exterior acrylic and aerosol techniques
- Complete detail work and final adjustments

Phase 6 — Final Walkthrough

1–3 days

- Remove masking and clean work area

- Conduct final walkthrough with City/property owner
- Complete any agreed-upon punch-list items

Estimated total project duration: 4–6 weeks from final design approval to completion. If coordinated with Mural 1, the timeline can be shortened by sharing materials, travel, equipment, and site logistics.

Approximate Dimensions for Proposed Artwork or Structures

Preferred proposed size: approximately 4 feet wide × 12 feet high

Approximate area: 48 square feet

Alternate scalable sizes:

- 3.5 feet wide × 12 feet high
- 4 feet wide × 10 feet high

The final dimensions will be confirmed after site measurements and a review with the City and the property owner.

Cost for Design, Fabrication, Installation, and Artist Fee

The budget assumes Mural 2 is installed in coordination with Mural 1, so that travel, equipment, materials, and project management can be shared.

Estimated cost: \$7,500

Preliminary breakdown:

Design refinement and scaled rendering: \$1,500

Wall preparation, masking, and priming: \$900

Paint, supplies, and protective coating allowance: \$1,000

Access equipment/installation logistics: \$700

Artist fee, painting labor, and project management: \$3,400

Estimated total: \$7,500

Combined Budget for Friedman Alley Murals

Combined Project Scope

Mural 1 — *River of Stories: Friedman Alley*

Proposed location: Mural Area One, east side of the Thomas Press Building

Approximate size: 20 feet high × 31 feet wide

Approximate area: 620 square feet

Method: Painted directly onto the wall surface

Mural 2 — *The Current Carries Us*

Proposed location: Mural Area Two, south side of the Thomas Press Building

Approximate size: 4 feet wide × 12 feet high

Approximate area: 48 square feet

Method: Painted directly onto the wall

Combined estimated mural area: approximately 668 square feet

Combined Budget

Estimated combined total: \$34,000

This option assumes that Mural 1 is painted directly on the east wall and Mural 2 on the narrow south wall. This is the most efficient combined approach because materials, travel, equipment, site setup, and installation labor can be coordinated together.

| Budget Category | Estimated Cost |
|--|----------------|
| Design development, concept refinement, and final renderings for both murals | \$4,000 |
| Wall preparation, cleaning, masking, and priming | \$3,400 |
| Paint, primer, supplies, layout materials, and protective coating allowance | \$4,500 |
| Equipment, access, lift/ladder, and site safety allowance | \$4,000 |
| Travel, lodging, and per diem | \$3,500 |
| Assistant/installation support | \$3,500 |
| Artist fee, painting labor, project management, and final detailing | \$11,100 |

| Budget Category | Estimated Cost |
|--------------------------|----------------|
| Estimated Combined Total | \$34,000 |

This combined budget includes design, fabrication/painting, wall preparation, materials, equipment, travel, installation labor, assistant support, protective coating allowance, and artist fee for both murals.

Budget Notes

The combined budget reflects efficiencies achieved by completing both murals as a single coordinated project. Shared costs include design coordination, travel, materials ordering, equipment access, installation scheduling, and project management.

The estimate assumes standard wall preparation, including cleaning, masking, priming, and normal surface preparation. Significant structural repair, moisture remediation, extensive patching, or unforeseen wall conditions would be reviewed with the City and property owner before proceeding.

The budget includes installation because the artist is responsible for installing the murals. It also includes coordination between the two mural concepts so that Mural 2 functions as a vertical continuation of Mural 1 rather than as a disconnected standalone image.

Final cost may be adjusted if the confirmed wall dimensions, surface conditions, installation method, or requested scope changes significantly from the assumptions above.

Biography

Hugo Medina / Hugo's Art

Hugo Medina is a Bolivian-born artist, muralist, sculptor, fabricator, educator, and public artist currently residing in Ithaca, New York. He immigrated to New York as a child and has since established a career centered on storytelling, community engagement, public art, and cultural identity. His artistic practice encompasses a wide range of mediums, including large-scale murals, sculpture, metalwork, fabrication, and mixed-media public art.

Mr. Medina received his Bachelor of Fine Arts from C.W. Post / Long Island University in 1998 and a Master of Arts in Education from the University of Phoenix in 2006. His educational background significantly informs his collaborative approach, particularly in projects that emphasize public participation, youth engagement, and community storytelling.

Over the past two decades, Mr. Medina has led and completed numerous public art projects both nationally and internationally. He co-founded the Calle 16 Mural Project in Phoenix, Arizona, a grassroots initiative focused on enhancing community cohesion through public art. He has also contributed his expertise by serving on the boards of Artlink Phoenix and the City of Phoenix Arts and Culture Commission, where he has played a key role in advancing public art and cultural programming at both grassroots and municipal levels.

His experience includes collaboration with municipalities, architects, public agencies, developers, schools, transit authorities, and community organizations. Mr. Medina has executed mural projects for a variety of institutions, including Valley Metro Light Rail, Downtown Phoenix Inc., the City of Phoenix Housing Department, and schools in both Arizona and New York, as well as large community-based mural initiatives. His public artwork often addresses significant themes such as family, migration, resilience, labor, cultural memory, and shared identity.

For the Friedman Alley Murals project, Mr. Medina offers a unique combination of technical mural expertise, community-focused design sensibility, fabrication knowledge, and a comprehensive understanding of how public art can revitalize overlooked urban spaces, transforming them into meaningful sites of connection.

Examples of Previously Completed and Installed Artwork

Building Bridges: What's Your Immigration Story?



Lincoln Family Downtown YMCA, Phoenix, Arizona

20 feet x 120 feet, aerosol

A community-engaged mural developed with ASU students and YMCA participants, centered on lived immigration narratives and shared community stories.

Together We Rise



1506 E. McDowell Road, Phoenix, Arizona

40 feet x 190 feet, aerosol

A large-scale community mural honoring first responders during COVID-19, created in collaboration with Downtown Phoenix Inc. and local stakeholders.

Soluna Apartments — West and East Walls

West wall



East wall



950 N. 19th Street, Phoenix, Arizona

Two murals, each approximately 40 feet × 30 feet, aerosol and exterior paint
Commissioned by the City of Phoenix Housing Department as part of a major neighborhood
redevelopment project, reflecting community history, growth, and stability.

Malinda



Renaissance Phoenix Downtown / Melinda's Alley, Phoenix, Arizona
50 feet x 74 feet, aerosol

A large-scale mural commissioned by Downtown Phoenix Inc., honoring Malinda "Malindy" Curtis and the layered history of the Hotel Adams site.

Friends Helping Friends



Department of Economic Security, Mesa, Arizona
30 feet × 90 feet, aerosol / exterior paint with sculpted cement relief
A commissioned mural featuring five-foot-tall carved hands extending from the wall, symbolizing mutual aid and public service.

Highland Arts Academy Mural



Mesa, Arizona
30 feet × 140 feet, aerosol and exterior paint
Designed through a school-wide engagement process with a community paint day.

Welcome to Ithaca!



Hotel Ithaca, Ithaca, New York
30 feet x 50 feet, aerosol
A gateway mural celebrating hospitality, local landmarks, and regional identity.

Familia: A Story of Growth and Community



Southern Avenue Station, Phoenix, Arizona
280 feet x 18 feet, aerosol
A large-scale transit mural celebrating children, family, and collective care through butterfly and garden symbolism.

Openness to Feedback from the Public Art Committee and Property Owner

Yes. I am fully open to adjusting the proposed design based on feedback from the Public Art Committee, City staff, and the property owner.

Community responsiveness is central to my public art practice. My goal is to create a mural that is artistically strong, site-specific, durable, and meaningful to Waukesha. I welcome discussion about imagery, color, scale, placement, historical references, maintenance considerations, and how the work can best support the broader activation of Friedman Alley.

I also understand that this mural will exist in a shared public environment and must respect the goals of the City, the property owner, downtown businesses, and the community. I am comfortable refining the concept through the approval process while maintaining the integrity, quality, and visual impact of the final artwork.

Hugo Medina

Hugo's Art – Sculpture, Public Art, Fabrication, Murals | (602) 405-4684 | hugos.place@gmail.com

Resume

EDUCATION

| | | |
|------------|--|--------------|
| MS | University of Phoenix, Master of Arts in Education, specialization in <i>Curriculum and Instruction</i> | March 2006 |
| BFA | Long Island University/C.W. Post Campus, Bachelor of Fine Arts Degree - Teaching Certificate | January 1998 |

BOARDS

| | |
|---|--------------|
| Calle 16 Mural Project - Co-Founder / Board Member /Artist | 2009 to 2014 |
| Artlink Phoenix - Board Member | 2010 to 2014 |
| City of Phoenix Commission of the Arts and Culture - Board Member, | 2010 to 2014 |
| Downtown Phx Inc. - Advisory Board Member | 2010 to 2013 |

TEACHING EXPERIENCE

| | |
|---|--------------|
| Phoenix College , Phoenix, Arizona <i>Adjunct Faculty, Art</i> | 2015 to 2021 |
| Arizona State University , Phoenix, Arizona <i>Faculty Associate, Osher Lifelong Learning Institute</i> | 2017 to 2020 |
| Arizona State University , Phoenix, Arizona <i>Adjunct Faculty, Herberger Institute for Design and the Arts</i> | 2013 to 2015 |
| Public School art teacher , Phoenix, Arizona | 1998 to 2008 |

EXHIBITIONS

SOLO SHOWS

| | |
|---|------|
| Portraits - CAP ArtSpace Gallery, Ithaca, New York | 2022 |
| 10-year Retrospective - Arizona State Capitol Museum. Phoenix, Arizona | 2019 |
| Sobrevivir - First Studio Gallery. Phoenix, Arizona | 2019 |

GROUP SHOWS

| | |
|---|------|
| Imprint: Viva La Cultura - Art HQ Gallery, Surprise, AZ. | 2021 |
| WEST: Artists of Color - Civic Center Public Gallery, Scottsdale, AZ. | 2021 |
| PoP Collection Juried Exhibition - Portland in the Park / Artlink. Phx, AZ | 2020 |

"¿Rendirme yo? ¡Que se rinda su abuela, carajo!"
Colonel Eduardo Abaroa Hidalgo

PUBLIC ART PROJECTS AND MURALS

| | |
|---|---------|
| Ithaca Welcomes Refugees 10th Anniversary Mural – Ithaca, NY. | 2026 |
| Community Foundations of Tomkins County – Ithaca, NY | 2025 |
| Hornet Pride Mural – Mt. Sterling, Illinois | 2025 |
| On the Street Pita truck 2 – Ithaca, NY. | 2025 |
| Summer Meadow – Ithaca Swim Club - Ithaca, NY. | 2025 |
| Welcome to Ithaca – Hotel Ithaca, Ithaca, NY | 2024 |
| Public Arts Equity Project: My Rochester! Murals – Rochester, NY | 2023/24 |
| Pool Mural – Ithaca Swim Club – Ithaca, NY | 2023 |
| Soluna Apartments Murals - City of Phoenix Housing – Phoenix, AZ | 2022/23 |
| Cayuga Heights Elementary murals – Ithaca, NY | 2022 |
| Beverly J Martin Elementary School mural – Ithaca, NY | 2022 |
| Together We Rise Covid-19 mural – Phoenix, AZ | 2020/21 |
| Tap that Downtown – Phoenix, AZ | 2020 |
| #Neveragain Mural – Phoenix, AZ | 2020 |

COMMUNITY-BASED MURAL PROJECTS

| | |
|--|------|
| <u>ULI community mural project,</u> | 2019 |
| <u>Hope! – Murals for Social Change,</u> | 2019 |
| <u>Building Bridges Mural</u> – Facing Immigration II, YMCA downtown Phx, AZ | 2019 |
| Highland Park Elementary- Mesa, AZ | 2019 |
| Facing Immigration Part I. – Phoenix, AZ | 2019 |
| <u>What’s your Immigration Story Mural,</u> - Facing Immigration I, Phx, AZ | 2018 |
| Welcome to Belfast Mural - Belfast, Northern Ireland | 2018 |
| Heroes Mural - Kino Middle School, Mesa, Arizona | 2018 |

METAL FABRICATION PROJECTS

Valley Metro Light Rail Southern Extension

Designing the art component for the Southern Ave. station in Phoenix, Arizona.

[We Rise Mural Wall – University of Phoenix,](#) Boys and Girls Club. Phx, AZ

LANGUAGES

English

Spanish: Native Language.

An extensive CV/resume is available on my website.



CONCEPT SKETCH
FOR THOMAS PRESS WALL
FACING FRIEDMAN ALLEY

