

1/12/2023

To Whom it May Concern,

Bubbling with interest and excitement, it would be an honor to create a large scale sculpture for a city like Sebastopol; SO rich with history and a place that some of my own family loves to visit! Working materially to examine the journey of a **place**, through the lens of humanity and nature is my absolute favorite! Call me a nerd but there is a joy and fascination with understanding the roots of the current times, through walking and talking... photographing, documenting, really exploring an area! Then translating all of this data into an enveloping work of art.

The opportunity to create a public work specifically for Sebastopol not only connects content wise to my art practice, but in its need for scale. As can be seen in my portfolio, I enjoy and prefer constructing expansive works that can be enjoyed from a distance as well as up close. Glimpses of the past, present, and future folded within the form and content of each piece. Erecting an artwork/s that has the potential to awaken the local and expansive global community is deeply embedded within my art practice (LOVE that Chyhyryn, Ukraine and Takeo, Japan are sister cities!) The ultimate goal of my work is to consider the past, present, and future of the area, while tying together and highlighting the natural surroundings.

In the past few years I have been focused on projects similar to this, in terms of zooming in on an area, a city, a place, using imagery (historical and otherwise) to tell a narrative tale. In 2021, I created an expansive solo show for The Craft Alliance in St. Louis Missouri; exploring that city's place in history, reaching back to when the land was covered in ocean, moving all the way up the present and future. In 2022 I created a site specific work for Angel Gate Cultural Center in San Pedro, CA; specifically mining the history of this global port. Although these works were made for interior viewing, working with durable materials like concrete, steel, fiberglass, and vinyl are also very up my alley and have been in the forefront of my thoughts for future projects. The opportunity to have the means to work with more expensive metals for permanence is the next step in my artistic career. Art has the potential to awaken, I would love to have the opportunity to utilize my artistic vision in a grand scale, with the hopes of creating a sense of connectivity and community.

Sincerely,
Alicia Piller



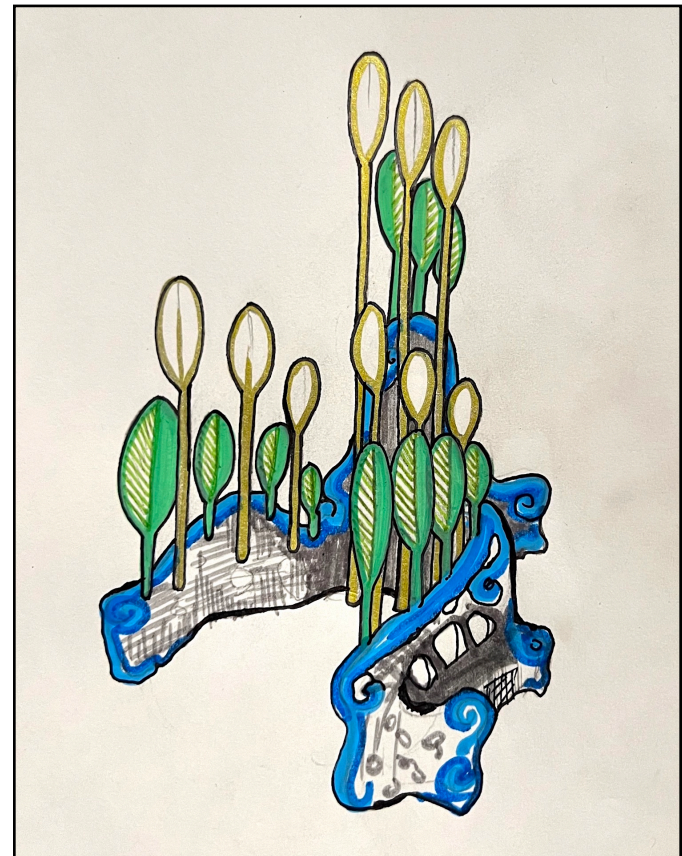
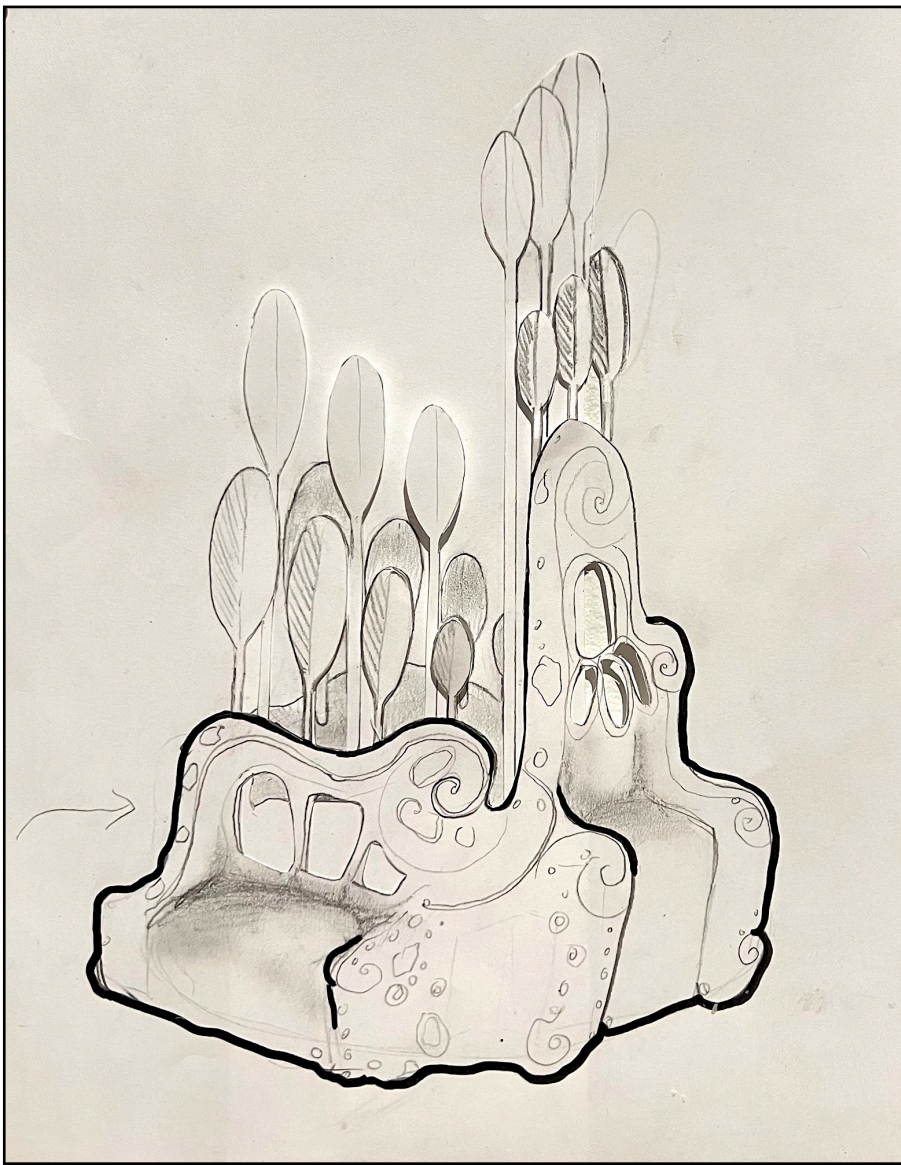
Alicia Piller: Proposal

The central theme of this functional structure revolves around encapsulating the rich history of Sebastopol through a meticulously curated infusion of relevant objects and imagery. My design concept envisions an organic form inspired by the rivers and the vibrant nature prevalent in the local area.

The foundation is made of three modular cement benches, arranged in a semi-circle; symbolizing unity and community, as well as allowing for exploration from the inside and out. Each bench, graduating in size, are crowned with a water motif; paying homage to the geographical significance of rivers in the region. The lower half of the benches, allows the viewer a moment to sit and discover. Images and objects encased in fiberglass and stamped into metal are mosaicked to ensure preservation of the historical narrative.

The sculpture extends skyward, reaching a height of 20 feet, resembling the growth of a tree. A series of metal leaves, spray coated in bright tones, start off the crescendo. The pinnacle leaves, made of copper, will over time, transition into a verdant green, harmonizing with the natural surroundings.

The main components of this installation include steel, spray-coated with vibrant colors, concrete for structural integrity, copper for its transformative aesthetic, and fiberglass for its durability. This selection of materials ensures a harmonious blend of aesthetics and functionality, embodying the essence of Sebastopol's history in a visually captivating and enduring manner.



**ALICIA PILLER:
PROPOSAL BUDGET 2024**

TIMELINE	
May 2024:	City Council Award
June 1 - 15, 2024:	'Walking, Talking, Collecting': Spend 7 days exploring Sebastopol, photographing, documenting, & potentially collecting smaller objects to be fused into the final design.
June 16 - 30, 2024:	Finalize design form, order materials, order custom metal fabrication.
July 1 - Oct. 31, 2024:	FULL Fabrication, order solar lighting
Nov. 4 - 17, 2024:	Pack all parts for transport. Delivery of parts.
Nov. 18 - 24, 2024:	Installation Sculpture
Dec 2 - 8, 2024:	Lighting install
Dec 9 -15, 2024:	Unveil Sculpture

BUDGET	
Artist Fees: Research & production	\$7,500
Materials: Cement, chickenwire, fabricated steel leaves (spray coated), fabricated copper leaves, rope, fiberglass, stamped metal, bench bases, objects from Sebastopol.	\$5200
Studio Fees: 3 months	\$4650
Public Art Consultant:	\$150
Transportation of finished artwork to site in Sebastopol:	\$1500
Lighting costs:	\$1000
On site installation:	\$2000
Signage plaque:	\$500
Insurance:	\$2000
Documentation:	\$500
Total:	\$25,000

WORK HISTORY

University of California , Irvine CA Teaching Advanced Sculpture.	Winter Quarter 2024
California Institute of the Arts , Valencia CA Full time art instructor: Foundations studio class and Sculptural critique.	Fall 2023 - Spring 2024
TedX , Manhattan Beach CA Adornment workshop (bead making).	November 2023
School of the Art Institute of Chicago , Chicago IL Remote mentor to MFA student, part of the Low-Res Program.	Fall 2022 - Spring 2023
Otis College of Art and Design , Los Angeles CA Artist talk & walk through of solo show 'Within' at Craft Contemporary Museum with 30 students.	April 2023
Syracuse University , Angels Gate Cultural Center, San Pedro, CA. L.A. Turner Semester Residency Program, Visiting artist: Studio visits with 3 MFA students.	April 2023
Hammer Museum , Manhattan Beach CA Adornment workshop (bead making) for the annual 'Arts Party'.	April 2023
California Institute of the Arts , Valencia CA Rosalind Harris/Charles Ganies Visiting Critic; studio visits, critiques, artist talks.	March 2023
University of California Irvine , Irvine CA Visiting artist: Studio visits with 5 MFA students & artist talk.	March 2023
Craft Contemporary Museum , Los Angeles CA Led a 'Body Adornment & Wearable Art Workshop' with 15 participants.	February 2023
Azusa Pacific University , Azusa CA Visiting artist: Artist talk and month long artwork display.	February 2023
Artists Commit , Los Angeles CA Climate impact report for solo show 'Within' at Craft Contemporary Museum.	February 2023
California State University , Northridge CA Visiting artist: Artist talk.	October 2022
Luna Anais Gallery , Inglewood, CA. Curator for "Radical Dawn", a 10 person group show held at D2 Art Space	Dec 2021 - June 2022
University of California , Berkley, CA. Visiting artist: One on one studio visits with MFA students.	March 2022
California Institute of the Arts , Valencia, CA Sculpture teacher, Co. teaching with Cauleen Smith, & foundations class, independent studies.	Sep. 2021 - May 2022
Craft Contemporary Museum , Los Angeles, CA. Sculpture teacher 'Reclaiming the Material World'. (zoom)	Sep. 2020 - March 2021
UC Berkley University , Berkley, CA. Guest speaker: Fred Dewitt class, Intro to Visual Thinking (zoom)	November 2020
Art Institute of Chicago , Chicago, IL. Guest speaker: Nia Easley class, History as Material (zoom)	November 2020
Azusa Pacific University , Azusa, CA. Guest lecturer & mask making demos: Tamara Valdry class (zoom)	October 2020
Hytech Processing , Inglewood, CA Part-time: Industrial screen printing.	Feb 2020-Oct. 2021
Scenic Highlights , Sun Valley, CA Project based, large-scale sculptural and painting work for various TV shows.	Fall 2019

EDUCATION

- California Institute of the Arts**, Valencia, CA
Masters of Art (Sculpture and Installation), **2017 - 2019**
- Virginia Commonwealth University**, Richmond VA
VCUarts Summer Studio Program, **2017**
- Rutgers University**, New Brunswick, NJ
Bachelor of Arts degree in Anthropology and Fine Arts: Painting (GPA: 3.6), **2000 - 2004**

SOLO SHOWS

Reconstructing Ruins , Cal Poly San Luis Obispo, CA	February - March 2024
Within , Craft Contemporary Museum Los Angeles, CA	January - May 2023
Atmospheric Pressures , Track 16 Los Angeles, CA	January - March 2022
Unearthed: Time Keeping Mound City , Craft Alliance St. Louis, MO	August - October 2021
Spirit of the Times , L.R. Projects Los Angeles, CA	October - December 2019
Permutations , California Institute of the Arts Valencia, CA	April 2019

GROUP SHOWS

Affective Resistance , UCI's University Art Galleries Irvine, CA	October - December 2023
Bass Pro Shop as a Haunted House , Yes We Cannibal Baton Rouge, LA	October 2023
dEE-lie-LA, Poderosa, The Healers: An Exploration of Wellness , The Harris Gallery University of La Verne La Verne, CA	September - October 2023
Dinner with Friends , The Art Room Los Angeles, CA	June 2023
Red Night , Lauren Powell Projects @ The Art Room Los Angeles, CA	June 2023
Bakers Dozen , Torrence Art Museum Torrence, CA	May - June 2023
Don't Believe Everything You Think , Brand Library Glendale, CA	April - June 2023
DIS CONNECTION , Studio Channel Islands Art Center Camarillo, CA	April - May 2023
Dirty Laundry , San Luis Obispo Museum of Art San Luis Obispo, CA	December 2022 - February 2023
Adornment Artifact , Getty & Transformative Arts Los Angeles, CA	October 2022 - March 2023
California Biennial 2022: Pacific Gold , Orange County Museum of Art Los Angeles, CA	October 2022 - February 2023
Storm Before the Calm , Praz-Delavallade Los Angeles, CA	September - October 2022
CONFLUENCE , Track 16 Los Angeles, CA	August - September 2022
Sonnet to science. Ode to magic. , Projet Casa Montreal, Canada	July - September 2022
Beautiful, Not Pretty , Wonzimer Los Angeles, CA	July - August 2022
Generations , Brand Library Glendale, CA	July - September 2022
SONGS OF FIRE , Sophie's Artist Lounge Gallery St. Louis, MO	April - July 2022
Out of Line , Court Tree Collective Brooklyn, NY	March 2022
Portals , Angel Gate Cultural Center San Pedro, CA	January - March 2022
Repetition of Difference , Torrance Art Museum Torrance, CA	January - March 2022
Blue/s , ESMOA El Segundo, CA	November 2021 - March 2022
Mescaline: A Visual Elixir , Band of Vices Los Angeles, CA	September - October 2021
MASTERPIECE II , Band of Vices	June - August 2021

***New York Times**, '5 Artist to Watch at the California Biennial' October 2022

* **LA Times**, 'Water keeps us alive', September 2022

* Hammer Permanent Collection 2020

* Teaching, artist mentoring, customer service, resin, rubber, painting, drawing/sketching, weaving, beading, sewing, glues, calligraphy, intricate detailing, display fabrication, power & hand tools, preparator, manual labor, & organization of materials.



Along the wavy edge of this penumbra. Emerging from the depths. Transformation trajectories.

86h x 77w x 83d inches

Mixed media

Alicia Piller



Rejuvenate. Drafts. Templates. Master plan.

86"H X 84"W X 22"D

Mixed media

Alicia Piller



Monumental Loss
84H" X 35D" X 111W"
Mixed Media



Alicia Piller

Maternal DNA
10' X 10' X 10'
Mixed Media



Internal framing. Yoked. Subdued.
53"H X 47"W X 64"D
Mixed media

Alicia Piller



Across the wasteland, a twisted melody. Matter and spirit.

53"H X 47"W X 64"D

Mixed media

Alicia Piller



Diversity of Voices, Re-hydrating. Resisting Contamination.

54"H X 113"W X 70"D

Mixed media

Acid Rain, Dissolving Emissions & Old Ideologies.

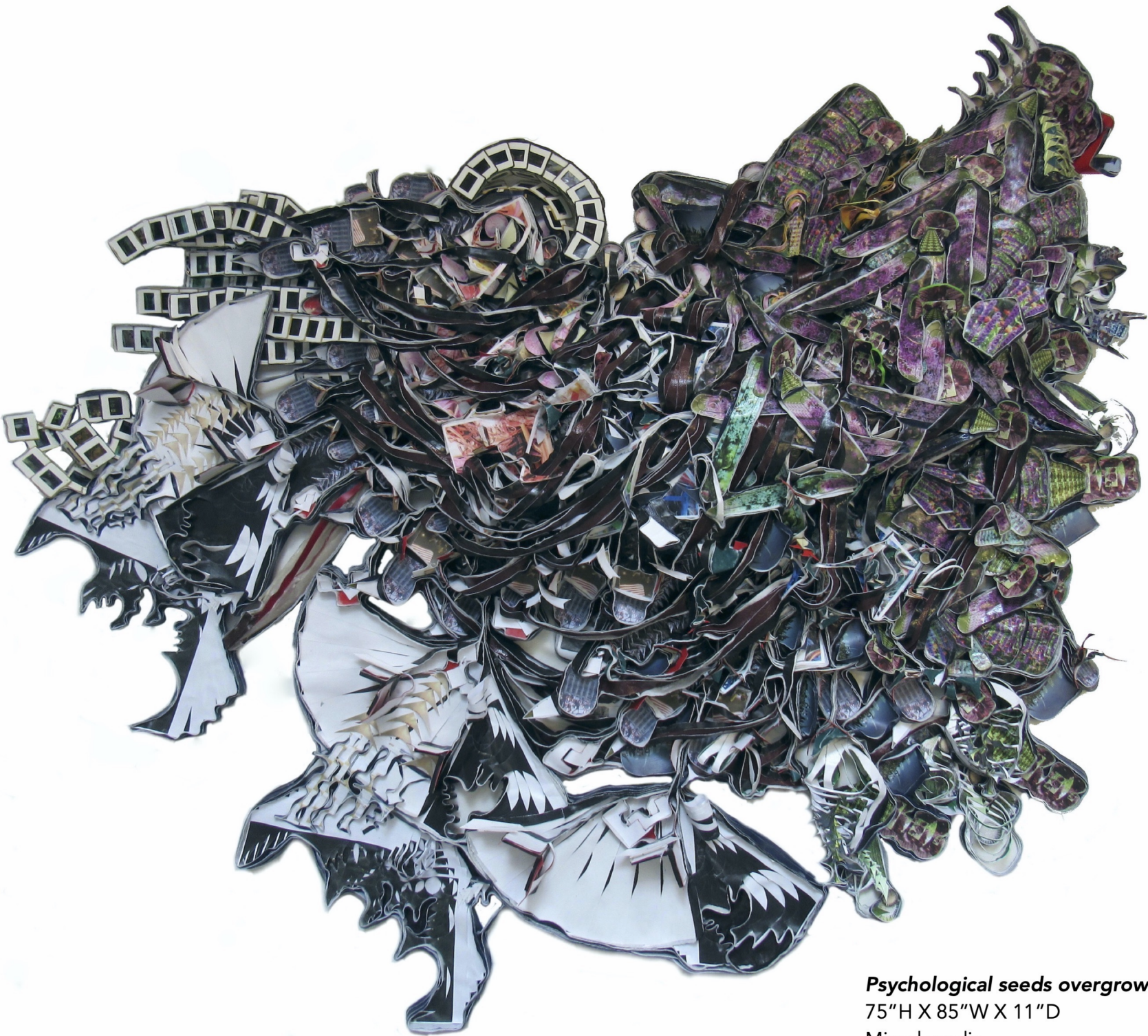
100"H X 96"W X 132"D

Mixed media

Alicia Piller



***Large-Scale Shifts. Migrating,
Decontaminating Conditions.***
114"H X 104"W X 29"D
Mixed media



Psychological seeds overgrown. Wildflowers blaze a path.
75"H X 85"W X 11"D
Mixed media

Alicia Piller



A Mother's Voice. Rages. Global Warnings. (Helen)

116"H X 84"W X 96"D

Mixed media

Alicia Piller