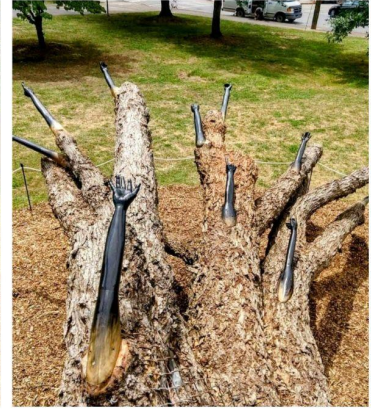
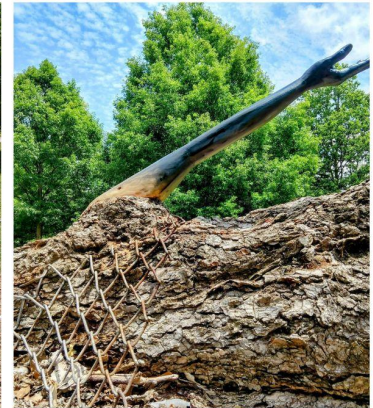


Work Samples



1A

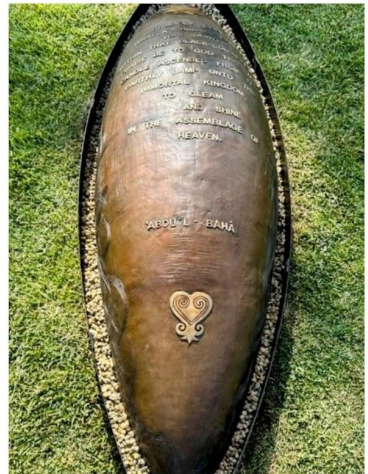


1B

1. **Elder**
2020-21'
Old growth elm tree, cast resin, paint and wax
Dimensions are variable
<https://vimeo.com/570724378?share=copy>



2A



2B



2C

2. Robert Turner Monument

2021-22'

Bronze and stone

Dimensions are variable

<https://youtu.be/OYTaNkdJfCg>



3. Dream Catcher for Langston Hughes

2022

Bent and carved wood, powdered graphite on wood, tricycle, steel, red clay, crow

108" x 32" x 31"



4A

4. Rhythm Section

2022

Carved wood, steel, powdered graphite, paint, gold dust and motors

72" tall x 56"

<https://vimeo.com/806063769?share=copy>



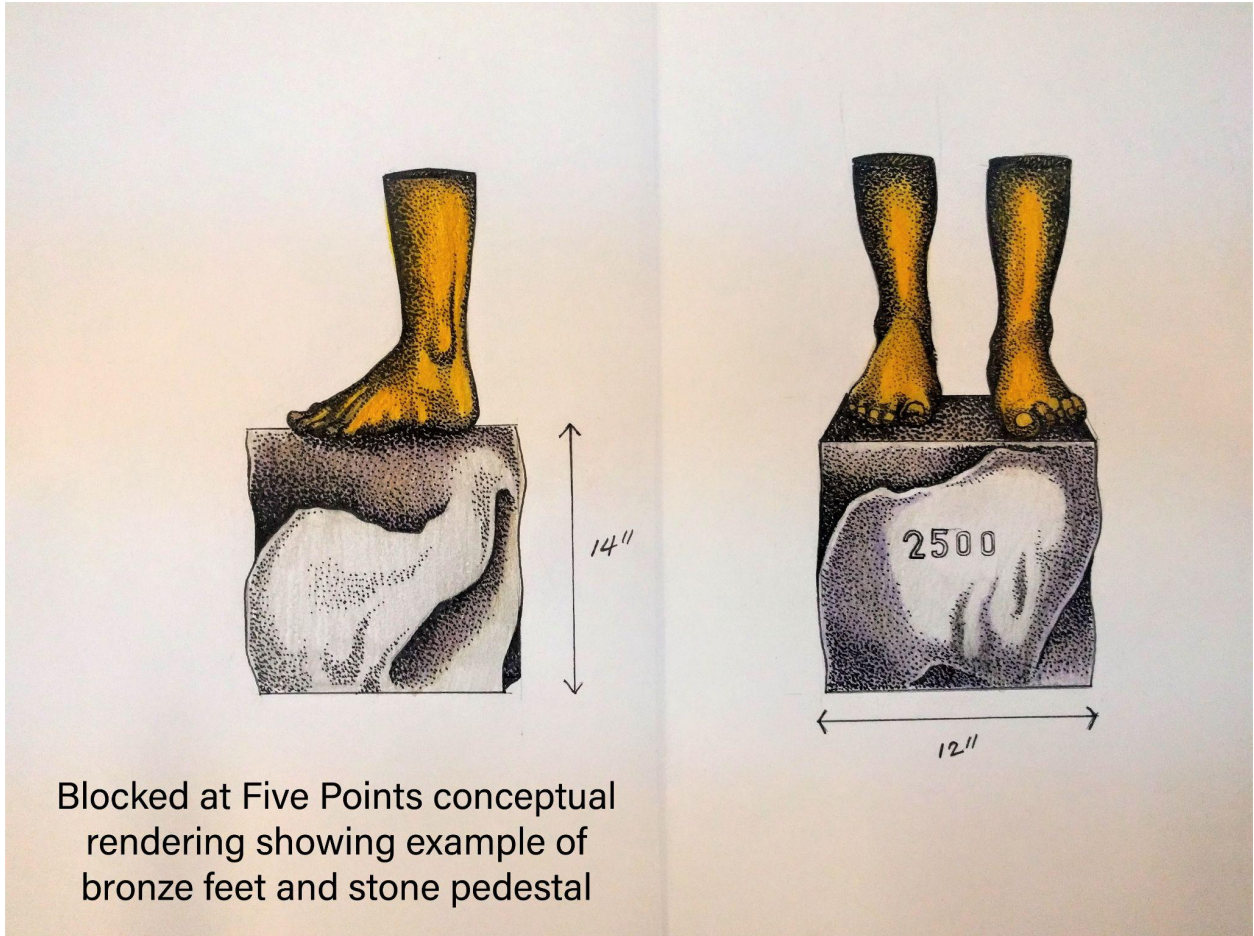
4B



5. Performance still: ***Blocked at Five Points***

2018. Performed at the Lines of Intersection exhibition, SCAD Museum of Art, Savannah, GA.

https://youtu.be/MTp6is_hbkA



5B



6A



6B

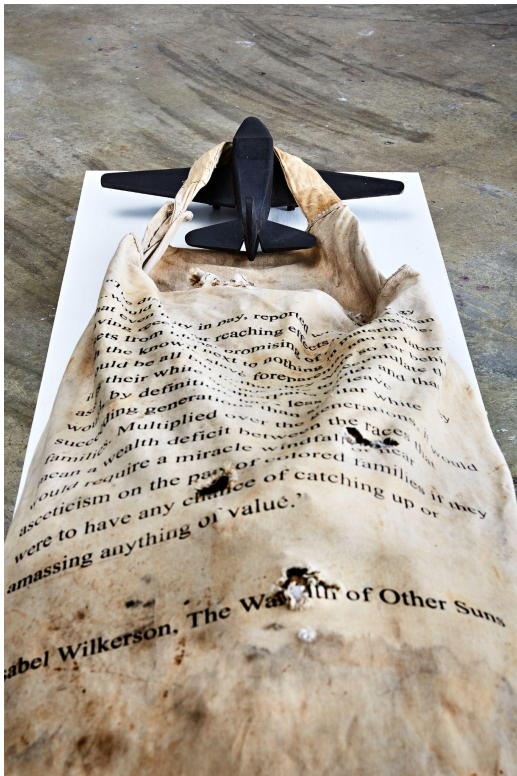
Pipeline

2018

Desk, handcuffs, dictionary, clock, speaker, resin, powdered graphite, colored pencil on paper
Dimensions are variable



7A

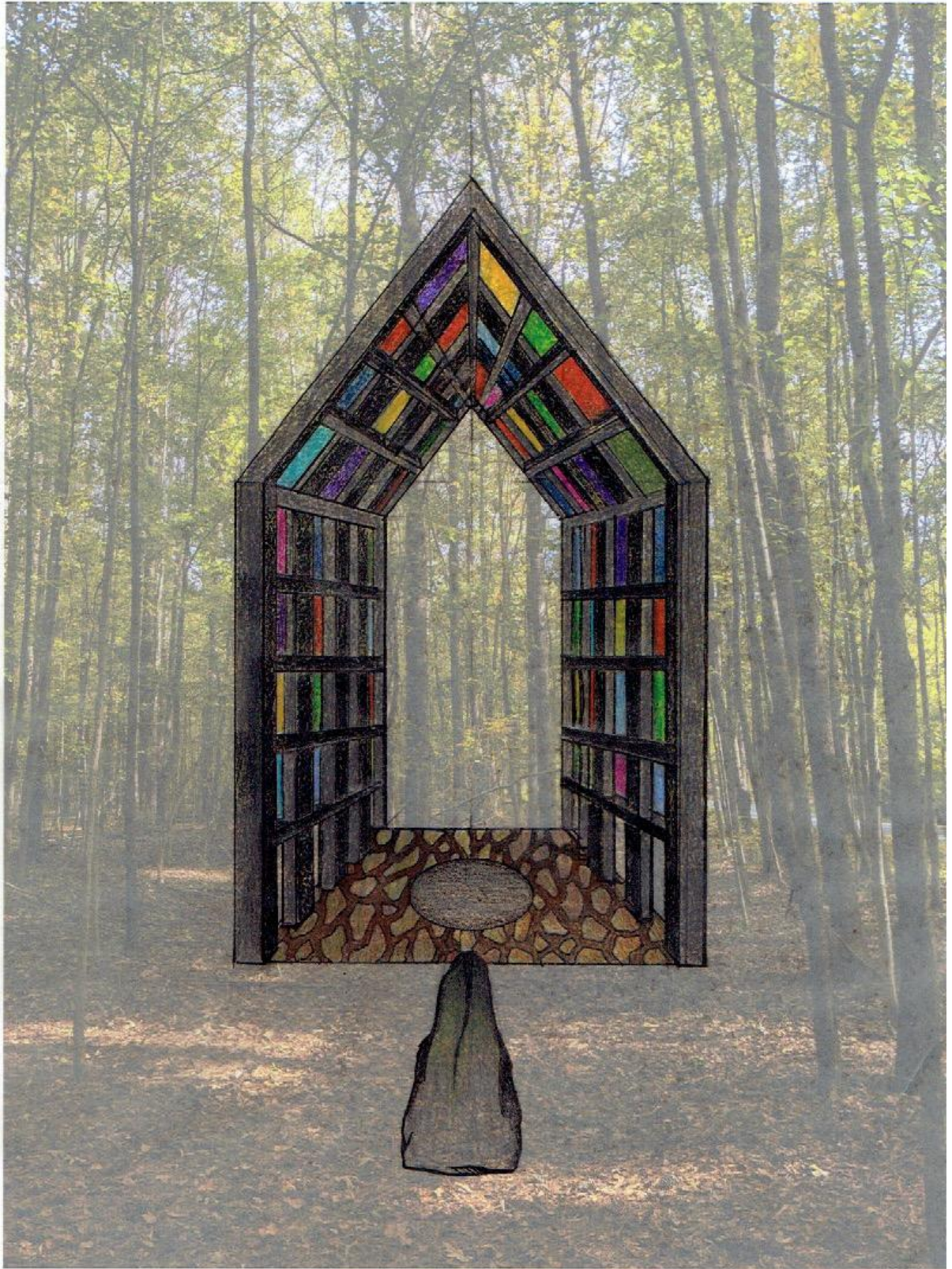


7B

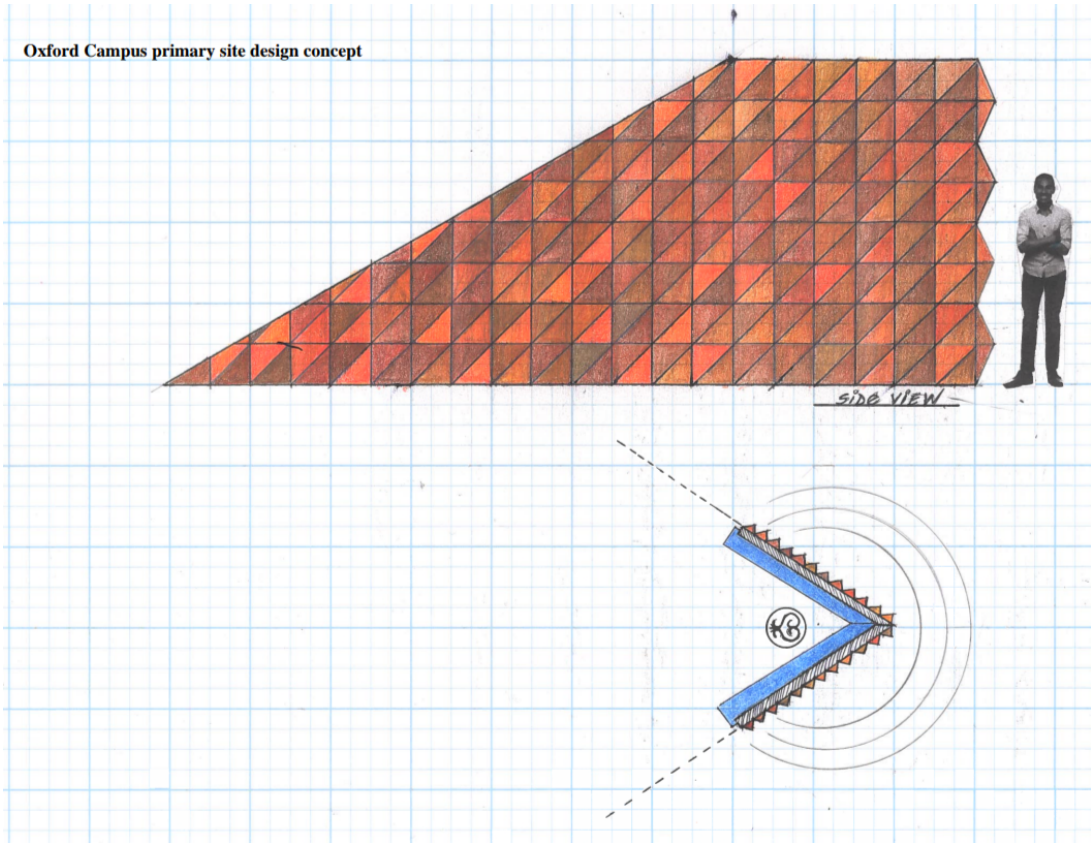
Grounded

2016

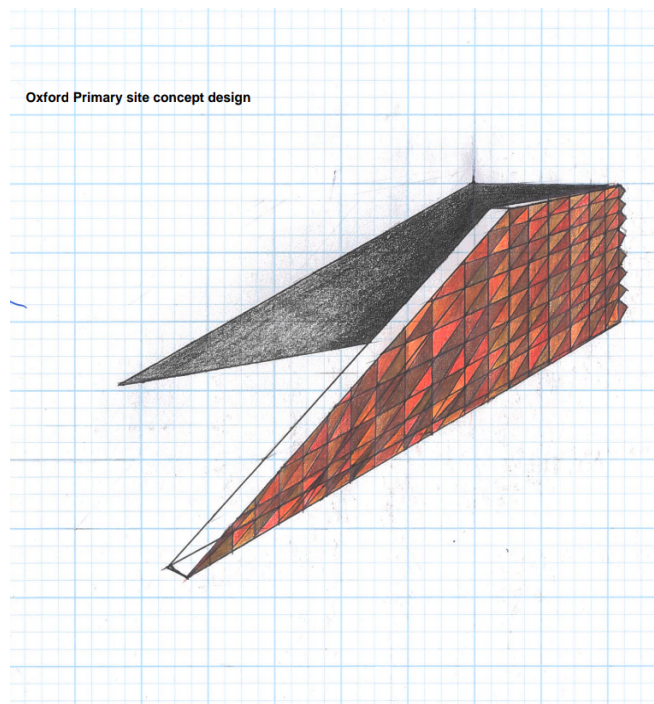
Carved wood, cotton sack, raw cotton, serigraph on fabric



8.. *Hush Harbor for John Lewis* (shortlisted proposal). Serenbe, GA. 2022



9A



9. A-B: **Wedge** (shortlisted public art site proposal)

Annotated Image List

1. A-B: ***Elder***,

Completed: 2021-22, Dimensions are variable

Old growth elm tree, resin, carved wood and paint

Commissioned by the Freedom Parks conservancy Atlanta, GA. to honor the contributions of the David T. Howard School in Atlanta.

Project budget: \$20,000

Click link for video: <https://vimeo.com/570724378?share=copy>

2. A-C: ***Robert Turner Monument***

Completed: 2022, Dimensions are variable

Bronze and stone

Commissioned by the United States Bahai community

Project Budget: \$135,000

Click link for video: <https://youtu.be/QYTaNQdJfCg>

3. ***Dream Catcher for Langston Hughes***

Completed: 2022, 108" L x 32" W x 31" H

Bent and carved wood, powdered graphite, crow, red clay, tricycle, steel

4. A-B: ***Rhythm Section***

Completed 2022, 72" H x 56" W

Carved African Sapele wood, paint, steel, powdered graphite and motors

Click link for video: <https://vimeo.com/806063769?share=copy>

5. A-B: ***Blocked at Five Points***

Unrealized Project proposal was completed in 2018 and film completed in 2019

Click link for video: https://youtu.be/MTp6is_hbkA

6. A-B: ***Pipeline***

Completed 2018, Dimensions are variable

Desk, dictionary, colored pencil on paper, resin, powdered graphite, clock and loud speaker.

7. A-B: ***Grounded***

Completed 2016

Carved bass wood, tar, cotton sack, raw cotton, serigraph on fabric

8. ***Hush Harbor for John Lewis*** (shortlisted proposal)

Wood beams, tempered glass, and stone.

9. A-B: ***Wedge*** (shortlisted public art site proposal), Atlanta, GA. 2023. Corten steel, bronze and water fountain.

MasudAshleyOlufani

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EDUCATION

2013

- M.F.A. in sculpture; Savannah College of Art and Design; Atlanta, GA

1994

- B.A. Studio Art, Morehouse College, Atlanta, GA

EXHIBITIONS

2023

- Southern Voices / Global Visions, Lake city, SC
- The Alchemists, Johnson Lowe Gallery (Atlanta, GA.)
- Lines: 45 Artists from the MOCA GA Permanent Collection (Atlanta, GA.)

2022

- Dreamlife of the Indigo Children, Emory University, Department of Visual Arts, Atlanta, GA.

2021

- #Not A Stereotype, Lyndon House Art Center, Athens, GA.
- E Tiaki Take Care, Arthuas Contemporary, Auckland, New Zealand
- ART FIELDS, Lake City, SC
- Elder, site specific sculpture to honor the David T. Howard School, Atlanta, GA.

2020

- Down Yonder, I heard Somebody Callin' My Name, Rosa Parks Museum, Montgomery, AL.
- Translocation & Transfiguration, Solo Exhibition, Hammonds House Museum; Atlanta, GA.

2019

- Masud Olufani: Memory and Meaning, The Albany Museum of Art; Albany, GA.
2018
- Southern Sampler; Tower Fine Arts Gallery; College at Brockport; Brockport, N.Y.
- TripWire; Dodd Galleries; the University of Georgia Lamar Dodd School of Art.
2017
- Lines of Influence: The Jacob Lawrence Symposium; SCAD Museum of Art, Savannah, GA.
2016
- Imprint: Past as Prologue; Solo Exhibition; SCAD Museum of Art, Savannah, GA;
summer
2016.
- Poetics of the Disembodied; Museum of Contemporary Art of Georgia; summer,
2016.
- Personal Politics; The Hudgens Center of Art; Atlanta, GA.
2015
- Portalism; Museum of Contemporary Art of Georgia; Atlanta, GA.

- Frequencies; Beep Beep Gallery; Atlanta, GA.
- Echoes; Lineage of the Spirit; Lilian Blades & Masud Olufani; The Art Place;
Marietta, GA.

AWARDS & RECOGNITIONS

2023

- Voices of Our Nation (VONA) Writing Fellow, Miami, FLA.
- Heart of the Arts Residency Fellow, Atlanta, GA.

2021

- Atlanta Artadia Award recipient
- Visiting Arts Fellow & Lecturer, Emory University, Atlanta, GA.
- Webinar: Eliminating Racial Discrimination: KAICIID International Dialogue Center, Vienna, Austria. Featured speaker

2020

- South Arts: Cross Sector Impact Grant 2018
- Jacob and Gwendolyn Lawrence Lecture; The Jepson Center; Savannah, GA. Fall 2018.
- Artist in Residence: 100W Corsicana; Corsicana, Texas.
- Finalist: National Black Arts Festival Artist of the Year Award
- Idea Capital Grant; Atlanta, GA.
- Key West Literary Seminar; finalist Marianne Russo Award novel in progress 2017
- National Race Advisory Committee Board Member: The Bahai Teachings.Org
- Board member: The Creatives Project; Atlanta, GA.
- Finalist: ARTADIA Award (Atlanta).
- Southern Arts Prize Fellowship; Georgia.

2016

- Artist in Residence; the Vermont Studio Center; Winter 2016.

2015

- SCAD Alumni Atelier Award recipient; Savannah, GA; winter 2015.
- MOCA GA Working Artist Project Grant; 2015-16.
- Southwest Airlines Art and Social Engagement grant in conjunction with Emory University Center for Ethics; Atlanta, GA.
- Idea Capital Grant recipient; Atlanta, GA.

2009-14

- The Walthall Fellowship; Atlanta, GA. 2014-2015.
 - Creative Currents Artist in Residence; Portobello, Panama Summer 2013.
 - The Creatives Project Artist in Residence; Atlanta, GA. 2013-15.
 - Artist in Residence, Hambidge Center for the Arts and Sciences, Rabun, Ga; 2012.
 - Residency Fellowship, Fulton County Arts Council, Atlanta, GA. 2012
- Reviews
- Rachel Lord, "Albany Museum of Art hosts Artists Reception", Albany Herald newspaper, posted February 24th, 2019.

Three references

1. Mr. Amir Farokhi: Atlanta City Council Member and Arts Leader. Email: <mailto:arfarokhi@atlantaga.gov>
2. Mr. Cutis Paterson: nationally and internationally recognized sculptor and educator. Ph. (404)626-9433, email: cpsculptor@bellsouth.net
3. Ms. Annette Cone Skelton: Founding director the Museum of Contemporary Art of Georgia. Ph: (404)367-8700, email: <mailto:coneskelton@mocaga.org>

Letter of Interest

“If slavery persists as an issue in the political life of black America, it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery--skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment.”

— Saidiya V. Hartman, *Lose Your Mother: A Journey Along the Atlantic Slave Route*

Writer and educator Saidiya Hartman's brilliant analysis of the “afterlife” of slavery is a poignant reminder of the lingering trauma of the nation’s original sin as articulated in the circumscribed lives of Black Americans. The appalling disparities in health, education, incarceration rates, and wealth is evidence of the lingering shadow of systemic injustice and the enduring echo of colonization and subjugation.

The social earthquakes embodied in the murders of George Floyd, Brianna Taylor, Amandla Arbery and others, roused the nation from its moral slumber and compelled citizens across the country to begin the difficult but necessary work of reckoning with a complex and painful past to understand the horror of our present. An aspect of that ongoing project has been the dual process of dismantling statues and memorials tied to a racist history and the memorialization of historic figures that center the history of African Americans and other marginalized populations. Recent examples of this include Kehinde Wiley’s stunning public sculpture *Rumors of war* (created for the Virginia Museum of fine Arts) and Hank Willis Thomas’ recent work

The Embrace (installed in the Boston Commons), honoring the lives of Dr. Martin Luther King and Coretta Scott King. These artists and others like them, are reshaping the landscape and redefining what we as a nation consider worthy of remembering by making visible that which we previously chose not to see and ignore.

The saga of the Bruce family is an affecting reminder of the intergenerational trauma of dispossession and erasure. The moral arc of the story, beginning with a thriving Black business—the unjust seizure of land—and the eventual return of the property to the descendants of Willa and Charles Bruce—reflects the evolving maturity of a community mustering the courage to redress a grave injustice.

For me, as a citizen artist, whose principal engagement with public art has focused on the restoration of suppressed narratives vis-a-vis the African American experience, the conceptualization of an artwork that honors the Bruce family aligns perfectly with my artistic values. Previous projects including *Elder*, *The Robert Turner Monument* (created to honor the David T. Howard School which was one of only two Atlanta schools that would educate Black students during the period following reconstruction), *Blocked at five Points* (conceived to honor the enslaved men and women sold at an auction house that once stood on the grounds of Atlanta's public transportation hub), *Hush Harbor for John Lewis* and *Wedge* (shortlisted submission), exemplify this point.

My concept for this project focuses on a symbolic and a literal reclamation of the land by the Bruce family. The central element are two corten steel plates welded to create an abstraction of the roof line of a house. On the interior of the walls a large photo etching of the Bruce's wedding photo will dominate the space, confronting the

viewer as they enter. Integrated contextual information will tell the story of the seizure of land and its triumphant return. On the circular concrete slab floor the adinkra symbol for justice inlaid in bronze, will be framed by Dr. Martin Luther King Jr's powerful quote on justice, "*Injustice anywhere, is a threat to justice everywhere*" engraved into the surface. On the outside of the superstructure the adinkra symbols for reclamation and remembrance, *sankofa*, and wealth and abundance, *bese saka*, will be engraved into the surface of the corten steel. The three adinkra symbols remind us of the interrelationship of justice to memory and material and spiritual wealth. I look forward to working with the city to bring this project to fruition as I firmly believe that public art is a collaborative process involving the valuable input of stake holders. Part of that process should include interviewing members of the Bruce family and residents of Manhattan Beach to center their concerns in the final design.

Maintenance

The long term durability of corten steel (a metal that oxidizes to a point and then stops) and concrete make them ideal materials for public art. Corten can be cleaned with white spirit and a protective coating can be applied once a year to maintain the surface quality. Concrete can easily be cleaned with soap and water to remove accumulated dust and dirt.

Reclamation and Restoration Design proposal



Fig. 1. showing concrete pad with adinkra symbol for justice surrounded by MLK quote

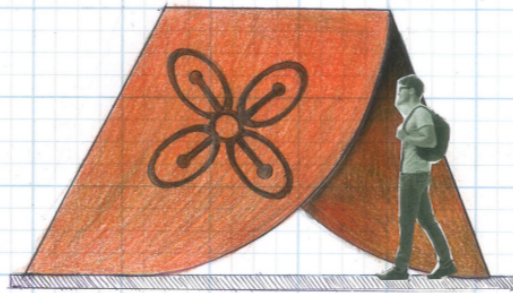


Fig. 2 showing other side of structure with adinkra symbol meaning wealth and prosperity

Reclamation and Restoration Design proposal



fig. 1 showing treatment of interior wall

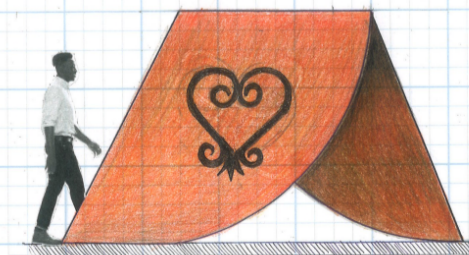


Fig. 2 showing side 2 of exterior structure with sankofa symbol

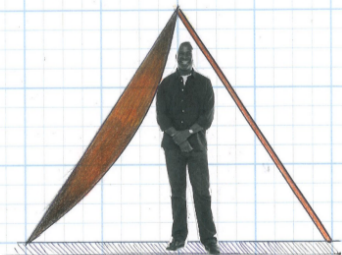


Fig. 3 showing front view of exterior structure

Item	Cost
Artist fee	\$75,000
Materials & fabrication	\$150,000
installation	TBD
transportation/ delivery	TBD
Engineering cost study	TBD
Permit / fees	TBD
Geological site survey	TBD
Foundation concrete work	TBD
contingency	TBD
Total budget	TBD

*****TBD: Not being from California, these costs will have to be considered if I am shortlisted as these fees can vary depending on location. I plan on working with a local fabricator to minimize additional transportation costs outside of the state.*****