



James Dinh

Resumé

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WORK EXPERIENCE

2014 – present Principal, Studiofolia, Cerritos, CA

EDUCATION

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

PUBLIC ART COMMISSIONS

Current	North Valley public art, Reno, NV – completed Quincy Jones Square public art, Bremerton, WA – completed, with Michael Stutz Kahului Community Park mural, Maui, HI – completed, with Thinh Nguyen Leinberger Memorial Center public art, Woodland, CA – completed Montgomery County Law Enforcement Memorial, Dayton, OH – under construction September 11 Memorial, Indio, CA – under construction Community Resource Center public art, Surprise, AZ – under construction, with Mandy Palasik Oakey Dog Park public art, Las Vegas, NV – under construction, with Michael Stutz Washington State University School of Medicine public art, Spokane, WA – in design development Bitter Lake Reservoir public art, Seattle, WA – in design development Villa Chiquita Park public art, Mountain View, CA – in design development Springwood Park public art, Kent, WA – in design development, with Lauren Iida Colorado Mental Health Hospital public art, Denver, CO – in design development, with Lauren Iida New Mexico Tech public art, Socorro, NM – in design development, with Mandy Palasik
2024	Office Building public art, Santa Ana, CA – completed Baltimore County COVID-19 Memorial, Baltimore, MD – completed Higuera Adobe public art, Milpitas, CA – completed
2023	Vista Canyon Multi-Modal Center public art, Santa Clarita, CA – completed 50th Anniversary sculpture, Cedar Park, TX – completed Commemorative public art, Frankfort, KY – completed Woman's College tribute, Uni. of N. Carolina, Greensboro – completed, with Michael Stutz 2024 CODAwards Winner, Education category
2022	St. Thomas University student memorial, St. Paul, MN – completed University of Nebraska public art, Lincoln, NE – completed Westminster Crossing affordable housing art, Westminster, CA – completed, with Thinh Nguyen
2021	Evergreen Cemetery Veterans Memorial, Gainesville, FL – completed
2020	Equity Fountain public art, Helena, MT – completed, with Michael Stutz
2018	Los Angeles County Peace Officers Memorial, Los Angeles, CA – completed Art in Transit Program, bus shelter public art, San Antonio, TX – completed National Native American Veterans Memorial, Smithsonian, Washington D.C. – finalist
2017	Of Two Lineages public art, Westminster, CA – completed
2016	David & Margaret Youth and Family Services Public Art, La Verne, CA – completed
2014	Circles of a Ripple public art, Hacienda Heights Community Center – completed



SYMPOSIUMS / LECTURES

- 2023 Webinar: **Representation: the Crux of Public Space**, World Heritage USA
The webinar pushes the activism of creators into the forefront, featuring guest speakers from the United States of America and Afghanistan.
<https://www.youtube.com/watch?v=MmYqfaggZng>

EXHIBITIONS & WORKSHOPS

- 2018 **Viet Stories: Recollections & Regenerations**, Richard Nixon Library, CA – exhibition designer
- 2017 **Impress**, 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
40 Hues Between Black & White, Orange County Center for Contemporary Art – participating artist
Re:Imagine Garden Grove, Garden Grove, CA – participating artist for community workshop

AWARDS

- 2019 Orange County Arts Awards Honoree: Achievement Award for Arts Leader
- 2017 American for the Arts Convention Scholarship
- 2006 Post-Katrina New Orleans East Design Residency, New Orleans, LA

Image # 1, 2
Title **Chur Chur**
Year 2025
Location Reno, NV
Medium Steel and aluminum
Dimensions 18' high x 12' wide x 11' deep
Budget \$120,000
Client City of Reno
Collaborator Mandy Palasik, architect

Inspired by a workshop with art-class students from the local O'Brien Middle School, the sculpture has two components: branches and birds. The weathering steel branches allude to the area's sagebrush and grasses, while the seven birds (that move in the wind) evoke flying geese formations that one can see in the area of the North Valleys Regional Park. The shape and color of the birds was inspired by the Mountain bluebird (*Sialia currucoides*), which is the state bird of Nevada that makes a "chur chur" sound. The birds also reference the racing planes that once flew from the nearby Stead Airport. The sculpture is intended to express a sense of aspiration, freedom, nature, and community. The sculpture's form changes depending on the viewers' position, as they drive or walk around the traffic circle.

Image # 3, 4
Title **T.I.E. (Transformation, Illumination, Effort)**
Year 2022
Location College of Education, University of Nebraska, Lincoln, NE
Medium Painted steel
Dimensions 20' high x 14' diameter
Budget \$100,150
Client University of Nebraska

Located in front of the new College of Education, the sculpture encapsulates ideas that are often associated with learning and education, namely transformation, illumination, and effort. To create a three-dimensional artwork that embodies the process of change and growth, a flat plane is conceptually cut and folded. As light is a universal metaphor for the acquisition and dissemination of knowledge, both sunlight and night-time illumination are incorporated into the artwork. Depending on the time of day and how sunlight hits the sculpture, the resulting light and shadow patterns created by the circular perforations on the sculpture change throughout the day. The design also creates a welcoming gathering space that is inspiring and joyful.

Image # 5, 6
Title **Of Two Lineages**
Year 2017
Location City of Westminster, CA
Medium Steel, powder-coated aluminum panels, concrete, landscape
Dimensions Sculpture 18' high x 3' wide, plaza 35' x 35'
Budget \$200,000
Client Vietnamese American Cultural Alliance

Located in the heart of the largest Vietnamese community in the U.S., the artwork is a contemporary re-telling of a traditional Vietnamese origins legend. The artwork conveys the hopeful story of the building of a new community from the tragedies of war. At night the

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sculpture is illuminated from within like a lantern, symbolizing the resiliency and hopes of the community. Surrounding the central sculpture are benches that showcase 100 portraits of everyday Vietnamese Americans, a collaborative project with the Vietnamese American Oral History Project of the University of California, Irvine.

Image # 7
Title ***Abounding in Rushes***
Year 2025
Location Woodland, CA
Medium Stainless steel
Dimensions 84" high x 54" diameter
Budget \$100,000
Client Yolo County

Yolo County is located in the Sacramento Valley area of California. Yolo comes from the Native American Patwin word "Yo-loy", which means "place abounding in rushes", a reference to the land that was once covered with wetlands. The sculpture is inspired by Native tule-reed baskets, rendered in the shape of an acorn. The sculpture is "woven" from wave-like strips of steel that contain text in Patwin, Spanish, and English expressing the Seven Values of the Yocha Dehe Wintun Nation.

Image # 8
Title ***Confluencia***
Year To be completed May 2026
Location Surprise, AZ
Medium Concrete, steel, mosaic tile
Dimensions 12' high x 68' long x 36" wide
Budget \$600,000
Collaborator Mandy Palasik, architect

Located at the new Multi-generational Community Resource Center, the art plaza contains organically formed terraced seating, reminiscent of canyon walls that have been eroded over time. The mosaic paving patterns of the plaza evoke flowing, swirling water, symbolizing the meeting of different generations, cultures, peoples, memories, and hopes of the community. Shade structures, evoking clouds, have a mirror-polished finish to allow people to see reflections of themselves in the context of the community.

Image # 9, 10
Title ***Memorial to Deceased Students***
Year 2022
Location University of St. Thomas, St. Paul, MN
Medium Granite and cast glass
Dimensions 8' high x 5' diameter
Budget \$60,000
Client University of St. Thomas

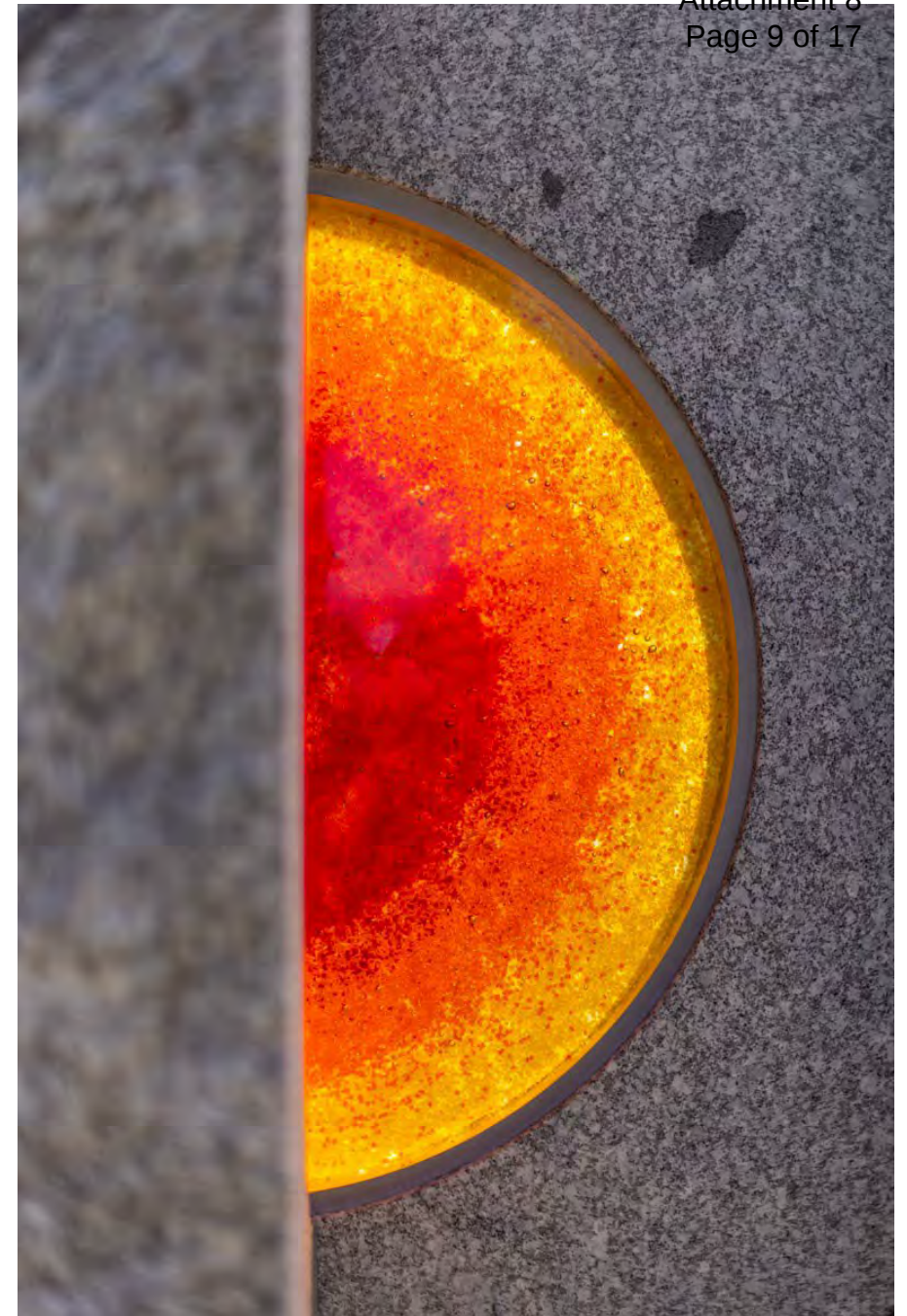
Four stone panels intersect to form a cruciform, symbolizing the earth and the corporeal body. In contradistinction, glass discs inset into the stone panels evoke an ephemeral lightness with their translucency. Their circular form symbolizes the heart and the eternal soul. Both loss and renewal are made visible through this void that captures light. The gradient of materials—from rough to smooth—creates a sense of revealing.











Radiant Ripples

Design Concept



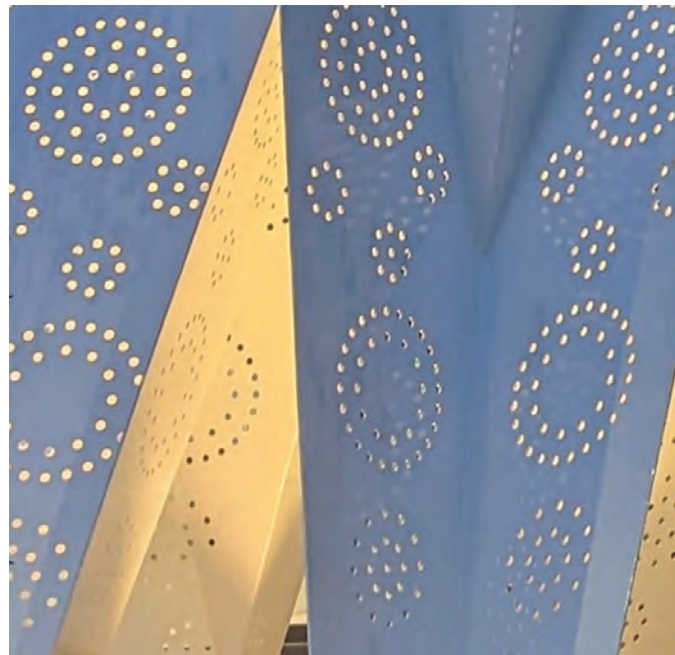
Introduction

James Dinh is a Los Angeles County–based artist and the founder of Studiofolia, a collaborative public art practice dedicated to creating site-specific works that resonate with community memory, identity, and place. With a unique background in both landscape architecture and public health, Dinh brings a multidisciplinary lens to his art.

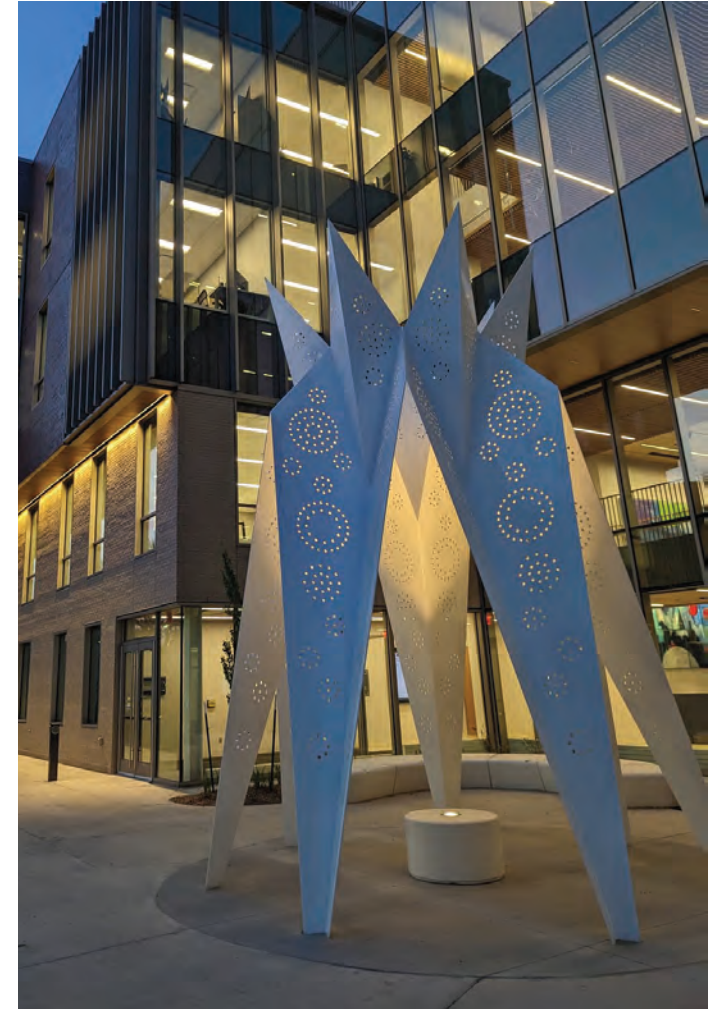
His work centers on exploring the emotional and cultural histories of a site, translating stories into evocative visual languages that foster reflection and connection. Whether honoring collective experiences or elevating overlooked narratives, Dinh’s projects invite viewers to engage with public space in meaningful and transformative ways.



Of Two Lineages - 2017
Little Saigon, Westminster, California



T.I.E. - 2022
College of Education, University of Nebraska, Lincoln



Inspiration

The artwork is based on two parallel concepts: Solar radiance (reflected in the name Plaza del Sol) and human presence as a generator of social energy.

Together, these form a unified idea: that light and community both begin from a point and expand outward.

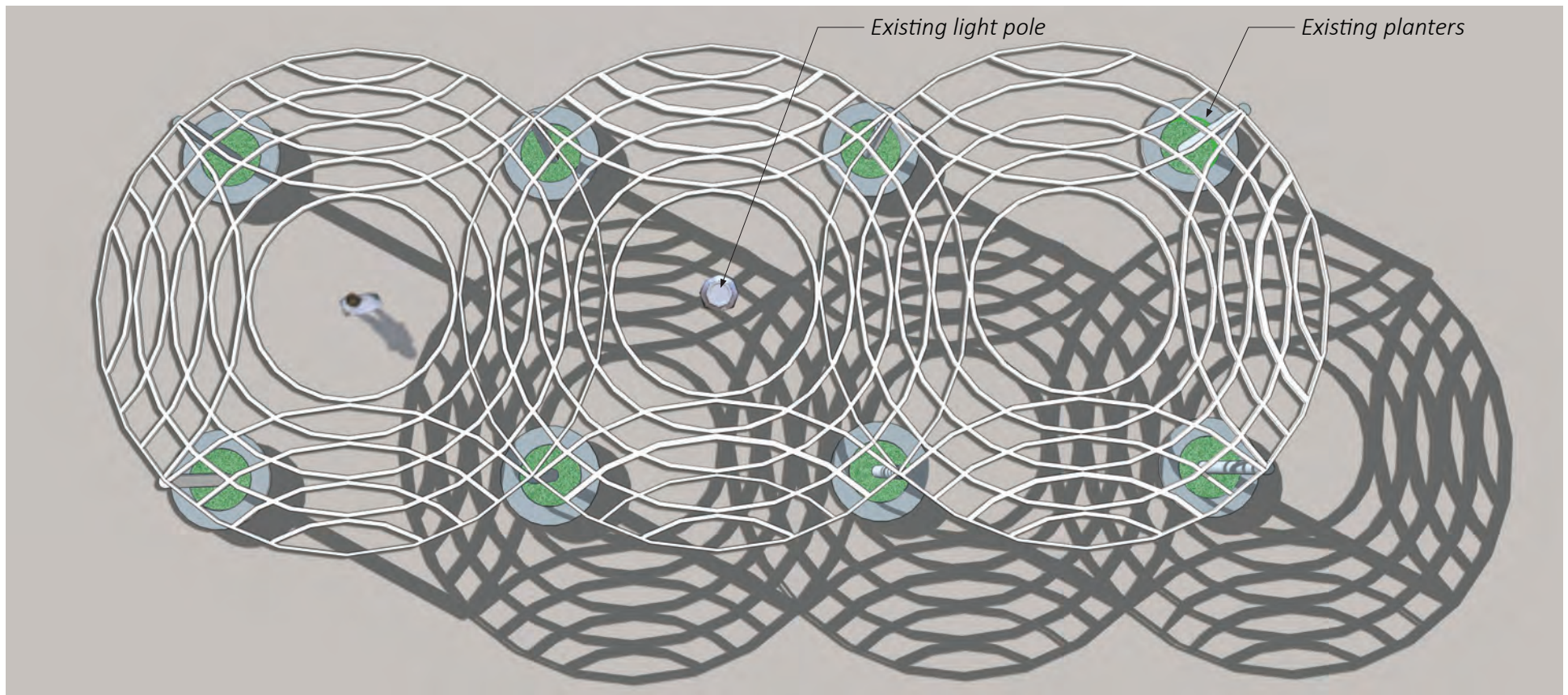
The artwork transforms the existing plaza space into a field of shared influence—where the presence of each person becomes the origin of expanding ripples of community-building connections and effects.



Design - Radiant Ripples

The artwork is composed of a series of concentric rings that overlap to form a continuous canopy of ripples. Columns anchored within the existing eight planters provide structural support. At the center of each ripple there is an opening, with the middle void incorporating the existing light pole.

When a person stands below one of these openings, they become the point of origin—the source from which the surrounding ripples extend outward. As multiple people occupy the space, their “ripples” intersect overhead. The canopy conceptually becomes a mirror of the social interactions, movements, and encounters that occur in Plaza del Sol.



Day

As the aluminum structure is open and lightweight, the areas between rings preserve views to the sky. The canopy defines space and creates shade while allowing the plaza to remain active and adaptable.



SUNNYVALE PLAZA DEL SOL ART LIGHTING FEATURE

Night

The lighting design also embodies the idea of the ripples reflecting the social interactions that occur in Plaza. Integrated within the perforated aluminum tubes are “star” lights that create a warm downward glow.

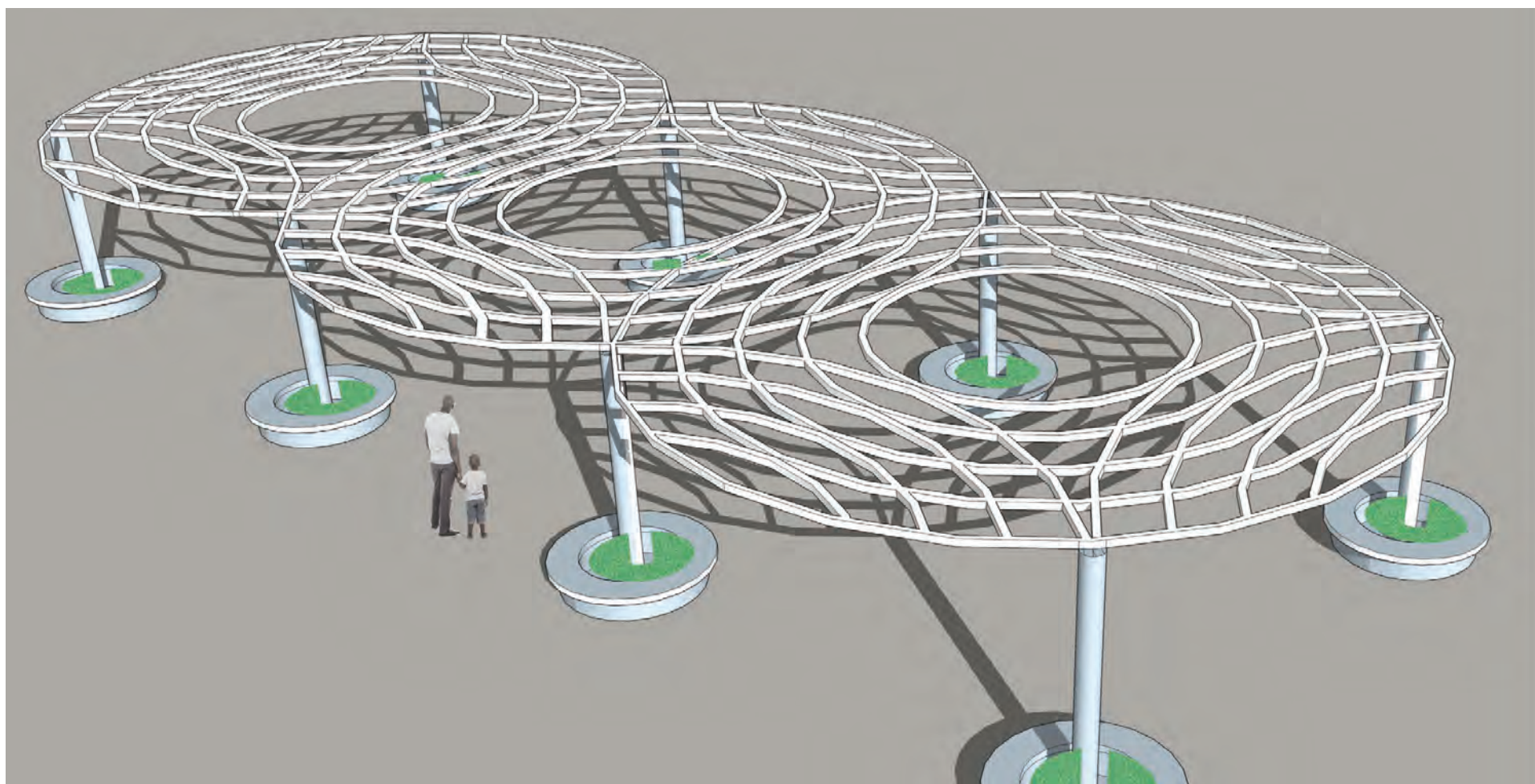
The illumination can be more concentrated near each circular center and diffuse outward, echoing both the behavior of sunlight and the way individual actions extend into the broader community.



SUNNYVALE PLAZA DEL SOL ART LIGHTING FEATURE

Day

During the day, the artwork reads as a delicate sculpture of lines and shadow patterns that create constantly changing visual interest.



Night

Mindful of the residences around and above the plaza, the lights will only project illumination downward.



SUNNYVALE PLAZA DEL SOL ART LIGHTING FEATURE