



LEGACIES

PROPOSAL NARRATIVE

CONCEPT

For the City of Sunnyvale City Hall Lobbies, I propose a sculptural wall piece that blends the apricot orchard history of Sunnyvale, mother of pearl inlay work of Asian cultures, and the impact of Silicon Valley on the world.

Sunnyvale has a long history of apricot trees being vital to the local economy. The Sunnyvale Heritage Orchard is a ten acre block of Blenheim apricot trees preserved in 1994. As a child, I remember seeing many fields and orchards, some of which I explored. I want to pay homage to this history with an iconic image of an apricot tree as the centerpiece of my artwork. As the son of Vietnamese immigrants who escaped the Vietnam War by coming to the Bay Area, I also want to bring my cultural history into the piece by using mother of pearl inlay to create the apricot tree imagery. Using representational imagery ensures equity, access and inclusion for all viewers to enjoy public art.

The image will be gridded and sectioned into square blocks to reference pixels, the smallest unit of a digital image, as a nod to Silicon Valley's impact on the local and global economy. Accented throughout the apricot tree image will be 22k gold circles to represent the apricots as vital commodities to Sunnyvale's economy.

STRUCTURE AND MATERIALS

The artwork will consist of (70) 12"x12" salvaged wood panels of varying depths, measuring 7'H x 10'W with 6" of space around the artwork within the allotted 8'x11' niche. The imagery will be laser engraved into the wood surface and inlaid with mother of pearl and 22k gold leaf pieces. In addition, iridescent acrylic ink will be painted on the wood beside the mother of pearl to blend traditional painting with digital technology.

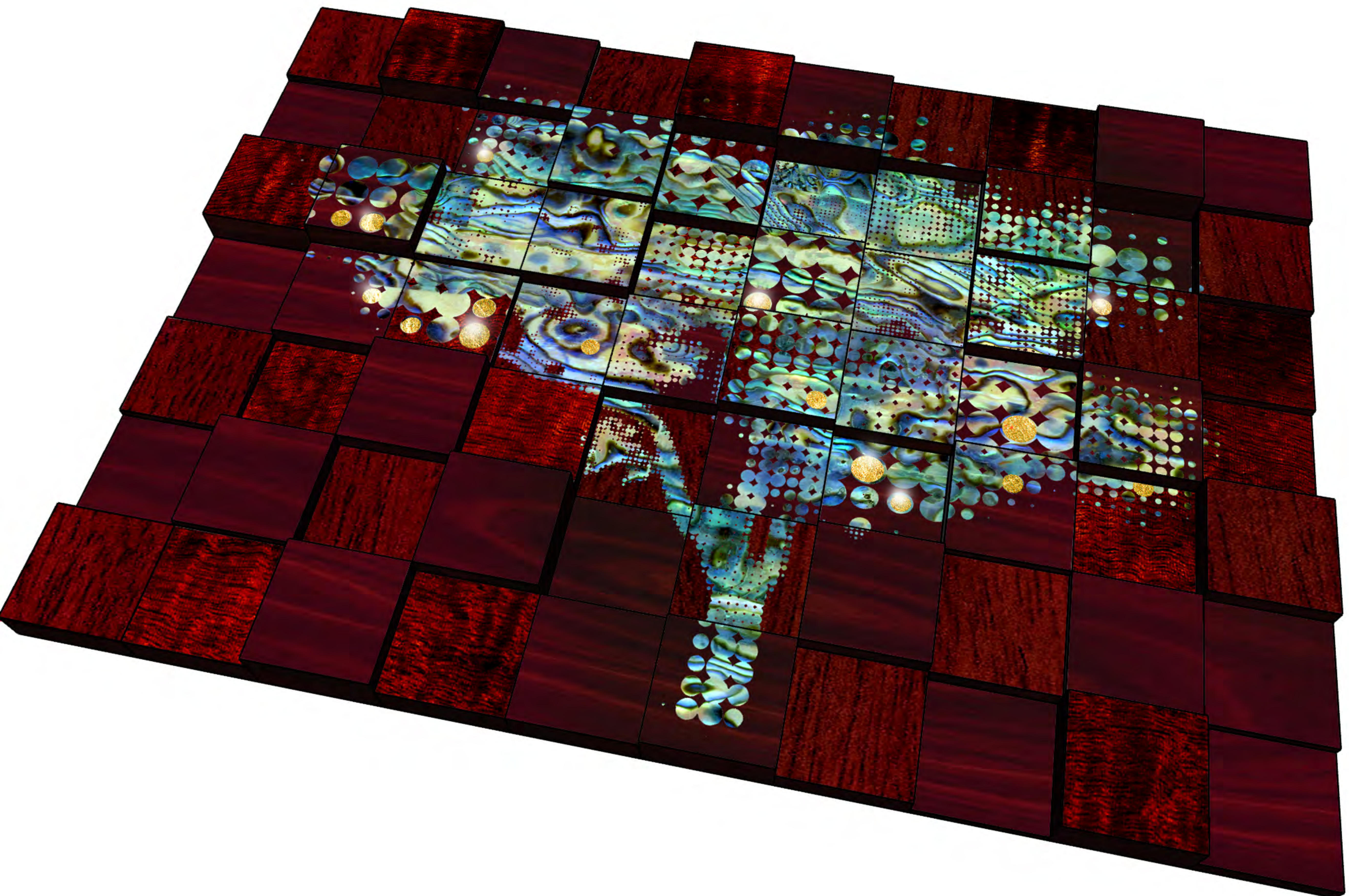
The blocks of wood will have varying depths to suggest growth and progress, referencing the changing economic and cultural landscape of Sunnyvale. This will give the otherwise flat artwork a dimensional quality. The salvaged wood will reinforce the sustainability brand essence of the City's vision while the use of new technologies to create the imagery and form add a bold and innovative approach to traditional craft and representational artwork.

ANTICIPATED MAINTENANCE AND LIGHTING

The artwork will be protected by a UV acrylic coating, preventing the wood and artwork from fading. The artwork will need to be dusted periodically or cleaned with compressed air to minimize abrasion of the artwork surface. The artwork does not require new specialized lighting.

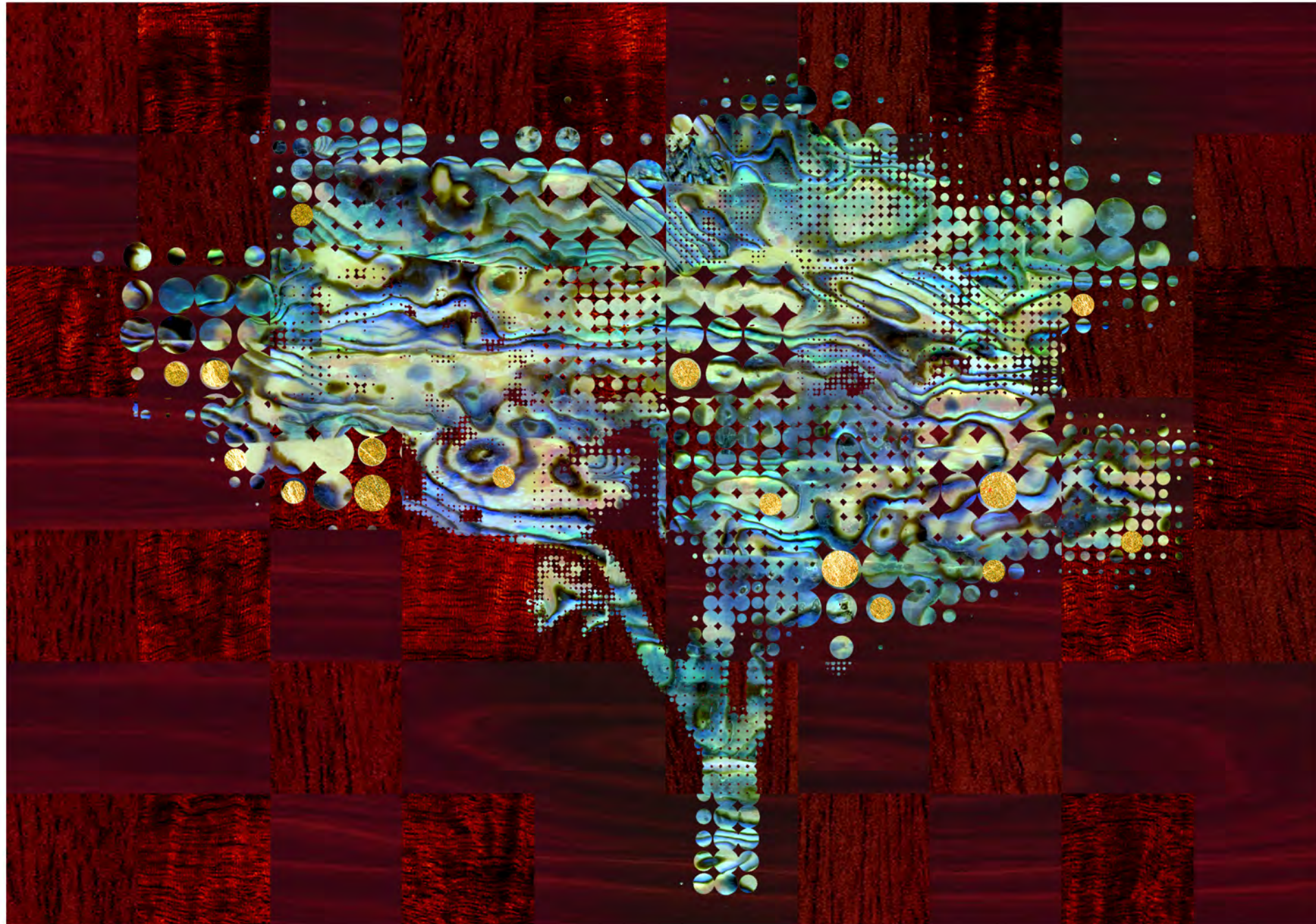
COMMUNITY WORKSHOP

A community workshop will be offered as a lecture and slideshow that covers the history and process of mother of pearl inlay as well as the relevance of the agricultural history of Sunnyvale.



10'

7'



5'6"







EDUCATION

2003 BFA ACADEMY OF ART UNIVERSITY, SAN FRANCISCO, CA

PUBLIC ART PROJECTS

2022 STEPS TO WISDOM. SAN FRANCISCO, CA
REFRAME. UCSF BENIOFF CHILDREN'S HOSPITAL, BEHAVIORIAL HEALTH FACILITY. OAKLAND, CA

2021 APART NOW, TOGETHER SOON. SAN FRANCISCO, CA

2020 MISSED OPPORTUNITIES. PIER 70, SAN FRANCISCO, CA

2019 BACK TO BASICS. DAVIS, CA
REWIND. PALO ALTO, CA

2018 BUILDING A BETTER BAYVIEW. SOUTHEAST COMMUNITY CENTER, SAN FRANCISCO, CA
SAS. SAN ANTONIO, TX
SOARING HEIGHTS. SAN ANTONIO, TX

2016 19TH STREET OAKLAND BART STATION. OAKLAND, CA
WE ARE SAN FRANCISCO. SAN FRANCISCO MUNI BUSES. SAN FRANCISCO, CA.

2015 FERN ALLEY, SAN FRANCISCO, CA.

SOLO EXHIBITIONS AND PROJECTS

2020 ALL THAT GLITTERS. COMMONWEALTH CLUB OF CALIFORNIA. SAN FRANCISCO, CA

2018 DOMESTIC. POLITICS. RUTH'S TABLE. SAN FRANCISCO, CA

2015 GROSS DOMESTIC PRODUCT. E-MODERNE GALLERIE, PHILADELPHIA, PA.

2011 ENTWINED EXCESS. HANG ART GALLERY. SAN FRANCISCO, CA.

2009 FUTURES MARKET. GOOGLE, INC. MOUNTAIN VIEW, CA
CONSIDER IT. ART IN STOREFRONTS. 984 MARKET ST. SAN FRANCISCO, CA.

2006 ALL THE KING'S MEN. PERFORMANCE. UNION SQUARE. SAN FRANCISCO, CA

SELECTED GROUP EXHIBITIONS

2022 100 TREES. MODERN EDEN GALLERY. SAN FRANCISCO, CA
THE CITY CANVAS: A PAINT THE VOID RETROSPECTIVE. PIER 70, SAN FRANCISCO, CA

2021 CROCKER KINGSLEY 2021. BLUE LINE ARTS. ROSEVILLE, CA

2020 TO HEAR AND BE HEARD. SANTA CLARA UNIVERSITY, SANTA CLARA, CA.
MODERN PORTRAITURE. PAMELA WALSH GALLERY, SAN FRANCISCO, CA

2018 MERMAY. MODERN EDEN GALLERY, SAN FRANCISCO, CA.

- 2017 WITH LIBERTY AND JUSTICE FOR SOME? WALTER MACIEL GALLERY, LOS ANGELES, CA.
- 2016 BLUE MARBLE. SAN LUIS OBISPO MUSEUM OF ART. SAN LUIS OBISPO, CA.
 MORE THAN YOURSELFIE. NEW MUSEUM LOS GATOS. CURATED BY MARIANNE MCGRATH, CURATOR.
- 2015 ENDANGERED. EUPHRAT MUSEUM OF ART, DEANZA COLLEGE. CUPERTINO, CA.
 SIGNAL 8. THE CAT STREET GALLERY, HONG KONG.
 LIVING WITH ENDANGERED LANGUAGES. ROOT DIVISION. SAN FRANCISCO, CA.
- 2014 EBB/FLOW. PROARTS. OAKLAND, CA.
 YOUNG MASTERS ART PRIZE. SPHINX FINE ART. LONDON, UK
- 2012 LA ART SHOW. LOS ANGELES, CA, HANG ART GALLERY
 SUMMER NATIONAL JURIED EXHIBITION. MARIN MUSEUM OF CONTEMPORARY ART.
- 2011 THE END IS THE BEGINNING IS THE END. GOOGLE, INC. MOUNTAIN VIEW, CA
- 2010 MEMORY UPGRADE. CENTER ON CONTEMPORARY ART. SEATTLE, WA. CURATED BY JUAN ALONSO.
 GREEN. BERKELEY ART CENTER. BERKELEY, CA.
- 2009 (S)EDITION: PRINTS AS ACTIVISM. URBAN INSTITUTE OF CONTEMPORARY ARTS. GRAND RAPIDS, MI.
 ON THE CUTTING EDGE. COOS ART MUSEUM. COOS BAY, OR.

SELECTED PRESS

- “UPLIFTING MURAL PAINTED ON IMPERIAL GARDEN FACADE” SFWEEKLY, VERONICA IRWIN. MARCH 3, 2021
- “HOW ARTIST PHILLIP HUA USES COLOR TO EVOKE EMOTIONS” KELLY-MOORE, SHANON KAYE, JULY 31, 2020
- “PORTRAITS OF AN IMMIGRANT-FILLED NATION AT WALTER MACIEL GALLERY” KQED, SARAH HOTCHKISS & KELLY WHALEN. FEB 8, 2017
- “PHILLIP HUA” NICOLA MILOSEVIC. WIDEWALLS, APRIL 2016
- “GROSS DOMESTIC PRODUCT” ORION MAGAZINE, BARRY LOPEZ. APRIL 2016
- “MUNI GETS ON BOARD WITH ART, NOT ADS” SAN FRANCISCO CHRONICLE. SAM WHITING. NOVEMBER 19, 2015
- “DEGRADATION IN MOTION” SFWEEKLY. KEITH BOWERS, AUGUST 24, 2011
- “PHILLIP HUA: BIRDS, FLOWERS MASK FISCAL STATEMENT” SAN FRANCISCO CHRONICLE. KIMBERLY CHUN, SEPTEMBER 1, 2011
- “BEE HAVE” SFWEEKLY, HIYA SWANHUYSER, JANUARY 6-12, 2010
- “GOOD ON PAPER” INTERIOR DESIGN, ANNIE BLOCK, AUGUST 2009

COLLECTIONS

CISCO SYSTEMS, INC.
 BAIRD, INC.
 BROWN-FORMAN CORPORATION
 JIM BEAM BRANDS
 BANK OF AMERICA
 SANTA CLARA VALLEY MEDICAL CENTER
 KAISER PERMANENTE MISSION BAY
 KAISER PERMANENTE DUBLIN
 ZUCKERBERG SAN FRANCISCO GENERAL HOSPITAL
 BOSTON CHILDREN'S HOSPITAL
 IMAGERY ESTATE WINERY



BUILDING A BETTER BAYVIEW (2022 Completion date)

Dimensions: 119"x493"

Materials: UV cured acrylic prints and 22k gold leaf on 203 17"x17" panels of varying depths

Description: Inspired by the community center, this mural pays homage to the founders with their portraits on a background of images from the surrounding neighborhood. Images are sourced from the families of the founders and community, and fabrication and installation is performed by businesses in the neighborhood where applicable.

Client: San Francisco Public Utilities Commission

Budget: \$300,000

Location: Southeast Community Center in San Francisco, CA



WE ARE SAN FRANCISCO (2015)

Dimensions: 11"x28" each panel (18 panels total)

Materials: UV cured acrylic prints on board

Description: Inspired by MUNI buses as a venue for connecting people, these portraits conceptually and visually connect two San Franciscans together across age, sex, and occupation.

Client: SF Beautiful and San Francisco Municipal Transportation Agency

Project Budget: \$22,800

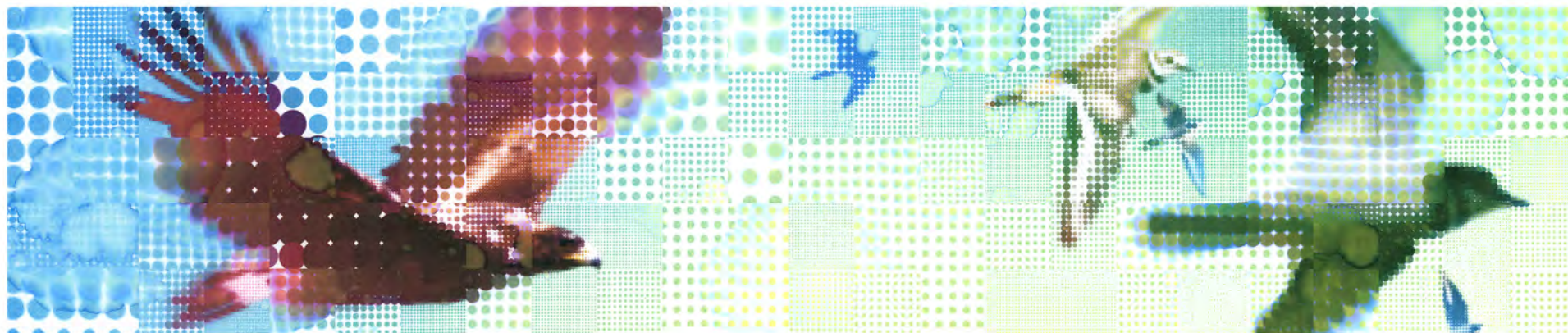
Location: Inside MUNI buses in San Francisco, CA



MAMA TRAN (2018)
Dimensions: 88"x264"
Materials: UV cured acrylic print on glass tile
Description: Commissioned portrait of the owner's mother
Client: Bun Mee
Project Budget: \$41,500
Location: San Francisco International Airport Terminal 3 Food Court



Complete design



Detail



REWIND (2019)

Dimensions: 40"x100'

Materials: Acrylic print on vinyl

Description: Temporary artwork depicting native plants and animals printed on vinyl to cover a construction fence of one block

Client: City of Palo Alto

Budget: \$4000 artist fee. Total budget unknown

Location: California Avenue in Palo Alto, CA



Detail



FERN ALLEY (2018)

Dimensions: 34'x260'

Materials: Duratherm streetprint in asphalt

Description: Working collaboratively with SF Public Works, I helped with the redesign of Fern Alley in the area of the overall streetprint pattern and the accent dots.

Client: Lower Polk Neighbors

Project Budget: \$45,000

Location: Fern Alley in San Francisco, CA



MISSED OPPORTUNITIES (2014)

Dimensions: 64"x256"

Materials: Pigmented ink and packaging tape on the Wall Street Journal newspaper on dibond

Description: Artwork installed in the San Francisco Uber office lobby

Client: Uber

Project Budget: \$35,000

Location: San Francisco, CA



WHERE TO GO FROM HERE (2022 Completion date)

Dimensions: 9'x9'

Materials: UV cured acrylic print on glass lightbox

Description: Inspired by Oakland's growing green economy and the proximity to Lake Merritt as a bird sanctuary, the imagery features a heron on an oak tree with newspaper clippings of articles highlighting Oakland's progress towards a greener future in the background.

Client: Bay Area Rapid Transit (BART)

Location: 19th Street Oakland BART Station

Budget: \$170,000