

BID COVER (Non CCNA)

Procurement Division
(352) 334-5021(main)



Issue Date: 10/13/2022

REQUEST FOR QUALIFICATIONS: #CMGR-230018-GD
One Nation One Project Artistic Director

PRE-PROPOSAL MEETING: [X] Non-Mandatory [] Mandatory [] N/A
DATE: October 19, 2022 TIME: 3:30pmEDT
LOCATION: Zoom - All Zoom Access information on Exhibit A

QUESTION SUBMITTAL DUE DATE: October 21,2022, 3:00pm EDT

DUE DATE FOR UPLOADING PROPOSAL: October 27, 2022, 3:00pm EDT

SUMMARY OF SCOPE OF WORK: One Nation One Project (ONOP) is a national initiative developed with the goal of leveraging the creative power of arts and culture to support community healing and well-being in the wake of the Covid19 pandemic. The City has been invited to participate in ONOP and is seeking an Artistic Director to help implement the program, which will commence in 4th quarter 2022 and be completed in the summer of 2024.

For questions relating to this solicitation, contact: Gayle Dykeman, Procurement Specialist 3
dykemangb@gainesvillefl.gov

Bidder is not in arrears to City upon any debt, fee, tax or contract: [X] Bidder is NOT in arrears [] Bidder IS in arrears
Bidder is not a defaulter, as surety or otherwise, upon any obligation to City:
[X] Bidder is NOT in default [] Bidder IS in default

Bidders who receive this bid from sources other than City of Gainesville Procurement Division or DemandStar.com MUST contact the Procurement Division prior to the due date to ensure any addenda are received in order to submit a responsible and responsive offer. Uploading an incomplete document may deem the offer non-responsive, causing rejection.

ADDENDA ACKNOWLEDGMENT: Prior to submitting my offer, I have verified that all addenda issued to date are considered as part of my offer: Addenda received (list all) #ADDENDUM NO. 1

Legal Name of Bidder: Kenya N. Robinson
DBA: KENYA (ROBINSON), LLC
Authorized Representative Name/Title: Manager
E-mail Address: Kenya.Robinson@gmail.com FEIN: 85-3102204
Address (Street, City, State, Zip): 8323 NW 36th Avenue, Gainesville, FL 32606
Mailing Address (if different) (Street, City, State, Zip):
Telephone: (352) 792-6087 Fax: ()

By signing this form, I acknowledge I have read and understand, and my business complies with all General Conditions and requirements set forth herein; and,

- [X] Proposal is in full compliance with the Specifications.
[] Proposal is in full compliance with the Specifications except as specifically stated and attached hereto.

SIGNATURE OF AUTHORIZED REPRESENTATIVE: [Handwritten Signature]

SIGNER'S PRINTED NAME: Kenya (Robinson) DATE: October 27, 2022

QUALIFICATIONS

I am a contemporary artist who is uniquely qualified to develop, manage and execute large-scale creative projects. My work is intentionally community-centric, as evidenced by the ongoing initiative, [BLIXEL: The Re-Stock Image Project](#). BLIXEL seeks to include people of visibly African descent within stock image libraries and, since 2020, has partnered with The Orlando Museum of Art, The University of Florida's College of the Arts, Department of Gender Studies, and the Center for Latin American Studies. In the midst of this, I have developed curriculum for [COUNTER SURVEILLANCE](#), an initiative of [The Aja Project](#), funded by the ["Innovations + Intersections"](#) grant from the California Arts Council. My curatorial, educational, and performance projects have also been funded by [Creative Capital](#), [The High Line \(NYC\)](#), [The Rema Hort Mann Foundation](#), [The Florida Art Prize in Contemporary Art](#), [Pioneer Works \(NYC\)](#), [The National Endowment for the Arts](#), [Santa Fe College Art Galleries](#), and [RECESS Activites \(NYC\)](#).

While I established KENYA (ROBINSON), LLC in July 2020 to create paid opportunities designed to elevate inclusion, since the onset of my professional artistic practice in 2008, my skills have evolved to include everything from graphic design, [photography](#), [video editing](#), copywriting, and [voiceover recording](#); to [virtual reality](#), [motion capture technologies](#) and [manufactured product development](#). This array of expertise necessarily creates a compelling resource for mentorship that would extend throughout the events that I'm proposing for the ONE NATION ONE PROJECT initiative: THE ELECTRIC SLIDE + OTHER SACRED GEOMETRIES.

[THE ELECTRIC SLIDE + OTHER SACRED GEOMETRIES](#) was first conceived as a community performance on National Dance Day, Saturday, July 27, 2019 at Bo Diddley Plaza. This day-long event is/was part of an ongoing project inspired by [The Black Movement Library](#) by created by artist [LaJuné McMillian](#), and the work of [Professor Trent D. Williams, Jr.](#), as realized through his film project [BLACK STAINS](#), which is an exploration of Black male identity through choreography. In addition, the diverse threads of American social dance – The Electric Slide, the Cupid Shuffle, the Wobble, the Tootsie Roll, the Hustle, the Git Up and other classic line dances – have served as a call to action, empowering Gainesville residents through movement and highlighting the importance of preventative care. [This event previously elicited collaborative partnerships/sponsorships with The UF Center for Arts in Medicine, The City of Gainesville, RTS-Gainesville Mobility, and 352 Creates.](#)

And so, I propose a two-year, multi-pronged approach for movement-as-medicine. Utilizing the relationships indicated above, I suggest transforming the data collected by motion capture technologies (via line dancing events) into auditory and abstract visual materials. Based on the aural research of [Dr. Kyla McMullen](#) (Computer & Information Science & Engineering - The University of Florida) we can translate movement, sonically. Imagine dance (any movement, actually) represented in various tones, responsive in real time. Much in the same way that <https://patatap.com/> has assigned sounds to various buttons on a computer keyboard, we can assign angles/tempo/spatial positioning to particular sounds. And, To facilitate a more visual representation of movement, the data could easily correspond to RGB or CMYK codes creating a digital color field "painting" – screen printed, 3-D printed and/or collaged according to Artificial Intelligence mapping courtesy of [Darius Brown](#) (Digital Worlds - University of Florida).

Year one (Spring 2023) suggests a collaboration with Alachua County 5th graders transitioning into middle school and continuing into their 6th grade year and culminating in a second presentation for Summer 2024. Aided by the expertise of [Dr. Jillian Hernandez](#) (Center for Gender, Sexualities, and

Women's Studies Research - University of Florida) we would explore the methodologies of her work with [WOMEN ON THE RISE](#) to inform an approach that is decidedly gendered, while encouraging the practice of student leadership. THE ELECTRIC SLIDE + OTHER SACRED GEOMETRIES, established as an esteem building tool, exists as a seed planted to nurture the manifestation of personal autonomy, cross generational communication and serve as a site for supplemental curriculum supported by the School Board of Alachua County.

I've continued to pursue wellness both as a studio practice and praxis for operating in my community. I have inadvertently contributed to the graphic marketing of The Center for Arts and Medicine (UF College of The Arts), contributed to the [Remote Cultures Conversation Series: Artists Performing Public Health](#) in 2020, and consider this ONE NATION ONE PROJECT Artistic Directorship as an opportunity to combust the imposed hierarchies that insist upon Black, Brown, Disabled, and Poor communities as primary recipients of mainstream goodwill. I insist that these communities are empowered actors in their own well-being and capable practitioners of care. Healthcare shouldn't be a matter of race or class, nationally or creed; rather it is the beauty of a shared human experience that we all can access..

STATEMENT OF WORK

The project will be executed in 4 distinct phases; with culminating public events at Phase 2 (Summer 2023) and Phase 4 (Summer 2024). I suggest a partnership with Williams Elementary and/or Littlewood Elementary based upon their proximity to Lincoln Middle School and Westwood Middle School, respectively. Partnership with UF Digital Worlds along with funding from the State of Florida Division of Arts and Culture could support two teaching artists to facilitate workshops serving 5th grade students for Phase 1 (Spring 2023) and continue those workshops for 6th grade students (Spring 2024).

PHASE 1 (Spring 2023)

Two teaching artists will be assigned to two elementary schools within Gainesville city limits. Each teaching artist will design a 10-session workshop with the goal of developing/collecting sonic and visual material. Fifth grade students will be introduced to motion capture technologies, interactive computing, vernacular choreography (i.e. Line Dance), sound recording collection, and photography as artistic modes of production.

PHASE 2 (Summer 2024)

A public event, THE ELECTRIC SLIDE + OTHER SACRED GEOMETRIES will invite the Gainesville community to participate in a celebration of movement. Held at the centrally located Bo Diddley Plaza, motion capture stations will document movement of participants while large-scale projections and amplified sound will respond in real time. Individuals will be able to make soundscapes and abstract color field portraits with data from their own movement. Materials developed by students in Phase 1 will figure prominently as the rubric for interactive digital programming.

PHASE 3 (Spring 2024)

Two teaching artists will be assigned to two middle schools within Gainesville city limits. Each teaching artist will design a 10-session workshop with the goal of developing/collecting sonic and visual material. Sixth grade students will be introduced to motion capture technologies, interactive computing, vernacular choreography (i.e. Line Dance), sound recording and photography as artistic subjects. In addition, one group of students will work collectively to record a 2-minute song, which will then serve as the soundtrack for a line dance choreographed by the complementary cohort of students.

PHASE 4 (Spring 2024)

A public event, THE ELECTRIC SLIDE + OTHER SACRED GEOMETRIES will invite the Gainesville community to participate in a celebration of movement. Held at the centrally located Bo Diddley Plaza, motion capture stations will document movement of participants while large-scale projections and amplified sound will respond in real time. Individuals will be able to make soundscapes and abstract color field portraits with data from their own movement. Sound and choreography developed by students in Phase 3 will figure prominently as the rubric for interactive digital programming, as well as branded/marketed/archival materials for the event. Social media challenges and/or virtual environments designed by students will also be a central component.

REQUIRED FORM B

DRUG-FREE WORKPLACE FORM

The undersigned bidder in accordance with Florida Statute 287.087 hereby certifies that

Kenya Robinson _____ does:
(Name of Proposer)

1. Publish a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the workplace and specifying the actions that will be taken against employees for violations of such prohibition.
2. Inform employees about the dangers of drug abuse in the workplace, the business's policy of maintaining a drug-free workplace, any available drug counseling, rehabilitation, and employee assistance programs, and the penalties that may be imposed upon employees for the drug abuse violations.
3. Give each employee engaged in providing the commodities or contractual services that are under bid a copy of the statement specified in subsection (1).
4. In the statement specified in subsection (1), notify the employees that, as a condition of working on the commodities or contractual services that are under bid, the employee will abide by the terms of the statement and will notify the employer of any conviction of, or plea of guilty or nolo contendere to, any violation of Chapter 893 or of any controlled substance law of the United States or any state, for a violation occurring in the workplace no later than five (5) days after such conviction.
5. Impose a sanction on, or require the satisfactory participation in a drug abuse assistance or rehabilitation program if such is available in the employee's community, by any employee who is so convicted.
6. Make a good faith effort to continue to maintain a drug-free workplace through implementation of this section.

As the person authorized to sign the statement, I certify that this bidder complies fully with the above requirements.



Bidder's Signature

October 27, 2022

Date

THE ELECTRIC SLIDE + OTHER SACRED GEOMETRIES

Vernacular line dance as a celebration of various mobilities and a method of preventative care.

EXECUTIVE/ADMINISTRATIVE (Phase 1- 4)

Item	Description	Estimated Cost	Actual Cost	Cash	In-Kind	Matching	NOTES
Artistic Director	Develop a multi-phase plan for the implementation of Gainesville's ONE NATION ONE PROJECT presentation. Facilitate and maintain a network of individual, community, and institutional partnerships to execute the overall vision. Pursue additional funding through grant writing and additional development activities. Etc.	\$40,000.00			x		
Administrative Support	Coordinate scheduling, materials purchasing, and research potential vendors. Provide assistance for resource funding. Copywriting. Participate in meetings and document proceedings. Respond to initial queries from press, the general public and potential partners. Other duties to be determined.	\$5,000.00					
Design	Branded elements. Social Media Assets. Web Design and implementation.	\$1,800.00					
Consultation Fees	1.) Curriculum Development, 2.) Motion Capture Design/Implementation, and 3.) Sonic Translation of Collected Data	\$3,000.00					
Interns		\$2,000.00					
SUBTOTAL		\$51,800.00					

DRAFT

PHASE 1 and 3 (Teaching Artist Residencies)

Item	Description	Estimated Cost	Actual Cost	Cash	In-Kind	Matching	NOTES
Teaching Artists Residencies	Facilitation of a total of 40 session workshops, as designed by the individual teaching artists; and reflective of the Alachua County School Board Standards and the recommendations of the hired consultants.	\$20,800.00			x		
Supplemental Materials	Relevant hardware and software. Recording equipment. Etc.	\$5,000.00					
Transportation	Includes gas mileage reimbursement, and public transportation costs.	\$1,000.00					
Documentation	Video, editing, still photography	\$2,000.00					
Classroom Incentives	Benchmark celebrations, rewards, awards, etc as student support.	\$1,200.00					

REQUIRED FORM D
REFERENCE FORM

Company Name of Bidder: KENYA (ROBINSON), LLC

Provide information for three references of similar scope performed within the past three years. You may include photos or other pertinent information.

#1 Year(s) services provided (i.e. 1/2015 to 12/2018): 4/2022 to 9/2022

Company Name: The AjA Project

Address: 4089 Fairmount Avenue

City, State Zip: San Diego, CA 92105

Contact Name: Dinah Poellnitz

Phone Number: (760) 917-6666 Fax Number: _____

Email Address: dinah@thehillstreetcountryclub.org

#2 Year(s) services provided (i.e. 1/2015 to 12/2018): 1/2016 - 11/2017

Company Name: Pioneer Works

Address: 159 Pioneer St

City, State Zip: Brooklyn, NY 11231

Contact Name: Gabriel Florenz

Phone Number: (718) 596-3001 Fax Number: _____

Email Address: gabriel@pioneerworks.org

#3 Year(s) services provided (i.e. 1/2015 to 12/2018): 5/2020 - 3/2021

Company Name: The Orlando Museum of Art

Address: 2416 N Mills Ave

City, State Zip: Orlando, FL 32803

Contact Name: Coralie Claeyson-Gleyzon

Phone Number: (407) 921-0693 Fax Number: _____

Email Address: ccgleyzon@omart.org

Request for Taxpayer Identification Number and Certification

**Give Form to the
 requester. Do not
 send to the IRS.**

▶ Go to www.irs.gov/FormW9 for instructions and the latest information.

Print or type.	See Specific Instructions on page 3.	<p>1 Name (as shown on your income tax return). Name is required on this line; do not leave this line blank.</p> <hr/> <p>2 Business name/disregarded entity name, if different from above</p> <hr/> <p>3 Check appropriate box for federal tax classification of the person whose name is entered on line 1. Check only one of the following seven boxes.</p> <p><input type="checkbox"/> Individual/sole proprietor or single-member LLC <input type="checkbox"/> C Corporation <input type="checkbox"/> S Corporation <input type="checkbox"/> Partnership <input type="checkbox"/> Trust/estate</p> <p><input type="checkbox"/> Limited liability company. Enter the tax classification (C=C corporation, S=S corporation, P=Partnership) ▶ _____</p> <p>Note: Check the appropriate box in the line above for the tax classification of the single-member owner. Do not check LLC if the LLC is classified as a single-member LLC that is disregarded from the owner unless the owner of the LLC is another LLC that is not disregarded from the owner for U.S. federal tax purposes. Otherwise, a single-member LLC that is disregarded from the owner should check the appropriate box for the tax classification of its owner.</p> <p><input type="checkbox"/> Other (see instructions) ▶ _____</p>	<p>4 Exemptions (codes apply only to certain entities, not individuals; see instructions on page 3):</p> <p>Exempt payee code (if any) _____</p> <p>Exemption from FATCA reporting code (if any) _____</p> <p style="font-size: small;">(Applies to accounts maintained outside the U.S.)</p>
		<p>5 Address (number, street, and apt. or suite no.) See instructions.</p> <hr/> <p>6 City, state, and ZIP code</p> <hr/> <p>7 List account number(s) here (optional)</p> <hr/>	<p>Requester's name and address (optional)</p> <hr/>

Part I Taxpayer Identification Number (TIN)

Enter your TIN in the appropriate box. The TIN provided must match the name given on line 1 to avoid backup withholding. For individuals, this is generally your social security number (SSN). However, for a resident alien, sole proprietor, or disregarded entity, see the instructions for Part I, later. For other entities, it is your employer identification number (EIN). If you do not have a number, see *How to get a TIN*, later.

Note: If the account is in more than one name, see the instructions for line 1. Also see *What Name and Number To Give the Requester* for guidelines on whose number to enter.

Social security number																					
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Part II Certification

Under penalties of perjury, I certify that:

1. The number shown on this form is my correct taxpayer identification number (or I am waiting for a number to be issued to me); and
2. I am not subject to backup withholding because: (a) I am exempt from backup withholding, or (b) I have not been notified by the Internal Revenue Service (IRS) that I am subject to backup withholding as a result of a failure to report all interest or dividends, or (c) the IRS has notified me that I am no longer subject to backup withholding; and
3. I am a U.S. citizen or other U.S. person (defined below); and
4. The FATCA code(s) entered on this form (if any) indicating that I am exempt from FATCA reporting is correct.

Certification instructions. You must cross out item 2 above if you have been notified by the IRS that you are currently subject to backup withholding because you have failed to report all interest and dividends on your tax return. For real estate transactions, item 2 does not apply. For mortgage interest paid, acquisition or abandonment of secured property, cancellation of debt, contributions to an individual retirement arrangement (IRA), and generally, payments other than interest and dividends, you are not required to sign the certification, but you must provide your correct TIN. See the instructions for Part II, later.

Sign Here	Signature of U.S. person ▶	Date ▶ _____
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General Instructions

Section references are to the Internal Revenue Code unless otherwise noted.

Future developments. For the latest information about developments related to Form W-9 and its instructions, such as legislation enacted after they were published, go to www.irs.gov/FormW9.

Purpose of Form

An individual or entity (Form W-9 requester) who is required to file an information return with the IRS must obtain your correct taxpayer identification number (TIN) which may be your social security number (SSN), individual taxpayer identification number (ITIN), adoption taxpayer identification number (ATIN), or employer identification number (EIN), to report on an information return the amount paid to you, or other amount reportable on an information return. Examples of information returns include, but are not limited to, the following.

- Form 1099-INT (interest earned or paid)

- Form 1099-DIV (dividends, including those from stocks or mutual funds)
- Form 1099-MISC (various types of income, prizes, awards, or gross proceeds)
- Form 1099-B (stock or mutual fund sales and certain other transactions by brokers)
- Form 1099-S (proceeds from real estate transactions)
- Form 1099-K (merchant card and third party network transactions)
- Form 1098 (home mortgage interest), 1098-E (student loan interest), 1098-T (tuition)
- Form 1099-C (canceled debt)
- Form 1099-A (acquisition or abandonment of secured property)

Use Form W-9 only if you are a U.S. person (including a resident alien), to provide your correct TIN.

If you do not return Form W-9 to the requester with a TIN, you might be subject to backup withholding. See What is backup withholding, later.

KENYA (ROBINSON)

b. 1977 Landstuhl Germany

IG: @Kenya9 | TikTok: @K3NYAR0BINS0N | YouTube: kenyanaila | www.PrivilegeAsPlastic.com

EDUCATION

Skowhegan School of Painting and Sculpture | Madison (ME)
Yale University | New Haven (CT) | MFA - Sculpture
Los Angeles Trade Technical College | Los Angeles (CA)
Apparel Design and Production

RESIDENCIES / FELLOWSHIPS

2019 - 2020

Santa Fe College Exhibiting Artists' Residency, US

2018

Kohler Arts and Industry Residency, US

2017

Pioneer Works Residency, US

NurtureART Residency, US

Thomas Hunter Artist Residency, US

2016

apexart Travel Fellowship, Uruguay

Thomas Hunter Artist Residency, US

2015

Thomas Hunter Artist Residency, US

Triangle Arts Residency, US

Fountainhead Residency, US

2014

Bemis Center for Contemporary Art, US

2011 - 2013

ANALOG: Recess Activities, Inc., Online Residency, US

2009 - 2010

WorkSpace Residency, Lower Manhattan Cultural Council,
US

STIPENDS + GRANTS + PRIZES

2020

Alachua County Arts Council Grant

2018

Florida Prize in Contemporary Art

2016

Creative Capital Grant – Emerging Fields

2015

Rema Hort Mann Grant for Emerging Artists

2013

National Endowment for the Arts - TOONSKIN

2011

Residency Stipend, ANALOG, US

2008

Brooklyn Arts Council ReGrant, Department of Cultural
Affairs, US

AWARDS

2018

NURTUREart 'Outstanding Artist Award'

2015

Creative Capital 'On Our Radar' (March – September 2015)

2011

Smack Mellon 'Hot Picks' Artist

CURATORIAL PROJECTS

2013

ArtSPACE, New Haven (CT), 'TOONSKIN'

2012

RECESS Activities, Inc., New York (NY), 'Sonic Diagrams'

2010

Brennan Gallery, Jersey City (NJ), 'Vessel'

2009

Brennan Gallery, Jersey City (NJ), 'AfricanAmericana'

SELECT EXHIBITIONS

2021

Flaten Art Museum - St. Olaf College (MN), 'Liberatory
Adornment', Curated by Dr. Jillian Hernandez, Ph.D
Canada Gallery (NYC), 'Black Femme: Sovereign of WAP
and the Virtual Realm', Curated by Christiana Ine-Kimba
Boyle

2020

Museum of Contemporary Art Denver (CO), 'Citizenship: A
Practice of Society'

Santa Fe College (FL) 'THE PRICE IS RIGHT' (solo)

2018

Orlando Museum of Art (FL) 'Orlando Museum of Art Florida
Prize in Contemporary Art Exhibition'

Bortolami Gallery, New York (NY), 'TWENTY-FIRST
CENTURY OCCUPATIONAL ADJUSTMENTS AND
CONSIDERATIONS EPISODE 1: Contemporary Materials'
presented by Gallery Kendra Jayne Patrick

2017

HOWL! Happening: An Arturo Vega Project, New York (NY)
'Interiority Complex XVII', curated by Laurie Berg, Monstah
Black, and Amy Khoshbin

2016

Cindy Rucker Gallery, New York (NY)

'FUCKYOURCOUCH' (solo)

Morlan Gallery at Transylvania University, Lexington (KY)

'INTER/ACTIVE', Curated by Andrea Fisher

2015

Cindy Rucker Gallery, New York (NY)

'Pussy Don't Fail Me Now'

2014

RUSH Arts Gallery, New York (NY)

'GIRL BYE!', Curated by Rashaad Newsome

Cindy Rucker Gallery, New York (NY)

'we seemed to be unanimously elected...'

Curated by Cindy Rucker

2013

Present Company Gallery, Brooklyn (NY)

'Antithesis', Curated by Omar Lopez – Chahoud

Brooklyn Academy of Music, Brooklyn (NY)

SELECT EXHIBITIONS (cont.)

'March On!', Curated by Dexter Wimberly

2012

New York Photography Festival, Brooklyn (NY)

'What Do You Believe In?' Curated by

Amy Smith-Stewart

C24 Gallery New York (NY), 'CAMPAIGN', Curated by

Amy Smith-Stewart

2011

The Skylight Gallery Restoration Plaza, Brooklyn (NY)

'Crown Heights Gold', Curated by Dexter Wimberly

Branch #47, Brooklyn Public Library, Brooklyn (NY)

'All Over The Place' (solo)

The Kitchen, New York (NY), 'Shame The Devil'

Curated by Petrushka Bazin Larsen

2010

The House of Bumble, New York (NY) 'University Model

Project Emerging Artist Showcase' Curated by Forever

& Today

Corridor Gallery, Brooklyn (NY), 'Brooklyn Based'

Curated by Ali Evans

60 Wall Street Gallery Deutsche Bank, New York (NY)

'There is No Looking Glass Here', Curated by Kimberli Gant

Hendershot Gallery, New York (NY), 'Digression'

Curated by Jessica Elena Shaefer

Museum of Contemporary African Diasporan Arts, Brooklyn

(NY), 'Ain't I A Woman?', Curated by Kimberli Gant

Jersey City Museum, Jersey City (NJ), 'Hair Tactics'

Curated by Rocío Aranda Alvarado

Aljira, Newark (NJ), 'Dreamtime overtones from a

fantastic brown planet', Curated by Edwin Ramoran

Thomas Center Galleries, Gainesville (FL)

'HAIRPOLITIC: Pomade In America' (solo)

PERFORMANCES + SPECIAL PROJECTS + COMMISSIONS

2022

Department and the Center for Women's and Gender Studies

Research, Gainesville (FL), "BOOKCLUBBING", curated

by Dr. Jillian Hernandez, Ph.d (Upcoming - July 2022)

The Aja Project, San Diego (CA), "IDENTITY+

CURRENCY + STRATEGY: a Dynamic Curriculum for

Teaching Artists", organized by Dinah Poellnitz for the

COUNTER SURVEILLANCE Program funded by the

California Arts Council

IGTV-@Kenya9, #WooWoo Words and the

#EtymologicalTarot (ongoing)

2021

The Poetry Project (NYC), ROT TALK 1: RUST +

PLASTICS, 'WooWoo Word and The Etymological Tarot',

curated by Alexandra Tatarsky

IGTV-@Kenya9, #WooWoo Words and the

#EtymologicalTarot (ongoing)

2020

Pioneer Works/Broadcast, Brooklyn (NY),

'TOONSKIN: PU\$\$\$Y POPPING IN THE COSMOS',

2019

Bo Diddley Plaza, Gainesville (FL), 'The Electric Slide +

Other Sacred Geometries', Interactive performance in

collaboration with Prof. Trent D. Williams Jr, LaJuné

McMillian, UF Center for Arts in Medicine, The City of

Gainesville, and 352 Arts

2018

Global South Center at Pratt Institute (NY), "You In Danger,

Girl!": Friendship as a Revolutionary Act in a Transactional

Age", Interactive Lecture

Deutsche Bank Wealth Management Lounge at Frieze London

(UK), 'Another World' Charity Postcard Sale, Artists from the

Deutsche Bank Collection, Curated by Tracy Emin

HBO - Random Acts of Flyness, (S1:E6) 'THEY WON'T GO

WHEN I GO'

Promotional Campaign for Random Acts of Flyness (HBO)

#WHITEMANINMYPOCKET / White Divestment Institute

Providence Public Library, Providence (RI), "Like a Girl

Being Pretty, No. 031418", a Tactile Lecture for HairBrained

2017

Pioneer Works, Brooklyn (NY), 'CENOTAPHIC'

The Royal Peacock, Atlanta (GA), 'Inside/Out: The Money

Machine' w/ activist Avery Jackson, Presented by

Creative Capital

Gibney Dance Space, New York (NY), 'Paper Rain' for

INVOCATION PROCLAMATION MANIFESTO

Curated by Ben Pryor

2017

Friends of the High Line, New York (NY), 'CHEEKY

LaSHAE/KARAOKE UNIVERSAL: LISTEN WITHOUT

PREJUDICE VOL. 01011863' for the Out of Line

Performance Series

New York Arts Practicum, New York (NY), Mentor

NurtureART, Brooklyn (NY), 'Only The Finest of Fifis'

conversation with Illya Szilak, M.D.

Creative Capital Offices, New York (NY), 'ST4NKLOV3

Live! TrapBack Season' for Clocktower Productions

The Metropolitan Museum of Art, New York (NY),

presentation for "Viral Images: Exploring the Historic and

Conservation Challenges of Objects Created for Social Protest

and Solidarity" - sponsored by the International Institute for

Conservation of Historic and Artistic Works

Pioneer Books, Brooklyn (NY), 'ST4NKLOV3 Live! 'Two in

the Pink, One in the Stink' for Clocktower Productions

2016

Sid Gold's Request Room, New York (NY), 'CHEEKY

LaSHAE + THAT-THONG-SONG-SING-ALONG

New York Arts Practicum, New York (NY), Mentor

The University of Texas at Austin (TX), 'CHEEKY LaSHAE

Sings BLACK SABBATH' - for *Sampling*, Curated by the

INGZ Collective

The WINTER SHACK, Brooklyn (NY), 'The Cashmere

Bouquet Reads: Waiting Is Not Easy', Curated by

Nicole Antebi and Alex Branch

Clocktower Productions, Red Hook (NY), '#trashDAY,

Confessions of the ArtWorld™' Radio Streamcast

2015

Thomas Hunter Project Space, New York (NY), 'kenya eats a

(big) cracker', Curated by Aisha Bell

Artspace, New Haven (CT), 'Arresting Patterns Conference:

Perspective on Race, Criminal Justice, Artistic Expression and

Community - DAVE meet MARK, No.091215'

New York Arts Practicum, New York (NY), Mentor

Clocktower Productions, Red Hook (NY), #trashDAY, Second

Sundays Radio Streamcast

Triangle Arts Open Studios, DUMBO, (NY), 'CHEEKY

PERFORMANCES + SPECIAL PROJECTS + COMMISSIONS (cont.)

LaSHAE: True or Falsetto'

The University of the Virgin Islands, St. Thomas(USVI)

#trashDAY, Live radio broadcast

2014

The Bemis Center, Omaha (NE)

#WHITEMANINMYPOCKET(S)

The Bemis Center, Omaha (NE), 'Six Thousand is A Lot', A Pilot Program and Work for Performance in collaboration with the *Ready in Five* Program

Skowhegan School of Painting & Sculpture, Madison (ME)

'CHEEKY LaSHAE at The Upper Field'

Skowhegan School of Painting & Sculpture, Madison (ME),

'twerkTRON 062014 (or Kenya's 37th Birthday)'

Poets House New York (NY), 'CHEEKY LaSHAE Presents: KEVINYOUNGMONEY'

Mike Shultis Studio Brooklyn (NY), CHEEKY LaSHAE +

The Red Bath Mat

2013

Brown Studio, Brooklyn (NY), 'CHEEKY LaSHAE + The Cashmere Bouquet'

2012

Instagram @kenya9 (online), #WHITEMANINMYPOCKET
ShapeShifter Lab, Brooklyn (NY), 'CHEEKY LaSHAE: Sack of Stars'

Museum of Modern Art, New York (NY), 'A Study for Staircase, No. 111012' w/ Jerome Marshak

Creative Time, Rockaway Beach (NY), First Annual Artist Sandcastle Competition - 'Female Prostate'

Maple Street School, Brooklyn (NY), 'Drawing Without Crayons', Early childhood curriculum design and teaching
RECESS Activities, Inc., New York (NY), 'spoken for'
Triangle Arts Gallery, Brooklyn (NY), 'Like A Girl Being Pretty'

C24 Gallery, New York (NY), 'MONDAY NIGHT'

2011

AD Projects, New York (NY), BLOW'

The Kitchen, New York (NY)

'YOURMAMADONTWEARNODRAWS'

New York City (NY), 'The Inflatable Mattress'

The Kitchen, New York (NY), 'kenya eats a cracker'

2010

The House of Bumble, New York (NY), 'Displaced Threshold' featuring Isis King

60 Wall Street Gallery Deutsche Bank, New York (NY)

'cut to fit'

Third Streaming, New York (NY), 'The Ten Commandments' w/ Nicky Enright (aka DJ Lightbolt)

Museum of Modern Art, New York (NY), 'Sit-In or Slaying the Minotaur'

RECESS Activities, Inc., New York (NY),

'WHITEMANTALKING'

P.S.I, MoMA, New York (NY), 'Black Trash:

Sacred Melodramas'

Cabinet Space, Brooklyn (NY), '(W)RAPPING' for Rope-a-Dope curated by Sohrab Mohebbi and Gabi Ngcobo

2009

Eyebeam: Art + Technology Center, New York (NY),

'Universal Access' w/ Rashaad Newsome

Low Lives: A Series of Live Networked Performances,

Brooklyn (NY) Miami (FL) – Houston (TX), 'Dark Seeds(2)'

BIBLIOGRAPHY

2022

Baltimore Museum of Art, "Notes on Thot-Camp and the End of Empire" by Dr. Jillian Hernandez, Ph.d (*Forthcoming*)

2021

The New York Times, "What's in Our Que" by Kathleen Massara

The New Yorker, "Black Femme: Sovereign of WAP and the Virtual Realm" by Andrea K. Scott

Orlando Sentinel, "Artist: Photo Project Issues Reflect Art World's Racism" by Matthew J. Palm

Orlando Sentinel, "Artist Seeks to include Black Life" by Matthew J. Palm

2020

ARTnews, "Hard Cash: A History of Artists Using Money as a Metaphor—and a Medium in Their Work" by Andrew Russeth

2018

The Orlando Sentinel, "Kenya (Robinson) wins OMA's Florida Prize" by Matthew J. Palm

2017

The Village Voice (online): "Two Artists Ask Why We Put White Men on Pedestals" by Jillian Steinhauer

The Paris Review (online): "White Man on a Pedestal" by Toniann Fernandez

Creative Capital (The Lab): "Kenya (Robinson) Challenges the Imagination to Remold Privilege" Interview with Hillary Bonhomme and Alex Teplitzky

The New Yorker (online): "The Podcast as Performance Art" by Cassie da Costa

2016

The Creative Independent: "Kenya (Robinson) on Creating Your Own Opportunities", Interview by Brandon Stosuy
HYPERALLERGIC ArtRx NYC:

"That-Thong-Song-Sing-Along" by Jillian Steinhauer

Blouin ArtInfo: "5 Can't Miss Gallery Shows in New York" by Scott Indrisek

2015

Intercourse Magazine (now Pioneer Works Magazine), Issue #4: "Hood Tales – Fictional Pulp Fiction" (*portfolio*)

Huffington Post Arts + Culture: Art Review: "Kenya Eats a (Big) Cracker" by Illya Szilak

HYPERALLERGIC ArtRx NYC: "Last Chance: Pussy Don't Fail Me Now" by Jillian Steinhauer

Brooklyn Magazine (online): "At Karaoke Universal, CHEEKY LaSHAE Wants YOU to Be a Performance Artist" by Carey Dunne

The Creators Project: "CHEEKY LaSHAE Marries Karaoke, Puppetry, and Performance Art" by Charlie Schmidlin
LAPALME Magazine: "Kenya (Robinson) Mischief Maker", by Coralie Claeysen-Gleyzon

Huffington Post Arts + Culture: "How A 'White Man in My Pocket' Can Help You Understand Privilege" by Priscilla Frank

2013

BOMBlog: "Kenya (Robinson)" by Lee Ann Norman

2011

16 Miles of String (blog): "Kenya (Robinson) Eats a Cracker in The Kitchen" by Andrew Russeth

The New York Times: "The Serial Sleepover Artist" by Penelope Green

BIBLIOGRAPHY (cont.)

2010

The L Magazine: “The NADA Emerging Artist”
Essence Magazine (online): “10 Female Artists You Should Know About”
Deutsche Bank ArtMag (online): “There is No Looking Glass Here: The current exhibition at the Wall Gallery of Deutsche Bank”
The International Review of African American Art: “Drawing Outside the Lines” by Samantha Raglan
artcritical (online): “LES GALLS” by David Cohen
The L Magazine: “Who Ain’t a Woman” by Kathleen Massara

2008

Gainesville Magazine: “Hair, Art and Culture: Kenya Robinson Transforms the Familiar Into the Thought Provoking” by Amritha Alladi

SELECTED WRITING

2022

PROTODISPATCH for www.protocinema.org, "A Black Aquatic" (essay) - Upcoming FALL 2022
Protest Magazine, "Universal Myths Are Lucrative Lies" (essay) - Upcoming SUMMER 2022

2018

The New York Times - Sunday Review, “Monuments for a New Era” (*Op-Art*)

2017

Artsy.net, “40 Artists Share Their Favorite Shows of 2017” (*short review*)
HuffingtonPost.com, “Sexual Dealing” (*essay*)
HILOBROW.com, “Political Objects (12): Burner Phone” (*essay*)

2016

Blouin Modern Painters Magazine, “The Fate of Excellence” (*critical response*)
JamaicaFlux:Workspace & Windows 2016 Catalog, “ThePrep Is an Old School Dance: Performing The SAT - a Work for Performance by Ayana Evans” (*essay*)

2015

Intercourse Magazine (now Pioneer Works Magazine), Issue #4, “Hood Tales – Fictional Pulp Fiction” (*essay*)

2014

Featured Blogger Huffington Post Arts & Culture - “Practically Magic”, “Romantical”, “Ass, et. al”

2013

Featured Blogger Huffington Post Arts & Culture - “Shorty Wanna Be a Thug”, “Blue for Black”, “Crap: A Philosophy of Shit”

2012

Featured Blogger Huffington Post Arts & Culture - “Black Love: Off the Chain”, “Is That a Rectangle in your Pocket, or Are You Just Happy To See Me?”, “Soul Seasoning”, “The Box Marked Other”, “The Crying Game”, “...Bet Your Last Money”, “The Unbearable Whiteness of Beyoncé”



City of Gainesville

Department of Finance
Procurement Division

Addendum Publish Date: 10/24/22

One Nation One Project RFQ #: CMGR-230018-GD ADDENDUM NO. 1

Bid Due Date: October 27, 2022

NOTE: The original Specifications remain in full force and effect except as revised by the following changes which shall take precedence over anything to the contrary.

1. Please find attached:
 - a. A copy of the Cone of Silence period information (Financial Procedures Manual Section 41-424 Prohibition of lobbying in procurement matters) that was discussed.
 - b. A copy of the Pre-Bid Discussion/Information Checklist – while there were no attendees to the Pre-Bid Discussion, a copy of Procurement’s discussion notes is attached for reference.
2. Following are questions and answers that were received by the questions deadline:
 - a. Question:
If we are an independent contractor, are we required to meet the insurance requirements?
Answer:
Yes, insurance is required. Professional Liability insurance may not be required, this is under research.
 - b. Question:
Could Liability Insurance be provided by a partnering institution?
Answer:
As long as the partnering institution lists both the City of Gainesville and their partner as additional insured, yes.
 - c. Question:
Where can we find the City of Gainesville Standards for Reporting?
Answer:
The Standards for Reporting for this project are still under development.
 - d. Question:
In addition to the Community Engagement Program Manager, what other municipal individuals/committees/entities would I need to be in communication with for the duration of the project?
Answer:
There may be various staff members that will be in communication with the artistic director, including but not limited to; Youth Services Manager (PCRA), Government Affairs and Community Relations director, City’s internal ONOP team, the external ONOP site team, ONOP youth steering committee, staff from ONOP and NLC.



City of Gainesville

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e. Question:
Will opportunities for Public meetings (oversight) be made available for the duration of the project?

Answer:
Yes

f. Question:
How will data be collected and how will the results be published/disseminated?

Answer:
This protocol is still in development. ONOP staff will be collecting data, as will the City of Gainesville team. We anticipate it be published/disseminated via a formal report that would be available across all media platforms (print/electronic/etc.).

ACKNOWLEDGMENT: Each Proposer shall acknowledge receipt of this Addendum No. 1 by his or her signature below, **and a copy of this Addendum to be returned with proposal.**

CERTIFICATION BY PROPOSER

The undersigned acknowledges receipt of this Addendum No. 1 and the Proposal submitted is in accordance with information, instructions, and stipulations set forth herein.

PROPOSER COMPANY NAME: Kenya (Robinson), LLC

SIGNATURE: 

LEGIBLY PRINT NAME: Kenya Robinson

DATE: October 27, 2022



City of Gainesville
Procurement Division
200 E University Avenue, Rm 339
Gainesville, FL 32601
(352) 334-5021(main)

ATTACHMENT A
PRE-BID DISCUSSION/INFORMATION CHECKLIST

BID NAME: One Nation One Project Artistic Director

BID NUMBER: CMGR-230018-GD

PRE-BID MEETING DATE: 10/19/22, 3:30pm EDT

- _____ Introduce staff attending meeting – Gayle Dykeman, Procurement Specialist,
- _____ Questions/Answers and topics of discussion addressed at the pre-bid will be available through <https://www.demandstar.com/> in future Addendums. There is no cost to the vendor to use all vendor capabilities when bidding on a City of Gainesville solicitation.
- _____ Any questions must be in writing
 - Email to dykemangb@gainesvillefl.gov
 - Questions Deadline: October 21, 2022 3:00pm EDT
- _____ All communication, contact and/or correspondence must be with dykemanfgb@gainesvillefl.gov or CITY Purchasing Division staff.
 - Bidders who have contact with anyone other than Gayle Dykeman or CITY Purchasing Division staff, (examples of “anyone other than”: Department Staff, City Manager, City elected officials, etc.) will be disqualified.
- _____ Bid Due Date: October 27, 2022, 3:00pm EDT
- _____ Location to submit responses: Demandstar.com.
- _____ Minimum Requirements (MUST or SHALL) - Be aware of or could be deemed non-responsive and not considered for award. Part 2, 2.3
- _____ Pricing – Part 10, Required Form C
- _____ Exceptions – Part 4, 4.5
- _____ Local Preference - Part 8, 8.2
- _____ Small and Service Disabled Veteran Business Participation - Part 8, 8.3
- _____ Living wage – Part 8, 8.4

REQUIRED FORMS TO BE SUBMITTED

- _____ RFQ Cover Page – Page 1
- _____ Respondent Verification Form – Part 10, Required Form A
- _____ Drug Free Workplace – Part 10, Required Form B
- _____ Pricing Part 10 – Required Form C
- _____ Reference Form – Part 10, Required Form D
- _____ All Addenda, signed and returned with the response to the ITN
- _____ No Reply Survey - If not bidding, please complete the form and let us know why you are not responding to the solicitation.



City of Gainesville

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CITY OF GAINESVILLE FINANCIAL SERVICES PROCEDURES MANUAL

41-424 Prohibition of lobbying in procurement matters

Except as expressly set forth in Resolution 170116, Section 9, during the Cone of Silence as defined herein no person may lobby, on behalf of a competing party in a particular procurement process, City Officials or employees, except the Procurement Division or the procurement designated staff contact person. Violation of this provision shall result in disqualification of the party on whose behalf the lobbying occurred.

Cone of Silence period means the period between the issue date which allows for immediate submittals to the City of Gainesville Procurement Division in response to an invitation to bid, or a request for proposal, or qualifications, or information, or an invitation to negotiate, as applicable, and the time that City Officials or the Procurement Division, or City Department awards the contract.

Lobbying means when a person seeks to influence or attempt to influence City Officials or employees with respect to a decision of the City, except as authorized by procurement procedures.