



Request for Proposal (RFP) for Artist

Project: Wall Mural

Budget: \$5000

Location: Rapid City, South Dakota

Client: Remembering The Children

Deadline for Submission: July 31, 2025

Location: 3550 Canyon Lake Dr. Rapid City, SD 57702- exterior walls of vault restroom structure on site

I. Project Overview

Remembering The Children is seeking an experienced and creative Oceti Sakowin artist to design and execute a mural on the exterior walls at the Remembering The Children Memorial site. This project aims to transform the restroom into a visually appealing and engaging space that reflects the values and aesthetic of Remembering The Children Memorial. The primary goal of Remembering The Children is to protect, honor, and remember the lives, memories, and spirits of the children and relatives who passed away at the Indian Boarding School and the Sioux Sanatorium TB Clinic from 1898 to 1933. This memorial and its design has been a collaborative process over many years. **We would like to unveil the mural at the Remembering the Children Memorial Walk on September 27, 2025 in honor of the National Day of Remembrance on September 30.**

From the 1800s to the 1960s, the federal government created a series of boarding schools throughout the nation in an attempt to assimilate Native American children. There were several in South Dakota, including the Rapid City Indian Boarding School (1898-1933). After serving as the Indian Boarding School, this facility became a segregated Indian tuberculosis clinic, the "Sioux Sanatorium," from the 1930s to the 1960s.

Children were brought to Rapid City Indian Boarding School predominantly from the tribes of the Great Sioux Nation (particularly Pine Ridge, Cheyenne River, Rosebud), but children came here from as far away as Gros Ventre, Northern Cheyenne, Flathead, and Chippewa. A significant percentage of the Rapid City Native American community are descendants of the children who survived after being brought to the Rapid City Indian Boarding School. As with most Indian boarding schools, the mortality rate was very high, and the government did not keep records of the deaths of the children or where they were buried. However, we know from oral histories and from years of independent



research, including in the federal archived school records, that at least 50 children and infants passed away (the number is surely significantly higher). Some children died at the Boarding School, some traveling to or from the Boarding School, and others died trying to escape from the Boarding School. Through oral histories from descendants and community elders, inspections by Tribal Historic Preservation Officers (THPOs), and guidance from spiritual leaders, we have located the likely locations of the unmarked graves of at least some of the children. It is here that the Remembering the Children memorial will be placed to honor each of them. This land with the unmarked graves was placed into the trust of the Oglala, Cheyenne River, and Rosebud Sioux Tribes to protect the graves of these children in perpetuity, and these tribes have approved this memorial to honor all our children. Input was gathered for many years for the memorial – from the families of the deceased, descendants of the survivors, THPOs, community members, tribal leaders, elders, and spiritual advisers for this simple and beautiful design.

The memorial is intended to be a place of prayer, gathering, and remembrance. The primary design elements include a memorial walking path with history boards along the route, individual boulders with the names of each of the children who passed, and eventually, a sculpture garden with multiple installations. This project is led entirely by Indigenous people.

II. Project Scope

The selected artist will be responsible for:

- Concept and Design: Develop a mural concept that aligns with the provided theme and guidelines (see Section 3).
- Materials and Supplies: Procuring all necessary materials and supplies for the outdoor mural execution.
- Execution: Painting the mural on the designated restroom wall within the agreed-upon timeframe.
- Clean-up: Ensuring the work area is left clean and tidy after the project is completed.

III. Theme and Guidelines

The theme of the mural is open to the artist's interpretation, but it should be appropriate for a public restroom and adhere to the following guidelines:

- Inclusivity: The mural should be welcoming and inclusive to all users of the restroom. This mural will be on the outside, please consider this for design and scope.
- Originality: The design should be original and creative, showcasing the artist's unique style and vision.



- Durability: The mural should be executed with high-quality materials that can withstand regular cleaning and maintenance.

IV. Submission Requirements

Interested artists should submit the following via email/Google form by the deadline of **July 31, 2025:**

Google form here: <https://forms.gle/WYVjLrGt4v7fLicj9>

- Artist Statement: A brief statement outlining the artist's experience, style, and approach to mural art. This should also include tribal enrollment and affiliations. Outline the personal connection to the Remembering the Children Memorial project (if any).
- A brief statement outlining the artist's experience, style, and approach to mural art.
- Portfolio: A portfolio of previous work demonstrating the artist's skills and experience in mural painting.
- Concept Proposal: A written proposal outlining the artist's concept for the mural, including sketches or digital mockups.
- Budget: A detailed budget outlining the estimated costs for materials, labor, and other expenses.
- Timeline: A proposed timeline for the completion of the mural.

V. Selection Criteria

The selected artist will be chosen based on the following criteria:

- Artistic Merit: The quality and originality of the artist's work.
- Concept Relevance: The relevance and appropriateness of the proposed concept to the project theme and guidelines.
- Experience: The artist's experience and demonstrated ability in mural painting.
- Budget: The reasonableness and feasibility of the proposed budget.
- Timeline: The artist's ability to complete the mural within the agreed-upon timeframe.
- Native American Preference: Preference will be given to Native American artists, particularly those from the Oceti Sakowin.

VI. Information

Email submissions must be received by 11:59 PM, July 31, 2025

For questions or further information, please contact:

Amy Sazue, Executive Director

amy@rememberingthechildren.org



Image of structure below:



Applicants

Naomi Thunder Horse

Artist Statement:

My name is Naomi Thunder Horse. I am an enrolled member of the Crow Creek Sioux Tribe. I have been a professional spray paint artist since 2015. I have done many styles of spray paint art but my main focus is contemporary Native American art. Since I started using spray paint as my medium I have sold over 100 paintings including three large murals and custom signs for various businesses. Last holiday season I was commissioned by a popular local restaurant to do a large mural for all the restaurant's windows using snow spray. In 2024 I was Artist-In-Residence for five out of fifteen mural cohorts with the Just Us Mural Program (Jump) through the Rapid City Arts Council, Pennington County Sheriffs Office, and the Juvenile diversion program. I instructed participants ranging from ages 13 to 17 in color theory, line in art, emotional color theory, mural design, and acrylic painting.

Since becoming a professional artist I do all my work in honor of my father and the Thunder Horse name. When my father was a newborn my grandmother became sick with tuberculosis and spent the first year of his life and the last year of hers as a patient in Sioux Sanitorium. He had to be wet nursed by other women in the tribe and would spend his whole life a motherless child. He was taken away from my grandfather at five years old and sent to a catholic boarding school. He was subjected to physical and sexual abuse at the boarding school until he ran away at thirteen and walked hundreds of miles home to the Crow Creek Sioux reservation to be reunited and raised by his five uncles. He would end up finishing college on honor roll and



becoming a drug and alcohol counselor but still struggled in life and suffered from alcoholism because of the loss of his mother and the abuse he endured. I never got to know him because of this. I remember him through my art.

Artist Experience:

When I started experimenting with spray paint as a medium I did it completely by trial and error. I did not watch informational videos or have any instruction. I was not familiar with graffiti art or the use of different spray paint tips that would make sharp lines easier or the different styles spray paint artists used. I taught myself the style, design, and painting I would continue to use the next 10 years. I decided to draw and cut stencils from posterboard with Sharpe markers and exacto knives. I used the scribble drawing technique to teach myself how to recognize and master shading, layering, and depth of an object. I practiced blending spray paint and studied drying time and curing time of the paint. I learned that I preferred bold bright colors and geometrical designs and that I have a talent for seeing the many different colors in the world especially in the skies. The concept of each painting is the result of sitting outside, eyes closed, feeling the wind on my face and lucid dreaming. I envision the image and then spend time carefully deciding what emotions I want to evoke with my work and then choose the colors according to how they make my emotions feel at first glance. My paintings are visions and I call my art business Thunder Horse Visions. My approach to mural art is to design something that tells a story and not only awakens peoples senses but also inspires them to dive deeper into their own lucid dreams and have their own visions. I strive to create pieces that people can see and feel.

Portfolio:



Concept:



In 2015 I painted a piece I called "Missing Home". It was painting of my brother after he committed suicide looking down at the Black Hills from the spirit world. Shortly after that I painted a piece called "Spirit World" representing the spirit world that I visited in a dream. I want to blend the concepts of both paintings into this mural. I will paint a bold and bright full moon placed against a euphoric starry night sky shining down on the sacred black hills, a moonlit Sioux Sanitarium, and a shadowed boarding school building in the distance. A part of the night sky will be a surreal spirit world with not one spirit but the spirits of the children and relatives gazing down on the landscape and the landmarks of their lost past. Although the images of the Black Hills, Sioux Sanitarium, and a boarding school carry heavy symbolic meaning they are not going to be the most powerful and impactful part of the mural. That will be shown through the gazes and facial expressions of the spirits. My goal is express the emotions on their faces that represent the sadness, the longing for home, the melancholy memories, the heartbreak, but also the bravery and strength they had to have to endure such tragedy. The same bravery and strength that they give us in spirit that ultimately gives us a resilience in our hearts that can heal our people and someday make us a great nation once again. I believe I can capture their existence and their spirit with my painting so that we all will always remember them and honor them.



Budget:

Labor= 60 hours at \$30.00= \$1800.00

Spray Paint= \$241.92

Black Masonry exterior paint= \$36.89

Painting and Stencil supplies= \$171.20

Total= \$2250.01

Timeline:

Day 1-4 at home studio work drawing and cutting stencils. (24 hours)

Day 5 surface preparation for mural and laying basecoat including drying time (6 hours)

Day 6-8 painting mural (24 hours)

Day 9 touch ups and clean up (6 hours)



Delaena R. Uses Knife

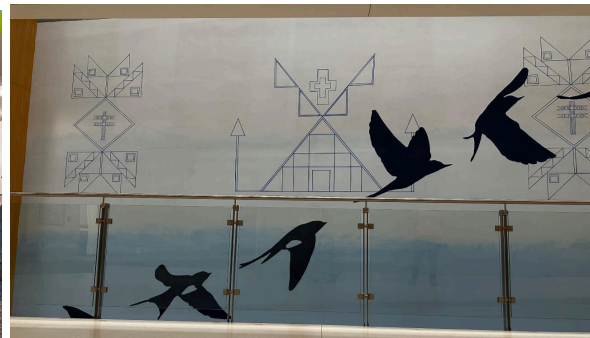
Artist Statement:

Delaena R. Uses Knife. Uses Knife is Mnicoujou, Lakota Sioux and tribally enrolled in Cheyenne River Sioux Tribe, S.D. She resides in Rapid City, S.D.

Experience:

Her artist experience has evolved over 5 years from a graphic design graduate to a public installation mural artist. Her artist style reflects Lakota identity and resiliency, displaying the Lakota cosmology and philosophy of the Kapamni, meaning "As above, so below," with Lakota geometric designs mirroring the earth, sky, and stars. She creates expressive illustrations using cultural stories to help the community and inspire the next generation. Visitor interactions involve imagining, remembering, honoring, and reflecting. The mission is to invite indigenous visitors to feel included and gain a greater understanding of the lands they stand upon.

Portfolio:



Concept Proposal:

Honoring the children and relatives live. This artwork conception illustrates the value of Pregnancy, childbirth, dwells in middle of Big Dipper, Wincincala Sakowin (Seven Little Girls) constellation. "Unci To Win" Grandmother Blue Woman helps with conception.



Budget:

A budget outlining the estimated costs for materials, labor, and other expenses estimate \$350.00 for paint, supplies, and includes gas for my vehicle. The subtracted cost from \$5,000.00 is \$4,550.00. I own a projector, a 12 - foot ladder, and if needed, I can rent an equipment lift.

Timeline:

The project will work on the mural from August 9, 2025, to September 6, 2025. The flexible hour on weekends and mid-week in August – September of 2025. Anticipate completion within 25 days (15 - 25 days).

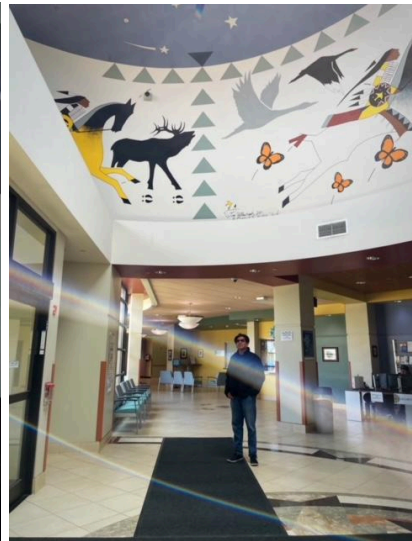
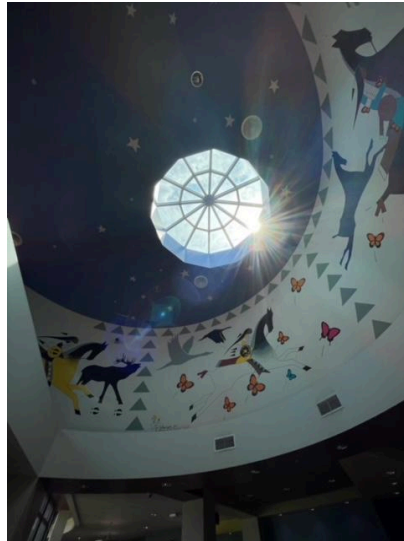
Jim Yellow Hawk

Artist Statement:

I'm an enrolled member of the Cheyenne River Sioux Tribe, number CRU-009066. I'm a full-time artist. I started with my love of art before high school, I received my Bachelor of Science in Art from Marion College in Marion, Indiana and continued my art studies after college to Columbus School of the Art and Design in Columbus, Ohio. I worked in advertising and then became a full-time artist. My style depends on whatever project I'm working on, mostly mixed media. My approach to mural art is to go to the site and get ideas from what I'm feeling. For the Remembering the Children Memorial I went there and did a prayer. My grandfather, Isadore Yellowhawk, went to boarding school there.

Experience:

My experience, style, and approach to mural art can be seen in these pictures of the entryway at the PHS hospital in Eagle Butte, South Dakota that I did in 2011 in memoriam dedicated to my wife Ruth Yellowhawk.



Concept Proposal:

My idea and concept are complete. I went to the site and created my vision. Here it is attached.



Budget and Timeline:

For timeline I think it will take a month. The original concept, the completed work, paint, brushes, labor, plastic, clean-up, drive time will all be covered in the budget proposed.

Ryan Light

Artist Statement:

My name is Ryan Light, I'm a local artist and photographer! I am also enrolled in the Cheyenne River Sioux Tribe. I've been creating for as long as I can remember, although I've been selling my art and creating murals for around six years now! My style is vibrant and eye catching when

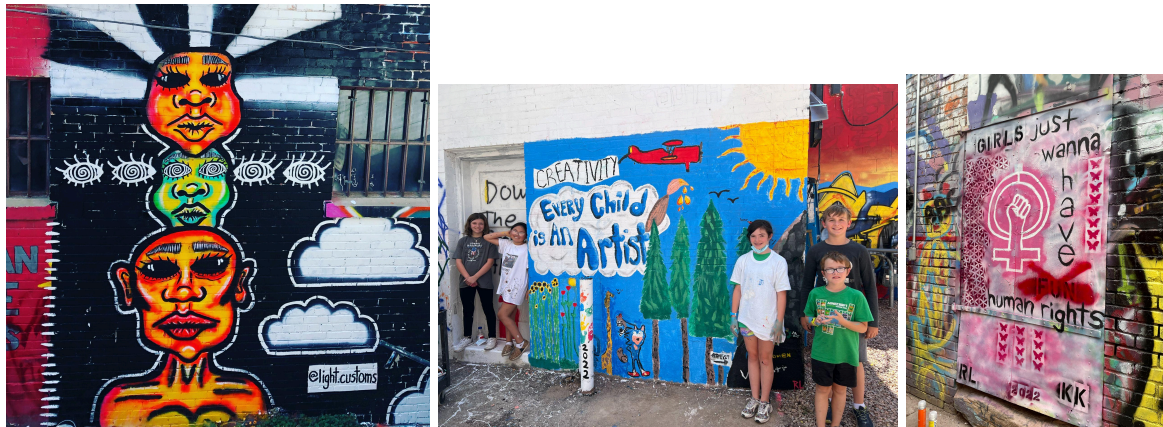


it comes to murals, as I like to combine the use of strong black outlines with bright colors.

About three years ago now, I was a chairman in the Art Alley Guild where I hosted a live painting event, taught children how to paint a mural, and helped artists in the community obtain legal permits to paint in the alley! This was some of my most meaningful work, as I got to share my craft with the community in a huge way and teach the next generation the importance of creation!

Experience:

Below, I have attached photos of the results from my children's mural workshop, two of my previous murals (my favorites), and a short documentary I filmed with MicroFilm Series on Youtube showcasing my work within the alley! My concept proposal image will also be attached below. I'm extremely passionate about public art and all of its avenues, I hope to be considered for this project!



Concept Proposal:

The concept of my mural design starts with a quote - "We do not inherit the earth from our ancestors; we borrow it from our children." I feel as if this quote reminds us of the purity of generations to come and the importance of environmental and personal responsibility. It also shows the value of kindness, beyond the need for materialistic items. I believe this quote suits my design and the prompt perfectly! Next, I have included baby moccasins to represent the children who have passed on. I also chose to incorporate the pasque flower "hoksi cekpa", or "child's navel", to represent the strength of our indigenous people through any and all adversity. Last but not least, I decided to incorporate the thunderbirds or "Wakinyan" to the top of the mural to represent protection and a connection to the spirit world and those we have lost. There are three Wakinyan, to represent the Sky, the Earth, and the Sacred Place Within. The background is orange, as it represents the Every Child Matters movement.



Budget and timeline:

For materials, I am estimating about \$250-300 for brushes and outdoor paints. Ideally, I would love to have two to three full days to complete the mural. I don't know that it'll take that long, but just to ensure that it is not rushed in any way. I would be comfortable with \$60/hr for my mural work, estimating it to be around \$960 for two 8 hour sessions. \$1,000 would be my most accurate estimation for labor. In total, I would estimate \$1,400 for the whole project, give or take!

Gabe Quick Bear

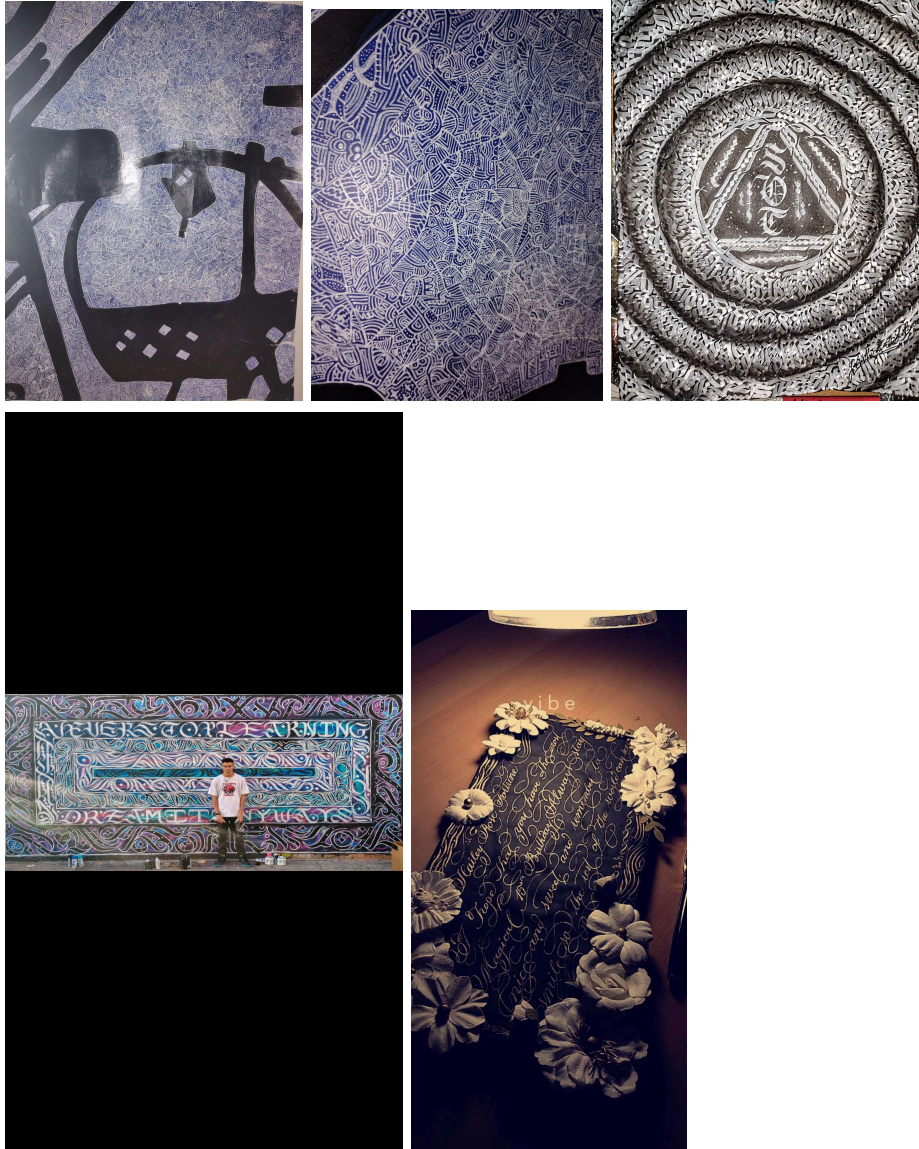
Artist Statement:

I am not an enrolled member of a tribe, however, everyone else in my family is. Is it okay if I use my sister's tribal I.D. since we share the same lineage? I have my moms at hand too.

I am an Oceti Sakowin artist from Rapid City, South Dakota. I've been creating my own murals for several years. My style blends authenticity and symbolism, often using original design patterns and natural elements to tell layered stories. I approach every mural with intention, honoring the space and the message behind the work. I love developing my own concepts and stories. I believe it's great practice. Mural art to me is more than a visual, it's a way to preserve stories and give a voice to what matters.

Experience:

Below is my portfolio. These are pictures that ensure I'm capable of painting a mural of any size. I have a few different styles I want to throw into this mural so here are some visualizers.



Concept Proposal:

This mural will be titled "They Never Walk Alone." The mural will follow a Native Family walking towards the horizon under the sunset, a beautiful orange to blue gradient fade. In front of the Native Family will feature the silhouette's of honored spirits from the children lost and mistreated from 1898 - 1933. They are walking in step with the living, showing that they are always remembered and still with us. The background will feature a landscape familiar to the Plains. Symbols such as beadwork patterns and the buffalo will be woven into the mural. The figures will be painted in natural tones with bold outlines for clarity at a distance.

The goal is for visitors to feel something immediately. Even without knowing the full history. The mural tells a story, the past walks with us, and we carry those children in everything we do. I do not have any sketches of this project at this time. I will provide one if necessary. I have a pretty good idea of how this will be carried out.



Budget:

TOTAL REQUESTED: \$5,000

Artist Stipend - \$2,600 - Compensation for labor, experience, cultural knowledge, concept development and design process. This will cover 14 days of work on site, prep and cleanup.

Travel (Gas/Food) - \$600 - Covers round-trip gas and travel expenses, daily meals/snacks during the project.

Paint and Supplies - \$1500 - High quality exterior acrylics/sprays, brushes, rollers, primers, clear coat sealants, painters tape, gloves, buckets, painters masks, weather protection and anti-graffiti sealant, spray hoses.

Contingency/repairs/Community Engagement - \$300 - Covers unexpected costs, extra materials, or other optional supplies.

This mural is a culturally sensitive and time-intensive project requiring both artistic still and emotional labor. The budget ensures that I can work without cutting corners on materials, safety, or quality. I'm committed to making this mural impactful and lasting. The full \$5,000 ensures I can give it the energy, attention, and respect it deserves!

Timeline:

TIMELINE - the mural will be completed within two weeks of receiving the grant award and project start approval. This timeline includes surface prep, priming, painting, drying time between layers, and sealing the final work for durability. I'll work efficiently while ensuring the mural is completed with care, respect, and full attention to detail.