



Designs by Chen Luo.

2026 Dewey Square Mural at The Greenway

Open Call: Request for Qualifications

Overview: A large-scale, temporary public mural in Boston to be on view for 11 months beginning June 2026 that reimagines collective histories and futures as we approach the 250th anniversary of the nation's founding.

Issued:	Wednesday, November 5, 2025 at 5:00 p.m. (EST)
Deadline:	Saturday, November 22, 2025 by 11:59 p.m. (EST)
Apply Online:	Online via Slideroom : https://tinyurl.com/2026DeweySquareMural
Application Webpage:	Please view the full RFQ and all application materials here .
Main Contact:	Emely Chavarria, Curatorial Coordinator, The Greenway echavarria@rosekennedygreenway.org
Artist Compensation:	Finalist Concept Fee (Awarded to 5 Artists): \$5,000 each Commissioned Artist Fee: \$25,000 Commissioned Artist Wellness Stipend: \$2,500 Commissioned Production Budget: \$50,000
Granting Organizations:	The Rose Kennedy Greenway Conservancy , Embrace , and Everyone 250

Table of Contents

1. Call Summary	3
a. About the Opportunity	
b. About the Partners	
c. Public Art on The Greenway	
2. Project Opportunity	5
a. Artist Eligibility	
b. Artist Responsibilities	
c. Artist Compensation	
3. Selection Process and Criteria	7
a. Selection Process	
b. Selection Criteria	
4. Application Process	8
5. Application Timeline	9
6. Questions & Inquiries	9
7. Appendices	
Appendix A: Site Context and Considerations	10
Appendix B: Frequently Asked Questions	11
Appendix C: MassDOT Visual Arts Guidelines	13
Appendix D: More Information on Artist Selection	15
Appendix E: Past Dewey Square Murals	14

1. Call Summary

1a. About the Opportunity

In partnership with Embrace and Everyone 250, the [Rose Kennedy Greenway Conservancy](#) seeks an artist or artist team for the creation of a temporary, site-responsive mural for Dewey Square in downtown Boston in recognition of 2026, the 250th anniversary of the signing of the Declaration of Independence. The artwork will be installed in June 2026 and remain on display for 11 months. The project aims to reflect upon the past, present, and future of Boston via expansive and inclusive storytelling through the creation of a new, contemporary, and site-responsive public artwork that engages with the concept of the spirit of revolution, belonging, and democracy in Boston, Massachusetts and beyond. As one of the most highly visible walls in downtown Boston, the artwork will engage and inspire Boston's cross-generational residents, visitors, neighbors, and communities.

The 2026 Dewey Square Artist Selection Panel is composed of ten arts and culture leaders, who will help ensure that the Artist's vision and proposal are responsive to the call's priorities. More information about the Selection Panelists can be found on our webpage [here](#). Upon review of applications, the Selection Panel will choose and invite up to five (5) Artist Finalists to develop and submit a project proposal. Artist Finalists will be invited to Boston for a site visit of the park to inform the context and form of their proposals, and present their proposals to the Artist Selection Panel. Upon submitting the finished proposal, Artist Finalists will receive a \$5,000 fee for their work. The Selection Panel will then select one proposal to move forward to commission for the 2026 Dewey Square Mural.

1b. About the Partners

The Greenway Conservancy manages and cares for the Rose Kennedy Greenway, a contemporary public park welcoming millions of visitors annually. Its Public Art Program commissions innovative, temporary, and thought-provoking works that engage with the pressing issues of our time. **Embrace** is a cultural and community organization working to advance racial and social justice through public art, storytelling, and civic engagement. **Everyone250** is a multi-year initiative leading commemorations of the 250th anniversary, uplifting projects that reflect the spirit of revolution, belonging, and democracy in Massachusetts and beyond. Together, these partners are committed to presenting a mural that reflects **inclusivity and community vitality**, while elevating underrepresented voices and stories.

This partnership is a continuation of our organizations' work to create and support art in Boston's public realm, including Embrace's commissioning of *The Embrace*, 2023, by Hank Willis Thomas and Everyone250's initiative to highlight and uplift the city's creative communities and arts and cultural leaders in 2026. We are committed to contributing to an expanding field of contemporary public art in Boston alongside other impactful and large-scale initiatives, such as the 2025 inaugural [Boston Public Art Triennial](#) and the City of Boston's ongoing [Un-monument/De-monument/Re-monument](#) exhibition funded by the Mellon Foundation.

1c. Public Art on The Greenway & The Dewey Square Mural

Since 2012, The Greenway's Public Art Program has brought innovative and contemporary art to Boston through free, temporary exhibitions that engage people in meaningful experiences and dialogue with art, ideas, and each other. During that time, we've commissioned over 50 projects from artists working locally, nationally and internationally at all career stages.

A central feature of The Greenway's public art program is the 70'x76' Dewey Square Wall, which serves as a prominent public canvas for bold, thought-provoking displays of contemporary art in downtown Boston. Working with a range of internationally- and regionally-renowned artists, ten murals have been installed to date, each viewed by millions of residents, commuters, and tourists, and each sparking conversation and connection in Boston's shared public space. Six of the murals have been presented in collaboration with curatorial partners, including Boston's Institute of Contemporary Art (2012, 2013), the Museum of Fine Arts Boston (2014), MIT's List Visual Arts Center (2015), the deCordova Sculpture Park and Museum (2017), and Mass MoCA (2024).

For 2026, The Greenway, Embrace, and Everyone250 reimagine this commission as an *open call*—welcoming artists nationwide to apply to help mark this pivotal anniversary. The selected mural will respond to this moment of national reflection by engaging with the spirit of revolution, belonging, and democracy in Boston, New England, and beyond, with a keen eye towards uplifting communities and narratives underrepresented in dominant historical narratives. In addition, we encourage artists to think about this mural as a platform to collectively envision and imagine the next 250 years of Boston.

Artists **do not** have to be muralists or have produced large-scale murals as a part of their practice to apply for or be considered for this opportunity. Several previously commissioned artists have painted their murals by hand, including [Os Gemeos](#) (2012), [Super A](#) (2019), and [Problak](#) and the GN Crew (2022), while other artists worked with a team of professional painters to translate their concepts to the wall, like [Matthew Ritchie](#) (2013), [Shinique Smith](#) (2014), [Lawrence Weiner](#) (2015), [Mehdi Ghadyanloo](#) (2016), [Shara Hughes](#) (2018), [Daniel Gordon](#) (2021), and [Jeffrey Gibson](#) (2024).

We also welcome applications from artist teams or new collaborations forged between artists with strong individual practices that may not have produced large-scale public work together yet, but who feel energized to apply for this opportunity together.

See [Appendix A](#) for images of previous Dewey Square Murals on The Greenway (2012-2024).

See [Appendix B](#) for Frequently Asked Questions.

2. Project Opportunity



Summer Still Life with Lobsters and Fern, 2021, by Daniel Gordon. Photo by Chris Rucinski.

2a. Artist Eligibility

- ☐ This project is open to artists or artist/design teams of up to 5 people working across all media. Artists with practices outside of muralism are welcome to apply.
- ☐ Artist(s) must be at least 18 years of age and be readily available during the project timeline.
- ☐ Experience working in the public realm and/or experience successfully navigating large-scale, complex projects is strongly encouraged and preferred.
- ☐ Artist(s) from various cultures, age ranges, affinity groups, and racial and ethnic backgrounds are encouraged to apply. Artists must demonstrate awareness of and consideration of the cultures, histories, and conditions of Boston's various communities.
- ☐ Artist(s) must be able to legally accept payment for work in the United States. As an institution, we will remit payment to artist finalists via check or ACH electronic payment.

If this poses a barrier for you, please reach out to Emely Chavarria, Curatorial Coordinator, for more information: echavarria@rosekennedygreenway.org. Include "Mural RFQ Question" in the subject line.

- ☐ Artists or artist teams who have been previously commissioned for the Dewey Square Mural are ineligible to apply.

2b. Artist Responsibilities

Along with the full scope of responsibilities to be outlined in the final artwork creation contract, the selected artist or artist team will:

- ☐ Develop and refine artistic concepts and mural design in accordance with [MassDOT Visual Arts Guidelines](#).
- ☐ In partnership with the Greenway Conservancy and Greenway Public Art staff, fully oversee and administer the planning, installation, and deinstallation of the artwork, inclusive of any necessary equipment rental.
- ☐ Be available for media, press, and marketing interviews during the project timeline, as well as available to attend an opening reception and any public programming on specific dates as agreed upon in the artwork creation contract.

The Greenway Conservancy's Responsibilities

Along with the full scope of responsibilities to be outlined in the final artwork creation contract, the Greenway Conservancy will:

- ☐ Lead and facilitate all necessary artwork permitting processes.
- ☐ Lead and assist the artist, artist team, or production team to adequately prepare for a successful and safe installation process, including offering free [MEWP](#) (lift) training and certification if necessary and/or desired.
- ☐ Along with partners at Embrace and Everyone250, lead and facilitate photo and video documentation, marketing, and communications efforts in support of the artwork.

2b. Artist Compensation

ARTIST FINALIST FEE: Up to five artist finalists (or artist team finalists) will each receive \$5,000 for their work upon submission of a full mural proposal.

ARTIST FEE: The final selected artist or artist team will receive a comprehensive fee of \$25,000. This fee is intended to cover expenses associated with fulfilling the Artist Responsibilities as outlined above.

ARTIST WELLNESS STIPEND: The selected artist or artist team will receive a health and wellness stipend of \$2,500 in addition to the \$25,000 artist fee.

PRODUCTION BUDGET: The \$50,000 production budget is intended to cover materials, installation labor, photo documentation, and insurance. A signed contract developed between the artist(s) and the Conservancy will outline the budget and a benchmarked payment schedule.

PUBLIC PROGRAMMING BUDGET: There is a possibility of securing additional funding to support related public programming developed/led by the artist team and/or community partner organizations. More detailed information on the available budget will be provided to the five artist/artist teams selected as finalists who are commissioned to develop mural proposals.

3. Selection Process and Criteria

3a. Selection Process

Phase I: Once the application closes, all applications will be screened for completeness and eligibility, and all complete applications from eligible artists will be shared with the Dewey Square Mural Artist Selection Panel. The Selection Panel will review all proposals to select up to five Artist Finalists. The selection of Artist Finalists is expected to occur in mid-December 2025. We expect to notify all applicants of the results and their application status by mid-December 2025, barring any alterations to this schedule.

Phase II: Up to five Artist Finalists will be selected and commissioned to develop a full mural proposal. Each Artist Finalist or Artist Finalist Team will receive \$5,000 upon submission of a complete proposal. All Artist Finalists will have the opportunity to present their proposal to the Artist Selection Panel. The Selection Panel will convene to choose one Artist or Artist Team to be commissioned for the 2026 Dewey Square Mural. All runners-up will be invited to display their mural proposal and/or other artwork of their choosing on large-scale photo stanchions at Dewey Square Plaza from June 2026 - December 2026.

Phase III: The commissioned artist(s) will oversee the fabrication and installation of their project. The artist(s) will work in collaboration with The Greenway's Public Art team to ensure the appropriate on-time, on-budget installation and production of this project.

3b. Selection Criteria

The selection Panel will prioritize artist(s) based on the following criteria across the weighted portfolio and narrative responses:

- ☐ **Portfolio: 60%; Narrative Questions: 40%**
- ☐ **Artistic Excellence:** Demonstrated history of bold, innovative work across a sustained and rigorous practice; uniqueness of artistic thought, approach, and process.
- ☐ **Feasibility:** Demonstrated track record of completing complex, large-scale projects, works, and/or exhibitions on time and within budget.
- ☐ **Site-Responsive / Regional Storytelling:** Demonstrated capacity to create work that responds to and engages with site contexts, including history, identity, geography, communities and cultures.
- ☐ **Community Vitality:** Demonstrated experience working with communities and audiences to cultivate belonging. How deeply do past projects foster audience engagement and interaction, create expansive stories, bring people together, reflect diverse communities and histories, and/or create gathering spaces?
- ☐ **Connection to 2026:** How does the artist's work, practice, and approach or process demonstrate the ability to respond to this particular moment in time?
- ☐ **Professional References:** Excellent professional references from past projects. References will only be contacted if an artist is selected to move to the next phase.

4. Application Process

Only one application per artist or artist team will be accepted. If you are applying as a team, one artist should be designated as the lead applicant and main point of contact for the application process. All applications will be submitted and reviewed on **SlideRoom**.

Artists will be asked to submit the following materials:



1. Contact Information (REQUIRED)

- ☐ Artist's or lead applicant's name, pronouns, address, phone, and email address.
- ☐ If applying as an artist team, please provide the name(s) and email addresses of the other artist(s) on your team.



2. Artist Bio (REQUIRED)

- ☐ What would you like to share about you or your team's background and/or story? (max 250 words)



3. Artist Statement (REQUIRED)

- ☐ Tell us about your practice. What guides you artistically? (max 250 words)



4. Narrative Questions (REQUIRED)

You have the option of responding in two formats, written or video, to these questions.

- ☐ Question 1: Why is it important to bring your practice and vision to this wall at this particular moment in time? (max 250 words)
- ☐ Question 2: Question 2: Tell us about your process. How would you approach developing a concept for this mural, and how might that process engage with the concepts of belonging, democracy, and "revolutionary spirit"? (max 250 words)
- ☐ Question 3: Tell us about your connection to Boston and/or the New England region. How do you envision this mural will contribute to diverse stories and/or inspire expanded perspectives of these places? What kind(s) of culturally relevant expertise will you bring to this project through your practice? (max 250 words)



5. Examples of Past Work (REQUIRED) (add under Portfolio)

- ☐ REQUIRED: A minimum of 8, and no more than 10, JPEG images of recent work that best reflect the practice and skills of the artist(s) involved.
- ☐ OPTIONAL: Up to 1 video link, up to 2 minutes. If the video is longer, only the first two minutes will be viewed.
 - ☐ Descriptive text and/or a title for each image or video should be included in the caption area for each uploaded file (REQUIRED).
 - ☐ Each image must be a separate file; no collaged images will be reviewed.



6. Two Professional Reference Contacts (REQUIRED)

- ☐ Names, emails, and phone numbers of two professional references from past projects.



7. Professional Resume/CV (REQUIRED)

- ☐ PDF with a maximum of 2 pages per artist or 4 pages per artist team.

5. Application & Project Timeline

Date	Activity	Details
Nov 5 - 22, 2025	RFQ released and distributed	Application portal open in SlideRoom
Thursday, Nov 13	Deadline: Submit any questions via email	Deadline for submission of questions via email 11:59 p.m. (ET)
Friday, Nov 14	FAQs posted on Conservancy website	Questions posted by 5:00 p.m. (ET)
Saturday, Nov 22	Deadline: Artist Submissions Due	Submit application in SlideRoom by 11:59 p.m. (ET)
Nov 24-Dec 15	Artist Selection Panel Convenes	Panel reviews applications; selects 5 finalists
Friday, Dec 19	All applicants notified of results/status	Finalists offered a proposal contract with stipend
Early January (TBD)	Finalist Group Site Visit	Finalists visit Boston and mural site
Saturday, Jan 17	Deadline: Finalists' Proposals Due	Submit proposal in SlideRoom by 11:59 p.m. (ET)
Friday, Jan 23	Finalists Presentations	10-minute presentations + 5 minutes for questions
Jan 19-Jan 30, 2026	Artist Selection Panel Convenes	Panel reviews proposals; selects 1 artist/artist team
Early February	All finalists notified of results/status	
Thursday, Feb 12	Commissioned Artist(s) Announced	
Feb 16-May 16	Installation planning; permitting	
May-June 2026	Mural installation	
June/July 2026*	Opening Reception	Celebrate the mural's unveiling!
May 2027*	Mural deinstallation	

6. Questions & Inquiries

If you have questions about eligibility, how to apply, or other aspects of the Open Call RFQ, please send your questions via writing to Emely Chavarria (echavarria@rosekennedygreenway.org), Curatorial Coordinator, The Greenway, by **Thursday, November 13 at 11:59 p.m. (ET)**.

Please include "Mural RFQ Question" in the subject line. No calls, please.

All questions asked and answered during this period will be compiled in an **updated FAQ document** to be made available to all applicants on our website on Friday, November 14 by 5:00 p.m. (EDT).

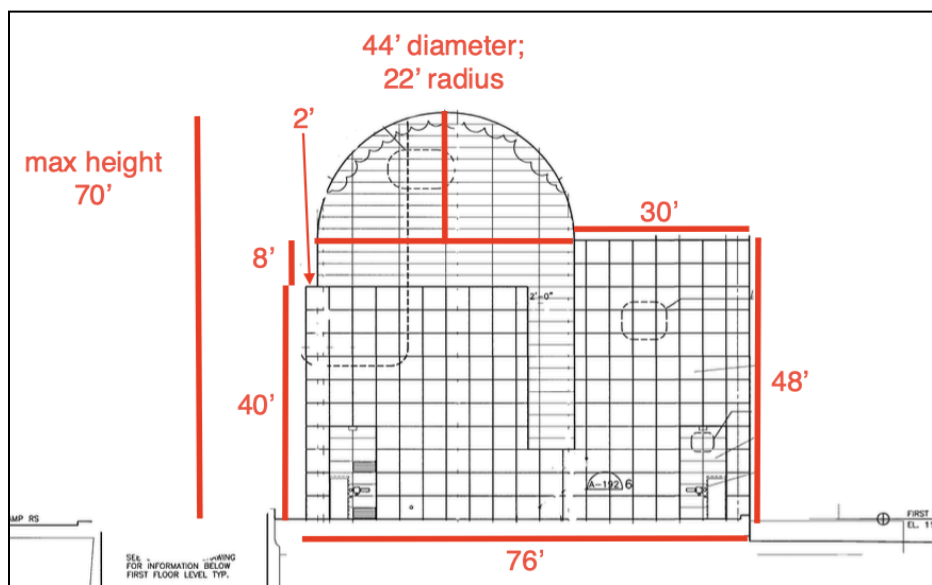
Appendix A: Site Context and Considerations

About Dewey Square Mural on The Greenway

The Dewey Square Mural on The Greenway is located at the center of downtown Boston, directly across from South Station, a central public transportation hub for all of New England. Over 3 million residents, downtown workers, and tourists pass through Dewey Square each year. Comprising an open plaza, lawn, and garden, the Dewey Square area of the park serves community needs by providing open space for people to meet, play, and relax.



The Dewey Square Mural wall with callouts in red.



The Dewey Square Mural wall with dimensions listed in feet.

Appendix B: Frequently Asked Questions (FAQs)

***PLEASE NOTE:** We will upload an updated version of this FAQ document to our website on Friday, November 15, 2025 by 5:00 p.m. EDT. It will include additional questions and answers shared during the RFQ question window (November 5, 2025 - November 14, 2025), so that all applicants have access to the same information before the final submission deadline.

1. Should I propose a project in my responses to the Narrative Questions?

No. Your responses to the Narrative Questions are intended to describe how you understand your work, practice, and process fitting into the scope of this opportunity. It may describe your intentions in working with this site and any related communities, and/or how your work may create new and exciting encounters with public art on The Greenway.

Artists who are selected as Finalists will be paid for the development of specific mural proposals in the second round of the RFQ process, as outlined in the RFQ timeline.

2. For the Narrative Questions, can I submit a video response instead of written text?

Yes, applicants may submit a video instead of written text for their narrative responses, using 1 video file for each question. File size is limited to 10MB for each video response. If the applicant links a video longer than 2:00 minutes, only 2:00 minutes of the video will be viewed.

3. For work samples, can I submit a video?

Yes, applicants may submit up to one video work sample using a video link. If the applicant links a video longer than 2:00 minutes, only the first 2:00 minutes of the video will be viewed. Descriptive text and/or a title for each image or video should be included in the caption area for each uploaded file.

Note: Applicants who submit video responses for the narrative questions may also submit a separate video for their work sample. These videos should not be combined.

4. Before the interviews are conducted, is the RFQ selection process anonymous to eliminate any biases outside the evaluation criteria in the event that the jury knows the artist?

No. Due to the nature of art submissions, jurors may be familiar with an artist's work and creative practice, so creating complete anonymity is not possible. We do ask jurors to be mindful of their bias towards artists they know or may have a relationship with when evaluating work. Additionally, we are inviting artists to submit a video narrative description, rather than a written description, if they so choose, which eliminates anonymity.

5. For the examples of past work, I understand that collages of several images aren't acceptable, but can we include text on the image itself?

Applicants are advised to keep all contextual information for their submissions in the captions which is a separate field that is available when uploading images. With past RFQs, we have found that text overlays tend to distract from the imagery and work provided. However, applicants are encouraged to consider whatever presentation of their work will be the most successful, so if including text information on an image is essential, an applicant may decide to do so.

6. If we are an Artist Team, how do we apply?

This project is open to artists or collaborative artist/design teams. Artist teams should select one lead applicant to submit their application. In addition, we encourage applications from new constellations of collaborators who may have not produced work together yet. In this case, if the artist team is not an existing collaboration, each member of the team should contribute their individual information, such as their personal artist statement and resumes, but all submissions should be combined into one PDF, and the responses across the application should clarify how the artists will work together effectively.

7. Does an artist have to have experience working in the public realm in order to be selected?

Experience working in the public realm is not necessarily required to realize this project. However, the Artist Selection Panel will be looking to support artists whose ideas and processes they appreciate and find relevant for this call, and who are able to showcase a demonstrated track record of successfully completing complex, large-scale projects, works, and/or exhibitions on time and within budget. Through the proposal and design phase, the Greenway Public Art team will support and aid finalists in considering the design considerations for the public realm.

Appendix C: MassDOT Visual Arts Guidelines

Murals proposed by artists for The Greenway's 2026 Dewey Square Mural RFQ must meet visual guidelines outlined by the Massachusetts Department of Transportation (MassDOT). The Greenway Conservancy's Public Art Team will assist the selected artist(s) in applying for and navigating the permitting process.

The visual guidelines below can be found on pages 2-3 of MassDOT's [Policy Directive for State Highway Access Permits for Murals and Artwork](#) (SHAPS), issued on July 24, 2024.

[...] Pages 2 -3:

"Criteria for Approval or Denial"

The mural or other artwork must not cause driver distraction or otherwise unnecessarily engage the attention of drivers. The mural or other artwork must not result in conditions that would compromise the flow of traffic or increase roadway information clutter.

Murals and other artwork that involve advertising or promotional content will not be allowed under this policy.

The mural or other artwork should be best applied directly to the structure and should otherwise not obscure or cover elements that would affect MassDOT's ability to properly inspect and maintain the structure in the future. In all cases, MassDOT will consider its ability to inspect and maintain the structure in the future and will not approve any murals or other artwork that would compromise this ability. All design and art shall be the original work of the artist(s). Use of copyrighted or rights protected images is not allowed.

For the purpose of this policy, the approved application of a mural or other artwork to a structure will not be considered to cause a physical modification of the structure. Physical modification is caused by cutting, breaking, demolishing, reconstructing, adding to or otherwise changing the shape and/or structural adequacy of a structure. MassDOT will not approve applications of murals or other artwork that will cause the physical modification of any structure, as described above.

In addition to the requirements cited above, MassDOT, in its sole discretion, will not approve permits for murals or other artwork if any of the following apply to the content of the proposed mural or other artwork:

1. Demeaning or Disparaging – The mural or other artwork contains material that demeans or disparages an individual or group of individuals. For purposes of determining whether a mural or other artwork contains such material, MassDOT will determine whether a reasonably prudent person would believe that the mural or other artwork contains material that ridicules or mocks, is abusive or hostile to, or debases the dignity or stature of, an individual or group of individuals.
2. Tobacco, Nicotine, Cannabis and Alcoholic Beverages – The mural or other artwork promotes the sale or use of tobacco or tobacco-related products, nicotine vaping products, cannabis products, or alcoholic beverages.
3. Violence – The mural or other artwork contains an image or description of graphic violence, including but not limited to: (1) the depiction of human or animal bodies, body parts or fetuses, in states of mutilation, dismemberment, decomposition or

disfigurement, or (2) the depiction of weapons or other implements or devices used in the mural in an act or acts of violence or harm on a person or animal.

4. Unlawful Goods or Services – The mural or other artwork promotes or encourages, or appears to promote or encourage, the use or possession of unlawful or illegal goods or services.

5. Unlawful Conduct – The mural or other artwork promotes or encourages, or appears to promote or encourage, unlawful or illegal behavior or activities.

6. Obscenity, or Nudity – The mural or other artwork contains obscene material or images of nudity, including profanity. For purposes of these guidelines, the terms “obscene” and “nudity” shall have the meanings contained in Massachusetts General Laws c. 272, § 31.

7. Prurient Sexual Suggestiveness – The mural or other artwork contains material that describes, depicts or represents sexual activities or aspects of the human anatomy in a way that the average adult, applying contemporary community standards, would find appeals to the prurient interest of minors or adults in sex. For purposes of these guidelines, the term “minor” shall have the meaning contained in Massachusetts General Laws c. 272, §31, which is a person under eighteen years of age.

8. Political Campaign Speech – The mural or other artwork contains political campaign speech. For purposes of these guidelines, the term “political campaign speech” is speech that: (1) refers to a specific ballot question, initiative petition, or referendum, (2) promotes or opposes a political party for local, state, or federal election, or (3) promotes or opposes a candidate or group of candidates. For purposes of these guidelines, the term “candidate” shall include any person actively campaigning for office, any person who has filed their candidacy or declared their intent to run for office, or any person who has been reported in the mainstream media as likely to run for a particular public office.

9. Endorsement – The mural or other artwork implies or declares an endorsement by MassDOT or the Commonwealth of any service, product, or point of view without the prior written authorization of MassDOT.”

Appendix D: More Information on Artist Selection

NOTE TO ARTISTS: As artists and arts administrators ourselves, The Greenway Conservancy's Public Art Team along with Embrace and Everyone250 recognize that artists do not always have access to the resources or support needed to fully verify terms of contracts, RFQs, and RFPs, which often contain legal terms. **We are happy to provide support in these areas at any time to ensure Artists understand all of the terms outlined here.**

If Artists and/or Respondents have questions about the information included below in Appendix D or any part of this document, please reach out directly to Emely Chavarria, Public Art Project Coordinator, echavarria@rosekennedygreenway.org. Include "Mural RFQ Question" in the subject line.

The Conservancy reserves the right to reject any or all responses if it determines that such action is in the best interest of the Conservancy. The Conservancy reserves the right to modify, suspend, or cancel this procurement at any time at its sole discretion.

Responses that do not meet basic requirements or those that fail to meet minimum standards on any single evaluation criterion may be disqualified. In addition, the Conservancy may reject any response that contains contingencies, additions not called for, omissions, errors, or irregularities of any kind; provided, however, that the Conservancy, Embrace, and Everyone250 reserve the right to waive any and all informalities or irregularities, and may elect to accept any omitted materials or information subsequent to submission.

Respondents retain copyright to all application materials, including but not limited to images of past work or past proposals, and writing, renderings, or images of proposed work. Please note that the Conservancy is subject to requests of disclosure pursuant to the Massachusetts Public Records Law, and in those cases, the Conservancy will have no obligation to treat information submitted to it in response as confidential.

After receipt of proposals, the Conservancy may, at its discretion, interview one or more Respondents, during which time Respondents will have the opportunity to present their proposal and respond to questions; no statement by a Conservancy employee at any such interview is binding on the Conservancy. The Conservancy reserves the right to award final contracts on the basis of initial responses received, without discussions or requests for best and final offers. The selection of a Respondent does not imply that every element of that proposal has been accepted.

The Respondent's proposal in response to this RFQ may be incorporated into a final contract between the Conservancy and the selected Respondent(s). If a Respondent is selected but proves unable to meet the requirements necessary for contract signing, the Conservancy reserves the right to select another Respondent. **Respondents not selected within this RFQ process may be engaged for future opportunities that arise.**

The Conservancy will not be responsible under any circumstances for any costs incurred by any Respondents to this RFQ.



Appendix E: Past Dewey Square Murals 2012-2024

The Rose Kennedy Greenway Conservancy

The Greenway Mural at Dewey Square



Context & History

Since 2012, The Greenway Conservancy has hosted a rotating mural program on the Air Intake Structure Building at Dewey Square in partnership with MassDOT in alignment with The Conservancy's existing lease for The Greenway. Ten murals have been commissioned and installed between 2012 and 2024, with each mural remaining on view for between 12-24 months.

During the past decade, the Greenway Mural at Dewey Square has become beloved and known as an award-winning destination to see bold contemporary works of art by globally-recognized artists. In 2013 and 2015, the murals by Os Gemeos and Shinique Smith were awarded first place out of 50 projects submitted nationally for most compelling public artwork of the year by the Americans for the Arts Public Art Network (PAN). More recently in 2022, locals and tourists alike were inspired by *Breathe Life Together*, the first mural created by a local Boston artist, Rob "Problak" Gibbs, with over 2,000 people attending the mural opening celebration.

In 2024, The Conservancy commissioned its tenth mural at Dewey Square from artist Jeffrey Gibson, who represented the United States at the 60th edition of the Venice Biennial that same year.

Process

Each artist is chosen via careful curatorial research in line with The Greenway's larger public art program goals, aiming to achieve a balance of local, national, and international artists working across a wide range of mediums. Six out of ten murals have been co-curated in partnership with regional contemporary arts institutions, including MASS MoCA, Boston's ICA, MFA, and deCordova Museum, among others. For each proposed artwork, The Conservancy requests a written letter of support from the City of Boston, followed by a courtesy review by the Boston Arts Commission. Finally, The Conservancy submits a proposed work plan and mural permit application online via MASSDOT's SHAPS process, detailing the installation plan and information about the artist and artwork. For 2026, we are hosting our first-ever *Open Call: Request for Qualifications* for this mural.

The Giant of Boston

Os Gemeos, 2012. In partnership with the Institute of Contemporary Art Boston.



The Giant of Boston

Os Gemeos, 2012. In partnership with the Institute of Contemporary Art Boston.



About Os Gemeos

Best known as [Os Gemeos](#), Otavio and Gustavo Pandolfo are twins from Brazil whose collaborative practice has formed a major force in urban art. The twins have a deep bond; they have been tireless collaborators since they were young, so close that sometimes they even experience the same dreams. The twins depict their visions in surreal paintings, sculpture, and installations.

Os Gemeos draw not only from dreams but from their surroundings, incorporating these elements to forge a unique visual style. Their narrative work visually synthesizes their everyday lives: the color and chaos of Brazil, particularly that found in their neighborhood in Sao Paulo, Cambuci. Carnivals, music and folk art fascinate the twins and inspire fantastical portraits of musicians, along with paintings of a procession and festivals, all of which are based on their own photographs.

About *The Giant of Boston*

Both the surrounding skyscrapers and the architecture of the building itself influenced the subject matter of the mural: a giant, yellow-colored character in brightly mismatched clothes who appears to have squeezed himself in between the towering buildings that surround him. These yellow-colored characters are an iconic and recurrent feature in Os Gemeos' work, and are depicted in a wide variety of situations.

Sometimes they inhabit fantastical, dream-like landscapes of joy and color; other times we see them in more everyday situations—riding the subway, sitting at home with their families or, in the case of the figure on the Greenway mural, just peering at the busy city life unfolding below. The figures are frequently shown wearing whimsical hats, colorful hoods or scarves—another hallmark feature of the artists' practice that inspires curiosity and imagination.

[Watch a video of the artists painting.](#)



Remanence: Salt and Light (Part II)

Matthew Ritchie, 2013. In partnership with the Institute of Contemporary Art Boston.



Remanence: Salt and Light (Part II)

Matthew Ritchie, 2013. In partnership with the Institute of Contemporary Art Boston.



About Matthew Ritchie

[Matthew Ritchie](#) (he/him) is an interdisciplinary artist especially interested in universal systems—or systems that purport to be universal—such as cosmologies, religions, string theory, quantum physics, and gambling odds. Using these systems as starting points for his practice, Ritchie constructs worlds in and about which to make art. His approach seeks to explore and present through visual art the complexities of any effort to represent multiple levels of experience and reality.

About *Remanence: Salt and Light (Part II)*

Utilizing the elements of line and abstraction, this work seeks to make concrete the vast network of hidden forces and information that surrounds us. The image depicts an information ecology where ideas or atoms of thoughts rise and fall between a sea of undifferentiated lines and an architecture of higher concepts.

The title, *Remanence, Salt and Light (Part II)* evokes both science and scripture and invokes Boston's past and its present. "Remanence" is a term for the trace memory left in magnetic materials; here it simultaneously evokes the concepts of memory, remnant, and resonance. "Salt and Light" refers to John Winthrop, first governor of the Massachusetts Bay Colony, who called for Boston to become a "City on a Hill", whose light cannot be hidden, and to waste not the salt (or flavor) of life. Quoted by politicians of every party, this famous comparison has itself become a "remanence" of an idea.

[Watch a video of the artists painting.](#)

Seven Moon Junction

Shinique Smith, 2014. In partnership with the Museum of Fine Arts Boston.



Seven Moon Junction

Shinique Smith, 2014. In partnership with the Museum of Fine Art Boston.



About Shinique Smith

Since her graduate studies in Boston at the School of Museum of Fine Arts and Tufts University (2000), [Shinique Smith](#) (she/her) has become internationally known for dynamic abstractions that combine calligraphic gestures, colorful textiles, and objects that evoke the broad spectrum of human expression. Her recent work has incorporated installation, live performance, choreographed dance, layered sound, and major public commissions of architectural proportions. While diverse, her many works share a common energy: each strives to extract “the graceful and spiritual qualities in the written word and the everyday.”

About *Seven Moon Junction*

In *Seven Moon Junction*, Shinique Smith used a detail from her 2013 painting ‘Seven Moons,’ inspired by the shared geometry of the painting and the wall. “I shifted the scale of the painting’s collage and counterbalanced them with a braided sculptural element to enrich the texture and create a composition tailored to the architecture of the Dewey Square wall,” Smith shared.

This particular work draws inspiration from various sources such as alchemy, astrology, music, and mythology. By taking a small aspect of this existing work and enlarging it to a scale of 70 feet, this microcosm of materials is seen and experienced from a new perspective, becoming a distinct new presentation. Smith sees the mural extending beyond the wall, radiating energy outward to the rest of the city and its occupants. The title *Seven Moon Junction* refers to that intersection of art and life: the surrounding city, the merging of people, and the Greenway itself all bring the mural to life.

[Watch the artists paint](#) and *Gesture III*, a [dance piece commissioned with the mural](#).

A Translation From One Language To Another

Lawrence Weiner, 2015. In partnership with MIT List Visual Arts Center.



A Translation From One Language To Another

Lawrence Weiner, 2015. In partnership with MIT List Visual Arts Center.



About Lawrence Weiner

Born in 1942 in the Bronx, New York, [Lawrence Weiner](#) (he/him) was a key figure of the Conceptual Art movement, alongside artists Douglas Huebler, Robert Barry, Joseph Kosuth, and Sol LeWitt. In 1968, Weiner proclaimed his dedication to this artistic practice through his legendary *Declaration of Intent*, in which he declared that the production of a work of art is not necessarily bound up with the artist, but is a function of its reception. A primary motivating factor of Weiner's was the desire to make his work accessible to people without needing them to purchase a ticket or understand a secret visual language. His principal medium was language itself—which he regarded as sculpture—and which formed the basis of this mural.

About *A Translation From One Language To Another*

Weiner was a master of intelligent, poetic plays on words. He contended that language reaches a broader audience. Thus, he began creating works consisting of words and sentences or sentence fragments that he displayed in public spaces, books, films, and other accessible media, as opposed to exclusive cultural institutions that might deter broad and diverse viewership. His *Declaration of Intent* reads as follows:

1. The artist may construct the piece.
2. The piece may be fabricated.
3. The piece need not be built.

Each being equal and consistent with the intent of the artist, the decision as to condition rests with the receiver upon the occasion of receivership.

In his statement, Weiner declared that a work of art could remain conceptual—in language form—or it could be created if so desired. The maker need not be an artist, and there was no “right way” to do it. Those three points have guided Weiner's work and uncensored philosophy toward art making and art viewing throughout his career. His practice renews the simplest goal of art: to facilitate a personal experience and consideration of one's place in the world.



Spaces of Hope

Mehdi Ghadyanloo, 2016



Spaces of Hope

Mehdi Ghadyanloo, 2016

About Mehdi Ghadyanloo

Artist [Mehdi Ghadyanloo](#) (he/him) became widely known for painting surrealist city-scale murals in his native Tehran. Ghadyanloo worked as a farmer before studying Painting at the University of Tehran. After graduation in 2004, Ghadyanloo answered an open call from the Municipality of Tehran's Beautification Bureau to promote public art in the city. Ghadyanloo submitted 10 proposals for murals, all hope-filled utopian designs that played with gravity and perspective. He was selected to paint all 10 and went on to paint more than 100 murals between 2005 and 2012. Today, Ghadyanloo is pursuing public art projects and exhibiting his work internationally.

About *Spaces of Hope*

Titled *Spaces Of Hope*, the mural takes us into an uncanny dreamscape and captures a fundamental quality of Ghadyanloo's work: his perspective on the nuanced nature of hope, fear, and uncertainty about the future. Gazing upwards as one, the figures in the mural move forward with purpose; it is impossible to know how many have come before them and how many wait behind. Will they reach their destination? Will they escape the labyrinthine of darkness they are trapped in and move into the light? What is waiting for them beyond? Though offering them the chance of escape, the red balloons could burst at any moment.

Drawing inspiration from his upbringing in Tehran and the local context of Boston, Ghadyanloo is interested in opening a window to the universal experiences and feelings that people all over the world share. His public murals are part of the fabric of the city, creating a dialogue with the people who surround them as their daily experiences become part of his expansive composition. Bright colors and stark use of light and shadow communicate across continents, weaving a narrative between our dreams that binds us together and speaks with joy of what remains glorious in gloomy times.

[Watch the artists paint.](#)

Carving Out Fresh Options

Shara Hughes, 2018. In partnership with deCordova Sculpture Park and Museum.



Carving Out Fresh Options

Shara Hughes, 2018. In partnership with deCordova Sculpture Park and Museum.



About Shara Hughes

[Shara Hughes](#) (she/her) is a Brooklyn-based artist who studied at the Skowhegan School of Painting and Sculpture in Maine and the Rhode Island School of Design in Providence, where she received a BFA in 2004. Her paintings combine elements of landscape, still life, and figuration to dizzying effects. Hughes is best known for her playful brushstroke and bold color, balancing abstraction and representation. Hughes is represented by Rachel Uffner Gallery in New York and Galerie Eva Presenhuber in Zurich.

About *Carving Out Fresh Options*

Shara Hughes' imaginary landscapes plunge viewers into boldly colored, hallucinatory spaces. Here, sweeping trails of paint frame views of a dramatic waterfall, carved rock formations, and a winding river. Hughes uses experimental painting techniques to create ecstatic interpretations of the natural world. She hopes that viewers realize it is a purely fictional space once they try to piece together the different ecologies, land formations, and unnatural color combinations.

Carving Out Options is Hughes' first large-scale mural. She began by creating a painting on canvas, which was concurrently on view at deCordova Sculpture Park and Museum. She explored steeply receding perspectives and curvilinear passages in deliberate contrast to the urban geometries of architecture and roadways that surround this façade. Translated onto this wall by professional muralists, the swirling pleasures of her work radiate at a monumental scale.

[Watch a video of the artists painting.](#)

Resonance

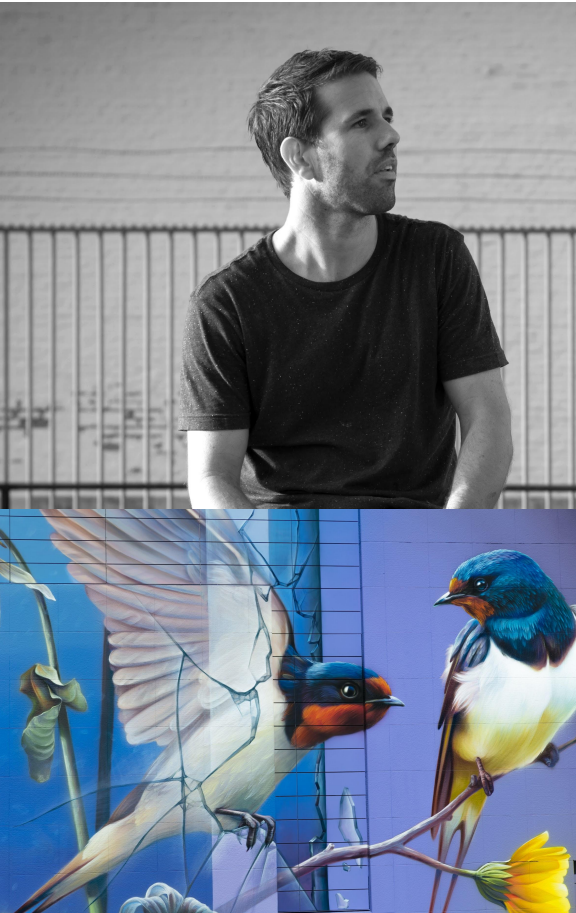
Super A (Stefan Thelen), 2019



Resonance

Super A (Stefan Thelen), 2019.

Resonance remained on view through 2021 due to Covid-19.



About Super A (Stefan Thelen)

Stefan Thelen's (he/him) anti-superhero identity [Super A](#) is a Dutch artist who uses traditional painting technique and a knack for design to create compositions that manipulate familiar iconography into mind-bending and inquisitive pieces. His alter-ego, Super A is the filter with which the life and observations of Stefan Thelen are distilled down and turn into inspiration. All of his work evolves out of personal experiences or thoughts that grow into concepts which tightrope between fiction and nonfiction. Super A is a mystery that leans on the art doing most of the talking for Stefan Thelen, taking the viewer into a wonderland walking down a yellow brick road in which Thelen's figurative and modern surrealist compositions are providing playful puzzles to decipher.

About *Resonance*

Super A is known for his hyper-realistic and ethereal depictions of metaphorical narratives. Juxtaposing real and surreal figures, Super A's work creates a strong critique of global and social issues. In exploring his work, we are often confronted with the challenge, or even facade, of individual liberty in the face of injustice and oppression. In his monumental mural for The Greenway, Super A questions the social, political, and emotional systems that confine our freedom. He illustrates the urgent necessity of breaking free from those confines, like the Barn Swallows pictured, in order to truly live. A looking glass, the glass cloche allows us to examine the invisible societal and structural borders trapping us.

In his title, Super A conceptualizes the way these cracks and fissures grow; elucidating how systems can shatter with even the smallest fissure through the raucous vibrations of our unified resistance. The pursuit of freedom is fiercely instinctive; it orders the natural world, moving us from chaos and conflict toward unity and equity.

[Watch the artists paint.](#)

Still Life with Lobster and Fern

Daniel Gordon, 2021



Still Life with Lobster and Fern

Daniel Gordon, 2021



About Daniel Gordon

[Daniel Gordon](#) (he/him) was born in Boston, raised in San Francisco, CA, and lives and works in Brooklyn, NY. He holds a BA from Bard College and an MFA from Yale School of Art. Gordon has had many solo and group exhibitions internationally.

Like generations of photographers before him, Daniel Gordon has been fascinated by the manipulation of imagery and the distortion of reality through his medium. Through the process of slicing, cutting, gluing, staging, arranging, and recycling, Gordon executes a shift from digital to analog—almost as though he were engaged in a physical form of Photoshop—and challenges the stability of the fixed image, opening up the possibility for new meanings to emerge. Each composition comprises found images of objects that Gordon prints, constructs, and arranges in three-dimensional collages and sculptural props.

Revealing the artifice of his photographs and photography in general, Gordon's work honors the human tendency to create meaning that is simultaneously fiction and truth.

About *Still Life with Lobster and Fern*

"Still Life with Lobster and Fern, (2021), combines and relocates everyday objects which merge together in one surreal tableau. The scene is bewildering, incorporating flowers, fruit, foliage and patterns. Each individual object carries with it a unique lighting and angle, which adds to the disorientating, hyperreal scene. While the piece presents an arrangement of fruit and flowers, following the typical conventions of a still-life, it becomes apparent that the work is a fantasy, staging multiple realities in a single frame.

Gordon confirms the influence of Matisse on this particular work, evident in the similar cut-out technique used to create what he calls a 'formal puzzle'. The geometric patterns which pose as table cloth and wallpaper, mirror the cubist nature of the composition. Perishable objects are presented alongside pasted images of themselves, in turn creating a scene in which the lines between real and reproduced are blurred." —[Flora Miller](#)

Breathe Life Together

Rob "ProBlak" Gibbs, 2022 - 2024



Breathe Life Together (Studio HHH Activation)

Rob “ProBlak” Gibbs & Studio HHH, 2022 - 2024



Breathe Life Together

Rob “ProBlak” Gibbs, 2022 - 2024



About ProBlak

[Rob “ProBlak” Gibbs](#) (he/him) is a visual artist and organizer who has transformed the cultural landscape of Boston through graffiti art since 1991. Throughout his work, ProBlak draws upon Black portraiture, Afrofuturism, and non-Western cosmologies to create a celebration of the intergenerational strength, collective imagination, and joy of Black life. Gibbs’ public artwork has been covered by *The New York Times*, NBC, *Boston Globe*, WBUR, WGBH, *Boston Art Review*, as well as *Boston Magazine*. Gibbs has also had solo exhibitions in Boston and Los Angeles.

Born and raised in Roxbury during the Golden Age of Hip-Hop, ProBlak saw the power of graffiti as a form of self-expression. For ProBlak, graffiti acts as a contemporary form of hieroglyphs, a way to document and pay homage to underserved, underheard communities in the city. The driving force behind his vision and artistic practice is to beautify and uplift the predominantly Black and Brown communities of Boston, which are often times completely erased from mainstream narratives of the city.

About *Breathe Life Together*

As a father and a long-time mentor for young people, ProBlak seeks to elevate the powerful voices of Black and Brown young people across Boston. Forming a new chapter in the artist’s series of existing *Breathe Life* murals, the mural on The Greenway centers a beautiful young Black girl rising out of the grass, naturally and with true belonging, amidst the towering buildings of downtown Boston. She faces the neighborhoods of Roxbury and Dorchester which root her community, surrounded by the inspiration and culture of generations that came before her.

Whether a traveler or passerby, long-term resident or newcomer to the city, ProBlak’s portrait invites you to join the conversation about the past, present, and future of Boston’s communities, encouraging us to remember the power of what we can do together.

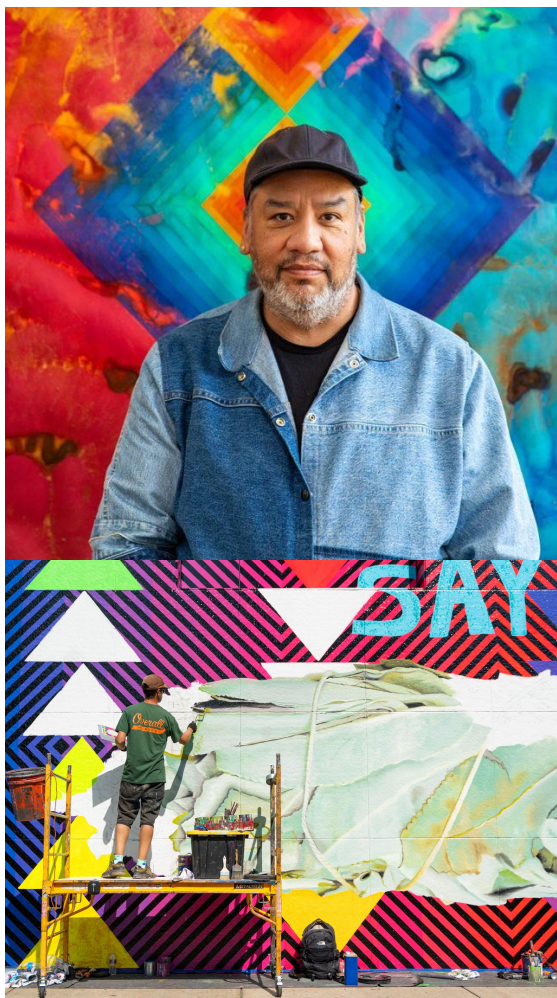
your spirit whispering in my ear

Jeffrey Gibson, 2024, in partnership with MASS MoCA, 2024



your spirit whispering in my ear

Jeffrey Gibson, 2024, in partnership with MASS MoCA, 2024



About Jeffrey Gibson

Jeffrey Gibson (b. 1972, Colorado Springs, CO; lives and works in New York) grew up in major urban centers in the United States, Germany, Korea, and the U.K. A mid-career multidisciplinary artist, he is a citizen of the Mississippi Band of Choctaw Indians and half Cherokee, whose practice includes sculpture, painting, printmaking, video, and performance. Gibson earned his Master of Arts in painting at the Royal College of Art, London, in 1998 and his Bachelor of Fine Arts in painting from the School of the Art Institute of Chicago in 1995. Gibson is a past TED Foundation Fellow and a Joan Mitchell Grant recipient. He is a recipient of the 2019 MacArthur Foundation Fellowship. He is currently an artist-in-residence at Bard College and lives and works near Hudson, New York. In 2024, Gibson represented the United States at the 60th edition of La Biennale di Venezia. He is the first Indigenous artist to represent the United States with a solo presentation in the national pavilion.

About *your spirit whispering in my ear*

Of his mural, the artist shares: “Your spirit whispering in my ear” are words that I wrote earlier this year as I thought about the challenges that my ancestors, and others, have endured during their lifetimes and how they met those difficulties with faith, courage and strength. I often say the phrase “SAY A PRAYER” casually when I am about to do something that matters to me. It is a simple way to call upon good energy and protection from those who have come before me. I am not only speaking to my ancestors but also to artists, past and present activists, the planet, the universe, and to all living things surrounding us.

The colorful patterns reflect the rising and setting of the sun, the vibrations of energy all around us, they point to what is above us and also to what is below the ground underneath our feet. The faces are representations of two of these spirits while acknowledging that there are an infinite number of spirits witnessing our current world. The pins are from my personal collection of memorabilia from different social and political equity movements that reflect one’s right to make choices regarding our own bodies, feminist movements, the pursuit of peace, the definition of freedom, environmentalism, and the questioning of how we define what is real or not. Finally, the snake is an image that I have been including in my work over the past few years to symbolize rebirth and transformation, as a reminder that time continues on and that there will be a time after this particular moment has passed.”

THE
GREEN
WAY

MASS MoCA

Thank You!

Interested in applying for the 2026 Dewey Square Mural RFQ?

Please do so online via [SlideRoom](#) at
<https://tinyurl.com/2026DeweySquareMural>

Have questions?

Send an email to Emely Chavarria, Curatorial Coordinator:

echavarria@rosekennedygreenway.org

by 11:59 p.m. (EDT) on Thursday November 13, 2025.

We are unable to respond to questions received after the deadline.

