



ARTS, CULTURE, AND HERITAGE COMMISSION AGENDA

April 16, 2025 at 5:00 PM

Wilsonville City Hall

PARTICIPANTS MAY ATTEND THE MEETING AT:

City Hall, 29799 SW Town Center Loop East, Wilsonville, Oregon

Zoom: <https://us02web.zoom.us/j/84477254668>

TO PARTICIPATE REMOTELY OR PROVIDE PUBLIC COMMENT:

Register with Wilsonville Parks and Recreation:

ACHC@ci.wilsonville.or.us or 503-783-7529

Individuals may submit comments by 12:00 PM on the day before the meeting date via email to the address above, or may mail written comments to:

Wilsonville Parks and Recreation Department
29799 SW Town Center Loop East, Wilsonville, OR 97070

CALL TO ORDER [5:00 PM]

1. Roll Call

CONSENT AGENDA [5:02 PM]

- [2.](#) Approval of Minutes: 3.19.2025

CITIZEN INPUT [5:05 PM]

COMMISSION BUSINESS

- [3.](#) Temporary Pride Month Mural Artist/Design Selection (Valentine) [5:15 PM]
- [4.](#) Boones Ferry Park Public Art Project Request for Qualifications (RFQ) – Review and Scoring (Valentine, Roushan) [5:40 PM]

ARTS & CULTURE PROGRAM COORDINATOR UPDATE

ADJOURN

NEXT MEETING

Wed, July 16, 2025 5:00 PM

Time frames for agenda items are not time certain (i.e. agenda items may be considered earlier than indicated). The City will endeavor to provide the following services, without cost, if requested at least 48

hours prior to the meeting by contacting the Parks and Recreation Department at 503-783-7529 or ACHC@ci.wilsonville.or.us: assistive listening devices (ALD), sign language interpreter, and/or bilingual interpreter. Those who need accessibility assistance can contact the City by phone through the Federal Information Relay Service at 1-800-877-8339 for TTY/Voice communication.

Habr   int  rpretes disponibles para aqu  llas personas que no hablan Ingl  s, previo acuerdo. Comun  quese al 503-783-7529.



ARTS, CULTURE, AND HERITAGE COMMISSION MINUTES

March 19, 2025 at 5:00 PM

Wilsonville City Hall

CALL TO ORDER

A regular meeting for the Arts, Culture, and Heritage Commission (ACHC) was held at City Hall and called to order at 5:02 pm.

ACHC PRESENT

Chair Zundel, Vice Chair Elbitar, Susan Schenk, David Altman, Aaron Harris, Joan Carlson

ACHC ABSENT

Jason Jones, Benjamin Mefford, Sageera Oravil Abdulla Koya

EX OFFICIO/ CITY STAFF/ GUESTS

Kris Ammerman, Parks and Rec Director

Erika Valentine, Arts and Culture Program Coordinator

Georgia McAlister, Associate Planner

Shasta Sasser, Library Director Councilor

Ariella-Sophie Sternberg, Clackamas County Arts Alliance, Guest

CONSENT AGENDA – APPROVAL OF THE MINUTES

Member Altman made a motion to approve the February 19, 2025 minutes. Member Schenk seconded the motion. Chair Zundel, Vice Chair Elbitar, Aaron Harris, and Joan Carlson voted yes. Motion Passed.

COMMISSION BUSINESS

Heritage Tree Program Updates and “Holiday Leyland Cypress” Nomination - Georgia McAlister, Associate Planner

The ACHC received a presentation regarding updates to the Heritage Tree Program as well as received a new nomination for the ‘Holiday Leyland Cypress’ to be named a Heritage Tree.

Member Carlson made a motion on Resolution No. ACHC-0001 of the City of Wilsonville Arts, Culture and Heritage Commission, updating the Heritage Tree Program, acknowledging the previously designated heritage trees in the City, and designating the ‘Holiday Leyland Cypress’ a Heritage Tree. Member Schenk seconded the motion. Chair Zundel, Vice Chair Elbitar, Aaron Harris, and David Altman voted yes. Motion Passed.

Boones Ferry Park Public Art ‘Essence of the River’ Project Update and Call for Entry information

Valentine provided an update on the project status for the Boones Ferry Park Public Art Project which included the ten artists advancing to next phase. The ACHC also received a demo on the Call for Entry (Café) website/portal which they will use to review RFQs and score.

Multicultural Dance Celebration Event Planning/Update

The ACHC discussed their upcoming event scheduled for April 3, 2025

Arts & Culture Program Coordinator Update

Valentine provided an update on the HeARTs of Wilsonville: Many Cultures, One Heart Project, with reception planned for April 30, 2025.

ADJOURN – Meeting adjourned at 6:35pm



Arts, Culture & Heritage Commission Staff Report

Date: April 16, 2025

From: Erika Valentine, Arts & Culture Program Coordinator

Subject: Temporary Pride Month Mural Artist/Design Selection

Recommended Action:

In advance of the meeting, please review and score the two artists' designs. You will give each design one score, from 1 through 7 (1 is low, 7 is high). Since only one design can be selected, you should ONLY give one of the designs a perfect score (a score of 7). Please only use whole numbers.

- Send completed score sheet back to Erika Valentine EValentine@wilsonvilleoregon.gov by 10am on Monday April 14.

At the April 16 ACHC meeting, the ACHC along with members from the DEI Committee (Selection Panel) will discuss and make a determination on which artist to award the Temporary Pride Month Mural Project to. Staff will show the average score for each artist which will have been compiled ahead of time by taking the average of each selection panel members' individual score. This will provided a ranked list.

Background and Process:

The purpose and goal of the mural is to provide visual representation to uplift, recognize and celebrate the LGBTQIA+ community and celebrate and honor Pride Month.

This is the 2nd Pride Month Mural Process. Last year, a traditional Call for Art Application was issued which only received two responses. This year staff worked with the organization Portland Street Art Alliance (PSAA), due to their large networks of muralists. PSAA provided staff with a list of ten artists who they thought would be a good fit for the project. Staff narrowed that list down to five artists. PSAA reached out to those five artists to see if they were interested in the project. Artists were given information about the project such as "Designs may incorporate or be inspired by the Progress Pride Flag and its colors, but ultimately artists should use their own creativity when submitting a design that they feel is representative, celebratory and meaningful of the LGBTQIA+ community and Pride Month. The site is very visible by both pedestrians and cars and will likely be utilized as a photo opportunity." The Selection Panel was provided with three artist options. The selection panel recommended that Daren Todd and Paola De La Cruz be invited to create unique designs for this project. Both artists, regardless of who is awarded the project, were compensated for their time and efforts creating a unique design.

When scoring the two artist design options, Panelists should consider the following, per the City's Public Art Policy:

- Artistic excellence and quality
- Ability to respond to the specific contextual issues and considerations of this project, site location, its community, and users

The Selection Panel should also consider how the design translates to the pride mural project's intent.

Attachments:

1. Mural Site
2. Score Sheet
3. Design – Daren Todd
4. Design – Paola De La Cruz

Mural Site: Side of Parks & Recreation Admin. Building

29600 Park Pl., Wilsonville, OR 97070



Name	SCORE 1 - 7 (1 LOW, 10 HIGH)	TOTAL	Notes - Writing notes here are optional. Panelists can rely on them during review discussions. Notes are public record.
DAREN TODD		0	
PAOLA DE LA CRUZ		0	



Celebrating In Every Color

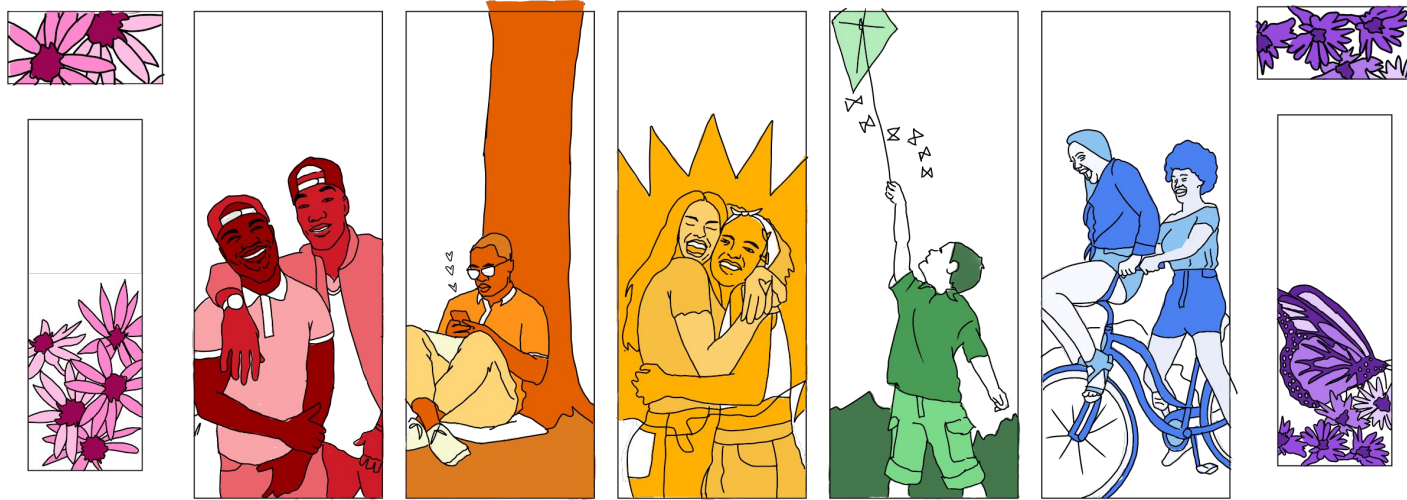
PRIDE Month Mural Design City of Wilsonville

April 4, 2025
Daren Todd
Art Larger Than Me, LLC.

thedailydaren@gmail.com

“Celebrating In Every Color” Window Mural Design

Item 3.



This design is called Celebrating In Every Color and it expresses a vibrant and joyful celebration of queer love, identity and community. The mural is inspired by the Progress Pride Flag and is designed with a rainbow gradient from left to right. Monochromatic hues make up each of the seven panels, a nod to the visual spectrum depicted in the illustrations that honors the full diversity of the LGBTQIA+ community. The design allows for light to come into the building and also invites people to pause, reflect and celebrate Pride in all its forms

"Celebrating In Every Color" Window Mural Design

Item 3.

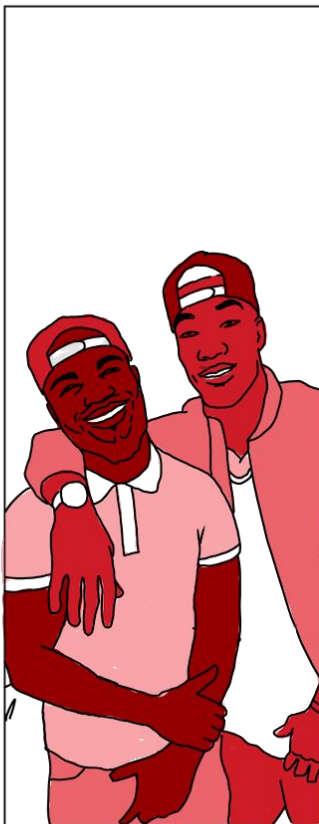


“Celebrating In Every Color” Window Mural Design

Red: A pair of Black queer men smile and embrace, radiating love and comfort.

Orange: A reader relaxes under a tree, digitally connecting with their community while at rest.

Yellow: A couple holds each other in front of a rising sunburst, symbolizing visibility and warmth.

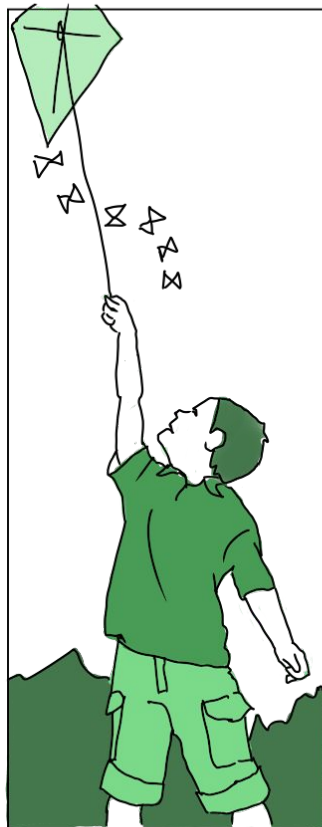


Item 3.

“Celebrating In Every Color” Window Mural Design

Green: A child flies a kite, evoking freedom, play, and queer family joy.

Blue: A queer couple rides a tandem bicycle, laughing and sharing movement, adventure, and trust.



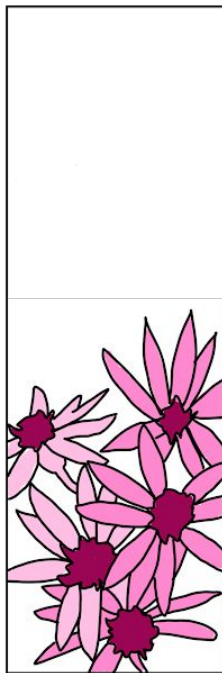
Item 3.

“Celebrating In Every Color” Window Mural Design

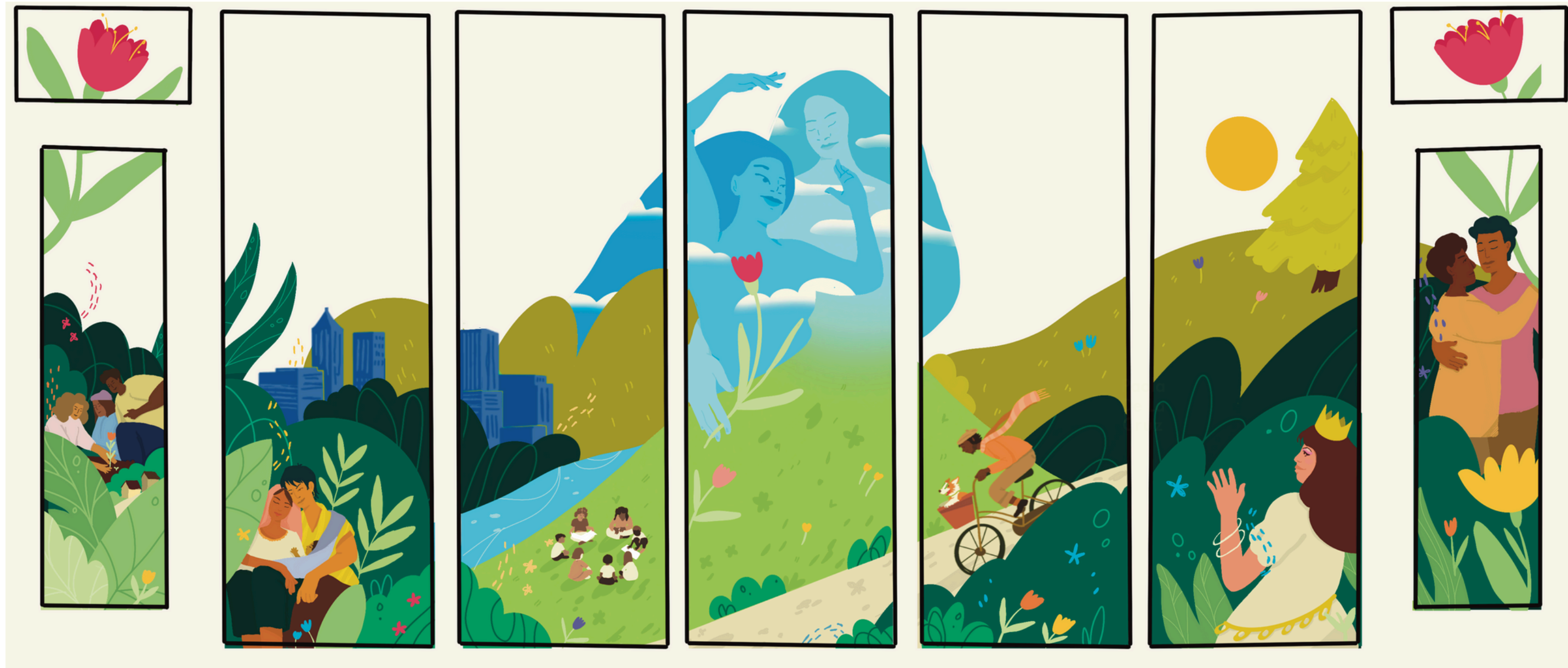


Item 3.

Purple and Pink: These windows bring a sense of symmetry to the murals, end capping the design in feelings of hope through the floral designs.



For internal use only.



Keywords: Community, Growth, Inclusive

Concept: This design focuses on the emotional intimacy within queer communities—how we show up for and with each other in soft, intentional ways. This design is about the love that lives in everyday moments: resting together, riding bikes, holding hands, tending to one another. I wanted to move away from the usual Pride Month clichés and instead create something that feels rooted, tender, and spiritual. The spiritual beings are a depiction of queerness ancestries and an acknowledgment that queer love has and will always thrive. The colors of the Pride Flag are woven into the flowers as a subtle nod. At its heart, this mural is a celebration of how we care, connect, and exist together.



thank you!

2025

pdelacruzillustration@gmail.com



Arts, Culture & Heritage Commission Staff Report

Date: April 16, 2025

From: Erika Valentine, Arts & Culture Program Coordinator
Raziah Roushan, Public Art Consultant

Subject: Boones Ferry Park Public Art Project Request for Qualifications (RFQ) – Review and Scoring

Recommended Action:

The ACHC* ('Panel' or 'Committee') should read this staff report and RFQ to be familiar with the Boones Ferry Park (BFP) project details. Then review, provide feedback, and score the top 10 RFQ submissions being presented herein via the Call for Entry (CaFE) Portal. You will give each RFQ submission one score, from 1 through 7 (1 is low, 7 is high). Since up to 3 artists may advance to the Design Proposal stage, you may ONLY give up to THREE submissions a perfect score (a score of 7). Please only use whole numbers.

Scores must be completed by 10am on Monday April 14.

By the conclusion of the April 16, 2025 meeting the Panel will decide which 3 artists they would like to advance from Stage 2 to Stage 3 (Request for Proposal (RFP) / Design Stage) and enter into a contract with The City of Wilsonville.

Overview:

Thank you for participating in the Wilsonville Boones Ferry Park Public Art Review process. Reviewing Public Art initiatives for the City is a noble community service of providing your time, experience, and vision for how future generations will be inspired and engaged. The Boones Ferry Park RFQ received 105 qualified applications¹ by the deadline, February 12, 2025. Those submissions were reviewed by an internal body including: one Parks and Recreation staff member, one Parks and Recreation Advisory Board member, and two members of the ACHC who followed the same process outlined herein. Through the first review process held on February 27, 2025 the Panel determined the top 10 candidates which the ACHC are now responsible for reviewing in an effort to ultimately select up to 3 artists to advance to the RFP (Proposal) Design Stage.

Below are best practices and instructions to guide you through this process, and to prepare for the full meeting on April 16, 2025.

¹ There were 147 Artist applicants at the close of the RFQ application, February 12, 2025. A qualifying review was then performed by Valentine and Roushan. This preliminary review was an objective screening to ensure all submissions were completed as instructed in the RFQ. Requirements during this preliminary review included 1) identifying which zone(s) the Artist(s) were most interested in; 2) specifically responding to what interested Artist(s) about this opportunity; and 3) describing their methodology toward Public Art; as well as providing evidence of 4) a previous body of work/design aesthetic and relevant experience with large-scale public art projects through their Biography and/or visual work samples. After the internal screening, 42 applicants were removed from the jury due to ineligibility or incomplete submissions. The remaining 105 applicants were then presented to the Stage 1 Review Panel. The Panel was given 13 days to review and score applicants on a 1-20 scale wherein 20 was a high score and 1 being a low score. This Panel then met for two hours to discuss. From February 7, 2025 BFP RFQ Stage 1 Review Committee Summary.

Best practices as you begin the review process:

1. **Please score independently.** While ACHC meetings are public meetings and information is public record, please do not share or disclose application materials, contact information, nor scores with non-staff or non-review committee members. This is to keep the review process itself non-biased.
2. **Prioritize your time and energy to focus on your duty as a reviewer.** Find a comfortable space, and clear your mind of the day's chatter.
3. Remember, **you are a steward for the entire Wilsonville community.** It is not about what you *personally* like, but about what the community will come to love over time. Consider how Park visitors will engage with the new art as it relates to the Park, the surrounding natural landscape and proximity to trails, playground, open fields, and the various programs and events that take place in Boones Ferry Park.
4. **Exercise Fairness, Impartiality, and Remove Personal Bias or rigid subjectivity.**
 - a. The function of using a rubric scoring system is to be a great equalizer of varying jurors' opinions, preferences, and/or subjective tastes.
 - b. Exercise Fairness and Impartiality by honestly self-regulating [your] favoritism to a particular candidate; style; medium; and/or race, color, national origin, immigration or refugee status, heritage, culture, religion, sex, gender, gender identity, sexual orientation, marital status, mental and physical ability, age, and economic status. It is not only good practice as a steward for the City's interest, but also with respect to personal characteristics, required under law.
 - c. Inform Erika Valentine if you think you may have a conflict of interest with respect to a candidate, for assistance determining if disclosure of the conflict, or even recusal, is warranted². This may include financial benefit and/or familial relation. This is not applicable to simply being artists within the same or adjacent fields.
 - d. Each artist will have a unique voice in their portfolio. Approach scoring objectively by evaluating their submission materials to the Review Criteria below. Doing so ensures an equitable approach for all the applicants no matter their subject matter (figurative, abstract, etc.).
5. **Familiarize yourself with the RFQ scope and the installation site(s). The RFQ is included in this packet as well as linked.**
 - a. The RFQ can be found on the City's website³ as well as below in the packet.
 - b. Consider the overall site map, including Park playground, vegetation, the Willamette River, and natural areas.
 - c. This is a \$100,000 all-inclusive budget.
 - d. The final selected artist will be required to fabricate, deliver, and install their creation within the timeline of October 2025-October 2026. City staff across multiple departments are prepared to collaborate on the process.
6. Before beginning the actual scoring process, take a minute to **browse through all the submissions in this phase.** Doing this will provide you context for each artists' style and skillset among the grouping.
7. Next, **familiarize yourself with the scoring parameters** (details below).

² City Staff can help determine if disclosure or recusal is merited.

³https://www.wilsonvilleoregon.gov/sites/default/files/fileattachments/engineering/page/129265/boones_ferry_public_art_final_rfq.pdf

8. Finally, remember to stretch and take breaks as needed.

The Review Criteria for this phase are the following 3 categories:

- Previous body of works;
- Relevant experience with large-scale public art projects; and
- Applicant's narrative responses

Reviewing and Scoring:

ACHC Members will use the **CaFE system (www.callforentry.org)** for the Stage 2 scoring of the 10 advancing artists. Each reviewer will be provided a unique login to the CaFE Portal (www.callforentry.org/login). Once logged in, reviewers will see the 10 candidates' completed RFQ materials on a Scorecard. Work through each applicant, and **save your progress** routinely as you proceed. Review both work samples (images) as well as the narrative essay questions. You may return to the CaFE portal to edit scores and review commentary at any time.

Scoring for this initiative utilizes an objective, rank-based numerical system. ACHC reviews will be a **1-7 score system, wherein 1 is low and 7 is high**. ACHC Members are instructed to limit their 'perfect' score (a 7 score) to **only three** candidates within their review. Otherwise, assigning a perfect score to more than three candidates per each reviewer may skew the overall deliberations.

Please complete your scoring and commentary within the CaFE portal by 10:00am, Monday, April 14.

This will then provide a ranked list as a starting point for full ACHC discussion. This will ensure meaningful and efficient conversations for the entire panel meeting. Through discussions, reviewers may also adjust their scores if desired during the meeting.

April 16, 2025 ACHC Meeting Expectations:

The April 16 ACHC Meeting is when the ACHC will officially discuss and select up to three (3) candidates to advance into the RFP Phase. The meeting will include reviewers providing poignant feedback to Staff as they oversee the administrative steps. There will be a briefing of the scope of the project, a report on how Staff completed Stage 1 of reviews, and then facilitated discussions for this Stage 2 scoring and consensus.

The discussions will begin by displaying the aggregated scores from the Committee's reviews, sorted from highest to lowest. This reflects and acknowledges the prior work, time, and effort accomplished individually through reviewing RFQs. We will remove lowest ranked candidates at this point, and focus further discussions on the higher ranked candidates within the grouping. Discussions are aimed at sharing positive and constructive criticism by Committee members to build majority vote on whom should advance. The ACHC should keep in mind that candidates will likely be in attendance both in person and over zoom as this is a public meeting.

Pending the steadfastness in the top ranked candidates, the Committee may determine if it would like to discuss any wavering candidates in the mid-score range. In all cases, this meeting is not intended to deliberate all the eligible candidates as that work was already completed during the scoring portion in advance of this meeting. The Committee will need to make a motion and take a vote; the motion will state the names of the artists they would like to advance to the RFP stage.

In closing the April 16 Meeting, staff will record the results then notify candidates about their status. It is at this point that selected artists will begin official designs for the Boones Ferry Park Public art endeavor. Selected artists will be compensated \$1,500 each for their time preparing their RFP submissions.

Staff will be holding a Site Walk and Meet and Greet with Community Engagement for advancing Artists on May 21. This is an opportunity for Artists to ask specific questions per site conditions, as well as engage with Wilsonville community to inspire designs. Formal proposals are due to the City by August 20, 2025. This same Committee of ACHC Members will also review the RFP submissions to determine the one artist to be awarded the Contract.

Attachments:

- Boones Ferry Park RFQ as published and responded to.
- RFQs exported from CaFE:

Artist/ Art Teams	Discipline
Alkanoglu, Volkan	Sculpture, Colorful
Averbuch, Ilan	Sculpture
Beeman, Pete	Mixed Media Sculpture, Kinetic
Kurtzman, Todji	Sculpture, Abstract Figurative
McJunkin, Lin	Mixed Media Sculpture
Rench, Chris	Sculpture
Taves, Sue	Sculpture, Natural Stone
Trimble, W. Scott	Sculpture
Wu, Sumi	Mixed Media Sculpture
Zupan, Suzie (correspondent for team Ben Dye and Travis Pond)	Sculpture, Metal, Representational

The terms “Artist,” “Applicant” and “Candidate” are used interchangeable to describe an Artist or collectively for an Art Team in this process.

Acronyms:

ACHC Wilsonville’s Arts, Culture and Heritage Commission
 BFP Boones Ferry Park
 CaFE Call For Entry www.callforentry.org
 RFP Request for Proposals
 RFQ Request for Qualifications



CALL
TO
ARTISTS

Request for Qualifications (RFQ)

City of Wilsonville Seeks Artist or Artist Team to Create a new Artwork(s) for Boones Ferry Park – *The Essence of the River*

Application Deadline: February 12, 2025 at 2:00pm

Budget: To not exceed: \$100,000

Contact: Erika Valentine, Arts & Culture Program Coordinator, Evalentine@ci.wilsonville.or.us, 503-570-1629

Project Description and Background

The City of Wilsonville, Oregon is requesting qualifications from talented artist(s) and/or artist team(s) to create a new and engaging public artwork(s) for Boones Ferry Park, a ~15-acre park adjacent to the Willamette River. Also located at this park is the historic Tauchman House, formerly the home to the operator of the historic Boones Ferry. A large new inclusive playground, installed in 2024 has reactivated and enlivened this space. The playground design includes themes of the City's History and the significance of the Willamette River.

This park is intended to serve the larger community as well as the local neighborhood.; [The 2018 Boones Ferry Master Plan](#) is the result of an extensive public process involving members of the general public, City Council, Parks and Recreation Advisory Board, Planning Commission, as well as Wilsonville Parks and Recreation staff. Within the plan, a desire for a greater connection to the river was a common theme. The plan takes this to heart and combines it with a desire to retain aspects that make Boones Ferry Park special today, including its quiet greenness, relaxed atmosphere, and connection to the historic past.

The theme for this Public Art Project is "*The Essence of the River.*" The Willamette River flows from west to east through town and was historically the site of a ferry and sternwheeler landing.

Desired Outcomes

It is desired that the artwork(s) celebrates and pulls inspiration from the river and surrounding natural areas in the park. The artwork(s) should be site-specific and engaging for users of all ages, backgrounds,

and abilities. Universal design can be thought of as an intersection of inclusivity, accessibility, and usability for community members regardless of age, disability, or other factors.

The awarded artist/ team should display a strong portfolio of engaging, complex, and interactive public art projects depicting experience and effectiveness working with a variety of stakeholders to receive and implement feedback. The project awardee should be capable of managing their fabrication and installation, while coordinating and communicating effectively with City Staff.

About the City

Located at the southernmost end of the Portland metropolitan area, Wilsonville is the gateway to the Willamette Valley. Once a small farming community, Wilsonville is now a thriving city of more than 26,000 residents who enjoy the small-town charms of ‘country living’ just 17 miles from downtown Portland.

Total Budget

This is an all-inclusive budget, not to exceed \$100,000. The selected artist/ team are responsible for their own items, as well as fabrication and installation beginning to end. This may include, but is not limited to travel, costs associated with the design such as engineering approvals, materials, fabrication, delivery, site preparations, physical installation, and liability insurance.

Site Information

The Boones Ferry Park Site was an important stop on what was a busy thoroughfare around the turn of the 20th century. With the development of highways and freeways, like Interstate 5 in the 1950’s, it changed from a stop along the road to the end of the road—a quiet and somewhat forgotten place left to be rediscovered by local residents, dogwalkers, and those seeking access to the river for fishing, paddling, or a break from the normal routine of life.

The park today has several distinct areas with their own special characteristics. South of Tauchman Street, which borders a portion of the park’s northern side is an expansive lawn sloping gently down to a wall of trees that occupy the steep bank next to the Willamette River. A natural wooded area divides the old and new sections of the park and pulls the wildness of the river bank up and through the park and into the adjacent neighborhood to the north.

A new playground was completed in 2024 with river-inspired elements aligning with the Boones Ferry Master Plan, such as a blue winding ‘river’ throughout the turf, depictions of local wildlife, and signage depicting historic events. The playground emphasizes universal design, which gives community members of all abilities from across Wilsonville and the region a place to play, explore, and grow. The new playground replaced the former one which was 26 years old.

In addition to the new playground are new restrooms and new landscaping. New parking and a new walking path will be installed in the parallel progression of park improvements.

More information about the park and its amenities can be found online at www.wilsonvilleparksandrec.com/parksrec/page/boones-ferry-park

Site Details (Images, measurements, etc.)

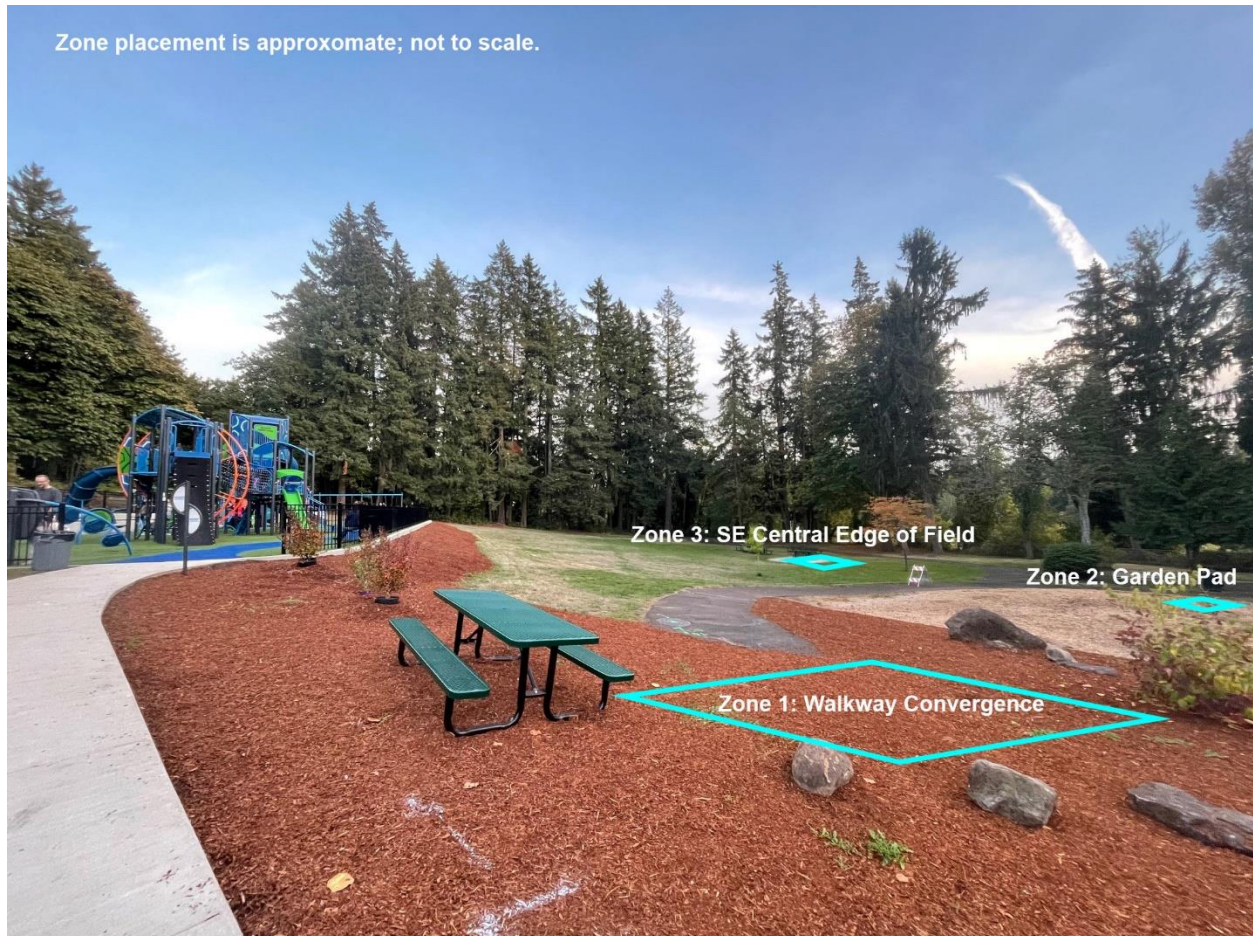
There are three (3) Zones or location options for Public Art at this site. Artist(s) may choose to create either separate works for multiple locations; OR choose to only focus entirely on one of the zones. The project budget of \$100,000 awarded to the selected artist/ team does not change based on if an Artist is installing works at one or multiple zones.

Each zone can accommodate approximately a 10-ft x 10-ft (or 10-ft in diameter) base, and a height limit of 18-feet. Please note that the exact locations of outlines are approximate, and the selected artist/ team will have some flexibility on exact placement.

Oregon has shorter Autumn and Winter days. Artists/teams are encouraged to incorporate a lighting plan for their finished work(s) as a system for viewer enjoyment and vandalism deterrent. The City may consider moving electrical access to any of the identified zones for the awardee(s). If the artist/team chooses not to include their own lighting system, the City may add uplighting at their determination.

Zone 1

Description: This zone is the most visible of the zones upon entering the park. It is off the main pathway past the restrooms and on the way to the playground. Artists should expect interaction with the work, especially by children, due to its close proximity to the playground. While the area is sloped, grading can be done by The City. Please note there are future plans to adjust and shift the pathway behind the zone, so there will not be a walkway coming up directly to the 'back' of the zone.



Zone 2

Description: This zone is in a large circular 'planter' like space that has future plans for landscaping. Landscaping on the top half of the circle will be taller and larger, in order to create a barrier between the rentable Tauchman House (below) and the Playground (above). Landscaping on lower half of circle and in the center is flexible based on artwork specification.



Zone 3

Description: This zone is off the pathway on the lower half of the park which runs parallel to viewpoints of the river. It is on the side of a very large, open grass area. Artists should note the City will plan to excavate the existing concrete shown. A new concrete pad and/or footings suitable for public art would be necessary.



Aerial View



****Drone footage video showing entire park and proximity to the river can be viewed [HERE](#).**

Submittal Instructions

Artists/Artist teams replying to this Request for Qualifications (RFQ) are required to submit the following to be used in the evaluation process:

1. Letter of Interest
 - Include header with full contact information (name, address, phone, email, and online portfolio)
 - Identify which Zone you are most interested in, or if you would like to do multiple Zones
 - Share what interests you about this opportunity
 - Briefly describe your methodology and approach to public art works and design
2. Artist Bio
3. Past Work Samples – (5 – 7 images)
 - Visual representations of successfully installed and/or final round renderings of past public art pieces
 - Multiple photos of the same site should be bundled as 1 .pdf file and submitted as one example
 - Please label each image file Artist's Last Name_Artwork Title_number of image (i.e Valentine_Title_1.pdf, Valentine_Title_2.pdf, etc.)
4. Image List - A separate document including the following details for Image:

- Artwork Title
- Year Completed
- Materials
- Dimensions
- Budget/Cost
- Additional Comments (Not to exceed 200 words per entry)

Incomplete submissions will not be accepted.

Submit your application directly through the **Call For Entry (CaFE) portal** at: www.callforentry.org

Key words “**Essence of the River, Boones Ferry Park, Wilsonville, OR**”

There is no fee to establish a CaFE profile, nor to apply for this opportunity.

Artists/teams are encouraged to apply early so CaFE staff and Wilsonville City staff can support any technical issues. Artists/teams who miss the deadline will not have an opportunity for late submission.

Selection Process

Stage One: RFQ Process

A team consisting of City Staff, Public Art Experts, and 1-2 members from the ACHC will review and score the initial RFQ submissions. This phase of review will be based on a variety of factors, including previous body of work/design aesthetic and relevant experience with large-scale public art projects. Other contributing considerations will be the narrative responses to what interests [you] about the project and explanation of methodology. The team will also have an opportunity for discussion.

Through the review process, the top 6 – 12 RFQ submissions will be selected to advance onto Stage Two: Selection Panel Review.

Stage Two: Selection Panel Review

The top RFQ's will then be forwarded onto the Selection Panel which consists of the 9 member Arts, Culture and Heritage Commission (ACHC) and additional relevant project stakeholders.

The Selection Panel will independently score each RFQ based on a variety of factors, including previous body of work/design aesthetic and relevant experience with large-scale public art projects. Other contributing considerations will be the narrative responses to what interests [you] about the project and explanation of methodology. The team will also have an opportunity for discussion.

The top three (3) artists or artist teams will then be selected to advance and engage in a Request for Proposals (RFP) process.

Stage Three: Request for Proposals (RFP)/Finalist Phase

Up to three (3) artists/ teams will be provided with a \$1,500 design stipend. Artists may invoice for ½ deposit prior to developing designs and prior to a scheduled site visit for this phase. Remainder to be paid on successful submission of completed Proposal as outlined.

The mid-May 2025 site visit will be two parts. Part one will include a walk through the Boones Ferry Park grounds, description of soil and erosion conditions, and staff onsite to answer specific questions. Part two, held after the staff walk, is an invitation for the community to meet and greet.

Please consider that light site prep such as removal of soil, removal of landscaping, grading, etc. can be accomplished by the City's Parks Maintenance Staff. However, the awarded Artist/Team to advance to Contract will be responsible for management and direction over necessary concrete pad(s)/footings. The City may be able to award additional funds to contribute to installation infrastructure such as concrete pad(s)/footings, dependent on City budget allocations which would be discussed with finalists during the RFP phase.

Artists will be expected to submit the following as part of their RFP Package Materials:

1. **Description of Concept, including:**
 - Inspiration behind the design such as: imagery, narrative, symbols, and colors
 - If applicable to your design, research process specific to this site and community
 - Summary of proposed project materials, longevity, maintenance
2. **A to-scale design concept for the Zone(s) you are applying for**, including any necessary footings and/or concrete pad(s)
3. **Competitive Budget** itemizing the cost of labor and materials, and lodging if applicable. Reminder: This project is an all-inclusive budget whether applying for one or multiple Zones.
4. **Timeline**, with breakouts for fabrication, site prep, installation, and clean-up. Installation should take place between October 2025 to October 2026.
5. **Any special requests of the City**. Examples may include access to power and water, restrooms, on-site storage, etc.
6. **Confirmation to provide a maintenance and color palette packet** upon project completion.
7. **Invoice** addressed to City of Wilsonville, attn: Erika Valentine, Admin Building, 29600 SW Park Place, Wilsonville, OR 97070 in the amount of \$750 as ½ deposit for RFP Stipend on "Boones Ferry Public Art RFP Phase". Invoice to include Artist's full contact information (name, business name, mailing address, phone number, email).

The design concept proposals, once submitted, will become publicly available and eligible for community commentary during regular ACHC meeting(s). The Selection Panel may take feedback into consideration when reviewing. After reviewing design proposals, the Selection Panel will determine the final artist/team and design to advance onto contract.

Stage Four: Contract, Fabrication, and Install

The Artist/Team selected for Contract will be awarded on the most favorable RFP, caliber of past works, dynamic design concept, and explanation of inspiration, timeline, budget, and materials. Their completed Proposal will be included as a Contract Attachment. There may also be Panel feedback and requests for design changes.

Once officially on contract, they will be required to provide approved engineering designs to be reviewed by City's Public Works and/or Engineering Departments to ensure the concept has accurately calculated wind load, seismic safety standards, and balance given the public nature. City staff will assist through this process and absorb City permitting review fees as needed. However, Artists should budget for their own Oregon-licensed engineers to draft and review their design schematics and provide stamped drawings prior to City reviews.

Upon completion, the selected artist/artist team will also need to supply a maintenance and conservation report to City staff.

Timeline (subject to change)

RFQ Issued	December 13, 2024
Questions Deadline	January 22, 2025
Application Deadline	February 12, 2025 at 2:00pm
Initial Evaluation Team Review (Stage One)	Late February 2025 (date TBD)
Notice to Artists regarding being forwarded onto Selection Panel (Stage Two)	Mid-March 2025 (date TBD)
First Selection Panel Review Meeting (Stage Two)	April 16, 2025
Notice to Artists advancing to RFP Stage (Stage Three)	End of April 2025
Finalists' Site Visit	Mid-May 2025 (date TBD)
Finalist RFP/Design Concepts due	August 20, 2025
Final Selection Panel Meeting (stage Three)	September 17, 2025
Notice of Project Award – contracting, engineering, fabrication, site prep, install, etc.	October 2025 *Project must be completed by end of October 2026

TERMS

City of Wilsonville Artwork(s) for Boones Ferry Park – The Essence of the River (RFQ)

The undersigned artist (“Artist”) has responded to the Request for Qualifications for the City of Wilsonville Artwork(s) for Boones Ferry Park – The Essence of the River (the “RFQ”). By signing and submitting its response materials (“Artist’s Work”) to the City of Wilsonville (the “City”), Artist certifies and agrees as follows:

1. Artist’s Work is Artist’s own work, and does not include any components (e.g., design elements, images, or parts) that have been created by another person (i.e., the Artist’s Work has not been plagiarized, or duplicated without modification).
2. Artist’s Work does not contain any material misrepresentations (i.e., false or misleading statements of fact).
3. If invited to advance and submit a Proposal (RFP) to the City, the City will pay Artist a \$1,500 stipend (the “Stipend”). Artist understands that Stipend may be deemed taxable income to Artist, and that Artist may owe taxes in connection with Artist’s receipt of the Stipend; further, the City is not responsible or liable for any such taxes. Artist further understands that Artist is not entitled to any additional payments, or reimbursement of any costs and expenses, in connection with Artist’s Detailed Proposal beyond the Stipend. Artist understands there is no stipend attached to responding to the RFQ.



Public Art: Boones Ferry Park – 'The Essence of
the River'

Call ID: 3895551 Artist ID: 99838
Status: Received

Volkan Alkanoglu

Custom Answers

Please submit your letter of interest including the following items: Header with full contact information (name, address, phone, email, and online portfolio/artist website) Identify which Zone you are most interested in, or if you would like to do multiple Zones What interests you about this opportunity Describe your methodology and approach to public art works and design

To whom it may concern,

I am a local artist from Portland and my daughter has played several times at this park while we were spending time at the Willamette River. Being local inspired me to apply for this call in order to add some new public art experiences to the community.

My approach to designing a distinctive and site-specific artwork for Zone 1 or 2, aims to set a remarkable precedent for 21st-century public art, seamlessly blending functionality for its occupants, inspiration for its visitors, and resonance with a global audience. Committed to place-making and community empowerment, our art project embodies an unparalleled design vision crafted with cutting-edge technologies and sustainable fabrication methods.

The emphasis lies in establishing a profound relationship between the artwork and the public, transcending site and city limits to create a lasting identity. To kick start our design process, we engage in a comprehensive dialogue with the client, community, and project partners, exploring their desires, needs, and visions for the artwork. Concurrently, we delve into meticulous research on site-specific, cultural, technological, and historical elements, shaping a design that not only aligns with these considerations but surpasses expectations.

We prioritize collaboration with clients and their constituencies, recognizing its pivotal role in enhancing the impact of our art, fostering engagement, and serving as an inspirational catalyst for change. An ongoing example of our approach is the construction of an outdoor sculpture for the new Redondo Beach Transit Center in California. Tailored to its unique situation, our artwork serves as a welcoming gateway, offering passengers a restful space and visually representing the identity of Redondo Beach and its naval community.

Drawing on our experience as artists, we possess both the creativity and analytical capability to design innovative artworks and spatial solutions. Our portfolio includes installations in esteemed public institutions worldwide, such as Fort Lauderdale Airport, the University of Oregon, Salt Lake Community College, Georgia Institute of Technology, and New York's Union Square Park.

We are committed to creating art that goes beyond aesthetics, aiming to engage people and offer meaningful experiences to a diverse audience. Our artworks provide comfortable and inviting spaces for interaction, catering to children and families alike. As LEED Advanced Professionals with a focus on environmental design, we plan to integrate sustainable strategies from the project's inception, ensuring efficiency and effectiveness in planning.

Confident in our ability to deliver innovative design solutions, community engagement, and thoughtful planning, we envision our art project becoming an iconic landmark. We are available within your anticipated time frame and eagerly anticipate the opportunity to visualize our concepts further in the next stage of the selection process.

Please don't hesitate to contact me if you have further questions on our application or require further information.

Kind Regards,

Volkan Alkanoglu

VA | DESIGN LLC

Portland, OR, 97209, USA

Web: www.alkanoglu.com

Please provide your artist biography relevant to this Call.

Volkan Alkanoglu, based in Portland, Oregon, is the founding principal of VA DESIGN LLC. His creative focus revolves around the exploration of innovative designart through spatial, material, and technological avenues. Challenging established geometrical norms, he engages in public design interventions as part of his mission to reshape the built environment. To achieve this transformation, he employs cutting-edge digital techniques, pioneering methods of construction, and sustainable material systems, such as large-scale 3D printing.

Volkan Alkanoglu holds a Master of Architecture from the Bartlett School of Architecture, UC London, UK, and a Diploma in Architecture from the Peter Behrens School in Düsseldorf, Germany.

His recent projects have been implemented in various U.S. metropolitan areas, including Seattle, Portland, Los

Call ID: 3895551 Artist ID: 99838
Status: Received

Volkan Alkanoglu (Continued)

Angeles, Boston, New York, Baltimore, Miami, Atlanta, Denver, Dallas, and Washington D.C.
In the academic realm, Volkan Alkanoglu has shared his expertise, teaching at institutions such as the Architectural Association in London, UPenn in Philadelphia, and serving as the Director for Graduate Studies at the Georgia Institute of Technology in Atlanta, GA. He has also been part of the design faculty at SCI-Arc in Los Angeles, CA, and Harvard University, Graduate School of Design in Cambridge, MA.

SELECTED COMMISSIONS

Purple Line Station, Baltimore, MD, 2025
Transit Center, Redondo Beach, CA, 2025
Thornton, Roundabout, CO, 2024
Bard High School, Washington DC, 2024
University of Washington, WA, 2023
Cambridge, Watertown, MA 2022
Pleasant Hill Roundabout, IA, 2021
Fort Worth Bridge, TX, 2021
Durham County Library, NC, 2020
Boston - Clippership Wharf, MA, 2020
UMBC Campus Baltimore, MD, 2019
SLCC, Salt Lake City, UT, 2019
Praerie Basin Park, Denver, CO, 2018
Clemson University, Clemson, SC, 2018
Eviva Building, Denver, CO, 2018
Fort Lauderdale Airport, FL, 2017
Fort Lewis College, Durango, CO, 2016
University of Colorado, Denver, CO, 2015
Georgia Institute of Technology, Atlanta, GA, 2015
WMATA, 'Police Memorial', Springfield, VA, 2014
Cedar Rapids U.S. Cellular Convention Center, IA, 2013
Salt Lake City, SLCC College, UT, 2013

Please upload document with the following details for images which correspond to your work samples that you will submit below in the 'Choose Work Samples' Section: Artwork Title Year Completed Materials Dimensions Budget/Cost Additional Comments (Not to exceed 200 words per entry)

Imagelist_Volkan Alkanoglu_LR.pdf

Please confirm that you have read the rules and terms for this Call in the RFQ Description.

Confirmed

Art Detail

Category

Statement

Call ID: 3895551 Artist ID: 99838
Status: Received

Volkan Alkanoglu (Continued)



Islands
Aluminum
16' x 24' x 24'
Artwork for Sale: Yes
Price/Value: \$150000.00
2020



Ivy
3D printd ABS and
Carbon
30' x 12' x 12'
Artwork for Sale: No
Price/Value: \$150000.00
2023



Drop
Fiberglass
10' x 12' x 6'
Artwork for Sale: No
Price/Value: \$65000.00
2023



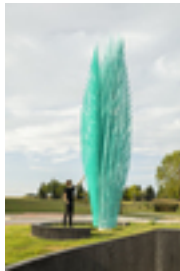
Cloud Scape
Medite
10' x 70' x 30'
Artwork for Sale: Yes
Price/Value: \$400000.00
2017



Box
Aluminum
16' x 12' x 12'
Artwork for Sale: Yes
Price/Value: \$110000.00
2023



Pink
Fiberglass
14' x 8' x 8'
Artwork for Sale: No
Price/Value: \$65000.00
2023



Phoenix
Aluminum
20' x 4' x 4'
Artwork for Sale: Yes
Price/Value: \$100000.00
2021

Call ID: 3934659 Artist ID: 358
Status: Received

Ilan Averbuch

Custom Answers

Please submit your letter of interest including the following items: Header with full contact information (name, address, phone, email, and online portfolio/artist website) Identify which Zone you are most interested in, or if you would like to do multiple

Zones What interests you about this opportunity Describe your methodology and approach to public art works and design

ILAN AVERBUCH

Long Island City, NY 11101

Email: ilanaverbuch@gmail.com
www.ilanaverbuch.com

Boones Ferry Park Public Sculpture Opportunity - Wilsonville, OR

I am writing to submit my qualifications for the public sculpture opportunity at Boones Ferry Park in Wilsonville, OR. I am interested in designing and constructing a site-specific sculpture from recycled stone and steel materials, to emphasize themes of environmental consciousness and preservation. This sculpture will call attention to the park's proximity to the Willamette River. It will create a meditative space for introspection, providing visitors and neighborhood residents with an artwork open to interpretation, allowing individuals to approach the composition from a place of experience and personal history. The forms will be symbolic, inspired by river and tranquility of the surrounding area, to create a work representative of the thriving cultural and natural history of the Pacific Northwest region.

While I am open to all locations for this sculpture, I feel it would be well activated in Zone 3, the Southeast edge of the Central Field. Here it would remain in the periphery of those families at the playground, growing in size if visitors were to trek across the lawn to explore its forms.

I build sculptures that transform spaces. Familiar images are recycled and reapplied, taking on meaning as symbols or metaphors to tell a story through a sensitive balance of scale, material and mass. I have created numerous landmarks and public sculptures for different kinds of spaces, including university campuses, public parks, technical schools, medical centers, a recreation center, transit stations, a supreme court, and a fire station. In a public place, a sculpture can be a guiding element, marking an entrance, directing attention, or aiding in circulation. At the same time, it communicates ideas and cultivates an emotional connection between the viewer and the space. I work in durable and sustainable materials including stone, wood, steel, glass, and copper. Many of my materials are recycled from dismantled bridges, roads, and buildings, adding further allusions to the area's history and the site-specificity of the work. The use of recycled materials suggests a continuation of life through the course of time, alluding to the past while informing our future.

My work is a physical intervention in a depicted environment. It creates a place through a symbolic image/object that is open to viewers' interpretations. Among recurring themes in my work are civilization and its many versions of history, the natural sciences, literary and artistic traditions, dreams and memory, and the inevitable passage of time. In 2020 I installed Tappan Zee at entrance/exit of the Mario M. Cuomo Bridge in South Nyack, NY. A row of seven abstracted steel figures carry a stone canoe alongside pedestrians and bicyclists, in a shared metaphorical journey in procession towards the Hudson River. This sculpture pays homage to the Native American Lenape and their history along the river, while also symbolizing the value of collaboration in crossing rivers, building communities, and reaching new horizons. The title, Tappan Zee, references the original bridge built at this location crossing the Hudson at one of its widest points. The title combines "Tappan," after the Native American tribe of the region with "zee," the Dutch settlers word for sea.

A similar approach that is essential in all of my projects will be considered for Boones Ferry Park public sculpture opportunity, taking into account Wilsonville's landscape, architecture, culture, and community. I will continue my research into the site; borrowing from the region's history, natural environment, and representations of its community members, I will develop a one of a kind sculptural proposal. The work will be symbolic in nature combining recognizable visual elements that are open to the viewers interpretation for an experience bolsters community pride, providing an exciting inquisitive form for the park. I envision a work that is unmistakably site specific, inspired by the vivid regional history as well as the unmistakable surrounding landscape with lush greenery and the flowing Willamette. This sculpture, with its exciting visual language, aims to create an intimate creative relationship with residents and visitors from all backgrounds.

Please provide your artist biography relevant to this Call.

Ilan Averbuch - Biography

Born in Israel in 1953, Ilan Averbuch's artistic output is inextricably linked to history, culture, geography, and politics. His sculptures are influenced by his travel experiences in South America and India, his education in London and New York, and his absorption of many literary and artistic traditions.

Averbuch has built landmarks to help create identities for many kinds of places, from the Rose Garden Sports Arena in Portland, Oregon, to the Supreme Court in Jerusalem. A piece at Bar Ilan University, in Israel, is part of a park that runs between the buildings of the campus. Ganapati Corporation, in Calcutta, India, has one of his sculptures in the atrium of their building. For the University of Connecticut, he built a semi-architectural sculpture in the middle of the campus that also serves as a quiet and protected seating area.

In the past five years Averbuch has installed various major public commissions globally: including one large sculpture of a boat coming out of a house near Kassel Germany, a glass and steel sculpture in the diamond bourse on the outskirts of Tel Aviv, Israel, several abstract steel figures carrying a stone boat at the exit of the Mario M. Cuomo bridge in South Nyack, NY, a large scale installation at Texas Tech very close to the entrance of the university in Lubbock, TX, and a massive sculpture of a sun with huge stone rays for a roundabout in St. Petersburg, FL.

Averbuch's methodology adheres to the theory of the unity of opposites first proposed by the Greek philosopher Heraclitus: everything has a co-existent and co-dependent opposite through which it achieves unity and balance.

Call ID: 3934659 Artist ID: 358
Status: Received

Ilan Averbuch (Continued)

Among the recurring themes in Averbuch's work are civilization and its history, growth, the inevitable passage of time, dreams and memory, the relationship between text and image, and the conflict between our aspirations and our limitations.

Please upload document with the following details for images which correspond to your work samples that you will submit below in the 'Choose Work Samples' Section:
Artwork Title Year Completed Materials Dimensions Budget/Cost Additional Comments (Not to exceed 200 words per entry)

IA WORK Info.pdf

Please confirm that you have read the rules and terms for this Call in the RFQ Description.

Confirmed

Art Detail

Category
Statement



Wind and Stone
Granite and steel
15' x 0" x 0"
Artwork for Sale: No
Price/Value: \$110000.00
2024



The Bridge
Cor-ten weathering steel, recycled steel
bridge parts, recyc
18" x 34" x 12"
Artwork for Sale: No
Price/Value: \$0.00



The Boat in the Field
Cor-ten weathering Steel and Recycled Granite
25' x 20' x 8'
Artwork for Sale: No
Price/Value: \$150000.00
2023



Tappan Zee
Cor-ten weathering steel and granite
13' x 21' x 3'
Artwork for Sale: Yes
Price/Value: \$63000.00
2020



The House in the Boat
The Boat in the House
Boat: Wood, steel. Barn: Concrete, stone, bricks, tile
40' x 58' x 24'
Artwork for Sale: Yes



Theater of the Wind
Cor-ten steel and granite
18' x 22' x 24'
Artwork for Sale: Yes
Price/Value: \$200000.00
2016



The Dove Tower and Steps to the Bottom of a Pyramid, 2004
stone
22' x 39' x 48'
Artwork for Sale: Yes
Price/Value: \$220000.00

Call ID: 3964251 Artist ID: 2475
Status: Received

Pete Beeman

Custom Answers

Please submit your letter of interest including the following items: Header with full contact information (name, address, phone, email, and online portfolio/artist website) Identify which Zone you are most interested in, or if you would like to do multiple

Zones What interests you about this opportunity Describe your methodology and approach to public art works and design

Pete Beeman
Beeman Artworks LLC

Portland, OR 97209

pob@petebeeman.com
www.petebeeman.com

Art must engage its viewers. While this idea often leads me to kinetic art, engaging the viewer is just as crucial to my static work. If an artwork cannot involve its audience, it has failed. It must be viscerally gripping - big, broad and gestural - yet rich and variegated, deep enough to intrigue on closer inspection. I work most frequently with metals - stainless, aluminum, bronze - and also with glass and wood. Trained as both artist and engineer, I see the world through an engineer's eye: to make the improbable stand up, to harness the untamed, to make the static dynamic, all in service of inspiring a sense of discovery. The Boones Ferry Park project is an ideal fit with my prior commissions and ongoing desire to build meaningful, innovative art in the Pacific Northwest.

Many elements of my background make me well suited to this opportunity:

- Site-specificity. Each project plays a different role in its physical and cultural environment. I have built for a 100 year old school-turned-community center in the marine climate of the Oregon coast and for a modern library in the Albuquerque desert...and everything (nearly) in between. My experience with an array of materials - and my joy of attending to both the history and present day use of the site - leads me to pursue the best design for each situation.

- Collaboration. The vast majority of my projects involve designers, architects, engineers, and civic bodies - from airports to zoos. I know how to collaborate with stakeholders - and the community itself - to satisfy the constraints of the project, while providing unique, engaging art.

- Durability. As an undergraduate and graduate student, I studied engineering in conjunction with sculpture and have degrees in both. With 20+ years of experience, I am well-equipped to deal with technical issues of designing integrated, interactive artwork with a constant eye on longevity.

- Sustainability. I incorporate environmental concepts into my work when and where I can. "Hatchery Kiosks" uses old growth timbers salvaged from the Columbia River. "Open Up the Doors" and "Spalanzani's Generator" both use solar panels. And "Shuffletown Hand" takes advantage of wind to spin the hand and wind vane.

- Reliability. I have a proven record of meeting budgets and timelines with agencies across the United States as well as in Taiwan.

In short, I am an experienced public artist, engineer, and team designer. My interest in this call is about rivers and building for home. Though I build art for communities around the world, my identity is firmly rooted in Oregon. My aesthetic sensibilities were built on LeRoy Setziol's wood panels, Joe Police's interactive wire sculptures, Shab Levy's kinetic Gravitrans, OMSI's elegant old pendulum, Lee Kelly's ubiquitous stainless geometries, the Oregon coast's tumultuous glory, the waving pines and red dust of the central Oregon high desert, the birds and mosquitoes of the Malheur. When I have the opportunity to build for Oregon, I am building for home, for my place.

The other, less obvious connection is my love for the world of rivers, ports, and piers. Besides growing up in Oregon at the confluence of the Willamette and Columbia, I am the son of a civil engineer who designed ports around the world. Waterways have always held sway in my world...and my art. Water motifs appear in "PDX Guardrails," "Open Up the Doors," "Ripple", and even "Alphabet Soup" as the letters of the alphabet cascade over the edge of the library.

My general approach is always to let the site be my guide - geography, architectural context, scale, history, current use, etc. And often a specific source of inspiration comes from a piece of relevant imagery which is then manifested (typically in abstract form) in the singular work or projected in several different forms around the site if more of a campus setting. At Boones Ferry Park I am equally interested in creating a single piece for Zone 1 or a series for all 3 zones.

The Boones Ferry Park project provides a wonderful opportunity to connect the people of Wilsonville to their water and to their history, and hopefully, to each other. I look forward to the possibility of contributing to that goal.

Please provide your artist biography relevant to this Call.

Pete Beeman has been building public art sculpture for more than 20 years out of Portland, Oregon and New York City. Educated at Brown and Stanford Universities, Pete has undergraduate degrees in visual arts and civil engineering and a master's degree in design. His work is often kinetic and interactive, industrial and playful. He builds useless but functional objects and thinks a lot about how our culture rates the utility and necessity of an object.

Pete's work can be seen around the United States and in Taiwan; his most recent installations are in Urbana, Illinois and both Wilsonville and Milwaukie, Oregon. Images for all projects are available at www.petebeeman.com. Prior to working as an independent

Call ID: 3964251 Artist ID: 2475
Status: Received

Pete Beeman (Continued)

artist, Pete worked in several shops producing anything from architectural fixtures to giant puppets for the Olympics. Pete is married and has two excellent daughters.

Please upload document with the following details for images which correspond to your work samples that you will submit below in the 'Choose Work Samples' Section: Artwork Title Year Completed Materials Dimensions Budget/Cost Additional Comments (Not to exceed 200 words per entry)

Beeman_Image List.pdf

Please confirm that you have read the rules and terms for this Call in the RFQ Description.

Confirmed

Art Detail

Category
Statement



Grasp
stainless steel, fused
glass, mechanics
21' x 9' x 9'
Artwork for Sale: No
Price/Value: \$99000.00
2023



Hatchery Kiosks
salvaged douglas fir,
galvanized steel, copper
8' x 6' x 7'
Artwork for Sale: No
Price/Value: \$39000.00
2006



Alphabet Soup (+
campus)
Stainless steel, etched
concrete, vinyl roadway
letters
19' x 30' x 4'
Artwork for Sale: No



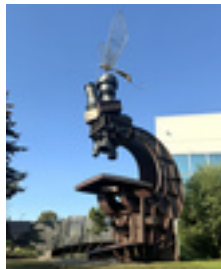
Da'an Flower
stainless steel, powder-
coated aluminum and
steel, mechanics
20' x 9' x 16"
Artwork for Sale: No
Price/Value: \$106000.00



Star
Stainless steel, powder-
coated aluminum
20' x 20' x 20'
Artwork for Sale: No
Price/Value: \$80000.00
2015



Welcome Wagon
Stainless steel, lpe
wood, mechanics
4' x 12' x 2'
Artwork for Sale: No
Price/Value: \$54000.00
2019



MegaScope
weathering & stainless
steel, silicon bronze,
glass
32' x 10' x 15'
Artwork for Sale: No
Price/Value: \$175000.00

Call ID: 3955679 Artist ID: 15073
Status: Received

Todji Kurtzman

Custom Answers

Please submit your letter of interest including the following items: Header with full contact information (name, address, phone, email, and online portfolio/artist website) Identify which Zone you are most interested in, or if you would like to do multiple Zones What interests you about this opportunity Describe your methodology and approach to public art works and design

Todji Kurtzman
Todji Kurtzman Sculpture LLC
Corbett, OR 97019

Email: TodjiKurtzman@gmail.com
Website: Todji.com

Todji Kurtzman Sculpture LLC offers my 30 years of experience as a fine art sculptor working in bronze, steel, and stainless steel, along with my clay-animation background as a stop-motion animator for television and film, which is what brought me to Portland in 1998 to work for Will Vinton studios, now called Laika.

I have excellent professional communication skills, I collaborate with stakeholders to fulfill project objectives, and I aim to inspire people for countless generations with public sculpture. My bronze monuments have a potential 4000 year longevity, and I prioritize delivery on time, on budget, with delivery of inspirational works of timeless art.

I create site specific sculpture concepts that are rooted in the research I conduct into local history and project objectives. Being a Portland area local, I would be delighted to celebrate the "Essence of the River" by producing custom bronze water sculptures with cymatic patterns inspired by my "Thank You Water" public art commission. You can see the finished water sculptures, and process photos, for a \$44 million dollar aquatic center called "The Wave" at: Todji.com/tyw.

I spent years drawing and sculpting water for this public art commission that comprises 9 bronze water monuments that are 200' long in the form of the spirit of a local spring skipping a stone across time, with 7 water splashes representing 7 eras in the history of a city that sprouted next to a little spring. I created community participation with eight historically significant individuals, and I consider the final piece to be my masterpiece to date.

If you wish to represent the "Essence of the River" with water sculpture, then you have an expert water sculptor at your service who lives nearby and frequently swims in the essence of the Sandy river near my house.

My existing sculpture designs are a launching point for inspiration, and I would enjoy working with your committee to create unique new pieces. Gratitude for water is a theme that I would like to continue to cultivate as I did for Thank You Water which I produced during 10 years of California drought. Friends of mine who live in the Amazon rain forest watched their rivers nearly dry up in 2024. Let's not take for granted that the rain keeps coming to the Northwest! If sculptures of water are of interest in representing the "Essence of the River", there is an extraordinary economy of artistic quality available to our community, because I have already invested years drawing and sculpting water, and my 3D digital splash sculptures can be easily made unique for this project. I am not proposing anything specific at this point; but I can see kids playing on big bronze water sculptures!

I would visit the site and evaluate the overall design of the park before choosing a zone, and the concept for the piece would be a principal factor in choosing the zone and quantity of sculptures. I would be beginning with an economy of time, because I would be starting with high quality 3D digital models of water sculpture. That translates into outstanding economic and artistic value for our community.

Compared to bronze, fabricated steel and stainless steel sculptures can be larger in size for the same price, but they will contain less sculptural detail and will deteriorate in some decades. My economic and ecological preference is for the medium that yields the highest quality artistic detail, is the least expensive to maintain, and whose durability has stood the test of time since the stone age! Bronze technology changed the stone age to the bronze age, and bronze sculpture can last for millennia!

I believe that the photos of the public interacting with my bronze sculpture monuments on my website show that my sculptures have inspired many people, and that they will continue to do so. I invite you to view public interaction photos at: Todji.com/highlights

I use traditional oil clay hand sculpting techniques combined with state of the art 3D sculpting, 3D drafting, and 3D printing for a smooth digital interface with other design professionals. I have produced the creative concepts, drafting, construction documents, casting, fabrication, engineering, installation, community participation, and all other aspects of the practice for eighteen bronze sculpture monuments since 2006.

My sculptures are internationally known, and I have had sculpture studios in Brooklyn, San Francisco, Rio de Janeiro, Portland and Corbett in the gorge; but I have yet to produce a work of public art in the Portland area where I have lived for 27 years. I have heard it said that artists have to go far away to be appreciated, but with the Portland ethic of sourcing locally, I would be very happy to produce hometown public art for our local community.

I work in the mediums of bronze, stainless steel and consciousness. My sculpting style is iconic, highly recognizable, and my work invites viewers to expand the perspective of their consciousness. For me, the "Essence of the River" is the life giving veins of mother earth herself. That includes bathing, playing, boating on water by people, commerce transporting food, goods, and travel from time immemorial. Water is life, and for mother nature's majesty and mystery we can express our gratitude for water.

Thank you for considering my proposal. Todji Kurtzman Sculpture LLC is available to create unique, universal and timeless public sculpture that honors the past, celebrates the present, and offers universal wisdom to serve the future by honoring the "Essence

Call ID: 3955679 Artist ID: 15073
Status: Received

Todji Kurtzman (Continued)

of the River" in service to our community.

Thank you for your consideration,
Todji

Please provide your artist biography relevant to this Call.

Todji Kurtzman was born in San Francisco in 1970, the son of an architect and interior designer. His sculptures are internationally known with a focus on where he has lived and traveled in North America, South America and Asia. Todji's sculptures are immediately recognizable by their sublime expression, archetypal form, mastery of perspective, narratives that celebrate nature. Todji's unique eye for perspective has inspired other sculptors to exaggerate and minimize proportions, and his sculptures invite us to expand the perspective of our consciousness.

Todji began sculpting as a child, received a BA in Art from UCSB, worked for a decade as a clay-animator in the stop-motion film and television industry, and has lived in San Francisco, New York City, Portland OR, and Rio de Janeiro Brazil where he married and divorced. He currently lives, and has his sculpture studio, in the Columbia River Gorge scenic area in Corbett Oregon near Portland.

In addition to English, Todji speaks Brazilian Portuguese from living in Brazil for two years, and Spanish from living in Peru for one year. During high school the teacher who supervised exchange students invited Todji to accompany the exchange students on a trip to Yosemite; he was the only local student invited on the trip. This teacher observed Todji's ability to connect with people from different cultures, which proved to be a very acute observation by this teacher.

Todji has traveled extensively around the world, survived 6 years of life threatening illness, was poisoned in the deep Amazon amongst 13 Amazonian Indigenous tribes, with whom he has since supported, and he puts his unique life experiences into his art as a seasoned adventurer and world citizen.

Todji is also a professional musician. He has studied guitar, bass and music theory since he was 13, has studied Brazilian percussion with a world renown teacher for over a decade, and he has performed in his teacher's bands in Brazil during Carnaval for audiences of tens of thousands in the streets of Rio de Janeiro.

Todji began a ten year career in the clay animation industry as an intern on the stop-motion animated feature film "James and the Giant Peach," and subsequently worked with many actor celebrities, and moved to Portland in 1998 when he was hired by Will Vinton studios, now called Laika. Clients that Todji has animated for include: Disney, MTV, ABC, ESPN, UPN, AOL, WB.

As an independent filmmaker, his collaborative animated films were official selections of the Cannes, Sundance, Annecy and Smithsonian Institution film festivals with broadcast in seven European nations, Africa and Japan.

At age thirty Todji changed his career to fine art sculpture. Today Todji's monumental and pedestal sculptures are held in hundreds of public and private collections in the United States, Canada, Mexico, Brazil, Peru, France and Thailand.

Todji did monthly annual exhibitions across the USA for many years, and exhibited his sculptures for eight consecutive years as a featured artist at Burning Man, as well as Art Basel Miami, The New Orleans Jazz Festival, The Sundance Film Festival, and many other art and music festivals, including CAPP charity events.

Todji's sculptures are held in no museum collections, with no interest yet to date. While developing his career as a fine art sculptor Todji observed that the artistic quality of many sculptures exhibited at Burning Man or music festivals, often exceeded the quality of sculptures exhibited in museums.

Todji proposes that art institutions examine the constructs that create "Insider" and "Outsider" art, and proposes that art industry consciousness remove the economic barriers for artists and their representatives to enter into museum exhibitions and to participate in the world of institutional art validation based on self-evident artistic merit. Art institutions lose their credibility when their collections are superseded by music festival sculpture.

In short, yes I would like to have exhibitions at major museums one day! The challenges to maintain a career as a fine artist over a lifetime are extraordinary, and may not be equaled in any other field. Thank you for your support of my work and for the work of all artists!

Please upload document with the following details for images which correspond to your work samples that you will submit below in the 'Choose Work Samples' Section: Artwork Title Year Completed Materials Dimensions Budget/Cost Additional Comments (Not to exceed 200 words per entry)

7 Image List 02.pdf

Please confirm that you have read the rules and terms for this Call in the RFQ Description.

Confirmed

Art Detail

Category
Statement

Call ID: 3955679 Artist ID: 15073
Status: Received

Todji Kurtzman (Continued)



Monument in Right Foot
Magic
Bronze
9' x 4' x 8'
Artwork for Sale: Yes
Price/Value: \$70000.00
2013



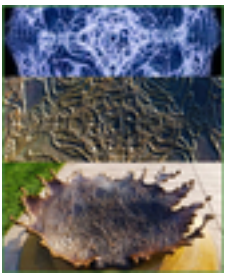
Splasher
Bronze
8' x 3' x 5'
Artwork for Sale: No
Price/Value: \$70000.00
2013



Love Hope Antenna
Digital Sculpture
10' x 3' x 5'
Artwork for Sale: Yes
Price/Value: \$80000.00
2020



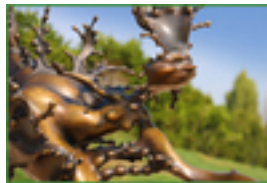
Thank You Water:
Splash 3
Bronze
2.5' x 4" x 4"
Artwork for Sale: Yes
Price/Value: \$30000.00
2018



Thank You Water:
Splash 1
Bronze
1' x 6' x 6'
Artwork for Sale: Yes
Price/Value: \$50000.00
2018



Thank You Water
Bronze
10' x 20' x 200'
Artwork for Sale: Yes
Price/Value:
\$1000000.00
2018



Thank You Water: Face
and Body Close Up
Bronze
8' x 5' x 11'
Artwork for Sale: Yes
Price/Value: \$150000.00
2018

Call ID: 3915778 Artist ID: 34704
Status: Received

Lin McJunkin

Custom Answers

Please submit your letter of interest including the following items: Header with full contact information (name, address, phone, email, and online portfolio/artist website) Identify which Zone you are most interested in, or if you would like to do multiple Zones What interests you about this opportunity Describe your methodology and approach to public art works and design

Contact info: Lin McJunkin

Conway, WA 98238 mcjunkin@wavecable.com www.mcjunkinglass.com

Zones: we are interested in and prepared for creating artwork for one or all zones but would prefer to work on all three so they are integrated and spark a conversation between the three elements.

Lighting: we can provide traditional lighting but prefer to use solar where possible for environmental reasons.

Letter of interest

The Washington State award-winning duo of metal sculptor Milo White and glass artist Lin McJunkin collaborates with commissioning agencies to create symbolic sculptural elements for site-specific projects and diverse audiences. These welcoming structures reflect a community's human and environmental history and often provide information about the site. We achieve this by observing the main tenets of fulfilling a place-making vision that utilizes research, site visits and stakeholder input to create a sense of place, not merely a design.

We've created several solo sculptural elements for parks, and we would like the opportunity to create three pieces that are integrated into the park and complement each other. Lin lived and worked in Corvallis for several years and still owns property there, so she is very familiar with the Willamette Valley and its river system, something our team would focus on for the theme of this work. We like the idea of spreading our work influence farther south on the I-5 corridor as we continue to grow our 12-year resumé.

Our work speaks for itself to demonstrate our ability to collaborate with all stakeholders in a professional and friendly manner, believing that the process is as important as the final product. We hope to bring all our team's skills to this project. Thank you for considering our work.

Please provide your artist biography relevant to this Call.

Twelve years ago, Mount Vernon, WA, metal sculptor Milo White and glass artist Lin McJunkin formed a successful award-winning duo who creates work that integrates their aesthetic and technical strengths. For nearly three decades, Seattle-born White designed and built custom residential and commercial buildings, as well as large steel vessels. But in the last 13 years, he's been scaling down to create more personal metal art for indoor and outdoor display.

San Francisco native McJunkin comes to the warm glass art world through traditional stained glass. The gift of a small kiln hooked her on the narrative potential of fused glass, and after a summer at Pilchuck International Glass School, she now has four styles of warm glass to design with: cast, kiln-carved, pate de verre and cluster fused. She chooses the appropriate style for each project based on its color, texture, and narrative needs.

Lin brings over 30 years' experience in the glass art world to her collaboration with White. And while each artist is in full charge of the technical aspects of their work, all aesthetic and marketing decisions are made together. In addition to providing the glasswork for their projects, Lin serves as the Project Coordinator on their Public Art Commissions, a time-consuming process that allows Milo to focus more on the design and fabrication of the structural elements of the work. This division of labor works well as they strive to further distinguish themselves as creators of inviting entrances to private and public spaces.

In addition to numerous pieces created for private collections, the work of one or both has been displayed for over 15 years in public places from snowy Bozeman to Tucson's deserts. Their sculptures currently welcome visitors to the La Conner Boardwalk, Burlington Library, Skagit Valley Hospital, Auburn Justice Department, Langley Clyde Art Alley, Lynnwood CityCenter Apartments and Community Justice Center, Mount Vernon Riverwalk Park, Monroe Downtown core, Olympia Gateways, Roslyn Pioneer Park (in honor of the Yakama Nation), and Cordata/Horton Roundabout in Bellingham.

Their elegant and sometimes whimsical work would be most appropriate for providing a playful and welcoming respite from the anxieties of young park attendees, their families and caregivers. They have extensive and successful experience with stakeholder collaboration and with large budgets equal to this one.

They hope to have the opportunity to provide a pleasant, respectful and rewarding work process for this project as well. Thank you.

Please upload document with the following details for images which correspond to your work samples that you will submit below in the 'Choose Work Samples' Section: Artwork Title Year Completed Materials Dimensions Budget/Cost Additional Comments (Not to

exceed 200 words per entry)

White+McJunkin_Image Description List.docx

Please confirm that you have read the rules and terms for this Call in the RFQ Description.

Art Detail

Category

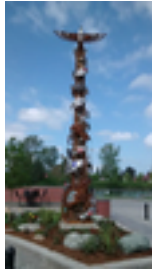
Statement

Call ID: 3915778 Artist ID: 34704
Status: Received

Lin McJunkin (Continued)



05_Inferred.
powder coated steel,
cast glass
8' x 12' x 20'
Artwork for Sale: No
Price/Value: \$20000.00
2016



01_Valley of Our Spirits.
Corten, stainless steel;
fused glass, double
sconce lights
23' x 4' x 4'
Artwork for Sale: No
Price/Value: \$175000.00
2018



Paloma pacifica
(Peaceful Dove): side
view
stainless steel, fused
crackle glass
53" x 88" x 53"
Artwork for Sale: Yes
Price/Value: \$8000.00
2022



Guardian: Fighting
(Salmon) and Waiting
(Heron)
Stainless steel, cast
glass
23' x 6' x 6'
Artwork for Sale: No
Price/Value: \$35000.00
2021



Creator's Law - Sacred
Acknowledgement .
Corten steel, kiln-carved
glass, concrete
14' x 22' x 22'
Artwork for Sale: No
Price/Value: \$95000.00
2023



09_Spring into Action!
stainless steel, fused
glass
72" x 42" x 42"
Artwork for Sale: Yes
Price/Value: \$6000.00
2021



Bio-Spheres - 3
elements
Corten steel, cast glass,
solar LED lighting
11' x 25' x 25'
Artwork for Sale: No
Price/Value: \$95000.00
2024

Call ID: 3973495 Artist ID: 18022
Status: Received

Chris Rench

Custom Answers

Please submit your letter of interest including the following items: Header with full contact information (name, address, phone, email, and online portfolio/artist website) Identify which Zone you are most interested in, or if you would like to do multiple

Zones What interests you about this opportunity Describe your methodology and approach to public art works and design

As a public artist, I love to create artwork that reflects the values and visions of an area can relate a story and connects people with place. The concept of adding a sculpture or sculptures to reflect, highlight and promote the lifestyle and location of a Boones Ferry Park is exactly what I specialize in. The ability to design a work of art that can instigate a community connection, be inclusive and bolster the pride of an area is the type of project I search for. For all these reasons and the proximity, I find your project very intriguing and would be flattered to be part of it.

My philosophy is to create colorful, imaginative, site-specific artwork with multiple layers of meaning, a sense of discovery, unlimited viewing angles to create an experience and encourage repeated viewing over time. Art that is not only admired but adds to the cultural feel of an area. For a project like yours I would use kinetic motion, LED lighting, acrylic or glass and some technology in my work to give it a unique level of interaction. I prefer to create artwork in such a scale that people can interact with it. I have created works for similar projects using multiple abstract forms to tell a story of the past present and future of an area. Works like this create a type of hide and seek experience with the artwork so it is new and exciting from all viewing angles. Looking over the master plan I feel either one large scale work or two works on zone 1 and zone 3 would be my preference.

Looking through my portfolio you can see the various biophilic designs I have installed in my career. From colorful Native grasses down the center of boulevard, Kinetic Trees in the middle of a market or center of a busy roundabout to multiple piece biophilic designs in award winning botanical gardens. I feel one of these designs might be a great commission opportunity to add to your collection and enhance the outdoor / sculpture experience at Boones Ferry Park. There could be laser cut words in the bark of the grass or trees sculptures representing the history of the area, or even words of history cut into the leaves of the art so when the sun shines it cast colorful shadows of the History of Wilsonville on the grass area for some color play with history.

One of my favorite parts of determining the artwork is community outreach. I have worked with various community groups in Chattanooga, Seattle, San Ramon, Kennewick, and Newport Oregon to help determine the perfect concepts. For "Happiness Found" and "Starlight Star bright" I worked with their entire middle schools in Newport and Chattanooga spending days discussing and creating coloring drawings of the sculpture. For the "Red Bull Skatespace" I helped manage four community outreach events in Seattle, I believe it is very important to have as many people invested in the result as possible. If chosen, I would be willing to work with various community groups to help define and create a successful design for this project.

My portfolio extends over fifty-one public artworks in twenty-nine states and hundreds of private works from coast to coast, Europe, and Canada. All my sculptures are fabricated in house (Hood River, OR.) granting me years of experience working with architects, engineers, contractors but most importantly a strong understanding of controlling the design, fabrication, timelines and outcomes of all my projects.

I have twenty-five plus years' experience designing, fabricating and installing public artworks in a variety of spaces. I know I can help you accomplish all the goals and visions of your project; I hope to share some of my designs and concepts with you.

My Best CJ Rench
cjrdesignstudio.com
Hood River, OR 97031

www.cjrdesignstudio.com

Please provide your artist biography relevant to this Call.

Chris J. Rench Hood River, OR 97031 www.cjrdesignstudio.com
CJRDesign

Professional summary

Creative and organized industrial engineer / abstract artist offering outstanding modern creativity and 30 years fabrication expertise. Extensive experience in large-scale colorful artworks in a variety of mediums. Successful art career history spanning 25+ years.

Skills

Project management and organizational skills, Attention to detail, in-house fabrication efficiency, Ability to work with all stake holders, excellent communication skills, community and committee presentation expertise, overall project control for maximized value to customers.

Commissioned work

Full Sail Brewing Co., Hood River- outdoor mural 80' tall public 2006
Braby, Private collection 7'6" sculpture, Hillsborough CA 2007
Neilson & Sons development Bend OR. 12' abstract sculpture public 2008
Jensen, Private Collection 6' Sculpture, Hood River, OR 2008
Braby, Private collection 9' sculpture, Hillsborough CA 2009
City of Bremerton WA. 3 sculptures for public art public 2009
Bellas Art Supply, OR large custom metal sign Public 2009
Song, Private collection 10'5" sculpture Bellingham WA 2010
Dewald, Private collection 10' sculpture Hillsborough CA 2010
Dewald, Private collection 18' sculpture Hillsborough CA 2010
Bethel Congregational Church 18' Sculpture White Salmon WA. Public 2010
Parigian, Private collection 5' sculpture, Bend OR 2011
Song, Private collection 9'6" sculpture Bellingham WA. 2011

Call ID: 3973495 Artist ID: 18022
Status: Received

Chris Rench (Continued)

Bend OR. Art in public places Finalist Pine Ridge Nursery 2011
City OF Moscow ID. Wren Garden Finalist 2011
City of Snoqualmie WA. 20' work Community Center YWCA public 2011
Reiser, Private collection 10' sculpture Beaverton, OR. 2012
Reiser, Private collection 5' sculpture Beaverton, OR. 2012
City of Kennewick WA. 18' Southridge traffic circle 1 public 2012
City of Kennewick WA. 12' X 50' Southridge traffic circle 2 public 2012
City of Kennewick WA. 20' Southridge traffic circle 3 public 2012
City of Coeur D'Alene ID Education Corridor 14' Work public 2012
Kolota, Private collection 10' kinetic work Tucson AZ public 2012
Kolota, Corporate Collection 8' abstract work Tucson AZ 2012
City of San Ramon, San Ramon Sports Park CA. public 2013
Bright School Centennial public project, Chattanooga TN. public 2013
Ashland Oregon, Fire station #2 public art project public 2013
City of Kennewick WA. 20' Southridge Middle school public 2012
Richland Wa. John Dam Plaza 12'6" public sculpture public 2013
City of Kennewick WA. 8' HH for the new Middle school public 2013
Richland WA. Famers Market Sculpture project public 2013
See Art Orlando, 25' foot work for Orlando public 2013
City of Edmonds WA. Five Corners roundabout public 2014
City of Seattle & RED BULL Skate space sculpture public 2014
City of Meridian ID. Split Corridor, 20-foot SS work public 2014
Hood River Parks and Rec. New signs & trail markers public 2014
City of Richland, WA. builders Choice public 2014
City of Kennewick WA. Entertainment roundabout public 2015
City of Kennewick WA. Port district signage public 2015
Terre Haute IN. Corridor Arts Project public 2015
City of Kennewick WA. Horse Heaven roundabout public 2015
City of Kennewick Wa, Entertainment district roundabout public 2016
City of San Mateo CA. Gateway entry piece public 2016
Jacksonville FL. Haskell sculpture, downtown public 2016
City of Meridian ID. Split Corridor, 3 20' grasses public 2016
City of Newport OR. Community center artwork public 2017
City of Hood River (Fabricated) Native American grant public 2017
City of White Salmon WA. 2D wall sculpture public 2017
City of Northglenn CO. Webster lake Promenade public 2018
City of Kennewick WA. TCCU signature art piece public 2018
Regency, Commonwealth Virginia signature art piece public 2018
Salem Convention Center Sculpture Garden work public 2018
Rancho Cucamonga called "The Resort" Entry work public 2019
City of Kennewick WA. Parks identifier works 8 pieces public 2019
City Of Eden Prairie, MN. Preserve blvd. artwork public 2019
Bicentennial Sculpture Park Reno "Circles" public 2019
Manhattan Beach Sculpture Garden Exhibition "Tranquil" public 2019
Manhattan Beach Sculpture Garden Exhibition "US 3" public 2019
City of Puallyup WA Ta- Da II For main city park public 2019
Riverside CA. Entry sculpture "The Gift II" public 2020
Philips Entry Sculpture Rancho Santa Fe Entry 2020
City of Santa Clarita CA. Community Center "Communitree" public 2021
City of Eden Prairie Minnesota, Preserve Blvd.
4 large sculptures down the Blvd. "Native grasses" public 2020
City of Richland WA. "Tree of Season ring" public 2020
City of Mountlake Terrace WA. "3 Large Flowers" public 2021
City of Thornton CO. 88th Street RTD Station. "Bloom" public 2021
City of Puyallup WA. City Entry Sign public 2021
Engler Large entry Sculpture Rancho Mirage CA. 2021
City of Thornton CO. 104th Street RTD Station. "Urban Tree" public 2021
City of Kennewick WA. Happy Human entry piece public 2021
City of Richland WA. "Tree of Season ring" again public 2022
City of La Quinta CA. "Gold Star memorial" public 2022
Rotary botanical Gardens Janesville WI. "Memorial project" public 2022
City of Wenatchee WA. "Highway 2 Round about project" public 2023
The Landing in Burlingame Iconic Centerpiece public 2024

Chris J. Rench Hood River, OR 97031 www.cjrdesignstudio.com
CJRDesign

Professional summary

Creative and organized industrial engineer / abstract artist offering outstanding modern creativity and 30 years fabrication expertise. Extensive experience in large-scale colorful artworks in a variety of mediums. Successful art career history spanning 25+ years.

Skills

Project management and organizational skills, Attention to detail, in-house fabrication efficiency, Ability to work with all stake holders, excellent communication skills, community and committee presentation expertise, overall project control for maximized

Call ID: 3973495 Artist ID: 18022
Status: Received

Chris Rench (Continued)

value to customers.

Commissioned work

Full Sail Brewing Co., Hood River- outdoor mural 80' tall public 2006
Braby, Private collection 7'6" sculpture, Hillsborough CA 2007
Neilson & Sons development Bend OR. 12' abstract sculpture public 2008
Jensen, Private Collection 6' Sculpture, Hood River, OR 2008
Braby, Private collection 9' sculpture, Hillsborough CA 2009
City of Bremerton WA. 3 sculptures for public art public 2009
Bellas Art Supply, OR large custom metal sign Public 2009
Song, Private collection 10'5" sculpture Bellingham WA 2010
Dewald, Private collection 10' sculpture Hillsborough CA 2010
Dewald, Private collection 18' sculpture Hillsborough CA 2010
Bethel Congregational Church 18' Sculpture White Salmon WA. Public 2010
Parigian, Private collection 5' sculpture, Bend OR 2011
Song, Private collection 9'6" sculpture Bellingham WA. 2011
Bend OR. Art in public places Finalist Pine Ridge Nursery 2011
City OF Moscow ID. Wren Garden Finalist 2011
City of Snoqualmie WA. 20' work Community Center YWCA public 2011
Reiser, Private collection 10' sculpture Beaverton, OR. 2012
Reiser, Private collection 5' sculpture Beaverton, OR. 2012
City of Kennewick WA. 18' Southridge traffic circle 1 public 2012
City of Kennewick WA. 12' X 50' Southridge traffic circle 2 public 2012
City of Kennewick WA. 20' Southridge traffic circle 3 public 2012
City of Coeur D'Alene ID Education Corridor 14' Work public 2012
Kolota, Private collection 10' kinetic work Tucson AZ public 2012
Kolota, Corporate Collection 8' abstract work Tucson AZ 2012
City of San Ramon, San Ramon Sports Park CA. public 2013
Bright School Centennial public project, Chattanooga TN. public 2013
Ashland Oregon, Fire station #2 public art project public 2013
City of Kennewick WA. 20' Southridge Middle school public 2012
Richland Wa. John Dam Plaza 12'6" public sculpture public 2013
City of Kennewick WA. 8' HH for the new Middle school public 2013
Richland WA. Farmers Market Sculpture project public 2013
See Art Orlando, 25' foot work for Orlando public 2013
City of Edmonds WA. Five Corners roundabout public 2014
City of Seattle & RED BULL Skate space sculpture public 2014
City of Meridian ID. Split Corridor, 20-foot SS work public 2014
Hood River Parks and Rec. New signs & trail markers public 2014
City of Richland, WA. builders Choice public 2014
City of Kennewick WA. Entertainment roundabout public 2015
City of Kennewick WA. Port district signage public 2015
Terre Haute IN. Corridor Arts Project public 2015
City of Kennewick WA. Horse Heaven roundabout public 2015
City of Kennewick Wa, Entertainment district roundabout public 2016
City of San Mateo CA. Gateway entry piece public 2016
Jacksonville FL. Haskell sculpture, downtown public 2016
City of Meridian ID. Split Corridor, 3 20' grasses public 2016
City of Newport OR. Community center artwork public 2017
City of Hood River (Fabricated) Native American grant public 2017
City of White Salmon WA. 2D wall sculpture public 2017
City of Northglenn CO. Webster lake Promenade public 2018
City of Kennewick WA. TCCU signature art piece public 2018
Regency, Commonwealth Virginia signature art piece public 2018
Salem Convention Center Sculpture Garden work public 2018
Rancho Cucamonga called "The Resort" Entry work public 2019
City of Kennewick WA. Parks identifier works 8 pieces public 2019
City Of Eden Prairie, MN. Preserve blvd. artwork public 2019
Bicentennial Sculpture Park Reno "Circles" public 2019
Manhattan Beach Sculpture Garden Exhibition "Tranquil" public 2019
Manhattan Beach Sculpture Garden Exhibition "US 3" public 2019
City of Puallyup WA Ta- Da II For main city park public 2019
Riverside CA. Entry sculpture "The Gift II" public 2020
Philips Entry Sculpture Rancho Santa Fe Entry 2020
City of Santa Clarita CA. Community Center "Communitree" public 2021
City of Eden Prairie Minnesota, Preserve Blvd.
4 large sculptures down the Blvd. "Native grasses" public 2020
City of Richland WA. "Tree of Season ring" public 2020
City of Mountlake Terrace WA. "3 Large Flowers" public 2021
City of Thornton CO. 88th Street RTD Station. "Bloom" public 2021
City of Puyallup WA. City Entry Sign public 2021
Engler Large entry Sculpture Rancho Mirage CA. 2021
City of Thornton CO. 104th Street RTD Station. "Urban Tree" public 2021
City of Kennewick WA. Happy Human entry piece public 2021
City of Richland WA. "Tree of Season ring" again public 2022

Call ID: 3973495 Artist ID: 18022
Status: Received

Chris Rench (Continued)





City of La Quinta CA. "Gold Star memorial" public 2022
Rotary botanical Gardens Janesville WI. "Memorial project" public 2022
City of Wenatchee WA. "Highway 2 Round about project" public 2023
The Landing in Burlingame Iconic Centerpiece public 2024

Please upload document with the following details for images which correspond to your work samples that you will submit below in the 'Choose Work Samples' Section:Artwork TitleYear CompletedMaterialsDimensionsBudget/CostAdditional Comments (Not to exceed 200 words per entry)

CJ Rench Image list 7.docx

Please confirm that you have read the rules and terms for this Call in the RFQ Description.

Confirmed

Art Detail				
Category Statement				
				
Valley of Fruition	Bloom	Communitree	Eden Prairie "Natives II"	
Stainless steel and Acrylic	Mild steel acrylic	Stainless steel, mild steel, acrylic	Mild steel, stainless, steel, acrylic	
30' x 19' x 19'	25' x 18' x 18'	30' x 19' x 19'	25' x 14' x 14'	
Artwork for Sale: No	Artwork for Sale: No	Artwork for Sale: Yes	Artwork for Sale: Yes	
Price/Value: \$200000.00	Price/Value: \$120000.00	Price/Value: \$130000.00	Price/Value: \$130000.00	
2023	2023	2021	2020	

Call ID: 3973495 Artist ID: 18022
Status: Received

Chris Rench (Continued)



Serendipity
Stainless steel
17' x 8' x 8'
Artwork for Sale: Yes
Price/Value: \$90000.00
2018



Reflections
Stainless steel
30' x 25' x 38"
Artwork for Sale: Yes
Price/Value: \$180000.00
2019



Urban Flowers
mild steel, acrylic, metal
mesh and stone
22' x 10' x 6'
Artwork for Sale: Yes
Price/Value: \$80000.00
2021

Call ID: 3959405 Artist ID: 105020
Status: Received

Sue Taves

Custom Answers

Please submit your letter of interest including the following items: Header with full contact information (name, address, phone, email, and online portfolio/artist website) Identify which Zone you are most interested in, or if you would like to do multiple

Zones What interests you about this opportunity Describe your methodology and approach to public art works and design

Sue Taves
Fine Art Stone Sculpture
Langley, WA, 98260
taves@mac.com
www.SueTavesSculpture.com

Boones Ferry Park Letter of Interest

I have been exploring water as a theme using my chosen medium of stone since 2007. I've enjoyed studying its many different forms-rain, waves, ripples, and droplets. My work examines the contrast between water's fluidity and stone's solidity, striving to capture the essence of water in a permanent form. I hope that moment invites viewers to experience water in new ways. Whether using lines and volumes to express a river, the ocean, or the serenity of a pond, I have appreciated learning about the many forms water can take.

Water's essence shifts depending on perspective, whether as a distant horizon, a rushing wave, or a single drop. It is both a physical and a visual experience and is deeply connected to who we are. We ourselves are mostly water and beyond this deep connection, water is also transportation, an opportunity for recreation, a necessary element in growing food, and often a place to rest.

When I approach a project, I try to understand how my work relates to the space. Not all projects are a good fit for my work so choosing a good match is the first step. I strive to create communication between my work, the place as it is, and the vision of what it could be. Inviting others to share their ideas about how to amplify the river in that vision is an important part of the process. How can I offer something new while understanding and acknowledging what is already there?

My recent public art project was in Wilsonville and so I've had an opportunity to spend time and learn more about the area. I am inspired by the river's historical and cultural significance, particularly its role in shaping Wilsonville. I spent time exploring the parks and the area and walking down to the riverbank. I know there is more to understand, taking time to explore the park, then drawing and making small models are important steps to creating a unique sculpture that truly fits the setting.

To better understand the essence and capture it in form of sculpture, I will ask questions. How would my sculpture encourage visitors to think about this park and river and to expand their understanding? Can I create opportunities for people to explore their connection to the river? My aim is to create a sculpture or series of sculptures that engage people of all ages through touch, movement, and shifting perspectives, fostering a deeper appreciation of the river's presence in their lives.

I view stone as an ideal medium for outdoor public sculpture, it is durable, tactile, and naturally integrated with the landscape. It invites touch and therefore another way to appreciate the sculpture beyond just our visual sense. I'm excited by the park's multiple zones and can envision a series of sculptures that reflect different aspects of the river while creating visual and thematic continuity. I think this project aligns with my artistic experience and offers an exciting opportunity to bring my expertise to a meaningful public installation.

Please provide your artist biography relevant to this Call.

Sue Taves
Fine Art Stone Sculpture
Langley, WA, 98260
taves@mac.com
www.SueTavesSculpture.com

Boones Ferry Park Application - Biography

I started seriously creating stone sculpture as a second career 20 years ago, returning to an early passion for creating three-dimensional art. During a successful career as a physical therapist, I discovered a deep love and respect for working in stone while taking art classes in the 1990's. I initially focused on creating gallery-size sculpture but as I developed my skills and vision, I also began creating larger scale sculpture. Over the past 15 years I've shifted my focus to placing larger scale work outdoors in private gardens and public settings.

I've enjoyed how the viewer's perception of sculpture changes when they interact with larger scale sculpture. I consider myself an emerging artist when it comes to public art, I completed my first large scale public commission in 2024 which is in Wilsonville. Prior to that I've created two other sculptures that were funded privately and installed in public settings and have placed numerous sculptures in temporary displays through city arts commissions and sculpture parks.

Working as a full-time artist, my work primarily is now commission projects and I'm comfortable working with various stakeholders to design a sculpture that meets the needs of client, location, budget, and timeframe. In my previous career I have successfully worked with teams managing multi-layered projects and managing an annual budget of five million dollars, and I'm confident in my ability to manage these aspects of a public arts commission. My focus is to create more large scale and public art.

I have a dedicated sculpture studio space where I work full-time on Whidbey Island, an island north of Seattle in the Puget Sound. I have 1200 square feet of indoor space, plenty of outdoor space, as well as the necessary tools to complete and move larger scale stone. I have good experience working in granite, basalt, and other durable outdoor stone. I am fortunate enough to share studio space with multiple stone sculptors as well as artists working in other media in a dynamic collaborative studio environment. Whidbey Island is also close enough to Wilsonville that it is a reasonable day drive to work on site preparation, planning, and

Call ID: 3959405 Artist ID: 105020
Status: Received

Sue Taves (Continued)

sculpture delivery.

Please upload document with the following details for images which correspond to your work samples that you will submit below in the 'Choose Work Samples' Section: Artwork Title Year Completed Materials Dimensions Budget/Cost Additional Comments (Not to exceed 200 words per entry)

Boones Park_Taves_Imagelist.pdf

Please confirm that you have read the rules and terms for this Call in the RFQ Description.

Confirmed

Art Detail

Category
Statement



Interconnected
Academy Black Granite
8.5' x 40" x 37"
Artwork for Sale: No
Price/Value: \$90000.00
2024



Interconnected
Academy Black Granite
8.5' x 40" x 37"
Artwork for Sale: No
Price/Value: \$90000.00
2024



River
Basalt on Steel
72" x 14" x 6"
Artwork for Sale: No
Price/Value: \$4400.00
2016



Ocean Waves
Basalt on Steel
80" x 14" x 8"
Artwork for Sale: No
Price/Value: \$5100.00
2015



We Are Water
Basalt on Marble on
Steel base
76" x 33" x 30"
Artwork for Sale: Yes
Price/Value: \$12500.00
2017



Rain Column
Stone (Basalt)
8' x 2' x 2'
Artwork for Sale: No
Price/Value: \$11000.00
2010



Ripple Effect
Basalt on Steel
8.5' x 12" x 5"
Artwork for Sale: No
Price/Value: \$9850.00
2020

Call ID: 3929151 Artist ID: 12734
Status: Received

w. scott trimble

Custom Answers

Please submit your letter of interest including the following items: Header with full contact information (name, address, phone, email, and online portfolio/artist website) Identify which Zone you are most interested in, or if you would like to do multiple

Zones What interests you about this opportunity Describe your methodology and approach to public art works and design

W. Scott Trimble
Seattle, WA 98107
wstrimble@gmail.com
wstrimble.com

Dear selection committee,

My name is W. Scott Trimble and I'm interested in being considered to create an artwork in the Garden Pad area in Boones Ferry Park.

What draws my interest to this project is that the artwork has the potential to express the very important connection between the beauty and bounty of the Pacific Northwest, the lifeblood of rivers and waterways in the region, and with the diversity of people that inhabit it, past and present. As an artist, I'm most interested in creating artwork that is present within a community rather than in a conventional gallery context. More people get to experience an artwork on their own terms, which has always been an important tenet to me. This opportunity can be immensely important in creating visually compelling artwork in Boones Ferry Park that might facilitate experiences that touch upon senses of awareness, welcomeness, connectedness, curiosity, and consider the local history. I have created several artworks that straddle the worlds of art and architecture that consider integration, sense of gathering, and sensitivity to the design of the park.

My approach to a new art opportunity begins with researching the history and community that lives there. As I begin to understand and explore the site's context and history, concepts begin to emerge that connect the people in the community by facilitating discourse and exploration of the artwork. I have a propensity to create artworks that are site-specific, facilitate exploration and play, and give the viewer a sense of curiosity as they experience an artwork. My artworks tend to have a strong visual presence, referencing a fluidity like water, stewardship, and connection to the environment. They also exhibit a visual cohesion with the landscape and surrounding architecture and often have a visceral physicality and imply kinetic movement. My intentions have always been to create work that is visually compelling, integrated, contemplative, sometimes interactive, and engages a diverse audience.

I have worked within this scope several times and have experience with public art in parks and the Percent Arts realm. I have become accustomed to working with numerous design professionals, community members, contractors, and a variety of stakeholders. Each of these experiences have yielded successful integrated artworks that were visually and conceptually interesting and engaged a local community. Creative projects like this are as much a collaboration as they are a singular artist endeavor. I seriously consider the longevity of an artwork and appropriate materials and maintenance considerations to ensure a long-lasting project. I have worked in several materials, met all criteria of a project, completed them on time, and within budget.

Please consider my qualifications to create an artwork in the Garden Pad area in Boones Ferry Park.

Sincerely,

W. Scott Trimble

Please provide your artist biography relevant to this Call.

I have largely been influenced by the Central Coast and Sierra mountains of California, where I'm from, as well as the Pacific Northwest, where I have been working since receiving an MFA in sculpture at the University of Washington in 2003. I started out in reductive techniques, bronze casting, and fabricated steel sculpture. I have also delved into coin-operated kinetic works, and most recently, large site specific interactive wooden sculptures. I am most interested in alternative venues that engage the greater public on their own terms and where it is least expected. This is a good reason why I pursue Public Art opportunities. I am most interested in creating artworks that are accessible, interactive, lyrical, and facilitate exploration.

I have many public and private art commissions found throughout the Pacific Northwest: PS 240 New Settlement (Bronx, NY), Seattle City Light North Service Center (Seattle, WA), Kirkland Pump Station (Kirkland, WA), Nitro Lobby Amazon Campus, Chestnut Ridge Park (Kent, WA), Piper Apartments (Redmond, WA), and several others to be installed in 2025 and 2027.

I prefer temporary venues that are more accessible to the greater public, such as Bumbershoot Art & Music Festival, Wormfarm Institute Farm/Art Dtour, Hello Tunnel/Good-bye Viaduct (Seattle Arts and Culture), and so forth. I have also exhibited mostly in northwest galleries and sculpture parks that have included Greg Kucera Gallery, Swarm Gallery, Schneider Museum, Bellevue Arts Museum, Crawl Space Gallery, Method Gallery, Mad Art Studio, 4 Culture Gallery, Olympic Sculpture Park, to name a few.

I have been recognized through awards and grants by the 4Culture, Seattle Arts & Culture, Artist Trust, and McMillan Foundation, etc. I have also extended my art practice through participation in many reputable artist residencies such as Bemis Center for Contemporary Art, Anderson Ranch, Lucas Artist Residency at Montalvo, Amazon, Sculpture Space, Jentel, and others.

Please upload document with the following details for images which correspond to your work samples that you will submit below in the 'Choose Work Samples' Section: Artwork Title Year Completed Materials Dimensions Budget/Cost Additional Comments (Not exceed 200 words per entry)

ImageList.pdf

Call ID: 3929151 Artist ID: 12734
Status: Received

w. scott trimble (Continued)

Please confirm that you have read the rules and terms for this Call in the RFQ Description.

Confirmed

Art Detail

Category
Statement



Wave Sine
Reclaimed Douglas Fir,
plywood
10' x 75' x 8'
Artwork for Sale: Yes
Price/Value: \$50000.00
2014



Pallet Scape Untitled #4
Reclaimed pallet slats/
lumber
7' x 30' x 25'
Artwork for Sale: Yes
Price/Value: \$50000.00
2012



Licton Flow
Fabricated steel pipe,
industrial paint, cast
glass
5.5' x 10' x 3'
Artwork for Sale: Yes
Price/Value: \$50000.00



Undulating Currents
Fabricated steel pipe,
industrial paint, cast
glass
7.5' x 55' x 35'
Artwork for Sale: No
Price/Value: \$240000.00



Curious Erratic of the
Driftless
Plywood, framing
lumber, wood cladding
8' x 40' x 10'
Artwork for Sale: No
Price/Value: \$20000.00



Stepped Ascent
Powder Coated Steel,
Composite Decking
5' x 8' x 8'
Artwork for Sale: No
Price/Value: \$90000.00
2022



Expanding Vantage
Powder-coated steel,
composite decking
54" x 84" x 28'
Artwork for Sale: No
Price/Value: \$60000.00
2022

Call ID: 3971694 Artist ID: 13690
Status: Received

Sumi Wu

Custom Answers

Please submit your letter of interest including the following items: Header with full contact information (name, address, phone, email, and online portfolio/artist website) Identify which Zone you are most interested in, or if you would like to do multiple Zones What interests you about this opportunity Describe your methodology and approach to public art works and design

Artist Sumi Wu

Portland, OR 97233

sumi@sumiwu.com
www.sumiwu.com

Dear Selection Committee for The Essence of the River,

Thank you for this opportunity to apply for the role of artist and creator of The Essence of the River. I am a sculptor and public artist whose work is a perfect match for the new and engaging artwork you seek at Boones Ferry Park. I am most interested in the Zone 1 site, which is most physically accessible and where people will congregate near the playground.

I will create a work that will be engaging from multiple eye levels, and can be interacted with at lower heights, for children and people with mobility challenges. This sculptural work will invite people to congregate and interact. I will use the transparency and durability of thick-cast glass to invite play, and to see anew the natural beauty of this riverside environment.

I create public art for children and community that is playful, imaginative and accessible but also conceptually rich and meaningful. Two recent commissions in elementary schools invite people to appreciate their local environment and notice how their senses engage with the world around them.

My current public art commission, to be installed in Central Point, Oregon, in June of this year draws on the interconnectedness of life within the Rogue River basin, from the roots and mycelia in the earth to the many shapes of water to the stars and sun. Images carved into cast glass will invite viewers to explore the complexity of our natural world, layering textures with the depth and beauty of colorful glass.

My creation for The Essence of the River would be built of cast glass and stainless or weathering steel, materials that are proven durable for public art applications. I would collaborate with the Wilsonville commissioning agents to integrate seating so that the artwork becomes a place of gathering and enjoyment.

In my personal life I have been sailing on the Columbia River for fifteen years. I am intimately familiar with the ever changing face of the water. I recently obtained a sea captain's license, and understand the rich human history of our waterways.

Thank you for your consideration. I would be most honored to develop an engaging and interactive new work for Boones Ferry Park.

Sincerely,
Sumi Wu

Please provide your artist biography relevant to this Call.

Sumi Wu is a sculptor with numerous public and private art commissions installed throughout Oregon and Washington. Her work draws on the natural world and depicts scientific concepts in a playful and engaging way. Her primary media for public art are glass and metal, materials that stand the test of time in both interior and exterior environments. Sumi maintains a parallel design career in the performing arts, creating sculptural sets for dance and opera, as well as costumes, video projections, and set paintings for dance, opera and theatre. Her work in the performing arts informs her sculptural work through exploration of the richness and depth of human experience. Sumi is an avid sailor and licensed sea captain.

PERMANENT SCULPTURE INSTALLATION

'Watershed'

permanent large-scale site-specific artwork at Oregon State Police Headquarters, Central Point, Oregon. Percent for Art Program, Oregon Arts Commission, to be installed 2025.

'Discovery Forest'

permanent large-scale site-specific sculpture at Parkwood Elementary School, Shoreline, Washington. Percent for Art Program, Washington State Arts Commission, 2022.

'Heart of the Zoo' monument

permanent exterior sculpture at the Oregon Zoo, Portland, Oregon. commissioned by the Oregon Zoo Foundation, 2021.

'BounceSplashSwim'

permanent large-scale site-specific sculpture at Genesee Hill Elementary School, Seattle, Washington. Percent for Art Program, Washington State Arts Commission, 2019.

'Root and Wing'

permanent large-scale site-specific sculpture at The Evergreen State College, Olympia, Washington. Percent for Art Program, Washington State Arts Commission, 2013.

Call ID: 3971694 Artist ID: 13690
Status: Received

Sumi Wu (Continued)

'Sky Machine'

permanent large-scale site-specific sculpture at Clark College, Vancouver, Washington, Percent for Art Program, Washington State Arts Commission, 2007.

'Urgent Messages'

permanent large-scale site-specific sculpture at Clark College, Vancouver, Washington, Percent for Art Program, Washington State Arts Commission, 2007.

'Wendy Rose'

permanent outdoor sculpture installation commemorating WWII women shipbuilders, Waterfront Renaissance Trail, Vancouver, Washington. Lead Designer and Fabricator. Collaboration with Women Who Weld. Commissioned by the City of Vancouver, Washington. 2007.

'Pillars of Fulfillment'

permanent outdoor sculpture installation commemorating Professor Lori Irving, WSU Vancouver campus. Collaboration with Women Who Weld. Public and private commission, WSU, Vancouver, Washington, 2003.

SCULPTURE FOR PERFORMANCE

"Les Mamelles de Tiresias," sculptural set design for opera, Portland State University Opera, 2018.

"Burn it Backwards," interactive kinetic sculpture for dance, Skinner|Kirk Dance Ensemble, 2016.

"Within the Lines," interactive sculpture for dance, Skinner|Kirk Dance Ensemble, 2014.

"Juxtaposed," interactive kinetic articulating sculpture for dance, Skinner|Kirk Dance Ensemble, 2012.

EDUCATION

Bachelor of Arts with distinction, Stanford University, Stanford, California.

REFERENCES

Renee Couture, Project Manager, Art In Public Places, Oregon Arts Commission, coutureartcoordinator@gmail.com, h: 541-496-4666, c: 541-580-9666

Michael Sweney, Program Manager, Art In Public Places, ArtsWA, Washington State Arts Commission, mike.sweney@arts.wa.gov, 360.228.4080

Please upload document with the following details for images which correspond to your work samples that you will submit below in the 'Choose Work Samples' Section: Artwork Title Year Completed Materials Dimensions Budget/Cost Additional Comments (Not to exceed 200 words per entry)

Wilsonville Image List Sumi Wu.pdf

Please confirm that you have read the rules and terms for this Call in the RFQ Description.

Confirmed

Art Detail

Category

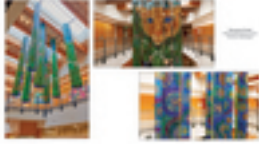
Statement

Call ID: 3971694 Artist ID: 13690
Status: Received

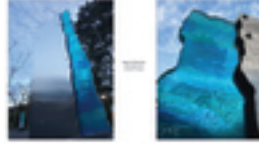
Sumi Wu (Continued)



Watershed
cast glass, stainless
steel
79" x 5" x 7"
Artwork for Sale: No
Price/Value: \$130000.00
2025



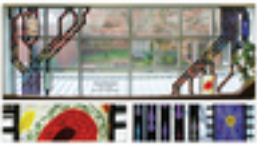
Discovery Forest
steel, acrylic paint
15' x 10' x 17'
Artwork for Sale: No
Price/Value: \$70000.00
2022



Heart of the Zoo
stainless steel, glass,
automotive paints
82" x 36" x 5"
Artwork for Sale: No
Price/Value: \$16000.00
2021



BounceSplashSwim
Fabricated steel,
aluminum, hand-blown
glass, acrylic paint
7' x 15' x 120'
Artwork for Sale: No
Price/Value: \$39000.00
2019



Urgent Messages
Fused glass, fabricated
steel
72" x 180" x 3"
Artwork for Sale: No
Price/Value: \$39000.00
2007



Sky Machine
Laser-cut cast acrylic,
fabricated aluminum
5' x 6' x 15'
Artwork for Sale: No
Price/Value: \$39000.00
2007



Wendy Rose
Stainless steel, fused
glass, ceramic, enamel
10' x 20' x 20'
Artwork for Sale: No
Price/Value: \$70000.00
2007

Call ID: 3952688 Artist ID: 621547 Status: Received

Suzie Zupan on behalf of artists: Ben Dye & Travis Pond

Custom Answers

Please submit your letter of interest including the following items:Header with full contact information (name, address, phone, email, and online portfolio/artist website)Identify which Zone you are most interested in, or if you would like to do multiple ZonesWhat interests you about this opportunityDescribe your methodology and approach to public art works and design

Art Team:
Ben Dye
www.bendyesculpture.com Oregon City, Oregon 97045

Travis Pond
www.steelpond.com Oregon City, Oregon 97045

Dear Art Committee,
We are neighbors and metal sculptors who thought it would be fun to combine forces on this project. We envision using all three of the available zones to create a river-themed series that harmonizes with the park's existing ambiance. The pieces would combine our distinct styles in a complementary manner to create engaging artwork (see enclosed video example). With two strong welders on the project who appreciate each other's work, you can count on us to deliver high quality sculptures. We each have decades years of experience creating and installing site-specific public art. We understand issues related to safety, durability, and maintenance. And we know how to work productively with art committees to keep things on schedule. We look forward to meeting with the committee to learn more about your vision and how we can make it happen.

Please provide your artist biography relevant to this Call.

TRAVIS POND: My work begins with the act of collecting. I search for objects that carry significance-pieces that resonate on both personal and collective levels. These remnants are fragments of our shared human story, imbued with histories and memories. In the studio, my process is driven not by a search for a clear starting point, but by the endless question of when to stop. It is not about imposing a form, but about allowing the materials to guide their own evolution. Each piece is part of a larger, ongoing conversation, one that moves beyond the object itself to something more profound-an exploration of what comes next. The metal I work with seems to possess its own will. While I control the welding, the objects themselves resist being forced into any predetermined shape. The sculpture unfolds organically, choosing its own path and ultimately dictating its own completion. This process is a dance of spontaneity, where the boundary between intention and outcome is blurred, and the work reveals itself in its own time.

BEN DYE: As a former commercial diver, Ben spent 25 years solving complex problems in hostile marine environments. This background helps ensure successful public sculpture placements where safety and durability are paramount. His mechanical expertise drives him to take on difficult projects while refusing any notion that "it can't be done." He views his work as a personal challenge; a daily test of his own ability that he answers with the completion of each project. An Oregonian since the mid-90s, Ben specializes in large-scale public sculpture that enables communities and institutions to make a meaningful statement about their historic origins and contemporary aspirations. He enjoys designing iconic pieces that create a sense of shared identity for the community and become a destination, inviting people to engage with the art; to look closer, to touch, and explore.

Please upload document with the following details for images which correspond to your work samples that you will submit below in the 'Choose Work Samples' Section:Artwork TitleYear CompletedMaterialsDimensionsBudget/CostAdditional Comments (Not to exceed 200 words per entry)

Image List - Travis Pond & Ben Dye.pdf

Please confirm that you have read the rules and terms for this Call in the RFQ Description.

Confirmed

Art Detail

Category

Statement

Call ID: 3952688 Artist ID: 621547
Status: Received

Suzie Zupan (Continued)



Tillamook Heron by Ben Dye
Recycled stainless steel
19' x 4' x 4'
Artwork for Sale: No
Price/Value: \$92000.00
2019



Mobius II by Ben Dye
Reclaimed stainless steel
14' x 9' x 4'
Artwork for Sale: No
Price/Value: \$58000.00
2019



Pup by Ben Dye
Fabricated naval bronze
48" x 28" x 38"
Artwork for Sale: No
Price/Value: \$22000.00
2024



A Soldier's Journey by Travis Pond
Repurposed steel
12' x 12' x 7'
Artwork for Sale: No
Price/Value: \$0.00
2024



Totem II: Wolf Beaver Orca Frog & Raven by Travis Pond
Repurposed steel
18' x 10' x 4'
Artwork for Sale: No
Price/Value: \$0.00
2011



Crane Study #47 by Travis Pond
Repurposed steel
82" x 21" x 16"
Artwork for Sale: Yes
Price/Value: \$0.00
2023



Otter at Play
Stainless steel & steel
2' x 7' x 1.5'
Artwork for Sale: Yes
Price/Value: \$35000.00
2025