



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

# 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 ZonesWhat interests you about this opportunityDescribe 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](http://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

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:&nbsp;  Artwork TitleYear CompletedMaterialsDimensionsBudget/CostAdditional 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

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

# Ilan Averbuch

## Custom Answers

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**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.

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.

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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

# 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](http://www.petebeeman.com). Prior to working as an independent

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.







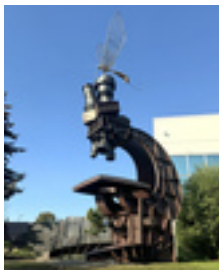
Please upload document with the following details for images which correspond to your work samples that you will submit below in the 'Choose Work Samples' Section:Artwork TitleYear CompletedMaterialsDimensionsBudget/CostAdditional Comments (Not to exceed 200 words per entry)

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	Hatchery Kiosks	Alphabet Soup (+ campus)	Da'an Flower	
stainless steel, fused glass, mechanics	salvaged douglas fir, galvanized steel, copper	Stainless steel, etched concrete, vinyl roadway letters	stainless steel, powder-coated aluminum and steel, mechanics	
21' x 9' x 9'	8' x 6' x 7'	19' x 30' x 4'	20' x 9' x 16"	
Artwork for Sale: No	Artwork for Sale: No	Artwork for Sale: No	Artwork for Sale: No	
Price/Value: \$99000.00	Price/Value: \$39000.00		Price/Value: \$106000.00	
2023	2006			
				
Star	Welcome Wagon	MegaScope		
Stainless steel, powder-coated aluminum	Stainless steel, lpe wood, mechanics	weathering & stainless steel, silicon bronze, glass		
20' x 20' x 20'	4' x 12' x 2'	32' x 10' x 15'		
Artwork for Sale: No	Artwork for Sale: No	Artwork for Sale: No		
Price/Value: \$80000.00	Price/Value: \$54000.00	Price/Value: \$175000.00		
2015	2019			



# Todji Kurtzman

## Custom Answers

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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](http://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](http://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

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!

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7 Image List 02.pdf

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Confirmed

Art Detail	
Category	
Statement	

Todji Kurtzman (Continued)



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



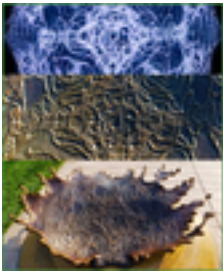
Splasher  
Bronze  
8' x 3' x 5'  
Artwork for Sale: No  
Price/Value: \$70000.00  
2013



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

# 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 ZonesWhat interests you about this opportunityDescribe 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 TitleYear CompletedMaterialsDimensionsBudget/CostAdditional 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

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

# 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

## 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

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## Chris Rench (Continued)

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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  
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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



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

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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  
Stainless steel and  
Acrylic  
30' x 19' x 19'  
Artwork for Sale: No  
Price/Value: \$200000.00  
2023



Bloom  
Mild steel acrylic  
25' x 18' x 18'  
Artwork for Sale: No  
Price/Value: \$120000.00  
2023



Communitree  
Stainless steel, mild  
steel, acrylic  
30' x 19' x 19'  
Artwork for Sale: Yes  
Price/Value: \$130000.00  
2021



Eden Prairie "Natives II"  
Mild steel, stainless,  
steel, acrylic  
25' x 14' x 14'  
Artwork for Sale: Yes  
Price/Value: \$130000.00  
2020

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

# 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

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

## Art Detail



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

# 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 ZonesWhat interests you about this opportunityDescribe 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 TitleYear CompletedMaterialsDimensionsBudget/CostAdditional Comments (Not exceed 200 words per entry)

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

# 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.

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



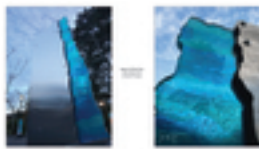
Sumi Wu (Continued)



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

# 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

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