

A Name ⓘ

Actual Size Artworks

A Pronouns ⓘ

🔗 Website

www.actuallysizeartworks.com

☰ Public Art Experience ⓘ

Gail Simpson and Aristotle Georgiades are sculptors who work individually and as Actual Size Artworks, a collaborative team. We have had design team experience working with engineers, architects, planners, fabricators and landscape architects, and our communication skills are strong. We work with a wide variety of weather-permanent materials and are attentive to matters of durability and maintenance. We are knowledgeable about safety and universal accessibility. All of our previous work has been completed on time and within budget. We also both create and exhibit our individual studio work. Our long track record of successful projects, including municipal works, can be found on our CV.

☰ Community Engagement Process ⓘ

Many of our projects have had strong participation and input from the communities being served by the project, and we are committed to developing projects that are integrated through dialogue with those involved with the site. We are comfortable working in the format of charrettes, open houses, public meetings, and in small groups. Working with people from other disciplines and backgrounds has strengthened our work over the years. A successful engagement activity we used in the past was to ask residents for suggestions on phrases to use in the concrete foundations. This breaks up uninterrupted surfaces and creates another detail for exploring up close. Another well-received activity was having a children's reading group name the animal figures in one of our projects.

☰ Artistic Vision ⓘ

We believe in the transformative potential of artwork in the community. As we move about our days, deep in thought or looking at a screen, the experience of engaging with our surroundings and our community can fade. Artwork can recharge this connection, waking us up and reminding us that we are bodies in space, sharing that space with others, not alone. Artwork can surprise us, pique our curiosity and our wonder. It creates a destination and embeds a place in our memory. Public spaces that contribute to the common good seem more important than ever today. These are our goals; we try to meet them with work that has a strong profile, a light touch, and excellent craftsmanship. In this way we help create a space for imagination and possibility. We have lived and worked in the area for 25 years and are familiar with the space and community. We are always interested in the built and natural environment as setting, inspiration and subject matter for our work. Artwork can visualize and interpret the character of a place in a way that nothing else can; helping to create a sense of rapport is a strength of ours.

☰ Other Notes / Special Requirements ⓘ

This project speaks to us because libraries and community centers seem critically important in this cultural climate. These spaces are like magnets, drawing people in and welcoming everyone, and helping us all more become more informed, more engaged, more part of the community. You don't have to buy anything to go there. They are inspirational and illuminating and a way to bolster the "collective good". Artwork can play a major role in creating a compelling, inviting atmosphere that brings people in, and keeps them coming back. We would love to be part of this for the Imagination Center.



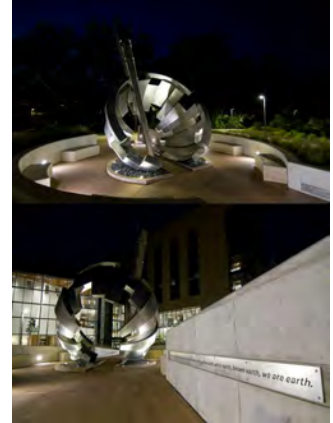
ActualSize_PastMeetsPresent1.jpg



ActualSize_PastMeetsPresent2.jpg



ActualSize_Synthesis1.jpg



ActualSize_Synthesis2jpg.jpg



ActualSize_Turning.jpg

References ⓘ

Jared Vincent PLA, ASLA SAIKI DESIGN, INC
jvincent@saiki.design
Direct: 608-405-8159 Office: 608-251-3600

Chris Walla
Faculty, Minnesota State University –Moorhead 1104 7th Ave. S., Moorhead
MN 56563 Moorhead, MN
(360)223-2100
wallach@mnstate.edu

Shawn Albaugh Kleppe
Office of the AVP and Director, Facilities Management
1 West Prentiss/200 USB, Iowa City, Iowa 52242
Office: 319.335.1205, Mobile: 319.430.5029 shawn-a-kleppe@uiowa.edu

Artist Photo ⓘ



GailArisStudio.jpg

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A Name ⓘ

Ai Qiu Hopen

A Pronouns ⓘ

Ichew

🔗 Website

www.aiqiuhopen.com

☰ Public Art Experience ⓘ

For over twenty years, I have been entrusted with creating major public art commissions that define civic identity and honor cultural memory. My awarded projects include the Buffalo of Peace monument for New York State Parks, the Unity Arch in McKinney, Texas, and capital city commissions honoring civil rights leaders in Washington, D.C.

NBC 5 News, covering the dedication of one of my monuments "Embrace and Belonging ", noted that "her art brings smiles to our faces," underscoring the human connection and joy my sculptures inspire. My practice combines aesthetic impact with civic trust, demonstrated through repeated selection for state, municipal, and national projects of historical and cultural significance.

Technically, I specialize in durable outdoor work, fabricated in bronze, stainless steel, and stone, engineered with Thornton Tomasetti (the firm behind the MLK Memorial in Washington, D.C. and the Burj Khalifa). This collaboration ensures structural safety, weather resilience, and compliance with building codes across diverse climates, including harsh winters like Wisconsin's.

My reputation is built on uniting artistic vision, technical rigor, and community values into landmark sculptures that stand as both civic symbols and living sources of pride. From New York to the nation's capital, my work demonstrates the trust placed in me to deliver public art that uplifts, endures, and belongs to the communities it serves.

Community Engagement Process

Community engagement is at the heart of my practice. Every project begins with listening—through public meetings, workshops, school collaborations, and one-on-one conversations. I believe public art is not only for the community but built with the community, ensuring local voices shape both the design and the symbolism.

For example, in my project “Embrace and Belonging,” I worked closely with residents to gather stories of migration, family, and resilience. These narratives were incorporated directly into the sculptural forms and inscriptions, transforming the artwork into a collective expression of identity and welcome. Similarly, in the “Unity Arch” for McKinney, Texas, community input guided the symbolism of interwoven wings and pathways, representing shared aspirations of freedom and civic unity. The arch now stands as a community landmark, celebrated during public gatherings as a space of pride and belonging.

My engagement process is designed to meet people where they are—whether through storytelling circles, digital surveys, school art workshops, or direct site visits. I often integrate text, silhouettes, or symbolic imagery contributed by community members into the final artwork. This method creates not only visibility but ownership: residents can point to the sculpture and say, “that is part of us.”

The impact of this approach has been recognized publicly. NBC 5 News, reporting on the dedication of one of my monuments, observed that “her art brings smiles to our faces.” That sentiment captures my commitment: to create work that uplifts communities, honors their voices, and inspires pride across generations. For Madison, I would bring the same inclusive process, engaging Reindahl Park’s diverse users—families, gardeners, cricket players, library visitors—so the final artwork reflects their spirit of imagination, wellness, and belonging.

My artistic vision is to create public art that functions as both a landmark and a vessel of meaning—work that resonates emotionally, honors sacrifice, and reflects the sacred role of bringing knowledge and belonging to communities. For me, libraries are not only repositories of books but sanctuaries of imagination, equity, and civic empowerment. They embody the sacrifices of those who fought for access to education and the enduring belief that knowledge can transform lives.

In my practice, I translate these values into form through symbolic storytelling—whether through rising arches, flowing river motifs, or sculptural figures that embody unity and resilience. Materials such as bronze, stainless steel, and stone ensure durability, while reflective surfaces and layered textures invite viewers to see themselves in the work, both literally and metaphorically. Each piece is engineered with care to withstand the elements while offering spaces for contemplation and pride.

For the Imagination Center at Reindahl Park, my vision is to create an emotional, culturally resonant landmark that reflects the community's journey and aspirations. I see the artwork as a bridge between the library's mission of knowledge and the park's vitality as a gathering space. It should be visible from afar as a beacon of curiosity, while offering intimate details up close—symbols, text, or imagery drawn from community voices.

In dialogue with the site's sustainable design and the nearby solar tree, the sculpture would embody growth, radiance, and interconnectedness. It will stand as a testament to civic innovation and cultural expression, but above all, as a sacred reminder that imagination and knowledge are gifts carried forward through sacrifice, community, and hope.

As a mother of five children, I have experienced firsthand how libraries serve as lifelines for growth, creativity, and belonging. My children were raised with the crucial support of the library community, which offered them not only books and learning, but also safe spaces for imagination, connection, and opportunity. This lived experience deepens my passion for creating art that honors the sacred role of libraries as places of transformation and civic empowerment.

Because of this, I feel a profound connection to the mission of the Imagination Center at Reindahl Park. It is more than a building—it is a community heartbeat where knowledge, culture, and wellness meet. I would be honored to contribute to this vision by creating art that is immersive, emotionally resonant, uplifting, and educational. My goal is for families, children, and neighbors to not only see the sculpture as a landmark, but to feel embraced and inspired by it.

I am fully prepared to learn from your vision and collaborate with City staff, engineers, and community stakeholders to ensure the artwork integrates seamlessly with the site, meets all safety and maintenance requirements, and is delivered on time and within budget.

Most of all, I want to bring my personal and professional dedication to Madison—combining the rigor of my national public art experience with the heartfelt knowledge of what libraries give to families. This project offers a chance to give back, to honor those who sacrificed to make knowledge accessible, and to create a landmark that uplifts the community for generations.



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Humanity Memorial Inc. Team References
304 644 1838 (Mobile) 304 765 5611 (Studio)

1. Sandy Bellamy
Public Art Manager
Capital Construction Division, Percent for Art
D.C. Department of General Services
3924 Minnesota Avenue, N.E.
Washington, DC 20019
sandy.bellamy@dc.gov
301-257-3303

2. Kat Wright, MPA
Director Public Art
Cultural Council of Greater Jacksonville
40 E. Adams
Ste. 140
Jacksonville, FL 32204
kwright@culturalcouncil.org
+1 (423) 580-1729

Additional references if needed:

1. Robert G. Horr , Executive Director, Thousand Islands Bridge Authority
Three Hart, Thousand Islands, New York, US Major Tourist Attraction
428
43530 Interstate 81 Alexandria Bay, NY 13607 Email roberthorr@tibridge.com
Phone: 315-4822501 Fax: 315-482-6064

Project: Three Hart Deer Sculpture for entry arch at Boldt Castle , Thousand
Islands, NY US Major Tourist Attraction

2. Janay Tieken, City of McKinney Arts Commission
Phone: 972 547 7572
Email: Jtieken@mckinneytexas.org

Project: Unity Arch, Downtown McKinney Texas

3. Douglas Dorner, CCM Douglas Dorner, CCM Project Manager
Capital Construction Services, Department of General Services 1250 U St NW,
3rd Floor

Washington, DC 20009 Mob: 202-809-4532

Email: Doug.Dorner@dc.gov Project, Washington DC Civil right Icon Ida B.
Wells

Monument, Ida B. Wells Middle School

4. Creation, fabrication and installation, 5 large than life size figures and Bas
Reief bronze for

the illustrious Benedict college. budget about 1/2 milion.

www.benedictine.edu svaughn@benedictine.edu 913.360.7401 office
816.914.4257 mobile



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A Name ⓘ

AJ Davis & Jeremy Freiboth

A Pronouns ⓘ

he/him

🔗 Website

AJDavisArt.com

Fabrication Team: AJ Davis/Project Street Gold and Jeremy Freiboth/Modulus Makers

We have created many projects together and just installed a monumental artwork for the Theodora Family Hotel in Denver (images 1-3) (\$276,500). For this project, we attached numerous suspended elements to the façade of the facility with significant lighting and 2 murals. We are experienced in every aspect of materials and the public art process to make this project a unique addition to Reindahl Park.

We have the skill set, tools, resources, and knowledge to design and fabricate this art so that it is not only impressive and conceptually strong, but can stand the test of time, with little to no maintenance. We are no strangers to thinking, designing, and working on any scale. We've worked alongside municipalities nationwide and internationally, and we are prepared to handle all the necessary requirements.

AJ DAVIS

I am a full-time muralist and digital designer from Denver, CO, specializing in mural production, casting, and metal fabrication. I graduated with a BFA in Sculpture from the University of Colorado Boulder in 2013. My work can be found around the world. I bring a wealth of experience in public art fabrication and arts administration. My technical skills in custom metal fabrication, CAD design, 3D printing, and AR activations combined with leadership in various public art initiatives and festivals further underscores my ability to manage complex projects and engage communities effectively. I am always seeking opportunities to challenge my knowledge of painting and sculpture.

JEREMY FREIBOTH

I am the owner and operator of Modulus Makers where we specialize in creating dynamic and engaging public art installations that blend artistic expression with educational engagement. Our team is dedicated to producing high-quality, interactive sculptures that captivate and inspire. Our previous projects include large-scale public art installations and interactive exhibits that encourage viewer participation. These experiences have honed our ability to create durable, safe, and engaging sculptures suitable for public spaces and outdoor environments. My technical proficiency in various design software and fabrication techniques ensures meticulous attention to detail and innovative solutions.

Our "Cultivating Dreams" project installed on the side of the Theodora Family Hotel in Denver, CO was one deeply rooted in community engagement through biophilic and trauma informed design. Our design consists of 42 dandelion seeds floating across the façade of the building. As the blowing dandelion signifies the act of making a wish, we held a community ceremony during the VOA Founder's Day event where we collected hundreds of letters of dreams and wishes from community members, VOA staff, and members of the homeless community that this work hopes to represent. We then reduced these letters with the community down to ash through the act of burning and later placed this ash in each seed to imbue the work with the literal wishes of the community it serves. The building was built by Volunteers of America.

In 2023, AJ completed a mural inspired by the Veteran's Memorial Circle in Rockford, IL. It serves as a monument honoring our veterans and all who have served and are serving time in an American military branch. This project consisted of a robust design phase working with the committee and sponsor in order to adequately represent what each party wanted to see in the artwork. Everyone worked well together throughout the entire experience, revising the design until everyone was happy, ultimately leading to an artwork that was extremely well received.

Augmented reality is something that AJ often pairs with his artwork where he creates a smart device (cell phones, tablets) activated animation of the art with an app called Artivive. The viewer can open the app and point their camera at the art, and it creates a real time animation of the piece (if desired). AR activations are cutting-edge additions to contemporary artwork and offer an additional level of technological engagement with the work!

Together, we blend our strengths, combining AJ's artistic sensitivity with Jeremy's engineering expertise. Our projects integrate kinetic elements, storytelling, and intricate depictions of flora and fauna, resulting in interactive sculptures that resonate deeply. Our shared goal is to create works that beautify public spaces while serving as catalysts for education, conversation, and emotional connection.

Each of our pieces tells a story, inviting viewers to reflect and connect. We hope to inspire appreciation through meticulously crafted artwork that celebrates life's vibrancy. Our art is designed not just to be visual but as a tool for learning, engagement, and building connections.

Our vision is rooted in education, social impact, and mental well-being. We aim to raise awareness while bringing communities together. We believe in art's power to bridge the gap between science and society, making complex ideas accessible and inspiring change.

Our work emphasizes accessibility and engagement, encouraging viewers to interact with their art physically and mentally. Our pieces, whether sculptures or murals, are designed to educate, inspire, and create wonder, fostering a sense of responsibility. By bridging art, science, and society, we transform public art into a medium for social good, advocacy, and community building, aiming to create meaningful, lasting change.

The art we create will be inspirational while celebrating the community. This intriguing artwork will serve as a visual tribute to the Imagination Center. Together, our vision and concept will be welcoming to all, offering a colorful and potent contemporary reflection of civic engagement and cultural expression.

We always work with all parties to make sure that all colors, shapes, content, etc., meet each project's parameters. It is very important to consider imagery and colors that work well with the changing skies and surrounding landscapes and buildings as well as any interior spaces.

AJ DAVIS

My techniques focus on realism and graphic surrealism paired with abstract geometric elements that aid in balancing compositions and highlighting architectural features. My work speaks to diverse communities and age groups, and I always strive to reflect on and relate the art to the communities and environments that I work in.

It is my goal to create a visually cutting-edge experience that will engage community members of all ages to celebrate the beauty around us and the history that makes each project possible. When considering the importance of a specific facility or place, I aim to create imagery that honors the environment and ecology of that specific area as well as the people and history.

I have worked with many municipalities, and my work has always been on time and within budget. I work alongside each city so that the work is successful for the community and the project administrators. On many occasions, I have been invited back to work again with these curators and have been highly recommended for my work. All my references can speak to my participation as part of a team effort.

JEREMY FREIBOTH

As an artist deeply inspired by the natural world and its intricate connections, my work centers on the fusion of art and engineering to create interactive and kinetic sculptures. My practice involves using diverse materials such as acrylic, steel, bronze, and mechanical components to bring to life dynamic pieces that engage the audience in a multisensory experience. My aim is to spark curiosity and foster a deeper appreciation for the natural environment, especially the flora and fauna that are under threat.

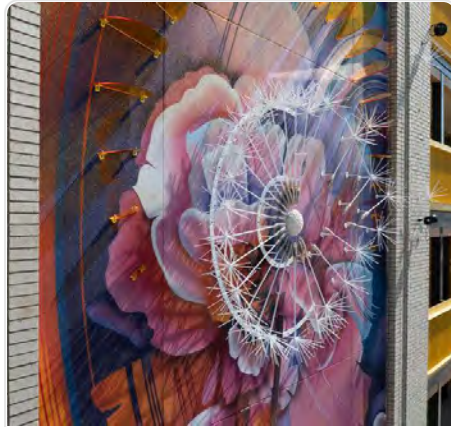
I am particularly motivated by the opportunity to create sculptures that serve as a reminder of our collective responsibility. The sculptures are designed to engage people of all ages, promoting an educational interaction, inspiring communities for future generations.



05_Freiboth_Jeremy_'The Watcher'.jpg



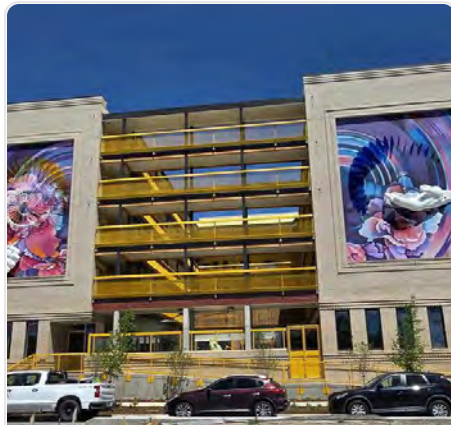
04_Davis_AJ_'Sand Hill Crane Migration'...



03_Davis_AJ & Freiboth_Jeremy_'Cultiva...



02_Davis_AJ & Freiboth_Jeremy_'Cultiva...



01_Davis_AJ & Freiboth_Jeremy_'Cultiva...

AJ DAVIS REFERENCES:

Meg Pursell, LFA, LEED Green Associate, Public Art Administrator
Arts & Venues, City and County of Denver
1345 Champa St, Denver, CO 80204
(720) 865-5576
Meg.Pursell@denvergov.org
▪ Theodora Family Hotel, Denver, CO, 2025

Scott Finch, Director, Percent for Art Program
Louisiana Division of the Arts
1051 North Third Street, Baton Rouge, LA 70802
PO Box 44243, Baton Rouge, LA 70804-4243
(225) 342-7009
sFinch@crt.la.gov
▪ Taft Street Parking Garage, Baton Rouge, LA, 2025

Yvette E. Aguilar, Director of Parks, Recreation & Library Services, Signal Hill
Parks, Recreation & Library Services
1800 E. Hill St., Signal Hill CA 90755
(562) 989-7320
yaguilar@cityofsignalhill.org
▪ Signal Hill Library, Signal Hill, CA, 2024

JEREMY FREIBOTH REFERENCES:

Meg Pursell, LFA, LEED Green Associate, Public Art Administrator
Arts & Venues, City and County of Denver
1345 Champa St, Denver, CO 80204
(720) 865-5576
Meg.Pursell@denvergov.org
▪ Theodora Family Hotel, Denver, CO, 2025

Conor Hollis, Executive Director, Silo Workshop
1141 W Mississippi Ave, Denver, CO 80223
(720) 280.2851
conor@siloworkshop.com
▪ Public Art Fabrication Lead, Denver, CO, 2018-2019

Steve Fox, Owner
Urban Putt
(414) 794.1047
steve@urbanputt.com



Davis_AJ & Freiboth_Jeremy.jpg

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A Name ⓘ

Anaisa Franco

A Pronouns ⓘ

🔗 Website

www.anaisafranco.com

☰ Public Art Experience ⓘ

Anaisa Franco has over 15 years of experience collaborating with diverse design teams, including designers, architects, engineers, and fabricators, to realize complex public art installations. Working internationally, she carefully adapts each project to its unique context, ensuring all work complies with local standards and functional requirements. Throughout her international career, she has accomplished 14 public art projects and 28 interactive installations worldwide, including in the USA, Ireland, France, Spain, the Netherlands, Australia, Switzerland, China, Korea, Brazil, and many others.

Recent works include Interlace (2025), a series of six illuminated swings in Northwest Park, Jacksonville, Florida, welcoming up to six people at once to create playful, interactive moments in the park; Heart of the Park (2025), an interactive bench in Northwest Park that syncs with visitors' heartbeats, pulsing with light to create a shared sensory experience; Vibrant Meridian (2023), a large-scale roundabout installation in New York inspired by local innovation, designed to uplift and engage passing drivers and pedestrians; Embraced Loop (2023), an HIV/AIDS memorial in a park Ireland that offers a sculptural space for connection and reflection, particularly for those affected; Spiral Loop, interactive playground sculpture for schoolchildren in Ireland (2024) that encourages both imaginative play and social interaction; Solar Hive (2024) a sustainable immersive installation.

Community engagement is central to our artistic practice. We believe that public art should not only exist in a space but also live within it, shaped by and responsive to the people who inhabit it. Our work aims to create inclusive experiences that invite reflection and spark meaningful connections. We strive to design artworks that people can approach from multiple perspectives, intellectually, emotionally, and physically, so that each individual can find their own point of entry and interpretation. At the heart of our philosophy is the idea that art in public space should encourage a sense of belonging. By making room for interaction, our works encourage people to consider their own relationship to the artwork, the space and to others around them.

Community engagement we can realize in this project:

Phase 1: We will begin with an open workshop to share our design approach, tools, and methods. A design charrette-style activity will invite participants to contribute ideas, directly influencing specific elements of the project. This dialogue not only enriches the design process but also strengthens the bond between the artwork and the community.

Phase 2: During engineering and production, we will host another session highlighting material processes and fabrication methods. Collaborators, including fabricators and engineers, will share their expertise, followed by a hands-on activity where participants can create small-scale artworks using tools such as 3D printers. Workshops may be organized to explore other facets of the project, depending on community interest.

Phase 3: Finally, we will hold a wrap-up presentation and opening ceremony to celebrate the completed work. Our focus remains on community-driven design and education, ensuring the artwork resonates with the public while reflecting shared values and aspirations.

Artistic Vision ⓘ

The studio's mission is to activate the public space through a playful and interactive approach. Anaisa's artworks reflect the curved and organic forms at the molecular and macro levels, connecting and reshaping how we view the world. Through this vision, she seeks to foster a dynamic and inclusive experience for the community within the realm of public art.

Anaisa's approach to creating art begins with an in-depth study of a site's social, cultural, and natural context, drawing inspiration from its unique characteristics. This research informs concepts that are deeply connected to both the environment and its community. Central to her process is understanding how people will experience and interact with the work, ensuring it fosters engagement, connection, and a sense of belonging. At the studio, we employ parametric modeling to explore and refine design ideas. Each project may incorporate a variety of innovative materials and technologies, such as solar lighting, sensors, and digital illumination, combined with prototyping to bring concepts to life and realize them in creative, site-responsive ways.

Our vision is to create a site-specific artwork that resonates with the spirit of the community while taking inspiration from the natural landscape. The installation will embrace sustainable design by incorporating solar elements. It will invite moments of wonder and curiosity, encouraging visitors to engage, explore, and connect with their surroundings. By responding thoughtfully to the site's unique context and environment, the artwork will serve as both an inspiring landmark and a celebration of the community and its values.

Other Notes / Special Requirements ⓘ



Franco_Anaisa_HeartOfThePark.jpg



Franco_Anaisa_Interlace.jpg



Franco_Anaisa_VibrantMeridian.jpg



Franco_Anaisa_EmbracedLoop.jpg



Franco_Anaisa_SolarHive.jpg

PROJECT: Interlace and Heart of the Park (2025)
NAME: Anna Walling
EMAIL: Anna.Walling@kimley-horn.com
TEL: +1 (904) 828-3940
ROLE: Landscape Designer

PROJECT: Trinity Loop (2020) and Spiral Loop (2024)
NAME: Rina Whyte
EMAIL: rinawhyte@yahoo.com
TEL: +353 87 238 9591
ROLE: Public Art Curator

PROJECT: Vibrant Meridian (2023)
NAME: Laura Cohen
EMAIL: lcohen@mvedge.org
TEL: +1 315 338 0393
ROLE: Project Manager

📄 Artist Photo ⓘ

⬇️ Drop files here or [browse](#)

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A Name ⓘ

Andrée Valley

A Pronouns ⓘ

she/her

🔗 Website

<https://www.andreevalley.com>

☰ Public Art Experience ⓘ

My outdoor public art sculptures have been installed in various venues such as at the Token Creek Chamber Music Festival, American Players Theater, for the Village of Oregon, WI; invitations by the European Cultural Centre to exhibit at the Venice Art Biennale and the Venice Architecture Biennale; and in the village of Ronco Sopra Ascona, Switzerland.

For many years, I placed a series of medium sized outdoor sculptures on the grounds of the Token Creek Music Festival for patrons to enjoy as they walk through on their way to concerts in the music barn. Some of the sculptures are permanently installed and owned by the festival with other pieces temporarily installed during the festival. In 2019, I was asked by the American Players Theater to install four of my sculptures, Triffid, for the summer and fall season. In 2019, I was also invited to exhibit in the Venice Art Biennale with a sculpture that was placed in the Marinaressa Gardens. They asked that the same sculpture be exhibited again for "Open Space", then again for the Architecture Biennale in a different outdoor location. After three years of exhibition, my sculpture was purchased by the village of Ronco Sopra Ascona, Switzerland where it presently sits in their park overlooking Lago Maggiore. I flew to Switzerland and spent a week supervising its installation, upon the request of the Major and village arts commission, I painted park benches to match the sculpture in color and style.

☰ Community Engagement Process



I enjoy the act of collaboration when creating public art. This collaboration involves not only those who are purchasing the sculpture, but people with day-to-day contact with the piece as well as with the construction company that helps with the installation.

In Ronco Sopra Ascona, I worked closely with the mayor and the village arts commission concerning sculpture placement, base preparation and installation. We considered locations in two parks and chose the location most visited due to the spectacular view of Lago Maggiore, park popularity and proximity to the cathedral and local hotel. I was delighted when asked to paint the surrounding park benches, so they matched the sculpture. The process was a satisfying collaboration between and the village, the village arts commission and me.

The Token Creek Music Festival organizers and I made all decisions as to what sculptures should be exhibited and where they should be placed. This involved studio visits by them and placement proposals by me, with final decisions as a collaboration. This is the same process used when having sculptures in the Village of Oregon parks each summer.

Another public art commission was at Stout Field School in Indianapolis, Indiana where I engaged elementary school students to help design shapes and pick colors for the hanging shapes I installed in their lobby atrium area. I also designed an illustrated lesson plan for the school's teachers based upon the installation.

☰ Artistic Vision



I have worked on public art projects for UW Hospital and Clinics, Stout Fields School, Indianapolis, Token Creek Music Festival, American Players Theater, two Venice Biennales in Ronco Sopra Ascona, Switzerland, and most recently The WYSO Center for Music, Madison, WI. My preferred material is aluminum painted with a UV resistant powder coat paint. However, for this project, I would use stainless steel painted with an epoxy coat paint, working closely with a local metal fabricating factory. "She, He, They #1", (see concept sketch) would be about 10' high on a 5' x 5' concrete base. It is a continuation of my "Facial Recognition" series of sculptures based on the concept of a shrinking world due to technology as communication and transportation advances. People are closer yet so far apart. This series is in response to living in this world, hoping that we can embrace each other and celebrate our uniqueness despite our differences.

This piece is to be made from 1/4" laser cut stainless steel and painted with epoxy paint. Each unit comprising the whole would be assembled with colored bolts for ease in repainting if needed. The overall sculpture would be painted in bright, saturated color to relate happiness and positive emotions. I enjoy working in collaboration with architects, construction people and other stake holders of the overall project. Everyone has something positive to add.

☰ Other Notes / Special Requirements:





Valley,Andree_Red Oval_Village of Oreg...



Valley,Andree_Triffid V_Ronco, Switzerla...



Valley,Andree_She, He, They_concept ill...



Valley,Andree_(((clang)))_WYSO.jpg



Valley, Andree_Triffid Group_APT.jpg

References ⓘ

Paula Panczenko, director emeritus of Tandem Press. We co-curate exhibits at the Dane County Airport.

paula.panczenko@wisc.edu

(608) 240-2742

Bridget Fraser, executive director emeritus of The Wisconsin Youth Symphony Orchestras (WYSO) where I permanently installed a hanging sculpture in the building lobby

bridget.fraser23@gmail.com

(815) 312-6388

Briony Foy, friend and colleague

brionyfoy@gmail.com

(608) 345-0472

Artist Photo ⓘ



Valley,Andree_photo credit JOHN HART,...

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A Name ⓘ

Audifax

A Pronouns ⓘ

she/her

🔗 Website

<https://audifaxart.com/>

☰ Public Art Experience ⓘ

As a resident of Madison and arts advocate, I am invested in the well-being of the city and its diverse communities. I've produced many outdoor projects in the Madison-area that share the unique stories that define its neighborhoods and evoke connection. In January I worked with contractors to install a panel mural on a historical building, following the city of Verona's precise specifications.

The wings at Olbrich Botanical Gardens were constructed to withstand inclement weather and carefully engineered to ensure visitors' safety. The wings were interactive and designed so visitors of all sizes, ages and abilities could experience the wings as their own. Inclusive design and viewer access is essential. They influence my sculptural work and exterior murals, inspiring vibrant color palettes that contrast against the depths of winter, and provide universal experience that is as effective up close as it is from a distance. Each project sought to unite the community in a positive way, encouraging personal growth through empathy, encouraging awareness, and fun.. My fabrication and installation team have worked with artists across the Country to manage, design, build, and install large-scale public sculpture with budgets exceeding half a million dollars.

I have recently teamed up with 900 North Studios, a design/build firm with extensive experience with public sculpture. Their mission is to empower artists who typically work at smaller scales or with less permanent materials, by assisting in the design, production, and installation of larger, permanent work. They provide engineering, 3d modeling, material selection, budgeting, fabrication, maintenance, and installation support. Their expertise is a vital resource enabling me, and artists like me, to overcome significant barriers; that silence my voice and ultimately prevent communities from experiencing the work of many talented artists..

I have included examples of public sculpture produced through 900 North's artist-partnerships.

My work responds to a community's needs through listening and hearing, observation, and relationship building. An effective community-centered artwork involves teamwork, the combined efforts and ideas of all current members while holding future ones in mind,

In the past I've worked alongside community partners, including the Bubbler and Making Justice Program at Madison Public Library, and collaboratively painted a dozen murals. Each of these projects contributes to the unique identity of the neighborhood, supporting continued authorship of the community by the community.

I worked closely with an array of Madison-area, public sector entities to build supportive networks with shared goals. These included a local shelter, detention center, youth and justice prevention initiatives, Toki Middle School, and several programs in jail. In these spaces, we worked together to conceptualize the design, by discussing what was important to our theme. Combining the different ideas into several cohesive examples that they chose from, we then brought the final piece to life together. Additionally, I have worked with an Art Center serving people with disabilities, students at Shabazz High School, The LGBTQ BIPOC leadership group at Jefferson Middle School to encourage the voice of the students through workshops that lead to theme ideas, and created installations highlighting the experiences of local residents at both the Femmestival at the Garver Feed Mill and GLEAM, the light-based public art exhibition in the Olbrich Botanical Gardens. These projects held the intention of celebrating a connection to ourselves and each other through community engagement and truth.

I develop public art projects through adaptive responses to community needs as defined by the community members themselves. I stay open to possibility, and make sure to listen. I welcome guidance from residents willing to share and am grateful for the opportunity to contribute something meaningful to and representative of the people and their passions.

My initial vision for the sculpture at Reindahl Park originated from a similar desire to collect and connect. The piece would explore what defines Home in the minds of individuals, and those shared feelings of Home that build stronger, more collaborative, and equitable communities. Additionally, the social synergy the Solar Tree creates prioritizes how the space is utilized. This is how I believe public space should serve communities, and how my sculpture would be another important milestone in rethinking public space as commons. The setting of the park inspired my incorporation of upcycled native hardwoods and the library's significance as an archive of all things for all people solidified my desire to include words and language's power to reflect, appreciate, and build bridges of communication between people. The sculpture would encourage viewers to wander around it to be explored and draw viewers in to utilize the sculpture as a fantastical backdrop for photographs.

- my sculpture would feature 2 volumetric heart shapes oriented and modeled to suggest wings.
- fabricated in aluminum and hollow-form to be lighter weight
- key words from my interactions laser cut from wings' surfaces.
- cutouts would enable visitors to look through the piece to the other side.
- Internal color-shifting lights would project through cutouts casting illuminated words onto the ground
- wings would be held aloft by vertical root-like supports that twist and spiral upward to cradle the pair of wings.
- root pillars would be fabricated from steam-bent hardwood strips supported by internal steel skeleton.

My extensive knowledge of the cultural and environmental history of Madison as well as my connection to our community are driving forces behind my new venture as a public artist. There is no better place to undertake this challenge, and knowing I will receive unwavering encouragement and support along the way is the way we do things, who we are, and why our community thrives. With The Bubbler's commitment to elevating local artists and supporting their career goals, I would be honored to join community partners in realizing their public art objectives a reality. I am overjoyed by the opportunity to serve my community in a whole new way. I thought it might be important to mention that 900 North has executed a large percentage of their work in the Midwest. They are well-aware of the extra preventative measures to produce large-scale public sculpture for Madison that incorporates appropriate material, structural, and stabilizing measures to ensure artwork endures and inspires for decades.

Continued: Important Fabrication, Material, and Functionality Details

- outdoor-rated led lighting, that slowly cycles through an array of colors, would be securely mounted out of sight on the interior of each wing.
- any electrical components would be accessible through hidden access covers that could be easily removed.
- plate would be coated to eliminate the possibility of rust or corrosion.
- piece would be modular and disassemble to aid in transport and installation.
- 3-4 person installation team would rent a lol lift
- all 3d modeling, preliminary maquettes, milling, steam bending, fabrication, coatings, transport, and installation would be handled by 900 North Studios. 900 will also develop a comprehensive maintenance plan and list of proven cleaning and conservation products.

*unknown variables are safe and adequate access to installation site with the lol and verification that ground-level surfaces are rated to support the lol.



Audifax_Balance.jpg



Audifax_Imagination.jpg



Audifax_Gleam Wings.jpg



Beverly Precious_1_small_composite.jpg



900 North_A Very Long Now.jpg

References ⓘ

Melissa Jeanne

Commissioned art installation for GLEAM Public Programs Manager

Olbrich Botanical Gardens mjeanne@cityofmadison.com

608-219-9746

O: 608-246-5616

3330 Atwood Avenue | Madison, WI

Monica Cliff, MA

Commissioned large-scale exterior mural on historical building

Co-Founder and Co-Director

Art House 360

monica@inventivaworks.com

401 W Verona Ave, Verona, WI

Jesse Vieau

Commissioned 10 mural projects through Madison Public Library

Making Justice Program Director / Founder and Teen Services Librarian

Madison Public Library • Central Library


O: 608-266-6300 C: 608-234-3882

Jesse@madisonpubliclibrary.org

201 W. Mifflin St. • Madison, WI 53703

900 North Studios is happy to provide references if needed.

Artist Photo ⓘ

 Drop files here or [browse](#)

Show 24 hidden fields ▼

A Name ⓘ

Beth Nybeck

A Pronouns ⓘ

she/her

🔗 Website

www.bethnybeck.com

☰ Public Art Experience ⓘ

I am an internationally recognized metal sculptor and public artist. I create large-scale works that are deeply rooted in place and community. My process is collaborative and site-specific—I research the history, environment, and character of a location and invite people from all walks of life into the creative process. During the last fourteen years, I have designed, fabricated, and installed over forty public artworks across the country at universities, libraries, airports, parks, and civic plazas. I understand the requirements for durability, safety, and accessibility in outdoor environments. My sculptures are built to be world-class in quality, visually compelling from a distance, and engaging at a human scale.

☰ Community Engagement Process ⓘ

I am a sculptor and storyteller who believes public art should challenge, inspire, humor, awe, and awaken something within us! It should transform and energize spaces and be accessible to all. I have found that my work is richer when people are brought into the process.

I believe the key to understanding our humanity is through storytelling, so I invite the community into the making of my sculptures through storytelling. I seek to collect voices that reflect the diversity of the area—different ages, ethnicities, backgrounds, and languages. I conduct storytelling sessions in different spaces within the community. I direct the discussion and invite people share their experiences through the written word or dialogue. These collected stories often become part of the sculpture's surface.

The sculptures carry their own presence, but they also create spaces where strangers' quiet words invite curiosity, wonder, and conversation. Each piece has a narrative tied to its heritage, environment, or context, making it a reflection not just of me, but of the people it represents. When I embed hundreds of voices into a sculpture, the work becomes a platform for our shared humanity—something that transcends culture, ethnicity, and education. There is beauty and healing in working together with strangers, in seeing ourselves reflected in each other's stories.

"Dreams. Visions. Ideas. Hopes. Wishes."

I started working in the public art field because I was passionate about bringing art to the people. Accessibility to arts and culture for all people is vital for a strong, vibrant and connected community. My approach to artmaking is intimate, personal, and collaborative. My preferred materials are metal and plastics. They are made to withstand harsh outdoor climates with minimal maintenance. I fabricate and install all my work.

I enjoyed reading through the project vision, background, and the scoping study. I was impacted by the heart from the community and their passion for creating a space where people of all ages can gather, learn, have access to internet, computers and resourcing. A hub for people to meet for social interaction, civic engagement and cultural expression.

Moreover, the Imagination Center was birthed out a need that wasn't being met in the community. The project has been well researched, and the community feedback is an encouraging reflection of their desire for connection.

My approach to the Imagination Center would be collaborative and community based. I would love to incorporate an element of storytelling into the surface of the project. It could include handwritten responses either on the surface or cut from the metal. I enjoy brainstorming various ideas with project stakeholders to tease out different methods and approaches we could implement.

I was drawn to one phrase in the executive summary: Connecting people in intentional and spontaneous ways. I believe my approach to the project will be intentionally connecting and inviting people with the artmaking process. The final artwork will surprise us by the spontaneous connections that are made as people experience the artwork.

As you are looking through my portfolio, each project has a story to tell and a process of engaging the community that I thought might be helpful to read. I've included below a brief project narrative that will give insight into the project and my heart for creating. Please reference my website for further views and angles of each project (www.BethNybeck.com).

Vida

The sculpture is inspired by an agave plant. I engaged the local community in a conversation about their family ties and traditions. Their stories are cut out of the surface of the center spire.

Seeker

Seeker, an abstract human head sculpture, is located at the entrance into the Northland Innovation Center. The sculpture is inspired by imagination, dreaming and creative intellect. I worked with 400 of Gladstone School District's third and fourth graders. I asked them questions about daydreaming, inventions and their future. I selected one hundred of my favorite hand-written responses and had them laser cut out of the aluminum panels. The panels allow light and air to pass through their words.

Some examples of their responses:

"I would create a solar powered flying car so it would not pollute the air"

"I want to be known for ending world hunger"

"I would invent a device that would fix disabilities, allowing the blind to see or the deaf to hear"

"I dream about cats, because they are awesome, horror stories because they are scary and William Shakespeare"

Rooted

The sculpture embodies the Villages' commitment to preserving nature and parks. It reflects the life, growth, and vibrancy of the community. It celebrates the life we have when we find our sense of belonging. I asked participants to answer the prompt "Tell me about your sense of home + belonging...what memories come to mind?"

I See You

This collaborative campus artwork illuminates and celebrates our differences and commonalities. I see you. You matter. To create this work, I engaged with students, faculty, and staff in dialogue, asking people to respond to the prompt: "I am..." and "We are...". These statements are personal reflections to identify what is at the core of our being and what unifies us with the people around us. It is installed within the Diversity and Inclusion Plaza on University of Nebraska's Campus.

Crescendo

I worked collaboratively with the Indianapolis Art Center and the surround neighbors to construct this sculpture. It is covered with thousands of tiles that have writing on the surface. People answered the prompt, 'tell me something

you have discovered.'

Images of Work ①



Nybeck_Beth_Vida.jpg



Nybeck_Beth_Seeker.jpg



Nybeck_Beth_Rooted.jpg



Nybeck_Beth_I See You.jpg



Nybeck_Beth_Crescendo.jpg

Contact: James Martin
Title: Public Art Administrator
Address: 414 E 12th Street, 17th Floor, Kansas City, MO 64106
Phone: 816-513-3422
Email: james.martin@kcmo.org
Project: "Dream Swept" Maplewoods Parkway Roundabout
Date: 2021

Contact: Dan Carr
Title: Principle, US Federal Properties Co. LLC
Address: 4706 Broadway, Suite 240, Kansas City, MO 64112
Phone: 816-210-8682
Email: dcarr@usfpco.com
Project: "Skylight" and "Seeker"
Date: 2023 & 2016

Contact: Kevin Vaughan-Brubaker
Title: Festivals + Special Events Manager
Address: 1 E Main Street, Mesa, AZ 85201
Phone: 480-644-6540
Email: kevin.vaughan-brubaker@mesaaz.gov
Project: "Flip Side" Mesa City Hall, Mesa, AZ
Date: 2023-2024

📄 Artist Photo ⓘ



Nybeck_Headshot.jpg

Show 24 hidden fields ▼

A Name ⓘ

Brett Adams

A Pronouns ⓘ

he/him

🔗 Website

aarch-design.com

☰ Public Art Experience ⓘ

My public art journey began with the Children's Visitation Garden at the Iowa Correctional Institution for Women, completed as part of a college design-build studio. Working collaboratively with my peers, I helped design and construct masonry walls, fencing, play equipment, musical sculptures, and landscaped paths. After graduation, I remained with the project team for an additional month to complete installation, ensuring the design's vision was realized. The garden transformed a restrictive setting into a space of dignity and healing, and it grounded my approach to public art in collaboration, play, and durability.

Building on that foundation, I created Tesseract with fellow artist Bo Raasch for GLEAM: Art in a New Light at Olbrich Botanical Gardens. Constructed with custom-fabricated parts and programmed to synchronize light and music, the installation engaged audiences in two modes: by day it blended into the landscape as a mirrored box, and by night it projected participants' movements outward as spectacle. This play between public and private reinforced my goal of designing works that impact both participants and viewers.

I then expanded into civic art with MSCR West, where I designed large-scale murals for the lobby and gym corridor featuring real Madison students and athletes. This representation built community pride and visibility, earning the project an IIDA Award in 2025.

Most recently, in my architectural practice with BWBR, I designed therapeutic outdoor children's play spaces for Pine Rest Christian Mental Health Services and an indoor slide (now under construction). These projects integrate imagination and play into professional architecture, reinforcing my commitment to art as a vehicle for wellness.

Together, these works demonstrate my ability to create public art that is interactive, durable, and deeply connected to community context.

I believe public art succeeds when it is co-authored with the community, creating meaning not only for those who interact with the work but also for those who witness it.

At the ICIW Children's Visitation Garden, engagement was central. As part of the project team, I participated in interactive workshops with incarcerated women and staff, using collaging, drawing, and other hands-on media to spark dialogue about values and needs. We also conducted surveys to gather feedback from a wider group. Priorities like play, music, and dignity emerged, and the final design featured musical sculptures, play equipment, and gardens that reflected their voices.

With Tesseract, engagement was embedded in the piece itself. The mirrored cube shifted roles between participant and observer: by day, a private sanctuary concealed inside; by night, a public stage where participants became visible to an audience. It invited reflection on how individuals relate to one another in shared civic space.

At MSCR West, engagement was highly collaborative. I conducted in-person workshops with staff, reviewing their entire photo archive to hand-select images for the murals. We arranged them thoughtfully together, followed by a series of back-and-forth feedback sessions as the design developed. The resulting murals reflect their community with care, and have since become defining features of the space.

For Pine Rest, I worked closely with clinicians and administrators to evaluate equipment against behavioral health requirements. Every detail, from rounded corners to ligature resistance, was reviewed collaboratively to ensure safety and therapeutic value.

For the Imagination Center, I would build on these methods with workshops, musical play sessions, and iterative feedback loops with neighborhood groups and library users. This ensures the sculpture resonates as both a participatory instrument and a civic landmark.

Artistic Vision ⓘ

I approach public art as an interplay of imagination, material honesty, and human connection. My goal is to create works that are interactive for participants while also impactful for observers.

This philosophy has guided my practice across multiple projects. In the Children's Visitation Garden at ICIW, children engaged directly with musical sculptures and play equipment, while families and staff experienced joy by witnessing it. In Tesseract, created for GLEAM at Olbrich Botanical Gardens, this duality was explicit. By day, mirrored panels concealed participants inside while reflecting the park around them. By night, interior lighting reversed the effect, projecting movements outward for the public to see. It was both sanctuary and stage. At MSCR West, murals developed through workshops with staff became a mirror of community pride, where participants felt represented and viewers saw a civic emblem.

For the Imagination Center at Reindahl Park, I am interested in exploring undulating sculptural forms that could integrate interactive sound and lighting. From a distance, such a piece would read as a bold landmark that echoes the rhythms of the park and the nearby solar tree. Up close, it could invite touch and gentle musical play, encouraging collaboration across ages.

The expression of this vision would be shaped through community engagement, ensuring the design grows directly from neighborhood values and user input. My past experience with custom fabrication, light, and sound, together with my background as a licensed architect, ensures that whatever direction emerges will be both imaginative and durable, suited to Wisconsin's climate. Ultimately, my vision is to create a landmark that captivates viewers from afar while rewarding those who step forward to engage. It will be a civic artwork that belongs equally to its participants and its observers.

Other Notes / Special Requirements ⓘ

I bring both artistic creativity and professional architectural expertise to this opportunity. As a licensed architect with over a decade of experience, I am comfortable collaborating with engineers, fabricators, and city staff to ensure public art projects are not only imaginative but also durable and safe. I live and work in Madison, and I am deeply committed to contributing to the cultural and civic life of this community.



Adams_Brett_ICIW_Childrens_Garden_W...



Adams_Brett_Tesseract_Thai_Pavillion.jpg



Adams_Brett_Tesseract.jpg



Adams_Brett_MSCR_West.jpg



Adams_Brett_ICIW_Childrens_Garden.jpg

References ⓘ

Diana Miller, MSCR, dlmiller@madison.k12.wi.us, 608-204-3032
Steve Carbin, Mentor, steve.carbin@iconiccreates.com, 608-257-1649

 Artist Photo ⓘ



Adams_Brett.jpg

Show 24 hidden fields ▾

A Name ⓘ

Christian Felland

A Pronouns ⓘ

he/him

🔗 Website

☰ Public Art Experience ⓘ

Public Art Experience

Christian Felland has a proven record of creating impactful, durable, and community-oriented public artworks across southern Wisconsin. His first public commission was a donated sculpture for the Women's Shelter in Sun Prairie, Wisconsin. This piece marked the beginning of his dedication to creating work that both enriches public spaces and serves community well-being.

Following this, he completed a large permanent outdoor sculpture at Fireman's Park in Sun Prairie, located near the children's playground. The work depicts an owl and a fox on a tree adorned with several mushrooms, intentionally designed with rounded forms for safety and accessibility.

Most recently, Felland created a seven-foot, three-dimensional version of the cartoon mascot for the Ridgewood Pool in Madison, Wisconsin. This work was engineered for durability, community engagement, and safe physical interaction.

For all permanent outdoor sculptures, Felland incorporates the following safety and longevity measures:

Elimination of sharp corners or edges to ensure safety for children and the public.

Angled surfaces to prevent accumulation of rainwater, snow, or debris.

Use of high-quality, weather-resistant finishes and paints designed to withstand Wisconsin's extreme seasonal changes.

Through these works, Felland has demonstrated not only artistic skill, but also a deep understanding of the technical and environmental requirements for successful public art.

Community Engagement and Design Process

Christian Felland's approach to public art is deeply rooted in community collaboration and inclusive design.

Initial Community Input: Christian begins by hosting listening sessions with local residents, stakeholders, and community leaders to ensure the artwork reflects the community's identity and values.

Collaborative Design: The central concept of the piece involves intricately carved hands, each featuring dozens of smaller carvings of hands that depict words or phrases in American Sign Language (ASL). Christian plans to engage the hearing and deaf communities to contribute to this aspect of the design, ensuring authenticity and representation.

Lighting Feature: The sculpture will include a lighting element that casts a shadow of an owl on a nearby surface, adding a magical and interactive dimension to the piece.

Ongoing Collaboration: Throughout the design and carving process, Christian maintains an open dialogue with community members, ensuring their input is integrated and that the final piece truly belongs to the community.

Artistic Vision

Christian Felland's proposed public art piece is a celebration of communication, community, and nature. The central concept revolves around intricately carved hands, symbolizing the universal, pre-linguistic form of communication and inclusivity. Each hand features smaller carvings that represent words or phrases in American Sign Language (ASL), ensuring the piece is accessible and representative of the deaf and hearing communities.

The sculpture also incorporates the symbolism of an owl, representing wisdom and mystery. A unique lighting feature will cast the shadow of the owl on a nearby surface, adding a magical and interactive element that evolves with the time of day.

For materials, the sculpture will be crafted from sustainably sourced, kiln-dried wood, laminated for lasting durability and resistance to Wisconsin's harsh weather. The installation will follow the successful methods used for his Ridgewood Pool piece, with support from Findorff in Madison to ensure a secure and lasting installation.

This piece is designed not only to be a beautiful and durable addition to the space but also a meaningful and interactive experience for the community.

Notes and Special Considerations

Christian Felland is a local artist based in East Madison, Wisconsin, and does not require accommodations such as housing for this project. He is proactively reviewing the blueprints of the upcoming site construction to thoroughly familiarize himself with the space. This ensures that his proposed artwork will be thoughtfully integrated and harmonized with the site's design and environment.

Images of Work



1000000476.jpg



146.jpg



1000000441.jpg



1000000440.jpg



2243.jpg

References ⓘ

Becky Jenn liaison for the Ridgewood pool in Madison Wi. She was instrumental in making the carving happen through sourcing private donors for the project. beckyjenn@gmail.com Jason Mabb was the contact at Stihl Midwest at the time the donated carving was done for the womans shelter in Sun Prairie Wi. Jason.mabb@gmail.com

Artist Photo ⓘ

 Drop files here or [browse](#)

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A Name ⓘ

Cooke-Sasseville

A Pronouns ⓘ

🔗 Website

cooke-sasseville.com

☰ Public Art Experience ⓘ

Over the past two decades, we have designed and produced over 40 permanent public artworks across Canada, each tailored to the unique character of its site. As a professional artist duo, we specialize in large-scale outdoor sculptures that balance conceptual depth with visual clarity, using durable materials such as aluminum, stainless steel, and bronze.

Our practice is rooted in symbolic figuration and poetic associations, often drawing from local narratives, flora, fauna, or civic themes to create engaging and accessible artworks. Many of our projects are installed in public parks, civic plazas, university campuses, or urban streetscapes—environments that demand resilience, legibility from multiple distances, and thoughtful interaction with the surrounding architecture and landscape.

We are accustomed to working closely with architects, engineers, landscape designers, and municipal teams throughout the entire process: from early planning and permitting, to technical drawings, fabrication oversight, transport logistics, and on-site installation. Our experience also includes managing community engagement activities, which help ensure the relevance and public ownership of the work.

We approach each site as a living context, aiming to enhance not only its visual appeal but also its symbolic resonance and community impact. Our sculptures are designed to last, both physically and culturally, through the use of weather-resistant finishes, graffiti protection, and robust anchoring systems.

We are confident in our ability to deliver a compelling, site-specific artwork that resonates with the values and aspirations of the Imagination Center and the wider Madison community.

We believe that public art should emerge from dialogue with the community it serves, even when working from a distance. Our approach to community engagement is flexible, adaptive, and rooted in the conviction that meaningful participation can take many forms.

At the outset of each project, we seek to understand the site's identity and community values through meetings with stakeholders, virtual workshops, or online surveys. We often use digital platforms to invite feedback, spark conversations, and collect stories or ideas that can shape the conceptual direction of the artwork.

For the Imagination Center, we would propose interactive engagement strategies tailored to the community and context. For example, we could incorporate a time capsule within the sculpture—gathering thoughts, drawings, or messages from residents reflecting their aspirations for the future. This capsule could be built collaboratively through outreach in schools, libraries, and online platforms, creating a symbolic space for collective memory and imagination.

We also envision tools such as interactive web pages, short surveys, or social media prompts that allow community members to contribute input throughout the design process. These virtual avenues are inclusive and efficient, especially when in-person engagement is limited by distance or timing.

Ultimately, our goal is to create an artwork that is not only visually compelling, but also deeply rooted in the community's narrative—an evolving landmark that reflects its present spirit and future vision.

Our approach to public art is guided by the desire to create accessible, conceptually rich sculptures that spark reflection, foster connection, and elevate their surroundings. We see each site as a narrative space, inviting interpretation through symbolic form, visual clarity, and poetic tension.

We often draw inspiration from the local context: community values, ecological features, and social history. These themes are translated into bold, legible forms using durable, low-maintenance materials. Our preferred materials include aluminum, stainless steel, powder-coated steel, and cast bronze. These choices ensure resilience in variable climates while allowing us to achieve both tactile precision and strong visual presence.

Our works are engineered for long-term durability, with anchoring systems adapted to local soil and environmental conditions. We typically use prefabricated steel bases, concealed mechanical fasteners, and modular assemblies that facilitate safe transport and efficient on-site installation. We collaborate closely with structural engineers and municipal staff to ensure all components meet public safety standards.

For the Imagination Center, we envision a bold and memorable sculptural installation that forms a strong visual and symbolic link between the building and the surrounding park. Rooted in the Center's mission to inspire curiosity, well-being, and cultural vitality, the artwork would be designed to resonate with a broad audience — from young children to older adults, from casual park users to engaged community members. Through dynamic forms that evoke growth, connection, or unfolding ideas, the sculpture would spark imagination and reflection. Careful attention would be given to color, materiality, and placement to ensure the work offers a powerful presence both up close and at a distance, creating a lasting landmark within the site.

Below is the description of the images included in our visual portfolio.

Cooke-Sasseville_Les Actions Réciproques.jpg

Les Actions réciproques (Reciprocal Actions), Cooke-Sasseville, 2025

University of Sherbrooke Campus, Sherbrooke, QC

Stainless steel

423 x 494 x 221 in – Budget : \$336,444.00 USD

Created for the University of Sherbrooke's main campus, this monumental sculpture embodies the institution's core values: knowledge transmission, collaboration, and intellectual curiosity. Inspired by Newton's cradle, it symbolizes collective energy and the dynamic exchange at the heart of academic life. The work features eight suspended spheres—five mirror-polished, three matte white—creating a visual rhythm that evokes pendular motion. Reflective surfaces capture light and seasonal variations, suggesting constant transformation. The piece references scientific legacy while metaphorically illustrating how every action generates a visible or invisible reaction.

Cooke-Sasseville_Plus grand que la panse.jpg

Plus grand que la panse (Bigger Than the Belly), Cooke-Sasseville, 2021

Royalmount, Montreal, Quebec

Bronze, stainless steel, K9 crystal

85 x 64 x 64 in – Budget : \$82,397.00 USD

This oversized cupcake, crafted from bronze, stainless steel, and crystal, embodies extravagance and excess through a blend of humor and luxury. Installed at the entrance of Royalmount, a high-end commercial hub in Montreal, the sculpture contrasts the ephemerality of pastries with the permanence of noble materials. Jewel-like toppings evoke the seductive visual richness of sweet confections. The piece explores themes of consumption, opulence, and social status, with an ironic tone. Referencing the myth of King Midas, it hints at the consequences of unchecked desire—what once brought pleasure becomes untouchable.

Cooke-Sasseville_Le Leurre.jpg

Le Leurre (The Decoy), Cooke-Sasseville, 2024

Royalmount, Montreal, Quebec

Stainless steel, aluminum

120 x 154 in diameter – Budget : \$54,693.00 USD

A perfect mirrored sphere is assailed by seven bald eagles in dynamic flight, each appearing to dive into its surface as if mistaking it for water. The convex mirror distorts their reflections, evoking both the myth of Narcissus and themes of confrontation and illusion. The polished surface captures surrounding architecture, people, and light—never as they are, but always warped. These shifting reflections question perception and invite viewers to reexamine their relationship with the visible world. The sculpture acts as both subject and observer, reflecting and transforming everything around it.

Cooke-Sasseville_Migrations.jpg

Migrations, Cooke-Sasseville, 2018

Sainte-Anne Street Roundabout, City of St. Albert, AB

Aluminum, electrostatic paint

394 x 181 x 138 in – Budget : \$175,534.00 USD

This artwork explores the symbolic relationship between two icons of the

Canadian Prairies: the goose and the sheaf of wheat. The goose evokes strength, coordination, and mutual support, becoming a metaphor for solidarity and shared journeys. The sheaf of wheat anchors the piece in agricultural heritage, representing patience, abundance, and the human connection to the land. Together, these motifs create a poetic dialogue between movement and grounding, instinct and cultivation. The work reflects the dual nature of Prairie life and offers a contemporary tribute to the region.

Cooke-Sasseville_La Rencontre.jpg

La Rencontre (The Encounter), Cooke-Sasseville, 2017

Place Jean-Béliveau, Quebec City, QC

Bronze, aluminum, concrete, electrostatic paint

439 x 482 x 275 in – Budget : \$822,075.00 USD

Installed in front of Québec City's Centre Vidéotron, this sculpture anchors a space dedicated to gathering, celebration, and shared experience. The skate blade motif carved into the base evokes working-class history, winter sports culture, and the region's northern identity. A white-tailed deer, emblematic of Québec, embodies vitality, memory, and resilience. The piece explores themes of encounter, reflection, balance, and nordicity through a symbolic yet accessible vocabulary. Each element draws on local references while speaking a universal language.



Cooke-Sasseville_Plus grand que la pan...



Cooke-Sasseville_Migrations.jpgg



Cooke-Sasseville_Les Actions Réciproqu...



Cooke-Sasseville_Le Leurre.jpgg



Cooke-Sasseville_La Rencontre.jpgg

References ⓘ

Mr. Alexandre Ste-Marie, P.Eng., M.Sc.A.
Université of Sherbrooke, Buildings Department, Engineering Division
Project Manager in Civil Infrastructure
Université de Sherbrooke – Campus principal
2500, boulevard de l'Université
Sherbrooke (Québec) J1K 2R1, Canada
alexandre.ste-marie@usherbrooke.ca
+1 819-349-2501

Mrs. Rhonda Rioux
Consultant in culture, communication and international relations
Former Director of the Department of Culture and International Relations of
Quebec City
18, rue Donnacona, 3^e étage
Québec (Québec) G1R 3Y7, Canada
riouxrhonda@gmail.com
+1 418-933-6790

Mr. Ariel Dumontier, P.Eng.
Public Art Project Manager and General Contractor
Infravert Inc.
185 Bd du Bon-Pasteur
Laval, QC H7N 3R4, Canada
ariel@infravert.ca
+1 514-655-5848

Artist Photo ⓘ



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A Name ⓘ

Emily (Em) Hoyt-Weber

A Pronouns ⓘ

she/they/them

🔗 Website

www.ehoytweber.com

☰ Public Art Experience ⓘ

In 2017, I led a public art project that focused on designing a durable steel sculpture and a 200 sq ft pollinator garden at two parks, before relocating it to a permanent private setting. Drawing inspiration from city guides and plant exchanges, I utilized welded steel for its strength and efficiency, finished with rust-proof automotive paint. I sourced donated plants, managed a \$10,000 budget, and coordinated all drafting, fabrication, and installation with key partners, including naturalists, city arts officials, and engineers.

The installation achieved its primary outcome by becoming an accessible and vibrant destination for families and parkgoers, as evidenced by steady public engagement at both sites. Increased visitor interactions with pollinators at the sculpture's base led to hands-on learning and appreciation for local ecology. Relocating the work to a prominent pollinator garden along a main street broadened its community reach and impact, fostering ongoing educational and social benefits.

In 2019, I created Well, a permanent sculpture first commissioned for a temporary arts event, later exhibited for three years in a private garden. I used welded steel, managed a \$4,000 welding budget, and completed all surface painting myself.

The themes of gathering, music, and movement shaped my initial experiences with this park.

Achieving deeper community engagement requires collaboration. I consider Reindahl the backyard of the Eastside, and although I am a homeowner in the area, I recognize that relying solely on remote meetings and online surveys engages only a fraction of park users. My first step would be to review information from the park system, library system, and art board regarding prior discussions. Identifying community voices is a critical next step.

My design process begins with researching the site's recent and long-standing history. I identify the communities that have gathered there and uncover lesser-known contributions that lie beyond the prominent narratives. This research lays the foundation for the next steps in my process, informing both community engagement and initial design concepts.

Following foundational research, I conduct face-to-face site interviews to gain a deeper understanding. I organize meetings with community partners at local schools, apartments, shelters, food pantries, sporting events, churches, businesses, recreation centers, and the community garden. During these interviews, I ask; How will you use a Pavilion? What do you miss about the old design? How could an artwork add to your experience of the space?

Once interviews are complete, I transition to the design phase, considering the input gathered. If my design is chosen, I move into a refinement phase, which includes partnering with a public school liaison and students to discuss materials, methods, and technology. At a later stage, emailed surveys are sent to important stakeholders across the city and Dane County through the parks department. Social media and flyers advertise Zoom sessions for broader discussion. Face-to-face forums are held for those without computer access.

My work delivers community-oriented outcomes by creating welcoming spaces tailored to specific environments and needs. Public libraries and parks offered me comfort and now serve as gathering spots for my family. My installations, such as the temporary interior piece at Pinney Library, are designed to provide a sense of comfort and belonging, supporting visitors of all backgrounds.

Rather than imposing sculptures, I will design an outdoor structure that enhances the Pavilion concept to reflect the people, plants, animals, and character of East Madison, while inviting communities from all over Wisconsin and beyond to gather through dancing, music, shared food, and the changing seasons.

My initial vision is connected to my Eastside Reindahl Park experiences—walking while my children practiced soccer on the prairie and at the community garden. Before the renovations, people gathered to grill, hold family events, and enjoy the soccer fields, water park, playground, and music from car speakers. The park is a place for vibrant and diverse interactions.

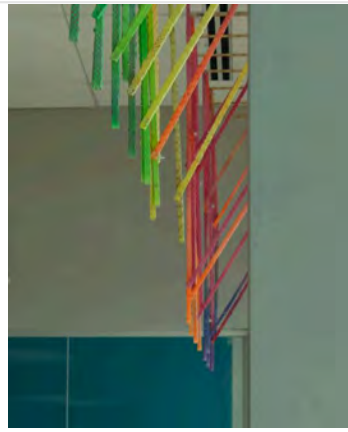
My design's focus is to visually and experientially connect the local ecology, site history, and community narratives. It will engage from all vantage points, be bright, constructed of linear elements, and textile-inspired, echoing the structures of plants, seeds, trees, and resilient flora that hold important symbolic meaning for the community. By integrating rewilding and the movement of water, my initial idea would create a sound element for close-up experiences.

My preferred materials are rust-resistant and bright, reflecting the vibrancy of East Madison. Previously, I used thin, welded steel, autobody paint, and fade-resistant topcoats. For the final design, I would consider materials that help reflect, frame, and draw visitors, with an eye to their permanence throughout the four seasons. I prefer free-standing work anchored to the ground or set on a steel platform in concrete, which would be hidden in a rewilded landscape as a living space for visitors. My experience and commitment to engaging communities and reflecting their unique stories position me to create an inclusive and enduring space that welcomes all.

The following supports will be needed for me to complete this project:
Guidance from a public artist and architect would assist in addressing material, structural, and technological aspects of the project.
Support from interns or assistants would help facilitate community engagement and promotion by reducing workload-related stress.
Permission to integrate the work into the landscape design and site architecture would be essential to the success of my idea.
As a mother with limited generational support, I would appreciate the allocation of a small budget for childcare needs.



Hoyt-Weber_Emily_TheEphemerals.jpgg



Hoyt-Weber_TheEphemeralsdetail.jpeg



Hoyt-Weber_Emily_FlyByTrim.jpegg



Hoyt-Weber_Emily_DoubleArchdetail.JPG



Hoyt-Weber_Emily_DoubleArch.jpegg

☰ References ⓘ

Leah Evans local artist, friend, and parent. mordicai77@yahoo.com 608-866-0875
Ann Orlowski professional curator. ann@abelcontemporary.com 608-845-6600
Sarah Hirneisen, artist, graduate school, professor of art.
sarah.hirneisen@gmail.com 707-812-2545

📁 Artist Photo ⓘ

⬇️ Drop files here or [browse](#)

A Name ⓘ

Emily Stover

A Pronouns ⓘ

she/her

🔗 Website

emilystover.com

☰ Public Art Experience ⓘ

I have over a decade of experience creating public art installations that connect people to place through interactive, environmental, and community-based design. My projects range from permanent works, such as Hello, River (an interactive sound sculpture and river listening station in Des Moines), to temporary installations that activate curiosity in and about the environment, like Landsigns at Cedar Creek Ecological Reserve in rural Minnesota and Future of Futures with the Saint Paul Downtown Alliance.

My work responds directly to the complex nature of each site, and shifts in form and material to create work that is unique to a community. My past work includes sound and light sculpture, inflatables, and mobile platforms for cultural exchange. I am particularly drawn to sites where art can shape how people gather, move, and imagine. For example, my collaborative project TreeTalk at the Salzburg Global Seminar in Austria invited visitors into playful dialogue with the surrounding landscape, blending technology and ecology into an experience that encouraged thoughtfulness, wonder, and reflection about their relationship with the world around them.

Through these projects and my background as an architect, I am adept at managing complex site requirements and partner needs, collaborating with project partners and city staff, and delivering durable, well-crafted installations that remain true to an artistic vision while responding to a site's unique conditions. I value projects that both spark curiosity and expand the role of public space as a site of imagination and identity.

Engaging with a project's community is a key way I ensure my work is both specific to its site and culturally relevant to its visitors. I create frameworks where residents can feel their voices and stories shape the creative process; this often begins with conversational prompts that invite people to share perspectives on a place or a motivating question, but can include many other forms of collaborative making and process co-creation.

Some examples of my engaged practices include: Way Station Warming House, where visitors made origami peregrine falcons and reflected on the meaning of "home"; Future of Futures, where downtown Saint Paul residents and workers imagined future scenarios for their city in a post-Covid moment; Frogtown Farm, where I collaborated with park volunteers to design and build a community kitchen, ensuring the structures reflected food traditions and local needs.

I approach engagement as a careful process of listening and interpretation. My background as a community-engaged design researcher has allowed me to develop interactions that are accessible across ages and cultures, and use activities that include drawing, storytelling, and other forms of creative exchange. I design community engagement to be generative and reciprocal, not extractive: participants walk away not only having contributed but also with new ways of seeing their own community, and perhaps new ways of thinking about the world. For the Imagination Center project, I imagine using an engaged process to better understand how people learn, and what sparks their curiosity as an entry point to my artistic process.

Artistic Vision ⓘ

I always endeavor to create site-specific works that both spark imagination while remaining firmly grounded in their site, and that weave together environmental experiences with human expression. I often work in durable, low-maintenance urban materials, and shape them in surprising ways with both craftsmanship and ecological sensitivity.

Each project begins by asking: what sensory experiences could inspire a new way of relating to other people and this place? Some past work has focused on listening (Hello, River), others on gathering (Way Station Warming House, Cultural Exchange Market), or playful re-interpretations of landscape (Future of Futures). I design my work to be accessible on multiple levels; they might draw you in with mirrors (Freighted) or graphics (Water Water Every Where), then ask visitors to formulate more complex and nuanced insights about the the world upon closer reflection. For the Imagination Center, I will create something that connects knowledge and learning to nature in a way that inspires a curiosity about the world that can continue to grow alongside the young people who will engage with the work over their lifetime.

The library in my hometown had a monumental sculpture by a famous artist. I used to curl up in a particularly cozy part of the sculpture and read while I waited to be picked up. While that sculpture happens to be on the cover of an artist monograph in my home library, for me it will forever be connected to that joyful feeling of learning. I want to give a similar experience to the young people of Madison: a beloved part of Northeast Madison that embodies the city's commitment to creativity, equity, and sharing space in ever more meaningful ways. Particularly as a very new resident of Madison, I am excited to learn more about my new home through this project.

Other Notes / Special Requirements ⓘ



Stover_Emily_02WaterWater.jpg



Stover_Emily_01HelloRiver.jpg



Stover_Emily_04FutureOfFutures.jpg



Stover_Emily_05WayStationWarmingHo...



Stover_Emily_03TreeTalk.jpeg

☰ References ⓘ

Teva Dawson, Group Creatives
Teva@grouppcreatives.com
(515)244-8590

Sarah Peters, Fmr Director NorthernLights.MN, Capitol District Watershed
sarahpeters@gmail.com
(612) 597-7959

Jen Krava, Forecast Public Art
jenk@forecastpublicart.org
(651) 641-1128



richard-schabetsberger-emily-stover-00...

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A Name ⓘ

Federico Benites

A Pronouns ⓘ

HE

🔗 Website

<https://www.instagram.com/fedebenites/>

☰ Public Art Experience ⓘ

I am a Uruguayan sculptor whose practice focuses on large-scale wooden sculptures that bridge ancestral traditions and contemporary public art. My most emblematic series is Caballito, monumental horses carved from native hardwoods, inspired by Joaquín Torres García's wooden toys. These works have been installed in sculpture parks in Uruguay, Mexico, and the Netherlands, demonstrating my ability to design, fabricate, and install pieces that withstand diverse climates.

My process begins with careful selection of wood, balancing durability with symbolic meaning. I often integrate community narratives into my sculptures, seeing them as vessels for collective memory and identity. My latest 5-meter wood horse, installed in Uruguay in 2025, required close collaboration with engineers, transport teams, and fabricators, ensuring structural integrity while maintaining a poetic presence in the landscape.

My work is characterised by strong, simple forms that read clearly both up close and from a distance - essential for public sites - while inviting a sense of joy and curiosity. I have over a decade of experience in fabrication and site installation, collaborating with both institutions and local communities. My practice consistently honours craftsmanship while fostering civic pride and connection.

☰ Community Engagement Process



It's a way to connect with people through shared imagination. My sculptures, especially those in the Caballito series, are inspired by children's toys - simple, symbolic forms that evoke play, innocence, and a fresh way of seeing the world. I believe this kind of engagement helps people reconnect with that original sense of wonder and creative possibility.

Collaborating with local schools, educators, and curious neighbours creates an opportunity for dialogue that looks forward - focusing not on the past, but on how we envision and build the future together. In Uruguay, my 2025 installation sparked visits and storytelling exchanges that led to conversations not just about the sculpture, but about life, time, and personal meaning.

Whenever possible, I invite local artists and students into the process - not just to share skills, but to create space for meaningful participation. I see public art as a reminder of the scale of life and as an invitation to take part in shaping it - not as a passive viewer, but as a maker.

☰ Artistic Vision ⓘ

For this project, I envision a sculptural installation composed of three large wooden horses in three different sizes - one 5 meters tall, and two slightly smaller. Arranged in a way that suggests collective movement, the grouping reflects the bonds between generations and the shared paths we travel. Each horse would be painted in a distinct, vibrant color - forming a playful, uplifting presence that draws people in.

Each piece would be crafted entirely from wood native to the region, ensuring resilience to the local climate while rooting the work physically and symbolically to the landscape. The colors I use are sharp and joyful - chosen to stop people in their tracks, provoke a sense of wonder, and invite spontaneous connection. The forms reference childhood toys and the idea of beginning again: a return to innocence and imagination, regardless of age.

The simplicity of the silhouettes makes the work visible from a distance, while the scale and detail invite engagement up close. This trio of sculptures is not meant to be seen as a monument only, but as a living presence - part of daily life, and a quiet reminder of our ability to move forward, together.

☰ Other Notes / Special Requirements ⓘ

For the execution of the sculpture, I will need to source appropriate wood locally, selecting materials that are native to the area to ensure both structural durability and a sense of connection to the landscape. I will also need access to woodworking tools and a suitable workspace during the fabrication process. Once the pieces are completed, a crane or lifting equipment will be necessary to transport and install the sculpture on site. The final stage includes painting the sculpture in sharp, vibrant colours that bring a sense of joy and immediacy, inviting viewers to pause and engage with the work. The on-site base structure is very simple, a small concrete foundation onto which the horse's legs are securely anchored.



Benites_Federico_CaballitoUruguay_5.png



Benites_Federico_CaballitoNetherlands_...



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Benites_Federico_CaballitoUruguay_3.png



Benites_Federico_CaballitoInProcess_2.p...

References ⓘ

Ursula Fabini – Photographer and Art Gallery Manager

Ursula is a photographer and curator with whom I've collaborated on community-based art projects. She brings a strong understanding of public art's cultural and social impact, and can speak to my creative process, the ways I engage diverse audiences, and my commitment to making art inclusive and accessible.

Phone: +598 94 051 882

Francisco Añón – CEO, La Tahona

Francisco commissioned and acquired my most recent 5-meter Caballito sculpture for a public space in Uruguay. He has firsthand experience with my design and fabrication process, as well as the logistical coordination required for large-scale installations. He can speak to the long-term value my work brings to communities and how it helps shape meaningful public environments.

Phone: +598 95 268 236

Victoria Paradela – Marketing & Communications Director

Victoria has led public campaigns featuring my work and understands how my sculptures resonate with audiences in both urban and rural contexts. She can speak to the visibility, emotional impact, and lasting impression of my pieces in community settings.

Phone: +598 99 582 864

Artist Photo ⓘ



Benites_Federico.jpg

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A Name ⓘ

Gabriela Marvan, Flor Molina, Ryan Rothweiler

A Pronouns ⓘ

🔗 Website

<https://folkartcollective.com/marvan-folk-art/> and <https://www.flormolina.co...>

☰ Public Art Experience ⓘ

Gabriela Marván and Ryan Rothweiler are a wife and husband sculptor team based in Viroqua, Wisconsin, with experience in outdoor public art that blends cultural traditions and contemporary methods. In 2024, they were selected to participate in Art D'Tour, where they installed two large sculptures—a 14-foot and a 7.5-foot piece—using cartonería, a traditional Mexican craft, combined with mixed media. Gabriela has also created large-scale outdoor sculptures at Jardines de Mexico, celebrating Mexican cultural traditions and festivities. Ryan has over 20 years of experience creating outdoor murals across the Midwest, focusing on community engagement and site-responsive art. Currently, the team is creating multiple sculptures for the Children's Museum of Sheboygan, Wisconsin, aimed at engaging young audiences through imaginative and interactive art.

Flor Molina, a sculptor and a valued longtime collaborator, brings over two decades of expertise in clay, fiberglass, cement, and metal sculptures crafted for outdoor environments. Her work, exhibited widely in Mexico, the U.S., and beyond, reflects her deep roots in Afro-Mexican culture and her unique voice framed by magical realism. Her sculptures honor heritage while inspiring community pride and thoughtful connection to place.

Together, we will combine traditional craft, durable materials, and thoughtful design to create public art that celebrates cultural stories, and engages with the public.

Gabriela's passion is sharing the rich history of cartonería, a traditional folk art from her culture. She has led many workshops and gives talks to children and seniors about alebrijes—the colorful figures we plan to develop in this project—using hands-on activities and storytelling to create meaningful community connections.

Gabriela has collaborated with the McIntosh Memorial Library in Viroqua, where she provided engaging workshops and conversations, and Flor has participated, as well. We envision bringing similar programs to this project, deepening community involvement around the art.

Gabriela and Ryan's sculptures are permanently installed at Centro Hispano in Dane County, where Gabriela has led workshops through the LOUD program, representing the Mexican Folk Art Collective. This work reflects our ongoing commitment to cultural exchange and community engagement.

Our connection with the Mexican Consulate strengthens our ties to authentic Mexican culture. Working with fellow artists from the Mexican Folk Art Collective in Madison has also helped us understand and connect with the Dane County community deeply.

Gabriela and Ryan have been featured artists in the Driftless Region Día de Muertos celebrations, creating monumental sculptures and community murals. Gabriela has organized workshops and collaborative events during these celebrations, emphasizing art as a shared cultural experience.

Together, we see public art as more than objects—it's a journey of learning and celebration that invites the community to engage, create, and connect through culture.

Artistic Vision ⓘ

Our vision for this project centers on bringing the vibrant spirit of alebrijes to life, whimsical, colorful creatures deeply rooted in Mexican folk tradition and collaborating with the rich symbolism of the African-Mexican heritage shared by Flor and Gabriela. Situated in a public library space, the artwork will celebrate the importance of universal cultural understanding, using art as a bridge to connect diverse communities and stories.

Our building process begins with crafting a mold using wire and paper, which serves as the framework. Next, we form a sturdy fiberglass base that provides strength and durability. This base is then carefully layered with a mixture of stucco and cement to create a resilient exterior surface. Once complete, the finished sculpture will be securely bolted to the ground to ensure stability and longevity in an outdoor setting.

We envision alebrijes that not only reflect fantasy but also honor the local environment be inspired by native animals and wildlife. We plan to integrate natural minerals and rocks on the exterior surfaces, creating textured, organic patterns that echo the surrounding landscape and invite tactile interaction.

Drawing on Flor's deep knowledge of nature's symbolism and spiritual resonance, combined with Gabriela and Ryan's expertise in vibrant, large-scale sculpture, we aim to create a visually stunning installation that sparks curiosity and joy. Our goal is to design a welcoming landmark that invites exploration and imagination, not just for today but as a lasting part of the community's identity for years to come.

The finished work will harmonize with the Imagination Center's spirit, a space encouraging creativity, learning, and connection. It will honor heritage while inspiring new narratives and conversations, enriching the cultural fabric of Madison.

Other Notes / Special Requirements ⓘ



Molina_Flor_TorodeSanNicolas.png



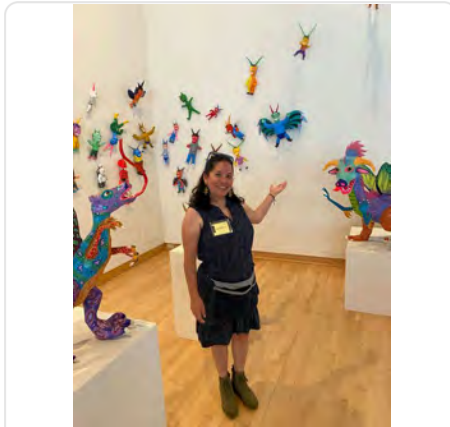
Molina_Flor_SantaJulia.png



Molina_Flor_Museo_Juan_soriano.png



Marvan_Gabriela&Rothweiler_Ryan_Wo...



Marvan_Gabriela&Rothweiler_Ryan_Ale...

☰ References ⓘ

Allison Kryzch, we have done partnership with The PumpHouse in the past, she is the Executive Director of The PumpHouse in La Crosse, allison@thepumphouse.org, (608) 769-3505

Joy Miller, we partnership in the past with Driftless Curiosity for the Día de Muertos Art, Joy is the Executive Director of Driftless Curiosity, joy@driftlesscuriosity.org, (608) 475-3687



Flor-Molina-photo.png



credit Hanna Hagar Photography_Gabri...

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A Name ⓘ

Gail Christofferson

A Pronouns ⓘ

🔗 Website

<https://www.animalhouseglass.com/>

☰ Public Art Experience ⓘ

Over the last decade, I have had the opportunity to create mosaics across the country. My clients have ranged from parks, hospitals, schools, governments and to non-profits. With each project I have had the opportunity to work with the client to produce a lasting piece of art that reflects their messaging, tone, and character. Each project allows me to work with the design team, architects and construction professionals to create a mosaic for their unique location and installation requirements.

Composed of multiple individual pieces of beautifully colored glass, a mosaic mural is truly a diverse but unified whole, suggestive of the community of individuals who live, work and visit, Madison and The Imagination Center at Reindahl Park.

Finally, I consider myself an “artreprenuer”; I run a business. As much as the creative aspects of my job are a huge part of my art practice, the budgets, timelines, and details that go into a large scale project are just as important to a successful outcome for myself, my team, and my clients.

☰ Community Engagement Process ⓘ

As the lead artist, I am designing, coordinating and installing a growing number of large-scale community-based projects. These fun, collaborative art projects attract a wide range of participants who work together to create beautiful large-scale mosaic artwork. This unique community approach results in a sense of ownership and pride as each individual’s contributions combine with others’ to blossom into a finished piece of art.

Should the committee wish to engage the community in the mosaic process, the community participation method involves many people in the creation of a finished work that is both aesthetically and socially engaging. The mosaic process is hands-on, accessible to all ages and skill levels, and generates infectious excitement as the piece evolves.

Artistic Vision ⓘ

Our recent work has focused on the creation of striking sculptures that incorporate vibrant glass mosaic panels. These one-of-a-kind pieces stand out for their vivid color and intricate design, with the mosaic glass adding both texture and brilliance. These sculptures captivate viewers—especially in sunlight, where the glass comes alive, reflecting and refracting light to create a dynamic visual experience.

Some of our sculptures have taken on an immersive form, inviting viewers not just to observe, but to step inside and become part of the artwork. These installations feature colorful glass mosaic panels that fully surround the viewer, creating a vibrant, light-filled environment. This unique approach transforms the act of viewing into a deeply interactive experience - encouraging visitors to linger, reflect, and even meditate within the space. These pieces have become meaningful gathering points for the community, fostering connection through art.

These outdoor sculptures are constructed using materials specifically chosen and prepared for long-term durability in outdoor environments. The glass mosaic panels are mounted on a Lexan substrate, with adhesives and grout formulated for exterior use. All structural elements, whether metal, wood, or other material, are properly treated, sealed, or finished to withstand the elements, ensuring the longevity and integrity of each piece.

Our vision is to create an immersive sculpture which compliments the library and park.

Other Notes / Special Requirements ⓘ

In addition to my mosaic body of work, I have a talented team that elevates each of my projects through our combined talents. Craig Hamilton and I collaborate on my sculptures and mural installations. Craig's talents in structural design, craftsmanship, technical drawings, 3D model visualizations, and collaboration with various fabricators allow us to successfully complete complex installations.

Our team member Debra Buchanan is on the ground floor of the creative process. Her paintings and illustrations allow the client to envision the final mosaic mural or sculpture.

We strive to create artistic solutions which pull from our diverse backgrounds and pay sensitivity to the unique cultural and environmental influences of each unique project we undertake.



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christofferson-gail_shelteringskies.jpg



christofferson_gail_Reflection.jpg



christofferson_gail_kaleidoscopeskies.jpg

References ⓘ

Kristen Otley, Director
Bowling Green Parks and Recreation Dept.
1291 Conneaut Ave
Bowling Green, OH 43402
419-354-3942
kristin.otley@bgohio.org

Kent Swanson Public Art Project Coordinator Bernalillo County
Bernalillo County @ Alvarado Square
415 Silver SW
Albuquerque, NM 87102
505-355-1994
Cell 505-350-0144
kswanson@bernco.gov

Katherine Nestved, Arts Coordinator
City of Santa Clarita
25663 Avenue Stanford
Santa Clarita, CA 91355
(661) 250-3777
KNestved@santa-clarita.com

Artist Photo ⓘ



christofferson_gail.jpg

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A Name ⓘ

Gene Delcourt

A Pronouns ⓘ

He, him, his

🔗 Website

[Instagram:gene.delcourt.5](https://www.instagram.com/gene.delcourt.5)

☰ Public Art Experience ⓘ

I recently completed a 10 sculpture project for the Bayview Foundation Community campus. In 2023, I designed and carved a 7 foot tall Celtic Cross which is permanently installed in the Town of Horsten, in Northern Germany.

☰ Community Engagement Process ⓘ

In designing a project for public display installation I create concepts which my wife and sometimes friends are asked to bring the idea to life in 2 dimensions (I'm not very good at drawing) and then when the design is complete to my satisfaction, I begin to seek out an Amish community and hire them to mill large, 8x8 beams which they will also kiln dry. Using a template of the original drawing I enlarge it to actual size and laminate the dried wood in the approximate shape of the image and carve away.

☰ Artistic Vision ⓘ

First thing to do is scope out the area where the sculpture will be placed. Then design the image or images that will compliment the space. I work exclusively with wood, kiln dried, if possible and then laminated, to minimize checking (cracks). When the piece(s) are completed and they're being prepared for installation, I design a system, usually large steel rods, that will be fitted into the concrete or stone base and drill corresponding holes into the bottom of the sculpture so that the piece will not be in contact with the base, which prevents damage from water.

For this project I want to create three, whimsical, larger than life figures, a horned owl standing while holding a book in one wing, reading; a Black Bear sitting on a tree stump reading a newspaper and a rabbit sitting on an overstuffed chair with one leg draped over the arm of the chair, reading a children's book.

☰ Other Notes / Special Requirements: ⓘ



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Delcourt_Gene_Manitou Watching.jpg



Delcourt_Gene_Whirlwind Dreamer.jpg



Delcourt_Gene_Clan of the Anishinabe.j...



Delcourt_Gene_Danse du Papillon (butt...

References ⓘ

Shedd Farley, Friend, director@farleycenter.org, 970-218-8164
Helen Kleibesadl, Friend an colleague, artstar@tds.net, 608-345-5802
Alexis London, Executive Director, Bayview Foundation, 608-256-7808 or 608-345-1036



Delcourt_Gene.jpg

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A Name ⓘ

James Dinh

A Pronouns ⓘ

he/him

🔗 Website

www.studiofolia.com

☰ Public Art Experience ⓘ

Based in the Los Angeles area, I founded the collaborative public art practice Studiofolia in 2014 with the simple mission of designing accessible public art spaces that connect people to memory and place. Because the context and requirements of each project are different, my design process is based on an approach rather than a replicable style. This focus on site-specificity is reflected in the diversity of Studiofolia's built projects, from small-scale projects in neighborhood parks to large-scale civic memorials. Each project tells a unique story unique to its place. My approach integrates community engagement, site-specific research, and durable fabrication methods to create artworks that resonate with place and endure in the public realm.

Notable recent projects include a sculpture titled "Abounding in Rushes", which was installed at a detention center in Yolo County, in the Sacramento delta area of California. Yolo comes from the Native American Patwin word "Yo-loy", which means "place abounding in rushes", a reference to the land that was once covered with wetlands. The sculpture is inspired by Native tule-reed baskets, rendered in the shape of an acorn. The sculpture is "woven" from wave-like strips of steel that contain text expressing the Seven Values of the Yocha Dehe Wintun Nation.

I am skilled in translating conceptual narratives into material forms through collaboration with architects, engineers, and fabricators.

Every project begins with listening—to the site, its history, and the community's aspirations. I then develop designs that integrate art into the fabric of the place, enhancing both its aesthetic presence and its cultural meaning. My goal is to create artworks that are visually compelling, deeply rooted in context, and able to inspire imagination for years to come.

As a spatial storyteller, I believe public art should be an open form of engagement that allows for many voices to be heard. As such, community engagement is, when possible, an integral component of the design process. Importantly, I engage with stakeholders during every step of the design-to-construction process, to ensure that everyone's voices are heard and that expectations are met. Many of my projects have included community engagement, which have involved workshops or working with organizations such as historical societies and archives.

During the development of the COVID memorial in Baltimore County, which was completed in 2024, I engaged the community by working with the County to solicit short poems that allowed participants to share their stories of loss, resilience, and care during the pandemic. Engraved on a stone wall, these contributions became the emotional core of the memorial, ensuring that the work reflected not only a historical moment, but also the people who lived it.

In 2021, I worked with high school students for a public art project at an affordable housing development in Westminster, California. With the goal of fostering communication and connection between youth and older generations, students were first taught how to take oral histories of their families. The second workshop showed students how to use phones as a photographic tool, with the goal of encouraging students to "look" for things that made their community special. In the third workshop, students incorporated what they produced in the previous workshops to create mixed-media artworks. The students' works ultimately served as inspiration for the public art project at the affordable housing complex.

In 2017, I completed a public art project in Little Saigon, Orange County, the heart of the largest Vietnamese community in the U.S. As my family had come to this country as refugees from Vietnam, this project was very close to my heart. A contemporary re-telling of a traditional Vietnamese origins legend, the artwork conveys the hopeful story of the building of a new community from the tragedies of war. I worked with the Vietnamese American Oral History Project at the Uni. of Calif. Irvine to gather 100 photographic portraits of everyday community members. The photos were then used as a graphic design element and powder-coated on aluminum panels and incorporated into the artwork's seating element.

My goal is for community members to feel not only represented in the final artwork but also connected to it through their participation. By inviting dialogue, honoring lived experiences, and translating those insights into enduring forms, I create public artworks that are both site-specific and deeply rooted in community identity.

☰ Artistic Vision ⓘ

My approach to public art blends site-specific storytelling, durable craftsmanship, and community collaboration. I begin by researching the site's history, ecology, and cultural context, and by listening to community voices. From these inputs, I develop concepts that are visually striking, meaningful, and integrated into the surrounding architecture and landscape. My goal is to create works that invite curiosity, spark imagination, and remain relevant for decades.

Depending on the project, I have worked with durable, low-maintenance materials such as stainless steel, powder-coated aluminum, glass, and stone. These materials allow for vibrant color, light play, and tactile engagement. Fabricating the work offsite as a complete unit and then delivering to site facilitates the installation process. Installation methods are planned in collaboration with structural engineers and contractors to ensure safety, accessibility, and long-term stability.

For the Imagination Center, I envision an artwork that reflects the spirit of exploration, creativity, and connection that the facility embodies. This could take the form of a dynamic sculptural element integrated with the building's entrance or landscape, using color and translucent materials to interact with sunlight. The design might incorporate abstracted natural forms inspired by Reindahl Park's ecology, paired with patterns, colors, or imagery drawn from community stories. The artwork would serve as both a welcoming landmark and a place of discovery—encouraging visitors to pause, look closely, and imagine new possibilities. By combining enduring materials, thoughtful placement, and community-rooted design, my vision is to create a piece that becomes a beloved focal point for the Imagination Center and a lasting symbol of Madison's commitment to creativity and learning.

☰ Other Notes / Special Requirements ⓘ



Dinh_James_TIE.jpg



Dinh_James_Student Memorial at U of S...



Dinh_James_Of Two Lineages.jpg



Dinh_James_Circle of Time.jpg



Dinh_James_Abounding in Rushes.jpg

References ⓘ

Erik Qvale

Public Art Manager, Los Angeles Metro
807 N. Edgemont St., Los Angeles, CA 90029

E: QvaleE@metro.net

T: 213-999-3336

Julie Akerly

Arts and Culture Manager
16000 N. Civic Center Plaza, Surprise, AZ 85374

E: julie.akerly@surpriseaz.gov

T: 623-222-2920

Katherine Nestved

Arts and Events Coordinator, City of Santa Clarita
23920 Valencia Blvd., Santa Clarita, CA 91355

E: KNestved@santa-clarita.com

T: 661-565-0588

Artist Photo ⓘ

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A Name ⓘ

Jose Trejo Maya

A Pronouns ⓘ

🔗 Website

☰ Public Art Experience ⓘ

See below as additional trajectory have completed 122 exhibitions so far in 15 countries and in 5 continents amongst others awards and accolades.

☰ Community
Engagement Process ⓘ

I have completed six public art commissions in WA, OR & MA and several others are pending. These have been in miniature conception and would like to build 8 iterations in sculpture and mural forms to full scale.

☰ Artistic Vision ⓘ

My artistic vision is avant garde in its conception both in mural and sculpture variations, here this will be the size of a wall both in mural panels and/or in free standing option both indoors and outdoors. The simple premise of the visual art is to create dialogue and literacy from my observation of more than two decades in the arts my present art conception of public art I have not seen it any where else in the world.

☰ Other Notes / Special
Requirements: ⓘ

Installation and logistics is based on the sophistication and parameters allotted by the monies funding available. Its superflous to give detailed explanations is my proposal is ignored. Presently in the last three years it has been rejected more than four thousand times as this is an indicment of the present state of art both nationally and internationally.



JTrejoMaya-Image8.jpg



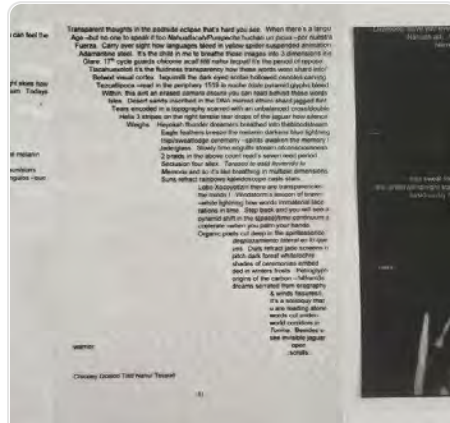
JTrejoMaya-Image7.jpg



JTrejoMaya-Image5.jpeg



JTrejoMaya-Image3.jpg



JTrejoMaya-Image1.jpg

References ⓘ

Chanin Santiago She | Her | Hers
Senior Public Art Program Coordinator Cultural Services |
City of Eugene CSantiago@eugene-or.gov
99 West 10th Avenue, Suite 395
Eugene Oregon 97401
Cell: 541 232 2089

Professor Newton Lee, President Institute For Education, Research, and
Scholarship,
Los Angeles, CA 818 861 9580 donate@ifers.org Fiscal Sponsor

Kate Ali Public Art Manager
Library, Recreation & Cultural Services
City of Eugene 541-682-6314
kali@eugene-or.gov

Artist Photo ⓘ



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A Name ⓘ

Joshua Enck

A Pronouns ⓘ

He/Him

🔗 Website

www.joshuaenck.com

☰ Public Art Experience ⓘ

Drawing on my education as an architect (University of Illinois) and furniture designer (Rhode Island School of Design), I have been a self-employed studio artist for the past twenty years. In addition to maintaining an active studio practice, with frequent exhibitions and residencies, I take commissions, working closely with clients to respond to their needs. I meticulously craft unique, durable sculptures in my fabrication studio.

As part of my Anna Ballarian Visiting Artist position at the Rochester Institute of Technology (RIT), I built a monumental public sculpture titled Ossicone for the RIT campus. I personally undertook every part of the project, from the design to the sourcing of materials, the fabrication, and the installation. I worked with staff at RIT to site Ossicone so that it is widely visible, creating a dramatic approach to a new campus building. For a recent public art design competition at the Geneva Public Library in Geneva, IL, I designed Hortus to respond to a new library building and garden: it consists of three Corten steel "stems" topped with three abstract painted "flowers." The playful stance of the sculpture gives definition to a memorial garden and creates a memorable space for library patrons, neighbors, and visitors. I supervised the pouring of the slab, ensuring that the work did not disturb lighting and plants. I transported, rigged, and installed the sculpture myself.

The images of the sculptures in my application materials were all designed and fabricated by me. Ossicone and Hortus – are public art commissions while the other sculptures are speculative designs for gallery exhibitions. Each illustrate my attention detail, design language, and aesthetic. These sculptures can be enlarged as public art commissions. I am capable and excited about creating a piece of my public artwork to successfully execute a budget of this scale.

I design and fabricate all of my sculptures myself, but communication and community involvement are essential to my studio practice. Whether this is explaining my designs to a jury, speaking with students about maintaining an active art practice, or sourcing sculpture materials through a vendor, I am constantly using verbal and visual language to communicate artistic ideas and receive feedback.

As part of my Anna Ballarian Visiting Artist position at the Rochester Institute of Technology, I hosted open studio visits with graduate students where I explained the design and fabrication process for my Ossicone sculpture and answered student questions. I illustrated how I built a small three-dimensional physical model and used it to enlarge each part of the metal form up to the finished form, rising 23 feet above its foundation. We also spoke at length about the nuts and bolts of being professional practicing artist.

I was awarded a solo show in conjunction with the juried and commissioned piece of public art I installed at the Geneva Public Library in Illinois entitled Hortus. In addition to exhibiting a collection of my metal and wood abstract sculptures, I gave a public artist talk to the community where I discussed the inspiration behind the commission. The questions that came out of this lecture helped me see what the public was gleaning from my sculpture and these comments helped title the sculpture which I installed.

As a recent finalist for the Rhode Island State Council on the Arts public sculpture at the Rhode Island State Police Barracks, I presented my design in a public forum attended by the jurors and interested public. I used drawings and maquettes to explain the design features of my sculpture, including materials, finishes, and details.

Artistic Vision ⓘ

I am a sculptor with significant architectural and design experience who creates abstract sculptures that invite interpretation and personal connection. Abstraction invites viewer curiosity and engagement. It allows me to capture stance and movement with forms that emerge through improvisation, experimentation, and play. Every sculpture begins as fanciful, spontaneous sketches, and my smaller works embrace the unforeseen possibilities that arise when building by hand, embracing a raw, awkward sensibility that emerges through making. I complement my intuitive form-making process with great attention to detail. I employ labor-intensive metal fabrication techniques to realize challenging compound-complex curves, angular geometries, and the intersection of disparate volumes.

I believe that public sculpture can connect people and visually anchor space. I am interested in this RFQ for a monumental sculpture at the Imagination Center at Reindahl Park because I am excited to design and build an abstract sculpture that will add beauty to the site and complement the architecture of the Center. If selected, I envision a dynamic piece of abstract sculpture that will enchant viewers with its complex geometries and jaunty stance. My proposal will be a monumental, 14' tall sculpture – a recognizable landmark anchoring the unique site. My sculpture will be dynamic in design and look dramatically different from each vantage. The abstract design will be conceptually accessible, allowing visitors to project their own meanings and interpretations, though it be inspired by architectural and anthropomorphic imagery. Vivid and colorful elements will be visible both day and night. All materials and finishes will be of museum and industrial quality, and they will require minimal maintenance.

I would be honored to construct a piece of public art in Madison, and I will work with the project team to ensure that my proposal meets timeline, safety standards, and budgetary constraints.

Other Notes / Special Requirements: ⓘ



Enck_Joshua_Ossicone.jpg



Enck_Joshua_Brace.jpg



Enck_Joshua_Hortus.jpg



Enck_Joshua_Castilleja.jpg



Enck_Joshua_Pluvialis.jpg

John Aasp

Gallery Director, Coordinator of the Anna Ballarian Visiting Artist Program
College of Art and Design, Rochester Institute of Technology

One Lomb Memorial Drive

Rochester, NY 14623

Email: John.Aasp@rit.edu

Phone: 585-475-4977

John and I worked together on the commissioning, fabrication, and installation of my public sculpture Ossicone on the campus of the Rochester Institute of Technology.

Michael Burnett

Director, Space Gallery

400 Santa Fe Drive

Denver, CO 80204

Email: art@spacegallery.org

Phone: 303-993-3321

Michael's gallery represents my artwork in Colorado, and we have worked together on three solo shows of my artwork. Together we have worked with clients to place several of my sculptures in private collections in Colorado. We are currently planning for my next solo show of outdoor sculptures in 2025.

Chazmin Baechler

Public Relations Specialist

227 S. Seventh Street

Geneva, IL 60134

Email: cbaechler@gpld.org

Phone: 630-232-0780

Chazmin, and I worked together on the commissioning, fabrication, and installation of my public sculpture Hortus at the new Geneva Public Library Memorial Garden. This project was a juried commission.

📄 Artist Photo ⓘ



Joshua Enck current.jpg

A Name ⓘ

Joshua Wiener

A Pronouns ⓘ

he/him

🔗 Website

www.joshuaw Wiener.com

☰ Public Art Experience ⓘ

I am a certified structural welder, and I have made art that has had to withstand hurricanes, earthquakes, and adhere to guidelines for roads, playgrounds, and historic sites. I have created sculptures for gateways, transit stations, roundabouts, parks, crosswalks and been on design teams. I have created 3-Dimensional sculpture, gates/fences, 2-Dimensional works, water features, signs, suspended works, and incorporated lighting into my sculptures. I have also worked on flood projects, bridge enhancements, park revitalizations, building facades, etc. I am a versed sculptor (I can create anything in any material). I design, fabricate, and install all of my own projects.

In 2023, I was appointed Managing Director of the annual summer stone sculpting symposium, The Marble Institute of Colorado, of which I am also an instructor for ~18 years and full-time staff member for 30 years. Each year, we help over 150 participants achieve their dreams of carving stone. I also taught at the Art Students League in Denver for over four years. In addition to my artist residency at PlatteForum in 2009, working with at risk youth, I have taught numerous workshops, including the Denver Art Museum.

Being a site-specific artist, I have worked with civic institutions all over the country. The complexity of each site has required an immersion in every aspect of civic discourse. You can see through my body of work that the level of sophistication and engineering demonstrates that I can put artwork anywhere. I have been creating public art for over 25 years. All of my work has been on time, within budget, and well beyond expectations.

I know I can create a strong work of art for Reindahl Park that will have enough content that it will keep daily visitors curious. I want to generate art that is more than an aesthetic experience, but is a demonstration of innovation, something that makes people more aware.

On all my projects, I work with the team of city officials, architects, landscape architects, engineers, committees, communities, etc. I try to make my public projects into design teams because I know that if the people of an area are engaged with my creative process, the project will be more successful. Every place has cultural perspectives that influence how an artwork is experienced: if I can integrate those forces into the design process, the artwork will advance greatly. I want to create art that raises curiosity of the viewer and excites the imagination.

In 2023, I installed a work of art for Colorado Springs, "Community Imagination", that was based on a robust dialog with the southeast community about what a home could be. The homes we discussed engaged everyone to think about who they are and who their community is. Through a series of artmaking meetings, we generated ideas and ultimately, houses were a way to investigate ourselves and our community. This artwork brings all our ideas together. The composition has a swirl of houses in a cloud that is riding on rays of light. The cloud is styled to appear like an animal (something that came up a lot in our meetings). Each house has art in the window created by someone in the community, conveying connection and commonality. Here, I was able to present the community's artwork while creating an artwork that addresses meaningful concepts. I often work with communities in this capacity.

In 1999, I co-founded Art in Your Park, a 501c3 non-profit that has provided communities the avenue to create art and music in public places at no cost to the community. (I applied for and obtained the 501c3 status.) I am a skilled public speaker, diligent promoter, and experienced fundraiser. I have organized over 100 community art projects with various agencies involvement. This program is a great source of my inspiration and has equipped me with skills that can be applied to my public art and this project.

I find it essential to be present in creating one-of-a-kind and site-specific art, which is why I always prefer to do a site visit before presenting a design. I feel that this is the best way to give a community a work of art that is truly reflective of the project's aspirations. I have found that this approach allows me to interact with the people of an area and address their wants, needs, and concerns. If chosen, then I will be able to better generate ideas for a work of art that fits harmoniously within the site.

My projects are a culmination of innovation, aesthetic discipline, and a deep understanding of place and people. My designs and materials vary because each site is diverse and unique. My images submitted show a range of the type of art I create, all indicative of my inspiration from spending time on the site. Each project is unique and has characteristics that distinguish a sense of achievement of goals. I look at everything a place needs, the goals of my projects, and the desire for a significant work of art that is responsive to its contacts and the subject, proportions, and textures.

All the work I create is founded on visionary ways of understanding our place in the landscape. At the same time, the art has to be filled with wonder and presented in a way that cultivates curiosity. I make sure any ideas are poetically woven into the composition.

"Joshua's knowledge of materials, shapes, forms, and compositions makes me highly recommend him for public art projects." Dean Pearson, Landscape Architect and President of Architerra Group

As an artist, I seek to inspire people. I want to create art that goes beyond expressing the function of the site and becomes a partner to inspire great thinking. I feel it is necessary to help others find the fun and brilliance that surrounds them. I look at my creative voice as a conduit; I draw upon everything to invent my designs. My goal is to create sculpture that is unique, timeless, and inspiring.

I understand space and how it's experienced because of my years of contemplative garden building. These skills have informed my ability to create art that is part of its environment. I am proficient at managing every aspect of intricate projects that rely on multiple companies from foundations and engineering to electrical and installation. I am versed at surveying and mapping, and I can read and make plans that can be used as construction documents. I have collaborated with many professionals in the field, and a lot of my past projects have valued my ability to interface with engineers and architects in the formats in which they transfer information and develop a site. I can work with most all 3D modeling software. I usually create computer animations (video of fly-through) of my designs so you have a chance to see beforehand how the sculpture will be experienced in the site.

All of my references will attest to my commitment to make sure each project's needs are fully met. For all projects that I am involved with, I am available for any meeting at short notice- I can be on a plane rather quickly and spend as much time as needed on a site. I often meet several times with the committee and/or design team or any other officials in order to generate designs that are cohesive with the project's parameters. For most of my projects, I often attend public meetings to interact with the community and answer any questions of concerned citizens. I know how to facilitate conversations with communities that all have different ideas, and I enjoy this process of working with everyone in the community.



05_WIENER, JOSHUA_ 'Park Day' d.jpg



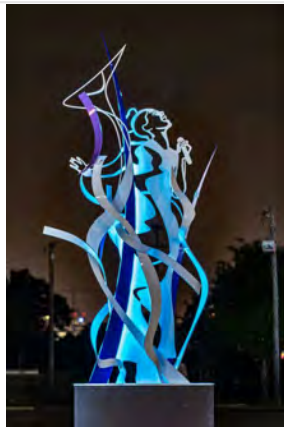
04_WIENER, JOSHUA_ 'Cloud Creatives'.j...



03_WIENER, JOSHUA_ 'Steward's Ship'.jpg



02_WIENER, JOSHUA_ 'Campfire'.jpg



01_WIENER, JOSHUA_ 'Rhythmic Illumin...

References ⓘ

Matt Jermier, Director of Parks & Recreation
City of Waukee
805 University Ave, Waukee, Iowa 50263
(515) 978-7376
MJermier@waukee.org
Project: Tallgrass Pond, "A Walk in the Park" ~ Waukee, IA

Hannah Nielsen, Public Art Coordinator
Utah Division of Arts & Museums
3760 S Highland Drive
Salt Lake City, UT 84106
(801) 678-5826
henielsen@utah.gov
Project: Utah State Developmental Center, "Cloud Creatives" ~ American Fork, UT

Ronnie McGuire, CIP Project Manager
Neighborhood Services Department / Neighborhood Revitalization Division
City of Phoenix
200 West Washington Street
Phoenix, AZ 85003
(602) 534-6117
ronnie.mcguire@phoenix.gov
Project: Eastlake Park, "Elevated" ~ Phoenix, AZ

Artist Photo ⓘ



Wiener_Joshua.jpg

Show 24 hidden fields ▼

A Name ⓘ

Krivanek+Breaux/ Art+Design, LLC

A Pronouns ⓘ

he/ him

🔗 Website

<https://krivanek-breaux.myportfolio.com>

☰ Public Art Experience ⓘ

Implementation & Integration:

With a collective background in performance, communication, urban design, architecture and art, we're interested in planning and implementing sequences or networks of viewer interactions and experiences. Familiar with public art planning and review processes, we're accustomed to the multi-stage presentation of work-in-progress as a part of our collaborative, iterative process. Our public artworks are detailed metaphoric structures, completely integrated into buildings and public infrastructures. They're fully engineered and constructed of durable architectural materials – concrete, stainless steel, aluminum, tempered glass, or other low maintenance materials and low-tech media technologies.

Team Experience:

Krivanek+Breaux has worked as a public art team for over 25 years, working with communities, institutions, design teams, architects, developers, urban planners and public agencies/ funders such as the NEA/ Washington, DC; CTA/ Chicago; DCA/ Los Angeles; DCASE/ Chicago; etc.

These collaborative, permanent public artworks and activations in Los Angeles, Phoenix, Chicago and elsewhere include the 9/11 Memorial, a commemorative sitework at LAX/ Los Angeles; the projection-activation of a 12-story façade at Sherman Plaza/ Evanston, IL; and commissions at ISU/ Terre Haute, and NEIU/ Chicago. We also developed an artform that has become an iconic landmark for the Abraham Lincoln Presidential Library & Museum/ Springfield, IL, symbolizing Lincoln's enduring cultural significance (completed: 2024).

We worked with CDOT/ Chicago to implement a system of public design-art elements within the intermodal Roosevelt Road Streetscape, approaching Chicago's Museum Campus. Most recently, we've also been commissioned to develop a gateway artform for MLK Park/ Corvallis, OR (project deferred); an experiential sitework in an RTA plaza/ Shaker Heights-Cleveland (installation underway); and a series of metaphoric image-structures for the Illinois EPA Building/ Springfield (just completed).

Community & Collaboration:

It's always our goal to achieve a high level of public engagement with and understanding of the public artwork that's created. Through a non-profit arts organization and public art commissions, we've developed many community-based art programs in Chicago, Los Angeles and elsewhere that engage community histories, narratives and dynamics. These siteworks and performances incorporate metaphoric structures, inscriptions, archival media and direct viewer interaction – to enable open-ended interpretation of complex histories, processes and social dynamics.

Some Previous Collaborations:

In Search & Effect (Sherman Plaza/ Evanston, IL), the activated elevators+façade in this 12-storey parking structure become a gigantic symbol-system through the motion-activation of spotlights, icons and inscriptions upon the façade and street below. The inscribed content was collected through the City's portal; residents responded to a short series of open-ended questions about their work/ avocations – encompassing a full spectrum of activities that are compensated/ non-compensated, with tangible/ intangible outcomes.

In Monument & Flux (NEIU/ Chicago), the sitework counter-balances the homophobic public comments of Lech Walesa with an infiltration of programmed, chromatic lighting upon the underbelly of the building named after him. We worked with NEIU stakeholders to structure the ongoing collection+curation of a continuous stream of text-messages to articulate diverse self-identities, incorporated within digital screens as a part of this urban sitework.

Roles & Authorship:

As public artists, we feel that our role in the public art and design process is to act as a catalyst in a collaborative production – to develop and implement an art-form or art-system that provides a metaphoric armature for the community's content – diverse identities, histories, narratives and dynamics. We cede the collective role of author to the community, to encompass the community's voices, words and meanings. Because of an open, poetic or taxonomic arrangement of inscriptions, the role of interpreter remains very individual for each viewer.

Archaeology & Approach:

The new Imagination Center at Reindahl Park presents a dynamic opportunity for public engagement. With an overview of the park – and positioned between two outdoor seating areas – the artwork could symbolize the individual and collective journeys of residents. Its semantic composition could suggest various processes and dynamics – interpersonal communication, observation > ideation, transmission of knowledge, or other symbolic inspirations. The artwork could also establish a symbolic juxtaposition with the large photovoltaic tree – physical/ digital, conjecture/ realization, or other metaphoric concepts.

Working closely with Library stakeholders, we'll conduct a type of cultural archaeology, uncovering primal themes that will guide the development of the public artwork, informing its concepts, forms and content. Engaging viewers through direct or indirect visual-interactive experiences, people will be activated within the site – the viewer is also seen – optimizing the performative, symbolic and interpretive potential of this specific place. The performative engagement of the public activates curiosity and reasoning through a network of visual-interactive experiences, to blur the roles of viewer and performer.

Architectonics & Linguistics:

Our design-artworks merge architectonics (meaning-units of construction) with linguistics (meaning-units of language). The structures, forms and siteworks that we construct and present within public spaces are assembled from a palette of durable architectural materials and low tech, sustainable media. These public siteworks – metaphoric structures and infrastructures surfaced with icons, symbols, and inscriptions – interface with natural and built environments, integrating the languages of architecture and technology with the lost languages and histories of diverse urban communities. Our objective is to develop permanent site constructions or temporary site activations that make what is invisible – individual and collective subcultural histories, narratives, and dynamics – visible in the urban landscape.

IMAGE•INVENTORY

01----Beacon of Endurance----2023

Materials----Cor-Ten steel, stainless steel, Lexan, laser-cut inscriptions, LED lighting

Site----Abraham Lincoln Presidential Library & Museum/ Springfield, IL

Funded by----State of Illinois Capital Development Board

Description----This sitework articulates Abraham Lincoln's significance to American life and culture. The slightly tilted obelisk-like form suggests human and constitutional vulnerabilities. At nighttime, the artform transforms through illumination and projection of contested societal ideals and issues onto the Museum walls, becoming a beacon of American endurance.

Budget/ Dimensions----\$220,000----16'-3"W x 24'-10"H x 15'D

02----Human Puzzle----2013

Materials----Acrylic-resin and 3form ecoresin panels, aluminum, diecut vinyl, etched inscriptions and mirrors

Site----Research & Academic Center----University of Florida/ Lake Nona

Funded by----Florida Arts Council

Description----This metaphoric experiential network presents the humanist goals of medical research. Ephemeral color forms suggest abstract puzzle pieces, each inscribed with the lexicon of medical study.

Budget/ Dimensions----\$100,000----8'W x 54'H x 24'D (Overall Installation Space)

03----Search & Effect---2015

Materials----Aluminum, acrylic-resin panels, tempered glass, motion-activated spotlights

Site----Washington-National TIF #4/ Sherman Plaza Self Park----Evanston, Illinois

Funded by----City of Evanston Public Art Program

Description----Spotlights atop elevator cabs moving up-and-down the west façade of this 12-story structure shine on the streetscape below, illuminating inscriptions at Ground Level. The south façade becomes a gigantic symbol-system through the motion-activation of spotlights, illuminating large-scale icons.

Budget/ Dimensions----\$75,000----45'W x 140'H x 22'D (Sky Lobby+Elevator Zone)

04----Monument Occupied----2016

Materials----Dimensional aluminum inscriptions; LED spotlights, programmed in chromatic variations

Site----Lech Walesa Hall---Northeastern Illinois University/ Chicago

Funded by----NEIU Office of Academic Affairs

Description----In response to Lech Walesa's recent homophobic statements, the building is infiltrated with chromatic programmed lighting and inscriptions, to represent its inhabitation by diverse subcultures.

Budget/ Dimensions----\$94,000----126'W x 14'H x 24'D

05----Justice Within----2019

Materials----Galvanized steel, powder-coated aluminum, sandblasted and waterjet-cut inscriptions

Site----Municipal Courts Building/ Oklahoma City, OK

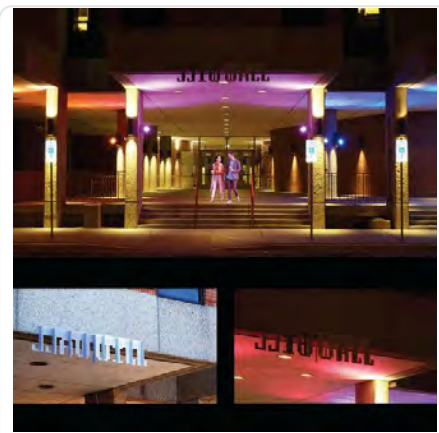
Funded by----Oklahoma City Office of Arts & Cultural Affairs

Description----Sculptural units—shield-like forms bisecting a word that signifies social principles (legible when viewed on-axis)—are inset within the plaza and can be inhabited by viewers/ users.

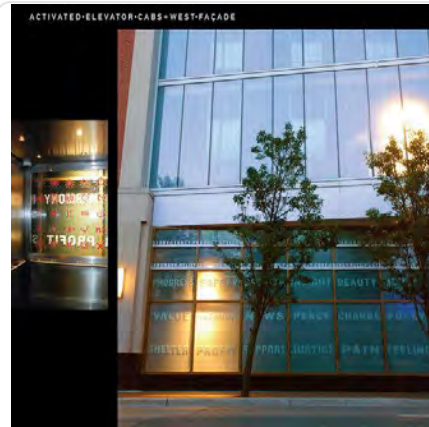
Budget/ Dimensions----\$114,000----28'W x 10'H x 32'D



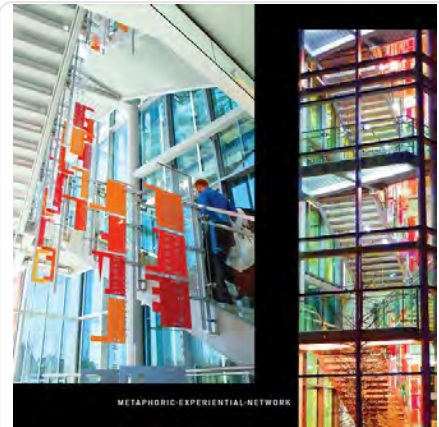
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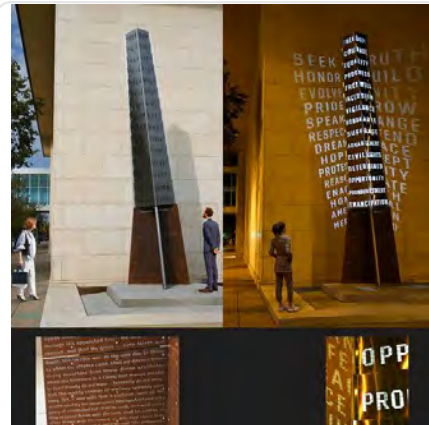
Krivanek-Breaux_MonumentOccupied.jpg



Krivanek-Breaux_Search+Effect.jpg



Krivanek-Breaux_HumanPuzzle.jpg



Krivanek-Breaux_BeaconOfEndurance.jpg

Public Arts Administrator:
Meredith Dye
Art in Architecture Coordinator, Interim
Illinois Capital Development Board
401 South Spring Street
Springfield, IL 62706
217-782-9561
meredith.dye2@illinois.gov

Public Arts Administrator:
Randy Marks
Public Art Project Manager
Oklahoma City Office of Arts & Cultural Affairs
OKC Planning
420 W Main, 9th Floor
Oklahoma City, OK 73102
405-297-1274
randy.marks@okc.gov

Public Arts Administrator:
Linda Norbut Suits
Assistant Deputy Director of Construction, State of Illinois
Wm. G. Stratton Office Building
401 South Spring Street, 3rd Floor
Springfield, IL 62706
217-782-2864
linda.norbut.suits@illinois.gov

📎 Artist Photo ⓘ

⬇️ Drop files here or [browse](#)

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A Name ⓘ

Matt Babcock for Babcock Artworks LLC

A Pronouns ⓘ

he/him

🔗 Website

mattbabcock.com

☰ Public Art Experience ⓘ

I've been specializing in public art since 2008. I've completed 16 large scale site specific outdoor public art commissions. I have outdoor pieces on exhibit across the country. My public art clients attest to my professionalism and record of completing projects on time and within budget.

Before switching to sculpture full time I was an architect for 13 years. Architecture skills that serve me well in the practice of public art include context analysis, placemaking, accessible design, permitting, project management, coordinating the work of engineers and tradespeople, and collaborating with public agencies, community groups, and other stakeholders. I have an architect's eye for the bigger picture including landscape, history, and site function.

I'm a welder. I built my first outdoor sculpture in 1988 as a welding school project. I went on to hold various jobs in metal fabrication, learning about tools and materials from skilled craftspeople. I draw on my background in industry to create durable, elegant artworks that stand the test of time and reward closer looks with craft and clever construction.

I have a degree in art history and sometimes riff on historical styles or works, but always focus on revealing something new.

I've been making things all my life. When I was five my dad set me up with a workbench and tools. I spent countless hours making things that I thought of as functional, even though the function was often mysterious or imaginary. I haven't changed all that much.

My work shows my commitment to community engagement and inclusivity. Examples include Nest, a welcome sculpture commissioned by the Bayview low-income housing development in Madison. I came in with some ideas about subject, form, and function of the artwork, but I made it clear when I met with residents that all aspects of the design were up for discussion. Bayview is a culturally and linguistically diverse community that cares deeply about the nature of home and hospitality. I took in a wealth of input and ideas that led to substantial evolution of the design and a finished sculpture that I hope will continue to speak to and for the community for many years.

Another example is Song of the Skinks, made for a park in a very multilingual neighborhood of immigrants and refugees. I met with a wide variety of interested parties (schoolteachers, refugee resettlement volunteers, recent immigrants, wheelchair soccer players, a seniors kaffeeklatch) to ask what their goals were for the park and the artwork. Priorities centered on drawing kids to the park, building community despite language barriers, and appealing to differently abled park users. Drawing on the idea of music is a universal language, I created a handicapped accessible musical sculpture designed for ensemble play that also serves as a welcoming gateway to a community gathering place.

I look forward to visiting Reindahl Park and meeting with park users, neighborhood residents, City staff, and other stakeholders so I can create artwork that reflects their goals and values. It's important to hear from as many voices as possible, particularly those which have historically been marginalized. I'm happy to build on the community engagement work that has already been done for the Imagination Center, to present my work for public input, and to refine it accordingly.

Artistic Vision ⓘ

I focus on public art because it can enrich lives across diverse communities. What motivates me is sparking curiosity to help people connect with others and with something larger than themselves, including community context and natural environment. My work is site specific, taking into account its physical, cultural, and historical context.

I build metal sculpture that bridges between abstraction and representation, capturing form, movement, and emotion in concise aerial calligraphy. My work appeals to all ages with bright colors and whimsical humor. Images and stories resolve as viewers move and see the work from different perspectives, creating "aha" moments of discovery -- a great way to introduce visitors to discoveries that await in the Imagination Center.

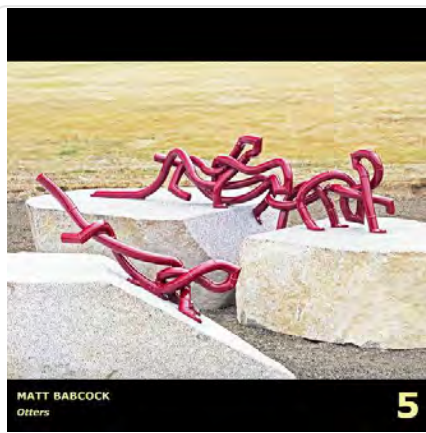
I often incorporate interactive elements as a way of drawing people into engaging with my work and with one another. One example is Beat Feet, another interactive musical sculpture building community through inclusive, language-neutral group play. The artwork depicts a native kangaroo rat and its predator, a rattlesnake. It includes a plaque with information about these species. Whether or not a musical piece is appropriate for Reindahl Park, an interactive piece fostering healthy, active play, possibly with an educational component relevant to the site, seems like a good fit for the Imagination Center.

Another way I like to engage with viewers is by drawing them into a story. Curious? portrays a bear peeling up the corner of her pedestal to see what's underneath. What's there is a plaque that reads, "Curious?" Passersby who investigate what the bear is looking at become part of the story, sharing the experience of curiosity. Artwork that involves viewers in a story will connect with the library as a repository of stories.

Materials for this artwork will likely include aluminum or stainless steel with colorful thermoplastic or powder coating.

Other Notes / Special Requirements ⓘ

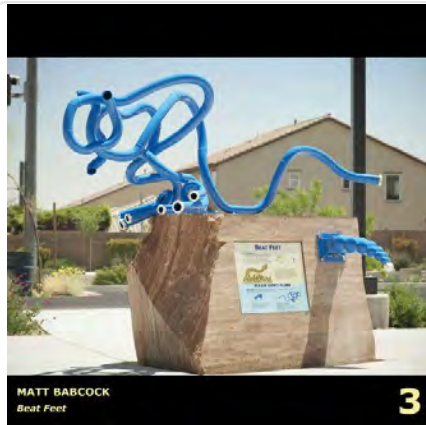
I live far away, but I'm not a stranger. I grew up in Michigan near Ann Arbor, so I'm familiar with upper Midwestern climate and culture. My family vacations in Wisconsin every year. I lived in Madison for a while in the 1990s. A lot has changed since then but a lot still feels familiar. I installed public art (Nest) in Madison last winter.



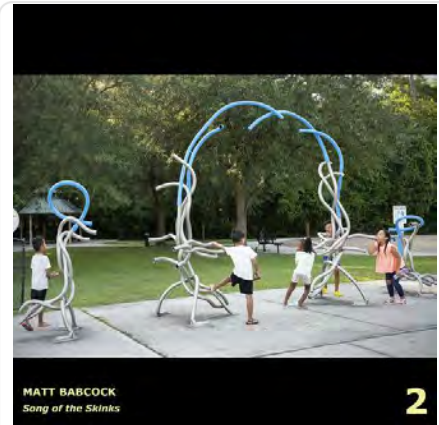
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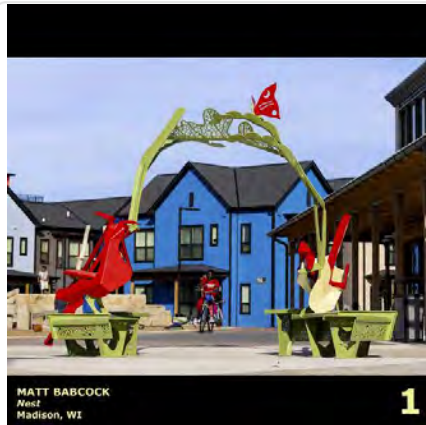
Babcock_Matt_4_Curious.jpg



Babcock_Matt_3_Beat_Feet.jpg



Babcock_Matt_2_Song_of_the_Skins.jpg



Babcock_Matt_1_Nest.jpg

Alexis London, Executive Director
alexislondon@bayviewfoundation.org
608-256-2386
c/o Bayview Foundation, 103 La Mariposa Lane, Madison, WI 53715
Title of work is Nest, located adjacent to the Bayview Community Center.
I created a welcome sculpture for a low-income housing community, completed in 2025. The design evolved through extensive community engagement.

Mickey Sprott, Cultural Supervisor
mickey1@clarkcountynv.gov
702-455-8267
c/o Clark County Parks and Recreation, 2601 E. Sunset Rd. Las Vegas, NV 89120
Title of work is Beat Feet, located in Southwest Ridge Park in Las Vegas.
I created an accessible interactive musical artwork for a public playground, completed in 2023.

Max Ziegler, Facilities Assistant Superintendent
wziegler@bozeman.net
406-582-2439
c/o City of Bozeman, 20 E. Olive St., Bozeman, MT 59715
Title of work is Lynx Caeruleum, located at Fire Station #2 in Bozeman.
I provided an installation of outdoor sculpture for a new fire station on the Montana State University campus in 2024.

📄 Artist Photo ⓘ

⬇️ Drop files here or [browse](#)

A Name ⓘ

Melanie Sartori

A Pronouns ⓘ

She/her

🔗 Website

☰ Public Art Experience ⓘ

I have designed and painted murals for Zoe Bayliss Co-Op, St Mary's Hospital, Wisconsin Cheese, as well as various businesses on a variety of materials including brick and textured walls. I have experience working on scaffolding, know what kinds of paint and sealant are appropriate, and am good at coming up with original, dynamic design concepts.

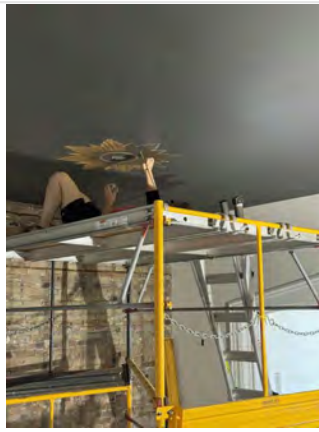
☰ Community
Engagement Process ⓘ

While painting, I am often talking about my process and ideas with the public, whether on the street or on social media. I typically create written content and videos to accompany my projects and talk about the process and concepts behind my work.

☰ Artistic Vision ⓘ

I enjoy creating murals with brushes, to really make it feel hand-painted, raw, and contagiously inspiring. I use outdoor paints and am adamant about using good quality brushes as well as pigments in my work. I like to paint right onto the surface if possible as I find this to be the most enjoyable for viewers. I like to project the outline of my design onto a building at night to make sure that my design's structure is perfect.

☰ Other Notes / Special
Requirements: ⓘ



Sartori_Melanie_Art_Deco_Ceiling_Stars



IMG_0110.jpeg



Sartori_Melanie_Gold_Leaf_Botanical_H...



Sartori_Melanie_Wisconsin_Cheese_Mural



Sartori_Melanie_Sober_Social_Shop



Sartori_Melanie_Luxe_Lift_Aesthetics

References ⓘ

Bobbi Fischer, Luxe Lift Aesthetics.
Bobbi@luxeliftpllc.com
Abrielle Kane, PR, WI Cheese. Akane@wisconsin dairy.org
Dr. Lee, St Mary's Hospital, Park St
Catherine.lee@ssmhealth.com



IMG_2050.jpeg

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A Name ⓘ

Mengni Zhang

A Pronouns ⓘ

🔗 Website

www.ni-z.com

☰ Public Art Experience ⓘ

My experience in producing art spans both professional and academic contexts. As a licensed architect with an evidence-based design certificate for healthcare architecture, I have designed outdoor pavilions, healing gardens, and communal spaces where patients and families gather to relax and restore. While I have not yet completed a commissioned public sculpture solely for artistic purposes, my architectural, landscape, and interaction design work consistently embodies site-specific, biophilic, and human-centered values, qualities essential to impactful public art.

To me, outdoor art should respect local culture and voices, invite interaction, and serve the community. In a recent proposal, "Lighting the Night", I envisioned a solar-powered installation for a public park in Canada inspired by Indigenous lighting ceremonies. Visitors would stand on the device to collectively charge the solar system so the piece illuminates at night, a symbol for unity and shared energy. For an arboretum in Kentucky, I proposed "Threaded Earth", a pavilion that also functions as a collaborative loom, where visitors gradually weave a canopy from recycled jute wire. Similarly, for a summer camp design in Pennsylvania, my proposed design engaged campers in the construction process, encouraging them to embed personal artifacts, turning the structure into a living memory archive.

I also create immersive, interactive installations indoors, guided by the same values of cultural storytelling, participation, and curiosity. These include a collaborative puzzle-based installation for the Hong Kong–Shenzhen Biennale, a tactile language encoder for the Cornell Council for the Arts, and a current kinetic textile exhibit at UW–Madison's Ruth Davis Design Gallery.

Collaboration is central to my process. I work closely with communities, manage fabrication and construction by leveraging my architectural expertise for technical detailing and installation logistics. Ultimately, my goal is to create environments that foster curiosity, reflection, and connection, while remaining visually compelling, environmentally resilient, and culturally meaningful.

My design practice bridges artmaking and academic research, grounded in human-centered approaches. I view each project as an opportunity to listen and embed local stories into the design process through workshops, interviews, and informal gatherings. Insights gained from these events directly shape the concept and form of the work. From an architectural perspective, I work with community leaders and stakeholders in co-design sessions. For example, in the past I used model blocks, simple circles and squares, to represent different rooms. Participants were invited to re-arrange them to express needs and priorities, allowing us to balance community vision with construction feasibility. This process not only empowers residents but also fosters a sense of shared ownership.

Interactivity is central to my installations. I create adaptive, responsive environments that invite visitors to touch, smell, and feel. My works also integrate microcontrollers, sensors, and actuators, offering multiple modes of engagement. During the design process of the installation at the Architecture Biennale, I first developed functional prototypes and tested them with participants to assess interactivity, safety, and cultural appropriateness. It is rewarding to witness visitors interact in both intended and unexpected ways, sparking surprise, joy, and curiosity.

Across projects, I adopt an iterative design-through-research approach, utilizing tools such as pilot studies, co-design sessions, workshops, focus groups, and user interviews to understand how people engage with the work and to refine the design. While these methods are often associated with social science and design research, they equip me with the tools necessary to create human-centered public art that can inspire imagination, foster connection, and leave lasting impact.

Artistic Vision ⓘ

My approach to public art is guided by several key principles:

1. Use of sustainable, recycled, and locally sourced materials to ensure resilience and environmental responsibility.
2. Designing installations that evolve over time, responding to both seasonal change and community use.
3. Grounding the work in local culture, demographics, and preferences through co-design sessions, interviews, and focus groups.
4. Embedding interactivity so the installation can actively respond to human input.
5. Respecting site specificity, create a work that both stands out as a landmark and harmonizes with its context.

For this project, my vision is to create a pavilion-style interactive sculptural space that reflects the Center's mission of fostering imagination. Constructed from recycled and treated hardwood connected with resilient metal joints, the installation will invite visitors to pause, wonder, and discover. It will not have a fixed form, instead, it will shift gradually through interaction, human input, and seasonal influence. Embedded sensors and lights will transform the pavilion at night, while integrated water features will add reflective qualities and subtle sound textures, making the experience multi-sensory.

The design process will follow a participatory and iterative path:

1. Establish a design language and toolkit.
2. Host workshops and co-design sessions with residents.
3. Launch an online participatory survey using parametric design software to gather community-generated design variations.
4. Synthesize feedback to finalize the design.
5. Modularize components for efficient fabrication and assembly.
6. Develop construction details and coordinate site work.
7. Source sustainable materials and begin foundation work.
8. Fabricate modular pieces off-site while preparing the site.
9. Assemble the structure, integrate interactive mechanisms, sensors, and lighting.
10. Conduct interaction testing and complete installation.

The result will be a resilient, evolving, and community-shaped artwork that inspires imagination and connection.

Other Notes / Special Requirements: ⓘ



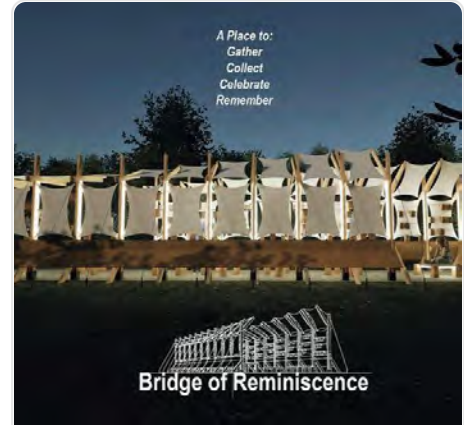
Zhang_Mengni_ZJU hospital.jpg



Zhang_Mengni_Lighting the Night.jpg



Zhang_Mengni_Threaded Earth.jpg



Zhang_Mengni_Bridge of Reminiscence...



Zhang_Mengni_Foolish Oldman.jpg

References ⓘ

1. Sophie Pitman, Pleasant Rowland Textile Specialist and Research Director. Collaborator and curator of exhibitions. spitman@wisc.edu. 608-262-3623.
2. Yaoyi Zhou, Assistant Professor of Design Studies UW-Madison. Colleague and project collaborator. yzhou657@wisc.edu. 917-544-2853.
3. Ruixuan Li, Independent curator and game developer. Project collaborator and partner. rl@curaxuan.com. 415-602-8177.

Artist Photo ⓘ

Drop files here or [browse](#)

A Name ⓘ

Michael R DiCarlo & Skye Ruozzi

A Pronouns ⓘ

they

🔗 Website

<https://www.artsupportservices.com/>

☰ Public Art Experience ⓘ

We are an artist–architect collaborative with a deep history of designing and producing public art that is resilient, interactive, and intimately connected to its location. Michael contributes fabrication and computational design acumen, with a record of permanent installations like the marble and steel ‘Peaceful Journey’ monument, designed for permanence in public spaces. His studio focuses on precision, innovation, and long-term care of materials. Skye has directed several art collectives with a participatory, interactive, and community-focused methodology, creating installations that engage conversation and belonging. Our shared training in architecture roots our practice in a sensitivity to how individuals move through and inhabit space. This awareness guarantees our sculpture will be intrinsic to the various uses of the park and the Imagination Center and enhance both short-term interaction and civic pride over time.

☰ Community Engagement Process ⓘ

Our engagement philosophy moves beyond feedback to active co-creation. We don't just listen; we provide tools for the community to become authors of their space. This begins with generative listening. At the orientation, we will host hands-on workshops where residents use sketching, model-making, and storytelling to translate their values—innovation, health, culture—into tangible ideas. This isn't just about gathering opinions; it's about collaboratively generating the core narrative and aesthetic of the piece. To ensure inclusion beyond a single meeting, we will deploy a digital co-design platform (successfully used in our Tex Pavilion project). This online tool allows a broader audience to contribute patterns, themes, and ideas, making the process accessible to those unable to attend in person. We will synthesize these contributions into initial design concepts, which we will present back not as final designs but as the next iteration of a shared vision. This transparent process ensures the community sees their input directly shaping the work. The final sculpture will be a physical archive of this dialogue. Its form, textures, and interactive elements will be direct results of community collaboration, ensuring it is not just a sculpture for Madison, but a landmark by Madison, fostering deep and lasting ownership.

☰ Artistic Vision ⓘ

Our strategy is founded upon profound site-specificity, integrating Reindahl Park's natural and cultural stories into the very form and function of the artwork. Our starting point is to design a landmark sculpture that pays tribute to Nature (the park) and Knowledge (the library) by taking biophilic inspiration from native species central to Wisconsin's identity.

We imagine tapping into the Bur Oak's metaphor of shelter and stability, the Milkweed's function in regeneration and nurturing life, and the Sandhill Crane's elegant pattern of migration and community. This would find expression in a piece that provides gathering space, incorporates native planting, or invites seasonal change, a multi-sensory experience that is educational as well as inspiring.

This vision will be achieved with low embodied carbon, long-lasting materials such as reclaimed wood or weathered steel, and interactivity that is not only tactile, but also intellectual and ecological and encourages a sense of connection to this special place.

☰ Other Notes / Special Requirements ⓘ

Our collaborative team is structured to provide a complete, low-risk, turn-key solution for the City. Michael DiCarlo provides expert oversight of the artistic design, structural engineering, and fabrication process. Skye Ruozzi, a registered architect, manages all aspects of permitting, zoning compliance, construction documentation, and on-site installation coordination. This unique integration of artistic and architectural expertise ensures seamless continuity from initial concept to final installation, guaranteeing a final artwork that is not only inspiring but also built to the highest standards of durability, safety, and professional execution.



DiCarlo_Michael_NEMUS.jpg



DiCarlo_Michael_Interlace.jpg



DiCarlo_Michael_Ouroboros.jpg



DiCarlo_Michael_PeacefulJourney.jpg



DiCarlo_Michael_Ensembles.jpeg

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Jeremy Crandell - Burning Man Project Man Pavilion Project Manager / Arts Enabler - +1-415-305-7205 - jeremy@enable.art
Cameron Finley - Syntheses - +1-805-208-6355 - FinleyScienceWorld@gmail.com
Matty Monahan - The Most Famous Artist / Art City, Inc. - Info@TheMostFamousArtist.com



DiCarlo_Michael.jpg



Ruozzi_Skye.jpg

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A Name ⓘ

Nate Page

A Pronouns ⓘ

He/Him

🔗 Website

<http://www.natepage.com/>, <https://www.californialivingproject.com/>

☰ Public Art Experience ⓘ

Public Art Experience

For over 15 years I have created site-specific public artworks that respond to landscape, architecture, and community. My practice is rooted in the belief that art is inseparable from context, and I treat architecture, natural setting, and community engagement as materials to sculpt—shaping works that frame social connection while ensuring permanence in outdoor conditions. Through commissions with civic agencies and institutions—including the City of San Diego, Miami-Dade County, and Getty Pacific Standard Time—I have gained deep familiarity with public processes, collaborating across departments, engineers, and fabricators to realize durable works that reflect community identity.

I am currently commissioned by the City of San Diego to create a public sculpture for Black Mountain Ranch Fire Station 48. The 10-foot work is carved from local andesite rock using CNC milling from LIDAR scans. Developed with architects and engineers, it links the fire station to the surrounding mountain terrain that the community strongly identifies with through hiking, biking, and outdoor activity. Built to endure as a civic landmark, it honors both the landscape and the role of firefighters as its protectors.

In Horizon Dock (Point Loma, City of San Diego), I built a permanent dock-like platform from Accoya wood, chosen for its Class 1 rot resistance, and lifespan of over 50 years outdoors. Anchored by an azulejo tile mural that transitions into a field of sky and light, the project connects the neighborhood's Portuguese fishing community and maritime heritage with contemporary abstraction. In California Living Project (Palo Alto, Getty PST), I transformed thresholds between private Eichler homes and public streets into cultural stages for shared experience. In Limo vs Condo (Miami, Miami-Dade County), I elongated a limousine into a sculptural commentary on exclusivity and accessibility. Across all projects, I integrate community voices as essential design material, ensuring works are technically rigorous, resilient, and deeply rooted in place.

Community Engagement Process

Community engagement is not a separate step in my process but an essential material I work with, alongside architecture and landscape. I begin by listening to how residents describe their environment, how they use it, and what values they bring to it. I pair this with direct visits and embodied experience of place—walking the site, observing its rhythms, and noting the paradoxes or potentials that emerge. These inputs shape the design, material, and form in ways that reflect and engage community identity.

For the Black Mountain Ranch Fire Station commission, conversations with residents and firefighters revealed how strongly the community identifies with its surrounding terrain through hiking, biking, and outdoor activity.

Firefighters also emphasized the importance of reading terrain directly. These insights guided a sculptural design carved from local andesite rock, linking the fire station's civic role to the community's relationship with its landscape. In the California Living Project in Palo Alto, site visits revealed the paradox of Eichler homes: iconic glass walls open to nature in the backyards, yet facades facing the street with little to no windows. This openness to nature contrasted with a lack of openness to community. The project responded by transforming thresholds into cultural stages, creating shared experiences where separation once existed.

In Horizon Dock (San Diego), I drew from the Portuguese fishing community, using azulejo tile—common in Portugal to depict maritime history—to connect heritage with contemporary abstraction. In Limo vs Condo (Miami), I responded to the culture of luxury development by transforming a limousine into a sculptural commentary on exclusivity and accessibility, sparking dialogue between residents and their urban landscape.

My goal is always to create artworks that emerge from community voices and lived experience, rather than imposing a personal style.

Dear Selection Committee,

I am very inspired by the Imagination Center's rare uniting of intellect and recreation into a single civic space. Too often these realms exist apart, with civic responsibility, literary arts, and the preservation of knowledge on one side, and the open joy of green space, play, social vitality, and sport on the other. In separation they can lose sight of one another; in proximity they become larger than the sum of their parts, bursting with holistic energy that fuels imagination, hope, and ideas.

This convergence offers fertile ground for an artwork that imagines worlds where sport and literature intertwine, where civic engagement is enriched by stories, and where life is heightened by the shared presence of civic purpose and cultural recreation. It makes the Imagination Center not only inspiring, but a place where dreams and reality meet, spark, and grow together.

My work seeks to bring different realms into dialogue by blending traditional mediums such as sculpture and painting with the physical place, landscape, and architecture that shape how people experience a site. Growing up near Madison, I developed a deep appreciation for how parks and public spaces bring together nature, community, and sport, yet I often found that art, culture, and knowledge lived elsewhere, out of sight and out of mind. In Reindahl Park, I see an opportunity to create a work that bridges these worlds, acts as a threshold into them, and inspires recognition of just how unique the Imagination Center is to the community.

In my California Living project in Palo Alto, CA, I used the very separation between private Eichler homes and their public streets to create shared cultural moments, transforming the architecture's openness and enclosure into a stage for collective experience. Similarly, in Horizon Dock in Point Loma, San Diego, I turned the physical distance between land and sea into a point of connection, using long views to draw people together in a shared act of looking. For Reindahl Park, I will work with the division of intellect and recreation to create a unique site-specific artwork that not only represents the Imagination Center's mission but serves as a catalyst for the community and visitors to blend, dream and create their own new experiences between nature, civic space and knowledge.

Thank you for your consideration,
Nate Page



Page_Nate_Limo vs Condo.jpg



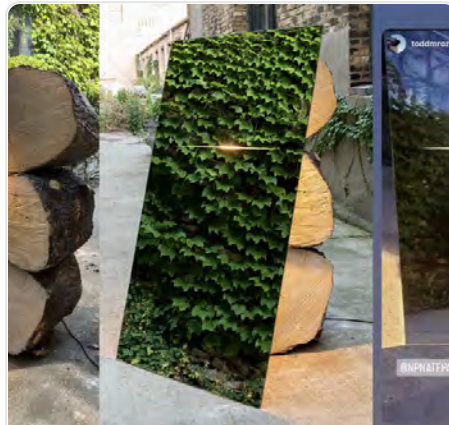
Page_Nate_California Living Project.jpg



Page_Nate_Horizon Dock.jpg



Page_Nate_Couchbleachers.jpg



Page_Nate_Personal Pyramid.png

References ⓘ

PUBLIC ART REFERENCES

Christine E. Jones Chief of Civic Art Strategies The City of San Diego
Commission for Arts and Culture T: (619) 236-6661 ChristineJ@sandiego.gov

Amanda Sanfilippo Curator and Artist Manager Miami-Dade County
Department of Cultural Affairs amandas@miamidadegov (305) 375-5436

Mat Greiner EXECUTIVE DIRECTOR Greater Des Moines Public Art Foundation
(515) 782-0507 executive.director@dsmpublicartfoundation.org

A Name ⓘ

Nathan Pierce

A Pronouns ⓘ

🔗 Website

www.nspsculpture.com

☰ Public Art Experience ⓘ

At the heart of my work is a desire to explore and highlight the human need for connection and communication. The surprise we feel when we encounter something unexpected in a familiar environment can spark curiosity, prompt reflection, and shift our perceptions. In today's social landscape, marked by constant change and hope, public art can play a powerful role in reconnecting communities and reshaping our shared spaces.

I have had the privilege of installing large-scale public works throughout the Midwest and Southeast, including the Chicago Sculpture Exhibit, the Atlanta Beltline, and a commission for Alabama State University. A recent project that exemplifies this approach is Origin, a monumental gateway sculpture created for Roeland Park. This work draws inspiration from the region's natural beauty and acts as a welcoming landmark in the city. Crafted from stainless steel and cast acrylic panels, Origin features vibrant blue and green hues that symbolize the role of the natural environment in nurturing community identity and growth. The sculpture was designed to reflect not only the landscape but also the aspirations of the people who live within it, creating a point of entry that feels both grounded and forward-looking.

These experiences have allowed me to build lasting relationships with communities and city planners, and to grow in creativity, quality, and craftsmanship with each new opportunity.

☰ Community Engagement Process ⓘ

My creative approach is grounded in the belief that sculpture is not just a visual experience, it is a conversation between form, material, and the world it inhabits. Over the years, I have developed a practice shaped by availability, circumstance, and the unique conditions of each environment I work within. For me, the creative process is less about imposing a vision and more about listening—to the site, the material, and the community it serves

Artistic Vision ⓘ

I love the surprise that we get from seeing out of the ordinary things in ordinary places.

That moment of surprise helps bring awareness to our surroundings and creates an opportunity to reimagine our sense of place. The relationship that these pieces have with the environment communicate to the viewer. It is this connection that helps activate our imagination, which helps us see the world differently. In my most recent work I have been exploring the idea of unity and how we learn to feel connected through new perspectives.

Other Notes / Special Requirements: ⓘ



Pierce_Nathan_Intergalactic.jpg



Pierce_Nathan_Convergent.jpg



Pierce_Nathan_Allura.JPG



Pierce_Nathan_Zenith1.JPG



Pierce_Nathan_bluebird (2).JPG

Rachel Clifton
Assistant Director
Wyoming Arts Council
2301 Central Ave.
Cheyenne, WY 82002
307-256-0500
rachel.clifton@wyo.gov

Melanie Alexander
Director
Muscatine Art Center
1314 Mulberry Avenue
Muscatine, Iowa 52761
563-263-8282 (work)
563-263-4702 (fax)
www.muscatineartcenter.org
malexander@muscatineiowa.gov

Jim Davis
Landscape architect/ Consulting
Sculpture in the landscape
309 Homestead Dr.
Cary NC 27513
(919) 414-5921
jdavis@sculptureinthelandscape.com

📄 Artist Photo ⓘ



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A Name ⓘ

Sasha Primo

A Pronouns ⓘ

🔗 Website

www.sashaprimo.com

☰ Public Art Experience ⓘ

A recent project that aligns with this vision is my work in Arsenal Park, Pittsburgh, PA, commissioned by the City of Pittsburgh in collaboration with Urbanismo Vivo (2024). There, I designed, fabricated, and installed four sculptures representing local animals—each chosen through community participation—to create a symbolic art trail. These sculptures serve as wayfinding elements, fostering a sense of discovery and connection with the park's green spaces. Inspired by this experience, I envision a similar approach for Reindahl Park, creating a series of sculptures linked by a unifying theme, transforming the park into an interactive cultural landmark that harmonizes with nature and enhances outdoor enjoyment.

☰ Community Engagement Process ⓘ

As a storyteller, my work amplifies voices that deserve to be heard. Public art should be more than just an object in space; it should be an active participant in the daily life of the community. I incorporate interactive elements such as QR codes that provide access to educational content, and deeper layers of meaning behind each piece. My goal is to create installations that invite exploration, engagement, and reflection, inspiring visitors to form a stronger bond with their surroundings and enjoy the park as a place of leisure, creativity, and well-being.

Each project I undertake follows a six-step methodology designed to ensure meaningful community participation: 1. Context Analysis, 2. Dialogue and Engagement, 3. Co-Creation, 4. Participatory Implementation, 5. Activation, and 6. Evaluation. By involving the community at every stage, I ensure that the final artwork is not only visually compelling but also a true reflection of its environment and its people.

My designs respect and enhance the park's natural beauty, creating inviting spaces for relaxation and social interaction.

Artistic Vision ⓘ

My background in Latin America shapes a multiethnic perspective that enhances my ability to work with diverse populations. Collaborating with engineers, designers, architects, government agents, and local stakeholders, I bring a hands-on approach to every phase of public art creation—from concept and design to fabrication and professional installation. I specialize in large-scale sculptures made from durable materials, featuring a polygonal aesthetic that interacts with sunlight, casting dynamic shadows and transforming with the elements. These sculptures complement the natural environment, integrating seamlessly into park landscapes to enhance the outdoor experience.

More than just open spaces, parks are the heart of a city's social and cultural life. They provide refuge, fresh air, tranquility, and a place for recreation, relaxation, and community gatherings. When combined with public art, parks become dynamic environments that inspire creativity, foster a sense of identity, and encourage deeper connections with nature. Art elevates these green spaces, turning them into open-air galleries where stories unfold.

Other Notes / Special Requirements: ⓘ

Images of Work ⓘ



Primo_Sasha_A piece of our land travels...



Primo_Sasha_Animalario.jpg



Primo_Sasha_Fusion Trail.jpg



Primo_Sasha_It Seems Unreal.jpg

References ⓘ

Tarah Carnahan / Grand Rapids, MI.
Executive Director – Treetops Collective
Reference for: Our Guardians Mural (2024)
+1 (734) 718-5780
tarah@treetopscollective.org
www.treetopscollective.org

Amber Danielson / Marshalltown, IA.
Executive Director / Arts + Culture Alliance of Marshall County
Reference for: Marshalltown Neighborhood Mural Project (2023)
+1 (641) 751-1329
Amberdanielson803@gmail.com
<http://www.artsandculturealliance.org/>

Shane Pilster / Pittsburgh, PA.
Artist / Co-founder - Hemispheric Conversations: Urban Art Project (HCUAP) - street art and community projects organization / Founder - Rivers of Steel's Graffiti Art program
Reference for: HCUAP Art Residency (2021)
+1 (412) 667-2493
shane412@gmail.com
<https://dowhatwelove.com/>

📁 Artist Photo ⓘ

⬇️ Drop files here or [browse](#)

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A Name ⓘ

Scott Froschauer

A Pronouns ⓘ

🔗 Website

<https://www.instagram.com/sfroschauerart/>

☰ Public Art Experience ⓘ

My name is Scott Froschauer, and I have been creating public art since 2004. My work is bold, eclectic, and experiential with communication, connection, and community at its core. Most of my work has been exhibited in outdoor settings.

An example is 'The Word on the Street' series, a collection of works I'm best known for. These pieces use the materials and visual language of Department of Transportation street signs, but replace the traditional wording (Stop, Do Not Enter, Wrong Way) with positive affirmations (Start, Breathe, You Are Enough). Typically mundane warnings transform into moments of wonder and reflection for the viewer, grounding them in the present and fostering greater self-empathy.

These works have been installed in municipalities across the country, major festivals such as Life is Beautiful in Las Vegas, and private museum collections, including the Renwick Gallery of the Smithsonian and Wynwood Walls in Miami. They have endured the heat of Aldine, Texas, to the frigid cold of Evergreen, Colorado.

I also have experience creating monumental sculptures, which have been exhibited at MOCA Toronto, the La Monnaie Museum in Paris, and Burning Man.

Before public art, I studied English Textual Studies at Syracuse University and Aeronautical Engineering at the University of Colorado, Boulder. I later worked as a professional key grip in Hollywood's film industry, where I gained practical skills in fabrication and design.

Building large-scale sets and developing on-the-fly rigging in these high-pressure situations would eventually prepare me to meet the demands of public art. I understand how to build and install large-scale installations safely, even in the most challenging of environments, like Burning Man's desert landscape.

I am particularly passionate about showcasing the identity and culture of a place. I enjoy spending time there, working closely with its stakeholders to explore and learn about their community's past, present, and future. I like to walk through the neighborhoods, talk with community leaders and business owners, host workshops, participate in local events, and more. Through these methods, I strive to understand what the community envisions for their public spaces and act as a conduit for their voices.

I believe that by working together, we can identify the most effective form, placement, and messaging. The result is a meaningful work of art that reinforces a place's identity and values while cultivating community pride.

Thereby, I see shared spaces like the Imagination Center as ideal settings for my work and would be incredibly honored to create a piece for this beautiful endeavor. Communal spaces like this play a significant role within a society, and I have several installations located at these types of civic facilities.

Fundamentally, community cohesion is at the root of what I do in art and life. Outside of my artmaking, I serve as an elected official on the Foothill Trails District Neighborhood Council, a founding mentor of the Burning Man Artists Mentorship Program (AMP), and sit on the boards of nonprofits Ruckus Roots and January Arts.

Artistic Vision ⓘ

My pieces range from the size of standard street signs to the epic scale of Burning Man. They are typically made from steel and aluminum, with some variations utilizing architectural-grade, mirror-polished stainless steel.

My more recent permanent works feature neon, which is a fantastic element for public art that I would like to incorporate here. While the exact symbols and messaging will be identified with stakeholders, the sculpture will feature a distinct design that deeply resonates with Reindahl Park.

Below are examples of this approach:

For the City of West Hollywood, 'Relax/UROK Neon' and 'One Love Neon' were created to highlight the city's diversity and the historic Route 66 corridor in this location. These were located on the highly trafficked Santa Monica Blvd.

In Palm Springs, the 'Equality Pillar' was created as an expression of support for the community's values and beliefs. This sculpture was prominently placed in front of Palm Springs' City Hall and Airport.

I envision the installation being about 14' tall. I would use steel to create a robust structure that is then treated with powder coating or automotive paint. The post can be set in concrete or affixed onto a steel plate bolted into a concrete pad. It would be engineered to municipal specifications and local weather conditions. An aerial lift and electrical runs will be required.

This larger installation could be supplemented with smaller works from 'The Word on the Street' series. Sprinkled throughout the center, these smaller pieces are easily installed with traditional signposts or can be mounted to walls. Together, the artworks create a scavenger hunt atmosphere. With their bright colors and bold fonts, they are popular "Selfie Magnets" that people love to find and photograph themselves with for social media.

Thank you for your consideration!

Other Notes / Special Requirements ⓘ



Froschauer_Scott_Equality Pillar.JPG



Froschauer_Scott_RelaxUROK Neon.jpeg



Froschauer_Scott_One Love Neon.jpeg



Froschauer_Scott_Large Peace Signs at ...



Froschauer_Scott_All We Have Is Now a...

References ⓘ

Valda Lake
Gallerist/Public Art Advisor
Wallspace Gallery
art@wallspacela.com
(213) 840-9303

Ann Scheffer
Public Art Chair
City of Palm Springs, CA
annsheffer@gmail.com
(203) 451-1456

Maria Partridge
Public Art Supervisor
City of Reno, NV
Burning Man Project
maria@burningman.org
(775) 742-1602

📄 Artist Photo ⓘ



Froschauer_Scott.jpg

Show 24 hidden fields ▾

A Name ⓘ

Stefan Maticoc

A Pronouns ⓘ

he/him

🔗 Website

www.stefanmatio.com

☰ Public Art Experience ⓘ

I have experience designing and producing public art, specifically murals, for outdoor sites for over a decade. My first exterior mural was for the old Banzo Shuk location on Willy Street in the heart of the east side of Madison. Since then I have painted over 10 exterior walls in the midwest as well as Mexico City where I painted walls for private residences and a large wall for a parking structure nearly 100 yards in length. I've collaborated with agencies that communicate with artists, project managers for large companies and construction teams for brands like Lululemon as well as local projects including the mural for The Sylvee Concert Venue. I've communicated with construction crews to navigate liability and safety concerns, timeline for various stages of construction and have experience renting and using lifts and understand the longevity of various types of paints and surfaces. My experience has been a positive one filled with energy and connection. I see it as a privilege to be a part of the community with my art. My murals have evolved from a nearly entirely improvised and stream of consciousness approach to using projectors and grids to create murals that follow the exact specifications of a mockup as I have gotten opportunities to work with clients that have precise visions and requirements for their projects. This has given me the opportunity to plan thoroughly, create a honed in vision from the proposal stage and have more control during the painting process.

☰ Community Engagement Process ⓘ

I engage the community by creating art that highlights playfulness, connection, flow, and accessibility. My line style is abstract and gestural, often depicting faces and characters intermingling to bring life and movement to the wall. My work invites people to imagine what they could create themselves, showing that you don't need to be a traditionally "realistic painter" to be a muralist. I see my design process as a collaboration with the environment the project emerges from - inspired by the spirit of the space via use of color and unique characters and symbols that I blend with my lines for each wall. I've collaborated with Big Brothers Big Sisters for events including their annual GALA, where I roll out large sheets of canvas, draw bold continuous-line faces, and invite youth and adults to fill the negative space with color and pattern. These collaborative pieces now hang in their office, and I envision expanding this into a large-scale public art project such as this.

Artistic Vision ⓘ

My approach to creating public art is to see my visual language as a natural part of the story of the space. I use my lines and characters to bring joy and energy into the work while also speaking to the values and themes that are meaningful to the brand, the community, or the business.

For an exterior project like this I would work with wooden dimensional cutouts alongside mounted wooden reliefs to create depth and a sculptural feel. The pieces would be made from durable exterior grade plywood or composite board, primed and sealed to handle weather, and then painted with high quality enamel and oil paints for vibrant and lasting color. Once painted, each piece could be mounted directly onto the surface with a secure system of anchors and hardware, allowing the work to sit slightly off the surface and cast shadows throughout the day. This gives the mural a sense of movement and variation as light changes.

One of my major inspirations for this approach is Keith Haring. His work on the carousel at Luna Park showed me how art can step off the wall and create an immersive, playful environment. I want to bring that same sense of dimensionality into this project, where my characters and faces extend into the physical space and invite people to step closer, notice details, and interact with the work. My goal is to build a dynamic and three-dimensional world that adds life, vibrancy, and imagination to the site.

Other Notes / Special Requirements ⓘ



Matioc_Stefan_Forage.jpg



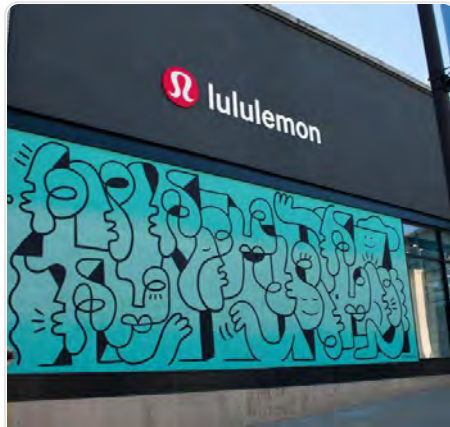
Matioc_Stefan_Banzo.jpg



Matioc_Stefan_MexicoCityBigBlue.jpg



Matioc_Stefan_PaintingTheSylvee.jpg



Matioc_Stefan_Lululemon.jpg

References ⓘ

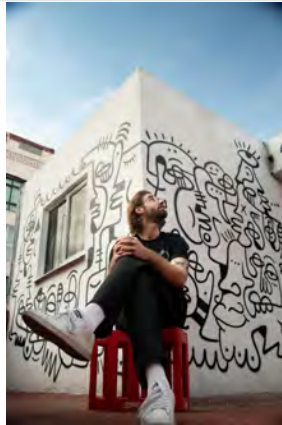
Dana Lytle - Dana was my boss at Planet Propaganda where I worked as a 2d animator while developing my freelance art career. I learned how to communicate with a variety of clients, meet deadlines and present ideas and pitch proposals while working there.

CEO / ECD Planet Propaganda
dlytle@planetpropaganda.com
608 444 8703

Eric Friedensohn - Eric is a visual artist who I have collaborated with on murals and design work. He has worked with top tier clients all across the globe in many capacities and can speak directly to the process of the process of working with me from conceptualizing to execution.

<https://www.efdotstudio.com/>
eric@efdotstudio.com
914 588 0062

Artist Photo ⓘ



Matioc_Stefan.jpg

Show 24 hidden fields ▾

A Name ⓘ

Steve Feren

A Pronouns ⓘ

🔗 Website

www.steveferenart.com

☰ Public Art Experience ⓘ

I have been designing and building art for public spaces since 1981. I would say half of these works have been outdoor Pieces.

☰ Community
Engagement Process ⓘ

The work a envision would be based on images collected from different people ,places and things that are relavent to the local community. These images would then be created in glass enamels and embedded in 1.5 inch thick glass blocks. The sculpture will also include a legend that corresponds to each of the images, providing information on the images imbedded in the glass blocks. The sculpture will respond very directly to the environment, with the glass interacting with both natural light and, at night, illumination from an elevated back lighting system,

☰ Artistic Vision ⓘ

Public art must function on many levels, but if it does not resonate with the public and engage them it will not succeed. My desire for engaging the public led me to develop a design that operates on a theatrical, poetic and educational level. I will evoke the theatrical and poetic with the creation of a metaphoric tableau

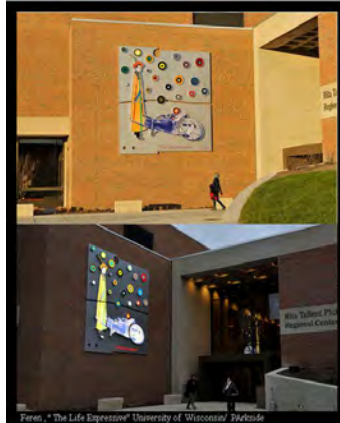
☰ Other Notes / Special
Requirements: ⓘ



Feren Steve Kohl center Promenade



Feren Steve , Sources.jpg



Feren Steve, The Life expressive.jpg



Feren Steve Topiary Lucere



Feren Steve , firestation

Pete Heaslett
Facilities and Planning University of Wisconsin Madison
608 263-3012
pheaslett@fpm.wisc.edu
Kohl Center Light Sculpture Project

Marshall Erdman
Madison Wi.,
Riverside Clinic 2008 Light Sculpture Project
608 410 8000
Contact Art Director,
www.erdman.com

Joy Peot-Shields
Hammel, Green, Abrahamson Architects
1888 442 8255
333 East Erie Street
Milwaukee, Wisconsin, USA 53202
Telephone: 414.278.8200
<http://www.hga.com/>

📄 Artist Photo ⓘ



Feren Pic.jpeg

Show 24 hidden fields ▼

A Name ⓘ

Sujin Lim

A Pronouns ⓘ

she/her

🔗 Website

sujinlim.net

☰ Public Art Experience ⓘ

My practice centers on creating site specific large scale sculptures and installations that foster connection, harmony with nature, and a sense of hope. A notable example is my collaboration on Matthew Mazzotta's Cloud House in Springfield, Missouri, where I designed and fabricated the cloud model for a rain harvesting system, highlighting our interdependence with natural ecosystems and demonstrating how art can merge function with poetry.

I have completed multiple permanent public artworks across North America. Home: Chinatown in Ottawa reimagined cultural identity through sculptural clouds and house forms; Dream House in Cedar Falls created a welcoming landmark in a community park; Silver Lining in Decatur offered a poetic gathering point for reflection and play; and Silver Lining in Good Company (2025) at Rosewood Arts Center in Kettering brought together cloud inspired forms to create an uplifting community landmark. Each of these projects involved concept development, structural problem solving, and public engagement, as well as close coordination with city officials, engineers, and fabricators. I consistently select materials such as steel armatures, resin casting, and durable paint systems like Matthews Paint that are tested to endure weather extremes, ultraviolet exposure, and seasonal changes.

Most recently, I realized When Cloud Met A Cloud (2025) in Santa Clarita, California, a 24 foot sculpture of two intersecting clouds. The project required collaboration with structural and civil engineers to meet seismic codes and wind load requirements while achieving a sense of lightness. The sculpture has quickly become a local landmark and gathering point.

Through these projects, I have developed extensive experience in design development, community collaboration, engineering review, fabrication, and installation. My work consistently transforms public sites into spaces of inspiration and belonging, rooted in the surrounding community and resilient to climate and time.

Community engagement is at the core of my practice. I view each project as an opportunity to listen deeply and transform collective voices into sculptural form. My process begins with research into the history and cultural layers of the site, followed by direct conversations with community members, local organizations, and project stakeholders. These exchanges help me understand not only practical needs but also the aspirations, memories, and identities tied to the space.

In projects such as Dream House in Cedar Falls, I invited local university students to actively participate in the creation process. Their involvement in fabrication and discussions brought fresh perspectives and helped ensure that the work reflected the spirit of the community. Similarly, in the Mud Museum and related projects, I organized mud painting workshops where residents could physically leave their mark, allowing participants to connect through a shared creative action.

Public feedback also guides material and spatial choices. For example, community surveys and meetings often highlight accessibility, visibility, and safety, which I integrate into design revisions in collaboration with engineers and city partners. I aim to create artworks that are not only visually compelling but also welcoming, durable, and inclusive.

Ultimately, my engagement process is about co imagining with the community. I invite people to see their everyday environments as spaces of possibility, encouraging participation through dialogue, workshops, surveys, and site visits. By weaving these inputs into the design, the artwork becomes a collective landmark—one that reflects community values, invites interaction, and fosters long term connection between people and place.

Artistic Vision ⓘ

My artistic vision is rooted in the belief that public art should inspire wonder, foster connection, and serve as a catalyst for shared imagination. I approach each project by studying the cultural, architectural, and ecological context of the site, and by listening to the voices of the community that will interact with the work. My art practice involves research, the use of metaphor, and building site specific sculptures and installations to transform actual sites into aspirational images with the guiding question: What might this space have become if the people using it had their desires met? These installations aim to provide an alternative reality in which people can recognize the potential of each space.

My preferred materials include steel armatures, resin casting, and durable paint systems such as Matthews Paint. These materials allow me to create luminous sculptural forms that convey lightness while maintaining the strength needed for outdoor environments. When required, I incorporate reinforced concrete foundations, anchoring systems, and professional engineering review to ensure stability and safety. I collaborate closely with fabricators and engineers to balance technical demands with the poetic qualities of the work.

Installation is carried out through a collaborative and precise process. I work directly with contractors, crane operators, and site managers to coordinate logistics and ensure that the artwork integrates seamlessly with its architectural and landscape setting.

For the Imagination Center at Reindahl Park, my vision is to create a sculptural landmark that reflects curiosity, collective aspiration, and harmony with nature. The artwork will respond to the openness of the park and the role of the Center as a community hub, offering a form that is iconic from a distance and engaging up close. I imagine a design that evokes light, growth, and connection, becoming both a beacon of civic pride and a gathering point for reflection and joy.

Other Notes / Special Requirements ⓘ



Lim_Sujin_The Platform.jpg



Lim_Sujin_Cloud House.jpg



Lim_Sujin_Dream House.jpg



Lim_Sujin_Home.jpg



Lim_Sujin_When Cloud Met A Cloud.jpg

Katherine Nestved

Title: Arts Coordinator

Organization: City of Santa Clarita

Address: Santa Clarita City Hall, 23920 Valencia Blvd., Santa Clarita, CA 91355

Email: KNestved@santa-clarita.com

Phone: (661) 250-3777

Project: When A Cloud Met A Cloud

Location: City of Santa Clarita

Shayna V. McConville

Title: Division Manager of Cultural Arts | MFA, CPRP

Organization: Rosewood Arts Center

Address: 2655 Olson Drive, Kettering, OH 45420

Email: shayna.mcconville@ketteringoh.org

Phone: 937-296-0294

Project: Silver Lining, In Good Company

Location: Rosewood Arts Center

Jennifer Pickar

Title: Tourism & Cultural Programs Manager

Organization: City of Cedar Falls

Address: 6510 Hudson Road, Cedar Falls, IA 50613

Email: jennifer.pickar@cedarfalls.com

Telephone: 319-268-6991

Project: Dream House

Location: River Place Plaza, Cedar Falls IA

📄 Artist Photo ⓘ



Sujin Lim_Head Shot.jpg

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