



**City of Florence
Public Arts Committee
Regular Session**

Florence City Hall
250 Hwy 101, Florence OR 97439
541-997-3437
www.ci.florence.or.us

- Meeting materials including information on each agenda item are published at least 24 hours prior to the meeting and can be found of the City of Florence website at www.ci.florence.or.us.
- Items distributed during the meeting, meeting minutes, and a link to the meeting audio are posted to the City's website at www.ci.florence.or.us as soon as practicable after the meeting.
- To be notified of Public Arts Committee meetings via email, please visit the City's website at <https://www.ci.florence.or.us/newsletter/subscriptions>.

January 29, 2024

AGENDA

4 p.m.

Members:

Maggie Bagon, Chairperson

Serena Appel, Vice Chair

Peggy Meyer

Dianna Allison

Marney Reed

Christine Santiago

Alan Huck

Jo Beaudreau, Councilor Ex-Officio

Chantelle Meyer, Staff Ex-Officio

The Public Arts Committee meeting will be held in person at Florence City Hall in the Council Chambers.

Members of the public can listen and view the meeting through the 'GoToWebinar' platform at the following link:

<https://attendee.gotowebinar.com/register/7408274489190498908>

Citizens wishing to express their views may submit comments in writing or verbally. For more information, please see the end of this agenda or visit the City of Florence website at: <https://www.ci.florence.or.us/bc-pac/public-arts-committee-speakers-card>. With 48-hour prior notice, an interpreter and/or TTY: 541-997-3437, can be provided for the hearing impaired. The meeting is wheelchair accessible.

1. CALL TO ORDER — ROLL CALL

2. PUBLIC COMMENTS — Items not on the agenda

This is an opportunity for members of the audience to bring to the committee's attention to any item not otherwise listed on the agenda. See Page 2 of this agenda for more information.

3. CONTINUING EDUCATION — Dianna Allison

4. 2024 CALENDAR DATES

Next meeting dates and times

5. ART EXPOSED REVISION FLORENCE — Initial Review

Provide an opportunity for the committee to have a discussion on the initial review of applications, and discuss next steps in the selection process. Learn more at <https://bit.ly/FlorenceArtExposed>.

6. SUBCOMMITTEE CHECK-INS

December and January updates from Art Exposed, Outreach & Marketing, and Inventory & Maintenance.

7. CHAIR REPORT — Chair Maggie Bagon

8. STAFF REPORT

Arts & Culture Related Activities

TENTATIVE MEETING CALENDAR

PAC Meetings are held on the 4th Monday of the Month. Meetings are held in-person with the option to view or attend virtually.

Date	Time	Description
February 15, 2024	5:30 p.m.	PAC Meeting
March 25, 2024	4 p.m.	PAC Meeting
April 22, 2024	4 p.m.	PAC Meeting

The Public Arts Committee meeting will be held in-person with the option to attend virtually via GoToWebinar

<https://attendee.gotowebinar.com/register/7408274489190498908>

Expressing Views to the Committee: Citizens wishing to express their views may do so in both written and verbal formats.

1. **Written Testimony:** Citizens wishing to express their views to the Committee are encouraged to submit written testimony in one of the following ways:
 - a. Submit written comments via email to Chantelle Meyer, Economic Development & Communications Analyst, at chantelle.meyer@ci.florence.or.us
 - b. Mail written comments to Florence City Hall, Attn: Public Arts Committee, 250 Hwy 101, Florence, OR 97439
 - c. Drop off written comments at Florence City Hall (250 Hwy 101) during regular office hours (Monday through Friday 8 a.m. – 4 p.m.) or at the City of Florence drop box located at Florence City Hall to the right of the main entrance.

Note: Written comments received at least 2 hours prior to the meeting will be distributed to the Committee, posted to the City of Florence website, and made part of the record.

2. **Verbal Testimony:** Citizens wishing to express their views to the Committee may participate in the meeting in-person or via GoToWebinar. To do so, please complete a speaker's card online at <https://www.ci.florence.or.us/bc-pac/public-arts-committee-speakers-card> at least 1 hour prior to the meeting. City staff will then contact the speaker to let them know the process to participate in the meeting.
 - a. Public Comments on items not on the agenda: General public comments (on items not on the agenda) will be allowed at each Committee meeting during the public comment agenda item. Comments will be limited to three (3) minutes per person, with a maximum of 15 minutes for all items. In practicality, this means no more than five individuals will be allowed to comment verbally. There is no limit on written public comments.
 - b. Public Comments on Action Items: Public Comments will be allowed on each action item on the Committee agenda. Verbal comments will be allowed on action items after staff has given their report and have allowed time for initial Committee questions. Comments will be limited to three (3) minutes per person, with a maximum of 15 minutes for all comments on each action item. In practicality, this means no more than five (5) individuals will be allowed to comment verbally. There is no limit on written public comments.

Experience Florence
WHERE EVERY DAY IS A CELEBRATION OF THE ARTS

Mission of the Florence Public Arts Committee:

To integrate art into the daily life of our community; Inspire extraordinary creative expression that will enrich public awareness; and Enhance the vitality, economy, and diversity of Florence through the arts.

City of Florence

Public Arts Committee Memo

January 29, 2024

Dear Public Arts Committee members,



On Monday, January 29, 2024, we will be meeting for our regular monthly meeting at 4 p.m. in person at Florence City Hall. We will be meeting in the City Council Chambers, and staff looks forward to seeing you all, either in person or through the GoToWebinar platform.

The meeting will include Continuing Education with PAC Member Dianna Allison, a review of the 2024 Public Arts Committee Calendar, and updates from the Outreach & Marketing and Inventory & Maintenance Subcommittees. The bulk of the meeting will be a heavy dive into the applications submitted for the **Art Exposed ReVision Florence 2024-2026**, <https://bit.ly/FlorenceArtExposed>.

The Art Exposed Subcommittee met on January 9 to review the submissions to our Call for Art, which was open on <https://callforentry.org/> from November 2 to December 29, 2023. In total, this round of Art Exposed received 18 applications by a total of 15 artists from all across the country. This January meeting will be our first look as a committee at the artwork. Staff and our Art Exposed Subcommittee will be presenting about the program and any recommendations they have.

The applications, relevant materials, and the January meeting packet will all be printed for Committee members and ready at the front desk of Florence City Hall starting Tuesday, January 23. These binders can be used for PAC meetings for the rest of the year, and have materials necessary for reviewing the applications for Art Exposed. This includes artist information and images, as well as the Art Exposed Scoring Rubric we work with.

Homework will be assigned after our January meeting that will be due at the February 15 meeting at 5:30 p.m. (NOTE the time difference). For this meeting, we hope to finish on time, but please be prepared to have a longer than normal meeting in February.

I look forward to seeing you in person at Florence City Hall on January 29, or through our online platform GoToWebinar. If you have any questions or concerns, please reach out to City of Florence Economic Development & Communications Analyst Chantelle Meyer at chantelle.meyer@ci.florence.or.us.

Meeting information and materials are available now at <https://www.ci.florence.or.us/bc-pac/public-arts-committee-meeting-14>.

In this Packet:

- 2024 PAC Planned Meeting Schedule
- Art Exposed ReVision Florence 2024-2026 Applications, Timeline, & Information



2024 PLANNED MEETING SCHEDULE

Public Arts Committee Meetings are held (usually) on the fourth Monday of the Month. Meetings are held in person at Florence City Hall, 250 Highway 101, with the option to view or attend virtually via ci.florence.or.us.

Date	Time	Description
January 29, 2024	4 p.m.	PAC Meeting
February 15, 2024	5:30 p.m.	PAC Meeting
March 25, 2024	4 p.m.	PAC Meeting
April 22, 2024	4 p.m.	PAC Meeting
May 13, 2024	4 p.m.	PAC Meeting
June 24, 2024	4 p.m.	PAC Meeting
July 22, 2024	4 p.m.	PAC Meeting
August 26, 2024	4 p.m.	PAC Meeting
September 23, 2024	4 p.m.	PAC Meeting
October 28, 2024	4 p.m.	PAC Meeting
November 25, 2024	4 p.m.	PAC Meeting
December 16, 2024	4 p.m.	PAC Meeting

Mission of the Florence Public Arts Committee:

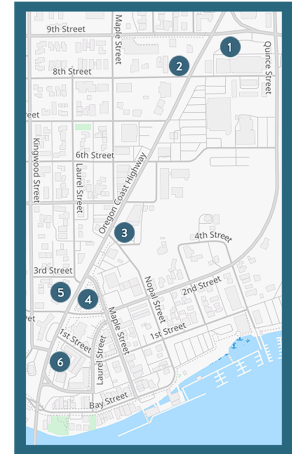
- To integrate art into the daily life of our community
- Inspire extraordinary creative expression that will enrich public awareness
- & Enhance the vitality, economy, and diversity of Florence through the arts

Experience Florence
WHERE EVERY DAY IS A CELEBRATION OF THE ARTS

ART EXPOSED

CITY OF FLORENCE

ReVision Florence 2024-2026



The City of Florence Public Arts Committee will be placing six new pieces of public art in the ReVision Corridor of Highway 101. Now that the Call for Art has closed, the committee will review the applications in public meetings.

Early January - Art Exposed Subcommittee reviews submissions for eligibility

Monday, Jan. 29, 4 p.m. - Public Arts Committee begins selecting finalists for each location

Thursday, Feb. 15, 5:30 p.m. - Public Arts Committee finalizes artwork for each location



SCAN ME

Learn more about
Art Exposed
ReVision Florence

The City of Florence plans to install Art Exposed ReVision Florence in April 2024. The selected artists will receive a stipend to display their work on Highway 101 as part of a rotating outdoor art gallery for two years. All work is for sale and managed by the Florence Public Arts Program.

Complete details and participation information can be found at <https://bit.ly/FlorenceArtExposed>.

Dates for the Art

Exposed Call for Art:

- Nov. 2 – Dec. 29

<https://callforentry.org>

Number of Sites:

- 6

Applications Received:

- 18

Total Number of Artists:

- 15

Total Pictures Submitted:

- 58

Reviewing the Applications

The Art Exposed Subcommittee met on January 9, 2024, to go over the applications for Art Exposed ReVision Florence 2024-2026. This included 18 total applications by a total of 15 artists, submitting 58 total pictures. People submitted artwork from all over the country.

The Subcommittee reviewed each application and decided to remove some of them from consideration for not meeting the requirements of the call. The Florence Public Arts Committee thanks each artist for applying, and welcomes their participation in future calls for art. See a sample of each of their submissions on Page 3 of this packet. Again, thank you!

Artist Name	Name of Submitted Work	Reason for Removal
Helena Chastel Brooklyn, NY	“Snow”	Wintry theme doesn’t fit the Oregon Coast environment
Kassy Keppol Florence, OR	“The Ever Changing Oregon”	2D Submissions do not fit the current Call for Art
Natalya Ponomareva San Francisco, CA	“Curiosity”	2D Submissions do not fit the current Call for Art
Mark Smith Seatac, WA	“Portrait of Jesse Combs”	2D Submissions do not fit the current Call for Art
Jud Turner Eugene, OR	“Titus The Dungeness Crab”	The chrome finish is too shiny to go alongside Highway 101
Amelia Lamar California	“Ripples”	Concern over the size and durability of materials

Reviewing the Applications

Helena Chastel, "Snow"



Mark Smith, "Portrait of Jesse Combs"



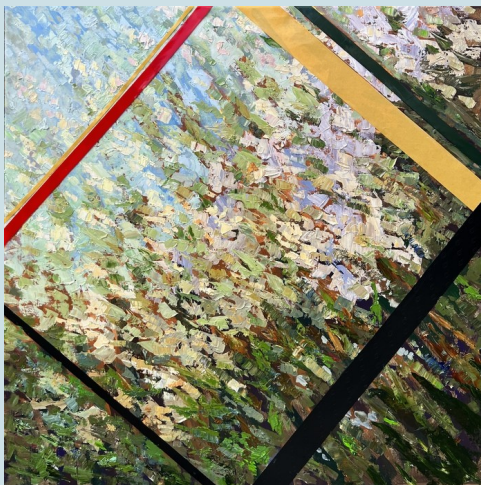
Kassy Keppol, "The Ever Changing Oregon"



Jud Turner, "Titus The Dungeness Crab"



Natalya Ponomareva, "Curiosity"



Amelia Lamar, "Ripples"



Artist Statement:

Originally from Belgium and currently based in New York, I am trained as a mathematician and a sculptor. In my sculptures, I combine color theory with mathematical proportions and geometric forms found in nature, specifically the icosahedron, a polyhedron with 20 identical equilateral triangle faces. Icosahedral geometry can be found in various natural structures, such as certain viruses and microscopic particles. Scientists have also observed icosahedral shapes in some minerals and crystals. Plato, the ancient Greek philosopher, believed that the icosahedron represented the element of water in his theory of the universe's composition based on the Platonic solids.

My color theory follows the idea of vibration, viewing color as energy. I experiment with color harmonies, contrasts, and rhythms in my works to create specific emotional and spiritual effects.

In this era of climate change and increased natural disasters, my work offers a holistic approach, spreading awareness of the intricate complexity and natural beauty our lives are intrinsically connected to. This series of sculptures embodies notions of sustainability and resilience found in nature, symbolizing regeneration in response to the degradation of ecosystems, a profound exploration of the complex forms that construct our natural world.

Art Title: "Denary"

Date Created: 2023

Description: The sculpture is built to withstand an outdoor environment. The forms are made of welded aluminum, and painted with powder coating.

Medium: Aluminum, powder coating

Dimensions: 64x34x26 inches **Weight:** 100 pounds

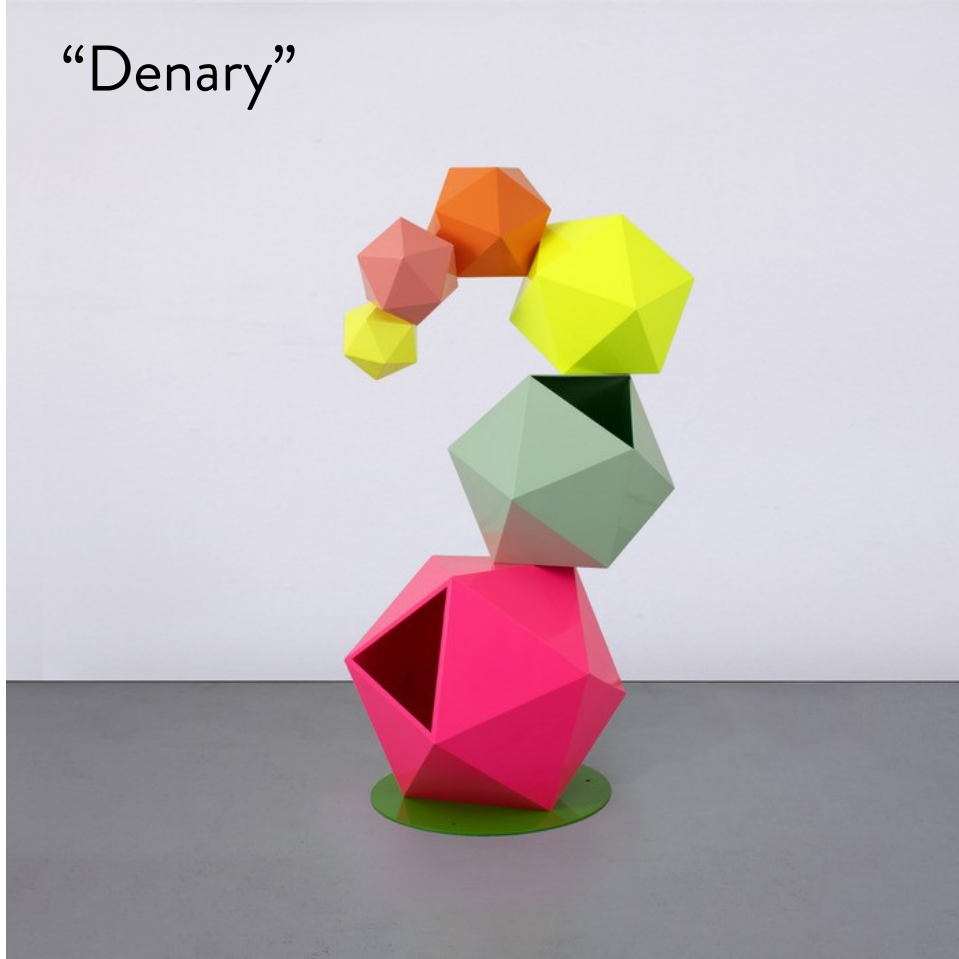
Listed Price (City takes 30% commission): \$50,000

Installation: The sculpture will arrive in one piece at the site and will be mounted to the existing concrete base with four concrete sleeve anchors.

Artist Website: www.helenachastel.com



“Denary”



Artist #2 (Submission 1)

Charles Fitzgerald

Artist Statement:

I create original, one of a kind art in metal, wood, synthetic concrete and fiberglass. I have been fabricating aluminum and stainless steel for 20 years. I feel these materials are ideal for public art due to their weather resistance and human damage resistance.

I have been fascinated with hummingbirds for years. Some of their traits such as: eating their weight in nectar daily, flying backwards, wing movement up to 90 times a second, and ability to migrate thousands of miles yearly amaze me.

Art Title: "Star Gazer"

Date Created: 2020

Description: This piece is made of 3/8 inch thick aluminum, with the wings and tail feathers at 1/8 inch thick aluminum. The wings and tail feathers have been fabricated and blind welded to the body. All pieces were designed on a computer and cut on a water jet machine. This piece is extremely weather resistant as well as resistant to human damage. It is also easily repaired if damaged (regrind with 24 grit disk if sprayed or marred).

Medium: Aluminum

Dimensions: 50x40x24 inches **Weight:** 60 pounds

Listed Price (City takes 30% commission): \$7,000

Installation: This piece is welded to a 3/8 inch thick aluminum plate that has steel clips for welding to an existing steel base.

Artist Website: www.northwest-designs.com



Artist #2 (Submission 1)

Charles Fitzgerald



“Star Gazer”



Artist Statement:

I create original, one of a kind art in metal, wood, synthetic concrete and fiberglass. I have been fabricating aluminum and stainless steel for 20 years. I feel these materials are ideal for public art due to their weather resistance and human damage resistance.

This piece was designed in the "cubist" style of art. Cubist artist Pablo Picasso has always been one of my favorite artists. The planes have been broken up around the surface of the piece as in cubism.

Art Title: "Captain Cubist"

Date Created: 2014

Description: This piece consists of a fiberglass core, high density foam, and a exterior coating of synthetic concrete. The piece has the capability of housing drought resistant plants (currently in). The inside has a bladder that will accommodate irrigation of the plant if wanted. The piece is weather resistant as well as human damage resistant. If damaged, it is easily repaired.

Medium: 3/8 inch thick fiberglass core, high density foam, synthetic concrete

Dimensions: 60x30x30 inches **Weight:** 450 pounds

Listed Price (City takes 30% commission): \$8,000

Installation: No information given

Artist Website: www.northwest-designs.com





“Captain
Cubist”



Artist Statement:

I create original, one of a kind art in metal, wood, synthetic concrete and fiberglass. I have been fabricating aluminum and stainless steel for 20 years. I feel these materials are ideal for public art due to their weather resistance and human damage resistance.

About 8 years ago, I became fascinated with hummingbirds and began to do hummingbird sculptures in addition to my other forms of sculpture. I studied art at Northwest Missouri State University and received my bachelor of fine arts degree. I worked at Boeing as a an illustrator for 13 years, taught high school art for 23 years and have been doing various sculptures for 40 years. I work with wood, metal and synthetic concrete.



Art Title: “Silver Hummingbird”

Date Created: 2023

Description: This hummingbird was designed on a computer, sent to a water jet cutting machine, and then fabricated. The body is made of 3/8 inch thick aluminum and the wings and tail feather are 1/8 inch thick aluminum. This piece is extremely weather resistant as well as resistant to human damage. It is also easily repaired if damaged (regrind with 24 grit disk if sprayed or marred).

Medium: Aluminum

Dimensions: 60x40x24 inches **Weight:** 80 pounds

Listed Price (City takes 30% commission): \$7,000

Installation: This piece is welded to a 3/8 inch thick aluminum plate that has steel clips for welding to an existing steel base.

Artist Website: www.northwest-designs.com



“Silver
Hummingbird”



Hank Nelson, via Moe Jerome

Artist Statement:

Henry D. (Hank) Nelson passed away February 28, 2022. He left behind a collection of unique sculptures in stone, metal and environmental installations on his 30-acre Cloudstone Sculpture Park on South Whidbey Island, WA. Hanks's dedication to stone carving and the advancement of educational opportunities in the 3-D Arts is his legacy.

By the early 1990's, Hank had found property on Whidbey which would eventually become Cloudstone. After building a house and shop, Hank's attention turned to developing a working understanding of all types of stone. Eventually, his work and growing acquaintances within the stone sculpture community, broadened his use of all types of materials. From his growing list of contacts, Hank acquired steel, concrete excavation, stone off-cuts; all becoming materials to be transformed through Hank's unique approach.

Since 2008, Hank devoted his creative focus on establishing Cloudstone as a premier sculpture environment. A destination for the appreciation and revelations his sculpture can evoke in the visitor. The depth and breadth of his approach to carving and construction, in the sculptural sense, is both cathartic and awe inspiring.

While his sculpture is about human dilemmas, environmental travesties, and sociological injustices, it also reveals the optimism found in human consciousness, that is, consciousness evolving to a higher level.

Art Title: "Enervate"

Date Created: 2018

Description: Bronze with a green patina and a wooden base

Medium: Cast Bronze

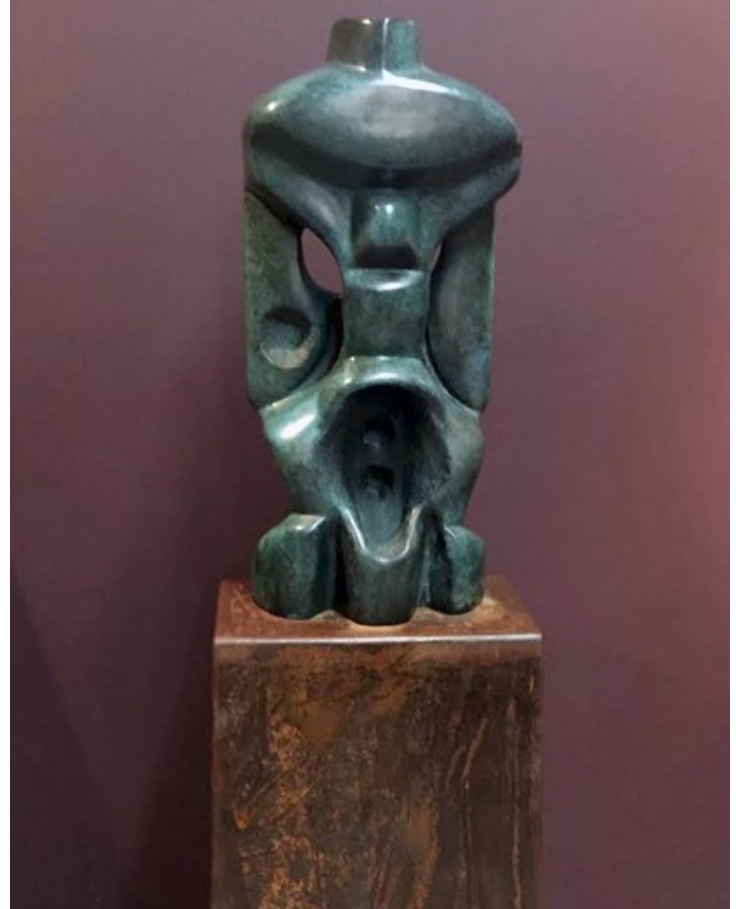
Dimensions: 62x12x18 inches (with base)

Weight: 300 pounds

Listed Price (City takes 30% commission): \$23,000

Installation: No information given

Artist Website: www.cloudstonefoundation.org





“Enervate”

Artist Statement:

I sculpt joy. Every sculptor starts sculpting wax and clay, sometimes stone. I spent a decade there, copying centuries-old techniques and messages, paying dues. But, never-before methods and materials and messages stood in a room down the hall called The Future. I turned the key and walked in. I never took an art class but all those engineering problem sets really paid off. Now I was in MY element — design of things that never were. I could sculpt the now, not the before.

I dove into 3D simulations, 3D printing, carbon-fiber composites and polygonal surfacing— totally new ways of sculpting. These new tools give me opportunities for wispy thin-shell sculpture, huge forms which defy gravity, and the uncomplicated ability to adjust and modify everything for more beauty. I closed the door behind me and never look back.

Now. I create never-before, wispy, joyful, heroic, gravity-defying white gestures. I call them Swoopies. I make sculpture especially for you. These gestures of joy and radiance belong to you, your eye and your heart. Whether you accept them as my visual gift or post them for others to savor, your en-joy-ment is uniquely now and never-before.

Art Title: “Encore”

Date Created: 2018

Description: I spend my life looking for that stillpoint lurking in every human movement. I create sculpture based on jumping, leaping and twisting. Sculptural performers presenting, hopefully, that moment which tells the past, present and future of the sacrifice they make onstage. It got me to wondering about that final gesture with no future, the gesture that completes the last phrase.

It seemed dancers completed performances sprawling lifeless onstage as the curtain dropped. Skaters, too, collapsed in conclusion for a few seasons. The collapse seemed clumsy and not the answer.

Then I studied curtain calls, mostly ballet, for the answer. There it was. The final curtsy — that salute of simultaneous fealty and triumph — rendered by a breathless performer, energy spent, yet somehow gaining back energy from the applause.

That became my stillpoint, my Encore. It also became my new search. Now I seek to capture not just the stillpoint, but the energy inherent in the still point.





“Encore”



Medium: Advanced carbon fiber composite with a polychrome white finish. Think aircraft and race car materials. I've been using advanced composite materials since 2008, adding carbon fiber to the mix around 2010.

Dimensions: 60x52x50 inches **Weight:** 60 pounds, with steel installation plate

Listed Price (City takes 30% commission): \$29,945

Installation: Steel installation plate

Artist Website: www.linkesculpture.com

Artist Statement:

Lin McJunkin has had a lifelong infatuation with glass leaded, foiled, fused and cast. As an artist and science educator, she focuses the heat of her commitment, as well as that of her kilns and welding torches, to transform recycled metal and glass chunks into sculptural elements that advocate for the health of our planet and its inhabitants. Her recent work in layered fused, cast, kiln-carved and pate de verre sculpture is influenced by her mold-making work at Pilchuck International Glass School.

Together with my partner Milo White, I have been working with metal and glass for 10 years. Milo has been doing metal work for 12 and I have done glass work for 40. We currently have a piece near the bridge on display in your program (“Fossil III”).

Art Title: “Kelp Totem Orca”

Date Created: 2018

Description: The assembly of 4 kiln-carved or embossed glass panels features sections of the iconic orca's body, from top to bottom: vertebra, innards, ribs, and spine in abstracted x-ray views, a perspective common to the carvings of Native artists. The clear-on-clear glass imprints are enhanced by small chips of “confetti” glass in Native colors of red, black and white.

The four panels are embraced by metal kelp “strands” and balance on a “bladder” of ¼” frit cast in the traditional pate de verre method. The entire piece rests on a stone attached to the sculpture with hidden metal bolts and is connected to concrete pads through a metal connector plate.

Medium: Mild powder-coated steel, kiln-carved and pate de verre glass

Dimensions: 96x18x12 inches

Weight: 150 pounds approximately

Listed Price (City takes 30% commission): \$5,500

Installation: Steel Plate

Artist Website: www.mcjunkinglass.com





“Kelp Totem Orca”



Artist Statement:

Besides my insatiable desire to design, fabricate, deliver and install art to the public wherever I can, whenever I can, as much as I can, the following poem best describes my interest in public art:

Open love letter to public art: What I love about you, public art, is that you are meant for everyone! You require no entry fee, no cover charge or special invitation. Set free from the galleries, museums and private homes of the past. You're out there, in the wild, unapologetic, yet vulnerable, and for everyone to see! You must be strong, durable, able to withstand all types of weather, public scrutiny and the test of time! You can be interactive, kinetic or stationary, and come in so many forms; paint, stone, wood, glass, metal, digital, vinyl, plastic, and everything in between! In all shapes and sizes. You invite discussion, and bring the world of visual arts to people's everyday lives. For all these reasons and many more, I will adore you for the rest of my life! Hopelessly smitten, Kirk

Two of my pieces are currently on display in City of Florence's Art Exposed: "Pluma Sculptura" and "Icosahedron."

Art Title: "Magnify"

Date Created: 2023

Description: This interactive, kinetic sculpture acts as a giant magnifying glass, except sunbeams pour through the colored lens as the viewer swivels the rings into position to catch the light, casting a stained glass reflection on the ground, or anything else it hits.

Made from Plasma cut 1/4" steel plate and a 1/2" thick piece of circular, clear acrylic with designs directly printed on using a large format flatbed printer, this piece is sturdy and meant to be enjoyed outdoors by the general public.

"Magnify" instantly becomes an education tool as it demonstrates the concepts of transparency, light reflection and refraction, even the physics of mobility with it's rotating top. It immediately draws the viewers attention begging to be touched and handled. A strong addition to any temporary or permanent sculpture collection!



Medium: Plasma cut steel welded and painted black, 1/2" Polycarbonate, UV Inks

Dimensions: 96x36 inches, 16x16 inches for base **Weight:** 85 pounds

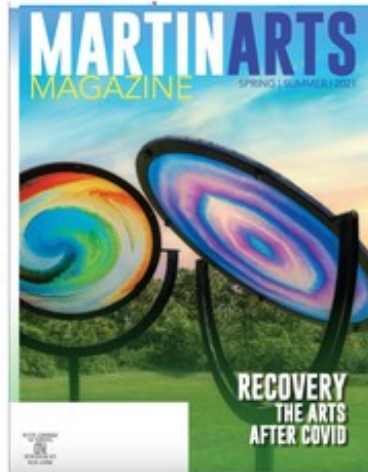
Listed Price (City takes 30% commission): \$10,000

Installation: Steel plate for base

Artist Website:

www.alienartifactstudios.com

“Magnify”



Artist #7

James “Rick” True

Artist Statement:

I’m reflecting on my family, friends and fish in 7 decades of fly fishing. This fish series is a tribute to all these beautiful memories. I wanted to honor the fish by making them large and magnificent. The observer’s point of view is below the fish as he rises to take a



mayfly. The large scale shrinks you to the scale of the fish as if you’re another fish below. It spins in air currents as it might in water currents. I developed the vinyl application from experiments with wind sculptures. The vinyl is used to wrap cars and is also sign vinyl, it comes in vibrant, holographic and transparent colors and will change dramatically as the light changes.

First I draw it to scale, fabricate a frame, then cover it with aluminum, which is riveted and welded. I smooth the surface with marine epoxy. I give the fins a base coat of automotive colors then apply the many layers of vinyl. This process is much like painting, trial and error, until I achieve the desired effect.

Art Title: “Golden/Yellowstone”

Date Created: 2021

Description: Golden/Yellowstone spins 10 feet high and swims in the wind. Many of the vinyls are holographic and change in varying light. This series of sculptures commemorates seven decades of memories fly fishing with family and friends. I’ve been making this series for 6 years. I developed this process using automotive vinyl wrap and sign vinyl. These are quite durable and I’ve sold them to collectors and other sculpture programs.

Medium: Aluminum, Steel, automotive and sign vinyl, sealed automotive bearing, high quality automotive clear coat

Dimensions: Height: Fish-46 inches, pole-9 feet, overall 12 feet **Width:** 115 inches

Weight: 180 pounds

Listed Price (City takes 30% commission): \$11,000

Installation: Base is a 28x28 inch steel plate

Artist Website: www.facebook.com/RickTrueWindSculptures

Artist #7

James Rick True

“Golden/Trout Lake
Yellowstone”



Artist Statement:

I would like my work to encourage interest and love of wildlife, but would like my work to be artistic and pleasing as well as to portray the grace and strength of the animal.

I see wildlife as an art form. My inspiration comes from my love of the grace and beauty of wildlife and its many other characteristics that remind me of ourselves. Also I'm fascinated with metal and welding and the many processes of bending and shaping. I'm interested in sharing new methods I've come up with in fabricating bronze and steel metal work. I would like my work to convey a story or relationship in nature.

My love for wild life is evident in my sculptures. I first started by welding small steel sculptures of wildlife. I developed this style and method over the years to where I fabricate each sculpture from bronze sheet metal and rod. They begin with making models of the animal out of clay or wire. Paper patterns are taken from the models and traced onto sheet bronze and cut out. Then, I bend, hammer and weld these pieces together. After hammering in details, I grind and patina the sculpture for a finished piece. My goal is to portray the grace and movement of the animal, and to invoke an appreciation of wildlife in the viewer. I have been working with these materials for 45 years.



Art Title: "Bounding Cougar"

Date Created: 2020

Description: Bronze fabricated cougar bounding from a rock base made of steel.

Medium: Bronze sheet metal, bronze rod and steel base

Dimensions: 57x47x35 inches **Weight:** 210 pounds

Listed Price (City takes 30% commission): \$9,000

Installation: Steel base

Artist Website: www.artharveststudiotour.org/steve-tyree



“Bounding
Cougar”



Artist Statement:

Sculpture is a story ready to be told. Public sculpture is the poem you didn't know that writes itself.

I have been building steel sculpture for 40 years. I have worked with metal in different capacities including custom automotive, where I made convertibles out of exotic sports cars, marine stainless hardware, and architectural elements for houses.

MacRae Wylde is a metal sculptor from Hood River, OR, with public installations throughout the country. He is the winner of numerous sculpture show awards. He takes on many different topics, ranging from fun to the environment to truth and perspective.

Art Title: "The Trident"

Date Created: 2019

Description: "The Trident" is the tool and symbol of power of either Neptune (Roman) or Poseidon (Greek), who were the gods of the sea. The three-pronged piece sits as if the shaft continues down into the ground and is being held the god. It is a symbol of protection of the seas. "The Trident" is built out of recycled beams. The beams were part of a group of structural steel beams found in Port Townsend, WA.

Medium: Recycled metal beams

Dimensions: 103x96x24inches **Weight:** 450 pounds

Listed Price (City takes 30% commission): \$10,000

Installation: Steel base

Artist Website: macraewylde.com





“The Trident”



Artist Statement:

Susie Zeitner’s career spans 37 years as a graphic designer and commercial photo director and 15 years as an art glass interior design specialist. Founding her own business has been a great success. Her clients include many commercial developers, interior designers, large hotels, as well as private commissions and national hospitality and restaurant projects. The studio for Z Glass Art, which she formed in 1998, is located in Sisters, Oregon.

Each piece Susie creates is entirely handmade. Her designs are fabricated in her studio down to the most intricate detail and then fused at 1500 degrees in custom fabricated kilns. Then she slumps her work into its final shape in a final firing process. All designs are original. Each piece is signed and dated.

Art Title: “Glass Totem”

Date Created: 2022-2023

Description: Custom original fused glass tiles applied to steel tubing sculptures

Medium: Steel tubing, custom fused glass tiles, silicone adhesive

Dimensions: 84x24x12inches **Weight:** 75 pounds

Listed Price (City takes 30% commission): \$5,000–\$7,000

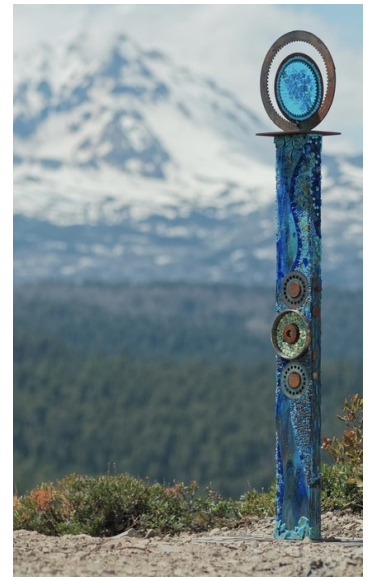
Installation: Steel base

Artist Website: www.sistersartsassociation.org/susie-zeitner





“Glass Totems”



Art Exposed ReVision Florence 2024-2026 Judging Rubric

	Excellent/Very Good 6-7	Good 5-4	Okay/Fine 3-2	Needs Work 1
VISUAL IMPACT (overall quality)	The unique organization of art elements, content, & execution create a striking & memorable work. If selected, this project has the power to “wow” the viewer.	The organization of art elements, content, and execution create cohesive work. The work has lasting impact on the viewer.	The organization of art elements, content, and execution are addressed in the work. The work holds the viewer’s attention.	The organization of art elements, content, & execution is incompletely addressed in the work. There is little or no impact on the viewer.
INTERPRETATION & CREATIVITY (completeness/effort)	The design shows unique and creative interpretation of the project and was continued until it was as complete as possible. Effort was far beyond that required, with great attention to details.	The design shows clear understanding of the requirements and the artist’s ability to think “outside the box.” With more effort, the application might have been outstanding.	The design shows some creativity and adequate interpretation of the requirements. However, the work appears unfinished.	The design requirements are fulfilled, but there is no evidence of original thought or interpretation. Application is incomplete or lacks attention to details.
COMPOSITION/ DESIGN (organization)	Shows and effectively utilizes knowledge of the elements and principles of design. The design effectively filled the entire space.	Shows an awareness of the elements and principles of design, using one or two elements and principles.	The application was completed, yet work lacks conscious planning and little evidence that an overall composition was thought through. The design partly filled the space.	The artist showed little evidence of any understanding of the elements and principles of art; no evidence of planning: The installation space is somewhat used.
CRAFTMANSHIP (skill with mediums and overall neatness)	Demonstrates a mastery of skill and a clear understanding and application of specific medium qualities. The design is beautiful and complete.	Demonstrates skill and some understanding of specific medium qualities. The design is pleasing and partially complete.	Application demonstrates partial skill and understanding of specific medium qualities. The design is fair.	Application lacks understanding of specific medium qualities. The design is a bit careless in creation of the work.
CRITERIA	All criteria of assignment have been met. Artist demonstrates the best example of following directions for assignment.	Most of the required criteria have been followed.	Some of the criteria have been met.	Only one criterion has been met.

Artist #1 Helena Chastel
 Title: “Denary”

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

Individual Score = Review alone before Group Discussion

Group Review Score = To be done with PAC Group on February 15

FINAL Score = After Individual review and PAC group discussion, score to be calculated on February 15

NOTES:

Artist #2 Charles Fitzgerald
 Title: “Star Gazer”

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

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FINAL Score = After Individual review and PAC group discussion, score to be calculated on February 15

NOTES:

Artist #2 Charles Fitzgerald
 Title: “Captain Cubist”

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

Individual Score = Review alone before Group Discussion

Group Review Score = To be done with PAC Group on February 15

FINAL Score = After Individual review and PAC group discussion, score to be calculated on February 15

NOTES:

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

Individual Score = Review alone before Group Discussion

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NOTES:

Artist #3 Hank Nelson/Moe Jerome
 Title: “Energate”

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTSMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

Individual Score = Review alone before Group Discussion

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NOTES:

Artist #4 Harold Linke
 Title: “Encore”

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

Individual Score = Review alone before Group Discussion

Group Review Score = To be done with PAC Group on February 15

FINAL Score = After Individual review and PAC group discussion, score to be calculated on February 15

NOTES:

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

Individual Score = Review alone before Group Discussion

Group Review Score = To be done with PAC Group on February 15

FINAL Score = After Individual review and PAC group discussion, score to be calculated on February 15

NOTES:

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

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NOTES:

Artist #7 James “Rick” True
 Title: “Golden/Yellowstone”

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

Individual Score = Review alone before Group Discussion

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NOTES:

Artist #8 Steve Tyree
 Title: “Bounding Cougar”

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

Individual Score = Review alone before Group Discussion

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FINAL Score = After Individual review and PAC group discussion, score to be calculated on February 15

NOTES:

Artist #9 MacRae Wylde
 Title: “The Trident”

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

Individual Score = Review alone before Group Discussion

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FINAL Score = After Individual review and PAC group discussion, score to be calculated on February 15

NOTES:

Artist #10 Susie Zeitner
 Title: “Glass Totem”

Rubric	Individual Review Score	Group Review Score	Final Score
VISUAL IMPACT (overall quality)			
INTERPRETATION & CREATIVITY (completeness/effort)			
COMPOSITION/DESIGN (organization)			
CRAFTMANSHIP (skill with mediums and overall neatness)			
CRITERIA (application requirements)			
TOTALS			

Individual Score = Review alone before Group Discussion

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FINAL Score = After Individual review and PAC group discussion, score to be calculated on February 15

NOTES: