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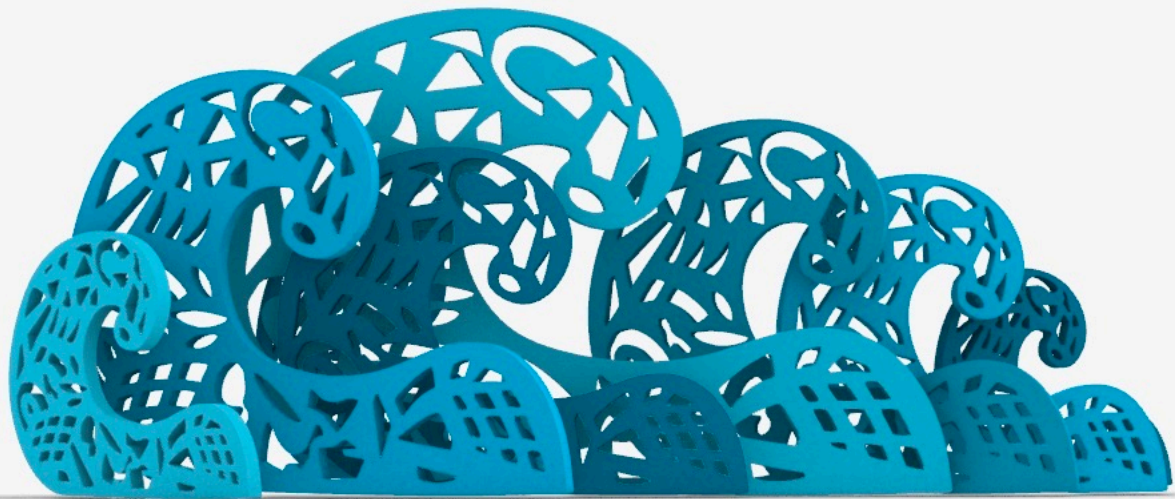


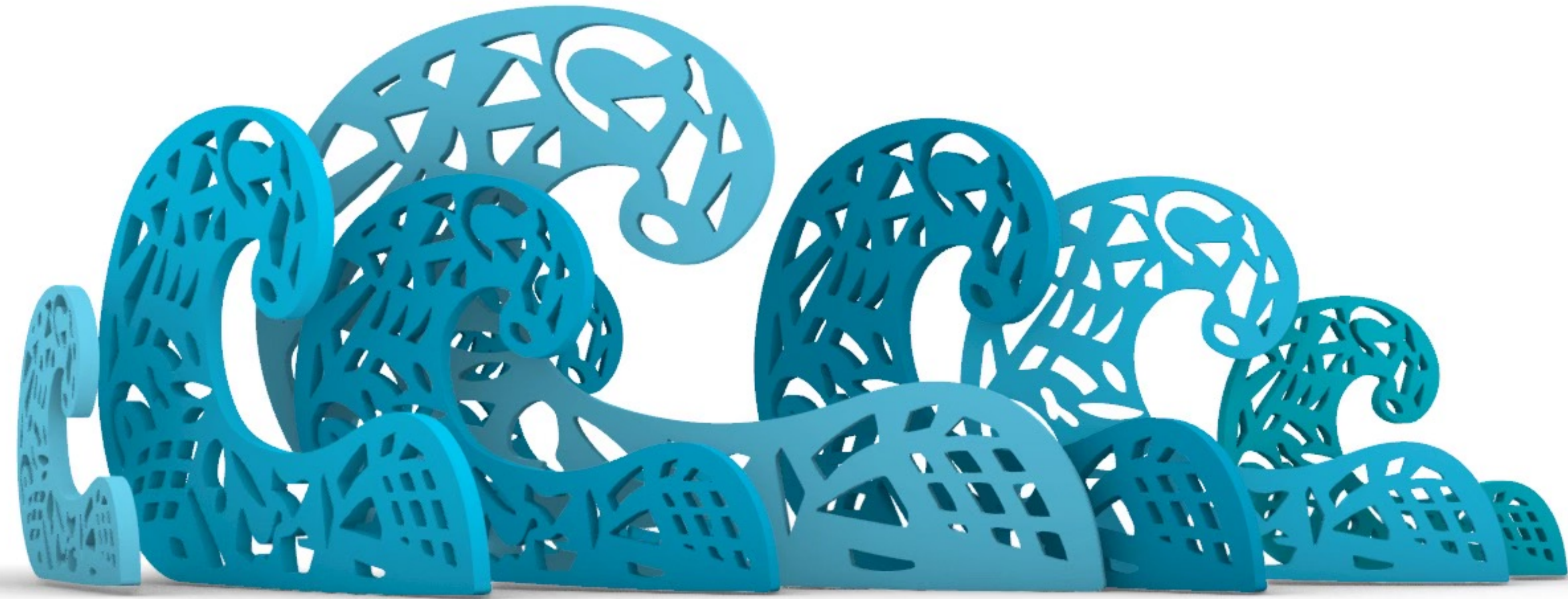


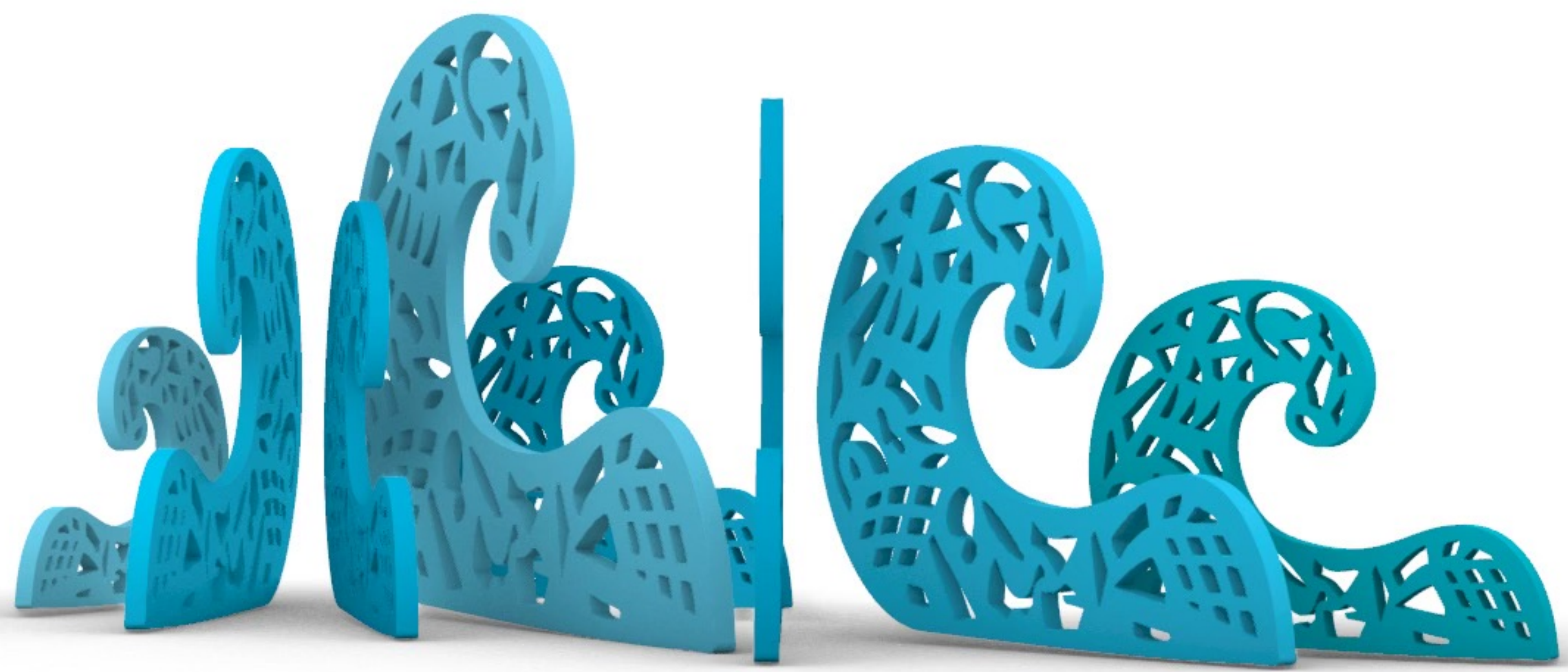


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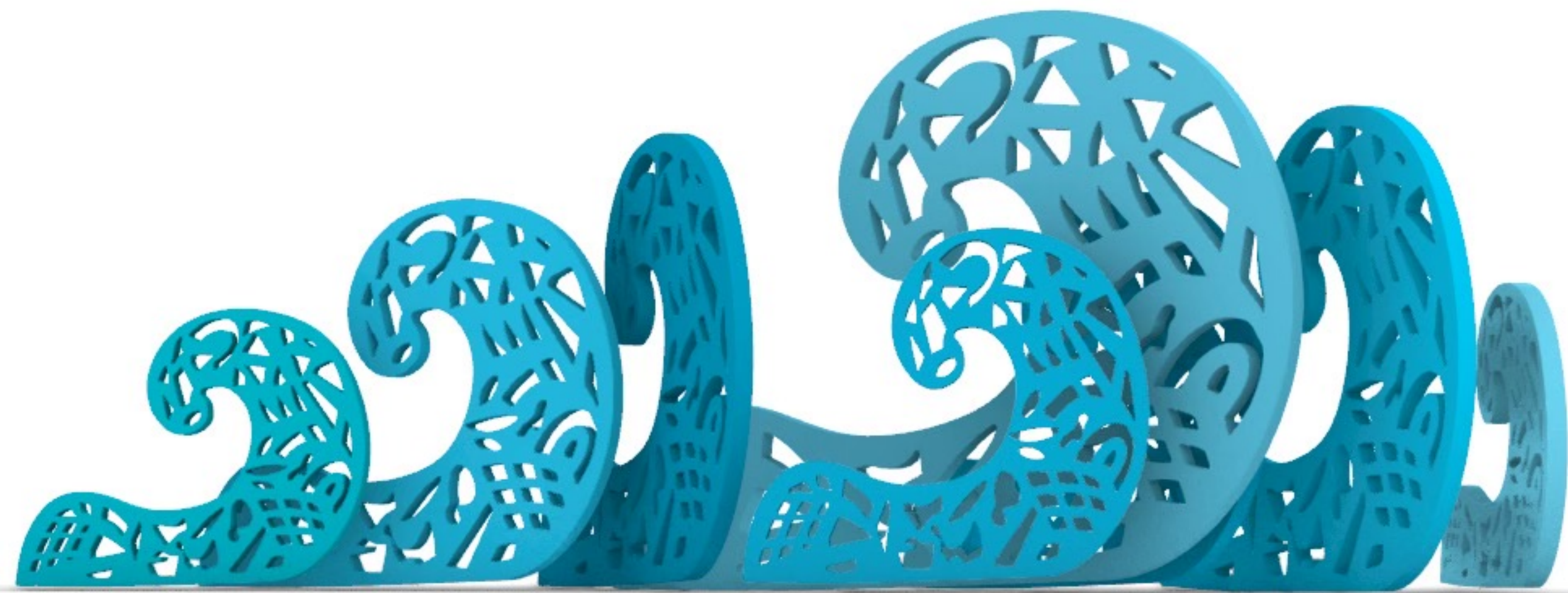


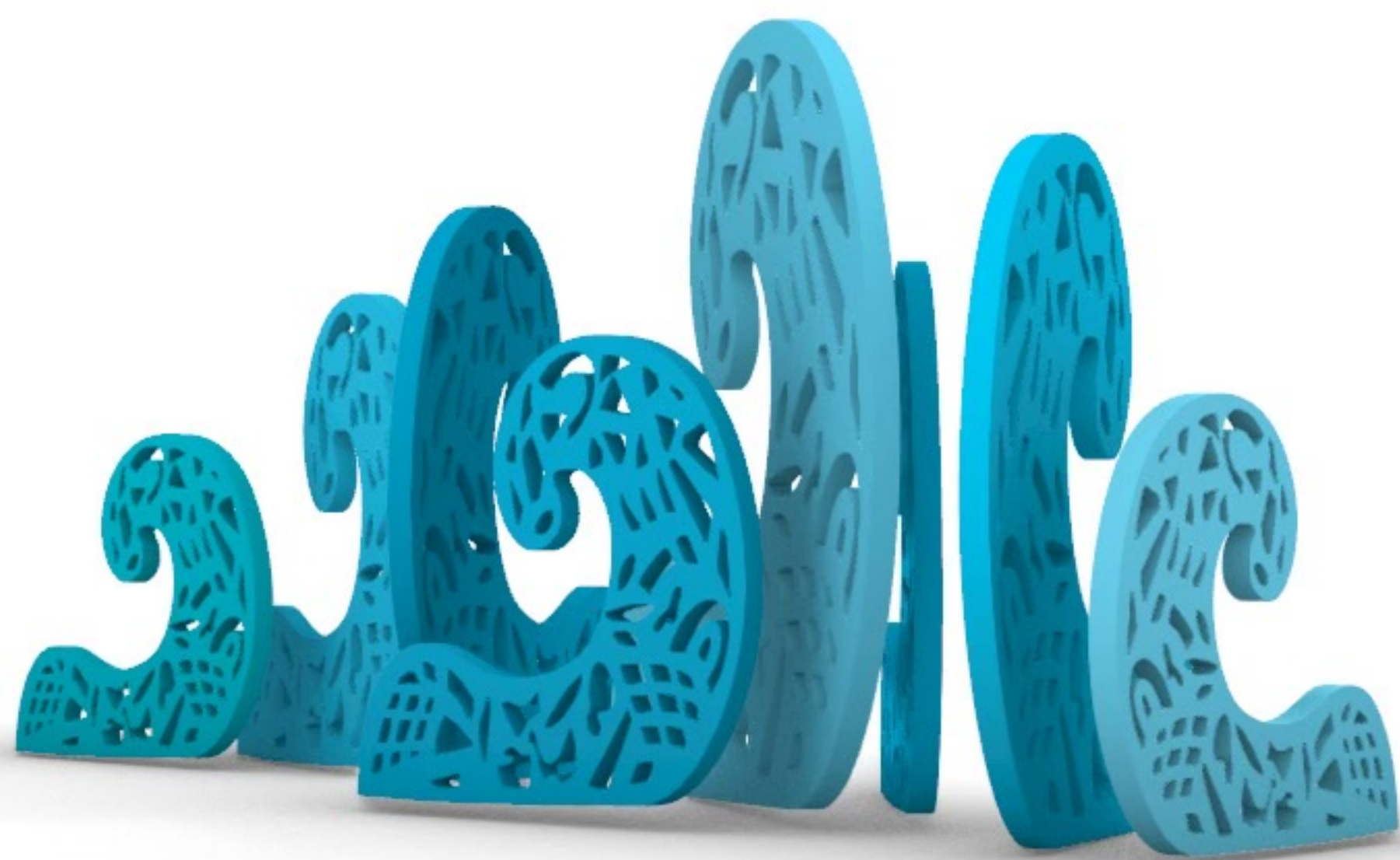


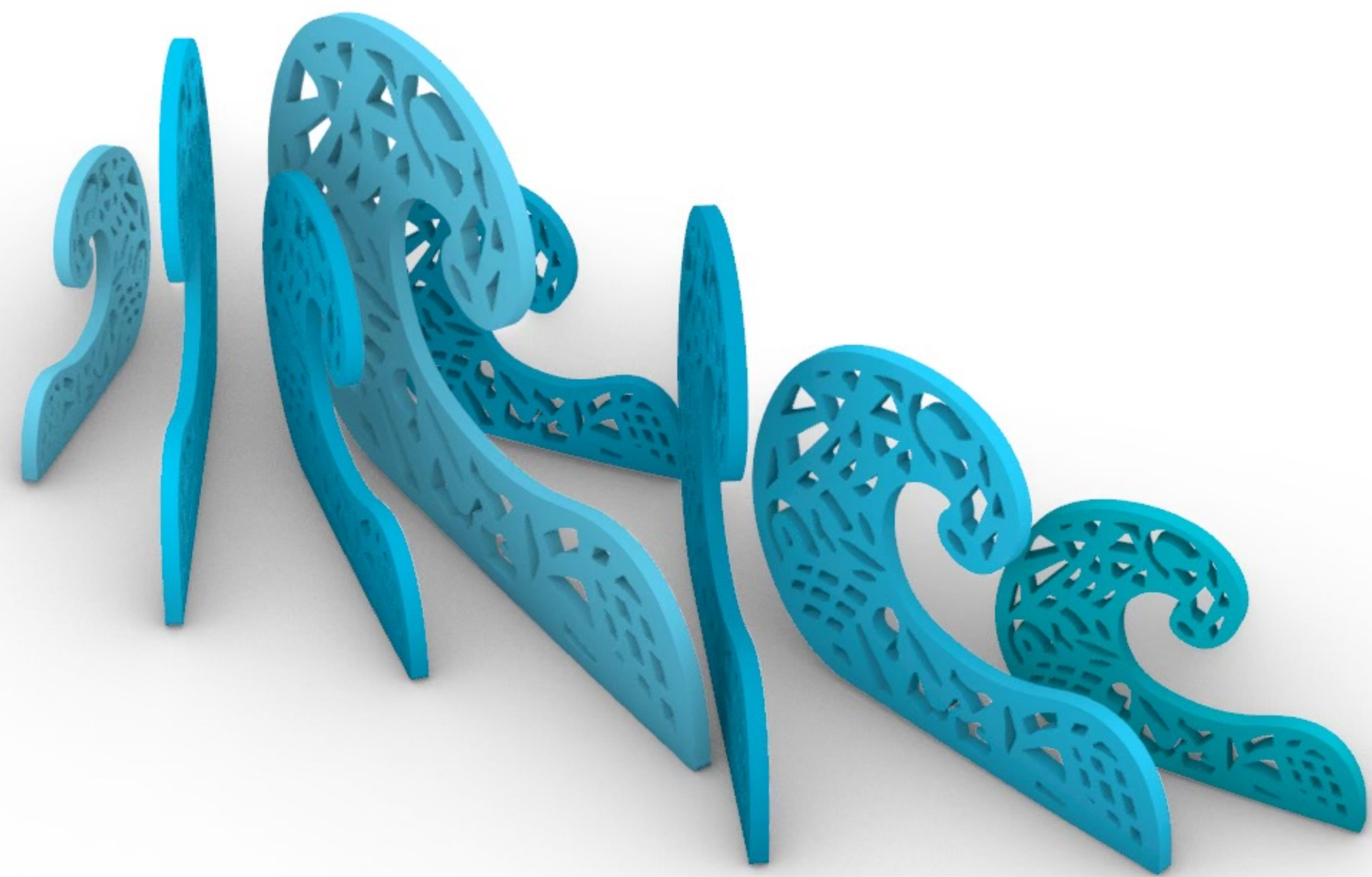










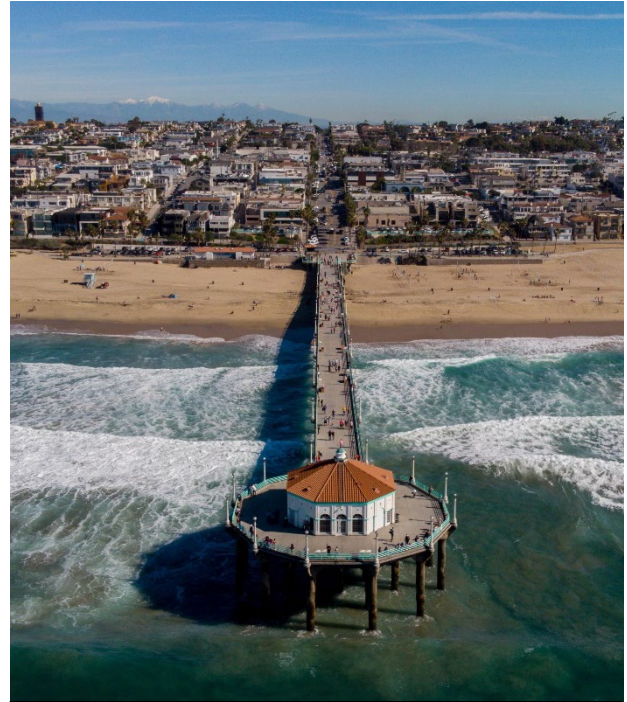


Bruce's Beach Request for Proposals

Project Overview:

The City of Manhattan Beach is seeking to commission an original, site-specific sculptural artwork to honor the history and legacy of the Bruce's Beach neighborhood. The artwork should evoke a sense of peace, healing, and community, and offer an educational opportunity for visitors to learn about the history of this area.

The racial reckoning of 2020 has provided the City of Manhattan Beach with specific opportunities to remember and confront the past and tackle the difficult but necessary steps forward. The history of Bruce's Beach provides a focus and space for this renewed work. Additional information regarding the history of this site can be found below and in the History Report linked in the Additional Resources section.



Aerial view of Manhattan Beach Pier facing east

Budget:

Not to exceed \$350,000 all inclusive

Submissions:

Submissions will be received from March 1, 2023 to April 23, 2023 at 5:00 PM.

All submissions must be received electronically via email.

Late, incomplete, ineligible, or non-electronic submissions will not be considered.

Project and Site Description:

Bruce's Beach Park is nestled in a quiet suburban area, where residents and visitors alike enjoy beachfront views and a restful atmosphere. It is located on a steep hill, several blocks from the beach and is terraced into five sections with trees, shrubs, seating, and recreation areas.

The upper terrace hosts a newly installed plaque, commemorating the events that led to the creation of this park. In recent years, this plaque has become a place of gathering and pilgrimage, where families lay flowers, photos, and mementos in solidarity with the history of Black Americans in the area.

While this small park does not lend itself to large gatherings or events, it is heavily used for field games and dog walking (mainly on the lowermost terrace), basketball games and other activities on the middle concrete terrace (Bayview Drive), and recreationally to walk, rest, exercise, and view the ocean.

The proposed artwork must take into account the size, location, topography, and current use of the park. The artwork may consist of one or multiple elements, may incorporate the new plaque and surrounding concrete pad*, and may be located anywhere in the park, so long as it meets all Americans with Disabilities Act (ADA) and other access requirements.** The artwork must present an educational and historical view of the events that led to this day and have strong Diversity, Equity, and Inclusion ties.



Aerial view of Bruce's Beach Park

Notes:

*While the proposal may incorporate the new concrete pad and plaque, no new structures may be placed onto the concrete space. In some cases, it may be possible to alter the concrete visually by coloring or texturing it. At no point shall the proposed treatment interfere with the safety and ADA compliance of the space, including creating an unsafe surface (slick/slippery surface or textures that may result in a tripping hazard). Artwork and components may be proposed next to or abutting the concrete pad and additional concrete substrate may be proposed to support these or other elements, provided

that they are within the overall budget of the project and are engineered/constructed in a safe manner appropriate to the site.

**The American with Disabilities Act (ADA) requires that any person is able to access and enjoy a public facility (including Public Art) in an equal manner. For the purpose of this RFP, an eligible artwork must either be able to be equally enjoyed from any location or distance, or have a clear, ADA compliant path to and around it. This applies particularly to any areas of seating, text (including didactic panels, quotes, words, plaques, QR codes or any other information requiring the ability to read), interactive elements (viewing platforms, play/game elements, photo spots etc.) or other components created for direct interaction with the artwork. For artworks requiring an ADA path, the most easily accessible area is on the upper terrace adjacent to Highland Avenue. Even on this terrace, however, regrading, resurfacing, and landscaping changes may be necessary to comply with the standards. For more details regarding ADA regulations, please consult 2022 California Building code at: [CHAPTER 11B ACCESSIBILITY TO PUBLIC BUILDINGS, PUBLIC ACCOMMODATIONS, COMMERCIAL BUILDINGS AND PUBLIC HOUSING, 2022 California Building Code, Title 24, Part 2 \(Volumes 1 & 2\) | ICC Digital Codes \(iccsafe.org\)](#).

Artwork Goals:

The City of Manhattan Beach strives to create and commission artworks that reflect aesthetic and technical quality and foster a welcoming, uplifting environment for growth. This artwork must focus on the history and education surrounding Bruce’s Beach and promote reflection, introspection, and healing. Artwork should be inviting and conceptually accessible to viewers of all ages and backgrounds. Figurative entries are encouraged; however, non-literal interpretations are welcome to apply, provided that the message is clear. Successful artwork should not unduly disturb the serene view of the ocean, disrupt or prevent park activities, nor significantly alter existing landscaping.

The selected artist will collaborate with the City to refine and adjust the final proposal to meet City needs and expectations including but not limited to: aesthetic choices and considerations, thematic narrative, materials, size, location, and other aspects of the artwork.

Eligibility:

This project is open to all professional artists and artist teams (here referred to collectively as “artist”) with public art experience, ages 21 and older, who demonstrate the ability to complete a project of this



Light Gate, installed by the City of Manhattan Beach in 2014. This interactive artwork provides a view of the setting sun directly through the center of the keyhole twice a year.

magnitude. Eligible applicants must have successfully completed a commissioned large scale public or private art project of similar scope. Artists must demonstrate strong understanding of and passion for Bruce's Beach history. Artists from diverse backgrounds are encouraged to apply.

The artwork and all major components must be manufactured in the United States.

City staff, elected or appointed City officials, and immediate members of their families are not eligible for this project.

Artwork Materials and Maintenance:

This artwork must be ADA accessible, consider public safety, and be easy to clean and maintain. It should be durable, sturdy, stable, resistant to UV damage, and well suited for marine climate conditions.

The artwork must be consistent with the goals and description set forth in this RFP.

It must be made of sturdy industrial materials and able to withstand daily interaction with the public over a period of multiple decades with minimal maintenance.

The artwork need not incorporate: water or fountain elements, moving parts, mechanical elements needing power or electricity, lighting/illumination, solar or battery operated components, or materials that are easy to damage and/or difficult to clean and repair.

The submission must include a maintenance plan for the artwork including the cost of repairing or replacing damaged parts of the artwork.



Rendering of new plaque location and surrounding concrete pad
Concrete plaza measures 17' in diameter and is set 6' from the pedestrian sidewalk

History:

The City of Manhattan Beach created the Bruce's Beach Task Force to further research and properly acknowledge the City's racially motivated eminent domain action to dispossess Willa and Charles A. Bruce, Major George and Mrs. Ethel Prioleau, Elizabeth Patterson, Mary R. Sanders, Milton and Anna Johnson, as well as white property owners, of their property in the 1920s. The Task Force and the History Advisory Board (a subcommittee of the Task Force) drafted a History Report (see Additional Resources below) and subsequently the City Council adopted plaque language to be installed at Bruce's Beach Park.

The following statement is taken directly from the language of the newly installed plaque at the top terrace in Bruce's Beach Park. For more information about Bruce's Beach and its history, please see Additional Resources below.



Charles and Willa Bruce, Circa 1886

“Willa and Charles Bruce acquired property along the Strand in Manhattan Beach to create a beach resort for the Black community on February 19, 1912. By 1916, the resort known as “Bruce’s Beach” was a thriving fixture for the Black community, with a restaurant, dancehall, changing rooms, and showers. Soon after, several other Black families purchased property in and near the current location of the park. Major George Prioleau and Mrs. Ethel Prioleau, Elizabeth Patterson, Mary Sanders, Milton and Anna Johnson, John McCaskill and Elzia Irvin, and James and Lula Slaughter built homes on their property.

Unfortunately, not everyone in Manhattan Beach welcomed the Bruces’ enterprise and its crowds of Black patrons in that era of Jim Crow and racial segregation. The Bruces, their patrons, and the other Black property owners faced harassment, intimidation, and discrimination by some, including City Hall. These actions aimed to make Manhattan Beach inhospitable to Black residents and visitors. Enough White residents ultimately pressured the City Council to exercise its power of eminent domain to acquire the land for use as a public park. As a result, the City

condemned the properties of the Bruces, the Prioleaus, the Johnsons, Ms. Patterson, and Ms. Sanders. In addition, twenty-five white-owned properties that sat undeveloped among the Black-owned properties were also condemned. The City’s action at the time was racially motivated and wrong.”

Budget Description:

The \$350K budget is all inclusive (with the exception of the stipends and travel reimbursement awarded to the five semi-finalists) and must include all costs associated with this project, including but not limited to:

- Research
- Materials
- Contingency
- Travel/lodging
- Packing/crating
- Project permits and fees
- Insurance
- Revisions to the design
- Long-term care and maintenance report from a licensed professional conservator
- Professional consultation
- Fabrication
- Equipment rental/use
- Per diem
- Delivery/transport
- Engineering costs
- Landscaping
- Photography/videography
- Formal reports from licensed structural, electrical, or other engineers where appropriate
- Site preparation
- Installation
- Transportation
- Geological site study
- Project documentation
- Legal costs
- Foundation/concrete work
- Documentation of artwork
- Artist Fee (not to exceed 25% of total budget)

The artist must prepare and submit a budget capturing all costs associated with the project using the Budget Sheet provided.



Bruce's Beach Park as viewed from Highland Ave.

Application Requirements:

Please follow all application instructions and requirements in the Application Check List

Applications arriving past the deadline or incomplete applications will not be considered

No persons employed by, elected, or appointed in an official capacity by the City of Manhattan Beach or immediate family members thereof, shall be eligible for this project

All materials must arrive to submissions@manhattanbeach.gov, no later than 5:00 PM on April 23, 2023

Eligible applications must include:

- A professional resume/cv including contact information (name, address, phone, email, web address)
- A letter of interest outlining your desire to create this artwork, a description of and inspiration for the proposal, a narrative explaining your ability to collaborate with the City if selected for this project, and a brief description of projects of similar scope and complexity you successfully completed in the past
- A maintenance plan; this can be included in the letter of interest or may be a separate document. The maintenance plan must outline how frequently and utilizing what materials and techniques the artwork is to be maintained. It must also make provisions/recommendations for repairs, should the artwork sustain damage. Due to the projected longevity of this artwork, the maintenance/repair of the artwork or any of its components may not rely solely on the artist and must be able to be performed by another party should the artist not be able or available to complete the work.
- A color rendering of the proposed artwork (two to three views, including details if needed) with a brief description of the depicted artwork including the inspiration, materials, size, weight, imagery/iconography, and relationship to the site and history of Bruce's Beach
- At least six images of similar work the artist successfully completed in the past, focusing on artworks of similar size, material, use, and scope to what is proposed; images must be accompanied by an annotated image list that clearly indicates the title, dimensions, materials, date of completion, location, budget, and commissioning/purchasing entity if applicable for each artwork shown
- Three references for similar commissioned work with current contact information
- Completed Budget Worksheet outlining all costs associated with the artwork

Selection Information:

The final selected artist will be contracted through the City to develop and finalize the art concept in close collaboration with the City, this may include several rounds of revisions to the proposed design that the parties shall mutually agree upon. Please review the attached sample Artist Agreement. The target installation deadline for this artwork is November 2024. The artist will have approximately 12 months after the final approval of artwork by City Council to complete the artwork (including all

administrative/permitting/contract details, fabrication/delivery/installation etc.) to unveil the artwork by the above deadline.

Selection Process

The Art in Public Places Committee (APPC) will select 12 applicants from the eligible pool of applicants and make recommendations to the Cultural Arts Commission (CAC). The CAC will narrow those 12 applicants to eight and recommend to City Council (CC), who will then select five semi-finalists.

The City will organize a virtual Town Hall meeting with the five semi-finalists, led by a selected member of the APPC. Public comments, participation, and questions for the artists will be facilitated by staff and the selected APPC member to foster understanding of the proposed submissions and flesh out any ideas or concerns. The semi-finalists will each prepare a maquette of their proposal, incorporating feedback received from the Town Hall meeting, and including samples of materials and finishes as well as any changes that may result from collaboration with the City. A stipend of \$1,000 will be paid to each semi-finalist for the production and shipping/delivery of the maquette. All semi-finalists are required to visit the location of the artwork and meet with City staff prior to submitting the final maquette. Applicants traveling to the site from more than 100 miles away may be reimbursed for travel, lodging, and per diem expenses not to exceed \$2,000. An itemized invoice and all receipts must be provided for reimbursement. All semi-finalists will enter into a contractual agreement with the City of Manhattan Beach which will outline the terms of payment and reimbursement as well as timelines and other obligations as they pertain to this stage of the selection process. The City of Manhattan Beach will retain possession and ownership of all maquettes and other materials presented by the semi-finalists for review.

The maquettes will be presented by each artist to the APPC and the CAC, who will make recommendations on the finalist to City Council. The City Council will review all proposals and recommendations and will award project to the finalist.

The finalist will then work with City to finalize the design of the selected artwork. The selected artist will enter into an agreement substantially in the form attached (Sample Artist Agreement).

Additional Resources

- Application Check List
- Budget Worksheet
- Sample Artist Agreement
- www.manhattanbeach.gov
- [Bruce's Beach History Report](#)
- Bruce's Beach Task Force – <https://www.manhattanbeach.gov/government/city-manager/bruce-s-beach-task-force>
- California Building Code ADA Requirements – [CHAPTER 11B ACCESSIBILITY TO PUBLIC BUILDINGS, PUBLIC ACCOMMODATIONS, COMMERCIAL BUILDINGS AND PUBLIC HOUSING, 2022 California Building Code, Title 24, Part 2 \(Volumes 1 & 2\) | ICC Digital Codes \(iccsafe.org\)](#)

Contact Information

For questions regarding this project, please contact Cultural Arts Manager, Eilen R Stewart at submissions@manhattanbeach.gov

Application Check List

This Check List is intended to streamline the application process and avoid lost, misplaced, or incomplete application materials. Please follow the list below and check off completed items as you go. For questions regarding this project, please contact Eilen R Stewart at submissions@manhattanbeach.gov

Before you begin:

- Compile all materials into one email or document prior to sending (multiple emails with varying information can be difficult to track, if multiple emails must be sent, make sure to use the same email account for all communication)
- Use email subject line – BB Application Your Name
 - If anticipating sending multiple emails, include: Email 1 of 2, Email 2 of 2 as needed
- Label all files with your name (First Last) and “BB Application”
- All images must be in PDF format, each image may not exceed 1MB in size
- For rendering/proposal images, label each one with a number such as: View 1, Detail 1 etc.
- For portfolio/previous project images, label each image with title of artwork pictured corresponding to an image list
- Email all materials to submissions@manhattanbeach.gov no later than 5:00 PM on April 23, 2023

Did you include:

Resume/CV

- Make sure to include your contact information including – name, email address, phone number, address, website, or social media

Letter of Interest and Maintenance Plan

- Why are you a good fit for this project
- Description of your proposal (physical and thematic)
- Description of projects of similar scope you have completed
- Are you willing/able to collaborate with the City to refine the proposal for final artwork if selected
- Maintenance Plan
 - make sure to list how the artwork is to be cared for, how frequently, with what materials/supplies
 - what types of damage is the artwork likely to sustain and how can it be repaired
 - the maintenance/repair of the artwork must not depend on the proposing artist as the piece may outlive the professional career thereof
 - the maintenance plan may be part of the letter of interest or a separate document

Color Rendering of Proposal

- Two to three views of proposed artwork, include detail views if needed
- Description of proposal including inspiration, didactic/thematic information, materials, size, and relationship to Bruce's Beach History – this description may be included as part of the Letter of Interest or as a separate document

Portfolio/Previous Work

- At least 6 images of previous artworks of similar scope

Annotated Image List for Portfolio

- For each image in the portfolio/previous work, please include a list with the following information: title of artwork, dimensions, materials, date of completion, location, budget, commissioning/purchasing entity

Budget Worksheet

- The budget for this project is up to \$350,000 and is all inclusive
- A project with a lower budget may be proposed and accepted, however once awarded, the budget for the selected project may not be adjusted or increased other than in very rare cases and upon written agreement by both parties (City and Artist)

References

- Please provide contact information only (email and phone)
- Do not include letters of reference
- Provided references should be able to speak to the applicant's ability to complete this or other projects of similar scope; ideally these should be parties that have worked directly with the applicant on similar projects

Budget Worksheet

To be filled out by each applicant and submitted with application

Item	Cost
Artist fee (not to exceed 25% of budget)	
Materials	
Fabrication	
Installation	
Transportation/delivery	
Engineering cost/study	
Permits/fees	
Geological/site survey	
Foundation/concrete work	
Contingency (not to exceed 10% of budget)	
Total budget for artwork:	

Note: Be sure to include any additional fees not listed in this chart

SIJIA CHEN

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To Whom It May Concern,

I am expressing my interest as I believe I am suited to produce a site-specific artwork that is responsive to your project's goals and intent.

As a contemporary artist, I employ form, scale, color, and light to convey my viewpoint. My works are compositions of our environments, by interpreting the natural and manmade elements that define them. They are also an examination of societal norms and disruptions, the notion of inclusion and otherness, and the transformative journey crossing over cultures. My works are studies of the perpetual duality of our natural state, they are representations of the tension and equilibrium between individuality and community, creativity and convention, aspiration and humility. They have a dynamic quality, and reveal layers of context as the viewer explores and shifts perspectives. My works contain myriad details and subject matter, they are a convergence of visual narratives, abstract elements, landscapes, and figurative images.

My concept is a series of vertically oriented marine grade stainless steel sculpted panels, painted in a gradient of a marine inspired color palette. Each panel is meant to evoke a wave, as reference to the origins of the location as a beach resort. The size of each panel would vary, from 5-10 feet in height, and collectively the entire work would occupy a footprint of 10 feet in depth by 25 feet in width, and the estimated total weight of the work would be 3000 pounds. Each panel would be partially transparent as a result of cutouts, to recreate and reimagine the visual aesthetic of papercut art. These cutouts present the opportunity to present narratives and subject matter through figurative images, patterns, and text. Each separate panel would be dedicated to a specific topic or historical event.

As a resident of Southern California and first generation immigrant, the layered history of race, representation, and equality are perpetually evolving aspects of our multi-cultural community, and which I infuse into my work. My work is focused on distilling local cultures and heritage into a composition that is interwoven with elements of my personal story. They contain narratives that address subject matter that I believe is salient and current. I touch on the myriad issues we face as individuals and a collective group, both internal and external, and as a result how we view each other and ourselves. Through this work, I want to present a complete, balanced, and respectful perspective of the intersection of race, discrimination, opportunity, and aspiration, so that it informs our understanding of stories and legacies of Will and Charles Bruce, and other affected parties in Manhattan Beach's history.

My public artworks have been placed in transportation hubs and public spaces to serve as welcome points and gateway markers, and to fulfill placemaking, cultural representation, and community activation objectives. I have extensive experience working with government agencies and transportation authorities, and my public art practice leverages the technical expertise of my in-house design and fabrication team. My public art practice expands on my artistic principles by emphasizing and fostering public engagement and activation. The inclusion of local community members and their active participation in my creative process has had a transformative effect on my public works. For several of my past public projects, I expanded and supplemented my role as a facilitator for community engagement. I have essentially placed parts of my artwork's content and execution in a public trust. For this project, I would engage with a wide and diverse cross section of the Manhattan Beach community, and have them participate in the development process of the artwork's final concept. Through a holistic program of speaking events and workshops, they will be directed to share their personal viewpoints, memories, and to create their own papercut art inspired designs. I will take their submissions and integrate them to create a composite final design of personal and collective narratives, figurative images, patterns, and text. This is

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the process I adopted for my public works Bloom and Blossom, and my current public projects for the cities of Wichita, KS and Portsmouth, NH. I believe this collaborative process promotes ownership, encourages dialogue, sparks creativity, and generates awareness and appreciation for the project and public investment in the creative arts. The project becomes more than an artistic composition, it is the culmination of a community movement.

The work or signage could integrate a QR code, directing the public to a website if the City of Manhattan Beach is willing to consider the ongoing maintenance. The website could feature content related to the creative process, community participants, lifecycle of the project, and other content related to history and legacy of Bruce's Beach. The site could also effectively serve as a communal forum and archive where the public could upload content of their interaction with the work. I see an opportunity where ongoing engagement and dialogue could be a meaningful component of this project, creating a legacy of perpetual value to the community.

I welcome and hope for the opportunity to present and expand further on my concept for your project, thank you for your time and consideration.

Sincerely,



Sijia Chen

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5633 Observation Ln
Los Angeles, CA 90028
310-384-5734
sijia@sijiachen.com

EDUCATION

- 2011 **Master of Fine Arts**, Painting, Drawing & Sculpture, Tyler School of Art, Temple University, Philadelphia, PA
- 2010 **Printmaking Apprentice Training Program**, The Fabric Workshop and Museum, Philadelphia, PA
- 2009 **Bachelor of Fine Arts**, Painting, Guangzhou Academy of Fine Arts, Guangzhou, China

PUBLIC ART COMMISSIONS

- 2023 **Cloud Field**, Northwest Water Facility, Wichita, KS(currently in process)
- 2023 **Endeavor**, Bohenko Gateway Park, Portsmouth, NH(currently in process)
- 2023 **Twin Peaks**, Seattle Tacoma International Airport, Seattle, WA
- 2020 **Blossom**, Central Railway Station, Shantou, China
- 2019 **Bloom**, Richards Park, North Kansas City, MO
- 2019 **Voyage Beyond**, Times Square Park, Shantou, China
- 2018 **Arbor**, Claremont City Hall, Claremont, CA
- 2017 **SWA**, Jieyang Chaoshan International Airport, Jieyang, China
- 2017 **Tea and Tree**, Jieyang Chaoshan International Airport, Jieyang, China

SOLO EXHIBITIONS

- 2023 **Sijia Chen**, Chan Clan Museum, Guangzhou, China
- 2020 **Silhouette**, Canton Cultural Center, Guangzhou, China
- 2016 **Art and Sustainability**, Net Impact Los Angeles, Culver City, CA
- 2014 **Sijia Chen**, South Bay Contemporary, San Pedro, CA
- 2014 **Playground**, Fei Gallery, Guangzhou, China
- 2013 **Home - New Work by Sijia Chen**, Art Museum of Shantou University, Guangzhou, China
- 2011 **Wander-Land**, Temple University Gallery, Tyler School of Art, Temple University, Philadelphia, PA
- 2011 **Wet Paint Two: Sijia Chen**, Zhou B. Art Center, Chicago, IL

SELECTED GROUP EXHIBITIONS

- 2023 **Exhibition Name TBD**, Victoria and Albert Museum, London, United Kingdom
- 2023 **Disparate Alleys**, Gallery 70, Tirana, Albania
- 2023 **Collective Memory**, Los Angeles County Department of Arts and Culture, Los Angeles, CA
- 2022 **Revel In Your Time**, Small Projects, Tromso, Norway
- 2022 **Transmogrified**, Durden and Ray, Los Angeles, CA
- 2022 **Terra Firma**, New Museum Los Gatos, Los Gatos, CA
- 2022 **Tieze**, Durden and Ray, Los Angeles, CA
- 2022 **Quaranta**, bG Gallery, Los Angeles, CA
- 2021 **Qualitative Variables**, Jupiter Museum of Art, Shenzhen, China

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- 2021 **Stop AAPI Hate**, 33 Contemporary Gallery, Chicago, IL
- 2021 **Nomad**, Torrance Art Museum, Torrance, CA
- 2021 **Power on the Horizon: Part 2**, Jupiter Museum of Art, Shenzhen, China
- 2021 **Power on the Horizon: Part 1**, Chaozhou Museum of Art, Chaozhou, China
- 2019 **Escapism from Los Angeles**, SOIL Gallery, Seattle, WA
- 2019 **From Out of the Western Sky**, Ekkisens Gallery, Reykjavik, Iceland
- 2018 **Conversation**, Red Gallery, Helsinki, Finland
- 2018 **Asian Wind and Finnish Woods**, Gallery Kookos, Helsinki, Finland
- 2018 **Collectivity**, Durden and Ray, Los Angeles, CA
- 2018 **Dragnet:832**, Durden and Ray, Los Angeles, CA
- 2018 **Kan**, Durden and Ray, Los Angeles, CA
- 2018 **Odd Convergences: Steps/Misteps**, Korean Cultural Center, Durden and Ray, Los Angeles, CA
- 2018 **Inverted Realities**, Oxnard College, CA
- 2017 **Entangled Loci**, HilbertRaum Gallery, Berlin, Germany
- 2017 **The Collectives**, Brand Library, Glendale, CA
- 2017 **Formats**, Shugu Museum, Shenzhen, China
- 2017 **Round Two**, Durden and Ray, Los Angeles, CA
- 2016 **The Newbies**, Durden and Ray, Los Angeles, CA
- 2016 **Start**, the Abstract Art of China, Art Xiamen, Xiamen, China
- 2016 **Mas Attack X**, Fine Art Complex, Tempe, AZ
- 2015 **Chang Jiang International Photography and Video Biennale**, Chongqing, China
- 2015 **Stay Under Sea**, N+ Space, Shantou, China
- 2015 **Art Bamboo 146**, Tokyo, Japan
- 2014 **Beyond the Ocean**, Torrance Art Museum, Torrance, CA
- 2014 **Transforming Feminism, South** Bay Contemporary, San Pedro, CA
- 2014 **TBD**, University of Wisconsin, White Water, WI
- 2013 **Red Point**, Art Basel Miami, FL
- 2013 **Homing Pigeon**, Gallery Lara Tokyo, Tokyo, Japan
- 2013 **Chengdu Biennial**, Chengdu, China
- 2013 **Art Nova 100**, Beijing, China
- 2013 **Symbiosis Cultural Part Two**, 33 Contemporary Gallery, Chicago, IL
- 2013 **Symbiosis Cultural**, Tijuana, Mexico
- 2013 **Top of Fashion-the Invited Female Artist Exhibition**, Enjoy Museum, Beijing, China
- 2013 **Synergy**, Art Space 191, Vienna, Austria
- 2012 **Art-Energy-Future**, Regional Museum of Natural Science, Turin, Italy
- 2011 **Baling Hou**, Red Point Gallery, Zurich, Switzerland
- 2011 **Baling Hou Continues: Next Generation of Asian Art 2011**, Goldbach Center, Zurich, Switzerland
- 2011 **Woot!** Crane Arts, Philadelphia, PA
- 2011 **National Wet Paint Exhibition 2011**, Zhou B Art Center, Chicago, IL
- 2011 **Juried Gallery Show**, F&N Gallery, Philadelphia, PA
- 2010 **I Heart Art**, Wassaic Project, New York, NY
- 2010 **PDA/PDS: Graduate Student Exhibition**, Presser Hall, Temple University, Philadelphia, PA

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- 2009 **Chengdu Biennial**, Chengdu, China
- 2009 **Today National Art Student Annual Awards**, Today Art Museum, Beijing, China
- 2008 **Left and Right China International Art Festival**, Left Right Art Zone, Beijing, China
- 2007 **Second Art Exhibition by New Generation of Artists in Guangzhou**, Guangdong Museum of Art, Guangzhou, China
- 2007 **Pingyao International Photography Festival**, Pingyao, China

INSTITUTIONAL COLLECTIONS

- Victoria and Albert Museum, London, United Kingdom
- Museum of Contemporary Art, Chengdu, China
- Inside Out Museum, Beijing, China
- Goldbach Center, Zurich, Switzerland
- Guangdong Museum of Art, Guangzhou, China
- Art Museum of Shantou University, Shantou, China
- University City Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China

PROFESSIONAL EXPERIENCE

- 2016 **Speaker**, Art and Sustainability, Net Impact Los Angeles, Culver City, CA
- 2015 **Speaker**, Tyler School of Art, Philadelphia, PA
- 2015 **Speaker**, University of Arts, Philadelphia, PA
- 2014 **Curator**, Exchange Exhibitions, Torrance Art Museum, Los Angeles and Guangzhou Academy of Fine Arts, Guangzhou, China
- 2013-2014 **Curator**, 33 Contemporary Gallery, Chicago, IL
- 2011-2014 **Guest Curator**, Ucity Art Museum, Guangzhou, China
- 2013 **Adjunct Professor**, Guangzhou Academy of Fine Arts, China
- 2013 **Artist in Residence**, Inside Out Museum, Beijing, China
- 2013 **Lecturer**, Cheung Kong School of Art and Design, Shantou University, China
- 2012 **Speaker**, International Photographers Association of Los Angeles
- 2011 **Speaker**, University of Missouri, Columbia, MO
- 2009 **Exhibition Assistant and English/Chinese Interpreter**, "Cai Guoqiang-Fallen Blossom," Philadelphia Museum of Art and the Fabric Workshop and Museum, Philadelphia, PA

GALLERY AFFILIATIONS

- **Durden & Ray**, Los Angeles, CA
- **33 Contemporary**, Chicago, IL

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IMAGE LIST

1-2. SWA, 2017, stainless steel, acrylic, LED light tubes, 18' height, 64' length, 33' depth, Jieyang Chaoshan International Airport, Jieyang, Guangdong Province, China, 500,000 USD, commissioned by Shantou, Chaozhou, Jieyang Airport Corporation.

3-4. Tea and Tree, 2017, fiberglass, acrylic, 24' height, 18' diameter, Jieyang Chaoshan International Airport, Jieyang, Guangdong Province, China, 100,000 USD, commissioned by Shantou, Chaozhou, Jieyang Airport Corporation.

5-6. Arbor, 2018, stainless steel, 11' height, 11' diameter, City Hall, City of Claremont, Claremont, CA, 25,000 USD, commissioned by City of Claremont.

7-8. Voyage Beyond, 2019, stainless steel, acrylic, 14' height, 37' length, 9' depth, Times Square Park, Shantou, Guangdong Province, China, 100,000 USD, commissioned by City of Shantou.

9. Bloom, 2019, stainless steel, acrylic, 14' height, 17' length, 15' depth, Richards Park, North Kansas City, MO, 70,000 USD, commissioned by North Kansas City.

10. Blossom, 2020, stainless steel, acrylic, 15' height, 45' length, 15' depth, Shantou Regional Railway Station, Shantou, Guangdong Province, China, 200,000 USD, commissioned by Guangdong Railway Authority.

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Maintenance Schedule

Task	Frequency	Cost
Water & detergent cleanings	Every 12 months (or more frequent as needed)	\$100
Protective coat reapplication	Every 10 years	\$300

The work will be fabricated entirely out of marine grade stainless steel. Automotive grade applications of base paint and protective coatings will ensure the work has robust protection against weathering and corrosion due to marine moisture, sunlight, and foreign particles.

The materials and fabrication methods are what I utilized in several of my previous projects, specifically Arbor, Voyage Beyond, and Bloom, and I can attest to the strength, rigor, safety, and efficiency of my concept's structural design.

The work will not have any kinetic or mechanical elements, and the long term maintenance will be simple and minimal – water rinses, and use of a mild cleaning solution or detergents as necessary. The protective coating should provide for a minimum ten year service life without any reapplication, and can be greatly extended if cleaning maintenance is regularly performed.

Should the steel panels, paint or protective coat be damaged and need servicing, my team or a qualified conservator would perform the repairs.

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PROFESSIONAL REFERENCES

Dr. Anne K. Turner, Director of Community Services, City of Corona
Primary point of contact & coordinator for *Arbor* public art project
400 S Vicentia Ave Ste 225 Corona, CA 92882
(951) 739-4285
anne.turner@coronaca.gov

Max Presneill, Director, Torrance Art Museum
Co-member of Durden & Ray artist collective, Co-curator for *Beyond the Ocean* exhibitions
3320 Civic Center Dr, Torrance, CA 90503
(310) 804-4647
maxpresneill@gmail.com

Nanchen Zeng, Director of Nanyang Cultural Development Ltd
Primary point of contact & coordinator for *SWA, Tea and Tree, Voyage Beyond* public art projects
3rd Floor, Huaxing Building, 97 Changping Road, Shantou, China
+86 18923668773
65900735@qq.com

Budget Worksheet

To be filled out by each applicant and submitted with application

Item	Cost
Artist fee (not to exceed 25% of budget)	\$70,000
Materials	\$30,000
Fabrication	\$150,000
Installation	\$10,000
Transportation/delivery	\$10,000
Engineering cost/study	\$3,000
Permits/fees	\$2,000
Geological/site survey	\$5,000
Foundation/concrete work	\$20,000
Contingency (not to exceed 10% of budget)	\$20,000
Total budget for artwork:	\$320,000

Note: Be sure to include any additional fees not listed in this chart