

PROPOSAL SUBMITTER INFORMATION PAGE

PLEASE INCLUDE THIS PAGE WITH YOUR EMAIL OR MAIL PROPOSAL SUBMITTAL

The executing of this Proposal Submitter Information Page certifies understanding and compliance with the total Proposal submittal.

Submitter (Person, Organization, Business or Company): _____

Address: _____

City: _____ State: _____ Zip: _____ Country: _____

Daytime Telephone #: _____ After Hour Telephone #: _____

Contact Person: _____

Address: _____

City: _____ State: _____ Zip: _____ Country: _____

Daytime Telephone #: _____ After Hour Telephone #: _____

Acknowledgement that all Addendum have been reviewed: Y /N _____

Signature of Submitter or Authorized Agent: _____



Date: _____

SIJIA CHEN

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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

- 2024 **Cloud Field**, Northwest Water Facility, Wichita, KS(currently in progress)
- 2024 Little Lamb Preschool, El Cerrito, CA(currently in progress)
- 2023 **Endeavor**, Bohenko Gateway Park, Portsmouth, NH
- 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 **Light and Shadow**, 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

- 2024 **Moon & Stars**, bG Gallery, Santa Monica, CA
- 2023 **Dual Visions**, William D Cannon Art Gallery, Carlsbad, CA
- 2023 **Mountain**, 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
- 2021 **Stop AAPI Hate**, 33 Contemporary Gallery, Chicago, IL
- 2021 **Nomad**, Torrance Art Museum, Torrance, CA

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- 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/Missteps**, 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
- 2009 **Chengdu Biennial**, Chengdu, China
- 2009 **Today National Art Student Annual Awards**, Today Art Museum, Beijing, China

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- 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

- UCI Health Center, University of Irvine, California
- 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

- 2023 **Guest Lecturer**, University of New Hampshire, Durham, NH
- 2022 **Speaker**, Cal State University Long Beach, Long Beach, CA
- 2022 **Speaker**, Tyler School of Art, Philadelphia, PA
- 2021 **Speaker**, University of Missouri, Columbia, MO
- 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

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To Whom It May Concern,

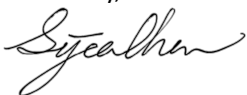
I am expressing my interest to produce an artwork that will be responsive to your project's goals and intent. As a contemporary multi-disciplinary artist, I employ form, scale, color, and light to convey my viewpoint. I explore the intersection of personal identity, diversity, and self-determination, and how it manifests in the perpetual friction and equilibrium between individuality and community, creativity and convention, and ambition and humility. Through my public artworks, I contemplate the complexity and richness of the convergence of cultures, history, and regional heritage, and how that shapes our aspirations and viewpoints.

My process involves interpreting and reconstructing natural objects, landscapes, and architectural elements, and infusing them with private and public-sourced details and anecdotes. My works have a dynamic quality, they reveal layers of context and contain myriad details and subject matter. I interweave individual narratives to create a multicultural labyrinth, and to present a cross-section of diverse voices and perspectives. 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.

My public artworks visually articulate personal and collective narratives, and local cultural landmarks and symbols. Through actively engaging and partnering with residents, stakeholders, and community organizations, my public works are transformed into compositions that reflect the values, history, and ethos of local communities. This collaboration encompasses site visits, workshops with students ranging from middle school to undergraduate educational institutions, and community-driven open forum events. I've also supplemented this in-person engagement by creating project specific websites, through which I've solicited from the public personal photographs, memorabilia, documents, their responses to a curated list of questions to develop a deeper understanding of personal values and cultural heritage. I then incorporated their submissions and responses directly into the final design of the work. This direct community participation and contribution to the development of the artwork ensures that they are representative and site-specific. I've adopted this process for my public works SWA, Bloom, and Blossom, Endeavor, and my current project Cloud Field for the local municipality of Wichita, KS. I believe this collaboration promotes ownership, encourages dialogue, sparks creativity, and generates appreciation for the value to the community in investing in the creative arts. The project becomes more than an artistic composition, it is the culmination of a community movement.

My intent is to enrich the project location through bespoke themes, elements, and cultural heritage of Joliet, and activates it as a communal gathering space and visual marker for the city square. My concept for your project would have a holistic theme and focus on papercut art inspired perforations that I've incorporated in both my paintings and public works. I would construct a bespoke website as I have done for several of my previous public projects. The website would feature content related to the creative process and lifecycle of the project, and to solicit from the public their original papercut designs for potential inclusion into the works. The website could also effectively serve as a communal archive where the public could upload photos and content of their interactions and observations of the artworks. I believe this project is an exceptional opportunity to express an inclusive vision of public art, and to produce a community driven artwork. 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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CONCEPT NARRATIVE

My concept is a domed structure that is intended to be functional, adaptive, and creatively driven by my artistic viewpoints. A recurring motif in my public art practice is to interpret and present organic and natural objects that are representative of our natural environment. I also wanted to ensure the work addresses the functional elements of providing a shade structure, and that the artwork serves as the visual framework for a holistic lighting concept, to enhance the work's presence. To emulate traditional Chinese paper cut art techniques, which I've incorporated in several of my previous public artworks, sections of the dome would be transparent. The purpose of employing paper cut art techniques is to dynamically present a diverse range of subject matter, in both figurative and abstract forms. The visual content for the paper cut sections would be explored and developed through site visits and a community engagement program, to give the public a direct opportunity to contribute to the artwork's final design. This community activation is an integral component of my public art practice, to advocate and express a viewpoint that public art should proactively reflect and respond to individual and communal narratives and values.

Taking into consideration the space guidelines provided for the project site, the work's tentative dimensions would be about 18-19 feet in width, and 10 feet at its highest point. The sculpture would be fabricated out of stainless steel members and panels. A practical consideration and benefit of the perforations is the reduction of mass, allowing for the passage of light and air, and the enhancement of structural rigidity for wind loads and other adverse weather conditions. The perforations' size would be dynamically adjusted so that it serves the intended function of a shade structure. The work would be painted in a monochromatic white color palette.

The work would be fabricated into several modular components, and would be installed to the current base by installing epoxy reinforced mounting bolts and securing them to the mounting plates. Installation for a work of this size would be completed in two days. The work would weigh about 3,000 pounds.

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CONCEPT RENDERING



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MAINTENANCE PLAN

In terms of maintenance, the work would have no exposed seam or openings to its internal hollow cavities, the steel members and steel panels would be welded and finished to result in a seamless and continuous structure.

The artwork's final surfaces would be finished using a process similar to that utilized in the automotive industry. A base layer of urethane primer coat would be applied to the primed steel surfaces, then several layers of top coat, and a final clear coat, applied in several stages. This will ensure artwork's durability and protection against continuous exposure to exposure to sunlight, moisture, and corrosive elements. The top protective clear coat should serve as a robust layer of protection and resistance to scratches, rust, staining, and pitting due to corrosive elements, and could be readily repaired and refinished on an as needed basis. Recommended cleaning and treatment would be quarterly water rinses to remove dirt, grime, and any abrasive elements that could scratch or stain the surfaces. This step is followed by a visual inspection and documentation of all surfaces to identify any areas of concern. If necessary, a mild, diluted soapy water cleaning with natural sponges to further clean all surfaces, followed by a thorough rinsing. Use of any cleaning solutions that contain abrasive elements or corrosive chemicals is not recommended and should be avoided. The initial service life of the protective top coat would be approximately 30 years, at which we would recommend reapplication should be performed.

As an additional preventative measure, an annual inspection which includes a condition report that details existing surface condition including photographic documentation, identification of any areas of concern, and recording of processes and products used to clean the work's surfaces. This annual inspection and treatment report will ensure that if a problem develops, it will be identified and addressed.

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PROJECT BUDGET

Description	Amount
Design, Machining, Tooling, and Fabrication Labor	\$100,000
Materials	\$30,000
Shipping, Installation Costs	\$20,000
Engineering Review	\$5,000
Insurance, Administrative Costs	\$2,000
Artist Fee	\$40,000
Total	\$197,000

PROJECT FINANCING SCHEDULE

Milestone/Deliverable	Amount
Upon Contract Signing	30%
Approval of Final Design	20%
Approval of Fabricated Artwork	30%
Final Installation and Acceptance of Artwork	20%

PROJECT TIMELINE

Phase	Amount
Community Engagement	4 weeks
Final Design Development	10 weeks
Engineering Testing and Validation	2 weeks
Fabrication	10 weeks
Transportation	3 weeks
Final Installation	1-2 days
Total	30 weeks

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PROFESSIONAL REFERENCES

Valerie Rochon, Managing Director, PNH400, Inc.

Primary point of contact for *Endeavor* public art project

(802) 279-1425 vtrochon@gmail.com

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

Commissioning body for *SWA, Tea and Tree, Voyage Beyond* public art projects

3rd Floor, Huaxing Building, 97 Changping Road, Shantou, China

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PREVIOUS PUBLIC WORKS

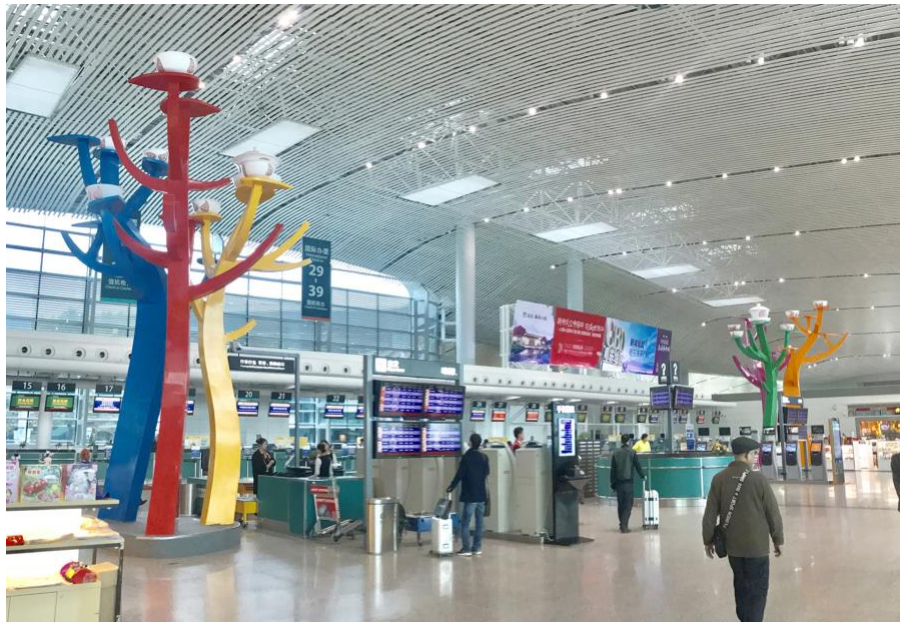
SWA, 2017, stainless steel, acrylic, LED light tubes, 18' height, 64' width, 33' depth, Jieyang Chaoshan International Airport, Jieyang, Guangdong Province, China, 500,000 USD, commissioned by Shantou, Chaozhou, Jieyang Airport Corporation. SWA is a permanent installation located in front of the airport's main terminal, and is comprised of three perforated steel structures presenting the letters S, W, and A, which comprise the airport's IATA code.



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Tea and Tree, 2017, fiberglass, acrylic, 24' height, 18' width, 18' depth, Jieyang Chaoshan International Airport, Jieyang, Guangdong Province, China, 100,000 USD, commissioned by Shantou, Chaozhou, Jieyang Airport Corporation. Tea and Tree is two sculptures located inside the airport's main international terminal, and is a representation of the tradition in the Jieyang region of the harvesting and daily ritual consumption of tea.



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Arbor, 2018, stainless steel, 11' height, 11' width, 11' depth, City Hall, Claremont, CA, 25,000 USD, commissioned by City of Claremont. Arbor is a sculpture comprised of three steel panels, and engraved on the sculpture's panels in both English and Latin are the names of trees found in Claremont.



Voyage Beyond, 2019, stainless steel, acrylic, 14' height, 37' width, 9' depth, Central Park, Shantou, Guangdong Province, China, 100,000 USD, commissioned by City of Shantou. Voyage Beyond is a permanent installation comprised of three sail shaped structures and twelve rectangular boxes, and is a commemoration of Shantou's rich nautical and maritime history.



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Bloom, 2019, stainless steel, acrylic, 14' height, 17' width, 15' depth, Richards Park, North Kansas City, MO, 70,000 USD, commissioned by North Kansas City. Bloom is a sculpture comprised of six steel perforated panels, and is inspired by local Midwest flora and cultural heritage.



Blossom, 2020, stainless steel, acrylic, 15' height, 45' width, 15' depth, Shantou Regional Railway Station, Shantou, Guangdong Province, China, 350,000 USD, commissioned by Guangdong Railway Authority. Blossom is a sculpture comprised of three perforated steel panels and six tubular poles. The work is inspired by historical and contemporary elements of culture and architecture of Shantou.



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Endeavor, December 2023, stainless steel, 18' height, 10' width, 8' depth, Bohenko Gateway Park, Portsmouth, NH, 175,000 USD, commissioned by PNH400 and by City of Portsmouth. Endeavor is a sculpture comprised of two perforated steel panels. The work was commissioned to commemorate Portsmouth's 400th anniversary, and is inspired by the sails from a gundalow ship native to the region.

