



Home of the Tualatin River National Wildlife Refuge

MEETING AGENDA

CULTURAL ARTS COMMISSION

SEPTEMBER 15, 2025 at 6:30 pm

SHERWOOD CENTER FOR THE ARTS
22689 SW PINE ST.
SHERWOOD, OR 97140

1. CALL TO ORDER
2. ROLL CALL
3. ADJUSTMENTS TO AGENDA
4. CONSENT AGENDA
 - A. Approval of August minutes
5. CITIZEN COMMENTS
6. NEW BUSINESS
 - A. Propose October meeting change to Oct. 27
 - B. Update on holiday snowflakes—CEP grant
 - C. Update on lighting design process (Pedestrian Bridge)
 - D. Medallion artist discussion (Pedestrian Bridge)
 - E. Update on Cannery restroom wrap process
7. BOARD COMMENTS
8. COUNCIL LIAISON REPORT
9. CENTER FOR THE ARTS STAFF REPORT
10. ADJOURN

How to Provide Citizen Comments:

Citizen comments may be provided in person, in writing, or by telephone. Sign-up forms will be available at the meeting for anyone who wishes to provide comments in person. Written comments must be submitted at least 24 hours in advance of the scheduled meeting start time by email to hallc@sherwoodoregon.gov and must clearly state that it is intended as a general Citizen Comment for this meeting. To provide comment by phone during the live meeting, email or call hallc@sherwoodoregon.gov, 503-625-4261 at least 24 hours in advance of the meeting start time in order to receive dial-in instructions. In-person and telephone comments are limited to 4 minutes per person. Per Council Rules Ch. 2 Section (V)(D)(5), Citizen Comments, "Speakers shall identify themselves by their name and by their city of residence." Anonymous comments will not be accepted into the meeting record.

ADA Accommodations:

If you require ADA accommodations for this public meeting, please contact hallc@sherwoodoregon.gov or 503-625-4261 at least 48 hours in advance of the scheduled meeting time.



Home of the Tualatin River National Wildlife Refuge

MEETING MINUTES

SHERWOOD CULTURAL ARTS COMMISSION

AUGUST 18 , 2025 AT 6:30pm

SHERWOOD CENTER FOR THE ARTS
22689 PINE ST. SHERWOOD, OR 97140

1. CALL TO ORDER

Chair Casler called the meeting to order at 6:33pm.

2. ROLL CALL

Board Members Present: Chair Jennifer Casler, Vice Chair Jane Parisi-Mosher, Estela Schaeffer, Beth Flores, Michele Nedwek, Deborah Reisman, Leah Nedwek, and Lester Nishimura. Member Casey Chen was absent.

Staff Present: Chanda Hall (Sherwood Center for the Arts Manager) and Mary Weggeland (Administrative Assistant II)

City Council Liaison: Keith Mays

3. ADJUSTMENTS TO AGENDA

None

4. CONSENT AGENDA

A. Approval of July Meeting Minutes

Parisi-Mosher motioned to approve the consent agenda. Motion passed, all present members voted in favor.

5. CITIZEN COMMENTS

Reisman, who also serves on the Friends of the Sherwood Center for the Arts, asked the Commission members for help with an upcoming gala at the Center for the Arts. She gave a brief description and invited Commission members to join in and help. Schaeffer asked for clarity on how to help. Hall said that a link for the gala planning meetings would be shared by the Friends Board. Commissioners discussed the gala theme and various details. Hall said the event would be on Sept. 27 from 6-10pm. Reisman added that tickets would be \$75 and that the group is looking for donations and ideas for raffle baskets.

6. NEW BUSINESS

A. Medallion Art Update (Pedestrian Bridge)

- a) Hall reported the Commission voted to repost the RFP for the medallion art during the July meeting. She stated that they had received two new proposals since reposting, which meant that the Commission now has three proposals to consider.
- b) She also shared that Arts Center staff was asked to find eight art students from SHS to paint placeholders until the metal medallions could be made. Hall said that the wooden placeholders were distributed to the students the previous Monday and that most had already been painted and returned. Hall showed the completed placeholders to the Commission and praised the teen artists for their willingness to take this on. Nishimura asked about the medallion sizes. Hall said there are four-18 inch medallions and four-24 inch medallions. Hall noted that the City could scan the student artwork and use it for other purposes if they wished, such as utility wraps on boxes.
- c) Hall passed out the proposals from the three artists who applied to design the metal medallions: Addie Boswell (exhibit A) , Marvin Eans (exhibit B), and Asser Saint-Val (exhibit C). Commissioners looked at the proposals. It was asked if the Commission needs to make a decision today. Hall said no, there was time to look at their work and then make a recommendation.
- d) Hall described the decision process to the Commission and said there is a lot to work through. She said that the next step would be a meeting with the artist, either on teams or in person, to discuss what the medallions might look like. Next, the Commission would make a recommendation to City Council. Then the City Council may come back to the Commission with their opinion and any change requests. After those steps, the artwork would go to fabrication. Hall stated that it is a long process.
- e) Casler asked when the recommendation would need to be made. Hall responded that there is no firm deadline. September was suggested as a decision date, which would give additional time to look at the three proposals. Casler suggested that Hall could send the score card out to the Commission. She reminded Commissioners to send the score card back to Hall after they make their choice.
- f) Hall stated that the budgets proposed by the three artists varied greatly, which is a detail that sets them apart. It was suggested that Commissioners rank them not on price but on reasonableness. Casler asked if the fee included fabrication. Hall said no, the fees include the design and preparation. One proposal also includes a travel fee for the artist. Hall used the bridge design work as an example of how a need for travel can raise the fee. Hall asked if it was a reasonable ask for Commission to look it over for a month and then vote on a score card. She said if one ranks above the rest, the group may ask them to put together a proposal. Mays added that if two artists are closely ranked, the Commission would come back and discuss.
- g) Nishimura asked about the deadline. Hall asked them to have scores back by Sept. 10. Hall asked the Commissioners not to send the proposals out to friends or colleagues, but take a deep look at it themselves. Casler suggested looking at the social media accounts of the artists as well to see further examples of their work.

B. Lighting and Public Art Update (Pedestrian Bridge)

Hall shared pictures (exhibit D) from a lighting design session that she had with Vicki Scuri on the pedestrian bridge. Commissioners looked at the pictures and shared their excitement. Hall

described the scope of the project and said that it is huge, covering all five spans of the bridge. Hall described the process of approving the different lighting scenes. She said that the design team had only finished four of the 20 shows that Scuri had created. Hall shared a picture of where the medallions would go on the bridge. Hall said they are planning to do four more nights of programming in September. Nishimura asked about the process of programming the lighting designs. Mays and Hall said that they are in the process of finalizing a calendar for the lights. Hall said that the calendar may be shifted in the future if needed. Nishimura asked about the timing of the program. Hall said that it is currently set to be dusk to dawn. Mays added that it may have sensors to turn on. Hall also mentioned that there has been a conscious effort to not create light pollution and that the light feels contained to the bridge itself. Commissioners discussed the fun traditions that can start from the new bridge.

C. CEP Grant- holiday snowflake lights discussion

Hall reminded the Commission of the CEP grant that they received for the downtown snowflake decorations. She said there are a handful of places that handle commercial holiday lighting. Hall asked if Commissioners care if they are warm white or blue. Schaeffer said that the lights that Public Works currently uses on the trees in Old Town are already warm white and they should match. Commissioners discussed the options. Hall said she is pricing them out now. The current quote she had received would only allow them to purchase 8 lights. Mays expressed concern that the price was more expensive than the CEP grant stated. Hall assured him she would recheck the prices. Commissioners discussed the location of the lights if they could only purchase 8. Hall asked for confirmation on a warm white light and one snowflake design. Commissioners said yes.

7. BOARD COMMENTS

- a) Hall shared that Commissioner Shaeffer is currently teaching a ukulele camp at the Arts Center this week. Schaeffer said that there is also ukulele jam at the Senior Center on the first and third Tuesday of the month.
- b) Nishimura asked if there was progress on the wrap for the Cannery Square bathroom. Hall said that staff are waiting for permission from City management

8. COUNCIL LIAISON REPORT

- a) Councilor Mays said it was a quiet period for the City Council. Casler asked on the progress of the deer sculptures for the Oregon St. roundabout. Mays said the City is filing paperwork for the roundabout with the County. He said that the City needs permission from the County to install the artwork.
- b) Mays said that the month of September would be busy with bridge action, and that the City Council would be getting a tour of the bridge the following week. He explained that the bridge will not be totally complete by the start of the school year, but there will be temporary elements in place so that students can safely use it.

9. STAFF REPORT

- a) Hall said the Arts Center is in the last week of summer camps and that it has been a fun summer. She praised the amazing teachers and teenage volunteers helping with the program.

- b) Hall reported that since the July meeting, the Meara Boughey Theater was dedicated. She described the dedication event and said that City Councilor Kim Young spoke beautifully and the City Manager attended. It was well attended.
- c) Hall shared that the second Movie in the Park event had to be rescheduled due to a weather cancellation. She said that the Moana 2 movie would be shown on August 29 instead. Commissioners discussed the Movies in the Park.

10. ADJOURN

Chair Casler adjourned at 7:30pm.

Minutes Approved on

Date

Chair or transcriptionist Signature



6/25/25

Bridge Medallion Project
 Sherwood, OR

Dear Selection Committee,

As an artist and writer, my specialty is collaborative public art that tells a story. Stories revolve around shared work and a sense of place or season, and always reference real and specific communities with strong lines and vivid color. No matter the theme, my mission is to capture the inherent beauty of regular days and the inherent dignity of ordinary citizens. I love your idea, and the chance to focus on the animal parts of our community and our native flora along with the human element. I also don't get the chance to work in a circle often, and am excited already thinking of designs. My metal designs all start with drawings which are then cut out of black paper. These give the art a hand-built and elegant look and also translate easily to vector designs and to perforated or laser-cut metal, as you can see from my samples.

As a visiting artist, I am a guest in your house, and my aim is to reflect your citizens, not to speak for them. My philosophy is "more hands on the wall," as I have found that the impact of public art relates directly to the ownership your citizens have over it. This means I would like to take ideas directly from your community as to "who has walked here?" This can be done through free public workshops and it can also be done by involving other artists in my design. Since I cannot speak to Native American History nor leave them out of such a project, I know the perfect artist to bring in. Raoul Dittmer is a member of the Ho-Chunk nation who found his way to the Northwest area via the Oregon Trail. Raoul was part of the Eugene Mural I've been working on recently and his graphic designs are beautiful and relevant. If awarded this contract, I would collaborate with Raoul to either license existing work or create new elements around the theme.

Thanks for your time, and this opportunity.

Medallion Design Budget

Research and Initial Drawings	Est. 40-60 hours	\$3000
	Community Workshops	\$500
	Licensed Work from Partner	\$1500
Original Paper Cuts for 8	Est. 40-60 hours	\$3000
	Graphic Clean up and file prepared	\$250
	Liability Insurance (3 months)	\$125
	Admin and Travel	\$250
	TOTAL EST	\$8,625

Artist Bio (170 words)

Addie Boswell is a muralist and writer, specializing in collaborative public art that tells a story. Based on the places she's lived and the people she's met, the stories are full of children, families, animals, nature, and the ordinary events that make a place a community. Her recent large-scale work is made completely from gleaned materials, including marine debris, plastic packaging, and paper and wood scrap. Boswell's public work can be found in community centers around the Northwest, including The Patricia Reser Arts Center (Beaverton, OR), the Anne Frank Memorial (Boise, ID), Portland Fire & Rescue, Seattle Children's Hospital, Oregon State Treasury (Salem, OR) Doernbecher Children's Hospital (Portland, OR), and many libraries and schools. Her picture books include *The Snow Dancer*, *The Rain Stomper*, *Five on the Bed*, and the "In Motion" series which starts with *Go, Bikes, Go!* When not making things, she is probably trolling for materials in Portland, playing card games with her family and reading when she should be sleeping. Find more at www.addieboswell.com.

Artist Statement (240 words)

My faith is in people.

There is always extraordinariness in ordinary life, and there is always a story to tell. The stories I find myself returning to are about family, shared work, growth, the seasons, and a sense of community or place. Originally an oil painter and printmaker, I am drawn to the disciplined process of color and layer but the *spirit* of recycled and street art. Since the pandemic sent me walking in smaller circles, I started noticing, collecting, and making art from the trash found in my house and neighborhood. Each new place introduces new detritus, and I've experimented with marine debris, plastic packaging, paint scraps, sports equipment, textiles, wood scrap and more. Making art about a place directly from materials found there gives dual meaning to the work, and also creates a time-capsule of our current environment and consumption.

This collecting instinct feeds my writing as well, though I collect phrases or mental snapshots instead of things. I have kept a journal for most of my life and have always loved the poetic immediacy of picture books. Both public art and books make art accessible — imperative really — to everyday life. (As a native Midwesterner, I appreciate the combo of inspiring and practical.) My work also allows me to meet people of all ages and backgrounds and chase ideas through place and time. And I get to read like a fiend and call it 'research.'



ADDIE BOSWELL

artist@addieboswell.com * www.addieboswell.com

(503) 317-9606 * 4506 SE Raymond St., Portland, OR 97206

RECENT PUBLIC ART COMMISSIONS

2024 **DEFENDERS OF DIGNITY** WASSMUTH CENTER FOR HUMAN RIGHTS, BOISE, ID

\$12,000, metal panels, powder coated, 3x6'

Commissioned by the Wassmuth Center to showcase Idahoan "Upstanders" along with children to represent the next generation of heroes. Original paper cut design, laser-cut.

2023 **WHILE YOU WAIT** YAKIMA VALLEY FARM WORKERS CLINIC, PORTLAND, OR

\$12,000, acrylic on canvas triptych, 5.5x12' each

Gracing the lobby in the clinic's new building, design shows people and sights on bustling Powell Street and the small interactions that happen on ordinary days. Commissioned by Portland Street Art Alliance.

2023 **MAKING WAVES** TRIMET, PORTLAND, OR

Design Budget \$4500, acrylic mural applied as vinyl wrap on Trimet bus, 810 sf

Commissioned by the city of Portland to celebrate Women's History Month, bus wrap includes twenty-seven contemporary women who are breaking barriers in their fields.

2022 **E PLURIBUS UNUM (OUT OF MANY, ONE)** GREENBELT TUNNEL, BOISE, ID

\$22,000, acrylic mural spanning tunnel, 30' x 34' 4"

Boise's answer to racist graffiti around the Anne Frank Memorial, mural features real Boise heroes, cultural pride symbols, circles of light, and the local landscape blended into a mosaic of humanity.

2022 **EVERYBODY READS** MINI PET MART, BEND, OR

Stipend \$10,000 + artist & paint donation, acrylic mural, 75'x10'

To celebrate SMART Oregon's 30th Anniversary, kids, books, and animals share the joy of literacy.

2021 **RESILIENCE** OREGON TREASURY BUILDING, SALEM, OR

\$38,000, acrylic mural applied as adhesive vinyl, 33'x34'

Super-sized Oregonians, a burnt forest, the graphic animals of Steph Littlebird, and native flora and fauna all interact to portray the theme of "Resilience" on a large wall open to the outside.

2021 **TAPESTRY** ROCKWOOD NEIGHBORHOOD, PORTLAND, OR

\$35,000, Corten Steel Banner, 6x16'

Fabricated from my original paper cuts and patterns provided by local students, design showcases the interweaving of women's stories and art forms.

2020 **COMMON THREADS** PATRICIA RESER CENTER FOR THE ARTS, BEAVERTON, OR

Design Budget \$21,000, perforated metal panels, 38x51'

With Antwoine Thomas, Van Cooley, and Sara Siestreem (Hanis Coos), the history and future of creativity in Beaverton shown with patterns representing animals, Indigenous crafts, and industries.

Exhibit A

2020 VIBRANT CITIES DON'T BURN FIRE AND RESCUE, PORTLAND, OR

\$8,000, acrylic paint on Tyvek, 9x17'

Commissioned by Fire Chief Boone, this mural focuses on community and nature working in harmony, along with multiple cultural, departmental and place references. Co-created with Antwoine Thomas.

COMMUNITY WORK

2023-2, Eugene Arts & Culture, Consultant and Lead Designer for Community Mural

2022, 2019 Literary Arts, Children's activity Coordinator, Portland Book Festival

2017-2019 Children's Book Bank, Illustration lead for project design team

2016 Beaverton Library, Painting Instructor for Community Aging Program

2010-2013 VOZ Workers Rights Education Center, Art Coordinator/Teacher

2009-2013 The Right Brain Initiative, Artist-in-Residence, grades K-8

2007-2020 Multnomah County Libraries, Arts Presenter, all branches

2008 – present Public Presenter, writing techniques (Wordstock, the Willamette Writers Conference, SCBWI -Oregon, Bend's WOW Program, Oregon Coast CBWC, South Coast Writer's Conference)

2006 – present Viva Scriva, writing critique group member

2013-present Eastside Ladies Arts, collaborative women's art group

PUBLICATIONS

- *In Motion Series (board books): Go, Trains, Go! Go, Trucks, Go!; Go Planes, Go!; Go, Boats, Go!; Go Bikes, Go!*, Little Bigfoot, 2019-2025
- *Five on the Bed* (picture book) West Margin Press, 2020
- *The Snow Dancer* (picture book) Two Lions, 2020
- *Oregon Reads Aloud* (anthology, page 5-6) Graphic Arts Books, 2016
- *The Rain Stomper* (picture book) Marshall Cavendish, 2008
- *Research Narratives* for international competition, Future Problem Solving Int'l, 2006-2011

HONORS

- *Artist Residency*, Vashon Island Artist Residence, Washington 2025
- *Artist Residency*, Wrangell Mountains Center, McCarthy, Alaska 2024
- *Arts 3C Grant*, Regional Arts & Culture Commission (RACC) 2023, for Marine Debris Retreat
- *Oregon Literary Fellowship*, Literary Arts, young adult lit 2015, young readers 2003
- *Career Opportunity Grant* (literature), Oregon Arts Commission, 2010
- **B.A. Honors in Studio Art, American University, Washington, DC, May 2000**
 - Presidential Scholar, Carney Grant for Artistic Merit, 1996-2000
 - Arts in Italy Abroad Program, Corciano, Italy, 1999, Chautauqua Institute of Art, NY 1997

Exhibit A



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www.addieboswell.com * artist@addieboswell.com

REFERENCES

Sabrina Simon

Director of Operations
Wrangell Mountains Center
sabrina@wrangells.org
540-223-7010

Chanin Santiago

Senior Public Art Program Coordinator
Cultural Services
City of Eugene
CSantiago@eugene-or.gov
541-682-6314

Stephanie Johnson

Public Art Program Manager
Boise City, Department of Arts & History
sgjohnson@cityofboise.org
503-781-1307

Melissa Moore

Community Arts Program Supervisor

City Of Hillsboro, Oregon | Parks & Recreation Department | Cultural Arts Division

503.615.3497 | melissa.moore@hillsboro-oregon.gov | www.hillsboroarts.org

Beth Tobey

Beaverton Arts Program Manager

City of Beaverton, Office of the Mayor

O: (503) 526-2299 | C: (503) 747-9094
btobey@beavertonoregon.gov

1. *Defenders of Dignity*, powder-coated metal panels, 3x6'
2024, Wassmuth Center for Human Rights, Boise, ID \$12,000

Commissioned by the Wassmuth Center to showcase eleven Idahoan Civil Rights Heroes, who have inspired and help create the Anne Frank Memorial and Wassmuth Center. Children represent the next generation of 'Upstanders.' Original paper-cut design is translated into laser-cut metal to hang behind the welcome desk.

2. *Common Threads*, perforated metal screen, 38'x51'
2020, Patricia Reser Center for the Arts, Parking Garage, design budget: \$21,000 + fabrication
Leading a design team of Antwoine Thomas, Van Cooley, and Sara Siestreem (Hanis Coos), our b/w design focuses on the history and future of creativity in the Beaverton area, with repeated patterns representing animals, Indigenous craft forms, and creative industries.

3. *Tapestry*, Corten steel installation, 6.5x16'
2121, Rockwood Commons Entry, \$34,670
Celebrating the work of women's hands and the multicultural population of the area, the repeated patterns in the tapestry were provided by local women, ages 7-70, via public art classes, as well as four generations of my own family.

4-5. *Library Silhouettes*, 3/8" powder-coated steel, life-size
2013, Sunnyside Library, Sunnyside, OR, Budget \$11,000
Commissioned by the Clackamas County Art Commission, eight life-size steel figures (with aluminum and painted elements) provide directional elements near the parking lots and road leading to the library entrance. Following the theme of "going to the library," figures are based on original sketches of library patrons. Co-created with metal fabricator Matt Cartwright.

6. *Resilience*, paper model for metal sculpture
Banner mock-up for Alberta Street Project (Portland, OR), with art created from citizen stories of African-Americans who lived and worked along Alberta Street. "Resilience" is intended to be an overhanging banner in metal and colored plexiglass, and features three generations of women who contributed their stories.

7. *Stand*, paper model for metal sculpture
Statue mock-up for Alberta Street Project (Portland, OR), with art created from citizen stories of African-Americans who lived and worked along Alberta Street. "Stand" is intended as a life-size sculpture in two metals, and is based on a father's story of protecting his three children in a racist America.

8. *Armstrong, Kahlo, Keaton*, @32x20"
2013, Private Collections Selection of portraits from solo art show based on my "Creative Heroes." Designs are based on blind-contour drawings that are cut from paper and collaged.

9. *Organic Chickens*, paper collage in recycled frame, 30" round,
2012, private commission, portrays chickens living at Fiddlehead Farm

Exhibit A



Exhibit A

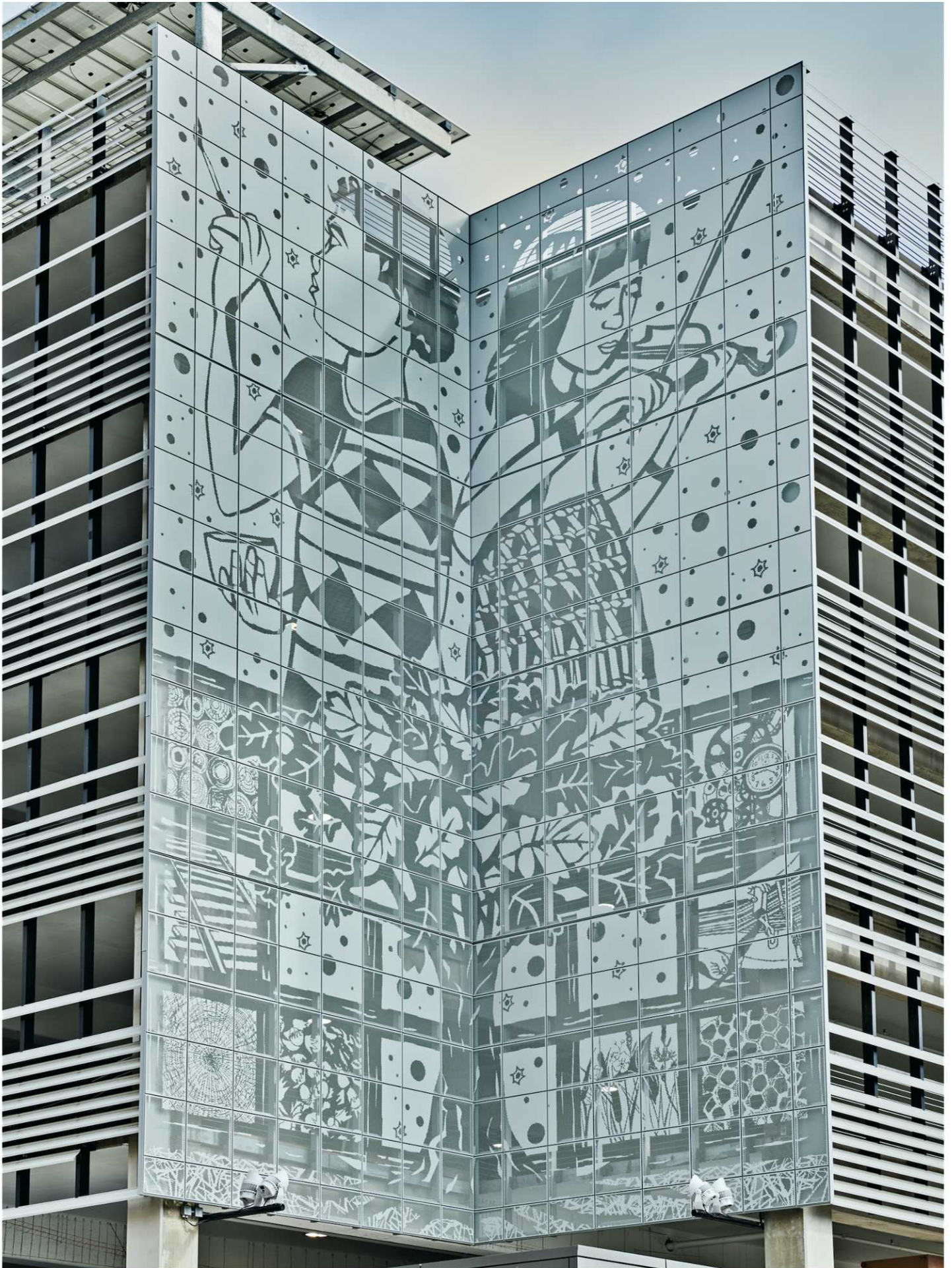


Exhibit A

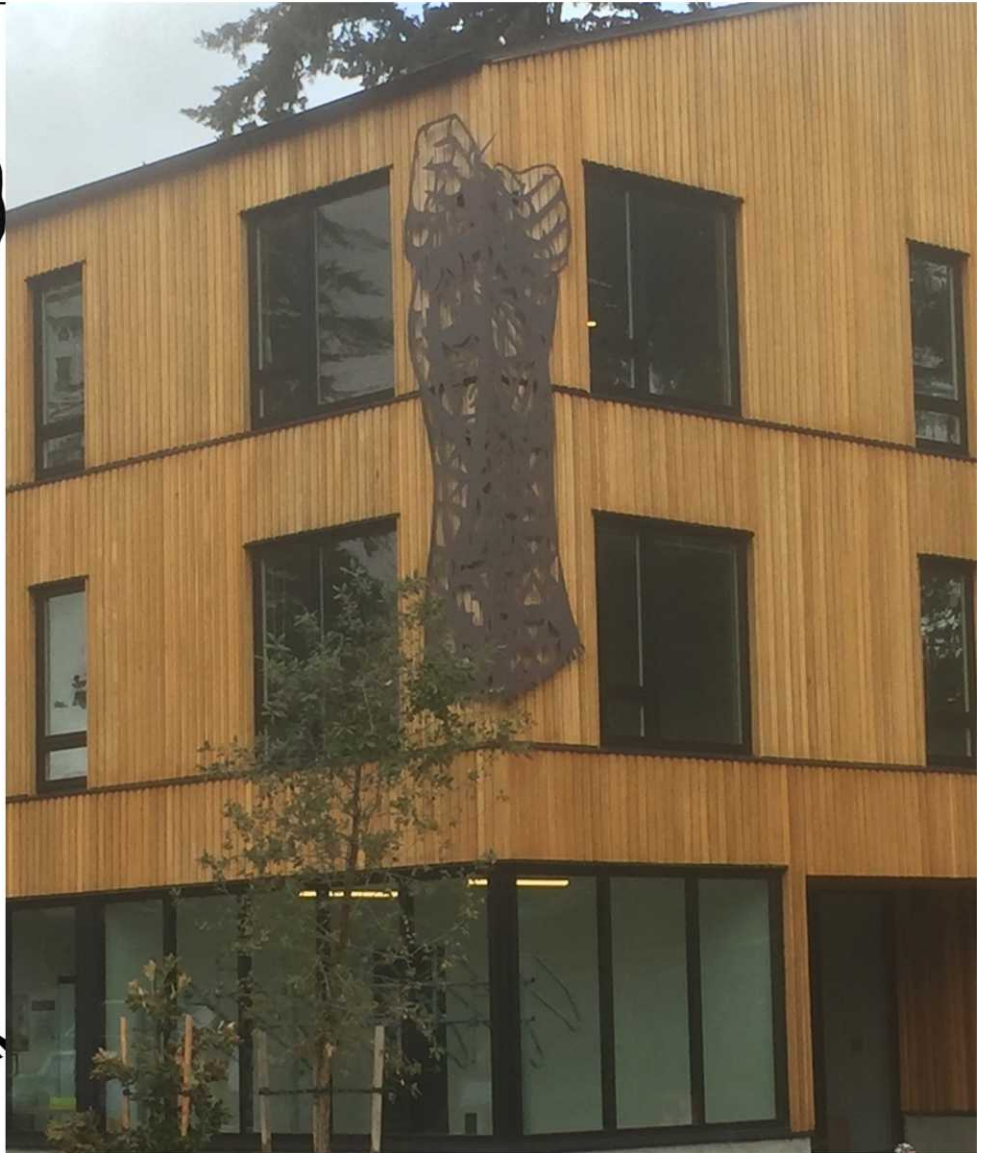
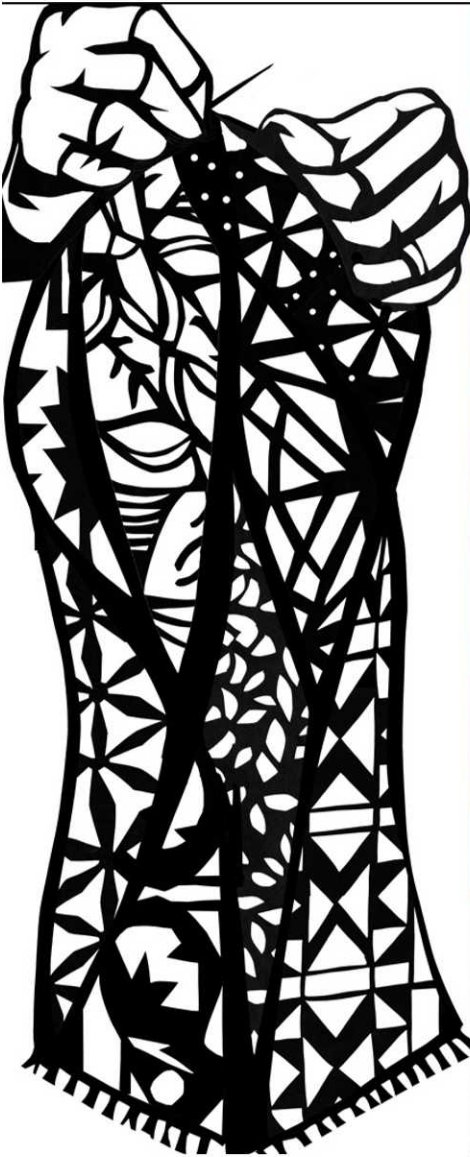


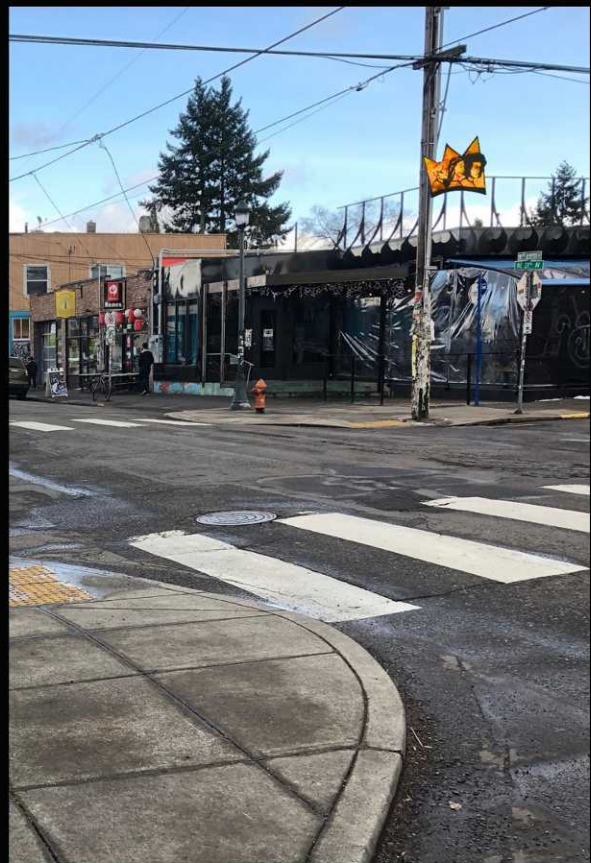
Exhibit A



Exhibit A



Exhibit A



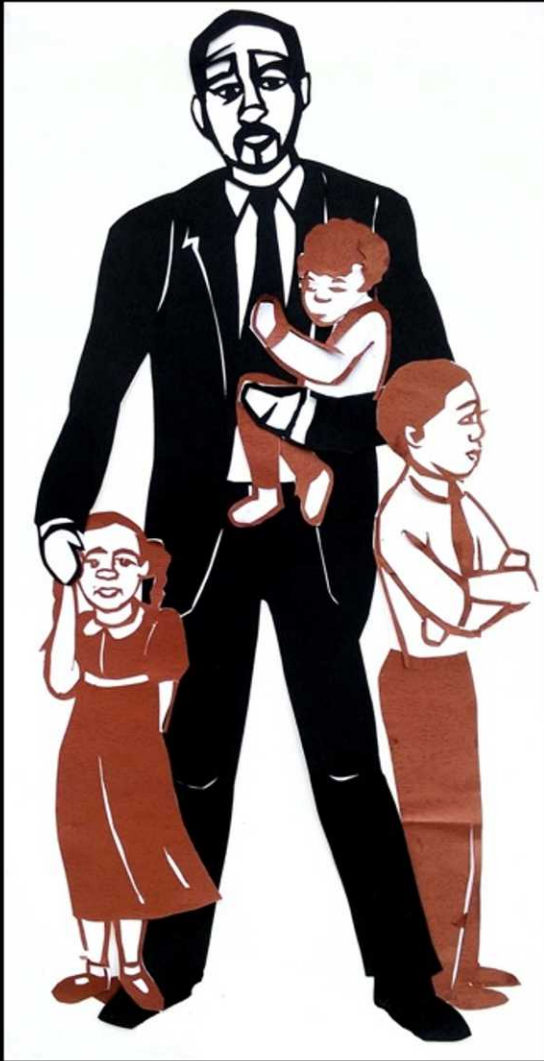




Exhibit A





Pedestrian Bridge Medallion Design

ARTIST NAME(S): Marvin Eans, M.F.A., Assistant Professor and Director of Internships & Professional Practices
TITLE: Pedestrian Bridge Medallion Design

SUMMARY OF INTENT:

Dear Selection Committee,

I am writing to express my enthusiastic interest in the Sherwood Bridge Medallion project. As an artist, educator, and designer with over two decades of experience, my work blends storytelling, symbolism, and visual clarity to create public art that resonates with community identity and shared values.

Having exhibited work at the Sherwood Center for the Arts and collaborated with organizations such as Habitat for Humanity, Portland Rescue Mission, and the Newberg Rotary, I understand how to engage local narratives and translate them into impactful, site-specific design. My approach to the bridge medallion would celebrate Sherwood's character along with its rich history, environment, and forward-looking spirit through a design that invites both reflection and pride.

I have extensive experience working with fabricators, managing complex design-to-installation workflows, and creating enduring pieces for public and communal spaces. I believe my background in both fine art and applied design positions me to create a medallion that is both beautiful and technically suited for its environment.

Thank you for considering my application. I look forward to the possibility of contributing meaningful, lasting work to the Sherwood community.

ARTIST STATEMENT:

My artistic practice integrates traditional craftsmanship and contemporary design, often drawing from cultural, historical, and spiritual narratives to create work that speaks to community connection and shared human experience. Whether working in abstract forms, typography, or symbolic imagery, I aim to build designs that spark curiosity, invite interaction, and convey meaning across diverse audiences.

In public art, I focus on creating work that belongs to its place, capturing the essence of a location through visual metaphors and thoughtful composition. The process begins with deep listening to the site, to the people, and to the story so that the final work is not only seen, but felt. My pieces often use layered imagery, intentional color choices, and clean yet expressive forms to balance aesthetic appeal with narrative depth.

Ultimately, I see each project as an opportunity to inspire connection and reflection, crafting work that remains relevant and cherished for years to come.

TIMELINE & BUDGET:

Design Fee: \$4,500

Estimated Materials & Fabrication: \$2,000 (final cost dependent on selected fabricator and materials)

Travel Costs: \$500 (site visits, meetings, and installation oversight)

Total Estimated Budget: \$7,000

Timeline: 3-4 months to finalize design, Installation depends on fabrication and installation schedule. Estimation of 6-10 months for finalization of design and installation process.

REFERENCES:

Jason Fox

Director, Savannah College of Art and Design – Atlanta

Email: jfox@scad.edu | Phone: 912-713-4182

Reference Project: Academic leadership and design collaboration projects

Pastor Mark Groover

Lead Pastor, Church of Hope, Sarasota, FL

Email: mark@churchofhope.com | Phone: 386-341-7766

Reference Project: Brand development, environmental graphics, and public engagement materials

Lynn Thompson

Athletic Director, Bethune Cookman University, Daytona Beach, FL

Email: lynnwithompson@gmail.com | Phone: 386-299-4128

Reference Project: Public-facing graphics, campus installations, and event branding

SUPPORTIVE MATERIALS/LINKS/ARTICLES:

<https://www.chehalemculturalcenter.org/a-call-to-consciences-marvin-eans-2024>

<https://www.msichicago.org/explore/whats-here/exhibits/black-creativity-juried-art-exhibition/gallery/general#lg=1&slide=Sundays>

<https://www.georgefox.edu/journalonline/summer25/feature/impact-beyond-grade.html>

<https://www.orartswatch.org/mixed-media-artist-marvin-eans-reflects-on-the-life-of-martin-luther-king-jr-in-show-at-new-bergs-chehalem-cultural-center/>

<https://www.artworkarchive.com/profile/laslagunaartgallery/artist/marvin-eans-1227faf8-dfdf-401f-aae4-006c7e2d86e7>

<https://www.audacy.com/podcast/real-life-with-pamela-lau-95d90/episodes/what-do-christian-leaders-do-with-expectations-with-marvin-eans-743af>

<https://www.chehalemculturalcenter.org/yamhill-county-artist-showcase-2025>

<https://www.broadwayrose.org/wp-content/uploads/2023/10/Spreadin-Rhythm-Around-Art-Show-book.pdf?x79334>

<https://mofsa.org/spiritual-art/mofsas-2022-invited-artists/>

<https://www.newberg.k12.or.us/apps/news/article/1891490>



RESUME/CURRICULUM VITAE

Marvin Eans, Graphic Designer

Phone: 386-547-3160

Email: marvineans@gmail.com

Web: www.eanesdc.com

Education

2014	M.F.A. Graphic Design	Savannah College of Art & Design, Savannah, GA
2003	B.F.A. Graphic Design	Ball State University, Muncie, IN
1998	General Studies	Broad Ripple High School, Indianapolis, IN

Specialization

Graphic design in print media, digital media design, branding, UI/UX, social media, visual art, mixed media, installation media

Professional Experience

2024-current	Director of Internships and Professional Practices, George Fox University, Newberg, OR <ul style="list-style-type: none"> Fostering industry partnerships and preparing students for real-world creative careers.
2021-2024	Chair of Art & Design, George Fox University, Newberg, OR <ul style="list-style-type: none"> Fostering leadership and oversight of the following majors: Graphic Design, Illustration, Interior Design and Studio Art along with supporting faculty, students and administration Director of internships and professional practices
2021-current	Assistant Professor of Art & Design, George Fox University, Newberg, OR
2016-2023	Assistant Professor of Graphic Design, Southern New Hampshire University Online, Manchester, NH
2016-2023	Assistant Professor of Graphic Design, Liberty University Online, Lynchburg, VA
2018-2021	Assistant Professor of Graphic Design, Southeastern University, Lakeland, FL
2014-2021	Assistant Professor of Graphic Design, Calvary Christian Academy Dual Enrollment, Southeastern University, Lakeland, FL
2007-2021	Creative Director/Graphic Designer/Marketing, Calvary Christian Center, Ormond Beach, FL <ul style="list-style-type: none"> Directed a team of 5 plus to create promotional materials for distribution across various communication channels (e.g., website, print, social media, and email) to execute effective design and marketing campaigns for events and programs Delivered analytical evaluations to help inform marketing data for future training and execution of creative efforts Organized current data and multi-task projects across multiple departments to execute successful marketing and design needs Executed photo shoots to implement in print, digital, web and email media

Exhibit B

- 2005-2007 Graphic Designer, Charisma Media, Lake Mary, FL
- Designed book cover designs for renowned authors that became *New York Times Best Sellers*
 - Designed trade show displays, package designs, book covers and magazine ads
 - Communicated with printers to organize pre-press print jobs
- 2003-2005 Graphic Designer, Direct Marketing Express, Daytona Beach, FL
- Executed creative direction for automotive advertising campaigns and various clientele such as BMW, Toyota, Ford, Mercedes and Chevrolet
 - Designed promotional materials, package design and marketing campaigns for print and screen-based outlets
- 2003-2007 Freelance Graphic Designer, S2 Advertising, Daytona Beach, FL
- Executed creative direction for automotive advertising campaigns and various clientele
 - Designed promotional materials, package design and marketing campaigns for print and screen-based outlets
- 2003-Current Freelance Graphic Designer, Marvin Eans Creative
- Graphic design and creative services for various clientele

Professional Affiliations

American Institute of Graphic Arts (AIGA), Council for Christian Colleges & Universities, University & College Designers Association (UCDA), Society for Experiential Graphic Design, Mid America College Art Association, The Council of Independent Colleges (CIC), Southeastern College Art Conference (SECAC), Habitat For Humanity Newberg Board Member

Institutional & Professional Service

- 2024 - Current Director of Internships and Professional Practices, George Fox University
- 2024 - Current Faculty Scholarship & Achievement Committee, George Fox University
- 2024 - Current Diversity Equity and Inclusion Committee, George Fox University
- 2024 George Fox University Staff and Employee Professional Development Graphic Design Workshop
- 2023 School of Communication and Design Ignite Director
- 2023 GFU Bachelor of Social Work Program Director Search Committee Member
- 2023 - Current Newberg Habitat For Humanity Board Member
- 2022 - 2024 Diversity, Equity & Inclusion Co-Chair
- 2022 - Current GFU Governance Task Force Member
- 2021 - Current Art and Design Department Chair
- 2021 - Current Art and Design Search Committee Chair
- 2021 - Current Art and Design Marketing Committee Member
- 2021 GFU Spiritual Life: Life Group Leader
- 2021 GFU Spiritual Life: Chapel Presentation
- 2016- Current American Institute of Graphic Arts, Portland Chapter (AIGA)
- 2017 AG National Fine Art Competition, Graphic Design Portfolio Reviewer, Orlando, FL
- 2016 AG National Fine Art Competition, Graphic Design Portfolio Reviewer, Orlando, FL
- 2015 AG National Fine Art Competition, Graphic Design Portfolio Reviewer, Orlando, FL
- 2014 AG National Fine Art Competition, Graphic Design Portfolio Reviewer, Columbus, OH
- 2013 AG National Fine Art Competition, Graphic Design Portfolio Reviewer, Louisville, KY
- 2012 AG National Fine Art Competition, Graphic Design Portfolio Reviewer, Orlando, FL
- 2010 AG National Fine Art Competition, Graphic Design Portfolio Reviewer, Phoenix, AZ
- 2009 AG National Fine Art Competition, Graphic Design Portfolio Reviewer, Orlando, FL

Exhibit B

Scholarship, Research, Professional Practice

2025	Graphic Design/GFU Student Collaboration for Habitat For Humanity, Newberg, OR
2025	Graphic Design/GFU Student Collaboration for Newberg Rotary, Newberg, OR
2025	Graphic Design, Double Love Devotional & Book Cover Design
2025	Graphic Design, Church of Hope Marketing Campaign
2025	Graphic Design/GFU Student Collaboration for Portland Rescue Mission, Newberg, OR
2024	Graphic Design/GFU Student Collaboration for Portland Rescue Mission, Newberg, OR
2024	Graphic Design, Church of Hope Marketing Campaign
2023	Graphic Design, Global Revival Ministry, Book Cover Design
2023	University & Colleges Design Association (UCDA): Design Awards Judge
2023	Graphic Design, Council for Christian Colleges & Universities (CCCCU), Washington, DC
2023	Graphic Design/GFU Student Collaboration for Habitat For Humanity, Newberg, OR
2023	Graphic Design/GFU Student Collaboration for Northside Community Church, Newberg, OR
2023	Graphic Design for Red Hills Church, Newberg, OR
2023	Graphic Design/GFU Student Collaboration for Love Inc, Newberg, OR
2021-Current	Graphic Design/GFU Student Collaboration for Philadelphia Dream Center, Philadelphia, PA
2021-Current	Graphic Design for Whitehouse Assembly, Jacksonville, FL
2007-Current	Graphic Design for Calvary Christian Center, Ormond Beach, FL
2007-2008	Graphic Design for Charisma Media, Lake Mary, FL
2005-2007	Graphic Design for Bethune Cookman University, Daytona Beach, FL
2007	Graphic Design for Embry-Riddle Aeronautical University, Daytona Beach, FL
2007	Graphic Design for University of Florida, Gainesville, FL

Presentations & Publications

2025	Design for Good: Philanthropy and Social Impact In and Outside of the Classroom, SECAC, Cincinnati, OH
2024	Fostering Future Creatives: Navigating Professional Collaborative Pathways in Graphic Design Education, SECAC, Atlanta, GA
2024	American Institute of Graphic Artists (AIGA): Design For Democracy, Digital/Print Design Publication
2024	Hopscotch PDX
2024	Mid-America College Art Association (MACAA)
2023	39 Issue of Artistonish Magazine, Contemporary Art Magazine
2022	American Institute of Graphic Artists (AIGA): Design For Democracy, Digital/Print Design Publication
2022	Empathy: A Gift To Graphic Design Education, SECAC, Baltimore, MD
2022	Empathy: A Gift To Design, George Fox University Art and Design Art Talk, Newberg, OR
2022	Engaging Students in a Virtual World, Gather Conference by SNHU
2021	Impact of Collaborative Design Presentation, Ormond Beach, FL
2018	Graphic Design 101 Workshop, Orlando, FL
2016	Graphic Design 101 Workshop, Orlando, FL
2014	Innovative Church Tool Guide: A Human Centered Guide to Help Churches Establish Effective Design Solutions
2014	Re-branding Faith How Branding Through Design Thinking Will Help Sustain the Relevancy of the Church

Exhibit B

Exhibitions

2025	Yamhill County Artist Showcase, Chehalem Cultural Center, Newberg, OR
2025	Black Creativity Juried Art Exhibition, Griffin Museum of Science and Industry, Chicago, IL
2024	Four Eights Exhibition, Sherwood Center of the Arts, Sherwood, OR
2024	Educators of Yamhill Exhibition, Chehalem Cultural Center, Newberg, OR
2024	Contemplative Rhythms Solo Exhibition, Sherwood Center of the Arts, Sherwood, OR
2024	MLK, Jr. Exhibition, Chehalem Cultural Center, Newberg, OR
2024	Black Creativity Juried Art Exhibition, Chicago Museum of Science and Industry, Chicago, IL
2023	Abstract, Las Laguna, CA Exhibition
2023	Biafarin 3rd Annual Awards, Grant, Publication Exhibition
2023	Yamhill Artists Showcase Juried Exhibition, Chehalem Cultural Center, Newberg, OR
2023	Broadway Rose, Spreadin' Rhythm Around Art Juried Exhibition, Portland, OR
2023	Five Points Juried Exhibition, Torrington, CT
2023	Las Laguna Juried Art Exhibition, Abstract, Laguna Beach, CA
2023	Merge 3 National Juried Exhibition, D'Art Center, Norfolk, VA
2022	Small Works National Exhibition, Cultural Center of Cape Cod, South Yarmouth, MA
2022	Healing for Humanity, Professional Development Grant Exhibition, George Fox University, Newberg, OR
2022	The Best of the Best, Online Exhibition, Las Laguna Gallery, CA
2022	Marianne Oberg Foundation for Spiritual Art, Charlotte, NC
2022	The Center for Contemporary Art International Juried Exhibition, Bedminster, NJ
2021	In His Image, New Faculty Exhibition, George Fox University, Newberg, OR
2021	Faculty & Alumni Auction Exhibition, George Fox University, Newberg, OR
2021	Let There Be Light, St. Mary's University, San Antonio, TX
2013	Dreams of Hope, Daytona Dream Center, Daytona Beach, FL

Recognitions/Certificates/Awards/Grants

2025	Best in Show Award, Yamhill County Artist Showcase, Chehalem Cultural Center, Newberg, OR
2025	National Student Advertising Competition, AAF, District 11 Second Place, Faculty Advisor
2024	National Student Advertising Competition, AAF, District 11 First Place, Faculty Advisor
2024	American Institute of Graphic Arts (AIGA) Design For Democracy Recognition
2023	Google UX/UI Foundations Certification
2023	American Institute of Graphic Arts (AIGA) Design For Democracy Recognition
2022	Marianne Oberg Foundation of Spiritual Art (MOFSA), Spiritual Art Grant
2022	Southern New Hampshire University Gather Presenter Award: Engaging Students in a Virtual World
2022	George Fox University Research Grant
2021	George Fox University Research Grant
2014	Professional Educator's Certificate
2014	International League of Christian Schools
2014	Florida League of Christian Schools
2005	Silver Advertising Federation Award
2004	Direct Marketing Express Employee of the Year

Courses Taught

- ARTD 485 Faith and Design
- ARTD 110 Creative Suite
- ARTD 213 Print and Digital Layout
- ARTD 212 Image Construction and Photoshop
- ARTD 211 Illustration and Logo Craft
- ARTD 220 Typography
- ARTD 492 Portfolio Development
- ARTD 495 Individualized Study
- ARTD 260 Graphic Design I
- ARTD 453 Systems, Identity and Branding
- ARTD 250 Print and Packaging
- ARTD 481 Collaborative Design Studio
- ARTD 380 Graphic Design II
- ARTD 383 UX/UI
- MKTG/ARTD 485 Marketing and Design Pilot Course

Additional Skills & Highlights

- | | |
|--|---|
| • Graphic Design (21+ years) | • Microsoft Office (12+ years) |
| • InDesign (16+ years) | • Creative Writing (10 years) |
| • Adobe Illustrator (16+ years) | • WordPress (8 years) |
| • Photoshop (20+ years) | • UX/UI, User Experience Design (5 years) |
| • Typography (12+ years) | • Creative Directing (10 years) |
| • Photography (12+ years) | • Teaching at College Level (9 years) |
| • Video Editing (5 years) | • Student Advising (4 years) |
| • Adobe Acrobat (12+ years) | • Curriculum Development (5 years) |
| • Print Production (12+ years) | • Teaching Online (9 years) |
| • Mail Chimp Email Campaigns (7 years) | • Teaching Face-to-Face |
| • Digital Design (12+ years) | • Teaching Hybrid and E-Learning |
| • Digital / Social Media Marketing (9 years) | • Adobe XD (3 years) |
| • Public Relations (10+ years) | • Figma (2 Years) |
| • Environmental Graphics, EGD (10+ years) | |
| • Marketing (9 years) | |

Professional References

Professor Jason Fox, Director of Savannah College of Art and Design, Atlanta, GA, jfox@scad.edu

Pastor Mark Groover, Hope Church, Sarasota, FL, mark@churchofhope.com

Lynn Thompson, Athletic Director, Bethune Cookman University, Daytona Beach, FL, Lynnwthompson@gmail.com

Letter of Interest – Public Art: Pedestrian Bridge Medallions

Date: 08/08/2025

To: Chanda Hall
Manager, Sherwood Center for the Arts
hallc@sherwoodoregon.gov

Dear Ms. Hall,

I am writing to express my interest in the City of Sherwood's Pedestrian Bridge Medallions project. The concept of "Who Walked Here?" Deeply resonates with my practice as a multidisciplinary artist whose work often explores place-based narratives, cultural memory, and the interconnections between human and ecological histories.

For more than two decades, I have created permanent and temporary public artworks that merge symbolism, surrealism, and site-specific storytelling. My projects have included large-scale glass mosaics, bronze sculptures, and multi-sensory installations, each developed through research, community engagement, and collaboration with skilled fabricators. I am adept at translating complex ideas into durable, visually compelling works suitable for the public realm, ensuring both artistic excellence and long-term maintainability.

For Sherwood's pedestrian bridge medallions, I envision a series of designs that act as symbolic "footprints" in metal—evoking the lives, migrations, and ecosystems that have traversed this landscape. From the footsteps of Indigenous peoples and early settlers to the quiet passage of deer, salmon, and migrating birds, each medallion could tell a layered story, inviting pedestrians to reflect on the continuum of movement across this place. The repetition of eight medallions offers an opportunity to create a visual rhythm, linking the past and present through a unified yet varied design language.

My experience in public art includes close coordination with city staff, arts commissions, engineers, and fabricators, as well as ensuring ADA considerations, safety, and the longevity of materials. I would be honored to collaborate with Sherwood's Cultural Arts Commission and community stakeholders to create a design series that is both meaningful and enduring.

Thank you for considering my interest in this opportunity. I look forward to the possibility of contributing to Sherwood's public art collection and celebrating the stories embedded in its pathways.

Carpe Diem,



Asser Saint-Val

Preliminary Budget — Pedestrian Bridge Medallions

(Design–Only Contract)

Total Budget Estimate: \$22,500

1. Artist Design Fee — \$16,000

- Research into local history, ecology, and cultural narratives relevant to “Who Walked Here?”
- Development of eight unique medallion concepts, each thematically linked yet distinct.
- Presentation of preliminary sketches and digital renderings for review.
- Refinement of designs based on feedback from city staff, the Cultural Arts Commission, and community stakeholders.
- Delivery of final, production–ready digital files formatted for etched stainless steel or cast bronze.

2. Project Coordination & Fabricator Liaison — \$2,500

- Collaboration with the City–selected fabricator to ensure design integrity in production.
- Review of prototypes, samples, or test etchings prior to final fabrication.

3. Travel & Site Visits — \$2,000

- Two site visits to Sherwood (initial design review & final design approval)
- In–person meetings with the project team and community representatives.

4. Administration & Documentation — \$2,000

- Insurance coverage naming the City of Sherwood as Additional Insured for the project duration.
- Archiving of design files, written documentation of design intent, and professional photography of design materials.

Artist Statement – Asser Saint-Val

My work as an artist begins with a deeply personal inquiry: What is the origin of skin color and its layered meanings? As a teenager emigrating from Haiti to Miami, I encountered racial discrimination for the first time. Seeking answers beyond surface definitions of skin color, I turned to self-guided research and discovered the biochemical world of melanin—specifically neuromelanin, a pigment found in the brain that supports detoxification, energy conversion, and neurological function. This exploration became the foundation of my art, allowing me to address identity, transformation, and the hidden power within.

Neuromelanin has long been a site of scientific investigation and spiritual speculation. From René Descartes' description of the pineal gland as the “seat of the soul” to Dr. Richard King's view of it as a “biological gateway to African spirituality,” I found fertile ground for a practice that merges ancient and modern sciences, metaphysics, esoterics, and self-consciousness.

For over a decade, I have translated these ideas into public artworks that combine conceptual depth with material permanence. My projects range from bronze sculptures and glass mosaics to large-scale, multi-sensory installations—each developed through research and in dialogue with the communities they serve. In works like Peacolli, a glass mosaic mural for Miami-Dade County's Bus Rapid Transit system, and Yellow Elder, a bronze sculpture honoring Bahamian pioneers in Coconut Grove, I merged ecological storytelling with diasporic histories, creating visual landmarks that are both place-specific and universally resonant.

My public art approach blends ambiguity, quasi-figurative forms, and surreal environments. I often merge human anatomy with natural and cosmic landscapes, extending these visuals into experiences involving sound, scent, movement, and sculptural forms. I collaborate closely with fabricators, engineers, and architects to ensure each work meets the demands of durability, safety, and site integration—whether in bronze, etched stainless steel, or other permanent materials.

The Sherwood Who Walked Here? medallions offer an opportunity to extend this practice into a series of designs that honor the layered histories and ecological pathways of the region. From Indigenous footsteps to wildlife crossings, each medallion can serve as a visual “time capsule,” linking the past and present through form and symbolism. For me, neuromelanin is more than a biochemical pigment—it is a metaphor for deeper knowing, a portal into universal connection and transformation. In the public realm, I use this lens to create works that bridge past and future, dream and reality, individual and collective.

Whether a mosaic mural, bronze sculpture, or the Sherwood medallions, my goal is to create enduring symbols that invite reflection on our shared humanity—offering moments of recognition, curiosity, and wonder in the spaces we cross every day.

Exhibit C

ASSER SAINT-VAL

www.assersaintval.com | www.immyr.art
asser@immyr.art | assersaint@gmail.com

EDUCATION

2004 New World School of the Arts / University of Florida – BFA (Honors)
2004 New World School of the Arts / University of Florida – BFA in Graphic Design

PUBLIC ART / COMMISSIONS

2025 Art in Public Places, Grove Central, Miami, FL
2024 Aspen Ideas Climate, Miami Beach, FL
2024 Art in Public Places, BRT, 200 St/Caribbean Blvd & US-1, Miami, FL
2021 "This is Miami," History Miami Museum, Miami, FL
2016 "Awakening the Senses Installation," Paris Perfume (Pour Un Homme Caron), Miami, FL
2014 "The Philosopher's Stone," Miami Beach Botanical Garden, Miami, FL

ARTIST RESIDENCIES

2024 Artist in Residence, DVCAI, Suriname, South America
2024 Artist in Residence, DVCAI, Miami, FL
2023 Artist in Residence, DVCAI, Suriname, South America
2022 Artist in Residence, DVCAI, Miami, FL
2021 Artist in Residence, New Wave, West Palm Beach, FL
2019 Artist in Residence, Taller Cultural "Luis Diaz Oduardo," Santiago de Cuba
2017 Artist in Residence, Casa del Caribe, Santiago de Cuba
2006 Artist in Residence, FOSAJ, Jacmel, Haiti

SELECT SOLO EXHIBITIONS

2024 No Vacancy, International Inn Hotel, North Beach Miami, FL
2024 The Whole World is Churning: Then and Now and Beyond, DVCAI at Barry University, Miami, FL
2022 The Great Mother, Adrienne Arsht Center for the Performing Arts, Miami, FL
2014 The Universe Within, Museum of Art & Design, MDC, Miami, FL
2013 Something Left Behind, Farside Gallery, Miami, FL
2009 Deepen / Deeper, Carol Jazzar Gallery, Miami, FL
2008 The Melanin Project, Miami-Dade County Public Library, Miami, FL

SELECT GROUP EXHIBITIONS

2024 DVCAI, Adrienne Arsht Center, Miami, FL
2023 MOCA Museum, SFCC Exhibition, Miami, FL
2023 Depth of Identity II: Art as Memory and Archive, Arsht Center, Miami, FL
2023 Making Miami, Art Basel, Miami Design District, Miami, FL
2023 DISplace, Green Space Miami, FL
2022 Here We Stand, TW Fine Art Gallery, Palm Beach, FL
2021 Inter | Sectionality: Diaspora Art from the Creole City, Harvey B. Gantt Museum, Charlotte, NC
2020 Visionary Aponte: Art & Black Freedom, Vanderbilt University, TN
2019 Inter | Sectionality: Diaspora Art from the Creole City, Corcoran School of Arts and Design, Washington, DC
2018 Visionary Aponte: Art & Black Freedom, NYU, NY
2017 Festival del Fuego, Santiago de Cuba, Cuba

INTERNATIONAL EXHIBITIONS

2023 Miami Meets Suriname, Suriname, South America
2017 Festival del Fuego, Santiago de Cuba, Cuba

Exhibit C

2017 Sculpture Freedom, Jamaica, WI
2006 Melanin, Jacmel, Haiti

EXHIBITION REVIEWS & MEDIA FEATURES

2025 NBC 6 News, Constance Jones
2020 Miami Herald, "The Black Art Explosion," George Fisherman
2019 Miami Herald, "Local Forces," Jane Wooldridge
2016 Happi Magazine, SuperFine & CARON Paris Join Art Week
2009 Miami New Times, "The Melanin Project"

ARTIST LECTURES & PANELS

2022 Adrienne Arsht Center, Performance Art of Miami-Dade County
2014 Perez Art Museum Miami, Painting Son Casino Workshop Series
2009 Miami-Dade County Public Library, Miami, FL
2006 Florida Atlantic University, Boca Raton, FL
2006 FOSAJ Art School, Jacmel, Haiti

AWARDS & FELLOWSHIPS

2024 No Vacancy, Miami Beach, FL
2024 DVCAI Catalyst Award, Miami, FL
2022 South Florida Consortium Award
2021 DVCAI Artist in Residence Award, Miami, FL
2019 Artist Access Grant, Miami, FL
2017 DVCAI Residency Grant Award, Miami, FL
2011 South Florida Consortium Award

COLLECTIONS

The Rubell Family Collection / The Mosquera Collection / Carlos & Nick Sanchoo Collection /Mike Paola Collection

Art in Public Places (APP) / Mireille Chancy Gonzalez / Francie Bishop Good / Andrea Thompson / Rosie Gordon-Wallace

Reference Letter – City of Sherwood Pedestrian Bridge Medallions

07/18/2025

To Whom It May Concern,

It is with great admiration that I write in support of Asser Saint-Val and his proposal for the Pedestrian Bridge Medallion Designs in Sherwood, Oregon.

As the Founder and Senior Curator of Diaspora Vibe Cultural Arts Incubator (DVCAI), I have had the privilege of working with Asser for over two decades—witnessing firsthand his growth as a multidisciplinary artist, cultural storyteller, and transformative public voice. Through residencies, performances, exhibitions, public art projects, and international collaborations, Asser has continually redefined the boundaries of diasporic expression, bringing ancestral narratives and speculative futures into conversation with contemporary life.

I have personally experienced the impact of two of his recent public artworks: Peacolli and Yellow Elder. Both are not only visually captivating—they are living declarations of cultural memory and imagination.

Peacolli, his mosaic mural for the South Dade Bus Rapid Transit corridor, presents a fantastical hybrid creature—a peacock-alligator fusion—that speaks to ecological survival and nature's resilience. This work demonstrates Asser's ability to weave environmental storytelling into visually bold public art.

Yellow Elder, his bronze sculpture located at Grove Central, embodies the untold stories of Bahamian pioneers and the African diasporic communities that shaped Coconut Grove. The work's matriarchal bust crowned with a blooming Yellow Elder tree captures both grounding strength and aspirational growth. I have witnessed passersby pause in quiet reflection, drawn not only by the sculpture's beauty but by the ancestral energy it emits.

These qualities—technical skill, symbolic depth, and the ability to connect with diverse audiences—make Asser an ideal choice for Sherwood's Who Walked Here? medallion project. His sensitivity to history and ecology aligns perfectly with the theme, and I am confident he will create designs that honor the footsteps of Indigenous peoples, settlers, and wildlife that have traversed this landscape.

Asser is not just a gifted sculptor and designer—he is a custodian of memory and imagination. His presence in the public art landscape enriches communities, and his work consistently offers both beauty and substance. I wholeheartedly support his candidacy for this commission and encourage your full consideration.

In solidarity,

Rosie Gordon-Wallace

Founder + Senior Curator
Diaspora Vibe Cultural Arts Incubator (DVCAI)
rosie@dvcai.org

Reference Letter – City of Sherwood Pedestrian Bridge Medallions

Aug. 08, 2025

To Whom It May Concern,

This is a letter of reference for Asser Saint-Val and his proposal for the Pedestrian Bridge Medallion Designs in Sherwood, Oregon. I first met Asser on January 11, 2016, at The Little Haiti Cultural Arts Center in Miami, where I was curating an exhibition. Since that initial introduction, I have followed and supported his work, witnessing his growth as an artist and his dedication to public art projects.

Asser is a gifted artist with a total commitment to his craft, often working under challenging conditions yet always delivering projects of exceptional quality. Over the years, he has developed a practice that addresses spirituality, self-awareness, and cultural storytelling, using each installation as a catalyst for community engagement. His ability to merge concept, craftsmanship, and public interaction makes him particularly well-suited for a project like Sherwood's Who Walked Here? medallion series.

His installations are not just static artworks—they are immersive experiences that invite dialogue. I have seen him create spaces where families, children, and individuals from all walks of life can participate in the creative process, often inspired by the themes embedded in his work. During a residency in Santiago de Cuba sponsored by DVCAI and Lobey Art & Travel, his installation drew curious and enthusiastic crowds who engaged deeply with the cultural and symbolic layers of the piece. This capacity to connect with diverse audiences would translate beautifully into a series of medallions that reflect the footsteps—human, animal, and ecological—that have traversed Sherwood's landscape.

Asser's track record in public art is extensive, including projects like Peacolli, a large-scale mosaic mural for Miami-Dade's Bus Rapid Transit system, and Yellow Elder, a bronze sculpture honoring Bahamian pioneers. Both works reveal his mastery of durable materials, his collaboration with fabricators, and his sensitivity to the history and ecology of place.

His dedication extends beyond his own art-making—he has served as a teaching artist at the Pérez Art Museum Miami for over a decade and founded ArtSessions418, an online art platform fostering creativity among children and families. His collaborative projects, like the Art in the Sky installation in South Beach, demonstrate his ability to bring together multicultural and multigenerational audiences in meaningful ways.

I am confident that Asser will bring the same creativity, integrity, and community-minded vision to Sherwood's pedestrian bridge medallions. His work is deeply rooted in narrative, place, and participation—qualities that will ensure the medallion designs are both visually compelling and culturally resonant.

Sincerely,

Romuald Blanchard
21300 San Simeon Way #M7
Miami, FL 33179
305-401-1802
roro@lobey.net

Reference Letter – City of Sherwood Pedestrian Bridge Medallions

07/20/2025

To Whom It May Concern,

It is with great pleasure that I write this letter in support of visual artist Asser Saint-Val and his proposal for the Pedestrian Bridge Medallion Designs in Sherwood, Oregon. As a Project Manager with Miami-Dade County's Department of Cultural Affairs and its Art in Public Places (APP) program, I have had the privilege of managing three public art projects commissioned to Asser. Over this time, I have developed a deep respect for his artistic vision, professionalism, and unique approach to storytelling through public art.

Asser's artistic practice demonstrates an exceptional ability to translate local history, cultural memory, and environmental narratives into visually compelling, permanent works that resonate with the public. In the context of the Who Walked Here? theme, I am confident in his capacity to create a series of medallions that will not only reflect Sherwood's layered histories but also invite viewers—both residents and visitors—to consider their connection to the land, its people, and its wildlife.

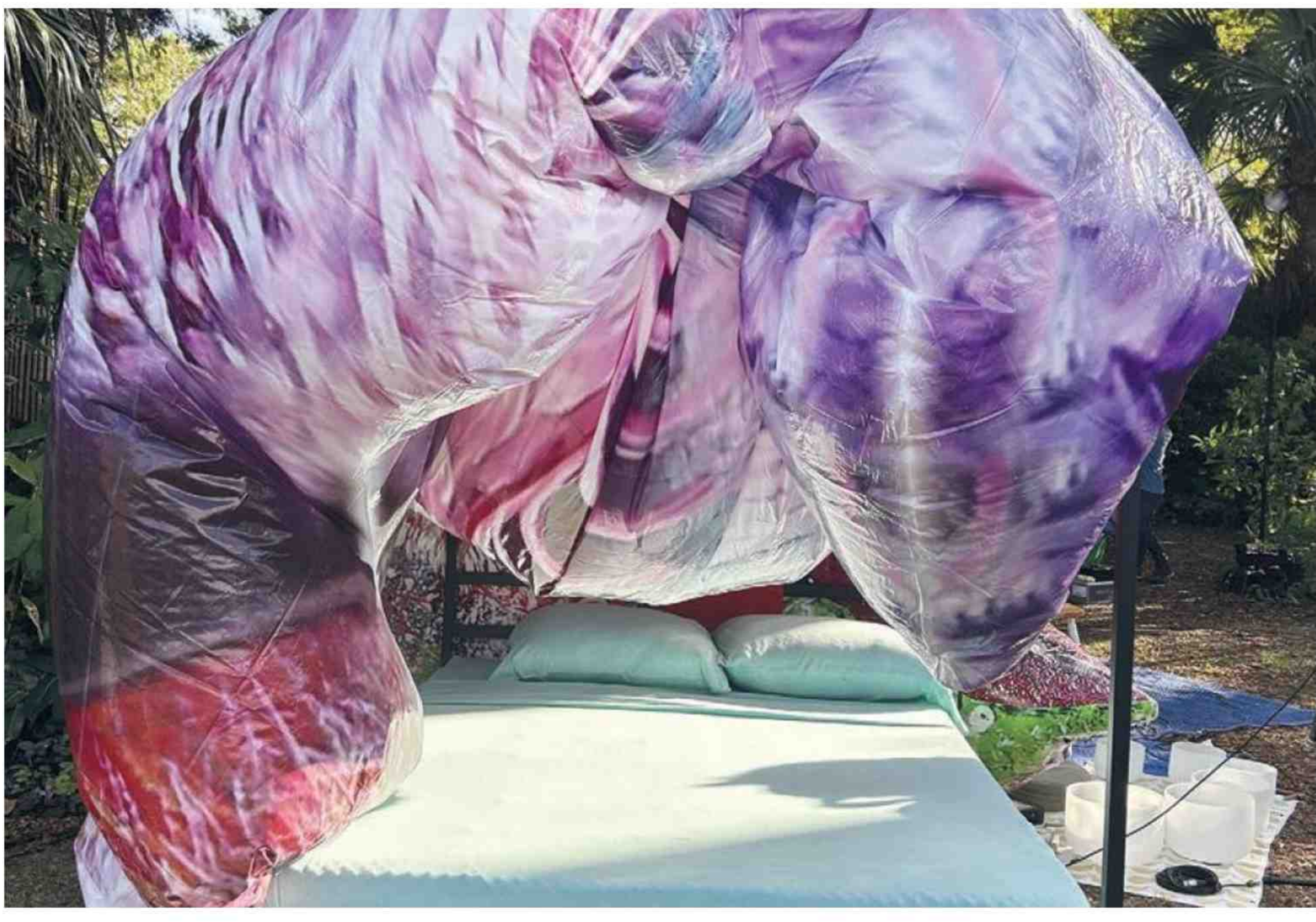
Throughout his career, Asser has proven adept at working across mediums—mixed media painting, sculpture, installation, and performance—while maintaining a deep sensitivity to place-based storytelling. His public artworks, including large-scale glass mosaics, bronze sculptures, and interactive installations, show a mastery of technical execution, an ability to collaborate seamlessly with fabricators, and a commitment to creating works that are both durable and accessible in the public realm.

What sets Asser apart is his ability to balance artistry with civic engagement. He approaches each commission with a genuine desire to reflect the identity of the community it serves, often incorporating research, public dialogue, and ecological awareness into his process. This ensures that the final work is not only visually striking but also rich in meaning and context.

I have no doubt that Asser will deliver medallion designs for Sherwood that are thematically resonant, technically sound, unique, and enduring in their appeal. I fully support his candidacy for this commission and welcome any opportunity to share more about his outstanding contributions to the field of public art.

Sincerely,

Ana Meza
Project Manager
Miami-Dade County Department of Cultural Affairs
Art in Public Places
Ana.Meza@miamidade.gov
www.miamidadearts.org
786.942.4331



Artist Asser Saint-Val Debuts Two Public Art Projects

By Claire Breukel | May 1, 2025

Home > Miami > Living > Culture

Multidisciplinary artist Asser Saint-Val debuts two major public art projects, fortifying a career transformed in Miami.

More in Culture



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The 10 Best Farmers Markets in Chicago



The 2025 Best of Atlanta Guide



Asser Saint-Val PHOTO COURTESY OF ASSER SAINT-VAL

Artist Asser Saint-Val made a name as an exact quasi-figurative painter investigating melanin, a biochemical that determines eye, skin, and hair color, and later neuromelanin, which is responsible for brain and human organ function. Saint-Val evolved his creative approach to include inflatable installations, sculptures, and performances, and this year, he added two Miami-Dade Art in Public Places projects to his resume. *Miami* magazine speaks to Asser about his inspirations and debut artworks.



Asser Saint-Val, "The Great Mother" (2023) inflatable installation, commissioned by the Adrienne Arscht Center PHOTO: BY ASSER SAINT-VAL

How did you develop your artistic voice?

Growing up in Haiti, history, spirituality, art and nature were inseparable. I spent hours sketching imaginary creatures, sculpting makeshift toys and contemplating unseen forces. At age 13, my family moved to South Miami. I attended New World School of the Arts College and began creating artworks as portals into biological identity, the subconscious mind and the science of the soul—unraveling mysteries of being, imagination and transformation.



Asser Saint-Val, "Klass- C-Fi" (2024) installation commissioned by the City of Miami Beach for Aspen Ideas: Climate 2024 at the Miami Beach Botanical Garden BY ROY WALLACE

Tell us about your new public art projects.

Unveiling in July, "Peacolli" is a giant glass mural installed in South Dade's Bus Rapid Transit System. Peacolli, a surreal fusion of a peacock and an alligator, invites viewers to reconsider the balance between nature and human influence. Set to be installed this April, "Yellow Elder" is a six-foot bronze bust of an invented matriarch entwined with a flourishing Esperanza plant, honoring pioneering Black Bahamian immigrants who shaped Coconut Grove in the 19th century.

"Growing up in Haiti, history, spirituality, art and nature were inseparable. I spent hours sketching imaginary creatures, sculpting makeshift toys and contemplating unseen forces." —ASSER SAINT-VAL



Asser Saint-Val, "Peacolli" (2025), COURTESY OF MIAMI DADE ART IN PUBLIC PLACES AND THE ARTIST

Has Miami influenced your practice?

Miami is more than a city—it's a transformative space. A rich Caribbean diaspora and dynamic art scene shaped my practice, providing space for experimentation, growth, bold ideas, and collaborations. Diaspora Vibe Cultural Arts Incubator (DVCAI), Miami-Dade Cultural Affairs and Miami-Dade Art in Public Places greatly supported my journey.

SHARE THIS ARTICLE:



Photography by: Photos: Courtesy of Asser Saint-Val; By Roy Wallace

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The Philosopher's Stone
by Asser Saint-Val



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Miami's black art scene is bubbling;
here's where to learn and see more

BY GEORGE FORDMAN
georgefordman.com

Works by black artists have hit record prices in recent years, with art by Kerry Marshall, Jean-Michel Basquiat, Mark Bradford and Glenn Ligon bringing millions of dollars at auction. But most practitioners resolutely pursue their missions all year long, as they have for decades.

Nearly all major local museums, public and private, include works by black artists. Pérez Art Museum Miami has a fund dedicated to collecting works by African American artists; the "Polyphonic" exhibition — including works by Romare Bearden, Faith Ringgold and Juana Valdés — is on display through Aug. 9. Alapattah's Rubell Museum's holdings include an impression — and more — early work by Kehinde Wiley. The 20th anniversary show at the Margulies Warehouse includes work by Shinique Smith.

Here are some other South Florida sources for exploring black art-works year 'round.

SEE ART, 2M

THE BLACK ART EXPLOSION



Exhibit D

