



**To:** General Purposes Committee **Date:** January 17, 2018  
**From:** Jane Fernyhough **File:** 11-7000-09-20-249/Vol  
 Director, Arts, Culture and Heritage Services 01  
**Re:** **Minoru Centre for Active Living Entries and Arrivals Public Art Concept**

**Staff Recommendation**

That the concept proposal and installation for the Minoru Centre for Active Living Entries and Arrivals public artwork “Together” by artist David Jacob Harder, as presented in the report titled “Minoru Centre for Active Living Entries and Arrivals Public Art Concept,” dated January 17, 2018, from the Director, Arts, Culture and Heritage Services, be endorsed.

Jane Fernyhough  
Director, Arts, Culture and Heritage Services  
(604-276-4288)

Att. 3

REPORT CONCURRENCE		
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Finance Department Parks Planning and Design Recreation & Sports Services Capital Buildings Project Development	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	
<b>REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE</b>	<b>INITIALS:</b> 	<b>APPROVED BY CAO</b> 

## Staff Report

### Origin

On May 8, 2017, Council endorsed the issuance of a revised Artist Call for the Minoru Centre for Active Living Entries and Arrivals Public Art Project, as described in the staff report titled, "Minoru Centre for Active Living Entries and Arrivals Public Art Project Review." The revised Artist Call provided specific terms of reference, that the artwork:

- Connect to the history of Minoru Park.
- Tell the story of Minoru Park as a place for sports, cultural activity and community enjoyment.
- Be integrated with the site and landscape to provide a human-scale gathering place.

This report supports Council's 2014-2018 Term Goal #2 A Vibrant, Active and Connected City:

*Continue the development and implementation of an excellent and accessible system of programs, services, and public spaces that reflect Richmond's demographics, rich heritage, diverse needs, and unique opportunities, and that facilitate active, caring, and connected communities.*

2.1. *Strong neighbourhoods.*

2.3. *Outstanding places, programs and services that support active living, wellness and a sense of belonging.*

2.4. *Vibrant arts, culture and heritage opportunities.*

### Analysis

#### Minoru Civic Precinct Public Art Plan Vision for Entries and Arrivals

The vision for the Minoru Centre for Active Living is to be exceptional, sustainable, accessible, synergistic, connected and a centre of excellence for active living and wellness. The public artwork for the Minoru Centre for Active Living Entries and Arrivals area supports the broader project goals and guiding principles by:

- Contributing to a sense of place.
- Reinforcing the sense of entry and orientation for the complex.
- Creating artwork of the highest quality.
- Reflecting the principles of sustainability.

#### Terms of Reference – Minoru Centre for Active Living Entries and Arrivals Artwork

The Public Art Terms of Reference for the Minoru Centre for Active Living Entries and Arrivals Artwork (Attachment 1) describes the art opportunity, themes, site description, scope of work, budget, selection process, schedule and submission requirements. An artist call for submissions

was issued on July 24, 2017, with a deadline of August 31, 2017. Eligibility was for professional artists residing in Canada.

#### Minoru Centre for Active Living Entries and Arrivals Artwork - Public Art Artist Selection Process

Twenty-five submissions by artists from across Canada were received during the first stage of the process. On October 23, 2017, following the Public Art Program's administrative procedures for artist selection for civic public art projects, a selection panel comprised of three Richmond residents and two Vancouver-area artists reviewed the submissions.

Members of the selection panel included:

- Glen Andersen, Artist, Richmond resident
- Rosemary Nickerson, Stakeholder Advisory Committee and Aquatic Users Association, Richmond resident
- Kush Panatch, Minoru Major Facility Building/Technical Advisory Committee, Richmond resident
- Heather Passmore, Artist, Vancouver resident
- Clare Yow, Artist, Vancouver resident

City staff attended the selection panel meeting to provide project background for the selection panel and to address technical questions.

In reviewing the submissions, the selection panel considered how the proposal responded to the themes identified in the artist call and the potential to create a compelling work of art as evidenced in the samples of past projects provided by the applicants. Following discussion and deliberations, the panel shortlisted five artists and artist teams to develop their initial approach to the project and to present a concept proposal in an interview with the selection panel.

The shortlisted artists were:

- David Jacob Harder, Wells, BC
- Hadley Howes, Toronto, ON
- Maskull Lassere, Squamish, BC
- Susan Point and Thomas Cannell, Vancouver, BC
- Ronald Simmer, Burnaby, BC

As per the terms of reference, the preliminary concept proposals by the five shortlisted finalists responded to the themes of "history," "sports" and "human-scale." These themes reflect Minoru Park's significant role as a centre of sports and community gathering within Richmond and provide a connection to the past for visitors to the Minoru Centre for Active Living and the Minoru Park Precinct. The five proposals represented a wide range of styles and materials, from colourful, whimsical approaches to meditative contemplations on the human history of the site.

The selection panel provided recommendations for the shortlisted artists to consider in advancing their concept proposals, including identifying technical concerns.

The artists attended site orientations with staff on November 8 and 23, 2017, and refined their concept proposals for submission to the City by November 28, 2017. City staff reviewed the proposals for technical concerns and provided comments. These comments were considered by the selection panel prior to its final recommendation.

On December 6, 2017, the selection panel met to interview the five shortlisted artist teams. Following lengthy and thoughtful deliberation, the panel recommended the concept proposal *Together* by artist David Jacob Harder for the Minoru Centre Entries and Arrivals Artwork commission. The panel praised the proposal for its compelling overall representation of an adult and child walking towards the main entry. At a closer scale, the artwork reveals miniature shapes of multiple community members engaged in various activities that will create lasting memories.

### Recommended Artist

David Jacob Harder is an artist from Wells, BC, with extensive public art experience. David will be partnering on this project with his brother Aaron Harder, a specialist in fabrication and project management, and Karl Matson of Rolla, BC, a professional sculptor and mixed media artist. Joseph Sanchez, founding member of Professional Indian Native Artists Inc., Winnipeg, will act as project advisor and provide support on public communications and working with diverse cultures.

Further information about the artists and examples of the artists' previous public art projects are contained in Attachment 2 to this report.

### Recommended Public Art Concept Proposal

The two large figures that comprise the artwork *Together* will be placed in the east entrance plaza in the central landscaped island located between the paths leading to the front entrances for the Minoru Centre for Active Living from the Granville Avenue drop-off zone. The work will welcome visitors and signal entry and arrival. With a height of approximately 15 ft. and a form made up of silhouettes of people and activities, *Together* will create a highly visible landmark that is both universal and personal. The figures, cut from 3/16 in. hot rolled steel plate, will be finished with an industrial enamel and/or powder coat in a neutral colour to preserve the work for maximum lifespan and clean aesthetics (Attachment 3).

The artist describes the artwork as follows:

*“For this particular work we are interested in representing the community and its characteristics as two human figures composed of hundreds of silhouettes of people . . . Conceptually, this composition will reflect the positive messages of inclusion and diversity, all the while paying respect to the history of the area and the many activities of its residents. . . With this work we look to identify where each individual helps compose the greater sum—and with the creation of this artwork also hope to apply such concepts in as literal a fashion as possible.”*

Internal lighting through programmed LEDs is proposed to add colour to the figures in the evening.

The artists propose a consultation phase with community groups to request volunteers to pose for the silhouettes and activities for inclusion in the artwork. David and Joseph will use photos of individuals to create the silhouettes which will then be used through a computer design program for the metal cutting. Approximately 130–150 silhouettes will be featured.

A technical review and coordination phase with the architect-led design team will be included with the Design Development phase of the artwork. The exact final location will be determined at the technical review and co-ordination phase. The artist, City staff and design consultants will continue to meet to review construction coordination and implementation budgets.

On January 16, 2018, the Public Art Advisory Committee reviewed the selection process and the concept proposal; they enthusiastically endorsed the *Together* project, noting strong support for the artwork though the selection process. Technical considerations raised by the Committee concerning safety and climbability will be addressed by the artist during design development.

### **Financial Impact**

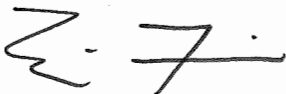
There is no new financial impact for this project.

The total public art budget for the Minoru Centre for Active Living Entries and Arrivals public artwork is \$200,000 funded out of the approved Major Facilities Phase I Projects. Any repairs required to the artwork will be the responsibility of the Public Art Program. City funds for maintenance would be allocated out of the Public Art Program's annual operating budget.

### **Conclusion**

The new Minoru Centre for Active Living facility represents an opportunity to integrate public art to enhance the identity and vibrancy of the Minoru Civic Precinct. The public artwork *Together* will assist in the renewal of the Minoru Precinct consistent with the goals of City Centre Area Plan offering a vibrant, urban environment for people and events, and providing an identity for the heart of the City.

Staff recommend that Council endorse the proposed concept and installation of the Minoru Centre for Active Living Entries and Arrivals public artwork entitled *Together*, by the artist team led by David Jacob Harder, as presented in this report.



Eric Fiss  
Public Art Planner  
(604-247-4612)

- Att. 1: Minoru Centre Entries and Arrivals Artist Call July 2017
- 2: Artists' Bios and Examples of the Artists' Previous Public Art Projects
- 3: Minoru Centre for Active Living Entries and Arrivals Artwork Concept Proposal

# call to artists



Figure 1. View of main arrivals plaza, Minoru Centre for Active Living

## Minoru Centre for Active Living Entries and Arrivals Artwork

## Request for Proposals (RFP)

July 2017

### OPPORTUNITY

The Richmond Public Art Program is seeking an artist or artist team to create a site-responsive artwork for the entry and arrival zone of the new Minoru Centre for Active Living, 7191 Granville Avenue, Richmond, B.C. All information about the project is contained herein.

This is a two-stage open artist call. Following review by the selection panel of the submitted artists' statements of interest and conceptual proposals, up to five artists will be shortlisted and invited to develop their concept proposals and attend an interview. An honorarium of \$2,000 will be paid to each of the shortlisted artists or artist teams. A travel allowance will be available for shortlisted artists residing outside of the Greater Vancouver area.

<b>Budget:</b>	\$200,000 CAD
<b>Eligibility Requirements:</b>	Open to professional artists and artist teams residing in Canada.
<b>Deadline for Submissions:</b>	Thursday, August 31, 2017, 4:00 p.m. PDT
<b>Installation:</b>	Installation in Spring 2018

# call to artists

## THEMES

The City of Richmond and stakeholders for the Minoru Centre for Active Living have identified three themes to provide a point of departure for interested artists to develop their conceptual ideas. These are to:

- Connect to the history of Minoru Park;
- Tell the story of Minoru Park as a place for sports, cultural activity and community enjoyment; and
- Be integrated with the site and landscape to provide a human-scale gathering place.

Artists are encouraged to consider the history of Minoru Park, to provide a connection to the past for today's visitors to the Minoru Centre for Active Living and to the Minoru Park Precinct (Figure 1).

## BACKGROUND AND CONTEXT

Minoru Park is a 45 acre recreational and cultural park site in the centre of Richmond. This large green space is enclosed by development on the streets around its edges, and contains recreational and arts facilities, civic facilities, playfields, gardens, and open space.

The heritage value of Minoru Park is due to its historic association to events and periods which have influenced the development of Richmond as a city. Originally part of Sam Brighthouse's property (Figures 2 and 3), the park's history spans and chronicles early settlement and land acquisition in Richmond, aviation history, the social legacy of the Minoru racetrack, democratic and civic processes, and the design and planning of an important city park (Figures 4-7).

Equally significant is the physical evolution of the park beginning in 1907 and resulting in a major public open space with a wide diversity of uses. Over time, its landscape has accumulated features associated with different uses, designers, planners and local government decision-making. There are trees that date from the days of the Minoru Racetrack, developed in 1909.

Minoru Park has cultural and social heritage value, functioning as an important gathering place for the community, and its civic and recreational facilities have accommodated a variety of activities. Serviced by the B.C. Electric Railway, Minoru racetrack became the centre for social life in early Richmond, and the City Hall has been associated with this area since the early part of the 20th century. Throughout its history, the park has provided its grounds, buildings and sports facilities for many community events. It is a diverse, layered landscape that continues to be well used, and it is symbolic of the city's determination to maintain open space in the centre of the city.

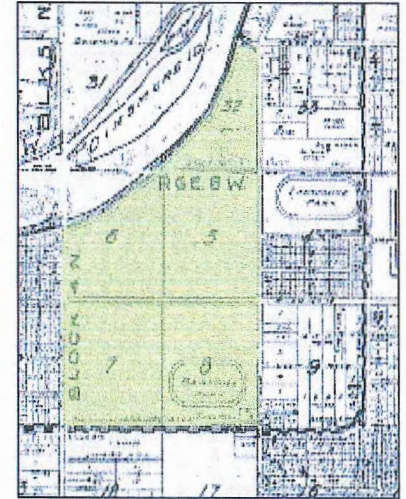


Figure 3. Map showing extent of Sam Brighthouse's land in Richmond City of Richmond Archives

In 1864, Samuel (Sam) Brighthouse purchased 697 acres on Lulu Island. Minoru Park is located in Section 8 (the lower right green square in the map above), showing the former location of the Minoru Racetrack between Gilbert Road and No. 3 Road north of Granville Avenue.

# call to artists

PUBLIC ART  
RICHMOND

## MINORU CENTRE FOR ACTIVE LIVING

Embracing the City's vision to build a Centre of Excellence for Active Living and Wellness, the Minoru Civic Precinct capital program includes a new integrated, multi-purpose complex to house an aquatic centre, seniors centre and space for other recreation and community needs. Currently under construction, this 110,000 square foot complex will replace and expand services currently available at existing facilities in the Precinct.

The Guiding Principles adopted by City Council for the Minoru Civic Precinct reflect high expectations and will inform forward-thinking design, public art and community-building possibilities:

- Be Exceptional
- Be Sustainable
- Be Accessible
- Be a "Centre of Excellence for Active Living and Wellness"
- Be Synergistic
- Be Connected.

The selected artist will have experience working with multiple stakeholders and the proven ability to fabricate their own work or to work with fabricators and installers.

The Minoru Centre of Excellence for Active Living is a multi-purpose facility. It is important to develop a strong aesthetic that signals entry and provides clarity of the building's internal functions at the entrances. Public art, working in concert with architectural and landscape design, can invite building users towards the services and activities they are seeking.

## LOCATION

The Minoru Centre of Excellence for Active Living entrance and arrivals area is shown in Figure 8.

The Artwork location will be limited to the landscaped island indicated on the site plan. The plantings may be reconfigured to accommodate the proposal. Pathways must remain clear for service vehicles. Artists are encouraged to visit Minoru Park prior to submitting.

The artwork may be a single piece, or a series of pieces to create a sense of place and present a unique narrative for the entry and arrival zones. By positioning artworks within the entry plazas, the selected artist will need to be mindful of the full range of activities and events that need to be accommodated at various times.

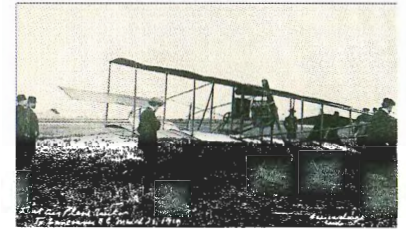


Figure 4. First airplane visitor to B.C. at Minoru Park -- [1910]  
City of Richmond Archives



Figure 6. The grandstand at Brighthouse Park Race Track in Richmond, BC -- [1924]  
City of Richmond Archives

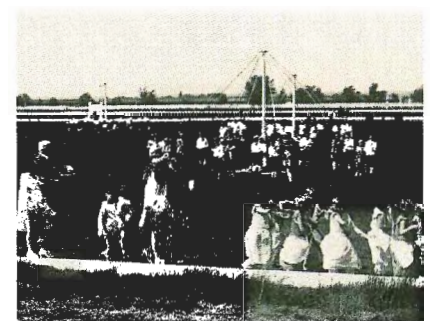


Figure 7. Minoru Track, Eileen Faulkner May Queen -- [ca 1927]  
City of Richmond Archives



# call to artists

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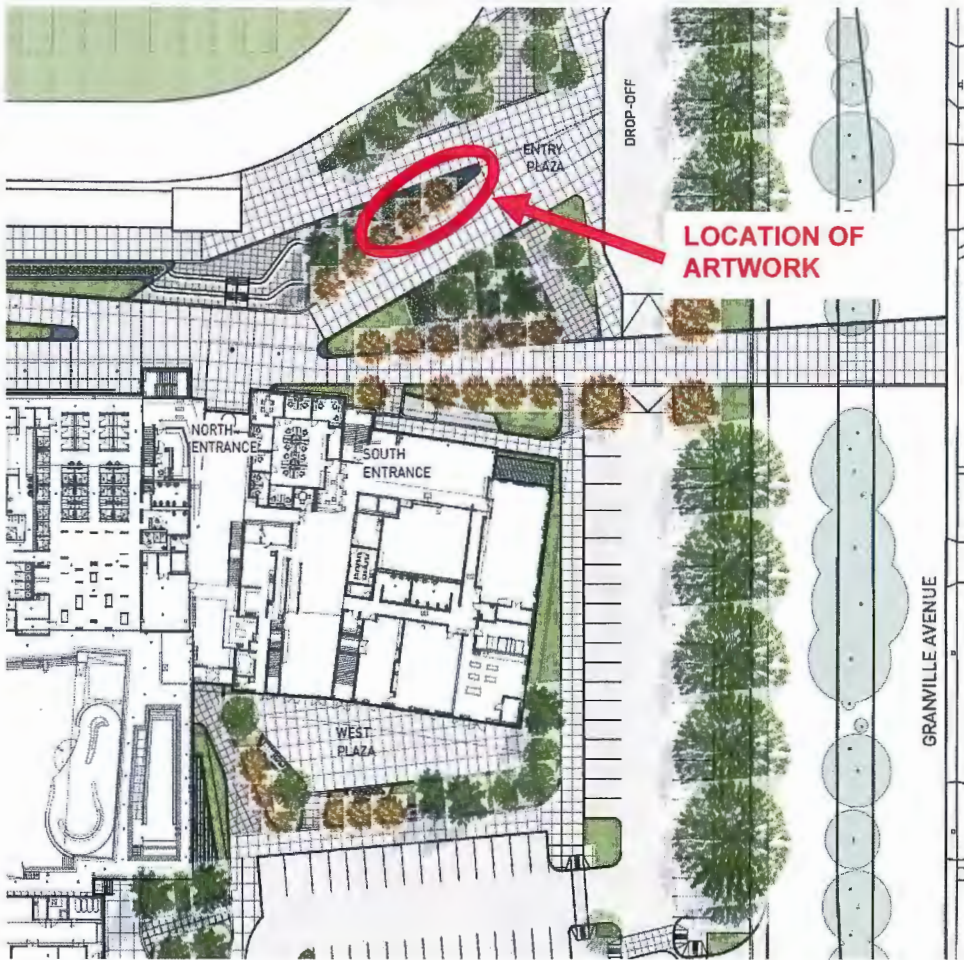


Figure 8. Site Plan.

## BUDGET

The total budget established for this project is \$200,000 CAD. This budget includes fees, design, permitting as needed, engineering fees, fabrication, installation, photo taxes (GST excluded). Travel to Richmond and/or accommodation for the selected expense.

## ARTIST ELIGIBILITY

This opportunity is open to artists or artist teams residing in Canada. Qualified artists will have proven experience developing artworks, specifically for civic projects. City of Richmond staff and its Public Art Advisory Committee members, selection panel members, project personnel, and immediate family members of all of the above are not eligible.

Artists that are currently under contract with the City in a public art project are ineligible for other projects until the current contract is deemed complete.

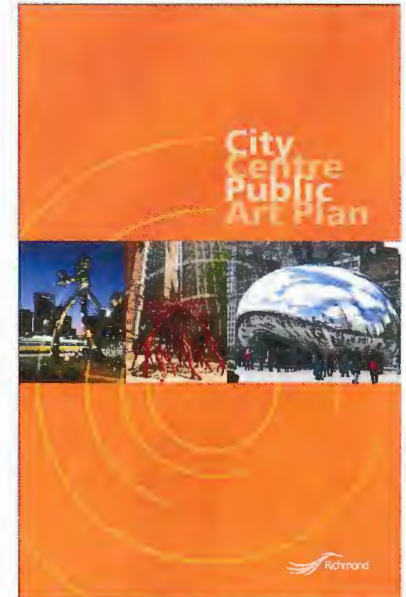


Figure 9. Cover of City Centre Public Art Plan

*The City Centre Area Plan proposes that "a significant work unique to Richmond's community would bring art, sport and culture together in the Minoru Precinct".*

# call to artists

PUBLIC ART  
RICHMOND

## SELECTION PROCESS

A selection panel will recommend the artist/artist team through a two-stage open call process. For stage one, artists are asked to submit a preliminary idea or approach for the site. For stage two, artists will be asked to prepare detailed concept designs based on the preliminary proposals and attend a finalist presentation and interview. An honorarium of \$2,000 will be paid to each of the shortlisted artists or artist teams.

Out-of-town finalists will be reimbursed for travel and lodging expenses to attend the orientation and interview in Richmond to a maximum of \$1,000. If applying as a team, the allowance for travel may not fully reimburse all team members.

A selection panel comprised of three (3) art or design professionals, one (1) representative from the Aquatic Centre stakeholder group, and one (1) representative from the Seniors Centre stakeholder group will review the applicants' materials. Representatives from the design team will serve as advisors to the panel. Based on the selection criteria listed below, the panel will select up to five (5) finalists to develop their concept proposals.

The finalists will be invited to an orientation session to discuss the opportunity and constraints with City staff and the design team.

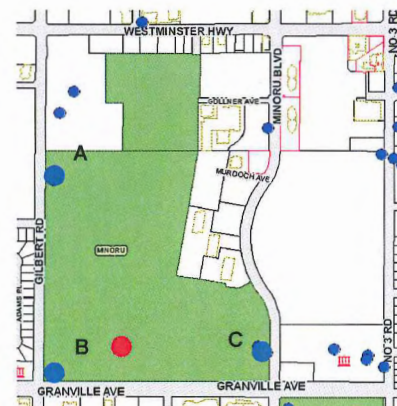
On the basis of the second-stage presentation and interview, the selection panel will then recommend one artist or artist team to City Council for endorsement.

The panel reserves the right to make no recommendation from the submitted applications or finalist interviews.

## ARTIST SELECTION CRITERIA

Submissions to the call will be reviewed and decisions made based on:

- How the proposal connects to the history of Minoru Park;
- Ability of the proposal to tell the story of Minoru Park as a place for sports, cultural activity and community enjoyment; and
- Integration of the artwork with the site and landscape to provide a human-scale gathering place.
- Ability of the artwork to respond to the existing character of the site by taking into account scale, colour, material, texture, content and the physical characteristics of the location.
- Artistic merit of artist Statement of Interest and Conceptual Artist Sketch (Stage 1) and Detailed Concept Proposal (Stage 2).



- Existing Artworks
- Location for Entries and Arrivals Artwork a9see images below)

Figure 10. Examples of public artworks in the Minoru Precinct



Figure 11. A. Gateway, Tyler Hodgins, Gateway Theatre. 2010.

# call to artists

PUBLIC ART  
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## PROJECT TIMELINE

<b>Submission Deadline:</b>	Thursday, August 31, 2017, 4:00 p.m. PDT
<b>Finalist Notifications and Site Orientation:</b>	September 2017
<b>Finalist Interview:</b>	Thursday, October 19, 2017*
<b>Completion:</b>	Spring 2018

\*ALL APPLICANTS ARE ASKED TO RESERVE THIS DATE ON THEIR CALENDARS.

## SOURCES FOR ADDITIONAL INFORMATION

[THE MINORU CIVIC PRECINCT DEVELOPMENT](#)

[THE CITY OF RICHMOND](#)

[THE MINORU CIVIC PRECINCT ART PLAN](#)

## SUBMISSION REQUIREMENTS

Email all documentation as one (1) PDF document in Portrait format, not to exceed a file size of 5 MB to: [publicart@richmond.ca](mailto:publicart@richmond.ca)

- INFORMATION FORM – Please complete the information form attached to this document.
- STATEMENT OF INTEREST – 300 words (or less) that explain why the artist/team is interested in this opportunity and how their practice relates to this project and the posted selection criteria. If applying as a team, please address how team members work together in the statement of interest.
- CONCEPTUAL ARTIST SKETCH – (1 page maximum) a preliminary concept visualization to accompany the Statement of Interest and how you are responding to the posted selection criteria.
- ARTIST CV – Two page (maximum) current professional resume. Teams should include two-page resumes for all members as one document. PDF format is required.
- DIGITAL IMAGE WORK SAMPLES – Applicants must submit a maximum of **12 samples of past work** that best illustrate their qualifications for this project. Submit each image on a separate page, portrait format, and include title of work, artist(s), location, commissioning agency, date and budget. If applying as a team, the team submits no more than 12 images.
- REFERENCES – Three (3) references who can speak to your abilities, skills and accomplishments. Please provide name, title and contact telephone number and/or email.

# call to artists

PUBLIC ART  
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## SUBMISSION GUIDELINES

1. All supporting documents must be complete and strictly adhere to these guidelines and submission requirements (above) or risk not being considered.
2. All submissions must be formatted to 8.5 x 11 inch pages, portrait format.
3. Submission files must be 5 MB or smaller.
4. If submitting as a team, the team should designate one representative to complete the entry form. Each team member must submit individual resume/curriculum vitae. (See Submission Requirements)
5. All documents must be sent by email to: [publicart@richmond.ca](mailto:publicart@richmond.ca)

## ADDITIONAL INFORMATION

1. The selected artist will be required to show proof of WCB coverage and \$2,000,000 general liability insurance.
2. Please be advised that the City and the selection panel are not obliged to accept any of the submissions and may reject all submissions. The City reserves the right to reissue the Artist Call as required.
3. All submissions to this Artist Call become the property of the City. All information provided under the submission is subject to the Freedom of Information and Protection of Privacy Act (BC) and shall only be withheld from release if an exemption from release is permitted by the Act. The artist shall retain copyright in the concept proposal. While every precaution will be taken to prevent the loss or damage of submissions, the City and its agents shall not be liable for any loss or damage, however caused.
4. Extensions to the submission deadline will not be granted under any circumstances. Submissions received after the deadline and those that are found to be incomplete will not be reviewed.

## QUESTIONS

Please contact Eric Fiss, Public Art Planner:

Tel: 604-247-4612

E-mail: [publicart@richmond.ca](mailto:publicart@richmond.ca)  
[www.richmond.ca/publicart](http://www.richmond.ca/publicart)



Figure 12. B. Commemorative Fire Fighter, Nathan Scott, 2017



Figure 13. C. Minoru Horse, Sergei Traschenko, Minoru Park, 2009.

Artists' Bios and Examples of the Artists' Previous PublicArt Projects

**City of Richmond Minoru Centre for Active Living Public Artwork**

David Jacob Harder, Karl Mattson, & Aaron Harder (Conquest Projects)

The group is interested in the new ways of working with a community to tell their story of both the past and future histories. Within our practices we focus on a heightened awareness of the malleability of the social landscape and our interactions within it and within the community. Congruently, we look to draw attention to activities, our connection to the ecosystem and the diverse community that compose the mosaic of the area's history. Using an arrangement of both human figure and land-based elemental signifiers we look to create a language to engage the public into a dialogue with the park and its numerous activities to further understanding its history and help insert it within the greater context of the things we share.

We see this project as an opportunity to call to mind the integration of so many cultures that compose the area, all the while celebrating the rich settings of the landscape and the active community. Ultimately we see this as way to exemplify the methods that residents have innovated a rich understanding the principles of a healthy active community and appreciation for the park's role in it. This paradox is central to the proposed artwork and we continue to investigate new ways to present such theories to the viewer.

As a team we are passionate about presenting artwork in the public sphere to reach a broad new audience with concepts that stimulate investigation and imagination - all the while facilitating emotive responses, such as pride and respect. Between us we have a wealth of experience in public art installations and have completed numerous projects throughout Western Canada and parts of Europe. Atop of this, both David Jacob Harder and Karl Mattson have numerous year experience in art festival production and project management and Aaron Harder has over 15 year experience in industrial, commercial, and residential projects and is a certified WorkSafe officer. This experience, coupled with the groups works in public sculpture, have proven to be invaluable when dealing with budget, timelines, contracts, subcontractors, as well as public spaces and safety.

## **david jacob harder , B.F.A., B.A.**

PO Box 186 Wells, BC. V0K 2R0 Ph: (250) 681-3403 email: [davidjacobharder@gmail.com](mailto:davidjacobharder@gmail.com)

### **Exhibitions & Public Artworks**

#### **Upcoming**

City of Kelowna Permanent Public Sculpture, *From Within* (Solo) September 2017  
Temporary Public Sculpture, Alternator Gallery, Kelowna BC(Solo) Fall 2017

#### **Past (selected)**

Two Rivers Public Gallery, Sculpture Garden, Prince George, BC (Solo) July 2017  
*Emergence*, Dawson Creek, Alaska Hwy Mile 0 British Columbia, March 2017  
Public Sculpture collaboration (Group)  
*Temporary Public Artwork - Winter Carnival* , Prince George City Hall , January 2017  
Prince George, BC (Solo)  
*Back to the Land*, Neighborhood Time Exchange/Emily Carr University January 2017  
Prince George, British Columbia (Solo)  
*Campbell Bay Music Festival, Public Artwork, Mayne Island British Columbia(Group)* June 2016  
*(un)tamed& (un)earthed* , Station House Public Gallery, Williams Lake, BC (Solo) March 2015  
*Styx & Stones*, Penticton Art Gallery, Penticton, BC (*Group-Invitational*)  
Fall 2014  
*Casse-Tete Experimental Music Festival*, Prince George, BC June 2014  
*(un)earthed & (un)tamed*, Break Art Mix Artist Residence, Paris, France (*Solo*) April 2014  
*Mending the Past*, Site Specific Public Sculpture, Gourvese, France Spring/Summer 2014  
*60 artists 60 Spaces: Rotary Centre of the Arts Central Okanagan Arts Council*, Fall 2013  
Kelowna, BC (juried, group)  
*Nanaimo Public Sculpture: (un)tamed* , Nanaimo, BC ( solo) May 2013  
*Into the Subconscious*, Rotary Art Centre, Kelowna, BC (juried, group) May 2013  
*Cooney Bay Earthworks Trail*, Kamloops Lake, BC (invitational, solo) 2011-2012  
*Seeing Double* , Arnica Artist Run Centre, Kamloops, BC (juried, group) 2012  
*Traverse*, Thompson Rivers University Art Gallery, Kamloops, BC (invitational, group) 2011  
david jacob harder - CV - 2017  
*The Freemont Block: 100 Years of Recollection*, John Freemont Building, Kamloops, BC 2011  
(invitational, group)  
*In the Year to Come* , Speakeasy Gallery, Kamloops, BC (invitational, group) 2011

#### **Curatorial**

*Island Mountain Arts Public Gallery Curator* August 2012 – January 2017  
*Narrative, Dream and the Colours in Between: the Visual Studies of Paula Scott*, 2012  
Thompson Rivers University (TRU) Art Gallery, Kamloops, BC (with catalogue)  
*Innocent Citizen: Art as Activism* , TRU Art Gallery, Kamloops, BC 2011

#### **Education**

**Bachelor of Fine Art**, Thompson Rivers University 2012  
Kamloops, BC

**Bachelor of Arts, History Major**, Thompson Rivers University, 2012  
Kamloops, BC



*(un)tamed, David Jacob Harder -Aaron Harder (concrete)  
Nanaimo, BC, City of Nanaimo, 2013,\$6500*



*From Within, David Jacob Harder -Aaron Harder (Subcontractor), Kelowna, BC \$55,000*

## **KARL MATTSON - Rolla, BC**

### **Selected Exhibitions:**

2017: *Emergence*, collaboration sculpture, Dawson Creek. Project Manager, and working under advisor Brian Jungen

2016: solo Exhibition, Critical Mass, pop up gallery, 100 mile House B.C

2016: Solo Exhibition, Station House Gallery, Williams Lake, BC (October)

2016: *The Expedition*, Group Exhibition by the Mattson family at the Art Gallery of Grande Prairie (March)

2016: Solo Exhibition, Lantern Gallery, Winnipeg, Manitoba (January)

2015: *Calgary*, painting, Regional Art Show, Tumbler Ridge, BC

2015: Featured Artist, Sweetwater905 Arts and Music Festival

2015: *Life Pod*, sculpture, Solo Exhibit at Two Rivers Art Gallery, Prince George, BC (July 2014-July 2015)

2014: *Lost, Life Pod-Vesse I* Solo Exhibition, Dawson Creek Art Gallery (October)

2014: *Lost*, sculpture, ArtsWells Art and Music Festival, Wells B.C

2014: *Vessel*, sculpture, Regional Art Show, Fort St John Art Gallery

2014: Featured Artist, Sweetwater905 Arts and Music Festival

2013: *Life Pod*, Exhibition at ArtsWells Art and Music Festival, Wells B.C

2013: Sculpture unveiling at the Rose Garden, Pioneer Village, Dawson Creek B.C

2013: Featured artist, Sweetwater905 Arts and Music Festival

2012: Mural, Ken Borek Aquatic Center and Climbing Wall, Dawson Creek, BC

2011: FILM, *Sisters of Karnataka*, official selection, *Toronto Independent Film Festival I*, Toronto, ON

2011: FILM, *Sisters of Karnataka*, official selection, *Ree I Shorts Film Festival I*, Grande Prairie, AB

2011: *Life Pod*, sculpture, unveiling at Scavenger Studio, Rolla, BC, August

2010: FILM - *Industria I Evolution*, officially selected for *Ree I Earth Film Festival I*, New Zealand, June 5

2010: FILM - *Sweetwater to Saltwater*, officially selected for *Ree I Paddling Film Festival I*, various dates throughout North America

2010: FILM, *Keeping the Peace*, officially selected for *Waterwalker Film Festival I*, various dates throughout North America

2010: FILM, *Keeping the Peace* officially selected for *Ree I Shorts Film Festival I*, Grande Prairie, AB, April 24-26

2006: *The Expedition*, Collaborative Exhibit, Dawson Creek Art Gallery, Dawson Creek, BC, September- November

2006: FILM, *Arctic Journeys II*, Canfor Theatre, Prince George, BC, presentation of *Sweetwater to Saltwater* film with two other arctic canoeing journeys, March 29

2004: *Traffic Circle Sculpture*, Alaska Highway sculpture commissioned by the City of Dawson Creek, unveiled April 27

### **Professional Training/Artistic and Administrative Duties**

1997-Present: Host and co-organizer of Sweetwater905, a multi-disciplinary arts festival that now takes place on my property. This is an annual event with audiences of up to 600.

2011 (December) – Worked for Brian Jungen as a production assistant

2009: National Film Board of Canada funding to bring filmmaker Nettie Wild to my home to provide guidance in filmmaking.

2002: Photography training with Don Pettit, Dawson Creek, BC

1990-1993: Various evening workshops and courses with Laine Dahlen, Visual Arts Program, Northern Lights College, Dawson Creek, BC





*Surveyor, Karl Mattson, Dawson Creek, BC, City of Dawson Creek, 2004, \$30,000*

**Aaron Harder - Conquest Projects**  
2582 Hydraulic Rd. Quesnel, BC , V2J 4H3  
Email: [aaronharder@hotmail.ca](mailto:aaronharder@hotmail.ca) Ph: (250) 983 9803

**Professional Experience**

Conquest Projects (owner/ operator)  
Specialized in architectural / artisan concrete, finish carpentry, millwork,  
and steel fabrication 2007-present  
C2000 Cont Ltd  
Industrial construction supervisor -  
civil construction (specialized industrial foundations and concrete) 2004 -2007  
C2000 Construction Ltd  
Apprentice/ Carpenter 1999 -2004

**Public Art**

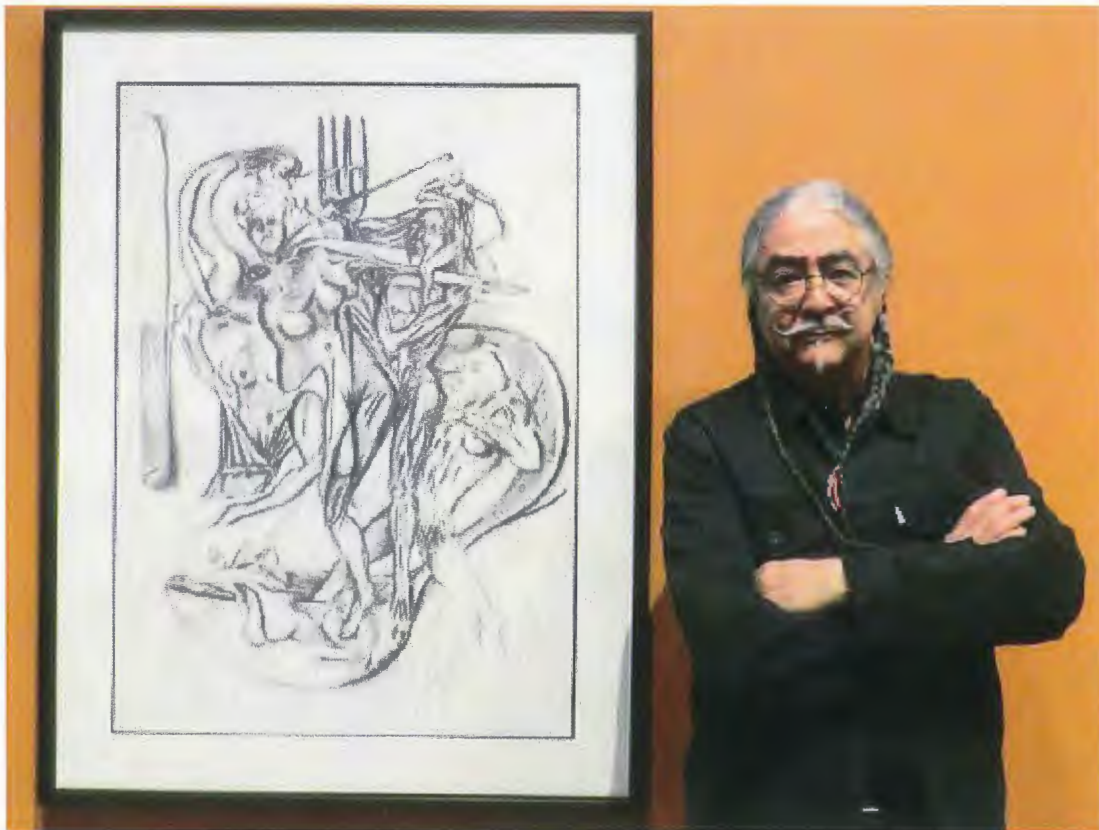
City of Kelowna Permanent Public Sculpture *From Within* (subcontractor) 2017  
West Fraser Centre Arena 3D Mural, Quesnel, BC (project Manager) 2017  
*Nanaimo Public Sculpture: (un)tamed* , Nanaimo, BC (subcontractor) 2013

**Education and Certification**

Work Safe Construction Safety Officer -BC Safety Authority 2005  
Journeyman Carpenter - College of New Caledonia, Prince George, BC 2004



Workers Memorial Sculpture, Karl and Emilie Mattson, Dawson Creek, BC, City of Dawson Creek, 2003. \$40,000



**Joseph Sanchez, project advisor**

Sanchez was the Chief Curator at the IAIA Museum, now known as the Museum of Contemporary Native Art, and was acting Director until 2010.

He was also a member of the The Professional National Indian Artists Incorporation, better known as the Indian Group of Seven, was a group of professional First Nations artists from Canada, founded in November 1973. (other members included Daphne Odjig, Alex Janvier, Norval Morrisseau and others)

Additional support on: public communications, working with proper representation of diverse cultures, and composition.

Minoru Centre for Active Living Entries and Arrivals Artwork Concept Proposal

*Together*

**David Jacob Harder, Karl Mattson, & Aaron Harder**



# *Together*

When bonded with the appropriate principles and form, art and community converge to empower, enrich, and exemplify inclusion and cohesion. This work looks to do so by inserting the artist as community collaborator and enable the people to interact first-hand with the artist to become part of the work both in form and concept. In doing so we hope to give the community a sense of ownership over the work and the place, all the while, promote and celebrate the diversity and the unity of the residents.

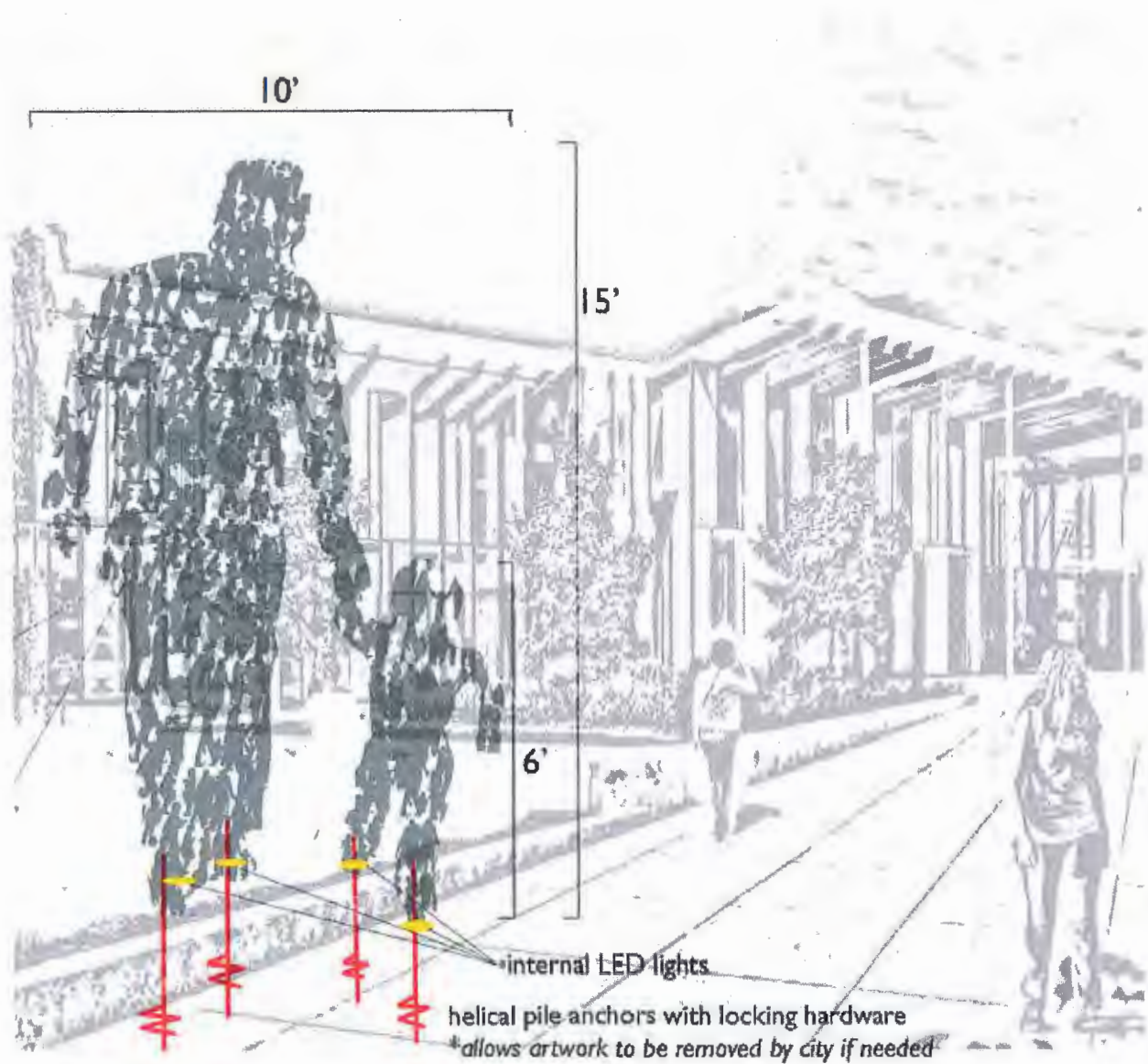
For this particular work we are interested in representing the community and its characteristics as two human figures composed of hundreds of silhouettes of people and identifiers from the neighbourhood and surrounding area. Essentially we are looking for the piece to compose the community and the community together to collectively make a positive figure and icon. Conceptually, this composition will reflect the positive messages of inclusion and diversity, all the while paying respects to the history of the area and the many activities of its residents. The artwork is a pluralistic form with a multiplicity of referentials alluding to community, education, activities, history, celebration, and collaboration. With this work we look to identify where each individual helps compose the greater sum - and with the creation of this artwork also hope to apply such concepts in as literal a fashion as possible.

We find it to be of the utmost importance for the figure to host inclusive characteristics in order for the piece to relay positive connotations and enable everyone to identify with it. Colour and form are essential to these characteristics. We would look to position the figure to exude togetherness upon a glance. It is also of the utmost importance for the figure to be finished with the both raw and finished to complement the surroundings of both the organic and the architectural . The piece would stand as an androgynous figure to further denote the inclusiveness and allow everyone who saw it to be able to insert themselves into the narrative we are presenting.

designed by david jacob harder

# Together

David Jacob Harder, Karl Mattson, & Aaron Harder



## Basic Tech Sheet

### Steel figure attached to helical pile anchors, Figure 10' x 15'

- Each section of body cut out of 3/16" steel and held together with high steel welds and locking fasteners
- all edges given a rounded chamfer for public safety.
- figures attached to 12" concrete pedestal (or equivalent) w/ spread footing helical pile under each leg.
- \*all to be engineered specs*
- figures hollow with interior lighting from base
- position and pose of piece flexible
- Detail Shows body of figures made up of steel silhouettes of people and elements of the active community and park.



*\*feature elements TBD in partnership with groups and City.*



Scale model of upper torso to show examples of proposed form, character and lighting of the artwork

## **CITY OF RICHMOND- Minoru Centre for Active Living - Public Art 2018**

*Together* technical and performance criteria & Maintenance information

David Jacob Harder - January 2018

### **Technical and performance criteria**

- All products meet CSA requirements
- Sculptures built to the CSA Playground Guidelines and the BC Building Code standards
- Base and foundation designed by certified professional engineer and inspected prior to installation and after installation
- Materials meet and/or exceed Canadian Welding Bureau (CWB) Specifications for Structural steel and welds.
- All welds inspected by certified CWB ticketed welder to meet CSA certification standards.
- Finish Coating applied by professional industrial painting professional
- Electrical installation installed by certified industrial electrician

### **Maintenance information**

- Base to have openings for maintenance
- Lighting bulbs to be replaced when burn out (high efficiency LED lighting)
- Debris removed from inside the sculpture vessel
- Powder coating will last 25-30 years before needing an maintenance to fill potential chips and fading
- If for some unforeseen reason and/or emergency purpose the work needs to be removed, disassembly and removal instructions provided.



**Together Preliminary Budget**

<b>Budget</b>	
<b>Materials *costs estimate through local providers</b>	
Steel and Fabrication Supplies (incl. consumables)	<b>\$30,000.00</b>
Helical piles and Mounting Hardware installed & Engineered by Provincial Helical Pile Ltd.	<b>\$5,500.00</b>
Lighting & Electrical	<b>\$11,500.00</b>
Specialty equipment I.E. forming press/shaping dies	<b>\$3,500.00</b>
<b>Labour &amp; Fee</b>	
Artists Fees (20%) *artist fee available for additional contingency if needed	<b>\$40,000.00</b>
Welding, Fabrication and Frame assembly (2 shops 275hrs @ \$100/hr, 8-10 weeks)	<b>\$55,000.00</b>
Electrician (8hrs including site prep)	<b>\$1,500.00</b>
Coating and finishing	<b>\$11,000.00</b>
Transportation, Travel, & delivery	<b>\$10,000.00</b>
Accommodations	<b>\$3,000.00</b>
Installation (mobile crane/ -4 people)	<b>\$3,000.00</b>
Design, Project Management, and overheads *including insurance, technical drawings, correspondence etc.	<b>\$5,000.00</b>
Engineering (Elemental Engineering)	<b>\$2,000.00</b>
General Labour (assistant 250hrs @ \$20/hr)	<b>\$5,000.00</b>
Contingency	<b>\$10,000.00</b>
Advisor fee (Joseph Sanchez)	<b>\$4,000.00</b>
<b>TOTAL</b>	<b>\$200,000.00</b>

<b>Suppliers</b>	<b>Item</b>
Elemental Engineering Ltd.	Engineering
Quesnel Iron	Metals
Techno Metal Post (Burnaby)	Helical piles & Foundation Installation
LED World Canada	Lighting
Conquest Projects	Fabrication, Shipping, Installation
XCaliber Crane (Richmond)	Crane installation
Active Rental	Specialty equipment Welding Consumables
KMS Tools,	Fabrication Consumables
Hopemate Elc (Richmond)	Electrical Installation
GreenTree Electrical Ltd.	Electrical -Lighting installation
Brodex Industries Ltd.	Steel supply
Provincial Helical Piles Ltd.	foundation contractor
Sculpture Supply Canada	EPS foam
Nortem Industrial Supply	Fabrication Consumables
Active Rent-All	Welding Consumables
Summit Electric Ltd	Lighting/Elec.components

*\*List of suppliers and subcontractors pending approval of overall project & budget*

Together DRAFT Implementation Schedule (subject to review with City staff)

Month	Conceptual & Management	Fabrication	Purchasing & Rental
Once a month Meeting	All parties meet to check in for Progress Reports and consultation		
January	-Team Meeting -Letter of Agreement, -Model Design -Finalize Budget and Timeline -Confirm quotes Suppliers & Subcontractors	16 G Model	Model & budget
February	-Meeting with City, Contracting -Public collaboration Schedule /Open call to Public( print and social media) -Site visits and mock up on-site -Detailed Design Proposal, Lias and conclude Engineering, -studio prep & material purchasing -WorkSafe Clearance Letters	Materials Specialty equipment booking and Consumables stock	Metal and Consumables
March	-Call for public collaboration open house photo and info schedule -Studio Vancouver Mock up Design layout -Detailed Design Plan and engineering Finalized -Begin Fabrication, -Confirm shipping, schedule electrical and installation subcontractors -Public collaboration and image sourcing (David & Joseph)	Build foam body and Press Jiggs	Hydraulic Press, Helical Piles and mounitan hardware
April	-Continued public collaboration and Fabrication sched, -Spring Site Prep, helical piles, and Electrical -Fabricate Base plate with lighting layout -Cutting silhouettes and layout	Epoxy grout foundation bolts in studio, Build base plate, Fabrication Cutting, shaping and layout	Lights
May	-Helical Piles and electrical finished -Cutting Completed -Public Collaboration debrief -Plaque Statement and design -Painting scheduled	-Fabrication, welding assembly and layout (up to legs to chest on both figures)	
June	-Continue steel fabrication and assembly (chest, head, arms) -Painting & Coating schedule finalized -Plaque Finalized -Schedule talks and opening -progress report to city	-Continue steel fabrication and assembly (chest, head, arms) -Painting & Coating schedule finalized	
July	-surface finishing, detailing, and hardware installation -Final test assembly Assembly -surface finishing, detailing, and hardware installation -prep talk and press materials -solidify shipping install date -Painting prep	-surface finishing, detailing, and hardware installation -Final test assembly Assembly -surface finishing, detailing, and hardware installation	
August	-prime, powder coating & finishing program and install lighting -Disassemble, Crate, and ship -fill all outstanding invoices -Install work on site	-prime, powder coating & finishing program and install lighting -Disassemble, Crate, and ship -Install work on site	Crate Material
Sept	-opening Public Talks and PR surround the work -debrief with subcontractors and city		