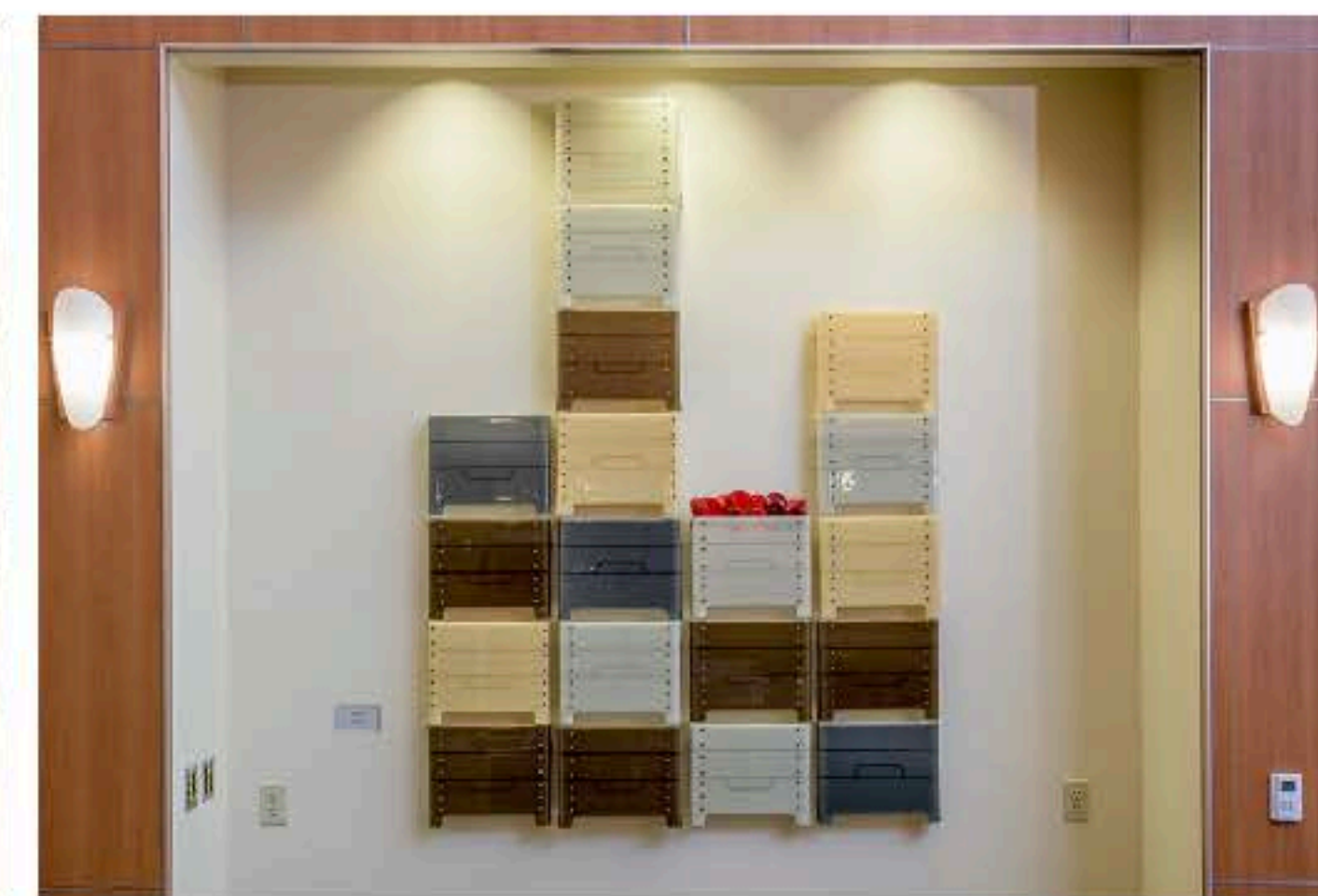
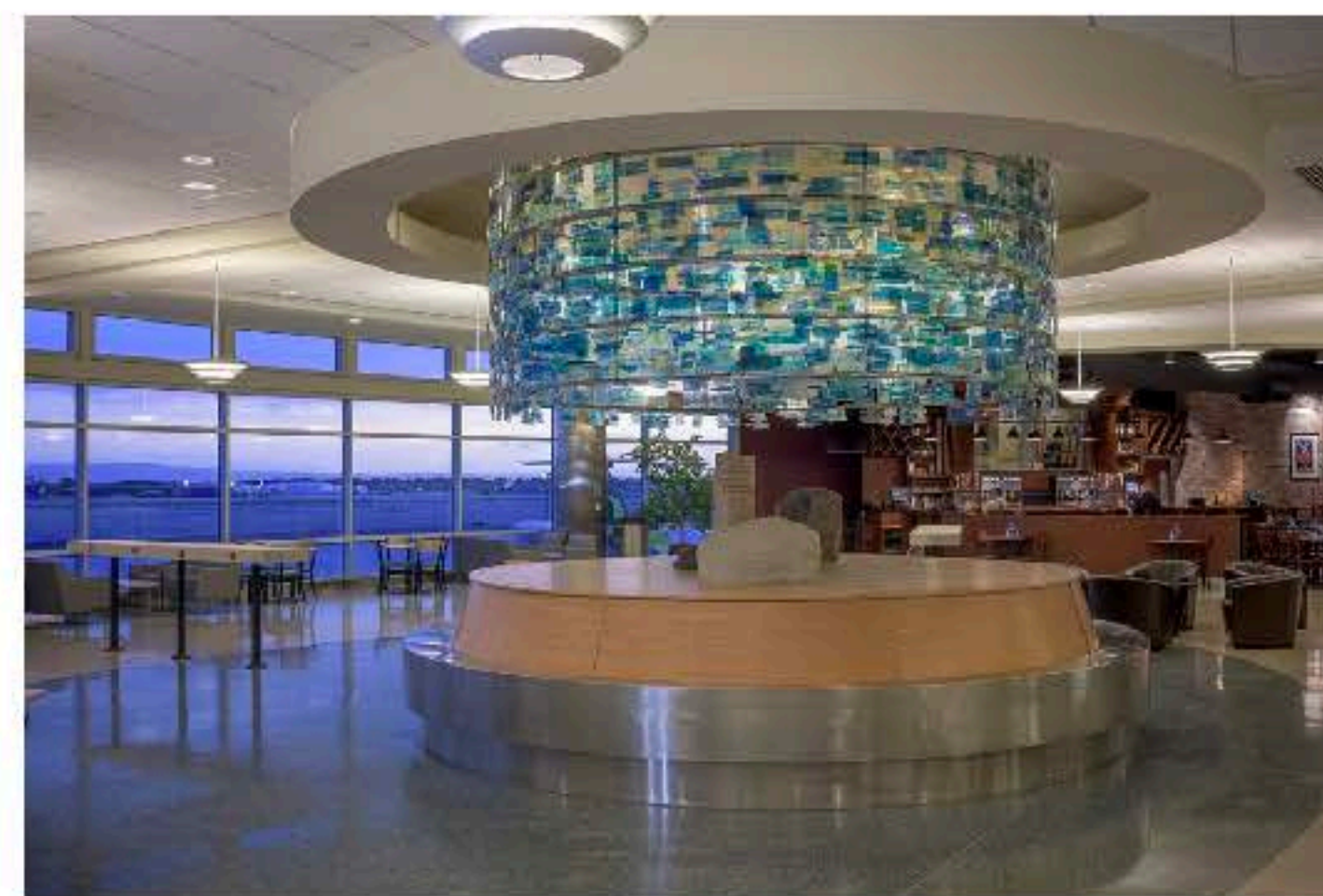


AMY WESTOVER

Public Art Portfolio

Prepared for VCC & BPA Campus | 2026





Public Art Portfolio

| A COLLECTION OF THEMATIC OBSERVATIONS MADE MANIFEST |

Spatially Responsive

Spatially Poetic

Cartographic

Site-derived

Human Connection

Historic

Regional Identity

Architecturally Integrated

Time-based

Human Systems

Ecological

Urban Integration

Site-specific

Architecturally Articulated

Infrastructure

Shared Environment

Sound of an Era

| Site-Derived | Historic | Regional Identity |

Sound of an Era restores and reactivates a salvaged steam whistle from the town's historic wood mill, transforming an industrial artifact into a sculptural landmark that echoes the collective memory and cultural identity of the lakeside community.

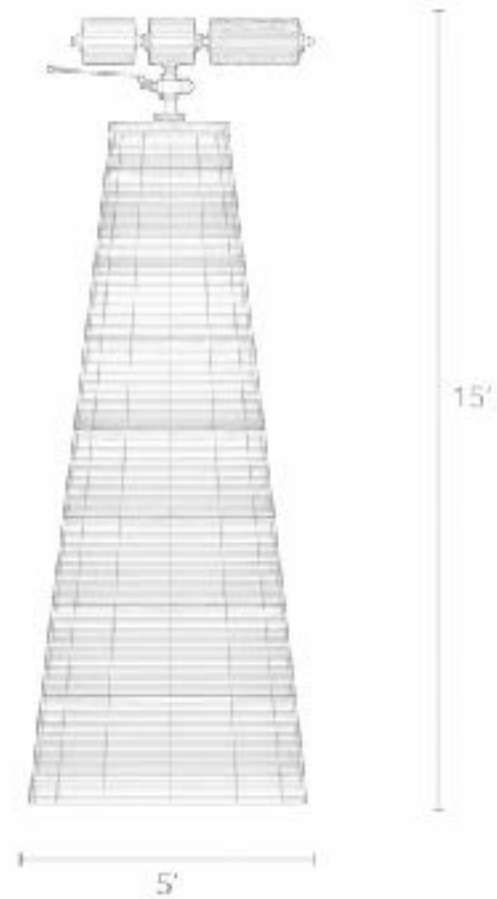
Site: Exact location of the old mill site turned into a public park in McCall, Idaho.

Materials: Original restored steam whistle, Corten steel, steam pipe, steam boiler, custom trailer

Commissioning Agency: City of McCall

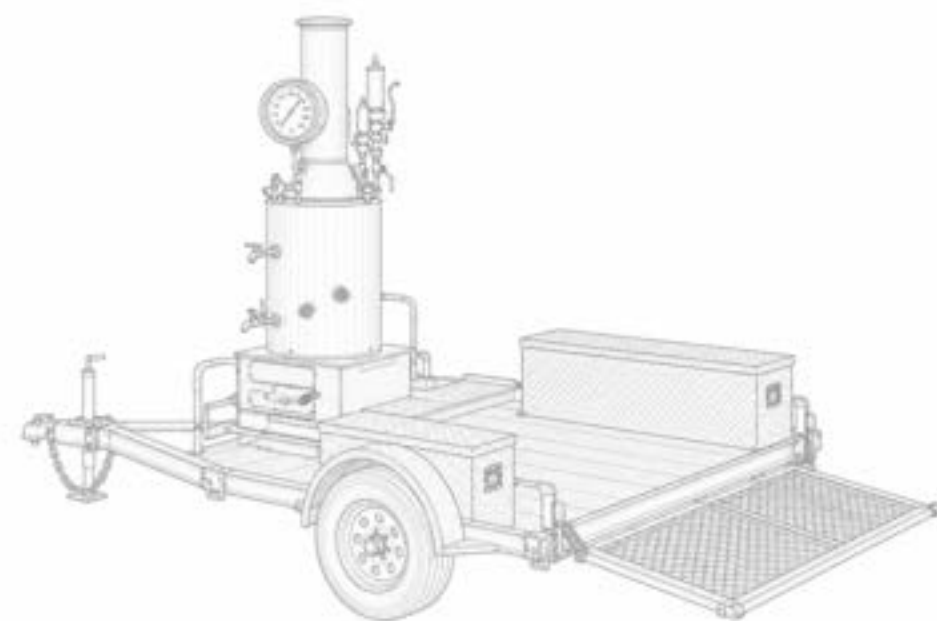
Budget: \$145,000

Size



Powered by Steam

Portable steam boiler connects to sculpture for semi-annual community events.







Grove Street Illuminated

Infrastructure | Site-specific | Spatially Responsive | Historic

Referencing the hidden canal infrastructure beneath Grove Street and throughout the city, the artwork transform overlooked civic systems into visible markers of collective memory, linking past and present through material, historic imagery, and spatial narrative.

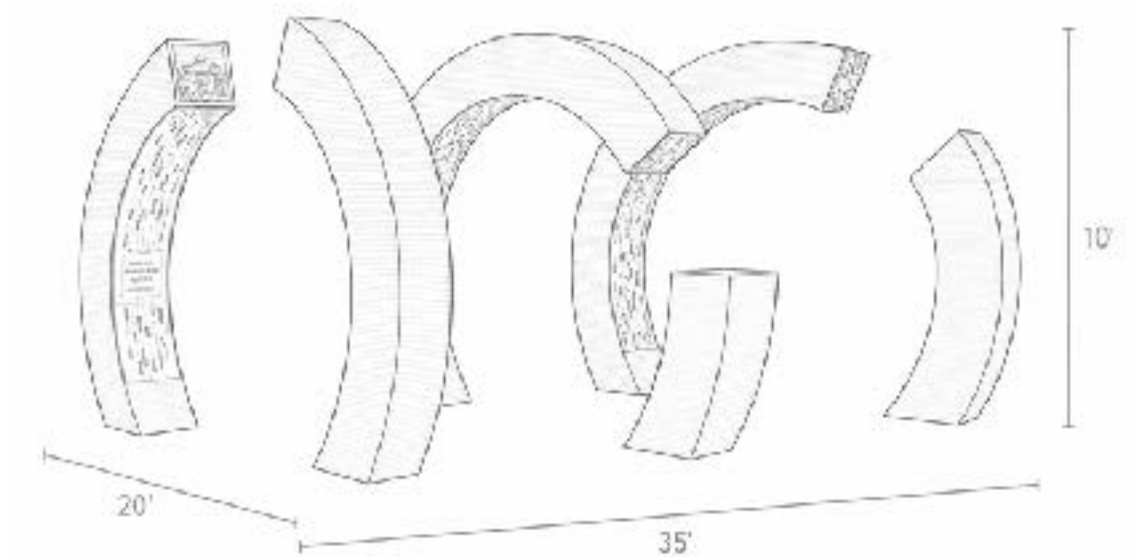
Site: Gateway corridor and public plaza in downtown Boise Idaho. The sculpture marks the axis of a historic yet functioning underground canal.

Materials: Aluminum, steel, acrylic, silk-screened imagery, neon lighting

Commissioning Agency: City of Boise, Greater Boise Auditorium District

Budget: \$110,000

Size





Boise Canal

Infrastructure | Site-specific | Spatially Responsive | Historic

Boise Canal uses a series of sculptural manhole covers to conceptually “reopen” access to the now-buried canal beneath Grove Street, revealing the historic water infrastructure that gave the street its name. Created in dialogue with Grove Street Illuminated, the work reflects the continuing presence of the canal water flowing beneath the city—linking the site’s past, present, and future.

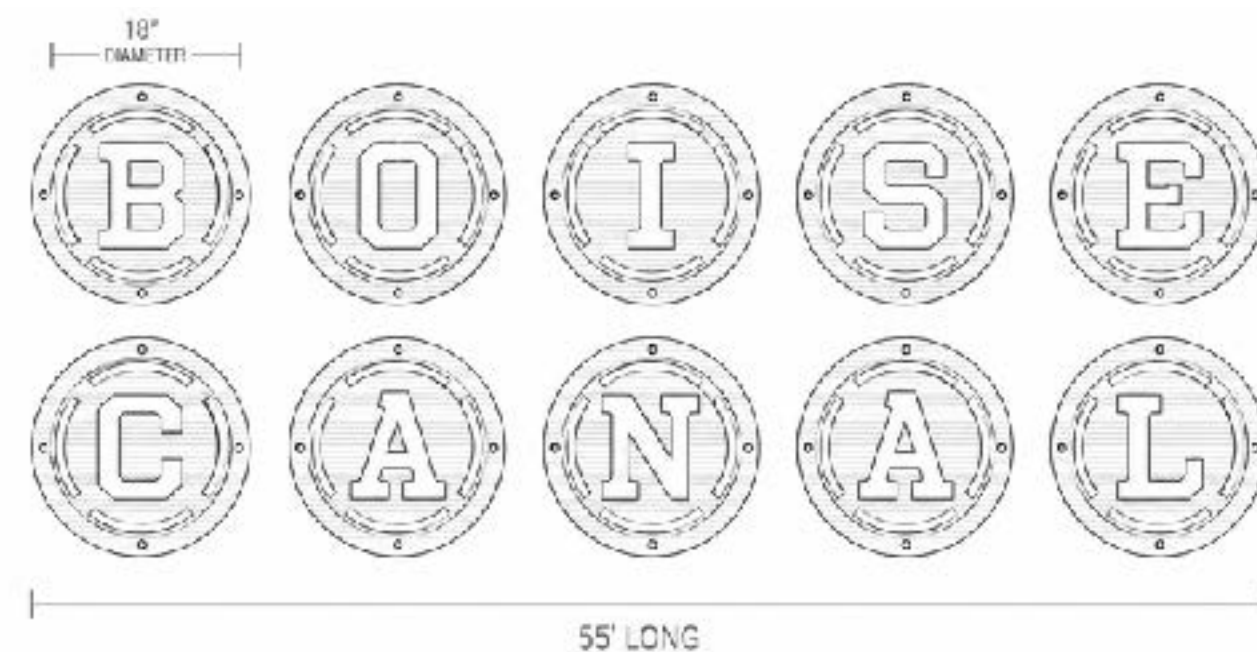
Site: Gateway corridor and public plaza in downtown Boise Idaho.

Materials: Cast bronze, acrylic, underground pool lighting

Commissioning Agency: City of Boise, Greater Boise Auditorium District

Budget: \$65,000

Size





Blue Rising

| Site-Specific | Spatially Poetic | Human Systems |

Inspired by Leonardo da Vinci's Vitruvian Man, Blue Rising explores the relationship between humanity, healing, and spirituality through a form that reveals itself most fully from above, offering hospital patients a uniquely intimate and uplifting experience from the surrounding tower rooms.

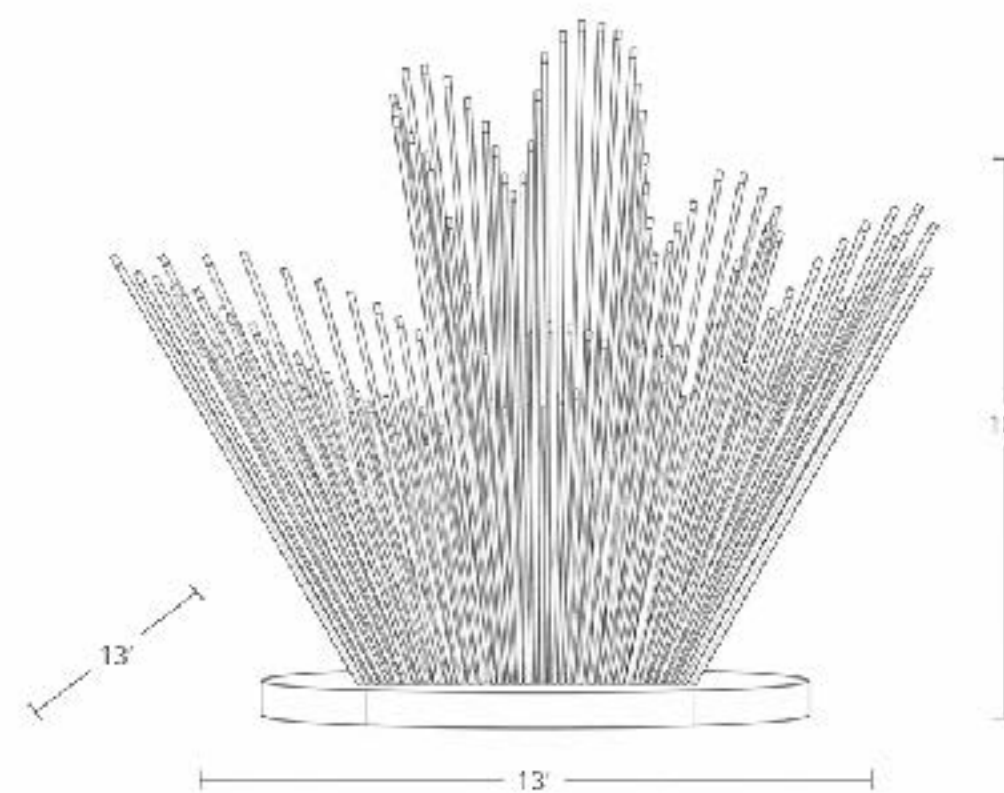
Site: Entrance round-about St. Alphonsus Hospital, Boise Idaho

Materials: Powder coated steel, acrylic, fiber optic lighting, aluminum, sandstone

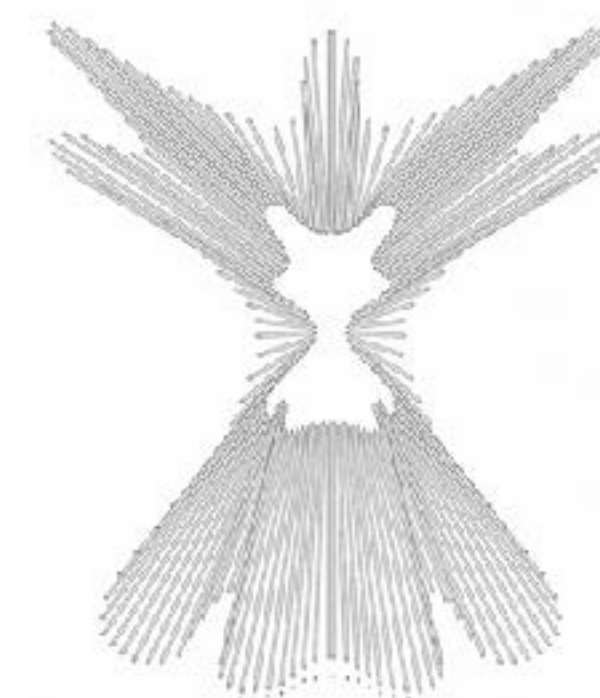
Commissioning Agency: St. Alphonsus Regional Medical Center, J.Crist Gallery

Budget: \$95,000

Size



Aerial View





Virgo

| Cartographic | Time-Based | Urban Integration | Ecological |

Virgo maps the precise constellation pattern of the night sky above the plaza onto the ground below, transforming celestial data into an interactive public artwork that connects human movement, shared space, and the larger environmental systems surrounding the site.

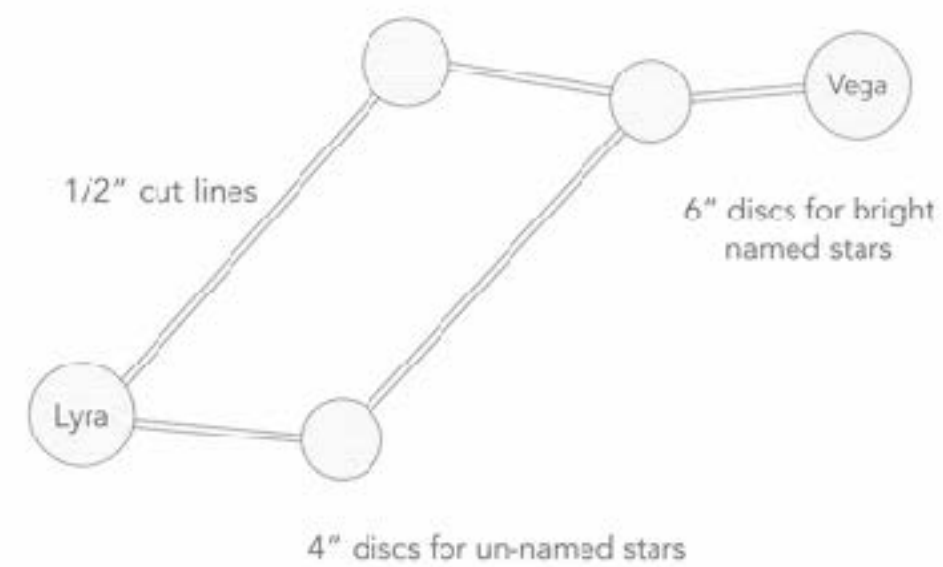
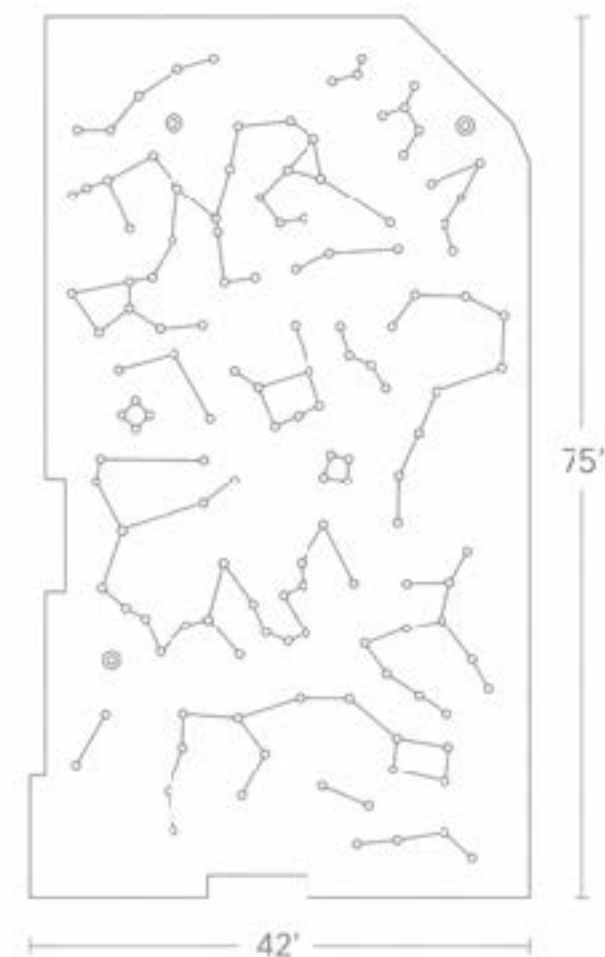
Site: Boise, Idaho downtown public plaza, and entire 8th Street Corridor

Materials: Stainless steel, bronze, pavers

Commissioning Agency: City of Boise

Budget: \$126,00 for all three "Eco-Art on 8th" projects, \$42,000 each artwork

Size





WHEELS DOWN ZONE



Boise WaterShed

| Cartographic | Ecological | Site Derived | Spatially Responsive |

River Campus is a collaboratively designed outdoor learning environment that abstractly re-creates the Boise River watershed from headwaters to confluence, utilizing integrated public art, landscape, and interactive experiences to reveal the interconnected relationship between human activity, infrastructure systems, and responsible watershed stewardship.

Site: 2 acre educational campus at primary water reclamation center, Boise Idaho

Materials: Water, hardscape & landscape materials, 10 public art installations

Commissioning Agency: City of Boise

Budget: \$3.1 million project, \$500,000 managed within my scope

Size







The WaterShed

| Cartographic | Architecturally Integrated | Ecological |

Four architecturally integrated artworks throughout the Boise WaterShed utilize satellite mapping, watershed research, reclaimed materials, and environmental data to reveal the interconnected relationship between human activity, water infrastructure, and regional environmental stewardship.

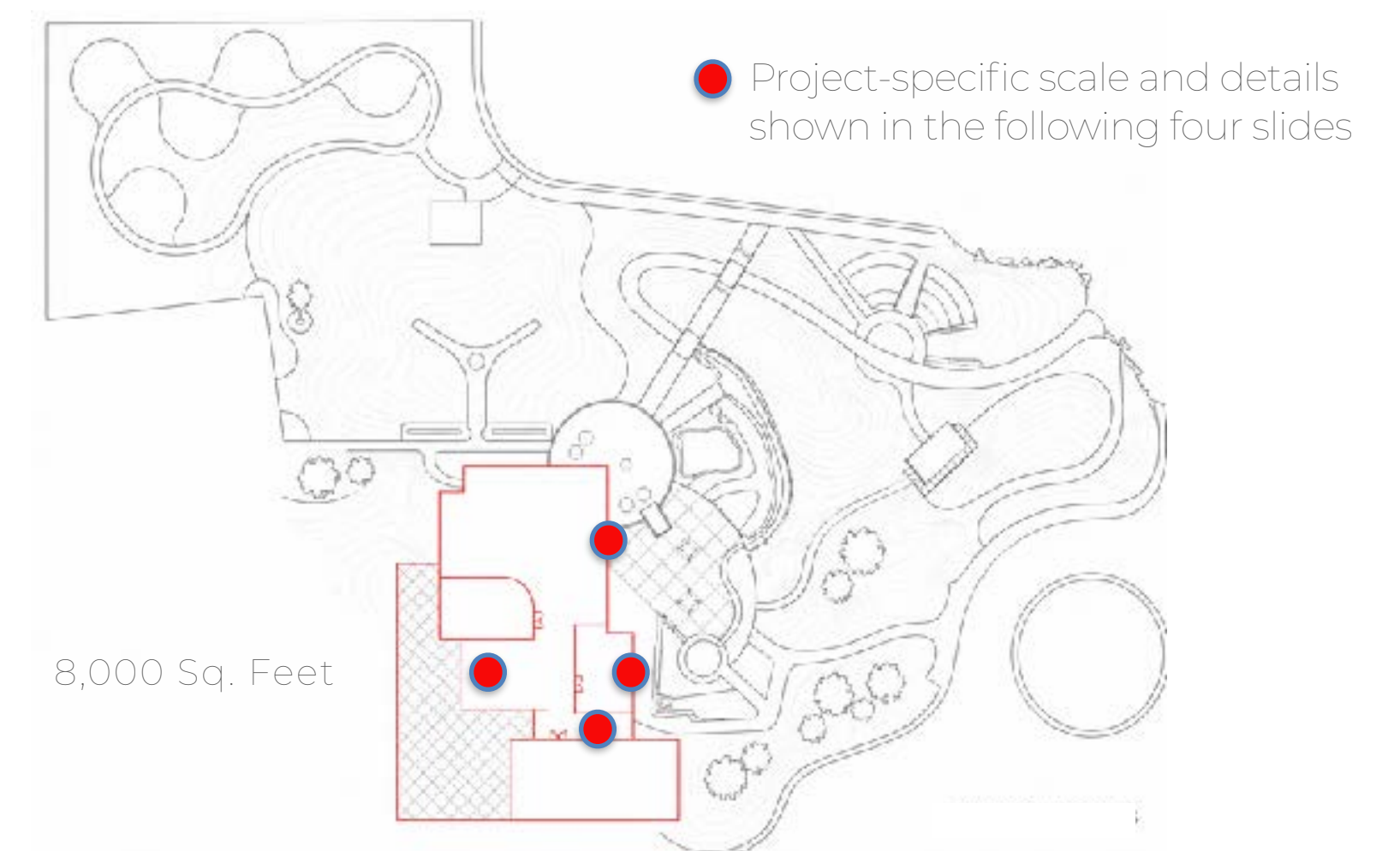
Site: Water Reclamation Plant, Boise, Idaho

Commissioning Agency: City of Boise

Budget: \$190,000 art budget, construction offset estimate: \$275,000

Total: \$465,000

Size



Windows into Wetlands

About

Utilizing infrared satellite mapping data of water usage across the Boise landscape, this passive solar glass curtain wall transforms environmental data into art, using sunlight to reveal the interconnected relationship between human interaction, land, water, and regional watershed systems.

Material

Vitreous enamel on insulated glass units

Size

18' x 40'





Map of Waters Past

About

Inspired by the undulating patterns formed along regional reservoir banks through the systematic release and consumption of water, this cast concrete wall translates the rhythmic interaction between human use, timed infrastructure systems, and the natural movement of water into an architecturally integrated surface artwork.

Material

Integrated cast concrete wall using artist designed rubber form liners

Size

4'2" x 457 linear feet

Meander

About

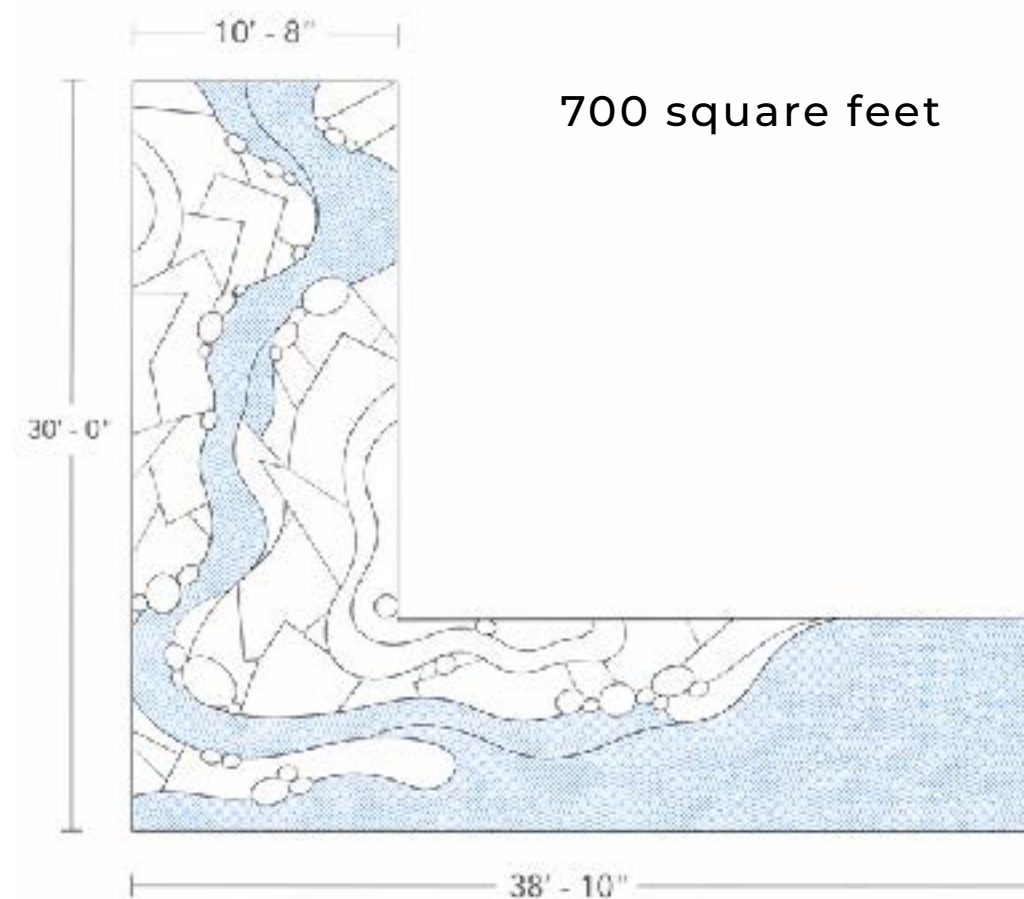
Utilizing recycled rubber flooring material, this abstract mapping of the Boise River functions as an integrated way-finding artwork, connecting visitor movement through the education center to the larger regional watershed system.

Material

Eco-flooring, recycled rubber composite

Size

700 square feet





Confluence

About

Industrial pipes salvaged from the WaterShed reclamation facility bone yard were transformed into functioning sinks and drinking fountains, reconnecting visitors to the hidden infrastructure that delivers and sustains clean water as an essential resource for life.

Material

Powder coated reclaimed steel pipes, stainless steel, plumbing fixtures

Size

Industrial size piping



Interior Glass

| Public Art Projects using Kiln Formed Glass |

Spatially Responsive

Spatially Poetic

Cartographic

Healing Environment

Human Connection

Historic

Regional Identity

Architecturally Integrated

Time-based

Human Systems

Ecological

Urban Integration

Site-specific

Architecturally Articulated

Infrastructure

Shared Environment



Transport

| Regional Identity | Site Specific | Architectural

Utilizing regional stone, wood, glass, and light, this airport installation draws from the geological character of the Idaho landscape while incorporating subtle references to the mining, quarrying, and logging industries that have shaped the cultural and economic identity of the region, creating a calming space for rest and reflection within the airport environment.

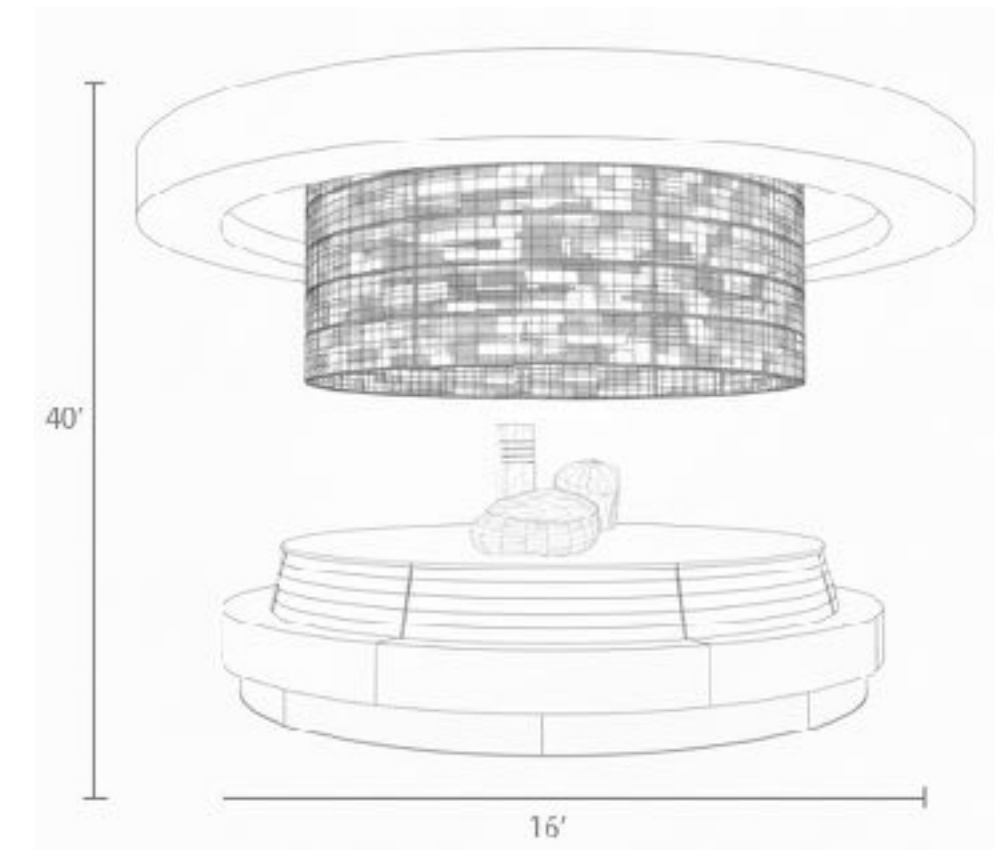
Site: Boise Airport, Boise Idaho

Materials: Glass, aluminum, wood, stone, fiber optic lighting

Commissioning Agency: City of Boise, Boise Airport

Budget: \$250,000

Size





Grace Unbound

| Spatially Poetic | Human Connection |

Grace Unbound utilizes ascending clusters of cast glass discs inspired by the refraction, transmission, and lensing effects of sunlight to create a luminous architectural environment where the behavior of light becomes a metaphor for healing, spirituality, and human interconnectedness.

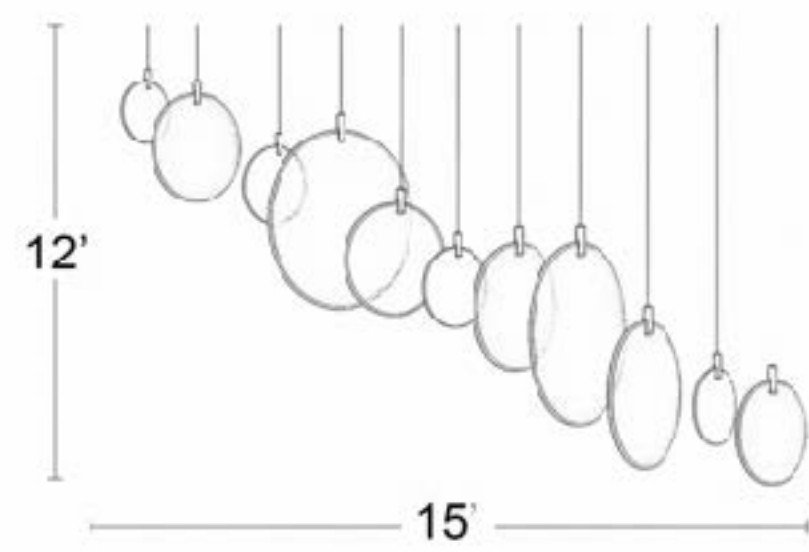
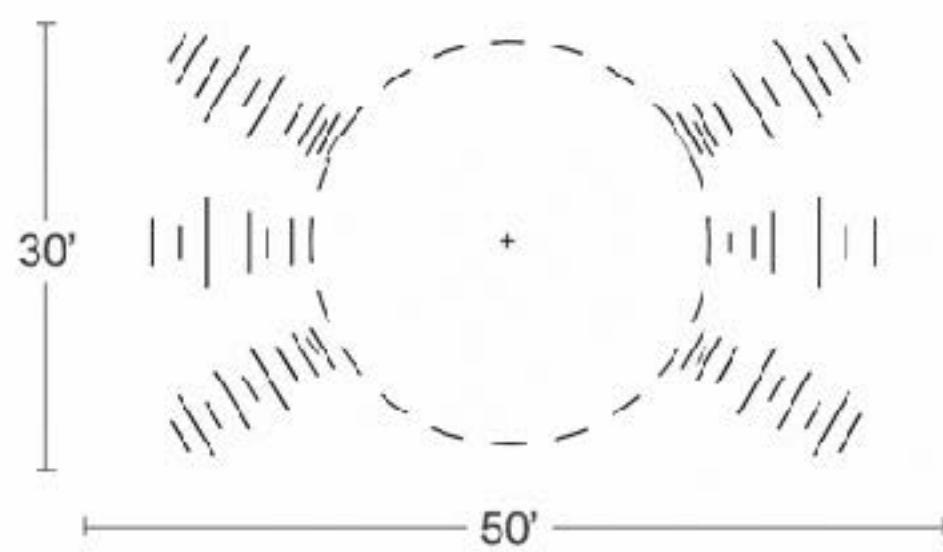
Site: St. Alphonsus Medical Center, Nampa Idaho

Materials: Cast glass, custom stainless steel hardware, stainless cable

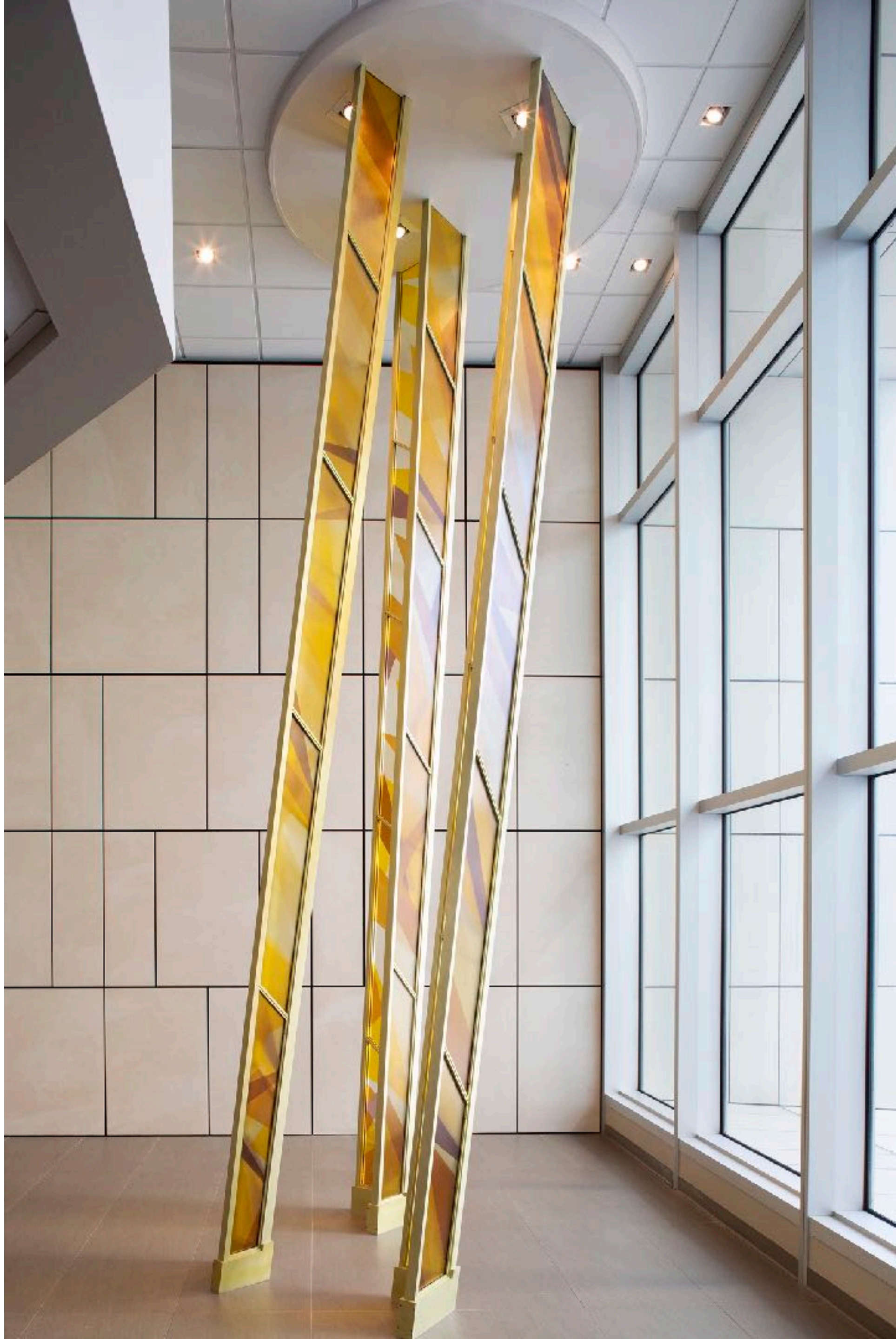
Commissioning Agency: St. Alphonsus, J.Crist Art Consulting

Budget: \$65,000

Size







On Rays of Time

| Architecturally Articulated | Spatial | Human Connection |

On Rays of Time is carefully aligned with the movement of sunlight across the surrounding architecture, using layered glass, geometry, and light to extend the warmth and quiet optimism of the natural world into a contemplative space for patients and visitors within the cancer center.

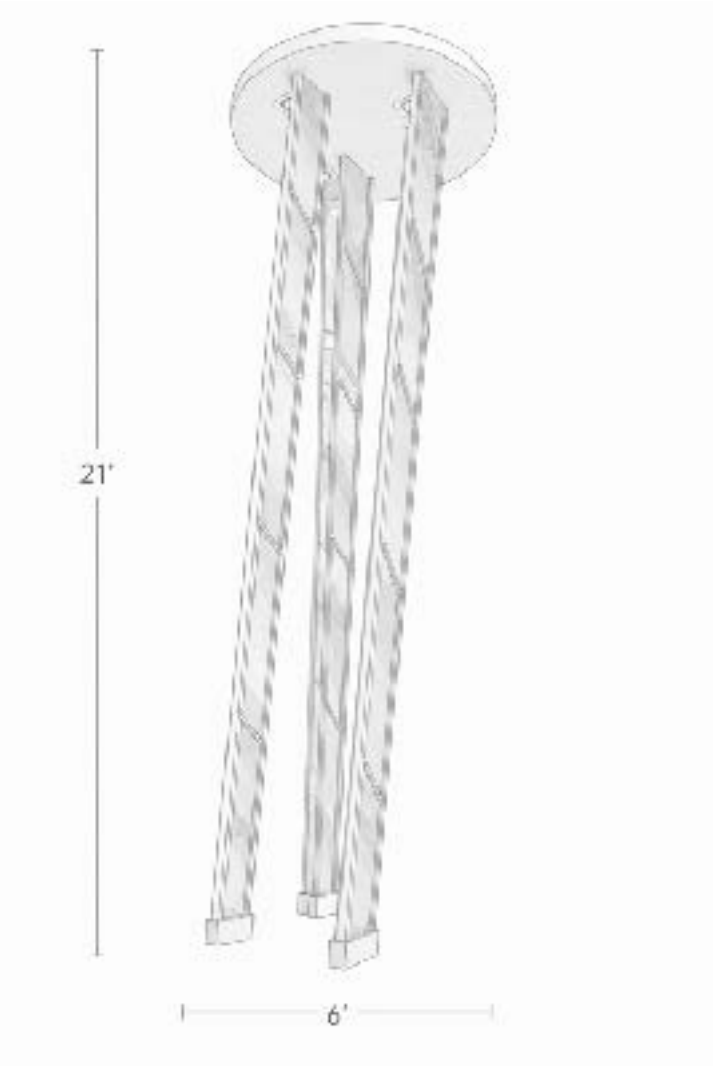
Site: Fred and Pamela Buffet Cancer Center Omaha, Nebraska

Materials: Cast glass, aluminum

Commissioning Agency: University of Nebraska Medical Center

Budget: \$134,000

Size







You Are Here

| Cartographic | Spatially Poetic | Regional Identity |

You Are Here utilizes aerial mapping, topography, and regional landmarks to create a layered glass installation that shifts between map, landscape, and spatial perspective, offering convention center visitors a connection to the rich environmental identity of the Boise region.

Site: Boise Center on the Grove, Convention Center, Boise, Idaho

Materials: Kiln formed glass, LED lighting system

Commissioning Agency: Boise Center East, J.Crist Art Consulting

Budget: \$78,000

Size





Letter of Interest



www.amywestover.com 208-869-7927 amywestover@gmail.com

June 9, 2026

Dear Selection Committee,

Some of the most vital systems shaping our daily lives are present but rarely perceived – glimpsed in fragments, a power line, a watershed, a road – but never whole, their networks spreading across the Pacific Northwest and beyond, too vast and too interwoven to hold in a single frame. For more than two decades, my work has moved through these layered systems as both subject and structure.

My practice centers on site-responsive and site-integrated artworks that emerge from sustained attention to landscape, infrastructure, spatial experience, and the histories held within a place. I often begin with mapping and observation: methods of making the invisible visible, of tracing the relationships that quietly organize a site before a single mark is made.

When I began researching the Vancouver Control Center and BPA campus project, I found myself following those same interwoven webs – transmission pathways carrying energy silently across mountain ranges, valleys, and watersheds. What emerged felt less like infrastructure and more like a circulatory system: a network with its own rhythms, pressures, and evolving story. The parallels to watershed systems, to the regional movement of resources and communities across vast distances, felt immediate and generative.

The project themes of People, Place, and Technology – viewed through the long arc of BPA's history – opened onto questions I find genuinely compelling: How can the accumulation of data, knowledge and wisdom inform our technologies over time? How does infrastructure shape not just what is possible, but what might be possible in the future? What do our stories look like when held in common, across generations and landscapes?

These are questions my work has long tried to inhabit. I am drawn to the places where engineered systems and human experience become difficult to separate – where a power corridor is also a migration corridor, where the geometry of a transmission tower echoes the branching of a river. My work engages architecture, light, circulation, materiality, and landscape not as backdrop but as collaborators, seeking spatial experiences that make those entanglements felt rather than simply understood.

I was moved to learn that the campus will incorporate BPA artifacts within the landscape design. The idea of objects carrying institutional memory – infrastructure held in a new context, still bearing the marks of its working life – speaks directly to how I think about site

and time. Material histories are not illustrations of the past; they are the past still present, still asking to be heard.

My projects are built through close, sustained collaboration with architects, landscape architects, engineers, fabricators, and institutional partners. I believe the strongest public work emerges from genuine interdisciplinary dialogue – the kind that begins early, stays curious, and makes room for the unexpected.

The projects included here reflect work that is architecturally integrated, spatially responsive, research-driven, and built to endure. Each began with a question about a specific place – its systems, its histories, its communities – and arrived somewhere I could not have predicted at the outset.

Thank you for this opportunity. I would welcome the chance to continue the conversation about what this campus might become.

Sincerely,

Amy Westover
Westover Artworks LLC