PORTLAND PUBLIC ART COMMITTEE

Thursday, June 4, 2026
2:00 PM Remote via Zoom

1. Zoom Meeting Information - POSTPONED TO A LATER DATE

Due to the existence of an emergency or urgent issue, the Portland Temporary Art Review Panel will conduct this meeting by remote methods/technology at the Zoom link provided below, in accordance with the requirements of 1 M.R.S., section 403-B and the City Council's Remote Participation Policy.

Allow your computer to install the free Zoom app to get the best meeting experience. For more information on how to use Zoom, please go to http//www.portlandmaine.gov/remotePUD. Public comment will be taken and written comments may be submitted to publicart@portlandmaine.gov

You are invited to a Zoom webinar!
When: Jun 4, 2026 02:00 PM Eastern Time (US and Canada)
Topic: Temporary Art Review Panel - Arise
Join from PC, Mac, iPad, or Android:
https://portlandmaine-gov.zoom.us/j/88056107934?pwd=sXCIucWbzWoMXgNQWjdL04K0v5Lu4q.1
Passcode:551518
Phone one-tap:
+13017158592,,88056107934#,,,,*551518# US (Washington DC)
+13052241968,,88056107934#,,,,*551518# US
Join via audio:
+1 301 715 8592 US (Washington DC)
+1 305 224 1968 US
+1 309 205 3325 US
+1 312 626 6799 US (Chicago)
+1 646 931 3860 US
+1 929 205 6099 US (New York)
+1 669 900 6833 US (San Jose)
+1 689 278 1000 US
+1 719 359 4580 US
+1 253 205 0468 US
+1 253 215 8782 US (Tacoma)
+1 346 248 7799 US (Houston)
+1 360 209 5623 US
+1 386 347 5053 US
+1 507 473 4847 US
+1 564 217 2000 US
+1 669 444 9171 US
Webinar ID: 880 5610 7934
Passcode: 551518
International numbers available: https://portlandmaine-gov.zoom.us/u/kctEFzkcqQ

2. Introduction

Moderator - Sean King, Urban Designer & Temporary Art Program Manager with Planning & Urban Development at City of Portland.

Applicant - Arisa White and Pamela Chevez
Description - An application for temporary public art 'Arise' - a painted mural to be installed on the brick sections at monument Square by Pamela Chevez which also features a thirteen word poem by Arisa White.

Review Panel Participants

1. Jeremiah Bartlett, Transportation System Engineer, Public Works, City of Portland
2. Betsy Boyd, Artist Representative, Community Outreach & Engagement Manager, Portland Downtown
3. John Whipple, Maine Register Architect, Portland Public Art Committee Representative
4. Sean King, Urban Designer, Planning & Urban Development, City of Portland
5. Matt Grooms, Deputy Director, Planning & Urban Development, City of Portland
6. Kevin Kraft, Director, Planning & Urban Development, City of Portland

3. Artist Organization Presentation

4. Review Panel Deliberation

5. Review Panel Discussion

Next Meeting -

Application for Temporary Public Art

City of Portland ~ Planning & Urban Development Department, Public Art Committee

(Allow up to 3 months prior to installation date)

Today's Date: 3/26/26/	Name(s): Kellan Simpson	(Alternate Designee): Nancy Grant	
Artist Name: *(if different from above)* Ann Simpson		(Alternate Designee Cell):	
Company (if applicable)			
Address: 77 Hersey Street			
City: Portland	State: Maine		Zip: 04103
Telephone:	Work:	Fax:	Cell: 77 Hersey Street
Email Address: kmsimp1@gmail.com			

Title

Clifton Street Painting

Summary

Location Intersection of Clifton and Vannah
Materials (please be specific) "Pro Park Paint", see attached specifications
Dimensions, Height, Weight, Title
40' x 40' intersection

Technical Requirements and Description

This is a street painting project conducted by the Friends of Woodford's corner. Similar to the work done on deering ave. Refer to the attached page 5 for design.

Maintenance and Safety

A permit will be obtained for temporary closure aligning with a sundays on the BLVD. It is the hope that the city will close Baxter at Dartmouth street. We will use road closure signs provided by DPW and detour signs on surrounding streets. There will be volunteers in high-vis vests providing oversight for safety.

Proposed Schedule

Installation Date(s): May 2026	Display Dates: ASAP	Removal Date: N/A

Required Supporting Materials

- ❍ Resume
- ❍ Structural Sketches of the proposed work
- ❍ Detailed photo, map, or maquette of proposed piece on site
- ❍ Up to 10 images of relevant work with slide sheet
- ❍ Optional statement of intention (limited to one page)
- ❍ Signage Listings

(Please read all attachments included with this application.)

FOR CITY USE ONLY

Date Received: _____ Photo Sketch Attached: _____ Resume Attached: _____ Certificate of Insurance: _____

DIG SAFE (1-888-344-7233): _____ Security Deposit: _____ Signed Agreement Attached: _____

Reviewed By: _____ Date: _____ Approved: _____

Denied *(reason)*: _____

Comments/Conditions:_____

Temporary Public Art - Application Review

CHECKLIST – APPLICATION COMPLETENESS		
☐	Contact Information	
☐	Summary	
☐	Technical Requirements and Description	
☐	Maintenance and Safety	
☐	Proposed Schedule	
☐	Resume	
☐	Sketches of Proposed Work	
☐	Representation of artwork in site	
☐	Images of Relevant Work	
☐	Statement of Intent (optional)	
☐	Signage	
☐	Proof of Insurance	
CHECKLIST – CONSIDERATIONS		
☐	Appropriate Siting (visibility, access, context)	
☐	Relationship to other artwork in area	
☐	Installation Impacts (site disturbance, cost)	
☐	Impact on abutters (traffic, residential, etc.)	
☐	Nuisance (sound, light, etc.)	
☐	Environmental Impacts	
☐	Tree Impacts	
☐	Safety (stability, potential injury, etc.)	
☐	Vandalism Concerns	
☐	Content (discriminatory, alienating, offensive)	
☐	Other	
☐	Artistic Merit	
☐	Additional approvals needed (Harbor Master, City Arborist, Friends Group, Historic Preservation, Neighborhood Organization, Transportation, Public Works)	
CHECKLIST – SUPPLEMENTAL TEMPORARY PAINTING WITHIN PUBLIC ROADWAYS		
☐	Roadway research (Street moratoriums, active construction projects, street closures and existing photographs)	
☐	Roadway materials (Paint specifications for color and product)	

Pro-Park™
Waterborne Traffic Marking Paint

B97 Series

CHARACTERISTICS

Pro-Park Traffic Marking Paint is a premium quality waterborne acrylic alkyd traffic marking paint. It has excellent chemical and dirt pickup resistance. Pro-Park delivers the performance expected by the most discerning contractor, property manager or national retail chain.

Apartments Communities, Shopping Centers

Schools and Universities, Municipalities

Property Managers, Asphalt Seal Contractors

Pavement Stripers

The coating may be made into reflective paint by dropping on glass beads while the paint is still wet.

Can be used with stencils (Available through Sherwin-Williams) for street and parking lot marking:

Directional Arrows, STOP, YIELD, Numbers

Pedestrian Crossing and Handicap Markings

Finish:	Flat
Color:	White, Yellow, Blue, Red, Black
Recommended Spreading Rate per coat:	Approximately 330 lineal feet of standard 4 inch stripe per gallon
Wet mils (microns):	15.0 / 375
Dry mils (microns):	9.3 / 232
Coverage sq. ft. per gallon (m2/L):	108 / 2.7

Spreading rates are calculated on volume solids and do not include an application loss factor due to surface profile, roughness or porosity of the surface, method of application, surface irregularities, overthinning, climatic conditions, and excessive film build.

Drying Schedule @ 15.0 mils / 375 microns wet, @ 77°F / 25°C, @ 50% RH:

Dry-no-pickup:	30 minutes
Dry to recoat:	60 minutes
Open to heavy traffic:	120 minutes

Drying time is temperature, humidity, and film thickness dependent.

White B97WD2434
(may vary by color)

VOC (less exempt solvents):
less than 50 g/L; 0.42 lb. per gallon
As per 40 CFR 59.406

Volume Solids:	62 ± 2% (White)
Weight Solids:	77 ± 2% (White)
Weight per Gallon:	13.69 lb
Flash Point:	150°F / 65°C, PMCC
Shelf Life:	12 months, unopened

COMPLIANCE

As of 07/13/2021, Complies with:

OTC	Yes
OTC Phase II	Yes
S.C.A.Q.M.D.	Yes
CARB	Yes
CARB SCM 2007	Yes
CARB SCM 2020	Yes
Canada	Yes
LEED® v4 & v4.1 Emissions	N.A.
LEED® v4 & v4.1 VOC	Yes
EPD-NSF® Certified	N.A.
MIR-Manufacturer Inventory	N.A.
MPI®	Yes

APPLICATION

Temperature:

minimum	40°F / 4.5°C
maximum	110°F / 43°C air, surface, and material
	At least 5°F above dew point
Relative humidity:	85% maximum

The following is a guide. Changes in pressures and tip sizes may be needed for proper spray characteristics. Always purge spray equipment before use with listed reducer. Any reduction must be compatible with the existing environmental and application conditions.

Reducer: Water
As needed up to 25% by volume

Airless Spray Line Striper:

Pressure	1800-2700 p.s.i.
Hose	1/4-3/8 inch ID
Tip	.015-.017 inch
Filter	60 mesh

Conventional Spray Line Striper:

Gun	Binks 21 (Bleeder)
Fluid Nozzle	#68
Air Nozzle	Internal mix, #709
Atomization Pressure	45-80 p.s.i.
Fluid Pressure	40-70 p.s.i.

NOTE: Fluid and atomization pressures are dependent on environmental conditions. Use the lowest pressures necessary to achieve a "flat line".

Brush	Natural bristle
Roller Cover	3/8 inch woven with solvent resistant core

If specific application equipment is listed above, equivalent equipment may be substituted.

Apply paint at the recommended film thickness and spreading rate as indicated on front page. Application of coating below minimum recommended spreading rate will adversely affect coating performance. for painting.

APPLICATION TIPS

Make sure product is completely agitated (mechanically or manually) before use.

RECOMMENDED SYSTEMS

Cured Asphalt, Concrete, and Brick:

1 coat	Pro-Park Traffic Marking Paint @ 330 lineal feet of standard 4 inch stripe per gallon
White	B97WD2434
Yellow	B97YD2467
Firelane Red	B97RD2012
Blue	B97LD2022
Black	B97BD2021

continued on back

Vannah & Clifton Street Demonstration Project

Traffic calming and placemaking

3/11/2026

Summary of Problem

The Vannah and Clifton is a 4-way stop intersection that connects to the most used pedestrian trail in all of Portland. Despite being completely re-built 3 years ago, the current intersection has marked crossings at only 1 of 4 sections. The intersection has seen 8 crashes between 2023 and 2026. Residents have regularly complained of near misses and general sense of fear navigating the intersection on foot and on bike.

Purpose

To reduce traffic speeds in the intersection, reduce instances of running stop signs, and to provide an environment where residents feel safe enough to walk or bike to nearby businesses and schools. Finally, to provide a better sense of place and encourage community interaction and engagement.

Conceptual Designs and Details

The proposed enhancement involves street painting and use of flex posts to visually narrow the intersection. Refer to the design PDF for details.

Traffic Safety During Installation and Removal

It is the current intention to coordinate installation around a "Sunday's on the boulevard" closing of Baxter BLVD. For this particular closing, the closure would extend all the way to Dartmouth. In addition to the Baxter closure, signage would be placed at Clifton & Hersey, Vannah &Forest, and Woodford & Forest to indicate a closure. Additional barricades would be placed around the intersection on Clifton, Vannah and Woodford. Safety vests will be worn by installers during the time of the installation. The closure is intended to remain for the same duration as the Sundays on the boulevard closure.

Timeframe

~May 15th – Oct 31st

Metrics

Qualitative - survey of neighbors to see if they feel the installation improved perceived safety and sense of place within the neighborhood.

Maintenance Plan

The project will be monitored daily by FWC. Flex posts will be replaced as-needed.

Public Notification

A public flyer will be delivered to residents on Vannah, Woodford, and Clifton to notify them of the

Approval and Permission

1. Preliminary approval (demoprojects@portlandmaine.gov)
2. Formal approval (demoprojects@portlandmaine.gov)
3. Temporary license agreement (amcnally@portlandmaine.gov)
4. Traffic control plan submission (https://selfservice.portlandmaine.gov/EnerGov_Prod/SelfService#/home)
5. Submit survey results to DPW (jbartlett@portlandmaine.gov)

Purchase of Materials

Paint (Sherwin Williams Armorseal Tread Plex) – will be purchased by FWC
Flex posts (Pexco DP200)– will be furnished by the city of Portland and installed by FWC.

Liability

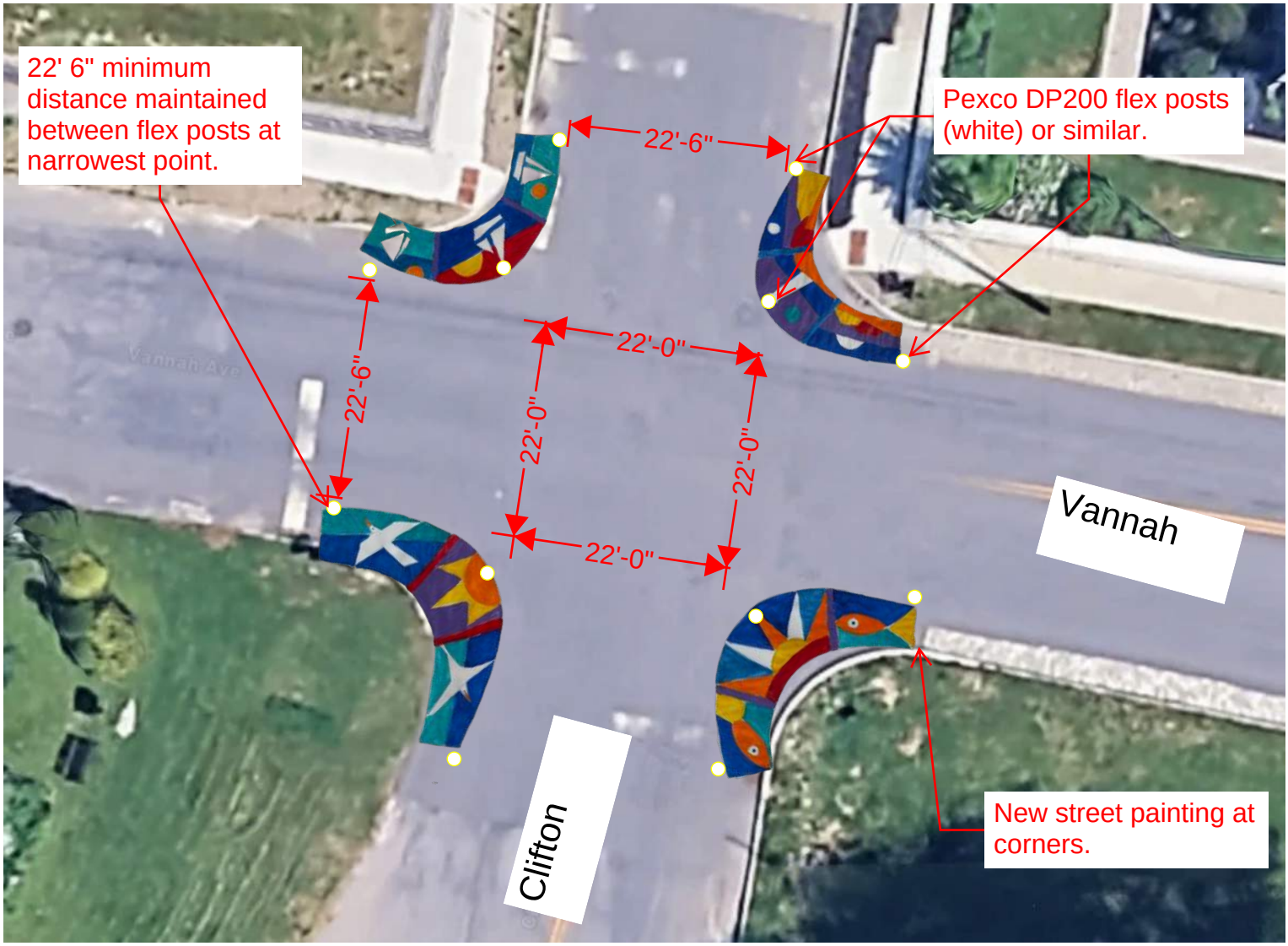
The project described above shall be understood as a planning exercise undertaken by FWC with the full permission and approval of city government and with the assistance of the Bicycle Coalition of Maine and Portland Trails. The City of Portland shall hold harmless and waive all claims against FWC and the Bicycle Coalition of Maine and Portland Trails, and its respective officers, directors, employees and agents from and against any claim, loss, damages, theft and liability pertaining to bodily injury, property damage, personal injury, death, or any other type of claim, arising out of or occurring in connection with demonstration project here described. It is expected that the city of Portland will provide the insurance for this project, however if they refuse BCM will step in and provide insurance.

Contact

Kellan Simpson, Friends of Woodfords Corner, Active Transportation Director
kmsimp1@gmail.com
303-653-1537

Andrew Zarro Executive Director, Bicycle Coalition of Maine
andrew@bikemaine.org
207-623-4511

Jaime Parker, Trails & Active Transportation Manager, Portland Trails
jaime@trails.org
207-775-2411


22' 6" minimum distance maintained between flex posts at narrowest point.
Pexco DP200 flex posts (white) or similar.
22'-6"
22'-0"
22'-6"
22'-0"
22'-0"
22'-0"
Vannah
Clifton
New street painting at corners.

4'
4'
3/8" = 1'

Community Paint Day!
E Elwood

SURFACE PREPARATION

WARNING! Removal of old paint by sanding, scraping or other means may generate dust or fumes that contain lead. Exposure to lead dust or fumes may cause brain damage or other adverse health effects, especially in children or pregnant women. Controlling exposure to lead or other hazardous substances requires the use of proper protective equipment, such as a properly fitted respirator (**NIOSH** approved) and proper containment and cleanup. For more information, call the National Lead Information Center at **1-800-424-LEAD** (in US) or contact your local health authority.

Surface must be clean, dry, and in sound condition. Remove all oil, dust, grease, dirt, loose rust, and other foreign material to ensure adequate adhesion. Surfaces should be clean and dry and free from loose or peeling paint. Do not apply when air or surface temperatures are below 40°F (4.5°C), or when the relative humidity exceeds 85%, or when the temperature falls below the dew point.

The presence of concrete sealers or efflorescence on new concrete may interfere with adhesion and should be removed by extended weathering, etching, or abrasive blasting.

Most previously painted lines may be repainted without additional surface preparation, provided the old paint is still tightly adhered to the surface. However, multiple layers of paint will eventually peel and require removal. Recognize that any surface preparation short of total removal of the old coating may compromise the service length of the system.

New asphalt surfaces should ideally be allowed to age several months before striping. Exceeding the recommended film thickness will increase the tendency to cause asphalt lifting. Placing an inconspicuous test stripe to determine if a new asphalt surface has cured sufficiently to paint is recommended.

If it is necessary to paint new asphalt surfaces, do not exceed an application rate of 8 mils (200 microns) wet (approximately 200 sq. ft. per gallon / 4.9 m2/L). Special care should be given to laps and edges of stencils to prevent excessive film thickness.

Asphalt surfaces generally require aging prior to painting. If the asphalt is insufficiently cured, applying a thin coat (approximately 1/2 the recommended d.f.t.) generally reduces the extent of lifting and cracking.

PERFORMANCE

No painting should be done immediately after a rain or during foggy weather.

Do not paint on wet surfaces.

Check adhesion by applying a test strip to determine the readiness for painting.

Abrasion Resistance (falling sand):
Method: ASTM D968
Result: 150 liters

Bleed Resistance:
Method: ASTM D969
Result: greater than 0.95 over seal coat

Color (yellow):
Method: Fed. Std. 595 #33538
Result: Pass

Dry-No-Pickup:
Method: ASTM D711
Result: less than 30 minutes @ 77°F/25°C

Dry Opacity (Contrast Ratio):
Method: Fed. Met. 141C at 5 mils (125 microns) wet
Result: 0.95 (white)

Flexibility:
Method: ASTM D522, 1/2 inch mandrel
Result: Pass

Reflectance (white):
Method: ASTM-E97
Result: 85% minimum

Scrub Resistance:
Method: ASTM D2486
Result: 500 cycles minimum

Solar Reflectance Index (SRI):
Method: ASTM E1980 B97WD2434 White only
Result: 102.01 calculated

Solar Reflectance:
Method: ASTM E1980 B97WD2434 White only
Result: .819 average

SAFETY PRECAUTIONS

Refer to the Safety Data Sheets (SDSs) before use.

FOR PROFESSIONAL USE ONLY.

Published technical data and instructions are subject to change without notice. Contact your Sherwin-Williams representative for additional technical data and instructions.

Painted surfaces can become slippery when wet. Zone Marking paints are not intended for use as floor paints, and should not be used to paint large areas subject to pedestrian traffic. For instance, painting an entire traffic stall is not recommended.

Slip Resistance – Some surfaces may require a slip resistant additive for safety. Add H&C SharkGrip® Slip Resistant Additive to the final coat applied following label directions. Sand may also be broadcast onto the wet paint or incorporated in the final coat. These additives should not be used in place of a non-skid finish.

CLEANUP INFORMATION

Clean spills, spatters, hands and tools immediately after use with soap and warm water. After cleaning, flush spray equipment with compliant cleanup solvent to prevent rusting of the equipment. Follow manufacturer's safety recommendations when using solvents.

DANGER: Rags, steel wool, other waste soaked with this product, and sanding residue may spontaneously catch fire if improperly discarded. Immediately place rags, steel wool, other waste soaked with this product, and sanding residue in a sealed, water-filled, metal container. Dispose of in accordance with local fire regulations.

HOTW 07/13/2021 B97WD2434 06 48
FRC, SP

The information and recommendations set forth in this Product Data Sheet are based upon tests conducted by or on behalf of The Sherwin-Williams Company. Such information and recommendations set forth herein are subject to change and pertain to the product offered at the time of publication. Consult your Sherwin-Williams representative or visit www.paintdocs.com to obtain the most current version of the PDS and/or an SDS.

Ann Kellogg Simpson

Education

University of Colorado Denver, Denver, CO	Master's in Information and Learning Technologies
University of Colorado, Boulder, CO	**BA, Art Education**
University of Bordeaux, Bordeaux, France	**Part of the BA program at University of Colorado**
University of Northern Colorado	**Graduate Credit, Education**
Grand Canyon University, Phoenix, AZ	Arizona Teaching Certificate
Art Students League, New York City, NY	Supplemental Art Classes
Parson School of Design, New York City, NY	Supplemental Art Classes
Pratt, New York City, NY	Supplemental Art Classes
Red Rocks Community College, Lakewood, CO	Supplemental Art Classes
Professional Workshops, NY, NJ, AZ, CO	Supplemental Art Classes

Work Experience

Evergreen Christian Outreach	Volunteer
Jefferson County Public Schools	Substitute Teacher
Evergreen Middle School	Visual Arts Teacher, Grades 6-8
Montessori School of Evergreen	Art Teacher, Grades 1-8
Private Art Teacher, Evergreen, CO	Lessons and Workshops for ages 6 through adult
Visiting artist in Jefferson County Schools, CO	Learning activities in art
King's Court, NJ	Director of Marketing
R.J. Martin Company, NJ	Art Director
Dimensional Communications, NJ	Production Artist
Thunderbird Graduate School	Assistant in Computer Department
Arizona Public School System, Phoenix	Substitute Teacher, K-12

Additional Data

Current Colorado SubstituteTeaching License
Fluency in French
Signature Member of the Colorado Watercolor Society
Award winning artist in painting and sculpture

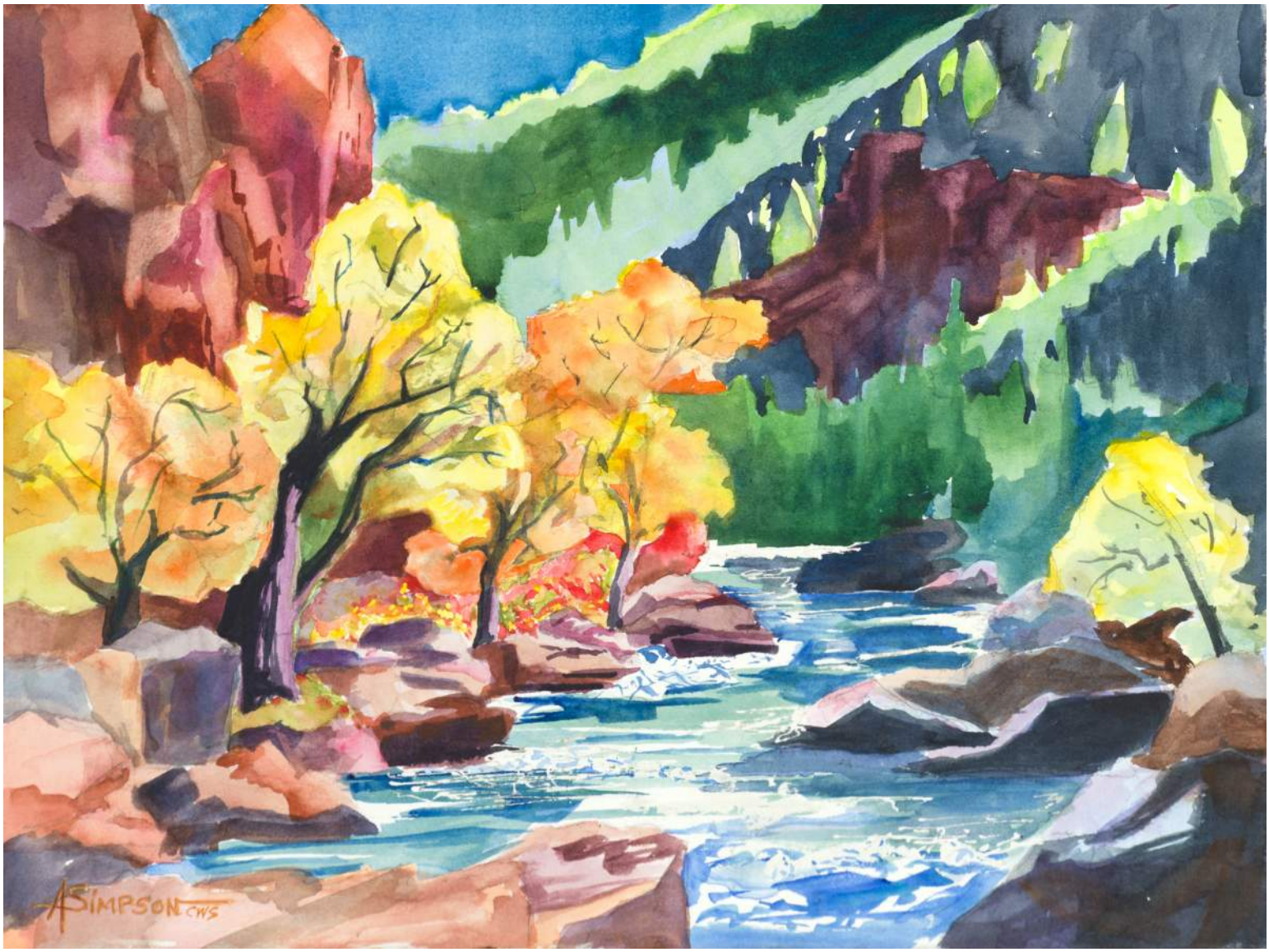
Contact Information

robindebois@comcast.net
303-902-5237

Personal Notes

I was born and raised in Denver, Colorado. After teaching in Phoenix, Arizona, I embarked on a new career in commercial art in New Jersey. As an art director, I confronted the fast-paced, pressured and dynamic world of corporate commercial art in New York City and vicinity. It wasn't until the move back to Colorado in August of 1990 that fine art became a priority. In 1998, I discovered sculpting in clay and am a member of the Warehouse Gang. My association with the Gang got me involved in creating public art. I have bronze sculptures as part of the permanent sculpture collection in Evergreen, Colorado. This inspired me as a school teacher to challenge my students with creating public art. Evergreen Middle School has several examples such as the mosaic wall in front of the school, mosaic pedestals and a fused glass window in the front lobby. There is another large fused glass project at the Center for the Arts Evergreen. I assisted in the creation of the mural by the creek in downtown Evergreen which incorporates the efforts of Evergreen's public-school elementary students. Recently retired after 17 years at Evergreen Middle School, I am open to exploring new ways to continue my passion for art.

SAMPLE ART



Application for Temporary Public Art

City of Portland ~ Planning & Urban Development Department, Public Art Committee

(Allow up to 3 months prior to installation date)

Today's Date: 4 / 9 / 2026	Name(s): Arisa White + Pamela Chevez	(Alternate Designee):	
Artist Name: *(if different from above)*		(Alternate Designee Cell):	
Company (if applicable) TEMPOart			
Address: P.O. Box 4101			
City: Portland	State: Maine		Zip: 04101
Telephone: 724-875-1046	Work:	Fax:	Cell:
Email Address: director@tempoartmaine.org; arisawhite@gmail.com			

Title

Arise

Summary

Location Monument Square
Materials (please be specific) Exterior acrylic latex paint
Dimensions, Height, Weight, Title 105' x 50', "Arise"

Technical Requirements and Description

Arise is a painted mural installed by artist Pamela Chevez on the brick sections at Monument Square featuring a thirteen word poem by Arisa White. The poem: Let your hearts canary. No one stands solitary. We are each other's sanctuary.

Maintenance and Safety

Painted on the ground, the mural will see natural degradation through public use of the square. Winter snow removal methods will impact the work as well. In spring 2027, TEMPOart, in partnership with the artist and City, can assess the condition to determine whether to repair or remove. It is our understanding that the City of Portland has intentions on renovation of the Square, should the mural's condition be maintained to an acceptable level, it may be possible for an extension beyond June 2027.

Proposed Schedule

Installation Date(s): June 22 to July 13, 2026	Display Dates: July 13 to April 1, 2027 — at which point the condition will be assessed	Removal Date:

TEMPOart has researched paint removal on historic brick and surfaces. Deinstallation can be accomplished with no damage to the surface through dry ice blasting.

Required Supporting Materials

- ❍ Resume
- ❍ Structural Sketches of the proposed work
- ❍ Detailed photo, map, or maquette of proposed piece on site
- ❍ Up to 10 images of relevant work with slide sheet
- ❍ Optional statement of intention (limited to one page)
- ❍ Signage Listings

(Please read all attachments included with this application.)

FOR CITY USE ONLY

Date Received: _____ Photo Sketch Attached: _____ Resume Attached: _____ Certificate of Insurance: _____

DIG SAFE (1-888-344-7233): _____ Security Deposit: _____ Signed Agreement Attached: _____

Reviewed By: _____ Date: _____ Approved: _____

Denied *(reason)*: _____

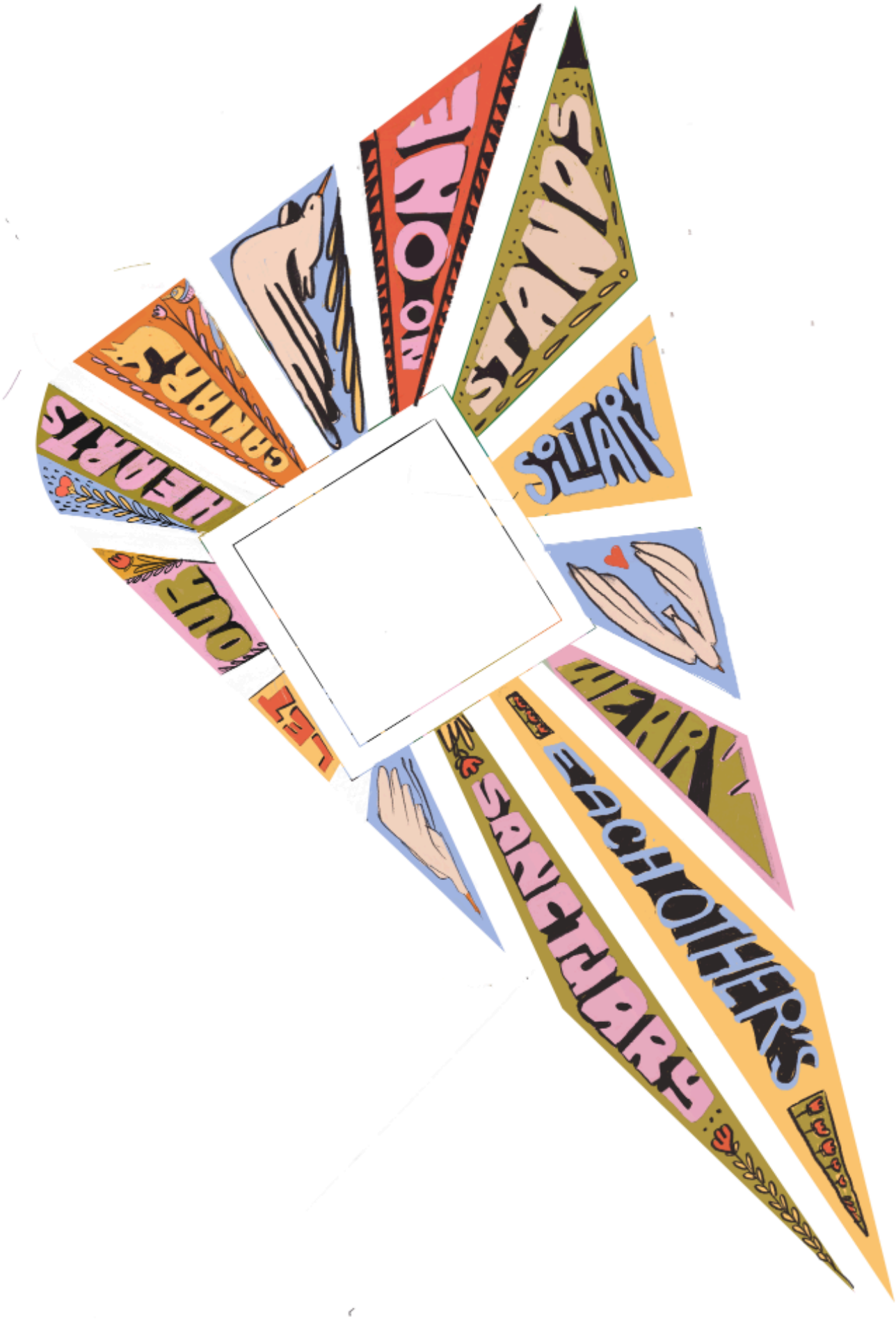
Comments/Conditions: _____

TEMPOart Public Art Commission
Arisa White

Project Title: Arise!
Site: Monument Square

The triangular area inlaid with brick, forming a sunburst with thirteen sections (like pie slices),will be the focus of this installation. The idea is to create a poem, painted on the brick in regular and glow-in-the dark paint, starting north, then east, going south, and west. Since Monument Square is a public space that has hosted protests, gatherings, and markets over the centuries, the poem is a call to action, a directive, an aphorism, and/or a spell.

Final text for poem:
Let your hearts canary
No one stands solitary
We are each other's sanctuary


STANDS
SILLY
WEARY
ANOTHER'S
SANCTUARY
LET
OUR
HEARTS
CONFIRM
NOON

LET
OUR
HEARTS
BREAK
NO ONE
STANDS
SILLY
WALK
SANTA PARK
Congress St
Monument Sq
Monument Square
One City Center
Garage (Monument Sq...
Graffams classic Hot dogs
Google Maps
Imagery ©2026 Google, Imagery ©2026 Airbus, Map data ©2026
Mexico
Terms
Privacy
Send Product Feedback

TIMELINE, INSTALLATION, MAINTENANCE:

- June 19: Washing of Monument Square
- June 22-July 13: Muralist Pamela Chevez paints the Square
- Community Paint opportunities: Saturday mornings (10 am to noon)
- July 6-13: MECA students help with finishing details
- July 13: Installation completed

The timeline is subject to weather. With the painting happening in the Square, the artists are aware of potential event impacts during the installation. Chévez would be primarily painting in the morning hours (7 am to noon).

Washing of Monument Square: TEMPOart will coordinate volunteers to assist with washing the Square for site preparation. The City has indicated that power washing would not be suitable for the site. We will use mops, water, and vinegar to prepare the surface.

Installation: Chévez plans to paint section by section. Each brick "slice" will be roped off while she is working, with construction cones and signage "Artist at Work" with additional information about the installation. Drop cloths and kraft paper will be used to ensure that the paint does not interact with the stone work that separates the brick slices.

Paint: It is our understanding that the City of Portland that removal of the paint is a priority. Exterior acrylic latex paint will be the best option that would be easiest to remove. Since power washing is not an option at the Square, TEMPOart has researched alternative methods of zero impact removal. Dry ice blasting is a preferred method for brick surfaces.

Community painting opportunities: TEMPOart and Chévez will work together on Saturday mornings (or another day that suits City schedule) to offer an opportunity for community volunteers to help paint the large areas of color.

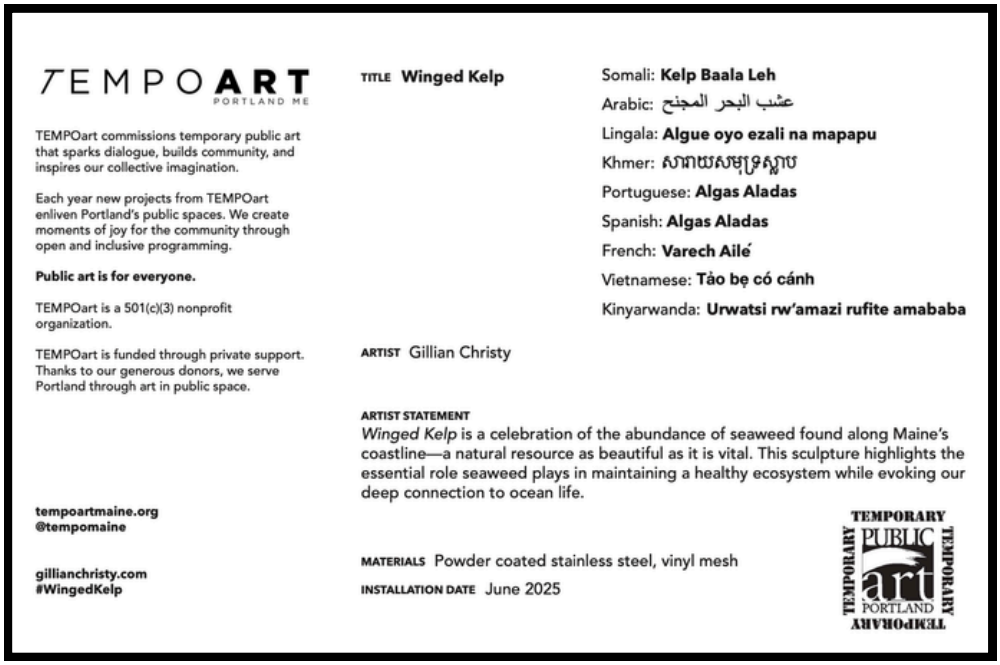
The artists have coordinated with four MECAD students to help with finishing the mural. They will be paid for their time.

Maintenance: It is understood that the mural will be walked on and danced on and protested on. There will be wear and tear. This is expected and accepted. It is TEMPOart's recommendation that the artwork be assessed in early spring, after winter maintenance of the Square concludes, to understand if repair or removal is a better option depending on condition. This will be coordinated in partnership with the City. Should the mural be vandalized, TEMPOart will clean and coordinate with the artists for repair.

Signage: TEMPOart and the artists will work together on signage, on a 11 x 17 stainless steel sign, which would feature the poem and additional process details. Location for the sign is flexible, but a site along the perimeter (as seen below) would be preferred.

Option to stake into the ground, if possible. Can coordinate with City on appropriate placement.

Example TEMPOart signage:



TEMPOART
PORTLAND ME

TEMPOart commissions temporary public art that sparks dialogue, builds community, and inspires our collective imagination.

Each year new projects from TEMPOart enliven Portland's public spaces. We create moments of joy for the community through open and inclusive programming.

Public art is for everyone.

TEMPOart is a 501(c)(3) nonprofit organization.

TEMPOart is funded through private support. Thanks to our generous donors, we serve Portland through art in public space.

tempoartmaine.org
@tempomaine

gillianchristy.com
#WingedKelp

TITLE **Winged Kelp**

Somali: **Kelp Baala Leh**
Arabic: عشب البحر المجنح
Lingala: **Algue oyo ezali na mapapu**
Khmer: **សារាយសមុទ្រស្លាប**
Portuguese: **Algas Aladas**
Spanish: **Algas Aladas**
French: **Varech Ailé**
Vietnamese: **Tảo bẹ có cánh**
Kinyarwanda: **Urwatsi rw'amazi rufite amababa**

ARTIST Gillian Christy

ARTIST STATEMENT
Winged Kelp is a celebration of the abundance of seaweed found along Maine's coastline—a natural resource as beautiful as it is vital. This sculpture highlights the essential role seaweed plays in maintaining a healthy ecosystem while evoking our deep connection to ocean life.

MATERIALS Powder coated stainless steel, vinyl mesh
INSTALLATION DATE June 2025

TEMPORARY PUBLIC art PORTLAND

CURRICULUM VITAE

ARISA A. WHITE

5256 MAYFLOWER HILL, WATERVILLE, ME 04901
(207) 859-5256 ARISA.WHITE@COLBY.EDU ARISAWHITE.COM

EDUCATION

MFA in English—Poetry, 2006
UNIVERSITY OF MASSACHUSETTS, AMHERST, MA

BA in Creative Writing and Literature, 2001
SARAH LAWRENCE COLLEGE, BRONXVILLE, NY

Embodied Social Justice Certificate Program, 2022
THE EMBODY LAB, 60 HOUR ONLINE PROGRAM

CSA: Ghana: African Diaspora Studies, 2000
SCHOOL FOR INTERNATIONAL TRAINING, Brattleboro, VT

PROFESSIONAL EMPLOYMENT

2018-Present **COLBY COLLEGE, WATERVILLE, ME**
Creative Writing Program, Associate Professor of English

PUBLICATIONS (SELECTED)

POETRY BOOKS & CHAPBOOKS

A Trusted Spectacle in a World of Incomplete Sunshine, Airlie Press, 2027.
Post Pardon: The Opera, Mouthfeel Press, 2026.
Who's Your Daddy, Augury Books, 2021.
Fighting for Justice Series: Biddy Mason Speaks Up, Heyday Books, 2019.
You're the Most Beautiful Thing That Happened, Augury Books, 2016.
A Penny Saved, Willow Books, 2012.
Hurrah's Nest, Virtual Artists Collective, 2012.

EDITED ANTHOLOGY

Home Is Where You Queer Your Heart, edited by Miah Jeffra, Monique Mero-Williams, and Arisa White, Foglifter P, 2021.

SINGLE POEMS

Print

"Dwarf Cinquefoil," *Cape Cod to Nova Scotia: Art, Ecology, Poetry of the Gulf of Maine,* Workman Publishing, 2025 (forthcoming)
"We Not Crazy, We Feeling Irie," *This Is the Honey: An Anthology of Contemporary Black Poets,* edited Kwame Alexander, Little, Brown, and Company, 2024.
"Not Today," "This Is What You Get," "I Bank on Love She Manumits," *Conduit,* no.3, Fall 2023.

"It was easier to manage," *Ideas in Literature: Building Skills and Understanding for AP English Literature Course,* 1st Edition, edited by John R. Williamson, Mary Jo Zell, Elizabeth Davis, MacMillan Learning, 2023.

ART INSTALLATIONS (COMMISSIONED POEMS FOR PUBLIC ART)

look after your heart, 25 Jul 2025. Coastal Maine Botanical Gardens, Boothbay, Maine.

"Sovereign Ruler of the Universe," *BEGIN AGAIN: reckoning with intolerance in Maine,* 27 May -31 Dec 2021, Maine Historical Society, Portland, Maine.

AWARDS & GRANTS (SELECTED)

- **2025 Airlie Poetry Prize,** *A Trusted Spectacle in a World of Incomplete Sunshine*
- **2022 Golden Crown Literary Society Awards, Poetry Winner :** *Who's Your Daddy*
- **2022 Maine Literary Awards, Memoir Finalist:** *Who's Your Daddy*
- **34th Lambda Literary Awards, Lesbian Poetry Finalist:** *Who's Your Daddy,* 2022
- **FOCAL Award Winner,** Los Angeles Public Library, *Biddy Mason Speaks Up,* 2021
- **Best of Net Nomination,** "Smoke is caught . . .," *The Night Heron Barks,* 2020
- **Nautilus Book Award—Gold Winner,** *Biddy Mason Speaks Up*, May 2020
- **Independent Publisher Book Awards—Silver Winner,** *Biddy Mason Speaks Up,* 2020
- **Maine Literary Awards, Young People's Literature, Winner:** *Biddy Mason Speaks Up,* 2020
- **American Library Association's Over the Rainbow 2018 Recommended Book List,** *You're the Most Beautiful Thing That Happened*
- **29th Lambda Literary Awards in Lesbian Poetry Finalist:** *You're the Most Beautiful Thing That Happened,* 2017
- **2016 Julie Suk Award Longlist Finalist,** *You're the Most Beautiful Thing That Happened*
- **Augury Books Poetry Prize Winner,** *You're the Most Beautiful Thing That Happened,* 2015

FELLOWSHIPS & ARTIST RESIDENCIES (SELECTED)

- **Arteles Creative Center,** Artist in Residence, Haukijärvi, Finland, 2024
- **Hewnoaks Artist Colony,** Artist in Residence, Lovell, ME, 2024
- **Hedgebrook,** Writer in Residence, Whidbey Island, WA, 2023 & 2010
- **Indigo Arts Alliance,** Mentor Artist-in-Residence, Portland, ME, 2022
- **James C. Hormel LGBTQIA Center,** Artist in Residence, San Francisco Public Library, RADAR Productions, CA, 2018
- **Ground Floor Summer Lab Residency,** Artist in Residence, Berkeley Repertory Theatre, CA, 2018
- **Distinguished Visiting Poet in Residence,** Saint Mary's College of California, 2017
- **Visiting Scholar,** The Poetry Center & American Poetry Archives, San Francisco State University, CA, 2016
- **Headlands Center for the Arts,** Artist in Residence, Sausalito, CA, 2014
- **Port Townsend Writers' Conference Fellowship,** WA, 2012
- **Rose O'Neill Literary House Summer Residency,** Washington College, MD, 2011
- **Squaw Valley Community of Writers,** Cave Canem Scholarship, CA, 2010
- **Atlantic Center for the Arts, Your Word Fellow,** New Smyrna Beach, FL, 2009
- **Fine Arts Work Center,** Archie & Bertha Walker Scholarship, Provincetown, MA, 2006
- **Atlantic Center for the Art, Associate Artist**, New Smyrna Beach, FL, 2006
- **Cave Canem Fellow,** Cave Cane Foundation, Summer Residencies 2003-2008

Arisa White work samples

look after your heart, 2025
Coastal Maine Botanic Garden, Boothbay, ME

Informed by the parabolic shape of the Reiser Woodland Garden path, look after your heart consists of the mirror poem "revolution is ritual," inlaid into the ground on 45 cedar planks, and speaks to the themes of belonging, safety, rootedness, compassion, and love. Symbolically
referencing the plants located in the woodland beds, the poem also serves as a ground that you can stand on and affirms one's "hereness." It serves, too, as a spell for opening, encouraging, and healing the heart. Guests are invited to walk the poem, sit on the bench, and
play "grand revolve," a song created to tend to the light in your chest. Composed by cellist Robin Lane, vocals by Jazmin DeRice, and lyrics were sourced from the Latin and common names of the botanicals found in the Woodland Garden.

I've chosen the mirror poem because it embodies self-reflection and offers a different perspective on the same thing. The mirror form is magical when you notice how it works to create alternative meanings—the poem can sometimes answer itself, contradict itself, or be a wish come true.

Who's Your Daddy: At the Planetarium, 2021
Maynard F. Jordan Planetarium, Orono, ME

The poetic memoir is a lyrical, genre-bending coming-of-age tale featuring a queer, Black, Guyanese American woman who, while seeking to define her own place in the world, negotiates an estranged relationship with her father. Incorporating poetry and prose, Who's Your Daddy employs the motif of stars and constellations to navigate and populate the distance that characterizes the father-daughter dynamic. For this immersive, animated starlight and sound show, Colby's assistant professor of music, Jose G. Martinez, created original music, and students Roshauna Follett '22 and Becky Antoine '23 provided back-up vocals. Audience members commented that the dramatic reading was "amazing," "beautiful," and "mesmerizing."

Pamela Chévez | Visual Artist

pam.chevez@gmail.com | pamchevez.com

Education

Universidad Autónoma Metropolitana | Mexico City, MX

- Bachelor's of Design for Visual Communications

Experience

Freelance Designer, Illustrator & Muralist.

Mural Work | 2023-2025

- Design and implementation of **Mural for main hall at Reiche Community School. I** met with students, staff and board to design a mural according to the needs, vision and values of the school.
- Designed and Implemented a **mural at Bodega Latina** in Congress st, Portland Maine.
- Designed and Implemented a **mural at Quiero Café Saco and Portland**.
- Designed and Implemented a **mural at Pacífico** in Saco.
- Designed and Implemented a mixed media **mural at Space Gallery** in Congress st, Portland Maine.
- Designed and help Implement an interactive mural for a UNE event where people were able to transform the mural depending on how often they did and outdoor activity of their choice

Yes Yes Know | 2024

- UI Design for a cutomer service app.
- Designed responsive components that which remain functional in desktop and mobile devices.
- All designs were based on the users needs while meeting a marketable appeal.

More Women+ Surf | 2022-Current

- Co-founder and Organizer of programs.
- Visual Identity and Graphic Design and Website design.

Perch Design Studio | 2022

- Design and animations for **Interactive mural** for UNE event.
- Desing and Illustrations for interactive app for the Gulf of Maine Research Institute (GMRI)

Pamela Chévez work samples

You Belong Here, 2025
Reiche School, Portland, ME

Reiche School, nestled in the heart of Portland, ME, is home to a vibrant and diverse student community. To add a splash of joy to their daily routine, the school decided to create a welcoming mural. This colorful project was brought to life with the enthusiastic participation of students and staff, who contributed their ideas and aspirations.

SPACE Gallery, Portland, ME, 2022

La Bodega Latina, Portland, ME, 2020

Packaging design: Allagash Upward Movement, 2024

The name "Upward Movement" is a nod to the Allagash River in Maine, which flows northeast. More symbolically, the name represents women making upward strides in the brewing industry, an industry heavily dominated by men.

The Allagash Pink Boots+ Team created this Czech-style amber lager, inspired by a brewer's love for her Czech grandparents. Its flavor is a big hug of grain, caramel, and brown sugar notes with a subtly floral finish. In the end, the brief was to create a label that represents the idea of empowerment and community.

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DATE (MM/DD/YYYY)
04/16/2026

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INSURER(S) AFFORDING COVERAGE | **NAIC #**
INSURER A: Accelerant National Insurance Company | 10220

INSURED
Pamela Chevez Zendejas
P.O. Box 4101
Portland, ME, 04101

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389 Congress Street
Portland, ME, 04101

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