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Urban Designer, Planning Division

PORTLAND PUBLIC ART COMMITTEE

Wednesday, June 15, 2016

4:00 p.m. – 6:00 p.m. Portland Public Library, Room 2

Announcement of decisions of previous meeting:

- none

1. Call to Order

- Approve Minutes from May 18, 2016

2. Project Reports

- Langlais – Burbank Library, Puffin lighting
- Art in Our Front Yard
- *Art Underfoot* – missing brick replacement updates; memorial updates
- *Portland Brick* – installation updates/ sign installation
- Maintenance/Conservation 2016:
 - *Common Ground Gazebo* deaccession 6/6/16
 - Three sign relocations
 - *Loring Memorial* repair
 - Collection Conservation – contract under review; work to begin this summer
- Room 24 Artwork plan, budget updates
- Woodfords Corner – update, review of design brief (see attachment 1)
- Lincoln Park Fountain – request from Friends of Lincoln Park to proceed

3. Subcommittee Reports

- Governance/Board Development Subcommittee
 - Guidelines Revisions (see attachment 2) (Devlin)
- Communications Subcommittee Report
 - Website updates (Cradock)
- Site Selection Subcommittee
 - Congress Square Art Selection – updates
 - *Acrobatic Dogs* relocation (public meeting)
- Gifts Subcommittee
 - Porcupine gift from June LaCombe – letter and Council approval
 - Two proposed gifts from the Farnsworth Art Museum (see attachment 3)

4. Other Business

- Request from Evanston, IL to use the *Little Water Girl* mold (see attachment 4)
- Temporary Art – *The American Dream* opened June 3rd
- Electrical box competition – updates

Next Meeting – Wednesday, July 20, 2016 (Room 3)

MEMORANDUM
Woodfords Corner Public Art - Project Scope and Design Brief

TO: Aaron Stephan (hereafter the “Artist”)
FROM: City of Portland Public Art Committee (hereafter “PPAC”)
DATE: June 10, 2016
SUBJECT: Woodfords Corner Public Art – Work Plan, Project Scope

The public art proposal for Woodfords Corner will take advantage of available Public Art funds to create the street light elements that are a part of the Forest Avenue streetscape concept. On March 16, 2016, the Portland Public Art Committee unanimously recommended proceeding with the selection of Aaron Stephan as the artist and a budget of \$25,000 to design, fabricate, and install the street light elements to be placed in the new plaza. Staff met with the City Manager to approve the sole source of an artist for this project. Aaron’s work is uniquely suited for this project which uses off-the-shelf street lights to create sculpture. The City Council approved the project and artist selection on June 6, 2016 (6-3). The Public Art Committee, as well as staff, is dedicated to creating a successful installation as part of the overall Woodfords transportation project that will add to the identity of this community center.

Project Work Plan (tentative)

June 2016 – Council approval of project, artist selection, and budget

June 2016 – Contract negotiation with artist

July 2016 – Concept development by artist with design brief from PPAC

August 2016 – 1-2 Stakeholder public meeting(s) to review concepts and hear feedback; PPAC monthly meeting will also review concepts; concepts posted on City’s project website for comment

September 2016 – Design development by artist

September/October 2016 – Final design presented for feedback and approval; Location and electrical info confirmed with landscape architect for construction drawings

Fall 2016 – RFP released for Woodfords Corner transportation and public realm project

Summer 2017 – Construction begins

Project Scope

- Project includes the design, fabrication, and installation of one streetlight cluster sculpture in the plaza space to be created at Forest and Woodfords as part of the Woodfords Corner transportation and public realm project. Coordination with project architects is required. The Artist is responsible for the design, fabrication, and delivery of the artwork for \$20,000. The City will install (with the Artist’s oversight) the artwork for \$5,000 and the site design and preparation fall under the Woodfords Corner Transportation project scope.
- The Artist will refer to the design brief as guidance for how to approach this project – this brief incorporates public and Council comment received to date regarding this project.
- The Artist will present a series of concept ideas to be presented to the PPAC and in a public meeting.
- After receiving feedback from public and PPAC, the Artist will develop design into final proposal. Final proposal will be presented to the PPAC for approval.
- Once final proposal is approved, the Artist will move into fabrication phase.
- Fabrication and installation will be coordinated with the MDOT construction schedule.

Design Brief

Using the standard manufactured light poles and possibly banner arms, the concept is to create a sense of place and identity at Woodfords Corner with clustering of lights at various heights and configurations at the intersection. This strategy is intended to provide a low-cost, flexible solution to fulfilling the Transforming Forest Avenue goal of identity.

The Artwork shall:

- use off-the-shelf street light components
- have a permanence of at least 20 years
- use LED lights

Design Considerations:

- Identity and Placemaking characteristics
- Compatibility with historic and overall built context, especially in the selection of the street light types
- Compatible with the proposed streetscape palette
- Visibility from a distance as an identity element for Woodfords Corner
- Pedestrian-scale experience and sight lines
- Relationship and sight lines to Oddfellows clocktower
- Relationship to overhead utilities and other site lighting
- Both Daytime and Nighttime aesthetic
- Light pollution and glare
- Power use and sustainability

Deliverables

- Conceptual Designs – two to three concepts (reference Public Art Guidelines Section IV. B.1.a and b. for deliverable parameters and format)
- Final Design – the artist shall deliver a final design proposal that receives Public Art Committee Approval (reference Public Art Guidelines Section IV. B.1.c and d. for deliverable parameters and format)
- Meetings – the Artist shall attend at least one public meeting and at least one Public Art Committee meeting to present concepts and hear feedback
- Artwork – the Artist shall deliver the fabricated artwork according to final approved design
- Maintenance Report

Review and Public Process

The public and stakeholders will have the opportunity to engage with the creation of artwork in Woodfords Corner in the following ways:

Internal review

- PPAC and staff provide a design brief as guidance to the Artist
- PPAC and staff will act as a resource to the Artist for questions, background material
- PPAC will review the concepts in their monthly meeting (also open to the public) to provide feedback to the Artist
- Staff and the Artist will review the proposal with the MDOT landscape architect
- PPAC will vote to approve the final design

Public Review

- Public Meetings:
 - At least one public meeting will be held in the neighborhood where the Artist would be able to get feedback and discuss design development. This meeting will be most productive if the Artist presents 2 or 3 concepts for feedback.
 - At least one PPAC monthly meeting will include review of the concepts. PPAC meetings are open to the public. *PPAC will take public comment on the review at their meeting.*
- Project information will be posted for viewing in the following locations:
 - City of Portland Woodfords Corner project webpage
 - City of Portland Public Art Committee webpage
- Stakeholder groups to be invited to participate/comment will include:
 - Woodfords-Oakdale Neighborhood Association
 - Friends of Woodfords Corner
 - Deering Center Neighborhood Association
 - Back Cove Neighborhood Association
 - Veterans of Foreign Wars
 - Abutting property owners
- Outreach/Notification methods include (to announce public meetings, comment opportunities):
 - Comment/Question Form on City Woodfords Corner project page
 - City of Portland calendar page (for public meeting info)
 - PPAC Facebook page posts
 - Newsflash on the City's website
 - Press release (for public meeting announcement)
 - City of Portland and Portland Planning twitter accounts
 - Direct email to leaders of neighborhood groups
 - NotifyMe recipients for public art announcements

Approvals

- City Council approved the project, artist selection, and budget
- City Manager approved the artist as a sole source for the project
- PPAC will vote to approve the final design
- The final design could also be brought back to the City Council as a communication

Project Budget

For this scope of services the Artist shall receive a fixed fee of \$20,000. The City has allocated \$5,000 for the installation expenses of the artwork.

Payment schedule:

- 25% upon delivery and acceptance of design concepts and attendance at one public meeting
- 25% upon delivery and acceptance of final design and approvals
- 40% upon delivery and acceptance of fabricated artwork
- 10% following installation

Attachments:

- Transforming Forest Avenue Streetscape Recommendations
- Public Meeting 6/6/16 – notes and comments received



Transforming Forest Avenue Streetscape Recommendations

revised August, 2015

City of Portland, Planning Division

Caitlin Cameron, Urban Designer, Planning & Urban Development



Introduction

Transforming Forest Avenue was adopted by the Portland City Council as an element of the City's Comprehensive Plan on June 4, 2012. The plan includes a wide range of land use, streetscape and transportation related recommendations, all designed to encourage transit-supported development and the evolution of Forest Avenue as a complete street. Key elements of the streetscape section of the plan include the following:

- Install **high-quality** and **consistent streetscape** features such as street furniture, lighting, and landscaping to brand Forest Avenue as a place.
- **Upgrade** sidewalks, ramps and crosswalks to provide universal access and using techniques to create a more **pedestrian-oriented** environment.
- Streetscape and design improvements would primarily be targeted at making the corridor a more **pleasant place to be**, rather than a pass through. These improvements should be made wherever possible, with attention to maintenance requirements.
- Install **consistent landscaping** along the corridor. The goal would be to re-embrace the name of Forest Avenue by **increasing vegetation** on the corridor.
- Install street furniture for both functionality and comfort where space is available. Consistently branded street furniture would give Forest Avenue a **cohesive identity**, and in certain locations, can be used to indicate a **special character**.

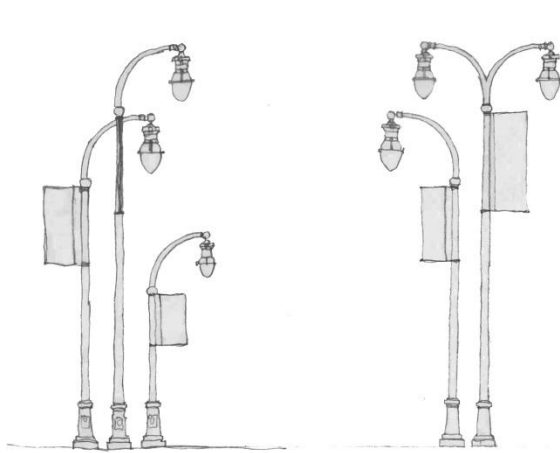
With the Maine Department of Transportation projects at Woodfords Corner and Exit 6, there is an opportunity to implement the strategies and recommendations of the Transforming Forest Avenue as part of the City's Comprehensive Plan. In September, 2014, City staff met with former members of the Transforming Forest Avenue Advisory Committee to present and discuss material and streetscape palette for Forest Avenue. This report includes the City's specifications for the following streetscape items:

- Place Branding/Identity
- Street Light
- Bollard
- Bench
- Trash Receptacle
- Bicycle Hitch
- Street Trees
- Sidewalk Materials
 - Pedestrian Zone
 - Furnishing Zone

This report also includes concepts for how the streetscape and plaza spaces should be configured to accomplish the goals of Transforming Forest Avenue. On the next page is the Transportation and Streetscape Concept Plan: Corridor Segment C – Woodfords Corner, which staff referenced when developing concepts and recommendations for the design details of the corridor.

Place Branding/Identity

Using the standard manufactured light poles and banner arms, the concept is to create a sense of place and identity at Woodfords Corner with clustering of lights at various heights and configurations at the intersection. The banner arms serve as a site for art that could be rotating and afford the opportunity to engage neighborhood schools, MECA students, or local artists for installations managed through the Portland Public Art Committee's Temporary Art program. This strategy is intended to provide a low-cost, flexible solution to fulfilling the Transforming Forest Avenue goal of identity.



Specifications

- **Street Lighting (revised)**

Product – 4” smooth Princeton aluminum pole with smooth base, Bishops Crook Crossarm, Hallbrook W Bowl Glass, Hallbrook Extended Cover with GlasWerks LED teardrop (Holophane), 14’ height

Finish – HLP Standard Graphite powder coat finish

Placement – Spacing and placement shall follow Section 10: Municipal Street Lighting Standards as found in the City of Portland Technical Manual (p 218-224) for pedestrian lighting

- **Bollards (revised)** – If the Calpipe bollard cannot be used, the Holophane Freeport Series bollard may be used.

Product – Calpipe lighted bollards with dome cap, LED lights

Finish – Stainless steel or powder coat graphite finish to match light fixtures

Size – 8” diameter, 36” height

Placement – At each pedestrian crosswalk on the car approach side, mounting type TBD

- **Bicycle Hitch**

Product – City standard for the Dero Bike Hitch (Technical Manual I-33a-c)

Finish – Stainless steel or hot-dipped galvanized

Placement – Placement shall follow City of Portland Technical Manual guidelines (I-32)

- **Bench (revised)**

Product – Plexus bench from Landscapeforms, backed with arms

Finish – Titanium metal polyester powder coat

Placement – As needed and in coordination with Department of Public Services

- **Sidewalk Material** – Forest Avenue shall follow the Sidewalk Replacement Material map (Technical Manual p278).

Product – Seamed concrete

Finish – TBD

Size – Width varies, verify in field

- **Furnishing Zone/Plaza Material** – Furnishing zone shall be a grass esplanade with street trees or silver grey granite plank pavers with occasional raised granite double tree wells (as indicated in project drawings).

Product – Swenson Granite plank pavers (or similar)

Finish – Thermal finish, Woodbury Gray (or similar)

Size – 12” x 24” planks, Furnishing zone is 36” in width

- **Trash Receptacle (revised)**

Product – City standard specification

Finish – Dark silver or graphite powder coat to match light fixture finish

Placement – As needed and in coordination with Department of Public Services

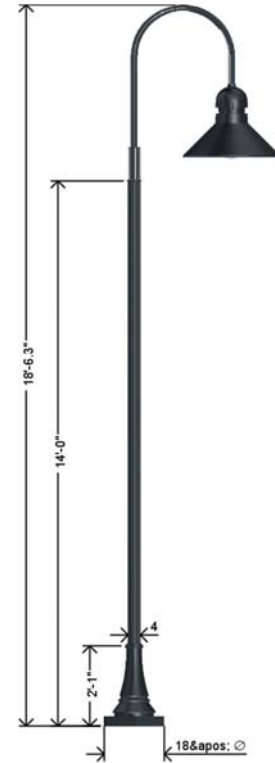
Forest Avenue Streetscape Palette

Sidewalk Materials



Lighting

**Princeton Aluminum Pole, Smooth Base
BC (Bishops Crook Crossarm)
Hallbrook® W Bowl Glass**



Furniture



Woodfords Corner Public Art – public meeting (4) and online (2) comments (week of 5/30/16)

1) What is the most important thing to take into consideration when designing public art for Woodfords Corner?

- Sympathetic to and compatible with historic architecture – that doesn't mean a fresh, creative approach is a bad idea! Art/good. Sympathetic to historic fabric.
- Positive – not deconstructive
- Enhanced traffic flow of cars and pedestrians
- Streetlight idea is bland in regards to public art. Sounds like City Council is using public art fund for things that don't necessarily fall under the public art umbrella ie placemaking. Street lamps should be as creative as possible if public art fund is going to be used. (Michaela Holt)
- Two things: 1. That the selection of the artist be done competitively, not on a sole source basis. 2. That any lighting, art or combination of both to be installed in Woodford's corner be consistent with and not contrary to the 2014 streetscape recommendations for the project which emphasized "high-quality and consistent streetscape features such as street furniture, lighting" and other features. (Chip Gavin)
- A combination of utility and art would be great, with the goal to not stray too far into the abstract. (Parker Swenson)

2) What aspect of Woodfords Corner do you appreciate the most?

- Historical buildings – show the artist the Historic Woodfords slideshow! *GPL Julie Larry
- Historic cues
- Being able to walk to local businesses
- Potential for central location, many cool neighborhoods surrounding an under-utilized area. Michaela Holt
- It's potential as a vibrant, attractively landscaped and streetscaped, and pedestrian friendly intersection of residential and commercial uses that would restore Woodfords Corner to a space befitting its history and "corner" designation. (Chip Gavin)
- Central location as a hub of so many residential neighborhoods is great. (Parker Swenson)

3) Additional Comments

- I like street light sculpture idea. I think the granite pavers, lit bollards, concrete sections are really nice and sympathetic to historic fabric. Contemporary/historic mix is fine – see Seafood Grill building near Custom House. Not looking for “Disneyland”! Fresh, fun, place-making “yay”! But historic sympathetic.
- I like the example items of Stephan's that look like trees. I look forward to seeing this project as it moves forward!
- Portland already has the opportunities for historical preservation and upkeep, if streetlights are the plan why take away from the creative process and do something entirely traditional with historical context. There should be a reasonable amount of both to appease all parties but the idea of lighting as art is already kind of loose, and seems like a way to use public art funds for “placemaking” agenda. Portland takes pride in being for artists, but with too much focus on maintaining only historical value the concern for artistic license is incredibly diluted. This may be too much idealizing but this project doesn't feel like the project is putting the citizens/artists of Portland first. If historical preservation

is the majority community goal then maybe it should be reconsidered where the funding comes from. Because if too much emphasis is placed on historical value to the point that the artist has relatively little creative input the term “public art” becomes a bit of a misnomer and turns into a preservation project. (Michaela Holt)

- The currently proposed light sculpture seems directly contradictory to the city's own recommendations for the streetscape of the corridor, which emphasized the importance of consistency in lighting and other features. Straying from that recommendation in perhaps the most highly visible point of the entire corridor risks undermining the intended consistent aesthetic. The art selection should proceed from square one with a competitive process pursuant to the Art Committee's own rules and that process should seek art which is consistent with the streetscape recommendations. If that unfortunately means forgoing available funding for art as part of the project, that would be better option than insisting on the current, sole source course. (Chip Gavin)
- I live on Concord St and am thrilled with the new developments for Woodfords Corner. I would love to see it become a larger center for commerce, recreation, and food. My biggest concern is traffic and the patterns in the area. Concord St has become a one way speed lane for drivers, and would really hope for a few speed humps in adjacent streets to ensure drivers bypassing Woodfords to slow down through the residential neighborhoods. I would also draw attention to turn lanes and traffic “boxes” as the intersections are continually blocked and impeded (especially Vannah St crossing) by cars trying to get through the lights at last minute. Better traffic flow is key to making Woodfords a destination and not just a throughway. (Parker Swenson)

6/1/16

Woodfords Corner Public Art Public Meeting - questions + comment

NOTES

Responding to context characters
↳ prefer historic lights

Coordination of design? How would that happen?

What will street lights look like?
↳ how will coordinate

Historic fabric + other street amenities are important to

Make what we have consistent w/ historic context

CAMEL IS A HORSE DESIGNED BY COMMITTEE

BUT IT NEEDS TO BE ITS OWN & DISTINCT

IS THERE STILL GONNA BE ROOM?

DON'T WANT A LODGE LODGE

LIGHTING, ART OR PARK?

IS THERE A BOOK WE CAN CHECK OUT?
of lights

Street lights
to
create ~~art~~
sculpture

Tonight just
street light
cluster

NOTES

Does the sculpture have to have lights? or be w/ lights?

I want this area to look unique
love Belmonte bridge hate Sops

I just don't like the cobra

Who gets to decide what kind of art you guys or the neighborhood

No one here likes the COBRA

Thank you for bringing Art off peninsula
We should give artist time to develop concepts

Can we replicate the design to reflect in other areas of the neighborhood?
off Peninsula branding

CAN we develop some concepts? so that we can react?

Birds migrating? Light pollution

CONFUSION of placemaking concept & art solution

Do you feel the type of light is important

NOTES

to the corridor?

* How does light sculpture act from an energy efficiency stand point?
we can give artist direction on the importance of light pollution & efficiency?

Don't detract from odd fellows?

Don't be an additional distraction.
Haven't heard anything about closure and artist who does historical type work?

Ed Plaza for outboard bus shelter -
This is the only place for bus shelter

Connect Woodfords Corner of the past present & future

Ed wants to designate ~~Woodfords~~ odd fellows hall sooner

Historic Context does not mean old timey fixtures - Don't mimic context

Don't pigeon hole us

Context of relit tower & limitation of space

Historic Context
respect odd fellows.
No cobras

Examples don't show this BUT & that he can't do it

I love the Imperial pyramid
I hate the Imperial pyramid

Subdued lighting & in context

Cluster lights in original plan is ok

Want to see something but @ more lights especially in context odd fellows

Measure height of tower vs ~~sculpture~~ sculpture

Will this still be obscure?
visual congestion

Whether there is space is a concern

Designer bus shelter - modern design an option?

Is there one for historic context?

Disneyland aesthetic @ what we need

ES Can public art play a role in respite for the space?

Do we want a light ~~sculpt~~ sculpt?

Should we do an RFP for propo

We don't want people to stay in the space we want them to walk thru it.

Why @ pause? Let it settle well why not use this to unify the design & leverage opportunity?

III. GUIDELINES FOR SELECTING ARTWORK AND ARTISTS

A. Introduction

The Portland Public Art Committee presents an Annual Art Plan to the City Council for review and approval. The Annual Art Plan includes recommendations for acquisition or commission of artwork for the public art collection and an acquisition or commission budget. Once the budget, site and concept of an acquisition or commissioned artwork project are approved as part of the Annual Art Plan, no further municipal review or approval is required for the project, except in the limited case of Large Scale Artworks. The Public Art Committee will establish an Artist/Artwork Selection Panel for each approved project and. ~~The~~ Artist/Artwork Selection Panel will make a recommendation for artist/artwork selection to the Public Art Committee. The Public Art Committee will review the recommendation according to the review criteria and will accept, accept with conditions, or not accept the recommendation of the Artist/Artwork Selection Panel. In case the recommendation is not accepted, the Public Art Committee will work with the Artist/Artwork Selection Panel to resolve issues concerning the recommendation.

B. Summary of Artwork Selection Process

1. A project is identified in the Public Art Committee's Annual Art Plan, and is approved by the City Council. The project may be the acquisition of artwork for a site, or the commissioning of an artwork for a site.
2. The Public Art Committee appoints an Artist/Artwork Selection Panel for the project to coordinate the selection process.
3. The Artist/Artwork Selection Panel makes a recommendation to the Public Art Committee regarding the selection of an artist or artwork.
4. Upon acceptance of the Artist/Artwork Selection Panel's recommendation, the Public Art Committee and planning staff will manage the project through installation, except that in the case of any Large Scale Artwork, the Public Art Committee will first present the selected artist and artwork to the City Council for review and approval.

C. Artist/Artwork Selection Procedure

1. Establishment of the Artists/Artwork Selection Panel
 - a. The Public Art Committee will establish a separate Artist/Artwork Selection Panel to select an artist/artwork for each public art project under consideration.
 - b. At a minimum, the Artist/Artwork Selection Panel consists of five voting members including two site, neighborhood or district representatives who have a vested interest in the project, two visual arts professionals, and a representative from the Portland Public Art Committee. The number of voting panelists and composition of the panel may be different depending upon the size and complexity of the project. Non-voting advisors, consisting of community, design,

technical and City departmental representatives etc. as deemed appropriate by the Public Art Committee can participate on the panel. The Public Art Committee member will chair the Panel. If the project site is to be integrated with a newly constructed building, park landscape, or public plaza, the designer of the new construction, or designer's representative, shall be included in the Artist/Artwork Selection Panel.

c. Community involvement is encouraged. All meetings of the Artist/Artwork Selection Panel are open to the public and are held on site or near to the site of the proposed artwork installation.

d. Before the first meeting of the Artist/Artwork Selection Panel, the Public Art Committee shall issue written instructions to the Artist/Artwork Selection Panel detailing duties and responsibilities relating to the project and process. If consensus cannot be met regarding the selection of an artwork or artist, then a vote shall be taken with the majority carrying the decisions. The Artists/Artwork Selection Panel shall have the option of making no selection. The Artists/Artwork Selection Panel's decision will be recorded by the Artists/Artwork Selection Panel chairperson in the form of a written recommendation to the Public Art Committee for their formal vote of acceptance. Artists will receive notification of the results of the selection process after the Public Art Committee has taken final vote.

2. Artists/Artwork Selection Methods

The Public Art Committee will identify in the Annual Art Plan one of the three following methods or combination of [one or more such](#) methods in selecting a public art project:

a. Direct Purchase: Artists who have finished work available for direct purchase for a public art project will be solicited to submit the following to the Artist/Artwork Selection Panel:

a1. A computer disk or slides with no more than five images each of four different pieces. If slides are provided, they shall be submitted in a clear plastic slide display sheet. Each slide should be numbered and marked with the artist's name and the title of the work.

a2. A proposal sheet with the artist's name including the following information on each piece: title of artwork, dimensions, medium, date produced, price, location, and other information the artist deems pertinent.

a3. Resume and references from previous similar projects.

b. Open Competition: The project and request for qualifications shall be advertised through various media (local and/or national) and in the Maine Art Commission's Percent for Art Newsletter. Artists will be required to submit the following qualifications:

b1. Resume and work history

b2. Digital files or slides of previous work

b3. Conceptual approach statement (1 page max)

b4. References from similar previous projects

c. Invitations or Limited Competition: Sole Source

c1. The Artist/Artwork Selection Panel will choose a limited number of artists or a single artist~~are chosen~~ directly from the Maine Arts Commission's Artists Registry or some other source and the artist(s) is ~~are~~ invited to submit qualifications~~prepare proposals in the same manner~~ as described under the Open Competition method.

c2. When a piece in the public art collection is lost, stolen, damaged or destroyed, the Public Art Committee may, without any competitive process, engage the original artist to repair or replace the piece based on the committee's determination that the artist is the sole available source for the repair or replacement services.

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3. Artist/Artwork Selection Rules

a. The Artist/Artwork Selection Panel and/or the Public Art Committee may ask for additional information before selecting finalists. Artists selected as finalists are generally paid a design fee for submission of a final proposal, which may include a model, drawings, photographs or sample materials. Depending on the project budget, consideration may be given to advertising within a limited geographic area.

b. Conflicts of Interest: Public Art Committee members or Artist/Artwork Selection Panel members shall abstain from voting when they are associated with an artist or artwork under consideration for any percent for public art project if the relationship may compromise the objectivity of that process.

c. Return of Submission Materials: Entry materials will be returned to the artist only if the artist provides appropriate packaging, postage, and insurance. Nonselected artists will be informed of the final artist/artwork selected when entry materials are returned.

d. If two art pieces by two separate artists share one site, these pieces shall be considered in relation to each other when selecting the pieces for the site.

4. Artist Artwork Selection Criteria

The selection of Artists and/or Artwork for all percent for art projects will be based on the following criteria:

a. Artwork

a1. Quality: The work should be of the highest standard with regard to workmanship, materials, assembly, content, location on the site, and appropriateness in theme and character as determined by the Public Art Committee.

a2. Elements of Design: The Artist/Artwork Selection Panel and the Public Art Committee will take into account the fact that, as differentiated from works in a museum context, art in public spaces may function as focal points, modifiers, definers of public spaces and/or creates identity within the public realm.

a3. Style and Nature: Work of any style or nature which is appropriate for the public art collection and which is responsive in scale, material, form and content with their surroundings will be considered. Works may be participatory in nature.

a4. Media: All forms allowed by ordinance may be considered.

a5. Conservation: Due consideration shall be given to structural and surface soundness and to performance in terms of relative proof against theft, vandalism, weathering, or excessive maintenance or repair costs.

a6. Project budget as specified in the Request for Proposals. This budget shall include at least the following items:

All costs related to the acquisition, fabrication and installation of the piece

Project Manager

Traffic Management and Police Detail

Street Closures

Structural Engineer

Conservation Evaluation

Landscape Architect

Plant Materials

Signage – temporary

Signage – permanent (in accordance with City specifications)

Fencing – temporary

Mitigation of any utility problems identified by Digsafe.

Contingency of 5% of total project cost.

Other issues that may be identified during planning, review and implementation.

b. Artists

b1. Cooperation: The demonstrated ability of the artist to work closely and cooperatively with the Committee, staff, and community.

b2. Communication: The artist must have the ability to clearly communicate concepts both visually and through clearly written materials. In addition the ability to develop specific drawings of the artwork placed at the site will be required. (See *Requirements for Design Documentation and Project Records*)

b3. Experience. The artist and project team is required to demonstrate the ability to create and execute a public art project within the timeframe and budget.

b4. Measurements. The artist is responsible for all measurements of the site, to be taken in the field. Failure to do so, or errors, shall be the responsibility of the artist, and be corrected at the artist's expense.

b5. References. The artist must provide at least three references of persons who can speak to the artist's demonstrated ability to implement art in the public realm.

D. Glossary of Terms

Large Scale Artwork – An artwork with a project budget of \$200,000 or more.

Public Art Project - An acquisition or commissioning of an artwork that has been identified in the Annual Art Plan for addition to the public art collection.

Visual Arts Professionals - Professionals chosen from the following categories: architect, artisan, artist, art educator, museum curator or director, art historian, art critic, art collector, or layperson who has demonstrated interest in and understanding of the visual arts.

Temporary Art Guidelines

Application Process

Applicants should submit a complete application ~~well before (and, ideally, not less than~~ three months prior to the intended date of installation. (See “Application Criteria” listed on page 5). Incomplete applications will not be accepted.

1. A meeting with the applicant may be requested by the review panel prior to approval or denial.
2. Approval/denial notification will be sent to the email address provided on the application.
3. If the review panel requires further review, an additional meeting will be scheduled with the artist at the panel’s next monthly meeting. Revisions requested by the review panel must be made in order to receive final approval and an installation permit.
4. The proposed contractual agreement with the Department of Public Works will be emailed to the applicant with the notification of approval of the installation.
5. Following receipt of the approval email, each applicant must submit a signed contractual agreement in the form provided with the approval email, signage information, proof of insurance, an endorsement page, at least five digital images of existing site conditions, and a security deposit in the amount required in the approval email.

Applicants should feel free to contact Planning staff with questions concerning their applications

Fwd: FAM Deaccessioned sculpture

Lin Lisberger <lin.lisberger@gmail.com>
To: Caitlin Cameron <CCameron@portlandmaine.gov>

Thu, Jun 9, 2016 at 5:14 PM

Begin forwarded message:

From: Michael Komanecky <mkomanecky@farnsworthmuseum.org>
Date: June 9, 2016 at 4:44:32 PM EDT
To: "lbi@maine.rr.com" <lbi@maine.rr.com>
Subject: FAM Deaccessioned sculpture

Dear Lin Lisberger:

The Farnsworth has recently decided to deaccession from its collection the two sculptures seen in the attached pdf. While both works are within our collecting guidelines, their size presents both storage and display challenges for us, and we wonder if there would be any interest in having either or both of them at the Jetport. I'd be happy to provide additional information, and look forward to hearing from you.

Michael K. Komanecky

Chief Curator

Farnsworth Art Museum

16 Museum Street

Rockland ME 04841

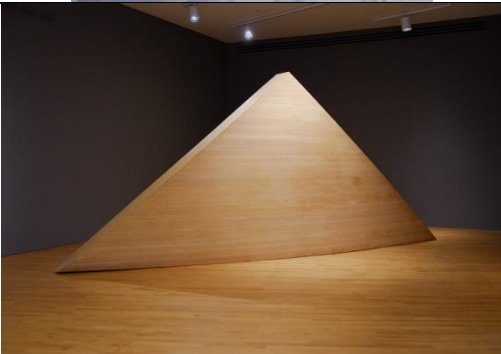
[207.596.6457](tel:207.596.6457) ext 107

mkomanecky@farnsworthmuseum.org



FAM Deaccessioned Sculpture.pdf
208K

FAM Deaccessioned Sculpture

	Italo Scanga (American, b.1932, d.2001) <i>The Screaming Dogs</i>, 1984 Oil paint on wood 120 x 48 inches Gift of Tom Lieber, 1997.34
	David von Schlegell (American, b.1920, d.1992) Untitled, 1976 Basswood sculpture 85 1/4 x 205 x 24 inches Gift of Susan Howe, 1998.31.1

The Little Water Girl

Andrew Eschelbacher <aeschelbacher@portlandmuseum.org>

Fri, Jun 3, 2016 at 9:39 AM

To: Lin Lisberger <lin.lisberger@gmail.com>, Caitlin Cameron <ccameron@portlandmaine.gov>

Dear Lin and Caitlin,

Thank you for sending the information about the multiples of *The Little Water Girl*. The making of multiples was certainly common in the 19th and 20th century, and vital to a sculptor's income and renown. The examples included are interesting, but it is important to note that the works created for Chicago, London, Portland, and Detroit were all made in Wade's lifetime and are therefore very different than a new cast to be created more than 80 years after the sculptor's death. Additionally, new molds have been made in the service of restoration or conservation as opposed to creating an entirely new work of art (though admittedly the London cast raises some potentially problematic issues but without knowing more I will refrain from comment).

As a major proponent of public art I would love to see Evanston have such a sculpture, but I think creating a new cast is extremely inadvisable. I hate to be dogmatic about this—and I hope that you will forgive my bluntness—but in my view creating a new work based on a mold made from an existing bronze as we have here (a *surmoulage*) violates the ethical standards that the College Art Association outlines in its statement on the production and reproduction of sculpture (<http://www.collegeart.org/guidelines/sculpture>). As advocates for art—both historic and contemporary—I believe it is important to follow these guidelines as precisely as possible.

I appreciate being part of this conversation and would welcome further discussion.

All my best,

Andrew

Andrew Eschelbacher, PhD

Susan Donnell and Harry W. Konkel Assistant Curator of European Art

Portland Museum of Art

Seven Congress Square

Portland, ME 04101

Direct: (207) 699-4873

PH: (207) 775-6148, ext. 3233

FAX: (207) 773-7324

aeschelbacher@portlandmuseum.org

portlandmuseum.org

From: Lin Lisberger [mailto:lin.lisberger@gmail.com]

Sent: Monday, May 16, 2016 9:56 AM

To: Andrew Eschelbacher <aeschelbacher@portlandmuseum.org>; Caitlin Cameron
<ccameron@portlandmaine.gov>

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