



Julia Kirby, Chair
Lin Lisberger, Vice-Chair
Kifah Abdulla
Nick Aceto
Councilor Pious Ali
Anna Berke
James Cradock
Diana Greenwold
Jessica Lauren Lipton
Daniel Minter, Creative Portland
Corey Templeton

Management & Administration
Caitlin Cameron
Urban Designer, Planning Division

Portland Public Art Committee

Wednesday, June 17, 2019

4:00 p.m. – 6:00 p.m. Portland Public Library Room 3

Attendance: Julia Kirby, Chair, Kifah Abdulla, Nick Aceto, Councilor Pious Ali, Anna Berke, James Cradock, Jess Lauren Lipton, Lin Lisberger, Diana Greenwold. Not in attendance: Jess Lauren Lipton, Daniel Minter. Staff: Caitlin Cameron Members of the Public: see attendance sheet

Call to Order 4:02pm

Gifts: Representatives from Friends of Deering Oaks, Avian Haven, and the artist David Smus presented the proposed gift of the Great Black Hawk sculpture with a maquette and sample materials. The discussion included the proposal for the siting, sculpture, infographic sign, and bronze plaque. The sculpture is 2' long bronze, 10" granite pillar with a concrete footing. The base is 9' high with an additional bronze squirrel at a lower location with leaves and branches at the base. The bronzes would be secured with drilled holes, stainless steel rods and bonding material. The budget for maintenance was also discussed – the Friends of Deering Oaks propose to provide the annual maintenance to the sculpture for twenty years. This would be covered by a Memorandum of Understanding with the City and would not include repair or maintenance associated with damage or vandalism. Kirby: Maintenance covered by an MOU with the Friends of Deering Oaks? Would less frequent waxing be acceptable? Discussion of squirrel – additional maintenance, cost, quality control. Adds to the wholeness of the story, broader appeal.

[4:11 Templeton, Councilor Ali arrive]

Greenwold: Decisions about the height are important – at 9' high there is loss of detail, compromise on security versus detail and experience. Just out of reach for spray paint. There has been good response from the public. Rough granite also a deterrent.

Aceto: Is squirrel vulnerable to vandalism? Stronger/less delicate; would place lower third of pillar to balance the composition; prefer squirrel placement directly on stone – consider cost and structure needs.

Smus: All design and fabrication will be done in Maine

Lisberger: What is intent and emphasis of the sculpture? Does the squirrel detract from the hawk?

Greenwold: Squirrel introduces a sense of levity, gives indication of more than honorific homage to hawk on a pedestal.

Lisberger: How easy is it to clean the bronzes/squirrel? - Would use coating to protect from graffiti. Friends of Deering Oaks would only cover the annual maintenance and not vandalism remediation.

Berke: Squirrel placement as related to bird? - placed for compositional balance and discovery.

Abdulla: Is squirrel part of the life cycle story? - Yes, hawk survived on these animals

Lisberger: Regarding squirrel placement related to the bird, vandalism seems more likely at 3' placement

Templeton: Weigh the assumed risk

Ali: Where will this be located? - map depicting location

Aceto: Is sculpture visible from the infographic sign at the path? - Yes, but placed at path to be ADA accessible.

Ali: Will there be a fence around this? - No, stand-alone

Friends of Deering Oaks: Potential for 4 versions of sculpture (replicas) to help raise money – PPAC would want to approve the creation of replicas.

Greenwold: Any conditions created with past artwork around replicas or rights of reproduction?

Berke: Could work be implemented without being the collection? - FoDO would prefer it be part of the collection to be protected and maintained.

Lisberger: Think the gift meets all the criteria, appreciate the maintenance plan and the offer to cover that expense/work.

Greenwold: Concerns about replicas near Portland – would like to have control over that.

Lisberger: Hear committee support for the squirrel.

Committee moved to recommend to City Council acceptance of the gift of the Great Black Hawk sculpture and that the artwork be added to the public art collection with two conditions:

- o That The PPAC must review the design development of the squirrel
- o The PPAC must approve any future replica of the artwork [Kirby, Lisberger 8-0 approve]

Approve June 19, 2019 minutes **[Kirby; Greenwold 8-0 approved]**

Project Reports

Roundabout: Greenwold summarized the selection process and announced the recommendation of Mark Pettegrow's proposal "Passing the Torch." Lisberger mentioned that the maintenance concerns around corten steel. The artist was present to answer questions. Aceto asked for clarification on where corten was being proposed – Bases only, possibly with bronze plating. Aceto further commented that the bases compete with the bronze figures – remove or reduce the bases. Artist answered that the bases are part of the concept of the torch. Cameron reminded the committee that once the proposal is accepted, the committee can work with the artist to refine the design.

Public Comment: Nancy Griffin: Roundabout is critical to the USM master plan and is thrilled with this selection, especially because the proposal comes from a Maine artist. Height is also critical for vehicle safety/visibility.

Carole Schiller: As a neighborhood representative on the selection committee, has been part of the conversation since the beginning – strong advocate for public art in this location.

There was a request to clarify the budget proposed – the project would be \$75,000 plus \$3,000 already spent on administrative costs. The committee also discusses next steps for this project.

The committee moved to accept the recommended artist and budget with further design development in consultation with the PPAC for maintenance and design. **[Lisberger, Kirby 8-0 approved]**

Conservation:

- **Cleeves:** Conservation work close to being complete.
- **Puffin:** Revised MOU with Casco Bay Ferry is not complete
- **Bus Shelter:** Cameron - Waiting for contract amendment to be processed.
- **Portland Brick:** Bricks now in correct position.

MLK Memorial: Lisberger reported that 9 proposals were received, July 23rd meeting to select finalists.

Subcommittee Reports

Governance/Board Development:

- **Annual Report:** Final discussion of proposed budget. Lisberger mentioned adding \$30,000 into the encumbered ledger. Aceto asked why landscape is not included in the Roundabout project budget – project may not have enough funds to cover landscape above and beyond basics. PPAC money is

allowed to be used for landscape as coordinated with the artwork. The committee moved to recommend the Annual Report and Budget Plan to City Council **[Greenwold, Lisberger 8-0 approved]** Aceto and Berke had some clarifying questions about the process.

Communications:

- **Marketing:** none
- **Sculpture of the Month:** Sculpture of the month

Site Selection: none

Temporary Art:

- Temporary art proposal for the suffrage centennial

Other Business:

- August meeting cancelled
- Longfellow Park Arts Festival in September

Adjourn at 6:06 p.m.

Respectfully Submitted: Caitlin Cameron

PAGE	DATE	
	7/17/19	PPAC July meeting
		Public Sign-in

NOTES

Name

Diane Davison - ANIAN NIVEN

David Smos

ANNE PRINCE - KODU

Nick Sauereder - BPN

Cameroon O'Brien - WCH

Sebastian Bernage - WCH

Mack Pettigrew

Carol Scheller, ONO

Nancy Griffin (USM)

Deann Stacey P/Anal



Public Art Maintenance Plan

Draft to be delivered by artist for review by the PPAC/Conservator; Final version delivered and approved upon completion/delivery of artwork.

Artist: _____

Title of Work: _____

Date completed: _____

Dimensions of Work (H x W): _____

Artist Signature Date

TO BE COMPLETED BY AGENCY

Condition of artwork upon accession:

☐ Excellent ☐ Good ☐ Fair ☐ Poor

Committee Chair Signature Date

CONCEPTUAL INFORMATION

Please provide a brief conceptual statement and concept image which may be used in the future for conservation (imagine that this artwork is re-discovered in 200 years and this statement will be the only information used to restore this artwork to its intended condition - Attach additional sheet if necessary):

MEDIUM AND TECHNIQUE

(Supply brand names of materials used when possible.)

1. Principal **materials** used in fabrication; describe in detail (i.e. specific metal, brand name, source, or manufacturer, finish & paint etc.):

2. Other materials used (i.e., screws, nails, glue, armatures, etc.):

3. Foundation/ Infrastructure

4. Fabrication

5. Final working methods, describe in detail (i.e. cast, welded, carved, modeled, thrown, assembled, etc.):

If the work has been cast, specify how many have been and/or will be produced:

6. Where was work completed? (i.e., name of studio, foundry, etc.):

Date work completed:

INSTALLATION

1. Are there any special installation considerations (i.e. viewing height, measured distance from relative objects. etc.)?
2. If work is comprised of more than one piece requiring special assembly, supply documentation on how to install correctly (provide photograph or sketch):
3. Equipment used during installation:

MAINTENANCE/CONSERVATION INSTRUCTIONS

Provide detailed instructions regarding the methods and frequency of maintenance for the artwork.

1. What is the expected permanency/durability of materials and techniques?
2. Routine maintenance & frequency (e.g., removal of dust, dirt; maintenance of protective surfaces; tightening, adjusting, oiling; etc.):
3. Cyclical maintenance & frequency (less frequent and more extensive preventive measures, e.g., disassembly and inspection; reapplication of protective sealers; repainting; etc.):

EXTERNAL FACTORS/ SAFETY & SECURITY

1. Describe existing environmental factors which may affect the condition of the artwork and any precautionary measures which should be taken (e.g., direct sunlight, extremes of annual rain or snowfall, temperature, air moisture or dryness, acidity of rainfall, flooding, wind, vibrations, air pollutants, vehicular and/or pedestrian traffic; animal interaction with artwork - potential for nesting, droppings, etc.; human interaction with artwork- touching, sitting, climbing, vandalism):

Add photos (optional) – fabrication, installation etc..

DESIRED APPEARANCE

1. Describe in specific terms the physical qualities for which the agency should strive in order to maintain the artist's intent. What may be acceptable alteration in form, surface, texture, coloration as related to natural aging of materials?
2. If the work is site-specific, describe in detail the particular relationship of the work to its site, including any significant physical aspects of the site (landscape design), which, if altered, would significantly alter the intended meaning, and/or appearance of the work.

SPECIAL CONSIDERATION

Provide detailed information about the artwork if it includes any electrical, mechanical, other unique or contemporary materials:

1. Are there any electrical components (lights, motors, transformers, photovoltaic, etc.), mechanical (bearings, springs, universal joints, etc.), or unique materials (resins, plastics, expanded polystyrene, etc.):

2. Please provide detailed schematics of electrical components or mechanical drawings and names of manufacturers as well as detailed information of where these components were purchased:

3. How often and in what ways should these components be maintained (tighten connections, replace bulbs, check timers, replace batteries, etc.):

4. Provide any other pertinent information for the care of these components as well as location of electrical power disconnect, if applicable:

ADDITIONAL INFORMATION/ SPECIFICATIONS/ PHOTOS (Installation, fabrication, etc)