



Anna Berke, Chair
Sharon Dennedy, Vice Chair
Kat Zagaria Buckley
Phoebe Cole
Alison Gibbs
Kelly Hrenko, City Manager appointee
Justin Levesque
Sarah Michniewicz, City Councilor appointee
Stephanie Motter
John Whipple
Ronnie Wilson, Creative Portland appointee

Management & Administration
Sean King, Urban Designer with Planning & Urban
Development Department

PORTLAND PUBLIC ART COMMITTEE

Wednesday, March 18, 2026

4:00 PM Hybrid Meeting (Room 209 of City Hall or online via Zoom)

1. Zoom Meeting Information

Due to the existence of an emergency or urgent issue the Portland Public Art Committee 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.

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<https://content.civicplus.com/api/assets/18148b5d-f26e-472f-8d2c-245db97e5c27?cache=1800Public>

Public comment will be taken; written comments may be submitted to publicart@portlandmaine.gov

Please click the link below to join the webinar:

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Webinar ID: 816 3441 8875

International numbers available: <https://portlandmaine-gov.zoom.us/j/81634418875>

2. Call to Order (4:00 pm)

- Roll call
- Minutes from February 18, 2026 meeting. (see attachment)

3. Staff Communication (4:05 pm) - No public comment will be taken

A. Public Art Program

Presenter: Sean King

1. Public art fund (See Attachment)
2. Collection updates
 - a. Major Charles J. Loring Memorial (Eastern Promenade)

B. Encumbrances for new acquisitions of public art: No updates

Presenter: Sean King

4. Subcommittee Reports (4:08 pm)

A. Governance/Board Development (Zagaria, Buckley and Dennehy)

1. Committee chair updates
2. FY26 Annual Plan & Proposed Budget FY27 (see attachment for draft)

B. Acquisitions Subcommittee (Cole, Hrenko and Zagaria)

1. Subcommittee member updates

C. Communications Subcommittee (Motter, Berke and Whipple)

1. Subcommittee members to share

D. Collection Management Subcommittee (Dennehy, Berke, Zagaria and Buckley)

1. Subcommittee member updates
2. Conservation assessment FY26
3. Collection items
 - a. Jewel Box - Staff requested to gather information on past expenditures and coordinate with METRO for bus operations along Congress Street.

5. Project Reports (4:20 pm)

A. Public art acquisition selection committee at Portland Harbor Common (Dennehy, Cole, Levesque & Zagaria)

1. Round 1 artist submission (see attachment for staff memo)
2. Selection committee artist recommendations for Committee discussion
3. Public comment

6. Other Business (4:50 pm)

7. Meeting Adjourns

Next Meeting - April 15, 2026



Kat Zagaria Buckley, Chair
Sharon Dennehy, Vice-Chair
Anna Berke
Phoebe Cole
Kelly Hrenko, City Manager appointee
Justin Levesque
Sarah Michniewicz, City Councilor
Stephanie Motter
John Whipple
Ronnie Wilson, Creative Portland appointee

Management & Administration
Sean King, Urban Designer with Planning & Urban Development Department

PORTLAND PUBLIC ART COMMITTEE

February 18, 2026 **MINUTES**

4:00 p.m. – 6:00 p.m. HYBRID (in person or online via Zoom link)
City Hall – Room 209 (2nd floor), 389 Congress Street, Portland, ME 04101

Due to the existence of an emergency or urgent issue the Portland Public Art Committee 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.

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1. **Call to Order**

- Roll call
 - **Committee members present – Zagaria Buckley, Cole, Dennehy, Levesque, Michniewicz, Whipple; Committee members absent – Berke, Hrenko, Motter, , Wilson**
- Minutes from January 21, 2025 meeting. *(See Attachment)*.
 - **Motion to approve (Dennehy), Second (Whipple), All approved by a show of hands**

2. **Staff Communication** *(No public comment will be taken)*

A. Public Art Program

Presenter: Sean King

1. Public art fund – Contingency funds for emergency repair at Jewel Box. *(See Attachment)*. **Staff introduced incident with broken glass panel and quote of \$1,440 to clean and replace.**
2. Conservation assessment FY26. **Staff in communication with Tuckerbrook Conservation LLC to finalize contract.**

- B. Encumbrances for new acquisitions of public art: No updates
Presenter: Sean King

- 3. **Subcommittee Reports** *(No public comment will be taken)*
 - A. Governance/Board Development (Zagaria Buckley, Dennehy)
 - 1. Committee chair updates. **Chair recommendation for suggested times be added to future agendas, Committee member Alison Gibbs resignation. Committee term expirations approaching for several Committee members, reminder to reapply if interested to continue on Committee and participate in May interviews.**
 - 2. Committee member feedback for FY26 Annual Plan & Proposed budget FY27. **Chair introduced the FY26 Annual Plan to discuss draft during March 18th PPAC meeting. Committee members discuss formatting of annual plan.**

 - B. Acquisitions Subcommittee (Cole, Hrenko, Zagaria, Levesque)
 - 1. Subcommittee member updates. **Provided bullet points to include within the FY26 Annual Plan.**
 - 2. Gift updates from Judith Kendrick and Jim DiBiase. **No updates**

 - C. Communications Subcommittee (Motter, Berke)
 - 1. Subcommittee members to share updates. **Provided bullet points to include within the FY26 Annual Plan. Goal to broaden city-wide communication and connect with City's communication department social media posts to reach larger audience. Committee members discuss opportunities for public engagement, such as workshops, forums and other collaboration ideas.**

 - D. Collection Management Subcommittee (Dennehy, Berke, Zagaria Buckley)
 - 1. Subcommittee member updates. **Provided bullet points to include within the FY26 Annual Plan.**
 - 2. Jewel Box – Staff gathering information from other departments, expenditures to date and comparison with other bus shelters along Congress Street. **Committee members requested Staff coordinate a meeting with METRO to understand plan for Congress Street corridor and bus shelter maintenance. Committee members discuss recent broken glass and replacement; Motion to approve funds for the emergency expenditure (Michniewicz), Seconds (Whipple) – Roll call Vote (4-2) Motion passes.**

- 4. **Project Reports** *(No public comment will be taken)*
 - A. Portland Harbor Common new acquisition subcommittee (Dennehy, Cole, Levesque & Zagaria)
 - 1. Subcommittee member updates. **Selection Subcommittee introduced their goals to prepare the Round 1 artist submissions and recommend artists for the upcoming PPAC meeting on March 18, 2026.**

- 5. **Public Comment Period On Non-Agenda Items – No public comment**

- 6. **Other Business - No new business**

- 7. **Meeting adjourns - @ 5:38pm**



I. Letter from the Committee Chair

Saturday, February 21, 2026

To the City Council of Portland:

Fiscal Year 2026 was a year of goal-setting, gratitude, and movement for the Portland Public Art Committee. As we look toward FY27, we consider how the Committee can enhance communication about its mission, identify new opportunities for public and artistic engagement, and practice care for both our community and our collection.

The Committee is proud to celebrate several successes from the past fiscal year, all of which were made possible through our successful collaboration with the public and with our partners in local government. With the help of the Parks Department, we replaced the lighting at *Rustle Diptych II*, allowing our City to resume enjoying this striking piece at night. We were thrilled at the City Council's adoption of the Committee's recommendation to accept the proposed *Italian Legacy Project* from Portland's Italian American Community. We are grateful to our liaisons in the Planning Department, especially Kevin Kraft, who assisted the committee in project prioritization based on our internally articulated goals, and Sean King, whose indefatigable, ongoing support enhances our records, communication, and efficiency.

As the Committee closes out FY26, we are excited to commission a new work for Portland Harbor Common. The response to the Committee's RFQ exceeded all expectations, with 97 eligible submissions. We look forward to selecting and working with an artist as the new piece and park take shape together, informing one another.

We are mindful of our ongoing responsibility to curate. In contemporary connotation, to curate is often synonymous with selecting, purposefully placing, and acquiring. And while those are indeed some of our functions, I see the committee's charge as far more reflective of the verb's Latin root, *curare*, which means "to care for." In our outreach and maintenance, we embody what it means to care for our City's collection. We will implement this mandate in FY27 through concrete actions, such as undertaking a comprehensive conservation assessment of the collection, which will guide our future maintenance priorities and help set our FY28 budget.

Simultaneously, we are attentive to the ways that care manifests in unexpected acts, such as the aforementioned commission of a new work for Portland Harbor Common. The

acquisition's placement in the new park, informed by the India Street Sustainable Neighborhood Plan, will strengthen the community and articulate an aspect of our City's identity that this particular location embodies. The achievement of these goals through this commission, in turn, will reverberate throughout the collection.

For the Committee, care work is done through objects as our primary medium, but the beneficiary of our labor is the average Portland citizen. As stewards of public art, we demonstrate our care for our community through outreach around the collection, commissions, and acquisitions that celebrate Portland's past, present, and future, as well as through conservation efforts. Our ongoing prioritization of the collection's stewardship through these avenues will expand in FY27 to include examining how the Committee can be more effective in its outreach. We hope to foster the public's curiosity not only about what we do but also about the art that surrounds us, contributing to Portland's identity as a cultural destination and embodying the aspects of our City worth witnessing, preserving, and celebrating.

The Portland Public Art Committee is thrilled to enact our care for the City through our service through 2027 and beyond. We look forward to any questions regarding the detailed annual plan and report, and to continuing to work together to strengthen our City's collection of artwork.

We are humbled by the opportunity to care for the collection and, by proxy, our community.

With gratitude for your time and attention to this report and plan,

Kat Zagaria Buckley
Chair
Portland Public Art Committee

II. Overview

In April 2000, the City Council established the Portland Public Art Program to preserve, restore, and enhance the City's public art collection. The Portland Public Art Committee (PPAC) is tasked with commissioning art that engages the surrounding environment to foster a sense of place by expressing the spirit, values, and visions of Portland through public art.

The public art collection currently contains 60 permanent pieces installed throughout Portland and 1 long-term loan. Details on the collection can be viewed on the Public Art website (<https://www.publicartportland.org/>). The collection comprises works of both historical significance, dating from the nineteenth century, and contemporary pieces reflecting Portland's diversity and spirit.

The PPAC administers the Portland Public Art Program; the Committee's responsibilities are outlined in the City's Land Use Code, Chapter 14, Article 20 Public Art Program. The Committee refers to the Guidelines for the Public Art Ordinance (Volume 2, Number 1 – revised 2021) for direction in administering their responsibilities.

The Portland Public Art Committee is responsible for the following:

- Develop and present an Annual Public Art Plan to the City Council, which includes recommendations for the use of allocated CIP funding, program administration, conservation of the collection, and initiation of new projects.
- Provide recommendations to the City Council regarding proposed gifts to the collection.
- Seek donations to fulfill Committee responsibilities in the case that CIP funding is insufficient.
- Recommend appropriate locations for the installation of public art;
- Promote public awareness and engagement with the collection.

III. Administrative Updates

A. Committee members during fiscal year 2026 (FY26) between July 1, 2025 – June 30, 2026

- Anna Berke, Chair until January 21, 2026.
- Kat Zagaria Buckley, Chair as of January 21, 2026.
- Sharon Dennehy, Vice-Chair.
- Phoebe Cole
- Alison Gibbs, Seat 1 until February 18, 2026
- Kelly Hrenko, City Manager’s Appointee
- Justin Levesque
- Stephanie Motter
- Sarah Michniewicz, City Council Representative
- John Whipple
- Ronnie Wilson, Creative Portland Appointee

Management & Administration

- Sean King, Urban Designer, Planning and Urban Development Department

IV. Subcommittees

A. Governance Subcommittee:

The Governance Subcommittee included Anna Berke (Chair) from July 1, 2025 – January 21, 2026. Upon Anna’s stepping down from the Chair role, the Committee confirmed Kat Zagaria Buckley as the new Chair (on January 21, 2026). Since then, Kat has served as Committee Chair and as Chair of the Governance subcommittee. Sharon Dennehy has served as Vice Chair of the Committee and Governance subcommittee since July 1, 2024, and continues in this role.

The Committee welcomed Justin Levesque’s appointment. The Committee also welcomed the reappointment of members Phoebe Cole, Anna Berke, and Kat Zagaria Buckley to new three-year terms.

B. Acquisitions Subcommittee

The Acquisitions Subcommittee includes committee members Phoebe Cole, Kelly Hrenko, and Kat Zagaria Buckley.

The Acquisitions Subcommittee received no inquiries regarding potential new works of public art during FY26.

On July 28, 2025, the Portland Water District approved the public easement and maintenance agreement during a Board of Trustees hearing for the proposed public art gift from Judith Kendrick and Jim DiBiase, representatives of the Italian American Community. City Council voted to accept the proposed public art gift on July 14, 2025, Council order 3/25-26. The Portland Public Art Committee was pleased to recommend this community-initiated sculpture, a cohesive and practical work of enduring material. Bridging historical, locational, and pictorial resonances, *The Italian Legacy Project* will enable generations of Portlanders, past and present, to understand the significance of its site at India & Fore Streets. The monument reflects on how the movement of elements and people contributes to the creation of place, and how paths carved in the past create the support upon which we stand today. Above all, the *Project* honors the Italian community's intertwinement with the physical and cultural foundations of our City. We are grateful that the Council similarly recognized the importance of this work. In FY26, the Subcommittee remained focused on stewarding the Council-approved acquisition from the Italian American Community.

C. Communications Subcommittee:

The Communications Subcommittee includes committee members Stephanie Motter, Anna Berke, Alison Gibbs (Jul '25 – Jan '26) and John Whipple (Feb '26 – current).

In FY26 Accomplishments, the Subcommittee assisted with promoting the open call for artists for the Harbor Commons Park art commission. Promotions included social media posts and an insert in the Creative Portland February newsletter.

Additionally, the Subcommittee's efforts resulted in notably positive results for [the Committee's Instagram posts](#):

- Views: 8,213
- Reach: 504
- Content Interactions: 332
- Profile Visits: 262
- 95 follows

D. Collections Management

The Collection Management Subcommittee includes committee members Sharon Dennehy, Kat Zagaria Buckley, Alison Gibbs (Jul '25 – Jan '26), and Anna Berke.

In FY26, the Collection Management Subcommittee researched conservation firms in Maine/New England/New York for the purpose of receiving bids for an assessment of the City of Portland's 60 works of public art. The

Subcommittee narrowed the choices to firms specializing in this type of assessment of artworks made from varied materials and created an RFP with requirements for the assessments.

Additionally, the Subcommittee updated the list of works spreadsheet with all completed repairs and maintenance.

RFPs were sent to three firms, and two responded.

The winning bid was from Ron Harvey of Tuckerbrook Conservation LLC, whose company offers conservation consulting, treatment, teaching, management, and assessment of collection care, with forty-eight years of experience. Ron Harvey performed restoration on the City's Collection by artist Bernard Langlais in 2024. He will create a plan for future maintenance for the Committee's consideration. His current proposal outlines 9-10 days to complete at \$1,200/day, for an estimate of \$10,800, with a maximum of \$12,000.

The wider Committee voted to award the bid to Tuckerbrook Conservation and approved the expenditure not to exceed \$12,000.

E. Special Project Subcommittee: Portland Harbor Common

The Portland Harbor Common Subcommittee includes members Sharon Dennehy, Kat Zagaria Buckley, Justin Levesque, and Phoebe Cole.

This subcommittee was charged with creating an RFQ for a new work of public art to be placed at the terminus of India and Fore Streets within the context of a new City Park. After coordinating with the City, the Subcommittee reviewed the India Street Neighborhood plan, identified conceptual and authorial gaps in our collection, and brainstormed which types of artwork might make sense for such a site. It then crafted an RFQ that focused on the intersection of history, present, and future, as well as the City's ties to water.

The RFQ's project brief, timeliness, and project budget were reviewed and approved by the wider Public Art Committee at its October 15 meeting.

The RFQ was widely shared on social media and attracted 97 submissions. Artists not only from Maine and across the US submitted their qualifications, including those from states quite far from the Greater Acadia Ecoregion, such as Florida and Hawaii. Furthermore, we also received submissions from countries such as Japan and France. The enthusiastic response is a testament to the well-crafted RFQ and appropriate stipends that accompany this project, allowing the Committee to solicit bids for a truly world-class piece of public artwork. An initial review of the RFQs was completed in February 2026. The Subcommittee will meet again in March, when it will narrow the entries to three finalists. Those finalists will present to the wider Committee at its May meeting, with the final artist selected for the project via Committee vote in June, at the close of FY26.

V. Conservation & Maintenance

The Public Art Program is charged with the care and maintenance of the City's collection. Conservation and maintenance completed in FY26 included:

A. Maintenance Projects:

1. **Gorham Corner:** The Committee reviewed a City plan to reposition the granite posts around the perimeter of the John Ford statue during the October 15, 2025, meeting. The meeting's outcome was a recommendation to relocate the posts' initially proposed sites. Staff shared the Committee's recommendations with the Public Works and Parks Departments for consideration of winter maintenance associated with the preferred relocation of granite posts at the intersection of York St and Pleasant St. Public works responded with approval and acceptance of the Committee's recommendations.



George Kelly, *John Ford Statue*, 1998. Located at Gorham corner.

2. **Jewel Box bus shelter:** As of Q4 FY26, the Committee has spent nearly \$5,000, or approximately 10% of its overall budget on the maintenance of this single work.

The Committee reviewed and discussed a request to use PPAC funds to replace several glass panels damaged by corrosive graffiti. Staff recommended that the Committee approve the use of existing PPAC funds of \$3,505.60 to cover the cost of glass panel replacement. The Committee approved the expenditure. Another incident occurred at the *Jewel Box* in January 2026, necessitating another immediate replacement of a panel at a cost of \$1,440.

The Committee is concerned about the outsized cost of maintaining this one work on its budget, affecting our ability to care for other works, respond nimbly to other incidents, and plan for the future.



Image of damage at *Jewel Box* on January 25, 2025.

3. **Rustle Diptych** – The Committee approved funds during the September 17, 2026 to replace two in-ground light fixtures at the base of the stone pedestal and coordinate with the Park and Public Works department to replace the underground conduit, electrical switch and sensor at the traffic pole.

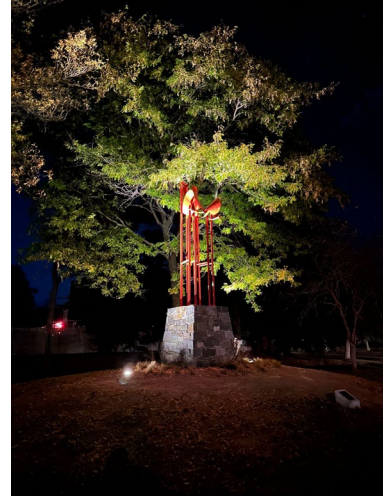


Image of replaced fixtures at *Rustle Diptych*.

4. **Portland Brick Project** – Some sidewalk replacements have resulted in the removal of bricks from this work. The Committee has increased its communication with City departments to inform adjacent property owners of future sidewalk replacements to ensure adequate precautions to preserve artwork bricks in the public sidewalk. For artwork bricks lost or removed due to sidewalk replacement project, the Committee is working with artist Ayumi Horie and is awaiting their recommendations for proceeding as a possible future expenditure.



Ayumi Horie and Elise Pepple, *Portland Brick*, 2015. Brick and digital technology, India Street.

VI. Acquisitions

There were no new acquisitions in FY26.

However, \$3,000 was spent on three finalists (\$1,000 ea.) for their work on a final presentation for the Portland Harbor Common RFQ.

VII. Accomplishments in FY26

A. Projects Presented:

1. Libbytown Neighborhood – There was a formal inquiry from the Libbytown Neighborhood Association, which the Acquisitions committee is stewarding.

B. USM Media Student – A University of Southern Maine Media Student presented a video project on the City of Portland Art Collection.

C. Projects approved by City Council:

1. *The Italian Legacy Project* — see additional info in Acquisitions Subcommittee IV.B

D. New commissions: Portland Harbor Common Request for Qualifications embarked upon. See details in IV.E

E. Conservation completed:

1. Acrobatic Dogs — see V.A.4
2. *Rustle Diptych II* – see V.A.5.

VI. Goals for FY27

A. Five-year vision

The Committee reviews and sets priorities for the public art program to guide decision-making over the next five years. The five-year vision through 2031 includes:

- Finalize the acquisition and completion of all encumbered artworks, including *Shattered Sphere* by Sarah Sze in Congress Square Park, *Keeper of the Picnic* by Christopher Miller in Bramhall Square, *The Italian Legacy Project* by Giuliano Cecchinelli in collaboration with the Italian American community, and the as-of-yet-to-be-awarded RFQ for Portland Harbor Common. The first two of these artworks are contingent on the park refurbishments being completed.
- Evaluate the Guidelines for Public Art Ordinance and revise (if necessary);
- Further public education, interest, and enjoyment of public art by providing public art walks or public art guides in Portland, and to publicize and archive the collection. This includes revising the website to provide additional functions and increase traffic, increasing social media presence, and meeting with City stakeholders to reinforce the Committee’s mission.
- Increase donation solicitation for projects supported by the Public Art Committee, particularly for projects that enhance community engagement and identity. To solicit grant and private money for current and upcoming projects

- Prioritize site selections based on the Public Art Committee’s commitment to locate public art more equitably throughout Portland, with a particular focus on neighborhoods with no or limited public art.
 - To that end: continue discussions around the placement of a work at, in order of priority:
 - Riverton Trolley Park
 - Portland Trails
 to be reviewed and strategized upon for FY28 budget and beyond.
- Expand the public art collection in outer Portland through community art projects.
- Continue to provide forums for public input, including hybrid committee meetings for both in-person and virtual participation.
- Monitor the Reimagine Franklin Street process and identify opportunities for major new artwork installations.

These goals aim to cultivate a sense of identity for Portland’s citizens, one that is outward-facing, embraced by locals, and experienced by our visitors. The caliber of artwork the Committee stewards will increase the City’s visibility as a cultural destination both nationally and internationally.

B. Specific goals by subcommittees in FY27

a. Communications

- Increase awareness of the Committee’s goals and how we support and expand public art in the City.
- Increase public awareness of Community Artwork Grants
- Research ways to expand beyond digital promotion to ensure we are accessible to all City of Portland residents and visitors

With regard to the latter point, the Subcommittee is actively exploring other avenues for communicative outreach based on what we hear would be useful from citizens and artists alike. It is a Committee-wide focus in FY27.

b. Collection Management

- In FY27, the Subcommittee plans to review and prioritize Assessment results, as well as make plans for repair and maintenance costs. This will need to be incorporated into our FY28 budget plan. The Assessment supports our efforts to gather bids to hasten the aforementioned repairs.

c. Acquisitions

- The Committee is stewarding an ongoing, informal inquiry from community member Alice Spencer for a proposed project with artist Daniel Minter. Committee Member Kelly Hrenko is stewarding this project, on which we hope to gain more details in FY27.
- In FY27, the Committee will continue to steward the aforementioned gift from the Italian American community.

- *Subcommittee allocates \$600 for FY27's creation of a Public Art Collection plaque related to the above sculpture, but does not foresee additional expenditures.*
- The Subcommittee continues to monitor progress related to the Portland Harbor Commons, which has its own special project subcommittee.

VII. Proposed Budget FY27

Article 20, Section 20.4.1 Establishment of Public Art Fund of the Land Use Code details the establishment of a special revenue fund designated as the Public Art Fund in the City treasury from which expenditures may be made in accordance with the Public Art Ordinance. Section 20.4.2 City-funded projects of the Land Use Code specifies that A percentage of the City’s Capital Improvement Program (CIP) shall be calculated and appropriated annually to the Portland Public Art Fund. The annual appropriation shall be .5% of the total annual CIP.

Remaining Encumbrances from previously approved Public Art Committee budget plans

Table 1 – Summary of Encumbered Funds			
	Activity	Description	Budget
A	Congress Square Public Art	New commission — Sarah Sze, artist	\$176,000
B	Bramhall Square Artwork	New commission — Chris Miller, artist	\$26,172
C	Portland Harbor Common Park (park renaming pending)	New Commission (Portland Common Park)	\$154,000
D	Conservation assessment	Funds approved for conservation assessment	\$12,000
	Total Encumbered		\$368,172

Remaining Balance

FY26 has seen the Portland Public Art Committee allocate its funds in accordance with its Committee goals. The PPAC Art Fund currently has \$403,715.45 in unspent funds from prior years. Of this amount, \$368,172 (Table 1) is already encumbered across two previously committed acquisitions: Sarah Sze’s project at Congress Square Park and Chris Miller’s Bramhall Square commission, the new commission for Portland Harbor Common, and the Committee’s conservation assessment.

These latter two activities are new as of FY26. Mindful of the importance of commissioning new artwork for the City’s collection, the Committee decided to allocate a significant portion of its combined unspent funds and budget towards this important, identity-articulating project. Finally, its conservation assessment is based on the total amount quoted from the Conservation firm selected, as outlined in Section II, subsection B.4.

Given the Committee’s significant, already-encumbered acquisition plans for FY26, its proposed budget focuses on completing the aforementioned projects and reserving funds for the maintenance outcomes associated with the assessment.

Table 2 – Recommended budget for unspent public art funds		
Total Carried Over Art Funds	Description	Budget
Encumbered	See above	\$356,172
Available Public Art funds	Unspent Funds	\$35,543.45
Activity	Description	Budget
New Artwork Commissions	Anticipated signage costs: <i>Italian Legacy Project</i>	\$600
Conservation and Maintenance	To cover conservation and maintenance efforts for the public art collection	\$34,943.45
Total Budget		\$35,543.45

Proposed Budget FY26 (July 1, 2026 – June 31, 2027)

In addition to the proposed plan to utilize unspent funds rolled over from prior fiscal years, described above, the PPAC has developed the following budget for FY27. For FY27, \$50,000 is allocated to the Public Art Fund. The proposed use of these funds is outlined in Table 3 below. As recommended to the City Council during the FY24 & FY25 Budget Plan, we added a new activity line to account for Community Artworks Grants.

Table 3 – Proposed Budget FY27 (July 1, 2026 – June 31, 2027)			
	Activity	Description	Budget
A	Contingency Fund	To cover unplanned minor repairs, theft, replacement, and plaque purchases	\$5,000
B	Community Artwork Grants	To contribute to a community artwork project(s).	\$5,000
C	New Artwork Commissions	To facilitate unplanned opportunities that may come to the Committee, as well as steward a thoughtful, inclusive process for artwork for FY28, as outlined in Section VI, subsection A.	\$40,000
	Total FY27 Budget		\$50,000

Attachments

Attachment A – Portland Harbor Common RFQ

To: Kat Zagaria Buckley, Chair & Portland Public Art Committee Members
From: Sean King, Planning & Urban Development Urban Designer
Date: March 13, 2026
Re: New public artwork at new waterfront park
Meeting Date: March 18, 2026

Overview

This memo provides additional information to assist the Committee in selecting finalists for the new public art acquisition, anticipated at the new waterfront park along the City's Eastern Waterfront. Below is a summary of the project's background, guidelines and next steps.

Background

The City Council passed Order 59-25/26 to accept the Portland Public Art Committee fiscal year 2025 annual report and fiscal year 2026 budget plan, in which the Committee recommended new artwork commissions to utilize unspent public art funds from previous fiscal year budgets. The Committee proceeded to recommend the "Public Art Design Brief" as drafted by the Selection Subcommittee during the November 19, 2025 public art committee meeting. The deadline for submission of qualifications was February 11, 2026, and a total of 97 submissions were received. A complete list of the submissions is included within this memo.

Following the distribution of submissions, the Selection Subcommittee has recommended six artists based on an individual scoring rubric. The six artist submissions are included within the memo.

Guidelines

The Committee is tasked with the selection of artwork and artists based on the adopted [guidelines for the public art ordinance](#) that outlines the selection criteria.

The Selection Subcommittee was appointed by the Committee to include Kat Zagaria Buckley, Phoebe Cole, Sharon Dennehy, Justin Levesque and a representative project manager from the City's Park Department to coordinate the selection process.

Next steps

The Selection Subcommittee will introduce their recommendation of the six artist submissions that closely align with the evaluation criteria. The Committee is requested to utilize the scoring rubric included within this memo to show their individual preference for up to three artists.

Finalists will be notified and invited to develop a concept along with a proposed budget, schedule, and maintenance plan as outlined in the “Public Art Design Brief”. Finalists will receive a \$1,000 stipend to produce their concept and present proposals to the Selection Subcommittee on May 20, 2026. The Selection Subcommittee will present a final recommendation of an artist during the Public Art Committee meeting on June 17, 2026.

From the [Guidelines for Public Art](#)

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.

Public art in the city must a) enhance and enrich the lives of City residents, visitors and employees, b) contribute to the city's civic pride and sense of identity, c) increase access to artworks to residents, visitors and employees to enjoy, and d) celebrate the multi-cultural and diverse character of the City of Portland's communities with place-specific art.

The Public Art Ordinance explicitly states that the Public Art Program is to reflect, enhance and celebrate the diverse City of Portland.

Cultural equity (definition by Americans for the Arts) is meant to embody "the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources."

Portland Harbor Common Park Artist Selection – Artist Rubric

- Below is listed each artist/designer who submitted qualifications and scored highest on the subcommittee’s review
- Rate each artist according to how well you think their work meets the criteria. 0 - 5 (0 = not at all, 5 = very well)
- Show a preference for up to three artists – write comments describing what you like about the preferred artist’s work

	(0-5)	Understanding of project goals and parameters	Understanding of context	Portfolio of relevant work (3d, permanent, outdoor)	Location	Maine connection	Comments (only for top choices)
22	Pamela Moulton				ME		
49	Andreas von Huene				ME		
73	Isabel Catherine Kelley				ME		
74	Gabriel Frey				ME		
75	Celeste Roberge				ME		
91	Vivian Beer				ME		



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Management & Administration

Sean King
Urban Designer, Planning Division

PUBLIC ART DESIGN BRIEF

Portland Harbor Common Public Art Commission 2025

Introduction

The Portland Public Art Committee (PPAC) announces an open call for artists to submit qualifications for a new public artwork commission for the newly designed Portland Harbor Common Park in Portland, Maine.

Organization Overview

The Portland Public Art Committee preserves, restores, and enhances the City's public art collection. The Committee's objective is to promote the educational, cultural, economic, and general welfare of the City and its citizens through art. Eleven Portland residents and/or Portland-based professionals comprise the voting members of the Committee. Eight members are appointed by Portland's City Council to serve a period of three years and are selected based on experience related to public art, including but not limited to experience as architects, landscape architects, professional curators, professional artists, and/or educators. The remaining three members of the PPAC include one City Councilor, a member of Creative Portland, and a member recommended by the City Manager. The PPAC has a goal to include public art when possible to enhance City of Portland infrastructure projects.

Design Brief

The PPAC seeks to commission a work of art that honors, reflects, and celebrates the city's distinctive sense of place.

For millennia, the place we now call Portland has relied on its ties to the sea for sustenance, commerce, and our sense of belonging. Water surrounds the peninsula where our community is situated and is an integral part of our identity; it tethers our present community to our neighbors of the past and future.

A sense of place is more than topography; we welcome submissions that draw on themes of the interaction of water, land, and people, and seek work that considers this intersection's past, present, and future.



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Portland Harbor Common Park: Background and Vision

Portland's City Council adopted the India Street Sustainable Neighborhood Plan on November 2, 2015 with a vision to cultivate the future of the India Street Neighborhood. This neighborhood plan outlined development principles to enhance neighborhood identity, diversity, local economy, growth, connectivity, climate resilience, and public open space and amenities. Among the recommendations in this neighborhood plan is the enhancement of the India Street corridor and termination at the Eastern Waterfront. In 2021, the City held several public forums to gather community feedback on introducing Phase 1 of Portland Harbor Common, a new public green space. Following a public engagement process, the City prepared a request for proposals for design consultants. Sebago Technics was awarded the park design contract in 2023 to reimagine the conversion of a surface parking lot into a publicly accessible park space, featuring accessible pathways, landscape areas, a multi-purpose lawn, and pedestrian access to the water's edge. Upon completion of the construction documents and state and local permitting, the project was bid for construction and awarded in 2025, with a projected start date in Fall 2025.

The Park is a transitional space between Portland's harbor and the Old Port neighborhood, and is within a short walking distance of shopping and restaurants. Thames Street begins at the terminus of Commercial Street, a street of significant activity on the waterfront that accommodates tourists, waterfront workers, hospitality staff, and residents alike. The Park will be located next to the Ocean Gateway parking lot, which accommodates passengers boarding and disembarking from Casco Bay Lines, serving visitors, residents, and workers in Portland's island communities. As a focal point feature, a public art installation is planned at the Park's Western entrance, at the terminus of India Street. The site area for public artwork is circular and bordered with cobblestone edging.

Design Parameters

Public artwork in Portland Harbor Common Park shall:

- Be designed with consideration of 360-degree viewing
- Be consistent in scale and materials with Harbor Commons design concept and site conditions
- Be durable with a life span of at least 20 years
- Be easily maintained
- Be placed at the aforementioned rotunda location

The committee encourages proposals that embrace experimentation, boldness, and inventive approaches to form, material, and meaning.

Fountains or any other type of water feature will not be considered.



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Base Assumptions

- Artwork shall be installed during the construction of the park, which is tentatively scheduled for substantial completion by November 2026. Coordination of any structural foundation is recommended to occur at the beginning of the artwork fabrication phase, in July 2026.
- Keeping in mind tenets of safe public space design:
 - Artwork should provide for public interaction and should not include potential hazards
 - Artwork should not interfere with the sidewalk or park circulation or function
- Artist(s) may be required to coordinate with the landscape architect, general contractor, or other consultants for the final design
- Depending on the design, the artist(s) may be required to seek review or approval from a structural engineer or other certification of structural stability/safety
- Artwork will be evaluated by the City conservator, and the artist(s) will be required to provide a maintenance plan upon delivery of the final artwork.
- Work with stakeholders, including City departments, neighborhood and arts organizations, residents, property owners, or businesses as appropriate, to exhibit public artwork conceptual design.
- Artwork will be original in concept and imagery, executed by the artist. Artificial tools if used must be disclosed, with rationale.

Location

Artwork must be sited at the designated location detailed in the attachments.

Public artwork should not:

- Occupy or impede sidewalk circulation on the perimeter of the rotunda
- Prevent use of or circulation through the park as shown on approved design plans
- Disrupt stormwater treatment function of landscape plan – coordination may be required to modify materials to account for the placement of artwork

Public artwork shall:

- Have radius of ~5–10 ft
- Be designed for viewing in the round, also surrounded by landscaping
- Be constructed with utilities (existing underground electrical, storm drain, sanitary lines) specifications in mind, details to be provided to the artist by the City

Scope of Work

The art commission scope includes design/artist fee, fabrication, transportation, installation or installation



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oversight, and any lighting specific to the artwork. The allocated budget for this project is up to \$150,000, with the potential for additional funds at the discretion of the Public Art Committee.

Selection Process

Artists will be evaluated by an ad hoc selection committee composed of Public Art Committee members, neighborhood representatives, and the park landscape architect.

Round 1 – Open Call for artists

- Interested artists will submit qualifications as listed below in the Submittal Requirements
- Artists will be evaluated based on the Artist Selection Criteria; Finalists will be selected to continue to Round 2

Round 2 – Finalist Proposals

- Finalists will be notified and invited to develop a concept with a proposed budget for the Harbor Park artwork (\$1,000 stipend provided)
- Finalists will present their concept and answer questions with the selection committee
- Final proposal will include a presentation with visual aids and address specific questions from the committee

Timeline

December 2025 – Open call for artist qualifications
February 11, 2026 – Deadline for artist submissions
March 2026 – Review of submissions, notification of finalists
March – April 2026 – Finalists develop concept proposals
May 20, 2026 – Finalists present proposals to the selection committee
June 2026 – Final artist selected
July - October 2026 - Artwork fabrication phase
November 2026 - Artwork installation

Artist Selection Criteria

The Portland Public Art Committee is dedicated to collaborating with the local arts community to develop an inclusive public art program. We hope to serve, celebrate, and represent the diverse and ever-changing population of Portland by extending opportunities to those of all racial, ethnic, and cultural backgrounds; gender identities; sexual orientations; ages; and abilities. We encourage all to apply.

Transparency Statement

The PPAC is committed to a transparent and inclusive selection process. Whether or not your



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submission is chosen for the next phase, we will keep all applicants informed of project developments via the contact information provided.

We are not able to provide individual feedback to submissions.

Artists will be evaluated on:

- Experience in creating permanent outdoor works of art
- Project feasibility
- Portfolio of relevant work that aligns with the vision for Harbor Common Park
- Proximity to Maine, with a preference for Maine artists, artists with community ties to Maine, or a demonstrated connection to Maine

Submittal Requirements

To be considered, please submit the following:

1. Letter of interest (750 words maximum) that:
 - Conveys an understanding of the project goals and parameters
 - Conveys an understanding of the context and the community into which the artwork will be sited
 - Answers the questions
 - i. How does your experience and practice relate to the proposed artwork?
 - ii. In what ways does your practice reflect or reimagine Portland's deep ties to the land and the sea?
 - iii. What is your connection to Maine (residency, cultural, professional, or personal) and how does it inform your perspective on public art in Portland?
2. Resume or Curriculum Vitae (2 pages maximum)
3. Examples of past work (5–10 images labeled with title, location, date, medium)

Submit materials via email in PDF format to publicart@portlandmaine.gov by 11:59 PM Wednesday, February 11, 2026.

Resources

- Portland Public Art Program:
<https://www.portlandmaine.gov/560/Public-Art-Committee>
- Portland Harbor Commons Park:
<https://portland.civilspace.io/en/projects/portland-harbor-common>



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Attachments

- Harbor Common Park design drawings
- Harbor Park Plan with area for artwork outlined
- India Street Sustainable Neighborhood Plan

Portland Harbor Common Park Artist Submission

- Below is listed each artist/designer that submitted qualifications

	Artist Name	Location
1	JD Trejo Maya	WA
2	Chris Weed	CO
3	Andrey Sledkov	UT
4	Annette Coleman	CO
5	Jennifer Freeman	GA
6	Blane De St Croix	NY
7	Timothy Smith	CA
8	Koichiro Azuma	~JP
9	Zane Statz	WI
10	Jessica Bell	TX
11	Volkan Alkaanoglu	OR
12	Elena Manferdini	CA
13	Suikang Zhao	NY

14	Maria Pilar Tolosa / Julian Facundo Razquin	~AR
15	Vito DiBari	FL
16	Mariaane Mazel	~FR
17	Hugh Lassen	ME
18	Anaisa Franco / 4th State Metals	FL
19	Michael Morgan	PA
20	Austen Brantley	MI
21	Placzek Studios	NE
22	Pamela Moulton	ME
23	Cali Kurlan	NY
24	Marlana Adele Vassar	PA
25	Krista Faist	OH
26	Lee Tal	NY
27	Nancy Winship Milliken	VT
28	Bilhenry Walker	WI
29	Steve Burns	ME
30	Oleg Lobykin	CA

31	Beth Nybeck	MO
32	Eliza Goodwin	ME
33	Anton Morton	OK
34	Ilan Averbuch	NY
35	Lisa Houck	ME
36	Justin Max Schoepke	WI
37	Greg Mueller	MN
38	Sujin Lim	NY
39	Samuel Dominguez	~UK
40	Kirk Seese	MD
41	Mariah Reading	ME
42	Aaron Stephan	ME
43	Jane Love	ME
44	Andy Bellomo	IL
45	Osman Akan	NY
46	Gregory Gomez	MA
47	Sonny Behan	NY

48	Jordan Parks	ME
49	Andreas von Huene	ME
50	Laura Haddad Tom Drugan	WA
51	Joshua Wiener	CO
52	Thomas Putzier	MN
53	Patricia Brace	ME
54	Seth Emerson Palmiter	ME
55	Emanuel Rohss	CA
56	Zan Knecht	MI
57	Ray King	NJ
58	Andrew Murdock	HI
59	M.L. Duffy	MD
60	Robert Brochu	ME
61	Eoin Burke	CT
62	Kit Collins	MA
63	Kazumi Hoshino (Hoshi)	ME
64	Derrick Monk	NC

65	Maxwell Emcays	IL
66	Mark A. Reigelman II	NY
67	Sijia Chen	CA/~CH
68	Erwin Redl	PA/NY
69	Parker Bunce / Nicole Courville	OR
70	Gavin Sewell	NY/~CN
71	Reinaldo Correa	IA
72	Mark Aeling	FL
73	Isabel Catherine Kelley	ME
74	Gabriel Frey	ME
75	Celeste Roberge	ME
76	Mike Libby	ME
77	Mojtaba Oriuee	~AM
78	David Allen	ME
79	Ian Ross	CA
80	Gareth Curtiss	MT
81	Sean Orlando	CA

82	Joshua Goss	ME
83	Chris Miller	ME
84	Dan Ferrer	~ES
85	Ben Zamora	WA
86	Timothy Goldkin, Steven King, Nate Deyesso, See Reality	ME
87	David Moore	GA
88	Juliet Morin	NY
89	Lauren Stumberg	NC
90	Ene Oстераas-Constable / Scott Constable	CA
91	Vivian Beer	ME
92	Owen Casas	ME
93	John Bannon	IL
94	Ai Qiu Hopen	FL
95	David Ruth	CA
96	Jacob Kulin	MA
97	William Nemitoff	LO

Portland Harbor Common Park

Posey's:

Letter of Interest

CV

Images

P o s e y

www.poseyart.com

pmoulton61@gmail.com

207-409-6268

POSEY'S LETTER OF INTEREST

The radio announced, " a whale is stranded on Crescent Beach, please come help". Ten year old me mounted my trusty bike and zipped down to join the growing crowd. The biologist in charge tasked me to keep the whale wet by refreshing the towels draped over it. Standing beside it, eye to grapefruit-sized eye, I was entranced by the whale's gentle hugeness. The neighborhood choreography of straps and tractors nudged it slowly towards sea. Eventually the whale floated out into the bay, buoyed by the rising tide. I've never forgotten the awe and reverence I felt that day. Bonding with the whale and the thoughtful group of helpers, I discovered a powerful path to guide my creative life.

I am an art missionary, I build community with my practice— it's vital to me and nurtures my existence. I am interested in sculptures that puzzle and excite people, hopefully zapping their imagination. My art encourages children to imagine friendly creatures and sea monsters emerging from the earth, plants gone wild and dinosaurs coming to life. Adults tend to marvel at the material transformation and the countless hours of labor involved in tying knots or sanding zillions of shells. Is that a plant or animal or a mysterious creature from a yet to be categorized kingdom?

I create works that explore the realm of eco- mythology, telling tales of nature's superheroes. My art practice bounces between sculpture, public art, performance and installation, focused on climate crisis issues including rising sea levels and sinking lighthouses. My art has been described as part sea-creatures, part Dr. Seuss all imagination.

My Pinkie project, originally situated at Payson Park, engaged over 5,000 hands-on volunteers. Every age group has attended my workshops— gaggles of kids, eager highschoolers and curious elders regardless of limitations. To date I have led efforts to recover over 20 tons of ghost gear from the ocean. Demystifying science by working in the realm of eco-mythology, I encourage viewers to consider their responsibility as we face environmental reckonings. In 2023 I was

honored to be chosen community teaching artist of the year by The Maine Art Education Association; I have taught students in most every school in greater Portland. Sharing creative experiences is my biggest joy.

I've witnessed this neighborhood evolve over my lifetime. As a child I made forts in the abandoned train-yard there with my brothers. Later, living on Peaks Island, I often raced to catch ferries. My mother and I swam the Peaks to Portland Race in 1982, slathered in axle grease. Mom won her division— the only brave swimmer over fifty that year! Once In a severe 1980 blizzard, mitten to face, I trudged across the harbor ice with my Aunt Rene and Uncle Hugh to have tea and muffins on Peaks. I've made public sculptures along the east coast and would love to create one to nest here by the ocean, greeting residents, tourists and waterfront workers with a mix of love and excitement; a place to meet dear friends or simply vibe on the salt air and ocean vistas.

Right now I'm working on a 14' sculpture using a new process where a galvanized steel armature is sheathed with a new-age cement and fiber material. It cures as hard as a rock after a month and will accommodate a mosaic of composite shells, ropes and materials. This spring It will be installed at the seaside Crane Estate in Ipswich, MA and serve as a sophisticated and whimsical portal to the 2,100 acre coastal marshland estate. Signage and staff will help explain why this great marshland is drowning; by educating the public it's hoped we can assist mother nature regain its breath. The sculpture is titled, " Second Wind".

Dear committee members,

I am thrilled the city of Portland, in its Yankee wisdom, decided to create the Portland Harbor Common Park. A welcoming, sculptural treasure seated here will be a grand addition to this mixed usage part of the city. My approach with this sculpture would include community-building events, artmaking workshops and stimulating collaborations with neighborhood families as part of its inauguration. I would love to take this dream challenge to its next step and develop ideas and images for your consideration. Thank you so much.

EDUCATION

Master of Fine Arts, *Ecole Supérieure d'Art d'Aix en Provence*, France 2011

Master of Fine Arts, Vermont Studio Center & Johnson State, one year completed 1995-96

Bachelor of Fine Arts and Bachelor of Arts, University of Vermont, 1984

Dance Pedagogy, *Danse à l'École*, Blois, France 2007-2012

Villa Arson: École Nationale d'Art Décoratif, France 1982-84

AWARDS (selected)

2019-2025 Maine Arts Commission: Five Artist Project Grants

2020-2024 NEFA: Two Public Art Learning Fund Grants

2024 Monson Arts Residency

2023 Ellis Beauregard Foundation: Artist Project Grant

2023 Maine's Community Artist of the Year

2022 Space Gallery: ARP Maine Project Grant

2022 My work was presented at the International Marine Debris conference, Busan, Korea

2021 Maine Arts Commission: Artist Resilience Grant

2017 What About Art: Residency, Mumbai, India

2016 Hewnoaks: Artist Residency, Maine

2015 Maine Arts Commission: Maine Visual Artist Fellow, 2015-2016

2011 Conseil General: Promoting contemporary dance and performance in rural France Grant

PUBLIC ART (selected)

- 2025 Public Art installation, Moakley Park, Boston, MA
- 2025 Commission for The Trustees; deCordova Museum; Crane Estate, Fruitlands Museum
- 2024 Pinkies move to Freeport Maine for the year
- 2023 Percent for Art Commission: "Tangle" University of Southern Maine, Portland, ME
- 2022 TempoArts Temporary Public Art Commission: "Beneath the Forest, Beneath the Sea", ME
- 2017 Laudholm Reserve, Power of Place, Wells, ME
- 2016 Percent Art Commission: "Belle Riviere" Northern Maine Community College, ME

SOLO EXHIBITIONS (selected)

- 2023-2025 Arcadia Earth Museum, Toronto
- 2022 Frederick Arts Council, MD
- 2021 Speedwell Gallery, Installation, ME
- 2019 Space Gallery, Portland, ME
- 2021 Arcadia Earth Museum, Las Vegas
- 2019 Stanley Whitman Museum, CT
- 2017 Ogunquit Museum, installation, ME
- 2013 L'Exprevote, Saint Aignan, France
- 2009 Chapelle Saint Jacques, Vendomes, France
- 2008 Maison de Loir et Cher, Blois, France
- 2008 Chapelle Sainte Anne, Tours, France
- 2007 ExPrevote, Saint Aignan, France
- 2006 Chapelle des Penitents, Aniane, France
- 2003 National Museum of Tirana, Albania
- 2003 Watchung Art Center, NJ
- 2002 Espace Culturelle, Cournonsec, France
- 2002 Maison de Culture, Romorantin

GROUP EXHIBITIONS (selected)

- 2025 Space Gallery, Portland, ME
- 2023 ICA at MECA & D, Portland, ME
- 2023 Lights Out Gallery: Belle Epoque, ME
- 2023 CMCA Biennial, Rockland, ME
- 2022 Cove Street Arts, Portland, ME
- 2021 Broad Institute, Harvard/MIT
- 2021 Majestic Fragility, Bigelow Labs ME
- 2019 Katonah Museum, Katonah, NY
- 2016 Lewis Gallery, Portland Library, ME
- 2012 Castel Vie et Joie, Chateaufieux, France
- 2011 CarpeDiem, Montpeyroux, France
- 2009 Turning Pages, N.E. Harbor, ME
- 2009 Sam Shaw Gallery, N.E. Harbor, ME
- 2005 La Bouchery, Pontlevoy, France
- 2004 Prince Street Gallery, NYC
- 2004 Atoutfil, Onet Le Château, France
- 2002 Musée International de L'Oeuf, France



TANGLE 2023
Posey and Roy Fox
Commissioned for the University
of Maine System and the citizens
of Maine under the Maine
Percent for Art Act.
Materials: Steel, salvaged fishing
gear, paint
Dimensions: 14 high x 10 across



THE PINKIES 2025

Initially Commissioned by Tempoarts Maine

Photo: Freeport Town Hall

Materials: Steel, salvaged fishing gear, paint

Dimensions: Each sculpture in the trio measures roughly 14 ft high x 9 ft across



THE PINKIES 2025
Detail



THE PINKIES 2025

Initially Commissioned by TempoArts Maine

Photo: Payson Park

Materials: Steel, salvaged fishing gear, paint

Dimensions: Each sculpture in the trio measures roughly 14 ft high x 9 ft across



WHAT IS GROWING IN MOAKLEY PARK 2025
Commissioned by Boston Harbors Now and Moakley Park
Installation: Moakley Park, South Boston
Collaborative community project
Materials: Salvaged fishing gear, paint
Dimensions: 36 ft long x 6 ft high





VERTEBRAE 2017
Installation: Laudholm Reserve
Materials: dogwinkle shells, marine
piling, steel, marine epoxy
Dimensions: 14 ft high x 3 ft wide







SECOND
WIND- 2026
Image shows top
half of sculpture-

Work in progress
for the Crane
Estate

Cement-Fiber
shapes covering a
steel armature.

Sculpture will be
covered with a
mosaic of
composite shells
and rock hoppers.

Composite shells will
cover the large
sculpture- The left image
is maquette for my
technique

von Huene Design LLC

P.O. Box 401 Woolwich, Maine 04579

andreasvonhuene.com (207) 442-8145

andreas@vonhuene.us

February 10, 2026

Dear Portland Public Art Committee:

I am excited to be contemplating art for a neighborhood that is on the rise and means to build on the culture of the city. It is a special joy to create site-specific work that includes influences from nature and humanity. We have a very rich range of active imagery from which to draw inspiration: people, wave forms, sea creatures, vessels, abstraction, sheets of glorious Maine light and songs of the sea. Providing the new park's entry focal point with an iconic work to establish its character will claim the site for the citizens of Portland and identify its location along the streetscape. The artwork will also resonate with the importance of the park's waterfront access.

The ability of the City of Portland to effect such a change in site use, to the benefit of its citizenry, is alone very important. A significant land-based sea change! The park will help reformulate the India Streets Neighborhood identity and open its point of view relative to the harbor. Converting hardscape to greenspace raises the area's environmental qualities while open space with amenities enriches the quality of life in many ways. Bridging the Old Port with the Eastern Trail opens up opportunity for pedestrian interaction with art.

There are more and more examples of parks along the waterfronts of cities: Barcelona, Hamburg, Boston, Bath, etc. They are elevated by art that radiates energy. There is an opportunity here to design artwork that not only speaks to the park and its entrance but also to this whole shift towards waterfront accessibility. Instead of large-scale parking, an open plan is before us and therefore artwork may be designed that does not block view and pedestrian corridors. My team's *WYOMING EVOCATION* at the Maine Maritime Museum, for example, frames the view to The Kennebec River rather than blocking it.

I enjoy my adventure in creativity and ranging ideas as I delve into new projects. My colleagues report that I am inventive. Many of my more than 40 public art projects involved collaborative brainstorming with stakeholders, reinforcing a sense of community ownership in art. Living and working in coastal Maine means being constantly informed by ties to land, sea, and community. My art will recognize Portland's deep ties while also setting a look forward. Please visit my website: andreasvonhuene.com

Born in Bath, Maine, I have lived here most of my life. The Maine Arts Commission helped launch my artistic career with its Percent for Art Program and I delight in my many artistic connections here in the great state of Maine. Maine's culture can be simultaneously rooted in age old understandings while branching out in new directions. I offer sensitivity to each. My perspective on public art in Portland is from having work in the city and knowing of work that colleagues have provided as well.

I look forward to an opportunity to be of service.

Sincerely yours,

Andreas von Huene

ANDREAS von HUENE

P.O. Box 401, Woolwich, ME 04579 (207) 442-8145 andreas@vonhuene.us, andreasvonhuene.com

EDUCATION

Stanford University
MS in Engineering (Product Design) 1988 Master's thesis: Landscape Bridges
Worcester Polytechnic Institute
BS in Mechanical Engineering 1978

PUBLIC ART

Frog, diorite frog sculpture, Coastal Maine Botanical Gardens, Boothbay, Maine 2023
Young Trees Going for a Walk, polychrome aluminum stabile, Lewiston, Maine 2022
The River's Voice, granite and steel outdoor percussion art, Brunswick, Maine 2019
Trout, granite fish, Meredith Sculpture Walk, Meredith, New Hampshire, 2017
Mina, over life size granite bas relief portrait, Collins Center for the Arts,
University of Maine Orono, 2016
To the Water, granite figure, University of New England, 2015
Compass Rose II, bronze memorial, Leland, Michigan harbor, 2015
Wildcat, bronze mascot, Presque Isle High School, Presque Isle, Maine 2014
Der Traum der Wiese, sandstone face for Skulptoura, Mauren, Germany 2014
Heron and Reeds, bronze heron and reeds for Mid Coast Hospital, Brunswick, Maine 2013
Maryly's bench, monumental quartzite seating, Boothbay YMCA, Boothbay, Maine 2013
IO, quartzite abstract, Viles Arboretum, Augusta, Maine, 2012
Zephyr, monumental granite figure, Acadia Hospital, Bangor, Maine 2012
Cloud Roller, quartzite monumental, Viles Arboretum, Augusta, Maine 2011
VIRGINIA, granite and bronze monument, Phippsburg, Maine 2010
To the Other Side, granite stele for Folsom Hall, University of Maine Presque Isle, 2010
Alexander's Threshold, granite stele, Coastal Maine Botanical Gardens, Boothbay, Maine 2010
Star and Moon, pine and granite benches for Bath, Maine, 2007
Maine State Seal, granite bas-relief and Compass Rose, bronze and granite inlay for
Penobscot Narrows Bridge, Bucksport, Maine 2007
Wyoming Evocation (with Joe Hemes et al) First Phase of construction: Full-scale historical evocation
of the largest wooden sailing vessel. Maine Maritime Museum, Bath, Maine 2006
Asio Flammeus, monumental Gabbro and Granite owl,
Wells Elementary School, Wells, Maine 2005
Plow for the Wind, quartzite, stainless steel, and Dawn Redwood bench
University College of Bangor, Bangor, Maine 2004
Flying Carpet, polished quartzite and granite bench,
Eastern Maine Community College, Bangor, Maine 2004
Salmones Salari, white and black granite fountain with blue granite fish
Lowell Street Park, Cambridge, Massachusetts 2004
Wave, granite, cedar, and stainless steel mesh wave bench
Southern Maine Community College, South Portland, Maine 2003
Plateau, granite bas-reliefs of river, mountain, and cloud patterns
Leavitt Area High School courtyard, Turner, Maine 2002
Metamorphoses, granite and wood seating oval with granite and
polished metal sculptures adjacent to the entrance of
Mount Ararat Middle School, Topsham, Maine 2002
Strong Flows The River, Quiet Moves The Stream, water, granite,
marble, and walnut landscape waterfalls: Indoor public areas of
Mid Coast Hospital, Brunswick, Maine 2001
Raven, Salamander, Trout, Observer, Bench, and Tiger, sculptures
in wood and granite for Jay Middle School, Jay, Maine 2001
Love from Ruth, pink granite abstracted bird as a memorial bench for
Patten Free Library, Bath, Maine 2000
Tiger, granite Tiger, Gardiner Area High School, Gardiner, Maine 1999
Salmo Salar, full scale granite Salmon trio for Edmunds Consolidated School,
Dennysville, Maine 1998
Pegasus, full-scale mirror-polished aluminum winged horse for the
Corinna Elementary School, Corinna, Maine 1998
Life Finds a Way, carved and polished granite megalith and seating for
Rogers Hall, University of Maine, Orono Campus 1997
Into the Arch of the Sky, suspended, full-sized polychrome wood
figure and Heron for Wayne Elementary School, Wayne, Maine 1997
Esker Moraine, carved stone and wood sequence of benches for the
Miller Elementary School, Waldoboro, Maine 1995
Sea Garden, carved stone, wood, and metal outdoor bench for the
Maine Department of Marine Resources Aquarium, West Boothbay, Maine 1994
Brewer Centennial Monument, (with Carole Hanson) sculpted landforms,
terracing, and carved megaliths as a riverside park, Brewer, Maine 1994
Open Mind, earth art with boulders, carved stone seats, and trees
Troy A. Howard Middle School, Belfast, Maine 1994
Odyssey, hanging steel, wood, and carved stone sculpture in the
Riverview Community School hallway, Gardiner, Maine 1994
Heritage Club, carved wood and brass plaque Bath, Maine YMCA 1993
Inspiring Discovering, (with Carole Hanson) landscape, carved boulders
and fitted wooden benches, Swan's Island School, Swan's Island, Maine 1991

SCULPTURE

Aether- stainless steel
Alexander's Threshold-granite
Aloft- graphic granite feldspar owl
Articulation- Jonesboro Pink granite
Atalanta- bronze
Banking Owl - Tapestry granite
Bench - granite, wood, aniline dye
Bison - gneiss/granite
Black Eagle – Basalt
Blue Clouds White Sky-granite, quartzite
Blue Streak- quartzite owl
Boreal Owl - granite
Brink (Kestrel) – granite
Buddha - basalt
Bull – basalt
Cantilever Owl - gneiss
Chloe- bronze and granite
Chrysalis-basalt
Cloud gate - stainless steel
Cloud Roller - quartzite
Coats of arms – granite
Compass Rose I and II- bronze, granite
Diving Owl-graphic granite feldspar
Dawn Owl- Tapestry gneiss
Der Traum der Wiese- sandstone
Dory and Wave- marble and stone
Drive- wood, quartzite, stainless steel
ECHO - granite
Elsie (ship) - granite, stone
Eyelet for the Universe-granite
Falcon - Feldspar
Forward – granite
Four Eight Four- quartzite, stainless steel
Furstenberg Owl- graphic granite
Gate- stainless steel
Gliding Owl- Ashton gray granite
Grace Ram- Jay white granite
Great Horned Owl- granite
Green Wave (figure)-Stony Creek granite
Great Gray Owl - granite
Gyrfalcon I and II – graphic granite
Hawk – Feldspar
Headwind- Hillburn granite

Heron- granite
Heron and Reeds- bronze
Herodias (heron)- Elm
Hood and Chimney- bronze, stainless steel
I & F Memorial granite, aluminum
In the Dunes- quartzite
Into the Arch of the Sky-wood
Into the Far-Gouldsboro granite
IO - abstract in quartzite
Junco - granite/gabbro
Juno&Aeolus - quartzite, water
Ketupu - Hillburn granite
Khamsin – granite
Khamsin-wood and granite
Kite I and II- stainless steel
Looking out to Sea-limestone
Mantle for the Sun- bronze
Mistral-granite
Mola-granite on basalt
Mountain Kernel I - III - granite
Now We Are Coming To An-
Understanding- granite
Nightjar - Basalt, Aluminum
O! –gabbro
O.!- stainless steel
Oculus- wood and steel
Owl - granite/gabbro
Owl on the Wing - granite
Owl - cantilevered quartzite
Owl Rising I and II- granite, quartzite
Owl Snowy- graphic granite feldspar
Passages – granite and bronze
Piggy- aluminum
Pleiades-granite, bronze
Porca Imperata-Texas Pink granite
Posted Falcon- diorite
Pyramid - aluminum
Pull of the Moon - granite
Pursuit (Eagles) – quartzite
Pyramid-aluminum
Rabbit Weathercarrot – aluminum
Raven - granite
Red Owl- Jonesboro Red granite

Resting Bird - quartzite
Rift Valley - granite fountain
Rings-steel
River Sprite- granite
River's Voice- granite, polychrome steel
Rock Sole- graphic granite feldspar
Salamander – granite
Scouting Owl- granite
Screech Owl - granite
Seal – Quartzite
Seal-basalt
Searching Owl-graphic granite feldspar
Short-eared Owl – gabbro
Solium- throne in wood and granite
Snow Hare - granite
Snowy Owl – Feldspar
Snowy Owl- granite x2
Spotted Owl – granite
Stalking Heron- bronze
Standing Owl- graphic granite feldspar
Stepping Out - granite, stainless steel
Storm Rising- Basalt
Stride- granite abstract
Tiger-granite
Triptych - granite and stainless steel
To the Water- Red Beach granite
Trawler- granite
Trout I and II – granite
Trout III- Vermont Verde Antique
serpentine
Turning Great Horned
Turtle-granite
Untitled Figure – granite
VO-wood and bronze
Walk the Earth- brownstone stele
Water in the Sky - granite
Weathervane - mahogany
Wind Goddess doorstep – granite
Winston Cairn Terrier memorial-gneiss
Zenith (Hawk) - granite, stainless steel
Zephyr – gabbro

SYMPOSIA and EXHIBITIONS

Rockland stone sculpture symposium co-organizer and participant
Boothbay Region Land Trust Symposium 2023 co-organizer and participant
Hallowell Sculpture Symposium 2021 co-organizer and participant
Maine Stone Symposium 2017 and 2019 co-organizer and participant
Viles Arboretum Sculpture Symposium 2014 and 2015 co-organizer and participant
Skulptoura Boeblingen/Mauren, Germany, Bildhauersymposium 2014: participant
Schoodic International Sculpture Symposium 2012: Participant
JC Stone Sculpture Symposium 2010 and 2011: participant

AWARDS and FELLOWSHIPS

Worcester Polytechnic Institute Ichabod Washburn Award 1993
Maine Arts Commission Individual Artist Fellowship 1991





ALEXANDER'S THRESHOLD, Gail Malin. 2010. Granite



CLOUD ROLLER Viles Arboretum 2011 Quartzite



NOW WE ARE COMING TO AN UNDERSTANDING WITH OUR COLLECTION 2025 granite







WYOMING TOWER IN Portland, Maine at Maine Maritime Museum 2003 steel



YOUNG TREES COMING FROM A WALKING DISTANCE. MARCH 2019. PHOTOGRAPHY BY JAMES HARRIS



Isabel Catherine Kelley
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129 Nash Road,
Windham, ME 04062

Dear Portland Public Art Committee,

Like many, I've moved around the city of Portland in my time residing there and have come to share that time with the public art of the city. For years I would watch the sun rise over the bay on the granite benches of Barrows Park. It may not be art to all but for me it is a great public memorial to find comfort in and make use of in the city, as well as a window into Portland's history. The public art that has been collected by the city of Portland so far, for me, has always been a comfort and familiarity to my environment. The artworks are landmarks for direction, a story map of the city and its histories of past, present, and future.

A visual sculpted story is my inspiration for this public call for art in the upcoming redesign and enhancement of the Portland Harbor Common Park. My vision for the park's art will reflect the historic waterfront neighborhoods through architectural references, symbols of Portland's maritime use, depictions of land and sea, and origins of people and culture. By creating a comfortable common ground for community reflection through sculpture, my intent is to tell this story through granite blocks comprised into a quilted pattern. The combination of color and form as translated through stone, finishing processes and textures will highlight Portland's unique sense of place. Sculpted to appear billowing in the wind, the Story Quilt Sculpture will reach some eight feet wide and five feet tall, in addition to a granite base.

Quilt work and stitching have been used as the communication of travel, of identification, and records of history and culture. In my sculptures I pair and assemble multicolored granite pieces into a seamless intersection. Direct carving and pairing contrasting varieties of stones has become the regular method serving my studio practice. Like the fundamentality of building blocks, each portion of stone receives information and is dependent on the previous component. From this playfulness emerges the culmination of a portrayal of fragmented connection, much like a quilt pattern.

I've been working out of my home studio in Windham, Maine since 2018, after 11 years residing in Portland, receiving my BFA in Sculpture in 2013 from Maine College of Art and running a shared art studio in Bayside of Portland, Maine. I aim to create primarily with local Maine granite, and it informs me of my connection to home.

In college I had the opportunity to intern with the Schoodic International Sculpture Symposium (SISS) in Orono, a symposium that gathered artists over the course of ten years and created the largest public sculpture trail in coastal Downeast Maine. That summer completely changed me and gave my sculpture passion a direction with meaning, enthusiasm, and community. Interning with SISS introduced me to large-scale granite carving, Maine and international sculptors, and a cultural exchange. Since working with SISS I have been able to work alongside and learn from an older generation of Maine stone carvers, all who have their own histories as Mainers and artists. I have become a long-standing member of the Maine Stone Workers Guild since then and have been involved with multiple sculpture symposia throughout Maine.

These symposia are how we get the word out about our practice in public art by creating art in the public to generate thoughtfulness about the histories of granite work throughout the towns in which the symposia are held and sometimes where the finished sculptures end up permanently. These symposia are the highlights of my career. There is an incredible amount of curiosity and joy when they take place, as well as an outstanding number of community members (from where the symposia is being held) that come to watch the work take place in their front yard and thank the artists for being there. When a community and the artists working both feel honored and thankful for one another, public art becomes a celebration of life.

The Story Quilt Sculpture is an artful account of Portland's history and fellowship with nature, commerce, and optimistic future. Portland's redesign of the Portland Harbor Common Park would benefit from the Story Quilt Sculpture by creating a common place for the diverse cultures of Portland to find and celebrate themselves and their home in the telling of a community surrounded by the sea.

Thank you for your consideration,

Isabel Catherine Kelley

Isabel C. Kelley
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EDUCATION

2009-2013

BFA Sculpture, Minor in Art History, Maine College of Art (MECA), Portland, ME, USA

PUBLIC ART

2025

"Exotica", Riverwalk North Sculpture Trail, Ellsworth Library, Ellsworth, ME (Oct. '25-'26)

2021

"Bloom" Purchased by Hallowell Arts permanently installed at Granite City Park in Hallowell, Maine

2019

"The Spirit I Crave" Temporary installation on the Boothbay Sculpture Trail, Boothbay, ME, USA

"R.I.P" Permanent installation at the Highland Memorial Cemetery, South Portland, ME, USA

2018

"Eye of the Birch" Temporary installation in downtown Gardiner, ME from May through October. Art in the Park grant recipient.

"Eye of the Birch" Temporary installation at the UNE Art Gallery on College St., Portland, ME, USA

2017

"The Site of Reservations" Permanently installed at the Andre's Institute of Art in Brookline, NH, USA

"Reservations" On view at the Newagen Inn, Boothbay, ME, USA

2015

"Eye Of the Birch" On view at Viles Arboretum's sculpture trail in Augusta, ME, USA

2011

Portland Inside/Out (Aug.- Dec. 2011)

Large scale sound and photo community installation in Portland, ME, USA

Partners with TEDxDirigo, Portland Community, City Hall, VIA, Portland Color, No Umbrella Media, and more.

Collaborated and personally designed/installed installation sites. Developed relationships with community and partners.

EXHIBITIONS

2025

"Quarries: Muse and Material", Monson Arts Gallery, Monson, ME, USA (June 27-Nov. 2)

2023

"This Is Out of Hand", ICA Portland, Portland, ME, USA (Aug. 14-Sept. 16)

2019

Boothbay Region Land Trust Points of View Art Auction, Boothbay, ME, USA

2018

Local Muscle Pop-up Gallery, September First Friday Art Walk, Portland, ME, USA

2018

UNE Sculpture Garden (May-October) UNE Art Gallery, Portland, ME, USA

2013

Garden Auction (July) Steuben, ME, USA

Boomerang (May) Maine College of Art Portland, ME, USA

2012

MENSK Rooftop Film Series #3, Portland, ME, USA
Elements, 49 Oak St., Portland, ME, USA

2011

Nothing Major (February - March) Maine College of Art, Portland, ME, USA

Merit Show (March - April) Maine College of Art, Portland, ME, USA

PROFESSIONAL EXPERIENCE

2025

Rockland Stone Symposium, Rockland's Snow Marine Park, Rockland, ME, USA (July 14-26)

2023

Art for Acres: Stone Symposium, Boothbay Region Land Trust's Oak Point Farm, Boothbay, ME, USA (July 21-30)

2021-2022

Art Coordinator for 501c3 Sculpture Boothbay, Boothbay Harbor, ME, USA (Dec. '21-current)

2021

Hallowell Granite Symposium, Stevens Common, Hallowell, ME, USA (Sept. 10-20)

2019

Boothbay Sculpture Symposium, Boothbay Common, Boothbay, ME, USA (July 25-August 7)

2017

Andre's Institute of Art International Sculpture Symposium, Andre's Institute of Art in Brookline, NH, USA (Sept. 16-Oct. 7)

Maine Coast Stone Symposium Boothbay Railway Village, Boothbay, ME, USA (Aug. 10-21)

2016

Professional member of the Maine Stoneworkers Guild (2016-current)

Viles Arboretum Sculpture Symposium (September 30-October 10) Augusta, ME, USA

Alumni Bronze Pour (April) Maine College of Art, Portland, ME, USA

2015

Viles Arboretum Sculpture Symposium (September 25-October 5) Augusta, ME, USA

2014

Viles Arboretum Sculpture Symposium (September 11-21) Augusta, ME, USA

2012

Schoodic International Sculpture Symposium, Orono, ME, USA (July - August)

Employer Jesse Salisbury, Art Director

SCHOLARSHIPS AND AWARDS

2022

Margo-Harris Hammerschlag Biennial Direct Carving Competition Certificate of Merit from the National Association of Women Artists, Inc., New York, NY, USA

2018

"Art in the Park" Grant, Gardiner, ME, USA

2011, 2012, 2013

State of Maine Grant Program

MECA Merit Scholarship

MECA Grant

2011

TedxDirigo Conference Scholarship

2009, 2010

MECA Merit Scholarship

MECA Grant





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Gabriel Frey

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Letter of Interest | Gabriel Frey Portland Harbor Common Public Art Commission 2025

As a Passamaquoddy artist and cultural leader, I am honored to submit this letter of interest for the Portland Harbor Common Public Art Commission. My proposed work envisions a Wabanaki spearfisherman, poised in quiet anticipation, grounded at the edge of land and sea. He waits not only for the return of our fish relatives but also as a spiritual and cultural presence; a reminder that Wabanaki peoples have always been here and will continue to be here, caring for these waters and the generations who gather by them, both indigenous and non-indigenous.

This opportunity is both personally and artistically meaningful. Sculpture is a powerful form of storytelling, one capable of expressing presence, permanence, and reflection. Walking through cities and landscapes marked by monuments and memorials, I've always felt the absence of Indigenous art, especially in sculpture form. Indigenous histories, knowledge, and contributions to that landscape are often obfuscated or, if present, expressed through a colonized perspective. I want to challenge that absence or misrepresentation and create work that affirms Wabanaki people's continued presence, cultural values, and our rightful place in the public imagination of Maine, both historically and into the future.

The proposed work draws from teachings I've grown up with, including a powerful saying: "If we never take the first fish, we will never take the last." This simple yet profound lesson guides sustainable harvesting practices and reflects a broader Indigenous worldview; one that honors restraint, reciprocity, and interdependence. The fisherman depicted in this sculpture sees the first fish of the season but does not strike. His spear is raised, but his body remains still, embodying both readiness and respect. His posture speaks to the patience of our ancestors, the humility of being in relationship with the natural world, and the moral responsibility of caretaking for the future.

Portland Harbor Common, situated on the traditional homelands of the Wabanaki, offers a highly visible and symbolically resonant location for this work. Long before the industrial development of the Eastern Waterfront, these shores were rich gathering and fishing places for Wabanaki people. Our connection to this site and to these waters runs deeper than any modern infrastructure. At the same time, I recognize the city's layered history and the diverse communities that now call Portland home. This sculpture is not intended to divide, but rather to open, offering a contemplative figure whose story, teachings, and values are relevant to all who visit the space.



Gabriel Frey

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Portland Harbor Common Public Art Commission 2025 - Cont.

My intention is for the sculpture to serve as both a focal point and a witness. Its presence will ground the park in deeper time, reminding viewers that the sea has always been a source of life, identity, and connection; not just for commerce or tourism, but for sustenance, ceremony, and care. I envision the work as large-scale and cast in bronze, able to withstand Maine's coastal climate, while drawing from traditional materials used in commemorative sculpture. I am currently identifying foundry and fabrication partners and will bring forward collaborators aligned with the integrity and cultural significance of the work.

As a twelfth-generation basketmaker and lifelong resident of Maine, my practice is rooted in my identity as a Passamaquoddy person, father, and cultural advocate. My work has always aimed to uplift Indigenous design, knowledge systems, and place-based practices; whether through contemporary basketry, public speaking, or public art. In recent years, I've expanded my practice into sculpture and metalwork, blending traditional forms with new materials and approaches. This commission aligns with my ongoing trajectory and would offer a meaningful opportunity to bring Wabanaki perspectives into the heart of Portland's public space.

I believe public art should not only beautify but also dignify. It should reflect the community's full story, including those voices that have too often been left out. Through this work, I hope to offer a gesture of presence, peace, and continuity; one that speaks to the endurance of Wabanaki people, our values, and our commitment to future generations.

Thank you for considering my proposal. I would be honored to bring this vision to life at Portland Harbor Common.

Sincerely,

Gabriel Frey
Passamaquoddy Artist & Cultural Leader
www.gabrielfrey.com



Gabriel Frey

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Experience

PASSAMAQUODDY BASKETMAKER & SCULPTOR – 1998 - PRESENT

- Specializes in black ash basketry, bronze, clay, and copper sculpture.
- Creates functional and sculptural elements for Tekakapimək, integrating Wabanaki design into cast bronze, clay, and copper.
- Develop advanced metalwork skills in mold-making, lost wax casting, and patination.
- Exhibits in SWAIA Santa Fe Indian Market, Dawnland Arts and Ideas Festival, Lunder Institute at Colby College, and Waterville Creates Gallery/Lightsout Gallery (2025).
- Collaborates with Manitobah

Cultural Educator & Mentor

Various Institutions & Community Programs - 2010 - Present

- Leads workshops and demonstrations in Wabanaki basketry and metalwork.
- Facilitates youth programming with the Wabanaki Youth and Science Program, sharing traditional and contemporary practices.
- Works with Indigenous artists to develop sustainable materials and market strategies.
- Educator, Maine Craft Association.
- Educator, New Brunswick College of Craft and Design (2015).
- Educator, Abbe Museum Basket Workshop (2021).
- Educator, Tobique First Nation (2022).
- Educator, Nibezun (2023).
- Educator, Cultural Connections.
- Educator, Houlton Band Maliseet Indians. (2026)
- Advisor, APCAW task force for black ash protection

Presentations, Awards & Fellowships

Various Institutions - 2016 - Present

- SWAIA Awards: Honorable Mention (2016, 2018, 2024), 1st Place in Basketry (2017), 2nd Place in Basketry (2019,2015)
- Presenter, As Far as One Can See: Visitor Contact Station Rises in Katahdin Woods and Waters, Portland Museum of Art (2023).
- Keynote Speaker, Shared Stewardship, Association of Art Museum Directors (2024).
- United States Artists Fellowship (2019).
- Maine Arts Commission Traditional Arts Fellowship (2021).
- Maine Craft Artist Award (2025).
- Indigo Arts Alliance, David C. Driskell Fellowship (2026).
- Podcast Features: Makers of Maine (2021), Cut The Craft, Episode 043 (2022).
- Co-Author, The First Blade of Sweetgrass (2021) - Selected for Library of Congress's National Book Festival (2021).
- Awards for Children's Book: Lupine Award (2021), Maine Library Award (2022), Notable Social Studies Trade Book (2022), Bank Street Best Children's Book (2022), Chickadee Award Nominee (2023), Washington Children's Choice Picture Book (2023), Beehive Award (2023).



Gabriel Frey

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Exhibitions & Public Installations

Upcoming Exhibitions (2025-2026)

- SWAIA Santa Fe Indian Market (2026) - Large-scale bronze sculptures.
- Heard Indian Fair & Market (2026)-Traditional Wabanaki basketry.
- Lunder Institute at Colby College (2025) - Group exhibition featuring Wabanaki metalwork.
- Waterville Creates/Lightsout Gallery (2025) - Group exhibition featuring artists from diverse backgrounds.
- Maine Center for Contemporary Art Biennial Exhibition (2025)

Selected Works, Collections & Installations

- Selected Works, Collections & Installations
- Katahdin Woods & Waters National Monument, Tekəkapimək Contact Station (2024) - Cast bronze door handles, clay mural and tiles, and woven copper works.
- Elliotsville Foundation Birchbark Canoe Project (2024).
- Hudson Museum Permanent Collection.
- Maine Historical Society, "Code Red" Exhibition (2023).
- Monson Arts, "Always Home" Exhibition (2021).
- Abbe Museum, "Twisted Path III" (2014).
- Abbe Museum Permanent Collection.
- Portland Museum of Art Permanent Collection.
- Colby Museum of Art Permanent Collection.
- North Carolina Museum of Art, "To Take Shape and Meaning" Exhibit, curated by Nancy Strickland Fields.
- Private Collections Worldwide.

Skills & Specializations

- Skills & Specializations
- Black Ash Basketry & Wabanaki Design
- Bronze, Clay, & Copper Sculpture | Mold-Making | Patination
- Painting (Oil on Canvas)
- Cultural Education & Community Engagement
- Exhibition & Market Presentation
- Sustainable Material Sourcing & Design Innovation



Gabriel Frey

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Professional Summary

Gabriel Frey is a Passamaquoddy artist whose family has been making black ash baskets since time immemorial. Known for his highly original pack baskets and commitment to pedagogical models that promote a broader knowledge of Indigenous worldviews, Frey selects and harvests brown ash trees, pounds their trunks, and splits the growth rings apart to make splints for weaving. His work merges traditional black ash basketry with bronze, clay, and copper sculpture, ensuring the evolution of Indigenous craftsmanship while honoring his ancestral lineage.

Inspired by the natural world, Frey transforms raw materials into functional works of art that bridge the past, present, and future. His work interweaves cultural and family traditions with personal experience and aspirations for future generations. Frey frequently collaborates with contemporary artists on large installations, ensuring the continuity and innovation of Wabanaki artistry.

Frey is a United States Artists Fellow (2019) and recipient of the Maine Arts Commission Traditional Arts Fellowship (2021). Maine Craft Artist (2025). His work has been exhibited nationally at SWAIA Santa Fe Indian Market (since 2016, earning numerous awards), the Portland Museum of Art, the Abbe Museum ("Twisted Path III," 2014), and the Lunder Institute at Colby College (2025). His contributions to Katahdin Woods & Waters National Monument and Tekəkəpimək Contact Station include cast bronze, clay, and copper works that integrate Wabanaki double curves and sweetgrass braiding into functional and sculptural designs. Beyond his practice, he is a dedicated mentor who shares knowledge with Wabanaki youth to ensure the continuity of Indigenous cultural traditions.

February 10, 2026

To whom it may concern,

I am writing in support of Gabriel Frey's sculpture proposal for the Portland Harbor Common Park. As Director of the Hudson Museum at the University of Maine, I have known Gabriel Frey for over 20 years. He is an amazing, award winning, and innovative Passamaquoddy artist, who began his artistic practice as a brown ash and sweetgrass basketmaker, following a family tradition that reaches back over 12 generations. His work has now expanded to embrace the use of birchbark, as well as fashion designs for Manitoba, a company rooted in Indigenous culture and designed to make a positive impact on Indigenous communities.

As part of the creation of Tekakapimek, the visitor contact center for Katahdin Woods and Waters National Landmark, Gabriel created traditional carvings in the form of braided sweetgrass for the structure that were cast in bronze. Another work for the main entrance centered on double curve designs created to represent each Wabanaki tribe—Penobscot, Passamaquoddy, Maliseet and Mi'kmaq. In addition, he worked on other aspects of the center including a metal woven Wabanaki Basketry sculpture, titled *We are Still Here*, a Clay Tile Project, which is revitalizing ceramic traditions, and he assisted in the construction of a birchbark canoe that is central to the exhibit installation.

At the Hudson Museum, he was commissioned to create a masterwork for an exhibit of contemporary Wabanaki basketry, *pilawihawasaw walatahkewakanal Transforming Traditions*. He created a pack purse, which features an intricate metal sculpture on the lid of the Wabanaki Creation Story. It recounts how Gluskabe shot an arrow into the brown ash tree, splitting the tree and from the tree, the emergence of people.

I highly recommend Gabriel for this commission. Gabriel proposes to create a sculpture of a life-sized Wabanaki spear fisherman in lost wax cast bronze for the Portland Harbor Common Park Artist Commission. This work will reflect Portland's distinctive sense of place within the Wabanaki homelands and connect the fishing culture, past, present and future to the relationship between people, land and water central to Wabanaki peoples since the beginning of time.

Sincerely,



Gretchen Faulkner, Director





1



**aputamkon Birchbark Canoe
Collaboration, 2024**

Birchbark, black ash, cedar, pine pitch, and spruce root, 18', Photo Credit: Erin Hutton

The aputamkon Birchbark Canoe Collaboration focused on revitalizing Wabanaki canoe-building by returning traditional knowledge to the community and future makers. Through Project Birchbark, participants gathered materials sustainably, constructed an 18-foot birchbark canoe, and engaged youth in cultural preservation and hands-on learning.

Gabriel Frey _1



Birchbark Baskets, 2024

Birchbark, black ash, leather, and spruce root, Left: 10.5" x 6" x 3"; Center: 13" x 12" x 8"; Right: 8" x 8" x 8", Photo Credit: Gabriel Frey

A set of three etched birchbark baskets featuring intricate Wabanaki double-curve designs. Each basket is constructed using harvested traditional materials, including birchbark, black ash, leather, and spruce root stitching. The surfaces are adorned with engraved patterns, reflecting cultural storytelling and craftsmanship.

Gabriel Frey _2

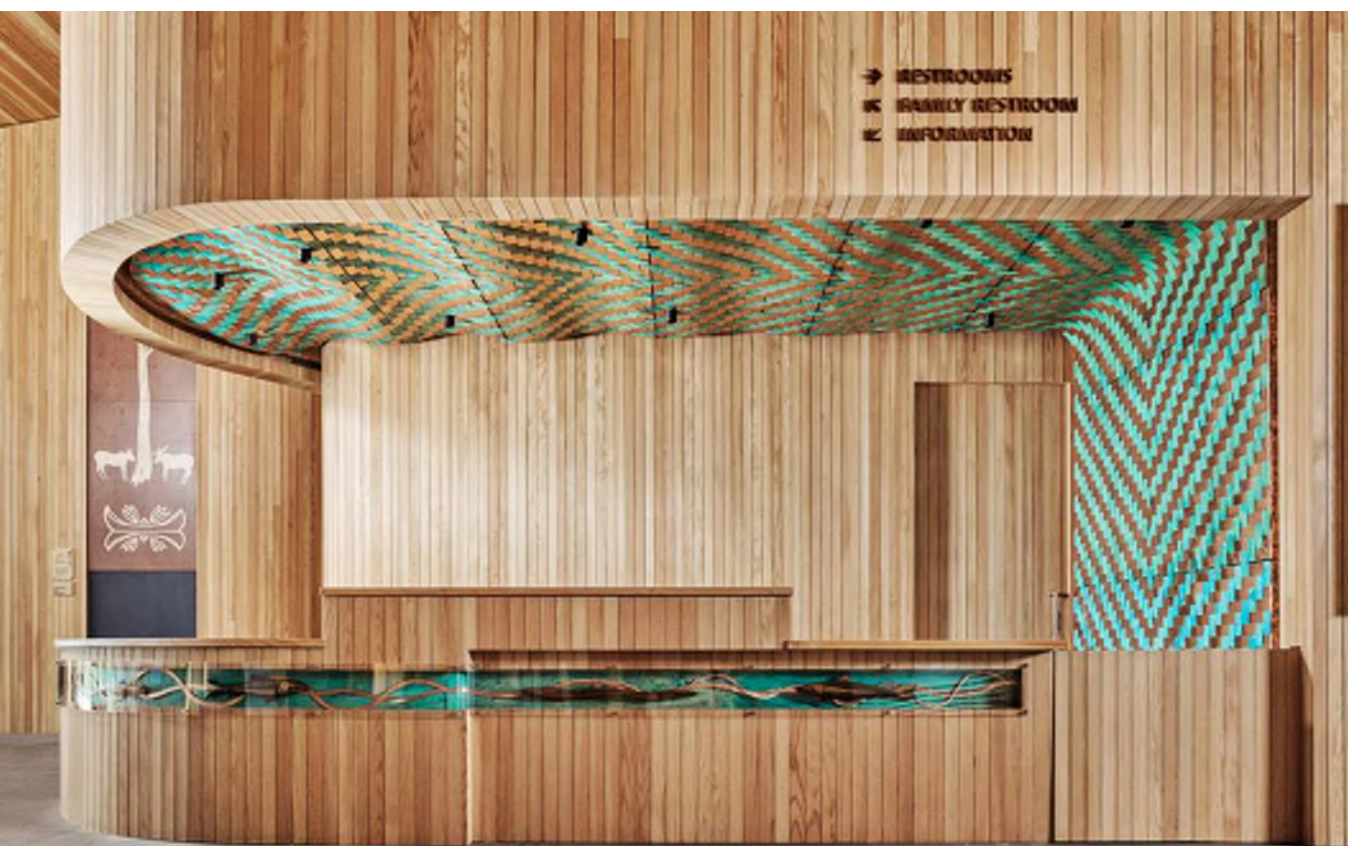


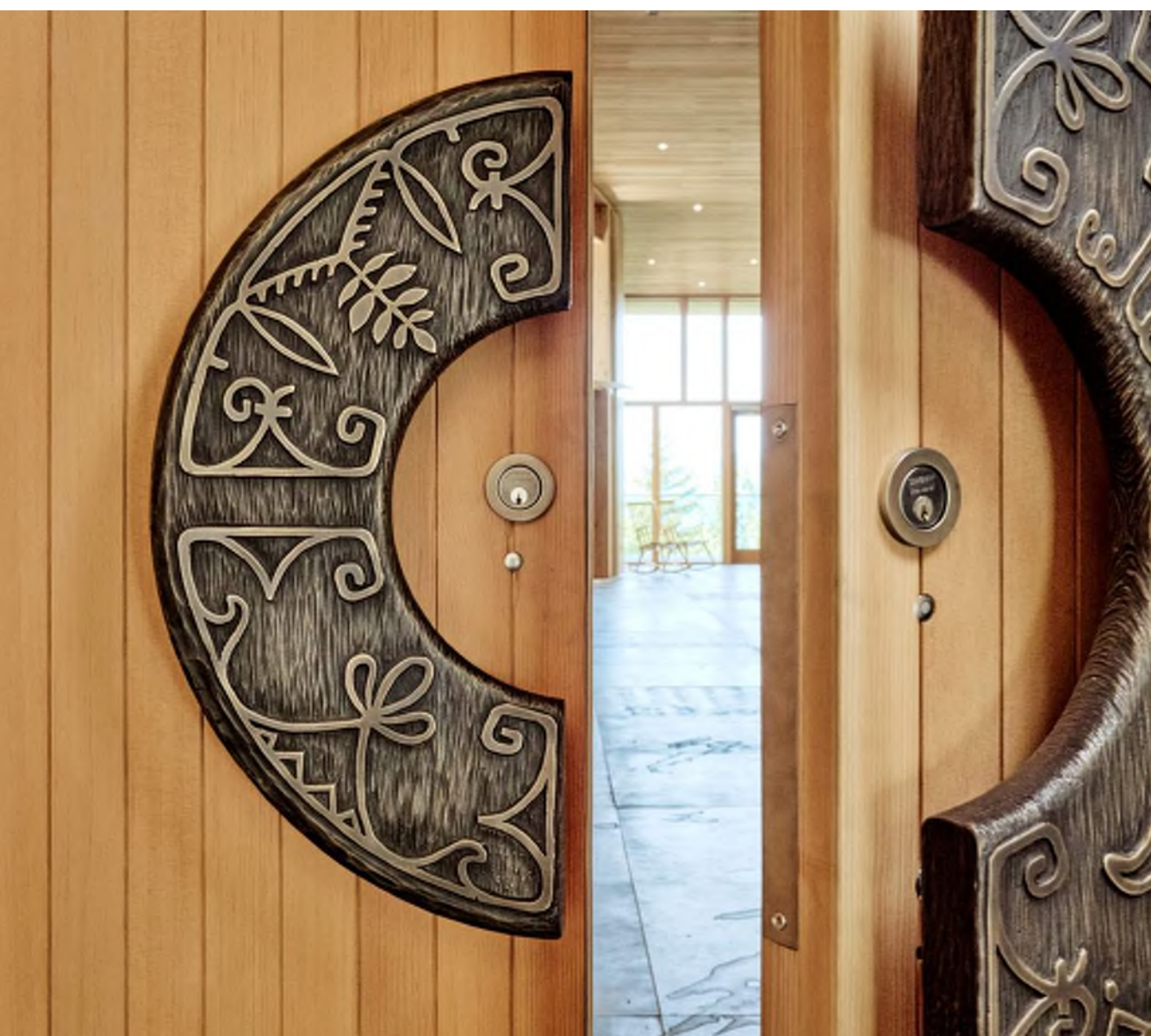
**Copper Weaving Ceiling
Collaboration, Tekakapimək
Contact Station, 2024**

Copper, patina, and wood, 20' x 6'
x 9', Photo Credit: Michael Wilson

A large-scale copper weaving ceiling installation featuring a traditional Wabanaki herringbone pattern. The patinated copper strips create a striking contrast of warm metallic and deep green hues, reflecting the natural landscape. Integrated into the Tekakapimək Contact Station, this piece honors Wabanaki craftsmanship and copper's cultural significance, blending tradition with contemporary materials.

Gabriel Frey _3





Tekakapimək Wabanaki Double Curve Bronze Door Pulls, 2024

Bronze, 27" x 27" x 5", Photo Credit: James Florio and Michael Wilson

A pair of half-circle bronze door pulls carved with Wabanaki double-curve design, seamlessly blending cultural symbolism with functionality. The textured surface and raised designs reflect traditional Wabanaki visual language, incorporating elements of nature and storytelling. As visitors grasp the handles, the curved form evokes the feeling of holding a canoe paddle, creating a tactile connection to Wabanaki waterways and traditions. Installed at Tekakapimək Contact Station at Katahdin Woods & Waters National Monument.

Gabriel Frey _4



**Gabriel Frey Manitobah
Collection, 2025**

Leather, Multiple sizes, Photo
Credit: Manitobah

Launching Spring 2025, this collaboration with Manitobah integrates Passamaquoddy basketry techniques into contemporary footwear design. Traditional Wabanaki weaving patterns are reimagined using modern materials, creating a collection of woven sandals that honor ancestral craftsmanship. By expanding Indigenous artistry into wearable design, this work ensures that cultural techniques continue to evolve and remain relevant in new forms.

Gabriel Frey _5



**Indigo Herringbone Ash Purse,
2018**

Black ash, leather, and natural dyes, 9" x 4" x 3", Photo Credit: Gabriel Frey

Woven black ash dyed with natural pigments to create a bold indigo herringbone pattern. The structured form is finished with a burnished leather top and adjustable strap, secured with brass hardware.

Gabriel Frey _6



Tekakapimək Wabanaki Double Curve Bronze Door Pulls, 2024

Clay, 64" x 28" x 3", Photo Credit: James Florio and Michael Wilson

Cut tile ceramic relief expressing a Wabanaki relational world view of accountability and reciprocity with our more than human relatives. Installed at Tekakapimək Contact Station at Katahdin Woods & Waters National Monument.





**Uli-tpinomuwan (Protect it well),
2025**

Bronze, black ash, spruce root, and
walnut, 12" x 6", Photo Credit:
Michael Wilson

A bronze figure stands in
contrapposto, (a posture easily
recognized by dominant society as
art) in one hand he holds a basket
(a vehicle for economic
sovereignty in the face of violent
assimilation policies) in his other
hand he protects the heart of his
culture, he carries this with him
but does not offer it, he wears a
chief's collar and headdress
(traditional ambassador of
community. There are countless
documents aimed at stripping
indigenous people of their
humanity that he must walk
through in order to assert his
sovereignty.



**Nohonul Posonutiyil
Kcicihtomuwakon (Three Baskets
of Wisdom), 2023**

Black Ash, 36" x 18" x 18", Photo
Credit: Gabriel Frey

Sculptural work woven directly from a black ash tree, featuring three interconnected baskets that emerge from the tree itself. This piece honors the Wabanaki tradition of basketmaking, where the material is harvested with deep respect for the land. Each basket represents a stage of knowledge, continuity, and intergenerational wisdom, emphasizing the reciprocal relationship between nature, culture, and craft. Photo Credit: Gabriel Frey

Gabriel Frey _9





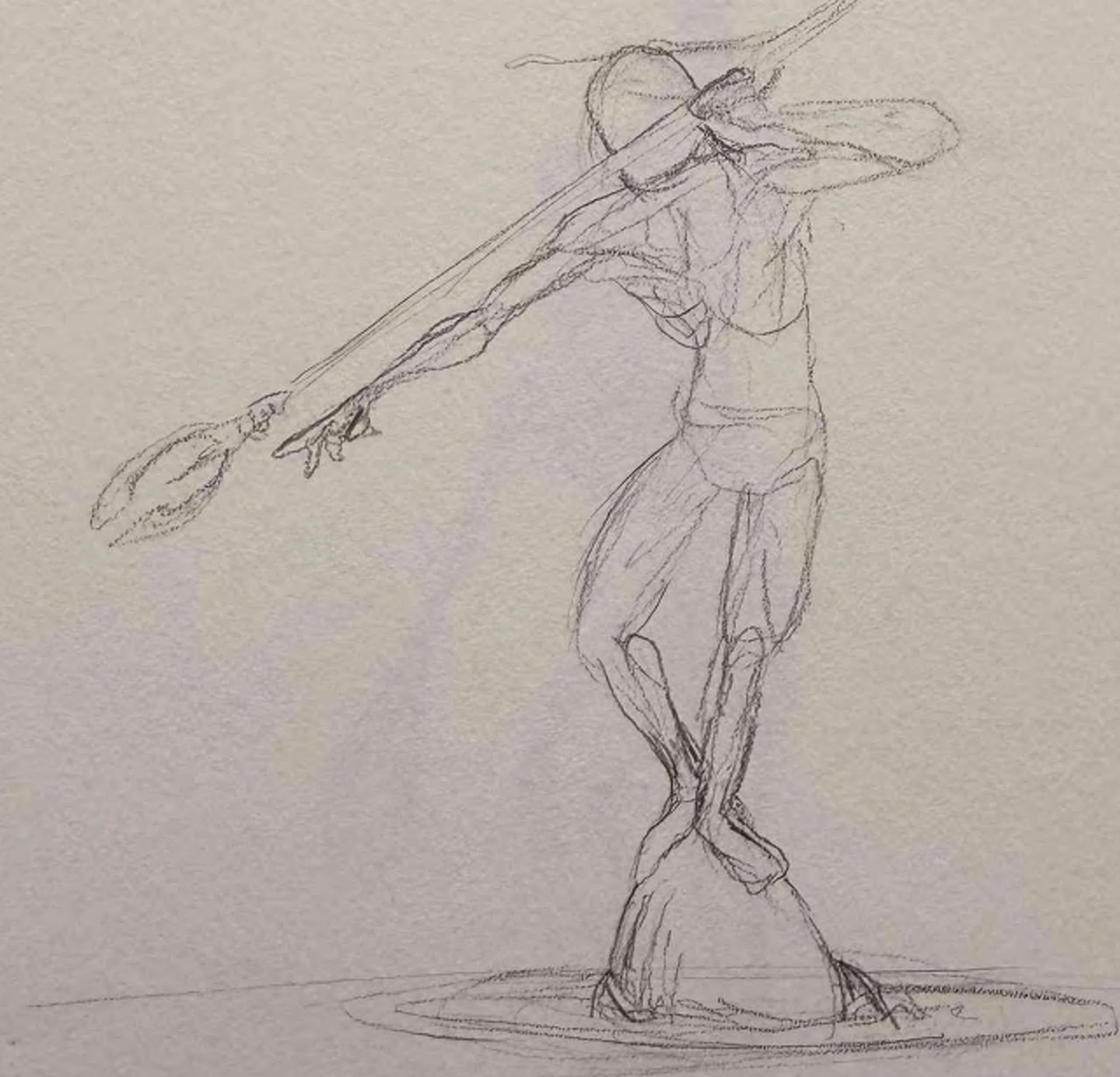
***If we never take the first fish, we
will never take the last***

Rendering: Gabriel Frey

This sculpture study for the Portland Harbor Common Public Art Commission, situated on the traditional homelands of the Wabanaki, depicts a fisherman who sees the first fish of the season but refrains from striking. His spear is raised, but his body remains still, embodying both readiness and respect. His posture speaks to the patience of our ancestors, the humility of being in relationship with the natural world, and the moral responsibility of caretaking for the future.

My intention is for the sculpture to serve as both a focal point and a witness.

Gabriel Frey _10



Celeste Roberge

Portland Harbor Common Public Art Commission

Letter of Interest

February 11, 2026

I am writing to submit my qualifications for the public art commission for the newly designed Portland Harbor Common Park. I think it is important to state at the outset, before you take the time to read this letter of interest and study my qualifications, that if awarded this commission, I would not be able to meet your November 2026 deadline, unless you were to purchase existing work such as *Fisherman's Knit Sweater*. It is not possible to create a new sculpture of any quality with technical demands in less than 5 months, which is the schedule that you put forward in your Timeline. A more practical timeline for me would be for installation to take place one year from the date of commission and receipt of deposit. So, if this is not a possibility for consideration, then you need not read any further. Thank you for taking this into consideration.

As I think about the site at the terminus of both Commercial Street and India Street along the waterfront, it seems evident that the sculpture should reference the ocean, the working waterfront, and the products of the sea. As a native Mainer, the ocean has never been far from my consciousness as can be seen in my sculptures from the past 25 years beginning with granite glacial cobbles that fill my sculpture *Rising Cairn* (2000) at the Portland Museum of Art, to beach sand in *Body/Sea* (1993), oyster shells in *Coquina* (1995), mussel shells in *Where Have All the Mussels Gone?* (2023) and *Mind/Mussel* (1993). Since 2008, seaweed (scientific name marine macroalgae) has become my medium, raw material, and image of choice. I have made hundreds of sculptures, drawings, collages, cyanotypes, and photographs of seaweed in the past 18 years. See Works:Seaweed on my website. One sculpture that I think most relevant to this public art commission is *Fisherman's Knit Sweater* (2021-2022), a larger-than-life size sculpture of a fisherman's knit sweater originally made of seaweed and wax where the traditional cables are represented by three different kinds of brown seaweed, *Saccharina latissima*, *Digitata*, and *Ascophyllum nodosum*, all of which are native to the Casco Bay region, with *Saccharina* being farmed nearby by local aquaculturists. The prototype of *Fisherman's Knit Sweater* was then cast in bronze and mounted on a fabricated welded steel base. I have a written essay about *Fisherman's Knit Sweater* that I am happy to share but will not include here because it would exceed the word limit.

More recently, I have been making what I call *Seaweed Zips* from specimens of kelp. They stand anywhere from four feet to seven feet tall and are very narrow in width and depth.

They either curve through space as seaweed does underwater as it reaches up to the sun for photosynthesis or they are straight and narrow as if weighted or hanging from a line.

Seaweed is part of the blue economy and is important to Maine fisherman and to Maine's economy. I think the subject of seaweed could be an innovative approach to a public art sculpture since it is highly aesthetic and relates to the economy of the working waterfront. Your budget of \$150,000 would allow for five of these tall cast bronze *Seaweed Zips* arranged in a irregular circle and attached to a large granite substrate with bronze holdfasts. I imagine this granite mound to which the *Seaweed Zips* would be fastened as something that is approachable and walkable.

I am qualified to carry out a large project such as this commission by virtue of my experience making large outdoor sculptures that have been acquired by both museums and private collections. The *Fisherman's Knit Sweater* cast bronze sculpture already exists and would only need to be permanently mounted on a stone base of some kind in consultation with the landscape architect for the project. This sculpture could be installed by your Timeline deadline of November 2026. I have been sculpting the *Seaweed Zips* in wax and seaweed since May 2025 and now, 9 months later, I am seeing some of them brought to completion. This is why I know that completing a series of five bronze *Seaweed Zips* mounted on granite by November 2026 would be impossible.

Thank you for the opportunity of presenting my credentials and my thoughts. Good luck with the selection process.

Sincerely,

Celeste Roberge

352-327-1080

celeste@celesteroberge.com

www.celesteroberge.com

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PO Box 2607
South Portland, ME 04116-2607
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EDUCATION

1986 MFA Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada
1979 Skowhegan School of Painting and Sculpture, Skowhegan, Maine
1979 BFA Maine College of Art & Design, Portland
1975 BA Sociology, University of Maine, Orono
2008 Honorary Doctorate of Humane Letters, University of Maine, Orono

SELECTED SOLO EXHIBITIONS

2023 Women of the Gulf of Maine, Moss Galleries, Portland, ME
2018 Thinking While Walking Under the Sea, Waterfall Arts, Belfast, ME
2017 Drawing with Seaweed, PhoPa Gallery, Portland, ME
2014 Ocean Floors, Crisp-Ellert Art Museum, Flagler College, St. Augustine, FL
2010-2014 Granite Sofa, Installed in the lobby of Farnsworth Art Museum, Rockland, ME
2006 Long Red Stack, Commission and outdoor installation, Pollack Terrace, DeCordova Museum & Sculpture Park, Lincoln, MA
2002 Sitting Room, Outdoor sculpture installation, Gulf Coast Museum of Art, Largo, FL
1993 The Mind is a Muscle, Farnsworth Art Museum, Rockland, ME
1989 Northern Archives: Views from the Hill and Objects in the Field, Portland Museum of Art, Portland, ME 1988

SELECTED GROUP EXHIBITIONS

2025 The Monson Sculpture Project, Monson, ME (5 sculptors)
2025 Riverwalk North, Ellsworth, ME (6 sculptors)
2024 Life Forms, Speedwell Contemporary, Portland, Maine
2023-24 Surrealism at the Harn: A Centennial Celebration, University of Florida, Gainesville
2023 The Cultures of Seaweed, New Bedford Whaling Museum, New Bedford, MA
2023 Shifting Sands: Beaches, Bathers and Modern Art, Ogunquit Museum of American Art, Ogunquit, ME
2023 Generations, Maine Art Gallery, Wiscasset, ME
2020 Seaweed Sensibilities, George Marshall Store Gallery, York, ME
2018 Bench Space, Shelburne Museum, VT
2018 Curious Nature, ICA, Maine College of Art & Design, Portland
2018 Interior Effects: Furniture in Contemporary Art, Fitchburg Art Museum, MA
2013 Maine Women Art Pioneers III, University of New England, Portland, ME
2010 Biennial, Center for Maine Contemporary Art, Rockport, ME
2010 Mill-ennial, Saco Museum, Saco, ME and North Dam Mill, Biddeford, ME
2009 Vision/Revision: Contemporary Art, Harn Museum, Gainesville, FL
2008 Aurora Borealis: Magnetismus und Licht, Spedition, Bremen, Germany
2008-08 Sculpture on Sample, Public Art Project for eight invited artists, Coral Springs, FL
2007 Modern Dimensions: Contemporary American Sculpture (Walter Dusenbery, Ming Fay, Robert Lobe, Robert Mangold, Celeste Roberge, John Ruppert, Nancy Youdelman) Eight Modern Gallery, Santa Fe, NM
2006 Outdoor Biennial Sculpture Exhibition, Allied Arts, Chattanooga, TN
2005 South X East: Contemporary Southeastern Art, Schmidt Center Gallery, Florida Atlantic University, Boca Raton, FL

- 2004 Home, d.u.m.b.o. Art Center, Brooklyn, NY
 2003 Biennial, Portland Museum of Art, Portland, ME
 2003 The Chairs Project, Emory University, Atlanta, GA
 2002 Maine Coast Artists 50th Anniversary Exhibition, Center for Maine Contemporary Art
 2001 Material and Metaphor, Jacksonville Museum of Modern Art, Jacksonville, FL
 2000 Sarasota Biennial, Ringling Museum of Art, Sarasota, FL
 2000 Expo 2000: International Stone Sculptors, Hanover, Germany. Six artists from six continents invited to work at the off-site quarry project: Steinzeichen Steinbergen
 1999 On the Ball: The Sphere in Contemporary Sculpture, DeCordova Museum and Sculpture Park, Lincoln, MA
 1998 Picturing the Sierra Nevada, Nevada Museum of Art, Reno, NV
 1996 Skowhegan at 50: The Maine Legacy, Maine Coast Artists, Rockport, ME
 1995 Sculpture on the Grounds, Florida Gulf Coast Art Center, Belleair, FL
 1995 Contemporary Sculpture at Chesterwood, Stockbridge, MA
 1995 Plaster Works: Cast of Six, The Lamont Gallery, Phillips Exeter Academy, Exeter, NH
 1995 Biennial, Orlando Museum of Art, Orlando, FL
 1992 11 Artists/11 Visions, DeCordova Museum and Sculpture Park, Lincoln, MA
 1990 Flesh It Out, Anderson Gallery, Virginia Commonwealth University, Richmond, VA
 1987 Skowhegan: A Ten-Year Retrospective, Touring exhibition to: Portland Museum of Art
 University of Maryland, College Park, Valencia Community College, Orlando, FL
 1987 Skowhegan: A Ten-Year Retrospective, Leo Castelli Gallery, New York, NY
 1985 Mainers Away, Joan Whitney Payson Gallery, Westbrook College, Portland, ME
 1983 Painting & Sculpture Show for New York and New England, The Berkshire Museum, Pittsfield, ME. Awarded prize for sculpture.
 1983 Maine Invitational, Bowdoin College Museum of Art, Brunswick, ME
 1982 Spectra II, Maine Coast Artists Gallery, Rockport, ME
 1982 Maine Sculptors, Maine Festival, Bowdoin College, Brunswick, ME
 1981 Maine Women Artists, Maine Coast Artists, Rockport, ME

SELECTED MUSEUM AND CORPORATE COLLECTIONS

Kohler, Inc; John Michael Kohler Art Center, Crystal Bridges Museum of American Art; Emory University; Portland Museum of Art, Nevada Museum of Art, Jackson Laboratories; Farnsworth Art Museum; Harn Museum of Art, Runnymede Sculpture Farm; University of New England; private collections from Maine to California.

SELECTED FELLOWSHIPS, GRANTS AND AWARDS

The Arctic Circle, Svalbard, Norway. Art and Science Summer Symposium Summer 2019
 Monson Arts, Monson, ME. Artist Residency, Nov/Dec/ 2018
 Maine College of Art, Artist Residencies at Baie Ste Marie, Nova Scotia, 2010, 2011, 2017
 Arts/Industry Residency, John Michael Kohler Arts Center and Kohler, Inc. Wisconsin, 2013
 American Antiquarian Society, Worcester, MA. William Randolph Hearst Fellowship, 2008
 Union of Icelandic Visual Artists, Artist Residency at SIM House, Reykjavik, Iceland, 2007
 State of Florida, Div. of Cultural Affairs, Individual Artist Fellowship, 2006, 1999
 University of Florida, Research Foundation Professorship, 2004-2007 and numerous research awards from 1995 to 2014.
 Pollock-Krasner Foundation, NY Artist Grants 1998 and 1991
 MacDowell Colony, Peterborough, NH Resident Fellow, 1991
 Radcliffe Institute, Harvard University, Cambridge, Bunting Fellowship, 1988-89

REVIEWS AND PUBLICATIONS: See my website celesteroberge.com

Celeste Roberge

Portland Harbor Common Public Art Commission

List of Works

01_Fisherman's Knit Sweater, Front view. 2021-2022, cast bronze, Sweater: 31" x 37" x Welded ½" steel Base: 32" x 23 ½" x 13 ½" Courtesy the artist.

02_Fisherman's Knit Sweater, ¾ side view. 2021-2022, cast bronze, Sweater: 31" x 37" x Welded ½" steel Base: 32" x 23 ½" x 13 ½" Courtesy the artist.

03_Body Sea, 1993, Welded galvanized steel and 4000 pounds of beach sand. 54" x 57" x 43", Courtesy the artist.

04_Coquina, 2000, Welded galvanized steel, 1,000 pounds oyster shells, 72" x 24" x 36", Private Collection, Boca Raton, FL

05_Mind Mussel, 1993, Welded galvanized steel, 350 gallons blue mussel shells, 60" x 72" x 43" ,Courtesy the artist.

06_Where Have All the Mussels Gone? 2023, 250 gallons blue mussel shells, calceria bryozoa, fiberglass, wood, sculpture paste. Approximately 8 feet by 8 feet irregular oblong. Temporary floor installation at Ogunquit Museum of American Art. Courtesy the artist.

07_Chaise Gabion, 2014, Welded and fabricated stainless steel, 1,300 pounds of Downeast glacial quarry rocks, 27" x 27" x 72", Temporary loan to The Monson Sculpture Project.

08_Seaweed Zip #1, 2025-2026, work in progress, cast bronze, basalt, approximately 72" high. Courtesy of the artist.

09_Seaweed Zip #1, 2025-2026, work in progress, cast bronze, detail of holdfast on basalt. Courtesy of the artist.

10_Seaweed Zip, 2025-2026, four works in progress, cast bronze. Courtesy of the artist.





















Portland, Maine has a special place in my heart. I spent my formative years in undergraduate school at Maine College of Art class of 2000 and even earlier than that in pre-college art program. So, I've seen the city grow and change over a long period of time.

I grew up half-feral on the coast of Maine, a wild child spending endless hours climbing the rocks, believing that beaches should be craggy cliffs and sea rounded stones. I spent a childhood building boats and have deep connections to the sea. My father was a boat builder and I grew up working on boats and working on the sea as a kayak guide as well in my 20s and 30s.

I also have an ongoing relationship with Maine and Portland. I go back to teach at Haystack Mountain School of Craft frequently and of course have a relationship with Maine College of Art and Design. Just this fall I dropped in as a visiting artist and lecturer with the Sculpture Department. My first public art piece was and is in Portland, Cloud Couch and Rustle on the Back Cove trail. That project was almost two decades ago now and I would love to bring my newest work to the Portland Harbor Common evolution of the Portland Harborfront. I already have a couple of ideas for the space that you're building.

My two ideas are growing naturally from my body of work. The first is much like the fabric piece that you'll see in my portfolio installed in Portsmouth, New Hampshire. It is heavy metal formed into the illusion of fabric, but its purpose is to bring feeling. What I want it to feel like is the memory I have of when a storm is out to sea and the wind is so strong that you can lean into it, that you can trust it, and it can hold you. There's a wildness to the zone where land meets sea. It's a wildness that I've always been attracted to. The fluidity in my work is part fashion, but also part the tide. The first design I have in mind would reflect this feeling and be a natural evolution from the public work that I've done that has this fluid feeling. In many ways my craft is driven by embedding these hard permanent materials such as metal and concrete with soft fluid soles.

The second idea is in line with my most recent work. This past year I have been building an enormous mythical beast, a dragon, and it shows a new line of my work using representation.

Last summer, I found myself paddling from the north end to Fort Gorges. And while there at low tide exploring the sandbar, I saw the most amazing, brave and inspiring hermit crabs. Strutting around showing that this was their island. The idea to build a much, much, larger than life hermit crab. A contemporary character, true to the ones I met at Fort Gorges. But its shell would be a small shed (fishing hut?) something along those lines. Of course, I'm not sure yet. These are just the two beginnings I have after looking at your design. Projects like this are my ideal, where as an artist, I'm working alongside the landscape architects and we're building at the same time.

I've spent the past 10 years dedicated to public art and increasing my scale using durable materials such as stainless and weathering steel, bronze, and painted steel. The

project budget and scale is very much the type of work and project size I've been doing for the last five years or so. My studio is in Pembroke NH, so quite close and I'd be more than happy to come up with the design for this space. Thank you for your consideration.

Vivian Beer

vivianbeer.com
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(845)239-2729

education

2004 M.F.A. Cranbrook Academy of Art, Bloomfield Hills, MI *Major: Metalsmithing.*
2000 B.F.A. Maine College of Art, Portland, ME *Major: Sculpture. Graduated with honors*

residencies fellowships and Awards

2016 United States Artist Fellowship, Representing nine creative disciplines, each USA Fellow receives an unrestricted \$50,000
2016 Cranbrook Academy Alumni Achievement Award, Cranbrook Academy of Art, Bloomfield Hills, MI
2016 Winner, Ellen's Design Challenge, HGTV
2014 Smithsonian Artist Research Fellowship,, Washington DC
2005-2008 Resident Artist, Penland School of Craft, NC

solo exhibitions

2016 **Vivian Beer: Refining Landscapes**, Gallery 344, Cambridge Arts Council, Cambridge, MA
2015 **The ANNEX presents Vivian Beer**, the ANNEX, Manchester, NH
2015 **Vivian Beer: Tributaries**, National Ornamental Metal Museum, Memphis TN
2014 **Vivian Beer: Streamlining Desire**, Wexler Gallery, Philadelphia, PA
2013 **New Works**, Mobilia Gallery, Cambridge, MA
2013 **Designed in SO Cal**, The Bakery, San Diego, CA
2011 **Vivian Beer: Infrastructure**, Wexler Gallery, Philadelphia, PA
2011 **Vivian Beer: Process**, Arthur M. Berger Gallery, Manhattanville College, Purchase, NY
2011 **Vivian Beer: Industrial Glamour**, Courthouse Gallery Fine Art, Ellsworth ME
2009 **Vivian Beer: A Colorful Tide**, 1912 Gallery, Emory & Henry College, Emory, VA

selected group exhibitions

- 2024 **Homo Faber Biennial: The Journey of Life**, Fondazione Giorgio Cini, Venice, Italy
- 2015 **Pathmakers: Women in Art, Craft and Design, Midcentury and Today**, Museum of Art and Design, New York, NY
- 2012 **40 Under 40: Craft Futures**, Renwick Gallery of the Smithsonian American Art Museum, Washington DC
- 2011-2012 **Dubh: Dialogues in Black**, Irish American Historical Society, New York NY & Oliver Sears Gallery, Dublin Ireland
- 2011 **The Art of Seating: 200 years of American Design**, (traveling museum exhibit)

selected publications lectures and panels

- 2021 Women Made: Great women designers (pp. 37) Phaidon Press Limited, London, England.
- 2020 “Vivian Beer: Powerful, playful work that defies expectations” pub: The Design Edit, Paul Clemence November 18, 2020
- 2018 “Studio Visit: Vivian Beer” pub: Art New England, Christopher Volpe March/April
- 2016 “Woman of Steel” pub: Metalsmith, Patricia Harris and David Lyon, Vol 36/No 2. (pg. 28-35, pg.2)

collections

- 2024 **STRENGTH IN DRAG**, Buffalo Creek Arts Center, NV.
- 2023 **Woven Together**, Impact and Woven sculptures, Portsmouth, NH.
- 2021 **Bloom: Infrastructure Lamp no. 1**, Museum of Glass, Tacoma WA.
- 2021 **Anchored Candy no. 12**, Cranbrook Art Museum, Bloomfield Hills MI.
- 2021 **Shuttle seats**, , Common Thread, Capertown Plaza, Greenville SC.
- 2021 **Current**, designed 2004, Columbus Museum, Columbus GA.
- 2020 **Repurposed Strength**, Chapel Hill-Chauncy Hall School, Waltham MA.
- 2018 **Anchored Candy no. 6**, The Metal Museum, Memphis TN.
- 2018 **Machined Nature: Anchored Candy no 9**, Davidson College, Davidson NC.
- 2018 **CPG Chair**, Driehaus Museum, Chicago IL.
- 2017 **Matter Wave**, University of Maine, Orono ME.
- 2017 **Anchored Candy no. 7**, The Greg Museum of Art and Design, Raleigh NC.
- 2016 **Dressed up and Pinned**, City of Arlington VA
- 2015 **Anchored Candy no. 8**, The Currier Museum of Art, Manchester NH.
- 2014 **Gear Tuffet**, The Museum of Art and Design, New York, NY.
- 2013 **Anchored Candy no. 5**, The Museum of Fine Art, Boston MA.
- 2012 **Current**, designed 2004, steel and automotive finish. The Brooklyn Museum, NY.
- 2012 **Slither. Walk. Fly**, The Renwick Gallery of the Smithsonian American Art Museum, DC.
- 2012 **Thunderhead**, at Old Morse Park, commissioned by City of Cambridge, Cambridge, MA.
- 2009 **Red Rocker**, The Fuller Craft Museum, Brockton, MA.
- 2008 **Rustle Diptych, and Cloud Couch**. At Winslow Park, The city of Portland, ME
- 2008 **Spine**, The National Ornamental Metal Museum, Memphis, TN.

Impact, 2023, Formed and fabricated steel and automotive paint finish
Location: Portsmouth NH



Woven, 2023, Formed and fabricated silicon bronze
Location: Portsmouth NH



Strength In Drag, 2024, formed and fabricated steel, paint
Location: Buffalo Creek Arts Center, NV



Shuttles, 2021, Cement, steel, rust patina
Location: Camperdown Plaza, Greenville SC



Dressed Up and Pinned, 2016, fabricated steel and automotive finish
Location: Arlington, VA



Thunderhead, 2012, hydraulically formed and fabricated stainless steel
Location: Old Morse Park, Cambridge MA



Machined Nature: Anchored Candy no. 9, 2018, steel, automotive paint, stainless and landscape

Location: Davidson College, Davidson NC



Work in progress.
Weathering steel

