



Sharon Dennehy, Vice Chair
Kat Zagaria Buckley
Phoebe Cole
Nathan Frazee
Justin Levesque

Management and Administration
Sean King, Urban Designer with the Planning and
Urban Development Department

PORTLAND PUBLIC ART COMMITTEE
Wednesday, May 20, 2026
4:00 PM City Hall, Room 209 (Hybrid in person or 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.

For more information on how to use Zoom, please go to:

<https://content.civicplus.com/api/assets/18148b5d-f26e-472f-8d2c-245db97e5c27?cache=1800>
[Public](#). Public comment will be taken; written comments may be submitted to publicart@portlandmaine.gov. Please click the link below to join the webinar:

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

Or One tap mobile : US: +19292056099,,81634418875# or +13017158592,,81634418875#

Or Telephone: Dial (for higher quality, dial a number based on your current location): US: +1 929 205 6099 or +1 301 715 8592 or +1 312 626 6799 or +1 669 900 6833 or +1 253 215 8782 or +1 346 248 7799

Webinar ID: 816 3441 8875

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

2. Call to Order (4:00 pm)

A. Roll call of Selection Panel (Staff)

3. Opening Remarks (4:02 pm)

A. Introduction of meeting procedures (Staff)
B. Remarks by Selection Panel Chair (Dennehy)

A. Introduction of meeting procedures (Staff)
B. Remarks by Selection Panel Chair (Dennehy)

4. Finalist Interviews (4:05 pm)

- A. Gabriel Frey (4:05-4:20pm); Selection Panel Questions.
- B. Isabel Catherine Kelley (4:25-4:40pm); Selection Panel Questions.
- C. Celeste Roberge (4:45-5:00pm); Selection Panel Questions.

5. Public Comment

6. Closing Remarks

- A. Remarks by Selection Panel Chair (Dennehy)



Gabriel Frey



Gabriel Frey - Portland Harbor Common Public Art Commission

Project Description

It is an honor to propose “Amewin”, a bronze sculpture of a Wabanaki spear fisherman, as a finalist for the Portland Harbor Common commission. This work comes from a teaching I grew up with: *If we never take the first fish, we will never take the last*. The fisherman sees the first fish of the season but does not take it. His body is ready, but still. This moment carries responsibility, patience, and a way of being in relationship with the natural world.

The figure stands in quiet anticipation at the edge of land and water, holding a traditional fishing spear. He is not shown in the act of striking, but in a moment of restraint. For me, this figure is not just a person. He is a presence. He holds knowledge about care, balance, and continuity. I want the work to feel grounded and steady; something that meets people where they are, gives them pause, and gives them space.

This site matters. Portland Harbor sits on Wabanaki homelands, and for millennia these waters have been places of gathering and sustenance. I see this sculpture as a way to bring that presence forward in a public space where it has historically been largely absent.

The sculpture will sit at the end of India Street. It will be visible from the thoroughfare, the park, and the water. I am thinking about how it looks from a distance and how it feels when you are standing close to it.

Materials

The figure and base will be cast in bronze. I am choosing bronze because it holds up in a coastal environment and will last over time. It also carries weight and conveys permanence

The surface will have a natural patina. I am not planning to add color. Variation will come through the patina, which changes over time with light and weather.



Fabrication Method

I will work with New England Castings to fabricate the sculpture using a mix of digital and traditional casting.

The process includes:

- Carving the clay maquette
- Digitally scanning the maquette
- Scaling the figure from ½ scale to full scale
- 3D printing casting patterns
- Casting sections in bronze
- Welding and assembling
- Chasing and refining the surface
- Applying finishes

I have experience working at scale with bronze, clay, and copper through my work at Tekakapimək Contact Station and in my own practice. I will work closely with the foundry, calling on their in-depth expertise in the medium, to ensure the piece is well-made and built to last.

Site, Foundation, and Installation

The sculpture will be located within the circular site at the park entrance. I understand the space is approximately a 10-foot radius and needs to allow people to move around the focal point.

I am designing the work so it can be seen from all sides. It does not have a single front. It will respond to the street, the water, and the way people move through the space.

If selected, I will work with the City, the landscape architect, and structural engineers to develop the foundation. I understand there are limits with soil and excavation, and I will design and execute with that in mind. Installation will be coordinated with the City's construction timeline.

Maintenance

Bronze is a stable material for outdoor work, and the sculpture will last for decades with basic care.



Maintenance will include:

- Periodic inspection
- Cleaning as needed
- Reapplying protective coating over time
- Checking connections at the base

The work will not include fragile elements or materials that require special upkeep.

Lighting

I am designing the sculpture to work with natural and ambient light. The bronze surface highlights will shift throughout the day and across seasons.

If needed, low-level ground lighting could be added to improve night-time visibility. That would be coordinated with the City as an additional element.

Interpretive Signage

I understand there will be a standard City plaque.

I would also like to include a short interpretive text or a QR code that gives more context. This would explain the teaching behind the work and its connection to Wabanaki values of sustainability and relationship with the land and sea.

I want the work to stand on its own while also giving people a way to go deeper if they choose.

Budget

I am proposing a total project budget of \$150,000.

- Artist fee and design: \$25,000
- Digital development and scanning: \$25,000–\$30,000
- Bronze casting and fabrication: \$50,000–\$55,000
- Chasing and patina: \$10,000
- Engineering and coordination: \$7,500
- Transportation and installation: \$7,500
- Documentation and renderings: \$8,000
- Signage: \$2,500
- Contingency: remaining balance

This is based on current estimates and will be refined as the design is finalized.





Timeline

I understand that the City is aiming for installation in November 2026. This is an ambitious timeline, and I am prepared to work toward it.

To meet this schedule, the project will need to move forward without delay after selection. Based on my conversations with New England Castings, the foundry will require a 50% deposit at the start of production to secure the schedule and begin fabrication. The estimated production time is 3–4 months under normal conditions.

To stay on track:

- June 2026: Selection and contract
- July – August 2026: Refine the design, maquette, and coordinate with engineers on the foundation and placement
- September – November/December 2026: Fabrication and coordination
- December 2026: Installation

Any delays in contracting, deposit, engineering, or approvals will directly impact this schedule.

I will stay in close communication with the City and the fabrication team to keep things moving while ensuring the work is done carefully and correctly.

Closing

Again, I am honored to be included among the outstanding group of artists under consideration. I am proud to represent my tribe and my fellow Wabanaki through this work. “Amewin” carries teachings passed down over generations. He speaks of responsibility, restraint, and being in relationship with the natural world.

There is both history and forethought in all aspects of Portland Harbor Common, and I take seriously what it means to be part of the city’s 21st-century outlook. This is a permanent piece. It will live beyond us. People will come across it over time, walking through the park, coming from the water, moving through the city, and it will become part of how this place is experienced.

I want to contribute something that belongs here, something that holds its ground and continues to carry meaning over time.





April 29, 2026

RE: Portland Harbor Common Public Art Commission

To Whom It May Concern,

I am writing in support of Gabriel Frey's public art proposal for the Portland Harbor Common. As Executive Director of the Maine Arts Commission, I had the privilege of recognizing Gabriel's work and artistic contributions by selecting him for the Maine Craft Artist Award in 2025. He is an artist of rare depth and integrity whose work carries technical mastery and deep cultural connection.

Gabriel's proposed sculpture of a Wabanaki spearfisherman, poised quietly at the edge of land and sea, is a powerful and timely vision for this site. The figure he describes is a fisherman, a witness, and a teacher. Grounded in Wabanaki saying, "If we never take the first fish, we will never take the last," the work speaks to patience, responsibility, and a reverent relationship with the natural world that feels especially appropriate. It is a gesture of respect and stewardship that will resonate with a wide public.

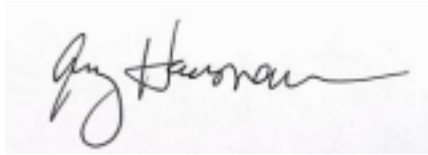
Gabriel's practice is centered in a profound relationship to place and material. As a Passamaquoddy artist trained within a long tradition of black ash basketmakers, he brings extraordinary skill and attention to everything he creates. His recent work in bronze and large-scale installation, including his remarkable contributions to Tekakapimək at Katahdin Woods and Waters National Monument, shows his ability to carry Wabanaki design and knowledge into new forms. He knows how to create large-scale work, collaborate effectively, and design pieces that belong in the public realm.

Gabriel is a cultural leader and teacher. His work extends beyond the studio into the community, where he creates opportunities for shared learning between Native and non-Native audiences. He approaches this work with generosity and friendly openness, inviting people in and remaining grounded in the values and traditions that shape his practice. His philosophy, practice, and character are essential ingredients for a public project like this. The proposed sculpture is naturally sited in the landscape, providing the public with a glimpse into the past, present, and future of this place.

Portland Harbor Common sits on Wabanaki homelands, yet Indigenous presence is often missing from our public spaces. Gabriel's proposal helps address that absence with clarity and thoughtful consideration. His spearfisherman affirms continuity, dignity, respect, and belonging.

Gabriel is ideally suited for this opportunity because of his exceptional craftsmanship, his commitment to cultural stewardship, his generosity of spirit, and his clear artistic vision. He is an exemplary artist and representative of this place we now call Maine. I offer my strong endorsement of his proposal and believe it will be a meaningful and lasting addition to Portland's public landscape.

Sincerely,

A handwritten signature in black ink, appearing to read "Amy Hausmann", written on a light-colored background.

Amy Hausmann

Executive Director

Maine Arts Commission



May 1, 2026

Letter of Support for Gabriel Frey

Dear Members of the Selection Committee,

I am writing in strong support of Gabriel Frey and his proposal for the Portland Harbor Common Public Art Commission. I have had the privilege of knowing Gabriel and his work over a number of years, and I can speak with confidence to both the depth of his artistic practice and his ability to contribute meaningfully to projects of civic and cultural significance.

I first met Gabriel approximately eight years ago through a deeply formative experience. We spent time together in the woods harvesting brown ash and working step by step through the process of making a pack basket. That experience offered a rare and direct understanding of Gabriel's practice, one rooted in patience, discipline, and a profound relationship to land, material, and cultural knowledge. It also revealed his generosity as a teacher and his ability to bring others into that process with clarity and intention. That foundation continues to inform all aspects of his work today.

In the years since, I have had the opportunity to work alongside Gabriel on the Tekakapimək Contact Station at Katahdin Woods & Waters National Monument, a complex and highly visible public project developed in collaboration with Wabanaki partners, artists, and institutions. Gabriel has been instrumental in this work. He has contributed not only as an artist but as a creative collaborator who helps shape ideas, advance concepts, and carry them through to completion. His involvement has been critical to the realization of several of the visitor center's most important interior and exterior elements. He brings a rare combination of strong vision, cultural integrity, and follow-through, qualities essential to the success of any public-facing project.

From my perspective, as someone deeply engaged in civic initiatives and a long-standing supporter of the arts, Gabriel's proposal represents exactly the kind of work public art should advance. Portland is a city with a rich and layered history, yet there remains a notable absence of a visible Wabanaki presence in its public landscape. Gabriel's proposed sculpture directly and thoughtfully addresses that absence. It aligns closely with the values he outlines in his letter of interest, offering not only a powerful visual presence but a deeper framework of meaning grounded in reciprocity, restraint, and long-term stewardship.

I also want to address what I imagine may be questions from the committee regarding scale, execution, and delivery. In my experience, Gabriel approaches his work with a clear understanding that projects of this nature are inherently collaborative. He works with a network of skilled fabricators, advisors, and partners, and he engages the right expertise to ensure successful outcomes. Public art is never the work of a single individual, and Gabriel understands how to lead within



that structure, bringing together the appropriate team(s) while maintaining the integrity of the vision.

Just as importantly, he follows through. I have seen him take on complex ideas and carry them to completion with care, discipline, and accountability. There is no question in my mind that he has both the commitment and the support structure needed to realize a project of this scale.

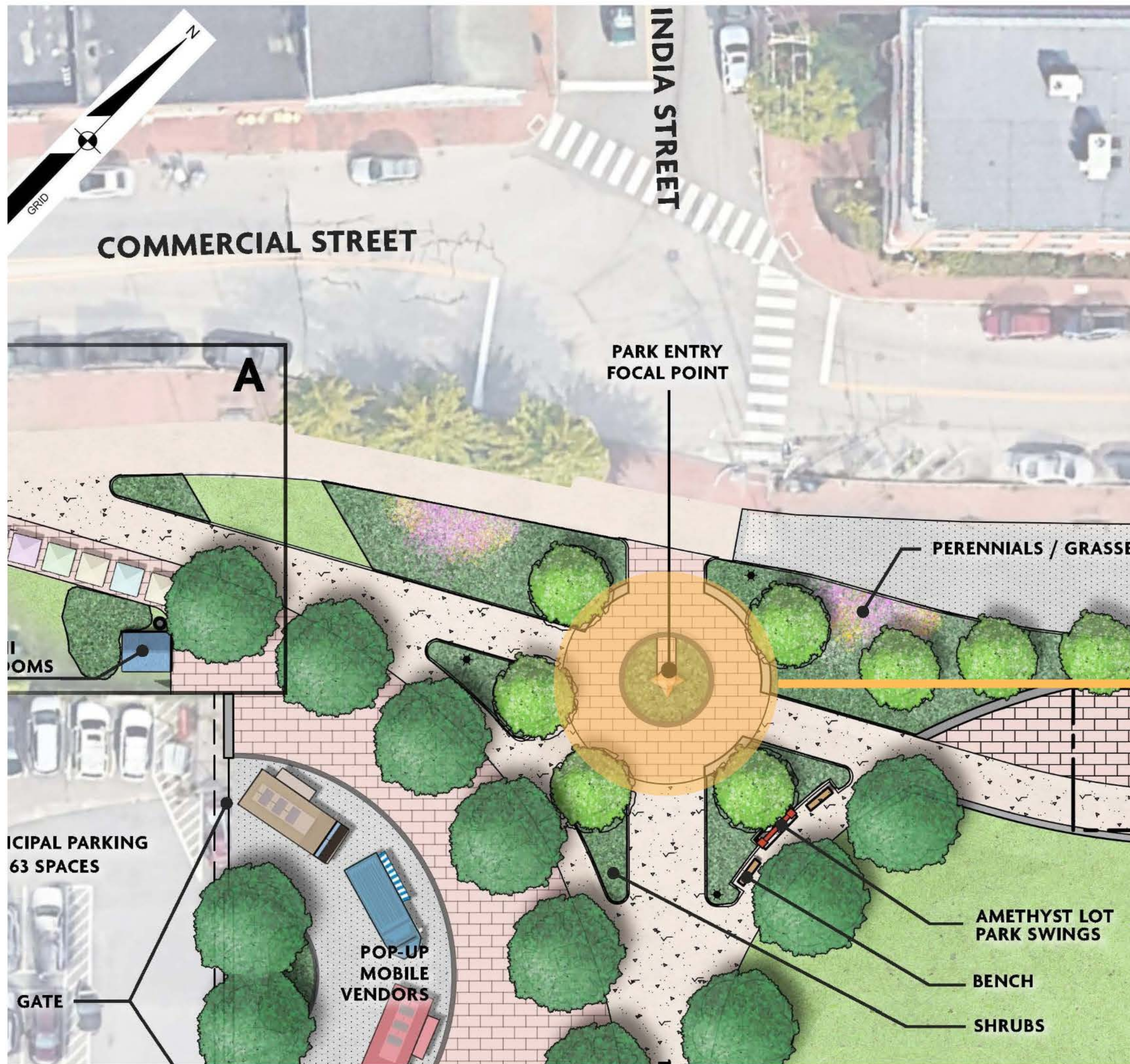
Gabriel's proposal for Portland Harbor Common is both artistically compelling and civically important. It offers an opportunity to create a work that reflects a fuller and more accurate story of place; one that acknowledges Wabanaki presence not as history alone, but as an ongoing and vital part of Maine's cultural landscape. His sculpture would not only enhance the site visually but also invite reflection, learning, and connection for all who encounter it.

I strongly encourage your support of Gabriel Frey's application.

Sincerely,

A handwritten signature in black ink that reads "Lucas St. Clair". The signature is written in a cursive, flowing style.

Lucas St. Clair



Park Entry Focal Point | View from India Street

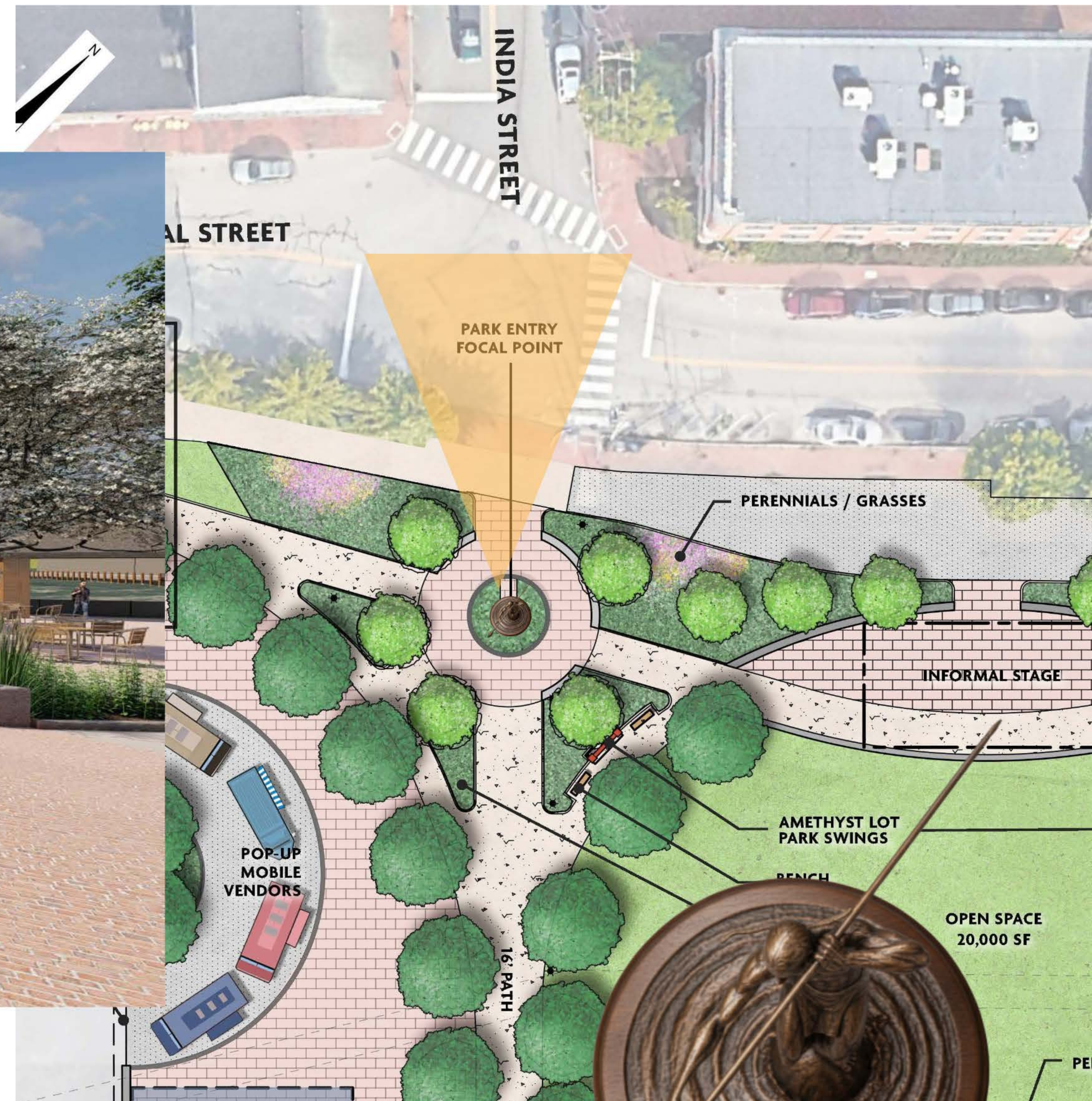


Portland Harbor Common Public Art Commission | **"Amewin" - Wabanaki Spear Fisherman**

Presented By : Gabriel Frey - May 2026



Park Entry Focal Point | View from India Street



Sculpture Orientation | View from Above



Portland Harbor Common Public Art Commission | **"Amewin" - Wabanaki Spear Fisherman**

Presented By : Gabriel Frey - May 2026

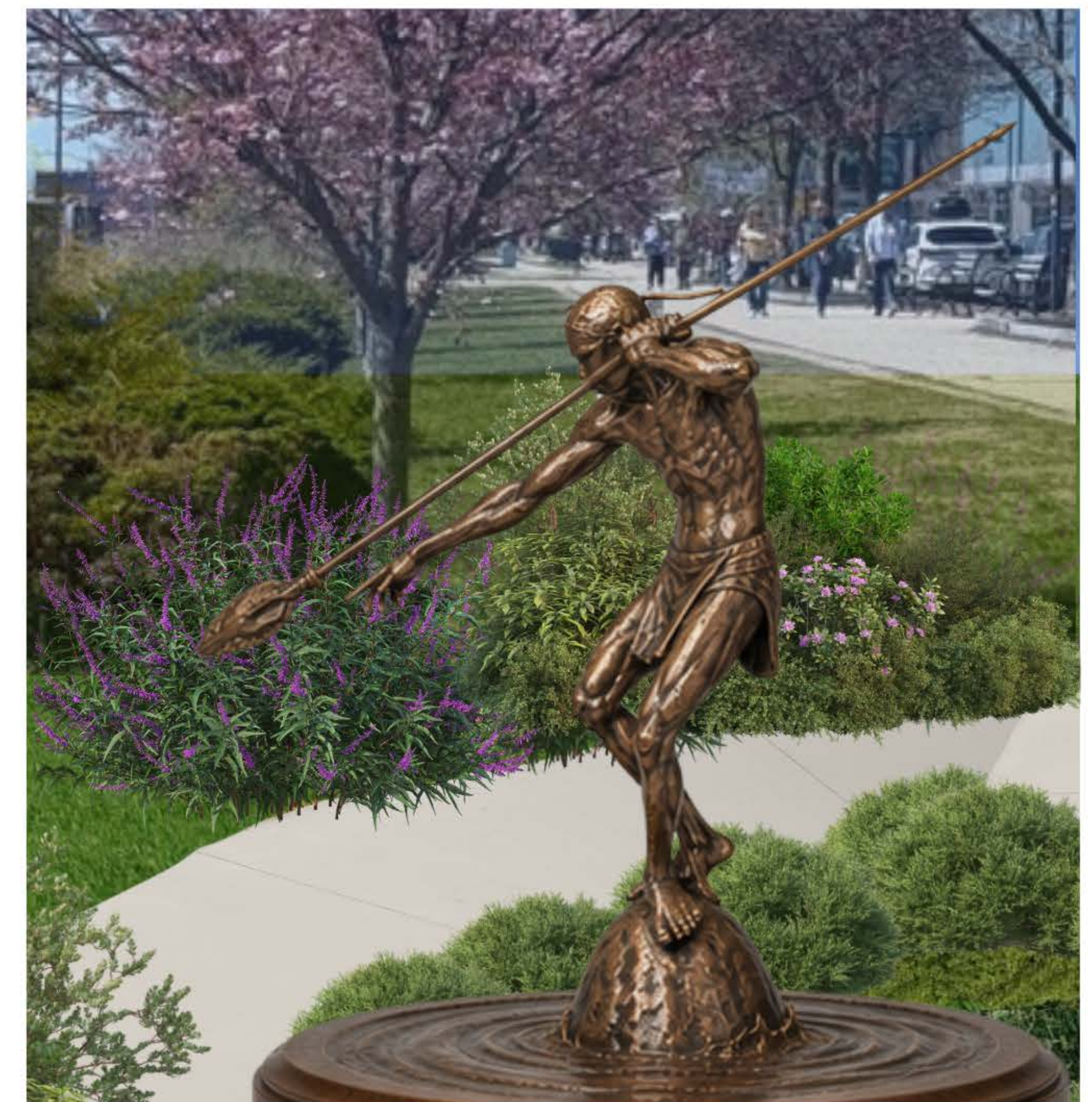
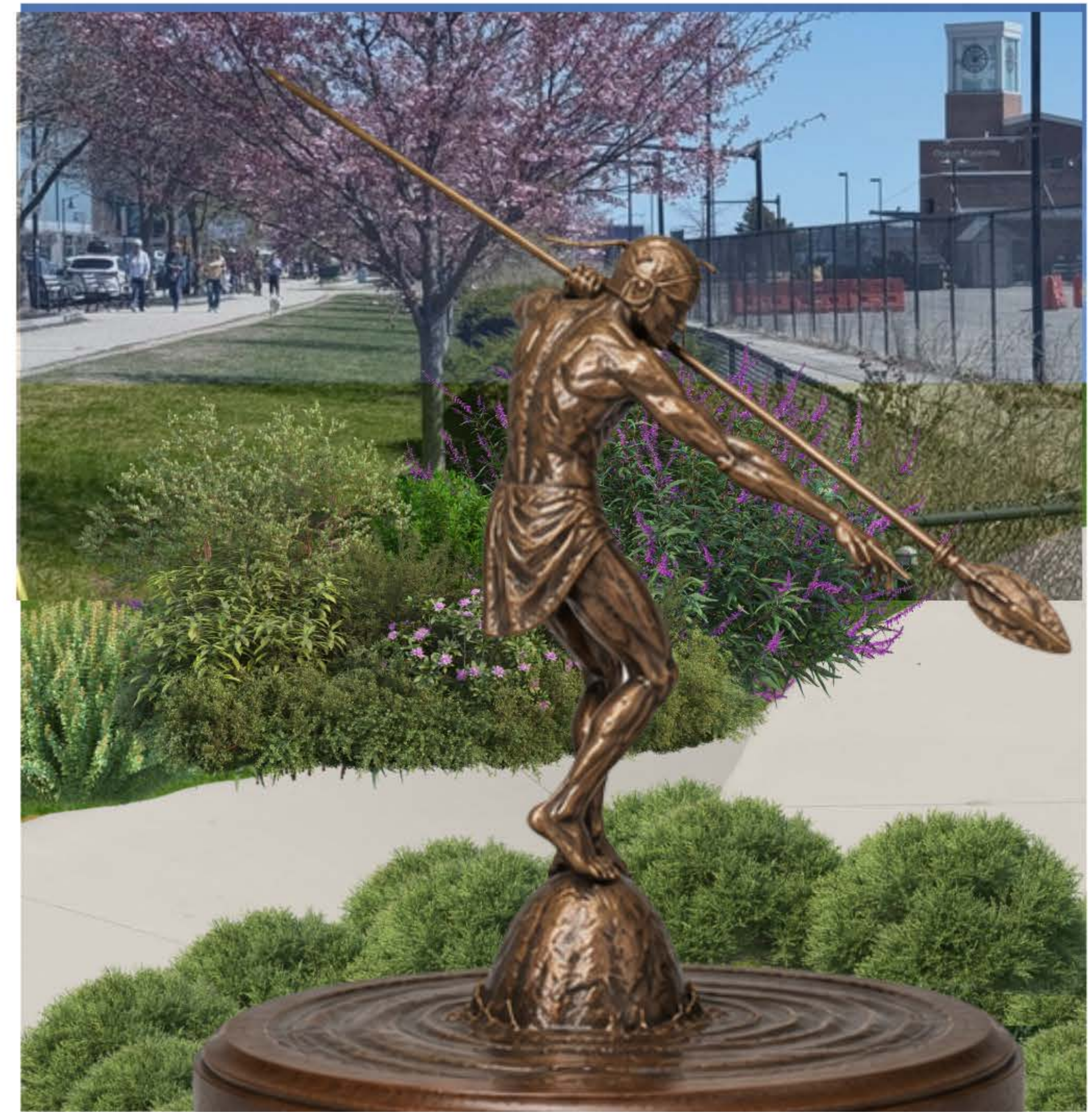
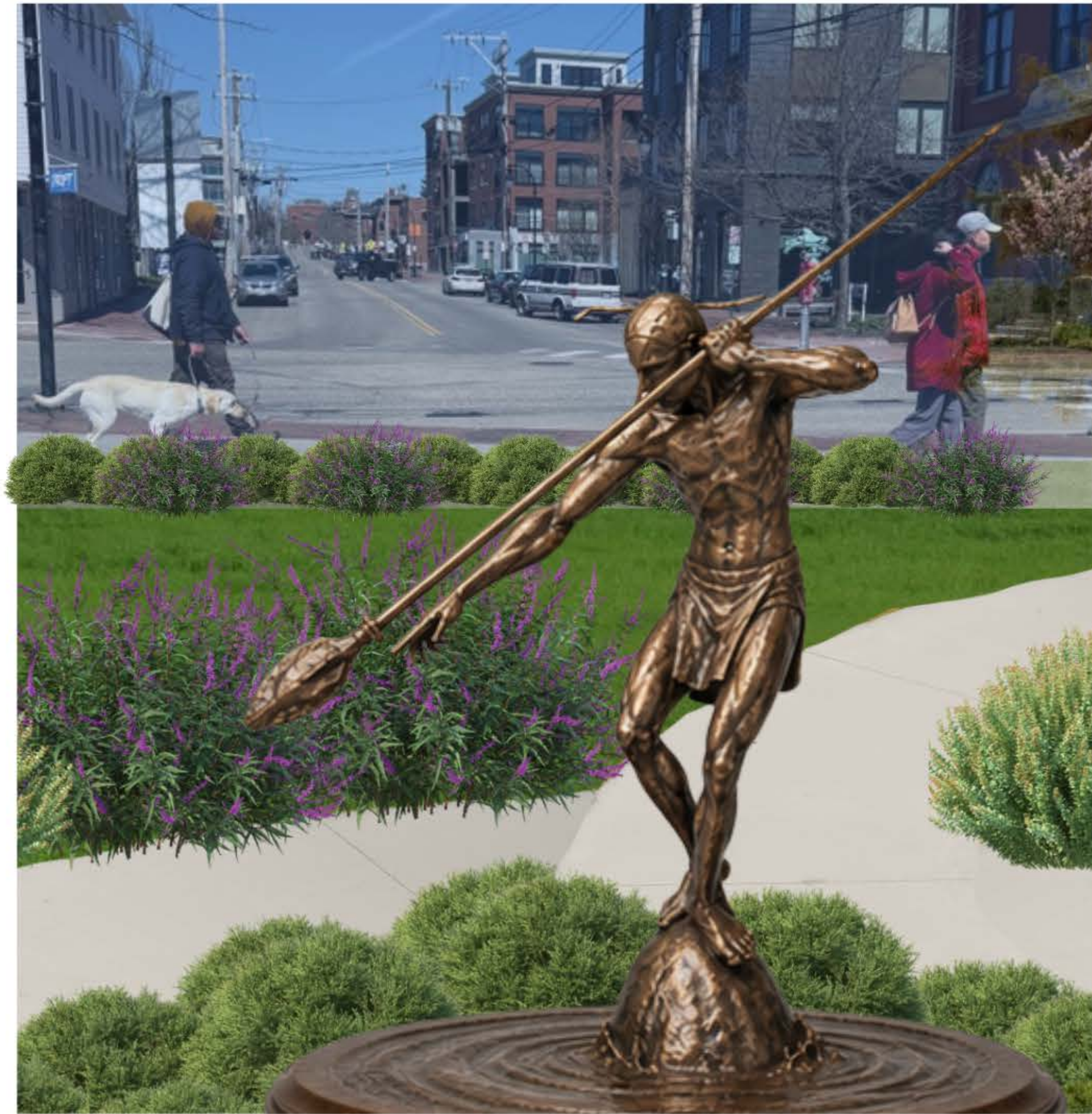


Sculpture Orientation | View from Above



Portland Harbor Common Public Art Commission | **"Amewin" - Wabanaki Spear Fisherman**

Presented By : Gabriel Frey - May 2026



Portland Story Quilt

By Isabel Catherine Maritato
Portland Harbor Common
2026



Portland Story Quilt

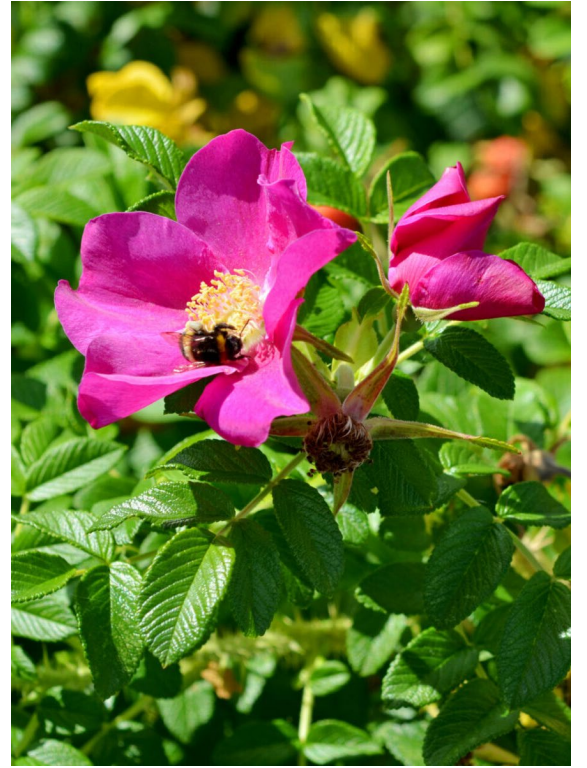
The Portland Story Quilt is an artful account of Portland's history and fellowship with nature, commerce, and optimistic future. Portland's redesign of the Portland Harbor Common Park would benefit from the Portland Story Quilt sculpture by creating a common place for the diverse cultures of Portland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





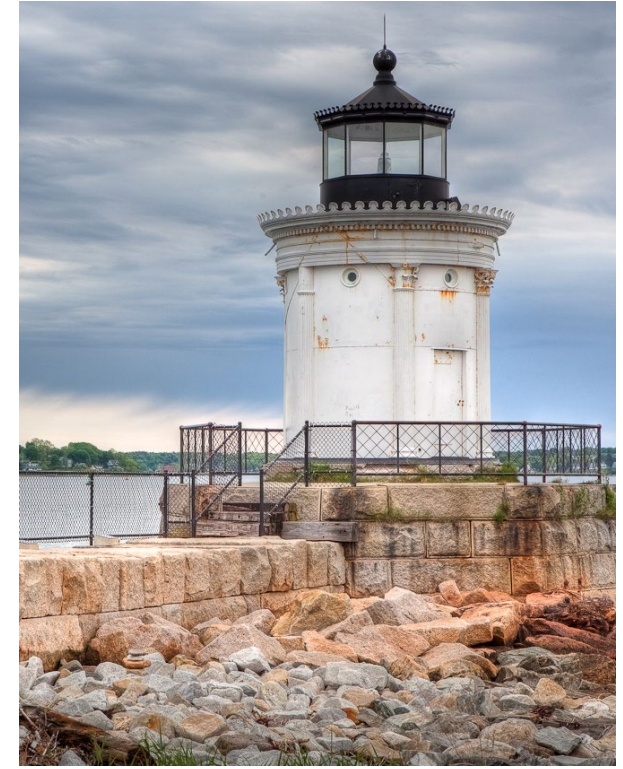
Personal Experience As It Relates To The Proposed Artwork

- An evolution of pairing contrasting varieties of granite



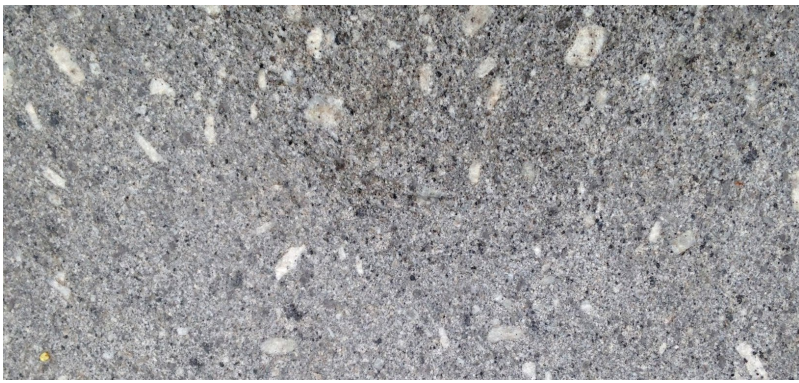
Portland Story Quilt's
Relationship To The
Portland Harbor
Common

Quilt work and stitching have been used as the communication of travel, of identification, and records of history and culture. My proposed sculpture quilts together Portland's relationship to the sea, to history and community.



From Natural to Ornate

- Portland's culture woven into stone



Fabrication of Six Granites

The combination of color and form as translated through stone, finishing processes and textures will highlight Portland's unique sense of place.



Portland Story Quilt
by Isabel Catherine Kelley



Portland Story Quilt
2026

Portland Public Art Committee,

Thank you for the opportunity to propose a permanent public art sculpture as a finalist for the call to artists for the upcoming Portland Harbor Common Park. Based on the feedback heard on the Public Art Committee's selection meeting of finalists for this project, my proposed project for the *Portland Story Quilt* has changed in size to a 5'8" Lx2'Wx7'8"H granite sculpture. There will be multiple granites used to create this work, many of which are from Maine. The granites intended from Maine are Jay White, Jonesboro Red, Oak Mountain, Cape Neddick and Mystic Mountain. I intend to use Cambrian Black granite, hailing from Quebec, Canada, as well. Supporting pins holding the blocks of granite in place are 304 Stainless Steel pins (1" and 2" rounds). Akemi Knife Grade 2030 Epoxy will be used to support the permanent placement of the pins and blocks, as they will all be epoxied together as one piece. Both the pins and epoxy are weather resistant.

Since the *Portland Story Quilt* is made of multiple rectangular granite blocks, the entirety of the blocks will be sawn with square edges on all sides of every block (by granite suppliers), dry fitted together, pinned with stainless steel rounds at various lengths, carved and textured, dry fitted together again, epoxied (with stainless steel pins), carved, and textured. There are three center blocks of the design which will need (prior to dry fitting) to be cut to their designs by wire saw. Once the entirety of the sculpture has been epoxied and pinned together, the base can be drilled for the placement of the sculpture. The base stone will be polished additionally after dry fitting the sculpture. Upon installation, the sculpture's base will be placed on its foundation at the park, and I will epoxy the sculpture's pins into the base stone to complete the sculpture installation.

As with all my outdoor sculptures, 511 Impregnator Sealer will be brushed on the *Portland Story Quilt's* surface entirely, base included. This sealer is known for a 20-year satisfaction of weather resistance and UV transparency. The sealer is a solvent-based penetrating sealer for protecting porous surfaces, like stone, with an invisible barrier which resists water and oil stains, suitable for exterior use. Should graffiti become an issue, this sealer helps in the removal of said graffiti. I do not feel that the *Portland Story Quilt* will need

additional maintenance, aside from a quick wash with a decently pressurized water hose should the surface have organic debris on it.

My proposed budget for the fabrication, installation, and artist fee of the *Portland Story Quilt* for Portland Harbor Common Park is the full budget available of \$150,000. An outlined budget proposal is attached to the documents shared with the proposal. In the outline you will see that my artist fee is 25% of my material, fabrication, transportation, expendable tools, labor, non-expendable tools, insurance, and structural engineering consultation costs. This leaves my budget with a \$5,866.32 financial reserve, which, I can imagine may be used for additionally needed small detail relief-carving tools, additional transportation costs moving the stone blocks around my studio to dry-fit in place in areas where my expected CAT service could not reach and additional studio assistant labor costs.

Thank you again for the opportunity to present my work as a finalist for the Portland Harbor Common Park.

Sincerely,
Isabel Catherine Kelley

Budget Proposal for *Portland Story Quilt*
Portland Harbor Common Park
Isabel Catherine Kelley
2026

This budget proposal outlines the anticipated expenses of material costs, artist's fee, schematics consultation, insurance, fabrication, transportation, installation and financial reserves for the fabrication and installation of the proposed *Portland Story Quilt* sculpture.

Project Proposal Budget: \$150,000

Summary of Estimated Expenses

- Material Costs: \$60,739.48
 - Granite, 304 Stainless Steel, Plywood, Expendable Tools
- Non-Expendable Tools: \$2,445.47
 - Ie: cutting blades, Dremel bits, polishing pads, epoxy, etc.
- Artist's Fee: \$28,826.73
 - 25% of Material, transportation, expendable tool, labor, non-expendable tool, insurance, and structural engineering consultation costs.
- Schematics: \$2,000.00
 - Sebago Technics Engineering consultation.
- Insurance: \$1,847
 - Commercial Insurance, American National, Farm Family Casualty Insurance Company, 639C Roosevelt Trail, Windham, ME, 04062, Michael Splane, 207-894-7010
- Fabrication labor excluding installation: \$34,995
 - Includes artist and assistant labor, outsourced CAT hire, and outsourced wire saw service.
- Transportation excluding installation: \$9,560.00
 - Includes transport of materials from 4 separate stone suppliers to my home studio and transport of prepped stone for wire saw cuts to outsourced wire saw service and return to my home studio.
- Installation: \$3,720.00
 - Includes transportation from my home studio to the Portland Harbor Common Park, installation labor, and hired crane service for installation.
- Financial Reserves: \$5,866.32
 - Expected extra outsourced CAT or transportation services and extra tooling.

Conclusion

The proposed budget is designed to cover essential material, labor, transportation, and installation costs with an additional financial reserve contribution within the budget limitations.

Andreas von Huene



**April 3, 2026
Portland Public Art Committee**

Dear Portland Public Art Committee:

It is my pleasure to write in support of Isabel Kelley for public art at Portland Harbor Common Park.

Kelley and I met at the 2012 Schoodic International Sculpture Symposium in Orono where she was assistant to Johnny Turner of New Zealand. She eagerly met the challenge of working on large granite sculpture against a deadline. Of course, we became appreciative colleagues and are often seen organizing and attending the biennial Maine Stone Sculpture Symposia. Many of her symposium works are already in public settings. Kelley has also been my studio sculptor assisting me in a wide range of projects and offering deliciously fresh artistic insights.

To observe an artist be sensitive to the human condition and respond to it with an inner muse of feeling and creativity is uplifting. To witness a responsibility to art that raises others rather than just self is refreshing.

Kelley is among the leaders of the next generation of artists that work in durable materials. Her deep vision is new and original. She is the new branch on the ancient tree of sculpture. How fitting for a city full of new residents and new beginnings. It would be wise to support this artist moving onto your stage.

Kelley's quiet demeanor masks the blazing power she wields. Watching her sculpt granite is awe-inspiring. Along with her sublime artistic vision and abilities, she carries the skills of organization, communication, diligence, and drive. She brings integrity and reliability to the fore. Her peers celebrate her with joy and form part of her broad and deep cultural foundation.

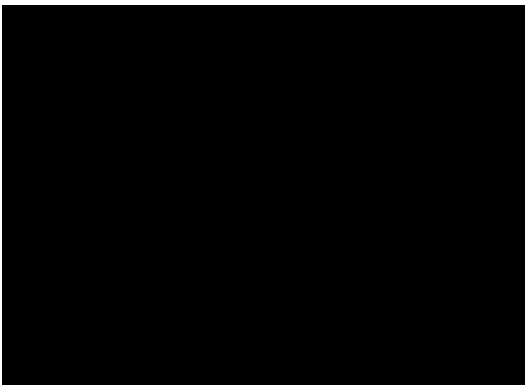
I highly recommend Isabel Kelley to you as an artist in tune with Portland, and worthy of this assignment.

**Sincerely yours,
Andreas von Huene, sculptor**

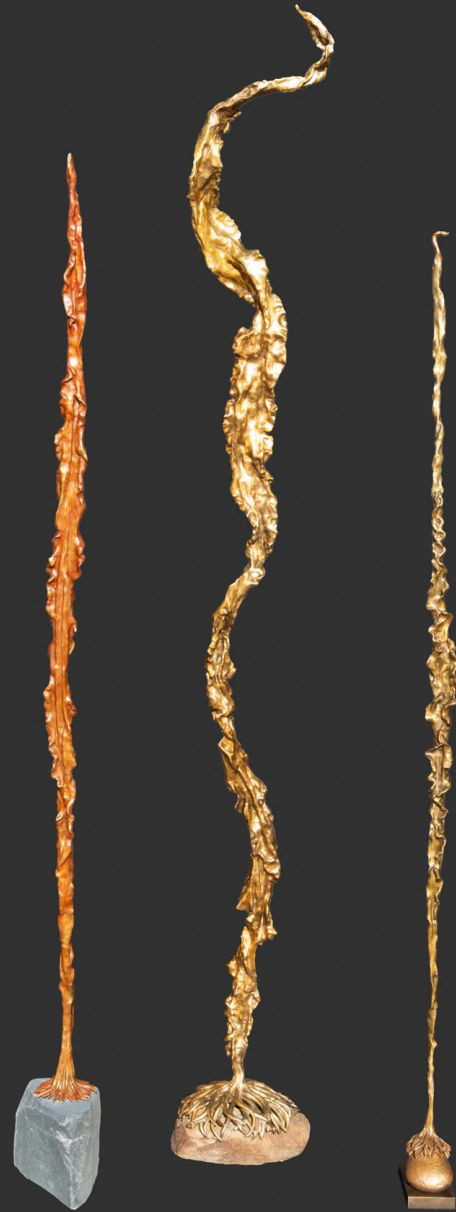
Letter of Recommendation for Isabel Kelley Maritato

I first met Isabel in 2012. She had just finished her sophomore year at Maine College of Art. She participated as an intern in the 2012 Schoodic International Sculpture Symposium which was held in Orono in Collaboration with the University Of Maine. As an intern Isabel distinguished herself quickly by working hard for multiple artists. She learned fast and took on the physical work of carving stone naturally. Since that symposium I have enjoyed watching her continue with stone carving. She has been involved with the Maine Stone Workers Guild sculpture symposiums which has helped her work evolve on a larger scale. In 2025 our Schoodic International Sculpture Symposium commissioned her to install a temporary sculpture in Ellsworth as part of the Union River Sculpture Trail project. She is the youngest artist participating but the quality of her work and the history of her style development made her a strong candidate to be chosen for this project. Isabel has successfully networked with other stone sculptors in Maine and New England as well as stone industry professionals. If chosen for an ambitious project I am confident that she has a professional support network as well as individual talent that will enable her to deliver a professional and well crafted finished product. I look forward to seeing her art practice further develop for public art in Maine.

Sincerely,
Jesse Salisbury

A handwritten signature in black ink, reading "Jesse Salisbury". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Celeste Roberge
Portland Harbor Common
Proposal: *Seaweed Zips*



Introduction

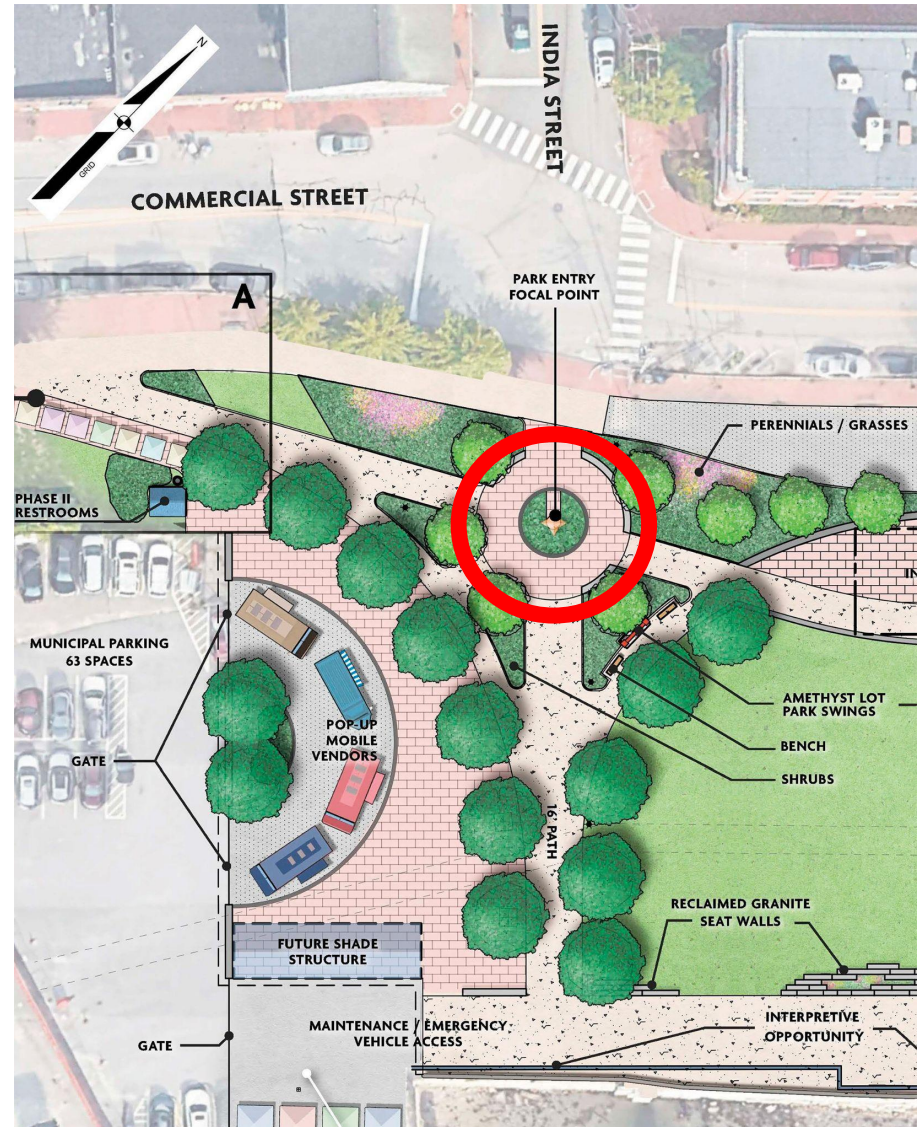
As stated so succinctly in the Design Brief for the Portland Harbor Common sculpture commission:

“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...”



The prominent site at the eastern terminus of Commercial Street and India Street, along the waterfront, is particularly well suited for a public art sculpture that would reference the ocean, the working waterfront, and the products of the sea.

As an artist and a life-long Mainer, the ocean has never been far from my consciousness as is evident in my sculptures from the past 25 years beginning with the granite glacial cobbles that fill my sculpture *Rising Cairn* (2000) at the Portland Museum of Art.



My most recent body of work, Seaweed Zips, was highlighted as a point of interest by the Public Art Committee in my selection as a finalist and I concur that Seaweed Zips would be particularly appropriate to the site.

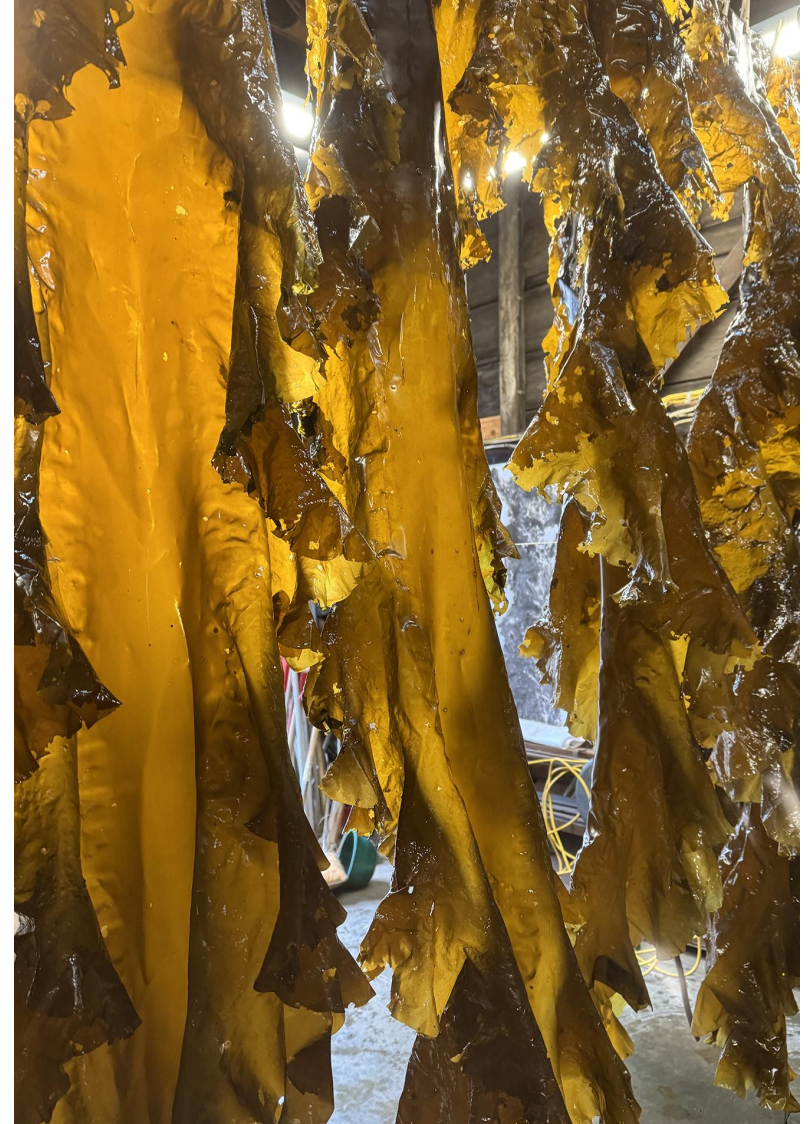
The Zips would be an unusual addition to other outdoor sculptures in Portland by departing from the past focus on important men and industries and foregrounding the importance of a natural resource such as seaweed.

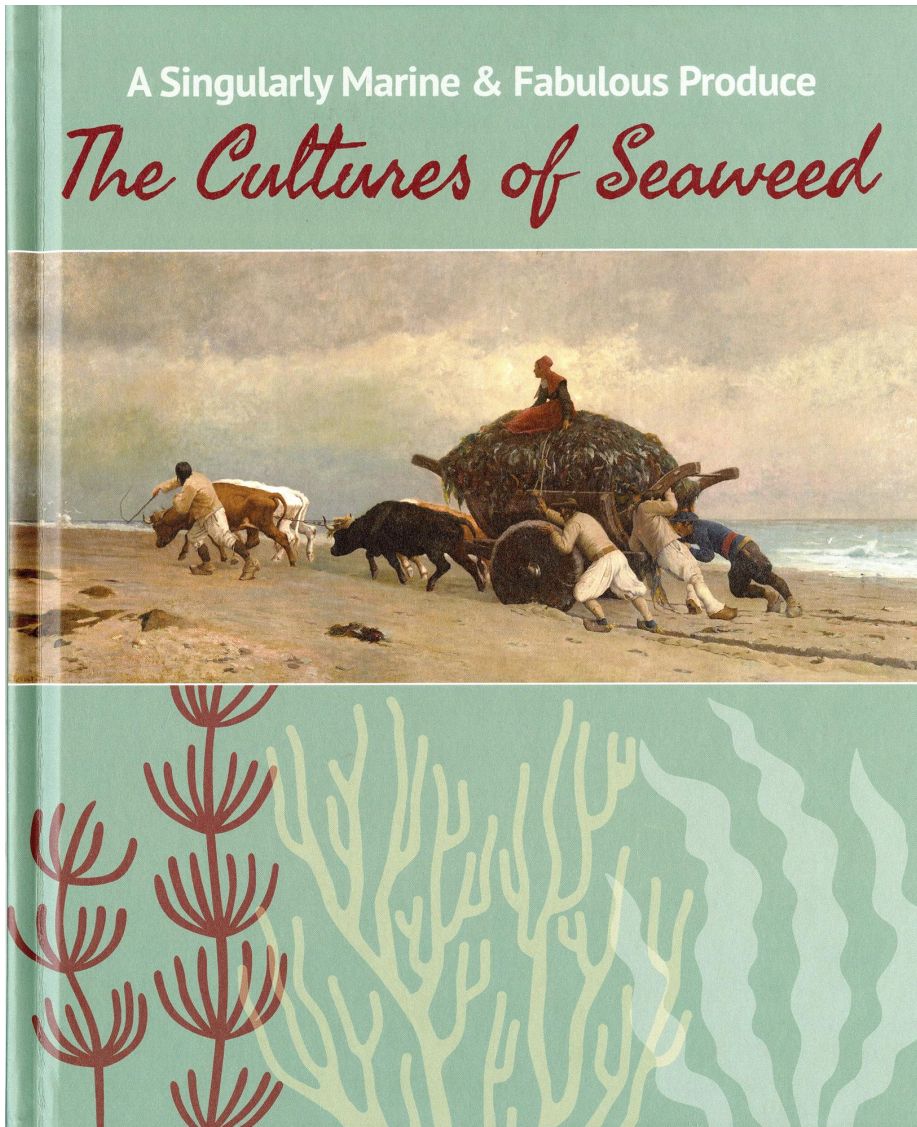


Concept

Seaweed is the common name for marine macroalgae. Seaweed is part of the blue economy and is an important means of diversification for Maine fishermen and Maine's economy. The wild harvesting of seaweed has existed for as long as there have been written records.

In Maine, scientists at several institutions are researching the role of seaweed in marine food webs, its potential for sequestering carbon, mitigating ocean acidification, and reducing methane in cows. Seaweed aquaculture exists in several locations in Casco Bay, mostly for the farming of *Saccharina latissima*, common name "sugar kelp". *Saccharina* is precisely the specimen that I use as inspiration and material in the Seaweed Zips.





As seen in the groundbreaking 2023 exhibition ***The Cultures of Seaweed*** at the New Bedford Whaling Museum, seaweed has been depicted in arts and crafts in the United States from colonial times to the present. However, it has rarely, if ever, been the subject of a permanent public sculpture in New England.

My use of seaweed is an innovative approach to a public art sculpture since seaweed is highly aesthetic, a natural resource of the Gulf of Maine, and relates to the economy of the working waterfront in Casco Bay.

What are Seaweed Zips?

I have been working with seaweed in my art for over 15 years and have focused on Seaweed Zips made from specimens of kelp and wax since 2025. Existing Zips stand anywhere from four feet to seven feet tall and are narrow in width and depth. All end with a holdfast. They curve through space like seaweed does underwater as it reaches up to the sun to photosynthesize, or they are straight and narrow as if weighted or hanging from a line.





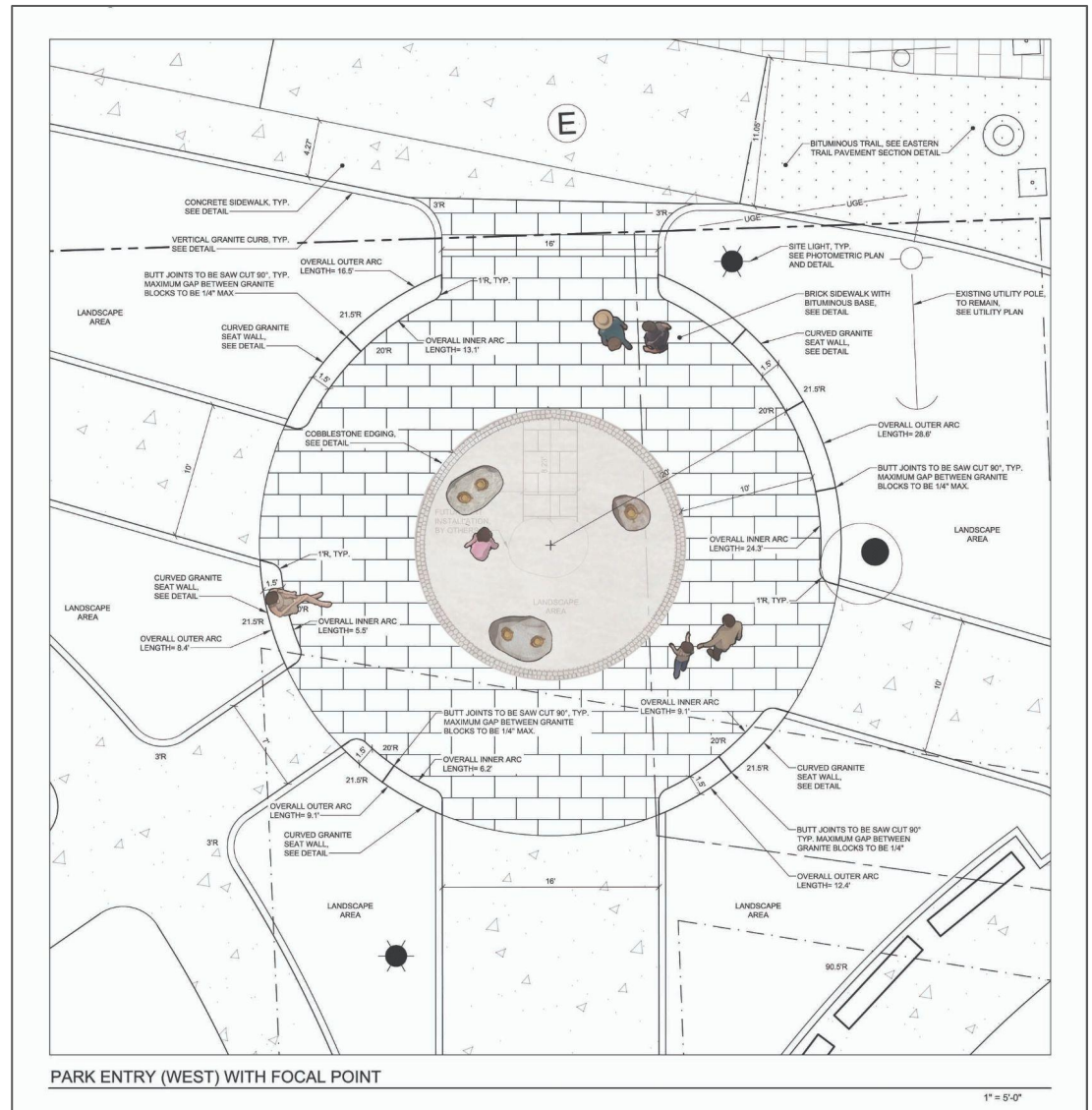
For this public site on the waterfront, I propose to create a grouping of five, 8-foot tall, cast bronze Seaweed Zips.

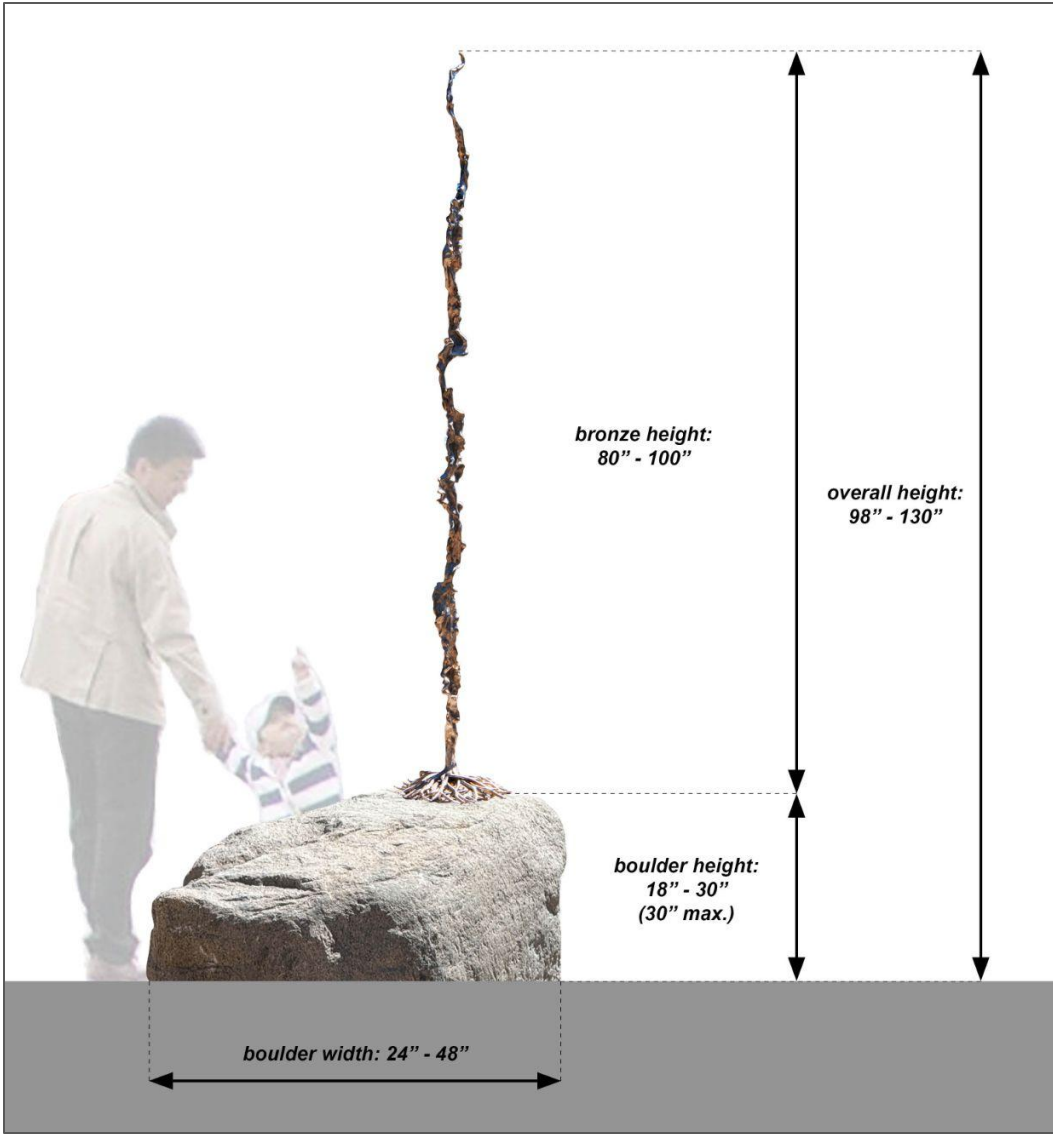
The Seaweed Zips will be attached to the tops of three granite boulders by anchoring the holdfast to the stone with both stainless-steel pins and epoxy. Two Zips will be attached to the tops of two large boulders and one Zip attached to the top of a slightly smaller boulder.

The three boulders will be irregularly spaced within the 20' diameter site to allow viewers to walk around and through the installation.

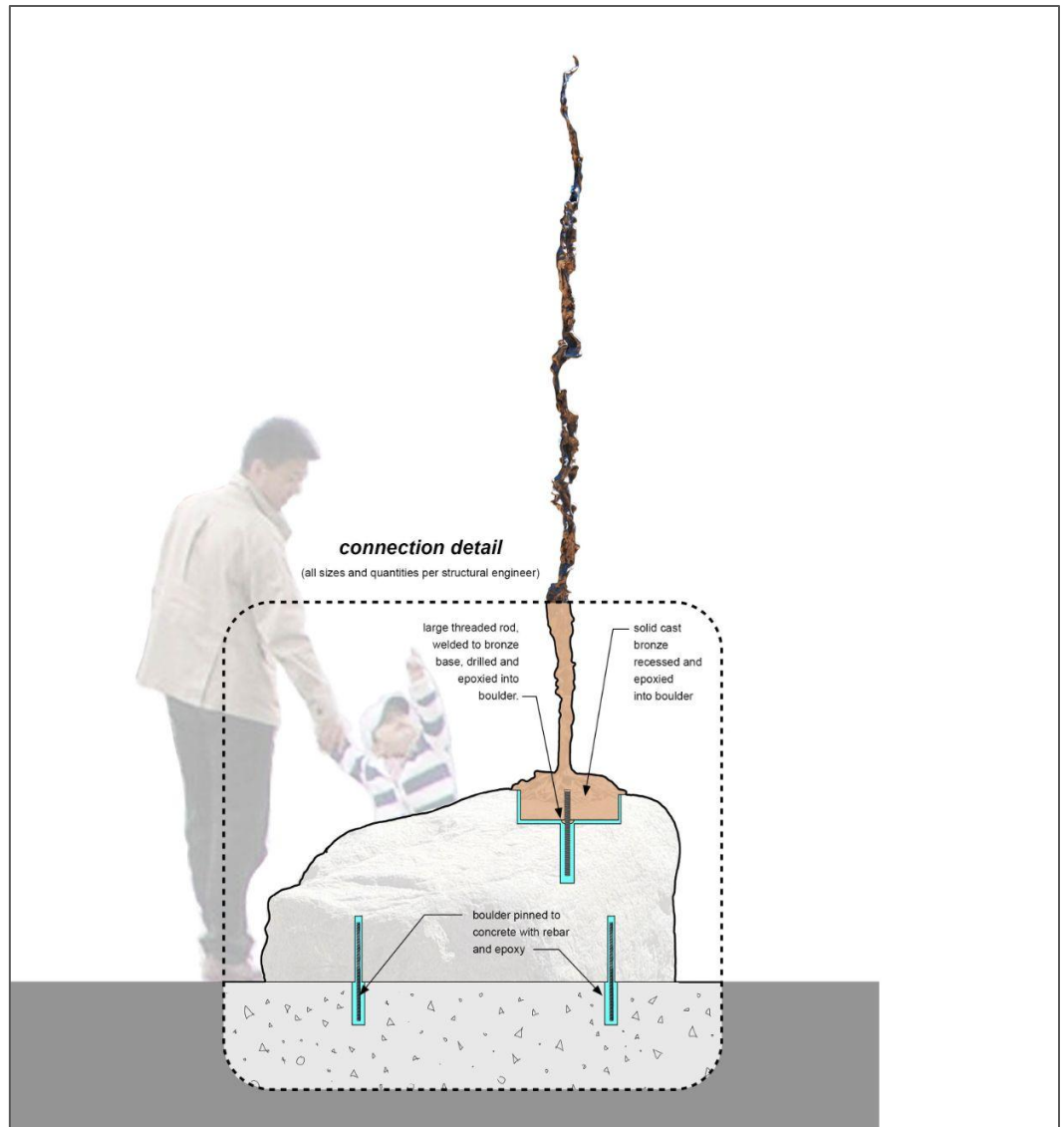
Anchoring the Zips to a granite boulder is in keeping with the natural way that helps attach themselves to the ocean substrate with their holdfasts.







Cross section detail #1 of Seaweed Zip in situ at Portland Harbor Common



Materials, Fabrication, Longevity



The boulders will weigh approximately 3,000 to 4,000 pounds each, for a total of 12,000 pounds distributed through the site. The height of the boulders will not exceed 30 inches. The larger boulders will be oblong in shape measuring approximately 30" x 48" with the smaller boulder in the range of 24" x 36".

As stated above, the three boulders will be arranged at irregular intervals within the site. All three boulders will be cut flat, sit flush with the ground, and will attach to the footers with stainless steel pins.

The length, diameter and number of pins will be determined in consultation with a structural engineer. The installation of the boulders and the bronzes will be subcontracted to Fieldstone, LLC, of Steuben, Maine. (See Budget.)

Materials, Fabrication, Longevity

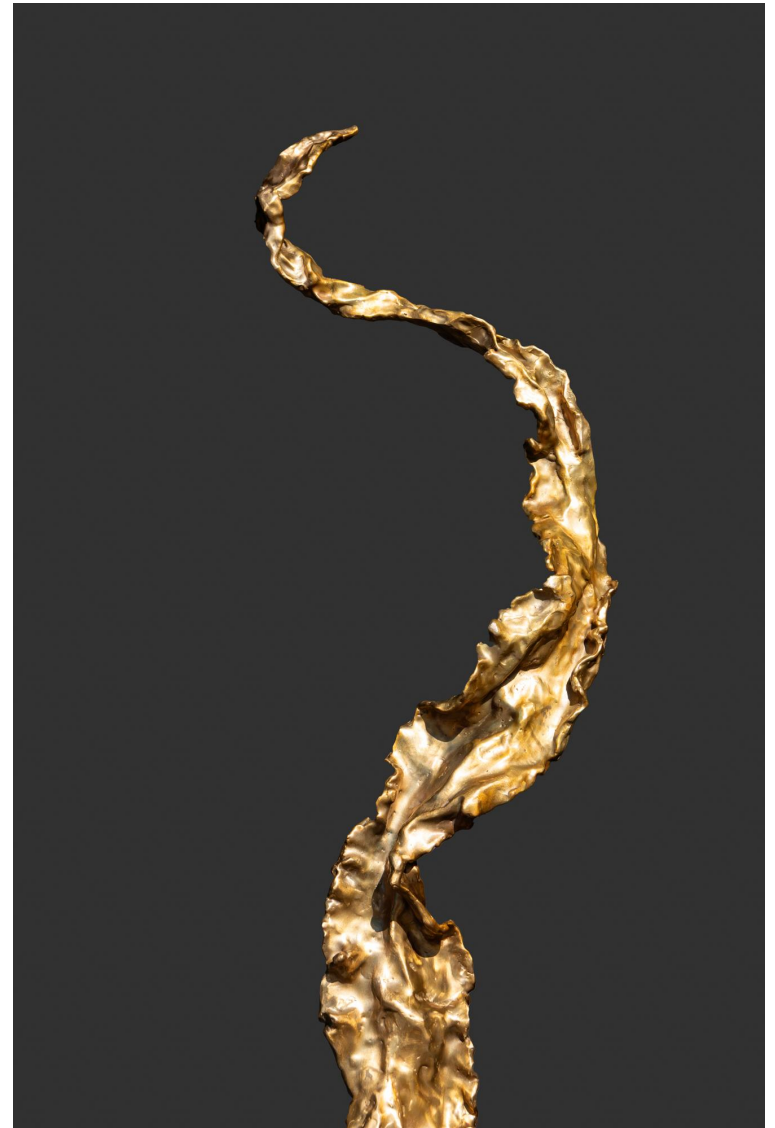
The lost wax bronze castings will be executed by Somerset Foundry of West Bath, Maine from my originals made of seaweed and wax. The Seaweed Zips will be approximately 8 feet tall.

They will vary slightly in height. The Zips will be taller, wider, and thicker, with larger holdfasts than the smaller zips that I have been making for the past year and that are pictured in this proposal. (See Budget.)



Lighting

If awarded the commission, I would like to consult with a lighting designer/engineer regarding the efficacy of embedded ground lighting. If the boulders will obstruct the lighting such that the lighting would not contribute to the visibility of the Seaweed Zips at night, then I would forego the addition of ground lighting.



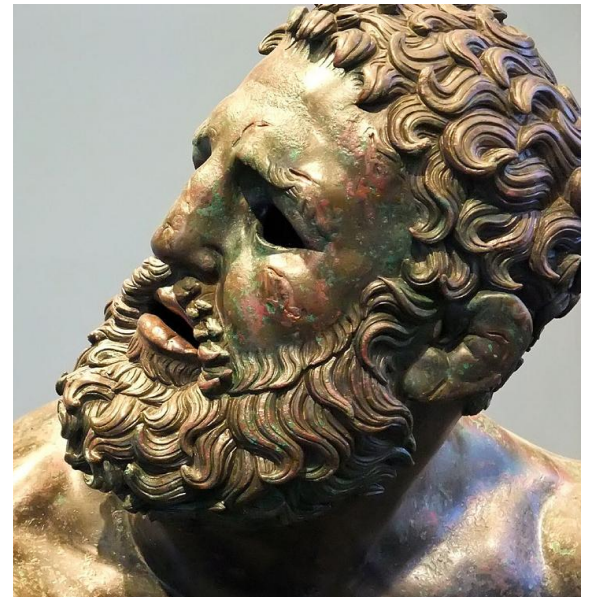
Fabrication Methods

Granite Boulders

The three granite boulders will be selected by me in consultation with Jesse Salisbury of Fieldstone, LLC. The boulders will be sourced in Washington County. They will be cut, shaped, and sealed by Jesse Salisbury. Salisbury will attach the cast bronze Seaweed Zips to the boulders with stainless steel threaded rods welded to the cast bronze holdfasts, then attached to the boulders with epoxy on site. The welding of the stainless-steel threaded rods to the cast bronze Zip will be executed by Cumberland Ironworks of Durham, Maine.

Lost Wax Bronze Casting

The lost wax bronze casting method is ancient, dating back at least 3,000 years in Greece, China, and Africa. Not much has changed over time with that technology except the mold-making process. We will use ceramic shell molds because they are much stronger and more resilient than other methods. Everything related to the bronze casting of the five Seaweed Zips from my originals in seaweed and wax will be executed by Somerset Foundry in West Bath, Maine. I have worked with this foundry for the past 5 years and they have cast all existing Seaweed Zips.



Maintenance

Granite Bases

Granite, as we well know from its ubiquitous presence here in Maine, will last millennia and requires little, if any, upkeep, except in the case of graffiti which can be removed by sandblasting or by whatever method the City of Portland uses on its buildings and other structures.

Bronze Seaweed Zip Sculptures

Bronze as we know from its use since antiquity in public monuments, will last for thousands of years. The patina of bronze will naturally darken as it ages and it may take on a green/brown color because of the proximity of this site to salt water. There are at least three sculptures made of bronze in the City of Portland public art collection and all three exhibit this natural process.



Transportation and Installation



All transportation and Installation will be subcontracted to Fieldstone, LLC of Steuben, Maine (See Budget for details).

Fieldstone, LLC is insured and will cover any need the City may require for me to have insurance.

Budget

- **Sourcing 10 - 15 foot lengths of kelp from a wild harvester in Addison, Maine:** **\$594.50**
 Travel: 410 miles RT from South Portland to Addison
 (2 trips = 820 miles total at \$0.72.5/mile IRS Rate)
- **Materials and Equipment for modeling wax originals of 3 Seaweed Zips:** **\$989.03 + Shipping**
 10 - #11 slabs @ \$49.00 per slab of Victory Brown Microcrystalline Sculpting Wax \$490.00 + shipping
 20 - cans of butane @ \$8.00/can \$160.00
 5 - cans of propane @ \$5.00/can \$25.00
 2 - butane torches @ \$40.00/each \$80.00
 Roloc unitized discs: 20 - 2", 10 - 4.5" \$243.00
- **Studio Overhead for 20 weeks** **\$6,000.00**
 Includes Heating/AC, light, insurance, mortgage/rent, maintenance, shop tools, and supplies, etc.
- **Labor for Modeling of Five Seaweed Zips in Wax and Seaweed** **\$64,000.00**
 Each bronze casting of a Seaweed Zip takes 4 weeks to source, model, transport to and from the foundry, assemble, patina, and polish. Transport to and From Durham for fabrication of pins.
 Transport to and from Steuben for setting into granite boulders:
 Total five Zips = 4 x 5 = 20 weeks x 40 hours = 800 hours
 Sculpture labor rate: \$80/hr x 800 hours = \$64,000
- **Bronze Casting - Somerset Foundry, Bath, Maine** **\$45,000.00**
 Estimated cost of casting, finishing, and patina of 5 bronzes @ \$9,000 each

Budget

- **Fabrication - Cumberland Ironworks, Durham, Maine** **\$2,000.00**
 Fabrication and welding of 5 threaded rods to attach the 5 bronze castings to the 3 boulders (estimated cost)

- **Transportation of Bronzes to Steuben for attaching to Granite Boulders** **\$2,240.00**
 Bronze Seaweed Zips will be transported to Steuben to be set into granite boulders.
 I will work with Jesse Salisbury on this part of the sculpting project.

Transportation:
 400 miles RT - South Portland to Steuben x 2 trips = 800 miles @ 0.725/mile IRS rate \$580.00
 Accommodations:
 \$300 / night (IRS rate) x 4 nights in Ellsworth \$1,200.00
 Meals per diem:
 \$92 / day (IRS rate) x 5 days \$460.00

- **Transportation and Installation by Fieldstone, LLC** **\$19,916.00**
 Transportation from Steuben to site of Portland Harbor Common and installation will be subcontracted to Jesse Salisbury DBA Fieldstone, LLC. See Appendix for details.

- **Artist Design Fee (10% of budget)** **\$15,000.00**

- **Contingency Fee (10% of budget)** **\$15,000.00**

Budget

- **Sitework**
Sitework will be completed by the City of Portland as part of their plan for the Portland Harbor Common. I will provide specifications for placement of footers for the 3 boulders and the three bronzes.
- Insurance **Probably not needed**
- Structural Engineering Fees **Unknown**
- Lighting Design / Engineering **Unknown**

TOTAL ESTIMATED BUDGET: **\$170,739.53**

*Note:
This budget exceeds the \$150,000 amount of the public art commission by \$20,739,53. My budget does not include engineering, lighting or insurance. Insurance is needed for the installation however this is subcontracted to Fieldstone, LLC and they are insured. I have allocated a 10% contingency fee of \$15,000 which I may not have to use and that could be applied to the cost overrun. The bronze casting could come in at less than \$45,000, which is only an estimate from the foundry. I prefer not to reduce my design fee of \$15,000, however that is also a possibility. My labor charge at \$80/hour is less than the labor charge of most fabricators, for example Cumberland Ironworks charges \$140/hour. Architects charge a minimum \$150/hour for design. I am an optimist, so I think the budget will work out.



Celeste Roberge is an artist living and working in South Portland, Maine. She received her MFA from the Nova Scotia College of Art and Design, BFA from the Maine College of Art & Design, and BA in Sociology from the University of Maine. She was awarded an Honorary Doctorate of Humane Letters in 2008 from the University of Maine. She attended the Skowhegan School of Painting and Sculpture. After 22 years of leading the Sculpture Area at the School of Art + Art History, Celeste is now Professor Emerita, College of Fine Arts, University of Florida. Celeste's studio practice for the past 15 years has focused on working with seaweed across multiple media.

Celeste has received many awards including a residency on board the *Antigua* with The Arctic Circle on an expedition along the west coast of Svalbard, Norway in 2019; an artist residency at Monson Arts in 2018; a foundry residency at the Arts/Industry Program at Kohler, Inc in 2013; a residency at SIM in Reykjavik, Iceland in 2008. She has received two Pollock-Krasner Foundation Grants, a MacDowell Colony Fellowship, and a one-year Fellowship at the Radcliffe Institute, Harvard University.

Celeste's sculptures are included in numerous museum collections including the Portland Museum of Art, Nevada Museum of Art, Farnsworth Art Museum, Crystal Bridges Museum of American Art, Harn Museum of Art, John Michael Kohler Art Center, Emory University, Agnes Scott College, University of New England, Runnymede Sculpture Farm, and Jackson Laboratories, in addition to select private collections from Maine to California.

In addition, Celeste has participated in the following temporary outdoor sculpture exhibitions: Expo 2000: International Stone Sculptors in Hanover, Germany; DeCordova Museum and Sculpture Park in Lincoln, MA; Sculpture on Sample in Coral Springs, FL; Outdoor Biennial in Chattanooga, TN; The Chairs Project at Emory University in Georgia; Ogunquit Museum of American Art in Maine; Shelburne Museum in Vermont; The Fields at OMI in Ghent, NY; and the former Gulf Coast Museum of Art in Largo, FL. Most recently, Celeste has collaborated with Downeast Sculpture and Schoodic International Sculpture Symposium on The Monson Sculpture Project in Monson, Maine and the Riverwalk North Sculpture Project in Ellsworth, Maine.



Appendix

Fieldstone, LLC, Steuben, Maine - Jesse Salisbury, Subcontractor

• Cost of 3 large cut boulders, finishing, and setting of the holdfasts to the boulders	\$12,000.00
• Transportation from Steuben to Portland of 5 Seaweed Zips and 3 Boulders Crane truck, one driver 3 days: One Day Travel Each Way + One Day for Installation	\$3,500.00
• Installation on site at Portland Harbor Common Labor: One day, Two workers, 8 hours/day x 2 = 16 hours @ \$65/hr	\$1,040.00
• Materials for installation Sealer, grout, epoxy, misc.	\$1,000.00
• Securing Boulders with pins to the footers on site	\$1,000.00
• Accommodations: Two nights at a hotel in Portland @ \$300/night (IRS rate)	\$600.00
• Meals per diem 3 days @ \$92.00 / day (IRS rate)	\$276.00
• Fuel/mileage surcharge estimate for 2027 installation & misc.	\$500.00
TOTAL SUBCONTRACTING FOR INSTALLATION:	\$19,916.00

April 11, 2026

Attn: Kat Zagaria Buckley
Chair, Portland Public Art Committee

Dear Portland Public Art Committee:

It is my pleasure to provide this letter of recommendation for artist Celeste Roberge. I have known Celeste and avidly followed her work since the early 1990s. In my role as Curator at the Farnsworth Art Museum in Rockland, I organized two exhibitions of Celeste's work—the solo exhibition *Quarry* in 2002, which included the *Stacks* series, and the two-person exhibition *The Mind is a Muscle* with Ron Leax in 1993, which included three of her large-scale *Figurative Cairns*. I also facilitated the acquisition of two of her works for the museum's permanent collection—*Northern Archives: Geographies*, 1987 (Museum purchase, 1993), and *Chaise Gabion*, 2004 (Museum purchase with support from the Friends of the Farnsworth Collection, 2004).

I have no hesitation in recommending Celeste to the Portland Public Art Committee for a commissioned work. I know Celeste to be a serious, committed artist, dedicated to her vision and craft. She is responsive, meets deadlines and budgets, and is a pleasure to work with. I am confident in her ability to follow through on all the details required for a major sculpture installation. Her proposed grouping of *Seaweed Zips* in cast bronze reflects her long engagement with seaweed as a material, image, and subject. It is especially fitting for a location in the newly designed Portland Harbor Common Park.

Please let me know if you have any questions or would like additional information. I am happy to lend my support to Celeste Roberge and her proposal.

With all best regards,



Suzette McAvoy
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Belfast, ME 04915
207-323-3299

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Dr. Aaron Rosen
Founder and Director
The Parsonage Gallery
8 Elm St, Searsport, ME 04974

Visiting Professor in Sacred Traditions & the Arts
King's College London

1 April 2026

REFERENCE

For Celeste Roberge Portland Harbor Common Public Art Commission

Dear Colleagues,

It is my great pleasure to write in strong support of Celeste Roberge's proposal for the Portland Harbor Common public art commission.

I have come to know Celeste over the past couple years through my work as founder and director of the Parsonage Gallery in Searsport, Maine, an institution dedicated to the intersection of ecology, spirituality, and contemporary art. I recently visited her studio, and I have invited her to participate in a two-person exhibition this fall alongside artist Sophie Anna Gibbings. I am also exploring the possibility of bringing her sculpture *Fisherman's Knit Sweater* to Searsport as a future work of public art — drawn by its distinctive Maine vocabulary, its wit, and its tribute to the sailors whose labor shaped that town for generations. I mention this to give a sense of how actively I have been following Celeste's work and believe in its unique vision.

Celeste's proposal for a grouping of *Seaweed Zips* in cast bronze is, I believe, an exceptional fit for a waterfront site in Portland. These works achieve something genuinely rare: an elegant simplicity that rewards sustained attention while remaining immediately accessible to a broad public. Their vertical form carries a distinguished art historical lineage — from the ancient world's first monuments and memorials, including Egyptian obelisks, through to Barnett Newman's celebrated *Zip* paintings and sculptures, which transformed a single vertical mark into an expression of the sublime. Celeste arrives at this lineage through her own decades-long engagement with the Maine coast and its materials, which gives the *Seaweed Zips* a deep sense of belonging in this place. It is indeed hard to fathom a more direct link to the waterfront.

Cast in bronze from the organic textures of actual seaweed, they are playful, tactile, and inviting — works that Mainers of all ages will find approachable, even joyful. A grouping on the Portland waterfront would animate the space differently across seasons, tides, and passing weather, rewarding both the first-time visitor and the daily commuter.

Celeste brings to this commission not only an outstanding artistic track record — her works are in the collections of the Portland Museum of Art, Crystal Bridges, the Farnsworth, and other significant institutions — but also the professional experience and temperament that public commissions demand. Her résumé includes complex fabrication work across foundry and industrial residencies and a sustained practice of working at scale in outdoor and public contexts. She is, in my experience, a conscientious, well-prepared artist who is also a pleasure to work with.

I recommend Celeste and her proposal to you without reservation and would be glad to speak with you further on her behalf.

Yours Faithfully,

A handwritten signature in blue ink, appearing to read "Aaron Rosen", written over a light blue rectangular background.

Aaron Rosen, PhD (cantab)