



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

Management & Administration
Caitlin Cameron
Urban Designer, Planning Division

Portland Public Art Committee
Wednesday, November 20, 2019
4:00 p.m. – 6:00 p.m. Portland Public Library Room 3

Attendance: Julia Kirby, Chair, Anna Berke, James Cradock, Diana Greenwold, Jess Lauren Lipton, Lin Lisberger, Corey Templeton. Not in attendance: Kifah Abdulla, Nick Aceto, Councilor Pious Ali. Staff: Caitlin Cameron
Members of the public: Mark Pettegrew, Kavya Bahnupriya Seshachar, Alison Hildreth, Pandora LaCasse

Call to Order 4:00pm

Approve minutes from July 17, 2019 [Lisberger, Berke 7-0 approve]
Approve minutes from September 18, 2019 [Lisberger, Berke 7-0 approve]
Approve minutes from October 16, 2019 [Lisberger, Berke 7-0 approve]

Project Reports

Roundabout: Pettegrew presented revised design including a bench proposal, new orientation, three artworks, pieces mounted to granite bases. There was also a lighting and landscape concept discussion – monoplanting to be proposed by the landscape architects as well as uplighting at the base of the stone and each bronze. Greenwold suggested there is a level of complication by adding the bronze down the base to the ground – needed for composition and to carry the wires to the lights.

What is the interior stone finish? Flame finish

Lisberger asked how the bronze flames are attached to the stone? Attached to the top of the stone.

Contract is currently for \$10,000 artist fee and \$50,000 for implementation.

Greenwold stated that static light is okay if budget is a concern. Proposed that bottom “handle” of torch unnecessary. Lisberger agreed that the dynamic light was unnecessary, the effect could easily be lost to those in moving cars. Berke supported the handles for bringing the torch meaning to the work as a whole. Lipton thought the dynamic light might be worthwhile for those viewing from the surrounding buildings. Reward for those who have patience and observe. Cradock agree good to consider the people who look out to the sculpture. Kirby liked the dynamic lighting idea, placement is visible from sight lines. Lisberger asked about the relationship to the utility lines above – the lines are likely to remain but are not directly above the circle. The sculpture heights range from 12 to 16’ The committee commented that super height is not necessary for the impact and that 16’ may not be necessary. Cradock asked about snow removal – there will not be snow removal at the center of the roundabout.

4:30p Hildreth, LaCasse arrive

5:00p Greenwold leaves

The committee moved to approve the design direction, the bench, landscape, and lighting concepts to include the dynamic lighting [Kirby, Lisberger 6-1 approved]

Congress Square: LaCasse and Hildreth attended to provide an update on the private fundraising and show the fundraising materials. The fundraising committee has goals to raise a certain amount by February in time for the City's budget season and things are going well. The sculpture is now in Design Development with Sze Studio and there will be bi-monthly check-in calls. Sarah Sze will attend in April for fundraising events and a public presentation of the artwork. Lisberger asked about the status of the fundraising – Hildreth responded it is in the quiet phase currently. Lisberger asked what the timeline for fundraising is – LaCasse responded that by February the goal is \$900,000, currently near \$500,000. Lisberger asked what the total budget is.

MLK Memorial: Lisberger gave an update on the selection committee review process. Three finalists were paid a stipend to develop proposals that were presented in a public meeting on November 14, 2019 with a sizeable audience and public comment (also live-streamed). The committee has not made a final decision; one finalist was eliminated and the other two were requested by the committee to revise their proposals. The budget is \$100,000 and all proposals exceeded that amount. \$10,000 has been spent thus far for stipends and consultants. There is a possibility for private fundraising for this project. Proposals are online and the revised proposals will be reviewed in early February. Berke asked whether all finalists are local? Lisberger: Yes, not a national call, which could be seen as a limitation on the quality of the proposals. Lipton asked why that location was chosen? How will the crossing at Franklin Street be improved? Lisberger: Selected by a committee created to vet locations. The project does not make infrastructure improvements of that kind. Portland Trails also has funding for programming here.

Subcommittee Reports

Governance/Board Development: New representative from Creative Portland, Gib Foltz. Templeton will cycle off the committee at the end of the year.

Communications:

- **Marketing:** Lipton will get the Puffin project in place for May. Still would like to do a campaign with Metro but no progress to report.
- **Sculpture of the Month:** Our Lady of Victories – call CTN to air video.
- **Website:** Lisberger would like to update website during winter. Cradock provided highlights from the Google analytics = 10,000 views, 5500 users, integrated with Facebook and Instagram will improve.
- **Videos:** Cradock will follow up on the status of the CTN video.

Site Selection: none

Other Business: none

Adjourn at 5:53 p.m.

Respectfully Submitted: Caitlin Cameron



Public Art Maintenance Plan

This document is intended to provide guidance for future maintenance and conservation of the artwork.

The conservation code of ethics requires conservators to attempt to maintain and restore works of art in accordance with the artist's intent. In order to do this, the Public Art Committee and its conservator need to know the artist intent – complete this maintenance plan with this goal in mind.

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

Artist: _____

Title of Work: _____

Date completed: _____

Dimensions of Work (H x W): _____

Artist Signature _____ Date _____

TO BE COMPLETED BY AGENCY
Condition of artwork upon accession:

☐ Excellent ☐ Good ☐ Fair ☐ Poor

Committee Chair Signature _____ Date _____

BACKGROUND INFORMATION/ NARRATIVE DESCRIPTION

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

DRAFT

MEDIUM AND TECHNIQUE

(Supply brand names of materials used when possible.)

1. Principal **materials** used in fabrication; describe in detail (i.e. specific metal, brand name, number/amount, source, or manufacturer, finish & paint type, color code etc.):
2. Other materials used (i.e., screws, nails, glue, armatures, etc.):
3. Foundation/ Infrastructure
4. Fabrication
5. Final working methods, describe in detail (i.e. cast, welded, carved, modeled, thrown, assembled, etc.):

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

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

Date work completed:

INSTALLATION

1. Are there any special installation considerations (i.e. viewing height, measured distance from relative objects. etc.)?

2. If work is comprised of more than one piece requiring special assembly, supply documentation on how to install correctly (provide photograph or sketch):
3. Equipment used during installation:

MAINTENANCE/CONSERVATION INSTRUCTIONS

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

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

EXTERNAL FACTORS/ SAFETY & SECURITY

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

Add photos (optional) – fabrication, installation etc.

DESIRED APPEARANCE

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

SPECIAL CONSIDERATION

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

1. Are there any electrical components (lights, motors, transformers, photovoltaic, etc.), mechanical (bearings, springs, universal joints, etc.), or unique materials (resins, plastics, expanded polystyrene, etc.):
2. Please provide detailed schematics of electrical components or mechanical drawings and names of manufacturers as well as detailed information of where these components were purchased:
3. How often and in what ways should these components be maintained (tighten connections, replace bulbs, check timers, replace batteries, etc.):
4. Provide any other pertinent information for the care of these components as well as location of electrical power disconnect, if applicable:

DEACCESSION/REMOVAL/RELOCATION

The Public Art Committee and its conservator will preserve the artwork indefinitely until such time the artwork becomes unsafe, unstable, or otherwise deteriorates beyond its natural life cycle and its condition no longer represents the artist's intent. If the artwork goes through the deaccession process:

1. If the artwork is to be deaccessioned or relocated, the artist will be contacted according to the City of Portland Public Art Guidelines.
2. What is the proper and preferred procedure for disposing of or relocating the artwork

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