



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, December 18, 2019
4:00 p.m. – 6:00 p.m. Portland Public Library Room 3

Attendance: Julia Kirby, Chair, Kifah Abdulla, Nick Aceto, Anna Berke, James Cradock, Gibrian Foltz, Diana Greenwold, Jess Lauren Lipton, Lin Lisberger, Corey Templeton. Not in attendance: Councilor Pious Ali. Staff: Caitlin Cameron
Members of the public: Mark Pettegrow

Call to Order 4:00pm

Approve minutes from November 20, 2019 [Lisberger, Berke 9-0 approve]

Project Reports

Conservation: Review of the Maintenance Plan template – committee asked for Jonathan Taggart’s comment before final approval. No further comments from committee.

Congress Square: Cameron updated on Design Development progress – the artist will be in Portland April 20/May 1 for fundraising and public art event. The committee will need to plan for this public meeting. Lisberger asked whether there are still two sculptures for the project – yes.

MLK Memorial: Lisberger gave an update on the status – two of the proposals are being refined in response to specific comments from the selection committee. The deadline for the revised proposals is February 6th. Cameron asked whether there are art components to the proposals – Lisberger responded that it seems likely. The overall approach is of memorial and landscape design. Does the PPAC have a role to play in shaping the project?

Roundabout: The artist presented the revised project scope which now includes a bench and the subsequent revised budget including an increase in artist fee. The budget is based on the development of the structure, planting plan, selected stones, addition of bench, and lighting design. The bench was also discussed with USM since it is adjacent to their property – they were generally supportive. The sculpture placement was finalized with the utility coordination. Cameron proposed to the committee that the increased budget could be covered by shifting the previously approved Amethyst Lot budget to this project – this will require Council approval. Lisberger asked what would happen to leftover money – can the committee stipulate how that will be used? Kirby felt that the cost/budget seemed reasonable and accurate given the project development and amount of work the artist has had to contribute for coordination. Lisberger agreed with the idea of paying the artist more money given the amount of work.

4:50p Aceto leaves

The committee moved to approve the revised scope and budget for *Passing the Torch* as presented by the artist

reallocating the money previously approved towards the Amethyst Lot project. [Lisberger, Kirby 8-0 approved]

Next steps – the artist will develop maquettes to share with the committee for feedback. The stones will be selected and pulled from the quarry. The revised budget will need Council approval and a contract amendment.

5:00p Greenwold leaves

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.

Subcommittee Reports

Governance/Board Development:

- Possible new Council representative
- Templeton's last meeting to be replaced by Bhanupriya
- Confirm which committee member terms expire in June – Lisberger and ??

Communications:

- **Marketing:** no updates
- **Sculpture of the Month:** Glimpse
- **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 received the video files from CTN but needs editing – Lipton and Cradock will work on this.

Site Selection: Cradock volunteered to be the PPAC representative for the Bramhall Square project.

5:20p Lipton arrives

Other Business: none

Adjourn at 5:22 p

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.)

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