

Application for Temporary Public Art
City of Portland ~ Planning & Urban Development Department, Public Art Committee
(Allow up to 3 months prior to installation date)

Today's Date: / /	Name(s): Jesse Salisbury DBA Fieldstone, LLC (Alternate Designee):		
Artist Name: <i>(if different from above)</i> Jesse Salisbury		(Alternate Designee Cell):	
Company (if applicable)Fieldstone LLC			
Address: 96 Joe Leighton Rd			
City: Stuben		St: ME	Zip: 04680
Telephone: 207 749 1536	Work: 207 749 1536	Fax:	Cell: 207 749 1536
Email Address: jessesalisbury@mac.com			

Title

Gathering Stones

Summary

Location: Fish Point, Eastern Promenade Materials (please be specific): the work will be created using granite and basalt stone. Stone is one of the most durable materials for public art. Additionally all stones are coated with a waterproof sealer that prevents the surface absorption of dirt, oils, paint, and other substances that can stain the surface of stone. All sharp edges are rounded or softened. All stones have a large cut flat base that allows the stone to sit at the desired angle when installed on a level surface. Sod is removed under the footprint only, and replaced with crushed stone to prevent any tipping caused by soft ground. Dimensions, Height, Weight, Title I would like to create a temporary environment made of large glacial erratic stones ranging in scale from 3 to 6 ft in diameter and weighing from 4,000 to 12,000 pounds each. I imagine using 6 to 7 of these large stones. The stones would be split and then cut into multiple pieces forming approximately 12 individual relating forms. The negative and positive shapes will be arranged together to create a sculptural space that encourages interaction. Some stones will be hollow inside encouraging people to walk through them or sit in them. The pieces removed to make them hollow will also be of a size and shape convenient for sitting on or stepping from stone to stone. The whole arrangement will encourage people to step on, sit on, walk around and gather with others inside the arrangement. The naturally shaped raw boulder stones will at once appear primitive and with the minimal organic clean cut lines will also feel futuristic. A friend once described my work as stonehenge made by aliens. I imagine this arrangement of large boulders suddenly appearing on Fish Point as if collected and levitated from the area fields and beaches, mysteriously cleanly shaped, and then playfully arranged, appearing magically to surprise morning walkers and then becoming a destination and gathering point. The title will be <i>GATHERING STONES</i>.

Technical Requirements and Description

No Lighting, sound, or power needed.

Maintenance and Safety

Stone is one of the most durable materials for public art. Additionally all stones are coated with a waterproof sealer that prevents the surface absorption of dirt, oils, paint, and other substances that can stain the surface of stone. All sharp edges are rounded or softened. All stones have a large cut flat base that allows the stone to sit at the desired angle when installed on a level surface. Sod is removed under the footprint only, and replaced with crushed stone to prevent any tipping caused by soft ground. Stones will be placed away from the pathways and will not obstruct views.

Proposed Schedule

Installation Date(s):	Display Dates:	Removal Date:
Installation will take place between June 1 and June 15. Installation will take 1 to 2 days. Sculpture will remain in place on display until late fall or 2020 or spring of 2021.		

Required Supporting Materials

- ☐ Resume
- ☐ Structural Sketches of the proposed work
- ☐ Detailed photo, map, or maquette of proposed piece on site
- ☐ Up to 10 images of relevant work with slide sheet
- ☐ Optional statement of intention (limited to one page)
- ☐ Signage Listings

(Please read all attachments included with this application.)

FOR CITY USE ONLY

Date Received: _____ Photo Sketch Attached: _____ Resume Attached: _____ Certificate of Insurance: _____

DIG SAFE (1-888-344-7233): _____ Security Deposit: _____ Signed Agreement Attached: _____

Reviewed By: _____ Date: _____ Approved: _____

Denied (reason): _____

Comments/Conditions: _____

Statement of Intention

GATHERING STONES

I would like to create a temporary environment made of large glacial erratic stones ranging in scale from 3 to 6 ft in diameter and weighing from 4,000 to 12,000 pounds each. I imagine using 6 to 7 of these large stones. The stones would be split and then cut into multiple pieces forming approximately 12 individual relating forms. The negative and positive shapes will be arranged together to create a sculptural space that encourages interaction. Some stones will be hollow inside encouraging people to walk through them or sit in them. The pieces removed to make them hollow will also be of a size and shape convenient for sitting on or stepping from stone to stone. The whole arrangement will encourage people to step on, sit on, walk around and gather with others inside the arrangement. The naturally shaped raw boulder stones will at once appear primitive and with the minimal organic clean cut lines will also feel futuristic. A friend once described my work as stonehenge made by aliens. I imagine this arrangement of large boulders suddenly appearing on Fish Point as if collected and levitated from the area fields and beaches, mysteriously cleanly shaped, and then playfully arranged, appearing magically to surprise morning walkers and then becoming a destination and gathering point.

I am calling the project GATHERING STONES, This is both a reference to the playful desire many of us have to collect and arrange stones that we find in nature, and is also a reference to a large stone grouping that has the ability to act as a gathering place for people.

Installation: Install will be done with a crane and small crew. The installation logistics will be planned by a certified rigger/crane signalman. Site will be secured with caution tape during installation. Ground damage will be prevented by using protective ground mats for any vehicle that needs to leave the road during installation (<https://signaturecorp.com/stadium/duradeck/>) Sod and topsoil will be removed under footprint of stones and leveled with crushed stone, to prevent any tipping due to soft ground. Top soil will be replaced, reseeded, and mulched after deinstallation.

The installation is in response to a public art call by TEMPOart and the project is funded by TEMPOart.

February 10, 2020

Dear City of Portland and Portland Public Art Committee,

I am submitting an application for a temporary public art project proposed to be installed in June at Fish Point in Portland. The installation is in response to a public art call by Tempoart and the project is funded by Tempoart.

I am including in this document the requested materials from the City of Portland, Public Art Committee Guidelines for Temporary Public Art.

PROJECT NARRATIVE GATHERING STONES

I would like to create a temporary environment made of large glacial erratic stones ranging in scale from 3 to 6 ft in diameter and weighing from 4,000 to 12,000 pounds each. I imagine using 6 to 7 of these large stones. The stones would be split and then cut into multiple pieces forming approximately 12 individual relating forms. The negative and positive shapes will be arranged together to create a sculptural space that encourages interaction. Some stones will be hollow inside encouraging people to walk through them or sit in them. The pieces removed to make them hollow will also be of a size and shape convenient for sitting on or stepping from stone to stone. The whole arrangement will encourage people to step on, sit on, walk around and gather with others inside the arrangement. The naturally shaped raw boulder stones will at once appear primitive and with the minimal organic clean cut lines will also feel futuristic. A friend once described my work as stonehenge made by aliens. I imagine this arrangement of large boulders suddenly appearing on Fish Point as if collected and levitated from the area fields and beaches, mysteriously cleanly shaped, and then playfully arranged, appearing magically to surprise morning walkers and then becoming a destination and gathering point.

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- Title of Work: GATHERING STONES
- Artist Information: Jesse Salisbury DBA Fieldstone LLC

Site: Fish Point

- Technical Requirements - Lighting, sound or technical needs associated with the project: No Lighting, sound, or power needed.

- Maintenance and Safety - Brief description of maintenance requirements. Public health, safety, and welfare liability issues, i.e., toxic materials, sharp edges, structural stability,

Stone is one of the most durable materials for public art. Additionally all stones are coated with a waterproof sealer that prevents the surface absorption of dirt, oils, paint, and other substances that can stain the surface of stone. All sharp edges are rounded or softened. All stones have a large cut flat base that allows the stone to sit at the desired angle when installed on a level surface. Sod is removed under the footprint only, and replaced with crushed stone to prevent any tipping caused by soft ground.

- security issues, and obstruction of sight lines or issues related to pedestrian and vehicular traffic: All stones will be placed away from the pathways and will not obstruct views.

- Schedule – Timeline of installation, duration, and removal:
Installation will take place between June 1 and June 15. Installation will take 1 to 2 days.
Sculpture will remain in place until late fall or 2020 or spring of 2021.

information for artist and parties responsible for installation, maintenance, security and removal of artwork:

Artist Jesse Salisbury and Tempoart director Tony Adams will be involved with all aspects of installation and programming

- Attachments: Resume, 10 images and slide list, sketches

Jesse Salisbury Resume

jessesalisbury.com

EXHIBITIONS

2019 The Shoe Box Exhibition in Ootawara	Tochigi, Japan
2019 Living With Art, June Macomb Sculpture	Pownal, Maine
2018 The Shoe Box Exhibition in Ootawara	Tochigi, Japan
2017 "Carved Stone/ Maine Artists" University of Maine Lord Hall Gallery	Orono, Maine
2017 The Shoe Box Exhibition in Ootawara	Tochigi, Japan
2016-2017 "Torqued Obelisk" installed at Farnsworth Museum	Rockland, Maine
2016 The Shoe Box Exhibition in Ootawara	Tochigi, Japan
2015 Sculpture Garden Invitational Exhibition, at University Of New England	Portland, Maine
2014 The First Session of Pingtan International Public Sculpture Exhibition Sponsored by National Guiding Committee for Public Sculpture and Department of Housing and Urban- Rural Development of Fujian Province	Fujian, China
2014 A Celebration of Art and Nature, Sculpture at Maine Audubon	Falmouth, Maine
2013 Art Promenade in Ootawara	Tochigi, Japan
2013/2012 June LaCombe Sculpture	Pownal, Maine
2012/2011 Art Palm Beach, represented by Court House Gallery	Palm Beach, Florida
2011 Solo Exhibition, Court House Gallery	Ellsworth, Maine
2010 Boryang Sculpture Symposium, Mosan Museum	South Korea
2010 Four In Maine, Farnsworth Museum	Rockland, Maine
2009 Solo Exhibition at the Court House Gallery	Ellsworth, Maine
2009 Marble Art Festa in Akiyoshido, Mine City,	Yamaguchi, Japan
2008 "Motion" Stone Sculpture installation, Center For Maine Contemporary Art <i>June through November</i>	Rock Port, Maine
2008 Aswan International Sculpture Symposium Exhibition	Open Air Museum, Aswan, Egypt
2007 Nasunogahara International Sculpture Symposium Exhibition	Gallery In the Blue, Utsunomiya City, Japan
2007 University of New England Sculpture Garden Invitational.	Portland,, Maine
2007 Where Nature and Culture Meet, Curated by June LaCombe Audubon, Gillsland Farm Sanctuary	Falmouth, Maine
2006 Sculpture, At the Court House Gallery	Ellsworth, Maine
2006 Coming To Our Senses Curated by June LaCombe	Boothbay Botanical Garden, Maine

INTERNATIONAL SCULPTURE SYMPOSIUMS

2016 New Brunswick International Sculpture Symposium "Sculpture St John"	NB, Canada
2010 Boryang International Sculpture Symposium	South Korea
2008 Aswan International Sculpture Symposium	Aswan, Egypt
2007 Schoodic International Sculpture Symposium	Acadia National Park, Winter Harbor, Maine
2004 Nasunogahara International Sculpture Symposium,	Ootawara City, Tochigi, Japan
2004 Round Top Center for the Arts International Sculpture Symposium,	Damariscotta Maine
2003 Te Kupenga International Stone Sculpture Symposium,	New Plymouth, New Zealand
1998 Yonago International Sculpture Symposium, Carving Assistant and Japanese - English translator	Yonago City, Tottori, Japan

ART IN PUBLIC PLACES

2020 Camden Rockport Middle School, "Wind and Water Stone,"	Under construction
2018 Falmouth Public School, "TESSELLATION 3D"	Falmouth, Me
2018 Art Walk at Head of Falls, project "RIVER STONE"	Waterville, Maine
2018 Kitagi Island, Stone Culture Museum, "WIND SWEEP"	Okayama, Japan
2016 The Lost Fishermen's Memorial,	Lubec, Maine

2016 Oromocto, River Front Park, "The Gathering Place"	Oromocto, NB Canada
2016 University of Maine, Gymnasium exterior, % for art purchase "Wheel"	Orono, Maine
2014 "Link" Installed at Pingtan International Sculpture Park, Pingtan Island,	Fujian, China
2014 "Link" Installed at Portland International Jetport	Portland, Maine
2013 "Beech Pea" Portland International Jetport	Portland, Maine
2012 "Tidal Moon" Portland International Jetport	Portland, Maine
2010-2014 "Link" Farnsworth Museum Garden	Rockland, Maine
2010-2012 "Anatomy of a Boulder" Farnsworth Museum Garden	Rockland, Maine
2010 "Vision of Black Mountain" GaeHwa Art Park	Boryang, South Korea
2010 "Window Rock Amphitheater" Peninsula School % for Art	Gouldsboro, Maine
2008 "Time's Eye" Open Air Museum	Aswan, Egypt
2007 "Glimpse Of The Moon" Henry D Moore Public Library	Steuben, Maine
2005 "Timeless Pillar " Brunswick Library memorial garden	Brunswick, Maine
2004 "Navigator" Ootawara City	Tochigi, Japan
2004 "Motion" On loan from the artist to Round Top Center for the Arts	Damariscotta, Maine
2004 "Fruit" Purchase of Bartlett Maine Estate Winery public entrance	Gouldsboro, Maine
2002 "Wizard" On loan to Round Top Center for the Arts	Damariscotta, Maine

VISITING ARTIST PUBLIC LECTURES

2018- 2019, Multiple presentations at the Falmouth School system including grades 1 through 12.	
2012-2014 SISS Lecture Series: Lubec, Jonesport, Maine Maritime Academy (Castine), Alamo Theater (Bucksport)	
2011-2012 SISS Lecture Series: University of Maine, Bangor, Old Town, Orono, Husson University, Acadia Hospital	
2011 The University of Maine	Orono, Maine
2010 Farnsworth Museum	Rockland, Maine
2009 Saint John Art Centre, New Brunswick	Canada
2009 Maine College Of Art	Portland, Maine
2008 Center for Maine Contemporary Art	Rockport, Maine

EDUCATION

1998 Stone sculpture apprentice and assistant	Yonago city, Tottori,
Japan	
1997 Art Students League	New York, N.Y.
1995 Colby College, Bachelor of Arts	Waterville, Maine
1994 Nanjing University	Nanjing, China
1990 Traditional Bizen ceramic apprentice	Okayama, Japan

SELECTED PUBLICATIONS AND CATALOGUES

2019, July, Maine Magazine "50 Mainers Issue, Leaders creating a brighter future for the state"

2018, May/June, Maine Boats Homes and Harbors magazine, "GRANITE COMPANIONS Sculptors Kazumi Hoshino and Jesse Salisbury bring granite to life, By Carl Little

2017 Book Published, Creating the Maine Sculpture Trail, Legacy of the Schoodic International Sculpture Symposium

2015 Maine Home and Design April Art Issue, "New Masters"

2008 " Rock Solid" Documentary Film about Schoodic International Sculpture Symposium, by Richard Kane, ***Featured in film festivals: Camden International Film Festival;; Lewiston-Auburn Film Festival;; Image Gazers Film Festival;; KaBang Film Festival;; and was broadcast on MPBN.***

Schoodic International Sculpture Symposium Founder and Director - 2005 to Present

Founded a non profit organization that spearheaded the creation of 34 public art sculptures on a trail spanning 3 counties in Eastern Maine. This is now known as the Maine Sculpture Trail. I Currently continue to collaborate with educational institutions and non profit organizations to engage Maine communities in public art and international artist exchange. <http://schoodicsculpture.org>

TECHNICAL QUALIFICATIONS

Class A Commercial Driver, no restrictions Qualified experienced heavy equipment owner operator including: crane, excavator, loader, forklift. Rigger and lift plan coordinator.

Site renderings:



JESSE SALISBURY

IMAGE LIST

1 TESSELLATION 3D, 2018, The entire installation was created from a single 26 ton granite glacial erratic boulder salvaged from the blueberry barrens of Washington county, Maine. Maximum height approximately 11ft. Length and width form a triangular space with approximately 25 ft from boulder half to boulder half and 30 ft from back to front. Split boulder halves are approximately 7 ft in diameter. Located in front of the High School at the Falmouth, Maine Public School campus. This was a privately fundraised public project with an educational component, and community engagement.

2 RIVER STONE 2018, Glacial erratic granite boulder, Size of boulder halves are 6 ft tall 4 ft wide and 2 ft deep. Internal extracted forms are about 30 inches long. This was a temporary installation funded by the non profit Waterville Creates and placed in downtown Waterville's Castonguay square. With popular support it was purchased by the city and Waterville Creates and permanently installed in the newly created River Walk at Head of Falls park in Downtown Waterville, Maine

3 WINDSWEPT 2018, Granite, 5ft tall 3ft wide and 9 ft long, Created for the Stone Culture Museum on Kitagi Island, Okayama prefecture, Japan, during a self designed 2 month residency on the historic stone carving and quarrying Island in the inland sea of Japan.

4 LOST FISHERMEN'S MEMORIAL, 2016, Jonesboro granite and Sullivan granite. Maximum height 7 ft, maximum width 15 ft, Length 23 ft. Additional elements include an 18 ft long curved bench and embankment wall, a 30 ft approaching walkway, and flush mounted solar lighting. This was a community fundraised project located on city property in Lubec, Maine and is a memorial to fishermen lost at sea in Maine and New Brunswick Canada. This memorial was conceived to fill the need of a named memorial, a sculpture, and a functional park in a focal point of the town. The whole sculpture is fused with the landscape. The names are on the inside of the memorial so that the audience is drawn in by the landscape and the sculptural forms from a distance, then has the intimate experience of being surrounded by names and sculptural waves.

JESSE SALISBURY

5 THE GATHERING PLACE, 2016 Located along the beautiful river front park in the city of Oromocto, New Brunswick, this sculpture was completed during Sculpture Saint John in 2016, for public art along the International sculpture trail that Links New Brunswick's sculpture trail with the sculpture trail in Maine created by the Schoodic International Sculpture Symposium. The sculpture was created by splitting a 14 ton glacial erratic granite boulder. Half of the split stone became the upright sculpture and the other half becomes a horizontal bench where people can gather by the river and the sculpture. The sculpture has multiple moon shapes symbolizing the seasons and time. The form plays with texture, light, and negative and positive spaces.

6 TORQUED OBELISK, 2015, Sullivan granite and Jonesboro granite, Height 15 ft on 7ft wide by 7 ft long base slab. Currently installed at the Farnsworth Museum in Rockland, Maine in front of the Wyeth Center.

7 LIQUID ROCK 2014, is inspired by the movement of the Earth and the various forces of nature. The exterior split stone represents the bedrock under pressure and the interior form is inspired by magma (Liquid Rock) and the force of flowing water that softens hard stone form over time.

8 TORQUED LINK, 2013, Sullivan granite and Jonesboro Red granite. 5.5 ft tall, 8ft wide, 8ft long. My Link Series is a sculptural experiment of interlocking forms. The forms are carved and split from a single rectangular granite block and then the separated forms are moved around each other to form the finished sculpture arrangement. The result is a reductive sculpture larger than the original block with various forms possible depending on how the modular parts are arranged around each other. In particular I like to contrast the raw split texture of the original granite block with the carved facets. The textures and motion of the sculpture creates a visual puzzle for the viewer to ponder the interior and exterior spaces, as well as contemplate the construction process and movement.

9 TIDAL MOON, is an abstract sculpture located just outside the Portland International Jetport exit comprising two large split curved granite columns, which elevate a smooth granite sphere. The sculpture was sculpted from a 12-ton block of Jonesboro, Maine granite using ancient splitting techniques. Some surfaces were left with rough facets that catch the light, others were polished, evocative of the smooth surfaces of tide tumbled stones. It was originally carved around 2007 but later modified for public art and installed at the Jet Port in 2012.

10 WHEEL, 2010, Jonesboro granite, 5.5 ft tall, 3 ft wide, 12 ft long
% for art funded purchase 2016, University of Maine Orono campus Field House and Gymnasium renovation.







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