



James Cradock, Chair
Jessica Lauren Lipton, Vice Chair
Nick Aceto
Ryan Adams
Anna Berke
Gibrian Foltz, Creative Portland
Kavya Seshachar
Mayor Kate Snyder
John Whipple
Meredith Wiemer

Management & Administration
Caitlin Cameron
Urban Designer, Planning Division

PORTLAND PUBLIC ART COMMITTEE

Wednesday, March 17, 2021

4:00 p.m. – 6:00 p.m. Online via Zoom

Attendance: Jim Cradock, Chair, Jess Lauren Lipton, Vice Chair, Nick Aceto, Ryan Adams, Anna Berke, Gibrian Foltz, Julia Kirby, Kavya Seshachar, John Whipple, Meredith Wiemer

Not in attendance: Mayor Snyder

Staff: Caitlin Cameron

Call to Order 4:03p

Approve Minutes from February 17, 2020 [**Cradock; Lipton 8-0 unanimous approval**]

Project Reports

Roundabout: Aceto presented revised bench concepts based on a meeting with the artist and landscape architect. The request for the revised design is meant to accomplish the following:

- Framed views to the sculpture
- Fewer boulders (cost)
- Reduce the plaza pavement in proportion to the number of bench stones

The additional cost would remain at \$1,500 which was previously approved. Cameron reminded the committee that it is not only the cost of the artwork itself but the design consultants and installation that the PPAC will need to cover. USM representatives will also need to be apprised of the revised design. The concerns about vehicle sight lines was addressed – given the roundabout design, vehicles will mostly be looking to the left and the gnomon stone does not interfere with those lines.

Whipple asked whether the committee can consider the option with more stones for the \$2,000 additional cost. Lipton added her concerns about the stone next to the gnomon stone and conflicts between a person wanting to sit and a person wanting to read the sign. Kirby agreed the seating stone could be separated and pulled away from the signage stone. Aceto made the point that the placement of the gnomon stone is in part to allow for a viewer to read the signage while looking at the artwork. Berke asked how much information appears on the plaque (title, artist, date, PPAC logo). Aceto pointed out that the gnomon stone has already been prepped to receive the plaque. Berke and Cradock stated it would not be a deal-breaker if the plaque faced away from the artwork – should not be only deciding factor. The original design/placement had this condition and was approved. Lipton agreed the reduced plaza area better corresponded to the scale of the stones. Whipple asked how the stones will be installed in relation to the plaza (stones placed, concrete poured around). Adams asked whether there would be additional costs beyond the \$1,500. Foltz asked whether this would be the last decision for the committee to make on this work and if there are more decisions, could they be addressed together. Lipton agreed it makes sense to wait until the committee knows of additional changes or expenses with the sculpture. Berke asked whether there will be additional costs if they wait for this decision. The committee chose not to make any formal decision at this meeting.

Maintenance/Conservation:

FY21 Conservation contract now in place to cover collection assessment and mural oversight. The contract includes \$1,000 additional for the mural.

Action items: Cameron to coordinate with City Facilities on status of mural brick repointing.

Art Underfoot Lipton convened the task force to discuss options for conservation and future archiving of the work. The task force had some questions for the committee:

- Are community artworks expected to have the same duration as other permanent works? Yes
- Will there be future DPW projects in this vicinity that would disturb the bricks? If so, could they be relocated or improved at that time? Not planned to be work that disturbs this area.
- Does the committee want to replace missing bricks or continue to preserve existing bricks moving forward?
- Would replacement bricks use repetitive designs or create new designs?

Whipple added that we don't know for certain the cause of loss of the bricks. Lipton suggested the committee could try to locate missing bricks from snow plowing. Kirby did not feel it appropriate to relocate the artwork and pointed out the time and expense for the committee with each replacement. Cameron asked if it is an option to replace missing bronze bricks with standard red bricks. Lipton will ask – not sure if this area is in the purview of Portland Downtown – in terms of replacing bricks, that would be DPW. Berke suggested replacing with a different color brick to acknowledge the loss of the bricks like a place-holder. Whipple was leaning towards not replacing. Kirby added that the work has already met a 16 year lifespan and raised the question of how many times the committee is willing to conserve it. Whipple made the point that creating a digital archive should still be an important step rather than pre-emptively taking molds of the work.

Action Items: Lipton will ask DPW for a cost estimate/schedule to replace missing bricks with standard red bricks.

Congress Square Phase 2 of the project will move forward with construction documents phase. Will need a new contract with Landscape architects and artist. The project partners had a meeting with the PMA to discuss the progress and future agreements about the use and maintenance of the plaza space. The artist is still under contract to attend an in-person meeting which was delayed by the pandemic.

Berke reported that she is attending regular fundraising committee meetings. The committee is developing a video and website for public outreach and seeking a PPAC member to speak on the video.

Action Items Berke will ask Lisberger to participate in video. Cameron will share talking points.

Subcommittee Reports**Communications:**

- Cradock

Governance/Board Development:

- One opening advertised, we don't know who applied. New member would begin in July. Also waiting to find out who new Council representative would be.
- Subcommittee assignments:
 - o Governance - Wiemer
 - o Communications - Whipple
 - o Site Selection – Adams, Wiemer
 - o Gifts
 - o Temporary Art – Lipton, Adams

Lipton asked what activities can be fundraised for.

Action Item: Separate meeting on fundraising

Bramhall Square: no updates until May

Communications:

- Cradock is getting quotes for printing and materials. Seshachar asked whether the committee wanted to add new designs to the books – up to Seshachar based on personal time.

Site Selection: TempoArts asked the committee whether interested in acquiring *Gathering Stones*. Parks Department is also interested in commissioning additional stones but not able to acquire the work. The committee chose to pursue the option and get more information. Lipton agreed to be the committee representative for this project. Kirby reminded the committee that it could cost up to \$10,000 additional to create the foundation for the work based on an earlier quote. The committee wants to keep the work together even if Parks adds additional stones. Siting should be confirmed.

Action Item: Cameron will get information from the artist on costs to acquire and install the work.

Gifts: no update

Other Business

Decolonization: Cradock will present to the committee next month on the goals and recommendations for continuing decolonization efforts especially as relates to the Cleaves Obelisk and the Spanish American War memorial. Some suggestions include educational/communications about existing work. When it comes to diverse representation on the committee and future work – communication and outreach through the one-pager, volunteers.

Temporary Art: No update

Adjourn at 5:38 pm

Submitted: Caitlin Cameron, Urban Designer



Caitlin Cameron <ccameron@portlandmaine.gov>

Deering Corner Roundabout_ Bench Location adjustment

Amy Bell Segal <absegal@sebagotechnics.com>

Tue, Apr 13, 2021 at 4:18 PM

To: Nick Aceto <na@acetola.com>

Cc: Caitlin Cameron <ccameron@portlandmaine.gov>, Mark Pettegrow <mpsltd@comcast.net>

Nick,

Attached is a concept plan showing the **minor field change** to the bench locations which avoids any potential sight distance concern, as discussed in the field Friday 4/9.

The gnomon stone will be placed further from Deering Ave and rotated so a person viewing the artist recognition plaque will also be facing the sculpture in the center of the roundabout.

There will be one seating stone directly adjacent to the gnomon stone and two additional seating stones placed within the concrete plaza. The shape and size of the plaza is unchanged, only the stone placement has shifted. There will be unobstructed views of the center sculpture from every seating bench. The stones will be placed in such a way as to maintain cleared paths from each sidewalk direction. A minimum of 5' will be maintained behind the stones for accessibility.

We will be updating the construction documents and 3D Model views to reflect this minor field change asap.

Amy

Amy Bell Segal

Senior Project Manager/Senior Landscape Architect

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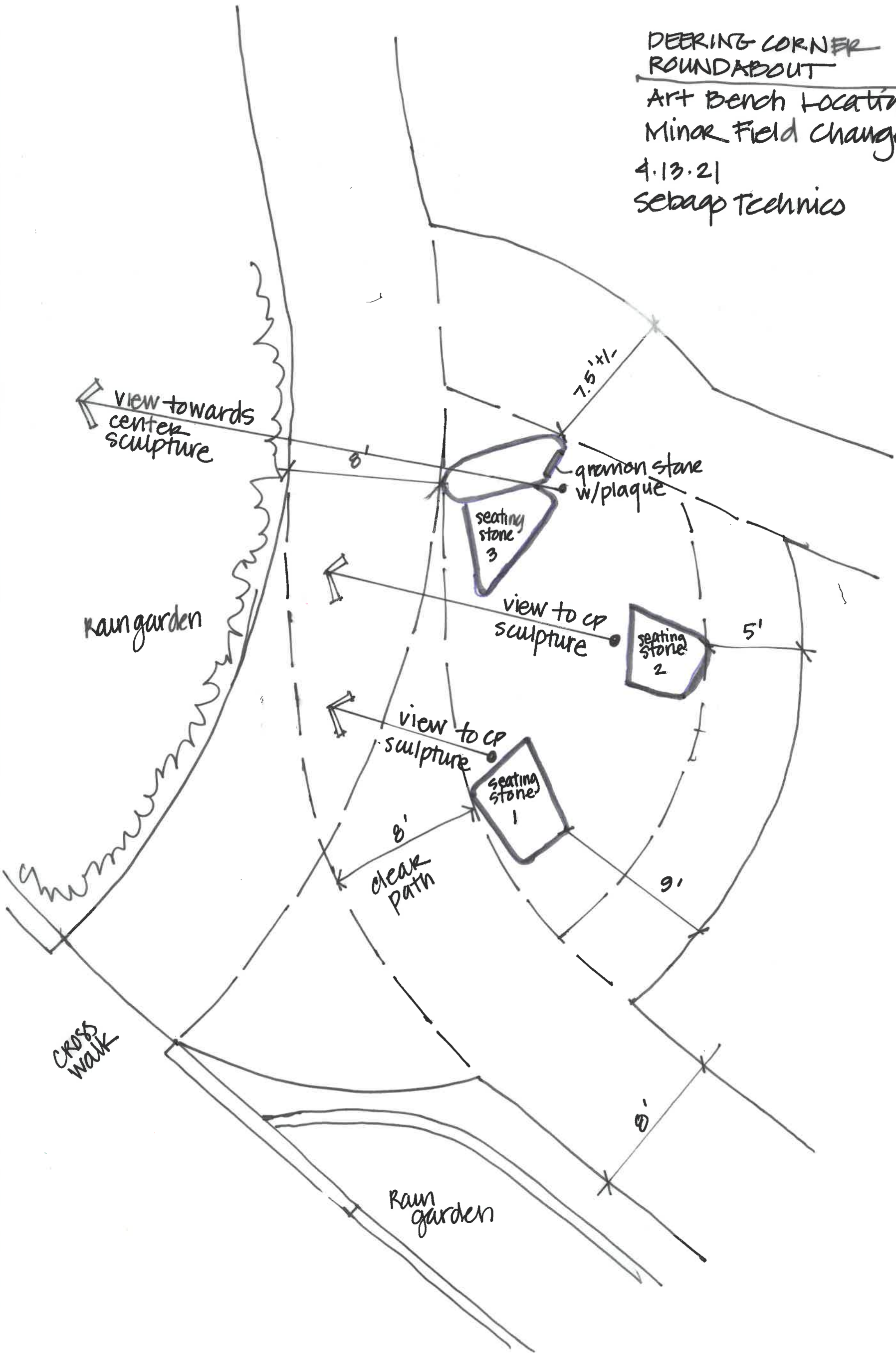
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DEERING CORNER
ROUNDAABOUT

Art Bench Location
Minor Field Change

4.13.21

Sebaq Technico



VI. FY22 PROPOSED BUDGET

The City allocates .05% of the annual Capital Improvement Project (CIP) budget for the conservation and acquisition of permanent public art. This FY22 Budget Plan shows \$50,000 for the .05% allocation from the FY22 CIP budget.

Remaining Encumbrances from approved budget plans

	Activity	Description	Budget
A	Congress Square Public Art	New commission – Sarah Sze artist	\$183,500
B	Roundabout Artwork	New commission Brighton Ave roundabout	\$123,000
C	Bramhall Square Artwork	New commission	\$25,000
	Total Encumbered		\$ 331,500

FY21 – Proposed Budget (July 2021-June 2022)

	Activity	Description	Budget
A	Conservation and Maintenance	To cover routine maintenance	\$ 5,000
B	Operations	Web hosting, collection documentation, etc.	\$ 1,000
C	Contingency Fund	To cover repairs, theft, relocation, Community Art grant, plaque purchase, etc.	\$ 7,000
D	New Artwork	New acquisition + install: Gathering Stones	\$37,000
	Total FY22 Budget		\$50,000

Potential projects:

- Plaque purchases: Gathering Stones, Bramhall Square, Blaze
- Community Grant application

April 9, 2021

Dear Portland Public art committee and the City of Portland,

Thank you for contacting me with the request for more information about acquiring Gathering Stones. I am very happy to hear there is interest in keeping this sculpture arrangement in Portland.

I received these questions from your committee:

- Whether I would recommend keeping the current siting or move it to a different location
- Recommendations for a foundation method
- Cost to purchase the work

- Sculpture location and siting

I developed this project for the site at Fish Point prompted by Tempoart's call for temporary public art projects. The design and general idea was inspired by the site and after installing the pieces I had many positive encounters with people who expressed their appreciation for how naturally the work enhanced the site. At first I thought the site was a little out of the way, but I have been pleasantly surprised at how many people from the greater Portland area use that walkway and have seen the work. People I met who live on the Prom have also been very positive about this work and are enthusiastic about keeping it there. I think it could work in other places too, but I can't think of a better place than its current location. I recommend keeping it there.

- Recommendations for a foundation method

I designed these forms to be stable and safe with minimal ground work. All of the stones were carefully cut to allow them to sit at a predetermined angle when placed on a level surface. The low center of gravity, weight, and wide footprint make them tip proof. There is no risk of damage to the forms or to people by tipping. Well drained, compacted, and leveled gravel or crushed stone should be sufficient for installation in any location.

The ground conditions at this section of Fish Point are already very solid and compacted. The top soil is exceptionally thin and the ground is gravel, rock, and I even observed substantial chunks of concrete in it. Leaving the pieces installed as they are should be fine for many years.

- Cost to purchase the work

My contract with Tempo art for the production and installation of the work in Portland has a purchase option. Last year at installation time, I provided Tempo art with a sale price, itemized by piece, for Gathering Stones and also offered a \$20,000 discount if they purchased it. I am including the itemized list here and also offering to increase the discount to \$25,000 if the sculpture is purchased as is without moving it. This discount is the full amount of funding for construction and installation provided by Tempoart for

this temporary project. The itemized sale price I gave Tempoart is \$82,500. With the \$25,000 discount the cost to purchase the work would be \$57,500.

Since my contract for producing the work and the purchase option is with Tempoart we would need to make sure that they are onboard with a purchase if it does not go through their organization. My assumption is that this could all be worked out easily with communication of the involved parties.

GATHERING STONES

- Crustacean: \$7,000 Material Gabro, weight 3,500 lbs
- Water drop: \$18,000 2 pieces Material unknown glacial erratic, Weight 6,500, 1,500 lbs
- Waves: \$18,000 2 pieces Granite, weight 6,000, 2,000 lbs
- Table land: \$10,000 Granite, weight 8,000 lbs
- Burning rock: \$3,500 Granite weight 2,000 lbs
- Morphology: \$26,000 Basalt weight 9,000 lbs
- Full value of total arrangement
- \$ 82,500
- - Discount \$25,000 in recognition of temporary funding provided by Tempoart if purchased as is.

Thank you for the opportunity to temporarily display my sculpture in Portland. I hope we can arrange to keep this project on Fish Point.

Sincerely,
Jesse Salisbury
www.jessesalisbury.com
(h) 207 546 8992
(c) 207 749 1536
email, jessesalisbury@mac.com

96 Joe Leighton Rd
Steuben, Maine 04680

Portland Public Art Committee

Decolonization Activity

Regarding the collection in general:

My quick survey of the 50 pieces currently in the City of Portland's Public Art collection shows the follow:

76% of the pieces are by male artists
24% of the pieces are by female artists
2% of the pieces are by artists of color

By artists of color I am using the broad interpretation for persons of color, which often includes Asian-Americans. For example, Ayumi Horie is of Japanese descent, and I have heard her refer to herself as a person of color. I am mindful that Asian-Americans consider themselves to be distinct from the BIPOC label, preferring AAPI.

A 2019 survey of 18 popular U.S. museums found 85% of artists represented in collections were white and 87% were men. Similar analysis and reporting vis à vis public art is not available as of this writing. See:

<https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0212852>

See activities in other cities and towns:

<https://chicagomonuments.org/>
<https://decolonizethisplace.org/>

Black and African-American people represent 8.4-8.6% of the population of Portland. The Black community has been established in Portland for generations. There is no public art in the collection by Black artists or about the African-American experience in the city.

The Public Art Program Ordinance speaks to a public art program that reflects the diversity of the city of Portland. See Sec. 14-851 (d, e, f, g and h):

<https://www.portlandmaine.gov/DocumentCenter/View/3419/Public-Art-Ordinance?bidId=>

Governance:

The Portland Public Art Committee should always reflect the diversity (including race, gender, age, ethnicity, sexual orientation, and socio-economic class) of the city of Portland. Makeup of the committee is dependent on effective outreach, and committee members are interviewed

by City Council's Legislative/Nominating Committee, and committee members do leave voluntarily or term out.

The collection:

Historical interpretation would be invaluable, for specific works and for the collection as a whole. Interpretation can be made available on the Public Art Committee web site, through a post-pandemic Art In Our Front Yard, through Facebook, Twitter and Instagram, through a novel program like a podcast, and through community radio programs.

"The Hiker" commemorates American soldiers who fought in the Spanish-American War, the Boxer Rebellion, and the Filipino-American War. These conflicts were projections of U.S. imperial power. The Filipino-American War saw 200,000 civilians dead. Puerto Rico was annexed after the Spanish-American War. Jamie Rice, in the Art in Our Front Yard video, alludes to the U.S. imperialism matter.

On the "Cleeve and Tucker Memorial" we have a lengthy bio on George Cleeve from Maine Historical Society. Historical documents indicate Cleeve was not a slaveholder. Chattel slavery existed in Maine in the 1660s. Maine Historical Society's researched can be a contribution for clarifying Portland's history vis à vis Cleeve and the obelisk.

The "Stinson Memorial" honors Alonzo P. Stinson. He was a Union soldier killed at Bull Run. It, and "Our Lady of Victories," provides continuity between the "Cleeve and Tucker Memorial" and work like "Thomas Brackett 'Czar' Reed."

As U.S. House Speaker, Thomas Brackett Reed opposed the Spanish-American War, and he sought to protect African-American voting rights in the Lodge Bill, which the U.S. House passed and which the U.S. Senate did not. "Thomas Brackett 'Czar' Reed" may warrant interpretation, too.

"Portland Brick" shares stories of people traditionally not well-represented in Portland. Interpretation could help contextualize the larger Portland Public Art collection and juxtapose it the 30 individual bricks in Portland Brick.

Goals:

1. Establish processes to periodically measure in an on-going fashion how the Public Art Program is meeting requirements established in the Public Art Ordinance Sec. 14-851 (d, e, g and h).
2. Provide or seek interpretation of specific works in the Public Art Collection. Maine Historical Society can provide these, Portland Museum of Art has shared its processes, and the committee should seek voices from the community, and establish a

methodology whereby authority for interpretation of work is shared with affected communities.

3. Update the Public Art Guidelines to acknowledge that the collection, which existed before the public art program, skews more white and male, that the Public Art Program Ordinance specifically identified the purpose of the collection be one that reflects the multicultural city Portland is, and that equity is a party of processes when considering commissioning and accepting as gifts new art works into the collection.

Concerns and Notes:

- Decolonization activities could be time-consuming.
 - Challenge: Medium/high. (Committee is volunteer with one city staff.)
 - Time can be mitigated through clear scoping and unambiguous deliverables.
 - See goals above.
- Decolonization of the Portland Public Art collection is outside the scope of the Portland Public Art Committee's responsibilities.
 - Challenge: Low. Education, documentation and acquisition of artworks are part of the Public Art Program Ordinance, as is celebrating the multicultural and diverse character of the city's communities with place-specific art.
 - See Ordinance Sec. 14-851.
- The Public Art Committee doesn't have the capacity (structure) to oversee the decolonization activity.
 - The Portland Public Art Committee has the subcommittee structure to support goals.
 - This formalizes equity as part of stewardship of the public art collection.

Next Steps:

- ~~1. Receive feedback from co-chair and staff and incorporate in document.~~
- ~~2. Formalize a version of this document with scope, activities and goals.~~
- ~~3. Mayor is on committee—determine when to seek the Mayor's input.~~
4. Receive feedback from City Council representative as Mayor transitions out of the committee.
5. Receive feedback from the committee and incorporate in document.
6. Receive feedback from public and incorporate in document.