

Agenda Summary
May 8, 2024

Agenda Item No. B-1
2024 Exposed Exhibit

Summary: Enclosed is the proposed 2024 Exposed Exhibit. Some of these are proposed to be installed for a full year and through the winter season. Public Works has reviewed these safety considerations and provided notes/comments relative to these considerations.

For your reference, enclosed is the Selectboard Art in Public Places Policy that outlines the approval process and standards for approval.

Town Plan Impact: N/A

Fiscal Impact: N/A

Recommendation: Move to approve the 2024 Exposed Exhibit for pieces on Town property, subject to the notes/comments provided by the Public Works Director and standards stipulated in the Selectboard Art in Public Places Policy.

Selectboard Policy Regarding Artwork in Public Places Policy

Purpose: The Town of Stowe provides limited access to local non-profit arts and culture organizations to display artwork on municipally-owned or controlled property, and within the public right-of-way (collectively, “Public Property”), provided the art is approved in advance by the Selectboard at a duly warned public meeting pursuant to this policy. The Selectboard also reserves for itself the right to acquire, using tax dollars, and display on Public Property any artwork as a form of governmental speech (to which this Policy shall not apply).

For the purposes of this policy, “art” and “artwork” generally mean any form of physical artistic media, including, for example, two-dimensional (2D) work such as print media, painting, video or photography, or three-dimensional (3D) work such as sculpture, artistic installations, or other three-dimensional forms of artwork. Also, for purposes of this policy, “local” shall mean a non-profit whose physical location is within the Town of Stowe.

These uses of Public Property to display artwork are not intended to create a public forum for the display of other artwork without prior Selectboard approval. On the contrary, Public Property, as it relates to the display of artwork, is a non-public forum controlled by the Town. Nothing in this Policy shall be interpreted to preclude the sale or temporary display of art in connection with special events approved by the Selectboard or as may be allowed through the Town’s zoning regulations.

Therefore, the Selectboard adopts the following rules regarding the placement of art on Public Property by local non-profit arts and culture organizations:

Process for Approval:

- Local non-profit art and cultural organizations may submit an application to the Town Manager’s Office to display artwork on Public Property. The applicant shall provide a picture or other visual representation of the proposed artwork, its dimensions, proposed location(s), requested timeline, structural support (if any) and any other information requested by the Town Manager or his/her designee.
- The Town Manager and his/her designee(s) shall review the proposed art for compliance with the standards outlined in this Policy.
- The Town Manager will provide notice to the Stowe Arts & Culture Council that an application has been received and the date it will be placed on the Selectboard’s agenda for their consideration.
- The Town Manager will place the request to display artwork on Public Property on a Selectboard agenda for the Board’s consideration and public input. The Selectboard reserves the right, in connection with the standards outlined in this Policy, to approve, deny, or approve with conditions the placement of any art on Public Property. However, proposed artwork on Public Property shall not be regulated or restricted unreasonably or on the basis of the artist’s viewpoint.

Standards: All artwork proposed for display on Public Property must comply with the following standards:

- The Town retains sole discretion for where any art on Public Property is placed. The following is a non-exclusive list of outdoor locations that the Town has historically made available to local non-profit art and cultural organizations for public art or artwork displays. These locations shall generally be considered permissible for the display of public art unless the use of such location would unreasonable violate any of the criteria in this Policy or the Selectboard, in its sole

discretion, determines that a location is no longer appropriate for such use: The Current lawn, Akeley Building front courtyard, Stowe Recreation Path parking lot lawn area (off Main Street), along the Recreation Path within the easement area or on adjacent publicly-owned land, Village Green on the corner of Park and Main Streets, and the Ski and Snowboard Museum parking lot courtyard area.

- To the extent not otherwise addressed herein, public artwork also shall not: (1) Preclude the primary use of the property (2) create unreasonable environmental impacts, (3) materially damage public property, (4) obstruct the travel portion of any road or public right-of-way, (5) mimic traffic control devices, such as crosswalks, in a manner that would cause vehicular or pedestrian safety to be compromised, (6) interfere with vehicular, pedestrian or fire access (including by those with disabilities), (7) create a safety problem, such as unreasonably blocking motorist or pedestrian visibility. All projects shall be adequately structurally supported and other reasonable measures shall be taken to prevent injury or damage.
- Any art or artwork displayed by a local non-profit art and cultural organization shall include a plaque or other visible document indicating who erected it. No plaque or other documentation accompanying the artwork shall be larger than 11" x 17" unless otherwise approved.
- All artworks shall comply with applicable copyright laws, the Visual Artists Rights Act, and other applicable intellectual property laws.
- No profanity or obscene material shall be included in any proposed artwork.
- No hate or discriminatory speech or symbols or "fighting words" (words which "by their very utterance, inflict injury or tend to incite an immediate breach of the peace") shall be included in any proposed artwork.
- Artwork shall not be designed or located in a way that damages or significantly detracts from another artwork.
- All materials must be used in compliance with all local, State and Federal regulations and according to manufacturer's specifications.
- All artwork on Public Property shall be installed for a fixed period of time, not to exceed six (6) months, unless otherwise agreed to be extended by the Selectboard. The Selectboard shall make a final determination as to how long a project may remain on Public Property.
- The applicant/sponsor of the artwork shall be responsible for all ongoing maintenance, including, but not limited to, touch-ups and graffiti removal at the discretion of the artist.
- Unless the Selectboard, in its discretion, provides otherwise, the non-profit arts and cultural organization shall provide the Town of Stowe with a certificate of insurance demonstrating that it has in place at least \$1 million dollars of general liability and property insurance coverage, which coverage shall be maintained throughout the duration of time that the art is erected and displayed on Public Property. Such insurance shall name the Town as an additional insured.
- The Town shall not be responsible for any personal injury, property damage (including death) to any person or injury, vandalism or theft to or of the art itself. All parties submitting an application to display art on Public Property agree to defend, indemnify and hold harmless the Town of Stowe, its elected and appointed officials, managers, board and committee members, officers and employees, from and against all liability, claims, demands, suits, actions and judgements, of any kind whatsoever, on account of loss, damage, or injury, including death, to any person(s) or property which may arise out of or are in any manner connected with the installation, display, maintenance and removal of the artwork on Public Property, including claims involving the art or the structures on which such art is mounted and/or attached falling on people or property.

Installation: Following Selectboard approval, the applicant shall coordinate with the Stowe Public Works Department for the installation of any sculptures on Public Property. All other artworks shall be coordinated by and through the Town Manager or his/her designee. The cost of installation shall be the responsibility of the applicant, including but not limited to the cost of any traffic control, unless such cost is otherwise expressly excluded by the Selectboard. Also, the Town Manger may approve the use of municipal staff to assist with traffic control provided it does not unreasonably interfere with their other duties. The applicant shall be responsible for any property damage during the installation or removal of the sculpture or other art.

Reservation of Rights; Revocation: At any time, the Town, through its Emergency Management Director, Town Manager or his/her designees reserves the right to remove or require the removal, on a temporary or permanent basis, of any sculpture or other artwork for emergency or other public health, welfare or safety purposes, including in conjunction with any public works project. The Town, acting through the Town Manager, also reserves the right, without penalty or cost to the Town, to revoke permission to display artwork on Public Property for non-compliance with this Policy or for violation of any reasonable conditions imposed by the Selectboard.

The Current

Exposed.

Dates in Location:

June 5, 2024 - October 31, 2024

June 5, 2024 - June 1, 2025

Opening Reception: June 22, 2024 4-6pm

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Hank Willis Thomas June 5, 2024 - June 1, 2025



Ernest and Ruth

Rolled steel, dimensions variable. **Location:** The Current front lawn, left side

Both these pieces to be installed for full year and thru winter season-not on sidewalk or in where vulnerable to snow throw from sidewalk maintenance or snow storage area in front of gazebo.



Saverio and Daisy (navel)

Rolled steel, dimensions variable. **Location:** Town Green in place of center bench

This piece would be on north side of Village Green and will require 1 of three benches in small plaza sitting area to be relocated for season

Brooklyn-based artist Hank Willis Thomas works across a wide range of media to investigate conceptual questions of identity media, and popular culture through research and reinterpretations of recognizable forms and images. A series of steel benches made for his 2015-2016 installation, *The Truth is I See You*, at Brooklyn's MetroTech Commons, illustrates his approach: a simple, almost cartoonish speech-bubble is transformed into an interactive sculptural monument, prompting viewers to reflect on the different truths we hold and our collective understanding of the world.

Installation Details: Steel plate buried in grass or placed on sidewalk.

Jonathan Prince June 5, 2024 - June 1, 2025



This piece is also proposed to be installed for full year in paved plaza in front of parking between Whip Restaurant and Ski Museum and between the 2 existing granite benches. Steel Base plate and provisions for anchorage to prevent overturning required. Detail to be agreed between artist and Public Works

Mother Earth

96" x 30" x 41", hollow weathering steel **Location:** Intersection of Main and Mtn. Road

Jonathan Prince, an artist whose sculptural work intricately weaves together the realms of science, technology, and spirituality, has established himself as a significant figure in the contemporary art world. Born in New York City, Prince has spent the last two decades living and working in The Berkshires of Massachusetts, where his fascination with sculpture began at a young age, notably influenced by his encounters with cubist sculptor Jacques Lipchitz.

Prince's sculptures, which find their place in both private and public collections worldwide, stand as testaments to his mastery of form and his profound engagement with the materials he shapes.

Installation Details:

We will attach a plate to the bottom of the piece that will prevent anyone from tilting it or wind forces, and we can put on a custom plate size based on what the engineers say (for pebble, soil, concrete. The thickness of the plates would likely be between $\frac{3}{8}$ to $\frac{1}{2}$ in. The plate would be screwed into the bottom surface of the sculpture.

Christopher Curtis June 5, 2024 - October 31, 2024



If abutting Town sidewalk, provisions for stability required and final details to be agreed between artist and Public Works

Thought Cage granite and steel, 86"x32"x32". 2019 **Location:** Private Property

Known for his contemporary work in stone and metal, Christopher Curtis has been creating sculpture for more than fifty years. His affection for stone started as a young boy collecting rocks in the woods of Vermont. Over the decades, his fascination expanded from pebbles to cobbles to large boulders. Curtis claims to have looked at literally millions of stones, collected multiple thousands, and discarded nearly as many, which has honed his discerning focus on shape as well as material.

As an avid rock climber in his youth, Curtis developed a highly tactile understanding of stone as a medium. That passion, coupled with his ongoing interest in geology and astronomy, fueled his close observation of the natural world and stars, both of which inform his art.

Curtis attributes much of his artistic approach to his mentor, Professor Paul Aschenbach, during his formal art training at the University of Vermont in the 1970s. Aschenbach insisted his students become proficient in a wide variety of media and promoted the use of stone, a plentiful Vermont resource.

Installation Details: Bolted into concrete or artist to create a new base to be free-standing.

Don Porcaro June 5, 2024 - October 31, 2024



If abutting Town sidewalk,
provisions for stability required.
Final details to be agreed between
artist and Public Works.

(Similar to) *Everybody Knows 3, 2020* **Location:** Private Property
56 x 20 x 30 in, marble and limestone

New York artist Don Porcaro creates sculptural artworks in classical materials like marble and granite that explore the relationships between individuals and the physical world around them. Working in an intuitive process grounded in the textures, colors, and attributes of his materials, Porcaro carves and stacks layers of stone to reveal totemic manifestations of the contrast between geologic time and human history. His influences range from Isamu Noguchi to Fillipo Brunischelli, and his work has been displayed around the world at galleries and institutions including the Bad RagArtz Outdoor Sculpture Triennial, Bad Ragaz, Switzerland; Art Athena, Athens, Greece; and Byrdcliffe Art Center, Woodstock, NY. (*image courtesy the artist*)

Installation Details: slabs of stone threaded on steel rods, on steel base.

Woody De Othello



Existing piece on right side of sidewalk in front yard of Library. Proposed to remain for additional year. No exceptions or conflict with snow maintenance.

Some Time Moves Fast Some Time Moves Slow

Patinated cast bronze on cement base

72h x 45w x 58d inches

Location: In front of Art Center on right side

Woody De Othello is a Miami-born, California-based artist whose subject matter spans household objects, bodily features, and the natural world. Everyday artifacts of the domestic tables, chairs, television remotes, telephone receivers, lamps, air purifiers, et cet era—are anthropomorphized in glazed ceramic, bronze, wood, and glass. Othello's sense of humor manifests across his work in visual puns and cartoonish figuration. "I choose objects that are already very human," says Othello. "The objects mimic actions that humans perform; they're extensions of our own actions. We use phones to speak and to listen, clocks to tell time, vessels to hold things, and our bodies are indicators of all of those." Othello's scaled-up representations of these objects often slump over, overcome with gravity, as if exhausted by their own use. This sophisticated gravitational effect is a central formal challenge in his work. Informed by his own Haitian ancestry, Othello takes interest in the supernatural objects of Vodou folklore, nkisi figures, and other animist artifacts that inspire him.

Installation Details:

On site now. Proposing to stay until June 2025

Chakaia Booker June 5, 2024 - June 1, 2025



Proposed for full year-to be located outside of sidewalk snow throw and anchored to concrete blocks.

Untitled, 2024

Rubber tires, stainless steel, wood

height 9-10' x 64" x 34" (sculpture 2000 lbs, base 1,500 lbs.)

Location: In front of the Art Center on left side near the building. Placed on cement pad.

Chakaia Booker (Newark, New Jersey) is an internationally renowned sculptor known for creating monumental, abstract works from recycled tires and stainless steel for both the gallery and outdoor public spaces. Her decades-long artistic practice highlights the deep-seated connections between people and place, and reveals beauty and hope using humble everyday materials. Public sculptural works such as *Take Out* (pictured above) evoke both the negative effects of modern industry and cycles of consumption on the natural environment as well as offering a vision of transformation and restoration through the reclamation of waste products into works of art that blend harmoniously with the landscape around them. (*image courtesy artstor.org*)

Installation Details:

4' x 8' x ¾" steel base 6' x 10' concrete pad . The sculpture will travel laying flat wrapped in plastic and shrink wrapped. It will lay on the 4 x 8 foot steel base plate on top of 6 tires, strapped down.

Locations and anchorages to be approved by Stowe Public Works. Need to avoid locations proximate to existing underground fuel oil tank to be removed and replaced with larger underground propane.

Oren Pinhassi June 5, 2024 - October 31, 2024



Reception, 2022

Bronze and tempered glass
73 ½ x 15 x 16 in
(200-300 lbs. each)



Good Enough Bronze Figure

Bronze
69 x 15 x 15 in



Shower

Bronze & tempered glass
and shower curtain rings
76 x 26 x 27 in

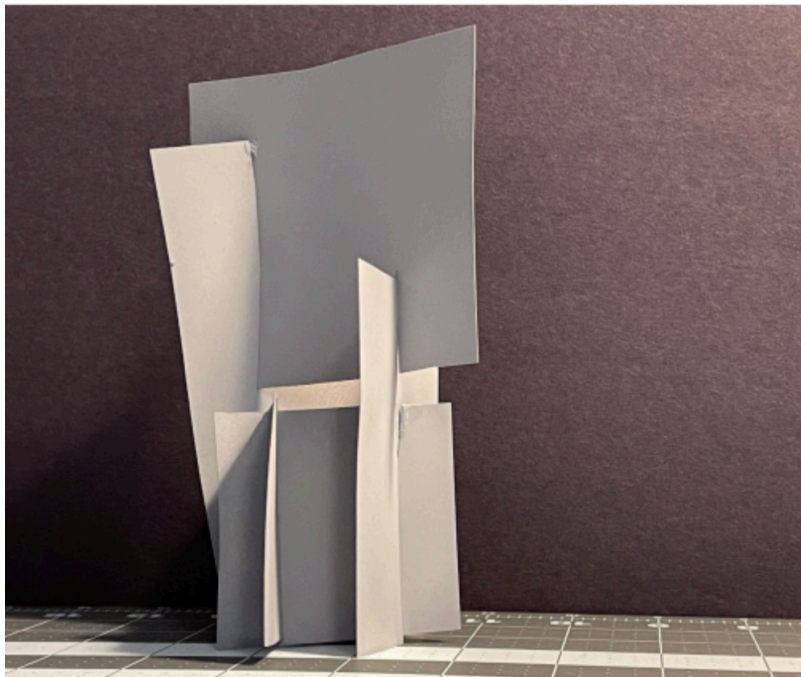
Location: Town Hall

Israeli-born, New York-based artist Oren Pinhassi creates sculptural installations that explore the complex relationships between the body and the natural and human-built environments it inhabits. Pinhassi uses materials ranging from bronze to plaster to glass to express human vulnerability, and his delicate, almost precarious forms mimic everyday objects and structures through an uncanny lens that provokes consideration of the deeper significance behind our daily routines and interactions. Pinhassi received an MFA from Yale in 2014, his work has been shown in galleries and museums across the globe including ICA Philadelphia, Kölnischer Kunstverein (Cologne, DE), the Chicago Architecture Biennial, and the KADIST Institute (Paris, FR). *(image courtesy Edel Assanti gallery)*

Installation Details:

A 2' x 4' plate (custom, thickness ¾ to 1/2 in) will be screwed into to the bottom of the piece. The works can be secured via metal rods drilled and inserted through the feet into the legs of the sculpture and installed on a concrete base.

Justin A. Kenney June 5, 2024 - October 31, 2024



Cacophony Winds, 2024

10' x 8' x 8', Steel and concrete, 1600 lbs **Location:** before bridge 1 to left of rec path

Vermont artist Justin A. Kenney combines rugged materials like steel and concrete to create surprisingly elegant geometric forms that belie their true weight. Kenney studied with renowned American sculptor Lee Kelly, whose monumental steel artworks influenced the younger artist's practice. Works like *Cacophony Winds*, pictured above, evoke origami or perhaps a paper airplane, through an interplay of light and shadow across intersecting planes. Kenney's work has been featured in public and gallery exhibitions including the SculptureFest (Woodstock, VT), the North Bennington Outdoor Sculpture Show, 118 Gallery (Brattlboro, VT), and the Kokomo Sculpture Walk (Kokomo, IN). *(image courtesy the artist)*

Installation Details:

The sculpture is built and designed with the intention of it free standing on the ground, no mounting necessary. If mounting is required, 4, 2"x2" tabs can extend from the bottom of the sculpture for mounting to timber, concrete or steel.

Provisions for anchorage required to be agreed between artist and Public Works

Jackson Tupper June 5, 2024 - October 31, 2024



Lucky Strike, 2019

47.5 x 72 x .5 in, 2019, acrylic on plywood, 29 lbs. **Location:** 2nd level, front of Art Center building

Jackson Tupper is a Burlington artist and freelance graphic designer specializing in illustration, design, screen printing and painting. His commercial work has found homes on beer labels, album covers, snowboards, skateboards, murals, and festival stages, to name a few. A board member of Iskra Print Collective in Burlington VT, he also assists in teaching workshops. Lucky Strike captures a flash of magic that's easy to miss if you blink. Frozen in time, this piece offers space for appreciation and contemplation of a moment otherwise so fleeting, it hardly has time to burn into one's memory (if even noticed at all). Strike a match and see what I mean.

Installation Details: Hangs directly on the building, anchored into framing elements or on reinforced cleats for wind conditions.

Anchor to temporary horizontal cleats to be screwed to vertical stud framing. Details to be agreed between artist and Public Works. Screws to be removed and penetrations sealed upon removal of piece.

Clark Derbes June 5, 2024 - October 31, 2024



Clark Derbes, Untitled 2024

10' x 9" x 9" largest, varying dimensions **Location:** Past bridge 1 on rec path on first left side clearing
carved cedar, 25-35 lbs.

Clark Derbes (b. 1978) is originally from New Orleans, LA and received a BFA at Louisiana State University in Baton Rouge, LA, where he was raised. In addition to his sculptures, Derbes also makes paintings, works on paper and large public installations. His work has been shown extensively throughout the United States, including solo exhibitions at Devin Borden Gallery in Houston, TX, Schoolhouse Gallery in Provincetown, MA, Marcia Wood Gallery in Atlanta, GA, Clark Gallery in Lincoln, MA, Christine Price Gallery at Castleton University in Castleton, VT, and Martine Chaisson Gallery in New Orleans, LA. Derbes currently lives and works in Charlotte, Vermont.

Installation Details: Bury three cedar pieces 16" under ground with gravel to cover the perimeter of the holes. Alternately, three square base plates at bottom with tabs holding them into a concrete slab (install before bridge is unavailable for use).

Feels shallow for 10' tall. Final anchorage detail to be agreed between artist and Public Works