



Midwest Art Conservation Center

2400 Third Avenue South Minneapolis, MN 55404

Owner: Marquette Public Art Commission

Address:

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Contact: Tiina Morin

Phone:

Project No.: 23.17444.1

Artist:

Title: Public Art Survey

Medium:

Dimensions:

Marks:

Project Report

OVERVIEW:

On October 10, 2023, MACC conservators Courtney Murray and Alexa Beller examined eleven artworks in the Marquette Public Art Collection. The goal of the survey was to provide the client with current information about the condition of the artworks and their treatment needs. Two paintings in this collection are located in City Hall. All other artworks examined are scattered throughout the city of Marquette.

Outdoor Public Art

Fast Break - Joey Salamon, Ivan Montoya

Father Marquette- Gaetano Trentanove

Father Marquette Park Gateway- Ryan Brayak Inadequate framing also categorizes an object as conservation priority two.

Kona Dolomite Bench I- Ryan Brayak

Kona Dolomite Bench II- Ryan Brayak

Lady of the Lake Memorial Statue- Earl Senchuk

Skate Park Bench I- Dale Wedig

Skate Park Bench II- Dale Wedig

Marquette Area Veterans Memorial

Indoor Public Art

Mikwendaagozi - Sherri Loonsfoot

Leon Lundmark - Oil Painting

The conservators completed a survey form for each artwork including condition notes and treatment recommendations. In some cases the recommendation is routine maintenance. In other cases, a larger treatment is recommended. For two artworks, Father Marquette and the painting by Leon Lundmark, full treatment proposals were developed. These will be submitted alongside the survey forms and summary. Each survey form includes four small thumbnail

images. Additional images taken during the survey will be provided to the City along with this report.

SUMMARY OF OBSERVATIONS:

The eleven artworks surveyed are made from a variety of material types. Since materials and display conditions dictate the condition issues observed, the general groups are summarized here.

Two paintings are hung indoors. One is framed; both are unglazed.

One outdoor sculpture is made of painted steel. Four additional sculptures have painted steel elements in addition to other materials (stone, plastic). Two unpainted metal sculptures are in the group, one bronze and one weathering steel. There is one large painted asphalt mural, and finally a composite artwork with glass, stone, and painted copper-alloy elements.

Each object was assigned a conservation priority number between 1 and 4, defined as follows:

1. Urgent Treatment: The object requires immediate treatment or intervention to stabilize or arrest ongoing deterioration. The artwork may be structurally unsound, at risk of further significant damage, or represent a potential hazard to visitors/staff.
2. Requires Treatment: The object requires treatment to ensure its stability; the treatment may be either major or minor. Sculptures with active corrosion, missing hardware, actively observed flaking, etc. are listed in this category. In addition, sculptures with large graffiti tags or those which require immediate maintenance treatment are included in this group. Inadequate framing also categorizes an object as conservation priority two.
3. Cosmetic/Aesthetic Treatment: The appearance of the object could be improved through cosmetic or aesthetic treatment and/or minor structural remediation such as installation of a backing board and/or frame. Poor appearance may make an object inappropriate for exhibition or make interpretation difficult. Note that periodic routine maintenance (e.g. washing, waxing) may be included in this category.
4. No Treatment: The object is in stable condition and no interventive treatment is required.

This is the distribution of priorities:

Conservation Priority 1	0	0%
Conservation Priority 2	6	55%
Conservation Priority 3	5	45%
Conservation Priority 4	0	0%

Of those artworks which could benefit from conservation treatment and/or maintenance by a conservator, the work was qualified according to the estimated time it would take. In some situations, projects were purposefully grouped together, as it is most economical to reduce the number of trips taken. As a general workflow and maintenance plan are established, the groupings can be modified or adjusted as appropriate. Rough estimates have been defined and provided on each form.

MAINTENANCE RECOMMENDATIONS

As the outdoor collection grows, it is important to maintain sculptures on an annual basis. It is recommended that the Public Art Commission develop a maintenance plan to ensure each sculpture's needs are addressed as needed. Maintenance should include condition inspections and washing.

A few notes for general maintenance:

Limit the amount of plant material in direct contact with any work of art. Grass and plants adjacent to outdoor sculpture should be trimmed by hand, not with mowers or weed whackers.

Sprinkler systems should be situated so that water spray does not repeatedly come in contact with the surface of the art: this can lead to staining and development of wear patterns.

Snow removal-- if necessary-- should be done with great care. Shovels and other equipment can cause significant damage. Snow removal is not recommended for *Fast Break*.

For painted sculptures and murals, gathering information about the original paint systems, including color, intended gloss level and applied coatings, is a good first step.

In conversation with Tiina Morin, MACC proposes to provide training on basic washing and paste waxing protocols to a small group of local artists and/or volunteers as part of the first major maintenance treatment that is undertaken, likely Father Marquette.

Conservator: Courtney Murray
Date Completed: 10/19/2023
Client: Marquette Public Art Commission
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