

CMA 2024 #253
IN CITY COUNCIL
November 25, 2024

To the Honorable, the City Council:

Please find attached a response to Awaiting Report #24-32, regarding exploring with the MBTA how best to preserve and restore Gift of the Wind, from City Solicitor Megan Bayer.

Very truly yours,

Yi-An Huang
City Manager



Megan B. Bayer
Acting City Solicitor

Elliott J. Veloso
First Assistant City Solicitor



Assistant City Solicitors
Paul S. Kawai
Sean M. McKendry
Diane O. Pires
Kate M. Kleimola
Sydney M. Wright
Evan C. Bjorklund
Franziskus Lepionka
Andrea Carrillo-Rhoads

Public Records Access Officer
Seah Levy

CITY OF CAMBRIDGE

Office of the City Solicitor
795 Massachusetts Avenue
Cambridge, Massachusetts 02139

November 25, 2024

Yi-An Huang
City Manager
Cambridge City Hall
795 Massachusetts Avenue
Cambridge, MA 02139

Re: *Response to Awaiting Report No. 24-32 of 6/17/24 requesting that the City Manager explore with the MBTA how to best ensure Gift of Wind is preserved and restored*

Dear Mr. Huang:

We have prepared this memorandum, in conjunction with the Cambridge Arts Council (“CAC”), in response to the above-referenced Council Order of June 17, 2024 (“Council Order”). The Council Order requests the City Manager to: *“to explore with the MBTA how to best ensure Gift of the Wind is preserved and restored including identifying any barriers for the City to potentially serve as a partner with the MBTA on this artwork and report back to the City Council in a timely manner.”* This memorandum will address the background and the steps taken to date to explore a resolution with the MBTA.

I. Background

“Gift of the Wind,” a sculpture by artist Susumu Shingu, is a notable piece of public art and an easily recognizable symbol of Porter Square. Gift of the Wind was installed on Massachusetts Bay Transit Authority (“MBTA”) property in 1983 as part of *Arts on the Line*, a nationally-recognized public art program conceived by the CAC and administered by CAC and the MBTA during the Red Line Northwest Corridor Extension Project between Harvard Square and Alewife Station (**Attachment #1**).

Currently, Gift of the Wind desperately needs examination of its moving parts and restoration work in order to ensure the sculpture’s structural integrity and to protect public safety. The MBTA has indicated it does not have the funds for this upkeep and maintenance work. Notably, Gift of the Wind has been removed for restoration and repainting several times over its

life, with each restoration paid for by the MBTA, the official owner of the artwork and on whose property it resides.

II. Steps Taken to Date

The Law Department and the CAC have met regularly since the Council Order's issuance to discuss the project's barriers, and the steps needed before initiating contact with the MBTA. One barrier identified in these discussions has been a need for MBTA-funding if the MBTA conducts restoration. On the other hand, to the extent that the City endeavors to fund the project, it will need to vet the fiscal, policy and public perception considerations inherent with the City paying for restoration of a sculpture not owned by the City and not residing on City property. Additionally, the City would also need with this latter option to navigate a complicated approval process to gain access to the MBTA-owned land via a license/easement (or some other appropriate legal instrument) to allow access on the property allowing it (or its vendor) to conduct restoration activities. However, in light of the MBTA's previous restoration activities of the sculpture and the issues if the City were to conduct the restoration, the City focused efforts on advocating for the MBTA to conduct the restoration.

After these internal meetings, CAC Executive Director Jason Weeks contacted Rika McNally, a Public Art Objects Conservator who conducted the most recent review (May 29, 2020) and conditions reporting on the sculpture (**Attachment #2**). In addition to the artwork conditions report, Ms. McNally also provided the CAC hardcopy architectural drawings (five in total) and an official color sample from the originating artist's studio. As anticipated, extensive restoration would be needed based on the report. Restoration would require deinstallation of the kinetic elements (the "Lobster Claws" and related components) and repainting of the entire artwork before returning the elements to their current, elevated location.

After continued discussions with Ms. McNally and review of the reports and drawings, Executive Director Weeks contacted Marggie Lackner, Senior Director for Design Quality Assurance at the MBTA, to discuss next steps. Director Lackner informed Executive Director Weeks that she is transitioning the art program to the Customer and Employee Experience Department of the MBTA, and that she would be meeting Adam Kamoune, Manager of Intergovernmental Affairs, Dennis Varley, Chief of Stations, and Danny Levy, Chief Customer and Employee Experience Officer, on November 15, 2024 to discuss the MBTA art program. These three MBTA employees report directly to the General Manager. Director Lackner stated that the MBTA's limited resources were dedicated to track improvement, ensuring a state of good repair, and the agency's legal obligations. She also stated that while Gift of the Wind was the original focus of the meeting, she had added New England Decorative Arts and the Kendall Band to the discussion. After the meeting, Director Lackner stated that Danny Levy would now be in charge of the MBTA art program. We are currently awaiting responses to our questions regarding next steps.

III. Conclusion

The CAC, in conjunction with the Law Department, will continue to explore options with the MBTA. However, given the reporting change in the art program at the MBTA and their stated

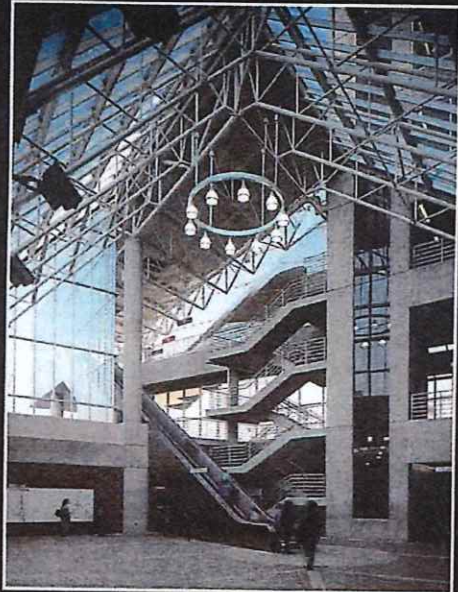
funding issues, the City may shift focus from advocating for the MBTA to conduct the restoration to exploring funding options within the City and the CAC. This option will involve working to gain the necessary access and authority from the MBTA to allow the City, or an authorized vendor, to conduct the restoration. The City intends to periodically update the City Council on this matter as further detail develops.

Very truly yours,



Megan B. Bayer
City Solicitor

Alewife



Davis



Porter



Harvard



Red Line Northwest Extension



photo: Phyllis Graber Jensen

Cutting the ribbon at Alewife on March 30, 1985 are (l-r) Transportation Secretary Frederick P. Salvucci, House Speaker Thomas P. O'Neill Jr., Governor Michael S. Dukakis, MBTA General Manager James F. O'Leary, Kitty Dukakis, and Ralph Stanley, Administrator of the federal Urban Mass Transportation Administration.



Massachusetts Bay Transportation Authority
Ten Park Plaza
Boston, MA 02116

The Hon. Michael S. Dukakis
Governor

Frederick P. Salvucci
Secretary of Transportation and Construction

James F. O'Leary
General Manager, MBTA

Francis M. Keville
Director of Construction, MBTA



Cambridge Arts Council
57 Inman St.
Cambridge, MA 02139

Annabelle Hébert
Executive Director

Roy-Alan Hansen
Deputy Director

Pallas Lombardi, Director
Arts On The Line

"Arts On The Line"
A 25-minute color film,
available for rent or purchase from:
Northern Light Productions
165 Newbury St.
Boston, MA 02116
(617) 267-0391

Photography by Cymie Payne
Design by LineWork
Printing by Smith Print



Letter from General Manager James F. O'Leary

The completion of the Red Line Northwest Extension stands as a milestone in the history of the MBTA. Its success is a tribute to the courage of those who stood up and said "no" to more highways through their communities; to the vision of the leaders who found the way to take highway funds and build mass transit, and to the skills and labor of the craftsmen who built the line.

What we have to show for all the work can be summarized this way: service to people. This new transportation link through Cambridge and Somerville will bring a great many benefits to the area well into the next century. Travel convenience, economic growth and environmental quality are all important dividends of the new transit line.

U.S. House Speaker Thomas P. O'Neill Jr., Governor Michael S. Dukakis and Transportation Secretary Frederick P. Salvucci, whose outstanding commitment and leadership made this project happen, deserve our special gratitude. Equally key have been the support and cooperation of many local officials and community residents. The list of those who played an important role and deserve credit is as long as the extension itself.

The finished Red Line extension is the cornerstone of a multifaceted effort to bring MBTA riders the service they have a right to expect. That effort includes rebuilding the entire, 164-car Red Line fleet. More than half the cars have been rebuilt; the remainder will be finished in 1985-6. In addition, 58 new Red Line cars will begin arriving for service in 1986.

Moreover, a two-year project to replace old tracks between Harvard and Charles/MGH will begin this month. We hope then to tackle the stretch between Charles/MGH and Andrew. All of our older Red Line stations are slated for modernization, including platform lengthenings. Extended platforms will enable us to operate longer trains, reducing congestion. Expanded maintenance and improved training are already having a positive effect.

The elements of restoring first-rate service on the Red Line are in place, and I am confident that riders will see reliability improve over the next few years at an ever increasing rate. We are committed to doing all we can to provide better service.

On behalf of everyone at the MBTA, I am very proud of this new transportation lifeline through North Cambridge and Somerville and look forward with you to enjoying its many benefits in the years to come.

James F. O'Leary
May 3, 1985

• MBTA Red Line Northwest Extension Completed

The opening of Alewife Station on March 30, 1985 marked the historic and successful completion, on schedule and within budget, of the MBTA's \$574 million northwest extension of the Red Line into North Cambridge and Somerville.

The 3.2-mile addition to the nation's oldest subway system includes four bright new stations: Harvard Square, Porter Square and Davis Square, as well as Alewife and its 2,000-car parking garage and bus interchange.

This major new arm of public transportation has an important history. It lies along one of the routes that was to have been used for construction of more urban highways. In a farsighted policy switch, the Commonwealth decided in the early 1970s not to build those highways. It was a crowning victory for a coalition of neighborhood and environmental defenders who advocated "trading in" the highway funds for mass transit. House Speaker Thomas P. O'Neill Jr. led the battle for the legislation to transfer the funds. Governor Michael S. Dukakis, also an outspoken proponent of the Red Line extension, helped shepherd the environmental studies during his first term as governor and returned with O'Neill to witness the opening.

A massive engineering project, the Red Line Extension succeeded in overcoming innumerable obstacles as work progressed. How do you tunnel through two of America's most densely populated cities with a minimum of disruption to local residents and local traffic?

State of the art engineering techniques, including slurry wall construction and deep bore drilling through solid rock, plus a community involvement effort involving more than 650 public meetings with citizens and public officials helped to ensure the success of the ten year effort.

During construction, the 85% Urban Mass Transportation Administration-funded project created 2,000 construction jobs and another 40,000 associated jobs... but it's clear the long term benefits will be far more impressive.

Along with helping to serve more than 30,000 Red Line passengers each day and pulling thousands of automobiles off local roads, the Red Line extension will stimulate economic development, help revitalize several older downtown centers, conserve valuable fuel and aid our environment, as well as culturally enrich our lives through the innovative Arts On The Line program.

Other benefits include the use of 1.2 million tons of fill from the tunnel to convert an old Cambridge dump into a 51-acre park for football, soccer, tennis and picnics. Another linear park for bikes and pedestrians was created between Davis and Alewife Stations, while excavation material from Alewife will help restore the Magnolia Field recreation site in Arlington, and Russell Field in North Cambridge.

Commuter rail passengers on the Gardener-Fitchburg Line enjoy improved service due to the direct transfer to the Red Line at Porter Square, and all riders will have a smoother, quieter trip because of a continuously welded track over twin floating slabs on rubber pads. Tunnel walls and stations have also been sprayed with noise deadening materials.

Since the opening of the original Harvard Square Station in 1912, there have been plans and dreams to extend the Red Line further northwest. Now, thanks to the efforts of thousands of individuals and state, federal and local officials, those plans and that dream have become a reality.

Arts On The Line

In 1897, when Boston's transit system became the *first* in the United States, the *New York Times* reported on how remarkable it was that, "...so conservative an American town should happen to be the pioneer in subway construction."

Almost a century later, Boston still has the reputation of being a conservative city, and no doubt many will be equally interested to learn that the MBTA is once again a national pioneer—this time in bringing contemporary, permanent works of art into subway settings.

In 1978, shortly after the United States Department of Transportation established a policy encouraging the expenditure of funds on art, the T and the Cambridge Arts Council joined forces to bring a comprehensive art program into new and renovated stations on the Red and Orange Lines. Thus was born the federally-funded program, Arts On The Line.

Following the lead of other world cities such as Stockholm, Paris, Montreal and Moscow, which have incorporated art into their transportation systems, Arts On The Line is this country's first and largest program of its kind. Its success has encouraged other U.S. cities to develop similar programs, including New York, Buffalo, Los Angeles, Portland, Atlanta and Miami, to name just a few. The standards and guidelines developed by Arts On The Line have become a national model.

It has taken seven years and the involvement of hundreds of people to accomplish the integration of twenty major works into the four stations of the Red Line Northwest Extension, capping the first phase of the project which will result in the largest collection of art in a transportation setting in the United States.

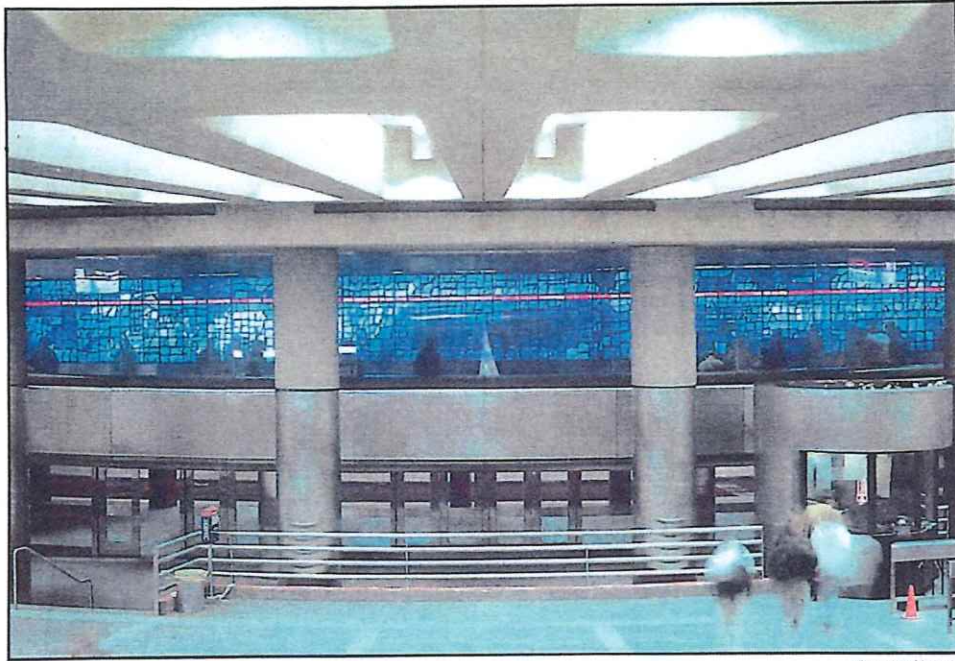
To select the art, a scrupulously fair and democratic procedure was developed by the Cambridge Arts Council. Art committees were formed for each station, and a slide registry open to all artists was compiled which ultimately included slides from 650 artists nationwide. The process, though lengthy, assured community participation, creation of a site biography, aesthetic decision-making by art experts, the meeting of safety and maintenance concerns, and the involvement of the artists at the earliest station design stages.

The majority of commissioned artists live and work in Massachusetts. The resulting MBTA art collection ranges from intimate bronzes to monumental landmark sculptures, hand-painted decorative tiles, neon art, sculptural benches, a three-acre landscape with stone elements, a mobile that brings a spectrum of color into the station, a stained-glass wall that brings the 'sky' below ground, and more.

A half of one percent of the construction budget, \$695,000, comprised the art allowance. Ranging in cost from \$3,650 to \$126,000, the artworks have a total appreciated value of approximately \$1.5 million. In addition, the Arts Council succeeded in raising \$70,000 from the National Endowment for the Arts, augmenting the art allowance.

This collection was not acquired to hang in a gallery, museum or private home, but was created specifically for these subway stations and the public that uses them. The multiple interests, concern for quality, patience with skeptics, and sheer determination of the people involved in this long-term endeavor bring this art to the people.

It's just beginning. Eleven other stations on the Red and Orange Lines will be graced by a rich variety of art by artists selected for the T's Station Modernization program. Also, Urbanarts, Inc. is managing the selection of art for nine Orange Line stations as part of the T's Southwest Corridor project.



Gyorgy Kepes
 "Blue Sky on The Red Line"
 Stained glass wall
 Bus station

Harvard Square Station

One of the major challenges of the project involved rebuilding and expanding 60-year-old Harvard Square Station while maintaining transit, auto, bus and pedestrian traffic throughout construction.

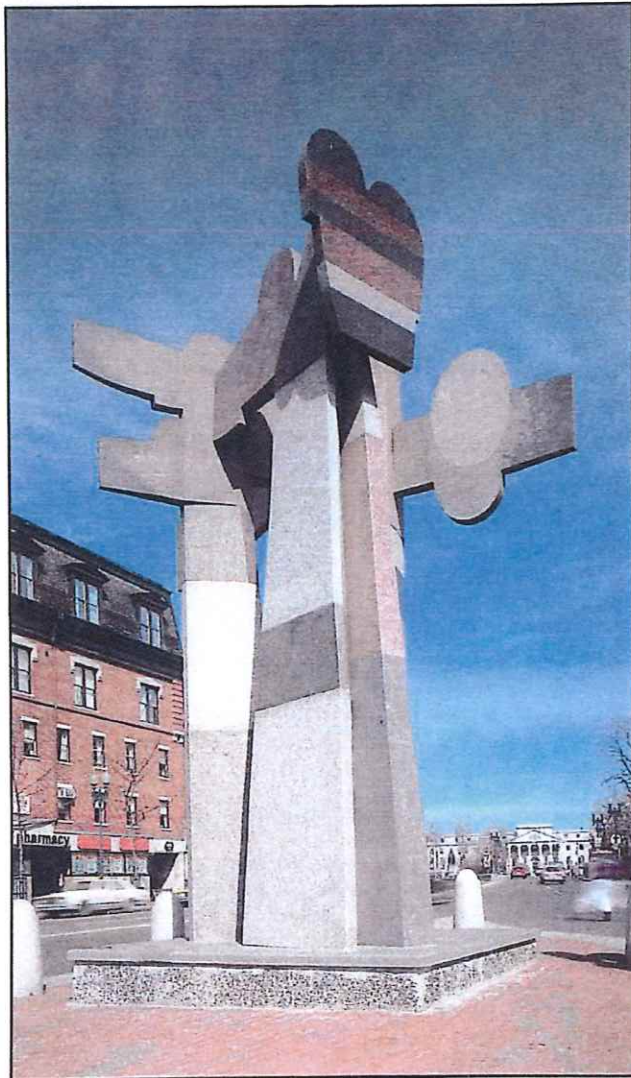
Working in tight proximity to many historic buildings, untangling a spaghetti of utility lines, building two temporary stations, and pausing for some archeological finds along the way presented some additional challenges.

Even so, the \$73 million station was completed on time...and was honored as the Outstanding Engineering Achievement of 1984 by the Massachusetts Society of Professional Engineers. Its completion restores Harvard Square as a focus of commerce, education and community.

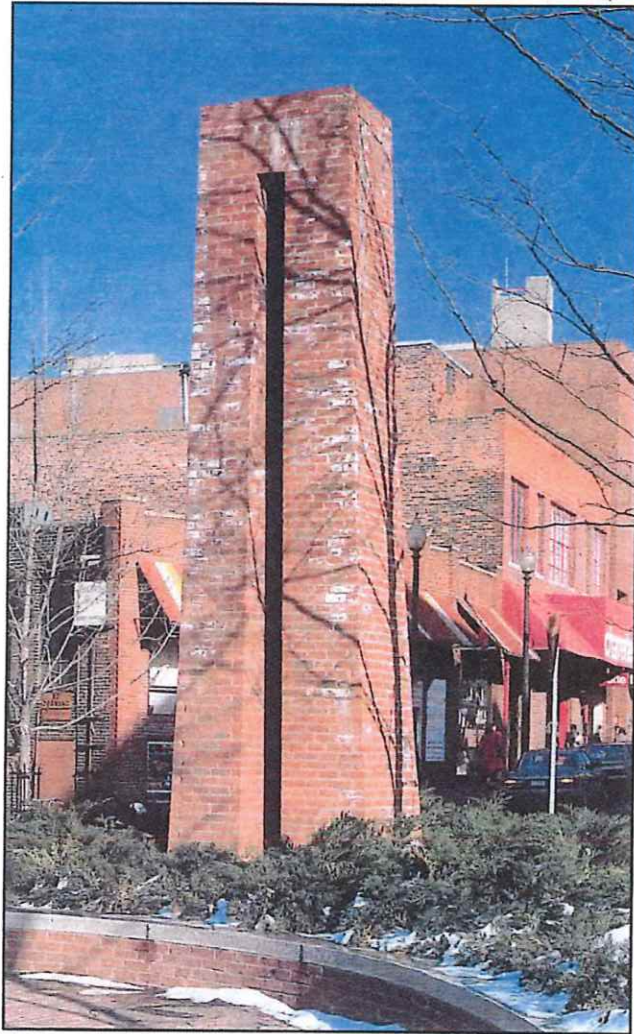
Designed by Skidmore, Owings and Merrill of Boston, with coordinating engineering services provided by Bechtel Civil and Minerals, Inc., of Somerville, the station was constructed by Perini Corporation of Framingham.

Along with a number of surface improvements to the Square, the station includes underground transit and bus interchange, elevators for those with special needs, works of art and citizen "talkback" police radio communications on the platform.

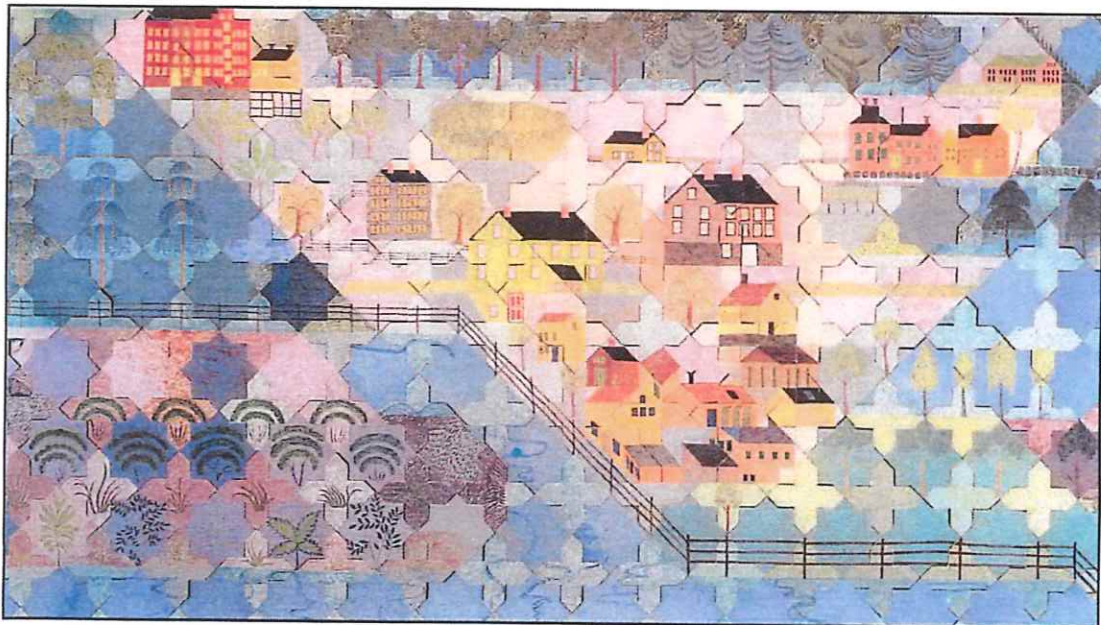
Dimitri Hadzi
 "Omphalos"
 Granite sculpture
 Harvard Square



Ann Norton
"Gateway to Knowledge"
Brick sculpture
Brattle Square



Joyce Kozloff
"New England Decorative Arts"
Tile wall mural
Bus ramp





Mags Harries
"The Glove Cycle"
 Narrative bronze sculpture
 Various sites throughout station

Carlos Dorrien
"Ondas"
 Carved granite wave
 Both sides of granite headhouse wall

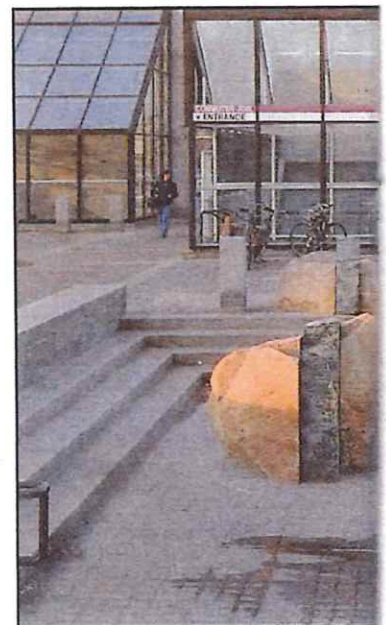


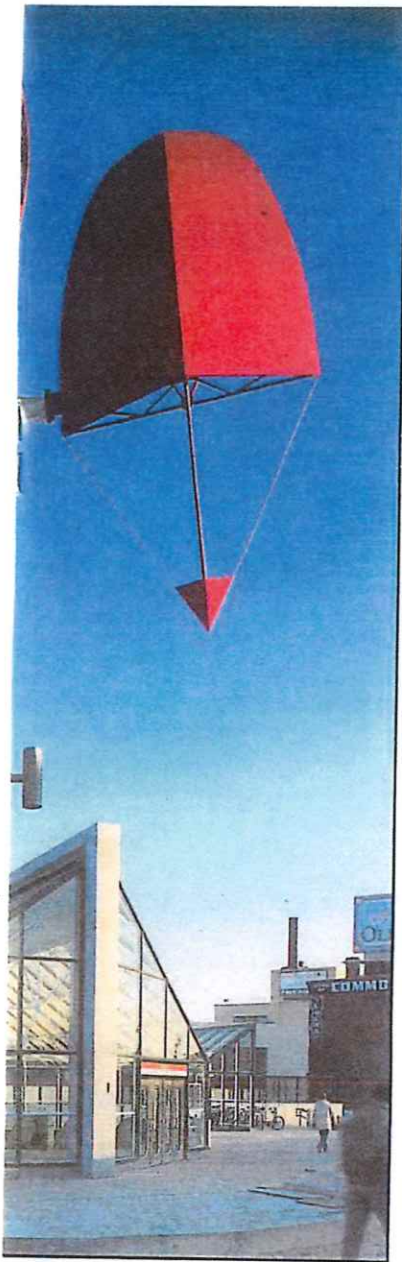
Porter Square Station

Carved and blasted to a depth of 120 feet, the MBTA's deepest station brings rapid transit to North Cambridge residents for the first time. The distinctively styled \$44.9 million Porter Square Station also serves to link the Red Line with the MBTA Commuter Rail service to the Gardener-Fitchburg areas.

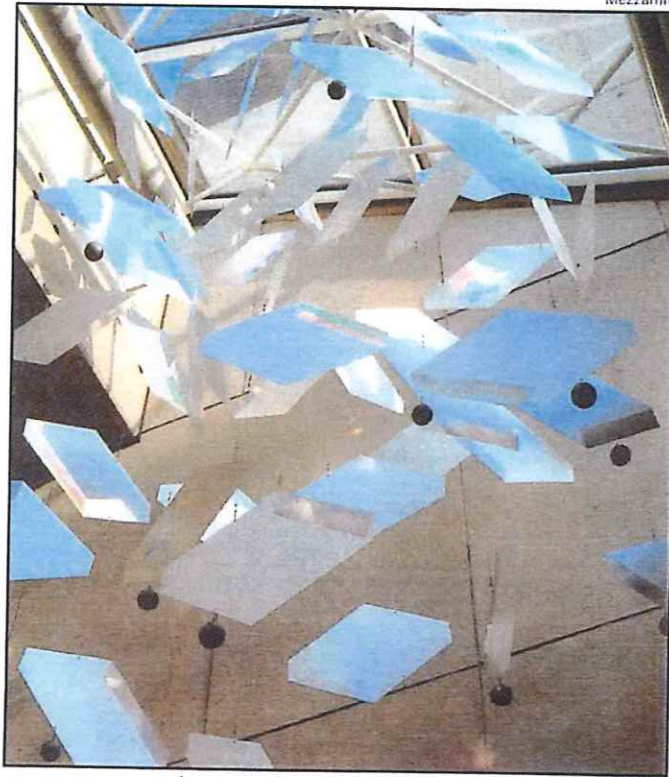
The station, including its triangular glass entranceway and landscaped plaza, was designed by Cambridge Seven Associates and constructed by the joint venture of Slattery Associates and MacLean-Grove and Company, Inc.

Along with original works of art, the station features bicycle racks, elevators for those with special needs, and "talkback" radios for improved security.

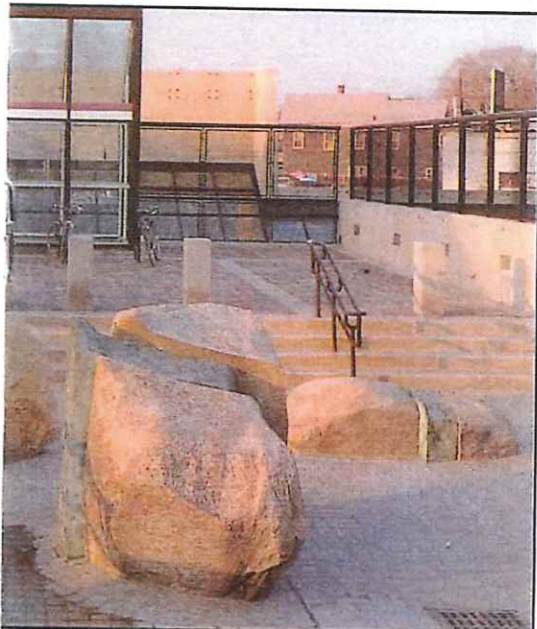




Susumu Shingu
"Gift of the Wind"
 46'-high windmill sculpture
 Plaza



William Wainwright
"The Lights at the End of the Tunnel"
 Aluminum and mylar mobile sculpture
 Mezzanine



David Phillips
*"Porter Square
 Megaliths"*
 Sliced boulders
 with cast bronze
 sections
 Plaza outside
 headhouse
 (Massachusetts
 Avenue)



William Reimann
 Sandblasted designs
 incised on six
 bollards
 Various sites sur-
 rounding outside
 of station

James Tyler
Life-size cast masonry statues
Plaza



Davis Square Station

The Davis Square Station, located between Porter Square and Alewife Stations, will offer Somerville residents their first direct access to subway services, while helping to reinforce the Square's importance as an economic and social focal point in the community.

Designed by Goody, Clancy and Associates of Boston, Davis Square Station features elevators for those with special needs, "talk-back" radios for improved security, bicycle racks, and works of art.

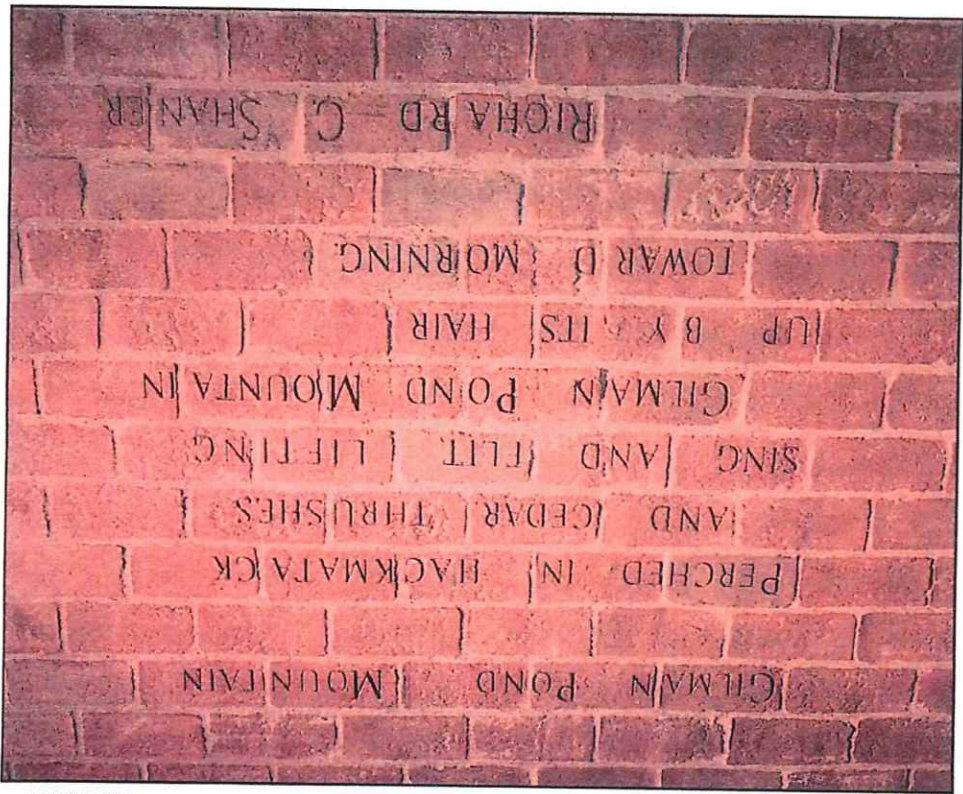
The \$29 million glass and granite facility was constructed by Perini Corporation.

Jack Gregory
and Joan Wye
Belfast Bay
Tile Works
Children's tile mural
Mezzanine wall





Sam Gilliam
 "Sculpture with a D"
 Painted aluminum
 sculpture
 Outbound platform



Richard C. Shaner
 Poetry
 Platform

Not shown:
 Elizabeth Bishop
 Sam Walter Foss
 Erica Funkhouser
 E.J. Graff
 Denise Levertov
 James Moore
 Peter Payack
 Ana M. Warrock
 Emily Dickinson
 Walt Whitman

Joel Janowitz
 "Alewife Cows"
 Painted panels
 Bus waiting area



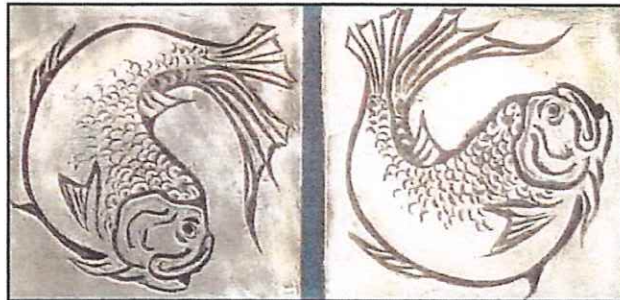
Alewife Station

Ten miles from downtown Boston at the northwestern terminus of the Red Line, Alewife Station in North Cambridge will serve as a major subway/bus/auto transfer station.

With its 2,000-car parking garage, the station was designed to substantially reduce the number of Boston-bound cars using local streets. Concerns of local communities regarding station-related traffic have resulted in the creation of an interim roadway plan which will permit direct access to and from Route 2 and facilitate the flow of local traffic.

The \$84 million glass-topped station features a 12-berth busway, bicycle racks, works of art, "talkback" radios on the platform, and special needs access.

The architect is Ellenzweig, Moore and Associates of Cambridge. The coordinating engineer is Sverdrup and Parcel Associates, Inc. of Boston. The Perini Corporation constructed the station and garage.



Nancy Webb
 Decorative bronze floor tiles
 Scattered throughout mezzanine

William Keyser, Jr.
 Two sculptural benches
 Park-and-ride area

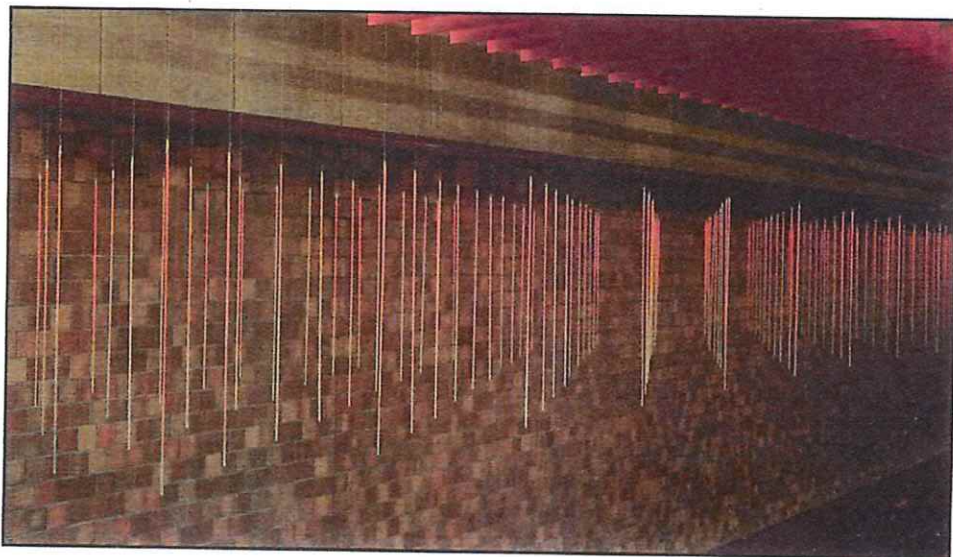




Richard Fleischner
Environmental site work
South side of garage



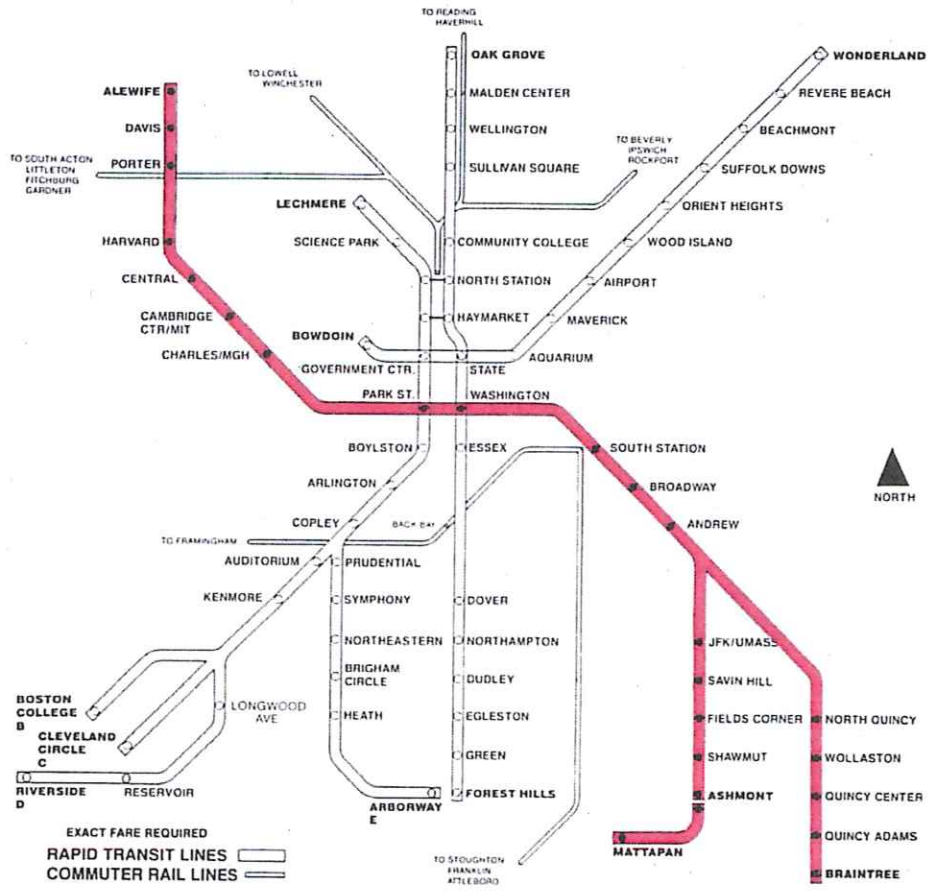
David Davison
Porcelain tile wall mural
Rindge Avenue Ramp



Alejandro and Moira Sina
"The End of the Red Line"
Neon sculpture
Platform

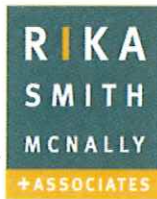
Historical Chronology of the Red Line

March 23, 1912	Cambridge Subway and Beacon Hill tunnel opens. Harvard Square Station to Park Street service begins.
April 4, 1915	Park Street to Washington Street tunnel opens.
December 3, 1916	Washington Street to South Station tunnel opens.
December 15, 1917	South Station to Broadway tunnel opens.
January 1, 1918	Seven cent fare.
June 29, 1918	Broadway to Andrew tunnel opens.
July 10, 1919	Ten cent fare.
November 5, 1927	Andrew Square to Fields Corner extension opens.
September 1, 1928	Fields Corner to Ashmont extension opens.
February 27, 1932	Charles Street Station opens.
November 10, 1951	Fifteen cent token fare.
April 12, 1954	Twenty cent fare.
August 4, 1964	MTA becomes the Massachusetts Bay Transportation Authority encompassing 78 communities instead of original 14.
August 18, 1966	South Shore extension groundbreaking. Red Line heads for Quincy and Braintree.
September 1, 1971	North Quincy, Wollaston and Quincy Center Stations open.
1975-77	Red Line Northwest Extension planning phase begins. Environmental Impact Statement studies six different routes and involves 110 agencies, citizen groups and businesses at over 650 public meetings.
January 23, 1978	Construction begins for Red Line Northwest Extension.
September 18, 1978	Arts On The Line designed and developed by the MBTA and Cambridge Arts Council.
March 24, 1979	Harvard/Brattle Station opens.
March 22, 1980	Braintree Station opens.
September 6, 1983	Harvard/Church Station opens.
September 10, 1983	Quincy Adams Station opens.
December 8, 1984	Davis and Porter Stations open.
March 2, 1985	New Harvard Square Station opens.
March 30, 1985	Alewife Station and parking garage open, completing \$574 million Red Line Northwest Extension.
May 3, 1985	Art Dedication: Alewife, Davis, Porter and Harvard Stations.



The preparation of this booklet has been financed in part through a grant from the U.S. Department of Transportation, Urban Mass Transportation Administration, under the Urban Mass Transportation Act of 1964, as amended. UMTA grant no. MA-23-9008, MBTA contract no. 091-008.

Porter Square MBTA Assessment of Shingu's *Gift of the Wind*



**Conservation
of Public Art**

617.283.6036 | www.sculpturecare.com

ART CONSERVATION PROPOSAL:

**Inventory, Assessment, Documentation, and Recommendations for Conservation
Treatment and Maintenance of Susumu Shingu's *Gift of the Wind* at Porter Square**

Date of site visit: 05/29/20

Artist: Susumu Shingu

Title: *Gift of the Wind*

Date: 1983

Material: Painted steel and aluminum

Dimensions: 46' x 23'

Location: Porter Square MBTA Station Plaza

Architectural collaborator: Cambridge Seven, Cambridge, MA

Engineering consultant: Joseph Welch (retired)

Fabricator: Plainville Machine Works, Plainville, MA; Welder: Ramsay Welding. (Both companies now closed.)

Susumu Shingu's *Gift of the Wind*:



Left: from plaza at
MBTA entrance



Middle: from Target
Department Store



Right: facing south

Artist Contact:

Susumu Shingu
 Shingu Atelier Co., Ltd.
 3990-7 Aimoto, Sanda-shi 669-1358, Japan
 phone: + 81 79 568 3737
 fax: + 81 79 568 3738
 mobile: + 81 90 6551 1941
 email: sshingu@maple.ocn.ne.jp
<http://susumushingu.com/en/>
<http://windmuseum.jp>
<https://www.facebook.com/windmuseum>
<https://www.facebook.com/shinguatelier.SusumuShingu>

Description:

Susumu Shingu's *Gift of the Wind* is a 46' tall (14 m) kinetic sculpture with three large red "wings" or "vanes" that move in response to the wind. The sculpture is installed in the Porter Square Plaza directly adjacent to the entrance to the MBTA station. The artist designed its huge red vanes to both rotate and tumble (see video attached to this report). The sculpture is one of the best known works of public art in Cambridge and Boston.

The sculpture is made of painted aluminum with steel structural supports, pole, collar, and bearings. The current red color is not original; rather, it is a deteriorating second paint coat applied in 1998 after the original color had faded.

Artist Biography:

"After earning his diploma at the University of the Arts in Tokyo in 1960, Susumu Shingu studied painting at the Academy des Beaux-Arts in Rome between 1960 and 1962.

Painter, sculptor and philosopher of nature, the artist soon dedicated himself to sculpture and movement. Working with the natural elements, such as wind, water and gravity, Susumu Shingu also uses the means of high technology of his time to create works in harmony with the secret rhythms of the planet. He has regularly collaborated with the greatest talents of his era, such as Renzo Piano, Tadao Ando, Issey Miyake, and Jiří Kilián.

Monumental sculptures of Susumu Shingu have been installed throughout the world since the last 40 years. *Wind Caravan*, created in 2000, is composed of 21 sculptures, and traveled to 6 of the most isolated places on the planet, renowned for their extreme and windy climates. The great project of his life *Breathing Earth*, renamed today *Atelier Earth*, is the creation of a self-sufficient utopian village, which would depend only on natural energies such as wind, water and sun.

A first exhibition *Sculptures du respir*, was dedicated to Susumu Shingu at the gallery in 2006, followed by *Planet of Wind and Water* in 2009 and *Beyond Time* in 2012. Another 2012 installation on the occasion of the outdoor program of FIAC *Hors les murs* in Paris, the sculpture *Sinfonietta of Light*, was installed in the large pond of Jardin des Tuileries.

On June 21, 2014, the *Susumu Shingu Wind Museum* was inaugurated by Tadao Ando in Arimafuji Park in Sanda, near Osaka in Japan. This open-air museum hosts 12 animated sculptures by Susumu Shingu. A retrospective of his work opened in Kobé at the same time, and traveled in 2016 to several museums in Japan.

In 2015, one of Susumu Shingu's major works was presented on the occasion of the *Quinte-Essence* exhibition celebrating the gallery's 90th year of activity.

In 2017, the artist was invited to participate in a group show in Belgium at the Gaasbeek Castle on the occasion of the curated exhibition *Kairos Castle*. The exhibition *De nature en sculpture* organised at the Villa Datriis Foundation in L'Isle-sur-la-Sorgues, featured one of the artist's mobile sculptures. A work by Susumu Shingu was also presented during the exhibition *Passion de l'Art – Galerie Jeanne Bucher Jaeger depuis 1925*, the first retrospective dedicated to the gallery's history, at the Musée Granet in Aix-en-Provence.

Susumu Shingu was also shown at the exhibition *Artes e Letras: as edições da Galeria Jeanne Bucher Jaeger* at the Árpád Szenes-Vieira da Silva Foundation in Lisbon, Portugal, dedicated to the important editorial activity of the gallery from 1925 until today.

In 2017, Susumu Shingu's artworks feature in the exhibitions *Corps et Ames and Whispers to the Earth*, organized by the gallery. Three sculptures by the artist are installed in the Cultural Center of the Stavros Niarchos Foundation in Athens, designed by Renzo Piano.

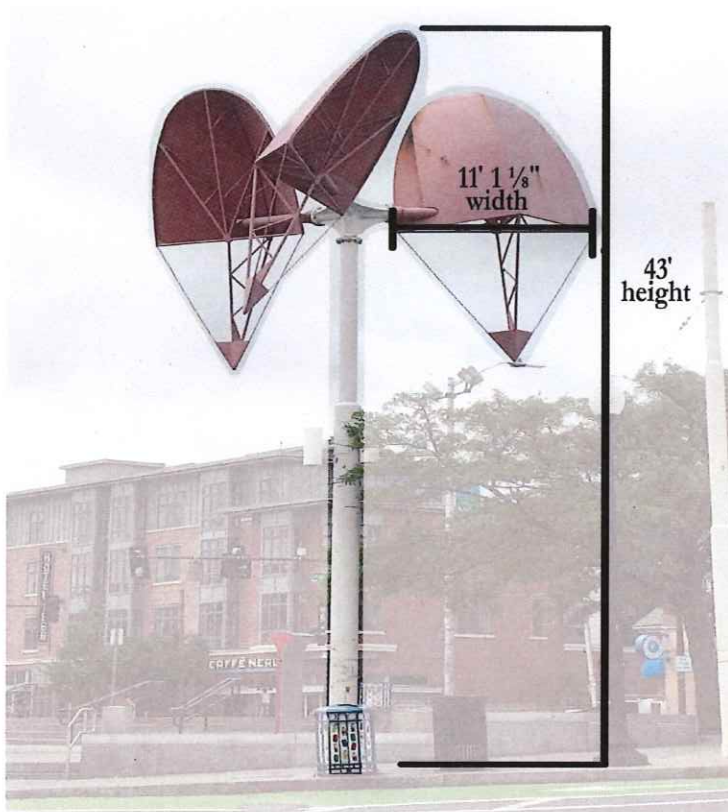
In 2018, MUDAM, Museum of Modern Art in Luxembourg, organized an important solo show of Susumu Shingu entitled *SPACESHIP: In Paris*, in dialogue with the exhibition in Luxembourg, the gallery organised a solo show of the artist entitled *Cosmos*.

On the occasion of the celebrations of the 500th anniversary of the Château de Chambord as well as the 500th anniversary of the death of Leonardo da Vinci, Susumu Shingu was invited in October 2019 by the Domaine National de Chambord for a large personal exhibition entitled *Susumu Shingu, a Utopia of Today*. Among the preparatory drawings and photographs of the site, features the model of the utopian village *Atelier Earth*, designed by the artist and which will soon be inaugurated in the Arimafuji Park in Sanda, Japan. Mobile sculptures are presented, along with the artist's drawings and notebooks. Several works are also displayed outside the chateau, including the yellow wings of the *Wind Caravan* and a magnificent floating sculpture on the canal in front of the castle.

(edited from www.susumushingu.com)

Site Notes:

Pedestrians and cyclists frequently pass through the small plaza, and there is a fair amount of trash in the vicinity of the artwork (there is one city trash can on the plaza). There is also heavy vehicular traffic at the intersection of Massachusetts Avenue and Somerville Avenue. No graffiti was noted on the mast/painted pole during site visits in 2020.



Dimensions of Susumu Shingu's *Gift of the Wind* at the Porter Square MBTA Station. The artist describes the red shapes as "vanes" (as in weathervanes), and the pole as a "mast". A trash can is at the base of the pole.

Current Condition:

Gift of the Wind is in very poor condition visually, with faded, chalking red paint and great swaths of rust, which are likely due to corrosion to the support structure on the backside of each vane. This should be considered active corrosion and it is a *top priority* to treat the rust and repaint the red color before corrosion damage evolves into a structural problem. There is also some rust where the collar meets the mast.

Although the sculpture continues to spin smoothly, its interior ball bearings should be inspected during repair and replaced if needed (see attached mechanical drawings).

The sculpture cannot be repainted *in situ* because its corroding layers of paint must be completely removed for new paint to properly adhere. The rust must also be removed before applying the new paint system. The aluminum sheet may require some fills or other repairs before repainting.

The new paint should be a high-performance industrial coating, with a zinc-rich primer and an intermediary coat specified for the paint system. The artwork can be removed from the pole at the collar by hydraulic lift and rigging. Each wing can be taken off separately by removing the bolts at the point between the turning mechanism (the point where the red meets the white). The drawings show the internal mechanism to have roller bearings, tapered rollers, spinning bearings and thrust bearings.

Condition Photos:

Left: sculpture showing faded paint and rust. **Right:** detail faded paint and rust blisters.

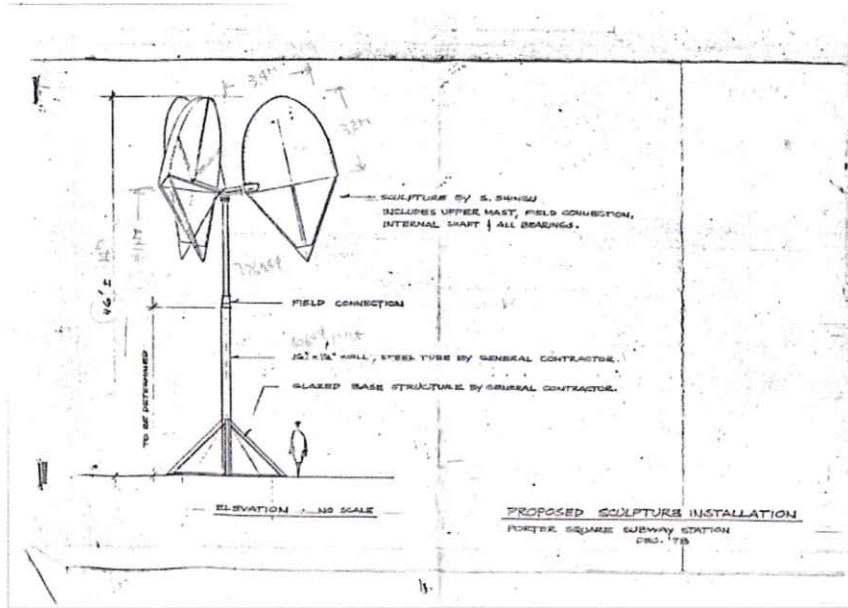


Left: flaking paint at bottom of the pole. The station contractor originally applied the pole's paint, and it appears to be missing a zinc-rich primer layer on top of the galvanized steel.

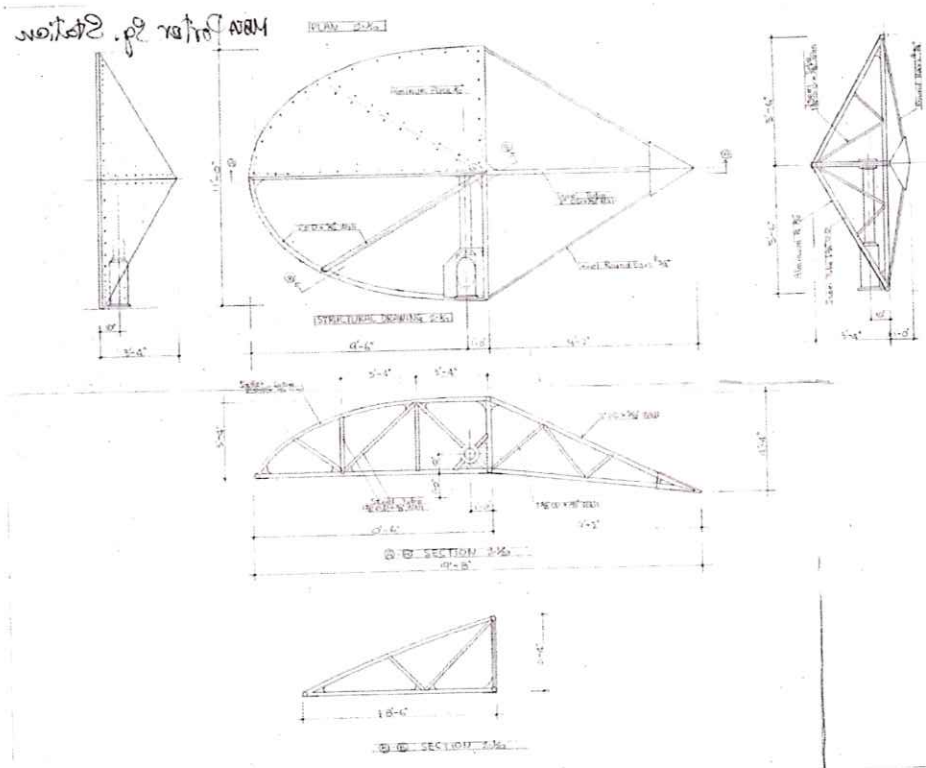


Right: flaking paint below the light fixtures.

Original Elevation Drawing



Original Structural Drawing of the Vanes



Record of 1998 Restoration:

By 1998, the red color had faded and the sculpture was in need of repair. DL daughter and son-in-law, Martha and Bernard Cooper, managed the restoration project, with rigging and transportation carried out by Shaughnessy & Ahern (contact Mike Shaughnessy), and painting done at a commercial paint company in Langdon, NH. The sculpture was taken down May 18, 1998, and re-installed on July 13.

Sherwin-Williams's paint, Polane HS Plus Polyurethane Enamel Monochromatic Intermix Color System (a two-part polyurethane) in gloss red, was used for the vane's finish paint. It was applied over Epolon 2 primer.

The masts were also painted with Epolon 2 primer and finished with Poly-Lon 1900 polyester polyurethane, a two part polyester-aliphatic urethane, in Ultra White high gloss.

Photos of 1998 Restoration (provided by Martha and Bernard Cooper):

Martha and Bernard Cooper contact information:
 Springfield, VT 603-935-6862
 Email: 22coops@gmail.com

Original Paint Color:

Susumu Shingu provided an actual original paint sample of the sculpture, a bright red with a gloss surface (sample currently with conservator).



The excellent high-performance paint system specifically made for aluminum and often used for outdoor sculpture is Awlgrip Paint, a marine specialty coating made of a two-part acrylic-polyurethane with very good color retention, applied over Awlgrip's strontium chromate primer and the paint system's zinc-rich primer. A very close color match is Awlgrip Toreador Red H7161 in gloss.¹

Goals of the Treatment:

The goal of the proposed treatment is to remove the vanes, blast clean to bare metal, fill surface losses if needed, repaint the sculpture with the best high-performance paint system available, and re-install the sculpture. The internal bearings should be examined and probably replaced (see mechanical drawings for roller bearings, spinning bearings, and thrust bearings). The paint system should last 15 years.

¹ Paint consultant: Paul Amaral, Principal, Amaral Custom Fabrications, 310 Bourne Street, Rumford, RI. (401) 396-5663.

Discussion and Recommendations:

Susumu Shingu's *Gift of the Wind* has suffered from severe fading and deterioration since its 1998 re-painting. The paint is no longer serving as a protective layer to the aluminum sheet and steel framework, and the metal parts are corroding. Conservation treatment is needed in the very near future to prevent further damage and corrosion.

The assessment report provides original documentation (mechanical drawings and paint chip) and the approval of the artist. The project also provides information from the 1998 restoration including the managers, the previous paint system, the rigger, and photographs of the process. The 1998 team is prepared to provide further support.

Treatment Directions for *Gift of the Wind*:

1. Assemble a team to carry out the deinstallation, repair, and repainting, with general oversight from a Conservator. A mechanical engineer should be on the team to handle the interior bearings.
2. Photograph the sculpture's conditions before treatment with high resolution digital JPEG files. Label each image with the name, date, a brief description, and "BT" (indicating "before treatment").
3. Remove the sculpture from its location by lift and rigging. Transport it to the repainting studio/shop by securing the vanes with padded straps and strapping them to the bed of a truck.
4. Assess all original stainless steel bearings and replace as needed.
5. Blast clean metal surfaces to SSPC-10 (blast steel elements, dry ice, or sodium bicarbonate blast on aluminum parts).
6. Repaint the surface in a matching color and shine in gloss red. Awlgrip paint system is recommended, including primer layer, intermediary layer, and top color coat (Awlgrip Toreador Red is a very good match for color and gloss).
7. Repaint the mast on site. Remove flaking paint with scraping tools, sanders, or by hand, followed by applying the Awlgrip paint system in bright white.
8. Reinstall turning mechanism and vanes.
9. Photograph during and after treatment and provide digital high-resolution images in JPEG or TIFF format.
10. Supply a written report on the treatment to the MBTA, including all materials and methods used in treatment and future maintenance directions.

Project Standards

All work must comply with the U.S. Secretary of the Interior's Standards for the Treatment of Historic Properties and adhere to the Code of Ethics established by the American Institute for Conservation of Historic and Artistic Works (AICHAW).



Rika Smith MS, FAIC

December 30, 2020