

Written Testimony - Agenda Item 209/195

Agenda Item	Name or Organization	Position	Comments	Attachment	Created
195	Tony Greiner	Support with changes	<p>While there are some good things in the proposed changes to Public Monuments, the Review Criteria has some major problems. First, there is the ambiguous language about what could lead to a review, such as "Sustained and significant adverse public reaction or reasonable large-scale community opposition to the public monument." Who decides? Did the mob that pulled down the statue of Abraham Lincoln meet this criteria? Likewise, "Community members most affected by the monument's historical and cultural context have expressed a negative impact on community wellbeing." Again- who decides? And if a group of people oppose Abraham Lincoln, are their concerns more important than those who remember this great man, and look up to him? Or the people whose ancestors were freed from bondage by his actions?</p> <p>Epecially worrisome is the last paragraph of the revision, which has been retained from the existing version: "The Regional Arts & Culture Council, or its designee, shall implement and be held accountable for the provisions of this Chapter." RACC is a group that has demonstrated inability to act responsibly, and has voiced support for the mob that tore down the five statues. Why are they still being allowed to be involved in anything the city does?</p> <p>Please amend the proposal and bring it back (along with the statues) to Portland.</p>	No	02/25/24 4:39 PM
195	Stephen Loyal Griffith	Support with changes		Yes	02/27/24 4:01 PM
195	Jim Gorter	Support with changes	<p>Today's impressions of diversity, inclusion, and equity do not always overrule historic significance. The proposed policy does not provide for historic inclusion of the historic significance and context in making "monumental" decisions. Send the police back for serious reworking.</p>	No	02/28/24 9:34 AM
195	Jared Essig, representing Rose City Iron Front		<p>Like many cities across America, Portland has experienced a wave of gun violence in 2021-2022. A culture of incitement to violence is the probable cause, but city leaders have ignored this. Predictably, they are asking for more money for DAs, and hiring more guns: police, security guards. No. First, stop valorizing and promoting force of arms and gun violence through public statuary that fetishizes bodies and brandished weapons. Specifically, De-accession the Spanish-American Soldier monument that stands in the downtown Portland Civic Plaza.</p> <p>In protest, and in equal and opposite reaction to the brandished gun, many protests and riots were held here in 2020, under the banner of the brandished right fist, on the doorstep of the Federal Courthouse. Is brazen intimidation all that the law teaches? If guns and war are the meaning of life, then fists will be raised, violence will be incited, and a murder epidemic is inevitable, and no one should be surprised by this.</p>	Yes	02/28/24 11:26 AM
209	Brielle Wiener, Graduate Student at Portland State University	Support		Yes	02/28/24 9:26 PM

Comments on the City of Portland's
Proposed
Policy on Review of Public Art and Monuments
Published January 30, 2024

*Submitted by Stephen Griffith
to
monumentspolicy@portlandoregon.gov
February 27, 2024*

Summary

1. This is an important topic with many interests to balance.
 2. Here are the key issues I identified:
 - a. Is this policy for the five monuments that were removed in 2000 or all monuments going forward? I recommend all monuments.
 - b. Should the review consider the effect of monuments on black and Native American communities, or on all minorities that have been the subject of discrimination? I recommend all minorities.
 - c. Should the review involve meetings and hearings with members of minority communities, or all citizens of Portland? I recommend all citizens.
 - d. Should the city consider the cost of future vandalism and bigotry in deciding whether to restore monuments? I recommend that these not be considered.
 - e. Should the work be done by the staff of the City Arts Program or someone they designate? I recommend the City Arts Program.
 - f. Should the work have a deadline or not? I recommend a deadline of one month for the initial report and six months for the final report.
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DRAFT 5.74.090 Public Artwork and Monuments Review Policy:

- A. A piece of public artwork or monument may be considered for review based one or more of the following reasons:

COMMENT: After "monument," I recommend inserting the phrase "- whether on display or in storage -". This would make clear that the policy applies not only to the five monuments that were dismantled and stored in 2020, but also other monuments that may still or will be displayed in the future.

1. There is significant adverse public reaction or reasonable large-scale community opposition to the monument or piece of public artwork.

COMMENT: This paragraph refers to “monument or ... public artwork,” while paragraphs 2-17 mention only “artwork” (or “work”). I recommend that either the language be standardized, or the policy use “Artwork” as a term of art to include both monuments and other works of art.

2. The artist or subject of a piece of public artwork, or their descendants, provides a written request to the City seeking removal of the artwork from public display.
3. Community members most affected by the artwork’s historical and cultural context have expressed a negative impact on community wellbeing because of the piece of public artwork.

COMMENT: This paragraph assumes a couple of things that will create unnecessary problems in the acceptance and administration of the policy. The first is the assumption that the people who are “most affected” by a work of art are affected negatively. That is by no means true of art in general, and it should not be assumed to be true of the monuments under consideration in Portland. The second is the assumption that members of the “most affected” community are the only persons who have standing to talk about the impact of an artwork on community wellbeing. That denies the humanity of everyone. Both problems will be solved if the words “most affected by the artwork’s historical and cultural context” are deleted, which I recommend. This would leave the following sufficient consideration: “Community members have reported a negative impact on community wellbeing because of the piece of public artwork.”.

4. The City has denounced ownership of the piece of artwork due to what or whom it represents or its impact on communities and communities that have been historically marginalized due to colonization, genocide, or slavery.

COMMENT 1: Whether “denounce” means criticize or renounce, this is not a well phrased factor. The wording assumes the conclusion of a process that has not even begun. Put differently: if the City of Portland has in fact already rejected its ownership of a piece of artwork, no study is needed. The monument or artwork should simply be disposed of. I recommend that paragraph 4 be deleted or clarified.

COMMENT 2: If paragraph 4 is retained in some fashion, then the Council should realize that the paragraph only covers communities that were marginalized due to “colonization, genocide or slavery.” This description fits

blacks and native Americans, but there are other groups that have been marginalized in American history on different grounds - religion, gender, ethnic background, disability and sexual orientation. The City should decide whether the review of monuments and works of arts should consider the perspective of those communities too. I recommend that it should consider these other communities. This will avoid another round of discrimination.

COMMENT 3: If paragraph 4 is kept, its summary of history needs to be completed. The paragraph currently says that blacks and native Americans were marginalized as a result of "colonization, genocide or slavery." It should also mention that they were marginalized by "legal and social prejudice." I recommend that those words be added.

5. The subject or impact of a piece of artwork is significantly at odds with City's values of antiracism and equity.

COMMENT: If the City of Portland has adopted a policy on "antiracism" and "equity," I recommend that this paragraph refer to that action. Unless the paragraph is grounded in *specific action* already taken by the City, the wording will invite endless argument over what "antiracism" and "equity" mean, and whether and when the City committed itself to them.

6. The artwork can be sold to finance acquisition of, or can be traded for, a work of greater importance.

COMMENT: This paragraph calls for a comparison of the "importance" of an old work of art and a new work of art. The question that arises is how that is done. Does the City Arts Program currently have criteria for determining the overall "importance," "desirability" or "worth" of a single work of art? Will those criteria allow the City to compare the importance of two works of art to determine which is "greater"? If so, I recommend that Paragraph 6 refer to those criteria.

7. The artwork is damaged or requires restoration in gross excess of its value or is in such a deteriorated state that restoration is either not feasible or impractical.

COMMENT: This paragraph calls for a comparison of the cost of restoring a work of art with the value of the work of art. Restoration cost can be quantified. The "value" of a work of art, however, can mean many things, ranging from its original cost to current book value to replacement cost to

fair market value. "Value" could also simply mean the amount beyond which the City is not willing to pay for restoration. I recommend that Paragraph 7 discuss the issue of value further.

8. The artwork interferes with the practical use of the site, or significant changes in the use or character of design of the site affect the integrity of the artwork.

9. The location of a site-specific artwork provides an environmental risk or is so severely altered that the work's installation is no longer physically possible or conceptually relevant.

10. No suitable site for the artwork is available.

COMMENT: The suitability of a site for a monument or work of art is an aesthetic judgment. If the City has criteria to determine whether a given site is suitable for a given work of art, I recommend that they be stated or referenced here.

11. The artwork is duplicative of work of that type or of that artist within the City.

COMMENT: The relationship between one work of art and other works is also an aesthetic judgment. What is "duplicative" to a critic can be "harmonious" to an admirer. Sometimes the beauty and appeal of a space, building, campus, quarter or city lies in the continuation and repetition of form and style. If a monument or work of art is recommended to be removed on the ground of "duplication," an equal opportunity should be given for the public to voice the contrary point of view.

12. The artwork requires excessive or unreasonable maintenance or has physical faults in design or workmanship.

COMMENT: This paragraph is similar to Paragraph 7. Paragraph 7 compares the cost of *restoring* a work of art with the value of the work of art. This paragraph compares the cost of *maintaining* a work of art with the value of the work of art. In my comments on Paragraph 7 I addressed the challenge of determining "value," which in turn affects the judgment whether the cost of maintaining a work of art is "excessive or unreasonable." I suggest that this paragraph (currently number 12) be inserted immediately after Paragraph 7 so the reader can see the close connection between the two.

13. The work is fraudulent or not authentic.

COMMENT: In the world of art and law, a work is “fraudulent” or “inauthentic” when the work is represented to be the product of an artist, studio or period of time when in fact it is not. Does the City believe that it owns such a monument or work of art now? If not, I question the need for this paragraph. A copy of an original artwork is neither fraudulent nor inauthentic unless the City didn’t know it was a copy when the City acquired it.

14. A work is not or is rarely displayed.

COMMENT: I don’t understand the reason behind this idea. The fact that a monument or work of art “is not or is rarely displayed” appears to be a reason *against* displaying it. It is circular reasoning, however, to say that the City should not display a monument because the City does not display it. Most people would say that if a monument is important and beautiful, those are reasons to display it, and if a monument is trivial and unattractive, those are reasons not to display it. In either case, the key factors are the beauty and significance of the monument, not whether it is displayed at the present time. I suggest deleting paragraph 14.

15. The artwork endangers or presents a potential threat to public safety.

COMMENT: The key issue in this paragraph is what is meant by “public safety.” If a monument or work of art poses a physical threat to public safety – for example, if it might topple and injure someone – then safety is a legitimate consideration. If, on the other hand, the artwork presents a “potential threat to public safety” because people may commit acts of personal injury and property damage because they don’t like it – i.e., people will break the law – I urge the Council to decide that that threat is *not* a legitimate consideration. In the words of Commissioner Ryan, “Portland must no longer tolerate criminal behavior as a standard course of action.” The corollary of this is that Portland must not allow criminal behavior to control what the City Council does. This paragraph should be kept, but understood to refer only to the threat to public safety from the monument itself.

16. Providing security for the work requires too many resources or the City cannot reasonably guarantee the security of the artwork.

COMMENT: This consideration is very similar to the second interpretation of Paragraph 15 discussed above. To suggest that it will cost too much to protect public art from people who want to deface it – i.e., people who want to break the law that protects the things we value as a community - is to lose faith in the ability of government and society to maintain the law. The day when we yield to the vandal’s veto may come in the future, but it is not today. Part of the cost of restoring the city of Portland is the cost of protecting it from vandalism. Monuments and works of art are as important to a city as its parks, its homes, its businesses and its public buildings. I recommend that this factor be deleted from the list. See my comments on Paragraph 15 above.

17. The work does not fit within the mission, goals, and objectives for the City’s public art program.

COMMENT: A well-drafted policy will say everything that needs to be said in one place. This paragraph refers the reader to terms and concepts somewhere else in the bowels of the public art program that are not specified and may be unwritten. There is a risk that Paragraph 17 will be used as a last resort when the City Arts Program wants to remove a monument or work of art. If the “mission, goals and objectives for the City’s public art program” contain grounds for removing a monument or work of art that are *not* stated in paragraphs 1-16, they should be stated at this point, in this policy. If the mission, goals and objectives offer nothing new, then Paragraph 17 should be deleted.

- B. If a piece of artwork or a monument meets one or more of the criteria in Subsection A above, and the City Arts Program or its designee identifies a piece for review, the City Arts Program or its designee will provide a written report to the City Council and if applicable, include a recommendation for one or both of the following:

COMMENT 1: Section B refers to a “designee” of the City Arts Program, but provides no rationale for the use of the designee rather than the staff of the City Arts Program to perform the functions described in Section B; no description of the process or timeline by which the designee will be chosen; no description of the make-up of the designee similar to the composition of the Public Artwork and Monuments Advisory Commission; no description of the process by which the designee will operate including

adherence to open meetings laws; no budget for the designee; and no procedure by which the Mayor and City Council will have control over the selection and operation of the designee. Given the high stakes and profile of the monuments and artwork issue, this is an unwise provision at this time. The City should maintain full and direct control over the execution of its monuments policy until good cause is shown to do otherwise. I recommend that all references to a designee therefore be stricken.

COMMENT 2: Four years have passed since the demonstrations in 2020, and there has been little progress on the fate of the public art and monuments that were vandalized and removed at that time (“Removed Art”). The City Council should show that it knows, now, what it wants to do with respect to these items and intends to get it done. Timelines are an essential sign of this resolve. Section B calls for two reports – an initial report where the City Arts Program identifies those monuments and works of art that it believes are subject to the criteria in Section A, and a final report in which the City Arts Program, after a process described in Section B in certain circumstances, makes a recommendation on the disposition of those monuments and works of art. I recommend that the City Council set a deadline of one month for the initial report and six months for the final report. This will bring to the monuments issue a focus that has been missing for too long.

COMMENT 3: Section B of the policy addresses Removed Art that the City Arts Program recommends be restored to public view. It does not address Removed Art that the City Arts Program does not recommend be restored, or other art which has not been removed that the City Arts Program may wish to review in the future. I recommend that the policy address these other contingencies in order to be complete.

To simplify the wording, ensure control by the City Council, and set reasonable, measurable deadlines for the submission of all reports - initial and final – relating to monuments and pieces of art, I offer the following language for use at the beginning of Part B:

1. “Initial Report by the City Arts Program

“Within 30 days of the adoption of this policy, the City Arts Program shall submit an initial written report to the City Council, identifying any artwork or monuments that were removed from public view after May 1, 2020 that it believes meet the criteria listed in Part A of this policy, and recommending action with respect to these items as set forth below. Thereafter, and with respect to other City property, the City Arts Program may from time to time identify and report to the City Council any other artwork or monuments that it believes meet the Part A criteria and merit further review.

“Following the submission of an initial report, the Mayor and City Council of Portland may approve the investigation and submission of a final report on public artwork and monuments by the City Arts Program with such input from the Portland Artworks and Monuments Advisory Commission (“Advisory Commission”) as the City shall deem advisable.

2. “Final Report by City Arts Program

“Within six months of a decision by the City Council to authorize and direct the review of a monument or work of art as provided herein, the City Arts Program shall submit a final report to the City Council describing the steps it has taken and recommending action with respect to such artwork.

“The first final report of the City Arts Program shall address all pieces of public art and monuments that were removed after May 1, 2020 in response to demonstrations and/or vandalism, whether or not the City Arts Program finds that they merit review under the factors listed in Section A of this policy, and whether or not the City Arts Program recommends that they be restored to public view.”

1. A recommendation for the City Arts Program or its designee to review the public artwork or monument in question and provide a report and recommendations to the City Council. If review of a piece of public artwork or monument is initiated based on significant adverse public reaction, and the piece is recommended for return to public display, the recommendation must include the following elements:

- a. Addition of historical context or information related to the monument or artwork designed to enhance public understanding and awareness;

COMMENT: In engaging with the community, the City Arts Program should solicit suggestions for what might be said about the “historical context and information related to [each] monument.” The City Arts Program should also publish drafts and invite comments on the materials it proposes to use in providing historical context and other monument-related information

- b. Community engagement in the form of public conversations and meetings; Evaluation of community feedback, both historic and current;

COMMENT: In order to succeed, the community engagement procedures developed by the City Arts Program must provide a way for the people who *oppose* the restoration (or continued public display) of a monument or work of art to feel that they have been heard. By the same token, there must be an opportunity for people who *support* the restoration (or continued public display) of a monument to feel that they have been heard. A report by the City Arts Program that has not provided a fair and substantial opportunity for both sets of people will not be accepted as valid by the public. It will divide the city rather than unite it. The City Arts Program must provide for meaningful notice and hearings in all parts of the city. Any report that counts heads or reports intensity of feeling will be dead on arrival if some people have not had a reasonable opportunity to be heard.

- c. An analysis of the subject or artwork in relation to the City's values of antiracism and equity; Review of the public artwork subject, the donor of the art, the artist, and historical acquisition of the artwork;
- d. Assessment of the artwork or monument as an ongoing rally point for gatherings centered on racist or bigoted ideology; and

COMMENT: This factor does not belong in Section B of the Policy. It should be listed in Section A if at all. I recommend that it not be considered as a Section A factor, because it gives to the bigot an outsized effect on the culture of the city. Removing a monument will not remove bigotry. If a monument is not restored, bigots will simply find another place to rally, but the city will have been permanently degraded. See my comments on Section A paragraphs 15 and 16.

e. Examination of any legal considerations related to the disposition of the artwork or monument.

2. A recommendation to appoint a Public Artwork and Monuments Advisory Commission with a primary purpose of evaluating specific monuments or pieces of artwork and making recommendations to the Mayor and City Council relating to the artwork or monument in question. The Commission will:

a. Represent a diverse body of members of the public and include a minimum of two artists, one historian and two community members most affected by the artwork's historical and cultural context, and with widely recognized expertise in a range of relevant disciplines, such as history, art and antiquities, public art and public space, preservation, cultural heritage, diversity and inclusion, and education.

b. Produce a report to City Council including a summary of the following engagement activities:

i. A series of virtual and/or in-person community forums, listening sessions and town halls.

ii. A minimum 6-month public engagement process with artists and community members most affected by the artwork or monument and develop creative responses or engagement activities in response to the proposed artwork or monument in question.

COMMENT 1: The proposed policy does not identify the communities "most affected" by the art and monuments under review. I recommend that these communities be identified, both to avoid misunderstanding and to prompt to an honest discussion of an important issue. The policy recognizes that there are people who feel deeply about the presence of certain monuments. It should also recognize that there are people who feel strongly about the absence of those monuments, the manner in which they were vandalized and taken away, and the City's response to the vandalism. Limiting engagement to only certain communities, on the assumption that only they are "affected," will create nothing but trouble for

the Commission and the City. The Commission must provide for notice and hearings in all parts of the city, without prejudging what will be said at those hearings.

COMMENT 2: The policy does not indicate how the work of the City Arts Program and the Public Artwork and Monuments Advisory Commission should relate to each other, if at all. Both will have hearings with the same communities on the same topic in the same time frame, and both are expected to report to the City Council. I recommend that this subject be addressed in the policy.

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Jared Essig started this petition to [PSU Native American Student Community Center](#) and 9 others

These Statues glorify a mythologized interpretation of settler colonialism and foreign imperialism without actually teaching the history. Remorse for this legacy, and repentance is the destiny of white Oregonians. Therefore we want the Regional Arts and Culture Commission to manifest this by having them removed and replaced with megalithic stelae that recount an unbiased history that includes the narratives of indigenous peoples. [The American Historical Association \(AHA\) said in an August 2017 statement on the confederate monuments controversy](#), that "to remove monuments is neither to 'change' history nor 'erase' it. What changes with such removals is what American communities decide is worthy of civic honor."

The AHA stated that most monuments were erected "without anything resembling a democratic process," and recommended that it was "time to reconsider these decisions."

PIONEER IMAGE “PROMISED LAND” –

The outdoor bronze sculpture. [The Promised Land by David Manuel](#), located in Chapman Square, Plaza Blocks in Portland, Oregon. 1993

The problems:

- ignores indigenous history altogether, and fails to teach pioneer history
- glorifies the colonial doctrine of manifest destiny without critique or even description.
- appeals to the pseudo-biblical doctrine of Christian supersession of the Sinai covenant, in support of a Christian doctrine that they have replaced the Jews as chosen people, justifying dominionism over the American continent as their "promised land". The book of Genesis promises the land of Canaan to the seed of Abraham and the sons of Jacob. White anglo-Americans should learn that they/we are not the chosen people and that this is not their/our promised land. This cultural misappropriation from and replacement of the Jews should not be used to justify seizure of land from and replacement of the indigenous peoples of Oregon via white anglo-american protestant christian dominionist colonialism. If Christians really were the chosen people, they would be observing, among others that they claim are abrogated, the commandment:

“Thou shalt make no engraved image in the likeness of anything in heaven above or on earth below...” - Exodus 20

REPLACE with a megalithic stele that recounts the history of the Oregon pioneers and the indigenous peoples they displaced.

[GUAM INFANTRYMAN / Spanish–American War Soldier's Monument](#) Lownsdale Square, Plaza Blocks. 1906 -

Also known as the Spanish–American War Memorial or simply Soldiers Monument, is an outdoor sculpture and war memorial monument honoring the 2nd Oregon Volunteer Infantry Regiment of the Spanish–American War, created by American artist Douglas Tilden and located in Lownsdale Square, in the Plaza Blocks of downtown.

The Problem: Celebrates American imperial colonialism as over Spanish imperial colonialism, without critiquing either. Fails to teach history.

RETAIN THE PEDESTAL AND RECORD ON IT THE HISTORY of the Spanish American War and subsequent history of Guam, Puerto Rico, the liberation movement and 1946 independence of the Phillipines.

NON-BINDING RECOMMENDATIONS ON PORTLAND PUBLIC ART AND STATUARY. Petition signers hold a variety of opinions related to the following monuments. We believe that the Portland Regional Arts Council should hold a fact finding and open democratic process for deciding which aspects of our shared history are worthy of civic honor. This process should pro-actively elevate the voices of Indigenous Oregon peoples who have historically been politically excluded from these decisions.

[ABRAHAM LINCOLN](#) South Park Blocks. 1908 - Bronze cast by George Fite Waters

The Problem: Fails to adequately teach history. Like all statuary, it valorizes corporal presence and implied physical power while ignoring the moral, spiritual, and intellectual aspects of the person we are honoring.

Consider replacing it with sayings, speeches and accomplishments of Abraham Lincoln, such as his Gettysburg address and Emancipation Proclamation, and a list of the victories the Union Army won over the confederate generals whose [statues in the south are belatedly being removed](#).

CHIEF MULTONOMAH, COMING OF THE WHITE MAN

TEDDY ROOSEVELT, ROUGH RIDER

From this statue I learned that T.R. was unusual large, greenish, liked to carry a sword, sit on a horse, and was covered in bird shit. Is there anything else about him that I should know?

[THOMAS JEFFERSON](#) High School, Killingsworth st. / Kerby St. 5/1916 - [14/6/2020](#)

Jefferson owned and profited from slaves his whole life. He was also a vociferous abolitionist. Consider the following denunciation of slavery and the slave trade from his [original rough draft to the Declaration of Independence](#), which was removed from the definitive version by the Continental Congress in order to appease the southern slave states:

"Let the facts be submitted to a candid world: he has waged cruel war against human nature itself, violating it's most sacred rights of life & liberty in the persons of a distant people who never offended him, captivating & carrying them into slavery in another hemisphere, or to incur miserable death in their transportation thither. this piratical warfare, the opprobrium of infidel powers, is the warfare of the CHRISTIAN king of Great Britain. determined to keep open a market where MEN should be bought & sold, he has prostituted his negative for suppressing every legislative attempt to prohibit or to restrain this execrable commerce: and that this assemblage of horrors might want no fact of distinguished die, he is now exciting those very people to rise in arms among us, and to purchase that liberty of which he has deprived them, & murdering the people upon whom he also obtruded them; thus paying off former crimes committed against the liberties of one people, with crimes which he urges them to commit against the lives of another."

Why attempt to reproduce the man's physical form while totally neglecting to teach his political philosophy? The monument becomes an aid to forgetting.

[GEORGE WASHINGTON](#) 57th Ave. / Sandy Blvd. 1927 - [18/6/2020](#)

If we're going arbitrarily honor someone, why not George Washington Carver? Here are some quotes: *"When you do the common things in life in an uncommon way, you will command the attention of the world."* *"Where there is no vision, there is no hope."* *"I love to think of nature as an unlimited broadcasting station, through which God speaks to us every hour, if we will only tune it."*

"Fear of something is at the root of hate for others, and hate will eventually destroy the hater."

If you wish to honor George Washington the revolutionary general and first president, consider this quote *"The administration of Justice is the firmest pillar of good government."*

JOAN OF ARC

BATHING BEAUTY OF PSU

Women should be naked, voluptuous, and bath in fountains so that the rest of us can ogle. This is normative, this is what women should do, and this is what we expect of them????

REBECCA AT THE WELL Park Blocks

The mark that distinguished Rebecca at the fountain, in the eyes of the elderly servant Eleazar, was not her physical beauty, but that she demonstrated kindness to the animals by offering to water his camels. This textual context is totally missing from a very Greek statue that should properly be called the "Aquarian nymphs" or something like that. The descendants of Shemanski and the so called "temple" of Beit Israel should be ashamed of themselves. Go read your own Law before you claim to be a "nation of priests". Rather than being a "light to the nations", you're legitimizing and helping perpetuate our gentle pridefulness and delusions.

[THOMPSON ELK SCULPTURE](#) Main st./3rd Ave. 1900 - [1/7/2020](#)

SUGGESTED BIBLIOGRAPHY



At 100 signatures, this petition is more likely to be featured in recommendations!



Dashboard Petition details Edit Comments



Stop Promoting Gun Violence, Topple Portland's Soldier Statue

1 has signed. Let's get to 100!



At 100 signatures, this petition is more likely to be featured in recommendations!



Jared Essig started this petition to Multnomah County District Attorney Mike Schmidt and [9 others](#)

Like many cities across America, Portland has experienced a wave of gun violence in 2021-2022. A culture of incitement to violence is the probable cause, but city leaders have ignored this. Predictably, they are asking for more money for DAs, and hiring more guns: police, security guards. No. First, **stop valorizing and promoting force of arms and gun violence through public statuary that fetishizes bodies and brandished weapons.** Specifically, **De-accession** the [Spanish-American Soldier monument](#) that stands in the downtown Portland Civic Plaza.

In protest, and in equal and opposite reaction to the brandished gun, many protests and riots were held here in 2020, under the banner of the brandished right fist, on the doorstep of the Federal Courthouse. Is brazen intimidation all that the law teaches? If guns and war are the meaning of life, then fists will be raised, violence will be incited, and a murder epidemic is inevitable, and no one should be surprised by this.

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At 100 signatures, this petition is more likely to be featured in recommendations!

The [Oregon WWII Memorial](#) on the grounds of the Salem capitol is an example of this intellectual and educational approach to history. The Vietnam war memorial in D.C. is an example of a more humble approach to history. Regardless of your opinion of any of these wars, or of war in general, or your valuation of America, these approaches to history are better for the moral and intellectual health of our youth and citizenry than the religiously idolatrous approach to historical monumentation offered by Portland.

Stop celebrating war, and instead, faithfully recount the history with reverence for war's cost in human life. Instead of fetishisation of bodies and brandished weapons, recite people's notable sayings and recount their valorous (or shameful) deeds.

WHY THAT and NOT THIS?

When fighting and war are valorized and rage is promoted and taught, children and youth are learn the erroneous lesson that fighting and war is the meaning of life. Its not. Even when war is just, if it ever is, the purpose is peace. And if not, it is not a just war. The warrior ethos of struggle for its own sake, is taught throught our comic books, video games, advertising, and other fan-fiction. Changing our civic monuments is only one part of a broader cultural change of our media consumption habits, in order to teach and learn the different lesson that courage is a moral and civic virtue that requires us to use our intellect and words and not merely our arms.

We request comments from all citizens and civic groups, but especially from the departments of History at PSU, UofO, and OSU, and associations of Philipino-Americans, Cuban-Americans, and Chamorros, Oregon National Guard and association of War Veterans.

The council should revise its public art policy, and to stop funding, promoting, or allowing such projects on public land or buildings. The pen is mightier, and our leaders should teach this. Then, we call on the RACC to deaccession ALL statuary and mural projects that feature weapons in this style, and to do so without prejudice or favoritism to any group: also remove brandished swords, raised fists, and war generals on horseback regardless of whether they were union or confederate. Life Matters!

HISTORICAL ANALYSIS, and WHAT THIS IS NOT:

The [Three Arrows](#) on our petitions banner were originally used by Democrats who fought fascisim as the Iron Front, not by communists. To clear up the confusion about "Antifascism", that has been deliberately sown and perpetuated by an ignorant media, the [rosecityironfront.org](#) that supports this petition also opposes Bolshevik-Leninism, and has promoted a [petition to remove the Lenin Statue](#) in Seattle-Fremont.

Signing this petition does not signal that you agree with their full platform or sign up for their coalition. However, it is provided here for your information, since it is relevant to the concern over "what is antifa?", since many anarcho-communists also appropriate the three arrows, and some of them may even sign this petition. But signing this petition does not indicate that you are part of the AntifasistAction, "antifa" for short, which was a Stalinist front in 30's germany that actually fought against the Iron Front.

Incitement to violence will not be celebrated or condoned, and real leaders will say this. (right Ted?)

The City Council should direct the Regional Arts and Culture Commission to remove the [Spanish-American Soldier monument](#) that is currently in Lownsdale square of the Portland Plaza.

The American Historical Association (AHA) said in an August 2017 statement on the confederate monuments controversy said that to ["remove monuments is neither to 'change' history nor 'erase' it. What changes with such removals is what American communities decide is worthy of civic honor"](#)

The AHA stated that most monuments were erected *"without anything resembling a democratic process," and recommended that it was "time to reconsider these decisions."*

When people act out these fantasies of power, people start dying, and it is the poor and the marginalized who are most affected, and this has occurred in Portland. The manichaeen martial dualism may be good for selling comic books and fantasy epic novels and movies, but it is bad for our mental and physical health. Down with the soldier statue! Lower your weapon!

In 2020, we circulated a petition to firstly [remove the pioneer family "Promised land" statue](#), because of the peculiar intersection of

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[Unballed:](#)

sibilities of what could be the new policy to the Portland City

Council this summer (2021), it doesn't plan to hold public hearings on each statue's fate. Calhoun says the nonprofit is seeking input on wider questions. "How do we have a public realm where everyone feels represented and safe and seen and heard? What does that look like?" she asks. "Even: Do you want monuments? Not everybody does."

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[Report a policy violation](#)

Updates

Keep your supporters engaged with a news update. Every update you post will be sent as a separate email to signers of your petition.

[Post an update](#)

Jared Essig started this petition

4 months ago

Reasons for signing



I'm signing because...

Be the first to add your comment to this petition.

Petitions promoted by other Change.org users

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Promoted by 3,826 supporters

STOP Disney - Last Chance for Lighthouse...

Right now Disney's cruise line is trying to ram through environmental approval for a massive cruise ship port at Lighthous...

[Read more](#)



Lighthouse Point  453,466 Supporters

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Promoted by 1 supporter

Save a Part of Rowayton's History

We, the undersigned urge the Connecticut Historic Preservation Council to oppose the demolition of 2...

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Tod Bryant



10 Supporters

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Promoted by 29 supporters

Save the Riverside D.I.Y. Skatepark

The tennis courts at Riverside Park in the Stockade of Schenectady, NY has been home to some 100+ skateboarders in t...

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Craig Mahar



741 Supporters

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Promoted by 2 supporters

The loopholes. In sex trafficking and in child...

The courts do not hear our children or our children therapist which sometimes leads them back to their abuser judges...

[Read more](#)



Debra Hine



91 Supporters

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Promoted by 31 supporters

Air Conition for School Busses in Rural...

This petition is to get Air Conditioning on all school busses for the rural community of Amaegosa Valley, NV. Currently we...

[Read more](#)



Becca Lucas



771 Supporters

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Promoted by 29 supporters

Keep Outdoor Music on the Mix Patio

The back patio at the Mix has been a staple of the Castro for decades. It has served as one of the few places our...

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SF Mix



674 Supporters

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Promoted by 1 supporter

Stop the Tumalo Sewer

Objective of this petition is to gather support against the proposal to develop a costly sewer system for downtown...

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Jeannie Fraley



11 Supporters

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Promoted by 56 supporters

Make Lakeland Electric More Affordable for ALL...

If you have lived in Lakeland for more than 1 year you have felt and noticed the impact of the multiple raises in rates fo...

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Carly Cashman-Cr...  5,498 Supporters

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change.org

Promoted by 2 supporters

Help bring Larry Jones home!!!

Larry Jones has been serving time in the Madison County Correctional System over the past 11 years on a probation...

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Nothing you do
is because of
luck or chance.
It's all due
to God's grace
and favor.

christina wiggan



18 Supporters

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Promoted by 176 supporters

Utah ICE Separated Me from My Son-Demand...

BACKGROUND My immigration story in Utah started back at Weber State University. The University has since...

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Victoria Sethunya  10,724 Supporters

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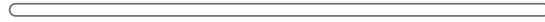



Promoted by 260 supporters

Change the Definition of Suicide

Every day is a tough day to cope with losing a loved one by suicide. The narratives and views surrounding suici...

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i understand **i understand i u...**  19,880 Supporters

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Promoted by 1,049 supporters

Stop the Trophy Hunt of Alaska's Wolves and...

The Trump administration has opened the floodgates on trophy killings in Alaska. A new plan will allow mother...

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Scott Gilman



282,684 Supporters

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Promoted by 46 supporters

A New Grocery Store for Walden, TN

A High-Quality, Cost-Effective Shopping Experience Please join us in supporting a new grocery store on the former Lines...

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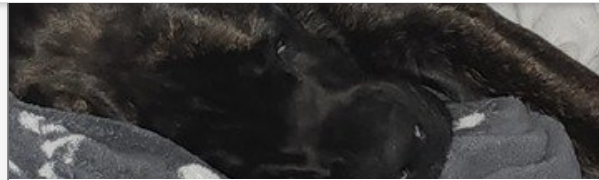
Friends of Walden...  1,240 Supporters

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Promoted by 4 supporters

The Fenixx Law

Fenixx the Cane Corso dog went viral on a global scale when she was seen being tortured and abused at the hands of a...

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Carmen Cloute



206 Supporters

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Promoted by 47 supporters

Press charges against Chicago Police Sergeant...

#NOTINMYTOWN — Please sign by August 15th, 2022! Please join us in standing with the Nieves family as we...

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Luz Gomez



2,093 Supporters

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Victorious Petitions

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Authorization Of Sleeve tattoos in the Marine...

Marine Corps Tattoo Policy Modification: Political image and the overuse of the word "professionalism" has nothing to do with warfighting efficiency,...

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Jasper Piala



78,479 Supporters

Victory!



Change the name of Dight Avenue in...

Dight avenue in the City of Minneapolis is named after Charles Fremont Dight, a professor at the University of Minnesota who dedicated his life to Eugenics and...

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Noah McCourt



30,068 Supporters

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Free Greg Mingo: Help bring an innocent man...

UPDATE 9/3/2021: My uncle's sentence was commuted by Gov. Cuomo on his last day in office! Greg comes home September 16th! Please consider...

[Read more](#)



Ava Nemes



144,284 Supporters

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CONNECT

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- Facebook
- Instagram

English (United States)



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Brielle Wiener

Regarding Agenda Item #195 - Amend Public Art Code to establish public monuments policy and review criteria

02/28/2024

My name is Brielle Wiener and I am a citizen of Portland and a graduate student at Portland State University. I am testifying in support of the amendment of Public Art Code to establish public monuments policy and review criteria (Code Chapter 5.74). I believe that the people of the City of Portland have the right to review and air grievances about the public artwork in Portland. As an activist, I believe that it is important for the public to be able to express their complaints about artwork as it can sometimes be prejudiced.

As an undergraduate student at the University of Oregon I participated in action against artwork on campus that was racist and a reflection of colonization. There have been countless examples over the last few years of public monuments that have been requested to be taken down due to similar histories and/or characteristics. There needs to be a way for the public to formally make these requests and critiques of public monuments and artwork.

From my story I am hoping that the Council recognizes that there are possibilities of public artworks being culturally insensitive and harmful as well as ideologically racist. In this case, there needs to be a way for the public to express the need for the removal of such artworks and monuments.

In order for the public to express their negative experiences and increase appropriate, historically accurate, and culturally sensitive artwork in Portland that enriches education, there needs to be implementation of comprehensive Public Artwork and Monument Review Criteria. This would create a way for the public to alert that an artwork or monument needs to be reviewed and action can be recommended.

Thank you for reading my testimony. Your consideration of these matters and solutions is very much appreciated.

195

Portland City Council, February 28, 2024 Agenda Item #195 - 3:45p
Briefing - Portland Monuments Project,
Commentary: Henry C. Kunowski

The proposed amendments to current city policy Chapter 5.74 Public Art being made by the Arts, Culture and Equity office in Commissioner Dan Ryan's office and the City Arts Program in the Office of Management and Finance, specifically Chapter 5.74.85 Public Monuments Review Criteria is an ambitious undertaking that had its beginning in 2018 and was memorialized in a July 22, 2020 confidential memo from the Regional Arts and Culture Council (RACC). In that memo, a five-phase process was discussed to decide "which monuments & sculptures are recommended for removal?" In that memo, the monuments/sculptures under consideration were:

1. George Washington (toppled on 6/18, block removed on 7/12/20)
2. The Promised Land - Chapman Square - Vandalized-Removed
3. Harvey Scott - Mt. Tabor - Vandalized-Removed
4. Teddy Roosevelt - North Park Blocks - Vandalized-Removed
5. Abraham Lincoln - North Park Blocks - Vandalized-Removed
6. Thompson Elk Fountain - Between Plaza Blocks - Vandalized-Removed and Return planned in 2024
7. Spanish American War Memorial - Lowndale Square

Further, Recommended for removal consideration are:

1. Joan of Arc - Laurelhurst neighborhood
2. Coming of the White Man - Washington Park
3. Lewis & Clark Column - Washington Park (PP&R purview, not RACC)
4. Spanish American War Memorial - Lowndale Square

Currently, there are (10) - monuments/sculptures that are listed on the 1984 Historic Resources Inventory with a Rank I status; Significant Resources and these (10) are also noted in the Oregon Historic Sites Database as considered eligible/contributing to the National Register of Historic Places. These monuments listed are:

1. George Washington, Removed and previously considered a contributing resource and delisted.
2. Abraham Lincoln, Removed and previously considered a contributing resource in the South Park Blocks NRHP Listing - Vandalized-Removed
3. Teddy Roosevelt, Removed and considered previously considered a contributing resource in the South Park Blocks NRHP Listing - Vandalized-Removed
4. Shemanski Fountain, a contributing resource in the South Park Blocks NRHP Listing
5. Coming of the White Man, Washington Park
6. Lewis & Clark Memorial, Washington Park
7. **Lewis & Clark Fountain (Chiming Fountain) Washington Park**
8. **Sacajawea, Washington Park**
9. **Charles Merrick Memorial Fountain, 5630 NE Alameda Street (at NE Sandy)**
10. Harvey Scott, a contributing feature of the Mt. Tabor National Register Historic District

Other than those (7) monuments noted above 1 - 6, that have been removed, there are (4) monuments that are listed as significant and could be subject to removal as outlined in the proposed arts policy amendment should a "complaint" be filed.

At this juncture in the proposed arts policy amendment, what is being called "The Five" monuments; Lincoln, Roosevelt, Washington, Scott and Promised Land statues will be considered under a later process as yet to be determined.

The principal concern with this current proposal is that it fails to address past omissions to follow extant city codes (COP Title 33.445.330 - Demolition of a Significant Resource) **nor** does it formally, as cited in item draft amendment 5.74.085 B through city code, invite the Portland Historic Landmarks Commission to follow its own rules and purviews for consideration for demolition or demolition delay for Contributing or Significant Resources. For these significant resources, the city already has a process: COP Title 33.846.080 Demolition Review and 33.445.340 120-Day Delay. How will this code interface with what is proposed? The proposed amendment does not reconcile the current (15) citations of the roles and responsibilities held with RACC. While a contract extension is currently being discussed between RACC and the City, will these remaining (15) charges become the basis for a contract extension? The proposed arts amendment also does not address several other City Codes; Capitol Assets and Disposal of Capital Assets, State ORS 358.653 and OAR 660-023-0200 and, a Federal noxious, 16 U.S. C. 470 et seq. - 46 FR 56187 where law directs the involvement of the State Historic Preservation Office. Should the current art amendment pass City Council, how will the authorities cited above be addressed so as to avoid conflicts during the policy amendment implementation and which other laws and rules take precedent? Finally, with so many organizations/nonprofits involved in the process moving forward, should be part of this consideration that none of these individuals and organization receive future grant or other payments from the city for their work?

Portland City Council Meeting
Wednesday, February 28, 2024 - 2:00 p.m.
Verbal Testimony

Agenda Item	Name
195	Aubrey Russell
195	Henry Kunowski
195	Stephen Kafoury
195	Brooke Best
195	Emma Colburn
195	Stephen Griffith
195	Jared Essig