



**DRAFT**

**CITY OF CORAL GABLES  
ARTS ADVISORY PANEL MEETING  
Wednesday, September 23, 2020 9:00 a.m.**

**Historical Resources & Cultural Arts Department  
Virtual Meeting via Zoom**

*Historical Resources &  
Cultural Arts*

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MEMBERS	O	N	D	J	F	M	A	M	J	J+	J	A	S
	19	19	19	20	20	20	20	20	20	20	20	20	20
Nelson deLeón	P	-	P	P	P	-	-	-	P	P	E	P	P
Dr. Jill Deupi	E	-	P	E	E	-	-	-	P	P	P	P	P
Adler Guerrier*													P
Jacek Kolasiński	P	-	P	P	E	-	-	-	P	P	P	P	P
Emily MacDonald-Korth	P	-	P	E	P	-	-	-	P	P	P	E	P
Manny Mato*			P	P	P	-	-	-	P	P	P	P	P
Marijean Miyar	P	-	P	P	P	-	-	-	P	P	P	P	P
Juan Roselione-Valadez	E	-	P	P	P	-	-	-	P	P	P	P	P

**LEGEND:** A = Absent; P = Present; E = Excused; \* = New Member; ^= Resigned Member;  
- = No Meeting    + = Special Meeting

**STAFF:**

Kara Kautz, Interim Historical Resources and Cultural Arts Director  
Catherine Cathers, Arts & Culture Specialist

**GUESTS:**

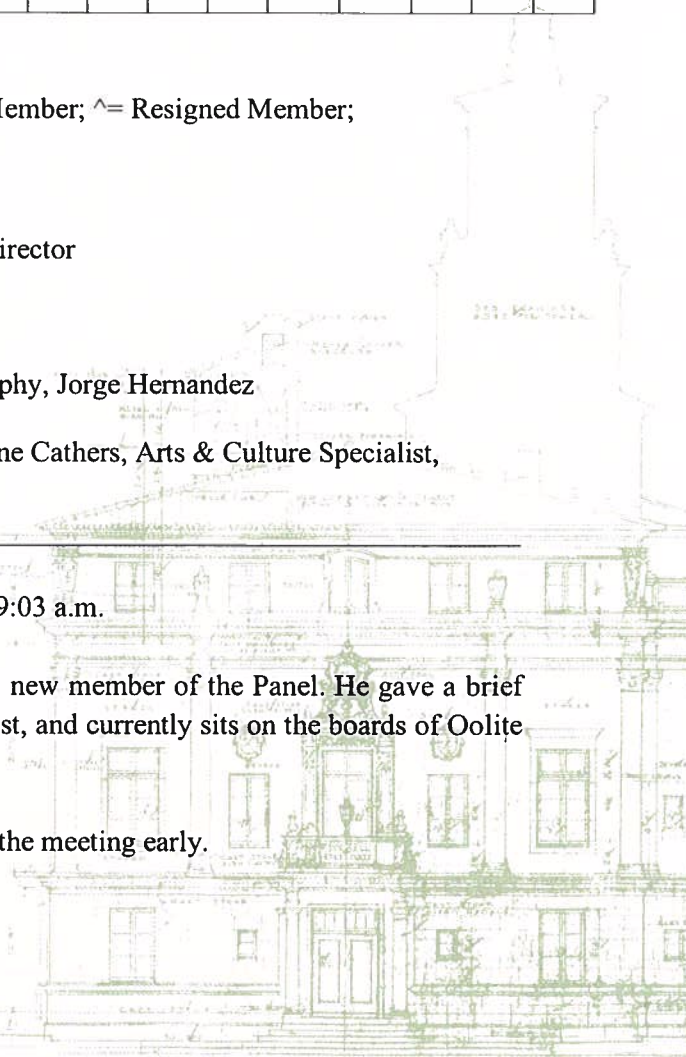
Joanna Davila, Katia Rosenthal, Mario Garcia-Serra, Art Murphy, Jorge Hernandez

**MEETING RECORD / MINUTES PREPARATION:** Catherine Cathers, Arts & Culture Specialist,  
Historical Resources & Cultural Arts Department

Dr. Deupi called the Arts Advisory Panel meeting to order at 9:03 a.m.

Mr. Guerrier was warmly welcomed to his first meeting as a new member of the Panel. He gave a brief introduction, stating that he is a Coral Gables resident, an artist, and currently sits on the boards of Oolite Arts and Locust Projects.

The Panel was advised that Mr. Kolasiński will need to leave the meeting early.



APPROVAL OF MINUTES OF MEETINGS AUGUST 26:

**A motion was made by Ms. Miyar and seconded by Mr. Mato to approve the meeting minutes of August 26, 2020, which was unanimously passed by voice vote.**

NEW BUSINESS:

a. **TEMPORARY EXHIBITION PROPOSAL – WILLIAM BARBOSA**

Panel members were provided with proposal materials for a temporary exhibition of a sculpture by William Barbosa.

Ms. Cathers introduced the item saying the proposal was brought forward by the Mayor through the City Manager. The artist, she said, is represented by Durban Segnini Gallery; the piece was part of the Museum's Venezuelan exhibition last year and is currently on view in the courtyard of the Coral Gables Museum. Temporary exhibition is being requested for one year.

Staff stated that the Mayor asked the City to consider installation at the location within the Alhambra Circle median just west of Le Jeune Road. Ms. Cathers showed a rough rendering of the sculpture on site. The piece requires a foundation, she said; typically, the owner of the artwork (or their representative) is asked to carry the insurance and installation expenses. She continued, saying the Mayor expressed interest in having art acquisition funds used toward this initiative. Based on the Rafael Barrios installation, she said the anticipated expense is about \$20,000.

Dr. Deupi asked if there is a precedence for these types of proposals. Ms. Cathers responded that when proposals are presented, direction is given to staff through the City Manager's office.

Dr. Deupi asked if it would be installed in time for December, if it would be part of something larger, have programming associated with it, or simply be something to be enjoyed through the year. Ms. Cathers said the Greater Miami Convention and Visitors Bureau is leading a December arts-driven campaign throughout the region. She added that the City is as well and there is a current project of the BID to put artist studios in vacant storefronts along Miracle Mile October through December. The intention for this sculpture, she said, is to have it installed by December. Dr. Deupi said if it is there for a year, there should be related programming to make it meaningful and more significant.

Mr. Guerrier asked if there is a place on the City's website that links to temporary projects. He agreed that context is important and an extended explanation available online would help. Ms. Cathers said there is a dedicated webpage for the Art in Public Places program. In addition, she continued, it would be announced through the City's e-News and on the City's social media platforms of facebook and instagram. A talk with the gallery or artist would also be possible, she said. Or the Mayor, Mr. Guerrier added.

Dr. Deupi stated that equity principles matter and it's important to keep in mind who is being invited to participate in these initiatives.

With no further discussion, the following motion was made:

**Mr. deLeón made a motion recommending approval of a temporary exhibition of the sculpture Untitled by William Barbosa. Mr. Mato seconded the motion, which was unanimously approved.**

OLD BUSINESS:

a. AIPP WAIVER REQUEST, VILLA VALENCIA – THOMAS HOUSEAGO

The Panel received revised proposal materials and related maintenance information from the Villa Valencia development project for a waiver request of the Art in Public Places (AiPP) fee for commissioned artwork by artist Thomas Houseago. Ms. Cathers introduced Joanna Davila as representing Villa Valencia and art consultant Katia Rosenthal. Ms. Davila proceeded with a presentation, highlighting proposal revisions made in response to previous comments from the Panel.

Ms. Cathers gave a brief overview of the project, stating that the second sculpture presented (Lady) is the one the developer would like to move forward.

Ms. Davila reviewed the project site, noting the location of the sculpture in the 9,000 square foot public park at Villa Valencia. She discussed the nature of the materiality of the piece and reported consulting with the artist's studio and RLA (conservators) regarding the weathering process and maintenance of the piece. The developer, she said, is taking responsibility of the conservation of the piece and the intention of the artist's studio is to allow it to (naturally) patina with the option of waxing the piece to slow the process if it appears to be weathering too quickly. Similar artworks were mentioned, including a larger piece placed in a sub-tropical environment similar to this region.

Ms. Rosenthal provided further details, stating that RLA recommended wiping the sculpture as part of the general maintenance and waxing or providing another protective coating in addition to regularly cleaning the piece.

Ms. MacDonald-Korth, who was not able to attend the previous meeting, stated that she read the minutes and related maintenance information that was provided. She commented that the materials did not mention a coating and it needs to be addressed, ideally by RLA. She asked about the height of the plinth and that the documents specify that it cannot be touched, adding that anywhere it's touched will increase the rate of oxidation greatly. Ms. Davila responded that the plinth height is proportional to the artwork; however, they're open to suggestions. Ms. Cathers asked if it's possible to have landscaping around it. Ms. MacDonald-Korth agreed, something to keep people at a distance. Ms. Davila said there may be some demarcation between (the pedestal and surrounding area) and a small hedge would be o.k.

One of the main concerns, Ms. MacDonald-Korth said, is the oxidation rate of brass. She described the trouble associated with the process of de-zincification of the metal, where it dissolves out from the alloy leaving more of the copper behind, which looks like red spots. It could be what the artist is going for, she continued, and over time it would probably start at the top and drip down; maybe that should be the plan of the artist for embracing deterioration as part of the timeline of the sculpture. Ms. Rosenthal said she believed that's the the intention of the artist, the dripping described is the nature of the metal and is part of the artist's integrity of the work.

Ms. Cathers commented that clarification is needed for how the material is being treated. The submitted documents, she said, don't state how the material is being processed.

Ms. Davila said the intent of the studio is not to wax the sculpture and in this case it seems to be a concern about the weather climate; (therefore) the studio indicated it (waxing or coating) could be a preventative process to help with the conservation of the piece and slow the (oxidation) process.

Ms. MacDonald-Korth's connection was poor and she proceeded to share her thoughts through the chat, which Dr. Deupi read aloud. Ms. MacDonald-Korth asked about the exact alloy of the material and noted that any coating would require frequent maintenance. Dr. Deupi asked for a precise answer, adding that the Panel has to look beyond the aesthetics and at the practicality because of the hostile environment (including) the salinity, humidity and heat fluctuations.

Because it hasn't been manufactured yet, Dr. Deupi asked, is it possible to consider a different material, one with a patina that creates the same type of effect. She acknowledged the concerns expressed and that (the City) needs a sense of comfort regarding the longevity and how it's going to wear. Ms. Davila responded that they can't manufacture the piece in another materiality. She said they did explore it and because of the construction of the piece, doing it in another metal or material would change the construction and probably involve a mold, increasing the cost and bringing it out of the scope of the budget.

Ms. MacDonald-Korth recommended using brass with a small amount of tin as a viable solution. It was noted that it would be helpful to see the surface of a similar work that's been out for an extended period. Mr. Guerrier stated that the studio provided the fabricator's information in Switzerland, saying they can provide information on where they sourced the alloy, provide specification of the content and how it's expected to perform in our environment.

Mr. deLeón stated that allowing it to weather naturally and have people touch it may be preferable because of the tremendous maintenance requirements.

Ms. MacDonald-Korth noted that the documents state that if the oxidation rate is too fast, it should be sent back to the gallery in Switzerland; it's a cost that would have to be borne by the developer. Mr. Mato commented that the developer will pass on the maintenance cost to the homeowners; eventually the condo association will be responsible, and they may not be as eager to spend money on conservation. So naturally, he said, it's important to look at the long term and how will it will age.

Ms. Rosenthal referenced the material specifications of a similar work. Ms. MacDonald-Korth responded that the reference is for a surface treatment that is applied after the sculpture is assembled. The surface treatment, she said, does not last forever; if you touch it, it can oxidize through the patina. Ms. Rosenthal responded that that is the artist's intention. If that's the case, Ms. MacDonald-Korth said, then why are there so many specifications about not touching the sculpture without cotton gloves. Ms. Rosenthal said they probably don't want it (the oxidation) to accelerate as fast. She said they did speak with the gallery, which assured them that a wax coating once or twice a year should be fine and allow the work to age beautifully.

Dr. Deupi asked if Ms. MacDonald-Korth could draft a brief set of questions for a response to the Panel's concerns, documenting a clear and precise form of conservation. The Panel agreed.

Mr. Roselione-Valadez said he was ready to move forward with the developer's preference.

Ms. MacDonald-Korth noted that she likes the work although it seems a bit small. She commented on liking the hue, the weight of the sheets, and how it changes as you move around the piece.

Mr. Guerrier commented that he likes the artist's work and had initial concerns about it being lost in the setting; however, with the intention of inviting people in he felt it was right for the park.

Ms. Miyar expressed that there is a science of conservation that should not be discarded and should be addressed, as the Panel has done.

With no further discussion, the following motion was made:

**Ms. Miyar made a motion recommending approval of the waiver request to incorporate artwork as presented by artist Thomas Houseago into the Villa Valencia development project, with a requirement that the development team submit the specific alloy and treatment of the artwork along with the pedestal height and design. Mr. Mato seconded the motion, which was unanimously approved.**

Ms. Davila and Ms. Rosenthal thanked the Panel and left the meeting.

Mr. Kowlasinski left the meeting due to a prior commitment.

b. AIPP WAIVER REQUEST, JAGUAR LAND ROVER – FABIO VIALE

The Panel received an updated proposal from the developers of Jaguar Land Rover. Representatives of the developer were on the call and stated that the developer is seeking a waiver of the Art in Public Places fee by commissioning artwork to place on the development site. Mario Garcia-Serra made the presentation as the zoning attorney for the project. He referenced the previous presentation made to the Panel and introduced Art Murphy along with Jorge Hernandez, architect for the project.

Mr. Hernandez spoke about the proposed artist Fabio Viale as an exciting and promising artist and recalled that the first presentation to the Panel brought up items that had to do with context, maintenance, and the relationship between the artwork and building.

Mr. Garcia-Serra reviewed the locations at 185 S. Dixie Highway and noted that as the project architect and having experience incorporating artwork into projects, Mr. Hernandez would be (best qualified) to address the comments from the Panel.

Mr. Hernandez acknowledged that the Panel has seen the proposal and began by speaking in great detail about the building design and its context to Coral Gables. The building, as described, is a parking garage with the first two floors housing offices and a luxury vehicle showroom. He continued, showing the proposed artwork in context to the building and spoke about the proposed sculpture. The piece as described depicts a fusion of two elements, a rose window based on early Christian iconography and a tire, rendered

in Carrera marble. Viale, Mr. Hernandez explained, likes to work with objects that are commonplace such as the tire, and showed examples of related work. He stated a fascination with the treads on the tires, how they become as unique as a fingerprint or jewelry and said (the artist) has been thinking about this for a while, not as one of a kind for this installation. Mr. Hernandez shared his thought that the artwork is appropriate for the site, as it talks about the commonplace and elevated in art.

Continuing, Mr. Hernandez spoke about the proposed location on the front area of the building and its context to the U.S.1 façade. He stated a preference for an oolite base, noting the use of it in sections of the Underline behind the building and spoke about the possibility of turning the pedestal into a functional bench for people waiting while their car is serviced or when meeting someone. The purpose (of the installation method) is to encourage people to experience the artwork up close, touch it, and see the rosette.

Lastly, Mr. Hernandez spoke about the maintenance, saying (the developer team) has reached out to Rosa Lowinger and Associates (RLA) (to discuss) an ongoing maintenance agreement. Her opinion, he said, is that it will not need require chemical treatment or waxing.

Dr. Deupi thanked Mr. Hernandez for his presentation and asked the Panel for questions and comments. Mr. deLeón asked for clarification on the size and was told the piece without the base is ten feet.

Mr. Guerrier brought up the maintenance and commented that the soot and dust from cars driving past daily is not currently addressed (in the proposal). Mr. Hernandez responded that a maintenance plan will be submitted with the proposal and agreed that soot is a major concern for the piece. Ms. MacDonald-Korth added that she would like to see the proposed RLA maintenance plan and that as long as RLA has an ongoing maintenance plan with the owner, and the Panel sees (the plan) in writing, then she's fine with it. However, she said, there are a significant number of maintenance concerns for this piece.

Ms. Miyar asked about the context of a gothic Romanesque rosette in Miami. Dr. Deupi expressed similar concerns and noted the importance of not confusing the quality of the design or of the sculpture itself, saying (the concerns) are about the appropriateness of the object for the City of Coral Gables. She went on to wonder what (public art would exist) if every developer was choosing work based on the brand that is also driving the design of their building, showroom etc. Dr. Deupi further explained that it is a great piece, but too specific to the showroom, to the (developer's) brand and is not about creating or enhancing the public art program in the City and is more about leveraging the brand through a public art piece. She said she was not comfortable with the piece and further agreed that to have a piece made of Carrera marble referencing a French, or Italian, rosette window in a ten-foot tire, even putting it on an oolite base or plinth to give it context, doesn't work; emphasizing that it is not a qualitative issue, but a contextual issue.

Mr. Hernandez responded that he appreciated the distinction between the quality of the piece and the appropriateness of the piece in the location. He commented on the context of the early Christian window design and said it speaks to the conundrum city's like Coral Gables have when they age in commissioning contemporary art or design, which is the need to negotiate the contemporary with the time honored. He said its reference back to Italy or the Mediterranean is appropriate here. More importantly, he said, for himself, the great mid-century movements in art and architecture such as the post-modernists movements of Robert Venturi don't partake in the kind of art as ad that you see in the works of these movements and that this is

something different and elevates the commonplace. He added that it doesn't approach the juxtaposition in the same way as these movements did. Dr. Deupi responded that the issue is that it is a tire, however beautiful, in front of a car showroom. She referred to the giant tooth on Coral Way that was previously mentioned and the literal iconography that is a problem.

Ms. Miyar said she would prefer a different piece by the artist, something more abstract and relevant and said she finds the proposed piece out of place.

Mr. Guerrier agreed that there is an out-of-placeness to the site itself and it is not in a pedestrian friendly intersection (area). He added that it is in an area with other car dealerships and maybe the language is appropriate to that subsection. Responding to the rosette imagery, he referenced the 12<sup>th</sup> century Spanish Monastery in North Miami and his thought that South Florida can entertain collages of historical language like the rosette in the tire. Ultimately, he said, the sculpture does reflect language that is referred to by Venturi where it is signaling a kind of purpose that it's next to, in this case a luxury brand, but doesn't meet the larger purpose of addressing what it does for the residents of the City who aren't buying a Range Rover or Jaguar and may find the obviousness of manufacturing a three meter tall tire off-putting. Mr. Guerrier went on to say another difficulty is the singularity of it. Whereas the exhibition of the artist's work in the Piazza with multiple sculptures makes sense, here there is only one tire and will refer to something that is prevailing on the landscape, which is cars.

Mr. Hernandez said he agreed with most of what was said and shared that the isolating quality of the piece is due to its singularity and it being treated as a monument. He referred to the area as contributing to the reading of the piece and suggested animating the corner to move it out of the "front yard" language to re-introduce the piece in a way that addresses some of the Panel's concerns.

Dr. Deupi asked for clarification of ownership and if the owner/developer is open to other options. Mr. Murphy responded that the piece has not been purchased and has not been commissioned yet, subject to it going through the process. Dr. Deupi re-iterated that there are no concerns about the quality of the artist or his work and wondered if there is an option to see if there is something more abstract or lyrical, something that engages with the space and those who are traversing it in a more sympathetic way. Mr. Murphy said he can have that discussion with Mr. Colombo.

Mr. Roselione-Valadez said the panelists spoke eloquently and commended Mr. Hernandez comments about the project and the work; however, he expressed frustration that the Panel's comments had to be re-iterated with the developer's stance identical to the previous month.

Dr. Deupi equally expressed appreciate for the contextualization, overview of the project, and efforts to help understand the commitment to this particular piece. She said she would like to see other proposals taking into consideration the comments of the Panel. With no further comments, the following motion was made.

**Ms. Miyar made a motion requesting the developer to present another option, or options, that address the Panel's comments. Mr. Guerrier seconded the motion, which was unanimously approved.**

ART IN PUBLIC PLACES UPDATES:

The Panel briefly discussed the RFQ for Parking Garage 7 and requested to extend the call. Staff will follow through and schedule a separate meeting to review submitted qualifications.

CITY COMMISSION ITEMS:

There were no City Commission items.

DISCUSSION ITEMS:

a. ART IN PUBLIC PLACES SIGNAGE

Board members continued their discussion about the overall signage for the public art collection. Staff shared signage designs and asked for feedback from the panel regarding the design itself and if they favor consistency between City owned pieces and developer initiated or owned artwork. Ms. Miyar expressed interest in expanding access to information about the artworks. Dr. Deupi favored consistency and a request for proposals that include ADA design elements. Mr. Guerrier agreed and added that a second language and braille should be included. Ms. Cathers reported that she had a conversation with the City's accessibility coordinator, Raquel Elejabarrieta, who was excited that the Panel is dedicated to this issue. Ms. Elejabarrieta shared that braille may not be necessary, but an additional language would be great. She added that a third language would be a challenge to select (from the many that are used in this area). Mr. Guerrier also asked that accession information be included.

Dr. Deupi shared that the University of Miami has launched GeoNews through the Communications department, which is an interactive GPS based mapping system. She suggested staff to consider reaching out to the University to see if it could be used for the City's sculpture program, or another platform that is technology based. Ms. Cathers thanked Dr. Deupi and will follow up. She stated that a mapping system is currently being used and that Google Maps is also being applied for a public art tour using the kiosks on Miracle Mile.

ITEMS FROM THE SECRETARY:

Ms. Cathers followed up on the Panel's discussion regarding the development of a DEAI statement. City staff recommended incorporating this during the Cultural Arts Master Plan process and that it would need Commission approval.

Ms. Cathers asked the Panel to consider days/time of meeting to accommodate all Panel members' availability. The Panel agreed to consider blocking times quarterly.

There being no further business, the meeting adjourned at 10:56 a.m.

Respectfully submitted,





Catherine J. Cathers  
Arts & Culture Specialist