

DRAFT

EXCERPT

**CITY OF CORAL GABLES
CULTURAL DEVELOPMENT BOARD MEETING
Wednesday, August 4, 2022, 9:00 a.m.
City Hall, City Commission Chambers
Hybrid Meeting & Virtual via Zoom**

MEMBERS	J A	S	O	N	D	J	F	M	A	M	J	J A	APPOINTED BY:
	21	21	21	21	21	22	22	22	22	22	22	22	
Leslie Pantin	P	P	P	P	P	P	P	P	P	P	P	P	Mayor Vince Lago
Frank Martinez	P	P	P	P	P	P	P	E	E	P	P	P	Vice-Mayor Michael Mena
Frank Rodriguez*	P	A	P	P	P	P	P	P	P	P	P	P	Commissioner Rhonda Anderson
Ray Corral*	P	P	E	P	P	P	E	P	P	P	P	P	Commissioner Jorge L. Fors Jr.
Jose Valdes- Fauli*	P	P	P	P	P	P	P	P	P	P	E	P	Commissioner Kirk R. Menendez
Dr. Bernice Roth Chair	P	P	P	E	P	E	E	P	P	P	P	P	City Manager Peter Iglesias
Geannina Burgos	P	P	E	P	P	P	A	P	P	P	E	E	Board Appointee

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

STAFF:

Catherine Cathers, Arts and Culture Specialist

MEETING RECORD / MINUTES PREPARATION: Catherine Cathers, Arts and Culture Specialist,
Historical Resources and Cultural Arts

Dr. Roth called the Cultural Development Board meeting to order at 9:03 a.m.

The Board was advised that Ms. Burgos asked respectfully to be excused.

Mr. Rodriguez made a motion to approve the absences of Ms. Burgos. Mr. Martinez seconded the motion, which passed unanimously.

APPROVAL OF MINUTES, JUNE 21, 2022:

Mr. Pantin made a motion to approve the minutes of June 21, 2022. Mr. Rodriguez seconded the motion, which passed unanimously.

NEW BUSINESS:

a. 2022 ART BASEL – ARTIST PROPOSAL PRESENTATIONS

Prior to the meeting, Board members were provided with proposals by artists Janine Antoni and George Sanchez-Calderon for a public art exhibition and application to Art Basel related to Miami Art Week and for a three-month exhibition.

Janine Antoni and Julia Speed, representing the artist with Luhring Augustine, joined the meeting via Zoom. Ms. Antoni made a presentation to the Board providing further details about the proposal. Ms. Antoni thanked the Board for giving her the opportunity to present a proposal and for understanding the power of art. She stated that she was born in the Bahamas and was excited to see that Bahamians were involved in the building of Coral Gables. It was noted that Ms. Antoni lived in South Florida for most of her life and spends at least ten days a month in the Miami area taking care of her parents.

Ms. Antoni began her presentation discussing the concept, including inspirational images and examples of related work. She explained that the proposal contains two pieces in response to wanting a more substantial work, while addressing the deadline to have work completed in time for Art Basel. Her desire to have meaningful work by the deadline led to the ultimate combined proposal of artworks for permanent acquisition.

Discussing the first piece, Ms. Antoni showed inspirational images of the foot of Saint Peter and how it has been touched repeatedly over time, wearing the bronze away to a smooth, shiny surface. She expressed her interest in how people in general like to touch bronze statues and how the touch eventually creates a shine, changing the patina of the surface and rubbing away the detail. Inspired by the physical transformation and the sentiment of the touch, she questioned what people feel when they touch the (sculpture). She went on to show a finger labyrinth designed after the large-scale walking labyrinth at Chartres, France. Responding to this, Ms. Antoni described taking a drawing of the inner ear and making it into a finger labyrinth first created in clay by residents of the City and later cast in bronze. She discussed the process in detail, including a video of what it would look like.

Ms. Antoni proposed placement by City Hall and invited Board members and elected officials to be the first to trace their fingers on the bronze piece during the Art Basel event to begin the process of wearing down the path within the sculpture. She stated that the placement at City Hall is part of the design, responding to the building, the site, and history.

Ms. Antoni then addressed the second sculpture, about listening in a different way. While the first piece is about people in the community, she said, this is about an intimate conversation. Based on the concept of the conversation chair used for courtship, she continued, one could sit close and have an intimate conversation with another. Ms. Antoni proposed making a version of this from a large boulder with seats carved out and a hole passing between the two sides to speak and tell

secrets. She described wanting to use a stone with a rough exterior and smooth interior and proposed placing it in a public space where a private conversation could take place.

Following the presentation, Board members asked questions. Mr. Valdes-Fauli began by asking how people would see and appreciate the artwork, noting that they would have to look down to view and interact with it.

Ms. Antoni responded that it would be the exact size and height of the existing plaque for the George Merrick sculpture already on site and is of a scale in relationship to one's body. She went on to state that the public is used to big, bright sculptures, explaining that her work is something that accrues meaning over time; something that becomes a story and an attraction for people through word of mouth and experience. She explained wanting it to blend in with (the site of) City Hall and not interrupt the architecture. With proper programming, and with the people of Coral Gables who have made the piece, she said she imagined they would proudly bring people to come and see the piece. Ms. Antoni mentioned a lot of school children come to see the George Merrick sculpture and would hope that teachers may bring kids over to talk about the anatomy of the ear and, more importantly, about what it means to be a good listener, a good citizen, what it means to be heard and to have a voice.

Mr. Valdes-Fauli said there would have to be writing accompanying the work to explain what the piece is and expressed that in his opinion, art in public places has to be attractive and understandable to the public who is paying for it. He asked how they would know what it is and how to find it because it wouldn't be visible from the road or anywhere else.

Ms. Antoni stated there are few public art sculptures that invite people to be intimate with them and that are a tool to have an experience with. She said she hoped it would be a strong invitation to people in an original and contemporary way and invite all to think in a progressive way about the power of sculpture. She referenced her experience of thirty years of making artwork and following a similar process.

Mr. Martinez thanked the artist and said he liked the way it is described as part of the location and the site's importance to the work. He asked if other locations around City Hall were considered.

Ms. Antoni said she did not want to intrude into what is already there and instead compliment the (existing) beautiful architecture. She added that she would like to have faith in the community knowing that it is a sculpture made for them, by them, and in collaboration with what the Board does as representatives. She expressed hope that it would be intriguing and powerful for them even if it is outside normal expectations.

With no further questions, Ms. Antoni thanked the Board and left the meeting.

George Sanchez-Calderon joined the meeting via Zoom. Mr. Sanchez-Calderon thanked the Board for the opportunity to present his proposal. He began with an overview of his previous public art projects.

Continuing with the proposal, Mr. Sanchez-Calderon said he approached Ponce Circle Park as the site for a (proposed) sculptural intervention. On the north side, he proposed a sculpture reference to Uncle Milton (Milton Friedman), on the south side a sculpture by Shelter Serra, and in the center a festival taking place three times over the three months with the involvement of consulates. Through the installation, he said, the public would be invited to see and appreciate it differently than the layers academics and intellectuals (may bring to it).

The proposal, Mr. Sanchez-Calderon said, is inspired by the Cabezon tradition of Spain and Portugal, which dates to the medieval period. It is addressed in a playful manner, he said, which makes the academic, economist (image of Uncle Milton) more accessible. So even somebody who doesn't know or have an interest in who Milton Friedman was, he continued, will see this large, bobble-head type of sculpture of an older gentleman on one end and a large-scale sculpture created by Shelter Serra inspired by the Stanford Bunny as a mutated version of the two bunnies coming together on the other end. The (original) Stanford Bunny, Mr. Sanchez-Calderon said, is the first object brought into the digital world by Stanford University. He said the park will be framed by the two sculptures, with the consulate fair in the middle and surrounded by new development making one feel they are in an urban context.

As a second option, Mr. Sanchez-Calderon offered switching the Milton Friedman sculpture with a bronze cast referencing Albrecht Dürer's "Monument to the Peasant Revolt." This piece, he said, is an existing cast of someone from his neighborhood in Overtown. He offered this as another option if the Friedman piece is perceived as too loaded.

Mr. Valdes-Fauli asked about the correlation of Milton Friedman to the park and to Coral Gables and if it was in relation to anything in particular.

Mr. Sanchez-Calderon stated that the festival with the consulates help frame it with Milton Friedman and the digital bunny supporting each other and encouraging people to question why they are there. He referenced the development of the community, business and economic influence, and the effects of digitization.

Mr. Valdes-Fauli asked the artist for five words to explain why Milton Friedman was picked (for installation) in one of the most important parks in the City. Mr. Sanchez-Calderon responded: Latin America, transition, immigration, economics, change.

With no further questions, Mr. Sanchez-Calderon thanked the Board and left the meeting.

Staff shared the recommendation of the Arts Advisory Panel, who unanimously recommended acquisition of both sculptures by Janine Antoni. It was clarified that five separate motions were made before the final unanimous motion.

Staff further clarified that both artists were provided with feedback from the Commission, who expressed interest in permanent artwork, resulting in Ms. Antoni proposing permanent artwork and Mr. Sanchez-Calderon proposing artwork made with materials that are not suitable for permanent acquisition. Board members then discussed the merits of both proposals.

Mr. Valdes-Fauli asked where the conversation bench would go. Ms. Cathers responded that it would be placed within an urban context, most likely on Miracle Mile.

Mr. Rodriguez asked about the bronze sculpture showed by Mr. Sanchez-Calderon and if it was also temporary. Ms. Cathers replied yes.

Mr. Rodriguez expressed liking the conversation bench concept, but not being enthused about the ear artwork. Regarding Mr. Sanchez-Calderon's proposal, he said he didn't think it was appropriate or would be well received.

Mr. Pantin suggested that neither of the proposals are impactful enough and that they don't fit in Coral Gables. He went on to clarify that there are two audiences, one that is Art Basel attendees visiting Coral Gables, and the other are residents of Coral Gables.

Mr. Corral questioned what Mr. Sanchez-Calderon's proposal had to do with the City and agreed that it may be difficult to explain Ms. Antoni's piece. He also liked the stone conversation bench if it is placed elsewhere than on Giralda Plaza.

Ms. Cathers stated that Art Basel was provided with both artist names and they expressed their support for both. She stated that the Panel had similar questions about the necessity of programming around Ms. Antoni's sculpture and discussed with the artist the possibility of placing the plinth higher and angling the plaque for greater visibility.

Mr. Martinez remarked that both artists were thoughtful and edgy with their proposals. He stated that the Antoni piece submitted for Art Basel has a deep purpose and can see that it is viable. He said he was not thinking about the second piece (at this time) and not to mix it in when thinking of the recommendation. Mr. Martinez emphasized the task of looking for a work for Art Basel and would support the temporary installation (of Ms. Antoni's artwork). He also agreed that neither has a large, immediate impact and would necessitate programming.

With no further discussion, the following motions were made:

Mr. Valdes-Fauli made a motion to not recommend either Janine Antoni or George Sanchez-Calderon's proposals as presented. Mr. Rodriguez seconded the motion, which passed with the following vote: 5/yes, 1/nay.

Mr. Rodriguez made a motion to not accept the recommendation of the Arts Advisory Panel to acquire both artworks by Janine Antoni. Mr. Valdes-Fauli seconded the motion, which passed unanimously.

Board members discussed the possibility of celebrating recent work installed by private developers, such as the newly installed Tony Cragg piece at The Plaza. After a brief discussion, the following motion was made:

Mr. Martinez made a motion recommending celebration of the recently installed Tony Cragg artwork as this year's Art Basel project. Mr. Rodriguez seconded the motion, which passed unanimously.

The Board discussed and decided not to nominate a member to speak on behalf of the Board at the City Commission meeting.

Respectfully submitted,

Catherine J. Cathers
Arts & Culture Specialist