



CITY OF CORAL GABLES
ARTS ADVISORY PANEL MEETING
Monday, June 28, 2017 8:30 a.m.
HISTORICAL RESOURCES & CULTURAL ARTS DEPARTMENT
2327 Salzedo St., Coral Gables, Florida 33134

*Historical Resources &
Cultural Arts*

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MEMBERS	J	A	S	O	N	D	J	F	M	A	M	J
	16	16	16	16	16	16	17	17	17	17	17	17
Silvia Karman Cubiñá	-	-	-	-	P	-	E	A	-	P	-	-
Dr. Carol Damian	-	-	-	-	P	-	P	P	-	P	-	P
Dr. Jill Deupi	-	-	-	-	P	-	E	E	-	E	-	P
Lauren Hall*								P	-	P	-	P
Juan Roselione-Valadez	-	-	-	-	P	-	P	P	-	P	-	-
John Stuart	-	-	-	-	P	-	P	P	-	P	-	P
Freda Tschumy	-	-	-	-	P	-	P	E	-	P	-	P

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

STAFF:

Dona Spain, Historical Resources and Cultural Arts Director
 Catherine Cathers, Arts and Culture Specialist, Historical Resources and Cultural Arts
 Mark Hebert, Senior IT Analyst
 Danilo Castro, IT Technician

GUESTS:

Attending remotely: David Brooks, artist; Meejin Yoon, artist; Benjamin Ball, artist; Meridith McKinley, Via Partnership

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

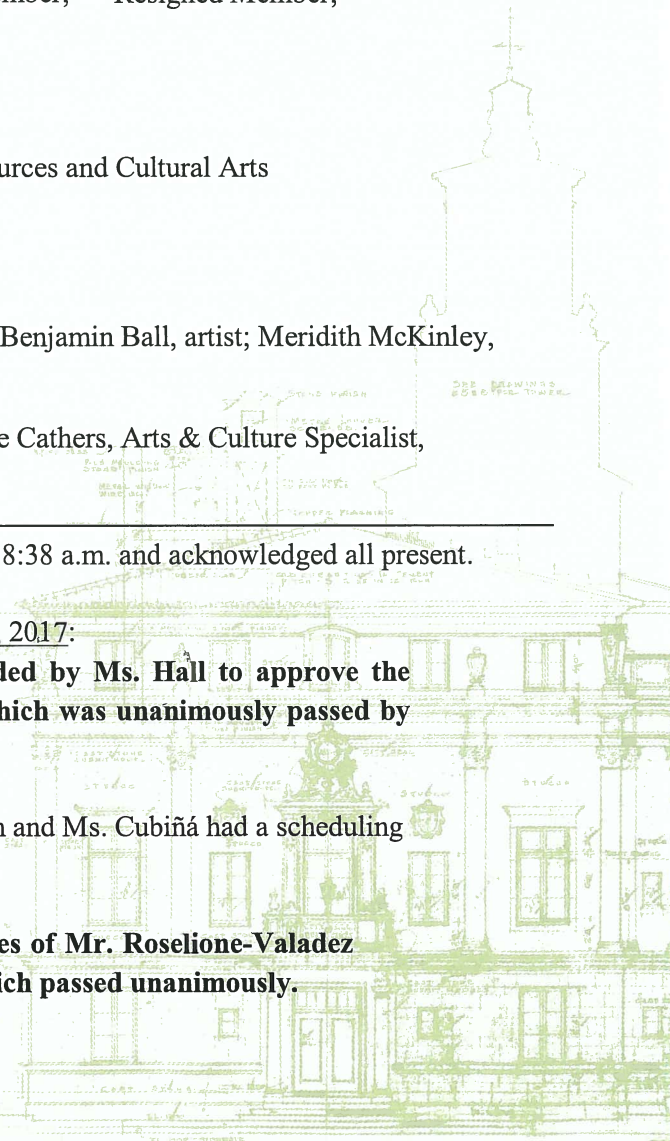
Dr. Damian called the Arts Advisory Panel meeting to order at 8:38 a.m. and acknowledged all present.

APPROVAL OF MINUTES OF MEETING HELD APRIL 24, 2017:

A motion was made by Ms. Tschumy and seconded by Ms. Hall to approve the meeting minutes of April 24, 2017 as presented, which was unanimously passed by voice vote.

The Panel was advised that Roselione-Valadez was out of town and Ms. Cubiñá had a scheduling conflicting. Both respectfully asked to be excused.

Mr. Tschumy made a motion to accept the absences of Mr. Roselione-Valadez and Ms. Cubiñá. Ms. Hall seconded the motion, which passed unanimously.



Dr. Deupi attended the meeting remotely via conference call.

TEMPORARY ART EXHIBITIONS:

The Panel received proposals for three temporary art exhibitions.

Dr. Damian started the discussion with a general overview regarding the policy and process of addressing temporary public art exhibition proposals. She asked the Panel to consider how proposals are vetted, what the process is to accept a proposal, to consider the agenda of the proposer (artist or representative of the artist), and how much the Panel should or should not be involved. She commented on the commercial intent of many proposers and need for clarity regarding the delineation of responsibilities.

Dr. Damian proposed that staff put together a paper specifying the policy and procedure regarding public art exhibitions, including locations. Without this, she cautioned, proposals could become overwhelming.

Ms. Cathers noted the current criteria and process of recommending acceptance of works of art and the need for a policy that includes the responsibility of installation/de-installation, time limits, insurance, siting, security, etc. She added that proposals are coming through galleries and studios rather than collections or museums.

Ms. Tschumy asked about the Park Avenue model. Ms. Cathers stated that Ms. McKinley sent information on the Park Avenue program for comparison. Ms. McKinley stated that there is a vetting process for Park Avenue that includes a committee overseeing the program through an application process.

Staff added that it may help to go through special event permitting, as all departments are represented, including police, traffic, public works, etc.

Dr. Damian asked staff to put together what is currently in place for public art when it comes to the Panel and add a component addressing next steps. She stated that public art is not a commercial venture and expressed concern that proposals are coming through galleries, agents, and studios with an expectation of selling the work.

Dr. Deupi agreed that this makes sense.

Mr. Stuart added that the temporary nature makes it closer to an exhibition: how long it will be up, what needs to be prepared to accept work, staff requirements, lighting, irrigation, and funding. He suggested starting with a program location that is contained in scope – such as Ponce Circle Park. He also recommended using a curator or someone to oversee the program, starting with an approved lineup so there is a schedule of artists in place for the public to expect.

Ms. Cathers expressed the benefit of establishing set locations for ease of the approval process and site preparation.

Mr. Stuart asked if this could be an opportunity for a funder to fund individual sites and used for other event purposes.

Ms. Hall stated it could function like an institutional loan, where the City pays for the installation, care, etc., depending on the project.

Dr. Damian stated that Park Avenue uses a fundraising model where the proposer is responsible for all costs, cautioning what happens if the artist decides not to remove a sculpture.

Ms. Cathers stated that she will respond back to the Panel at the next meeting.

MIRACLE MILE STREETSCAPE – ARTIST CONCEPT REVISIONS:

David Brooks

Dr. Damian introduced David Brooks and asked that he proceed with his presentation of the “Future Monuments Now” sculpture proposal.

Mr. Brooks described the overall concept of honoring two prominent female environmentalists, Marjory Stoneman Douglas and Rachael Carson, within the conventional context of symbolism and monuments which are typically male, authoritarian, and dominant. Taking this notion, he stated, the work imposes a sense of time using female environmentalists who impact an ideology around the natural world - one addressing the state of agriculture, and the other the great case of the Everglades. Mr. Brooks described his aesthetic of sculpting these familiar forms, placing them on plinths, and literally eroding them to emulate the passing of large expanses of time.

The material, Mr. Brooks suggested, will be a patinated bronze; the sculpture of Marjory Stoneman Douglas aged approximately 150,000 years and Rachael Carson eroded approximately 250,000 years.

Mr. Brooks’ presentation include examples of historical monuments and renderings of progressed erosion using the iconic work of Degas’ *Little Dancer of Fourteen Years* to demonstrate the desired effect of the proposed process. He went on to explain his choice of using the more familiar image of Ms. Douglas seated and as an older woman, adding that incorporating the chair would require a larger plinth.

He reviewed the dimensions of each work and commented on the flexibility of the size and severity of the erosion. Mr. Brooks stated that he wants the Panel’s feedback and is conscience of not wanting the figures to appear disfigured; rather that they read as sculptures eroded through time.

He went on to show an example of the proposed bronze placard placed on the plinth that would include the name of the figure, their birthdate, approximate number of years the sculpture has aged, possibly biographical information and accomplishments. The artist discussed the possibility of incorporating plantings with the artworks that would naturally grow in similar conditions.

Mr. Brooks then focused his conversation with the Panel on options regarding the level of erosion for each piece; patina options regarding color, brightness, and polish; plinth material and design; and locations of the artworks. Mr. Brooks stated a clear material preference of the bases to be limestone and more architectural in form and expressed the importance of the works being asymmetrical to each other and not perfectly aligned when placed on site.

A budget and proposed timeline was included in the presentation.

Mr. Brooks concluded his presentation and asked for questions and comments from the Panel.

Ms. Hall commented on the difficulty to get plants established on a surface that is not porous and asked Mr. Brooks if it would be acceptable to incorporate them only on the pedestal. Mr. Brooks said he likes the idea of incorporating the plants if it's possible and feasible.

Mr. Stuart advised Mr. Brooks on the importance of portraying accurate scale reference and asked for further information on where lighting would be placed and used to enhance the evening experience.

Dr. Damian questioned the height of the plinth in relationship to the close proximity of most viewers.

Ms. Spain said if educational information is included on the pedestal to be aware that maintenance of plant growth may be an issue.

With no further questions, Dr. Damian thanked Mr. Brooks, who then left the meeting.

Höweler + Yoon, represented by artist Meejin Yoon

Dr. Damian welcomed Meejin Yoon who joined the meeting remotely and began her presentation. She spoke briefly about the previous proposals and how they relate to the new concept being presented: the Nautilus incorporating viewing perspectives up and down Miracle Mile and the Communal Tables as a social gathering space.

Ms. Yoon presented her new concept combining these ideas into a work for placement behind the historical fountain in the grove of palm trees on the Southwest end of Miracle Mile along Le Jeune Road. The work, she stated, is a series of four sets of sculptural blocks six feet wide by ten feet tall and two feet deep, cut diagonally, separated, with cut out areas to create viewing windows to reveal and see beyond to other landmarks. The works, she said, encourage a two-sidedness as one walks by and act as sculptural seating framing views of the streetscape, people, frames within frames, and a perspective of the units sliding together or apart.

As a series, she explained, the number could be modified and suggested a minimum of three sets (six pieces). Ms. Yoon discussed the siting and context of the works within the palm grove and proposed using a white marble.

Ms. McKinley asked about the material and qualities of the stone. Ms. Yoon clarified her intent to use white marble and explore cost effective options, preferring a material that is light in color and differentiated from the ground.

Mr. Stuart asked if the pieces would sit on the paving, to which Ms. Spain responded with the site conditions including the paving and tree heights of about twelve feet.

With no further comments or questions, Dr. Damian thanked Ms. Yoon, who left the meeting.

Ball-Nogues Studio, represented by artist Benjamin Ball

Dr. Damian then welcomed Mr. Ball who entered the meeting remotely and proceeded with his proposal presentation.

Mr. Ball reviewed the previously submitted concept noting that it addressed the Mediterranean architectural style of the City's history and wanted to explore and reference that history in a contemporary manner through the form, material, and process of fabrication. He noted the use of the vase form as decoration throughout Coral Gables and showed examples of various shapes and sizes. Mr. Ball described his choice to use the figure/ground relationship of the vase, or amphora form, as a starting point and something that is recognized by the public. Mr. Ball stated his interest in the space between the forms, representing the space as the figure itself.

Mr. Ball described the unique qualities of the artwork and the artist's proprietary technique of using an industrial extruded aluminum with the capacity to allow light through its intricate shapes.

The location in the median crosswalk, he noted, is experienced both head-on from the sidewalk and from approaches in either direction; as a gateway through which you pass, one crosses the street into something special and unique, making everyday activity special.

Mr. Ball responded to the comments of the Panel making the space between the sides of the sculpture wider and pulling them back from the curb to create places to sit. He discussed the dimensions and presented updated renderings including vehicular views up and down Miracle Mile. Mr. Ball also addressed the technical concerns such as trash accumulation and water drainage.

Mr. Ball reviewed his extensive work with the material and showed a project example using the same material and process. Of interest, he added, is that people may not recognize it; however, it's used in (overlooked) industrial purposes everywhere and never used in this context.

Mr. Ball reviewed the proposed architectural anodizing treatment of the aluminum alloy material using organic dyes, therefore not subject to degradation, and provided examples of the same process on exterior building elements, adding the benefit of low maintenance and color stability that lacks a response to natural elements.

Mr. Stuart asked what color the artist proposes. Mr. Ball stated a preference for a natural color (which has a blue tint).

Mr. Stuart then asked about proposed lighting. Ms. Cathers responded that Mr. Ball had previously included a slide rendering of in-ground up-lighting and offered to show the Panel. She added that the lights currently planned at the site could possibly be removed or moved to accommodate the artwork.

Mr. Ball presented the budget and timeline for remaining design, construction, and installation.

With no further questions, Dr. Damian thanked Mr. Ball, who then left the meeting.

PANEL DISCUSSION AND FEEDBACK:

Dr. Damian asked the Panel to share their thoughts.

Mr. Stuart began the conversation with comments on Mr. Brooks proposal, stating that the artist should propose what he feels is most appropriate for the piece and encourage him to be decisive about what he is proposing. Mr. Stuart added that the artist should reconsider the scale to the site and could come back to the Panel quickly (with a finite proposal.)

Regarding Ms. Yoon's proposal, Mr. Stuart shared that the location is great and would like to see what it looks like at night, how it sits on the ground, and have the artist consider the edges.

Mr. Stuart stated that Mr. Ball responded well to the Panel's comments and was satisfied.

Further commenting on Mr. Brooks' piece, Mr. Stuart said there is a conceptual question of the sculpture - if it's eroded for so many years and then placed on the pedestal, or has the work on the pedestal eroded together through time? Ms. Tschumy agreed.

Dr. Damian also agreed that Mr. Brooks should come back with a more finished proposal and be definitive rather than giving the Panel choices. She also commented on the scale and consideration of what the purpose of the pedestal is, historically or conceptually.

Mr. Stuart said he preferred a pedestal that is holding an eroded object rather than the whole work being eroded.

Ms. Tschumy asked about having plants on the pedestal. Ms. Hall responded that a masonry pedestal will grow plant material no matter what and would complicate maintenance if epiphytes are incorporated into the bronze. She stated that it would be preferable to limit vegetation to the base.

Ms. Hall stated that the revision of patinas from the original concept is fine in this environment, as opposed to the high polish.

Dr. Damian remarked on the current sentiment of the Miracle Mile Streetscape overall and asked the Panel to consider waiting until the Streetscape is done and everyone has time to enjoy it, noting that it's important to know what the artists intentions are; however, it's not necessary to move toward completion of the artwork now.

Ms. Hall asked if there is any preparation that needs to happen concurrently with the construction. Ms. Cathers responded that possibly Ball-Nogues' piece could require infrastructure work at this time; all other proposals will need retrofitting. Ms. Spain stated that it may be best to wait. Ms. Cathers commented that the works will be with the City's public art collection for a long time.

Dr. Deupi stated that she is not excited about the proposals; however, feels that she was not present for most previous discussions and feels we could do better. Regarding the specific proposals, she stated that Mr. Brooks' piece feels forced; Ms. Yoon's may not be used or function in the way the artist has

presented it and Mr. Ball's is the strongest conceptually, although not captivating. Dr. Deupi expressed concern that the Panel may encounter significant criticism.

Dr. Damian agreed and stated it should be extraordinary work for people to accept and embrace it; and that it be work that is seen as a destination rather than ordinary works that could be seen any place.

Ms. Spain reminded the Panel that one larger piece was considered as an option by the Panel and determined no suitable location(s).

Mr. Stuart referred to Michelangelo's *David* when it was unveiled, and said while it's worthwhile to consider that these may not be the best pieces they can be, people will love or hate the work no matter what it is. He added that the limited budget and parameters contribute to the challenge.

He went on to state that even the Eiffel Tower was a condemned structure with a history (globally) of condemning art because it isn't the best that could be done. Mr. Stuart referred to the complex process to get to this point and the Panel may not get to a place where everyone loves all the pieces. He agreed with Dr. Deupi about Mr. Ball's piece being the most successful and more interesting; that Ms. Yoon's, could have fewer elements and considered that people would sit on them as they do on ruins; with Mr. Brooks' piece the least impressive and most intellectual, requiring a knowledge of who the women are, why they're eroded, and how erosion works - as that's not how erosion would naturally happen. Mr. Stuart suggested his proposal be reduced to one sculpture.

Mr. Stuart asked the Panel to think of different ways the works could be conceived together as a whole, as different ways to express the amazing things about Coral Gables and a reflection of the complexity of the City: the history of women in the case of Mr. Brooks' work and the environment; the City named after a stone and the use of stone in Ms. Yoon's work; and Mr. Ball's reference to gateways, of passing through things, textures, and being a modern City.

Dr. Deupi agreed that they may not all agree and expressed that she's not convinced that the Panel thinks they're fabulous. She stated a need to feel that the Panel can stand behind them rather than it being the best that we can do, noting that the people behind the Eiffel Tower believed in it and wants (the Panel) to feel confident that this is the best.

Ms. Cathers asked the Panel to consider how best to involve the community in the process; if the Panel chooses moving forward with one or all three, how can the City can better bridge the connection with the community and involve them more directly.

Dr. Damian stated that if the project is put on hold, the City can still do something to present it and agreed that the Panel has to be the ones to defend it and like the work.

Ms. Cathers shared Mr. Roselione-Valadaz' email stating that he doesn't feel the Ball-Nogues piece engages the public in a meaningful way and would like to see something different.

Dr. Damian excused herself for another meeting and left at 10:30 a.m.

Ms. Tschumy asked if there is something educational that could be presented to the public with the participation of the artist(s).

Ms. Hall responded to the works, stating that she liked Mr. Ball's piece more this time and the various connections to Coral Gables, including the gate, adding the successful qualities of interaction and various vantage points - from a vehicle, passing through, sitting, and multi-sensory elements. Ms. Yoon's piece, Ms. Hall said, has potential for people to enjoy it in the same way as Mr. Ball's. Mr. Brooks' piece is so conceptual, she noted, with his ability to be creative and captivating, could the Panel ask him to come back with a new design that is engaging the way the other two pieces are and can be both appreciated aesthetically and include a functional element.

Ms. Spain commented that if the Panel feels (Mr. Brooks) works aren't strong enough, there are multiple sites in the City could be used or if it doesn't seem like its developing, the Panel could ask him to do something else.

Ms. Cathers expressed concern about the (installation) cost increase for Ms. Yoon's piece for removing the tiles and pouring foundations after the area has been complete.

Meridith McKinley had to leave the meeting and excused herself around 11:00 a.m.

Staff clarified that the artists are being paid for the proposal phase of this project.

Ms. Cathers read aloud the specific goals of the Miracle Mile Streetscape project for the Panel's benefit.

Ms. Spain stated that she walks along the Streetscape regularly and commented on the highly custom design: the pattern, bollards, benches, landscaping, vertical light posts, everything is custom designed.

Ms. Cathers shared a desire to not want the artwork to feel forced or fabricated and set down.

Mr. Stuart suggested presenting the concepts for people to respond to and think of over time. He went on to suggest hiring someone do a rendering of the work in the space to help people understand it – something that is realistic, at night, and showing the work to its advantage. He added that even if the concepts are approved, it would act as historical documentation of the process and what was considered.

Ms. Cathers asked for direction from the Panel on next steps and if the Panel would like to proceed with the project presented to the public as a whole or with individual pieces.

The Panel continued to discuss, having difficulty coming to an agreement on how to proceed.

Ms. Cathers expressed her support of the Panel and their role, noting opportunities for educational programming and the role of public art to engage with the community in a variety of ways.

Mr. Stuart asked if it would make sense to wait until the Giralda Streetscape public artwork is complete. Ms. Cathers stated that the works are set for completion in late winter, while the Streetscape itself will be

completed within the next couple of months. Ms. Spain added that staff is proposing that the plaza design be complete as well to support the artwork.

Mr. Stuart asked if Ball-Nogues' piece could move forward as it's more isolated and the process would show a result. He suggested the artist do a full-scale mock up that could be put up for two days to give the public a better idea of what the piece is and how it would impact the public.

Ms. Tschumy asked if there is a way to present it as virtual reality. Mr. Stuart responded that Augmented Reality (AR) may be an option, where one can view it using a phone app. Ms. Hall stated that AR is not very expensive and would give the public the opportunity to experience the piece in the space. Ms. Cathers said she will reach out to IT for further information. The Panel and staff agreed that AR is a great option and will further explore. Mr. Stuart asked if AR is an option, is there a reason all three couldn't be done.

Dr. Deupi stated that she likes the idea of AR and it would excite a demographic that we may not be reaching; however, she does not like the Ball-Nogues piece aesthetically and has concern about the material, having a piece at the Lowe of similar material that has not weathered well.

Mr. Stuart stated it could be the beginning of an AR program in Coral Gables with public art, including information about sculptures as you drive by them, artist interviews, context, history, etc.

Ms. Spain noted that the proposals could easily go through the process and still not receive final approval from the City Commission. She expressed appreciation of Dr. Damian's comment about the current public perception of the Streetscape delay. She said it would be nice to get the Giralda Streetscape public art complete and the Balboa Plaza Sofa by R & R installed.

IT left the meeting at 11:15 a.m.

Mr. Stuart recommended presenting one piece at a time for public comment using AR.

Ms. Hall supported phasing in the projects starting with Ball-Nogues, possibly having a mock-up ready for Art Basel.

Ms. Hall expressed concern about the material choice for Ms. Yoon's work. Ms. Tschumy recommended Coral or Travertine. Ms. Hall suggested limestone or any other light weight material. Ms. Spain said the artist is open to suggestions.

The Panel-as-a-Whole agreed to defer discussion to the next meeting.

ADDITIONAL PANEL BUSINESS:

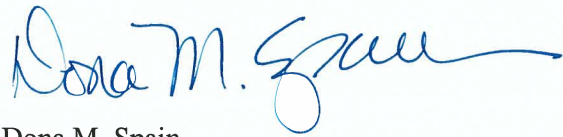
Staff distributed Financial Disclosure packets to Panel members.

ITEMS FROM THE SECRETARY:

There were no items from the Secretary.

There being no further business, the meeting adjourned at 11:35 a.m.

Respectfully submitted,

A handwritten signature in blue ink, reading "Dona M. Spain", with a long horizontal flourish extending to the right.

Dona M. Spain
Historical Resources and Cultural Arts Director