

**City of Coral Gables City Commission Meeting  
Agenda Item C-1  
March 10, 2020  
City Commission Chambers  
405 Biltmore Way, Coral Gables, FL**

**City Commission**

**Mayor Raul Valdes-Fauli  
Vice Mayor Vince Lago  
Commissioner Pat Keon  
Commissioner Michael Mena  
Commissioner Jorge Fors**

**City Staff**

**City Manager, Peter Iglesias  
City Attorney, Miriam Ramos  
City Clerk, Billy Urquia**

**Public Speaker(s)**

**Jill Deupi**

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Agenda Item C-1 [11:25 a.m.]

Presentation of the University of Miami Campus Art Master Plan.

Mayor Valdes-Fauli: Item C-1, presentation of the University of Miami Campus Art Master plan.  
Good morning.

Jill Deupi: Good morning, Mr. Mayor, Vice Mayor, Commissioners.

Vice Mayor Lago: Morning.

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City Commission Meeting  
March 10, 2020  
Agenda Item C-1 - Presentation of the University of Miami Campus Art Master Plan.

Ms. Deupi: Thank you for inviting me to make a brief presentation for you this morning on behalf of the University of Miami regarding our public sculpture park. My name is Jill Deupi, and I'm the Director and Chief Curator of the Lowe Art Museum. And if someone could kindly -- I think we have a PowerPoint cued up, but I'm not sure. There we go. Perfect, thank you very much. So, our sculpture program was started nearly 20 years ago, in 2001. That is to say it was formalized. Before that time, we had sculptures on our campus, but we -- this was long before my time. I've been at the Lowe for five and a half years, but I know from the history that we made a conscious decision to really make a program out of these and make them not only available or more available to the wider community, but to make people aware of what we had and that it was available for them to enjoy. You can see now that we have 35 works. This is our campus. The letters with the -- the orange circles with the letters indicate where we have placed these objects so that we are sure that they are spread out across the campus, the entire campus but also centralized in the center core there around the foot green that stretches between the Lowe Art Museum and the Richter Library. We have campus maps that are available both analog and digital. We -- I have copies here for you, which I'll give you when I'm done speaking and answering your questions, if any. But this has also just gone to print in terms of an updated version which contains all of the changes to our program, which are small but important. And I'll review them with you in just a moment. I do, though, first want to share with you some highlights and I know that we have a tour in person scheduled for next week, and I will look forward to seeing those of you were able to join us then. But in the meantime, I did want to emphasize that the sculpture park features a variety of media. The recently departed Beverly Pepper there in steel and painted steel, the Jane Washburn next to it, which we have wonderful archival images of this. This is one of the first works that was exhibited in the Lowe when we were opened, just 70 years ago. We just celebrated our 70th anniversary. So, an important work, which we now share with the campus there lakeside. This is right in front of our Shalala Student Activity Center. We also have glass, of course. The Lowe has a significant collection in our Palley Pavilion, and we wanted to bring some of those works out and share them with the community. So, we have a wonderful Chihuly in our Newman Center -- Alumni Center in the lobby, and we also have, in the Lowe's lobby, a significant Chihuly sculpture that's been with us for a couple of years now. It's one of our more recent additions. And

even though it is in the lobby, the lobby is, of course, open to all and it's highly visible since the lobby is encased in glass even when we are closed, and that is illuminated at night so everyone can see it. I should have mentioned we also have ceramic and mosaic represented by the Leopoldo Richter. We have a broad temporal span. As I mentioned, the Lowe itself is 70 years old. That span is represented almost entirely by the works, the earliest of which ranges from 1958, the latest of which it brings us to the present with some of our more contemporary works. And you can see here too that in terms of the different types of media that I mentioned, we also have natural elements with the Provisero. You can see some slate, and we have polished metal as well as steel, just like the Pepper. And of course, the diversity of culture is something that's very important on our campus and in our community. The Jane Manus and the Klein-Moquay is very interesting. Moquay was the widow of Yves Klein, a very well-known artist. We also have the beautiful work by a Guatemalan artist, Recinos; the Chryssa, a very important female artist. So, we haven't highlighted it here, but we're proud that we do have not only diversity in terms of cultures, but also in terms of gender balance as well. And of course, several works of art from Asia, including this Chinese (INAUDIBLE). And we continue to grow. These are our two most recent additions to the collection. I would just say that we are very intentional about the works that we add. I know that many of you who work with public art, in particular, are aware of how incredibly expensive it is to store it and maintain appropriately, and we take that responsibility very, very seriously. So, we do think very carefully about what resources will be required to take care of whatever works we might be adding to the collection. And we also, of course, are looking at what we already have and where the gaps may be, what is not represented that would be a meaningful addition to our campus and to our community by extension. So, the Chihuly there is the work that I mentioned. This came to us in maybe 2017, a work that was gifted to us from a donor in Palm Beach. This was in (INAUDIBLE), so we worked very closely with Chihuly and his team in Seattle to completely reconfigure and re-tool this so that it is now customized for our space and the campus program. And then the other work also in glass was -- is the most recent addition, a work by an African-American glass artist called Therman Statom, who is based in Omaha, Nebraska. This is his Creation Ladder, which is also in our Newman Alumni Center lobby. We're very excited about the program for multiple reasons, not only because we're engaging in our campus and our

community, but because we're also engaging important collectors and donors in Miami and beyond. Some of these names may be familiar to you, all of these names may be familiar to you. Of course, we don't collect because of who was offering, but it is a really important cultivation and engagement tool for us as it is, I think, for any collecting entity. Our primary commitment, though, is to engaging faculty, staff, students and the greater City of Coral Gables. So, just a couple highlights in terms of what we've done with this collection. We don't see it as a static collection. Not only does it continue to grow, but we try to activate it. Of course, it's activated on a regular basis by the thousands, literally thousands of people who walk before, amongst and sometimes on top of, in spite of my best efforts, the sculptures that are in the park. But we have done a couple of things, again, that I want to highlight with you that really take advantage of what's happening in the digital sphere and the fact too that not only does the University have an incredible School of Communications and Engineering, we have a remarkable brain trust, which is really doing wonderful things in terms of virtual -- augmented and virtual reality, but the Lowe too, with support when the Knight Foundation, recently hired a Digital Engagement Manager, which has allowed us to really lean into what we can do. So, two highlights. GeoMuse is one of them. This dates to June of 2018, when two of our faculty members used mapping systems so that the park could be represented in an app that they're still working on. So, not only will the app allow you to find these works in a fashion other than just using the analog map, it will also have triggers and tags so that you can touch on a specific object and learn more about the work, the artist, and it will have, of course, hyperlinks as well. And this just happened. This was in November when we had Nextech come. They volunteered their services, which was incredible for us. You can see that they put on these digital markers. It was fascinating to watch. And they are using these markers -- or they use these markers to create some very specialized digital imagery which will now allow us to replicate this object, which is in front of the Lowe Art Museum. This is Bovenkamp's Iconic Circles and Waves, which is in the park, of course, one of our highlights. But at any rate, the files will be used for a variety of academic applications, but also for engagement purposes as well. So, we're actually making 3D printed scans, 3D models of this from the scans. And also, students in the Schools of Communication, and again, Engineering are using this work amongst others since we are a Magic Leap campus. We -- early in my tenure, so now five years ago, we engaged the services on a

consistent basis of Rosa Lowinger, who is, I think it's fair to say, one of the best public art conservators, sculpture conservators in the country. She's got a practice or a studio both in L.A. and in Miami. And she had -- she and her team had been helping us all along, but we wanted to systematize their work with us. So, they are on retainer and they look at every work in the park every six months or so, and they not only address those works that need to be cleaned, conserved, et cetera, immediately, but also make sure that we are aware of broader issues so that we can take care of those as well. So, that's been really helpful for us and I think for the health and well-being of the park. This is the ordinance that you are familiar with. And I wanted to leave you just a few moments or longer, if you wish -- I could talk about art for a long time -- for questions that you might have for me about the University of Miami Sculpture Park.

Commissioner Keon: It's beautiful.

Ms. Deupi: Thank you. Thank you very much.

Commissioner Mena: I...

Vice Mayor Lago: So...

Commissioner Mena: Sorry, go ahead.

Vice Mayor Lago: No, no, no, please.

Commissioner Mena: You touched on a topic that has been of interest and discussion to us, which is maintenance. You know, we commission a lot of public artworks. We've had varying degrees of success in terms of the life span and the maintenance issues associated with the respective pieces. So, it was interesting for me to note that you hired this conservation maintenance entity to assist you with that. And I would love -- you know, obviously, I want to discuss it with my colleagues, but I don't know if that's something we should be exploring.

Commissioner Keon: I think so.

Commissioner Mena: Given, you know, we've made significant investment and we take a lot of pride in having a city with a real push for public art and quality public art. And I hate to see when we have maintenance issues, and you know, maybe we need to be looking at potentially contracting with a third party to...

Commissioner Keon: Conservatory.

Commissioner Mena: Address the maintenance issues as opposed to doing it in-house. Because to your point, obviously, it's something that requires a lot of expertise and experience. And then what I would just add to that point is I would love to have your input or somebody from your team's input when we're actually selecting pieces, not from a sort of aesthetic...

Commissioner Keon: On the...

Commissioner Mena: Good.

Commissioner Keon: Art Advisory Counsel...

Ms. Deupi: Wish fulfilled, so...

Commissioner Mena: I was hoping that was the case, and I recognized your name when they introduced you, so I had a feeling because -- for that reason because on the front end really having input on, hey, this is beautiful. It would look wonderful, but from a maintenance perspective, it might be more challenging.

Ms. Deupi: Yeah, so switching hats to...

Commissioner Mena: Yes.

Ms. Deupi: Now the Art in Public Places, which I have had the honor of serving on for almost the whole of my tenure here in Miami, so five years and counting. We do have -- and Catherine can attest to this -- we spend a lot of time thinking about not just the aesthetic virtues and the value of the quality of the artist whose practice this is representing, but also the, you know, kind of prosaic of very important and very costly aspects or elements that come with considering any purchase or commission. And we did add, Catherine, I think, a year or more ago, a professional art conservator. Emily Macdonald-Korth is now -- has been for over a year on the panel, and she -- there was actually someone from Vizcaya -- I'm forgetting her name, forgive me -- who was on there before her. So, to your point, it's really important -- now I'm stepping way out of line and certainly not representing the University of Miami, but as an art professional, I would say, you know, it's probably not a bad idea for you all to consider having some kind of fund...

Commissioner Mena: Right.

Ms. Deupi: You know, an endowment even that has a predictable yield so that you can feel confident that these works can be stewarded appropriately because it is very expensive, and in perpetuity is a really long time.

Vice Mayor Lago: Yep.

Commissioner Mena: Great.

Vice Mayor Lago: I just wanted to first off commend you and the University of Miami.

Ms. Deupi: Thank you.

Vice Mayor Lago: You and I go way back. I wanted to say that I've had the pleasure of interacting with you on multiple occasions. What you're doing with the museum -- I live in front of the museum. So, when you talk about the sculpture garden, we are very familiar with the sculpture garden, and we're familiar with all the works that you have there, and it's a pleasure to, you know, basically introduce my kids constantly to these sculptures. So, I implore you to buy more sculptures, continuing to change the landscape on San Amaro and the University of Miami campus. But I also wanted to make sure that -- I know we're here talking about the sculpture garden, but it's important to also recognize the Lowe. Because most people say, oh, well, the PAM or the ICA, or you know, the MoMA or the Whitney, for example, all wonderful institutions. But we have an institution in our own backyard and my kids have gone to summer camp there, where you can find a Monet, where you can find a Pat Steir, where you can find a Frank Stella, a world-class Frank Stella, a world-class Pat Steir, and these are all works that you would see in all these institutions that is in our own backyard, along with exceptional works, like the one that you lent from Carlos Alfonzo to the LnS show that happened that just opened probably about two weeks ago that I saw you there at the opening. So, these are all wonderful works that are in our backyard that are in the City of Coral Gables. And I want to thank the museum for always, not only exhibiting these world-class works, but also lending these works to a private entity, for example, like a gallery which is doing a wonderful retrospective, which is being visited by hundreds, if not thousands, of people in this community. So, thank you for your efforts, especially with Carlos Alfonzo, a name that had not been heard of for some time but now is seeing a significant resurgence since his inclusion in the 1980s retrospective in the Whitney three years ago.

Ms. Deupi: Yep.

Vice Mayor Lago: Thank you for that. I appreciate that.

Ms. Deupi: Thank you, Vice Mayor Lago, for recognizing the Lowe. And we really are a community resource. As I mentioned, we just turned 70. We have, I think, a fairly remarkable



collection -- sorry, exhibition that we put together to commemorate our 70 years, but also to celebrate Miami. It's called NEXUS: Contemporary Art From Leading Miami Collections. I encourage you to come to see the works that Jorge Perez and Dennis Scholl and Craig Robins and the Rubells -- the list goes on and on -- have lent because they really are remarkable, and it really is interesting and eye-opening to see these different works together because they represent -- we let the collectors suggest to us what they wanted to lend because these works represent them, so it's nice to see these personalities on the wall. And I would also encourage you to come to see our Jacob Lawrence exhibition, which is also on view. To your point about lending, we're happy to do that. That's what museums do. But I will use my moment in the sun to also just make sure that everyone who's here is aware that we have our beautiful Monet that was just in Denver and is now in Potsdam, Germany at the Barberini Museum in a big Monet retrospective. And we have an incredibly important, very rare work by a Renaissance female artist called Sofonisba Anguissola, who just came back from the Prado, where she was featured in their...

Vice Mayor Lago: You also have a pretty -- again, I'm not very familiar with Chinese art. But you have one of the best works. You educated me on this when I visited for Art Basel. One of the most important works by a Chinese artist.

Ms. Deupi: Zao Wou-Ki...

Vice Mayor Lago: Yes.

Ms. Deupi: Was his name.

Vice Mayor Lago: That everyone is after.

Ms. Deupi: Yes. Everyone is after it, and we're keeping it. We're not going to be...

Vice Mayor Lago: Congratulations.

Ms. Deupi: Putting it on the auction block. Thank you. I really appreciate that. But bringing us back to where we started, we, both the Lowe and the University of Miami -- and I know Sara can speak to this point -- are very, very interested in collaborating partnerships and leveraging our mutual strength. So, I would say -- and I think it's helpful in this regard that I'm on the panel, but I see many, many other opportunities for us to work together beyond the week of Art Basel. We had a wonderfully successful partnership with Hank when he was here. And I think that -- I know -- and Catherine and I are talking all the time about what we're doing, what you're doing and thinking about ways that we could leverage those strengths. But I would just say that we welcome new opportunities, and I think perhaps even with our movement into the digital realm with our sculpture park, we could perhaps think about expanding to include the City of Coral Gables, or vice versa, because I know that some of the commissions that are coming down the pipe in the City are really remarkable and deserve to be heralded. And Illuminate too is something I think that could benefit from cross-promotion with...

Mayor Valdes-Fauli: (INAUDIBLE) and Sara, precisely, because of the possibility and the reality of cooperation is why I put you down to make this presentation under my Mayor's comments. And we're very lucky to have the University of Miami and in the field of art, this wonderful, wonderful collection in our city. So, I thank you very, very much for your presentation, and I look forward to cooperating in the future in every which way we can.

Ms. Deupi: Perfect. Thank you.

Vice Mayor Lago: Thank you.

Ms. Deupi: As do we.

Mayor Valdes-Fauli: Thank you.

Ms. Deupi: Thank you.

Mayor Valdes-Fauli: Thank you very much.

Commissioner Keon: Can we take up Commissioner Mena's comment on the...

Mayor Valdes-Fauli: Thank you.

Commissioner Keon: Conservator?

City Manager Iglesias: We are looking at that.

Commissioner Keon: Would you look at that?

City Manager Iglesias: Yeah.

Commissioner Mena: Yeah, I was...

City Manager Iglesias: We are looking at that, Commissioner.

Commissioner Keon: Okay.

City Manager Iglesias: Ms. Lowinger has worked for us before and has done conservation work for us before. That's one of the issues that we are going to be looking at. The Art Fund doesn't allow us to use any monies from the Art Fund for maintenance of the art. It's all for a client...

Vice Mayor Lago: Acquisition.

City Manager Iglesias: So, that has to come...

Commissioner Keon: Maybe could have a contract with someone that is the conservator that could come from the Art Fund, and the actual work would be paid for differently.

City Manager Iglesias: We need to look at that because right now, the...

Commissioner Keon: If you could, it would be a good thing.

City Manager Iglesias: The maintenance comes from the general fund.

Commissioner Keon: Right.

City Manager Iglesias: So, it's something that we're going to look at now. We're in discussion of that topic right now.

Commissioner Keon: Okay. I would really love to see the mister on the flower sculpture work. It's been a long time.

Mayor Valdes-Fauli: The mister on the sculpture, yeah.

Vice Mayor Lago: So, I like -- also, since we're talking about the sculptures and conservation, I'd also like to see what standard do we have for private developments when they have artworks as part of their 1 percent. Are they held to a certain standard? I'm not aware of what that standard is. Do they have to give a review every few years to the City to make sure it's in good shape? I just want to put it out there to see if anybody has any idea if they're held to a certain standard.

City Manager Iglesias: And they are responsible for that maintenance.

Vice Mayor Lago: Yeah, of course.

City Manager Iglesias: So, we need...

Vice Mayor Lago: But I want to make sure that the maintenance is ongoing.

City Manager Iglesias: Right.

Vice Mayor Lago: Thank you.

Mayor Valdes-Fauli: Thank you very much.