



DRAFT

**CITY OF CORAL GABLES
ARTS ADVISORY PANEL MEETING
Wednesday, August 26, 2020 9:00 a.m.**

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

*Historical Resources &
Cultural Arts*

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

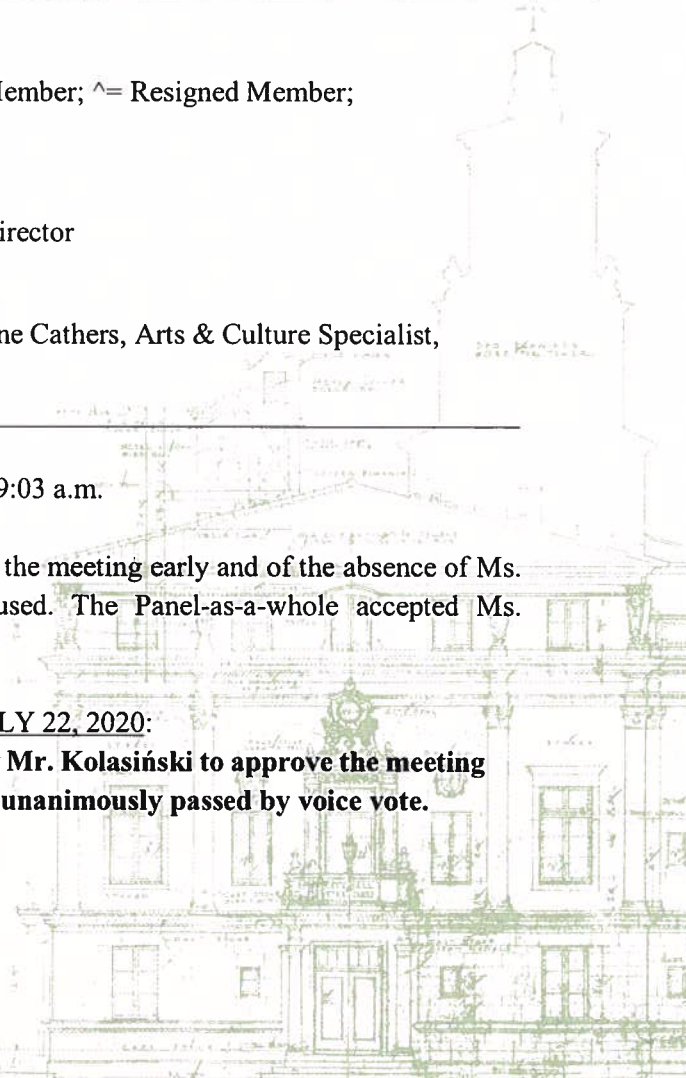
MEETING RECORD / MINUTES PREPARATION: Catherine Cathers, Arts & Culture Specialist,
Historical Resources & Cultural Arts Department

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

The Panel was advised that Mr. Kolasiński will need to leave the meeting early and of the absence of Ms. MacDonald-Korth, who respectfully requested to be excused. The Panel-as-a-whole accepted Ms. MacDonald-Korth’s absence as excused.

APPROVAL OF MINUTES OF MEETINGS JUNE 25 & JULY 22, 2020:

A motion was made by Ms. Miyar and seconded by Mr. Kolasiński to approve the meeting minutes of June 25, 2020 July 22, 2020, which was unanimously passed by voice vote.



NEW BUSINESS:

a. **DAVID HAYES TEMPORARY EXHIBITION PROPOSAL**

Panel members were provided with proposal materials submitted by the David Hayes Art Foundation for an outdoor exhibition of artworks by the artist. Staff advised that this is a discussion item. The artist's son, David Hayes, was present to discuss the proposal and address initial questions and comments.

Mr. Hayes stated that twenty-four artworks are currently in Gainesville and have been there for the past year and a half as part of Gainesville's 150th anniversary celebration. Rather than take the artworks back to Connecticut, the Foundation is proposing that they be exhibited in Coral Gables for one year. Mr. Hayes said the Foundation would be responsible for the installation and de-installation; however, he said other municipalities have assisted with installation, de-installation, and engineering.

The Panel asked about the installation method, noting that images show the artworks resting on the ground and they would need to have an anchoring system for tropical storm season. Mr. Hayes said the images were taken prior to the Gainesville show, that some of the artworks have concrete pads with steel anchors, while others use steel stakes that go into the earth. Staff stated that installations installed for a year or more require engineering for hurricane level winds and that engineering needs to be done by an outside firm. It was also noted that each piece would require a foundation. Ms. Kautz searched and shared an internet link of the Gainesville project, showing the sculptures current installation. Mr. Hayes stated that they would be happy to contract with a licensed engineer and provide hurricane rated anchors and bases. Mr. deLeón asked if the concrete pads were hidden. Mr. Hayes responded that the pads were either four or six feet square and above ground, with some pieces having their resting points one-foot square pieces.

Mr. Hayes continued, saying they've done municipal shows around the country, including in Fort Pierce and Naples. He added that they've also incorporated community involvement with volunteers assisting with installation.

Dr. Deupi asked about the maintenance and conservation of the artworks. Mr. Hayes said the artworks are not released until they're ready and that they can come back to do any touch-ups on site. He said works with graffiti or stickers have been addressed; however, they make sure the pieces are presentable during the exhibition at the Foundations' expense.

Dr. Deupi asked what responsibilities the City would bear. Staff responded that the City has an application for temporary installations and mentioned that the owner of the artwork typically covers insurance of the artwork with liability required for installation and de-installation. It was also stated that resources within the City are not available to assist with installation and de-installation.

Ms. Kautz asked about park locations where they might encourage climbing, noticing that some have sharp points. Mr. Hayes said the artworks do not have sharp edges and can be touched.

The Panel asked about lighting of the artworks. Mr. Hayes said they're meant for daytime viewing and have been placed at other public venues such as local colleges, City Halls, libraries, etc.

The Panel noted that the proposal has a requirement of City assistance for the installation. Mr. Hayes responded that they would provide their own labor. The Panel added that it would not be advised to have members of the community installing artwork.

Dr. Deupi asked about programming that supports the exhibition, such as a map that accompanies such a show. Mr. Hayes said the City of Gainesville incorporated the exhibition into existing programs that included poetry readings, dance, etc. He said they also produced a map and would be willing to have the Foundation assume that responsibility with no additional cost to the City. He also offered to give talks and be available for school groups.

The Panel discussed briefly and noted that there are several public art projects already planned, with this one needing significant coordination regarding location and siting. They agreed to defer the item at this time.

OLD BUSINESS:

a. AIPP WAIVER REQUEST, THE PLAZA – JEAN-MICHEL OTHONIEL

The Panel received revised proposal materials for a waiver request of the Art in Public Places (AiPP) fee for commissioned artwork by artist Jean-Michel Othoniel. Ms. Cathers introduced Carlos Beckmann as representing The Plaza development project and art consultant Bill Brady. Mr. Beckmann proceeded with a presentation, highlighting proposal revisions made in response to previous comments from the Panel.

Mr. Beckmann started by saying the developer shared the Panel's preference for the mirrored stainless-steel column cladding in the middle of the fountain basin. He continued, saying the sculptural elements have been moved further in from the edge to discourage physical contact with the piece while allowing an increase in the visual movement of the water. The Panel was advised that the water jets will have variable frequency drives to control the intensity and regularity of the water flow to avoid splashing. In addition, he said, wind studies were completed to ensure protection from (adverse weather) elements with the site being largely protected by the surrounding buildings.

Mr. Beckmann spoke at length about the location of the artwork in relationship to the main access of the project and to the other approved artworks. The site was noted as one of the most secure and supervised areas of the project, with 24/7 security in the immediate area.

Maintenance was discussed as a priority of the developer for the piece, especially as the artwork is in the highly visible welcome area.

Mr. Brady responded to Panelist observations that the change in position of the elements may be too great and not as harmonious. Renderings of the artwork were slightly inconsistent; Mr. Brady said he would have the artist look at this and determine the most aesthetically pleasing spacing.

Dr. Deupi, asked about signage, what it would look like and the location. Mr. Beckmann said the current location is next to the escalators and asked for the Panel's guidance on the design. Staff referenced standard content to include and said there are no requirements regarding design, other than integrating well with the site and piece. Dr. Deupi recommended including a brief narrative and how it fits into the context of the

artist's body of work. She also encouraged incorporating inclusive and accessible features into the design. Ms. Miyar asked about standard design features for public art plaques and staff agreed to place this as a discussion item on the next agenda.

With no further discussion, the following motion was made:

Mr. Mato made a motion recommending approval of the waiver request to incorporate artwork as presented by artist Jean-Michel Othoniel into The Plaza development project. Ms. Miyar seconded the motion, which was unanimously approved.

Mr. Beckmann and Mr. Brady thanked the Panel and left the meeting.

b. AIPP WAIVER REQUEST, VILLA VALENCIA – THOMAS HOUSEAGO

The Panel received a revised proposal from the developers of Villa Valencia. Joanna Davila with Villa Valencia, and Katia Rosenthal, art consultant, addressed the Panel and talked through the updated presentation. Ms. DeVila noted that the proposed location for artwork remains the same. She said they spoke with Thomas Houseago's gallery and studio and shared the comments from the Panel. Images of the artist's work referencing open lawns and green spaces were presented in response to framing the installation in a similar context.

Ms. Rosenthal spoke about the new work proposed, which is based on a tabletop sculpture the artist wants to revisit in a larger scale. The work has not been created, she said, and brings together the Panel's preference for a figurative work and geometric forms, creating a dimension where the piece slips in and out of view depending on one's vantage point.

It was said that the sculpture will be fabricated in brass, responding to the environment and color palette of Coral Gables. Ms. Rosenthal proposed placing the sculpture on a higher plinth and showed images of the brass in various states of weathering. Renderings of the sculpture on site were included in the presentation.

Ms. Cathers commented that the height of the piece is about 6 ½ feet. Ms. Rosenthal stated that the verticality and movement toward the sky between the hand and face, the different elements puzzled together, and various views, will make it appear quite large.

The Panel asked about the choice of material, noting that brass, rather than bronze, is not often used for permanent outdoor sculptures. Ms. Rosenthal responded that the artist has experimented with interlocking plywood as a language and has been playing with large brass cut sheets slotted together and then welded. She said they are carefully engineered, and he likes this brassy weathered look. The maintenance is low, she said, and they will age, but will age gorgeously into a gilded patina. Ms. Davila responded to the concerns about weathering and mentioned that brass is a common construction material seen throughout Miami. From the hardiness in this climate, she said she feels confident and that it's appropriate.

Dr. Deupi respectfully disagreed, noting the example shown is in a very different situation and climate, and asked if he's done conservation studies. The Panel agreed that it would be helpful to hear from a conservator to understand how the sculpture would be (surface) treated.

Members of the Panel expressed that this piece is more sympathetic to Coral Gables and to the project, saying it may be better received by the broader public.

Mr. Roselione-Valadez asked about the previous sculpture and said he found it more interesting work for the park. He supported the artist's direction but preferred the resonance of the first piece proposed. He mentioned other artists who are using slotted plywood and said that in this context, in South Florida, it reminds him of Bedia's form work.

The Panel had a lively discussion including how their own professional backgrounds may influence how artworks are viewed, as opposed to how residents may view the work and what responses the first sculpture might provoke. The Panel discussed the merits of a friendlier more accessible work versus one that presents as powerful and personal. One Panelist opined that the residents in Coral Gables would get a different, more unique experience than from other art around the City. Another supported the concept of outdoor (public) space and museum spaces being on equal footing. Overall, members were unable to agree on which piece was the better option.

The materials were discussed again, and how brass outdoors goes brown and becomes pitted. Ms. Rosenthal assured that Panel that it would weather to a more goldish color over time. She said they work with RLA conservators, who could put together a system for polishing and coating the work when needed. Dr. Deupi asked if it would it be possible to get something from RLA on the proposed materials.

The presenters discussed the merits of both works having multi-faceted views and the dynamics between them, one as a material-based sculpture showing what the artist is working through, unlike the other using large slabs constructed on the floor and propped up. Ms. Davila said they speak to both sides of Houseago's work and bring in different contexts. The first, with the contrapposto pose and figurative nature, referencing historic works in this pose, and the personal element of hugging himself. The other, she said, as more playful, with the puzzle like element to it, brighter color, and dimensions to the materiality in color and shading. Both have interesting elements, she added, and (the developer) loves them both.

There was a brief discussion regarding the site and the artwork's scale in relationship to the park and surrounding buildings. Ms. Davila responded that the artwork is intended to create a statement within the park, to create a moment. She said meetings with the City included how best to develop the park including landscaping style, positioning of trees, and removing barriers to create an open flow from the sidewalks. Instead of a "big" moment competing with the buildings, she said, it's more about having a piece that is strong on its own with more interest and opportunities for people to explore individually.

The Panel discussed presenting both works to the Cultural Development Board. Staff advised that a recommendation to the Cultural Development Board is a recommendation to the City Commission. It was agreed that the matter of the material should be resolved first and to wait for a conservation report. Dr.

Deupi applauded the discussion, saying that art is supposed to cause powerful conversations to make people think and inspire emotion and reactions.

Ms. Davila said she would be in touch regarding the material. She and Ms. Rosenthal thanked the Panel and left the meeting.

ART IN PUBLIC PLACES UPDATES:

Ms. Cathers provided an update on current art in public places projects, including the Commission's approval of the Sunset Senior Living artwork by Michael Kalish.

Staff reported that applications for Parking Garage 7 have been received and may require extending the call. Ms. Cathers said they may be reviewed at the next meeting or at a separate meeting.

CITY COMMISSION ITEMS:

There were no City Commission items.

DISCUSSION ITEMS:

a. DIVERSITY, EQUITY, ACCESSIBILITY AND INCLUSION (DEAI)

Dr. Deupi opened discussion of how to consciously think about infusing Diversity, Equity, Accessibility and Inclusion (DEAI) into the work of the Arts Advisory Panel, and at a minimum, make concerted efforts to reach out to artists of color. She mentioned gathering resources in terms of places to post calls to ensure the City is reaching new and different artists. In addition, she encouraged (the City) to think about broader messaging and access points for information, such as what is included on plaques and how they're designed. She encouraged the panel to make an affirmative commitment to infuse DEAI as part of everything the Panel addresses.

Ms. Cathers said DEAI is increasingly incorporated at the regional, state, and national level within the arts and while the City has its own statement, there is not one specifically addressing the arts. She mentioned recent work the department has undertaken to incorporate the use of QR codes to link to accessible content. She reported working with dedicated personnel within the City, one who is hearing and sight impaired, and said they were very supportive of incorporating QR codes at access points, including within site signage and advertising. Additional information can be included, Ms. Cathers continued, such as audio descriptions of the artworks and narrative information. Staff reported that after reaching out to other people of various abilities, the response was overwhelming excitement for this initiative. Staff agreed that content on the plaque needs to be accessible in addition to incorporating technology and expressed gratitude to the Panel for their assistance. Mr. Roselione-Valadez asked for bi-lingual plaques, which Panelists agreed makes sense.

Regarding outreach to artists, staff reported that one of the main resources for public art calls is through Americans for the Arts, which has strong outreach and advocacy to many populations. Ms. Cathers said it's an excellent platform for public art; however, it doesn't necessarily reach artists that have their work in museums, which is something the Commission has expressed interest in. She said staff also sends calls to major galleries and will continue to do so.

Dr. Deupi wondered if the City should commit explicitly to a future project dedicated to BLM or something that is topical to these times and may engender a sense of belonging among artists of color. Ms. Miyar suggested recommending a park or place that honors Coral Gables' residents. Staff mentioned the artwork being installed soon at Gables Station that honors the MacFarlane neighborhood and was developed with the residents, who are very happy about the work. David Gumbs, a Martinique artist, was also mentioned as being commissioned by Illuminate Coral Gables for a large-scale projection work that may be acquired by a property owner. The Panel discussed celebrating a prominent person of color who is part of Coral Gables' history.

The Panel discussed how best to make sure the City is giving opportunities for economic success to artists. It was noted that the budgets are significant, much more than other organizations (such as museums) are able to spend.

Members asked about the George Merrick sculpture and whether there was discussion about removing or relocating the piece. Staff responded that it has not been discussed.

Diversity training was mentioned with Dr. Deupi asking if the City can offer this to Board members. Staff responded that the City has training for staff and can ask about extending it to Board members.

ITEMS FROM THE SECRETARY:

There were no items from the secretary.

There being no further business, the meeting adjourned at 10:50 a.m.

Respectfully submitted,



Catherine J. Cathers
Arts & Culture Specialist