



DRAFT

CITY OF CORAL GABLES
ARTS ADVISORY PANEL MEETING
Wednesday, March 9, 2022 9:00 a.m.

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

Historical Resources & Cultural Arts

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Table with 13 columns (MEMBERS, A, M, J, J, A, S, O, N, D, J, F, M) and 12 rows listing members and their attendance status for each month.

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

STAFF:
Warren Adams, Historical Resources and Cultural Arts Director
Catherine Cathers, Arts and Culture Specialist

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

The Arts Advisory Panel meeting was called to order by Mr. Kolasiński at 9:03 a.m.

APPROVAL OF FEBRUARY 9, 2022 MEETING MINUTES:

A motion was made by Ms. Hernandez and seconded by Mr. Mato to approve the meeting minutes of February 9, 2022, which was unanimously passed by voice vote.

NEW BUSINESS:

a. JULIO LARRAZ – PROPOSED SCULPTURE ACQUISITION
Panel members received materials for a revised proposed sculpture acquisition as a partial gift from the Julio Larraz Foundation. Ms. Cathers noted that the Panel discussed the initial proposal

last May and made a motion recommending a revision. She introduced Jose Valdes-Fauli, who presented the proposal.

Mr. Valdes-Fauli introduced himself, saying he is the chair and acting director of the Coral Gables Museum and that the City Attorney confirmed there is no conflict of interest with him making the presentation. He also reported that a new director has been hired for the Museum and will be starting on March 21<sup>st</sup>. Mr. Valdes-Fauli shared that the Museum worked with artist Julio Larraz for years on the current exhibition and it has been a great success with national press and the publishing of an exhibition book. He continued, saying the original proposal stated that the City would pay for manufacturing costs. He said one of the issues was which work would be considered. He reported that the Watermelon sculpture (titled "Mars"), one of his major sculptures that is also installed in Italy, was installed on the Museum Plaza and has been a tremendous success; several people a day are seen taking pictures with it. The committees, he said, decided it would be the one to donate to the City.

Mr. Valdes-Fauli said when the sculpture was first presented, the cost of fabrication was \$120,000 plus about \$10,000 for moving; with everything that has happened (in the world) since, the cost has gone up to \$150,000. He said the work is ready to be done and donated to the City. He noted that staff is looking at places where it could be installed and is asking the Panel to recommend the donation. Mr. Valdes-Fauli said it is a contribution to the City and clarified that he has no interest other than thinking it is a wonderful piece for the City and would be a major draw. The work, he added, sells for over \$600,000. The one on the plaza, he said, is on loan from a gallery in Miami and is insured for \$600,000.

Mr. Kolasiński thanked Mr. Valdes-Fauli and asked Panel members if they had any questions. Ms. Hernandez asked for clarification about the ownership of the one on display in the plaza. Mr. Valdes-Fauli stated that Gary Nader owns the artwork. He said it is one of a series of 3 with 2 artist's proofs and the new one being fabricated would be the third one in the series, adding that Gary Nader will not be involved. The Panel was advised that this is a partial donation from the Julio Larraz Foundation and is not being conducted through a gallery.

Mr. Kolasiński asked what the proposed timeline is from the moment of donation to fabrication of the artwork, which the City would cover the costs of. He stated concerns about the cost changing due to events happening around the world. Ms. Valdes-Fauli responded that it is a hard estimate from the foundry and is the actual cost. Mr. Kolasiński asked where it would be fabricated, and Mr. Valdes-Fauli stated it would be in Miami at the Run Art Foundry on 74<sup>th</sup> Avenue and Bird Road.

Ms. Miyar asked if there has been discussion about the location. Staff responded that it can be a few possibilities if the Panel would like to review them at this time. Mr. Valdes-Fauli added that

the artist does not have any requirements regarding placement and feels that from the Museum's experience of seeing people with the piece that it needs to be in a public area.

Ms. Hernandez asked where the funds would potentially come from. Ms. Cathers responded that they would come from the art fund. Ms. Hernandez continued, saying other projects or Call to Artists would not get funded. Staff stated that funds are available at this time. Ms. Cathers noted that at the previous meeting, the Panel responded that they were open to considering a subsequent proposal that was partially based on (public) response to artwork by the artist installed on the plaza as part of the exhibition, which was unknown at the time. She also shared her personal observation of people positively interacting with the artwork.

Ms. Incer asked if a conservation plan will be submitted. Staff responded that it is painted bronze and the recommendation is washing and waxing on a yearly basis. Ms. Incer stated that this would fall under regular maintenance.

Mr. Mato said he thought the cost of fabrication seems fair and asked if it will be manufactured by the same foundry or a different one (than the one typically used by the artist). Mr. Valdes-Fauli responded that he doesn't know but is familiar with the foundry and the artist would supervise the work. It was noted that the information from the foundation included the foundry's estimate and has been approved and vetted (by the artist).

Mr. Guerrier stated that the price point is low, it is a popular piece, and noted that the Panel had no question about the having the work itself within the City.

With no further discussion, the following motions were made:

**Mr. Guerrier made a motion to accept the partial gift of a sculpture acquisition through the Julio Larraz Foundation for the sculpture *Mars* by the artist, Julio Larraz. Mr. Mato seconded the motion, which was passed with 8 yays, and 1 nay.**

Mr. Valdes-Fauli thanked the Panel.

**b. BOTERO – PROPOSED EXHIBITION**

This item was deferred.

**c. AIPP WAIVER RQUEST, ALEXAN CRAFTS – VAUGHN SPANN**

Panel members were provided with proposal materials from the Alexan Crafts development project for a waiver of the Art in Public Places fee in lieu of commissioning and donating artwork by the artist Vaughn Spann. Ms. Cathers introduced Jorge Navarro, who joined the meeting via Zoom as

the developer's representative, who also joined. David Castillo, acting as the developer's art consultant, joined via Zoom to provide details about the artwork. Panel members were given hard copies of optional site plans to supplement the materials that were previously sent.

Mr. Navarro greeted the Panel and stated that the development project received direction and guidance from the Mayor as they re-designed the project that allowed the creation of a public park, including working with Commissioner Anderson on the relocation of 3 large specimen oak trees to provide a large tree canopy. Continuing, he stated they wanted to create a signature focal point to the park with an area to display a world-class piece of art and worked with David Castillo to commission a sculpture by Vaughn Spann that will be part of the artist's "rainbow" collection. The idea, Mr. Navarro said, is to display the artwork in a location where it is visible and un-obstructed by different angles from the street, allowing it to be prominently displayed for everyone to enjoy.

David Castillo introduced himself and addressed the Panel about the specifics of the artwork. Ms. Cathers referenced the Panel's familiarity with Vaughn Spann and informed the development team that the artist has been pre-qualified and is approved. Mr. Castillo gave brief biographical information about the artist, noting that he is one of the most sought-after artists today and there is extensive interest in his work by private collectors, the art market, and museums, including those in Asia, Europe, and the United States. Mr. Castillo said to date, the "rainbow" body of work has been created for interior spaces at various scales and very few times. This piece, he said, would be the first and a unique work in the "rainbow" body of work that the artist does not intend to make many of, despite extensive international waiting lists. Mr. Castillo spoke about the artist's consideration that goes into each project and what it is for. This body of work, he said, is specifically about including people that traditionally are not included, this idea of the bands of the colors of the rainbow.

Mr. Castillo spoke about the materials and the importance of using ones that withstand the test of time. He said they will work with a fabricator that has made works for many internationally acclaimed artists. The piece, he continued, will be Corten steel, powder-coated aluminum, a steel structure and stainless-steel fasteners. The material, Mr. Castillo said, exists in sculptures throughout South Florida and is widely used by international artists. The aluminum components, he said, are the same as used for automobiles; the work overall being intended for outdoor installation in various weather and climate conditions. Mr. Castillo ended by saying it will require very little maintenance and re-stated that the artwork is a first monumental work by the artist translated after one of his most sought-after images and would be a gift from the developer to the City of Coral Gables.

Ms. Hernandez said she loves the work and it has a place in the City and in the collection; this is the kind of work the City should be looking at and installing. She asked where the budget is coming from. Ms. Cathers responded that is part of the Art in Public Places program related to private

developers who have a requirement to contribute 1% of their aggregate project value into the City's art fund or request a waiver by purchasing or commissioning artwork. In this case, she said, the developer is requesting a waiver to commission artwork, install it on (what will be) City property, and donating the work to the City. It was clarified that the developer would be responsible for purchasing the artwork, packing, shipping, permits, installation, etc. Ms. Cathers stated that as part of their (agreement), the developer submits invoices and receipts showing proof of payment for how the funds were spent. Anything above and beyond the (1%), she said, is the responsibility of the developer. She also stated that there are allowable and not-allowable expenses. The Panel briefly discussed to greater understand the code provisions.

Ms. Hernandez asked if consultant and design fees are an allowable expense. Ms. Cathers responded that there is an allowable percentage that may be used for a consultant.

Mr. Kolasinski asked Ms. MacDonald-Korth if there are concerns about the materials or construction, noting that it is a very complex construction. Ms. MacDonald-Korth responded that there are a lot of pins which could be a point of failure, but they specify they are all stainless-steel, which is the best one can hope for. In that sense, she said, the materials listed sound good and other than it being a complex structure, she doesn't have any inherent concerns about the material and hopes they will age nicely with one another. Mr. Castillo stated that weather conditions do vary, and it would be constructed to the code and standards required. He added that (the materials) reflect the artist's work and will be recognizable to an international audience that comes to Coral Gables, saying: "Oh, my goodness, that's a Vaughn Spann!). Ms. MacDonald-Korth noted that the materials selected are probably going to look wonderful; and it's still very hard to predict the marriage of the materials over time. Which, she said, is true about many works of art.

Ms. Incer said that working with the University of Miami's sculpture collection, Corten steel has been a material they are careful of because they have seen the physical and brutal deterioration resulting from the South Florida environment over time. This, she said, is for works that have been on campus for 30-40 years. Rust is a significant concern, Ms. MacDonald-Korth agreed. Mr. Castillo said that it is intentional because the piece is supposed to have the texture of the (artist's) paintings; so the actual rust, if you look at his painting work, that texture is what he wants to achieve in 40-50 years. Ms. MacDonald-Korth said it will start changing in less than 40 years and will have a continued evolution. Mr. Castillo referenced the Panel noting other Corten steel pieces in Maimi and they do rust and do bleed. He reiterated is part of the texture the artist wants to achieve and what makes it look more like his work.

The Panel discussed the powder-coating treatment, which was likened to a car finish; however, it would not require polishing and waxing like a car Mr. Castillo said. The material itself is the protection, he added.

Returning to the Corten steel, Ms. Hernandez asked about the bleeding of the material and how it would look on the base. She suggested a darker color concrete so the rust stains can't be seen. It was noted that power-washing will not remove rust stains. Mr. Castillo responded that there will be a basin, so the rust won't ever be on the base. This was brought up by staff, he said, and the developer is open to putting in a kind of basin where the rust would filter in. He agreed that no matter what color the base is, it will get dirty. Ms. MacDonald-Korth asked that it be illustrated in the drawings and said it is a good idea, but it may look like a large, dark oval in the center of the plinth underneath the work. Mr. Castillo said that he is sure they will provide a rendering and his role is with the art, whereas the footer is up to the developer to build per specification of the code and whatever the committee decides is best for the longevity of the piece and maintenance. Ms. Cathers asked the Panel for other recommendations, saying that it needs to be addressed.

Mr. de León brought up the plan options and asked if the artist located the work. Mr. Castillo responded, saying the artist had an opinion along with the developer and as the Panel will, with the ultimate placement being whatever is recommended. Mr. de León asked if there is a preferred option. Ms. Cathers reviewed the two plan drawings and where the large specimen trees are. Mr. de León noted that both versions would have the art in shade part of the day and the one in the corner would probably be in shade all day because it's close to a tree and there is a large canopy. Mr. Navarro said the current preference is where the artwork is in the center of the park. He said they are still working on the walkways, where the pavers and seating areas are.

Mr. Navarro said it is intended as a passive park. The Panel discussed the sight lines and best visibility. Mr. Navarro said right now (the sculpture) is best viewed from Catalonia and could be oriented to provide visibility to both streets; they are open to direction from the Panel. Mr. Guerrier asked how tall the building is. Mr. Navarro said it is 75 feet high and drops to 68-65 feet in the middle; however, the portion of the building to the south is at 75 feet.

The Panel briefly discussed the structural integrity. Ms. MacDonald-Korth said the number of pins gives some confidence but there are concerns in other areas. Mr. Guerrier noted that the building will shield a lot of wind on the ground level around the sculpture. The piece being hit by branches was noted as a concern and Ms. Incer mentioned leaf litter and layers of humidity in the nooks and crannies, which is seen at the University's collection; maintenance needs to be regular. Ms. MacDonald-Korth noted that every hole for the screws are openings for problems to happen. She noted that it doesn't deter from recommending the piece, but they are real concerns that everyone needs to be aware of.

Ms. Hernandez stated that the City will have to maintain the piece and clean it on a more frequent basis than maybe other works of art. She asked if the City is able and willing to do that. Ms. Cathers said it would be a condition of accepting the artwork. Ms. Incer noted that frequency of

maintenance should be considered and the impact it has on the budget. Ms. Cathers said a maintenance plan is required to be submitted with acceptance of the artwork.

Ms. Cathers asked Mr. Castillo if there is a title for the artwork. He responded and said it will be determined by the artist when the piece is finished, which is how he works with all his artwork. He said although it hasn't been titled, it is (likely) to have "rainbow" in it and something specific to Coral Gables or the residents.

Mr. Roselione-Valadez had to leave the meeting prior to full discussion about this item and expressed his support before departing.

With no further discussion, the following motion was made:

**Ms. Hernandez made a motion recommending approval of the waiver request for the Alexan Crafts development project to commission and donate artwork by the artist Vaughn Spann. Mr. de Guerrier seconded the motion, which passed unanimously.**

Mr. Castillo and Mr. Navarro thanked the Panel and left the meeting.

PERSONAL APPEARANCES:

a. MAYOR VINCE LAGO

Mayor Vince Lago arrived and was introduced by staff. Mayor Lago addressed the Panel, thanked staff for their commitment to the City, and said he was continuing to meet with all boards to listen, be accessible, engaged, and in this case, motivate the Arts Panel to continue doing incredible work. Mayor Lago said he is a big fan of the (Julio Larraz) artwork and in the spirit of transparency, noted that the artist is a patient of his father's. He said the artwork is a good addition to the City and an opportunity for a beautiful work that people will enjoy.

Mayor Lago mentioned the Zilia Sanchez sculpture and shared that it was approved by the Commission and is an opportunity to have world-class art in the City, continuing to expand on the City's art portfolio. He referenced a recent article on Artnet about the artist, saying she is a premier artist (of today) that has been undervalued or overlooked. Mayor Lago said he owns a work of hers from the 1950s. He added that (the City) is continuing to celebrate Womens History Month and it is great to add exceptional women artists to the collection that have been overlooked. This is an opportunity to win, he said, and exhibit a beautiful artist whose work is non-controversial and something nice to celebrate in our community.

Mayor Lago asked for input and guidance from the Panel on an upcoming opportunity related to a development project in downtown (Regency Residences). He spoke about the project overall,

saying it is in the heart of downtown, being built at half the density, half the parking, and will have a significant art budget. As part of the agreement, he said he requested the developer to purchase an adjacent corner lot where Mercedes Benz dealership currently has a parking lot. The developer, Mayor Lago continued, is going to deed it to the City and it will be one of a few corner parks going into the downtown area within a 3-4 block radius. This, he said, is one of his legacies: to start ensuring developers leave public property where people can get together and have a moment of solitude. Mayor Lago described the property as a significant square foot corner lot with beautiful oak trees and an opportunity to showcase a world-class piece of art. He asked the Panel to consider and provide input on two exceptional artists: Roxy Paine or an artist like Carmen Herrera, noting that she passed away two weeks ago at the age of 106, receiving her prominence when she was in her late eighties and now, is an international superstar.

The Mayor continued, asking for names for this (and other) opportunity(ies) to put incredible art on incredible property that will stand the test of time.

Mayor Lago spoke briefly about the artist for the Alexan Crafts project, Vaughn Spann (presented at this meeting), saying he has has one of his works, and its placement in a corner park is following a theme of asking (developers) to do something for the community and install world-class art.

He asked Panel members to forward names (of artists) and said this is an opportunity to start having a conversation (with the developer) about exceptional artists, while sending a strong message about the City's continued commitment regarding the arts.

Panel members were presented with an ariel view of where the new park locations are in relationship to downtown and Ponce Circle Park. Mayor Lago noted that they are all within blocks of each other and will all have world-class public art.

Continuing, Mayor Lago spoke with the Panel about working with Jose Valdes-Fauli (Chair of the Coral Gables Museum) about finding sculptures from collectors that are willing to put them on (exhibit as) a 2 to 3-year loan, giving an example of the 2 or 3 Botero works (proposed for Miracle Mile). He asked the Panel if they know of somebody who has an exceptional sculpture in storage that the City could exhibit. Continuing, he noted that Panel members know collectors, have incredible contacts, and could work together with the City to put these beautiful sculptures on display throughout the City. It would be a win-win for everyone he said.

Lastly, the Mayor asked for input and guidance about artwork on buildings. He mentioned potentially writing legislation, with the Panel's guidance, that would limit art works for installation on the public right of way and if the Developer is incapable of doing this, they could donate to the Art Fund, which is currently an option. Mayor Lago shared his opinion that artwork recessed in a lobby, on a wall, or building exterior, doesn't have the impact and falls short. He expressed being



open to the Panel's input and asked for examples that may have been successful. Otherwise, he said it is an opportunity to have more sculptures on the right-of-way or in parks where people can see them as a destination and not just walk by, forgetting to look up and not see the work.

Ms. Cathers shared that the Panel met a couple of weeks ago in response to partnering with the Coral Gables Museum on a temporary artwork program, saying they walked downtown looking at locations and discussing the project. She said the Panel embraced the idea and expressed excitement about moving it forward.

Mayor Lago thanked the Panel and left the meeting.

#### ART IN PUBLIC PLACES UPDATES:

Ms. Cathers provided additional information about the Zilia Sanchez artwork that was passed at the last Commission meeting. She stated that the City needs to re-design the (427 Biltmore Way) plaza to accept the artwork and the piece will be in storage until it can be installed. Ms. MacDonald-Korth asked where it is being stored. Ms. Cathers responded and said it is being held in Miami, saying the appraiser went to the storage facility to inspect the work.

#### CITY COMMISSION ITEMS:

There were no further Commission items to report on.

#### DISCUSSION ITEMS:

Panel members continued discussion responding to the Mayor's comments and the Art in Public Places program in general.

Mr. Guerrier stated that he is sure everyone would want a Carmen Herrera if the price is right. Panel members agreed that Roxy Paine is also a good artist.

Ms. Hernandez stated her concern that the process is getting away from the Panel and that there is a process for a Call to Artists that can be chosen from; but artists are being imposed upon the Panel. She said if the City is going to have ongoing opportunities to have world-class, prominent artists in our public parks, than maybe we should have an ongoing Call to Artists.

Mr. Guerrier responded that for public projects on City property, the City must go through a Call to Artists; however, this is a private development project and they have always had the choice of suggesting artists they like.

Ms. Hernandez stated that she sits on the (Art in Public Places) Board of Miami-Dade County and it is a very beautiful, transparent system where there is a Call to Artists that are reviewed by arts

professionals, recommendations are made, and artists selected. The program has been going on since 1973 and they are very successful, she said, in picking good artists and having consensus of developers, builders, everyone.

Ms. Cathers stated that the City's code and guidelines allow for a direct selection of an artist and that the City Commission has the final say. She suggested the Panel respond to the Mayor's request for artist names.

Ms. Incer responded that the idea of coming up with names should be based on criteria that could inform the Mayor and developers and wondered if it would be best to have someone with a curatorial practice that would apply a curatorial process. Mr. Guerrier said we could do that, but it would not necessarily inform future decisions. The two presentations today, he said, were presented as one being popular and the other with an emphasis on world-class work; these have already informed the sort of work that has been presented within the past couple of years and tend to be big names at a particular price point. What we have not done, Mr. Guerrier continued, is a Call to Artists where a local artist has been given a commission. He questioned how the City would do that when they are not in a category of world-class or the name is not popular. Curatorially, he said, we can access what we already have; however, the future is very hard because the process lends itself in a direction that by code they are opting for every time.

Shifting the discussion, Mr. Kolasiński commented that the Panel needs to understand the paradigm of the philanthropic donation opportunity (referencing the Julio Larraz sculpture) that requires fabrication costs, asking if the City should have a rule on how many could be accepted, what the budgetary impact on fabrication would be that eventually would not allow the City to produce things we might be thinking about otherwise; those things will happen more often when people essentially can donate more easily to the City. He said (the Panel) needs to know how it fits into the budgetary implications overall and whether there is a percentage allowed or other method so there is a process to really understand this new form of engagement.

Ms. Hernandez said she abstained (from recommending the Julio Larraz proposal) for many reasons, including that it is not created for the City. She suggested if it's a donation, maybe the City pays for fabrication, but it is a site specific or city-specific artwork.

Mr. Kolasiński said when the University receives a donation there is always the question of maintenance, cost of installation and other things, and how it impacts the budget overall; suggesting a need for a process to understand the impact, how to mitigate it, questioning if it takes away from other activities. Ms. Incer agreed, asking for a framework, something procedural to look at criteria to make an informed decision. She advocated for a curatorial assessment of what the City has, in a more thorough academic way, rather than just picking (artwork) because a developer wants to see a particular artwork. We will see more of those cases, Mr. Kolasiński said,

and need to understand how to maneuver through them. Ms. Hernandez asked how to take the idea forward to set up these guidelines. Mr. Kolasiński asked about the history of the City's collection, the process, and how many cases donations met similar criteria with the City providing for fabrication costs.

Ms. Miyar commented on the first Art in Public Places pieces and said from the beginning it has been an organic process, suggesting creating parameters so it isn't so organic.

Mr. Kolasiński added that it leads to the next Mayor's point regarding works on loan to the City, saying the process would require stewardship of the work, etc. for additional costs. We are learning about new sub-categories and budgetary allotments, he said, that do not have regulatory provisions, asking how do they compare these to acquisitions, rental, fabrication (opportunities), etc.?

In response to the Mayor's request to bring forth names, Mr. Roselione-Valadez suggested that Panel members bring one artist name to the next meeting. He went on to say he appreciated comments mentioning South Florida artists because if the budget is \$800,000 to \$1m, we can recommend the developer have two artworks of \$400,000 each with two artists, noting artists worth celebrating in this way.

Mr. Kolasiński agreed and stated that as an action item, all members should bring one artist name to the next meeting and send them to Ms. Cathers.

ITEMS FROM THE SECRETARY:

There were no items from the secretary.

There being no further business, the meeting adjourned at 10:28 a.m.

Respectfully submitted,



Catherine J. Cathers  
Arts & Culture Specialist