



DRAFT

**CITY OF CORAL GABLES
ARTS ADVISORY PANEL MEETING
Wednesday, June 24, 2020 9:00 a.m.**

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

*Historical Resources &
Cultural Arts*

2327 SALZEDO STREET
CORAL GABLES
FLORIDA 33134

☎ 305.460.5093

✉ hist@coralgables.com

MEMBERS	A	S	O	N	D	J	F	M	A	M	J
	19	19	19	19	19	20	20	20	20	20	20
Nelson de León*			P	-	P	P	P	-	-	-	P
Dr. Jill Deupi	E	-	E	-	P	E	E	-	-	-	P
Emily MacDonald-Korth	P	-	P	-	P	E	P	-	-	-	P
Jacek Kolasiński	P	-	P	-	P	P	E	-	-	-	P
Marijean Miyar*		-	P	-	P	P	P	-	-	-	P
Juan Roselione-Valadez	P	-	E	-	P	P	P	-	-	-	P
Manny Mato*					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
Carlos Mindreau, City Architect

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 9:00 a.m.

Ms. Cathers welcomed guests and introduced the Panel members.

APPROVAL OF MINUTES OF MEETINGS FEBRUARY 26, 2020:

The item was deferred until June 25, 2020.

NEW BUSINESS:

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

Panel members were provided with proposal materials in advance for a waiver request to commission and install artwork by artist Jean Michel Othoniel at The Plaza development project. Mr. Carlos Beckmann introduced himself as representing the developer and gave a brief overview of the site and location of the proposed artwork. This is the first time the proposal is being presented to the Panel and it was noted that the artist has been pre-qualified.

Mr. Beckmann described the location of the artwork as a water feature within the north parcel of the project, along the main access corridor of Palermo Avenue, across the street from the proposed Oka Doner artwork,

and partially under cover by escalators taking people to the commercial retail portion of the project. He showed examples of other fountain works by the artist at Versailles and Qatar and spoke about staying within an overall artwork theme (at The Plaza) of selecting works with organic shapes and curves.

The artwork, as presented in the materials, uses the artist's signature bead element and conceptually links water at the onsite fountain to the sea. Within the fountain, the proposal described interlacing strings constructed of stainless-steel mirrored beads. The fountain area itself, Mr. Beckmann said, has a floor to ceiling area of about twenty-five feet. He went on to say that the owner and developer are including the basin, lighting, and technical features of the fountain within The Plaza scope and are not proposing to use Art in Public Places fees for these items.

The proposed water feature, Mr. Beckmann continued, will include light blue tiles as elements inspired by the South Florida beaches. Various views were shown with a center column clad with tile in the same shade as the pool basin. Mr. Beckmann said the original proposal included a stainless-steel covering; however, there are concerns about the maintenance with this option. Additional options are also possible, he said, including a turquoise or other shade of blue.

It was noted that people will be able to get quite close to the artwork as well as view it from across the street and while driving past. In the evening, Mr. Beckmann said, it will be lit. He stated that the owner is committed to maintaining the artwork and the maintenance is estimated at about twelve thousand dollars (\$12,000) per year.

Mr. Bill Brady, as consultant for the art project, said the eight elements will have 12 jets of water that activate the artwork, saying that each of the eight elements will have 34-41 beads. Mr. Brady clarified that the beads are interconnected and do not move. Only the water moves, he said, with the elements closest to the column having 2 spouts each. Mr. Beckmann added that the water can be a constant flow or programmed at variable speeds.

Mr. Mato asked if the tile around the fountain is also designed by the artist or the architect. Mr. Beckmann stated that tiles from the artist's studio will be used. He also said the finishes proposed by the owner and developer would be a black cap, natural stone that serves as a resting place of about 2 ½ - 3 feet wide. Mr. Beckmann added that they wanted to use the artist's famous dark blue bricks; however, the artist expressed concerns about how they would weather and handle the water and outdoor elements and did not recommend using them.

Mr. de León asked if the piece is suppose to be touched, as it's right against the fountain (edge). Mr. Beckmann responded that it's o.k. to touch it and it's not something they're concerned about. He said it won't be encouraged; however, the piece is designed to withstand this type of interaction and the elements. Ms. MacDonald-Korth commented that the corner elements beg to be grasped and asked how strong they are. She stated that the part that would possibly fail isn't the beaded segment, but the joint where the segment connects to the water. Mr. Beckmann responded with further clarification about the structure, saying a stainless-steel hollow pipe bent in the shape of the element serves as a structural support and is where the water and hydraulic system will be placed. He said it is being engineered to withstand high hurricane winds, is anchored to the bottom of the basin, and is in an area with 24/7 security. Mr. de León expressed the same concern about people wanting to climb or ride them and if they're structurally sound

enough. Ms. Cathers suggested the corner elements be set further in to deter this type of interaction. Mr. Beckmann mentioned the nearby play area with a splash pad water feature where people would be invited to go (should this happen).

Mr. de León asked if each of the 8 elements are unique. Mr. Beckmann stated that the corner pieces are one shape and the interior pieces are another shape. Mr. Brady concurred, saying there are 2 shapes and each element has an individual pneumatic water feature that can be programmed and controlled.

With no further comments or questions, Mr. Beckmann and Mr. Brady thanked the Panel and shared that The Plaza project may have additional funds through the City to put toward artwork. He asked for assistance of the Panel to select these works and expressed his excitement about the prospect. The Panel thanked Mr. Beckmann and Mr. Brady.

b. AIPP WAIVER REQUEST, JAGUAR LAND ROVER – FABIO VIALE

Panel members were provided with proposal materials in advance for a waiver request to commission and install artwork by artist Fabio Viale at the Jaguar Land Rover development. Mr. Mario Garcia-Serra introduced himself as the attorney representing the developer for the project and introduced Art Murphy, also representing the developer. This is the first time the proposal is being presented to the Panel and it was noted that the artist has been pre-qualified.

Mr. Murphy shared his screen to show a PowerPoint presentation while Mr. Garcia-Serra gave a brief overview of the development project, which he said hopes to break ground early next year. The location was described as the previous Collection certified pre-owner dealership located at 155 US1, at Ponce de Leon Boulevard with the Metrorail and The Underline behind it. The Collection, Mr. Garcia-Serra said, selected this highly visible site as its new dealership for Jaguar and felt that is called for a significant, landmark piece of art. The artwork, he said, would be installed on the plaza area in front of the building.

Mr. Murphy spoke about the connection between the development group, ownership, and the artist Fabio Viale. He stated the Viale is one of the most prominent contemporary Italian sculptors and realizes contemporary pieces in white Carrera marble. He described the form as a contemporized tire with a Roman floret in the center. The piece, he said, is about 7 ½ feet tall made from a single piece of marble that will be set on a 2-foot pedestal. Mr. Murphy noted that the piece will be visible from US1 and prominently on Ponce de Leon Boulevard. The artwork will also be lighted, he said.

Dr. Deupi shared her love of the whimsy of the piece; however, added that it is very specific to The Collection and the business that will be in the building. She stated the hope that both the piece and the business will be there forever and questioned if the work would make as much sense if the building (at some time) became something other, expressing concern about the shelf life of the piece. What would happen, Dr. Deupi asked, if it no longer made sense as a part of the public art program (to be located there) because of other circumstances. She asked if there is a precedent regarding this situation. Ms. Cathers responded that the Panel should discuss and asked them to consider how it fits into the artist's work as a whole. If it was completely outside of what the artist does, she said, it may be read differently. Mr. Garcia-Serra responded that an arrangement could be made if at some point in time it doesn't make sense for the artwork to be there, the City could potentially relocate it. He continued, saying the ordinance provides for works of art to be conveyed to the City as their property and is a consideration if the City has confidence

that it works there now and will continue to work there. But if it doesn't, he said, it could potentially be relocated somewhere else. Ms. Cathers said the code states that if a piece is deaccessioned by the developer, they would need to pay the cost of the piece to the City.

Dr. Deupi commented that the artist is a very talented sculptor and appreciates how he marries the old and the new with Carrera marble. She went on to say she would personally like to see something that can stand autonomously as other works of public art. This one, she said, seems to be too close to the business that it's representing. She expressed that it's fun, beautiful, and clever.

Ms. Miyar shared her thought that it is visually related to a Gothic rose window and questioned the connection this has with the locality.

Mr. Garcia-Serra stated that he considered the potential criticism about the connection to the business that is there right now, understanding that the art needs to respond to the context in which it's in. Aside from the dealership, he said, it's also connected to one of the two busiest roadways in Coral Gables and reflects the number of tires that literally pass the site every day and will continue to pass by. Responding to Mr. Garcia-Serra's comment, Ms. MacDonald-Korth said that with all the cars going by, and it being white marble, there's going to be a lot of staining on the sculpture. Marble, she said, tends to stain easily and cautioned that it would need a lot of conservation. Ms. MacDonald-Korth, continued, saying the intricate undercuts of the tines of the rosette will also need a lot of attention for cleaning and most likely it will have to be done by a conservator. She also expressed concern about the fragility of the tines and the rosette, saying that if someone took a bat to it, the whole thing would break. She also stated that it's a lovely piece.

Dr. Deupi thanked Mr. Garcia-Serra and Mr. Murphy, saying the Panel will continue their discussion and respond with comments. Mr. Garcia-Serra and Mr. Murphy thanked the Panel and left the meeting.

c. PRE-QUALIFIED ARTIST REQUESTS – MICHAEL KALISH

The Panel received pre-qualification materials for artist Michael Kalish. Panel members reviewed the materials prior to the meeting and agreed that the artist presented meets the criteria. With no further discussion, the following motion was made:

Mr. Mato made a motion to accept Michel Kalish as a pre-qualified artist. Ms. Miyar seconded the motion, which passed unanimously.

d. AIPP WAIVER REQUEST, SUNRISE SENIOR LIVING – MICHAEL KALISH

Panel members were provided with proposal materials in advance for a waiver request to commission and install artwork by artist Michael Kalish at the Sunrise Senior Living development. Mr. Kalish introduced himself as the artist and Mr. David Austin introduced himself as representing the developer for the project. This is the first time the proposal is being presented to the Panel.

Mr. Austin proceeded to share a PowerPoint of the presentation and began by discussing his meeting with the developers of the 91 unit assisted living facility. He said they discussed the objectives of the public art piece and focused on wanting to create a place for families to visit. He said the idea (for the artwork) was to create an uplifting experience and place for people and staff to go. Mr. Austin shared his own experience with parents in assisted living and how it's influenced this project.

Mr. Austin presented two options for artwork at the site. Both options feature laser cut aluminum flowers clustered and arranged on welded steel “stems” with all elements treated with military grade powder coating. He addressed the space available for the art and noted that there isn’t a lot of surrounding land. The façade, he said, is an arcade that is 12 feet deep and designed with the idea of being a space where residents can go. There are benches installed, he continued, however, as they looked at the site, they didn’t feel it would be visible enough if artwork was placed within the arcade. Mr. Austin said they considered what kind of sculpture could be done with a minimal footprint and still have an impact.

Mr. Austin stated that Mr. Kalish proposed a cantilever system with 2 armatures on either side, or from just one side allowing residents to interact with the piece when looking at it from upper floors looking down, at grade level, and as it casts shadows on the ground. Seating elements are also included, he said. Mr. Austin described the connection points to the ground, noting that it may fall within the landscaping; however, the priority will be the artwork and the preliminary landscape plan may be adjusted to highlight the sculpture.

Mr. de León asked if it serves as a shade structure. Mr. Kalish responded that the clusters not only create shade, but also a secondary sculptural element of cast shadows through the laser cutting. He noted that there will be an accumulation of the powder-coat colors and that he has pieces in Palm Springs, Aspen, etc., stating that he understands the climate, weather, heat, fading issues, etc. Other works, he said, have been in environments for 10-12 years and have not faded. Mr. Kalish continued speaking about his work with powder-coaters in the aerospace industry and military. He mentioned the vibrancy of color, his roots in pop art, creating a space where people can stop to reflect and look up, and the understanding of creating Instagramable moments. The Panel expressed their appreciation for addressing the powder-coating, stating a need for more details. Ms. Cathers said that staff spoke with the Mr. Austin about the concerns of using powder-coating for the color treatment and re-iterated that in addition to the sunlight, there are salinity issues within the atmosphere. She encouraged the artist to do environmental color tests. She also mentioned prominent conservator Ms. Lowinger as a staunch advocate opposed to using powder-coating in this environment and would like to see the artist team take these concerns seriously.

Dr. Deupi commented on the flower selection and stated a desire to see flora and a color palette that is more sympathetic to Coral Gables and South Florida. She commented on the uplifting aspect of the work and the practical aspects of shading and seating areas; however, said it feels like it doesn’t quite respond to the area. The Board agreed.

Mr. Kalish responded, saying he appreciated the comments and grew up visiting the area many times. He stated that it is a conceptual drawing and not too literal. He mentioned being known for his floral works and would like the project to be collaborative, further developing the work after spending time in Coral Gables to better understand and explore the botany of the area. Mr. Kalish acknowledged his roots in pop art and tendency to build contemporary timeless structures. There are a lot of color variations, he said, that would be striking to weave in.

Mr. Kolasiński asked about vegetation getting trapped in the structure and how it would be removed. Mr. Kalish stated that there is a tremendous amount of structure to the piece and it will be built in a modular capacity with each one of the florals individually bolted into the structure. The whole structure would not need to be disassembled, he said, individual pieces may be removed and the angles will be such that pieces

will not have direct sunlight. Mr. Austin stated that the military grade powder coating may be power washed to deal with debris. He said the maintenance is simple, acknowledging that it is an intricate piece. Dr. Deupi said she was glad to know about the power-washing as there is a concern about bird-droppings and salamanders, debris, etc. and it could look dirty very quickly. In addition to debris, she said, consider shapes that won't gather water.

Mr. de León stated his preference for the diagonally designed piece with the full arch and commented on bringing the floral elements further down in the piece to blur the line between the and the landscape artwork.

With no further comments or questions, Mr. Kalish and Mr. Austin thanked the Panel, who thanked them, and left the meeting.

e. ART BASEL 2020 ARTIST & PROPOSAL

Dr. Deupi welcomed Lance Fung of Fung Collaboratives and artist Kiki Smith. She stated that the Panel reviewed the proposal materials in advance. Mr. Fung shared a PowerPoint as he talked through the proposed concept.

Ms. Cathers stated that this is a project proposed for the City's annual temporary exhibition aligned with Art Basel and as a project in support of Illuminate Coral Gables inaugural year.

Mr. Fung presented images demonstrating the scope of the proposed 42 (forty-two) works by Kiki Smith. A site layout of the installation area was shown, depicting an area of approximately 20 (twenty) feet wide by 191 (one hundred ninety) feet long. The artworks would be suspended, he said, within the architectural structure currently in place in the middle section of Giralda Plaza. Each work is a large-scale image based on historical renderings of animal constellations with Swarovski crystals embedded at the locations of the key stars making up the constellation. To enhance the project and lessen distraction, the artist proposes to temporarily switch out the existing (icicle) lights with smaller bulbs to reflect and represent stars.

Mr. Fung described the project as a hybrid between a public artwork, a museum exhibition, and an art installation. He went on to describe the idea of working with the tree canopy and the concept of constellations; to have viewers look up and experience the work as it provides a sense of discovery and experience for individuals, families, and art collectors to take time, meander and experience the exhibition as a whole.

The presentation included a list of the 42 different animal constellations which the artist is currently working on. Examples of the drawings were shown, with special markings representing the stars and the largest stars comprising the constellation forms. Mr. Fung described Kiki Smith's process of making a cyanotype, which the color was based on for this installation. A prototype was made to explore fabricating the work on blue plexiglass with laser-cut vinyl to see how it would translate from the 12-18-inch renderings enlarged to approximately 4 feet in length. The materiality was further explored, he said, to address sustainability in South Florida weather. Ultimately, Mr. Fung said, a mirrored vinyl was decided on to be more visible and reactive in the day and evening. A video clip was shown demonstrating proportion of the work and the reflective quality.

Mr. Fung further described the installation, saying the artworks will hang at a height where they can't be touched or pulled down; and at a height where people can easily view the imagery as if looking at the stars. Further development of the project, he said, will be the creation of an augmented reality application to function in the day and night. Mr. Fung described visitors looking at the work, shifting from the imagery of Kiki Smith's pieces to the actual constellations where viewers can identify the stars in each constellation.

Dr. Deupi asked for confirmation that the works will be perpendicular, rather than parallel, to the ground. Mr. Fung responded yes.

Mr. Fung then shared a full-size prototype of one of the pieces, a rabbit, to get a better sense of the scale. He said Kiki Smith is continuing to work on the scale to achieve a delicate balance of pieces large enough to maintain the shape and rigidity of the work, but not be overwhelming. He continued, saying a sense of scale to a real constellation is desired with enough open space amongst the trees and between each animal to support the sense of constellations (filling the sky).

Dr. Deupi asked how the pieces will be suspended, if they will be static, rotate with the wind, or be in a fixed position hanging down from the structure. Mr. Fung responded that (the method of connection) will be determined once a structural engineer is engaged. He stated a preference for the work rotating and said the mirrored lines will be on both sides of the plexiglass (allowing both sides to shine) with no front or back. Understanding that the location can get quite windy, he said the pieces are extremely lightweight, under 3 pounds each, allowing for lightweight cables to maintain stability with no additional structure necessary.

Dr. Deupi invited Kiki Smith to speak about the work, conveying the importance of hearing directly from the artist to have a sense of the vision and aspiration. Ms. Smith stated that for a very long time she has made images of the animal constellations as a direct connection between heaven on earth. She spoke about her interest in the space where the sky touches the earth and the concept of the animals in the sky being the continuation between the two. Ms. Smith elaborated on the drawings themselves, saying they are based on historical drawings, etchings, and engravings of the constellations.

The Panel expressed their delight with the proposal and their interest in seeing how the engineering progresses. Dr. Deupi commented that the concept maintains a high aesthetic and intellectual quality while being a great photo opportunity.

Mr. Fung said the full-scale prototype shows the sculptural quality of the piece. In addition, he said, the right fabricator has been found with a guarantee on the plexiglass for 10 years and the vinyl for 3 years based on 24/7 outdoor installation. Ideally, he said, the piece will be re-installed in January 2022 for the second year of Illuminate when more out of town visitors will be able to see the work.

Kiki Smith shared her enthusiasm for the project, saying it aligns with her work as a stained-glass artist, etcher, and low-relief sculptor. She emphasized the reflective quality of the work and how it changes throughout the day and night.

The Illuminate Coral Gables partnership with Miami-Dade County Public Schools was mentioned and Mr. Fung stated the possibility of doing a children's coloring book for students, giving them intimate access to

the work of Kiki Smith, on-line remote learning opportunities about the art, and inspiration to learn more about the constellations.

The Panel thanked Mr. Fung and Kiki Smith for presenting to the Panel. They, in turn, thanked the Panel and left the meeting.

OLD BUSINESS:

a. AIPP WAIVER REQUEST, THE PLAZA – MICHELE OKA DONER

Carlos Beckmann introduced himself as representing The Plaza development project and thanked the Panel for allowing him to respond to the comments from the previous Panel meeting. He shared a PowerPoint to review the project and the proposed revisions. Mr. Beckmann stated that together with the artist, they reviewed the overall area with an emphasis on the original inspiration of creating a gathering space and one where the artwork would have a stronger impact.

It was noted that the artwork is twice as large as related work by the artist; the original height of the planter lowered to create more continuity between the artwork and the specimen Oak tree; the paving pattern re-designed and simplified, adding radial stained concrete around the artwork; umbrellas and seating removed to open the area, emphasizing the importance of the work and drawing people to it; and six copper cast lanterns designed by the artist to integrate with the artwork while enhancing the evening atmosphere.

Dr. Deupi thanked Mr. Beckmann for his thoughtful revisions and asked about the attachment of the lanterns to the tree. Mr. Beckmann suggested a secure chain and hook connection that the artist has used previously in similar situations. He added that the developer and owner are committed to maintenance of the artwork. As part of this, he said, in the event of severe tropical weather the lanterns would be disconnected, stored in a safe location, and re-installed when it's safe to do so. Mr. Beckmann noted that the lights will be LED and are outdoor weather rated. Mr. Mindreau recommended using airplane cable for the lantern attachments rather than chains.

Continuing the discussion, a sample was requested of the new paving material. Mr. Beckmann agreed to look into this and said the idea is to create a herringbone pattern in a green hue. In addition, he said, the artist would like to create a soft finish with stained concrete in a radial pattern to connect with the circular element of the piece.

Mr. Roselione-Valadez stated his hope for a greater departure from similar works and expressed his support for a successful project.

The Panel asked about next steps. Staff advised they may continue discussion prior to making a motion or make a motion at this time.

Dr. Deupi said the Panel will move on and discuss after all presentations have been made.

Mr. Beckmann thanked the Panel, who thanked Mr. Beckmann, and continued with his next presentation.

ART IN PUBLIC PLACES UPDATES:

This item was deferred.

CITY COMMISSION ITEMS:

There were no City Commission items.

DISCUSSION ITEMS:

There were no further discussion items.

ITEMS FROM THE SECRETARY:

There were no items from the secretary.

There being no further business, the meeting adjourned at 11:00 a.m.

Respectfully submitted,

A handwritten signature in blue ink, appearing to read "Catherine".

Catherine J. Cathers
Arts & Culture Specialist