

DRAFT

EXCERPT

**CITY OF CORAL GABLES
ARTS ADVISORY PANEL MEETING
Tuesday, August 2, 2022 9:00 a.m.**

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

MEMBERS	S	O	N	D	J	F	M	A	M	J	J+	A
	21	21	21	21	22	22	22	22	22	22	22	22
Nelson de León	P	P	P	P	P	P	P	P	P	P	E	P
Eugenia Incer*	P	E	P	P	E	P	P	E	P	P	P	P
Adler Guerrier	P	P	P	P	P	P	P	E	P	P	P	P
Maggie Hernandez* - V. Chair	P	P	P	A	E	P	P	P	P	P	P	E
Dr. Jacek Kolasiński - Chair	P	P	E	P	P	P	P	P	P	E	E	P
Emily MacDonald-Korth	E	E	E	P	P	P	P	P	E	E	E	E
Manny Mato	P	P	P	P	P	P	P	P	E	E	E	P
Marijean Miyar	P	P	E	P	P	P	P	P	P	P	P	P
Juan Roselione-Valadez	P	P	E	A	P	P	P	E	P	P	P	P

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

STAFF:

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.

NEW BUSINESS:

a. ART BASEL – ARTIST PROPOSAL PRESENTATIONS

Prior to the meeting, Panel members received proposal packets from two artists, Janine Antoni and George Sanchez-Calderon. The artists appeared individually before the Panel and presented the proposals with additional context. Panel members asked questions following each presentation and discussed both proposals at length.

Janine Antoni appeared via Zoom with her gallery representative, Julia Speed with Luhring Augustine. Ms. Antoni began by talking about her connection to South Florida and showed

previous work inspired by her parents and related to this proposal. She spoke about how the two proposed ideas came together to make something that would meet the deadline for Art Basel while providing a more robust sculpture that could be placed on Miracle Mile (or in another urban context in the Spring). Ms. Antoni provided detail about the inspiration, context, and specifics regarding the two artworks.

Following the presentation, Panel members commented and asked questions of the artist. Ms. Incer began by expressing that the proposal was deeply personal. She asked if the artist preferred a location and asked about the motivation for the site. Ms. Antoni responded that, based on her observations, installation along the walkway (in front of the City Hall plaza) may have more pedestrian interaction and has a greater relationship with the existing statue of George Merrick. She expressed the importance of the connection of the people to City Hall and would like people to interact with the artwork. Mr. Kolasinski asked about data relating to numbers of people on site. Ms. Antoni said she researched the area and was surprised by how many people use the diagonal path. She said she hoped that a relationship would be formed with the piece, especially with those who would help create it.

Ms. Antoni continued, describing the context for visitors of how the ear works, how to be a better listener, and the importance of doing programming around the pieces for people to feel and know it is for them. Ms. Incer agreed, saying programming would be essential and noted that the interactivity would be (primarily) with pedestrians and school groups. There was a brief discussion about including didactic information with the piece and how to encourage the public to come close to it. The effects of vehicular traffic in the area were also discussed and how they might affect the work.

Ms. Antoni responded that it is intentionally a quiet piece, about getting people to know its meaning and feeling ownership of the work. She reflected on the poetics of listening in front of City Hall and how the placement is essential to the concept of the work. Mr. Guerrier agreed, adding that it reflects how City Hall is used.

Mr. Guerrier suggested that visibility may be addressed by adjusting the verticality of the piece and designing the pedestal for greater visibility. He stated appreciation of the ritualistic aspect and playfulness of a drawing on bronze as opposed to it being a figurative work. Ms. Antoni added that you can only listen if you are quiet and wanted the work to blend into the site with visibility coming through use. The more it is used, she said, the more it is known. The two pieces together, she continued, invite people to communicate, saying that taking time to discover (the work) makes the meaning more embedded within the participant.

Ms. Miyar asked how people will know it is meant to be touched. Ms. Antoni stated that if the

piece is successful, it will draw people to it. The meaning, she said, is a big gesture; a statement of putting “ears” on City Hall. She agreed that at the beginning signage may be needed and over time it would become clear that it is meant to be touched (through the visual cue of the bronze being worn away and shiny).

With no further questions, Ms. Antoni thanked the Panel and left the meeting.

George Sanchez-Calderon joined the meeting via Zoom. The artist’s presentation discussed the materials, process, and timeline, including specifics about how the sculptures would be produced.

Mr. Roselione-Valadez asked how viewers will make a connection between the pieces. Mr. Sanchez-Calderon stated that the playfulness (of the sculptures) makes it inviting, and not the recognition. Instead, he continued, the work is intended to frame a conversation. He discussed the development of South Florida around foreign economics; however, a young child could appreciate the sculptures in a different way than adults, saying he arrived at the idea of the meaning coming from the interaction. Mr. Sanchez-Calderon stated that he did not expect people to recognize the figures.

Mr. Sanchez-Calderon briefly discussed the option of replacing the Milton Friedman sculpture with an existing work by the artist inspired by Albrecht Dürer.

Ms. Miyar asked if the head of the Milton Friedman sculpture would move. Mr. Sanchez-Calderon stated that it would depend on the engineering.

Mr. Sanchez-Calderon provided greater detail about the proposed consulate fair that would take place on three different days over the three-month period, including the possibility of music and a stage feature.

Ms. Incer asked for clarification of the dimensions of the sculptures. Mr. Sanchez-Calderon stated that the Milton Friedman piece is about fifteen feet high and the bunny about twelve feet. He included further information about the construction of the work itself.

With no further questions, Mr. Sanchez-Calderon thanked the Panel and left the meeting.

Panel members continued discussion about the two proposals. Ms. Miyar began by saying she favored the Sanchez-Calderon proposal, explaining that the Antoni work is quiet and asked for other thoughts on the two pieces. She commented on loving the bench. Ms. Incer responded that she liked the juxtaposition between the (ambient) loudness of the area that is contrary to the work itself. She continued, expressing concern about the access and need for something that describes the work and directions for the interactivity. The concept is lovely, she said, and it may get lost in

the activity around it, requiring programming that is extensive to make sure the piece is seen.

In terms of the Sanchez-Calderon proposal, Ms. Incer appreciated the no concept is the concept – no connectivity (between the elements) as the connectivity.

Mr. Kolasiński noted that the two proposals are anchored in different possibilities of engagement with the public. He stated appreciation for the connection of the Antoni piece with the purpose of City Hall and listening. Her activation proposes a great level of complexity, he said, poised on the idea of people who enter the space thinking about why we go there, what does the building represent, how are we positioned to serve the community; all together it activates the City Hall building and purpose.

Mr. Guerrier noted that because the Antoni work mirrors an object in place on purpose, it is going to be less showy than the Sanchez-Calderon. He suggested the artist may have to create something that looks less like a box (for the base) and something that draws people to come over to it. He went on to say that the problem may not be how quiet it is, but how comfortable we are with quietness, adding that even if something else is designed, it needs to be low enough for children to interact with it. Mr. Guerrier commended allowing for a sculpture around which ritual and activation can happen. He mentioned that Sanchez-Calderon's sculptures in relation to each other also require activation and conversation. Mr. Guerrier clarified that the bench portion of Antoni's proposal would not be complete until June.

Mr. Mato questioned the many components necessary for Mr. Sanchez-Calderon's proposed exhibition to be successful. Mr. Kolasiński responded that the artist is capable of activating the community, and not just the objects but the way the system of the work functions overall.

Mr. Roselione-Valadez expressed concern about the perceived deifying of Milton Friedman. Some Panel members responded that it is whimsical, and people may not know who he is, as one of the top economists of the 20th century. As a temporary work, Mr. de León said the Sanchez-Calderon work would have more impact and may be more controversial, stating he would lean toward the piece that would engage the public more even if it's controversial and suggested the sculptures may be enough without the (international) fair. Mr. Kolasiński responded that the fair element is crucial for the artist's work. Mr. Guerrier agreed and added that its placement by The Plaza adds to the figure's relationship embedded in real estate and the economic development of other countries.

Ms. Incer asked about the connectivity with the other sculpture if the Dürer inspired piece replaced the Friedman. Mr. Guerrier responded that the artist addressed it as being related to the Arts and Crafts section of Coral Gables. He added that Sanchez-Calderon's proposal overall connects on an economic level and not on a municipal level the way Antoni's does.

Mr. Guerrier continued, mentioning the subtleties of Antoni's work, which stands out with the performance element akin to listening always being present. He remarked that the piece is grounded in what a City is, even paying homage to the George Merrick statue and how it came about through a civic process. Overall, he stated its strength in its subtlety relating to the City.

Ms. Incer commented on the more realistic budget of the Antoni proposal. Mr. de León asked about the temporary aspect of her proposal. Ms. Cathers responded that if it were temporary, she believed the concrete pedestals would be fabricated separately and placed on site for removal (following the exhibition period).

The Panel briefly discussed Antoni's conversation bench, which all Panelists liked. Ms. Cathers stated that both artists were informed of the Commission's interest in acquiring permanent artworks and the artists responded accordingly.

Staff advised that the proposed work at City Hall would require going to the Historic Preservation Board for approval of the siting.

With no further discussion, the following motions were made for consideration:

Ms. Miyar made a motion recommending George Sanchez-Calderon's proposal as presented with the existing sculpture "After Durer". Mr. Guerrier seconded the motion. Panel members voted as follows: Yes - Ms. Miyar. No - Mr. de León, Ms. Incer, Mr. Guerrier, Mr. Kolasiński, Mr. Mato, Mr. Roselione-Valadez. The motion did not pass.

Mr. Guerrier made a motion recommending George Sanchez-Calderon's proposal as presented with the figure of Milton Friedman. Ms. Miyar seconded the motion. Panel members voted as follows: Yes - Mr. de León, Ms. Miyar. No - Ms. Incer, Mr. Guerrier, Mr. Kolasiński, Mr. Mato, Mr. Roselione-Valadez. The motion did not pass.

Mr. Guerrier made a motion recommending Janine Antoni's proposal of "I touch your listening" as a temporary installation. Ms. Miyar seconded the motion. Panel members voted as follows: Yes - Ms. Incer, Mr. Guerrier, Mr. Kolasiński, Mr. Mato, Mr. Roselione-Valadez. No - Mr. de León, Ms. Miyar. The motion passed.

Mr. Guerrier made a motion recommending Janine Antoni's proposal of "I touch your listening" as a permanent installation. Mr. Mato seconded the

motion. Panel members voted as follows: Yes - Ms. Incer, Mr. Guerrier, Mr. Kolasiński, Mr. Mato, Mr. Roselione-Valadez. Abstentions - Mr. de León, Ms. Miyar. The motion passed.

Mr. Guerrier made a motion recommending Janine Antoni's proposal of "I touch your listening" and "Whispering through a stone" as permanent installations. Ms. Incer seconded the motion, which passed unanimously.

The Panel discussed having a member speak on behalf of the Panel at the City Commission meeting addressing this item. After a brief discussion the following motion was made:

Mr. Roselione-Valadeza made a motion recommending Adler Guerrier to speak on behalf of the Panel to the City Commission regarding the Panel's recommendation for the 2022 Art Basel Program if available. Ms. Miyar seconded the motion, which passed unanimously.

Respectfully submitted,

Catherine J. Cathers
Arts & Culture Specialist