



DRAFT

CITY OF CORAL GABLES
ARTS ADVISORY PANEL MEETING
Friday, December 20, 2019 9:00 a.m.

CORAL GABLES MUSEUM
285 Aragon Ave., Coral Gables, Florida 33134

Historical Resources & Cultural Arts

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Table with 13 columns (MEMBERS, J, F, M, A, M, J, J, A, S, O, N, D) and 8 rows of member names and attendance status.

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, Historical Resources & Cultural Arts Department

GUESTS:

Laura Russo; Judy Carty, Carty Architecture; Luis Arevalo, Marshall Bellin, David Fuentes, and Glenn Pratt with Bellin Pratt & Fuentes Architects

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 9:08 a.m.

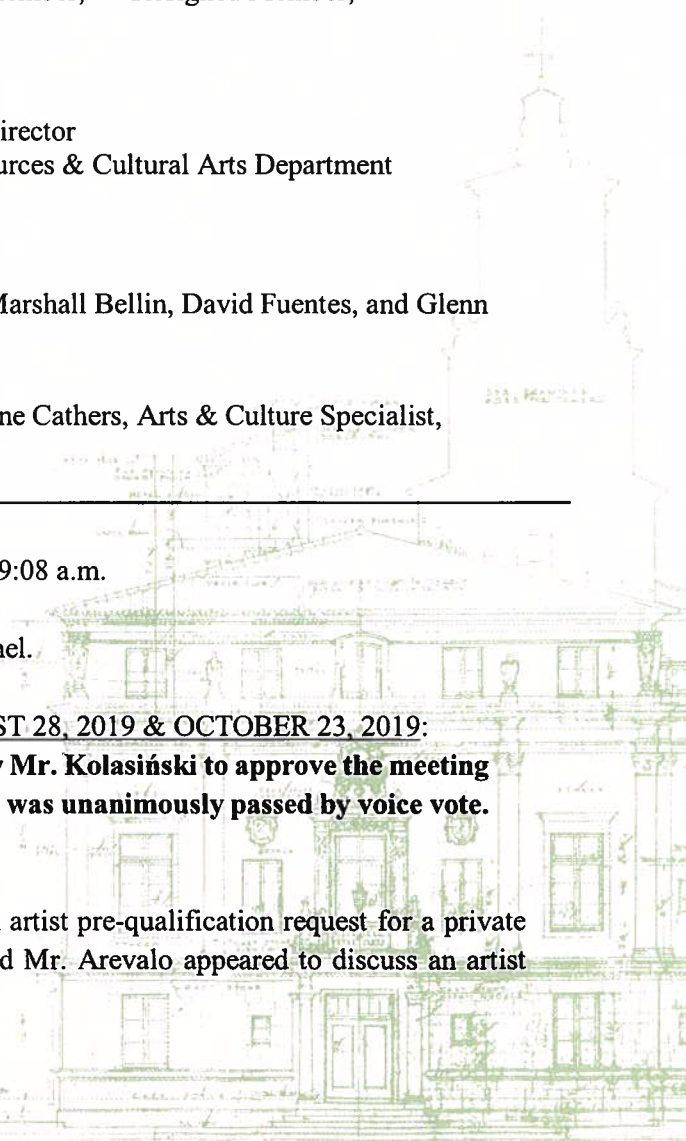
Manny Mato was warmly welcomed to the Arts Advisory Panel.

APPROVAL OF MINUTES OF MEETINGS HELD AUGUST 28, 2019 & OCTOBER 23, 2019:

A motion was made by Ms. Miyar and seconded by Mr. Kolasiński to approve the meeting minutes of August 23 and October 23, 2019, which was unanimously passed by voice vote.

PERSONAL APPEARANCES:

Ms. Carty and Ms. Russo appeared to speak on behalf of an artist pre-qualification request for a private development project. Mr. Pratt, Mr. Bellin, Mr. Fuentes, and Mr. Arevalo appeared to discuss an artist concept for a private development project.



Ms. Rangel was present to discuss The Innovation Council. Due to time, Ms. Rangel left prior to making her presentation.

NEW BUSINESS:

a. PRE-QUALIFIED ARTIST REQUEST – JORGE MARIN

The Panel received pre-qualification materials for artist Jorge Marin. Ms. Cathers introduced Ms. Carty and Ms. Russo. Ms. Carty, she said, is the architect for a project at LeJeune Road and Miracle Mile and is coming before the Panel to request artist pre-approval. In addition, she said, Ms. Carty would like to discuss artwork concepts for Panel feedback before returning with a full proposal.

Ms. Carty described the project in detail as a high-end Mexican restaurant and stated that the developer would like to commission a Mexican artist to support the developer's connection to Oaxaca, Mexico. She showed elevations of the building and images by the artist of similar work being considered. The current intent is to commission one of the artist's winged figures to set on top of the building looking toward Miracle Mile. The building, it was stated, is approximately 32 feet high.

Dr. Deupi asked if there are rendering of the back of the artwork, of what people would see from the terrace. Ms. Carty stated that there are no renderings at this time. The figure, she said, is life size with a wingspan of about 15 feet. Dr. Deupi asked if there is a commitment to the location, commenting that it seems jarring, menacing, and not very engaging. Ms. Carty responded that it has been difficult finding a location. Ms. Carty spoke about the location choice as a surprise element with the ability to see the artwork from a distance.

Mr. Roselione-Valadez stated that as an accomplished artist, could he create new imagery. He suggested the artist visit the site and propose something in response to it, where people could engage with the art; perhaps something without wings, as in other works by the artist. Ms. Miyar agreed and commented that several Miami collections have the artist's work but finds the work repetitive.

The sight lines were discussed, how the work would read from a distance and the effect of the tree canopy.

The Panel asked if consideration was given to two-dimensional work, by this or another artist, or a frieze along the façade.

Discussion continued regarding location, including the plaza in front of the building, the planting bed, or on the building itself.

Mr. Mindreau stated that an alternation to the plaza would require special permitting due to the extensive design and funding of the overall streetscape.

Ms. Carty stated that placement of the artwork above is preferred as it doesn't affect the building. She went on to say that the building was designed for the possibility of transitioning to other uses in the future and has the potential to be many things over the years. It was noted that if a sculpture is incorporated onto the building, it will stay with the building regardless of its use or ownership. Panel members discussed the lack of appeal and visibility if located on the roof. The large doors were discussed as an opportunity for making a significant statement. Ms. Carty expressed her reluctance to have artwork on the doors.

Discussion shifted back to the artwork. Ms. Deupi asked if thought was given to what the figure represents and the (widespread) scrutiny of monuments, raising questions of what and who they identify. The Panel agreed that it would be a big statement to have this artwork at street level and questioned whether this is an artist the City would want for that level of prominence.

The Panel overall recommended further consideration be given to two-dimensional (or low relief) work on the façade or elsewhere. Ms. Carty suggested a narrow, vertical work for placement on the corner of the building that would face Miracle Mile. Dr. Deupi suggested staying away from figurative or allegorical references for this location.

The Panel agreed to accept the artist as a pre-qualified artist, but not necessarily for this project. With no further discussion, the following motion was made:

Ms. Miyar made a motion to accept Jorge Marin as a pre-qualified artist. Mr. Kolasiński seconded the motion, which passed unanimously.

b. PRE-QUALIFIED ARTIST REQUEST – PAUL DAY

The Panel received pre-qualification materials for artist Paul Day. The artist's work features sculptures and high-relief bronzes depicting figures, oftentimes historical, in related settings. It was noted that the artist has public art experience. The Panel asked if there is a specific project in mind for this artist. Staff responded that the artist would be on the pre-qualified list for consideration by private developers and would receive notice of municipal public art opportunities. The Panel agreed that the artist meets the criteria. With no further discussion, the following motion was made:

Mr. de León made a motion to accept Paul Day as a pre-qualified artist. Mr. Kolasiński seconded the motion, which passed with 6 in favor and 1 abstention.

c. PROPOSAL DISCUSSION FOR 701 VALENCIA – SANTIAGO PINYOL

The Panel was provided with a draft artwork proposal by pre-qualified artist Santiago Pinyol for a private development project located at 701 Valencia. Ms. Cathers introduced the architectural team representing the project and stated their appearance before the Panel is to receive feedback responding to a draft concept.

Mr. Pratt provided details regarding the project itself, saying it is a 7-story residential apartment building incorporating fountain elements, which has been a feature of other projects by the firm. He shared that these projects have received positive feedback and reflect water features throughout Coral Gables.

The goal (of the public art incorporated into the fountain on this project), Mr. Pratt said, is to generate a pedestrian friendly experience. The building, he continued, was envisioned early on with fountain feature on either side of the main entrance.

Mr. Pratt reviewed the artist's background and inspiration for a piece inspired by the myth of Echo and Narcissus. The story, he said, recalls the background relationship between the two resulting in their naming and eventual, recognized characteristics. Echo, he said, had a voice so beautiful it could still water. Out of

jealousy, her voice was taken away so only her last words were heard. Narcissus, was cursed by Nemesis so when Narcissus would see his own reflection, he would fall in love with himself. According to the myth, Narcissus was so distraught he attempted to end his life and was transformed into a flower.

Mr. Pratt described the fountain itself as a pool of deep colored marble and a high mosaic tile back with low-relief bronze or brass castings representing the five senses: an eye, ear, nose, mouth, and hand as the source of cascading water. Both fountains would be similar, he said, but different and expressing the male and female genders of Echo and Narcissus.

The Valencia site is a residential street. A quiet, calming piece is being considered to enhance the pedestrian experience. Mr. Pratt stated that the fountains would create an opportunity to engage with the artwork, including interpretive information about the story on site.

Ms. MacDonald-Korth asked for clarification regarding the choice of body fragments. Mr. Arevalo responded that they represent each of the senses. Dr. Deupi commented positively on the years of history behind the concept; however, the literal representation of water running from a nose, a crying eye, etc. could undermine the potential for a beautiful and dignified project. She encouraged the artist to think in more allegorical terms referencing a vast history of how the five sense are represented throughout art history other than a literal one to one interpretation. It was noted that the literal approach would challenge the test of time and a more elegant approach is preferred.

Due to another commitment, Mr. Roselione-Valadez left the meeting at 10:13 a.m.

Mr. Bellin and Mr. Pratt spoke about the fountain as passive (when the water is off), mirrored at times, and active (when the water is on), commenting on the play between the ability to see, or not see, into the water.

Mr. Pratt commented on literal characterizations of sculpted figures in Europe and said they were looking for something more abstract and not so formal, with more interest in the story itself. He stated that composing it in a way for viewers see it abstractly is more interesting and wants to commission artwork that engages viewers as a stopping point along the street.

The Panel agreed and encouraged the team to ask the artist to explore other ways the senses can be represented, to continue pushing toward greater abstraction along more allegorical than literal representation and articulation.

The inspiration of antiquity and a poetic re-interpretation to connect to Coral Gables was introduced by Mr. Kolasiński, creating a synchronicity (between the times and places). Mr. Pratt responded, noting Coral Gables' architectural references to Roman and other architectural periods. A brief discussion continued about using a more architectural vocabulary. The Panel responded that it would depend on the artist and how he responds to the comments. The Panel overall liked the water element and said it is a nice amenity for residents and the City. They continued, saying use of sympathetic materials and expanding the visual language will benefit the project.

Discussion returned to the elements as presented and the team was discouraged from having water flowing from body orifices. Mr. Arevalo asked about separating the waterspouts from the sculptural elements.

Rather than the sculpted elements, the Panel suggested greater consideration of the materials and their link to the concept of the classical myth. Mr. Pratt mentioned incorporating a more tactile sense into the project. The Panel overall supported developing the concept, incorporating a local connection to create a site-specific piece responding to who and what is here.

OLD BUSINESS:

There was no old business.

ART IN PUBLIC PLACES UPDATES:

a. ART BASEL – RAFAEL BARRIOS

The Panel was provided with materials from this year's Art Basel exhibition featuring artist Rafael Barrios. Ms. Cathers encouraged Panel members to view the exhibition at the Coral Gables Museum and stated the intent to relocate the sculpture to Ponce de Leon Park, along the north Ponce corridor.

b. CARLOS CRUZ-DIEZ

Staff reported that the Biltmore Way crosswalk has been painted.

c. ILLUMINATE CORAL GABLES

Ms. Cathers provided an Illuminate Coral Gables update, saying an artist list will be confirmed in March/April with artists presented to the Panel for pre-qualification consideration. Partnership updates, she said, include Florida International University (FIU), University of Miami (UM), Miami-Dade County Public Schools, and the Greater Miami Convention and Visitors Bureau.

Ms. Cathers reported the City's commitment of \$100,000 dollars to the project as well as a \$100,000 dollar commitment from the Business Improvement District (BID).

The Panel was advised that Fung Collaboration will make a presentation to the Panel at the January 22 Arts Advisory Panel meeting.

d. JEAN WARD

Panel members were advised of the Coral Gables High School decision not to request a loan of the Jean Ward sculptures. Staff gave a brief history of the sculpture acquisitions for new members, their restoration, and current intent to re-install the work. The Panel discussed location options including the library and Salzedo Street. Dr. Deupi asked for images and information about the artworks.

e. HANK WILLIS THOMAS

Staff reported that the speech bubble artwork signs have been re-installed along Miracle Mile. The Panel discussed the longevity of the artworks and Ms. MacDonald-Korth offered to look at them to recommend optimal care. She supported taking them down during hurricane season.

Ms. Cathers said the artwork benches will be removed for restoration prior to re-installation.

CITY COMMISSION ITEMS:

Panel members were advised of the Commission passing resolutions accepting the Tony Cragg artwork for The Plaza development project and passing of the resolution not to accept the John Henry sculpture.

DISCUSSION ITEMS:

Dr. Deupi shared that the Lowe welcomed over 300 people for the annual Art Basel brunch. She went on to announce Samuel Levi Jones as the Lowe's 2020 Art Basel speaker.

ITEMS FROM THE SECRETARY:

The Panel was provided with a documentation booklet of Sibyle Pasche's Coral Gables artworks.

There being no further business, the meeting adjourned at 10:45 a.m.

Respectfully submitted,



Catherine J. Cathers
Arts & Culture Specialist