



DRAFT

**CITY OF CORAL GABLES
ARTS ADVISORY PANEL MEETING
Wednesday, June 8, 2022 9:00 a.m.**

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

*Historical Resources &
Cultural Arts*

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

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 Ms. Hernandez at 9:05 a.m.

APPROVAL OF MAY 11, 2022 MEETING MINUTES:

A motion was made by Ms. Miyar and seconded by Ms. Incer to approve the meeting minutes of May 11, 2022, and accept the absences of Mr. Kolasiński, Ms. MacDonald-Korth, and Mr. Mato as excused, which was unanimously passed by voice vote.

NEW BUSINESS:

a. JEAN WARD SCULPTURE COLLECTION - PRESENTATION

Prior to the meeting, Panel members received background about the City's Jean Ward sculpture

collection. Staff presented a PowerPoint with an overview and images of the sculptures from when they were acquired as donations, and in their current condition. Staff stated that a recommendation is requested for how to proceed with the collection overall.

Ms. Cathers provided background about Jean Ward, including her position as a professor of art at Miami Dade College, her status as a graduate of the University of Miami, and as an important Florida artist of the 1950s generation. It was noted that she worked in sculpture, ceramics, and other three-dimensional media. Ms. Cathers stated that she passed away at a young age and that quite a few of her works are on display at the Miami Dade College campus. She continued, saying Ward has work in the Oakland Museum, the Museum of Art at Fort Lauderdale, in Charlotte, Miami Dade College, and that a Jean Ward Sculpture award was established at the University of Miami that recognizes one student annually in the field of sculpture. Ms. Cathers said the award is funded by the Department of Art and Art History and continues to honor her as part of the Department's annual juried exhibition.

The donations were reviewed, with Ms. Cathers stating that two groupings were donated to the City: seven sculptures donated in 1995 by the artist's husband through Parker Thomson on behalf of the New World Festival Committee, consisting of four large works and three small maquettes; and three sculptures donated in 2004 by the artist's niece, consisting of three large works. Images of the artworks were shown from when they were originally acquired and how they look today.

Ms. Cathers stated that four (of the large) works were restored in 2016. She said three were removed from the library for restoration and are currently in storage with one removed from Pittman Park and re-installed in Pittman Park following the restoration. It was noted that the three pieces restored were a different color and then painted red at the request of George Volsky, who was also involved with the donation. He checked with the family at that time and stated that it was his belief that the artist was open to having them painted different colors (than the original treatment).

The remaining three (large) artworks are in Ingraham Park, Ms. Cathers said, and in need of restoration. She said they require the same restoration treatment, including removing the current points of attachment, applying custom mounts, stripping the works to the metal, restoration of the material, and repainting. She stated that they could be restored to the colors they currently are, or another color. The three maquettes, she said, are in the Historical Resources & Cultural Arts department.

Ms. Cathers said a decision needs to be made about how to proceed with the artworks at Ingraham Park that require restoration and new bases. Options were mentioned such as switching them out with the ones that have been restored, restoring and re-installing them, de-accessioning, etc. She said the previous restoration cost was (approximately) \$67,729 in 2016 with an anticipated

increase in the price, in addition to fabricating new bases.

Ms. Miyar asked what de-accessioning would look like. Ms. Cathers responded that it could be donation, auction, disassembling them, or ultimately destroying them. Ms. Miyar asked how much has been spent on the collection since it was acquired. Ms. Cathers stated (primarily) the restoration cost and the recent cleaning of one of the works.

Mr. Roselione-Valadez said he liked the idea of replacing the ones at Ingraham Park with the ones that have been restored.

Ms. Miyar asked what would be done with the ones requiring restoration. Ms. Hernandez asked how much it would cost to do the foundation work and re-installation of the (already restored) works. Ms. Cathers said she estimated about \$10,000 - \$15,000 per base and then transportation and installation cost, which may be another \$20,000 (plus engineering).

The Panel discussed options for the ones at Ingraham Park. Ms. Cathers noted that to avoid paying a storage fee, they could be stored in the yard at the Public Works Department; however, they would continue to deteriorate and there is no indoor storage space available. Mr. Adler remarked that an institution that is willing to de-accession its artwork sends one signal and one that is willing to let their collection deteriorate and fall apart also sends a signal. He added that for an artist we (the City) want to talk to, they will want to know how we handle our stuff, and the Jean Ward collection is the best-case scenario to show the public how we handle our artwork, noting that the ones returned to storage will need to be restored eventually. Ms. Incer agreed. In terms of deaccessioning or destroying the artwork, she did not see a reason why it should be considered. She said deaccessioning needs to meet a thorough, high level criteria.

Ms. Miyar asked if staff reached out to the University of Miami to see if they would like to take the work since her husband was an art professor there and they have a public art collection. Ms. Cathers responded that she spoke with the director of the Lowe Art Museum pre-pandemic, and said she believes there is interest; however, they still need to be restored with the City paying for the restoration. With no further discussion, the following motion was made:

Mr. Roselione-Valadez made a motion recommending replacing the Jean Ward sculptures at Ingraham Park with the restored sculptures currently in storage and storing the removed sculptures. Ms. Miyar seconded the motion, which passed unanimously.

Mr. Guerrier suggested deferring what to do with the removed works while they are in storage, and if it is de-accessioning, to explore partners who may embrace the work beyond the University

of Miami and Miami Dade College, suggesting a museum within Florida at large. It was agreed that the works will need to be restored prior to consideration.

b. MOBILITY HUB – ARTIST RECOMMENDATIONS

This item was deferred

c. PRIVATE DEVELOPMENT – ARTIST RECOMMENDATIONS

This item was deferred with Ms. Hernandez asking that Panel members go through the first twenty names on the pre-qualifies artist list prior to the next meeting.

Ms. Cathers suggested thinking about creating an application to be included on a list of gallerists, consultants, galleries, and other resources for developers to have access to.

OLD BUSINESS:

a. ART BASEL – ARTIST RECOMMENDATIONS

Panel members were informed that none of the previously proposed artists can complete a commission (for the City) in time for Art Basel this year. Staff requested a recommendation from the Panel to further research a revised list of artists with the elimination of any that the Panel is not interested in pursuing.

Ms. Cathers reviewed the list, stating that Thaddeus Mosely's gate is available; Hugh Hayden may still be available to create something in time for this year; Luhring Augustine Gallery is recommending Tom Friedman with a ten-foot version of his sculpture "Looking Up", also Oscar Tuazon; Shezad Dawood; Sterling Ruby, with a six-foot rose bush possibly available; Hannah Levy; and Teresita Fernandez, who have concepts that have been proposed to fabricator UAP. Another option, she said, is to celebrate the new Tony Cragg or Thomas Houseago sculptures scheduled for installation this summer. Ms. Cathers stated that the Tony Cragg piece will be installed this July and the project is open to partnering with the City on the event, contingent on the surrounding area also being complete. Ms. Hernandez asked for clarification on the location of the Cragg artwork. Ms. Cathers responded that it is at the entry to The Plaza, across the street from Ponce Circle Park. It was specified that this list of artists meets the criteria and (potentially) the timeline for 2022. Ms. Cathers stated that Mayor expressed interest in celebrating the developer's project this year.

Mr. Roselione-Valadez stated that looking at the list he wondered if the City should stay local and focus on talent in Miami, while understanding that the project is reaching for a name with a lot of cache. Ms. Miyar agreed. Ms. Hernandez also agreed, while noting that showcasing the Cragg piece would not require spending more money and is a good idea. Mr. Roselione-Valadez responded that he was hoping for an artist that hasn't had as many opportunities, or who hasn't

made work in the public realm. He mentioned being at an opening recently with an outpouring of support for the artists and wondered about painters who could translate their work to public art.

Mr. Guerrier said there are not a lot of artists doing big sculptures in the local scene and suggested that the planning of the Art Basel presentation requires a curator to find the availability of works. With the timeline, he said it may be difficult without the dedicated work of someone who would help motivate and frame the opportunity for an artist. Continuing, he said he was not against staff reaching out to an artist but placing a curator in the middle may make the timeline a little smoother. Mr. Guerrier suggested an exhibition of two-three artists, approaching someone like Robert Chambers, and balancing it with two other artists who might be available. Ms. Cathers reminded the Panel that the artist needs to be represented by a gallery at Art Basel.

Ms. Incer commented on the extremely tight timeline, especially if something must be fabricated, and added that focused research could be put into 2023, as opposed to six months. Ms. Hernandez added that it isn't just the Panel's recommendation, it must go to other (Boards) too.

Mr. Roselione-Valadez asked where the artwork would be placed. Ms. Cathers responded that staff would speak with the artists about different locations within the City. She noted that the Panel has expressed interest in using Miracle Mile, that work could go in Ponce Circle Park, on the east end of Giralda Plaza, or in another park preferably downtown.

Ms. Miyar asked what the (Coral Gables) Museum has planned for Art Basel 2022. Ms. Cathers said it is a painting exhibit and that the museum has said that the artists being exhibited do not have sculptural work (that can be exhibited).

A proposed budget of approximately \$150,000 was discussed. Mr. Guerrier noted that a three-way split of \$50,000 toward borrowing three pieces would be doable. He elaborated on his recommendation to install three artworks of significance that would be placed in the City, one of which being as local as possible. Ms. Hernandez agreed with Mr. Guerrier's suggestion and questioned which artists, and who could curate it and find the location(s). She also suggested the possibility of Tony Cragg this year and putting more resources toward next year. A map of The Plaza site and sculpture location was shown.

Ms. Miyar suggested providing a list of artworks that people can come and see at their own leisure with an event at one of those places. Ms. Cathers described the partnership with Art Basel in greater detail, saying the event is to have their recognition that is then used for other outreach and marketing initiatives. She added that it is the time of year that the City runs (public art) ads regionally and sometimes nationally with a broader reach than the event itself.

Mr. Roselione-Valadez asked which Miami and South Florida galleries are represented in Art Basel. Mr. Guerrier answered Fred Snitzer, David Castillo, Central Fine, and Piero Atchugarry. Mr. Roselione-Valadez said if the four galleries are approached, (the opportunity) could celebrate the galleries and the artists' work in the City. He mentioned the intersection of Miracle Mile and Ponce de Leon with each corner (potentially) having artwork.

Mr. Roselione-Valadez noted that site plays such an important role, and he would like to see pedestrians encounter the work. Ms. Hernandez asked about the empty lot next to the Christian Science church where it could work for a three-month installation, people walking and driving by, and for an event, if it rains, it could be moved inside. Ms. Cathers said that from what she understands, it is owned by the church.

Panel members discussed different local artists who could potentially meet the criteria of being associated with a gallery represented at Art Basel. Artists included Alexandre Arrechea, George Sánchez-Calderón, Naomi Fischer, and Robert Chambers. Additional artists mentioned included Dagoberto Rodriguez.

Staff emphasized that there isn't much time. Ms. Cathers reviewed the process of approving the artist (and proposal) including going to the Cultural Development Board, City Commission approval, contract negotiation, procurement, fabrication etc. She said if the Panel is opposed to any of the artists that have been mentioned and discussed, they can be removed from the list. She said she would do additional research to present to the Cultural Development Board at their next meeting.

Ms. Incer stated that even if several galleries are contacted, (the work) has to be something that is already made. In terms of production, she said, it is unrealistic and makes the artist work under intense pressure. Mr. Roselione-Valadez responded that it is a great opportunity for the artist. Ms. Cathers remarked that the proposed piece also needs to be engineered for (secure attachment) since the work is in a public space.

Ms. Hernandez agreed with Ms. Incer's comment to focus on 2023 and (this year) use recently installed artworks with creating a publication to show where others are located as an added value to come to Coral Gables to see the art as a doable project.

Mr. de León circled back to the idea of reaching out to galleries. Panel members know the galleries, he said, and asked if Panelists could reach out to three-four of them, requesting pieces that meet the criteria that can be selected from. Staff stated that if the Panel is looking to borrow existing work, staff can reach out to the galleries.

Locations were discussed and Ms. Hernandez noted parameters of available locations, such as needing appropriate methods of installation, traffic (cones of) visibility, and suggested that they may not want to loan artwork that is going to be in a planting bed or other situation.

Ms. Incer said identification of who can work this quickly should be at the top of the list. Mr. Guerrier said the first step is gathering a list of artists, then selecting sites. He asked if defining local includes Palm Beach. He mentioned galleries there and indicated that it would grow the pool of artists.

Mr. Roselione-Valadez offered to call David Castillo, and Diego Singh at Central Fine; Ms. Hernandez offered to call Piero Atchugarry; Mr. Guerrier offered to call Fred Snitzer; and Ms. Incer offered to research Palm Beach galleries.

Ms. Cathers mentioned that the City has a standard agreement for temporary installations that is negotiable, especially when the City is initiating an exhibition. Ms. Hernandez asked that a copy of the agreement be shared with Panel members.

Ms. Cathers asked how galleries would respond to having different galleries (represented in the same exhibition) and said it would need to be a cohesive collection that makes sense. Mr. Guerrier responded that if it is presented as an exhibition, everyone understands the parameters.

Panel members was asked if there was any opposition to staff further exploring the list of artists presented. There was no opposition.

It was noted that any recommendations need to come back through the department and that Panel members do not have authority to negotiate on behalf of the City.

Staff stated that there is not enough time for the item to come back to the Panel; however, the Panel could call a special meeting to follow up on this item if it is prior to the next Cultural Development Board meeting.

Ms. Hernandez mentioned a preference for Teresita Fernandez and if she says no within the week, the members should approach galleries. Mr. Guerrier suggested authorizing more than one person on the list. Ms. Cathers repeated the names: Hugh Hayden, Tom Friedman, Oscar Tuazan, Shezad Dawood, Sterling Ruby, Hannah Levy, Teresita Fernandez, and brought up websites of the different artists.

Mr. Roselione-Valadez remarked that the artists (on the list) are removed from South Florida and wondered about reaching out to the Ah-Tah-Thi-Ki Museum to bring in some intentionality with a story of “why this artist”.

Ms. Hernandez asked Panel members if they would like to meet within the next two weeks to give time to talking with the galleries and invite UAP (fabricator) to make a presentation. After discussion, the Panel decided to meet on Thursday, June 16 at 9:00 a.m. Ms. Cathers said she will confirm a location. With no further discussion, the following motion was made:

Ms. Miyar made a motion to hold a special meeting on Thursday, June 16 at 9:00 a.m. Ms. Incer seconded the motion, which passed unanimously.

ART IN PUBLIC PLACES UPDATES:

Staff reported that restoration of several public artworks in the City's collection has started and is progressing.

CITY COMMISSION ITEMS:

There were no City Commission items.

DISCUSSION ITEMS:

There were no further discussion items

ITEMS FROM THE SECRETARY:

Panel members were reminded to complete the forms that were forwarded to them by the City Clerk's office.

There being no further business, the meeting adjourned at 10:47 a.m.

Respectfully submitted,



Catherine J. Cathers
Arts & Culture Specialist