



Reno Arts & Culture Commission's Public Art Committee

Minutes of Regular Meeting

Date: November 19th, 2018

Time: 11:00 a.m.

Place: McKinley Arts and Culture Boardroom
925 Riverside Drive, Reno, NV 89503

Committee Members
Nettie Oliverio, Chair
Dave Aiazzi
Eric Brooks
Bryce Chisholm
Mahsan Ghazianzad
Ahren Hertel
Matthew Mclver
Carola Nan Roach
Barb Santner
Tamara Scronce
Vacant

AGENDA

1. Call to Order/Roll Call

Meeting called to order at 11:04 a.m. by Nettie Oliverio. Present: Nettie Oliverio, Chair, Eric Brooks (arrived at 11:06 a.m.), Bryce Chisholm, Mahsan Ghazianzad, Ahren Hertel, Carola Nan Roach, Barb Santner. Also present: Megan Berner, Public Art Program Coordinator; Sharon Honig-Bear, Reno Arts & Culture Commission Chair; Geralda Miller, Reno Arts & Culture Commission Vice Chair; Rotary Members Debe Fennell, Marlene Olsen and Corry Castaneda. Absent: Dave Aiazzi, Matthew Mclver, Tamara Scronce.

2. Public Comment on Agenda Items or Other Matters

Eileen Gay, local artist, comments she is always glad to watch the process and choices the city makes, and **is a finalist in one of the art projects ?**

3. Approval of the Meeting Minutes for October 15, 2018

Bryce Chisholm makes a motion, seconded by Ahren Hertel. All in favor: 6, 3 absent, 1 abstention by Eric Brooks on account of being absent during that meeting.

4. Approval of the Agenda

Barb Santner makes a motion, seconded by Eric Brooks. All in favor: 7, 0 abstain, 3 absent.

5. Financial Report and Budget Update

a. Review and possible acceptance of the FY2018/19 Public Art Budget Report

Berner summarizes update. Not much has changed except for one large thing; there is \$100,000 more in the budget. Berner suggests the Commission/Committee earmark and spend the money. There are some ideas of where to put the money.

The Light Chimes are now up, so that has been reflected in the budget.

Eric Brooks makes a motion to approve, seconded by Bryce Chisholm. All in favor: 7, 0 abstain, 3 absent.

6. Discussion and possible recommendation of up to 6 sculptures for purchase at Bicentennial Park in an amount not to exceed \$80,000 from the list of the following artists who submitted work for consideration (in alphabetical order): Ric Blackerby, Mike Burke, Scott Froschauer, Eileen Gay, Craig Gray, Carolyn Guerra, Peter Hazel, Jennifer Kapnek, Mary Neubauer, Colin O'Bryan, Seth Palmiter, Chris J. Rench, Pierre Riche, Jeff Schomberg.

Berner provides a site plan for the possible placement of chosen pieces. There is an update on Carolyn Guerra, she is having issues finding a donor for her piece, 'Rhino Man' so she has given Berner a purchase price of \$20,000. Berner states she left that particular piece out when she added all of them up, as the Commission did not plan on purchasing Rhino Man initially.

Now that there has been some added money to the budget, there is the possibility of adding some more pieces.

Berner suggests reviewing each piece.

Santner states that she would like to see which art piece fits which pedestal, or if they don't fit, or if they only fit one particular place within the park. While looking at the image the Committee can discuss the size and what will fit within the space.

Berner states the top choice of the Commission is the 'The Daring Young Man on the Trapeze' but it will likely only fit on pedestal 2b or the large at level pad as it is the only place in the park that does have trees. The height of the piece (10 feet) will make it hard to fit.

Santner states she will have to look up the specs of what height can go on the pedestal, as they have the structural calculation and they can only handle a piece of a certain height.

Berner states that she should have the information, the max height for the pedestal is 11 feet. There is the possibility of putting the piece on a smaller pole, the idea is to have the art piece out of the reach of the public. The area of the park that has a circle area on the ground has a 15 feet maximum height.

Berner states that she can reach out to Salt Lake to see how they installed 'The Daring Young Man'.

Berner brings up the next choice, Chris J Rench, with three different pieces: Caught Up II, Lively and Circles. Caught Up II is 8 feet tall, 72 inches wide, and 58 inches deep.

Fennell asks if Caught Up II will fit on a pedestal or the ground and adds that the piece will be climbed on.

Santner asks which pedestals will it fit on. Berner replies 1a, 2b or 6.

Berner states that Carolyn Guerra's piece will fit on any space but would look best on a pedestal.

Nan Roach states that most of the pieces chosen feature male attributes and asks the Committee to keep that in mind.

Berner states that Lively is another piece for consideration by Chris J Rench, standing at 8 feet tall, 54 inches wide and 36 inches deep. Circles is 9 feet tall, 5 feet wide 5 ½ feet deep. Lively can fit on spaces 1a, 2b, 3c and 5c.

Santner states that the issue with something really tall on the pad is that it doesn't have any deep foundations.

Berner states that this is the reason why they reserve some funds for installation, if the Commission is purchasing permanent sculptures that it may be worth putting in those deep foundations for taller and heavier pieces.

Oliverio suggests moving the Daring Young Man piece out to the Plaza.

Berner states that Colin O' Bryan's piece Menhir currently has no dimensions but looks to be the same size as, or small than his current piece Winter Mouse. Jeff Schomberg Tangled Words is 4 feet by 4 feet by 8 feet. Pierre Riche Iron Horse 5 feet high, 8 feet wide and 2 feet high, and Into the Wind 5 x 2 x 4 pieces.

Nan Roach brings up the fact that there is already a horse piece at the Nevada Museum of Art, and there are already male representing pieces (three pieces). Nan Roach adds that it would be a good idea to not fill up all the spaces in the park, to keep a couple of spaces open for future calls or donations.

Olsen states that right now, they should concentrate on getting what they really want in the park.

Santner states that the Iron Horse could fit in any of the spaces, pedestal or pad.

Nan Roach asks whether or not the Committee has decided on any of the three pieces from Chris J Rench, Caught Up II, Lively or Circles.

Berner replies the Committee has not decided.

Castaneda states that the Lively piece, with the red coating, might do better in resisting wear.

Chisholm states that there is a photo opportunity with the Circles piece, people would like to take selfies/photo opportunities within the circles and interaction with the public should be a consideration.

Berner states that as reminder that would only be if the piece were on the ground but it is likely people will climb a piece no matter what they do.

Chisholm brings up that there is now a decision between the Iron Horse and the Into the Wind piece. There are some issues with the pieces such as climbing on them and theme (how well does each piece fit into the overall theme of the park).

Santner states that the horse would fit in well with the region and could fit anywhere, though not at ground level as people will climb onto it.

Chisholm, Castaneda, and Fennell agree that the horse would be a better decision and it wouldn't necessarily clash with the horse at the museum.

Castaneda states if they were to choose the Into the Wind piece it would clash with the theme of the other pieces chosen, likening it to trying to fit in the Terminator with 'The Daring Young Man' and other organic natural shapes.

Olsen asks about the intention behind Chris J Rensch pieces.

Berner summarizes Rensch's statement – his philosophy for sculpture is to create site-specific sculptures with multiple layers of meaning with the intention to engage the viewer, and instigate an artistic experience.

Castaneda states that the Rensch Circles piece might end up clashing with the trapeze piece.

Fennell disagrees stating that it can be viewed as having a conversation with each other and approves of the idea of the photo op.

Santner states that she could ask their engineer about evaluating the site and fitting pieces on to the pad or pedestal.

Honig-Bear states that several of the pieces are humanoid/ not gender specific and while the Committee should pick pieces that will please the public/or provoke thought within the public there are a lot of human-esque pieces. Honig-bear would rather go with the Circles piece, they are dynamic, social and will encourage social media. There is no right or wrong, but the Committee should consider balance in the choices they make.

Fennell asks how does Menhir fit into the rest of the pieces.

Honig-Bear answers it is more organic and natural than the rest. There is something natural and warm working with stone and works with the circle theme.

Nan Roach states that it doesn't fit into the rest and is not relevant to the others.

Berner asks that the Commission begin to narrow down their choices.

Rhino Man is a yes.

The Daring Young Man is a yes

Circles is a yes.

Iron Horse is a yes.

Caught Up II is a no.

Tangled Words is undecided.

Lively is a no.

Into the Wind is a no.

Berner states that as of now they are a little over budget and there will have to be some modifications for installation fees and equipment.

Fennell asks if they should go pedestal by pedestal and by location.

Chisholm states that the Committee should pick pieces they really want and leave space open for future sculpture.

Berner asks if the Committee wants her to add up what they have so far. For four pieces the cost will be \$64,900. Would the Committee like to see where the pieces might go (yes)

The Daring Young Man on 2b or 6 (large pad) however there is an issue with the surrounding trees/foliage that would need to be addressed.

Circles goes on pad 4.

Rhino Man is already on 3c

Iron Horse on pedestal 1a as the foliage around the pad would compliment it the most

Fennell states that the Commission will have to further investigate the pieces, as of now it is unknown how it is installed, how it is anchored, whether or not it needs to be on a long pole, and how many moving parts the piece has. Also there is the reminder that the pieces are going to be permanent. If they choose the Daring Young Man they will need to discuss with the artist if he willing to work with the Committee to properly anchor the piece.

The Commission agrees that site 5c and 2b will be left open.

Eileen Gay states that if the Commission wants to leave the pedestal that her piece is on open as they look for future pieces, they can leave her piece on it so it isn't a blank space.

Oliverio states now that the Commission has narrowed down the possibilities to four pieces would anyone like to make a motion and continue the discussion after a motion has been made.

Eric Brooks makes a motion to purchase for the Bicentennial Sculpture Park Permanent Collection - Rhino Man (being placed on 3c), Circles (on pad 4), Daring Young Man (on pad 6), and Iron Horse (on 1a). Eileen Gay's piece will stay where it is until a new piece can be purchased. Ahren Hertel seconds.

Berner states that right now the Committee cannot approve of anything over \$80,000.

Rotary asks when was the last time the Committee paid the current artists a rental stipend. Can the Commission duplicate that payment so Eileen Gay is considered.

Berner states that they will not be able to install until the following spring.

Brooks states that TMCC should take the pieces they were interested in and perhaps they should pay a stipend for the pieces that remain in the sculpture park until spring.

Nan Roach states that this should go onto the agenda for next month.

Fennell states the Rotary has money left over, they would like to perhaps spend that money on upkeep in the Bicentennial Park, such as purchasing river stone to place in the flower bed of the Ginnever sculpture.

Berner states that there are still additional costs such as installation and finding a way to stabilize some of the larger pieces into the pedestals/pads. The remainder of the allocated money should be spent on that.

All in favor: 7, 0 abstain, 3 absent.

7. Review of third quarter Public Art Proposal submissions from the following list of artists: Molly Brown, Alan Waters.

Berner summarizes the proposals from Brown and Waters. Alan Waters contacted Berner with the idea to donate 7 sculpture pieces to the City of Reno. He is located in the UK, the pieces are reclaimed donated materials and asks for the shipping costs which come to \$6,000. He adds the possibility of an artist fee to come in person to install, which would be an additional \$2,000 plus \$4,000 to create plinths for the sculptures.

Berner adds that as of right now there isn't really any space to store seven sculpture pieces.

Nan Roach states that the work is very similar to local artist Jeff Schomberg, if the Commission wants to go this route perhaps they should stick with local artists.

Santner adds that with the current developmental project on Virginia there is the possibility of his sculptures fitting in there.

Honig-Bear states that the Commission can contact other Nevada municipalities to see if there is any interest in other parts of Nevada.

Chisholm states that as of now there is no place to store the pieces but there is the possibility of future interest.

Berner summarizes the Molly Brown proposal. The sculpture is a freestanding feminine form that will need to be indoors as it has delicate features. Eight feet tall, three and a half feet wide, stainless steel sculpture with silverware. It will need to fit through a door, can be on a pedestal or on the floor, for purchase or rent at \$3,000 per year with an installation fee of \$2,000. Local artist.

The city currently has no indoor space available for the sculpture, and it cannot be put outdoors. Berner states that while there might not currently be any space there might be interest in the future.

Oliverio sums up the Commission's overall feeling as not interested in either pieces.

Brooks states that the Commission should communicate that there could be potential future interest.

8. Discussion and possible approval of a new signal box program for 2019.

To be discussed at a further date.

9. Discussion and possible recommendation on City of Reno Galleries.

Berner states that she is looking for direction for the galleries as there are no more open calls, and in particular direction for McKinley as Metro already has programming but there is still a little uncertainty with the East and West McKinley galleries.

A subcommittee has been formed with Tamara Scronce, Eric Brooks and Ahren Hertel to discuss possible solutions.

There is the suggestion of establishing an artist laureate program to be discussed later. Right now Berner would like to discuss the logistics of turning the East and West galleries into an education collaborative space with the K – 12 grades.

Berner met with local teacher Jen Johanson who gave the suggestion of working with middle school and high school classes as they have art programs, at least for the first year.

The idea is to find teachers, classrooms and possibly community groups to fill the space. Berner has put together a tentative gallery schedule to show the Commission how it might work. There could be one class at a time, with one instructor and one class, or a themed show (ex. Photography) and get all the schools with a photography program to participate. The instructors would curate the work. There is the possibility of working with TMCC, who has a curatorial/galleries practices class as well as UNR who also has both programs, to have a student work with the high school or middle school to curate a show.

Eight shows a year, with the possibility of programming something different over the summer months like a community groups show, or a teacher based show.

Nan Roach states that she does a high school art competition with Arttech. The art teachers pick the art work and an independent juror comes to jury the show. Nan Roach likes the collaboration between the college kids and high school as that would help over worked teachers.

Hertel approves of the teacher group show and would like to see it become an annual event. During the discussion with the subcommittee there was the thought of tiers: for example if there was a teachers group show there could be one area that dealt with high school, one was dealing with college, one dealing with local organizations, etc. and those could become permanent slots to make things easier for the Commission/City.

Berner approves of the idea and states that the goal of January 2019 is to reach out to the Printmaker's Conspiracy or another group to exhibit.

Oliverio states that the subcommittee and Megan Berner have created a plot plan of what's going to be great in the galleries but manageable for staff and if the Committee is ready a motion can be made so Berner can go ahead with those plans.

Brooks makes a motion to approve Printmakers Conspiracy or another suitable group for the January and February slot in the galleries and instruct Megan to move forward with filling the spaces and continue to work with community groups throughout the rest of the schedule. Ahren Hertel seconds. Geralda Miller states she would like to encourage the Committee to consider and think about the RACC strategic goal which is diversity and inclusion and find a way to reach out to the community to get under represented groups to show their work. This is an opportunity to do that, so the Committee should make a serious, conscious effort to do so. All in favor: 7, 0 abstain, 3 absent.

10. Arts & Culture Grants Update.

a. Neighborhood Public Art Grants

Berner summarizes stating that they are coming up quickly. The Commission is launching a neighborhood public arts program named Art Belongs Here, based on Denver's P.S. You Are Here. Public art grants for communities for temporary to more permanent art work in the amount of up to \$10,000 but as it is a collaborative artists will have to partner with businesses/community groups within the neighborhoods of the proposing projects.

The idea is that the art will be in public space that will revitalize or enhance the space.

There is the thought that there is the potential to do a project in each ward, potentially coming from the \$100,000 in the Committee budget. If there are pilot projects behind this it has the possibility of being appealing to city council, which will gain more support from them as it is in their individual neighborhoods simultaneously fitting into the RACC's goal of inclusion and equity.

Launch will be January/February of 2019, proposals will be due April and in the meantime the concentration will be on outreach.

11. Update on ongoing projects

Berner states the light chimes are up, Eileen Gay's piece that she has made for Robyn Power's is ready and there is the need to figure out a time to dedicate the piece.

Oliverio states she talked to Robyn Powers and she will be in town for the next meeting.

Berner states towards the end of that meeting (December 17th 2018) there will be a dedication and potluck

12. Announcements not anticipated at notice date

Brooks states he was in Toronto last week and was in touch with a street artist who has about sixty pieces in Toronto, he will be coming to Reno next year to work with local groups. Brooks will be bringing back a proposal soon.

Santner states that she wrote a draft letter to send to Tamara Scronce regarding the Committee and Commission sending a letter to RTC on behalf of including public art in their projects. There has been no mention of including public art with the exception of the overhead bridge on Oddie, which has not been well received.

Berner states they have received the NEA grant for midtown. It will have to go to council for approval but there is a match in funds. It will be ready for discussion in the December meeting.

13. Set date, time and agenda for the next meeting.

December 17th 2018 11:00 am

14. General Public Comment.

Miller states that on that date there is also a meeting with the Commission and City of Sparks Arts Committee, is the Public Art Committee invited?

Berner replies there may be an issue with quorum however it is a public meeting that anyone can attend. She will look into it.

15. Adjournment. 1:12 PM