



**UrbanArt Commission
Public Art Oversight Committee
1:00 PM Wednesday, August 14, 2019**

PAOC Attending: Ellen Daugherty, Juaness Keplinger, Coriana Close, Lisa Law (via conference call)

UAC Staff: Lauren Kennedy, Shanette Parks, Brett Hanover

Observing: Sharon Petty

I. Welcome

Kennedy calls the meeting to order. Lisa Law needs to be phone in and while Kennedy connects Law, Parks shares that rhiza A+D will be doing a site visit to further their final design documents between August X and X. PAOC members are invited to attend the meeting at Puck Food Hall to learn more about the project at this stage.

APPROVALS

II. Approval of Minutes - July 2019

Kennedy calls for a motion to approve the July minutes, and notes that Ellen Daugherty's name will be corrected. Daugherty moves, Keplinger seconds. The minutes are approved with no changes.

III. Review of Email Approvals

Kennedy reviews approvals that happened over email in between the July and August 2019 meetings. PAOC approved 50% fabricated for District Mural Projects at May Soccer Complex with Lindsey Bailey and the Whitehaven Community Center mural by Carl Scott. The Raleigh Town Center mural by Joseph Boyd for the District Mural Program was also approved. Finally, the second of two schematic design payments to Desmond Lewis for the Dunbar Elementary sculpture project was approved following additional details and images provided by the artist at the request of PAOC.

IV. District Mural Program

- a. Kennedy and Parks present images from Lawrence Matthews' progress on the Orange Mound Community Center mural for approval of his 50% fabricated payment. He has made significant progress on the background of the mural and begun working on the portraits in the mural on polytab as well. Keplinger asks if there has been good feedback from the Orange Mound community, which Parks

and Kennedy affirms. Keplinger moves, Close seconds. The motion is unanimously approved.

- b. Carl Scott has completed his mural for the Whitehaven Community Center. Kennedy request approval for both his 100% fabricated payment and final acceptance, pending confirmation of UAC's final design checklist. Law asks if anti-graffiti coating will be applied and if this is necessary, Kennedy responds that she does not believe it is necessary because the facility is heavily used and staff is consistently present. Law moves, Close seconds. The motion is unanimously approved.
- c. Kennedy presents two contingency requests for both Bickford Community Center for Danielle Sierra and Mitchell Community Center for Larry Walker. Sierra's wall at Bickford CC is larger than the other murals for the District Mural Program, and a vendor she was hoping to order pre-primed polytab is backed up until the fall. Sierra would like to begin painting more quickly and is asking for contingency funding to have additional support to prime the wall and polytab directly of \$2,553.87.

PAOC previously approved up to \$5,000 to build and install a frame on which Walker will apply his polytab mural for Mitchell CC. Following conversations with Nickson General Contractors who are contracting on the work with UAC, their estimate came in at just over \$5,000. UAC requests the additional \$525 to complete this work.

The total of both contingency requests is \$8,078.87. In addition to the \$77,453 contingency funding available from the City's percent-for-art program, UAC also has an additional \$5,783.32 in available funding from the training portion of the District Mural Program that can be applied to these costs. Daugherty moves, Keplinger seconds. The contingency requests are unanimously approved.

V. Memphis Animal Services - 50% Fabricated

Parks presents images from Charlie Forrester for his mural at Memphis Animal Services for 50% fabricated. Forrester has completed the background of the mural and beginning work on the images inside each of the animal shapes. Keplinger moves, Daugherty seconds. The motion is unanimously approved.

VI. Movable Collection - Purchases

Hanover presents the selections from the selection committee for the latest round of purchases for the Movable Collection. Daugherty asks if PAOC members need to declare if they have a personal relationship with any of the artists selected. Sharon Petty notes that a declaration of conflict of interest is required for any family members selected of PAOC appointees, but not relationships beyond immediate family connections. Hanover shares that there are 31 artists selected totaling \$62,000, pending the confirmation of one artwork by the selection committee. Of the 31 artists, 15 or 48% are artists of color, 15 or 48% are women artists, and 16% are LGBTQ artists. Keplinger asks how many submissions were received, Hanover responds that there were 115 submissions which took the selection committee longer than anticipated to review everything. Close asks to hear about the goals discussed by the selection committee that guided the selection process, particularly conversations with the libraries about their interests. Hanover shares that three members of the selection committee are on staff with the Library Division, including Melissa Sierra who organizes programming between

the different branches, Tamika Carwell Richmond with youth services programming, and Amanda Willoughby with Cloud 901. The committee discussed their desires for different media and work that supported future programming in the libraries, including artist talks and workshops. The committee also discussed durability, use of color, scale, appropriateness of work in the context of the library, and ultimately a balance between these different goals from the vantage point of the full selections. Keplinger asks about the demographic breakdown of the costs of the work purchased, Hanover replies that the demographic breakdown across the price of pieces was skewed with white male artists often having higher price points. Close commends Hanover and UAC for the collection of work selected that seems like it will be appealing to youth and represents a good balance of the kinds of work across the group. Kennedy comments that there is also a good mixture of established artists and emerging artists; Hanover notes that there are two high school students in the selections.

As Hanover reviews the selections, Keplinger asks how the prices per artwork were determined and for the price and demographic information of the artist to be noted. She also asks if the committee is able to negotiate on prices with artists. Hanover replies that artists submitted prices with their artworks, often based on what they sell for in commercial spaces, and the committee did not negotiate on any prices but did consider the cost of each selection with the funding available. Several of the artists selected with higher price points are represented by commercial galleries. Kennedy notes that UAC has \$68,000 allocated from the FY19 public art plan, and an additional \$50,000 from the FY20 public art plan to support further purchases.

Law asks for clarification on artists from whom multiple pieces were selected by the committee. Multiple pieces were selected from several artists based on price points (where the combination of purchases did not exceed the \$5,000 cap shared in the Call to Artists) and the ability to show pieces together. Artists with multiple works include Allyson Smith, Catherine Elizabeth Patton, Lindsey Bailey, and Vanessa Gonzalez Hernandez. Keplinger asks about sculpture included in the purchases. Hanover notes that there are a couple of sculptures included but that with this being the first time to install artwork in these library spaces, UAC would explore how to better support sculpture in the next round of purchases.

Keplinger asks of the artists selected, who has done work for UAC previously. Kennedy notes that Carl Moore, Darlene Newman, Larry Walker, Lawrence Matthews, Lindsey Bailey have all been commissioned for murals by UAC, the latter four through the second iteration of the District Mural Program. All of these artists have only received one significant commission from UAC through the City's percent-for-art program. Three artists in the selected works are already represented in the Movable Collection - Chuck Johnson, Martiza Davila, and Susan Maakestad. The selection committee felt that these additional works by these artists either represented new work from that artist or would be visible and be introduced to new audiences as the other pieces in the collection are on display inside City Hall offices.

Law asks about the installation of Paula Kavorik's quilt and the potential for it to sag over time and the possibility of people touching the piece and pulling at threads. She suggests rotating the quilt after a certain amount of time to prevent this.

Close asks about how the selection process can be tailored in future calls to artists based on the experience of this round. Hanover notes that there are certainly opportunities to adjust how the selection process is presented in the next round of purchases in 2020. Kennedy also shares that she anticipates UAC allocating additional funding in future fiscal years from the City's percent-for-art program and different

facilities to expand the installation opportunities and thereby the resident's access to the collection. Hanover shares that he will be following up with artists whose work was priced considerably lower to offer some support for future opportunities to price work. Close recommends different categories of allocations within the funding for emerging artists and establish a minimum price point as well as a maximum. UAC is open to future considerations for identifying goals and more specific allocations through future purchases.

Kennedy asks for a motion to approve the purchases, pending confirmation of the painting from Carl Moore to be determined by the selection committee. Keplinger asks to confirm the number of artists not selected, given that there are multiple pieces selected from individual artists. Hanover notes that artists were invited to submit up to 10 pieces with their application, and that approximately 85 artists were not selected in this round. Kennedy notes that the selection committee first considered artistic merit and representation across the selections to establish a short list, and then selections and prices were considered in identifying specific works among the short list of artists. All 115 submissions were considered and Hanover is providing feedback to artists not selected and encouraging them to submit again for future calls.

Keplinger expresses concerns about the amount of more established artists and those who have contracted with UAC already in the selections. Kennedy notes that there are a number of artists in the selected purchases are new to UAC or newer to selling their work. Hanover adds that the committee discussed goals of having both established and emerging artists represented in the collection.

Daugherty moves, Close seconds. The motion is approved by a majority of the participating quorum (confirmed by Sharon Petty over email following the meeting), with Keplinger voting against the motion.

Hanover also presents additional installation details for the four library branches. PAOC previously approved up to \$5,000 for installation costs, which was used by UAC to purchase hanging systems for each of the libraries. Hanover has received an initial quote or an additional \$5,000 to install the hanging system in each library, and there are a couple of works selected that require framing. Kennedy requests a motion for an additional \$7,500 be approved for installation costs to include framing needs as well as signage for the library galleries. Law moves, Close seconds. The motion is unanimously approved.

Upcoming Meeting Dates:

September 11, 2019 @ 1:00 PM

October 9, 2019 @ 1:00 PM

November 13, 2019 @ 1:00 PM