

CITY OF LOVELAND VISUAL ARTS COMMISSION MEETING
Loveland Museum/Gallery Upstairs Conference Room
February 11, 2010 ** 5:00 p.m.

The February 11th meeting of the Visual Arts Commission was officially called to order at 5:04p.m. by Chairwoman Susan White. Commissioners present: Chris Buford, Roger Clark, Josh Emrich, Lynn Kincanon, Carol Sarchet, and Susan White. Randy Amys and Sherri Heckel Kuhlmann reported their absences in advance. Nancy Jakobson was also absent. Polly Juneau (Loveland High Plains Arts Council), City Councilman Cecil Gutierrez and Bob Eatman (Chairman of the Library Board), Ken Cooper (Facilities Manager), Marcia Lewis (Asst. Director, Library), Ted Schmidt (Director, Library), Mark Belford (Architect), Keven Aggers (Parks & Recreation), the ONSITE Artists and staff liaisons Susan Ison and Suzanne Janssen were also present. Doug Erion arrived at approximately 6:15 p.m.

Additions or corrections to the agenda: Corrections: Susan White recommended a revision of agenda to postpone the first two action items and allow review of the 2010 LHPAC Donation be addressed first.
Additions: Security cameras, *Almost Show Time* print by Julie Kramer Cole

Additions or corrections to the minutes: Corrections: Page 2: Paragraph 7; Line 1 “form” should read *from*; and Page 4, Paragraph 5, Line 3; “accustom” should read *accustomed*. Roger Clark motioned to accept the minutes as corrected. Carol Sarchet seconded the motion. The motion passed unanimously.

Citizen Comments: There were no citizens present to comment on VAC business. Suzanne reported that the legal notice ran for *The Bell Keepers* by Bruce Papitto. No feedback was received.

Loveland High Plains Arts Council 2010 Donation: *The Bell Keepers* by Bruce Papitto: Prior to the meeting, Polly Juneau provided the commission with the following information:



February 1, 2010

Dear Members of the Visual Arts Commission,

On behalf of the Board of Directors of the Loveland High Plains Arts Council, thank you for the opportunity to present our proposed Benson Sculpture Garden addition at your January meeting. I hope you agree that we have selected an outstanding piece to add to the City of Loveland's permanent collection.

At the meeting, you asked if there was a story that went with the piece. I contacted the artist and have attached some information which I hope you will find interesting.

We look forward to the February meeting and receiving your final approval for this new addition to the Benson Sculpture Garden collection.

Best regards,

Polly Juneau
 Show Business Chairman
 Loveland High Plains Arts Council

cc: Cecil Gutierrez, Joan Shaffer, Susan Ison, Suzanne Janssen

“The Bell Keepers” by Bruce Papitto

From Bruce’s response to LHPAC’s request for additional photos

Hopefully these can give you a better idea of what my sculpture is all about. Most of my work has a physically active aspect and this is married to an inner activity, or drama. In the case of "The Bell Keepers", the faces of the men are somewhat obscured from view... they are on the "inside" of the sculpture. The 2 men are struggling... carrying the heavy bell through flood waters. But they are also struggling mentally and emotionally. They are struggling on the "inside". The faces are clearly visible to anyone interested to see them. But a viewer has to work at it a bit. They have to move around the sculpture to find the best viewing angle. So the external and internal movement that I put into "The Bell Keepers", makes it necessary for the viewer to also move... physically (around the sculpture) and mentally, as they try to understand what these two men are doing and why, and what it all has to do with us, today.

From Bruce’s original proposal to Bernalillo County, NM for “The Bell Keepers” sculpture which is now installed in the town of Alameda, NM.

Proposal Description and Media

My proposal depicts two Alamedans of the Spanish colonial era carrying, that is, *rescuing*, the bell from the towns flooded church during one of the area’s numberless seasonal floods. The two are shown wading through (the sculpted) flooding waters and into a heavy wind. The bell is tied with rope to a long branch or sapling, perhaps uprooted by the flood, and the two shoulder the weight between them, struggling to bring the bell to a safe location.

Proposal Concept

This composition depicts an imagined event. I am not aware of any specific documented instance in Alameda where a church bell was rescued from a flooded and collapsing adobe church. This sculpture, though a realistic depiction of a specific occurrence is, at the same time, a symbolic work that invites the viewer to contemplate and appreciate the interaction between two powerful natures – the nature of humankind and its struggle to maintain a society with its physical and philosophical/religious needs, and the natural world which in Alameda is dominated by the historically volatile Rio Grande River.

The figure leading the composition is a Priest wearing the costume of an early 18th century Padre. The man helping him at the back is a citizen of Alameda – fulfilling his responsibility to his community in the midst of an emergency. Is this person a land owner? – perhaps Enrique Martinez himself helping to save the bell from the very church he built himself? Or is it his son? It could be anyone happening upon the Padre in his time of urgent need. I can imagine their meeting, knee deep in the flood waters, and the Padre’s words: “The church has collapsed! The bell is lying in the mud, we need to save it before its buried! When we rebuild, the bell will go in the new church.”

Though the monument depicts an imagined and symbolic event, the sculpture synthesizes

very real elements of historical fact. The River, taking a bend to the west in Alameda often overflowed its banks here during major floods. Then, altering its course, it would head more directly south to flow through and then flood Albuquerque as well. The history of Alameda (as was mentioned during the pre-proposal workshop) is, to no small degree, also the history of the Rio Grande washing back and forth across this area erasing settlements by Native Americans as well as the later arrivals, Spanish settlers, Mexicans, and Anglos.

It is also a fact that several churches in the area were flooded during Alameda's history – up to and including Alameda's Chapel of the Immaculate Conception (Nativity of Mary), lost in the 1904 flood. You will note on the Project Site Plan, that I have specifically oriented my sculpture so that the men are walking in a southerly direction – from the approximate site of the lost church and *toward* (as much as optimum viewability allows) the site to where the church was “moved”.

Finally, the existence of Alameda today is proof of the most vital factual basis of my sculpture – the perseverance of humankind in the face of adversity and the persistence of civilization in an often difficult environment.

As the letter addressed commissioner's questions, Roger Clark motioned to accept the donation of *The Bell Keepers* by Bruce Papitto into the City's public art collection and waive second reading. Carol Sarchet seconded the motion. The motion passed unanimously. Polly added that while placement has not been determined, the figures will face west as if traveling into the wind. The public dedication will take place in July 2010.

VAC Reappointments: Suzanne introduced Josh Emrich, the new VAC commissioner. When asked to share his background with the commission, Josh stated that he moved to Loveland in 2005 and is a principal of the Tenfold Collective, a graphic design firm. His educational background is studio painting and art history. Josh decided to pursue graphic design as a means of creating art, while continuing to make a living. In 2007, The Tenfold Collective was started in Downtown Loveland. Josh expressed excitement about being chosen for the commission and looks forward to learning more about art in the community. Chris Buford will serve as an alternate in 2010.

VAC Elections: Roger indicated that, while the elections had been discussed in the past months, he would like to the commission to formally adopt the procedure whereby the commission views the Vice Chair position as a “Chair Elect” position. He moved that Chairwoman Susan White and Vice Chairman Andrew Svedlow continue in their present positions, with an understanding the next year Andrew move into the Chairman's position. Both commissioners accepted their nominations. Lynn Kincanon seconded the motion. The motion passed unanimously.

ONSITE Artists: Introductions of all present were made. (David Griggs, Robert Tully, Kathryn Charles, and Virginia Folkstad with ONSITE Artists were in attendance.)

FLYER/ARTIST BIOS FOR ONSITE ARTISTS

ONSITE is a collective of six established and award-winning artists. We work together and independently to offer the highest quality site-integrated art, from large-scale design to intimate details. We also offer Design Team and Master Planning services.

We offer:

- Individual Artists Commissions
- Design Team Collaborations
- Art Master Planning



MOTION

David Griggs

www.artsoup.com

Denver-based artist David Griggs has completed over 40 commissioned works throughout the United States. Primarily a designer of architecturally integrated, site-responsive public art, he has also participated in ten Master Planning and Design Teams, including the Design Team for Hope, Arkansas, President Clinton's birthplace. His



work is installation-based, engaging the audience with visual intimacy and physical interactivity. With a heightened sensitivity to the qualities of a site's function and history, his work resonates with the character of its site.



INTERACTION

Emmett Culligan

www.emmettculligandesign.com

Specializing in large scale, functional and non-functional combination of stone and steel, Emmett Culligan's work can be found in locations throughout the US. He is known for his unique ability to meld engineering and aesthetics and bend the boundaries



between the utilitarian and artistic realms. His work can be found in a variety of contexts including interior and exterior public spaces and the more intimate settings of galleries and restaurants.

PERSPECTIVE



Susan Cooper

www.susancooperart.com

Cooper's artwork is driven by color and perspective while expressing historic and contemporary concepts. Her themes are site specific engaging viewers of all ages and backgrounds. She uses a variety of media including steel, copper, light, glass, oil paint and wood. Cooper's accomplishments include over 25 public projects with two major works in Denver's City/County Building Rotunda and design/commission work for RTD, Regional Transportation District. Her work is in several museums, corporations, and private collections.

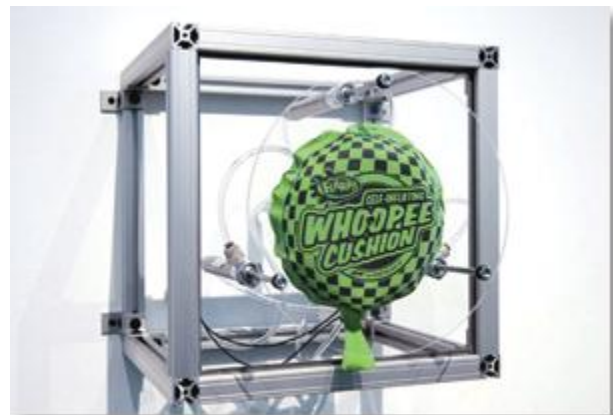


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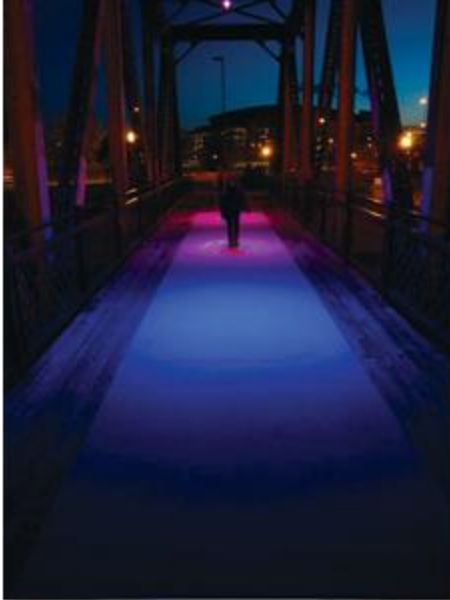
Robert Tully

www.tullyartworks.com

In his 20-year career in art for public places, Robert Tully has integrated stone and metal sculptures into landscapes, creating community landmarks. He won an Exemplary Human Environment Initiative Award from the Federal Highway Administration for one of his streetscapes in 2008. He has designed earthworks, interactive sculptures, playgrounds, shade structures and solar panel artworks. His goal is to produce landscape-based art that has meaning and value to people. He is experienced in working with landscape architects, architects and engineers.



SOUND



Virginia Folkestad

www.virginiafolkestad.com

Folkestad creates installations with steel, wood, concrete, flexible man-made



materials, and most recently, light. She makes meticulously crafted, organically inspired forms which interact with sensitivity to their environment.

Folkestad is the recipient of two Colorado Council on the Arts Fellowships in Visual Arts, and two artist grants from the U. S. Department of State. She exhibits in corporate settings and numerous national and international venues.

Jim Green

www.jimgreen.org

Jim Green aims to make public spaces more engaging by introducing elements of humor and surprise. Trained in drawing and painting, he has worked with sound as his preferred medium for over twenty-five years and playfully inserts unexpected recordings into the built environment. Green's sound installations meant to humanize public spaces are located nationally and locally. In Colorado, Green has created Singing Sinks (2002) for the Denver Art Museum and Laughing Escalators (2004) at the Colorado Convention Center. He also received two grants from the National Endowment for the Arts and participated in numerous design team projects.



Kathryn Charles began by stating that the artists have worked collaboratively developing the art designs for the Library expansion. Each artist took a particular design theme and developed their concepts further. Many of the images presented were conceptual to give examples of the style of artwork as seen through past projects. The group was very aligned with their concepts, using the following themes to guide their designs:

- Layering: The layering of knowledge (pages of a book, windows on a computer, layers of pages on the World Wide Web)
- Paths: Following paths, pathways of knowledge, and
- Networks (local, books, Internet)

Below is a synopsis of each artist's presentation and/or thoughts shared

David Griggs: Glass Panels for Fireplace Room and Children's Reading Area: David proposed the use of water image (lane markers in a pool) in the glass panel. Samples of art glass (digital silk screening and 3M vinyl material) were distributed. David shared samples of art glass at the CSU Veterinary Center and the Breckenridge Recreation Center. David described libraries as repositories of knowledge, beacons of hope, collections of knowledge, and resources for learning.

David also shared Susan Cooper's ideas through images of a lighthouse theme: symbolic of a lighthouse of learning, a beacon of knowledge for the community. The artists like the idea of using the stairwell symbolically, creating a sense of entering into a lighthouse--as a beacon. The steel structure (pictured) would support the glass and would be attached to the existing walls of the stairwell. The environment of the lantern would create a diamond-like effect, layering glass to create a visual impact.

Robert Tully: Concepts flow from the exterior of the building into the interior, ending in the tower. Robert presented a sculpture consisting of layers of sandstone, inspired by pages of a book unfolding in a curved fashion (similar to opening a book). The artwork would measure approximately 9' high that spreads 10' in each direction. He anticipates the piece will serve as an icon for the Library. The edges of the stone are cut deckel style—with a rough papered edge. Layers are vertical. One page in the "book" will be open (hole in the stone). Stones are mounted on a concrete foundation, with stainless steel rods. Robert felt that it was a good interactive piece allowing kids to walk within the pages of the book. Pages can be water-cut with images. Images of the proposed artwork set into the architectural drawings were shared. Low shrubbery would be planted amongst the pages. The artwork would be lit at night, creating shadows between the layers of stone. The sculpture will imitate the angle of the new roof of the Library.

Robert also shared samples of his past stone artwork and rock in its natural state.

Virginia Folkstad: Virginia began by talking of the beauty of books, the deckel edge relating to the beauty of the new Library vision. She used the concept of layers on the exterior of sandstone (Robert Tully's proposal) and her concept of inserting a 4" wide strip of stones (placed like books on a shelf) that leads the patron into the Library. The line continues to the interior with additional bands lit (with LEDs) behind glass strips. Virginia shared a model created to illustrate her design of inset stone along the exterior of the building, similar to shelved books. Virginia also shared images of the nautilus, Fibonacci, etc. to have lined drawings into the galleria area of the Library. This concept used the line drawings as pathways into various areas of the Library. Examples of Susan Cooper's work featuring a braid of light for a theater in Florida, *Life Flight* (stairwell) and benches for the light rail system were also shown.

Images of Virginia's aluminum water mesh fountain, creating the illusion of falling water, were shown. Virginia has a strong interest in showing the movement of water, without the actual incorporation of water (due to maintenance issues).

Jim Green: Jim, a sound artist, has been working with Libraries incorporating sound as places of discovery. (A recent work commissioned by the City of Thornton features nature sounds and video of constellations amongst interior tree forms.) Using highly directional speakers, sounds can be controlled

to create a “cone of sound” when entering the space. Jim wished to explore water sounds by layering in interesting ways or audio featuring local storytellers. He proposed installing the speakers into the stairwell tower and added that the maintenance of the equipment is minimal. The commission was impressed by the demonstration of the “cone of sound.” The ability to change the audio is another advantage to sound works. Programming is done on-site and tested in each location. Sound is run on a digital repeater, a small box that stores sound on compact flash cards which will play the next program sequentially as people enter into the space. The sound does not stop until its present program is completed. Pauses in sound can be built into the program, if desired.

Following the initial presentation, Susan White asked for feedback from the commission. Mayor Cecil Gutierrez inquired to the durability of the glass panels presented by David Griggs. Particularly, can the glass be scratched easily? David stated that the glass was durable; however, it could be scraped off with a razor blade.

Chris expressed pleasure with the continuity of the design concepts. Susan reiterated Chris’ sentiments. Susan Ison inquired as to how the concepts fit into the budget. ONSITE’s process will be to develop the concepts further based upon the VAC feedback. The ideas presented are over the budget but not significantly. Marcia would like to see the lantern area developed more as it was difficult to understand the concept as presented. Mark Belford asked that the commission not become involved in the architectural glass panels as *Lynnel* was already working with the architects on that project. David felt that art glass could be incorporated in areas other than the Fireplace Room and the Children’s Reading Room. At the present time, he was unclear as to where else art glass could be incorporated but would like to know those opportunities from Mark Belford or Library staff.

Timeline: A couple of weeks is needed for the ONSITE Artists to further develop the concepts as “there is still a lot of dreaming going on by the artists.” Roger asked if the Library staff preferred the lantern area be more or less abstract. The general consensus was more abstract and less of a literal interpretation of lighthouses. Carol inquired as to the cleaning of the mesh water feature. Kathryn indicated that the inclusion of that artwork was to illustrate Virginia’s past work as Keven Aggers had expressed an interest in water features. Feedback will be provided to the artists and a meeting may be called to further address concerns, design concepts, etc.

Chilson Recreation Center: Keven Aggers presented an in-depth Power Point presentation addressing the Chilson Center expansion project and opportunities for public art. In 2005, the recreation center expansion survey and research was addressed by a P & R subcommittee and City staff. In late 2008, a decision was made to move forward with the expansion of the present center. Keven expressed that, although the architectural renderings have been completed, there is plenty of time to incorporate artwork into the facility.

Keven reiterated that he is open to the design concepts by artists in any area of the facility. Areas of particular interest are: Entire lobby entranceway/gallery area (many opportunities for artwork on brick walls and support columns, suspended from the ceiling, etc.), exterior walls (large expanses of brick walls, particularly near the new aquatics area), area between locker rooms and gymnasiums, and the swimming pool area. Andrew asked if Keven would be comfortable working with a group such as ONSITE Artists for this project. Keven stated that he was “humbled by their creativity” and saw no reason Chilson staff couldn’t work with them.

Following are the targeted areas as discussed in the Power Point presentation:

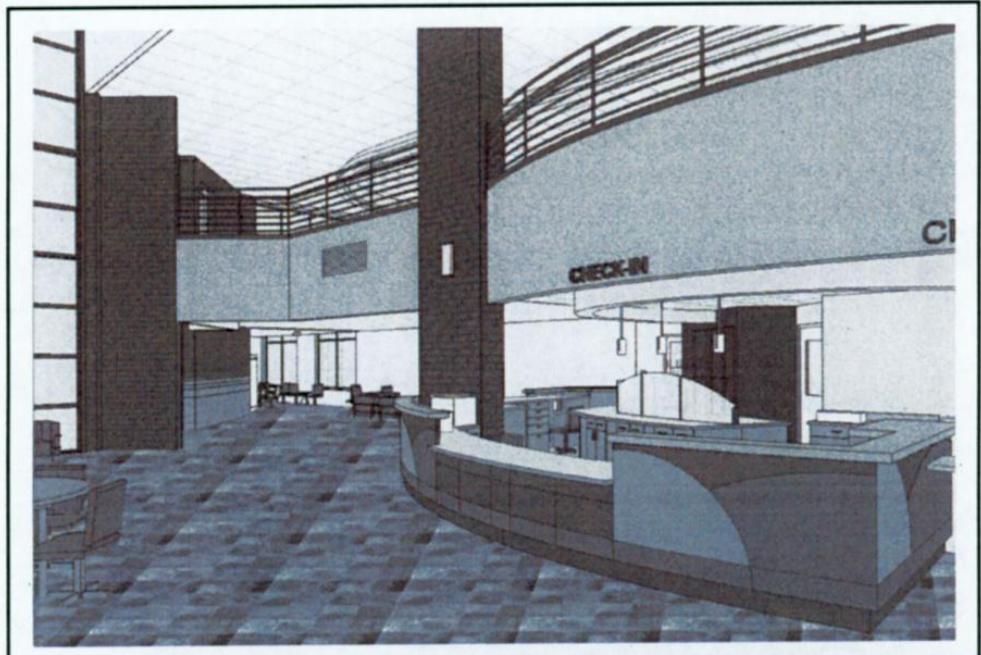
Hatfield Chilson Recreation Center Expansion/Renovation Project



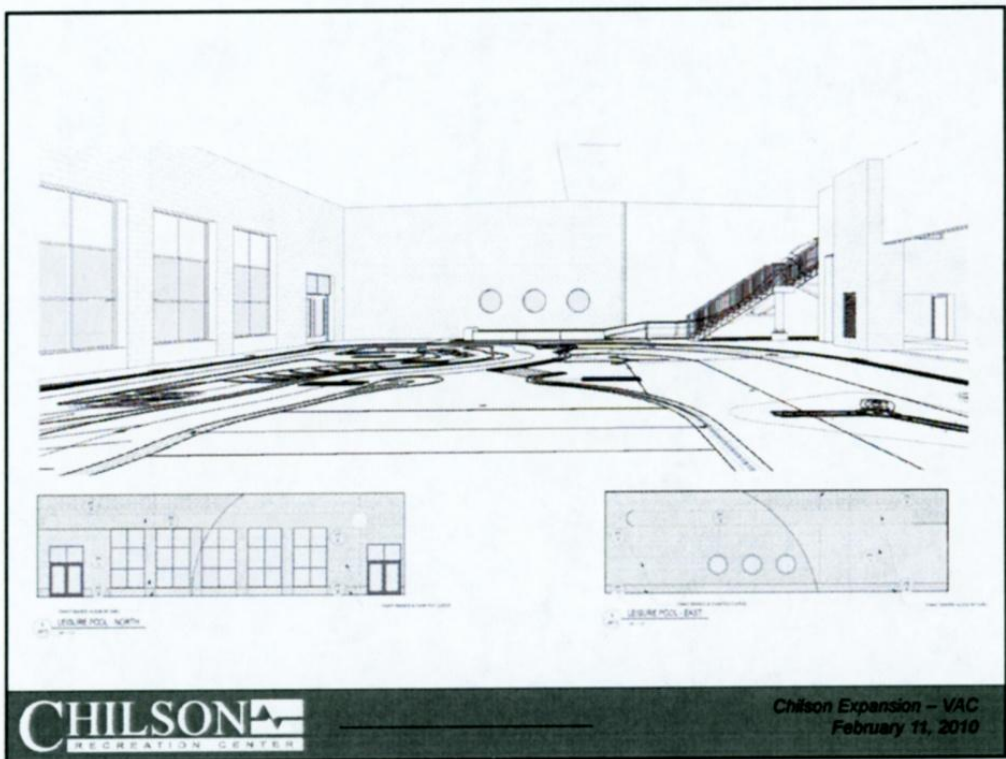
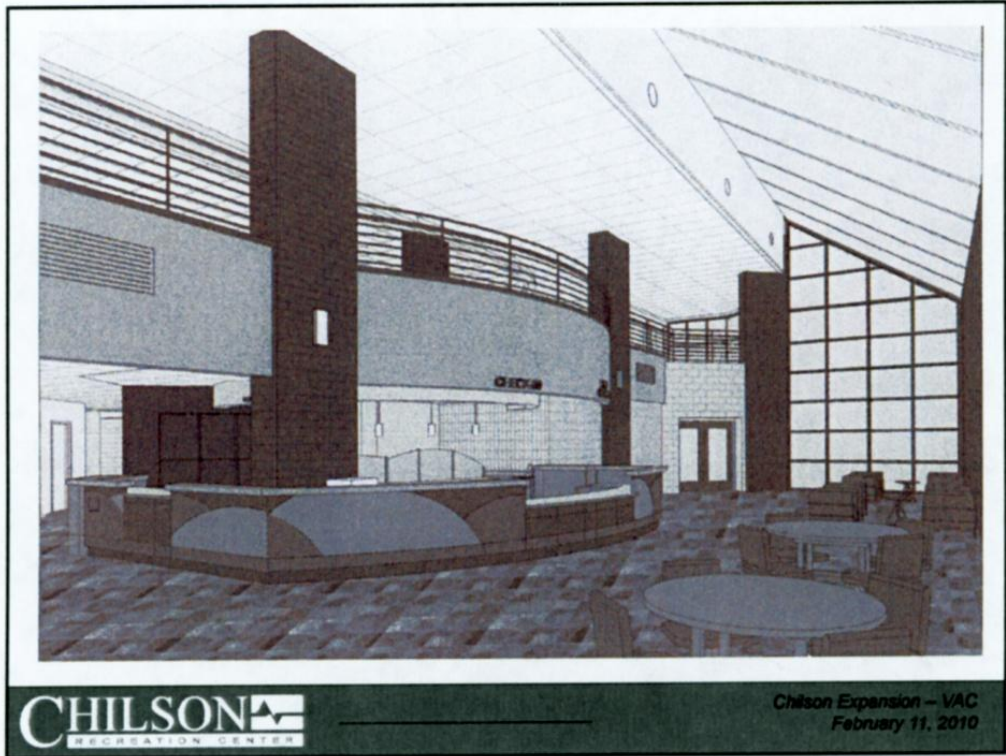
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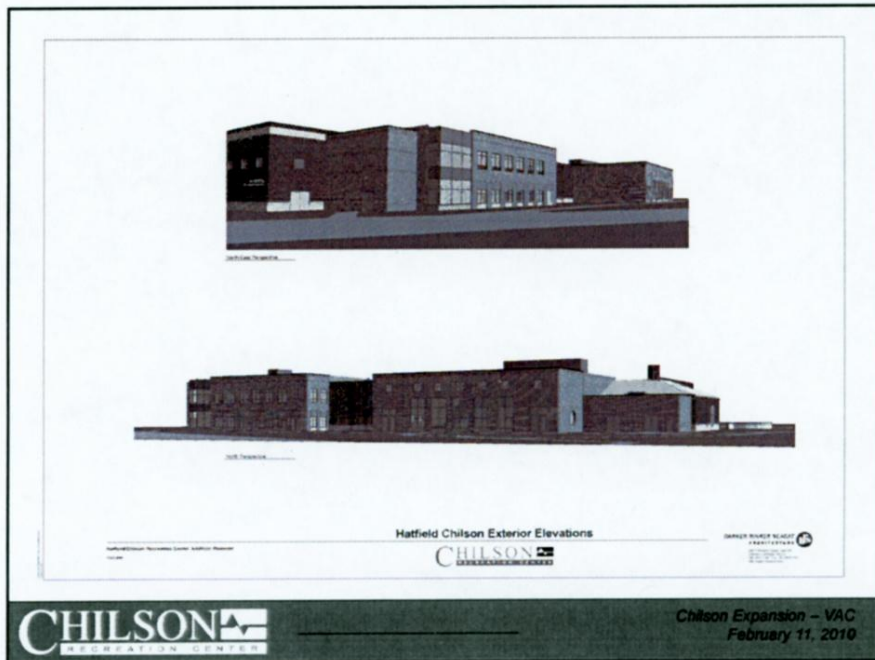
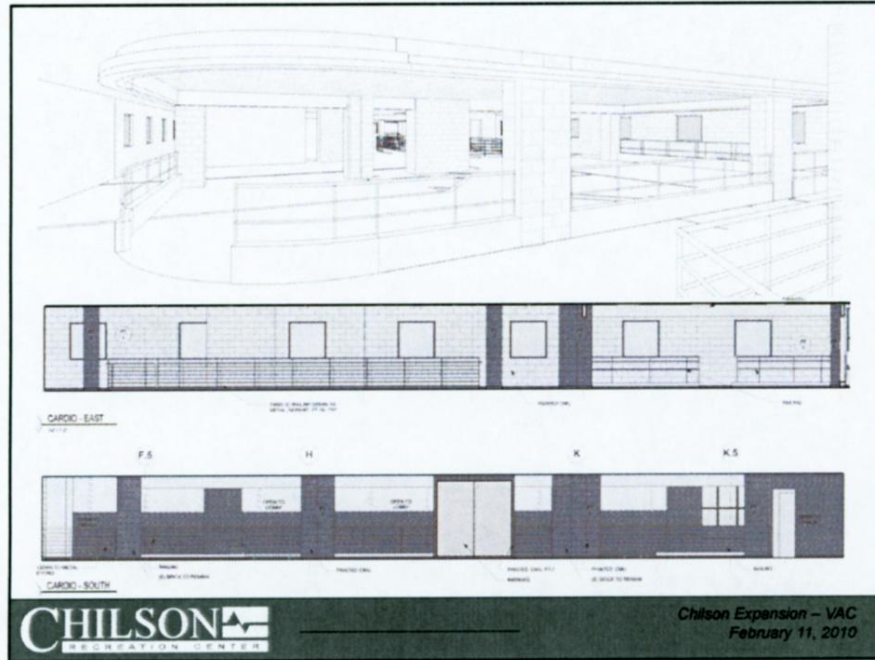


*Chilson Expansion – VAC
February 11, 2010*



*Chilson Expansion – VAC
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Susan White expressed her pleasure with the quality of the design concepts. Chris expressed similar sentiment and felt that it would be an ideal way to keep the designs of both buildings cohesive. Lynn expressed her preference to work with ONSITE Artists rather than *Lynnel* for the glass panels for the Library. Due to the direction decided at the January meeting, it is unknown if *Lynnel* has begun work on this project. Staff will find out if it is too late to stop that process.

Roger Clark motioned to work with ONSITE Artists for the Chilson Center expansion design concepts. Andrew seconded the motion. The motion passed unanimously.

Suzanne asked Keven how he felt about the sound artwork. Keven loved the idea; however, there are concerns if AIPP monies can be spent on sound works. (Staff will investigate.) Keven will provide the names of individuals to represent the Parks & Recreation Commission. A meeting between ONSITE Artists will need to take place as soon as possible. VAC Chilson Center Expansion Subcommittee: Chris Buford and Susan White.

Keven recommended that VAC participate in DRCRT (Design Review/Concept Review Team) meetings. This way, VAC could get in on the ground floor with City projects.

Loveland Museum/Gallery Expansion Sculpture Garden: Doug Erion asked the commission to offer guidance for him as to how to proceed if an opportunity for purchasing artwork through art dealers and/or auction presented itself. He recommended the commission review the present acquisition policy to address procedures, particularly in how to deal with deceased artists' work. Doug will research the present VAC artists' wish list and recent auction sales. The commission can then decide how to proceed based upon sales and may wish to pare down the list. Doug addressed the issue of provenance. He stated that, "The older the bronze, the shakier the provenance." He added that bronze sculpture is easy to copy. The better auction houses will research provenance as best they can, but it is not a guarantee. Doug suggested attending the auction houses' museum groups and notifying them what the commission is interested in purchasing. Post WWII artwork will be less difficult to acquire and will have better provenance.

Susan reported that Doug may need to make purchasing decisions quickly and the City Attorney's office indicated the VAC can delegate purchasing power to a third party. The intention would be to provide the commission with information about available work well in advance; however, they may not always be possible. Roger Clark motioned the subcommittee reviewing the acquisition policy determine if any changes are needed to exclude legal notifications for purchases for the Loveland Museum/Gallery. Carol Sarchet seconded the motion. The motion passed unanimously.

Highway 34/I-25 Interchange: Keith Reester (Director, Public Works) notified staff that approximately \$204,000 in highway enhancement monies is available for artwork at the Highway 34/I-25 Interchange. Staff had understood this money to have been granted to McWhinney Enterprises; however, this is not the case. Staff will work with Public Works to determine the specifics of the CDOT grant and report back to the commission. Andrew expressed his interest in obtaining a "LOVE" sculpture by Robert Indiana to serve as an iconic entryway into the City. He will research the possibility.

Country Junction Alleyway: This item was tabled until March 2010.

Sculpture in the Dark 2010: Suzanne reported that at the initial Engaging Loveland meeting, the group determined that event would include the following activities: a snow sculpting competition, a parade, and possible artist's displays in empty storefronts. The intent is to light the sculptures and trees along Fourth Street to create a festive holiday environment. The dates

may be Thursday, December 9-Sunday, December 12th. The VAC was uncomfortable with direct involvement in the event as it does not appear to fit within the mission of the AIPP ordinance. The commission was open to Engaging Loveland lighting the sculptures on a temporary basis for the event.

Newsletter Information: Suzanne identified many topics for inclusion in the newsletter (AIPP history, TAAP, Transformations Project, *Persistence of Vision* by Pat Kennedy dedication, *The Bell Keepers* by Bruce Papitto) but asked the commission for feedback. She suggested highlighting a different commissioner in each quarterly brochure. Lynn Kincanon volunteered to be interviewed for the first issue.

Arts Advocacy Day, February 26, 2010: Commissioners were reminded of Art Advocacy Day and final RSVPs for the event were taken. Sherry Heckel Kuhlmann and Lynn Kincanon plan to attend.

On-loan 2-D Artwork: Suzanne read an email received from Sharon Anhorn requesting that City buildings be used to temporarily display 2-dimensional artwork. While the commission thought it was a reasonable request, it was recognized that taking on such an art exhibition was beyond the scope of what the VAC could manage. Such a program would require a dedicated staff person and additional resources that are not presently available.

Security Cameras: Susan Ison reported Sturgeon Electric will be installing security cameras at several City park/trail locations (McWhinney-Hahn Sculpture Garden, Civic Center, First Street Bridge and the Faces Bridge) and inquired whether or not the VAC would be interested in adding additional cameras. The commission did not feel security cameras were a necessary expense at this time and preferred to monitor the efficacy of Parks' cameras in deterring vandalism.

Almost Show Time by Judith Kramer Cole: Suzanne indicated that Rose Leaves Gallery was shutting down and she was asked to pick up *Almost Show Time* which has been on sale at the gallery since 2005. The artwork is now in storage at the Museum/Gallery. She asked the commission if there were any objections to selling the deaccessioned artwork (a print) through the Internet. There were none.

Information Sharing:

- The Columbine Gallery has started an email newsletter and has included information regarding the Loveland Museum/Gallery, Art in Public Places program and the Rialto Theater.
- The Denver Post ran a photo of *Elemental Discovery* by Sheldon James as part of their "Find the Place" contest. The artwork was correctly identified by Kyle Gomez of Loveland.
- The State of Colorado has four bills addressing the Arts before the legislature. Included is a bill addressing the State's 1% for the Arts program, which will allow for all State capital projects to be subject to the statute, regardless of the project's financial structure.
- Andrew inquired as to whether or not the Museum had Skype capabilities. Susan Ison will look into adding Skype to the conference room.

Adjournment: Citing no further business, the meeting was adjourned at 7:52 p.m.

Meeting length: 2:48