

Approved by: Abbie R Powers
3.7.19

**CITY OF LOVELAND VISUAL ARTS COMMISSION
REGULAR MEETING
THURSDAY, FEBRUARY 7, 2019 5:00 PM
RIALTO THEATER CENTER – DEVEREAUX ROOM, 222 EAST 4TH STREET, LOVELAND**

The February 7, 2019 VAC meeting was called to order at 5:05 pm by Chairwoman Abbie Powers. Commissioners present: Angela Brill, Blas Estrada, Bruce Gueswel, Maryjo Morgan, Abbie Powers, Margie Rosborough, Sara Turner, and Jade Windell. Absent: Greg Hoff. Loveland High Plains Arts Council representatives Bruce Boynton, Mac Juneau, Polly Juneau and Kristi Elyce, approximately 10 Mariana Butte homeowners, Chris and Jack Harris (sculpture donors), John Kinkade (presenting on behalf of the Harris), Councilwoman Kathi Wright and staff liaisons Susan Ison and Suzanne Janssen were also present.

- A. **Attendance:** Reflected above.
- B. **Additions or Corrections to the February 7, 2019 Meeting Agenda:** None
- C. **Additions or Corrections to the January 17, 2019 Meeting Minutes:** Maryjo moved to accept the minutes as written. Angela seconded the motion. The motion passed unanimously.
- D. **Citizen Comments:** No members of the public chose to comment on VAC business at that time.
- E. **AIPP Budget:** The 2018 (year-end) and February 2019 budgets were distributed and reviewed. Staff explained that the capital projects underway in 2018 would be rolled over into the 2019 budget during the City's re-appropriation process.

VAC Business/Action Items

- A. **Election of Officers:** After initial conversations regarding the current officers' terms, this item was moved to the end of VAC action items for further consideration.
- B. **Loveland High Plains Arts Council (LHPAC) 2019 Proposed Donations:** Staff reported that one email was received from the public in response to the Reporter-Herald legal notice. That email was very positive, complimenting the LHPAC on their selections, particularly *Over-worked and Underpaid* by Diane Mason. Maryjo commented that she felt the 2019 proposed donations were excellent, of very high quality and all would be "great additions to Benson Sculpture Garden." She then thanked Mac and Polly Juneau for their private donation and their years of service for Sculpture in the Park. There was a round of applause acknowledging the Juneaus' significant personal contributions to Sculpture in the Park and Benson Sculpture Gardens.
Motion: Bruce moved the commission approve all the sculptures and waive second reading. Angela seconded the motion. The motion passed unanimously.
- C. **Escape by Curtis Zabel Donation:** John Kinkade, presented on behalf of Chris and Jack Harris, donors of *Escape* by Curtis Zabel. John began by thanking the commission for their work in

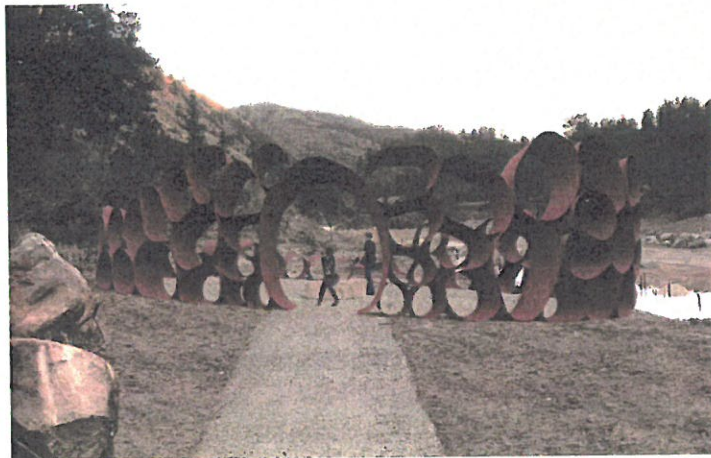
bringing artwork into the community. John then explained that the Mariana Butte Metro District recently added signage to the neighborhood signifying, *The Masters at Mariana Butte*, near the Harris' home on the east end of Deer Trail Drive. The sign easement is on the Harris' private property, a wedge of land adjacent to the Harris' home that was purchased from the Mariana Butte Metro District. The Harris' have offered to donate a sculpture, *Escape* by Curtis Zabel, to accompany this signage in this location.

If the sculpture is accepted, an easement will be needed for the City as AIPP will be responsible for the ongoing maintenance of the sculpture. The Mariana Butte Metro District will install and be responsible for maintaining the lighting of the sculpture. Ongoing maintenance of "the wedge" will be the homeowner's responsibility. A Memo of Understanding (MOU) clearly outlining the responsibilities of each party involved in this sculpture placement is desired.

Motion: Sara moved to accept the donation, pending an MOU and an appropriate easement for the sculpture being developed and accepted by the City. Bruce seconded the motion. The motion passed unanimously. The Harris' were thanked for their generous donation to the City's public art collection.

D. Viestenz-Smith Mountain Park Artist Presentations: Following are notes from the artists' presentations:

5:30pm – DeWitt Godfrey:



DeWitt introduced himself and shared that he is a professor of sculpture at Colgate University and has been a sculptor for 20 years. He appreciated Loveland's long-term support for public art, as evidenced by the amount of sculpture within the community. DeWitt shared his experience touring Viestenz-Smith Mountain Park, which he visited in December 2018. DeWitt recognized the significance of the park's topography, history and the desire for an open interpretation of a memorial.

DeWitt's proposed location for his sculpture concept would be at the end of the natural lookout area on the south end of the park. He sees that location as equally contemplative and a visual destination for the sculpture. His intention is to create a place of contemplation and memory, preserving the view

of the valley. The sculpture is intended as a destination to view the landscape.

Sculpture Specifics

Material: 3/8" CorTen (weathering steel)

High wall 10'-12 feet; Overall width: 35-40'

Placement will be angled slightly towards the river – not perpendicular

He has slightly shifted the path a bit north of the current location at the entrance

Seating is provided in the middle, possibly a large block of Colorado limestone

DeWitt describes the work as large sculpture in area but not in volume. He feels it is "rather light and airy and allows the viewer to see beyond the space."

From inside the sculpture the viewer could look back through the sculpture to the landscape beyond.

The CorTen would be left alone to develop a natural patina based on its environment. It often takes years for a sculpture to develop its final patina; however, CorTen responds exceptionally well in Colorado climates.

Foundation: Sculpture raised on concrete, gravel, galvanized square tubing and an ABS plastic barrier to prevent reaction between galvanized steel and the CorTen steel.

3/8' to 1/2" solid stainless anchors/fasteners (aircraft nut) are used to connect individual sculpture elements (circles).

Concrete layer, runner between, 4" pea gravel with galvanized steel rods

Concrete foundation with 3/4" stainless steel rods to thread into the sculpture

The sculpture ends are rounded for safety.

4" pea gravel recommended for the center of the form.

A plaque at the site can be used to recognize the memorial aspect of the sculpture within the organic feel of the park.

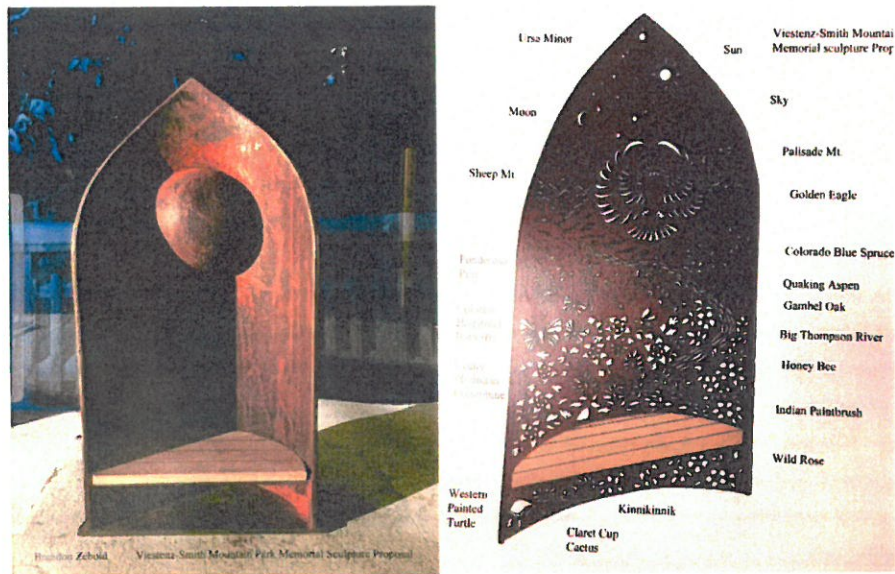
Anchoring: The structural engineer will calculate the specific technical requirements for the site, given the history of flooding within the canyon. Water should pass through the work; however, it is recognized that floods carry boulders, trees and other materials that could significantly damage the work.

DeWitt shared several images of his past public artwork installations, often described as *soft, organic, and inviting*. Beehives, mushroom caps, cocoons and similar organic shapes are reminiscent of his work. DeWitt looks for naturalistic forms (or systems that mimic natural forms) to render in industrial materials. DeWitt felt that the natural patina of CorTen is an excellent match to the overall Colorado aesthetic. DeWitt outlined the sculpture layout process, which utilizes computer software to determine the connection points. He handles all fabrication of the artwork to maintain cost control and quality. Structural engineers would likely not visit the site; however, local contractors would be hired to conduct soil testing and for building the foundation. DeWitt anticipates at least one trip to Colorado prior to installation.

Maintenance: Debris can build up within the work but a once-a year-blow out of organic material in the crevices is recommended for annual maintenance.

Vandalism: Grinding or sandblasting could be used for spray paint vandalism. If hit with hammer, etc., sections can be removed, refabricated and bolted into place.

6:00pm – Brandon Zebold:



Brandon thanked the commission for the opportunity to create a design concept for Viestenz-Smith Mountain Park, particularly inviting a new interpretation of memorials. Brandon began his design process by considering the beauty of the park, why people chose to purchase the memorials and how the public may have used the space. Brandon developed a CorTen steel bench design using different elements one would likely see within the park, such as the Rocky Mountain columbine (state flower), Colorado spruce, quaking aspen, etc. This bench would measure 11' tall and 5' wide, with a wooden bench for seating 1-2 people. The top, domed area of the background features a golden eagle at about the 7' mark. Brandon indicated that the illustrations present a view “of Earth to sky, mountains to stars.”

Brandon provided mechanical drawings and several images of his illustrations, which could be modified, if desired. The shadows of the work create beautiful engaging elements, like those of a sundial, as the sun moves throughout the day. A video of Brandon’s fabrication process (showing the rolling and the cutting of the CorTen) was also shared. The fabrication process begins with a big chalk drawing which is transferred to the steel. All images are then hand-cut from the steel support.

Placement: Brandon suggested placing the bench above the river in a quiet, contemplative space facing the river. Exact placement could be determined once access to the site was possible.

Anchoring: Bench would be bolted to a concrete foundation, with a barrier to prevent excessive rusting.

6:30pm – Linda Prokop: *Reflections for the Future*



Linda thanked the commission for the opportunity to present design concepts for the Viestenz-Smith Mountain Park. She also thanked her son-in-law who served as the model for her sculpture maquette. In addition to providing a clay maquette, Linda provided several sketches of the sculpture from multiple angles. Linda's clay maquette was circulated among the commissioners as Linda presented her design concept.

Reflections of the Future is a life-sized bronze sculpture depicting a man kneeling, releasing a large fish into the stream. The theme of the sculpture is environmental stewardship. Linda described the work as communicating a simple story, one of awareness and commitment to preservation and conservation, which will always have value to humanity. She described the history of the VSMP as one of resilience, which is communicated through the sculpture. The core of the sculpture is to evoke the essence of John Muir and Enos Mills as early conservation visionaries. She hopes that the sculpture also serves as a voice for more modern figures, such as Sir David Attenborough, who has spoken passionately at the United Nations about united conservation efforts. Linda hopes to evoke a sense of the pioneer spirit and those who are not afraid to take a more difficult path for a greater good.

Figure: Linda described the kneeling figure is in a position of honor, using a gentle gesture of returning the fish to the water, a universal symbol of kindness. She described the figure as having passion and strength with the determination to follow his convictions. The water gives continuity to the story and allows her to use reflective light in her design by giving a sense of shimmering light onto the figure. The remainder of the sculpture will be in traditional bronze values.

Fish: The large fish adds a sense of animated movement to the work. The fish is anxious and ready to move forward. Symbolic meanings for fish may include transformation, abundance, strength and endurance – the same characteristics of those who lived in the canyon and survived the flood.

Lamb: The lamb represents our need to protect, new life and representative of home and natural habitat for Big Horn sheep living in the canyon. It signifies dependence, weakness and trust.

Memorial plaques: Reference to the memorial plaques previously installed within the park are represented by the male figure's satchel. The bag represents the memories of the man; he is the caretaker of his memories. Several memories (symbolically) spill from the bag.

Specifics:

Linda would like to install the artwork on a slope, visible from the pathway.

Height: 3 ½ ft. Length: 6' Width: 5.5' Weight: 650 lbs.

Work will be installed onto a 6' x 7' concrete pad. The height of the intended plinth has not been determined. The height of the work will be determined by the site. There is a desire for the figure's face to be visible.

An internal armature will support the sculptural elements.

The mold of the original sculpture will be available for 10 years in the event of damage.

Timeline:

The mid-July timeline is very tight but doable. The Foundry, Bronze Services, has approved the schedule. Linda offered for the commission to observe the various stages of the sculpture as it moves through the foundry process.

Maintenance:

Standard annual maintenance is needed. The sculpture will be resilient to children climbing upon the work.

Linda ended by describing *Reflections of the Future* as representing the cycles of life and our part within those cycles. It is intended to evoke an emotional response from the viewer, resulting in a moment of pause and reflection. She described it as a multi-dimensional expression with multiple opportunities to find meaning through the symbols. It is a gentle reminder of our shared resolve, commitment and resilience. The artwork will serve as a place of remembrance and a commitment to the future.

Discussion: General discussion took place regarding the merits of each artist's design. The expansive scope of the mountain park site, durability of materials, the potential for future floods, subsurface considerations, access across the bridge, and the need for a contemplative place for the visitor were considered. Additionally, the way in which the artwork embraced the environment and presented an open, expansive overall feel was repeatedly addressed. Despite the changes in the Big Thompson River and installation of the artwork above the flood plain, it was recognized that a future flood would likely remove any artwork placed within the park. After much discussion, consensus was reached regarding the overall impact of each design. Interpretation within the work could include material to describe the memorial aspect of the selected artwork.

Motion #1: Bruce moved to accept DeWitt Godfrey's proposal. Maryjo seconded the motion. Vote: 8 ayes; 1 abstention.

Motion #2: Bruce moved to ask the artist to consider the addition of a large portal within the piece to allow for an upstream view of the river. Angela seconded the motion. The motion passed unanimously.

There was discussion of obtaining additional works; however, the discussion was tabled pending AIPP funding re-appropriation. The VAC retreat may be the time to revisit additional purchases, if deemed appropriate.

E. The Foundry Parking Garage – Artists Design Concepts

Voting Process: Each jury member had one vote for the final artist. That vote would be followed

with a vote for the alternate.

Public Feedback: Public feedback for the three design concepts was shared with the jury panel. Thirty responses were received at the Loveland Museum and 4 responses were received through Survey Monkey. The overall public consensus favored Daas's design, with Milbery's design as the second choice.

Commissioners shared their feedback on all the design concepts, the artist(s) ability to engage the public, choice of style and colors, level of detail and how the designs would work in the downtown environment. Angela recommended that the selected artist must provide a UV protective coating on the mural.

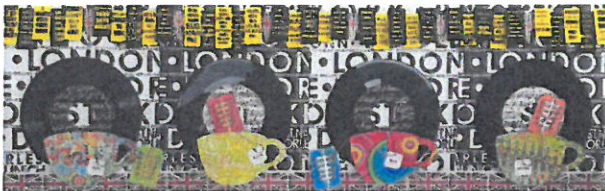
Motion: After much discussion, Margie moved for Daas's design to be accepted as presented, with the addition of a UV ray protective clear coat, \$5,000 (of that cost) which the VAC will cover and the balance to be covered by the artist. Bruce seconded the motion. Vote: 7 ayes; 2 nays.

Alternate Selection

Motion: Maryjo moved that Patrick Milbery serve as the alternate for the project. Angela seconded the motion. The motion passed unanimously.

Staff recommended the VAC consider a community (temporary) mural at The Foundry (along the short wall on the north end of the parking garage) and possibly involve Patrick Milbery in that project. This recommendation will be revisited at the VAC Retreat.

- F. **TAAP 2D Recommendations:** On January 30, the TAAP 2D Committee met to determine the 2019 TAAP artists. Maryjo stated that the submissions were diverse and of very high quality. The jury recommendations were as follows:



Four for Tea, Diane DeVries
Mixed Media Collage
36" x 12" (framed 38" x 13.75")



Mockingbird, Diane DeVries
Mixed Media Collage
11.5" x 11.5" (15.75" x 15.75" framed)



I Feel Pretty, Jim Digby
Photography
22" x 15"



El Gaucho, Julie Patton
Photography
20" x 24"



Light in the Valley, Molly Freeman
Up cycled house paint on canvas
24" x 36"



Sand Dunes, Sandra Gisonti
Acrylic
12" x 24"

Sara moved to accept the TAAP 2D jury recommendations as presented. Maryjo seconded the motion. The motion passed unanimously.

- G. TAAP 3D (Sculpture) Recommendations:** It was noted that changes made to the 2019 TAAP 3D program resulted in an increase in applications, as well as significantly higher quality submissions than in recent years. (Seventy-nine submissions were received in 2019, as opposed to 13 in 2018.) These changes were: 1) making TAAP 3D a national call, 2) increasing the artist stipend to \$2,000, and 3) releasing the call in January as opposed to late spring. The initial voting round narrowed the submissions from 79 to 14 sculptures. On February 6, the jury met to review these 14 remaining works and select 9 sculptures for installation. The TAAP 3D jury recommendations were:



Incendiary, Luke Achterberg, Chicago, IL
Painted Steel, 12' x 5' x 4'



Depth of Form, Jacob Burmood, Ottawa, KS
Cold-cast aluminum, 90" x 36" x 45"



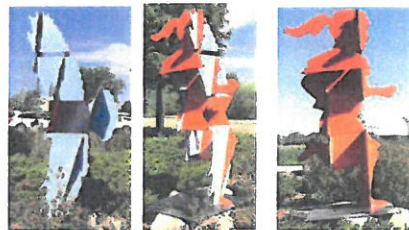
RED, Reno Carollo, Aurora, CO
Fiberglass on Aluminum, 64" x 36" x 45"



Adagio, Kendra Fleischman, Loveland, CO
Bronze, 8' x 5' x 4'



Cambre, Linda Johnson, Santa Fe, NM
Steel, 72" x 36" x 48"



Girl Hawk, Joe Norman, Loveland, CO
Steel, 6' x 2' x 2'



Orion, Jacob Novinger, Gooding, ID
Direct Metal Sculpture, 120" x 28" x 52"



Sentry, Jade Windell, Loveland, CO
Limestone, 72" x 24" x 16"



Delilah, Joni Younkings-Herzog, Athens, GA
Cor-ten steel, stainless steel, chrome, plastic
96" x 48" x 24"

Sara moved to accept the TAAP 3D sculpture recommendations. Angela seconded the motion. The motion passed unanimously.

- H. International Sculpture Week Events:** The *State of the Art* in Loveland event, Wednesday, April 24, 2019: Blas, Jade, Sara, Greg and Suzanne met with Jane DeDecker, Mark Lundeen and Tom O’Gorman about participating in the *State of the Art* event. All three parties agreed to participate. In addition to AIPP projects, the *Stations of the Cross*, *Fearless Girl* and *Every Word We Utter* projects will be highlighted. An hors d’oeuvres/dessert reception will be held in the Rialto Theater lobby prior to the presentation. Tabletop sculptures will be on-display in the lobby throughout the event. A 5:30pm start time was recommended.

Due to the number of activities taking place in celebration of International Sculpture Week, commissioners were asked to block several dates on their calendars. Additional events include the April 16: City Council Proclamation and April 27: Youth Sculpture Workshop. Staff will need assistance with executing these events.

- I. Elections:** After much discussion about balancing the duties associated with the Chair and Vice Chair positions, Angela moved that Abbie remain as Chair and Maryjo remain as Vice-Chair. Blas seconded the motion. Duties can be shared as needed to accommodate both individual’s work schedules.

Staff Updates

- A. Police Regional Training Institute:** Following three rounds of voting by the cities of Fort Collins and Loveland public art commissions, artist Mark Aeling was awarded the Police Regional Training Institute project. Mark has received the design contract, which outlines the scope of services for designing public art elements for the building’s exterior. Both cities’ public art commissions are expected to review Aeling’s design concepts in July/August 2019. Construction of this facility is expected to begin in July 2019 and be completed in late 2020.

- B. Loveland Housing Authority Sculpture 2019:** The deadline for Loveland bronze artists to submit their proposals for the Loveland Housing Authority's sculpture is February 21 at 5pm. To date, no applications had been received. Applications will be reviewed on March 5th at 10am.
- C. *The Screaming Dreams of Flowers* by Jan R. Carson:** Contractor John Dilgarde provided a diagram for framing/wiring the multi-panel artwork, *The Screaming Dreams of Flowers*. Museum Preparator Eric Franklin will fabricate the structure and install the artwork this spring. Due to the somewhat fragile nature of the work, the intention is to have the artwork on a timer so that it is lit only during regular City Hall hours.
- D. Trash Enclosures: The Foundry:** Bids were to be open on February 7 by the Public Works Department. The results of the bid process were unknown at that time.
- E. *Trigon* by Mary Bates: Lighting:** The new LAD ballasts have been installed and were paid from 2018 funds.
- F. Railroad Avenue Bridge Project, Joe Norman:** Joe will present an expanded version of this project (originally presented in 2016) at the March VAC meeting.
- G. Bus Shelters:** Katie Guthrie (Public Works) approached staff about collaborating with AIPP for the inclusion of artwork on new City bus shelters. Katie has included public art verbiage in the bid documents for the shelters. More information will be provided once the bids are received from bus shelter fabricators.
- H. Maintenance Endowment:** The City Clerk's office is researching old City ordinances that may be useful in the development of a maintenance endowment. More information will be forthcoming.

City Council Update

Councilwoman Wright noted these recent City Council discussion items:

- Concerns over the aging water pipe infrastructure within the City.
- Written and phone surveys will be released soon regarding the 2019 ballot initiative regarding City capital improvements projects.
- Steve Olsen will serve on the Larimer County Mental Health Initiative.

Information Sharing

- April 25th Dedication of Denny Haskew's sculpture at The Foundry plaza.
- Love & Light will be held February 8th and 9th at Loveland Aleworks in conjunction with the Loveland Sweetheart Festival.
- Saturday, Feb 9th at 8pm, Loveland Friends of the Library is hosting a concert fundraiser at Bruce Gueswel's business location, 133 Fourth Street. A member of the Lumineers and his musical friends will perform.
- Artworks Loveland will be open February 8th from 6-9pm. Becky Hawley will host an interactive tea party dealing with compassion. Additionally, Stephen Ang will speak at Artworks about vision and creative insight on February 22.

- The *Love is a Thug* exhibit and talk will be at the Loveland Museum on February 8th.
- Creative District public meetings will begin on Monday, February 25th. Flyers are available for distribution. All are welcome.

Adjournment: Citing no further business, the meeting adjourned at 8:27pm

Meeting length: 3 hours, 22 minutes

Agenda Items for March 7, 2019 VAC Meeting

Shawn Fetzer – 37th Avenue Bridge and Roundabout

Joe Norman, Railroad Avenue Bridge

Bus Shelters and Loveland Transportation Plan: Katie Guthrie