



Public Art Committee of the Reno Arts & Culture Commission

DRAFT Meeting Minutes

Date: February 8, 2020

Time: 11:00 a.m.

Meeting via teleconference only pursuant to NRS 241.023

Public Art Committee Members
Erik Fong, Chair
Cynthia Albright
Bryce Chisholm
Candace Garlock
Dana Hatjakes
Paul Quade
Mark Salinas
Tamara Scronce
Shoshana Zeldner
Vacant
Vacant

AGENDA

- 1. Call to Order/Roll Call** – Meeting called to order at 11:02 a.m.
Present: Erik Fong, Chair; Bryce Chisholm, Dana Hatjakes, Paul Quade, Mark Salinas, Tamara Scronce, Shoshana Zeldner.
Absent: Cynthia Albright, Candace Garlock
Also present: Megan Berner, Acting Manager of Arts, Culture, and Events; Geralda Miller, Chair of the Reno Arts & Culture Commission; Debe Fennell, Downtown Reno Rotary; Marlene Olsen, Downtown Reno Rotary.
- 2. Public Comment on Agenda Items or Other Matters** – Debe Fennell says she needs to leave at quarter to 12. Eileen Gay, public artist, says it's great to see everyone and is excited for the upcoming 4th St. Project.
- 3. Approval of the Minutes** – December 14, 2020 Public Art Committee Meeting
Zeldner makes a motion to approve, seconded by Scronce. All in favor, motion carries.
- 4. Approval of the Agenda** – February 8, 2021
Scronce makes a motion to approve, seconded by Salinas. All in favor, motion carries.
- 5. Financial Report and Budget Update**
 - a. Review and possible acceptance of the FY2020/21 Public Art Budget Report**
Berner summarizes: not much has changed. The Committee has Bicentennial Park on their agenda to discuss today. Berner also heard that the Keystone Bridge is on the list to be replaced in the next ten years. She is going to verify and let the Committee know.

Zeldner asks why the Midtown Sculptural Banners project is not showing up in this budget. Berner explains that the City Council allocated \$300,000 of additional funding to the Midtown District to work with the City on additions and improvements. They identified this project as something they wanted to spend some of that funding on.

Zeldner makes a motion to approve, seconded by Chisholm. All in favor, motion carries.
- 6. Possible approval of three voting members from the Downtown Reno Rotary to the Bicentennial Sculpture Park review committee from the following list, in alphabetical order:** Corry Castaneda, Debe Fennell, Marlene Olsen
Berner explains that this is the group from the Downtown Reno Rotary that has worked with us on Bicentennial Park since the beginning when it was turned into a sculpture park. They have contributed financially and have an interest in the space.

Salinas asks if they have all reviewed the same applications that the Public Art Committee has seen. Berner replies that they have.

Quade makes a motion to approve, seconded by Salinas. All in favor, motion carries.
- 7. Discussion and possible approval of a recommendation for an artist or artists for the Bicentennial Sculpture Park Project in an amount not to exceed \$40,000 from the list of the following applicants, in alphabetical order:** Mary Angers, Nicole Beck, Mike Burke, Dave Caudill, Dee Clements, Annette Coleman, Jim Collins, Jane DeDecker, Tom Drakulich, Martin Eichinger, Eileen Gay, Donald Gialanella, Daniel Glanz, Mike Hansel, Denny Haskew, Peter Hassen, Peter Hazel, Hopen

Humanity Memorial Inc., Myles Howell, Gregory Johnson, Fitzhugh Karol, Ray Katz, Mykael Lazzeri, Adrian Litman, Felipe Lopez, Cecilia Lueza, Dalya Luttwak, Ron McBride, Michael McLaughlin, John Melvin, Gina Miccinilli, Peter Mitten, James Moore, Tony Natsoulas, Matthias Neumann, Beth Nybeck, Hector Ortega, Dominic Panziera, Hilary Pfeifer, Nathan Pierce, Colin Poole, CJ Rench, Jeff Schomberg, Stephen Shachtman, Gary Slater, Craig Snyder, Sam Spiczka, Tony Stallard, Eric Stein, Rossitza Todorova, Tomasz Urbanowicz .

Marlene Olsen and Debe Fennell are moved over into the panel.

Berner suggests looking at the top 5-10 and then discuss from there. Fong says he'd like to start with the top 5 and then if there are any that anyone wants to discuss outside of that we can expand that list.

Berner says the top score is a 14, two 12's, an 11, and a 10 for the top 5. Those artists are Peter Hazel, Mike Hansel, Donald Gialanella, Nicole Beck, and Jeff Schomberg. From there we have a score of 9, two 8's, and four 7's for the next six.

Berner brings up Peter Hazel's submission. The materials are glass tile mosaic. Olsen asks if this is to scale. Berner says that the artist indicated that it is 6 feet by 8 feet. Scronce says that her understanding is that they are cutthroat trout. Fennell loves the trout piece. Her worry is the maintenance of the piece and the durability of the tiles.

Salinas asks if we can look at the other finalists before getting into discussion.

Berner shows Mike Hansel's submission.

Berner shows Donald Gialanella's submission. Olsen asks if he is making a specific one for us or proposing one of the pieces shown. Fong says he thinks that the artist has made various iterations of this sculpture. Berner says yes, she assumes it would be something that looks like these sculptures. Salinas points out the Hazel has a piece as close as Virginia Lake, Schomberg has one closeby as well. This artist doesn't have anything in the area.

Berner shows Nicole Beck's submission. Salinas says that she has a piece in Gardnerville but it isn't really accessible to the public. Fennell says her concern is the glass.

Berner shows Jeff Schomberg's submission. He has proposed two different pieces. Fennell loves the rabbit, thinks it would be a really great element for children. Berner says that he has proposed powder coating it in his proposal even though the rendering is bare steel. Olsen says she wants to make sure the pieces are big enough.

Scronce adds that Salinas was pointing out the proximity of artworks that are in the area. Are we specifically interested in diversifying at this time? If we are, she suggests digging into the list further to find artists that are not already located in other nearby spaces or communities. Salinas mentions walking in the park the other day and with the bare trees, he's thinking about colorful pieces to catch the eye.

Berner pulls up the next submission, Tom Drakulich, which scored a 9. Scronce says that is important that everyone understand that the intent is for this Nevada-shaped container to be filled with desert detritus. Berner points out that the construction of the example does not look very sturdy. Fong points out that this is proposed to be made out of plexiglass. His concern is that it will be damaged and scratched. Scronce says that it could be graffitied like a tree trunk and we would not be able to remedy that.

Berner pulls up the next submission, Nathan Pierce, which scored an 8. Olsen asks if we still need to negotiate cost. Berner says yes, we will have to look at cost to see which direction the committee would like to go in.

Berner shows Cecilia Lueza's submission. Fong says that he prefers "Dual Nature". Zeldner says from the letter it wasn't clear whether she was going to create something new for this or not. Olsen says if we are going to consider one of her pieces it would be "Dual Nature" since we already have circles in the park. Scronce says that she doesn't see any resemblance between the two circle pieces. Lueza's brings color similarly to the other piece. We have a number of pieces that are Core-10 steel. Scronce reiterates that it's really great to have color in that space. Salinas says that Lueza's two pieces seem like they would each have a different viewing experience. The profile might be something people engage with up close. Salinas prefers the profile piece, supports having permanent bursts of color.

Berner asks if we should look at the next for submissions which all scored the same. Olsen says it depends on whether we have two winners or not, she thinks we do. Hatjakes agrees. Zeldner asks to look through the next four quickly.

Berner brings up Hector Ortega's submission.

Berner shows Jane DeDecker's submission. Scronce says that only one of the pieces in this collection would perhaps fit into Bicentennial Park. The rest feel like mall art. The one piece has a Giacometti's feel to it, a little more interest.

Berner shows Gary Slater's submission. Fennell says the stainless steel piece is the only one that she feels is different enough to be a contender.

Berner shows a second submission of Tom Drakulich's. The pieces are high-fired ceramics.

Debe Fennell has to leave. Says she prefers Hazel's fish and Beck's circle piece. Her third pick is Lueza's profile sculpture.

Quade asks if they can look at Beck's submission again. Chisholm asks if it made of the same thing as the Space Whale. Berner says that it states that it is dichroic glass. Chisholm states a concern for maintenance. Scronce points out that we have dichroic glass pieces in front of City Hall. Berner says those are constructed differently, they are part of a structure, fit behind an aluminum panel. Scronce adds that the piece looks climbable, it's unfortunate that we have to think about these things.

Committee decides to each name their top three. This narrows it down to the following five finalists: Peter Hazel, Nicole Beck, Cecilia Lueza, Donald Gialanella, and Nathan Pierce.

Olsen asks how big Gialanella's piece is. Berner says the diameter is around 4 feet. Scronce points out the Miller is right, the horse is also made out of found objects, this one is stainless steel.

Salinas asks if everyone is in agreement on Cecilia Lueza's profile piece. Berner says that she scored very high.

Hatjakes says she liked the other fish from Nathan Pierce. Chisholm says it looks more like a sail. Berner says the insert is acrylic. Salinas says he likes this one too. Fong agrees. This piece was listed for \$28,000, we may need to negotiate. Scronce has concerns over the acrylic panel. Fong suggests that we ask the artist to use Lexan instead. Chisholm says that won't lower the price. Salinas says this piece gives a nod to the river, Hazel has the same reference but has work in close proximity. Salinas says the color is eye-catching.

Olsen asks if we can look at Hazel's piece again. Scronce says that it has been mentioned that this artist has work in town. Berner says that she has concerns over durability. The fins look fairly thin and could be broken.

Scronce asks if we are moving to approve a single piece and voting on that and then asking for more information on Pierce's piece. Hatjakes says we need clarifications on both pieces since Lueza's didn't have a price.

Fong asks if we are putting Pierce third along with Lueza and Beck. Zeldner says that she prefers the color and movement in Beck's but are we truly concerned about climbing and things breaking. Fong asks if we can narrow our top four and then reach out with questions on materials and costs.

Scronce says that we really need to check with Beck about repair costs, especially in this particular location.

Quade says the Pierce piece is a little bit less of an attractive nuisance for climbing than the Beck piece.

Berner lists the top four names: Peter Hazel, Cecilia Lueza, Nathan Pierce, and Nicole Beck.

Scronce says she thought that we were taking Peter Hazel off, that we had already discussed the issues with that one, was the Gialanella up for consideration? Salinas says that he seemed to be the only one that had a preference for that piece so it can be taken off.

Scronce suggest a top three list.

Scronce makes a motion to approve the artists Lueza, Pierce, and Beck to move forward in the process and for staff to reach out to each artist and verify pricing and get repair/maintenance costs, seconded by Hatjakes. All in favor, motion carries.

This will be brought back to the next PAC meeting.

8. Discussion and possible approval of a recommendation for an artist for the Midtown Sculptural Banners project in an amount not to exceed \$42,000 from the list of the following applicants, in alphabetical order: Tom Askman, Bradley Bowman, Justin Buonanoma, Mike Burke, Brad Carney, Roberto Delgado, Clint Hansen, Jessi Janusee, Haeley Kyong, John Nelson, Duncan Parks, Kirk Seese, Rebecca Sullinger, Richard Taylor, Sid Wellman, Stephan Woodside.

Berner says that the Midtown District board reviewed these as well. Here were their top choices: Jessi Janusee, Rebecca Sullinger, John Randall Nelson, Clint Hansen.

Hatjakes says she also liked Hansen's submission.

Berner reiterates that this was a call for art and we are looking for artistic banners. The district already has banners that are very similar to some of the proposals.

Berner lists the top five artists: 1. John Nelson, 2. Roberto Delgado, 3. Clint Hansen, 4. Duncan Parks, 5. Rebecca Sullinger.

Scronce brings up a question about scoring. Suggests having different criteria for scoring. The criteria for the artist having experience skews the score. Berner says she is welcome to any guidance or feedback the committee has. Scronce says that is a relevant question but maybe shouldn't be a part of scoring. Berner says in the past this body has selected artists that do not have the proper experience based on the aesthetic quality of their proposal, not their ability to carry it out.

Berner shows John Nelson's submission. Zeldner says she loves these, they are super playful and are clearly artwork, it's thoughtful and engaging. Quade agrees, was torn between Janusee's pieces that are similar but a little more abstract. Fong likes these but feels like it's missing that element of movement. Hatjakes agrees that she would like to see movement.

Berner shows Delgado's submission. Salinas says he likes the movement here but feels the detail is lost at street level. Also feels strongly about Nelson's work and sees an opportunity to collaborate with Stremmel Gallery.

Berner shows Clint Hansen's piece. Quade says he sees why it's popular with the business owners but feels that it is too applied. Scronce agrees, feels that they are well done but are signage not art, responded favorably but realizes that there are vinyl banners doing the same thing. Is torn because we have an opportunity to place artwork and these are more on the graphic design side.

Berner shows Duncan Parks's submission. Scronce says there are acrylic forms being attached. Hatjakes likes the idea but it isn't really translating well. Scronce agrees that this wouldn't translate well from the height they will be displayed at. Chisholm agrees, it'll be lost.

Berner shows Rebecca Sullinger's submission. Zeldner says they are fun and colorful but has a concern with her past work, it was hard to understand whether she has executed anything at this level. Scronce says she has concerns over the artist's ability to execute these well. If they are well executed they are great but the application did not give that confidence. They are bright, fun and engaging. Fong says the scale seemed a little small.

Chisholm asks to see the next submission, Jessi Janusee. Berner brings it up. Fong says these are the ones that seem a little small. Hatjakes likes the movement and color and reflection. Fong says he knows we don't like to get into asking artists to change their work but it might be worth engaging Hansen to see if he would be willing to design something less commercial looking. Quade says that the materials Janusee is using will compliment Hunter Brown's piece in the roundabout. Salinas says that in the past, the City had installed some kinetic banners, asks if they just stopped turning. Wonders how the wind will interface with a flat, die-cut surface. Berner says the other banners we have installed do still move, a few of them are potentially rusted and need lubrication. Chisholm asks if they would need to be oiled. Zeldner says that the elements feel incongruous of these banners, they feel disjointed.

Salinas make a motion to approve John Nelson since he was graded the highest collectively on the project. Chisholm says he likes the rabbit piece but some of the other pieces feel Kokopelli. Berner says there is a motion on the table, is there a second?

Zeldner says she thinks there needs to be a little more conversation. Hatajakes asks if Nelson was on the list from the Midtown folks. Scronce says that it is positive to have our list overlap with theirs. That is one way we can be sensitive to the stakeholders. Zedner says of those, John Nelson's feel like the best submission.

Scronce asks to see Nelson's submission again so we can look at his iconography. He is proposing 40 unique designs. Scronce says the thing that is positive about that is that we don't have to love every design. It will be colorful and graphic. Chisholm says that is amazing if he does 40 different designs. Hatjakes wonders if he is going to use different designs for Reno than his work in Mesa. Berner says that his proposal makes it sound like he is creating unique work for Reno.

Chisholm suggests eliminating artists so we can narrow it down. Berner brings up Delgado's submission which is next on the list. Colorful but small detail won't translate well. Chisholm says they look like a mobile, thinks they will get lost. This one is crossed off the list.

Berner brings up Hansen's submission. Hatjakes says she still thinks there is potential here if they can be reimagined to be more creative. Fong suggests removing the word Midtown from the banners. Salinas says he thinks the selling point is the composite, feels like we are trying to reverse engineer this. Zeldner feels like the shapes are really common, it feels mass-produced and doesn't feel unique or special to our place. It could be any town anywhere. Scronce agrees, that this looks like it could be anywhere—do we want unique artwork or do we want signage? Chisholm says he likes the part with the metal spinning but it is not unique. Salinas suggests that we should keep the large sculpture in the roundabout in mind and perhaps try to find some cohesiveness in defining the neighborhood. This one is crossed off the list.

Fong says that he is hearing that no one is directly opposed to John Nelson's work. Scronce says he is also on the Midtown participants' list. Hatjakes says that is really important.

Duncan Parks' submission is crossed off the list.

Rebecca Sullinger's submission is crossed off the list. Scronce says her work examples are not representative of permanent work.

Berner says that we can verify with Nelson that he will be making unique work for Reno. Quade asks Salinas how he sees Nelson's work tying into the Hunter Brown Sculpture versus Janusee's proposal. Salinas says he mentioned that aspect during the conversation of the commercial looking banners that he doesn't feel are representative of the neighborhood. Quade says that is why he was drawn to Janusee's work because of the steel that would match the sculpture. Scronce says that it seems the iconography was incongruent and looked more southwestern. Zeldner says she thinks the Nelson pieces would complement the sculpture. They give a totally different approach to a contemporary art piece in the public sphere. Salinas says that the nature of Nelson's work is like children's story illustrations, likes the idea of children being able to relate.

Salinas makes a motion to approve John Nelson as the artist for the Midtown Sculptural Banner project, seconded by Chisholm. All in favor, motion carries.

9. Discussion and possible recommendation of up to two new members to the Public Art Committee from the list of the following applicants, in alphabetical order: Stacy Andersen, Kelli Du Fresne, Corinne Hechavarria, Anika Kahn, Tracy Kimmons, Jillian Parraguirre, Chad Sweet, Kelsey Sweet, Cindra Rehman.

Chisholm says that Chad Sweet is very involved and we don't have anyone from theater community. Berner says he serves on the Community Engagement Committee. Quade agrees that Chad Sweet is very qualified. Quade also feels that Du Fresne is highly qualified, her background is complementary. Zeldner says she worked with Du Fresne at the Nevada Arts Council, she is a landscape architect now and has worked with Carson City Parks & Rec on public art. Fong says that Du Fresne, Sweet, and Kimmons were on his list. Scronce agrees with those picks. Salinas adds that Kahn would also increase diversity on the board, his top list was Kahn, Du Fresne, Kimmons and Parraquirre.

Fong asks if the Committee wants to fill both spots. Salinas asks if we track which wards are represented or not. Berner says the Clerk's current roster does not reflect that. There is no requirement for us to have representation on this

committee from each ward but it doesn't hurt to be inclusive. Salinas says that it might help Council get on board with certain projects as well.

Fong asks if anyone wants to put any other names forward. It seems that Du Fresne is at the top of everyone's list.

Quade moves to recommend Du Fresne for the PAC, seconded by Chisholm. All in favor motion carries.

Fong lists off the other top candidates: Kahn, Kimmons, Parraguirre, and Chad Sweet. Scronce says she likes that Kahn is an outreach specialist and that could add something to our group. Zeldner agrees, her social service non-profit background is interesting and bringing a diverse perspective to the Committee. Scronce says that Chad is someone that everyone is interested in and has good experience with, doesn't know if we should take into consideration that he is on another committee. Zeldner says that diversifying the people involved in the arts is important and if he is already involved then we might want to consider someone else. Quade adds that Kahn add a younger element to the PAC as well.

Scronce moves to recommend Kahn for the PAC, seconded by Zeldner. All in favor, motion carries.

10. Discussion and possible approval of contingency funds for the Bloomberg Philanthropies Asphalt Art Project on ReTRAC Plaza in an amount not to exceed \$5,000.

Berner summarizes that we don't have a total for materials yet but this committee had also suggested that Carney come out to visit which was not in the budget. \$10,000 of our \$25,000 budget is slated for the artist. We may not need to use any contingency funds but Berner thinks that we may need it. The artist wants to hire some local artists to be leads on the projects, he would pay those artists out of his payment. The artist is also concerned that the materials budget may not cover the costs. Berner says that she feels that the artist is already being slightly underpaid for the amount of work and if there are extra costs, it's something the PAC may want to consider.

Scronce says she had suggested the artist travel to Reno to get a better idea of the color in the area but does not think we need to insist on that. Berner says that the artist will still have some travel costs, will be here for around 10 days and the costs for lodging will be expensive as well.

Quade asks if we have this in our budget. Berner says we have \$7,500 in our contingency fund. We also have \$50K allocated to a project that is likely not going to happen—the Keystone Bridge project. The artist is digging into his own fee for things like paying artists to help lead the painting, travel will be substantial. He also has concern about the materials budget. Salinas asks if there was language that guided that the costs were the responsibility of the artist. Berner says yes, travel is included in the artist fee. Materials are not. Salinas asks if the artist approached Berner with this request. Berner says that yes, she has been in conversation with the artist. He had concerns around materials costs. There were costs that we maybe did not anticipate when we put this budget forward in the grant application. The artist knows what is involved. Salinas says that he then understands that those expenses would come out of his fee. Berner says yes, she felt that he should be paid more and wanted to make sure that we could cover materials costs as agreed.

Scronce says that Berner is doing the right thing. She says Salinas has a point and, yes, we could decide the budget is the budget. She is in support of this. We don't really have another mural of this scale so we don't have a comparative but if we were to look at one of our larger mural projects and scale it up it would be appropriate to approve funds for very specific costs such as materials and hiring artists. Quade suggests that we hold final approval of expenditures until the committee approves them.

Salinas wonders if we are setting a precedent by doing this going forward. Asks Chisholm what he thinks. Chisholm says that he just did a project out of town and was reimbursed for all of his travel costs. Chisholm says that it would be nice for the artist. Scronce says commissioning artists to work with him is really positive for our community and something we should support. He already says he will do it out of his stipend. Scronce does not think this is setting a precedent.

Chisholm says that it is also giving local artists experience and training so they can go out and do this on their own, also paying them.

Chisholm makes a motion to approve up to \$5,000 additional for the ReTRAC budget, seconded by Scronce. All in favor, motion carries.

11. Update on ongoing projects

- a. **E. 4th Street Public Art Project** – going to council for approval on February 24.

Quade asks about the Wingfield Gates. Berner says there were some issues, the artist clearly didn't have experience and there were some engineering problems. It was nothing major, they look good, and the contractor had to make some modifications. We are a little over budget because of that.

Scronce says this is a learning experience, we have to be careful about that. It is great to give emerging artists an opportunity but we need to be careful. Berner says it is kind of what she said before that we can't just jury submissions based on aesthetic but need to make sure that they have the ability to carry out the proposed project. Quade suggests a mentorship program.

Berner mentions that RTC is doing another street project on Oddie and Silverada Blvds. The City Engineer and RTC wants to have us work on public art for that area. They will put in footings for the project. Berner is pursuing an NEA Grant for this.

No update on lighting for *Reciprocity* in Midtown. Quade asks about relief on signage. Berner says that we already discussed this at this committee, the signage is a done deal due to traffic regulations. Berner says she is working on getting bollards or something around the roundabout center to protect the sculpture. Will report back.

12. Announcements not anticipated at notice date - none

13. Set date, time and agenda for the next meeting – March 8, 2021 at 11:00 am.

14. General Public Comment – Eileen Gay says awesome selection of work that the committee reviewed today and great choices.

15. Adjournment

Chisholm makes a motion to adjourn, seconded by Zeldner. All in favor, motion carries.