Date: Wednesday, October 19, 2016

GENERAL BUSINESS, NEWS, ANNOUNCEMENTS:

Approval of Minutes:
Commission Approved September 21, 2016 minutes

Program Updates/New Business:

Commission Term & Upcoming Elections
Staff noted that Commissioners are appointed by the Mayor to serve for a Mayoral term. With the upcoming elections a new Mayor will be appointed; the current commission will come to an end, and there will be a process to solicit applications for a new commission. Staff asked that commissioners begin planning for an end of their term, and decide when the last commission meeting will be in order to help staff plan for timing of reviews and approvals of ongoing projects.

Commissioners asked if the commissions duties would end as soon as the new Mayor is sworn in, and suggested that it would be unwise for the commissions who serve the City to “cease operations” until all of the new commissions are appointed. Commissioners suggested that staff inquire with the City Charter and the Director of BOPA to determine if there was a requirement for the Commission to stop meeting at the moment of the Mayor transition, or if they would continue meeting until the new Commission was selected, and in-place.

Staff promised to inquire further and follow up with the Commission before their next meeting.

Project Review:

Rash Field improvements- Artist Selection
Action Requested: Review finalist recommendations put forward by the Rash Field Artist Selection Panel and select artist to be awarded the commission.

The Request for Qualifications- Public Art for Overlook at Rash Field received 37 applications from artists and teams across the country. On Tuesday October 18, the Artist selection Panel assembled for the project reviewed all of the applications and selected five finalist candidates to present to the Public Art Commission. Though the call specifically asked for artists that could work collaboratively with the design team, the ASP selected 3 applicants they saw as strong collaborators and 2 that they felt represented high quality sculptors who they found qualified to make stand-alone work for the
site. The Finalists put forward by the ASP were: Artemis Herber (MD), Kim Loper (MD), Don Kennell (NM), Jessie & Katey (MD), New American Public Art (MA).

The Commissioners and staff discussed the scope of the published RFQ and noted that there was new information from project partner Waterfront Partnership that said the project timeline may have changed to be more of a phased approach. The phasing may mean that the Overlook is not the immediate focus of Phase I. The commission agreed that the artist selection should still move forward, and emphasis should be placed on selecting an artist who can help to develop designs that can be included in any phase of the project.

The Commission reviewed the applications of the 5 finalists and scored each 1-5. Artist team Jessie & Katey emerged as the highest scoring application.

Sandra Abbott makes a motion to award the commission for Public Art at Rash Field to Jessie & Katey, Brian Oster seconds the motion,

Vote: 8 in favor, 1 abstain –motion carries

(Scott Rykiel abstained from conversation and recused himself from voting due to his firm’s involvement in the project)

**BCPS: Public Art Status Report & Request for Deaccession of Artwork at Year 1 - 21st Century Schools**

*Action Requested: Review & provide feedback on actions BCPSS is taking around artworks located at Year 1 21st Century Schools*

Michael McBride, Director of Design for 21st Century Schools and Public Art Liaison for Baltimore City Public School System attended to present actions concerning public art commissions installed at Year 1 buildings from the 21st Century Plan.

Mr. McBride went over a list of the artworks from Year 1 schools that were currently being protected on-site. Some of the works would need to be removed and put into storage, but were awaiting an appraisal report before they could be moved. McBride stated that the analysis of sculpture’s value would be weighed against that cost of restoring and reinstalling it, and that the artwork’s financial value would be a factor in determining if BCPSS would make efforts to restore and maintain the artwork, or remove it and suggest that the City deaccession the work.

McBride’s email memo to BOPA staff & PAC and photos of each artwork are attached as Exhibit I.

McBride noted that he had identified BCPSS storage spaces to hold the artworks after they have been removed from their current locations. Artwork that needed to be removed would be packaged and taken to the storage site after they had undergone appraisal. If BCPSS chose not to retain the artwork at their facility, it would be up to the City to decide what to do with the artwork.
**PAC Comments/Questions:**
Sandra Abbott asked if the storage location was air conditioned and environmentally sound for the paper work, such as the James Flood artwork from Robert Poole. Mcbride noted that the storage location as not- and would not be suitable for paper artworks. He said that he would look for conditioned storage space but could not make promises. Ryan Patterson, made a promise that BOPA/The City would also seek an interior conditioned storage space for artworks.

Elford Jackson, noted that this was an extraordinary amount of information being dumped onto the PAC at one time, and that there was a lot of decisions to be made without all of the information to make it. He did not feel able to make a reasonable analysis about the future of any artwork without seeing the appraisal and analysis. Elford suggested that the Staff organize a committee of the PAC that could meet with BCPSS to drill down on the details of each artwork and appraisal and better understand the full scope of what was being asked. The committee could then report back to the full PAC with their own recommendations about each situation based on complete information. Ryan Patterson promised to take the steps necessary to begin organizing this committee.

Elford makes a motion that would instruct the BCPSS liaison to fully protect or store each artwork until a specific decision can be made or the next iteration of the Commission can move forward in reviewing this artwork. Sandra seconds the motion.

Vote: Motion carries unanimously

**Cahill Recreation Center**
*Action Requested- Approve staff to develop and release call for new public art opportunity at Cahill Recreation Center.*

A brief on the planned capital improvements to the Cahill Recreation Center is presented to the PAC. It is noted that the project architects and the Department of Recreation and Parks have already decided that the artwork should be removed from any close proximity to the building and should specifically be located on an entranceway portion of the drive up to the recreation center. PAC questioned why this call would be restricted to this specific space and not open to further discussion. Staff suggested working with Recreation and Parks staff, and the project architects to issue a call that may be an RFQ/RFP that would pay stipends to solicit specific ideas for the artwork, and hopefully result in the agency feeling a little more comfortable about the piece they choose being located closer to the building.

Sandra Abbott makes a motion to allow staff to proceed working with Department of Recreation and Parks to issue an RFQ/RFP process for the full budget of the project (approx. $150,000) at this point. Brian Oster seconds the motion.

Vote: Motion carries unanimously
The Cahill Recreation Center brief is attached as **Exhibit II**

**Gift of Public Art Proposal: Baltimore Mobile Community Brick Factory- Marian Glebes**

*Action Requested- Review artist concept around creating a permanent installation of the Baltimore Mobile Community Brick Factory on City Land, and approve artist and Public Art staff to move forward in exploring locations and partnerships for this project.*

Artist Marian April Glebes presented her project the Baltimore Mobile Community Brick Factory to the PAC and asked their approval to move forward on seeking a permanent home the bricks made through the project, on City owned property. The artist noted the specific locations of Wyman Park Dell, The Jones Fall valley and Stoney run as specific locations she would like to install the work. She also noted specific forms such as seating, gathering spaces and paths as forms she would explore, but would not explore barrier forms such as walls.

Sandra Abbott made a motion to approve the artist to work with staff and move forward in seeking a permanent place to install her artwork on City property. Brian Oster seconded.

A brief on the artist’s project and request are attached.

*Vote: The motion passed unanimously*

**Attending**

**PAC Commissioners:**
Sandra Abbott  
Mary Demory  
Frank Dittenhafer  
Elford Jackson  
KuoPao Lian  
Elissa Blount Moorhead  
Brian Oster  
Jeremy Rountree  
Scott Rykiel

**Staff:**
Ryan Patterson

**Public:**
Michael McBride (21st Century, BCPSS)  
Marian Glebes (artist)

**Attachments:**
EXHIBIT I- McBride Memo-re year 1 school artwork & photos of artwork
EXHIBIT II-Cahill Recreation Center Brief from
The notes in response to the message below are in blue.
This request was presented to BOPA during an in-person meeting on 10/11/16. Mr. Mcbride stated that BCPSSS was basing their decisions to deaccess on the appraised value of each piece v. the cost of restoring it.

From: McBride, Michael [mailto:MMcBride@bcps.k12.md.us]
Sent: Monday, September 26, 2016 4:40 PM
To: Gilmore, Bill; Patterson, Ryan; Vega, Randi
Cc: Feinberg, Laurie
Subject: Existing Public Art in Phase 1 21st Century Building Projects

BOPA and PAC,

In Phase 1 of the 21st Century School Buildings Program, seven school sites slated for renovation and/or new construction contain City-owned public art. We are requesting a meeting with BOPA and PAC to discuss the future of artwork at those schools. In preparation for our discussion, please see below our recommendations for each project. We can provide additional details, as to what's being proposed, during our meeting.

1. Frederick Elementary
Artwork consist of two interior large-scale ceramic low-relief sculptural murals in excellent condition. The mural reliefs are currently enclosed behind secure wood barriers for impact protection. The works will remain in their original location within the renovated building.

(no id #) Carlton Leverette relief mural

2. Robert Poole Middle/High
Artwork consist of a series of eleven interior small-scale paper reliefs and a series of three large-scale paper reliefs in good condition, with the exception of one component. Series components are individually enclosed in acrylic. Artwork will be removed, restored and relocated within the renovated building. City Schools will recommend the City deaccession the one component that is in disrepair as restoration is impractical and the cost may exceed the value of the artwork.

#306, Title: unknown, Artist: James Flood, collage

3. John Eager Howard Elementary
Artwork consist of an exterior medium-scale painted steel sculpture in poor condition. Sculpture will be removed, restored and re-sited within the new building site.

#70 The Learning Tree, Patrick McGuire

4. Cherry Hill Elementary/Middle
Artwork consist of an exterior large-scale metal sculpture in poor condition that was removed from Northeast Middle School where it suffered considerable neglect. The artwork will be restored and re-sited in a protected exterior location at the new Cherry Hill Elementary/Middle School.

Out of concern for her artwork, Artist Mary Ann Mears coordinated with Baltimore City Public School administration to access NE Middle, and remove her artwork. The sculpture has been at storage at her fabricator’s shop. BCPSS plans to restore the sculpture and have it installed at Cherry Hill elementary.
5. **Patterson High**
Artwork consist of an exterior medium-scale wall-mounted copper high-relief sculpture in fair condition. The artwork will be removed, restored and re-sited on an exterior wall of the new school.

*#55 Sails, Tylden Streett*

6. **Forest Park High**
Artwork consist of two large-scale acrylic panel window inserts in poor condition. City Schools will recommend the City deaccession the panels as repair/replacement is impractical and the cost may exceed the value of the artwork.

*#302 & 240 Kylis Winborne and Bill Joyner, acrylic windows.*

7. **Arlington Elementary**
Artwork consist of a three-panel stained glass series in good condition. Artwork will be enclosed within wood barriers for the duration of renovation work. Artwork will remain in its original location within the renovated building.

*#199 unknown, David Stevens*

As the above projects are in various stages of development/production, we urge meeting as soon as possible.

Please do not hesitate to contact me with questions or concerns.

Thank you.

Michael McBride

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**Further Questions:**
What is to happen to other artworks from North East Middle School. Mary Ann Mears worked with BCPSS to remove her own piece. Are there currently plans to reinstall it? What about James Flood’s piece within the school cafeteria?
Cahill Fitness & Wellness Center Examples of Art
James Flood at Robert Poole
The Learning Tree at John Eager Howard
Sails, at Patterson High by Tylden Streett
Mary Ann Mears Boanerges at North East MS
Kylis Winborn at Forest Park
Bill Joyner at Forest Park
Stained Glass at Arlington by David Stevens
Cahill Fitness & Wellness Center

Brief For Public Art Installation
The Baltimore City Department of Recreation and Parks is seeking to commission an artist to create an abstract art installation for the new Cahill Fitness & Wellness Center. The proposed artwork may include sculpture, digital printing, relief mural or other media as appropriate. The theme of the art installation should embody the spirit of both *Discovery* and *Journey*. The art should collectively also represent the spirit of the community and the essence of a fitness and wellness center.

The art installation will be in the form of an exterior sculpture/sign piece at the entry to the site. The purpose of the piece is to establish a street presence for the facility (with name and address) while simultaneously expressing the identity of the Cahill Community.

**Cahill Fitness & Wellness Center Building & Site Vision**

Serene compositions of form and movement have been envisioned; *representations* of a journey with discoveries along the way, like a walk in the woods.

The design of the building and site is based on the concept of being *In The Woods*. The organization of program elements is about discovery; “clearings” within the building, glimpses to the exterior beyond. The aesthetic/feel of the spaces follow suit in their calm quality. The proposed artwork should be consistent with this, an element that is enhancing the area without being overpowering or distracting; it should strive to integrate with the site, enhancing the visitors journey from the site entry to the facility.

**Community Involvement**

The project will involve the local community as a means of identifying and understanding the ‘spirit of the community’.
Exterior entry drive sculpture/sign
The site threshold serves as the first point of contact the user/visitor has with the Center; it sets the tone for what they will experience at the facility and beyond. As the building is set up the hill and generally out of view from Clifton Avenue, integration of an element that identifies the Center is a priority. Artwork in this location should include natural materials (rocks/wood/etc.) as well as include signage for the facility. Note there is significant sloping grade in this location.

The artwork should be composed at an appropriate scale relative to its location and invite users/visitors into the site in a way that complements the natural setting and the existing grade. The artist will work with the community to determine the expression of the “spirit of the community”. She/he will also work with the design team (architect/landscape architect) to understand all of the site features and constraints.

Interested artists are to submit a creative response to this brief, embracing the themes Discovery and Journey, further developing the designer’s concept and demonstrating their individual approach to this commission.

The artist must provide relevant examples of their work demonstrating their ability to interpret and communicate themes and messages, use of mixed media in three-dimensional art and experience working with projects of this size.

Selection Criteria
Creative responses will be reviewed and scored against the following criteria; CREATIVITY (40%), COST (40%), & EXPERIENCE (20%).

The artist will be required to consult with the project architects and engineers throughout the commission regarding design, structural calculations, engineering and installation.

Particulars
All installations must be structurally sound. All electrical work associated with the installation including all light fixtures will be the responsibility of the artist and will need to be coordinated with the Contractor.