

MINUTES

ROLL CALL

Trustees

Robbins, Dennis, Chair	Present
Lewis, Alison, Past Chair	Present
Lyon, Stephanie, Secretary	Present
Wills, Kathy, Treasurer	Present
Anderson, Rhonda	Absent
Baughman, Tim	Absent
Beverly, Bruce	Absent
Biddle, Steve	Absent
Boyle, Peter	Present
Brown, Kirsten	Present
Camuñez, Dino	Present
Candelaria, Mark	Absent
Cecil, Paige	Present
Coleman, Richard	Absent
Dahdah, J.P.	Present
Duley, Kathy	Present
Fedewa, Mary	Absent
Galbut, Keith	Absent
Harman, Kristopher	Present

Itzkowitz, David	Present
Johnson, Brianna	Present
Long, Catherine	Present
Nelson-Johnson, Priscilla	Present
Peterson, Linda	Present
Roskam, Merle	Absent
Schenkein, Jaqueline	Present
Scott, Pauline	Present

Staff

Sheridan, Andria, HR Manager & Recording Secretary
Ballares, Kati, Director of Public Art
Wendy Raisanen, Curator of Public Art Collections & Exhibitions
Wuestemann, Gerd, President & CEO

Guests

Julie Bennett

OPEN MEETING

1. Call to Order & Announcements

Dennis Robbins

- Dennis called the meeting to order at 4:09pm
- Public Comments – **No public comments made**
- Kristopher Harmen asked a question regarding the stability of banking investments given recent events. Michael Martin responded that we are stable at the moment but would be happy to look at alternative options if the Board and Finance Committee would like to do so. We currently have \$2.6 million in Federal T bills that will not default. We currently have \$1 million at Mid-First which we will be drawing down for payroll purposes in coming weeks. Kathy Wills spoke to this and stated that we don't hold investments in crypto currencies at the moment and that Mid-First specifically holds long-term investments. Mid-First Bank has \$10 billion in cash reserves and she is happy to share any specifics with anyone or can answer any questions.

CONSENT AGENDA

2. Motion to Approve Consent Agenda Items

Action

Dennis Robbins

- Reminder that consent agenda items were sent out in pre-read packet, vote was cast via email 03/27/23 and all votes collected by noon 03/28/23
- February 2022 Minutes and February 2022 Financials

A motion was made by Tim Baughman to approve, seconded by Dino Camunez, Motion passed unanimously via email

REGULAR AGENDA

3. Gather inside the SCPA Atrium

Gerd Wuestemann

All Board Attendees gathered inside Atrium to begin tour. Tour Guide was distributed.

4. Tour of Civic Center

Kati Ballares

Begin tour with Public Art featured in Civic Center.

- a. **Robert Indiana, *LOVE*, Polychrome on aluminum, 1966-1999.** Robert Indiana's *LOVE* is one of the most beloved, recognized, and reproduced icons in American art, it even appeared on an official USPS postage stamp in 1973 and 1974. Other editions can be found in Indianapolis, Philadelphia, New York, Paris, Tokyo, and Singapore. This piece was part of the Red/Blue series created between 1966-1999- meaning the sculpture was conceived in 1966 but not fabricated until 1999, Scottsdale acquired this piece in 2002. It weighs in at 3000 lbs and is 12' high



- b. **Dale Wright, *Don Quixote*, Welded cor-ten steel, 1968.** This sculpture was completed in 1968, and it became one of the first pieces to be installed in the Civic Center. While a bit abstract, his welded steel sculpture depicts the fictional character Don Quixote on a horse with a lance defeating a windmill. The cor-ten steel continues to rust over time, especially with all the exposure to water. It contrasts nicely with the white walls of the civic center to help the eye see the thin forms as the subject of the piece.

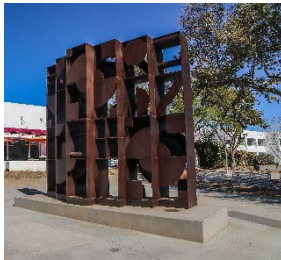


- c. **Tammi Lynch-Forrest, *The Desert's Garden*, ceramic tile, 2023.** This artwork is currently in progress but in the final stages and will shortly be the newest artwork in the city's collection. This mosaic wall shows the progression of time throughout the land that is now Scottsdale using flora and fauna. Extensive research was done for this artwork, and all plants and animals are ones that can be found in this area. Most of the tiles are hand-made, except the border tiles. The hand-made tiles are made from high-fired clay and hand-mixed glazes.



The entire process to create each hand-made tile takes about two weeks. The wall is 44 feet long and over 4 feet tall. Tammi Lynch-Forrest is an Arizona-based artist and installed all the mosaic tiles herself.

- d. **Louise Nevelson, *Atmospheres and Environments XIII: Windows to the West*, Cor-ten steel, 1973.** This sculpture is celebrating its 50th birthday this year, it was unveiled in November 1973. In 1970, National Endowment for the Arts chose Scottsdale as one of 4 cities to receive a "Works of Art in Public Places" grant to install a monumental work by an outstanding American sculptor. We were the first small city to receive this grant, other cities chosen at the time were Houston, Seattle, and Grand Rapids. Nevelson is considered to be one of the greatest sculptors of the 20th century, you may have seen her smaller scale work in painted wood (there is one in Phoenix Art Museum's collection). She only started working in steel 3 years before this was commissioned, in her 70s. This marks the first cor-ten monumental sculpture in the



southwest by Nevelson, and her largest architectural sculpture in the western US (14'x14') She considered herself an "architect of shadows" in her work due to her interest in negative space, shadows, and silhouettes. Nevelson originally titled the piece *Atmosphere and Environment: Scottsdale*. The Scottsdale Fine Arts Commission added the title *Windows to the West* at the dedication in 1973. In 2003 it was disassembled and transported to Lippincott, the original fabricator and foundry, in Beacon, New York, who did a thorough cleaning and restoration. Artist Intent/Statement: "The landscape is the atmosphere that fills the spaces of the steel environment. We look through the inside mass to see a multitude of paintings and photographs. The mountains, the trees, and the skies of Arizona." The relationship between the atmospheric landscape and steel environment is in constant flux; the entire complex structure appears to change as the light changes, breaking and shadowing the forms and casting shadows seemingly as solid as the steel plates. As the viewer walks past the sculpture, the interlocking arcs seem to rotate, the rectangular "windows" to slide open or close. Only the patterning of the bolts remains constant.



- e. **George-Ann Tognoni, *The Winfield Scott Memorial*, Bronze, 2007.** Celebrates the Scott family: Winfield, his wife Helen, and their trusty mule "Old Maude" A Civil War hero leading a Union infantry in battles of Harper's Ferry, Gettysburg, Wilderness, and Spotsylvania, after he was seriously injured he started moving west as a US Army Chaplain building churches and performing ministerial

duties. In 1888 he purchased 640 acres of land east of now Scottsdale Rd and north of Indian School Rd. First called "Orangedale" the town came to be known as "Scottsdale" in 1894 in honor of Winfield Scott. In 1893 he retired from the army and Old Maud, his mule and veteran of the Apache campaigns, retired along with him and was treated as part of the family. When Maud could no longer work the farm she became companion to the children of Scottsdale—much to their delight. The historical museum in front of the sculpture was the town's second school dedicated by Scott, in 1910. Were sculpted in two parts, over a decade apart (Helen and Maude first, Winfield last) which explains the difference in style between the two figures.

- f. **George-Ann Tognoni, *The Yearlings*, Bronze, 1981.** -One of the most beloved pieces of public art in Scottsdale, it has been selected by the community as one of the citizen's favorite artworks and has become one of the most photographed spots in Scottsdale. 3 young colts running abreast of each other, they are meant to represent freedom and the western spirit of Scottsdale. Tognoni always had an interest in animals and art, graduating from fashion school and studying under a sculptor during the second world war. It wasn't until after raising 5 children, well into her 40's that she really began her career in sculpture. This past year while the park was getting a facelift, this piece underwent extensive restoration. To transport it, the horses had to be separated for the first time since they were built. Its previous location (very close to where it is sited now) was actually a bridge over a stream of water leading to a fountain. Because of the proximity to water and dissimilar metals used in the casting process when it was created, the surface was covered in mineral deposits and one of the legs actually busted open. An expert metal worker was able to sandblast the surface and replace the color, replace the existing superstructure to make it more stable, and weld the leg back together in a way that is imperceptible.
- g. Also in Civic Center: Mayor Drinkwater & Sadie (Clyde "Ross" Morgan), Woman and Fish (Abbott Pattison), Mother and Child (John Waddell), The Chaplain (Austen Deuel), Freedom (Robert Winslow).



5. Board Trolley for Guided Tour

Kati Ballares



- a. **Jack Knife: Ed Mell, 1993, bronze** *Jack Knife* was Mell's first large-scale sculpture. The bronze stands over eight feet high on its base and is modeled after Scottsdale's official city seal, a rider astride a bucking horse. Marshall Way and Main "Jack Knife has a reverence for the Old West. It is not traditional, but yet it has a traditional theme. The angularity accelerates the power and energy of the rider and horse, more than accurate depiction." – Ed Mell. Selected for this commission from over 100 artists, Mell was born and raised in Phoenix. He created a sculpture that bridges the gap between traditional and contemporary sculpture style. Cast by AZ Bronze he collaborated with John Douglas on the base total piece is 13' high. It was cast in 50 different pieces and assembled & there is a time capsule underneath the piece.



- b. **Curtis Pittman, *Diamond Bloom*, 2015, steel, brass, glass, LED lights** marking the southern edge of Scottsdale's arts district, inspired by a cactus flower, the sculpture's radiant changing qualities of light, shadow, and color contribute to its dynamic botanical form. Two upward sweeping arcs converge above creating a passageway to the formal entrance of [Western Spirit: Scottsdale's Museum of the West](#). The brass panels, dichroic glass fins, and colored lights are strategically placed to produce a luminous colorplay both day and night, reflecting the sparkling energy of life in the West. Portland artist [Curtis Pittman](#) worked with the Phoenix-based company [MAGNUM](#) to fabricate. Western Museum opened its doors in December 2014 at the former Loloma Transit Station site, becoming an important addition to the arts and culture of downtown Scottsdale. museum is designed to bridge the old and new west. The museum's contemporary design by Studio MA houses a traditional western art collection.



c. **West Couplet Bus Shelters, and Tributary Wall, Kevin Berry 1999.** Phoenix artist Kevin Berry designed these bus shelters on Goldwater Boulevard—one at Indian School Road and the other just south of Camelback Road. The project consists of two bus shelters with cast concrete benches, artist-designed trash receptacles, a privacy wall, and tree grates and guards. The tree guard design was inspired by the leaf pattern of the mesquite

trees which were planted along the walkways in the streetscape. Matching trash receptacles and benches are earth pigmented, made of cast iron with a palm tree design. Designed to blend in with their surroundings, they are made of Cor-Ten steel, rebar, concrete, and river rocks, with a copper roof and cast-bronze sunburst pattern on the back. The structures received both an Orchid Award for Exterior Art at the Second Annual Orchid and Onion Awards, and a Valley Forward Association Award of Merit for Environmental Excellence. Kevin Berry was chosen to create this sound abatement wall after neighborhood residents near Scottsdale Fashion Square expressed their desire for a sound and privacy barrier when the mall was preparing to expand. This 10-foot-high wall is made of concrete and glass block, river rock, and steel. Inspired by its close proximity to the canal, it pays tribute to and celebrates the presence of water and in our desert environment through a combination of repetitive patterning, symbolism, and materials.

The serpentine wall design, which symbolizes the flow of water, is composed of alternating smooth and split-faced rock arranged to represent a wave pattern. There are seven fish ranging in size from 9 to 18 feet long, positioned one following the other, seeming to swim toward the canal in the same direction as the southbound traffic next to the wall. At the southern end of the wall, one of the largest fish is waiting to ambush the smaller fish unknowingly swimming toward it.

The fish do not depict any particular species, a result of fusing the characteristics of several different types of fish. Each fish is made of weathering steel with a perforated fish scale pattern cut into the steel plate. Clear glass blocks are positioned behind each fish, allowing natural sunlight to filter through the wall and giving the appearance of water passing through the fishes' bodies.



d. **Horseshoe Falls: Michael Maglich, 1999.** Tall pillars of stacked horseshoes stand within a horseshoe-shaped concrete seat wall. Dense fog periodically rises from a bed of river rock and cools the space for passing pedestrians and cyclists. Marshall Way and Indian School. This may be Arizona's only non-equestrian equestrian monument! The artist is known for his sense of humor. He acknowledges that horses are symbolic of Scottsdale, but look around you—where are they? He decided to make an equestrian sculpture without the horse, which is perhaps more fitting to contemporary Scottsdale life.

Can you guess how many horseshoes are used to construct this sculpture? (the answer is 4051) But where are the horses??? Tall pillars made of stacked horseshoes stand within a horseshoe-shaped concrete seat wall. (Push button) Dense fog rises from a bed of river rock and cools the space for passing pedestrians, cyclists—and motor scooterists-- taking a moment to pause.



e. **One Eyed Jack, 2018: John Randall Nelson**

One of the most fabled animals in the Arizona desert, the jackalope is nearly impossible to trap. The ultimate in free-spirited animal form, it's highly elusive. Early Arizona cowboys described its uncanny ability to mimic the human voice. When gathered by campfires singing at night, the cowboys could hear jackalopes mimicking their vocals —singing along in a voice that has been described as odd, yet not unpleasant. The adult jackalope is believed to be about 9 pounds in weight and up to 3 feet in height. By contrast, *One-Eyed Jack* is 26 feet high and weighs over 20,000 pounds



f. *Bronze Horse Fountain*, Bob Parks (Completed 1986, Acquired 1989)

Artist and gallery owner Bob Parks donated this fountain in 1989 with the intent to attract visitors to the 5th Avenue shops and galleries. The five champion Arabian horses rearing from the fountain were modeled after horse breeder Tom Chauncey's award-winning Arabians. Each horse's name is at the base of the sculpture. The horses have links to the Arabians of the Stillman, Wrigley, and McCormick families. Since the 1950s, Scottsdale has been central to Arabian horse breeding in America. Today the fountain is one of the most photographed landmarks in Scottsdale. [Bob Parks](#) owned the Bob Parks Gallery, Inc. in

Scottsdale for 30 years. His artwork can be found at the Chicago Art Institute, National Cattleman's Association Headquarters, Canadian Senate, Mayo Clinic Hospital, and the Arlington International Racecourse.

g.



Annette Coleman, *Pinball Wizard*, glass, concete, 2022 (AR COMING SOON)

Annette Coleman previously comes from a background of advertising and marketing but ransitioned into fine arts featured mainly in Colorado. Her work explores the biodiversity of our planet, taking inspiration from nature and displaying it through mosaic. Artist Statement: "My work is firmly rooted in nature and all the biodiversity of our planet and those imagined beyond our own. Looking down into a tide pool for the unique forms all come into play when working in mosaics for public art installations. For *Pinball Wizard* I have used water for focus, bubbles, waves and the flowing

nature of water. Childhood memories find their way into the aspects of this work harking back to innocence and joy.

Celebrated and featured in all my work are bold, engaging, bright, and sparkling colors of the world." This artwork uses high-density foam, metal mounting, and silicone infused concrete in order to achieve the ball mosaics. This concept was designed with public engagement in mind allowing a space for photo opportunities of wedding parties and family. The spheres are meant to remind the viewer of shooting marbles, playing jacks, and competing as pinball wizards. Each sphere weighs anywhere from 14-60 pounds. There are 30 spheres total.



h. *Mary Bates Neubauer, Traceries*, Steel and Recycling Bins, 2020. Traceries is a series of Eight heavy duty solid waste and recycle bins placed along the south side of the canal path between Goldwater and Scottsdale Rd. These bins are part of the Traceries Project which promotes civic energy, optimism, and beauty. Scottsdale Public Art teamed with Scottsdale Solid Waste Services for this project. Both organizations wanted to address the city of Scottsdale's need for a utilitarian recycle/waste bin while also adding public art features to the canal waterfront. Three artist finalists created design proposals to display during Canal Convergence 2018, where members of the public had the opportunity to vote for their favorite designs. Neubauer's design received the most votes, and she was chosen to design all eight bins.

The themes you will find on the bins include the Ariadne butterfly, the Coreopsis- a desert flower, a whirling impeller and the Broad-billed hummingbird. The bins have a double layer of steel sheet metal, the top layer including tracery designs that are powder-coated in bright contrasting colors.



i. *Soleri Bridge and Plaza*, Paolo Soleri, 2010. Stainless steel, sand cast concrete, stains

The dynamic project references the range of Soleri's work: a bridge marks solar events and connects humans conceptually across time; monolithic earth cast panels reflect the Cosanti aesthetic; and the classic bronze bells, recognized internationally have supported Soleri's projects. Camelback and Scottsdale



j. *Goldwater Bell*: Paolo Soleri, completed 1969, acquired in 2010. Bronze, aluminum The *Goldwater Bell* assembly was produced at Cosanti entirely by Paolo Soleri, the bell was part of his first U.S. retrospective at the Corcoran Gallery in Washington, DC. The bell once hung in the Goldwater Department Store in Scottsdale, leading to its name.



k. *The Doors, and Sound Passage*, 2007 by Donald Lipski and Jim Green- Brazilian Ipe wood, stainless steel, LED lights. Inside this kaleidoscopic sculpture you find multiple reflections of yourself and an oculus that creates the optical illusion of a geodesic dome overhead. Inside the sculpture is audio from *Sound Passage* by sound artist **Jim Green** Listen to found sounds such as the Soleri bells at Cosanti, and a variety of mysterious aural selections including watery swishes, melodious vocals, cadenced percussion and recordings from a flute performance of Sedona recording artist Jesse Kalu.



l. *Copper Falls*: Robert Adams, 2014. Copper, glass, canal water

On a glass wall over the canal's pedestrian bridge, the art utilizes water from the canal to create a tinkling waterfall that drips over the array of spun copper bowl shapes. Over the summer, we turn off the water because the algae grown in warm weather is quite voluminous! Camelback and Scottsdale



m. *Industrial Pipe Wave*: Chris Fennell, 2015, salvaged steel pipe

The serpent-like sculpture represents an underground river of salvaged irrigation pipe, surfacing three times on the property before it swells up to a 24 foot tall wave, which appears to spill into the Arizona Canal nearby. McDonald and Miller.



n. *Water Mark*: Laura Haddad and Tom Drugan, 2010, Aluminum, plantings, tile

Situated at its dramatic narrowing point, *Water Mark* crowns the Indian Bend Wash and Scottsdale's innovative flood control greenbelt. During dramatic flash flooding, water pours from the gargoyles' mouths. Indian Bend between Scottsdale and Hayden



o. *Terraced Cascade*: Lorna Jordan, 2007, rock, plantings. YOU WILL NEED TO EXIT THE VEHICLE AND WALK TO SEE THIS PIECE. A garden theater designed to highlight water harvesting in the desert landscape. Curving hillside terraces channel water runoff down a central ridge and adjoining rib-like xeriscape planters, which remind us of the role of human support in a naturally arid ecosystem. Hayden and Chapparral



p. *Stacy Levy, Swale*, Powder coated steel, 2014

This project is part of a city-designed series of roadway improvements to bicycle lanes, sidewalk improvements, and landscaping. *Swale* consists of 176 powder-coated steel "blades" and "seed pods" that are attached to the guard railing on both sides of the bridge on Thomas Road over Indian Bend Wash. These 10–14-foot-high stylized steel grasses and seed pods evoke the vegetation that grows in the lush areas of Indian Bend Wash. The blue blades are also symbolic of the flowing water that runs through the wash during flooding rains. This permanent installation gives an experience to various modes of transportation—

vehicular, bike, and pedestrian—in addition to providing a landmark for the neighborhood. Each blade can weigh between 87-125 pounds each and 10- 18 feet high. The blades were slightly elevated from the ground in order to prevent rusting over time during flooding storms.



q. *The Bell the Flower and the Wash*, Ilan Averbach 2011.

Ilan Averbach combined image and function, instilling layers and possibilities. To some it may become a landmark sculpture for Eldorado Park, to others an iconic form reminiscent of something not quite named, and to others a place to come, sit, and contemplate. The artwork consists of free-standing elements made of Cor-ten steel and recycled stone, creating a sculptural environment—and a dialog with the site, close to the Fire Station and part of the park. The two large elements, shaped like large funnels or flowers and inspired by firefighter’s bells and trumpets, are positioned one upright, open to the sky, and the

other resting on its side. The wide mouth of the resting funnel opens to pedestrians and motorists, and the narrow end is situated on top of a long line of massive stones. The stones are granite blocks cut flat at the top and tapered at the bottom. They lean on each other as if walking together in a team, connecting only at their upper part. The stones are wide enough at the top to be a comfortable seating surface with shade oft provided by the shelter of the sculpture canopies. Hidden beneath the ground is a pipe starting from the standing funnel, passing underground and through the first stone, and leading to the beginning of the trough. When rain falls, the wide mouth of the funnel will collect the water and direct it through the pipe, filling the trough. This line of water will connect the fragmented line of stones, unifying it into one body. When there is more water than the capacity of the trough, the water will overflow at the end. Some will pour into the grass, the remainder will evaporate in the strong Arizona sun. Ilan Averbach has built sculptures that create identities for many kinds of places, from the Trail Blazers Basketball Arena in Portland, Oregon to a quiet and protected seating area in the center of the University of Connecticut. His most recent large-scale work announces one of the main entry points of the new light rail system in Phoenix, at the intersection of Camelback Road and Central Avenue. While acknowledging that in a public space, sculpture can be a guiding element, mark an entrance, direct attention, or aid circulation, it also communicates ideas and connects the viewer emotionally to the space.



r. *Sunburst*, by RE:Site (Shane Allbritton and Norman Lee), stainless steel and dichroic glass, 2020

-Shane Allbritton and Norman Lee, co-founders of RE:site, explore notions of community, identity, and narrative in the context of public space. Drawing on a site’s cultural landscape, they create work that resonates with local or historical meaning, making unseen connections between themes and ideas.

-The structure of *Sunburst* is composed of grey powder-coated, rolled angle steel. This structure functions as the primary support system for the dichroic glass. The “core” of the sculpture is composed of five rings that interlock and permanently join with structural fasteners. Six square tubes fasten onto the faces of the rings to compose the initial structural stages for the glass assemblies.

-*Sunburst* reinterprets the rings of a spherical astrolabe as a dimensional sunburst diagram, referencing a mapping tool that reveals meaningful relationships in complex data. An astrolabe is an ancient instrument used for navigation, a precursor to contemporary data visualization. Designed to

produce a continual display of the current position of the sun, stars, and planets, it is a beautiful form that illuminates hidden patterns, guides the traveler, and predicts future movement. At night, the sculpture is dramatically up-lit, providing a very different experience of reflected and transparent color.

6. Return and exit Trolley

Gerd Wuestemann

7. Other Business

None

Stephanie Lyon

10. Adjourn

Stephanie Lyon

A motion to adjourn was made by J.P. Dahdah, seconded by Kristopher Harman, Motion passed unanimously.
Meeting Adjourned at 6:15 pm.

Respectfully submitted,
Andria Sheridan
Recording Secretary