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Keizer Public Arts Commission Meeting Agenda
Tuesday, October 20, 2020 – 5 p.m.
Keizer Civic Center ~ Council Chambers

1. Call to Order
2. Approval of September 2020 Minutes
3. K-9 Officer Statue
4. Master Plan Development - All
5. Adjourn

Next Meeting: November 17, 2020



**PUBLIC ARTS COMMISSION
MEETING MINUTES
Tuesday, September 15, 2020 @ 5:00 p.m.
Keizer Civic Center**

CALL TO ORDER: Meeting was called to order by Chair Kim Steen at 5:00 p.m.
Attendance was noted as follows:

Commissioners Present:

Kim Steen, Chair
Beth Melendy, Vice Chair (5:05)
Andrea Madison
Lore Christopher (5:10)
Michele Roland-Schwartz
Felicia Squires

Absent:

Elizabeth Smith

Staff Present:

Chris Eppley, City Manager
Debbie Lockhart, Deputy City Recorder

APPROVAL OF MINUTES ~ Andrea Madison moved to approve the July 2020 minutes. Michele Roland-Schwartz seconded. Motion passed as follows: Steen, Madison and Roland-Schwartz in favor with Squires abstaining, Melendy and Christopher absent at time of vote and Smith absent.

APPEARANCE OF INTERESTED CITIZENS ~ None

POSSIBLE NEW SCULPTURE – Location Discussion and Review of Pieces ~ Commissioners reviewed submissions from Jim Johnson. Ms. Christopher noted that Joseph Mross had indicated that he was interested in displaying another piece but he had not submitted any pictures. Mr. Eppley explained that the Commission would pick the piece they are interested in and the City would negotiate with the artist. Regarding the location, a member of the Commission would approach the property owner, show them the proposed art and ask if they are willing to display it on their property. If so, staff will work on getting an easement to place the art pad on. Discussion followed regarding how the pads were paid for in the past. Beth Melendy moved to choose the Eagle as the first choice of art pieces to display. Lore Christopher seconded. Motion passed as follows: Steen, Melendy, Madison, Christopher, Squires and Roland-Schwartz in favor and Smith absent.

Lore Christopher moved to select the location at School House Square as #1, Can Staff as #2 and Shari's as #3 for display of the sculpture. Beth Melendy seconded. Motion passed as follows: Steen, Melendy, Madison, Christopher, Squires and Roland-Schwartz in favor and Smith absent.

Lore Christopher moved to recommend to Council the Eagle piece from Jim Johnson to be displayed on a pad at one of the three locations moved above. Felicia Squires seconded. Motion passed as follows: Steen, Melendy, Madison,

Christopher, Squires and Roland-Schwartz in favor and Smith absent.

GALLERY DISPLAY SCHEDULE ~ Lore Christopher moved to approve the works of Robin Humelbaugh for display at the Keizer Community Gallery. Andrea Madison seconded. Motion passed as follows: Steen, Melendy, Madison, Christopher, Squires and Roland-Schwartz in favor and Smith absent.

STORY POLE II STATUS ~ Complete. All required symbols are on the pole. An interview with the artist is on Keizer Strong Facebook. Discussion followed regarding re-sealing the other pole. Lore Christopher moved to follow up on getting the first pole resealed again for up to \$500. Andrea Madison seconded. Motion passed as follows: Steen, Melendy, Madison, Christopher, Squires and Roland-Schwartz in favor and Smith absent. Ms. Christopher indicated that she would check with Kevin and Tyler (first pole artists) and James (second pole artist).

MASTER PLAN DEVELOPMENT ~ Members agreed to work collaboratively on the Master Plan at the next meeting and to meet at 5 in order to dedicate enough time to the project. A meeting was scheduled for October 20 solely for that purpose.

STUDENT EMERGING ARTIST DISPLAY ~ Commission reviewed Lindholdt submission (photographs) as well as multiple additional pieces brought in by Ms. Madison. It was noted that these would be displayed in the lobby display case. Lore Christopher moved to approve all of the Lindholdt pieces and for Andrea Madison to determine the amount of pieces to display and which ones. Michele Roland-Schwartz seconded. Motion passed as follows: Steen, Melendy, Madison, Christopher, Squires and Roland-Schwartz in favor and Smith absent.

OTHER BUSINESS ~ Michele Roland-Schwartz reported that West Keizer Neighborhood Association and Cummings Elementary PTA had asked her to approach the Arts Commission about partnering to move the cougar mural. Currently it is on a wall of the school that now has a bar across the front of it. Mr. Eppley explained that the WKNA/PTA would need to get approval from the School District and determine if the artist would be paid and how payment would be secured. When they have those things done, they could come to the Commission to find the artist.

ADJOURN: The meeting adjourned at 6:04 p.m.

Next Meeting: October 20, 2020

Minutes approved: _____

ARTS MASTER PLAN DEVELOPMENT: Commissioners discussed the Arts Master Plan and considered the mission statement 'Promoting public art through pride, spirit and volunteerism'. An executive summary has been drafted but it is too long; a template is being used and ideas gathered. Commissioners were urged to consider the budget:

Public Arts Commission Meeting
Minutes Tuesday, January 28, 2020 Page 3 how works of art will be implemented and a timetable. A list of art currently in place should be included along with the artist, value, cost of maintenance, contract terms, etc.

OTHER BUSINESS/STAFF REPORT: Lore Christopher suggested that a Public Arts Master Plan be developed so that guidelines are in place and projects continue no matter who is on the Commission. The Master Plan would be a 10-year timeline that would list priorities. She suggested that sculpture in the roundabout and kinetic fish on River Road (36 available for purchase by businesses – one for each year of Keizer) be part of the Master Plan and urged all Commissioners to bring their ideas to the next meeting. Mr. Brown added that in the beginning the Master Plan is a stream of consciousness – a brainstorm of ideas that is prioritized and fleshed out for funding sources. He added that the Chamber should be included so that they are in partnership with the Commission.

Straw man the draft master plan document

This Commission reviews, evaluates, selects, maintains, and documents all artwork, public art, and public murals within the city. The Commission may advise the City Council and City Manager on the management, execution, installation, or placement of the artwork, public art and public murals and will recommend guidelines for adoption by the City Council for the selection and placement of the artwork giving preference to Oregon artists. The Commission meets on the fourth Tuesday of every month at 6:00 p.m.

Mission Statement – What is our identity? How is Keizer memorable?

Executive Summary

The plan describes the context and procedures for the city of Keizer, OR Public Art Commission. Program should align with the values, vision, and goals are strongly connected with the Keizer plans and goals. These were carefully assessed after conferring with the community stakeholders, The Keizer Public Art Commission, artists and citizens.

According to Americans for the Arts, Public Art Network Council, <https://www.americansforthearts.org/> green paper, public art important because is article posted The It has witnessed Why Public Art Matters Cities gain value through public art – cultural, social, and economic value. Public art is a distinguishing part of our public history and our evolving culture. It reflects and reveals our society, adds meaning to our cities and uniqueness to our communities. Public art humanizes the built environment and invigorates public spaces. It provides an intersection between past, present and future, between disciplines, and between ideas. Public art is freely accessible. Cultural Value and Community Identity American cities and towns aspire to be places where people want to live and want to visit. Having a particular community identity, especially in terms of what our towns look like, is becoming even more important in a world where everywhere tends to look like everywhere else. Places with strong public art expressions break the trend of blandness and sameness, and give communities a stronger sense of place and identity. When we think about memorable places, we think about their icons – consider the St. Louis Arch, the totem poles of Vancouver, the heads at Easter Island. All of these were the work of creative people who captured the spirit and atmosphere of their cultural milieu. Absent public art, we would be absent our human identities. The Artist as Contributor to Cultural Value Public art brings artists and their creative vision into the civic decision making process. In addition the aesthetic benefits of having works of art in public places, artists can make valuable contributions when they are included in the mix of planners, engineers, designers, elected officials, and community stakeholders who are involved in planning public spaces and amenities. Artists bring their own creative skill set to those conversations, which can also inspire creativity in others, ideally bringing the means of

decisions and problem-solving to a more responsive and imaginative result. There is a public art continuum that appreciates the varied creative intentions and roles that artists may bring to a project. Artists may be invited by an official entity, a project may be artist-initiated, or work may take the form of a non-sanctioned artistic endeavor. However, artists inevitably bring personal and distinctive interpretations to each idea, site, social construct, and aesthetic potential. In this way, artists can be social and civic leaders, advocating through art for alternative perspectives that can challenge assumptions, beliefs, and community values.

AMERICANS FOR THE ARTS PUBLIC ART NETWORK COUNCIL: GREEN PAPER page 2 Social Value and Placemaking Public art is a reflection of its place and time. It acts as a place marker in all human settlements. Artworks like Cloud Gate in Chicago's Millennium Park are intertwined with our images of those cities. Transient artworks, like Christo and Jean Claude's Running Fence in California or the Sultan's Elephant in London, have become memorable moments in time, captured in picture postcards and in family photo albums. Public art activates the imagination and encourages people to pay attention and perceive more deeply the environment they occupy. Public art stimulates learning and thought about art and society, about our interconnected lives, and about the social sphere as a whole. Public art is uniquely accessible and enables people to experience art in the course of daily life, outside of museums or other cultural institutions. Public art provides everyone in the community direct and ongoing encounters with art. It engages social interaction—both during the selection process and following installation. And, an artwork can lead the viewer toward self-reflection and awareness.

Social Value and Collaboration The effort of creating art for public space is not solitary: the public art process asks the artist to share his/her creative point of view and approach to art-making, and to collaborate with others throughout its development. In consequence, the work can reverberate throughout the community, thereby encouraging a sense of shared ownership and collective affiliation. The inclusion of artists' thinking, creative input, aesthetic contributions, and problem solving methods in the public realm engage ways of working in the built environment that are different from the approaches of practitioners of other disciplines because their concerns are different.

Economic Value and Regeneration As has been witnessed throughout history, public art can be an essential element when a municipality wishes to progress economically and to be viable to its current and prospective citizens. Data strongly indicates that cities with an active and dynamic cultural scene are more attractive to individuals and business. Public art can be a key factor in establishing a unique and culturally active place. Public art can create civic icons, but it also can transform our playgrounds, train stations, traffic circles, hospitals, water treatment facilities, and airports into more vibrant expressions of human imagination. By building and reinforcing community culture, public art can act as a catalyst for community generation or regeneration. In this case, size does not necessarily matter. Public art can be very visible, large, permanent and unmistakable as an art

experience; but it can also be very subtle, short lived or seamlessly integrated into one's experience of a place. Public art matters.

Art in public spaces plays a distinguishing role in Keizer's history and culture. It reflects and reveals our society, enhances meaning in our civic spaces, adds uniqueness in our communities and invigorates public spaces. Public art is freely accessible and humanizes the built environment. Public art adds meaning to the city and celebrates the uniqueness of our community while attracting a viable workforce.

Public art is a powerful tool for meeting the goals of Keizer's community plans. Memorable public places strengthen our community by enhancing our experiences in parks and informs the community about history, cultural diversity.

The following goals lead the development of the Public Art Program.

- Establish a collection of work of high artistic quality and enduring value.
- Utilize art to express the unique civic identity of Keizer.
- Create inviting places for people to gather, connect to each other and their communities.
- Support local artists by encouraging their participation in public art creation and selection.
- Ensure the preservation and maintenance of Keizer's art collection.
- Ensure funding mechanisms for consistent integration of public artwork in both public and private development, redevelopment and other enhancements to the civic infrastructure.

Opportunity sites for public art in Keizer, OR are identified in this plan. Timing of the projects will change as development plans change. Public art leaders should be entrepreneurial in their approach, looking for partnerships where art can create distinctive destinations.

Adoption of this plan creates a framework for Keizer's public art program under the authority of the Keizer Public Art Commission. Recommended funding sourcing and staffing options are identified. Policies and procedures for effective management of the program are detailed.

Research for this plan indicates that the time is right in Keizer to develop an active public art plan.

Prepare Keizer Public Art Master Plan –

Sub Committee

Andrea Madison

Jeramy Vargas

e-mail – killabee361980@gmail.com jeramy.vargas@dhsosha.state.or.us

phone - 5034097913

Kim Steen -

Anne Farris – farris4me@gmail.com

Mission Statement to align with Keizer Cities

Promoting Art through Pride, Spirit and Volunteerism

Need ideas

Priorities:

Current Art

Future Art

Promotion of public art

Where are the potential next locations for art.

Where are the “instagramable” locations?

Do we want murals?

Maintenance

Add story poles

November 2019

Executive Summary

Current State of Art

Artists:

Jim Demetro, Battle Ground, WA

Twilight Reverence and Summer Breeze

jimdemetro@gmail.com

360-687-4187

Rick Smith, Salem, OR

Iron Glory

503-507-4895

<https://www.smithandsteel.com/>

We began Smith & Steel in a small garage with basic tools and vintage equipment. We now enjoy our unique shop in downtown Salem, Oregon. We love working with each other and we with builders, businesses and individuals with a creative vision. Each day brings new opportunities to collaborate on unique projects and forge relationships around creativity and community.

Gareth Curtiss, Olympia, WA

Thomas Dove Keizer

Garethcurtiss.com 406-882-4518

For over 25 years I have been creating bronze statues, monuments, and memorials. Art has been my lifelong passion, and my goal has been to create timeless works that reflect the human spirit and its values and aspirations.

Praise

Medium : cast bronze and welded

Dimensions : 6' x 50" x 32"

Price : \$15,000.00

Year Completed : 2008

Description: Cast bronze hands and face, welded stainless steel structure covered with copper and bronze mesh.

The Guardian

Medium : Welded steel and sheet copper

Dimensions : 6' x 3' x 3'

Price : \$15,000.00

Year Completed : 2015

Description : Powdered coated dragon

Blind Date

Medium : Bronze

Dimensions : 36" x 18" x 18"

Price : \$8,000.00

Year Completed : 2006

Description: He depicts your daughter's worst nightmare on a blind date

Jim Johnson, 1585 High St. SE, Salem, OR 97302

jjsculpt@teleport.com

503-363-8628

JIM JOHNSON, a sculptor in cast bronze and aluminum, welded steel and clay, has considered Salem, Oregon home for fifty years. "When I create a piece of art, my aim is to show action and/or a specific feeling. With some work I will feel that I have not been

as successful as I would like, but I keep trying.

Jim was born in Omaha, Nebraska in 1935. His family moved to Coquille, Oregon when he was eleven. From these early years Jim's mother saved a carving he had made from a bar of soap. He graduated from Oregon State University in 1958 with degree in Industrial Arts and a minor in arts and crafts. After teaching for a year in a Corvallis middle school, Jim moved to Salem where he retired thirty years teaching in the Salem-Keizer Public Schools.

Between 1966 and 1968 he and his family lived in Nagoya, Japan where Jim studied sculpture with Shizuo Takato and Katsuhiko Saito and painting, life drawing and wood-block printing with Kinji Uehara. While in Japan Jim was in numerous group exhibits and entered many competitions. The most notable acceptance was for Niten (a national art association). He was the first non-Japanese accepted; none have been since. Before leaving Japan Jim had a one-man show at a major downtown Nagoya department store. All Japanese department stores sponsor national and international exhibits regularly. During the 1975-1976 school year Jim was on sabbatical from Salem public schools and was accepted for graduate study at Aichi Prefectural University of Fine Arts in Nagoya studying bronze casting, stone carving and traditional dry lacquer. Many masterpieces were made in this medium during the Nara Period (600's-800's CE). He again studied painting with Kinji Uehara. Before returning to the US Jim had a one man show and delivered a lecture at the Nagoya US Culture Center.

Over the years Jim has experimented with a variety of media and techniques. He has changed emphasis in subjects. He continues to add new dimensions to his welded steel works. His bronzes were of adults until he became first a grandfather then great grandfather, now he has sculpted children in many activities. He has sculpted historical figures. Jim sculpts animals, birds, and flowers. Jim likes to sculpt dragons, people can't complain that that's not what they look like, that's the one I saw in my studio. Since retirement Jim and his wife have traveled to thirty-some countries in Africa, Asia, Europe, and North, South, and central America. In addition to doing volunteer work in many of the countries, Jim looks for inspiration in the galleries, culture and landscape. For five years Jim was on the planning committee for sculpted for and cut tile for the Salem Eco Earth project in Salem's River Front Park.. The artists changed a 25" hollow

stainless-steel ball used in paper-making into a globe using two-inch square tile and 260 icons depicting animals, natural sites and human construction.

Jim is an active member of Pacific Northwest Sculptors and Artists in Action and Willamette Art Center. He exhibits public art in Keizer, OR., Wilsonville, OR. Happy Valley, OR, Longview, WA. Wenatchee, WA., Federal Way, WA. Canby, OR, Puyallup, WA.

Jim can be reached at jjsculpt@teleport.com, 503-363-8628, or 1585 High St. SE, Salem, OR 97302-4337

Principals: (Public input, seek out creative art project idea, collaborate with other residents, organizations, business owners and city leadership, manage projects within budget and time expectations)

Objectives and Programs (Contribute to the economic social and social success of public places, inc, Increase artist and resident participation at the Keizer community gallery and partner with other community outlets like the theatre and Amphitheatre and museum, Honor Key people in the community) COPY THE PAGE FROM OTHER PLAN

ACCOMPLISHMENTS (Placement of Art on River Road Corridor, List of Murals and the story pole, indoor gallery)

CONCENTRATION OF ART

Long Term Goal (ESTABLISH FUTURE PROJECTS, River Road Banners)

Short Term Goal (ESTABLISH PROJECTS, FUND the unfunded projects Second story pole, wrapping of the utility boxes, cow sculpture in the round-a-bout, sidewalk art contest in the park, Holiday card project, wind photo wall at the big toy, destination photo spot like face cut-outs and instrument cut outs)

IMPLEMENTATION STRATEGY (ESTABLISH GOALS FIRST)

Planning for Public Art In Keizer

Budgets

Funded Projects

Unfunded Projects

Projects in process

Accomplishments

Implementation Strategy

Site Identification