

Mayor Jim Gray
Urban-County Arts Review Board

Horse Capital of the World

Special Meeting Agenda

Wednesday, June 21st, 2017

3:00PM-4:00PM

Council Chambers

200 East Main Street

Lexington, Kentucky 40507

- I. Call to Order
- II. Approval of May 17th, 2017 Meeting Minutes (1-3)
- III. Castlewood Downs Project Conceptual Review (4-29)
- IV. York Street Water Tank Project (For Information Only) (30-40)
- V. Lexington Art Infusion Update
- VI. Other Business
- VII. Adjournment



MINUTES-DRAFT

UCARB

Wednesday, May 17, 2017

LFUCG – Council Chamber

200 East Main Street

Lexington, Kentucky

Members in Attendance:

Georgia Henkel - Chair

Lori Houlihan

Nan Plummer

Mike McKay

Ed Mackey

Tony Barrett

Stacey Chinn

Others in Attendance:

Charles Edwards III

Jenifer Wuorenmaa

Michelle Kosieniak

Benjamin MacKethan

I. Call to Order

Henkel called the meeting to order at 3:01pm

II. Approval of March 29, 2017 Special Meeting Summary

Motion by Plummer to approve the March 29, 2017 Special Meeting Minutes.

Seconded by Barrett. Motion passed without dissent.

III. Conceptual Review – Artworks at the Carver School Signage

Henkel reminded the Board members that this item was on the agenda for the March meeting.

Kosieniak thanked the Board for allowing her time on the agenda and then told the Board that since the Carver Center is an art center, they wanted wayfinding that was interesting.

Kosieniak said that there were two parts to the project but that the Board should view it as one project.

Kosieniak introduced the artist, Benjamin MacKethan.

MacKethan, a University of Kentucky art student, is designing the art for the building. Parks and Recreation will pay professional services for the structural engineering consultant and for materials. MacKethan will be paid as a seasonal employee by Parks and Recreation for fabrication.

The building signage will match the program logo and will be made from stainless and self-weathering steel.

MacKethan said that the signage will be structurally sound but will have a rust patina. He utilized the gears from the brochure that the Carver Center uses as inspiration for the signage.

Henkel asked how large the signage will be.

MacKethan answered that it would be 16 feet tall. It would be 5 feet 9 inches off of the ground.

Some Board members expressed concern about the closeness to the ground and suggested that it be installed higher so people could not reach it.

Henkel asked if it would be installed in one piece. MacKethan answered yes.

Chinn commented that it would be really heavy.

In response, Kosieniak reminded the Board that this was a Conceptual Review and that a structural engineer would be consulted to determine how it would be affixed to the building.

Chinn asked a question about materials.

MacKethan said that the stainless steel would be visible through the Core 10.

Kosieniak then directed the Board to turn to the page in their packet that showed the photo-shopped images of "ARTWORKS" onto the building.

Kosieniak explained that a recent landscape project had limited their options for placement of the large letters. She said that the letters would be a minimum of 2 feet. She also said that they may add "gears" to the lettering to make it match the branding for the building.

Chinn suggested that you could use gears in place of some of the letters.

Barrett asked Kosieniak to consider transplanting some of the trees.

Kosieniak answered that they were a solution to another problem: extreme heat in the plaza. Also, the planting plan was designed to not block the windows.

At the recommendation of Barrett, Kosieniak said she would into having one tree on each side of the crosswalk removed.

Mackey noted that the Newtown Pike Extension will change the prominence of the building and inquired about a possible piece of structural art near Newtown Pike.

Kosieniak said that she does not know what the State of Kentucky is going to plant in the right-of-way; she has not seen the landscaping plans.

Henkel said that lighting would be important.

In response, Kosieniak said that Parks and Recreation may need to do a transitional plan. This plan could include the letters on the building now, and a sculpture closer to the road in the future.

Motion by Plummer to give approval to the Conceptual Design of the Artworks at the Carver School signage. Seconded by Houlihan. Motion passed without dissent.

IV. Other Business

Plummer told the Commission that the west side of the Village Idiot, located on Short Street, will have a mural very soon. The mural did not require UCARB approval since it is on private property.

V. Adjournment

The meeting adjourned at 3:38pm without a motion.

**URBAN COUNTY ARTS REVIEW BOARD
LEXINGTON-FAYETTE URBAN COUNTY GOVERNMENT**

FOR OFFICIAL USE ONLY:

DATE RECEIVED: June 19, 217

TYPE OF REVIEW:

___/___/___ CONCEPTUAL REVIEW

___/___/___ INITIAL DESIGN REVIEW APPROVED: ___ DENIED: ___

___/___/___ DESIGN REVIEW APPROVED: ___ DENIED: ___

___/___/___ FINAL REVIEW APPROVED: ___ DENIED: ___

REFERRED TO AGENCY (IES) FOR REVIEW AND COMMENT:

DO NOT WRITE ABOVE THIS LINE

INFORMATION ON THE APPLICANT

Stephanie Harris

Lexington Art League

209 Castlewood Dr.

Lexington

KY

40505

859-254-7024

859-533-0306

sharris@lexingtonartleague.org

www.lexingtonartleague.org

PROJECT TITLE: Castlewood Downs

PROJECT LOCATION: 209 Castlewood Drive

URBAN COUNTY COUNCIL DISTRICT #: 1 COUNCIL MEMBER: James Brown

DESCRIPTION OF LOCATION: Castlewood Park

TYPE OF PROJECT: (PLEASE CHECK ONE)

☒ PUBLIC WORKS OF ART TO BE CREATED OR COMMISSIONED

DESCRIPTION OF PROJECT:

The 2017-2018 Lexington Art League Outdoor Sculpture Exhibition is a juried exhibition that will enrich the community by bringing Art into Lexington's Castlewood park while supporting professional artists. Ten professional Sculptors will be invited to create and install sculptures as well as site specific installation works at identified sites On the Loudon House Grounds at Castlewood Park.

Sculptures will remain on display for two years beginning in July 2017. During that time, ads and collateral materials will be created by the hosting facility and will be distributed and made available to the public. A robust social media campaign will accompany the printed collateral materials which will provide optimal visibility for the exhibition.

COST OF PROJECT: \$35,100.00

DESCRIPTION OF COSTS: Artist Stipend, Juror & Project manager fees, marketing & advertising, material & equipment costs.

FUNDING SOURCES: \$40,725.00

The inaugural year of Castlewood Downs has been generously funded through the support of individual donors, whose contributions have been matched by the BGCF at a 2 to1 ratio. LAL also has the support of LFUCG Parks & Recreation, VisitLex, LexArts, KAC & LAVA Systems.

HAS FUNDING BEEN SECURED? **YES**

PLEASE PROVIDE DOCUMENTATION:

(Detailed budget included with submitted
proposal.)

ESTIMATE OF ANNUAL MAINTENANCE COSTS: \$ 0

DESCRIPTION OF ON-GOING MAINTENANCE REQUIRED:

Aside from minor adjustments if needed should placement of works interfere with parks infrastructure, there will be no on-going maintenance. Lighting elements may need to be replaced, LAL will cover the cost and installation of that equipment.

INFORMATION ON THE DESIGNS SUBMITTED

Andrew Light, Castlewood Down Project Manager

209 Castlewood Downs

Lexington

KY

40505

PHONE 1-850-212-0565

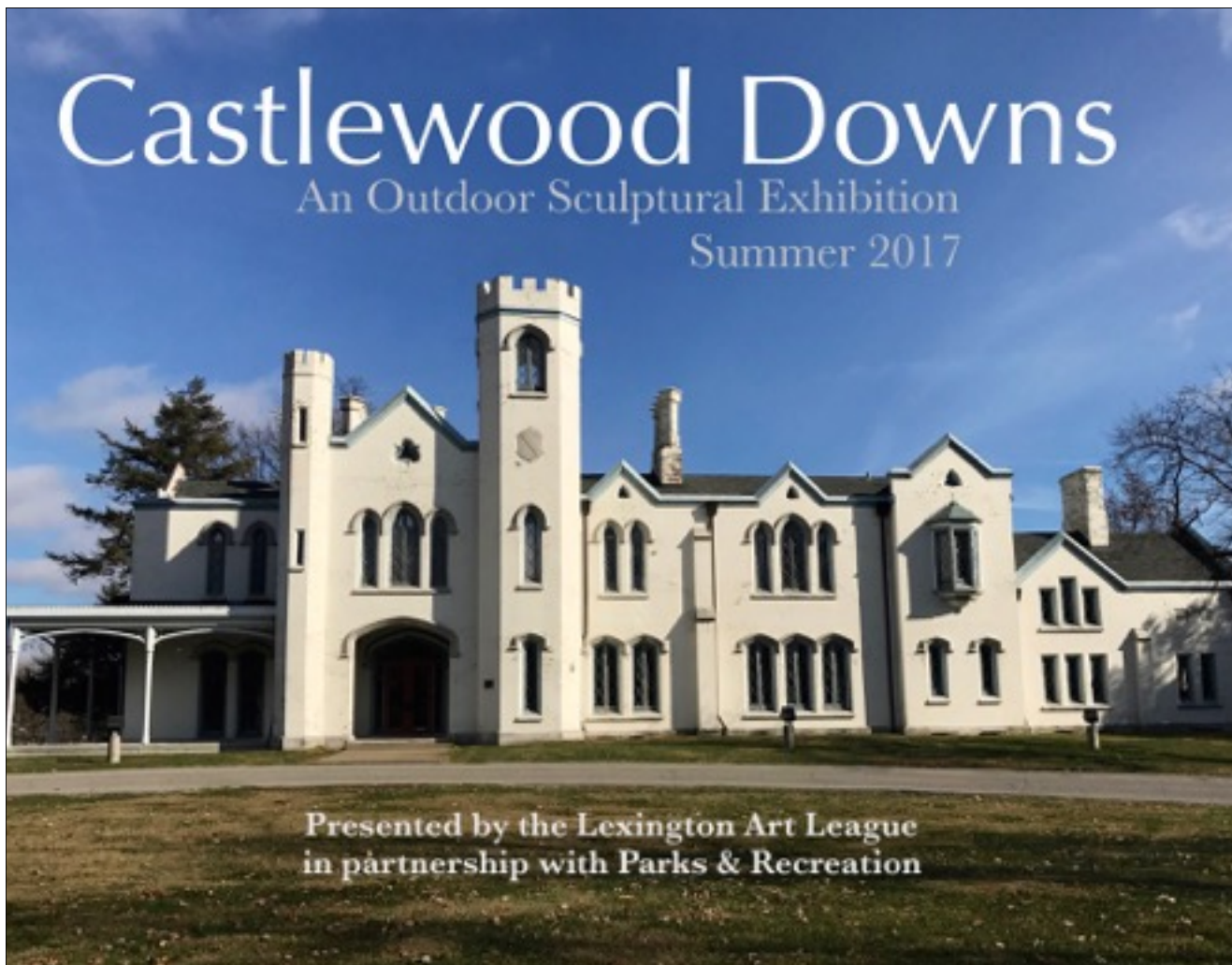
alightsculpture@yahoo.com

alightsculpture.com

PLEASE PROVIDE THE FOLLOWING:

1. VISUAL DOCUMENT(S) OF PROPOSED DESIGN: (CD-ROM, SLIDES, PHOTOGRAPHS, ETC.)
NO MORE THAN 10 IMAGES
2. RESUME OF ARTIST(S), ARCHITECT(S), LANDSCAPE ARCHITECT(S), AND/OR ENGINEER(S)
3. CONSTRUCTION DRAWING WITH APPROPRIATE SEALS OF ENGINEER(S), ARCHITECT(S)
AND/OR LANDSCAPE ARCHITECT(S).
4. **IT IS THE RESPONSIBILITY OF THE APPLICANT TO OBTAIN THE PERMITS NEEDED FOR THE CONSTRUCTION OF NEW WORKS, THE PLACEMENT OF DONATED WORKS, OR THE RELOCATION OF EXISTING WORKS.**

FOR MORE INFORMATION PLEASE CONTACT: LORI HOULIHAN – OFFICE OF THE
MAYOR --200 E. MAIN ST. 12TH FLOOR - LEXINGTON, KY 40507.
PHONE: (859). 258. 3100



Castlewood Downs

Presentation: UCARB June 21, 2017

Prepared by: Stephanie Harris, Executive Director, Lexington Art League



LEXINGTON ART LEAGUE

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EXECUTIVE SUMMARY

The Lexington Art League seeks to dissolve the boundary between the walls of the Loudon House Galleries and the greater Lexington Community. The best way to achieve this is to extend our aesthetic offerings onto the grounds and into the community, employing the same sensitivity to materials, scale, and voice that guide our indoor programming. We are seeking to create a cultural environment that values artistic integrity, creates a powerful resonance in the landscape and viewer, and is adaptable and available to our audience throughout the year.

Outdoor Art, being defined as able to substantiate itself in an outdoor environment, should resonate within the landscape, and with its audience. Be it scale, materials, or subject, there should be an evocative space between the work and viewer. This is often best achieved in the round, when the work is appropriately curated into a space that challenges the Art, audience, and site at once.

Outdoor Art must substantiate itself in the landscape throughout the course of a calendar year. This means meaningful site interactions with the passage of seasons and evolving light conditions. Also to be considered are the spatial relationships between exhibited objects, and their evolutions through seasons.

The Lexington Art League is committed to serving the public good by contributing to and promoting learning, inquiry, and dialogue. We feel strongly that our stated goals for outdoor programming will advance our cause, and improve the cultural climate in the greater Lexington community. Working with our partners at Parks and Recreation LAL aims to create an ongoing program that will provide an opportunity for public art installations to be developed at a variety of

Castlewood Downs

A Creative Place Making, Public Art Initiative

Presented by the Lexington Art League, Summer 2017

A PROTOTYPE FOR PUBLIC ART IN LEXINGTON

- Castlewood Downs, will allow LAL to activate the space around the Loudoun House, intentionally dissolving the boundary between the walls of the gallery and it's surrounding community.
- The effort will establish a procedure that will serve as a model program for the continued sitting of public artworks throughout the city of Lexington.
- Castlewood Downs has already garnered the support of the Mid-South Sculpture Alliance and Chicago Sculpture international. The Great Meadows Foundation is also paying close attention to this program for potential funding following its inaugural year.
- Bluegrass Community Foundation has also established a matching grant for the endeavor that will match every dollar raised, 2-to-1
- Across the state of Kentucky city leaders and cultural organizations are building sustainable art programs that will have a meaningful and lasting impact on the community.

IMPLEMENTATION, YEAR ONE

- LAL seeks \$60,000 in funding to site 12 sculptures in Castlewood Park during the summer of 2017.
- The 12 works will remain on the grounds for two years during which time they may be purchased for permanent placement.
- Every two years, new works will be acquired and distributed to other park locations throughout the city
- Other works such as site specific installations, water features, and land works will be incorporated as the program matures.

LONG RANGE GOALS FOR SUSTAINABILITY

- The overarching goal of this program is to create interactive green spaces where artists can create large scale land works, water feature, and site specific installations accessible to the community at-large.
- By working through the structure that LAL's partnership with LFUCG Parks and Recreation provides, LAL envisions that this program will transcend community and economic boundaries to create artist vignettes throughout the city of Lexington.
- Additionally, with LAL's fully established schedule of free programs designed for underserved students, these works will serve as the basis for new, inclusive educational and family learning opportunities. Through art removed from the traditional gallery setting — thereby eliminating any actual or perceived barriers — the proven transformational benefits of art on community development and engagement will reach a significantly broader office in an equally as significant way.

LEXINGTON ART LEAGUE

The 2017-2018 ***Lexington Art League Outdoor Sculpture Exhibition*** is a juried exhibition that will enrich the community by bringing Art into Lexington's Castlewood park while supporting professional artists. Nine professional Sculptors and One University Level Sculptor will be invited to create and install sculptures as well as site specific installation works at identified sites On the Loudon House Grounds at Castlewood Park.

Sculptures will remain on display for one year beginning in July 2017. During that time, ads and collateral materials will be created by the hosting facility and will be distributed and made available to the public. A robust social media campaign will accompany the printed collateral materials which will provide optimal visibility for the exhibition.

Eligibility –

The Exhibition is open to experienced Professional Sculptors and University Students with an emphasis in Sculpture. Professional Artists must be experienced with the design, construction and installation of large-scale outdoor sculpture and must have a documented track record of this experience.

University Students will be required to provide proof of enrollment, and will be expected to comply with additional requirements. The University Level slot is intended to incentivize entrance into the practice of Public Art for aspiring students. The expectation is that such works will be produced in a University facility with minimal overhead and under the direction of a faculty advisor.

Criteria –

The work must:

- ☐ be made of materials that can withstand weather conditions including heat, cold, rain, snow and wind;
- ☐ be of the highest quality construction and appropriate in an urban setting;
- ☐ be original works of art created by the Artist or fabricated under their direct supervision;
- ☐ all work must be from 2014 to the present
- ☐ demonstrate structural soundness, safety and stability for an unsupervised general audience;
- ☐ fit into a dense, urban setting. Medium and large-scale sculptures are requested.
- ☐ substitutions are ***strongly*** discouraged, all will be considered on a case by case basis.

Curatorial Note-

While we will be accepting large scale singular objects, we would like to encourage submissions of more expansive projects as well. We recognize the diversity of artistic expression, and encourage artists interested in challenging landscape in other ways to consider applying. Please see that submissions comply with stated criteria above, and provide a clearly marked Statement of Intent regarding the nature of your submission and plan for execution.

Installation Sites –

Each piece will be assigned to an installation site by LAL Curatorial Staff based on size, shape and appropriateness for the location. Sites are located throughout the grounds of the Loudon House, located in Castlewood Park, Lexington, KY. Sites will consist of a concrete pad. (SIZES & SITES TBD based upon the variety of the submissions received) LAL will provide equipment and personnel to accommodate basic installation requirements. Examples of this would be a Tele-handler forklift, basic rigging, hammer drill, electric power to site, concrete pad to anchor work. Any special requirements beyond listed provisions will be responsibility of the Artist, and must be approved by and coordinated with LAL prior to the installation date.

Insurance –

LAL will not insure works during exhibition. Artists are encouraged to provide their own insurance for the duration.

Jury Process –

The juror will be Lexington native, and internationally renowned sculptor, John Henry. Known worldwide for his large-scale public works of art. His works grace numerous important museum, corporate, public and private collections as well as the collections of many American cities and states. His works are also prominently exhibited in the public collections of various European and Asian municipalities. Mr. Henry's career has spanned five decades and six continents.

Application Process –

To be considered for the 2017-2019 The Lexington Art League(LAL) Outdoor Sculpture Exhibition, artists must submit electronically:

1. Completed entry form (included at the end of this RFQ)
2. Current resume (two-page limit)
3. One-paragraph biography
4. One-paragraph Artist statement
5. Three digital image views of a detailed to-scale maquette of the piece you intend to create for the project. Artists may substitute three digital image views of a previously completed piece (in lieu of a maquette) intended to be installed.
6. Submit no more than three works for consideration.

- File Format: JPG (do not use progressive JPG's, GIFs, or TIFFs) at 72 DPI

7. Five additional digital images of previous large scale work.
Every image file must be titled first with the artist's last name, followed by number of the image in order to be used (for example Smith_1; Smith_2). The first three images will be of the proposed sculpture. The numbers must correspond to an annotated image list with a total of eight images. Do not imbed images into a PowerPoint presentation.

Acceptable images must be:

Dimensions: Minimum 800 x 600; Maximum 1600 x 1200 pixels

8. Annotated Image List: Please include the artist's name as a heading. A corresponding list of the numbered images, each with the title, date, medium, dimensions, and value or price will follow. Maquette image dimensions, medium and value should represent the intended full-scale version.

University Applicants: You will be expected to provide proof of current enrollment.

You will provide a detailed plan for execution of your project. It will include but not be limited to concepts such as:

Do you have access to all the equipment and space necessary to complete your project?

Do you have means to transport your work to the installation site?

Do you have an existing work? Does it meet criteria listed in body of RFQ?

Stipend – Professional Level

Selected Artists will receive a \$2000.00 stipend in two parts.

(\$1500.00 on delivery \$500.00 on deinstallation)

University Level

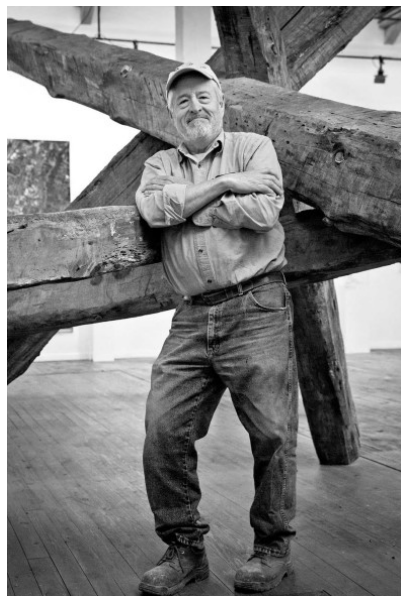
Selected Artists will receive a \$1000.00 Stipend in two parts.

(\$500.00 on delivery \$500.00 on deinstallation)

Entries must be received no later than April 30, 2017. There is no entry fee.

About John Henry

Lexington Native - Renowned Sculptor - Castlewood Downs Juror



John Henry is **known worldwide** for his large-scale public works of art. His works grace numerous important museum, corporate, public and private collections as well as the collections of many American cities and states. His works are also prominently exhibited in the public collections of various European and Asian municipalities.

Mr. Henry has shown his work extensively since the early 1960's and exhibits a definitive trademark style that is **recognized internationally**. His works range in scale from small tabletop pieces to some of the largest contemporary metal sculptures in the world. His recent exhibitions of works include "New Monuments" at the Laumeier Sculpture Park in St. Louis, Missouri, "Back on the Plaza" on Chicago's Magnificent Mile, "Real-Irreal-Surreal", at Art-St-Urban in St. Urban, Switzerland, "OPEN" in Venice, Italy, and "ODYSSEY" at Purdue North Central University in Westville, Indiana. Currently, he is also a featured artist in the Vancouver Biennale in British Columbia.

Mr. Henry **attended the University of Kentucky**, University of Chicago and the Art Institute of Chicago, where he received a Ford Foundation grant, the Edward L Ryerson Fellowship and earned a BFA. He received an **Honorary Doctor of Arts from the University of Kentucky** in 1996. As a visiting professor of sculpture, Mr. Henry taught at University of Iowa, University of Wisconsin, University of Chicago and the School of the Art Institute of Chicago. He is currently Distinguished Professor of Art at Chattanooga State College. In 2002 he received the Governor's National Award in the Arts from the State of Kentucky and in 2004, the Mayor's Award of Distinction in the Arts from the City of Chattanooga. Other recent honor's include recognition on the floor of the Tennessee State Senate in 2004 and the 2005 honorary renaming of North Cermak Road "John Henry Way" by the City of Chicago in recognition of his contributions to Public Art on the local and national levels.

As an active participant in promoting the arts Mr. Henry has served as a member of the Advisory Board of Lawyers for the Creative Arts in Chicago, a coordinator and advisor to the City and the Art Institute of Chicago for the "Sculpture in the Parks Exhibition" and as an advisor to the Art Council of Greater New Orleans for the "Super Sculpture New Orleans" Exhibition. Since 1991 he has been on the Board of Trustees of the National Foundation for Advancement in the Arts, serving as Board member at large, Chairman of the Programs Committee and member of the Executive committee. Since 1996 he has served the Board of the International Sculpture Center in various leadership roles, serving as Chairman for two years through the spring of 2002. Mr. Henry has lectured extensively on the role of art in public places and is known as a strong advocate of all of the arts, not only sculpture.

ANDREW LIGHT

Project Manager

Mr. Light is an academically trained artist currently residing in Lexington, KY, where he maintains an active studio. Principally a Sculptor, Mr. Light prefers the use of fabricated metals for his work, as they afford a high degree of plasticity and durability for his expressions.

Mr. Light has exhibited throughout the Southeast and Midwestern United States. He has exhibited in the United Kingdom. His work is held in private, museum, and municipal collections.

Mr. Light performs frequent speaking engagements and conducts private workshops in various settings to further the practice of Sculpture. Additionally, Mr. Light serves on the boards of multiple Non Profit Arts Organizations.



SELECTED WORKS & ARTIST INFORMATION

See attachment 1

SITE MAP

See Attachment 2.

BUDGET

Castlewood Downs YTD		
Income		
#430 AF Individual Donors	\$27,150.00	
#440 BGCF	\$13,575.00	2 to 1 Matching Grant
Total	\$40,725.00	
Expense		
#627 Advertising	\$1,500.00	Based upon other large scale LAL projects
#660 Outside Artist Fee	\$5,000.00	Andy Light, Project Manager
#660 Outside Artist Fee	\$2,500.00	John Henry, Juror
#660 Outside Artist Fee	\$20,000.00	10 sculptors @ \$2,000 per artist
#661 Development Outside Other Fees	\$1,000.00	Catering Fourth Friday & Hospitality for visiting artists
#665 Prod / Prog Postage	\$500.00	Postcard Mailing
#672 Prod/ Prog Printing	\$300.00	Poster / Postcard printing
#677 Contract Labor	\$300.00	Marketing Design
#684 Production Program Supplies	*\$0	Concrete pads in-kind sponsorship, The Bristol Group Andy Light secured total value \$5,000
	\$2,000.00	Equipment Rental, quote obtained by Andy Light / One week rental of all Equipment needed for install.
	\$2,000.00	Lighting, 2 lights per sculpture @ \$100 each (potential for this to be sponsored by LAVA systems...in process
Total Expense	\$35,100.00	
Net	\$5,625.00	<i>Potential for greater net gain from remaining outstanding asks, this allows for a contingency for any unexpected costs, though the projections above have been thoroughly examined.</i>

ARTIST STATEMENTS & BIOGRAPHICAL INFORMATION

Since 1979, I have been building heating chambers around large pieces of steel, applying concentrated, intense heat, then manipulating the material to create a sense of softness. When the heat is removed, these illusions of flexibility are frozen, and on one level, the sculpture becomes a documentation of those forces used in the process. It is my intent that these sculptures communicate a sense of continuance, as if each piece is a single frame taken from a film, appearing to be at rest before moving on.

This method of making art offers a number of creative options for me as a sculptor. The variables of heat intensity, size and shape of the raw material produce a wide range of results; from the quiet simplicity of a single pipe bend to the rhythmic complexity that emerges from folding a section of structural steel. A degree of unpredictability is always present, which tends to tease one's curiosity and lend energy.

Bret Price



Adam Garey

From a young age a strong work ethic was instilled in me. Not from chastisement or reward, but from a compelling example of knowing what should be done and doing it, whatever the cost.

When thinking about my artwork and a unifying statement that transmits throughout, I came to the conclusion that the more words I used, the less I actually said. My drive is not to write but to communicate visually in three dimensions. However, during my search for words, one appeared over and over: WORK. This small four letter word expresses a great deal about my sculpture and my process. This world and I have a great deal in common.



Carl Billingsley

For me sculpture is a special means of communication. It is a way for me to express some of my thoughts and ideas about the human condition. I usually create abstract sculptures that don't represent objects, persons or creatures. More likely, the sculptures are about human activities and ideas that have preoccupied our species for millennia. Ideas such as way-finding, discovery of the materials and processes that have enabled us to build modern civilization and how those activities and materials are still in use today. I often reference history, technical processes and I always try to show something about how the sculpture was created. In a casting, for instance, I will often leave mold lines visible so that the viewers can understand that the sculpture was cast. When I carve stone or wood I leave tool marks. I am inspired by my connection as an artist to all artists that have gone before me and all those who will follow. We are part of a great continuum of human history.



I have always created forms that speak of the phenomenological perspective of understanding through the acceptance of “that, which is.” It is through our individual physical experiences that we understand our environment and “that which is.” I believe that my works galvanize people to investigate and assess that which is in front of them and it's relationship to them. By doing this, they recognize that there is something present and that it's presence is essentially the byproduct of the celebration of humanity. With the acceptance that an inanimate object, which looks nothing like one is accustomed to, one opens up to the acceptance that “that which is” different is also a celebration of life. And in celebrating life, one agrees that “that” which is different is like oneself. In these days and times, humanity really needs to understand this.

The notion that art is an expression of life is the foundation that I sculpt on. I am constantly creating works of art that give the feeling of motion: hence the sphere, angles, balanced and unbalanced elements, and voids. The elements of the sphere, curved forms and grinding patterns emphasize motion and motion implies life. Not only do I use various elements in my composition to imply life, but I also compose my initial thoughts while sculpting a piece in the same manner. By sculpting in the “direct method,” I do not sketch or create drawings for my sculpture. I am always creating in the round; from thought to actuality. I am always in the present and continuously making immediate decisions that lead me to the next set of circumstances, as in life.

Isaac Duncan III



Creating presence through absence using a chair to represent the “human spirit” is the center of a 40-year life investigation. Embracing cultural differences, socioeconomic constructs, and psychological perspectives through use of the common historical object, the chair, gives the viewer a frame of reference, an identity, and a basis for communication. Construction materials of the work are primarily welded steel using industrial processes. The goal of this work is to create bridges, to signify relationships between individual and community, private and public, cultural and natural, and to use the metaphor of figure, the chair, to exemplify the human spirit. Living in a world changing at an ever increasing rate of speed allows for greater clarity. World event images in real time are uncensored and raw. This collected data gets organized into new thoughts, forms, and ideas. The impressions of these images, not the actual representations, are the source of ideas. This work’s representation of a chair is a line drawing in space. What one sees is as important as what one does not see. Allowing the observer to complete the question of meaning on their own, creates an active approach to participation. Intellectual participation occurs as a direct result of the observation. This reconnects to the chair’s meaning being specific to each individual’s experiences and history, leading them to embrace their own cultural differences and socio-economic constructs.

Gary Kulak



Jim Gallucci

Has been a sculptor for 40 years and works full time designing and creating/fabricating sculptures in his Greensboro studio assisted by a staff of 8 people. His commissions can be found in public, corporate, and residential spaces throughout the country.

Jim is currently showing his work in over 30 sculpture shows across the county.

Artist Statement

“I strive to create works that are accessible to the public, that inspires them and hopefully makes them aware of the positive impact art can have in everyday life.” “Art is a physical manifestation of an idea or event that calls forth an emotional response from the viewer. It speaks to us and evokes a chord deep within us. Good art challenges us, can make us feel righteous, moves us, soothes us and can bring us peace.”



I create large-scale sculptures, installations, and images as a means of thinking through material. Recently I have been pursuing two parallel bodies of work. The first is a series of large-scale sculptures and installations developed around the concept of Emergence Theory. "Emergence is a phenomenon whereby larger entities arise through interactions among smaller or simpler entities such that the larger entities exhibit properties the smaller/simpler entities do not exhibit."

I am particularly interested in the ways that emergent behaviors can be seen in the constitution of our cities, society and body politic. The second series addresses Ferguson before and after the death of Michael Brown. My work has addressed issues of race, class and hidden local histories since 2009. In the wake of #Ferguson I felt I was uniquely prepared to connect those vital stories to our contemporary experience

Bryce Robinson



Ray Katz

I have worked in many mediums but metal is my passion. Metal is best suited for my work because of its strength, malleability and inherent beauty. I combine geometric and organic elements to create compositions that convey the kinetic energy implied in my work. I use the abstract manipulation of form and shape in space to create visual balance, using rhythm, action and movement. The implied energy of my compositional structures has become a hallmark of my work and is a metaphor for an evolutionary process that I associate with human experience. Through the creative - process a hierarchy of elements become symbols for ideas that are a tribute to the transcendental experience we all share in common, and in the transcendent experiences inherent in life's journey.



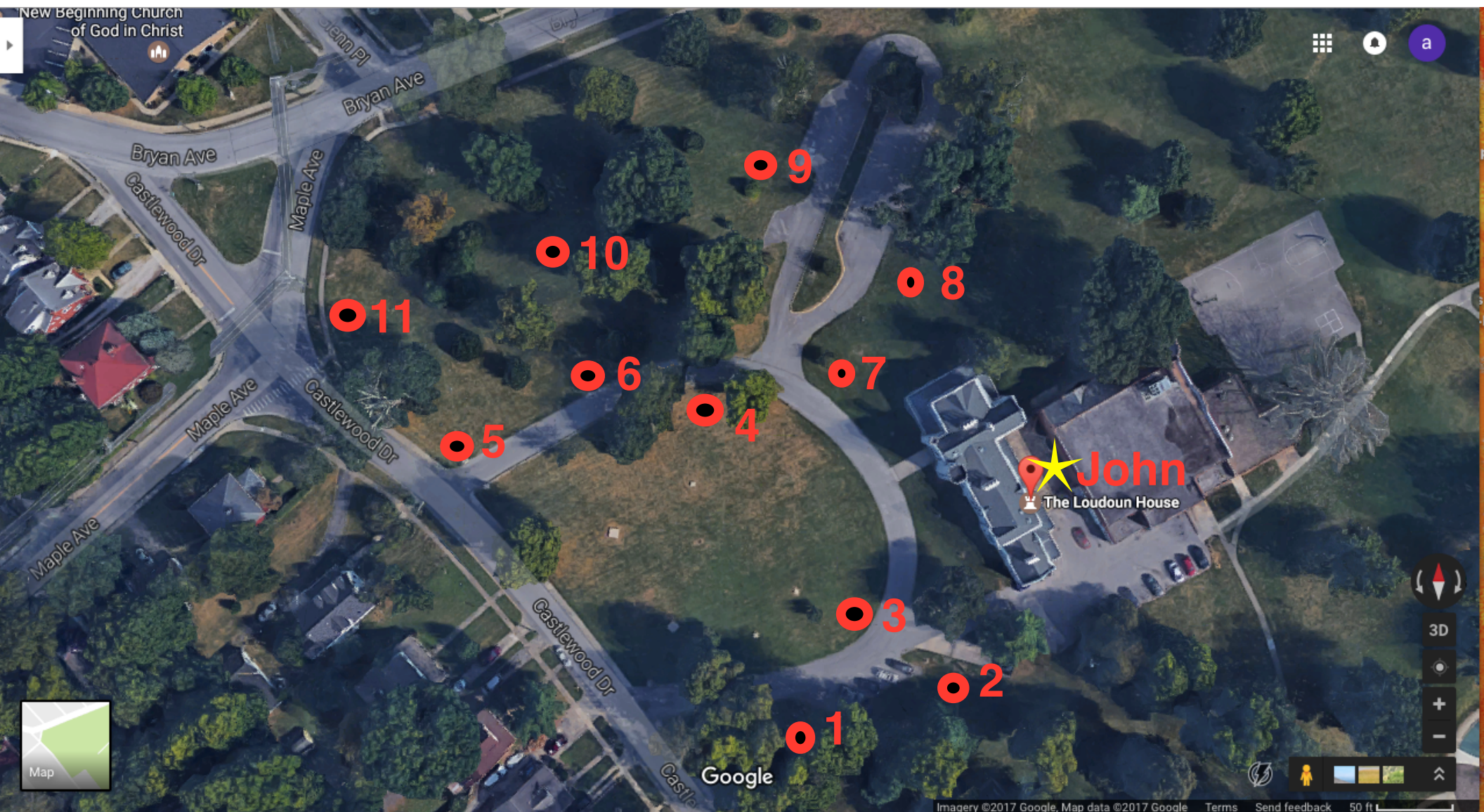
Jim Collins is a Public Art sculptor working in a figurative manner, best exemplified by his long running series the WATCHER. He works in both Chattanooga (TN) and Highlands (NC). Collins holds an M.F.A. in sculpture from Ohio University and was a Professor of Fine Art at the University of Tennessee-Chattanooga. The monograph *Jim Collins: Art, 1963-2003*, was published by Two Hands Art Publishing. His work is in public collections including the Tennessee State Museum, Nashville, TN; Huntington (WV) Museum of Art; Milwaukee (WI) Art Center; and completed three Public Sculpture Commissions in Ireland. He is listed in *Who's Who in American Art*.

Jim Collins



Walter Early is a Chicago-based sculpture artists who also works in film, painting and prints. Often composing and construction en plein air, the objects Walter creates emphasize the role of human presence in the natural world. Walther obtained his MFA fro the University of Notre Dame. His recent works have been exhibited at the Giles Gallery and ArtsPlace in Kentucky, the Marquette and Culture Center of Michigan, and Water Street Studios in Illinois. Walter has been a resident artist in the Ironbridge Open Air Museum of Steel Sculpture in Coalbrookdale, UK and that the Blueberry View Artist Residency in Benton Harbor, Michigan.

Walter Early



Introduction

Few neighborhoods in Central Kentucky are as full of civic pride and engagement as the thriving and culturally diverse North Side of Lexington. Here neighborhood leaders, many of whom are artists-activists are working to reclaim and celebrate the spirit of this once forgotten sector of the city through Arts and Cultural.

Throughout the North Side community glimpses of this revitalization can be seen within the urban wildlife murals that now line the North Limestone corridor, public art pieces on formerly abandoned homes and buildings as well as the the neighborhood gardens that nourish this vibrant and growing population. Community developers are coming together to invest in this district through small and major investments to make a positive difference to the economic growth in the heart of our city. Currently within the boarders of this district 48,000 sp ft of creative space is being utilized by community art organizations, artists, developers and business owners. Their collective of time, resources and energy has this portion of our city humming with the kind of energy that only art can inspire and is making the establishment of a North Side Cultural District a reality.

Many of these developers also live within this sector and are active members of the two neighborhood associations that converge in Castlewood Park, which is home to the Lexington Art League. The members of these associations are responsible for the founding of community initiatives, businesses and non-profits such as Seadleaf, Common Good, Luigart, The Nest, Moveable Feast, Kentucky for Kentucky, FoodChain, After Market Value & Bullhorn Creative. In many cities across the world where politics, religion and money divide communities, art has the power to put them back together. It is the glue that is rebuilding neighborhoods all over the world and on the North Side of Lexington it is responsible for the rebirth of this vital segment of the community.

Cultural & Strategic Planning

The North Side Community is one of the most active Arts and Cultural sectors of the city of Lexington. The North Side planning committee is seeking this distinction to formally define the many creative endeavors that are already occurring within this district. A primary goal of this application is to secure funding to place way finding throughout the North Side District so that members of the community as well as visitors outside of Lexington can locate the many cultural resources that this area has to offer. Additionally, with this distinction the steering committee members will be able to apply for funding for new creative endeavors such as the installation of art in the public domain as well as major funding for the continued community development that has already begun within the district. Additional funding will be sought so that a Marketing program can be developed to increase tourism to the North Side Community.

Through the collective efforts of Community Developers such as Griffin VanMeter and Marty Clifford paired with the work of the North Limestone & Castlewood Neighborhood associations the beginning of the strategic plan for the North Side Culture District has begun. For the past six months the North Limestone Neighborhood Association has been assessing the resources within the North Side

Community and will continue to serve as members of the steering committee once this distinction is obtained. Additional members of the steering committee will be recruited come from the organizations and businesses that are included in this application. A list of the current members of the steering committee is included in the supplemental materials.

Implementation of this district has already begun through the work of the entities that are already established within this geographical area and their continued work will include additional community development projects, public art initiatives, artist studios and affordable living spaces. The district also seeks to continue to create new community gardens spaces and will continue to investing in rainwater initiatives and also will further invest in the work of the Cave Run Watershed project.

The north side cultural district has the support of the Mayor's Office, LexArts, The Downtown Development Authority as well as the Downtown Lexington Corporation and will work with these entities to ensure that this district receives ample visibility and engagement and support from the community at large.

Public Value & Community Support

The North Side of Lexington is a thriving, creative community where grass roots initiatives become a tangible source for change. When these forces are fused with the work of established arts organizations, businesses and non-profits they create a beautiful hybrid that has the ability to provide the foundation for the continued beatification and revitalization of the North Side Community. Developers within this sector have invested in major renovations over the past two years and now these spaces feet house new businesses, non-profits and affordable living/working space for artists and low income community members. Also, the collective reach of the organizations within this district exceeds 500,000 annually and provides a strong case for the value and impact potential of this district. The North Side District will host tours, hold public events and public forum meetings, along with continued oversight from its steering committee to ensure that the district continues to develop in alignment with the needs of the North Side Community and the city of Lexington.

North Side Cultural District Boundaries & Borders

The boundary of this district runs along the Limestone Corridor and at its northern border is anchored by the Lexington Art League, Bullhorn Creative, and Griffin's Art Hotel and the Living Arts and Science Center (LASC). Its Southern boundary runs along North Limestone and which features Institute 193, Home Grown Press, and Luigart. The Eastern boundary of this is home to the Lyric Theatre. The Western Boarder runs along Broadway and is home Transylvania University. Here the work of CETA (Community Engagement through the Arts) has brought visual art to the Lexington community in exciting and new ways. See enclosed map for a complete listing of street names and boundaries.

Cultural Assets

The North Side Community is home to Lexington's oldest and most well established Art's organizations and also features many of Lexington's newest art venues that focus on exhibitions of contemporary art from throughout the region and beyond, innovative practices in art making and contemporary practices in arts education. One of those venues is The Lexington Art is Lexington whose mission is challenge, educate and engage through current visual. With each exhibition LAL's primary objective is to present artwork with the potential to connect to people living within the region while also representing current trends in the broader field of contemporary art. Through this presentation LAL has generated a rich dialogue informed by their exhibitions and LAL has become a sought-after exhibition venue for regional and emerging artists. Last year LAL programs, exhibitions and free community events engaged over 100,000 participants. Also located within the North Side District is the Living Arts and Science Center that provides creative and unique opportunities for exploration and education in the arts and sciences. Each year the LASC offers over 400 classes and workshops for children 18-months old to adults. Luigart is another exhibition venue located within this district that was founded by two professional artists Charlie & Sarah Campbell.

Also within the North Side Cultural District is Institute 193, a non-profit art space dedicated to advancing the careers of contemporary Southern artists and enriching the cultural landscape of central Kentucky. Located on the same block is a beloved coffee/art shop called Third Street Stuff, run by artist/activist Pat Gerhard. Pat is responsible for over 20 years of creative investment in the downtown core of Lexington and has been a vital hub in the North Side community. Proceeding a bit farther down the Limestone corridor major investments in renovation over the past couple of years have completely changed the appearance and functionality of the North Limestone area. Al's Bar for years has been home to Holler Poets which brings together Lexington's literary talent together monthly for live poetry readings, now this neighborhood also features, Home Grown Press which was founded by artist John Lackey and North Limestone Coffee and doughnuts.

The North Side Community offers many other community assets and cultural resources and full list of these resources is included in the supplementary materials portion of this application. This district hosts many public and special events currently at the organizations and venues that are housed within its boundaries such as Gallery Hop, Free Fourth Fridays, solo and group visual art exhibitions, Discovery Nights, Community Engagement Programs, Bike Prom, live musical performances, poetry readings, walking tours, community gardening and conservations initiatives.

The North Side is also home to several affordable housing and artist live/work space programs which is making it possible for this portion of the community to flourish. Creativity is abundant and good, quality homes and apartments are being renovated, rented and sold to families in need of quality housing opportunities.

Incentives and Collaborations

Collaborations and community partnerships are developing through the process of revitalization making new community programs and initiatives possible. Community groups, businesses and organizations are combining forces to further their reach and expand the potential of the programs that they offer to the North side residents. In some cases the neighborhood associations are serving as the connector to different groups who share a common interest and love for the betterment of the community. Concepts for new community development initiatives are underway in the North Side Community and programs such as affordable housings for women and children, new works of public art, and additional restaurants and businesses are underway as well.

Sustaining the Cultural District

The North Side Cultural District developed organically through the collective effort of many and so its work will be sustained through a collaborative approach. The independent organizations, business and community groups will continue to strive for excellence while carrying out their work , thus elevating the profile of the entire district. Through a coordinated marketing plan, increase visibility will be made possible so that the district can secure additional funding for new initiatives and community programming that will continue to link these entities together. The benefit of this collective approach will have a positive effect on the North Side and the entire Lexington community.

Lexington Art League Inc. / NoLi CDC / York St. Water Tank Project / M.O.U.

WHEREAS, the Lexington Art League, Inc. (LAL) is a non-profit, 501(c)(3) visual art organization in Lexington, Kentucky; and WHEREAS, LAL presents visual art exhibitions and provides support to other non-profits for the management and execution of community art projects; and

WHEREAS, North Limestone Community Development Corporation (NoLi CDC), has approached LAL to serve as the Fund Administrator for the creation of a public mural on the York St. Water Tank;

NOW THEREFORE, the parties enter this memorandum of understanding as a reflection of the deal reached:

A. The Fund Administrator and LAL shall provide the following toward the completion public mural on the York St. Water Tank (Project):

1. Will create a timeline and detailed budget for completion of the Project; relatedly will provide a structure for the completion of the mural and will work with Lennon Michalski (Artist) to ensure that the project is completed on schedule, in line, and budget with the expectations of the project.

2. Will request a design sketch from the Artist to be received by NoLi CDC by June 15th, for all parties to review and make suggestions to so that the final project design will align with the vision of the Community Art Facilitator, Terry Stout, and NoLi CDC may provide final approval for the design sketch.

3. Will maintain regular communication with the NoLi CDC representatives so that all parties are kept informed regarding the progress of the Project.

4. LAL Will work with the Artist to order all materials and will deliver those supplies to the work site, while also renting any equipment needed to complete the Project. Prior to ordering materials, LAL will conduct analysis to research the most suitable materials for a project of this scope and scale and will make recommendations related to cost effectiveness as well as the compatibility of the varied materials that have been suggested for the completion of this project.

5. LAL Will be responsible for paying all expenses related to the completion of the Project including the following: Artist Stipend, Community Art Facilitator fee, Community Art Co-Facilitator fee, Community Historian fee, material & supplies costs, equipment rental, site preparation (painting, sanding & prep), vinyl wrapping, printed collateral & event fees. The total cost of the Project shall not exceed \$25,000 inclusive of the fees contained herein.

6. Will be responsible for engaging contractors, if needed for Project.

7. Will work directly with all contract designers and will facilitate dialogue amongst the parties as needed throughout the completion of the project.

8. Will partner with NoLi CDC for the development of marketing collateral to be distributed by both parties. The Fund Administrator and NoLi CDC will distribute Project information and announcements through its collective PR & Marketing approach which includes: mailings, email newsletters, radio & television and their social media platforms with a combined reach of over 20,000.

9. LAL will document the process of creating the mural and will also document the work once it is completed and will create a photo gallery for their website and Facebook page. These images will be made available to NoLi CDC for their use as well and the parties shall share a mutual license in the images created pursuant to this work made for hire.

B. NoLi CDC and The Community Liaison will provide the following support of the successful completion of this project:

1. Will continue to engage community involvement and support for this Project as it relates to the North Limestone Cultural plan initiative.

2. Will pay the Fund Administrator \$25,000 for their facilitation and to support the responsibilities listed previously to facilitate the successful completion of this Project. A detailed accounting of this \$25,000 will be provided NoLi CDC within 30 days of the successful completion of Project.

3. Shall have the right to approve the supplies for the completion of the mural based on best practices and analytics provided by the Fund Administrator.

4. Will collaborate with the Fund Administrator on all Marketing efforts associated with the project.

C. Community Art Facilitators will provide the following support for the completion of the Project:

1. Will review proposed design sketch and propose material for the purpose of approving aesthetic consistency with charitable mission of Project and parties.

2. Will collaborate with Parties regarding overall completion of Project.

3. Will provide stated services at the fee of \$4,000.00.

The parties hereby witness their full and complete agreement to the foregoing by their signatures herein below.

Stephanie Harris, Executive Director , Lexington Art League INC. - FUND ADMINISTRATOR

By: _____
(signature)

Date: _____

Heather Hyden, Director, NoLi CDC - CULTURAL AND COMMUNITY INITIATIVES

By: _____
(signature)

Date: _____

Terry Stout / COMMUNITY ART FACILITATOR

By: _____
(signature)

Date: _____

Duke Dunn / COMMUNITY ART CO-FACILITATOR

By: _____
(signature)

Date: _____

I. Introduction:

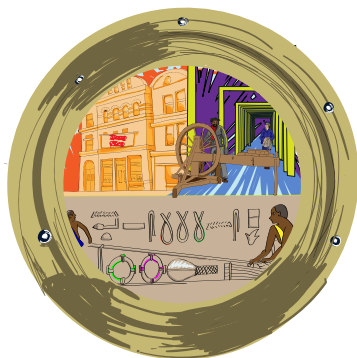
In late spring the Lexington Art League joined the NoLi Cultural Development Corporation to help facilitate the York St. Water Tank Mural Project. This project was funded by The Gimble Foundation and has been in the development stages for the past two years.

This mural is part of the NoLi Cultural Plan and is the realization of a vision born out of the community with direct input from community members. LAL is pleased to join NoLi CDC in the facilitation of this meaningful project that is a reflection of its community and its many treasures.

II. Concept:

Terry Stout, community leader & artist is the visionary behind this project and first conceptualized the idea of highlighting the treasures of the North Lexington community through this public art work. He and a group of other community leaders and representatives compiled a list of community members who have made a meaningful impact on their community.

These portholes feature the following themes: youth from the neighborhood who have gone on to professional athletic careers; church leaders; writers; Isaac Murphy; and the Hemp industry that helped to build the north lexington community.

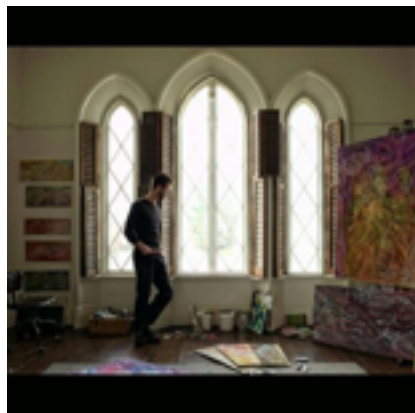


Graphic Design by Charles Browning in collaboration with Terry Stout & Duke Dunn.

III. Execution:

This mural will be created by Artist, Lennon Michalski, who will combine the graphic design elements into a large scale mural on the water tank located on York St.

Lennon Michalski, Artist Information



Lennon Michalski is a Kentucky native with a Master of Fine Arts degree in Painting and Digital Media from the University of Colorado at Boulder. His two dimensional and digital works have exhibited in Colorado, Kentucky, North Carolina, and Washington, D.C. Michalski has also displayed work in group exhibitions internationally in Colombia, China, and Mexico. He is on the Board of Directors of the Creative Alliance for Arts Education a nonprofit organization in Lexington, KY. He also participates with a number of other nonprofits in the Lexington area such as the Lexington Art League, Lex Arts, and the Living Arts and Science Center. Other projects include collaborating digitally with the Lexington Dance Collective, Bluegrass Youth Ballet, and “The Happy Sad” film (from the director of “Brother To Brother”).

Michalski's work is in the collection of the University of Kentucky Healthcare, Clark Regional Medical Center, Eastern Kentucky University, and Churchill Downs Executive Office. He has gained recognition in numerous state and national media affiliates. In 2005 he was published in the Oxford American Southern Art and Architecture Fall Issue and then recently named among the 100 UNDER 100: The New Superstars of Southern Art 2012. In January 2010, he interviewed on 9.3 WFPL Radio dealing with “Artists Suffer Under Recession; Researchers Look at Economic Impact”.



Artist Sketch / Illustrating the Integration of porthole design

York St. Water Tank

TIMELINE

- LAL & NoLi CDC to present to **UCARB** early June date TBD.
- Artist Rendering completed by **June 15th** for review.
- June 1st, development of Marketing materials begin, LAL to engage contract designer to complete. Marketing campaign developed and implemented by June 19th.
- Submit Final design to the **Kentucky Heritage Council** by June 12th for approval.
- **July 7th**, site preparation begins.
- **July 24th - August 18th** artist on site to complete mural.
- Finishing work **Week of August 21st** as needed.
- Mural completed by **August 31, 2017**.
- Public reception date and time TBD.

Video link / Water Tank location:

https://drive.google.com/file/d/0B_Jv6UODITvsR3hzQkJrd3hrbTQ/view

Budget

York St. Water Tank Project

Income	Source / info	Amount	notes:
#440 Gimbel Foundation Funding	NoLi CDC	\$25,000.00	
Total Funding		\$25,000.00	
Expense			
#660 Outside Artist Fee		\$7,000.00	Stipend based upon 182 hours.
#661 Outside Other Fee	Event Related Expenses	\$700.00	Catering and other event fees.
#662 Outside Other fee	Lexington Art League, INC.	\$5,000.00	Project management & facilitation.
#662 Outside Other Fee	Community Art Facilitator	\$3,000.00	
#662 Outside Other Fee	Community Art Co-Facilitor	\$1,000.00	
#684 Production & Programming Supplies	Paint & other materials	\$5,000.00	<i>* materials are still being researched, projection based upon results of that research ytd.</i>
#684 Production & Programming Supplies	Equipment Rental	\$1,500.00	Lift with rental \$500 per week x 3 weeks
#672 Printing	Postcards Posters	\$1,500.00	Current quote for Vinyl printing & design provided by Charles Browning
#677 Contract Design Labor		\$300.00	
#677 Contract Physical Labor		TBD	<i>*Depending upon the final material selection, this fee can be supported through the materials costs set aside above.</i>
Total Expenses		\$25,000.00	

Attachments:

1. NoLi CDC Cultural Plan
2. NoLi / LAL MOU