



**UrbanArt Commission  
Public Art Oversight Committee  
Wednesday, July 13, 2022 – 1 pm**

**Attending: Patty Daigle, Eso Tolson, Nefertiti Orrin and Coriana Close  
+ UAC: Whitney Williams, Travis Washington, Wendy Young, Richard Echols**

I. Welcome

Williams welcomes the committee and is accompanied on screen by Washington and off camera by Young and Echols. She states that there is no approval necessary for the June minutes because there was no meeting. Williams shares images that were also sent to the committee for email approval for Arnold Thompson's 50% fabrication for the sculpture in LE Brown Park. Williams thanks the committee for submitting the email approval so Thompson could be paid on time. Williams shares the installation timeline with 100% fabrication set for the end of July and the sculpture to be installed before the winter. Williams reminds the committee of the maintenance upkeep that Thompson has recommended for the next several years with power washing and updating the LED lighting. Williams also shares the list of subcontractors and partners working with Thompson.

**APPROVALS**

II. Westwood - schematic design approval

Williams states that today UAC is looking for schematic design approval for Tony Hawkins's Westwood mural and asks Washington to share about the project. Washington states that not only is UAC seeking schematic approval, but approval to split up the mural to help with getting it done based on "the little wall" and "the big wall" to help Hawkins get this project done in a timely fashion with the community engagement component able to occur in the winter months while he cannot paint. Washington shares the timeline that explains phase one is power washing both walls and painting the small wall around August the 15th. Washington states that 50% should be done by the end of September and 100% completed by fall break so that the community engagement component can begin with the help of Clean Memphis. Washington shares that this will be a portion where Hawkins will go into schools and work with students and use that time to further the design on the large wall by the words "Boxtown". Washington states that Hawkins wants the students to learn something and also get a chance to vote on what will be featured based on three images Hawkins is currently working on. Washington shares the slide with the image of the area the community will vote on and adds that while Daigle's informal design suggestions for wording and font were taken into consideration, Hawkins did not want to make additional changes as the selection committee was in and out with Hawkins and other responsibilities. Washington shares the artist's preliminary budget and states that off the top is the artist fees and that priming will come out of the artist budget. Washington adds that assistant fees would come out of Hawkins's budget and that UAC is working to connect him with potential artists and students. Washington includes that there is a chance Hawkins uses polytab, but that at least 90% of the mural will be hand painted. Washington shares that another

\$9,000 will go to paint, tarps, and items to help clean up and the extra \$2,000 would go towards the community engagement along with Clean Memphis allocating funds towards a possible block party, maybe two with one being a part of the clean up for the smaller wall and then a final, larger block party at the completion of the mural for everyone to enjoy the dedication.

Washington shares the list of materials including high quality paints that will protect from UV damage in addition to maintenance being simply with light powerwashing and mild soap if necessary. Washington shares that Hawkins will leave a list of paints for touch ups. Williams clarifies that last week when the original PAOC meeting was scheduled UAC stayed on the call with Orrin and Daigle and Hawkins received the feedback that was offered on community engagement and text/font. Williams restates Washington explaining that Hawkins did not want to make the edits so the neighborhood selection committee saw a different design than PAOC; Hawkins will make those updates for final design next month. Williams states that while UAC is looking for approval of Hawkins's schematic design, UAC also want to ensure that beyond sharing how excited the neighborhood is, that UAC has approval and confirmation from PAOC to divide this project into two so that we are not sitting ducks through the winter by completing the small wall before the end of the fall and come back and complete the large wall after the winter. Williams calls for questions or a motion to approve. Orrin asks if PAOC is approving just the drawing that has been shown. Williams clarifies that schematic approval includes the drawings, the budget and the timeline. Orrin replies with an ok and shares that she recently saw a commercial about the effort to stop the oil refinery in Boxtown, a pretty significant event that was community driven that has happened over the past year. Orrin states that she hopes that there is something in reference to that because it is so huge for Boxtown and it would be a real miss to not capture that significant historical community driven event in Boxtown. Washington agrees with Orrin and states that a part of working with Clean Memphis will be the ability to utilize their previously established relationships in Boxtown for Hawkins to connect with residents. Williams calls for any additional questions or a motion to approve. Daigle motions, Tolson seconds, and the motion is approved with all in favor.

### III. Frayser Library - final design approval

Williams states that UAC is excited to share Amanda Nalley's final design for the 3D wall bound mural at the new Frayser Library. Williams compliments Nalley's attention to detail and reminds that committee that we call the art "glyphs" and "icons". Williams shares a slide to showcase each significant historical event, person or item as the glyph/icon. Williams calls out that a major change to the full design based on PAOC's last feedback is that on the left side the second bookshelf was removed to hold space for the mural's key. Williams shares the slide with the dimensions and weight and states that the approximate weight is 500-700 pounds and has been working with the architects to make sure it will be well lit and the weight is being considered for the wall that is currently being put into place. Daigle asks what is 500-700 pounds and Williams states that the full mural is 500-700 with each icon being 3-5 pounds. Williams reminds the committee that this will be made out of the insulated foam and coated at Nalley Studio which is housed in YoungBlood Studios. Williams shares that Nalley has already purchased some of the materials that PAOC had raised concerns about the skyrocketing costs. Williams shares the budget breakdown and states that we are good and Nalley's details have every cost spelled out beautifully and UAC has no concerns about Nalley's timeline or budget. Williams shows the student artwork that is being incorporated into the design and reminds the committee that Nalley hosted a high school competition with Trezevant HS students and the images are of the three winners who received \$300 each, their design incorporated in Nalley's design and their own copy of their glyph to keep. Williams continues by sharing that Nalley has created a log for maintenance purposes with each glyph's dimensions, paint numbers, weight, and location in the chance something occurs to the work. With the next slide Williams shares how perfectly the colors and design is matched for the high school students' works. Williams reminds PAOC about the community vote which allowed residents to decide on four glyphs to include: TN state mineral, the bridge, the TN coneflower, and Frayser's first post office. Williams explains the glyph key with how to do the math to calculate what year is represented on each glyph as well as the

placeholder for Nalley to work with UAC and the community to decide what will be needed in explaining the glyphs' meanings in further details. There will be a QR code that will take you to Nalley's website and link to UAC's site as well to share about the process and any additional information. Williams shares how to calculate the glyph's year using the examples of the Memphis bridge and the Frayser post office by stating that the bridge was built in 1949 and there is no representation in the 10,000 place but there is one of the books which represents the 1,000 place plus you have one 500 plus you have 4 lines which makes 400 and  $500+400$  equals the 900 place then you have the 4 of the tens which is the 40s spot then you have the squares, and nine of those, which represent the ones place so you have 1949. Williams laughs that if we had more time today we would have had a PAOC quiz to see who could get the Post Office year first. Williams compliments Nalley again on her attention to detail and the inclusion of a math activity for families and children. Daigle states that this system is really smart but is concerned with how involved it is and while she is not looking to undo all of Nalley's work she is concerned with the complexity of it. Daigle states that she is glad the key is on there with the text now, but this is still a lot for people to process from a QR code or handout. Daigle is hopeful that more people could become more familiar with the process over time, but asks how this specifically relates to the dewey decimal system. Williams shares that as a former fourth grade teacher that this is spot on for 3rd through 5th graders to learn place value with ones, tens, hundreds places so the complexity is not necessarily there on an elementary level because it is truly what they are doing, but in relation to the dewey decimal system maybe there is room for language to change and notes that UAC will discuss with Nalley to talk through the language around place value versus dewey decimal system. Daigle agrees and states that the complexity for her comes from using the place values to the date or the year that then translates to history so it seems to be a lot of levels of thinking. Williams says she understands and shows the first slide to share that even if you are not following the dates and years looking at the mural as a whole it is still made up of beautiful icons. Daigle states that she just wants to ensure that this is not overly complicated and the text is where it could be clarified as much as possible. Daigle comments that the mural is beautiful and very smart. Williams states that Nalley will appreciate this feedback and UAC will work directly with her to process this feedback. Williams calls for additional questions or comments and Close states that this reminds her of a sculpture outside of the CIA headquarters in Langley, VA that is a huge puzzle and has not been fully translated and there are cryptographers that travel there from all over the world and this reminds her of a version of that. Close says she imagines that kids who are really into numbers would come back to revisit it and that what is really rich about the piece is that you can see it multiple times and still get more from it depending on how much you want to engage. Close shares her excitement and guesses that she is a graphic designer. Williams reminds the group that Nalley is the fabricator too, a do-it-all-er. Williams shares that there is little maintenance with light cleaning and that UAC will have the log to fix anything that occurs and the glyph key will be there to explain any complexities of the project. Williams calls for a motion to approve and Orrin motions, Close seconds and the motion is approved with all in favor.

IV. Accelerate Memphis (Hollywood/Hyde Park) (TW) - selection committee approval  
Williams begins by sharing about the partnership with Accelerate Memphis and the two past projects in Raleigh with artist Rachel Briggs and Whitehaven with artist Tony Hawkins. She states that Accelerate would like to continue to work with UAC and develop neighborhood branding in Hollywood/Hyde Park. Williams shares that this would be a design-only call for a bus shelter design and branding because we will utilize Accelerate's fabricators and contractors to complete the design. The total budget would be \$20,500 with a design stipend of \$3,000 in addition to the \$500 honoraria for the three selected finalists. Williams states that we also have been working to get the selection committee together by ensuring there are neighborhood representatives. Williams shares that the next step if PAOC approves this funding and the project would be to work with the selection committee to create the call and also continue to work directly with the Accelerate Memphis staff. Williams calls for questions. Close shares she would approve this, but wants to say that for the design stipend, the honorarium of \$500 needs to be

moved up because the design is the really hard part and we will have better results from artists if we are offering more funds for their hard work because a lot of effort goes into the design. Williams shares that she has heard Close mention this several times and in Kennedy's absence she will reshare what she has heard from her that this \$500 is in line with the national trend for compensation. Close suggests we set the new standard and be the leaders to do something different and people follow us. Williams states that she understands and that this is something that needs to be increased in general, not just this one project. Williams asks if that was a motion to approve; Close motions, Daigle seconds; the motion is approved with all in favor.

Orrin leaves the chat room and there is no longer quorum. The meeting is adjourned.

**Upcoming (Zoom) Meeting Dates:**

August 10, 2022 @ 1:00 PM

September 14, 2022 @ 1:00 PM

October 12, 2022 @ 1:00 PM

November 9, 2022 @ 1:00 PM

December 14, 2022 @ 1:00 PM