

MOSCOW ARTS COMMISSION



Lauren McCleary
Chair

~Minutes~

Megan Cherry
Staff Liaison

<https://www.ci.moscow.id.us/452/Moscow-Arts-Commission>

Tuesday, April 12, 2022

5:00 PM

**Council Chambers
206 E. 3rd St.**

WELCOME AND ATTENDANCE

The meeting was called to order at 5:07 p.m.

IN ATTENDANCE: Lauren McCleary (Chair), Sue Clark, Aaron Johnson, Sandra Stoops, Erica Wagner, Diane Walker, David Wilson, Donna Woolston

ABSENT: Cindy Barnhart, Kathryn Bonzo, Katherine Clancy (Vice Chair), Sonja Foard

OTHER: Maureen Laflin (City Council Liaison), Megan Cherry (Arts Program Manager), Amy Petit (Arts Administrative Specialist), John Donald Carlucci (Moscow, ID)

REGULAR AGENDA

1. Reading of the Mission Statement

The mission of the Moscow Arts Commission is to enrich the community by celebrating and cultivating the expression of all art forms and culture.

Values:

- Recognize and promote artists' value by creating opportunities for work to be experienced.
- Facilitate and promote the social, educational, and economic value of all art forms and culture in the community.
- Provide leadership and act as a resource in the conversation of all art forms and culture with partner agencies, city leaders, and the community.

The Mission Statement was read by McCleary.

2. Approval of Moscow Arts Commission March 8, 2022 Minutes (ACTION ITEM)

PROPOSED ACTION: Approve minutes, amend minutes, or take such other action deemed appropriate.

The March minutes were reviewed by the Commission. Clark moved, Wagner seconded to approve the minutes as presented. Roll Call Vote: Ayes: Unanimous. Nays: None. Abstentions: None.

3. Public Comment and Response to Previous Comments (limited to 10 minutes)

Members of the public may speak to the Commission regarding matters NOT on the agenda or currently pending before the Commission. Please state your name and address for the record and limit your remarks to three (3) minutes.

No public comment was offered.

4. 2022 MAC Subcommittee Assignments (ACTION ITEM)

Moscow Arts Commission members are encouraged to participate in the following subcommittees. Each subcommittee is limited to three participants.

Events & Programs

Advises on projects such as:

- Artwalk
- Mayor's Arts Awards
- Event Tabling

Third Street Gallery

Advises on projects such as:

- Third Street Gallery
- Palouse Plein Air

Arts & Culture Education

Advises on projects such as:

- Moscow Poet Laureate
- Entertainment in the Park
- Arts Education & MACtivities

Public Art

Advises on projects such as:

- ITC Sculpture Garden & Vinyl-wrapped Traffic Boxes
- 1% Public Art Plan Priorities
- Public Art Master Plan

PROPOSED ACTIONS: Assign commission members to the various 2022 subcommittees and approve the assignments, or take such other action deemed appropriate.

Subcommittee assignments was postponed from the March Commission meeting. Cherry reiterated that subcommittees would only meet as needed. Commission members discussed their current and future assignments, with some indicating a preference to change. There was concern for assigning subcommittees for those members not present and Cherry mentioned bringing the topic back for discussion at the May Commission meeting if needed.

Stoops entered the meeting at 5:12 p.m.

The consensus for subcommittee assignments for 2022 were:

Events & Programs: Barnhart, Clancy, and Foard

Third Street Gallery: Johnson, Walker, and Wilson

Arts & Culture Education: McCleary, Stoops, and Wagner

Public Art: Bonzo, Clark, and Woolston

Johnson moved, Stoops seconded to approve the discussed slate of subcommittee assignments.
Roll Call Vote: Ayes: Unanimous. Nays: None. Abstentions: None.

5. Portable Collection Donation Proposal (ACTION)

Phil and Sandra Deutchman, professors emeriti at UI and WSU, respectively, have offered two works from their collection to be included in the City of Moscow Portable Collection. These include *Origins*, a 70" x 48" work made by Sandra Deutchman in 1992. This acrylic on canvas painting is valued at \$5500 and would need to be located in a permanent and secure display location. A location has been identified inside the Finance Department that would not only be secure, but would also be highly accessible for public viewing. The second artwork is by George Wray, longtime friend of the Deutchmans as well as prolific artist and University of Idaho professor. This untitled work is a 12" x 12" neon piece that, as with Deutchman's painting, would need to be installed in a relatively permanent location. Its value is around \$1000.

Following discussion and a vote by a majority of MAC members to recommend acceptance of the donation, Arts staff will work with the Legal Department to draft agreements for review by City Council alongside the donation proposal. Artwork will be installed an insured pending Council approval.

Cherry provided a synopsis of the Portable Collection Donation Proposal from Phil and Sandra Deutchman. The couple was active in both the Sandpoint and Moscow arts communities and wished to distribute pieces from their personal collection to places that were important to them. The Commission discussed the considerations of accepting the works, including insurance, public access, and security.

Johnson moved, Wilson seconded to recommend acceptance of the Deutchman donation with the preference that the works be placed in a publicly-viewable space. Roll Call Vote: Ayes: Unanimous. Nays: None. Abstentions: None.

6. MACtivities at June 16 Artwalk Season Finale (DISCUSSION)

The Artwalk Season Finale street fair now includes Kidwalk, a section of the event footprint designed for children and families. Booths in this area are focused on art vending, demonstration, and/or interactive displays. City Commission and Departments are invited to share arts-focused outreach in this area, and registration for these groups is free-of-charge. Artists, art clubs, educators, businesses, and non-profit organizations are also welcome to sign up, with a registration cost of \$50. As the primary Commission host of Artwalk, the MAC is encouraged to present an interactive art feature at the event, perhaps including the Moscow Poet Laureate or other program-related feature. Upon discussion and consensus about an appropriate presentation, staff and MAC members will determine the best method for further development of plans.

McCleary discussed doing a collage project with Moscow Poet Laureate, Stacy Boe Miller. Miller would help with a toolkit of phrases to be printed on colorful strips of paper. Participants would then glue the strips to panels to make a collaborative visual work. Younger participants could draw pictures making the project suitable for a variety of ages. Miller will provide a toolkit of phrases to City staff with Moscow as the main theme for the language. Commission members discussed the materials needed for the project and agreed this was a good outreach effort for the June 16 Artwalk Season Finale.

7. Collective Paper Aesthetics (DISCUSSION)

Recreation and Community Events staff have expressed interest in collaborating to bring a STEAM education activity to Moscow. Collective Paper Aesthetics is based in Rotterdam, and produces kits that facilitate pop-up architectural experiences for children and families. If MAC discussion reveals interest in this as an Arts Education feature, staff will conduct more research into financial and operational investments required. Information about this program is located here: <https://goric.com/designer-profile-noa-haim-collective-paper-aesthetics/>

Commission members reviewed a handout and discussed the Collective Paper Aesthetics project (attachment included). Members expressed interest but also the need for more specific information. Questions included cost, durability of the material, storage concerns, staffing and facilitation at events, scalability of the project, optimal group size, and other general logistics.

REPORTS

1. Volunteer Hour Tally (Petit)

Commission members provided their volunteer hours for March.

2. Staff Report (Cherry)

Mayor's Arts Awards Update & Award-maker Proposal Report

Cherry reported that the Mayor's Arts Awards nomination period would be open until July and that social media promotion has been scheduled. In addition, the Mayor's Arts Awards Award-maker call would be open until Friday. The Events and Programs subcommittee would meet after the call closed and bring a recommendation based on the submissions. The Mayor's Arts Awards event will be held on October 27 and although Commission members are excluded from making artist nominations, they can encourage others that may want to participate.

Becker @ ITC Sculpture Garden

Cherry announced that the proposal to contract an artist for the Becker Memorial sculpture project had been approved by City Council. The contracted artist, J. Casey Doyle, is currently working on designs. Doyle will present two designs to the Becker Memorial sculpture donor, and the donor will recommend one to the Commission. The Commission then will send the recommendation to City Council for approval.

June Artwalk Registration Report

Cherry reported that there was one month until the close of registration for the June Artwalk Season Finale and that several Host locations, Food and Beverage vendors, and Art Vendor/Demonstrators had already signed up.

April Artwalk Outreach

Cherry noted that 12 host locations had registered for 3rd Thursday in April. Cherry mentioned online registration, hand-delivered promotional materials, and signs as added benefits to Artwalk hosts. Participation in Artwalk by Commission members continues to be appreciated.

April Poetry Relay Outreach

The Poetry Relay would take place on April 28, Cherry said. This would be the first Poetry Relay for the current Moscow Poet Laureate, Stacy Boe Miller, and the main poetry event for the year. Goose House Bakery would provide refreshments. Moscow Brewery and Coulter's Creek would facilitate a no-host bar.

ADJOURN

The meeting adjourned at 6:16pm.





DESIGNER PROFILE: NOA HAIM AND COLLECTIVE PAPER AESTHETICS

April 19, 2018 - Written by [Jeff Link](https://goric.com/author/jefflink/) - filed under [Designer Spotlight](https://goric.com/category/designer-spotlight/), [What's New](https://goric.com/category/whats-new/).

The journey of Dutch designer Noa Haim into paper structure began in 2008 at the London Festival of Architecture, where she developed a participatory installation as part of her graduate work as an architecture student at the Berlage Institute. With the assistance of the FabLab Den Haag and volunteer teams of builders, Haim created a 2000-piece interlocking structure based on a modification of Buckminster Fuller's 1961 patent, the octet truss. Several years later Terence Riley, curator of the 2011 Shenzhen Hong Kong Bi-city Biennale, commissioned Haim to create a similar project on a larger scale. She developed a new version of the structure in foldable cardboard, and with it, the capacity to democratize the building process.

As designer and creative director for Collective Paper Aesthetics, a Rotterdam-based design initiative launched in 2008, Halm directs a fluid generative process in which teams of builders, as young as age seven, create giant structures by cutting, folding, and connecting simple cardboard forms. Since its inception, the global design initiative has spread rapidly and includes commissioned projects at the Tate Modern in London, National Gallery Singapore, and Museum of Modern and Contemporary Art in Strasbourg, art- and science-based public education programs, pop-up placemaking events at museums and architecture festivals, and play displays at retail stores such as Diesel Kid.

The most intriguing aspect of Halm's work may be the open-ended spontaneity of her approach, which often invites children and caregivers into the creative process to shape the direction of large-scale, inhabitable works. Recently, we had the pleasure to speak with her about her work, design process, and current efforts to build outdoor playgrounds as well as educational temporary structures based on her geometric designs.



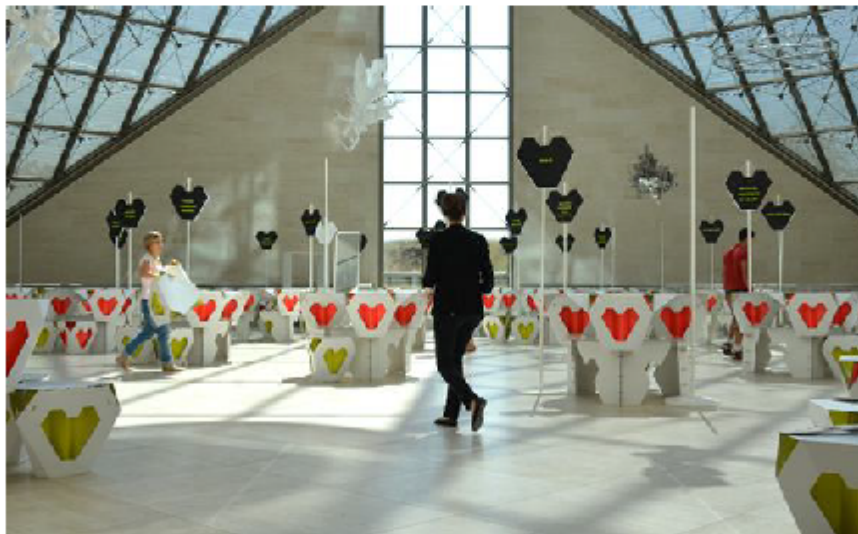
"Ring op het Ding" Polytechnic Museum, Moscow | courtesy Noa Halm

How did you start Collective Paper Aesthetics?

Like many architects in Rotterdam at that time, around 2008, I was laid off. I left a position at Altoon + Porter Architects (now Sitr), where I had worked on schematic design for urban development and retail in Turkey, Thailand, and Spain and on design development for Nieuwe Hoog Catharijne in Utrecht, Netherlands—a shopping, entertainment, and transportation hub in the old city fabric.

Really, the decision stemmed from two things. First, the type of working experience I had was disconnected from reality. I worked on many large-scale projects that were never realized and participated in design competitions. It was fun and creative, but the projects weren't on a stage. I'd been working for four years, building nothing. The painful joke was that I was a "paper architect" I'd create A3-A4 (paper size in Europe) booklets for clients, but I didn't experience in person, nor train, in how a window was connected to a wall. I had a slight idea; I could draw this. But I never realized these things.

The crisis came two months later. There was no more demand for what I was doing before. Then, I got lucky. I received questions to action from the Amsterdam Centre for Architecture (ARCAM) for a museum night in Amsterdam, and my biggest commission ever, a week-long design festival in Germany. I stood in IMM Cologne with a laser cut printer, cutting collected waste material from printing places—catalogs, visiting cards—into entertainment boxes. That's where cardboard first came in. Later, in 2011, Terence Riley, asked if I could do something like what I had done at the London Festival of Architecture, same principle and geometry, but bigger. It was a lot of luck. I'm not sure we could have done something similar with the same budget in Europe, but in China it was possible.



"Heartland," Mudam, Luxembourg | courtesy Noa Haim

Can you tell us about the design process behind Collective Paper Aesthetics?

Collective Paper Aesthetics is designer initiated. Every project has a different group of professionals who execute it. The idea is that art is formed by the collective. It is a statement about the design world. People often look at something as beautiful or not beautiful, with a quickly formed, judgmental attitude. But when an object is built by people the meaning of beauty is differentiated; there is a power to a STEAM [science, technology, engineering, art, and mathematics] project, in which children learn math and geometry from building the structure; this is beauty in a different sense, not because someone deems it that way, like an object of desire—a chair, lamp, or window—but an accretion of beauty connected with the desire to make something.



"Make America Heart Again," Design Pavilion @NYCDESIGN | courtesy Noa Haim

Your Heart Board Pyramid project uses modular systems as the basis for creating kids' furnishings and pop-up play spaces made of cardboard. As they build models, children work with their hands to engage with concepts in math, engineering, architecture, and art. Can you tell us more about how you orchestrate these public events?

To begin with, it's important to have a model to help people understand how the process works. If people arrive in a space and the materials are arranged in a flat manner, people may make one cardboard triangle and leave. But if they see a structure they understand the logic. Sometimes we work together with a museum to build a structure. Children ages 7-14 will form the basic shapes, and then older children, ages 14-17, will come in later in the day to link them together into larger structures. Every event is very well planned, designed for the space and the organization. And we incorporate the museum's education staff as well as visitors' ideas; that's the best way to learn. Alone in the studio, with one cube, I never have as many as ideas as when I introduce a concept to the public and let them experiment.



Heart component pieces at youth building event | courtesy Noa Halm
You've already taken your concept to museums, architectural festivals, and retail stores. Do you see potential for these structures at playgrounds?

I've been really happy to realize the design in durable materials that are a better match for use at a playscape. I have relationships with a few companies interested in pursuing the idea, including a French company, Tôlerie Forézienne, that produces urban furnishings. We now have an aluminum prototype developed by Joel Lerrin, and we're looking for the right playscape to implement it.