



**CITY OF
MOUNT
DORA**

**Parks and Recreation
900 N. Donnelly St.
Mount Dora, FL 32757
352-735-7183
Fax: 352-735-3681**

E-mail: publicarts@cityofmoundora.com

**PUBLIC ARTS COMMISSION MEETING
City Hall Board Room, 510 N. Baker Street, Mount Dora, FL 32757
January 23, 2024 at 3:30 PM**

AGENDA

- I. Call to Order
- II. Roll Call
 - A. Election of 2024 Chair and Vice-Chair
- III. Approval of Minutes
- IV. Public Comment
- V. Presentations
- VI. Adjournment
- VII. Action Items
 - A. Martin Luther King Center Mural
- VIII. Resolutions
- IX. Ordinances
- X. Discussion Items
- XI. City Staff
 - A. Staff Update
 - 1. Waterfront Art Walk Sculpture Update
 - 2. Sunset Park Mosaic Update
- XII. Communications and Reports
 - A. Commission Member Susan Gieger
 - B. Commission Member John Wesner
 - C. Commission Member Thomas Decker
 - D. Commission Member Jane Slivka

- E. Commission Member Maryann McNamara
- F. Commission Member Keashawn "Kay" Volmar
- G. Commission Member Rebecca Owen

XIII. Future Meeting Dates

- A. March 26, 2024, 3:30 p.m.
- B. May 28, 2024, 3:30 p.m.
- C. July 23, 2024, 3:30 p.m.
- D. September 24, 2024, 3:30 p.m.
- E. November 26, 2024, 3:30 p.m.

NOTICE: Please note that, for purposes of Section 286.011, Florida Statutes, two or more members of the City Council may be present at this meeting, and this meeting may be considered a City Council meeting.

NOTICE: If any person decides to appeal any decisions at this meeting with respect to any matter considered, such person may need a record of these proceedings. For such purpose, a person may need to ensure that a verbatim record of the proceedings is made, which record includes the testimony and evidence upon which the appeal is to be based.

NOTICE: In accordance with the Americans with Disabilities Act ("ADA") and Florida Statutes, Section 286.26, persons with disabilities needing a reasonable accommodation to participate in a public hearing or meeting should contact the City of Mount Dora's ADA Coordinator at least 48 hours prior to the proceeding. The ADA Coordinator may be contacted by phone at 352-735-7126, ext. 1111, or by email at clerk@cityofmounddora.com.

If hearing impaired, telephone the Florida Relay Service numbers (800) 955-8771 (TDD) or (800) 955- 8770 (Voice) for assistance.



CITY OF MOUNT DORA

Leisure Services
900 N. Donnelly St.
Mount Dora, FL 32757
352-735-7183
Fax: 352-735-3681

E-mail: parksandrec@cityofmoundora.com

DATE: January 23, 2024

TO: Public Arts Commission Members

FROM: Troy Shonk, Director of Parks and Recreation

SUBJECT: Election of 2024 Chair and Vice-Chair

Introduction:

According to the bylaws of the Public Arts Commission, at the first meeting of the calendar year, the commission shall elect one of its members as chairman and such officers as it finds necessary.

Discussion:

For the nomination of officers, the board shall consider the following procedure:

Current Chair will call the meeting to order and, after roll call, he/she will open the floor for nominations.

The Chair recognizes the member making the nomination:

“__(name)__, would you please state your name for the record and your nomination?”

Member:

“My name is __(name)__ and I would like to nominate __(name)__ for __(position)__.”

Chair asks the nominee if they consent to the nomination.

If nominee gives their consent, the Chair announces:

“__(name)__ has been nominated for the position of __(position)__. Are there any further nominations?”

Continue until there are no other nominations.

If there is only one nomination, the Chair declares the nominations closed.

“May I have a second motion to nominate __(name)__ as the new __(position)__?”

“Any discussion?”

“All those in favor/opposed?”

Motion carried. Passes/Fails.

If there are multiple nominations, the Chair will take a vote on each nomination in the order they were made.

After tallying the ayes and nays the Chair will announce the nominee that received the majority of the votes:

“_(name)_ has received the majority of the votes. May I have a motion and a second to accept the results of the vote?”

“Any discussion?”

“All those in favor/opposed?”

Motion carried by a voice vote of ____ to ____.

Passes/Fails.

The new Chairperson takes over the meeting at this point.

Budget Impact:

N/A

Strategic Impact:

N/A

Recommendation Commission members elect their 2024 Chair and Vice-Chair.

Attachment(s):

Prepared by: Jennifer Schwarz, Operations Manager
Reviewed by: Troy Shonk, Parks & Recreation Director

Final Approval - 1/19/2024



CITY OF MOUNT DORA

Leisure Services
900 N. Donnelly St.
Mount Dora, FL 32757
352-735-7183
Fax: 352-735-3681

E-mail: parksandrec@cityofmoundora.com

DATE: January 23, 2024

TO: Public Arts Commission Members

FROM: Troy Shonk, Director of Parks and Recreation

SUBJECT: Martin Luther King Center Mural

Introduction:

This is an opportunity for the Commissioners to approve a mural design for the Martin Luther King Center.

Discussion:

The proposed mural is a project to uplift the façade and create a colorful visual to illustrate the Martin Luther King Center as a positive place where children and the community can collect.

Budget Impact:

There is funding in the Public Arts budget in GL # 001-1340-572.31-01.

Strategic Impact:

Inviting a local artist to participate in a mural for the Martin Luther King Center will enhance the character of the facility and promote public art in the community.

Recommendation Commissioners review and approve a mural design for the Martin Luther King Center.

Attachment(s):

1. Proposal for Mural project MLK Center 1_23_24

Prepared by: Jennifer Schwarz, Operations Manager
Reviewed by: Troy Shonk, Parks & Recreation Director

Final Approval - 1/19/2024



Proposal for Mural project

MLK Center, 803 Florida Ave Mount Dora, FL

Overview

The proposed mural is a project to uplift the façade and create a colorful visual to illustrate the MLK Center as a positive place where children and community can collect.

History

Officer Kenny Lopez with the Mount Dora Police Dept met with Janet Gamache, Executive Director of Mount Dora Center for the Arts with a vision to create a positive and inviting image on the blank, west facing wall of the MLK Center. His goal was to add vibrancy to its cold and generic appearance to create a more inviting, and dynamic center where children and adults would be more open to approaching and using



the facility. Together, they identified artist German Lemus, a Mount Dora Gallery owner and local artist with outdoor mural experience and met with him to create a mural image proposal.

Artist



Born in Honduras, raised in Miami and stationed in Hawaii while serving in the U.S. Army, German Lemus has been surrounded by vibrant colors and cultures his entire life. While he is most recognized for his mixed media portraits of recognizable people and animals, it is his surrealist take on landscapes and use of metaphors and symbolism that really make this man a creative powerhouse. Inspired by music, culture, nature and current events, his work is nothing short of conceptual, all while being so beautiful and intriguing to look at. He supports both art and artists at his business, Studio Art Farm in downtown, Mount Dora through art classes and gallery space. As one of the founders of the B-Side artist collective in downtown Orlando, you will find several of his powerful murals

around town. Other notable murals include Eatonville 2021, Howard Middle School Orange County 2021, Masonic Lodge Kissimmee 2022, Valencia College 2022, Downtown Apopka 2023

Image Proposals



Version A



Version B



Version C

Materials and Time Frame

Behr Markee primer and exterior paint, Montana brand exterior spray paint. Rainguard VandiGuard – Anti graffiti sealant. Total time approx 3 weeks (weather dependant).

Cost

\$3400 stipend plus materials \$650= \$4050 total.

References

Marylin Cortez- Director Arts Dept, Osceola County (407)846-6247

Barbara Hartley- Director, City Arts Orlando Downtown (407)415-9511

Pastor Erick Stites- Director of Kids Programs, Parramore District Orlando (407)408-2456



CITY OF MOUNT DORA

Leisure Services
900 N. Donnelly St.
Mount Dora, FL 32757
352-735-7183
Fax: 352-735-3681

E-mail: parksandrec@cityofmoundora.com

DATE: January 23, 2024

TO: Public Arts Commission Members

FROM: Troy Shonk, Director of Parks and Recreation

SUBJECT: Waterfront Art Walk Sculpture Update

Introduction:

Update the Public Arts Committee on the progress of the Waterfront Art Walk Sculpture.

Discussion:

The city staff, the City Attorney, the artist's manager, and the artist have worked on an agreement and location for this piece. The art will be located at the Simpson Cove Waterfront.

Budget Impact:

The total cost is still to be determined, but will come from the Public Art funding approved by City Council.

Strategic Impact:

The Public Art Committee intends to create an art walk to travel along the Mount Dora waterfront. This piece will be the first of several pieces of art to be located on the waterfront.

Recommendation

Attachment(s):

1. Statement Temet Nosce Sculpture 1_23_24
2. Amor_Fati collection_Joaquin_Restrepo 1_23_24
3. Art walk sculpture concrete locations 1_23_24

Prepared by: Jennifer Schwarz, Operations Manager
Reviewed by: Troy Shonk, Parks & Recreation Director

Final Approval - 1/19/2024

Statement: Temet Nosce

"Temet Nosce" is a sculpture that explores the complexity of identity and self-awareness through a fusion of philosophical and psychological concepts. As the creator, I drew inspiration from the theories of St. Augustine regarding the "dark night of the soul" and Carl Jung's analytical psychology to craft a piece that encourages introspection and deep reflection.

The intertwined heads of the figures symbolize the integration of different facets of identity, while the upper part, reminiscent of a cage or prison, signifies self-imposed limitations that can hinder personal development. The sculpture is an object designed for contemplation, inviting the viewer to reflect on their own journey of self-discovery and spiritual exploration.

Through the work, there is a quest to challenge preconceived ideas about identity and individuality, delving into the complexity of the human psyche. "Temet Nosce" urges us to embrace the darkness and confront our deepest fears to overcome the barriers that prevent us from achieving self-realization.

In a world where external validation often takes precedence over personal growth, this sculpture serves as a reminder of the importance of introspection and reflection. It is a call to action to embark on our own path of self-discovery, accepting the complexities of our existence and aspiring to be "beings that breathe a reflective breath."

Sculpture information



Temet Nosce in location 1

Name: Temet Nosce

Year: 2022

Medium: Resin, fiber glass, wood and iron

Dimensions: 3.2 W x 6.8 H x 1.6 ft.

Serie: 100

Price: \$15.500 usd

Juan Llach

Project manager

projects@joaquinrestrepo.com / jmllach@gmail.com

AMOR FATI

Joaquín Restrepo (1984)



Amor Fati is the first virtual exhibition of the Colombian artist Joaquín Restrepo where he showcases a sculptural group of images on a three-dimensional stage. Restrepo's work is a project widely referenced by a tradition of thinking about the body and its subjective experience. The staging, making everyday life the theatre of life, is a constant element in the exhibition which reminds us of an encounter with the Spanish Golden Age. Following this proposal, Restrepo presents works of broad theatrical and corporal suggestion in six sculptural groups, accompanied by six text fragments, which are placed on stage where they are projected onto images of an experience only possible through virtual reality.

The exhibition is made up of sculptural groups divided into spaces of what appears to be the highest floor of a building, the floor of which includes a central gallery and two lateral wings surrounded by large windows which transit into a labyrinth, a garden maze, whose horizons fade into an infinite blue sky, crowned by a moon. The scenario constitutes a utopian experience which invites one's inner life. Restrepo allows us a leisurely tour, which begins in the central group of sculptures and lets us explore them while we head to some of the continuous wings.

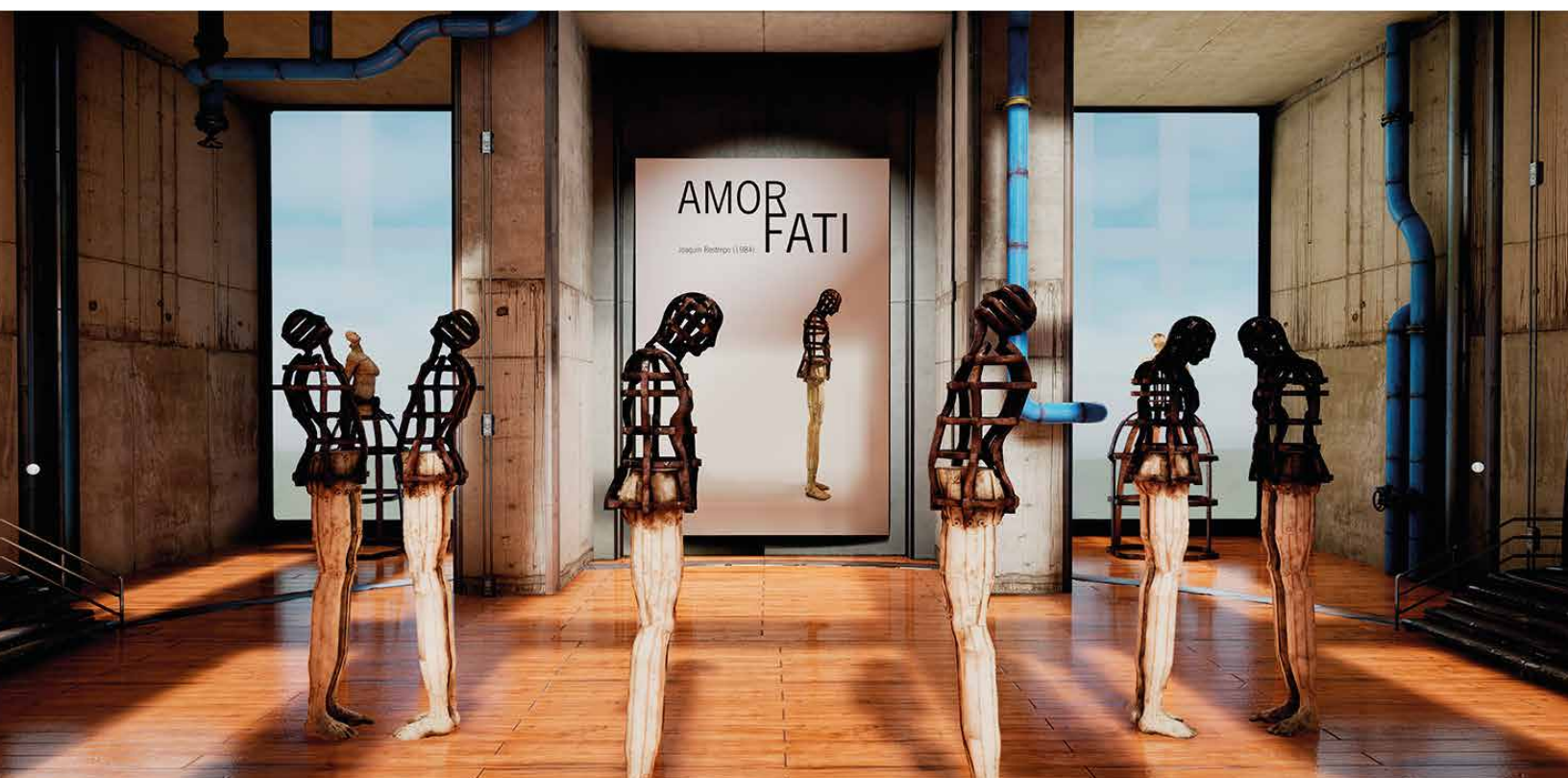
Each of these ends frames a highly complex sculpture, which makes us think that they are the centrepieces of the exhibition. On the one hand, we find a sculpture of a large body which lies in a fetal position and faces the interior of the exhibition. On the other side, crossing the central gallery, the four sculptural groups and two large-format images, a sculpture of a body dressed in a sack-back gown, a term used in 17th century Spain for robe à la française. The sculpture, which can be seen, rotates with the user's body projection in space so that you can understand its three-dimensional nature, although it will always turn on its back and face the infinite.

The pieces, which make up the exhibition, have in common an intention of body gestures and partial industrial construction. The sculptures shape a human body which reveals a deep understanding of human anatomy, volume and gesture. These are made with a casting and assembly process found in the dialogue between the construction processes of industrial engineering of the last century and the moulding process as part of a tradition of cast sculpture.

The sculptures are made up of a design which divides and splits the body into two moments. On the one hand, almost as a scaffolding and placement, a linear, riveted and metallic structure is erected which shapes the extremities of the bodies. Supported in these rigid structures are suspended torsos, arms, and faces in which when we approach we can recognise small gestures, and remind us the careful work in the craft of sculpting.

Thus, Restrepo's work develops and prepares technical studies specific to the interdisciplinary nature inherited from the workshops of the great masters of the Renaissance and the Spanish Golden Age, and a form of serialised and industrialised production. This principle on the technical and graphic symbol reveals an intention to connect, through formal processes, the dialectics between the historical subject of the first modernity and that of the industrial modernity.

Subtlety in movement and richness in detail, volume construction, and conceptual principles which allow us to find beauty in the human body are carried out by the artist in his work. The value and respect for the trade are remarkable, the artist's knowledge and work allow us to sense a laborious, dedicated and disciplined process. This principle which crosses and overlaps Restrepo's sculptural work is translated into the development of the pieces and the three-dimensional fictional setting of the virtual experience.



His perseverance on work is a constant meditation which carries itself into detail, engrossed in the pursuit of form and therefore an exercise of thought drawn from the technique. It seems that from the production and understanding of the technical processes, Restrepo opens the debate about the subject who thinks of himself, his relationship with the world, and the possibility of acting on it, transforming it through technique.

On the other hand, the body gestures, which each of the sculptures have, are shown in small movements and subtleties of those humanoid bodies in which we can project a process of affective-motor and verbal communication which encompass the dramatic expression. This construction process invites the public to read themselves in an emotional way, which, as Deleuze and Guattari would say, imply the conditions of the body and the affectation of subjectivity (Deleuze, Guattari & Vázquez, 2010). Each of the images is shaped by expressions which remind us of the meditative processes and the exercises of inwardness.

Restrepo accompanies each one of his pieces with a textual quote from different authors, and I thought it seems like a dissimilar compilation, stored in common phrases which reflect on the moments of the impermanence of human beings. Each of these textual experiences is almost one of the spiritual exercises with which the mystics and prophets of the Judeo-Christian tradition find the guiding light in difficulty. The experience of loneliness, which enshrouds the exhibition, composes the relationship between the user, who observes through a viewer that resembles his body but does not make an image, and the meditative bodies in the midst of what for the Judeo-Christian mystical experience would be the desert. A place of solitude and silence which has projected itself into infinity, melting into the sky, has occupied the experience of self-absorption and amidst what we can think of "the dark night of the soul" gives way to the meeting of oneself.

Each one of the sculptures is a Golem (Rozenberg & Levinat, 2007), a dormant body, a body in waiting and power between the ambivalent images of well-being and discomfort, awaiting the word which gives it life. Precisely the exhibition is developed in the temporary experience of the sound pieces that accompany the atmosphere of the space and the heartfelt readings, words, which are found in the steps of the spaces of the route.

The Golem is the rabbi who created it, what man is to God, which is also what the poem is to the poet. For Borges, who agrees with Plato "in the *Cratylus*, a name is the archetype of a thing, the rose is in the letters that spell rose and the Nile entire resounds in its name's ring." (Borges, 1974). Hence, Restrepo's humanoid figures reflect a stark flash of human existence which seeks company and meaning in the texts. The texts, sound pieces and the title of the work do not confer extra content but rather enhance the latency that the gestures and the will of the body mean in the sculptures. Certainly, this invites us to recognise some of our emotional and psychological experiences projected in each figure or each group of figures.

A general understanding of the exhibition can lead us to reflect on the pause of social life to prepare the body for the public. A question which is typical of the Judeo-Christian tradition and constituted by the construction of inwardness. *Amor Fati* is an expression widely used by different material cultures and slightly can mean love of fate, an apparent nihilistic acceptance of the future.

What does it take to make life beautiful? But to accept things per se. The German philosopher Friedrich Nietzsche has extensively developed the expression as a concept. Just like Borges, the philosopher turns to the Greeks to think and question the linear notion of Western time. Without going into the matter further, Nietzsche understands two temporalities which constantly come in contact with each other: measured time (*Chronos*) and a qualitative notion of "the right time" (*Kairos*). In this approach, the philosopher recalls the myth of Sisyphus, who just when he is about to finish his task, finds himself in which the action is repeated and in it, a cyclical time occurs, where the tragedy happens (Nietzsche & Sánchez, 1973).





Nevertheless, it is necessary to think of tragedy as a space where the potential and the beauty of the sensitive and transformative human experience is revealed, in its vulnerability, its simplicity, in the laconic search for the meaning of its existence.

The need to escape time, which reads as an arrow shot in a direction where it never reaches, implies recognising the longing and waiting for a prosperous future which prevents experiencing one's life. For Nietzsche, it is important to approach the notion of time that becomes aware of oneself in the present (Nietzsche, 2001). This can bring us closer to his idea of Amor Fati as it is an authentic love in life, without the future of a better future and without the promise of the future that may not come.

The present is made present, Thus spoke Zarathustra in the chapter "Of the vision and enigma" (Nietzsche, 1996) Nietzsche recalls, that time is a moving image of eternity which invites you to live intensely the present. Without fear of the future and regardless of becoming as a solution and resolution of life and its situations, it is accepted that we are formed by all the positive and negative events of our past. Hence, opening the door to living a present in which eternity is present. An awareness of the here and now.

The premise Amor Fati as a concept is ethical and not metaphorical. By living the present without the promise and weight of the future, it is possible to cling to the only thing you have, an existential posture which makes you value the present over a promising or terrifying future. To recognise this principle is to understand that life is leaving us, that life ends, so the idea of the future does not make much sense. The invitation is that man, the "strong" man, strengthens himself by acknowledging his life and its presence in his present.

It is interesting that Restrepo uses the concept and not the metaphor to title, to name, as Borges reminds us, an exhibition which invites us to think about the preparation of the body and subjectivity in a life that is not resolved in the heavenly (theological) paradise, or earthly (the revolution), but takes place by turning to the interior to think about the here and now. Finally, and returning to Borges, the words that remain from Restrepo's exhibition cannot make more sense now, when "The rabbi, with his Golem, looked at him with tenderness and with some horror..." but "In this hour of anguish and vague light, on the Golem our eyes have stopped. Who will say the things to us that God felt, at the sight of his rabbi in Prague?" (Borges, 1974).

PS Mesa

Translation by Arnie Alain Hortal

Visit the exhibit here:

Appstore (iPhone & iPad): https://bit.ly/AmorFati_Appstore

GooglePlay (Android): https://bit.ly/GPlay_AmorFati

Web Site: <http://joaquinrestrepo.com>

Bibliography

Borges, Jorge Luis. 1974. *Obras Completas 1923-1972*. Buenos Aires: Emecé.

Deleuze, Gilles, Guattari Félix, and Vázquez Pérez José. 2010. *Mil Mesetas: Capitalismo Y Esquizofrenia*. 9a. ed. Pre-Textos. Ensayos, 94. Valencia: Pre-Textos.

Nietzsche, Friedrich, and Sánchez Pascual Andrés. 1973. *El Nacimiento De La Tragedia O Grecia Y El Pesimismo*. El Libro De Bolsillo. Sección Humanidades, 456. Madrid: Alianza Editorial.

Nietzsche, Friedrich Wilhelm. 1996. *Así Habló Zaratustra*. El Libro De Bolsillo Alianza Editorial. Sección Clásicos, ; 377. Madrid: Alianza Editorial.

Nietzsche, Friedrich Wilhelm. 2001. *La Ciencia Jovial: (La Gaya Scienza)*. Biblioteca Nietzscheana, 6. Madrid: Editorial Biblioteca Nueva.

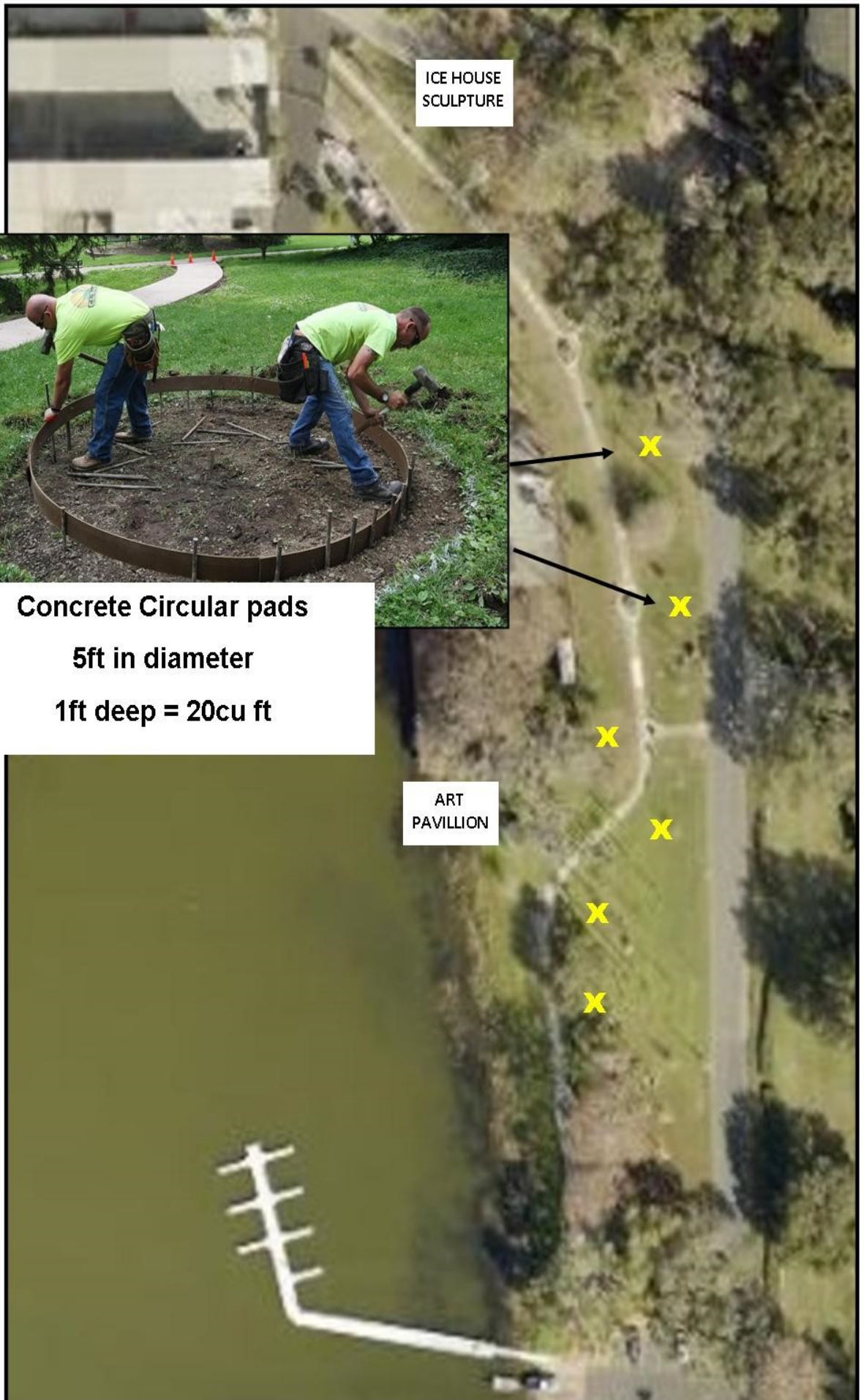
Rozenberg, Yehudah Yudl, and Curt Leviant. 2007. *The Golem and the Wondrous Deeds of the Maharal of Prague*. New Haven: Yale University Press.





Mount Dora Waterfront Art Walk

Sculpture locations





CITY OF MOUNT DORA

Leisure Services
900 N. Donnelly St.
Mount Dora, FL 32757
352-735-7183
Fax: 352-735-3681

E-mail: parksandrec@cityofmoundora.com

DATE: January 23, 2024

TO: Public Arts Commission Members

FROM: Troy Shonk, Director of Parks and Recreation

SUBJECT: Sunset Park Mosaic Update

Introduction:

The text for the Sunset Park Mosaic has been updated at the request of the Public Arts Committee.

Discussion:

This is an opportunity to review the updated design and text. The next step will be working on the installation of this mosaic.

Budget Impact:

There is no budget impact. This project is funded by the Mount Dora Community Trust.

Strategic Impact:

Create a destination for residents and visitors of the city to gather for group pictures. This mosaic-style postcard will lend itself well to Sunset Park and the appeal of our quaint downtown.

Recommendation

Attachment(s):

1. Sunset Park Mosaic 1_23_24

Prepared by: Jennifer Schwarz, Operations Manager
Reviewed by: Troy Shonk, Parks & Recreation Director

Final Approval - 1/19/2024

Greetings from

MOUNT DORA

Florida



Lucas