

★ Roll Call Number

Agenda Item Number

48

Date October 9, 2006

Annual report from the Greater Des Moines Public Art Foundation.

Moved by _____ to receive and file.

COUNCIL ACTION	YEAS	NAYS	PASS	ABSENT
COWNIE				
COLEMAN				
HENSLEY				
KIERNAN				
MAHAFFEY				
VLASSIS				
TOTAL				

CERTIFICATE

I, DIANE RAUH, City Clerk of said City hereby certify that at a meeting of the City Council of said City of Des Moines, held on the above date, among other proceedings the above was adopted.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my seal the day and year first above written.

MOTION CARRIED APPROVED

Mayor

City Clerk

GREATER DES MOINES

PUBLIC ART

FOUNDATION

2006
ANNUAL REPORT

PUBLIC ART IN DES MOINES



GREATER DES MOINES
· PUBLIC ART ·
FOUNDATION

August 15, 2006

Honorable Mayor Frank Cownie & Members of the Des Moines City Council
Des Moines City Hall
400 Robert D. Ray Drive
Des Moines, IA 50309

Honorable Mayor Cownie & Members of the Des Moines City Council:

1915 Grand Avenue
Des Moines, Iowa 50309

On behalf of the Board of Directors of the Greater Des Moines Public Art Foundation, I am pleased to submit the enclosed 2006 annual report.

BOARD OF DIRECTORS

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This preliminary report details activities pertaining to projects, governance, administration, and financial management in accord with the requirements of an Agreement, dated March 19, 2004, between the City of Des Moines and the Greater Des Moines Public Community Foundation, i.e., Greater Des Moines Public Art Foundation.

I expect to have a graphically enhanced report for presentation at a Council work session, sometime in September, as confirmed by Rick Clark and Chris Hensley.

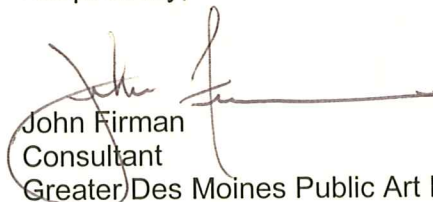
The Foundation has made significant strides over the past year in its continuing pursuit of acquiring the highest quality public art for the City of Des Moines.

The following items are enclosed:

- ◆ Narrative report on activities
- ◆ Combined Financial Spreadsheet (FY 2004, 2005, and 2006]
- ◆ Board of Director's Roster
- ◆ Print Media Articles

On behalf of the Board of Directors, I want to thank you and the members of the City Council for your continuing support of the Foundation. Please feel free to contact me if you have any questions or comments.

Respectfully,


John Firman
Consultant
Greater Des Moines Public Art Foundation



Title: Untitled
Artist: Jennifer Lynn Bates

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Combined Financial Statements [FY 2004, 2005, 2006]

FY 2005-06 Board of Directors Roster

Print Media Articles

Section 1: Introduction

Perhaps a single sentence captures the purpose of the Greater Des Moines Public Art Foundation. It can be found on a plaque, attached to the west side of the Temple for the Performing Arts, dedicating the recently completed “*Temple Chess and Poetry Garden*” public artwork.

The plaque is not fancy. It simply describes the origins of the project — provides information about the artist and his work — and names of those who made generous contributions.

Nevertheless, it is the first sentence, above all else, that sums up the whole of the Foundation’s reason for being; it reads, “*This space is for the public.*”

Indeed, the public is the rightful beneficiary of what the Foundation hopes will become a preeminent public art collection. It will serve multi-faceted purposes as the city continues on its phenomenal pattern of growth.

The Foundation came into being as a nonprofit organization in November 2004, as the successor of the City of Des Moines Public Art Commission.

The Commission was enacted into law by the City Council on October 22, 2001, via an ordinance to amend the municipal code by adding and enacting a new Article IX to Chapter 82, establishing a Public Art Program and Public Art Commission.

The ordinance was crafted over a two-year period by a 20 member Public Art Task Force, appointed by then Mayor Preston Daniels, comprised of a diverse cross-section of city and other residents from the metropolitan area.

In 2003, then Des Moines City Manager Eric Anderson and Greater Des Moines Community Foundation President Johnny Danos, began a series of discussions to transfer the program, its governing body, and financial resources to the Community Foundation. The purpose in doing so, ostensibly, was to make it more desirable and convenient for the private sector to contribute money for public art acquisitions.



Artist: Barrie Lester
Exterior Mural: Orchard Place/PACE @
8th & High Streets



Title: Mixmaster
Artist: Stewart Buck

On December 22, 2003, the Agreement was executed, and reads, in part... “[The] City Council authorized a contract [Agreement] between the City and the Community Foundation which provided that the uncommitted funds appropriated in FY02/03 and FY03/04 for the City’s Public Art Program, and that all future appropriations for public art be transferred for administration by the Foundation consistent with the goals and objectives of the City’s Public Art Program and the requirements identified in Council Communication Numbers 03-265 and 03-615.”

Soon after the Agreement was finalized, the Community Foundation filed documents with the Internal Revenue Service seeking nonprofit status for an independent organization to administer the program. The IRS approved the application and thus was formed the Greater Des Moines Public Art Foundation.

After all legal matters were attended to; the Public Art Foundation began fulfilling its mandate to establish a public art collection of the highest quality with objects created by professional artists from around the world; including local, regional, national, and international artists who work in the public domain.

The sections that follow provide a summary of the Foundation’s operations since the last annual report, dated August 15, 2005.

A financial spreadsheet is appended to this report, which shows the Foundation’s efficient use of funds, increasing private support, and its goal of maintaining and fiscal responsibility and transparency .

Section 2:

Projects Completed, In Progress, & Pending

The past year was favorable in a variety of ways, particularly in the areas of completing and initiating projects. The Foundation's work so far, helps underscore its vision of excellence and commitment to serve the public. The seven projects in which the Foundation is involved are at various stages, i.e., completed, in progress, or pending; a description of each is as follows...

- ◆ Temple Chess & Poetry Garden
- ◆ 2006 "Art of the Community" Performance Report – City of Des Moines
- ◆ Iowa Events Center's Hy-Vee Hall of Pride
- ◆ East Village Bicycle Rack Project
- ◆ Science Center of Iowa
- ◆ Rotary Club of Des Moines' "Literary Walk"
- ◆ A Project of The National Bar Association



Artist: Siah Armajani
Title: Temple Chess & Poetry Garden [Detail]

Completed

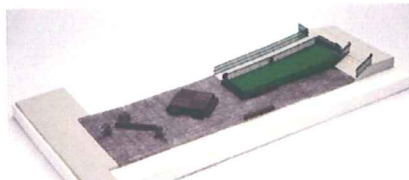
Temple Chess & Poetry Garden

The *Temple Chess & Poetry Garden* was conceived, designed, and fabricated by internationally known artist Siah Armajani. The Garden is rapidly becoming a favorite gathering place, where people can go to simply enjoy the day or play one another in a game of chess.

The idea was originally conceived of by family members of the late Bennett Webster, a well-known, life-long resident of Des Moines. The family made overtures to the Foundation with an idea. They wanted the Foundation's help in commissioning an artist to create a single chess table in honor of the late Mr. Webster — their desire was to locate the table in a prominent place in the Western Gateway Park.

The idea rapidly evolved from that of a single chess table into a multi-faceted, site-specific environmental work designed and created by Mr. Armajani. He was inspired to fabricate a variety of objects that would "...activate a space, be inviting to the public, and include interactive elements."

His creation accomplished what he set out to do. The Garden includes three chess tables, a rectangular area surrounded by fencing with embedded, brass-lettered lines of poetry, benches for sitting, and a large square multi purpose table. The area is landscaped with plantings and trees and granite covers the ground surface.



Artist: Siah Armajani
Title: Model of Temple Chess & Poetry Garden

Over a hundred people attended the dedication ceremony on May 16, 2006 to help inaugurate and activate the space — a space that otherwise would not have been particularly interesting or useful to the public.

East Village Bicycle Stands

The East Village hosted its second annual “*Rack ‘n’ Roll Project*,” funded in part by the Foundation, which culminated in commissioning five Iowa artists to create bike rack sculptures for installation throughout the historic East Village area.



Artist: Matthew Kargol, Oskaloosa
Title: Spotted Dog

The Foundation was pleased to assist the Historic East Village, Inc. again this year by helping to select the artist and provide one-half of the \$2,000 stipends paid to each commissioned artist.

The competition attracted 22 entries from Iowa artists. The submissions were reviewed by an experienced panel of judges; those who served on the panel were Tracy Levine, *Metro Arts Alliance of Greater Des Moines*, Phillip Chen, a *Public Art Foundation Board member and Drake University art professor*, and Patrick Alvord, *Jeffrey Morgan Architecture Studio*.



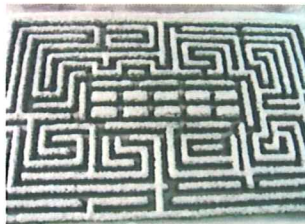
Artist: Tim Adams, Webster City
Title: High Wheeler

The sculptures were unveiled during “*Bike to Work Week*,” which took place during May 15-19, 2006.

The Iowa Events Center Hy-Vee Hall of Pride

With assistance from the Foundation, officials of the Iowa Events Center — Hy-Vee Hall, commissioned Des Moines native, and New York City artist Anna Gaskell to create a site-specific work of art for the Hall. Ms. Gaskell created an outdoor “hedge maze,” which is an interactive artwork that introduces “*living*” public art to downtown Des Moines. The installation is located near the corner of Third and Park Streets and readily accessible to the public.

Gaskell, who is well known for her public artworks, conceptualized and created a “maze” which measures 50 feet long and 25 feet wide. The work also features a television monitor, placed inside the Hall that continually shows the work as viewed under gradually changing growing and weather conditions.



Artist: Anna Gaskell
Title: Hedge Maze

The Foundation awarded a grant of \$75,000, or 50% of the \$150,000 project costs. Polk County contributed \$35,000 and private sources gave a total of \$40,000, the amounts of which match Foundation funds by a ratio of one-to-one.

In Progress

Rotary Club of Des Moines

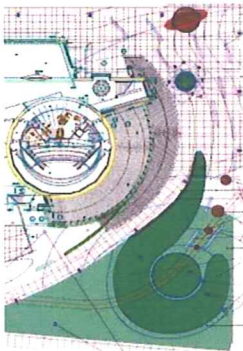
The Rotary Club of Des Moines is working with the Foundation to develop project criteria for a tentatively titled **“Literary Walk,”** intended to serve as a unifying feature spanning a five-block area within the Western Gateway Park.

In the Club’s statement of purpose, a public artwork is envisioned that will... *“have a lasting impact on the community, be of significance and high profile, involve directly all members of the Rotary Club of Des Moines, represent the impact the Club and its members have had on the community, and reflect the emphasis and goals of Rotary International.”*

The high visibility and stature of the project is already evident in that Ted Kooser, most recently the Poet Laureate of the United States, has agreed to work with an equally prominent visual artist to conceptualize and create the work.

The Science Center of Iowa

SCI received a \$100,000 grant from the Foundation to commission a team of two artists to create a monumental outdoor public work of art, using elements of science as their inspiration, to be installed at a location easily accessible to the public.



Artists: Harries & Lajos Heder
Artwork Rendering

The team of Mags Harries & Lajos Héder is conceptualizing a “science” inspired outdoor gathering space that will be situated at the southeast corner of the SCI’s property.

The work is relative to SCI’s mission and promotes conversation, experimentation, and inquiry. Harries & Héder are nationally recognized artists whose work graces cities and states across the nation.

As is the case in most of the projects funded by the Foundation, the SCI grant is matched on a 1:1 basis.

City of Des Moines — 2006 Performance Report

Last year, the Foundation provided a \$9,000 grant to offset the cost of paying professional artists for the rights to publish images of their work in the city’s 2005 Performance Report. Nine local artists were selected out of nearly 200 entries in a competition that was well managed by Metro Arts Alliance, a long-time Des Moines nonprofit organization, dedicated to serving the needs of local artists.

In an effort to create an equally successful report this year, city officials have contacted the Foundation regarding support for a 2006 version. The request will be acted on at the Foundation’s Board meeting on September 27, 2006. The 2005 report is a truly superior publication; it is an imaginative and uses images of artwork as a tool to enhance the format of the publication and make it a more desirable document to read.

Pending

National Bar Association

Polk County Associate Judge Odell McGhee contacted the Foundation early this summer about a plan for creating a monument to honor the Des Moines' African-American attorneys who founded the National Bar Association, in 1929.

At the time, African-American's were not allowed admittance into the *American* Bar Association [ABA] and, as such, the *National* Bar Association [NBA] was established to accommodate the needs of this underserved population, in a racially divided society.

Although discussions about the project are just beginning, the Foundation has agreed, in principle, to assist in the artist selection process and provide financial support at an amount to be determined later in the process.

Blank Park Zoo

Terry Rich, the Zoo's Chief Executive Officer, has requested to time to make a presentation to the Foundation's Board of Directors. The purpose of his appearance is to share the Zoo's plans to acquire a significant work of public art for the entrance to the facility.

Mr. Rich has indicated he will be seeking both financial support from the Foundation and assistance in the artist selection process.

There are numerous urban and suburban development projects underway within the boundaries of Des Moines. As such, the Foundation looks forward to collaborating with community stakeholders and others to increase the scope of the city's public art holdings and continue its efforts to enhance the aesthetics of the city and quality of life for its residents.



Artists: Pete Goche & Khalid Kaha, Des Moines
Title: bikeRAK

Section 3: Governance & Administration

Sixteen Des Moines' residents form the Foundation's governing Board of Directors; each of whom serve three year terms and meet four times a year. In the intervening periods between Board meetings, a seven-member Executive Committee is responsible for conducting business on behalf of their colleagues on the full Board.

Decisions made by the Executive Committee at any of its six annual meetings are forwarded to the entire Board for disposition, at the next regularly scheduled meeting. The Board has three officers; i.e. President, Vice-President, and Treasurer and an Executive Committee that consists of the three elected officers and four at-large members.

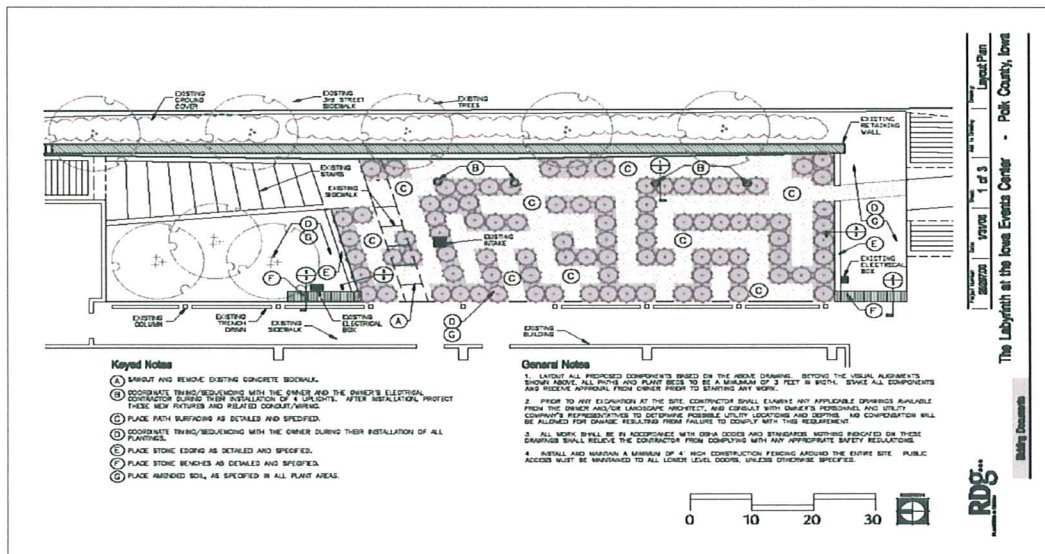


Artist: Concetta Morales
Title: Open Lines

A consultant, who specializes in initiating and managing public art programs, is retained on an annual contract. The consultant is responsible for all operational and administrative functions of the organization, with the exception of fiscal operations, which are managed by the Greater Des Moines Community Foundation.

This arrangement allows the Foundation to keep its overhead and personnel costs remarkably low; i.e., the percentages for administration were 8% and 7% of total revenue, in FY 2004 and FY 2005, respectively. It is anticipated that 2006 administrative costs will not increase significantly and remain in this same range.

The Foundation carries a comprehensive insurance policy, including a Directors & Officers Liability insurance (D & O) rider for all board members. The full service insurance package also includes coverage for Real and Personal Property, Business Interruption, General Liability, Automobile, Crime, Fine Arts, and Electronic Data Processing Equipment. The insurance broker is LaMair-Mulock- Condon Company and it is underwritten by the Chub Group of Insurance Companies.



Artist: Anna Gaskell
Title: Architectural rendering - Hedge-Maze, Hy-Vee Hall



Section 4: Financial Resources

Financial Summary

Although only two years old, the Foundation has managed to use its annual city funding allocation to leverage a fair amount of additional support from private sources.

In FY 2003-04, the city allocated to the Foundation a beginning fund balance of \$360,100, from its Capital Improvement Budget. In FY 2004-05, FY 2005-06, and FY 2006-07, additional sums of \$200,000, \$415,000 and \$125,000, respectively, were received for a total of \$1.1 million, through the period ending June 30, 2007. [1]

As noted previously, The Greater Des Moines Community Foundation manages the organization's financial accounts and invests its assets in appropriate marketable securities/investments.

Due to the city's necessary reduction of expenditures in FY 2006-07, the Foundation received an allocation of \$125,000, or a decrease of 70% from that of FY 2005-06. [1]



Artist: Siah Armajani
Title: Temple Chess & Poetry Garden

While this reduction will diminish the Foundation's short-term capabilities, efforts are underway to broaden its base of support through grants and contributions from foundations, businesses, and individuals.

The "Temple Chess & Poetry Garden" for example, illustrates the Foundation's ability to attract private funding. The total project cost was approximately \$330,000; of that amount, private sources contributed \$215,000, or 65% of the total, with the remaining sum of \$115,000, or 35% provided by the Foundation. These levels of support reflect a match of approximately 3:1, which is an impressive result by any standard of professional fundraising.

We believe the private match for this project is a strong indication that the community values excellence, embraces art in public places, and is willing to support a quality public art collection.

The attached budget spreadsheets provide detailed, transparent financial information for FY2004, FY 2005, and FY 2006 [as of March 31, 2006], and illuminates the Foundation's commitment to financial responsibility.

Private Support & Fundraising

The fundraising strategy used by the Foundation is quite simple; we appeal to likely donors based on the characteristics of a specific project, the reputation of an artist, and the sensibilities of those who wish to make Des Moines a better place in which to live and work. This strategy, combined with Board members who are experienced in fundraising, will serve the Foundation well as it continues its pursuit of a world-class public art collection.

[1] Blue-Grey colored text represents revised language using the city's fiscal year, July 1 – June 30 instead of the Foundation's fiscal year, January 1 – December 31.

Section 5: Conclusion

The Foundation operates with a mandate that originated in 2001, when the City Council determined that it was beneficial to city residents and good policy to establish a public art program and governing commission.

The spirit of this mandate necessitates that the Foundation maintain effective leadership, commitment to quality, and visionary thinking as it continues its work on behalf of the public.

The current members of the Foundation possess these characteristics and are fully committed to acquiring a premier public art collection — a collection that is a preferential asset and a dramatic visual statement about the quality of life in the City of Des Moines.

It is a pleasure to serve as stewards of this mandate — and a responsibility Foundation board members take very seriously. The future for public art in Des Moines is promising, and the Foundation is indebted to its collaborators. In particular, the Foundation publicly thanks the Des Moines City Council and the Greater Des Moines Community Foundation for their invaluable contributions to this undertaking.



Title: *Untitled*
Artist: Michael Holmes



Temple Chess & Poetry Garden – Siah Armajani
Photographed prior to Dedication Ceremony

GREATER DES MOINES PUBLIC ART FOUNDATION - THREE-YEAR FINANCIAL SUMMARY

[Note: 1]

PART I	FINANCIAL STATEMENT: THREE-YEAR SUMMARY
PART II:	FINANCIAL STATEMENT: THREE YEAR REVENUE PERCENTAGE DETAIL
PART III:	FINANCIAL STATEMENT: THREE YEAR DONOR DETAIL
PART IV:	FINANCIAL STATEMENT: THREE YEAR PRIVATE FUNDING DETAIL

PART I: FINANCIAL STATEMENT THREE YEAR SUMMARY

REVENUE	FY 2004	% TOTAL REVENUE	FY 2005	% TOTAL REVENUE	FY 2006	% TOTAL REVENUE	NOTES
BEGINNING FUND BALANCE	\$0.00	0%	\$305,563.91	36%	\$598,565.81	65%	
Interest & Investment Income	\$3,567.27	1%	\$16,777.81	2%	\$7,662.40	1%	[Note: 3]
Gifts & Contributions	\$364,250.00	99%	\$535,550.00	62%	\$307,750.00	34%	
SUB-TOTAL	\$367,817.27		\$552,327.81		\$315,412.40		
TOTAL REVENUE	\$367,817.27	100%	\$857,891.72	100%	\$913,978.21	100%	
EXPENDITURES							
Program Expenditures							
[Note: 2] Administrative Expenditures	(\$10,000.00)	3%	(\$189,699.87)	18%	(\$43,149.68)	5%	
GDM Community Foundation	(\$48,585.81)	8%	(\$67,863.04)	7%	(\$16,666.00)	1%	
TOTAL EXPENDITURES	(\$62,253.36)	11%	(\$259,325.91)	25%	(\$61,832.42)	7%	
ENDING FUND BALANCE	\$305,563.91	88%	\$598,565.81	75%	\$852,145.79	93%	
		100%		100%	0% <i>commitment</i>	100%	

PART II: FINANCIAL STATEMENT - THREE YEAR REVENUE PERCENTAGE DETAIL

REVENUE [DETAIL]	FY 2004	% TOTAL REVENUE	FY 2005	% TOTAL REVENUE	FY 2006	% TOTAL REVENUE	TOTALS
City of Des Moines	\$560,100.00	99%	\$415,000.00	75%	\$125,000.00	39%	\$1,100,100.00
Individuals	\$3,150.00	1%	\$45,550.00	8%	\$150,250.00	47%	\$198,950.00
Corporations	\$1,000.00	0%	\$22,500.00	4%	\$17,500.00	5%	\$41,000.00
Foundations/Trusts	\$0.00	0%	\$51,500.00	9%	\$15,000.00	5%	\$66,500.00
SUB-TOTAL	\$564,250.00	99%	\$534,550.00	97%	\$307,750.00	95%	\$1,406,550.00
Earnings	\$3,567.27	1%	\$16,777.81	3%	\$15,000.00	5%	\$35,345.08
TOTAL REVENUE	\$567,817.27	100%	\$551,327.81	100%	\$322,750.00	100%	\$1,441,895.08

PART III: FINANCIAL STATEMENT THREE YEAR DONOR DETAIL

SOURCE	FY 2004	FY 2005	FY 2006	TOTALS	NOTES
CITY OF DES MOINES					
City of Des Moines	\$360,100.00	\$415,000.00	\$125,000.00		[Note: 4]
City of Des Moines	\$200,000.00				[Note: 5]
SUB-TOTAL	\$560,100.00	\$415,000.00	\$125,000.00	\$1,100,100.00	

INDIVIDUALS

Ms. Kristi Lund-Lozier	\$0.00	\$1,000.00			
Misc. Donor	\$0.00	\$50.00			
Ms. Elizabeth Webster	\$0.00	\$15,000.00			
Mr. & Mrs. Brent B. Green	\$0.00	\$1,250.00			
Mr. & Mrs. Randy Duncan	\$0.00	\$1,250.00			
Mr. & Mrs. James Willer	\$0.00	\$2,000.00			
Mr. Arthur M. Cappola	\$0.00	\$5,000.00			
Mr. William N. Goodwin	\$0.00	\$5,000.00			
William Van Orsdel	\$0.00	\$5,000.00			

Mr. & Mrs. Edward Coppola, Jr.	\$0.00	\$5,000.00			
Mr. & Mrs. Michael A. Coppola, Jr.	\$0.00	\$5,000.00			
Mr. Paul Mankins	\$0.00	\$0.00			
Paul Mankins	\$1,000.00	\$0.00			
Michael Myszewski	\$150.00	\$0.00	\$250.00		
Pamela Bass-Bookey & Harry Bookey	\$500.00	\$0.00	\$150,000.00		[Note: 6]
John Firman	\$1,000.00	\$0.00			
Julia Gentleman	\$500.00	\$0.00			
SUB-TOTAL	\$3,150.00	\$45,550.00	\$150,250.00	\$198,950.00	

CORPORATIONS					
Allied Insurance Company	\$0.00	\$7,500.00			
Larson & Larson Construction, LLC	\$0.00	\$5,000.00			
The Graham Group	\$0.00	\$10,000.00			
Starbucks Coffee	\$0.00	\$0.00	\$10,000.00		
WA Architecture	\$1,000.00	\$0.00			
SUB-TOTAL	\$1,000.00	\$22,500.00	\$17,500.00	\$41,000.00	

FOUNDATIONS & TRUSTS					
Hurd Revocable Trust	\$0.00	\$500.00			
The Levitt Foundation	\$0.00	\$1,000.00			
JoAnn Friedman Fund	\$0.00	\$10,000.00			
Doug Reichardt Fund	\$0.00	\$5,000.00			
William C. Knapp Charitable Foundation	\$0.00	\$5,000.00			
Paty & Jim Cownie Charitable Fund	\$0.00	\$5,000.00	\$15,000.00		
BRAVO	\$0.00	\$25,000.00			
SUB-TOTAL	\$0.00	\$51,500.00	\$15,000.00	\$66,500.00	
TOTAL	\$564,250.00	\$534,550.00	\$307,750.00	\$1,406,550.00	

PART IV: FINANCIAL STATEMENT - THREE YEAR PRIVATE FUNDING SUMMARY [INCLUDING MATCHING FUNDS]					
PROJECT	TOTAL PROJECT COST	FOUNDATION SUPPORT	PRIVATE MATCH	% FOUNDATION SUPPORT	% PRIVATE MATCH
Orchard Place/PACE Mural	\$20,000.00	\$10,000.00	\$10,000.00	50%	50%
Temple Chess & Poetry Garden	\$360,000.00	\$145,000.00	\$215,000.00	40%	60%
Hy-Vee Hall	\$150,000.00	\$75,000.00	\$75,000.00	50%	50%
Scienc Center of Iowa	\$400,000.00	\$200,000.00	\$200,000.00	50%	50%
National Bar Association	\$500,000.00	\$150,000.00	\$350,000.00	30%	70%
Rotary Club of Des Moines	\$500,000.00	\$150,000.00	\$350,000.00	30%	70%
Downtown Mural Project	\$200,000.00	\$100,000.00	\$100,000.00	50%	50%
TOTAL	\$2,130,000.00	\$830,000.00	\$1,300,000.00	43%	

NOTES	
[1]	The Foundation's Fiscal Year begin January 1 & ends December 31
[2]	The Foundation shall not exceed 20% of City funds for administration expenses
[3]	FY 2006 amounts are actuals as of March 31, 2006
[4]	The City of Des Moines transferred \$360,100 to the Foundation at its inception; the transfer occurred on April 5, 2004
[5]	The City made its first annual allocation of \$200,000 to the Fondation on July 23, 2004
[6]	\$50,000 of this amount was posted in FY 2004
[7]	Foundation support averages 43% (\$830,000) of total project costs; this amount is privately matched by 57% (\$1,300,000)

G R E A T E R D E S M O I N E S
· P U B L I C A R T ·
F O U N D A T I O N

2005-2006 BOARD OF DIRECTORS

William Anderson, Secretary
1300 Walnut St., Suite 201
Des Moines, IA 50309

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Des Moines, IA 50312-2139

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James S. Cownie
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Des Moines, IA 50309

David Dahlquist
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Jeff Fleming
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Des Moines, IA 50309

Katie Meredith
3650 Lincoln Place Dr.
Des Moines, IA 50310

Gregg Narber
3416 SW 24th St.
Des Moines, IA 50321

Mary O'Keefe
Principal Group, 711 High Street
Des Moines, IA 50392

New downtown chess park moves on board

AMANDA PIERRE
REGISTER STAFF WRITER

The Iowa State Chess Association is ready to make its next move.

For more than 20 years, the group has been meeting indoors at the Downtown YMCA on Tuesday nights. Although consistency keeps club members from getting confused about meeting times and places, it also seems to be creating a stalemate: Membership numbers have been dwindling, especially in the summer months, said Tim McEntee, president of the Iowa State Chess Association.

That's why he's excited about the new chess park being unveiled today between the Temple for Performing Arts and the new Des Moines Public Library. Located in a high-profile area in the city-designated Western Gateway, just outside the Starbucks at 1011 Locust St., it will give chess greater visibility.

"If we can play outside during the spring and summer, hopefully it will attract more people," McEntee said.

The chess club will hold a friendly tournament at the park, with five-minute games, at its public unveiling today at 5:30 p.m. City leaders and musicians from the Des Moines Symphony Academy will also be on hand for a ribbon-cutting ceremony.

The stylized park includes three movable chess tables with oversized silver, wagon-like wheels, and a multi-use picnic table with a broad surface. Poetry and designs are embedded in the railings of park fences, and year-round landscaping is planned. The interesting, artistic touches are intended to encourage park use.

The new park was designed by artist Siah Armajani of Minneapolis, also well-known for his Bridge and Torch Tower in Atlanta, the Irene Hixon Whitney Bridge in Minneapolis, and NOAA Bridges in Seattle. His work is also featured at the Walker Art Museum and New York's Max Protech Gallery.

"When Siah Armajani looked at the space, he thought it would be appropriate to create an environment that would go along with his philosophy: that public art should activate a space," said John Firman, of the Des Moines Public Art Foundation, which raised more than \$300,000 for the project. Forty percent of the money came from public sources, 60 percent from private entities.

It is the foundation's first major commission since its inception in 2003.

Reporter Amanda Pierre can be reached at (515) 284-8163 or apierre@dmreg.com

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HOLLY MCQUEEN/THE REGISTER

The new chess park is between the Temple for Performing Arts and the new Downtown Public Library.

Chess park

WHAT: Public unveiling

WHEN: 5:30 p.m. today

WHERE: Locust Street, between the Temple for Performing Arts and the new Des Moines Public Library

A seminal moment for public art group

By Beth Dalbey

The May 16 installation and dedication of the Temple Chess and Poetry Garden is a seminal moment for the Greater Des Moines Public Art Foundation, which commissioned the work by Siah Armajani, an Iranian-born artist who in the four decades since he emigrated to the United States has earned acclaim for creating sculptures that activate public spaces.

The \$325,000 public art project, 60 percent of it paid for with private contributions, is the first major commission for the foundation, a private nonprofit corporation that replaced a city of Des Moines commission established by former Mayor Preston Daniels in 2000. The city still gives some money from its capital improvements budget to the foundation, and the group received \$25,000 in Bravo Greater Des Moines' inaugural round of cultural grants, but most of the foundation's money comes from philanthropy.

The installation, located on the plaza space between the Temple for Performing Arts and Des Moines Public Library on the Locust Street side of the new Western Gateway Park, will be dedicated at a ribbon-cutting ceremony at 5:30 p.m. Tuesday, May 16. Members of the Chess Club of Iowa will help activate the space by playing matches at each of the three tables designed by Armajani, and musicians from the Des Moines Symphony Academy, housed in the Temple, will provide entertainment.

John W. Firman, a consultant who works with the foundation, said that with limited funding in the organiza-



Photo by Duane Tinkey

The Greater Des Moines Public Art Foundation will dedicate its first major commission in a May 16 ceremony on the plaza between the Des Moines Public Library and Temple for Performing Arts. Foundation President Pamela Bass-Bookey and John Firman, a consultant who works with the group, stand at the perimeter of the poetry garden that is part of the public art installation.

tion's infancy, emphasis is placed on the quality of artworks over the actual number of installations. "We're trying to acquire pre-eminent artists," he said. "We would rather do a few things very well rather than a lot of things with mediocrity."

That's why the group wanted to work with Armajani, whose previous works have included the Olympic Torch at the 1996 Summer Olympics in

Atlanta and public art installations in the New York Staten Island tower and bridge, the Irene Hixson Whitney Bridge in Minneapolis, a round gazebo in Nice, France, and public gardens from coast to coast.

Pamela Bass-Bookey, the foundation's president, said her experience raising the 60 percent private match for the chess table and poetry garden

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Public art a reflection of citizens' sensibilities

PUBLIC ART continued from Page 7 project reinforced her belief in the public's appetite for more aesthetically pleasing surroundings. "This is the easiest fund raising I've ever done," she said. "People are happy to be giving to something that makes a difference in their community and they know people are using."

The chess garden is an outgrowth of a proposal from the family of Ben-

nett Webster, a chess aficionado, to donate a chess table to the city of Des Moines in his memory. The elements in the public art installation includes three chess tables made of rot-resistant ipee wood, which is almost like steel in its durability; a rectangular garden surrounded by an iron fencing embedded with brass-lettered lines of poetry; benches; and a large square table having multiple uses.

The project is just the beginning for the foundation, which Bass-Bookey expects to place special emphasis on Locust Street corridor to the state Capitol. "Plantoir" and "Crusoe Umbrella," two large sculptures by Claes Oldenburg, are already in place at Meredith Corp. and Nollen Plaza, respectively, and foundation members see an opportunity to build on that.

Though both "Plantoir" and "Crusoe Umbrella" are static pieces, "what really engages people is when they can look at something and participate in it," Bass-Bookey said.

With the first major commission accomplished, public art enthusiasts have already turned their attention to future projects. The foundation has given \$75,000 to Des Moines native Anna Gaskell for a \$150,000 art installation at the Iowa Events Center to be called "Shining Maze," and is collaborating with District Associate Judge Odell McGhee on public art to commemorate the founding of the National Bar Association in Des Moines in 1925 by five black lawyers after African-Americans were denied membership in the American Bar Association. The Science Center of Iowa received a \$200,000 grant to cover half of the cost of a public art installation near the museum's reflecting pool.

The foundation also hopes to promote greater awareness of the value of public art to a world-class city and the different ways it inspires citizen.

"There are a lot of meanings to a lot of different people," Firman said. "It makes a statement about how society views itself, about their attitudes and the way they think about the community and their ability to intelligently engage, whether with an inanimate object or an active environment."

"We see it as a threat, almost, in many ways, that [because it's] public art, people think it will be damaged or someone will get hurt or that it is an obstacle," Bass-Bookey said. "In Europe, people have grown up around great old buildings and public art. It reflects their sensibilities and they wouldn't dream of [destroying it]." □

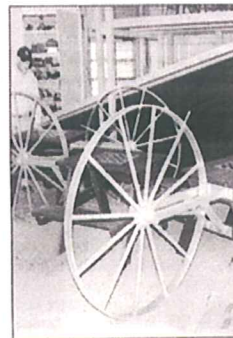
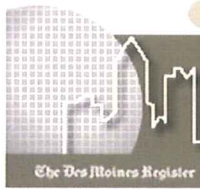


Photo by Duane Tinkey

Artist Siah Armajani has created three chess tables as part of a new public art installation to be dedicated downtown May 16.



What's ahead for public Art

A group wants Des Moines to have its own signature pieces of public art like Chicago's "Bean" or the St. Louis Arch.

By AMANDA PIERRE
REGISTER STAFF WRITER

August 29, 2004
CITY OF CHICAGO / CHRIS MCGUIRE

The Bean is an example of art that graces the public areas of Chicago.

Chicago, Ill. - A new sculpture in Chicago is being applauded by just about everyone who sees it, and it's providing an example of successful public art to planners in Des Moines.

"The Bean" by artist Anish Kapoor, sits in the middle of the new Millennium Park. Officially titled "Cloud Gate," it is shaped like a jelly bean or maybe a bike helmet. The sculpture's smooth, steel surface reflects everything around it with crystalline clarity. Viewers can walk underneath and feel as if they are entering a carnival funhouse. Reflections warp and repeat, making it a sort of mental amusement park ride.

On a recent Friday, 2-year-old Rosemary Ellis was transfixed by it, as was her grandfather, Leonard Cafisch, 80, who had come up from Florida to visit his family in Chicago. Both waved at their reflections shyly, amazed by their childish impulses. "Now, that's a successful piece of public art," said Des Moines Art Center Curator Jeff Fleming, who has also visited the sculpture.

"The Bean," like the "Spoonbridge Cherry" in Minneapolis or the shuttlecocks around Kansas City's art museum, could become a signature sculpture in Chicago.

Science Center of Iowa

The Science Center of Iowa has chosen seven finalists out of 147 who would like to bring art to the project, said Mary Sellers, executive director of the Science Center. The center seeks to enhance outdoor gathering spaces, indoor gathering spaces, add a lobby piece and/or lighting features in the building planned for downtown Des Moines. Details will be finalized once the artist or team is selected.

Riverwalk

The Principal Riverwalk is described by Mary O'Keefe, a senior vice president at Principal Financial Group Inc., as "a physical way to bring the whole downtown together."

"Principal wants to contribute to making Des Moines a world-class city," O'Keefe said.

Principal officials are seeking to make design pieces part of the Riverwalk, perhaps enhancing a skating rink, landscape architecture or shade-giving pieces with functional art. Right now Principal has promised \$10 million for a trail, part of the \$28 million to \$30 million overall project. Company officials will raise money from other sources, public as well as private. The Riverwalk is on the Greater Des Moines Public Art Foundation's radar. Foundation facilitator John Firman said they want to collaborate in some way to help them install art, perhaps financially or helping with the artist selection process.

Meredith Trail

The Meredith Trail, a connection between Gray's Lake Park and Court Avenue, has no public art component. The \$2 million trail would include a pedestrian walkway across the Raccoon River and a riverfront loop for recreational users.

Mell Meredith, chairman of the Meredith Corp. Foundation, wants nature to be the focus. Meredith Corp. has already spruced up Des Moines with the Oldenburg trowel and a large-scale building graphic on its Locust Street building.

The graphic changes three or four times a year, weather permitting.

These pieces prove that successful public art can give a city a visual identity, something compelling to both tourists and the people who live there. The arch in St. Louis, the Space Needle in Seattle and the Statue of Liberty in New York have already accomplished this on a grander scale in some American cities. Any postcard or photograph immediately establishes the location.

Discussion is under way to bring a signature piece to Des Moines. Not anything quite as huge, but something that could firmly establish Des Moines' visual identity.

Members of a nonprofit group, the Greater Des Moines Public Art Foundation, are working on this.

"Des Moines is poised to become a nationally recognized venue for public art," said Des Moines Art Center Director Susan Lubowsky Talbott, a member of the foundation. "We're in the midst of developing a number of programs that involve funding for public art and gifts of art."

Former Mayor Preston Daniels originally established the foundation as a task force. It became nonprofit, making it a foundation.

The group detached from the city by ordinance in 2001 to avoid the red tape often involved in donations through the city, said facilitator John Firman, whom the city hired to work with the commission and the foundation later hired to start things up. The group has access to city money. Early on, the city allocated \$250,000 for two years to the foundation. Most recently, \$200,000 was marked for fiscal year 2004-05 from the city's capital improvement budget.

The money pays for administrative costs, but a large part is sitting in a trust fund through the Greater Des Moines Community Foundation, earmarked for public art.

The group intends to keep raising money for public art to add to its coffers.

"A lot (of what we can do) depends on how much money there is," said Firman. Realistically, no plans in Des Moines will approach the \$475 million cost of Chicago's Millennium Park, Talbott said.

But no exact numbers have been discussed. "Because it's such a new effort under a lot of different rules, we've got a lot of planning to do," Firman said.

He said the Des Moines foundation has met only a few times. The 17-member group, which includes Pam Bookey, wife of the Temple for Performing Arts developer Harry Bookey, and ceramic artist David Dahlquist of Dahlquist Clayworks, is optimistic about the possibilities.

Firman believes individuals in the area who have money and long for art and culture in Des Moines will get behind the foundation's efforts.

"People have already expressed interest in contributing for public art," Firman said "It is really a win-win for everybody - except people who don't like art. I'm sure there will be some because I've run into this everywhere I've been." Firman has been a force for public art projects since 1976. He worked for the states of Minnesota and Washington. Whether through financing or artist selection processes, the group hopes to get involved with any effort that will bring public art to Des Moines, public or private.

The group recently helped bring about a mural project at Des Moines' PACE Juvenile Center, created by the Des Moines Art Center's artist-in-residence, Barri Lester. Lester worked with children from Orchard Place for the concept of the mural, which depicts children solving a "Puzzle of Life" (the mural's title). The Public Art Foundation put \$30,000 into the mural.

Next up, Firman said, is a plan for chess tables to possibly be placed between the Temple for Performing Arts and the planned new library, between Grand Avenue and Locust Street.

The family of Bennett Webster, a late Des Moines businessman who was fond of chess, has agreed to provide some support for the project. The foundation also plans to pitch in a substantial amount. The park would include chess tables designed by artists. Firman said Siah Armajani, a Minneapolis artist who has also done major projects in New York, has tentatively agreed to design three of the tables.

The foundation is also talking about involvement with projects such as the Iowa Events Center, currently under construction.

"Although nothing is secured yet, within the next six months to a year we are going to have a pretty good idea," Firman said. "We will be looking for high-quality contemporary artists," adding that "contemporary" doesn't necessarily mean "abstract" or "postmodernist."

" (The artist selection process) will be very competitive," Firman said. "I think it's fair to say we'd like to do a few things very well than a lot of things poorly."

Firman and others in the Greater Des Moines Public Art Foundation are aware there is the danger in having signature pieces referred to as "plop art," where a monumental piece is placed on a site with no context.

"We fully intend to stay away from that," Firman said.

The case for public art

The logic of the foundation follows the theory that public art can give a city a better image. "We're a state and a city that is the brunt of jokes," Talbott said. "Just turn on late-night television. Someone on the East Coast is always confusing us with Idaho.

"We're just not considered a hotbed of artistic and intellectual activity. People often just think of hogs, corn, and farming. The creation of public art in our city could raise the national awareness and change people's conceptions about Iowa," Talbott said.

Some efforts to improve the city's visual image in the past include the Claes Oldenburg pop art piece "Crusoe Umbrella" at Nollen Plaza, created more than 20 years ago, and another Oldenburg piece about a mile west titled "Plantoir," which looks like a trowel stuck into the ground on the campus of Meredith Corp. It was installed with corporate money in 2002.

Several pieces mark the grounds of the Des Moines Art Center, including the 2002 cairn sculpture by Andy Goldsworthy and a 1996 installation by Mary Miss, "Greenwood Pond: Double Site."

Sculptor Richard Hunt, known as the world's most prolific maker of public art, was recently in Des Moines installing "Victory! Victory!" in the memorial park for the first black and female soldiers at Fort Des Moines, off Army Post Road.

Hunt, who has taught at Harvard and Yale universities, is called "the grandfather of Chicago's sculptors," according to Elizabeth Kelly, who is with the city of Chicago Public Art Program. He finished a piece at Chicago's Midway Airport this year and is on the city's public art committee.

"There's an undeniable fact that cities that are important . . . tend to have public art displayed as part of the broader cultural and economic life," Hunt said. "Pieces of art become associated with parts of city-scapes, like other buildings or parks."

Hunt said a city does not have to be huge to reap the benefits of public art. "I think art can be a part of . . . any city of any size; cities that are looking to develop or enhance their identities," Hunt said.

He believes the presence of public art not only marks periods of prosperity in a city, it also brings a city cultural benefits. "The more art that's accessible (to people) without coming to a museum or gallery, the more the broader public has a relationship to it," Hunt said.

What Chicago did

Hunt's hometown sets a high bar for what can be accomplished with public art. Chicago's public art collection spans the city center, or "The Loop," and beyond.

The most famous piece there, the large-scale untitled sculpture by Pablo Picasso from 1967, is a grand example of what a city's dedication to public art can accomplish. Former Mayor Richard J. Daley is fabled to have said he wanted a piece by the most famous living artist for the city, Kelly said. And thus "The Picasso" became a catalyst for Chicago's public art collection.

In 1978, city leaders enacted an ordinance setting aside municipal money for art to go with any new or renovated city project. (The state of Iowa has a similar plan for state buildings.) This percentage-for-art-ordinance also gave rise to the city's public art program.

Daley's legacy continues. This summer, the \$475 million Millennium Park in Chicago was spearheaded by a group similar to the Des Moines foundation. The group summoned donations from major donors, such as SBC, Bank One and the Pritzker family, which owns Hyatt hotels.

Millennium Park, also the result of city money - some through loans - showcases sculptures, including "The Bean," as well as a sculpture fountain by Jaume Plensa and a pavilion by Frank Gehry.

Firman said the foundation plans to get involved with plans in Des Moines that build on the park-centric ideas of Mario Gandelsonas, a New York architect who gave suggestions to Des Moines in the early 1990s. Gandelsonas' plans included making a stretch of park in the "West Gateway" zone, the western portion of the city center. "I believe one of these projects could very well become the signature of the city," Talbott said.