



City of Venice

401 W. Venice Avenue
Venice, FL 34285

Public Art Application

Proposed Location: CENTENNIAL PARK - NEAR WATER FEATURE
 City Property: Public Property: I AM Flexible
 Art Medium: WELDED ALUMINUM
 Brief Description: "Positive Pyramid" is a kinetic sculpture that spins (360°) in the wind, radiating positive energy to the 4 corners (N, S, E, W) of the world
 Height: 11'-4" Length: Width: Diameter: 5'-6" Value: \$4600
 Permanent: Temporary: If Temporary; length of exhibit

Applicant Name: JASON MINER REALTY (UNDER Keller Williams REALTY)
 Address: 1405 CAMBRIDGE DR.
 City: VENICE State: FL Zip: 34293 Phone: 941 716 6882
 E-mail Address: jasonminer@gmail.com
 Artist Name: JASON MINER
 Address:
 City: State: Zip: Phone:
 E-mail Address:

Ownership of Art: Donated to City Public Private Other:

Installation by: Applicant: Other: City: (I can assist)

Attachments: Please attach a copy of the artist's resume and eight (8) copies of the conceptual drawing.

Signature of Applicant: *Jason Miner*

Public Art Task Force Approval:
Date Initialed by

Risk & Safety Manager Approval:
Date Initialed by

Building Official Approval (if applicable):
Date Initialed by

Date presented to City Council:



City of Venice, Florida Public Art Policy

Art enhances Venice as a community that values creative and diverse expressions, it creates a city sense of civic pride and enriches the quality of life. Public art fulfills these purposes by improving the experience of public spaces through excellent and harmonious design; by sensitively preserving highlighting vistas; by introducing surprising and enlivening elements into otherwise ordinary spaces; and by engaging citizens with insightful interpretations of community activities, aspirations, and history. Public art has the capacity to humanize the city's environments. In recognition of the importance of integrating public art into the daily lives of the residents of the City of Venice, the Venice City Council (council) supports a strong public art program. To this end, the council hereby establishes the City of Venice Public Art Policy (policy) with the following goals in mind:

- to create exciting, appealing, and harmonious public spaces by integrating art into architecture, urban design and the planning of infrastructure at the earliest design stage;
- to celebrate the community's heritage, diversity, commonality and civic pride by stimulating collaboration and understanding among artists and the Venice community;
- to enhance Venice's image locally, regionally and nationally by ensuring the creation of the highest quality public art;
- to foster the public's understanding and enjoyment of public art;
- to promote artists who live and work in Venice, and to participate in public presentation of their art in the city; and
- to encourage federal, state and private support for Venice's public art program.

Through this policy and the Public Art Program Guidelines (guidelines) the city council seeks to provide opportunities to create exciting and attractive public spaces that are used and enjoyed by Venice's residents, workers and visitors.

1. PUBLIC ART COVERED BY THIS POLICY

Public art, as defined by this policy, encompasses the broadest definition of visual art including the imaginative use and interplay of all artistic disciplines. Public art governed by this policy shall be art that is visually or physically accessible to the public and that is acquired by city funds, donated to the city or provided by a private entity as a community benefit. The PATF will consider all proposed art work for public sites within the city limits and will recommend those it finds appropriate for final approval by city council.

2. GUIDELINES

The PATF and staff are responsible for developing and updating guidelines outlining all aspects involved with the implementation of this policy including procedures to: develop an inventory of existing and approved public art; develop and update the Public Art Master Plan; review and recommend a process for the selection, placement and implementation of specific public art projects; and review and recommend temporary art displays. These guidelines will be approved by the city manager, city attorney and city council.

3. PUBLIC ART SITES

Sites for public art covered by this policy are prominent locations in Venice that are identified as suitable for public art projects and are physically and/or visually accessible to the public. Public art projects covered by this policy for which public money is utilized shall be located on public land.

4. SITE SELECTION

The process used to select public art sites is dependent upon the type of project executed.

A. City initiated projects

Working with the PATF, the city will develop a Public Art Master Plan (plan). The plan will identify appropriate and significant sites for the location of public art. The PATF will oversee a comprehensive community planning process to develop this plan. The PATF shall ensure that the process of preparing the plan and any subsequent modifications provides ample and appropriate opportunities for public input regarding site identification. The plan must complement and supplement the city's various other planning documents guiding the growth and development of Venice, such as, but not limited to, the comprehensive plan. The initial plan shall be submitted to council by the PATF for council review and approval. The plan will be reviewed and updated every five years. The plan may also be revised at other times such as when a proposal for inclusion of a project on a site not identified in the plan is received by the city, and the city finds the proposal to be consistent with the laws and regulations and the city's general policies on public art. In general, the city initiated projects will be located on sites identified in the plan.

5. ELIGIBLE PUBLIC ART PROJECTS

A. Public art projects may include:

- the commissioning of permanent works designed for specific public sites in Venice;
- acceptance of a loan, purchase or donation of art works deemed appropriate for public sites;
- artists contracted to work as integral members of architectural, infrastructure and urban design teams; and
- installations, artist-in-residence programs, and other short-term projects or planning activities that result in the creation of temporary or permanent public art.

B. Two types of possible public art projects

1. City initiated projects

The PATF may propose one or more public art projects for sites identified in the plan. The PATF, working with city staff, will identify the highest priority projects.

2. Private development

In conjunction with Venice's site plan review process, the city may encourage the inclusion of public art as a component of site plan approval for a specific development.

6. COMMUNITY INVOLVEMENT

Each public art project created through this policy shall include an outreach program that encourages community involvement in the implementation of the project as well as periodically inform and educate citizens about the specific project.

7. ARTIST SELECTION

Methods used for artist selection may include open competition, invitational competition, or direct selection, but shall comply with all laws, regulations, and city policies governing purchasing. Community involvement in the development of any public art project is crucial and shall be part of the selection process. For public art projects attached to public construction, the artist selection and approval process must be integrated into the overall project timeline so as not to cause delays.

8. ART OWNERSHIP AND COPYRIGHT

In general, for city initiated and community initiated permanent works of public art, the city shall own the physical work and copyrights shall be retained by the artist, with

reproduction rights allowed to the city for appropriate promotional and educational purposes. Legal title and copyrights in any donations or loans of public art which are accepted by the city, shall be included in a mutually agreeable contract between the city, artist and owner.

9. PROGRAM ADMINISTRATION

The PATF is responsible for the administration of this policy and management of the city's public art inventory.

10. ACCESSIONING/DEACCESSIONING OF PUBLIC ART

Acceptance of a gift and placement of public art should be in accordance with historic use of the plan and should be in keeping with the city's general public art goals. The quality, scale and character of the gift should be appropriate to the particular setting. Donations of works that require the city to pay installation, framing, restoration or repair are not encouraged. The city will evaluate such expenditures at the time the gift is considered. Works of art requiring high or excessive maintenance may be declined.

In accordance with the provisions of the guidelines, the city shall deaccession and dispose of works of art in its collection only when it finds such action to be in the public interest or as a means of improving the quality of the collection or public safety. Works of public art may be relocated or removed if a gift or commissioned piece becomes a hazard or liability, or if the approved terms of acceptance are not fulfilled. Works of art that meet the definition of public art covered by the policy, but came into existence prior to the adoption of the policy, will be subject to the same deaccessioning procedure.

The PATF makes recommendations to city council on any accessions/deaccessions of public art, with city council having final approval.

11. DEFINITIONS

Accessioning – The procedure used to accept and record an artwork as part of the city's public art collection.

Acquisition – The accession of an artwork into the city's public art collection, whether by commission, purchase, gift or other means.

Artist – A person who has established a reputation of artistic excellence in the visual design, as judged by peers through a record of exhibitions, public commissions, sale of works, and/or educational attainment.

Artwork – Original visual art produced by professional artists, using a variety of media that can be free standing, integrated into architecture, functional, non-functional, temporary or permanent.

Deaccessioning – The procedure to remove an artwork from the city's public art collection.

Local artist – An artist who has lived or worked within the City of Venice for five or more years of such artists’ career on a year-round basis.

PATF – Public Art Task Force, a task force of the city responsible for making recommendations to city council relative to public art.

Public Art – Original or limited multiple edition works of art that are accessible to the public, created through a public process that considers the social and physical context of the site, addresses the goals of the public art program, and that may possess functional as well as aesthetic quality (see work of art definition for further clarification).

Public Art Collection – Artwork on public land or in public facilities owned by the city.

Public Art Project – The creation and management of public artwork in accordance with the public art policy.

Public Places – All publicly owned spaces, indoors or outdoors, which are generally accessible (physically or visually) to the public free of charge. Public spaces should be accessible to the public a minimum of 12 and preferably up to 18 hours per day. Also referred to as the public realm.

Temporary Public Art Program – A program that lasts up to twelve months.

Work of Art – All forms of art conceived in any discipline or medium.



Jason Miner
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Artist Statement:

As my friend Bill once said, “ I have been making stuff for as long as I can remember.”

I enjoy evolving with the materials at hand. Occasionally, I draw and plan a specific project. The design and detail work is perplexing, and stimulating. Materials need to be measured, and cut with precision. Assembly needs to be executed just so. “Positive Pyramid” is an example of that. An eleven foot tall welded aluminum piece that spins around when the wind blows. One piece was bent while the other was curved on a large roller in a shop. Finding the center of gravity was critical in order for the piece to spin with little effort.

Other times I prefer to take a pile of metal scraps, and let the process determine what the piece is to be. “Jailbird” was a spontaneous piece that became an over-sized chicken stuffed into a large antique bird cage. “Jailbird” was a tough looking bird with her feathers up and her brow down. She stared through eyes made from an old doorknobs cut in half, and squeezed into an old pair of broken welding glasses. With her head cocked as birds do, her beak was made from a bright yellow, oil can funnel, from the days American steel. It was a political statement about how poultry is raised and mis-treated for human consumption.

I make pottery, and some clay sculpture. I enjoy firing the clay in homemade gas/wood kilns.

The process of making pots on a wheel is just fun. I make and experiment with my own glazes. Many are other peoples recipes that I tweak. Feeding the wood into the kiln, and watching the temperature rise is like magic, as is the moment when the kiln is opened after the ‘firing’.

I don’t draw enough; however, when I do, it is the feeling of the charcoal on the paper. Working with a flexible eraser and a chamois, the charcoal can be pushed around. Hard lines can be created, then blended into softness like a painting. I imagine that I will keep making things until my hands won’t allow me anymore.

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Shows:

2003 Keene State College

2004 Brew Bakers

2005 Chesham Pottery

2005 Chesham Church

2007 Arthur Silverman Studio

2007 DuMois Gallery

2008 Entergy Center

2010 Arthur Silverman

2011 Steve Martin Fine Art

2012 DuMois Gallery

2012 Sibley Gallery

2013 Freret Clay Center

2014 Freret Clay Center

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