

## Relocation & Deaccession Subcommittee of the Public Art and Community Design Committee

Of the Arts Foundation for Tucson and Southern Arizona

### Approved Minutes

Thursday, December 11, 2025, at 10:00 am

To join the Virtual Zoom Meeting from your computer, tablet, or smartphone use the following methods:

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Agenda Item	Type	Presenter	Time
<p><b>1. Roll Call to Establish Quorum</b></p> <p>Sadie Shaw started the meeting at 10:01 AM and proceeded to take roll call to establish quorum.</p> <p>Members Present: Anne Lopez, Jim Glock, Wesley Fawcett Creigh, Kelly Wiehe</p> <p>Members Absent: Lydia Barker</p>		Sadie	2
<p><b>2. Introduction of Guests &amp; Attendees</b></p> <p>Ms. Shaw asked guests and staff to introduce themselves.</p> <p>Staff Present: Sadie Shaw, Public Art &amp; Community Design Administrator; Yuyu Shiratori, Collections Associate; Wylwyn Reyes, Public Art Director</p> <p>Guests Present: Demion Clinco, Michael Fassett, Chris Bondante</p>	Announcement	Sadie	2
<p><b>3. Review Administrative Directives</b></p> <p>Ms. Shaw introduced the item and gave the floor to Ms. Shiratori, who gave a presentation on the City of Tucson’s Administrative Directives; Public Art Program Relocation and Deaccession 7.01-7, which can be found at this link:</p> <p><a href="https://codelibrary.amlegal.com/codes/tucson/latest/tucson_az_admin/7_01_01_the_city_of_tucson_public_art_program">https://codelibrary.amlegal.com/codes/tucson/latest/tucson_az_admin/7_01_01_the_city_of_tucson_public_art_program</a></p> <p>Ms. Shiratori stated that the deaccession relocation program is to ensure the ongoing presence and integrity of the public art collection, and the sites for which the artwork was created, Part of the policy is also to preserve the intention of the artwork, honor civic interests, and also to make the artwork accessible to people in</p>	Study	Yu Yu	5

Tucson. She noted that the policy states that when we have a deaccession or relocation request comes in, we must go through this formal process. For deaccessions, they must be considered only after 5 years from the date of installation for permanent works or acceptance into the collection.

Ms. Shiratori noted that the responsibility of this subcommittee is to seek expert advice in the process, request input from other professionals, and to make a recommendation. Once the subcommittee deliberates on a relocation or deaccession request, it is brought to the PACDC for final approval.

Mr. Glock asked who made the request for deaccession.

Ms. Shiratori responded that the request was made by Demion Clinco of the Tucson Historic Preservation Foundation.

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**4. Project Overview: Clement Turnkey at HCD**

Study

Yu Yu

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Ms. Shaw introduced the item and gave the floor to Ms. Shiratori, who gave a presentation on the artist Charles Clement and the Turnkey sculptures located at City of Tucson’s Housing and Community Development property located at 943-951 E 35th St, Tucson, AZ 85713.

Ms. Shiratori noted that Charles Clement has made a big impact around Tucson through his civic works, collaborating with local architects and public art around the city. Notable works include the sculpture at the UA Administrative buildings and the fountain outside of City Hall.

The 14 different Turnkey sculptures were created in the 1970s and were designed to complement new public housing in the South Park area and featured different motifs within the concrete forms. Currently the artworks located at the 35<sup>th</sup> St. property has been damaged due to a car accident and are exposed to the public. This property will soon go up for sale. The Arts Foundation does not have any documentation about this artwork. At the HCD property there are four pillar sculptures, one panel, and two cubic sculptures out of the 14 Turnkey sculptures that will need to be relocated upon sale.

Ms. Shiratori noted that the artworks are damaged due to weather, car accidents, vandalism, and age. These artworks were rated as priority 3 by the RLA Conservation Group’s 2019 assessment, who also gave them an appraised valuation of \$108,700. She also stated that the Phoenix based company Arts Solutions estimated that moving these artworks would cost around \$7,000.

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Mr. Clinco also presented on Charles Clement, the Turnkey sculptures, as well as the work of the Tucson Historic Preservation Foundation (THPF) who has been working with the Charles Clement Estate and Charles Clement's family for over a decade to ensure the conservation of his archive. Clement's full artistic archive and intellectual property were given to the THPF.

Mr. Clinco added that the Turnkey Project, was created between 1966 and 1970. It originally consisted of 15 sculptures, and it was in collaboration with an architect, Edson and Goldblatt, which were AIA architects for an 80-unit federal turnkey public-private housing project constructed in April 1970 with federal funding by private contractors for the Tucson Housing Authority. It became a focal point for equitable hiring, with employment and monitoring compliance with federal labor laws, which was critical. He states that Charles Clement was commissioned privately to create the site-specific sculptural works for the project.

Mr. Clinco gave a brief background of the artist who was born in New York City to French parents, studied design and illustration at the Franklin School of Professional Arts. He moved to Tucson in 1952 becoming one of the most prolific local public artists in the mid-20<sup>th</sup> century.

Mr. Clinco provided background information that this discussion came after an inquiry about the Noah's Ark sculpture, which was produced in 1966, and which had been donated to the Reed Park Zoo in the 1980s and was on display for a number of years. Once it was removed from the zoo and subsequently went missing or was destroyed based off of conversations in 2018-2020. He mentioned that THPF was able to advocate very strongly with the Mayor's office and with Pima County to invest into the rehabilitation of the fountain, as opposed to its demolition, which was the initial plan. Regarding the Turnkey Sculptures, they were dispersed to various locations without any sort of interpretive context, without clear artistic attribution, and outside their intended architectural environment. Out of the seven sculptures that were on the site we know that there is at least one other in a public park, that's been painted over, and does not reflect the original intent of the artist. He also noted that for more than a decade, the seven sculptures have remained on a city-owned, vacant and boarded-up property on 35th and Park Avenue have been allowed to deteriorate. When he did a site visit a year ago, there was drug paraphernalia sitting on top of one, they were being used as toilets, and they've been damaged in various ways. Mr. Clinco noted that due to the deterioration, lack of conservation, and that all of the sculptures are not accounted for, it's considered a partial work. The THPF purchased the Bondante House

and also received a donation of Clement's works by the family where they exhibited Clement's retrospective in October and November as part of Tucson Modernism Week.

Mr. Clinco stated that given the context of what's occurred with the Turnkey sculptures, the lack of awareness by the City, and the deterioration of the artwork, they no longer are consistent with the original intent. He requested that the City of Tucson return the surviving Clements sculptures from this project, to the for proper conservation, interpretation, and long-term stewardship at the Bondante House which is available to the public via events and rentals.

Chris Bondante, niece of Charles Clement, stated that she agreed with Mr. Clinco and would like the artwork to be given to the THPF since they are not taking care of the artwork.

Mr. Reyes asked if this process includes trying to reunite all of the works that are known.

Mr. Clinco stated that that was his preference. He asked Mr. Glock if he had information about this artwork since he was working for the City during this time.

Mr. Glock asked when and where the Turnkey sculptures had been relocated.

Mr. Clinco answered that the turnkey development was a public-private partnership using federal funding with a private development group in 1970. He suspects that this was a private commission, and at some point, the property was turned over to the City of Tucson Housing Authority, or whatever the Department of Housing and Community became. He believes the property was redeveloped in 2020 from 80 units to 25 units and that at this point some of the sculptures were relocated without the public process in mind.

Mr. Glock told the group that he was the former Director of Transportation for the City of Tucson and that they did significant public outreach in the South Park neighborhood. Torenee Kaiser, a public artist, may be reached out to as a consultant for this. He mentioned that the location of the artworks is important in the context of the history and investment in that corridor. He advised that Jay Van Echo, an engineer for the City at that time, may also be a good person to consult with.

Mr. Clinco said that until their request about the condition and the boarding up of the building, and the fact that this site has been vacant for 10 years, if there are members of the community who are concerned, they have not vocalized that in a way that has triggered any sort of public response or public communication. He noted that if

the sculptures don't receive adequate contextualization, they are completely out of their original context. They no longer are displayed in the way that they were intended, I don't think that they can be considered a work by Charles Clement unless they receive some type of recontextualization. From his perspective, the artwork has been effectively forgotten and ignored and allowed to rot by the City of Tucson through the lack of investment and the damage that has occurred. He notified the city that there had been an accident, and a car had breached the fencing, and a month later when he drove by it had still not been fixed. Charles Clement is now considered a very significant mid-century artist, and the protection of his works, both public and private, has garnered a lot of attention.

Mr. Glock said that he would like to see door-to-door outreach in the surrounding neighborhoods as was done in 2005 to notify residents about this potential deaccession.

Mr. Clinco agreed with Mr. Glock's request for community outreach.

Ms. Creigh asked if the original site for the work was the 35<sup>th</sup> Street site, and once it was redeveloped, if the sculptures were moved to the current location. She also asked what the Bondante house was currently used for, if it is a museum and is it open to the public.

Mr. Clinco responded that they do not have the original address for the artworks but it was not located where it is currently. He said that the Bondante house is in a residential neighborhood and is one of THPF historic properties. They host special events, programming, and it is also a short-term rental. In November of 2025, the Bondante house hosted a retrospective of Charles Clements' work for the month. The property and the works within can be viewed by appointment.

Ms. Shiratori added that she visited the Bondante house during one of these events. She answers Ms. Creigh's question that there is limited information about the original site location.

Ms. Creigh added that there is consensus that they were in South Tucson.

Mr. Clinco clarified that they were located in South Park (avenue), not South Tucson.

Ms. Bondante asked what the next step was.

Ms. Shiratori noted that this is being discussed as an information item today, so no action is needed. For the next meeting, we can request additional information or come up with a recommendation for the PACDC considering the proposal by the THPF.

Mr. Clinco asked what the timeline was for the sale of the property where the artwork is currently located.

Ms. Shiratori responded that they would like to list the property soon but that the artwork will not be a part of the sale. She noted that they would like to resolve this issue before the sale

Mr. Clinco asked if the city would have sold the property with the sculptures if they had not brought up this issue. This speaks to THPF broader concern about the city's process for maintaining public artworks.

Ms. Shiratori responded that she understands his frustration, especially concerning the Noah's Ark artwork. She added that she has been working with city departments to do regular condition checks but at times they are notified about conditions of artwork by the Arts Foundation or community members, it is a collaborative effort.

Mr. Clinco commented that there is an urgency for a resolution with the pending sale of the property, with the \$8,000 relocation cost. Has there been any other emergency removal that they are aware of?

Mr. Reyes added that if the property is no longer city-owned than city assets can't be located on it. He noted that he is working to find a way to essentially relocate them either temporarily or permanently. In the past they've worked to deaccess artworks into storage. The artwork needs to be removed, but the committee should think about the urgency and the price tag for relocation.

Mr. Clinco added that there are other artworks at this site besides the Turnkey Sculptures that he hopes will also be considered for relocation.

Mr. Glock noted that the Arizona Historical Society made a report in 2005 that might be of some use. He asked Ms. Shiratori if Ward 5 had been notified about this artwork?

Ms. Shiratori responded that they were notified but have not heard anything back from them yet.

Ms. Bondante asked if the artworks are still sitting outside deteriorating. She noted that nothing gets done quickly in the City, streets need repair, and her concern was that they would continue to deteriorate.

Ms. Shaw asked if there were any other comments or questions.

Mr. Clinco added that he doesn't see a path forward. He noted that there are a series of requests, like community outreach to South Park neighborhood, there's a report from the historical society that may provide context, and there's a pending sale of the property. Is there a

path forward before the next meeting? He asked that if storage was in the future, will it be in storage for a decade? He asked for an outline of the potential options and that action be taken sooner rather than later.

Ms. Shaw noted that this item is only listed as study and so no action can be taken. However, the next item on the agenda allows members of the subcommittee to place things on a future agenda.

Mr. Glock responded that he recommends that this be placed on a future agenda as an action item.

Mr. Reyes added that because of the urgency behind this piece, the Arts Foundation staff will be working outside of the subcommittee meeting to push this forward and will work with Ward 5 as they get settled in.

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**5. Request Additions for Future Agenda**

Announcement

Sadie

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Ms. Shaw asked if there were any items the committee wanted to add to a future agenda.

Jim Glock requested that an action item be added to a future agenda about the deaccession or relocation of Charles Clement’s Turnkey sculptures and asked staff to reach out to Ward 5 and the community where the artworks are located to notify them of this potential relocation or deaccession.

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**6. Call to the Audience**

Information

Sadie

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**Members of the public must sign-up to speak at the Call to the Audience:**

<https://airtable.com/appEkdoNa9uaLutTZ/shr1SX8hMC5u3iS5p>

Ms. Shaw read the Call to the Audience script.

No comments were made.

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**7. Adjournment**

Sadie

Meeting adjourned at 11:28 AM.

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**Public Art and Community Design Committee Meetings are Open to the Public**

Citizens, particularly artists, interested in public art are encouraged to attend. Action may be taken on any agenda item. This meeting will be held virtually unless otherwise noted on the agenda. Meeting materials will be presented as part of the virtual meeting. Community members who wish to speak at the Call to Audience can click on the link below and will be added to a list on a first come first serve basis: <https://airtable.com/shr1SX8hMC5u3iS5p>

**PACDC Deaccession Subcommittee Members**

Anne Lopez— Ward 4, James Glock—Arts Foundation, Wesley Fawcett Creigh – City Manager

### Accessibility

If you require an accommodation or materials in accessible format or require a foreign language interpreter or materials in a language other than English for this event, please call the Arts Foundation at 520.624.0595 ext 3. or email PACD@ArtsFoundTucson.Org at least 2 business days in advance.

### Links

- Serving on a City of Tucson [Board, Committee & Commission](#) is one way that Tucson's residents can participate in local government. Boards and Commissions typically serve in an advisory capacity to the Mayor and Council. Tucson benefits from the knowledge and expertise that volunteers bring to these Boards and Commissions.
- The [Public Art and Community Design Committee \(PACDC\)](#) is a standing committee of the Arts Foundation that functions as an interagency committee operating in compliance with Boards and Commissions.
- The City of Tucson uses [Administrative Directives 7.01-1 through 7.01-7](#) to implement the City's Public Art Program.