

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

Of the Arts Foundation for Tucson and Southern Arizona

Approved Minutes

Monday, January 26, 2026, at 1:00 pm

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Agenda Item	Type	Presenter	Time
<p>1. Roll Call to Establish Quorum</p> <p>The subcommittee meeting commenced at 1:03 PM. Ms. Shaw conducted a roll call to establish quorum.</p> <p>Members Present: Jim Glock, Anne Lopez, Wesley Fawcett Creigh</p> <p>Members Absent: Kelly Wiehe</p>		Sadie	2
<p>2. Introduction of Guests & Attendees</p> <p>Guests and Attendees: Sadie Shaw, Yuyu Shiratori, Wylwyn Reyes, Demion Clinco, Fernando Ortiz, Michael Fassett, Lizzy Golden, Tom Bayham, Lucky Salaway</p>	Announcement	Sadie	2
<p>3. Call to the Audience</p> <p>Members of the public must sign-up to speak at the Call to the Audience: https://airtable.com/appEkdoNa9uaLutTZ/shr1SX8hMC5u3iS5p</p> <p><i>No comments were made.</i></p>			
<p>4. Approval of Relocation & Deaccession Subcommittee Minutes for December 11, 2025 Meeting</p> <p>Item was pulled from the agenda and moved to the next meeting.</p>	Action	Sadie	3
<p>5. Review Administrative Directives</p> <p>Ms. Shiratori gave a presentation on the Administrative Directives for the City of Tucson’s Public Art Program Relocation and Deaccession 7.01-7. She noted that the Arts Foundation receives an inquiry about an artwork from city departments, internal staff, other non-profits, or community members about the condition of work in the public art collection. From there, a subcommittee is formed to review the artwork, the inquiry, and to determine the next steps to resolve the</p>	Study	Yu Yu	5

request, which is determined by the input, evaluations, community input, and deaccession criteria outlined in the administrative directives. She added that once the subcommittee has a chance to deliberate, their recommendation is submitted to the PACDC for review and vote, after which, if the item is approved for relocation and deaccession by the PACDC, the Arts Foundation’s Board of Directors also votes on it before it is passed to the City Manager for review and approval. Ms. Shiratori noted that the criteria outlined in the administrative directives for relocation and deaccession are public safety concerns, damage of the artwork, loss or significant alteration to the original site, lack of suitable or secure site, excessive maintenance, design faults, incompatibility with the city’s public art collection, overwhelming public objection or written requests from the artist. The subcommittee’s role is to determine which one of these criteria the original inquiry falls under, and, to further discuss how to address it via the steps outlined in the administrative directives.

Ms. Shaw asked if there were any questions or comments by the subcommittee members or guests. No comments were made.

6. Project Overview: Parousia Symbol at Danny Lopez Park

Study/Action

Yu Yu

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Ms. Shiratori gave a presentation on the Parousia Symbol located at Danny Lopez Park: 4300 N Silverbell Rd, Tucson AZ 85745, which was installed by the Knights of Columbus in 1991. The symbol is on a granite slab measuring 3.5 by 3.5 which is embedded into a concrete plinth that is 5.5 by 4 feet.

Ms. Shiratori added that this deaccession request came to the Arts Foundation after the 2025 renaming of Christopher Columbus Park to Danny Lopez Park. Lucky Salway, the artist selected for the upcoming public art at Danny Lopez Park, requested the deaccession of the Parousia Symbol to make room for his artwork which will be installed on the same plinth. She also added that the criteria that should guide the relocation/deaccession process is outlined in the City of Tucson’s Administrative Directives which were reviewed earlier.

Mr. Salway gave an overview of his background and personal experiences about the harm caused by Christopher Columbus, colonization, the ICE raids, the Pueblos revolt against the Spanish which was recently discovered in 2020 by archaeologist Danny Seymour. Mr Salway added that he remembered when the park was renamed after Christopher Columbus, the hurt it caused his community, and how the recent renaming to Danny Lopez, a respected elder in the community which he knew personally, prompted him to request this deaccession since it would conflict with the new name and artwork that will be located on the plinth.

Currently they have over 300 signatures for community members indicating that they would like to see the Parousia symbol deaccessioned.

Ms. Shiratori thanked Mr. Salway and then asked Mr. Bayham, President of Knights of Columbus Tucson Chapter, if he would like to speak.

Mr. Bayham said that with the renaming of the park he is comfortable with the deaccession of the artwork. He asked that if possible, the artwork can be given back to the Knights of Columbus for their building or to be installed at a local Catholic church.

Ms. Shaw asked if any subcommittee members or guests would like to comment or ask questions.

Mr. Glock asked if the interest in the Knights of Columbus to relocate the artwork on the plinth known before this meeting?

Ms. Shiratori responded that this was the first time they were bringing this up.

Mr. Glock asked if she was aware that there was an interest by the Knights of Columbus to remove it and place it in a different location.

Mr. Reyes responded that after some discussion there was interest shown and that they can talk about this later, but for now, this is really about the committee deciding whether to remove it from its place now to relocate it.

Ms. Shiratori added that she didn't have a clear stance from Knights of Columbus prior to this meeting.

Mr. Glock said that in his perspective as a deaccession subcommittee member, there's an interest by Knights of Columbus to relocate this work so that the artwork associated with the park and the artist sounds like a win-win. He asked if he was missing something.

Ms. Shiratori responded that they did not have a clear stance from Knights of Columbus of how they would like to move forward and they did not have documentation on the artwork. Since Mr. Salway is the public artist for the improvement projects at Danny Lopez Park, he requested that it be removed. She added that they have to abide by the city's guidelines for deaccession.

Mr. Glock said that the conversation is turning into a relocation issue not a deaccession.

Mr. Reyes responded that it is a deaccession, since relocation is moving artwork from one city property to another. This would be a deaccession since its new location may be outside the City's position.

Mr. Glock said it would be gifting it back to the Knights of Columbus. He moved the item to deaccess the Parousia symbol and returning it to the Knights of Columbus.

Mr. Salway added that his budget is tight for this art project and that he did not want to be responsible for removing the artwork.

Ms. Shaw said that Mr. Glock made a motion to deaccess and asked if there was a second.

Anne Lopez seconded the item.

Ms. Shaw asked if there was further discussion.

Mr. Glock asked if they should clarify that the deaccession would include providing it to the Knights of Columbus.

Ms. Shaw said that he iterated that detail in his discussion.

Mr. Bayham noted that he wasn't sure when this came up as to whether the city wanted to move it to somewhere else, or what it was leading to, so he wouldn't have a problem either way if the city wanted to continue to use it somewhere else. He noted that he appreciated the opportunity to request it back, and if help was needed to remove it he would be happy to work with folks. He added that Ms. Shiratori has been wonderful in keeping him abreast of the meeting and the information surrounding the deaccession.

Mr. Salway added that he plans to put a metal fabrication on top of that and Danny's district flag would be nice to go up during the event they will have.

Ms. Shaw asked if there were any other comments.

Mr. Reyes thanked everyone involved and stated that we had to go through the policies and procedures to get them here. Regarding logistics, they will do their best to safely remove the Parousia symbol and leave the plinth intact with the help of Parks and Recreation who will have a construction team on site already doing work. He will coordinate with Mr. Bayham and Mr. Salway to make the transition happen safely.

Ms. Creigh commented that she wrote a letters to the Mayor and Council in support of the park renaming and she is excited to hear about Mr. Salway's vision for the park and that it is an appropriate transition.

Mr. Salway responded that he would like to replace it with a plaque about Danny Lopez and his life. On top of the plinth would be a sculpture of a squash blossom. He encouraged the subcommittee members to attend the unveiling.

Ms. Shaw did a roll call vote. The motion was approved unanimously via roll call vote.

7. Public Art Relocation: Clement Turnkey at HCD

Study/Action

Yu Yu

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Mr. Glock indicated that he had to leave the meeting but it shouldn't impact quorum.

Ms. Shaw commented that his absence would make the committee lose quorum.

Mr. Clinco asked if Mr. Glock could stay in the meeting on his phone since he and other guests for this item moved their schedule around to attend.

Mr. Glock said that he would try to but there might be a gap between his appointment and driving.

Ms. Shaw noted that they would have to pause the meeting during his absence.

Mr. Glock said that he wouldn't leave until the last possible moment.

Ms. Shiratori gave a presentation on the background of Charles Clement, the history of the Turnkey Sculptures located at HCD property: 943-951 E 35th St, Tucson, AZ 85713. She noted that some of the sculptures in this collection were also located at the Park on 29th and Kino and added that this was the second meeting about this project. She showed images of each artwork, four of the pillars are measured around 60 inches, 16 by 16. The two cubes measure around 2 feet by 2 feet, and the panel sculpture measures around 45 inches by 36 inches. She acknowledged that she did not have documentation about these 14 artworks but she believes that they were placed in front of public housing units that were scattered throughout South Tucson. She said there are additional artworks from this collection that are located close to the HCD property at Silver Lake Park but they have been painted which wasn't the artists original intent.

Ms. Shiratori noted that to remove the artworks would cost about \$7,000 based off of a quote she received from an art handling company in Phoenix. She added that the request was received by the Tucson Historic Preservation Foundation who owns the intellectual property rights for Charles Clement but not the objects in question. THPF had concerns about the HCD property, the fence that was fallen over, and the damage to the artworks due to a car accident.

Ms. Shiratori said that they have a few unconfirmed speakers, Mr. Ortiz from Ward 5, and asked if he wanted to provide any input.

Mr. Ortiz commented that he wasn't prepared to make a statement but asked what they thought was best for these sculptures, is there a new location where they may be relocated?

Ms. Shiratori responded that the subcommittee is here to discuss those questions.

Mr. Ortiz asked when the relocation would take place?

Ms. Shiratori responded that they do not have a timeline, but it is dependent on what the members of the subcommittee decide.

Ms. Shiratori said that ideally it would not be drawn out for years as some public art project have. The property is slated to be sold and they are working to delay the sale but it is something that needs to be considered sooner than later.

Mr. Ortiz said that he will bring this up to Councilmember Barajas and see what she feels about it and then report back at the next meeting.

Ms. Shiratori thanked Mr. Ortiz. She then asked if Mr. Clinco had any comments.

Mr. Clinco said that he doesn't have a formal presentation. At the last meeting they outlined their concerns about the condition of the sculptures, that their relocation without consultation of the artist's estate has diminished their artistic integrity and that they no longer represent the work of Charles Clement in physical form or practice. The overpaint and all of the different modifications that have been made to them without any sort of formal review has really impacted their integrity. The THPF owns a property designed by Charles Clement, the Bondante House, and he believes that it would be a good opportunity to relocate them to that site where recontextualization can exist. They would still be viewable to the public from the road or by appointment. THPF is in the process of nominating the Bondante House as a historic landmark which will protect the site permanently. He is requesting that THPF take ownership, which would be make the works protected permanently and would also have city oversight and protection through a historic landmark rezoning. He added that given the condition and the eminent sale of the site, as well as no other strategic opportunities for relocation, reinterpretation, or restoration of the artworks.

Ms. Shiratori thanked Mr. Clinco and asked if committee members wanted to continue to deliberate or voice their opinion.

Ms. Shaw asked if any committee members or guests had any comments or questions.

Ms. Creigh commented that she noticed two of the Clement sculptures when walking around the Park on 29th and Kino and later noticed the sculptures in question at the 35th St. She noted how impactful it could be to reunite the Turnkey sculptures somewhere in the South Park neighborhood where they originally were installed. She added that this conversation has brought up a lot of questions about context, and the subjectivity of context. Since they were designed and installed in the South Park neighborhood for a public housing project, keeping them in the public, preferably in South Park neighborhood, seems most appropriate.

Ms. Creigh commented to Mr. Ortiz that if the artworks were to be deaccessioned from the public art collection and taken into the collection of the Tucson Historic Preservation group, they would reside in a different park of town in a semi-private residence, more private than public, only accessible at events or as a rental.

Mr. Ortiz thanked her for the information and said he would present the information to Councilmember Barajas. He asked if displayed at the Bondante House they would be with other works by Charles Clement.

Mr. Clinco said they would.

Mr. Ortiz asked Ms. Creigh if she was proposing that the artworks would be on display together at the park.

Ms. Creigh agreed and added it was the public park on 29th and Kino where some are currently located. The original location of the artwork was somewhere near this area. She asked what option would best suit the community.

Mr. Clinco clarified that THPF is not a group, they're a foundation and that the artworks were commissioned through a public-private development called Turnkey which has now since been demolished. He noted that at some point during this period the sculptures were provided to various city departments and installed without consultation with the artist or the artist's representatives. He added that they are damaged, they've been decontextualized entirely, and it is not open for interpretation as the owner of Charles Clement's intellectual property. Mr. Clinco said that as far as we are concerned, the Turnkey sculptures do not reflect his work and should not be called his work until the proper contextualization, reorganization, and restoration occurs. The mishandling of the artwork over the last 20 years, and the allowance of them to be damaged in the way that they have is very, very troubling. And the fact that it took THPF bringing it to the city's attention at an inflection point where the city wasn't even clear that these were part of the city's art collection, and

that the property is about to be sold. And had we not brought it forward, it's not even clear whether there would have been any discussion, or whether it would have just gone with the transfer of the land. Mr. Clinco said that he is very concerned that there's been a poor history of management around these objects, and their final dispensation, and how they are reinterpreted and articulated. Clements' actual artistic integrity is really important to THPF, so just relocating them somewhere will not be Charles Clements' artwork. It requires much more thoughtful interpretation and restoration to get to that point.

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

Ms. Golden asked if Ward 5 does decide to keep the sculptures in their jurisdiction, do they have funds to restore, or would THPF be willing to help guide that process if they were to stay on site in the neighborhood?

Mr. Clinco responded that given the history of what's happened to these sculptures, unless there was a comprehensive plan that we could jointly apply for resources, the foundation is not going to fund a relocation to a place that would no longer convey the original intention or artistic intent and integrity of Clements' work. There is two parts to this, the eminent sale of the city property and the required relocation. We've been involved with a number of other projects with the city where there's been relocation of artwork, four or five years later, the artwork still sits in storage until eventually it gets deaccessioned or thrown away. He added that he is concerned with the long-range management and integrity of the works.

Ms. Shaw asked Ms. Shiratori if she wanted to speak to the maintenance budget or anything in regard to the question by Ms. Golden

Ms. Shiratori said this was brought up at the last meeting, they have regular maintenance checks and they recently filled the collections management position.

Mr. Ortiz interrupted and said they needed to evacuate the building so he needed to leave the meeting.

Ms. Shiratori wished him well and said that the city departments and funding for maintenance and public art is typically last on the priority list and maintenance is not always fully secured. She added that she is working with the Department of Transportation and Mobility where that is changing. They are securing more funds to address these issues. Currently they do not have a full budget for maintaining the artwork.

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

Ms. Creigh agreed that it is frustrating when public art falls into disrepair and everyone is on the same page as far as wanting to see the artworks restored. She added that the conversation of context is still, for her, a very subjective one. She did not think that reinstalling them at a short-term rental is the same as having them be a part of a public art collection and inside the neighborhood where they have been historically.

Mr. Clinco clarified that the THPF owns the historic sites across the city and provide interpretation in different ways. One way they do that is to allow people to stay in historic properties, keeping them active. So, it's not just a short-term rental, it's actually a way of people having an opportunity to intimately experience architectural icons in the community. They work to designate them as local landmarks. The Bondante House will be designated one of those and that will provide long-term protection and oversight from the Tucson-Pima Historical Commission. They make their sites available for tours, public opportunities for public interaction, and invite classes from the University of Arizona to come regularly from the School of Architecture and the School of Art. They're in conversation with this property and a team from the School of Art about how to create more public accessibility from visiting artists and others. He said to diminish the work that they do by calling it a short-term rental is very much not with the mission of the organization and is frustrating. THPF has a solution but understands how complex and difficult this is. The organization has put a lot of time and energy into thinking about what would be an adequate and reasonable and appropriate solution. Also, this comes on the heels of the city, losing or throwing away a major work of art by Charles Clement sometime in the last five years. He noted that there's been zero accountability or even clarification on exactly what happened from your committee or the Arts Foundation or the departments from the city that did that. So this is part of an ongoing concern that we have around Charles Clements' legacy, these works, and ways that they can be interpreted, and... and that the community can have access to them in a way that protects them. And I think what we see in this particular case, again, a public-private partnership; it wasn't just a public art collection. They ended up in the public art collection, but they started off in a different way. He is just concerned about how they no longer reflect and are not Charles Clements' artwork. It's not just about interpretation. THPF, as an organization, own Charles Clements' intellectual property, and we have the ability, as that organization, to be able to make that final determination about what is and what is not appropriate contextualization of his art.

Ms. Shiratori commented that as PACD subcommittee members, something that is outlined in the administrative directives, one of the first things is to advocate for the city's public art collection, so each of us is coming from different sides but we need to address the whole issue. She said she appreciated him bringing this forward but the subcommittee is supposed to advocate first for the city's collection as outlined in the city's administrative directives.

Ms. Lopez agreed with the points on all sides of the discussion but noted that the facts is, this sculptures were never officially a part of the city's collection, and have no provenance saying they belong to the city. She would like to see the artworks saved, and if there is a way to save them, she would like to pursue that.

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

Ms. Creigh agreed and stated that she is advocating for their preservation.

Ms. Shaw said that this is listed as a study action so if the committee wanted to do take action today, or request more information, we can come back and revisit this item.

Mr. Clinco asked if the Arts Foundation had an update about when the property would go up for sale.

Ms. Shiratori said they have not been given a specific date but they are working with her to push back the date to figure out this issue.

Mr. Reyes said that he and Kelly Wiehe are working with real estate on this so if there is a sale pending, there is a way to temporarily make that easement so the artworks won't be damaged.

Ms. Shaw asked if any subcommittee member wanted to make a motion or continue the discussion.

Ms. Creigh asked if Jim would like to add anything.

Mr. Glock asked Mr. Clinco if the Tucson-Pima Historical Commission had an opinion on this.

Mr. Clinco responded that the Historical Commission is the advisory body to the city, to the Mayor and Council on Historic Cultural Resources. He does not serve on that committee but did at one time. They only respond to proposals, and they do not have one for this project. They don't have jurisdiction over unlisted national items that are not on the National Register, or properties that aren't designated as local landmarks or within preservation zones. Currently, these objects are outside of their nexus of review. He added that they could go to them and ask them what their thoughts are.

Mr. Glock said that is a great idea and it would be nice to hear their opinion and he would be happy to work with this historic commission with the Arts Foundation, put together PowerPoints and present about the historic context of the artworks and ask for their inputs.

Mr. Clinco responded that in addition to their plans review subcommittee, they also have a special standing historic landscape subcommittee that specializes in issues of historic and cultural landscape, and that may be the appropriate committee to go to for guidance on this, because they specifically deal with parks and public spaces, and they would probably have more insight. He would be happy to work with them to identify exactly who on the commission to go to give a presentation if that works for everyone or he could let the Arts Foundation do that but he would be happy to help.

Mr. Glock asked if Terry is still Chair.

Mr. Clinco said that the Chair of the Tucson County Historical Commission is Terry Majewski and Steven Greedy and Helen Erickson oversee the subcommittee on landscape.

Mr. Clinco asked Ms. Shiratori if he could work with her on this.

Ms. Shiratori said yes and asked for the name and if Mr. Clinco is still serving on that committee.

Mr. Clinco said he is not currently on the Tucson-Pima County Historic Commission. He added that he will send an email to them and cc her explaining the situation with the Turnkey sculptures.

Ms. Creigh asked if in terms of the subcommittee if there is consensus about the value of the sculptures and that they wanted to prioritize the restoration, preservation, and location. She asked what the next steps were and if it would go to the larger PACDC.

Ms. Shaw stated that any recommendation that this subcommittee makes will be taken to the greater PACDC meeting for a vote. At this moment, we don't have a strong recommendation from the subcommittee at this point. Some members would like to forward this presentation to the Tucson-Pima County Historical Commission to get their take on it and then bring it back to the subcommittee. She asked if there was anyone who wanted to make a motion.

Jim Glock moved to forward this relocation/deaccession request to the Tucson Pima Historical Commission and seek their opinion.
Seconded by Anne Lopez.

Voted unanimously via roll call vote.

8. Request Additions for Future Agenda

Announcement Sadie 3

No items were requested.

9. Adjournment

Sadie

Meeting adjourned at 2:23 PM.

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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, Kelly Wiehe – Cultural Affairs Officer for the City of Tucson

Accessibility

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- 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.