

## **DC Commemorative Works Committee – Meeting Transcript**

*July 19, 2024*

*1:00 to 2:00 PM*

### Agenda

- Welcome and Call to Order (0:0:0)
- Commemorate DC Update (0:5:21)
- Meet the Artists (0:10:37)
  - Adrienne Gaither and Omar Hakeem (Ward 7) (0:12:18)
  - Miriam Gusevich (Ward 4) (0:17:50)
  - Michael Janis (Ward 5) (0:23:52)
  - Kaliq Crosby (Ward 8) (0:29:57)
- What Makes a Commemorative Work? (0:34:56)
  - Discussion
- Adjourn (0:54:12)

### Meeting Attendees

Anita Cozart, OP, Chair

Otto Condon, CWC Member

Jay Coleman, CWC Member

Rahulamin Quander, CWC Member

Nick Kushner, DPR, CWC Member

Kerry Kennedy, CAH, CWC Member

Alex Padro, CWC Member

Chris Shaheen, OP

Ebony Dumas, OP

Karyn Miller, CAH

Claire Sale, AECOM

Miriam Gusevich

Michael Janis

Adrienne Gaither

Jenna Kriegel, CAH

Omar Hakeem

Kaliq Crosby

0:0:0.0 --> 0:0:8.610

Shaheen, Chris (OP)

Welcome to the June 19th, 2024 meeting of the District of Columbia Commemorative Works Committee, a quorum of the committee as present.

0:0:9.100 --> 0:0:13.790

Shaheen, Chris (OP)

I am Chris Shaheen with the Office of Planning and I manage DC's commemorative works program.

0:0:16.560 --> 0:0:28.690

Shaheen, Chris (OP)

The Committee was established as part of the Commemorative Works Amendment Act of 2000 to review proposals for commemorative works in public space and to make recommendations to the Mayor and District Council.

0:0:29.200 --> 0:0:30.680

Shaheen, Chris (OP)

This meeting is being recorded.

0:0:31.760 --> 0:0:34.590

Shaheen, Chris (OP)

I'd like to introduce and welcome Karyn Miller, who recently joined the DC Commission on Arts and Humanities as their public art manager and who is joining the commemorative works project teams. Welcome Karen - she joins us from the City of Rockville, MD where she was their arts and culture program manager, and before that she was with DC's Golden Triangle BID and I know we did a lot of work with her to improve public space. So welcome, Karyn.

0:0:56.480 --> 0:1:3.190

Shaheen, Chris (OP)

We started each meeting with a past commemorative work installed in the District.

0:1:3.300 --> 0:1:17.550

Shaheen, Chris (OP)

It's July, which means it's time for Major League Baseball All Stars game, which means it's a good time to feature the statues of Walter Johnson, Frank "Hondo" Howard, and Josh Gibson at National Field.

0:1:17.560 --> 0:1:22.590

Shaheen, Chris (OP)

In 2009 three bronze sculptures were unveiled at the Centerfield Plaza at Nationals Park.

0:1:22.920 --> 0:1:31.160

Shaheen, Chris (OP)

Sculpted by artist Omri Amrany, they paid tribute to these iconic figures from the history of baseball.

0:1:31.510 --> 0:1:37.0

Shaheen, Chris (OP)

Each figure is about 8 feet tall and shows each player in a classic baseball pose.

0:1:37.110 --> 0:1:40.320

Shaheen, Chris (OP)

Howard and Gibson are both legendary power hitters.

0:1:40.330 --> 0:1:51.260

Shaheen, Chris (OP)

They're shown bat in hand, while Johnson, who was regarded of as one of the greatest pitchers in baseball history, is shown unleashing one of his thunderous sidearm deliveries.

0:1:51.850 --> 0:1:55.700

Shaheen, Chris (OP)

Howard played for the Senators, and Gibson played for the DC Grays.

0:1:56.390 --> 0:2:0.860

Shaheen, Chris (OP)

He's also the second black player inducted into the National Baseball Hall of Fame.

0:2:1.480 --> 0:2:7.660

Shaheen, Chris (OP)

Johnson played his entire 21 year baseball career for the Washington Senators and then later managed the team.

0:2:9.450 --> 0:2:19.400

Shaheen, Chris (OP)

And so today we are joined by UH committee members Anita Cozart, Jay Coleman, Otto Condon, Nick Kushner, Kerry Kennedy.

0:2:20.690 --> 0:2:22.780

Shaheen, Chris (OP)

and Alex Padro.

0:2:25.290 --> 0:2:30.220

Shaheen, Chris (OP)

Rahulamin Quander will be joining us later.

0:2:30.470 --> 0:2:37.960

Shaheen, Chris (OP)

We do have a quorum present and I'm going to turn the meeting over to Chair of the Commemorative Works Committee, Anita Cozart.

0:2:38.720 --> 0:2:40.380

Cozart, Anita (OP)

Good afternoon, everyone.

0:2:40.990 --> 0:2:45.40

Cozart, Anita (OP)

Happy summer and hope you all are staying as cool as possible.

0:2:45.870 --> 0:2:55.860

Cozart, Anita (OP)

We're really excited about how things have come together so far with our Commemorate DC effort, and you're going to hear all about that today.

0:2:55.870 --> 0:3:16.850

Cozart, Anita (OP)

That's our exclusive focus for today and we're excited for you as the committee members meet or say hello again to many of the artists that are here, you may have engaged with them before and we're really happy about our partnership with the Commission on Arts and Humanities.

0:3:16.860 --> 0:3:20.700

Cozart, Anita (OP)

It's really helping us move this work forward.

0:3:20.950 --> 0:3:24.390

Cozart, Anita (OP)

You may have seen there's been some good media coverage around this.

0:3:24.400 --> 0:3:42.910

Cozart, Anita (OP)

I think this is really important both to spotlight the work of the artist, but also to spotlight the importance of this issue and raise it up so that we can think about how moving forward taking the designs they're really exciting and innovative designs and making them a reality.

0:3:42.920 --> 0:3:45.390

Cozart, Anita (OP)

There's resources that are required to do that.

0:3:45.540 --> 0:3:54.450

Cozart, Anita (OP)

Some of you on the Committee know that because you've been deeply engaged in a commemorative work or two or three in the in the District.

0:3:54.460 --> 0:4:1.110

Cozart, Anita (OP)

So we're excited about that coverage and want to think together about strategies for elevating this.

0:4:1.120 --> 0:4:4.580

Cozart, Anita (OP)

So we can draw more resources to making these a reality.

0:4:5.320 --> 0:4:28.640

Cozart, Anita (OP)

We're also working to learn some lessons from our engagement in this fiscal year because there are resources in the next fiscal year to continue this really important work and expand on it and think about other locations that we identified in our Locate DC and other subjects that we could think about for additional commemorations.

0:4:28.650 --> 0:4:37.180

Cozart, Anita (OP)

So more to come on that, but just keep that in the back of your mind as you're thinking about and receiving the information today.

0:4:37.810 --> 0:4:45.420

Cozart, Anita (OP)

So with that, thank you as always for your engagement and I want to pass it back to Chris for the rest of our agenda today.

0:4:47.460 --> 0:4:47.810

Shaheen, Chris (OP)

Great.

0:4:47.820 --> 0:4:48.290

Shaheen, Chris (OP)

Thanks Anita.

0:4:49.780 --> 0:4:52.30

Shaheen, Chris (OP)

So here is our agenda.

0:4:52.40 --> 0:4:55.310

Shaheen, Chris (OP)

So first I welcome and called order.

0:4:55.580 --> 0:4:59.730

Shaheen, Chris (OP)

Then we're going to, as Anita said, we're going to give an update on Commemorate DC.

0:5:0.90 --> 0:5:1.870

Shaheen, Chris (OP)

Then we're going to meet our artists.

0:5:2.50 --> 0:5:7.210

Shaheen, Chris (OP)

Then we're going to have a discussion about what makes a commemorative work.

0:5:7.220 --> 0:5:9.30

Shaheen, Chris (OP)

How has what you've seen today maybe influenced your thinking and we should be wrapped up and out of here by 2:00.

0:5:13.650 --> 0:5:16.550

Shaheen, Chris (OP)

O'clock I want to go to next slide please.

0:5:18.450 --> 0:5:18.940

Shaheen, Chris (OP)

Alright.

0:5:18.950 --> 0:5:21.400

Shaheen, Chris (OP)

So, Commemorate DC.

0:5:21.690 --> 0:5:26.240

Shaheen, Chris (OP)

We are about halfway through our process to develop concept designs.

0:5:26.850 --> 0:5:36.400

Shaheen, Chris (OP)

You can see here are timeline goes, well, started in July, December of last year and we'll go through the end of September 2024.

0:5:36.470 --> 0:5:38.840

Shaheen, Chris (OP)

That's at least what we have programmed out so far.

0:5:39.610 --> 0:5:43.400

Shaheen, Chris (OP)

We're still thinking about how we're going to be moving forward in FY25.

0:5:43.920 --> 0:5:44.990

Shaheen, Chris (OP)

If you want to go to the next slide.

0:5:47.560 --> 0:5:59.210

Shaheen, Chris (OP)

And just a quick overview of the four sites that we are looking at, at this time. The first is up here in Ward four, it's the DC Caribbean Carnival.

0:5:59.580 --> 0:6:15.330

Shaheen, Chris (OP)

This is a triGaither, Adriennele park at Georgia Ave and Arkansas Ave NW, it is a Department of Parks and Recreation triGaither, Adriennele park it is located along the parade route of what had been the Caribbean Carnival from 1998 to 2011.

0:6:15.980 --> 0:6:19.270

Shaheen, Chris (OP)

Our public artist working on this is Miriam Gusevich.

0:6:20.690 --> 0:6:21.630

Shaheen, Chris (OP)

Next slide,

0:6:24.700 --> 0:6:30.0

Shaheen, Chris (OP)

We're also looking a site in Ward 5, the subject is Enslaved People who Built the US Capital. This triGaither, Adriennele park is on Bladensburg Rd at Douglas St, Northeast.

0:6:36.310 --> 0:6:40.160

Shaheen, Chris (OP)

This is also a Department of Parks and Recreation site.

0:6:40.600 --> 0:6:48.840

Shaheen, Chris (OP)

It is located near the foundry, where enslaved person Phillip Reid worked on the statue of Freedom that stands atop the Capitol Dome.

0:6:49.860 --> 0:6:52.200

Shaheen, Chris (OP)

Our public artists working on this is Michael Janis.

0:6:53.670 --> 0:6:54.420

Shaheen, Chris (OP)

Next slide please.

0:6:56.960 --> 0:7:1.860

Shaheen, Chris (OP)

Our this is a site in Ward 7 in the Deanwood neighborhood.

0:7:2.350 --> 0:7:5.800

Shaheen, Chris (OP)

The subject is Black Entrepreneurs of Deanwood.

0:7:6.330 --> 0:7:11.620

Shaheen, Chris (OP)

It is in the Lederer Gardens site, which is also a Department of Parks and Recreation site.

0:7:11.910 --> 0:7:16.220

Shaheen, Chris (OP)

It is located on Nannie Helen Burroughs Ave at the center of Deanwood.

0:7:16.590 --> 0:7:21.250

Shaheen, Chris (OP)

The public artists at this site are Adrienne Gaither and Omar Hakeem.

0:7:23.530 --> 0:7:24.420

Shaheen, Chris (OP)

Next slide please.

0:7:24.430 --> 0:7:25.160

Shaheen, Chris (OP)

Thank you.

0:7:25.740 --> 0:7:30.240

Shaheen, Chris (OP)

And our 4th and last site is in Ward 8.



0:7:30.890 --> 0:7:35.380

Shaheen, Chris (OP)

The subject is Marion Barry and the Summer Youth Employment Program.

0:7:35.610 --> 0:7:43.20

Shaheen, Chris (OP)

It is at the intersection of Martin Luther King Ave and Malcolm X Ave next to Parklands Park.

0:7:43.210 --> 0:7:46.60

Shaheen, Chris (OP)

The park itself is a National Park Service site.

0:7:46.370 --> 0:7:50.720

Shaheen, Chris (OP)

We are looking specifically at the public space that is around it that is controlled by the Department of Transportation.

0:7:54.590 --> 0:7:55.690

Shaheen, Chris (OP)

So this is a D dot site.

0:7:56.790 --> 0:8:7.740

Shaheen, Chris (OP)

It's located at the intersection of two streets named for prominent civil rights leaders and in a community with residents who greatly benefited from the summer jobs program.

0:8:8.170 --> 0:8:12.940

Shaheen, Chris (OP)

The public artist for the site is Kelly Crosby, and our next slide please.

0:8:14.980 --> 0:8:17.110

Shaheen, Chris (OP)

Alright, So what have we done so far?

0:8:17.160 --> 0:8:18.910

Shaheen, Chris (OP)

This are just a quick recap.

0:8:19.320 --> 0:8:21.590

Shaheen, Chris (OP)

We had our kickoff event in April.

0:8:21.860 --> 0:8:24.870

Shaheen, Chris (OP)

Some of you may have attended or checked out the video there.

0:8:25.660 --> 0:8:40.710

Shaheen, Chris (OP)

We've had visioning meetings at each of the sites, public meetings, giving the community an opportunity to come give their thoughts about the site, give their thoughts about the subjects. Those were held in April - on April 20th and April 27<sup>th</sup>.

0:8:40.780 --> 0:8:43.730

Shaheen, Chris (OP)

Since then we have had concept review meetings where the public's had an opportunity to weigh in on 2 concept plans for each site.

0:8:49.660 --> 0:8:50.890

Shaheen, Chris (OP)

Those are being refined now.

0:8:50.900 --> 0:8:53.150

Shaheen, Chris (OP)

It's what the committee is going to be looking at in September.

0:8:53.600 --> 0:8:58.20

Shaheen, Chris (OP)

Those meetings were held on June 22nd and very recently on July 13th.

0:8:59.870 --> 0:9:4.730

Shaheen, Chris (OP)

We've been doing additional outreach through the Mayor's Office of Caribbean and Community Affairs.

0:9:5.510 --> 0:9:10.810

Shaheen, Chris (OP)

Bladensburg Rd Main Street event and at a Caribbean cultural event.

0:9:10.920 --> 0:9:15.930

Shaheen, Chris (OP)

So we've been trying to get the word out on what we're doing at different events as well.

0:9:16.680 --> 0:9:21.200

Shaheen, Chris (OP)

So far we have engaged with more than 100 people at all public events today.

0:9:23.410 --> 0:9:35.240

Shaheen, Chris (OP)

We have two concepts for each site that are going to be refined after receiving and reviewing the public comment before they will be presented to the Commemorative Works Committee.

0:9:35.250 --> 0:9:37.300

Shaheen, Chris (OP)

We're still collecting feedback on that.

0:9:37.470 --> 0:9:44.990

Shaheen, Chris (OP)

I think today is the last day we are going to be getting feedback from DC agencies and other federal agencies that are taking a look at them, like NCPC and CFA.

0:9:46.150 --> 0:9:52.280

Shaheen, Chris (OP)

The two concepts after the Commemorative Works committee looks at it and we get some feedback.

0:9:52.570 --> 0:10:2.830

Shaheen, Chris (OP)

Those two concepts will be refined and consolidated into one, and then those concepts will be shared with the Commemorative Works committee at the November meeting.

0:10:4.760 --> 0:10:11.110

Shaheen, Chris (OP)

Also, if you have not yet, check out the article on the initiative that was recently published in Axios.

0:10:11.120 --> 0:10:24.300

Shaheen, Chris (OP)

I think people were talking about that a little earlier today and during the meeting, so a link to that article is on this slide and you may also have heard the story on NPR and there should be another one coming out soon on WTOP if it's not already out there.

0:10:26.30 --> 0:10:26.840

Shaheen, Chris (OP)

Next slide please.

0:10:29.510 --> 0:10:37.680

Shaheen, Chris (OP)

Great, so now I'm going to turn the meeting over to Jenna Kriegel with the Commission of Arts and Humanities.

0:10:37.930 --> 0:10:47.560

Shaheen, Chris (OP)

She's going to walk us through this next part of our meeting where we get to meet our public artists that are the design inspiration behind the concept design we'll be looking at in September, give them a chance to introduce themselves.

0:10:52.490 --> 0:11:4.830

Shaheen, Chris (OP)

Each artist is going to have 5 minutes to introduce themselves and then share how their ideas and experiences have informed their approach to their concept designs.

0:11:5.340 --> 0:11:11.950

Shaheen, Chris (OP)

So I will be letting each artist know when we're halfway through their time and when they've got one minute left.

0:11:12.60 --> 0:11:14.310

Shaheen, Chris (OP)

So with that, I'm going to turn it over to Jenna Kriegel.

0:11:16.160 --> 0:11:16.990

Kriegel, Jenna (CAH)

Thanks Chris.

0:11:18.140 --> 0:11:29.930

Kriegel, Jenna (CAH)

So I know I mentioned at the beginning of the meeting our third artist on the roster has to leave in 15 minutes and we have a tendency to be really chatty and imaginative.

0:11:30.160 --> 0:11:35.240

Kriegel, Jenna (CAH)

Would it be OK with everyone if we skipped forward and did Adrienne in Ward 7 first?

0:11:36.570 --> 0:11:37.810

Kriegel, Jenna (CAH)

Adrienne, is that alright with you?

0:11:41.410 --> 0:11:41.700

Kriegel, Jenna (CAH)

Don't.

0:11:42.150 --> 0:11:43.70

Gaither, Adrienne

Please and thank you.

0:11:43.630 --> 0:11:45.680

Kriegel, Jenna (CAH)

OK, let's jump forward to Adrienne.

0:11:45.690 --> 0:11:50.150

Kriegel, Jenna (CAH)

Thank you everyone for being accommodating and flexible little preview of everyone else's work.

0:11:50.160 --> 0:11:50.940

Kriegel, Jenna (CAH)

Whoops, back one.

0:11:51.710 --> 0:12:2.100

Kriegel, Jenna (CAH)

Alright, so for Ward 7, like we said, it's down near Lederer. Regarding the topic is the original entrepreneurs of Deanwood.

0:12:2.230 --> 0:12:3.560

Kriegel, Jenna (CAH)

We have an incredible team.

0:12:3.570 --> 0:12:5.900

Kriegel, Jenna (CAH)

Adrienne Gaither is the artist.

0:12:5.990 --> 0:12:13.640

Kriegel, Jenna (CAH)

They are a multi-time art grantee and they are accompanied partnering up with Omar Hakeem, a local architect.

0:12:14.330 --> 0:12:15.410

Kriegel, Jenna (CAH)

Please, you'll take it away.

0:12:15.420 --> 0:12:16.320

Kriegel, Jenna (CAH)

Talk yourselves up.

0:12:18.80 --> 0:12:18.570

Gaither, Adrienne

OK.

0:12:18.630 --> 0:12:24.900

Gaither, Adrienne

And thanks again everybody for being accommodating that during this time my name is Adrienne Gaither.

0:12:24.960 --> 0:12:26.830

Gaither, Adrienne

I'm a local DC based artist.

0:12:27.100 --> 0:12:31.370

Gaither, Adrienne

I would find myself mostly doing work in geometric abstraction.

0:12:31.820 --> 0:12:33.870

Gaither, Adrienne

I am fascinated with architecture.

0:12:34.370 --> 0:12:40.200

Gaither, Adrienne

I would say that's due to me being from Cincinnati where most of our architecture is still preserved.

0:12:41.930 --> 0:12:54.880

Gaither, Adrienne

So for this project, Omar and now we have been working, we've worked on projects with the DC Public Library together and we have been fine looking for ways and opportunities for us to collaborate on something bigger.

0:12:54.990 --> 0:13:7.680

Gaither, Adrienne

I generally work with paint and do painting and more community based engagement for murals, but I thought that this was a way for us to collaborate and for me to get off the canvas.

0:13:7.690 --> 0:13:12.290

Gaither, Adrienne

So I want to use this as an opportunity for me to go 3 dimensional umm.

0:13:12.610 --> 0:13:15.960

Gaither, Adrienne

And this is like a really huge scale in that in that regard.

0:13:16.10 --> 0:13:18.690

Gaither, Adrienne

But, but I'm happy to be doing this with Omar.

0:13:19.650 --> 0:13:23.20

Gaither, Adrienne

He's not here to shoot himself out.

0:13:22.640 --> 0:13:23.330

Omar Hakeem

I'm here, Adrienne.

0:13:23.30 --> 0:13:24.760

Gaither, Adrienne

So please oh you are OK.

0:13:25.100 --> 0:13:25.720

Omar Hakeem

I'm here. Sorry.

0:13:24.770 --> 0:13:27.580

Gaither, Adrienne

Well, then, let me let me let me cut this even shorter.

0:13:28.130 --> 0:13:32.420

Gaither, Adrienne

But you know, this is just for me.

0:13:32.430 --> 0:13:35.600

Gaither, Adrienne

My background is like I said, I've been doing murals.

0:13:35.950 --> 0:13:55.220

Gaither, Adrienne

I have a social practice I engage with most communities on my murals like it's something that I just feel is necessary because this though I may be the artist, is something that community members have to live with and I want to have their support in doing that.

0:13:57.480 --> 0:14:0.70

Gaither, Adrienne

And so yeah, I think I felt like that covers it all.

0:14:0.80 --> 0:14:3.370

Gaither, Adrienne

And if you guys have any quick questions, happy to answer those.

0:14:3.380 --> 0:14:6.900

Gaither, Adrienne

But I think that covers it and I'll hand it over to Omar.

0:14:8.910 --> 0:14:9.580

Omar Hakeem

Hey everyone.

0:14:9.590 --> 0:14:11.240

Omar Hakeem

Pleasure to be here with you all.

0:14:11.390 --> 0:14:12.400

Omar Hakeem

My name is Omar Hakeem.

0:14:12.410 --> 0:14:15.520

Omar Hakeem

I'm an architect born and raised here in DC.

0:14:15.830 --> 0:14:38.240

Omar Hakeem

We've had the opportunity to work quite a bit with the Office of Planning and the DC Commission on the Arts and Humanities in the past on some of the other programs that you all Ron and been a panelist for the Commission and a, you know, worked on the cultural plan and bunch of other projects with OP on crossing the street was one that has a lot of similarities to this one. I think.

0:14:39.130 --> 0:14:44.540

Omar Hakeem

I'm an architect that focuses on projects related to social and environmental equity.

0:14:45.410 --> 0:14:47.270

Shaheen, Chris (OP)

Halfway through 5 minutes.



0:14:45.590 --> 0:14:48.20

Omar Hakeem

Thanks Chris.

0:14:48.300 --> 0:14:50.590

Omar Hakeem

I've been doing that here locally.

0:14:50.600 --> 0:15:11.520

Omar Hakeem

We're working on projects like the Gogo Museum, the 1882 Foundations headquarters is a project we just completed and also kind of work like Adrienne kind of in that Ying YGaiter, Adrienne relationship work mostly in three dimensions but have been working more in kind of art and sculpture.

0:15:13.90 --> 0:15:19.450

Omar Hakeem

With the Kenilworth Aquatic Gardens, some other local nonprofits, and.

0:15:21.570 --> 0:15:25.20

Omar Hakeem

Alright, organizations that we've been doing art for.

0:15:25.30 --> 0:15:27.550

Omar Hakeem

So it's been a great collaboration with Adrienne.

0:15:29.150 --> 0:15:36.120

Omar Hakeem

I think it's been really generative and just excited to be able to contribute to this place.

0:15:36.130 --> 0:15:42.190

Omar Hakeem

I love which is DC, so thanks and looking forward to hearing some of your comments as we get some of this design work out to you.

0:15:50.860 --> 0:15:52.530

Kriegel, Jenna (CAH)

Maybe we can move to the next slide.

0:15:52.580 --> 0:15:53.0

Kriegel, Jenna (CAH)

There we go.

0:15:53.860 --> 0:15:56.130

Cozart, Anita (OP)

Or can I just to interject?

0:15:56.140 --> 0:16:9.200

Cozart, Anita (OP)

This is Anita since Adrienne and I don't know if Omar needs to leave, but since Adrienne needs to leave, I wonder if we want to take any questions Commissioners have before.

0:16:9.210 --> 0:16:9.970

Cozart, Anita (OP)

You all need to.

0:16:11.930 --> 0:16:12.500

Cozart, Anita (OP)

Need to jump.

0:16:13.430 --> 0:16:16.50

Shaheen, Chris (OP)

And we've got one more minute for Ward 7.

0:16:19.420 --> 0:16:20.430

Cozart, Anita (OP)

If not, that's fine.

0:16:20.440 --> 0:16:23.350

Cozart, Anita (OP)

I just wanted to make sure there was there was a moment before you had to go.

0:16:26.70 --> 0:16:30.40

Gaither, Adrienne

They're all these projects were community based projects, by the way.

0:16:30.690 --> 0:16:30.870

Omar Hakeem

Yeah.

0:16:30.370 --> 0:16:42.620

Gaither, Adrienne

So the CVG airport, I did that in Cincinnati, OH, which is where I'm from, but I worked with artworks, which is a nonprofit that does a lot of meals around the city.

0:16:44.190 --> 0:16:50.390

GAITHER, ADRIENNE

And this was a project where I got to hire kids in the city to help build this out.

0:16:51.350 --> 0:16:56.540

GAITHER, ADRIENNE

And then the Lincoln Court basketball renovation, that's the neighborhood I grew up in.

0:16:57.150 --> 0:17:2.780

GAITHER, ADRIENNE

I was told as a kid I couldn't play on that court because it just was a lot of like not great activity.

0:17:12.580 --> 0:17:13.160

Shaheen, Chris (OP)

Time is up.

0:17:2.910 --> 0:17:17.160

GAITHER, ADRIENNE

So as an adult and an artist, and I saw myself with a platform, this was something that I wanted to go back home and do, and for that I work with other community members on this project as well.

0:17:19.420 --> 0:17:19.960

GAITHER, ADRIENNE

Thank you.

0:17:21.70 --> 0:17:22.300

Kriegel, Jenna (CAH)

Thank you both for sharing.

0:17:22.310 --> 0:17:24.690

Kriegel, Jenna (CAH)

It's always nice to see the heart behind the art.

0:17:26.550 --> 0:17:27.280

Kriegel, Jenna (CAH)

Alright.

0:17:27.290 --> 0:17:29.700

Kriegel, Jenna (CAH)

Can we jump back into our original order?

0:17:29.710 --> 0:17:31.440

Kriegel, Jenna (CAH)

Chris, can you back it up?

0:17:31.450 --> 0:17:35.480

Kriegel, Jenna (CAH)

Rewind it and we should have told the artists at the beginning.

0:17:35.490 --> 0:17:36.310

Kriegel, Jenna (CAH)

Apologies.

0:17:37.110 --> 0:17:40.790

Kriegel, Jenna (CAH)

Ebony Dumas from Office of Planning is the one behind the scenes.

0:17:40.800 --> 0:17:47.220

Kriegel, Jenna (CAH)

Clicking all the buttons, so if you need a slide move forward just let them know they will help you.

0:17:47.530 --> 0:17:49.960

Kriegel, Jenna (CAH)

All right, back to square one.

0:17:50.10 --> 0:18:0.620

Kriegel, Jenna (CAH)

We have Miss Miriam Gusevich, which a very experienced monument maker around the world has worked with one of my favorite artists, Louise Bourgeois.

0:18:1.310 --> 0:18:4.140

Kriegel, Jenna (CAH)

Miriam, would you like to speak a little bit about yourself and your work, please?

0:18:8.270 --> 0:18:9.340

Kriegel, Jenna (CAH)

And I think you're on mute.

0:18:21.720 --> 0:18:41.30

Gusevich, Miriam

I'd like to thank everybody for the opportunity, but especially I'd like to acknowledge the work of the staff of both the Arts Committee and the Planning Department for all the work that they have put to make this project a success and so.

0:18:41.900 --> 0:18:43.910

Gusevich, Miriam

So my name is Miriam.

0:18:43.990 --> 0:18:47.470

Gusevich, Miriam

I have done a lot of different kinds of projects.

0:18:47.480 --> 0:18:55.590

Gusevich, Miriam

My own background this really as an urban designer, but I've really embraced the work of of being a public artist.

0:18:55.600 --> 0:19:8.860

Gusevich, Miriam

I've mainly worked on commemorative projects and and they're going to go through my my CV because it's there you can ask me questions later if you want.

0:19:9.310 --> 0:19:10.940

Gusevich, Miriam

Can I have the next slide please?

0:19:12.350 --> 0:19:16.680

Gusevich, Miriam

Umm, I just wanted to in terms of my own work.

0:19:16.690 --> 0:19:28.230

Gusevich, Miriam

Like I wanted to tell you my my work is is about how landscapes, still stories, and so my art celebrates size of joy and courage.

0:19:28.240 --> 0:19:31.320

Gusevich, Miriam

And it also brings light to size of sorrow.

0:19:32.990 --> 0:19:48.530

Gusevich, Miriam

I think the work on commemorative public projects that are personally meaningful to me, I and I turn my work, seeks to create a memorable experience and elicit an emotional connection in the public.

0:19:48.730 --> 0:19:59.720

Gusevich, Miriam

And so it's my medium is very varied because it really is site specific and it also is very often a collaborative project.

0:19:59.850 --> 0:20:5.530

Gusevich, Miriam

So like, you know, like Jenna mentioned, I had collaborated with Louise Draw.

0:20:6.620 --> 0:20:15.610

Gusevich, Miriam

In that case, I worked on the site design and she did the sculpture and that was a the a memorial to China.

0:20:15.620 --> 0:20:20.450

Gusevich, Miriam

Adams, which is like the first memorial to a woman in Chicago.

0:20:21.120 --> 0:20:31.190

Gusevich, Miriam

And so this is again where my own personal connection and my own collaboration sort of informs the artwork.

0:20:31.890 --> 0:20:35.80

Gusevich, Miriam

Umm, so the the projects.

0:20:35.90 --> 0:20:37.300

Gusevich, Miriam

Some are just walk you through very quickly.

0:20:42.150 --> 0:20:42.620

Shaheen, Chris (OP)

Halfway.

0:20:38.170 --> 0:20:46.250

Gusevich, Miriam

Umm, so I grew up under the Cuban Revolution and under under communism.

0:20:46.300 --> 0:20:50.250

Gusevich, Miriam

And so I have profound empathy to Ukraine.

0:20:50.260 --> 0:20:51.840

Gusevich, Miriam

And what they're going through.

0:20:51.940 --> 0:21:2.250

Gusevich, Miriam

And so that led me to do a number of projects in Ukraine and that led to do this memorial landscape in western Ukraine.

0:21:2.800 --> 0:21:9.130

Gusevich, Miriam

And it's remember some beer, and the project is now on hold.

0:21:9.240 --> 0:21:14.790

Gusevich, Miriam

This was also I worked on the cancer survivors card and in Grand Park.

0:21:14.960 --> 0:21:24.880

Gusevich, Miriam

Again, this was because I got involved out of compassion to people who are suffering, who are recovering from cancer, going to have the next slide, please.

0:21:29.10 --> 0:21:31.600

Gusevich, Miriam

Ah, this is a current project.

0:21:31.610 --> 0:21:33.860

Gusevich, Miriam

Again, it's about revolution.

0:21:33.870 --> 0:21:57.490

Gusevich, Miriam

In this case, it's the American Revolution and that led to this project, which is to the past, to liberty, and this is a sculpture reenactment to convey the bravery and vulnerability of the American Patriots as they confronted the overwhelming force of the British Army and regulars.

0:21:57.500 --> 0:22:4.490

Gusevich, Miriam

So that's again, it's a very abstract, but it's actually also a reenactment.

0:22:4.590 --> 0:22:8.410

Gusevich, Miriam

The town of Lexington does this reenactments, once a year?

0:22:8.680 --> 0:22:12.250

Gusevich, Miriam

This is essentially going to be a permanent reenactment.

0:22:12.560 --> 0:22:13.120

Shaheen, Chris (OP)

One minute.

0:22:12.320 --> 0:22:13.590

Gusevich, Miriam

We hope to get it.

0:22:14.320 --> 0:22:16.290

Gusevich, Miriam

Get it built this this summer?

0:22:16.340 --> 0:22:19.410

Gusevich, Miriam

This fall, the next one?

0:22:21.550 --> 0:22:25.240

Gusevich, Miriam

Uh, this again is a memorial to covet.

0:22:25.250 --> 0:22:29.520

Gusevich, Miriam

And it's really very much informed by compassion.

0:22:30.150 --> 0:22:38.470

Gusevich, Miriam

And since I only have a minute left ohm, I have the next slide please and and then.

0:22:38.480 --> 0:22:43.930

Gusevich, Miriam

Now I'm honored to be working on the Caribbean Carnival.

0:22:44.190 --> 0:22:49.650

Gusevich, Miriam

And again, this has to do with the fact that I grew up in Cuba going to carnivals.



0:22:49.860 --> 0:22:54.310

Gusevich, Miriam

So when I have the opportunity to select a project, I said I have to do this.

0:23:11.220 --> 0:23:11.660

Shaheen, Chris (OP)

Amazon.

0:22:54.560 --> 0:23:17.930

Gusevich, Miriam

I've been doing a lot of sad projects, so this is like about pure joy and so the two projects are about the moco jumbies and again, my whole approach is really about how how connect to the to to the people and decide, uh is, is that it?

0:23:18.980 --> 0:23:20.290

Kriegel, Jenna (CAH)

Yes, Mariam.

0:23:20.790 --> 0:23:21.280

Gusevich, Miriam

OK.

0:23:20.300 --> 0:23:21.630

Kriegel, Jenna (CAH)

Apologies, it's hard.

0:23:27.870 --> 0:23:28.630

Gusevich, Miriam

But anyway.

0:23:21.640 --> 0:23:30.570

Kriegel, Jenna (CAH)

It's hard to embody such a, you know, long, successful career in 5 minutes and you certainly are juggling a lot of projects right now.

0:23:31.540 --> 0:23:32.130

Gusevich, Miriam

No, no, no.

0:23:32.140 --> 0:23:33.170

Gusevich, Miriam

I I'm good.

0:23:33.180 --> 0:23:33.710

Gusevich, Miriam

I'm good.

0:23:33.720 --> 0:23:34.250

Gusevich, Miriam

I'm good.

0:23:34.500 --> 0:23:36.310

Gusevich, Miriam

I'm just going to say I just.

0:23:36.360 --> 0:23:37.850

Gusevich, Miriam

I'm very honored.

0:23:37.860 --> 0:23:47.890

Gusevich, Miriam

I just believe that this is a great opportunity for the city to commemorate all these great projects.

0:23:48.200 --> 0:23:49.400

Gusevich, Miriam

OK, that's it.

0:23:49.830 --> 0:23:50.560

Kriegel, Jenna (CAH)

Yes, ma'am.

0:23:50.630 --> 0:23:51.40

Kriegel, Jenna (CAH)

All right.

0:23:51.50 --> 0:23:52.410

Kriegel, Jenna (CAH)

Appreciate your cooperation.

0:23:52.710 --> 0:23:58.740

Kriegel, Jenna (CAH)

Let's jump forward to our next artist, please, and this is Michael Janis.

0:23:58.810 --> 0:24:2.960

Kriegel, Jenna (CAH)

He has a longtime CAH grantee.

0:24:3.430 --> 0:24:13.540

Kriegel, Jenna (CAH)

Really, really committed to community outreach, director of a glass studio and is largely responsible for all the good media attention we've been getting.

0:24:13.550 --> 0:24:14.440

Kriegel, Jenna (CAH)

He's a real hustler.

0:24:14.450 --> 0:24:16.180

Kriegel, Jenna (CAH)

Could connecting with journalists.

0:24:16.190 --> 0:24:18.420

Kriegel, Jenna (CAH)

So Michael, please introduce yourself.

0:24:18.430 --> 0:24:19.330

Kriegel, Jenna (CAH)

Tell us some cool stuff.

0:24:20.670 --> 0:24:21.50

Michael Janis

OK.

0:24:21.60 --> 0:24:21.740

Michael Janis

Well, thank you.

0:24:21.750 --> 0:24:22.760

Michael Janis

Nice to see you all.

0:24:22.990 --> 0:24:25.540

Michael Janis

I'm going to talk fast because I only got 5 minutes.

0:24:26.530 --> 0:24:27.10

Michael Janis

I was.

0:24:27.190 --> 0:24:29.280

Michael Janis

I'm an artist and a former architect.

0:24:29.290 --> 0:24:36.460

Michael Janis

I've lived in DC for over 20 years and my work centers on connecting both the viewer and the larger community.

0:24:36.890 --> 0:24:46.130

Michael Janis

I've been to a director of the Washington Glass School since 2005, and as such I'm dedicated to taking traditional craft into the world of contemporary art.

0:24:46.720 --> 0:24:55.500

Michael Janis

And it's in that kind of sculpture you get to see what glass can achieve, how color and light impacts people and how it can add to the landscape where it's set.

0:24:56.480 --> 0:25:9.730

Michael Janis

Besides teaching here at the glass school, I've taught at the University of Sunderland in England, Istanbul's glass furnace and Penland in North Carolina, Pittsburgh Glass, Hot Glass, Houston and most recently at the University of Miami.

0:25:10.440 --> 0:25:14.550

Michael Janis

Besides teaching, I support and encourage artistic growth within our community.

0:25:15.120 --> 0:25:26.420

Michael Janis

I'm an advisor for Arts organization, including DC's Artomatic, the DC Creative Craft Council, National Capital, Art Glass Guild, and also national organizations like the American Craft Council.

0:25:27.360 --> 0:25:33.470

Michael Janis

In the past year, I've been part of the DC Arts Commission's exploratory Committee for API creatives.

0:25:33.980 --> 0:25:34.620

Michael Janis

Next slide please.

0:25:37.20 --> 0:25:48.250

Michael Janis

And my personal work, I manipulate crushed glass to create glass drawings and all my figures are made from a really slow, meticulous process of sifting and moving grains of glass powder.

0:25:48.700 --> 0:25:55.610

Michael Janis

I melt together the glass panels and this lets me play with light and color and sequence to convey narrative.

0:25:56.520 --> 0:26:1.350

Michael Janis

Growing up in a biracial family gave me an understanding of marginalized histories and cultures.

0:26:1.820 --> 0:26:5.880

Michael Janis

My artwork is 4 seems of struggle resilience and inner strength.

0:26:7.30 --> 0:26:9.660

Michael Janis

Our work really is a study of the concept of identity.

0:26:10.910 --> 0:26:13.820

Michael Janis

I'm glass with that transparency in the inner glow.

0:26:14.110 --> 0:26:22.30

Michael Janis

It's like a metaphor for internal struggles and the issues of cultural visibility through the layering of image rail.

0:26:22.40 --> 0:26:27.50

Michael Janis

I want the viewers to see beyond the surface and appreciate a complex nature of identity.

0:26:27.480 --> 0:26:28.120

Michael Janis

Next slide, please.

0:26:30.930 --> 0:26:47.480

Michael Janis

As my studio, which is a Washington Glass studio, we've made large scale sculptures that enhance their surroundings and connect communities and I believe that how you make the work is as important as the finish art and to create more inclusive and vibrant spaces.

0:26:47.550 --> 0:26:55.360

Michael Janis

We approach every project with the commitment to sustainable design and maximizing community engagement as the core of our approach.

0:26:55.910 --> 0:26:56.370

Shaheen, Chris (OP)

Halfway.

0:26:56.30 --> 0:26:58.310

Michael Janis

Public art projects.

0:26:58.320 --> 0:27:4.700

Michael Janis

We've handled it, went through some extreme weather conditions like our two works at Miami International Airport.

0:27:4.950 --> 0:27:11.240

Michael Janis

They survived Hurricane Irma's category five winds are glass and steel projects have a weather board.

0:27:11.250 --> 0:27:17.850

Michael Janis

Kids skateboards and then the case of the Library of Congress Adams building and the occasional insurrection.

0:27:18.750 --> 0:27:28.280

Michael Janis

For the Library of Congress project, we had to juggle a lot of things like code compliance, safety and security regulations, and historic preservation issues.

0:27:28.740 --> 0:27:32.350

Michael Janis

American Craft magazine did a feature story about the successful outcome.

0:27:33.610 --> 0:27:41.240

Michael Janis

We take pride in fostering collaborative interactions with communities and cause it really reinforces that sense of ownership and belonging with the artwork.

0:27:41.830 --> 0:27:53.630

Michael Janis

Some of the outdoor projects that we've done include board sevens, unity, healthcare, sculpture, the Prince Georges, Laura Library to Pepper Mill Community Center and the Jasol Plaza in Arlington.

0:27:54.560 --> 0:28:0.850

Michael Janis

For these projects, we organized hands on workshops inviting the neighborhood residents to create artwork that told their stories.

0:28:0.860 --> 0:28:13.130

Michael Janis

And who were incorporated to the sculptures and that mix up creative art and personal memories into the large scale transform those public spaces into community symbols that the residents feel is an extension of themselves.

0:28:13.700 --> 0:28:21.870

Michael Janis

One of the residents near the Laurel Library actually had contacted us and said that they always take any visitor that comes to them to see their sculpture.

0:28:21.960 --> 0:28:23.590

Michael Janis

That that's the first thing that I do.

0:28:31.30 --> 0:28:31.550

Shaheen, Chris (OP)

One minute.

0:28:23.600 --> 0:28:34.990

Michael Janis

And then they can unpack and and it really the whole idea of taking community in the art

making process, we are ensuring that the sculpture becomes the result, that the sculpture becomes a real symbol of the community.

0:28:35.180 --> 0:28:35.610

Michael Janis

Next slide.

0:28:36.890 --> 0:28:43.640

Michael Janis

OK, this is a really complex story and to honor the enslaved workers have built the US capital.

0:28:43.650 --> 0:28:49.780

Michael Janis

This is so profound and important story and with our country's kind of current climate of denial.

0:28:49.790 --> 0:28:52.180

Michael Janis

It's so timely and meaningful.

0:28:52.680 --> 0:28:59.210

Michael Janis

The proposals are designed to engage the Community, ensure that the stories of the enslaved people are honored appropriately.

0:29:0.20 --> 0:29:18.150

Michael Janis

The central sculpture in both concepts are stylized representation of the US Capitol, and daylight will have the transparent colors of the sculpture projected onto the space below, creating an immersive or interactive space and the ever add light will always make it a lively and inviting space.

0:29:27.550 --> 0:29:27.930

Shaheen, Chris (OP)

Time.

0:29:30.600 --> 0:29:30.850

Kriegel, Jenna (CAH)

Well.

0:29:18.680 --> 0:29:31.330

Michael Janis



The bright color panels we made with the community through a series of workshops like a glass quilting bee, the glass school which is about a mile from the site and we're all OK, but this is the way it is.

0:29:31.340 --> 0:29:38.370

Michael Janis

It's something where I'm mixing both community work and my drawings work that involve the story of the enslaved workers.

0:29:38.560 --> 0:29:46.310

Michael Janis

That's how I really wanted to be kind of a crossover that really made the space that was inviting and open on a busy Bladensburg Rd.

0:29:47.910 --> 0:29:48.250

Michael Janis

Thank you.

0:29:49.420 --> 0:29:50.320

Kriegel, Jenna (CAH)

Thanks, Michael.

0:29:55.70 --> 0:29:55.220

Michael Janis

Yeah.

0:29:50.700 --> 0:29:56.680

Kriegel, Jenna (CAH)

It's such a big, complex topic to cram into 5 minutes, so I appreciate you being flexible with us.

0:29:57.220 --> 0:30:2.730

Kriegel, Jenna (CAH)

Alright, let's move on to our final artist, Mr Khaliq Crosby.

0:30:3.950 --> 0:30:6.60

Kriegel, Jenna (CAH)

Our Ward 8 artist.

0:30:6.70 --> 0:30:12.90

Kriegel, Jenna (CAH)

He will be working down at MLK and Malcolm X at the end of Shepherd Park.

0:30:12.640 --> 0:30:24.870

Kriegel, Jenna (CAH)

He is a multi term Ch grantee, has put up murals all over the city and loves to rewrite history and uplift marginalized communities through his artwork.

0:30:25.480 --> 0:30:27.610

Kriegel, Jenna (CAH)

Kalik tell us all about what you're up to, please.

0:30:29.280 --> 0:30:29.810

KaliQ

How you doing?

0:30:29.820 --> 0:30:32.990

KaliQ

Everyone, as Jenna stated, my name is Kalik Crosby.

0:30:33.0 --> 0:30:34.210

KaliQ

I'm real artist in the city.

0:30:34.280 --> 0:30:38.260

KaliQ

I'm born and raised in the District of Columbia, and we'll just jump to the next slide.

0:30:42.580 --> 0:30:52.820

KaliQ

So as you all can see in my past work, I've done a lot of work which commemorates the first achievements of Americans, specifically African Americans.

0:30:52.890 --> 0:31:4.580

KaliQ

After the Reconstruction Era, everyone from you know, Dorothy Height to Eleanor Holmes Norton, the Lee family on your street with Lee Flower shop Amanda Gorman.

0:31:4.650 --> 0:31:6.740

KaliQ

That piece there is in Dupont Circle as well.

0:31:6.950 --> 0:31:7.850

KaliQ

So we can go to the next slide.

0:31:10.190 --> 0:31:14.140

KaliQ

So in continuance of the work that I do, we could jump to the next slide.

0:31:14.150 --> 0:31:23.480

KaliQ

Also, the project that we're commemorating is Marion Barry and the summer Youth Employment Program I was involved in my sound good audio is all good.

0:31:25.190 --> 0:31:27.440

KaliQ

OK, I was myself.

0:31:27.710 --> 0:32:2.860

KaliQ

My first job was actually with the Summer Works Program, summer youth employment, and I think it was 2000, I believe I was a freshman in high school and one thing that I realized from the program is how it was the ability of the program to connect us with people all across the city and with joy and just the experience that we've had and a lot of feedback we got from the community was how that was their first job, how Marion Barry and this program, which was really adopted by a lot of other cities across the nation just.

0:32:2.950 --> 0:32:14.950

KaliQ

Help people to get employment, to be involved and to understand how they have a place and some sense of responsibility in government and how they could, you know, move on to have careers in government to especially in the city.

0:32:14.960 --> 0:32:23.660

KaliQ

That's, you know, packed with agencies and so many of our mothers, grandmothers and sisters, brothers and family members, actually work for the district government.

0:32:24.70 --> 0:32:27.520

KaliQ

So what we try to do is just piece was create large.

0:32:28.370 --> 0:32:29.820

KaliQ

Well, they really like plastic.

0:32:30.70 --> 0:32:39.740

KaliQ

Very, very tough plastic panels that would have photographs and imagery of people from the program throughout the years throughout its 45 year history.

0:32:40.490 --> 0:32:55.620

KaliQ

We also wanted to use those images to convey and kind of speak to dear joy and their understanding of, umm, what they can learn and what type of exposure you know the program gave them.

0:32:55.630 --> 0:33:4.350

KaliQ

Everyone has a story from being young or, you know, being similar to me having their first experience with the summer job.

0:33:4.760 --> 0:33:5.870

KaliQ

We can go to the next slide.

0:33:9.180 --> 0:33:10.150

Shaheen, Chris (OP)

We're about halfway through.

0:33:12.230 --> 0:33:12.470

KaliQ

OK.

0:33:12.480 --> 0:33:13.660

KaliQ

So those were the only one for me.

0:33:12.120 --> 0:33:14.180

Kriegel, Jenna (CAH)

Yeah, Kaliq, that was the last of your slides.

0:33:14.80 --> 0:33:14.580

KaliQ

That's fine.

0:33:14.590 --> 0:33:15.670

KaliQ

OK, let's go back to that.

0:33:15.870 --> 0:33:16.360

KaliQ

Yeah, got it.

0:33:16.370 --> 0:33:16.720

KaliQ

Got it.

0:33:16.850 --> 0:33:32.580

KaliQ

So the first image which is on the left is a large, I'd say 6 foot by 12 foot panel where we would have imagery which tells the story and the narrative of what jobs the students will that students.

0:33:32.590 --> 0:33:33.680

KaliQ

But what jobs?

0:33:33.690 --> 0:33:36.420

KaliQ

The employees and the youth head during the program.

0:33:36.430 --> 0:33:46.100

KaliQ

They're experience with it and really just trying to invoke to the community some sense of connection with what they've been through and what they've learned and how good that experience was.

0:33:46.110 --> 0:34:0.600

KaliQ

And connecting people with their community, connecting their community with the organization or the group that they were working with, there's just a variety of of things and a variety of emotions that we've had.

0:34:0.610 --> 0:34:2.270

KaliQ

So we've got a lot of good feedback from it.

0:34:2.630 --> 0:34:16.940

KaliQ

We are continuing to evolve this piece into something that's going to be, uh, really

representative of the communities and emotion and what the Community has learned from the job program.

0:34:17.800 --> 0:34:18.530

KaliQ

How much time do I have?

0:34:20.780 --> 0:34:22.100

KaliQ

You also have any questions for me?

0:34:22.110 --> 0:34:23.240

KaliQ

I don't want to take up too much time.

0:34:26.590 --> 0:34:30.480

KaliQ

My apologies, I'm actually out right now on site at the color of the curve program.

0:34:31.150 --> 0:34:33.760

KaliQ

We're doing an installation on 12th and Rhode Island.

0:34:34.480 --> 0:34:35.360

KaliQ

Okamoto. Serious.

0:34:37.610 --> 0:34:37.940

Kriegel, Jenna (CAH)

All right.

0:34:37.950 --> 0:34:38.980

Kriegel, Jenna (CAH)

Thank you for that colleague.

0:34:38.990 --> 0:34:43.260

Kriegel, Jenna (CAH)

It's always impressive how y'all managed to balance multiple projects.

0:34:43.270 --> 0:34:46.0

Kriegel, Jenna (CAH)

In fact, multiple Ch grants because we have so much paperwork.

0:34:51.30 --> 0:34:51.590

Shaheen, Chris (OP)

It's just great.

0:34:47.830 --> 0:34:53.490

Kriegel, Jenna (CAH)

Ohh if that's the end of it, Chris, can we turn it back over to you, Chris?

0:34:53.740 --> 0:34:54.160

Shaheen, Chris (OP)

Yes.

0:34:54.170 --> 0:34:54.890

Shaheen, Chris (OP)

Yes, please.

0:34:54.900 --> 0:34:56.450

Shaheen, Chris (OP)

So thank you.

0:34:56.460 --> 0:34:57.850

Shaheen, Chris (OP)

Thank you all for your presentations.

0:34:58.490 --> 0:35:1.460

Shaheen, Chris (OP)

and letting us get to know you a little bit better?

0:35:2.650 --> 0:35:9.340

Shaheen, Chris (OP)

Like I said before, we will be getting into a more in depth discussion on the concepts at the September 6th meeting.

0:35:10.150 --> 0:35:17.160

Shaheen, Chris (OP)

The two concepts for each, which then will narrow it down to 1 concept which will take another look at in November.

0:35:18.170 --> 0:35:24.770

Shaheen, Chris (OP)

But at this point, we really want to hear from you the Commemorative Work Committee members.

0:35:25.680 --> 0:35:36.400

Shaheen, Chris (OP)

So you know what have you seen today that reinforces the way you think about commemoration and what have you seen today that challenges the way that you think about commemoration?

0:35:37.250 --> 0:35:40.220

Shaheen, Chris (OP)

We have six committee members here.

0:35:40.670 --> 0:35:43.160

Shaheen, Chris (OP)

I'm just kind of go through a roll call.

0:35:43.170 --> 0:35:48.170

Shaheen, Chris (OP)

Let each committee member have an opportunity to share their thoughts.

0:35:49.160 --> 0:35:50.470

Shaheen, Chris (OP)

We'll start with Jay.

0:35:50.480 --> 0:35:51.470

Shaheen, Chris (OP)

Go to Otto.

0:35:52.180 --> 0:35:57.90

Shaheen, Chris (OP)

Go to Nick, then Kerry and then Alex and then Anita.

0:35:57.100 --> 0:35:58.890

Shaheen, Chris (OP)

I don't think Rahulan is here.

0:35:58.900 --> 0:36:1.370

Shaheen, Chris (OP)

If he is, we can engage him as well.

0:36:1.380 --> 0:36:8.700

Shaheen, Chris (OP)

But why don't we start with Jay and we're doing pretty well on time, but let's see if we can have each person have one to two minutes.



0:36:12.790 --> 0:36:13.820

Jay Coleman

How's everybody doing?

0:36:13.880 --> 0:36:26.130

Jay Coleman

I missed the last meeting and have an installed today, but I made sure that we pushed it back so we could be here with regards to what I've seen today.

0:36:27.730 --> 0:36:40.60

Jay Coleman

You know I'm a muralist and a sculptor, so all the presentations were really cool and diverse and on point ohm, I know some of the artists and I like what?

0:36:41.990 --> 0:36:46.750

Jay Coleman

They're proposing and I think uh, as a committee, it's.

0:36:47.790 --> 0:37:2.460

Jay Coleman

This is a wonderful opportunity for us to, uh, solidify and also define or even if we need to redefine or or add to what a commemorative work looks like.

0:37:2.690 --> 0:37:12.700

Jay Coleman

You know, it's not always UMA high old patina sculpture of a guy on a horse, you know?

0:37:12.980 --> 0:37:16.30

Jay Coleman

So these are very imaginative.

0:37:16.40 --> 0:37:25.440

Jay Coleman

I like colleagues idea with the panels and you know, I think these are going to be very, very strong and diverse.

0:37:25.450 --> 0:37:30.540

Jay Coleman

I'm surprisingly excited to see all of them.

0:37:30.550 --> 0:37:31.990

Jay Coleman

There's none of them that are.

0:37:34.840 --> 0:37:38.790

Jay Coleman

You know, just feel that that is just a watch.

0:37:38.800 --> 0:37:49.530

Jay Coleman

I think for the next meeting, it'll be exciting to see the developments and how we, you know, figure out the final designs.

0:37:49.840 --> 0:37:51.350

Jay Coleman

This is this is fun stuff.

0:37:56.30 --> 0:37:56.510

Shaheen, Chris (OP)

Thanks Jane.

0:37:58.490 --> 0:37:58.730

Jay Coleman

Yeah.

0:37:59.20 --> 0:37:59.520

Shaheen, Chris (OP)

Anything else?

0:38:2.20 --> 0:38:3.480

Jay Coleman

I'm going to keep my shirt and sleep.

0:38:4.740 --> 0:38:6.100

Shaheen, Chris (OP)

Thank you, Otto?

0:38:10.730 --> 0:38:10.930

Condon, Otto

Hello.

0:38:11.540 --> 0:38:14.210

Condon, Otto

I'll concur with everything they said.

0:38:14.220 --> 0:38:26.170

Condon, Otto

You know to be quick, I mean what I really appreciate is the artists approaches and that they're also thinking of, I mean all the schemes.

0:38:26.420 --> 0:38:33.170

Condon, Otto

So I want to commend that they're, you know, taking using art and commemoration to actually create a space.

0:38:33.240 --> 0:38:40.770

Condon, Otto

I mean as an architect and designer, I really appreciate it's actually creating a, you know, A3 dimensional volumes and a place for people to gather.

0:38:40.920 --> 0:39:11.460

Condon, Otto

So I, you know, really want to commend all those efforts and you know, I think anyway that the Commission can help to push the envelope, to ensure that the art is prominent is something I'd like the Commission to take on and I bring this up and it's mostly with colleagues, the last one, umm, since that's A and this is probably much of a detail, but I just feel the need to say it that rendering is really nice except for the bus shelter sitting in the middle of it and instead dot properties.

0:39:11.470 --> 0:39:25.900

Condon, Otto

So if there's any way the Commission can help to no work to coordinate with that you know, and I know that site well, because I did some work on this site with Congress sites, it's like to make the, you know, advertising, shelter secondary.

0:39:25.910 --> 0:39:30.850

Condon, Otto

So the art can really be the identity for the space, and I'm using that as a sort of focus.

0:39:30.860 --> 0:39:34.830

Condon, Otto

But I think that's really what the, you know, the Commission can use.

0:39:34.930 --> 0:39:44.190

Condon, Otto

You know, we can use our sort of hopefully influence to really ensure that each of these pieces do become the elevated element for the public realm.

0:39:46.170 --> 0:39:48.520

Condon, Otto

That's almost say that all great.

0:39:48.530 --> 0:39:52.300

Condon, Otto

I've really enjoyed looking at all the concepts and hearing all your stories too.

0:39:54.290 --> 0:39:54.800

Shaheen, Chris (OP)

Thank you.

0:39:54.810 --> 0:39:56.900

Shaheen, Chris (OP)

Rohulamin?

0:39:56.910 --> 0:39:58.120

Shaheen, Chris (OP)

I know you joined us.

0:39:58.310 --> 0:40:1.290

Shaheen, Chris (OP)

I think you joined us late, but do you want to share your thoughts?

0:40:16.580 --> 0:40:17.860

Shaheen, Chris (OP)

It is maybe your mic is off.

0:40:22.250 --> 0:40:23.200

Rohulamin Quander

Yeah. I'm sorry.

0:40:23.250 --> 0:40:24.60

Rohulamin Quander

Can you hear me now?

0:40:24.390 --> 0:40:25.10

Rohulamin Quander  
OK.

0:40:24.770 --> 0:40:25.460

Shaheen, Chris (OP)  
Yes, great.

0:40:25.90 --> 0:40:25.820

Rohulamin Quander  
Thank you very much.

0:40:25.470 --> 0:40:25.830

Shaheen, Chris (OP)  
Thank you.

0:40:25.830 --> 0:40:35.900

Rohulamin Quander  
I'm Rohulamin Quander and I apologize for being late on my license certified tour guide and I'm on tour and I'm between tour A and 2B, so I rushed home to get on the call.

0:40:36.150 --> 0:40:51.590

Rohulamin Quander  
I did not get to see everything, but I reviewed the materials before today because I knew I had this tour and I wanted to have a sense of who the artists were, what the artists were trying to convey and how they took to conveying it.

0:40:52.100 --> 0:41:0.230

Rohulamin Quander  
I am the former mayor's agent for 12 years for historic preservation with the District of Columbia, and of course, those works were in a summer different level.

0:41:0.240 --> 0:41:13.530

Rohulamin Quander  
But it had a lot of the same focus because it's bringing to life the more less everyday history of Washington, DC, so that our current and future generations can go forth and have a wider appreciation of art.

0:41:13.660 --> 0:41:24.330

Rohulamin Quander  
I think it's important for us to look at every submission that evaluated carefully because people will ask us in the future maybe why was this picked?

0:41:24.380 --> 0:41:26.430

Rohulamin Quander

Can you explain the significance of that?

0:41:26.440 --> 0:41:35.310

Rohulamin Quander

Whatever that happens to be, and I think that the paperwork indicates that each of the artists has attempted to convey that in his or her own way.

0:41:35.460 --> 0:41:48.870

Rohulamin Quander

And I'm hoping when we getting a little more discussion, we'll be able to evaluate that because we'll have to make some decisions whether what to include and if not, something that may not be included and why or maybe they may need to make an adjustment.

0:41:49.60 --> 0:41:55.50

Rohulamin Quander

But I can see the hard work and I see that people have put their heart and mind and sold into it.

0:41:55.250 --> 0:42:4.740

Rohulamin Quander

And I'm hoping that when we get down to the point where we're making these decisions that we will, that the good largesse will smile in their directions, we'll see.

0:42:4.850 --> 0:42:8.230

Rohulamin Quander

And I'm delighted to be in in this meeting, even though I got here a little late.

0:42:8.240 --> 0:42:8.850

Rohulamin Quander

Got another tour.

0:42:8.860 --> 0:42:9.730

Rohulamin Quander

I got to go back out.

0:42:9.790 --> 0:42:10.210

Rohulamin Quander

Thank you.

0:42:12.130 --> 0:42:16.990

Shaheen, Chris (OP)

Thank you, Rahul Amin, Nick, Nick Kushner, if you want to share your thoughts please.

0:42:18.310 --> 0:42:19.60

Kushner, Nick (DPR)

Sure.

0:42:19.690 --> 0:42:23.40

Kushner, Nick (DPR)

Thanks for all the artists for being on the call today and presenting.

0:42:23.50 --> 0:42:37.540

Kushner, Nick (DPR)

It's so great to kind of get to hear the back story from all the artists and where you're coming from and see your other work because you know, just seeing all these iconic things around the city and then knowing the artists that actually created them and their back story is really cool.

0:42:38.570 --> 0:42:43.460

Kushner, Nick (DPR)

I think this is such a cool project because, well, a three of them are in our parks at DPR.

0:42:43.470 --> 0:42:46.730

Kushner, Nick (DPR)

So I'm also a planner with the parks interact agency, so that's really exciting.

0:42:47.180 --> 0:42:53.890

Kushner, Nick (DPR)

Love to see more commemorative works and parks as places that are already civic, social gathering places, right?

0:42:53.900 --> 0:42:58.720

Kushner, Nick (DPR)

And I I think what's so cool about all of these works is they invite like an interactive element.

0:42:58.800 --> 0:43:6.930

Kushner, Nick (DPR)

So they're living, living commemorations that with either the light of day or how somebody is approaching them.

0:43:7.210 --> 0:43:8.940

Kushner, Nick (DPR)

And so that's really cool.

0:43:8.950 --> 0:43:11.70

Kushner, Nick (DPR)

They're kind of like living concepts.

0:43:11.80 --> 0:43:15.560

Kushner, Nick (DPR)

I think another thing I was thinking was how some of these concepts are.

0:43:15.830 --> 0:43:17.420

Kushner, Nick (DPR)

They're so vast, right?

0:43:17.830 --> 0:43:27.400

Kushner, Nick (DPR)

I mean, kind of the thinking about a commemoration for one particular individual versus like an idea or a whole subset of people in a neighborhood, right?

0:43:27.410 --> 0:43:31.920

Kushner, Nick (DPR)

I mean, people are still, there's still black entrepreneurs and Deanwood right today.

0:43:31.930 --> 0:43:34.460

Kushner, Nick (DPR)

And we're commemorating those from the past now.

0:43:34.470 --> 0:43:39.0

Kushner, Nick (DPR)

So like, these are living concepts that keep growing like summer youth employment program, right?

0:43:39.120 --> 0:43:42.520

Kushner, Nick (DPR)

I mean, we're working with a lot of those youth right now at TPCR.

0:43:42.530 --> 0:43:52.270

Kushner, Nick (DPR)

So it's cool that as we're making commemorations, those kind of themes continue to live on and kind of are actuated today.



0:43:52.280 --> 0:43:56.210

Kushner, Nick (DPR)

So just really great to meet all artists and looking forward to the project.

0:44:0.40 --> 0:44:1.790

Shaheen, Chris (OP)

Thanks nick. Kerry.

0:44:4.90 --> 0:44:5.200

Kennedy, Kerry (CAH)

Hi everyone.

0:44:5.470 --> 0:44:18.440

Kennedy, Kerry (CAH)

I'm I think it's great that we get a chance to see the artist today and get a chance to share in their process and creating this vision and I think the visions are wonderful because they always allow us to see different possibilities.

0:44:19.350 --> 0:44:31.0

Kennedy, Kerry (CAH)

But I think the as some of the more recent community engagement with monuments across the country and here definitely locally have shown us that works that incorporate history.

0:44:31.650 --> 0:44:38.870

Kennedy, Kerry (CAH)

I can ography imagery or stories from a community are the ones that enrich communities the most.

0:44:38.880 --> 0:44:49.520

Kennedy, Kerry (CAH)

I think we, you know, part of that process is engaging the community and letting them see themselves reflected back in the imagery and the monuments and the works that are going to be in their community.

0:44:50.660 --> 0:44:54.180

Kennedy, Kerry (CAH)

So I agree with everyone and I'm very excited for this process.

0:44:59.190 --> 0:45:0.880

Shaheen, Chris (OP)

Thanks, Carrie. Alex.

0:45:3.850 --> 0:45:4.630

ALEXANDER M. PADRO

Good afternoon everyone.

0:45:5.760 --> 0:45:21.60

ALEXANDER M. PADRO

Uh, I've researched thousands of commemorative works, so both here and across the world in my travels, and I found that the most successful ones are both timeless yet of their time.

0:45:22.570 --> 0:45:23.480

ALEXANDER M. PADRO

Let me explain.

0:45:23.850 --> 0:45:25.480

ALEXANDER M. PADRO

It's unclear what I'm trying to say.

0:45:25.490 --> 0:45:35.840

ALEXANDER M. PADRO

The time was in the sense of that they have stood the test of time and most most I'm talking about, you know, monuments that have been in place for decades or in some cases, centuries.

0:45:36.720 --> 0:45:47.590

ALEXANDER M. PADRO

Uh, but also reflective of the tastes of the aspirations of the creativity of the materials available when they were created.

0:45:48.640 --> 0:45:53.890

ALEXANDER M. PADRO

So, you know here in the district, you know, we'll just give two disparate examples.

0:45:56.170 --> 0:46:8.820

ALEXANDER M. PADRO

Of such types of disparities that are incorporated into individual monuments, there's a statue and an Art Deco statue that's gilded on Judiciary Square.

0:46:9.130 --> 0:46:24.40

ALEXANDER M. PADRO

It's attribute to an attorney that was active nearby and in Georgetown we have a boulder with a plaque on it that occurs to a property owner.

0:46:24.490 --> 0:46:25.180

ALEXANDER M. PADRO

Really, George?

0:46:25.990 --> 0:46:38.690

ALEXANDER M. PADRO

And in the each case they are, you know reflective of the design styles and artistic creativity of the minds that that created them, but also they are of their time.

0:46:39.590 --> 0:46:58.430

ALEXANDER M. PADRO

Also very important is how signage or text interpretive text is incorporated or relates to the commemorative works, and that's one thing that I think that we're not seeing in the examples that we've been presented with today.

0:46:58.660 --> 0:47:13.460

ALEXANDER M. PADRO

But hopefully as we see the more refined projects that we don't just see the larger artistic component we also see you know how the meaning of these works are going to be interpreted.

0:47:14.370 --> 0:47:33.120

ALEXANDER M. PADRO

So that people that are experiencing them can truly appreciate them not merely as worked so hard an architecture, but also the commemorative aspect, I think we have very notable and is in several cases the use of color which we don't usually think of as being associated with commemorative works.

0:47:33.130 --> 0:47:38.520

ALEXANDER M. PADRO

But as we look at modern works that we, they're very important.

0:47:39.120 --> 0:47:43.380

ALEXANDER M. PADRO

One consideration, though, is that color materials and medical cases.

0:47:43.910 --> 0:47:48.900

ALEXANDER M. PADRO

You know, do not wear well and fade over time.

0:47:48.950 --> 0:48:5.100

ALEXANDER M. PADRO

So we need to take a look at ensuring that as far as the technology that's available today allows that these colors are permanent and will not require substantial maintenance or replacement over time to be enjoyed by future generations.

0:48:5.800 --> 0:48:11.140

ALEXANDER M. PADRO

And then lastly, it's very important to take into consideration sustainability and maintenance.

0:48:12.20 --> 0:48:21.630

ALEXANDER M. PADRO

I fear that in an urban environment there are certain materials such as plastic panels that were included.

0:48:21.640 --> 0:48:28.730

ALEXANDER M. PADRO

One of the problems you know could be targets for vandalism or may not to wear well.

0:48:29.40 --> 0:48:31.610

ALEXANDER M. PADRO

I've seen a historic signage.

0:48:31.680 --> 0:48:45.860

ALEXANDER M. PADRO

For example, in Atlanta, from the era of the 1996 Olympics that 10 years ago was already looking extremely worn and sun faded and desperate need of replacement.

0:48:45.870 --> 0:48:58.230

ALEXANDER M. PADRO

So we know that cost of replacement of materials, the maintenance is a major issue for the district governments.

0:48:58.240 --> 0:49:4.790

ALEXANDER M. PADRO

Just look at the struggles that we've had in terms of our school buildings and libraries and other public buildings over time.

0:49:5.20 --> 0:49:13.260

ALEXANDER M. PADRO

So to the extent possible, we want to encourage the artist to be using materials that are as sustainable and maintenance free as possible.

0:49:14.30 --> 0:49:16.380

ALEXANDER M. PADRO

And the I'll just give you an example.

0:49:16.390 --> 0:49:24.970

ALEXANDER M. PADRO

We have a wonderful neon sculpture by Craig craft at the Watha T Daniel Library here to show up the street.

0:49:25.570 --> 0:49:31.930

ALEXANDER M. PADRO

And as excited as we all were to have that, you know, sculpture installed there.

0:49:31.940 --> 0:49:52.840

ALEXANDER M. PADRO

One of the things I was concerned about was first proposed was how those neon tubes were going to be maintained and how would they, you know, hold up in an urban environment to where you've got, you know, balls and of the kids will be throwing around that the could shadow them.

0:49:53.390 --> 0:49:58.40

ALEXANDER M. PADRO

And as predicted, several tubes every year had to be replaced.

0:49:58.750 --> 0:50:4.540

ALEXANDER M. PADRO

So just want to ask, I'll send the artist to be mindful of some of those considerations. Thanks.

0:50:7.280 --> 0:50:8.370

Shaheen, Chris (OP)

Thanks Alex.

0:50:8.860 --> 0:50:17.110

Shaheen, Chris (OP)

I appreciate your reference to the Darlington Fountain in Judiciary Square really is it's, I think not as well known, but it's a real gem.

0:50:17.510 --> 0:50:19.420

Shaheen, Chris (OP)

Jenna, did you want to add something?

0:50:20.700 --> 0:50:22.570

Kriegel, Jenna (CAH)

Yeah, I know.

0:50:22.580 --> 0:50:29.770

Kriegel, Jenna (CAH)

Alex brought up a lot of big, important concerns and I wanted to hopefully shed a little light on what we do at CAH and quell.

0:50:29.780 --> 0:50:32.220

Kriegel, Jenna (CAH)

Some anxieties, maybe a little bit, if I can.

0:50:33.570 --> 0:50:43.730

Kriegel, Jenna (CAH)

Since state art agencies started coming into fruition in the 1970s and 60s, we have known maintenance to be a problem.

0:50:43.830 --> 0:50:49.760

Kriegel, Jenna (CAH)

Our original state arts agencies and state arts bills were not forward thinking that far enough.

0:50:49.770 --> 0:50:55.20

Kriegel, Jenna (CAH)

And what you'll see around the district is a lot of disrepair and vandalism of the older works.

0:50:55.30 --> 0:51:3.900

Kriegel, Jenna (CAH)

We know this is a challenge and it's especially challenged to repair or maintain something that already has an executed contract.

0:51:3.970 --> 0:51:8.980

Kriegel, Jenna (CAH)

But I can tell you what we do moving forward and see, AH, is every project we are a part of.

0:51:9.70 --> 0:51:11.810

Kriegel, Jenna (CAH)

We ensure there is what we call a maintenance covenant.

0:51:12.440 --> 0:51:36.290

Kriegel, Jenna (CAH)

We work with our collections registrar, our Assistant registrar, who actually has a background in arts, conservation and restoration, as well as our curator and a few other brilliant people in our team, and we work out all the fine details as much as we can, so we can't predict everything, but we can work out the fine details of who was responsible for scrubbing off the bird splatter.

0:51:36.300 --> 0:51:45.120

Kriegel, Jenna (CAH)

You know, every six months and who is responsible if the hurricane goes on land and knocks down a tree branch and knocks the whole thing over?

0:51:45.130 --> 0:51:49.30

Kriegel, Jenna (CAH)

And who's responsible if an artist tags the building?

0:51:49.660 --> 0:52:5.10

Kriegel, Jenna (CAH)

We are doing our best effort for that and that's going to be a big, big conversation and a big kind of team project as we get toward wrapping these up, if you know, hopefully we can find backers and funding for these projects.

0:52:5.20 --> 0:52:8.0

Kriegel, Jenna (CAH)

And when we do this will be another kind of big challenge.

0:52:8.10 --> 0:52:9.130

Kriegel, Jenna (CAH)

We're going to have to work on together.

0:52:9.140 --> 0:52:10.240

Kriegel, Jenna (CAH)

So I hope that helps a little bit.

0:52:12.130 --> 0:52:12.960

ALEXANDER M. PADRO

Well, thank you.

0:52:24.890 --> 0:52:25.260

Shaheen, Chris (OP)

Umm.

0:52:13.10 --> 0:52:42.100

ALEXANDER M. PADRO

I appreciate that and I will also give you a shout out to because of the Uncore statue of the Duke Ellington Monument, the Howard Theater recently suffered a car collision or a truck collision that caused a granite panel in the base to be broken and I can very glad to be able to report that the whether it was the Commission or whether it was deed out on that quite sure, but within a matter of weeks of it having been reported, it was repaired sure.

0:52:42.760 --> 0:52:54.470

Kriegel, Jenna (CAH)

That that is a perfect example of we had a maintenance agreement and we were not the best at record keeping and I spent hours and hours digging through old files to find that agreement and get it done.

0:52:54.700 --> 0:52:56.840

Kriegel, Jenna (CAH)

So I'm glad you're familiar with how this works.

0:52:58.200 --> 0:52:59.10

Shaheen, Chris (OP)

Thank you, Alex.

0:52:59.20 --> 0:53:0.610

Shaheen, Chris (OP)

And. And Jenna, I'm.

0:53:1.560 --> 0:53:1.990

Shaheen, Chris (OP)

I need it.

0:53:2.0 --> 0:53:3.450

Shaheen, Chris (OP)

Would you like to share your thoughts?

0:53:4.630 --> 0:53:26.140

Cozart, Anita (OP)

Just given the time, I'll associate myself with the comments of the other committee members and just kind of underscore this idea of thinking about commemoration and a challenge for me is thinking about kind of this idea of it being in the future, it being kind of timeless.

0:53:26.150 --> 0:53:26.540

Cozart, Anita (OP)

What?



0:53:26.550 --> 0:53:27.720

Cozart, Anita (OP)

What does that mean?

0:53:27.910 --> 0:53:33.800

Cozart, Anita (OP)

And it'll be interesting to see us, you know, cogitate a little bit over that at our next meeting.

0:53:36.560 --> 0:53:37.20

Shaheen, Chris (OP)

Thank you.

0:53:38.510 --> 0:53:41.200

Shaheen, Chris (OP)

You know, we heard from all the artists today.

0:53:41.210 --> 0:53:43.770

Shaheen, Chris (OP)

We've heard from all the committee members today.

0:53:43.780 --> 0:53:44.620

Shaheen, Chris (OP)

Thank you everyone.

0:53:44.630 --> 0:53:48.300

Shaheen, Chris (OP)

We did not hear from Claire Sale.

0:53:48.310 --> 0:53:49.680

Shaheen, Chris (OP)

She is with AECOM.

0:53:49.690 --> 0:53:52.520

Shaheen, Chris (OP)

She is critical member of the design team.

0:53:52.690 --> 0:53:53.860

Shaheen, Chris (OP)

She's been doing her.

0:53:53.900 --> 0:53:56.70

Shaheen, Chris (OP)

She and her team are doing a lot of work with the artists.

0:53:56.660 --> 0:53:59.490

Shaheen, Chris (OP)

We will see her at the next meeting.

0:53:59.500 --> 0:54:2.30

Shaheen, Chris (OP)

I know we did not have a chance to meet her today, but she is.

0:54:2.80 --> 0:54:7.350

Shaheen, Chris (OP)

She is logged into the meeting and I wanted to recognize her and thank her for the work she's been doing.

0:54:8.780 --> 0:54:12.460

Shaheen, Chris (OP)

Alright, so the next if you want, you can go into the next and last slide.

0:54:12.470 --> 0:54:20.180

Shaheen, Chris (OP)

The next meeting of the committee it's scheduled for September 6th from 1:00 to 3:00, it is going to be a little longer than our typical meeting.

0:54:20.190 --> 0:54:24.500

Shaheen, Chris (OP)

It's a full 2 hours which we will take full advantage of.

0:54:24.510 --> 0:54:25.850

Shaheen, Chris (OP)

We have a lot to cover at that meeting.

0:54:26.390 --> 0:54:37.680

Shaheen, Chris (OP)

Umm, so more information on that meeting and the agenda will be sent out before that meeting so we can all get to the meeting prepared and ready to have a full discussion.

0:54:38.540 --> 0:54:43.680

Shaheen, Chris (OP)

Uh, so thank you again for attending today's meeting and enjoy your weekend.

0:54:47.770 --> 0:54:48.160

Cozart, Anita (OP)

Thank you.

0:54:48.170 --> 0:54:48.780

Cozart, Anita (OP)

Have a great weekend.

0:54:48.770 --> 0:54:49.210

KaliQ

It's on.

0:54:49.630 --> 0:54:49.930

Condon, Otto

Thank you.

0:54:49.980 --> 0:54:50.190

KaliQ

Yeah.

0:54:50.200 --> 0:54:50.330

KaliQ

That.

0:54:50.880 --> 0:54:51.320

KaliQ

Thank you.