



# **MINUTES OF THE GREEN BAY PUBLIC ARTS COMMISSION**

**WEDNESDAY, MAY 24, 2023, 8:00 AM**  
**City Hall, Room 604 - The Harry Maier Room.**  
**Virtual attendance is also available via Zoom.**

## **A. ZOOM MEETING INFORMATION.**

I. This item contains Zoom information, instructions, and a link to the Virtual Comment Form.

## **B. ROLL CALL.**

I. Members: Katie Ries - Chair, Kent Hutchison - Vice-Chair, Ald. Brian Johnson, Chuck Yang, and Alex Zacarias.

Members Present: Kent Hutchison , Chuck Yang, Katie Ries (arrived at 8:04AM), Alex Zacarias (arrived at 8:06AM), Brian Johnson (arrived at 8:07AM).

2. Liaison Representatives: Beth Kowalski - Neville Museum, Rissel Peguero Almonte - Independent Music Instructor, and Timothy Perlewitz - Salvation Army Kroc Center.

Liaisons Excused: Beth Kowalski - Neville Museum, Rissel Peguero Almonte - Independent Music Instructor, and Timothy Perlewitz - Salvation Army Kroc Center.

## **C. APPROVAL OF THE AGENDA.**

I. Approval of the agenda for the May 24, 2023, meeting of the Green Bay Public Arts Commission.

Moved by Kent Hutchison, seconded by Chuck Yang to approve the agenda. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Katie Ries, Kent Hutchison , No- None, Abstain- None.

## **D. APPROVAL OF MINUTES.**

I. Approval of the minutes from the March 22, 2023, meeting of the Green Bay Public Arts Commission.

Moved by Alex Zacarias, seconded by Chuck Yang to approve the minutes. Motion passed.  
Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Katie Ries, Kent Hutchison , No- None, Abstain-None.

## **E. REGULAR BUSINESS.**

1. Consideration with possible action to review and approve the Percent for Art project proposal "Steps" for the City East project.

Moved by Katie Ries, seconded by Alex Zacarias to open the floor for discussion. Motion Passed.  
Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Katie Ries, No- None, Abstain- Kent Hutchison

Speaker: Tom Klister & Kent Hutchison

Moved by Alex Zacarias, seconded by Katie Ries to close the floor and return to the regular order of business. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Katie Ries, No- None, Abstain- Kent Hutchison

Moved by Brian Johnson, seconded by Alex Zacarias to approve the Percent for Art project proposal "Steps" for the City East project. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Katie Ries, No- None, Abstain- Kent Hutchison

2. Consideration with possible action to select final artworks and designate artwork placement for the Rotating Art Program 2023 - 2024 season.

Moved by Kent Hutchison, seconded by Alex Zacarias to open the floor for discussion. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Katie Ries, Kent Hutchison , No- None, Abstain-None

Speaker: Cody Cottrell

Moved by Alex Zacarias, seconded by Kent Hutchison to close the floor and return to the regular order of business. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Katie Ries, Kent Hutchison , No- None, Abstain-None

Moved by Katie Ries, seconded by Brian Johnson to approve the final (6) artwork pieces for the Rotating Art Program 2023-2024 season:

SoloSpyro (A), Laulau (B), Fender Bender (C), The Feather (E-I), Incendiary (F), BirdWomanTree (G-I). Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Katie Ries, Kent Hutchison , No- None, Abstain-None

Moved by Alex Zacarias, seconded by Kent Hutchison to authorize staff to designate the artwork placement for the top (6) selected pieces. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Katie Ries, Kent Hutchison , No- None, Abstain-None

## **F. INFORMATIONAL.**

1. Coordinator's Report and Project Updates.

Laura Schley presented the Coordinator's Report and Project Updates.

2. Next Meeting: June 14, 2023.

### **G. ADJOURNMENT.**

Moved by Alex Zacarias, seconded by Kent Hutchison to adjourn. Motion Passed.

Yes- Chuck Yang, Brian Johnson, Alex Zacarias, Katie Ries, Kent Hutchison , No- None, Abstain-None

### **VERBATIM MINUTES.**

- We're good to go?
- Okay. Yeah. I'm Katie Ries. We don't need to state our addresses, right?
- Nope.
- Okay.
- That's just for members of the public.
- Thanks. Kent Hutchinson?
- Here.
- Alderman Brian Johnson?
- He is still connecting but he should be on shortly.
- Okay. Chuck Yang?
- Here.
- Hello Chuck, and Alex Zacharias?
- Hello.
- Hello. And then our liaison representatives.
- Beth might be joining. She's also going on a field trip today, so I told her, have fun on your field trip. Don't worry about it.
- Great.

- 'Cause he's a glutton for punishment, but.
- Okay. And I don't see Rozelle present. Is she?
- Rozelle did not respond. I know she's scheduling stuff lately though, so.
- And is Tim present?
- He normally joins virtually and I don't see him at the moment.
- Okay. Are there any other names we need to acknowledge that are not on the roll call?
- Not at the moment.
- Okay. Then it looks like our first order of business is approving the agenda.
- Motion to approve.
- Second.
- All in favor?
- Aye.
- Aye.
- All opposed?
- Okay, great. Good work, team. Approval of minutes from our March 22nd meeting. Can I have a motion?
- Motion to approve.
- Second motion.
- Thank you. All in favor?
- Aye.
- Aye.
- Aye.
- All opposed? Okie dokey. The ayes have it again. Moving us to E regular business. And I see we have, number one is consideration with possible action to review and approve the percent for art project proposal steps for the City East project. And the information was included in our agenda. Thank you all for sending that out ahead.

- No problem. So, yes, back in 2019--

- Ken, were you gonna say something right quick?

- I just wanted to mention that I'm gonna recuse myself from this item as I am part of this project.

- Great. Okay. Thank you Ken.

- Back to you Laura.

- Back in 2019, the redevelopment authority actually approved the resolution as a very exciting name resolution 19-03 regarding percent for art, which set up this program basically that connects in the development agreement language for projects that receive TIF assistance. A portion of that assessed project budget is put towards art and developers are given four options to choose from. They can either have public art placed directly on the project site, depending on the project, maybe it's better suited for option two, which is public art placed within a half mile radius of the property. A third option, which is kind of open to discussion but requires approval from redevelopment authority and the GBPAC. I like to think of this option as maybe a developer wants to host public concerts in the park next to their development for like the next three years. Something that's not quite tangible but is still making an impact on the public and still counts as public arts. That's option three. And then option four is to give that 1% fund to the city that we would then be administrators of and use for maintenance of art and creating new public art projects and programs. This developer has gone with option number one and it's our first one that we're actually working through. So thank you Tom for working through all the learning curves that we're going through here. And they are proposing to create a permanent sculpture called Steps. I don't know if you guys would like to take it away, this concept to share this address now that he's considered...okay. So first we'll need to have a motion to open the floor and then we'll take names and addresses.

- Motion to open the floor.

- Second

- Alright. The floor is open.

- Tom and Kent, if you would like to speak, if you could just state your name and address for the record, that would be great.

- Sure, yeah, I can quickly introduce myself and then if Kent wants to briefly go over the art, my name's Tom Klister. Address is 229 East Washington Street, Appleton, Wisconsin. I'm one of the developers for this project. It is an affordable housing project utilizing tax credits. We're extremely excited. The project's out for bid right now with a few different general contractors and we hope to break ground sometime in July. Fast forward to the art installation. The art installation would occur like a year from now essentially, probably a month to two months before we open up the building to invite the first residence home. We're a small family, real estate development company based out of the Appleton area, but we do projects throughout the state. Marissa Downs of Mosaic Development is our partner on this. MF Housing Partners is kind of our joint venture with her for development is

the name of our business that most of our other projects are under. Yeah, we're excited to be doing a project in Green Bay.

- My name is Kent Hutchison. My address is 1633 East Mason Street, Green Bay, Wisconsin, 54302. So I got in touch with Charlie Robertson, who was part of the project a while ago. I don't even know, he started the development of the architecture at some point. Is that right, Tom?

- Yes. Charlie is employed with EUA and EUA recently purchased Performa.

- Okay. So, and he's a friend of mine from a while ago. So he reached out when he heard about this project and we started brainstorming a while ago and then reconnected about a year ago to start putting together the proposals and submitted a few different ideas and steps. This concept was the one that was well received, not only by Tom and his colleagues, but also I dove into the community that is going to be host to this new development and talked to a lot of people around there and I pitched them the ideas and Steps was the one that definitely resonated with the community in that area.

- Great.

- So yeah, if you'd like, I could kinda walk, you all have the artwork in front of you. Maybe we could start at the top. Is that the best way to proceed, do you think, Laura or Katie?

- Yeah. All of the application materials that we request for percent for art projects, it's been included in the agenda. I believe it starts on page 7 of the agenda packet. So that's kind of the preliminary application, but the actual guts of your application as far as the project budget that's on page 9 so 7 to 9.

- Laura is it, my understanding is that our job is to approve and say, yes, go forward with this or not. We're not here to negotiate details. Correct?

- Not here to negotiate details, but if there are recommendations or concerns that you have with the project, now is the time to kind of voice those things. We've already cleared it through traffic engineering as far as the vision triangle, but if there are other thoughts that you have, suggestions on materials or site placement or anything like that, now's the time to kind of say those pieces.

- I just appreciate that all those concern has approved, so that makes our job easier. So, and I'm glad Kent, that you asked some community members as well. That's cool. Thank you.

- Yeah. Yeah, that was a really fun part of the project and they came back with some suggestions that we took to heart and actually folded into the project itself. So real briefly, I'll give you the statement, the narrative of Steps, if that's okay. This sculpture is an arrangement of various squares, rectangular and square and rectangular corten steel tubing in a soft spiral shape that cascades vertically upward. And the intention behind this project is to show that, we're all on this path of life and the next step that we have every day we're given opportunities that can lead us one way or the other. Some of the steps cascade down. Some of the steps cascade upwards, some to the right, some to the left. But the overall design of the piece is a spiral. And those steps eventually end up bringing you upward with the symbolism being you're achieving your goals, you're climbing the stairs and hopefully you can climb higher to achieve your goals. This concept has the potential to be pushed in a few different creative

ways by introducing polished stainless steel at the bottom. This is something that came back from the community where you can actually see yourself in the actual steps of, so on the bottom you can see on some of the renderings at the bottom, but there'd be polished stainless steel, which is welded then to the corten steel. And so some of the sides of the actual rectangles or square tubing, you'd see yourself in it. And then another community member had something to the effect of like, what if there was words in there that said "you are here". So we put that in there also, that can be etched in with laser and through other methods, but there would actually be verbiage on there to really bring that message home that you're on a pathway, this is a reflection of your pathway. The steps go up, they go down. Hopefully you're going up. That's the concept in general. Anybody have any questions regarding the concept?

- I just wanted to add, if you needed a soundtrack, "Stairway to Heaven".

- Maybe we can get a little outdoor speaker system. So if you cascade downward in those renderings, you can kind of see some preliminary sketches. These were initially done with pencil and paper and then this itself is in CAD and you can see in the description narrative above that. I intend to take this to a actual engineer so that they can throw this through the CAD system where they'd be able to tell us exactly what dimensions and thicknesses of metal. As you get higher and higher, they'd thin out. The ones that are closer to the bottom, they have thicker walls as to provide more structure for the sculpture. But it's made out of corten steel, which is a weathering steel. This is what they make most bridges out of because it creates a sealant on the exterior of the surface of the metal that is weather resistant. And so it doesn't degrade like mild steel does. And it actually looks really, really nice. I love corten steel. So then cascading down, you can see that some of the renderings include entire walls that are mirrored with polished stainless steel and other ones that just kind of have little rectangles built out. So those are the nuances that we haven't intentionally or we haven't entirely flushed out yet. But this is where we're at. We definitely like the shape. We definitely like the idea of including some mirror aspects to it. And then the foundation itself will be poured when they're doing the other concrete work, flat work out on site, which will be really nice because anytime you hire a company to come in and do a foundation without already being there, for some reason it's super expensive. So while they're pouring all the foundation stuff, we'll just have this area blocked off with rebar in there. They'll drop a bunch of concrete in there and then we'll be set. Anything you want to add, Tom, that I missed?

- No, you covered it off. Thank you.

- One question, is the proposed artwork to be located kinda like near the property corner of Roosevelt and Walnut?

- Exactly, yeah. I believe that that was the intended location and that did pass the traffic. I think Dave Hansen is that right? Went out there and took a look and he gave us the thumbs up. So the location that is intended from our purposes did pass the safety inspection from Dave and that's I think the best location for it, 'cause it'd get the most viewing at that intersection.

- On the attached drawing site plan C 100, the vision triangle that's shown on there, that's not the exact vision triangle that Dave Hansen was referencing to, right?

- Chuck, for my ignorance, what is a vision triangle?

- It's the location where you shouldn't be blocking so that vehicles can actually look down the road without anything blocking their line of sight to see oncoming vehicles.

- I'm not entirely--

- I believe that this was.

- Whatever we gave to Dave was the most up to date location. So if that rendering seems out of place, then that's probably, are you looking at? I'm not seeing any numbers on my PDF that I'm looking at. So I'm not sure which one you're referring.

- There's a dimensional site plan C100 attached.

- Page 27 outta 61.

- Page 27. Okay.

- What do you think, Tom?

- Yeah, and I have another, I mean, I'm happy to share my screen. I have the actual document that Dave had sent us, which essentially just said from that corner he created a triangle and where he, yeah, it's kind of hard to describe, but I could share my screen if that makes it easier for you all.

- Yeah, it's just basically, from what he told me, it's at the property corner. So where we show it, it's all within the right of way. But where he was showing us where he had showed me was within private property where you'd have to go from the corner on the property line eight feet.

- Yep.

- Roosevelt, and then that triangulates towards Walnut, right? That's what you're seeing in that email?

- Yep. Yep. It would go eight feet back on Roosevelt from the corner. So it'd go eight feet to the north would be the first point of the triangle and then the last point of the triangle would be 52 feet to the west. So you're right, I don't know if what this is showing is the exact same, however, we're still plenty outside of vision corridor.

- Other questions or thoughts for Tom and Kent? It looks very climbable to me, Kent. Is it?

- Potentially, anything's climbable.

- Steps especially?

- I mean, yeah, so we've good.

- It's a concern is my question.

- Yeah, we've thought about that. We thought about some way we could prevent people from climbing on it as just to have a big sign on the bottom says, "do not climb". We could put a little rope

around it or fencing or something like that. We talked about that in the community. They didn't like that idea because then it would limit people's ability to interact with the mirrored surfaces. So like a sign, you know, goes as far as the sign goes. But you know, my understanding is, if people are gonna climb and get on stuff, they're just gonna do it.

- I wonder if like, so we can't prevent adults from climbing on things 'cause adults do whatever, but maybe kind of like playgrounds will have step, step and then sort of a toddler gap. It looks like you've got that already in terms of the first leap would be too big for a small person.

- So that was intentional. Yeah. So like, if people really want to just sit on there or something like that, they could do that. But then I put a pretty big piece in there. I've seen people do crazy stuff on map sculpture things. So this is something that, this is one of those things that if people are gonna do it, they're gonna do it and we can try to limit it by having that gap there, by putting a sign there. But that's a fair concern.

- I don't think a sign will really do much and will affect the aesthetics of the piece. So thanks for answering that question. Other questions or concerns before we call the vote? Okay, hearing none. Laura, I'm gonna try and get the language right.

- We'll need to close the floor.

- Oh, okay. Motion to close the floor?

- Motion to close the floor.

- Seconded. All all in favor?

- Aye.

- All opposed? Okay, thank you Laura. The floor is closed. And so--

- Move to approve is presented.

- Thank you. Do we have a second?

- Second.

- All in favor of approving the motion as presented.

- Aye.

- Aye.

- All opposed? Okay. Then pass this as presented.

- You have to ask for abstentions?

- I do?

- Because Kent needs to abstain from the bulk.
- Thank you. Are there any abstentions?
- That's good.
- Aye.
- So noted. Wait, Chuck, are you abstaining too?
- No, no.
- Oh, okay. Sorry. Misheard that. All right. So let the record note that Mr. Hutchinson is abstaining and the motion passes.
- Thank you all.
- Thank you. All right. Our next order of business is the temporary sculpture project submissions. It's called something else. I'm trying to find it on the agenda, the consideration with possible action to select final artworks and designate artwork placement for the rotating art program. Per our instructions, everyone was to have sent Laura your ranked submissions by yesterday at 4:00 PM. Laura, can I turn it over to you?
- Yep, you all did beautifully. And yes, it is that time of year again that we are selecting new pieces for the rotating art program. This year we got 13 pieces submitted and as a reminder, we have six sites total that we placed artwork at. In addition to that, as far as the scoring criteria that you've went through, which is shared with the artists when they apply as far as what you're looking at, safety, aesthetics, artistic quality, all of those things, feasibility. In addition to those things in previous rounds, the commission has expressed interest in providing the opportunity to display to as many artists as possible. So not doubling up on artists if we don't have to, as well as not displaying work that previously was displayed here. Whether that's, I would hope that artists don't submit work that they just had with us in the previous year, but let's say they submitted and they got work in 2017, we don't want it to come back again. We want something-- Out of that work, I did reach out to neighborhood associations that are connected with those pieces or the sites, haven't heard from any of them and I don't see any of our neighborhood associations present virtually or in person. And the artists were also invited to join us this morning as well. If you want to open the floor, we can speak with them. Otherwise we can also just kind of dive in and share the initial scores based on what you had sent.
- Let's do that, please.
- Okay. Sandy, can you share the PowerPoint? Can you all see this?
- Yep, I see it.
- Okay, Perfect. So these are all the pieces that were submitted this year. As usual, we keep the artists anonymous, so they're just referenced by their number or their letter. And then if they submitted multiple pieces, there is a number connected with that. So these are all the pieces that

were submitted and ranked, I think next slide. So based off of all the scores that I had received from you, these are the initial top six. Now as you can see, number one and four is submitted by the same artist. So going off of your recommendation to select as many artists as possible and not double up the next slide will show, it divided out one per artist. So this is the current ranking, allowing the opportunity for one piece per artist to be in the program.

- Could you go back to the previous slide please?

- Yes.

- So the yin yang is by the artist number one, you said?

- The artist that is ranked as number one is by artist G.

- Oh, okay. Right. Okay. So the G6 submission would drop and then it was a tie between B and D?

- Correct.

- Okay, thank you for reviewing that for me.

- No worries. It gets a little chaotic. Would you like to go back to the one per artist ranking slide?

- Yep.

- Any initial thoughts or questions, concerns?

- In my totally biased opinion and totally subjective, I prefer the idea of having two pieces by one artist to the two that have now entered the ranking as a tie.

- I disagree. I think, I voted, I thought B was really exciting. It brought a little bit of life into the portfolio that we have for this time. I love animals and so this one was the only one that really kind of spoke to animals in nature in that regard. So I wrote that one high.

- I agree with the assessment of the concept, but what I saw in the artist portfolio did not give any indication that this person has worked at that scale in permanent materials before. And so that was the reason for me that it didn't rank higher. So I confessed to a real strong bias to seeing the work completed or seeing work by people who have done large scale sculptures. Other folks wanna weigh in?

- If I had to choose between the two T6's, I would go with the full sail. That's just my personal.

- Okay. Well we may come down to that. Brian, you wanna weigh in?

- So I know absolutely nothing about art other than I think it's good for our community. So take this with a grain of salt. You know, I guess we'd call that a bird to me just feels a little bit more mainstream. I think it might have broader appeal to more people. I do think what I like about the other one, the sail, is I feel like it just kind of pushes traditional forms of art a little bit. Not something you would normally see everywhere. So like I said, take that with a grain of salt. Maybe it's good

sometimes to have someone who's not a full artist be a part of that conversation just to hear an alternative perspective. But like I said, I think the bird would be more mainstream and would have greater appeal to more people. But to your point, Katie, that is my totally subjective opinion.

- Well that's what we're here for.
- Open the floor?
- You wanna make a motion to open the floor?
- I'll make a motion to open the floor.
- I second it.
- Okay. All in favor of opening the floor?
- [Group] Aye.
- All opposed? The floor is open. Would anyone like to speak from the floor?
- Believe we did have an artist in our virtual room.
- Is that Cody?
- Speak on your piece? I can't see any of you now.
- Any artists wanna speak to their work?
- Now is the time, speak now or forever hold your peace. You got up early this morning, we would love to hear about your work.
- Cody, are you still on or you working?
- Hello? I am working, but yeah, I can also chime in a little bit. Yeah, my concept that I submitted was the Laulau, the hummingbird piece.
- Cody, can you share your address with us for the record?
- Pardon?
- Could you please state your name and address for the record?
- My name is Cody Catrell. I live at 716 Porlier Street and the piece I submitted was Laulau the Hummingbird. And the current, I'm currently working on a sculpture that is of the same similar scale, which is my first commission public artwork as well. So that piece is in the works soon to be out soon. So I am familiar with working with the material that I kind of wanted this to be in was the stainless steel, which is what I'm currently working on. And I really like working with that material. So I wanted to kind of continue working with that as well. Different, I wanted to be able to apply polish

and patina to this too so the colors could actually be representational and reflective and in terms of scale, it would probably be, it can range from six to like 10 feet tall. It would really depend on the height of the pole. The bird itself would be relatively about four feet wide, depth would be depending on the length of the wings, you know, four feet as well. So it's not the most significant art piece, but I think it would just be kind of aesthetically pleasing. And as I heard earlier, probably overall more people could kind of relate to this and see it what it is right away. It's not as representational as like maybe like an abstract piece or anything like that for sure. But I think hummingbirds have a great significance in many different cultures. They have a lot of different meanings. For just a very simple one, they could just be very like a good omen even. That's kind of really all I have to say about it. Just thank you for the opportunity.

- Thank you Cody. That's great.

- Cody, where does the word Laulau come from?

- That is a Oneida word for hummingbird.

- Cool. Any other artists? Oh, Ken, sorry, go ahead.

- Is there significance in the United Nation regarding the hummingbird? And if so, like what would that be?

- Well, not even just specifically to Oneida. They normally like they symbolize good omens. They are seen as good messengers. Kind of the opposite meaning of what the bird, like owls they usually refer to as like bad omens. Hummingbirds are just the opposite of that. They're good omens, they usually referred to as healing animals, healing hummingbirds, celestial hummingbirds. So it really just depends on the indigenous culture you're thinking of. But through Oneida they're kind of considered healing and good omens.

- And, and if I can add to that for our indigenous population, they represent sort of the warrior of nature. So I love the tie in of the indigenous thinking. Thank you Cody for that. So that makes me wanna switch. I like T6.

- Okay. Would anyone else like to speak from the floor before we close it? And thank you again, Cody.

- Thank you.

- Motion to close the floor.

- Motion to close the floor.

- Second.

- All in favor?

- Aye.

- Aye.

- All opposed? Okay. The floor is closed. Hmm?

- I'd like to comment.

- Please.

- I do like with the original intention of trying to represent as many artists as we can. And as Kent stated, he did prefer the hummingbird. I too like the hummingbird and I did like the sail, but the hummingbird was the first thing that I could relate to because that's something that it's not abstract. And I think of my kids as we ride down the trails and go around city, they can relate to that right away. Abstract art is a little bit more harder for them. So just as a, with me and my kids as we ride around, looking at the different artwork pieces. 'Cause now that I show them since I'm on the commission, you know, sometimes some pieces of art, they're like, what is that? And other pieces of art, they know right away what it is, you know, and for them they like to interact and run up to 'em and touch 'em and stuff like that. That's why when I looked at the hummingbird, I thought, yeah, that's, I like that piece of art. The full sail, I like that too. But it didn't resonate as well as the hummingbird did for me. And I do still like our original intention of representing as many artists as we can.

- Okay. Thank you Chuck. It sounds like we might be ready to approve the submissions as ranked with T6 being the final choice.

- Laulau.

- Okay, well there's only two.

- I'm sorry. Sorry. The Laulau being our sixth choice. So I make a motion to approve the rankings with Laulau being the sixth piece chosen.

- Second.

- All in favor?

- [Group] Aye.

- All opposed? Okay, those are our selections.

- Can we, just tell me one more time what did we just choose?

- We chose all the numbers you see and the hummingbird for our sixth piece.

- Thank you.

- Mm-hmm.

- Okay, so we got step one of the process. We selected our six pieces.

- Now we need to place them?

- Place them. Normally this is a little bit easier 'cause I actually have neighborhood input to recommend where they would like them, this year I've heard crickets from our connected neighborhood associations, just based off of the pieces we currently have and knowing site needs or limitations. Can you go to slide, next slide that one. So these are our six sites. You can see the images are the pieces that are currently at each of those sites. What I would recommend, sorry, there isn't a really easy way to do this through PowerPoint Zoom 'cause I don't know what pieces you're gonna select until we're done here. What I would recommend though is placing one that bird woman tree by artist G.I. I would recommend placing that at rap site four, our green sites just because that artist requires lift assistance with their pieces and that site is mostly open and the piece that's there needs lift assistance so I can coordinate it to have the lift come one day. That would be preferable. And then I know our site over at number six, the purple one, Irwin and East Shore Drive, they in the past have expressed a lot of interest in nature-based artwork. So I think B our Laulau piece, I think that would resonate very well in that neighborhood. Those are my initial thoughts. Two out of the six.

- One more thought is that rap site five looks like it already has a piece by one of our artists who we just selected. The one who kind of references graffiti and comics,

- Correct.

- So maybe not having that one go there just so they don't have same artist twice.

- Exactly.

- Agreed. Yeah.

- I support your suggestion, Laura.

- Okay.

- I mean, we could spend hours trying to figure out the nuances of these pieces in associating them with a particular location. But the ones that we've already identified are the ones that I would've recommended thinking about it a little further. So the rest of 'em, I think whatever I would say staff can, you know.

- Okay

- Good choice.

- Perfect

- I suggest of those that we've kind of discussed. And then I'll coordinate with my experts here to place the last six.

- And if I get any neighborhood input in the between time, maybe I'll try reaching out to 'em again and just kind of nudge 'em. But like we say, it's always, we do our best to put art that they enjoy in their

neighborhoods. We don't want them to have something that they don't enjoy. But at the same time, it's a temporary program and it's good to experience things that we're not necessarily always comfortable with.

- Laura, are you familiar with the controversy surrounding the sculpture that was placed in Appleton by our bird woman sculptor?

- Yeah.

- Okay.

- I was a huge fan of that piece.

- Same,

- Me too.

- I just, I mentioned it as like, I think that artist will be well equipped to speak to any criticisms, but also this piece seems a little, well we'll see.

- Yeah, we will see. But that, I mean, public art opens up conversations and opens us up to concepts and ideas that we might not necessarily interact with. So thank you. I will place the remainder of these throughout and then work on rotating out our work for the season.

- Thank you.

- Did we have a motion on staff approval for the sites?

- Motion to approve staff placing all the sculptures at their discretion based on the .

- Aye. So moved.

- All in favor?

- Aye.

- Aye.

- All opposed? Okay, there we have it.

- You can close out. All right. Cruising along here.

- Nice work, Laura. Those are awesome. Looking forward to seeing those up.

- I'm always excited to see what we get. But also I'm always nervous 'cause it's always like the last week before submissions close and then they start rolling in, but yeah.

- Yeah.

- Okay. Onto our informational section, the coordinator's report and project updates. Last meeting we had reviewed and selected artwork for our TDS utility box project. I'm still working through with parks department on finalizing the printing and payment set up through Parks and TDS but our artists have been notified. Just kinda waiting to get those little pieces set up. But that should be rolling out yet this summer. I mean it's spring yet, so that'll be coming through. Currently working on getting out the old rotating art pieces that we have on display. Already have one cleared off and another one I'm gonna be clearing off this weekend. And then working with our new artists to bring those onsite hopefully within the next month. A few items to note on your calendar. Tuesday, June 6th from 4:30 to 6:30, Mather Heights is going to be doing their mural celebration and unveiling, which you guys had approved believe in our last meeting, might have been the one previous that was being completed by students over at East High. So they'll be, it's already installed, but they'll be celebrating it Tuesday, June 6th from 4:30 to 6:30. I heard there's gonna be lemonade too. Also in that week, that week of June is just popping. Wednesday, June 7th from 4 to 6 at the Tarleton. We will be having a art squad meeting to review the Spark GGB report, which I believe most of you here are aware of the Spark GGB Strategic Arts and Culture Assessment of Greater Green Bay. The city, along with the chamber and the university and a number of other parties helped pitch in to pay this consultant to strategically assess greater Green Bay's creative sector. So that will be being presented Wednesday, June 7th from 4 to 6 at the Tarleton. And then lastly, I wanted to make note of our meeting for next month. It has been bumped up to June 14th. Did that just so, there's no council meeting in July. So wanna make sure that the items that we're gonna be discussing at next month's meeting will get approved through council as well. So still a Wednesday, but it'll be at 8 in the morning June 14th.

- Great, thank you, Laura.

- Any questions? Anything else? I'm sure there's probably other stuff going on. I can't think of it.

- Are there any other percent for the art projects coming down the line?

- We have a few that are, I think they're still in the development agreement stage. No actual concepts that are presented just yet.

- Is that specific to Green Bay or is it all of Brown County? How does it work?

- Specific to Green Bay.

- Shoot, this mold just coulda made some nice public art available.

- I know.

- Just, I'm hoping that in the near future we can support some kind of performance arts. We have a lot of visual, I'm just hoping that...

- We have the public arts grant available.

- Yeah.

- Open to performance.

- And that's something that most likely will be coming to our next meeting. I know we set up a application deadline for our art grant program that's being funded through ARPA funds. I've been hearing a lot of feedback from artists that it's not lining up with projects that they're working on and things. So most likely that will be coming back to our next meeting to keep that at a rolling application. And yeah, that would absolutely be eligible for more performance based work because yeah, we wanna get that money out the door and whether we spend it all this year or kind of divvy it out over the next several years. Either way we wanna get that money out to artists so they can keep doing what they do, especially here. We want them to stay here. So yeah, those are my items.

- Great.

- Good.

- And we'll all encourage artists we know to apply for the public arts grants.

- Absolutely. And definitely encourage them to talk with me ahead of time. There's some, since it's federal money, there's a few extra special things that need to get added on. So I will be more than happy to help them through that.

- In the application process? Or like stuff that would disqualify them if they applied or things that just need to be in the project in the end?

- In the application process.

- Not mentioned in the prospectus.

- That IO-UEI number that they need. And then as well as income requirements, whether it's for the actual artist or the audience that they're supporting or the specific area that the project is occurring in. It's a physical project.

- Okay.

- Those are just some extra little federal things that have to be added on.

- Great. So we will direct people to reach out to you before they apply.

- Absolutely.

- Cool.

- Awesome. That's all I got guys.

- Plenty. Well motion to end the meeting to adjourn.

- I approve.

- Motion to adjourn.

- All in favor?
- Aye.
- Aye.
- All opposed? Okay.
- Thank you all.