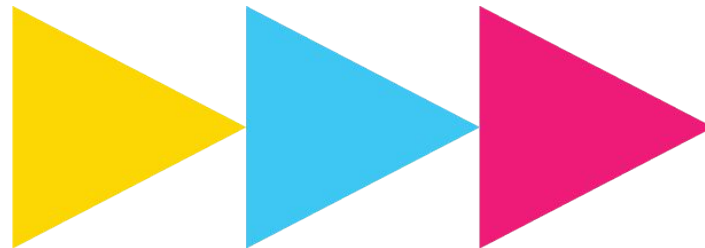


FORECAST

Welcome!
Public Art Workgroup
@ The Heights



Welcome Back!

Share Name & Pronouns

Something yummy you've eaten recently.

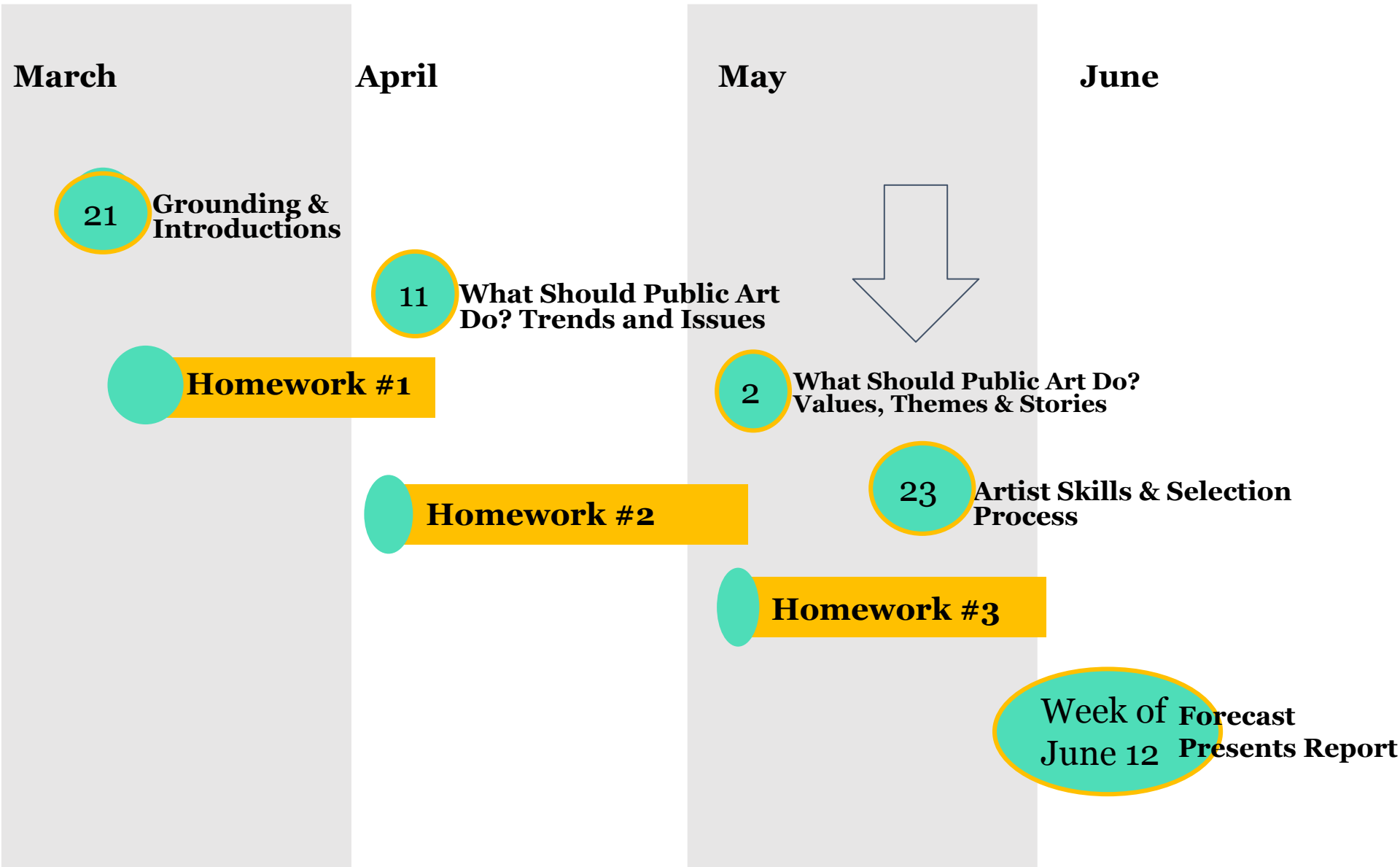
FORECAST

Group Agreements

- **Everyone is able to contribute:**
 - More talkative people: show a little restraint
 - Quieter people: your contributions are very welcome
- **Only one person speaks at a time.**
- **Approach the discussion with a sense of curiosity**, a willingness to learn from others' perspectives and experiences, and a desire for constructive dialogue.
- **Speak only from your experience**, but not necessarily for yourself. Accept every person's perception as being true for them.
- Avoid making judgments about others. Assume positive intent and be empathetic.
- **Listen actively to everyone.** Avoid interrupting, side conversations, checking smartphones, and other distractions.
- **Have cultural humility** when listening to others.
- **Be courageous and authentic.** Express your feelings genuinely.
- **Support others in their efforts** to broach uncomfortable topics or experiment with unfamiliar behaviors.
- **Please be respectful of the time.** Adhere to it or negotiate for more.
- **Hold one another accountable** for adhering to these guidelines.

Public Art Workgroup Timeline

Identifying Themes



March

April

May

June

21

Grounding & Introductions

21

Homework #1

11

What Should Public Art Do? Trends and Issues

11

Homework #2

2

What Should Public Art Do? Values, Themes & Stories

2

Homework #3

23

Artist Skills & Selection Process

23

Week of Forecast

June 12 Presents Report

PAWG Meeting #3

*What should
public art do
pt.2: Values,
Stories & Themes*

**Location & Site
Details:** (where +
when)

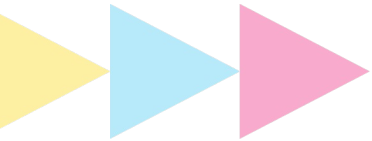
*May 2, 2023
5:30-7:30pm*

Goals:

- Continue Layering
- Share stories & themes from group members.
- Pt 2 - Consider opportunity for decolonizing through Stories & Themes @ The Heights

Draft agenda:

- Welcome [10]
- Engaging representative community members [10]
- SPPA Share - Community Groups & relationship status [20]
- Stories & Themes shareback [30]
- Activity: Refining Values & Project Locations [30]
- Homework #3 - Who you know & Next Chapters [10]



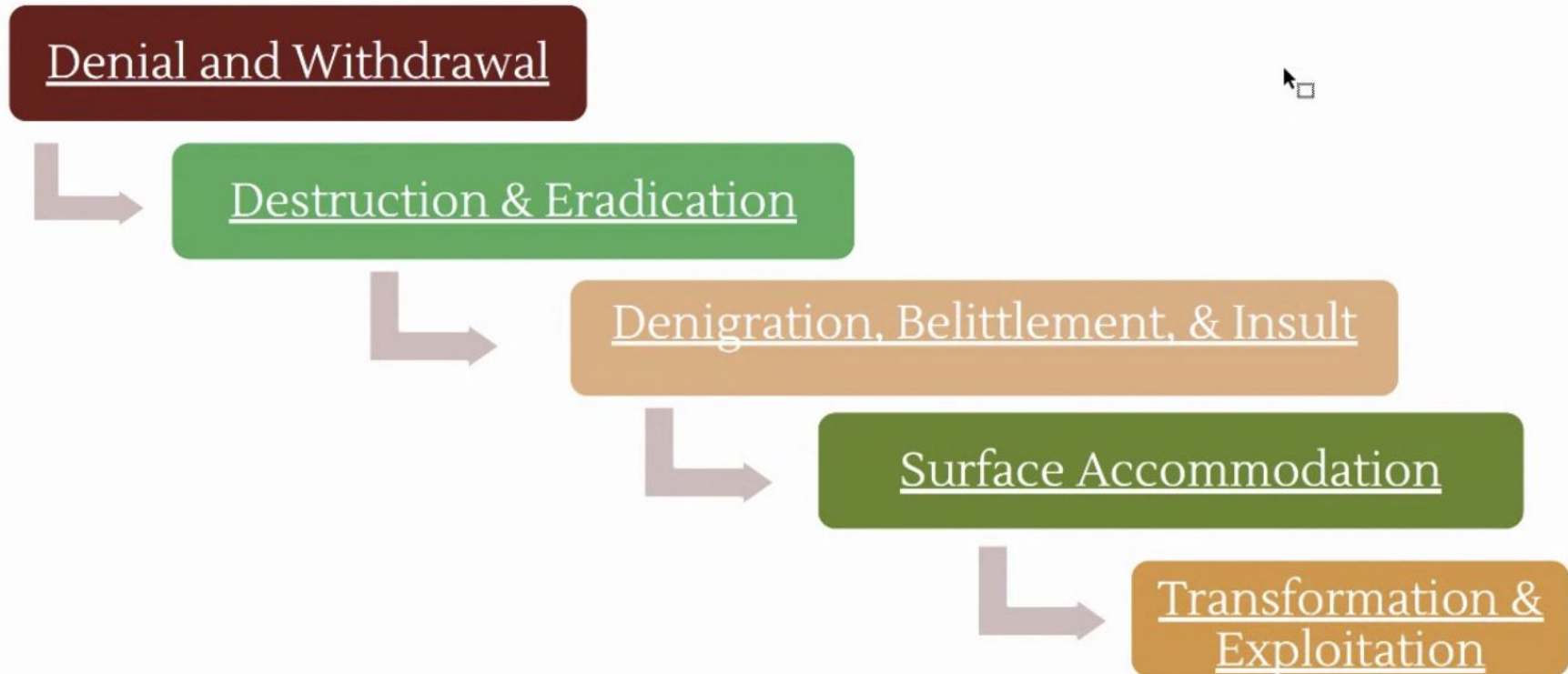
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What Can Public Art Do?

Sharing some decolonial context: from processes of colonization/decolonization to Tradish-ish talk from Jessica Mehta, PhD. & SPPA outlook.

FORECAST

Process of Colonization



Madison Fulton & Eric Hardy, Inter Tribal Council of Arizona

Dr. J.V. Reza for LLN 2019

Quoted by Kealoha Ferriera in her "Decolonizing Public Art" talk for Forecast Public Art

Process of Decolonization

Rediscovery & Recovery



Mourning



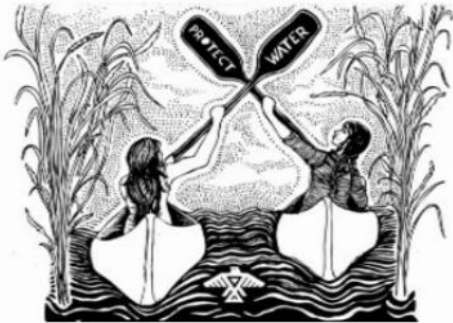
Dreaming



Commitment



Action



Madison Fulton & Eric Hardy, Inter Tribal Council of Arizona from Poka Laenui, 2000 article

Dr. J.V. Reza for LLN 2019

Quoted by Kealoha Ferriera in her "Decolonizing Public Art" talk for Forecast Public Art

“Tradish-ish” a talk for Forecast Public Art

Jessica Mehta, PHD

- 1. Ensure the selection committee, if not also the organizing committee, is representative of the artists sought.** The committee should be comprised of Natives, preferably Native artists, critics, and/or curators.
- 2. Ensure the artist fee is in keeping with “non-Native” public calls for art.** Natives are systemically and historically paid less than their non-Native counterparts. Public art calls can be a means of addressing this disparity.
- 3. Ensure open calls are truly accessible.** Most public art calls are advertised primarily, if not exclusively, digitally. This approach is inherently colonial and blocks access for elders and those on the “rez.” For example, Native reservations notoriously have poor—and sometimes no—Wi-Fi. Additionally, many elders are not tech savvy.

One way to address this issue is for organizations to foster relationships with tribal Nations now so that at least one contact person on tribal lands is established prior to any open calls.

FORECAST

What is “Tradish-ish”?

“Tradish-ish” comes from the term ‘tradish’, a common phrase among pan-Native communities to refer to any practice (including art) that has roots in what is deemed “traditional.”

- Communities & cultures existed pre-contact!! “Our ancestors have been here 15,000–18,000 years, and contact occurred just 500 years ago.”
- Dr. Mehta speaks to existence of 560-plus federally recognized tribes (4)
- There are traditional crafts like “beadwork, tattooing, and basketry”—but (obviously) these forms have “evolved” and “changed significantly since contact”. (4)
 - “The (western) desire to highlight what is often deemed Native “traditional” art is a kind of erasure in itself.” (5) consider the presence of *European Ideals in this classification*.

FORECAST

Jessica Mehta, PHD

“Tradish-ish” a talk for Forecast Public Art -
Methodology

- Dr. Mehta reviewed 23 calls from the last 6 years, exploring the use of the colonizer’s language in visual art calls.
 - Language & Invitation
 - Who is left out based on generational experience and “education”
 - Feel & Practice.
- Found terms: First Nations (describing aboriginal peoples of Canada), Indian, American Indian, Native American, Native, Indigenous, Tribe/Tribal, Ancestry/Ancestral

Urge organizations creating art calls to consider: *Who do you want to attract in the call, and what do those folks want to be called.*

FORECAST

Some Process Recommendations

Forecast recommendations?

- *Selection Committee should be reflective of the artists that are being sought out.*
- *Aim for an odd number of people in case there is a tie.*
- *Participants don't all have to be an artist / know about art to be a part of committee.*

Include these questions to groups/individuals with clear cultural identities and connections to the land on which the project is happening.

- What do recommend in terms of signification on applications?
- How do they recommend circulating the call?
- How can folks apply? (Only online or by mail?) providing a phone number for questions and appointments?

The Hillcrest Site - Masterplan Preamble

PREAMBLE

Every community owes its existence and vitality to generations from around the world who contribute their hopes, dreams, and energy to making the history that led to this moment. Some were brought here against their will, some were drawn to leave their distant homes in hope for a better life, and some have lived on this land since time immemorial. Truth and acknowledgement are critical to building mutual respect and connection across barriers of heritage and difference.

The Hillcrest site is located on the ancestral lands of the Dakota People. We acknowledge the Ojibwe, the Ho Chunk, and the other nations of people who also called this place home. We pay respects to their elders, past and present, and consider their treaties made by the tribal nations that entitle non-Native people to live and work on traditional Native lands. We also consider the many legacies of violence, displacement, migration, and settlement that influence us to this day



SPPA Outreach List for Heights (Dec. 2023)

- Hmong Chamber
- Khou Vang
- Sanneh Foundation
- American Indian Family Center
- Merrick Community Center
- Horn of Africa
- Saint Paul Public Housing
- Model Cities
- Family Values for Life
- Good Samaritan
- KOM
- Latino Economic Development Center
- Project for Pride in Living
- Hired
- Eastside Employment Xchange
- Saint Paul 250
- Sunrise Bankes
- Minnesota Africans United
- East Side Elders
- Hayden Heights Library
- White Bear Avenue Business Association
- East Side Area Business Association
- Family Values for Life
- Northeast Seniors for Better Living
- Presentation Church
- Caesar Chavez
- River of Life

Outreach to the Native American Community

- We heard from the community that there is a strong desire to recognize the Native American community at The Heights
- The feedback received was not from the Native American community
- We connected with Native American organizations (American Indian Family Center, Prairie Island Indian Community, and others)
- We shared an alternate concept to “The Heights” that came from a community workgroup and were strongly encouraged to not move forward with the concept
- We were told that any Native American recognition would need to be genuine and done in partnership with the Native American community
- We were also told that numerous communities and organizations are also wanting to recognize the Native American community and resources, including capacity and time, are limited for projects like The Heights.
- We will continue our work to make connections in the community

Discussion

Recap of past sessions &
homework #2 share

Meeting 1: Responses To Collaging Shared Goals [1 of 2]

- **Feel:**
 - Welcoming tight community, that is unique and connected
 - “I feel confident that people want to engage here.”
 - Social media stories that tell me what to expect & how to engage
 - Living art that can be added to over time
 - Intention to explore and discover
 - Extensions of the neighborhood
 - not intimidating
 - elements that bring our eyes up to look around & at each other
- **Engaging Space/Play:**
 - area to gather for art/hobby: knitting, dance, games, etc.
 - Opportunities for photos - selfies, groups, multigeneration
 - Loops for walking
 - Geocaching type of circuit
 - Continuity, visual, smell, materials, stories
 - Interactive sundials on the high point.
 - adopt a garden space
 - Adult play area, natural wood play area
 - adult gliders by water
 - sensory play area
 - graffiti wall / open wall
 - area that allows and fosters child directed play

Meeting 1: Responses To Collaging Shared Goals

[2 of 2]

- Storytelling:
 - continuing story, like passport concept, self guided,
 - set of physical signs which correspond with cultural stories that are dynamic with QR codes
 - Stories in the cloud -people can use their phones to access culture, history, interviews tied to art pieces or park features
 - Ongoing fellowships related to sculpture and stories and art in the space
- Nature:
 - topiary
 - Interactive sundials on the high point.
 - solar water fountain
 - rainbow bridge/rock garden
 - Birds/owls/
 - Native perennials (Monarda, etc)
 - How can you use plants to influence smell?
 - native plants
 - community garden
 - Cultures/view & art for people but also resources for animals - ex. bee houses made of natural wood, that are also pretty)
 - plantings combined with public art
 - water featured project - sculpture from physical interaction
 - cultural perspective of nature

Meeting 2: Public Art Work Group [type] Listening Harvest [1 of 2]

- Recycled bottle Cap Mural
- Using bottle caps
- Colorful benches made from recycled materials
- Cool benches
- Naturally inspired / seating and tables
- Ideas for relatable seating with a common organic theme and colors
- Bee homes
- Utilize equipment to provide bee habitat
- Reusing old materials
- Art integrating nature either by reference or by creating native plant gardens around appropriate sculptures
- Bike racks, community use, can be used as art/sculptures
- Railroad Cars: Why I like it? Can put art on it. Use it as a gathering space, landmark, railroad nearby
- Train cars decorated and painted by community under direction of artist
- Train cars or other pieces that could be used to frame views. Toward natural areas.
- Curiosity: Interactive installation
- Compassion: gateway space - a helping hand or a shoulder to lean on. Sculpture around trees.
- hand-tree thing. Use of natural landscape, statue.

Meeting 2: Public Art Work Group [type] Listening Harvest [2 of 2]

- Forgiveness in a reflection/sitting area
- Rock memorials, community engaged, art, personal history
- Rock Garden
- Franconia sculpture garden: Street sign: Did I do the right thing? Did I do the wrong thing? Can I do better?
- Music installation- musics of MN
- Music
- Music gathering space using rail cars
- Music area- sensory, interactive, community engagement,
- Round dance circle
- round space mural or mosaic
- We <3 stickers
- Rainbow Bridge
- Watering can mural with little girl or boy against a wall.
- Acorns and turkey's foot placed in spaces where they can be found (scale)
- Interactive round of people of varying ethnicity depicting different emotions, or wild life /7 flora depicting various emotions.
- The hand holding tree
- Skinscape/petroglyphs
- Mosaic common area//courtyard with reference to community and history of area
- Obelisk (not literal)-- High point demarcation that is reflective of neighborhood
- Some sort of art suspended above, umbrellas hanging between buildings (in wausau wisconsin) or the metal tree canopy in NY park
- Space between buildings with green space
- Metal pieces (above, reflective) put in natural area.
- Fata morgana, (overhead metalscape) art something cool to look at

Values



Activity 2: Stories & Themes Shareback

- 1) Each person share their 2-3 Themes & Stories
 - Collect your top themes and stories on post-its.
-

2) LOCATION LOCATION LOCATION Place post-it in the Public Art Location associated with the area you think your Theme/Story could best be highlighted. (Try to cluster these if there are dittos.)

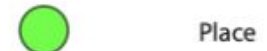
3) TYPE TYPE TYPE Review & Place your top 3 Public Art Types on Public Art Location associated with your vision. (Try to cluster these if there are dittos.)

- Collect your top public art types on post-its

4) REVIEW ROUND - *What's Missing & Make Connections!*

Landmark - Unique Signature Works
Place - Useful functional gathering places
Gateway - Welcome to the district
Edge - boundaries: retaining walls, stormwater features
Orientation / Interpretation - Landscape & History

LEGEND/KEY



Homework Shareback : Stories & Themes

1. Heidi
2. Madison
3. Joan
4. Beth
5. David
6. Krista
7. Emily
8. Josh

**AS YOU SHARE, PLEASE FOCUS ON THEMES AND STORIES
AND LESS ON PUBLIC ART TYPE/OUTCOME!**

Heidi

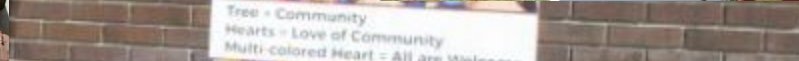
- Contemporary east side art space as a potential project partner: Second Shift Studio on Payne focusing on **women artists and other artists marginalized due to gender identity**
- **LGBT+ people and disabled people** have always been here within the historical groups mentioned...we are not a new invention.
- **Intergenerational story** sharing honoring multiple perspectives and complexities

Madison

- high point of st. Paul (Ramsey County)
- immigrant destination seeking new jobs, homes, and communities
- working class labor who built city's infrastructure
- private golf course
- one of the first Jewish owned golf courses in a time where there was a lot of antisemitism

Joan

1. History of (National) Labor Rights movement in the area - WPA, etc.
2. The theme/value of love & spreading love.
3. Agricultural history of the heights.
4. History of neighborhood manufacturing businesses: Whirlpool, 3M and Roofing material manufacturer
5. Reflections of multiple languages.



Josh

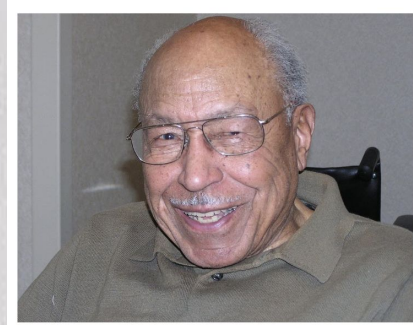
Theme: "New Heights: The Home They Didn't Know They Were Fighting For"

Story: Grandparents/parents fought a war for a country they'd never seen so that their children reach heights greater than they could ever dream.



Beth

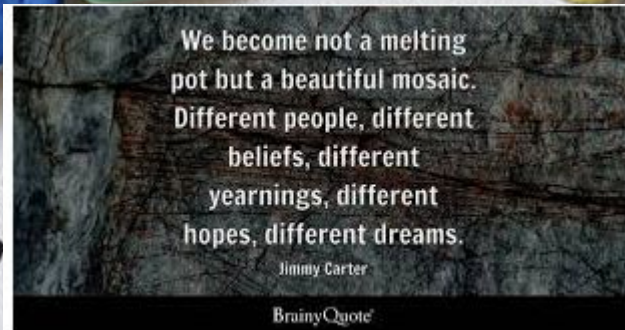
1. **Identify a quote** as prompt for culture/prayer/meditation circle. *invitation to gather, celebrate, reflect, pray, meditate, dance etc. Function as a meeting place.*
2. **History of land** – from Ancestral land acknowledgment through story of melting pot/mosaic of cultures (over time)
3. **Labor Movement** (Unions, Hamm's brewery (1865); artesian Wells/Swede Hollow, Whirlpool, 3M.
4. **Pet Memorial Garden**; living in a city means a lack of grounds to memorialize pet - space for painted rocks added.
5. **Honor Garden** of Vang Pao, Chertzong Vang, Joseph Gomer (Tuskegee Airmen from MN)



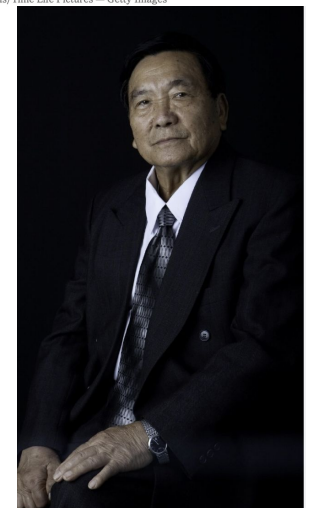
World War II veteran Joe Gomer, pictured here in a 2012 file photo, was the only living Tuskegee Airman in Minnesota. The celebrated group of African-American fighter pilots helped pave the way for integration of the U.S. military. ▲ MPR Photo/Dan Kraker



Gen. Vang Pao in 1961. He was the chief of a secret army financed by the Central Intelligence Agency. John Dominis/Time Life Pictures — Getty Images



idge
• 2 ♥ ♥



David

Highlight values on benches

Light Fixtures

Snow removal

Krista

Honoring Beginnings of the Community

- Use stamped sidewalks to tell the history of the area being a golf course built by the Jewish community because they weren't allowed on golf courses much less into country clubs.

Wildlife

- Stamped sidewalk can have a whimsical quote about the famous owls in front of an owl statue.
- There is a quote about robins that could likely be used again in a sidewalk near Lake Phalen.

Indigenous Plants

- Whimsical quote about flowers, plants or in front of a specific planting about the plant.

Virtual Reality Video(s)

This would have to be in an enclosure if we were to provide the full experience.

Honoring Native Americans

- Video of traditional pottery-making and the importance of the artwork painted on the pottery.

Interactive Video

Have a link creatively displayed to interactive video(s).

Life of a Flower

- The viewer would be prompted to find things in an image that promote the life of a flower indigenous to our area.

Community Garden

- At the community garden, people can log in to videos to see how different vegetables planted in the garden grow. These could just be regular videos.

Emily

1) Diversity and Continual Change:

- new families moving into my neighborhood.
- Celebrate meeting new people and cultures.

2) Gardening with a Purpose:

- more gardens as opposed to lawns, emphasis on function
 - vegetable gardens
 - native plant gardens to increase urban habitat for birds and insects
 - educational or sensory gardens for family members or even passers by!

Review Making Connections

What's missing? *look at values & harvests from meeting 1 and 2* take another round of what's possible.

Make connections in small groups of 2-3 fill in what's missing and also draw lines between art type and stories that feel relevant

Homework #3: Let's Create A Network Map for Next Steps

Based on what the values, themes, stories, and public art opportunities we've gathered so far your homework is to share back with the PAWG & SPPA the individual community members, artists, & organizations you know that should be a part of future conversations, decision making and planning.

Examples:

- Artists to produce and lead art making.
- Community leaders to support a Public Art selection panel/work group
- Community organizations that could get involved.

Guidelines: For each individual/organization you submit, share notes of any past/present experiences, and/or connections, contact information if you've got it.

How to submit:

Send slide, doc, or email body to Lisa by Friday, May 19th.

Prompts:

- Community organizations/individuals you have connections with
- Community organizations/individuals you are learning about
- *Social Media!*
- *Web searches!*
- *Asking your own network who might be great candidates for future relationship development!*

Next Steps

- Homework: Identify at least one theme and story.
 - Send as slides, documents or email body to Lisa@forecastpublicart.org by 5/19
- Next Meeting:
 - May 23, 2023 - 5:30-7:30pm
 - Cups & Cheers

FORECAST