

CITY COUNCIL
CITY OF NEW YORK

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TRANSCRIPT OF THE MINUTES

Of the

COMMITTEE ON RULES, PRIVILEGES
AND ELECTIONS

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OCTOBER 29, 2020
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B E F O R E: KAREN KOSLOWITZ, CHAIRPERSON

COUNCIL MEMBERS: ADRIENNE E. ADAMS
MARGARET S. CHIN
COREY D. JOHNSON
RORY I. LANCMAN
STEVEN MATTEO
DEBORAH L. ROSE
RITCHIE J. TORRES
MARK TREYGER

A P P E A R A N C E S (CONTINUED)

KENSETH ARMSTEAD

DEBORAH MARTIN

COUNSEL LANCE KALEVI

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2 SARGEANT POLITE: Recording started.

3 COREY JOHNSON: Thank you.

4 SARGEANT AT ARMS: Recording started.

5 COREY JOHNSON: Thank you.

6 SARGEANT AT ARMS 2: Backup started.

7 COREY JOHNSON: Thank you and Sargeant
8 Polite if you would be able to start with your
9 opening statement.

10 SARGEANT POLITE: Okay. Thank you. Good
11 morning, welcome to the remote hearing on privileges
12 and elections. Will Council Members and staff please
13 turn on their videos at this time? Once again, will
14 Council Members and staff please turn on their videos
15 at this time? Thank you. To minimize disruption
16 please place all cellphones and electronics to
17 vibrate. Chair, we are ready to begin.

18 CHAIRPERSON KAREN KOSLOWITZ: Okay great.
19 Good morning and welcome to this virtual meeting on
20 the Committee on Rules, Privileges and Elections. My
21 name is Karen Koslowitz and I am the chair of this
22 committee. Before we begin, I would like to
23 introduce the members of the Rules Committee present.
24 We have Minority Leader Steven Matteo, Council Member
25 Adrienne Adams, Council Member Margaret Chin, Council

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2 Member Rory Lancman and Council Member Mark Treyger.

3 And we, we will be having, the speaker will be
4 joining us shortly. I would also like to acknowledge

5 Rules Committee Counsel Lance Kalevi (SP?) and the
6 staff members of the Council's Investigative Unit

7 Chuck Davis, Chief Compliance Officer and Andre

8 Johnson-Brown, Alecia Vestel and Ramses Butin, Butin

9 Investigators. We will consider the nomination of

10 Kenseth Armstead for appointment to the Art

11 Commission for the painter slot and Deborah Martin I

12 have put on the list for appointment to the Art

13 Commission for one of the layperson's slots. Should

14 Mr. Armstead receive the advice and consent of the

15 Council, he will be eligible to serve the remainder

16 of a three-year term that expires on December 31,

17 2020 and another three-year term that expires on

18 December 31, 2023. Should Ms. Martin receive the

19 advice and consent of the Council, s he will be

20 eligible to serve the remainder of a three-year term

21 that expires on December 31, 2021. Chuck Davis, our

22 Chief Compliance Officers has briefed all members of

23 this Committee regarding the contents of each

24 candidate's background investigation. The New York

25 City Art Commission, also known as the Public Design

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2 Commission reviews permanent work of art,
3 architecture and landscape architecture proposed on
4 or over city owned property. Projects include
5 construction, renovation or restoration of buildings
6 such as museums and libraries, creation or
7 rehabilitation of parks and playgrounds, installation
8 of lighting and other street scape elements and
9 design installation and conservation of art work. The
10 Commission is composed of the Mayor, or his
11 representative, the President of the MET, the
12 President of the New York Public Library, the
13 President of the Brooklyn Museum. One painter, one
14 sculptor, one architect and one landscape architect.
15 There are three other members who cannot be painters,
16 sculptures, architects, landscape architects or
17 active members of any other profession in the fine
18 arts. All members must be residents of New York, the
19 Mayor and the Museum and Library Presidents serve in
20 an ex-officio capacity. All members serve on the
21 Commission without compensation. Members serve for
22 three-year terms or until their successor has been
23 appointed and qualified. I would like to welcome Mr.
24 Armstead and Ms. Martin and would you please both
25 raise your right hand to be sworn in.

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2 COUNSEL LANCE KALEVI: Do you swear to
3 the tell the truth, the whole truth and nothing but
4 the truth?

5 DEBORAH MARTIN: I so swear.

6 COUNSEL LANCE KALEVI: Mr. Armstead?

7 KENSETH ARMSTEAD: I so swear.

8 COUNSEL LANCE KALEVI: Thank you.

9 CHAIRPERSON KAREN KOSLOWITZ: Mr.
10 Armstead do you wish to make an opening statement?

11 KENSETH ARMSTEAD: Yes, thank you
12 speaker, uhm Chair Koslowitz. Uhm, good morning.
13 Speaker Johnson, Chair Koslowitz, members of the
14 Rules, Privileges and Elections Committee of this New
15 York City Council. It is an honor to appear before
16 you today. Thank you for considering my nomination
17 to be a member of the New York Public Design
18 Commission. My name is Kenseth Armstead. I was born
19 in Kew Gardens, Queens and reared in Washington D.C.

20 CHAIRPERSON KAREN KOSLOWITZ: Yeah, Kew
21 Garden.

22 KENSETH ARMSTEAD: I received a Bachelor
23 of Fine Arts Degree from Corcoran College of Art and
24 Design and in 1990, I returned to New York to attend
25 the Whitney Museum of American Art Independent Study

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2 program. I have now lived and created in Brooklyn
3 for three decades. For 20 of these years, I have been
4 a homeowner and a landlord. First in Ft. Green, then
5 in Greenpoint and now solely in Crown Heights. Also,
6 in this time I achieved a Master of Science from NYUs
7 Tanden School of Engineering. My artwork has been
8 included in historic exhibitions at the Whitney
9 Museum of American Art, MIT Visual Art Center, STUDI
10 Museum in Harlem, Brooklyn Museum, the New York
11 Museum of Art and my artworks are also in the
12 collections of the STUDI Museum, the Center Pompidu,
13 African-American Museum in Dallas, Texas, New York
14 Museum of Art and numerous other public private
15 collections. This semester, I received an
16 appointment as a lecturer at Columbia University in
17 the graduate school of Architecture, Preservation and
18 Planning. This fall, I will be a guest lecturer at
19 Overland, St. Francis College, the GERTA Institute
20 New York and Harvard's Graduate School of Design.
21 Over the last three years, I served as a member of
22 the New York State Council on the Arts Visual Arts
23 Panel. The panel awards grants to support the visual
24 arts statewide. The role encompasses reviewing the
25 creative programming and physical stability of not-

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2 for-profits that explore and investigate the issues
3 and impressions of our contemporary environment from
4 real to virtual. This includes a variety of juntas,
5 sculpture, video, painting, drawing, printmaking,
6 photography. Some of the institutions are sculpture
7 parks where arts are in direct dialogue with nature
8 and the public like Socrates in Queens or the
9 Highline in Manhattan. Many are experimental
10 facilities where new work is researched and
11 developed, like Pioneer Works in Brooklyn or Maker
12 Space on Staten Islands. Other are tradition Y-cube
13 exhibition galleries like Momma or Bishet (SP?). The
14 Visual Arts Panel supports creativity and
15 imagination. This past year, we awarded \$1.4 million
16 in 72 grants to 68 organizations supporting a wide
17 array of living artists today. Public service is an
18 institution in my family. My father fought in World
19 War II and Korea. My mother helped pilot the Women,
20 Infants and Children's Program in the 70s. My half-
21 brothers fought in Vietnam and my service follows the
22 examples of founding mother, Phyllis Wheatley.
23 Wheatly while enslaved became the first published
24 African-American poet. In 1775, she sent a poem
25 titled appropriately to his excellency George

2 Washington. To the then Commander of our Continental
3 Army. In the midst of the Revolutionary War that he
4 was not winning, Washington responded and invited her
5 to visit. Washington, the slave-owning founding
6 father and Wheatly the enslaved 20-year-old African
7 poet founding mother broke bread together in 1776, a
8 miracle. My artwork seeks to poetically address
9 history. I focus on existing sites and monuments and
10 celebrate all of the diverse voices hidden in and
11 around them. The approach presents art regeneration
12 in public spaces. A new monumentality over the old,
13 unearthing multiple layers of story-telling, not only
14 honors the forgotten but also serves as a guide for
15 an integrated future. Art anticipates cultural
16 change. Art and culture show us possible futures in
17 the present. In the 90s, I created multimedia art on
18 the legacy of Malcolm X and the Nation of Islam
19 normalizing the American-Muslim experience before it
20 was widely accepted. For a decade after that, I
21 developed the project about James Armistead
22 Lafayette, the enslaved African and double agent spy
23 whose intelligence reports lead to the end of the
24 American Revolution in 1781. This work filled in
25 gaps in our history about the role of Africans and

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2 the role Africans played in the American Revolution.

3 Public art has been my focus for most of the last

4 decade. These works require meticulous historical

5 research, rigorous engineering standards and the

6 public and project management skills of a general

7 contractor and developer. My public art commissions

8 will be featured in the forthcoming book "Teachable

9 Monuments" published by Bloomsbury Academic. My

10 latest work, Boulevard of African Monarchs which is

11 presented by the Marcus Garvey Park Alliance and the

12 New York City Department of Transportation's Art

13 Program, Community Commissions, is on view in Harlem

14 at 116th Street and Adam Clayton Boulevard until

15 2022. My life's work is to explore difficult to rain

16 with creativity. Finding bold new approaches to the

17 combination of history and space. Serving the people

18 of New York as a Member of the Public Design

19 Commission will be a great opportunity to enhance

20 these goals. I believe my experience makes me well-

21 suited to the task of balancing three elements;

22 first, the selection of beautiful art and assessing

23 the elegance and viability of concepts in public

24 projects. Second, evaluating the efficiency and

25 cost-effectiveness of proposed projects. Third, and

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2 finally insuring that the needs of local communities
3 that host any project implemented are met with
4 flexible tailored solutions, creative solutions. In
5 conclusion, I want to serve on the Public Design
6 Commission because I believe it is my civic duty to
7 both care for as an artist and improve the public
8 space that we engage the city and its use. I want to
9 thank you again for your time and attention to my
10 candidacy and I will gladly answer any questions that
11 you may have at this time.

12 CHAIRPERSON KAREN KOSLOWITZ: Thank you.

13 Any, anybody have any questions? Okay, with that Ms.
14 Martin do you have an opening statement?

15 DEBORAH MARTIN: I do indeed, thank you
16 and thank you for that Kenneth, I enjoyed your
17 statement. Uhm, good morning, I don't believe the
18 speaker has joined us yet but good morning Chair
19 Koslowitz and Members of the New York City Council's
20 Committee on Rules and Privileges and Elections. I'm
21 Deborah Martin and I thank you for considering my
22 nomination to the Public Design Commission. It is an
23 honor to appear before you today and a pleasure. My
24 New York story starts at King's County Hospital in
25 East Flatbush where I was born but the reason that I

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2 am here today appearing before this Committee started
3 in Budapest, Hungary in 1956. That year, Russian
4 tanks rolled into Budapest and that triggered the
5 Hungarian Revolution and my parents flight to the US
6 seeking a better life. They met here in New York
7 City and they married and they moved to Canarsie
8 where I lived until I was 5. I grew up hearing
9 stories around the dinner table about that flight
10 from authoritarianism, lots of stories, every night
11 and earlier desperate efforts to stay alive as Jews
12 who were hiding in Budapest during World War II and
13 then of course the hard work and the ingenuity it
14 took to survive in America and we did much more than
15 survive. I am the first person in my family to have
16 attended college and then university for an advanced
17 degree and my siblings followed and we have enjoyed
18 excellent educations and rich lives. I am acutely
19 aware of the specific privileges that are afforded to
20 White Europeans who immigrated to the US when we did
21 and I understand that opportunities available to us
22 have often not extended to others. My family's
23 experience taught me that individual success relies
24 on a web of social and municipal factors that aren't
25 equally available to everyone. My professional

2 experience has taught me that as well. This
3 understanding a sense of empathy compelled me to seek
4 work that supports others who struggle like my family
5 did to build a better life. So, my life's work has
6 been focused on creating a city where every New
7 Yorkers, particularly those living in under-resourced
8 communities, where every New Yorker benefits from
9 architecture and public spaces that noble and dignify
10 our everyday lives from the high-performance
11 guidelines that I published as Executive Director at
12 the Design for Public Space to the community-driven
13 garden renovations and constructions that I oversaw
14 leading New York Restoration Project to my current
15 work at the Van Alen Institute on the Neighborhood's
16 Now Pandemic Rapid Response Project. I've worked to
17 listen with humility to my fellow New Yorkers and to
18 bring my skills to bear on some of our City's most
19 important challenges and opportunities. In City's
20 like New York, Green Infrastructure, affordable
21 housing, social services all overlap in the public
22 realm. When they are well designed and integrated,
23 these physical and systemic urban elements can
24 amplify other efforts to increase public health, to
25 reduce crime, to build social and environmental

2 resilience. But when they are poorly executed, in
3 any of these areas that can lead to generation
4 spanning disadvantages and devastating consequences
5 and we've seen that in some of our communities during
6 the pandemic. Systemic challenges call for a cross-
7 disciplinary approach. For example, public health
8 responses to diabetes and asthma are supported by
9 opportunities to connect with neighbors to get
10 adequate exercise in open space and to connect to
11 nature, clean air or clean water. These municipal
12 assets provide maximum benefit when they are
13 considered comprehensively with other investments.
14 So, for example, when we consider the design of a
15 tree pit which is admitted a small urban capital
16 project, we should think of it in the context of its
17 impacted scale implemented across the whole City.
18 So, will it capture storm water, lessening the burden
19 on our combined sewer system, will it decrease the
20 need for irrigation? Will it support understory
21 plants so that pollinators that can use it and then
22 go pollinate plants necessary to grow food in our
23 community gardens? Will it be beautiful? This
24 integration across scales, across impacts, across
25 users, that is what designers do and this

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2 interdisciplinary perspective is the extraordinary
3 strength we all gain as a City because of the Public
4 Design Commission. The diverse perspectives brought
5 to bear on every project that come before PDC help
6 our City communicate what we really care about to
7 visitors and to more importantly what we really care
8 about to our fellow citizens. Our environment, the
9 buildings, the parks, plazas and streets where we New
10 Yorkers share our lives is the place where important
11 messages are shared between each individual and the
12 larger community of which we are all apart. One
13 message is communal in that design in the public
14 realm articulates a shared civic identity but it also
15 can contribute on to the best of circumstances to
16 civic unity. So, Central Park, the Brooklyn Bridge,
17 the Empire State Building, they serve specific
18 purposes but they are also global icons in New York
19 City. The other message that is communicated in the
20 public realm is personal and it says to you, you are
21 or you are not an important person and a valued
22 member of the community. So, well designed buildings
23 and public spaces communicate respect and help us
24 feel supported and unique and precious human beings
25 while at the same time underscoring our value as

2 citizens, each of us embraced by the larger culture.

3 So, in conclusion in this moment of terrible loss, I

4 have been so proud of fellow New Yorkers who

5 responded with compassion, with generosity, with

6 courage and that goes for all of you here today.

7 COVID-19 won't be the last challenge we face as a

8 city or as human beings and because we don't know the

9 exact form the next challenge will take, we have to

10 ensure that our public buildings and open spaces are

11 adaptable for distancing, for gathering, for food

12 distribution, for outdoor education to provide

13 shelter, to provide joy, in short, for whatever use

14 we might need to put them to. We are as a City and

15 as a people immensely resilient. Our City can be

16 designed and constructed to be equally flexible and

17 resilient. It would be a great honor to me to serve

18 my fellow New Yorkers working with PDC. So, I think

19 each of you for considering my nomination and of

20 course I would be happy to answer any questions,

21 thank you.

22 CHAIRPERSON KAREN KOSLOWITZ: Thank you

23 very much. Now, we are going to open up with

24 questions, starting with, the speaker has not joined

25 us yet so I have two questions that I would like to

2 ask and after any of my colleagues have question
3 please raise your hand. These questions are for both
4 candidates. First, what new design considerations or
5 other considerations should the PDC prioritize during
6 its review of projects in light of COVID-19? Ms.
7 Martin you can answer first.

8 DEBORAH MARTIN: Thank you, uhm, I think
9 that is a really important question and I would say
10 that the key design consideration isn't really a new
11 one. It is about looking at projects through lens of
12 flexibility, of cost efficiency and of enduring
13 value. So, I think uhm, our, as I said in my opening
14 statement, our public spaces, our public art and our
15 public buildings they need to be adaptable and
16 flexible to times when we need to distance, to times
17 when we need to gather. So, I think when viewed
18 through that lens, that can give a kind of
19 information about how to make decisions about
20 projects and how to advise them to move forward.

21 CHAIRPERSON KAREN KOSLOWITZ: Okay thank
22 you. Mr. Armstead.

23 KENSETH ARMSTEAD: Ah, thank you. That is
24 a great question Council Member, Chair. The, I
25 would like to agree with Deborah first and I also

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2 would like to add that being nimble is especially
3 important at this time, we are seven months into a
4 pandemic, we don't know when it will end. A lot of
5 proposals will come to the floor and some of them
6 will also read meet CDC guidelines, some of them
7 will meet City Guidelines and State Guidelines and we
8 need to be able to expedite as I know PDC is already
9 working to work on projects that have already met
10 those criteria. And then, of course, there are
11 projects that may come to the table that don't adhere
12 and we need to be able to nimbly decide which from
13 which and to be able to effectively suggest or make
14 comment on and make additions to projects so that
15 they meet those safety guidelines and that is the
16 most important thing as we have this pandemic and you
17 know we are in the third wave, while we are in the
18 third push of this first wave and uhm, we don't know
19 when it will end and there isn't any vaccine that may
20 save us, so, we really need to be precise in how it
21 is that we manage process that are coming in and be
22 efficient. Thank you.

23 ADRIENNE ADAMS: You are muted Chair
24 Koslowitz.

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2 CHAIRPERSON KAREN KOSLOWITZ: I am trying
3 to stop you hearing the banging. Second how do you
4 think the PDC can hire, write and address the
5 inequalities in adequate facilities through its day
6 to day operations for this question we will start
7 with Mr. Armstead.

8 KENSETH ARMSTEAD: Thank you, that is an
9 amazing question Chair Koslowitz. I really believe
10 that the role of the PDC is vital to maintaining
11 democracy in our City and in terms of equity and as
12 an artist my experience over most of the last decade
13 is being out, having boots on the ground and talking
14 to regular people in plain English about art and the
15 space around them and I believe that is a vital civic
16 duty. Uhm, when we do this, we are allowing that A)
17 we know more about the communities that we engage and
18 we are going to be able to be more receptive as the
19 Public Design Commission will be more receptive to
20 how it is that communities can accept art into their
21 lives and I believe that that is a key role. It's
22 one of the things that I do. I have work up right
23 now in Harlem, I'm in Harlem every other week to one
24 week just to talk to people about the work. I was
25 there six months before the work was put in, every

2 other week and I believe that as the Public Design
3 Commission as part of the mission to be able to be
4 boots on the ground and have that direct
5 communication with people about how the public space,
6 especially in a pandemic, right now, we have both a
7 health crisis and a mental health crisis and people
8 are out using these spaces and we need to be able to
9 make sure that they respond appropriately and that
10 you know this open space which creates so much joy in
11 people's lives can be made even more applicable to
12 what it is that they are going. Thank you.

13 CHAIRPERSON KAREN KOSLOWITZ: Ms. Martin.

14 DEBORAH MARTIN: I think PDC can
15 highlight inequality in two ways. One is by making
16 sure that it looks at projects through a very broad
17 lens and it situates particular projects in broad
18 social and economic context and that we understand
19 and we make sure that we communicate the connection
20 between those things and I will give you an example
21 of what I mean by that. Every year New York City's
22 Department of Health puts out annual community health
23 profiles and if you open up one of those annual
24 community health profiles, you will find language in
25 there, every single one and it takes about and how,

2 and I am going to quote it here, the ability to live
3 a long and healthy life is not equally available to
4 all New Yorkers and then it goes on to say that a
5 baby boy to a family that lives in the upper east
6 side will live 11 years longer than a baby born to a
7 family in Brownsville. This inequity is unacceptable
8 and it goes on to say that resources and
9 opportunities are at the root of good health
10 including secure jobs, while maintaining affordable
11 housing, etc. So, we understand that Department of
12 Health is in control of all of those things but it is
13 contributing to our collective understanding as a
14 city that your health as an individual is connected
15 to these other factors and that I think by
16 highlighting inequalities across communities as
17 opposed to critiquing particular projects or agencies
18 PDC can highlight how we need to address these
19 inequities effectively citywide.

20 CHAIRPERSON KAREN KOSLOWITZ: Thank you.

21 You are finished?

22 DEBORAH MARTIN: I am indeed.

23 CHAIRPERSON KAREN KOSLOWITZ: Okay, thank
24 you. I now want to turn to my colleagues if they
25 have any questions please raise your hand.

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2 COUNSEL LANCE KALEVI: Council Member
3 Chin and Council Member Adams both have questions.

4 CHAIRPERSON KAREN KOSLOWITZ: Council
5 Member Chin.

6 MARGARET CHIN: Thank you Chair, and good
7 morning. Uhm, it is really wonderful to uhm hear the
8 statement from two highly qualified candidates. I am
9 really impressed with the Mayor's nomination I was
10 like wow. We don't get that too often. Uhm, my
11 question is that uhm, you know the COVID Design
12 Commission doesn't really have a good reputation, uhm
13 with us because a lot of times projects take forever
14 and that is one of my questions following up with,
15 when we talk about, you know how do we paint more
16 equity throughout the city and really have you know
17 creative space in poor community and often times some
18 of these projects that we support with Council
19 Funding takes forever. Uhm, so I think looking
20 ahead, being on the Public Design Commission how can
21 both of you make sure that communities are not left
22 out, that they are included, uhm in the discussion
23 but at the same time that the project expedited and
24 not really you know that we could see it quickly and
25 they would benefit from it quickly. And that's

2 something that I think is really important for a lot
3 of the community that we talked about, they really
4 need to be taken care of. Thank you.

5 DEBORAH MARTIN: Kenseth, do you mind if
6 it, do you want to go first? Okay. Thank you for
7 that question Council Member Chin and I think I need
8 to start by saying that trust and speed are connected
9 and if things take too long people st... and I have
10 seen this in my own, particularly in community
11 gardens and under resourced communities at New York
12 Restoration Project if things take too long people
13 become weary and they start to lose trust in their
14 government, so I think to address the question that
15 you raise of why I think that how can PDC help things
16 to move in a way that earns trust. My experience
17 ranges from, I started my career as an attorney, I
18 did corporate litigation and then I trained as a
19 landscape architect and my first work after that
20 training was with the Department of Parks and
21 Recreation. I went on from there to work as a
22 landscape architect for James Carter Field Operations
23 and then have lead three non-profits all focused on
24 the public realm and in particular New York
25 Restoration Projects which is actually the landowner

2 and manager. So, from that I think it has to be
3 knowledge that no bureaucratic agency is perfect but
4 that PFC by integrating the many complexed factors
5 that come in to making sure that our public realm is
6 equitable, it serves an important purpose and what I
7 am hoping to do is bring that perspective that I have
8 from being on pretty much every side of the equation
9 of sort of frustration that you are addressing to
10 help make sure that uhm that the value of PDCs input
11 is, is one that helps to move things and to gain
12 trust from citizens and not the opposite.

13 CHAIRPERSON KAREN KOSLOWITZ: Mr.
14 Armstead you want to.

15 ADRIENNE ADAMS: You have to unmute,
16 Kenseth.

17 CHAIRPERSON KAREN KOSLOWITZ: You are
18 muted.

19 KENSETH ARMSTEAD: I just wanted to say
20 that is an amazing answer Deborah and I wanted to
21 follow on that that my experience as an artist is
22 that I'm in the communities that we are serving. My
23 personal presence is in those communities and I
24 believe that my experience. I have made works at
25 Socrates Sculpture Park in Astoria, Queens. I've mad

2 works in Central Park. I have made works in Union
3 Square and in all of those cases, at least six months
4 before, I'm in those spaces and I'm talking to
5 people. And I'm not talking to them about art
6 theory, I'm talking to them about how they use the
7 space and what do they expect, you know? There is an
8 art work that is coming and I'm drawing and they are
9 like why are you drawing? And I'm like oh by the way
10 I'm making the artwork and I'm talking to people all
11 the time because what I am doing is I'm taking a
12 temperature of the room and I'm learning about that
13 community and I'm becoming a part of that community
14 and I believe that my projects may start on a day
15 like the piece that ended up launching this year, it
16 was delayed by COVID but it ended up launching in the
17 midst of a pandemic in June, it began six months
18 earlier when I was on that corner with my sketch pad
19 talking to people and they said why are you drawing
20 and I'm like why wouldn't I draw here and they are
21 like you know I'm an artist too and I'm like you are?
22 And so, in some ways whether or not a project is
23 delivered by being communicative, you can start to
24 deliver a project, before my pieces every go in
25 people are imaging what art on the street corner that

2 has never had art before might be. Beyond that, I
3 think as part of my role as an artist that I am
4 talking to thousands of people about art in plain
5 English all the time and also in every one of my
6 cases, I have a community partner, so I've got the
7 Marcus Garden Park Alliance, the A. Phillip Randolph
8 Community Board 10 and 11 in Harlem and they are my
9 partners so even before I am out there on the streets
10 I know I have people who have been in that community
11 for a long time and that does build trust and that
12 builds the sense that there are certain things that
13 can't be avoided and I don't, I can't say case by
14 case what happened in the past but I can say as an
15 artist you always have to make more from almost
16 nothing and you have to do it as quickly as possible
17 because resources are not something that you are
18 overly burdened with. So, I am all about being
19 nimble and doing things as efficiently as possible,
20 but even with that said, even before a project goes
21 in I believe very much that my role if I'm made a
22 member of the PDC is to bring a connection directly
23 to those communities via conversation so that even
24 before they get anything they know that they are
25 starting to receive a service which is creativity and

2 a hopeful outlook about what it is that they are
3 going to receive. Thank you.

4 CHAIRPERSON KAREN KOSLOWITZ: Council
5 Member Adams?

6 ADRIENNE ADAMS: Thank you Chair
7 Koslowitz and thank you both for being here today.
8 Thank you for your testimony and I did have a
9 question but alas as very often what happens is that
10 Council Member Chin and I share the same brain and so
11 eloquently once again expressed pretty much what my
12 question was, I wrote it down and my question is how
13 will you independent bring your broad perspectives to
14 the PDC which is pretty much what you just answered
15 independently so. I will just make a short comment.
16 Thank you so much Council Member Chin for always
17 being the sister in my head for #1 and for the two
18 you I wholeheartedly agree with my colleagues the
19 Mayor has made such a wise choice in selecting the
20 both of you. We have a historian who is also an
21 artist and we have Ms. Martin who is passionate and
22 has so much compassion for the people and the work
23 that she does. So, the both of you bring a
24 tremendous broad perspective of lift, of public
25 service and the good and welfare of New York and all

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2 New Yorkers and I have the utmost faith in the both
3 of you after hearing your testimony today so thank
4 you and I wish you well.

5 DEBORAH MARTIN: Thank you so much.

6 KENSETH ARMSTEAD: Thank you so much
7 Council Member Adams. Thank you.

8 CHAIRPERSON KAREN KOSLOWITZ: Any other
9 questions? Seeing none, the Rules Committee will now
10 take a vote on the two candidates.

11 WILLIAM MARTIN, COMMITTEE CLERK: William
12 Martin, Committee Clerk, roll call vote Committee on
13 Rules, Privileges and Elections on M253 and 254. The
14 items are coupled, Chair Koslowitz?

15 CHAIRPERSON KAREN KOSLOWITZ: I vote aye.
16 And congratulations to both.

17 WILLIAM MARTIN, COMMITTEE CLERK: Chin?

18 MARGARET CHIN: I vote aye,
19 congratulation and I look forward to working with
20 you.

21 WILLIAM MARTIN, COMMITTEE CLERK: Thank
22 you, Lancman? Council Member Lancman? Okay, we will
23 come back. Council Member Treyger? Council Member
24 Adams?

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2 ADRIENNE ADAMS: Once again I look
3 forward to the full body vote this afternoon,
4 congratulations to the both of you, I
5 enthusiastically vote aye.

6 WILLIAM MARTIN, COMMITTEE CLERK: Matteo?

7 STEVEN MATTEO: Yes.

8 WILLIAM MARTIN, COMMITTEE CLERK: Speaker
9 Johnson?

10 SPEAKER COREY JOHNSON: I vote aye.
11 Thank you Chair Koslowitz and congratulations to our
12 nominees today. Thank you for your service.

13 CHAIRPERSON KAREN KOSLOWITZ: Thank you
14 Speaker Johnson.

15 WILLIAM MARTIN, COMMITTEE CLERK: Council
16 Member Lancman?

17 COUNSEL LANCE KALEVI: Mr. Clerk, who are
18 missing?

19 WILLIAM MARTIN, COMMITTEE CLERK: Council
20 Member Lancman is signed on, Treyger was on, I don't
21 see him now and then there is Council Member Rose and
22 Torres are not on at the moment.

23 COUNSEL LANCE KALEVI: Uhm, Council
24 Member Rose is to be excused, she has a family

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2 emergency and let's check on Council Members Treyger,
3 Lancman and Torres if you could hold the vote.

4 WILLIAM MARTIN, COMMITTEE CLERK: Sure.

5 I will announce the vote, we will re-open. By a vote
6 of five in the affirmative, zero in the negative and
7 no abstentions both items have been adopted by the
8 Committee and the vote will be open.

9 COUNSEL LANCE KALEVI: Council Member
10 Lancman is about to turn on.

11 WILLIAM MARTIN, COMMITTEE CLERK: Okay.
12 Someone needs to resend the link to Council Member
13 Treyger, his link isn't working.

14 CHAIRPERSON KAREN KOSLOWITZ: I'm
15 resending it now.

16 RORY LANCMAN: Hi, Council Member
17 Lancman, I got disconnected shall we say.

18 WILLIAM MARTIN, COMMITTEE CLERK: No
19 problem, Council Member Lancman on M253 and M254 roll
20 call vote.

21 RORY LANCMAN: I vote aye.

22 WILLIAM MARTIN, COMMITTEE CLERK: Thank
23 you sir, the vote is now at 6 in the affirmative,
24 zero in the negative and no abstentions. Vote is
25 still open.

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2 MARK TREYGER: Okay folks I think I'm
3 back.

4 CHAIRPERSON KAREN KOSLOWITZ: Okay.

5 WILLIAM MARTIN, COMMITTEE CLERK: And
6 vote 253 and 254 Council Member Treyger?

7 MARK TREYGER: I vote aye. Thank you
8 Chair.

9 WILLIAM MARTIN, COMMITTEE CLERK: Thank
10 you sir, the vote is now 7 in the affirmative, 0 in
11 the negative and no abstentions.

12 CHAIRPERSON KAREN KOSLOWITZ: Okay, we
13 can close the meeting now.

14 SPEAKER COREY JOHNSON: Hold on one
15 moment, Chair Koslowitz, Council Member Torres has
16 indicated that he is about to sign on.

17 CHAIRPERSON KAREN KOSLOWITZ: Okay.

18 CHAIRPERSON KAREN KOSLOWITZ: Here he is.

19 RITCHIE TORRES: I'm here. I'm here.

20 ADRIENNE ADAMS: Billy, can you call, uhm
21 Council Member Torres' name?

22 WILLIAM MARTIN, COMMITTEE CLERK: My
23 apology, I was on mute. Roll call Committee on
24 Rules, 253 and 254, Council Member Torres?

25 RITCHIE TORRES: I vote aye.

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2 WILLIAM MARTIN, COMMITTEE CLERK: Thank
3 you.

4 CHAIRPERSON KAREN KOSLOWITZ: Okay.

5 WILLIAM MARTIN, COMMITTEE CLERK: Final
6 vote now on these items will be eight in the
7 affirmative, zero in the negative and no abstentions.
8 Thank you.

9 CHAIRPERSON KAREN KOSLOWITZ: Okay, now
10 we can close right?

11 ADRIENNE ADAMS: Yeah, you just have to
12 adjourn the meeting.

13 CHAIRPERSON KAREN KOSLOWITZ: Okay, this
14 meeting is now adjourned. Thank you. Okay the live
15 has ended. Everyone can log out now.
16 Congratulations to you both.

17 DEBORAH MARTIN: Thank you.

18 KENSETH ARMSTEAD: Thank you all so much,
19 it was amazing to meet you.

20 DEBORAH MARTIN: Take care, bye.

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C E R T I F I C A T E

World Wide Dictation certifies that the foregoing transcript is a true and accurate record of the proceedings. We further certify that there is no relation to any of the parties to this action by blood or marriage, and that there is interest in the outcome of this matter.



Date NOVEMBER 15, 2020