

BOARD MEMBERS PRESENT

NICK ALBERTI, BOARD MEMBER

JAMES SHORT, BOARD MEMBER

MIKE SILVERSTEIN, BOARD MEMBER

RUTHANNE MILLER, BOARD MEMBER

ALSO PRESENT:

TATIANA PASTUKHOVA

SANDRO KERESSELIDZE

CORALIE FARLEE

P R O C E E D I N G S

CHAIRPERSON ANDERSON: We're back on the record and we're calling our next case, which is a fact finding hearing on Artechouse, license #103519, retailer CX, ANC 6D, application for a new license. Will the parties please approach and identify themselves for the record, please? If you want to stand you can stand, but you don't have to come over here.

MS. PASTUKHOVA: Okay, my name is Tatiana Pastukhova, and I'm the founder, a cofounder, of an arts organization which has been -- actually Art Soiree celebrated seven years in D.C., we're an art organization that creates platforms for local artists. We do exhibits, festivals, concerts, over 200 events a year where we showcase local artists. We've been doing this for seven years and now I'm the founder of the Artechouse which would be an extension of what we do. It would be our own space, a multipurpose art space that would allow us to continue the

programming that we've been doing over the past years but within our own location. We've been searching for many years. We finally found a beautiful space that was meant to be a theater, a Woolly Mammoth theater. It's been empty for 20 years and we're working with Republic Properties on finally bringing it to the arts use that it was meant to. For our program it would be for us to, as I said, extend what we've been doing -- doing exhibitions, doing experiential art, a little bit of performance, so it would be a mix. And Sandro is a cofounder of -- or, sorry, our artistic director, and we've been working together on Art Soiree for the past seven years.

CHAIRPERSON ANDERSON: I need you to also write the name on the sign-in sheet in front of you, please. The case that I'm hearing is Artechouse, the license, it was scheduled for 11:00, is that -- we're starting the hearing but is there anyone else in the audience who was here for the case and might want to say something? Can you identify yourself for the record, please,

ma'am?

MS. FARLEE: Coralie Farlee, chair, ABC committee, ANC 6D.

CHAIRPERSON ANDERSON: Can you please sign your name in please.

MS. FARLEE: Yes.

CHAIRPERSON ANDERSON: The purpose of the fact finding hearing is that I know that you're asking for a fixed license, and so the board just wants to make sure that we know the purpose of your organization and whether or not this is the proper type of license that you should apply for. So, I need you to just tell us more about the organization and why it is that you're requesting this license.

MS. PASTUKHOVA: Well, as I mentioned our organization, Art Soiree, is a D.C. based art organization with a mission to showcase local artists and at the same time create a greater awareness for the art and for the culture in D.C. We started in 2009 and we've been working with a number of local venues by bringing art to them

and activating them through art, curating exhibits, curating cultural events, curating concerts. We work with a number of hotels such as the Ritz-Carlton in Georgetown or the Sofitel on activating their spaces with art. We also work with local museums. We work with the National Portrait Gallery. We work with the Hillwood Museum. We work with cultural organizations such as Alliance Francaise, Spain Arts and Culture. We're also one of the founding members for the Art All Night Festival, which is happening next Saturday, one of the largest evening art happenings for the city. It's now in its sixth year. It's taking place over seven different neighborhoods and we curate North Capitol for the past, third year and always do the largest installation bringing together over 100 artists just for one evening. The reason we're requesting a CX license is because over the past years we've seen that our revenue just helps sustain our programming which is sometimes free and sometimes with a ticket price, that the

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beverage consumption would assist with. At the same time we would like to be able to offer beverages. In the Kennedy Center they have a small bar preconcert, you know you can buy a wine or a beer if you go to Arena Stage. So, it's nothing, you know, out of the ordinary, but for us it helps us to get additional funding so that we can sustain and fund the artists that we want to bring and showcase. So, as mentioned, I think, I hope that you were showed the e-mail is that for our model the CX license would be a great addition. We do not want to apply for a different type of license because we do not see ourselves as any other venue. We are going to be operating as a gallery where in our architectural plans it's an assembly gallery space. So, we don't see ourselves envisioned for any other type of operation.

CHAIRPERSON ANDERSON: You're telling us about -- so whatever else you can tell us -- we're not familiar and we're going to vote so whatever information you, and the board will ask

other questions, so what information you can have to provide the board this is your opportunity to sell yourself to the board.

MS. PASTUKHOVA: Yes.

MR. KERESLIDZE: Absolutely. We --

MS. PASTUKHOVA: I mean, with the opening of our space we want to be the ultimate destination for the art and culture that will welcome both locals and city guests for a one of a kind artistic experience. We would bring exhibitions, we would bring -- you know, prepare the exhibitions with some performances, and especially for our day operations we'd like it to be a café where people can stop by and get whether it's a beverage or coffee, and then for the evening we see people, you know, taking a beer or a wine while they're enjoying the art exhibit or the program that we've put together. We also will host experiential art like the Runway Gallery they had different installations, so something along those lines and we believe that having a bar within the space would allow us

to take additional funding for it up front.

MR. KERESSELIDZE: As you know, everything costs money, especially for the arts and this is additional revenue for us to sustain the business and be able to create something unique for the city. It's additional funding that will help us bring artists and help artists. In the past seven years, every year we do over 200 events and each event -- actually, our concept is --

MS. PASTUKHOVA: Gallery night.

MR. KERESSELIDZE: -- we showcase visual artists, we don't take any commissions. We work with the numerous venues and bring business to the venues and the artists themselves, their work, and we get some money from the bar and we get ticketed or able to sustain ourselves we're able to make it to the next event and keep it in a certain light. So, having the bar at our location will be a huge addition for us to be able to sustain the business.

MS. PASTUKHOVA: And with this location, as we mentioned, we want to further expand our image

on the city and create more platforms for both local and international artists to bring new things to D.C. Current private galleries that exist, they're focused just to the visual art whereas we try to showcase a number of different kinds of artists --

MR. KERESSELIDZE: Also screenings, theatre, you know pretty much do any --

MS. PASTUKHOVA: It's various types of events.

MR. KERESSELIDZE: We curate any form of art you have and pretty much they're all kind of like an opening of a gallery night, opening of an exhibit, that attracts 200 -- you know, over 200 people every night, so without having the cocktail and us applying every time for a special license and every time to the event license, it's just a -- it's a headache, and that's why we wanted to have our own bar that we're able to generate revenue.

CHAIRPERSON ANDERSON: All right, okay. Do we? Yes ma'am.

MS. PASTUKHOVA: I'm sorry. I'm sending some photos with the images of our events, a little bit of information that can give you a little bit of an overview of what we've done over the past seven years.

CHAIRPERSON ANDERSON: Okay.

MR. KERESSELIDZE: We wanted to make D.C. a better place.

CHAIRPERSON ANDERSON: All right, Mr. Short - - basically, the board will ask questions and then --

MR. KERESSELIDZE: Sure.

CHAIRPERSON ANDERSON: All right, go ahead Mr. Short.

MR. SHORT: Good morning.

MR. KERESSELIDZE: Good morning, how are you doing?

MS. PASTUKHOVA: Good morning.

MR. SHORT: What is the -- I see your occupancy is 275. Your occupancy?

MS. PASTUKHOVA: Occupancy, I'm sorry, what?

MR. KERESSELIDZE: Yep.

MR. SHORT: Your occupancy, the load that you can have, number of people to have in your place it says 275.

MS. PASTUKHOVA: 475?

MR. KERESSELIDZE: 275.

MR. SHORT: Let me ask you this, do you have a certificate of occupancy?

MR. KERESSELIDZE: Not yet.

MS. PASTUKHOVA: No.

MR. KERESSELIDZE: The place has never been open for 30 years, so --

MR. SHORT: Okay, let me say this to you. I could know that basically before, at least my opinion as a board member, before we give anybody a license as a CX, that the city needs to be involved. That means the Department of Regulatory Affairs, the fire marshal's office. How many exits do you have?

MS. PASTUKHOVA: We have four.

MR. SHORT: Four?

MR. KERESSELIDZE: No, we have it's 15,000 square feet.

MR. SHORT: Here's what I -- again, I'm just one board member and I recommend to the other board members, can we see a diagram of your location? But anyway, a certificate of occupancy would -- Okay, I just have to say this, let's just say [inaudible 1:21] but the diagram you gave that also says -- and in Washington D.C., like in all other major cities right now, the government is trying to make sure everybody's safe when they go to different places.

MR. KERESLIDZE: Of course.

MR. SHORT: It would be like me saying in my private home because I have art shows I want to get a CX license.

MR. KERESLIDZE: No, no, you --

MR. SHORT: Please, I'm not, I'm trying to work with you, please just -- if you listen I'm going to help you make this process a lot easier for yourself.

MS. PASTUKHOVA: Thank you.

MR. SHORT: It's a lot easier when you go through all the regulatory steps in the city

because if you have insurance, and I'm quite sure you do, that party, if you have that many people in and out you might be taking a chance if you don't have an occupancy permit to do that. And, again, a lot of things happening around the world because of threats and, you know, those kinds of things, if everybody goes through the regulatory process then all the other agencies will be there to help and aid and assist you --

MR. KERESSELIDZE: Correct.

MR. SHORT: -- but if something should happen and this board would give you a license without knowing those other questions knowing anything about it, it could be problematic for the ANC and the city.

MR. KERESSELIDZE: Correct.

MR. SHORT: Have you all thought about getting an occupancy permit?

MR. KERESSELIDZE: Absolutely, yes. And as we speak we're now our architect's working on all the permits to apply for DCRA.

MR. SHORT: Okay.

MR. KERESSELIDZE: This week or hopefully by the beginning of next week, but in the meantime, as you know, all those things cost a lot of money to do the architecture.

MR. SHORT: I have to cut you off. That's to make sure you're safe and the people who come in there are safe.

MR. KERESSELIDZE: Absolutely, if we cannot open up --

MR. SHORT: If -- if -- if we, sir --

CHAIRPERSON ANDERSON: All right, Mr. -- hold on.

MR. KERESSELIDZE: Sorry.

MR. SHORT: If we grant a license on the basis of people making money everybody in the city will have a liquor license.

MR. KERESSELIDZE: Correct, absolutely.

MR. SHORT: Every venue would have. But I'm just trying to say to you, follow the steps that other people have been wise to follow you'll find yourself in a lot safer position. At this particular junction, with the information that

you provided and not having any of the other inspections in the city, with the number of people and the things you're doing, it would be - - to me, it would be troublesome to vote in favor at this particular junction for you to have it. So, I would suggest that next time you come before this board -- I'm just one vote -- that you have all of those permits and licenses that other people have. I understand what you're doing, but the bottom line is if you don't have any government stamps of approval, for the sake - - what would people be permitted to drink alcohol in your particular? Everywhere? Or just one particular area? Or have you thought about that? If we gave you a CX where could they drink? Where would the bar be? Where would those -- those kinds of things and again, with the other regulatory agencies -- they'll be able to help you with all of that, because we don't regulate those things. We just regulate giving you a license to sell and serve those things dealing with alcohol.

MR. KERESSELIDZE: Correct.

MR. SHORT: And so when they don't have all them all tied together sometimes we can cause you some problems, cause ourselves some problems, cause the city and community some problems. That's the reason why I'm asking these questions and I didn't see any of that in your application. And I am going to recommend to our board that we help you by helping you come into total compliance with district law and regulations, and I don't think you'll have any problems with my vote when you come back through.

MS. PASTUKHOVA: To address your concerns, and we fully share them, we do not have an occupancy permit but we are -- our architects just finished all of their drawings, the landlord has approved them, and by the end of the week we are applying with DCRA for the build-out permits. The reason why we tried to apply for the CX license as soon as we got the lease signed is because ideally we would like to be open by the inauguration and the reason for that, as you

know, it's one of the biggest events for the city, and we also have a really big exhibit for that, so we wanted to file all of the things that we could, but we are, as you are concerned, we share that. We have architectural plans that are going to be submitted for the DCRA. If your concerns are that these might not get approved, we understand, but we went through everything. We've already been to a few DCRA meetings prior to having the architectural drawings done as our concerns, and before even signing the lease we had eight months of due diligence that we did on the space to make sure that it is capable of providing safety, because that's one of the first and most important things for us and anyone. So, all of that has been addressed and now that we are in the process one of the reasons why we did this was because we felt we do want to make sure that we apply and from what we were advised is that we could apply without an occupancy permit with a pending occupancy permit, that's what we did. We provided -- I just showed a few drawings

of the layout of the space as to where the alcohol will be served. There's going to be a bar in the main gallery area and that's where it's expected to go.

MR. SHORT: So, everything that's fit to use, is that normal? Because I'll simply say this to you, the reason why I'm saying that is because for 33 years I served in the fire department and I was fire marshal for the city. And not far from your location there were some people, ten people died because some of the laws were relaxed. People were trying to help them, they were doing, they were very important people, there were a lot of things. Ten people died. I wouldn't want that to happen anyplace else in Washington while I'm on watch and I will advise my board members to work with you. You can submit those plans to us, you can get them, you're trying to do something for the inaugural, and the inaugural is January 20th, 2017. I think you have plenty of time to get DCRA, you can get expedited, there's a lot of things you can do,

but if we just, because of the inauguration is coming, so you aren't the only one with the bright idea, 'let's make some money during this inauguration' 'cause you're right there on Capitol Hill. So, there are a lot of people that are going to be coming to this board and saying, 'we're so important we want to slice from the city, we can't wait to get our -- we can't wait to pay all of our fees, we're that important, we're going to help the city that much.' So, the way that you do it, then why not just open up --

MR. KERESSELIDZE: Yeah, got it.

MR. SHORT: The process is there for a reason. I understand, sir, that -- maybe you don't understand what a person who worked for the fire department for 33 years in this city knows. Can I ask you where you're from and your background is in business?

MR. KERESSELIDZE: I'm from Georgia. The country of Georgia.

MR. SHORT: From where?

MR. KERESSELIDZE: The country of Georgia.

MR. SHORT: The country of Georgia. How long have you been here in America?

MR. KERESSELIDZE: Since '94, March.

MR. SHORT: That's a long time. But at any rate I just have to say -- how many businesses do you own?

MR. KERESSELIDZE: Right now, I own just one.

MR. SHORT: Just one?

MR. KERESSELIDZE: Yeah.

MR. SHORT: How many businesses have you owned in Georgia where you came from?

MR. KERESSELIDZE: I was 18 years old, I didn't own anything. I'm an artist. My question is how can I open the doors without occupancy? Isn't it like, I mean, oh it doesn't.

MR. SHORT: If you open without occupancy you're liable to be fined --

MR. KERESSELIDZE: Correct.

MR. SHORT: -- and if somebody died you would go to jail.

MR. KERESSELIDZE: Correct, so if I --

MR. SHORT: So, I would suggest to you, if

you'd listen for a moment, if you would let me help you.

MR. KERESSELIDZE: No, no, i appreciate it.

MR. SHORT: Just go through the process, that way you don't fall through any holes and no one dies and you can't sleep at night wondering 'maybe if I had waited one more week.'

MR. KERESSELIDZE: No.

MR. SHORT: 'If I had done the things everybody else had to do.' And I understand, in Georgia the laws are probably a lot different and it's probably --

MR. KERESSELIDZE: It's the same.

MR. SHORT: That's the Georgia you're talking about?

MR. KERESSELIDZE: Yeah, the Soviet Union, that Georgia.

MR. SHORT: Okay, I'm kind of familiar. I did very well in geography in school, and so I'm familiar. You know, I just have to say this. I know that in Europe a lot of things are different than they are here in America. I understand

that.

MR. KERESSELIDZE: Really, I've been here half of my life and I know how the rules -- I don't try to open up without the occupancy or without the serving alcohol without a license.

MR. SHORT: Thank you, that's all I have, Mr. Chair.

CHAIRPERSON ANDERSON: Yes, Mr. Alberti?

MR. ALBERTI: So, I'll just point out that's going to be part of the process. We'll go over that and we will be looking at it, so where do I start? I just want you to understand why I think you're here, so we want to make sure that when we regulate taverns and we regulate nightclubs we do it a little bit differently than we do CXs all right? The monitoring is different.

MR. KERESSELIDZE: [Inaudible. Cross talking.]

MR. ALBERTI: So, we want to make sure that the license is appropriate, all right? We've actually steered other people from the CX to a CT, so this is not about whether you're going to

qualify, this is more about is this the appropriate license and I think you know that. So, what I need to know from you is what kinds of events you're having. So you've given me some sort of vague idea and I've looked at the past events and they all look entertaining. Could you be a little bit more specific about the types of events you've held and the nature of those events?

MR. KERESLIDZE: Sure. For instance, we do a series of events at the Ritz-Carlton, Georgetown and on Thursdays we activate the Living Room with live music and we showcase every Thursday different bands, local bands, and it's our platform for local bands to be noticed and we have great followers that we connect for the next gig so we get great -- you know, get recognized and hired for a wedding or something. So, each event is created completely different from each other so they have a Living Room Live Series that is dedicated to the music and they have a jazz setup, beautiful lounge area and everybody sits

down and grabs a bite of food and has wine and a cocktail and enjoys the fireplace and lovely jazz. Then on Fridays we activate the ballroom where we actually transform the ballroom into the gallery space and every Friday we're showcasing local artists as [inaudible 1:32].

MS. PASTUKHOVA: Unfortunately, we don't have the space to keep the art hanging as we would do in our own space so it has to be for one night.

MR. KERESSELIDZE: It's just for one night. It's very limited but it attracts over 200 people and it's a great exposure for artists.

MR. ALBERTI: Let me explore those, and it could be helpful if you do this, explore that type of an event, like an art opening, right?

MS. PASTUKHOVA: Yes.

MR. KERESSELIDZE: Correct.

MR. ALBERTI: How -- do you have other galleries where the art will continue to be on display and there'll be hours for viewing --

MR. KERESSELIDZE: Correct.

MR. ALBERTI: -- at other times? If --

you're nodding yes.

MS. PASTUKHOVA: You mean for the new space?
How that will --

MR. ALBERTI: Yeah, I'm talking about the new
space.

MS. PASTUKHOVA: Talking about how the new
space would work is that we would have art
exposed, we would have large exhibitions
happening four to five times a year that would be
open throughout the day and they would be
ticketed. Those exhibitions would focus on the
art that is visual and, in a way, experiential,
something that people would not --

MR. ALBERTI: Okay, so some of this is --

MR. KERESSELIDZE: Futuristic.

MS. PASTUKHOVA: Yes.

MR. ALBERTI: It's visual art [inaudible
cross talking] oriented rather than paintings and
--

MR. KERESSELIDZE: We're going to have some
paintings.

MS. PASTUKHOVA: Yes.

MR. ALBERTI: But, but you're going to have a mix.

MS. PASTUKHOVA: It's going to be a mix.

MR. KERESSELIDZE: It's a mixed use of -- one night it's a concert, next night it's an opening night for an exhibit that is going to last for the month, so it's a multipurpose kind of live space that would be created each week or each month different ways.

MR. ALBERTI: So, don't take offense at this, but when you're describing what essentially could be a nightclub -- don't be -- it could be a nightclub where you change the entertainment every night and it morphs and the theme of the nightclub. So, from our perspective it could be just like you're open every night and you're serving drinks and the entertainment changes and the only thing -- one of the positive things that I see here is that you're only open until 1:00 a.m. so it's not --

MR. KERESSELIDZE: Correct, and we have the landlord we have --

MR. ALBERTI: So, explain to me why that vision is not correct.

MR. KERESSELIDZE: Because we -- that's not who we are. That's not what we do. You know, we do art events, and we curate art events in a different way than -- it's entertainment, yes, it is and you can't deny it. It's not a nightclub. It's not selling some tables, it's not selling -- it's not based -- it's not about the night scene, it's more about appreciation of art in different forms and different ways that we are going through right now. I'm sorry but that's not -- the young people -- if you want to keep alive art you have to innovate, you have to grow with people. You cannot -- that's why the galleries are shutting down because people don't go there, because you know it gets boring. That's why we started to combine this energy, to combine this momentum, to combine the inspiration for younger people to -- and we have -- our demographic is from 21 to 80 years old. If you come to our events, it's all different people. And please,

if you have time just stop by and see it. And that's what I'm proud of, to creating something that -- it's not a club. Everyone has --

MR. ALBERTI: I understand what you're talking about, I understand your goal.

MS. PASTUKHOVA: To distinguish it, you know, what really differentiates it, is that people talk, people have a cocktail in a cocktail reception style. You know you wouldn't call a cocktail reception that it's a discotheque, or it's a nightclub, that's what it is. If you -- the museums are having after hours and that's what the feel is.

MR. KERESLIDZE: Exactly, it's like after hours --

MS. PASTUKHOVA: We don't want to continue it past 1:00 a.m., that's not in either of our interests. It's not in the interest of --

MR. KERESLIDZE: It's [inaudible cross talking].

CHAIRPERSON ANDERSON: Hold on a minute. We have someone who's transcribing what you say, so

you can't talk over each other.

MR. KERESSELIDZE: It's fantastic. I'm sorry, I'm emotional because that's how I create art, what I do, and you know, I can't hide my emotions.

MR. ALBERTI: I have to ask these questions. I hear you.

MR. KERESSELIDZE: I just want to say I appreciate it, actually, thank you so much for doing it because actually I don't -- that's the last thing I want to everyone have this license without it matching, that would be a disaster and --

MR. ALBERTI: I'll move on to my next question which is much more business oriented.

MR. KERESSELIDZE: Sure.

MR. ALBERTI: Which is -- so, who promotes these? And I'm not talking about who advertises and that thing, it's like who is the promoter behind these events? Is it you, is it someone from the outside? Who's getting the revenue? How's that working?

MS. PASTUKHOVA: It's all us -- it's the two of us. I mean, for the past seven years for the Art Soiree we have everything in-house. We built a database of 7000 people that are on our mailing list and that subscribe to our events.

MR. KERESSELIDZE: And of course we have --

MS. PASTUKHOVA: We have 200 events a year that are -- most of them free, some of them are ticketed. So, the revenue does come to us. What we do with it, and what we've been calling ourselves for the past seven years is that we're a 'low profit.' It's something that -- an entity doesn't exist to receive, but what we do is that we put it back to the city. We have this big festival coming up which we're pretty much doing pro bono. We're getting some funds from here and there to support it, but all of our time and efforts --

MR. ALBERTI: So the event -- do you plan to make this available to say an outside promoter who would come in -- ?

MR. KERESSELIDZE: No.

MR. ALBERTI: -- and it would be -- you get, you can cover the action and they --

MS. PASTUKHOVA: The only thing is that if there's a corporate event or something that's the only way, but it would be us curating it.

MR. ALBERTI: So, how often do you rent out to corporate events, private parties, to use your space?

MR. KERESSELIDZE: Probably 20% probably, of the time.

MS. PASTUKHOVA: I mean, no I would say probably four -- anywhere from four to, I don't know, five times a month on the days that we don't have a program, because our idea is to have a certain program happening in the evenings and during the day. We want this to be an activation where during the day --

MR. ALBERTI: What kinds of events do you envision that you would rent this out for? For what purposes would you rent it out?

MR. KERESSELIDZE: We could rent it out for weddings.

MS. PASTUKHOVA: Google can come in, you know, and have their corporate event happening and use the space, that's what we envision for being --

MR. KERESSELIDZE: [inaudible cross talking]

MS. PASTUKHOVA: Someone could have a ball in there or a private event.

MR. KERESSELIDZE: Not a private event for -- it has to match the --

MS. PASTUKHOVA: Nothing like a national building museum wouldn't allow.

MR. ALBERTI: So, whatever the outcome with the license, we decide, I wish you the best, it sounds like a wonderful concept.

MS. PASTUKHOVA: Thank you. And just to add to everything, we are in the neighborhood surrounded by the Smithsonian, next to the Eye museum that's coming up and we don't want to be anything less.

MR. ALBERTI: And all that development on the waterfront.

MS. PASTUKHOVA: We want to be on the same

level. We want to bring something unique but with a local feel. We feel that the Smithsonian does a great job showcasing national big artists and part of the history, we want to be part of contemporary history and showcase that.

MR. KERESSELIDZE: Just to give you guys kind of you know the future vision of this space it has a lot to do with technology.

MS. PASTUKHOVA: That's what it's Artechouse. That's what we want to incorporate digital art.

MR. KERESSELIDZE: -- digital art and we want to help the new generation of artists that use technology to be that space is a playground and -

MS. PASTUKHOVA: They'll have a platform to showcase, something that they don't have currently, there's no gallery, no space or venue that showcases digital artists. And that's what we want and that's what we'll be doing during the day and that's what we hope to attract. Families, we hope to attract schools --

MR. KERESSELIDZE: International artists --

MS. PASTUKHOVA: Tourists -- and benefit from all the wonderful things.

MR. ALBERTI: Things like that the city can use. How does someone get on your mailing list?

MR. KERESSELIDZE: I'm surprised you're not on it already.

MR. ALBERTI: What?

MR. KERESSELIDZE: I'm surprised you guys are not on it. Everyone I meet is like --

MR. ALBERTI: How do you get on your mailing list?

MS. PASTUKHOVA: We can get you on there, you can join the mailing list?

MR. ALBERTI: Okay, thank you.

MS. PASTUKHOVA: We can put you personally on it, special e-mail list.

MR. ALBERTI: No, no, no, I'm not special --

MR. KERESSELIDZE: We have a lot of write-ups in the Washington Post and we can -- you can google and see pretty much who we are.

MS. PASTUKHOVA: And I'm sure once our team releases more information about the space, it

will get --

MR. KERESSELIDZE: Then you guys got a real problem -- our problems.

MR. ALBERTI: I wish you all the success.

MS. PASTUKHOVA: Thank you.

MR. KERESSELIDZE: Thank you.

CHAIRPERSON ANDERSON: Are there any other questions by any other board members? Yes, Ms. Miller?

MS. MILLER: I just have a couple, because I mean, they've asked a lot of questions.

MR. KERESSELIDZE: No, you're fine.

MS. MILLER: And it sounds very exciting and interesting. Just to make sure I understand where you're coming from. Have you been kind of like floating for seven years where you just do your exhibits at all these different places and now you want to consolidate into one building, right?

MR. KERESSELIDZE: Correct. But to give you a little bit also information for the future, we want to be launching our nonprofit organization

which is Art Soiree Foundation to continue what we're doing with our seven years, so to not get lost and still work with those venues that we have as our clients, and still keep those momentum going but with additional with this venue it's something that visionary -- it's vision is more towards the future that we can bring the international artists and big artists and we can showcase for months and not do just a pop-up for one night, to help businesses help artists and, of course, to help attendees to enjoy the wonderful evenings that we do.

MS. PASTUKHOVA: And to add to that, for us when we work with the venues, unfortunately we usually don't get more than four weeks of lead time on their availability, if it's a ballroom space, because typically they try to sell it for a higher price for a wedding or something, which puts a lot of pressure on us and limits us to who and what we can showcase, so with our own space we see that as a new opportunity to bring something bigger to make a bigger difference

while with a nonprofit that we're finding it's going to keep on having that momentum connecting the local businesses with the arts.

MS. MILLER: So, you're founding a new nonprofit for this facility -- is it done yet?

MS. PASTUKHOVA: Yes, so it's into a non.

MS. MILLER: Have you done it? Have you incorporated yet or not?

MS. PASTUKHOVA: Not yet.

MS. MILLER: Okay, so that's the plan.

MR. KERESLIDZE: October 17, as soon as, if all goes well, because as you guys know it takes -- I know we've been working on this project for over a year now and we've been -- we got a landlord working to go through the lease over eight months, and right now the process is to make sure to be able to get the ABC license to be able to sustain the business and to be able to have time to open up without so difficult to plan events, it's just impossible.

MS. MILLER: Right.

MR. KERESLIDZE: We just want to have kind

of everything ready for 2017 so we can launch it at the same time and the transition for our followers to be able to understand this -- and we're doing a nonprofit now as the identity of Art Soiree and we will be at our own space that will be dedicated to the art and technology.

MS. MILLER: Okay.

MR. KERESLIDZE: And everything is for 2017, that's why we kind of wanted to make sure all the permittings, all the construction and everything is continuous at the same time.

MS. MILLER: Okay. Do you have other staff, by any chance? Or is it just the two of you?

MS. PASTUKHOVA: We have a part-time staff and we do have a number of interns. I mean, with this space we would be hiring a good number of staff to operate it.

MS. MILLER: Right. Okay. Okay. Thank you.

MR. ALBERTI: I have another question.

CHAIRPERSON ANDERSON: Hold on, hold on. Do you have any questions, Mr. Silverstein?

MR. SILVERSTEIN: No, I do not.

CHAIRPERSON ANDERSON: Go ahead, Mr. Alberti.

MR. ALBERTI: So, again, this goes to my worries that's the nature of the thing. So, I went to your website and I see Tropical Sunset Vibe. This is about, it's hard for me to understand, except for -- music is art, it's always art, but everybody has DJs and I'm aware of this, but that doesn't make a CX featuring -- so why? Is this the kind of thing that you're going to do regularly at your place?

MR. KERESSELIDZE: No.

MS. PASTUKHOVA: No.

MR. KERESSELIDZE: No. This is specifically -- a client asked -- actually in that location we've been doing performance Sunset Series where we've been showcasing also our local bands, and the client specifically asked because of the space, it's such a small space that they wanted -- the band takes a lot of space, so they didn't want to have too much space away from the client, away from the attendees so that's why we kind of switched up to the DJ where we have the DJ come

and then we have actually --

MS. PASTUKHOVA: Live music --

MR. KERESSELIDZE: -- other nights when we don't have the DJ we have a saxophone player or a singer comes and it's just -- adds an additional element -- the violin or a trumpet player.

MS. PASTUKHOVA: That is also one of the examples is when we work with these venues or spaces that they have a say in what program we put in and certain limitations.

MR. ALBERTI: Okay.

MS. PASTUKHOVA: We're creative though, we have to plan that, and that's why we want to not lose their support and still provide the artists that will work with the DJs, they're still artists, those gigs. We want to find a nonprofit that will just help facilitate the bookings for all of the venues that we've so far worked with. But for our own space we wanted to take our creative vision in a more higher, in a bigger scale and encompass more on that line of experiential, visual and digital art.

MR. ALBERTI: Okay, thank you.

CHAIRPERSON ANDERSON: All right. Ms. Farlee. I know that although you don't really have a say in this, but I guess as a member of the public, I'm sorry, you're from the ANC, do you have anything you want to say to the board?

MS. FARLEE: I have a few questions of the applicant. Is that? May I ask the applicant?

CHAIRPERSON ANDERSON: Go ahead, you can ask and I'll let them say.

MS. FARLEE: What kind of food do you plan to serve? I see snacks.

MS. PASTUKHOVA: It won't be -- we won't have any kitchen, so if there would be, it would be anything that's --

MR. KERESSELIDZE: Like sandwiches or --

MS. PASTUKHOVA: During the day we expect people to come in to visualize the exhibit, get water, get a coffee, so it wouldn't be anything that's prepared.

MR. KERESSELIDZE: Nothing's going to be prepared at the venue.

MS. PASTUKHOVA: At the venue, yes.

MS. FARLEE: Okay. Second, initially you said wine and beer, but then later you said cocktails, so --

MS. PASTUKHOVA: We're doing a full --

MS. FARLEE: Spirits?

MS. PASTUKHOVA: Yes.

MS. FARLEE: The application I'm working from was stamped in on June 27th, is that the latest that we have? I noticed that they didn't request an entertainment endorsement or dancing or cover charge?

MS. PASTUKHOVA: Our understanding was that the CX license incorporates all of that.

MS. FARLEE: Covers that?

MR. ALBERTI: That's correct, a CX does.

MS. FARLEE: So if the board recommends a different type of license, then you would have to specify.

MS. PASTUKHOVA: We, since we don't plan on having a kitchen that's not ours, it would be very difficult for us to operate under a

different license.

MR. ALBERTI: Well, you could operate under a tavern license without the CX.

MR. KERESSELIDZE: You've gotta have food --

MR. ALBERTI: No, not for taverns.

MR. KERESSELIDZE: Because we, with the landlord that's what we --

MS. PASTUKHOVA: Yeah, our landlord doesn't want to have that.

MR. ALBERTI: Let's cross that when we get to it.

MS. PASTUKHOVA: Sorry.

MS. FARLEE: No outside events, summer garden or sidewalk café, is that correct?

MS. PASTUKHOVA: No. That's -- everything is inside.

MS. FARLEE: And on your staffing, would there be a separate manager on duty for the alcohol/ service?

MS. PASTUKHOVA: Yes.

MR. KERESSELIDZE: Correct.

MS. FARLEE: Would that be one of you?

MS. PASTUKHOVA: That would be a separate.

MS. FARLEE: A separate person? And the hours that you're open. Okay, I think that's it. Thank you.

MS. MILLER: Can I ask a follow-up?

CHAIRPERSON ANDERSON: Yes, Ms. Miller.

MS. MILLER: So, I was a little surprised that you're not having a kitchen because you said you might have weddings and other events.

MR. KERESSELIDZE: It would be catered.

MS. MILLER: You'd have a caterer that would bring everything, is that it?

MR. KERESSELIDZE: Correct. Correct. Just naturally we are not going to -- we tried to struggle and it just impossible to have a kitchen there, they have special railings and it just -- nothing -- and the landlord doesn't even want it. The space actually has been not occupied for 30 years and that's another thing, it's been sitting there for 30 years, 15,000, 10,000 square feet space, beautiful tactical space.

MR. ALBERTI: Better snap it up now because

it's not going to be available too long.

MS. PASTUKHOVA: It's in wonderful condition, it has bathrooms there, everything. So, what we need is just to have the architect working to bring it up to code so we can do the final inspections, and the good part is most of that's done.

MS. MILLER: Okay, thank you.

MR. KERESSELIDZE: And the reason why she was saying it with the inauguration, actually our first event every year we do political cartoonists --

MS. PASTUKHOVA: Yeah, with [inaudible 1:53] -- we showcase them.

MR. KERESSELIDZE: Unfortunately, that's the only way the media will cover art --

MS. PASTUKHOVA: In this city.

MR. KERESSELIDZE: -- it has to be something with the politics.

MR. ALBERTI: Is it bipartisan?

MR. KERESSELIDZE: Yes. It is very much. Actually we have nights, we have the Friday for

republicans and Saturday for the democrats and we were looking at how many attended, it's just amazing.

MS. PASTUKHOVA: Yeah. Yes, before elections, the weekend before elections we will have an exhibit again. It will be Trump versus Hillary.

MR. ALBERTI: I'll look for that.

MR. KERESSELIDZE: That's why we really wanted to be open by, for inauguration to have a specific exhibit that's political for --

MR. ALBERTI: Inauguration.

MR. KERESSELIDZE: Yeah.

CHAIRPERSON ANDERSON: Are there any other questions by any other board members? Do you have any final thoughts that you wanted to make?

MS. PASTUKHOVA: We hope to have you all at opening night.

MR. KERESSELIDZE: Yeah, it's -- I just want to be clear it's nothing else but art. I'm coming from an artistic family, everyone in my family are artists, and it is my dream to have

the space dedicated to the arts and my goal is to make the city better and put the -- our goal was always seven years to put the city on the map for an art destination, and with a space like this that's our vision and we hope to make it a reality. That's all.

CHAIRPERSON ANDERSON: All right. I'm chuckling to myself, I'm reviewing one of your versions of your lease where it talked about what you can and can't have, but that looks like art. That could be art in someone's mind but that's between you and your landlord but anyway.

MR. KERESSELIDZE: Well, tell me what did he say? Did I --

CHAIRPERSON ANDERSON: Where he talked about --

MR. KERESSELIDZE: [inaudible]

CHAIRPERSON ANDERSON: No he just talked about you basically adult entertainment --

MR. KERESSELIDZE: Correct.

MS. PASTUKHOVA: Yeah.

CHAIRPERSON ANDERSON: -- you can't sell

stuff.

MR. KERESSELIDZE: And you know actually, that's the thing, most of our programs are --

MS. PASTUKHOVA: They're family friendly.

MR. KERESSELIDZE: Yeah.

CHAIRPERSON ANDERSON: I think your landlord is making sure that your art is also family friendly, too.

MR. KERESSELIDZE: We went through a lot of those things, and this is great because that's the way it should be, otherwise everyone and their brother going to open up some clubs and that's that last thing I want.

MS. PASTUKHOVA: And also to address a point when we were asking if anyone else would be controlling, actually even if we at some point -- we can't based on our lease start anything, so we can't even step away unless we sell it to someone like the Smithsonian or some other of museum, so we are tied into this with our vision because the landlord was particular that they were interested in only having this space with our vision and we

have museums, different museums reaching out for us to program before then. We have actually an event in a museum on November 15th because of the type of client that we bring.

MR. KERESLIDZE: And everything, everyone likes to [inaudible 1:56] but I know what you're saying.

CHAIRPERSON ANDERSON: All right, thank you very much. The board will take this matter under advisement and we will issue a decision shortly.

MR. KERESLIDZE: Thank you, appreciate it.

MS. PASTUKHOVA: Thank you.

CHAIRPERSON ANDERSON: Thank you Ms. Farlee.

(Whereupon, the above-entitled matter was concluded.)