



## **Salt Lake Art Design Board Meeting**

Wednesday, July 2<sup>nd</sup>, 2025

5:00 – 7:00 pm

**PRESENT:**

Colour Maisch  
Michelle Buhler

Nate King  
Jenn Lopez

Wisam Khudhair

**STAFF MEMBERS**

Felicia Baca, Executive Director, Arts Council  
Laurel Cannon-Alder, Deputy Director, Arts Council  
Renato Olmedo-González, Public Art Program Manager, Arts Council  
Amy Childress, Public Art Program Coordinator, Arts Council

**EXCUSED:**

Tiffini Porter, Michael Mejia

**GUESTS:**

Matthew Mazzotta, Commissioned Artist, Glendale Park

*Mission: To amplify art in Salt Lake City to enrich, enhance, and build a dynamic city where art and artists thrive.*

### **I. Call to Order, Introductions, and Welcome**

Ms. Colour Maisch welcomed everyone to the meeting and stated the Art Design Board's mission.

### **II. Approval of May 7<sup>th</sup>, 2025 Meeting Minutes**

Ms. Maisch put forward a motion to approve the May 7<sup>th</sup>, 2025, meeting minutes. Mr. Wisam Khudhair seconded, and all present voted in favor.

### **III. Discussion: Glendale Park Artwork Development**

Mr. Renato Olmedo-González introduced the Glendale Park Public Art project to the Board and presented Matthew Mazzotta as the commissioned artist for the project. The project is funded by the Parks and Public Lands' General Obligation Bond. Mr. Mazzotta's role within the project includes both facilitating community engagement and designing, fabricating, and installing a public artwork for Glendale Park. In April 2025, Mr. Mazzotta and the Arts Council held four community engagement events with West Side neighbors which were designed to gather feedback to inform his design process. The report from these events was provided to the Board and the artist prior to the meeting.

Mr. Mazzotta will design the artwork based on the community input collected. In close consultation with Public Lands staff and project stakeholders, a location within the reimagined Glendale Park was chosen for the top of the main hill where the old water slides used to be. This spot serves as a centerpiece for the park, offering panoramic views of the Wasatch and Oquirrh mountains, downtown Salt Lake City, as well as the Great Salt Lake. The hill was described as both a destination and a tranquil viewpoint, making it an ideal setting for the public artwork.

During the meeting, Mr. Mazzotta shared several conceptual ideas and invited the Board's feedback, specifically asking whether the final piece should be more of an experiential artwork, a landmark, or a combination of both. To help the board visualize the location, he shared photos and videos of the hill as it currently exists. His first concept featured a stylized peacock sculpture, showing only the head and tail, inspired by the wild peacocks that live in the Poplar Grove neighborhood. This design emphasized the idea of a recognizable landmark. A full peacock sculpture was also considered, but concerns about safety and people climbing on it led to focusing on the partial version. Mr. Mazzotta also presented renderings from a recent project he had completed, a pink wind turbine house with movable steel parts and seating beneath it. He also showed a design of a spiral walkway structure that elevates visitors as they walk. Both of these designs demonstrated how interactive elements could be incorporated into Glendale Park's artwork.

Building on those ideas, Mr. Mazzotta presented a hybrid concept—a pink tree inspired by the Utah Juniper, featuring kinetic leaves and a spiraling trunk. This design would be a landmark sculpture while also having moving and engaging elements. He also introduced a concept focused on experience: several groupings of chairs arranged on slowly rotating circles, allowing park visitors to enjoy the surrounding views at a gentle pace. These rotating chair circles could be motorized or manually cranked. He presented different variations of this concept, one with just one large circle and cooking areas, taking inspiration from the engagement feedback, which highlighted the importance of food to the community, and one with three circles or chairs. Finally, Mr. Mazzotta showed a concept that blended landmark and experience elements into one piece. It featured a mountain-shaped structure with swing sets underneath. Throughout the meeting, he emphasized the importance of Board feedback to refine the project's direction, ensuring the final artwork reflects both community interests and the park's character.

The Board, staff, and the artist discussed the proposals. Mr. Wisam Khudair expressed his approval of the peacock proposal, noting that it reflected feedback from the community, particularly in its use of vibrant colors and the peacock itself, which residents frequently mentioned. He also liked the proposal of the three circles of chairs and cooking areas, but suggested adding a shade structure, as the area could become very hot in the summer months.

Mr. Olmedo-González, appreciated the overall strength of all of the proposals. He liked the height of the more landmark designs since they would be visible from the surrounding area. He particularly liked the chairs, viewing them as a potential interactive element that could foster a sense of community. The idea of people hand-cranking the chairs added a playful, engaging layer to the design, which he felt could encourage social interaction. However, Ms. Maisch raised concerns about the accessibility of the chairs, suggesting that a larger, more visible landmark piece might be more inclusive, as it could be appreciated by those who might struggle to engage with smaller, localized elements physically.

Other Board members, including Mr. Nate King and Ms. Michelle Buhler, voiced support for the kinetic elements in Mr. Mazzotta's designs. They were especially drawn to the kinetic leaves, which they felt would provide a dynamic, visually appealing element that responded

to the environment. Mr. King also noted the panoramic experience offered by the rotating chairs, where users could enjoy 360-degree views of the hilltop. Ms. Jenn Lopez felt that while the chairs and cooking spaces were functional, they lacked uniqueness when compared to nearby facilities like Jordan Park, which offered similar gathering spaces. She felt the half-sunken peacock proposal struck a balance between conceptual and straightforward, offering both neighborhood representation and a more tangible form of engagement. She also suggested incorporating a more interactive component into the design, which was echoed by Ms. Felicia Baca, who proposed adding a kinetic or light element to further enhance the experience.

Mr. Mazzotta clarified that, while the chairs may seem conceptual, they were indeed straightforward in function and could offer long-term engagement through their interactive nature. He also pointed out that budget constraints would influence how elevated the artwork could be, limiting certain features like swings or higher structures. Mr. Mazzotta will present his final proposal at the August meeting.

#### **IV. Discussion: 9-Line/West Side Project Development**

Mr. Olmedo-González introduced the 9-Line West Side Public Art Project, which continues the momentum of the “Iconic West Side Public Artwork” at Glendale Park. The project was requested by the Mayor and is being funded by the CRA with potential total budget of up to \$450,000. The preferred site for this new artwork is at 900 South and 900 West. Unlike the Glendale Park project, where artist Matthew Mazzotta collaborated with a landscape architect, the artist for this new project will be responsible for the entire process independently.

Two rounds of community engagement shaped the project’s priorities—one in Summer 2023 and another in Spring 2025. Community members on the West Side emphasized the importance of involving local artists, showcasing nature through the artwork, and ensuring community involvement throughout both the creation and development processes. This input is driving how the artist will be selected and how the final artwork will reflect community values.

Mr. Olmedo-González asked the Board for input on the artist selection process, considering options like an invitational, an open call, or inviting previous finalists from the Glendale Park public art project to move directly into proposal development. Ms. Baca highlighted the Arts Council’s efforts to balance opportunities between local and national artists and noted the city’s interest in higher-volume art production with a more streamlined process. Ms. Maisch suggested dividing the budget to support multiple artists, possibly both local and national. However, there were concerns about staff capacity with managing multiple artworks in a single project, and that the Mayor may want a larger, more landmark artwork for the project. Board members supported the idea of possible collaboration between national and local artists. Mr. Olmedo-González expressed support for exploring an invitational approach with the possibility of inviting local artists.

#### **V. Art Design Board – Executive Committee**

Ms. Coulor Maisch put forward a motion to approve Nate King as the Vice Chair of the Art Design Board. Ms. Lopez seconded, all Board members present voted in favor.

## **VI. Public Comment**

No public comment was received.

## **VII. Other Business / Adjourn**

Mr. Olmedo-González gave updates on the Public Art Program. PBS Utah has released its short segment on the *Life on State Public Art Project* on YouTube. The Salt Lake City Arts Council and the Public Art Program are currently working to add the Art Design Board to their websites. Ms. Amy Childress will be reaching out to board members to collect the necessary materials for this update.

Community engagement for the Fleet Block project is currently on pause, though the Mayor's Office plans to take a more active role moving forward. Separately, the Public Art Program is collaborating with the Redevelopment Agency (CRA) on a new mural initiative for the Ballpark Neighborhood. This program will fund murals on private property and utilizes the Pre-Qualified Artist Pool—10 artists have been selected and are now in contract negotiations. As this project is not on city-owned property, the Art Design Board is not involved, but the Public Art Program is providing extensive technical assistance. The murals will be installed beginning in August and through September.

Ms. Childress is leading community engagement for the next *Out of the Blue* mural, scheduled for completion next summer. The goal is to inform and excite the public about the upcoming change and to gather feedback on which artist should be commissioned. An engagement survey will go live on August 4. Additionally, students from Rowland Hall produced a documentary about *Out of the Blue*, featuring interviews with current mural artist Mike Murdock and Mr. Olmedo-González; it is now available on YouTube.

As for the *Wake the Great Salt Lake* project, contract negotiations are still underway with the selected artist for the signature piece, with an announcement anticipated later this month. For local activations, UMOCA recently opened Oscar Tuazon's installation on the Abravanel Hall Plaza. A mural celebration will also take place in Rose Park on September 10.

Finally, the City Council did not approve the second tranche of the General Obligation (GO) Bond funding for Public Lands, which includes the remaining \$400,000 designated for percent-for-art projects tied to the bond. This could impact future public art at both the Fleet Block and Warm Springs Park sites.

Ms. Baca gave the Board updates on the Salt Lake City Arts Council. The Salt Lake City Arts Council received our NEA funding this year to support the Living Traditions Festival, while many other local arts organizations did not receive NEA grants this year. Because of Mission alignment, the Arts Council has moved from the Department of Economic Development to the Department of Communities and Neighborhoods. This change was made through the annual budget process and approved by City Council. Despite a flat overall city budget, the Arts Council was granted a partial budget request to support the Twilight Concert Series, recognizing the challenges posed by changing venue dynamics. The Arts Council was invited to present its budget directly to City Council as a standalone Division, rather than as part of a department-wide presentation.

City Council has shown strong interest in more murals, increased public art output, and accommodating department requests for public art. Council Member Puy, in particular, advocated for more murals and lower barriers to creating public art. The discussion led to follow-up questions about how the Arts Council allocates its time and resources, and how its goals align with the Mayor's and Council's priorities. Small group meetings with Council members are planned to continue these conversations. Current CIP funding for public art is approximately \$160,000, pending City Council approval. Looking ahead, the Arts Council is beginning to consider what will follow its current strategic plan, which ends in 2026—whether that be a new strategic plan, a public art master plan, or a broader cultural plan.

Ms. Maisch made a motion to close the meeting.