

ERIN MENDENHALL
Mayor



DEPARTMENT of COMMUNITY
and NEIGHBORHOODS
TAMMY HUNSAKER
Director

Salt Lake Art Design Board Meeting
Wednesday, March 11th, 2026

*Due to unforeseen technical difficulties, part of the recording of the March 11, 2026, meeting is unavailable. In consultation with the Salt Lake City Recorder's Office and the Boards and Commissions Division, it has been confirmed that these written minutes shall serve as the official and formal record of the meeting

PRESENT: Nate King Tiffini Porter Colour Maisch
Amanda Stewart Michelle Buhler Michael Mejia
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: N/A

GUESTS: Makaylah Maponga, Public Lands Planner, Public Lands
Weston Clark, Director of Community Outreach, Mayor's Office

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

AGENDA

I. Call to Order, Welcome, and Introductions

Ms. Colour Maisch welcomed everyone to the meeting and read the mission of the Art Design Board. Everyone in attendance introduced themselves.

II. Fleet Block Open Space RFQ

Mr. Renato Olmedo-González introduced the Fleet Block Open Space public art project, which will transform approximately three acres of a former municipal site into a new civic green space serving the Granary District, Central 9th, and Ballpark neighborhoods. Located between 300–400 West and 800–900 South, the site has been the focus of over a decade of planning and advocacy. Ms. Makaylah Maponga explained that the block will be divided into four quadrants, with three designated for mixed-use development and one on the southeast corner dedicated to the open space. This area will include a central plaza, festival street, forested lawn, community flowerbed, and other gathering spaces designed to meet a critical need for accessible green space in the area.

The project is grounded in a significant history of community expression and social justice. Following the murder of George Floyd in 2020, the site became home to temporary murals

commemorating victims of negative police interactions created on the site by a collective of anonymous artists. These works sparked public dialogue and reflection, leaving a lasting impact even after the buildings were removed in 2025. While the murals will not be recreated and this public art opportunity is not for a memorial, the City aims to honor their broader themes—such as justice, healing, and community voice—through a new, forward-looking artwork.

The importance of balancing this legacy with the site’s practical role as a much-needed public amenity was emphasized. Mr. Weston Clark noted that the Mayor’s vision is to create a space that both acknowledges the past and inspires future generations through a forward-thinking approach. Rather than focusing on remembrance alone, the project is intended to encourage ongoing civic engagement, reflection, and imagination.

Extensive community engagement has played a central role in shaping the project. Led in partnership with Sasaki (public engagement consultant), Public Lands, and the Salt Lake City Arts Council, the process has included surveys, public meetings, and targeted outreach, particularly to neighborhood residents, youth, and the families of those depicted in the original murals. Ms. Felicia Baca highlighted the City’s “families-first” approach, which included healing sessions and support services over several years. Broader engagement included gathering input from approximately 700 participants. Through this engagement, key priorities were identified, such as belonging, justice, climate resilience, and creating a space for gathering, reflection, and everyday use. The engagement process is structured in three phases. The first phase focused on gathering broad community input about desired uses, priorities, and user groups for the space. The second phase, now launching, translates that feedback into preliminary design concepts, which will be shared with the public to confirm alignment and gather additional input through the end of the month and into April. After this feedback is collected, the design process will pause to allow the selected artist to come on board and help integrate the artwork into the overall site design before it is finalized.

The Salt Lake City Arts Council, in collaboration with Salt Lake City Public Lands, the Mayor’s Office, and project stakeholders, is commissioning an artist or artist-led team to create a central, anchor artwork that reflects these community values. The selected artist will design, fabricate, and install the artwork while collaborating closely with City staff and designers to ensure full integration with the site. In addition, the artist will help establish a conceptual framework for future artworks by other community artists, ensuring a cohesive and inclusive vision across the space. These subsequent commissions will be managed and funded separately by Salt Lake City.

The project emphasizes a forward-looking artistic approach that encourages connection, interaction, and imagination. The artwork should embody themes of justice, resilience, and civic belonging, while demonstrating technical excellence, durability, and accessibility. With a total budget of \$350,000, the City is seeking an experienced, collaborative artist capable of responding thoughtfully to the site’s history and community aspirations while helping shape a dynamic and welcoming public environment.

The Art Design Board will select 3 - 5 artists or artist-led teams to create proposals for the Fleet Block Open Space public art project. The finalists will present their proposals at the June 3, 2026, Art Design Board meeting. Mr. Olmedo-González went through the shortlist of artists. 175 applications were received. The Board and stakeholders reviewed and scored the applications prior to the meeting. There are 23 artists on the shortlist. They are ranked from top to lowest scores. The top 10 are color-coded in green, and the bottom 13 are color-coded in yellow. The green artists include RE:site (Shane Allbritton and Norman Lee), Reddymade (Suchi Reddy and Margaret Tarampi), Paula Castillo, Cheryl Wing-Zi Wong, Sujin Lim, SOFTlab (Michael Szivos), Kenseth Armstead, Kipp Kobayashi, Bryony Roberts, and Maxwell Emcays. The yellow artists include Beth Nybeck, a gang of

three (William Dodge and Lincoln Hancock), Janet Zweig, Natasha Johns-Messenger, Nacy Hou and Josh de Sousa, Fleet Block Collective (Sam Hernandez, Josh Scheuerman, Renya Nelson, Chuck Landvatter, Cody Comrie, Corey Bullough and Brittney Helmers), Ivan Toth Depeña, Studio Folia (James Dinh), BJ Krivanek and Joel Breaux, RDG Art Studio(Matt Niehur), Patrick Shearn(Poetic Kinetics), Yanoë x Zoueh(Ryan Sarfati and Eric Skotnes), and Mathew Mazzotta.

The Board began by reviewing the shortlist of applicants and identifying artists they felt strongly about as potential finalists. Ms. Tiffini Porter expressed particular support for RE:Site and Reddymade, citing their competence and vision, while also encouraging discussion of Kenseth Armstead and Maxwell Emcays. Mr. Nate King liked Maxwell Emcays, noting the strength of his letter of interest, his ties to Utah, and his focus on public art as a tool for activism and amplifying community voices. This led to a broader discussion about the importance of including local artists in the finalist pool. It was noted that Reddymade and the Fleet Block Collective had members that were local to Utah. Ms. Felicia Baca clarified that selecting a local artist is not part of the formal criteria and emphasized that a later phase of the project will specifically support local artist involvement through additional commissions guided by the selected lead artist.

Maxwell Emcays received strong support from multiple Board members, including Ms. Amanda Stewart, who identified him as a top candidate. His personal narrative and connection to Utah were seen as strengths. Kenseth Armstead was also well regarded, particularly for the strength of his letter and his conceptual focus on history and the African American experience, though some members expressed reservations about the visual qualities of his submitted work. The Board also discussed other applicants, including Paula Castillo and Cheryl Wing-Zi Wong. While Castillo was recognized by Mr. Olmedo-González for her strong community-building approach, some members felt her visual work could be predictable or did not fully reflect the strength of her engagement process. Similarly, Wong's application was appreciated, though some felt her visuals were too familiar and not as compelling as her written materials.

Kipp Kobayashi was highlighted by Ms. Michelle Buhler for his strong community engagement and distinctive aesthetic. Mr. Wissam Khudhair raised concerns about the relevance of his primarily interior-focused work to an outdoor public space. Mr. Olmedo-González noted his established reputation and experience working in a variety of contexts, including exterior projects. Sujin Lim was also discussed at length. Ms. Porter appreciated the warmth and adaptability of her approach but questioned her leadership capacity for a project of this scale. Ms. Baca referenced previous concerns the Board had about the breadth and depth of Lim's experience, though Mr. Olmedo-González noted that she has completed several commissions since those concerns were raised. Ultimately, several members felt her work lacked the level of site responsiveness needed for this project.

The Board also considered SOFTlab and Bryony Roberts in more depth. SOFTlab's work was widely regarded as visually compelling and formally engaging; however, several members expressed concern that the work lacked a strong conceptual foundation and meaningful social commentary. In contrast, Bryony Roberts emerged as a particularly intriguing candidate. Ms. Porter highlighted Roberts' leadership potential and her focus on issues such as accessibility, neurodivergence, feminism, and systemic inequities within the built environment. Mr. King added that her work demonstrates a high level of site responsiveness, suggesting that she could bring a thoughtful and distinct perspective to the Fleet Block Open Space.

The Fleet Block Collective was also discussed extensively as a potential finalist. While the group represents a range of influential local artists and includes individuals connected to the original murals, several Board members expressed concerns about the collective's size, organizational

structure, and ability to cohesively execute a project of this scale and complexity. Ms. Stewart noted that since some of the members had painted the original murals, selecting new voices might better align with the project's forward-looking goals, while Mr. King and others questioned whether the group could successfully manage such a large and multifaceted commission. Ms. Baca also prompted the Board to consider whether the collective demonstrated the breadth of experience needed. Although Mr. Michael Mejia acknowledged the value of community representation within the group, he and others ultimately did not feel the collective should move forward as a finalist.

The Board did a partial vote and voted on RE:site and Reddymade. Ms. Maisch made a motion to select RE:site and Reddymade as finalists for the Fleet Block Open Space public art project. Mr. King seconded. All Board members in attendance voted in approval.

The Board then discussed Janet Zweig, who was introduced by Mr. Mejia. He spoke highly of her socially engaged practice, particularly emphasizing the tactile and interactive qualities of her work, and referenced a project in Sacramento that demonstrated strong public engagement. Other Board members responded positively, expressing interest in seeing how her approach could translate to the Fleet Block context, particularly given the project's emphasis on interaction, gathering, and community connection.

In conclusion, the Board agreed to move forward with five finalists, with the goal of representing a wide range of artistic perspectives, approaches, and experiences. They noted similarities between Kenseth Armstead and Maxwell Emcays, while emphasizing Armstead's strength in large-scale, conceptually driven work and his engagement with complex social themes. Bryony Roberts was also revisited as a candidate who could bring a distinct and thoughtful lens to the project. Overall, the Board prioritized artists who demonstrate strong conceptual rigor, the ability to engage meaningfully with the community, and the capacity to contribute to a forward-looking and cohesive vision for the Fleet Block Open Space.

Ms. Maisch made a motion to select Kenseth Armstead, Janet Zweig and Bryony Roberts as the final three finalists for the Fleet Block Open Space Public Art Project. Ms. Porter seconded, all Board members in attendance voted in favor.

III. FY25-26 Deaccessions

Ms. Amy Childress presented to the Board the Public Art Program's yearly recommendation for deaccessions. According to Salt Lake City's Public Art Program Artwork Deaccessioning Policy and Guidelines, adopted by the Salt Lake Art Design Board on December 2, 2021, an artwork can be removed from the permanent collection when there is concern about the artwork's maintenance condition. The artwork has been damaged or has deteriorated, and the cost of repair is disproportionate to the aesthetic, monetary, and/or cultural value of the object as determined by Salt Lake City Arts Council staff, the Art Design Board, or by an expert. An artwork can also be removed when a request by the agency that displays the work has been made for the artwork to be deaccessioned.

The Salt Lake City Public Art Program recommends the deaccession of Kent Miles' *Friends of the Park* plaque located at Riverside Park. Kent Miles' artwork, *Friends of the Park*, is a small, discreet artwork consisting of a mounted photographic plaque on enamel originally installed in 1993. The plaque features a photograph of the 1991 West Side Bantams football team accompanied by text about the team. The artwork is located on the façade of the restroom on the northeast side of Riverside Park. *Friends of the Park* was originally part of a larger public art project that included similar plaques created by artist Wayne Chubin at Washington Park and Herman Franks Park. The

project was intended to recognize and celebrate the importance of Salt Lake City's parks and the communities that use them. As part of the process, Miles and Chubin photographed park visitors, spoke with them about their experiences, and incorporated their stories into the plaques they designed. An exhaustive search of the Public Art Program's records indicated that the Kent Mile's *Friends of the Park* was last formally reviewed for condition issues in October of 2008. At the time, the artwork was noted for its damage, which included extensive scratches due to vandalism. Scratches remain across the text of the artwork, making some portions of the text illegible. Deaccession is being recommended at the request of Public Lands and Parks Operations staff.

Ms. Maisch made a motion to recommend *Friends of the Park* by Kent Miles to the Mayor for deaccession. Mr. Mejia seconded, all Board members in attendance voted in favor.

IV. Unifying GO Bond public art project

Unfortunately, Jason Manley's model for the *Unifying Artworks for Parks, Trails, and Open Spaces Bond Sites* public art project cannot be fabricated due to unforeseen challenges related to its technical adaptation into bronze or metal, as well as budgetary constraints that would have significantly altered the artwork from what was originally approved by the Board. In consultation with the artist and fabrication partner, Metal Arts Foundry, the Public Art Program concluded that it is not feasible to proceed with casting Manley's model. To ensure the project can move forward as planned, the Public Art Program suggests proceeding with Sarinda Jones' proposal. Sarinda Jones was one of the five finalists selected for this project. If approved, Jones will work with City staff and Metal Arts Foundry to fabricate five bronze sculptures based on her model. The model is expected to be completed by Summer 2026, with fabrication of the bronze sculptures anticipated by early Fall 2026. Installation will occur as GO Bond-funded sites are completed.

Ms. Maisch made a motion to recommend Sarinda Jones to the Mayor for one of the commissions for the *Unifying Artworks for Parks, Trails, and Open Spaces Bond Sites*. Mr. King seconded, all Board members in attendance voted in favor.

V. Public Comment

No public comment was received.

VI. Other Business / Adjourn

The 400 South Viaduct Trail public art project is almost complete. The Public Art Program, Engineering, Transportation, and one of the artists did a walk-through of the artwork earlier in the week. There may be a public celebration in early May for Bike Month. The artwork is the longest artwork in the state.

Olafur Eliasson's *A symphony of disappearing sounds for the Great Salt Lake*, the signature commission for the Wake the Great Salt Lake initiative, is launching in two weeks. This temporary artwork will take place at Memory Grove (300 North Canyon Road) from Thurs. March 26th through Sat. April 4th. A panel discussion with Olafur Eliasson and others will take place on Weds. March 25th at the Downtown Library.

The Public Art Program has created a new webpage for their Pre-Qualified Artist Pool.

Mr. Wissam made a motion to close. Mr. Mejia seconded.