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DEPARTMENT of ECONOMIC DEVELOPMENT

Salt Lake City Art Design Board Meeting
July 16, 2020
3:00 – 5:30 pm
Webex Online

MINUTES ARE SUBJECT TO CHANGE PENDING APPROVAL

PRESENT: Larissa Trout Aurelio Velazquez
Justin Johnson Kelsey Harrison
Joe Jacoby Nancy Rivera

Staff Members

Felicia Baca, Arts Council Executive Director
Kat Nix, Public Art Program Manager

EXCUSED: Jann Haworth

GUESTS: Stephanie Toombs, Salt Lake City Department of Engineering
Tyler Murdock, Salt Lake City Department of Parks and Public Lands
Christopher Sands, Landscape Architect Consultant with Biowest
Megan Depaulis, Salt Lake City Attorney's Office
Turner Bitton, Glendale Community Council Chair

I. Call to Order/Approval of Minutes

- a. After a quorum was established at approximately 3:00 pm, Ms. Larissa Trout called the meeting to order. Ms. Trout read a statement reflecting Salt Lake City's determination that an anchor location was not required for public meetings during the global COVID-19 pandemic. All attendees introduced themselves. Ms. Trout motioned to approve the minutes from the Board's May 14 convening, Ms. Nancy Rivera seconded, and all Board members voted in favor.

II. Three Creeks Confluence Park Selection of Artists

- a. Ms. Nix introduced the Three Creeks Confluence Public Art Opportunity. She noted that the Three Creeks Confluence Park Public Art Project had been initiated in 2018, and had been re-envisioned and re-released in 2020. She noted that this



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project was modeled on a previous public art project at the 337 Pocket Park, which had hired Metal Arts Foundry to fabricate Corten steel fence panels using designs from numerous artists. Ms. Nix explained that this Call for Artists had focused on increased accessibility through the reduction of mandatory application materials, extensive outreach, and the addition of a City contractor to help selected artists convert their designs to the required Adobe Illustrator file type. She also noted that this project would be installed near the Jordan River in the Glendale neighborhood, and artists with a connection to those had been encouraged to apply and that the Art Design Board should bear those connections in mind when selecting the final 20 designs. Ms. Nix noted that 66 applicants had submitted over 162 proposals and that 33 of them were applicants that had not previously applied to a Salt Lake City public art opportunity. She noted that six applicants live in the same zip code as the project. Ms. Nix stated that public art can be an early signifier of gentrification and that one of the primary ways to prevent gentrifying artwork was to commission the artists that live and work in the community. She asked the Board to keep in mind their role of being ethical, responsible stewards of art in the communities when recommending artists. Ms. Baca stated that racial equity was front of mind for many members of the community and that the Salt Lake City Arts Council had just completed a strategic plan that included equity goals. She noted that Ms. Nix had participated in a panel on racial equity in arts in Salt Lake City, which the Board was invited to watch, and the panel had led to the generation of a set of written guidelines for artists and administrators that could also be shared with the Art Design Board.

- b. Ms. Nix stated that the Board would select 20 designs, and could select multiple proposals from a single artist if desired. She read the artwork goals and selection criteria. Ms. Nix noted that the fabricator would help ensure that final artwork complied with all design criteria. Ms. Nix noted that Board members and stakeholders had previously scored each proposal as a 2 (corresponding to a vote of “yes”), a 1 (corresponding to a vote of “maybe”), or a 0 (corresponding to a vote of “no.”) The highest possible score was an 18, and the highest score received was a 14. Ms. Nix noted that the short list ended with a score of nine, so 45 people made the shortlist but that any proposal could be brought forth at any time. Ms. Nix noted that the fence would include four Americans with Disabilities Act - compliant panels with smaller proportions, and the Board had the option to ask artists to convert a large size design to the smaller size or to pick panels that had been specifically designed for the smaller size. Ms. Trout asked that Board members listen and speak up respectfully and enjoy the process.
- c. The Art Design Board reviewed four applications that had not been readily available to vote on using the provided materials, and then reviewed the 45 proposals on the shortlist. Mr. Murdock noted that vandalism was a concern and designs with very intricate components may be more fragile. Mr. Chris Sands noted that the addition of artwork to the park was exciting and that durability on site was a high priority from a technical perspective. Ms. Stephanie Toombs noted that the fabricator, Metal Arts Foundry, would be able to help resolve these concerns. Ms. Baca noted that the Public Art Program could work with the artist to simplify any designs which raised concerns about fabrication or safety, and Ms. Toombs noted that a previous similar project at the 337 pocket park had allowed a wide array of designs. Ms. Nix noted that the Call for Artists had made it clear that cooperation between the artist and the fabricator would be required if design modifications were needed.

- d. Mr. Turner Bitton noted that there were relatively few submissions that seemed reflective of the Pacific Islander community and recommended the review of Bill Louis' submissions. In addition to the shortlist, the Board reviewed submission from Bill Louis, Cara Jean Means, Kevin Arthofer, Rosa Bandeirinha, and Humberto Sanchez Conejo. The Board discussed the merits of designs that related to Glendale, would be possible to fabricate, and/or included representation of site-specific data. They noted that number 104 referred to the last three digits of the zip code the park was located in and was used as a reference to the Glendale and Poplar Grove areas. Ms. Nix noted that one artist had retracted his application because he felt that he did not have sufficient connection to the community to justify the addition of his design there. The Board discussed artists with multiple proposals represented in the nearly-final list of panels and chose to prioritize awarding commissions to 20 different artists to have the widest possible array of styles and interpretations represented. Mr. Chris Sands asked how the artists would be acknowledged in the Park and Ms. Nix described an interpretive signage explaining both the park and the artwork. The Board looked at the written materials submitted by Shu An Chen to identify that the similarities to Mexican Papel Picado were coincidental, not appropriate.
- e. Ms. Larissa Trout motioned to accept one identified design each from Joshua Graham, Elisabeth Bunker, Lola Reyes, Shu An Chen, Al Denyer, Claire Taylor, Hank Mattson, Reihanah Noori, Jonathan Hale, Matt Monsoon, Chante Burch, Joseph Toney, Gyorge Ann Yawn, Rob Beishline, Graham Rich, Rosa Bandeirinha, Humberto Sanchez Conejo, Karl Hale, Cara Means and Bill Louis. The Art Design Board also recommended one design from Veronica Zak if any of the 20 selected designs proved too complicated to fabricate per Metal Arts Foundry's analysis. Mr. Jacoby seconded the motion and all Board members voted in favor.

III. Arts Council ED Update

- a. Ms. Felicia Baca noted that the Art Design Board had received a letter from City Council members relaying concern brought to them from the community expressing dissatisfaction with the process for the 9th South Roundabout public art opportunity, in which an applicant team had initially been told they would be recommended for the commission and was then told that the Board had chosen to revisit that decision.
- b. Ms. Baca noted that the Arts Council had been receiving extensive community feedback on the Mayor's Black Lives Matter mural initiative, though it was not an Arts Council project. Ms. Baca welcomed discussions with any Board members who had concerns or questions.

IV. Public Comment

- a. None.

V. Other Business/Adjourn

- a. Ms. Nix noted that the next Art Design Board meeting would be on August 6, and confirmed that 3:00 – 5:00 pm worked for Board members. Mr. Justin Johnson motioned to close the meeting and Ms. Rivera seconded. The meeting adjourned at 5:30 pm.