

The inaugural *Utah Biennial: Mondo Utah* offers succinct artistic statements, collections, artifacts and positions that take an anthropological look at the history of contemporary art, folklore and culture in Utah. Generating new projects and unearthing archival legacies, the exhibition demonstrates how Utah has produced its own visual language within our country's cultural puzzle.

Mondo Utah or "the world of Utah," is taken from the eponymous book by cult filmmaker Trent Harris, a publication of contemporary mythology that looks into the fables and idiosyncrasies originating from the Beehive state. The word "mondo" references a filmmaking genre dating back to the early 60s from Italian filmmaker Gualtiero Jacopetti whose 1962 film *Mondo Cane* pioneered a filmmaking style known for cinema verité, a pseudo-documentary that blurs reality and fiction. The film was structurally divided into short, unrelated vignettes or stories that brought one through a panorama of events unfolding before the camera.

This first biennial looks at the myriad of ways in which Utah has been used as a site, subject, support, and material. Structured like a Russian doll, the Utah Museum of Contemporary Art is taken over by a series of exhibitions within the larger framework of the biennial. The recursive format reveals parallel worlds of art history, recent cultural productions, contemporary practices, outsider trajectories and aesthetic positions. *Mondo Utah* celebrates the diversity and richness of Utah's cultural landscape with a spectrum of voices from all sides of the community. Utah's cultural lore, forgotten icons and parallel art worlds reimagine the possibilities and relevance of regionalism within an ever-globalizing perspective on contemporary art and cultural production.

- Aaron Moulton, Senior Curator

PARTICIPATING ARTISTS

Ansel Adams	Allen Midgette
Wulf Barsch	Bob Moss
Adam Bateman	Diane Orr
Chris Burden	Gianni Pettena
Mike Cassidy	Annie Poon
Jared Clark	J. Kirk Richards
Maddison Colvin	Jean Richardson
Stephen Groo	C. Larry Roberts
Hagen Haltern	Derek Rigby
Michael Handley	Casey Jex Smith
Trent Harris	Jared Steffensen
Nancy Holt	Summum
Levi Jackson	UltimusMormon
Annie Kennedy	Morganne Wakefield
Cara-Lynne Krebs	Jennifer West
David Chapman Lindsay	Andrea Bowers
Paul McCarthy	& Cori Redstone
Jon McNaughton	Matthew Antezzo
Jim Mangan	& Seher Shah
Jason Metcalf	Salt Lake Art Center Collection

CONTRIBUTORS FOR CAPTIONS

Matthew Antezzo	Becca Maksym
Adam Bateman	Hikmet Sidney Loe
Matt Coleman	Alex Smith
Chris Coy	Jason Metcalf
Michael Handley	Aaron Moulton
Scotti Hill	Jared Steffensen
Laura Allred Hurtado	





Diane Orr and C. Larry Roberts
SL-1

1983
Courtesy of Special Collections, J. Willard Marriott Library, University of Utah

A FORGOTTEN CHERNOBYL LOVE STORY

By Becca Maksym

This documentary film depicts a story about America's first disastrous nuclear reactor explosion in 1961, a tragedy that escaped public attention for over twenty years. Utilizing the Freedom of Information Act, filmmakers Diane Orr and C. Larry Roberts investigate what news reports claimed was a strange murder-suicide, perpetrated by one of the operators of a nuclear reactor on a military site in Idaho. This disaster killed three people and initiated a dire cleanup effort as hundreds of people were exposed to high levels of radiation.

Although the explosion resulted from an improper withdrawal of the central control rod, the film focuses on the melodramatic back-story that one of the three victims had marital problems and sabotaged the reactor for revenge. Using this sensational narrative, Orr and Roberts present an artistic rendition of the catastrophe by combining archival film footage with interviews of supervisors and workers who helped with the eighteen-month cleanup. The previously concealed material indicates the failure of government attempts to cover up major industrial disasters while simultaneously raising questions about human fallibility. Filmed in an austere and formally challenging visual style, *SL-1* plays with contemporary issues revolving around nuclear safety and ultimately dispels the assumption that people can control and outlive the lethal effects of radioactivity.



Andrea Bowers and Cori Redstone
Justice Tables, Salt Lake City, Utah
2013

Courtesy of the artists and Susanne Vielmetter Los Angeles Projects

THE BEAUTIFICATION OF ACTIVISM THROUGH SCULPTURE

By Becca Maksym

With activism as her primary medium, Andrea Bowers employs social justice as a means to explore important causes by engaging with various demographics and institutions. In 2012 Bowers was selected for the Warnock Artist Residency at the University of Utah where she met artist, community organizer, and activist Cori Redstone. *Social Justice Table, Salt Lake City, Utah* is just one manifestation of the two artists' creative and political collaboration, as these justice tables demonstrate how activism and art production can serve as both aesthetic experience and social movement.

For the Utah Biennial, Bowers and Redstone focus on activist groups primarily located in Salt Lake City. A myriad of organizations are represented in the gallery. From women's and LGBT rights to climate change, community gardens to political amendments, these groups are given an untraditional platform to state their causes, as the museum is repurposed into a protest zone. In this sense, the justice tables conflate art and activism through sculptural and conceptual means. Using bright-colored vinyl, Xerox copies of flyers, postcards, and brochures, Bowers and Redstone turn standard folding tables into vibrant stations of social justice and community outreach.



Annie Kennedy
Safety Hers/Woman's 72 Hour Emergency Kit
Safety His/Man's 72 Hour Emergency Kit
2013

Courtesy of the artist

IN THE EVENT OF THE EVENT

By Becca Maksym

Influenced by her Mormon upbringing, Utah artist Annie Kennedy explores preparedness, food storage, and biblical themes as a means to communicate her experience of LDS culture through eschatological accoutrements. Vacuum-sealed bags of gauze, matches, dried fruit, compasses, and zip ties mimic colorful swatches of fabric that make up traditional quilts. The individual compositions are packaged as neat assortments of important supplies for any type of emergency, but as a collective piece, each blanket recalls LDS customs of needlework, home storage, and family ties.

For this rendition of Kennedy's survival kits, the artist has created a "his" and hers", using gender constructs to distinguish between male-oriented emergency supplies versus objects that are more appropriate for female preparedness. Each panel utilizes a symbolic arithmetic, loading the individual items with allegorical meaning. Basing these

differences on memories of her parents, Kennedy evokes a form of nostalgia that is familiar to anyone who has ever been in the Boy Scouts, attended church, or participated in an emergency drill. Because of the commonness of these experiences across the United States, Kennedy's work not only reflects larger cultural practices, but also reveals how Utah has institutionalized these customs of preparedness in its own distinctive way.



Jennifer West
Salt Crystals Spiral Jetty Dead Sea Five Year Film (70mm film negative floated in the Dead Sea and given a healing clay bath in extreme heat in 2008 - stuffed in a suitcase, placed in studio buckets, covered in clay and salt for five years-dragged along the salt encrusted rocks of the Spiral Jetty and thrown in the pink waters in 2013 in below 10 degree weather - Dead Sea floating and mud baths by Mark Titchner, Karen Russo and Jwest - Spiral Jetty dragging and rolling by Aaron Moulton, Ignacio Uriarte and Jwest - DIY telecine frame by frame of salt covered film by Chris Hanke - Spiral of Time Film #1 for Chris Marker)
2013

Commissioned by the Utah Museum of Contemporary Art

AN OEDIPAL SPIRAL

By Becca Maksym

Known for her physically altered and "camera-less" films, L.A.-based artist Jennifer West collaborated with UMOCA's curator Aaron Moulton and Spanish artist Ignacio Uriarte to create a new film of layered experience. After submerging celluloid in the Dead Sea five years ago, West immersed the same film into the Great Salt Lake waters that surround Smithson's *Spiral Jetty*, producing a crystallized artifact that recalls these two different saline experiences. Viewers are able to see images from the original recording in conjunction with the final digitized project.

Juxtaposed in two corners of the gallery, the contrast of the film as reference and referent is played out in a psychedelic trajectory of previous footage and recently recorded abstract forms. The film on the left flashes images of West's trip to the Great Salt Lake while the film on the right documents—frame by frame—how the mounds of salt from the jetty culminate as an observable phenomenon of entropy. The corroded and modified film invokes Smithson's theory of systematic reduction, revealing how this famous piece of Land Art in Utah continually influences contemporary art practice.



Jon McNaughton
Obamanation

2012

Courtesy of McNaughton Fine Art, LLC

RIGHT IS RIGHT

By Aaron Moulton

Provo-based painter Jon McNaughton is considered one of Utah's most famous artists today. Championed by Glenn Beck and the Tea Party, his paintings range from charismatic religious tableau to biting political critiques of current events. Despite his position in American culture, he is virtually unknown within the mainstream contemporary art world. The reason can be drawn from the political stance of paintings such as the ones on view and their heavy ideological lean toward a conservative political agenda.

Obamanation epically portrays the commander-in-chief as a charlatan buoyantly blinded to the spoils of his folly. Every corner of the painting meticulously maps an encyclopedia of essential players and events associated with the Obama presidency in dour detail. McNaughton uses satire to tell a truth convenient to the believer. *The Forgotten Man* and *The Empowered Man*

Jason Metcalf

A Historical Tour of the Kingdom of Deseret, Volume III
2013

Courtesy of the artist

A HISTORICAL TOUR OF THE KINGDOM OF DESERET, VOLUME III – FOREWORD TO THE SECOND EDITION

By Jason Metcalf

When I was invited to participate in the first Utah Biennial, the timing could not have been more perfect. I had recently discovered a rare out-of-print book, "A Historical Tour of the Kingdom of Deseret, Volume III", published in 1997 by the Historical Society of Deseret in Salt Lake City. This mysterious society was at the time unknown to me, and for some reason I had never heard of the series of tour books that explored the history of Deseret that were published by the organization, although I consider myself well-read when it comes to matters pertaining to history and folklore of the Beehive State. At any rate, it was obvious to me what my contribution to the biennial would be. I proposed to complete the tour as outlined in the book, visiting each site as chronicled in the text, and to document my appearance at each with a single image. Finally, I proposed to re-publish the text in a second edition and to make it available to the audience of the exhibition so that they too, could experience a portion of the vast landscape of the Kingdom of Deseret through the lenses of history, travel, and imagination.

are before-and-after images of a character reminiscent of the Everyman or even the 2008 Election campaign's "Joe the Plumber." Our martyr is tragically fallen and pulls himself up by his proverbial straps to resist the futility of a citizen David to the Goliath state.

Notwithstanding McNaughton's talent for updating the vernacular of allegorical narrative and history painting, his omission demonstrates an exclusionary conservatism within one of our culture's most advanced avenues for expression: the visual arts. His inclusion in Mondo Utah helps advance the hopeful democracy through which one can grasp the varied voices in Utah's cultural dialogue but also embrace a spectrum outside partisan blinders.



Summum
Golden Life Masks

1990

Courtesy of Summum

SUM OF US

By Aaron Moulton

Summum describes itself as an informal gathering of people seeking to understand themselves, a

process undergone through meditation toward spiritual awakening. However, the physical body and its desires and daily demands of the ego hinder this process. The Summum approach exists within nature and across time. Summum and its philosophy were founded by Claude "Corky" Nowell, an Elder of the Church of Jesus Christ of Latter Day Saints. In 1975 Corky, eventually named Corky Ra, was visited by higher beings who inspired him to pioneer a new way of thinking that was the sum total of creation, an average of religion's ever-varied directives and creeds.

Taking aspects and symbols of freemasonry that are referenced within the LDS church back to their Egyptian roots, the organization offers an alternative path of spirituality. They hold their meetings in a copper-tone pyramid in the west side of Salt Lake City. Visitors, members and devotees receive "lessons"—including readings from the Dhammapada and Osho—as a means of addressing the position of an individual's consciousness.

The organization operates the radio station KPHI as well as a TV program, both transmitted on the Internet. It is Utah's first wine producer bottling "nectar," a libation fermented for 77 days and used to facilitate meditation. Modern day usage of mummification is the organization's most widely known practice in popular culture. Creating vessels to transit individuals from one state of being to the next and possibly greater state, a process referred to as "transference." As an alternative trajectory in a place steeped in spiritual options, Summum's output asks primordial questions about art as a vehicle for spirituality and its purpose as a gateway to a higher state of being.



Although I had visited most of the ten sites at one point or another in my life, I was interested in experiencing firsthand the chronology of places as set forth in the tour, and in the possible connections that would be made between forgotten histories and the people who had lived and died in these various locations. I wanted to imagine the events while standing in each place, to allow my mind to paint a picture of what happened by visually and spatially referencing the subjects at hand, and to fill my lungs with the same air that they had once breathed. It seems that this method

was what was designed for the reader and traveler by the Historical Society of Deseret, as they purposefully did not include page numbers in the book, hinting that there was no reason to jump from one point to another, but that one should start at site number one in Ephraim Canyon, and continue until reaching the tallest point in the Kingdom, the summit of King's Peak in the Uintah Mountains. It was at this final site, while peering across the immensity of space within the Kingdom, that I realized that the journey that I had completed was now my own unique story.



Bob Moss
The Letter I
2005
Courtesy of Robert and Cleo Moss

DESERET'S LOST DARLING

By Aaron Moulton

The late artist Bob Moss championed the use of pyrography in his artistic practice. One of the artist's common practices was to use the Deseret alphabet as material by burning its characters and designs into misshapen pieces of wood or other found material. The alphabet itself was created in the mid-nineteenth century at the University of Deseret (now the University of Utah) to offer a more phonetic transliteration of English. The experiment never completely took off. The defunct script transforms Earth's dominant tongue to a near alien resonance scarred into gourds, leather, and beehive formations. For the Utah Biennial, Moss' presentation is focused on the artist's attention to folkloric myths present and past, showing imagery from Gilgal Gardens as well as his obsession with the mysterious disappearance of folk legend Everett Ruess.



Adam Bateman
Kennecott Smokestack
2013
Courtesy of the artist

IN SEARCH OF A GOD'S-EYE VIEW

By Aaron Moulton

Is a Google search the closest we get to an essence? Are icons merely an echo in a subconscious template? Do we tend to look through someone else's eyes?

Adam Bateman's new series of photographic works blur perspectives of amateur and professional photography with the physicality of sculpture to analyze archetypal notions of the

picturesque. By pooling together images found through Internet searches of Utah monuments, the artist assembles a layered history of "view-finding." Realigning each image to a common vanishing point, they are set one atop the other like an ahistorical jigsaw of memory. The artist renders the vistas of collective consciousness into an algorithmic tag.

The photographs have been laser-cut according to every image's respective edge in a manner that transcends the typical square frame. The result is a literal palimpsest where an icon's alignment determines the geometry of the work. Bateman extends the formal side effect of this series into the exhibition space itself by introducing an unorthodox patio deck that serves as a viewing platform. His architectural intervention proves the photo's form to be contagious as it mimics the jagged order.



Gianni Pettena
Tumbleweeds Catcher
1972/2013
Courtesy of the artist

FORGIVEN BY NATURE

By Aaron Moulton

In the late Sixties architects began reacting to the restraints of Modernism and the utopian master plans for living put forward by Le Corbusier among others. Their belief was that architecture and urbanism did not need to be a prison or a way of controlling the pathways of humankind but could be something liberated through new thinking. This shift is referred to as "radical architecture". In the same moment artists began to leave the confines of the white cube gallery to make works that challenged the way the art experience could be produced through performance and grandiose mark-making in the landscape, the latter a phenomenon that came to be known as Land Art. Groups and thinkers such as Archizoom, Superstudio, Archigram, Buckminster Fuller, Gordon Matta-Clark, Robert Smithson and Gianni Pettena were pioneers of this radical approach.

In 1972, Gianni Pettena came to Salt Lake City at the invitation of Bob Bliss to teach a semester at the University of Utah. He had just been in Minneapolis where he made his famous *Ice House* and was at the beginning of a practice that would analyze the tension between the built environment and the forces of nature. It was in Salt Lake City that his practice and philosophy

would develop an undeniable trajectory that would forecast his career for the next 40 years.

During his brief stay, he produced a number of significant works, however his legacy resides in what is referred to as "The Salt Lake Trilogy." He would cover an entire house from cornerstone to rooftop in earthen red clay, known as *The Clay House*. In another moment, with students from the University of Utah, he drove a pickup truck around the entirety of the city limits delineating this otherwise abstract geographic space by spraying a red line, a work referred to as *Siege (A Red Line)*. In the west end of town was a crystalline wooden structure, an edifice blurred from top to bottom by itinerant sage brush known as tumbleweed; it towered some forty feet in a vacant lot and was dubbed the "first skyscraper of Salt Lake City." *Tumbleweeds Catcher* stands here as a forgotten icon of the city skyline.



Trent Harris
The Beaver Kid
1978
Courtesy of Special Collections, J. Willard Marriott Library, University of Utah

HOW DO YOU MAKE AN UNDERGROUND FILM?

By Aaron Moulton

Cult filmmaker Trent Harris provides the starting point for entering this exhibition. His book *Mondo Utah*, an appropriated namesake of the biennial, functions as a guide to contemporary folklore specific to the Beehive state. His films and their rough style of professionalized amateurism and awkward characters put him in a canon alongside the likes of John Waters.

Harris, along with Diane Orr and C. Larry Roberts, worked as a TV journalist for the Channel 2 program *Extra*. The loose approach to the program allowed for the filmmakers to adapt the journalistic lens to more experimental sensibilities in capturing a subject.

The Beaver Trilogy begins with the documentary film entitled "The Beaver Kid," a story of Groovin' Gary from Beaver, Utah, a man on a quest for fame and an innocent desire for cross-dressing like Olivia Newton John. Gary urges Trent to visit Beaver and see the talent on offer—a filmic journey that reveals an eclectic underbelly of Americana. This documentary becomes a scripted template to produce the second and third films of the trilogy, respectively starring Sean Penn and then Crispin Glover. The trilogy, with all of its scandal and scarcity, claims an international legacy that sets an early precedent of recursive filmmaking.



Matthew Antezzo and Seher Shah
Step Up and Feel Orange/Soft Brutalism
2013

Courtesy of the artists and Klosterfelde Gallery, Berlin

SOFT BRUTALISM

By Aaron Moulton

This project is the outcome of a conversation between the artist Seher Shah and Matthew Antezzo.

In June of 2012 in Berlin, the two artists observed the housing complex on Böklerstrasse during a conversation about Brutalist architecture. The term "Soft Brutalism" was coined during this discussion to signify an architecture which is of the same spirit of the Brutalists but has a lighter appearance due to the use of color, rounded forms, or other details. It is a term which needs to be unpacked. This project is part of the ongoing conversation between the artists and this process of unpacking.

In preparing for the exhibition here at the Utah Museum of Contemporary Art, Antezzo recalled his time as a student at the University of Utah, where he studied photography under Joseph Moratta and was also a participant in the performance workshop lead by Paul McCarthy in the winter of 1984. While living in Salt Lake City, the artist also traveled extensively throughout the state with a fellow student at the time, artist David Baddely. Familiar with the museum, its building, and the surrounding environs—albeit a 30 year old familiarity—these memories provided a base to begin working.

In conversation with curator Aaron Moulton, Antezzo inquired about the public areas around the museum. Aaron sent materials and video, along with encouragement to do whatever the artist wanted within a certain time constraint, lack of necessary zoning approval, and, most importantly budget constraints. Within these parameters and in response to the architecture, Antezzo thought the context for the conversation about Soft Brutalism could be a productive way to approach the project; the process could be one of real freedom from planning approval and all take the form of drawing and presentation as you see here.

With this in mind, Antezzo invited Seher Shah to participate with him for the presentation at the *Mondo Utah* exhibition. With Shah in New York and Antezzo in Berlin, their collaborative processes were all done remotely. This activity of virtual site visit also informed the dialogue and opened possibilities for drawing on material from archives. Shah's suggestion of a viewing space led Antezzo to consider how one reaches such a

space. The notion of the step became the focus of the background content for his proposal for the UMOCA Plaza.

All these elements and ideas come together in the image of the UMOCA Square, as imagined by Antezzo. Three steps along the north edge of the embankment could serve as a place to overcome, to rise up and find oneself elevated, and able to see the Plaza in a new way, and perhaps raise one's fist in unity, feeling very orange.



Stephen Groo
Production Still From Wolf Productions
2013
Courtesy of Wolf Productions

GROO AND HIS PLAYERS

By Chris Coy

For the creative residents (and expatriates) of Utah, Stephen Groo is an enigma—a highly prolific filmmaker with a body of work that speaks to his force of will and creative vision while exposing the limitations of the backyard blockbuster. His 125+ short films, music videos, feature films, and training videos have it all: mermaids, vampires, elves, angels, sailors, schoolgirls, devils, damsels, zombies, soldiers, she-hulks, and real-life action heroes. These figures populate worlds without number, a pastiche of popular culture collaged from Michael Bay movie posters and Saturday morning cartoons.

As a viewer, it is natural to laugh at the limitations of a film by Stephen Groo. We laugh as we recognize the obvious imperfections in his homespun narrative fabrics. We laugh at the production gap between Hollywood and Utah County. We laugh because Fantasy is uglier than casting agents have led us to believe. We laugh (nervously) at the possibility of our own inclusion as actors in a Utah Wolf Production. We laugh, immensely pleased with our advantaged position as passive spectators. Like the royals in Shakespeare's *A Midsummer Night's Dream*, we laugh as Bottom's amateurish theatre troupe faithfully performs "a most lamentable comedy." But if we succumb to laughter only, we miss what is crucial: the implicit belief that art can save the world. That imagination is real.

Art is, in fact, saving the world for Stephen Groo. It is saving the world for his players, too. It is saving all of our worlds—circumscribing them inside a shared universe that desperately needs Fantasy to fight back the Dark Lords of Reality. Like Bottom, Groo freely cavorts with the humans and the fairies, modeling the transformative potential of art and the euphoric freedom of abandonment to the wildness of make-believe. Actually, he's probably out back right now, building filmic bridges to Never-Never Land, and willing us all to join him.



Allen Midgette
Shadow Warrior
c. 1960
Courtesy of the artist

ALLEN MIDGETTE: THE MAN, THE MYTH, THE IMPOSTER

By Scotti Hill

"Imposters succeed because not in spite of their fictitiousness. They take wing with congenial cultural fantasies."

—Hillel Schwartz

Allen Midgette has made a career out of being an imposter. Despite success as both an actor and a painter, Midgette is best known for his portrayal of one of the 20th century's most famous artists: Andy Warhol. While initially reluctant about the association, Midgette has since embraced his role as artistic double.

As a product of the 1960's Cultural Revolution, Midgette appeared in legendary director Bernardo Bertolucci's film *Before the Revolution* (1964). Midgette's connection to Andy Warhol wasn't an immediate one. After meeting at the artist's infamous Factory in 1963, Midgette initially declined offers to work with Warhol. He would later become a veritable Warhol star, making notable appearances in screen tests and the feature films *Naked Restaurant* (1967) and *Lonesome Cowboys* (1968). His most important role however, came in early 1967, when Midgette transformed from muse to artist impersonating the famed artist himself. The event happened spontaneously, as Warhol suggested that Midgette impersonate him for a college lecture in Rochester, New York.

To create a physical resemblance, Midgette applied white face makeup, a grey wig and donned Warhol's signature leather jacket and sunglasses. The conceptualism of this event and the apparent thrill it evoked for both Midgette and Warhol spawned the idea for more 'forged' lectures. That autumn, Warhol booked four stops on a college lecture tour of the Western United States. The University of Utah in Salt Lake City was the last stop, preceded by The University of Oregon at Eugene, Linfield College in McMinnville, Oregon and Montana State University in Bozeman. On Monday, October 2, 1967, Midgette stopped at the University of Utah to deliver this highly anticipated lecture.



Paul McCarthy
Mountain Bowling
 1969/2005
 Courtesy of the artist and Hauser & Wirth, Zurich

THE AESTHETICS OF REPRESSION

By **Matt Coleman**
 It was clear during Paul McCarthy's years as an art student at the University of Utah that he would go on to be one of contemporary art's greatest provocateurs. One account tells of McCarthy's re-enactment of Yves Klein's self-defenestrating performance *Leap Into the Void* (1960). Unaware that Klein's performance was staged, McCarthy leapt out of a second window feet first. McCarthy's work has been described as horrifying and disturbing, yet smart and sharply critical of American consumerism. McCarthy's oeuvre takes particular influence from the performance artists of the 1950s and 60s and from American popular culture, including assimilating the grotesque and kinky with family-friendly icons.

In *Mountain Bowling* (1969), McCarthy documented his performance in which he hurled a bowling ball down a Utah mountain to see how far it would go. The piece has been said to be his humorous response to the happenings and actions of performance artists in the 1960s. The work explores loss of control, danger, and a humorous uncertainty of what the bowling ball destroyed or will destroy in its path. *Mountain Bowling* also represents his way of simulating a destruction from above Utah's street grids that girdle and huddle up against the mountainous landscape. Symbolically striking the rigidity of Utah's culture, McCarthy's work is a prime example of the West Coast's treatment of performance art—one that is more politically and socially challenging.



Chris Burden
Chris Burden 74-77
 1978

DIY ART HISTORY
 By **Matt Coleman**

Chris Burden is most well known for his piece titled *Shoot* (1971), wherein a friend shoots him in the arm with a rifle. Burden is a performance artist and sculptor working in Los Angeles and his early artworks are characterized by some element of putting himself or others in danger. *Oh Dracula* (1974) is a performance piece that occurred at the Utah Museum of Fine Arts and was commissioned by the Western Association of Art Museums and the Western Regional Conference of the American Association of Museums. Burden huddled up inside a chrysalis-like sack that was hung between two eighteenth-century paintings with candles on the ground at his head and feet. The performance lasted for six hours, a shorter duration than that of Burden's usual performances.

Burden's television commercials operate on a similar level as *Oh Dracula*, in that they are self-promotional insertions into the art historical cannon. His commercials were aired on television networks between 1973 and 1977 when the price of advertising was relatively inexpensive. In *Promo* (1976), Burden inserts his name into a list of artists that were selected as the most well known in a nationwide survey: "Leonardo Da Vinci, Michelangelo, Rembrandt, Vincent Van Gogh, Pablo Picasso, Chris Burden."



Jim Mangan
Untitled #13
 2013
 Courtesy of the artist

MAN IN THE HOLOCENE

By **Matt Coleman**
 Jim Mangan quit his job, sold his possessions, and took up photography. Lake Bonneville slowly receded, dried up, and became the Great Salt Lake. His first photographs were featured in the bad-boy magazine *Vice*. A railroad causeway split the Great Salt Lake in the 1950s, causing the salinity and colors of the two sections to change. Mangan's photography explores freedom, a contemporary *jugendstil*, and unity with nature. The Great Salt Lake's colors bloom seasonally due to different species and concentrations of algae and bacteria.

Ansel Adams photographed the West; Dorothea Lange photographed the People. Now we have Facebook and Google. The Federal Aviation Administration predicts that there will be over 30,000 drones in American airspace by 2020, surveying the People's minute actions. The Great Salt Lake's salinity ranges from 5 – 27%. 40 million photos are uploaded to Instagram each day. Mangan's "Time of Nothing" series consists of 14 aerial photographs of the Great Salt Lake. Gigabytes, megabits, the practical salinity scale, the archive, God, phytoplankton, cause and effect, hypothesis, conjecture. Without us there will always be something, when nothing is everything.



Jared Steffensen
Three of Four Corners
 2013
 Courtesy of the artist

GLEAMING THE CUBE

By **Michael Handley**
Three of Four Corners presents a conflation of histories and cultures, a palimpsest of terrain, territories, and Jared Steffensen's interest in the body's navigation through space. In this work, the use of angles, mirroring, and symmetries reduces the liveliness, malleability, and irreducible qualities of space experienced by the body into an image plane, or place within a graph. This map-like treatment of space with a map-like vernacular points to the challenges of space before this transformation or reduction occurs, and perhaps even the extent to which the imaging and graphing of space influences our bodies' everyday movement through spaces.

The vinyl component of this work's mark upon the existing architecture reveals the artist's concern for creating motion, and rendering gravity and speed, and developing a visceral relationship of the body with gravity. Steffensen's use of the once outlawed subculture of skateboarding shows its transition into a praised and applauded cultural phenomenon. This work asks viewers to situate themselves where the next cultural ruptures and tears might occur, asking that we reinterpret and redevelop our ideas, positions, and presence.

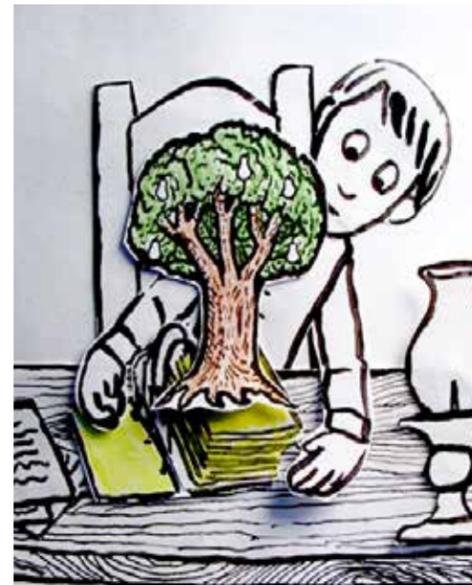


Michael Handley
D.D.A.
 2009
 Courtesy of the artist

THE SPACE BETWEEN US

By **Jared Steffensen**
 "You can't go back home to your family, back home to your childhood ... back home to a young man's dreams of glory and of fame ... back home to places in the country, back home to the old forms and systems of things which once seemed everlasting but which are changing all the time – back home to the escapes of Time and Memory." – Thomas Wolfe, *You Can't Go Home Again*

In Michael Handley's work, the themes of home and family are interchangeable and are ideas he returns to frequently. As is the case with *North Creek*, a performance from 2010, Handley documents a 300 mile walk through the Utah mountains from Salt Lake City to his childhood home in North Creek, a small town outside of Beaver, by collecting a tablespoon of soil from where he slept each night of his journey. Upon his arrival where his home once stood (it had been recently torn down to prepare for new construction), he traced the outline of the four outer walls on the ground using flour and also removed one square foot of that soil from the four corners of the drawing as a way to mark what once was and will never be again. His family eventually left the home they shared together and temporarily relocated to Chicago. Unable to visit



Annie Poon
Book of Visions
 c. 2005
 Courtesy of The LDS Church History Museum



J. Kirk Richards
Untitled (Cristo Series)
 2013
 Courtesy of The LDS Church History Museum

his non-existent childhood home or to make the journey between Utah and Illinois left him with a nostalgic desire to return home, to be close to his family. Handley searched for a way to have a surrogate make that journey for him.

Handley's untitled audio work for the biennial plays off the romantic notion of love letters, a way for loved ones to feel connected over large distances. Those letters arrive bent and tarnished, but the one thing the letter cannot do is provide an actual account of the time and distance it traveled. However, the love letter has been replaced by programs like Skype and FaceTime that shrink distances with the touch of a button, but lack the thoughtfulness integral to the hand written letter. Handley merged these two forms of communication, analog and digital (old and new),

MONDO MORMON: CRISTO, CUMORAH AND THE CELESTIAL STYLE

By **Laura Allred Hurtado**, *Global Acquisitions Specialist, Art, LDS Church History Department*
 One defining characteristic of contemporary art is the critique and deconstruction of institutional authority. Yet how do artists implement a post-modern (or even a modernist) aesthetic while simultaneously examining the function of religious observance and devotion without irony, cynicism, or sentimentality?

While popular images most commonly associated with Mormonism resist by choosing modes that are, at times, folkish, illustrative, or didactic, one should not assume that the familiar stands as the definitive example of all art production. In fact, *Mondo Mormon: Cristo, Cumorah and the Celestial Style* explores the variety of aesthetic practices that rise to this challenge and seem to strike a careful, if rare balance to index Mormon spirituality using a contemporary aesthetic vocabulary. And although the word *mondo* suggests a comprehensive or even encyclopedic look at Mormon art, this exhibition is more accurately framed as strategic samplings of the collective holdings of contemporary art currently found at the LDS Church History Museum.

The photographic works of Ansel Adams and Dorothea Lange set in dialogue with Amy Jorgensen, focuses on small southern Utah Mormon communities set in isolation. Such framing of the Mormon people as set apart emphasizes what Tyrrel Given's calls "the rhetoric of difference" and makes reference to the historic exile, persecution, and subsequent gathering of the Mormon people to a location of refuge. Such gatherings were experimentations of communal living saturated with utopic hopes that were organized around the primacy of a sacred space, much like the structure of Salt Lake City.

Annie Poon's *Book Of Visions* uses the beginnings of Mormonism as source material, focusing on the significant role of visions, the mystical and the coming forth of the Book of Mormon. However, Poon does so by positioning Joseph Smith within a wider dialogue regarding the divine callings of others, namely Joan of Arc and Black Elk. Such pairings suggest a historic precedence for divine dialogue. Stephen Moore's transcendent *Healing Blessings* and David Chapman Lindsay's meditative *Handprints* can be viewed as performative gestures. Like the nineteenth-century Mormon panoramas

by sending his parents a package containing a digital audio recorder. The subsequent recording contains moments of human interaction ranging from the package being bounced around while being handled, to the voice of the artist, the store clerk, drivers, and eventually the artist's father, to songs playing in the truck during its delivery route, but it is the painfully drawn out silence between those moments that is the strength of the work. The silence is an auditory record of the distance between loved ones that allows the listener to feel the loneliness of the digital recorder and the artist. Even though both experience human interaction at times, they cannot fill the void left by the physical and emotion distance between the artist and his parents.

of C.C.A Christensen, these works incorporate the body in a devotional way that express deeply personal investments in religious convictions and both can be seen as a type of visualized prayer.

Meanwhile, J. Kirk Richards' 150 paintings collectively titled *Untitled (Cristo Series)* make reference to the well-known *Saint Fabiola* portraits of the Belgium performance artist Francis Alÿs. Not only does the sheer number of paintings enact the same sublimely bewildering effect found in Alÿs' *Fabiolas*, they question a fixed or traditional depiction of Jesus Christ. The series literally blurs the image, maintaining the skeleton of His symbolic portrait while obscuring any exact lens one might encounter in more traditional depictions.

This blurriness is significant because as Brad Kramer explains, "It is among the very least of us—the outcast, the marginalized, the reviled, the downtrodden and the invisibly suffering—that we most encounter Christ, most often and most literally." Kramer's writing emphasizes the personal nature of one's relationship with Christ, especially vis-à-vis individual experiences. In this frame, attempts at rendering an exact physicality do not quite have the same effect, as much as the shadows, the abstractions, and the divinity one sees emerging through this repeated, if obscured, material lens.

So, to what end are these projects significant in dialogue with the larger art world? Perhaps some will suggest they are not. Yet, in the influential BYU art professor Hagen Haltern's philosophical handbook, *Art Integration: The Spiritual Foundation and Anagogical Level of Meaning of the Celestial Style* he quotes the poet Rainer Maria Rilke who said, "The experiences that are called 'visions,' the whole so-called spirit world, death, all those things that are so closely akin to us have, by daily parrying been so crowded out of life, that the sense with which we could have grasped them is atrophied, to say nothing of God."

Perhaps then, from the collection of artists included in the Mormon pavilion, the aim is this: to have courage to explore religious devotion and worship and to do so in such a way that engages, rather than resists, the contemporary.



- | | |
|---|--|
| 1 Donald Brent Shepherd
<i>Untitled</i> | 16 Unknown
Title Unknown |
| 2 Donald Olsen
<i>High Radiance</i> | 17 Maury Haseltine
<i>Dove Creek #2</i> |
| 3 Susana Jacobson
<i>Her Gracious Promise</i> | 18 Waldo Midgley
<i>View of the Wasatch Mountains</i> |
| 4 Harrison Groutage
<i>Green River</i> | 19 John Boylston Fairbanks
<i>Landscape</i> |
| 5 Moshie Smith
<i>China Wall</i> | 20 John Henry Moser
<i>Bear Lake</i> |
| 6 Fred Hunger
<i>Sandstone Cliffs</i> | 21 William Vaughn Howard
<i>Karmabandh</i> |
| 7 Gary Collins
<i>Autumn Infusion</i> | 22 Edwin Evans
<i>Seen Through the Trees</i> |
| 8 Donald Olsen
<i>The Dark Knight of St. John of the Cross</i> | 23 Lee Deffebach
<i>Abstract Forest</i> |
| 9 Richard Murray
Title Unknown | 24 Rodger Newbold
<i>Wall Detail, #2 Capitol Reef</i> |
| 10 Ed Garman
<i>Variation of a Structure- No.63-A</i> | 25 Lawrence Squires
<i>Arizona Desert</i> |
| 11 John Telford
<i>Vertical Rock Face</i> | 26 George Smith Dibble
<i>Cubist Sketch</i> |
| 12 Florence Ellen Ware
<i>Aspens</i> | 27 Craig Law
<i>White's Trout Farm, Paradise, UT</i> |
| 13 Cornelius Salisbury
<i>Out Where the West Begins</i> | 28 David Melby
<i>Witness to the Silent Light II</i> |
| 14 Dennis R. Phillips
<i>Untitled</i> | 29 Alfred Lambourne
<i>A Nook in the Desert</i> |
| 15 George Smith Dibble
<i>Ghostly Mountain</i> | 30 Donald Bear
<i>Salt Lake City: Detail</i> |

THE SUBLIME OF CONCEPTUAL LANDSCAPES

By Alex Smith

Formally established in 1950, the permanent collection of the Salt Lake Art Center (SLAC) reflects the variety of artworks that have been created and collected by Utahns for over sixty years. Unlike most fine art institutions that house permanent collections, SLAC has taken a more passive stance toward collecting, as the majority of artworks in its care have either been gifted or donated, instead of actively acquired. Most of the works in the collection have not been exhibited since their donation, making this presentation an important component to the Utah Biennial.

The collective body of work is culturally significant, as it exhibits an astonishing degree of diversity throughout media, genre, and subject matter. The salon-style manner of hanging is meant to highlight the strengths of the collection, which are predominantly the landscape and abstract pieces. By juxtaposing more naturalistic landscape depictions with highly abstracted works, one can see the breadth of study from a variety of artists, as well as how monumental an impact the striking geography of Utah has had on generations of local artists and collectors.

Many of the artworks blur the distinction between landscape and abstraction, turning mountain vistas and desert red rock into distilled forms and colors. By using the visual language of their contemporaries, Utah artists transformed and reinterpreted their landscape into something new and sublime. While most of the artworks in the permanent collection were created and donated around thirty years ago, they provide continuity for how artists have used Utah as a literal subject, as well as inspiration in their practice.

- | |
|--|
| 31 Charles Sawyer
<i>Mt. Mansfield</i> |
| 32 Mary Chenoweth
7 x 7 |
| 33 Marion Hyde
<i>Fire Canyon</i> |
| 34 Scott Croft
<i>Untitled</i> |
| 35 Richard Burton
<i>Piles, Great Salt Lake</i> |
| 36 Corinne H. Sweet
<i>Lowering Sky</i> |
| 37 Unknown
Title Unknown |
| 38 Dennis Phillips
<i>Landscape</i> |
| 39 Henry Lavender Adolphus Culmer
<i>Onachomo</i> |
| 40 H.W. Culmer
<i>Untitled</i> |
| 41 Cornelius Salisbury
<i>Landscape (Pines)</i> |
| 42 Charles Sawyer
<i>To Join the Brimming River</i> |
| 43 Charles Sawyer
<i>Deerfield River</i> |
| 44 Charles Sawyer
<i>Profile Lake and Eagle Cliff</i> |
| 45 Charles Sawyer
<i>Awaiting Your Pleasure</i> |



Nancy Holt
Absence
1976

Courtesy of Hikmet Sidney Loe

CONSIDERING ABSENCE THROUGH PRESENCE

By Hikmet Sidney Loe

"Words and photographs of the work are memory traces...they are inducements for people to go and see the actual work."

-Nancy Holt, "Sun Tunnels"

Nancy Holt's seminal earthwork *Sun Tunnels* (1973-1976) is located in the remote reaches of Utah's west desert. It is composed of four concrete tunnels that form an X shape on the land; each tunnel is 9 feet, 2.5 inches in diameter and 18 feet long. One constellation is represented in the top half of each tunnel: Draco, Perseus, Columba, and Capricorn. The constellations were chosen based upon their wide variance of star magnitude, resulting in holes measuring 7, 8, 9, and 10 inches. Each hole denotes a star—a mass of unimaginable size and power, located light years from Earth.

The constellations of *Sun Tunnels* exist through absence. After the tunnels were custom fabricated in 1975 by U.S. Pipe Company along the Wasatch Front in Pleasant Grove, they were drilled by A-Core Concrete Cutting Co. on site to remove circular segments – concrete cores – thus making *Sun Tunnels*' star-holes. Templates were used to indicate the center of each hole. The core drilling had to be precise since steel rings had been welded to the steel inner structure of the tunnels wherever there was to be a star hole. Holt has since called the concrete cores resulting from this core-drilling process "Absences."

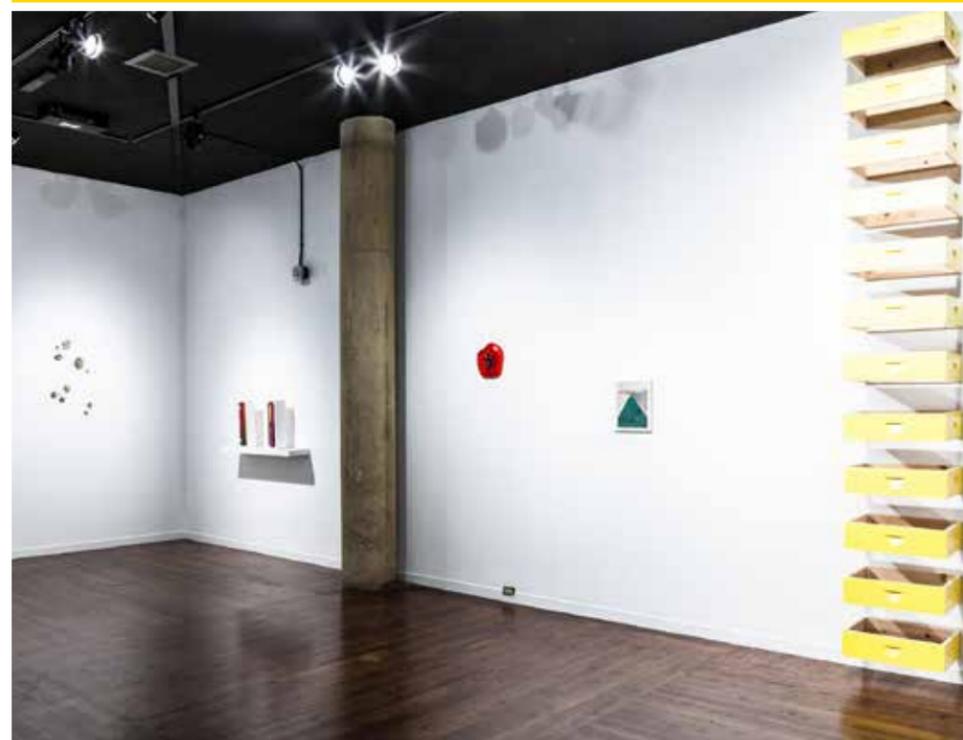
As a fragment of a work that garners international acclaim and graces the cover of more than a few books related to Land Art, *Absence* is an artifact. It was never at the site of *Sun Tunnels*, instead it – along with the rest of the concrete cores – were placed in various locations by Holt. The work on display resided with nine other cores in the basement of the Salt Lake City home/studio of Holt's friend Lee Deffebach (a prominent Utah abstract expressionist painter) where Holt resided on the second floor while creating *Sun Tunnels*.

The cores remained in the basement until the summer of 2010, when Holt asked Loe to see if they were still there. Loe recovered the cores and stored them at her home until five of the ten cores were displayed at the Utah Museum of Fine Arts during the fall of 2012 during the traveling exhibition of Holt's work, *Sightlines*. The accompanying wall label informed viewers "Holt has called the cores "absences" in reference to the empty holes they left in the original sculpture." The Utah Biennial: *Mondo Utah* exhibition is the first time a single core, now titled by the artist *Absence*, is being displayed.

Absence represents a star; *Absence* is a star-hole. *Absence* is an artifact whose mere existence conjures up *Sun Tunnels*, and thus serves as a

memory trace (as per Holt's quote). Conversely, *Absence* is a work born from another; it is an independent object, an autonomous physical absence that serves as a cultural marker of art. *Absence* is the substance of the now empty space, the hole that allows the sun, a star in itself, to shine through and cast spots of light in the tunnels. This dialectic differs from the Site/Nonsite work created by Robert Smithson in the late 1960s. His displacement of natural materials, placed into an exhibition space within containers and supplied with maps and other information about the environment where the natural materials were chosen created a loop of reference, from the exterior Site to the interior Nonsite, from viewing in an expansive field to seeing in a constricted space. *Absence* calls upon certain similarities, yet its fundamental existence is exactly what its title states it to be: it is a solid concrete core made of the elements of the earth—sand, stone, cement, water. Its removal has left a space, a no-thing, it is an absence which at the same time is full of meaning and signification.

The dialectics and tension inherent in the shifting position of art through geographical movement is seen here as an extension. *Absence* is a symbol of a distant star, shimmering in the night sky above *Sun Tunnels*. We can read *Absence* as an object whose displacement stands in for the original work of art, as an inducement to travel to *Sun Tunnels* to see the star-holes that created the concrete cores. Born from a work that evokes time, multiple sensory stimuli, and perception, *Absence* remains singularly alone, a solid 3-dimensional sculpture we can only walk around. While viewing *Absence* is not the same as seeing and being with *Sun Tunnels*, it is a unique experience in itself—a suggestion of the fullness of emptiness.



Installation View
2013
Courtesy of UMOCA

FAITHFUL ABSTRACTION

By Adam Bateman

Within the larger framework of *Mondo Utah*, *Faithful Abstraction* is given its own quiet room—a chapel for things spiritual and things grounded in tradition. These artists are faithful to a vocabulary of Modernism and they freely graft within it the grammar of classical architecture, contemporary and local iconography, and religion. The result is a highly encoded dialect that can be mutually understood by this group and a few others, but remains somewhat problematic, as it is a regional dialect that borrows heavily from the already obtuse language of contemporary art. This specialized grammar allows them to address issues of art historicity, popular culture, and their own questions about spirituality. The works take the form of empty God portals, Masonic symbols, beehives, and they appropriate landscape to be a stage for epic spiritual narrative and as a symbol at the heart of a Mormon manifest destiny.

COMPLETE LIST OF WORKS

Ansel Adams

Mormon Temple, Manti, UT
1948

Gelatin silver print from Portfolio One signed in pencil (on the mount), stamped and dated on the verso, numbered in red crayon
Courtesy of Mitch and Katie Dumke

Henry Lavender Adolphus

Onachomo

1938

Watercolor on paper
Salt Lake Art Center Permanent Collection

Matthew Antezzo and Seher Shah

Step Up and Feel Orange/Soft Brutalism

2013

Photographic installation
Courtesy of the artists and Klosterfelde Gallery, Berlin

Wulf Barsch

Reflecting Pool

1948

Oil on canvas
Courtesy of Dave Ericson Fine Art

Adam Bateman

Temple of the Sun

2013

C-print on aluminum
Courtesy of the artist

Half Dome

2013

C-print on aluminum
Courtesy of the artist

Kennecott Smokestack

2013

C-print on aluminum
Courtesy of the artist

Viewing Platform #1

2013

Dimensional lumber
Courtesy of the artist

Donald Bear

Salt Lake City: Detail

1949

Ink on paper
Salt Lake Art Center Permanent Collection

Andrea Bowers and Cori Redstone

Social Justice Table, Salt Lake City, Utah

2013

Folding tables, political flyers and colored vinyl
Courtesy of the artists and Susanne Vielmetter Los Angeles Projects

Chris Burden

Chris Burden 74-77

1978

Illustrated compendium of documentation of the artist's performances from 1974 – 1977

The TV Commercials 1973-1977

1973-77/2000

Video transferred to DVD

3:46 minutes

Courtesy of Electronic Arts Intermix

Richard Burton

Piles, Great Salt Lake

1981

Photograph
Salt Lake Art Center Permanent Collection

Vernon Carlson

Neter of Creation

1992

Air brush

Courtesy of Summum

Mike Cassidy

Attack of the Brine Shrimp

1980

DVD

25:51 minutes

Courtesy of Special Collections, J Willard Marriott Library, University of Utah

Mary Chenoweth

7 x 7

1966

Paper and acrylic on canvas

Salt Lake Art Center Permanent Collection

Jared Clark

Seer Foam Green, Seer Foam Violet

2013

Resin and Styrofoam

Courtesy of the artist

Gary Collins

Autumn Infusion

1987

Oil on canvas

Salt Lake Art Center Permanent Collection

Maddison Colvin

Template (Churches)

2012

Graphite on paper

Courtesy of the artist

Scott Croft

Untitled

Date unknown

Oil on board

Salt Lake Art Center Permanent Collection

Lee Deffebach

Abstract Forest

1951

Oil on canvas

Salt Lake Art Center Permanent Collection

George Smith Dibble

Cubist Sketch

Date unknown

Watercolor on paper

Salt Lake Art Center Permanent Collection

Ghostly Mountain

Watercolor

1984

Salt Lake Art Center Permanent Collection

Edwin Evans

Seen Through the Trees

Date unknown

Watercolor on paper

Salt Lake Art Center Permanent Collection

John Boylston Fairbanks

Landscape

1923

Oil on board

Salt Lake Art Center Permanent Collection

Ed Garman

Variation of a Structure- No. 63-A

1967

Acrylic on board

Salt Lake Art Center Permanent Collection

Stephen Groo

Production Stills from Wolf Productions

2013

Pigment prints

Courtesy of Wolf Productions

Resident Evil: Dark Chronicles

Shikito Rubi

2013

Movie posters

Courtesy of Wolf Productions

Wolf Productions Trailer Reel

2013

DVD

Courtesy of Wolf Productions

Harrison Groutage

Green River

Acrylic on board

Date unknown

Salt Lake Art Center Permanent Collection

Hagen Haltern

Art Integration: The Spiritual Foundation and

Anagogical Level of Meaning of the Celestial Style

c. 1989

Handwritten book

Courtesy of the LDS Church History Museum

Michael Handley

D.D.A

2009

Performance

Courtesy of the artist

Trent Harris

The Beaver Kid

1978

DVD

38:53 minutes

Courtesy of Special Collections, J Willard Marriott

Library, University of Utah

Maury Haseltine

Dove Creek #2

1964

Oil on canvas

Salt Lake Art Center Permanent Collection

Nancy Holt

Absence

1976

Concrete core drilled from a tunnel in *Sun Tunnels* to

form a star-hole in a constellation of star-holes

Courtesy of Hikmet Sidney Loe

William Vaughn Howard

Karmabandh

1968

Acrylic on canvas

Salt Lake Art Center Permanent Collection

Fred Hunger

Sandstone Cliffs

1973

Serigraph

Salt Lake Art Center Permanent Collection

Marion Hyde

Fire Canyon

1972

Silkscreen print

Salt Lake Art Center Permanent Collection

Levi Jackson

Dust Cover-Gold

2013

Inkjet print

Courtesy of the artist

Susana Jacobson

Her Gracious Promise

1988

Oil on canvas

Salt Lake Art Center Permanent Collection

Annie Kennedy

Safety Hers/Woman's 72 Hour Emergency Kit

2013

Abdominal pad, Ace bandages, alcohol swabs,

Alka-Seltzer, anti-diarrheal, aspirin, baked paper,

band aids, beef jerky, blood, breath mints, butterfly

bandages, button, callous pads, can opener,

carabineer, chocolate kisses, compass, compressible

cup, copies of important documents, cotton ovals,

cotton rounds, cotton swabs, cough drops, cross stitch square, decongestant, dish rags, dish towels, dog food, dried apples, dried apricots, dried cherries, dried mangos, emergency whistle, face mask, family group sheets, felt with salt crystals, finger splint, fireplac matches, flashlight, flint and striker, fork, garbage bags, grape juice, hot chocolate, ibuprofen, important numbers, index cards, keys, knife, lace, Lactaid, latex gloves, laxatives, layered paper, medical information, medical scissors, multi vitamins, multi-tool, napkins, needle, nylon cord, olive oil, paper doilies, paper towels, passport holder, patch, patient tag, pencil sharpener, pencil, pennies, Pepto-Bismol, photos of family members, plate, playing cards, pocket knives, postcard, prescription information, puppy pads, red tape, ribbon, rolled cotton, rubber bands, rubber gloves, safety pin, sanitary napkins, sanitary pads, scriptures, sewing scissors, shirt, shoes, shop rags, shorts, soap, socks, spoon, sports tape, spray bottle, storm proof matches, sting relief pads, strike anywhere matches, survival planning lists, Swedish fish, thermometer, thread, toilet paper, tongue depressors, tooth brush, tourniquet, tuning fork, Tupperware, twist ties, underwear, vitamin D, vitamin E, water purifying tablets, wet wipes, wire drag saw, and zip ties, in vacuum sealed patches on an outdoor tarp

Courtesy of the artist

Safety His/Man's 72 Hour Emergency Kit

2013

Abdominal pad, Ace bandages, American flag, aspirin,

band aids, beef jerky, butterfly bandages, callous

pads, camping towel, can opener, carabineer, cheese

and crackers, crackers and peanut butter, copies of

important documents, cotton squares, cotton swabs,

cough drops, decongestant, dish rags, dried apples,

dried apricots, dried cherries, emergency whistle,

face mask, finger splint, fishing weights, fishing

bait, fishing hooks, fishing line, flashlight, flies, fork,

garbage bags, glow sticks, ibuprofen, important

numbers, key holder, keys, knives, latex gloves,

Leatherman, match books, medical information,

medical scissors, multi-vitamins, multi-tool, needles,

nylon cord, olive oil, paper towels, peanut M&Ms, pen,

pencil, Pepto-Bismol, photos of family members,

plate, pocket knife, porcelain fish, postcard, radio,

rags, tape, ribbon, rolled cotton, rubber bands,

rubber gloves, scissors, scouting handbook,

scriptures, shirt, shorts, smelling salts, snake bite

kit, soap, socks, spoon, sports tape, sting relief pads,

storm proof matches, strike anywhere matches,

survival planning lists, Swedish fish, thermometer,

thread, toilet paper, tongue depressors, tooth brush,

tourniquet, triangle bandage, twist ties, utility knife,

vitamin E, water purifying tablets, wet wipes, and zip

ties, in vacuum sealed patches on an outdoor tarp

8 x 6 feet

Courtesy of the artist

Cara-Lynne Krebs

Smaller Clear Red

2012

Gummy candy, plasticine, petroleum jelly

Courtesy of the artist

Alfred Lambourne

A Nook in the Desert

1875

Oil on canvas

Salt Lake Art Center Permanent Collection

Craig Law

White's Trout Farm, Paradise, UT

1983

Photograph

Salt Lake Art Center Permanent Collection

David Chapman Lindsay

Handprints: First Vision

2013

Handprint, black archival ink on paper

Courtesy of the LDS Church History Museum

Handprints: Temple Spires

2013

Handprint, black archival ink on paper

Courtesy of the LDS Church History Museum

Jim Mangan

Untitled #1

2013

Archival inkjet print

Courtesy of the artist

Untitled #3

2013

Archival inkjet print

Courtesy of the artist

Untitled #8

2013

Archival inkjet print

Courtesy of the artist

Untitled #13

2013

Archival inkjet print

Courtesy of the artist

Paul McCarthy

Mountain Bowling

1969/2005

18 b/w photographs, silver gelatin prints AP 1/1 of

an edition of 5 + 1 AP

Courtesy of the artist and Hauser & Wirth, Zurich

Jon McNaughton

The Empowered Man

2012

Acrylics on board

Courtesy of McNaughton Fine Art, LLC

Obamanation

2012

Acrylics on board

Courtesy of McNaughton Fine Art, LLC

The Forgotten Man

2012

Acrylics on board

Courtesy of McNaughton Fine Art, LLC

David Melby

Witness to the Silent Mystery of Light I

Date unknown

Acrylic on board

Salt Lake Art Center Permanent Collection

Witness to the Silent Mystery of Light II

Date unknown

Acrylic on board

Salt Lake Art Center Permanent Collection

Jason Metcalf

Allen Midgette
Artifacts from the artist's lecture tour series of the Mountain West
ca. 1960s
Pan Am bag, talcum powder, 16 mm film reel and canister
Courtesy of the artist

Allen Midgette as Andy Warhol, 1988
Pigment print
Courtesy of Marcia Resnick

Shadow Warrior
Pigment print
Date unknown

Allen as Andy
1967/1998
Pigment print
Courtesy of Edward E. Shott

Portrait of Allen
1989
Pigment print
Photographer unknown

Allen as Andy
1967/1988
Pigment print
Courtesy of Edward E. Shott

Waldo Midgley
View of the Wasatch Mountains
Date unknown
Oil on panel
Salt Lake Art Center Permanent Collection

John Henry Moser
Bear Lake
1973
Oil on canvas
Salt Lake Art Center Permanent Collection

Bob Moss
Shattered Giant
2005
Pyrography and mixed media with inset and mounted photographs
Courtesy of Robert and Cleo Moss

Feet and Bug
2005
Mixed media on wood with three inset photographs
Courtesy of Robert and Cleo Moss

Thomas B. Child "Brick Pants"
Date unknown
Pyrography with mounted photograph
Courtesy of Robert and Cleo Moss

Praise to the Man
2005
Mixed media with mounted photograph
Courtesy of Robert and Cleo Moss

Angel Moroni
2005
Pyrography with mounted photograph
Courtesy of Robert and Cleo Moss

Standard Works
2005
Pyrography with mounted photograph
Courtesy of Robert and Cleo Moss

The Letter I
2011
Frame- pyrography, inset letter- mixed media on linoleum cut print
Courtesy of Robert and Cleo Moss

Lost Forever
2005
Pyrography with mounted news clipping
Courtesy of Robert and Cleo Moss

Richard Murray
Twelve Unsealed Boxes with Interstices, After Judd
1985
Oil on panel
Salt Lake Art Center Permanent Collection

Rodger Newbold
Wall Detail, #2 Capitol Reef
Date unknown
Photograph
Salt Lake Art Center Permanent Collection

Donald Olsen
High Radiance
Date unknown
Acrylic on canvas
Salt Lake Art Center Permanent Collection

The Dark Knight of St. John of the Cross
Date unknown
Oil on canvas
Salt Lake Art Center Permanent Collection

Diane Orr and C. Larry Roberts
SL-1
1983
DVD
1:16:43 minutes
Courtesy of Special Collections, J Willard Marriott Library, University of Utah

Kent Parsons
The Lion and the Lamb
1981
Oil on canvas
Courtesy of Summum

Gianni Pettena
Tumbleweeds Catcher
1972/2013
Wood, iron, tumbleweeds
Courtesy of the artist

Dennis R. Phillips
Landscape
1977
Oil on board
Salt Lake Art Center Permanent Collection

Untitled
1970
Acrylic on board
Salt Lake Art Center Permanent Collection

Annie Poon
Book of Visions
c. 2005
Paper cut, stop motion animation
Courtesy of the LDS Church History Museum

J. Kirk Richards
Untitled (Cristo Series)
2013
Mixed media
Courtesy of the LDS Church History Museum

Jean Richardson
Wasps Byke
2013
Wasps nest, oil paint
Courtesy of the artist

C. Larry Roberts
I Was a Teenage Travelogue
1977
DVD
13:32 minutes
Courtesy of Special Collections, J Willard Marriott Library, University of Utah

Derek Rigby
Twelve Unsealed Boxes with Interstices, After Judd
2012
Enamel paint on wood
Courtesy of the artist

Cornelius Salisbury
Landscape (Pines)
1981
Photograph
Salt Lake Art Center Permanent Collection

Out Where the West Begins
1970
Oil on panel
Salt Lake Art Center Permanent Collection

Charles Sawyer
Awaiting Your Pleasure
Date unknown
Painted photograph
Salt Lake Art Center Permanent Collection

Deerfield River
Date unknown
Painted photograph
Salt Lake Art Center Permanent Collection

Mt. Mansfield
Date unknown
Painted photograph
Salt Lake Art Center Permanent Collection

Profile Lake and Eagle Cliff
Date unknown
Painted photograph
Salt Lake Art Center Permanent Collection

To Join the Brimming River
Date unknown
Painted photograph
Salt Lake Art Center Permanent Collection

Donald Brent Shepherd
Untitled
1969
Acrylic on canvas
Salt Lake Art Center Permanent Collection

Casey Jex Smith
Too Many Attacks to Count
2012
Color pencil, spray paint and pencil on paper
Courtesy of the artist and Allegra La Viola Gallery, New York

Moshie Smith
China Wall
1979
Intaglio
Salt Lake Art Center Permanent Collection

Lawrence Squires
Arizona Desert
Date unknown
Watercolor
Salt Lake Art Center Permanent Collection

Jared Steffensen
Three of Four Corners
2013
Wood and vinyl
Dimensions variable
Courtesy of the artist

Summum
Cat Mummiform (Large)
2013
Bronze with patina
Courtesy of Summum

Mummiform
1988
Polished stainless steel
Courtesy of Summum

Cat Mummiform (Small)
1992
Cultured marble
Courtesy of Summum

Golden Life Masks
1990
Ceramic and glass
Courtesy of Summum

Phoenician Amphora
ca. 1200 BC
Clay
Courtesy of Summum

Middle Eastern Jerusalem Vase
ca. 200 BC
Clay
Courtesy of Summum

Corinne H. Sweet
Lowering Sky
Date unknown
Watercolor
Salt Lake Art Center Permanent Collection

Steve Taft
Inventory
1985
Mixed media on paper
Salt Lake Art Center Permanent Collection

John Telford
Vertical Rock Face
Date unknown
Photograph
Salt Lake Art Center Permanent Collection

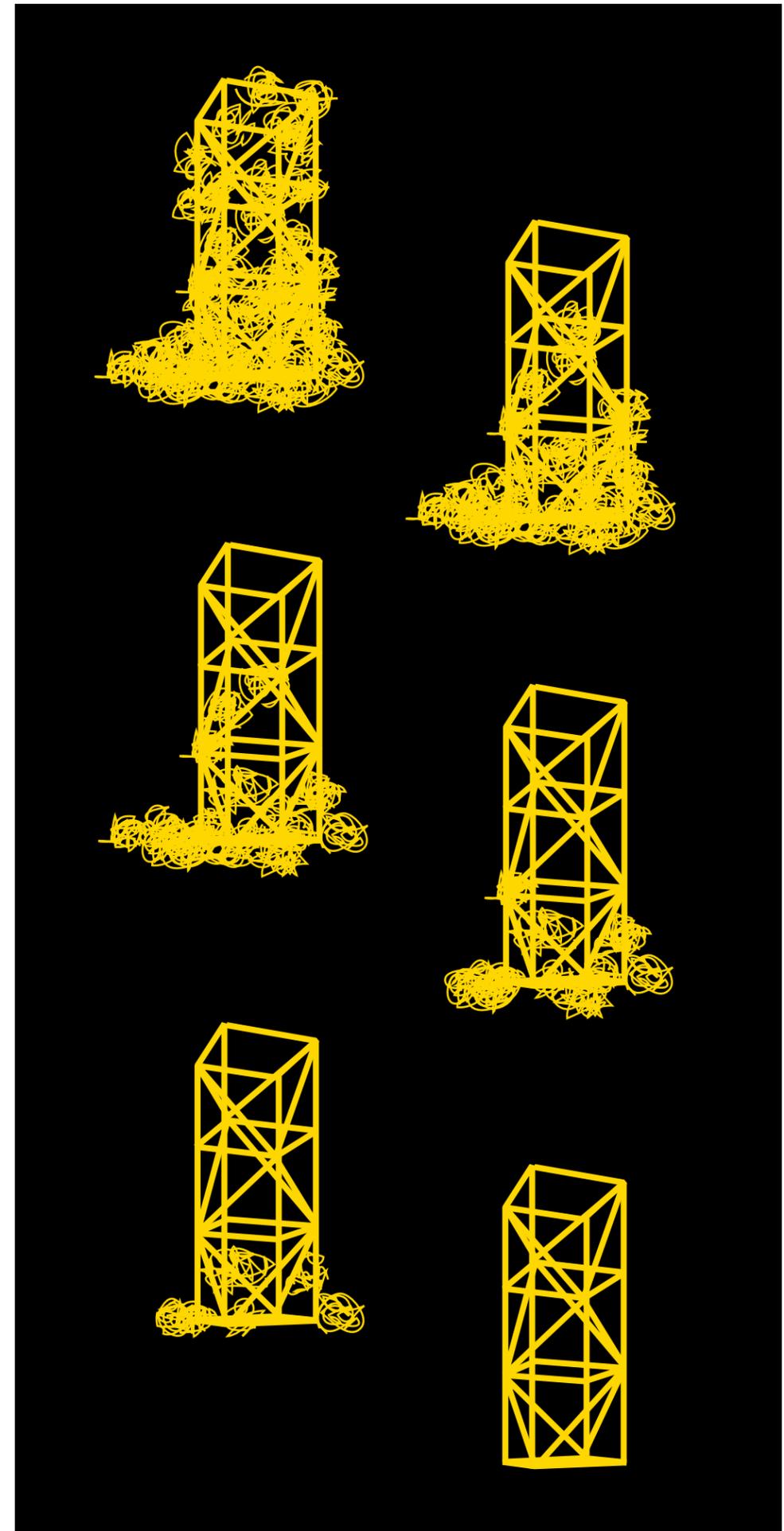
UltimusMormon
Bubbling
2013
Pigment print
Courtesy of Adam Bateman

Unknown
Title unknown
Date unknown
Oil on board
Salt Lake Art Center Permanent Collection

Morganne Wakefield
Color Fill, The Dam
2011
Found image, marker
Courtesy of the artist

Florence Ellen Ware
Aspens
1971
Oil on canvas
Salt Lake Art Center Permanent Collection

Jennifer West
Salt Crystals Spiral Jetty Dead Sea Five Year Film
(70mm film negative floated in the Dead Sea and given a healing clay bath in extreme heat in 2008 - stuffed in a suitcase, placed in studio buckets, covered in clay and salt for five years-dragged along the salt encrusted rocks of the Spiral Jetty and thrown in the pink waters in 2013 in below 10 degree weather - Dead Sea floating and mud baths by Mark Titchner, Karen Russo and Jwest - Spiral Jetty dragging and rolling by Aaron Moulton, Ignacio Uriarte and Jwest - DIY telecine frame by frame of salt covered film by Chris Hanke - Spiral of Time Film #1 for Chris Marker)
2013
54 seconds
70mm film negative transferred to high-definition
Commissioned by the Utah Museum of Contemporary Art



ZIONS BANK®

GEORGE S. AND DOLORES DORÉ ECCLES
F O U N D A T I O N

Proud Sponsors of the Inaugural
Utah Biennial: Mondo Utah

Special thanks to Zoo, Arts and Parks, The Andy Warhol Foundation for the Visual Arts, and the UMOCA Ambassador's Circle for their support.

Also, thanks to UMOCA's media sponsors:
City Weekly, Slug Magazine and KPCW Broadcasting.

