

SLUG MAG

ART ALL AROUND: CONTEMPORARY ART IN UTAH

ISSUE
363

VOLUME
30

MARCH
2019

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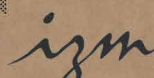
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Zaina Abujebarah – Communications Coordinator

In 2016, *SLUG* Communications Coordinator Zaina Abujebarah became a music writer for the magazine. Ever since, she has rocket-launched through *SLUG*'s ranks as an editorial intern, copy editor, Senior Staff Writer and Communications Coordinator. In her C.C. role, she corresponds with local and (inter)national music makers and reps to facilitate review coverage, and relishes working behind the scenes to make it happen. With music writing, Abujebarah has covered her passion, hardcore, with notable interview features including **Vamachara** and **Knocked Loose**. What's more, she writes engaging stories about our community. This month, she has written about the mural projects of South Salt Lake and the Granary District (pg. 20). Abujebarah has a knack for energizing any space she enters, and we love her for it on top of all her talent!



ABOUT THE COVER: Contemporary art bubbles up all around us. The collage of murals on the cover (artists credited below) represent an urgency for art to elevate us on an immediate community level. See pg. 20 for the story about the murals that have sprouted up in SLC's Granary District and in South Salt Lake, and find more information about the art at saltlakepublicart.org and sslarts.org.

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SONNETS

By Connor Lockie | clockie97@gmail.com

(L-R) Tommy Fraser, Chuck Pak, Zach Dansie, Kale Morse and Ryan Tuttle combine their skills to share musical expression through explosive sounds in Sonnets.

Photo: Matthew Hunter



SAVAGE DAUGHTERS

By Connor Lockie | clockie97@gmail.com

(L-R) Tut Lopez, Alex Lopez and Summer Sigriz form their ambient music in Savage Daughters to express their deepest feelings.

Photo: Matthew Hunter

The March edition of SLUG's Localized concert series will feature some of the city's finest in effervescent and creative rock music. Performances by Savage Daughters, Sonnets and **Portal to the Goddamn Blood Dimension** will give the night an emotional, raucous temperament, so come to the \$5 show on Monday, March 25 at 8 p.m. As always, SLUG Localized is sponsored by *Uinta Brewing*, *High West Distillery*, *90.9 KRCL FM* and *Spilt Ink SLC*.

A notable trait that Sonnets have is that they take their band and their music seriously. In their current lineup of **Kale Morse** on vocals, **Chuck Pak** on guitar and vocals, **Ryan Tuttle** on guitar, **Tommy Fraser** on bass and **Zach Dansie** on drums, Sonnets deliver a hard-edged, explosive sound that backs up songs dealing with the throes of mental turmoil. Each of the group's songs is chronologically numbered, reflecting the narrative of Morse's maturation and healing: "The numbers correlate to the order in which they were written, but I see it as an experience to watch ourselves grow," Morse says. "The only thing any of us can do is keep moving, counting and building."

Fortunately, the high-minded conceptualism of Sonnets is no placeholder for musical ideas, as the sounds inside these songs are as grand as the informing framework suggests. Each musician is profoundly technical, showcasing speed, melodicism, tone and tastefulness—often all within 30 seconds of one track. Atop the sometimes delirious mix of sound, Morse's vocals serve as an arresting focal point, hammering in the group's prescient and potent poetry with all the force of the surrounding music.

Speaking of the lyrical themes, Morse says that "each song is about a specific event, person or idea in my head that has caused me some level of suffering." A sense of catharsis hangs over the music, as Morse and their band put their all into the music for the sake of expression. "A lot of lyrics come from a very desperate place that some

may find overwhelming or embarrassing, but I think it is important to remember that your feelings are always valid no matter how exaggerated they may feel later," says Morse. Parsing out these messages can often be difficult, as Morse delivers these messages through a shrill scream, but the emotional investment is readily apparent.

This overtness of approach is matched in Sonnets' music, which refuses to be ignored. High volumes, blistering tempos and abrasive guitar tones quickly shift to slower, clean sections that border on post-rock. The rapid changes and general intensity of the music brings to mind groups like **Touché Amoré**, **Deafheaven** or **Orchid**, though with an even greater emphasis on ambiguity and experimentalism. There aren't clear hooks or steady riffs; rather, everything comes in a fragmented, billowing wash of sound. Gestures stop and start, instruments fall in and out—the music *feels* just as troubled as the lyrics, making for a near-perfect match between the two.

Moreover, Sonnets forgo traditional structures and songwriting in favor of fluid pieces that feel like hardcore stream-of-consciousness writing. "The music shifts between moody, quiet trances and intense frenzy to simultaneously accentuate their dramatic disparities while still equating them," says Dansie. To him, this "instill[s] an intensity in the quieter moments and a sense of ambience in the heavier moments." Dansie's intentionally cryptic, paradoxical language serves as an apt descriptor of Sonnet's musical identity: The sound denies coherence or accessibility, but forms an unnamable logic out of its visceral effect on the listener.

However affecting Sonnets' sound might be on record, it's only a fraction of what they deliver during a live show. "Volume is a super-important component of live music," says Dansie. "Playing loudly blends the sounds of the music with physical sensations in a way that prioritizes the current moment, in a way that makes shared experience more visceral and concrete." There's an element of willingness on the part of the audience at a Sonnets show, where giving into the extremity of the sound—in style, performance and sheer decibel level—is a consensual activity. It's an agreement that everyone is in the room together, existing in one space for just a short time.

Given the intensity of experience at any Sonnets' show, *Localized* will be an extra-special night, as the band will perform with Savage Daughters and Portal to the God Damn Blood Dimension, whom Morse describes as "some of our absolute best friends." Their resultant ideals for the show might sound lofty, but at least they're lofty in the right direction: "the truest expression we can offer, mutual respect as humans just trying to distract themselves for a moment, and so much love and friendship in the room." It takes courage and vulnerability to express these emotions onstage, but hopefully, the event will affirm Morse's predictions.

Sonnets have barely been around for two years, so their trajectory is firmly upward. After their *Localized* show, the group plans to record and release new music that's been in the works, as well as—hopefully—embark on a tour. Be sure to make it out for

their *Localized* performance on March 25, and listen to their music on the group's Bandcamp page at sonnets.bandcamp.com.

Savage Daughters are a group that define themselves by their unity. The group is a classic power trio with twins **Alex Lopez** on guitar and **Tori** (who goes by **Tut**) **Lopez** on bass, and **Summer Sigriz** on drums, with all three sharing vocal duties. The sound is certainly stripped-back, though Sigriz's jazz-influenced drums and the full-bodied sound of the stringed instruments help give an oomph that the group's style of rock deserves. Alex and Tut have the family tie, but their relationship with Sigriz goes all the way back to highschool. They've long admired each other's music and art, but only in the last few years, now in their mid-20s, did they come together into their current lineup.

On the surface, Savage Daughters' sound is fairly straightforward. The trio references storied genres like shoegaze, garage rock and dream pop as influences, and the sound of those styles is easily heard in the brittle guitar tones and straight-ahead rhythms of their tracks. The longer you listen, however, the weirder things get. There's little, if any, conventional structure to these tracks, many of them full of winding changes and unexpected transitions. "We just want more of the emotion to be felt rather than 'here's this story,' A-B-A-B with a bridge," says Alex. Sigriz adds that, on top of this concern of representation, she herself is "notorious for wanting to introduce weird things into the music." This mix of strict decision-making and playfulness places the group at a special middle ground between looseness and meticulously crafted, and all the better for it.

Even within the oddities of some of the tracks, the immediacy and power of the group's rock influence never fades. This isn't snooty intellectualism—it's kick-out-the-jams, belt-the-hooks music. "I've always wanted to incorporate heavier drums," says Sigriz. "The heaviness comes from a literal, physical release." To back up their personal, emotive lyrics, there needs to be music behind the group that fully honors the intensity with which they're writing. "I'm not usually a loud person," says Tut. "Playing this heavier music, I can get some anger out." They're right—meeting the trio, you'd never peg them as aggressive types, but the music produced teems with energy.

Starting the second week of March, Savage Daughters will begin recording a new six-track (subject to change) release, and the resulting music will showcase a new side of the band. Working for the first time with **Stephen Cope** from Provo's **officer jenny**, the new songs represent a triumph for the band. "I think we've all done a lot of growing since we started," says Tut. "We all did a lot of healing in writing these songs." Sigriz adds that "this album will also show how we really mesh as musicians, and our personality types as well. I feel really proud of what we're going to put out." I was only able to hear preliminary demos of the new songs, but the increased clarity and tightness is easily imaginable, especially compared to their older work.

When asked what the title of the new album will be, the trio laughs and collectively agrees that they'll probably decide this the day before the release. This anecdote perfectly illustrates just how in sync the group is. There's an air of compassion, camaraderie and love between them, constantly

reaffirming the talents and input of each other—urging others to chime in on the interview, expressing respect for musical choices. While two-thirds of this can be chalked up to the familial relationship between the Lopez twins, even greater credit goes to the underlying principles of the group. While the band's name suggests anger and aggression, the personalities inside are thoughtful and genial. It might seem a bit of a ways away from the force of their music, but only through their interpersonal connection could they function this well.

Savage Daughters' upcoming *Localized* show is not only a celebration of their forthcoming album, but also of the scene that supports them at large. Performing alongside their friends in **Sonnets** and **Portal to the Goddamn Blood Dimension**, the whole night is centered around the group's involvement in the local music community. The members of Savage Daughters can frequently be found practicing and volunteering at *The Underground*, and past performances at events like *Provo Pride* or the *Rock n' Roll Camp for Girls* have hooked them up with like-minded creatives, the likes of which serve as an inspiration for the band's newer, heavier sound. "Everybody's supportive," says Tut. "We all go to each other's shows, we all help out where we can—I love everybody."

While Savage Daughters position themselves as a future-focused group, they do have past music that you can check out on their Bandcamp page at savage Daughters.bandcamp.com/releases. Be sure to make it out for their *Localized* performance on March 25, where they'll be playing some of the songs off of their upcoming record, which is tentatively due this May.

SLC ARTIST HORACIO RODRIGUEZ REPURPOSES MESOAMERICAN ARTIFACTS WITH 3D PRINTING

By Alexander Ortega | alexander@slugmag.com | Photos by Chris Gariety

Local artist Horacio Rodriguez is a hybrid. A sculptor, his work reflects the blend of who he is. His ceramic boombox, recently shown at a *University of Utah* faculty show, takes on an air of fine art, but self-portrait-photo decals of his face on either speaker paired with graffiti script suggest an urban-art feel for this piece. As the child of a Puerto Rican mother and a Mexican father, Rodriguez's artwork stems from his experience as an American with dual heritage. He has configured how he situates himself within those cultural ideas through his work. His upcoming *Finch Lane Gallery* show, tentatively titled *(Un)Invited Collaborations with My Ancestors*, will include 3D-printed copies of Mesoamerican objects and will continue his commentary on his cultural identity and associated issues.

Rodriguez discovered his passion for ceramics in his second year of college and taught at Houston's *Chavez High School* in his early 20s. Teaching "mainly immigrant communities," Rodriguez says, "prompted me to want to get to know my culture and where my dad was from. I saw all these people that looked like me, but I couldn't relate to them, and I wanted so bad to have a connection to that. That's when I decided to go to Mexico, live there and spend time there and relearn the language. That was a really pivotal experience."

After a decade of teaching at Chavez interspersed with travel to Mexico and an art fellowship in Japan in 2010, he got his MFA in Ceramics and Sculpture from *Montana State University*. From there, he was accepted for the *U's Morales Fellowship* in 2016. *(Un)Invited Collaborations with My Ancestors* will be another advancement for Rodriguez during his last semester of this fellowship.

Rodriguez employs his penchant for hybridity to create awareness of and education on issues he relates to. When 45 revealed prototypes for walls last year, Rodriguez's reaction was to create a triptych of bright-red molotov cocktails with a decal of a wall spread over the three of them. He views his sculptures as canvases on which he can not only apply additional visuals but also to elicit irony.

"I like to mix a little bit of humor and jabs into the pieces, too," Rodriguez says. His aforementioned boombox includes slurs and names that he's been called both by people in the States and his cousins in Mexico. Moreover, since he grew up in the '80s, he likes to include images related to hip-hop (graffiti script) and punk (an anarchy symbol on the garb of Huitzilopochtli, the Aztec god of war).

For *(Un)Invited Collaborations with My Ancestors*, Rodriguez will create copies of ancient clay sculptures, largely from Mexico. He has collected some small Mesoamerican sculptures, but upon grappling with their cost, he began to collaborate with the *UMFA* for access to their collection of Mesoamerican sculptures and for use of their 3D scanner. From there, he's collaborated with the *Marriot Library's TJ Ferrill* at the Digital Matters Department to manipulate the sizes for the objects he'll print.

Rodriguez is aware of the different perspectives he's invoking with this project. Pointing to a copy of a Mexican sculpture in his studio, he says, "I don't have 'permission,' per se, to use these. There's a lot of ethical considerations that I'm thinking about as I make this work ... [but] I feel like I can bring some new life to this work. These pieces, for the most part, were buried in the museum's permanent collection down in the basement, put away." He also considers himself to be in collaboration with the original sculptors of the artifacts in his possession.



Horacio Rodriguez digitally scans Mesoamerican sculptures, resizes them for a 3D print that he uses for a cast, then creates his rendition on which he prints decals.

His process entails 3D scanning artifacts, proportioning the desired size of the print, printing the positive, creating a cast, casting what will be the final object, repeated firing then applying decals on them. Rodriguez is even contributing to the practices of his field—he says, "I'm trying to create this process where I can [digitally] create the mold and 3D print the mold," which would speed up the process of creating multiple copies of artifacts.

The decals that Rodriguez will apply are graphics from clothing companies. According to him, this conceit responds to brands like Louis-Vuitton, Gucci and Zara—just some of "multiple offenders"—having appropriated patterns and textiles from poor indigenous-Mexican people without giving them credit nor compensation. Rodriguez hereby flips the switch of such appropriation by showing (and hopefully selling) items with the trademarks of these brands.

Though Rodriguez is still considering how he'll present and arrange the show, his intention at the time of interviewing is to "address issues that are relevant and current today," notably the detention of children at the border. "A lot of my students crossed the border, the students I taught at Chavez," he says. "[A] daughter of this lady I was really close with died crossing, so these issues that are happening right now are really important to me, and they're gonna find their way into this show."

Shortly after this interview, Rodriguez traveled to Tulum and Chichen Itza to take photos with the intent to include photos that support the environment of the show. His art looks to take on new meanings and nuances with each new project, each a reflection of our increasingly hybridic world. *(Un)Invited Collaborations with my Ancestors* opens on Friday, April 19, at *Finch Lane Gallery*, 6–9 p.m. For more information about the show, go to saltlakearts.org/program/finch-lane-galleries and to hellohoracio.com for more of Rodriguez's work.



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EXIT: Leaving Extremism Behind
Directed by Karen Winther
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A former white supremacist explores what makes someone join - and ultimately leave - various hate groups.

Tuesday | March 5 | 7pm
The City Library 210 E 400 S, SLC

Official Selection: CPH:DOX, DOC NYC, DOK Leipzig



I AM NOT A WITCH
Directed by Rungano Nyoni
Cast: Maggie Mulubwa, Mrs. Chishimba, & Henry B.J. Phiri

Eight-year-old Shula is found guilty of witchcraft in this audacious, surreal story set in rural Zambia.

Tuesday | March 12 | 7pm
The City Library 210 E 400 S, SLC

Winner: Outstanding Debut by a British Writer, Director or Producer-2018 BAFTA



BE NATURAL: The Untold Story of Alice Guy-Blaché
Directed by Pamela B. Green
Post-film Q&A with director.
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The unknown story of Alice Guy-Blaché, the prolific first female film director whose work debuted in 1896.

Wednesday | March 13 | 7pm
Rose Wagner 138 W 300 S, SLC

Official Selection: 2018 Cannes Film Festival



PRIMAS
Directed by Laura Bari
Pre-film discussion TBA.

An uplifting portrait of two Argentine cousins overcoming the heinous acts of violence that interrupted their childhoods.

Tuesday | March 19 | 7pm
The City Library 210 E 400 S, SLC

Winner: People's Choice Award-2018 True/False Film Festival



THE MARTIAN
Directed by Ridley Scott
Pre-film discussion with Professor Sylvia Torti, Dean of the Honors College, University of Utah.

An astronaut (Matt Damon) becomes stranded on Mars and must rely on his ingenuity to find a way to signal to Earth that he is alive.

Tuesday | March 26 | 7pm
The City Library 210 E 400 S, SLC

Winner: Best Picture (Musical or Comedy)-2016 Golden Globes



INTELLIGENT LIVES
Directed by Dan Habib
Peek Award presented by Academy Award winner Barry Morrow to director Dan Habib.

Transforming the label of intellectual disability from a life sentence of isolation into a life of possibility.

Monday | April 1 | 7pm
Rose Wagner 138 W 300 S, SLC

Official Selection: 2018 Cleveland International Film Festival

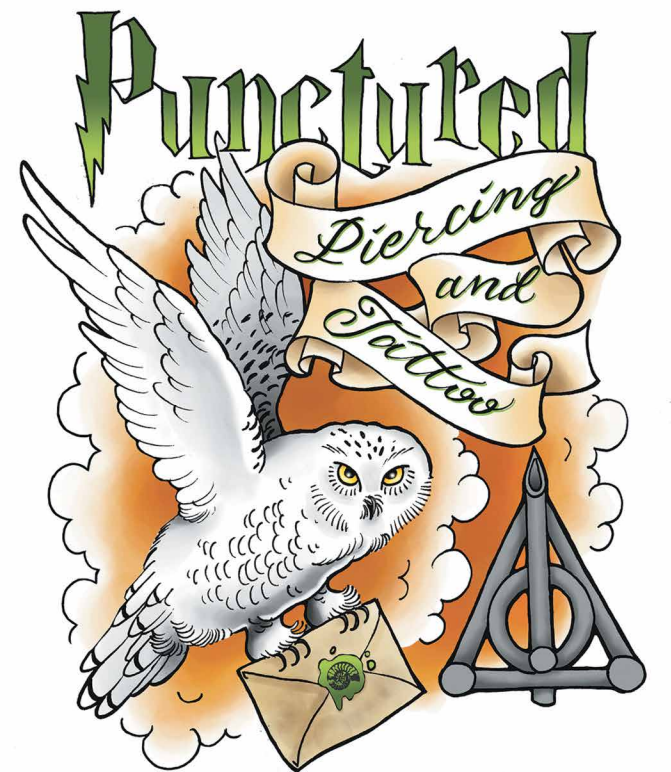
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Horacio Rodriguez 3D prints a digitally manipulated scan of a Mesoamerican artifact at the *University of Utah's* Digital Matters Lab.



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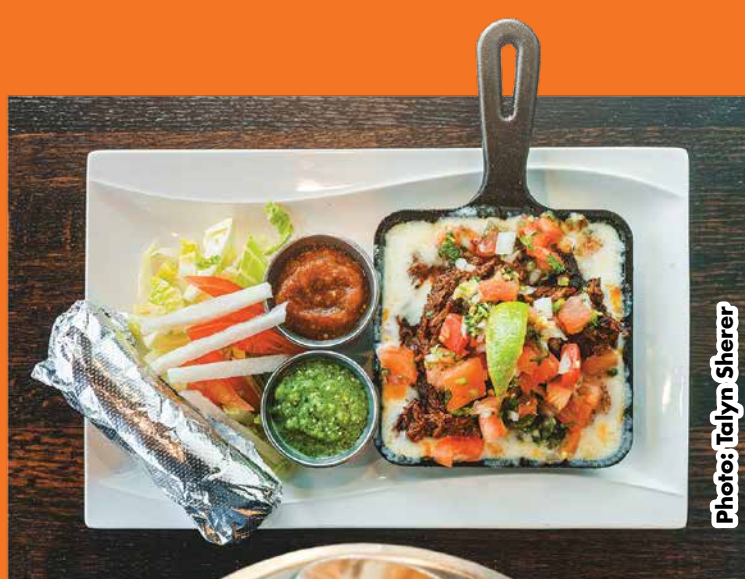
'MEXO MOUTH WATER!

By James Bennett | bennett.james.m@gmail.com

One of the great things about Salt Lake City is that we're not hurting for quality Mexican food. We are blessed in this way. Old haunts like *Red Iguana* and *La Frontera* have peppered our streets for decades. We have everything from inexpensive taco carts to upscale bistros in converted warehouse spaces—and everything in between. We need not look far in our quest for decent tacos, and for this, I am grateful. One downside to our abundance of Mexican cuisine, though, is that top-tier restaurants can exist for years before some of us get around to visiting them. Such was the case for me and *Alamexo*. It took the restaurant winning a top award from *Salt Lake Magazine* three times since it opened in 2014 for *Alamexo* finally to make it onto my radar. Having had the chance to explore their menu a bit, I think I understand what the hype is all about.

The dining room at *Alamexo* feels both intimate and expansive. A right turn at the bar leads into an open, low-lit space bordered on two sides by large windows showcasing Downtown. The first thing that I noticed was a number of servers mixing fresh guacamole, tableside. I had to get in on this, and straightway put in an order for the Guacamole Clásico Alamexo (\$12.95). The server brought out a bowl of house-made tortilla chips with a smoky, medium-spice salsa. He then started to assemble the guacamole in a lava-rock mixing bowl called a *molcajete*. He used the stone paddle to lightly bruise some cilantro and diced onions, added some seasoning and chopped tomatoes, and mixed in large chunks of avocado. You're able to adjust ingredients to your liking, and the end result is a smooth, fresh bowl of custom, savory goodness. It serves two or three people as is, though a double batch can be made for a nominal upcharge. Their second dip, the Guacamole Verde Con Carnitas (\$13.95), adds some salsa verde to the mix, and is topped with crispy pork carnitas. They both are incredible, and either one would be a great way to start your meal.

Wanting to sample more from the appetizer menu, we ordered the Quesadilla Grande (\$12). It consists of two large, hand-stretched flour tortillas filled with queso Chihuahua and strips of mild poblano peppers. It is also served with sour cream and two different salsas. Guests can add shredded short rib barbacoa, crispy duck, carnitas or shredded chicken for \$4 more. It also doubles as



Photos: Talyn Sherer



The Barbacoa Tacos (top) come in a skillet embedded in Oaxaca cheese and topped with Pico de Gallo, while the Elotes de la Calle (bottom) are grilled in a lime aoli and topped with cotija cheese.

a good meal option for children or those not wanting to stray too far from the familiar.

As *Alamexo's* restaurant concept isn't specific to one region of Mexico, they are able to paint a broad stroke with their selection of entrées. They offer four kinds of enchiladas, made with white corn tortillas and served family-style with a side of rice and beans. We selected the Enchiladas Suizas (\$21.95), made with roasted, shredded chicken, baked in a tomatillo cream salsa and topped with melted cheese, cilantro and sliced white onion. The shredded chicken was tender and flavorful, and held its own against the mild tomatillo cream sauce. It was certainly a sumptuous choice, and a good option for those who like their Mexican food less spicy.

Our final entrée selection came from the flame-broiled taco menu. The Tacos Barbacoa con tres chiles (\$21.95) are made with spicy short-rib barbacoa, served in a hot cast-iron skillet on a layer of melted queso Oaxaca. The tacos are meant to be assembled at the table, and come with a half-dozen tortillas, three salsas, shredded

lettuce, cabbage, tomatoes, jicama and fresh lime. They are ridiculously flavorful and easily shareable.

My favorite unexpected menu item was the Elotes de la Calle (\$5.50). I've always loved the flavor of traditional street corn, but I hate the whole corn-on-the-cob eating experience. The elotes at *Alamexo* are served esquites-style—off the cob—mixed with lime aioli and topped with queso fresco and ground chiles. The fresh, charred corn added a sweet, crisp burst to the whole meal. It also didn't end with messy hands and the immediate need to floss. It was, honestly, my favorite part of the evening.

I need to revisit *Alamexo*. I've barely scratched the surface of the food menu. There's also an entire drink-and-cocktail menu that I have yet to explore—but I'll get there. In a restaurant landscape littered with assembly-line burritos swimming in enchilada sauce, a place that focuses on authentic, multi-regional Mexican food will always be worthy of multiple visits.

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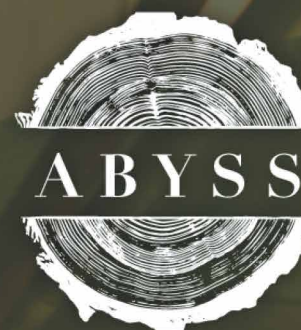
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MODERN WEST'S

NEW GALLERY

By Parker Scott Mortensen | @coldbloom

I met the owner and curator of *Modern West*, **Diane Stewart**, and felt how her influential presence is. She's a powerhouse of artistic curation and collection, as she has been on boards for multiple organizations such as *The Leonardo* and ZAP (Zoo, Arts and Park services), the **Utah Symphony** and **Utah Opera**. She and *Modern West* Gallery Director and Curator **Shalee Cooper**—an impressive woman in her own right—both have an intense vision for this new space. Stewart has been traveling the world to art fairs, galleries and museums to build this vision, and you can feel the weight of that research when she describes how it's made her think about the opportunity now in front of her: to expand and shift from being a fine arts gallery to a contemporary one.

In order to reach *Modern West's* new location (412 S. 700 West in the historic Salt Lake Engineering Building), you must physically approach it from the west. It's as though you must meet the gallery on its own terms, as you must reckon with the space itself. When I saw it, the new gallery was unfilled yet already humming with energy. High ceilings, brick walls, space for installations with movable walls to reset and redesign the flow—when you dream of an art gallery, you could easily be dreaming of this space.

"People in the west are different than people in the east. They experience their lives differently—there's more space around them. We don't live so vertically here. I talk to people who have lived in both places and ask them, 'Well, what do you like about life here?' And they tell me: 'This!'" Stewart gestures upward and outward, as if to point to the amount of room and space itself. "It's hard to quantify," she says, "but it is a sense of openness and friendliness that is very different from an urban experience on the East or the West Coast." The desire to communicate this is what has fueled the move in venue.

Stewart's current location on the corner of 200 East and 200 South (closing on March 18) has

(L-R) Shalee Cooper and Diane Stewart work together to build *Modern West* into a fruitful contemporary art resource for the community.

been a great starting point. As Cooper points out, though, Stewart has evolved as a person and collector. So, too, has the gallery, which will focus more on contemporary art that attempts to excite and engage in ways the new space affords. "I started the gallery just over five years ago," Stewart says. "I've been a longtime collector and always engage with a lot of public art ... In my collecting past, I developed a lot of relationships with artists, most of whom did not have representation in Utah." Now that Stewart is well-established, the time for change in space and attitude has come. Cooper notes that this inherently allows for more kinds of art, such as sculpture and installation pieces.

Stewart's stable started with about 30 artists, five of whom were Indigenous artists—an important curatorial aim for Stewart. "*Modern West* is not a 'cowboy and indian' gallery—it is really a gallery that reflects the contemporary west ... We're firmly rooted in the west, so all the artists

we represent have some connection to the west, either through inspiration or where they live or have lived." *Modern West* challenges its artists constantly, making sure they never rest on their laurels and are always growing. Last year, when the legislature voted on changing the liquor laws, *Modern West's* artists were all asked to create art on the subject, one piece of which will headline as a video installation when the new gallery space opens. "It's a uniquely western experience," Stewart says, and it showcases the move to more conceptual pieces.

Another significant opportunity that *Modern West* brings is a *Taschen* bookstore, one of the few locations for the artbook publisher to exist between the coasts. It fits directly into how Stewart envisions that *Modern West* can be accessible. "We'll do a curated selection of Taschen books that will include art, architecture and design. We're really hoping the gallery presents to our patron something at every price point and that everybody can engage with something in the gallery, whether it's through art, literature, design—something." It's by no means meant to be a one-stop shop for artistic curiosity, but Stewart does want to expand what she and the artists can offer as much as possible. Part of what enables this is Stewart's decision to represent a gender parity of artists, especially tackling the concept of the west, which Stewart points out has often been framed by a masculine and colonialist narrative. Fostering more female and Indigenous artists help combat that.

Perhaps what stands out to me most of all, after talking with Stewart and Cooper, is their commitment not just to art and expressions of the contemporary west but of how they relate to the artists with whom they work and display. Stewart describes them as a family, as people who come to each other for help and support. Seeing the gallery bare, I'm only more excited to see it open and brimming.

The *Modern West* new space opening is set for April 19, 7–9 p.m. Visit and feel the energy for yourself this spring.

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INVISIBLE EULOGY GREGG DEAL

BRINGS NATIVE VISIBILITY TO THE TRANSCONTINENTAL EXHIBIT

Photo: Gregg Deal

By Paige Zuckerman
paigez@redwillowcounseling.com

Gregg Deal will perform a piece at *Transcontinental: People, Place, Impact* at the Rio Gallery on April 19, which addresses "the impact of Western expansion on Native land and identity."

Gregg Deal is a man who exists boldly in tense dualities. A member of the Pyramid Lake Piute tribe and an accomplished multimedia and performance artist and activist, Deal dissolves white-colonialist narratives of indigenous identity with complex and challenging mediums. Formerly a Utah resident, Deal will return in April for the Rio Gallery's artist reception for the exhibit *Transcontinental: People, Place, Impact*. In preparation for the performance, Deal indicates that it will depict Native erasure and the effects of the railroad and other related developments on indigenous populations.

"As a Native person, we believe that our artists are also our medicine people ... I carry a medicine—I am obligated to my people," says Deal of the fuel for his artistic fires. "To be asked to come back is exciting to me ... Utah is my home. The discussion was about room for three-dimensional work. I suggested the performance piece. I like the idea that performance art gives marginalized people control in real time—for Native people, that's a powerful medium to have."

Deal, now a Colorado resident, has meaningful and complicated ties to Utah that deepen the value of his participation in the event. "I grew up in Park City, with a lot of the narratives of Utah," Deal says. "There's such a massive celebration for pioneer heritage and a benevolence that goes with that. Amid those narratives is loss of others. Americans are devoid of the context of indigenous existence. To challenge narratives is to challenge identity and the power structure that exists."

Deal's visit in April will add a different dimension to the *Transcontinental* show with the underlying message of his murals, visual art and performance pieces. Deal's work includes an activist subtext and a bold willingness to address Native erasure,

violence and cultural appropriation. "History is usually used as a tool to amplify greatness, and sometimes as a weapon," Deal says. "Indigenous people use history as a tool to obtain truth. I am challenging the validity of the Transcontinental Railroad, and my very existence as a Native person stands in conflict with it. Indigenous existence stands in direct protest of the policies set forth to eliminate us. The railroad is a part of that."

Deal's performance addresses the impact of Western expansion on Native land and identity, while also sewing together the past and present via stark imagery and costuming. In his *Transcontinental* performance, Deal will offer an angle of awareness that is apparent in all of his works. "Americans don't have context for modern Indigenous people," he says. "As a result of that, you can provide [it] in a way people haven't ever processed before. We know Lincoln was 'the great emancipator,' [but] no one knows that he signed off on the largest mass hanging in American history of 38 Dakota men a week before the proclamation was to be enacted. To Native people, there is not a distinction between the past and the present—they exist in the same space. Most of the context people have growing up with *Dances with Wolves* or *John Wayne* films [is] based in relic and don't give any room for the context of modern Native people who live in duality. I can go to ceremony and sing traditional songs and I can also listen to **Kendrick Lamar**. People don't understand that duality."

Deal's performance will include a recurring character, "Nobody," who comes from Deal's September 2018 *Invisible Loss Movement* piece. Deal says, "The piece I am doing for this is an extension of the Invisible Loss Movement. I'll be wearing dress, which is usually about lots of movement and col-

or. The piece is about stripping all of that down, dancing in men's traditional style, but only I could hear the music (and the audience could only hear the costume), and the colors are stripped down to black. The metaphor is that you exist and you don't; you're visible and invisible. I am taking that figure into the [*Transcontinental* exhibit] space entirely in black. I'll sing a pan-Indian unity song and speak words on the effect of things like the railroad on Indigenous communities, which are not part of the conversation on the expansion of the West."

Deal hopes that his return to Utah for the *Transcontinental* performance will convey a message he's voiced again and again in his courageous and sometimes chilling artistry: "In order for us to see each other as human beings, we have to first reconcile the spaces that have been offended by the actions of our forefathers and foremothers," he says. "This is to eulogize the events of the past and talk about it so that we can exist in space together." As Deal writes in his artist statement, "The loss of land, the loss of authority in the space where stewardship was had, the loss of life and the loss of culture. How is this reconciled? What does one say? Can it bring us together when it has worked to segregate us?"

Gregg Deal's *Invisible Eulogy* performance will be presented on April 19 at the artist's reception at Rio Gallery at 7 p.m. The *Transcontinental* exhibit runs March 22–June 14 with the works of over 30 Utah artists, examining the legacy and impact of the Transcontinental Railroad. Via mixed mediums, the exhibit explores subjects including transportation, innovation, immigration and labor issues, continued impact on Indigenous communities, environmental issues, globalization and historical narratives.

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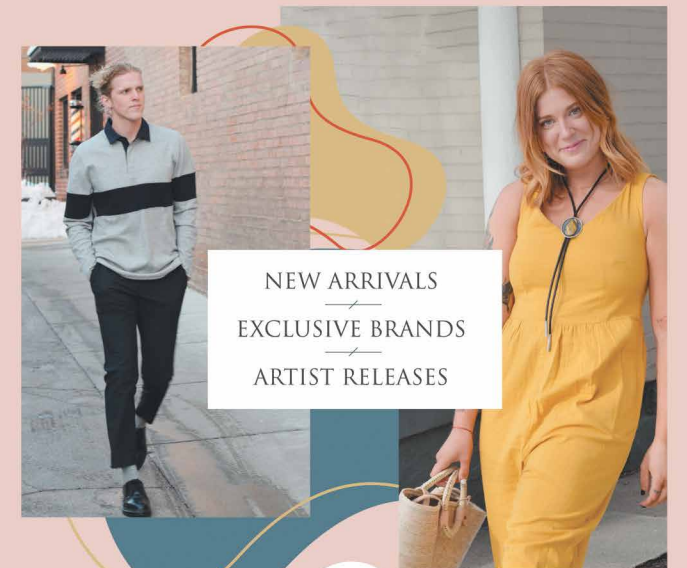
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- 3.16 UTAH SYMPHONY AND BALLET WEST perform
PETER AND THE WOLF @ Abravanel Hall
- 3.22-3.23 CHILDRENS DANCE THEATER perform
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On Friday, Feb. 15, 2019, *Nox Contemporary* presented the multi-media exhibition *Displacing Vibrations* by visual and performance artist **Wendy Wischer**, in collaboration with geophysicist **Jeffrey Moore**.

Displacing Vibrations is a direct response to 45’s administration shrinking the boundaries of the Bears Ears and Grand Staircase–Escalante National Monuments. “Less than a political statement, our aim is to raise awareness that these features exist, and that they deserve and need our assistance to ensure their long-term preservation,” says Moore. “These arches are like nothing else on earth, found in such density and variety nowhere else on earth—that is a resource worth protecting.”

To gather the data that Wischer used to create a visual and experiential exhibition, Moore and *University of Utah* PhD students **Paul Geimer** and **Riley Finnegan** spent years creating a methodology that would allow them to measure the sounds of rock formations. “Starting the project several years ago, we had no idea if we could even measure the resonant frequencies of natural rock arches from ambient vibration data,” Moore says. “We were pleasantly surprised, as arches are powerful and clean resonators producing clearly distinct, resonant tones.”

The geology team’s study used broadband seismometers—similar to those used to record earthquakes—placed on an arch for anywhere between one and 24 hours. They recorded continuous vibrations and then processed data for their frequency content. The seismometers are small, about the size of a coffee can, and simply rest on the arch, which means that this method is completely noninvasive and nondestructive.

Each piece in the exhibition is closely connected to the next. Visitors can expect a number of interactive, nontraditional installation pieces both in 2D and 3D. “One piece in the show is a chalk drawing directly on the wall accompanied by erasers, inviting the viewers to erase it but without providing any chalk, so adding to it is not an option,” says Wischer. “The piece is intended to comment on temporality and loss. Others are laser-cut collages from digital drawings out of mirror acrylic and mounted on white acrylic that consist of former and current borders of the national monuments, however, these borders also hold the potential for shifting.”

Wendy Wischer assistant teaches Sculpture Inter-media at the University of Utah as a multi-media artist.



Voices of the Arches: DISPLACING VIBRATIONS AT NOX CONTEMPORARY

By Danielle Susi | dsusi@saic.edu | Photos courtesy of Wendy Wischer



Using the history, geology and visual appeal of the Southern Utah arches, Wischer has design a multi-media exhibit to heighten the magic the arches are capable of creating.

Visitors can also expect various sound pieces, influenced or directly taken from the vibrational sounds from Moore’s study. In a separate, small room filled with a sculptural sandstone landscape, there exists a 45-minute sound sculpture with a high-tech subwoofer hidden under the rock formations. The sound sculpture contains vibrations from those onsite recordings after they have been modified with speed and amplification. “Viewers are allowed to touch the rock sculptures to feel the vibrations as well as gently sit on a sculptural arch that is part of the piece,” Wischer says. “The sound sculpture is both felt and heard.”

Wischer often uses her creative research to highlight environmental issues, translating data into personal understanding and creating artwork that moves the viewer in poetic ways. “Partnering with an artist like Wendy Wischer pushes us to think differently about our data and subject, and brings an emotional component to our

work that is not typical for day-to-day science,” Moore says. “Wendy helps translate scientific data into something that people can experience and relate to broadly—scientists are pretty often bad at this.”

Moore believes that the spiritual and personal connection of this exhibition creates even more value than the data itself. “We initially thought there may be some scientific value helping us interpret these vibrations—rather, we’ve found that hearing the hum of the rock creates a meaningful experience for people, allowing them to connect with precious landscapes and features in a new, dynamic way,” says Moore. “We hope it inspires curiosity and a sense that these features are sensitive and fragile and need protecting.”

Creative and critical partnership between the arts and sciences, like with his partnership with Wischer, might be the key to raising awareness and protecting public lands, Moore says. “Addressing our increasing global-climate crisis demands new ways of thinking and perceiving to find solutions to the ever-increasing problems we face,” he adds. “Interdisciplinary research between the arts and sciences holds the potential for informing new pathways of exploration and understanding, creating a beneficial flow in both directions.”

Ultimately, the installation, while overtly about ownership, stewardship and borders, is also about connection with the Earth. Wischer says, “I seek a wide range of information that can be used creatively to link nature with technology, science with mythology, and personal identity with universal connections in hopes of finding impactful ways to connect people more deeply with the environments they live in and with each other.”

Moore’s team is supported by a grant from the **National Science Foundation** and *Displacing Vibrations* was generously funded by the College of Fine Arts Faculty Research Grant at the *University of Utah*. *Displacing Vibrations* is open to the public by appointment at *Nox Contemporary* from through April 5, 2019. To make an appointment, contact *Nox* curator **John Sproul** by call or text at 801.289.6268. *Displacing Vibrations* is also open during gallery stroll on March 15 from 6 to 9 p.m., with a the closing reception on March 15.

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FICE

GALLERY ART SHOWS

By Bianca Velasquez
bianca@slugmag.com

(L-R) Artist Maddie Mekkelson
FICE owner and Corey Bullough
both believe in FICE's monthly
galleries as a way to support
and celebrate local artists.



Photo: John Barkiple

Nestled into downtown Salt Lake City's vibrant nightlife hotspot, *FICE Gallery* (160 E. 200 South) has been humming along to the beat of SLC for 10 years now. Much like its neighbors *Este Pizzeria Co*, *Bar X* and *Diabolical Records*, *FICE* has become a Downtown staple that has helped cultivate the scene into what it is today. The area is bustling, active in arts and music, and supportive to the locals who, in turn, add more culture and texture to our downtown area. *FICE Gallery* has been part of this narrative since it has opened, providing a space for artists to debut and display their work, as well as opportunities to collaborate with *FICE* itself. Every month, *FICE* hosts an art show that changes the space into one that the featured artist envisions. This month, *FICE* hosts local artist **February Filth (Madi Mekkelson)**, a mixed-media artist who focuses on the manipulation of photographs to convey her visions, which are inspired by fashion and street art.

Owner **Corey Bullough** finds that these monthly shows are a way to enhance the aesthetic range of *FICE*. He says, "In my mind, they are the aesthetic of the store." In the beginning, the art shows were not locally based, but "it slowly evolved to more and more local artists, and it became better and better." From that point, the variety of artists selected has been an attempt to cover all the sides of the multidimensional landscape that is the SLC art scene. "The one thing that is cool about it is that it can go from oil paintings to sculptures," Bullough says about the scope of art shows that have been hosted at the store. So far, *FICE* has hosted well-known local artists like **Sri Whipple** and **Trent Call**.

On Feb. 22, February Filth hosted her first solo-art show opening at *FICE*. Mekkelson has had pop-ups in the past at *Goldblood*, *Converge* at *Utah Arts Alliance* and the *Urban Arts Fest*, however, this show

is the first in which Mekkelson has had full freedom to manifest all of her ideas. February Filth's opening show consisted of an art installation that was a projection of Mekkelson's recent stop-motion videos, something she hasn't been able to previously show. She pieced together videos with images that she took of the city, and glitter paint drips down throughout the video. Available at the show—and throughout the month of March—are large posters of stills from these videos, displayed to show how the movement developed through the video.

Other items available are prints, stickers, her first zine and a limited run of shirts that are a collaboration between Mekkelson and *FICE*. The shirt includes a design with one of Mekkelson's popular images, a sculpture of a person's head along with the word "FICE" at the bottom of the design. The design of the shirt features Mekkelson's trademark glittery, bleeding eyes on the sculpture, a motif that's present in most of her artwork.

"Before I lived Downtown, this was the first store [where] I could find cool streetwear ... I've always wanted to do a show here [at *FICE*] but I didn't know how to go about it," Mekkelson says. She knew that she wanted to host her show in February to keep on brand with her art moniker. She says, "I'm very inspired by street art and stuff like that, so I felt *FICE* has a streetwear, hip-hop vibe. I've always been inspired by hip-hop and hip-hop culture, and I feel it goes hand in hand with streetwear." Although, she didn't know how to take the steps toward making the show a reality. She says, "I reached out to Corey and he said, 'Yeah let's do it!' and here we are."

Mekkelson works at the local business **Phötage**, a start-up that creates re-stickable stickers of all sizes. With this connection, Mekkelson is able to

use Phötage as a way to print her artwork, and will have this product available at *FICE* through the month of March.

Another tradition that *FICE* has maintained since they have opened is their active service to the street population. Twice a year, which *FICE* conducts sneaker drives where participants can bring lightly used shoes, which *FICE* collects and donates—along with their own contribution—to homeless shelters like the VOA. Last Christmas, *FICE* donated \$4,000 worth of shoes. Other recipients of *FICE*'s donated shoes are local youth basketball teams, specifically **Junior Jazz**, and cycling groups like **Aevolo**. "You are always welcome to drop off shoes that have a life in them—we are always collecting them," Bullough says.

Meeting Bullough and hearing about *FICE*'s past and present solidifies the role they play in our community. Being familiar with how Mekkelson's artwork derives from street art and hip-hop culture and *FICE*'s penchant for streetwear, the two make for a good pair and inherently celebrate each other through the collaboration. While listening to Mekkelson speak about what drives and inspires her, I could see through Bullough's demeanor that he agrees. *FICE* is open 11 a.m.–8 p.m. Monday–Saturday and 12 p.m.–6 p.m. on Sundays. Stay updated with upcoming events and shows at ficegallery.com.

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PAINT THE TOWN

Murals adorn Granary District and South Salt Lake

By Zaina Abujebarah zaina@slugmag.com

Photos By John Barkiple

WE MAKE THE FUTURE

It doesn't take an eye for art to notice that Salt Lake City is changing in a colorful, creative way. **Renya Nelson** and **Derek Dyer** are people fueled by their passion for art and their cities, and they both chased their instincts to paint the town. They hope to create a stronger sense of community and presence with colorful, engaging murals through continuing mural projects they've overseen within the last year. Dyer's is South Salt Lake's *Mural Festival* and Renya's is to beautify the Granary district.

Throughout the Granary District and South Salt Lake, you can see 24 eye-catching murals adorning the buildings in these neighborhoods. They feature artists like **Trent Call**, **Evan Jedd Memmott**, **Elaina Court**, **Cara Jean Means** and **Justin Johnson**, among a handful of others. Memmott's mural, which is one of my favorites, can be spotted on 712 S. Kilby Court, which greets show-goers with a gooey, blue-and-honey-toned piece that represents a dreamy, psychedelic Beehive State. This mural appears on the cover alongside pieces by **Chuck Landvatter** and **Roger Whiting** in South Salt Lake and by **Joseph Toney** in Granary. Another that stands out to me in South Salt Lake is Court's and **Elizabeth Bunker**'s eye-catching mural, depicting interesting geometric shapes all in grayscale, with full-colored sprigs of coffee branches, which can be seen on *Utah Coffee Roasters'* wall.

Nelson, a former resident of Los Angeles, California, was working for a marketing agency as a National Event Director. She ended up sponsoring an event called *Primary Flight* and was to go to this event with a camera crew to document the week-long event in 2010. During this week, handfals of famous artists from around the world were painting the walls in this area. "That experience never left me, and when I asked the guys how they did it, they said that they just approached the mayor. Now, that neighborhood is called the Wynwood Walls, and it's a major tourist destination," Nelson says. This is what sparked Nelson's idea to elevate the Granary District in a similar way. Former city council member and current state senator **Derek Kitchen** and the city's Redevelopment Agency (RDA) gave Nelson the green light, and expressed that the RDA has a budget to be specifically used to beautify



(L-R) Derek Dyer and Renya Nelson have spearheaded efforts to add murals by local and national artists alike to the walls of Salt Lake City—bringing color and community to the forefront of South Salt Lake and the Granary District. Mural: Renya Nelson, Cody Comrie.

Granary.

Dyer's "ahal!" moment was sparked by his own passion for visual art and street art as a whole. In his late teens, Dyer would travel around the country and take pictures of street art in many different cities. He's also the founder of the *Utah Arts Alliance*. While they curate the *Urban Arts Festival* each year—at which they have live painting demonstrations—Dyer wanted to expose the community to the beauty of street art more. In South Salt Lake, you can find murals all over the place. "Anytime I have a building or a wall to paint, we'll cover it," he says.

While South Salt Lake doesn't have the means to fund a public-art program, Dyer saw an opportunity to take the initiative on a mural festival during the construction of a "creative district master plan." "Murals are relatively inexpensive, and I figured, if we opened up the opportunity, that artists would respond really well," Dyer says. Through that process, they decided that they could safely consider South Salt Lake as a creative-industry zone, as many artists and creatives have moved to the area lately. "Overall, the [Salt Lake County] mayor and the city council were sup-

portive of it."

While Dyer and Nelson had similar ambitions, they both coordinated and executed their own festivals individually. In 2018, Dyer's festival hit the streets in May and Nelson's in September. "We all had no idea that we were doing this simultaneously," Nelson says. "This has brought Derek and I together. The fact that he and I were introduced through this process is incredible because now we both have a track record and we can approach the city."

In order for these projects to move idea from idea to execution, Dyer and Nelson had to talk to their respective mayors and city council representatives to back their visions. Working directly with them allows for a smoother, legal process. "They basically get a contract with building owners to say that they're leasing the side of their walls for this art, and they can't paint over it," Dyer says. "I think if the *Arts Alliance*—alone, without the city—came in and said, 'We're painting all the buildings,' we would have run into a lot more trouble." In Nelson's case, the artists had to contact the business owners directly with concepts and get permission from them. She says, "Next time, we really want to go into it with a game plan that's easy for the city and the community to digest."

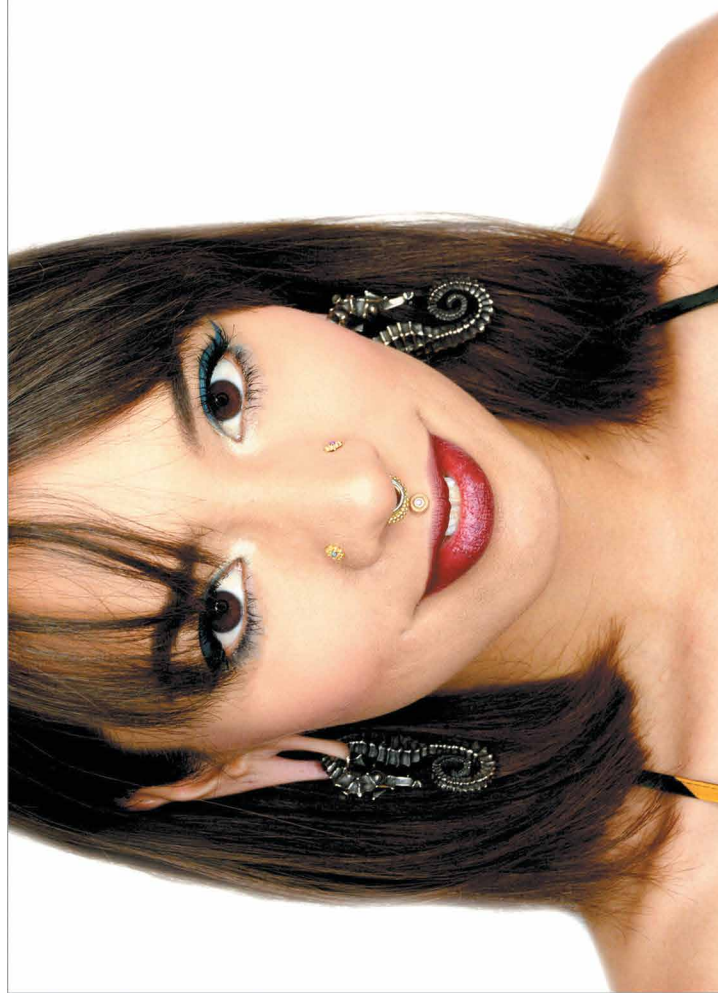
Ultimately, the goal is to make Salt Lake City an international urban-art destination by featuring artists on a local and a national scale. "I don't believe art should [always] be behind a gallery wall because art invokes so much in us," Nelson says. "When you can see it on a large scale, it can inspire a lot of people." At the time of this interview, Dyer had just initiated his call for artists and submissions for the upcoming *Mural Festival* that takes place on May 11, and Nelson is gearing up to open submissions and volunteer positions to anyone who would like to help the art initiative. Salt Lake can certainly expect to see more building art popping up on buildings in Granary, South Salt Lake and, eventually, across the city.

To learn more about the *South Salt Lake Mural Festival* or the Granary District Project, visit sslarts.org or saltlakepublicart.org, respectively.

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LeWitt's Wall Drawing #33, UMFA gets some Sol

By Tyson Call • @clancycoop

Photo courtesy of Veronica Roberts



The Sol LeWitt artwork behind Veronica Roberts is *Wall Drawing #493, 1986*, at the Carnegie Museum of Art in Pittsburgh, Pennsylvania.

Photo: @clancycoop



Whitney Tassie, UMFA Senior Curator, works with colleagues in the Department of Art and Art History to review applications and select those who will create the LeWitt drawing.

The work of an artist who died over a decade ago has been installed in the *Utah Museum of Fine Art (UMFA)*. This may not sound uncommon, except the piece on display was created February 2019 yet is an original. How is this possible? LeWitt is primarily known for his wall drawings. These drawings were conceived as a set of instructions and often carried out by people other than the artist himself. The instructions leave room for variation, such as using the word "or," which leads to an end result led by the artist, but not explicitly.

UMFA recently acquired LeWitt's *Wall Drawing #33*, created in 1970. But instead of receiving a canvas and installing it, an authorized draftsman from his estate came to Utah to oversee other draftspeople—chosen from local student applicants—install it. UMFA Senior Curator **Whitney Tassie** says of the significance, "It's one of the earliest examples where the artist was courting that level of variability and empowering the draftspeople ... so the draftsman gets to do one [colored-pencil line], or three of them or two of them."

This may be confusing to many people who think an artist has to put paint to canvas or a chisel to stone. LeWitt and his work repositioned the role of the artist. It can be explained by his dictum, "The idea becomes a machine that makes the art." This conceptual practice is what allows the creation of the art to transcend even the artist's death, with the artist still receiving attribution to the work.

Veronica Roberts, Curator of Modern and Contemporary Art at the *Blanton Museum of Art* at *The University of Texas*, says, "Conceptual art opened so many doors. So much of the great feminist art produced in the 1970s by **Adrian Piper**, **Eleanor Antin** and others borrowed strategies of conceptual art. Because conceptual art is about ideas and systems rather than a look or style (like abstract expressionism or minimal art), it continues to be useful to artists of every generation." Roberts gave a free talk about LeWitt at the *U of U* after the installation. Regarding this specific drawing, Roberts says, "I think that there is something fundamentally appealing about working within a set of rules or parameters. Limitations can be liberating. I think all of us can relate to this. When I go to a restaurant and there's a 12-page menu, I get overwhelmed and order a hamburger. Having constraints helps spur creativity."

The piece itself is relatively simple, with lines drawn on a series of squares according to LeWitt's instructions. This allowed for drafters to be from a variety of backgrounds, not just drawing students. "We have some printmaking [student drafters]. We have some animation, some film, and media arts students. We have a master's student from environmental humanities, and we have an architecture student, so it's a good range and certainly [indicates LeWitt's influence] beyond just the art world. It was fun to read the student applications," says Tassie. Applicants were selected

by Tassie and **Alison (Al) Denyer**, a painter and art professor at the *U of U*.

The piece was installed over a 13-day period. The exhibit was roped off, and drafters worked in three-hour chunks, with Sundays off. The museum remained open during this process, so patrons could observe the creation of the reproduction, which will remain on display for some time in the contemporary gallery. "We've been dying to install this drawing since we bought it in 2014," Tassie says. "We didn't want to do it [earlier than now] because we knew that we were doing the big construction, and many of the walls were getting torn down and rebuilt."

Having this drawing in the UMFA is special not just because it represents a significant period in the history of conceptual art, but because the piece was produced right here in Utah, where it will be viewed. UMFA understands that a piece such as this might be a little hard to understand at first. Tassie says, "The UMFA welcomes all visitors and strives to hit an approachable tone with installations and didactic material. We hope to spark critical dialogue and to inspire visitors to find connections with their own lives. Because *Wall Drawing #33*'s instructions can be interpreted in so many ways, it's a great example of how visitors, rather than artists, can determine meaning in artwork." Visit this piece at the UMFA (410 Campus Center Dr) open Mon-Sun 10 a.m.-5p.m.

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DAVID BROTHERS' THE WHAT A SHOW SHOW "HELL YEAH, HAMBURGER HELPER!"

By Lizz Corrigan | lizzcorrigan@gmail.com



Photo: Matthew Hunter

Director/set designer David Brothers has based his upcoming film, *What a Show Show*, on '70s game shows, their colorful stages and the hysteria that they engender.

David Brothers has spent many years in the film industry. He is well-known for his film sets and installations, and has built on a career as a scenic artist. Basically, "I run the paint crew," says Brothers, which is a humbly simplified description and an understatement. "It's a nice place to be. It's fun, good, hard work," says Brothers. A physical timeline of his career is stacked and standing in partial pieces and wholes in his Westside SLC studio, which he has rented for nearly six years now from a "big corporate mega-monkey" that "has no soul," says Brothers. The outside is an admittedly drab and industrial box, but serves as a veil for what lives inside. Dozens of brightly colored photographs are tacked on the walls in the front room above pieces of equally colorful, antique furniture. A pile of film and Polaroid cameras sit on an antique couch, beside an antiqued chest upon which sit boxes of old-fashioned Rice-A-Roni and Hamburger Helper, tokens of his current passion project, a film called *The What A Show Show*.

Brothers was intrigued with '70s game shows and embarked on a still-photography project, which will soon become his first film. "I started casting characters for what I thought there was to photograph," says Brothers. But during his Rothilca installation at the *Utah Museum of Contemporary Art*, the curator encouraged him to get back into film. "I thought about dinking around with film with *The What A Show Show* project, and next thing I know, it turns into a feature film," says Brothers, "and all the nightmare that's associated with that"—he laughs.

He understands filmmaking, but the significant strides made in film technology have proven to be somewhat of a challenge. "I

haven't made a film since the VHS days," aside from co-directing a 16-mm film production called *It Is Fine! Everything Is Fine*, which made an appearance at the 2007 *Sundance Film Festival*. Essentially, "I was smart enough to know what I was getting into," says Brothers, while still admitting to a bit of naiveté.

To balance the project demands with day jobs, the team has consistently shot for about six hours each Sunday, for two years. "I did the math, and that adds up to about what it takes to film a feature film," says Brothers, which is typically around 90 minutes of run time, but only takes a few months to film if you're doing it full-time.

When it came to casting, because the project was not initially for film, Brothers practically cast anyone who showed up. Photography remained part of the project, but when the focus evolved into a film endeavor, the storyline inevitably had to pivot. "I had to learn what each person was good at," says Brothers. He wrote—and often rewrote—the script to tailor to the strengths that surfaced throughout. One actress, for example, turns out has actually been on *The Price Is Right* "and really knew how to fake excitement," Brothers says, which fueled inspiration for the show component and the film, overall.

The movie itself is based on a '70s game show that "should have been canceled years ago, but for some reasons hasn't. That's the first part," says Brothers, with a foreshadowing tone. "Then, it gets into fantasy with a dark synopsis." Brothers dramatizes the greed, anxiety, frustrations and excitement that contestants on game shows actually feel, which often leads to peculiar behaviors. "The film builds and builds, and at one point, there is a giant battle and sort of turns into *Moby Dick*." Basically, there is a conflict between the show,

the host and the people. "I see the antagonist as a corporate shill," says Brothers, who has become a self-proclaimed "sucker for advertising" and deconstructing the industry's creepy and insidious tendencies. What first began as an interest in color and lights eventually grew into a fascination with total meltdowns in front of millions of Americans, surrounded by Vegas-style lights and sounds, topped off with a projection of Hamburger Helper. "It was so absurd and surreal, I had to play with the notion," says Brothers. "No one gets that excited about Hamburger Helper."

At his core, Brothers is an artist first. He experiments and delves into complexities within the human experience, both organic and constructed. In every project, there is a message that he hopes to convey, whether by displaying his work or submitting it to festivals, magazines, or posting it online. The film is tentatively slated to be completed this month, and Brothers is brainstorming for a unique wrap party and proper tribute to the film, given how much time and effort has been poured into it.

Brothers is wrestling with if, when and how to break down his large set and place some or all of it in an empty storefront at the *Gateway* for all to see at the end of Summer. Having seen the set tucked away, I personally hope that he seizes the opportunity—if not to share how his film, photos and set, and tackle issues of consumer calamity, greed and the wily ways of gameshow dynamics, then at least to demonstrate that art is very much alive and well in today's world, with some of the best in our own backyard. In the meantime, check out some of the photos and more of Brothers' work at davidbrothers.net.

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SNOWY

Sam, fresh off the plane from Georgia (the country), decided to fight off his jet lag with some alternative airtime.

By Jack Dawe • @wjackdawe



Sam Taxwood – Frontside 3 – Brighton Resort Backcountry, Utah

BEER OF THE MONTH

By Chris and Sylvia Hollands
chris.hollands@porchdrinking.com
sylvia.hollands@porchdrinking.com



Photo: Chris Hollands

Beer Name: Hop Rising Tropical Double IPA

Brewery: Squatters Craft Beers

ABV: 9.0%

Serving Style: 12-oz. can

Every now and then, we like to revisit our roots in the craft beer game. We used to pick beers based around theme, and one of our most memorable was the local-craft beer night. That included the tasting of an early standout from *Squatters Craft Beers*, the original Hop Rising Double India Pale Ale. Looking back, Hop Rising really made a lasting impression on the two of us. This beer became a go-to hoppy beer. At the time, there may not have been many other beers that offered the distinguished, hop-heavy flavor and ABV value for the price (and let's be honest—we all know that there's a significant cost hike when you commit to a craft beer lifestyle). Hop Rising Double IPA established a secure place in *Squatters'* lineup history. Nonetheless, the local brewery presented the reimagining of their popular legacy beer, Hop Rising Tropical Double IPA.

Description:

We poured a chilled Hop Rising Tropical from its 12-oz. aluminum can into a Spiegelau IPA glass. The transfer releases full-bodied bubbles of all sizes, commanding the top of the beverage that leaves a sticky, cream-colored foam. Through the clear-orange liquid, a noticeable amount of carbonation frolics from

the etching in the bottom of the glass. The exotic hop combination creates a tropical aromatic experience, showcasing hints of fruit zest layered over familiar sweet malts. Small sips give hints of biting hops followed by juicy blasts of mango and citrus. This flavor profile alone proves the expertise of *Squatters Craft Beers*, as there is zero fruit actually added to Hop Rising Tropical. The mouthfeel is clean and sharp, which contributes to the well-roundedness and full enjoyment of the beer. Being fans of Hop Rising for all of these years, this new variation gives a pleasant bit of zing while reminding us why we were so fond of the original.

Overview:

Tweaking long-standing brands seemed to be a trendy move prior to the "haze craze" that has taken over these days. Purists may prefer to leave things the way they are because it's important to maintain a certain sense of history. On the other hand, there are a lot of innovative people who always want to continue to evolve. While we understand both sides to this argument, we tend to lean toward the creative side, in this case.

Squatters took a beer made for hop heads and turned it into a potential gateway beer for those new to the IPA style—while keeping those of us who love the original happy with another close option. Hop Rising Tropical Double IPA positions itself as a refreshing, next logical step in the history of one of Utah's most renowned beers. Both Hop Rising selections are easily identifiable because of the bright colors and the well-known photo of their master brewer, **Jason Stock**, impaling a hop with a pitch fork. This Hop Rising Tropical Double IPA can design touts its tropical elements with a perky, yellow-and-pink palette. Of course, we don't know the future of either the original or this newer version, but we are positive that there is something for everyone regardless of which you prefer.

Cheers!



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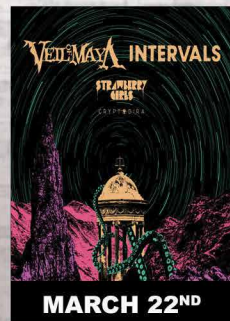
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ANDREW MCMAHON
IN THE WILDERNESS
ALL AGES
MAR 12TH
CITIZEN COPE
MAR 16TH
CYPRESS HILL AND
HOLLYWOOD UNDEAD
MAR 17TH
METRIC & ZOÉ
MAR 18TH
STATE CHAMPS
ALL AGES
MAR 19TH
OH SNAP! IT'S A '90S HIP
HOP PARTY!
MAR 23RD
CATFISH AND THE
BOTTLEMEN
ALL AGES
MAR 28TH
MORGAN WALLEN
MAR 30TH
SWITCHFOOT
ALL AGES
MAR 31ST
THE INTERRUPTERS
ALL AGES
APR 6TH

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MEYHEM LAUREN

MARCH 3RD



MARCH 22ND

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POSTMODERN JUKEBOX
APR 9TH

RAILROAD EARTH
APR 10TH

FRONT COUNTRY
APR 11TH

GUNNA
ALL AGES
APR 13TH

ANDY BLACK
ALL AGES
APR 16TH

PIXIE AND
THE PARTYGRASS BOYS
APR 19TH

LOVELYTHEBAND
ALL AGES
APR 23RD

WALKER HAYES
ALL AGES
APR 27TH

SNOW PATROL
MAY 11TH

WALK OFF THE EARTH
ALL AGES
MAY 14TH

FALLING IN REVERSE
ALL AGES
MAY 15TH

ELLE KING
MAY 17TH

MARIANAS TRENCH
ALL AGES
MAY 29TH



SKATE

I have been driving by this spot for years now, looking at it from the 215 and thinking about someone skating it every time I see it. And one day, after a long session Downtown, Kaio said he had one more spot he wanted to skate. He showed me a photo of the spot, and I instantly was excited. It was crazy to watch the process of figuring out the best way to get into front board and then pull out just in time to pop over the rail at the bottom!

Kaio Hardman – Frontside Boardslide – Millcreek, Utah



Visit SLUGMag.com to submit your local event listing for free and view our full Daily Calendar.

Friday, March 1

Kurt Vile and The Violators, The Sadies – Depot

Saturday, March 2

Ward Davis – Depot
Cherry Glazerr, Palehound – Kilby

Sunday, March 3

Action Bronson – Depot
Ceramic Animal, Spendtime Palace – Kilby
No Sun, Modern Color, I Hear Sirens – Urban

Monday, March 4

Donavon Frankenreiter – Depot
Albert Hammond Jr., In The Valley Below – Urban

Tuesday, March 5

Lil Mosey – Complex
The Talbott Brothers – Kilby
Spirit Machines, Slick Velveteens, American Humor – Urban

Wednesday, March 6

Avoid – Loading Dock
Charlie Farley – Urban

Thursday, March 7

CLC: Mini Wall Hanging Workshop – West Elm City Creek

The Coathangers, SadGirl, The Ghost Dance – Kilby

Friday, March 8

Tom Petty Tribute – Depot
The Viva La DIVA Show – Metro
VHS Collection – Urban

Saturday, March 9

19th Annual SLUG Games – Brighton

Weathers, Ariana and the Rose, Overstreet – Kilby
SuperBubble – Depot

Sunday, March 10

Rivers Of Nihil, Entheos, Conjurer,

Wolf King – Kilby
Jamey Johnson – The Depot

Monday, March 11

Tori Kelly – Eccles
Mansionair – Kilby

Tuesday, March 12

Within Temptation – Complex
Mortigi Tempo, City Ghost, Bad Charm – Metro

Wednesday, March 13

Mike Doughty – State Room

Thursday, March 14

Flogging Molly – Complex
The Bee – Metro
Adia Victoria – State Room

Friday, March 15

Watsky – Depot
LEIFWAVE, LUCO, Indigo Waves – Kilby

Saturday, March 16

Citizen Cope – Depot

Sunday, March 17

CLC: Mini Wall Hanging Workshop – West Elm City Creek

Tyler Hilton, Mia Grace – Urban

Monday, March 18

CLC: Custom Lipstick Workshop – Skinworks

Chelsea Cutler – Complex
Metric, Zoé – Depot

Tuesday, March 19

State Champs – Depot

Wednesday, March 20

All that Remains, ATTILA – Depot
The Black Queen, Uniform, Kanga – Urban

Thursday, March 21

CLC: Paper Peonies Workshop

– The Stockist

Walter Trout – State Room
Mt. Joy, Wilderado – Urban

Friday, March 22

mewithoutYou, Tigers Jaw – Complex
Bad Bad Hats – Kilby

Saturday, March 23

Blaqk Audio, Silent Rival – Urban

Sunday, March 24

Ric Wilson – Kilby
Quiet Oaks, Ugly Boys, Martian Cult – Urban

Monday, March 25

SLUG Localized: Sonnets, Savage Daughters, Portal to the God Damn Blood Dimension – Urban

Mat Kerekes, Jetty Bones, Jacob Sigman – Kilby

Tuesday, March 26

Boyce Avenue – Complex

Wednesday, March 27

Copeland, From Indian Lakes, Many Rooms – Urban

Thursday, March 28

CLC: Mountainscape Paintings Workshop –Gallivan

Catfish and The Bottlemen – Depot

Friday, March 29

Hand Habits, Tomberlin – Kilby
80s Dance Party – Urban

Saturday, March 30

Dad Bod, Horrible Penny, Emma Park – Beehive
TENDER, Jane Holiday – Kilby

Sunday, March 31

Greet Death, Lowfaith, Glume, Corner Case – Beehive

Monday, April 1

Trivia with King Tyrell – Ice Haüs

Tuesday, April 2

Muslims for American Progress – JPAC

Wednesday, April 3

CLC: Botanical Embroidery Workshop – NHMU

Personal Narratives – SLCC
Community Writing Center
JS Ondara – State Room

Thursday, April 4

Durand Jones & The Indications – State Room

Friday, April 5

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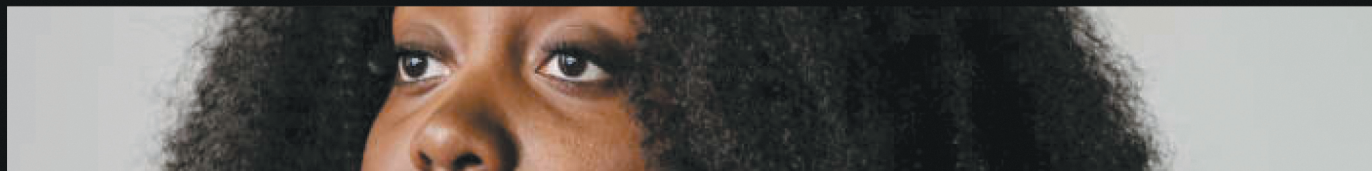
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03.09.19 // IN THE VENUE
JUKEBOX THE GHOST
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03.13.19 // THE COMPLEX
TWRP
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03.14.19 // IN THE VENUE
FLOGGING MOLLY
03.14.19 // THE COMPLEX
WATSKY
03.15.19 // THE DEPOT

CHELSEA CUTLER
ANTHONY RUSSO
03.18.19 // THE COMPLEX
MEWTHOUTYOU
TIGERS JAW
03.22.19 // THE COMPLEX
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03.23.19 // IN THE VENUE
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PALE WAVES, NO ROME
04.29.19 // UCCU CENTER
SALES
05.01.19 // THE COMPLEX
THIS WILD LIFE
SLEEP ON IT, CROOKED TEETH
05.02.19 // IN THE VENUE
BAD SUNS
05.03.19 // THE DEPOT
JAI WOLF
05.04.19 // THE DEPOT
THE JAPANESE HOUSE
05.05.19 // THE COMPLEX
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05.18.19 // THE COMMONWEALTH

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03.10.19 //
BLACK MAGIC-
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03.10.19 // TURTLENECK
MEOW WOLF'S
CARLOS MEDINA
03.11.19 // 4TH DIMENSION
MORTIGI TEMPO
03.12.19 // CITY GHOST
THE BEE
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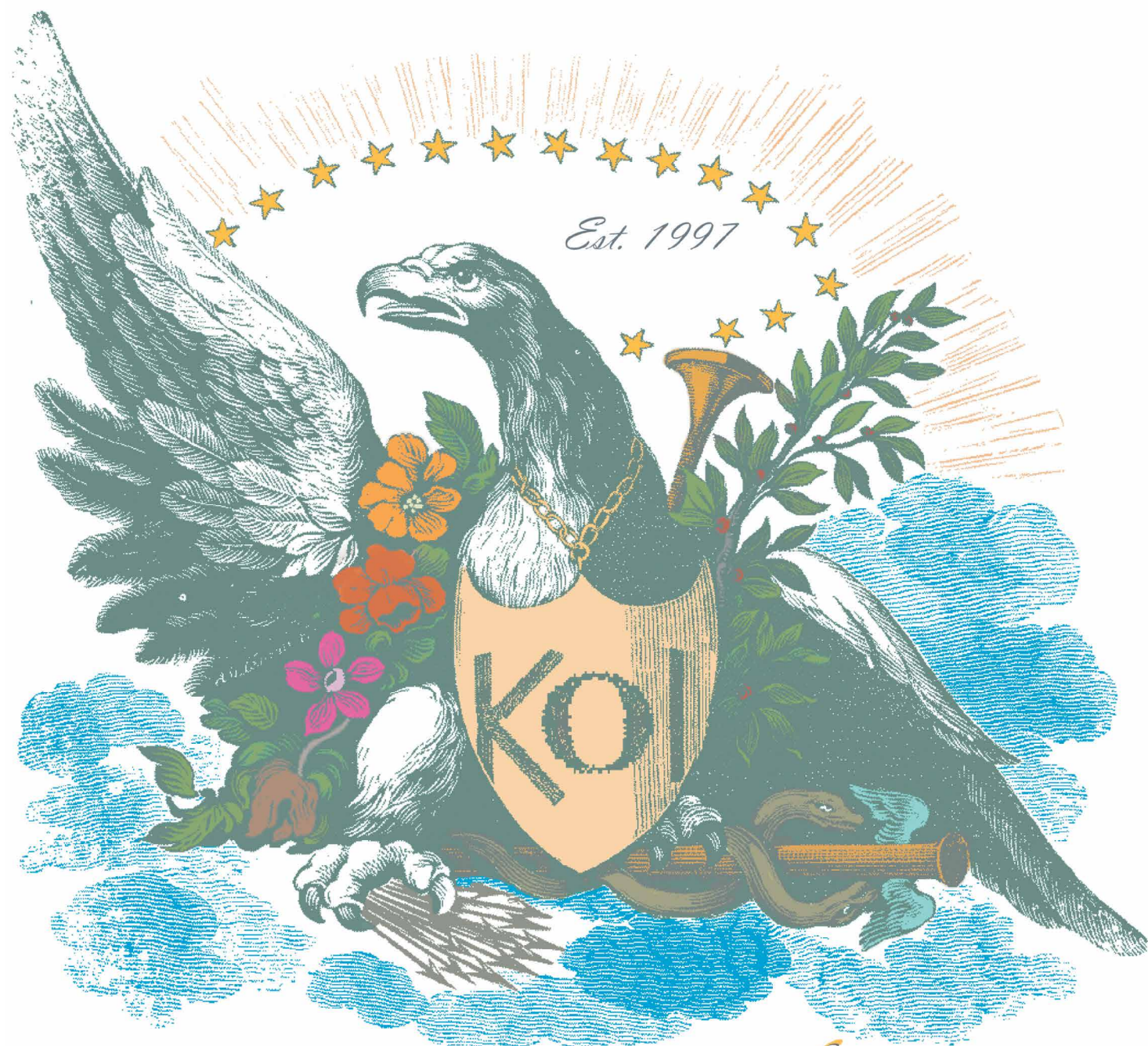
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